



BEGGAR CUTTS*

PROCESS BOOK

Kadin Chin
Type Design
Advance Graphic Design

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CREATIVE BRIEF

GOTTA START SOMEWHERE

“I am really interested in type that isn’t perfect. Type that reflects more truly the imperfect language of an imperfect world inhabited by imperfect beings.” —**Barry Deck**

Objective

Design an abbreviated set of characters for a new font.

Students will use previously learned 2D design skills in **bringing to life a new typeface**. The style of the font is up to the student. The process is up to the student. This is a **self-driven 5 week assignment** with checkpoints for the instructor. Students must explore the following in researching their concepts:

- Hybrid fonts
- Handlettering
- Capturing existing letterforms or quasi-letterforms
- New design concepts
- Process

Students begin this assignment ideating and should research type, type designers, foundries, design history, history of type, uses,

glyphs, systems, grids, audiences, tools, techniques, technologies, mark making, processes and/or any other relevant topics for the student’s individual project.

After thorough research students will begin to conceptualize their ideas. this will include sketching either analog or digital. Students will begin with a set of 4 characters plus any other letters that have exceptional importance to their concept.

Students begin here:

H O n o (and at most three characters established as priority by student.)

These characters must be approved by instructor prior to continuing.

Once approved students will move on to the following:

letters: **a e g s**

numbers: **2 6**

punctuation: **(! ; : &)**

Students should expect revisions and continued development of all letters as the process continues.

No letterform is ‘locked’ until the complete set is done.

After approval by instructor students continue to the complete set:

A B C D E F G H I J K L M
N 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 o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
(. , ; ? ! “ ” @ - + ~ & /)

This is the layout for the final submission once all refinement and adjustments have been completed. typeface design will be completely in black and white only and rendered as vector shapes in Illustrator.

Submission Requirements

- Final 11” x 17” print
- Final 11” x 17” pdf
- Process book

Students will design the U&lc, numerals and basic punctuation for a single weight font. The individual characters will be designed in a 2048px x 2048px

grid in Adobe Illustrator. The letters will be collected and aligned for presentation on an 11” x 17” horizontal page in Illustrator with headers and captions.

The project 1 submission will include this **single 11” x 17” pdf and print as well as a pdf formatted process book and in-class presentation**. The pdf document will include all development of the idea, concept, final design in written and visual form.

Process book will include **cover, content page and 5 sections** and will include all process completed:

Ideation — research, industry knowledge, marketplace knowledge, target audience research and knowledge, brainstorming, technique and technical research and note-taking. This section will include the entire idea development process up to the initiation of visual concepts. **Use of AI tools to research and ideate are not permitted.**

Concept — concept sketches, thumbnailing, mood-boarding, visual research, type, color and visual concept development. Students might also consider prototyping, technique or technical experimentation, or AI and photographic experimentation. This section will include the entire concept development process up to the initial digital designs. Use of AI tools to concept your design idea is permitted.

Refinement — analog and digital transformation of design and concept ideas. Prototyping, refinement, yet continued experimentation. This section will include all analog and digital refinement and adjustments up to your final realization. **Use of AI tools to refine your designs is not permitted.**

Presentation — Rendered analog or digital mockups and digital presentation of the final project. This may include walk throughs, video presentation, builds, prints, or pdf presentation among many other presentation techniques, students will chose appropriate visualization for their individual project. **Use of AI tools to present the final design is not permitted.**

Reflection — this section will include specifically 2 items:

Written and visual presentation of tracked time on task. Find many online time trackers to help with this task or use a simple text file to keep notes each time

you work on your assignment. When presenting this information consider info-graphics to help communicate.

400 word written reflection on your process leading up to and including your final project.

Objective: Provide a 1-page, typed, 400–500 word written statement explaining your process throughout the project. Note things that you thought were successful and unsuccessful. You can define project objectives that you liked or disliked. What did you learn? Be honest and provide information about your past experiences which has informed your design process. These experiences are not just a part of your past, but a crucial part of your journey. Do not just reiterate the project objectives supplied by your instructor. Get creative! This assignment will help you to get used to talking about yourself and the work you make so that you can sell what you do to a client, gallery, museum, etc.

Defining your vision is the cornerstone of your work. **Start by articulating your personal design vision.** Describe the overarching concept, theme, style, or purpose. Explain the unique value and impact from your individual perspective, and what you believe distinguishes your work from others. Be sure to highlight aspects you found successful and those that were not.

Describe what you hoped to achieve with your project. How will your work impact your audience? Consider how your project aligns with broader ideas and can contribute to ongoing conversations in this field. Explaining your objectives clearly and concisely can demonstrate professionalism and intent.

Detail your creative process. The creative process can inform a design statement. Describe the techniques you used to create your artwork, including any potential challenges and how you overcame them. Use of AI tools to complete this reflection are not permitted.

IDEATION

I USE MY BRAIN TO MAKE COOL THINGS

Font Design
 Dyslexia
 Atkinson Hyperlegible
 ↳ Focus on letterform distinction
 Chopping off parts of letterforms

Hyper-legibility ————— Abstract Symbols

Harmony ————— Distinction

What the fuck are the rules of type???

Homographs lol
 Macular Degeneration
 Retinitis Pigmentosa
 QO?
 No one shoe fits all
 Also consider Berning

Orthographic Depth
 ↑ shallow or deep

Letter-phoneme

beat vs head
 different sounds

Spanish, Finnish
 Shallow

Orthographic Depth Hypothesis

There is rarely ever a good reason for something to not be accessible

English, French
 Hebrew
 Deep

There is no biological test for dyslexia

Three Types
 • Orthographic/surface Dyslexia
 • Phonological dyslexia
 • Mixed dyslexia

Olivia

Complete Character Set
 335 glyphs per weight

Atkinson Hyperlegible Regular / Italic
 Bold / Bold Italic

© Braille Institute of America, 2019 Available weights

± ≠ ≤ ≥ < > [] { } () « » † ‡
 Â Ã Ä Å À Á Â Ã Ä Ç È É Ê Ë
 Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ñ Ò Ó Ô Õ Ö Ø
 Ù Ú Û Ü Ý Þ ß à á â ã ä å ç è é
 ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú
 û ü ý ÿ ÿ ž ž ž ß Æ Æ æ œ § ð Δ
 Π π μ ϕ ϕ ϕ ϕ Σ √ ∞ Ω e ð Þ þ ÿ
 ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ
 ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ

General research started with looking at various type styles I like until I went down the **rabbit hole of dyslexia and readability** as a concept. There are many fonts that claim to be good for dyslexia, like OpenDyslexia, and while they may help some individuals, dyslexia is more an issue that is unique to each individual. However, there are elements that high-readability fonts often share between them.


I also read a book about type design provided by professor Tony and it gave a **list of questions that should be answered** before diving into a typeface. They are in the pink on the left.

The overall goal of the font is to be **fun and exciting**, while still being quite **legible**. I've also been on a mixed/physical media kick, so I wanted to try physically cutting out the letters and seeing where method that would lead me.

Type Design

1. What is the intended function of the typeface?
2. In what media will it be used?
3. What languages are needed?
4. What personality should the typeface convey?
5. What design characteristics are needed?
6. What typographic style is desired?

Hamburger font
 A font that has this slider
 chill ————— psycho



Research on how we learn to Read

Street Sign Font
 ↳ Highway Gothic Gil font works on very small

1. This font is meant to be fun, ~~highly~~ highly readable ~~font~~ font. A personal experiment.
2. It should be able to be used everything, preferable? as header only?
3. English
4. Fun, friendly, excited
5. Blocky Text? Perhaps more organic shapes
6. A good one. Some sort of Sans-serif? ~~decorated~~ decorated, hard lettering?

Comic Sans MS

The quick brown fox jumps over the lazy dog

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
 1234567890 (.,!/?#\$\$%&*\/\@:;)

OpenDyslexic

The quick brown fox jumps over the lazy dog

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
 1234567890 (.,!/?#\$\$%&*\/\@:;)

