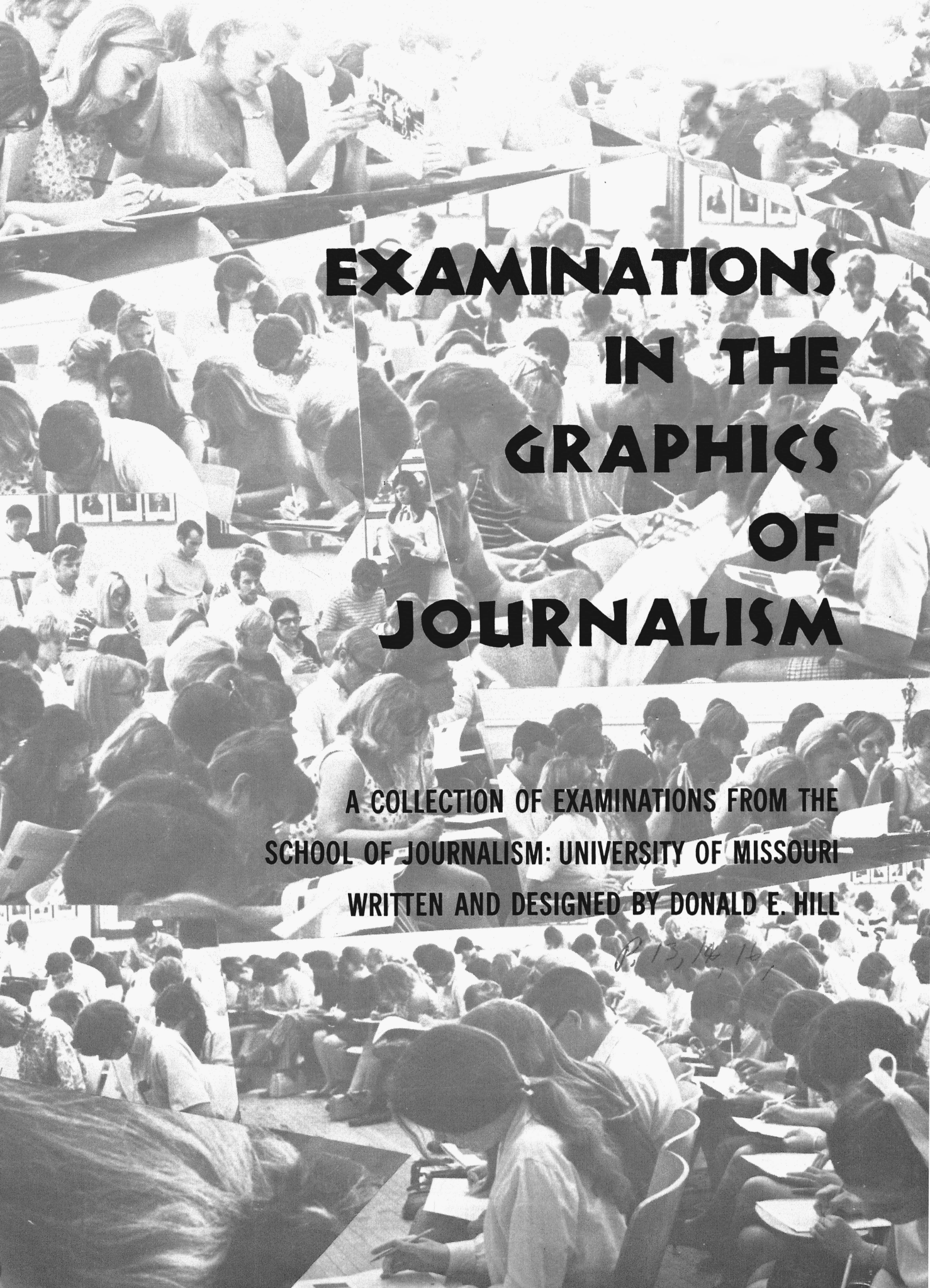


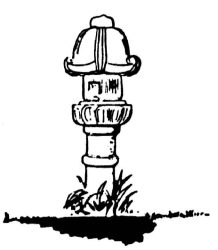
EXAMINATIONS IN THE GRAPHICS OF JOURNALISM

A COLLECTION OF EXAMINATIONS FROM THE SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI

WRITTEN AND DESIGNED BY DONALD E. HILL

P. 13, 14, 15

The photographs on the covers were made by **LARRY McNABB**, *class of '69.*



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COLUMBIA, MISSOURI 65201

EXAMINATIONS IN THE GRAPHICS OF JOURNALISM

GENERAL INFORMATION ABOUT THE EXAMS

The examinations in this collection were used at the School of Journalism, University of Missouri, in a course titled Typography 336. As a requirement for all students with majors in the sequences of Advertising, Magazine, and Publishing–Typography 336 has an academic credit value of two semester hours. The average class enrollment has been about 125 over the past two years, with as many as 150 not uncommon for the Winter semester. Two examinations–a midterm and a final–are given each semester in Typography 336, and those comprising this test anthology are five midterm and five final examinations from the period March 1966 through May 1969.

Test materials from past semesters have always been a popular source of ideas for university students, and invariably they seem to obtain such materials through a variety of channels. There seems to be some opinion to the effect that general dissemination of examinations will in time tend to undermine the effectiveness of testing as a means of evaluation. To a certain degree this may be true in some courses which are book-oriented, and rely solely upon the lecture and the quiz as a basis of student grades.

The midterm examinations are first in order of appearance, beginning with the most recent. The finals are grouped in the back of the book, which has been glued together in order that it might lay open flat when in use. At the top of the first page of each examination are a few lines of instructions; a reminder to the student to put his name and identification number on the front of the exam, and equally important, that quality responses not the amount of copy are the basis of evaluation. The method of numbering indicates the point value of the questions. For example, if a particular question is numbered 1-5, it has a value of five points; similarily, a ten-point value for a question numbered 41-50. For value comparison purposes, the midterm is an hourly examination with a total value of 100 points; the final is a two-hour examination with a value of 180 points.

traditional typography

In its traditional and more popular usage in academic curricula, the term "typography" usually was the title of a course in the mechanical fundamentals of hand composition, with some occasional reference to the relief or letterpress process of printing. From the beginning, the technical nature of the subject made so-called typography difficult and time-consuming to teach–especially to students of journalism, who are, as a rule, more inclined toward the many facets of literary communications. The facilities considered basic to a course worthy of the name "typography" are type and type cabinets, and if possible, a small platen letterpress. In short, equipment that requires more than average teacher supervision and diligence in order to maintain usefulness from semester to semester. Under ideal conditions, students should work from cases assigned only to individual students for the entire term of the course. Needless to say, as the ratio of students to type cases increases, it becomes more difficult to maintain "clean" cases.

In the course of time the numerous and wide variety of courses masquerading under the title of "typography" acquired a somewhat general reputation among students of graphic arts and journalism as a course that was a complete waste of time. And for a number of reasons, all across the United States, various educational institutions discontinued instruction in typography. More often than not, the decision to remove typography from the curriculum was commendable, inasmuch as quality of content had often deteriorated to the level of boredom through the medium of irrelevant exercises in hand composition from "dirty" cases.

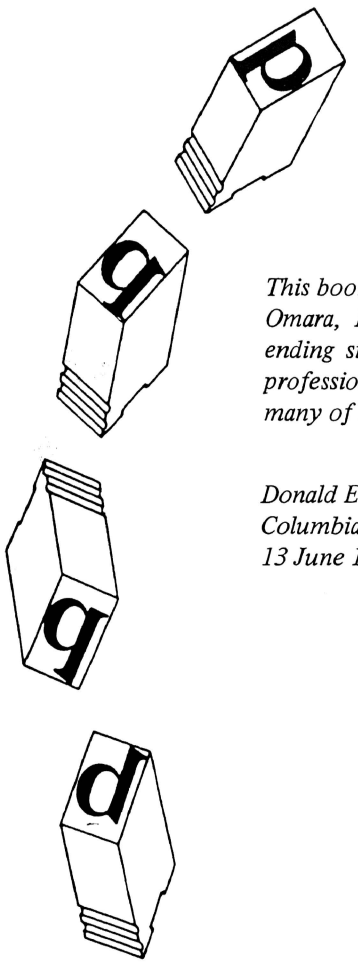
The quality level of our basic course in the graphics of journalism—Typography 336—remains inadequate vis-a-vis the academic and creative potential of the students. The hope is that an illustrated approach to the subject will eventually be instrumental in changing the role of the student from passive observer to that of active participant. This is not to imply that an illustrated, primarily visual technique of teaching journalism graphics invariably will compensate for a poor academic environment, or the lack of innovative initiative on the part of the instructor. The point of the matter is quality of content.

For more than thirty years a course in typography has been an integral part of the curriculum of the School of Journalism. And while the course has retained its traditional title of Typography (336), there is little similarity between contemporary content and the initial stuff disseminated back in those long-gone days when the subject was predicated on mechanical procedure and manipulation of materials. As this collection of examinations indicates, the emphasis in Typography 336 at Missouri is primarily one of graphic communications as an aspect of journalism in a modern society characterized by several mass systems of communications.

We are fortunate here in the School of Journalism to have facilities for hand composition. Of course, type is not indispensable in the teaching of journalism graphics, but it can be used quite effectively to stimulate interest and participation. Presently, the mechanics and practice of typography account for approximately twenty per cent of course requirements in Typography 336. The practice is primarily preparation for a typographical project which each student must originate, design, and print on a Chandler & Price Pilot press. A few well-designed typesetting exercises are desirable in that they are basic to a workable understanding of the letterpress method of printing.

the Subject-item Index

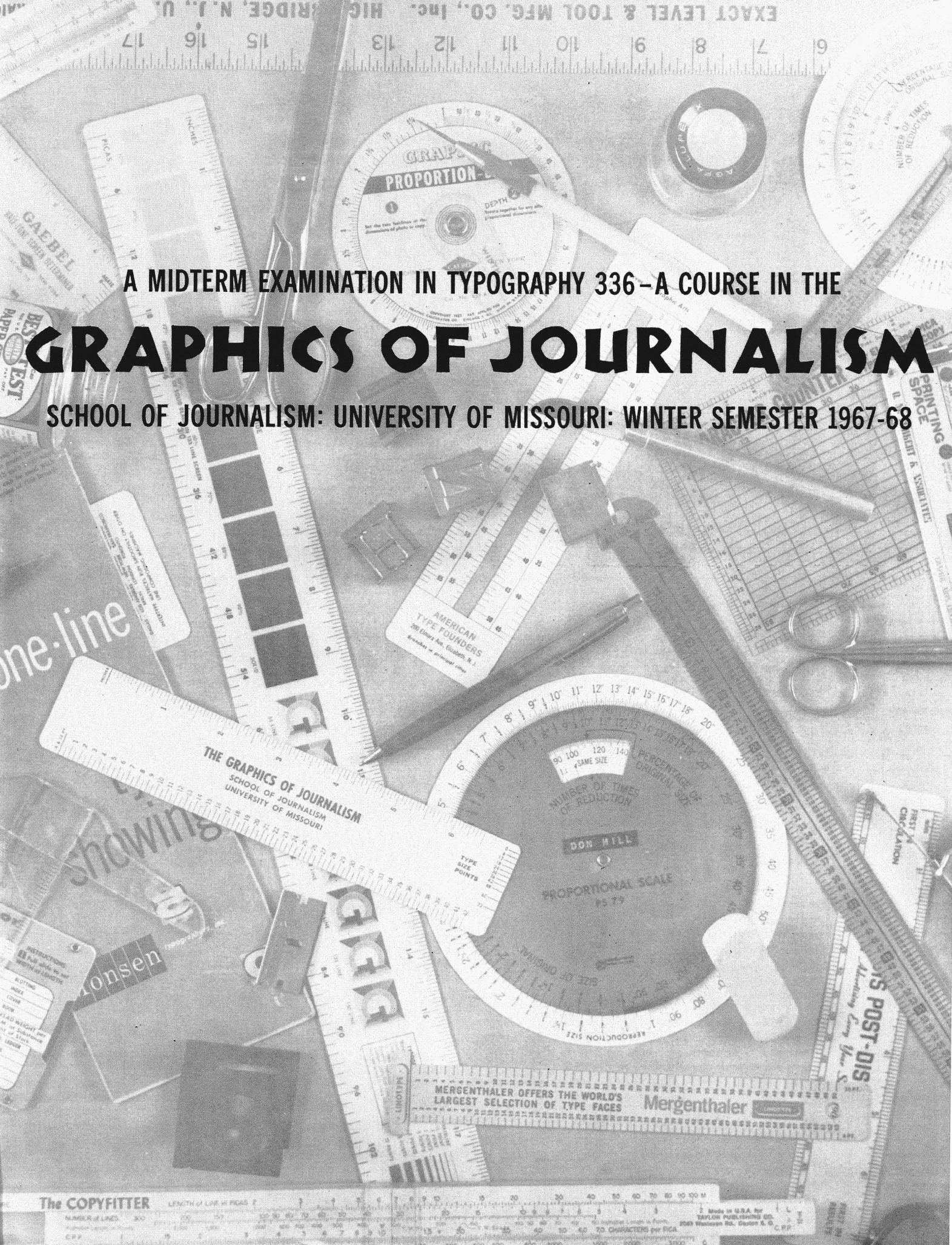
The Subject—Item Index begins on page 152, and may be used to locate every question relating to a particular subject or typographical item. For example, all the questions in the examinations concerning "offset printing" will be found on pages 21 and 45. A word of caution; the page numbers listed in the Subject—Item Index are the numbers in the upper-right and upper-left corners of the pages. Disregard the individual test page numbers that appear at the bottom of the pages.



DEDICATION

This book is dedicated to the Typography assistants of 1968-69—Miss Julia Omara, Randy Russell, Jerry Summers, and Dan Zimmerman. A never-ending stream of questions and constructive criticism from these young professionals is in large measure responsible for gleaning ambiguity from many of the questions on the following pages.

Donald E. Hill
Columbia, Missouri
13 June 1969


A MIDTERM EXAMINATION IN TYPOGRAPHY 336–A COURSE IN THE
GRAPHICS OF JOURNALISM
SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: WINTER SEMESTER 1967-68
THE GRAPHICS OF JOURNALISM
SCHOOL OF JOURNALISM
UNIVERSITY OF MISSOURI
PROPORTIONAL SCALE
DON HILLS
MERGENTHALER OFFERS THE WORLD'S LARGEST SELECTION OF TYPE FACES
Mergenthaler
The COPYFITTER
AMERICAN TYPE FOUNDERS

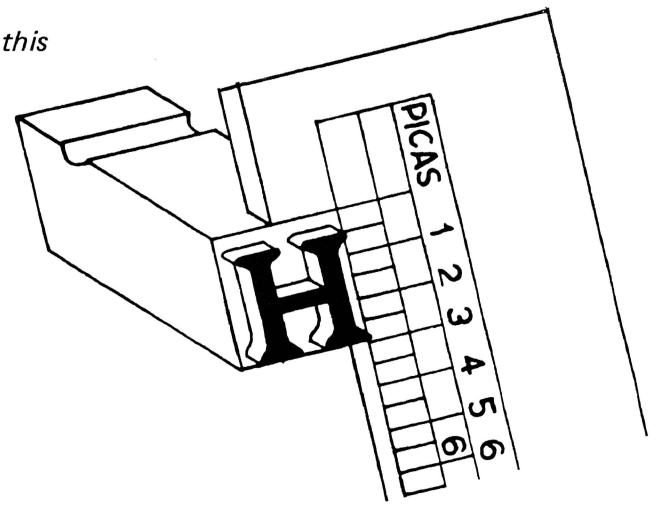
READ THESE INSTRUCTIONS CAREFULLY BEFORE BEGINNING THE ASSIGNMENT

All the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The level of accuracy required in the copyfitting problems, or when measuring or scaling copy, will be noted in the appropriate questions. Short answers are preferable, since quality responses not the amount of copy, are the basis of evaluation. PRINT your last name, student and section number in the space provided on the front cover of the examination.

1-10. All of these graphic symbols are related to typography or journalism. Briefly identify any five by name and major function..



11-12. What size is the type in this illustration?

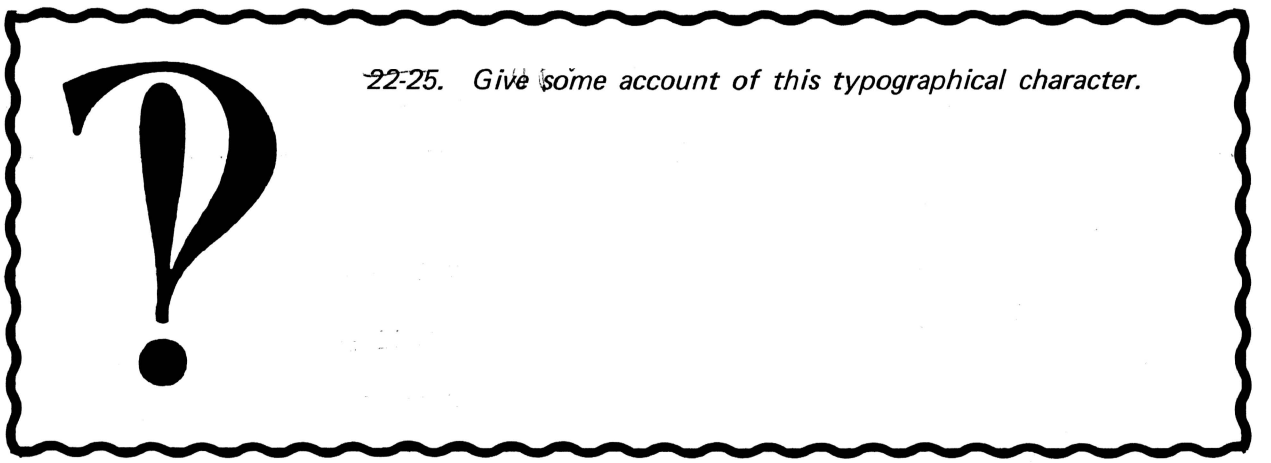


13-16. Provide an 8-item typographical specification for the type shown below, utilizing the Typography 336 style.

Buy the VariTyper composing machine for your department. Gutenberg would have wanted it that way.

17-21. Indicate and point out on this group of letters, the five horizontal positions wherein all roman types align.

Thpdr

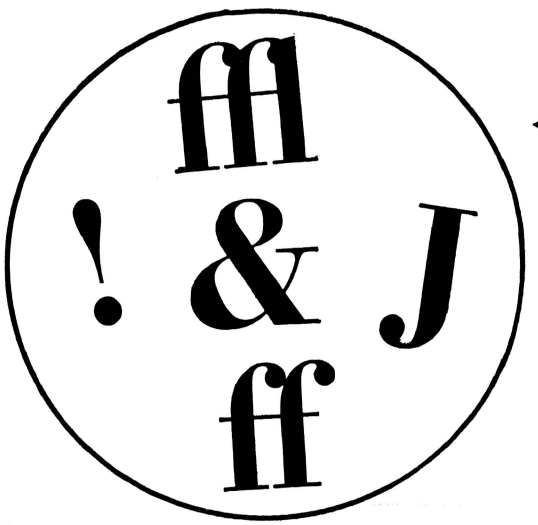


22-25. Give some account of this typographical character.

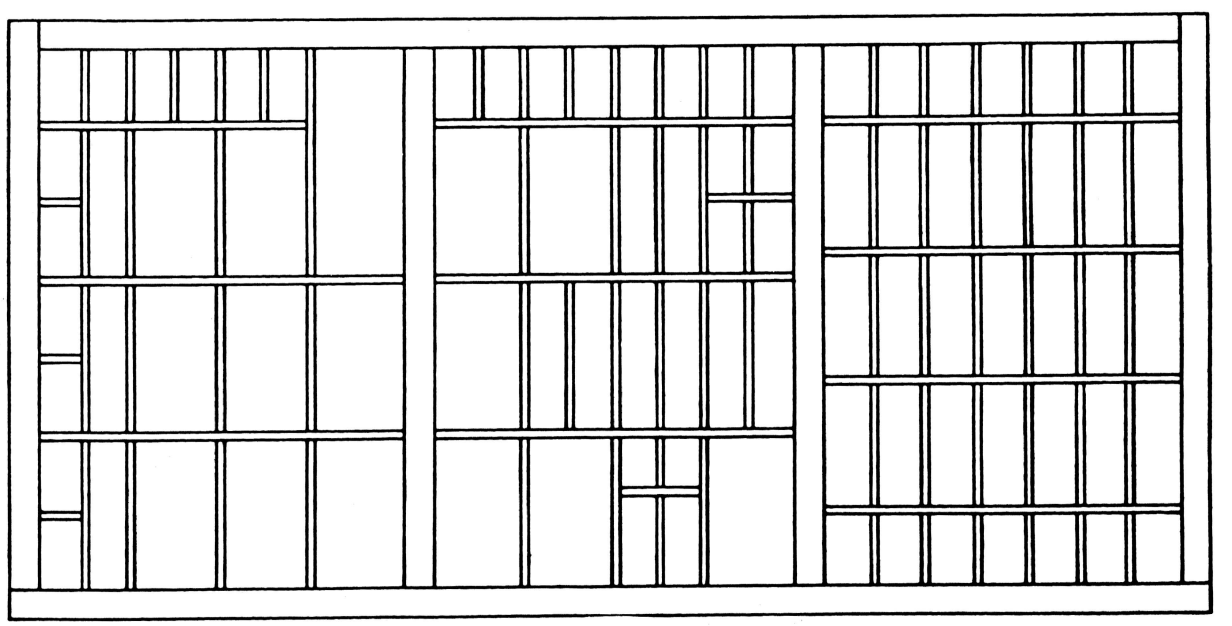
26-28. Identify any three of the structural classifications of type as shown in the reverse illustration at the right.



29-33. It has been said that in these days and times the ephemeral characteristic of newspaper content and the business nature of newspaper publishing in a free and competitive society, are sufficient justification for the typical newspaper approach to composition and typography. COMMENT.



34-39. Place each of these five characters in the correct compartment of the California job case below. And (2) what is the typographical term for the character in the center of the circle?



(12)

40-44. A 45x60 pica photograph is to be reduced to a depth of 24 picas. At this reduction, what SOR is necessary? And at this SOR, what would the halftone cost if it is to be printed on newsprint? Use the price list shown here.

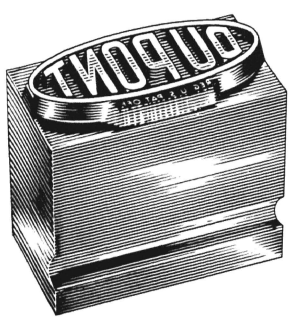
SOR **answer here** →

Cost answer here →

Price List

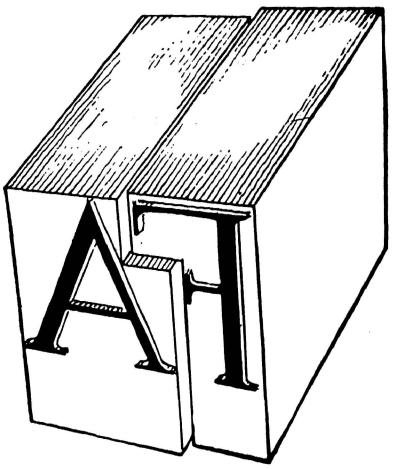
Sq. In. In Cut Width X Length	MOUNTED 65 OR 85 SCREEN ALLOY HALFTONES	MOUNTED 100, 110, 120, 133 SCREEN ALLOY HALFTONE & LINE ETCHINGS
3	$1.58	$1.74
6	1.73	2.12
7	1.93	2.34
8	2.14	2.56
9	2.30	2.75
10	2.45	2.94
11	2.62	3.14
12	2.81	3.32
13	2.96	3.53
14	3.12	3.70
15	3.29	3.90
16	3.45	4.10
17	3.61	4.28
18	3.80	4.48
19	3.96	4.68
20	4.10	4.85
21	4.25	5.03
22	4.39	5.21
23	4.54	5.40
24	4.69	5.56
25	4.85	5.74
26	4.98	5.93
27	5.14	6.10
28	5.29	6.27
29	5.44	6.46
30	5.58	6.62
	Add 10c For Each Additional Square Inch Over 30	Add 10c For Each Additional Square Inch Over 30

PHOTO ENGRAVING

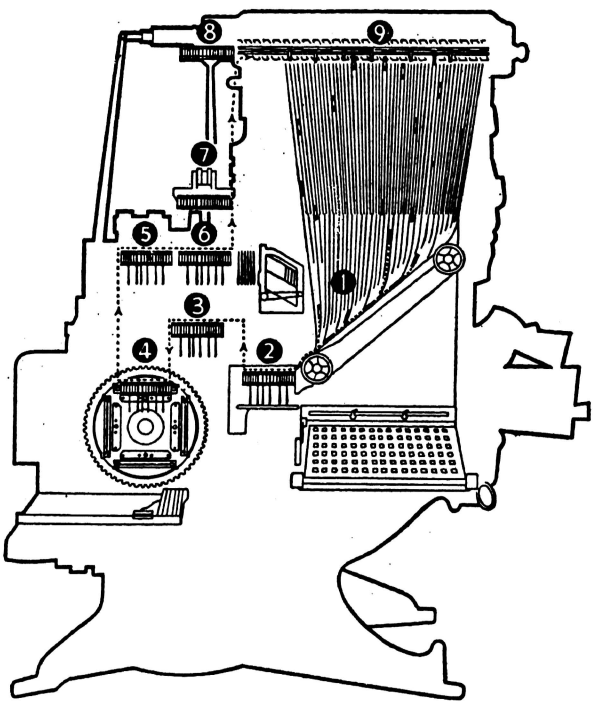


45-49. Discuss briefly the general use and ramifications of this kind of printing surface in light of contemporary corporate symbolism.

50-52. What is the mechanical technique illustrated here, and under what circumstances might it sometimes be used in typography?



53-58. Discuss in some detail this method of machine composition. Refer to the numbers in the diagram, and briefly explain how the machine operates.



(14)

h h

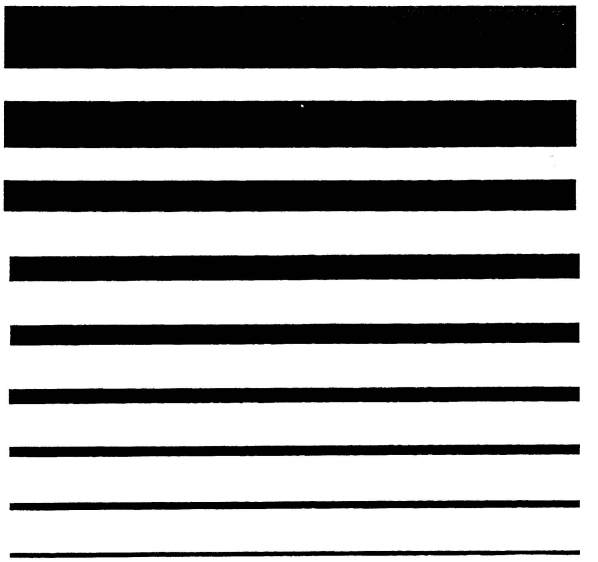
h h

59-61. In point of time, which of these is the oldest letter form? Identify the historical period, and name the most prominent printer with which the letter form is associated.

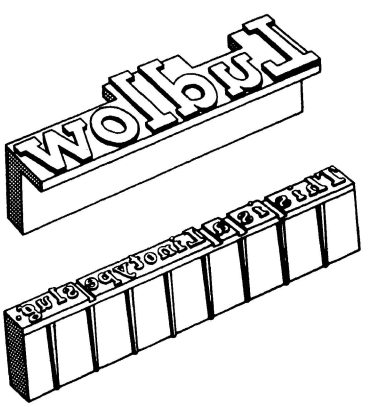
62-68. What kind of plate, or printing technique, dominates this advertisement? Point out and explain any three of the plate areas shown in the advertisement.



69-72. Which of these pieces of line spacing materials are classified as 'slugs,' and which are 'leads?'



73-76. Cite four general guidelines of paragraph indention when type is set en masse.



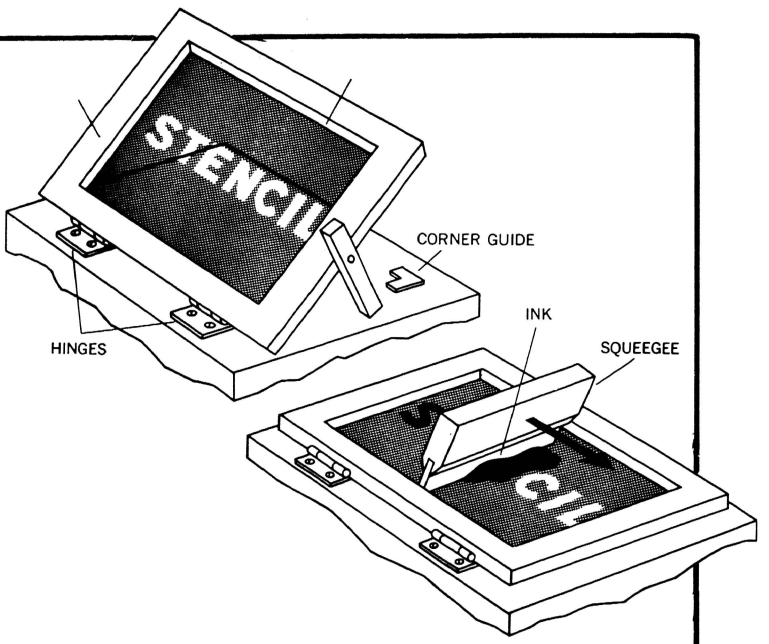
77-82. Differentiate between these two kinds of composition, and give a few details concerning the machine systems which produced each of them.

(16)

83-90. Refer to the Typograf on the facing page, and do this:

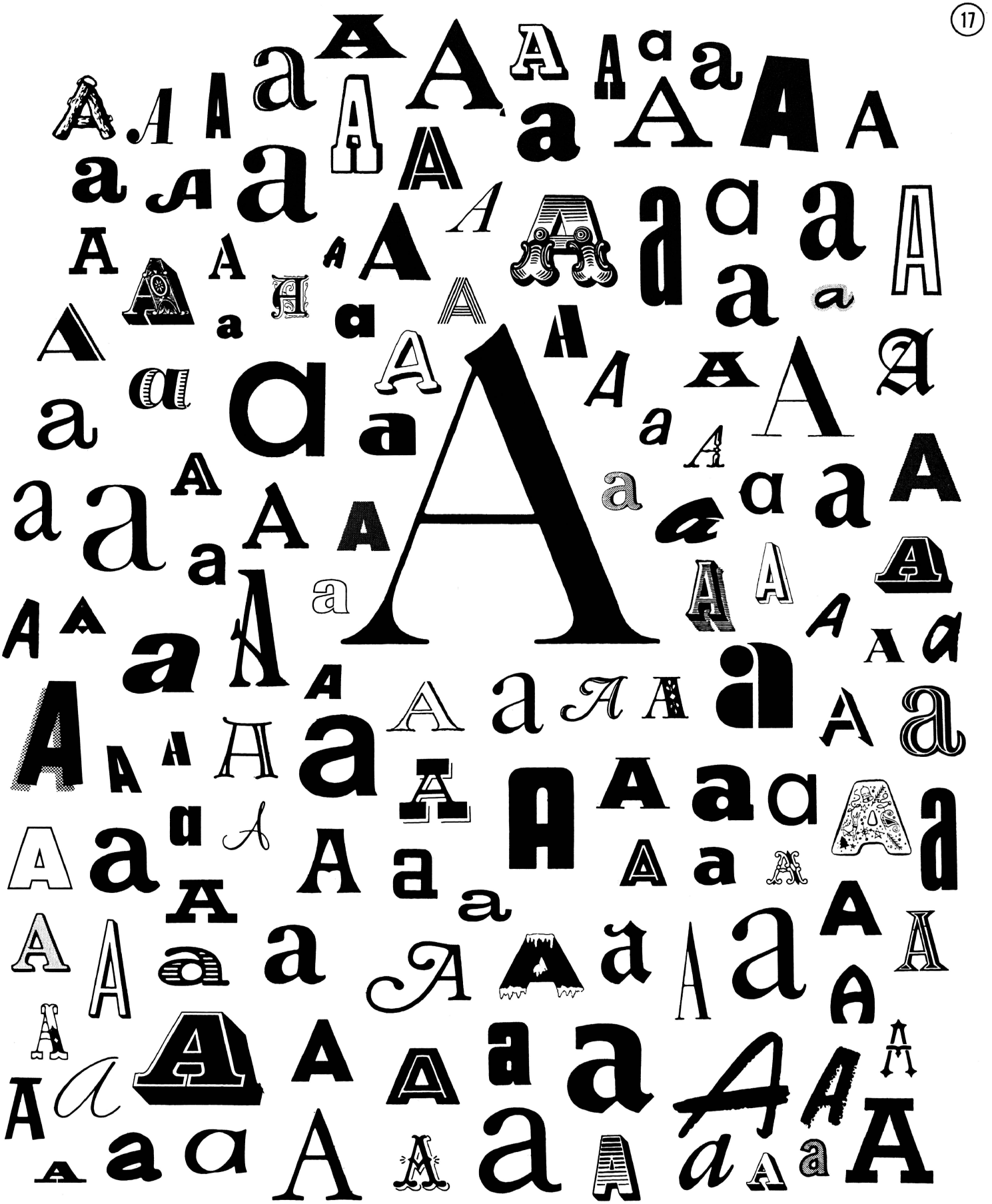
(1) Circle a hand-tooled letter
(2) Identify by family the large cap A
(3) Put a box around an inline letter
(4) Place a triangle around an Egyptian letter

91-94. Identify and list three major uses or characteristics of this method of printing.



95-100. A ten-page manuscript that was typed on a pica typewriter has 24 lines per page and an average line length of 36 picas. On a type page size of 16x25 picas, how many pages would be required to print this manuscript if it is set solid in Garamond Oldstyle, CPP 3.00? (Accuracy within one-tenth of a page.)

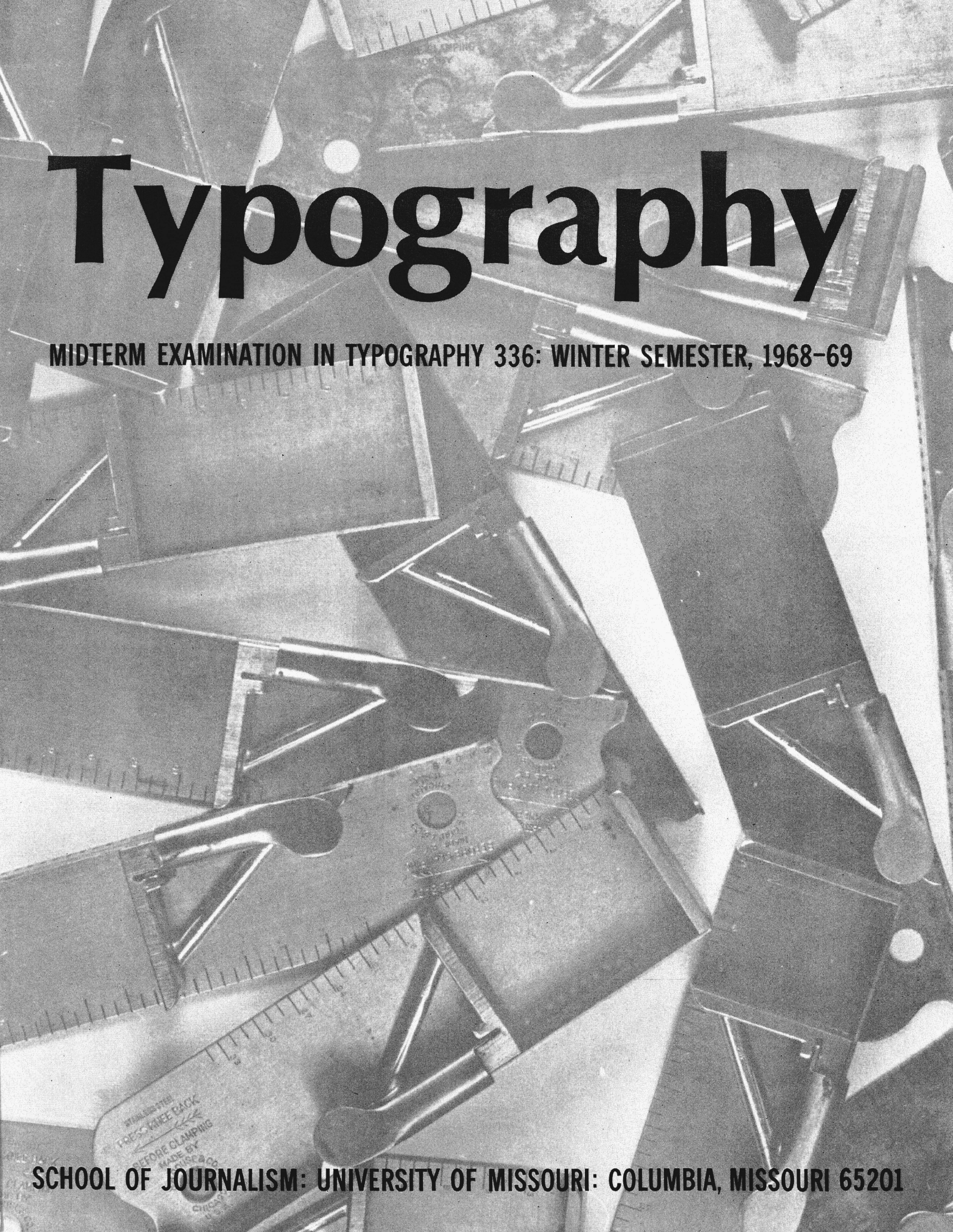
PUT THE FINAL ANSWER HERE



TEST YOUR VISUAL PERCEPTION

How many f's are in this sentence? *(Answer on page 54.)*

Finished files are the result of years of scientific study combined with the experience of years.



Typography

MIDTERM EXAMINATION IN TYPOGRAPHY 336: WINTER SEMESTER, 1968–69

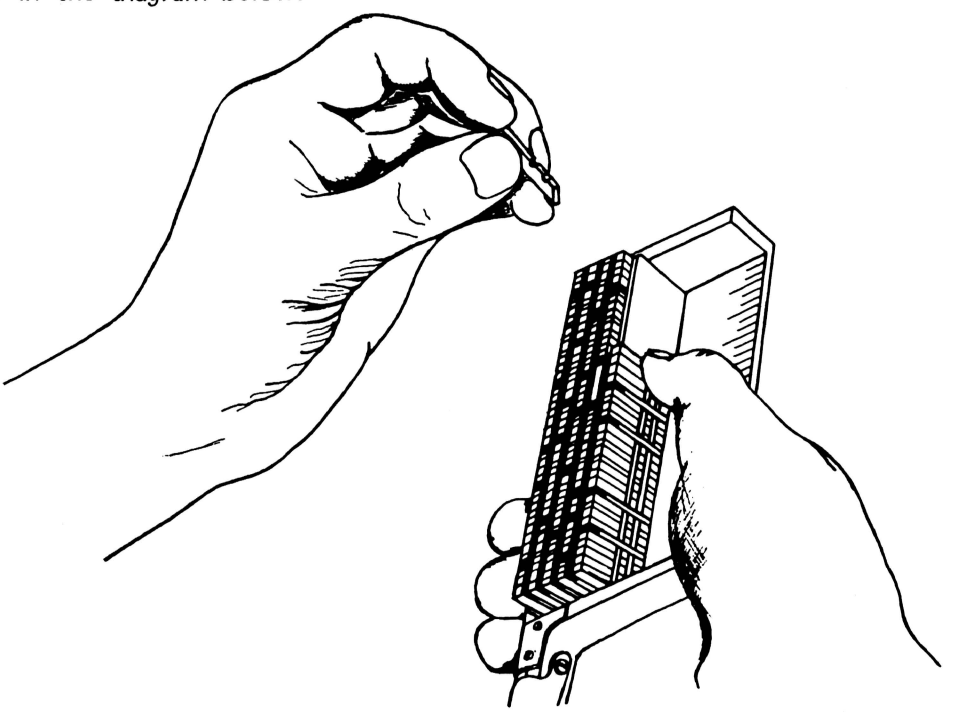
SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: COLUMBIA, MISSOURI 65201

(20)

All the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The level of accuracy required in the copyfitting problems, or when measuring or scaling copy, will be noted in the appropriate questions. Short answers are preferable, since quality responses, not the amount of copy, are the basis of evaluation. PRINT your last name, student and section number, on the front of the examination.

1-5. If you were to measure a 12-inch foot ruler with a 72-pica printer's line gauge--which would be the longer?

6-10. Solely on the basis of typesetting techniques as practiced in Typography 336, what is wrong in the diagram below?

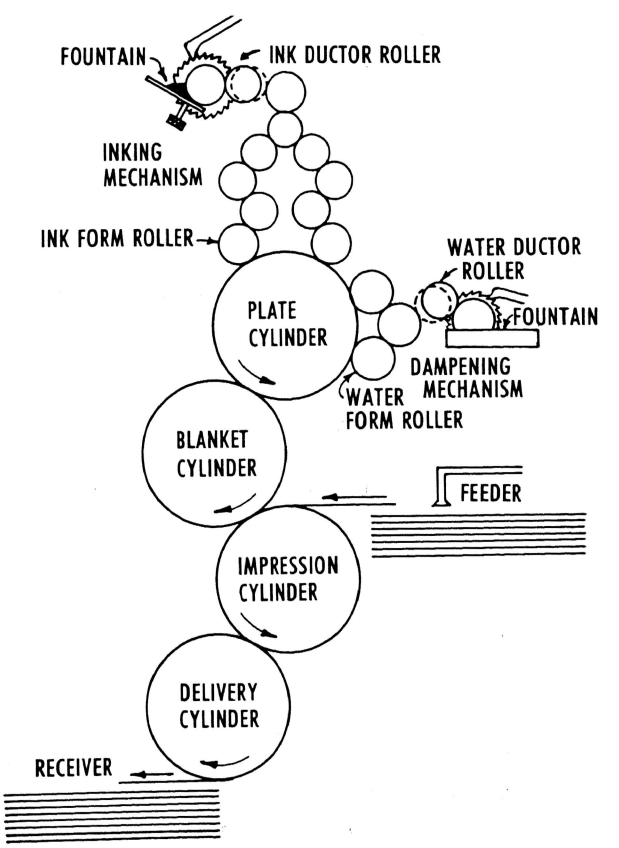


11-16. Identify, and give a brief general comment on each of the three numbered visuals on display at the front of the room. Refer to the numbers in order to separate your answers.

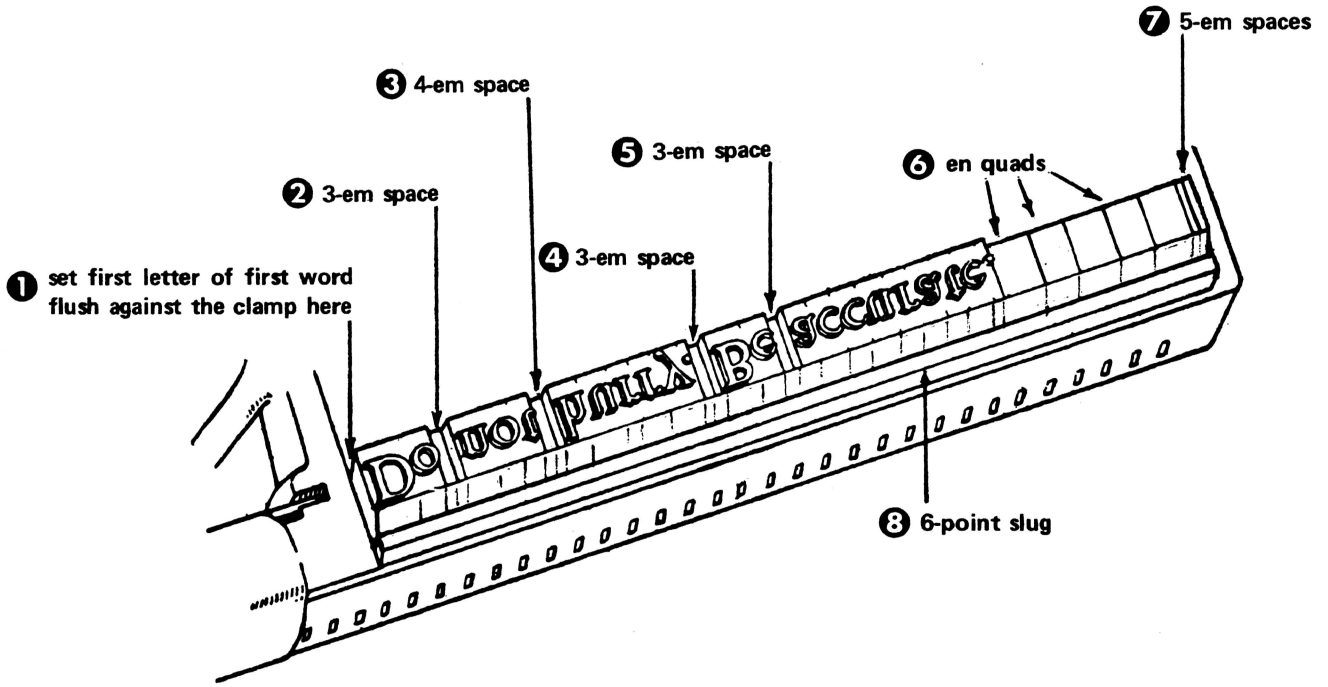
21

17-20. TYPOGRAPHICAL IDENTIFICATION: Raise your hand to obtain an item from any one of the lab assistants, and briefly identify and describe the item.

