

PROJECT 01

AND PER SE AND

This is a two-part project. In **part 01** of this project, you will explore one of the more expressive letterforms in the Latin alphabet—the ampersand—and combine it with two other *uppercase* letterforms to create a monogram or three ornamental drop caps. In **part 02**, you will add five lowercase letters ‘a d e o i n’ basing your shapes on the established personality of your monogram/drop caps.

The ampersand has traditionally been an enormously playful part of any type designer’s workflow, with designers using it to muse on the expressive potential of the typeface and exaggerate personality in a letter that does not appear in use frequently enough to become overwhelming in a paragraph.

This letterform also combines a difficult drawing form, the ‘s’ or *inflected* curve, with the balancing of two counters. This project allows you freedom to experiment in the form you create for the ampersand as the starting point, free from the backdrop of a full character set, and gradually builds from the shape concerns of an individual glyph, to a small character set that might form the basis for a typeface in the future.

Learning outcomes:

- Improved digital drawing skills alongside freehand drafting
- Introduction to font editor, curve construction, naming, metrics
- Exploration of expressive potential of letterforms
- Awareness of structural relationships between letterforms fused within a ligature and within a typeface
- Introduction to proofing methods, resources and terminology.
- Ability to isolate identifying features of a typeface
- An improved awareness of historical models and influences
- Honed skills in balancing weight, spacing and idiosyncrasy across the characters in a typeface.

Readings:

<http://www.webdesignerdepot.com/2010/01/the-history-of-the-ampersand-and-showcase/>

<http://www.typesociety.org/fontaid/iv/>

Shady Characters ‘Ampersand’ Reading (supplied)

Method:

Part 01

1. Starting by gathering samples and visual references, begin by looking carefully and identifying defining characteristics of the samples you have collected and why you like them. You are encouraged to read up on the classification and history of the samples you have collected for more context. Isolate the features and formal elements you like and want to combine.
2. Work up a set of well-formed sketches of an ampersand (20-30 minimum). Explore a variety of approaches to the form in your sketches, ranging from super bold to super light, and incorporating different influences from decorative wood type to brush script. Investigate the relationship of the ampersand to the 'e' and 't' forms, as well as to the italic or cursive history of the ampersand.
3. Having established a direction for your ampersand, move to sketching the accompanying letters for your monogram. Will you add layers of decoration? Can you pick up on an aspect of a flourish or curve in the ampersand that you will exaggerate in the monogram? Will your monogram or letterforms be self-enclosing? Stacked? Reversed out? Explore.
4. From these sketches digitize 2-3 monograms for submission. *We will go over basic principles of digitization, font generation, installation and proofing in class.* Refer to, but do not scan and trace your sketches. Use them as a model rather than a source.

Readings:

1. A Letter from WAD to RR
2. Basic Character Spacing in Type Design
3. Walter Tracy's chart for spacing relationships
4. Mark Jamra's Form & Proportion in a Text Typeface

Part 02

1. Once you complete your monogram, move to the lowercase letters that will be derived from your monogram starting point 'a d e o i n'. These shapes can be as simple or as complex as you want them to be, and designed as derivatives or continuations of the letterforms you already have. Start with sketches and then digitize as before, however, note the added steps below for multiple characters.
1. Space your letters using control characters (n & o) and spacing strings (refer to spacing handouts)

1. Fill out the Font Information and Metrics data in your font editor and name your font correctly (shown in class)

1. Generate and install your font and create a test document. Tweak shapes, regenerate, reinstall, proof, etc.

1. Note differences between sketched forms and digitized forms. Write down 10 differences that you notice. Assess the overall fit, color and texture of your typeface, making changes based on feedback and repeat as necessary.

Final Submission Requirements:

Part 01

- » OTF, Glyphs file and PDF to Google drive
- » PDF should show monograms in B&W, full color, and reversed out of 50% grey
- » B&W letter size printed proof of monograms for mark ups

Part 02

- » OTF, Glyphs file and PDF to Google drive
- » B&W letter size printed proof showing:
 - a) isolated large/display size (30pt+) highlighting details
 - b) smaller text set at subhead/pull-quote size; (18pt+)
 - c) smaller settings showing text at body copy size. (9pt+)
- » Notes document on translation from sketch to screen