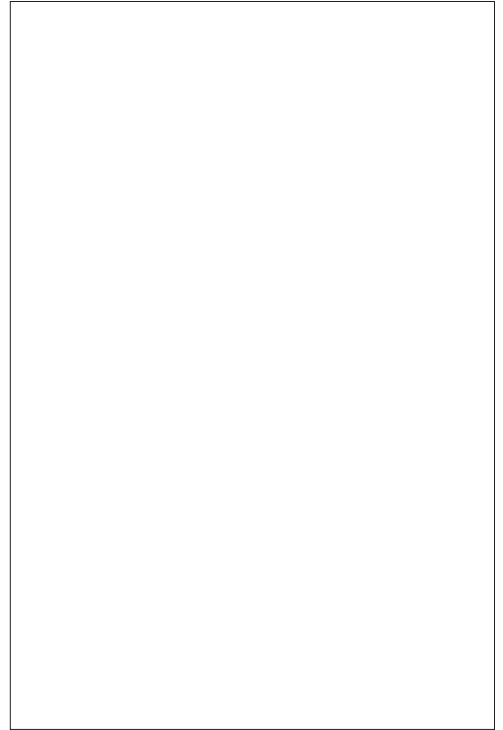
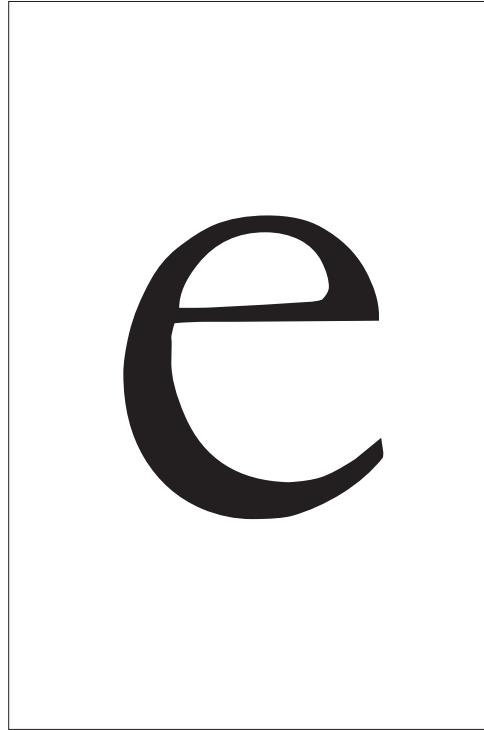


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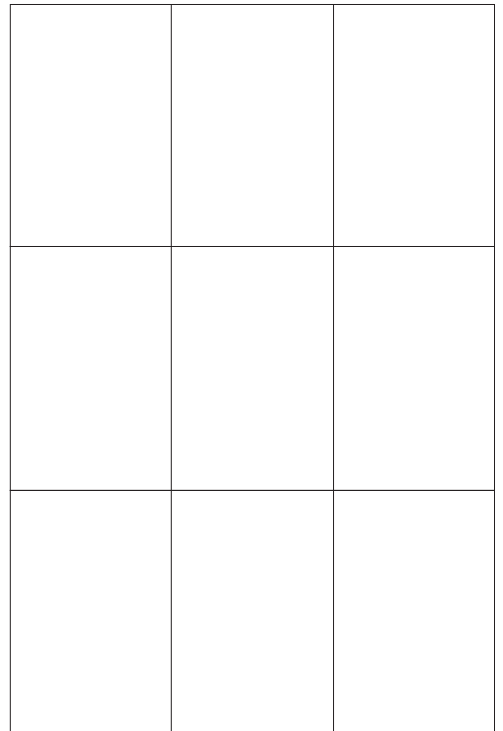
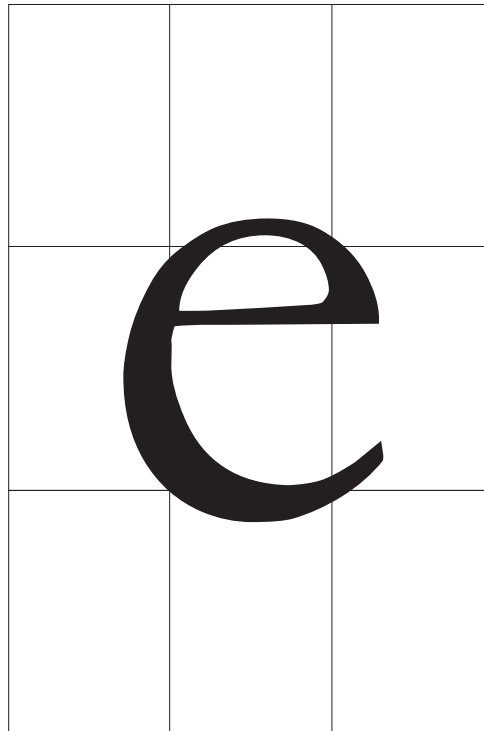
Date:

1 In order to help you see your progress at the end of this entire exercise, you need to provide some evidence of your starting point. To start, draw the “a” on the left into the box to the right, depicting the same size and placement. There is no wrong way to do this. If it looks bad, don't worry, this worksheet will help with that.

TIP:
Use pencil. Concentrate on the lines of the letter first. If going back and filling it in is important to you, go for it. If not, no worries, what we are concerned with is the shape of the character and its relationship to the space enveloping it.



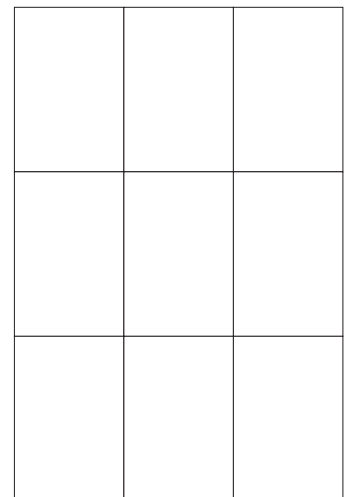
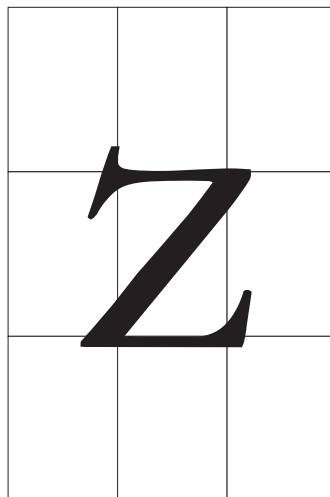
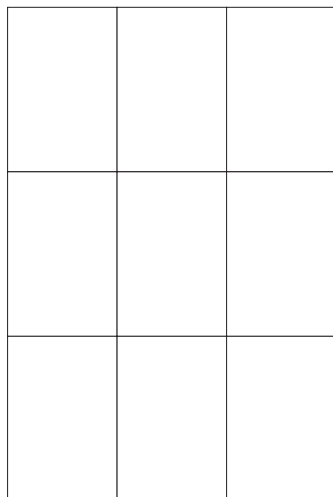
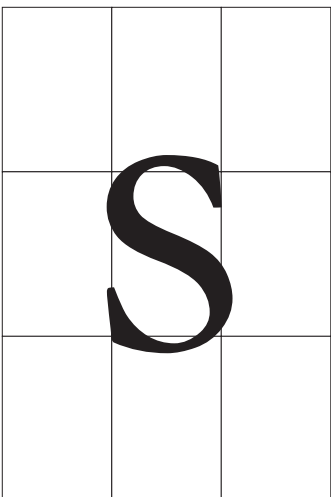
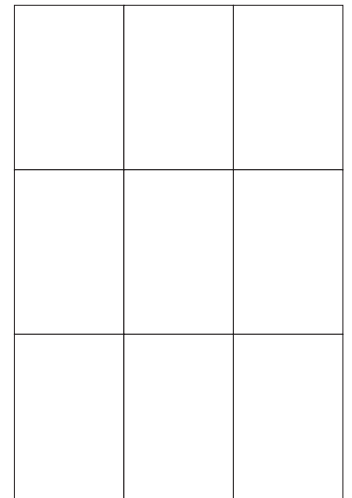
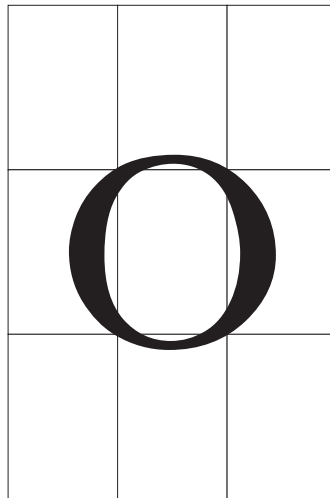
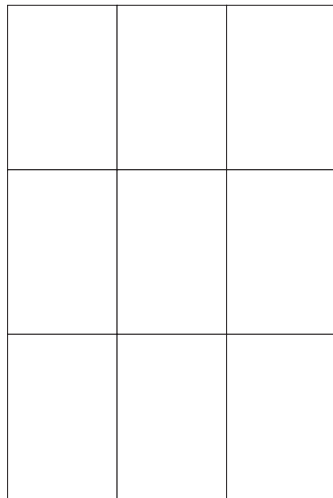
