

How-To Understand and Create Hip-Hop Art

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Abstract

Typography is an essential component of Graphic Communication. The purpose of this study was to bridge typography with hip-hop art. To bridge the two disciplines, hip-hop art was presented in the context that it is actually practiced by these artists. The use of a questionnaire and a drawing lesson was intended to bring the subject within its true context. Presenting the art form in its true context enabled participants involved in the study to understand the art form with the perspective that the discipline, like typography, involves the use of lettering. Participants that were interested in drawing were able to reproduce lettering with the drawing lesson that was presented with the questionnaire. Most participants accepted the samples as an art form, while some did not have favorable opinions. The results concluded that the questionnaire and magazines with samples of hip-hop art enabled participants to recognize it as a discipline that uses hand lettering.

Chapter 1

Purpose of Study

Statement of Problem

The phonetic alphabet dates back to antiquity. The advent of the phonetic alphabet changed writing, it reduced the number of characters required to write a message. Before the phonetic alphabet, characters were pictorial based, for example the Egyptian and Cuneiform texts. Pictorial based writing requires using more characters to communicate than writing with the phonetic alphabet. The transition from pictorial to phonetic alphabet changed the constant evolving human method and need for written communication.

The use of writing has evolved, throughout its evolution it has existed as an essential tool for the transfer of ideas and education. Writing is the basic element of education its central components are text and numbers. An understanding of the use of text and numbers has enabled education for the masses. The use of text depends on typography it is the discipline that studies the formal use of characters in texts. It is these principles of typography that have integrated into education and acts as a vehicle to bring information to the student. The use and discipline continue to change as each new generation uses typography as deemed fit for that era.

Typography is an abstract visual representation of the syllables combined to form words. Typography is the study of these visual representations in itself. For example, the Bauhaus, a modern art school in Germany, produced advertisement posters in which the designs focused on typography as the main subject of the pieces. The Bauhaus typography posters were themed to communicate a feeling of that era, their designs were relating to identifying with the modern time reflecting the early 1920s. Commercial billboard advertisements use typography to create legible messages that are readable in seconds. Another use of typography is within hip-hop art. The

visual art of hip-hop heavily uses typography as its subject matter. In spite of its development the curriculums of most formal classroom settings do not introduce hip-hop art. Therefore, the purpose of this work is to provide the public with a how-to guide for understanding and creating hip-hop art.

Significance of Problem

The intended audience is those who are interested, but currently unfamiliar with hip-hop visual art. The elements of the hip-hop art scene are available; however, many details still exist out of view from the public. The goal is introducing the reader to the art through explanation of terminology and a visual example of letter drawing technique. The materials one uses, and examples of the process to plan pieces, these together should prepare creative readers with the tools and ideas to try something new.

Drawing is essential to art students. However, it can be useful in other disciplines for example architecture, engineering, physics, biology, and technology. A full circle approach to learning that applies principles across subjects can possibly aid problem solving.

Interest in problem

Knowledge is a web weaving things that may seem as independents, but are connected coming together full circle to form one. Studying art inspired the author to use visual communication in non-art disciplines. Examples of subjects that need the aid of images are geologic rock formation maps, graphs and charts for mathematics, and physics diagrams of vectors that communicates concepts in the sciences. Connections that the link disciplines can help with understanding the world from a gestalt perspective. It is a hope that inspiration passes that compels others to approach drawing in a new way.

School is challenging for students. Students need many capabilities to meet the demands of school. Increased skills can help with the flexibility to understand material new to the student.

I would like to share some concepts that may be unfamiliar to people. There is a large volume of hip-hop art produced over the past four decades. I would like to synthesize the body of information necessary to describe hip-hop art and to do it in a way that is approachable to readers. It is of interest to then measure, the effectiveness of the approach to instruct and inform the readers of this piece. A survey will be the tool to measure the effectiveness of the piece's ability to pass along understandable concepts to others.

Chapter 2

Literature Review

The overall objective is to create a simple explanation of hip-hop art. If one has an interest in the art form, the information presented here is intended to provide a general understanding and to make participation available with a how-to guide. The goal of this writing is to make this information both, easy to access and understand.

History

The Egyptians used Hieroglyphics that were pictorial symbols used to write before the phonetic alphabet. The Phoenicians are credited with creation of the first wide spread phonetic alphabet (Healy, 1990, p. 28). The alphabet was a breakthrough that simplified written communication. The Greeks took the Phoenician gift of consonants and added vowels to the alphabet (Blake, 1940, p. 391). The idea and use of symbols to represent sounds spread to a worldwide phenomenon. Writing with the alphabet is an embedded piece of the human experience.

In 1440, Johannes Gutenberg invented the printing press (Romano & Riordan, 2007, p.8). The first major piece of printing, the Bible, was a text-based book. With the advent of print, books begin reaching the masses. Gutenberg's process developed set type. The feat of Gutenberg's Bible required an understanding of metallurgy and typography to accomplish. Print technology changed civilization through increasing the availability of information, hence the passing along of knowledge. Typography was key component spreading intellectual ideas, and remains engrained with print as a vital component of graphic communication.

