

[ADAMVICAREL.COM/GOODTYPE](http://adamvicarel.com/goodtype)

SERIF

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

SANS SERIF

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

BRUSH SCRIPT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

SCRIPT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Oh, the possibilities...



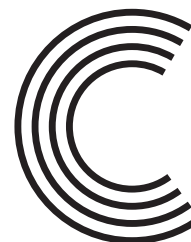
Drop Shadow



Bevel



Inline



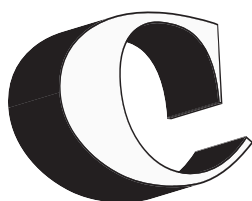
Lines



Shading



Texture



Perspective



Lined Drop Shadow



Distorted



Decorative



Layering



Outline



Inline and Shadow

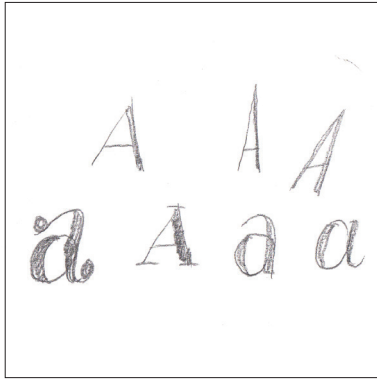


Minimal



Illustration

General Lettering Process

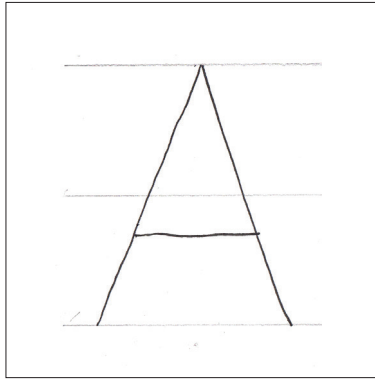


Step 1–Sketch

Crank out some fast and dirty sketches! Draw quickly and do as many variations as you can. Alter the baseline, change the shape, try various lettering styles, etc. Consider which words are the most important and what you want the focal point to be. If your composition is just one word, consider if you want a particular portion of your wordmark to be the focal point.

Main considerations at this point:

- Don't worry about perfection/details
- Try multiple styles
- Letter connection exploration (ligatures, filigrees, shifts in baseline, x-height, etc)
- Scale shifts/changes
- Composition studies

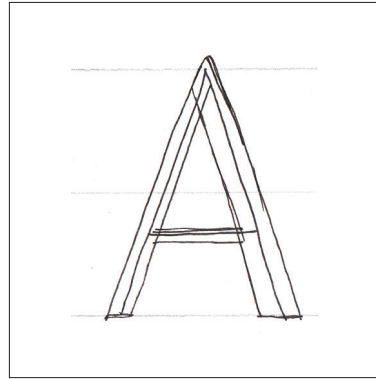


Step 2–Skeleton

Draw your baseline, x-height and cap-height lines, and use your sketch as a reference for the skeleton. Redraw your sketch at about 4–7" wide (depending on word/composition length/size). Keep things very loose and light. Consider placing a piece of tracing paper on top of your skeleton and experiment with styling, contrast, varying width, etc., with various pens/markers. Don't get too locked into your drawing too early. Continue to experiment and explore the potential of your piece!

Main considerations at this point:

- Allow for a lot of mistakes, erases, redraws, and changes.
- This step is a long one. Get things settled into the right place before moving forward.

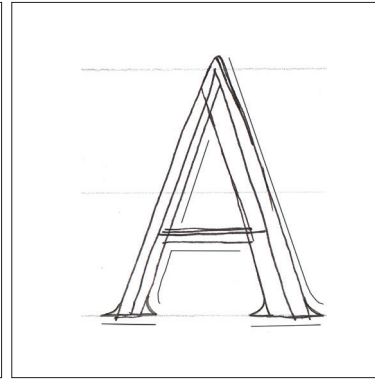


Step 3–Body

Add the body to your letterforms. Slowly add an outline to your skeleton. Similar to the skeleton step, be open to constant drawing, erasing, and reworking of your letterforms in this step. Consider lightly filling in your sketch with pencil as this allows you to better understand the visual weight of your letterforms—this is difficult to do with just an outline.

