



TYPOGRAPHY

Faculty Information

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General Course Description

FINA-S351 | Studio: KV204 | *Use KV203 "The Design Center" as an alternative lab.*
Tuesdays and Thursdays from 1:15 – 4:15 P.M.
Pre-requisite: FINA-F100 or P273

The course is about developing the ability to skilfully use typography in graphic design. To do so, fundamental principles relating to typography are explored through a series of exercises and projects, supported by research, readings, ideation, criticism, peer learning, and computer assisted learning (YouTube and other online tutorials). This course examines expressive possibilities of typography within the field of graphic design, specifically the application of typography in graphical, promotional and branding purposes. This course will prepare you for design thinking and methods related to typography as tool for visual problem solving via computer and hands-on methods. Due to the pre-requisite for this course, you are deemed to have learned the skills necessary in using relevant the software.

Course Objectives

- To understand and apply the fundamental principles of typography, as both content and form to influence the way we inform, facilitate and disseminate ideas through in-class exercises and projects;
- To develop appreciations of letterforms for expression and communication in different platforms via exposures to multitudes of typographic applications;
- To participate in local, regional or international design contests (whenever possible) for gauging the students' knowledge in the theory and methods learned from the course.

Recommended textbook and Online References

Textbook

The Practical Philosophy of Typography by Alex W. White
ISBN-13: 978-1581153842

Type sources

Free vector: <http://all-free-download.com/font/>
Émigré Fonts: www.emigre.com
Learn about fonts & typography: <https://www.fonts.com/content/learning>
Movie fonts: <https://www.linotype.com/7903/current-movie-fonts.html>
Fonts by Hoefler & Co.: www.typography.com
Academic resource: www.typeculture.com/academic_resource/research_directory

Assessment Components, Attendance

Assessment Components

- Each project varies from one to another but the process from ideation to the final mockup (prototype) or product stays the same.
- Concepts can only emerge from dozens of sketches. Be ready to spend minimally 4 – 6 hours per week outside of class on your course work.
- Unless specified, all exercises/projects are due at the beginning of the class at a designated date and they can be turned in only on class days.
- **There will be no “make up” opportunities for missed projects/pop quiz/exercises unless you provide immediate documentation/notification within a week.** Exercises/projects that are more than a week late will not be accepted.
- Incomplete exercise/project will be marked down by a letter grade drop from the overall grade earned.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.

5 exercises totaling 70 points (Rubric further elaborated in project/grade sheet)

1st exercise: 5 points | 2nd exercise: 20 points | 3rd exercise: 15 points

4th exercise: 15 points | 5th exercise: 15 points

Final project – 25% (Rubric further elaborated in project/grade sheet)

Participation – 5 points (Proactive, Preparedness, Meeting of Deadlines, Engagement, and Eagerness in general)

Letter and numerical grades

A+ 100% - 98% | A 97% - 93% | A- 92% - 90%

B+ 89% - 87% | B 86% - 83% | B- 82% - 80%

C+ 79% - 77% | C 76% - 73% | C- 72% - 70% (Failing for fine-art majors)

D+ 69% - 67% | D 66% - 63% | D- 62% - 60% | F 59% - 0%

Attendance

- Attendance will be taken each day; In order to be recorded as present: You must come to class: on time, prepared with materials, and stay for the entire period. **The professor will tolerate up to two absences before your grade is affected.**
- If you expect an interruption in your schedule, notify the professor in advance. A doctor's note or a note from your employer will be considered a legitimate reason to be late or missing from class.
- Sending a notification email or an employer/doctor's note does not exempt you from your obligations.
- Despite having the legitimate notes, you are still considered to have missed the class. However, it may be considered for “buying” you extra time for a renegotiated due date. Turning in your project in absentia is not acceptable.
- If you show up 30 minutes after class started, you will be considered absent and may be barred from consultation with the professor. It is then your responsibility to find out what you have missed. The professor is not obligated to repeat the delivery of course materials as missed information can be obtained from your classmates.
- Leaving early (defined as before class officially ends either at a designated time for the course or as allocated by the professor) three times constitutes one absence. The penalty for tardiness and absences are as follows:
 - 3 absences** = A ¹/₃ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-') [one drop]
 - 4 absences** = A ²/₃ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+') [two drops]
 - 5 absences** = A full letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B') [3 drops]

6 absences = A $1^{1/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B' and finally 'B-') [4 drops]

7 absences = A $1^{2/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B' then 'B-' and finally 'C+') [5 drops]

8 absences equal an automatic failure of the course.