Typography Basics

Originally, casted type resembled the hand written style of lettering found in manuscripts (Bringinghurst, 2015). Essentially, the typographer was reproducing the style of text that was familiar to most people.

Typography consists of numerous styles that have changed throughout time. There are some general categories of typography Oldstyle, modern, slab serif, sans serif, scripts, blackletter, and decorative fonts. These typeface categories are listed with examples in figure 2.1.

Figure 2.1 Typeface Examples by Category

CATEGORY	Example
Oldstyle	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Modern	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Slab serif	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Sans serif	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Script	<i>THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG</i>
Blackletter	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Decorative	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

There are many variations of these seven categories. Most typefaces will fit into one of these seven general categories (French, 2014). Decorative fonts are somewhat a catch all, if type does not fit into one of these other categories it goes here.

Over the centuries, typography is a work in progress from one generation to the next. During Medieval Europe blackletter text was popular. In the 19th century, the roman serif typefaces used communicate a sense of sophistication again as the Roman Empire used serifs (Willen & Strals, 2009, p. 3). The Bauhaus Modern Art school worked to simplify typography with poster experiments in the early 1930s (Jubert & Cullars, 2006, p. 69). The psychedelic type styles of the 1960s were created by counterculture (Willen & Strals, 2009, p. 5). The people using typography throughout the course of time found their own best practices for use of lettering and it continues to change with the time.

Elements of Hip-Hop Art

As typography has continued to evolve, it has been embraced by many cultures. Today, the hip-hop culture has embraced typographic elements within its visual art form. Hip-hop as a culture is composed of visual art, dance, and music.

Breakdancing is a hip-hop dance it is an expressive physical performance displaying high-energy and dynamic motion. The musicians are referred to as DJ and MC. DJs, short for disc jockey, who uses turn tables to mix the play of different songs. The MCs, master of ceremonies, uses the microphone to present poetry in rhythm with a melody. By the late 1980s, after a couple of decades, the music, breakdancing, and art began to combine and be performed together as a single culture (Rahn, 2002). The combination of visual art, dance and music forms the foundational structure of hip-hop culture.

The visual art generally depicts a name (Hughes, 2009, p. 34), and the content is most likely in the form of hand lettering. Decorative type includes hand lettering, which is the style of lettering used for many pieces of hip-hop artwork.

According to Brighenti (2010), hip-hop art includes art and design, criminal law, politics, and marketing (p. 316). The content forming the majority of hip-hop art appears as icons and letters. Described by with Quintero, (2007) hip-hop art is a typography based art form (p. 2). Hip-hop artists refer to themselves as writers (Brighenti, 2010, p. 316). Therefore, the term hip-hop artist and writer can, be applied interchangeably. This art form uses lettering, in most cases, as a name or signature. In typographic terms, hip-hop art includes a loose variety of type, which includes roman serif character, blackletter, and decorative type. Blackletter can be found applied in calligraphic style (Grody, 2007, p. 142). It is up to the artist to choose the typeface. The hip-hop artist and the typographer parallel one another in the selection, the style of typeface. The premise is taking the known alphabet to construct something original. When ideally practiced, the artist will develop a unique style. These artists have a general understanding of typography and use that know how to write their name, it is commonly text as a signature.

There are general categories to define the stylized type of hip-hop art. The terminology applied to each category generally reference the level of complexity required to produce the work. The simplest is named a tag (figure 2.2), then, by



Source: Author

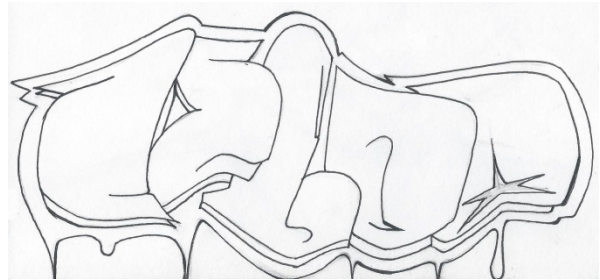
Figure 2.2 Example of a tag “READ”. The tag or hand-style is the simplest form of Hip-Hop art. The process is complete in a matter of seconds.

increasing complexity, throw-ups, pieces, and wild-styles. Tags or hand style is the starting point for most writers learning to draw letters forms, simple text forms are a reasonable introduction.

Some works are quickly painted while others will take several days to complete. The complexity factor, as does in many operations, lends to the speed of production. Quickly produced works referred to by writers as tags, hand-styles, and throw-ups. Throw-up is a term

used for bubble-letters and refers to the speed of production (figure 2.3). The letters are usually rounded, simple, and applied at the rate one can throw their hand. Hence it is, thrown-up on to the wall surface (Grody, 2007, 18). It is loose, fast, and simple to finish.

As pieces increase in complexity they will include several colors, details, geometric complexity and planes that imply changes of depths (figure 2.4). These works normally require several hours to complete. The term piece is short for masterpiece. The artist needs many hours of practice to prepare their capabilities.



Source: Author

Figure 2.3 Example of a throw-up. These letters are simple. Text reads “ZELDA”. For Throw-up style, the letters appear relaxed and informal in their demeanor. The drawing of the name is finished with minimal strokes.



