

# TYPOGRAPHY STUDIO

FINE 2415  
FALL 2013

TUE, THUR 8:00–10:45

ARTS BLDG  
ROOM 194

A studio course that teaches principles of typography and organization that is the foundation of design and artistic practice. Through drawing, editing, arranging and moving typographic forms, students will create projects that examine how typography is used to create meaning. Note: Priority seating given to Digital Design majors. Prereq: FINE 1400 or permission of instructor. Semester Hours: 3 to 3

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to schedule an appointment,  
email the address above  
Office Hours : Mon, Wed 4:30–6:30

## COLLEGE OF ARTS & MEDIA

VISION  
*art changing lives*

## MISSION

The College of Arts & Media exists at the intersection of art, technology, and commerce, and as such, faculty and students use powerful art making, expansive teaching/learning, and strategic service to connect deeply with the arts disciplines and the creative industries—as these currently exist and as they might become.

## VALUES

Experimentation and Innovation  
Excellence and Professionalism  
Community  
Creative Research and Scholarship  
Leadership  
Entrepreneurship  
Technological Innovation  
Critical Thinking  
Diversity, Accessibility, and Equity  
Intellectual Freedom and Artistic  
Integrity  
Sustainability  
Civic Engagement  
Experiential Learning  
Social Responsibility

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*Typography cracked the voices of silence.*

*–Marshall McLuhan, The Gutenberg Galaxy*

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## COURSE LEARNING OUTCOMES

Aim	Type	Objective
To appreciate the typographic form	Disposition Skills Knowledge	Through: <ul style="list-style-type: none"><li>• Learning the formal characteristics of letterforms</li><li>• Learning to use typography as a compositional element</li><li>• The drawing and manipulation of letterforms by hand and digitally</li></ul>
To use typography in a meaningful way	Skills Disposition	<ul style="list-style-type: none"><li>• Learning to place typography in relationship to what is being communicated in a composition</li><li>• Learning to consider the context of font choices</li><li>• Learning to use typography as a texture and color within a design</li></ul>
To learn the history and terminology of typography	Knowledge	<ul style="list-style-type: none"><li>• Learning the history of typography</li><li>• Learning the kinds of fonts and how they were constructed historically</li><li>• Learning to identify the proper terminology for type setting and type page markup</li></ul>

# TEXTS AND SUPPLIES

Typography Studio  
Fall 2013

## REQUIRED TEXT

### **The Elements of Typographic Style** [Paperback]

Robert Bringhurst (Author)

ISBN 10: 0881792063

ISBN 13: 978 0881792065

Publisher: Hartley and Marks Publishers; 3rd edition (October 9, 2004)

### **Thinking with Type**

by Ellen Lupton

Publisher: Princeton Architectural Press

ISBN 10: 1568984480

ISBN 13: 978 1568984483

## RECOMMENDED TEXTS

### **Grid Systems in Graphic Design/Raster Systeme Fur Die Visuele Gestaltung** (Hardcover)

Josef Muller Brockmann (Author)

ISBN 10: 3721201450

ISBN 13: 978 3721201451

Publisher: Arthur Niggli; Bilingual edition (October 2001)

Moving Type: Designing for Time and Space

by Matt Woolman and James Bellantoni

Publisher: RotoVision (@2000, is now out of print)

ISBN 2 88046 369 6

Meggs' History of Graphic Design (Hardcover)

by Philip B. Meggs (Author), Alston W. Purvis (Author)

Publisher: Wiley; 4 edition (December 7, 2005)

ISBN 10: 0471699020

ISBN 13: 978 0471699026

Web Standards Creativity: Innovations in Web Design with  
XHTML, CSS, and DOM Scripting (Paperback)

by Andy Budd

Publisher: friends of ED (March 19, 2007)

ISBN 10: 1590598032

ISBN 13: 978 1590598030

Type in Motion 2

by Matt Woolman

Publisher: Thames & Hudson (November 1, 2005)

ISBN 10: 0500512434

ISBN 13: 978 0500512432

## RECOMMENDED ITEMS

1. Digital camera or equivalent
2. Portable Flash Drive or Firewire Drive – 60 GB or larger, 7,200 RPM or faster is strongly recommended. If not using for video, USB 2.0 drives are also acceptable.
3. Blank CD's or DVD's will be required for turning in final project files
4. Paper for color printing and presentation

# COURSE ANNOUNCEMENTS

Typography Studio  
Fall 2013

All notifications will be sent by email to your official ucdenver.edu email address exclusively. If you do not have a ucdenver.edu address you must activate it in order to get emails and have access to the Canvas system for discussions and other course materials which will be posted online.

