aD AMERICAN UNIVERSITY DESIGN

GDES–210 Introduction to Typography

Type is the visual representation of spoken language. The letter shapes that make up type have a history that goes back for more than 3000 years. When you read the letter "A" you are looking at a form that began as a pictogram of an ox in the Middle East, then evolved into a vowel in Greece, developed a majestic sculptural form in Rome and then was transformed into its lowercase shape "a" in the Middle Ages. During the Renaissance its appearance was fixed by the invention and spread of printing. For the past 500 years type fashion has changed but its basic form has remained the same.

description

During this course, we will cover an introduction to the basics of typography using both hand and computer aided drawing and placement.

- Students will discuss theory and analysis of letter forms as both design and symbol.
- Analyze type faces, arrangement, and setting.
- Explore of the use of typographic resources to create hierarchy, enhance communication and support meaning.
- Understand how fundamental typographic principles translate to digital design.

semester plan

- Origin of written communication: pictogram, ideogram, rebus or phonogram, acrophonics, syllabary and alphabet
- Symbol systems: design of an original system and visual analysis of existing or historic systems
- Analysis of the unadjusted and adjusted Latin majuscule alphabet. Analysis of necessary optical corrections. Freehand exercises drawing the alphabet in mono-weight pencil line and graphite stick
- Optical vs. mechanical spacing of letters. Word spacing, line spacing and placement on the format.
- Freehand alphabet exercises to learn forms. Nomenclature of letter parts
- The invention of type, study of early type styles and their relation to calligraphy, technology and fashion
- Development of model alphabet selected from practice sheets. Discussion of paste up techniques
- Origin and development of the serif and of lowercase forms, study of historic calligraphic styles leading to more modern humanistic forms.
- Typeface identification
- Composition exercises
- Analysis of the structure and style of principle type categories: old style, transitional, modern, slab serif and sans serif
- History of the development of selected classical typefaces
- The Grid: its use and analysis
- Hierarchy and structure
- Analysis of found typographic sample
- Final project

supplies

Students are responsible for purchasing the following:

- X-acto knife and extra blades
- Bone folder
- Black technical pens - sizes 01 or 02, 04 and 08 minimum (Microns, Staedtler Mars Pigment Liners)
- Black markers - Tria or Prismacolor, medium and chisel tip
- Pencils, selection from B (soft) through H (hard)
- Mechanical Pencil (0.5)
- Eraser (non-shedding kneaded preferred)
- Sketch pad 14" x 18" suggested

- Graph paper (reticulated paper)
- Tracing paper pad 14" x 18" or larger; roll are a valid alternative (it will serve for tracing type specimens & flapping work)
- Black Illustration board (as necessary throughout semester)
- Drafting tape 3/4 inch
- 3-M transparent re-positionable tape

AU Graphic Design Department provides the following supplies on loan:

- T-square, 24 or 36 inch
- Triangles, plastic 30, 60, 90 degree and 45 degree
- Stainless steel ruler, 18 inch minimum.

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textbook

Required reading: Lupton, Ellen. Thinking with Type ISBN 1568984480

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preparation

Students are to be prepared at the start of each class with assigned work and supplies. This includes the presentation of sketches and comprehensives for projects, in required form, for class critiques. Students who are not prepared and do not participate in class critiques or individual discussions with faculty when scheduled to do so should not expect private critiques with faculty at a later date or at the end of class. Students are responsible for knowledge and practice of tools, materials, and methods previously covered in class. Students who miss lectures and class discussion due to absences must obtain notes and assignments for subsequent classes from a responsible student prior to the next class period.

Printing something out surreptitiously once class has begun or posting something during class that was supposed to be done before class will be counted as late.

Attendance is key to complete this course successfully.

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attendance

Attendance is required during the scheduled class periods. Punctual arrival, effective use of the full class period, and participation in assigned work is required. For this course, only one absence for the session is acceptable.

Any additional absence, if justified, must be documented promptly. Unjustified or undocumented absences will lower the final grade for the course at a rate of 5 points in a scale of 100, or equivalently, one letter grade degrees per absence (i.e. from A to A- and so on).

