



# TYPOGRAPHY

## FACULTY INFORMATION

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## GENERAL COURSE DESCRIPTION

FINA-S351 | Studio: KV204 | Use KV203 “The Design Center” as an alternative lab.  
Mondays & Wednesdays from 9:00 A.M. – 12:00 noon  
Pre-requisite: FINA-F100 or D210

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. **This is not a software course for Adobe Creative Suite.** Due to the pre-requisite for this course, you are deemed to have learned the skills necessary in using relevant the software. The course is primarily concerned with equipping the students to learn about three aspects of the design process: i) ideation; ii) production; and iii) delivery.

In ideation, students give form to an idea through sketching and refining the idea which leads to the next step: production where they will use relevant techniques, methods, and tools necessary to realize their ideas in digital or physical forms. Finally, in delivery, students learn not just how to present their work verbally but more importantly, how to “package” their ideas into a presentable format, both digitally and physically.

## 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.

## RECOMMEND-ONLINE 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](http://www.thinkingwithtype.com/misc/Type_Basics.pdf)  
I Love Typography: [www.ilovetypography.com](http://www.ilovetypography.com)  
Émigré Fonts: [www.emigre.com](http://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](http://www.typography.com)  
 Academic resource: [www.typeculture.com/academic\\_resource/research\\_directory](http://www.typeculture.com/academic_resource/research_directory)

**ASSESSMENT COMPONENTS**

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%

- 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.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.
- Opportunities to earn extra credits are announced in class and full participation to fulfill the extra requirement must be fulfilled before the extra credit can be tallied and added towards/on top of the final score.
- Incomplete exercise/project will be marked down by a letter grade drop from the overall grade earned.

**5 assignments totaling 100 points**

(Rubric further elaborated in project/grade sheet)

Pop quiz: 2 extra points\* The pop quiz is not counted towards your final grade but will be used as a bonus point to be added on top of your final numerical grade.

- 1<sup>st</sup> assignment: 20 points
- 2<sup>nd</sup> assignment: 20 points
- 3<sup>rd</sup> assignment: 20 points
- 4<sup>th</sup> assignment: 20 points
- 5<sup>th</sup> assignment: 20 points

Every project includes Participation with criteria such as:

- **Professionalism:** Conducts him/herself professionally; Demonstrates time management skills; Maintains communications with professor
- **Quality of Work:** Achieves satisfactory results for completing the project
- **Quantity of Work:** Works effectively and efficiently; tasks done in a timely manner; handles multiple tasks
- **Work Habits:** Prepared and being pro-active in approaching the tasks
- **Comprehension:** Seeks to/Understands the assigned duties and tasks
- **Reliability:** Job completion, ability to get things done, conscientiousness
- **Attitude toward work:** Enthusiastic and willing to perform duties and tasks
- **Dependability:** Punctual and reliable in attendance; completes assigned duties and tasks
- **Initiative:** Interacts will with others in the office; Being proactive; Exhibiting high levels of engagements
- **Leadership:** Demonstrates leadership abilities; Takes initiatives w/o being told

**ATTENDANCE AND PENALTIES ASSOCIATED WITH TARDINESS**

Attendance will be taken each class 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 and two tardies**

**before your grade is affected. Two tardies constitute one absence.**

Leaving early (defined as before class officially ends) is considered tardy as well.

The penalties are as follows:

**3rd absence** =  $\frac{1}{3}$  letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-') [one drop]

**4th absence** =  $\frac{2}{3}$  letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+') [two drops]

**5th absence** = Full letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B') [3 drops]

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

**7th absence** =  $1\frac{2}{3}$  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]

**8th absence** equals an automatic failure of the course.

**OTHER  
STANDARDS OF  
CONDUCT**

- 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. Note that email notification is not considered a legitimate note, rather a professional behavior that is encouraged. Academically, it may be considered "buying" you extra time for a renegotiated due date with the professor. Unless agreed, turning in your project in absentia is not acceptable.
- If you show up after class started, you will be considered tardy. It is 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.
- At the end of class the room must be returned to order before you leave.
- Cellphones are not allowed during class sessions.
- Losing your work due to failed technology or media 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.

**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.

**PROFESSIONAL  
 -ISM:  
 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.
- 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.

**POP QUIZ**

*NOTE: All information subject to change with notice.*

Our first exercise requires you to read an assigned reading material, Typography Tutorial for Beginners: <http://blog.hubspot.com/marketing/typography-terms-introduction#sm.00017y4bty11c9fglt3xwpetwhvt>) to introduce you to typography-- specifically the basics, anatomy, classifications, and applications. In subsequent exercises, you will apply the knowledge from the tutorial to 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.