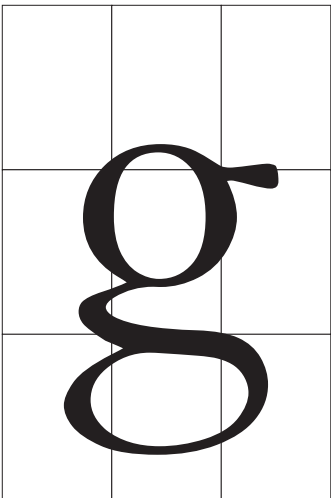
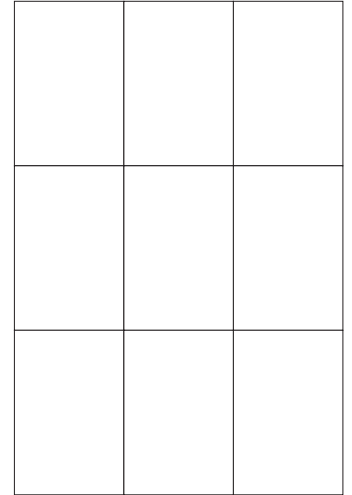
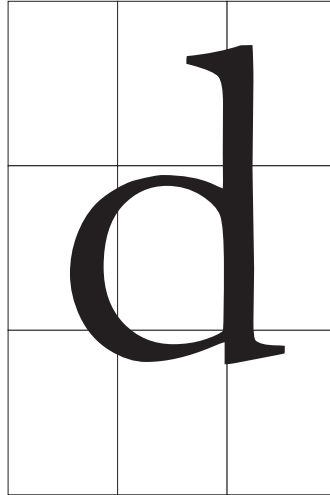
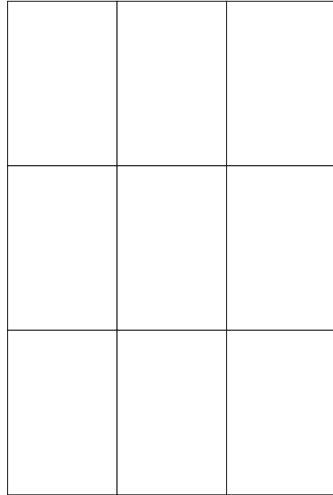
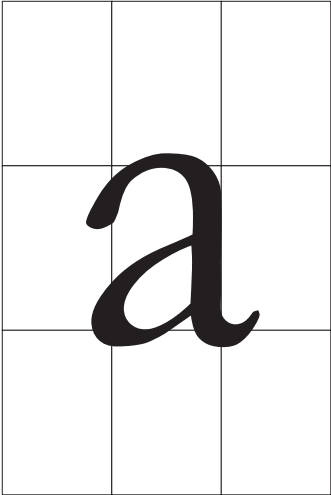
2 Now, using the grid lines to help you, try the exact same letter all over again. Instead of worrying about the entire letter at once, make sure each chunk in the panels of the grid are accurate. Then pull back and your letter will look so much better. Using the grid helps you utilize your natural observational skills.



3 The point is, you can draw letters better than you thought you could. You have all the basic skills needed to become an informed, relevant typographer. Who cares if it takes some practice? You are always worth the effort. The following pages are intended to help you gain sensitivity and confidence while learning about several phases of typographic design: the Five Families of Type.