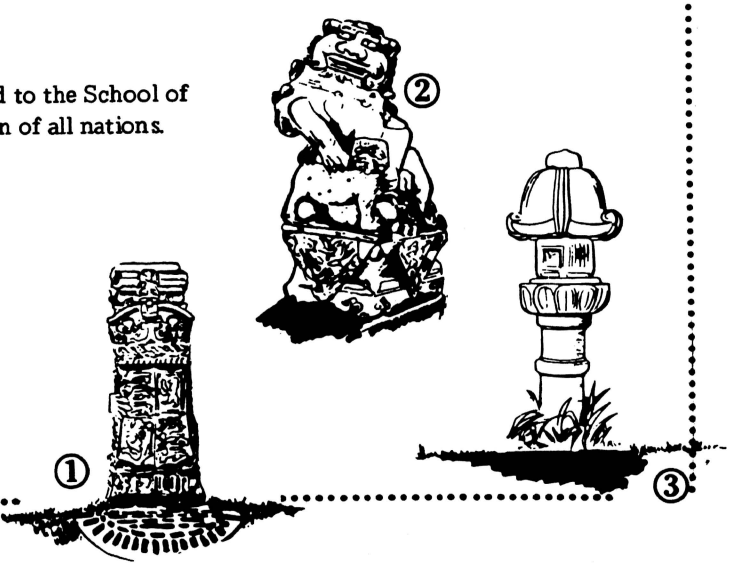
21-26. At the right is shown a complete mechanical diagram of an offset press. Examine it closely, and give a concise description of (a) how the press operates mechanically, and (b) the kind of work most economically suited to the process.



(22) *27-32. Look closely at this line of type set in a composing stick. Refer to the numbered items and the pointing arrows. Which of the items are examples of incorrect typesetting procedure? Give the correct procedure for any item shown here to be incorrect.*



33-36. In the course of time, these monuments were presented to the School of Journalism—as symbols of peace and understanding among men of all nations. Identify the three nations that gave them to the School.



37-45. Give an account of typography as it is practiced in daily newspaper publishing. How does it differ from book and magazine typography? Discuss mechanical techniques and quailty of the product. Mention any special problems due to frequency of publication and ephemeral nature of content.

46-52. How many of the grocery items (fruits and vegetables shown right) will fit into an advertisement space of 25x52 picas if each item is to have with it a price line (see line A below) and a descriptive line (see line B below). HINTS: The ad is to be set solid, all lines will fit into a 25-pica measure, and all the fruit and vegetable items are set in the same type size.

A each item to have price line in this size of type

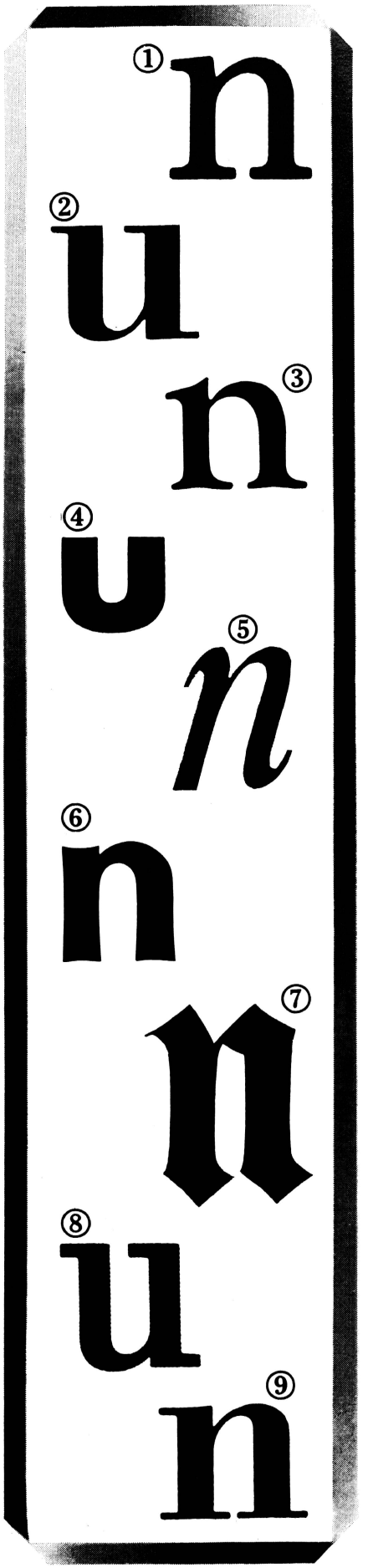
B each item to have a descriptive line in this size of type

plums
apples
peaches
cabbage
pumpkins
grapefruit
red pepper
eggplant
figs

PUT THE ANSWER HERE [ ]

(24)

53-55. Indicate which of the lowercase n's and u's in the box at right are the best examples of the 'modern' letterform.



56-60. How many characters will fit into a 30x35 pica advertisement space if 10-point type, CPP 2.85, is set solid?

PUT THE ANSWER HERE ☐

61-65. As a reporter you are assigned to write a story that will make 50 lines when set into the type and measure as shown in this sample from THE COLUMBIA MISSOURIAN. Give the procedure for this kind of newspaper copyfitting.

COLUMBIA (Mo.) MISSOURIAN, Thurs., Feb. 13, 1969—Page 17

Northeast of City

Oversight Cited In Zoning Dispute

Planning Director Arthur Spencer clarified the city's position Wednesday in a dispute over zoning of properties northeast of the Columbia Municipal Airport.

"The problem is due to an oversight when the airport was built because the area was zoned as residential. It should have been zoned as industrial at that time. According to the Hare & Hare plan on long-range land use, the land is industrial," Spencer said.

A dispute arose between the Columbia Asphalt Co. and local residents when the company decided to move its plant to land it had leased near the airport. The land is [illegible] the northeast edge of the airport, bounded on the east by a quarry and on the north by the city limits.

Spencer said the land has not been rezoned as industrial since then because it would not have been developed for several years. It was with the land-use plan in mind that the 30 acres were leased to Columbia Asphalt Co. in 1967.

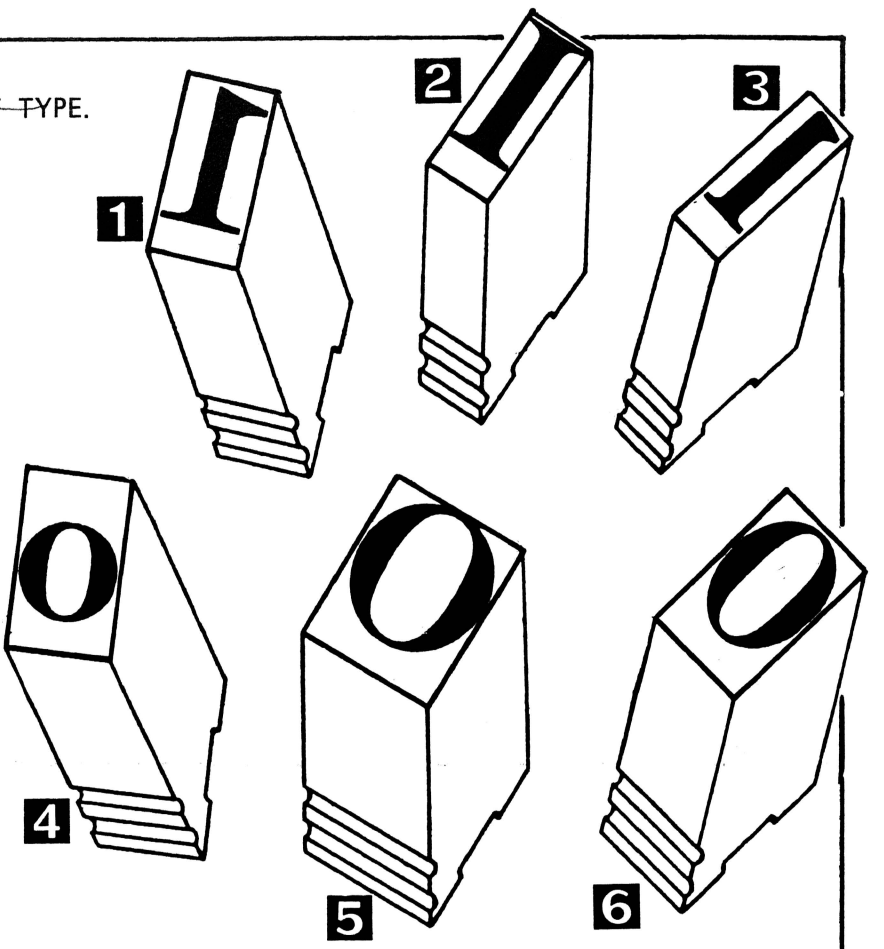
"By leasing the land, the [illegible] gets $1,000 a year until the [illegible] is ready to be developed [illegible] dustrial or residen[illegible] land-use plan [illegible] area as des[illegible] zoning [illegible]

66-70. This is the reproducer (line drawing at right) of one of the typesetting systems in The Linotype School. Give a concise, descriptive account of the system.



(26)

~~71-76.~~ ~~IDENTIFY THESE SIX PIECES OF TYPE.~~



77-82. The words shown here are typical examples of the many problems to be encountered in spacing lines of all capitals. Using these words as a beginning, give an overall account of letterspacing in typography. HINT: The topic is letterspacing not spacing in general.

AWAY

AVIATOR

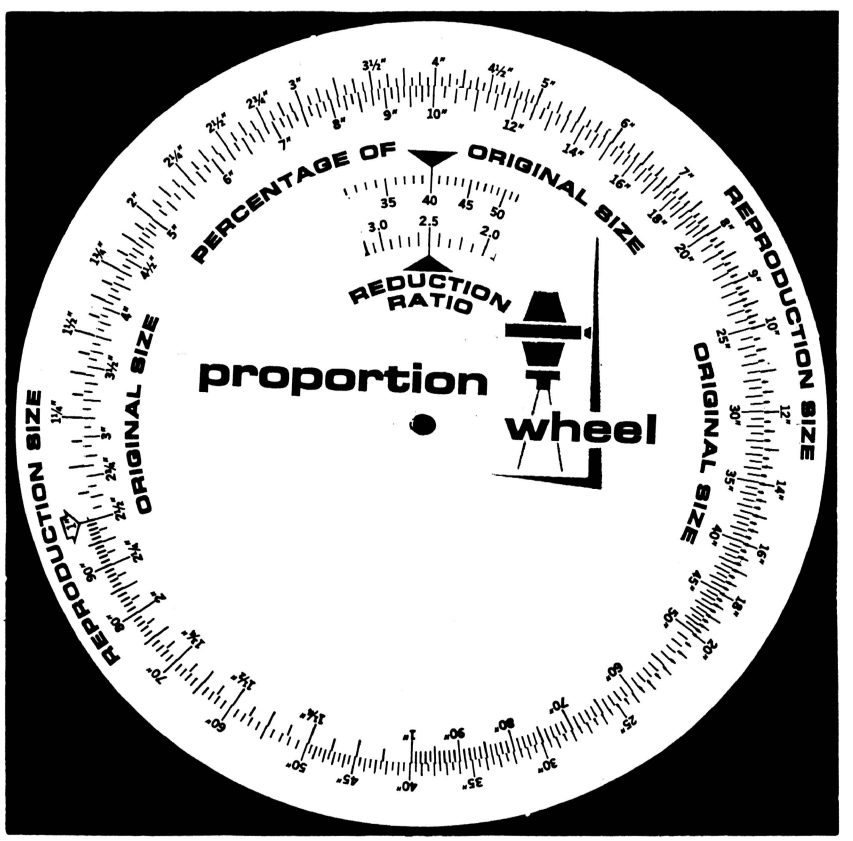
MINIMUM

83-88. Select the best printing process for each of these five jobs. Write the name of the correct process in the column space opposite each job.

No.	DESCRIPTION OF THE JOB	NAME OF BEST PROCESS
❶	25 business cards, size 2x3½ inches with only four lines of copy	
❷	one 3-color poster, size 35x45 inches printed in fluorescent ink	
❸	the newspaper supplements PARADE and THIS WEEK	
❹	17x22 inch accounting form, with 48 vertical column rules and 36 horizontal rules	
❺	500 admission tickets, consecutively numbered from 1 through 500	

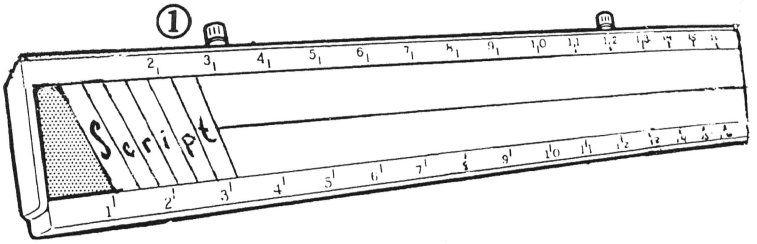
89-92. What 'Scale of Reproduction' is indicated on this proportional scale?

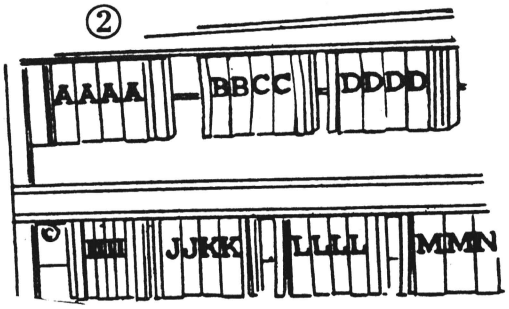
PUT THE ANSWER HERE

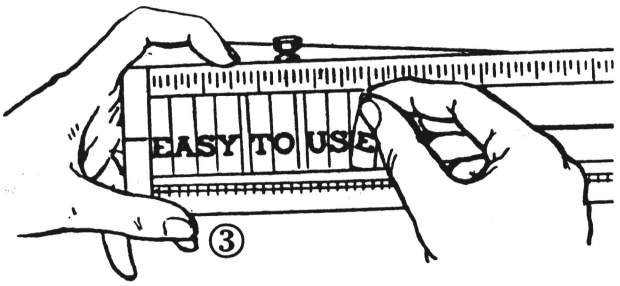


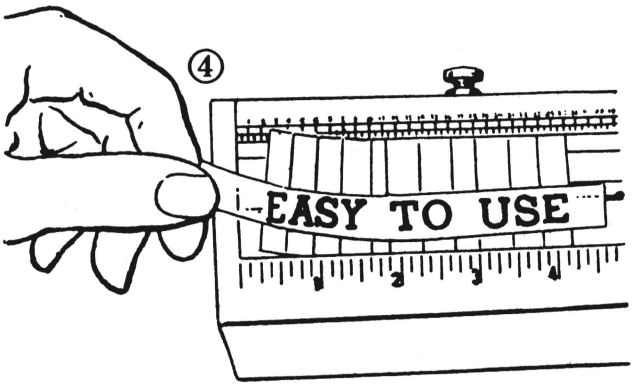
(28)

93-97. These diagrams illustrate the basic procedure of a well-known and widely used method of coldtype pasteup. The tools and materials of the system were demonstrated in class, and were on display for more than two weeks in the typography lab. (1) Give the trade name for this particular system, (2) outline the steps for its use, and (3) give an example of circumstances under which the method may be used to advantage.









98-100. When a rectangular area is removed from a halftone and type inserted as shown below—what is the term for this graphic technique?



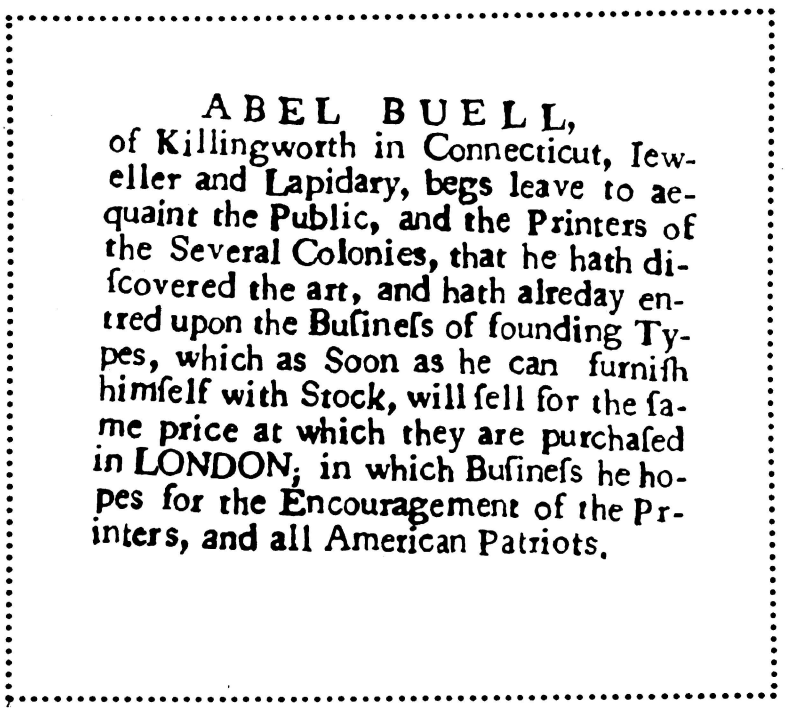
JSA Production Board

Back row, left to right: Dan Zimmerman (pub), Suzy Heer (ad), Dave Lewis (pres.), Mary Lee Schlotzhauer (photo), Sheri Dill (news), Shirley Soderborg (mag), Jeri Dodson (pub), DD Rudner (vice pres.), Margie Gillis (R-TV). Front row, left to right: Jim Holmberg (R-TV), Wayne Davenport (photo), Jeff Williams (news), Claudia Harris (mag), Bryan Whiteside (sec'y-treas.), Julie Blackmore (ad). Not pictured are Jim Bottom (grad), Paul Watkins (grad), Pam Reeves (Press Time editor), Dean Milton Gross (advisor).

(30)

In colonial America before the year 1765, printers had been dependent upon Great Britain for importation of presses, types, ink, and to a large extent, paper. Sometime in early May of 1769, there were struck in the office of Solomon Southwick, a Newport printer, proofs from the original types made in the English colonies. The types were designed and cast by Abel Buell -- the first typefounder in America. A slightly enlarged reproduction of the first Buell types is shown here to be used in answering the question.

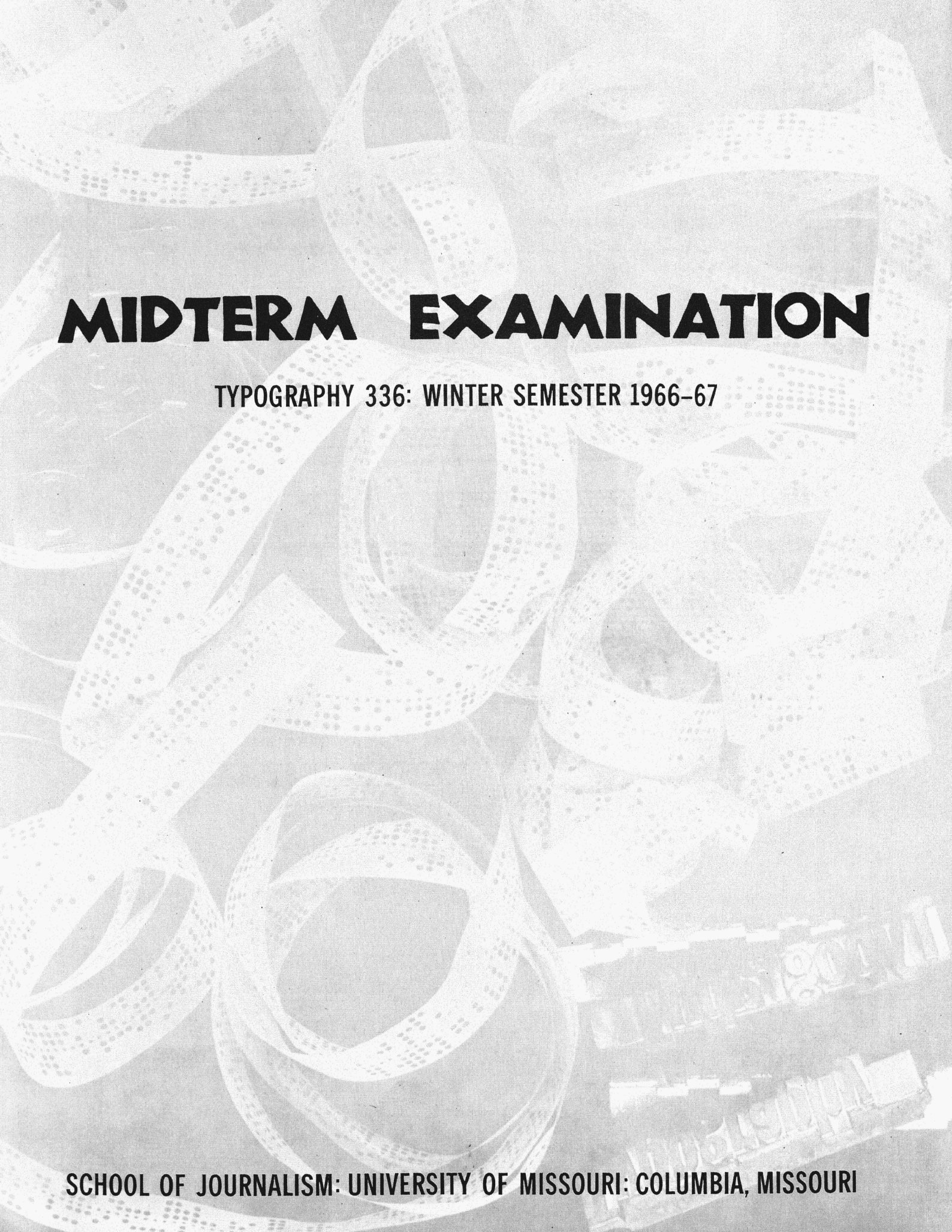
101-110. On the basis of typeface alignment (namely, the five standard positions of horizontal alignment), provide a critique of the Buell types. Do not generalize; be specific; utilize the reproduction to indicate various points in your discussion.



ABEL BUELL,
of Killingworth in Connecticut, Jeweller and Lapidary, begs leave to aequaint the Public, and the Printers of the Several Colonies, that he hath diſcovered the art, and hath alreday entred upon the Buſineſs of founding Types, which as Soon as he can furniſh himſelf with Stock, will ſell for the ſame price at which they are purchaſed in LONDON, in which Buſineſs he hopes for the Encouragement of the Printers, and all American Patriots.

MIDTERM EXAMINATION

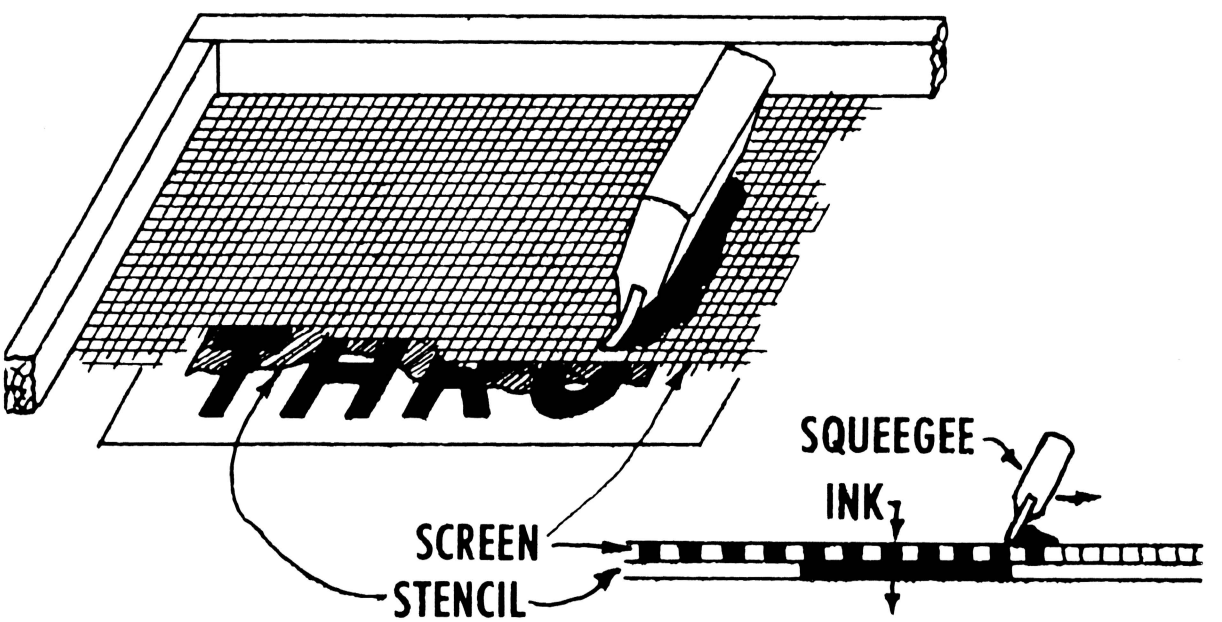
TYPOGRAPHY 336: WINTER SEMESTER 1966–67



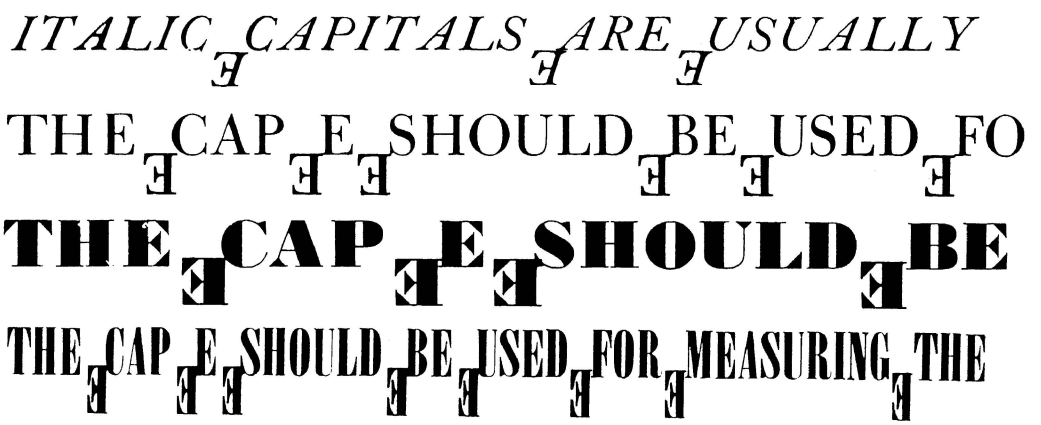
SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: COLUMBIA, MISSOURI

All the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The level of accuracy required in the copyfitting problems, or when measuring or scaling copy, will be noted in the appropriate questions. Short answers are preferable, since quality responses, not the amount of copy, are the basis of evaluation. PRINT your last name, student and section number, on the front of the examination.

1-5. Give a general account of this method of printing, including the kind of work most suitable to this particular process.



6-10. Define and explain the spacing guideline which is exemplified in these few lines of type.



11-14. There is some agreement as to the length of the 'ideal' line of type. What is this length?

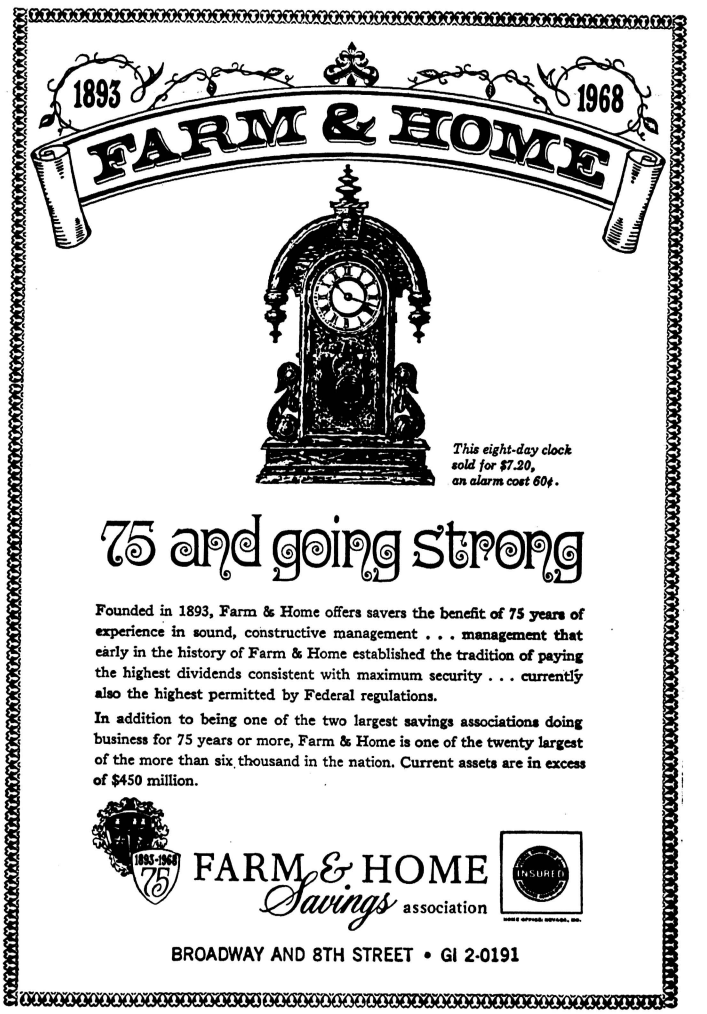
15-19. List five typographical considerations that tend to provide a climate of maximum readability.

20-23. List two of the primary uses of duplicate plates.

24-28. What is the size of this type?

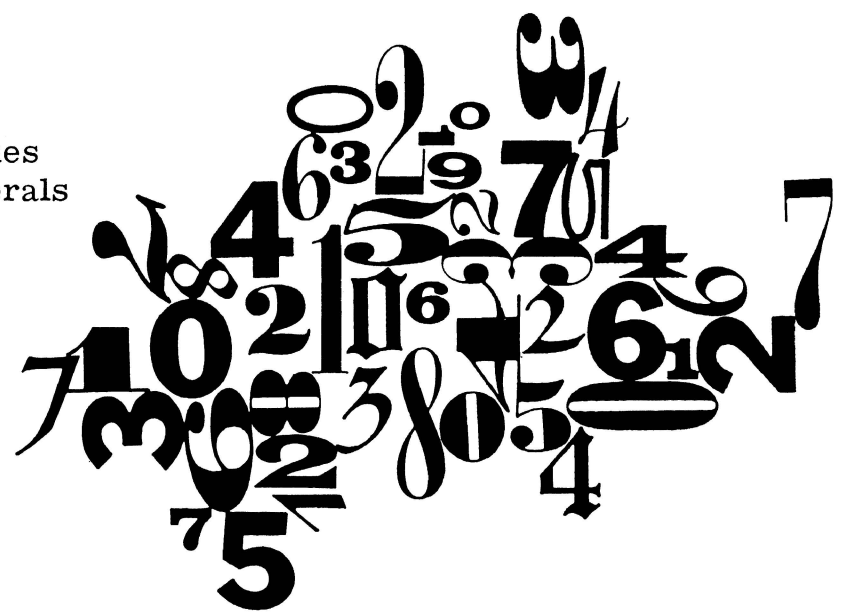
Typography

29-33. Provide a general critique of this advertisement.

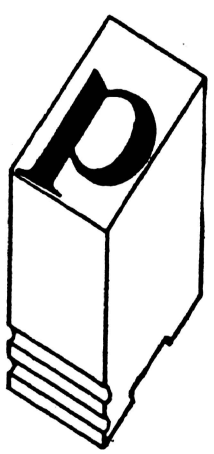


34-38. Differentiate between photo-typography and the so-called hot metal typography.

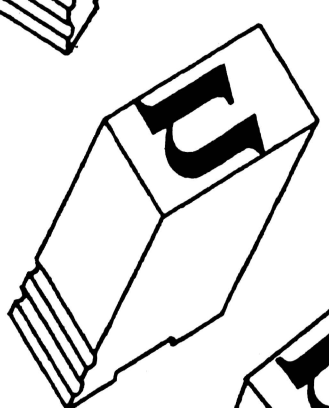
39-43. Describe and explain in detail the composition and make-up techniques involved in the production of the numerals shown in this illustration.

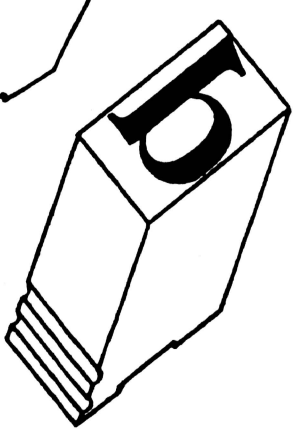


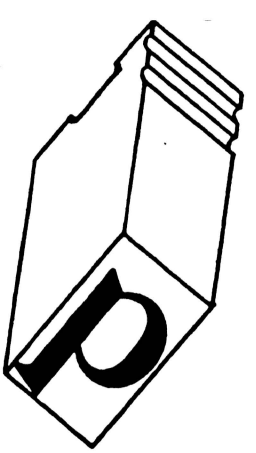
44-50. We have discussed in some detail several techniques utilized in the graphic arts for the production of printing surfaces. Into which classification would you assign the technique used to produce the cover of this examination?

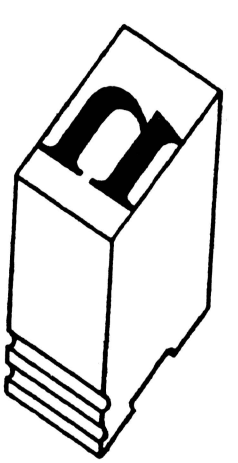


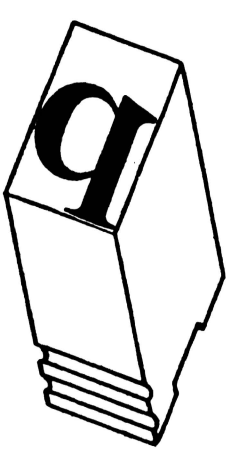
51-56. Identify the letter character on each of these six pieces of type.











57-65. It has been forecast that by 1979 fewer than 200 daily newspapers in the United States will be printed by the letterpress process. At the present time there are approximately 350 daily newspapers printed by the offset method. In about ten years it has been estimated that the total number of offset newspapers (dailies) will increase to 1,200, and by the end of 1979 more than 1,500 dailies will be utilizing offset. Give a general account of the major reasons for the decline in the number of letterpress daily newspapers in the United States.

66-70. From an historical perspective, discuss this letterform in some detail. And provide an approximate date for the period during which this classification of letterform was in wide and general use.



(38)

71-80. Back in the days of the hand compositors, there was a great demand for 'fast' typesetters--workmen who could set at least 1,500 ems of Nonpareil type in one hour, and make no more than three or four errors.

One of the best-attested feats of fast typesetting is that of George Arensberg of New York City, in February 1871. On a bet against time, and in the presence of two judges holding stop-watches, Arensberg set 2,064 ems of solid Minion type (7-point) in one hour. There were 6,192 pieces of metal in the matter.



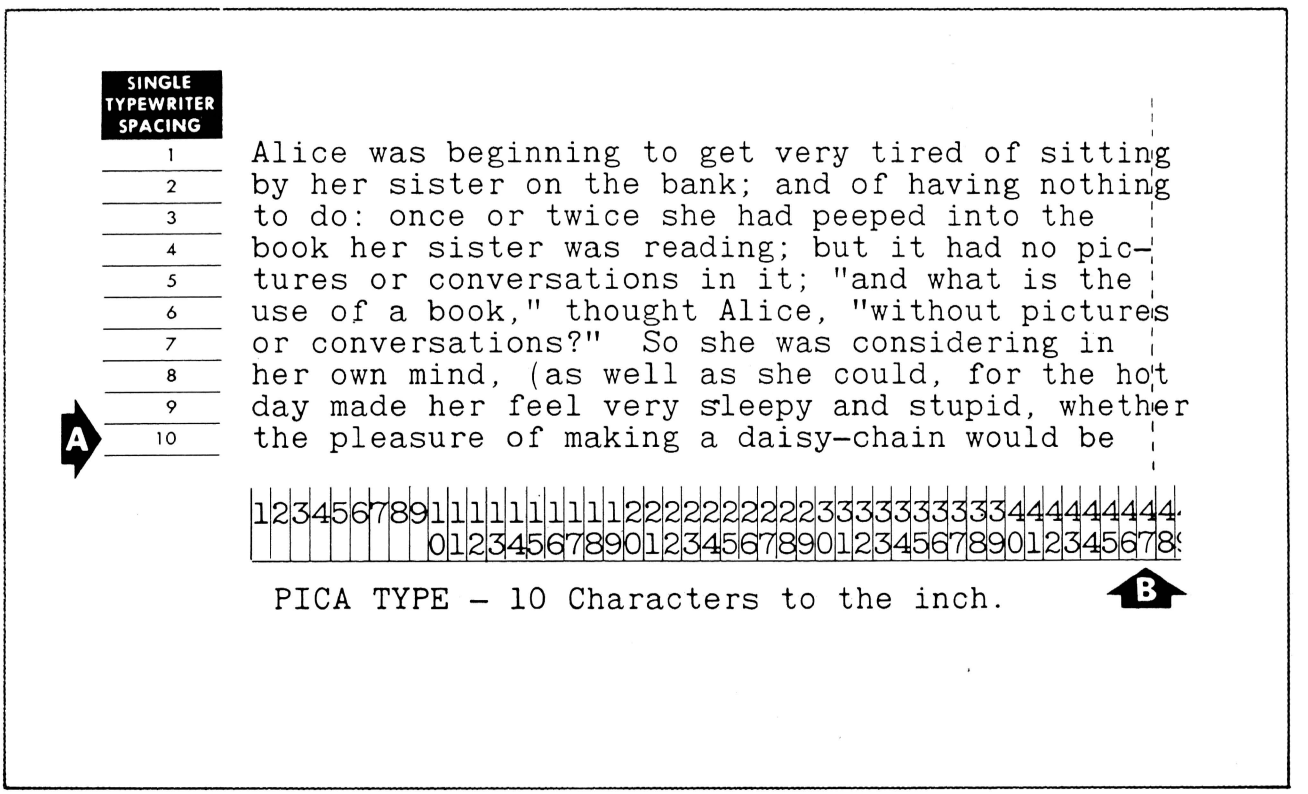
(A) QUESTION: What was the character per pica count of the type used by Mr. Arensberg in this display of fast typesetting?

PUT THE ANSWER HERE

(B) QUESTION: On a 14 pica measure, how many stickfuls of type (7-point) did Arensberg set in the above described feat of fast typesetting? HINT: in those days as well as at the present time, a composing stick would accommodate twelve lines of 12-point type.

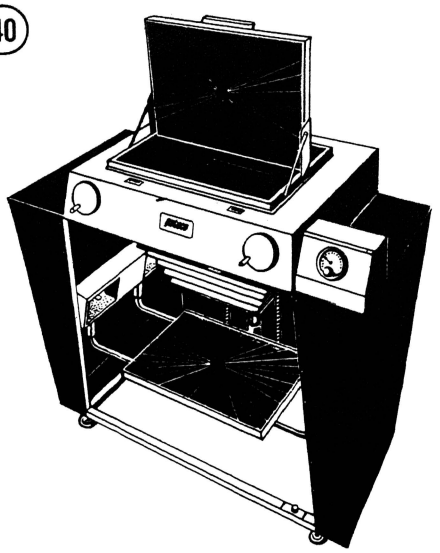
PUT THE ANSWER HERE

81-86. There are two basic steps necessary in order to determine the number of characters in a typewritten manuscript (or other copy). Explain in some detail these two steps as shown at A and B in this illustration, and provide the answers opposite the appropriate letters below.



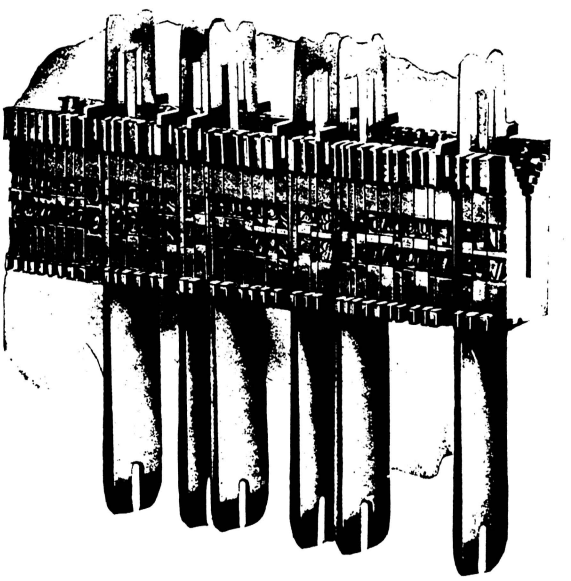
A

B

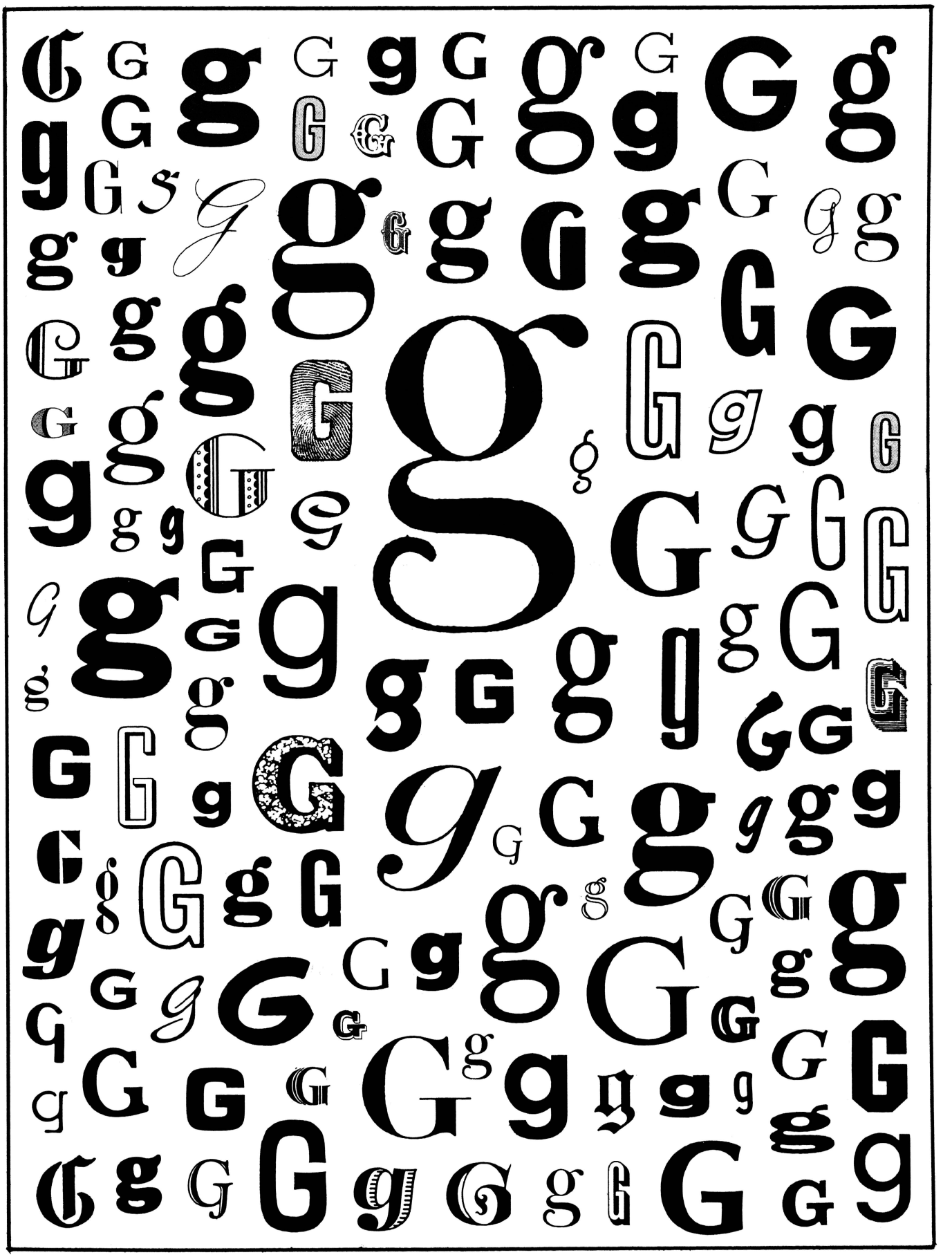


87-92. This is the type camera equipment in the offset department of 'The Columbia Missourian.' Tell whatever you can about this kind of camera, including how it is utilized in the production sequence of the newspaper.

93-96. This illustration shows a critical part of a major hot-metal system of composition. Name the system and briefly describe the part.



97-100. Refer to the facing page and do this: (a) circle one text letter; (b) place a box around one gothic letter.





101-110. These eight examples show the results of combining two different typefaces--one used as a headline and the other as a few lines of reader type. Read the copy under each of the headlines, and indicate whether you generally agree or disagree with these typographical statements.

