

{SURVEY *of* TYPOGRAPHY}

Dissecting the LANGUAGE of TYPOGRAPHY.



DIRECTIONS: This survey assignment is structured to conduct a journey of typographic research surrounding the language of typography. The goal is to gain in-depth insight into these topics and to develop an understanding of basic typographic considerations. Within this assignment study groups are encouraged. Please watch the series of videos below and read the books *Thinking with Type* by Ellen Lupton and *Lettering & Type* by Bruce Wilen. Make sure to take detailed notes. In addition, there are sections below with questions to answer. Please answer all the questions. In a Microsoft Word document please list each question and feel free to respond in list or paragraph form where needed. Works Cited should be included at the end of the document. ***Any aspect of this material including videos and questions below may be included in the Typographic Test. Please make sure to take notes and consider these topics seriously & have fun.

- ___01. "Typographic Presentation: Elements & Contrast", [c] link: https://youtu.be/cDq4EC6us_Y
- ___02. "Beginning Graphic Design: Fundamentals" link: <https://youtu.be/YqQx750PRa0>
- ___03. "Beginning Graphic Design: Typography", link: <https://youtu.be/sByzHoiYFX0>
- ___04. "Typographic Rules": [c] link: <https://youtu.be/SCjcNXSOMBY>
- ___05. "The History of Typography - Animated Short" link: <https://youtu.be/w0gIkxAfJsk>
- ___06. "Fun History of Type": link: <https://youtu.be/sD6mFtrGehE>
- ___07. Critique: "Typography Design & Art Direction", The Futur link: https://youtu.be/_1MIAMxixag

___ a. WHAT is TYPOGRAPHY? See *Thinking with Type* by Ellen Lupton.

- ___1. ___ What is Typography?
- ___2. ___ How did words originate? [p. 13]
- ___3. ___ What is Kerning, Tracking, Leading?
- ___4. ___ What is the difference between a character or glyph? [pg. 81]
- ___5. ___ What is the difference between a typeface or font? [pg. 81]
- ___6. ___ What are some examples of well designed typefaces? [inside cover]
- ___7. ___ List 10 inspirational Typefaces. [your research]
- ___8. ___ What typefaces are reviled by design snobs everywhere? What are 5 typefaces to avoid? [pg 80.]
- ___9. ___ How does typography help the viewer navigate through a page of text? How do you navigate through a page of text? What characteristics do you notice first? [TEXT chapter]

b. TYPE CLASSIFICATION. Define the following. See *Thinking with Type* by Ellen Lupton.

1. ___ What is type classification? [type classification, pg. 46]

2. ___ define: Humanist or Old Style [type classification, pg. 46].

3. ___ define: Transitional [type classification, pg. 46].

4. ___ define: Modern [type classification, pg. 46].

5. ___ define: Egyptian or Slab Serif [type classification, pg. 46].

6. ___ define: Humanist San Serif [type classification, pg. 46].

7. ___ define: Transitional San Serif [type classification, pg. 46].

8. ___ define: Geometric Sans Serif [type classification, pg. 46].

C. SYSTEMS / HISTORY. [Reflection + *Thinking with Type*, 2nd, by Ellen Lupton]

1. ___ Is typography a system? If so, how?

2. ___ How are typographic forms related to architecture? [TEXT chapter]

3. ___ Why does the history of type reflect tension between the hand and machine? [LETTER chapter]

4. ___ How do letters connect to the human body?

5. ___ What do you think about the perspective of the French Philosopher who wrote that although the alphabet represents sound, it cannot function without silent marks and spaces? [TEXT chapter]

7. ___ The author says Typography is the art of Framing. What does she mean by this? [GRID]

D. LETTERING & TYPE. See *Lettering & Type: Creating Letters and Designing Typefaces*, by Bruce Willen

1. ___ What is Lettering?

2. ___ What is Handwriting?

3. ___ What do you think of Margret Kilgallens work? How can typography transform spaces? [At the beginning of the book see the photograph of an installation by Margret Kilgallens].

4. ___ What do you think of the two pieces by Ed Fella and Jonny Hannah [on page 4]? How is hand lettering used to create form and cohesion?