Old Style Family: Garamond (15th -17th century)

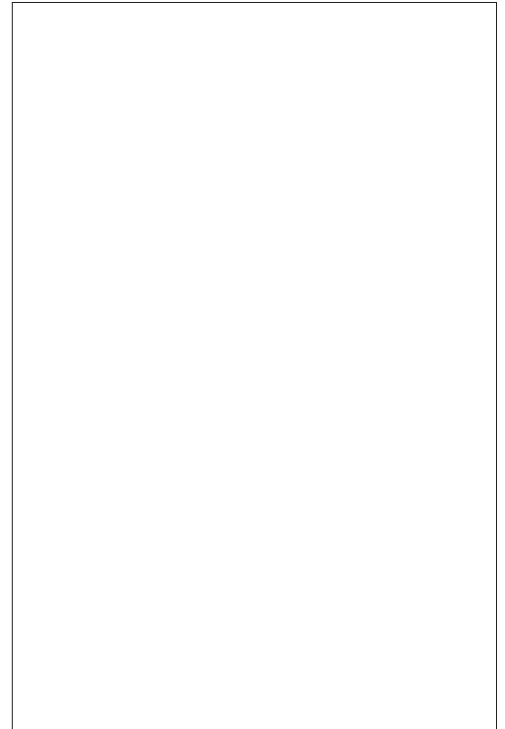
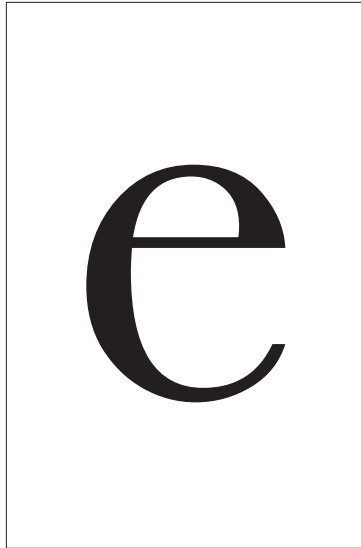
This typeface was designed in France in 1615 by Jean Jannon (Claude Garamond was given credit originally). At this time, inks and paper were coarse and type technology was still rather rough. The strokes are relatively thick and the serifs are heavily bracketed or curved. Basically, the letterforms emulated classical calligraphy.



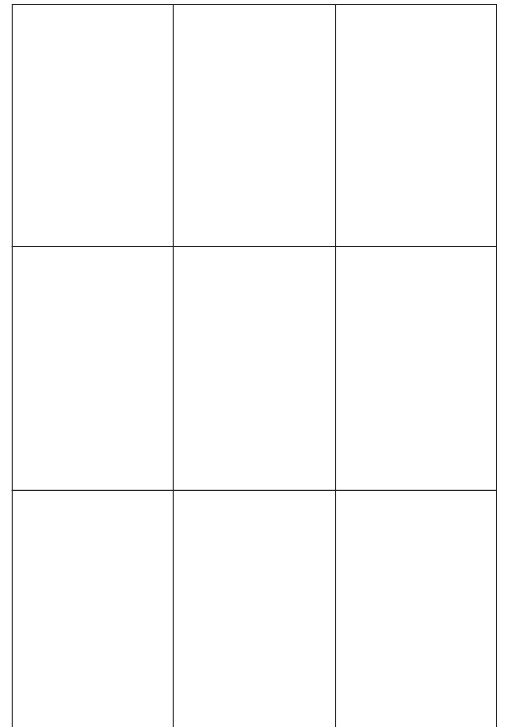
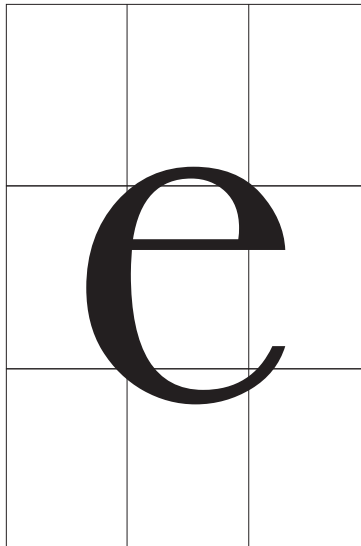
Transitional: Baskerville (mid 18th century)

This typeface was designed in England in 1757 by John Baskerville at a time when inks and paper were considerably smooth and type technology had refined a great deal. The letters have more contrast between thick and thin strokes and the serifs are more sculpted; they also possessed sharper serifs and more vertical axes.

1 Okay, let's up the ante: you will transfer the smaller letter to the larger area, thereby exercising your ability to observe all the more. As usual, go ahead and see how you do at drawing the letter "e" with no assistance whatsoever. No worries, this is just to help you gauge your progress later.