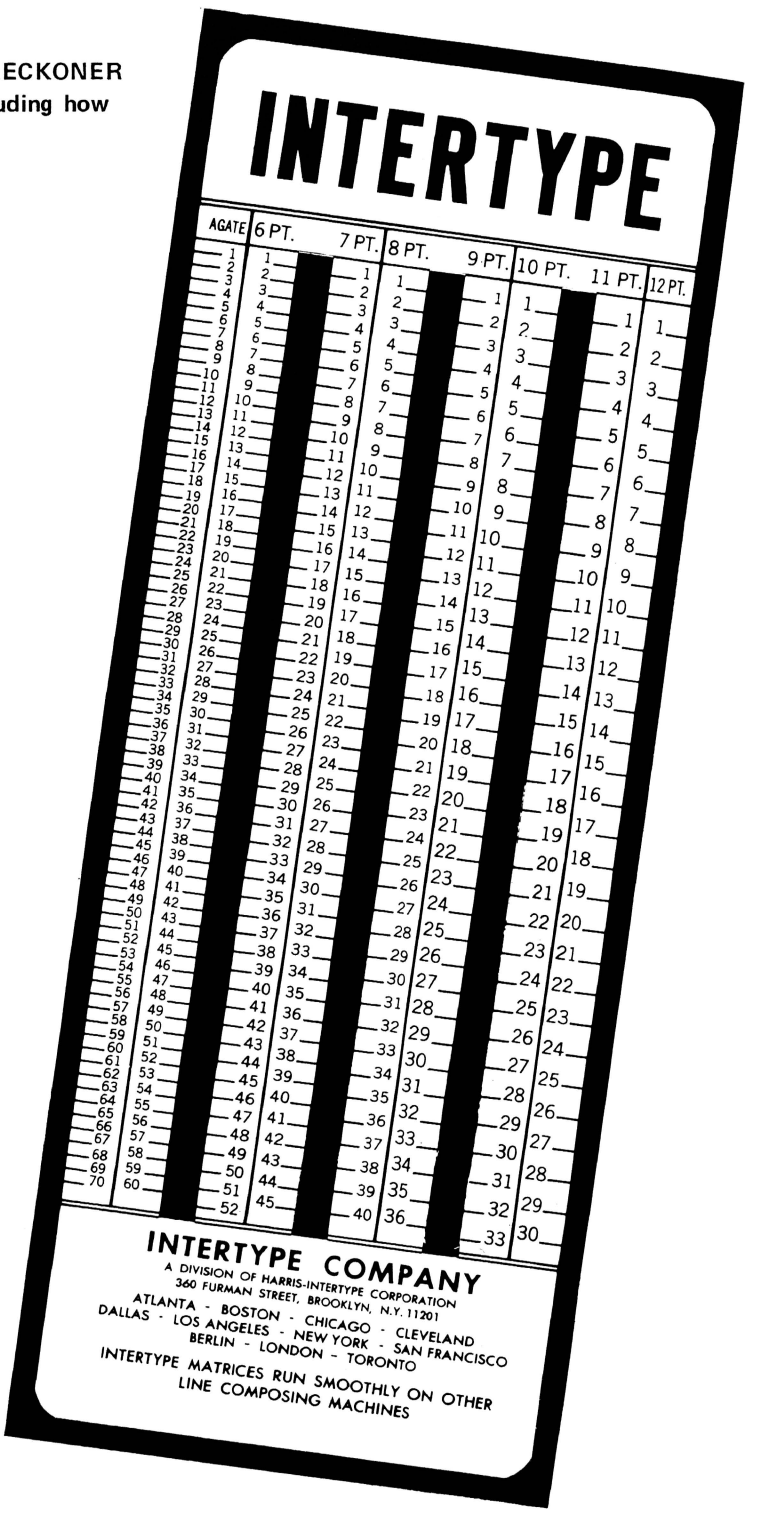


MIDTERM EXAMINATION IN TYPOGRAPHY 383 — A COURSE IN JOURNALISM TYPOGRAPHY

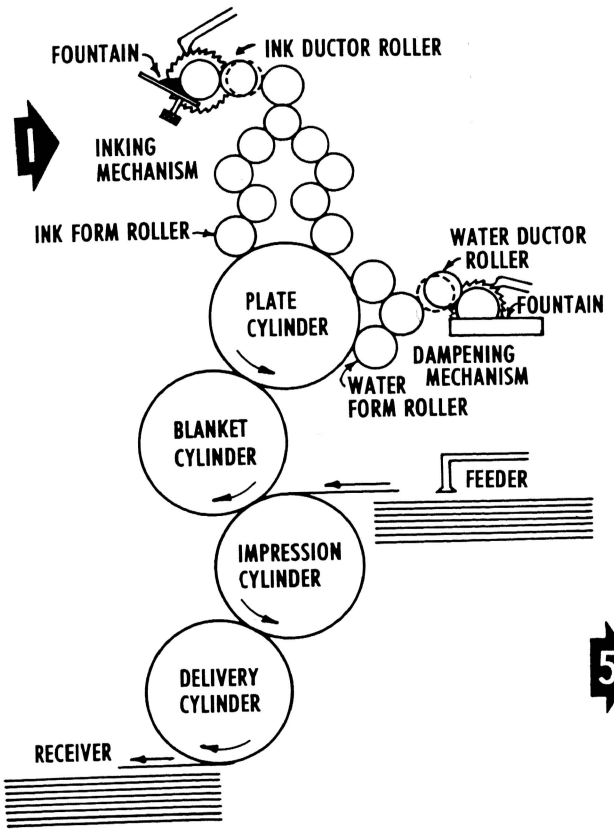
SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: FALL SEMESTER 1967–68

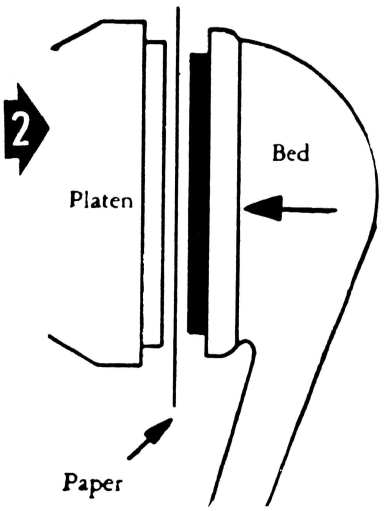
All the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The level of accuracy required in the copyfitting problems, or when measuring or scaling copy, will be noted in the appropriate questions. Short answers are preferable, since quality responses, not the amount of copy, are the basis of evaluation. PRINT your last name, student and section number, on the front of the examination.

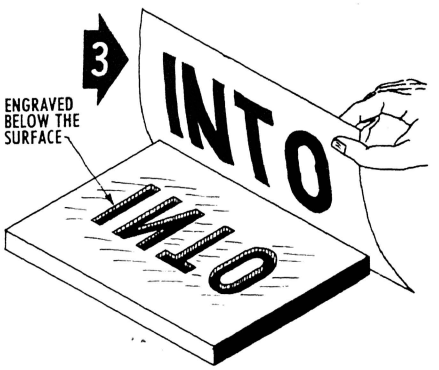
1-5. This gauge is a part of the INTERTYPE READY RECKONER copyfitting system. Give an account of this system, including how this gauge is used in the system.

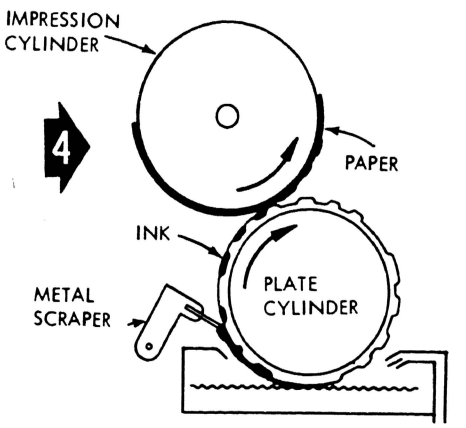


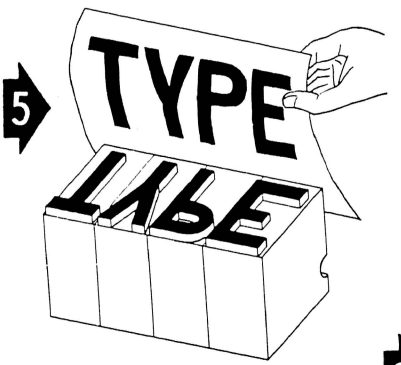
6-15. Identify and discuss in some detail, any ONE of these basic processes or methods of reproduction. (Answer only in the space provided below.)

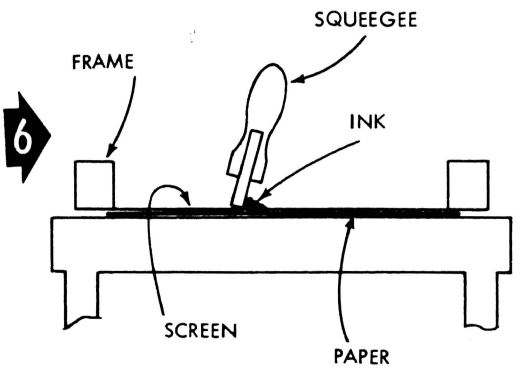


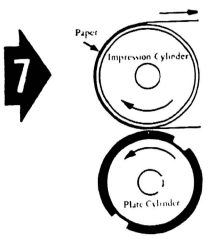


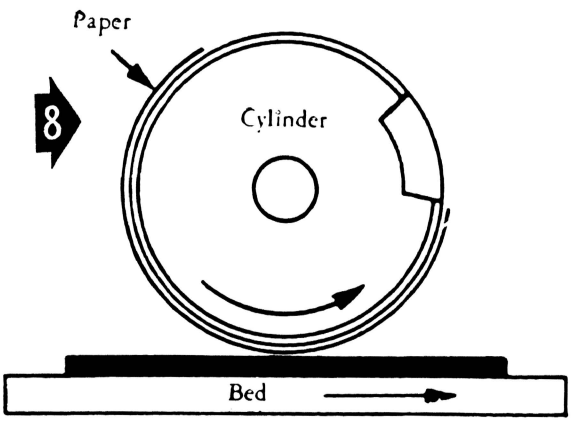


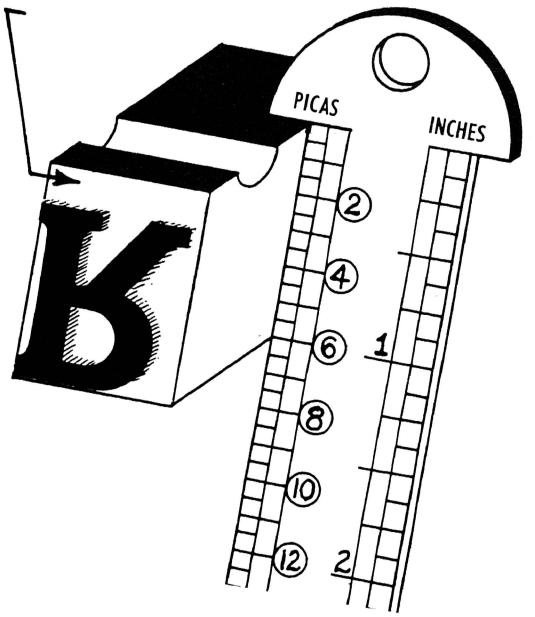












16-20. What size is the type in this illustration? And (2) (2) What is the significance of that part of the type body body as indicated by the arrow?

21-25. Indicate which of these three typefaces you would select in order to get a maximum number of characters in any given space..

❶ abcdefghijklmnopqrstuvwxyz

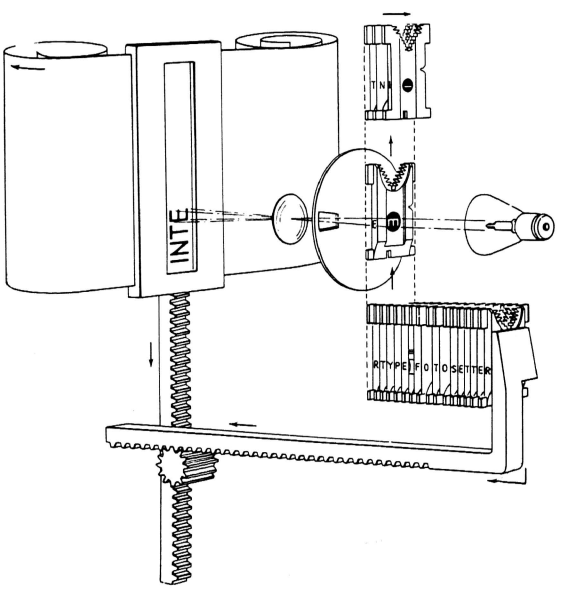
❷ abcdefghijklmnopqrstuvwxyz

❸ abcdefghijklmnopqrstuvwxyz

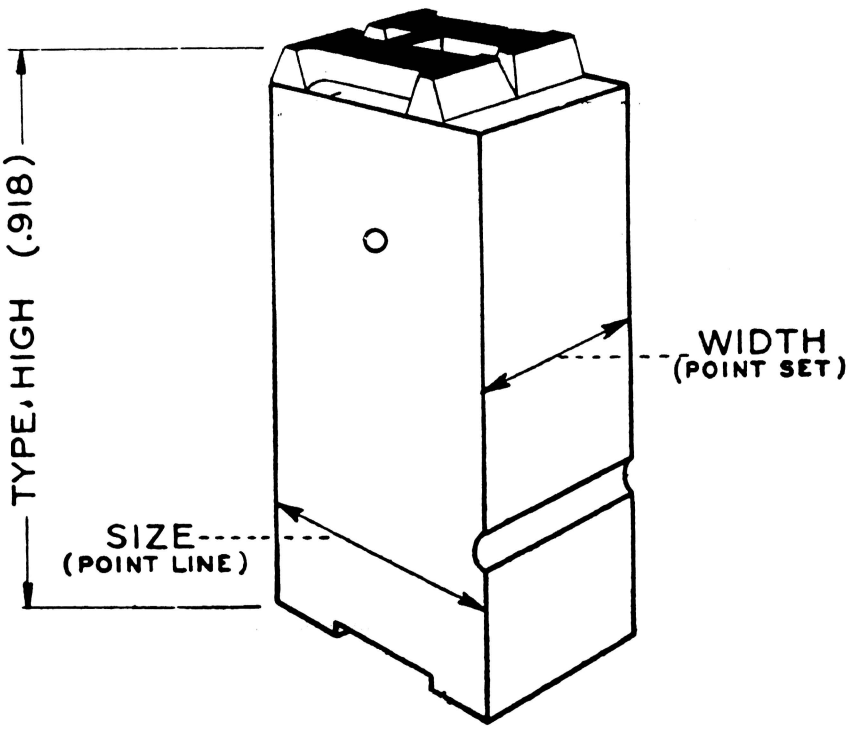
26-30. Indicate which of these three type page sizes you would select if the type to be printed in the space is 9-point Bodoni Bold, set solid.WHY?

28X37
28X42
28X44

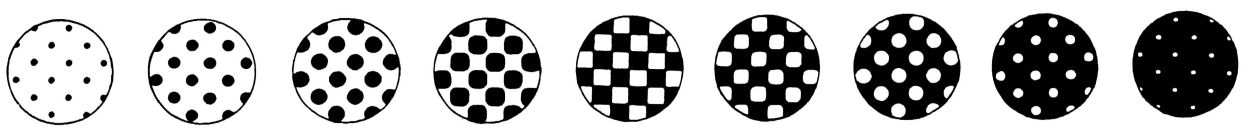
31-35. At right is a diagram of one of the visuals shown in class discussion. Give some account of the diagram and how it is related to the graphic arts and typography.



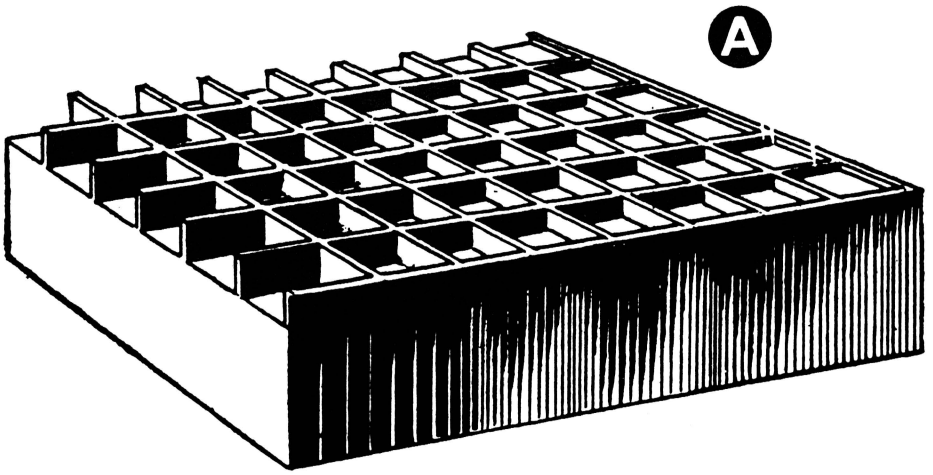
36-39. Here is a line illustration of a piece of foundry type. Use it in an explanation of the importance of the set width of type.

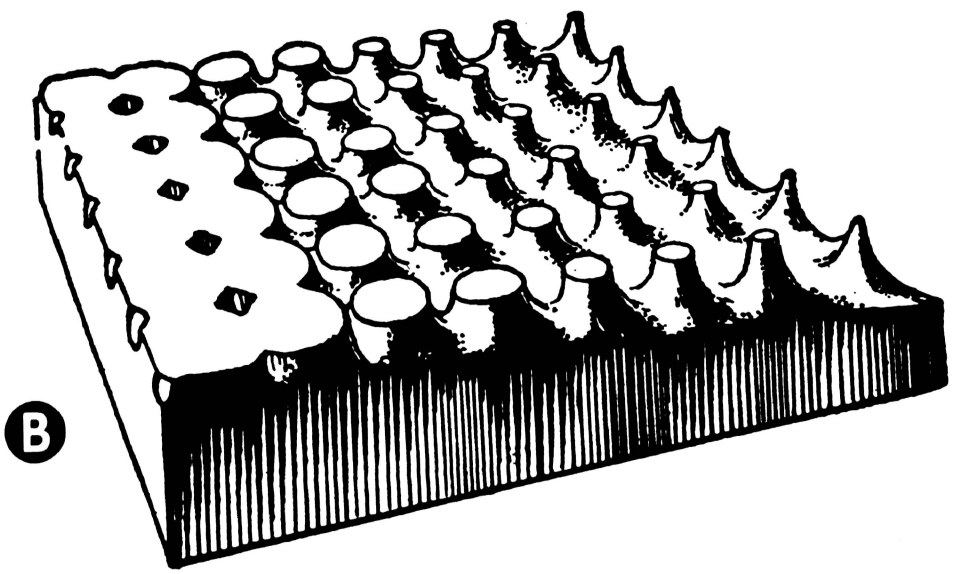


40-45. Shown here is a series of enlarged portions all taken from the same printed halftone. What comments can you make concerning either the entire halftone or any of the enlarged areas as shown here?

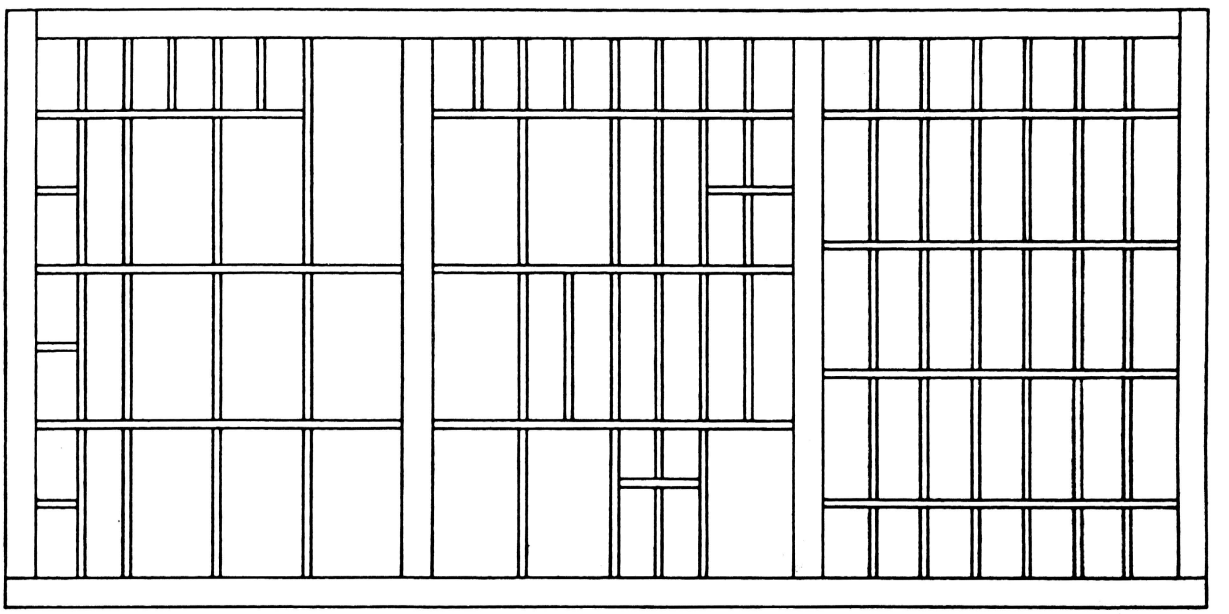


46-53. Differentiate fully between these two printing surfaces, including identification of printing process.

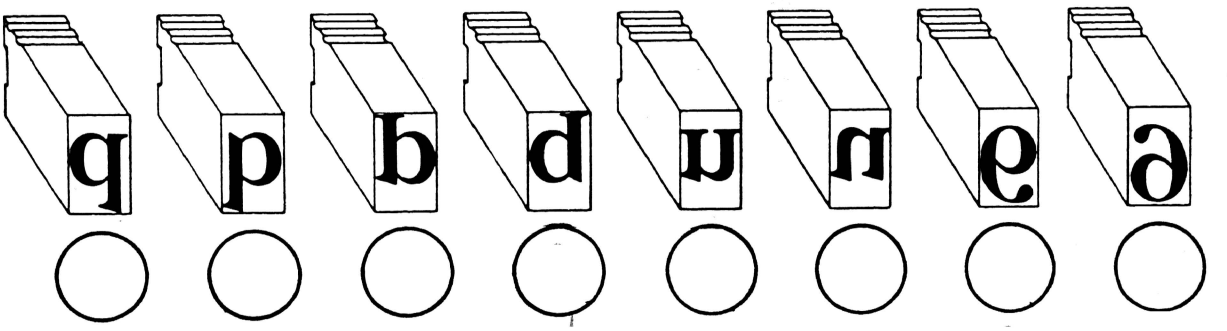




54-58. In this California job case, fill-in the five ligatures in the correct compartment.



59-62. Identify these eight pieces of foundry type by inserting the proper letter in the circles below the type.



63-65. What is the character per pica count of this typeface?

abcdefghijklmnopqrstuvwxyz

66-74. Provide the visual or structural classification for these nine typefaces. Place answers in the spaces to the left of the type examples.

_____ 1 Fashion Designers

_____ 2 *A Distinctive Type*

_____ 3 **Management**

_____ 4 **Special Report**

_____ 5 **bed of a psych**

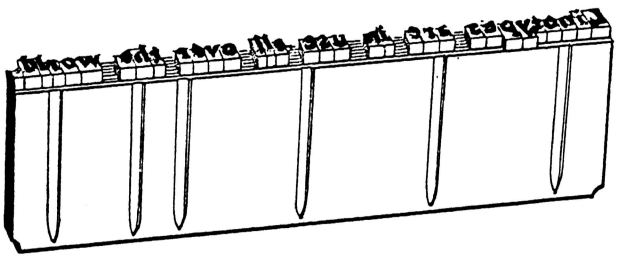
_____ 6 *Useful Script Face*

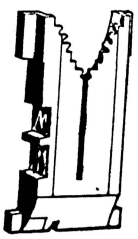
_____ 7 *Society Debutantes*

_____ 8 Holiday Greeting

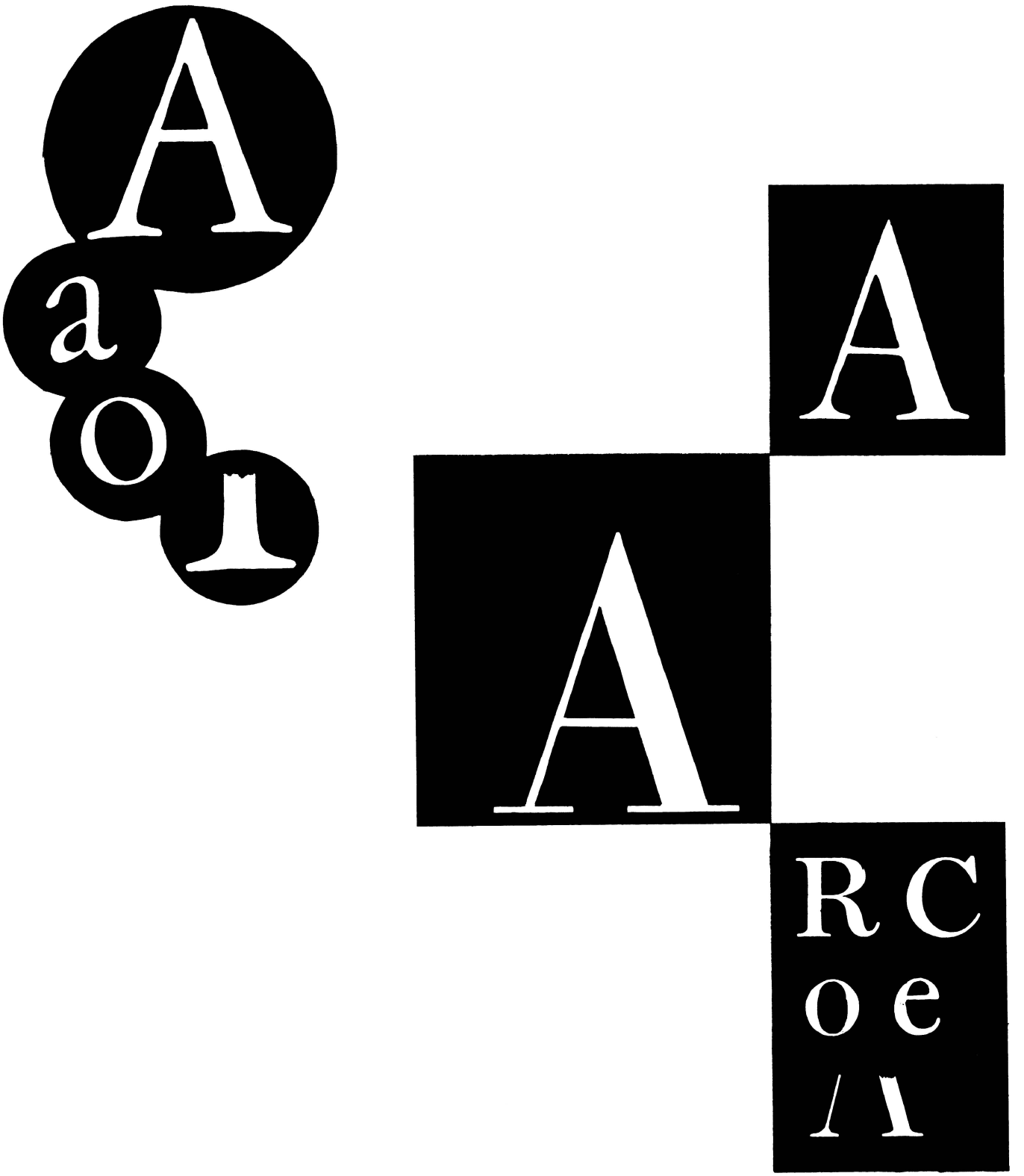
_____ 9 WESTERN TO

75-80. Briefly explain the functional relationship between these two typographical items.





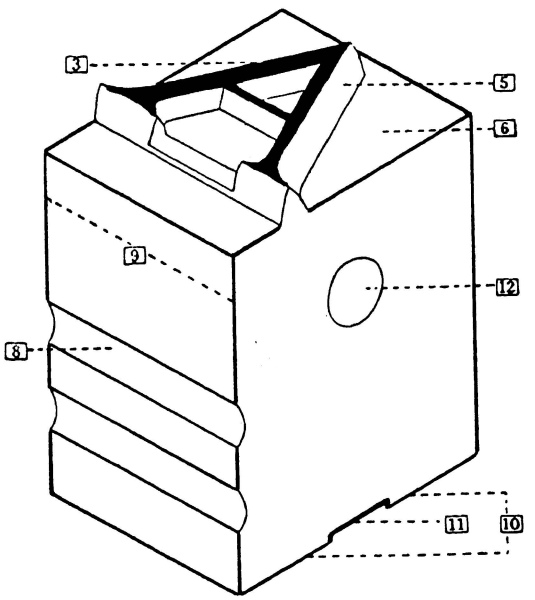
81-90. The examples on this page represent technical, as well as chronological developments in the history of typography. (1) Identify the historical periods, (2) point out individual letter development, and (3) comment in general about the three cap A's .

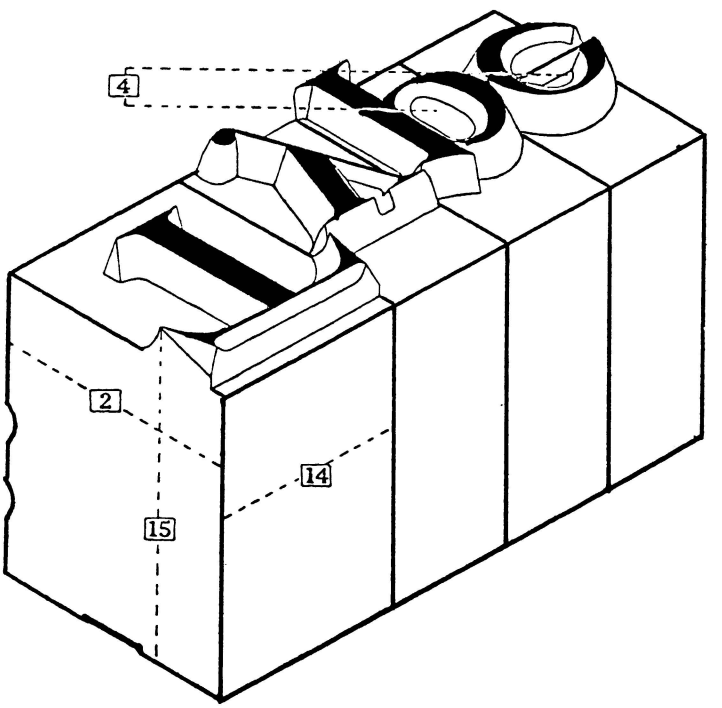


91-95. If the cost of 1,000 ems of 10-point type is $4.00, What would be the total composition cost of a ten-page booklet that is set solid in 10-point Century Oldstyle, CPP 2.50, on a type page size of 23x40 picas?

PUT THE FINAL ANSWER HERE

96-100. Identify any FIVE of the type parts or portions as indicated by the numbers in these diagrams.

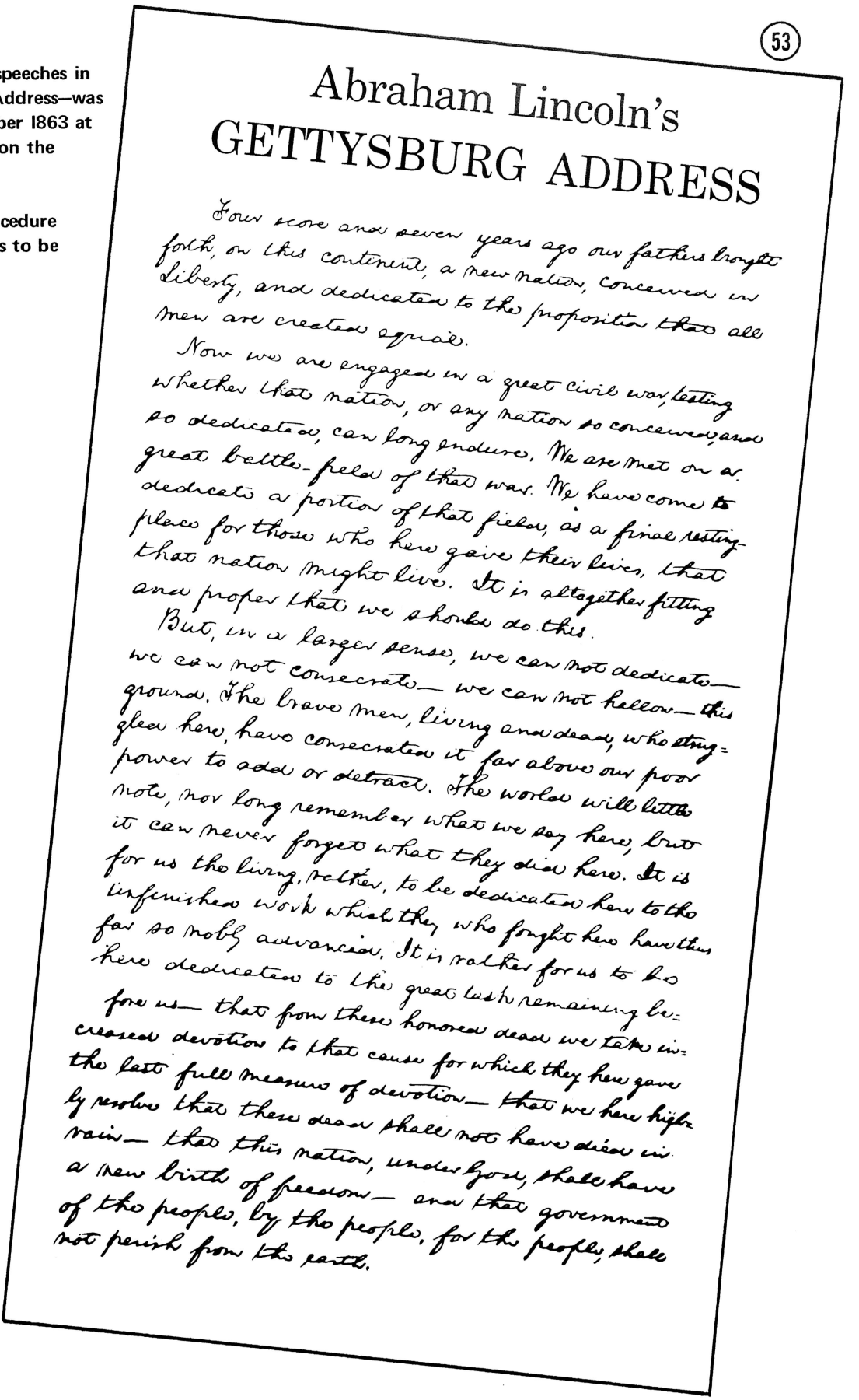




TEN-POINT BONUS QUESTION IN COPYFITTING ON THE FACING PAGE

101-110. One of the most unforgetable speeches in all of American history—the Gettysburg Address—was made by President Lincoln on 19 November 1863 at the dedication of the National Cemetery on the battlefield at Gettysburg, Pennsylvania.

QUESTION: Explain the copyfitting procedure that would enable the Gettysburg Address to be set 'line-for-line' into machine type.



53

Abraham Lincoln's GETTYSBURG ADDRESS

Four score and seven years ago our fathers brought forth, on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives, that that nation might live. It is altogether fitting and proper that we should do this.

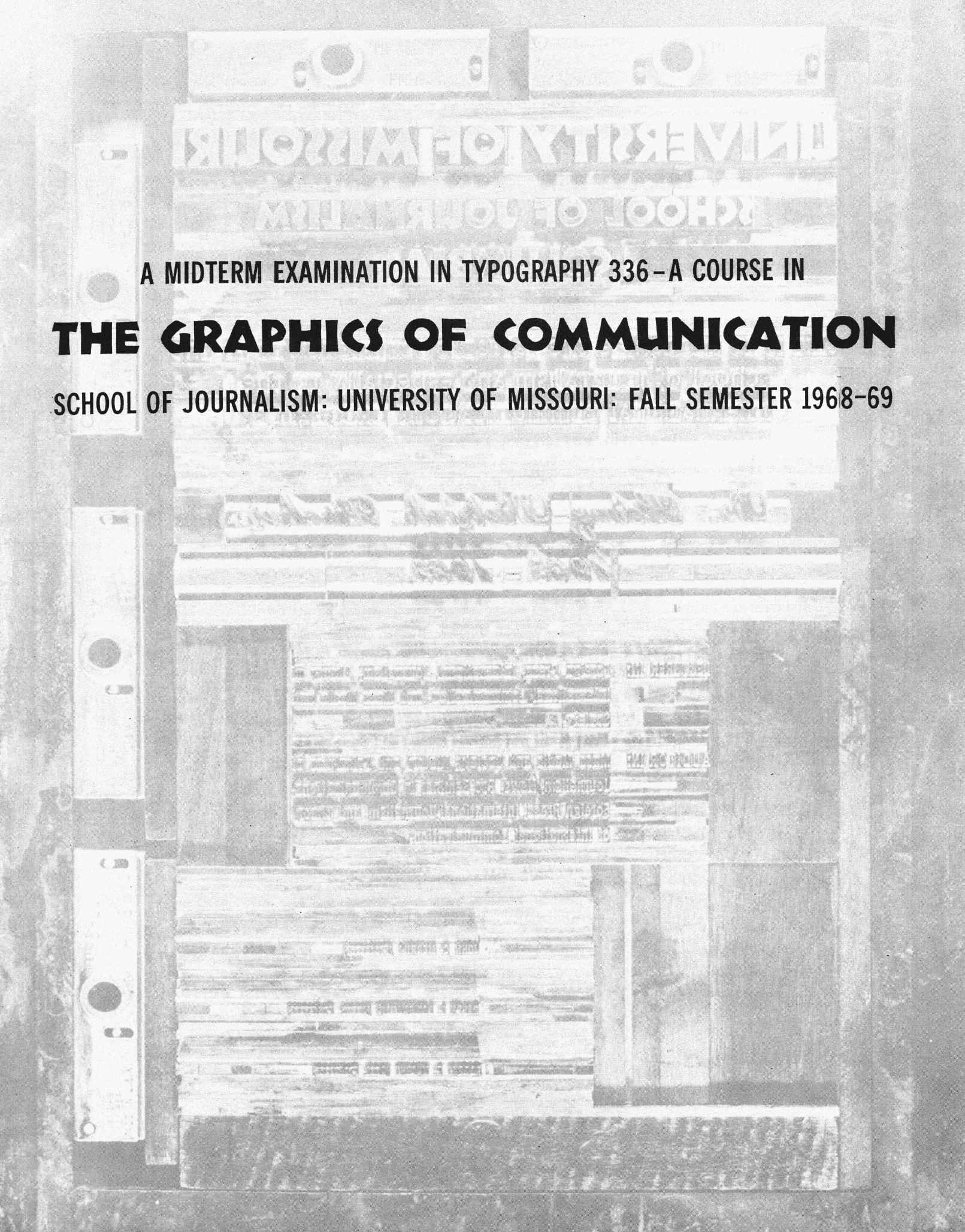
But, in a larger sense, we can not dedicate— we can not consecrate— we can not hallow— this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us— that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion— that we here highly resolve that these dead shall not have died in vain— that this nation, under God, shall have a new birth of freedom— and that government of the people, by the people, for the people, shall not perish from the earth.

Answer to visual perception test, page 18; there are six (6) f's in the sentence. Four is considered average.

A MIDTERM EXAMINATION IN TYPOGRAPHY 336 – A COURSE IN

THE GRAPHICS OF COMMUNICATION

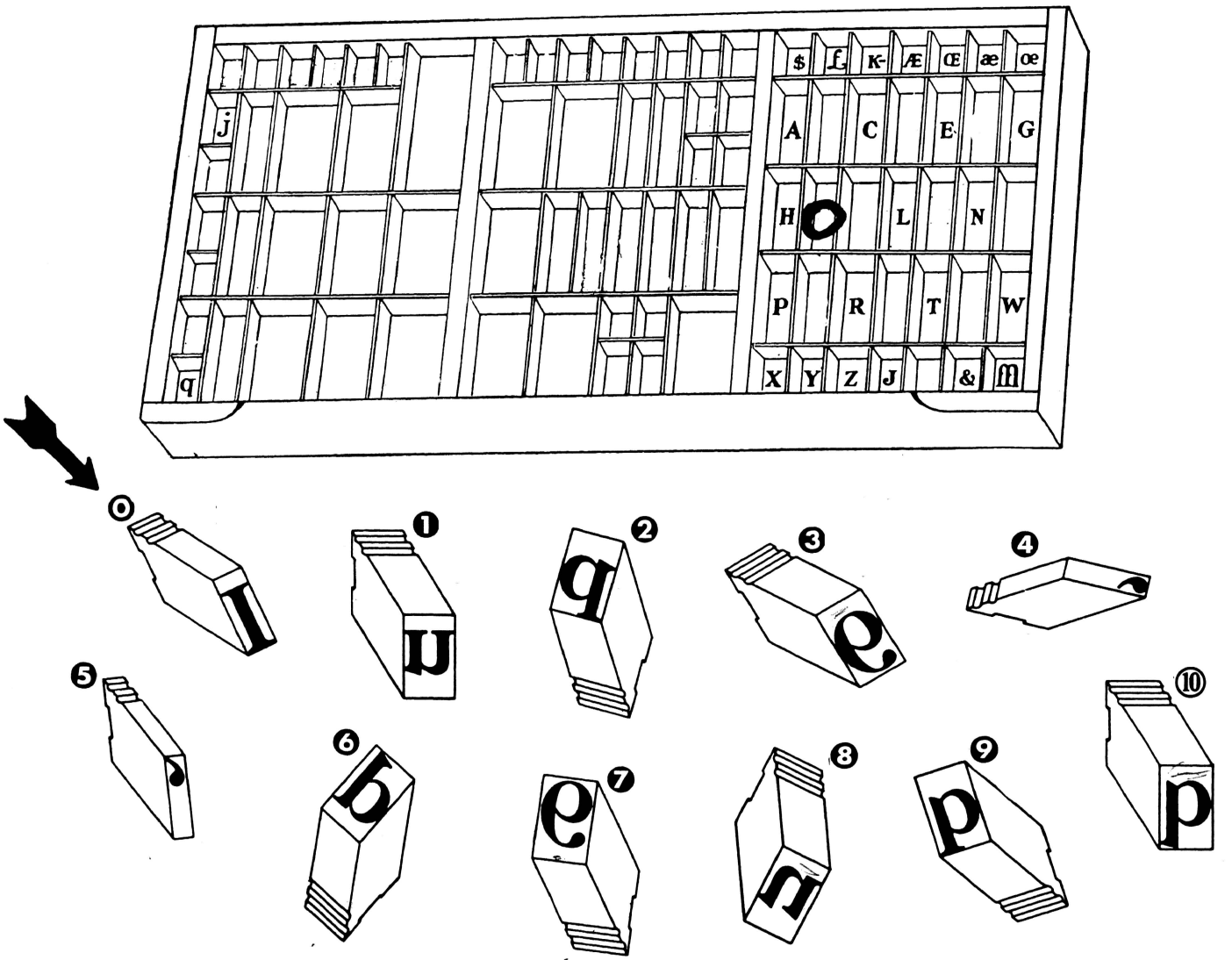
SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: FALL SEMESTER 1968–69



READ THESE INSTRUCTIONS CAREFULLY BEFORE BEGINNING THE ASSIGNMENT

All the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The level of accuracy required in the copyfitting problems, or when measuring or scaling copy, will be noted in the appropriate questions. Short answers are preferable, since quality responses not the amount of copy, are the basis of evaluation. PRINT your last name, student and section number in the space provided on the front cover of the examination.

1-10. For each of the pieces of type as numbered below, write the appropriate number in the correct compartment of the case. For example, the piece of type numbered zero is a capital I, thus the number zero is written into that compartment on case diagram.

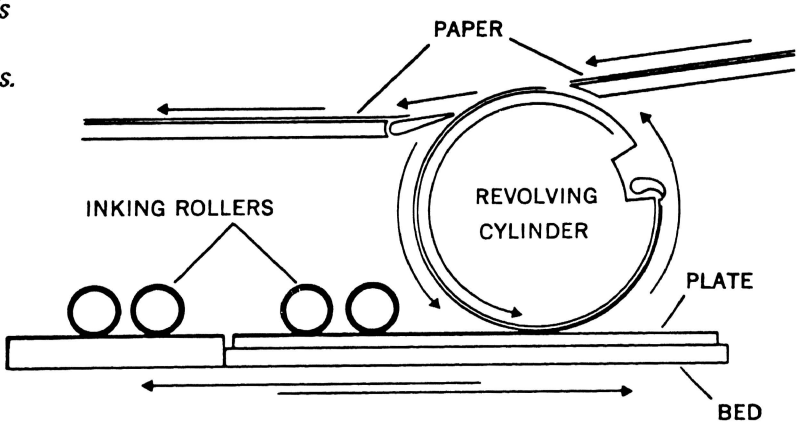


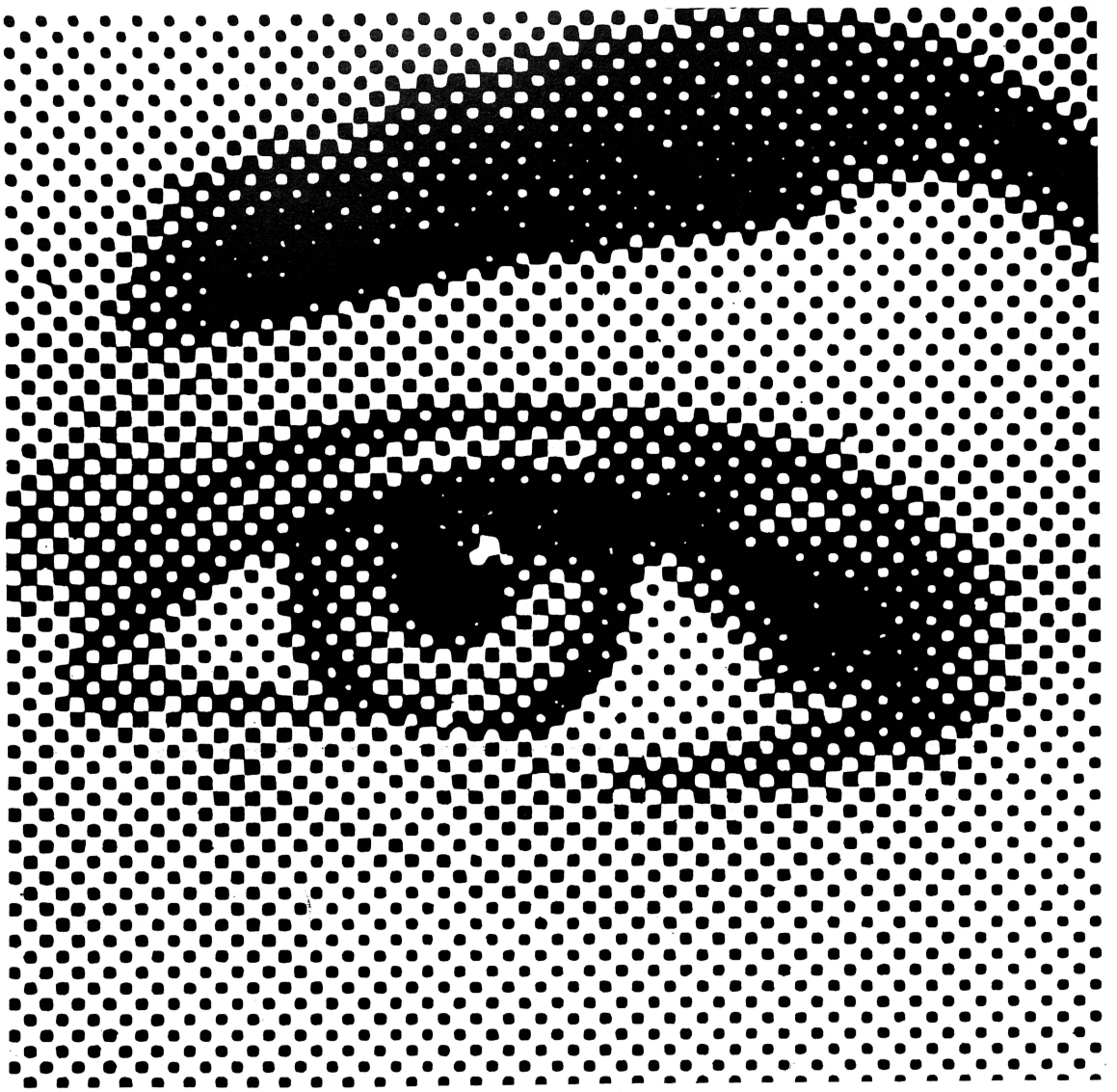
11-15 In this newspaper composition, point out five examples of low-quality typography.

