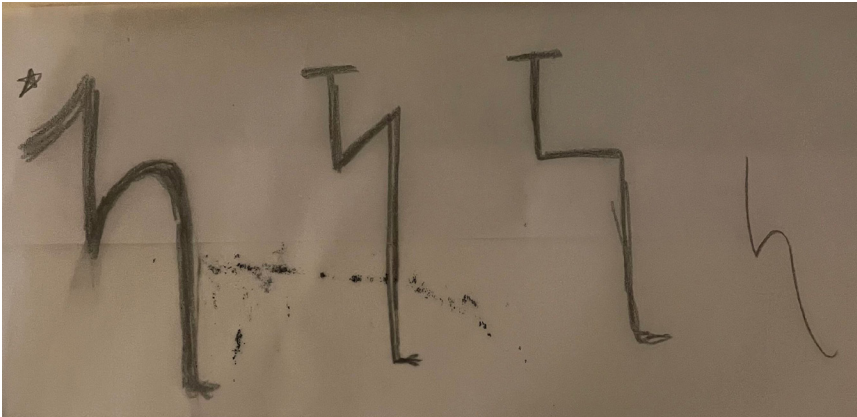


GD 230
TWENTYSEVENTH LETTER
LILY BACON

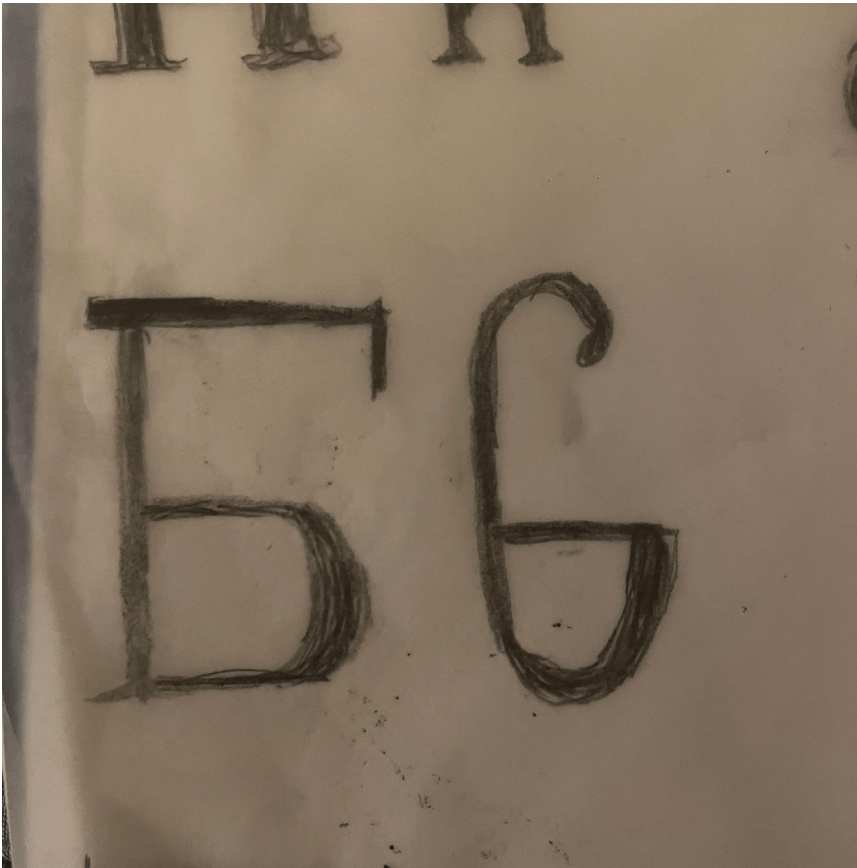
SKETCHES



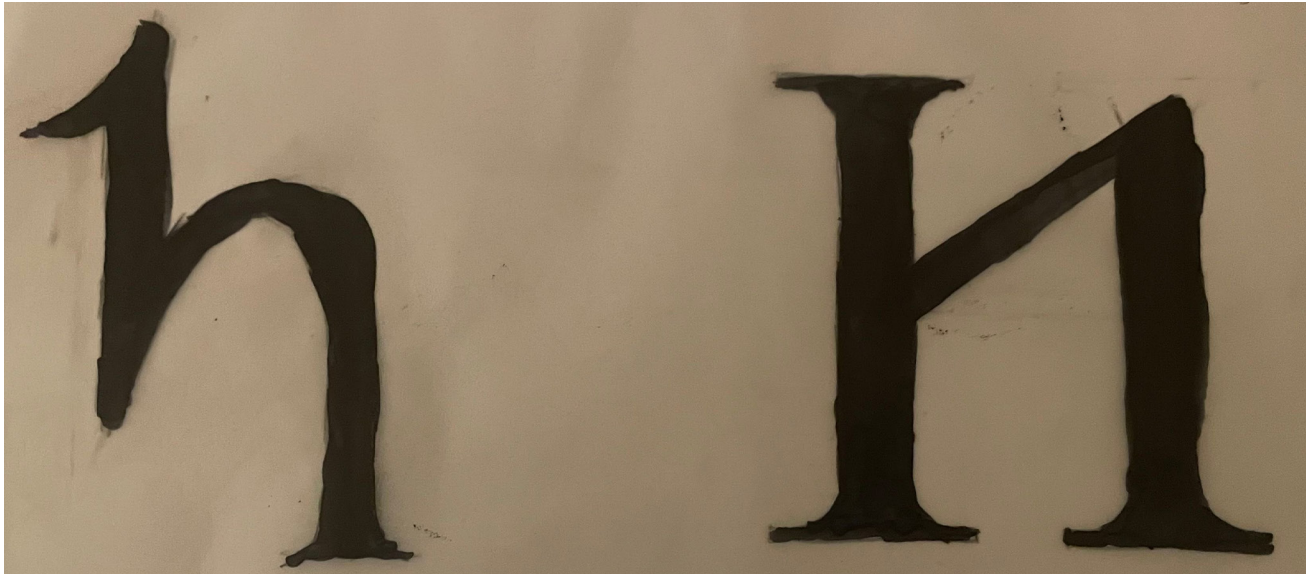
FINDING FAVORITES

The h-like shape in the first photo here kept coming up for me. You can see it in some of my initial sketches on the previous page. It eventually evolved into what was my final letter. A version of my runner up was also created during the sketching process.

The B-like letterform here also became one of my iterations as we got further into the project. The next section will show more evolution of these letters.



INITIAL DIRECTION

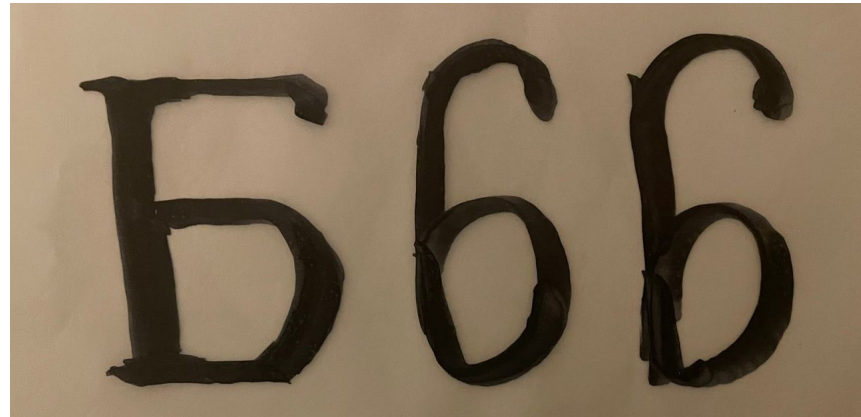
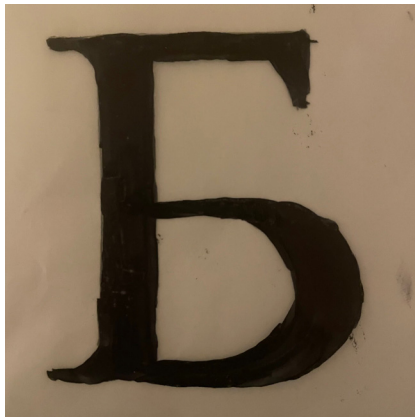


INITIAL DIRECTION PROCESS

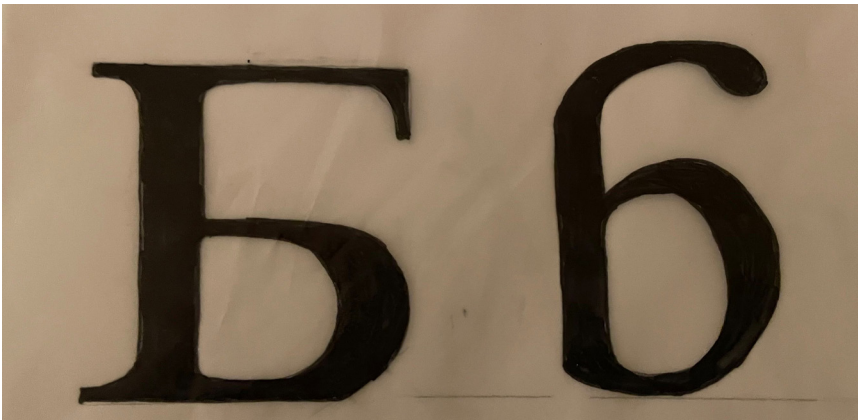
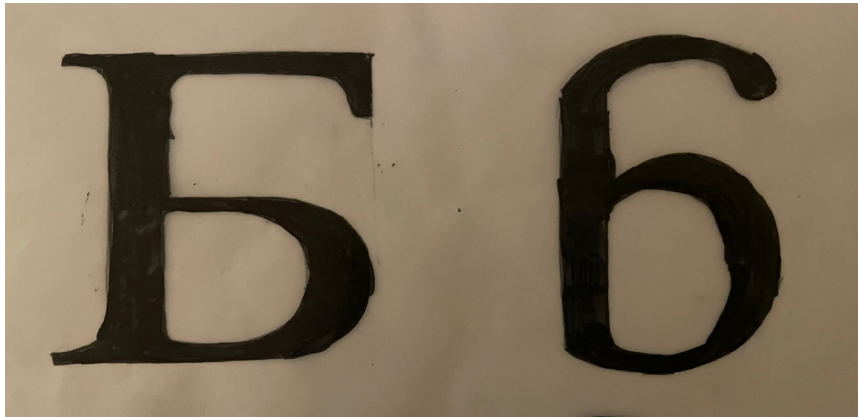
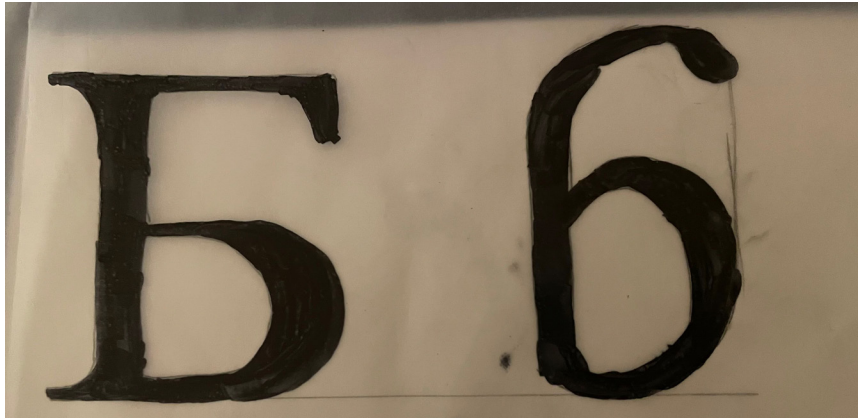
After we got through our sketches, we were meant to select two letter forms to further explore.

The first one is derived from the shape that I kept accidentally drawing. The linework is too sloppy and the capital version needed some refinement, that came after the critique.

The second letter was a combination of E and B, and I wasn't too sure where I wanted to go with the lowercase version. On the previous page, there is a rougher sketch of the letter alongside an early version of its lowercase, that focused more on the lowercase e than b. It looked a little too medieval to fit well with our current alphabet.



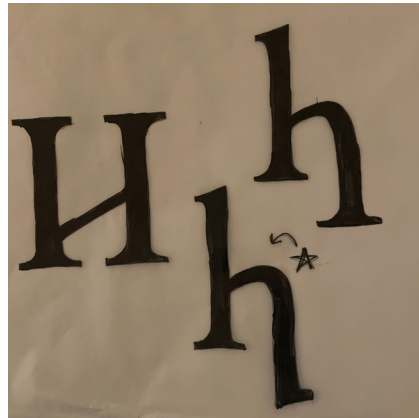
REVISION



REVISION PROCESS

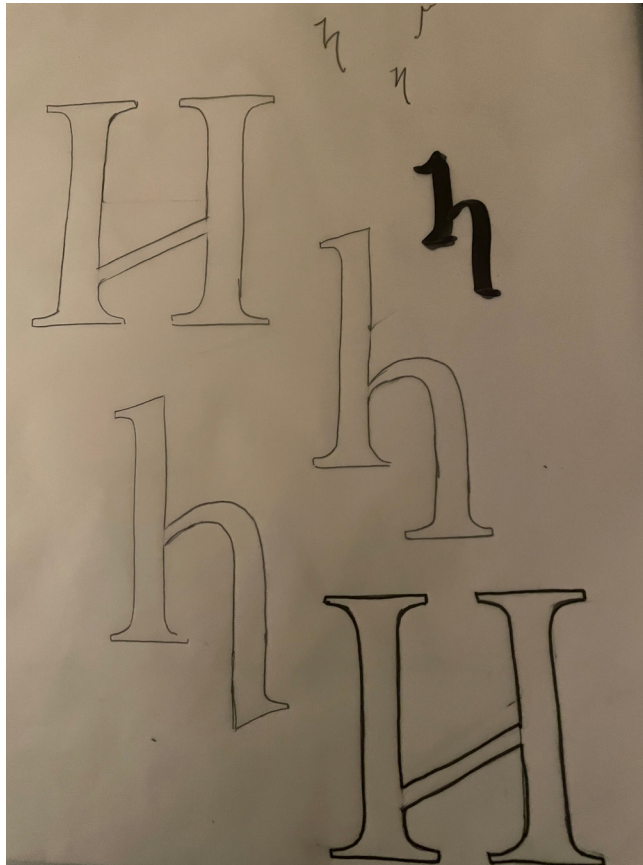
The in-class critique was very valuable for me to be able to move onto the next stage of the project. I was not the only one to create a combined B/E, so it was helpful to be able to compare my approach to the ideas of others.

My feedback on the B/E was to make sure the bowl didn't stick out too far. My original concept for it didn't have the balance it needed. I ended up using the bowl of the lowercase b and the stem of the f to create the lowercase version. Because I had to maintain that balance, I had to free-hand some of the stem -- not easy!



MORE FEEDBACK

One main critique for my original “long N” was to make it look more like an H than an N. In fact, most people thought I had derived it from an H in the first place. This was a step in the right direction, since it ended up being my final letter. I was stuck on which version of the lowercase to use, and most people agreed that I should follow the convention of the lowercase q, so that got added to the letter as well.



FINAL FORM



THE FINAL PRODUCT

To be honest, I chose to focus on the diagonal H rather than the B/E because other people had also made that letter. I wanted to focus on something I needed to make more edits to, and that I wouldn't be comparing too much to other people's work.

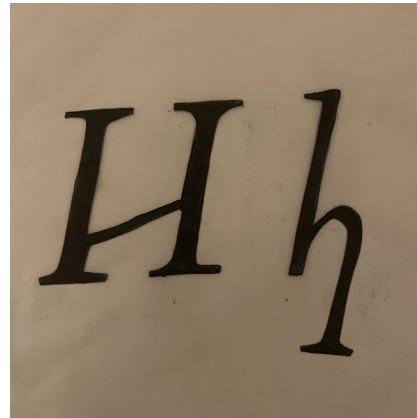
After the critique, I stepped more in the direction of the capital H instead of N, and I think it really helped the letter come together. I decided to go with the q style for the bottom of the lowercase version.

All in all, other than the fact that my tracing could have been cleaner, I'm happy with how this letter came out. I was glad to have chosen the one that I felt needed more work, and I especially enjoyed working with the lowercase form; there's just something about descenders for me.

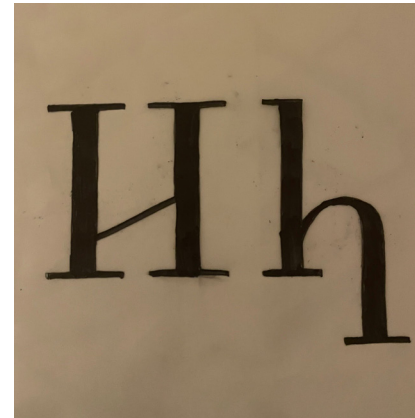
EXPANSION



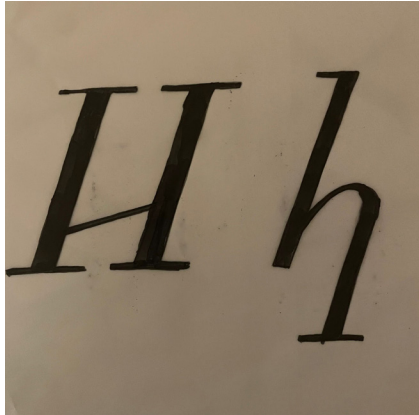
CENTAUR



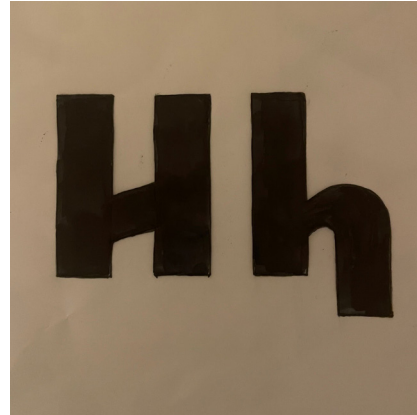
ARRIGHI ITALIC



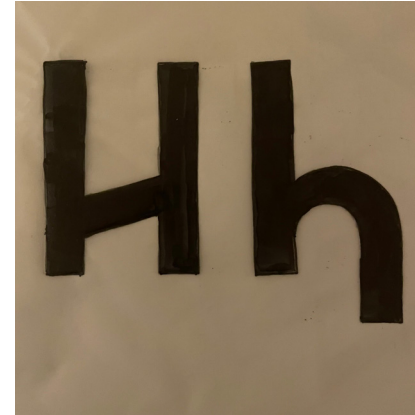
DIDOT REGULAR



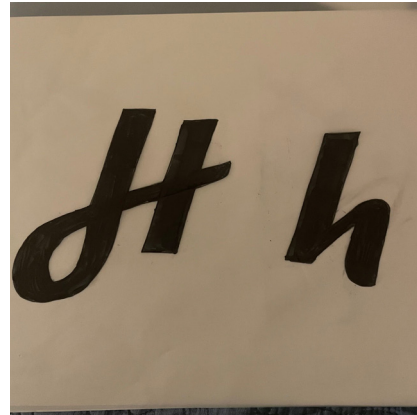
DIDOT ITALIC



FRANKLIN GOTHIC



AVANTE GARDE



MAGNETO

TRYING OTHER FONTS

Until this point of the project, all of the letter iterations, including the sketches, were in Times New Roman.

For the final expansion, I explored Centaur, Arrighi italic, Didot regular and italic, Franklin Gothic Heavy, Avante Garde, and Magneto.

I'm not really a fan of how it looks in Magneto, though some people disagreed. I think it looks like it's drooping, and the loop on the capital could have been more refined.

My favorite version of this letter is in Arrighi. I love how clean it looks and the lowercase fits so well in the italic form.