Source: Author

Figure 2.4 Example of a piece. Text reads “CHINA”. The color palette increases and lettering is more complex.

To describe a Wildstyle piece, it is as an ornate letter pattern design with an interlocking structure, it is a complex style to execute (figure 2.5). Within hip-hop art, it is stretching the limits of creativity. The letter forms can be distorted and, in most cases, deliberately illegible. The premise is to emulate energy and complexity with line and pattern.



Source: Author

Figure 2.5 Example of Wildstyle. Text reads “KAIS” letterforms are ornate, twisted, and interwoven.

Art Education

Studies to increase the effectiveness of art curriculum include the use of urban art in secondary education. Hughes’ Master thesis includes exercises for secondary curriculum that allow students time to experiment with the art form, as an addition to current art instruction (2009). Some artists influenced by hip-hop, refer to it as their starting point that spurred a study of art (Treacy, 1994, p. 9).

The existence of this art form according to Quintero (2007), “It is communicating in the present” (p.12). Hip-hop art is contemporary, it is ongoing, and it is alive. To avoid limitations in art education, educators are urged to include all available visual stimuli and to be open to conceptual art, for example writing and text. Huerta states, “Certain cultural aspects belonging to everyday practices, such as typography or calligraphy (even the design of letters), should be better valued by visual arts educators—something that is not currently taking place” (Huerta, 2010, p.73). There are opportunities to incorporate the typographic design practice to secondary art education.

Creative Attitude

The creation process is loose. Revok states (2007), It is a form of self-expression that is open to interpretation from the artist. (p. 54). Twist comments, the mental state of the artist is more important than how or where the artwork is produced (Twist & Raven, 1996, p. 10). The act of creating can be used as a mode for experimentation and self-expression. The process can allow time to learn something new and find enjoyment from the activity.

The history of typography is a study passed from one generation to the next. The letterforms of the alphabet familiar to most people. It is way of connecting people with ideas that are passed along through the use of the alphabet. The communication tool has been used for utilitarian purpose to simply aesthetic application. Hip-hop art uses typography in this fashion, it combines utilitarian use of typefaces and decorative elements.

Chapter 3

Methodology

Purpose

The study was designed to provide a background understanding and create a how-to guide for drawing hip-hop art. The guide was intended for someone wanting the opportunity to learn about hip-hop art.

The objectives of this study were:

- Determine if the concept bridges hip-hop art to typography for the reader
- Determine if the how-to guide is effective instruction for learning how to create hip-hop stylized lettering.

Data Collection Plan

The study was performed by presenting the how-to guide to people interested in trying to draw letters. The how-to guide used a step-by-step process to stylize hip-hop letters. After reading the tutorial, the participants were given a page of graph paper to try drawing stylized lettering.

Data Analysis Plan

The results from the sample set will be assessed by their ability to repeat the given instructions. The repeatability will give insight to whether the how-to guide is a successful method of instruction.

Elements of Typography

Typography relies on distinguishable letterforms to ensure glyphs are recognizable to produce legible messages. To do this, the distinguishable features and parts are used to build letters and the pieces are given particular naming.

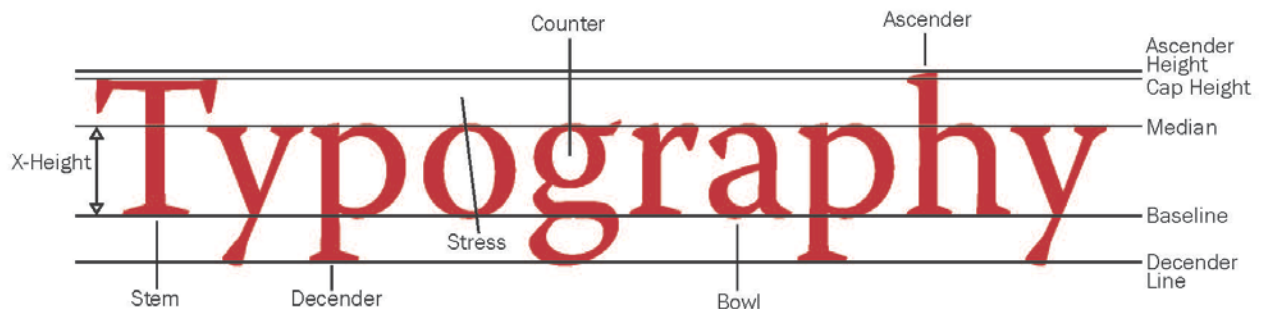
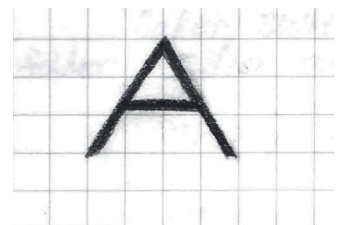


Figure 3.1 Terms and structure of typographic elements. (Source: French, 2014)

How-to Draw Hip-Hop Lettering

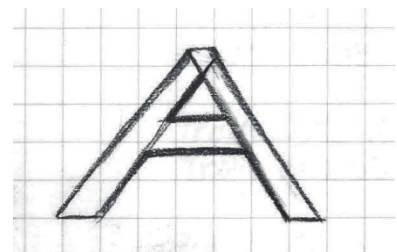
A piece of graph paper is best for drawing letters. The grid will help balance proportion and it acts as a reference point for the line structure of the text.