The allotted absence is to accommodate routine illness, weddings, car trouble, etc. Doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc. should not be scheduled to conflict with class, but if unavoidable must be documented PROMPTLY. Students should obtain verification of prolonged illness from a physician, and should do so as soon as possible, rather than waiting till the end of the semester. Such cases may require a grade deferment or withdrawal if the student cannot complete the work in a comprehensive and timely manner. Excessive tardiness, early departures, excessive break time, and lack of participation in assigned class activities will count as equivalent to an absence (2=1 absence). Tardiness that exceeds 1/2 hour will be counted as one absence.

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grading

In addition to practical assignments and exercises, students will be responsible for reading assignments.

Quizzes will also be given to test knowledge.

- Additional considerations for project grades:
- Conceptual development and execution
- Developmental process
- Presentation and Craft

- Meeting deadlines, including sketches and reading assignments

- Class participation in critiques and discussions

The final grade, other than possible alterations due to policies outlined elsewhere in this syllabus, will be calculated as follows:

Exercises	15%
Projects	30%
Final Project	25%
Quizzes	20%
Participation	10%

student/instructor communication

I am available to meet before and after class upon request. I will answer all emails within 24 hours and will make course-wide announcements via Blackboard and email.

We will be using Slack for day-to-day communication in this course. This is the fastest way to reach me.

Our Slack class URL is **https://augdes210.slack.com/.**

Class assignments and resources will be exclusively posted on my website. This is your resource for the most up-to-date class schedule, handouts, and materials. The website link is **http://tylerberg.co/gdes210/.**

deadlines

This course is structured so that all work can be completed during a normal academic session. The instructor will not issue an incomplete grade without a serious, documented excuse. Completion of all required projects is mandatory to pass the course. The instructor will lower the final project grade one full letter value for any intermediate deadline missed (comps, research, etc). Any project not seen in progress will receive an "F", even if the final is delivered on time. Students not completing a project by the final deadline must turn it in by the beginning of the next class at which time it will automatically receive one letter grade lower. The grade will continue to dive at a rate of one full letter grade per class meeting. Projects may be re-assigned as a redo. The new grade assigned will be the average of the original and new project.

integrity

Standards of academic conduct are set forth in the University's Academic Integrity Code. By registering, you have acknowledged your awareness of the Academic Integrity Code, and you are obliged to become familiar with your rights and responsibilities as defined by the Code. Violations of the Academic Integrity Code will not be treated lightly, and disciplinary actions will be taken should such violations occur. Plagiarism is unacceptable and applies to written assignments as well as design projects and exercises. Please see me if your have any questions about the academic violations described in the Code in general or as they relate to particular requirements for this course.

behavior and facilities

No student should make use of cell-phones in class. You must turn off the phone or set it to vibrate but **there will be no answering the phone while we are in class.** There shall be no stepping into the hall to answer your phone. The use of personal computers in class must be for activities pertaining to the class. Usage of computers for online chatting, social networking, leisure browsing or completion of assignments for other courses will affect your project grade negatively, as it constitutes unprofessional behavior.

Any type of disruptive or distracting behavior will result in a warning. A second warning may be followed by the ejection of the student from the classroom for the remaining of the class period.

Food consumption is not allowed in class. No food or drink consumption is allowed in the computer labs. Any drinks should be in containers with lids or left at the head of the classroom or on the floor. Failure to observe this rule will result in loss of access privileges to the design computer labs.

design program facilities access

As a student registered for a design course you will have access to the design computer labs during staff-supervised hours. After system activation, student ID cards must be swiped at the door reader for access. Activation will take place after the add/dropp period is over. Every student is also entitled to an assigned locker for as long as he/she is registered for design courses. All students must treat Katzen facilities with respect and care. Careless damage of furniture, equipment, or supplies will receive a citation according to the Katzen building usage policies.

grade explanation

A   This grade indicates work which is clearly superior. It does not mean "satisfactory" or "adequate." Such work must reflect

an excellent understanding (and communication) of the material and, if a paper (project), must be presented in a clear and logical fashion (concept and design principles) and in nearly flawless written English (craft and technique).

B   This grade implies work that is more than merely satisfactory. Such work will reflect an above average understanding (and communication) of the material and, if a paper (project), will contain only minor errors in grammar, syntax, usage, and spelling (craft and technique).

C   This grade indicates work which is competent, adequate, and satisfactory in presentation. Such work reflects effective understanding of the majority of the material covered and, if a paper (project), will not contain excessive errors in grammar, syntax, usage, and spelling (craft and technique).

