

syllabus

Typography in Book Design I | art 379

Assistant Professor | Lindsey Brammell

Course Information | TR 12:11pm–2:30pm | Olin 205

course description | This introductory studio course provides studies relating to typography and book design. Visual elements are used to communicate and influence meaning through the investigation of structure and the expressive nature of typography as an integral element of visual communication. Becoming familiar with different binding methods, printing and production practices, and the ability to work fluently with Adobe InDesign are taught.

Goals for Liberal Learning

1. Instill a love for learning
2. Develop foundational skills and transferable intellectual capacities
3. Develop an understanding of multiple perspectives and their interconnections
4. Cultivate an examined self-understanding
5. Encourage responsible participation in the world

Learning Outcomes Acquired

1. Understanding of hierarchy and composition with the use of the grid
2. Editorial layout and design
3. Production and craftsmanship skills
4. Clearer understanding of Adobe InDesign
5. Creatively working with type and type hierarchy
6. Understanding both two-dimensional and three-dimensional methods.

office hours | by appointment through zoom
Lindsey Brammell | lbrammell@cord.edu

Class Policy

College-level courses, such as this one, are designed to require 4 hours of outside work for every day the class meets. This means, in addition to attending class meetings, each student should be working 4 hours after each class (8 hours a week) to do well in this course.

Students are expected to attend each class meeting, on time, fully prepared, and ready to participate. Students who are not fully prepared, who have not shown project progression, or who have not produced enough work, **five (5) points** will be deducted from the project grade each class period the student is not prepared. **note: there are 100 points per project**

Students arriving to meetings late or leaving early, without receiving authorization or making arrangements in advance with the instructor, will be marked tardy. **Each tardy is counted as ¼ an absence.** This means **four (4) recorded tardies will count as one (1) absence.**

Attendance is a required component of this course and students are expected to attend class meetings for its entirety. Excessive absences, tardiness, and/or leaving class early will be reflected in the final grade. Each student is granted **two (2) absences** for the semester. **Each additional absence will result in the drop of one full letter grade** in the student's final grade.

You will not be penalized for extreme emergency. Please note: vacations and work-related absences do not qualify as excused absences. College-sponsored activities are excused absences; however, you should meet with the instructor prior to the absence. In the event of serious or extended illness, or family emergency, the Office of Student Development and Campus Life should be notified.

Furthermore, attending every class meeting is important, because our meetings have already been reduced due to covid. When you miss a meeting, you are responsible for obtaining the information that was presented as well as moving forward in your project.

Participation Requirements

This class will reflect the behavior of a design firm. There will be group critiques throughout the semester. Intermittently, you will be meeting one on one with the client (your instructor). If "the client" rejects the direction you are headed, you must modify your design. Do not show up late or unprepared, every class imitates a client meeting and visuals are mandatory.

Grading System

Attendance for assignment critique is mandatory. Students arriving to the final presentation late, without receiving authorization from the instructor prior to the class period, **ten (10) points will be taken from their project grade.**

Students are expected to complete all projects within the given time frame. Projects are due at the time outlined in the assignment sheet and may not be submitted after the due date. **Projects will be evaluated as presented on the due date.**

An A is outstanding and original work, strong weekly performance, professional attitude, excellent presentation skills, strong participation in all class critiques, and completing assignments on time. B is solid work in all of the above. C is average work in all of the above. D is passing but a low grade. F is failing.

A	4.0	93–100%
A-	3.7	90–92%
B+	3.3	87–89%
B	3.0	83–86%
B-	2.7	80–82%
C+	2.3	77–79%
C	2.0	73–76%
C-	1.7	70–72%
D+	1.3	67–69%
D	1.0	63–66%
D-	0.7	60–62%
F	0	0–59%

Required Books

This book is available as an ebook from Concordia's library.

<https://ebookcentral.proquest.com/lib/cord-ebooks/detail.action?docID=3387329>

Thinking With Type 2nd Edition

Ellen Lupton

Required Materials

Book Binding Material, Digital Paper, Prints.

