

Type Revival / To understand typography it is vital to know it's history. This project takes a deep dive as we examine existing historical letterforms up close. Apply the new found knowledge as we create our own type system in one of the main seven type classifications.

- TIMELINE OF HOMEWORK DUE
- Research & Sketches
 - San Serif
 - Serif
 - Final Typeface Due

Assignment

Using the provided type samples, design and create a sample of letters for a full functioning typeface heavily inspired from your chosen inspiration each week.

Content

You will be given approximately ten letters to base your typefaces on. You will create the core of the typeface in either uppercase or lowercase using the following letters HAMBURGEFONTSIV. Each week you are expected to further refine your glyphs to create polished samples of three typefaces.

Criteria

1. Each week you will choose another sample of letters to help guide your work for the week. If you pick Uppercase the first week the second week must be lowercase.

WEEK ONE	WEEK TWO
San Serif	Serif
Geometric/Humanist	Oldstyle/Transitional
Uppercase/Lowercase	Uppercase/Lowercase

The typefaces you create must fall into one of the following classifications; Old Style Serif, Transitional Serif, Modern Serif, Slab Serif, Geometric Sans Serif, Transitional Sans Serif, or Humanist Sans Serif. Research all of the various classifications to understand distinguishing characteristics.

2. Base your typeface off of one of the type samples that will be provided. The goal will be to create a true type revival rather than a wild departure. This mean creating a strong historically accurate text face that works well at small and large sizes.
3. The final project will be a single fully functioning typeface created using Glyphs or RoboFont along with a type specimen that highlights the features of your work.

Rubric	ABOVE AND BEYOND +1	A	-1	-2	-3
CONCEPT	Innovative concept that fits the classification without branching into extreme display type.	Chosen typefaces fits well into the type classifications with matching characteristics.	Unsophisticated or disjointed concept. Some incongruent decisions in term of style.	Weak concept. Disjointed and incongruent style.	Unsophisticated, amateur and arbitrary decisions in terms on concept.
CONSTRUCTION	Innovative use of contours and overlaps to create your type.	Letter shapes constructed appropriately using multiple contours and overlaps	A few issues with regards to letter construction	Multiple issues with letter construction	Disregard for letter construction criteria.
CRAFT	Craftsmanship goes above and beyond the expectations for the project.	High level of detail and refined sense of craft. Appropriately placed anchors and handles.	Good level of detail, one or two issues with craft.	Multiple issues with craft and detail	Project displays poor or sloppy workmanship.
CONSISTENCY	Flawless consistency with letters. No letters or parts stick out from words or paragraph of text.	Letter shape and styles are consistent with one another. Appropriate stroke weight, height, serifs and letter terminals.	A few issues in regards to consistency with your letters	Multiple issues with consistency	Disregard for consistency
SPACING	Impeccable side bearing spacing. Use of kerning to fix problem letter pairs.	Appropriate use of side bearings. Balanced whitespace between all combinations of letters	Good level of detail, one or two issues with spacing.	Multiple issues with spacing and side-bearings.	Project displays poor or sloppy side-bearings.