

AD 10401-01 CRN 21932
Introduction to Typography

Department of Art and Design

Course Information

Spring 2023

Course Credit Hours: 3

T/R 9:10am–11:45am

Room VA 205

Instructor

Lindsey Brammell

She/Her

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Office Hours: 12:00pm–1:30pm R and by appointment either in-person or virtually, room VA 223

thelabdesignstudio.com

Course Description

This course uses pre-digital methodologies to ensure that students experience letter forms at the level of drawing them first, before using them to communicate messages. Students will learn the anatomy of type as well as the units, terminology, and principles of designing with type.

Prerequisites Skills and Materials

AD 20502 (or equivalent) with grade of C- or better and in a program of the Department of Art and Design.

Course Access

www.thelabdesignstudio.com/student.html is where you can access the course material and syllabus. You can also access the syllabus at <https://purdue.brightspace.com/>. The suggested browsers are Chrome and Firefox. It is strongly suggested that you explore and become familiar with content and resources available for this course.

Course Goals

Students will implement type hierarchy in creating issue based editorials. They will develop research and communication skills in order to produce their work.

Learning Objectives

As a result of taking this course, the student will:

1. Demonstrate the ability to turn narratives into visual forms through research and process.
2. Produce a thematic series of forms to represent a concept narrative.
3. Demonstrate presentation skills to share ideas in group or workshop sessions.

Learning Resources & Texts

Book: Thinking with Type, 2nd edition, by Ellen Lupton

Sketchbook

Pencils and erasers

Bone folder

Cork backed ruler

Exacto knife

PVA glue

Waxed bookbinding thread and needle

Bookbinding awl

Flash drive large enough to hold your files

Optional: Saddle-stitch stapler

*Note printing costs apply. Neenah papers has some beautiful papers to purchase.

Course Logistics

- When assignments are due, they are due by the start of class. 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.
- Deadlines are an unavoidable part of being a professional and this course is no exception. 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. The instructor reserves the right to change any and all due dates with prior notice to the students.
- College-level courses, such as this one, are designed to require 2–3 hours of outside work for every hour the class meets. This means, in addition to attending class meetings, each student should be working 5–8 hours after each class (10–16 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 class late or leaving early, without receiving authorization or making arrangements in advance with the instructor, will be marked absent. To change an absence to a tardy/early departure, a student must meet with the instructor that day at the end of lecture for approval. Each tardy/early departure is counted as $\frac{1}{4}$ an absence. This means four (4) recorded tardies or early departures will count as one (1) absence.
- Attendance is a required component of this course and students are expected to attend class for its entirety. Excessive absences, tardiness, and/or leaving class early will be reflected in the final grade. Each student is granted three (3) absences for the semester. Each additional absence will result in the drop of one full letter grade in the student's final grade.
- If you are feeling ill, exposed to someone who tested positive for COVID, or you have tested positive for COVID, do not come to class. I will work with you to make up the class so it doesn't count as an absence. Please fill out a "Cares Form" if you do test positive or had exposure.
- You will not be penalized for extreme emergency. Please note: vacations and work-related absences do not qualify as excused absences. If you miss class in order to participate in university-sponsored events, you must meet with me one week prior to the absence to make up the class. In the event of serious or extended illness, or family emergency, the Dean's office should be notified.
- 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 Scale

A = 90 to 100%

B = 80 to 89%

C = 70 to 79%

D = 65 to 69%

F = Below 65%

Assignments (Course Requirements)

Brainstorming/Inspiration Discussion

At the beginning of each project we will have a group critique discussing the concept and design elements of the given project. Halfway through the project there will be another group critique where students act as your client and give constructive criticism.

Assignments	Points
Project 1	20
Project 2	20
Project 3	30

Assignments	Points
Project 4	30
Total	100

Project 1

Choose two words from the list below. In two different compositions, arrange each word to express its meaning (one word per composition). You may vary the size, spacing, and placement of the letters. You may execute your project by tracing letters, cutting and pasting photocopied letters, using a computer or a combination of these methods. You may repeat, omit, slice, block, or overlap words or letters. Do not use drop shadows or distort text. Discuss the history of your font and the reason for choosing the style and shape of the font.

Each square will be 6" x 6" and in black and white.

List of Words:

compression transition contraction addition subtraction disruption
 repetition elimination migration expansion break destructive
 surprise falling memories terrified gone segregation
 fear focus infinite movement repression invasion

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.