2 Once again, concentrate on each panel of the grid. Be patient and have fun making each segment work, then pull back and make the entire letter work.



a		

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g		

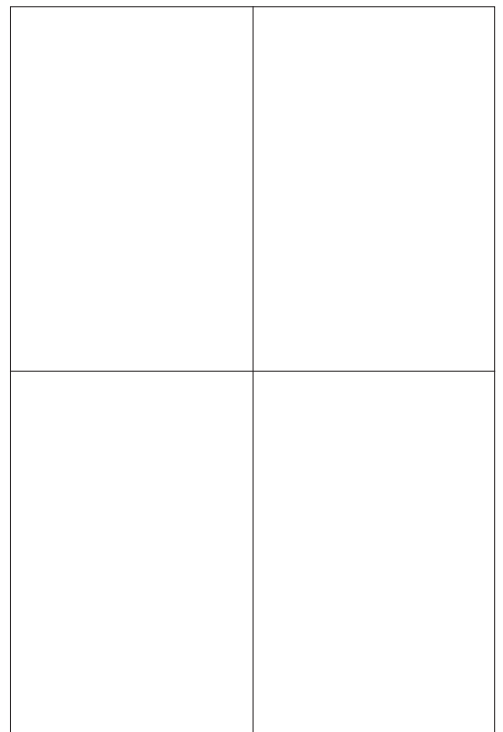
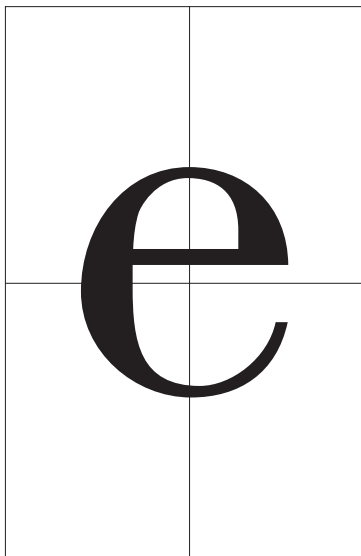
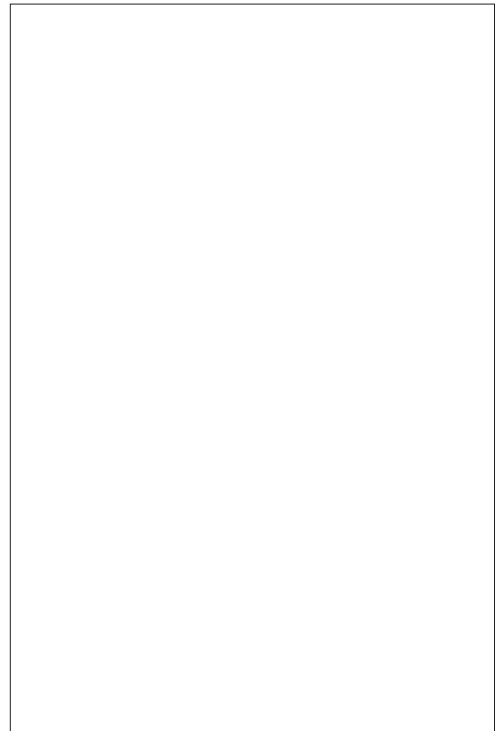
o		

s		

Z		

Modern: Bodoni (late 18th century)

Giambattista Bodoni designed this typeface in Italy in 1788 at a time when printing technology had been refined tremendously. Notice the extreme contrast between stokes and hairlines, and the brackets are virtually eliminated.



