

# **Project 1: Letterform Construction, Classification and Use**

## **PROCESS WORK**

Ankie Chen

<https://webapp--main--typeproject1--chenank.sheridanixd.com>

# Hamburgesfontiv

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the uppercase letter 'H' on a set of four horizontal lines: Ascender line, Mean Line (dashed), Baseline, and Descender line. The letter is shown in two forms: a simple blocky 'H' and a more stylized 'H' with a slight curve at the top. Red arrows and numbers indicate the stroke order: 1. A vertical line down from the Mean Line to the Baseline. 2. A horizontal line from the left vertical line to the right vertical line. 3. A second vertical line down from the Mean Line to the Baseline.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the lowercase letter 'a' on a set of four horizontal lines: Ascender line, Mean Line (dashed), Baseline, and Descender line. The letter is shown in two forms: a simple blocky 'a' and a more stylized 'a' with a slight curve at the top. Red arrows and numbers indicate the stroke order: 1. A counter-clockwise curve starting from the Baseline, going up to the Mean Line and then down to the Baseline. 2. A vertical line down from the Mean Line to the Baseline.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the lowercase letter 'a' on a set of four horizontal lines: Ascender line, Mean Line (dashed), Baseline, and Descender line. The letter is shown in two forms: a simple blocky 'a' and a more stylized 'a' with a slight curve at the top. Red arrows and numbers indicate the stroke order: 1. A counter-clockwise curve starting from the Baseline, going up to the Mean Line and then down to the Baseline. 2. A vertical line down from the Mean Line to the Baseline.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the lowercase letter 'm' on a set of four horizontal lines: Ascender line, Mean Line (dashed), Baseline, and Descender line. The letter is shown in two forms: a simple blocky 'm' and a more stylized 'm' with a slight curve at the top. Red arrows and numbers indicate the stroke order: 1. A vertical line down from the Mean Line to the Baseline. 2. A curve starting from the top of the first vertical line, going up to the Ascender line and then down to the Baseline. 3. A second vertical line down from the Mean Line to the Baseline.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the lowercase letter 'b' on a set of four horizontal lines: Ascender line, Mean Line (dashed), Baseline, and Descender line. The letter is shown in two forms: a simple blocky 'b' and a more stylized 'b' with a slight curve at the top. Red arrows and numbers indicate the stroke order: 1. A vertical line down from the Mean Line to the Baseline. 2. A curve starting from the top of the first vertical line, going up to the Ascender line and then down to the Baseline. 3. A second vertical line down from the Mean Line to the Baseline.

Letterform Construction Worksheet

# Hamburgetfontsv

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the lowercase letter 'u' on a four-line grid. The grid lines are labeled: Ascender line, X Height, Mean Line, Baseline, and Descender line. The letter 'u' is shown in a large size with red arrows and numbers 1 and 2 indicating stroke order. Stroke 1 is a vertical line down from the Mean Line to the Baseline. Stroke 2 is a curve starting from the bottom of stroke 1, curving left and then right to touch the Mean Line. To the right of the large 'u' are three smaller 'u's for tracing.

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the lowercase letter 'r' on a four-line grid. The grid lines are labeled: Ascender line, X Height, Mean Line, Baseline, and Descender line. The letter 'r' is shown in a large size with red arrows and numbers 1 and 2 indicating stroke order. Stroke 1 is a vertical line down from the Mean Line to the Baseline. Stroke 2 is a curve starting from the top of stroke 1, curving right and then down to touch the Mean Line. To the right of the large 'r' are three smaller 'r's for tracing.

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the lowercase letter 'g' on a four-line grid. The grid lines are labeled: Ascender line, X Height, Mean Line, Baseline, and Descender line. The letter 'g' is shown in a large size with red arrows and numbers 1, 2, and 3 indicating stroke order. Stroke 1 is a curve starting from the Baseline, curving left and then right to touch the Mean Line. Stroke 2 is a vertical line down from the top of stroke 1 to the Baseline. Stroke 3 is a curve starting from the bottom of stroke 2, curving left and then right to touch the Descender line. To the right of the large 'g' are three smaller 'g's for tracing.

