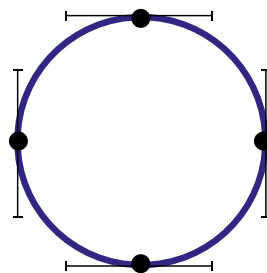
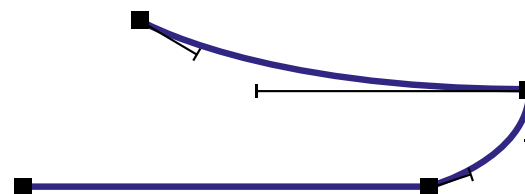
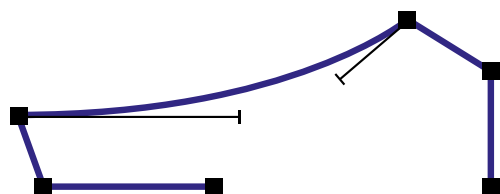
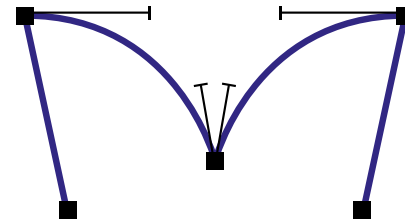
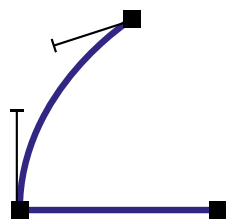
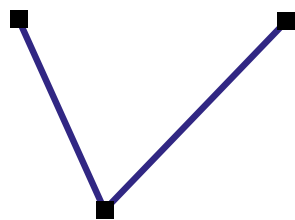
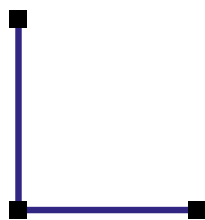
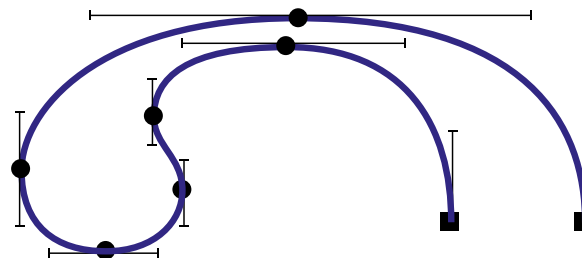
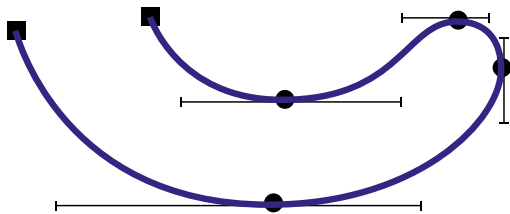
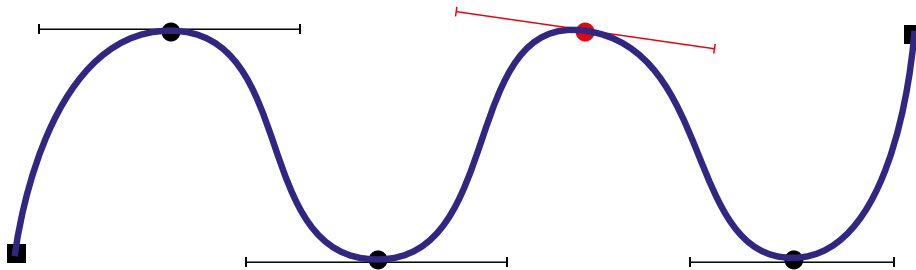
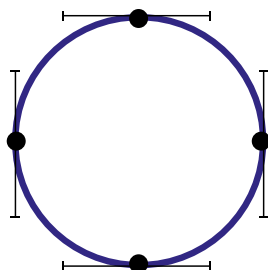


Introducción al dibujo vectorial de letras

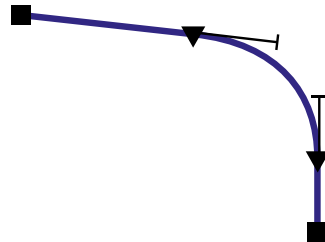
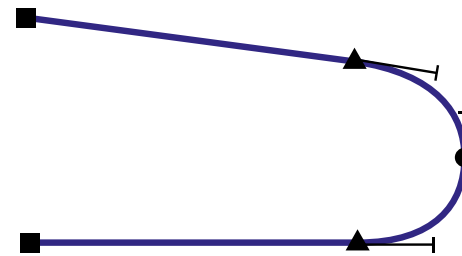
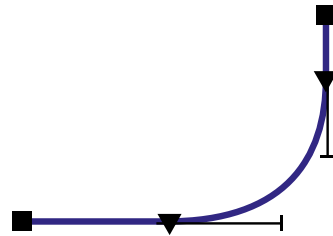
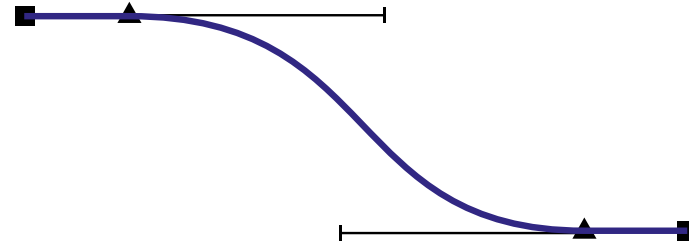
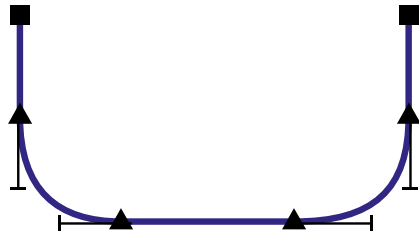
Tipos de puntos