DAXRELL'S
MER
MAY

#DAXMERMAY

1. GOBLIN SHARK
 2. VAMOIRE SQUID

16. ANGLER FISH
 17. SALE
 18. PINEAPPLE FISH

A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z

LOBB

CARLA PALETTE
POOD BEULX

OMSONST & DRABEN

FEST DER
VI-LEN

16.-17. AUGUST
 RHEINPARK DUISBURG

A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z

PAPERKUTO

MANY GLYPHS
 UNIQUE & ORGANIC

✦ A PAPER-CUT STYLE FONT ✦

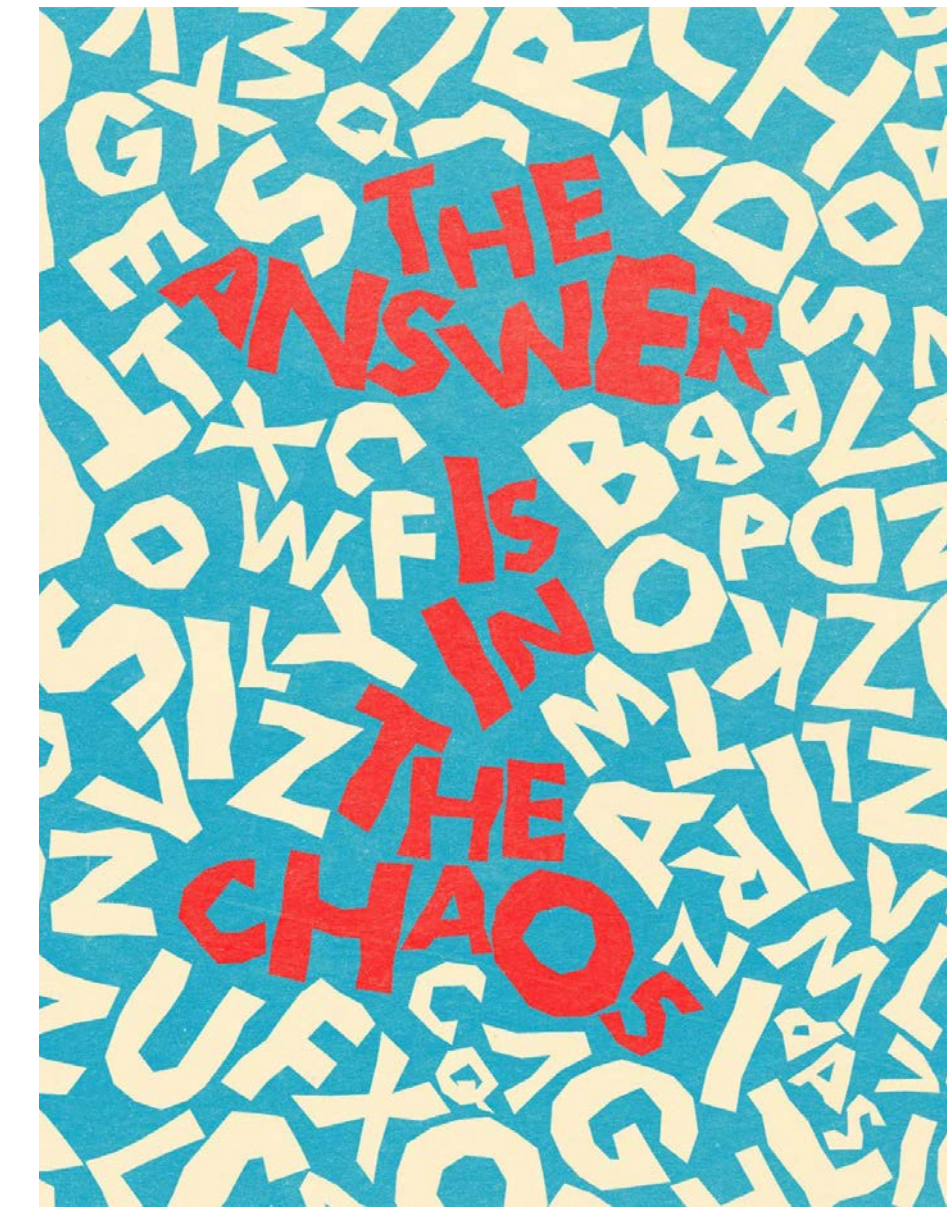
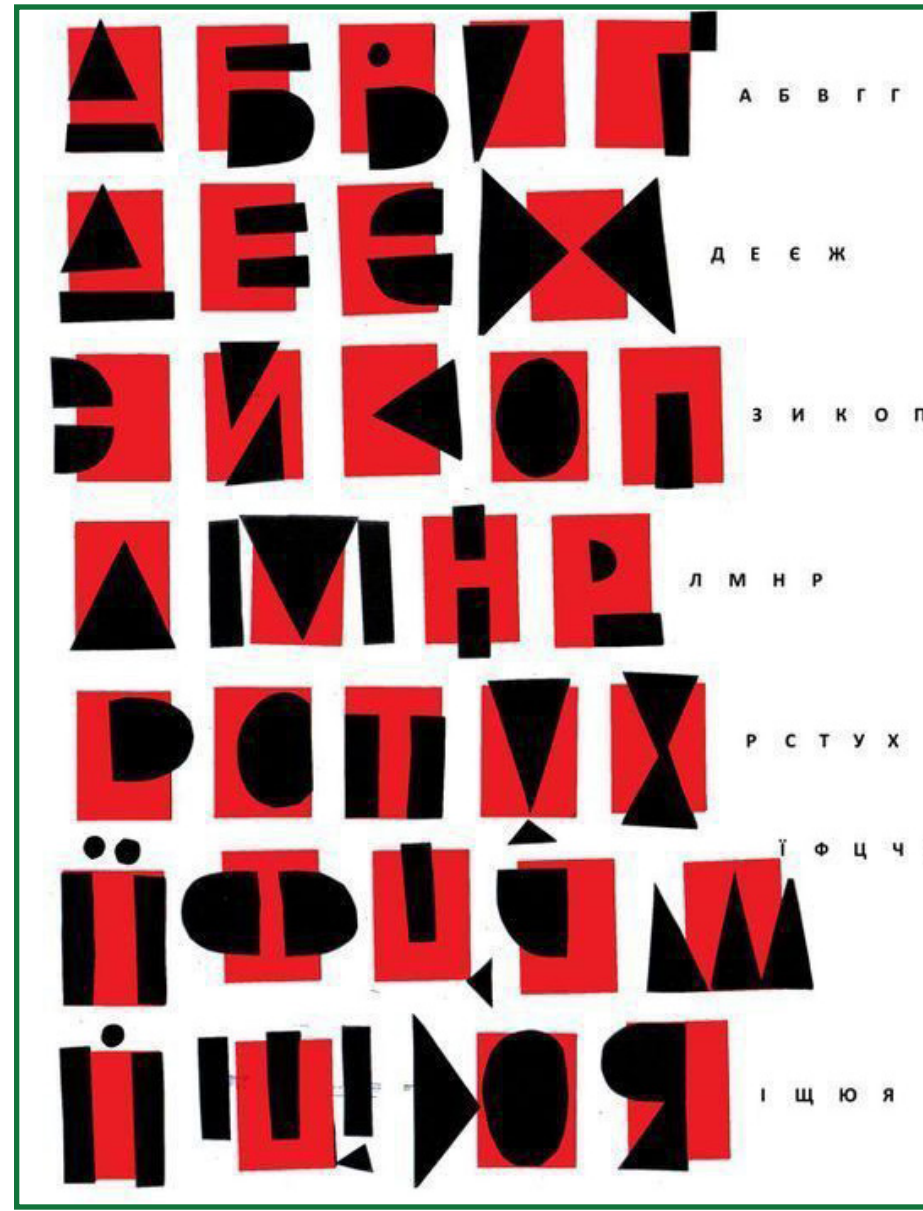
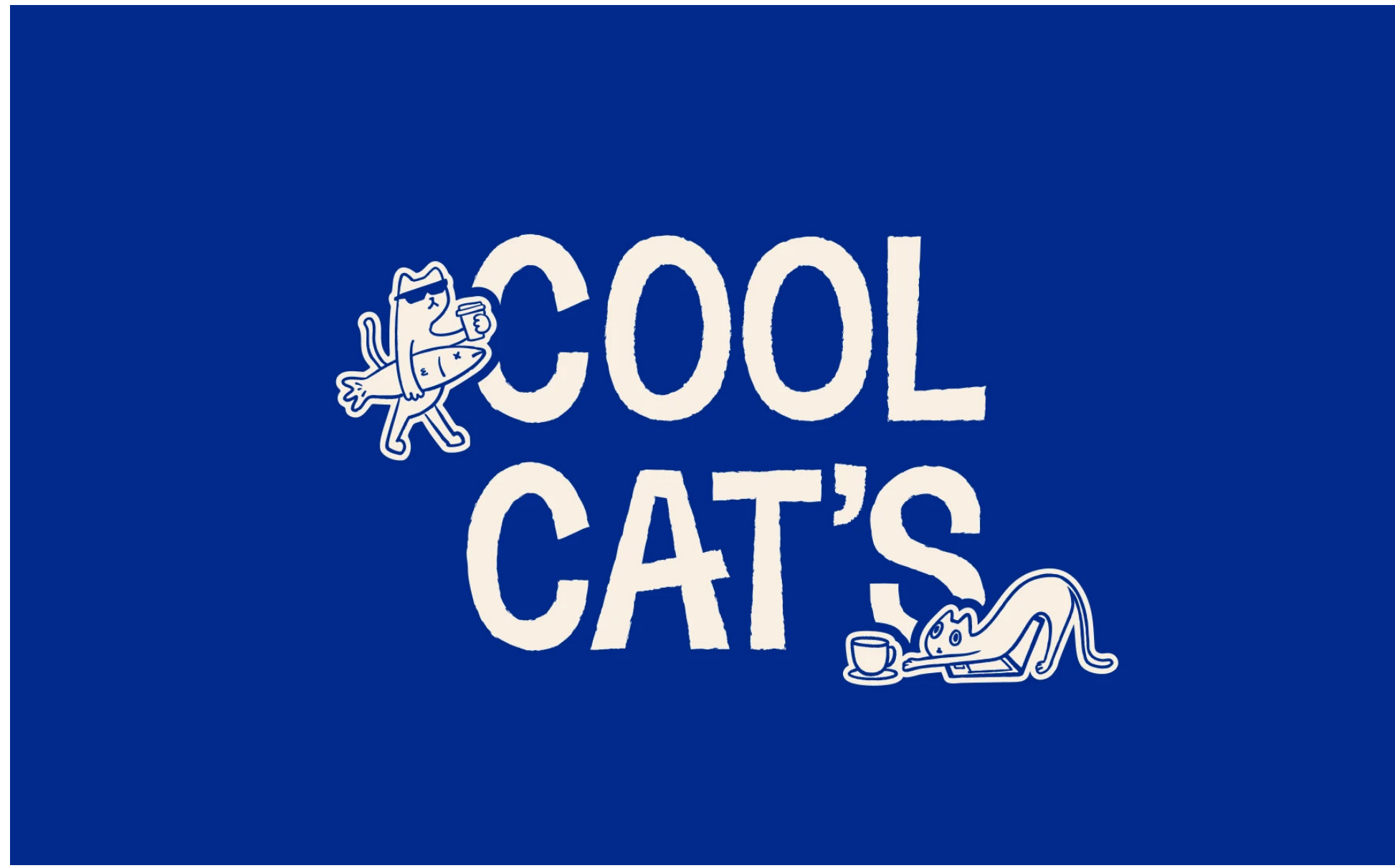
UPPERCASE, LOWERCASE, NUMERAL AND SYMBOL