6. ___ Handwriting is used thoughtfully in some design works. Why is this technique important to consider? How does inconsistency play a role in this method? [page 67]

3. ___ Customizing Type is a powerful method that can be used to create significant typographic adjustments. What are 5 examples of customizing type? [page 77]

4. ___ In the book there is a Modifying Type exercise. How could you use this in your design work? [page 80-81]

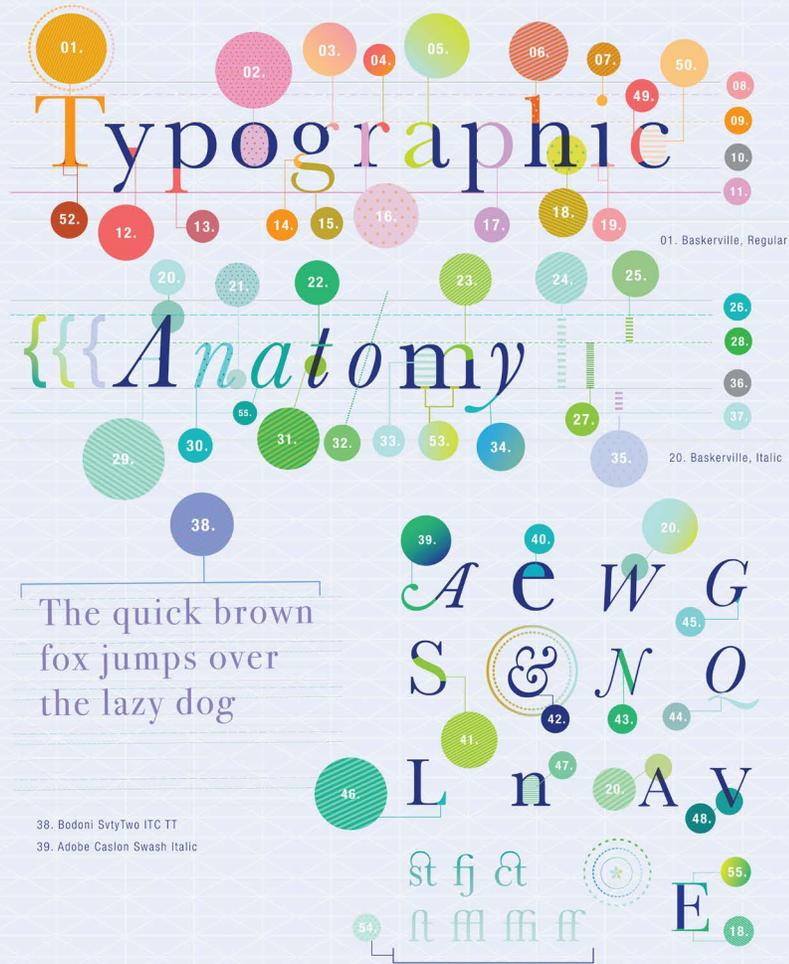
6. ___ Why are hand Lettering and Type considered significant areas of study in contemporary design?

7. ___ What are significant histories surrounding typography?

8. ___ What are significant conceptual considerations surrounding the practice of typography considering conceptual alphabets?

9. ___ Why is understanding voice and visual language important for a designer?

TYPOGRAPHIC ANATOMY.



GLOSSARY OF TERMS:

- | | | |
|-------------------------------------|---------------------------|---------------------------|
| 01. MAJUSCULE / CAPITAL / UPPERCASE | 19. BILATERAL SERIF | 38. PANGRAM |
| 02. COUNTER | 20. APEX | 39. SWASH |
| 03. EAR | 21. FINAL | 40. EYE |
| 04. TEAR-DROP TERMINAL | 22. CROSSBAR | 41. SPINE |
| 05. TWO-STORY LETTER | 23. SHOULDER | 42. AMPERSAND |
| 06. ASCENDER | 24. CAP HEIGHT | 43. STROKE |
| 07. TITTLE / JOT | 25. ASCENDER | 44. TAIL |
| 08. ASCENDER LINE | 26. ASCENDER LINE | 45. SPIR |
| 09. X-HEIGHT | 27. X-HEIGHT | 46. BEAK |
| 10. BASELINE | 28. X-HEIGHT | 47. APERTURE |
| 11. DESCENDER LINE | 29. CROSSBAR | 48. VERTEX |
| 12. CROUCH | 30. MINUSCULE / LOWERCASE | 49. STRESS |
| 13. DESCENDER | 31. STEM | 50. OPEN COUNTER |
| 14. LINK / NECK | 32. AXIS | 51. EXAMPLES OF LIGATURES |
| 15. LOOP / LOBE | 33. APERTURE | 52. BRACKET |
| 16. STEM | 34. TAIL & DESCENDER | 53. APERTURE |
| 17. BOWL | 35. DESCENDER | 54. LIGATURE |
| 18. LEG | 36. BASELINE | 55. ARM |
| | 37. DESCENDER LINE | |