Project 2

You will be required to research, strategize, propose, and design a poster composition for an event as it relates to current women's issues, racial issues, or LGBTQIA issues. Find one topic within your chosen issue to discuss. Gather content in the form of a calendar of events or timeline. 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. Choose a heading that relates to the topic, include dates of the event or a timeline of information, and a description of the issue.

Make sure to use a grid. 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.

Within 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. Be sure to have a concept in mind as you work.

Your poster must be purely typographic. You may use colors, shapes, and lines as well as text.

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.

Poster: 11 x 17 or 16 x 20 inches.

Project 3

Find a current global issue to discuss and create a zine by either speaking about the history of that subject matter, the current state of the issue, and/or ways of protecting it. Find one topic within your chosen issue to discuss. Gather found content for the zine and design the text through typographic treatments.

You will be required to write an introduction, edit found content, and organize the content to fit the chosen number of pages. Create a zine with a minimum of 16 pages using a bookbinding method of your choosing.

Your book must be purely typographic. You may use colors, shapes, and lines as well as text. 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.

Zine: 5 x 7.5 inches

Project 4

Choose one director from the list. Write at least 1 page on the biography of the director and at least 1 page on the chosen film. Write a sentence long synopsis of the film, include the duration of the film, put all text in one word document.

Create a book with a minimum of 24–28 pages using a bookbinding method of your choosing. You and your classmates' will get together and create a title for a film festival (characterizing the chosen directors'), the dates of the festival, the venue, and the venue address.

Create a book for the film festival showcasing your chosen director and film. The book design should illustrate the title of the film festival, your director, and his/her film. Use your classmates' text on their directors and films for additional textmatter. Create a surprise section showcasing your director and film.

All material must be originals, created by you. There needs to be a reason behind every piece of your design, do not randomly choose any item.

Book Details (16 Pages Total)

Book Cover (2 pages)

Front Cover: (title, venue)

Back Cover: (subject to design)

Frontmatter (8 pages)

Decorative Page: (misc. or illustration page)

Title Page: (title, dates of festival, venue, venue address)

Copyright Page: (reverse side of title page)

Acknowledgement Page: (list classmates names)

Contents Spread: (list of directors', their film, film duration, film synopsis, date film is showing)

Advertising Card: (list of your director's work—this page is not a card)

Introduction Page: (readers point of view)

Textmatter (16 pages)

Half Title (optional): (title)

Spread on each Director: (include director's name, film, and text)

Backmatter (2 pages)

Colophon: (publisher name, location, and date, and book production information)

Decorative Page: (misc. or illustration page)

Artistic Directors

Woody Allen	Michael Moore
Amiri Baraka	Carolee Schneemann
Ingmar Bergman	Lars Von Trier
Jørgen Leth	Agnés Varda
Hayao Miyazaki	Charlie Chaplin

Classic Directors

Dorothy Arzner	Fritz Lang
Nora Ephron	David Lynch
Alfred Hitchcock	Roman Polanski
Stanley Kramer	Martin Scorsese
Stanley Kubrick	Orson Welles
Akira Kurosawa	William Wyler
Francis F. Coppola	Ridley Scott

Contemporary Directors

Kathryn Bigelow	Ang Lee
Lizzie Borden	Spike Lee
Tim Burton	Penny Marshall
Jane Campion	Robert Rodriguez
Joel and Ethan Coen	Quinten Tarentino
Sofia Coppola	Julie Taymor
Catherine Hardwicke	Guillermo del Toro
Spike Jones	Robert Zemeckis
Steven Spielberg	Vicky Jenson

Book: 5 x 7.5 inches

Course Evaluation

During the last two weeks of the course, you will be provided with an opportunity to evaluate this course and your instructor. Your participation is an integral part of this course, and your feedback is vital to improving education at Purdue University. I strongly urge you to participate in the evaluation system. Please give constructive criticism to your instructor, this is a tool to improve the class not to bully your instructor.

How to Succeed in this Course

Show up, work hard, be prepared each class with the requested deliverables.

Netiquette

Your instructor and fellow students wish to foster a safe learning environment. All opinions and experiences, no matter how different or controversial they may be perceived, must be respected in the tolerant spirit of academic discourse. You are encouraged to comment, question, or critique an idea but you are not to attack an individual. Our differences, some of which are outlined in the University's nondiscrimination statement below, will add richness to this learning experience. Working as a

community of learners, we can build a polite and respectful course ambience. Please read the Netiquette rules for this course:

- Do not dominate any discussion. Give other students the opportunity to join in the discussion.
- Do not use offensive language. Present ideas appropriately.
- Keep an “open-mind” and be willing to express your opinion.
- Do not hesitate to ask for feedback.