## CLASS FORMAT

### LECTURE

Presentations will include relevant artists, designers and studios, discussion of readings and detailed scenarios of professional practice, discussion of readings both in class and on-line using Canvas.

### RESEARCH

Much of this class will be devoted to understanding the “rules” of typographic style. Each project will have a specific goal but should also be considered an opportunity for you to explore constraint, creativity and meaning-making.

### CRITIQUES

On the project due date there will be a critical discussion and presentation of the work with fellow students and faculty.

### PROJECTS

Five projects will be given that will demonstrate a sophisticated knowledge of typography and it's appropriate use in when creating physical artifacts, interfaces and motion graphics. Imagery may be allowed in some designs, but typography should take center stage and type should be used as an expressive medium in and of itself. The integration of type + content is important to each project assignment.

### TESTS

Three tests will be given throughout the semester on the readings and class discussions.

## STUDENTS WITH SPECIAL NEEDS

If you have special needs please contact me during my office hours and be sure that you have registered with Disability Resources and Services (Arts Building, room 177, (303) 556 3450)

## COURSE POLICIES

### HOMEWORK/CLASSWORK EXPECTATIONS

This is a studio class and will be taught as such. Students should prepare and bring the required materials in class to work on each project, significant class time will be available for work and in progress critiques.

### MISSED/LATE ASSIGNMENTS

Projects are due **at the beginning of class on the due date**. Any work turned in late will be worth a **MAXIMUM** of 50% of the specified grade value and will only be accepted the next class session.

## PROCESS JOURNAL

Students are required to create a journal, akin to a sketchbook, for completion of projects given in class, as well as to record all aspects of your process. For each project, include and complete the following items:

1. 4 to 5 resource images (computer printouts, photos, or images from magazines, newspapers, or museum publications) of various works that demonstrate the design concepts for each project. Images that do not correlate to the project do not count. Label each image with that artist's name, title of work, media/materials used, size of work, and source of image. No duplicates can be used.
2. For static projects: A minimum of 3 color sketches, 4" x 5" in size, of your project's possible design options. For motion projects: a complete storyboard
3. A 2-3 paragraph self critique of your finished product, discussing how well you used the required design elements/principles, and any other positive or negative feedback you would like to give yourself.

The process folio for each project will be checked throughout the semester during class. The best way to create this book is to get a 2-3" binder and fill it with white sketch paper, Bristol board, and/or tracing paper. Journal assessment for each project is equally weighted.

## GRADING

Grades for the semester will be calculated as follows:

Projects = 100 points each project

Final Project = 150 points

Journal/Research = 50 point each assesment (mid-term and final)

Quizzes = 20 points

Tests = 50 points

Progress = 10 or 0 points each assessment

Final grades will be calculated by dividing the number of points possible by the number of points earned. Percentage to letter grades will be assigned using the table below

A	Over 93
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	Below 60

## CANVAS AND EMAIL

All communication through email will take place exclusively using the [ucdenver.edu](http://ucdenver.edu) official email addresses that you are required to activate this semester. I plan to use the Canvas system to post grades, make announcements, post the syllabus and to conduct

class discussions.

Online Discussions are a required component of this class, you must have access to Canvas and be able to post to any discussion forums. See "Participation" above for specific grading criteria and weighting.