Step 1: Start at a familiar point, handwriting. Sketch an A. It will act as a reference point to elaborate on to in the next step.

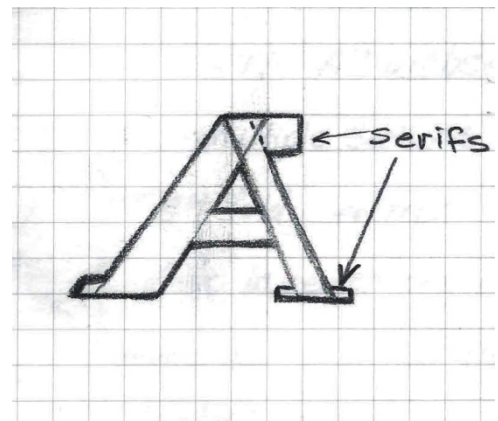


Step 2: Use the same structure to draw another letter A.

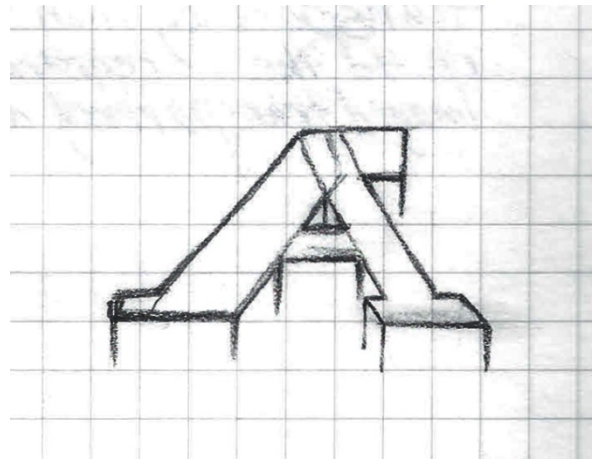
Expand the scale on the second sketch. Use the grid to keep the lines parallel.



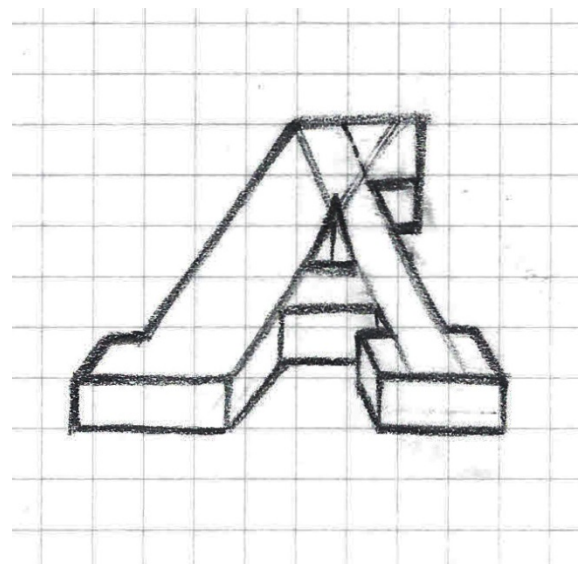
Step 3: Try the same frame structure and change the line thicknesses. After creating the frame, add serifs to the letter A.



Step 4: Now for fun, let us add dimension to the letter. Use the grid for alignment and draw vertical lines from all corner points.



Step 5: After making the corner points, connect the corners together. The result is an outline of a capital A and a drop shadow.



Chapter 4

Results

The purpose of the study was to create an informative piece that would allow someone wanting to learn about hip-hop art the opportunity to do it and provide a how to draw hip hop art lesson. A questionnaire was presented to participants to assess their general understanding of

typography and hip hop art. The questionnaire was accompanied with a step by step drawing instruction to offer those who were interested in this art form the chance to draw lettering. Before filling out the questionnaire, magazines were shown to participants with samples of the artwork to clarify the context of the questions that would follow. Figure 4.1 and figure



Figure 4.1 Sample hip-hop art provided to participants. Source: Refused Art and Culture 2008

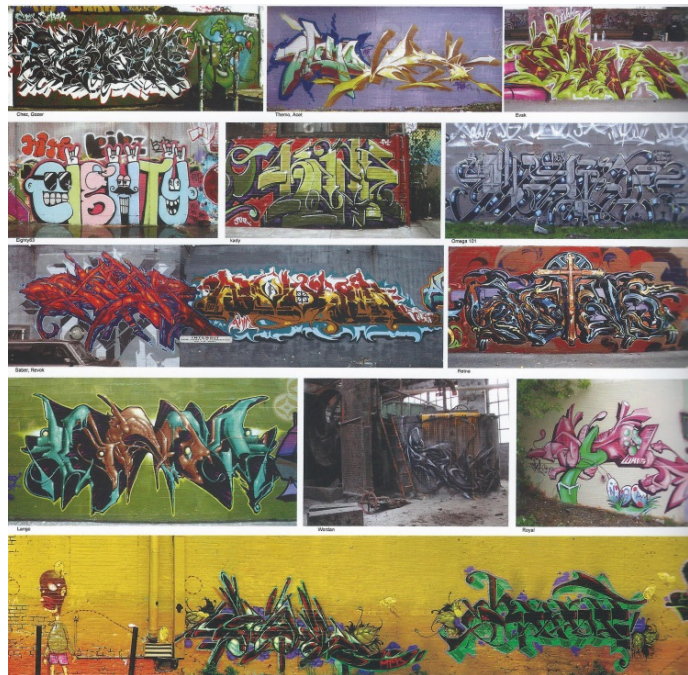


Figure 4.2 Sample hip-hop art provided to participants. Source: Refused Art and Culture 2008

