

# Teaching guide

## IDENTIFICATION DATA

Title:	Design		
Knowledge Branch:	Arts and Humanities		
Faculty / School:	communication Sciences		
Subject:	Typography		
Guy:	Mandatory	ECTS credits:	6
Course:	2	Code:	1529
Teaching period:	Fourth semester		
Matter:	Complementary tools		
Module:	Design Tools		
Type of teaching:	Face-to-face		
Idiom:	Castilian		

Total hours of student dedication: 150

Teaching team	Email
Eloy Segura Rosas	eloy.segura@ufv.es

## COURSE DESCRIPTION

Typography is a compulsory 6-credit course that focuses on the analysis and application of shapes typographic. This subject aims to provide students with a theoretical and practical background on the typographic tradition and new technologies in order to acquire a series of skills that can be applied to the layout and to the design and creation of both new alphabets and different examples of corporate identity.

Typography, in a broader sense, also includes the study, analysis, creation and use of resources typographic applied to graphic design, in all specialties.  
This is a structural subject within the degree since the skills acquired have a great

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incidence on the rest of disciplines due to its possible direct and indirect application on different aspects related to graphic design.

The project will be linked to the knowledge that the student acquires in transversality with the subject by "Graphic Design"

## OBJECTIVE

Course objectives:

- Know, learn and internalize the bases of typography to be able to develop a professional activity such as graphic designer.
- Learn to select and make use of a group of fonts in a design project.
- Know the resources and necessary software
- Know the basic principles for font design to be able to design a font in a version basic
- Know the principles to make a correct use of typography in the layout of applied content. for a project.

## PRIOR KNOWLEDGE

- Design fundamentals
- History of graphic design
- Management of computer tools: Adobe CC software: Illustrator, Indesign
- He drew

## CONTENTS

### Module I. The Bases

- 1.What is typography?
- 2.History of typography
- 3.Shape and anatomy
- 4.Classification
- 5.Function: Analog / Digital, Editorial, Advertising, Lettering, Identity
- 6.Visibility and Legibility:

### Module II. Font design

- 1.Construction of sources
- 2.Project organization
- 3.Creation
- 4.Software
- 5.Deliverables

### Module III Work as a typographer

- 1.Software
2. Typeface market
- 3.Good practices
- 4 sources of resources and knowledge

## FORMATION ACTIVITIES

- Master classes
- Teaching videos
- Reading of books and articles
- Exhibitions
- Discussions in discussion forums
- Group work and presentations
- Practical work
- Reflective observation
- Abstract conceptualization
- Problem-based learning

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- Learning by projects
- Flipped Classroom
- Study of cases
- Tutorials

Training activities, as well as the distribution of working times, may be modified and adapted according to the different scenarios following the indications of the health authorities.

## DISTRIBUTION OF WORKING TIMES

PRESENIAL ACTIVITY

SELF-EMPLOYED / ACTIVITY NO

## PRESENTIAL

60 hours

90 hours

**COMPETENCES****Basic skills**

That students have demonstrated that they possess and understand knowledge in an area of study that is part of the base of general secondary education, and is usually found at a level that, although supported by textbooks advanced, also includes some aspects that involve knowledge from the forefront of your field of study

That students know how to apply their knowledge to their work or vocation in a professional way and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within your study area

That students have the ability to gather and interpret relevant data (usually within their area study) to make judgments that include a reflection on relevant issues of a social, scientific or ethical nature

That students can transmit information, ideas, problems and solutions to an audience as much specialized as well as non-specialized

That students have developed those learning skills necessary to undertake studies posterior with a high degree of autonomy

**General competences**

Develop the creative capacity of the student from a solid theoretical-practical base that allows him to raise, solve and present design problems in a unique and original way.

To train designers capable of developing in the experimental field, using the basic tools of aesthetics, such as drawing and color treatment, together with the latest technological tools, applied to the field of graphic design, audiovisual design, space design and other techniques of this field.

Instill in the student the ability to work as a team, based on autonomous research at the service of a global project, which allows you to define responsibilities and collaborate with other professions and trades, pursuing a common goal.

Provide the student with a broad vision of the world of Design through knowledge of its different disciplines to take advantage of the synergies and creative resources shared by the different professionals in this field.

Instill in the student the need and responsibility to apply usability methods, legal regulations and environmental issues during the design and manufacturing process of the products or messages.

Train the student to be able to work as an autonomous and self-sufficient professional in Design projects.