TTF: ✦
 OTF: ✦

A B C D E F G H I J K L M N
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
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
({ [~ ! @ # \$ % ^ & * -] })

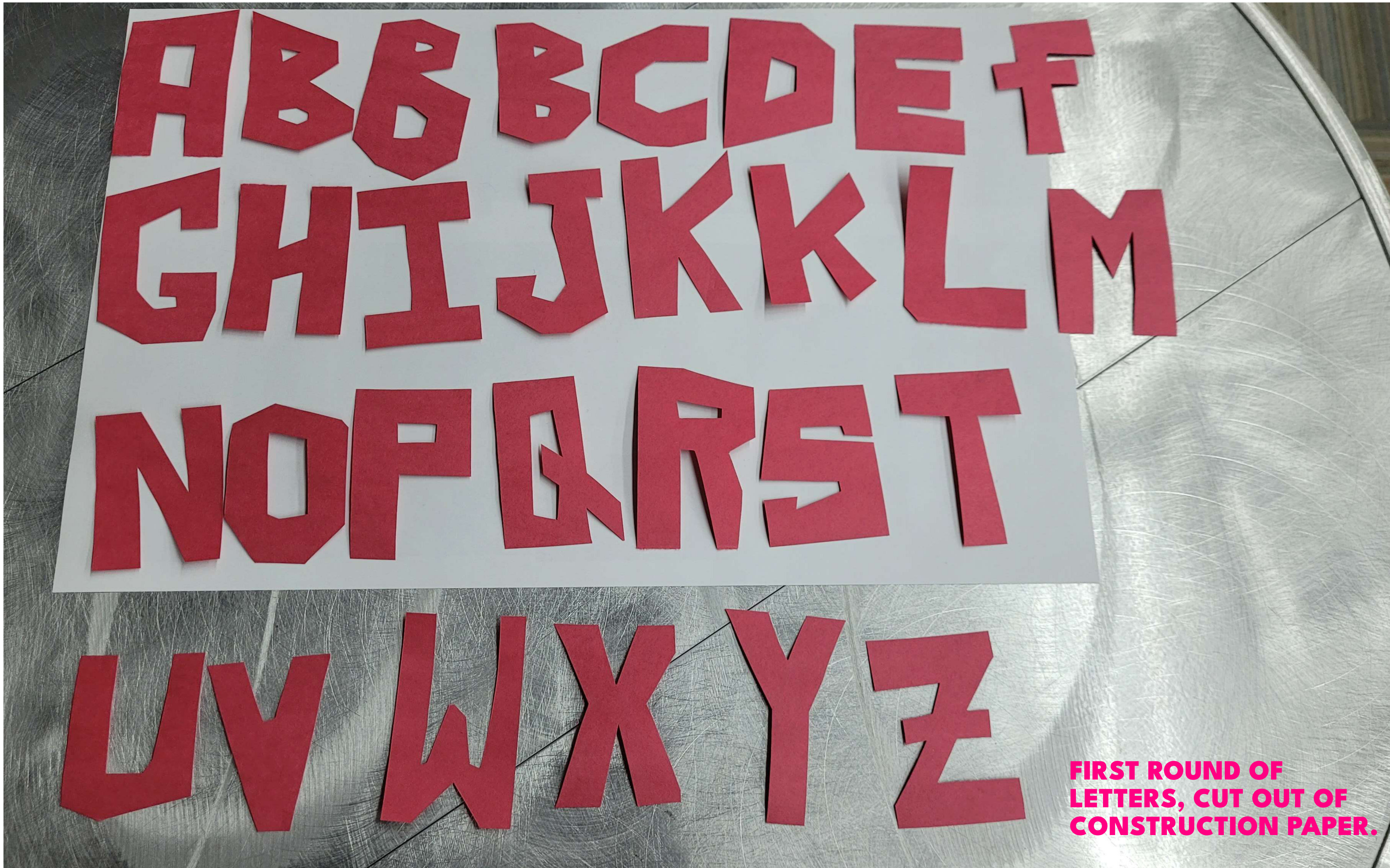
TAKE IT SLOW