You will be responsible for paying for your book binding material, prints, and paper. You will likely spend \$45 for the semester; however, the required textbook is available as an ebook from the library. Printing on the color laser printer is 11 cents a printed page. Text weight digital paper is 25 cents and cover weight digital paper is 60 cents a sheet.

Recommended Books | Sources

Adobe. Classroom in a Book

Armstrong, Helen. Graphic Design Theory

Bass, Jennifer. Saul Bass: A Life in Film and Design

Carson, David. Trek: David Carson, Recent Werk

Carson, David. The End of Print: The Grafik Design of David Carson

Chen Design Associates. Fingerprint

Glaser, Milton. Milton Glaser: Graphic Design

Hofmann, Armin. Graphic Design Manual

Licko, Zuzana. Emigre No. 70

Lupton, Ellen. Thinking With Type

Tolleson Design. Soak Wash Rinse Spin

Sagmeister, Stefan. Sagmeister: Made You Look

Sagmeister, Stefan. Things I Have Learned In My Life So Far

Scher, Paula. Make It Bigger

Simmons, Christopher. Just Design: Socially Conscious Design for Critical Causes

Venezky, Martin. It Is Beautiful Then Gone

Recommended Websites | Sources

Milton Glaser

<http://www.miltonglaser.com/>

Seymour Chwast

<http://pushpininc.com/>

Paul Rand

<http://www.paul-rand.com/>

Saul Bass

<http://saulbass.tv/>

Martin Venezky

<http://appetiteengineers.com/>

Ed Fella

<http://edfella.com/>

Neville Brody

<http://www.researchstudios.com>

Michael Vanderbyl

<http://vanderbyldesign.com/>

Michael Manwaring

<http://manwaring.com/>

Jennifer Morla

<http://morladesign.com/>

Steve Tolleson

<http://tolleson.com/>

Rudy VanderLans and Zuzana Licko

<http://emigre.com/>

David Carson

<http://davidcarsondesign.com/>

Paula Scher

<http://www.paulaschermaps.com/>

Stefan Sagmeister

<http://sagmeister.com/>

Jennifer Sterling

<http://jennifersterlingdesign.com/>

Adam Brodsley and Eric Heiman

<http://volumesf.com/>

Cinthia Wen

<http://designatnoon.com/>

Carin Goldberg

<http://caringoldberg.com/>

Tuesday Individual Meetings with Instructor

12:30–12:45 PM – Kirch, Isabella

12:45–1:00 PM – Conlin, Christina

1:00–1:15 PM – Neumann, Naarah

1:15–1:30 PM – Carlin, Ella J.

1:30–1:45 PM – Hilgers, Dash B.

1:45–2:15 PM – Loeffler, Kirah A.

2:15–2:45 PM – Ziegler, Sadie R.

Thursday Individual Meetings with Instructor

12:30–12:45 PM – Hagemeyer, Emma

12:45–1:00 PM – Halgrimson, Ella C.

1:00–1:15 PM – Permenter, Rio

1:15–1:30 PM – Hart, Evan

1:30–1:45 PM – Reidle, Shanyn R.

1:45–2:15 PM – Evenson, Gabriel K.

Accommodations for Students with Disabilities

In accordance with the Americans with Disabilities Act, Concordia College and your instructor are committed to making reasonable accommodations to assist individuals with documented disabilities to reach their academic potential. Such disabilities include, but are not limited to, learning or psychological disabilities, mental health issues, or impairments to health, hearing, sight, or mobility. If you believe you require accommodations for a disability that may impact your performance in this course, you must schedule an appointment with Disability Services to determine eligibility. Students are then responsible for giving instructors a letter from Disability Services indicating the type of accommodation to be provided; please note that accommodations will not be retroactive. The Disability Services office is in Old Main 109A, phone 218-299-3514; <https://cobbernet.cord.edu/directories/offices-services/counseling-center-and-disability-services/disability/>.