D   This grade is awarded to work which is unsatisfactory, not competent, or inadequate in terms of presentation or in terms of fulfilling the assignment. Papers (projects) which contain many serious errors in grammar, syntax, usage, or spelling (craft and technique) will normally be awarded this grade.

F   This grade is assigned for failure to complete an assignment in a timely or competent manner.

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extra credit

Students are encouraged to attend design-related events in the Washington, DC area that will supplement their learning in this course. Attending an event and giving the instructor proof of attendance will raise the grade of the lowest exercise score one increment of a grade (B+ to A-). Students must clear the event with the instructor before it will be considered as extra credit.

A selection of organizations that host design-related events in the DC area include:

•   AIGA DC

•   Refresh DC

•   Creative Mornings

•   Knowledge Commons

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where to get supplies

• Campus bookstore
• Paper Source 3019 M St NW, Washington, DC (Ⓜ 31, 32, 36 bus routes from Tenleytown)
• Plaza Artist Materials
  Downtown 1990 K Street NW, Washington, DC (Ⓜ Farragut North; N2, N4, N6 bus routes from Ward Circle)
  Silver Spring 8209 Georgia Ave, Silver Spring, MD 20910 (Ⓜ Silver Spring)
  Bethesda 7825 Old Georgetown Road, Bethesda, MD 20814 (Ⓜ Bethesda)
• Sullivan's Art Supplies, 4200 Wisconsin Ave NW, Washington, DC (Ⓜ Tenleytown)
• Utrecht Art & Drafting Supplies, 1250 I Street NW, Washington, DC (Ⓜ McPherson Sq, Metro Center)

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bibliography

Here is an initial list of books you might find useful for consultation regarding projects or reinforcement of class materials. This is notmeant to be an exhaustive list, as there are countless resources available, many of them in your campus library, which you should make a habit of visiting.

Jaroslav Andel.
Avant-Garde Page Design 1900-1950.
Delano Greenridge Editions. ISBN: 0929445090

Jeremy Aynsley
A Century of Graphic Design.
Barron's Educational Series. ISBN: 0764153242

Alan Bartram.
Futurist Typography and the Liberated Text.
Yale University Press. ISBN: 030011432X

Robert Bringhurst
The Elements of Typographic Style
Hartley & Marks Publishers
ISBN: 0881791326

Christopher Burk
Paul Renner : The Art of Typography
Publisher: Princeton Architectural

ISBN: 1568981589

Kimberly Elam
Grid Systems: Principles of Organizing Type
Princeton Architectural Press. ISBN: 1568984650

David Jury
About Face: Reviving the Rules of Typography
Rockport Publishers. ISBN: 2880466776

David Jury
What is Typography?
Rotovision. ISBN: 2880468221

Jessica Helfand, Steven Heller, Rick Poynor, Michael Bierut
Looking Closer 3: Classic Writings on Graphic Design (Looking Closer)
Allworth Press. ISBN: 1581150229

Steve Heller
Merz to Emigre and Beyond: Progressive Magazine
Design of the Twentieth Century
Phaidon Press. ISBN: 0714839272

Steven Heller and Georgette Ballance
Graphic Design History
Allworth Press. ISBN: 1581150946

Steven Heller and Elinor Pettit
Graphic Design Time Line: A Century of Design
Milestones. Allworth Press. ISBN: 1581150644

Richard Hollis
Graphic Design: A Concise History.
Thames & Hudson. ISBN: 0500203474

Richard Hollis.
Swiss Graphic Design: The Origins and Growth of
an International Style, 1920-1965.
Yale University Press. ISBN: 0300106769

Simon Loxley
Type: The Secret History of Letters
I. B. Tauris. ISBN: 1845110285

Neil Macmillan.
An A-Z of Type Designers. Yale University Press. ISBN:
0300111517

Philip Meggs and Alston W. Purvis
History of Graphic Design
Wiley; 4 edition. ISBN: 0471699020

Timothy Samara
Making and Breaking the Grid: A Graphic Design Layout
Workshop
Rockport Publishers; New Edition
ISBN: 1592531253

Jan Tschichold
The New Typography
University of California Press; 2 edition. ISBN: 0520250125

Alex W. White
Thinking in Type: The Practical Philosophy of Typography.
Allworth Press. ISBN: 1581153848

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resources for students

LOCKERS

The design program provides individual storage lockers to our students, located on the Katzen building's second floor hall-way. To reserve a locker, make a request to Ms. Stewart, the Department's administrative assistant, in room 101.