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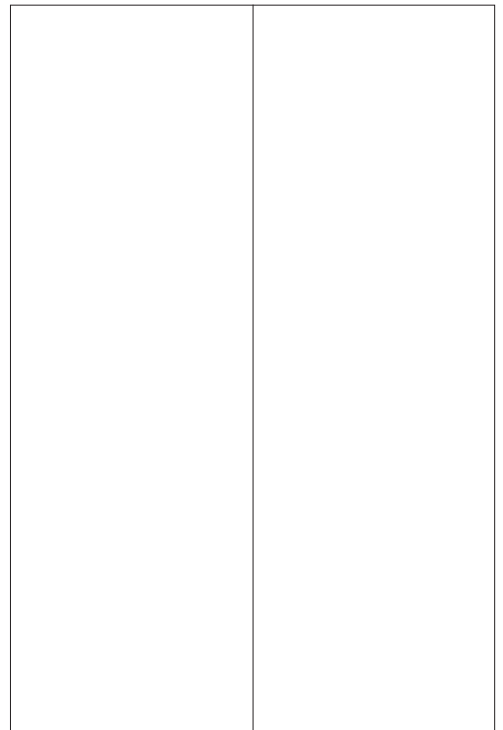
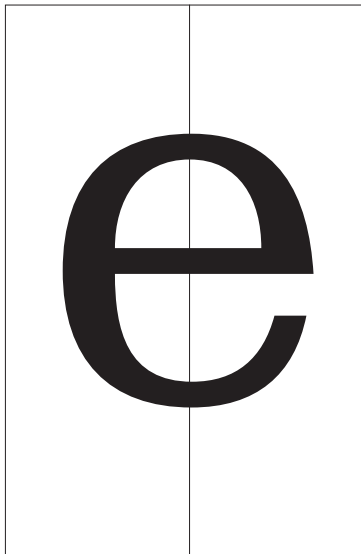
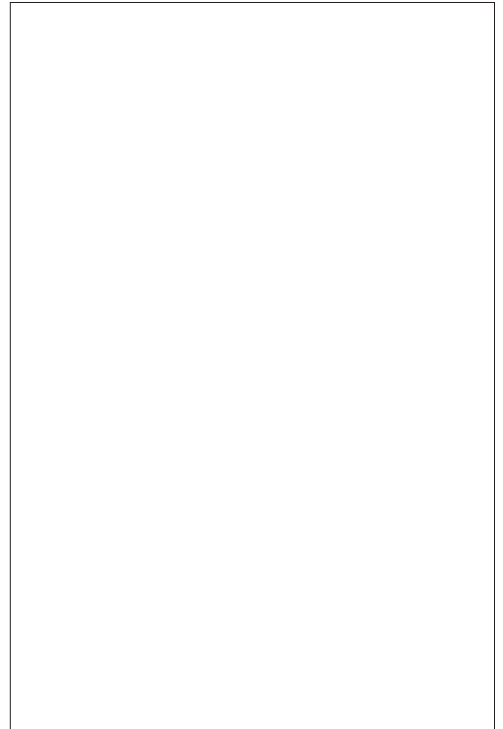
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Egyptian or Slab Serif: Clarendon Light (19th century)

Clarendon is an English slab-serif typeface that was created in England by Robert Besley for Thorowgood and Co. in 1845. Besley went as far as trying to patent the typeface, and Clarendon is now known as the first registered typeface. Slab serifs are characterized by heavy serifs with very little contrast between thin and thick strokes.



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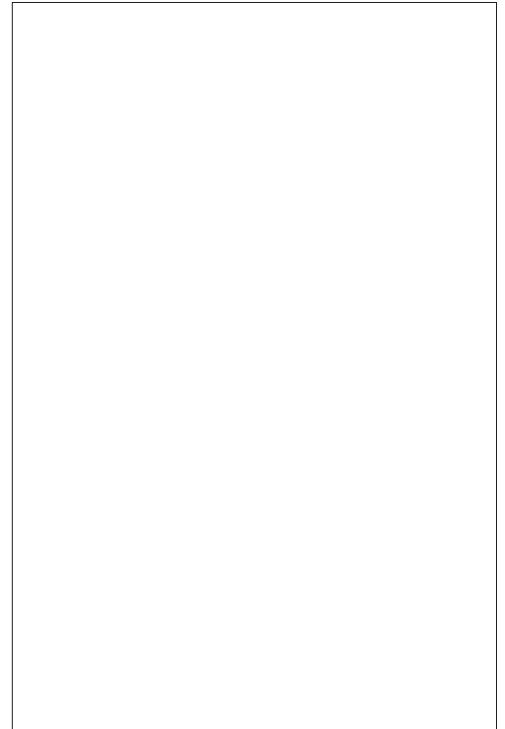
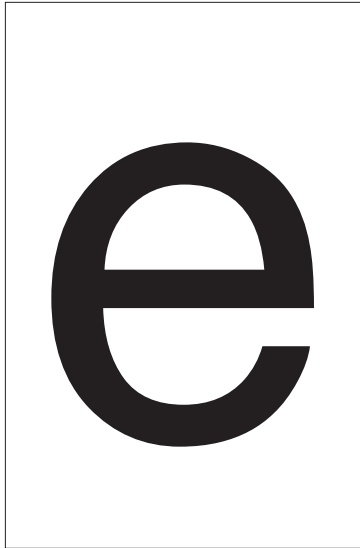
z

