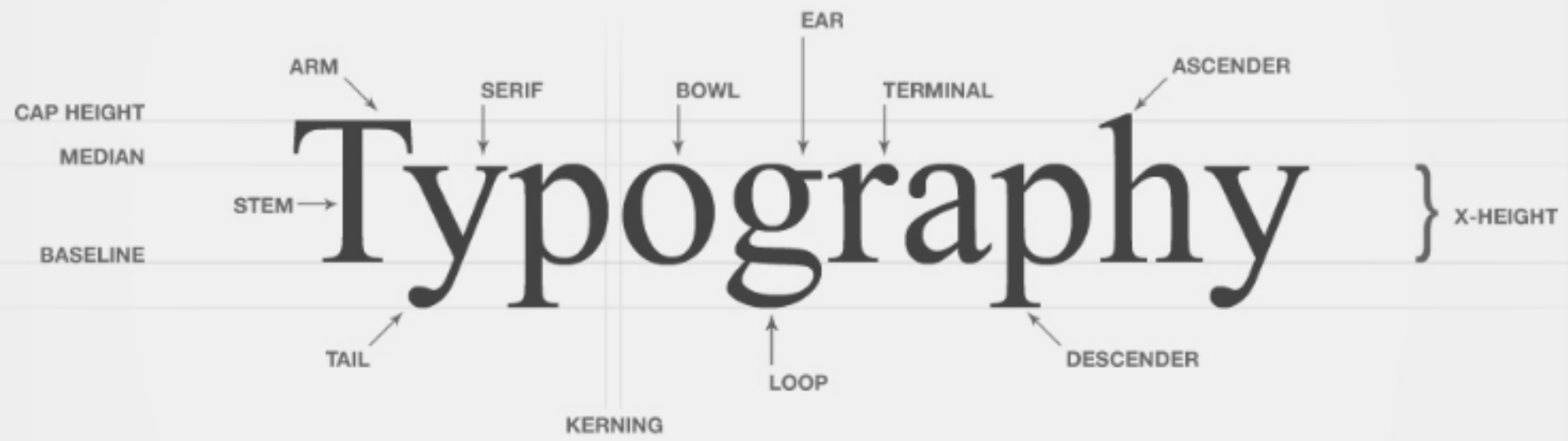


# Typography Unit

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HAND DRAWN FONT



The first sans serif typestyle appeared in an 1816 specimen book of the English type founder William Caslon IV. The most obvious characteristic of these styles is, as the name implies, the absence of serifs. In many sans serif typefaces strokes are uniform, with little or no contrast between thick and thin strokes. Stress is almost always vertical. Many sans serif typefaces are geometric in their construction; others combine both organic and geometric qualities.

## Sans Serif

During the 1700s, typestyles gradually evolved from the Old Style to Modern. Typefaces from the middle of the eighteenth century, including those by John Baskerville, are called Transitional. The contrast between thick and thin strokes is greater than in Old Style faces. Lowercase serifs are more horizontal, and the stress within the rounded forms shifts to a less diagonal axis. Transitional characters are usually wider than Old Style characters.

## Transitional

In 1815, the English type founder Vincentiggins introduced slab-serif typestyles under the name Antiqua. At the time, there was a mania for ancient Egyptian artifacts, and other type founders adopted slab-serif designs. These typestyles have heavy square or rectangular serifs that are usually unbracketed. The stress of curved strokes is often minimal. In some slab-serif typefaces, all strokes are the same weight.

## Egyptian



Late in the 1700s, typefaces termed Modern evolved from Transitional styles. These typefaces have extreme contrasts between thick and thin strokes. Thin strokes are reduced to hairlines. The weight stress of rounded characters is vertical. Serifs are horizontal hairlines that join the stems at a right angle without bracketing. The uppercase width is regularized: wide letters such as M and W are condensed and other letters, including P and T, are expanded. Modern-style typefaces have a strong geometric quality projected by rigorous horizontal, vertical and circular forms.

## Modern

Old Style Type began with designs of the punch cutter Francesco Griffo, who worked for the famous Venetian scholar-printer Aldus Manuzius during the 1490s. Griffo's Italian type designs, like Old Style curved Roman capitals, lowercase letters were inspired by fifteenth-century humanistic writing styles, based on the earlier Carolingian minuscule. Old Style letterforms have the weight stress of rounded forms at an angle, as in handwriting. The serifs are bracketed (that is, unified with the stroke by a tapered, curved line). Also, the top serifs on the lowercase letters are at an angle.

## Old Style

*Italic* letterforms slant to the right. Today, we use them primarily for emphasis and differentiation. When the first italic appeared in the 15th century it was used as an independent typestyle. The first italic characters were close-set and condensed. Therefore, Manuzius was able to get more words on each line. Some italic styles are based on handwriting with connected strokes and are called scripts.

## Italics

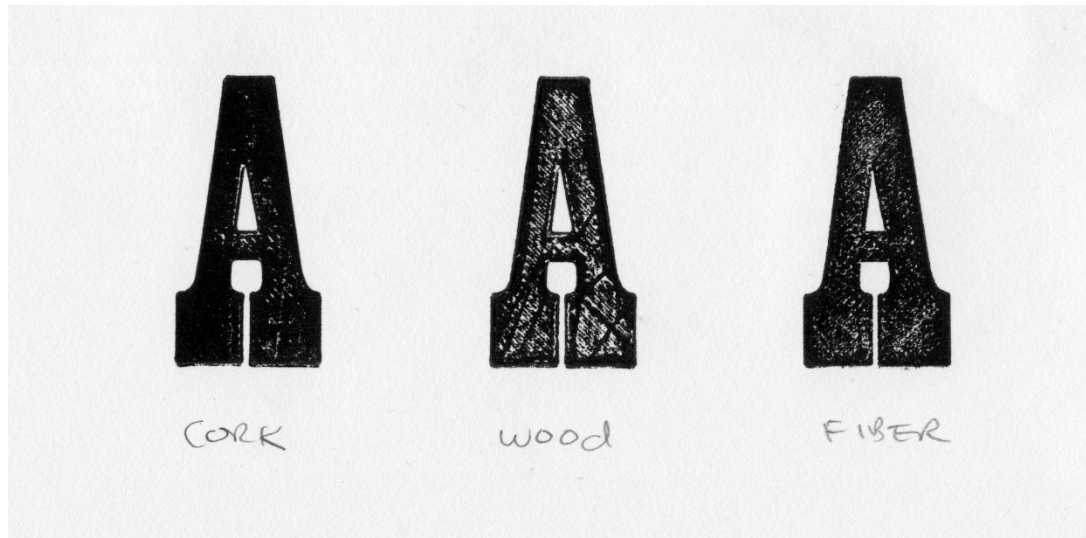
# 3D Printed Letterpress



# Traditional Letterpress



<https://crowdesigns.com/2018/05/10/hi-tech-meets-old-tech-3d-printing-for-letterpress/>



# Typography: Unit 1

- 3 Projects – 28 points
  - Original Font Design – 12 points
    - Sketchbook- 30 typeface styles – 4 points
    - Hand drawn version, full alphabet, upper/lower – 4 points
    - Digital version of full alphabet, upper/lower – 4 points
  - “Inspirational” poster using font – 8 points
    - Process materials – 4 points
    - Final – 4 points
  - Self-portrait using font – 8 points
    - Process materials – 4 points
    - Final – 4 points

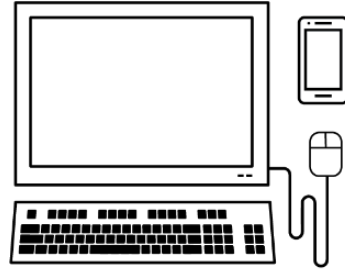
???????? ???? ?



