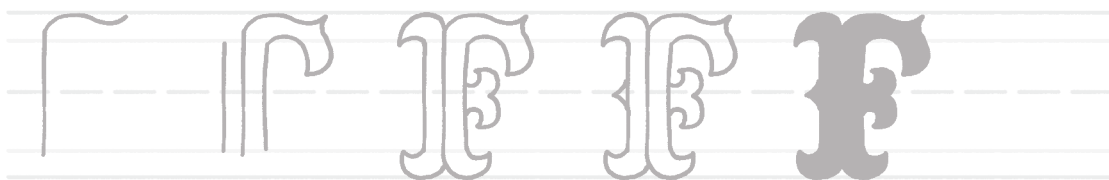
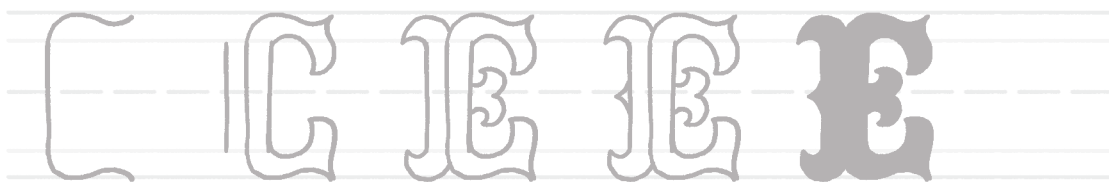
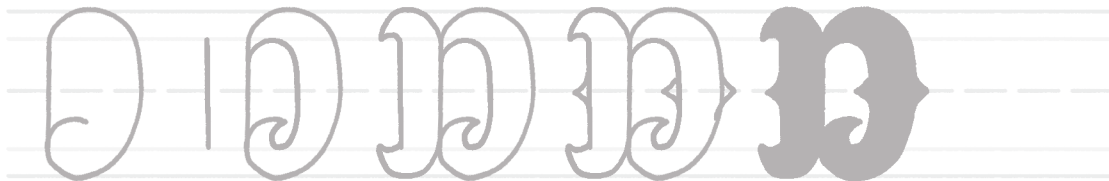
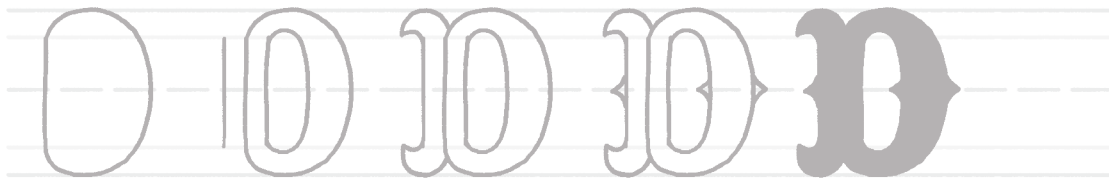
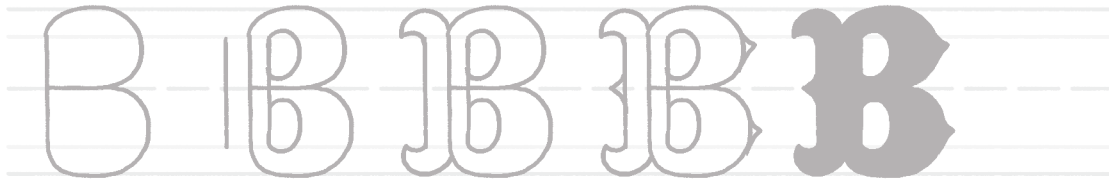
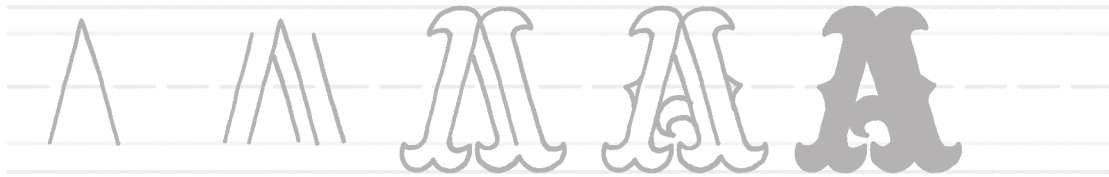
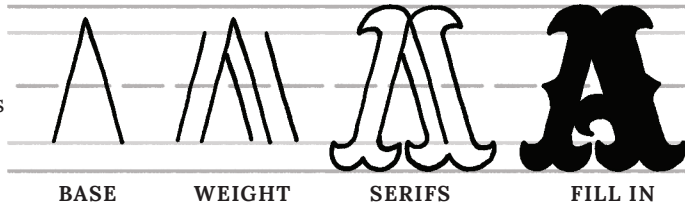


# 1. TRACE EACH STEP

Learn how this type style is built by tracing over each letter step by step in ink.



C C G G G

H H H H H

I I I I I

J J J J J

K K K K K

K K K K K

L L L L L

M M M M M

N N N N N

O O O O O

P P P P P

Q Q Q Q Q

R R R R R

R R R R R

S S S S S

S S S S S

T T T T T

T T T T T

U U U U U

V V V V V

W W W W W

X X X X X

Y Y Y Y Y

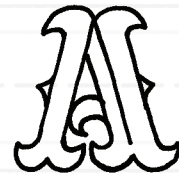
Z Z Z Z Z

## 2. COPY EACH LETTER

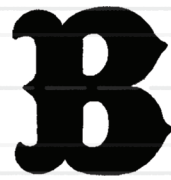
Using reference, redraw each letter using the steps you just learned on the previous pages.



REFERENCE



REDRAW



N

P

R

S

T

U

W

Y

O

Q

R

S

T

V

X

Z

### 3. DRAW EACH LETTER

Finally, redraw each letter from memory without looking at any reference. Try not to peek at the previous pages. If you spent the time to follow steps 1 and 2, then you're golden. Once you're done, go back and check your work.

The page contains two vertical columns of handwriting practice lines. Each column consists of 15 identical sets of lines. Each set includes a solid top line, a dashed middle line, and a solid bottom line, providing a guide for letter height and placement.

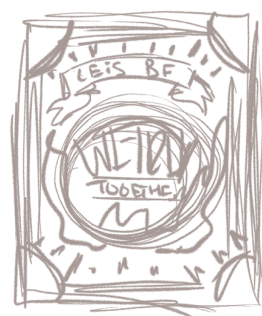
Handwriting practice lines on the left side of the page. Each row consists of a solid top line, a dashed middle line, and a solid bottom line. There are 20 such rows.

Handwriting practice lines on the right side of the page. Each row consists of a solid top line, a dashed middle line, and a solid bottom line. There are 20 such rows.



DATE: \_\_\_\_\_

Let's be      weird      together  
③                      ①                      ②





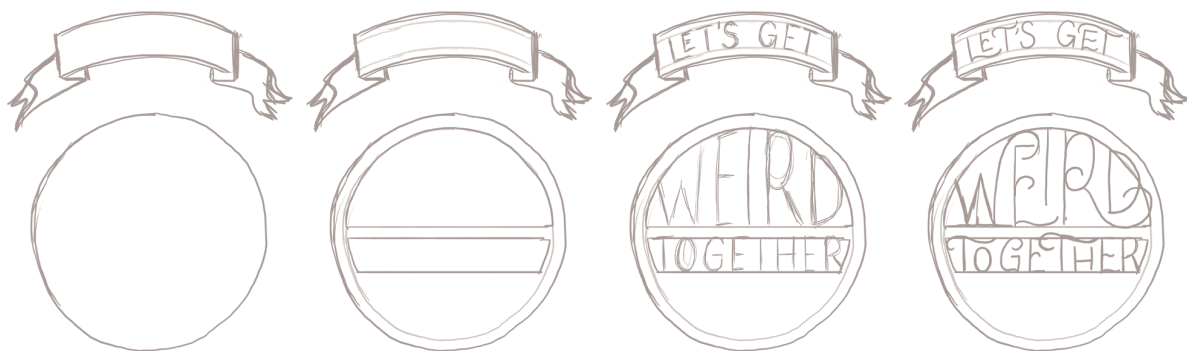
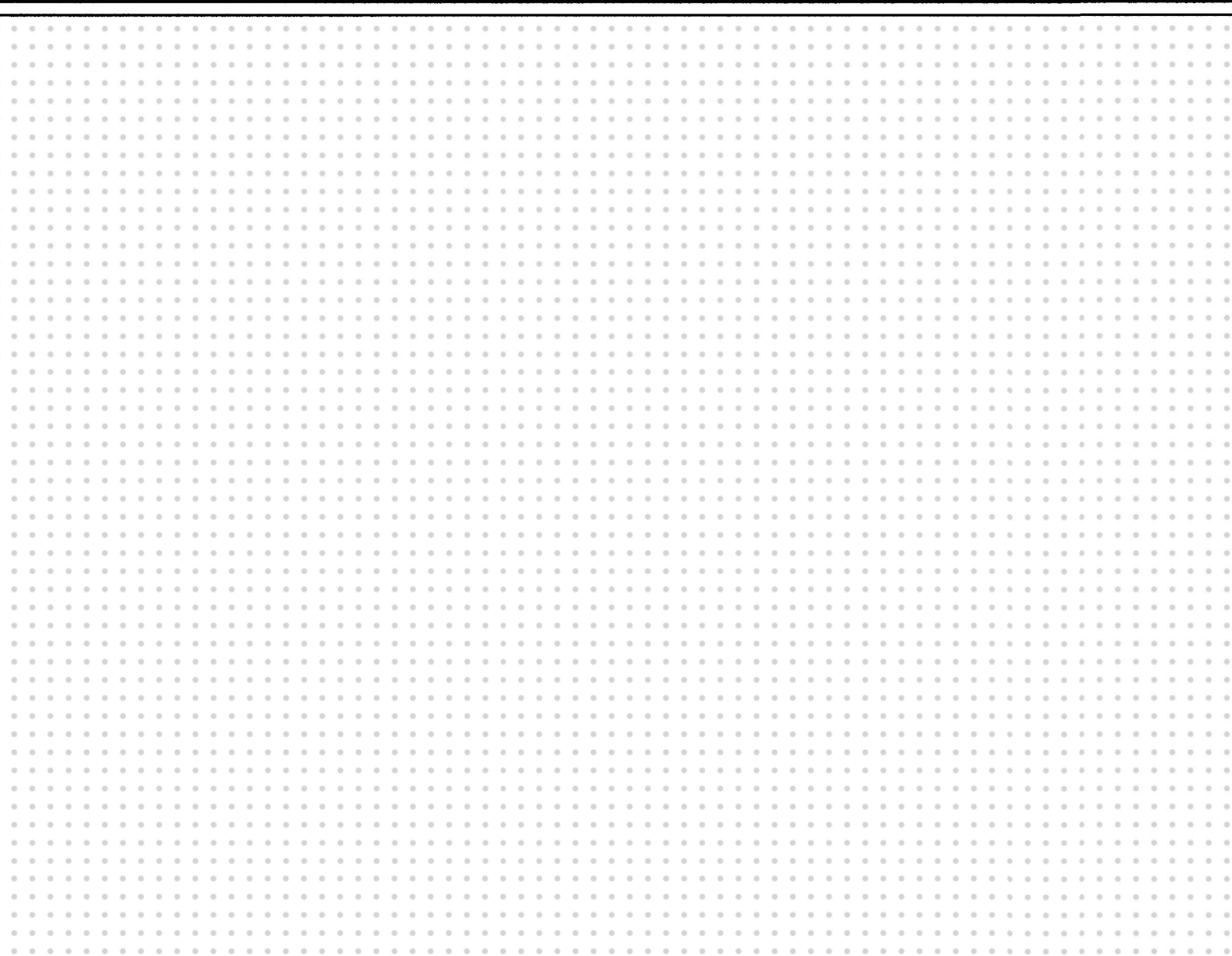
Before including any illustrations, figure out the layout of your lettering. Then, once you select a composition, create a illustration in the negative spaces left over.



## **HIERARCHY & THUMBNAILS**

Select which words you want to highlight in your phrase to make bigger and bolder than the rest. Then draw out 3-5 small, rough thumbnails of some ideas on how to best highlight those keywords. Play with different containers for your words to go inside of to help you visualize more interesting layouts.

DATE: \_\_\_\_\_





For easier word placement, count the letters in your word to find which letter goes in the center of your piece. Then draw your word from the center, making your way out.

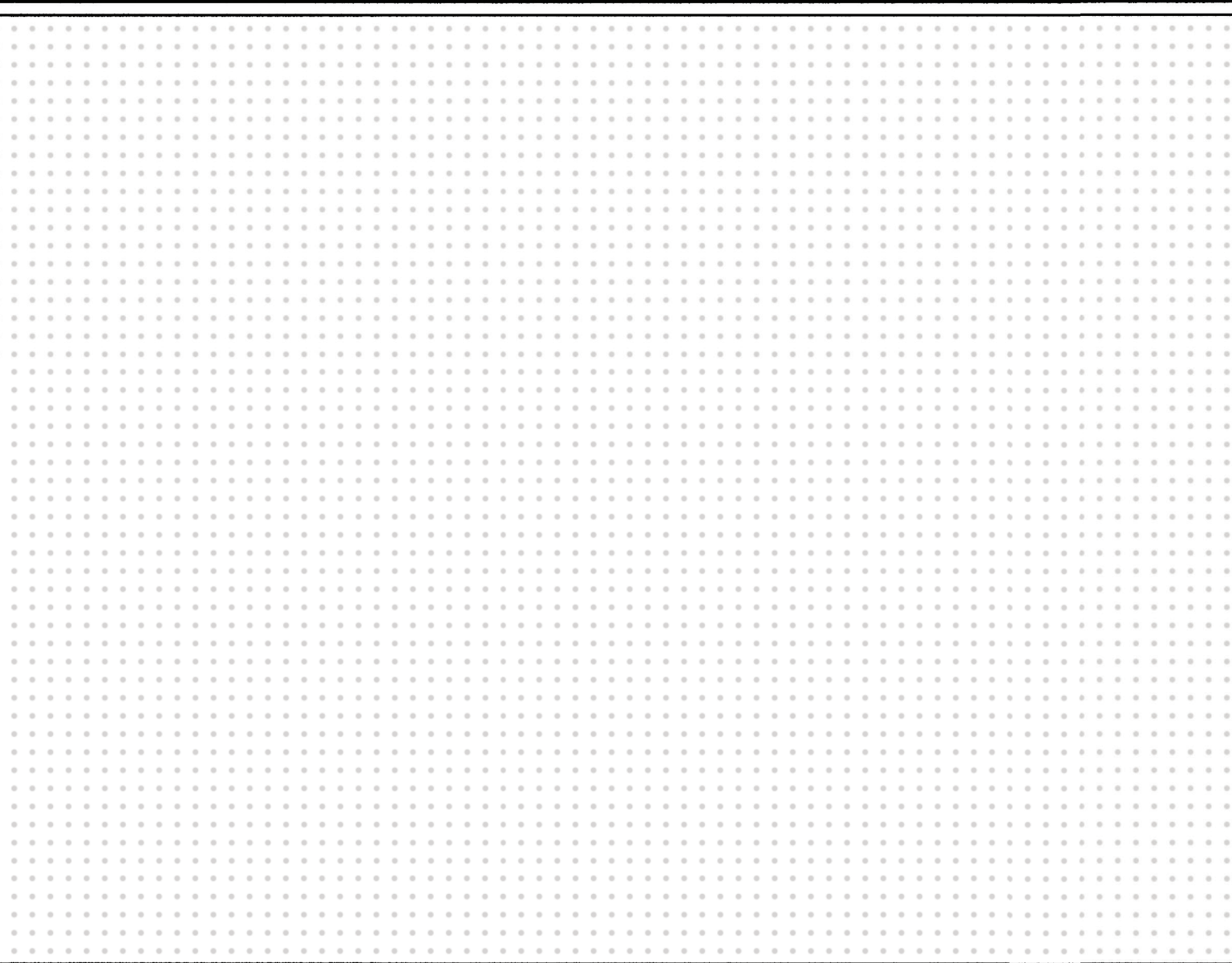


## **SKELETON ROUGH DRAFT**

Select your best thumbnail to create your first rough draft. Start by drawing the main shapes of your composition. Then draw a margin and containers for your lettering to go inside of. For your first skeleton, lightly write out the phrase in all capital letters, in pencil, for placement. Lastly, draw over your skeleton to find interesting ways to customize your letters with swashes and ligatures.



DATE: \_\_\_\_\_





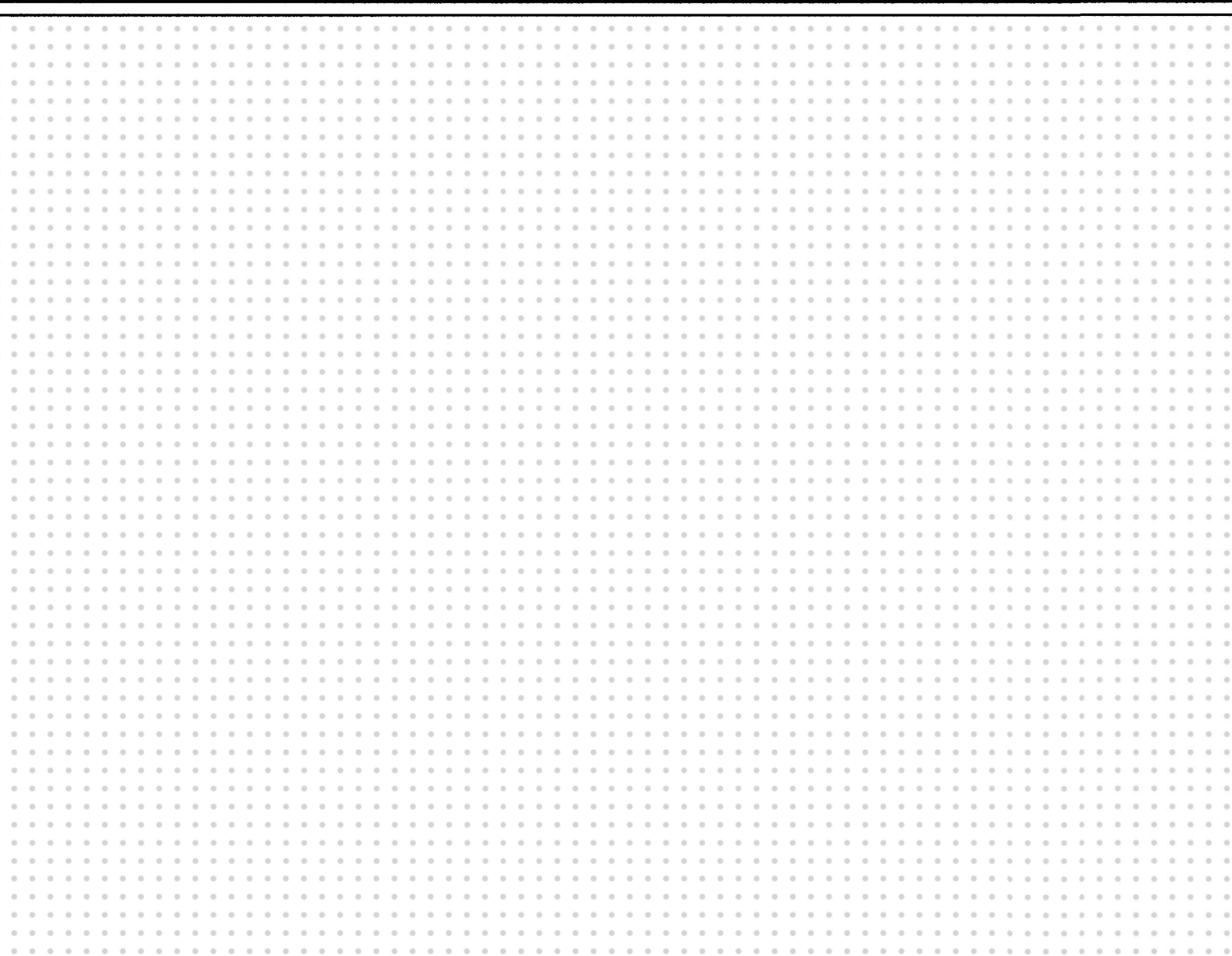
Add weight to your skeleton by drawing the thickest parts first. When your letters are looking consistent add spilt serifs to help fill the negative space.



## WEIGHT AND PROOFING

Once your skeleton is in place, add weight and serifs to your circus lettering. Then fill in your letters to make it easier to proof for kerning and weight. To help visualize your kerning, draw blobs of negative space between your letters to see if it's consistent. Then, to check your weight, draw in small dashes in the thickest parts of your letter to see if they're the same length.

DATE: \_\_\_\_\_





Use different line weights to create a sense of depth to your drawing. For example, my banner outline is much thicker than the small details inside it.



## FINAL DRAFT AND INK

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After your lettering is complete, you can begin to add illustrations from the inside out so you can fill the negative space around your words. Then you can begin to add accents such as line bursts, stars, and doodles to bring your piece to life. Once your rough draft is ready you can feel confident when tracing over it to do your final inking.