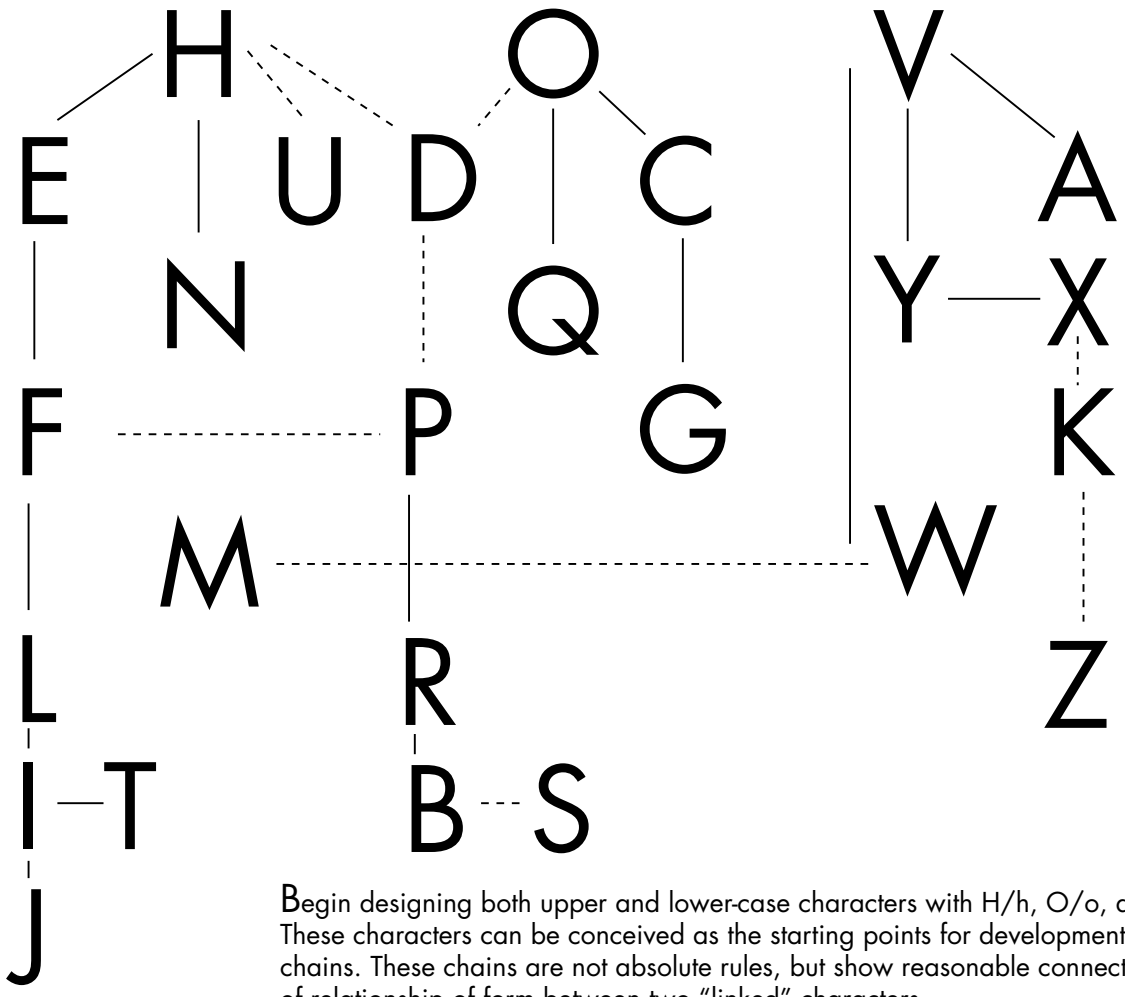
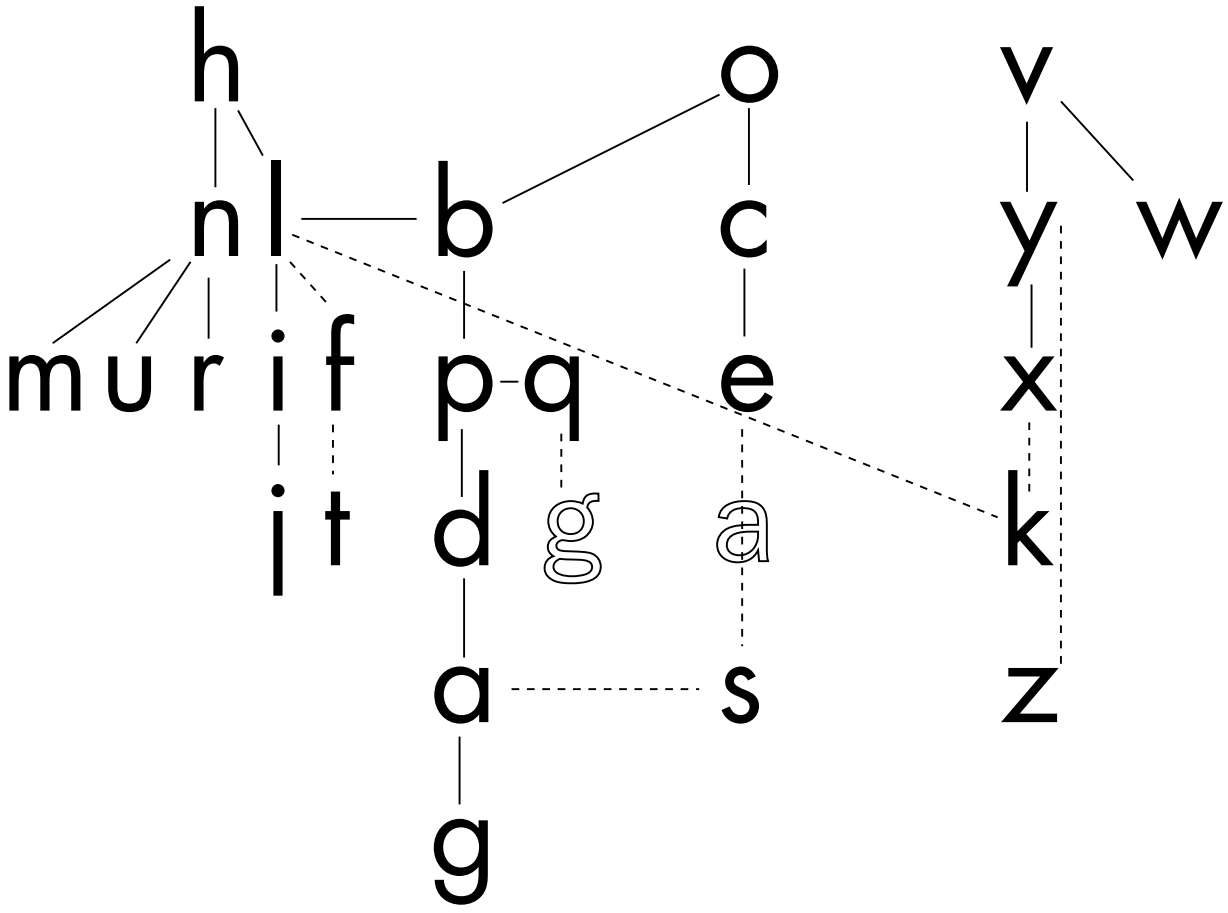
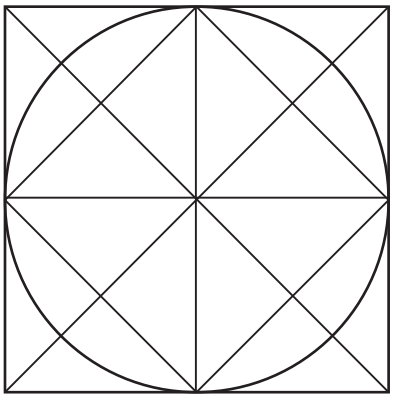


Begin designing both upper and lower-case characters with H/h, O/o, and V/v. These characters can be conceived as the starting points for developmental chains. These chains are not absolute rules, but show reasonable connections of relationship of form between two "linked" characters.



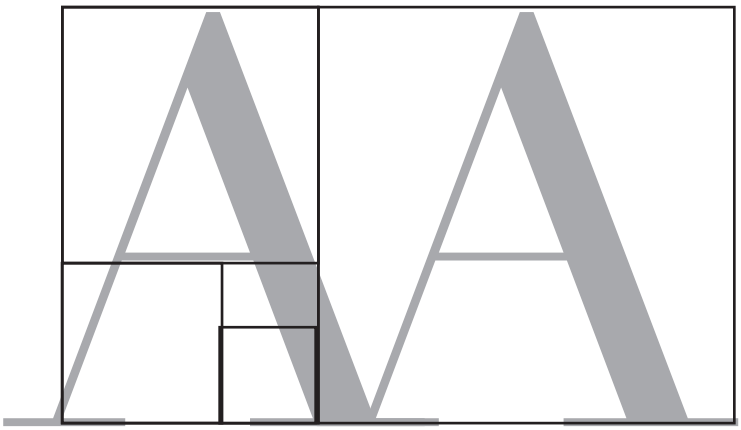


G, M, N,
O, Q, W,

A, C, D,
H, K, R,
U, V, X,
Y, Z

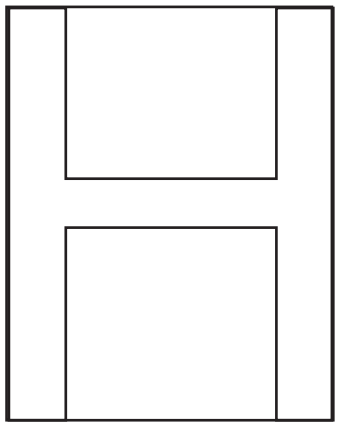
B, E,
F, J,
L, P,
S, T

The dominant proportional system in Western letter forms is the "Roman Squared Circle" I: Square root of 2 (1.414...). Because letter forms are based on predefined geometric divisions of the square and circle, letter widths are more varied than in other proportional systems.



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

Late transitional and modern typefaces like Baskerville and Didot adopt the "more Greek" golden mean (1:1.62...) as the ratio on which character proportions are based. There is no set method of the application of this proportional model to letters, but rather a striving for an "internal" self-verifying logic and visual continuity.



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

Grotesque sans serifs fonts such as Helvetica, Akidenz Grotesk, and Univers use a single character space as the proportional model for all capitals in the font. One advantage of this method is that varying the proportions of the model character simplifies defining variant proportions and weights for the whole font.