

University of the Pacific	
Fall 2017 by Marie Anna Lee	
ARTS 079: TYPOGRAPHY 1	
mlee2@pacific.edu	marieannalee.com/arts079

Assignment 1: Type Prototype

Critique (inked and finished): September 19

Hand in September 21 (including all process)

Objectives

- 1 To further the student's understanding of materials
- 2 Develop skills in precision
- 3 Understand the subtle nature of typographic form
- 4 Become familiar with typographic terminology
- 5 Recognize and develop a working relationship between letters
- 6 Expose the relation of form among the variations, examining such issues as stroke weight, cap height, vertical and horizontal stroke similarities, etc.

Overview

Develop a concept for a new font whose forms relate to an 10 x 10 square grid. Each box in the grid must be either "on" or "off." You have no curves or true diagonals. Represent the letters H, A, B, C, P, Q, R, in capitals only.

Draw your letterforms on a provided sheets. Consider proportion, weight, and structural features such as height of cross bars, how elements end, how to accommodate curves and diagonals within the grid of squares, etc. Give your typeface a name.

Once you develop your letters, render them cleanly in pen and ink (sharpies and markers) by hand. (Get paper from me.) No mounting necessary.

Materials

- 2B Pencil
- Eraser for Pencil
- Micron Inking Pens (2), Size 03 (.30mm)
- Metal Rule 18" with Cork Back (for Cutting)
- T-Square Steel 18"
- 9" Triangles with Beveled Edge for Inking, 45°/90° and 30°/60°/90°
- Masking Tape
- Xacto Knife
- Tracing Paper

Finished Size

7x 8.5" x 11" Sheets

In class Exercise: How to: different ways of developing a letter H

Due: August 31

(1) Using your provided handouts, fill in vertical columns in both the left and right sides of the 20p x 20p grid. The filled in columns should be equal in weight on both left and right sides, and should be symmetrical within the grid. These columns represent the vertical strokes of your letterform "H".

(2) Using the same weight as the vertical strokes, fill in the horizontal stroke, centered top-to-bottom. You will now have a mechanically perfect "H."

(3) On another blank handout, repeat step 1, but now optically adjust your horizontal stroke, meaning you will need to draw it slightly thinner and center it slightly above center. This will be your optically adjusted "H" and is considered to have "no contrast."

(4) On another blank handout, repeat step 1, but now create a horizontal stroke that is 1/2 the weight of your vertical stroke, centering it slightly above center as in step 3. This "H" will have a medium thick-to-thin stroke relation, or "medium contrast."

(5) On another blank handout, repeat step 1, but now create a horizontal stroke that is 1/4 the weight of your vertical stroke, centering it slightly above center as in step 3. This "H" will have a high thick-to-thin stroke relation, or "high contrast."

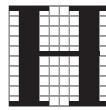
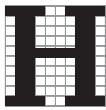
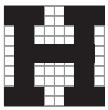
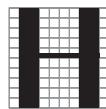
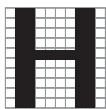
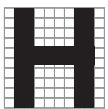
6) On another blank handout, duplicate your "H" with no contrast, but you will now add "slab serifs" by extending across the top and bottom edges of the vertical strokes, serifs that are equal in weight to the horizontal stroke. The serifs extend anywhere between 1/2x to 1x the weight of the vertical stroke.

(7) On another blank handout, repeat step 6, but for the medium contrast "H." (8) On another blank handout, repeat step 6, but for the high contrast "H."

(9) On another blank handout, duplicate step 6, but you will now add "bracketed serifs" by creating curved transitions that flow between the horizontal and vertical intersections of each of the slab serifs. These curved transitions are referred to as "brackets."

(10) On another blank handout, repeat step 9, but for the medium contrast "H."

(11) On another blank handout, repeat step 9, but for the high contrast "H."



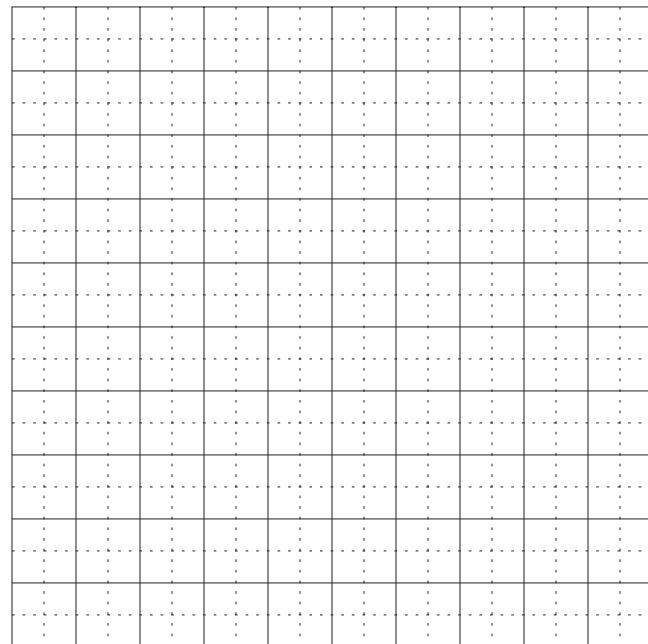
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