

REBECA MÉNDEZ  
PROFESSOR, UCLA, DMA

T.A. PHOEBE HUI

2012WINTER  
DMA25: TYPOGRAPHY  
ROOM: 4240  
M–W / 2–4:50 PM

## DMA 25: TYPOGRAPHY:

### COURSE DESCRIPTION:

Studio, six hours; outside study, six hours. Focus on three typographic basics: letter, text, and grid. Introduction to fundamentals of typography. Assignments designed to develop understanding of form, scale, and shape of letters as single elements and as texture in layout. Emphasis on grid (structure and layout) and information hierarchy to create successful typographic messages. P/NP or letter grading.

### COURSE GOALS:

This course is an introduction to type and typography—the art of setting and arranging types—and compelling typographic expression. The course consists of a step-by-step project involving a process of increasing complexities, discussions and lectures. We'll examine aspects of typographic practice, from the letterform, to words, text, and it's relation to images, in the context of the book. We will explore the (inter)relational considerations of working with and manipulating typography.

In addition to introducing you to working with typography, a goal of this course is to develop a critical understanding for how typography works. We'll discuss how/ why manipulating the form in deliberate ways, affects the esthetics, reading (legibility) and the “read” (intent, language and meaning). Beyond setting type and creating layouts, the discipline and practice of typography is an interrelated exploration of language and ideas and communicating and form.

The course will include several InDesign practicals. By the end of the course, you should be able to work with the software and have gained basic knowledge about working with typography, setting up a grid, column settings and intelligent visual editing.

This is a studio and critical discussion course about a living and changing practice. Regard yourself and your work for this class seriously and as one component of a life-long field of study.

### CLASS STRUCTURE

8 assignments will be handed out, each one building on the previous assignment, from simple to more and more complex. You will create 10 designs for each assignment. Mondays are reserved for class reviews, practical software demonstrations and information on typography. There will be an additional project in March and a bookbinding demonstration.

**CONTENT:** For your project design use the current content of the paper back book, which is transcribed below.

**COVER:** River of Shadows: Eadweard Muybridge and The Technological Wild West

Rebecca Solnit, Author of Wanderlust

(Seal): [Winner of the National Book Critics Circle Award in Criticism.](#)

(Mark): [Penguin](#)

**SPINE:** River of Shadows: Eadweard Muybridge and The Technological Wild West

Rebecca Solnit

(Mark): [Penguin](#)

### BACK COVER:

A *New York Times* Notable Book

A *Los Angeles Times* Book Prize Finalist

A boldly original portrait of the proto-inventor of motion pictures and “a panoramic vision of cultural change”—*New York Times*.

The World as we know it today began in California in the last quarter of the nineteenth century, and Eadweard Muybridge had a lot to do with it. This striking assertion is at the heart of Rebecca Solnit's new book, which weaves together biography, history, and fascinating insights into art, technology, landscape, and photography to create a boldly original portrait of America on the threshold of modernity. The story of Muybridge—who in 1872 succeeded in capturing high-speed motion photographically, thus making movies possible—becomes a lens for a larger story about the transformation of time and space by railroads, telegraphy, photography, and myriad other contributions to the acceleration and industrialization of every-day life. Solnit shows how the peculiar freedoms and opportunities of post—Civil War California led directly to the two industries—Hollywood and Silicon Valley—that have most powerfully defined contemporary life.

REBECA MÉNDEZ  
PROFESSOR, UCLA, DMA

T.A. PHOEBE HUI

2012WINTER  
DMA25: TYPOGRAPHY  
ROOM: 4240  
M–W / 2–4:50 PM

“Solnit’s prose combines in individual paragraphs the imagery of a poet, the ideas of a theoretician, the rhythm of a thoroughbred and the force of a Southern Pacific locomotive.”—*San Francisco Chronicle*.

“This portrait of a man, a place, a time, a technology, an art and various other matters that elude encapsulation shines on nearly every page with rigor and gusto and is consistently a delight to read.” —*Los Angeles Times*.

Chosen as a best book of the year by the *Los Angeles Times*, *Chicago Tribune*, *San Francisco Chronicle*, *Village Voice*, and *Artforum*.

ISBN 0–14–200410–3

#### INSIDE:

The first weeks of the quarter will be dedicated to exercises focused on the covers and spine only. Later in the quarter we will introduce the design of the inside pages of the book—text and images. Each one of you will design the table of contents and one chapter of your choice. Chapter contents will be given to you in time.