Academic Honesty and Responsibility

Academic Honesty and Responsibility: All work must be the original creation of the student; for instance, designs need to be original and not copied from another source. If a student plagiarizes an assignment, the penalty for plagiarism is a failing grade for the assignment. Such work will be turned over to the Office of Academic Affairs for future action. Information about what constitutes plagiarism can be found in the Student handbook: <https://cobbernet.cord.edu/handbooks/student-handbook/academic-policies/> You are responsible for following the guidelines contained in the handbook even if not specifically discussed in class. If you have any questions as to what constitutes plagiarism, please ask.

Grading Breakdown

Editorial Design I	$\frac{1}{3}$
Editorial Design II	$\frac{1}{3}$
Editorial Design III	$\frac{1}{3}$

Grading Criteria and Course Learning Outcomes

Craftsmanship – attention to detail

Typography Skills – use of type hierarchy

Color & Composition – color and negative space

Graphics – interesting design style

Critique – spoken language and giving informative critiques

Presentation – presenting work professionally and clearly

Design Process – methodical consideration of project

Perception – concept, clearly thought out projects

Creativity – abstract approach to designing the project

Learning Curve – knowledge learned from project

Mentoring Program

Advanced students will be responsible for guiding introductory students through the process of printing, mocking up work, and critiquing designs. These tasks can be achieved during class time. All students will be required to attend a once a week group critique held by the advanced students.

group 1

Online Mentor Critiques: Tuesday at 12:11pm

Evenson, Gabriel K.

Permenter, Rio

Hart, Evan

Hagemeier, Emma

Reidle, Shanyn R.

Halgrimson, Ella C.

group 2

Online Mentor Critiques: Thursday at 12:11pm

Loeffler, Kirah A.

Ziegler, Sadie R.

Kirch, Isabella

Hilgers, Dash B.

Carlin, Ella J.

Conlin, Christina

Neumann, Naarah

date	day	readings	assignment	date	day	readings	assignment
1/7	Th	syllabus Design Process Lecture		2/16	Tu	TWT: pgs 84–101	soft proof
1/12	Tu	INDD: Basic B–C INDD: Advanced A TWT: pgs 148–175 Binding Lecture	mind-map 4 wireframes	2/18	Th	TWT: pgs 132–143	soft proof
1/14	Th	INDD: Basic D INDD: Advanced B,F TWT: pgs 176–205 Grid Lecture	soft proof	2/23	Tu	History Lecture	soft proof
1/19	Tu	INDD: Basic E INDD: Advanced C TWT: pgs 102–117	soft proof	2/25	Th		soft proof
1/21	Th	INDD: Basic F INDD: Advanced D TWT: pgs 120–131 Paragraph Lecture	soft proof	3/2	Tu		soft proof
1/26	Tu	INDD: Basic G INDD: Advanced E TWT: pgs 12–35	soft proof	3/4	Th		soft proof comp.
1/28	Th	INDD: Basic I INDD: Advanced H TWT: pgs 36–45 Type I Lecture	soft proof	3/9	Tu		soft proof comp.
2/2	Tu	INDD: Basic H INDD: Advanced G TWT: pgs 54–71 Type II Lecture	soft proof comp.	3/11	Th	<i>group critique</i>	book 2
2/4	Th	INDD: Basic A INDD: Advanced I TWT: pgs 46–53	soft proof comp.	3/16	Tu		mind-map 4 wireframes
2/9	Tu	<i>group critique</i>	book 1	3/18	Th		soft proof
2/11	Th	TWT: pgs 72–83 Type History Lecture	mind-map 4 wireframes	3/23	Tu		soft proof
				3/25	Th		soft proof
				4/6	Tu		soft proof
				4/8	Th		soft proof
				4/13	Tu		soft proof
				4/15	Th		soft proof comp.
				4/20	Tu		soft proof comp.
				4/22	Th	<i>group critique</i>	book 3
				4/28–30		<i>submit via email</i>	files

schedule

critique=project that is due

assignments=deliverables that are due

TWT=THINKING WITH TYPE

INDD=ADOBE INDESIGN

Book Details 16 Pages

Book Cover

Front Cover: (Title)

Back Cover: (Subject to design)

Frontmatter

Decorative Page: (misc. or illustration page)

Title Page: (title, designer)

Copyright Page: (reverse side of title page)

Contents Spread: (table of contents)

Introduction Page: (readers point of view)

Textmatter

Pages: (3 spreads or 6 pages)

Include a Folio and/or Running Head: (page number and text)

Backmatter

Bibliography/Works Cited Page: (list of sources)

Decorative Page: (misc. or illustration page)

Kept in mind a typical book size is roughly around 6"w x 9"h.