Academic Dishonesty

Academic Misconduct, including plagiarism (using other people's ideas/words and not giving them credit thus implying the work is your own original work) or using your own work from a previous course without the express permission of the instructor, is taken very seriously at any learning institution. It is taken very seriously in this class. Please be aware of what behaviors constitute [academic misconduct](#) (See Bulletin, Code of Students Rights, Responsibilities and Conduct Part II. A.) If caught cheating or plagiarizing, a student may receive no credit on the assignment and may result in an F for the course. Any instances of academic dishonesty will be reported to the Dean of Students and your Department Chair and may result in expulsion from the University. Additional potential consequences can be found under: [potential consequences](#) (See Bulletin, Code of Students Rights, Responsibilities and Conduct, Part III. A.: i.e., failure of the assignment, failure of the course and/or dismissal from the university) of such behavior.

Diversity and Nondiscrimination:

Related to civility, Purdue Fort Wayne [Policies](#) include the following statements:

“Respect and civility should therefore be afforded to all individuals regardless of race, ethnicity, gender, age, sexual orientation, disability, religion, family status, socioeconomic level, educational background, veteran status, or position at the university....Purdue Fort Wayne prohibits discrimination against any member of the university community on the basis of race, religion, color, sex, age, national origin or ancestry, genetic information, marital status, parental status, sexual orientation, gender identity and expression, disability, or status as a veteran...”

The Purdue Fort Wayne [Code of Student Rights, Responsibilities, and Conduct](#) further states:

“The university believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchanges of ideas, and enriches campus life...Purdue University Fort Wayne prohibits discrimination against any member of the university community on the basis of race, religion, color, sex, age, national origin or ancestry, marital status, parental status, sexual orientation, disability, or status as a veteran.”

Disability Statement

Purdue Fort Wayne is committed to providing reasonable accommodation and access to programs and services to persons with disabilities.

If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of Services for Students with Disabilities (Walb Union, Room 113, telephone number 481-6658) as soon as possible to work out the details. Once the Director has provided you with a letter attesting to your needs for modification, bring the letter to me. For more information, please visit the [web site for Services for Students with Disabilities](#) (SSD) and refer to the [SSD Student Handbook](#).

Student Support Services

Purdue University Fort Wayne is committed to your academic and personal success. Visit the [student support services page](#) for a list of student support services, including academic services, technology services, health and wellness, and support from administrative offices.

Emergency Statement

Address what the student should do in emergency situations. Define procedures for communicating with the students and submitting assignments. For example:

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. Here are ways to get information about changes in this course.

Students Called for Military Duty

If you are a student in the military with the potential of being called to military service and/or training during the course of the semester, you are encouraged to contact your advisor immediately.

Schedule

1/10	Tu	syllabus Design Process Lecture	
1/12	Th	<i>group critique</i> TWT: pgs 102–117	mind-map 20 thumbnails
1/17	Tu	TWT: pgs 176–205 Grid Lecture	4 wireframes
1/19	Th	TWT: pgs 148–175 Paragraph Lecture	soft proof
1/24	Tu	TWT: pgs 120–131 Type I Lecture	hard proof
1/26	Th	<i>group critique</i>	project 1
1/31	Tu	<i>group critique</i> TWT: pgs 12–35	mind-map 20 thumbnails
2/2	Th	TWT: pgs 36–45 Type II Lecture	4 wireframes
2/7	Tu	TWT: pgs 54–71 Binding Lecture	soft proof
2/9	Th	TWT: pgs 46–53	soft proof

2/14	Tu	TWT: pgs 72–83	hard proof
2/16	Th	<i>group critique</i>	project 2
2/21	Tu	TWT: pgs 84–101	mind-map 4 wireframes
2/23	Th	TWT: pgs 132–143	soft proof
2/28	Tu		soft proof
3/2	Th		soft proof
3/7	Tu	<i>no class</i>	
3/9	Th	<i>no class</i>	
3/14	Tu		soft proof
3/16	Th	<i>student critique</i>	hard proof
3/21	Tu		mock-up
3/23	Th		comp.
3/28	Tu	<i>group critique</i>	project 3
3/30	Th	<i>group critique</i>	mind-map 4 wireframes
4/4	Tu		soft proof
4/6	Th		soft proof
4/11	Tu		soft proof
4/13	Th		soft proof
4/18	Tu	<i>student critique</i>	hard proof
4/20	Th		mock-up
4/25	Tu		comp.
4/27	Th	<i>group critique</i>	project 4
5/4	Th	<i>exam week</i>	submit files