- At the end of class the room must be returned to order before you leave.

Other Standards of Conduct

- Cellphones are not allowed during class sessions.
- During the lecture and/or tutorial sessions, permission must be obtained from the professor if the student wishes to record any presentation via any electronic or digital devices of any sort.
- In discussing the provocative aspects of communication in graphic design, we will discuss topics, view slides or read about information that you may find offensive. You will be forewarned and if you choose to stay in class, it is deemed that you have accepted and will be participating in the session.
- Losing your work due to failed media or overwritten files is not an excuse for late work as you are expected to develop an effective backup strategy for all your digital files.
- Avoid emailing during weekends and public holidays or during designated conference dates as the response time will be delayed.
- Eating and drinking during breaks are acceptable but any drinks in the computer lab should have a lid to prevent any mishaps to the artwork or the computer equipment.
- In general, students should conform to generally accepted standards of "netiquette" while sending e-mail, posting comments to the discussion board, posting audio recordings and while participating in other means of communicating online. Refrain from inappropriate and/or offensive language, comments and actions.

IUS Academic Dishonesty

The Student Code of Conduct prohibits activities and prescribes penalties for academic dishonesty. According to Indiana University Southeast Policy, adopted by the President's Cabinet and printed in the IUS Student Handbook, students found guilty of any form of academic dishonesty, including (but not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion, may receive an F on the project and/or an F in their course(s) from the instructor and may be suspended from the university by the administrative action. Furthermore (where applicable):

- The work you submit for assessment in this course must be your own individual work (or of your group, if applicable).
- Works from other classes may not be turned in as a substitute. If violated, you may receive an F for the project.
- Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the project.

It is your responsibility to familiarize yourself with university and school policies and to uphold the values of academic integrity such as the Standards of Excellence for Fine Arts Students.

Professionalism: Standards of Excellence for Fine Arts Students

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.
- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.

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- Students are willing and active learners and researchers who seek information for building context and content for artistic practice, and engage in scholarly discourse relating to the discipline.
 - Students are committed to continuous self-evaluation and personal improvement.
 - Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
 - Students actively solicit feedback for purposes of making quality improvements to work and practice.

Students with Disabilities

Students who have a specific physical, psychological or learning disabilities and require accommodations must let the professor know by the 2nd week of the semester so that your learning needs can be properly address. You can contact the Coordinator of Disability Services, Mr. Matthew Springer at the Office of Disability Services. His office is in University Center South, Room 207 or by phone (941-2243). The student will need to provide documentation of the disability to the coordinator. Additional information about the Office of Disability Services may be obtained at www.ius.edu/asc/disabilityservices/.

Diversity Statement

Diversity is the valuing and respecting of difference, including socio-economic status, race, religion, gender, gender identity, sexual orientation, disability, veteran status, cultural and international origin, and other groups traditionally underrepresented at the university and in society. We grow and evolve as a university through seeing equality and representation as a goal and human right for everybody. Indiana University Southeast is committed to recruiting students from diverse populations and to making the climate and curriculum welcoming and equitable. Students will leave the university with a raised level of awareness of the history of equality and difference and attain international awareness, so that their understanding of academic disciplines, society, and the workplace will be enhanced, and they will be receptive to and promote valuing and respecting difference in their lives and in the workplace.

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THE BASICS

NOTE: While efforts were taken to ensure that complete information are represented here, more information may be shared during class as contingency and circumstantial events shall alter the information presented in the syllabus.

