

name _____

Typography

Syntax **The Evolution of Typography** [5 pts]

Quiz 01 Spring 2017

Typography is what language looks like.

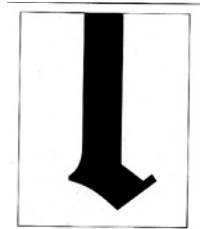
—*Ellen Lupton*

A learning outcome for this course is to understand the significance of typographic history, with an emphasis on learning how typography, as a discipline, has been influenced by the zeitgeist of a place and time.

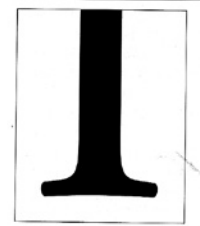
After reviewing the time line in your required textbook “Typographic Design: Form and Communication”, describe one key movement in the evolution of typography; discussing how technology, culture, economics, social and/or political conditions of that place and time were key factors in the development of that movement.

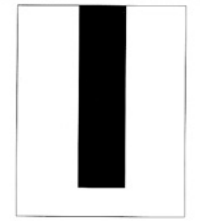
Type Classification

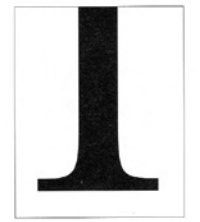
Name the type classification of each of the following letterforms [5 pts]

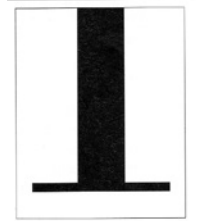


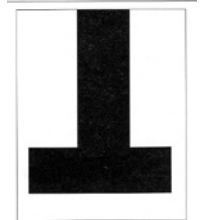
Blackletter











Typography / Terminology

Using your own words, define or explain the following short terms [5 pts]

1. x-height

2. cap height

3. baseline

4. Leading

5. Kerning

6. Stroke

7. Stem

8. Weight

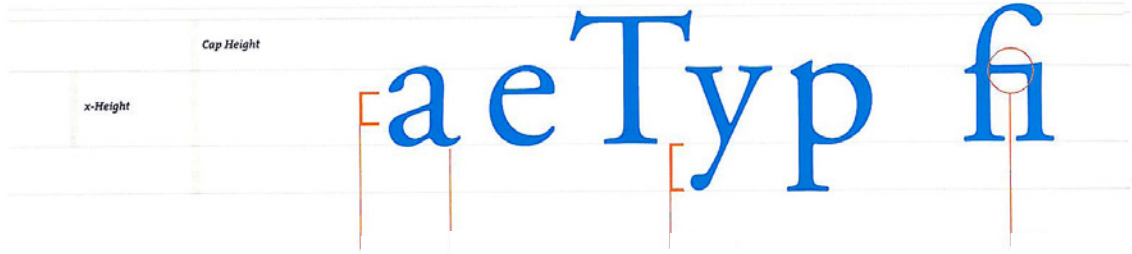
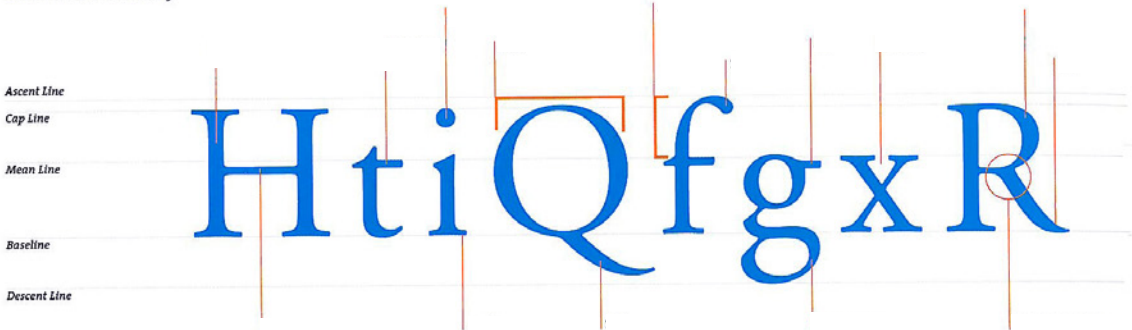
9. Line length

10. Typographic grid

Letterform Anatomy

Name as many of the body parts as you can [5 pts]

Letterform Anatomy



The Golden Section and Proportion

Carefully and precisely draw a rectangle that includes the “golden spiral” and illustrates the Fibonacci sequence. Use a straight edge and ruler to make the drawing as accurate as possible. [5 pts]

More **Type Classification** - for the fun of it.

Name 3 typefaces from the list that you worked with in Exercise 02 and fill in the following blanks.

1. _____

Classification _____

Describe its visual properties _____

2. _____

Classification _____

Describe its visual properties _____

3. _____

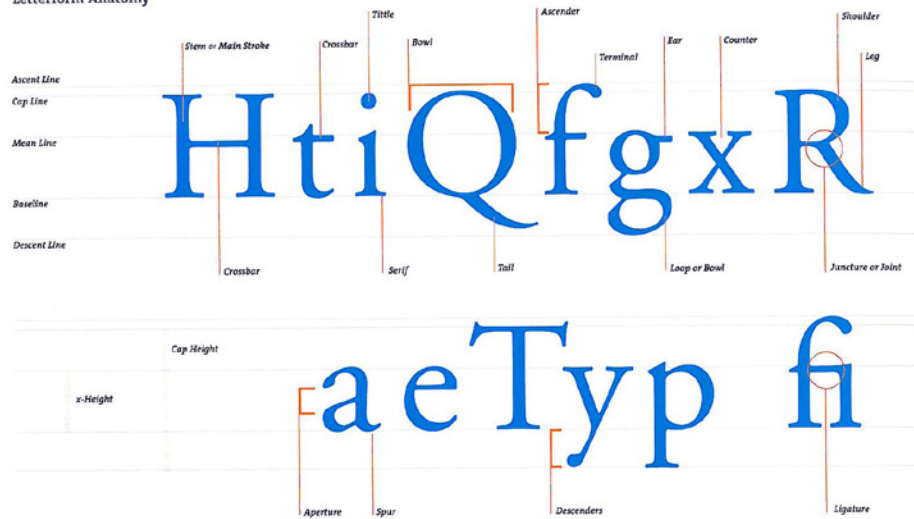
Classification _____

Describe its visual properties _____

Typography

Quiz 01 Spring 2017

Letterform Anatomy



The Anatomy of Letterforms

The evidence of letterforms' development through drawing and, later, inscription into stone is a factor in their modern construction. Modulation within the strokes—the appearance of thick and thin—and the shapes of the strokes' ends, or terminals, are holdovers from their original drawing by brush or flat reed pen, as is the internal distribution of thin and thick. The right-diagonal of a letter A, for example (or V or X) tends to be drawn more boldly, even in modern typefaces, because the angle of the brush (or reed pen) held by the ancient scribes who drew them determined how thick the strokes would be—the brush presented its thick or thin edges to the paper in different ways depending on the angle and direction of the stroke.

In older typefaces, the terminals, especially in the lowercase letters, are clearly marked by this drawing origin. A bulbous flare at the entry stroke of a lowercase a, for example, is the result of a fully inked brush being compressed against the page. These details of construction have morphed over time at the hands of thousands of type designers to create an amalgam of characteristics that constitute the essential anatomy of letterforms.

The letters of all alphabets, whether classical or modern, display the same basic structural characteristics and adhere to similar conventions in drawing and detail.

The specific proportions, contrast of stroke thickness, and drawing details may change, but the essential architectural framework of their structure always remains the same.