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10/17/05 8:30PMFontsFreeTopWeb publishingIt was lost some time after publication. Good free fonts are hard to find. You run a Google search and you find that there is just more garbage than it probably costs you time to wade through. To this end, Lifehacker reader Vitaly Friedman has informed us of a long list of excellent free fonts. So I decided to create the Top 20 Best License Free Official Fonts, which will probably be used more for official, serious presentations (such as business sites) than a colorful teen homepage. The unofficial Apple Weblog runs down 10 ways to use a quick look at a leopard, including one we haven't tried before to view fonts: This tutorial will walk you through a technique to develop your own expressive, playful, hand-drawn type. You will be guided through the idea of generation and the nature of the design and gave tips on how to manage the space to create balance and harmony for your creations. I used to spend too many hours trawling through font lists, desperately trying to find the right one, but with nothing to really hit the spot. Eventually, I realized that it might be a good idea if I started reaching for my pens and pads to develop my own solutions rather than getting caught up in those nightmarish indecision lists. Getting to know all the whole and outs of the characters, and trying to capture the mood you want to convey with typography is a handy skill set. Yes, it requires practice, but every time you try, you learn a whole bunch of new things. For example, designing your own type will really help you assess how subtle differences can have a great overall effect and how the wrong type choice can really dull your concept. This tutorial will help you get started by creating your own fonts. Over the next three pages, I'm going to share with you the technique and process I've developed over the years. First, you will need to get your materials in order. Nothing too fancy: just some A3 tracking paper, 2H pencil, thin liners, good rubber, sharpener, ruler and some camouflage tape. Let's start exploring Begin fonts by getting to know the font symbols. Open a program such as Adobe InDesign or Illustrator, and in the alphabet in a select few. Find out why you like them, and what consistencys and inconsistencies are obvious.2 Start sketchingNext, open your album and start experimenting freely with different fonts. Start by drawing some characters from your favorite list; as you build in confidence, start adding your own. There's no right or wrong at this stage, so just play.3 Sketch free Now you have to be pretty To use the concept to help tie all your sketches together. Here we create a basic typography for a fictional tattoo parlor called Pounds for Flesh. You can use loosesketchreference.jpg for inspiration.4 Two Two You're happy with your free sketch, it's time to start a bigger, more focused version. Get two free sheets of paper to track and line them up on each other. Use a strip of sticky tape to glue them together, folding it on top.5 Draw the guides on the bottom sheet, start marking some guides so you can accurately place your characters. Divide the page by width and length to find the point of the center of the paper. From now on, draw lines across the width of 4 cm increments, as shown here.6 Simple rulesOn the first word six characters that we will space equally over the top. However, we have to lay down a few rules. For example, o and n should be wider than d, you and s. Goal is about 1 cm for the width of the stems u (marked in the image).7 Sketch symbolsThis step requires a bit of trial and error. Start by faintly sketching your characters, paying attention to the intervals across the entire width of the page and between each character as well as their height. Don't try to be precise: just feel the pattern and intervals.8 Enter the Next sequence, make some minor changes to some characters to enter the sequence. Note the o here, which now has vertical stress in the center. Explore your characters by checking each one to see where the sequence can be turned on.9 Draw oOnce you're happy with how your first word works, it's time to move on to the next one. In our example this is for. I started by drawing a central about right in the middle of my page, which fills a space that is about 2.5x2.5 cm in size. I then went to space F and g equally on both sides. Note that you will need to take into account the spurs on o and serifs on r when you do this.10 ribbonTime to add some decorations. Place the two stars evenly from f and r, then start to tackle the shape of the tape. Give for some respite and make sure you keep the width and height equal to the entire four sections: front, wrap and ends.11 Flesh it outNow let's move on to the Flesh. Measure the width of 'Pounds' by adding vertical guides aligned to the P stalk and end s to use as starting and end points. Then create a baseline by drawing a guide 1cm above the lowest guide, already in place.12 Strike balance Begdin outline Flesh, trying to find a balance between each letter. Most of these symbols (each 5.5 cm wide) are made of the same parts. The stems are 1.5 cm wide with a line of 5 mm to the left. I noted more consistency to consider, too.13 Describe the curveThe letter s will be the hardest - with other characters being so straight, it will stick out like a sore thumb, throwing the balance of the word. Keep the s curve at 1.5cm in the center, so it has soy stems in the rest Finesse iOnce you are happy, it's time to use the top sheet of tracing paper you attached earlier to really add to the finesse of your drawing. That's got