

Process

▸ *The Process of a Handmade Font*



Introduction

- *The origin and evolution of the type.*

▀ *Origins of the typeface*

"The first apparition of Aphrodite was with the name of Lady Elizabeth Grants"

Everything begins in 2008 when Sabrina López, student of Universidad de Buenos Aires, Argentina, due to a hard and minucious exercise fell in love with type design.

Every student was encouraged to design a font being inspired in a linotype printed sheet. But she was like one in a million: Sabrina, (hereafter I will be refering to her by Sav) had to design an italic typeface.

- "I was scared at first, I knew italics seem to be more difficult: curves need to be very well behaved" Sav says.

Sav did an excellent work: every class she would bring lots (and I mean LOTS) of ideas, of course traduced on characters. Each of them handmade, with a simple pencil.

- "I must thank my teachers who always encouraged me to keep it up", Sav says.

The first apparition of Aphrodite was with the name of Lady Elizabeth Grants, one fine day of May 2008.

The font did not include the design of majuscules, so it seemed not to be complete.

Sav felt the necessity of having this project finished, so she decided to continue it later.

▶ *A fantastic duet*

- "Treat the font as you are conceiving a daughter". They agree.

Life is sometimes good, sometimes bad. As regards to this story, life seemed to be good, so good: Sabrina López met Maximiliano R. Sproviero, owner of Lián Types, one single day of March 2008.

They used to have silly fights talking about their works: Sav and Maximiliano (hereafter as Lián) were at the same class in Typography 2, Longinotti comision.

Once, Lián encouraged Sav to finish her Lady Elizabeth Grants font.

- "Your type really needs to be finished, I have the strong belief that it could be a successful font in the future". Says Lián.

Sav was so excited with this idea that she immediately started to work with him.

The duet agreed to treat the font as they were conceiving a daughter.

At first, Sav had the task of designing the majuscules with the help of Lián:

She used to full Lián's mail with images of them.

- "I must admit, It was incredible. Waking up everyday, checking my e-mail and having lots of variants of majuscules by Sav" Lián continues "She is such a coleauge! Her characters were more delicious than honey!".

They found a comfortable way to work, sharing their knowledge and their objectives of becoming Lady Elizabeth Grants a wonderful typeface, full of alternates and ligatures.

▶ *Aphrodite's look*

-“Think of a flourished type, a display font, with the possibility of a “quiet and silent” version”. Lián suggests.

Sav wanted, at first, to become her creation an useful text typography.

She knew it was a difficult task. However, her aspirations were more than those.

Lián claimed text fonts need to have lots of weights, variants, and of course a regular version (remember Aphrodite is a roman italic typeface).

-“It would be better to think of a flourished type, a display font, with the possibility of a “quiet and silent” version (Aphrodite Text)” Lián thinks.

The duet of coleagues agreed to this point and started to draw new forms.

Minuscules

Lián task, at first, was to move nodes and curves of Lady Elizabeth Grants to improve its quality and made the font a bit more professional. The glyph “a” turned to a more gracious and display character, and so did the other glyphs.

Majuscules

Sav priority, at first, was to draw on a blank sheet of paper the majuscules. She started with a logic “frighten”, being her first glyphs (A, B, C, D, E, F, G) redesigned again two months later when she started to get used to the spirit, Aphrodite was reaching.

Alternates and ligatures

It is always more interesting to see a full of alternates type. At first they thought of swashes. Lián translated his typical way of working (the one he had in Valeria Script, Intima Script, Paradise Script, Kaligrafia Galana, Mon Amour Script) to Aphrodite, adding lots of swashes: Lián and Sav knew they were creating a roman typeface, so the alternates had, at least, to look roman. That is the explanation of the ball terminals, for example.

The duet also did a big work when looking for new ways of showing glyphs: contextual and stylistic alternates will born only if the legibility of the type is not affected.

This gave them the necessity of designing ligatures. Those which are standard and those which are more decorative: Discretional ligatures were thought taking into account english love words, like Love, Feel, Beautiful, Affection, for example. Lián thought it was necessary to design ligatures for those words with more than one ascender or descender, that is why for example he made: people, hel, doll, col, hell, Roll, Sav (a gift for the designer), going, ll, gg, Log, Lon etc.

► *The born of Aphrodite's name*

- "It has to be something that means love..." They shared.

Sav wanted a new name. Lady Elizabeth Grants was a bit complex and long.

Sav and her partner wanted to rename their font:

- "It has to be something that means love..." They shared.