Muybridge’s High Resolution photographs can be downloaded from:  
CaliSphere: <http://www.calisphere.universityofcalifornia.edu/>  
Online Archive of California: <http://www.oac.cdlib.org/>  
California Historical Society: <http://www.californiahistoricalsociety.org/>

#### FINAL PROJECT

Present a selection of all the work, compiled and hand-bound in the form of a book. Further specifications to be given and discussed on week 6.

#### PRESENTATION

Select 5 of 10 designs and hang them in tabloid format (landscape), 1 inch between each sheet. Bring the remaining 5 assignments to class. Work must be in presentation mode (hairline rule around “live area,” output using the InDesign print menu “Page Information” checked, name your file with your name and assignment #). Download the Presentation Template from the class website. All sketches should be saved as digital files and printouts kept and filed showing the process. Please have your work pinned up (make sure it’s straight) and ready for presentation by 2:00 pm.

#### ATTENDANCE

It is required for you to attend each class. This class will cover a great amount of material in a short period of time. There is little, if any, way to make up for a lost class. You are responsible for work due on the day you are absent and for assignments given on the day you missed. An emergency or illness is the only acceptable excuse. Please notify us both (T. A. + me) of your intended absence prior to the class meeting. If you are 15 minutes late you get a tardy. Every tardy is a half grade point down on your final grade. If you are later than 15 minutes, you are welcome to join the class, but you’ll be marked absent. Each (un-excused) absence will result in one full grade letter down (A+ to B+). Three unexcused absences will result in a failed grade in the class (F).

#### GRADES

Your work in this class will be evaluated on the basis of the following, with each category weighted equally: class participation, presentation (quality of craft, skills, finish), and exploration and resolution of projects. The final grade will be determined by averaging all the grades in combination with attendance. Extra credit opportunities are available during the term.

**DMA LECTURES:** Your attendance is required in at least 3 lectures offered by DMA during W2012 quarter. The class T. A. and/or I will record your attendance.

#### OTHER:

Please remember to silence and put away your cellphone. Kindly refrain from sending and receiving e-mail during discussions. Please no food, drinks are OK.

The success of this class—and the community of which you’re a member—relies on discussion and participation in critiques. Speaking about your work and your fellow designers’ work, will develop critical and crucial skills to analyze, judge and further your own work. This conversation and critical discourse are essential to the practice. If anything is unclear or the course isn’t going well for you, please communicate this as soon as possible.

REBECA MÉNDEZ  
PROFESSOR, UCLA, DMA

T.A. PHOEBE HUI

2012WINTER  
DMA25: TYPOGRAPHY  
ROOM: 4240  
M–W / 2–4:50 PM

#### READING AND REFERENCE MATERIALS:

##### REQUIRED :

\* *River of Shadows* by Rebecca Solnit

\* *The Elements of Typographic Style* by Robert Bringhurst

Artists working with Typography: <http://classes.dma.ucla.edu/Spring05/25/artists.php>

Eye Magazine Blog: <http://blog.eyemagazine.com/>

Design Observer website: <http://www.designobserver.com/>

UnderConsideration website: <http://www.underconsideration.com/>

##### RECOMMENDED:

\* *Thinking with Type* by Ellen Lupton (also online at <http://www.thinkingwithtype.com>)

\* *Stop Stealing Sheep & Find Out How Type Works* by Erik Spiekermann

\* *Designing with Type: An Essential Guide to Typography* by James Craig

\* *Type & Typography* by Phil Baines and Andrew Haslam

\* *The Designer and The Grid* by Julia Thrift and Lucienne Roberts.

\* *Grid Systems in Graphic Design* by Joseph Muller-Brockmann

\* *Making and Breaking The Grid: A Graphic Design Layout Workshop* by Timothy Samara.

##### TYPOGRAPHY AND DESIGN BLOGS & TYPE FOUNDRIES:

Ellen Lupton: <http://elupton.com/2009/10/fluid-mechanics-typography-now/>

The Institute of The Future of The Book website and blog:

<http://www.futureofthebook.org/>

<http://www.futureofthebook.org/blog/>

<http://imprint.printmag.com/>

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

Andrea Tinnes: <http://typecuts.com/>

Niels 'shoe' Meulman: <http://www.nielsshoemeulman.com/> and <http://www.calligraffiti.nl/>

