

Serena Dworzynski

ART 4944

Fall 2018

Project Two

Serif Typeface

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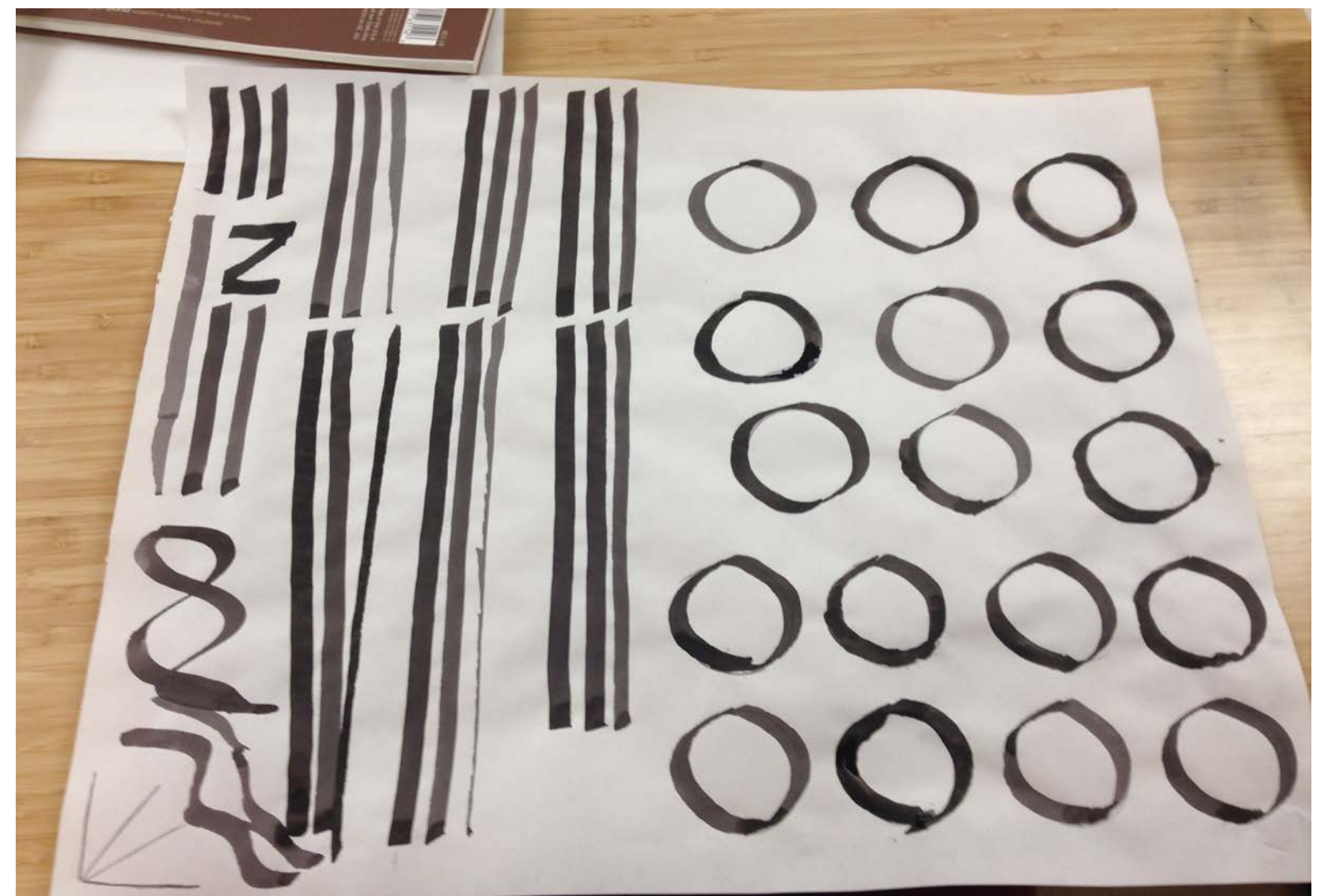
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