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Sans Serif: Helvetica (19th-20th century)

The force known as Helvetica was designed in Switzerland in 1957 by Max Miedinger and Eduard Hoffman. Sans serif fonts were usually considered too hard to read as text, but the Swiss refined this face until it became quite balanced and legible

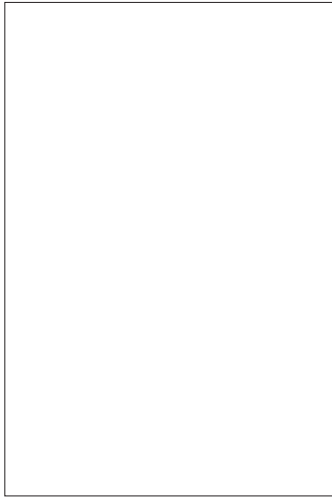
Alright, here we are: you are now going to go totally solo and draw without any grid. You can do this, just take your time and trust yourself and your perception.



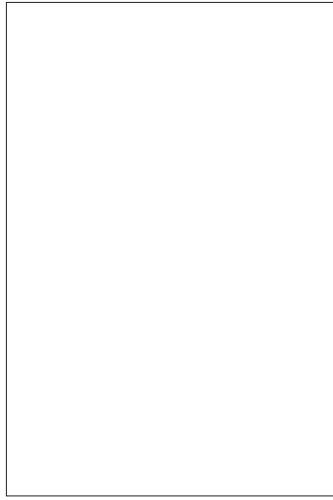
Take a moment and compare your freehand "e" from the first page of this worksheet to the one you just drew. Amazing, right? You can do this. You always could! Even if it's not perfect, it's WAY better than you ever knew.

This is how we all start, it's up to you where you want to take it.

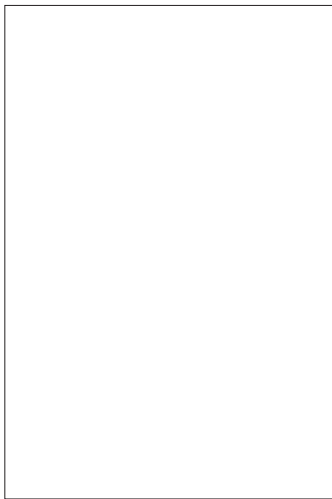
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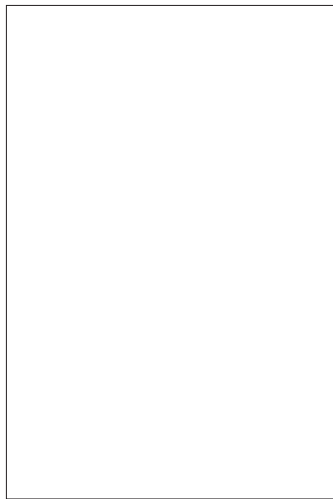
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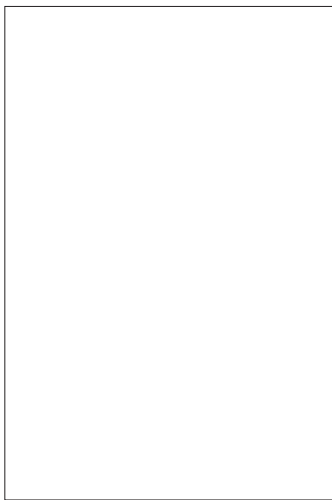
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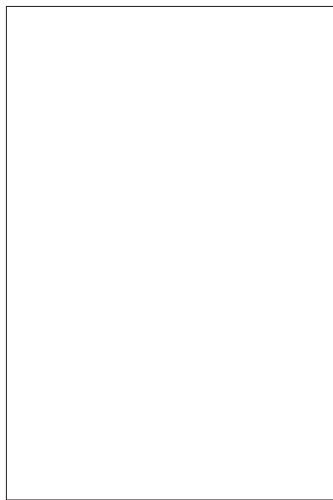
o



s



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That's it! You hopefully have picked up a little on the different shapes and spaces involved with each example of the Five Families of Type. Just so you know, there are other families beyond those, they are just considered the classics.