Emigre Magazine & Type Foundry: <http://www.emigre.com/>

Hoefler & Frere-Jones: <http://www.typography.com/>

Fontshop: <http://www.fontshop.com/>

FontFont: <http://www.fontfont.com/>

House Industries: <http://www.houseind.com/>

OurType: <http://www.ourtype.com>

TypoFonderie: <http://www.typofonderie.com/>

T.26: <http://www.t26.com/>

Typotheque: <http://www.typotheque.com/>

Typophile: <http://typophile.com/>

Type Theory: <http://www.typpettheory.com/>

REBECA MÉNDEZ  
PROFESSOR, UCLA, DMA

T.A. PHOEBE HUI

2012WINTER  
DMA25: TYPOGRAPHY  
ROOM: 4240  
M–W / 2–4:50 PM

## SCHEDULE

W 1 .....	
Monday, Jan 9	Introduction InDesign practical: getting started, setting up a file / work in class on assignment #1
Wednesday, Jan 11	InDesign practical / Work in class on assignment #2 Reading due Wed, Jan 18: Elements of Typographic Style—Foreword, Historical Synopsis and Chapters 1–4. River of Shadows—Chapters 1 & 2.
W 2 .....	
Monday, Jan 16	Observing: Martin Luther King Jr. / No class meeting
Wednesday, Jan 18	Critique assignments #1 & #2 / all class wall critique / Work in class on assignment #3 / Find type samples to bring Wed to class to discuss. Reading due Wed, Jan 25: Elements of Typographic Style—Chapters 5–6. River of Shadows—Chapters 3–4.
W 3 .....	
Monday, Jan 23	Discuss type samples / InDesign practical / Work in class on assignment #4
Wednesday, Jan 25	work in class on assignment #5. Reading due Wed, Feb 1: Elements of Typographic Style—Chapter 7. River of Shadows—Chapters 5–6.
W 4 .....	
Monday, Jan 30	RM Lecture: 'Circumpolar.' 12:15pm EDA, UCLA. Attendance required Critique assignments #4 & #5 / individual meetings
Wednesday, Feb 1	2 grids / work in class on grids and assignment #6 / Revise and reprint earlier assignments so all layouts are printed uniformly: with file information "on" and .25 rule defining page. Reading due Wed, Feb 8: Elements of Typographic Style—Chapter 8. River of Shadows—Chapters 7–8.
W 5 .....	
Monday, Feb 6	Critique assignments #6 (show 5 full covers plus 5 first spreads) / all class wall critique
Wednesday, Feb 8	Work in class on assignment #7 Reading due Wed, Feb 15: Elements of Typographic Style—Chapters 9–10. River of Shadows—Chapter 9.
W 6 .....	
Monday, Feb 13	Critique assignments #7 / individual meetings
Wednesday, Feb 15	Work in class on assignment #8 / new: Project-X Reading due Wed, Feb 22: Elements of Typographic Style—Chapter 11. River of Shadows—Chapter 10.
W 7 .....	
Monday, Feb 20	Presidents' Day Holiday / No class meeting
Wednesday, Feb 22	Critique assignment #8 / all class wall critique / Project-X in-class discussion of writings Reading due Wed, Feb 29: Elements of Typographic Style—Appendix A & B. River of Shadows—Chronology.
W 8 .....	
Monday, Feb 27	Project-X / in-class discussion of layouts
Wednesday, Feb 29	Critique of Project-X Reading due Wed, March 7: Elements of Typographic Style—Appendix C, D & E.
W 9 .....	
Monday, March 5	Bookbinding demo
Wednesday, March 7	Chapter dividers / cover / binding / materials
W 10 .....	
Monday, March 12	Review of entire book, prior to final binding.
Wednesday, March 14	Presentation

REBECA MÉNDEZ  
PROFESSOR, UCLA, DMA

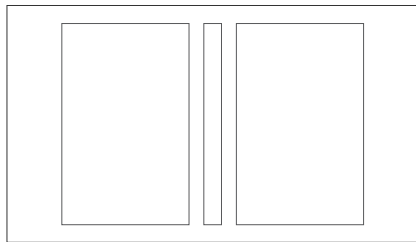
T.A. PHOEBE HUI

2012WINTER  
DMA25: TYPOGRAPHY  
ROOM: 4240  
M–W / 2–4:50 PM

## THE PROJECT

Design front-cover, back-cover, spine and inside pages for *River of Shadows: Eadweard Muybridge and The Technological Wild West* by Rebecca Solnit.

**BOOK SIZE:** Page size: 8.5h x 5.375w in. Spine: .75 in.



## DESCRIPTIONS AND PARAMETERS

### ASSIGNMENT #1 COMPOSITION + SPACE

Design 10 very different spines (.75-inch), front- and back-covers for the book with the following parameters:

Using Helvetica Neue 55 roman / Helvetica medium only.

9 point size only.

Type black on white.

Typeface and size are set. Give order to book title, author's name, publishing house, ISBN number, and intro. Open for manipulating: leading, letterspacing, and so forth.

