Some Rules for Lettering

1. With few exceptions, all lettering on a sheet of drafting should be about $\frac{1}{8}$" high. It actually will look better slightly shorter than this by about $\frac{1}{16}$".

Exceptions include:

a. the title of a view (ELEVATION, SECTION, PLAN, etc.)

b. a title of a sheet (LAUREY'S FARMHOUSE REAR ELEVATIONS, etc.) at the bottom center of the sheet or in the title block

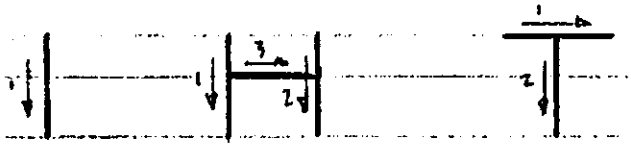
c. the title of the show (OKLAHOMA!, etc.) in the title block

2. View titles, sheet titles, and the title of the show in the title block should be in letters that are about $\frac{1}{4}$" high.

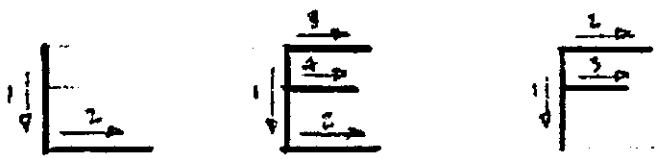
3. Guidelines must be drawn for all letters.

4. Guidelines must be drawn for all dimensions and other numbers.

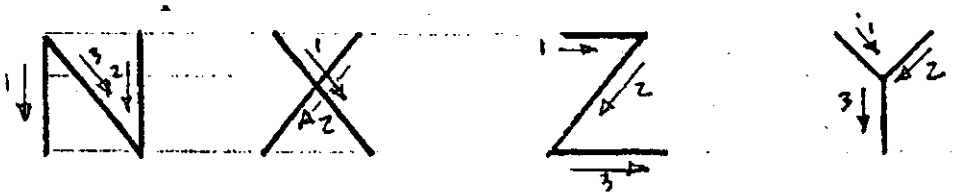
5. Lettering choices (style, heights, widths, etc.) must stay consistent throughout the entire set of working drawings.



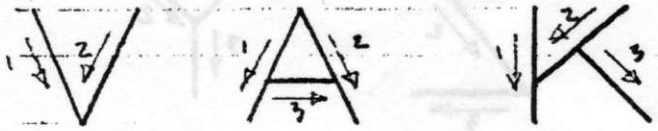
I, H, and T comprise the first family group. They are the simplest to form. Perfecting these letters will help you out with all the others. If you find that making the seemingly simple vertical strokes is the most upsetting thing that you have ever done in your life, stop and catch your breath. You may want to throw in some random *vertical* guidelines as well. Use your lettering guide for this by laying the bottom of the guide on your horizontal arm while drawing short vertical strokes every inch or so with the vertical side of the guide. All letters relate to the perfect square. In this group the H and T would make a square if the tops and bottoms or sides were continued. The stem of the T is centered on the letter.



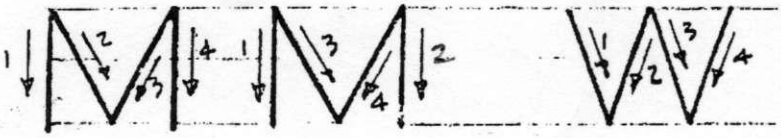
L, E, and F comprise the next group. Notice the lengths of the number 2, 3, and 4 strokes on the E. Like the E, many letters should be made narrower at the top in order to reduce the visual weight of the top half. The result is a more stable looking letter. In each letter above, the number 1 and 2 strokes are exactly the same length. They form two sides of the square.



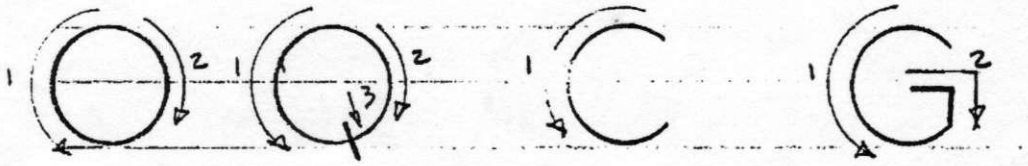
Note that in this group the tops of the X and Z are narrower than the bottoms. Again, this helps with their stability. The width of each letter at the base is equal to the height. The width of the top of the Y is equal to its height.