 MAKE SOME COFFEE

コーヒー
KŌHĪ



CONCEPTING

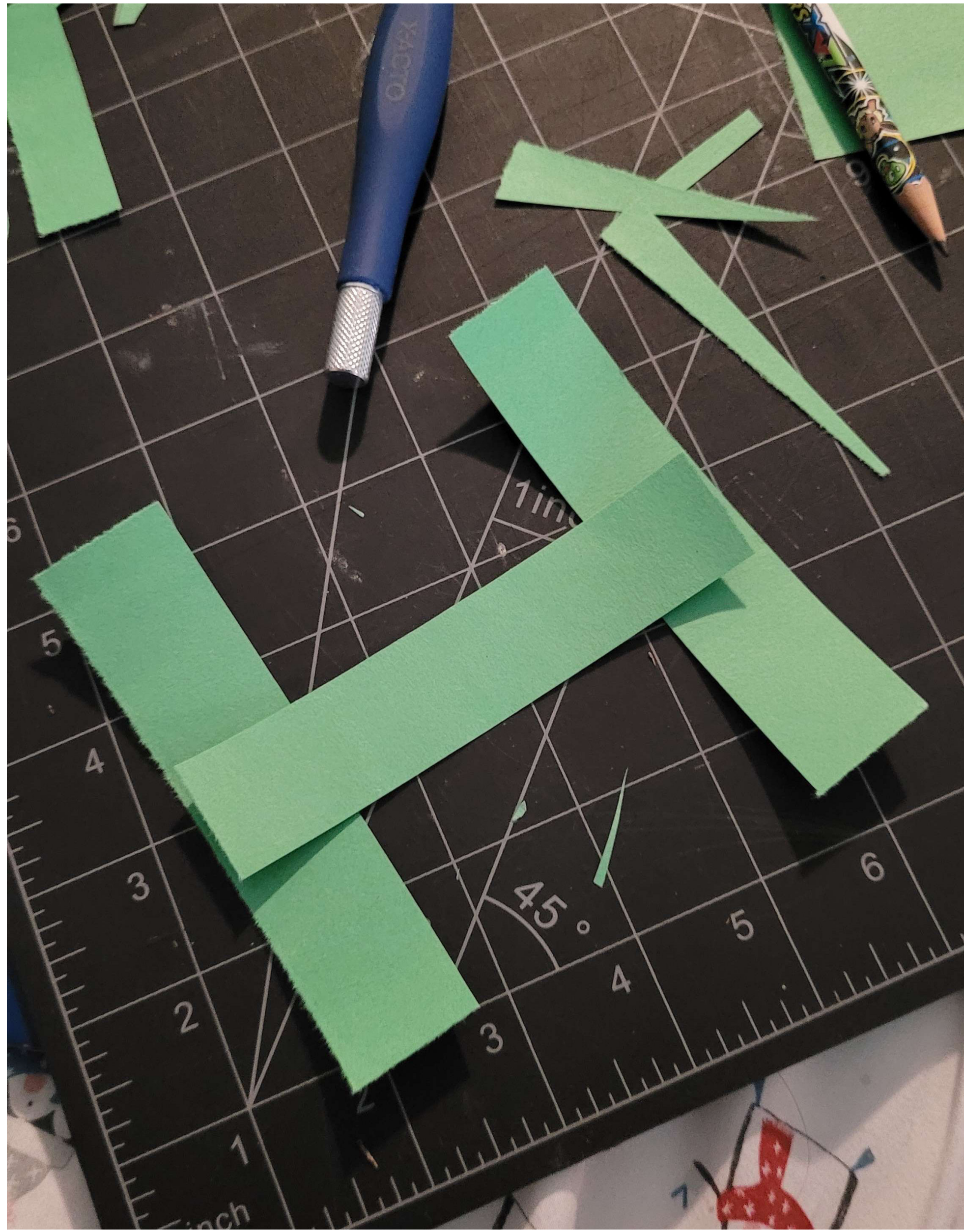
SO MUCH CUTTING AND SCANNING

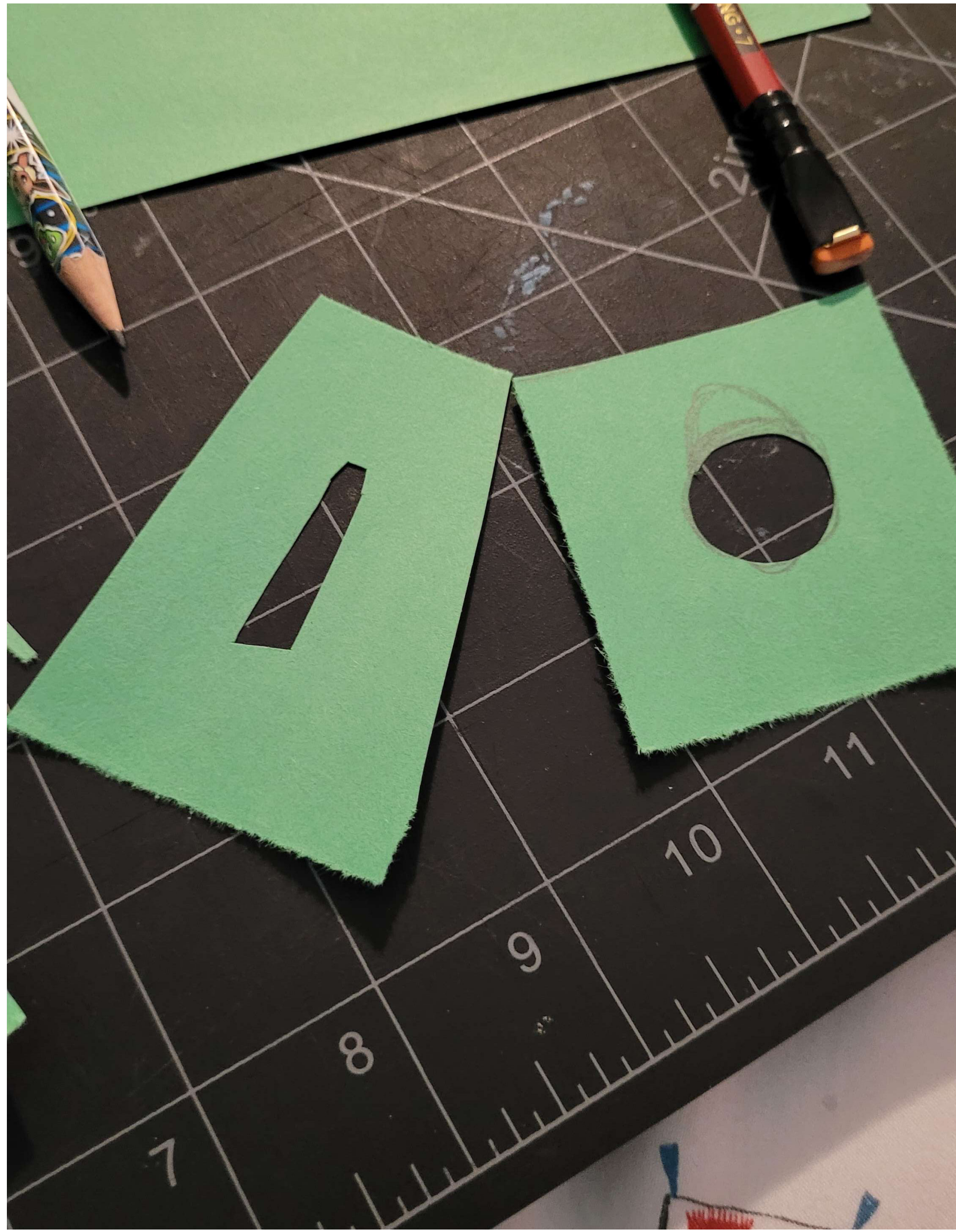
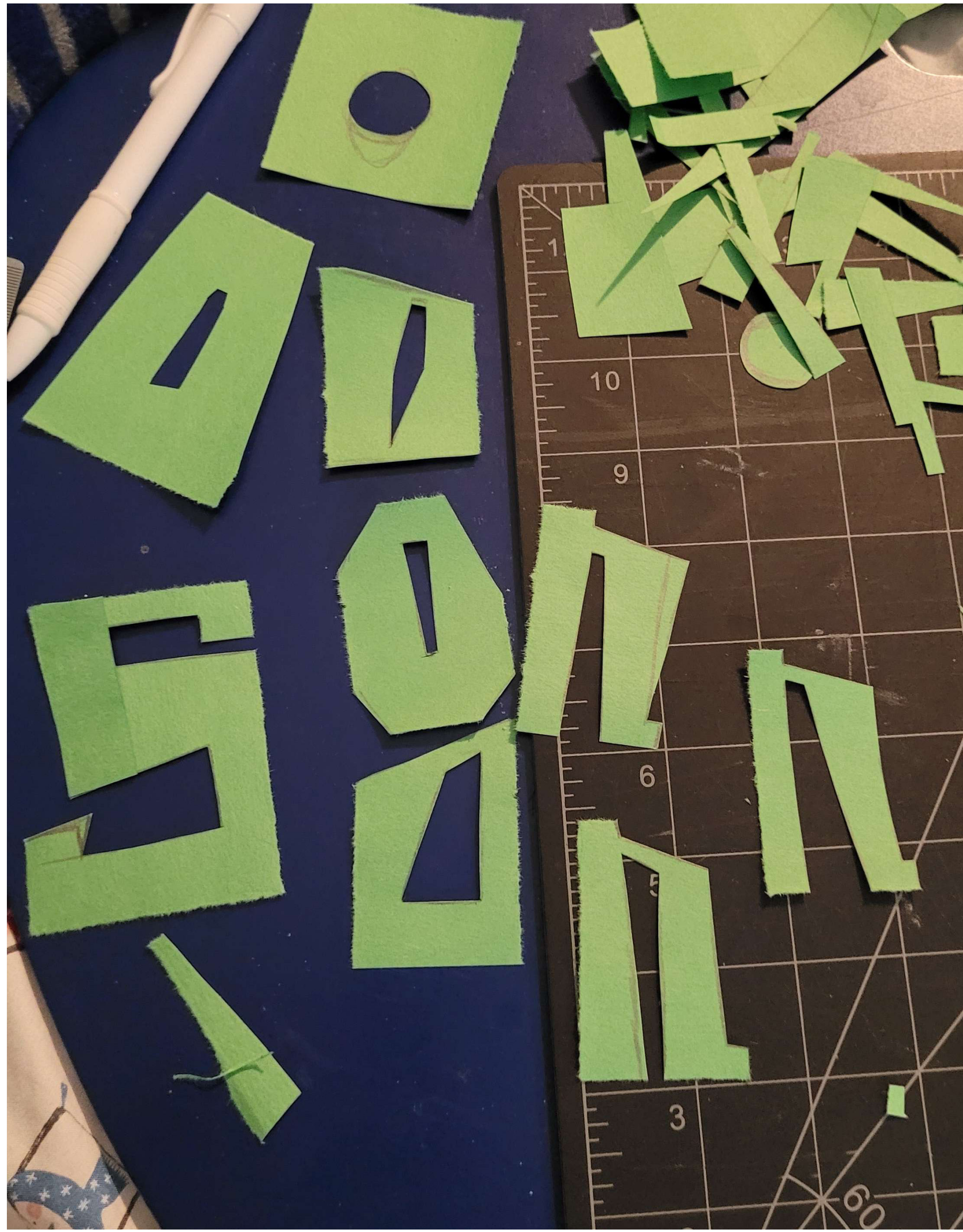


FIRST ROUND OF LETTERS, CUT OUT OF CONSTRUCTION PAPER.