To complete state requirements a student must take 20 hours of professional education courses including nine to 11 at the University: Techniques of secondary school teaching, or teaching reading in elementary schools, teaching of (the student's field) and practice teaching.

Areas of concentration available at Stephens for the secondary degree are: Art, commerce (business), English, general home economics, humanities, language, mathematics, music (vocal and instrumental), physical education, science, social science and speech and dramatics.

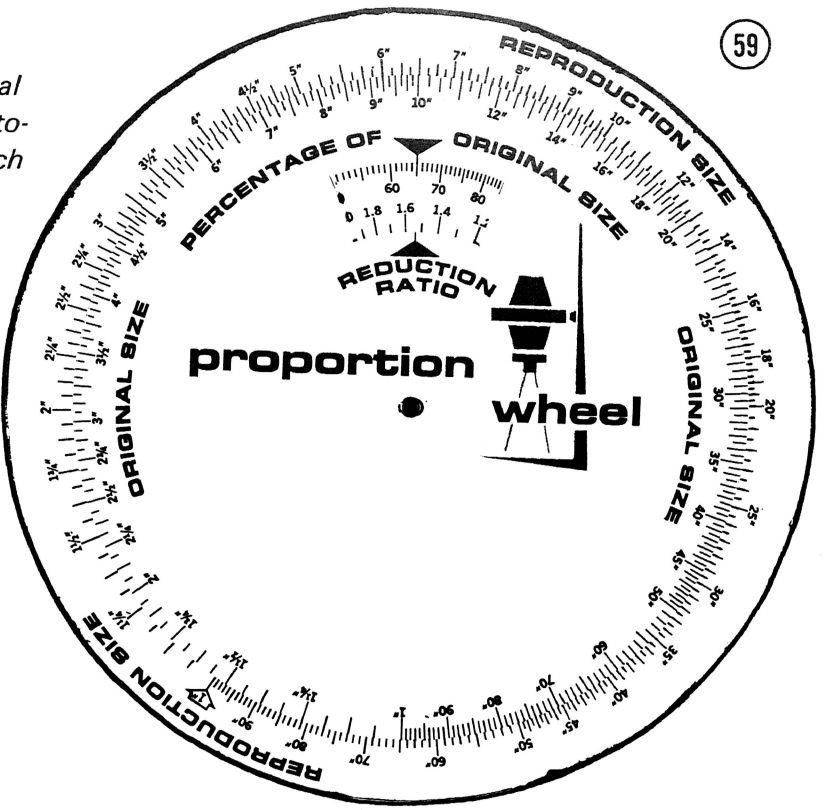
16-19. Identify and briefly explain this mechanical technique of printing, and give at least one of its major advantages.

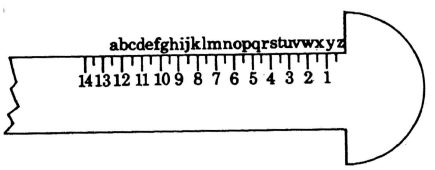




20-25. Discuss in some detail the reproduction of tone in light of the four major printing processes. You should utilize this enlarged section of a halftone to indicate some knowledge of tonal values.

26-33. What SOR is shown on this proportional scale? And at this SOR, will an 8x10 inch photograph fit into a space on an advertisement which measures 5x7 inches?

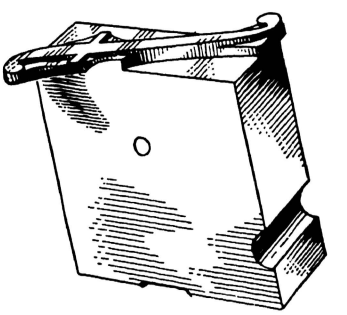


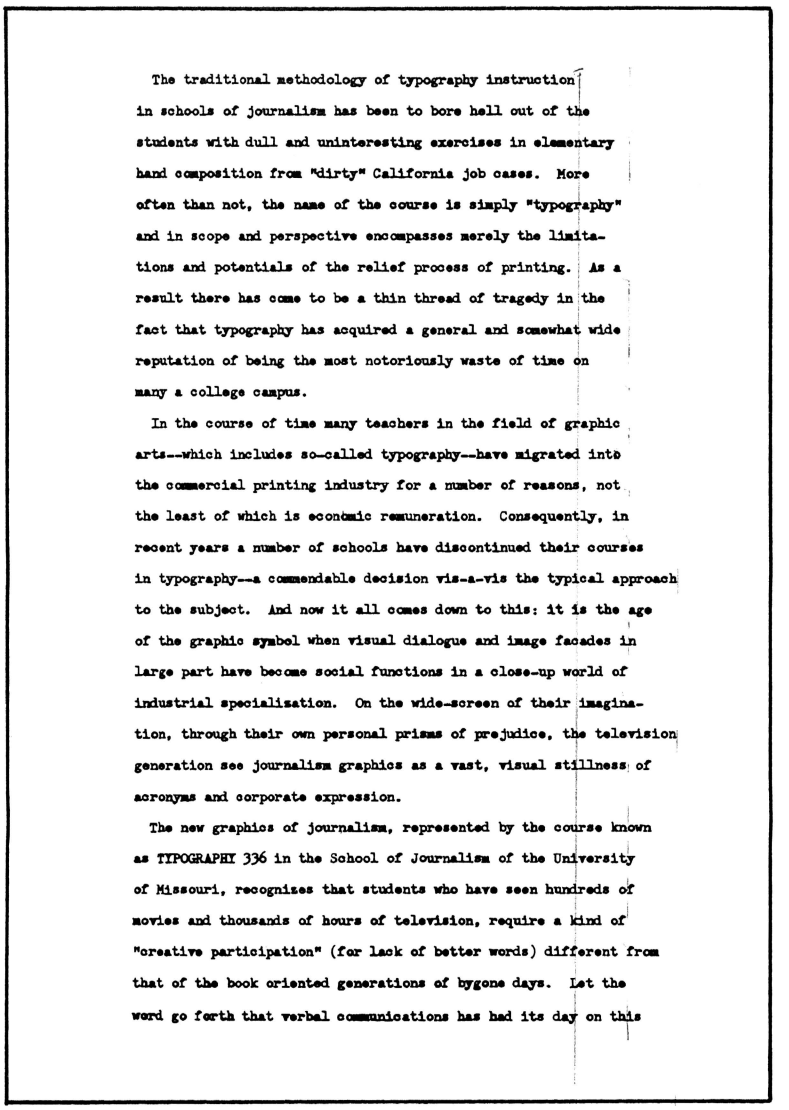


34-38. What is the CPP of this typeface? The scale shown on the line gauge is in picas.

PUT THE ANSWER HERE

39-40. Identify and briefly describe this kind of a piece of type. Why is such a character is this necessary in typography?





The traditional methodology of typography instruction in schools of journalism has been to bore hell out of the students with dull and uninteresting exercises in elementary hand composition from "dirty" California job cases. More often than not, the name of the course is simply "typography" and in scope and perspective encompasses merely the limitations and potentials of the relief process of printing. As a result there has come to be a thin thread of tragedy in the fact that typography has acquired a general and somewhat wide reputation of being the most notoriously waste of time on many a college campus.

In the course of time many teachers in the field of graphic arts--which includes so-called typography--have migrated into the commercial printing industry for a number of reasons, not the least of which is economic remuneration. Consequently, in recent years a number of schools have discontinued their courses in typography--a commendable decision vis-a-vis the typical approach to the subject. And now it all comes down to this: it is the age of the graphic symbol when visual dialogue and image facades in large part have become social functions in a close-up world of industrial specialization. On the wide-screen of their imagination, through their own personal prisms of prejudice, the television generation see journalism graphics as a vast, visual stillness of acronyms and corporate expression.

The new graphics of journalism, represented by the course known as TYPOGRAPHY 336 in the School of Journalism of the University of Missouri, recognizes that students who have seen hundreds of movies and thousands of hours of television, require a kind of "creative participation" (for lack of better words) different from that of the book oriented generations of bygone days. Let the word go forth that verbal communications has had its day on this

41-45. On of the fundamental activities in copyfitting is the measurement of the copy to determine total characters. On this reduced typewritten page, demonstrate graphically and fully explain how you would estimate the total number of characters in a 100-page manuscript when all the pages are similar in typing style to the one shown.

46-50. Late in the afternoon of July 4, 1776 the Continental Congress at Philadelphia adopted the Declaration of Independence. The secretary, Charles Thomson, sent the manuscript to the printing office of John Dunlap. where it was set into 66 lines of Caslon Great Primer (18-point) type and run off as a 13-20 inch broadside. Assuming a measure of ten inches and that all the lines are full, how many characters were needed to set this first Declaration of Independence if the CPP of the type was 1.50?

PUT THE ANSWER HERE

IN CONGRESS, JULY 4, 1776.

A DECLARATION

BY THE REPRESENTATIVES OF THE

UNITED STATES OF AMERICA,

IN GENERAL CONGRESS ASSEMBLED.

WHEN in the Courſe of human Events, it becomes neceſſary for one People to diſſolve the Political Bands which have connected them with another, and to aſſume among the Powers of the Earth, the ſeparate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Reſpect to the Opinions of Mankind requires that they ſhould declare the cauſes which impel them to the Separation.

We hold theſe Truths to be ſelf-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among theſe are Life, Liberty, and the Purſuit of Happineſs—That to ſecure theſe Rights, Governments are inſtituted among Men, deriving their juſt Powers from the Conſent of the Governed, that whenever any Form of Government becomes deſtructive of theſe Ends, it is the Right of the People to alter or abolish it, and to inſtitute new Government, laying its Foundation on ſuch Principles, and organizing its Powers in ſuch Form, as to them ſhall ſeem moſt likely to effect their Safety and Happineſs. Prudence, indeed, will dictate that Governments long eſtabliſhed ſhould not be changed for light and tranſient Cauſes; and accordingly all Experience hath ſhewn, that Mankind are more diſpoſed to ſuffer, while Evils are ſufferable, than to right themſelves by abolishing the Forms to which they are accuſtomed. But when a long Train of Abuſes and Uſurpations, purſuing invariably the ſame Object, evinces a Deſign to reduce them under abſolute Deſpotiſm, it is their Right, it is their Duty, to throw off ſuch Government, and to provide new Guards for their future Security. Such has been the patient Sufferance of theſe Colonies; and ſuch is now the Neceſſity which conſtrains them to alter their former Syſtems of Government. The Hiſtory of the preſent King of Great-Britain is a Hiſtory of repeated Injuries and Uſurpations, all having in direct Object the Eſtabliſhment of an abſolute Tyranny over theſe States. To prove this, let Facts be ſubmitted to a candid World.

He has refuſed his Aſſent to Laws, the moſt wholeſome and neceſſary for the public Good.

He has forbidden his Governors to paſs Laws of immediate and preſſing Importance, unleſs ſuſpended in their Operation till his Aſſent ſhould be obtained; and when ſo ſuſpended, he has utterly neglected to attend to them.

He has refuſed to paſs other Laws for the Accommodation of large Diſtricts of People, unleſs thoſe People would relinquiſh the Right of Repreſentation in the Legiſlature, a Right ineſtimable to them, and formidable to Tyrants only.

He has called together Legiſlative Bodies at Places unuſual, uncomfortable, and diſtant from the Depoſitory of their public Records, for the ſole Purpoſe of fatiguing them into Compliance with his Meaſures.

He has diſſolved Repreſentative Houſes repeatedly, for oppoſing with manly Firmneſs his Invaſions on the Rights of the People.

He has refuſed for a long Time, after ſuch Diſſolutions, to cauſe others to be elected, whereby the Legiſlative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time expoſed to all the Dangers of Invaſion from without, and Convulſions within.

He has endeavoured to prevent the Population of theſe States; for that Purpoſe obſtructing the Laws for Naturalization of Foreigners; refuſing to paſs others to encourage their Migrations hither, and raiſing the Conditions of new Appropriations of Lands.

He has obſtructed the Adminiſtration of Juſtice, by refuſing his Aſſent to Laws for eſtabliſhing Judiciary Powers.

He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries.

He has erected a Multitude of new Offices, and ſent hither Swarms of Officers to harraſs our People, and eat out their Subſtance.

He has kept among us, in Times of Peace, Standing Armies, without the conſent of our Legiſlatures.

He has affected to render the Military independent of and ſuperior to the Civil Power.

He has combined with others to ſubject us to a Juriſdiction foreign to our Conſtitution, and unacknowledged by our Laws; giving his Aſſent to their Acts of pretended Legiſlation:

For quartering large Bodies of Armed Troops among us:

For protecting them, by a mock Trial, from Puniſhment for any Murders which they ſhould commit on the Inhabitants of theſe States:

For cutting off our Trade with all Parts of the World:

For impoſing Taxes on us without our Conſent:

For depriving us, in many Caſes, of the Benefits of Trial by Jury:

For tranſporting us beyond Seas to be tried for pretended Offences:

For abolishing the free Syſtem of Engliſh Laws in a neighbouring Province, eſtabliſhing therein an arbitrary Government, and enlarging its Boundaries, ſo as to render it at once an Example and fit Inſtrument for introducing the ſame abſolute Rule into theſe Colonies:

For taking away our Charters, abolishing our moſt valuable Laws, and altering fundamentally the Forms of our Governments:

For ſuſpending our own Legiſlatures, and declaring themſelves inveſted with Power to legiſlate for us in all Caſes whatſoever.

He has abdicated Government here, by declaring us out of his Protection and waging War againſt us.

He has plundered our Seas, ravaged our Coaſts, burnt our Towns, and deſtroyed the Lives of our People.

He is, at this Time, tranſporting large Armies of foreign Mercenaries to compleat the Works of Death, Deſolation, and Tyranny, already begun with circumſtances of Cruelty and Perfidy, ſcarcely paralleled in the moſt barbarous Ages, and totally unworthy the Head of a civilized Nation.

He has conſtrained our fellow Citizens taken Captive on the high Seas to bear Arms againſt their Country, to become the Executioners of their Friends and Brethren, or to fall themſelves by their Hands.

He has excited domeſtic Inſurrections amongſt us, and has endeavoured to bring on the Inhabitants of our Frontiers, the mercileſs Indian Savages, whoſe known Rule of Warfare, is an undiſtinguiſhed Deſtruction, of all Ages, Sexes and Conditions.

In every Stage of theſe Oppreſſions we have Petitioned for Redreſs in the moſt humble Terms: Our repeated Petitions have been anſwered only by repeated Injury. A Prince, whoſe Character is thus marked by every act which may define a Tyrant, is unfit to be the Ruler of a free People.

Nor have we been wanting in Attentions to our Britiſh Brethren. We have warned them from Time to Time of Attempts by their Legiſlature to extend an unwarrantable Juriſdiction over us. We have reminded them of the Circumſtances of our Emigration and Settlement here. We have appealed to their native Juſtice and Magnanimity, and we have conjured them by the Ties of our common Kindred to diſavow theſe Uſurpations, which, would inevitably interrupt our Connections and Correſpondence. They too have been deaf to the Voice of Juſtice and of Conſanguinity. We muſt, therefore, acquieſce in the Neceſſity, which denounces our Separation, and hold them, as we hold the reſt of Mankind, Enemies in War, in Peace, Friends.

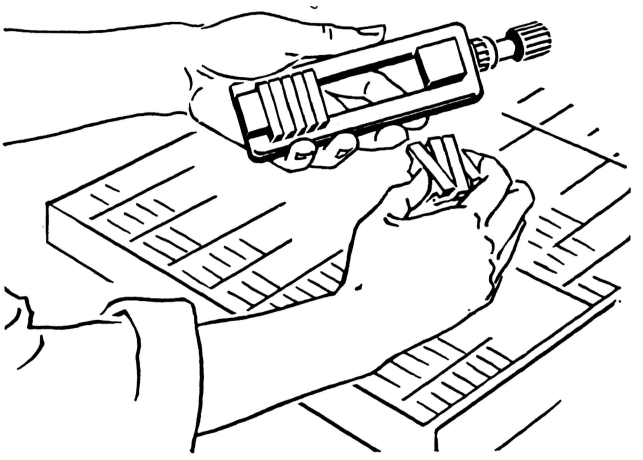
We, therefore, the Repreſentatives of the UNITED STATES OF AMERICA, in GENERAL CONGRESS, Aſſembled, appealing to the Supreme Judge of the World for the Rectitude of our Intentions, do, in the Name, and by Authority of the good People of theſe Colonies, ſolemnly Publiſh and Declare, That theſe United Colonies are, and of Right ought to be, FREE AND INDEPENDENT STATES; that they are abſolved from all Allegiance to the Britiſh Crown, and that all political Connection between them and the State of Great-Britain, is and ought to be totally diſſolved; and that as FREE AND INDEPENDENT STATES, they have full Power to levy War, conclude Peace, contract Alliances, eſtabliſh Commerce, and to do all other Acts and Things which INDEPENDENT STATES may of right do. And for the ſupport of this Declaration, with a firm Reliance on the Protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our ſacred Honor.

Signed by ORDER *and in* BEHALF *of the* CONGRESS,

JOHN HANCOCK, PRESIDENT.

ATTEST.
CHARLES THOMSON, SECRETARY.

PHILADELPHIA: PRINTED BY JOHN DUNLAP.



51-54. What system of composition utilizes this kind of manual operation (as shown left), and give the term generally applied to this work. What is the primary use of this system of composition on THE COLUMBIA MISSOURIAN?

(62)

55-60. Mark Twain is the most famous of all the old-time Missouri printers. At the age of 17 he ran away from his hometown of Hannibal, and went to St. Louis where he worked as a compositor on the old ST. LOUIS DEMOCRAT.

8/10 Caslon oldstyle
copr & lc CPP 2.80

[20]



If these are the specs of the type (above), how many characters must Twain set in order to fill an area that measures 40 picas in depth?

PUT THE ANSWER HERE

Spacing 10 pt lead
2.80
20 picas line
56.0
- 48 lines - 56
48
ans

40
12
480 pts

Century Schoolbook
Century Schoolbook Bold,
Century Schoolbook Italic, 420C
Century Bold, 118J
Century Bold Italic, 118K
Century Bold Condensed,
Century Bold Condensed
Century Expanded, 20A
Century Expanded Italic, 20C
Century Expanded
Century Expanded Italic
Century Nova
Century Nova Italic
Century Old Style, 157E
Century Old Style Italic, 157G
Century Bold
Century Bold Italic

61-65. If you had all these faces (shown left) in your print shop. would you have (1) a font of type or (2) a series of type?

Single



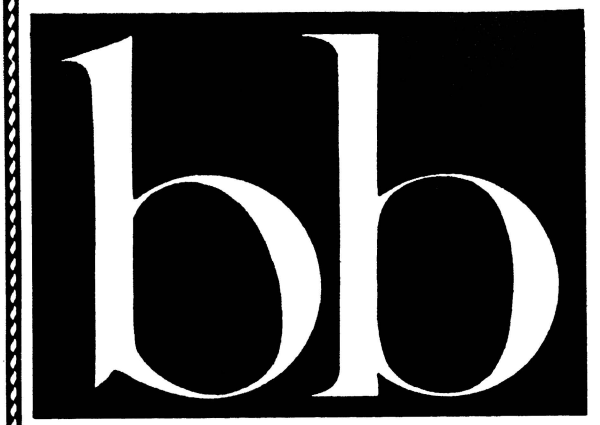
Photomechanical halftone by Larry Sapp

66-73. USE SCREEN DETERMINER: and estimate what kind of screen (how many lines) was used in the production of this photomechanical halftone.

PUT THE ANSWER HERE [ ]

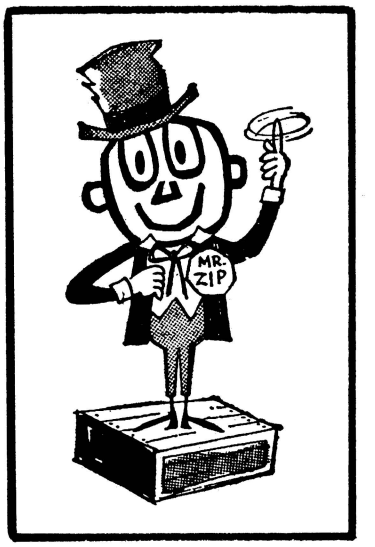
74-78. In the halftone above, what graphical technique (or combination plate) was utilized to produce the type copy as shown at the bottom of the picture?

(64)



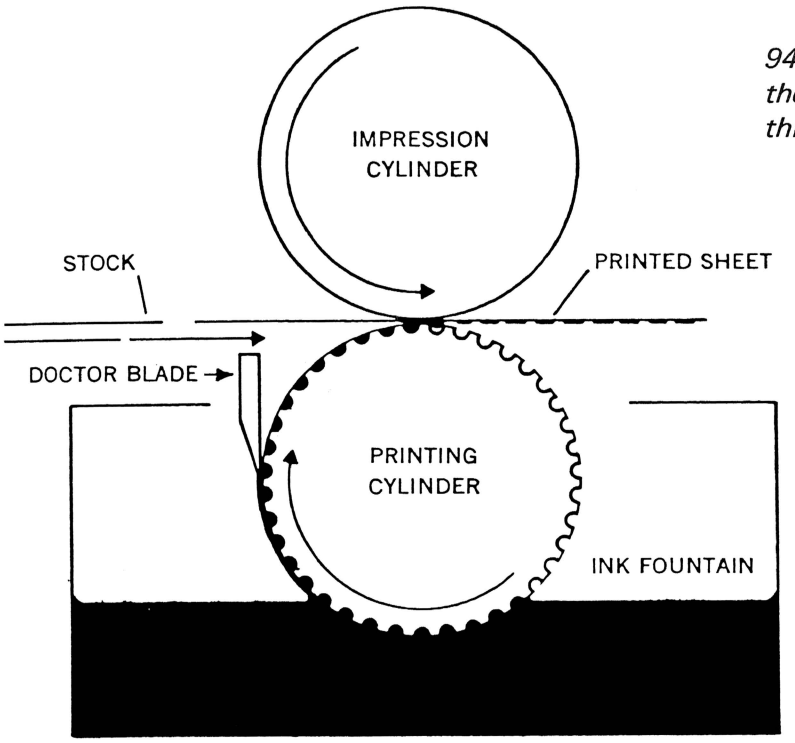
79-83. Which one of the four basic dimensions used in the identification of a typeface is most clearly evident as contrast between these two lowercase letters?

84-87. This caricature is the most widely recognized graphic symbol on the North American continent. What organization uses it and for what purpose?



88-93. This line of type is set with 3-em word spacing and is to be justified on a 25-pica measure. In the proper sequence, what are the necessary steps in order to accomplish justification?

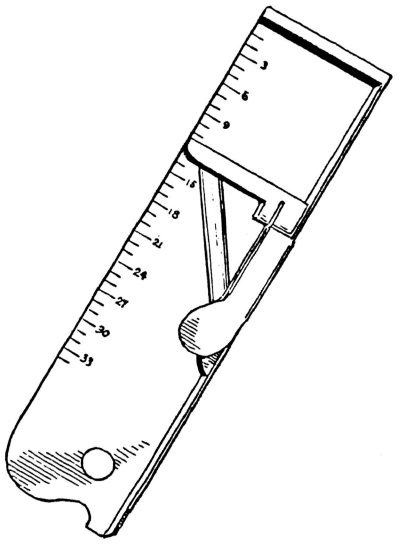




94-96. Identify, and give a good example of the kind of publications usually produced by this printing process.

97-98. What does the printer usually call these type characters?

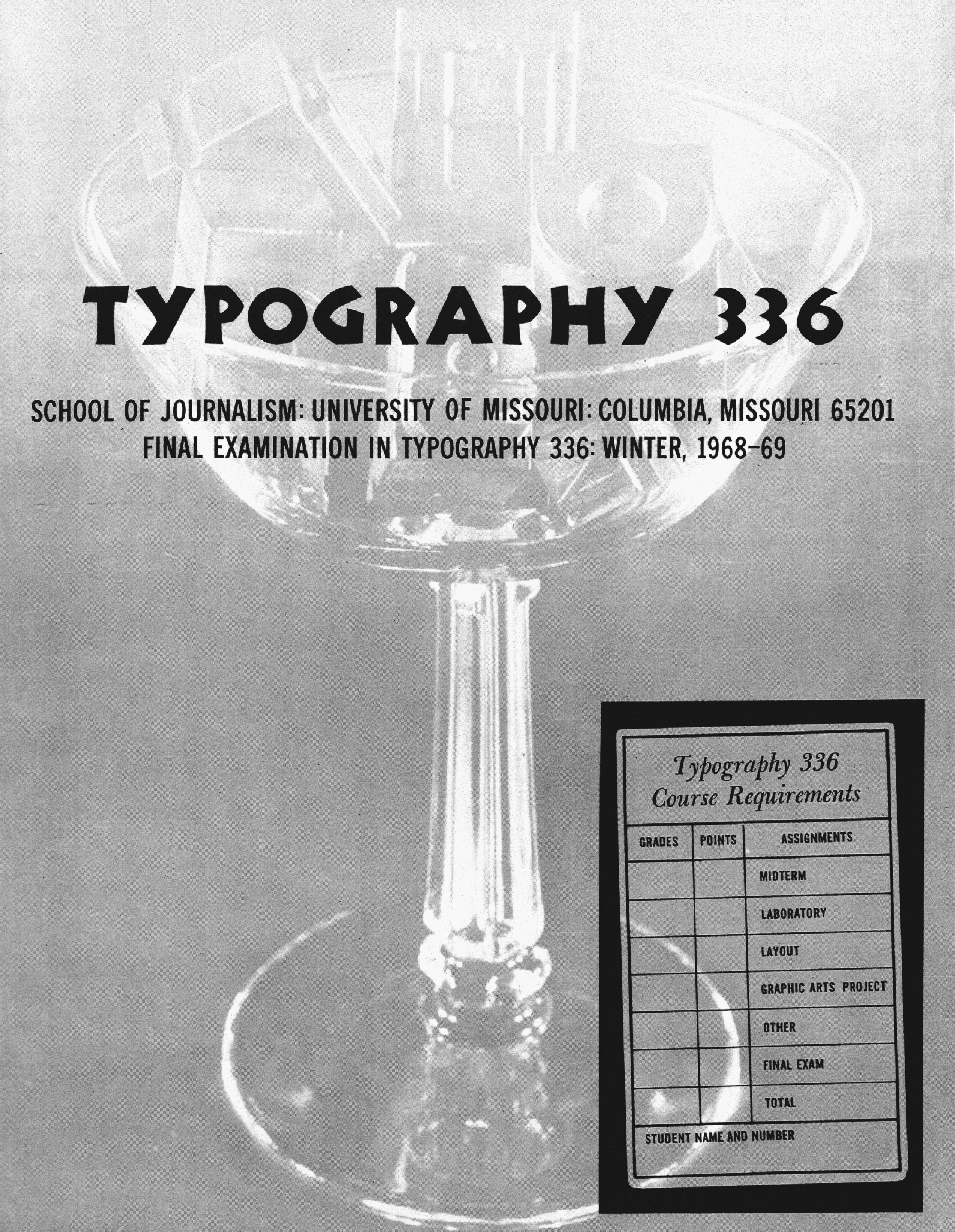




99-100. What is the typographical term for this composition tool?

TYPOGRAPHY 336

SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: COLUMBIA, MISSOURI 65201
FINAL EXAMINATION IN TYPOGRAPHY 336: WINTER, 1968–69



Typography 336
Course Requirements

GRADES	POINTS	ASSIGNMENTS
		MIDTERM
		LABORATORY
		LAYOUT
		GRAPHIC ARTS PROJECT
		OTHER
		FINAL EXAM
		TOTAL

STUDENT NAME AND NUMBER

ALL the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The accuracy level required in the copyfitting problems, or when measuring or scaling copy, will be noted in the appropriate questions. Short answers are preferable, since quality responses, not the amount of copy, are the basis of evaluation. PRINT your last name, student and section number, on the front of the examination.

1-10. There is some evidence to support the contention that a typeface conveys connotative meaning to the reader, to the extent that type selection to some degree should be based on the nature of the product. Match these three product groups (below right) with the listed typeface which you feel would be the most effective for use in a print media advertisement.

① *Hammer Uncial*

② *Garamond Oldstyle*

③ *Lydian Cursive*

④ *Grayda Script*

⑤ *Bodoni Ultra Bold*

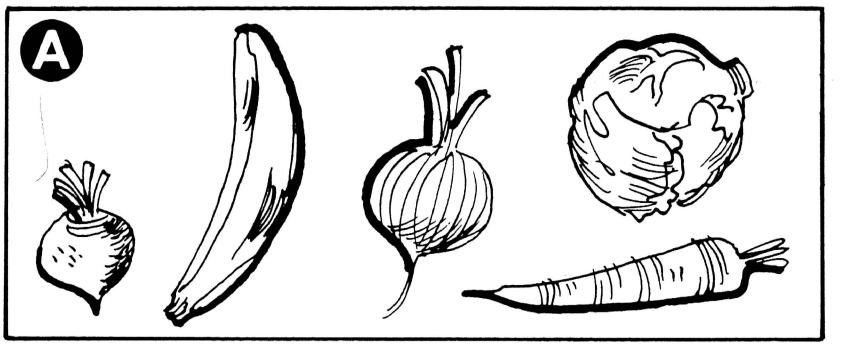
⑥ *Gold Rush*

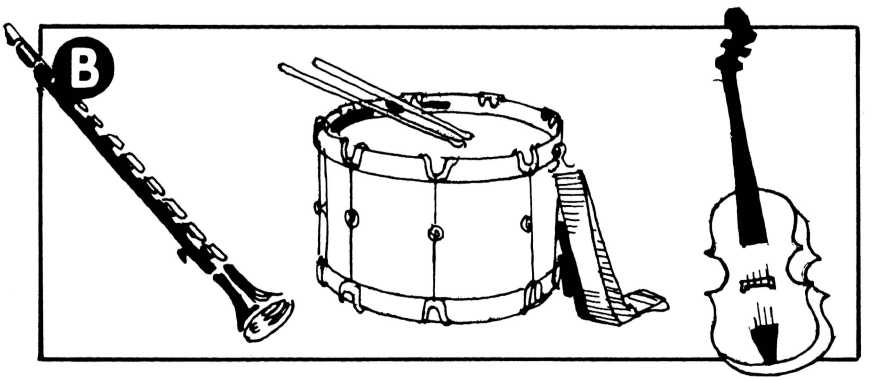
⑦ *Heritage*

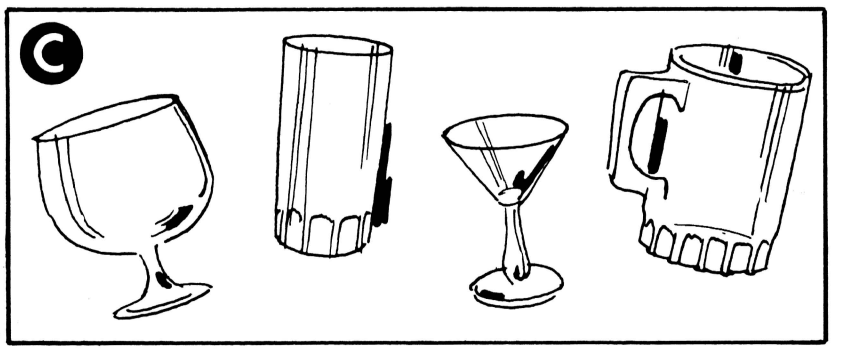
⑧ *Bernhard Gothic Medium*

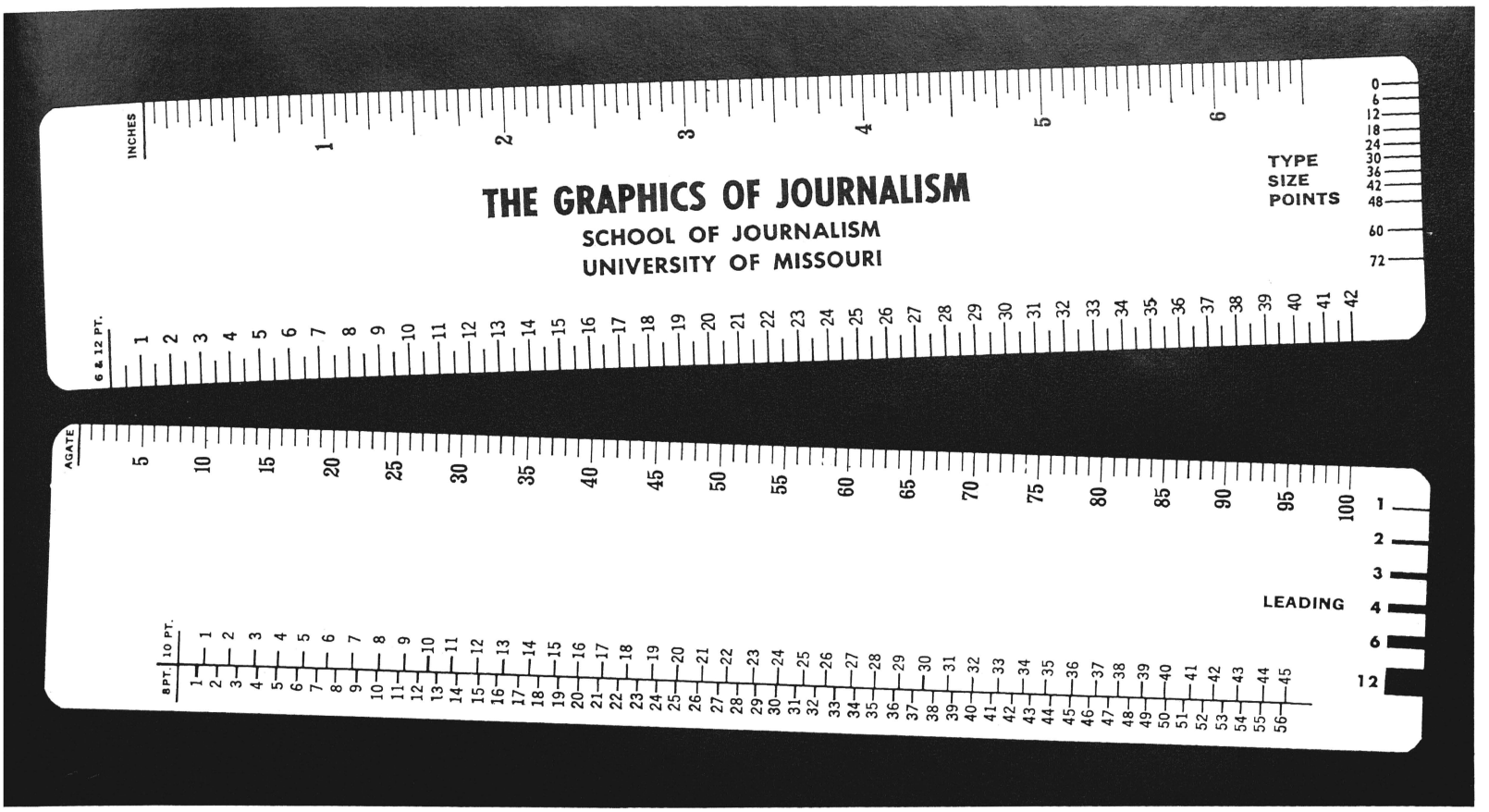
⑨ *Jim Crow*

⑩ *Kaufmann Bold*









11-20. The graphics of journalism plastic ruler; both sides are shown here. Examine the various scales, and list ten graphic arts and typography uses for this ruler.

Bodoni Bold

Monotype No. 275 and 975

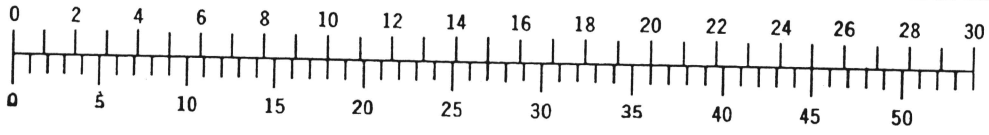
15

Point Size		Scale		Scale
6	abcdefghijklmnopqrstuvwxyz.,-;:!?''&$1234567890abcd	36	*abcdefghijklmnopqrstuvwxyz.*	*36*
	ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJL	25	*ABCDEFGHIJKLMNOPQRST*	*25*
7	abcdefghijklmnopqrstuvwxyz.,-;:!?&$1234567890!	33	*abcdefghijklmnopqrstuvw?*	*32*
	ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFG	22	*ABCDEFGHIJKLMNOPQ!*	*22*
8	abcdefghijklmnopqrstuvwxyz.,-;:!?&$123456	30	*abcdefghijklmnopqrstu.*	*29*
	ABCDEFGHIJKLMNOPQRSTUVWXYZABC	20	*ABCDEFGHIJKLMNO?*	*20*
9	abcdefghijklmnopqrstuvwxyz.,-;:'!?&$1234	28	*abcdefghijklmnopqrs!*	*27*
	ABCDEFGHIJKLMNOPQRSTUVWXYZA	19	*ABCDEFGHIJKLMN!*	*19*
10	abcdefghijklmnopqrstuvwxyz,-;-'!?&$1	25	*abcdefghijklmnopqr*	*25*
	ABCDEFGHIJKLMNOPQRSTUVWX!	17	*ABCDEFGHIJKLM?*	*17*
11	abcdefghijklmnopqrstuvwxyz.,-;:!?a	23	*abcdefghijklmnop*	*22*
	ABCDEFGHIJKLMNOPQRSTUV?	15	*ABCDEFGHIJKL!*	*15*
12	abcdefghijklmnopqrstuvwxyz.,-;:!?	22	*abcdefghijklmno.*	*21*
	ABCDEFGHIJKLMNOPQRSTU.,	15	*ABCDEFGHIJKL*	*15*
14	abcdefghijklmnopqrstuvwxyz.	18	*abcdefghijklmn*	*18*
	ABCDEFGHIJKLMNOPQRS,	12	*ABCDEFGHIJ?*	*12*
16	NOT AVAILABLE		NOT AVAILABLE	
18	abcdefghijklmnopqrstu	14	*abcdefghijkl*	*14*
	ABCDEFGHIJKLMNO!	9	*ABCDEFGH*	*9*

18

PICAS

18



21-30. A page and one of the scales from the Haberule Visual Copy-Caster are shown on the facing page; use them in the following copyfitting problem.

HOW MANY CHARACTERS of 14-point Monotype Bodoni Bold will fit into a 25x42 pica space if the type is set solid?

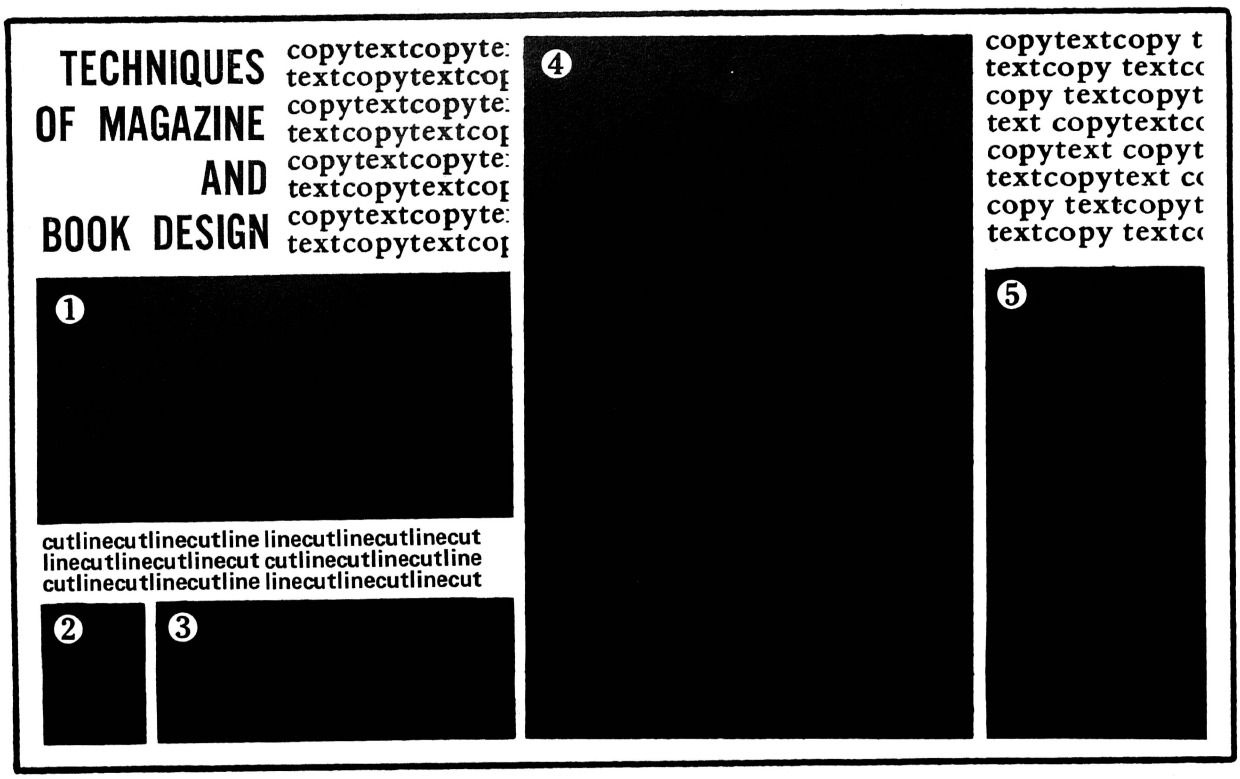
PUT THE ANSWER HERE

31-35. From a contemporary point of view, read the copy within the box and check whether it is true or false.

HAND COMPOSITION . . . Despite the plethora of mechanical devices for composition of our alphabet the oft challenged method of Gutenberg still holds sway and remains robust midst the inroads of numerous would-be substitutes. The sheer volume of different faces and sizes available makes the preeminent place of hand set type unassailable when both quality and price are a consideration.

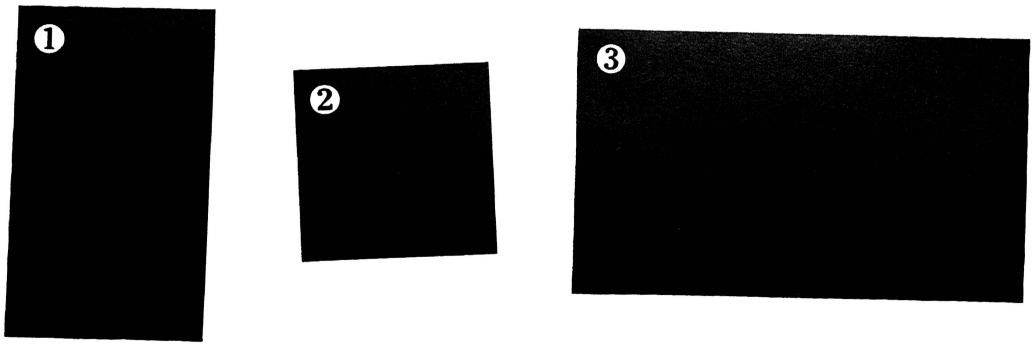
☐ **TRUE**

☐ **FALSE**



36-45. On the basis of magazine layout techniques as emphasized in Typography 336, provide a general critique of the above double-spread.

46-55. Assume these to be three illustrations, each numbered in the upper-left corner. As a general rule, (a) which would be the most effective shape for a two-page magazine presentation? (b) Which of the three probably would be the most difficult to integrate into a multi-element double-spread?

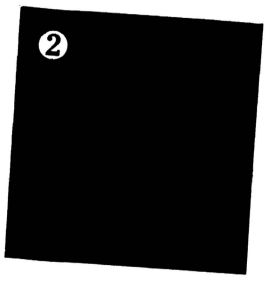


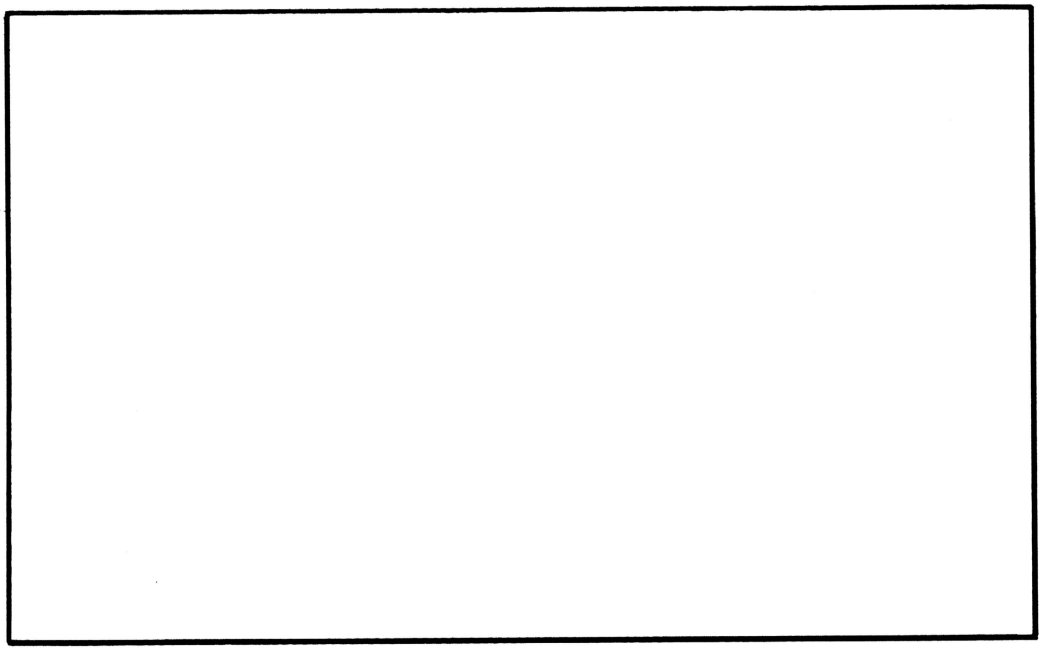
56-61. (a) What is 'breaker' copy? (b) How is it used and why is it used in print design?