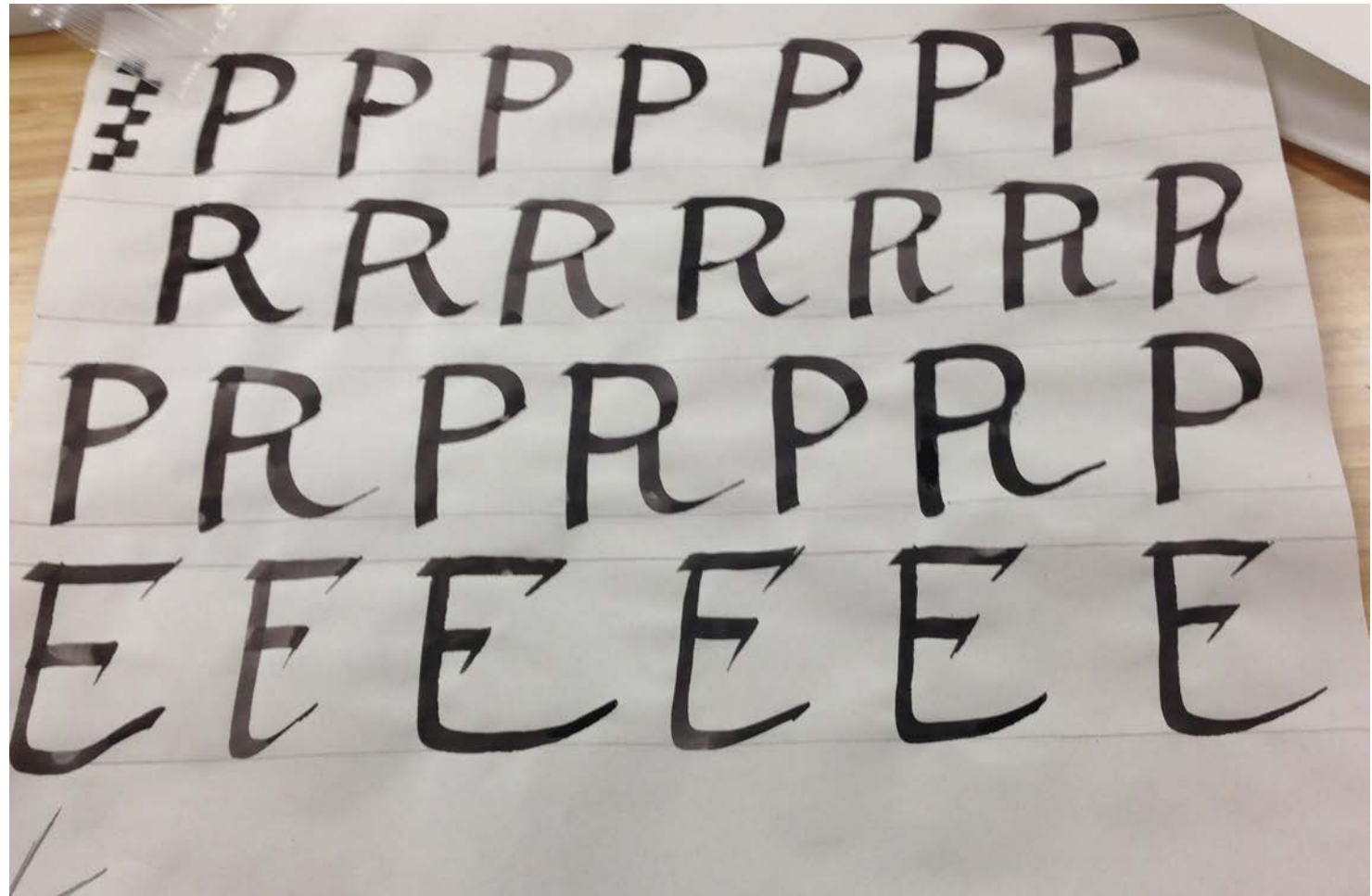
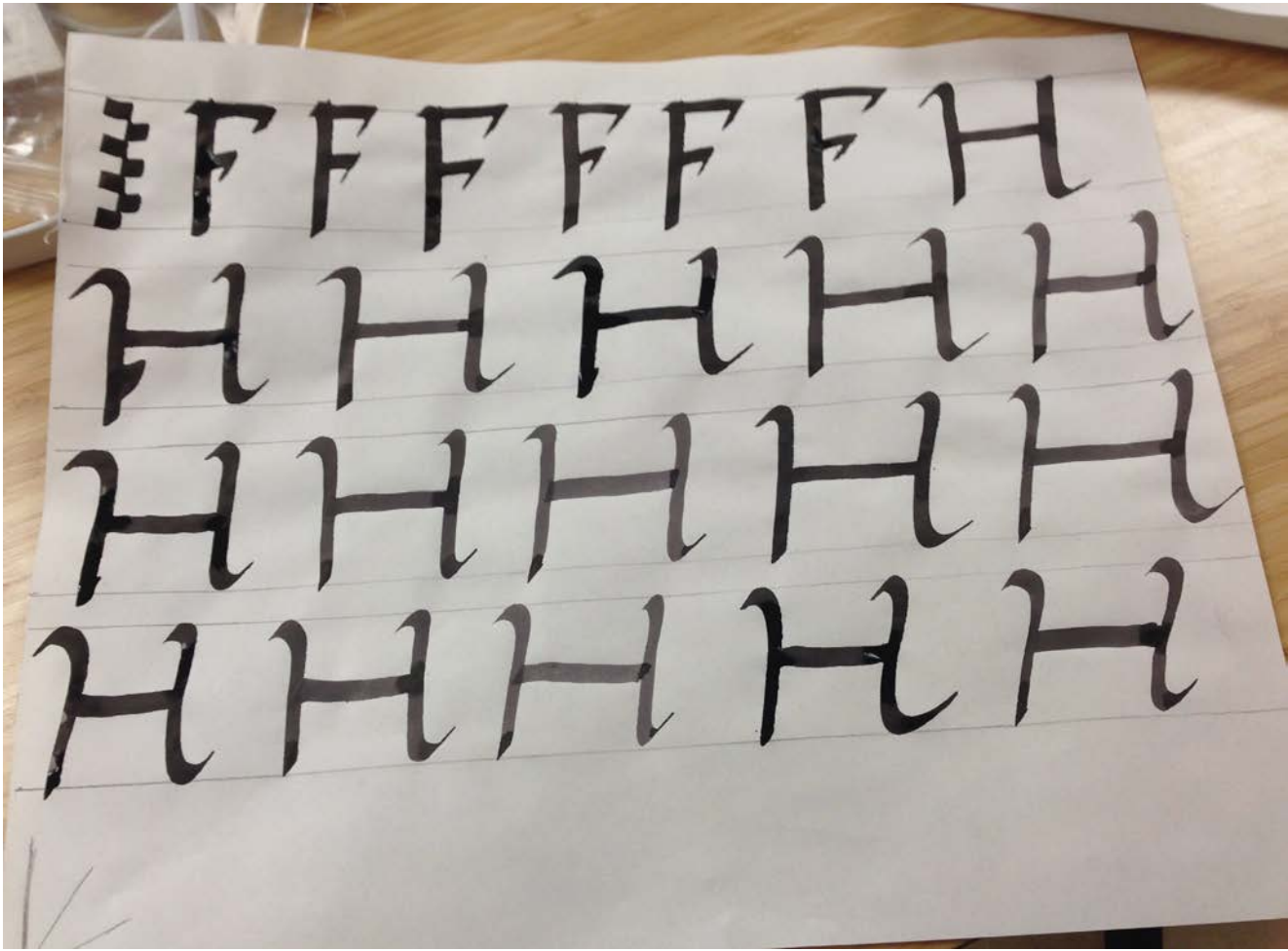
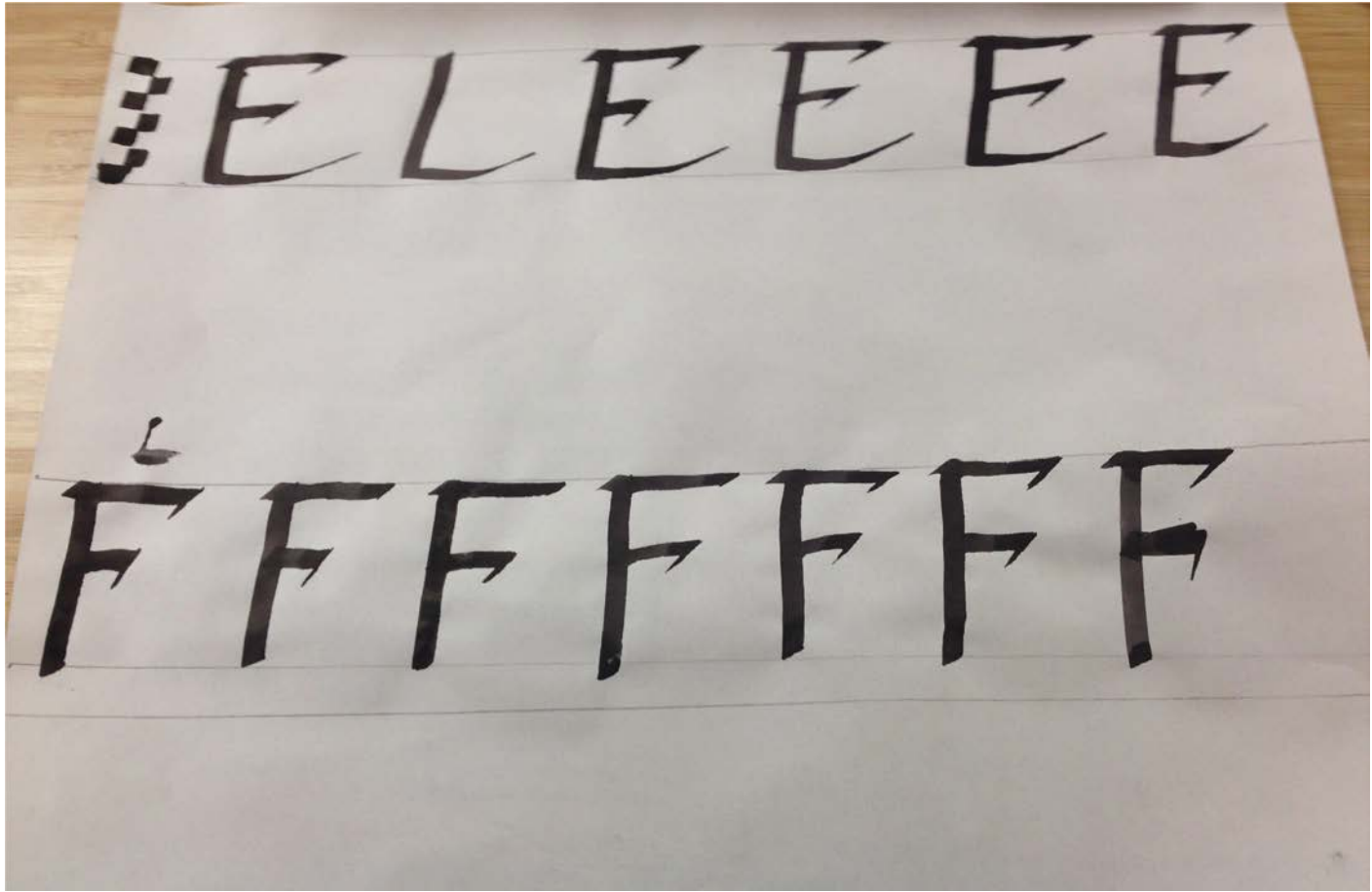
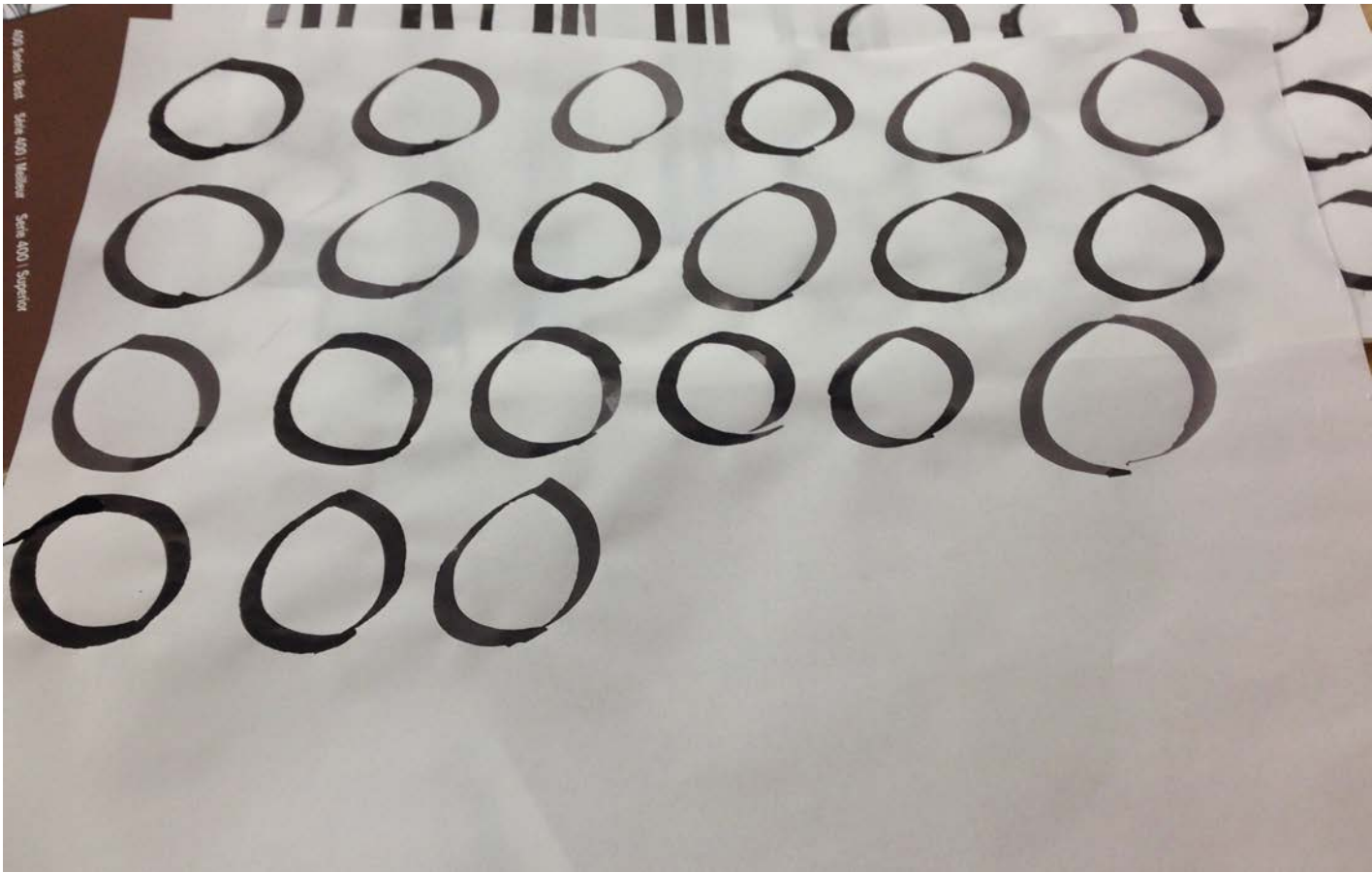
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