Teach the student to expose, argue and defend their project both at the university level and in an environment

professional, facing clients or Design professionals.

### **Specific skills**

Acquire knowledge and master typography.

Acquire the capacity for analytical and (self) critical (self) reflection in creative work.

Knows and is able to use a professional type classification system.

Understand the anatomy of the letter and its behavior as text and image to apply them to different structures of a composition.

It is able to identify 14 key fonts in the history of typography with contemporary use.

The student gives a graphic solution to specific concepts of selection, typographic hierarchy and identity creation.

Know the basic principles of creating a typeface.

### **LEARNING OUTCOMES**

It is capable of taking the necessary steps for the modular creation of a font

Know the criteria for the classification of fonts

He is able to design a typeface at a basic level and install it on the computer

Design and present a visual identity based on typography

Do a Lettering exercise where you relate the content to the shape of the letters and the art of putting it into scene

Carry out and present a formal research paper and references for each of the 2 major projects of The subject.

Knows the variables necessary to layout a text and is able to organize the information in a document using typographical principles.

### **LEARNING ASSESSMENT SYSTEM**

Minimum requirements to maintain a continuous evaluation:

- Enrollment in the virtual classroom of the subject (it is essential to update the student's photograph).
- Carry out all the phases of the creative process for the elaboration of a real prototype.
- Attend 80% of the classes.
- Submit the work on the dates established by the teachers.

The final grade for the course will consist of:

10% Attendance and participation in class.

30% Project A: Visual identity: Design of a logo.

10% Typographic exercises

30% Project B: Design of a fountain  
 20% Objective test of theoretical contents

#### Ordinary Call

To pass the course, an average grade of 5.0 or higher must be obtained in each of the sections that make up the final grade. It is essential to make all deliveries and attend more than 80% of the lessons. The student who has an attendance of less than 80% must appear in the call extraordinary.

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#### Extraordinary Call

The note will consist of

30% Project A: Visual identity: Design of a logo.

10% Typographic exercises

30% Project B: Design of a fountain

30% Objective test of theoretical and practical contents. To pass the subject in extraordinary call

A minimum of 5.0 must be obtained in each of the parts of the exam.

To pass the course, an average grade of 5.0 or higher must be obtained in each of the sections that make up the final grade.

If the teachers have any doubts about the authorship of any part of the works, the student will carry out a Specific level test in both the ordinary and the extraordinary call.

Important: In the event that the scenario changes to 100% remote teaching, the ordinary call and Extraordinary events will govern in the same way as in a normal situation, since they are compatible, the exam (in extraordinary call) will be held in person.

## BIBLIOGRAPHY AND OTHER RESOURCES

### Basic

BAINES Phil and HASLAM Andrew. Typography, function, form and design, Editorial Gustavo Gili, Barcelona 2002

BRINGHURST R., The elements of the typographic style (version 4.0) Ed. Fondo de Cultura Económica, Mexico 2014

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HENESTROSA Cristóbal, MESEGUER Laura, SCAGLIONE José, How to create fonts, from sketch to screen, ED Typo-e, Madrid 2012

JARDÍ E., Twenty-two tips on typography (that some designers will never reveal) / Twenty-two things that you should never do with the letters (that some typographers will never tell you) Ed. Actar Barcelona 2007

JURY D., Types of fonts, Return to typographic standards, Ed. Index Books Barcelona 2002

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LUPTON, E. Thinking with types. Barcelona: Editorial Gustavo Gili 2011

MEGGS B. Philip and PURVIS Alston W. History of Graphic Design, RM Verlag Barcelona 2009

MARTÍN MONTESINOS José Luis and MAS HURTUNA Montse. Typography manual, from lead to the digital age, Editorial Campgràfic, Valencia 2004

Spiekermann E. & Ginger EM, Stop stealing sheep & find out how type works Adobe Press, California 1993

Adobe Illustrator Official Website - <https://helpx.adobe.com/en/support/illustrator.html>

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## Complementary

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AAVV Hundert T variation in Ed Hermann Schmidt Mainz 2000

AAVV Imprenta Real, Sources of Spanish typography Ed Ministry of Foreign Affairs, 2009

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BLACKWELL, Lewis. Typography of the 20th Century, Editorial Gustavo Gili, Barcelona 2004

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V&A Pattern, William Morris & Morris & Co., V&A Publishing 2009

WLAISSIKOFF Michel, Mai 68, L'affiche en heritage, Editions Alternatives, Paris 2008

SHAOQUANG W. Typography for Screen Ed Flamant 2019