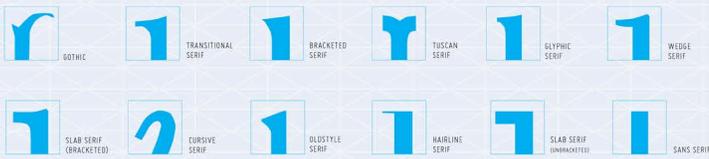
[TYPOGRAPHIC RULES.]

EDITED BY: CARRIE A. DYER

#.	The Rule.	Description.
01.	What is a FONT vs. TYPEFACE	__Font = "a font is the delivery mechanism..." A Font is the digital format that enables the printing and functionality of typefaces. __Typeface = "A typeface is the design of the letterforms..." http://thinkingwithtype.com/letter/#font-formats
02.	The 3 Typefaces RULE	As a beginner it's a good idea to start with 2 or 3 typefaces total for one layout or design. It's also important to pay attention to how the typefaces are paired.
03.	USE HIERARCHY	Use typographic hierarchy and emphasis to mix different typographic weights, color, spacing, capitalization, etc. Working with these elements creates hierarchy, contrast, rhythm, movement, and visual interest.
04.	CONTRAST is IMPORTANT	Consider trying a typeface that was created as a typographic family that has different sub-styles like Thin, Light, Bold, Black, Italic, etc. You can also achieve contrast many other ways including orientation, color (black vs. gray, red), negative space, placement, pairing, etc.
05.	DISPLAY vs. BODY	Display text is decorative, stylized, and typically more intricate and less legible. Do not use display type as body type. Body Type should be legible and readable. Typically, Body text is more minimal in style and is a traditional Serif or San Serif.
06.	TYPEFACE SELECTION	Selecting an appropriate typeface is not easy at first. It takes a trained eye and studying numerous typefaces. There are many successful and well designed typefaces but there are many more typefaces that are not well designed.
07.	USE NEGATIVE SPACE	As designers Negative Space (or Negative Noise) is very important. Utilizing negative Space, Margins, and other moments of pause helps the viewer see the compositional components more clearly.
08.	SCREEN vs. PRINT	Type on the screen is most legible as a San Serif typeface. While large bodies of printed type is most legible as a Serif typeface.
09.	DISPLAY TYPEFACES	Display Typefaces are for headlines or specific areas of interest or even typographic illustration.
10.	SCRIPT vs. HAND-WRITING	If you want something to appear handwritten then hand write it and scan it in. It's very difficult to select a typeface that is designed to look hand written and make it look sophisticated.
11.	ALL CAPS	Setting type in All Caps makes the text less legible. There are some situations where All Caps can be used successfully -including headings. practicaltypography.com/all-caps.html
12.	LEADING	If you set the type using traditional calculations the leading should be set at 120-145% of the point size. Examples below: Text Size = 9 Calculation: $9 \times 1.20 = 10.8$ Leading = 10.8 (120%) Text Size = 7 Calculation: $7 \times 1.20 = 8.4$ Leading = 8.4 (120%)
13.	OLD STYLE NUMERALS	Old Style numerals Improve Legibility.
14.	AVOID THESE	Avoid typefaces that are not designed well. Some of these include: Papyrus, Curlz, Comic Sans, & others...
15.	DISTORTING TYPE	Distorting type is a type crime. Don't distort, stretch, squish typographic elements.