**Schedule:**

1/9 Mon	<p>Introduction to the course in general. Explanation of the requirements of the course. Questions answered about the course. Pop quiz reading material assigned. <b>Be forewarned that a pop quiz related to the reading material will be administered at an unannounced time.</b></p> <p>Bring Post-It Notes next class on 1/11</p>
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# 1

## ANIMATED TYPE

Saul Bass is a famous graphic designer whose work from the 1950s and 60s. He was best known for his film posters and title sequences. Typeface designs used in film title can set a mood to capture its audience before a movie started. Drawing inspirations from Saul Bass' signature style of simple graphical elements, bold type and simple backgrounds, we will create a flip book must predominantly be type-driven with minimal photographic images. Experiment with typographical repetitions on each frame to create the illusion of motion through a flip book sized at 2.5" x 4" (totaling at least 40 or more sheets). These days, modern technology such as Adobe After Effects and Maxon Cinema 4D are now commonly used. You are free to use Photoshop or Illustrator. Print the pages on thicker card stock and assemble it into a bound book.



Image source: <http://www.artofthetitle.com/title/the-war-of-the-roses/>

### Schedule:

1/11 Wed	Ideation stage: Introduction to type. Lecture and class discussions. 1 <sup>st</sup> exercise assigned. Experiment idea with Post-It Notes. Work in class based on feedback.
1/16 Mon	<b>MLK, Jr Holiday. No class.</b>
1/18 Wed	Production stage: Refined ideas based on feedback from 1/11/ Transfer ideas into computer layout.
1/23 Mon	Work in class. Refinement. Critique. Start printing and assembly of pages into a book.
1/25 Wed	Delivery stage: Printing and assembling of pages into a book. Binding.
1/30 Mon	<b>Due before the end of the class. Late work will not be accepted.</b> Present your ideas.

### Grading criteria (20 points):

- Appropriateness of the film title sequence design, especially the choice of typefaces (3 pts).
- The choice of animation effect 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)
- Professionalism, Quality of Work, Quantity of Work, Work Habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative and Leadership (0.5 pt each, total 5 pts)

**Deliverables:**

- A (one-sided) b/w or colored, bound flip book measuring 2.5" x 4" showing the front cover and spine.
- Accurately sized and trimmed sheets containing systematic progression of the pages.

**References:**

Saul Bass: <http://www.artofthetitle.com/designer/saul-bass/>  
 18 awe-inspiring flip books - <http://www.creativebloq.com/illustration/flip-book-animations-12121459>  
 Library of Congress: [www.loc.gov](http://www.loc.gov)  
 Movie title ideas: <http://annvas.com/screenshots/>

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**TYPHO-  
 PHOBIA**

We will explore the following: mixing and matching of typefaces through the scaling of type, line spacing, kerning, tracking and alignment within a given grid structure. Search for a phobia in <http://phobialist.com/> to pick from a list of phobias that best describe a phobia that intrigues you to create a typography-based diptych measuring 8" x 8" for each panel.

The first panel is a succinct description of the phobia and the second panel is about visually suggesting the fear via typographic manipulations to typographically describe the phobia. Research the conditions and your design solution must emotionally convey the intensity of the conditions through careful arrangements of type, color, textural background and applications of principles of design such as alignment, balance, contrast, emphasis, unity or repetition. As this is a diptych, you are also ensure that both panels are consistently stylized to match each other, despite the different content that each panel carries.



Image source: <http://yeoh.com/index2.php?section=student&g=1758>

**Schedule:**

2/1 Wed	Grade from 1 <sup>st</sup> exercise returned. 2 <sup>nd</sup> exercise assigned and explained.  Ideation stage: 20 sketches by the end of class. Log on <a href="http://phobialist.com/">http://phobialist.com/</a> to pick from a list of phobias.
2/6 Mon	Ideation stage: Refining and approval for finalizing ideas.
2/8 Wed	Production stage: Work in class to turn ideas into digital layout.
2/13 Mon	Production/Delivery stage:
2/15 Wed	Finalize for final presentation on 2/20.
2/20 Mon	<b>Due at the beginning of the class. Late work will not be accepted.</b> Print your project, mount on foam board and deposit soft copies into Canvas.

