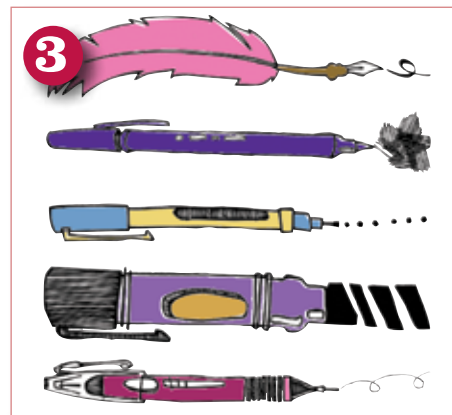


lettering and mark making in art

4 free hand lettering techniques for mixed media applications

presented by cloth paper scissors®



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Whether you use a brush, a pencil, a stamp, or a needle and thread—any way you make a line, dot or pattern on paper is mark making. Form those marks into recognizable letters, and you have a creative and artful form of communication.

In our new free eBook, *Lettering and Mark Making in Art: 4 Free Hand Lettering Techniques for Mixed Media Applications*, three artists show you how to create lettering styles with mark-making techniques and tools.

Lisa Engelbrecht, known for her calligraphy on paper and fabric, shows you how to express your thoughts and add energy to your art with "Graffiti Lettering, Letterista Style." In this tutorial, she explains hand lettering techniques step by step, using pens, markers, and pencils of all kinds.

To bring juicy color and flair to your hand lettering, you'll want to read "Making Magic with Markers, a Study in Color." Joanne Sharpe offers mark-making techniques with Copic® Sketch Markers, including instructions on how to blend colors, create accents, and add black.

Sarah Anne DiNardo's two-part article, "A Love Affair with Letters," shows you how to discover "fonts" in everyday life and turn them into your own personal hand lettering style.

Learn how to incorporate line, shape, and texture into mark making to create unique lettering designs with *Lettering and Mark Making in Art: 4 Free Hand Lettering Techniques for Mixed Media Applications*. Making your mark has never been easier!

Warmly,

Cate Prato
Online Editor,
Cloth Paper Scissors Today

cloth·paper
scissors COLLAGE ARTISTIC
MIXED MEDIA DISCOVERY

Lettering and Mark Making in Art 4 Free Hand Lettering Techniques for Mixed Media Applications

presented by

Cloth Paper Scissors®

ONLINE EDITOR **Cate Prato**

CREATIVE SERVICES

DIVISION ART DIRECTOR **Larissa Davis**

PHOTOGRAPHER **Larry Stein**

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Where mixed-media
artists come to play



clothpaperscissors.com



Adapted from
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2011

graffiti lettering

LETTERISTA STYLE

BY Lisa Engelbrecht

graffiti: Personal, raw, immediate, artful expression—or vandalism and criminal mischief? If you live in or near a big city you’ve seen graffiti, though you can often find graffiti in many other places as well. But have you noticed the graffiti (graff) masterpieces popping up everywhere? I discovered the art and beauty of street art when I brought my calligraphy students to the Belmont Tunnel in Los Angeles, California, while teaching at Cerritos College in the Lettering Certificate Program. This field trip was the highlight of the semester. Before it was lost to development, the Belmont Tunnel was a train tunnel and an iconic site of the best “writers” work, with some of the art scaling more than 10 feet high and hundreds of feet long. It was the scene of many lettering battles—kind of like Iron Chef for street art.

The motivation of graffiti artists has always fascinated me. Especially interesting to me is why someone would risk their life to hang from a bridge or overpass to spray their name or moniker. I believe it is for reasons we can all identify with: getting our name out there (called “getting up” in graff circles), belonging to a group that admires your work and skills, and discovering new tools and ways to do things artfully.

As a calligraphy artist, I am addicted to all types of letters and especially these graff displays. I am amazed by the

innovative lettering and the way these artists stretch and bend familiar forms well beyond recognition. The more confusing the better! Though I am a classically trained calligrapher, I have used these interesting graffiti letters in my artwork and on my journal pages.