4.2 are examples of the magazine pages shown. The questionnaire ended by asking participants to compare their perspective of before starting this exercise with how they feel about this genre of art after answering the questionnaire.

The questionnaire was intended to find whether participants believed there is a connection between the discipline of typography and hip-hop art. To start participants were asked about their familiarity with typography. Next typography samples were shown and participants were asked to judge the effectiveness of the type that accompanied the message, and then followed by a question gaging the participant's interest in drawing. The questions then move to ask about the participants' familiarity with hip-hop culture followed by a set of questions related to the visual art produced within hip hop culture.

The data collection process required face-to-face interaction with participants. The questionnaire required administering it in-person due to the nature of the drawing tutorial that accompanied the questionnaire. There were eighteen participants total. Out of the eighteen, two participants responded that they do not draw, and four participants wanted to draw lettering before completing the questionnaire. An object of the study was to provide an experience to increase awareness through a simple drawing exercise. However, it did not receive the anticipated interest. Most of the participants who do draw turned down the drawing exercise expressing it was due to not having the time to do it.

Ten survey questions were asked in total to gain familiarity with the participant's understanding of typography and hip-hop art. To understand the respondents' knowledge of typography, the questionnaire started with an open-ended question asking those to define the discipline. Many participants' definitions of typography were accurate. One responded,

“Typography is the art/science of writing letters.” Following defining typography, respondents were presented samples of type and asked to rate, whether the message matched the type. Rating was on a scale of 1-4, a rank of 1 is no, 2 is Not much, 3 is Moderately, and 4 is equivalent to yes. The three typography samples used are figures 4.3, 4.4, and 4.5. The table below lists the ranking from respondents for each sample. The responses were consistent for figures 4.3 and 4.4. Nearly everyone thought the cat with Halloween text fit the message and the stop sign received the same level of rating. However, figure 4.5 received the highest level of mixed ratings.



Figure 4.3



Figure 4.4

PLASTERING

Figure 4.5

	Figure 4.3	Figure 4.4	Figure 4.5
Rating			
1	0	0	4
2	0	0	7
3	1	1	4
4	17	17	3

Figure 4.6 Matching Typeface to a Message

Rating: 1-no, 2-not much, 3-moderately, 4-yes

All participants responded yes to viewing spray can art in public, one participant had specified seeing it in Los Angeles. Familiarity to hip hop culture varied from person to person

questioned. Some were more familiar with dance and music sections of hip-hop culture than the visual art. Participants were asked what subject matter came to mind when seeing spray can art in public most participants remembered seeing names, or other word based messages. Some people remembered faces, characters, and pop art styles. One had mentioned seeing spray can art in the backgrounds of videogames they had played. Some responses were that it is a means to spread a political message. Most responses regarding spray can art were based on visual aspects, but one was emotional associating it with negative thoughts.

The responses of participants' perspectives of hip hop art were varied. Most viewed it as a means to express oneself through art. Some of the participants' perspectives were: it needs the right environment, it is bright, colorful, it is trendy and unrefined, original, daring, and rule breaker. A few perspectives were negative responses associated to hip hop art. For example, a few participants associated the art with gang activity.

The next question asked participants if they would like to draw hip-hop lettering with a step by step instruction. The step-by-step drawing lesson can be referenced in chapter 3. Four participants stopped to complete the drawing tutorial before answering the final two questions. The drawings were few, but the results were some nice drawings.

The ninth question for the participants was intended to find whether the questions and drawing exercise made a connection between hip-hop and typography. Sixteen responded yes, there is a connection between them, two responded no.

The final question asked participants to compare and contrast their feelings about hip hop art before and after starting the questionnaire. Out of the eighteen participants, nine responded yes it changed their perspective by seeing the samples of the art. Another eight responded no it

has not changed their perspective. However, two of those who responded it has not changed their mind specified it was because they were familiar with the art form from the past and admired it. One participant suggested the subject of drawing this genre of letterforms be presented in book form to enable formal instructions that elaborate the many possibilities of styles and to include coloring tips. One other response to the final question that stood out was their neutral stance. The person did not want to make a statement about a general perspective to avoid clumping everything into one classification rather they only focus on individual pieces.

Chapter 5

Conclusions

The questionnaire was designed to give participants an elementary understanding of hip-hop art and how-to draw it. The goal was to have participants understand the relationship hip-hop art has to typography. For most participants, the exercise successfully brought them to a new and different understanding of the subject than they had before the questionnaire.