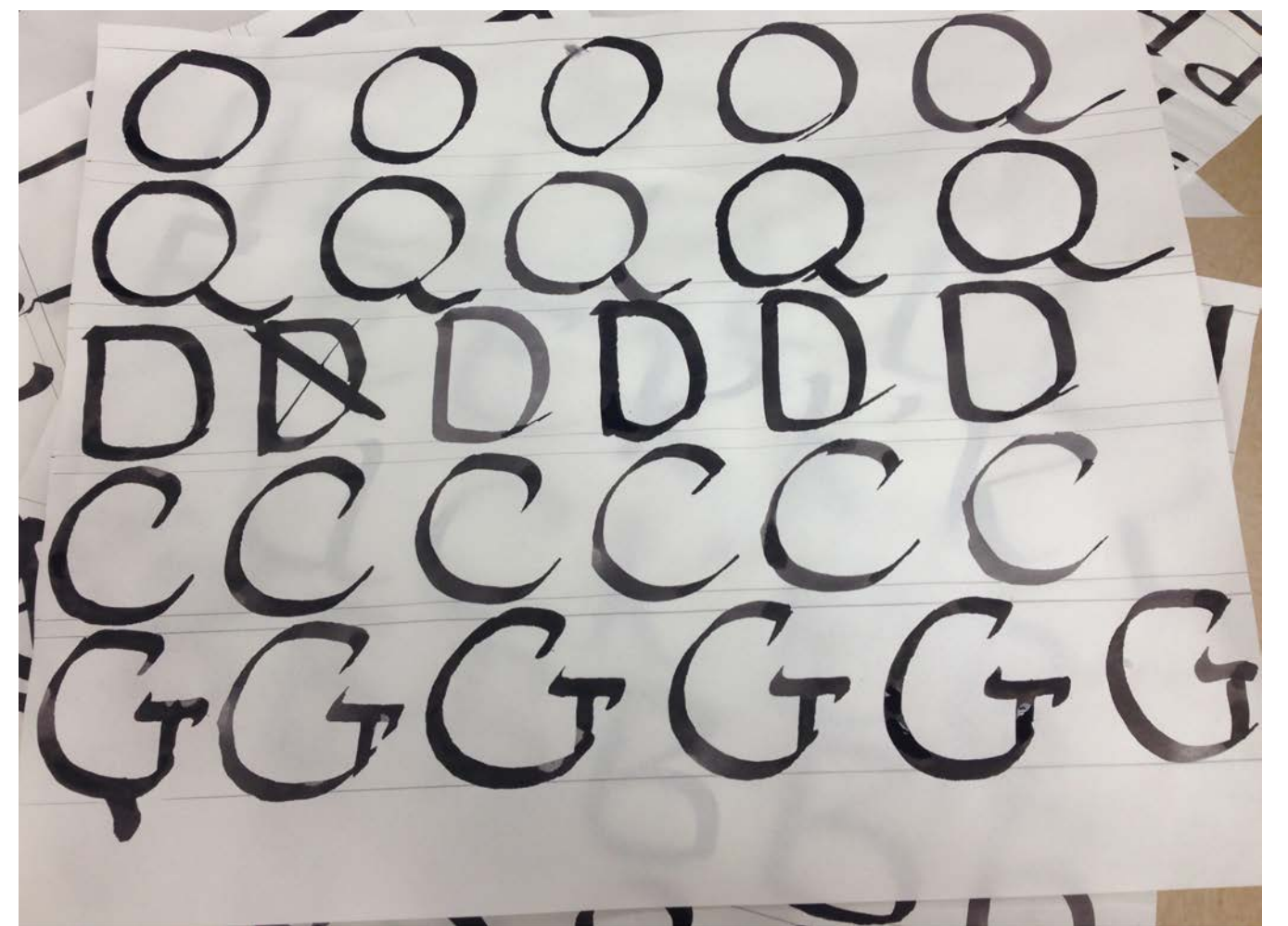
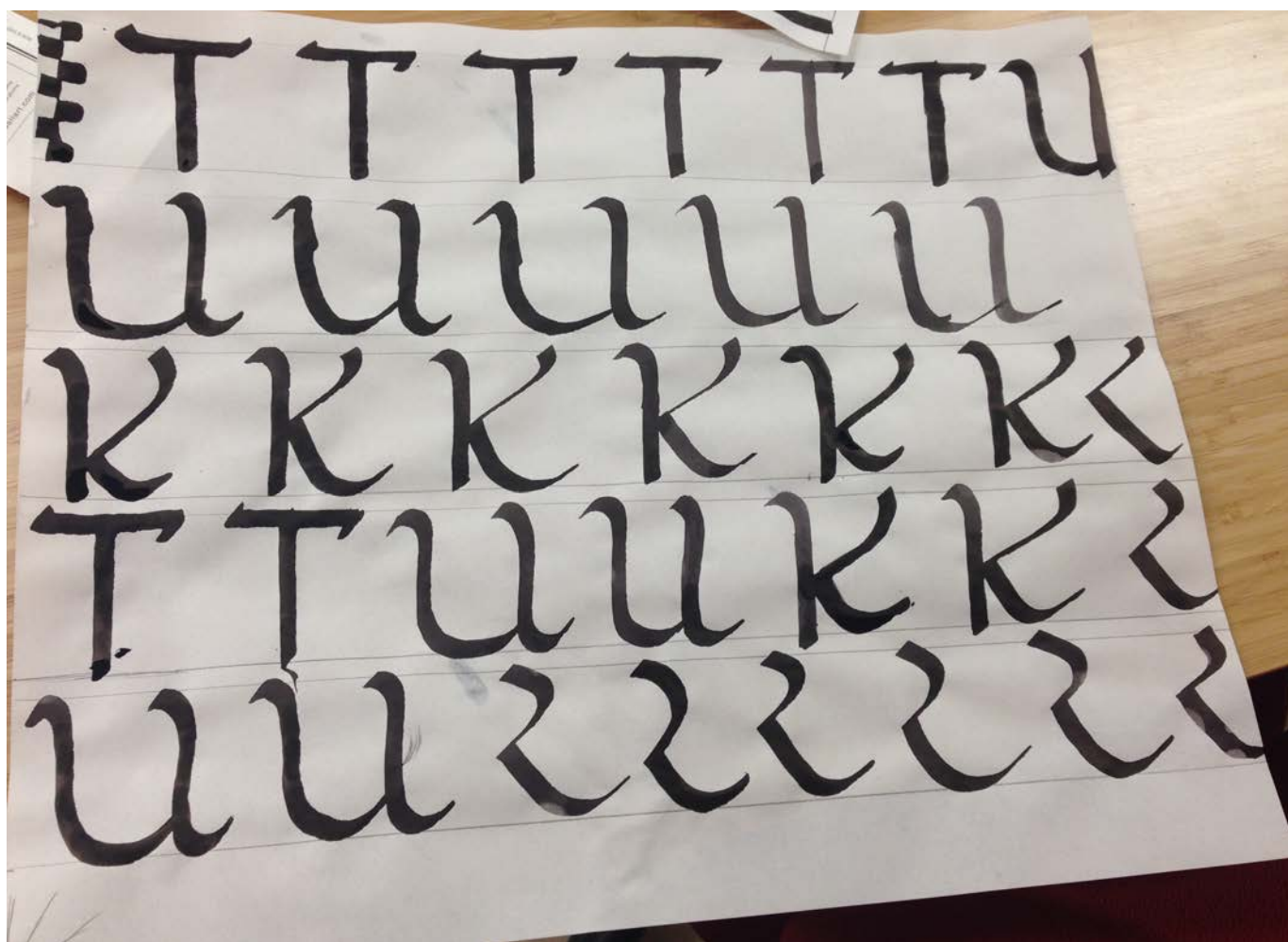
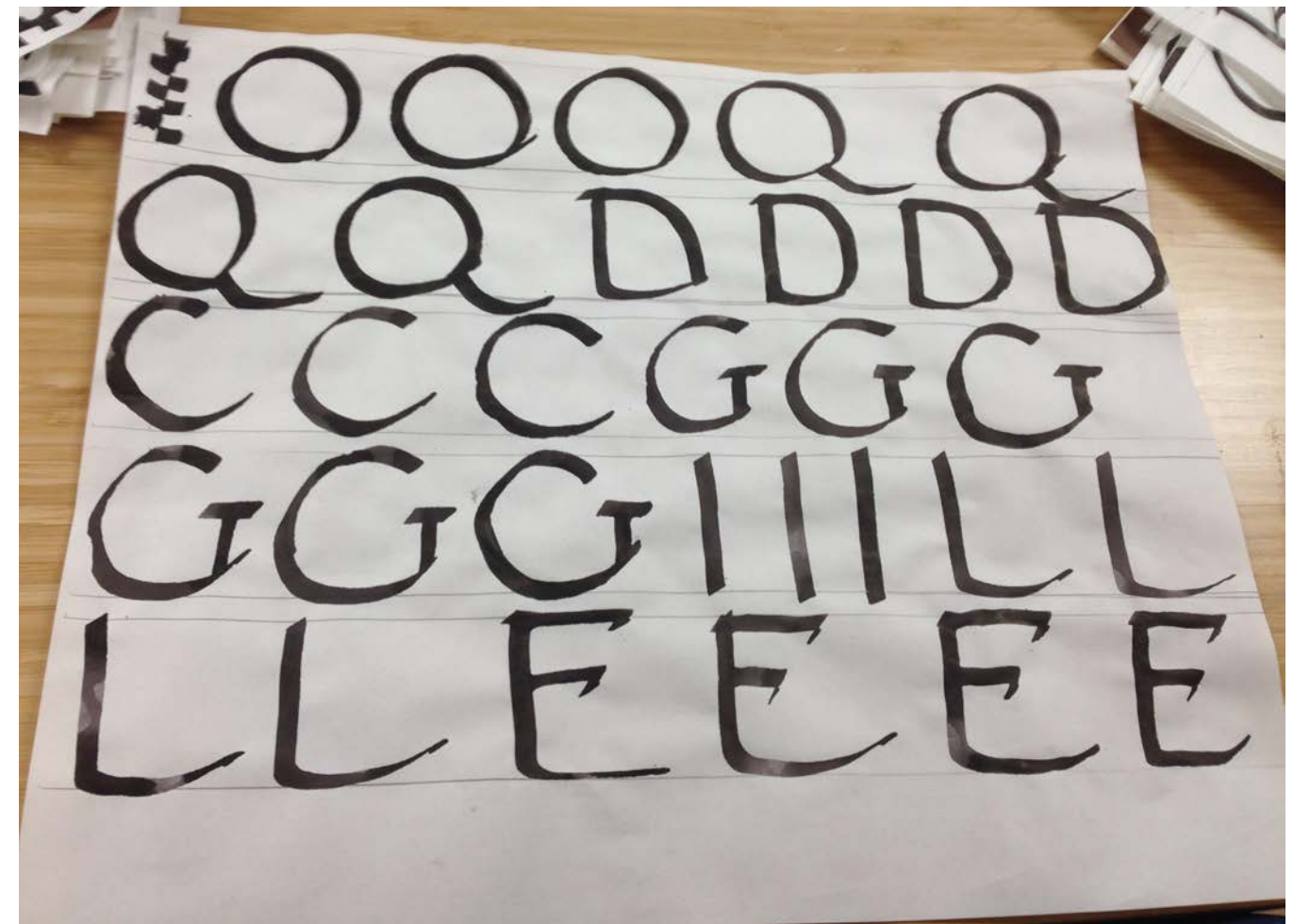
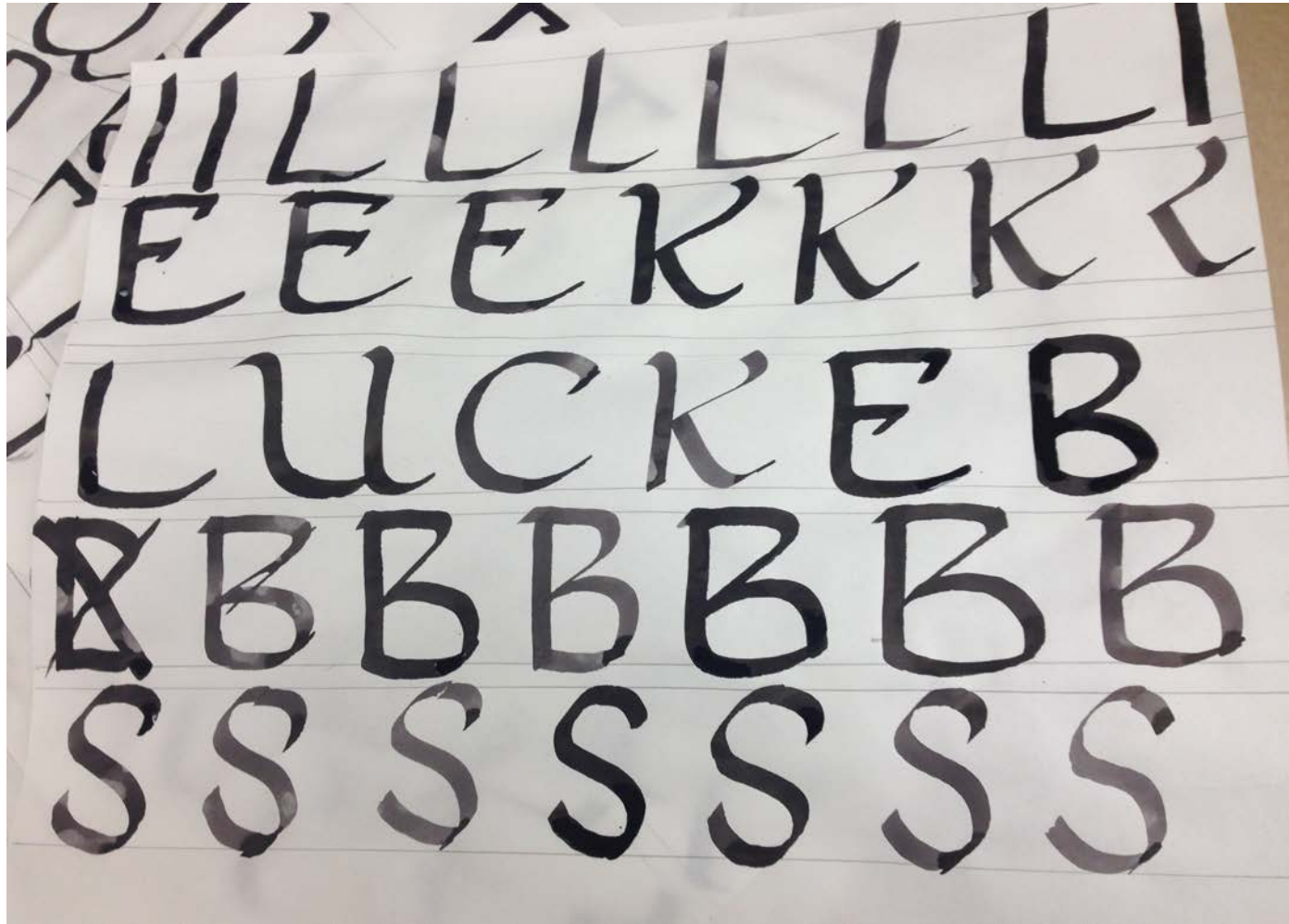
# Caligraphic Linework