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the lowercase letter 'g' on a four-line grid. The grid lines are labeled: Ascender line, X Height, Mean Line, Baseline, and Descender line. The letter 'g' is shown in a large size with red arrows and numbers 1 through 5 indicating stroke order. Stroke 1 is a curve starting from the Baseline, curving left and then right to touch the Mean Line. Stroke 2 is a vertical line down from the top of stroke 1 to the Baseline. Stroke 3 is a curve starting from the bottom of stroke 2, curving left and then right to touch the Descender line. Stroke 4 is a curve starting from the bottom of stroke 3, curving left and then right to touch the Mean Line. Stroke 5 is a vertical line down from the top of stroke 4 to the Baseline. To the right of the large 'g' are three smaller 'g's for tracing.

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the lowercase letter 'e' on a four-line grid. The grid lines are labeled: Ascender line, X Height, Mean Line, Baseline, and Descender line. The letter 'e' is shown in a large size with red arrows and numbers 1, 2, and 3 indicating stroke order. Stroke 1 is a curve starting from the Baseline, curving left and then right to touch the Mean Line. Stroke 2 is a vertical line down from the top of stroke 1 to the Baseline. Stroke 3 is a curve starting from the bottom of stroke 2, curving left and then right to touch the Mean Line. To the right of the large 'e' are three smaller 'e's for tracing.

Letterform Construction Worksheet

# Hamburgetfontsi

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the lowercase letter 'f' and its pair 'ff' on a set of four horizontal lines: Ascender line, X Height, Mean Line, and Baseline. The letter 'f' is formed by three strokes: a vertical line down from the X Height to the Baseline (stroke 1), a curved line starting from the top left, curving right and then down to the right (stroke 2), and a horizontal line across the middle from the vertical stem (stroke 3). The 'ff' pair shows the letter 'f' followed by a space and then another 'f'.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the lowercase letter 'o' and its pair 'ooo' on a set of four horizontal lines: Ascender line, X Height, Mean Line, and Baseline. The letter 'o' is formed by two strokes: a counter-clockwise curve starting from the bottom left, going up, across, and down to the right (stroke 1), and a second counter-clockwise curve starting from the top left, going up, across, and down to the right (stroke 2). The 'ooo' pair shows the letter 'o' followed by two spaces and then two more 'o's.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the lowercase letter 'n' and its pair 'nn' on a set of four horizontal lines: Ascender line, X Height, Mean Line, and Baseline. The letter 'n' is formed by two strokes: a vertical line down from the X Height to the Baseline (stroke 1), and a curved line starting from the top left, curving right and then down to the right (stroke 2). The 'nn' pair shows the letter 'n' followed by a space and then another 'n'.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the lowercase letter 't' and its pair 'tttt' on a set of four horizontal lines: Ascender line, X Height, Mean Line, and Baseline. The letter 't' is formed by two strokes: a vertical line down from the X Height to the Baseline (stroke 1), and a horizontal line across the middle from the vertical stem (stroke 2). The 'tttt' pair shows the letter 't' followed by three spaces and then three more 't's.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of the lowercase letter 's' and its pair 'sssss' on a set of four horizontal lines: Ascender line, X Height, Mean Line, and Baseline. The letter 's' is formed by two strokes: a counter-clockwise curve starting from the bottom left, going up, across, and down to the right (stroke 1), and a second counter-clockwise curve starting from the top left, going up, across, and down to the right (stroke 2). The 'sssss' pair shows the letter 's' followed by four spaces and then four more 's's.

Letterform Construction Worksheet

# Hamburgefontsi

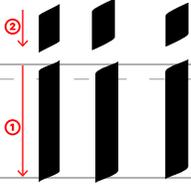
Ascender line

X Height

Mean Line

Baseline

Descender line



Ascender line

X Height

Mean Line

Baseline

Descender line



Ascender line

X Height

Mean Line

Baseline

Descender line

Ascender line

X Height

Mean Line

Baseline

Descender line

Ascender line

X Height

Mean Line

Baseline

Descender line

# Hamburgesfontsi

Ascender line  
Height  
Mean Line  
Baseline  
Descender line  
Hamburgesfontsi

Ascender line  
Height  
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Ascender line  
X Height  
Mean Line  
Baseline  
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Ascender line  
X Height  
Mean Line  
Baseline  
Descender line  
Hamburgesfontsi