62-70. (a) Identify and briefly describe the Chandler & Price Pilot press. (b) And of what significance is this press to the course Typography 336?

74

71-85. The search for a 'pattern' of elements is one of the most difficult aspects of magazine layout, and involves some trial-and-error experimentation. In this question: use only the six elements and the format outline shown here to arrive at a dynamic pattern. The illustrations are numbered in the upper-left corners. Use light pencil lines (that may be erased) and experiment with various positions within the format. The size and shape of the elements cannot be changed. Accordingly, you must work to the full scale as shown here. On the final design, draw-in rectangles to represent both copy blocks and illustrations, and key illustrations with numbers and label the copy blocks. CAUTION: DO NOT use ink as neatness and execution are vital in the evaluation of the final arrangement of elements.





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copytextcopytext copytext
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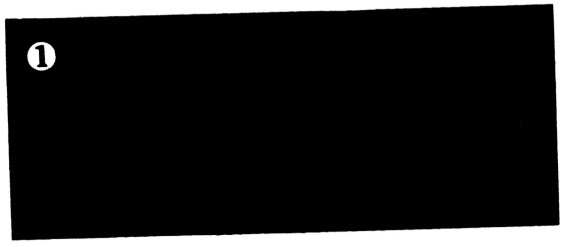


This is a combined cutline this is a combined cutline cutline this is a combined a combined cutline this is this is a combined cutline



THE STORY TITLE FOR THE EXERCISE



THE KABUL TIMES

FOR SHEER DELIGHT

JOHNSON CALLS FOR PEACE TALKS ON NEUTRAL SHIP

Ministry To Carry Out Public Health Seminar Decisions

FLOSY ACCUSES UK OF INCITING CIVIL WAR

Deputies Schedule Confidence Vote For Tomorrow

Brezhnev Receives Ali Sabri

Millions Suffer From Parasites

LBJ To Hold Top Level Viet Meeting

Culture Exhibit Set For London

NLF Cables Brown For Negotiations

Japan May Get Back Pacific Isles

BIRTHDAY GREETINGS SENT TO GUSTAV V

N. Vietnamese Ambush Heavily U.S. Armed Convoy In Dakto

Planes In Trouble Can Now Safely Land By Parachute

Viet Cong Fighters Congratulated

Thailand Sets Terms For Sending S.V. More Troops

UK Might Study Role Of Pound On Three Conditions

French Budget Balanced Again

Thailand To Buy Nuclear Reactor

Biggest Credit Card Fraud Uncovered In New York

86-100. One of the lesser known elite newspapers of the world is 'The Kabul Times,' an English language tabloid published daily in Afghanistan. In a six-column format, the body copy of this newspaper is set on a 12-pica measure in 10-point Scotch Roman and leaded two points. (75)

PART A: If the depth of the columns is 18 inches, how many ems of the type are contained on one page? (In this copyfitting problem, assume no headlines, but a page of all body type.)

PART B: COST OF COMPOSITION (Raise your hand to obtain a catalog from one of the assistants; hold up the catalog when you have finished with it.)

How much would it cost to set one page of 'The Kabul Times'? (Get 1,000 em price for ORDINARY Straight matter slug composition, proofread and made up.)

(A) ANSWER HERE

(B) ANSWER HERE

101-124. Give the family name for each of these twelve typefaces.

abbcdeffgghijkllmnoppqqrstuvwxyzABCDEFGHIIJKLMNOQRSTUUVVWXYZ

abcdefghijklmnopqrstuvwxyzABCDEFGHIKLMPQRT

ABCDEFGHIIJKLMNOPQRSTUVWX

abcdefghijklmnopqrstuvwxyzABCDEFGHJKLMNOPQR

abcdefghijklmnopqrstuvwxyzABCDEFGHKLOM

abcdefghijklmnopqrsuuvwxyzABCDEFGHIJKLMNOPR

abcdefghijklmnopprstuvwxyzABCDGHIMNQRST

abcdefghijklmnopqrstuvwxyzABCDEFGHKMNPRT

abcdefghijklmnopqrstuvwxyABCDEFGHIJKLMNOPQRSTUVX

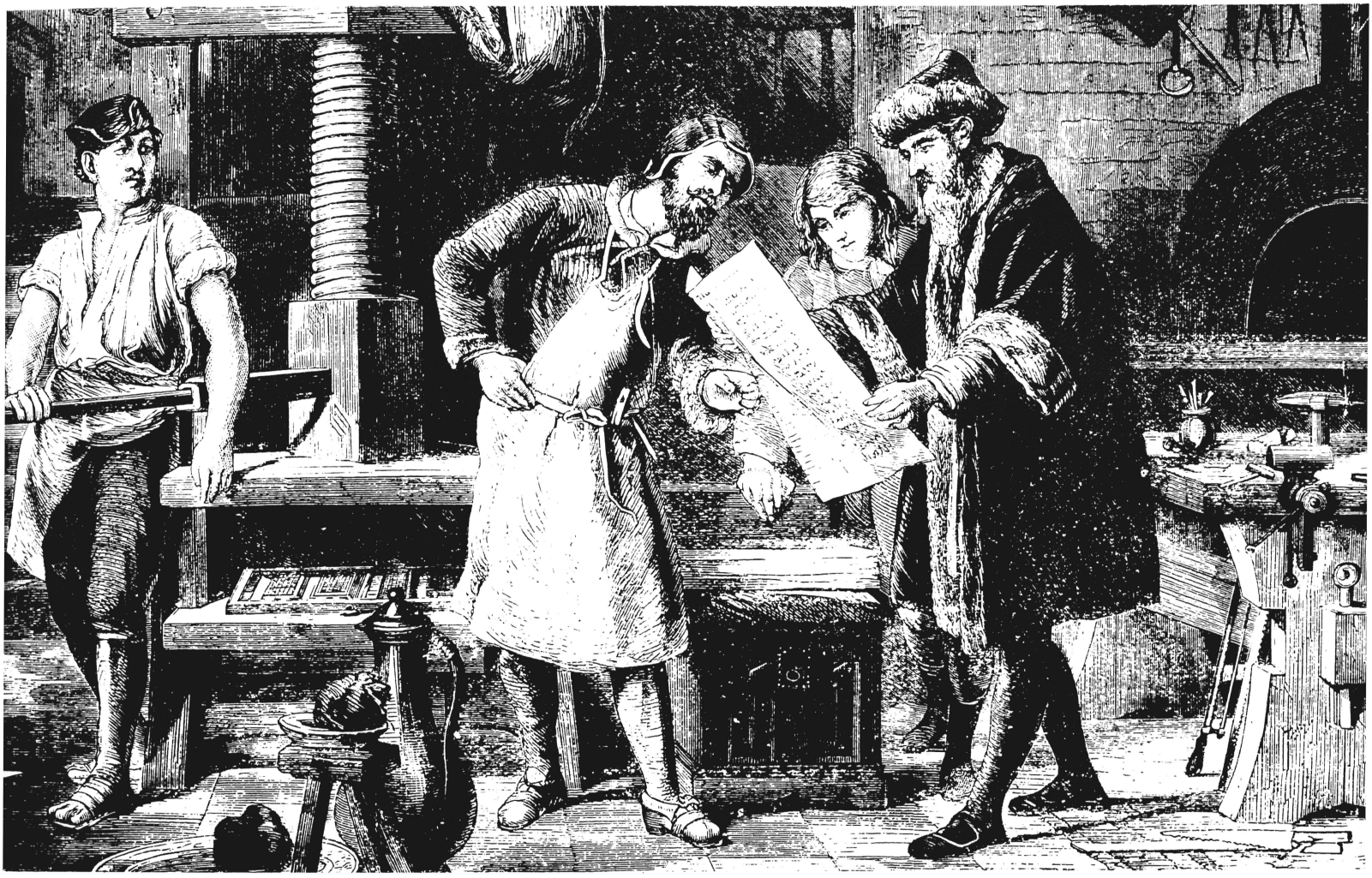
abcdefghejklmnopqrstuvwxyzABGDEGGHIIJKLMO

abcdefghijklmnopqrstuvwxyzABCDEFGHJIKLNR

abcdefghijklmnopqrstuvwxyzABCHQRST

125-130. What is the complete, official name of the University print shop visited this semester by students in Typography 336?

131-140. This late 17th century woodcut depicts the most significant achievement in the mechanical and historical development of typography—the perfection of movable type. The man shown second from the left is Johann Gutenberg of Mainz, Germany. (a) What is the name and dates usually given to the period of typographical development as it is shown in the woodcut? (b) Examine the woodcut carefully, and give a brief mechanical description of the scene. (c) Of what significance is Gutenberg in respect to this period in the history of typography?



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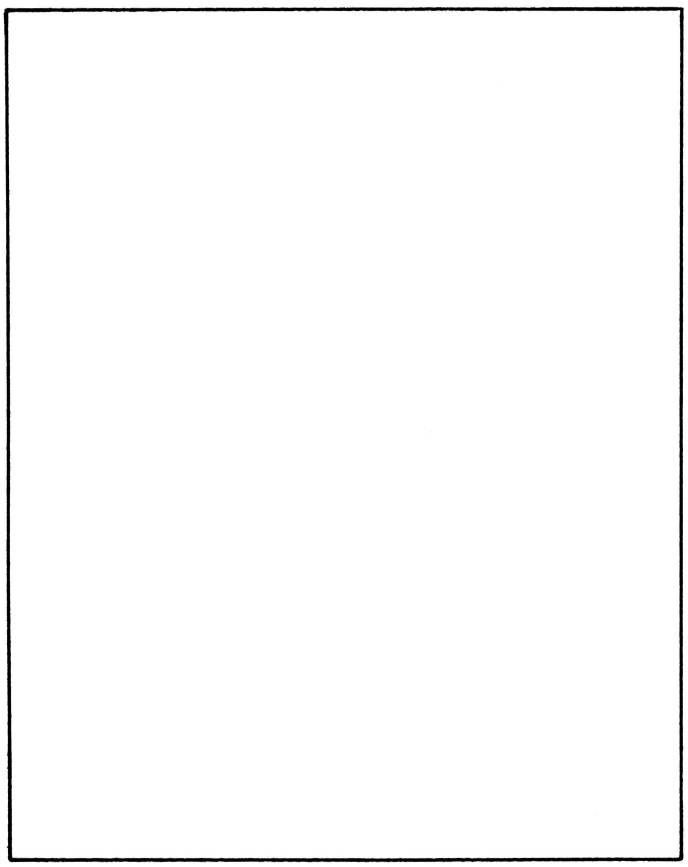
141-155. As a typographical designer, you have been commissioned to create a letterhead for a commercial organization. The type and nature of the organization are the prerogatives of the student designer. At your disposal are all the types shown on the facing page, all of which are available in sizes from 8-point through 36-point, in both capitals and lowercase.

(A) Utilize the format outline below to indicate where the type will be positioned on the sheet. Be neat; represent the type by weighted lines or letter it in.

(B) Provide complete type specifications for the typefaces used in the design. Place these specs in the vicinity of the format.

(C) Give a brief account of the major factors underlying your final design; and comment as to why you think it will be an effective print presentation.

HINTS: Use light pencil and experiment with various designs and positions before you make a final decision. Neatness and degree of detail and accuracy are vital to a fair and academic evaluation of this question.



Modern Condensed Gothic
Mono 140, 8 10 12 **14** 18 24 30 36
42 on 36 48 60 72 84 on 72
See Gothic No. 590, 8 10 12 15 line

NEOBOLD
Mono 363, **36** full

News Gothic
See chart on page 8

Optima
German Lino, 6/7 7/8 8/9 9/10 **10/11**
Equal hand set sizes 8S 8L 10 12S

Optima
Stempel, Proofs Only,
12L 14 18 24S **24L** 30 36 48
Linofilm, A B & C sizes

Optima Italic
German Lino, 6/7 7/8 8/9 9/10 **10/11**
Equal hand set sizes 8S 8L 10 12S

Optima Italic
Stempel, Proofs Only,
12L 14 18 24S **24L** 30 36 48
Linofilm, A B & C sizes

Optima Semi-Bold
German Lino, 6/7 7/8 8/9 9/10 **10/11**
Equal hand set sizes 8S 8L 10 12S

Optima Semi-B
Stempel, Proofs Only,
12L 14 18 24S **24L** 30 36 48
Linofilm, A B & C sizes

Phenix
ATF 651, **24** 30 36 48 60 72
See Tourist Extra Cond. Mono S902,
24 30 36 48 60 72

PLATE GOTHIC
Lino, Lud, Mono, Linofilm
See Gothic, Copperplate

Radiant Bold
Filmotype, 38½% of 72

Radiant Bold Extra Condensed
A K M N W
Lud 43BEC, **18** 24 30 36 48

Radiant Bold Extra Cond. Tourist
A K M N W
Lud 43BECV, **18** 24 30 36 48

Record Gothic
See Gothic chart page 8

Sans Serif Bold
AEFJKMNRSWY aegijkstu
Mono 330,
6 8 10 12 **14L** 18 24 30 36 48 60 72

Sans Serif Bold Italic
Mono 3301, 48 60 72
Specimen is a reduction

Lydian Cursive
Filmotype, 22% of 72

Mistral
Amsterdam, Proofs only **24** 36 60

Murray Hill
ATF 711, Fonts 14 **18** 24 30 36 48 60 72
Comp 14 **18** 24 30 36 48 60 72

Murray Hill Bold
ATF 713, Fonts 14 **18** 24 30 36 48 60 72
Comp 14 **18** 24 30 36 48 60 72

Park Avenue
ATF 577, Fonts 12 14 18 **24** 30 36
Comp **24** 30 36
See Belair Mono S417, 12 14 18

Punch
Mono S10,002, **18** 24 30 36

Punch Medium
Mono S10,003, **14** 18 24 30 36

Raleigh Cursive
ATF 531, Fonts 12 14 **18** 24

Reporter
J. Wagner, Proofs Only **36**

Repro Script
ATF 705, Fonts **18** 24 30 36 48 60
Comp **18** 24 30 36 48 60

Romany
ATF 585D, Comp 12 14 **18** 24 36 48 60

Rondo Bold
Amsterdam, Proofs Only, 12 **18** 24L 30 36 48

Royal Script
ATF 304, Fonts 12 **18** 24

Signal Black Berthold
See Punch Mono 10,002, **18** 24 30 36

Signal Medium Berthold
See Punch Med. Mono 10,003, **14** 18 24 30 36

Stylescript
Mono 425 14 **18** 24 30 36 48 60 72

Swing Bold
Mono 217, 14 **18** 24 30 36 48 60 72
See Kaufmann Bold ATF 657,
Fonts 10 12 14 **18** 24 30 36 48 60

Swing Lite
ATF 652, Comp 14 **18** 24 30 36 48 60 72
Fonts, See Kaufmann Script

Torch
Mono S10,001, **36**

Bodoni Bold Italic
Lino 6 8 10 12 **14**

Bodoni Bold Italic
Mono 2751, Not in case 6 8 10 12
In case **14** 18 24 30 36

Bodoni Book
ATF 27, Fonts 6 8 10 12 14 **18** 24

Bodoni Book Lino 8 10 **12**

Bodoni Book
Fotosetter 12177, all sizes, specimen is 12 pt.

Bodoni Book Italic Lino 8 10 **12**

BODONI BOOK SMALL CAPS
Lino 8 10 **12**

Bodoni Italic
ATF 23, Fonts 6 8 10 12 14 **18** 24 30

Bodoni Italic Lino 10 **14**

Bodoni Italic
Mono 1751, 6 8 10 12 **14** 18 24 30 36

Bodoni Light Lino 8 10 **12**

Bodoni Light Italic Lino 8 10 **12**

BODONI LIGHT SMALL CAPS
Lino 8 10 **12**

Bodoni Modern
Intertype 8 10 12 **14**

Bodoni, Poster
Lino 10 12 **14**

Bodoni Poster, Ital.
Lino 10 12 **14**

BODONI SMALL CAPS
Lino **10**

BODONI SMALL CAPS
Mono 175B, 6 8 10 **12**

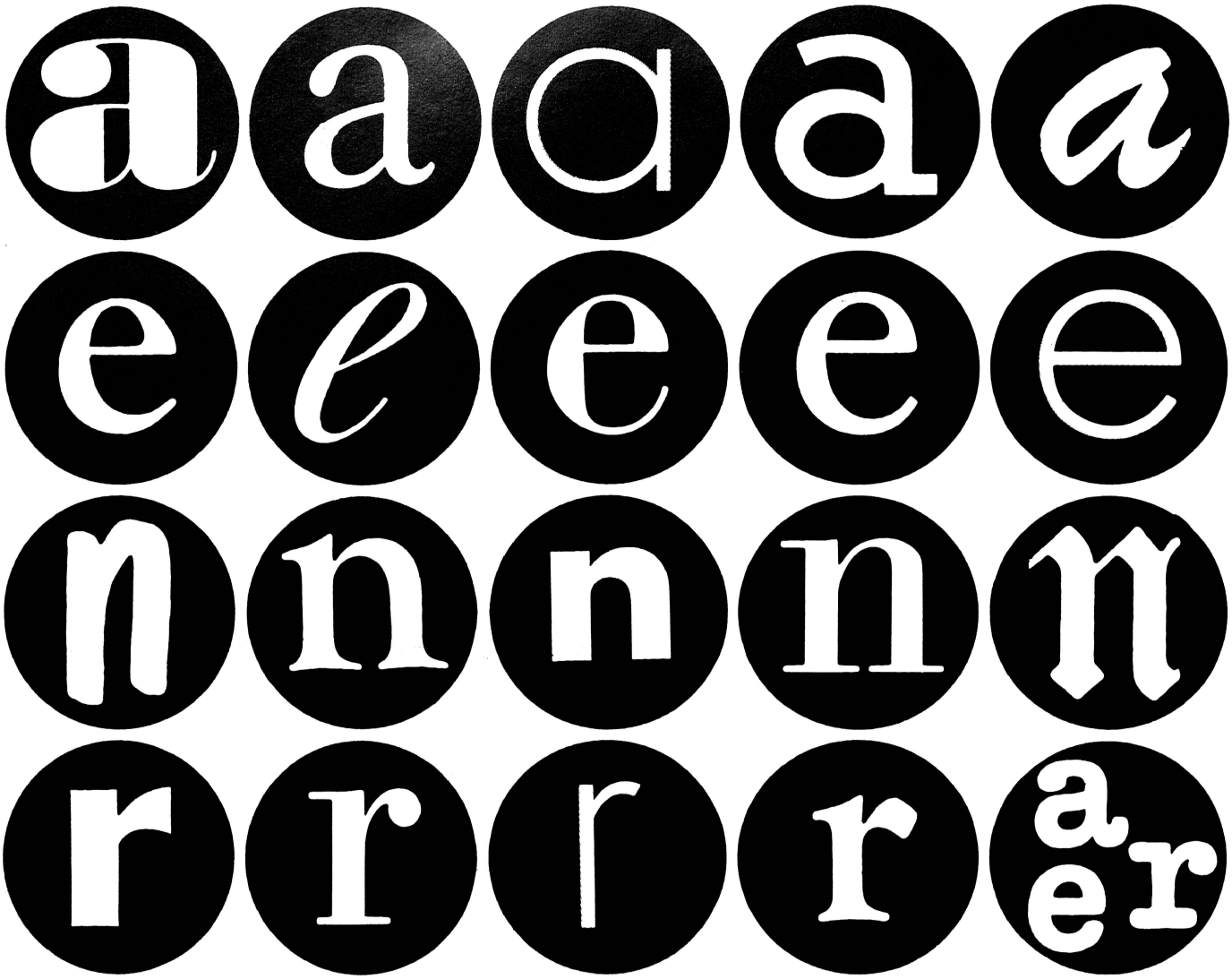
Bodoni, Ultra
ATF 518, Fonts 6 8 10 12 14 **18** 24 30 36
Comp 6 8

Bodoni, Ultra
Intertype 8 10 12 **14**

Bodoni, Ultra
Lino 10 12 **14**

Bodoni, Ultra Mono 675,
10 12 **14** 18 24 30 36 48 60 72

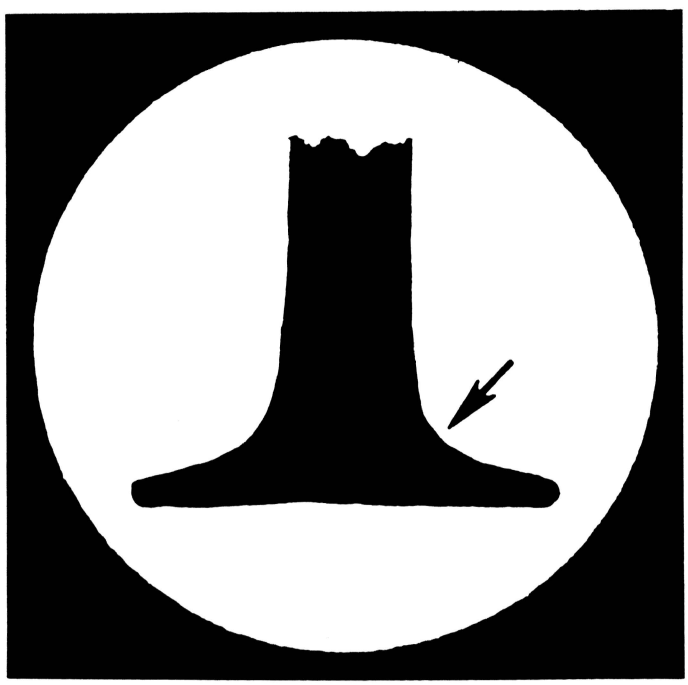
Bodoni, Extra Cond. Ultra
ATF 573, Fonts **14** 18 24 30 36 48



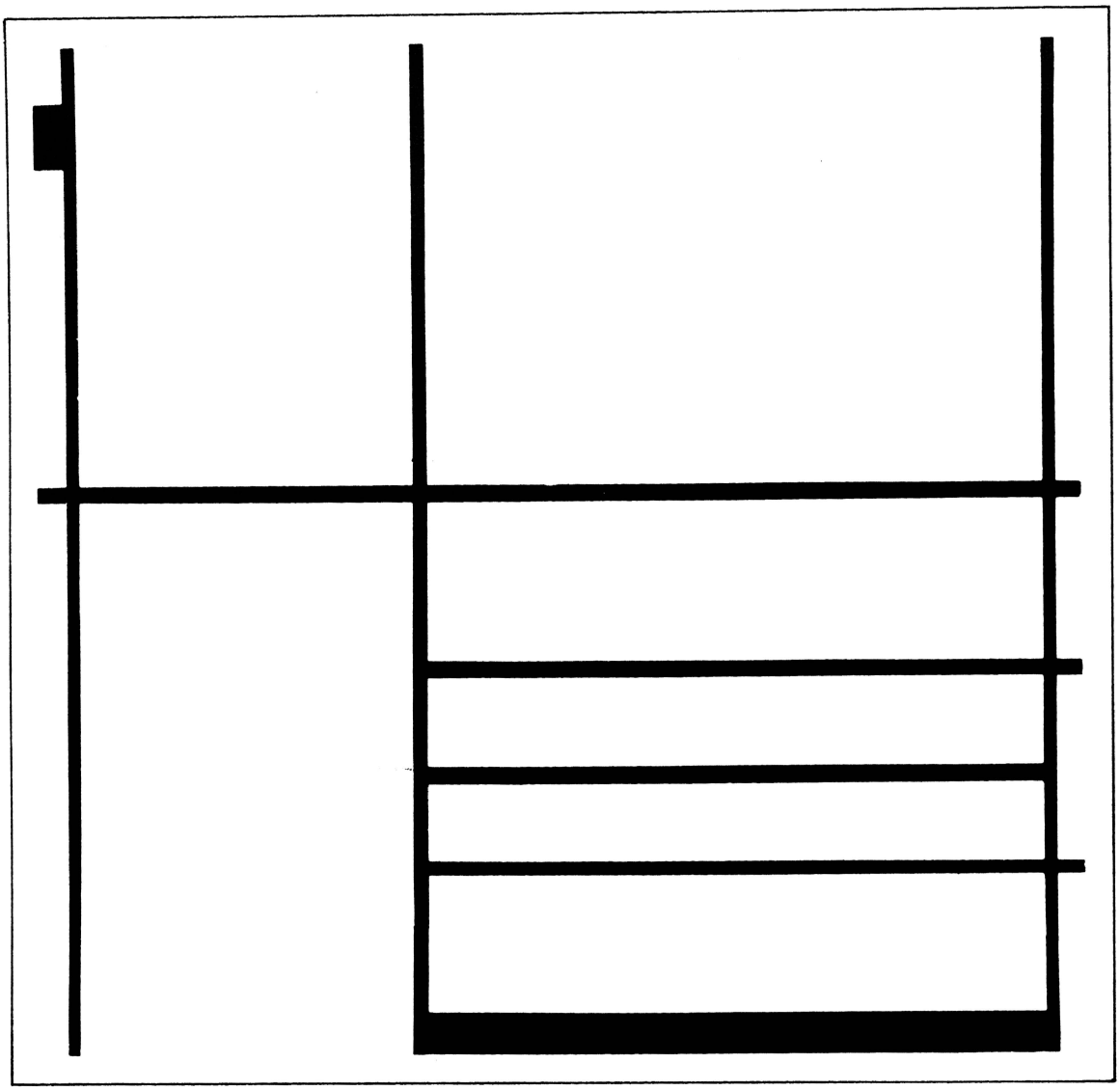
156-161. Indicate on the appropriate reverse above: (a) the letter most characteristic of the Incunabula period of typographical development; (b) the letter associated with the American type designer, Frederick w. Goudy; (c) a letterform innovation of the 'Victorian' typographers.

162-166. In the graphic arts project, one of the mechanical instructions was that the measure of the job must be set on either 15, 20, 25, 30, 40, or 50 picas. WHY?

167-172. In most typographical planning situations, there exists a technique for determining the character per pica of the typeface. In each of the following three circumstances, if the items listed are available, explain how you would determine CPP: (a) a large sample of type en masse; (b) the Haberule Visual Copy-Caster; (c) a lowercase alphabet from a through z.



173-175. What is the name of the part of a typeface which connects the stem and the serif (at the arrow in diagram).



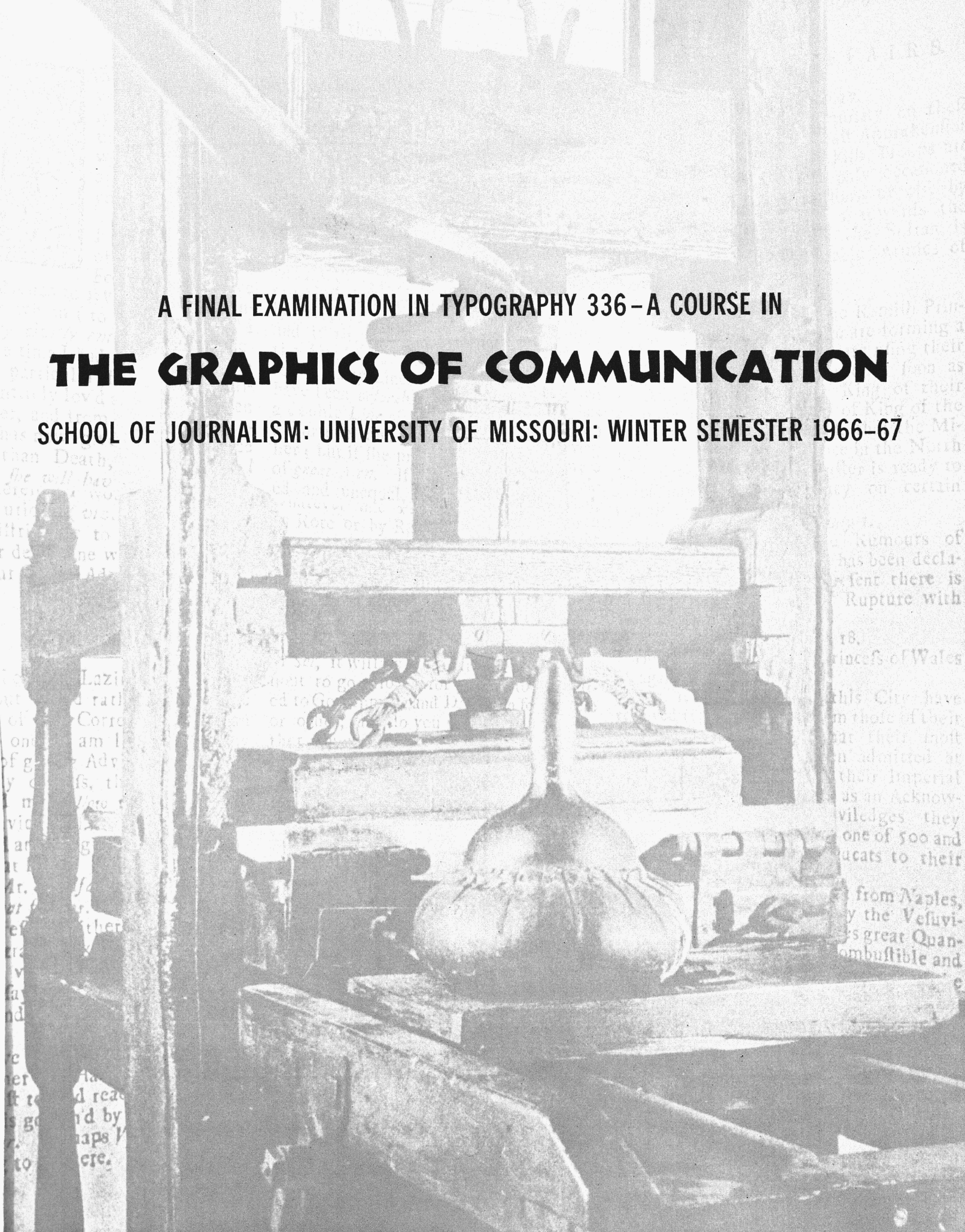
'Composition In Red And Black' (reduced), painted by Piet Mondrian in 1936.

176-180. The work of the Dutch artist Piet Mondrian (see drawing above) has been of such influence upon magazine design and layout that a particular style of layout has come to be known as 'Mondrian.' Give a general descriptive account of the so-called 'Mondrian' style as it applies to the two-page magazine presentation.

A FINAL EXAMINATION IN TYPOGRAPHY 336 – A COURSE IN

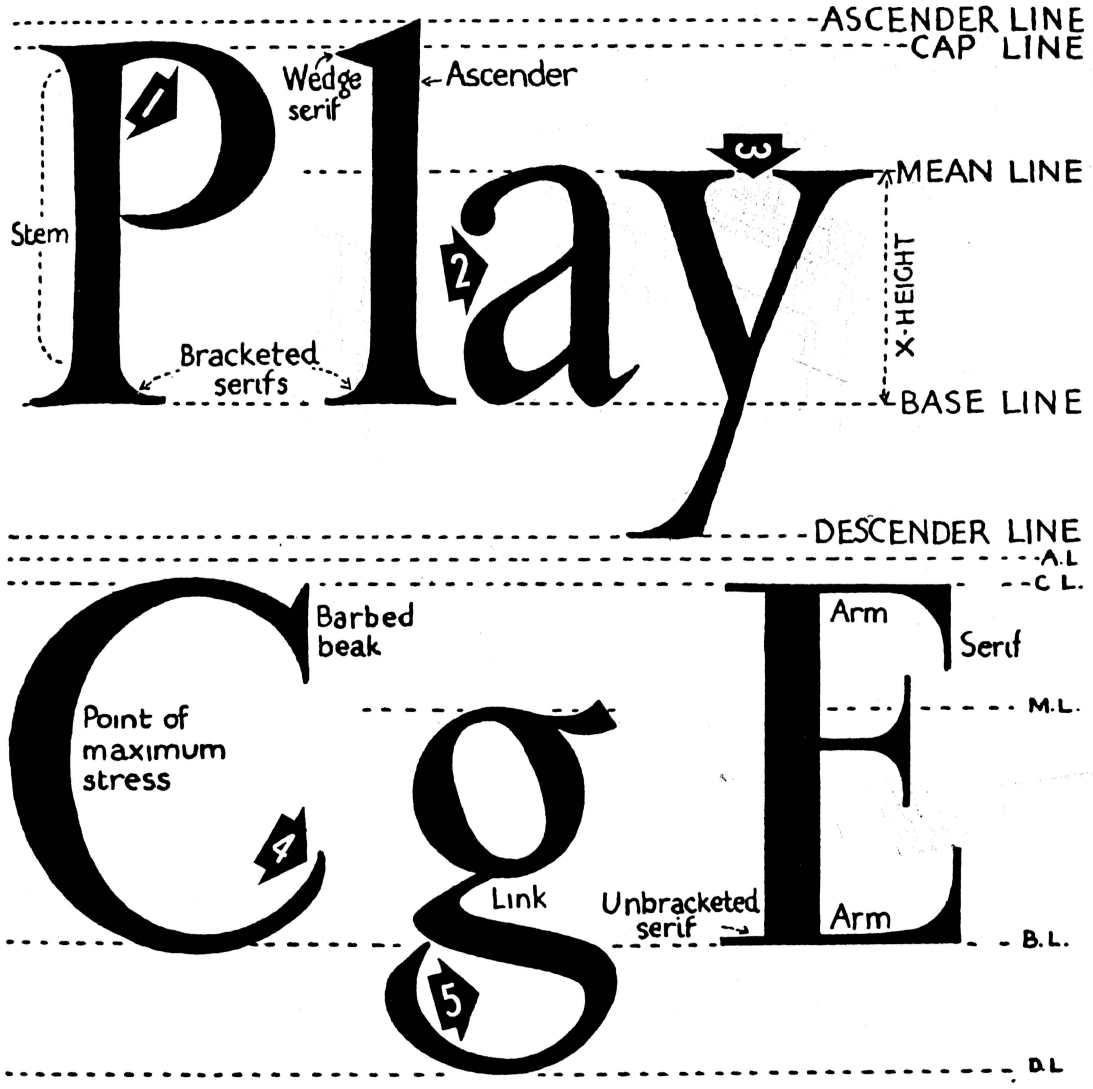
THE GRAPHICS OF COMMUNICATION

SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: WINTER SEMESTER 1966–67

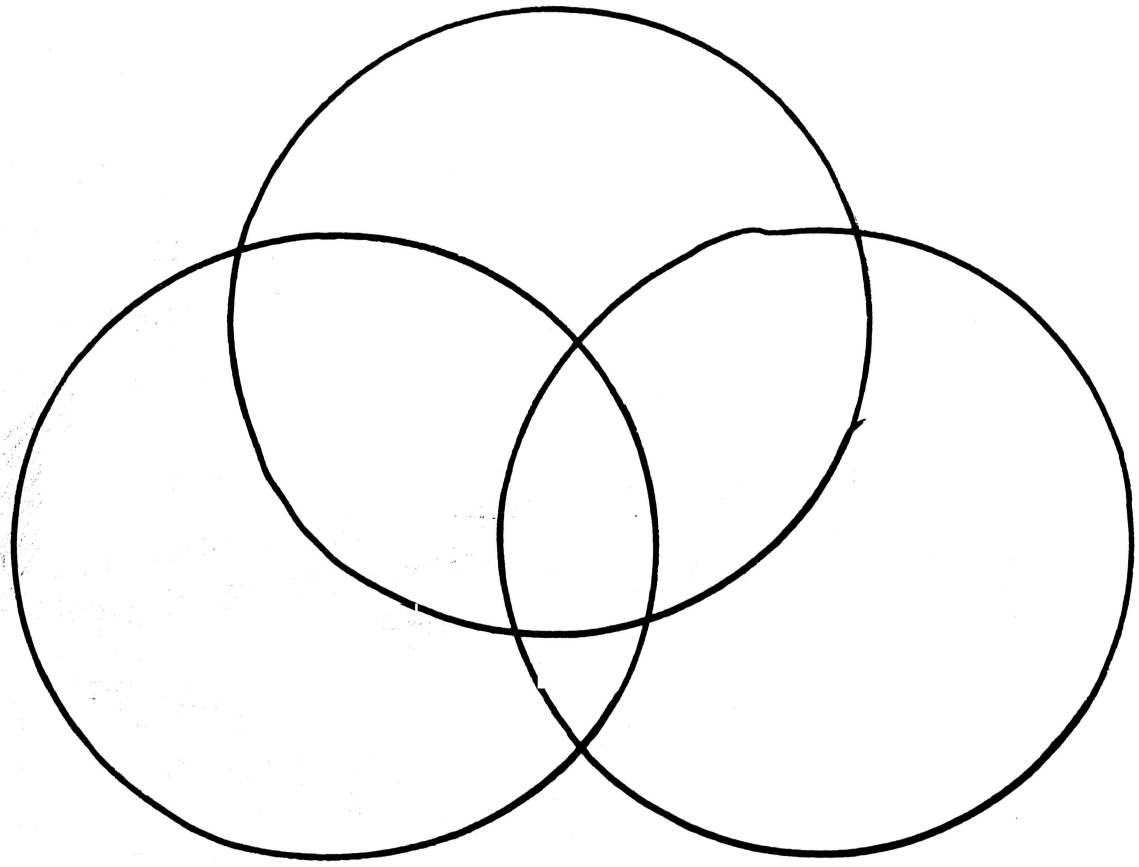


All the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The level of accuracy required in the copyfitting problems, or when measuring or scaling copy, will be noted in the appropriate questions. Short answers are preferable, since quality responses, not the amount of copy, are the basis of evaluation. PRINT your last name, student and section number, on the front of the examination.

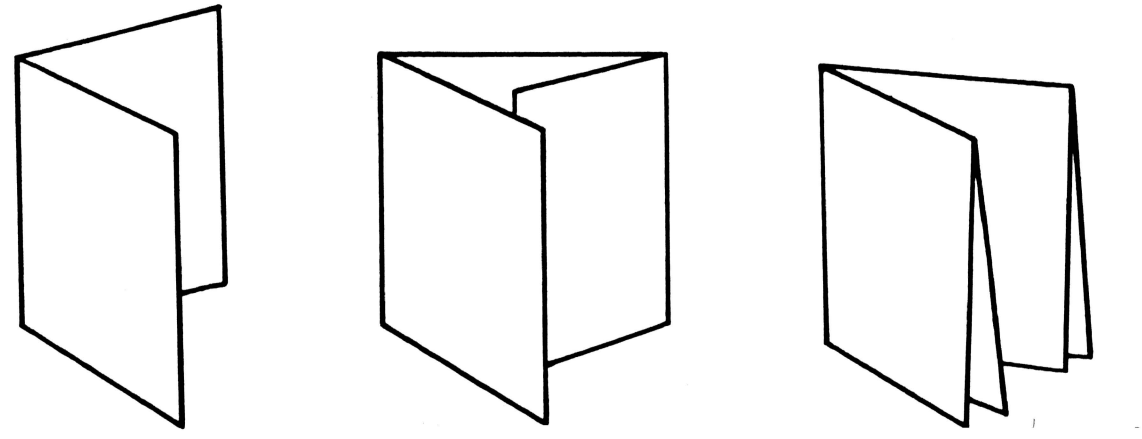
1-5. At the five numbered arrows below, identify that part or position of the typeface.



6-12. Assume that these three overlapping circles represent solid printing impressions of the three primary process (pigment) colors. Give the resulting seven colors by writing the correct color name in the appropriate place within the circles.



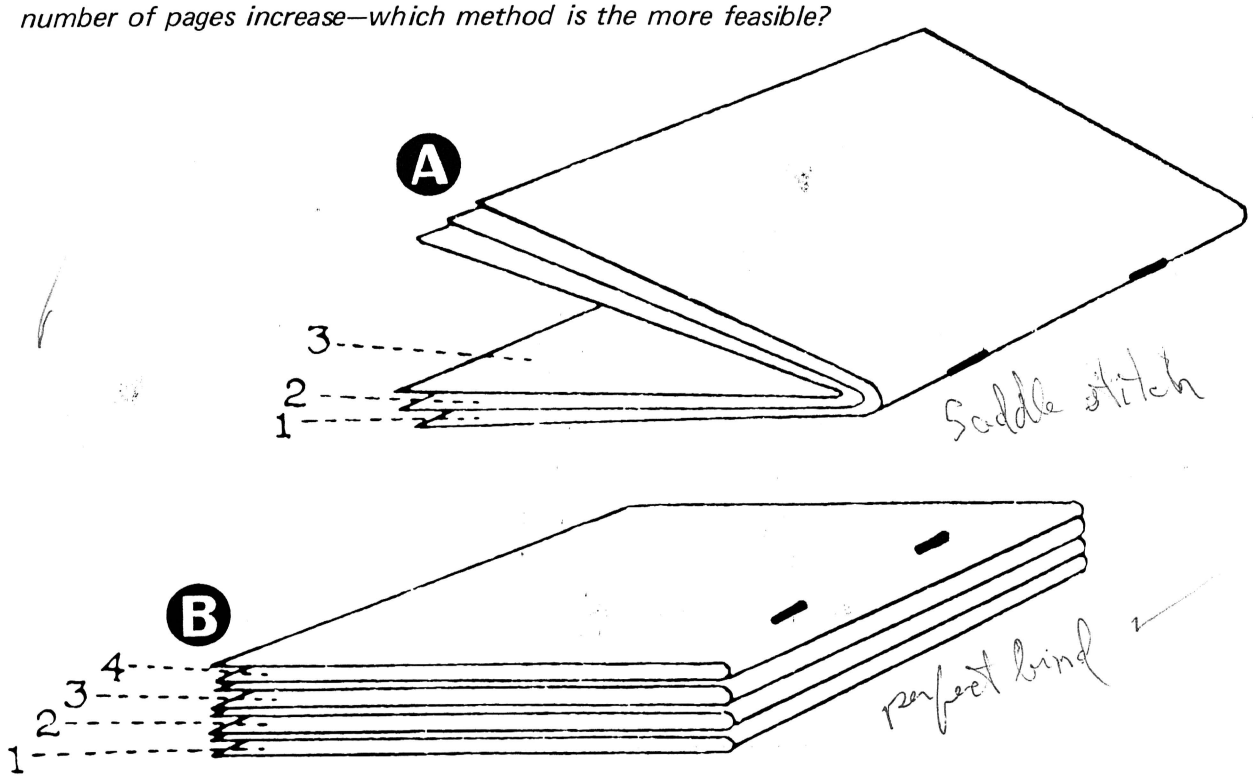
13-15. In the three spaces lettered A, B, and C below the diagrams—identify in name only these three standard commercial folds.



16-21. A few of the various activities of a printing office of the Incunabula period are depicted in this woodcut illustration. (A) Give the approximate dates of the Incunabula period. (B) Examine the illustration, and briefly describe a few of the activities that are shown. Include some detail as to how the activities are performed; HINT: number the craftsmen for purposes of discussion; for example, man number 1 is doing such and such, etc.



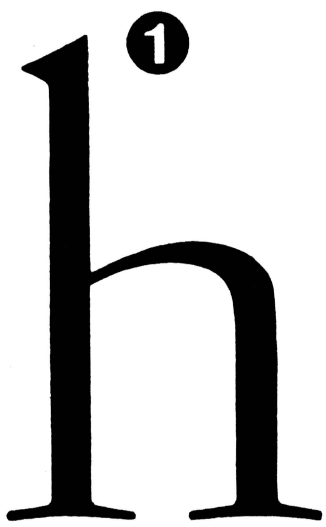
22-26. Differentiate between and briefly explain these two methods of binding. And (2), as the number of pages increase—which method is the more feasible?



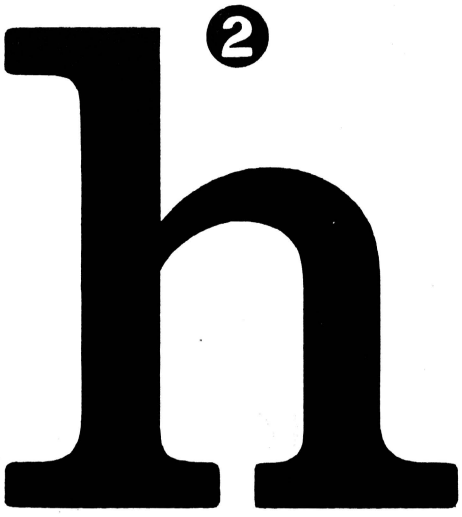
27-28. A contemporary fashion in typography is illustrated in the copy shown at the right. What is this typographical fashion?

The Private World of Thunderbird for 1965

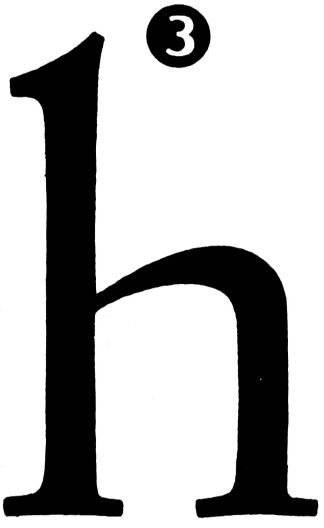
29-37. The historical development of type is depicted in these six lowercase letters. Provide the following information in the spaces below each letter: (1) The century with which the letter is historically associated; (2) the general classification of the types of the period; and (3) the name of a typeface that is a good example of the general classification.