**Grading criteria (20 points):**

- Appropriateness of the chosen type to reflect the “phobia” (3 pts)
- Custom-crafted/lettered type edited digitally or manually (3 pts)
- Color and background or texture used to add to the “phobia” (3 pts)
- Readability of the font created (3 pts)
- Overall presentation for consistency (3 pts)
- Professionalism, Quality of Work, Quantity of Work, Work Habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative and Leadership (0.5 pt each, total 5 pts)

**Deliverables:**

- Two 8” x 8” printed and foam-core mounted panels. Foam boards will be provided. Spray glue not provided.
- Two PDF soft copies deposited into the IU Canvas by specified deadline.

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**WAY-FINDING WITH HAND-CRAFTED FONTS**



Image source: Emma Romig, IUS, Fall 2016

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, the exercise requires you to create by experimenting with hand lettering. You are discouraged from using fonts readily available from the computer for this assignment.

However, you are encouraged to manually create by hand-lettering and customize them digitally at a later stage, especially during production and delivery stages. Your idea must be visually tested for a realistic-looking environment which requires you to photograph the market from three angles: the front of the market’s entrance, the side that shows your signage on the side of the market and finally, one that is far away to test the visibility of your signage. Ideally, the pictures are shot to allow signage to show as little tilting as possible, cropped to remove unnecessary background distractions, shot on a bright day and not blurry in appearance.

**Schedule:**

2/22 Wed	Grade from 2 <sup>nd</sup> exercise returned. 3 <sup>rd</sup> exercise assigned.  Ideation stage: Use google earth to inspect the area for ideas. Research by visiting the area after class or on your own time. Ideate in class. 10 sketches expected by the end of the class.
2/27 Mon	Hand craft letters. Present refined ideas from sketches.
3/1 Wed	<b>CONFERENCE. CLASS POSTPONED.</b>  Production stage: Prepare to photograph the Flea Market (front, side, and from far away) after class so that you can bring images for our next class for superimposing your hand lettered fonts on them.
3/6 Mon	Production/Delivery stage: Work in class. Finalize letters/fonts in computers. Research YouTube for tutorials to customize fonts in Illustrator. Apply customized fonts to images of the farmers market. Digitally layout your letters in 3 different angles.
3/8 Wed	<b>Due before the end of class.</b> Be ready to present your work. Print your idea showing the three angles on three separate sheets of 8.5” x 11” and deposit soft copies into Canvas.

**Grading criteria (15 points):**

- Appropriateness of the chosen type to reflect the “essence” of Farmers Market (3 pts)
- Visibility of the font from scalability and prioritizing the order of information (3 pts)
- Readability of the font created on signage (3 pts)
- Pictures with good angles with one showing as little tilting as possible, cropped to remove unnecessary background distractions, shot on a bright day and sharp in appearance (3 pts)
- Overall presentation (3 pts)
- Professionalism, Quality of Work, Quantity of Work, Work Habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative and Leadership (0.5 pt each, total 5 pts)



**Deliverables:**

- Three color prints, foam board mounted for three 8.5” x 11” sized prints showing three angles consisting of superimposed images of your signage (where the market is located).
- Three digital copies of the signage as described above.

**References:**

Type and Cities: <http://www.showusyourtype.com/public/index.php/cities>

4

**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 your personal typographic expression in which you will create your own typeface via [myscriptfont.com](http://myscriptfont.com) (Download template here: <http://www.myscriptfont.com/>). 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 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. In order to complete the assignment in a more professional manner, we will use Adobe Illustrator/Photoshop mainly just as a tool to clean up or tidy your handwriting. It is particularly helpful especially in creating the medium, bold or extra bold versions (Total 4, inclusive of the original plus three variations). However, you are to avoid using any readily available typeface from the internet. Doing so will earn you a zero for the assignment. Explore not just the miniscule and majuscule forms of the alphabets, you are also to add numerical and other symbols.

<b>MyScriptFont.com</b> Create a font from your handwriting					<ul style="list-style-type: none"> <li>• Use a medium-thick, black felt pen.</li> <li>• Do not write over the inner auxiliary lines.</li> <li>• Scan with 300-600 dpi.</li> </ul>				
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:**

3/13 Mon	Grade from 3 <sup>rd</sup> exercise handed back. 4 <sup>th</sup> exercise assigned.  Ideation stage: Visit <a href="http://myscriptfont.com">myscriptfont.com</a> to obtain a template after creating your own font. Experiment with the end result on the screen. Fine tune.
3/15 Wed	Production stage: Explore two other versions (medium, bold, or italic) once you are satisfied with the original version. Repeat the process to obtain a desired end result. Be ready to present your work towards the end of the class.