Lady Elizabeth Grants' majuscule 'A' was very particular. That character shows the spirit of the typography. They needed to use it in the new name.

Lián had the idea to visit a webpage which has the following function: You type a character and it gives lots of love words which initials are the character you choose. Lots of possible names appeared. Afrodita was in the group... But Afrodita is the name of million of fonts over the market.

Sabrina and Maximiliano decided to call it Aphrodite, the goddess of love and beauty. It sounds better, huh?

Enjoy.
We, the designers.

Chapter One

- ▶ *The font creation exercise, pencil and paper.*

y pelean. Voltean sillas, rompen vasos y botellas. Mike le asesta un knockout y Joe cae. Un momento después se recobra.) Dame un trago.

MIKE. — ¡Claro, viejo!

(Mike sirve una copa y cuando Joe estira el brazo para recibirla, Mike le arroja la bebida en la cara riendo histéricamente. Después tira la copa al suelo y patalea con ambos pies sobre los pedazos rotos.)

TELÓN

CUADRO SEGUNDO

(Al día siguiente, por la tarde, en casa de Judith. Judith y Mary están tomando el té.)

MARY. — Anoche vino a verme tu mamá. Me rogó que te aconsejara abandonar la búsqueda. Me dió mucha pena verla tan angustiada.

JUDITH. — Es que mamá nunca me ha entendido. Parecería que habláramos un idioma diferente.

MARY. — Estás exhausta, Judith. La tensión está empezando a dar cuenta de ti. Pero las cosas pronto tomarán un giro mejor, ya verás.

JUDITH. — Estoy preocupada por Fred.

MARY. — Se lo tiene merecido.

JUDITH. — Yo no siento del mismo modo. Como sabés, no podía continuar viviendo con él cuando lo vi tan cambiado.

MARY. — Ya se le pasará. Y si no, peor para él. No es digno de una mujer como tú.

JUDITH. — Lo echo de menos.

MARY. — Es curioso. Por una parte se puso contra ti cuando te vio resuelta a no tomar el asunto a la pasiva; y por otro lado, te trataba como si fueras culpable de adulterio.

JUDITH. — Al principio no me di cuenta de lo que sucedía, pero a medida que pasaba el tiempo ya no me fue posible cerrar los ojos a la verdad.

y pelean. Voltean sillas, rompen vasos y botellas. Mike le asesta un knockout y Joe cae. Un momento después se recobra.) Dame un trago.

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g g g g

a a a a

d d d d

s s s s

1. Select paragraphs written in italics.

2. Be conscious of the landscape, the spirit that it has and generates.

3. Choose several options of the same character.

4. Amplify the characters to see the imperfections and the differences between each other.

5. Analyze the characters, its proportions and weights.



5,1 — 6,1
11,2 — 13,8

5,1 — 6,1
5,9 — 7,28
~~11,2~~

5,9 — 6,5
11,2 — 12,33

6 — 4,4
11,2 — 8,8

ú s d r

m o t

8,4 — 4
11,2 — 5,33
17 —

6 — 5,3
11,2 — 9,9

6 — 5,10
11,2 — 6
5 — 6
11,2 — 13,44

6. Start drawing by intuition, without tracing/copying the characters of the reference sheet.

7. Give the terminals and qualities our own personalities.

8. Verify the style and the sensation we are intending to reach.

9. Make the necessary modifications of glyph angle, axis, modulation, condensation, height of the ascenders and descenders, links, loops, dots, spines, hairlines, in order to have an original and unique design.

*audemus jura
nostra defendere*

audemus jura nostra defendere
audemus jura nostra defendere



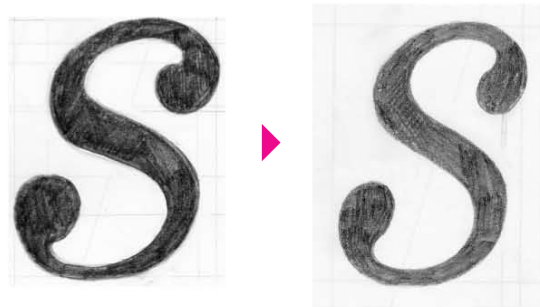
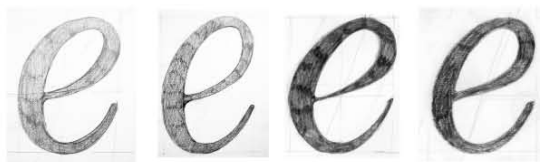
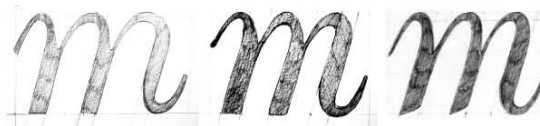
g - n - r