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Concepting

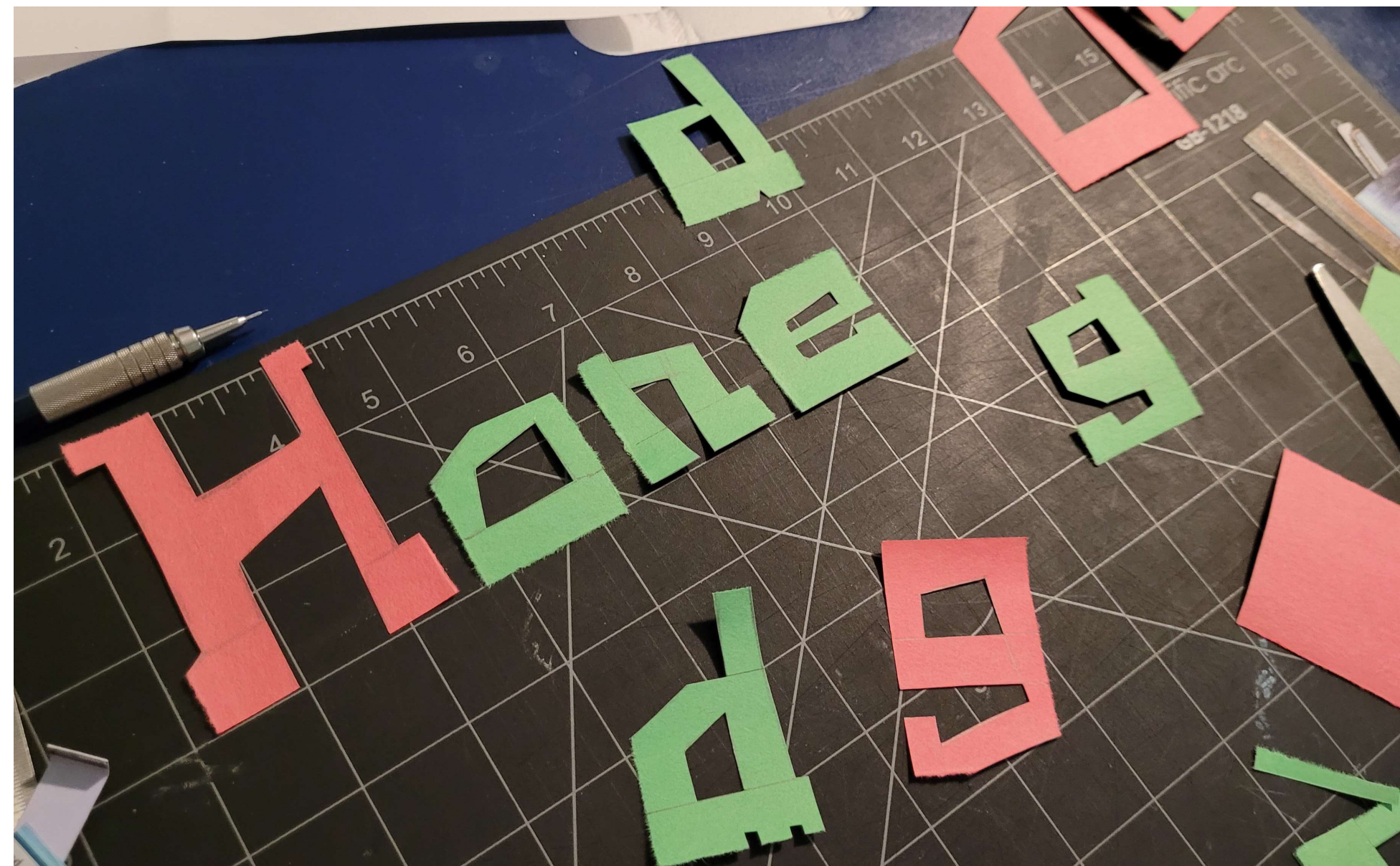
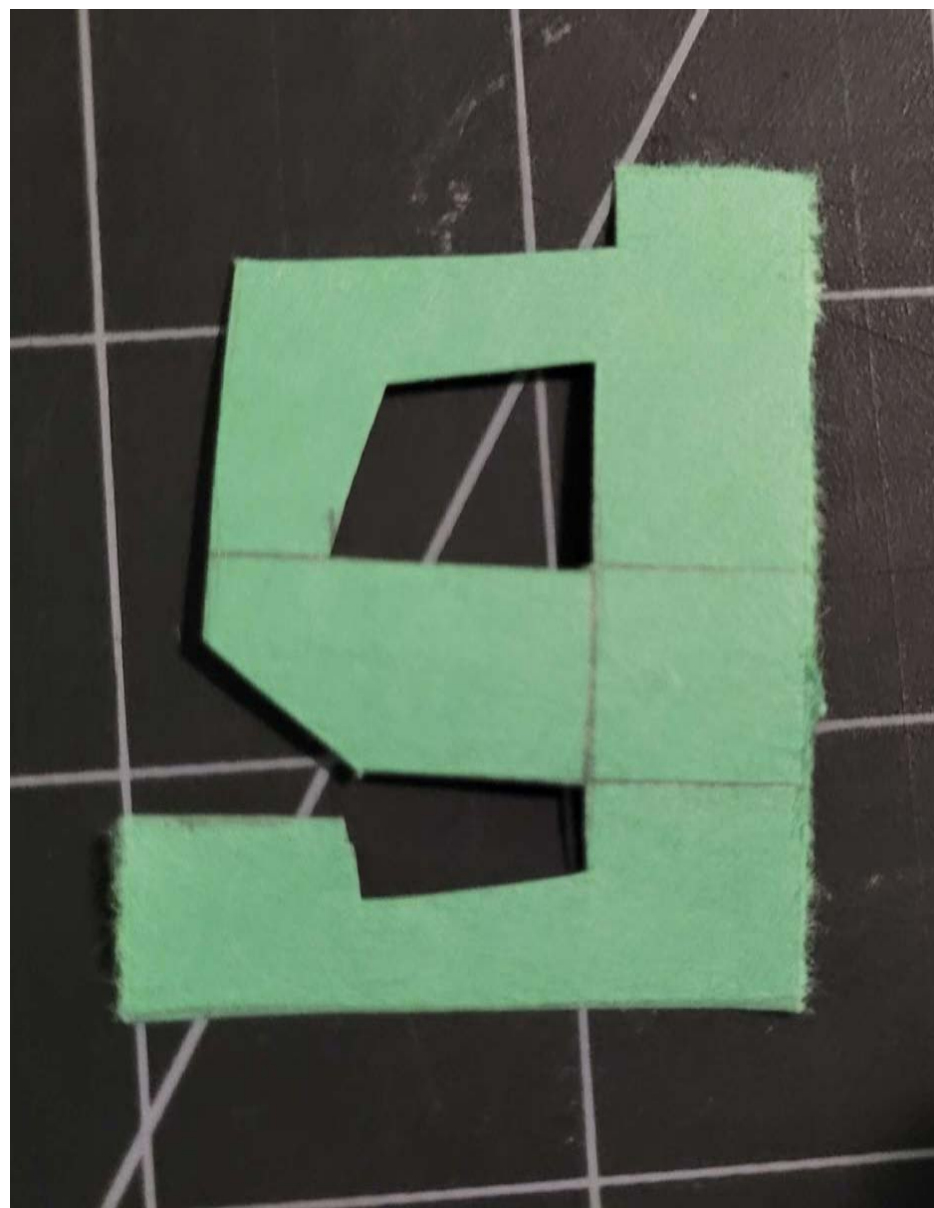






These are the first 5 letters I made for the font (**SHOno**). While the capital S was strong, all the others weren't there and had different degrees of readability.