3/20 Mon	Delivery stage: Complete two versions from a finalized font: Choose from light, medium, bold, extra bold, etc.
3/22 Wed	<b>Due before the end of the class. Late work will not be accepted.</b> Be ready to present your work.  Assignment 5 assigned. Answer questions related to “Who am I?” <b>Due 4/3 at the beginning of the class.</b>

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) (3 pts)
- Considerations and evidence of legibility (3 pts)
- Legibility of three other variations based on the original font (3 pts)
- Professionalism, Quality of Work, Quantity of Work, Work Habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative and Leadership (0.5 pt each, total 5 pts)

Deliverables:

- A print out of the font in upper and lower cases in three different variations.
- Digital versions of fonts generated from MyScriptFont.com deposited into Canvas.

References:

About Fontographer: <http://old.fontlab.com/font-editor/fontographer/>  
 About Fontlab studio: <http://old.fontlab.com/font-editor/fontlab-studio/>  
 Hand lettering artists from Instagram: <http://designtaxi.com/news/385170/10-Talented-Hand-Lettering-Artists-You-Should-Follow-On-Instagram-To-Be-Inspired>

5

WHO I AM!



Image source: Personal collection

Inspired by an unconventional format of innovative book by a band, a clothing label, a website, a record label, a design team, the book by Chicks on Speed (COS), *Chicks on Speed: It's a Project*, we will attempt to typographically replicate the innovative format. Produced in 2004, the book still is amazingly one of a kind with jagged sides, sections of the book being cut in different manner. We will use their approach to answer "Who Am I," essentially a set of 40 questions broken into four areas as content for a booklet. The true essence of the book will come from the answers in the questionnaire that you must complete before embarking on the design process.

Together with the combinations of relevant and supportive graphics and images, ideate, produce and deliver a 12-page (3 sheets) layout and eventual binding into a booklet which includes front and back covers with subsequent pages within. The essential gist is to use the question: "Who Am I" and visually turn it into "Who I Am" as a visually typographic compass to generate content for your layout. The content of the pages are based on Environment and People, Behavior and Action, Knowledge and Skills and Assumptions and Beliefs. You may also choose to experiment with Xerography.

This 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, in a rather unconventional way. However, we will work within the perimeter of 11" x 17" for the ease of printing.

**Schedule:**

3/27 Mon 3/29 Wed	<b>NO CLASS (3/27 Mon – 4/2 Sun SPRING BREAK).</b>  <b>Don't forget!</b> Answer questions related to "Who am I?" <b>Due 4/3 at the beginning of the class.</b>
4/3 Mon	Turn in "Who Am I?" questionnaire.  Ideation stage: Begin transforming answers into keywords that can be visually extracted into typographic statements. "Who Am I?" due. Research unconventional methods to layout the different sections. Work in sketches. 20 sketches by the end of the class. Insufficient sketches (lesser than 20) will be graded accordingly. Refining and approval necessary for finalizing idea towards the production stage.
4/5 Wed	Production stage: Work in class to finalize a "look" for your book/booklet. Presenting your sketches for feedback. Refinement based on feedback.
4/10 Mon	Production/Delivery stage: Work in class towards putting content in InDesign. Actual size in b/w due on 4/12 Present your full size in B/W for feedback. Revise based on feedback. Work in class.
4/12 Wed	Delivery stage: Print pages in color in reduced size to check for details and errors. Approval necessary before work is finalized before final printing. Start printing in color if everything looks good.
4/17 Mon	Delivery stage: Start printing and assembling pages together.

4/19 Wed	<b>Project due before the end of class.</b> Class presentation. May be extended to 4/19 depending on class progress.
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**Objectives:**

- To explore one’s sense of self through an unconventional layout design;
- To explore the relationships of graphic design to 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.
- 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 (20%):**

- Boldness in experimenting with something untried before such as technique, software or approach in exploring and producing an unconventional layout (3 pts)
- A pensive, well thought out set of questionnaire (3 pts)
- Originality in the creation of one’s own artwork/other necessary requirements for the fulfillment of the project (3 pts)
- Applicability of ideas on a digital mockup (3 pts)
- Quality of final artwork/presentation (3 pts)
- Professionalism, Quality of Work, Quantity of Work, Work Habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative and Leadership (0.5 pt each, total 5 pts)

**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](http://blankdecks.com/decks/california_blank.htm)

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**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: