A fascinating world of form exists in letter counterforms. While some are clear, simple, or predictable, others possess a character of ambiguity and mystery. When letters are combined, new counterforms emerge between them. As the letter’s original complexity diminishes, the background becomes a form of equal importance to the overall structure of the composition.

Counterform relationships between letters are a resource for finding a rich vocabulary of new visual signs that are ultimately determined by the structure or content of language and grammar. Interesting graphic solutions for logotypes can often be discovered through experimentation with form and counterform. However, when developing applied solutions, it is helpful to remember that visual refinement means elimination of unnecessary detail.

Directions:

Constants:
Page size 11x8.5 (measure and reproduce format)
Rule line size .5
Labels 8pt. Univers light 45
Typestyle: pick just one family: Times Roman, Garamond, Bodoni, New Century Schoolbook, or Baskerville. Set the word using upper and lowercase letters.
Type size- 100 pt.
Follow the instructor’s direction for the layout.

Using the computer:
1. Type 72pt. letter/ create outline/ release compound paths
2. Draw box tangent to letter, it must touch where possible. You will have to adjust later where points do not touch.
3. Send box to back. Select all/ use pathfinder “divide”.
4. Select interior counterforms and fill with white.
5. You will have to adjust the tangent points and form after ‘divide” to find the perfect ratio of counterform.
6. Center in box using a dotted line as shown on template: weight .5,  dash .02,  gap 2pt,  cap “round”.

Optically center each of the 12 examples on a grid that is 11 picas by 11 picas. Grid does not print.

<In unit 6 expand your exploration to include 2 letterform types. Both letters must rest on the baseline. Complete 12 examples using 72pt. type.

Contrasting stroke types create interesting combinations. Work with oblique letters as well. >