Create

Talk to your instructor about setting up your file.

You will need to figure out how you are printing the pages and what paper you will be using. There should be 7 textmatter spreads, the title, copyright, table of contents, preface, and colophon will be extra pages.

packaging your file

Put the below information in one folder labeled: first_last name.

1. Fonts Folder
2. Links Folder (Tiff or Ai files)
3. Indesign file labeled: first_last name
4. PDF file labeled: first_last name
(create a double page-spread pdf file)

Bring packaged folder to the final critique and put it on the front computer under the folder labeled: student files. You may not hand in your packaged folder late. If your packaged folder is not turned in on time your project grade will be lowered. Do not include any unnecessary files, you will be docked for a messy folder.

Folders

Talk to your instructor about setting up your file.

You will need to figure out how you are printing the pages and what paper you will be using.

packaging your file

Put the below information in one folder labeled: first_last name.

1. Fonts Folder
2. Links Folder (Tiff or Ai files)
3. Indesign file labeled: first_last name
4. PDF file labeled: first_last name
(create a double page-spread pdf file)

Bring packaged folder to the final critique and put it on the front computer under the folder labeled: student files. You may not hand in your packaged folder late. If your packaged folder is not turned in on time your project grade will be lowered. Do not include any unnecessary files, you will be docked for a messy folder.

Printing

Print in class on the laser printer or a professional print shop like Concordia's Print Shop, Sir Speedy, Office Max, or FedEx Kinkos. *You will be responsible for paying for your prints and paper if you go over the lab fee amount of \$55.* Give the professional print shops at least 2 workdays to print. Concordia's print shop does not accept paper from an outside source. Their number is 218.299.3429. *Printing on the color laser printer is 11 cents a printed page. Text weight digital paper is 25 cents and cover weight digital paper is 60 cents a sheet.*

At no time is it acceptable to print in class the day of a group critique. Make sure you have enough time to print your work ahead of time.

Notes

Pinterest Board:

Create a board on Pinterest for the project.

You can follow my board at:

<https://www.pinterest.com/thelabds/>.

Typography and Grids

As you work with type hierarchy, use variations in alignment, leading, line length, orientation, spacing, weight, and size. You may break the text into smaller elements and distribute them within the space. Carefully consider the typographic hierarchy of the information presented. A viewer should be able to easily understand the message and to quickly learn the main points.

Remember to use a grid, either a modular or multicolumn grid. Create guides on your master page in indesign. A typographic grid organizes content across the pages of a document. A grid can consist of a single column framed by margins, or it may have multiple columns. When you design a grid, you typically begin with vertical divisions (columns), and then add horizontal divisions.

Classic Typefaces

Serifs: Baskerville, Bembo, Bodoni, Caslon, Didot, Garamond, Minion, Mrs. Eaves, Palatino, Sabon

San Serifs: Arial, Frutiger, Futura, Gill Sans, Helvetica, Universe, Akzidenz Grotesk

Type Warnings:

1. No swimming. This happens when students start changing the size, style, spacing, and/or orientation of the type from word to word or line to line without having a sense of structure that holds the composition together. Read the text; understand its basic meaning; break it into parts. How do those parts relate to typographic forms and structures? Don't just jump in: think first.
2. Don't have a persistent anxiety with selecting the wrong typeface, which is often paired with the need to constantly adjust and readjust the spaces between letters.
3. Don't refuse to make a lifelong commitment to a single typeface—or even to five or six—or constantly tempted to test drive “hot” new fonts, often without a proper license.
4. Don't let your design look like an interoffice memo!
5. Don't be a slave to the document. For example, the title or subtitles don't have to be at the top of the page.
6. Use an interesting variety of type sizes (some big, some small), but in a consistent way.

