## THICK AND THIN

The weight of the line (stroke thickness) of a typeface helps give the characters their characteristics!

Terms for stroke thickness were traditionally used to differentiate fonts within typeface families—"bold" being an obvious example. However, there is no set standard for classifying a weight, so, as you're the designer of your hand-drawn type, you choose!

In the example below, the different line weights help emphasize the meaning of the word...
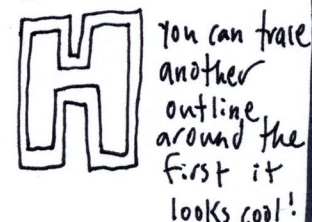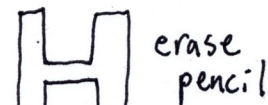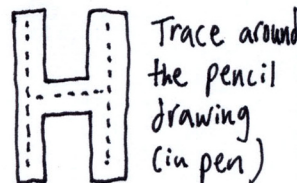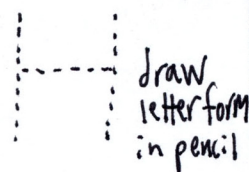
SOME WEIGHT CLASSIFICATIONS
→ Thin
→ Light
→ Roman
→ Medium
→ Bold
→ Black*
→ Ultra Black*

K
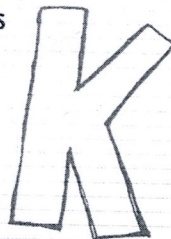
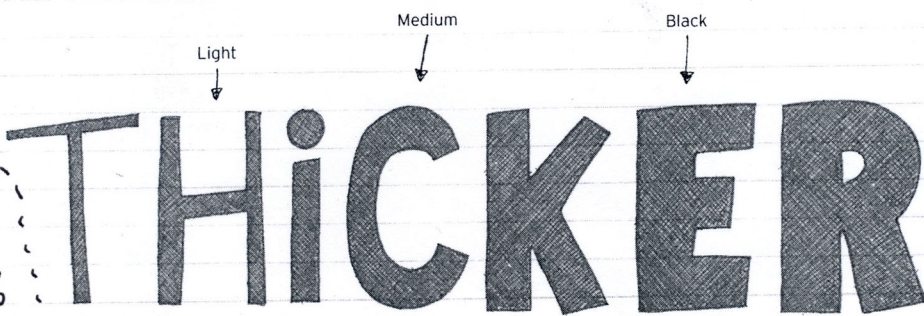* These terms are used when you want a character thats bolder than bold!

BOLD

THIN

PHOTO COPIED CONTENT FROM SKETCHING TYPE by Lee Suttey

Light   Medium   Black

THiCKER

Thin   Roman   Bold   Ultra Black

IS THIS HARD FOR YOU? NO PROBLEM!

draw letter form in pencil

Trace around the pencil drawing (in pen)

erase pencil

You can trace another outline around the first it looks cool!

or even another then shade or colour

THREE-DIMENSIONAL

There are a million and one ways you can draw three-dimensional type. It became very popular for advertisements and signs in the 1800s (see page 96), but has survived through the years.

You can get really creative with how you give dimension to your type. You can be playful and create visual illusions like the "R" at the top of this page: it feels like it's sinking into the paper, while the "Z" uses an impossible perspective.

R   Z   !   L

E   M   A A A
1   2   3
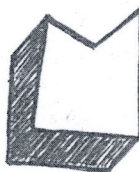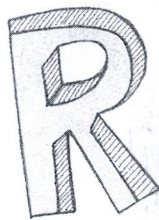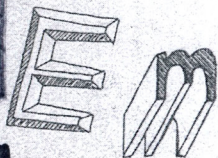
3-D looks great when applied to a full word but remember that the dimensionality of some letters will extend behind others (and therefore get hidden)

LONG

if you want to get fancy you can even imagine a light source and apply varied shading.

A
4

PLAYING WITH THE NEGATIVE SPACE
With the letter "A" above, I originally started out drawing all the parts that make up the three-dimensional effect. But as I worked it up I thought I would start to take away some of the lines, allowing the eye to fill in the missing parts.

STUNNING SCRIPTS

Script typefaces on computers often have a free-flowing feel to them. They're slanted with joined-up letters to emulate a handwritten style.