Typography Studio  
Fall 2013

## COURSE PLAN

- 20 Aug Reading: Lupton 1–41 [Letter]  
Reading: Bringhurst Ch 1, Appendix B  
Discussion: Introduction to course and policies  
General introduction to Illustrator, InDesign and Font Management including tools, menus and preferences.  
Terms behind typography, typefaces, letterforms.  
Measurements: Ems, Picas & Points  
Work: on Exercise 1
- 22 Aug Reading: Lupton 42–61 [Letter]  
Reading: Bringhurst Appendix B  
Discussion: Anatomy of a Letter.  
All about serifs.  
Hot Lead to Bits.  
Due: hand drawings for Exercise 1
- 27 Aug Continued Discussion: Anatomy of a Letter.  
All about serifs.  
Hot Lead to Bits.  
Due: Ex 1 Due
- 29 Aug Reading: Lupton 62–93 [Text]  
Reading: Bringhurst Ch 2, 3  
Discussion: in-class book construction.  
Work: on Project 1 & Process Critiques
- 3 Sep Reading: Bringhurst: Ch 7  
Discussion: Historical & Stylistic Classifications:  
Serif: Old Style, Transitional, Modern, Egyptian;  
Sans Serif: Humanist, Transitional, Geometric
- 5 Sep Reading: Typographic Semiotics, Takaaki Okada  
Due: Project 1 Due
- 10 Sep Discussion: The Semiotics of Type  
(or, how to make type look cold without putting icicles on it)  
Assign: Project 2, Exercise 2
- 12 Sep Reading: Carefully study Lupton 80–85  
Basic Character Spacing in Type Design, Mark Jamra  
Spacing Methods in Serifed and Sans-serif type designs, Fernando de Mello Vargas  
Work: on Project 2
- 17 Sep Discussion: Letterfit, Kerning & Tracking
- 19 Sep Reading: Lupton 84–93 [Space & Alignment]  
Work: Project 2 & Process Critiques  
Due: Ex 2 Due

- 24 Sep Discussion: Space & Alignment,  
Why are there rags in my type?  
Due: Project 2 Due
- 26 Sep Reading: Lupton 93–110 [Hierarchy]  
Reading: Bringhurst Ch 4  
Assign: Project 3, Exercise 3
- 1 Oct Reading: Bootstrap and Grid System 960 docs  
Elements of Typographic Style applied to the Web  
Discussion: Hierarchy
- 3 Oct Reading: Bringhurst Ch 5  
Discussion: How to achieve acceptable typography on line using CSS and HTML
- 8 Oct Reading: Review Lupton for midterm  
Reading: Bringhurst Appendix A  
Discussion: Special Characters  
The Hidden Keyboard  
Lining Numerals versus Hanging Figures  
Dashes, Ellipsis & Ligatures  
HTML and XML Character entity references
- 10 Oct Reading: Lupton 111–135 [Grid]  
Reading: Bringhurst Ch 8, re-read Ch 3  
Discussion: Screen Measurements: Pixels, ems and %  
Due: Ex 3 Due
- 15 Oct Discussion: What is the Matrix?  
Bring an example of grid-based design to class; be prepared to explain the grid.
- 17 Oct Reading: Lupton 136–162 [Golden Rectangle]  
Work: on Project 3 & Process Critiques  
Due: Midterm
- 22 Oct Discussion: Mathematical and Musical Proportions  
Due: Project 3 Due
- 24 Oct Reading: Lupton 162–176 [Hints, dire warnings]  
Assign: Project 4
- 29 Oct Discussion: Other methods of spatial and temporal organization
- 31 Oct Discussion: Introduction to Final Cut Pro, DVD Studio Pro  
Work: in class on Project 4 & Process Critiques
- 5 Nov Discussion: Typography over Time  
Due: set of sequential photographs
- 7 Nov Due: present rough cut for Project 4
- 12 Nov Discussion: Defining Structure over Time  
Work: in class on Project 4 & Process Critiques
- 14 Nov Due: Project 4 Due  
Assign: Final Project: interface
- 19 Nov Work Day

21 Nov Work Day  
Due: Final Exam

Typography Studio  
Fall 2013

26 Nov Winter Break  
28 Nov

3 Dec Work Day  
Personal Progress Critiques Assessments

5 Dec Work Day

9 Dec – 14 Dec Final Project Due - on Final Date as determined by UCD schedule

## ISSUES

Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong languages, religions, and cultures. This course may cover one or more of the above categories and each student will be required to be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, one of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

If critiques, discussions, or lectures are not being conducted in a way that is beneficial for you, please come by my office or email me so that we can discuss and make constructive changes.

## ADDITIONAL DOCUMENTS

Additional policies for this course (for the entire Digital Design area) are covered in the following documents:

CAM Syllabus Addendum Fall 2011[1].docx  
Copyright\_Photo\_Video\_SoundRec\_Release\_Form\_Web-1-1.pdf  
Design attendance 2011.pdf  
Evaluation of Semester Grades.pdf  
Explanation of Assignment Grading Criteria.pdf

These documents are considered part of this course syllabus, and are found in the "Syllabus" section of Canvas".