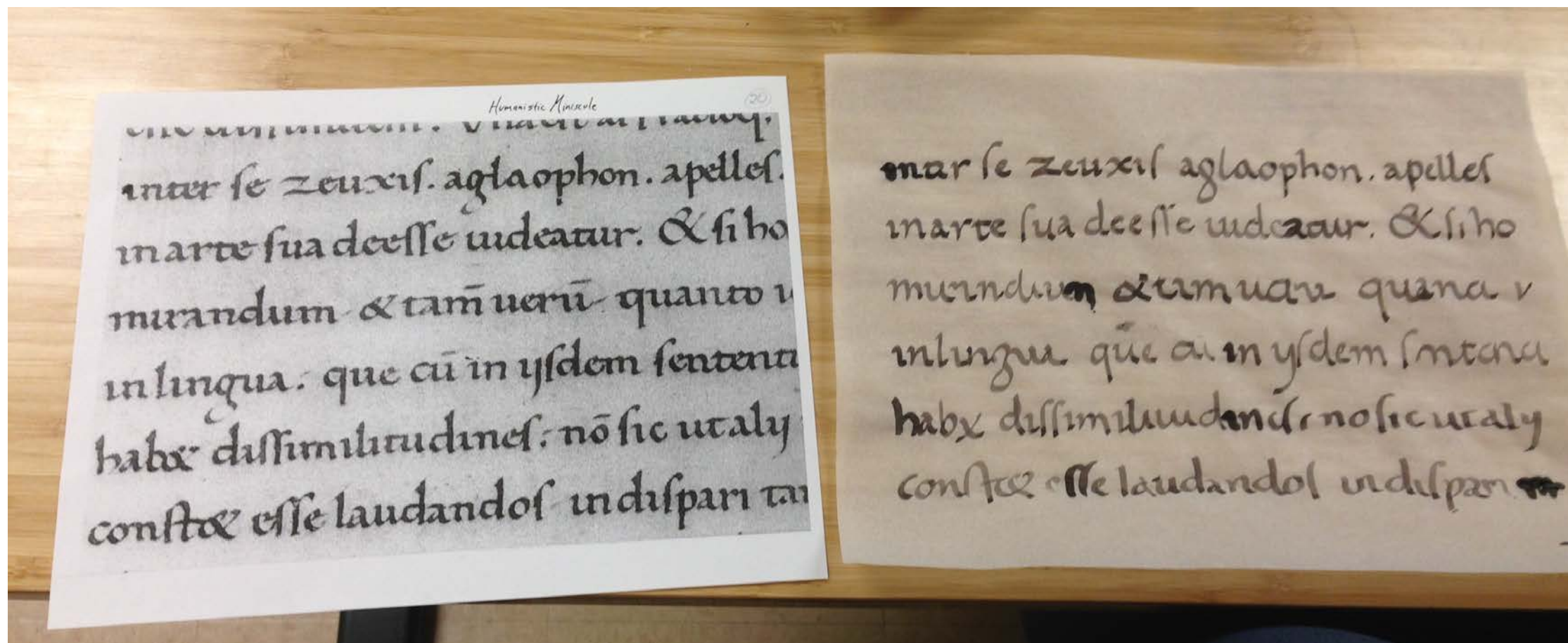
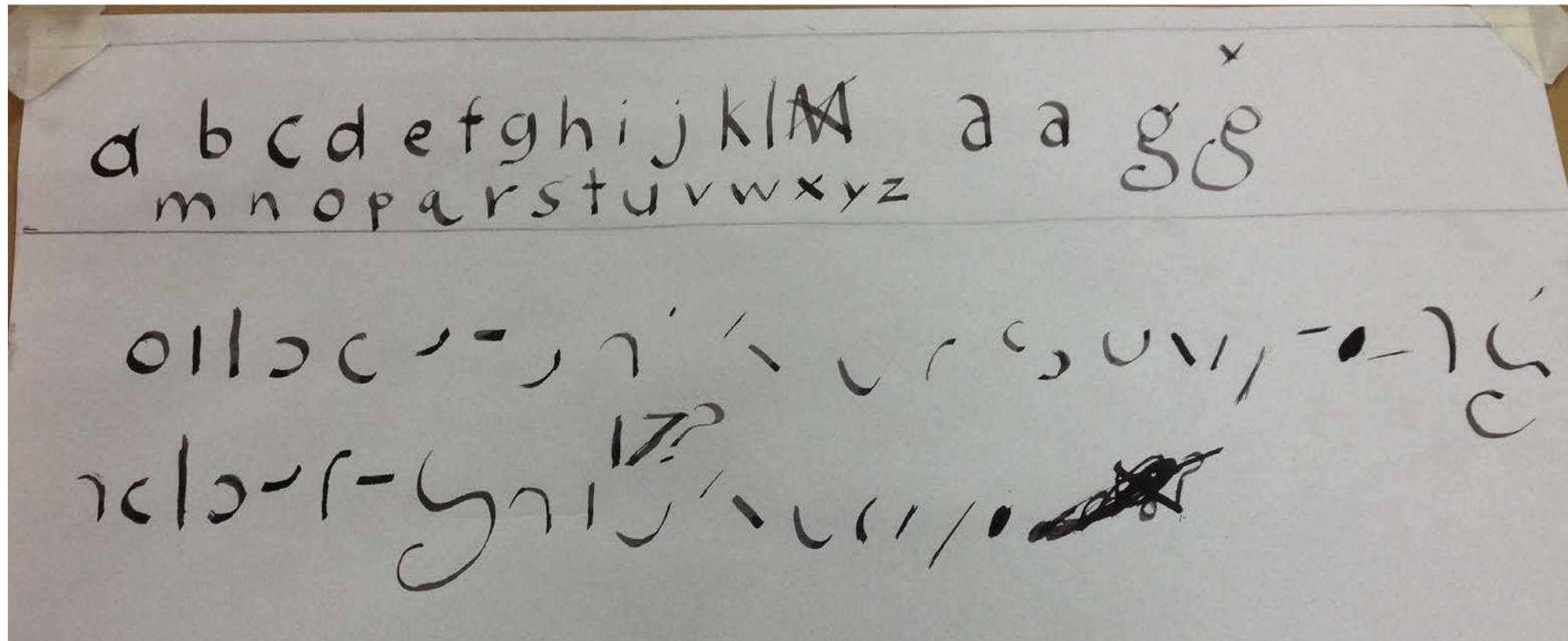
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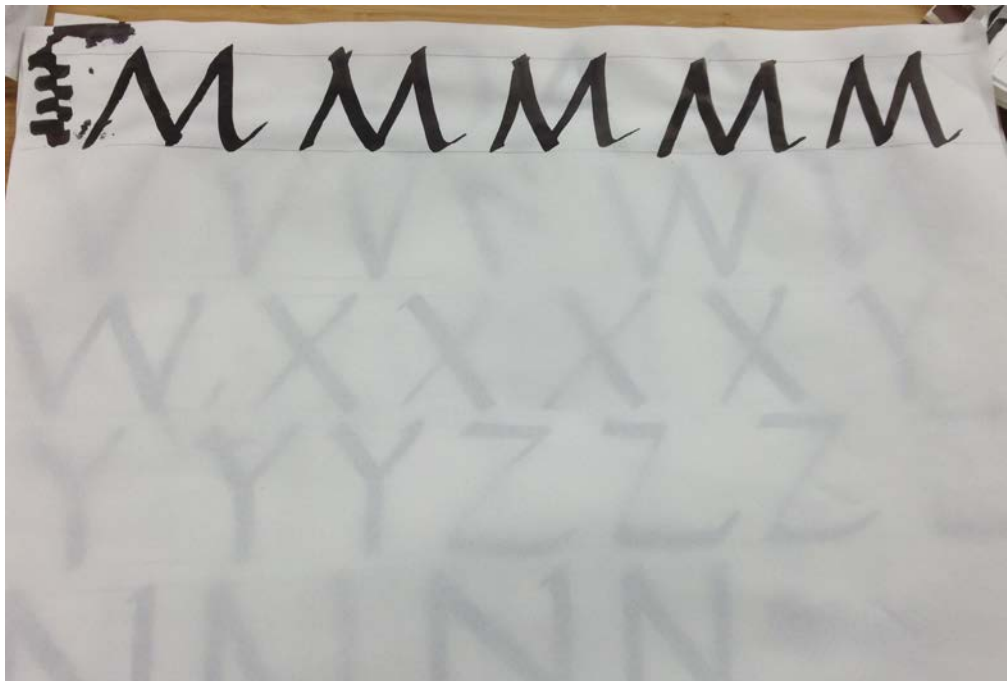
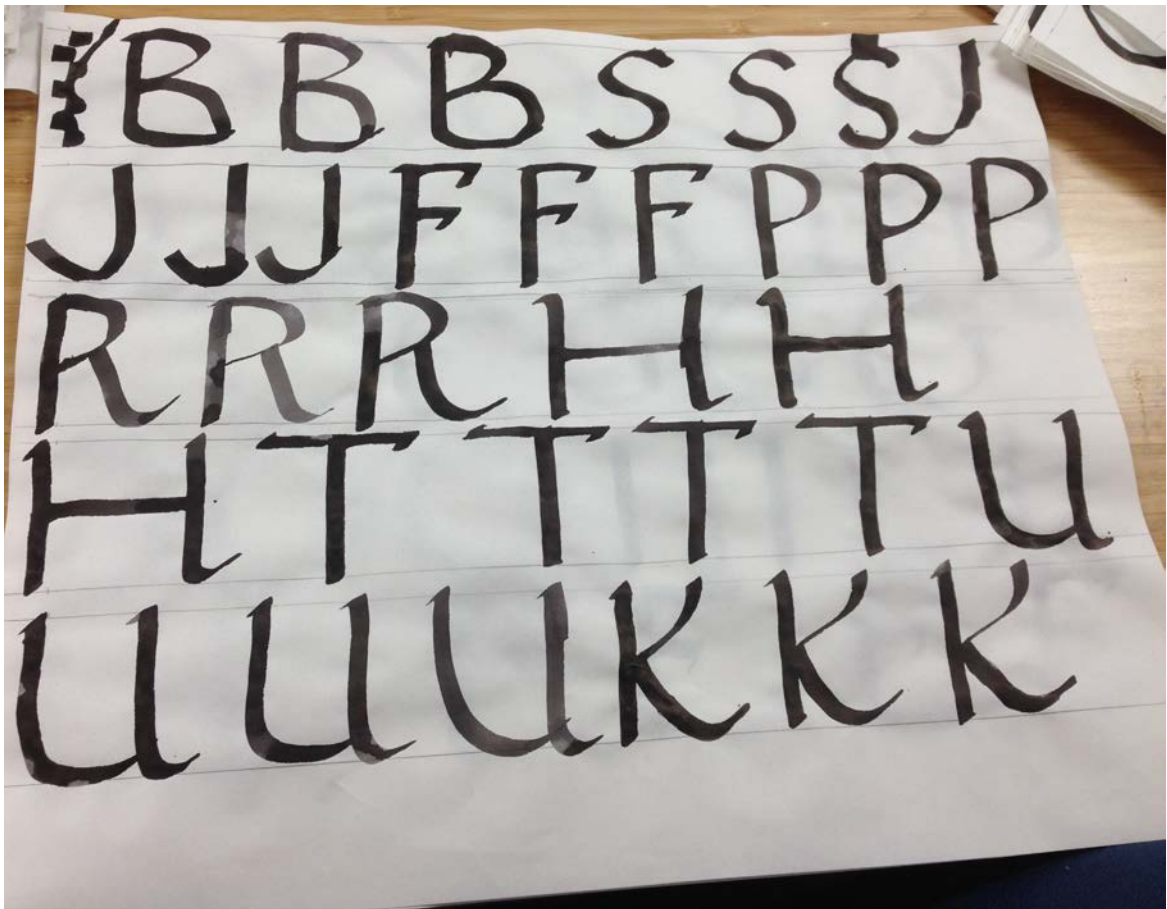
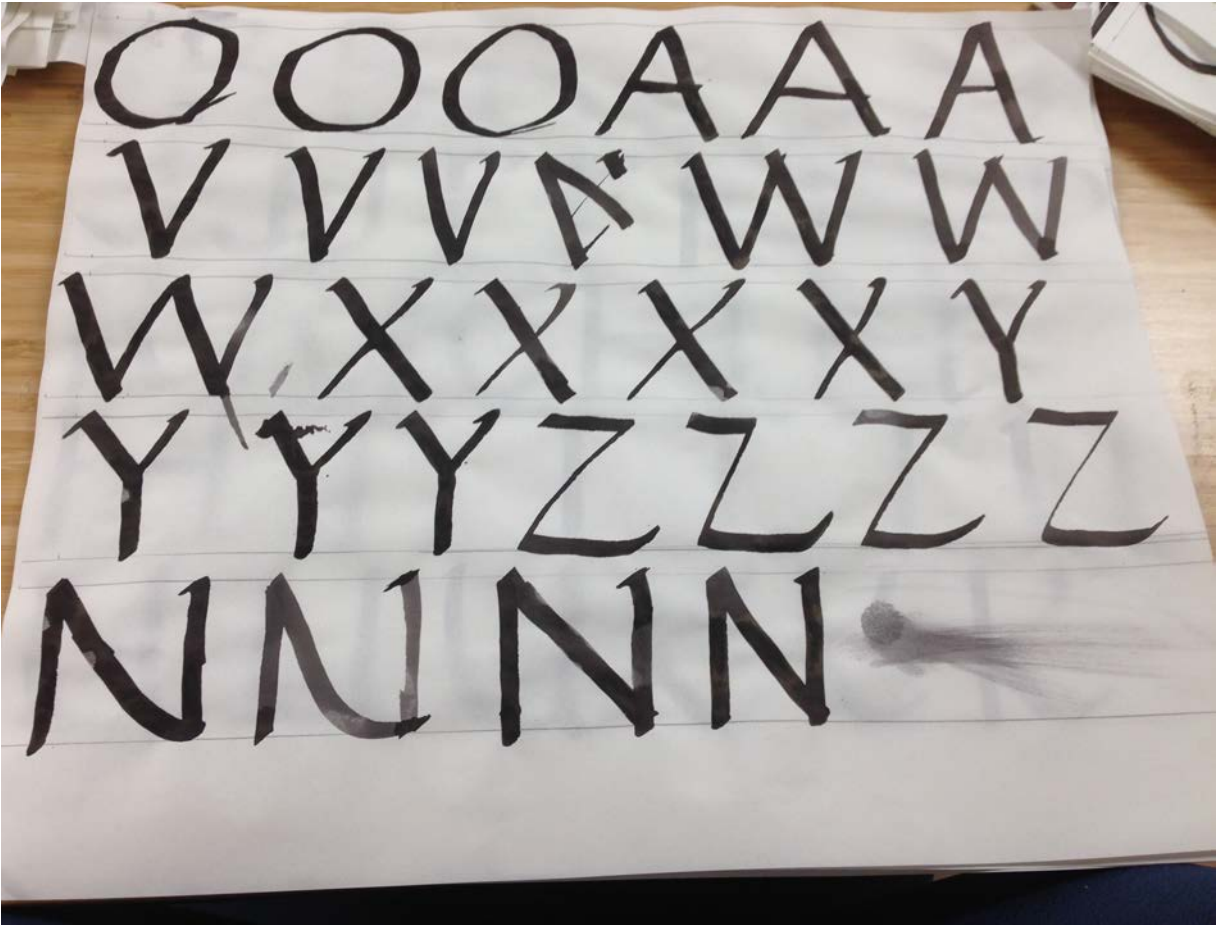
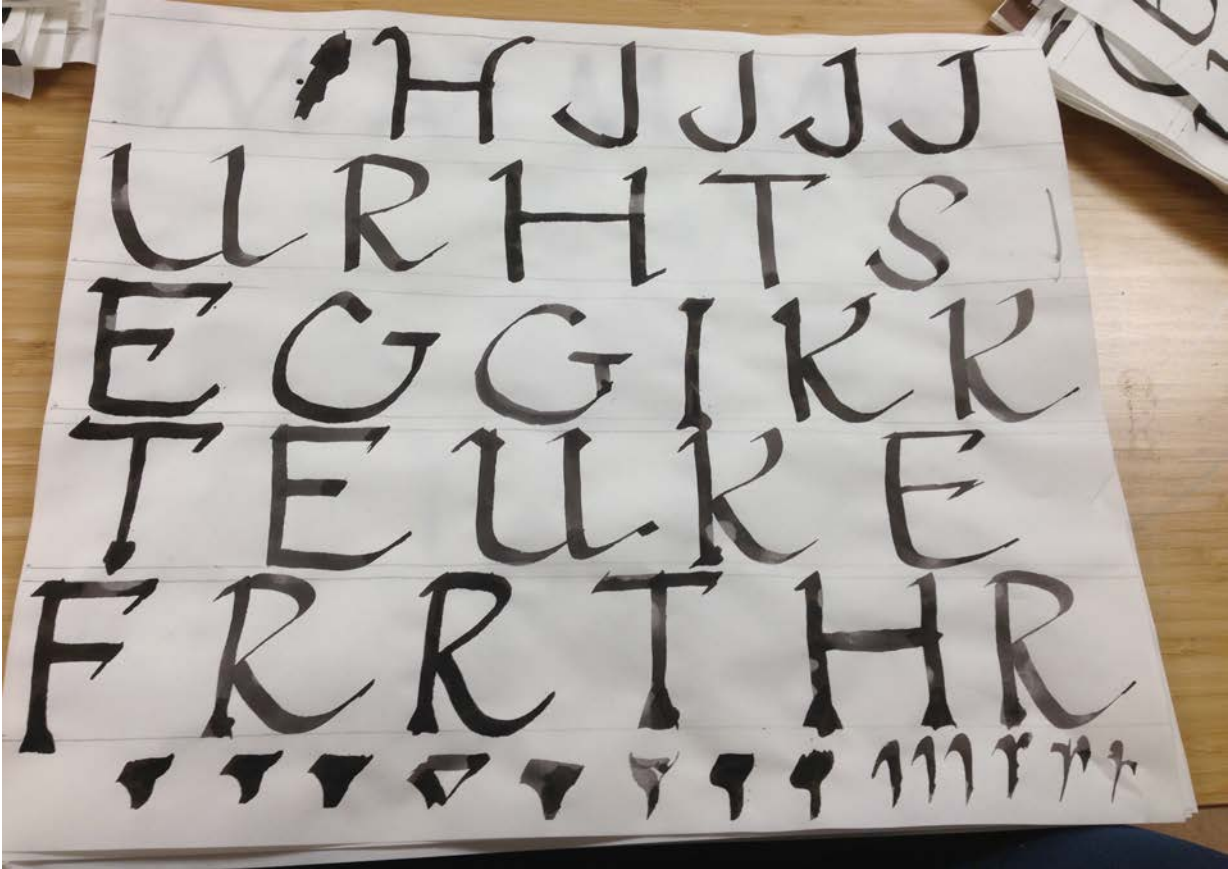
# Caligraphic Lettering