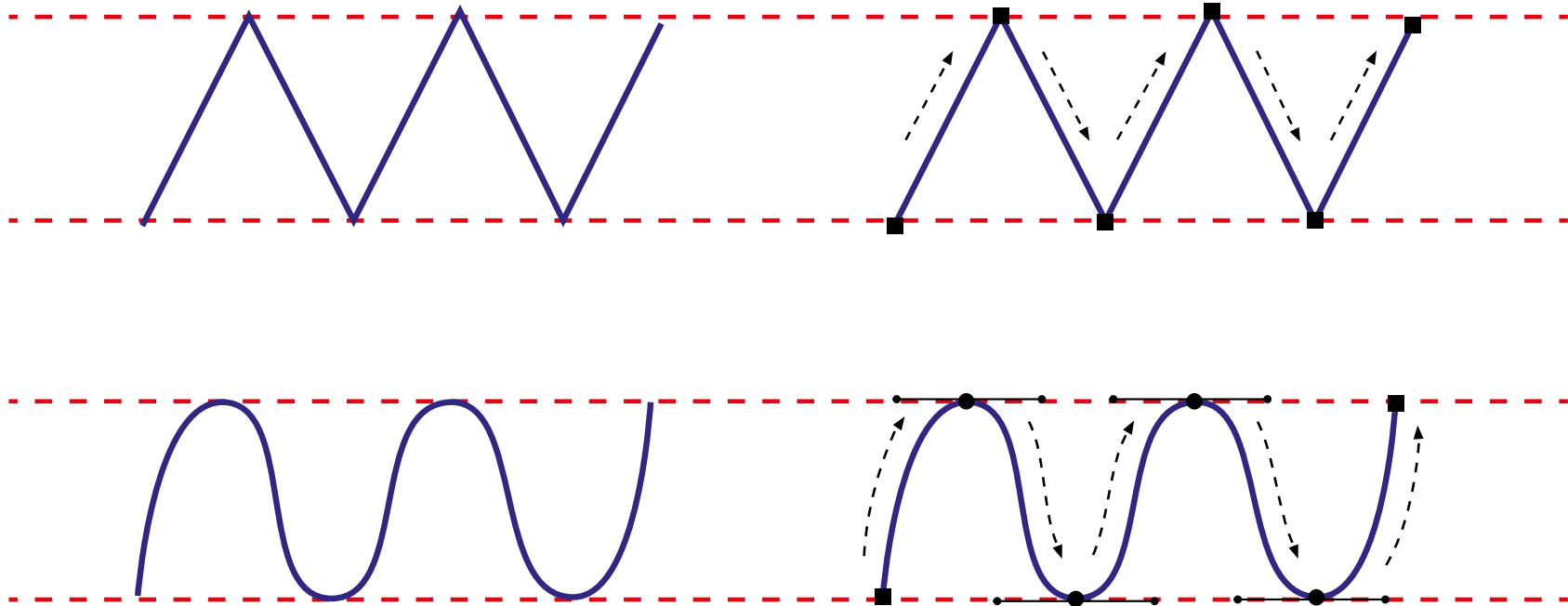
Regla de ortogonalidad



Tipos de puntos

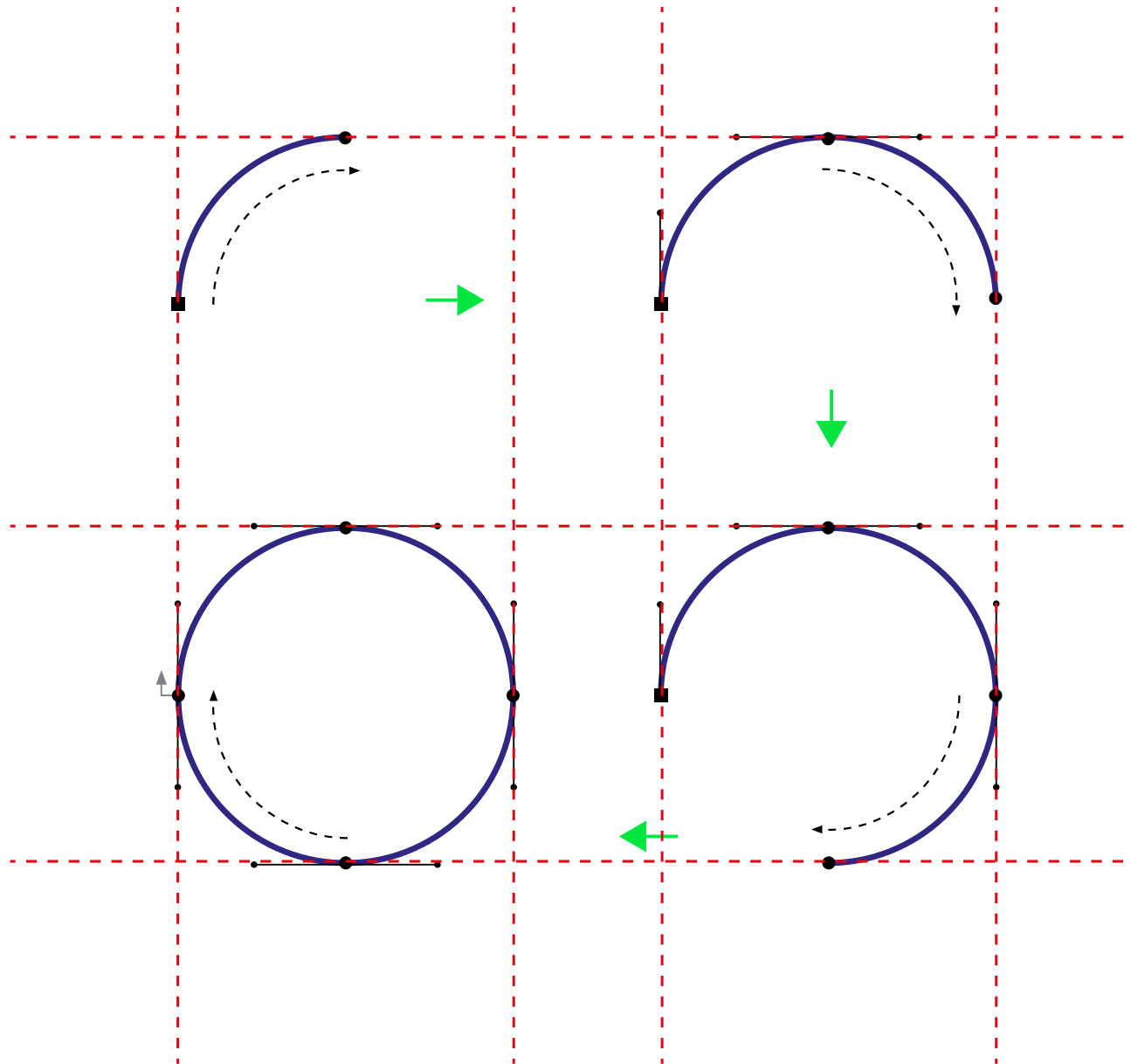


Ubicación de nodos

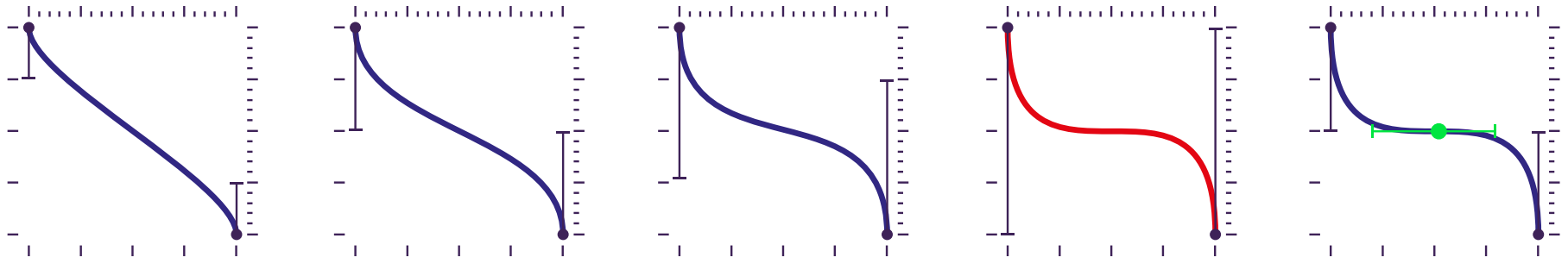
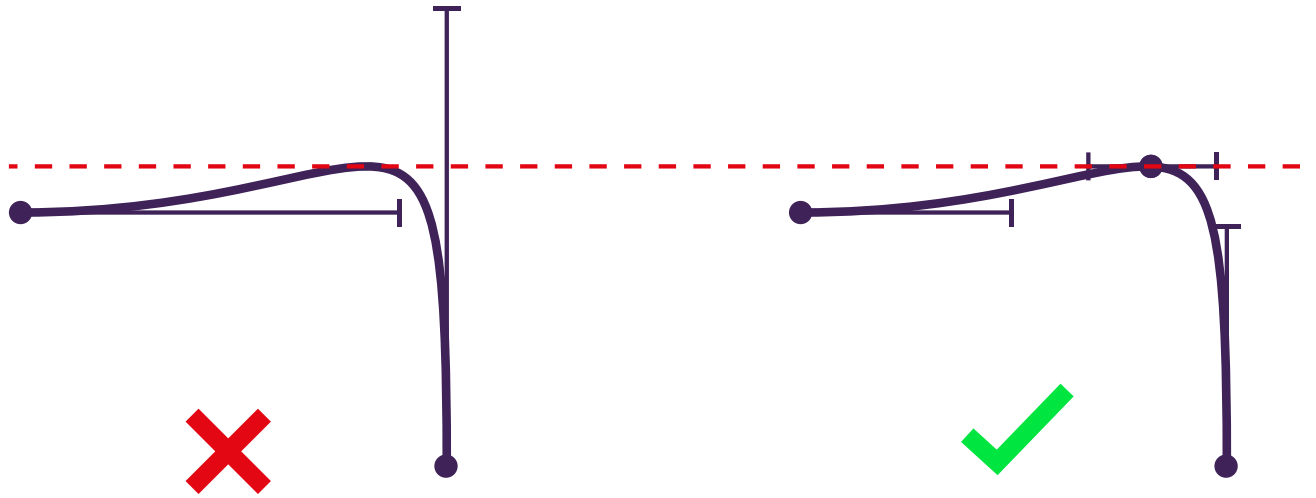