Our first exercise requires you to read an assigned reading material to introduce you to what type is; specifically the characteristics of type such as family, style, case, weight, size, position, color and treatment. In subsequent exercises, you will discover that by altering the font size, font features (medium, italic, bold), position, spacing and so forth, we can affect the effectiveness of a message. This is only one of the many knowledge you will discover and you will be given a pop quiz on 8/30 to test your understanding of typography.

Schedule:

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|----------|---|
| 8/23 Tue | Introduction to the course in general. Explanation of the requirements of the course. Questions answered about the course. Reading material handed out. Bring a printed layout (magazines, not newsletter preferred) and be ready to discuss in next class. |
| 8/25 Thu | Introduction to type. Lecture and class discussions. |
| 8/30 Tue | Pop quiz. 2 nd exercise assigned. Assignment explained and questions answered. Bring a current magazine to class. |

Grading criteria (5 points):

- The ability to translate concepts covered in class (1 pt)
- Elaboration on why typography is important (1 pt)
- Exhibit an understanding of tracking, kerning, spacing, & alignment (1 pt)
- Exhibit an understanding of the anatomy of a typeface (1 pt)
- Sketches that reflect the era or look and feel of a typeface (1 pt)

Deliverables:

- A completed pop quiz turned in on time.

References:

Typography tutorial for beginners:

<http://blog.hubspot.com/marketing/typography-terms-introduction#sm.00017y4bty11c9fglt3xwpetwhvt>

Type basics: http://www.thinkingwithtype.com/misc/Type_Basics.pdf

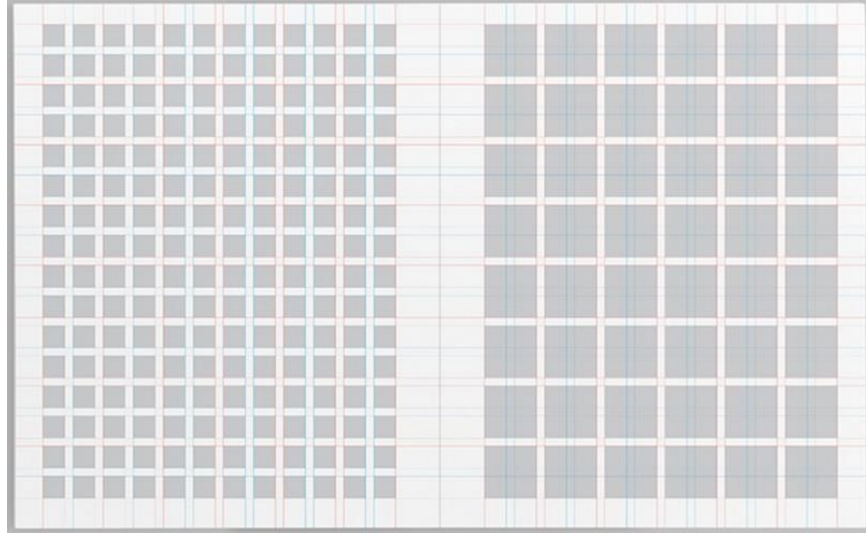
A glossary of typographic terms:

<https://designschool.canva.com/blog/typography-terms>

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MIXING TYPEFACES

The second exercise is about the application of your knowledge of the physical makeup of type, specifically its characteristics such as family, style, case, weight, size, position, color and treatment. Working with Bruno Munari's "Drawing a tree" with the following text from page 4, "At last winter is finished and, from the ground where a seed has dropped, a vertical green blade appears. The sun starts to make itself felt and the green shoots grow. It is a tree, but so small no one recognizes it yet. Little by little it grows... it begins to branch, buds germinate on its branches, other branches spring from the buds, other leaves from the branches, and so on. ...Almost everywhere a seed falls, a new tree will grow," we will explore: mixing and matching of typefaces as well as scaling of type, line spacing, kerning, tracking and alignment within a grid structure.