Of course, some participants were familiar with the art form from experiences, which did influence their appreciation of it. The participants were familiar with the concept of hand-lettering and decorative typefaces that were included in the questionnaire. It seems that it was effective bridging hip-hop art to the familiar subject of typography. After emphasizing that the subject matter is hand drawn lettering, many participants were able to relate to the samples in the magazines (Figures 4.1 & 4.2).

The drawing exercise prepared to go along with the questionnaire did not receive the level of interest as the questions. Eighteen participated with the questions and four stopped to draw before completing the questionnaire. The drawing portion required time and materials. The needed materials were provided to participants for the drawing exercise, the lack of time is the reason most gave for declining to draw. Some were not interested in the hip-hop art and did not want to take the time to sketch.

The art form has its positive and negative attributes, which was responsible for people's reactions to the artwork. It does show up in unexpected places whether one views it as spontaneity of expression or as a harmful violation of public space, hip-hop art tends to evoke an emotional response.

The drawings that participants completed looked nice. The results of the drawing lessons produced lettering that matched the style provided in the instruction. Those willing to participate in the drawing portion were more apt to do so because they were comfortable with drawing from their past. It helped to find people comfortable with the drawing portion to gain interest from participants.

Most responses were positive, but not all were. Some of the negative responses were expected due to the aggressive or invasive perception of the art. The practice of hip-hop art has often questioned the use of public space. Some people feel it communicates a lack of control and it can cause some to feel uneasy. A few responses that related the art form to gangs. This is due to the presence of gang activity throughout California. The gangs do have the tendency to use public space for their own tradition of writing. Despite the artwork in magazine samples shown to participants in Figures 4.1 and 4.2, a few participants perspectives were that the images were gang related. The art samples in the magazines greatly deviate from the script styles found in traditional gang writing, but nonetheless were regarded as such. A few participants connected the magazine samples to experiences and linked it to purely criminal activity.

I attribute the positive responses to the open minds of the participants themselves. The questionnaire helped to pose the idea to reach a new understanding. Although the questionnaire helped prompt some participants, the new level of understanding needed participants who were familiar with creative disciplines to feel this subject could fit as a creative discipline.

In the future, an in depth-drawing tutorial of the entire alphabet will be useful to those serious about learning this discipline. A comprehensive approach to the subject would require a short-length book to cover the different topics. It would be beneficial to cover how to draw

lettering in more detail and include coloring techniques. There are potentially many styles of lettering to introduce in a more extensive piece. There are many ways to explore this art form if people are seriously interested in experimenting.

Regarding future questionnaires; if the time required deterred most participants from drawing, then a better approach to include students would be conducting the questionnaire during downtime, for example conducting the study while students are on spring break. To increase participants' potential to draw, future participants could include finding people who are taking art lessons or people that want to take art lessons. Also including as many different kinds of creative backgrounds would give greater insight, for example art students, designers, architecture students, and engineering disciplines.

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Appendix A - Definition of terms

Hip-hop: Art form that originated in New York during the 1970s.

Piece: An intricate multi-color piece.

Tag: A nickname that is written. Usually only one color in the form of calligraphy.

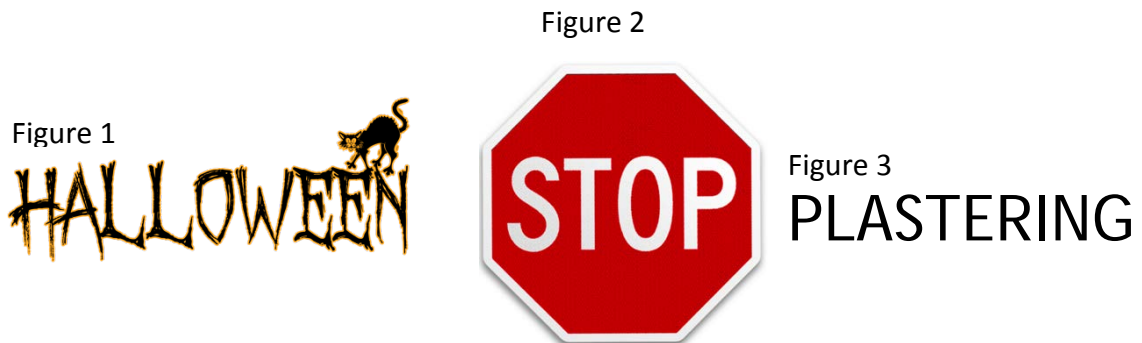
Throw-up: Simple to execute can be completed in little time. The edges of the letters are usually soft rounded corners. Usually one or two colors.

Wildstyle: Intricate letterforms abstracted in juxtaposition, with overlapped planes, and interlocked parts.

Writer: The artist who produces hip-hop art using a name.

Appendix B - Questionnaire

1. How would you define typography?
2. Does the choice of typeface for each image match the message intended to convey?



Rate each figure on a scale of 1 – 4. (1 - No, 2 - Not much, 3 - Moderately, 4 - Yes)

Figure 1:		Figure 2:		Figure 3:	
-----------	--	-----------	--	-----------	--

3. Do you like to draw? ☐ Yes ☐ No

If yes, what do you like to draw?