Ascender line  
X Height  
Mean Line  
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Descender line

# Paragraph Settings

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The door swung open into a dining area. Siatta strode into the unfamiliar space, just around the block from the similarly sized home where he rented a room. A little more than six feet tall and weighing about 175 pounds, he was a thoroughly trained veteran of a small-unit ground war and heavily tattooed, with red tally marks on his sternum indicating seven Taliban kills from 2009 and 2010. His former company commander would later tell a trial judge that of the 388 troops he led in Afghanistan, Siatta was the man the militants feared most.

The women covered behind a flimsy bedroom door. One of them dialed 911. Another clutched a stubby kitchen knife.

Since leaving the corps in 2012, Siatta had been unable to switch off the habits of war. He was hypervigilant and struggled to relax. He watched people, sizing them up and scanning for threats. In the varying situations of everyday life, he constantly repositioned himself so no one got behind him. Much of this was appropriate for combat patrols. Some of it drew from his training. All of it was mentally and emotionally exhausting, unsuited for a peaceful life. Going to a restaurant, moving through knots of people at a party, visiting the mall, finding a seat in a classroom relative to other people and windows and doors — each was a challenge requiring effort and will.

Siatta had been in a deepening funk for months. For more than four years he had been stalked by memories of civilians his platoon had killed, people whose lives had abruptly ended for a reason as unforgiving as it was simple — being in the wrong place when the shooting began. The Department of Veterans Affairs would later say he suffered from depression, alcohol dependency and PTSD. But until this moment, he had adapted with behaviors allowing him to pass as less troubled than he was. He avoided crowds. He drank prodigious amounts of alcohol to dim his heightened alertness and to muffle his sorrows. He socialized rarely, often only with his mother or brother.

The dining area Siatta had entered gave way to a little kitchen, which opened into a small living room. In that adjoining room, perhaps 25 feet from Siatta, stood one of the boyfriends, another young former Marine. In any number of situations, the two men might have become friends. But they had served in different places and jobs in the corps, and the man in the living room had no idea he had anything in common with the man in the kitchen. He positioned himself between his girlfriend and the shattered door.

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SETA  
PARAGRAPH  
OF TYPE

typeface: **Kelly Slab**  
font size: **1.2rem**  
leading: **1.6rem**  
tracking: **normal**  
column width: **70%**

SETA  
PARAGRAPH  
OF TYPE

typeface: **Kelly Slab**  
font size: **1.5rem**  
leading: **2rem**  
tracking: **normal**  
column width: **80%**

SETA  
PARAGRAPH  
OF TYPE

typeface: **Kelly Slab**  
font size: **1.5rem**  
leading: **1.8rem**  
tracking: **Inherit**  
column width: **78%**

SETA  
PARAGRAPH  
OF TYPE

typeface: **Roboto**  
font size: **1.5rem**  
leading: **1.6rem**  
tracking: **normal**  
column width: **72%**

SETA  
PARAGRAPH  
OF TYPE

typeface: **Roboto**  
font size: **1.5rem**  
leading: **1.6rem**  
tracking: **normal**  
column width: **80%**

SETA  
PARAGRAPH  
OF TYPE

typeface: **Roboto**  
font size: **1.5rem**  
leading: **1.8rem**  
tracking: **normal**  
column width: **78%**

# Paragraph Settings

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who lived inside, or the boyfriends who were with two of them.

Two of the women and one of the men had awakened minutes earlier when they thought they heard someone opening and closing the front door. It had been an unnerving sensation, the feeling that an intruder had stepped into the home. They tried to settle themselves and return to bed, only to be jolted by a house-shaking bang — the sound of Siatta hitting the back door with such force that he splintered the jamb.

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SETA  
PARAGRAPH  
OF TYPE

typeface: **Abril Fatface**  
font size: **1.2rem**  
leading: **1.2rem**  
tracking: **Inherit**  
column width: **50%**

SETA  
PARAGRAPH  
OF TYPE

typeface: **Abril Fatface**  
font size: **1.6rem**  
leading: **1.6rem**  
tracking: **Inherit**  
column width: **65%**

SETA  
PARAGRAPH  
OF TYPE

typeface: **Abril Fatface**  
font size: **1.2rem**  
leading: **1.4rem**  
tracking: **Inherit**  
column width: **80%**

SETA  
PARAGRAPH  
OF TYPE

typeface: **Abril Fatface**  
font size: **1rem**  
leading: **1.2rem**  
tracking: **Inherit**  
column width: **50%**

# Paragraph Settings

He watched people, sizing them up and scanning for threats. In the varying situations of everyday life, he constantly repositioned himself so no one got behind him. Much of this was appropriate for combat patrols. Some of it drew from his training. All of it was mentally and emotionally exhausting, unsuited for a peaceful life. Going to a restaurant, moving through knots of people at a party, visiting the mall, finding a seat in a classroom relative to other people and windows and doors — each was a challenge requiring effort and will.

Siatta had been in a deepening funk for months. For more than four years he had been stalked by memories of civilians his platoon had killed, people whose lives had abruptly ended for a reason as unforgiving as it was simple — being in the wrong place when the shooting began. The Department of Veterans Affairs would later say he suffered from depression, alcohol dependency and PTSD. But until this moment, he had adapted with behaviors allowing him to pass as less troubled than he was. He avoided crowds. He drank prodigious amounts of alcohol to dim his heightened alertness and to muffle his sorrows. He socialized rarely, often only with his mother or brother.

The dining area Siatta had entered gave way to a little kitchen, which opened into a small living room. In that adjoining room, perhaps 25 feet from Siatta, stood one of the boyfriends, another young former Marine. In any number of situations, the two men might have become friends. But they had served in different places and jobs in the corps, and the man in the living room had no idea he had anything in common with the man in the kitchen. He positioned himself between his girlfriend and the shattered door.

trial judge that of the 388 troops he led in Afghanistan, Siatta was the man the militants feared most.

The women cowered behind a flimsy bedroom door. One of them dialed 911. Another clutched a stubby kitchen knife.

Since leaving the corps in 2012, Siatta had been unable to switch off the habits of war. He was hypervigilant and struggled to relax. He watched people, sizing them up and scanning for threats. In the varying situations of everyday life, he constantly repositioned himself so no one got behind him. Much of this was appropriate for combat patrols. Some of it drew from his training. All of it was mentally and emotionally exhausting, unsuited for a peaceful life. Going to a restaurant, moving through knots of people at a party, visiting the mall, finding a seat in a classroom relative to other people and windows and doors — each was a challenge requiring effort and will.

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unnerving sensation, the feeling that an intruder had stepped into the home. They tried to settle themselves and return to bed, only to be jolted by a house-shaking bang — the sound of Siatta hitting the back door with such force that he splintered the jamb.

The door swung open into a dining area. Siatta strode into the unfamiliar space, just around the block from the similarly sized home where he rented a room. A little more than six feet tall and weighing about 175 pounds, he was a thoroughly trained veteran of a small-unit ground war and heavily tattooed, with red tally marks on his sternum indicating seven Taliban kills from 2009 and 2010. His former company commander would later tell a trial judge that of the 388 troops he led in Afghanistan, Siatta was the man the militants feared most.

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SETA  
PARAGRAPH  
OF TYPE

typeface: Georgia  
font size: 1.5rem  
leading: 1.8rem  
tracking: Inherit  
column width: 75%

SETA  
PARAGRAPH  
OF TYPE

typeface: Georgia  
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SETA  
PARAGRAPH  
OF TYPE

typeface: Georgia  
font size: 1.2rem  
leading: 1.6rem  
tracking: normal  
column width: 65%

SETA  
PARAGRAPH  
OF TYPE

typeface: Georgia  
font size: 1.2rem  
leading: 1.5rem  
tracking: Inherit  
column width: 80%

SETA  
PARAGRAPH  
OF TYPE

typeface: Georgia  
font size: 1.5rem  
leading: 1.8rem  
tracking: Inherit  
column width: 70%