COMPUTER LAB

Once the add-drop period is over, your ID will be given access to the Katzen-203 computer lab, Monday through Friday from 8 a.m. to 8 p.m. (except when classes are in session in the room) and during additional staff-supervised hours on evenings and weekends.

DESIGN PUBLICATIONS

The Department of Art's Visual Resource Center, located in Katzen 142, offers the latest issues of most design periodicals (more than the AU library), available for student consultation Monday through Friday from 10:00 a.m. to 5:00 p.m. This is a valuable resource: use it.

INVOLVEMENT

If you are an intended graphic design major or simply highly interested in the discipline, we strongly encourage you to join the AU Design Club, a student group which organizes activities, events and invites guest speakers. We also encourage you to join the DC chapter of the AIGA (The Professional Association for Design); membership requires an annual fee which is highly discounted for students. The AIGA has multiple events throughout the year and provides many opportunities to net-work with design professionals and firms in the region.

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academic and disability support services

If you experience difficulty in this course for any reason, please notify your academic advisor or me as soon as possible. A wide range of services is available to support you. If you qualify for accommodations because of a disability, please notify me in a timely manner with a letter from the Academic Support Center or Disability Support Services so that we can make arrangements to address your needs.

The Academic Support Center (x3360, MGC 243) offers study skills workshops, individual instruction, tutor referrals, and services for students with learning disabilities. Writing support is available in the ASC Writing Lab or in the Writing Center, Battelle 228. For more information, see http://www.american.edu/ocl/asc/.

College Writing Center (x2291, Battele 228) provides writing consultants to assist students with writing projects. Students must call to set up a free appointment. See http://www.american.edu/cas/lit/writingcenter.cfm.

Counseling Center (x3500, MGC 214) offers counseling and consultations regarding personal concerns, self-help informa-tion, and connections to off-campus mental health resources. The website is http://www.american.edu/ocl/counseling/

Counseling-and-Other-Services.cfm. Students can set up appointments immediately by calling or by going directly to MGC 214.

Disability Support Services (x3315, MGC 206) offers technical and practical support and assistance with accommodations for students with physical, medical, or psychological disabilities. The DSS website is http://www.american.edu/ocl/dss/index1.html.

Course Schedule (All assignments subject to change at instructor's discretion)

DAY 1   MONDAY, JANUARY 14

IN CLASS Introduction to the course, of the instructor and of the students. Exercise 1 handout and explanation. Review of type crimes. Sign up for class Slack channel.

ASSIGN   Fill out class Typeform survey
Acquire class supplies
Reading for day 2 (Lupton, pp. 12–35)

DAY 2   WEDNESDAY, JANUARY 16

DUE   Reading: Lupton, pp. 12–35
Supplies and tools must have been purchased.

IN CLASS Possible quiz on reading
Lecture: Type Presentation part 1; PDF of slides available on BlackBoard. Review www.counterspace.us/typography/. InDesign demo.
Work on Exercise 1

ASSIGN   Review lecture materials and notes
Reading: Lupton, pp. 36–47
Bring in a few examples of type crimes
Study aid: www.counterspace.us/typography/

DAY 3   MONDAY, JANUARY 21
NO CLASS. Martin Luther King, Jr. Day

DAY 4   WEDNESDAY, JANUARY 23

DUE   Exercise 1 (DUE AT START OF CLASS)

IN CLASS Deliver and explain the handout for Project 1: Typography as Text and Image. Review and explain handout.
Students start sketching in class. Review type crimes.

ASSIGN   Typeface identification handout.
Reading: Lupton, pp. 48–59, review typeface identification handout.
Project 1: 25 thumbnail sketches out of the minimum 50 must be offered for review the next day in class

DAY 5   MONDAY, JANUARY 28

DUE   Reading: Lupton, pp. 48–59
25 thumbnail sketches for project 2. Copies of the sketches to be handed in the following day

IN CLASS Work in class session for sketches, along with one-on-one reviews of existing sketches.

ASSIGN   Project 1: remaining 25 thumbnail sketches (minumum).
Review typeface identification handout.