Inspiration



Sketch



Source Materials



Execution



Critique/Refine





### **1- Low Skill**

Minimal effort or significant challenge with realism or craft. More practice is needed. Techniques non-existent. Directions not understood or followed.

### **2- Medium Skill**

Some effort or improvements needed with realism or craft. More practice is needed. Techniques not mastered fully. Directions understood and followed.

### **3- Proficient Skill**

Effort with realism or craft clearly evident. More practice could help. Techniques mostly mastered. Directions understood and followed.

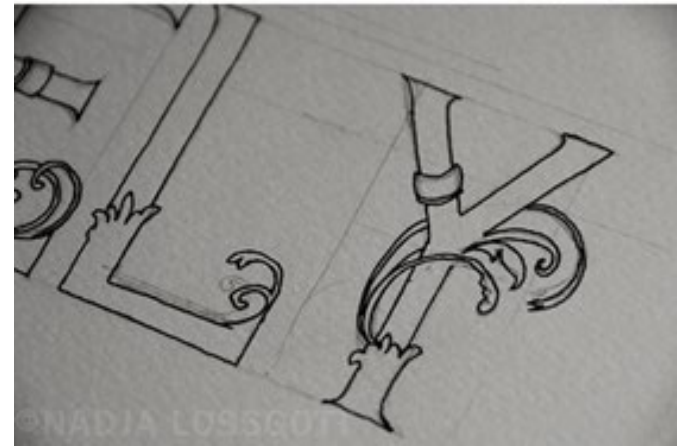
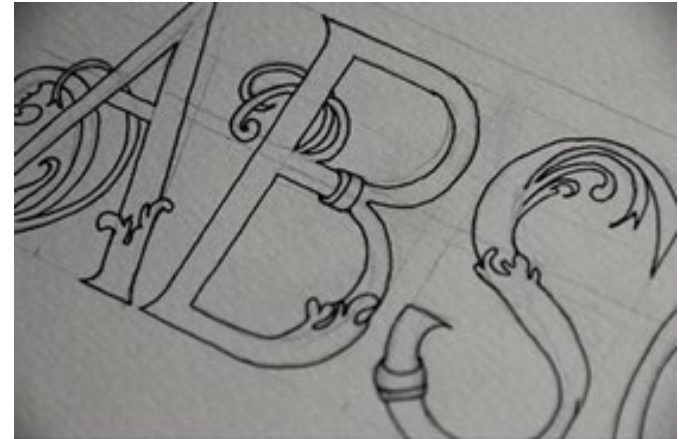
### **4- High Skill**

Strong effort, highly accurate to real life or careful craft. Techniques expertly mastered. Student went above and beyond expectations.

# BUILD A FONT THAT IS...

- ☐☐ BALANCED: 50B/50W, 60B/40W, Or 100% Black and white ratio
- ☐☐ WELL CRAFTED: Neat, clean
- ☐☐ ORIGINAL: Creative, different

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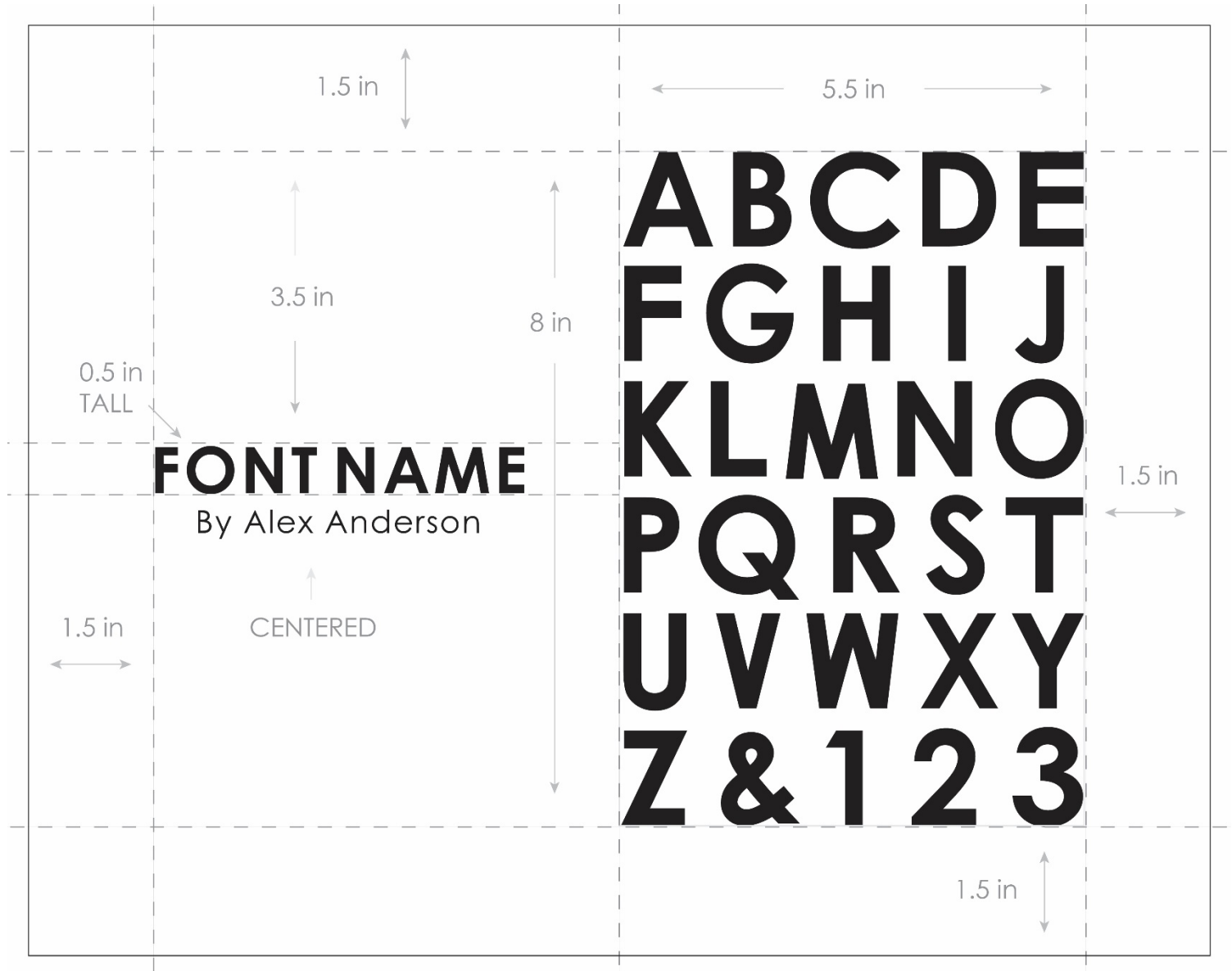
Pick one concept and begin refining, especially more challenging letters.

# 9.12.2019 Peer Critiques For Hand-drawn Fonts

- Break into groups of 4
- 5 minutes per person, show work and receive feedback
- 25 minutes to begin finalize design, add additional ornamentation, incorporate feedback from group
- Tomorrow: Bring pens, markers, ruler, and a pencil for drafting and finishing design tomorrow (I will provide Bristol board)

????? M?????M??? ??????