Los nodos se ubican exactamente donde cambia la dirección del trazado.

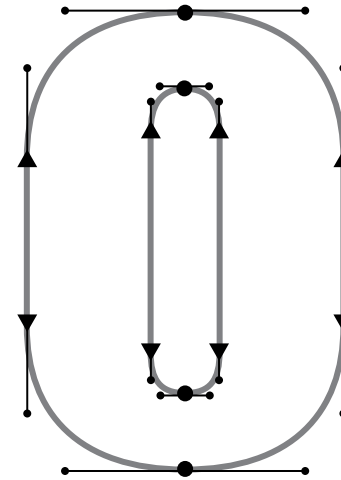
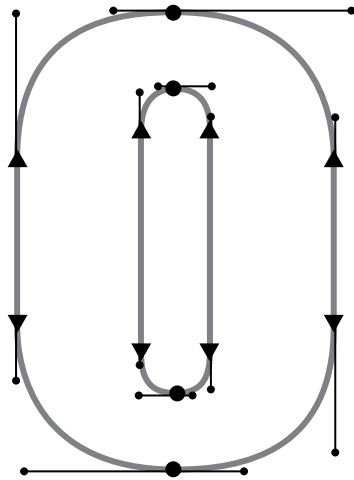
Ubicación de nodos en extremo de curvas