to be the fun part. Remember that you can just replace the paper if you need to start all over again because you think you can do better.15 Ink upWhen you completed the top sheet, it's time to use it as a template to create the final version. Remove the bottom sheet of tracing paper and place a fresh new sheet on top, sticking it with camouflage tape. Start tracking the contours with a pen.16 Add effects With ready outlines, let's fill them. Instead of making them solid black, you can try some effects. I've experimented with creating the illusion of light with stippling, or making strokes that disappear as they pass in light.17 ExperimentDon't be afraid to experiment: you can easily replace the top sheet, so you don't have to start from scratch. I messed up the flesh, making the lines too thick and creating a dodgy H, so I started over on the new top sheet. When you're done, it's time to scan it in.18 Open Scan files on high res and open files in Photoshop. If, like me, you only have an A4 scanner, stitch the two pieces together and choose an image of the zgt; adjusting levels. Tweak sliders so that black darker and white get lighter, creating a more contrast.19 Photoshop magicNow choose select zgt; color range. Click on the highlighted area and click OK. Next, create a new layer, keeping the choice of tent around the object. Hit Shift-Delete. Choose your color and click Return. Now you have a free facility that you can use as you please. For more information on the type of terms and tips, check out what is a typography? and the best free post fonts on our sister creative blog website. One of the main pitfalls when it comes to type is mixing fonts with fonts or treating them as synonyms. Many typography expert arrogantly corrected a beginner for misusing the word font when he or she had to say the font. For those of us who think about fonts only when choosing one in Microsoft Word, the distinction between terms may seem confusing, esoteric, and even secret. In short: the font is what you use, the font is what you see. Font vs TypefaceBack in the good old days of analog printing, each page was painstakingly made of them in frames with metal letters. It was rolled up in ink and then pressed against a blank sheet of paper. It was a mock-up of the page. Printers needed thousands of physical metal blocks, each of which had a character he was supposed to represent, in relief (face type). If you want to print Garamond, for example, you need different blocks for each different size (10 current, 12 points, 14 points, and so on) and weight (bold, light, medium). Image: Metal type via Flickr user Malen KhaldThis is this we get the terms font and font. In the example above, Garamond will be a typeface: it describes all the thousands of metal blocks that the printer could have at hand and which were designed with the same basic design principles. But the font was very different. The font described a subset of blocks in this very font, but each font embodied a certain size and weight. For example, the bold Garamond at 12 points was considered a different typeface than the usual Garamond at 8 points, and the Italianized Times New Roman at 24 points would be considered a different typeface than the Italianized Times New Roman in 28 points. The difference between the two terms and the processes they encapsulated was clouded by the growth of desktop publishing. The fonts were no longer thousands of tiny rolling blocks; they became digital computer files that dynamically scaled up or down to any size or weight that users wanted. Thus, the difference between the process and the end result disappeared into flaky binary magic for most people. Open Microsoft Word and you'll be asked to choose a font over a font. From the perspective of Microsoft designers, it makes sense. At any given time, after all, you work at a certain size and weight font. That's the right term. But in terms of millions of computer users who have never thought about the type-out decision that they want to use for their e-mail signatures or homemade birthday cards-word font has become to represent the appearance rather than the mechanism. Does that already matter? Even among type professionals, there is a growing recognition that for most people, the terms font and font can be used interchangeably. Only experts really need to worry about this. For most people in most situations, these terms can change without any problems, Tobias Frere-Jones tells Co.Design. The difference will make a difference in the type of design, obviously, but also the contexts that include engineering, like application development or web design. Gary Hustwit, director of Helvetica, agrees. Most people other than type designers just say font, says Hustwit. Among graphic designers though, I'd say it's a generational thing. Many old designers I've met, such as Massimo Vignelli, always say type. And Eddie Opara's Pentagram puts it even more succinctly: I think it's the latter, a distinction for the experts, he says. I know that certainly the experts off. NutshellEven experts agree that the font and font can be used interchangeably at this stage. But if you're faced with an annoying pedant who cares deeply about keeping the distinction to the masses, just remember: the difference between font and font is the same as between a song and an album. The first is Remember that and you're good to go. Go. Go. find missing font indesign. find missing font in powerpoint. find missing font in photoshop. find missing font in word. find missing font in illustrator. find missing font in pdf. how to find missing font in coreldraw. how to find missing font in after effects