#.	The Rule.	Description.
16.	TYPE SIZE & SCALING	Type size depends on the specific typeface. Several examples of typographic scaling is below. There are many ways that you can apply typographic rules to achieve successful hierarchy. Typical Ranges: __Body Type = 8-12 pt. __Subhead = 14-18 pt. __Headline = 24-72 pt. Other Specific Examples: BASED ON THE GOLDEN RATIO: Footnote = 6pt Endnote = 6.75pt Caption = 7.5pt Body Text = 8pt Byline = 9pt Subheading = 9.75pt Blockquote = 12pt Subheading 1 = 15.75pt Title = 25.5pt Big Title = 34pt BASED ON 1:2: Footnote = 5.5pt Endnote = 6.25 Caption = 7pt Body Text = 8pt Byline = 9.25pt Subheading = 10.75pt Blockquote = 14pt Subheading 1 = 21.25pt Title = 42.25pt Big Title = 64pt www.layoutgridcalculator.com/typographic-scale/
17.	DEFAULT FONTS	Generally adjust default fonts. Select a legible, minimal typeface for Body Text.
18.	MIXING MOODS	Be careful about mixing typographic moods. Although it's possible to mix aesthetics you want to create unity and harmony in a layout.
19.	Avoid WIDOWS & ORPHANS	Know the terms typographic Orphan and typographic Widow and avoid these scenarios like the plague. Widows and Orphans are amateur mistakes.
20.	Avoid RIVERS	Rivers are to be avoided. When looking at a body of text avoid sporadic spacing between words that create "rivers". Typographic Rivers are commonly created when justifying a paragraph of type. Be careful about justifying type.
21.	CENTERING TYPE	Centering type is a beginners mistake. Although centering type can be a beautiful and sophisticated choice. It's very hard to do until you have an advanced knowledge of visual spacing.
22.	SPACED TYPE	Spaced type, like adjusting the tracking, can add an atmospheric effect to the aesthetic of the typographic styling. It's safe to space type in situations like headlines. Be careful about dramatically spacing out body type, although you can typically slightly adjust the tracking to create increased legibility.
23.	SERIF with SAN SERIF	Try combining Serif with San Serif.
24.	TYPEFACES have Personalities	Each typeface has a unique mood and personality that communicates a message. Selecting a typeface that fits your project is extremely important.
25.	CHARACTER vs. GLYPH	A Character is a unique letterform based and is assigned a point in the international Unicode system. A Glyph can have multiple iterations or appearances within one letterform.
[[[RESOURCES:	http://thinkingwithtype.com/ https://www.layoutgridcalculator.com/typographic-scale/ These are rules that can help achieve "good" typography. **however rules can always be broken if the choices are well considered.

TYPOGRAPHIC CONSIDERATIONS.

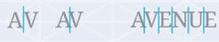


- 01. WHAT IS TYPOGRAPHY?**
 Typography is the art of designing letterforms, and/or arranging these forms in space, including styling the typography and adjusting kerning, tracking, and leading.
- 02. FONT vs. TYPEFACE:**
 A *typeface* is the particular design of a collection of letterforms and *font* is the way that these letterforms are delivered to be installed on your computer or device.
- 03. GLYPH vs. CHARACTER**
 A *character*, like a lowercase *b*, can be assigned different *alternates* (*glyphs*) within the *glyph panel*, numbered by *Unicode*.
b, b, B, B, B
- 04. Typographic Grid:**
Typographic Grid is the underlying invisible structure used to build a layout or poster design. There are many different ways a grid can be established.
- 05. Typographic Hierarchy:**
Typographic Hierarchy is establishing a system for how the viewer interprets the text based elements within a design work. Hierarchy helps the viewer know where to look first.
- 06. Typefaces to Avoid:**
 Professional designers avoid the following typefaces:
 Comic Sans
 Apple Chancery
 Futura
 Curiz
 Hobo
 Bradley Hand
- 07. KERNING**
 When you adjust *Kerning* you are adjusting the spacing between two individual letterforms.
- 08. TRACKING**
 When you adjust *Tracking* you are adjusting the spacing across a combination of multiple letterforms - sometimes a whole paragraph.
- 09. LEADING**
Leading is adjusting the spacing between lines of letterforms.
- 10. ALIGNMENT**

 - CENTERED**
 The first line of text is centered. The second line is left-aligned. The third line is right-aligned.
 - LEFT ALIGNED**
 The first line of text is left-aligned. The second line is left-aligned. The third line is left-aligned.
 - RIGHT ALIGNED**
 The first line of text is right-aligned. The second line is right-aligned. The third line is right-aligned.
- 11. RAG / RIVER**

 - RAG**
 The first line of text is ragged. The second line is ragged. The third line is ragged.
 - RIVER**
 The first line of text is ragged. The second line is ragged. The third line is ragged.
- 12. ORPHAN / WIDOW**

 - ORPHAN**
 The first line of text is an orphan. The second line is an orphan. The third line is an orphan.
 - WIDOW**
 The first line of text is a widow. The second line is a widow. The third line is a widow.



03.



GRAPHIC DESIGN COLLECTIVE

This is a series of educational articles made by the Graphic Design Collective.