Ubicación de nodos en extremo de curvas



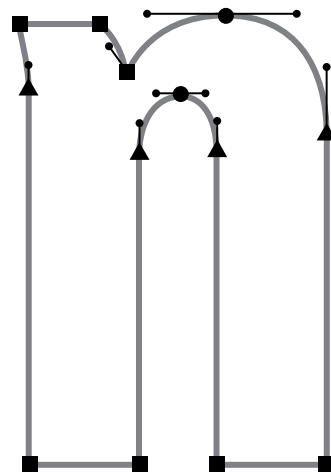
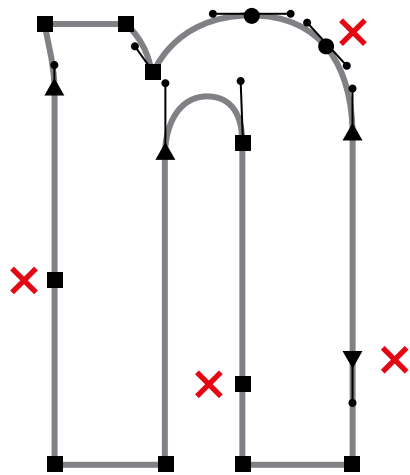
Consideraciones generales



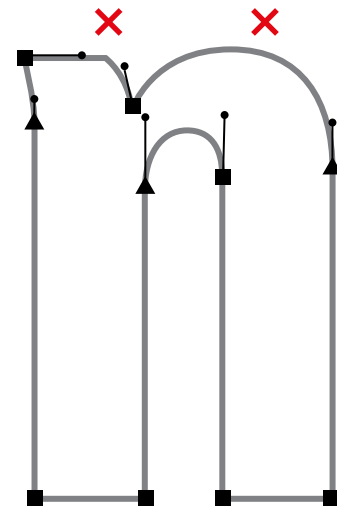
Equilibrio: Cuidar largo y relación entre manejadores, que su extensión esté proporcionado

Consideraciones generales

Ni de más...

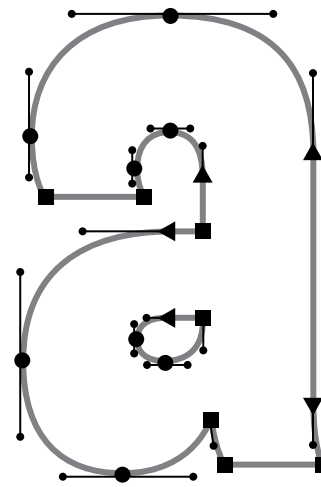
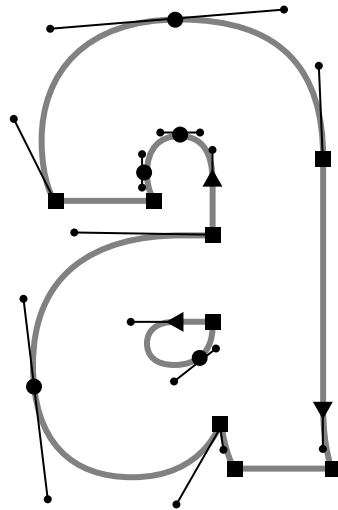


Ni de menos...



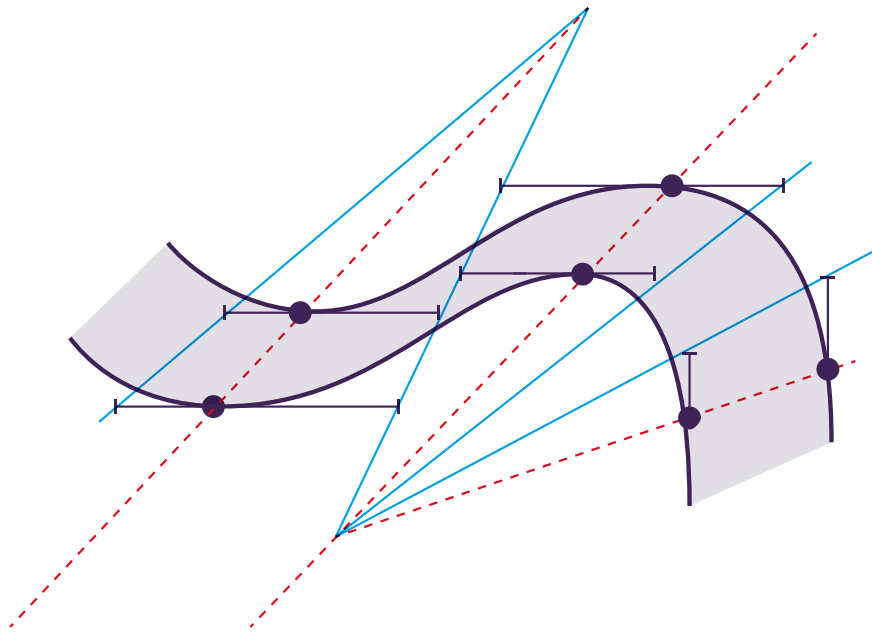
Cantidad: Utilizar la cantidad exacta necesaria de nodos para construir una forma.