Only requirements are that the final should include **5.5 in x 8 in** area for your font. **All other margins should be scaled/alterd for what every size of paper you are using** (depending on the size of paper and how the font block fits in it). Font name and author should be placed on the page so the overall design is harmonious.

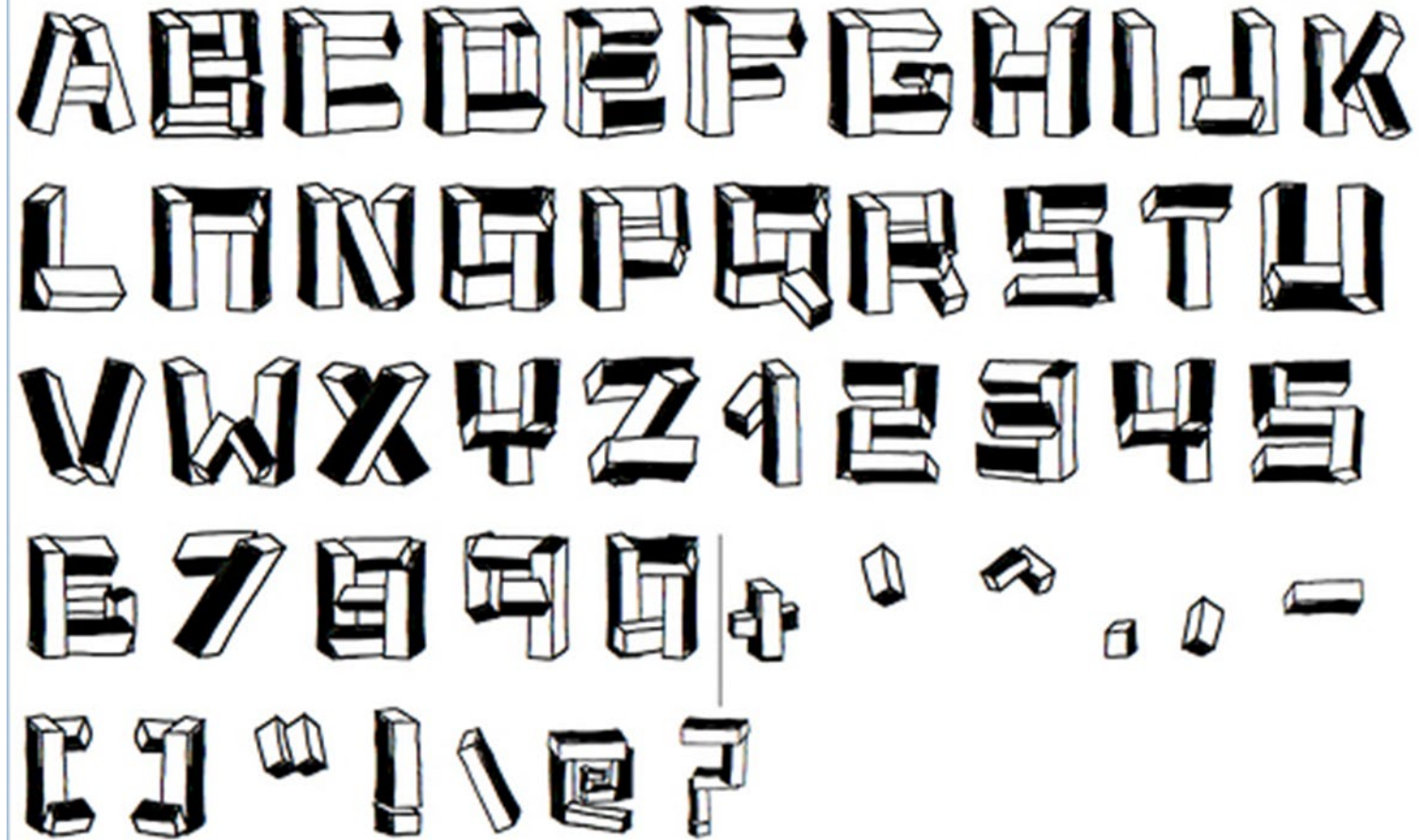


????? ??????

