

Project 1: Letterform Construction,
Classification and Use

By: Ruqaiyah Naqvi

Due: Week 6 2025 (Extention)

Process Work

Hamburgetfontsv

CROSSBAR

EAR

SHOLDER

Hamburgesfontiv

STEM

LINK

LOOP

STRESS

Hamburgefontsv

Ascender line

X Height

Mean Line ①

Baseline

Descender line

This block shows the construction of the uppercase letter 'H'. On the left, a diagram illustrates the letter's placement on a set of four horizontal lines: the Ascender line, X Height line, Mean Line, and Baseline. Red lines and arrows indicate the construction steps: 1. A vertical line is drawn from the Mean Line to the Baseline. 2. A second vertical line is drawn from the Mean Line to the Baseline. 3. A horizontal line is drawn across the top from the Mean Line to the Ascender line. To the right, a row of seven 'H' characters is shown, with the first one having red construction lines overlaid.

Ascender line

X Height

Mean Line

Baseline

Descender line

This block shows the construction of the lowercase letter 'a'. On the left, a diagram illustrates the letter's placement on a set of four horizontal lines: the Ascender line, X Height line, Mean Line, and Baseline. Red lines and arrows indicate the construction steps: 1. A vertical line is drawn from the Mean Line to the Baseline. 2. A curve starts at the top of the vertical line, goes up to the X Height line, then down to the Baseline. 3. A second curve starts at the top of the vertical line, goes up to the X Height line, then down to the Baseline. To the right, a row of seven 'a' characters is shown, with the first one having red construction lines overlaid.

Ascender line

X Height

Mean Line

Baseline

Descender line

This block shows the construction of the lowercase letter 'aa'. On the left, a diagram illustrates the letter's placement on a set of four horizontal lines: the Ascender line, X Height line, Mean Line, and Baseline. Red lines and arrows indicate the construction steps: 1. A curve starts at the top of the vertical line, goes up to the X Height line, then down to the Baseline. 2. A second curve starts at the top of the vertical line, goes up to the X Height line, then down to the Baseline. To the right, a row of seven 'aa' characters is shown, with the first one having red construction lines overlaid.

Ascender line

X Height

Mean Line

Baseline

Descender line

This block shows the construction of the lowercase letter 'm'. On the left, a diagram illustrates the letter's placement on a set of four horizontal lines: the Ascender line, X Height line, Mean Line, and Baseline. Red lines and arrows indicate the construction steps: 1. A vertical line is drawn from the Mean Line to the Baseline. 2. A curve starts at the top of the vertical line, goes up to the X Height line, then down to the Baseline. 3. A second curve starts at the top of the vertical line, goes up to the X Height line, then down to the Baseline. To the right, a row of seven 'm' characters is shown, with the first one having red construction lines overlaid.

Ascender line

X Height

Mean Line

Baseline

Descender line

This block shows the construction of the lowercase letter 'b'. On the left, a diagram illustrates the letter's placement on a set of four horizontal lines: the Ascender line, X Height line, Mean Line, and Baseline. Red lines and arrows indicate the construction steps: 1. A vertical line is drawn from the Mean Line to the Baseline. 2. A curve starts at the top of the vertical line, goes up to the X Height line, then down to the Baseline. 3. A second curve starts at the top of the vertical line, goes up to the X Height line, then down to the Baseline. To the right, a row of seven 'b' characters is shown, with the first one having red construction lines overlaid.

رقیہ سکینہ مدرسہ

Hamburgefontsv

Ascender line

X Height

Mean Line

Baseline

Descender line

U U U U U U U U U

Detailed description: This row shows the construction of the uppercase letter 'U'. On the left, a single 'U' is shown with red arrows and numbers 1 and 2 indicating stroke order: 1 is a counter-clockwise curve starting from the baseline, and 2 is a vertical line down on the right side. To the right, a series of 'U's are shown with varying slants and widths, all contained within a four-line grid (Ascender, X Height, Mean, Baseline, Descender).

Ascender line

X Height

Mean Line

Baseline

Descender line

r r

Detailed description: This row shows the construction of the lowercase letter 'r'. On the left, a single '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 curved line starting from the top of the vertical line, arching over the Mean Line and ending at the Baseline. To the right, a series of 'r's are shown with varying slants and widths, all contained within a four-line grid. A larger, red 'r' is positioned below the first few letters.

Ascender line

X Height

Mean Line

Baseline

Descender line

g g

Detailed description: This row shows the construction of the lowercase letter 'g'. On the left, a single 'g' is shown with red arrows and numbers 1, 2, and 3 indicating stroke order: 1 is a counter-clockwise curve from the Baseline to the Mean Line; 2 is a vertical line down from the Mean Line to the Descender line; 3 is a curved line starting from the bottom of the vertical line, arching over the Mean Line and ending at the Baseline. To the right, a series of 'g's are shown with varying slants and widths, all contained within a four-line grid.

Ascender line

X Height

Mean Line

Baseline

Descender line

o o

Detailed description: This row shows the construction of the lowercase letter 'o'. On the left, a single 'o' is shown with red arrows and numbers 1, 2, 3, and 4 indicating stroke order: 1 is a counter-clockwise curve from the Baseline to the Mean Line; 2 is a vertical line down from the Mean Line to the Baseline; 3 is a counter-clockwise curve from the top of the vertical line, arching over the Mean Line and ending at the Baseline; 4 is a counter-clockwise curve from the Baseline to the Mean Line. To the right, a series of 'o's are shown with varying slants and widths, all contained within a four-line grid.

Ascender line

X Height

Mean Line

Baseline

Descender line

e e

Detailed description: This row shows the construction of the lowercase letter 'e'. On the left, a single 'e' is shown with red arrows and numbers 1, 2, and 3 indicating stroke order: 1 is a counter-clockwise curve from the Baseline to the Mean Line; 2 is a counter-clockwise curve from the top of the curve, arching over the Mean Line and ending at the Baseline; 3 is a counter-clockwise curve from the Baseline to the Mean Line. To the right, a series of 'e's are shown with varying slants and widths, all contained within a four-line grid.

Letterform Construction Worksheet

Hamburgesiv

Ascender line

X Height

Mean Line

Baseline

Descender line

This block shows the construction of the lowercase letter 'f'. On the left, a diagram illustrates the stroke order: 1. A vertical line descends from the X-height line to the baseline. 2. A curved line starts at the top of the vertical line, loops to the right, and then descends to the mean line. 3. A horizontal line extends from the end of the curve to the right. The first 'f' is shown with red arrows and numbers indicating these steps. To its right are seven more 'f's, each enclosed in a red bounding box that aligns with the horizontal guidelines.

Ascender line

X Height

Mean Line

Baseline

Descender line

This block shows the construction of the lowercase letter 'o'. On the left, a diagram illustrates the stroke order: 1. A counter-clockwise curve starts at the baseline, goes up to the X-height line, across to the right, and down to the baseline. 2. A second counter-clockwise curve starts at the top of the first curve, goes across to the right, and down to the baseline. The first 'o' is shown with red arrows and numbers indicating these steps. To its right are seven more 'o's, each enclosed in a red bounding box that aligns with the horizontal guidelines.

Ascender line

X Height

Mean Line

Baseline

Descender line

This block shows the construction of the lowercase letter 'n'. On the left, a diagram illustrates the stroke order: 1. A vertical line descends from the X-height line to the baseline. 2. A curved line starts at the top of the vertical line, loops to the right, and descends to the baseline. The first 'n' is shown with red arrows and numbers indicating these steps. To its right are seven more 'n's, each enclosed in a red bounding box that aligns with the horizontal guidelines.

Ascender line

X Height

Mean Line

Baseline

Descender line

This block shows the construction of the lowercase letter 't'. On the left, a diagram illustrates the stroke order: 1. A vertical line descends from the X-height line to the baseline. 2. A horizontal line extends from the top of the vertical line to the right. 3. A curved line starts at the end of the horizontal line, loops down and to the left, and descends to the baseline. The first 't' is shown with red arrows and numbers indicating these steps. To its right are seven more 't's, each enclosed in a red bounding box that aligns with the horizontal guidelines.

Ascender line

X Height

Mean Line

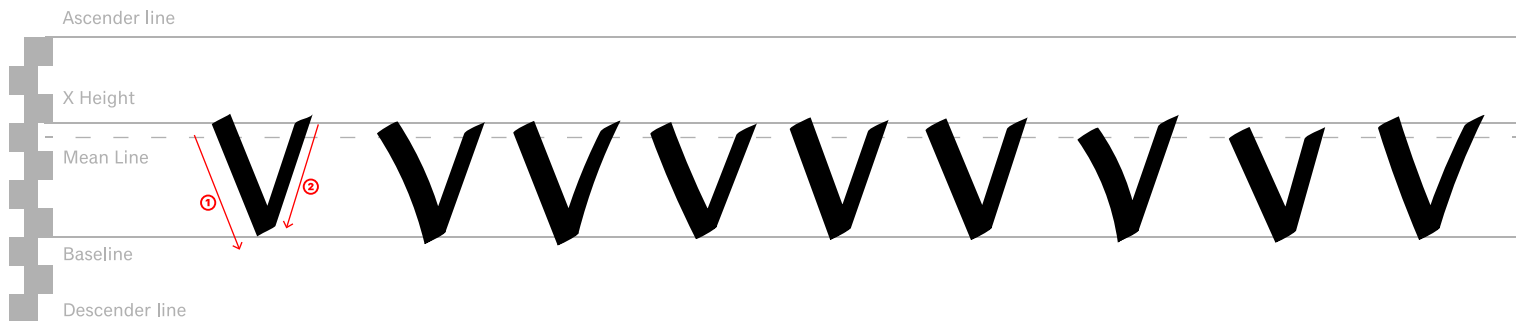
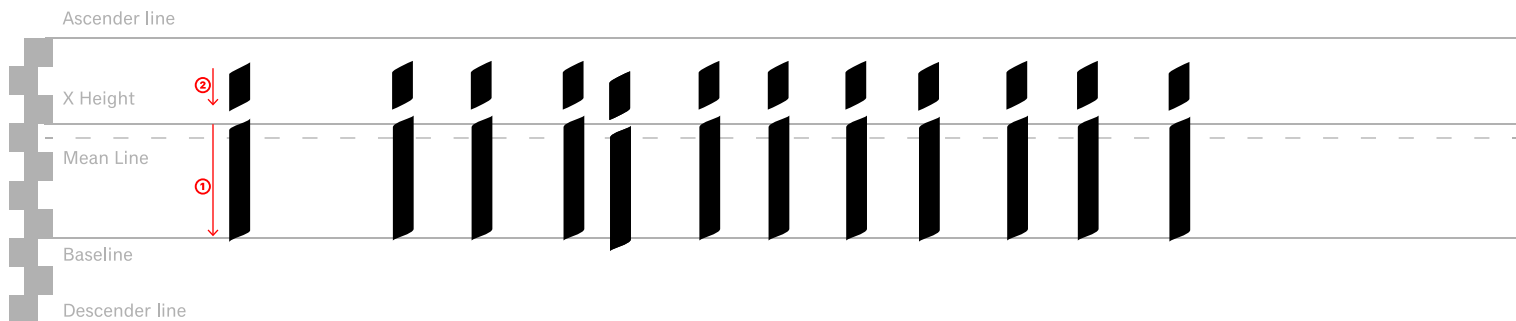
Baseline

Descender line

This block shows the construction of the lowercase letter 's'. On the left, a diagram illustrates the stroke order: 1. A curve starts at the baseline, goes up to the X-height line, across to the right, and down to the baseline. 2. A second curve starts at the top of the first curve, goes across to the right, and down to the baseline. The first 's' is shown with red arrows and numbers indicating these steps. To its right are seven more 's's, each enclosed in a red bounding box that aligns with the horizontal guidelines.

Letterform Construction Worksheet

Hamburgefontsv



Letterform Construction Worksheet

Hamburgetfontsv

Ascender line

X Height

Mean Line

Baseline

Descender line

Hamburgetfontsv

This diagram illustrates the vertical structure of the word 'Hamburgetfontsv'. It features five horizontal lines: a top solid line labeled 'Ascender line', a second solid line labeled 'X Height', a dashed line labeled 'Mean Line', a solid line labeled 'Baseline', and a bottom solid line labeled 'Descender line'. The word is positioned between the 'Baseline' and 'Descender line' lines. A vertical dashed line on the left side of the 'H' indicates its stem alignment.

Ascender line

X Height

Mean Line

Baseline

Descender line

Hamburgetfontsv

This diagram is identical to the one above, showing the vertical structure of the word 'Hamburgetfontsv' with its corresponding construction lines and labels.

Ascender line

After researching different websites and checking different fonts from class I realized the font "Futura" is really good for digital paper/reading because it is not too fancy and is easy to read with its font letters changing height to make the paragraphs more easy to read. Though it has a great modern design, Roboto stuck to me more from the sheer amount of times it was recommended as a great choice for digital writing. It is less unique in terms of the way it looks but is very easy to read and perfect for long paragraphs.

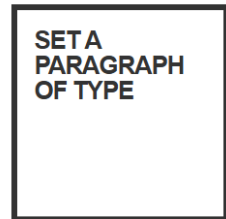
Next I spaced my paragraphs into more sections using
 to create more more "seeable" space between paragraphs to make it easier on the reader as small chunks are easier to read. The paragraphs themselves are roughly 65-85 words each, majority in the 70s however I made it so that the first paragraph would be the shortest so it hooks the reader into feeling there is not a lot to read. Then near the end of my paragraphs I slowly let the paragraphs get bigger and bigger as the viewer is now interested in what is written and can read in bigger chunks. Making them all the same size works as well, but I struggled with that a bit since I was also trying to make sure each paragraph's ending line would have more than one word, which worked out.

Here I am comparing my leading to see what looks the most welcoming to read.

on a two-inch screen.

In the end, the magnitude-9.0 Tohoku earthquake and subsequent tsunami killed more than eighteen thousand people, devastated northeast Japan, triggered the meltdown at the Fukushima power plant, and cost an estimated two hundred and twenty billion dollars. The shaking earlier in the week turned out to be the foreshocks of the largest earthquake in the nation's recorded history. But for Chris Goldfinger, a paleoseismologist at Oregon State University and one of the world's leading experts on a little-known fault line, the main quake was itself a kind of foreshock: a preview of another earthquake still to come.

Most people in the United States know just one fault line by name: the San Andreas, which runs nearly the length of California and is perpetually rumored to be on the verge of unleashing "the big one." That rumor is misleading, no matter what the San Andreas ever does. Every fault line has an upper limit to its potency, determined by its length and width, and by how far it can slip. For the San Andreas, one of the most extensively studied and best understood fault lines in the world, that upper limit is roughly an 8.2—a powerful earthquake, but, because the Richter scale is logarithmic, only six per cent as strong as the 2011 event in Japan.

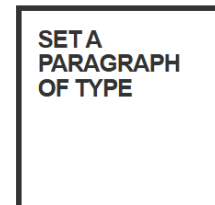


typeface: **Roboto**
font size: **16**
leading: ??
tracking: ??
column width: ??

had now run out to sea soon after the shaking started. Thirty minutes after Goldfinger first stepped outside, he watched the tsunami roll in, in real time, on a two-inch screen.

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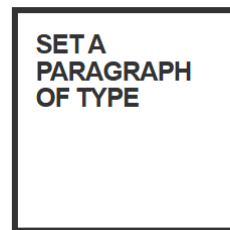
typeface: **Roboto**

I continue this process till I find the right one and then change each of the necessary things (such as tracking or column width) to what looks most easy on the eyes then I do the same with spacing and quotations etc.

Goldfinger first stepped outside, he watched the tsunami roll in, in real time, on a two-inch screen.

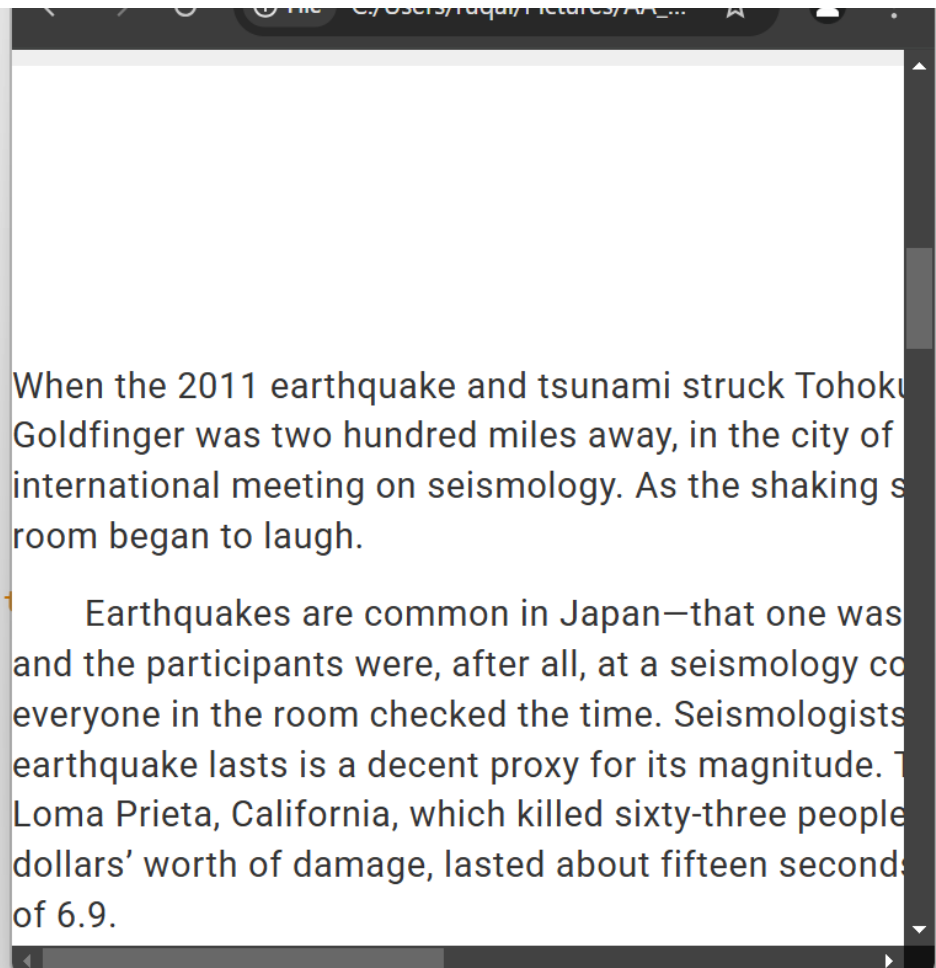
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typeface: **Roboto**
font size: **16**
leading: ??
tracking: ??
column width: ??

```
    }  
  
    /* *****  
Change the PARAGRAPH HERE  
***** */  
  
    #theparagraph {  
        width: 70%;  
    }  
  
    #theparagraph p {  
        font-family: 'Roboto';  
        font-size: 1.2rem;  
        line-height: 1.7rem;  
        letter-spacing: inherit;  
        font-weight: 300;  
    }  
  
    /* #theparagraph p+p {  
        text-indent: 1em;  
    }*/  
  
    /* *****
```



Here I am focusing on tracking. This is the original one.

When the 2011 earthquake and tsunami struck Tohoku, Japan, Chris Goldfinger was two hundred miles away, in the city of Kashiwa, at an international meeting on seismology. As the shaking started, everyone in the room began to laugh.

Earthquakes are common in Japan—that one was the third of the week—and the participants were, after all, at a seismology conference. Then everyone in the room checked the time. Seismologists know that how long an earthquake lasts is a decent proxy for its magnitude. The 1989 earthquake in Loma Prieta, California, which killed sixty-three people and caused six billion dollars' worth of damage, lasted about fifteen seconds and had a magnitude of 6.9.

A thirty-second earthquake generally has a magnitude in the mid-sevens. A minute-long quake is in the high sevens, a two-minute quake has entered the eights, and a three-minute quake is in the high eights. By four minutes, an

Here is another one (-0.02em)

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A thirty-second earthquake generally has a magnitude in the mid-sevens. A minute-long quake is in the high sevens, a two-minute quake has entered the eights, and a

Here is (0.02em)

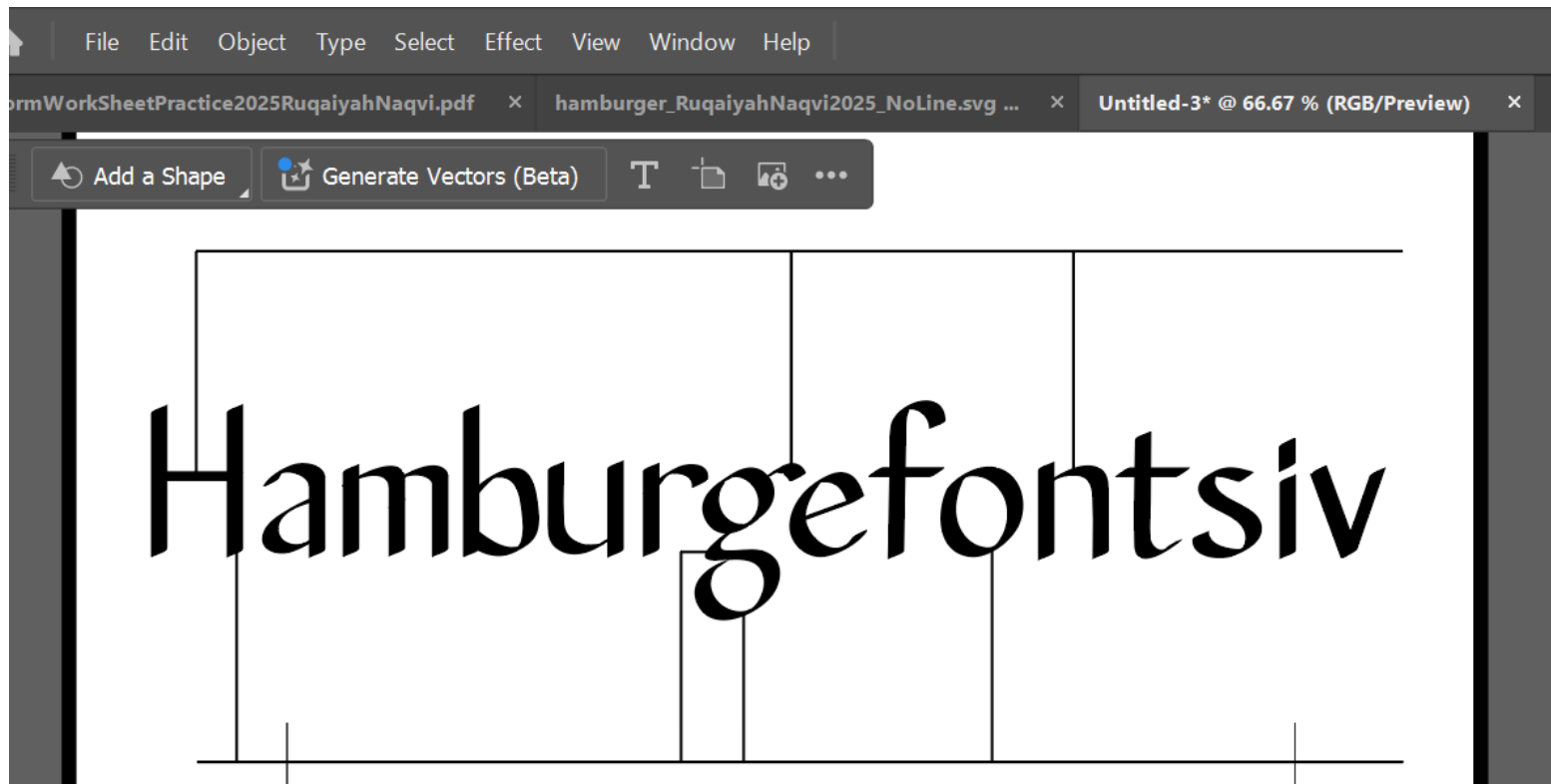
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And (0.01em), I liked this one as the changes were not too drastic and was easy to read.

A thirty-second earthquake generally has a magnitude in the mid-sevens. A minute-long quake is in the high sevens, a two-minute quake has entered the eights, and a three-minute quake is in the high eights. By four minutes, an earthquake has hit magnitude 9.0. When Goldfinger looked at his watch, it was verge of unleashing "the big one." That rumor is misleading, no matter what the San Andreas ever does. Every fault line has an upper limit to its potency, determined by its length and width, and by how far it can slip. For the San Andreas, one of the most extensively studied and best understood fault lines in the world, that upper limit is roughly an 8.2—a powerful earthquake, but, because the Richter scale is logarithmic, only six per cent as strong as the 2011 event in Japan.

Here I have figured out the code I want to have and my rough sketch of the Hamburger font, where I will be adding the information.



Change the PARAGRAPH HERE
***** */

```
#theparagraph {  
  width: 70%;  
}  
  
#theparagraph p {  
  font-family: 'Roboto';  
  font-size: 1.2rem;  
  line-height: 1.7rem;  
  letter-spacing: -0.01em;  
  font-weight: 300;  
}  
  
/* #theparagraph p+p {  
  text-indent: 1em;  
}*/  
  
/* *****
```

CLASSIFICATION
***** */

```
#classification #classification1 {  
  background:  
  url("http://meredith.firebird.sheridanc.on.ca/typography/project2/letter  
-images/17.svg") white;
```