Consideraciones generales

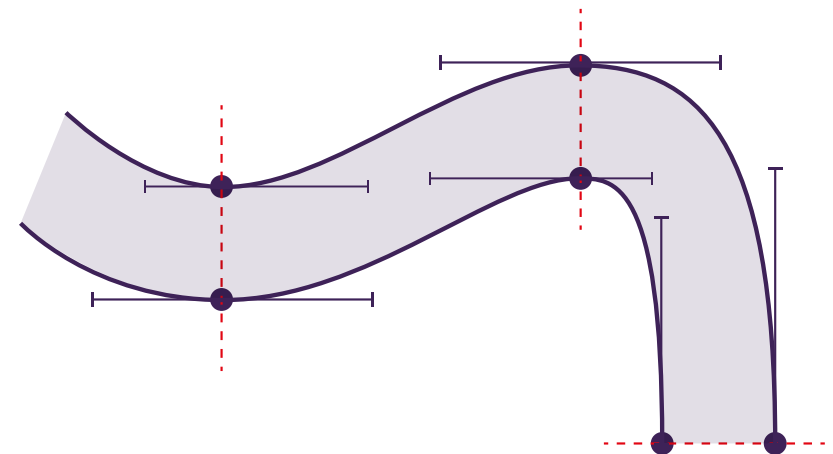


Ortogonalidad: Respetar la estructura de nodos ubicandolos exactamamente en el punto en donde cambia la dirección del trazo.

Armonía de la curva y manejadores

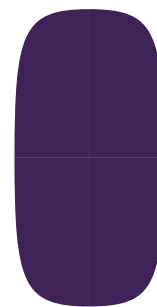
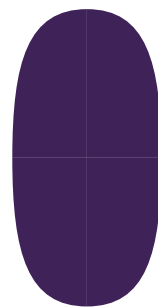
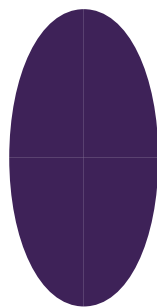
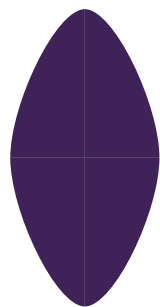
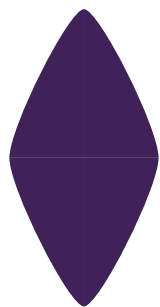
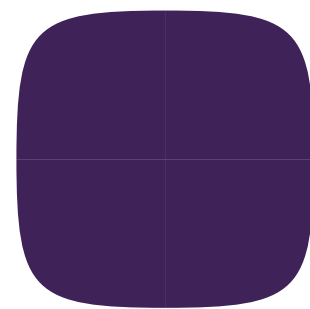
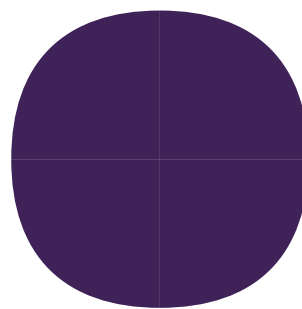
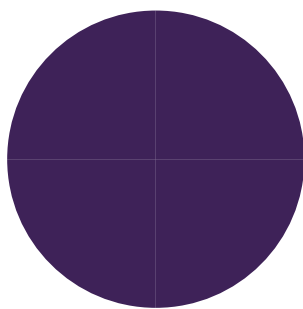
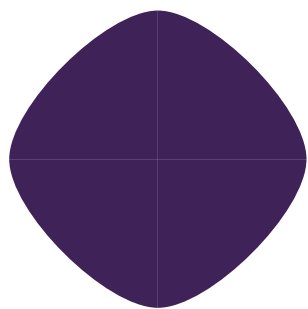
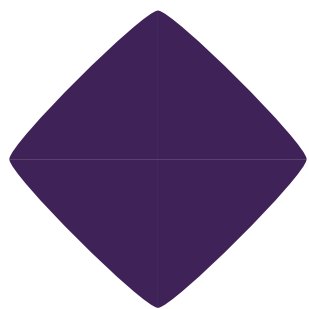


Trazo con modulación y ángulo
(Traslación y expansión)