You will have seen this lettering used on things like invitations, because it's elegant and personal. You can really start to get elaborate with script styles, especially when hand-drawing them. Adding detail to your script type can change how it looks, like in the three stages of my "hello" example.
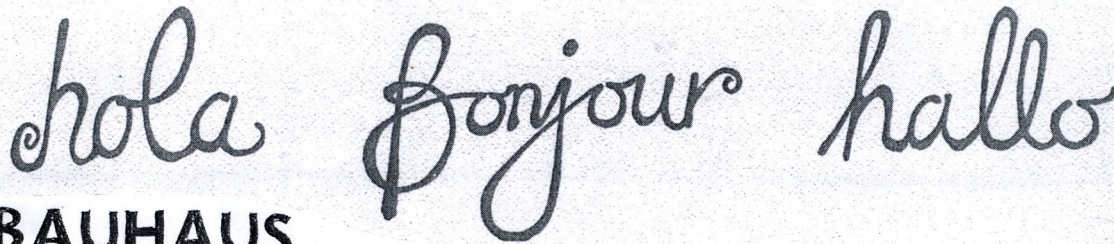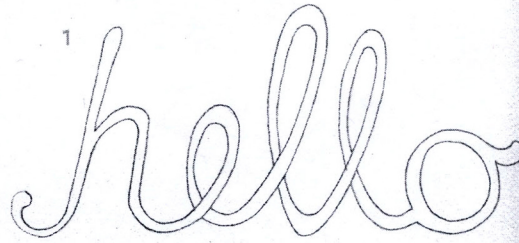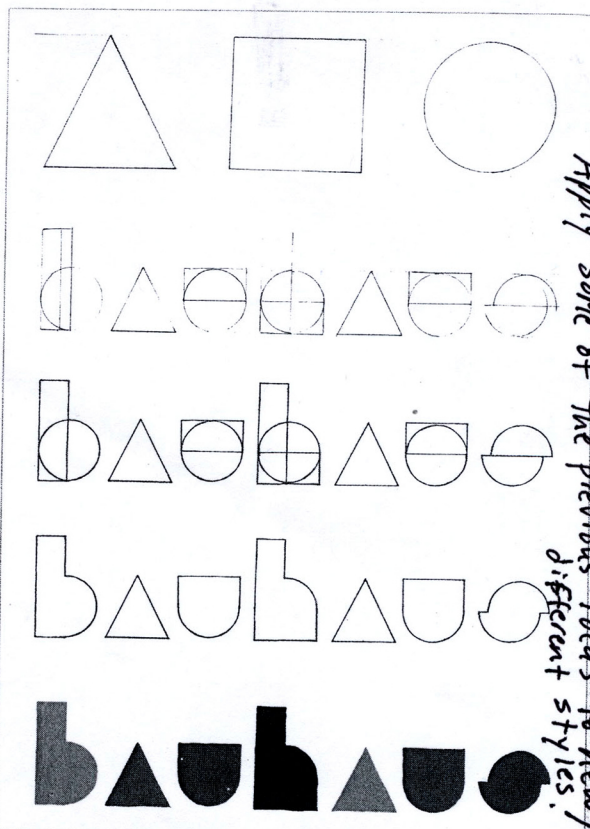
BAUHAUS

Bauhaus was a revolutionary art school in Germany. They taught typography as part of the curriculum and were advocates of sans serif type, due to its simple geometric form.
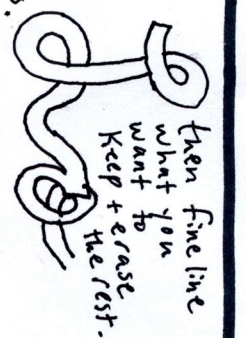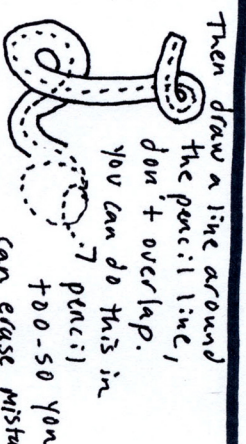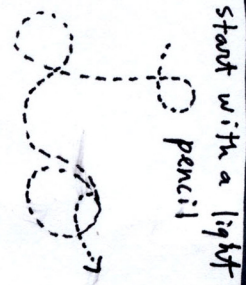
The school influenced the arts, architecture, product design, and graphic design in the twentieth century; its emphasis was the harmony between form and function.

There are lots of typographic posters by Bauhaus, or posters influenced by them. With my poster in progress to the right, I have started to look at how geometric shapes can make up type characters (see page 62), showing the sequence of creating the word "Bauhaus." As you can see, the word is created simply out of a triangles, squares, and circles.

start with a light pencil

Then draw a line around the pencil line, don't overlap. You can do this in pencil too—so you can erase mistakes.

then fine line what you want to keep + erase the rest.

This one can be a bit tricky:

Apply some of the previous ideas to new, different styles!