DAY 6   WEDNESDAY, JANUARY 30

DUE   All 50 thumbnail sketches for project 1. Students deliver copies of the sketches, gathered in a folder.

IN CLASS Quiz on typeface identification and Lupton.
Group critique of sketch selections provided by students
Move to Computer lab (203): Introduction to Adobe Illustrator: review the tools and procedures needed to carry-out the final rendition of the alphabet design: document set-up, grid size and units, guides, rules, snap-to-grid, preview and outline view modes, zoom in and out, rectangle tool, fill vs. stroke and minor path editing.

ASSIGN   Review, select and refine 10 top choices from sketched options at 2/3 of final size (4"x 4").
Prepare 10 top choices refinements for delivery.
Reading: Lupton pp. 60–77.

Look for type crimes; pseudo italics or small caps, skewed type, hatch marks, etc.

DAY 7	MONDAY, FEBRUARY 4
DUE	Reading: Lupton pp. 60–77
	10 top choices refinements.
IN CLASS	Group critique of top 10 choices refinements.
	In computer lab: Introduce students to typographic and other tools within Adobe Illustrator that will be applicable to the execution of project 1: Type tool(s), type controls (typeface selection, spacing, kerning, sizing, etc), clipping masks, creating outlines from type, vector editing, etc.
	Students work in class/computer lab (if time allows).
ASSIGN	Project 1 final delivery, actual size, mounted and flapped.

DAY 8	WEDNESDAY, FEBRUARY 6
DUE	Project 1 final delivery, mounted and flapped.
IN CLASS	Introduction of project 2: Kinetic typography; Flash animations
ASSIGN	Project 2, Kinetic Typography.
	Thumbnail storyboards for the project 2 animations. Each storyboard should contain at least 8 thumbnail sequence stages.

DAY 9	MONDAY, FEBRUARY 11
DUE	Thumbnail storyboards for the project 2 animations.
	Typecrimes, scanned and ready for projection.
IN CLASS	In computer lab: Introduce students to Flash's basic concepts, typographic tools and tweening procedures (shape and motion tweening, layer guides, file formats, Flash publishing, etc).

DAY 10	WEDNESDAY, FEBRUARY 13
DUE	Be ready to work in class.
IN CLASS	Students work in the lab during class, with one-on-one instructor supervision.
ASSIGN	Exercise 2: Text Variations
	Remind of deadline for delivery of final execution of project 2

DAY 11	MONDAY, FEBRUARY 18
DUE	Project 2: revisions delivered at the start of class.
	Reading: Lupton pp. 80–105.
	Possible quiz on reading
IN CLASS	Students work in the lab during class, with one-on-one instructor supervision.
	Introduction and handout of exercise 3: Hierarchy and readability
ASSIGN	Exercise 3: Hierarchy and readability

DAY 12	WEDNESDAY, FEBRUARY 20
DUE	Exercise 2: Text Variations, delivered at the start of class.
IN CLASS	Group review and critique of exercise 2.
	Introduction and handout of exercise 3: Hierarchy and readability
ASSIGN	Reading: Lupton, pp. 108–131
	Exercise 3: Hierarchy and readability

DAY 13	MONDAY, FEBRUARY 25
DUE	Possible quiz on assigned reading (Reading: Lupton pp. 80–105)
IN CLASS	Possible quiz on reading assignment.
	Work in class on exercise 3 with one-on-one instructor supervision.
ASSIGN	Reading: Lupton, pp.132–159
	Exercise 3: Hierarchy and readability

DAY 14	WEDNESDAY, FEBRUARY 27
DUE	Possible quiz on assigned reading
	Exercise 3: Hierarchy and readability
IN CLASS	Review exercise 3 results in class.
	Hand out and introduce exercise 4: grid
	Lecture: Introduction to InDesign text layout basic features.
ASSIGN	Exercise 4: grid

DAY 15	MONDAY, MARCH 4
IN CLASS	Work in class with one-on-one instructor supervision.
ASSIGN	Exercise 4: grid
	Reading: Lupton, pp. 160–173

DAY 16	WEDNESDAY, MARCH 6
DUE	Project 3: Publication design topic
IN CLASS	Work on exercise 4: grid.
ASSIGN	Continue image collection for project 3
	Reading: Lupton, pp. 174–201

DAY 17	MONDAY, MARCH 11

NO CLASS. Spring Break.