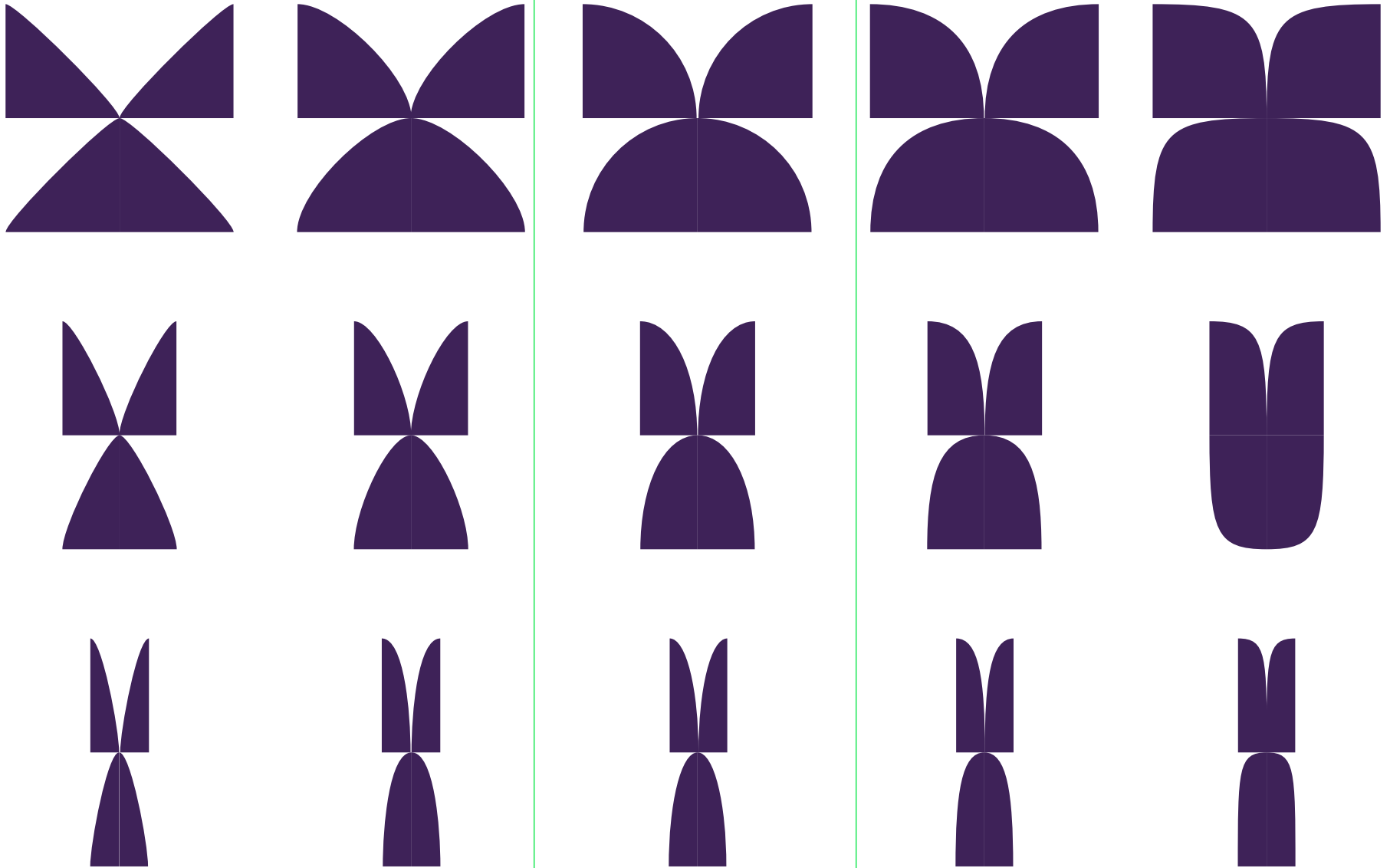


Trazo monolineal y/o bajo contraste
(Rotación)

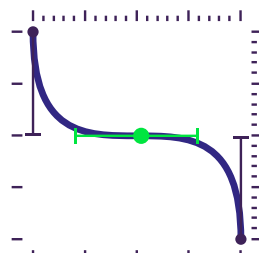
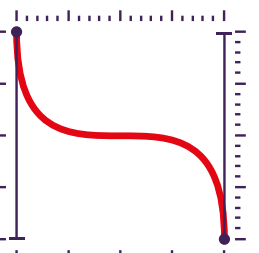
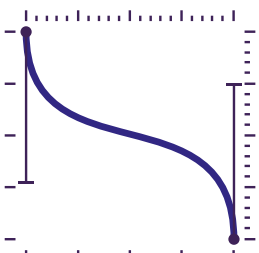
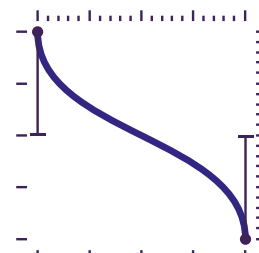
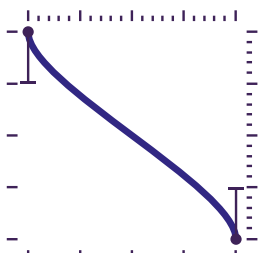
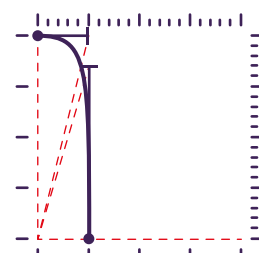
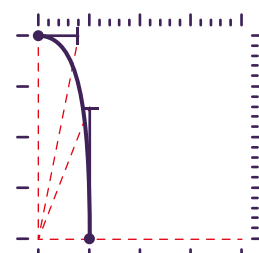
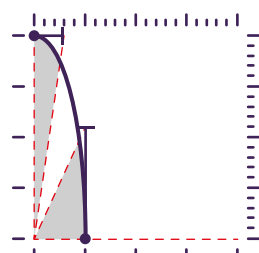
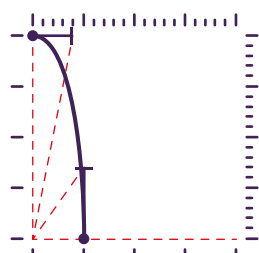
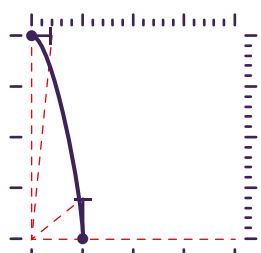
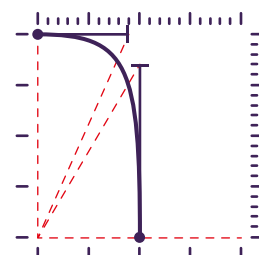
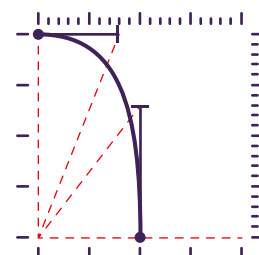
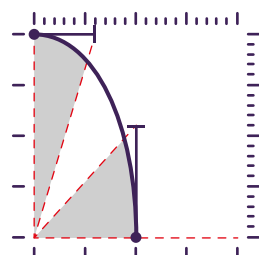
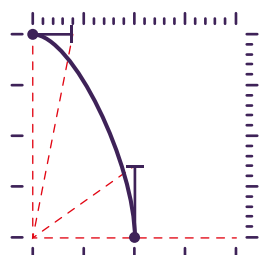
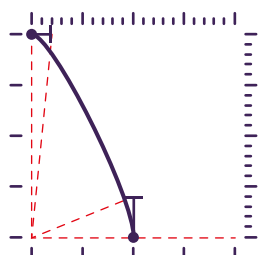
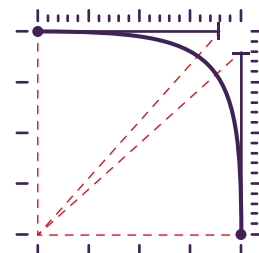
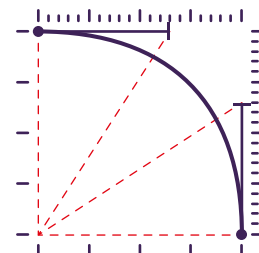
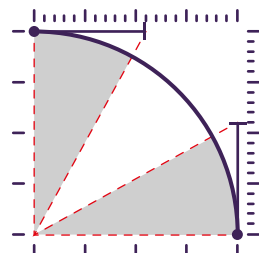
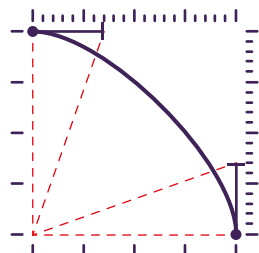
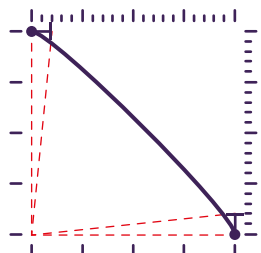
Armonía de la curva y manejadores