**Schedule:**

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|---------|--|
| 9/1 Thu | Ideas sketched. Work in class to tackle the 1 st item. If ready, move on to the 2 nd or 3 rd item. |
| 9/6 Tue | Work in class to finalize the 1 st item. Continue working on the 2 nd and 3 rd items. Be ready to discuss your work during class. Refine your work from feedback. |
| 9/8 Thu | Finish up. Exercise due before end of the class. Class presentation. |

Grading criteria (20 points):

- Experimented and exhibited mixing and matching of typefaces (5 pts)
- Exhibit abilities to type scaling to achieve a desired effect – reverse. Include mixing and matching (5 pts)
- Exhibit abilities to type scaling to achieve a desired effect – experimental. Include mixing and matching (5 pts)
- Line spacing, kerning, tracking and aligning (5 pts)

Deliverables:

- Two (or more) mixing and matching of typefaces;
- Two (or more) type scaling;
- Two (or more) line spacing;
- Two (or more) kerning;
- Two (or more) tracking;
- Two (or more) aligning in PDF or JPG formats measuring 8.5” x 11” in black and white.

References:

Modular grid: <http://www.thinkingwithtype.com/contents/grid/>

Techniques for combining fonts:

<http://www.typography.com/techniques/index.php>

<http://discover.typography.com/theme/cheers/>

Surf magazine layout: <https://inspirationhut.net/inspiration/modern-magazine-re-design-transworld-surf/>

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ANIMATED TYPE

This exercise introduces the concept of “persistence of vision” and repetition to create the illusion of motion. Create a flip book sized at 2.5” x 4” (totaling at least 40 sheets). Print the pages on thicker card stock and assemble it into a bound book. Using onomatopoeia and other supportive visual elements, pick a word to suggest *rhythm* and *movement*. Visual rhythms are created by repeating art elements to create patterns. *Contrast* can be used to create excitement and interest. *Rhythms* can remind you of music or dance.

Onomatopoeia is the naming of a thing or action by a vocal imitation of the sound associated with it. Some common examples include: beep, boing, boom, clap, crackle, hiccup, ping pong, plop, poof, thud, tick-tock, swoosh, zap. Your flip book must predominantly be type-driven with possible inclusions of blocks of color, lines, and abstract shapes for content on pages which could also be repeated on the cover and spine. It may not include photographic images.

NOTE: The sample included is for reference only and is not reflective of the type-driven requirement.



Schedule:

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|----------|--|
| 9/13 Tue | Grade from 2 nd exercise handed back. 3 rd exercise assigned. |
| 9/15 Thu | Work in class. More experimentation with Post-It Notes. |
| 9/20 Tue | Work in class. Refinement. Critique. Start printing and assembly of pages into a book. |
| 9/22 Thu | Assignment due before end of the class. Present your ideas. |

Grading criteria (15 points):

- Appropriateness of the chosen onomatopoeic word to suggest movement (3 pts)
- Level of rhythmic movement visible when the book is flipped (3 pts)
- Effective usage of space to suggest movement (3 pts)
- Scalability of the font to suggest contrast (3 pts)
- Quality of the final flip book (3 pts)

Deliverables:

- A (one-sided) colored, bound flip book measuring 2.5” x 4” showing the front cover and spine.

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ALTERNATIVE TYPOGRAPHY

The root words that make up “typography” are typo (type) and graphy (drawing), literally meaning drawing with type. Borrowing characteristics of display type, create your own typeface for New Albany’s “Farmers Market” to capture the “essence” of the market. While you will eventually use the computer to assemble the pieces together, it suffices to think of the exercise requiring you to create by experimenting with hand lettering. Therefore, refrain from using readily available fonts from the computer for “Farmer’s Market” but you may do so for the operation hours and sponsor information.