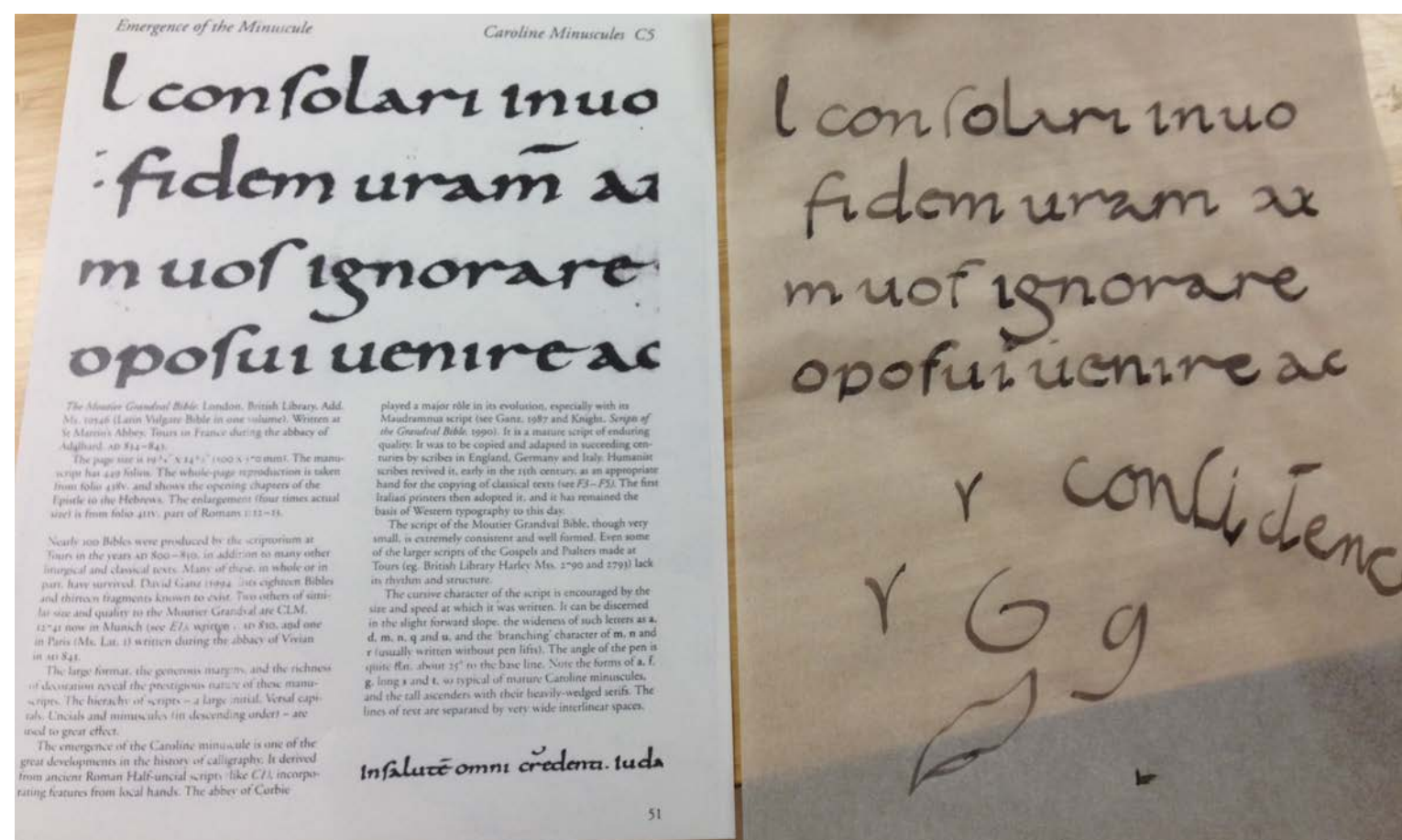
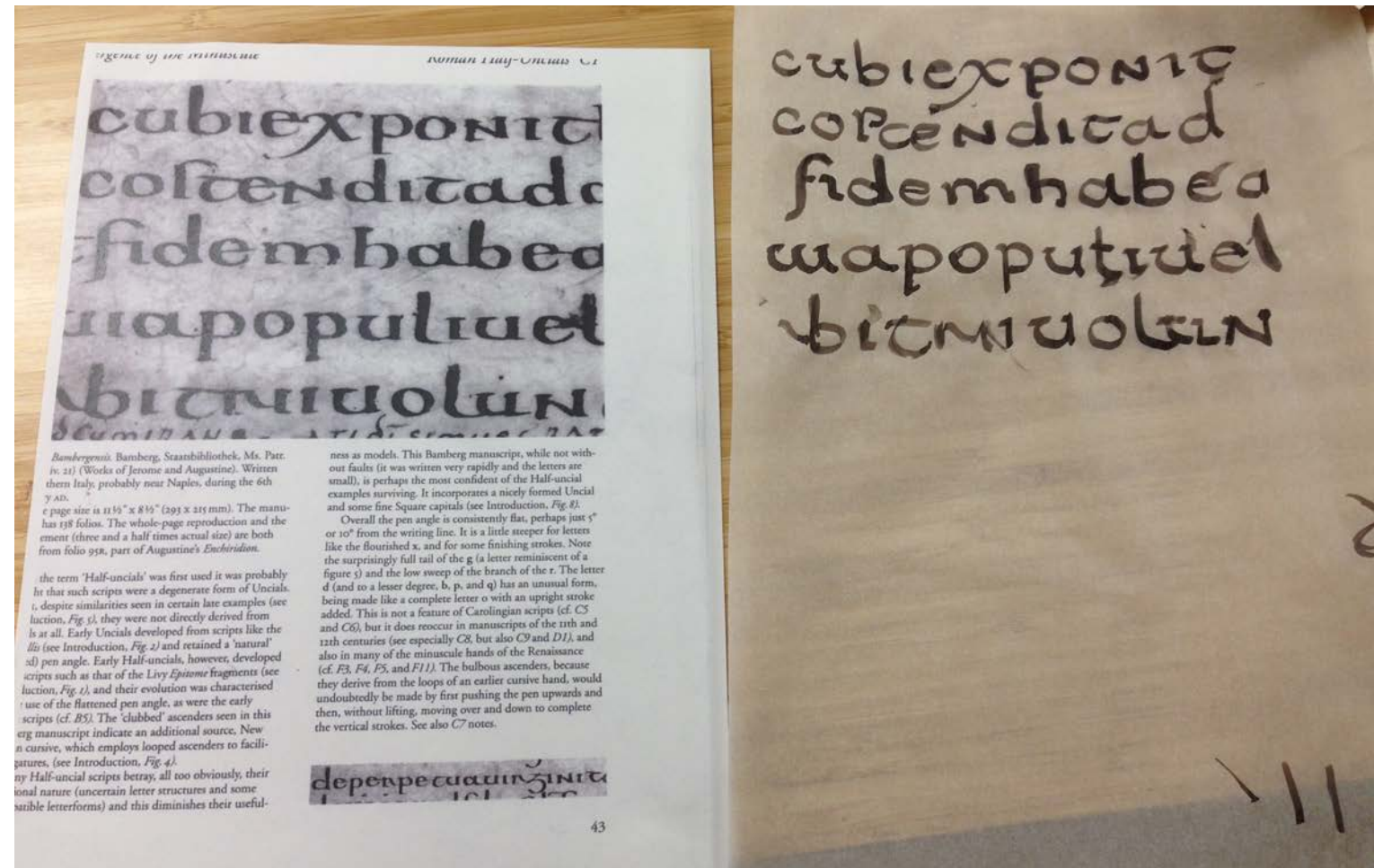
## Caligraphic Lettering 2



