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William Andrew / Getty Images In typography, the Old Style is a style of serif font developed by Renaissance typographers in the 15th century. It was replaced by the type of black letter style commonly used in handwriting that day. Many of the letter forms were initially based on pen drawing strokes. Old-style fonts are based on ancient Roman inscriptions and are usually characterized by low contrast between thick and thin strokes. Wedge-shaped lines. A left-handed axis or stress. Small X height. Lowercase ascender higher than uppercase height. Numbers have ascenders and disendas, and vary in size. There are two groups of old-style typets: Venetian (Renaissance): Venetian Old Style Fonts, which enjoyed a popular revival in the 20th century. Venetian fonts are often read in large sections of type, making them a good choice for books. Characterized by obvious oblique stress and a sloping bar of lowercase e,e, some types of classification systems place Venetian in their own classes separately from the old style. Bembo, Centaur, Jensen and Berkeley Old Style are examples of Venetian old style fonts. Galalde (Baroque): The lowercase e has a horizontal bar, more wedge-like lines, slightly less oblique stress than the Venetian old style, and a slightly different contrast between thick and thin strokes. Garamond, Gowdy Old Style, Century Old Style, Palatino and Sabon are examples of old style serif fonts. The term galalde is a mash-up of the names of two prominent typographers, Claude Garamond and Aldas Manticus. Skip to the main content Nothing can replace the smell of sea salt in the air or the feel of the warm sand under your feet that accompanies beachfront life, but the house featured in the sand castle: the coast-inspired interior (Harper Design, $45) perfectly embodies the light-feely spirit of the seaside lifestyle. From bohemian chic to classic voyages, spotlight interiors, this book explores elements of coastal decoration in residences around the world. Brightly painted walls add instant island charm to the garden of a tropical home. The red and white color scheme gives this kitchen a nautical feel, and the island's lightly sanded wooden beams are reminiscent of wood. A set of oars is attached to a dining table styled with yacht-inspired accessories. Delicate chandeliers made of seashells preside over bamboo chairs in the seating area. The seascape hanging over wrought iron beds captures the beach at sunset, while blue and white striped linens reference the classic seaside style. White wicker chairs are paired with weathered tables in this dining nook. Floral cushions costumed benches in rustic chic house alcoves. Sand Castle: Coast-inspired interiors are now available from Harper Design. Exploredecorbooks decorations are one of the most decorated in coastal style, good news if you love the beach look!way to go. But sometimes it requires a little inspirational help to achieve the look you want. If you love the look of an all-white decoration scheme but are sticking to how to bring it out or need to use the furniture you already have, don't worry, don't worry, don't know how to convert that drab table into coastal chic. It can be done! white is usually the dominant color in coastal-style homes, but there are actually no firm rules when it comes to color. But sticking to one or two colors is a very budget-friendly way to get to the coast. Accessories can also turn plain rooms into fanciful ones and easily capture the coastal look on a budget. The objects found are free, so don't forget to scour the shoreline for great catches. Just leave anything that is green and lives alone. Shells that still have their sidekicks inside will not lend a nice look or smell to your dwelling space. Use slip covers to transform slippery furniture into chic and achieve its easy, beachside look. For fabrics, look for muslin or osnaberg, which are usually much cheaper than linen or canvas. Joan's Fabric, Hobby Lobby and other fabric stores are always offering sales and coupons. There are several ways to fashion a slip cover, but one of the easiest is to drape the sofa over the fabric and add a tie. If you have the skills or know someone, sewing a fitted slip cover gives your sofa a custom look and looks as if you've really spent a fortune when you're under your old college futon. Outdated wooden furniture can easily be transformed into a shabby chic coastal look with bits of paint and sandpaper. Check out the unfinished wooden furniture store for great deals. Save even more by asking for samples of distressed or deded items or floors. Even starting DIY-er can hit the coat of paint and then drop the sand again - and it's too much fun! Choose things that reflect or easily channel lights, such as mirrors and mirror furniture, and lightweight fabrics such as chrome and silver, glass, linen, muslin, and cotton. The book provides loads of inspiration and also looks beautiful arranged on tables and shelves. Sign up for paperback swaps to steal books for free, see Amazon deals, and check out bargains on Ebay. Judith Wilson Seaside Style by the Home for the Home by Andrea Spencer Marie Emering Beach Cottage by Mary Emering Beach Style House by Coastal Living Course Style by Surrey Hayden Waterside Cottages By Barbara Jacksier owns a house on or near the beach At the top of the list of the most desirable places of many people. Given how old some coastal homes are, that dream is something that has been going on for generations. The smell of salt with clean air, soft wind and occasional hints of sunscreen, a touch of sea moisture and the sound of gentle waves with foghorns in the distance continue to provide a sensory experience that lures people to the edge of the continent. Architectural style ofHomes are varied, often determined by local materials, weather events (hurricanes), and the population and history of coastal areas. Many beach towns started out as destinations near cities (think Los Angeles and New York) where people could own a second or vacation home. As the city spread, they caught up with beach towns, allowing them to live and commute to coastal communities. From Maine to the Carolinas, Florida and the Gulf Coast, small towns are growing from the beginning of their vacation getaways. Some once have roots in remote beach towns, others continue to own holiday cottages, and others retire to places they've always dreamed of. Like other types of homes, beach houses vary in style and size, especially as they have moved from vacations to permanent homes. Enjoy a tour of 15 very different homes: they are all inside the stairs of the beach. 10/17/05 8:30PMFontsFreeTopWeb Published This image was lost some time after publication. Good free fonts are hard to find. If you do a Google search, you'll probably find that there's more junk than you're worth walking around. LifeHacker reader Vitaly Friedman at the end of it tells us about a great list of great free fonts. So I've set out to create the top 20 best license-free official fonts that are more likely to be used for official, serious presentations (such as business sites) than the homepage of colorful teenagers. This tutorial will explain techniques for developing your own expressive, playful, hand-drawn types. You'll be guided through idea generation and character design, and given tips on how to dominate the space to create balance and harmony in your work. I used to go through the font list and waste too much time trying desperately to find the right one, but nothing really hits the spot. In the end, I noticed that it might be a good idea if I started reaching for pens and pads to design my own solution, rather than getting stuck on a list of indecised nightmares. Familiarity with character ins and outs and trying to capture the mood you want to convey with typography is a handy skill set. Yes, you need to practice, but every time you try, you learn something new. For example, designing your own type will help you understand how subtle differences have a big overall impact and how the wrong type of choice can really dull your concept. This tutorial will help you get started creating your own fonts. On the next three pages, I'm going to share with you the techniques and processes I've been developing over the years. First, you need to get the ingredients in order. Too flashy stuff: just some A3 trace paper, 2H pencil, fine liner, good rubber, sharpener, ruler and some masking tape. Let's start by understanding the characters in the .1 learning font. Open a program, such as Adobe InDesign or Illustrator, and enter a few alphabets.See why you like them and what consistency and inconsistencies are obvious. Then open the sketchbook and gently try different type types. Start by drawing a few characters from your favorite list. Once you've built up with confidence, start adding it yourself. It's not right or wrong at this stage, so play.3 Sketch ly you should now be confident enough to use a concept that will help you tie all your sketches together. Here we are creating the main typography of a fictional tattoo parlor called Pound for Meat. You can use the file .jpg for inspiration. 4. Two sheets is the time to start a bigger, more focused version once you are satisfied with your loose sketch. Get two pieces of loose tracing paper and line them up on top of each other. Stick them together using strips of masking tape and start marked some guides so that you can place your character exactly on the sheet below drawing a guide that folds on top and draws a guide. Split the width and length of the page to find the center point of the paper. From that point on, draw a line in 4cm increments across the full width, as shown here. But we need to put some rules. For example, o and n must be wider than d, you, and s. Aim for the width of the stem of u about 1cm (marked in the image). 7 Sketch characters This step requires a little trial and error. First, sketch your character loosely, noting the full width of the page, the spacing of each character, and the height of the characters. Don't try exactly: just get a feel for the drawings and spacing.8 Introduce consistency and then make some slight changes to some characters to introduce consistency. Note that vertical stresses have been applied to the center here. Study your character and see where you can incorporate consistency. In this example, this is 'for'. I started by drawing a central o smack in the middle of the page, which fills a space about 2.5x2.5cm in size. I then went to space evenly with f and r on both sides. Note that you need to consider o spurs and r lines when you are doing this. Place the two stars evenly from f and r and start working on the shape of the ribbon. Give some breathing room and make sure to keep the width and height equal across the four sections: let's move to 'meat' now, which each out as front, wraparound and end .11 meat. Measure the width of the pound and add a vertical guide to the stem and s end of P to use as the start and end points. Then create a baseline by drawing a 1cm guide over the lowest guide already in place.Between each letter form. Most of these characters (each 5.5cm wide) are made of the same part. The stem is 1.5 cm wide and the line is set to 5 mm to the left. I've also marked up more consistency to consider. 13 Characters describing curves will be the trickiest - other letters are so straight that they stick out like sore thumbs and balance out words.15 Once you've completed the ink-up top sheet, it's time to use it as a template to ink up the final version. Remove the sheet under the tracing paper, place the new sheet on top and paste it with masking tape. When you're ready to add a pen.16 effect, start tracing the outline. Instead of making a black fill, it's a good idea to try some effects. I've been trying to create the illusion of light in sydring or make strokes that fade when entering light. I messed up the meat and made a cute H that made the line too thick, so I started over with a new top sheet. When you are done, it is time to scan it, open the file in high resolution to open the 18 file and open the file in Photoshop. If, like me, you only have an A4 scanner, stitch the two parts together and select the image > adjust > level. Fine-tune the slider to make the black darker and white lighter, creating a more > contrast. Click the highlighted area and press OK. Next, you'll create a new layer while maintaining a marquee selection around the object. Hold shift and press Delete. Select the color you like and press Return. You can now use any object you want. For more information about type terms and tips, see What is typography? And the best free fonts post on our sister site Creative Bloq. Block.

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