**FONT NAME**

By Alex Anderson

**A B C D E**  
**F G H I J**  
**K L M N O**  
**P Q R S T**  
**U V W X Y**  
**Z & 1 2 3**

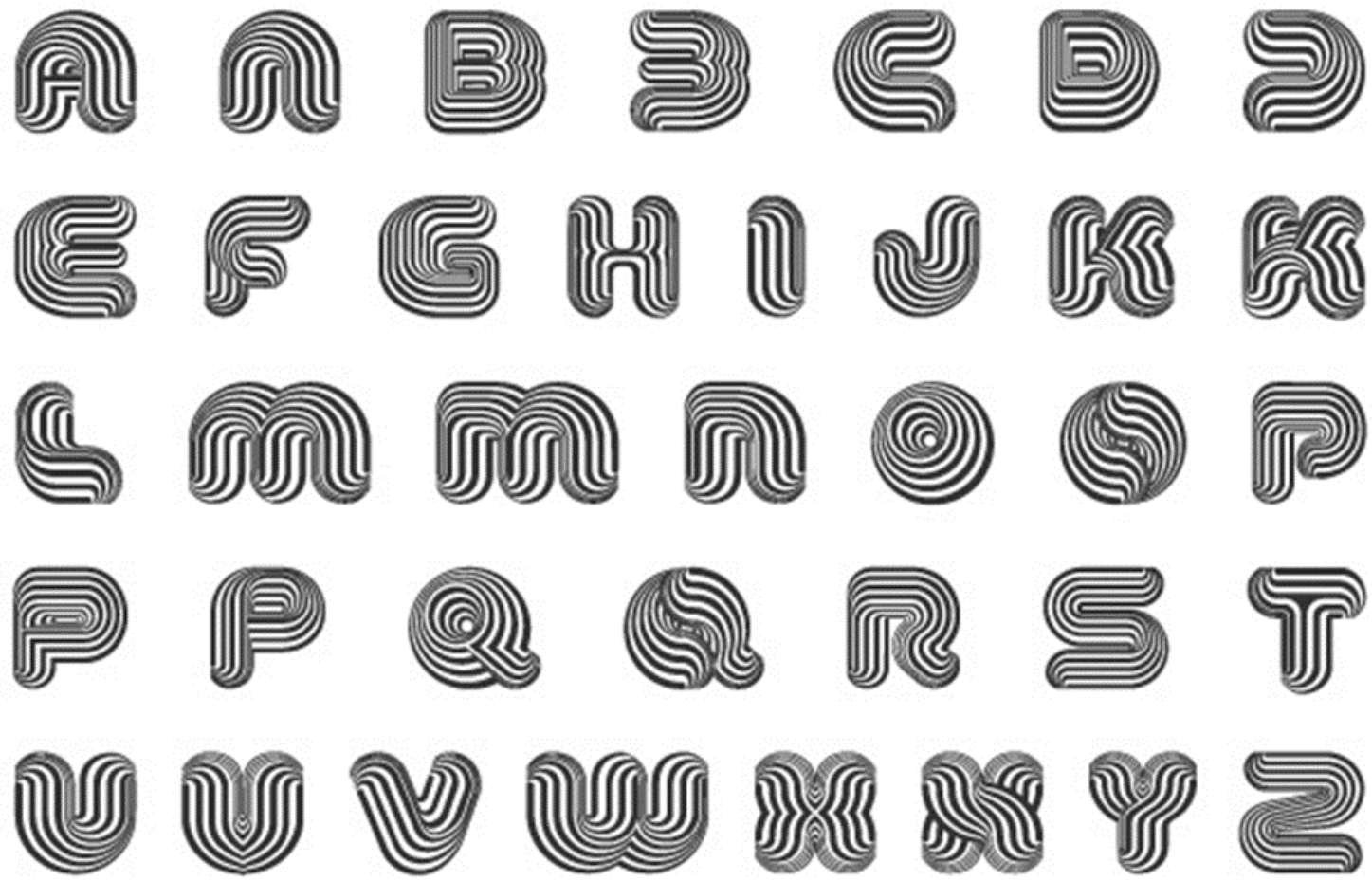


50/50 B&W Ratio

A B C C B E E F F  
G H I J K L M M  
N O P R R S S  
T U V W X Y Z  
1 2 3 4 5 6 7 8 9 0

90/10 B&W Ratio





50/50 B&W Ratio

ZOO ENTRANCE  
RESEARCH FACILITY  
WELCOME  
AMPHITHEATRE

90/10 B&W Ratio

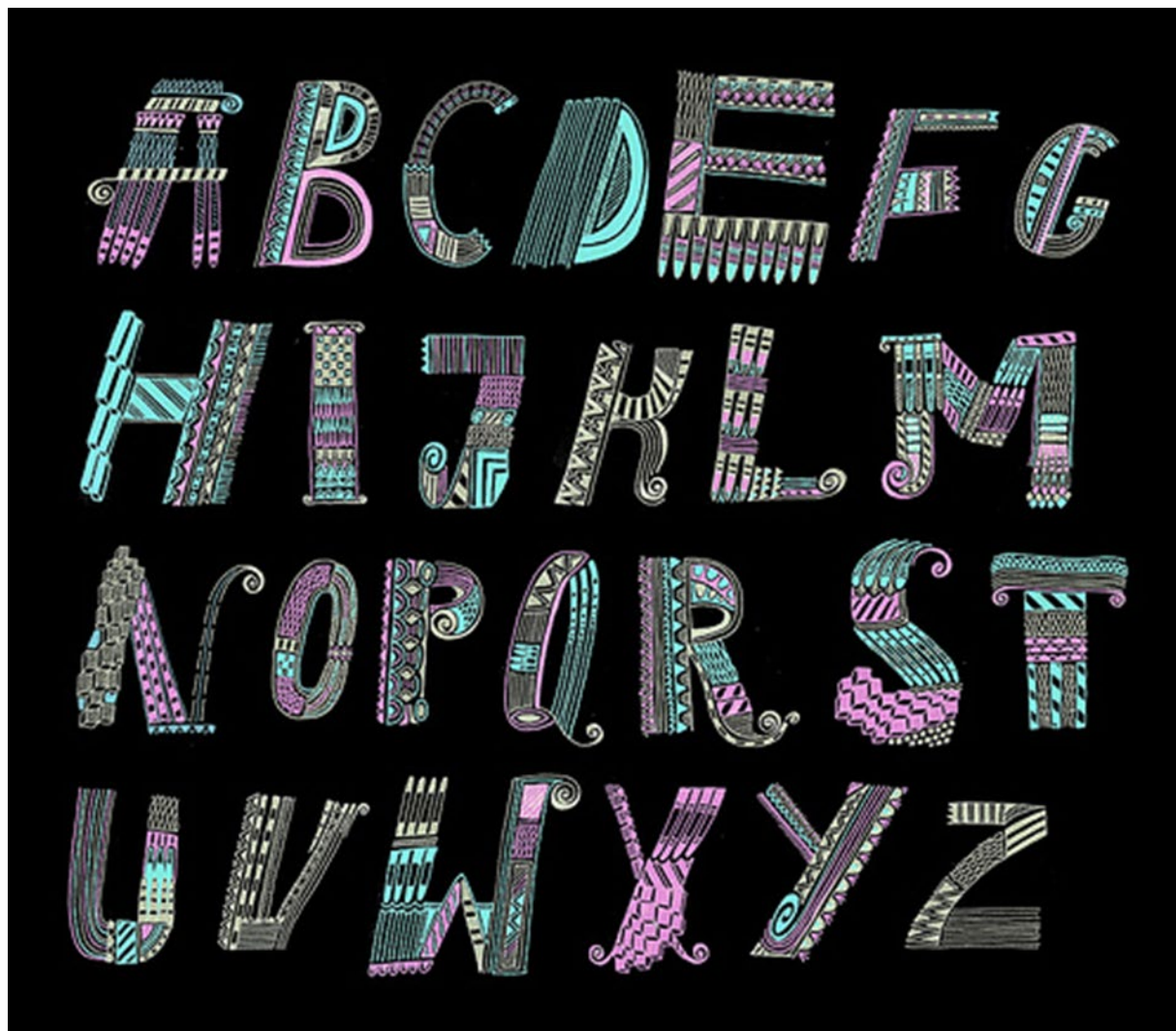
AAAABBBC CC gggghh  
CDDDEE llmmmn  
FFFGGGHHHI PPPpppprrrr  
IJJJKKLLM ttuuuv  
MMNNNOOPPQ xxxyyy  
QRRRSSTTUUV & ' ' ' ' ' ' ?  
VVWWWXXXY 12345 6  
ZZZaaaabbbcccddddeeeffff 67890

90/10 B&W Ratio

knock

on wood

Tree  
top



50/50 B&W Ratio



# TOSCANA

# CHECK YOUR WORK SO FAR...

## **Direction, Craft, and Technique**

Is the font neat?

Does it include creative or artistic embellishment? (not just simple written text)

At least 50/50 black to white ratio and thick enough to show up?

# Resources For Digitization of Font

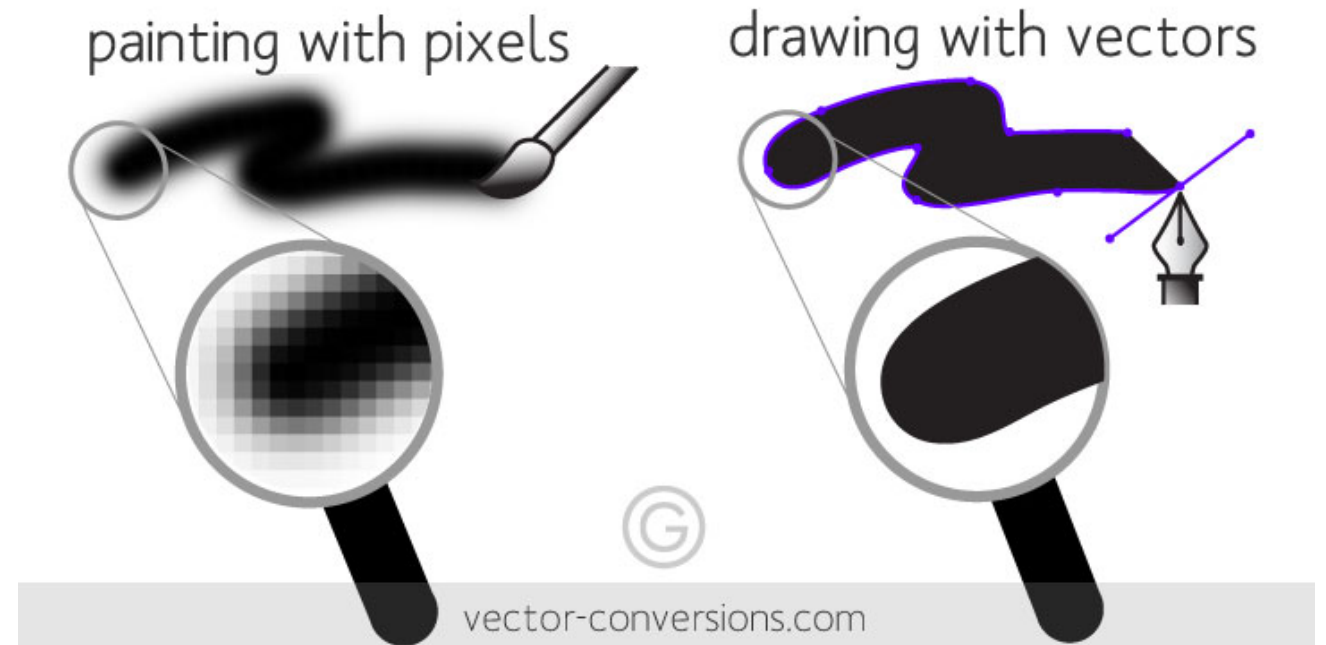
- <https://visme.co/blog/type-anatomy/> - review of type anatomy
- <https://piesbrand.com/different-ways-to-digitize-lettering/> - review of possible approaches
- <https://piesbrand.com/tracing-with-the-pen-tool-using-adobe-illustrator/> - step by step overview of method we use in class