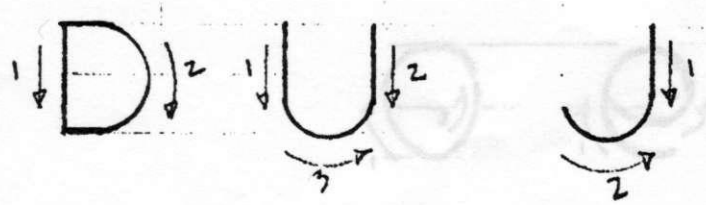
The V, A, K group finds us wrestling a bit with these rules of stability. The bridge of the A is not at or above the center guideline but is instead ⅓ of the way up from the base. The same is true of the end of the second stroke of the K. If the third stroke of the K were to continue up, it would meet the top of the first stroke. The bases of the A and the K and the width of the V are equal to their heights.



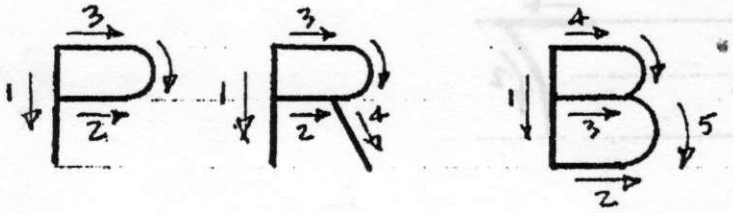
M and W are the widest letters. Each one goes a bit outside of the imaginary square. Be careful about making the width of the letter points no wider than each of the strokes that form them.



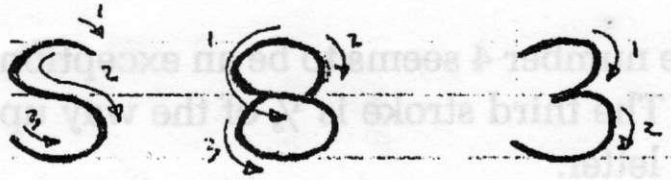
Now that you have vanquished the straight-stroke letters, it's time to meet the curved and circular groups. The O, Q, C, and G group might take a little more time than the last group. If you don't cheat, and you do form the O and Q in two strokes, then make the left stroke longer (it seems to be easier that way). The tail of the Q is not to be drawn curved. It is a short, straight stroke. Note that the bar of the G is half way between the top and bottom guidelines.



Observe that the top and bottom of the curved strokes of the D are horizontal. Each of these letters is a bit narrower than the width of the square.

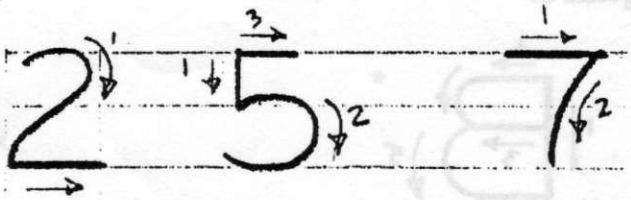


In this group it is important to note that the beginnings of the 2, 3, and 4 strokes of each of these letters is a straight line. The width of each of these letters at their widest points is equal to their heights. The top of the B is slightly narrower than the bottom (rule of stability). Fewer strokes are needed for the smaller versions of these letters.



With the S, 8, and 3 group you want to avoid the flat tops of the previous group; especially in the 3. It can be confused with a 5 if it has a flat top.

The "lobes" of the 6 and the 9 are ⅔ of the way up or down the letter. The number 0 is narrower than the letter O.



The curve of the 2 reverses at the center guideline. The second stroke of the 7 ends directly below the center of the top stroke.

Like the letter A, the number 4 seems to be an exception to the rule of stability. The third stroke is ⅓ of the way up from the bottom of the letter.

Title Blocks

NIGHT OF THE
IGUANA
4 OF 7

S.D. - 355
SCENIC DESIGNER
SIGNATURE RICH ROSE

DIR: MICHAEL GORDON
DES: RICH ROSE
LITTLE THEATER
5.24.91
SCALE: ½" = 1'-0"

UCLA THEATER ARTS DEPARTMENT
APPROVED FOR PRODUCTION
DIRECTOR
TECHNICAL DIRECTOR
DESIGN SUPERVISOR RICH ROSE

ABC TELEVISION NETWORK
HOLLYWOOD
Production Services Department

SHEET 1 OF

SHOW 50TH ANNUAL ACADEMY AWARDS NO.

SET TITLE "HOLLYWOOD PROFILE"

APPROVED

PRODUCER STANLEY DONEN
DIRECTOR MARTY PASETTA
ART DIR. ROY CHRISTOPHER
DRAFTSMAN C. ROSE
LIGHTING DIR.
TECHNICAL DIR.

SHOW DATE 3.24 VTR DATE 3.24 DATE DRAWN 2.13 SCALE 1/2"=1'-0"

GREASE

SCALE: 1/4"=1'-0" APPROVED BY DRAWN BY G.R.
DATE: 5.

Q. SECTION - LA MIRADA CIVIC

DESIGNER GREGORY S. RICHMAN
DRAWING NUMBER 2 OF 9