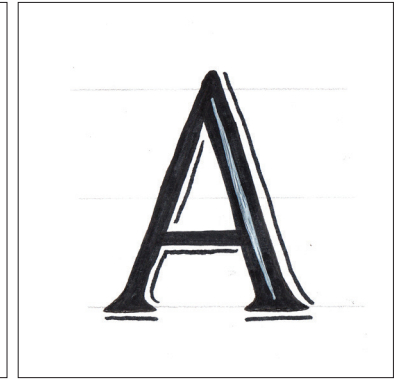
Main considerations at this point:

- Composition and balance
- Rhythm—symmetrical lines, similar baseline/cap-height/x-height
- Negative space



Step 4–Clothes

Once you feel that your lettering is in a good (almost final) place, begin to add your clothes—flourishes, serifs, drop shadows, inlines etc. These are your finishing touches and details that can take your lettering to the next level as well as help further balance your final composition.



Step 5–Ink

5.1: Outline your letterforms with your thinnest Micron pen.

-It is important to stay steady, slow, and smooth. Always remember that you can add more weight later. Err on the side of thinner rather than thicker, especially at the intersections of strokes.

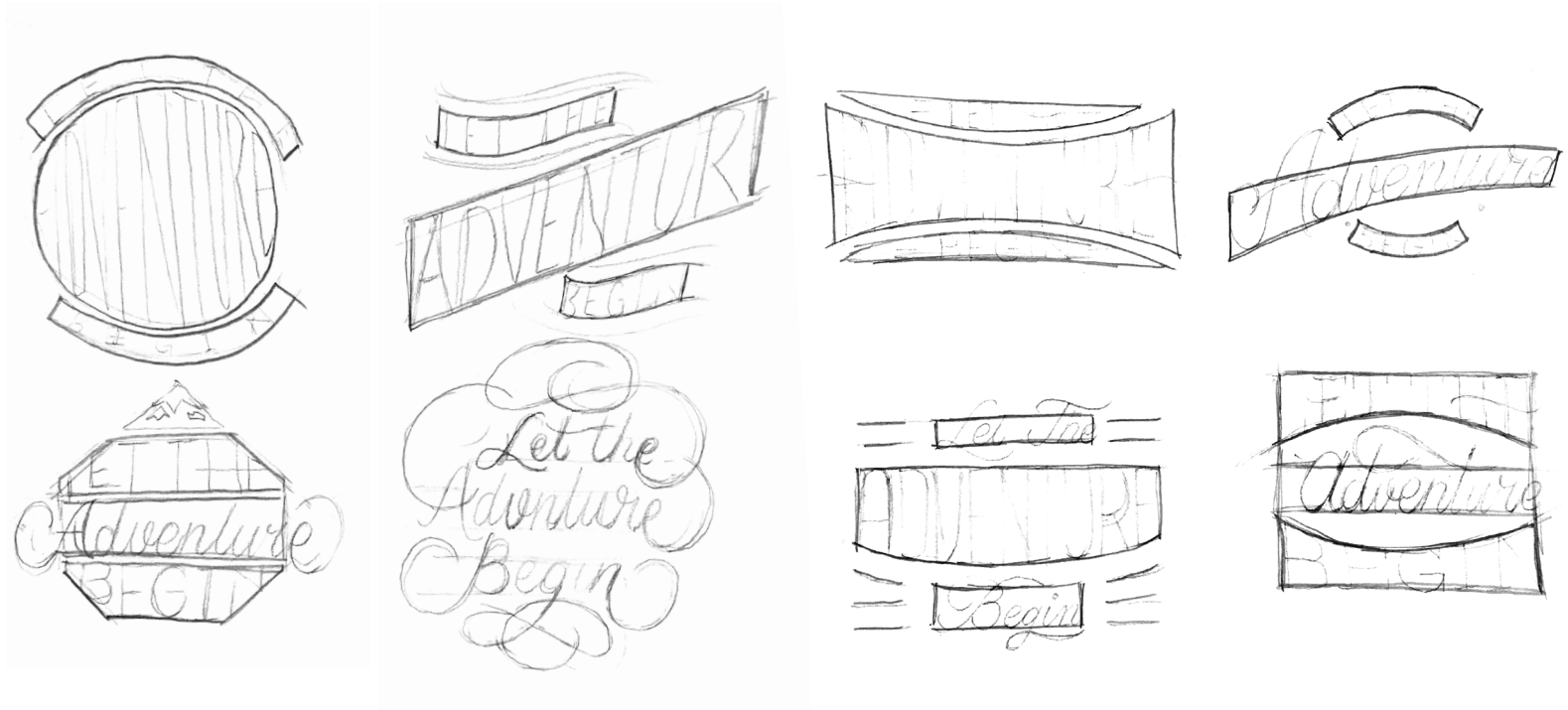
5.2: Erase pencil lines

5.3: Fill with thicker pen—be aware of bleeding

Note that everyone has a different process and technique. This is by no means the “best” or most efficient process for every lettering project. Every piece is different and therefore potentially illicit a need for a different technique or process. Take this process and skew it to your liking—do what feels right for you and your lettering piece.

