



Answer Key : Introduction

- 1 **(p. 9)** Visual communication initially took place through pictograms, which use an image to represent an object, and ideograms, which convey more complex meanings such as actions.
- 2 **(p. 9)** calligraphically or by woodblock prints
- 3 **(p. 9)** c. letterpress
- 4 **(p. 9)** led to increased literacy; because method was quicker and more economical more people were given access to the written word
- 5 **(p. 9)** digital technologies



Answer Key : Chapter 1

- 1 **(p. 22)** serif, ascender, descender, counter, bar and stem
- 2 **(p. 23 and p. 203)** serif typefaces - based on Roman incised lettering, which features small strokes at the end of letterforms
sans serif typefaces - do not have the small strokes at the end of the letterforms ('sans' means 'without')
- 3 **(p. 23 and p. 203)** one which has a large slab rather than a stroke at the ends of the letterform
- 4 **(p. 23)** Headline/display typefaces are usually intended to draw attention to isolated words, phrases or short sentences.
- 5 **(p. 24)** handwriting or calligraphy
- 6 **(p. 28)** genre of text it is to be used for; whether it is to be used on its own or combined with others; what size it will be; whether it is for body text or headlines; whether it is to appear in print or on screen; what 'personality' it needs to convey; alphabet used
- 7 **(p. 31)** Typefaces which have been designed with a range of variations on the basic or standard design are referred to as families.
- 8 **(p. 32)** an extended set of characters required for various specialist purposes e.g. ligatures for joining certain neighbouring letterforms, foreign-language glyphs such as German umlauts and French cedillas, small caps
- 9 **(p. 35)** False, 1 inch (25.4 mm)
- 10 **(p. 37 and p. 203)** the distance from the top of a lowercase 'x' to its base
- 11 **(p. 37 and p. 202)** the invisible line that type sits on; used to define the distance between two lines of text
- 12 **(p. 39)** d. counterform



Answer Key : Chapter 2

- 1 **(p. 44 and 203)** legibility – defines whether characters or groups of characters are understandable and may be easily distinguished
readability – indicates how easy it is to read or understand a section of text
- 2 **(p. 46)** because upper-case letters have similar profiles which makes them more difficult to distinguish, whereas lower-case letters have a variety of shapes and profiles which makes them easier to read
- 3 **(p. 48)** b. kerning
- 4 **(p. 48)** tracking is the spacing between letters across a section of text; may affect the density of a section of text, making it easier or more difficult to read
- 5 **(p. 54)** because it is easier to read than sans serif – the serifs help lead the eye across the words
- 6 **(p. 55)** The material, usually paper, on which a design is printed is known as the stock.
- 7 **(p. 58)** False, will produce a larger but less distinct image
- 8 **(p. 58 and pp. 202-203)**
 - left alignment – when a column of text is aligned vertically to the left-hand side of the column
 - justified – when text is aligned vertically to both left and right sides of a column
 - right alignment – when a column of text is aligned vertically to the right-hand sides of a column
 - centred – when text is aligned in a symmetrical format based on the centre of the column
- 9 **(p. 58)** when a series of large gaps between words link together into a trickle-like pattern down the page
- 10 **(p. 61)** A short word on the line at the end of a paragraph is known as a widow. An orphan can be either the first line of a paragraph falling at the bottom of a column of text or the last line falling at the top of a column.
- 11 **(p. 61)** b. an indent
- 12 **(p. 62 and p. 202)** the underpinning structure for the page layout of most text-based design, usually made up of columns of text
- 13 **(p. 64)** the portion of the page left unmarked; provides breathing space for information, separates sections of information and can give a feeling of opulence and sophistication because it demonstrates an unconstrained use of materials
- 14 **(p. 64)** A symmetrical layout can be used to convey a message of stability and reassurance, whereas an asymmetrical layout might communicate dynamism or controversy.
- 15 **(p. 68)** a. ligature



Answer Key : Chapter3

- 1 **(p. 76)** those that stem from your own preferences, experiences and personality; those that derive from external sources, such as fashion, trends and historical examples
- 2 **(p. 78)** where there is already a defined style for a publication
- 3 **(p. 80 and p. 202)** a diagram of the pages of a publication laid flat used by designers to help them work out how to arrange the various elements of the publication and provide an overview of the entire work
- 4 **(p. 84)** The system of prioritizing information to guide the reader or viewer is known as hierarchy.
- 5 **(p. 88)** b. bleed
- 6 **(p. 88)** may give the design a more fluid appearance; can be used to draw attention to key information; to relate type to an image by copying its shape



Answer Key : Chapter 4

- 1 **(p. 98)** Type is found in most areas of visual communication and falls into two main categories: persuasion (rhetoric) and information (non-rhetoric).
- 2 **(pp. 100-106)**
 - choice of typeface - can indicate the nature of the content/publication; a classic typeface works well for a serious publication, a sans serif, modern typeface can indicate something lighter
 - symmetry/asymmetry - symmetrical design tends to give a calm, stable, structured and formal feel to a layout; an asymmetrical design can suggest a lighter ambience and slightly edgy feel
 - harmony and contrast - harmonious typefaces can deliver a message of comfort and familiarity and a static arrangement will make a design feel stable and sensible; discordant typefaces can make a design feel unsettling and a design with movement will appear active and exciting
 - closure and bleed - closure allows the human brain to complete partial forms; bleed is useful to indicate the feeling that there is more there than obvious
 - comparison - different typefaces can be used to indicate two opposing points of view
- 3 **(p. 106)** to ensure effective communication
- 4 **(p. 109)** use of type in an unusual or uncomfortable style, size, positioning or colour; contrast in scale of letterforms; isolating a small section of type from the rest of the text; drastic cropping of letterforms; interrupting the rhythm of a sentence or passage of text; choosing unusual or discordant typefaces that cause the reader/viewer to pause
- 5 **(p. 110)** repetition - the direct replication of a certain word, phrase or motif
rhythm - less obvious, may occur at the structural level of the design e.g. in the use of hierarchy
- 6 **(p. 111)** Visual continuity is a way of leading the reader/viewer through the design and the message it conveys, making clear where parts of the design relate to each other, and thus enhancing the communication.
- 7 **(p. 113 and p. 202)** d. an emoticon
- 8 **(p. 116)** pointing fingers or arrows; ornaments; symbol typefaces such as Zapf, Dingbats or Wingdings; rules; borders; items specific to the content of the design; standard punctuation; logos



Answer Key : Chapter 5

- 1 **(p. 127)** white
- 2 **(p. 127)** can be used to differentiate different areas of a design and to aid navigation and legibility
- 3 **(p. 130)** False, different associations in different regions
e.g. in China red is linked to good fortune, and white is the colour of mourning
- 4 **(p. 132)** c. cyan, magenta, yellow and black
- 5 **(p. 132)** red, blue and green
- 6 **(p. 132)** allows spot colours to be specified for the printing process
- 7 **(p. 134)** involves type gradually moving up, down or across the screen; commonly seen in film and TV titles/credits and website banners
- 8 **(p. 143)** advantages - attracts an audience and can convey information quickly and effectively
disadvantages - can impair legibility and readability, can be distracting, flickering screens or lights can be challenging for people with visual problems, can cause delay in pages opening on websites



Answer Key : Chapter 6

- 1 **(p. 152 and p. 203)** where type is used as a visual way of encapsulating an idea e.g. logos and trademarks; can convey a lot of information in a small space
- 2 **(p. 155)** the quoting of a particular style or look; if you want to make a historical, cultural or contextual reference
- 3 **(pp. 161-162)**
 - calligraphy – traditional method of producing letters by hand using writing implements and ink
 - engraving – where letters are cut into a surface
 - relief printing – the opposite of engraving, where the background is cut away to leave the letterforms raised
 - stencils – where ink is pushed through a mask onto paper or another material
 - Letraset® – transfer-lettering system
- 4 **(p. 165 and p. 202)** embossed – where the design is stamped into the reverse of the substrate, giving a raised or low-relief effect
debossed – where the design is stamped into the substrate, giving an indented effect
- 5 **(p. 167)** Distressing is changing the surface of a design. can be achieved by smudging, scratching, beating, applying a corrosive material or by exposing it to the elements to produce weathering effects such as fading, rot or rust
- 6 **(p. 168)** signage
- 7 **(p. 173 and p. 202)** c. a calligram



Answer Key : Chapter 7

- 1 **(p. 181)** Pre-flight is the term borrowed from the safety checks on aeroplanes prior to take-off and refers to preparation before publication.
- 2 **(p. 181)** dpi - dots per inch
ppi - pixels per inch
- 3 **(p. 181)** for reference and to prevent misunderstandings; can also mark any special instructions
- 4 **(p. 183)** False, usually grams per square metre (gsm)
- 5 **(pp. 183-184)** lamination, foil blocking, varnishing, embossing, thermography, flocking, fluorescent and metallic inks, debossing, die-cutting
- 6 **(p. 187)** short print runs or fine print (limited edition), because they often require skilled craftsmanship and specialist equipment
- 7 **(p. 187)** The printing processes you are most likely to use for proofing work are inkjet and laser.
- 8 **(p. 193)** allows you to check colour and registration of type and images
- 9 **(p. 193)** c. print on demand
- 10 **(p. 194)** In colour printing, correctly aligned plates are described as being 'in register'.
- 11 **(p. 194 and p. 203)** a method of compensating for the problem arising when a gap appears where two colours meet
- 12 **(p. 197)**
 - stitching - where the pages are stapled or stitched together across the centre
 - perfect binding - where the pages are collected into sections and then glued across the spine
 - case binding - where pages are stitched in sections that are then stitched together across the spine
- 13 **(p. 199)** a. 72 dpi