# Caligraphic Lettering

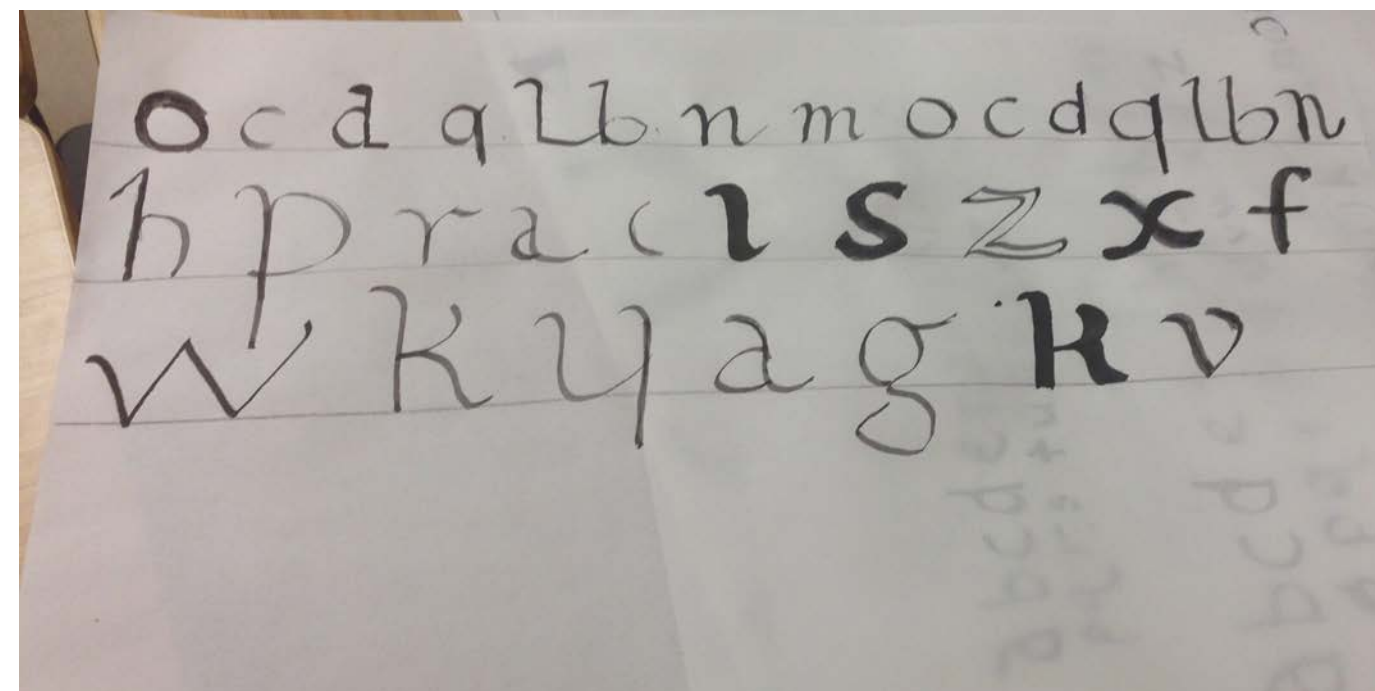
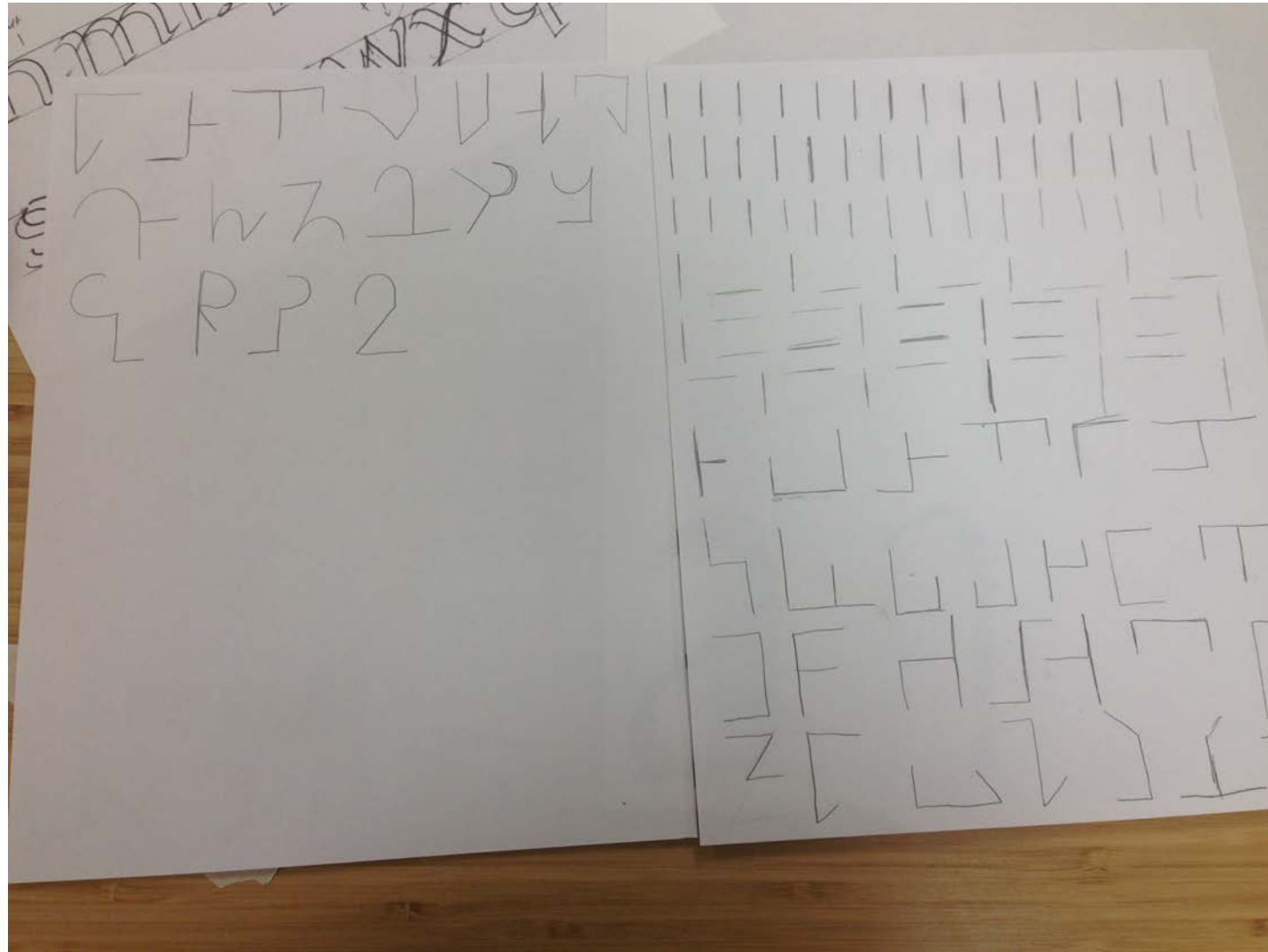


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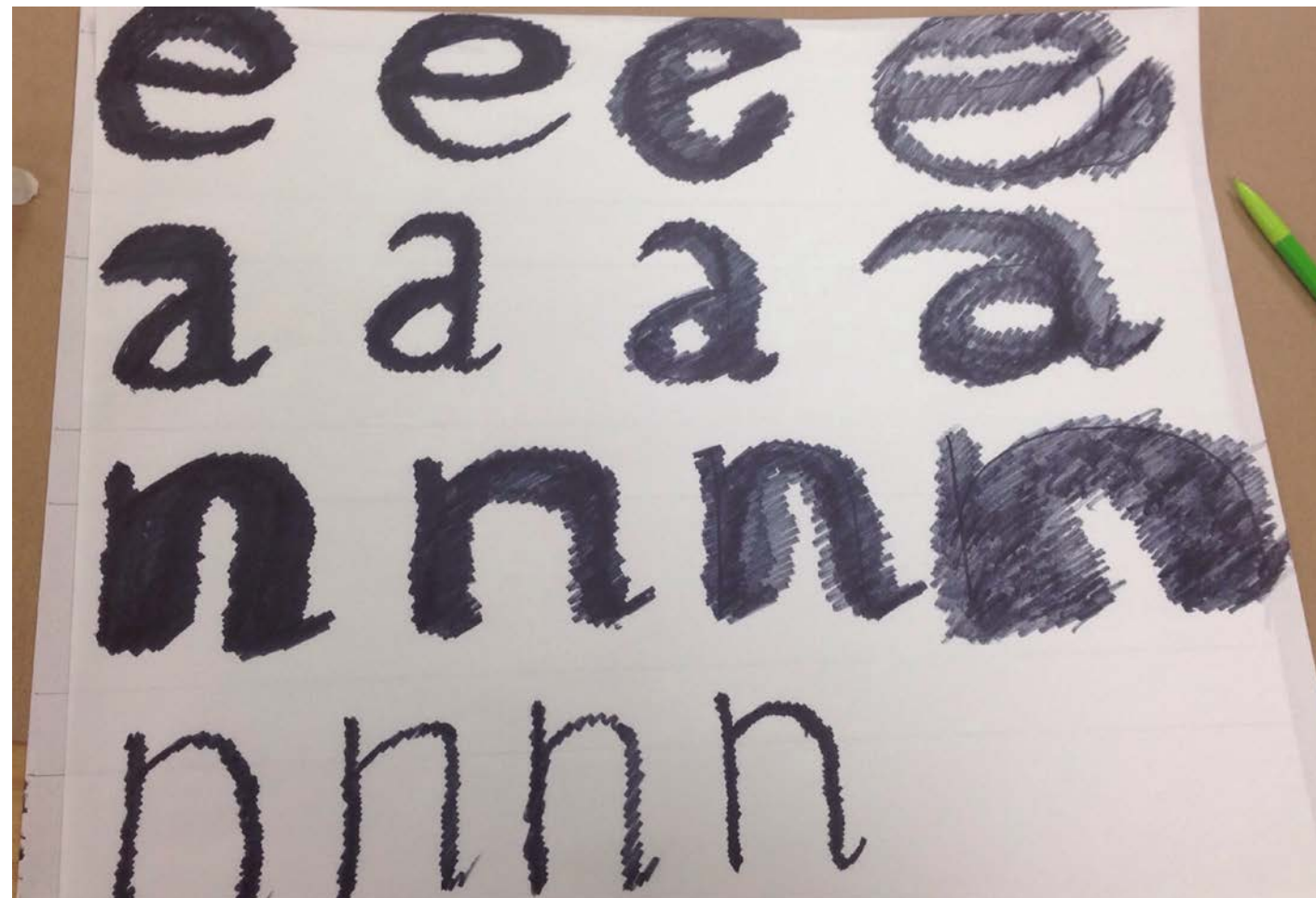
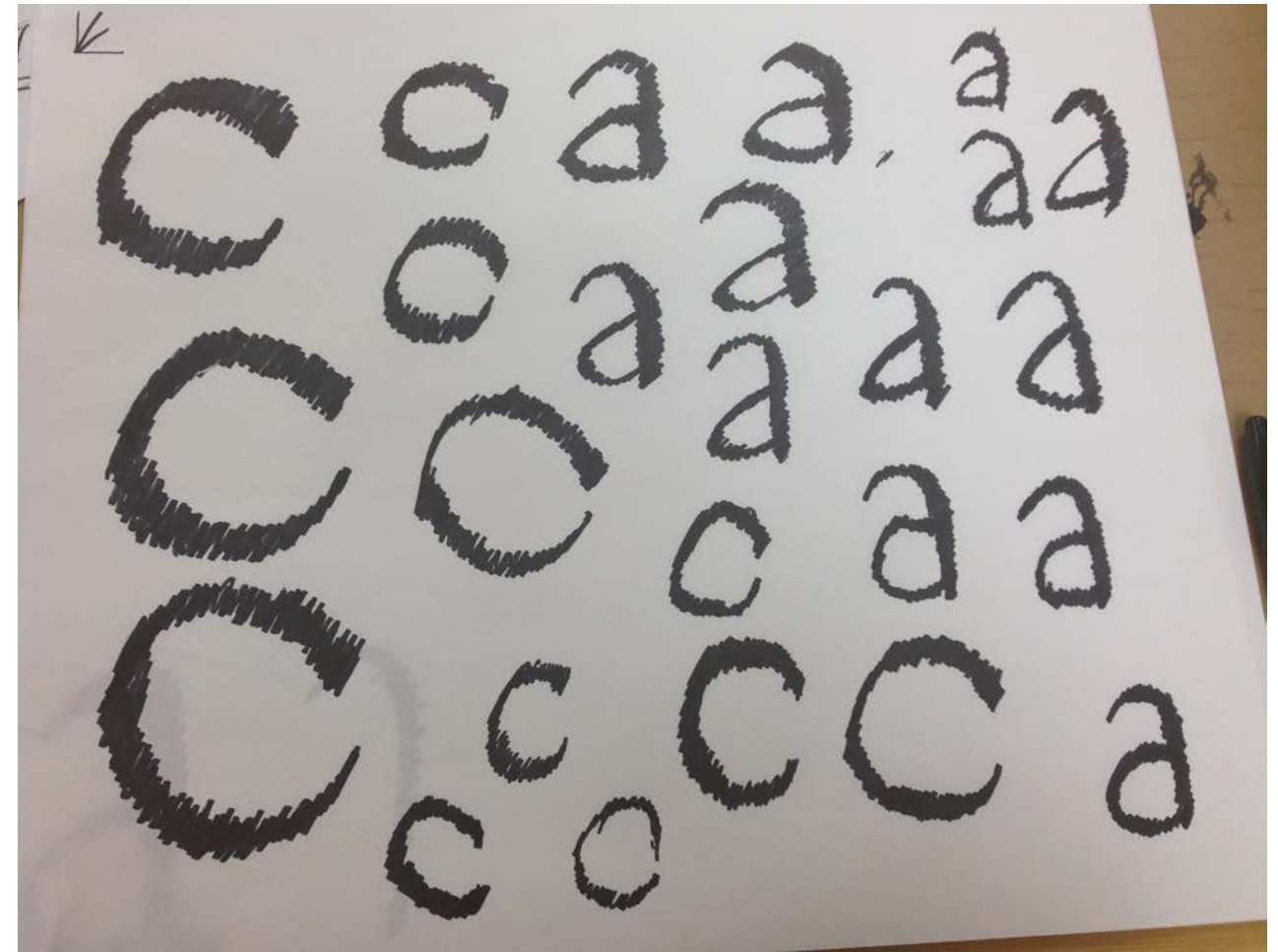
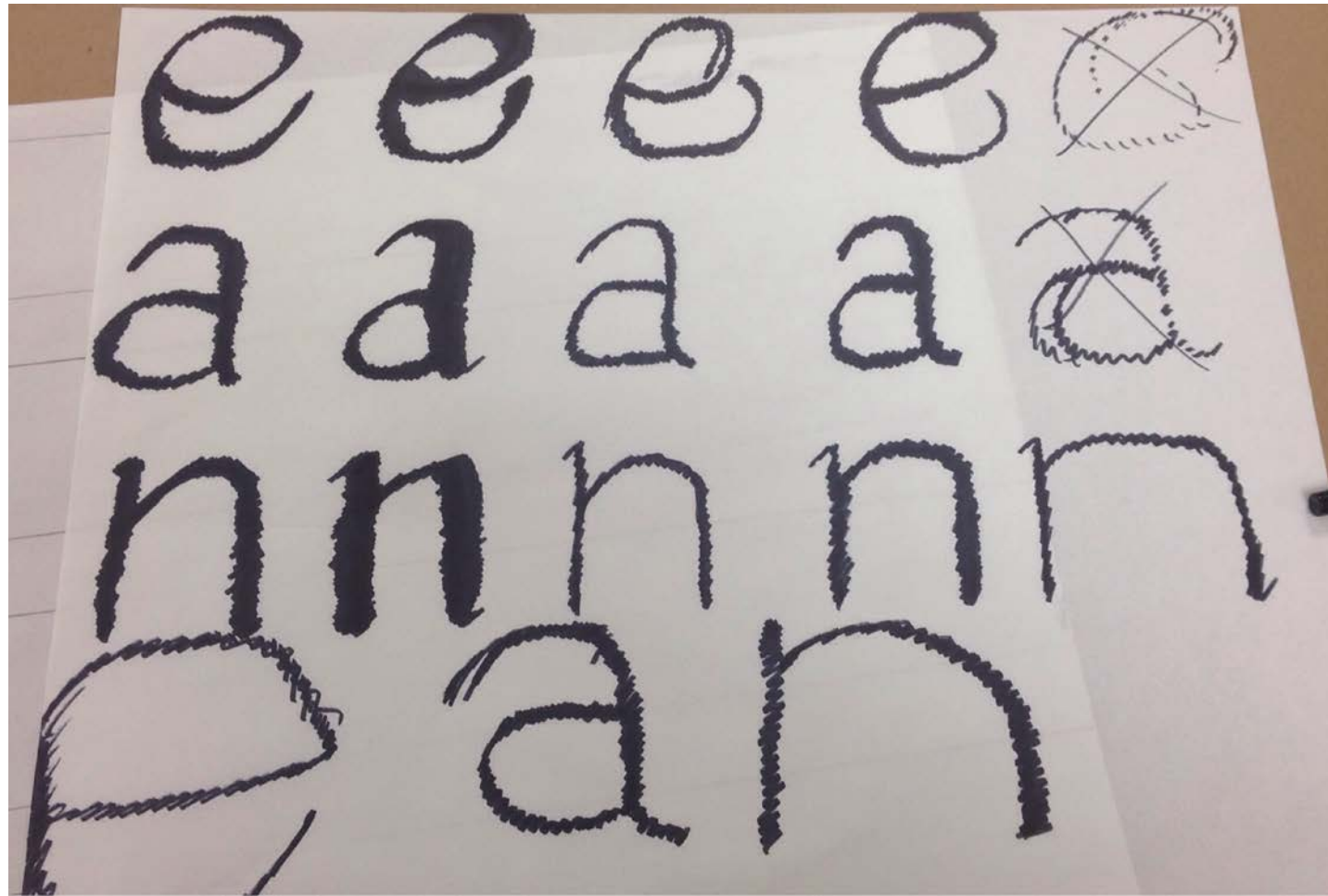