The Importance of Sketching

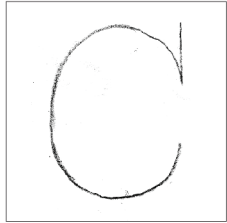
Explore compositions and discover letter relationships



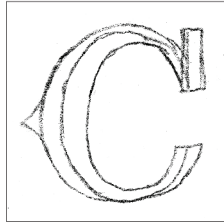
LET THE
Adventure
BEGIN

C Practice

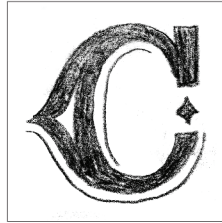
Draw the letter C—Start with the Skeleton, and then add the Body and Clothes.



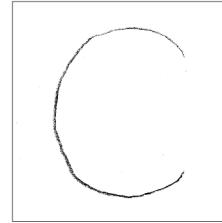
Skeleton



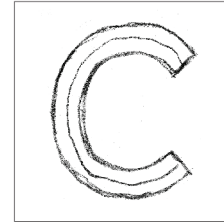
Body



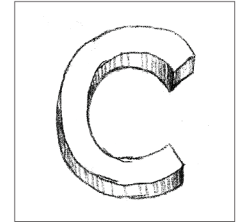
Clothes



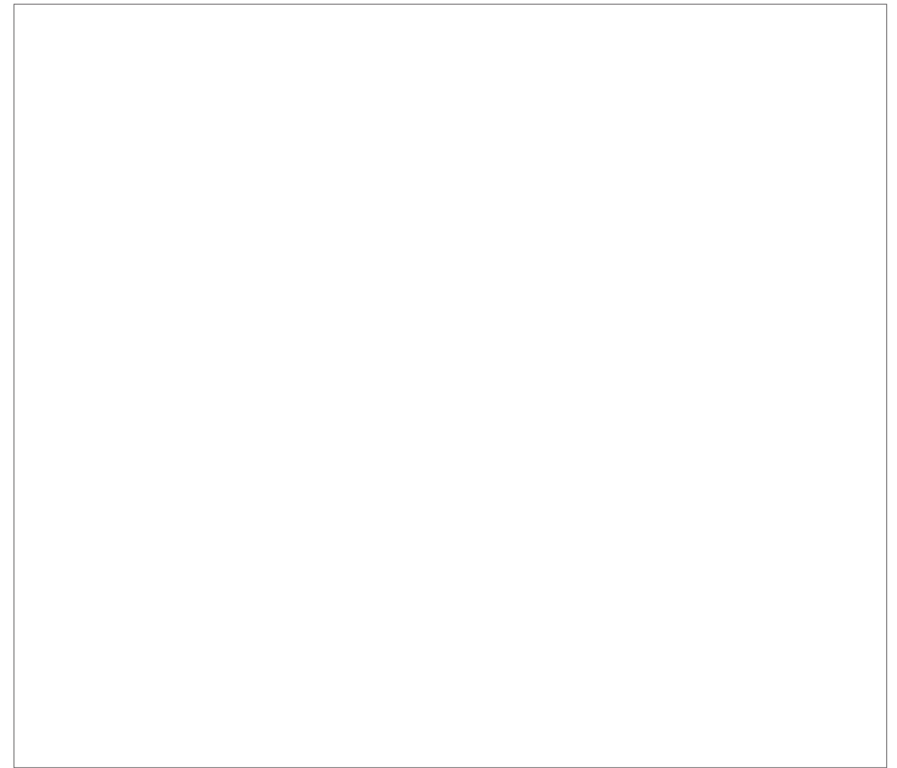
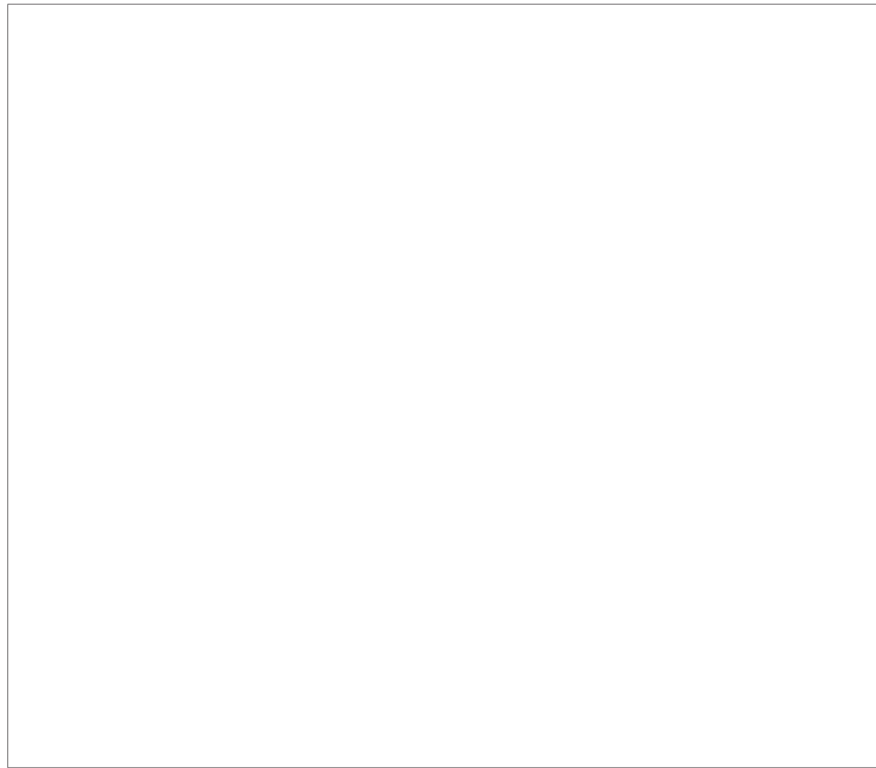
Skeleton