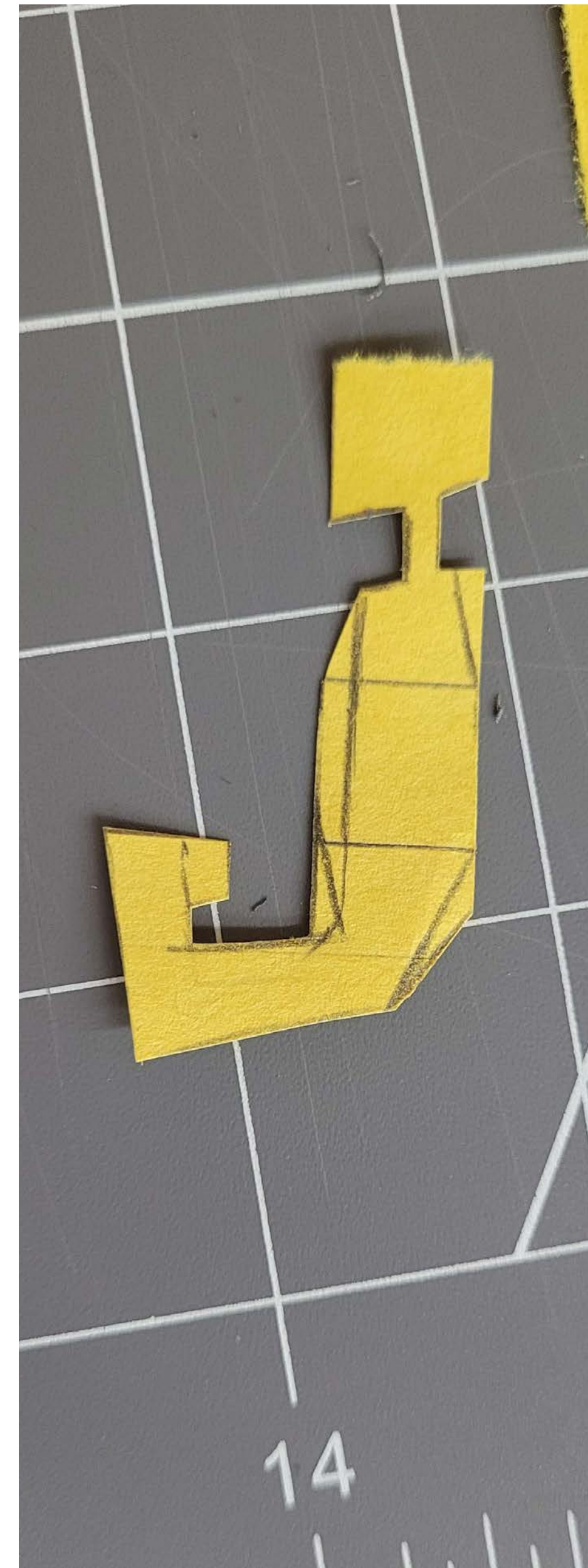
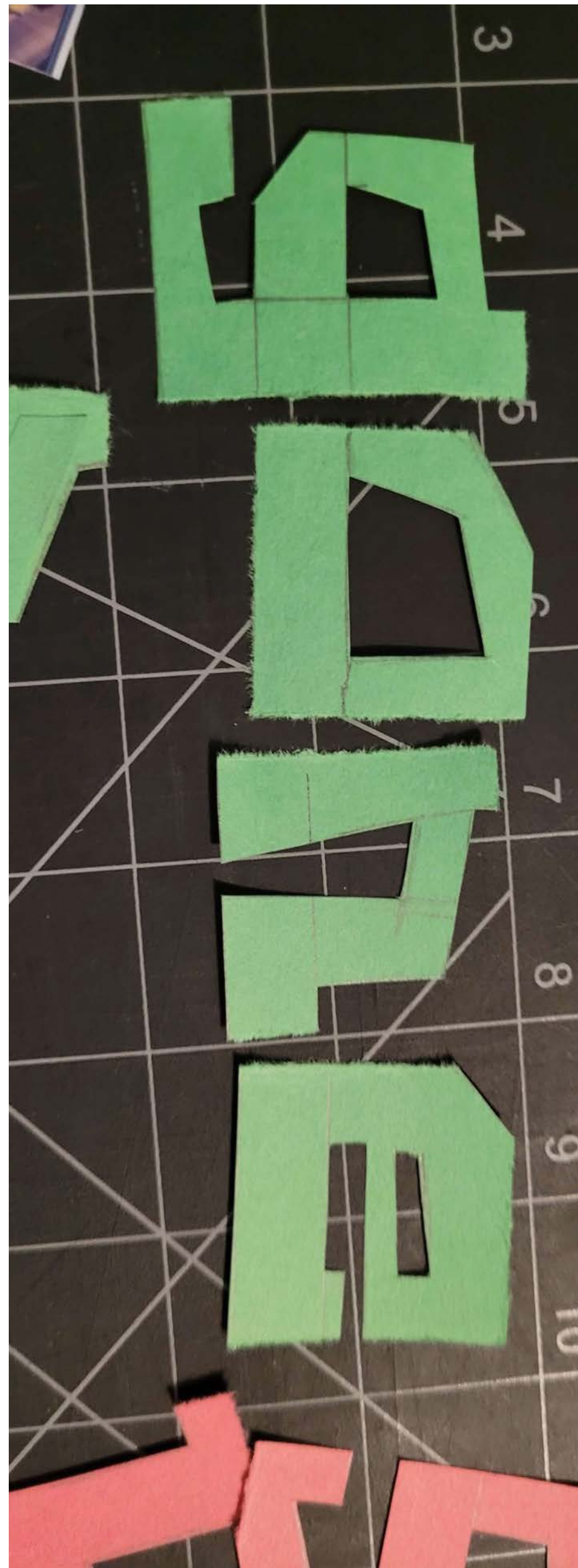
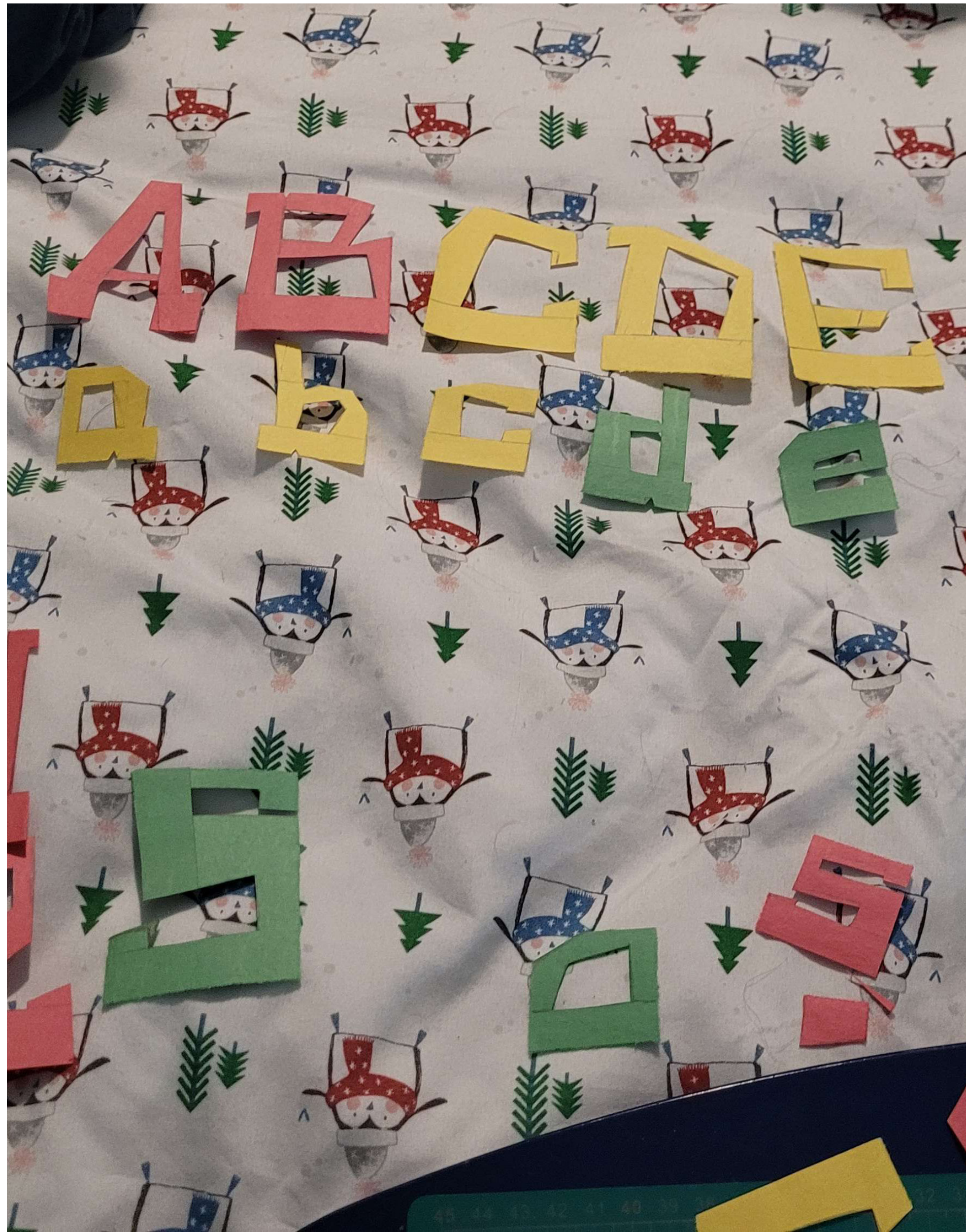
An important step from here was properly establishing my grid and creating this thick bottom stroke that existed across all the letterforms. There will be more issues as more letters are made.





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Concepting



REFINEMENT

PUSHING BUTTONS TO CREATE



So this is where I realized I messed up. My first file I had just continually saved over instead of properly doing “Save As,” as such I do not have any of the earlier versions of the type before I figured out the bottom bar. We do still have the [photo of the paper version](#) and the digital was essentially one to one.

The main learning from this first proper round of letters was the **need for consistency**. If the font was going to be this wild, then it was essential for each letter to feel like they belonged together. Thus the bottom bar that uppercase letters have become the norm.

My process involving cutting the letters and then scanning them in to then trace over with Illustrator.



A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y Z E Z & ! e o d

* * | | | | ~ ~ ~ # #

% % % r r r r r r r

z z z z z z z

Duck me! Duck me!

Duck me! Duck me!

This is 12pt.

This is 24pt.

This is 48pt.

This is 96pt.