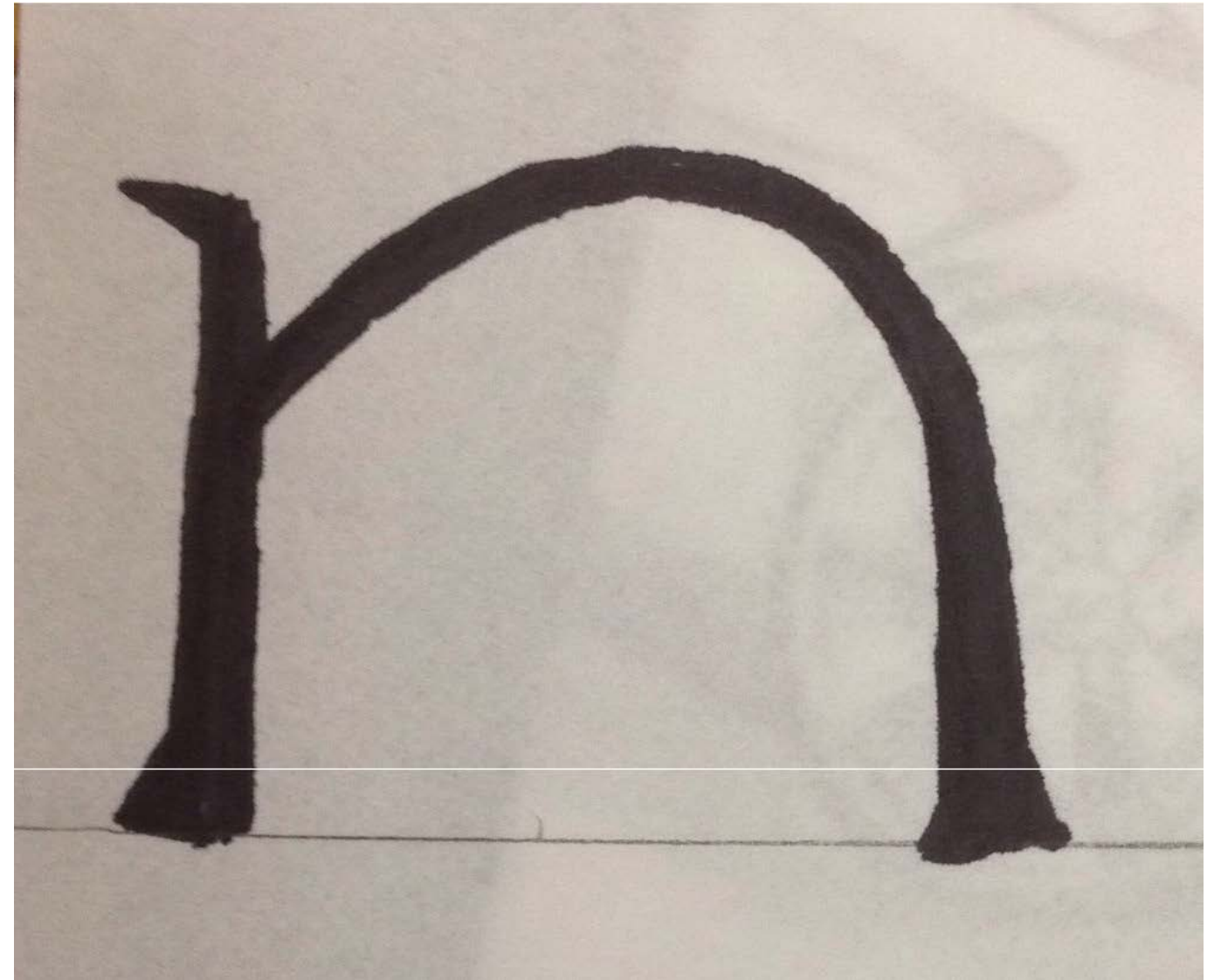
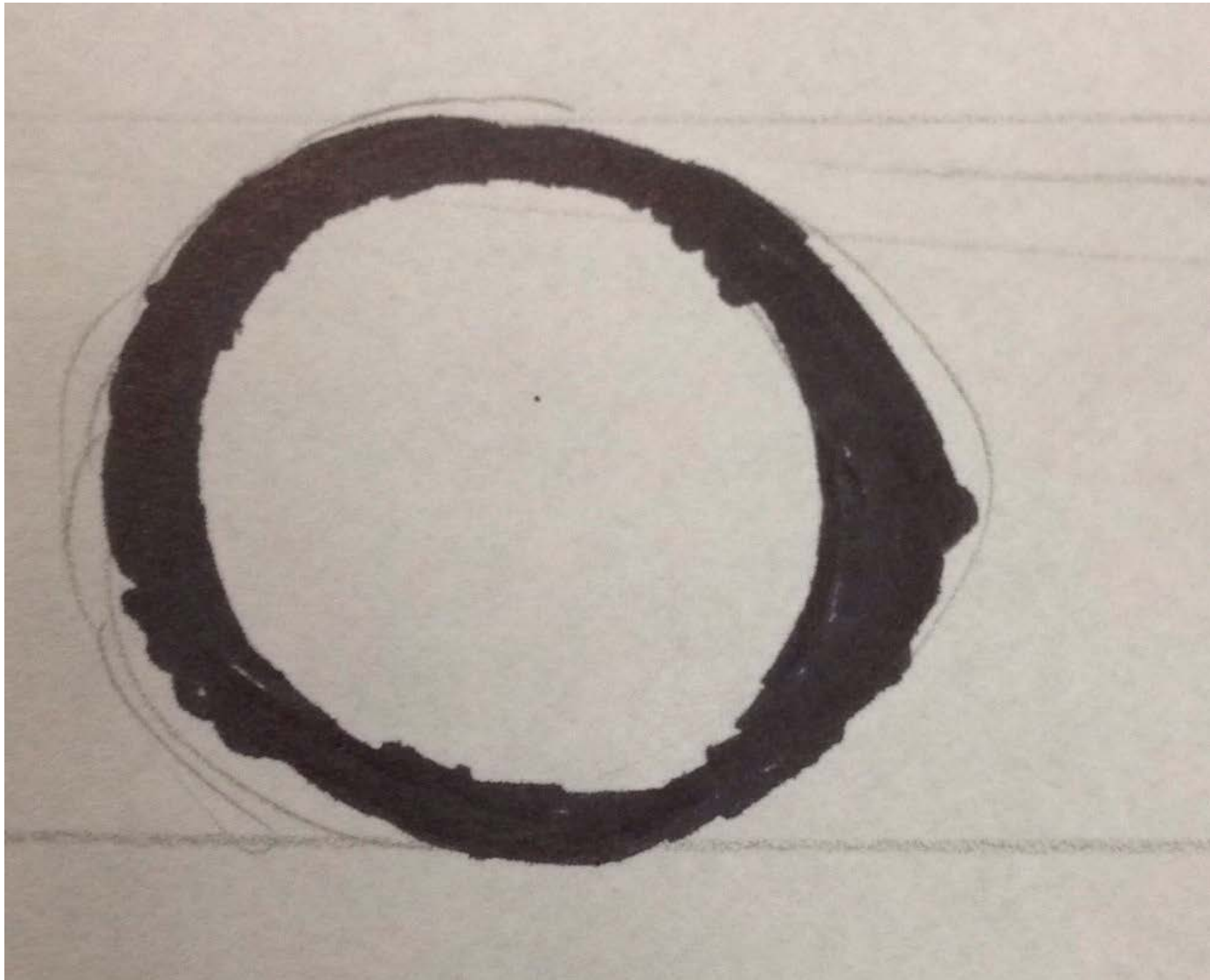
# Marker Line Work



# Marker Line Work



# Original Letters



# Letter Draft 1

## Letter, Latin

---

	B	C	D	E	F	G	H	I
A 0041	B 0042	C 0043	D 0044	E 0045	F 0046	G 0047	H 0048	I 0049
J	K	L	M	N	O	P	Q	R
J 004A	K 004B	L 004C	M 004D	N 004E	O 004F	P 0050	Q 0051	R 0052
S	T	U	V	W	X	Y	Z	
S 0053	T 0054	U 0055	V 0056	W 0057	X 0058	Y 0059	Z 005A	
a	b	c	d	e	f	g	h	i
a 0061	b 0062	c 0063	d 0064	e 0065	f 0066	g 0067	h 0068	i 0069
j	k	l	m	n	o	p	q	r
j 006A	k 006B	l 006C	m 006D	n 006E	o 006F	p 0070	q 0071	r 0072
s	t	u	v	w	x	y	z	
s 0073	t 0074	u 0075	v 0076	w 0077	x 0078	y 0079	z 007A	

