

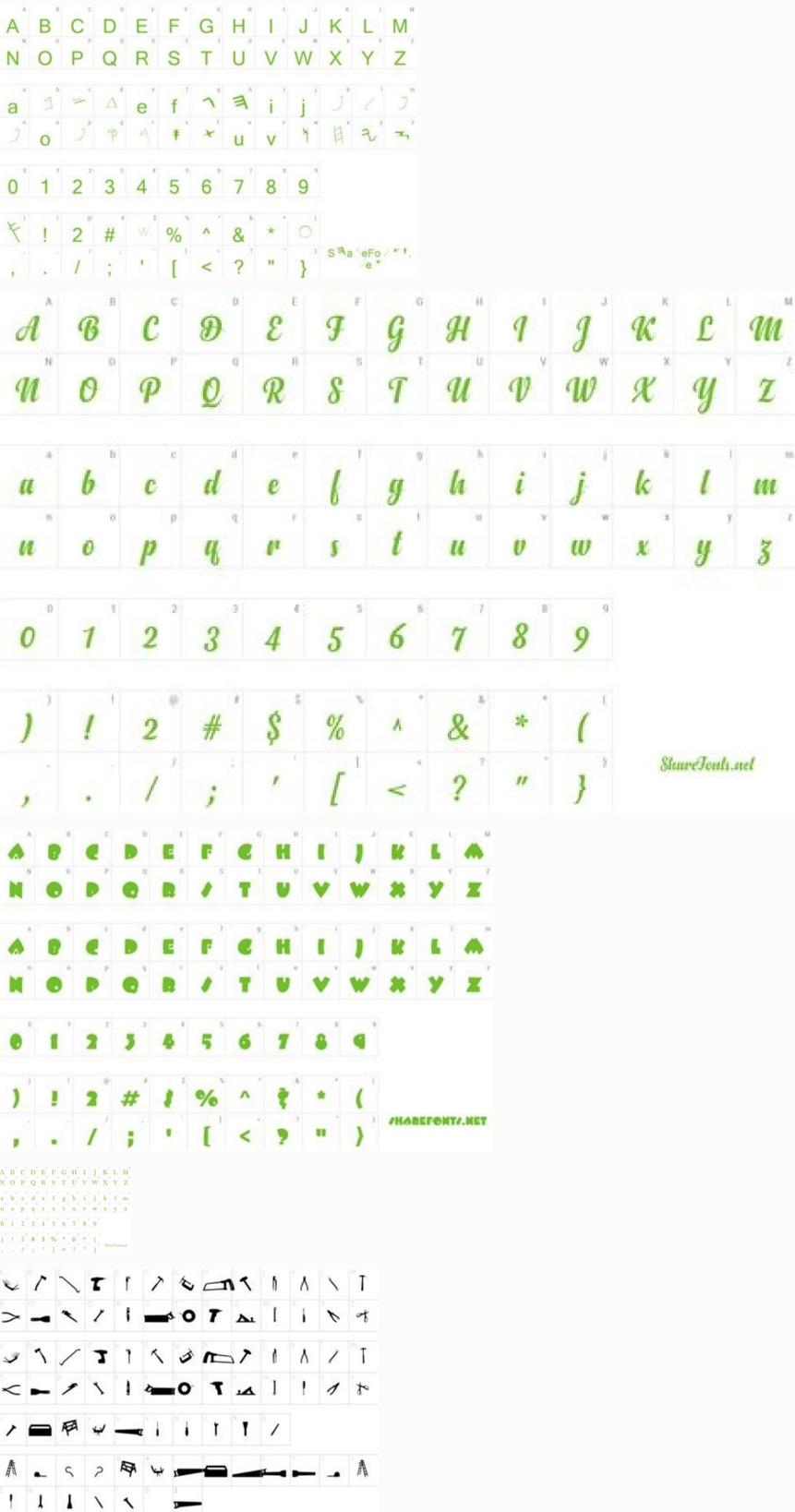


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Instead of making them solid black, you might want to try out some effects. Then create a baseline by drawing a guide 1cm above the lowest guide already in place.
12 Strike a balanceBegin sketching out 'Flesh', trying to strike a balance between each letterform. Aim for around 1cm for the width of the u's stems (marked in the image).
7 Sketch charactersThis step requires a bit of trial and error. You now have a free object that you can use as you please.
For more info on type terms and tips, check out the What is Typography? Let's begin.
1 Study fontsBegin by familiarising yourself with the characters in fonts. Place two stars evenly from the f and r and then start tackling a ribbon shape. I've then gone on to space the f and r equally on either side. Remember that you can just replace the paper if you need to start over because you think you can do better.
15 Ink upWhen you've completed the top sheet, it's time to use it as the template for inking up a final version. If, like me, you only have an A4 scanner, stitch the two pieces together and select Image > Adjustments > Levels. Select a colour you like and press Return. There's no right or wrong at this stage, so just play.
3 Sketch looselyYou should now be confident enough to use a concept to help tie all your sketching together. Start by loosely sketching your characters, paying attention to the spacing across the full width of the page and between each character, as well as their height. Over the next three pages, I'm going to share with you a technique and process I've developed over the years.
First, you'll need to get your materials in order. Nothing too fancy: just some A3 tracing paper, a 2H pencil, fine liners, a good rubber, sharpener, ruler and some masking tape. Tweak the sliders so that the blacks get darker and the whites get lighter, creating more contrast.
19 Photoshop magicNow choose Select > Colour Range. Divide the page across its width and length to find the centre point of the paper. This tutorial is going to help get you get started with making your own fonts. Give the 'for' some breathing room and ensure you keep the width and height equal throughout the four sections: the front, the wraparound and the ends.
11 Flesh it outNow let's move on to 'Flesh'. From that point, draw lines across the full width in 4cm increments, as shown here.
6 Simple rulesOur first word has six characters, which we'll space equally across the top. For example, the o and n need to be wider than the d, u and s. Don't try to be exact: just get a feel for the drawing and spacing.
8 Introduce consistencyNext, make some slight changes to some of the characters to introduce consistency. I've begun by drawing the central o smack in the middle of my page, which fills up a space that's around 2.5x2.5cm in size, and best free fonts posts on our sister site Creative Bloq. I messed up 'Flesh', making the lines too thick and creating a dodgy H, so I started over on a new top sheet. Start by drawing some characters from your favourites list; as you build in confidence, begin adding your own. Most of these characters (each 5.5cm wide) are made of the same parts. Note the o here, which now has a vertical stress to the centre. You'll be guided through idea generation and character design and given tips on ways to govern space to create balance and harmony to your creations. Open a program such as Adobe InDesign or Illustrator and type out the alphabet in a few favourites. This should be the fun part. Keep the s's curve at 1.5cm in the centre, so it matches the stems in the rest of the characters.