project 1

Ethical Editorial Design

Find song lyrics, poems, or short stories for one deadly sin and create a dialogue between the content and sin.

luxuria (lechery/lust)

gula (gluttony)

avaritia (avarice/greed)

acedia (acedia/discouragement/sloth)

ira (wrath)

invidia (envy)

superbia (pride)

You will be required to write an introduction, edit found content, and organize the content to fit the chosen number of pages. You may edit the text if necessary to fit the pages. Create a book with a minimum of 16 pages using a bookbinding method of your choosing. This book is a text only book, you may not use photographs or illustrations to illustrate the pages. Use type to create an interesting design. Think about how to arrange the type. Envision a creative design by arranging the type in a surprising composition.

Your book must be purely typographic. You may use colors, shapes, and lines as well as text. **Remember to use a grid, either a modular or multicolumn grid. Create guides on your master page in indesign.**

Due: February 9

project 2

Protest Editorial Design

Find a global issue to discuss and create a zine that protests against that issue by either speaking about the history of that issue, the current state of the issue, and/or ways of protecting the issue.

You will be required to write an introduction, edit found content, and organize the content to fit the chosen number of pages. Create a book with a minimum of 16 pages using a bookbinding method of your choosing. This book is a text only book, you may not use photographs or illustrations to illustrate the pages. Use type to create an interesting design. Think about how to arrange the type. Envision a creative design by arranging the type in a surprising composition.

Your book must be purely typographic. You may use colors, shapes, and lines as well as text. **Remember to use a grid, either a modular or multicolumn grid. Create guides on your master page in indesign.**

Due: March 11

project 3

Social Editorial Design

You will be required to research, strategize, propose, and design a book with a poster insert for one of the words below that expresses the meaning of that word as it relates to current women's issues, racial issues, or GLBT issues. Find one topic within your chosen issue to discuss. Gather found content for both the poster and book details. Your heading or title for the book will be the chosen word, you may use a subtitle in order to get the message across to the viewer.

Possible Heading Words:

Movement, Disruption, Compression, Expansion, Repetition, Elimination, Repression, Invasion.

The poster could bring light to an event, the actual issue, or a historical timeframe. Carefully consider the typographic hierarchy of the information presented. A viewer should be able to easily understand the message and to quickly learn the main points.

You will be required to write an introduction, edit found content, and organize the content to fit the chosen number of pages. Create a book with a minimum of 16 pages using a bookbinding method of your choosing. This book is a text only book, you may not use photographs or illustrations to illustrate the pages. Use type to create an interesting design. Think about how to arrange the type. Envision a creative design by arranging the type in a surprising composition.

Your book must be purely typographic. You may use colors, shapes, and lines as well as text. **Remember to use a grid, either a modular or multicolumn grid. Create guides on your master page in indesign.**

Due: April 22

project

Advanced Students/Editorial Designs

Advanced students can either create a book about one of the categories below or come up with your own project that is approved by your instructor. You will be required to create 3 books this semester. Each book will have a minimum of 16 pages using a bookbinding method of your choosing.

Research a current issue discussing:

global, environmental, cultural, or social problems. Speak about the history of that issue, the current state of the issue, and ways of protecting the issue.

Think about different types of book designs, whether you are producing a zine using inexpensive mass-production methods, to creating a sculptural book, or using packaging to illustrate your book. The format is open to new and exciting ways of illustrating and revealing a story or concept to the viewer.

You will be required to write an introduction, edit found content, and organize the content to fit the chosen number of pages. You may use photographs or illustrations to illustrate the pages; however, the imagery must be originals created by you. Also, the images must be secondary to the design and display of the type.

Use type to create an interesting design. Think about how to arrange the type. Envision a creative design by arranging the type in a surprising composition. You may use photographs or illustrations. **Remember to use a grid, either a modular or multicolumn grid. Create guides on your master page in indesign.**

Book 1 Due: February 9

Book 2 Due: March 11

Book 3 Due: April 22