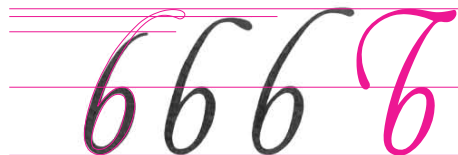
v - p



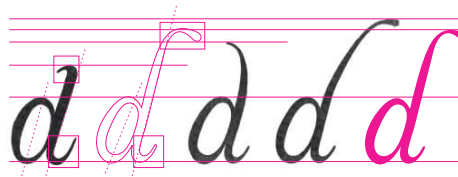
p - n



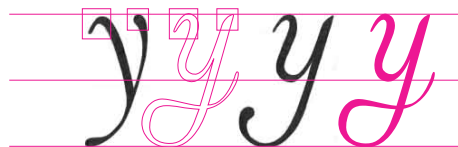
Comparison of the initial axis angle with the final one.



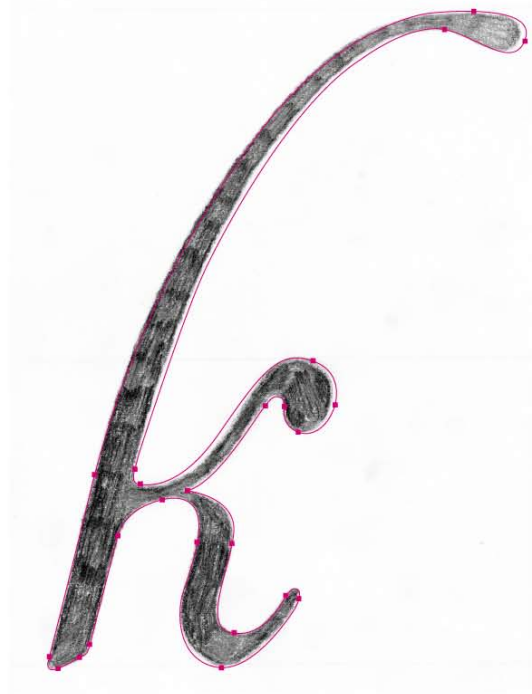
Ascenders and their rising heights.



Descenders designed with a better proportion regarding de x box.



Always trying to innovate with the terminals.



a b c d
e f g h
i j k l
m n ñ o
p q r s
t u v w
x y z

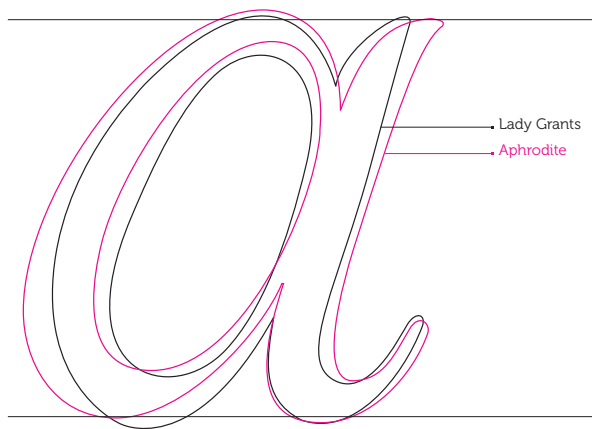
a	b	c	d
e	f	g	h
i	j	k	l
m	n	ñ	o
p	q	r	s
t	u	v	w
x	y	z	



Final typeface specimen booklet by Sabrina López. Typography 2, Longinotti Comision, Universidad de Buenos Aires (May 2008)