# Intro to Illustrator

# Vector Graphics vs. Raster Graphics

- Raster images are made of pixels. A pixel is a single point or the smallest single element in a display device. If you zoom in to a raster image you may start to see a lot of little tiny squares.
- Vector images are mathematical calculations from one point to another that form lines and shapes. If you zoom into a vector graphic it will always look the same.



# Applications

- Pixel-based images allow painterly approach, more organic look
- Vector can be scaled, more flexible
- Design studios use vector images for logos, package design, web design, cartoon characters, and motion graphics
- Raster images tend to be used in concept art, animation, backgrounds, and for filling vector graphics with painterly color



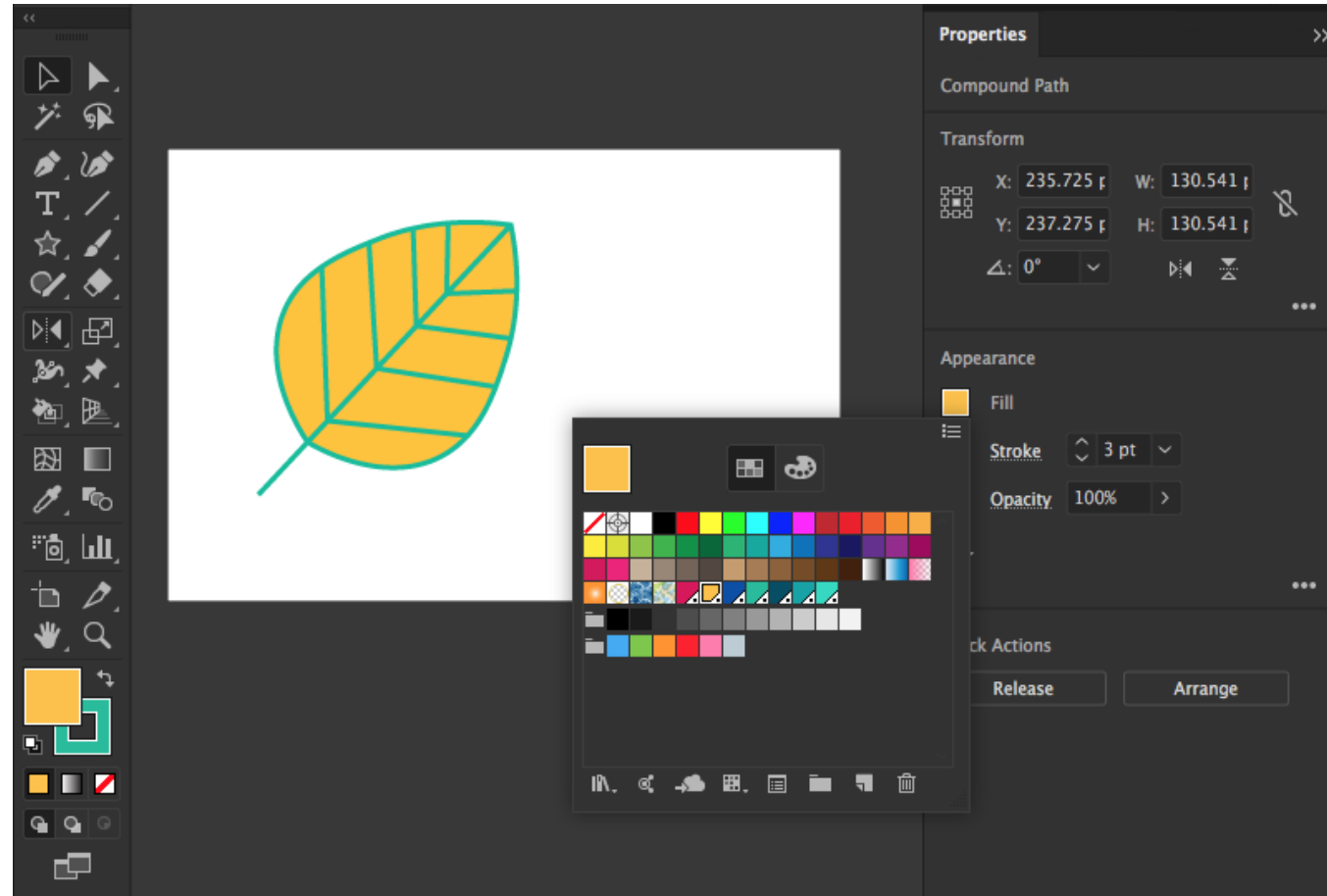
# Drawing in Illustrator

- As you draw, you create a line called a *path*. A path is made up of one or more straight or curved *segments*.
- The beginning and end of each segment are marked by *anchor points*, which work like pins holding a wire in place.
- A path can be *closed* (for example, a circle), or *open*, with distinct *endpoints* (for example, a wavy line).
- You change the shape of a path by dragging its anchor points, the *direction points* at the end of *direction lines* that appear at anchor points, or the path segment itself.

# More about paths

- A path's outline is called a *stroke*.
- A color or gradient applied to an open or closed path's interior area is called a *fill*.
- A stroke can have weight (thickness), color, and a dash pattern .
- After you create a path or shape, you can change the characteristics of its stroke and fill.