BeggarCutts*

ABCDEFGHI
JKLMNOPQR
STUVWXYZ

0123456789
!@#\$%^&*~`~"
%#&[]{}&

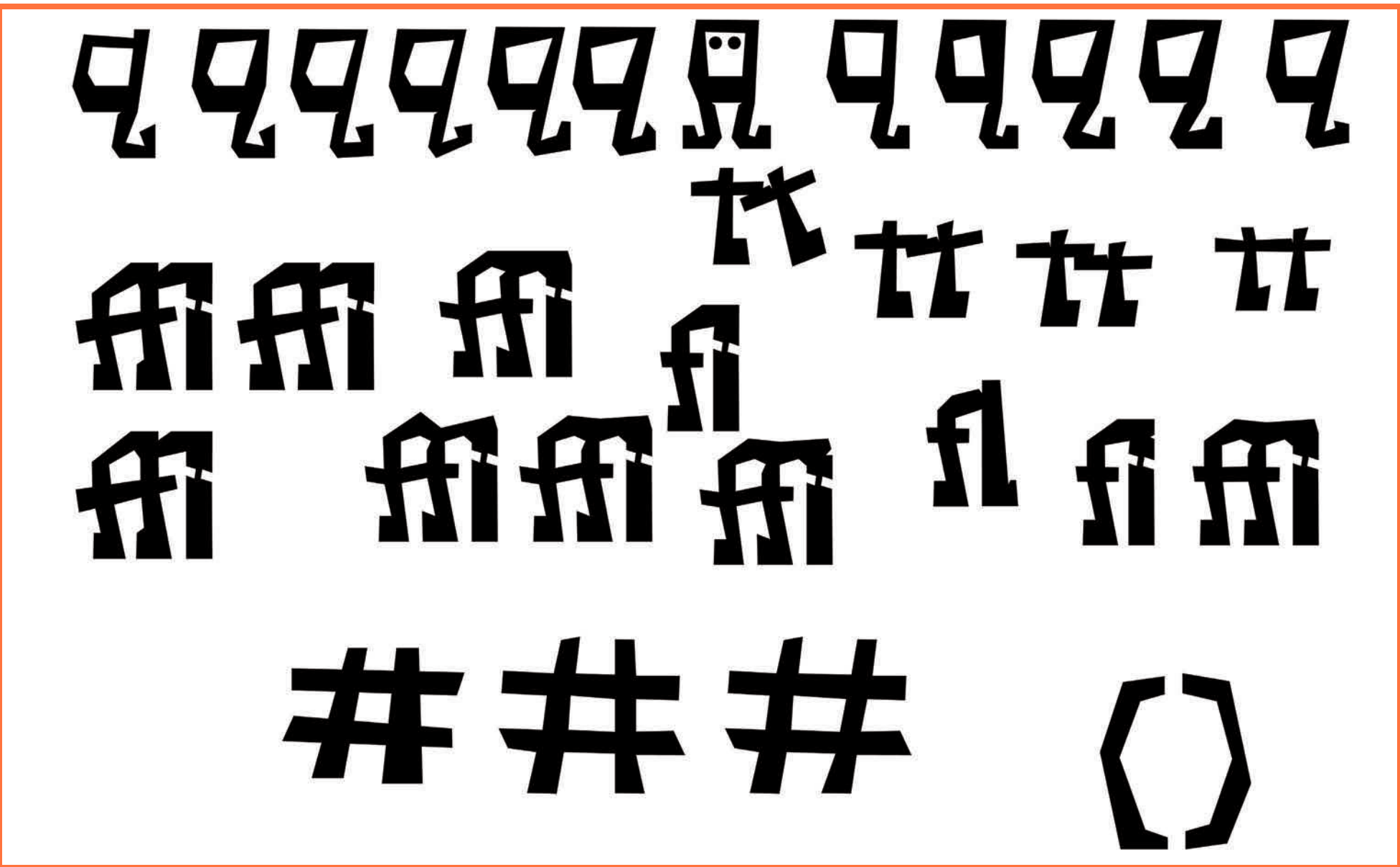
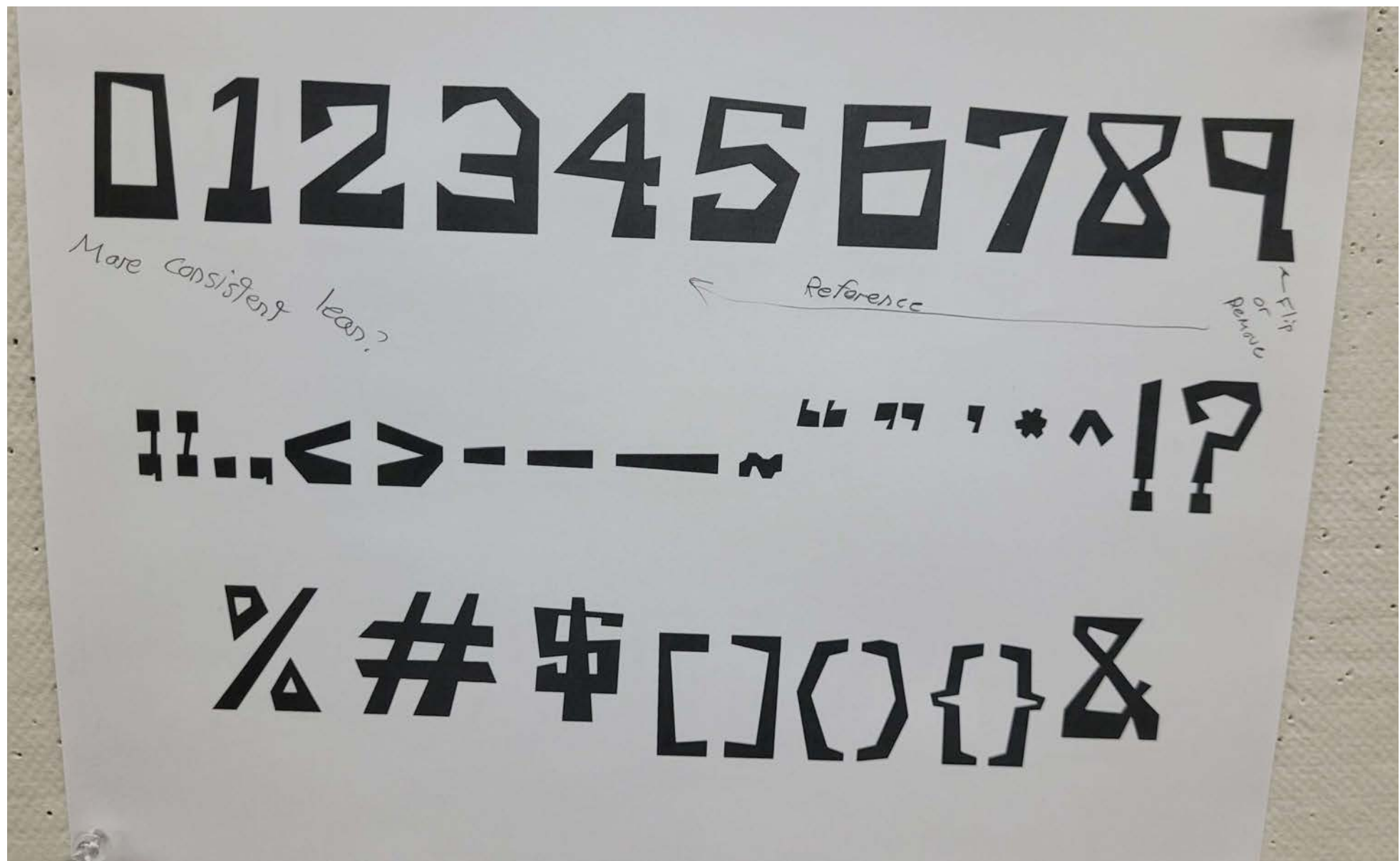
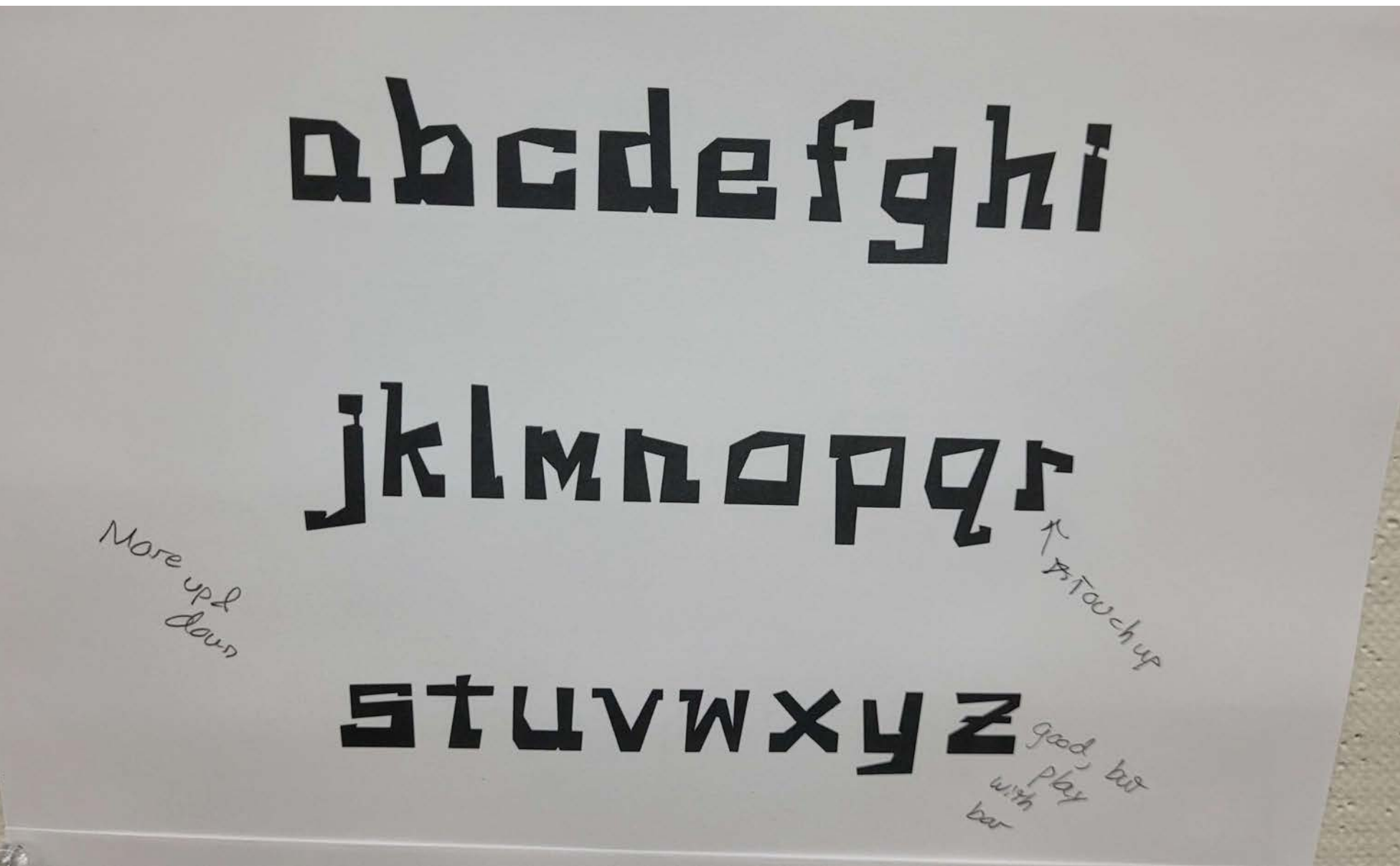
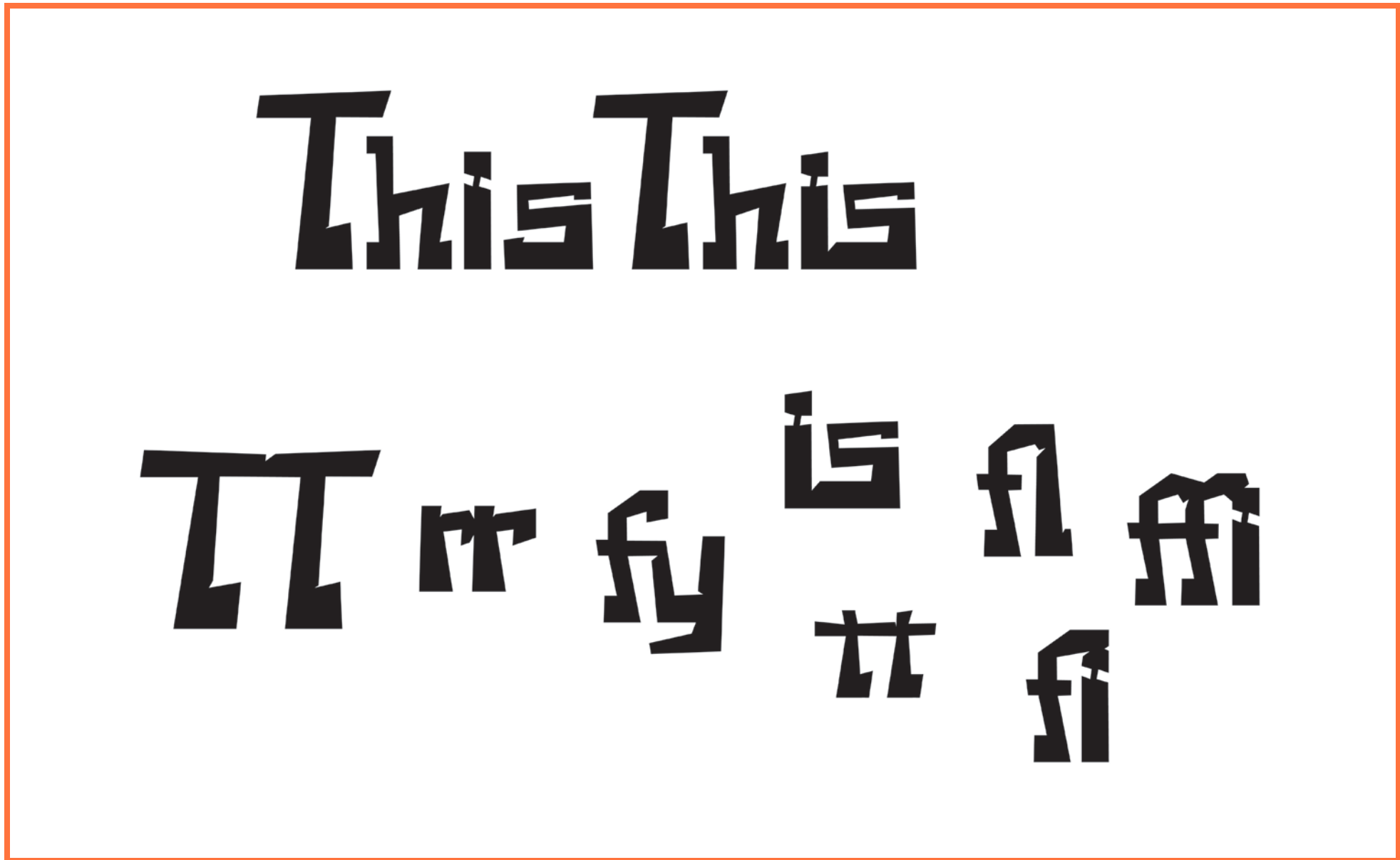
abcdefghi
jklmnopqr
stuvwxyz