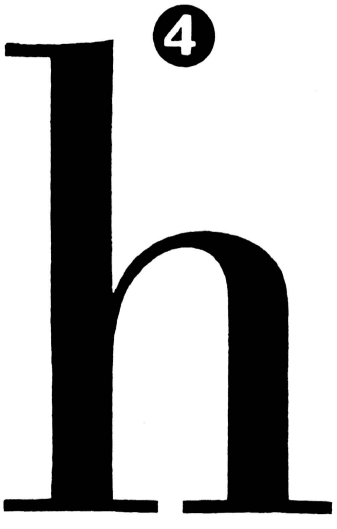
(1)_____
(2)_____
(3)_____



(1)_____
(2)_____
(3)_____



(1)_____
(2)_____
(3)_____



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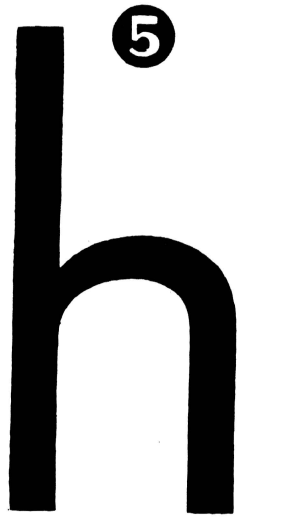

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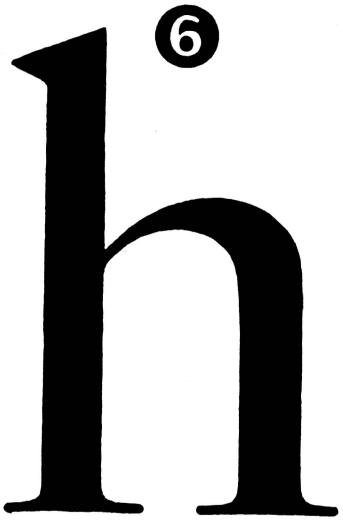


(1)_____
(2)_____
(3)_____

38-46. Critique this advertisement on the basis of layout and the principles of design. From the standpoint of proportion, explain whether or not the overall size of the ad is a 'golden' oblong. And (1) identify the typeface in the headline, and (2) the type used in the two copy blocks.

The only thing square about Aruba is its nickel.

Less than an hour from San Juan by jet is a charming Dutch island called Aruba. The nickels are square, the trees bend over backward, the free port beckons, and the Aruba Caribbean Hotel-Casino invites you to relax. The rooms? Giant size (with private balconies). The food? Excellent. And the entertainment? Tip-top. See your Travel Agent or, in New York, call JU 2-3780. Write Executive House Inc., 630 Fifth Ave., New York, New York 10020. If you don't have a swinging time, we'll give you your square nickel back.



Trees are uniquely versatile. Allocating them to their most useful purposes is highly complex. And Boise Cascadians taken a new approach to it: the computer. It sharpens our in allocating logs in the pond, or trees in the forest.

Aruba Caribbean Hotel-Casino

Dutch West Indies, N.A.

(90) 47-66. Identify these type samples by family name. Place answer in column block at the end of the specimen. (One point for each.)

	MISCELLANEOUS	NAME
A	brings the story on what	
B	you can trust us with	
C	Better get a new story	
D	and not see or feel	
E	If any Zippo® lighte	
F	drives this route three	

	READER	
G	she's old enough to be told abo	
H	are not ashamed	
I	gets under your ski	
J	men in their machines	

	HEADLINE	NAME
K	THE BEAUTY LIFE: THE	
L	just in time for Christmas	
M	AND THE BOLD RUSH IS O	
N	*Windjammer Cruise*	
O	year and avoiding the last	
P	**hat you're getting in**	

	SAN SERIF	
Q	**The sights and contrast**	
R	**What in Gulf's 1966 earnings**	
S	FUNNY HOW MANY ITALIANS TRY TO	
T	**economy, and long life**	

(92)

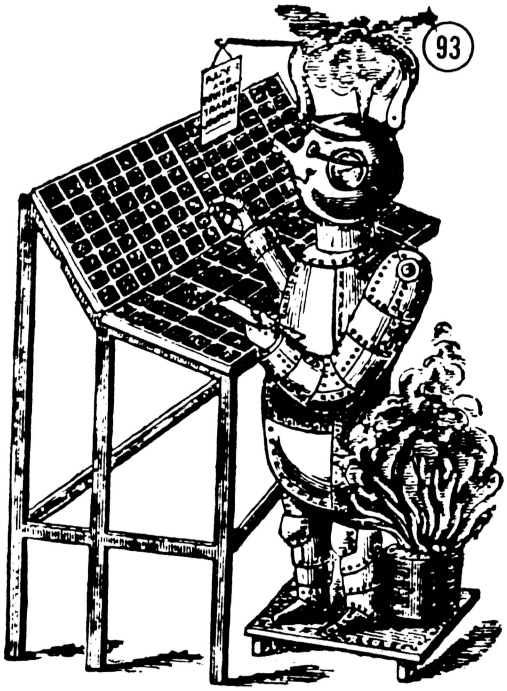
67-68. Utilize the 'cancellation' method to determine how many pieaces of paper of size 9x12 inches can be cut out of a 500-sheet ream of size 25x38 inches. (Show the method to get answer.)

69-73. In the movie on papermaking, 'The Great White Trackway,' what was the name of the paper company that produced the film?

74-77. In reference to typography, how may the utmost in type harmony be achieved?

78-82. On the basis of the 'E-H' headline spacing rule, critique this headline.

Don't let anyone tell you they remember the good old days of FM radio.



83-99. In the decade of 1870, there was widespread rumor among hand compositors in the United States that in due time a typesetting machine would invariably be invented which would 'put out of work' all but a few of the fastest and most accurate compositors. In the midst of a host of machines and contrivances intended to set type, Harry M. Mabreys (alias Harry the Two-Hand) of New York City , made the boast that he could out-set anything the so-called mechanical wizards could put together(see envisioned typesetting machine at right).

The contemporary philosophy among fast typesetters recognized the speed the new machines inevitably would possess. However, Mabreys, and others in his class, contended that the machines would not operate for more than a few hours at a time—and thus would not possess endurance, a major attribute of the human compositor.

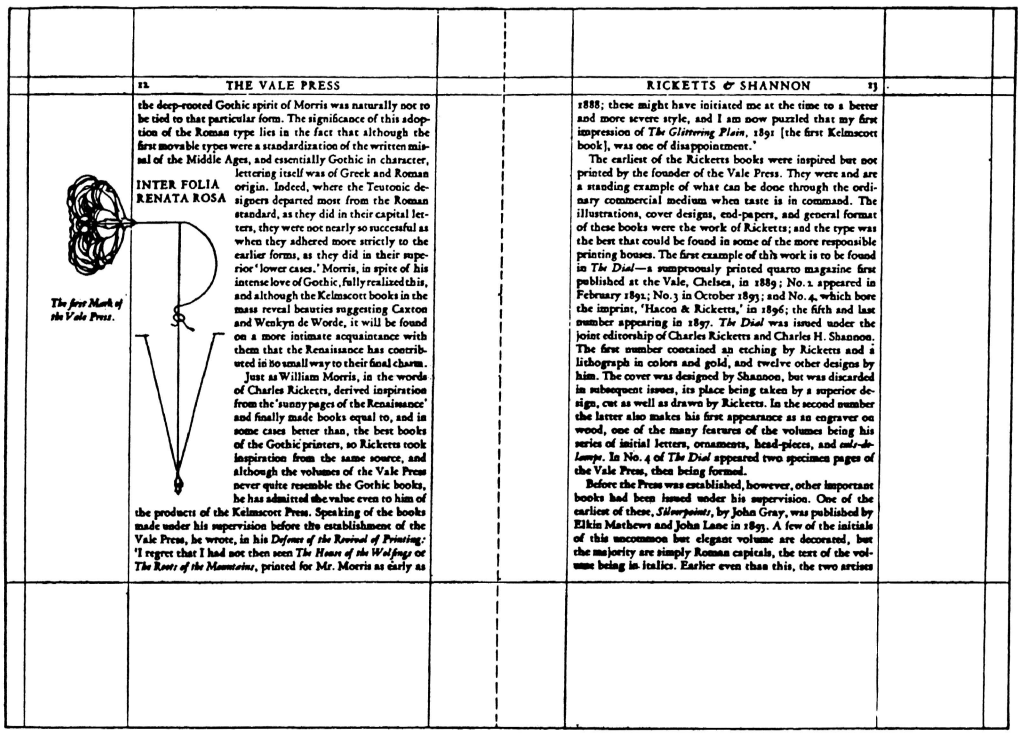
On March 15, 1879, in the presence of two judges with stop-watches, who were to keep time in shifts (there were present a few spectators), an exhibition was arranged in the printing office of the 'American Republican'—wherein Mabreys undertook to set 35,000 ems of solid Minion (7-point) type in twenty-four hours.

At the completion of twenty-four hours Mabreys had set 192 stickfuls of type on a measure of 14 picas (the stick would hold 13 lines of the type). Did Mabreys make good the boast to set 35,000 ems in twenty-four hours?

PUT THE ANSWER HERE

100-110. In light of class and lab discussion, concerning the layout of illustrations, briefly discuss four aspects of planning a layout containing pictorial matter.

111-116. Name the border technique illustrated in this reduction of a magazine double-spread?



12 THE VALE PRESS

the deep-rooted Gothic spirit of Morris was naturally not to be tied to that particular form. The significance of this adoption of the Roman type lies in the fact that although the first movable types were a standardization of the written missal of the Middle Ages, and essentially Gothic in character, lettering itself was of Greek and Roman origin. Indeed, where the Teutonic designers departed most from the Roman standard, as they did in their capital letters, they were not nearly so successful as when they adhered more strictly to the earlier forms, as they did in their superior 'lower cases.' Morris, in spite of his intense love of Gothic, fully realized this, and although the Kelmscott books in the mass reveal beauties suggesting Caxton and Wenkyn de Worde, it will be found on a more intimate acquaintance with them that the Renaissance has contributed its no small way to their final charm.

INTER FOLIA
RENATA ROSA

The first Mark of the Vale Press.

Just as William Morris, in the words of Charles Ricketts, derived inspiration from the 'sunny pages of the Renaissance' and finally made books equal to, and in some cases better than, the best books of the Gothic printers, so Ricketts took inspiration from the same source, and although the volumes of the Vale Press never quite resemble the Gothic books, he has admitted the value even to him of the products of the Kelmscott Press. Speaking of the books made under his supervision before the establishment of the Vale Press, he wrote, in his *Defence of the Revival of Printing*: 'I regret that I had not then seen *The House of the Wolfings* or *The Roots of the Mountains*, printed for Mr. Morris as early as

RICKETTS & SHANNON 13

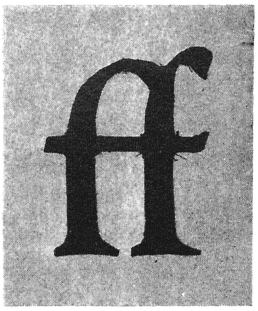
1888; these might have initiated me at the time to a better and more severe style, and I am now puzzled that my first impression of *The Glittering Plain*, 1891 [the first Kelmscott book], was one of disappointment.'

The earliest of the Ricketts books were inspired but not printed by the founder of the Vale Press. They were and are a standing example of what can be done through the ordinary commercial medium when taste is in command. The illustrations, cover designs, end-papers, and general format of these books were the work of Ricketts; and the type was the best that could be found in some of the more responsible printing houses. The first example of this work is to be found in *The Dial*—a sumptuously printed quarto magazine first published at the Vale, Chelsea, in 1889; No. 2 appeared in February 1891; No. 3 in October 1893; and No. 4, which bore the imprint, 'Hacon & Ricketts,' in 1896; the fifth and last number appearing in 1897. *The Dial* was issued under the joint editorship of Charles Ricketts and Charles H. Shannon. The first number contained an etching by Ricketts and a lithograph in colors and gold, and twelve other designs by him. The cover was designed by Shannon, but was discarded in subsequent issues, its place being taken by a superior design, cut as well as drawn by Ricketts. In the second number the latter also makes his first appearance as an engraver on wood, one of the many features of the volumes being his series of initial letters, ornaments, head-pieces, and *culs-de-lampe*. In No. 4 of *The Dial* appeared two specimen pages of the Vale Press, then being formed.

Before the Press was established, however, other important books had been issued under his supervision. One of the earliest of these, *Silverpoints*, by John Gray, was published by Elkin Mathews and John Lane in 1893. A few of the initials of this uncommon but elegant volume are decorated, but the majority are simply Roman capitals, the text of the volume being in italics. Earlier even than this, the two artists

117-120. In reference to margins, give some account of the so-called 50 per cent white space rule.

121-125. What is the name for this kind of typographical character?



126-135. What kind of border is used in this layout? Name the type family of the headline typeface. And is it the family suggested as the most appropriate to use with the border? On the basis of weight harmony, what typeface would you select for the copy in this layout?

ALSO IN PHOTOTYPE

Accented characters are also available in Warwick Phototype. By this method, foreign language copy may be composed on the Intertype Fotosetter machines in sizes ranging from 4 point to 48 point. This is the ideal way of obtaining foreign type larger than that normally set on the hot metal machines.

136-144. List four major factors to be considered when a headline is to integrated into a double-spread magazine layout or other multi-element graphic presentation.

145-149. Indicate which typeface you would NOT select if the type in the size shown is to be printed in reverse. Give at least one reason for your selection.

① **Modern Type Design for Visual**

② Modern Type Design for Visual Commu

③ **Modern Type Design for Visual Communicati**

④ **Modern Type Design for Vi**

⑤ **Modern Type Design for Vi**

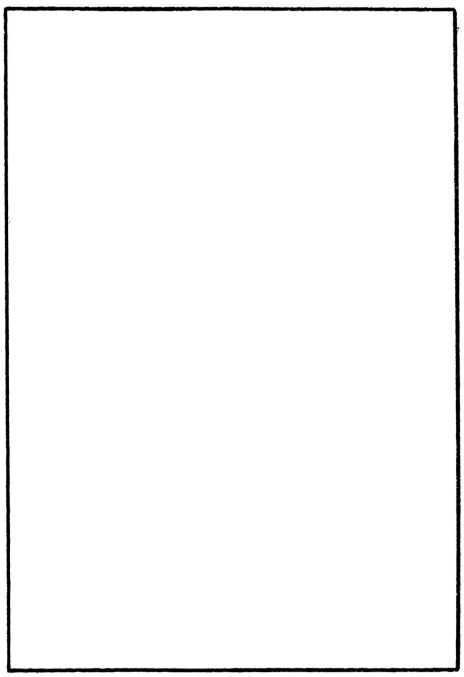
⑥ Modern Type Design for Vis

⑦ **Modern Type Design f**

150-159. Give some account of the problems involved in planning text copy for an advertisement or magazine double-spread.

160-164. What would you recommend as the most economical and generally the most effective way of achieving emphasis of a single word, or of a few words.

165-170. Utilize this format (below) to demonstrate graphically how to locate the optical center. And (2) what is the importance of the optical center when planning a layout or advertisement?

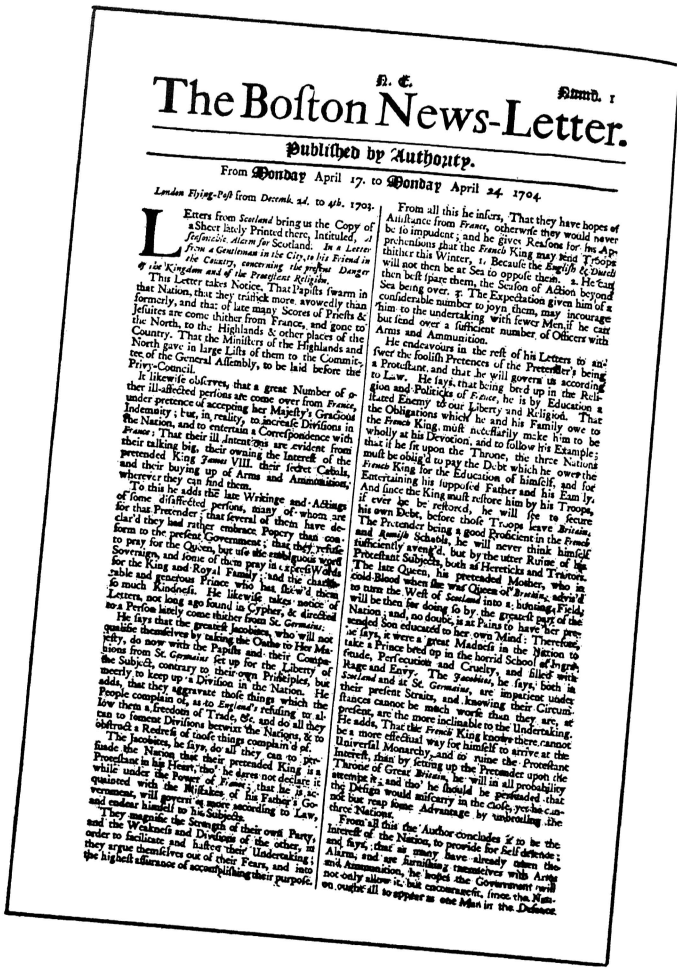


171-174. On the basis of proportion, is the above format a 'regular' oblong?

175-180. In magazine layout and design, what are some of the problems generated by cutlines?

FLIP OVER TO BACK COVER FOR BONUS QUESTION IN HISTORY

(98) *181-190 (A) Give an account—including dates, names of persons and places—of the historical period of typography represented by these two publications. (B) Inasmuch as they are shown, include also the names of the editors and a concise mechanical and editorial description of the two publications.*



N. E. Numb. 1

The Boston News-Letter.

Published by Authority.

From Monday April 17. to Monday April 24. 1704.

London Flying-Post from Decemb. 24. to 26. 1703.

LEtters from *Scotland* bring us the Copy of a Sheet lately Printed there, Intituled, *A Seasonable Alarm for Scotland. In a Letter from a Gentleman in the City, to his Friend in the Country, concerning the present Danger of the Kingdom and of the Protestant Religion.*

This Letter takes Notice, That Papists swarm in that Nation, that they traffick more avowedly than formerly, and that of late many Scores of Priests & Jesuites are come thither from France, and gone to the North, to the Highlands & other places of the Country. That the Ministers of the Highlands and North gave in large Lists of them to the Committee of the General Assembly, to be laid before the Privy-Council.

It likewise observes, that a great Number of other ill-affected persons are come over from *France*, under pretence of accepting her Majesty's Gracious Indemnity; but, in reality, to accelerate Divisions in the Nation, and to entertain a Correspondence with *France*: That their ill Intentions are evident from their talking big, their owning the Interest of the pretended King *James* VIII. their secret Cabals, and their buying up of Arms and Ammunition, wherever they can find them.

To this he adds the late Writings and Actings of some disaffected persons, many of whom are clear'd they had rather embrace Popery than conform to the present Government; that they perfidiously pray for the Queen, but use the ambiguous word Sovereign, and some of them pray in a Set Form for the King and Royal Family; and the charitable and generous Prince who has shewn them so much Kindness. He likewise takes notice of Letters, not long ago found in Cypher, & directed to a Person lately come thither from St. *Germains*.

He says that the greatest Jacobites, who will not qualifie themselves by taking the Oaths to Her Majesty, do now with the Papists and their Counsels of the Subject, contrary to their own Principles, but merely to keep up a Division in the Nation. He adds, that they aggravate those things which the People complain of, as to *England*'s refusing to admit them at my Pleasure.

N. B. I live in a certain Quarter, from whence I appear in the Town two days the Dusk of the Evening, to make Observations, and sometimes I walk incognito among my Intimate Friends. You may now and then Expect some Communications from me, and those who are minded to favour me with their Letters may direct them to me, by the Name of *Prosaick*, or *Old James*.

Med nitere vibi nec Sacerwigi. Persius.

To the Author of the New-England Courant.

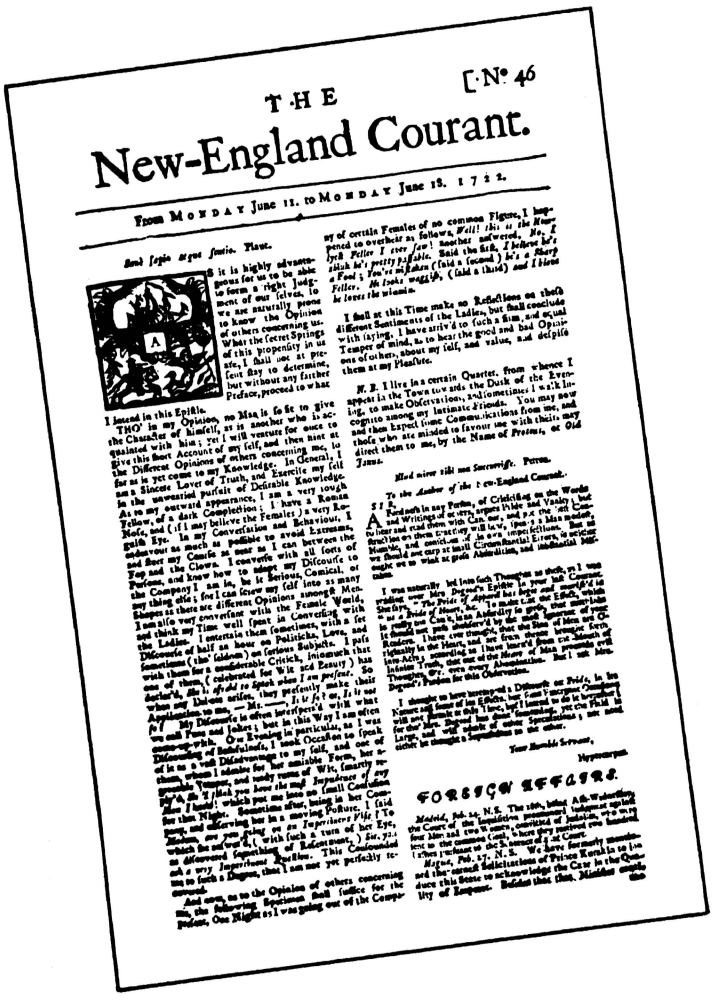
SIR,

AFondness in many Persons, of Criticizing on the Words and Writings of others, argues Pride and Vanity; but to find fault with Things we do not understand, is the Part of Fools. They are Pride & Folly, which make Critics; and yet the Critick is commonly so far from being sensible of it, that he is apt to think himself the more Ingenious for it. Now, Sir, as I am no Critick, so I make Use of Pride only to keep me from being ashamed of Ignorance; and I find it does it very much, but then there is a Remedy for that too, and that is Reading. I have read through, and that more than once, the Spectators, Tatlers, and Guardians, and I find my Understanding very much improved by them. I am now reading over Mrs. Du Bosse's Esquire, but find it very hard Reading, and do not understand it all; but I hope to do it in time. I have also read over Mr. Rowe's Translation of Lucan's Pharsalia, and could be glad to see Longer Notes upon it. I am now reading Mr. Prior's Poems, and intend to read Mr. Congreve's next. I have also read Dr. Sherlock upon Death, and Dr. Scott's Christian Life, which I think are very good Books, and well worth Reading. I am also now reading Mr. Addison's Travels, and find in them a very pretty Relish of Antiquity, which I am very much pleased with, having formerly been a great Admirer of Old Coins, Medals, &c. I am also now reading Dr. Burnet's Theory of the Earth, and find in it abundance of Curious Notions, which are very Pleasant to read, whether True or False. I am also now reading Dr. Howe's Living Temple, but can make no Judgment of it yet, having not gone through it. I have also read Dr. Tillotson's Sermons, and find in them a very Rational Way of Preaching, which I think ought to be imitated by all Divines. I am also now reading Dr. Patrick's Parable of the Pilgrim, which I find very Pleasant and Entertaining. I have also read Dr. Sherlock upon Providence, and find in it a great deal of Curious Speculation, but cannot tell whether to call it Sound Reasoning or Notional Amusement. I am also now reading Dr. Cave's Lives of the Fathers, which I find very Entertaining, and intend to read Dr. Cave's Primitive Christianity next. I have also read Dr. Grew's Cosmologia Sacra, and find in it a very Curious Account of the Universe, but cannot tell whether to call it Philosophy or Divinity. I am also now reading Dr. Beveridge's Sermons, which I find very Good Sermons, and intend to read his Thesaurus next. I have also read Dr. Scott's Discourse of the Government of the Thoughts, and find in it a very Curious Piece of Philosophy, but cannot tell whether to call it Divinity or Philosophy. I am also now reading Dr. Hickes's Christian Priesthood, which I find very Learned, but cannot tell whether to call it Divinity or Philosophy. I am also now reading Dr. Hickes's Christian Priesthood, which I find very Learned, but cannot tell whether to call it Divinity or Philosophy.

From all this he infers, That they have hopes of Assistance from *France*, otherwise they would never be so impudent; and he gives Reasons for his Apprehensions that the *French* King may send Troops thither this Winter, 1. Because the *English* & *Dutch* will not then be at Sea to oppose them. 2. He can then best spare them, the Season of Action beyond Sea being over. 3. The Expectation given him of a considerable number to joyn them, may incourage him to the undertaking with fewer Men, if he can but send over a sufficient number of Officers with Arms and Ammunition.

He endeavours in the rest of his Letters to answer the foolish Pretences of the Pretender's being a Protestant, and that he will governs us according to Law. He says, that being bred up in the Religion and Politicks of *France*, he is by Education a Natural Enemy to our Liberty and Religion. That the Obligations which he and his Family owe to the *French* King, must necessarily make him to be wholly at his Devotion, and to follow his Example; that if he sit upon the Throne, the three Nations must be oblig'd to pay the Debt which he owes the *French* King for the Education of himself, and for Entertaining his supposed Father and his Family. And since the King must restore him by his Troops, if ever he be restored, he will be to secure his own Debt, before those Troops leave *Britain*. The Pretender being a good Proficient in the *French* and *Romish* Schools, he will never think himself sufficiently aveng'd, but by the utter Ruine of the Protestant Subjects, both as Hereticks and Traytors. The last Queen, his pretended Mother, who in cold Blood when she was Queen of *Britain*, advis'd to ruin the West of *Scotland* into a Burning Field, will be then for doing so by the greatest part of the Nation; and, no doubt, is at Pains to have her presumptive Son educated to her own Mind: Therefore, he says, it were a great Madness in the Nation to take a Prince bred up in the horrid School of Jesuitism, Perfecution and Cruelty, and filled with Rage and Envy. The *Jacobites*, he says, both in *Scotland* and at St. *Germains*, are impatient under their present Straits, and knowing their Circumstances cannot be much worse than they are, at present, are the more inclinable to the Undertaking. He adds, That the *French* King knows there cannot be a more effectual way for himself to arrive at the Universal Monarchy, and to ruine the Protestant Interest, than by setting up the Pretender upon the Throne of Great *Britain*, he will in all probability attempt it; and tho' he should be perswaded that the Design would miscarry in the close, yet he cannot but reap some Advantage by unbroiling the three Nations.

From all this the Author concludes it to be the Interest of the Nation, to provide for Self-defence; and says, that as many have already taken the Alarm, and are furnishing themselves with Arms and Ammunition, he hopes the Government will not only allow it, but encourage it, from the Consideration we ought all to appear as one Man in the Defence



THE [No. 46

New-England Courant.

From MONDAY June 12. to MONDAY June 18. 1722.

Non Lepos atque Facetiæ. Plaut.

IT is highly advantageous for us to be able to form a right Judgment of our selves, to which we are naturally prone to know the Opinion of others concerning us. What the secret Springs of this propensity in us are, I shall not at present go about to determine, but without any further Preface, proceed to what I intend in this Epistle.

THO' in my Opinion, no Man is so fit to give the Character of himself, as it is for another who is acquainted with him; yet I will venture for once to give this short Account of my self, and then hear the Different Opinions of others concerning me, to me. For as in yet come to my Knowledge. I am a Sincere Lover of Truth, and Exercise my self in the unwearied pursuit of Desirable Knowledge. As to my outward appearance, I am a very tough Fellow, of a dark Complection; I have a Roman Mein, and (if I may believe the Females) a very Graceful Eye. In my Conversation and Behaviour, I endeavour as much as possible to avoid Extremes, and steer my Course as near as I can between the Fop and the Clown. I converse with all sorts of People, and know how to adapt my Discourse to the Company I am in, be it Serious, Comical, or any thing else; for I can fetch my self into as many Shapes as there are different Opinions amongst Mankind, as there are different Opinions amongst Men. I am also very conversant with the Female World, and think my Time well spent in Conversing with the Ladies. I entertain them sometimes, with a few Discourse of half an hour on Politicks, Love, and sometimes (that's seldom) on serious Subjects. I pass with them for a considerable Critick, inasmuch that one of them, (celebrated for Wit and Beauty) has declar'd, she is afraid to speak when I am present. So when any Dubious matter arises, they generally make their Application to me. — Mr. —, Is it so? or, Is it not so? is frequently the Question I am asked, when I am in Company with Persons of the Fair Sex. My Diversions in other Interviews with them are innocent enough. One Evening in particular, as I was entertaining a Lady with the usual Topicks of Love and Gallantry, her Monkey made his escape out of the Room, and climbing up by the Bed-side, got into the Tester over our Heads, from whence he peep'd down upon us, and threw the Feathers in our Faces. This Ludicrous Trick of the Monkey, put me in mind of a Set of Merry Fellows, who, I have been told, sometimes make Sport in the Playhouse, by throwing Handfuls of Feathers from the Gallery upon the Actors below. This Frolick of the Monkey, I thought, was a pretty Emblem of the Behaviour of a Set of Coxcombs, who, instead of Feathers, fling Dust in the Eyes of the Ladies, to blind them from seeing their Faults. Said the first, *I believe he's a pretty Fellow.* Said the second, *he's a sharp Fool; You're mistaken* (said a third) *and I think he's a Fellow.* *He talks wittily,* (said a third) *and I think he loves the Woman.*

I shall at this Time make no Reflections on such different Sentiments of the Ladies, but shall conclude with saying, I have attain'd to such a Calm, and equal Temper of mind, as to hear the good and bad Opinions of others, about my self, and value, and despise them at my Pleasure.

N. B. I live in a certain Quarter, from whence I appear in the Town two days the Dusk of the Evening, to make Observations, and sometimes I walk incognito among my Intimate Friends. You may now and then Expect some Communications from me, and those who are minded to favour me with their Letters may direct them to me, by the Name of *Prosaick*, or *Old James*.

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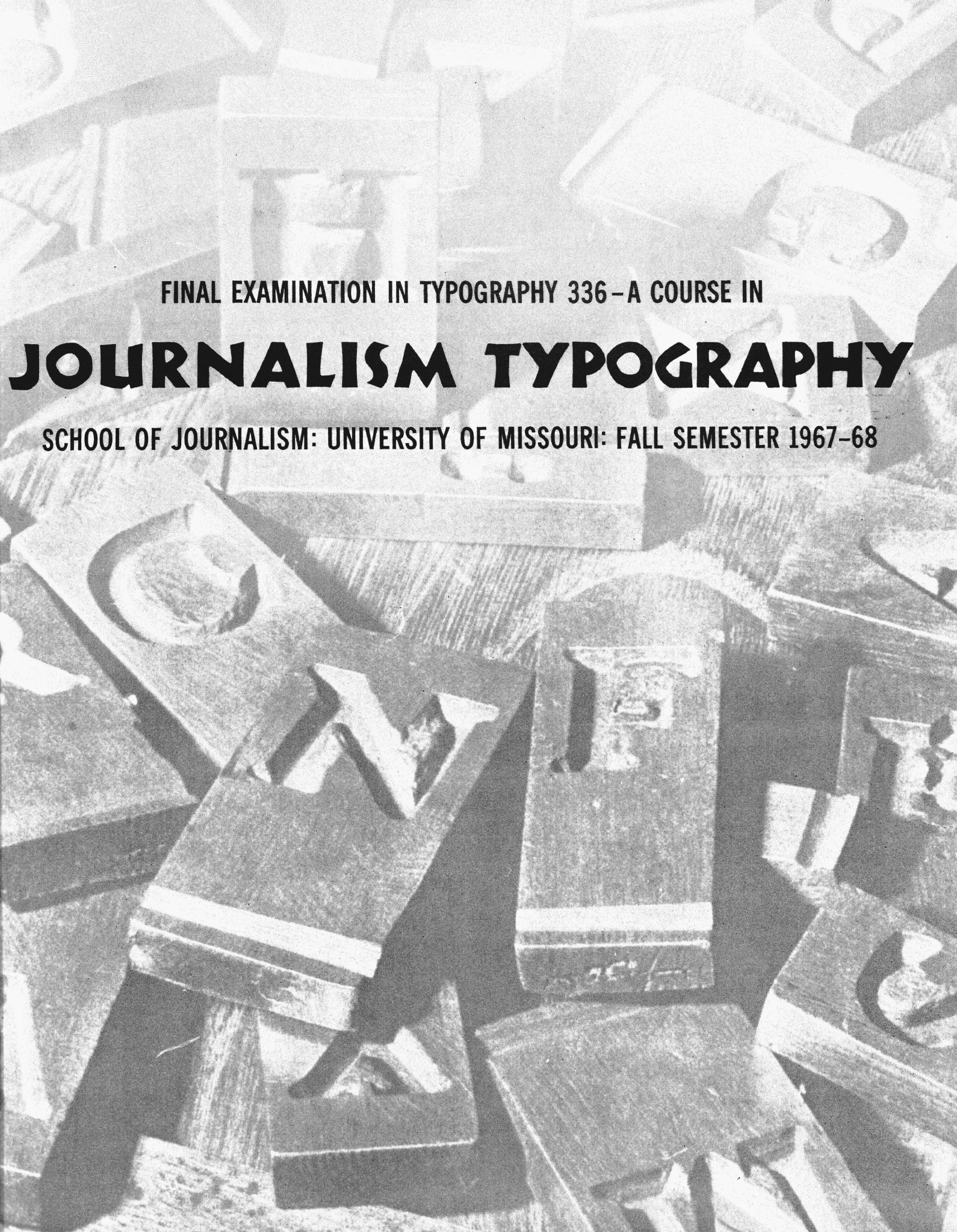
Your Humble Servant,

Impertinus

FOREIGN AFFAIRS.

Madrid, Feb. 22. N.S. The 16th, being Ash-Wednesday, the Court of the Inquisition pronounced Judgment against two Men and two Women, convicted of Judaism, who were sent to the common Goal, where they continued two Months, when they were set at Liberty.

Vienna, Feb. 17. N.S. We have favourably understood, that the several Solicitations of Prince Kinski to the Queen of Hungary, and the Duke of Lorrain to the Court of Vienna, have produce this Year to achieve what they have been long labouring for, viz. the Dignity of Emperor. Besides that that Minister employs the



FINAL EXAMINATION IN TYPOGRAPHY 336 – A COURSE IN

JOURNALISM TYPOGRAPHY

SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: FALL SEMESTER 1967–68

(100)

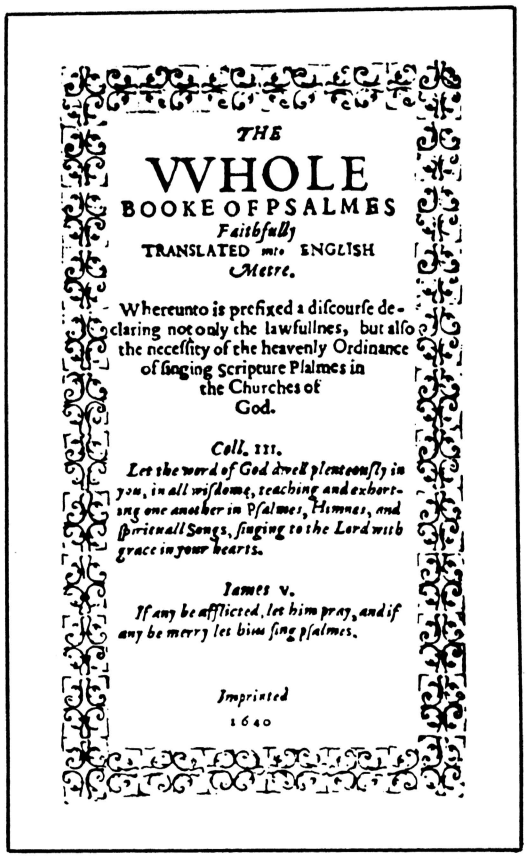
READ THESE INSTRUCTIONS BEFORE BEGINNING THE EXAMINATION

All the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The level of accuracy required in the copyfitting problems, and when measuring and scaling, will be noted in the appropriate questions. Short answers preferable since quality responses, not the amount of copy, are the basis of evaluation. CHECK: Is your name on the front of examination?

1-12. All of these graphic symbols are related either to typography or to journalism. Identify briefly any SIX of these non-verbal images of commmunication.

①		
②		
③		
④		
⑤		
⑥		
⑦		

13-20. Discuss in some detail this publication, as well as the period in the historical development of typography with which it is associated. (The title page shown is greatly reduced.)



THE

VVHOLE

BOOKE OF PSALMES

Faithfully

TRANSLATED into ENGLISH

Metre.

Whereunto is prefixed a diſcourſe declaring not only the lawfullnes, but alſo the neceſſity of the heavenly Ordinance of ſinging Scripture Pſalmes in the Churches of God.

Coll. III.

Let the word of God dwell plenteouſly in you, in all wiſdome, teaching and exhorting one another in Pſalmes, Himnes, and ſpirituall Songs, ſinging to the Lord with grace in your hearts.

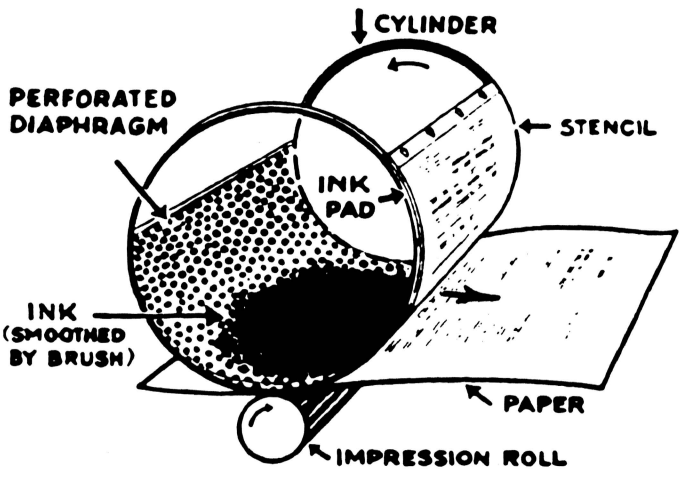
Iames V.

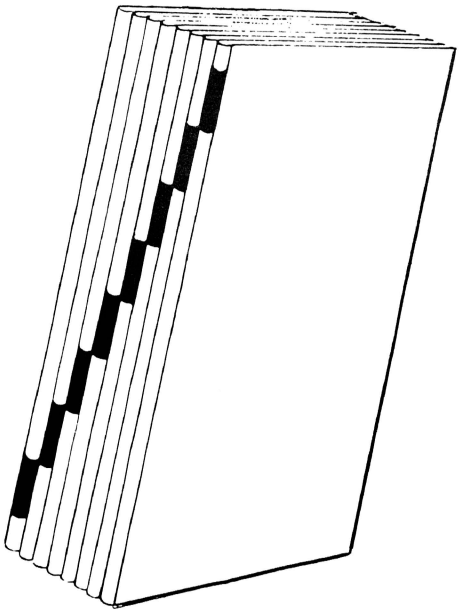
If any be afflicted, let him pray, and if any be merry let him ſing pſalmes.

Imprinted

1640

21-25. Identify and briefly explain this method of duplicating. It belongs to which of the basic processes of reproduction?





26-30. Differentiate between the bindery operations of (a) gathering, and (b) collating. Explain why one of these operations has a relationship to the book diagram as shown left.

31-36. (a)What would you say are the two major typographical criticisms of this layout? And (b)name and describe the basic advertising format that is utilized here.

you are cordially invited

TO THE

OPEN ☆

☆HOUSE

AT OUR *NEW* PLANT,

35th and Capitol Drive

in Springfield Heights

JANUARY 22 4:30 - 7:00 P.M.

37-42. According to Jan Tschichold in his book, Asymmetric Typography, there are only two kinds of typographical layout. Name them, and explain the one exemplified in this title page.

The Alphabet
AND ELEMENTS OF LETTERING

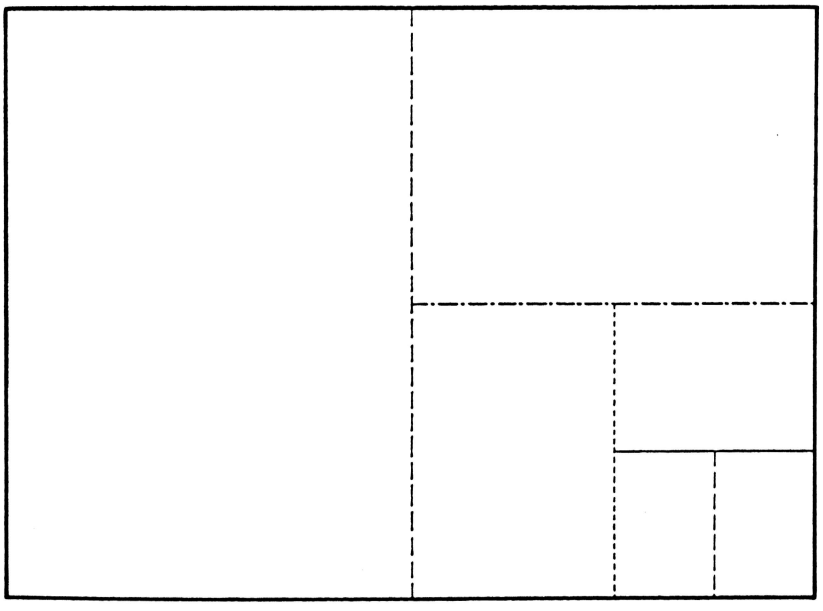
REVISED AND ENLARGED
WITH MANY FULL-PAGE PLATES AND OTHER
ILLUSTRATIONS DRAWN & ARRANGED
BY THE AUTHOR

FREDERIC W. GOUDY
L.H.D., LITT.D.

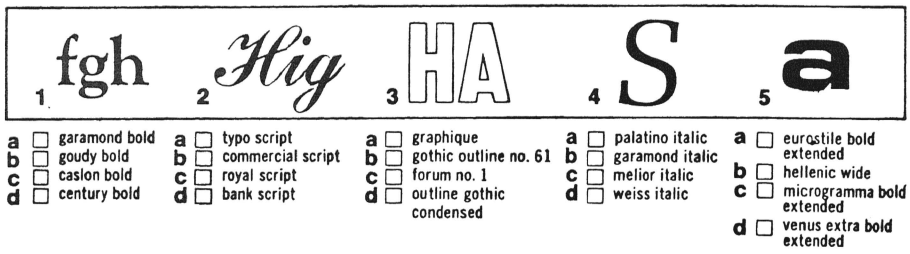


BERKELEY AND LOS ANGELES
UNIVERSITY OF CALIFORNIA PRESS
1952

43-50. The selection of paper stock, and format size, makes proportion a most important principle in magazine layout and design. On this basis, identify and describe this oblong, and write in the name of the sections created if sheet is folded along the dotted lines.



51-60. Many type faces can be identified by the characteristics on a few, or even a single character. Identify any TEN of these by checking the correct square under the example.



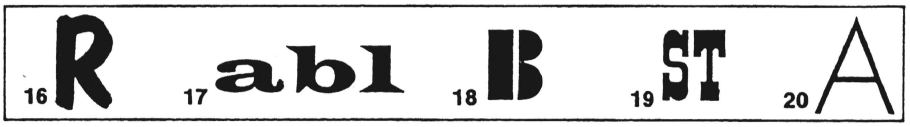
a ☐ garamond bold	a ☐ typo script	a ☐ graphique	a ☐ palatino italic	a ☐ eurostile bold extended
b ☐ goudy bold	b ☐ commercial script	b ☐ gothic outline no. 61	b ☐ garamond italic	b ☐ hellenic wide
c ☐ caslon bold	c ☐ royal script	c ☐ forum no. 1	c ☐ melior italic	c ☐ microgramma bold extended
d ☐ century bold	d ☐ bank script	d ☐ outline gothic condensed	d ☐ weiss italic	d ☐ venus extra bold extended



a ☐ cheltenham bold	a ☐ marble heart	a ☐ garamond open	a ☐ murray hill	a ☐ city medium
b ☐ cooper black	b ☐ orplid	b ☐ de vinne outline	b ☐ liberty	b ☐ advertising grotesk
c ☐ clarendon bold	c ☐ round shade	c ☐ hadriano stone cut	c ☐ bernhard tango	c ☐ tempo heavy
d ☐ egizio bold	d ☐ forum no. 1	d ☐ goudy handtooled	d ☐ stradivarius	d ☐ ad lib



a ☐ homewood	a ☐ thorowgood	a ☐ graphic bold	a ☐ grayda	a ☐ franklin gothic extra cond.
b ☐ lexington	b ☐ normande	b ☐ engravers bold	b ☐ lydian cursive	b ☐ grotesque no. 9
c ☐ sapphire	c ☐ ultra bodoni	c ☐ lucian bold	c ☐ rondo	c ☐ futura bold cond.
d ☐ ornata	d ☐ metropolis bold	d ☐ card mercantile	d ☐ coronet bold	d ☐ alt. gothic no. 2

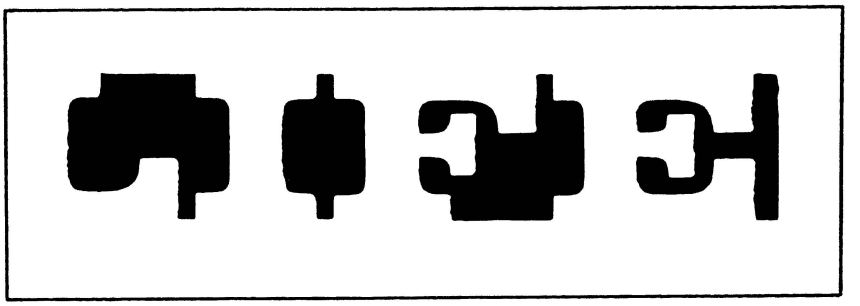


a ☐ dom bold	a ☐ latin wide	a ☐ tea chest	a ☐ trylon	a ☐ lightline gothic
b ☐ flash bold	b ☐ cheltenham bold extended	b ☐ stencil	b ☐ p.t. barnum	b ☐ futura light
c ☐ mistral	c ☐ egyptian bold extended	c ☐ futura black	c ☐ old towne	c ☐ news gothic
d ☐ cartoon bold	d ☐ times bold	d ☐ peignot bold	d ☐ hidalgo	d ☐ standard light



61-65. Give some account of this type face.