# Select Object to Apply/Change Stroke or Fill Color



# Illustrator Interface: Workspace

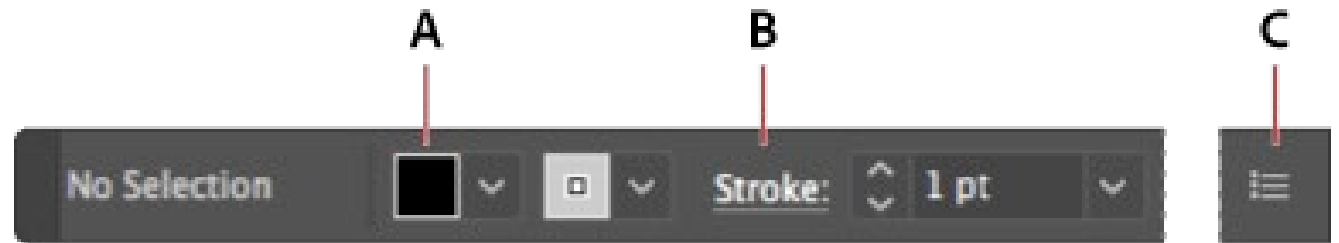
- **Workspace overview**
- The *Application frame* groups all the workspace elements in a single, integrated window that lets you treat the application as a single unit. The *Application bar* across the top contains a workspace switcher, menus (Windows only), and other application controls. The toolbar contains tools for creating and editing images, artwork, page elements, and so on. Related tools are grouped.
- The *Control panel* displays options for the currently selected object.
- The *Document window* displays the file you're working on. Document windows can be tabbed and, in certain cases, grouped and docked.
- *Panels* help you monitor and modify your work. Panels can be grouped, stacked, or docked.

# Control panel overview

The Control panel offers quick access to options related to the objects you select. By default, the Control panel is docked at the top of the workspace.

Options displayed in the Control panel vary depending on the type of object or tool you select.

- For example, when you select a text object, the Control panel displays text-formatting options in addition to options for changing the color, placement, and dimensions of the object.
- When a selection tool is active, you can access Document Setup and Preferences from the Control panel.





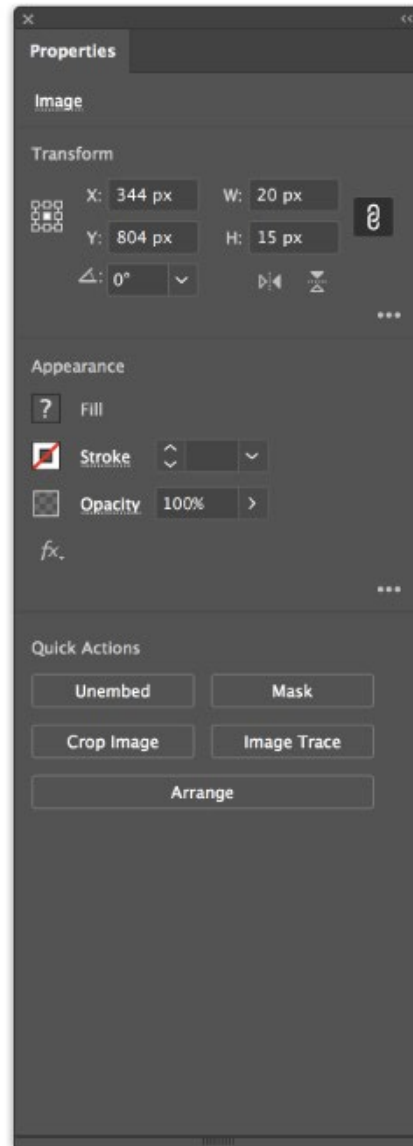
# Properties Panel

For any selection, the Properties panel displays two sets of controls:

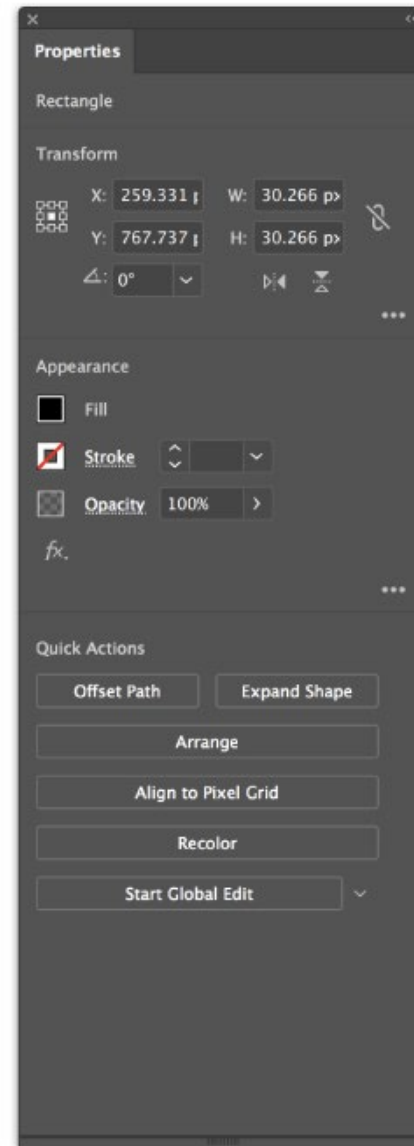
**Transformation and appearance controls:** Width, Height, Fill, Stroke, Opacity, etc

**Dynamic controls:** Additional controls, depending on the contents of your selection, may become available. For example, you can adjust the character and paragraph attributes of text objects.

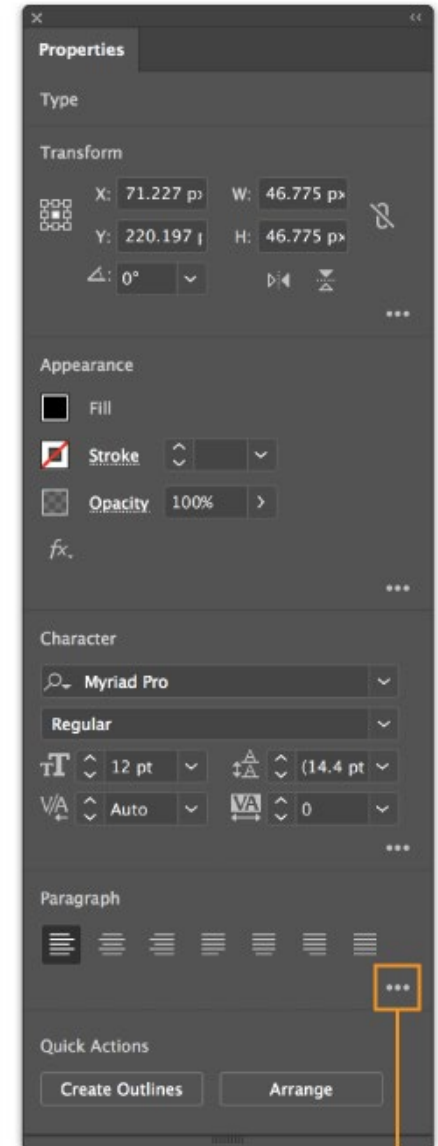
- **For image objects**, the Properties panel displays crop, mask, embed or unembed, and [Image Trace](#) controls. If you select a text box, the controls related to text modification are displayed in the Properties panel.
- **Quick Actions:** Quick action tasks, depending on the contents of your selection, becomes available.