A B C D E F G
 H I J K L M N
 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
 o p q r s t u v w x y z
 T t n r fy fl fi fi is

1 2 3 4 5 6 7 8 9
 % # \$ % &
 ! " # \$ % & ' () * ^
 ! ? @

\$57.32 x-ray This
 fish Terrify
 Tony flow Office
 zebra
 ATTEMPTED



FINAL ART

OH! ITS THE END! IT CAME SO FAST

BeggarCutts*

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Final Art

COMMUNITY
OVER
COMPETITION!

REFLECTION

THINKING ABOUT STUFF... I MISS HER

01/28	10 — 11	Moodboarding & a little Research
01/30	9:45 — 11	Dyslexia Research
02/2	10 — 11	Moodboard & Braille research
02/4	11 — 11:30	Dyslexia font Research & brief
02/10	10:15 pm — 11:30 pm	Letters A-N
02/11	12:40 am — 12:52 am	Letters 0-Z
02/21	9:19 pm — 10:45 pm	S, H, O, n, o
02/25	9:16 am — 10:10 am	Vectorized letterforms & reviewed peers
02/25	10:43 — 11:30	Crit w/ Tony
3/08	9:20 — 11:16	agstno 26
03/9	12:28 — 1am	More letters!!

3/12	9pm — 11pm	Lots of letters
3/13	9:30 am — 11:30 am	MORE LETTERS!
3/15	10pm — 10:45	Letter me daddy
3/16	8:45 — 11:50	Finished first proper round of all the letterforms
3/17-18	10:10 pm — 1:30 am	Ligatures, cleanup, prep for printing
3/18	9:10 am — 9:20 am	Printing
3/18	10 am — 11:15 am	Critique
/	—	
/	—	
/	—	
/	—	

24.25 hrs

24 hours, 15 minutes total. Likely about 25-26 hours for the extra bit of editing done on March 20th that wasn't recorded.

This project will likely also go on an extra hour or so to turn the font into an actual usable font after spring break.

About 4 hours of the project was spent doing research and moodboarding, followed by the remaining 20 hours being just execution of the project.

This and then the couple of times I've made a logo, which is a bit different, but similar enough of a process, I think **I can handle any project given at minimum 20 hours** to complete it. I think 30 is the ideal number, however.

OVERALL THOUGHTS

This project was a ton of fun. I did not expect to enjoy this process as much as I did and I'm sad I didn't get to make more typefaces in school. Learning more about readability was super neat as well, including my small dive into dyslexia. Hopefully this font is still fairly easy for people to read.

Cutting out the letterforms was also super great. In a way, it felt like a **faster to get the ideas out early on rather than indepth sketches**. My only regret is not being able to go all the way and cut out every letterform and then scan it in. Sadly, after about getting half the alphabet, it was faster to just make the remaining letters on the computer first.

This doesn't discount cutting out those forms, it was incredibly informative. I consider myself a very lazy sketcher, so having **the ability to just make the letter and see it, compare it to the others**, was helpful and satisfying.

It was also really good to do this project alongside my classmates, who made so many different styles of lettering. Some did hand lettering, some modified existing typefaces, some stuck to a rigid grid! **The best part of school has been being surrounded by creatives and being able to draw on their creativity and critique.**

I just want to go through it again! This typeface is super rad and I'm so happy with how it turned out, but now I want to go in the full opposite direction, creating some sort of either ultra clean geometric sans serif or a high end modern serif typeface.

My process continues to get refined more and more as well. I really neat to finish that UIUX fundamental course I started awhile ago. It has the idea of you start with a skeleton, the foundation of the design. **Centering design around solving a good problem to solve.**

That's a big reason I really liked the one typography book in class for having those 5 questions when making your typeface. I know I forgot about my answers soon after with everything going on. But the **feelings and general direction stuck with me, guiding me through** the complicated maze of stroke widths and x-heights.

I want to continue interacting with mixed media more, its such a fascinating artform that often leads to cool ways of looking at things. I'm sure part of that for me is fueled by wanting to do something different than the high clarity, bright design that continues to always be strong.

I like that type of design as well, but its incredibly refreshing to see something imperfect, something directly human. Something I have to pause to actually understand, not something with perfect visual clarity. Pushing into more visual interest at the cost of clarity.

This project helped me understand that I want to make more designs that force the audience to stop for even but a second longer to properly understand.

I want my art to be something that slows the world down for moment.



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PROCESS BOOK

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