14 Finesse itOnce you're happy, it's time to use the top sheet of tracing paper you attached earlier to really add finesse to your drawing. However, we need to lay down a couple of rules. I've experimented with creating the illusion of light with stippling, or making strokes that fade as they pass into the light.
17 ExperimentDon't be afraid to experiment: you can easily replace the top sheet, so you don't have to start again from scratch. Remove the bottom sheet of tracing paper and place a fresh new sheet over the top, sticking it down with masking tape. I used to waste way too many hours trawling through fonts lists, desperately trying to find the right one, but with nothing really hitting the spot. The stems are 1.5cm wide with a line set 5mm to the left. Ascertain why you like them, and what consistencies and inconsistencies are apparent.
Next, open up your sketchbook and begin loosely experimenting with different typefaces. Use a strip of masking tape to stick them together, folding it over the top.
5 Draw guidesOn the bottom sheet, start marking up some guides so you can place your characters accurately. When you're finished, it's time to scan it in.
18 Open filesScan at high res and open the files in Photoshop. Yes, it takes practice, but each time you try, you'll learn a whole heap of new things.
For example, designing your own type really helps you appreciate how subtle differences can have a big overall effect and how the wrong type choices can really dull your concept. Eventually, I realised it might be a good idea if I started reaching for my pen and pad to design my own solutions, rather than getting bogged down in those nightmare lists of indecision.
Getting familiar with the ins and outs of characters, and trying to capture the mood you're wanting to convey with typography is a handy skill set. Hit Shift+Delete. Measure the width of 'Pounds', adding vertical guides aligned to the stem of P and the end of s to use as start and end points. This tutorial will walk you through a technique for developing your own expressive, playful, hand-drawn type. Get two loose sheets of tracing paper and line them up on top of one another. Study your characters, checking each one to see where consistency can be incorporated.
9 Draw oOnce you're happy with how your first word is working out, it's time to move on to the next one. I've marked up more consistencies to consider, too.
13 Describe a curveThe letter s will be the trickiest - with the other characters being so straight, it will stick out like a sore thumb, throwing off the balance of the word. Begin tracing your outlines with a pen.
16 Add effectsWith the outlines ready, let's fill them in. Note that you'll need to take into account the spurs on the o and the serifs on the r when you're doing this.
10 Tie a ribbonTime to add some decoration. Click on the highlighted area and press OK. You can use the file Loosesketchreference.jpg for inspiration.
4 Two sheetsOnce you're happy with your loose sketch, it's time to start a bigger, more focused version. In our example, this is 'for'. Here, we're creating the main typography for a fictional tattoo parlour called 'Pounds for Flesh'. Next, you should create a new layer, keeping the marquee selection around the object.

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