- ☐ People ☐ Animals ☐ Landscapes ☐ Abstract Art
- ☐ Other _____

4. Are you familiar with hip-hop culture music, dance, or art?

5. Have you seen spray can art in public?

6. If yes, then what subject matter most stands out in your memory?



7. What is your perspective of hip-hop art?

8. Would you be interested in trying to draw letters with a step by step instruction?

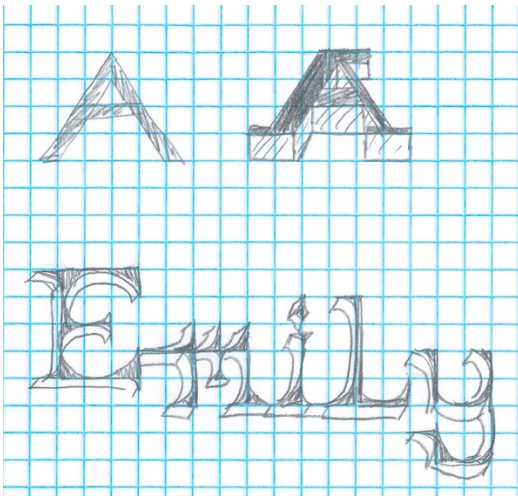
9. Do you find a connection to typography and hip-hop art?

If yes, explain.

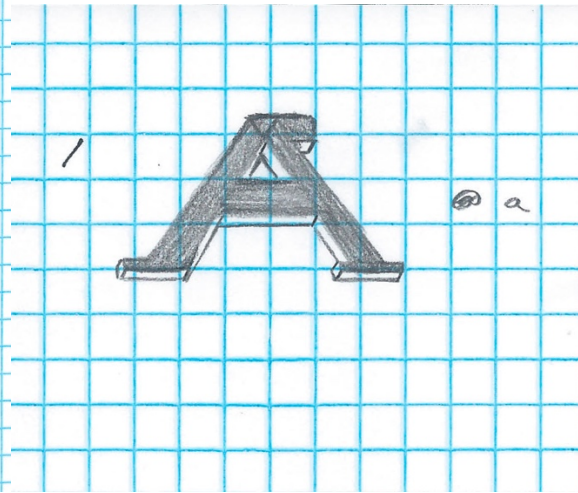
10. Has your perspective changed by seeing different samples of the art?

Why has it changed or why has it not changed?

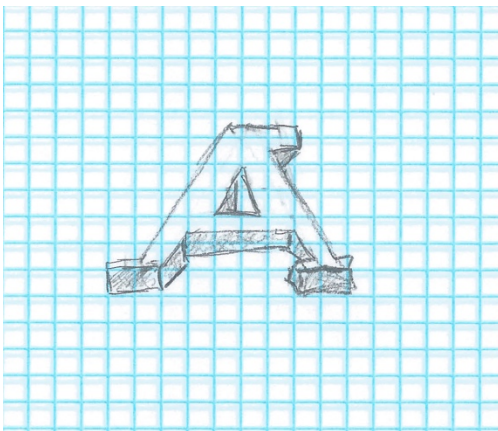
Appendix C – Drawings Produced by Participants



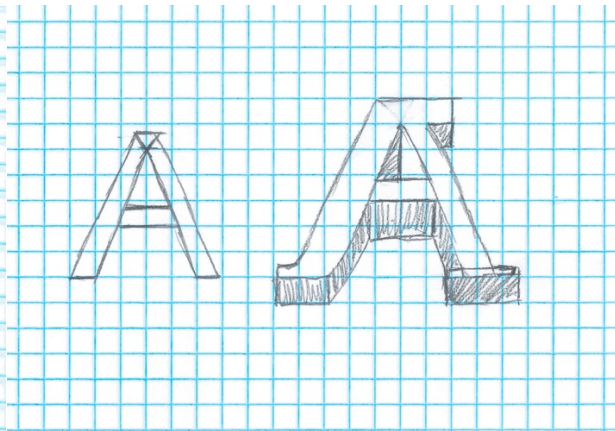
Participant #3



Participant #8



Participant # 10



Participant #15

Appendix D - Questionnaire Responses

	Q #	1	2	3	4	5	6	7	8	9	10
Participant											
1		Fonts and letters w/ different spacing	a. 4 b. 4 c. 2	No	No	Yes	Words that seem like vandalism, gang, ghetto. Not positive thoughts	It isn't my style and not something that I enjoy or would seek out	No	Yes, b/c a lot of the art is words/ letters	No, still not, my style + seems sketchy
2		The collection of typefaces, scripts, and any other form of lettering used to communicate as a written medium	a. 4 b. 4 c. 2	Yes, abstract, Low-poly / geometry	Love it	Yes	A lot of humanitarian art, eg. Banksy conveying political messages	Old English typefaces graffiti (as in tags) MF doom is the first that comes into mind	Later	Yes it is using graffiti / typefaces to communicate a message to its listeners	Yes, MF Dooms "Doomsday" album changed my opinion on the era of the late 90s / early 00s rap scene and his album art is what originally drew me in

3	X	Different styles of writing letters	a. 4 b. 4 c. 1	Yes, people, animals, landscapes, abstract	Not really	Yes	Names/ phrases / faces	Unique, colorful, pops	Yes	Yes, they're letters	BOOK – it can be a lot more some crazy geometric shapes sometimes the letterforms are so distorted they don't even look like letters really creative can be professional looking not just graffiti
4		The art of using typefaces as graphic images	a. 4 b. 4 c. 2	Yes, landscapes, abstract	Yes	Yes	Political opinions / messages	Can be beautiful in the right environment	Yes	No, I didn't notice it before	Yes, Become more digital and multi-media
5			a. 4 b. 4 c. 1	Yes, people, animals, lines / patterns	Some	Yes	Initials of the artist, profanity	Kind of grunge, outsider, rule breaker	Yes	A bit. I think it expresses the artist well	Yes, more than just graffiti

6		Art expressed through lettering, glyphs	a. 4 b. 4 c. 3	Yes, abstract art	Yes, kinda	Yes	Typically words or phrases	Its really cool, bright, expressive	Yes	Yes, it is art expressed through a style of lettering	Nope – always admired / appreciated it
7			a. 4 b. 3 c. 1	Yes, animals, abstract, I'm terrible at drawing but it's fun	Yes	Yes	Bright colors, pop art kinda stuff	Trendy art form, I think the point is that it's unrefined	Yes	Yes, I feel like most street art is words so typography is important	Not really, I honestly try not to have a perspective about this kind of stuff b/c it makes it easier to understand the individual pieces rather than generalizing everything into one broad perspective
8	X	The use of fonts in a meaningful way	a. 4 b. 4 c. 3	Yes, doodles	Some what	Yes	Usually names for graffiti but as street art goes I am very fond of the videogame based street art in Europe.	Anything that can remind me of Fresh Prince of Bel-Air	Ok	Some of it yes. The large bold graffiti name and phrases remind me of the intro of Fresh Prince.	No

9	X	History of type and foundation of type sorts	a. 3 b. 4 c. 3	Yes, Abstract art	Yes	Yes	History, stories, passion, gang, sharp font, color expression, walls, buildings, cars	It is very similar to music, expressing what you feel	Yes	Yes, proper perspective is essential for any type form	Yes, styles, perspective, color choice
10	X	Conveying a message via text	a. 4 b. 4 c. 2	Yes, comics / characters	No	Yes	Band names	It is not my culture, I feel like it relishes being crude / ugly in an artistic way	No	Yes, Conveys messages (mostly names)	No
11		Speaking with type in art form	a. 4 b. 4 c. 4	Yes, landscapes	Not really	Yes	Signature of the artists	It's not something I look at much, but I admire the style and colors of the art	Yes	Yes, typography can be a style of hand lettering and I can see hip hop as this	Yes, inspires me to try new pieces of art & typography skills
12		The design, layout, & presentation of written and typed words	a. 4 b. 4 c. 1	No	Yes	Yes	Characters	Generally it seems like vandalism	No	Yes, Hip hop art is a form of typography using spray paint	Not necessarily. I was familiar with the hip hop art scene, although my real world exposure is limited to what appears like graffiti

13		The art of visual language	a. 4 b. 4 c. 2	Sometimes , abstract art	Yes	Yes	Gangs or marijuana leaves or “13”	I can see its appeal and placement in certain venues, but it isn’t my thing	Maybe	Yes, There are many fonts / typefaces available for expressing oneself. These tend to have uniform letters and shapes	Yes, there is a wide array of styles / expressions, I like the bold colors
14		The science art of writing letters	a. 4 b. 4 c. 3	Yes, animals, landscapes, abstract art	Yes, it is not my first choice , but I like many things about it	Yes	Uniformity, bright colors, and boldness	Original, daring, and a reflecting of culture	Yes	Yes, it is conveying a message	Yes, by breaking it down and explaining more about how to make it. It now seems more accessible

15		A form of expressing words through letterform design	a. 4 b. 4 c. 4	Yes, people, anime/ manga & layouts	Yes, more with music and dance	Yes, LA	Letterforms & graphics	Artistic impressions of power and wanting recognition	Yes. There is structure to each letterform, however there is also an artistic form of layout, color, and design as well	Not really, I already had a very positive outlook towards this genre of art
16		The design and layout of type	a. 4 b. 4 c. 4	Yes, people, animals, landscapes	Some what	No / A	N/A	Very edgy, bright and bold colors. It honestly makes me think of gangs b/c I'm from the LA area	No	No
17		Variations of letters and symbols	a. 4 b. 4 c. 2	Yes, people	Yes	Yes	Colorful letters / words that have a 3-d look. Things that you can tell took a while to make	Music heavy. I relate it to the people being critical towards the society	Yes, typography helps to deliver a message / feeling	No, they all seem to give the same attitude

18		The form of a letter and play between letters	a. 4 b. 4 c. 2	Yes, but it intimidates me. Abstract art	Vague ly	Y e s	Subjects that are emotional, especially political or speak about oppression	It is beautiful, but often misinterpreted and has a negative connotation in society	N o	Not particularly, but I usually cannot read such art	Yes, much of it is artistic for good purpose
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