Chapter Two

► *From “lady elizabeth grants” to Aphrodite Pro.*



delicate sound of thunder

• Lady Grants 35th

delicate sound of thunder

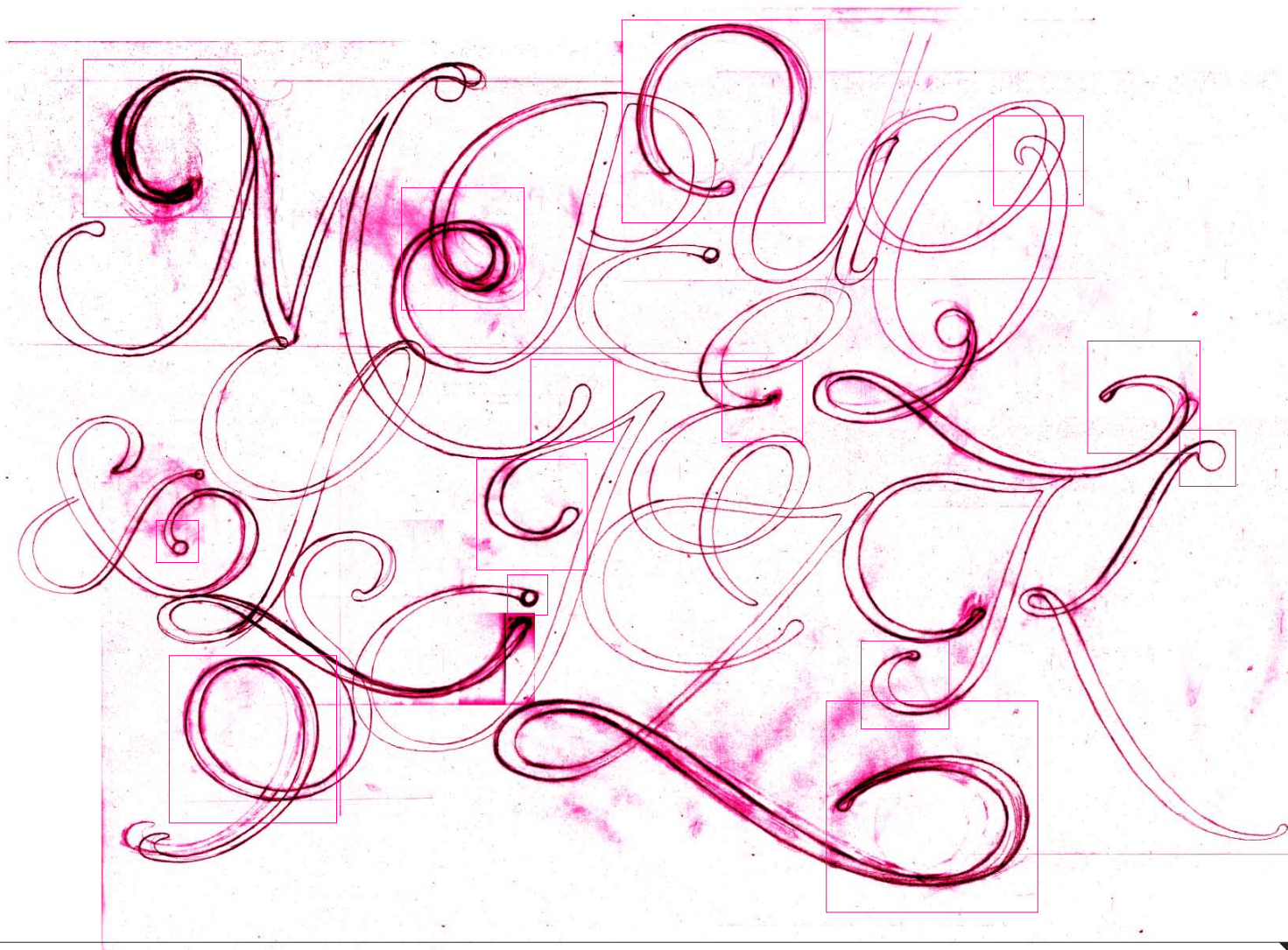
• Aphrodite 35th

as the use of typewriters grew in the late 19th century, the phrase began appearing in typing and stenography lesson books as a practice sentence. early examples of publications which utilizes the phrase include illustrative shorthand by linda bronson. how to become expert in typewriting: a complete instructor designed especially for the remington typewriter and typewriting instructor and stenographers hand book.

• Lady Grants 10th

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• Aphrodite 10th





▲ delicate

▲ flourish



▲ elegant



▲ roman



▲ graceful



▲ ball terminals



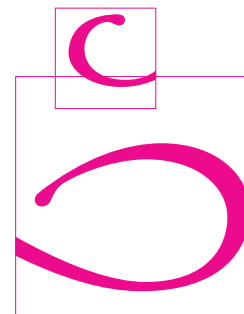
▲ soft



▲ fashionable



▲ alternates



NO ESTÉS MAL, ESTO VALE LA PENA

Heaven



*Alternates
&
Ligatures*





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*Aprodite is our daughter,
the result of a big effort.*