DAY 18	WEDNESDAY, MARCH 13

NO CLASS. Spring Break.

DAY 19	MONDAY, MARCH 18
DUE	Exercise 4: Grid
IN CLASS	Possible quiz/discussion on reading assignments
	Lecture: show examples of publication design: analyze and critique examples.
	Work in class with one-on-one instructor supervision.
ASSIGN	Image collection and paper (printed out) for project 3 due Thursday

DAY 20	WEDNESDAY, MARCH 20
DUE	Image collection and paper (printed out) for project 3.
IN CLASS	Review and explain typographic rules for punctuation (en and em dashes, elipses, etc).
	Lecture: review of InDesign additional features, relevant to project 3: Table formatting, publication and document set-up, bleed, trim, auto page numbering, text frames and text overflow, text auto-flow, optical vs. metric letter spacing, glyphs, hanging punctuation, paragraph and character styles.
ASSIGN	Reading: Grid System handouts

DAY 21	MONDAY, MARCH 25
DUE	Initial research and content outline for project 3.
IN CLASS	Quiz on reading assignment. (pp. 164–171)
	Lecture: Image scanning for print: file formats, resolutions and techniques. Introduce the students to basic Photoshop procedures for image acquisition and show them how to import and place those images in InDesign.
	Work in class with one-on-one instructor supervision.
ASSIGN	Reading: Grid System handouts

DAY 22	WEDNESDAY, MARCH 27
DUE	Come prepared to work in class

IN CLASS	Possible quiz on reading assignment.
	Sketch, scan, work in class or computer lab with one-on-one supervision.
ASSIGN	Two or more designed spreads of project 3: publication, due next day. Be prepared with questions for guest lecturer.

DAY 23	MONDAY, APRIL 1
DUE	Be prepared with questions for Ross Nover, founding partner at Friendly Design Co.
IN CLASS	Guest lecturer presentation by Ross Nover. Attendance will be taken and is mandatory.
ASSIGN	Keep working on Project 3. Prepare questions for Wednesday's guest lecturer.

DAY 24	WEDNESDAY, APRIL 3
DUE	Be prepared with questions for Andrew Morgan, Creative Director at Brunch Digital.
IN CLASS	Guest lecturer presentation by Andrew Morgan. Attendance will be taken and is mandatory.
ASSIGN	Two or more design spreads for Project 3.

DAY 25	WEDNESDAY, APRIL 8
DUE	Two or more designed spreads of project 3.
IN CLASS	Possible quiz/discussion on reading assignment
	In class critique/review of designed spreads: as a group or individually.
	Work in class with one-on-one instructor supervision.
ASSIGN	Three or more designed spreads of project 3, due next day

DAY 26	WEDNESDAY, APRIL 10
DUE	Three or more designed spreads of project 3.
IN CLASS	In class critique/review of designed spreads: as a group or individually.
	Work in class with one-on-one instructor supervision.
ASSIGN	Four or more designed spreads of project 3, due next day

DAY 27	MONDAY, APRIL 15
DUE	Four or more designed spreads of project 3
IN CLASS	In class critique/review of designed spreads: as a group or individually.
	Work in class with one-on-one instructor supervision.
ASSIGN	Front and back cover of publication: minimum of 2 design options due next day

DAY 28	WEDNESDAY, APRIL 17
DUE	Front and back cover of publication: minimum of 2 design options due next day.
IN CLASS	In class critique/review of designed covers: as a group or in small subgroups.
	Non-critiquing group: work in class, if applicable.
ASSIGN	Full publication design comp, bound, due next day.

DAY 29	MONDAY, APRIL 22
DUE	Full publication design comp, bound
IN CLASS	In class critique/review of designed publications, individually. Students are to be selected at random, in case not all of them can be reviewed on that single day. If any are left over, continue individual reviews on the next day.
	Students not being reviewed, work in class or lab.
ASSIGN	Full publication design comp, bound (for those students who might have been reviewed that day)

DAY 30   WEDNESDAY, APRIL 24

DUE   Full publication design comp, bound.

IN CLASS   In class critique/review of designed publications, individually. Must be in class on time for critique to begin.

ASSIGN   Remind students: project 3, due no later than 5:30pm on Monday, April 29th.

DAY 31   MONDAY, APRIL 29

due   Full publication design comp, bound.