Body



Clothes

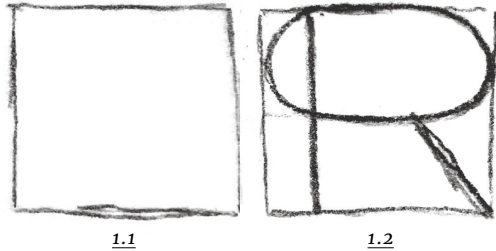


“R” Practice

See below the Human Anatomy process (minus Step 1: Sketching) broken down into steps and sub-steps to show how a single letter “R” is drawn.

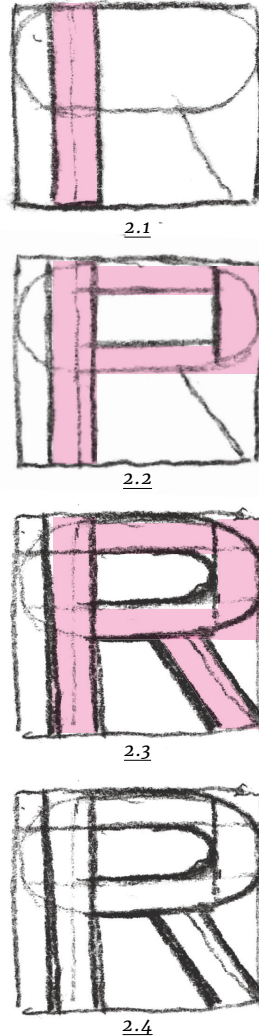
Skeleton

Basic perimeter shape of letter and basic, bare-bones shape and structure of letter.



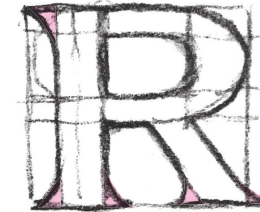
Body

Simple shapes to add weight to letter. (thicks and thins)



Clothes

Serifs, decoration, etc—make it unique. Make it yours.