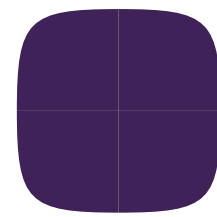
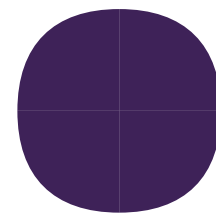
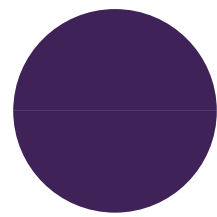
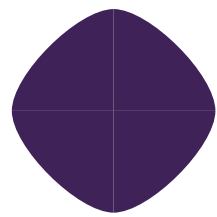
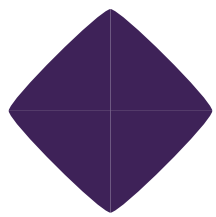
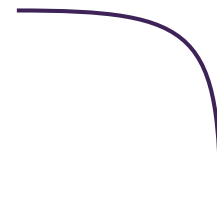
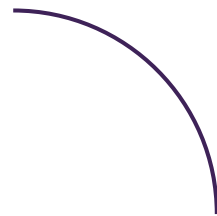
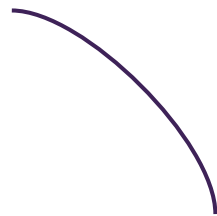
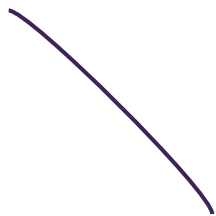
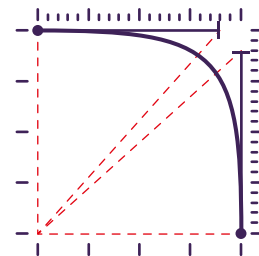
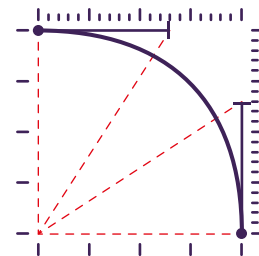
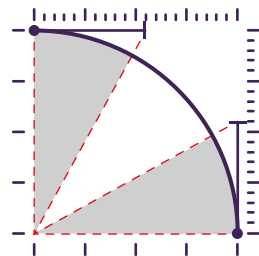
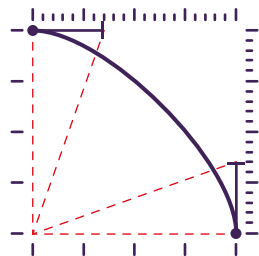
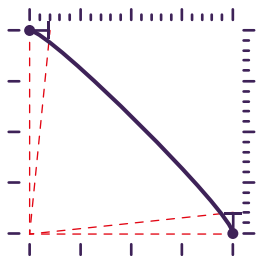
Armonía de la curva y manejadores



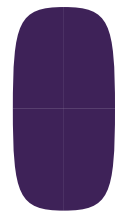
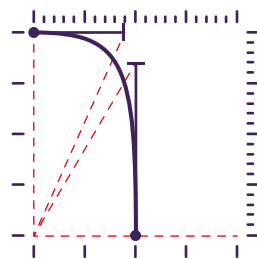
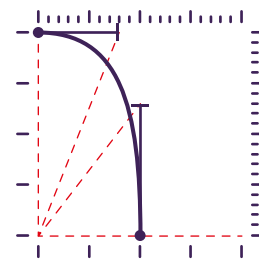
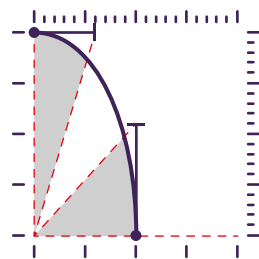
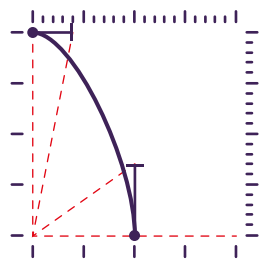
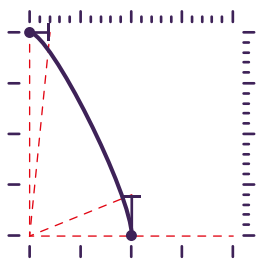
Armonía de la curva y manejadores