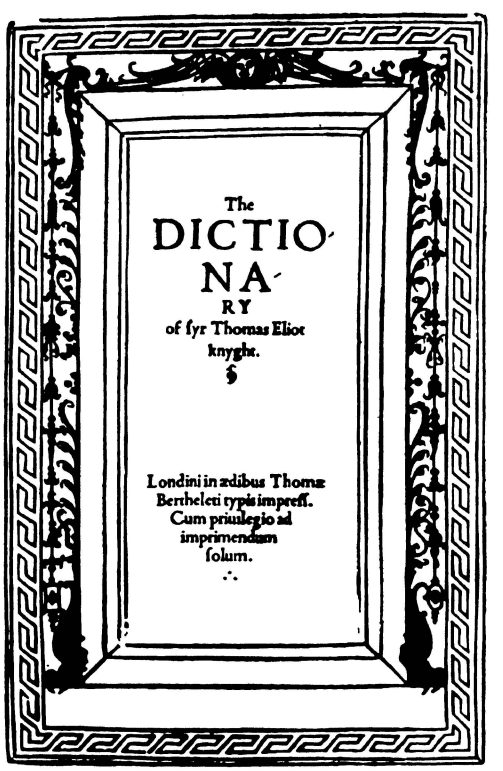
66-70. In typography there is a precept, first discovered by Sandberg, known as the "Inner Principle." Briefly explain this principle, and use it to determine the word printed within the rectangle.



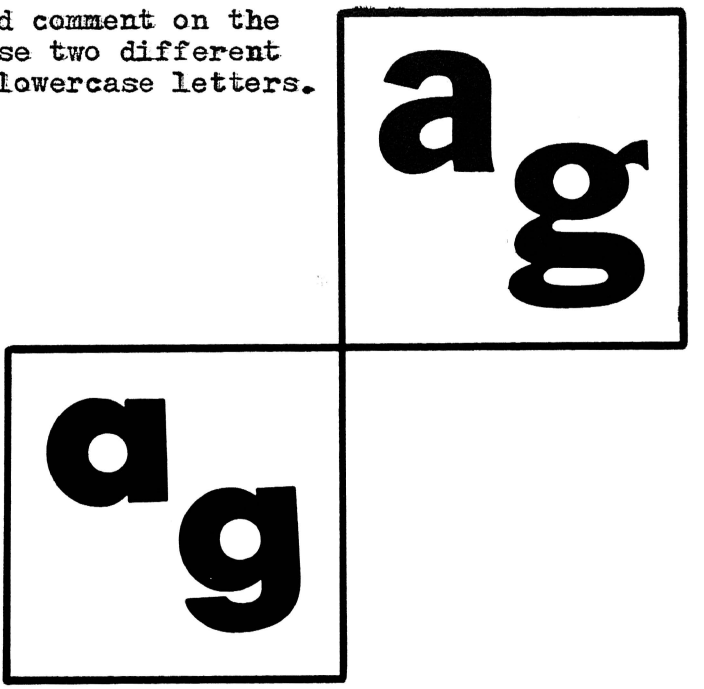
71-78. One of the dictates which has evolved during the development of printing and typography is that of "Form Before Meaning." Discuss in some detail this dictate, and use the appropriate title page below to illustrate major points.

A
DECREE
OF
Starre-Chamber,
CONCERNING
PRINTING,
Made the eleuenth day of July last past. 1637.

¶ Imprinted at London by *Robert Barker*, Printer to the Kings moſt Excellent Maieſtie: And by the Aſſignes of *Iohn Bill.* 1637.

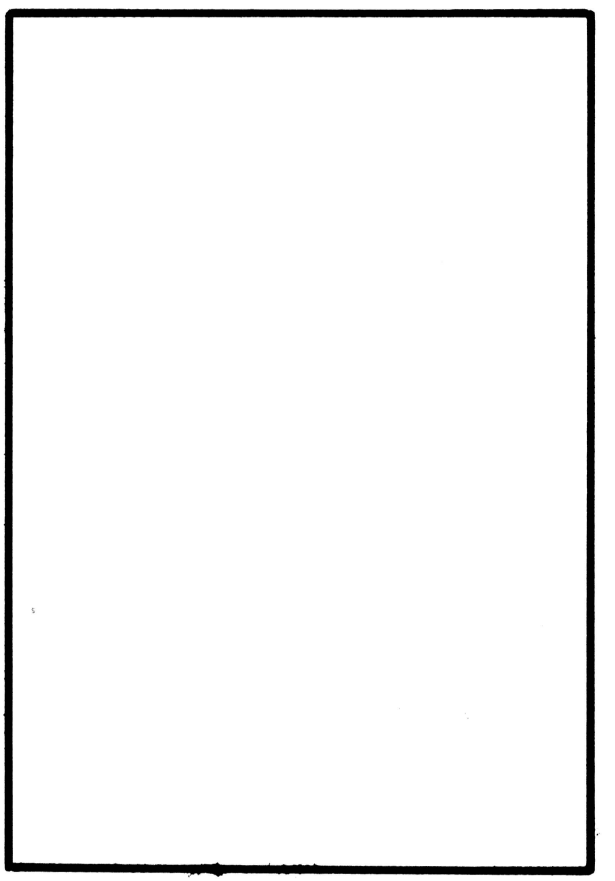


79-84. Discuss and comment on the development of these two different forms of the same lowercase letters.



85-90. The effective division and organization of space is basic to positioning printing surfaces in a particular format. Of the three page division methods listed, indicate which one, and use it to divide the format shown into a number of divisions.

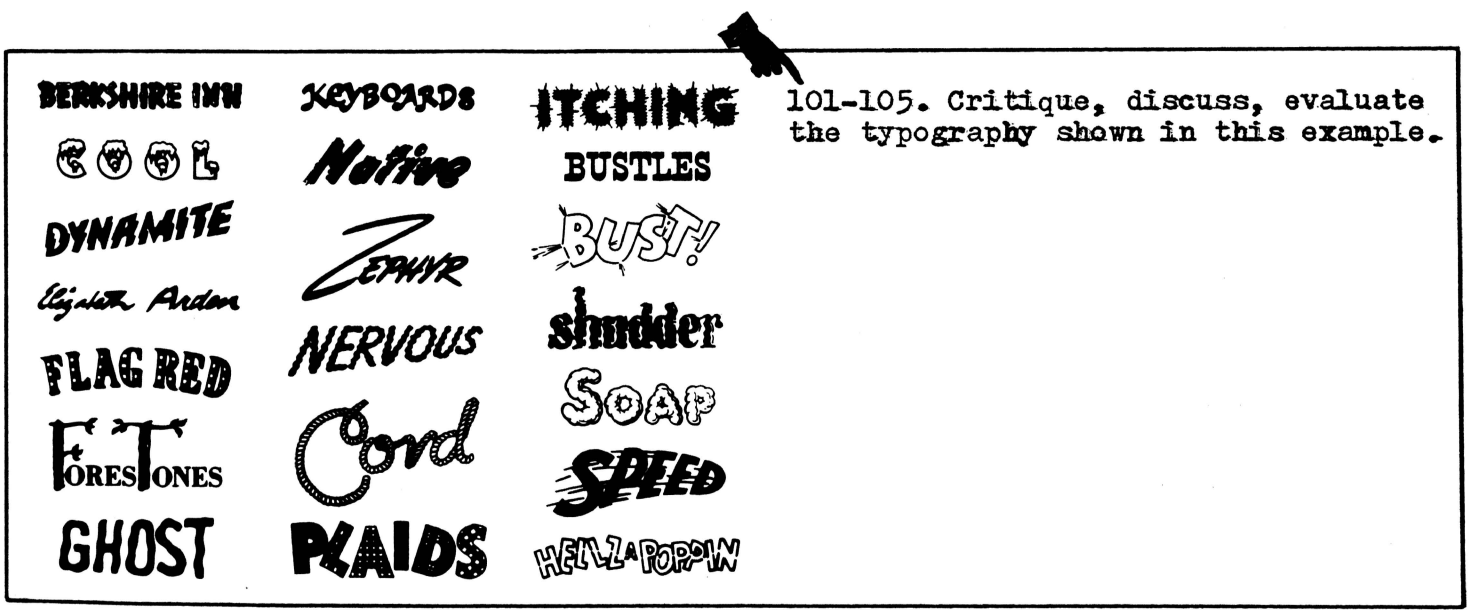
① Loomis method
② Reciprocal technique
③ Lund method



91-97. Identify by family only, any SEVEN of these type faces. Place answer in the appropriate space to the left of the example.

Typography is an art
Typography is an art
Typography is an art
Typography is an art
Typography is an art
Typography is an art
Typography is an art
Typography is an art
Typography is an art
Typography is an art
Typography is an art
Typography is an art

98-100. On the easel at the front of the room are three visual aids of type faces. Each visual aid has a number. By FAMILY only, identify these three type faces.

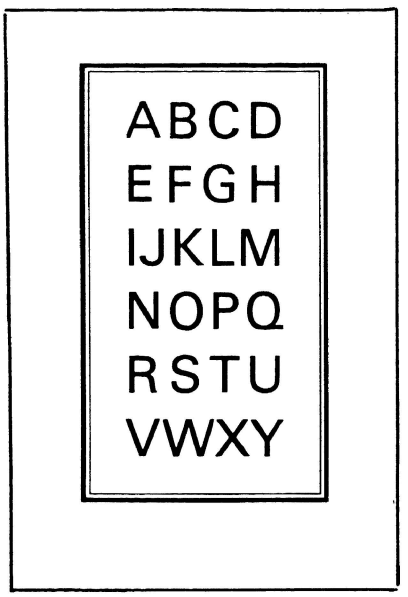


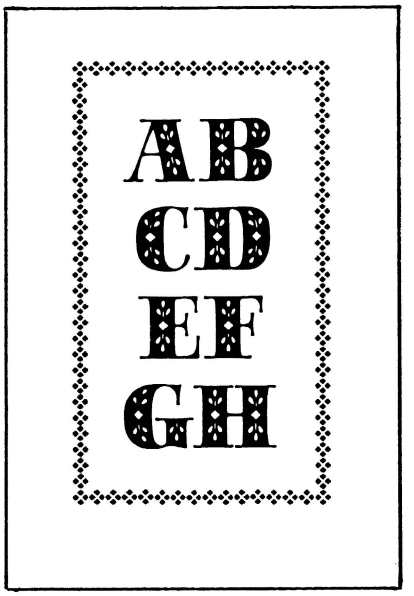
101-105. Critique, discuss, evaluate the typography shown in this example.

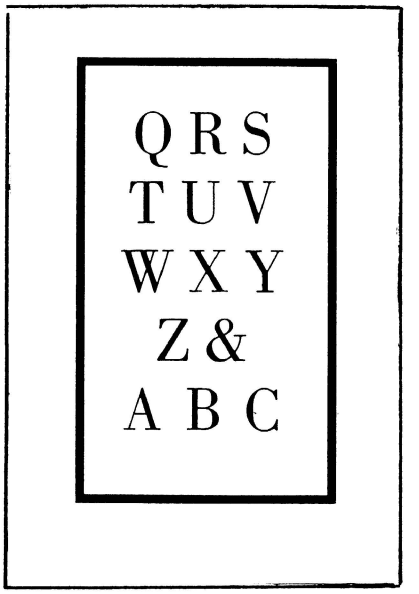
(108)

106-110. Suppose you are a typographer for the Acme Printing Company, and a businessman asks you to design a letterhead. Of all the information that may be needed, what do you think is the first question you should ask in order to do this job?

111-120. On the basis of harmony of elements (in this case type and border) which of these three layouts do you consider as well designed?







121-125. This example of the many ways in which a four-letter word can be set illustrates what basic concept of readability?

epyt	pyte	ypet	tepy
epty	pyet	ypte	tpey
eypt	peyt	yept	tyep
eytp	pety	yetp	teyp
etpy	ptey	ytep	tpye
etyp	ptye	ytpe	type

126-130. This example illustrates what basic concept of readability?

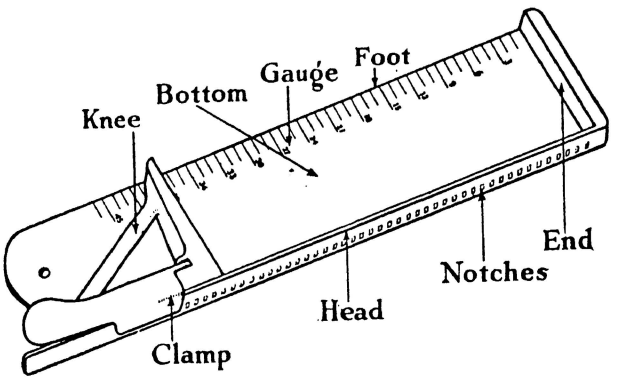
graphic arts and Typography

131-135. What is the term used in lab for this type of photo layout?



136-141. (a)Name and discuss the two periods in the historical development of typography with which these two type examples are associated. And (b) name a prominent printer of each period.

h h



142-146. Use this illustration of a composing stick, and make a list of the first four or five steps in setting type by hand. Be specific. Also, steps must be in the correct sequence.

147-153. In the state of Missouri the cost of a "Square" of composition is one dollar. How much would it cost to have a public notice of 5,600 characters printed only one time in the Columbia Missourian if set solid in 8-point Corona, CPP 2.80, on a 13 pica measure?

PUT ANSWER IN THIS BLOCK

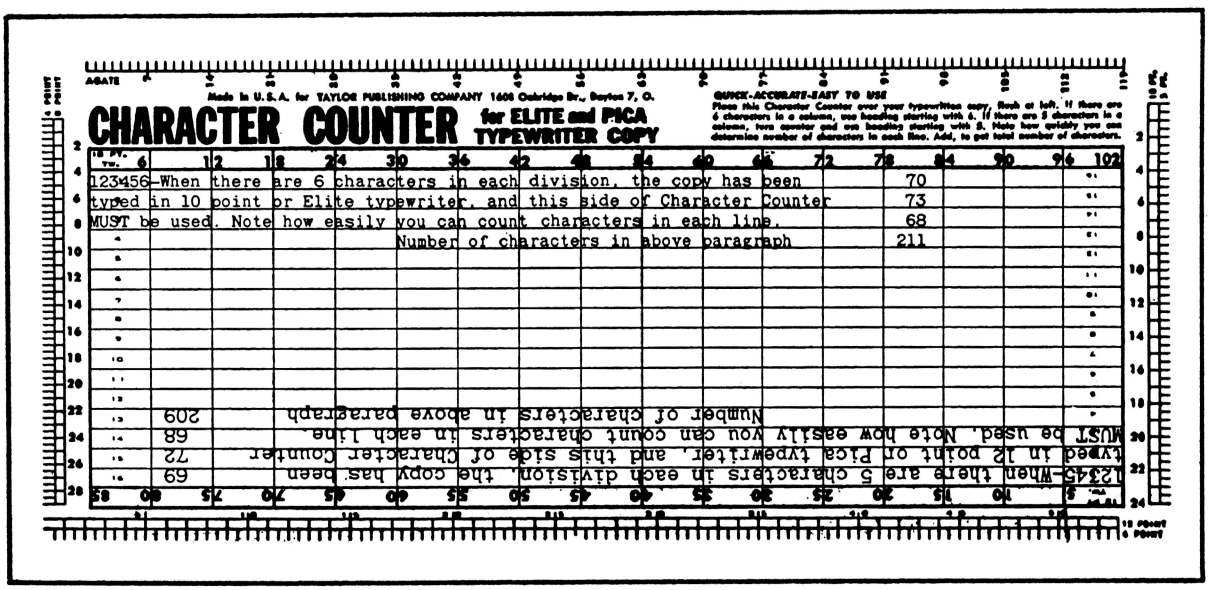
154-158. Four major dimensions may be used to achieve contrast in graphic arts layout. Name the dimensions exemplified in these three examples.

PAPER &
PRINT

PAPER
& PRINT

PAPER &
PRINT

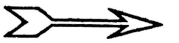
159-161. Explain briefly the use of this tool in copyfitting.



(112)

162-166. An Intertype compositor sets 500 slugs of 6-point Corona on a 6 point body. How many ems has he set if the measure is 15 picas?

PUT ANSWER IN THIS BLOCK

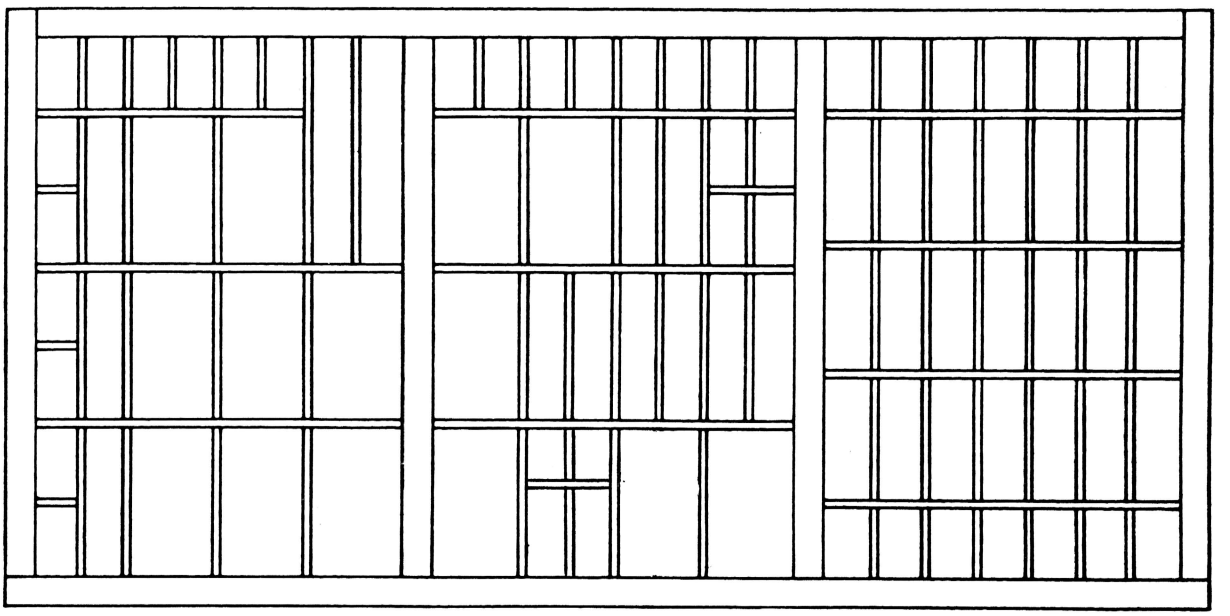


167-176. A ten-page booklet with a type page size of 36X48 has been set in 10-point Caslon oldstyle, CPP 2.50, and leaded two points. If this booklet is reset in 8-point Bodoni Book, CPP 3.0, and leaded one point, how many pages will be required if set on a 20-pica measure with a page depth of 36 picas? Give answer to nearest tenth of a page.

PUT ANSWER IN THIS BLOCK



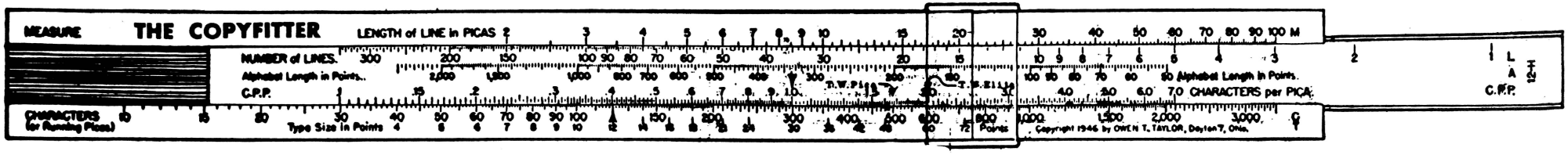
177-180 To a certain extent, the development of the type case has coincided with the evolution of the Roman alphabet used to set the English language into type. Critique, evaluate, and otherwise comment on this type case.

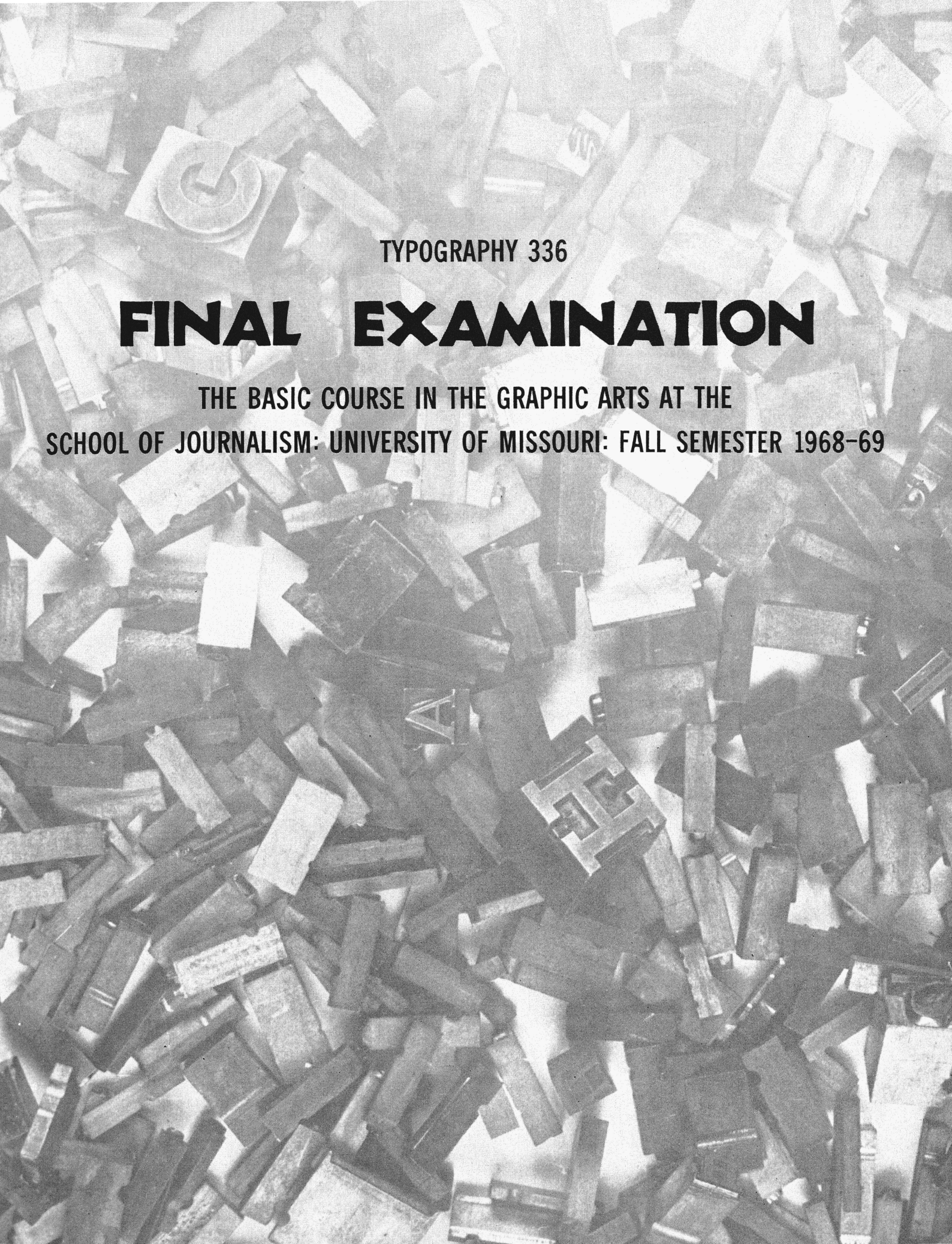


181-190. BONUS QUESTION FOR ANYONE WHO CAN USE THE COPYFITTER SLIDE RULE.

Flip over to the back cover: use the diagram shown, and briefly explain how THE COPYFITTER is used in copyfitting. Refer to the scales as they are setup in the diagram.

THE COPYFITTER





TYPOGRAPHY 336

FINAL EXAMINATION

THE BASIC COURSE IN THE GRAPHIC ARTS AT THE
SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: FALL SEMESTER 1968-69

All the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The level of accuracy required in the copyfitting problems, or when measuring or scaling copy, will be noted in the appropriate questions. Short answers are preferable, since quality responses, not the amount of copy, are the basis of evaluation. PRINT your last name, student and section number, on the front of the examination.

1-6. Select one of the items from this table of advertising graphics, check your selection in the assigned column, and fully identify the item.

TABLE OF ADVERTISING GRAPHICS		
No.	ITEM	Assigned
1	Mortise	
2	Overprint	
3	Reverse	
4	Graphic Symbols	
5	Dropout	
6	EXPRESSIVE TYPOGRAPHY	
7	ALLUSIVE TYPOGRAPHY	
8	Your Choice	
9	Surprint	
10	Screen Tint,	

7-10. Measure any one of these typographical samples and give the correct type size.

Type Type **Type** Type **Type**

11-18. In this table of illustrations, fill-in the correct final size for original number 1, and the correct SOR for original number 3.

TABLE OF ILLUSTRATION DATA

Lab Section	Original Number	Original Size	SOR	Final Size
✓	❶	4X11	118	
	❷			
✓	❸	5X12		11X26½

19-24. There are a few special typographical problems involved when printing reverses. Discuss these problems; mention how to avoid them. (If possible, use the example shown here in the discussion.)



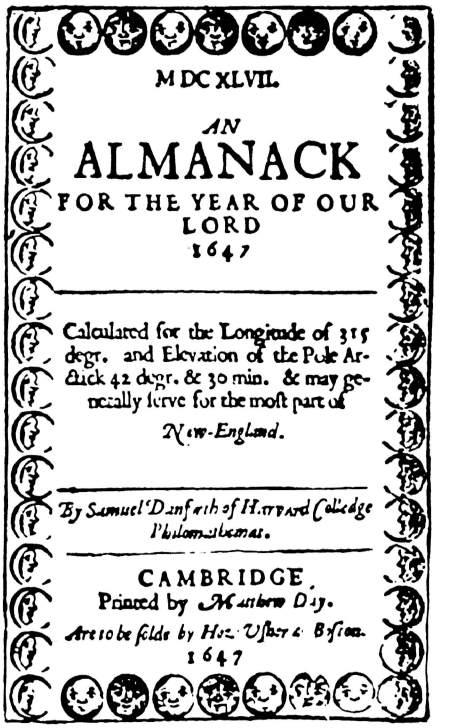
25-33. Identify by family name only, any three of these typefaces.



34-40. Using only this type sample, identify and explain an expedient and workable technique for determining the character per pica count (CPP) of the typeface, other than searching for it in a typefounder's catalogue. .

abcdefghijklmnopqrstu

41-50. The title page shown here was printed during one of the most significant periods in the historical development of typography. Discuss this period in some detail, and if possible, use the design and typography of the title page in your discussion. Give any dates you may recall, and mention at least one well-known printer associated with the period.



MDCXLVII.

AN

ALMANACK

FOR THE YEAR OF OUR LORD

1647

Calculated for the Longitude of 315 degr. and Elevation of the Pole Arctick 42 degr. & 30 min. & may generally serve for the most part of

New-England.

By Samuel Danforth of Harvard Colledge Philomathemat.

CAMBRIDGE,

Printed by Matthew Day.

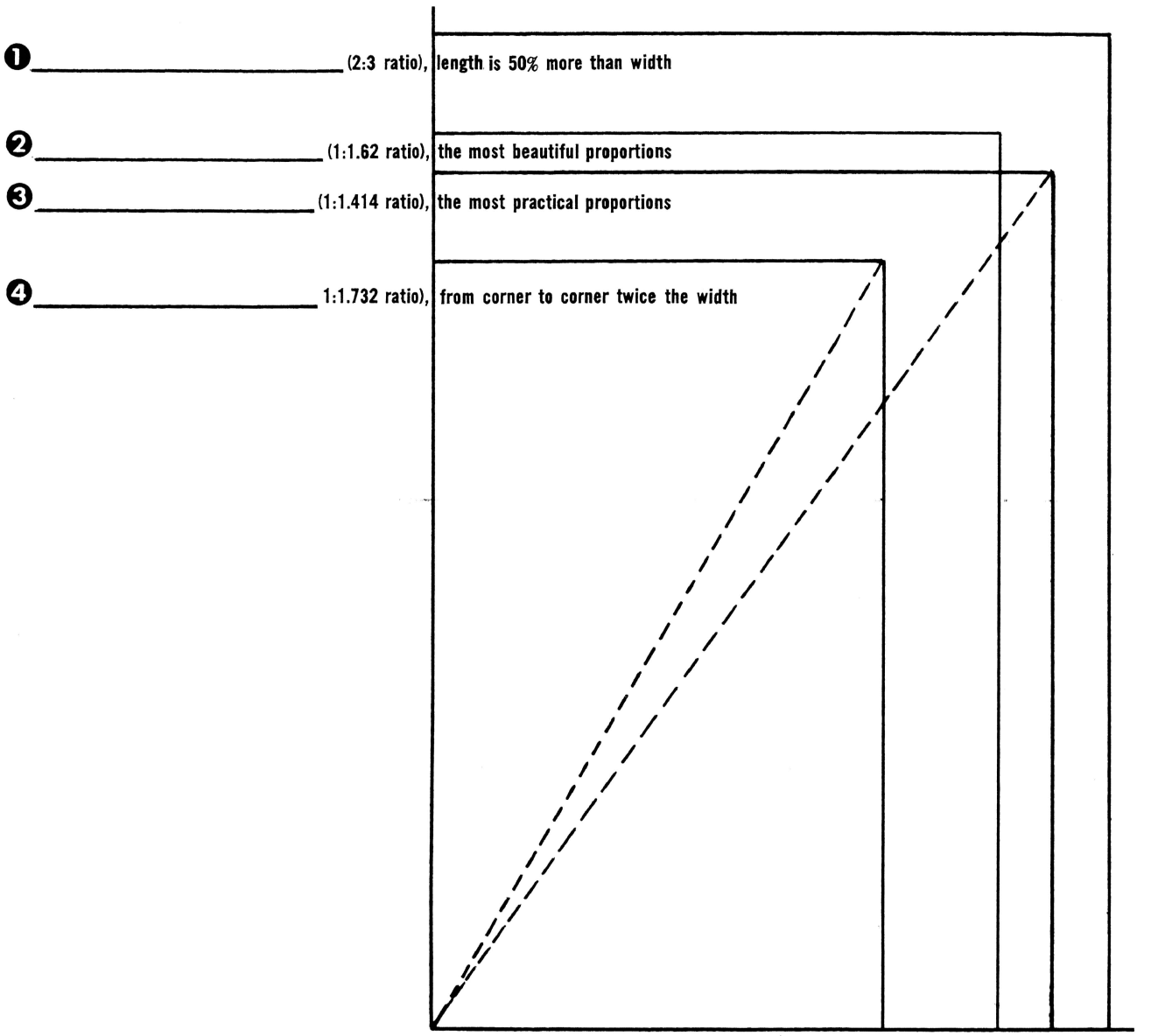
Are to be sold by Hez. Usher at Boston.

1647

51-57. A manuscript of 9,000 characters is to be set into 10-point Caslon Oldstyle, which has a character per pica count of 3.0. How much will it cost to set this manuscript in ten point type if the cost of 1,000 ems is $5?

PUT THE FINAL ANSWER HERE

58-63. In the numbered blank spaces, give the correct name of any three of the oblongs.

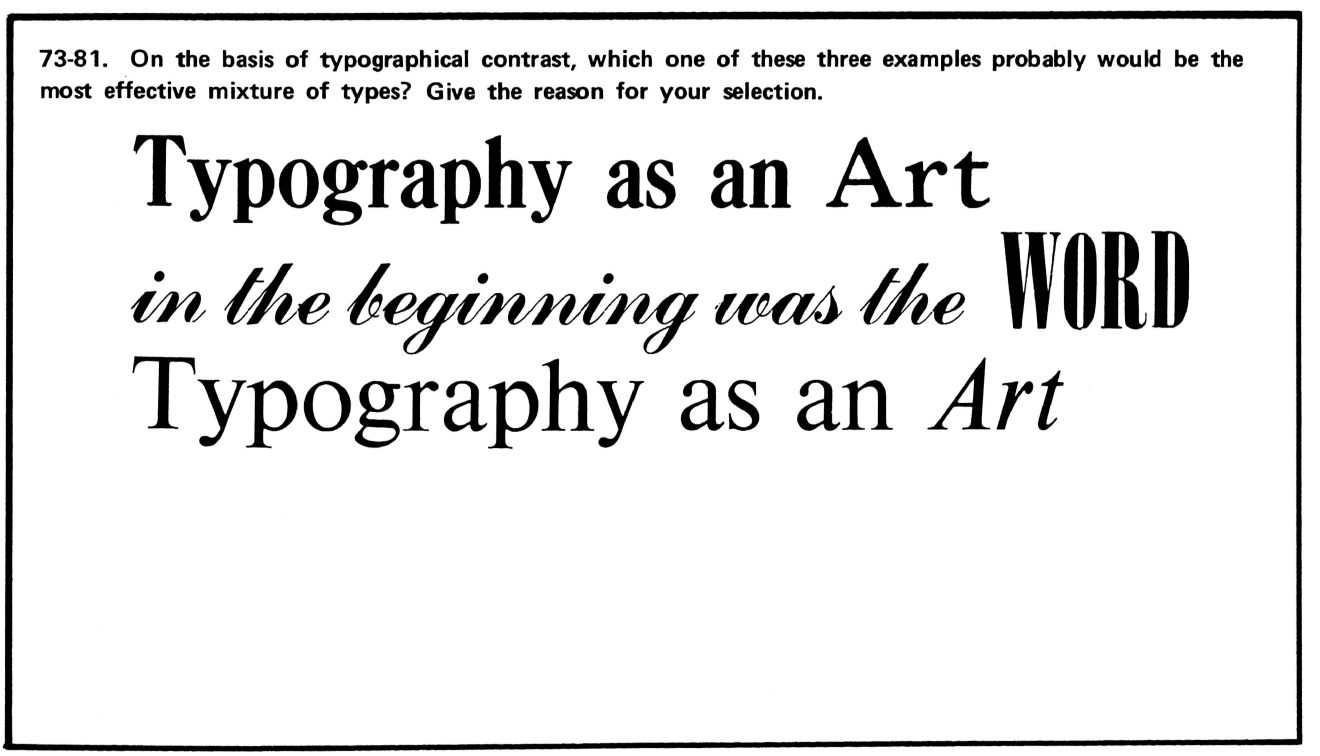




64-67. From these 'clue' letters printed in reverse, give the family name for the typeface.

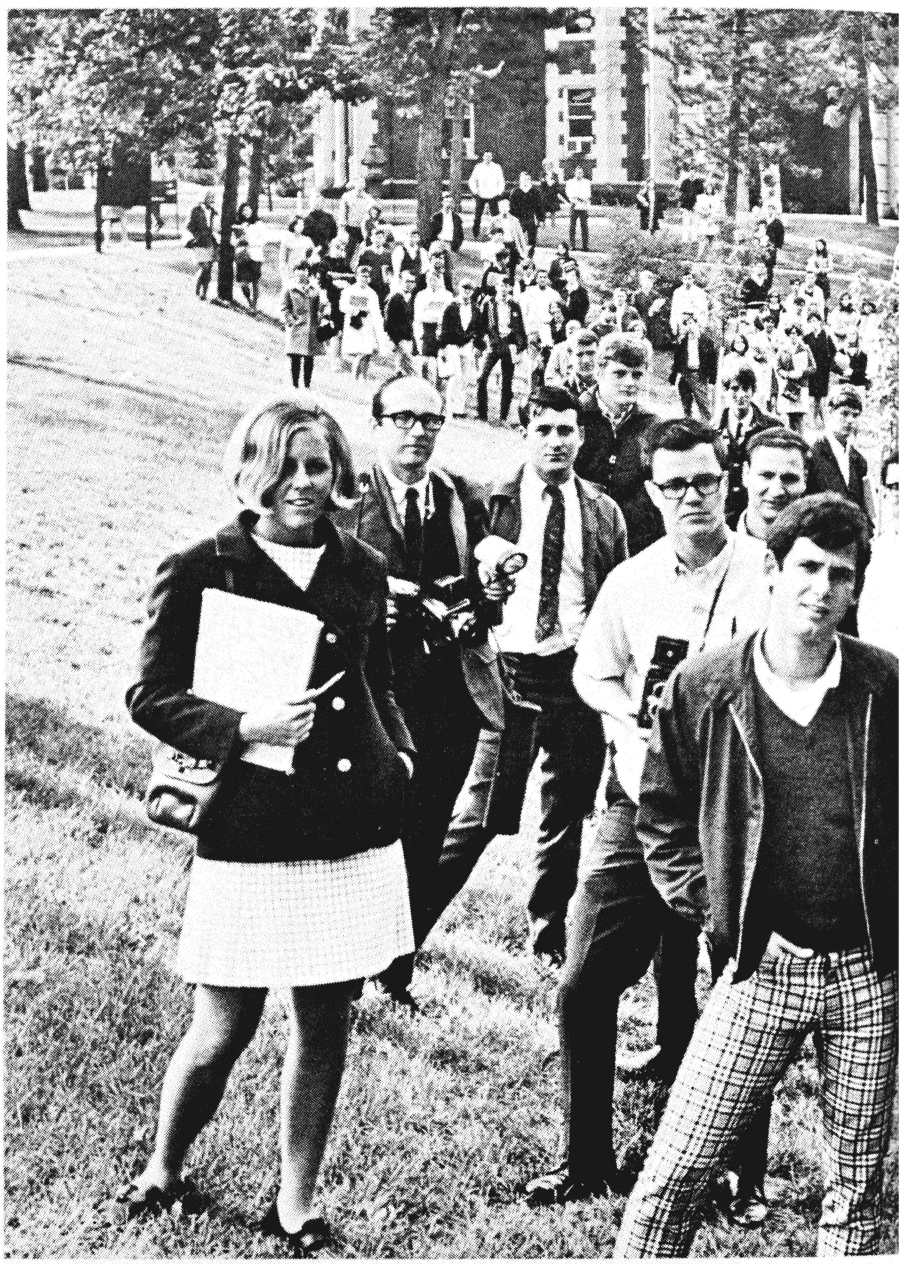
68-72. A recent market survey indicates that a small town in northwest Missouri can support a weekly newspaper. Assuming a circulation of 3,500 in the beginning, give an account of how you would start a weekly in this town. What printing process would you select, and why? Mention the basic items of equipment that would be required and any special problems that might be encountered under these circumstances.

73-81. On the basis of typographical contrast, which one of these three examples probably would be the most effective mixture of types? Give the reason for your selection.



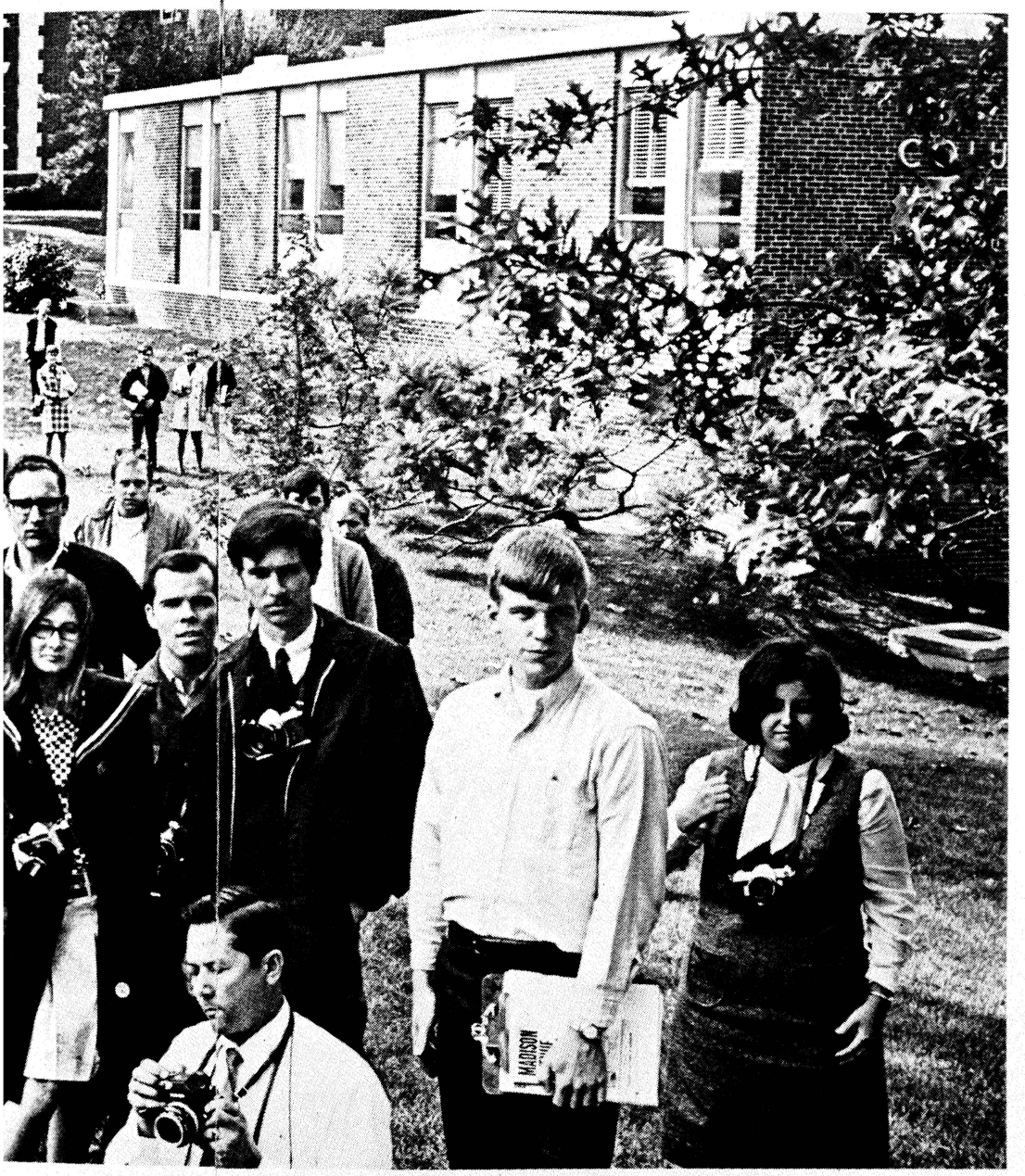
82-91. On the basis of magazine layout and design (not content), give an overall critique of this two-page spread from the February 1969 issue of PACE magazine.

With cameras cocked and notepads ready, University of Missouri journalism students at Columbia, Mo., are on the alert



By Al Kuettner
Photos by Staffan Wennberg

THE MISSOURIANS: will they revolutionize the press?



Journalists. New generation. Eager. Perceptive. Style changers.

They talk of revolutionizing the press and, given the chance, just might do it. They want to be where the action is, but more than that, want to shift the press into a new dimension—beyond objectivity to the why of what's happening.

Students at the University of Missouri School of Journalism, oldest in the world, are enthusiastic disciples of such ideas.

"You ask me why I am choosing this profession," says senior Jerry Schwartz of Memphis, Tenn. "It's quite a bit more than money. I guess the main reason is that I want to get at the truth."

His own basic convictions have been shaped and sharpened through the training that is pounded into every one of the almost 900 students at the famous school.

"I don't care particularly about a great reputation as a writer or about arousing a catharsis over some issue," Schwartz explains. "But if someone sees my byline and says, 'You can depend on this man to tell you the truth,' that would be my greatest pride."

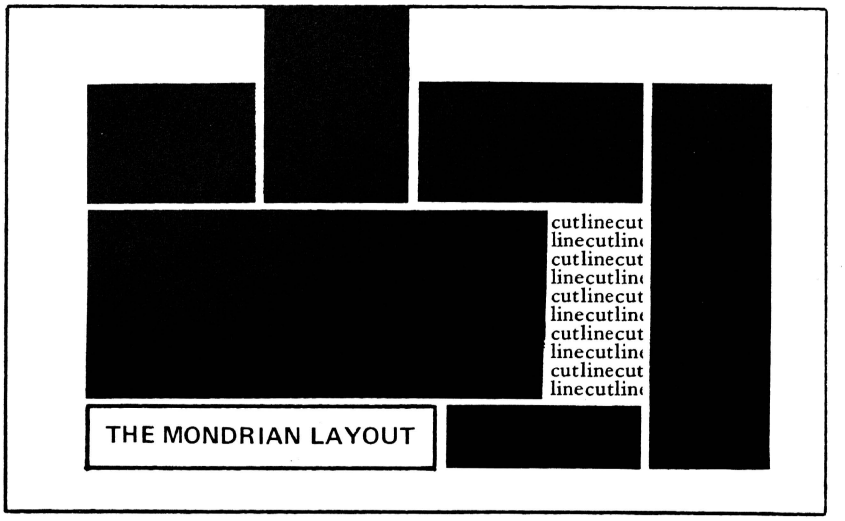
While other students may talk of trivia when they meet after class, Missouri journalism students are more likely to discuss a new kind of press or the changes that need to come in communications. They have specific ideas for a new format and content for a press they believe to be obsolete.

Training the new breed of journalist demanded by this age is one of the most critical jobs of education and the news profession. News of an event—a royal wedding, an assassination, a war—is flashed today almost instantaneously to the ends of the earth. To do this accurately and sensibly as well as quickly, is the job of the journalist. Often the responsibility hangs on the convictions and integrity of one reporter, far from his city room.