Ink

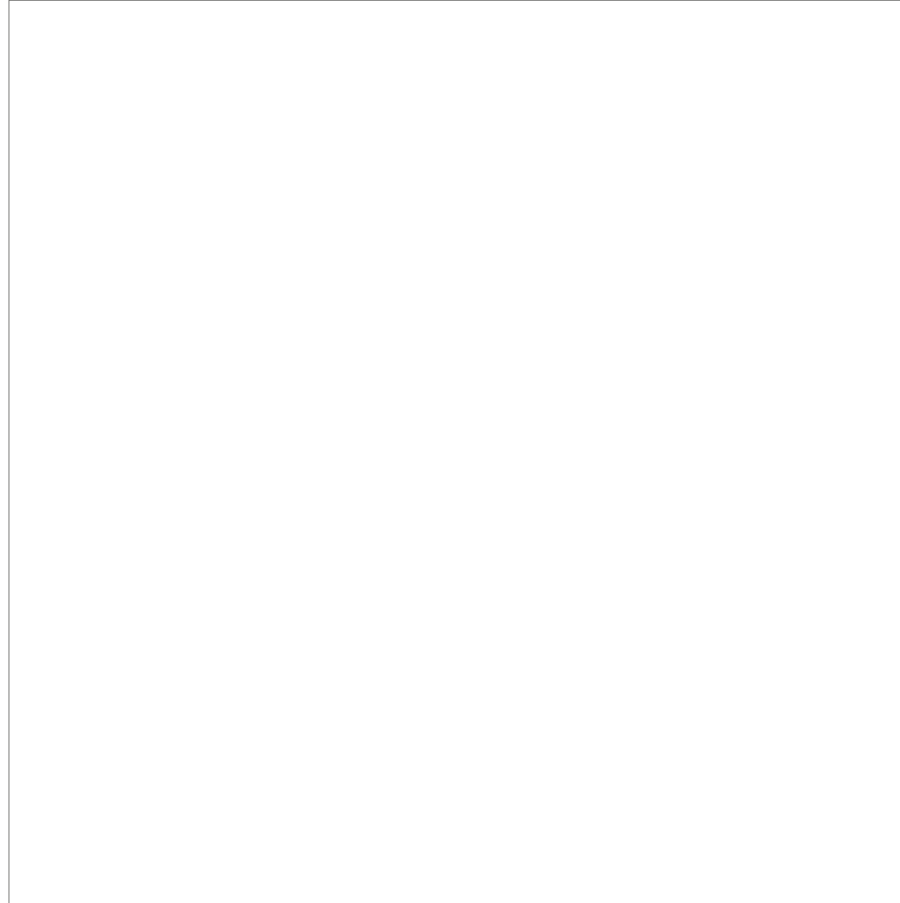
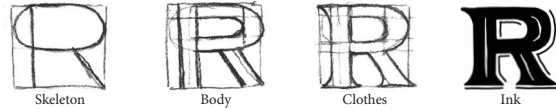
Outline. Fill. Extra Decoration.



“R” Practice

Practice by following the Human Anatomy process to draw your own “R”

Note: Step 1 (the sketching phase) is skipped in the lesson because we have already established what it is that we are drawing—the “R” shown in the ink phase.



Skeleton – Body – Clothes – Ink (if you have time)

Take your time. Use your straight edge to get straight lines. Start by drawing LIGHTLY. Build up value with pencil pressure as you progress towards the final stages.

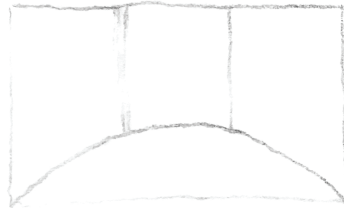
“HEY” Practice

See below, the “Human Anatomy” process (minus Step 1: Sketching) to create a word.

Note: Step 1 (the sketching phase) is skipped in the lesson because I have already established what it is that we are drawing—the design shown in the “Ink” phase.

Skeleton

Simple shapes to layout the composition and divide the shape into ‘letter sections.’ Then, sketch in the basic, bare-bones structure of your letters.



1.1



1.2

Body

Simple shapes to add weight to letter. (thicks and thins)



Clothes

Serifs, decoration, etc—make it unique. Make it yours.



Ink

Outline. Fill. Extra Decoration.



“HEY” Practice

Practice by following the steps on the previous page to draw your own “HEY”



Skeleton – Body – Clothes – Ink (if you have time)

Take your time. Use your straight edge to get straight lines. Start by drawing LIGHTLY. Build up value with pencil pressure as you progress towards the final stages.

Type in Shapes

Practice a single word (or, various) within the confines of these shapes.