Schedule:

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|----------|--|
| 9/27 Tue | Grade from 3 rd exercise handed back. 4 th exercise assigned. Work in class. Ideate in class. Finalize sketches. Prepare to photograph the Flea Market after class so that you can bring images for our next class for superimposing your hand lettered fonts on them. |
| 9/29 Thu | Present hand lettered fonts that spell out “Farmers Market”. Present at least 3 different ideas ranging from a finalized sketch to finished forms. |
| 10/4 Tue | Scan finalized hand lettering to superimpose it onto the pictures you shot. Finalize for next class. |
| 10/6 Thu | Assignment due before end of the class. Print your idea showing the three angles on three separate sheets of 8.5” x 11.” |

Grading criteria (15 points):

- Appropriateness of the chosen type to reflect the “essence” of Farmers Market (3 pts)
- Custom-crafted/lettered by hand (3 pts)
- Pictures with good angles with one showing as little tilting as possible, nicely cropped to remove unnecessary background distractions, shot on a bright day and not blurry (3 pts)
- Readability of the font created (3 pts)
- Overall presentation (3 pts)

Deliverables:

- The final result (JPG or PDF) must consist of a superimposed image of your signage design on the actual signage space where the market is located.



- A total of three images showing the signage from the front, side and far away.
- Three 8.5" x 11" sized prints showing three angles.

References:

Hand lettering artists from Instagram: <http://designtaxi.com/news/385170/10-Talented-Hand-Lettering-Artists-You-Should-Follow-On-Instagram-To-Be-Inspired>

5
DESIGN
OUR OWN
FONT

Typeface design is a fundamental element in communication, with profound implications for learning, work, and entertainment. The objective of this exercise is to identify 26 letters of the alphabet (both in majuscule and miniscule forms) as a typographic expression in which you will create your own typeface via myscriptfont.com to reflect your personality. There are professionally available software such as FontLab Studio and Fontographer for font creations but this exercise is meant as an exploratory and introduction to font creations.

The font you will create is mainly a casual script or informal scripts that reflects your personality. As such the informal scripts that you create will be devoid of traditional anatomical requirements (such as serif, counter, spine, counter, finial, cross bar, or terminal) but you must not overlook the most important requirement for the effectiveness of a font: legibility. Although it may look like everyday handwriting, you are advised to take it to a next level. However, in order to complete the assignment, we will use Adobe Illustrator/Photoshop to realize the project, mainly just as a tool.

| | | | | | | | | | |
|--|---|---|---|---|---|---|---|---|---|
| MyScriptFont.com Create a font from your handwriting | | | | | <ul style="list-style-type: none"> • Use a medium-thick, black felt pen. • Do not write over the inner auxiliary lines. • Scan with 300-600 dpi. | | | | |
| A | B | C | D | E | F | G | H | I | J |
| K | L | M | N | O | P | Q | R | S | T |
| U | V | W | X | Y | Z | a | b | c | d |

Schedule:

| | |
|-----------|---|
| 10/11 Tue | Grade from 4 th exercise handed back. 5 th exercise assigned. Visit myscriptfont.com to obtain a template after creating your own font. Experiment with the end result on the screen. Fine tune. <i>[If you choose to order a blank skateboard for your final project, you may wish to order them online ahead of time or visit a local store to purchase. Purchase of blank decks: http://blankdecks.com/decks/california_blank.htm]</i> |
| 10/13 Thu | Explore more. Repeat the process to obtain a desired end result. Be ready to present your work towards the end of the class. |
| 10/18 Tue | Create two versions from a finalized font: Choose from light, medium, bold, extra bold, etc. |

10/20 Thu

Due before the end of class. Be ready to present your work.

Grading criteria (15 points):

- Appropriateness of the hand-lettered type in reflecting one's personality (3 pts)
- Exploration of fonts in at least three different variations (light, medium, extra bold) (6 pts)
- Considerations and evidence of legibility (3 pts)
- Complete set with 3 different variations based on the original font. 4 total (3 pts)

Deliverables:

- A print out of the font in upper and lower cases in three different variations.

References:

Download template here: <http://www.myscriptfont.com/>

About Fontographer: <http://old.fontlab.com/font-editor/fontographer/>

About Fontlab studio: <http://old.fontlab.com/font-editor/fontlab-studio/>

F

In today's world, people purchase objects with design that represent their personal identity albeit political, social, cultural, and other considerations may end up slipping into their choices. The job of a graphic designer is to understand the multitude of influences and to graphically represent these ideas visually on a message which can manifest into a product which we use.