### ASSIGNMENT #2 COMPOSITION + SPACE + LETTERSIZES

Design 10 very different spines (.75-inch), front- and back-covers for the book with the following parameters:

Using Helvetica Neue 55 roman / Helvetica medium only.

Any single point size per design (for example one design uses all 14 pt., another, 6 pt.).

Type black on white.

Typeface and your choice of one size per design. Make sure you give order to book title, author's name, publishing house, ISBN number, and intro. Open for manipulating: leading, letterspacing, and so forth. Explore the entire space of the book cover. How small can you make the type and it still maintains legibility? How large can you go and still fit in all the copy?

### ASSIGNMENT #3 DIFFERENCES IN LIGHT+ BOLD TYPE

Design 10 very different spines (.75-inch), front- and back-covers for the book with the following parameters:

Using Helvetica Neue 45 light / Helvetica Neue 75 bold / Helvetica light + Helvetica bold.

Any single point size per design (for example one design uses all 14 pt., another, 6 pt.).

Type black on white.

Typeface and your choice of one size per design. Make sure you give order to book title, author's name, publishing house, ISBN number, and intro. Open for manipulating: leading, letterspacing, bold + light type, and so forth. Look at the covers you made for assignment #2 and enhance by adding some bold type somewhere.

### ASSIGNMENT #4 ROMAN / LIGHT BOLD / ITALICS

Design 10 very different spines (.75-inch), front- and back-covers for the book with the following parameters:

Using 3 different selection from Helvetica Neue / Helvetica family / NO CONDENSED OR EXTENDED FONTS.

Any single point size per design (for example one design uses all 14 pt., another, 6 pt.).

Type black on white.

Typeface and your choice of one size per design. Make sure you give order to book title, author's name, publishing house, ISBN number, and intro. Open for manipulating: leading, letterspacing, bold + light + italic type, and so forth. Look at work from #3 and enhance those by using three different Helvetica fonts.

REBECA MÉNDEZ  
PROFESSOR, UCLA, DMA

T.A. PHOEBE HUI

2012WINTER  
DMA25: TYPOGRAPHY  
ROOM: 4240  
M–W / 2–4:50 PM

#### ASSIGNMENT #5 **TYPE SIZE COMBINATIONS**

Design 10 very different spines (.75-inch), front- and back-covers for the book with the following parameters:

Using 3 different selection from Helvetica Neue / Helvetica family / NO CONDENSED OR EXTENDED FONTS.

Any point size combination.

Type black on white.

Typeface and your choice of one size per design. Make sure you give order to book title, author's name, publishing house, ISBN number, and intro. Use blurbs for back cover. Open for manipulating: leading, letterspacing, bold + light + italic type, size, and so forth. Look at earlier work and develop further using size combinations.

#### ASSIGNMENT #6 **RULES + BLOCKS**

Design 10 chapter opens (as a spread). Use 5 different grid structures.

Design 10 very different spines (.75-inch), front- and back-covers for the book with the following parameters:

Using 3 different selection from Helvetica Neue / Helvetica family / NO CONDENSED OR EXTENDED FONTS.

Any point size combination.

Introduce the following elements: rules and solid blocks of black.

4 designs with rules only.

4 designs with blocks of black and reversed type.

2 designs with both rules and blocks.

Type black on white.

Look at earlier work and develop further using rules and blocks and reversed type.

#### ASSIGNMENT #7 **ADDING 1 SPOT COLOR**

Design 10 chapter opens (a spread).

Design 10 very different spines (.75-inch), front- and back-covers for the book with the following parameters:

Using Helvetica Neue / Helvetica family / NO CONDENSED OR EXTENDED FONTS.

Any point sizes.

Rules and solid blocks of black by choice.

Add one color, may use all values of new color plus black.

Look at earlier work and develop further using additional spot colors.

#### ASSIGNMENT #8 **ADDING 2 SPOT COLORS + PHOTOGRAPHIC IMAGES**

Design 10 chapter opens and intro spread (write the intro).

Design 10 very different spines, back- and front-covers for the book with the following parameters:

Using Helvetica Neue / Helvetica family / NO CONDENSED OR EXTENDED FONTS.

Any point sizes.

Rules and solid blocks of black by choice.

Add two colors to the mix, may use all values of new colors plus black.

Use given image of author and/or make or find other images.

Look at earlier work and develop further.

#### **FINAL DESIGN A BOOK**

Choose format, make a grid. Make a selection of 5 designs in every category (5 x 8 = 40), design chapter dividers for each chapter describing the parameters as mentioned in the assignments. Design a cover.

Write an intro text and design an introduction page. Other necessary page to add will follow. Bind and present in the best way possible.

[Enjoy the process.](#)