# Letter Draft 2

## Letter, Latin

---

	B	C	D	E	F	G	H	I
A 0041	B 0042	C 0043	D 0044	E 0045	F 0046	G 0047	H 0048	I 0049
J	K	L	M	N	O	P	Q	R
J 004A	K 004B	L 004C	M 004D	N 004E	O 004F	P 0050	Q 0051	R 0052
S	T	U	V	W	X	Y	Z	
S 0053	T 0054	U 0055	V 0056	W 0057	X 0058	Y 0059	Z 005A	
a	b	c	d	e	f	g	h	i
a 0061	b 0062	c 0063	d 0064	e 0065	f 0066	g 0067	h 0068	i 0069
j	k	l	m	n	o	p	q	r
j 006A	k 006B	l 006C	m 006D	n 006E	o 006F	p 0070	q 0071	r 0072
s	t	u	v	w	x	y	z	
s 0073	t 0074	u 0075	v 0076	w 0077	x 0078	y 0079	z 007A	

# Letter Draft 3

## Letter, Latin

A

A 0041

B

B 0042

C

C 0043

D

D 0044

E

E 0045

F

F 0046

G

G 0047

H

H 0048

I

I 0049

J

J 004A

K

K 004B

L

L 004C

M

M 004D

N

N 004E

O

O 004F

P

P 0050

Q

Q 0051

R

R 0052

S

S 0053

T

T 0054

U

U 0055

V

V 0056

W

W 0057

X

X 0058

Y

Y 0059

Z

Z 005A

a

a 0061

b

b 0062

c

c 0063

d

d 0064

e

e 0065

f

f 0066

g

g 0067

h

h 0068

i

i 0069

j

j 006A

k

k 006B

l

l 006C

m

m 006D

n

n 006E

o

o 006F

p

p 0070

q

q 0071

r

r 0072

s

s 0073

t

t 0074

u

u 0075

v

v 0076

w

w 0077

x

x 0078

y

y 0079

z

z 007A

Proofing Doc.

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 ! ?

abcdefghijklmnop-

nopqrstuvwxyz-

01234567890

..: \_ \_ \_ \_ \_ “ ” “ ” ” ”  
.,.,



Aa Bb Cc Dd Ee

Ff Gg Hh Ii Jj Kk

Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu



# Proofing Doc.

a nnannoaoonoanoonaon  
b nbnnooboobnoobnonbon  
c ncnnoocoocnoocnoncon  
d nddnnoodoonodnoondon  
e nnennooeoonoenooneon  
f nfnnoofoonofnoonfon  
g ngnnoogoonognoongon  
h nhhnnoohoonohnoonhon  
i nninnooioonoiooonion  
j nnjnnoojoonojnoonjon  
k nnknnookoonoknoonkon  
l nlnnoolooonolnoonlon  
m nmnnoomoonomnoonmon  
n nnnnoonoononnoonnon  
o nonnoooooonoonoonoon  
p nnpnnoopoonopnoonpon  
q nnqnnooqoonoqnoonqon  
r nnrnnooroonornoonron  
s nnsnnoosoonosnoonson  
t nntnnootooonotnoonton  
u nnunnoouoonounoonuon  
v nnvnnoovoonovnoonvon  
w nnwnnoowoonownnoonwon  
x nnxnnooxoonoxnoonxon  
y nnyynnooyoonoynoonyon  
z nnznnoozoonoznoonzon

---

a nnannppappnpanpnannppapp  
b nbnbnppbppnbnbnbnppbpp  
c ncnncppcpcnncnncppcpc  
d nddnppdppndnndnppdpp  
e nennppeppnenpennppepp  
f nfnfnppfnfnfnppfnfn  
g ngnngppgnngnngppgnng  
h nhnhpphphnhnhpphph  
i nnninppinpininnppinpin  
j nnjnppjnnpjnnpjnppjnnpj  
k nnknppknnpknknppknkn  
l nnnlnpplnpnlpnlnpplnpnl  
m nnnmnpmpmpnmpnmmnppmmp

n nnnmnpmpmpnmpnmmnppmmp  
p nnnnppnpnpnpnnnnppnp  
q nnqnppqpnpqnnpqnppqp  
r nnrnpprppnrnnpnrnpprpp  
s nnsnppsppnpsnpsnppspp  
t nntnppptppnptnntnppptpp  
u nnunppupnpunpnunppup  
v nnvnppvppnvnnpvnppvpp  
w nnwnppwppnwnpnwnppwpp  
x nnxnppxppnpxnpxnppxpp  
y nnyynppyppnynpnynppyp  
z nnznppzppnznpnznppzpp

---

A HHAHHOOAOOHOAHOOHAOH  
B HHBHHOOBOOHOBHOOHBOH  
C HHCHHOOCOHOCHOOHCOH  
D HHDHHOODOOHODHOOHDOH  
E HHEHHOOEOOHOEHOOHEOH  
F HHHFHOOFOOHOFHOOHFOH  
G HHGHHOOGOOHOGHOOHGOH  
H HHHHHOOHOOHOHOOHHOH  
I HHHHHOOIOOHIOIHOOHIOH  
J HHJHHOOJOOHJOJHOOHJOH  
K HHHKHOOKOOHOKHOOHKOH  
L HHLHHOOLOOHOLHOOHLOH  
M HHHMHOOMOOHOMHOOHMOH  
N HHHNHOOONOOHONHOOHNOH  
O HHHHHOOOOOHOOHOOHOOH  
P HHPHHOOPOOHOPHOOHPOH  
Q HHQHOOQOOHOQHOOHQOH  
R HHRHHOOROOHORHOOHROH  
S HHSHHOOSOOHOSHOOHSOH  
T HHTHHOOTOOHOTHOOHTOH  
U HHHUHHOOUOOHOUHOOHUOH  
V HHHVHHOOVOOHOVHOOHVOH  
W HHHWHHOOWOOHOWHOOHWOH  
X HHHXHHOOXOOHOXHOOHXOH  
Y HHHYHHOOYOOHOYHOOHYOH  
Z HHHZHOOZOOHOOZHOOHZOH

# Proofing Doc.

72pt nnnnnn oonoo nonno

14pt nnnnnn oonoo nonno onnon nnnnnnnn ooonooo

72pt nnonnn ooooo noono

14pt nnonn ooooo noono onoon nnnonnnn oooooooo

72pt nnann ooaoo noano

14pt nnann ooaoo noano onaon nnnannn oooaooo

72pt nnbnn ooboo nobno

14pt nnbnn ooboo nobno onbon nnnbnnn ooboooo



# Proofing Doc.

Set at 10pt/12.5

The technology of printing text using movable type was invented in China. [citation needed] but the vast number of Chinese characters, and the esteem with which calligraphy was held, meant that few distinctive, complete fonts were created in China in the early centuries of printing.

Gutenberg's most important innovation in the mid 15th century development of his press was not the printing itself, but the casting of Latinate types. Unlike Chinese characters, which are based on a uniform square area, European Latin characters vary in width, from the very wide "M" to the slender "I". Gutenberg developed an adjustable mold which could accommodate an infinite variety of widths. From then until at least 400 years later, type started with cutting punches, which would be struck into a brass "matrix". The matrix was inserted into the bottom of the adjustable mold and the negative space formed by the mold cavity plus the matrix acted as the master for each letter that was cast. The casting material was an alloy usually containing lead, which had a low melting point, cooled readily, and could be easily filed and finished. In those early days, type design had to not only imitate the familiar handwritten forms common to readers, but also account for the limitations of the printing process, such as the rough papers of uneven thicknesses, the squeezing or splashing properties of the ink, and the eventual wear on the type itself.

Beginning in the 1890s, each character was drawn in a very large size for the American Type Founders Corporation and a few others using their technology—over a foot [30 cm] high. The outline was then traced by a Benton pantograph-based engraving machine with a pointer at the hand-held vertex and a cutting tool at the opposite vertex down to a size usually less than a quarter-inch [6 mm]. The pantographic engraver was first used to cut punches, and later to directly create matrices.

In the late 1960s through the 1980s, typesetting moved from metal to photo composition. During this time, type design made a similar transition from physical matrixes to hand drawn letters on vellum or mylar and then the precise cutting of "rubyliths." Rubylith was a common material in the printing trade, in which a red transparent film, very soft and pliable, was bonded to a supporting clear acetate. Placing the ruby over the master drawing of the letter, the crafts-

man would gently and precisely cut through the upper film and peel the non-image portions away. The resulting letterform, now existing as the remaining red material still adhering to the clear substrate, would then be ready to be photographed using a reproduction camera.

With the coming of computers, type design became a form of computer graphics. Initially, this transition occurred with a program called Icarus around 1980, but widespread transition began with programs such as Aldus Freehand and Adobe Illustrator, and finally to dedicated type design programs called font editors, such as Fontographer and FontLab. This process occurred rapidly: by the mid-1990s, virtually all commercial type design had transitioned to digital vector drawing programs.

Each glyph design can be drawn or traced by a stylus on a digitizing board, or modified from a scanned drawing, or composed entirely within the program itself. Each glyph is then in a digital form, either in a bitmap [pixel-based] or vector [scalable outline] format. A given digitization of a typeface can easily be modified by another type designer: such a modified font is usually considered a derivative work, and is covered by the copyright of the original font software.

Type design could be copyrighted typeface by typeface in many countries, though not the United States. The United States offered and continues to offer design patents as an option for typeface design protection. The design of a legible text-based typeface remains one of the most challenging assignments in graphic design. The even visual quality of the reading material being of paramount importance, each drawn character [called a glyph] must be even in appearance with every other glyph regardless of order or sequence. Also, if the typeface is to be versatile, it must appear the same whether it is small or large. Because of optical illusions that occur when we apprehend small or large objects, this entails that in the best fonts, a version is designed for small use and another version is drawn for large, display, applications. Also, large letterforms reveal their shape, whereas small letterforms in text settings reveal only their textures: this requires that any typeface that aspires to versatility in both text and display, needs to be evaluated in both of these visual domains. A beautifully shaped typeface may not have a particularly attractive or legible texture when seen in text settings.

# Font Poster First Draft

## PK FONT

You've traveled very far from home...

Do you remember how your long and winding journey began with someone pounding at your door? It was Pokey, the worst person in your neighborhood, who knocked on the door that fateful night.

On your way, you have walked, thought and fought. Yet through all this, you have never lost your courage. You have grown steadily stronger, though you have experienced the pain of battle many times.

You are no longer alone in your adventure. Paula who is steadfast, kind and even pretty, is always at your side. Jeff is with you as well. Though he is timid, he came from a distant land to help you. Ness, as you certainly know by now, you are not a regular young man... You have an awesome destiny to fulfill.

The journey from this point will be long, and it will be more difficult than anything you have undergone to this point. Yet, I know you will be all right. When good battles evil, which side do you believe wins? Do you have faith that good is triumphant?

One thing you must never lose is courage. If you believe in the goal you are striving for, you will be courageous. There are many difficult times ahead, but you must keep your sense of humor, work through the tough situations and enjoy yourself.

When you have finished this cup of coffee, your adventure will begin again. Next you must pass through a vast desert and proceed to the big city of Fourside.

Ness...  
Paula...  
Jeff...

I wish you luck...

1 2 3 4 5 6 7 8 9 0

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

abcdefghijklm  
nopqrstuvwxyz

.  
,  
:  
;  
?  
!  
-  
-  
-

# Font Poster Final Draft

You've traveled very far from home...

Do you remember how your long and winding journey began with someone pounding at your door? It was Pokey, the worst person in your neighborhood, who knocked on the door that fateful night.

On your way, you have walked, thought and fought. Yet through all this, you have never lost your courage. You have grown steadily stronger, though you have experienced the pain of battle many times.

You are no longer alone in your adventure. Paula who is steadfast, kind and even pretty, is always at your side. Jeff is with you as well. Though he is timid, he came from a distant land to help you. Ness, as you certainly know by now, you are not a regular young man... You have an awesome destiny to fulfill.

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When you have finished this cup of coffee, your adventure will begin again. Next you must pass through a vast desert and proceed to the big city of Fourside.

Ness...

Paula...

Jeff...

I wish you luck...

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

abcdefghijklm  
nopqrstuvwxyz

1 2 3 4 5 6 7 8 9 0

PSI

SERIF

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Serena Dworzynski

ART 4944

Fall 2018

Project Two

Serif Typeface