DECKING
YOUR
IDENTITY



In a consumptive marketplace where consumers' interests can be heightened, your final project is about using graphical arts to reflect the different identities on skateboards. You are to treat the deck of a skateboard as a canvas for your personal expressions, beliefs, outlooks, lifestyle and so forth. Pick one direction and we will use that to analyze the modern trends of graphic design. It suffices that you create

your ideas digitally. However, you also have the option to earn extra credit (2 points towards your averaged final grade) if you apply your work on a real skateboard. You are expected to experiment with visualization techniques that are not limited to stenciling, direct painting, spray painting, painting, shellacking, etc and to apply the technique directly to an actual skateboard). If you choose to design it digitally, you are not entitled to the two points.

Schedule:

| | |
|-------------------------|---|
| 10/25 Tue | Project assigned. Research project. Analyze the modern trends of graphic design, related to skateboarding. Answer questions related to “Who am I?” Using mostly typography, address the question: “Who Am I” and visually turn it into “Who I Am” typographically speaking. Order/Purchase an actual skateboard if you wish to earn the extra 2 points towards your averaged final grade. |
| 10/27 Thu | Present ideas in PowerPoint related to modern trends of graphical arts associated with pop culture, activism and individualistic expressions. |
| 11/1 Tue | Completing “Who Am I?” questionnaire. Begin transforming answers into keywords that can be visually extracted into typographic statements. |
| 11/1 Tue | “Who Am I?” due. Work in class to typographically apply ideas to skateboard |
| 11/3 Thu | Work in class. 20 sketches by the end of the class. Insufficient sketches (lesser than 20) will be graded accordingly. |
| 11/8 Tue | Brainstorm in class as group, then individual consultation. Revision of ideas based on feedback. Work in class to revise ideas. |
| 11/10 Thu | Work in class. |
| 11/15 Tue | Continue to work in class to finalize your design. |
| 11/7 Thu | Continue to work in class to finalize your design (digital or on actual product) Approval necessary before work is finalized before printing. |
| 11/22 – 27 Tue – Sun | Thanksgiving Break. |
| 11/29 Tue | Project due before the end of class. Class presentation. |

Objectives:

- To demonstrate the ability to use design thinking strategies in solving graphic design problems;
- To explore the relationships of graphic design to other disciplines such as pop culture, activism, and individualistic expressions through graphical arts;
- To learn the different techniques available to produce graphical arts

Deliverables:

- A designed deck of a skateboard showing a reflection of one’s identity in actual size.

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- A digitized file at 300 dpi in RGB, JPG or PDF formats showing the surface of the deck and two other photographic shots showing its application on a skateboard).
 - Experimentation with different visualization techniques that are not limited to stenciling, direct painting, spray painting, painting, shellacking, etc.

Grading criteria (25%):

- Made as many sketches as possible (minimal 20) in search for ideas (5 pts)
- Experimented with a manual technique in exploring graphical arts (5 pts)
- Originality in the creation of one's own artwork/other necessary requirements for the fulfillment of the project (5 pts)
- Application of ideas on a digital mockup (5 pts)
- Quality of final artwork/presentation (5 pts)
- ***Extra bonus if you execute or apply your design or on a deck of a skateboard. (2 points towards final grade)***

References:

Skateboard designs on Pinterest:

<https://www.pinterest.com/pin/118923246385622224/>

How to Paint Your Skateboard: <http://www.wikihow.com/Paint-Your-Skateboard>

Purchase of blank decks: http://blankdecks.com/decks/california_blank.htm

Course contract and signature

I have received, read and agree to abide by the terms and condition of the Syllabus for S351 Typography as well as the Fine Arts Disposition Code (FADC). I, the undersigned, also acknowledge that information related to the course requirements have been explained by the professor and I understand that it is my responsibilities as a student to meet the requirements outlined and will accept the consequences if my choices and actions lead to the final consequences or outcome. I also give Professor Yeoh permission to use my work for future publications on web-based or print for purposes of promoting the Department of Fine Arts, School of Arts and Letters or the Indiana University Southeast, New Albany, Indiana.

Print name:

Student signature:

Date: