

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, X Height, Mean Line, and Baseline. The letter is shown in two instances. The first instance has three red arrows and numbers indicating stroke order: 1 is a vertical line down from the X Height line to the Baseline; 2 is a horizontal line from the left vertical line to the right vertical line; 3 is a second vertical line down from the X Height 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, X Height, Mean Line, and Baseline. The letter is shown in a series of seven instances. The first instance has three red arrows and numbers indicating stroke order: 1 is a counter-clockwise curve starting from the Baseline, touching the Mean Line, and ending at the Baseline; 2 is a counter-clockwise curve starting from the top of the first stroke, touching the X Height line, and ending at the top of the first stroke; 3 is a vertical line down from the top of the second stroke to the Baseline.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of a lowercase letter 'a' in a different style on a set of four horizontal lines: Ascender line, X Height, Mean Line, and Baseline. The letter is shown in a series of seven instances. The first instance has three red arrows and numbers indicating stroke order: 1 is a counter-clockwise curve starting from the Baseline, touching the Mean Line, and ending at the Baseline; 2 is a counter-clockwise curve starting from the top of the first stroke, touching the X Height line, and ending at the top of the first stroke; 3 is a vertical line down from the top of the second stroke 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, X Height, Mean Line, and Baseline. The letter is shown in a series of four instances. The first instance has three red arrows and numbers indicating stroke order: 1 is a vertical line down from the X Height line to the Baseline; 2 is a counter-clockwise curve starting from the top of the first stroke, touching the X Height line, and ending at the top of the first stroke; 3 is a second vertical line down from the X Height 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, X Height, Mean Line, and Baseline. The letter is shown in two instances. The first instance has three red arrows and numbers indicating stroke order: 1 is a vertical line down from the X Height line to the Baseline; 2 is a counter-clockwise curve starting from the top of the first stroke, touching the X Height line, and ending at the top of the first stroke; 3 is a counter-clockwise curve starting from the top of the second stroke, touching the X Height line, and ending at the top of the second stroke.

Letterform Construction Worksheet

Hamburgefontsv

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the letter 'u' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 'u' is shown with red arrows and numbers 1 and 2 indicating stroke order: 1 is a vertical line down from the Mean Line to the Baseline, and 2 is a curve starting from the top of stroke 1, going up to the X Height line, then down to the Baseline and curving back up to the Mean Line. To the right are three more 'u's for tracing.

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the letter 'r' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 'r' is shown with red arrows and numbers 1 and 2 indicating stroke order: 1 is a vertical line down from the Mean Line to the Baseline, and 2 is a curve starting from the top of stroke 1, going up to the X Height line, then down to the Baseline and curving back up to the Mean Line. To the right are three more 'r's for tracing.

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the letter 'g' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 'g' is shown with red arrows and numbers 1, 2, and 3 indicating stroke order: 1 is a curve starting from the Baseline, going up to the X Height line, then down to the Baseline and curving back up to the Mean Line; 2 is a vertical line down from the top of stroke 1 to the Baseline; 3 is a curve starting from the bottom of stroke 2, going down to the Descender line and curving back up to the Baseline. To the right are three more 'g's for tracing.

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the letter 'g' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 'g' is shown with red arrows and numbers 1 through 5 indicating stroke order: 1 is a curve starting from the Baseline, going up to the X Height line, then down to the Baseline and curving back up to the Mean Line; 2 is a vertical line down from the top of stroke 1 to the Baseline; 3 is a curve starting from the bottom of stroke 2, going down to the Descender line and curving back up to the Baseline; 4 is a curve starting from the bottom of stroke 3, going down to the Descender line and curving back up to the Baseline; 5 is a curve starting from the top of stroke 3, going up to the X Height line and curving back down to the Mean Line. To the right are three more 'g's for tracing.

Ascender line

X Height

Mean Line

Baseline

Descender line

Diagram showing the construction of the letter 'e' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 'e' is shown with red arrows and numbers 1, 2, and 3 indicating stroke order: 1 is a curve starting from the Baseline, going up to the X Height line, then down to the Baseline and curving back up to the Mean Line; 2 is a vertical line down from the top of stroke 1 to the Baseline; 3 is a curve starting from the bottom of stroke 2, going down to the Descender line and curving back up to the Baseline. To the right are three more 'e's for tracing.

Letterform Construction Worksheet

Hamburgetfontsi

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of lowercase 'f' and 'ff' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 'f' has three numbered red arrows indicating stroke order: 1 is a vertical line down from the X Height line to the Baseline; 2 is a curved line starting from the top of stroke 1, curving right and then down to the Mean Line; 3 is a horizontal line from the left side of the stem to the right side of the bowl. The second 'f' is a simple outline, and the third 'f' is a solid black letter.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of lowercase 'o' and 'ooo' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 'o' has two numbered red arrows indicating stroke order: 1 is a counter-clockwise curve starting from the Mean Line, touching the X Height line at the top and the Baseline at the bottom; 2 is a second counter-clockwise curve starting from the top of stroke 1, touching the X Height line at the top and the Baseline at the bottom. The second 'o' is a simple outline, and the third 'o' is a solid black letter.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of lowercase 'n' and 'nn' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 'n' has two numbered red arrows indicating stroke order: 1 is a vertical line down from the Mean Line to the Baseline; 2 is a curved line starting from the top of stroke 1, curving right and then down to the Baseline. The second 'n' is a simple outline, and the third 'n' is a solid black letter.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of lowercase 't' and 'tttt' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 't' has two numbered red arrows indicating stroke order: 1 is a vertical line down from the X Height line to the Baseline; 2 is a horizontal line from the left side of the stem to the right side of the bowl. The second 't' is a simple outline, and the third 't' is a solid black letter.

Ascender line

X Height

Mean Line

Baseline

Descender line

This diagram shows the construction of lowercase 's' and 'sssss' on a set of four horizontal lines: Ascender line, X Height, Mean Line, Baseline, and Descender line. The first 's' has two numbered red arrows indicating stroke order: 1 is a counter-clockwise curve starting from the Mean Line, touching the X Height line at the top and the Baseline at the bottom; 2 is a second counter-clockwise curve starting from the top of stroke 1, touching the X Height line at the top and the Baseline at the bottom. The second 's' is a simple outline, and the third 's' is a solid black letter.

Letterform Construction Worksheet

Hamburgetfontsi

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

Letterform Construction Worksheet

Hamburgesfontsi

Ascender line
Height
Mean Line
Baseline
Descender line
Hamburgesfontsi

Ascender line
Height
Mean Line
Baseline
Descender line
Hamburgesfontsi

Ascender line
X Height
Mean Line
Baseline
Descender line
Hamburgesfontsi

Ascender line
X Height
Mean Line
Baseline
Descender line
Hamburgesfontsi

Ascender line
X Height
Mean Line
Baseline
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

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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.

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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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