

A to Z and BACK!



(subject to change)

GLOSSARY


You might come across some words in this workbook that you are not familiar with. Below, I will try to explain them briefly.

Stem; The main upright stroke of the letter.

Stroke; The secondary upright stroke of the letter, often slanted.

Bowl; The *round* part of the letter.

Crossbar; The bar that crosses the middle of a letter like **A** or **H**.

Serif; The decorative *ends* on a letter as in  **B**

Ascender; The stroke of a lower case letter that goes above the waistline...like **d** or **k**

Descender; The stroke of a lower case letter that goes below the waistline...like **g** or **j**

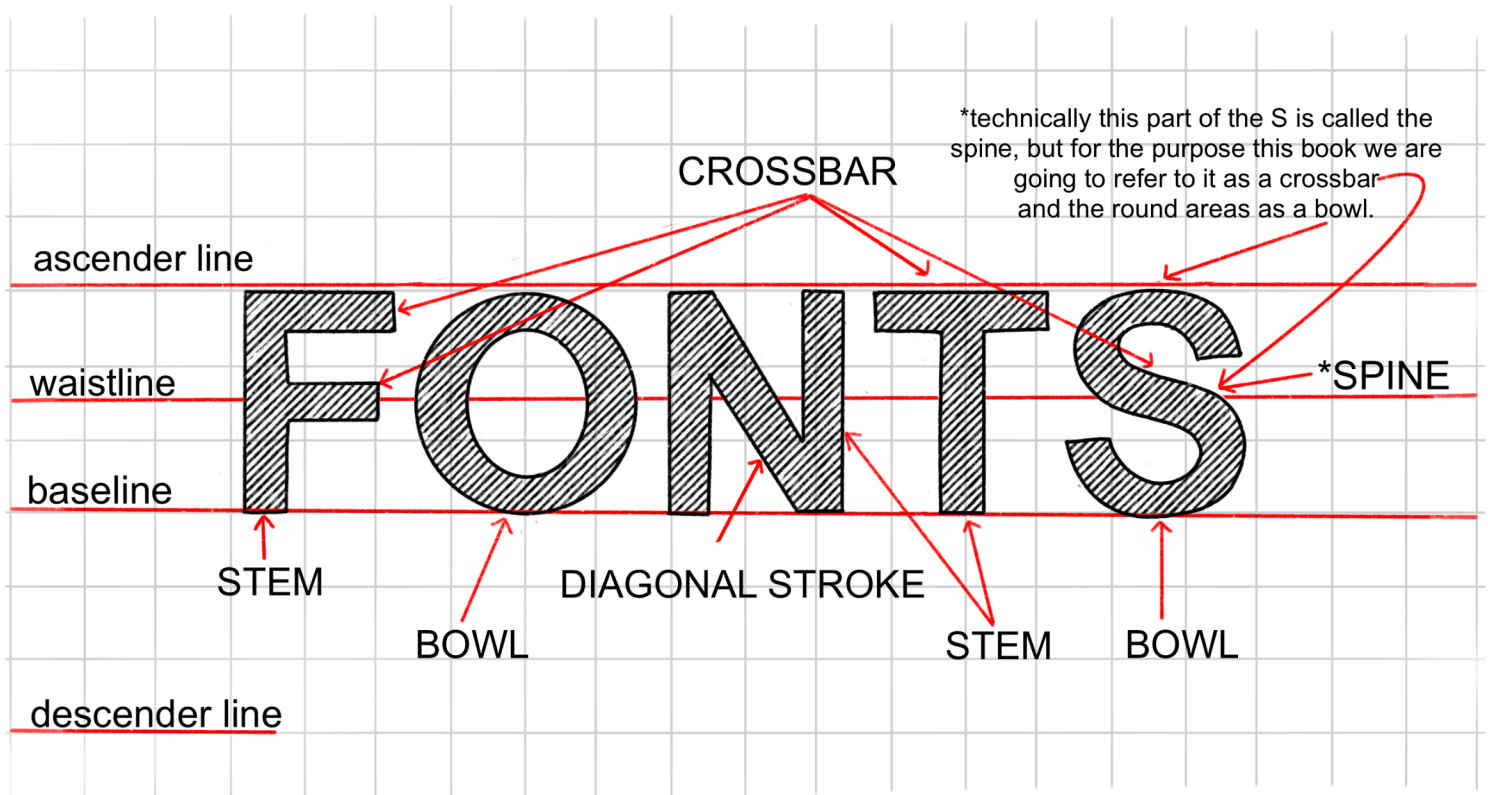
Baseline; The line that your letters sit on.

Waistline; The line that marks the top of the lower case letters, or where the crossbar goes, or the center of an upper case letter..

Ascender Line; The line where you stop the ascender strokes.

Descender Line; The line where you stop the descender strokes.

WHAT'S IN A LETTER?



Overview of the Course

- Part 1. Glossary and the Anatomy of a LETTER
- Part 2. Creating a Lettering STYLE...method #1
- Part 3. Creating a Lettering STYLE...method #2
- Part 4. Examining FILLS
- Part 5. Looking at SHADOWS and PERSPECTIVE
- Part 6. Putting It All Together!
- Part 7. Script Lettering
- Part 8. Composition and Layout

PARTS OF A LETTER

Letters are made up of a lot of different parts. Google **TYPOGRAPHY** and you see just how many! But for the purpose of this instructional, we are going to concentrate on four of the basics::

The **STEM, STROKE , BOWL ,** and **CROSSBAR.**

The **STEM** is the main upright part of letters ssuch as

B, D, E, F, H, I, J, K, L, M, N, P, R, T, U and **Y**

The **STEM** can also be slanted as shown in **A, V, W,** and **X.**

The **DIAGONAL STROKE** is the slanted secondary line in **K, M, N, R, W** and **Y.**

The **BOWL** is the round part of letters...**C, D, G, O,** and **Q**

The **BOWL** is smaller in letters such as **B, J, P, R, S** and **U**

The **CROSSBAR** is shown here in **A, E, F, G, H,**

For the purpose of this instructional, we are going to consider the **MIDPOINT** of letters like **B, P, R, S** and **Y** to be crossbars.

By adding **SERIFS, FILLS** and **SHADOWS** and by altering the shapes and sizes of the parts, you can create your own unique letter styles. If you haven't taken my course '**UNLIMITED LETTERS**' you should!

LET'S GET STARTED!

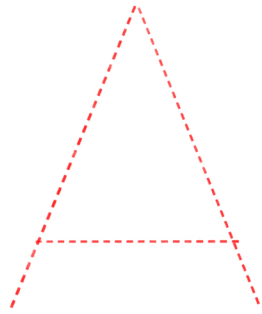


fig.1

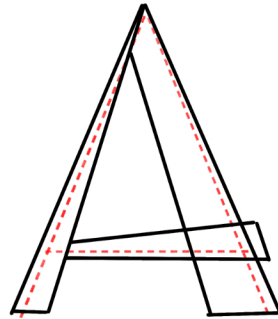


fig.2

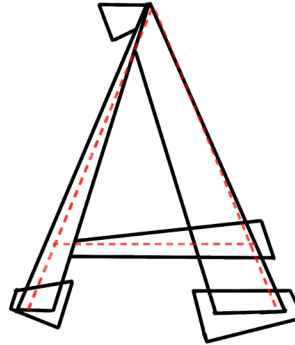


fig.3

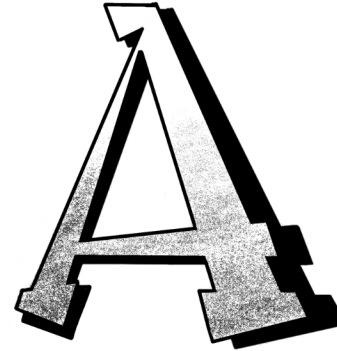


fig.4

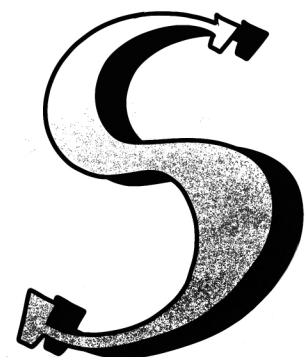
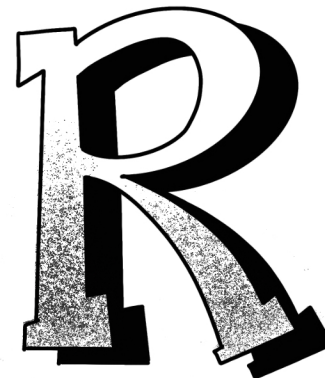
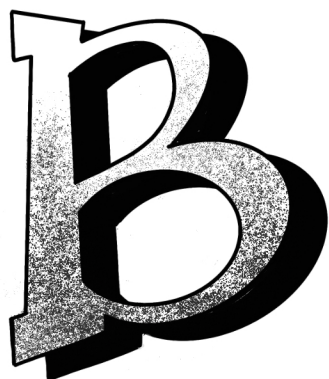
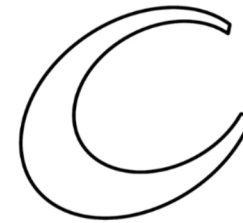
Lets just start by drawing a simple letter A. fig. 1. Notice that I placed the crossbar (or the waistline) very low.

Next, let's thicken and re-shape some of the lines. This would be the stem, the stroke and the crossbar. fig. 2

Now let's add the serifs.

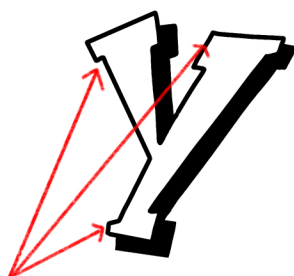
Finally, let's try adding a fill and a shadow!

If we imagine that the BOWL in this alphabet looks like this;
Then the following letters should look like this:

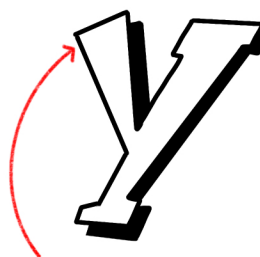


BREAK THE RULES.....

So let's talk a bit about consistency.....in the book Unlimited Letters, I often mention that consistency within your font is important, for example: if the BOWL of the P is a certain swirly shape, the BOWL of the R, S, B,etc. should be the same swirly shape. If you pull the STEM of the letter N higher in one word, it should remain higher throughout the sentence. BUT..... Sometimes you need to be flexible.



three serifs might be a lot

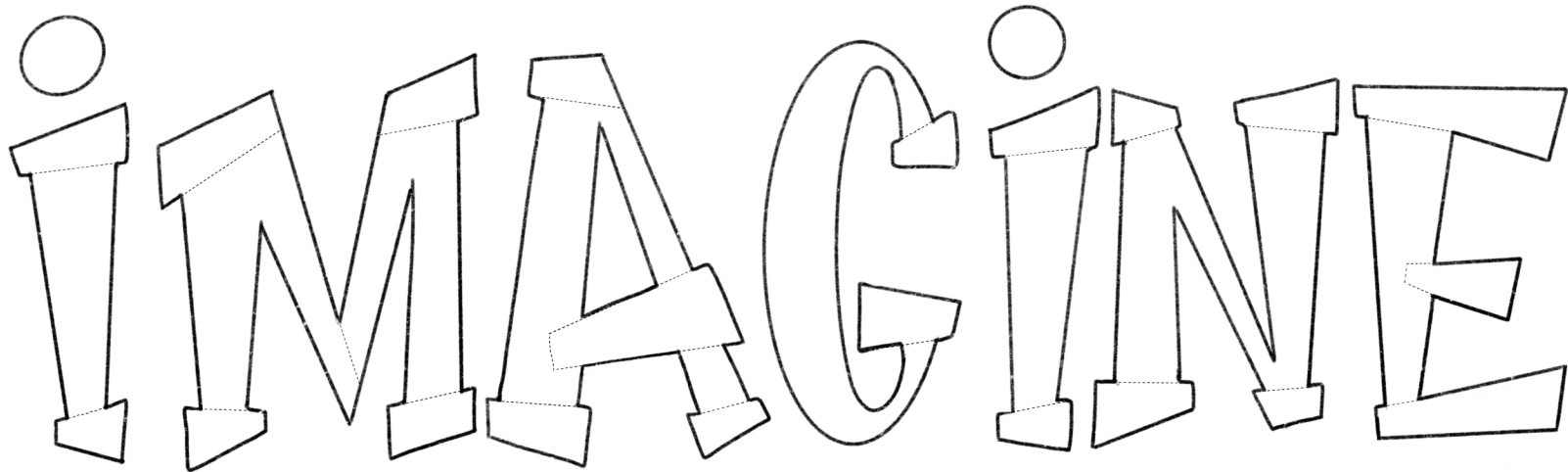


you could remove this one

In this example, putting both serifs on both the stem and the stroke is one way to execute the *Y*, but alternatively you could use 2 serifs instead of three. The point being, since this is a 'Hand Lettered' style, and since YOU are creating it, YOU get to make the rules! At first this might seem daunting, but soon...especially when you start forming words, you will get a feel for what looks right and what does not. If there were a K before the Y for example, the number of serifs would be awkward and you would want to adjust them.

**SO LEARN THE BASIC RULES, BUT DON'T BE
AFRAID TO BREAK THEM!**

LET'S DO EVERY LETTER NOW in a similar style...



Examine the letters and describe the components below, then sketch them on the following page.

Describe the STEM _____

Describe the SERIF _____

Describe the BOWL (round part) _____

Notice the height and shape of the CROSSBAR _____

Notes: _____

SKETCH THE COMPONENTS FROM THE PREVIOUS PAGE

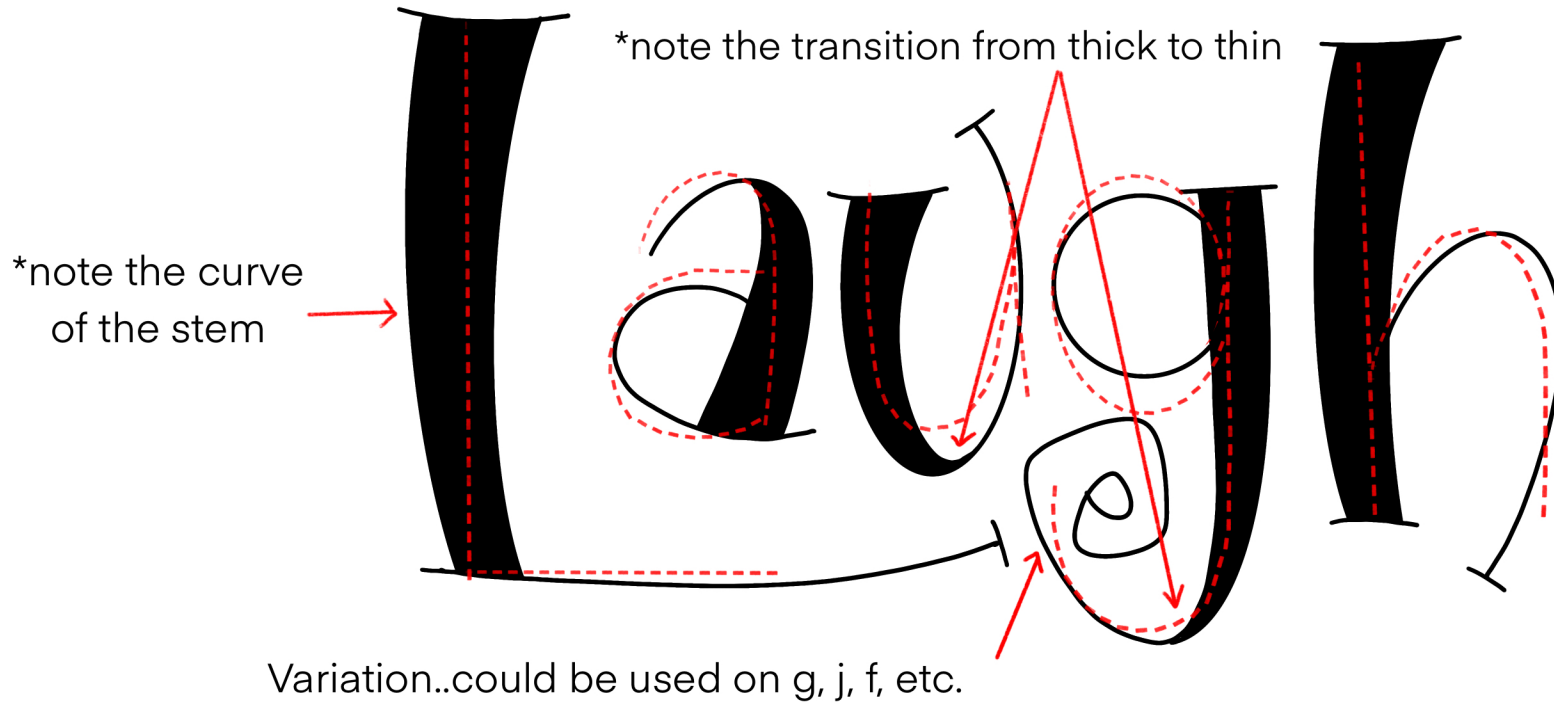
STEM (main)	STEM (secondary)	BOWL (round part)	CROSSBAR	FILL	SERIF

ON THE NEXT PAGE, SKETCH THE FULL ALPHABET USING THIS STYLE

Now create the full alphabet using the style we examined on the previous page

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

MOVING RIGHT ALONG...



Describe the STEM _____

Describe the SERIF _____

Describe the BOWL (round part) _____

Describe the STROKE _____

Notes: _____

SKETCH THE COMPONENTS FROM THE PREVIOUS PAGE

STEM (main)	STEM (secondary)	BOWL (round part)	CROSSBAR	FILL	SERIF

ON THE NEXT PAGE, SKETCH THE FULL ALPHABET USING THIS STYLE

NOW CREATE THE FULL ALPHABET USING THE STYLE WE EXAMINED ON THE PREVIOUS PAGE

Upper Case

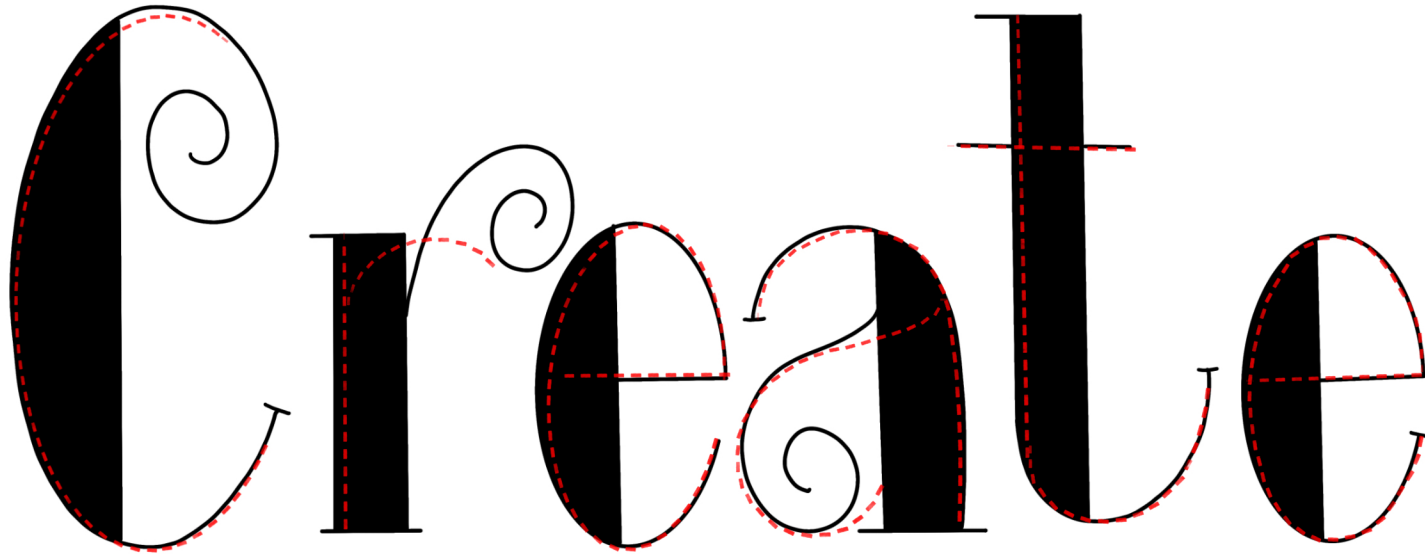
A	B	C	D	E	F	G
H	I	J	K	L	M	
N	O	P	Q	R	S	T
U	V	W		X	Y	Z

NOW CREATE THE FULL ALPHABET USING THE STYLE WE EXAMINED ON THE PREVIOUS PAGE

Lower Case

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

INSPIRATION



Examine the components of the letters above and describe them. Pay attention to things like...
How high is the waistline? (height of lower case) How does the thick stroke transition to the thin stroke?

Describe the STEM _____

Describe the SERIF _____

Describe the BOWL (round part) _____

Notes: _____

SKETCH THE COMPONENTS FROM THE PREVIOUS PAGE

STEM (main)	STEM (secondary)	BOWL (round part)	CROSSBAR	FILL	SERIF

ON THE NEXT PAGE, SKETCH THE FULL ALPHABET USING THIS STYLE

SKETCH THE COMPONENTS FROM THE PREVIOUS PAGE

STEM (main)	STEM (secondary)	BOWL (round part)	CROSSBAR	FILL	SERIF
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ON THE NEXT PAGE, SKETCH THE FULL ALPHABET USING THIS STYLE

NOW CREATE THE FULL ALPHABET USING THE STYLE WE EXAMINED ON THE PREVIOUS PAGE

Upper Case

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

NOW CREATE THE FULL ALPHABET USING THE STYLE WE EXAMINED ON THE PREVIOUS PAGE

Lower Case

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


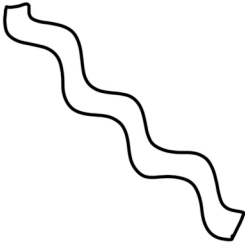


NOW LET'S TRY IT A DIFFERENT WAY...I WILL GIVE YOU THE SHAPES AND YOU CREATE THE LETTER STYLE!

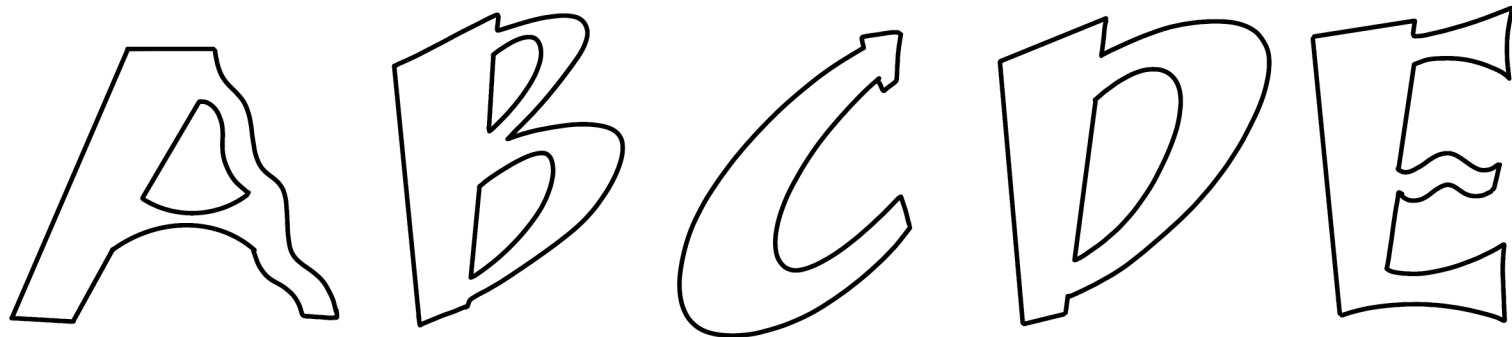
***STUDY THE COMPONENTS**

***CREATE A FILL**

***LOOK AT THE LETTER EXAMPLES GIVEN**

***CREATE THE FULL ALPHABET ON THE NEXT PAGE**

STEM (main)	STEM (secondary)	BOWL (round part)	CROSSBAR	FILL	SERIF
				Try something different in each letter	None

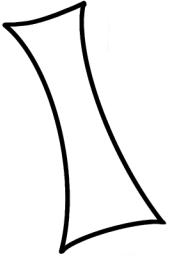
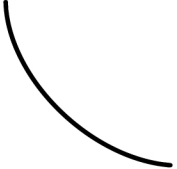


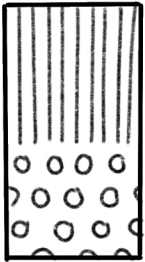



Now create the full alphabet using the style we examined on the previous page

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

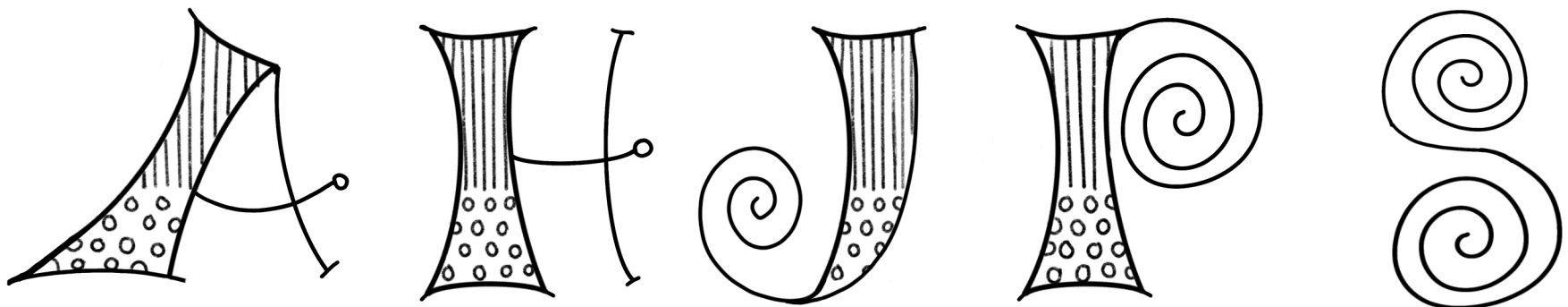
HOW ABOUT THIS ONE?

- *STUDY THE COMPONENTS (including the height of the waistline)
- *CREATE A FILL
- *LOOK AT THE LETTER EXAMPLES GIVEN
- *CREATE THE FULL ALPHABET ON THE NEXT PAGE

STEM (main)	STEM (secondary)	BOWL (round part)	CROSSBAR	FILL	SERIF
					

***HEIGHT OF WAISTLINE...** center

These 4 letters should give you enough information to complete the full alphabet on the next worksheet. When in doubt, improvise! When a STEM joins onto a BOWL like in the letter J you will have to reshape it a bit.

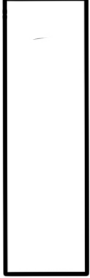

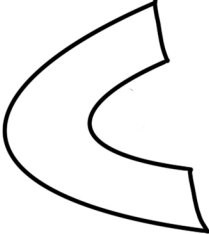



Now create the full alphabet using the style we examined on the previous page

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

NOW TRY THIS;

- *STUDY THE COMPONENTS
- *CREATE A FILL
- *LOOK AT THE LETTER EXAMPLES GIVEN
- *CREATE THE FULL ALPHABET ON THE NEXT PAGE

STEM (main)	STEM (secondary)	BOWL (round part)	CROSSBAR	FILL	SERIF
					

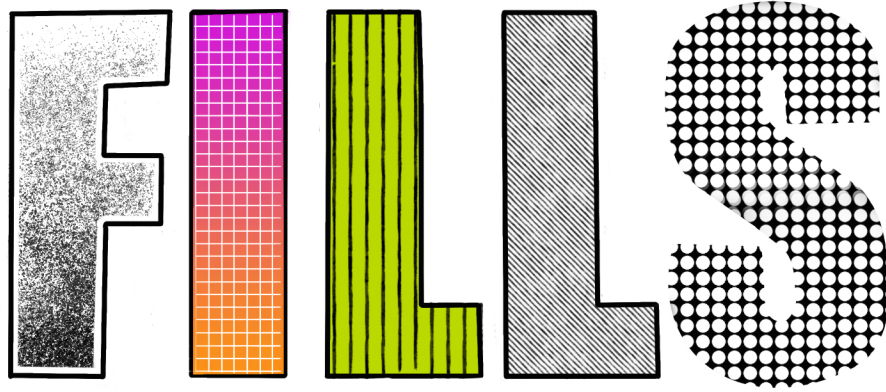
- *NOTE THAT THE LETTERS ARE SKEWED
- *THE OUTLINE AND THE SHADOW ARE QUITE THICK

A B C D E F

NOW CREATE THE ALPHABET WE EXAMINED ON THE PREVIOUS PAGE

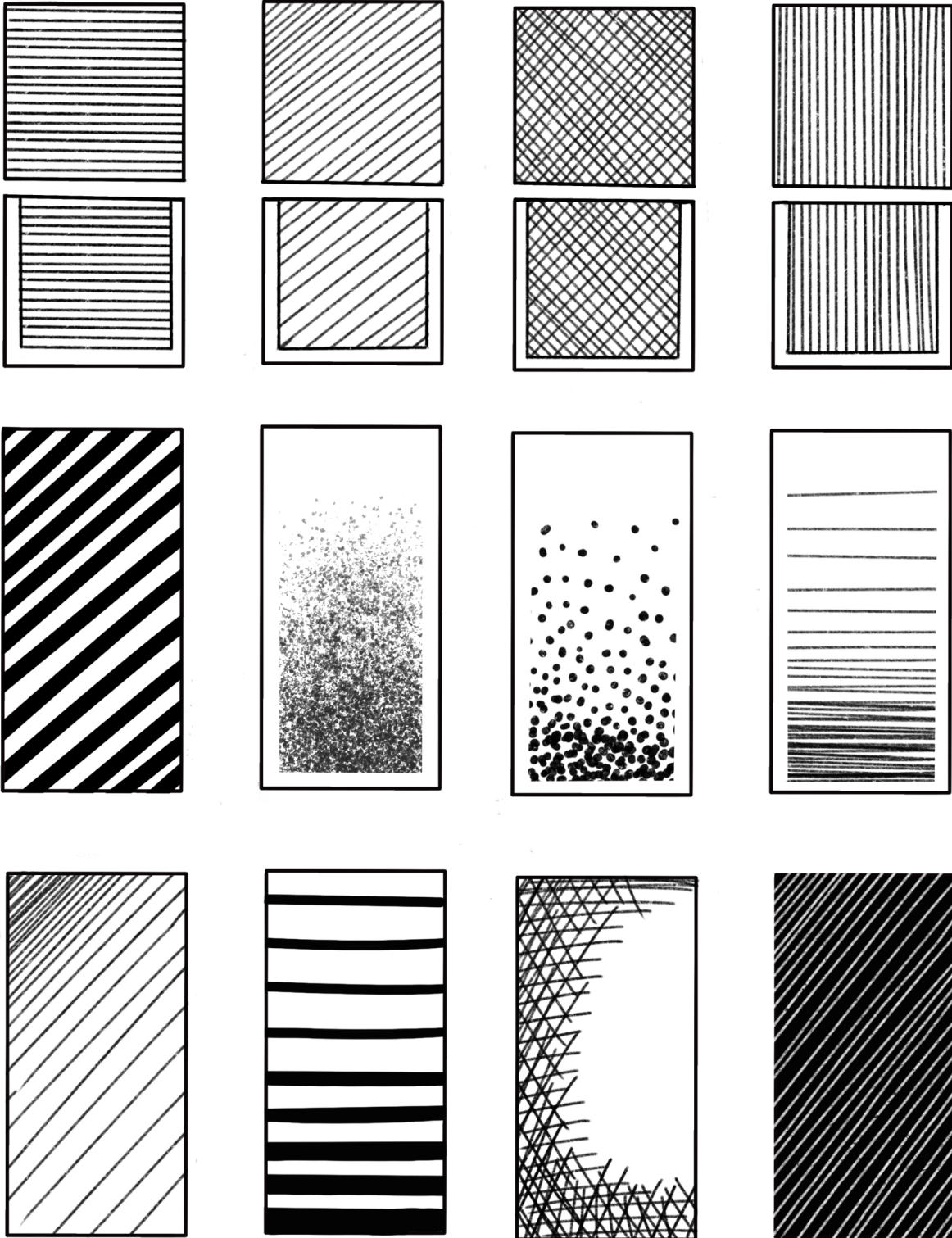
A	B	C	D	E	F	G
H	I	J	K	L	M	
N	O	P	Q	R	S	T
U	V	W		X	Y	Z

Let'S LOOK At :



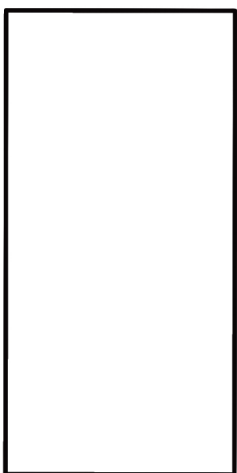
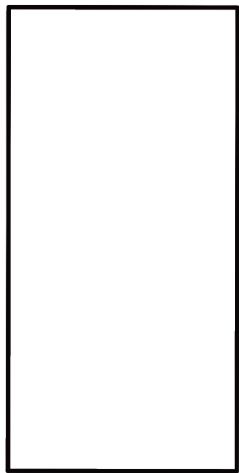
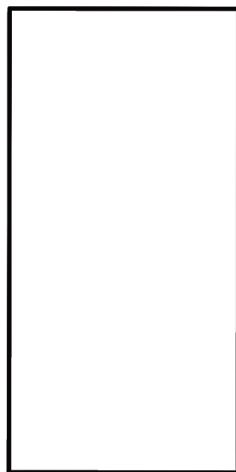
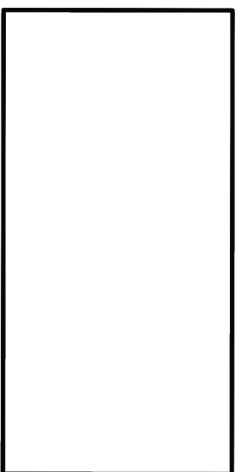
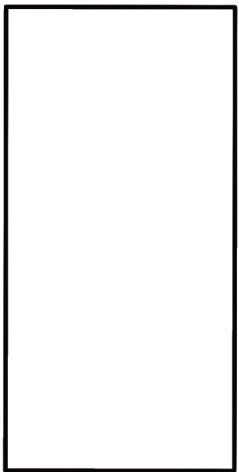
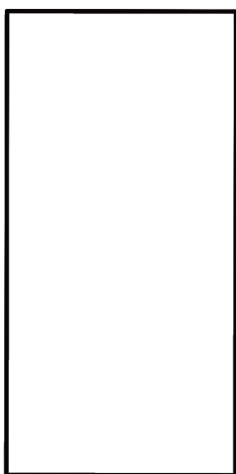
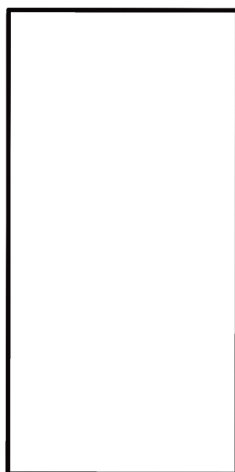
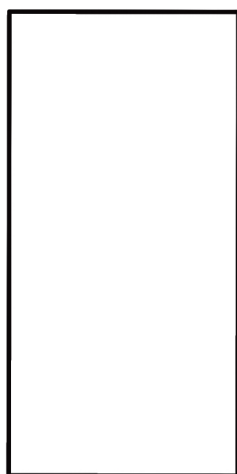
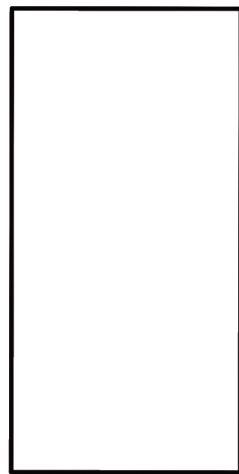
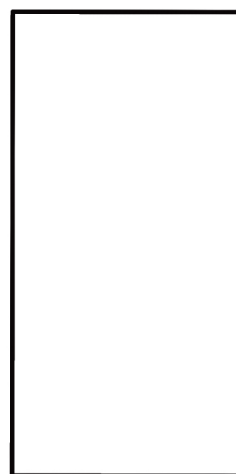
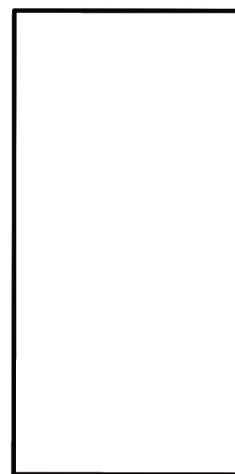
LET'S START WITH BLACK AND WHITE

Moving your arm in rapid strokes from your shoulder, not your wrist, will help keep your lines straight and even. But it's also fun to embrace the *sketchy* look!

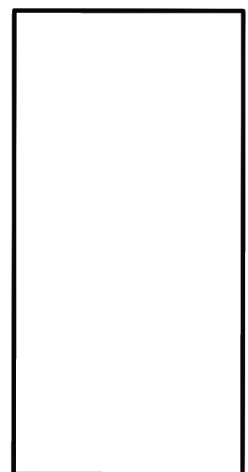
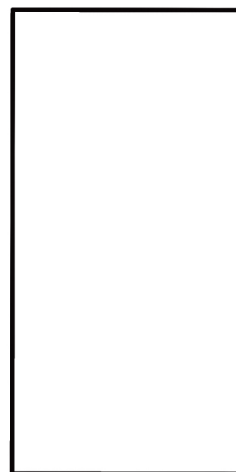
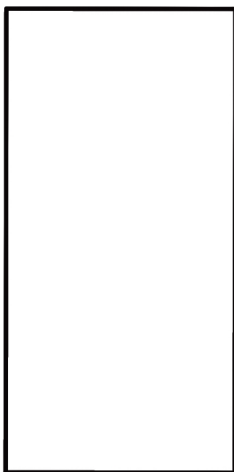
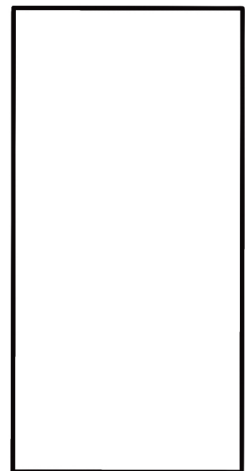
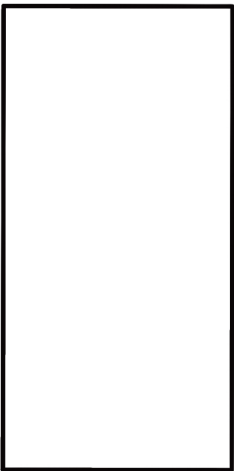
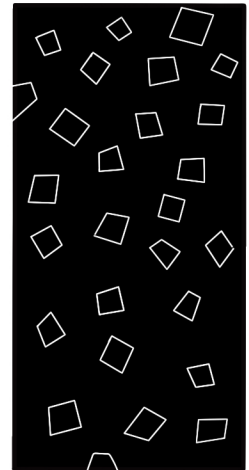
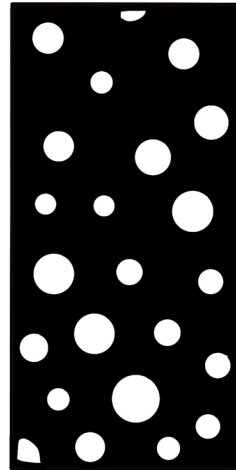
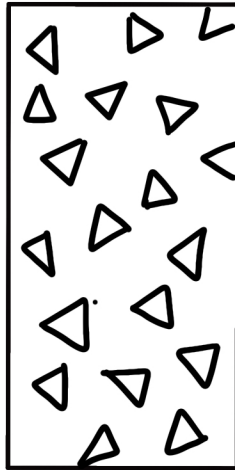
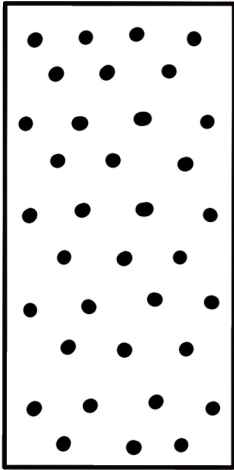


Use a white gel pen or chalk marker to do white patterns on black

PRACTICE SHEET

An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.An empty rectangular box with a black border, intended for handwriting practice.

NOW TRY SOME PATTERNS



LET'S TALK A LITTLE BIT ABOUT COLOUR...

You probably already know basic colour theory, but let's have a quick review. Using the primary colours **RED, BLUE, and YELLOW**, plus **BLACK** and **WHITE**, you can create **EVERY SINGLE COLOUR!** Isn't that amazing?

There is a lot to learn about mixing colours, but basically **RED + BLUE = PURPLE. RED + YELLOW = ORANGE. BLUE + YELLOW = GREEN. PURPLE, ORANGE and GREEN are SECONDARY colours. RED and YELLOW and BLUE = BROWN.**

(This is why when your little brother mixes all your play doh you get mud!)

Adding **WHITE** to any colour makes it lighter and is called a **TINT**. Adding **BLACK** to any colour makes it darker and is called a **SHADE**. When colours are blended together and one colour is faded into another colour, it is called a **GRADATION**.

I do want you to feel free to use any colour you wish when you are colouring in your projects, but there are a few tricks when creating **STAINED GLASS** and **GEO SHAPE** letters that make it look more realistic. We are going to talk about them on the next page.

At Calligrakids we use a lot of markers and blend similar colours to get beautiful gradations, but **COLOURED PENCILS** work really well in this workbook.

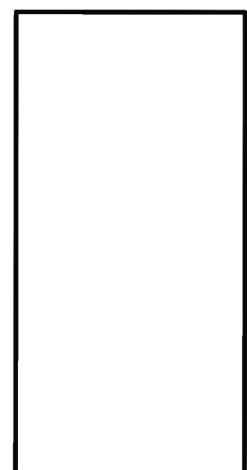
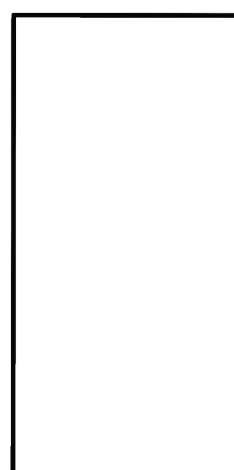
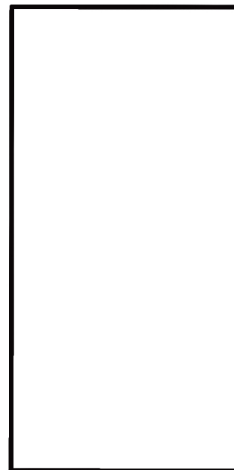
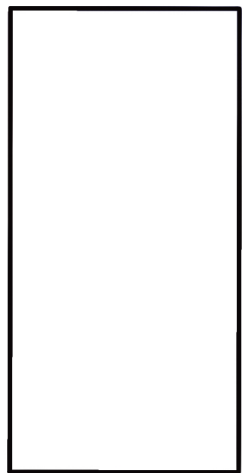
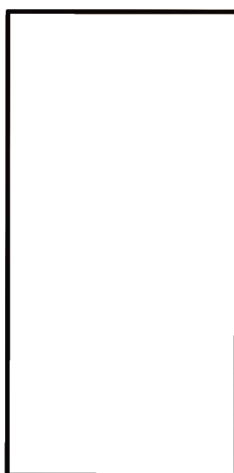
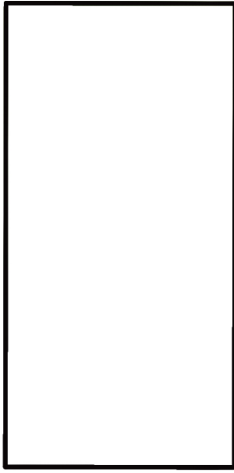
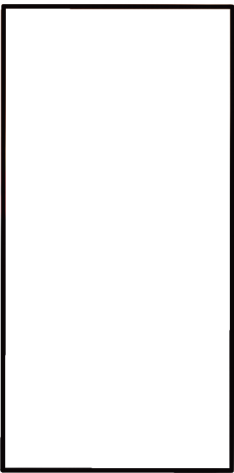
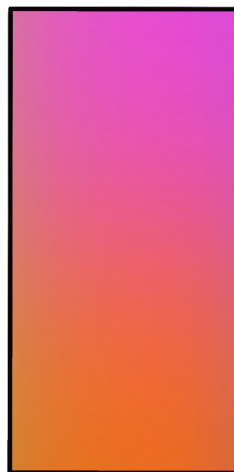
LET'S ADD COLOUR!

Any water based markers, like Crayola or Tombow, can be blended.

Choose colours that are close in colour...for example, pink and orange or blue and purple would blend well while dark brown and pale yellow would not.

If you use a black permanent marker to outline, it will not bleed when you add colour.

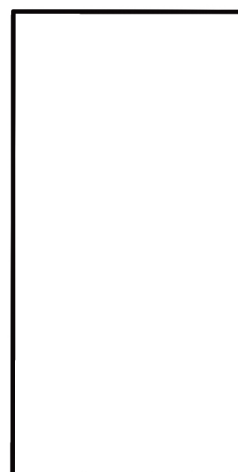
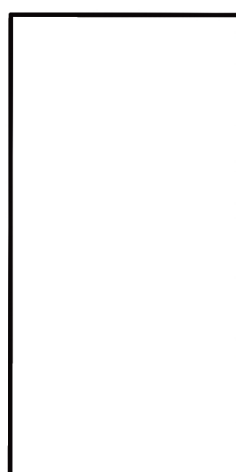
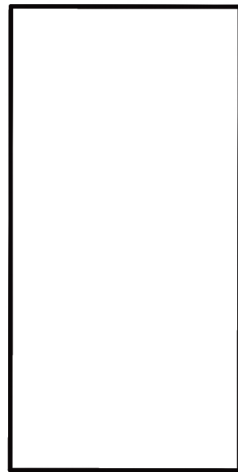
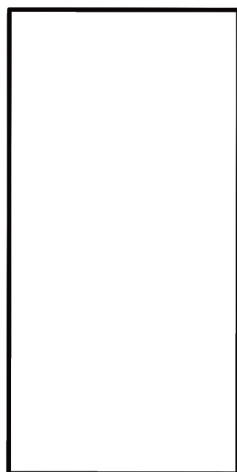
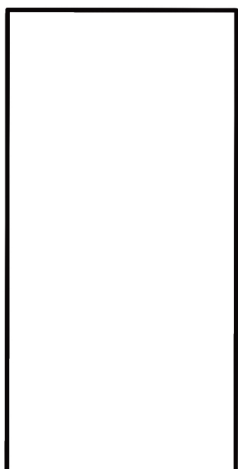
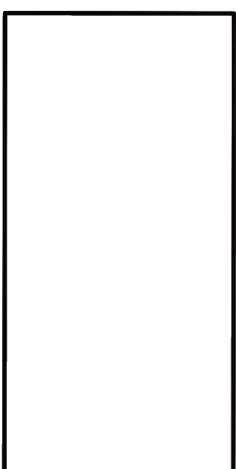
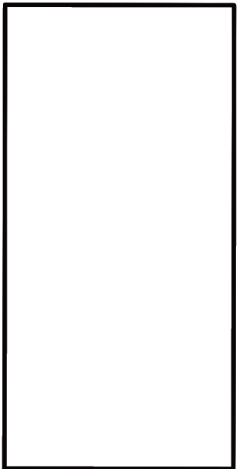
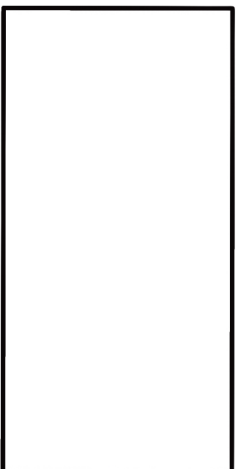
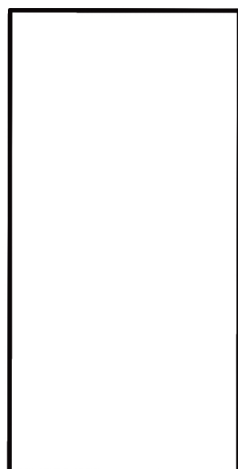
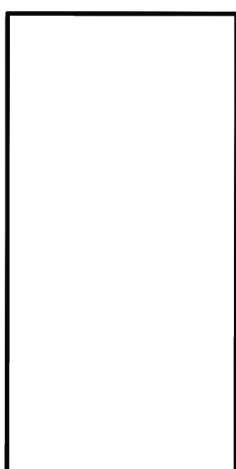
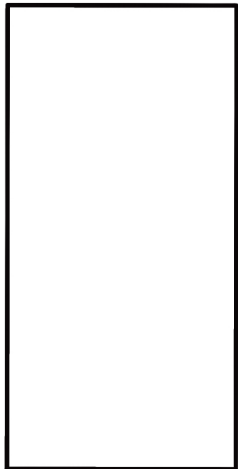
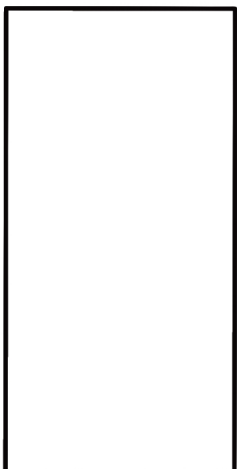
Of course you can experiment with coloured pencils, crayons, or paint!



PRACTICE SHEET

Try combining all the components and experiment with different techniques. What about shading with a pencil? Watercolour?

Try adding patterns in both black and white!

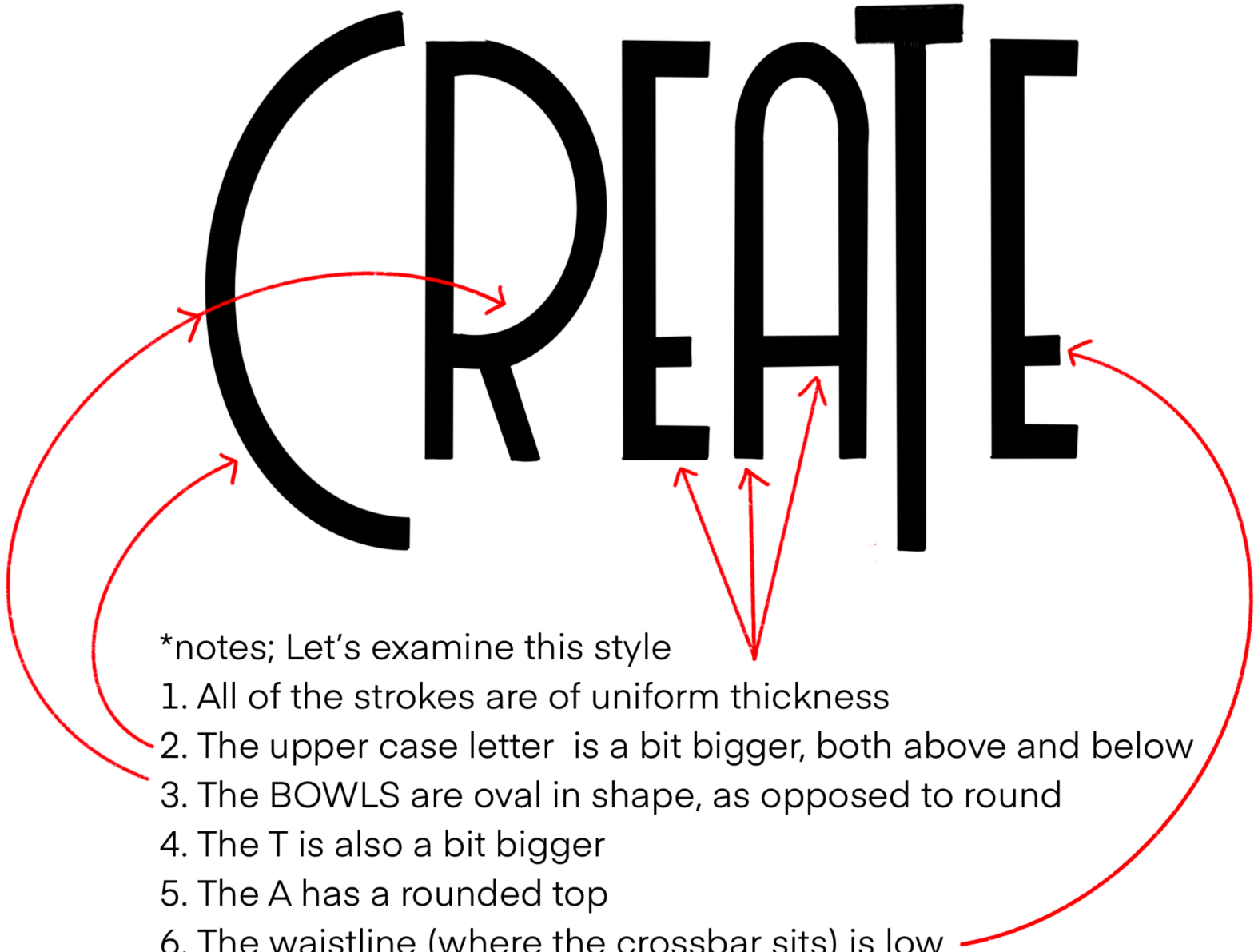


PRACTICE SHEET

PRACTICE SHEET

INSPIRATION # 3

CREATE



*notes; Let's examine this style

1. All of the strokes are of uniform thickness
2. The upper case letter is a bit bigger, both above and below
3. The BOWLS are oval in shape, as opposed to round
4. The T is also a bit bigger
5. The A has a rounded top
6. The waistline (where the crossbar sits) is low
7. What other letter could be extended?

NOW CREATE THE ALPHABET WE EXAMINED ON THE PREVIOUS PAGE

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

INSPIRATION



TRY SHAKING UP THE COLOUR



御膳前

INSPIRATION #2

STEM (main)	STEM (secondary)	BOWL (round part)	CROSSBAR	FILL	SERIF

Describe the STEM _____

Describe the SERIF _____

Describe the BOWL (round part) _____

Describe the STROKE _____

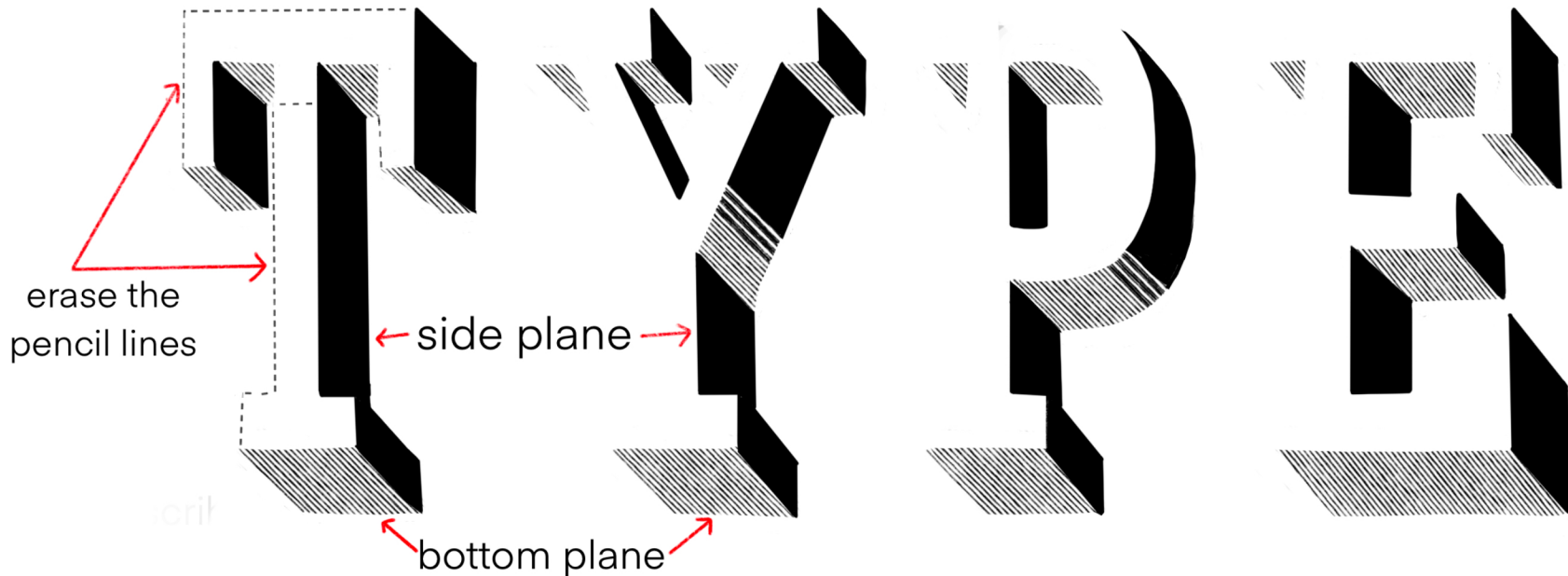
Notes: _____

NOW CREATE THE ALPHABET WE EXAMINED ON THE PREVIOUS PAGE

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

INSPIRATION

This is a tricky one, but effective. Let's take it apart. First, it is a straight block letter with rectangular serifs, slightly elongated upwards. It has a shadow that is to the right and to the bottom of each letter. The *side planes of each letter are solid black, while the *bottom planes of each letter are lined. When there is an angle or curve, as in the Y or the P, I have made the lines a little thicker at the point where they change to a solid.



The best way to tackle this one is to do all the outlines in pencil. Then proceed to fill in your solid side planes, and then apply the linework. Finally, you can erase the pencil outlines!

INSPIRATION

STEM (main)	STEM (secondary)	BOWL (round part)	CROSSBAR	FILL	SERIF

Describe the STEM _____

Describe the SERIF _____

Describe the BOWL (round part) _____

Describe the STROKE _____

Notes: _____

NOW CREATE THE ALPHABET WE EXAMINED ON THE PREVIOUS PAGE

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

**OKAY! NOW LET'S RE-VISIT
THOSE FIRST THREE WORDS
AND LOOK AT THEM AGAIN
WITH FILLS, SHADOWS AND
PERSPECTIVE!**

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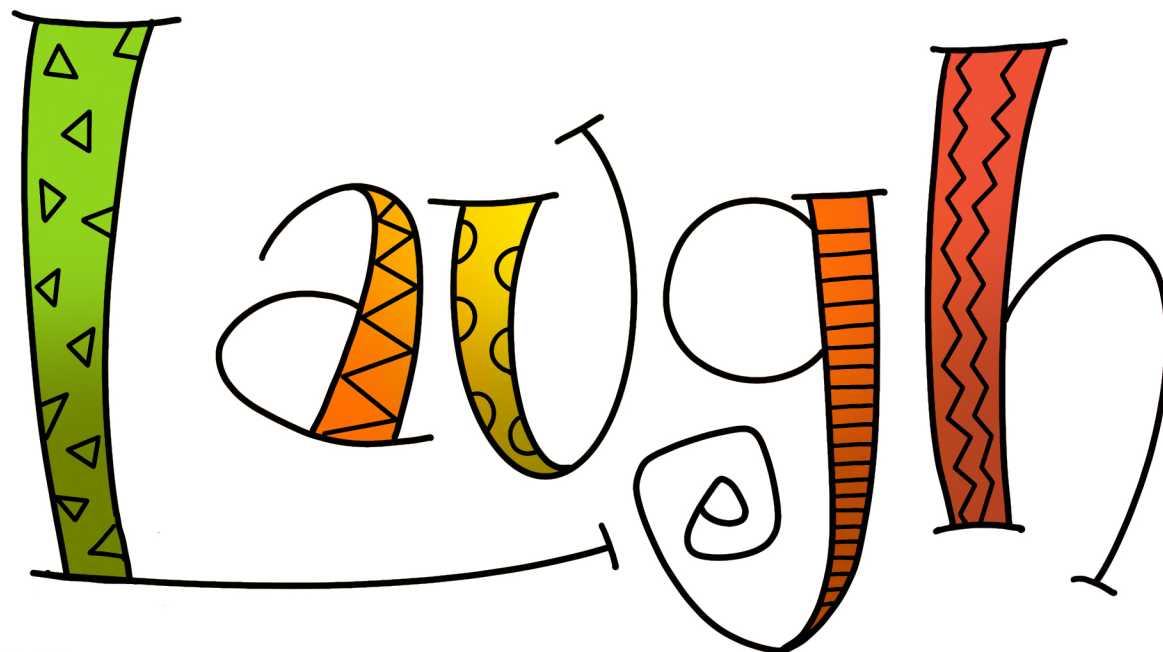
Example of a fill...



Try your own fill here...



Example of a fill...

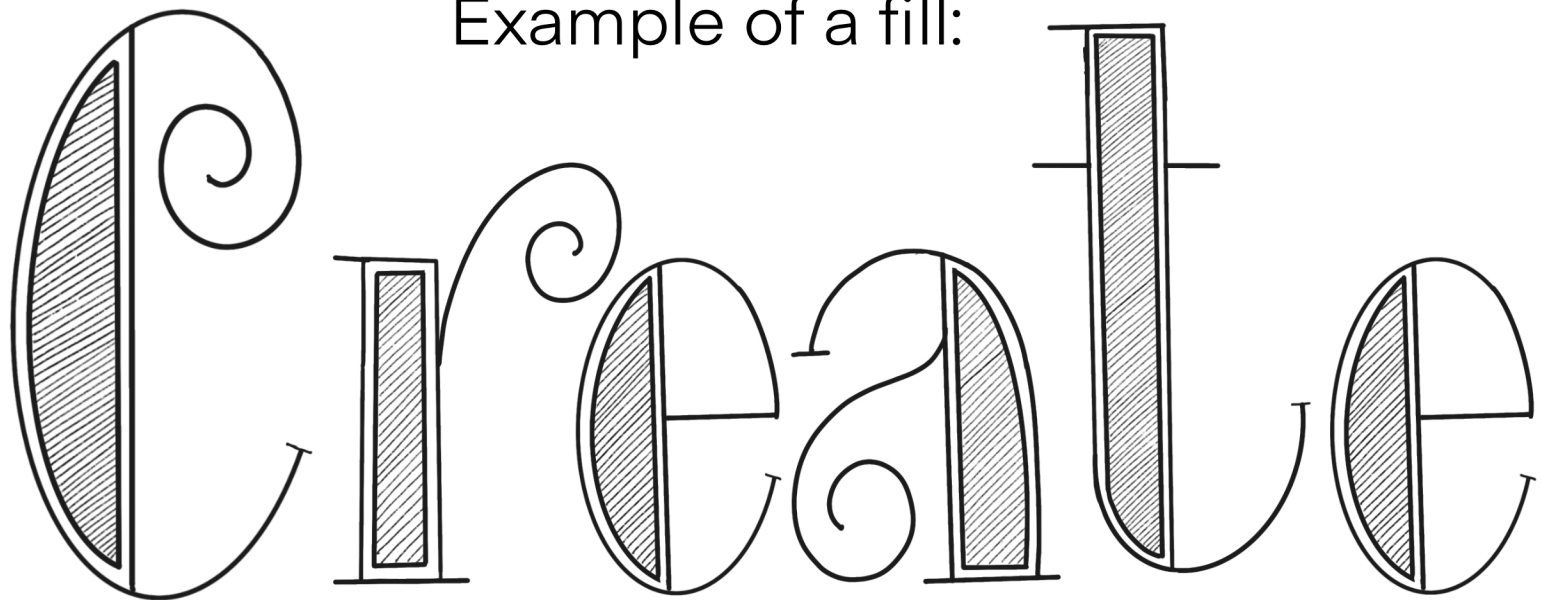


Try your own fill here:

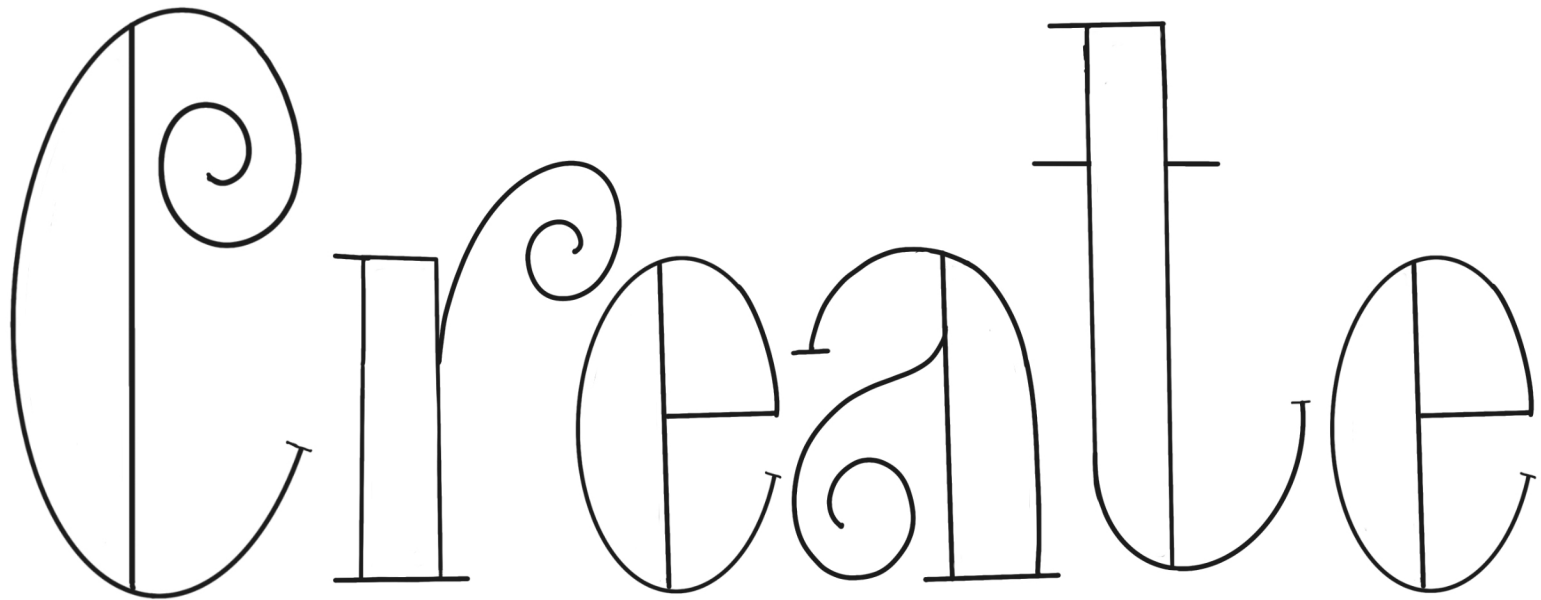
Try a line shadow



Example of a fill:



Try your own fill here...

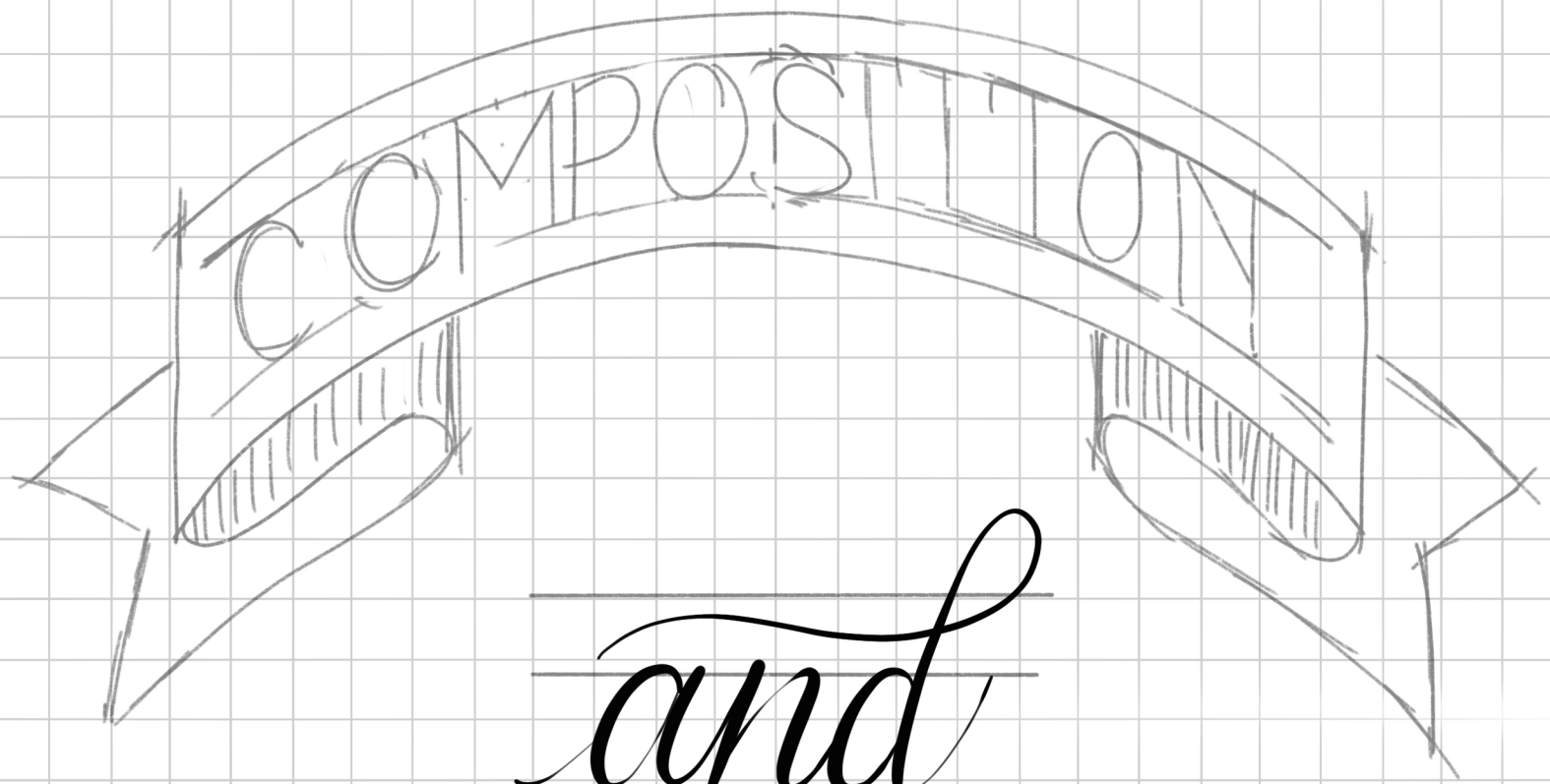


TRY APPLYING A FEW DIFFERENT



ideas

ideas



and