A



B



C

D

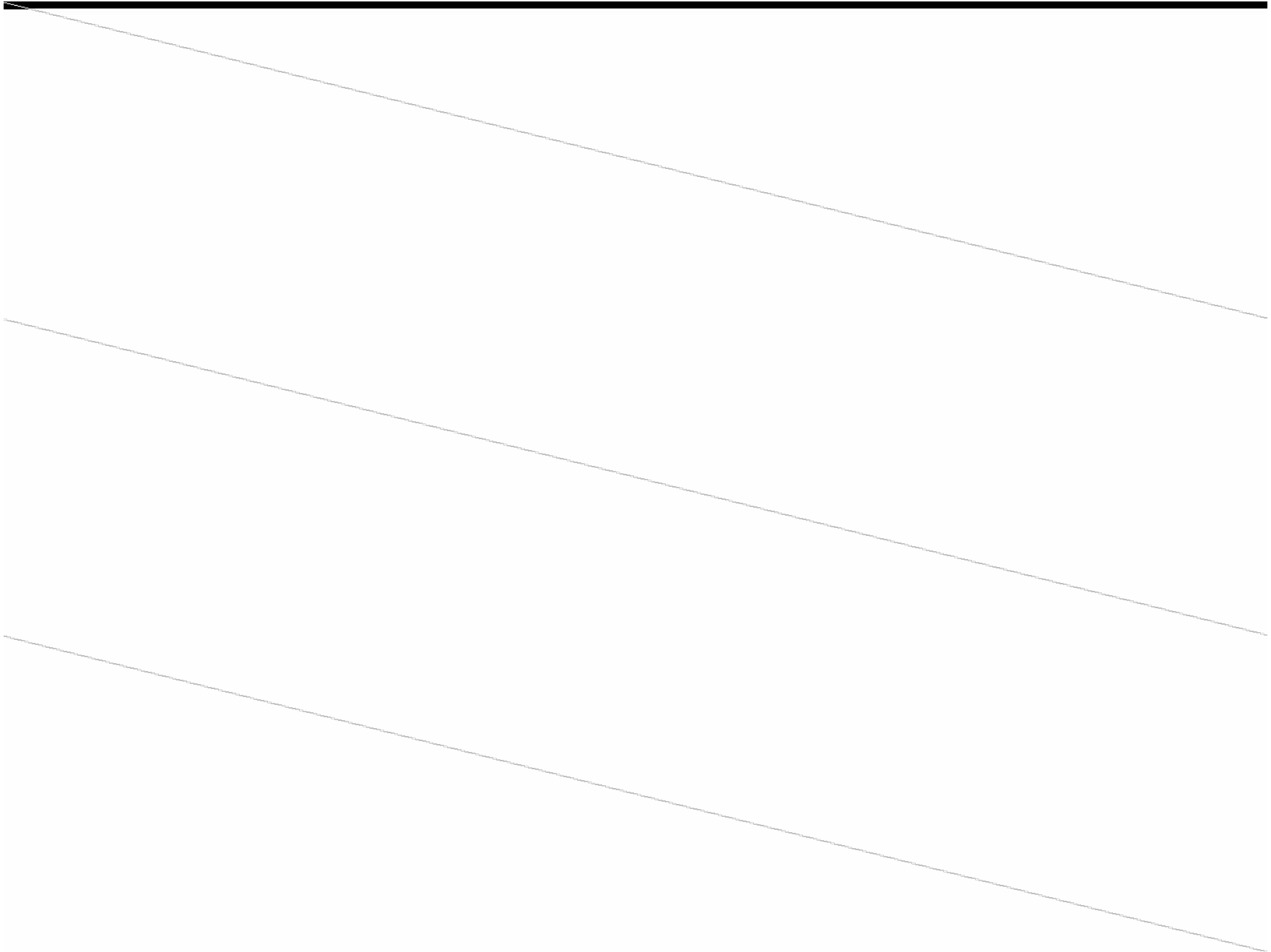
# Navigation Essentials

- Zoom in, Zoom out (CTRL +, -, alt + scroll wheel)
- Hand tool (spacebar)
- Selection tool (v)
- Paintbrush tool (b)
- New Document (CTRL+n)
- Open Document (CTRL+O)
- Save or Save As (CTRL+S, CTRL+SHIFT+S)
- Frame artboard (CTRL+0)
- Hover over tool for use, hotkey info

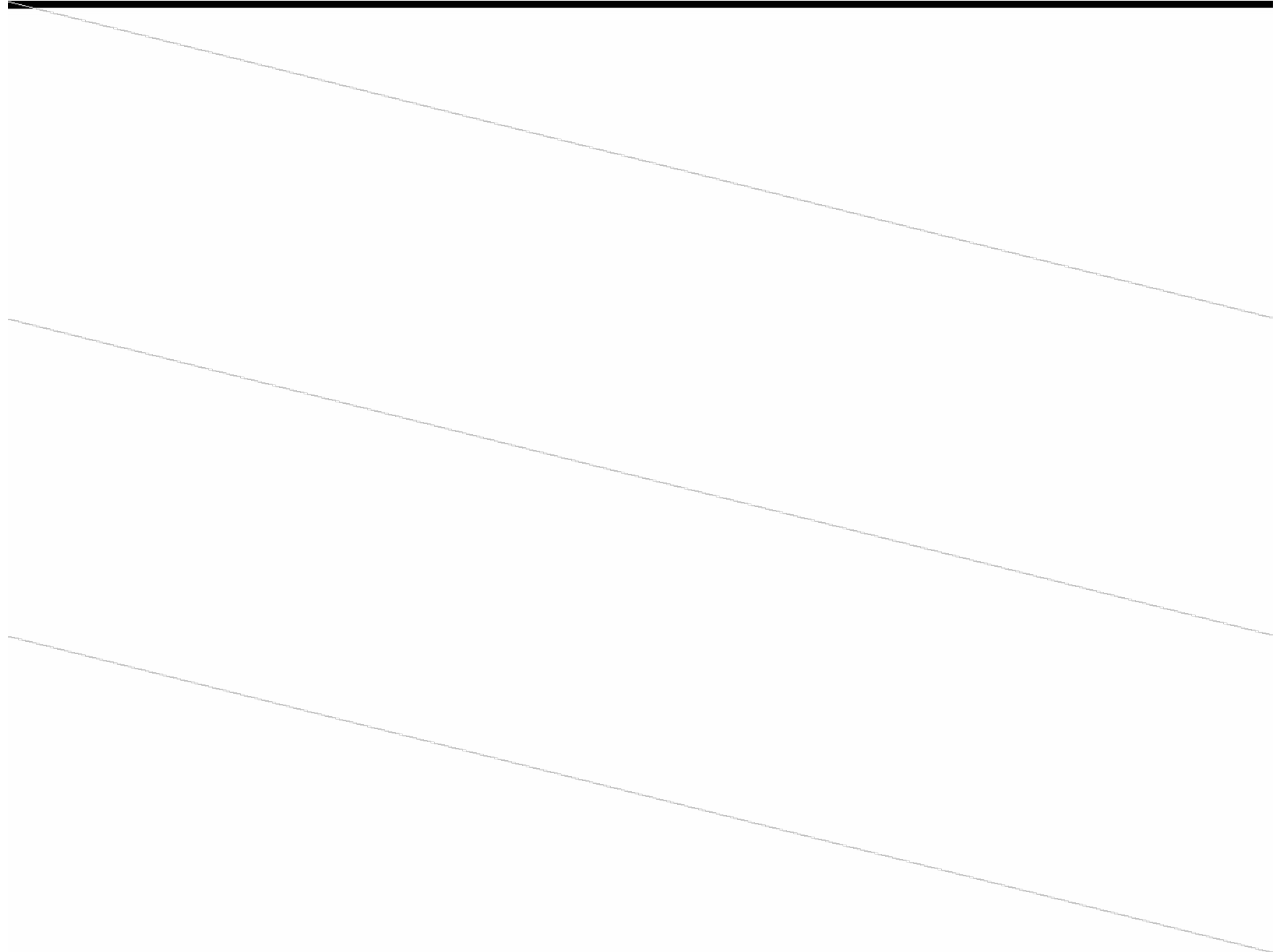
# Artboards

- Artboards help streamline your design process by giving you an area where you can lay out designs for different devices and screens.
- Artboards represent the regions that can contain printable or exportable artwork.
- While creating artboards, you can choose from a wide variety of preset sizes or define your own custom artboard size.
- 1 to 1000 at a time

