

Guidelines in Getting Started

conceive	The idea behind your type is based upon something. A response to it's use (grocery store vs. an alarm clock), a typographic classification (serif vs. sans), or a theme (what if type were drunk?).
process	Labor intensive. It begins by hand: pencil, eraser, and tracing paper. See also, chicken blood, tree bark, and spray paint.
infrastructure	A typographic wireframe. Think of this as the skeleton for your new typeface.
rules	Type is regimented. Constructing a typeface relies on a defined system of rules that include proportions, weights, heights, angles, stress, relationships, and intents.
consistency	Solid typefaces display consistency at all levels. Recycle parts.
stroke weight	Consistency is an imperative. Stroke weights need be proportional. Start with a calligraphic pen and hold the nib at a 45° angle. Parallel strokes have equal weight.
+/- space	Does the bowl of a d look too big in comparison to the negative space of an h? How do the letters play with each other. What is the space in between letters like? The negative space of a single character alone? You are designing the counterform just as much as the letterform itself. Squint to test the density and consistency thereof.
baseline	How does each letter sit? Consider the difference between optical alignment vs. literal. With descenders, how low do they go?
heights	Cap height, x-height, ascender/descender height. Everything is proportional.
in context	You cannot judge the success of a typeface by looking at an alphabet. Type must be judged "in use."
stress	vertical (rationalist), humanist (oblique), variable, tuscan, circular (none)
s	S is for Suck. The counter of the upper half is smaller than the lower half. Study it.

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

170pt

108pt