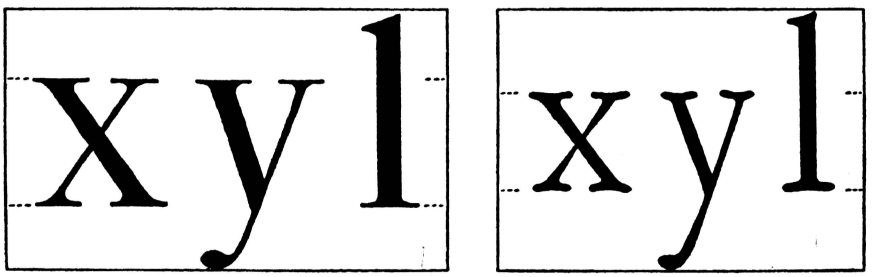
At no time in history has the journalist's job been more significant, or more hazardous. He can do it best only if he has a combination of commitment, an uncommon interest in people and the right kind of training. His report can ruin a man, bring down a government or prolong a war. On the other hand, it can bring about workable solutions to the most distressing problems on city streets or in Asian rice paddies.

CONTINUED

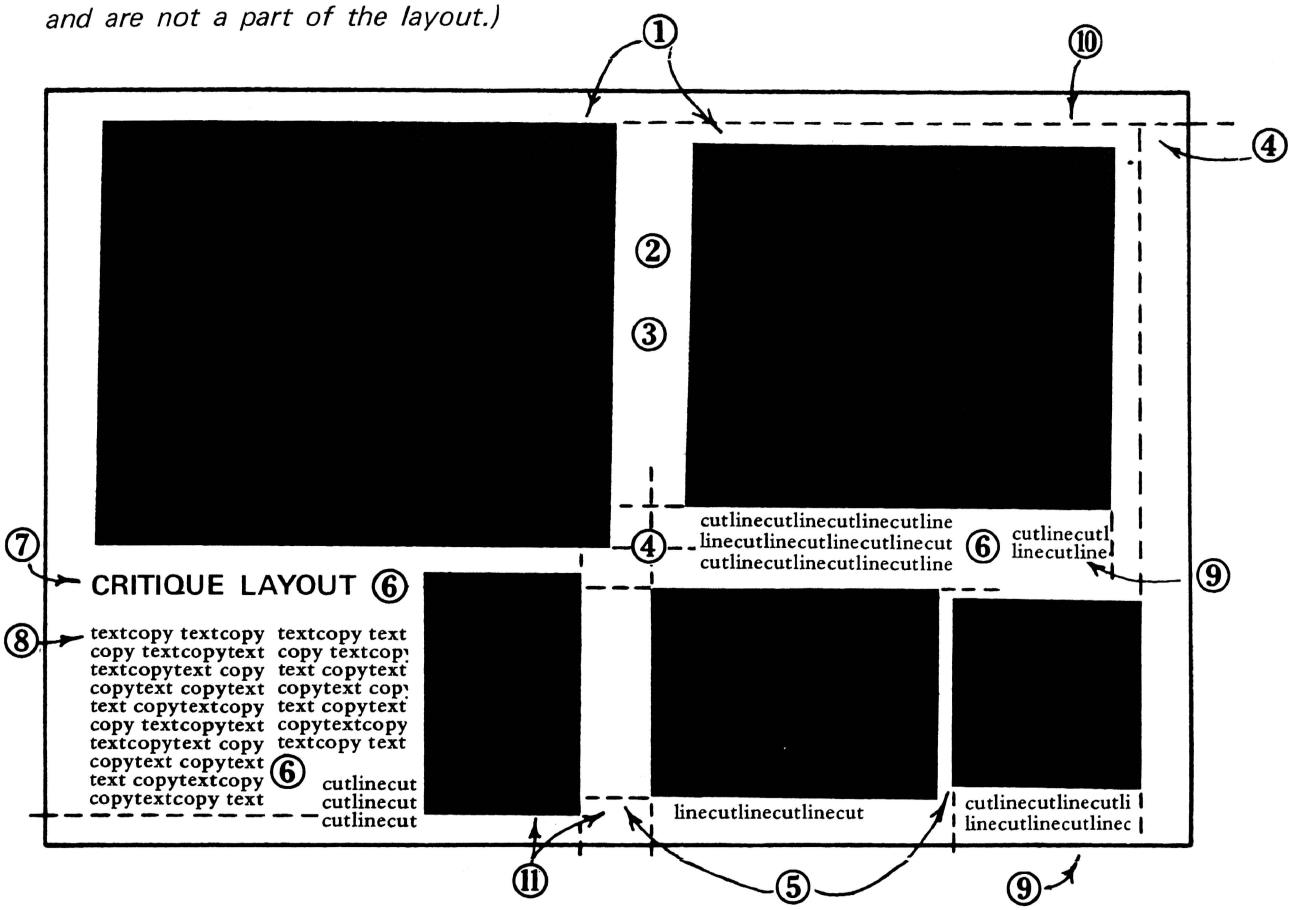
92-99 List four general layout and design characteristics of the Mondrian type of layout. Refer to the diagram, in which the solid rectangles represent illustrations.



100-105. Note that these two Garamond typefaces are the same in point size, but different in thickness. Point out and explain the MAJOR difference in these two typefaces, and mention the effect of this difference if they are used to set type en masse.

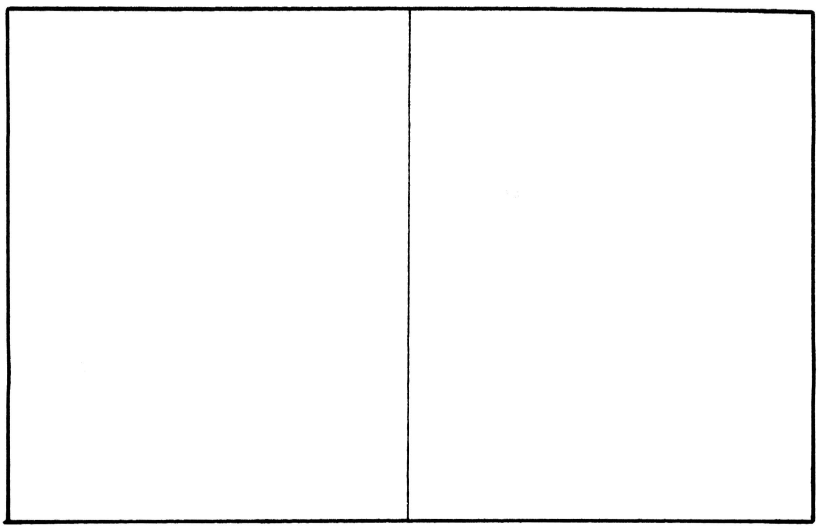


106-120. Give a general critique of this two-page spread, using only the elements, items, and areas which are numbered. (The numbers and dotted lines, of course, are for reference only, and are not a part of the layout.)



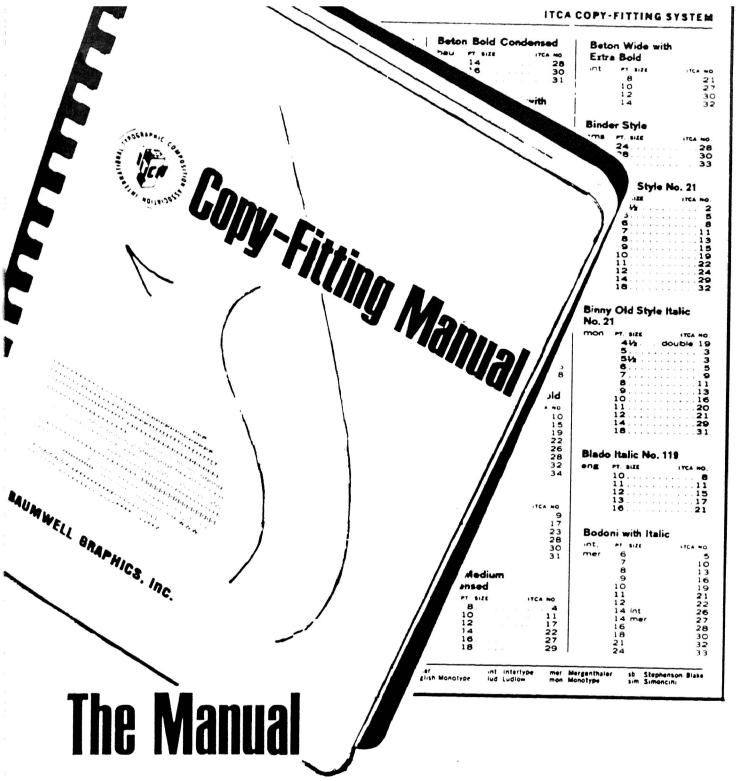
(126)

121-125. Use the format diagram at the right, and indicate graphically the necessary steps to set classical margins for a two-page magazine spread.



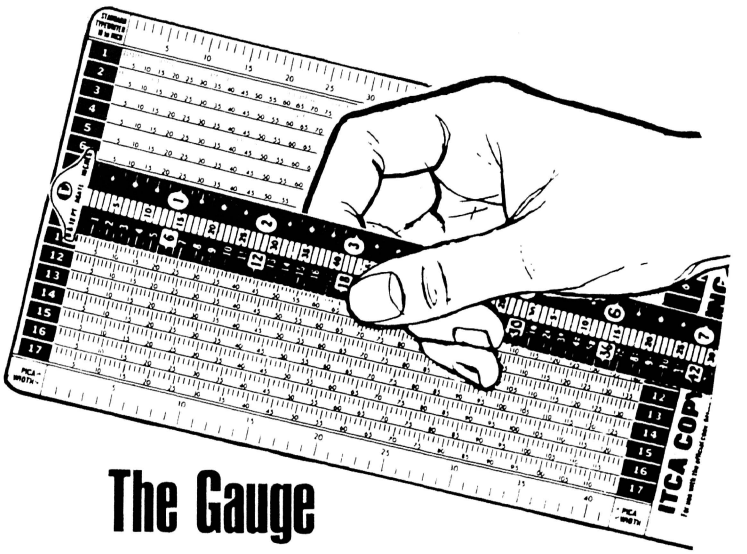
126-133. How many characters are necessary to fill a space on an advertisement which measures 21x49 picas, if set solid in 7-point Caslon Oldstyle type, CPP 3.10?

PUT THE FINAL ANSWER HERE



The Manual

134-143. Describe in detail the International Typographic Association (ITCA) method of copyfitting. Utilize the diagrams. (127)



The Gauge

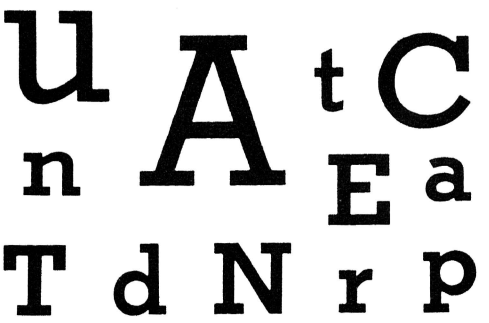
144-147. In the reverse circle below, indicate (1) a gothic letter, and (2) a sans serif letter.



148-150. Identify by family name the typeface shown below in the reverse circle.



(128)



151-155. One of the most significant typographical innovations of the 'Victorian' period is exemplified in the typeface shown at the left. What was this typographical innovation?

160-164. Describe your graphic arts project for this semester. What were some of the decisions that had to be made? What were some problems and how were these problems overcome?

156-159. This lowercase 'g' is a clue letter of a well-known reader typeface. Name the type family to which the letter belongs.



165-172. Give the family name of these four typefaces.

1 abcdefghijklmnopqrstuvwxyz

2 **abcdefghijklmnopqrstuvwxyz**

3 abcdefghijklmnopqrstuvwxyz

4 **abcdefghijklmnopqrstuvwxy**

173-180. A ten-page booklet with a type page size of 20x60 picas has been set solid in 12-point Baskerville, CPP 3.00. How many pages would be needed if the booklet is reset in 10 on 10 Caslon Oldstyle, CPP 2.50, on a type page size of 30x50?

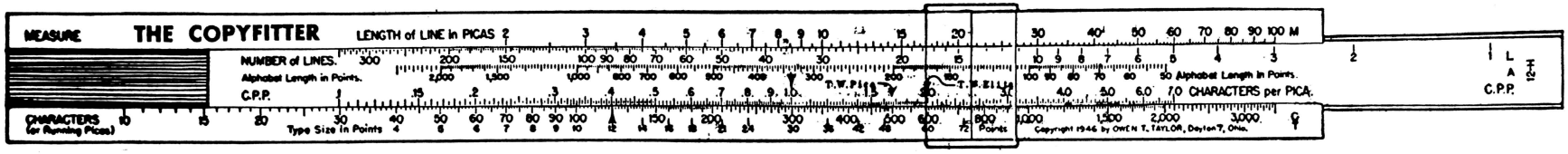
PUT THE FINAL ANSWER HERE

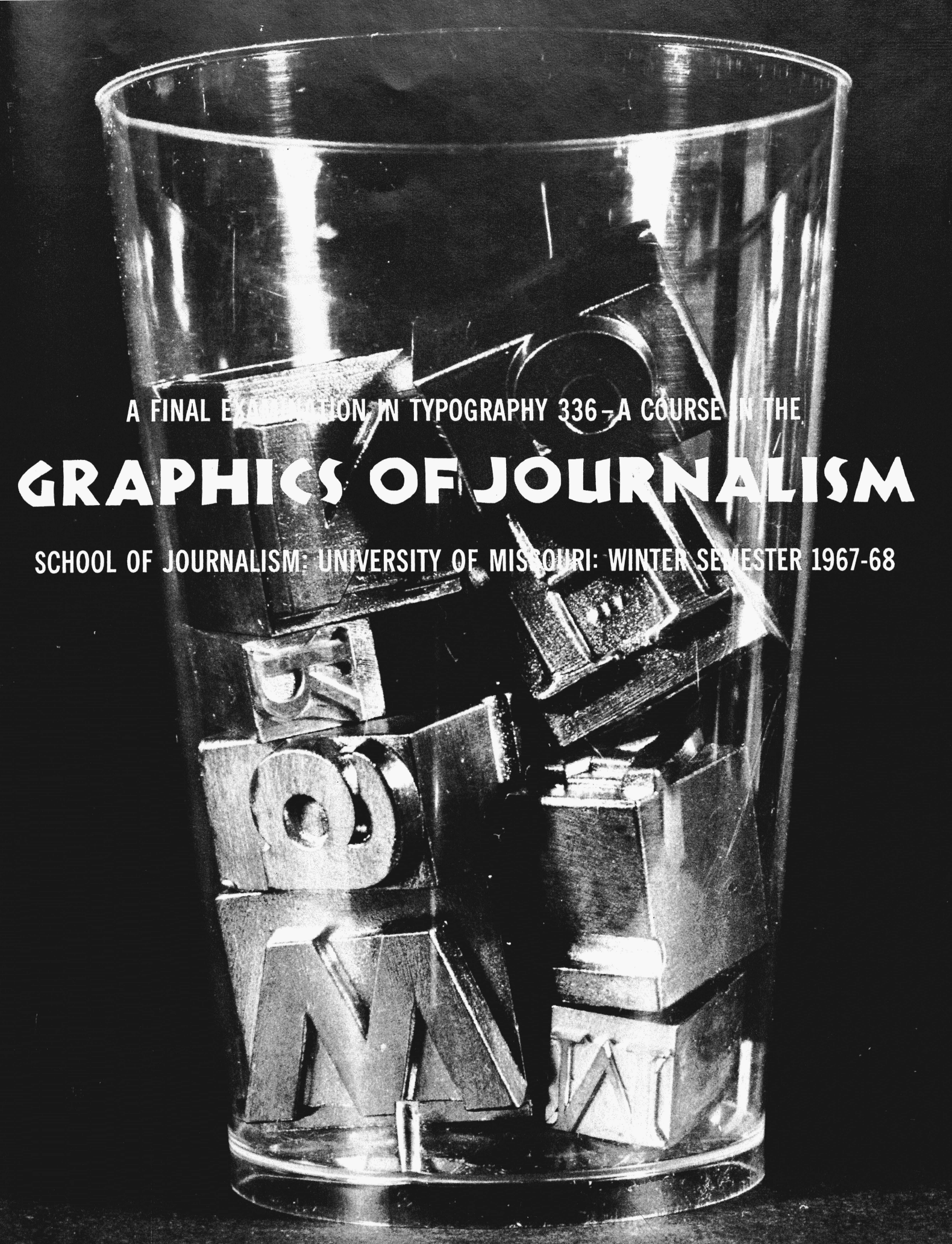


181-190. BONUS QUESTION FOR ANYONE WHO CAN USE THE COPYFITTER SLIDE RULE.

Flip over to the back cover: use the diagram shown and briefly explain how THE COPYFITTER is used in copyfitting. Refer to the scales as they are setup in the diagram.

THE COPYFITTER





A FINAL EXAMINATION IN TYPOGRAPHY 336 – A COURSE IN THE

GRAPHICS OF JOURNALISM

SCHOOL OF JOURNALISM: UNIVERSITY OF MISSOURI: WINTER SEMESTER 1967-68

(132)

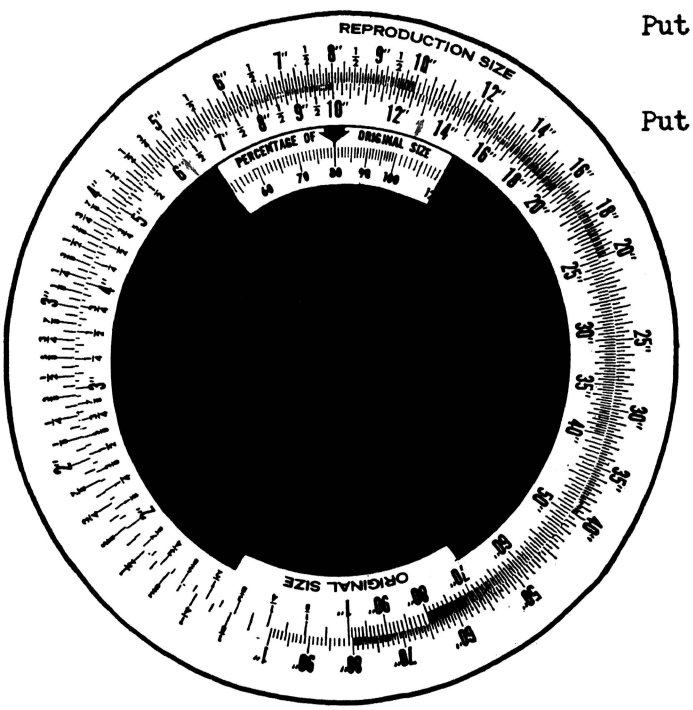
READ THESE INSTRUCTIONS CAREFULLY BEFORE BEGINNING THE ASSIGNMENT

All the questions must be answered in the spaces provided in this booklet. The method of numbering indicates the point value of the questions. The level of accuracy required in the copyfitting problems, or when measuring or scaling copy, will be noted in the appropriate questions. Short answers are preferable, since quality responses not the amount of copy, are the basis of evaluation. PRINT your last name, student and section number in the space provided on the front cover of the examination.

1-6. Answer these two questions concerning the size finder shown below and left:

(a) What is the SOR at which it is set?

(b) At the SOR shown, a $6\frac{1}{4}$X$12\frac{1}{2}$ inch original would become what final size?



Put the answer to (a) here

Put the answer to (b) here

7-11. What is the character per pica count of this typeface?

abcdefghijklmnopqrstuvwxyz

Answer here

12-23. On the basis of format proportion, typographical balance, and layout, evaluate and critique this contemporary book title page.

THE

ELITE PRESS

Great Newspapers of the World

JOHN C. MERRILL

SCHOOL OF JOURNALISM
UNIVERSITY OF MISSOURI

Pitman Publishing Corporation

NEW YORK TORONTO LONDON

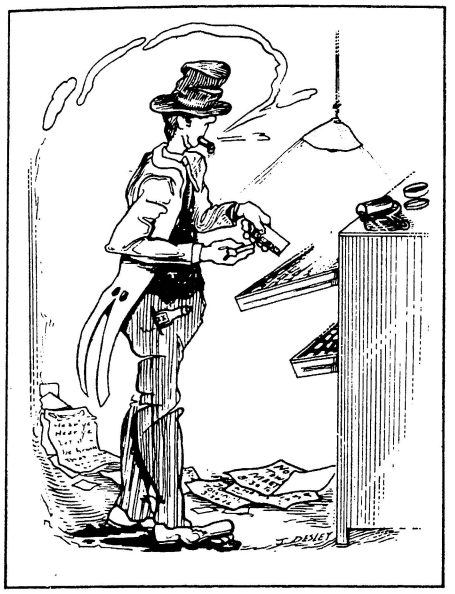
24-28. Assume this line of type is to be justified, but as shown is too short for the measure. Indicate on the line where you would change space, and why.

incorrectly justified were all lines

(134) 29-38. Differentiate between a duotone and a tinted halftone.

39-44. (a) Although this is a 1968 advertisement (below left), the display technique as shown here originated during what historical period in the development of typography? And (b), Describe and give a brief account of this technique of display.





The tramp printer

45-54. In 1894 the rate of payment for a thousand ems of hand composition in the United States ranged from 15¢ to a maximum of 60¢. However, it is said that shortly after the discovery of gold in California, compositors in San Francisco were paid $2.50 for a thousand ems--a rate that was insufficient to keep them on the job and out of the gold fields.

It was the era of the "tramp" printer, and if the one shown here (at left) stayed on the job in San Francisco and in one week set a depth of 250 picas of 10-point type on a 15 pica measure--how much more money would he make than the printer who panned out $10 worth of gold dust in the same length of time?

PUT THE ANSWER HERE

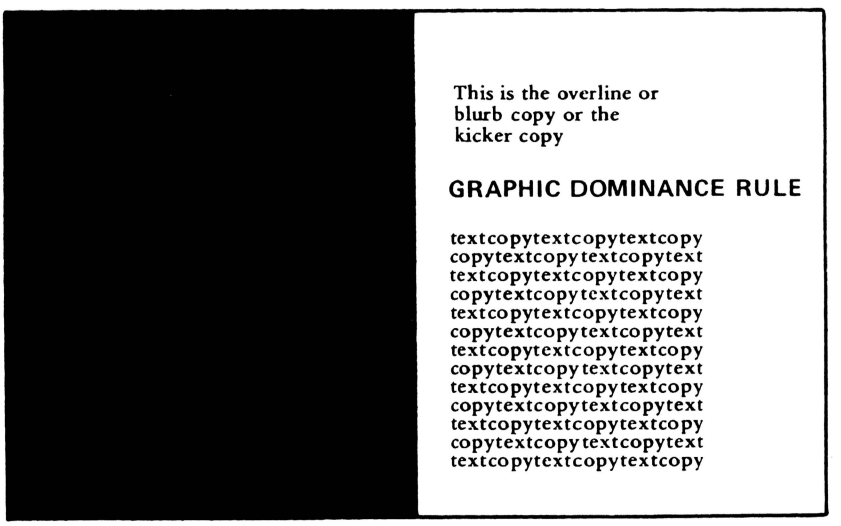
55-60. Name and give a brief account of the two kinds of typographical layout according to Jan Tschichold in his book, Asymmetric Typography.

61-66. Point out in these paragraphs three examples which indicate incorrect composition of type set en masse.

Readibility and legibility factors, as they are related to principles of design, both traditional and contemporary, are examined in some detail. However, "*Typography* 336" is a two semester hour course, designed more as a survey rather than a professional examination into the r e a l m of the science of t y p o g r a p h y.

In a two-hour weekly laboratory, students work on a number of assignments using cold type methods as well as hot metal procedures. The fundamentals of h a n d s e t t p o g r a p h y are emphasized, as well as problems in the mechanics of magazine layout, as they relate to the economics of production.

67-72. What is the rule of Graphic dominance and discuss how the rule was applied in this two-page layout.



73-77. This advertisement was a part of the recent graphic dialogue between Avis and Hertz, the two largest car rental agencies in the United States. Solely on the basis of typographical layout, what is the major criticism of this advertisement?

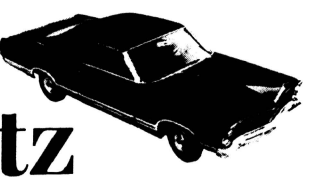
Aha!
You were expecting another get tough with Avis ad.

After being picked at by No. 2 for four years, we got a little irritated.

We felt we had to say something about the things that have been implied about us.

Mostly because these things aren't true. And our people who clean, service, deliver and take reservations wanted the air cleared.

And now that we've gotten the irritation out of our systems, all future advertising will be devoted solely to acquainting you with how reliable, resourceful, helpful and pleasant we are so you'll come in and rent a car from us instead of our dear friends down the street.



Hertz

No. 1 with pleasant new Fords and other good cars.

(138) 78-97. Identify according to family, the ten typefaces on the facing page. Put your answers below in the space opposite the appropriate numbers (2 points each).

1 _____
2 _____
3 _____
4 _____
5 _____
6 _____
7 _____
8 _____
9 _____
0 _____

98-99. What is the term generally applied to this style of type when it is set by hand?

ABCDEFGH

100-107. Give as full an account as possible of the graphic philosophy and typographical influence of the organization that originated this publication (below).

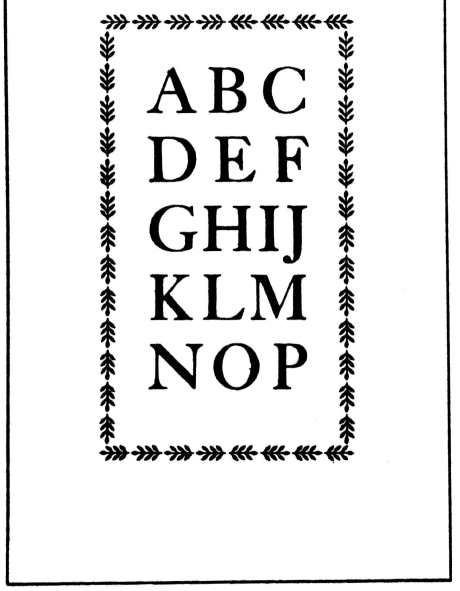


❶	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890
❷	**ABCDEFGHIJKLMNOPQRSTUVWXYZ&** **abcdefghijklmnopqrstuvwxyz 1234567**
❸	ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890
❹	**ABCDEFGHIJKLMNOPQRSTUVWXYZ&** **abcdefghijklmnopqrstuvwxyz 1234567890**
❺	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890
❻	**ABCDEFGHIJKLMNOPQRSTUVWXYZ&** **abcdefghijklmnopqrstuvwxyz 1234567890**
❼	ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890
❽	**ABCDEFGHIJKLMNOPQRSTUVWX** **abcdefghijklmnopqrstuvwxyz 12345**
❾	ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 123456789
⓪	ABCDEFGHIJKLMNOPQRSTUVWX abcdefghijklmnopqrstuvwxyz 1234567890

108-111. In one way or another all these graphic symbols are associated with communications. Select only one, point out and identify it, and give a brief account as to purpose and/or function.

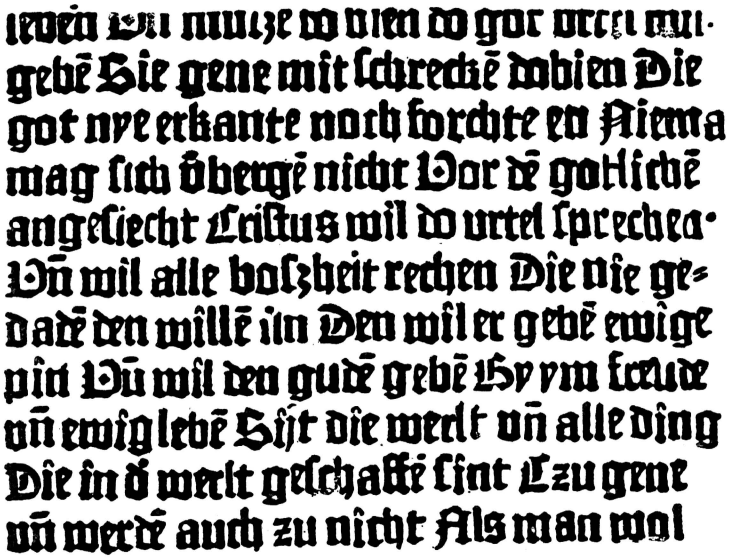


112-120. In the booklet A Typographic Quest, Number Five, the author Carl Dair discusses "The Elements of Harmony" in graphic design and layout. Accordingly, state the reasons why this illustration (at left) would or would not be effectively designed.



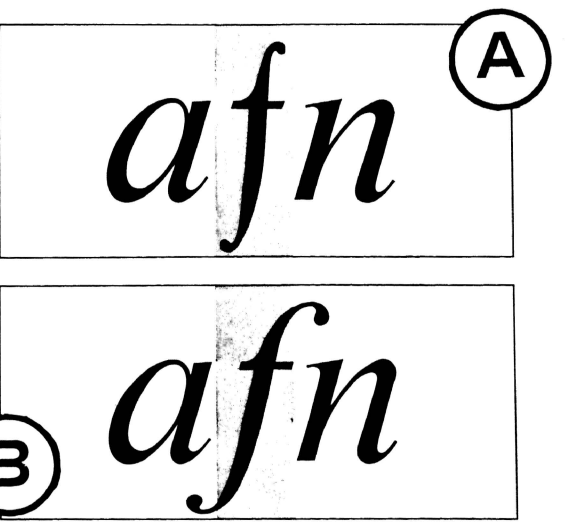
121-127. This is a fragment (below) from the oldest book known to have been printed from movable type. These eleven lines of type are all that remain of a book that has come to be called The World Judgement. And even though printed circa 1442, the type alignment is good and the presswork well executed for the times. (141)

On the basis of this information, give some account of the historical period during which the book was produced.



128-134. From the point of view of graphic design, what does Carl Dair say about "space" in the booklet A Typographic Quest, Number Four?

135-138. Name a typesetting machine which spaces type similar to that shown in diagram A, as well as that shown in diagram B. And what is the term for the spacing technique as shown in diagram B?



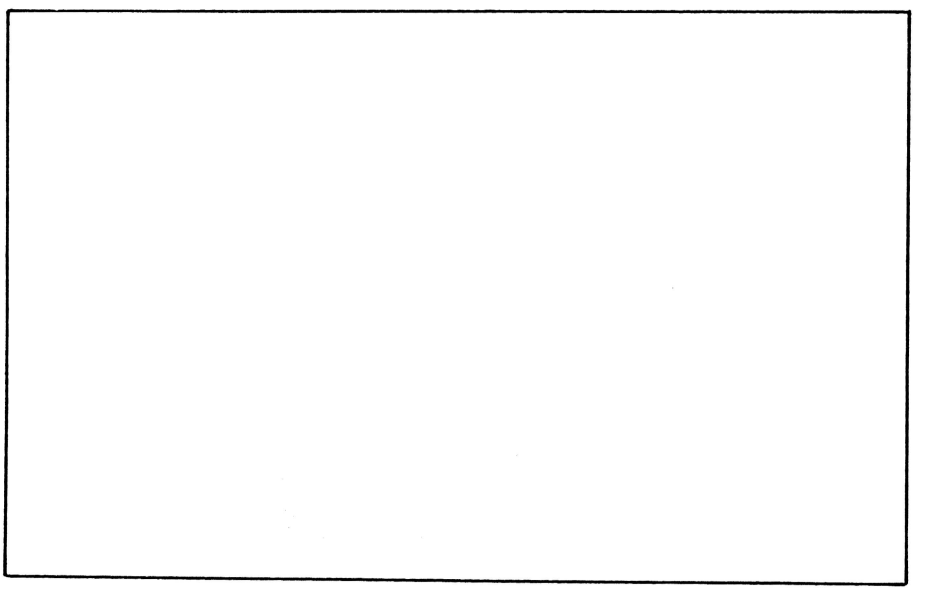
(142)

139-144. Identify, and point out on the appropriate letter below, three of the basic structural differences between the modern and the oldstyle letter form.

h h

h h

145-150. (A) Assume the rectangle below is an illustration that must be reduced to a width of 19 picas. Without the use of a proportional scale, demonstrate on the rectangle (include written step by step commentary) how this can be accomplished. And (B), What is the depth in picas when width is reduced to 19 picas?



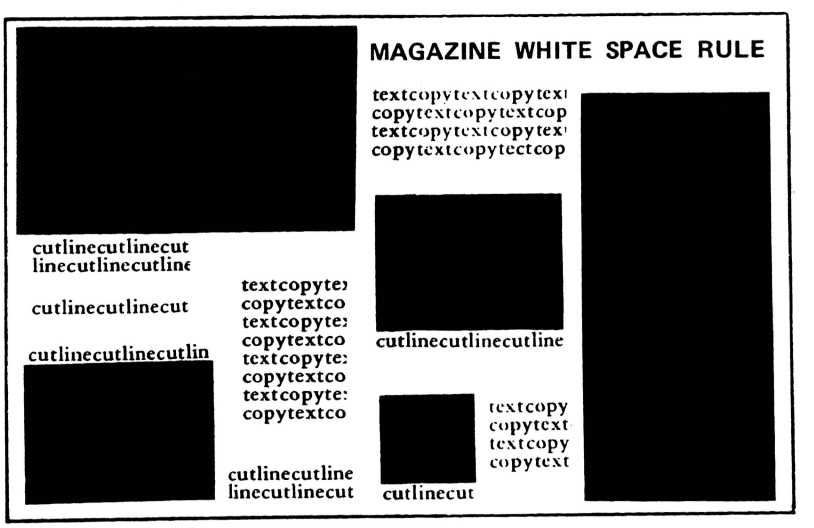


151-158. In September of 1853, Samuel Langhorne Clemens went to New York to work as a typesetter in the printing office of John A. Gray & Green at 97 Cliff Street. The going rate at the time was 25¢ for a thousand ems of handset type.

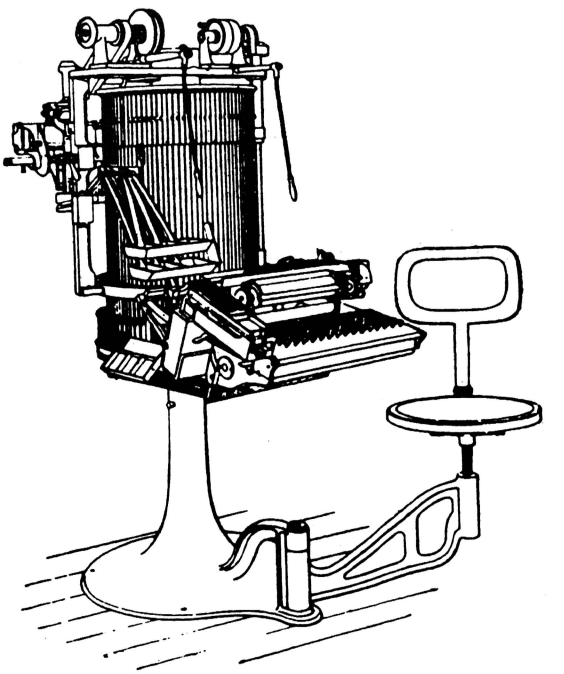
How much money would be coming to Clemens if in one day he set enough Brevier (8 point) type to fill a space 36X120 picas?

PUT THE ANSWER HERE

159-164. Explain the 'white space' rule of magazine layout, and on the basis of the rule, give a critique of this double-spread.



165-174. In 1869 Joseph Thorne received a US patent for a machine typesetter known as the Simplex (shown at right), which composed but did not justify foundry type. The operator justified manually with spacing material stored in bowls on the front of the machine. The speed of the Simplex was 1,800 ems of Long Primer (10 point) type an hour. The machine sold for $2,000 and by 1903 there were more than 500 in use in the United States.



1 How long would it take to set on the Simplex a small ten-page pamphlet with a type page size of 25X30 picas, solid in 10 point, CPP 2.50?

2 How much would it cost to set this pamphlet at 90¢ per thousand ems?

PUT HOW LONG IT WILL TAKE HERE

PUT HOW MUCH IT WILL COST HERE

175-180. On the TYPOGRAF below answer the following questions (note that the 30 type characters are in numbered blocks):

(1) Identify by number a gothic letterform

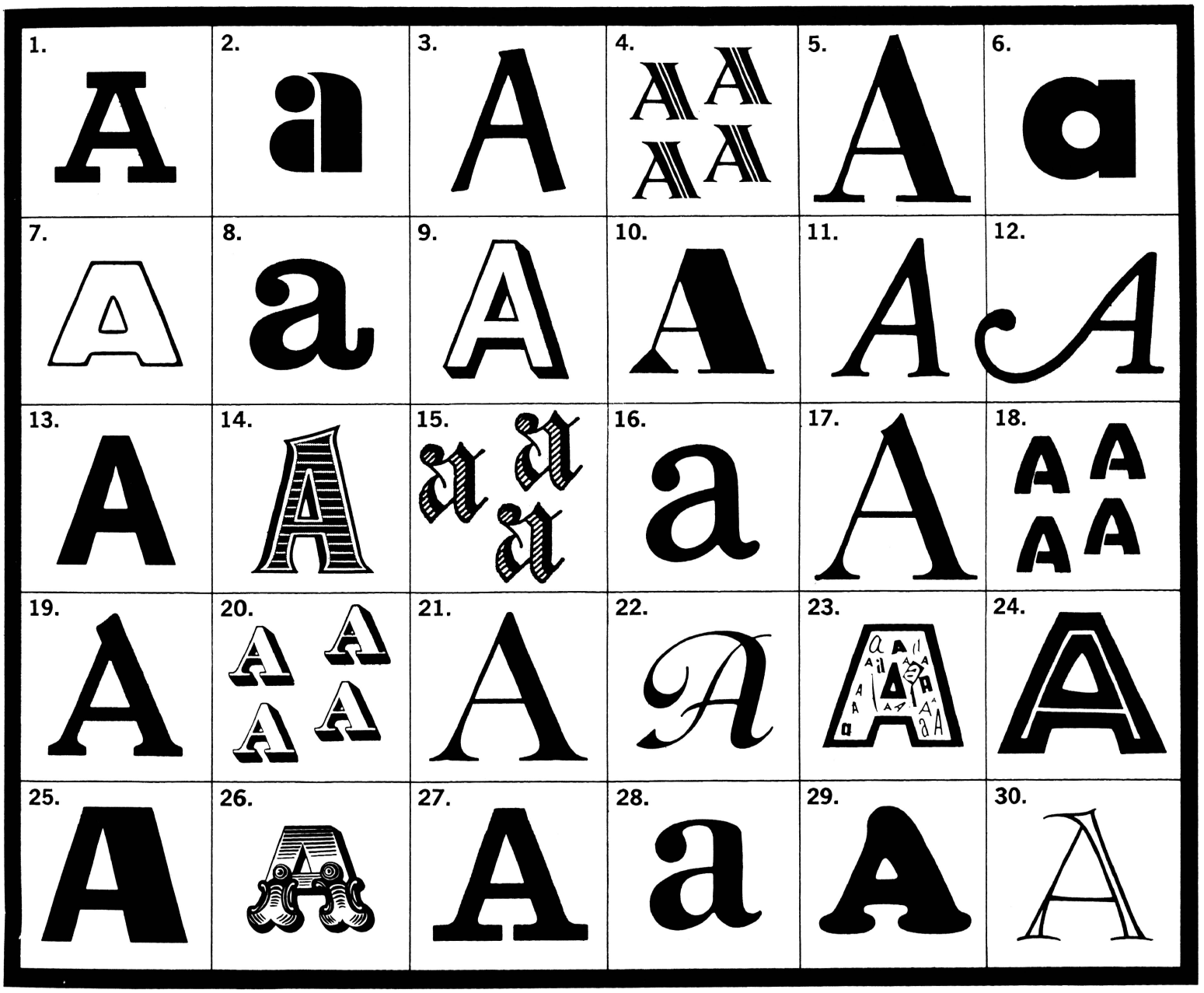
(2) Identify by family the typeface in block 4

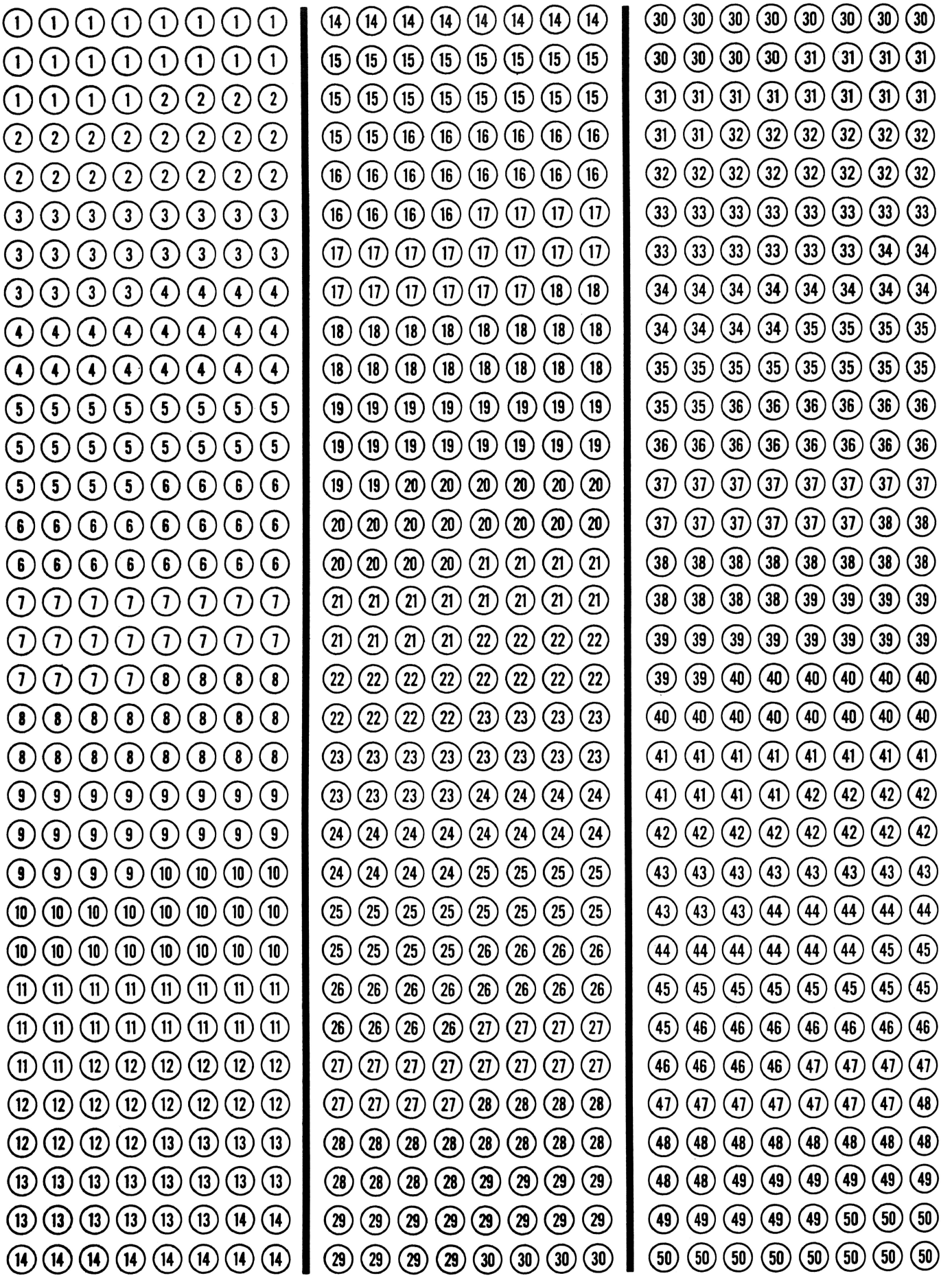
(3) Identify by number a sans serif typeface

(4) Identify by family the typeface in block 20

(5) Identify by number the typeface FUTURA BLACK

(6) Identify by number a swash type character

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SELECTED LIST OF TRADE JOURNALS AND ORGANIZATIONS

Advertising Age
740 North Rush Street
Chicago, Illinois 60611

Art Direction
19 West 44th Street
New York, New York 10036

Art Education
1201 Sixteenth Street
Washington, D.C. 20036

Audiovisual Instruction
1201 Sixteenth Street
Washington, D.C. 20036

Book Production Magazine
34 North Crystal Street
East Stroudsburg, Pa. 18301

CA Magazine
3975 East Bayshore
Palo Alto, California 94303

Editor & Publisher
850 Third Avenue
New York, New York 10022

Engineering Graphics
25 West 45th Street
New York, New York 10036

Graphic Arts Buyer
Two North Riverside Plaza
Chicago, Illinois 60606

Graphic Arts Monthly
7373 North Lincoln Ave.
Chicago, Illinois 60646

Graphic Arts Progress
65 Plymouth Ave. South
Rochester, New York 14608

Graphic Arts Review
Four North 11th St.
Philadelphia, Pa. 19107

Graphic Purchasing
1605 N. Cahuenga Blvd.
Los Angeles, California 90028

Gravure Magazine
61 Hilton Avenue
Garden City, New York 11534

In-Plant Printer
200 Madison Avenue
New York, New York 10016

Inland Printer
300 West Adams Street
Chicago, Illinois 60606

Lithopinion
113 University Place
New York, New York 10003

Media Scope
750 Third Avenue
New York, New York 10017

Modern Lithography
Four 2nd Avenue
Denville, New Jersey 07834

Offset Newspaper Production
1605 N. Cahuenga Blvd.
Los Angeles, California 90028

Paper Trade Journal
49 West 45th Street
New York, New York 10036

Photolith
732 Mt. Moriah Road
Memphis, Tennessee 38117

Photo Methods for Industry
33 West 60th Street
New York, New York 10023

Print
527 Madison Avenue
New York, New York 10022

Printers' Digest
2335 Central Avenue
Minneapolis, Minnesota 55818

Printers' Ink
501 Madison Avenue
New York, New York 10022

Printing Impressions
134 North 13th Street
Philadelphia, Pa. 19107

Printing News
468 Park Avenue S.
New York, New York 10016

Printing Production
1213 West 3rd Street
Cleveland, Ohio 44113

Publishers' Weekly
1180 Avenue of Americas
New York, New York 10036

Pulp & Paper Magazine
370 Lexington Avenue
New York, New York 10017

Reproductions Review
393 Seventh Avenue
New York, New York 10001

Reprographics
200 Madison Avenue
New York, New York 10016

School Product News
812 Huron Road
Cleveland, Ohio 44115

Screen Process
407 Gilbert Avenue
Cincinnati, Ohio 45202

Western Printer & Lithographer
1605 N. Cahuenga Blvd.
Los Angeles, California 90028

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