????? ?????????? Video



????? ??? ???? Video



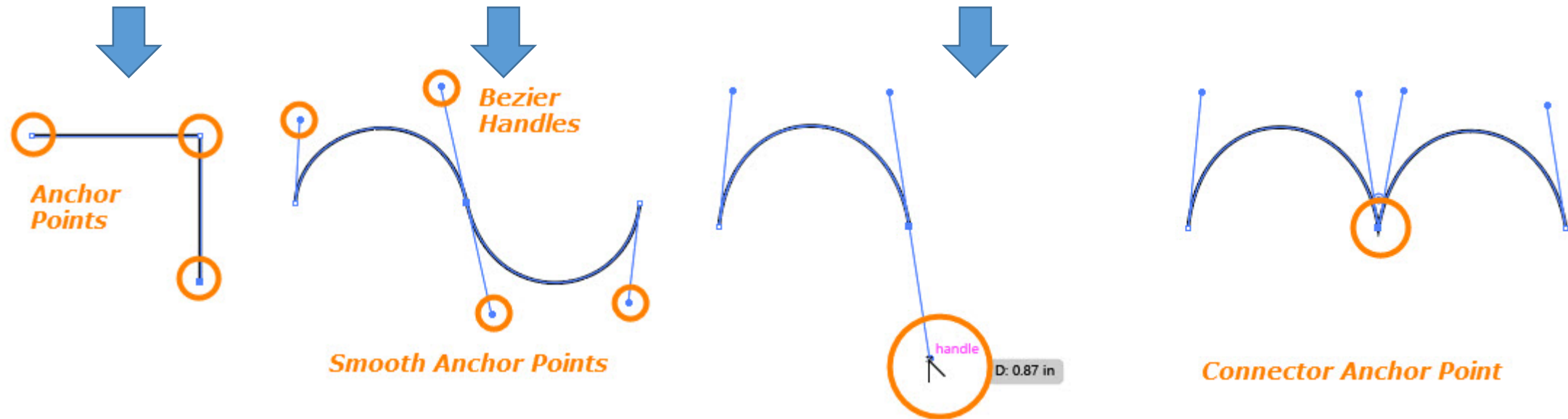
# Bezier Curves in Illustrator

- Named for Pierre Bézier, Bezier curves are mathematical formulas for defining curved lines, and form the basis for nearly all vector drawing programs. Bezier curves employ at least three points: two endpoints that are called anchor points which define the span of the line segment, with at least one additional point called a handle to control the bend of the curve.

# The Pen Tool (p)

- Used to create PATHS
- Shape of the path controlled with ANCHOR POINTS
- 3 kinds of ANCHOR POINTS:
  - Corner Points
  - Smooth Points
  - Connector Points

# Corner, Smooth, & Connector





# Corner Points

- Connect straight line segments to straight line segments and do not need Bezier handles.
- To create a corner point, simply click and release the mouse. Move your cursor to a new location, then click and release again, and a straight line segment forms between the two anchor points.
- Hold down SHIFT to force additional anchor points to be at the same angle as the previous anchor point

# Smooth Points

- To create line segments that join in smooth, continuous curves, click, hold and drag in the direction you'll want the next line segment to bend.
- Two, opposing Bezier handles will extend from the anchor point which are used to control the bend.
- The handles on a smooth anchor point are reciprocal, and always stay in alignment.

# Connector Points

- Connector points are used to connect straight line segments to curved ones, or to connect curved line segments that meet at an angle.
- Connector points can have one Bezier handle or two.
- Two-handled points have hinged handles that will move independently.
- To create, first create a smooth anchor point, hover over the handle you want to change direction, hold down ALT. Cursor will change to open-ended arrow. Click and hold on the handle, drag to different position.

# USE YOUR FONT TO COMPOSE A DESIGN THAT INCLUDES...

- ?? SLOGAN: Quote, phrase, or saying of your choosing
- ?? BALANCED: Fits well in a compact circular/rectangular space  
(no inside spaces)
- ?? ORGANIZED: Fits together (can use graphical elements)

The following slides show examples of this

what  
an  
Awesome  
WORLD

THAT'S  
NOT  
WHAT I  
MEANT

C'MON!  
JUST  
ONE!

SPEND YOUR  
LIFE CREATING  
LIFE SOMETHING

Live  
To  
Glorify

SO FAR FROM  
Sunset  
SO CLOSE TO  
Dawn

DO WHAT  
YOU  
LOVE  
WHAT YOU DO





LET'S FALL  
IN  
LOVE



SUCCESS IS SIMPLE  
DO WHAT'S  
Right  
THE Right Way  
AT THE Right TIME  
*Arnold Glasgow*

RALPH  
EMERSON

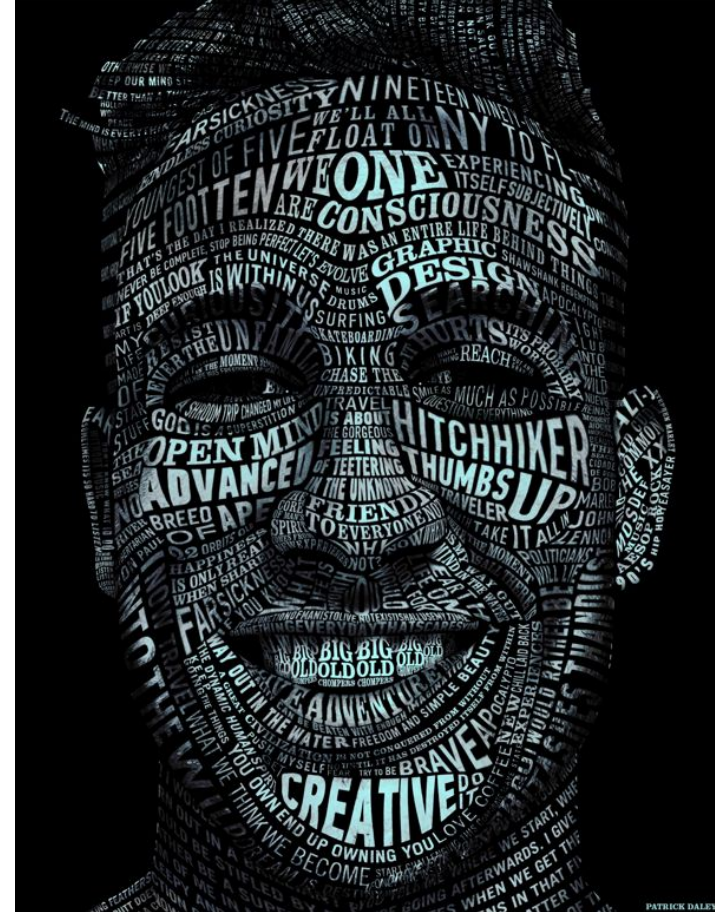
IT'S  
NOT THE  
LENGTH  
OF LIFE  
BUT THE  
DEPTH  
OF LIFE.

IF YOU  
*Dream*  
+ + +  
BIG ENOUGH  
- - - ANYTHING - - -  
CAN COME TRUE  
JUST KIDDING  
GET BACK TO WORK

night



# Self Portrait Examples



# Examples cont.



# Examples cont.

