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Facebook font generator

Image: ShutterstockWhen it comes to creating your profile on sites like Twitter and Instagram, it's easy to look exactly like everyone else. By default, these sites only publish profiles in a single font, making everyone's profile pages look almost identical. That in mind, Meta Tag's font generator is a quick and simple tool that can help you create a profile that stands out from the crowd. To use it, just type in what you want your profile to say. The font generator then recreates that text in a number of different fonts. Image: Meta tagsIt's something you don't just do with a special keyboard on your phone or copy/paste fonts from Word or any other word processing program, because social networks like Instagram don't allow you to use styling on your text. Meta Tag's tool goes around that by creating pseudos fonts that consist of special characters in Unicode, which your phone and computer use to process text and emojis. G/O Media may get a commissionApple AirPods 2 (Wired Charging)The result is fonts you use on those social networks that aren't exactly fonts to begin with. Meta Tag has a lot of options, all of which are displayed directly below where you type in your post. Selecting a will produced preview on both Instagram and Twitter so you can get a feel for what it looks like. Screenshot: Meta TagsIf you've found the perfect option, you can copy your message to your phone or computer with a copy button next to each font option, and then paste it onto the social network of your choice. It is a super-simple tool to use and can give your profiles a unique twist making them stand out from the packaging. 10/17/05 8:30PMFontsFreeTopWeb publishingThis image was lost some time after publication. Good free fonts are hard to find. Run a Google search and you'll find that there's just more clutter than it's probably worth your time to wade through. To that end, Lifehacker reader Vitaly Friedman lets us know about a great list of great free fonts. So I decided to create the Top 20 Best License-Free Official Fonts, which are more likely to be used for official, serious presentations (such as business sites) than a colorful teen homepage. Great discussions are par for the course here at Lifehacker. Every day, we highlight a discussion that's particularly helpful or insightful, along with other great discussions and reader questions you may have missed. Watch these discussions and add your own thoughts to make them even more beautiful! Discussion of the DayWhat happens when the Facebook generation runs for public office? Great DiscussionsGet InvolvedShare your best speaker hack. Take part in this week's Hacker Challenge! Great threads Any TimeFor great discussions any time, you should definitely check out our user-run blog, Hackerspace. If you have a cool project, or just something fun to share, send us a message on tips@lifehacker.com. Better yet, start posting on your own Kinja blog so that the whole world can participate in your awesomeness. Make sure you give us a link to your post and if we like it, you might even see it on the front page of Lifehacker! Happy life hacking, everyone! What happens when the Facebook generation runs for public office? G/O Media may get a commissionApple AirPods 2 (Wired Charging) This tutorial teaches you through a technique for developing your own expressive, playful, hand-drawn type. Guided by generating ideas and character design, you'll get tips on ways to control space to create balance and harmony for your creations. I used to spend far too many hours trawling waste through fonts lists, desperately trying to find the right one, but with nothing really hitting the spot. Eventually I realized that it might be a good idea if I started reaching for my pen and pad to design my own solutions, rather than getting bogged down in those nightmare lists of indecision. Becoming familiar with the sheer and expression of characters, and trying to capture the mood you want to convey with typography is a useful skill set. Yes, it takes practice, but every time you try, you learn a whole bunch of new things. For example, designing your own type really helps you appreciate how subtle differences can have a great overall effect and how the wrong type of choices can really dull your concept. This tutorial is going to help you get started with making your own fonts. Over the next three pages, I'm going to share with you a technique and process that I've developed over the years. First you have to get your materials in order. Nothing too fancy: just some A3 tracing paper, a 2H pencil, fine linings, a good rubber, grinder, ruler and some masking tape. Let's start by studying fontsBegin by familiarizing ing the characters in fonts. Open a program like Adobe InDesign or Illustrator and type the alphabet into a few favorites. Check why you like them, and what consistencies and inconsistencies are clear. Then open your sketchbook and start experimenting loosely with different fonts. Start by drawing some characters from your favorites list; If you build in confidence, start adding your own. There is no right or wrong at this stage, so just play.3 Sketch loosely You should now be confident enough to use a concept to help tie all your sketches together. Here we create the most important typography for a fictional tattoo parlor called 'Pounds for Flesh'. You use the loosesketchreference.jpg file for inspiration.4 Two sheetsIf you with your loose sketch, it's time to launch a larger, more focused version. Get two loose sheets of tracing paper and line them up on top of each other. Use a strip of masking tape to stick them together. Paste. It over the top.5 Draw guides On the bottom sheet, start marking some guides so that you can place your characters accurately. Divide the page across width and length to find the center of the paper. From then on, draw full-width lines in 4 cm increments, as shown here.6 Simple rulesOur first word has six characters, which we distribute evenly across the top. However, we need to lay down a few rules. For example, the o and n should be wider than the d, you and s. Aim for about 1cm for the width of the u's stems (highlighted in the image).7 Sketch charactersThis step requires a little trial and error. Start with loosely sketching your characters, paying attention to the distance across the entire width of the page and between each character, as well as their height. Try not to be precise: just a feel for the drawing and distance.8 Introduce consistencyNext, make some minor changes to some of the characters to introduce consistency. Note the o here, which now has a vertical load to the center. Study your characters and check them all to see where consistency can be processed.9 Sign oOnce you're happy with how your first word works, it's time to move on to the next. In our example, this is 'before'. I started drawing the central o smack in the middle of my page, which fills a space that is about 2.5x2.5 cm in size. I then went to the room of the f and r here on either side. Note that you should take into account the traces on the o and the serifs on the r when you do this.10 Tie a ribbonTime to add some decoration. Place two stars evenly from the f and r and then start addressing a ribbon shape. Give the 'before' some breathing space and make sure you keep the width and height the same throughout the four sections: the front, the wraparound and the ends.11 Flesh it outNow let's continue with 'Flesh'. Measure the width of Pounds and add vertical conductors aligned to the trunk of P and the end of s to use as start and end points. Then create a baseline by drawing a guide that stands 1 cm above the lowest guide that is already in place.12 Strike a balance by sketching Flesh, trying to strike a balance between each letterform. Most of these characters (each 5.5 cm wide) are made of the same parts. The stems are 1.5 cm wide with a line set 5mm on the left. I've flagged more consistency to consider, too.13 Describe a curveThe letter s will be the trickiest - with the other characters so straight, it will stick out like a sore thumb, throwing it off the balance of the word. Keep the s curve at 1.5 cm in the middle, so it matches the stems in the rest of the Finesse itOnce you're happy, it's time to use the top sheet of tracing paper you attached earlier to really add finesse to your drawing. This should be the fun part. Remember that you just replace the paper replaced you have to start over because you think you've done better.15 Ink upWhen you've completed the top sheet, it's time to use it as the template for inks a final version. Remove the bottom sheet of trace paper and place a new sheet over the top, sticking it down with adhesive tape. Start by tracing your contours with a pen.16 Add effectsWith the contours ready, let's fill them out. Instead of blackening them, you might want to try out some effects. I've experimented with creating the illusion of light with dotted, or making strokes that fade when they're in the light.17 ExperimentDon't afraid to experiment: you easily replace the top sheet so you don't have to start over from scratch. I messed up 'Flesh', making the lines too thick and creating a dodgy H, so I started on a new top sheet. When you're done, it's time to scan them in.18 OpenScan files at high cost and open the files in Photoshop. If, like me, you only have an A4 scanner, plug the two pieces together and select Image > Adjustments > Levels. Adjust the sliders to darken blacks and lighten whites, creating more contrast.19 Photoshop magicNow select Select > color range. Click the highlighted area, and then press OK. Next, you need to create a new layer, where the marquee selection remains around the object. Press Shift+Delete. Select a color you want, and then press Return. You now have a free item that you use as you wish. For more information on typing terms and tips, check out the What is Typography? and the best free font messages on our sister site Creative Bloq. Bloq, I don't know what to do.