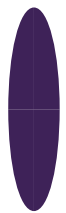
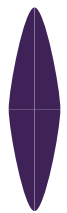
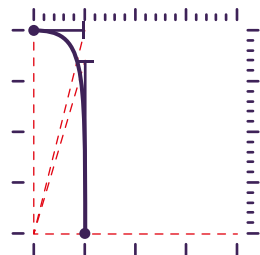
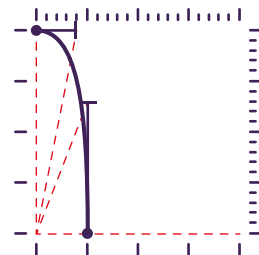
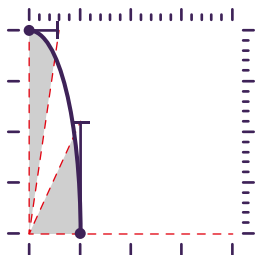
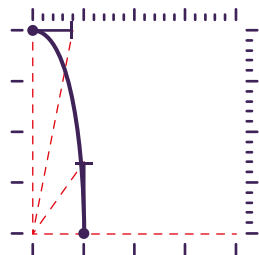
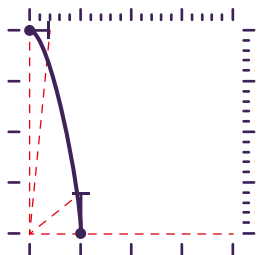
Armonía de la curva y manejadores



Armonía de la curva y manejadores



Armonía de la curva y manejadores



Interpolating Point Structures

D in one or two contours? it depends on the details.



Drawing for interpolation

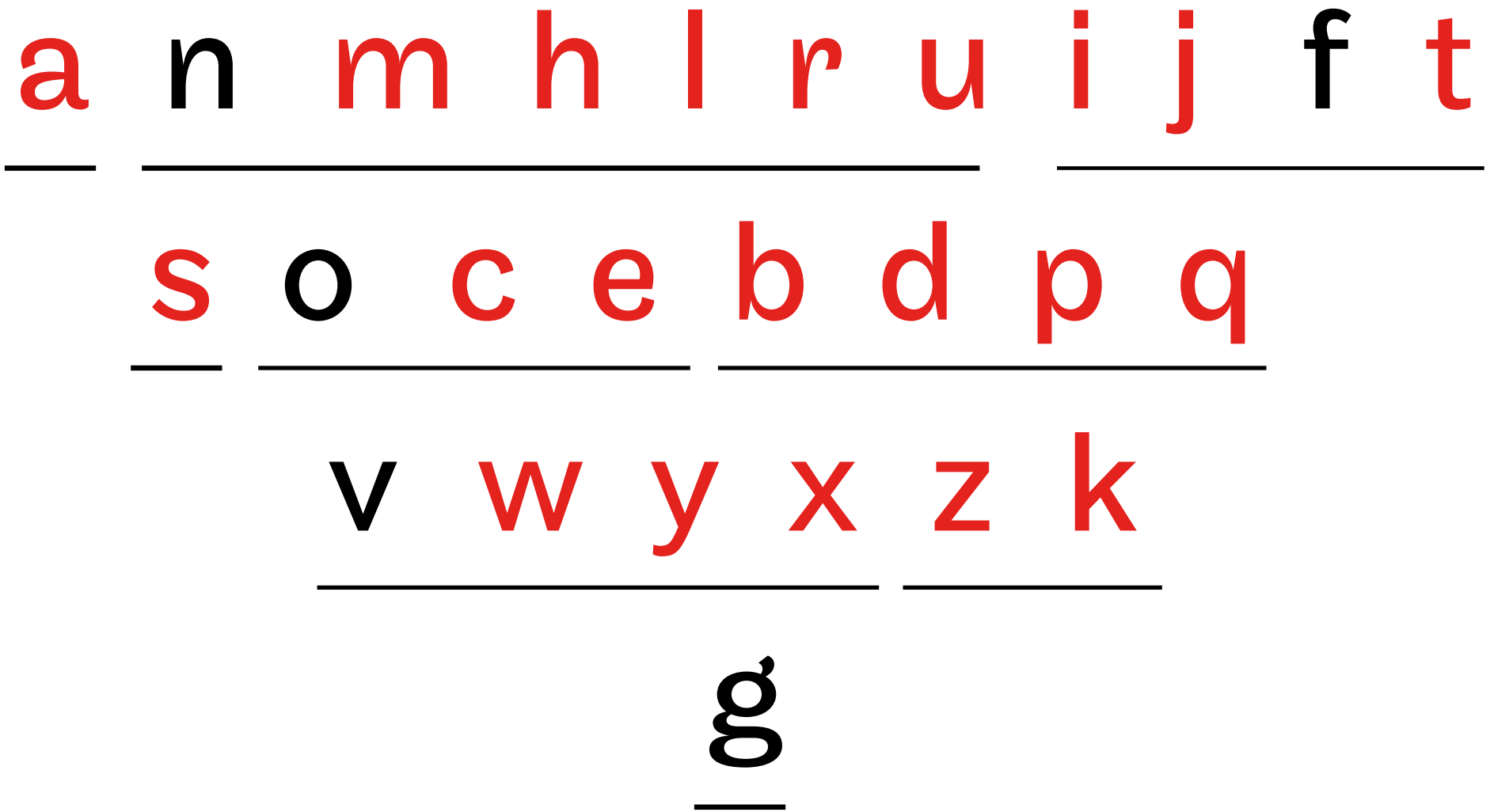
Example point structures for a sans typeface. By no means the **only** way of construction! This should give you an idea of the tricks you can do with contours to make them interpolate and handle better – provided you can remove reliably overlaps afterwards. The actual structures for your design can be different.

General guidelines:

- split strokes into separate entities, either as separate contours, or as 'disjoined' paths.
- sometimes it can be advantageous to combine two paths into one shape, so that the glyph has only one contour.
- sometimes the opposite: split one glyph into separate contours to make each contour represent one stroke.
- sharp corners can be 'disjoined'
- sometimes it helps to plan these things before you draw or digitize them.

TypeMedia, Erik van Blokland, 2004

Mapa de derivación de rasgos estructurales



Mapa de derivación de rasgos estructurales

I H L E F T N M

U J B R P D O Q G

C S K A V W Y X Z