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Office Hours: TTH 4:00-4:45pm

Art 251

READING

- Literal drawings of everyday objects, such as people, animals, weapons, etc., are called pictographs.
- Phoenicians are credited with creating the first form of written communication that used symbols to represent the sounds made in speech.
- The first typefaces were directly modeled on the forms of calligraphy.
- The design of the typeface used for the Gutenberg Bible's text is often referred to as blackletter.
- In the late fifteenth century, humanist writers and scholars rejected gothic scripts and blackletter in favor of the lettera antica - a classic mode of handwriting with wider, more open forms - paving the way toward roman and italic type.
- The word font is often confused with type and typeface.
- A font is traditionally defined as the complete set of matrices from one particular typeface, typically comprising of 228 characters, all in the same size.
- In letterpress printing, wood is used for larger sized type because lead is a) too heavy to manage and b) too soft to hold its shape under the pressure of the printing press.
- A font generally includes letters, figures, punctuation and alphabetic symbols (such as &, # and \$).
- A "figure" is the typographic terminology for a number.
- Old Style Figures are designed to blend with text.
- Merging technology with art, a committee (with no designers) appointed by Louis IV constructed roman letters against a finely meshed grid and named them romain du roi.
- The severe contrasts inherent in Baskerville's and Caslon's designs were carried to an extreme at the turn of the nineteenth century with typefaces such as Bodoni and Didot.
- Typographic demands initiated by advertising in the nineteenth century cultivated larger, bolder typefaces - often by distorting the anatomical elements of classical letterforms.
- Typographic reformers such as Edward Johnston - who created the typography used in the London Underground - rejected trends in nineteenth century type distortion for the uncorrupted letterforms of the past.
- The point size of a typeface is determined by measuring its height - from the top of the capital letter to the bottom of the lowest descender.
- Helvetica is regarded by some designers as:
 - a) A turning point in twentieth century type design
 - b) A classic typeface that is very versatile,
 - c) An over-used typeface that should be avoided.
- Ligatures are characters that are a) joined, b) combined to eliminate tension, and c) fused into a single unit.
- J is the newest letter of the 26 letter alphabet.
- The em square is the grid upon which all the characters in a font are created.
- While credit for movable type probably belongs to the Koreans, Gutenberg's genius was to work the concept into a complete typesetting and printing system.
- Points are used to measure type size, while picas are used to measure line width.
- When designing a typeface, one generally begins with the "H" and the "O," soon followed by the "R."
- We can recognize the Bodoni type family by its strong vertical stress, accentuated by heavy thicks and hairline thins.
- Punctuation was the last modification to take place regarding the Roman alphabet.

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- The primary purpose for placing type on a page is for reading.
- When combining type families, it is best to choose designs that contrast.
- Sans serif typefaces generally have very little stress and the strokes are more optically equal.
- The optimal text alignment for legibility is flush left.
- Old style type families, such as Garamond, have oblique stress.
- The three categories of sans serif type are humanist, grotesque and geometric.
- When kerning, we should regard the area between characters as vessels.
- Therefore, it is usually the rounded characters that are closest to one another.
- Similar to Futura in its sans serif approach, Gill Sans was influenced by English Underground signage.
- Rounded uppercase characters generally overhang the baseline.
- Portable books, small enough to carry, were first created in the the sixteenth century.
- Helvetica created in the 1950s.
- Though the system of setting type is now computerized, the traditional concepts of letter blocks and spacing blocks persist in digital typesetting and are the keystones of the entire system.
- The proper terms for the dot above the "i" are tittle or jot.
- In monospaced type, such as Courier, each character occupies the same horizontal measurement.
- While a typeface is an alphabet with a certain design, a font - whether metal, film or computer code - is the physical form of that typeface.
- The models of our current alphabet were drawn with a nibbed pen so that the stress of a character was created where the nib drew its widest line.
- While providing a slight horizontal texture to type, serifs are also important visual aids that help the eye differentiate one character from another.
- To compensate for the illusion of loose spacing in display-sized type, spacing in larger point sizes nearly always need to be tightened.
- For legibility, smaller characters should be designed to be slightly bolder.
- Our comprehension of the text we read is largely based on the tops of lowercase letters.
- As a rule, one should never condense sans serif type.
- Typefaces such as Garamond, Bembo, Palatino and Jenson are named for printers who worked in the 15th and 16th centuries.
- While not simply a slanted version of roman, the italic style incorporates the curves, angles and narrower proportions associated with cursive forms.
- John Baskerville, along with William Caslon, created typefaces with such sharpness and contrast that he was accused of blinding the reader.
- At the Bauhaus, Herbert Bayer and Josef Albers constructed alphabets using geometric shapes, paving the way for such sans serif typefaces as Paul Renner's Futura.
- Some larger type families contain small caps, which have a height slightly larger than the lowercase characters.
- Bitmap fonts are built from pixels.
- While it may often make small text appear blurry, anti-aliasing is particularly useful when presenting type on a screen at large sizes, creating the illusion of a curved edge.