Taking cues from these graffiti artists inspired me to try new styles of lettering and new tools. I pride myself on being an outlaw of sorts, and my Letterista Style of writing is definitely not your grandma's calligraphy.

If you've never tried making your own graffiti-style lettering, this tutorial will walk you through the process. Grab your pencils and your journal and make your mark.

Making your own dream

1. Using colored pencils, sketch and outline a word you like. I chose the word "dream." For best results, use big blocky letters. You can find letter styles for inspiration online. Make sure you really like the word you choose as you'll be spending some time with it making it beautiful. Don't worry if your letters aren't

perfect; they'll be refined as you go along. (Figure 1)

2. Draw a line down the center of each letter. On the left-hand side of the line in each letter, blend 3–4 colors of pencil; on the right side choose another 3 colors. Use pressure when applying color to add shading, if desired. I used blue on the left-hand side of the letters and red on the right. (Figure 2)

3. Fill in each letter in the same manner. I added some hash marks at the bottom of the letters. (Figure 3)

4. Carefully outline each letter with a Micron or Prismacolor pen. Here I chose purple. (Figure 4)

MATERIALS

- Paper (I like to use a quality paper like Bristol.)
- P.O.P. Super Art Markers (giant edged markers)
- Inktense pencils
- Montana Hardcore® markers
- Micron® pens
- Prismacolor® pens
- Gel pens
- Pencils, all varieties
- Signo pens: white and sparkly
- Pilot Parallel Pens
- Zig® Calligraphy markers
- White-Out pen
- Gesso
- Alex® Creamy Crayons, fluorescent



Figure 1



Figure 2



Figure 3



Figure 4



5. Outline the letters again, this time making the line a little bit away from the letter.
6. Continue to shade between the letters, creating a wash with water and a fine brush if you like. Between A and M you can see where I shaded with 2 colors between the letters. Leave the shading like this or use water to make a cool wash. Ink-tense pencils are especially good for this.



Figure 5

7. Using various pencils and gel pens, outline the letters again in a scribbly fashion. (Figure 5)

tip: I love the Signo Sparkly pens. I went back and outlined inside the letters and added lines. You can even use the fine brush and water again to create a watercolor look inside the letters themselves. Know when to stop though. ●

lisaengelbrecht.com

street art 411

The marketplace has now discovered these street artists and many have signed on to huge design firms. Shirts, shoes, and skateboards are only some of the things you'll see graffiti art on.

Many major galleries now represent street artists. The week before the Academy Awards, Banksy, one of the most well-known street artists today, was in Los Angeles, California, creating his art all over

town. A group of artists chiseled out one of his works from a wall and dragged the half-ton slab to a gallery. Now there's a legal battle over its ownership. The owners of the building believe that, even though the building was set to be demolished, they own the rights to this slab. What a far cry from the voices who demand that graffiti of any type be painted over as soon as possible.





I was introduced to the ubiquitous Copic markers in 2009, and I'm crazy for coloring again! I had heard constant mention of these markers and I wondered what all the fuss was about. Well, almost 300 markers (of the 346 available colors) and a Copic Designer Certification class later, I am definitely hooked. Even as a professional artist, I find good old-fashioned coloring relaxing and artistically gratifying, especially with the right tools.

BY Joanne Sharpe

Copic markers are used by artists, illustrators, designers, architects, and crafters. For "pen snobs" (I'm a pen snob), this is the top-of-the-line marker. These markers are filled with vibrant dyes suspended in alcohol and become acid free when the alcohol evaporates. They are low odor and environmentally friendly. You don't have to throw them away; you just refill them and replace the tips as needed. These markers blend easily and work on paper, acrylic, ceramic, leather, wood, metal, and even fabric.

Copic markers come in several styles, but my preference is the two-tipped Sketch Marker. It has a broad tip on one end for

coloring large areas, and a flexible brush point for line work and smaller details on the other end. I use my collection of markers as a portable paint palette, as each juicy pen is like a preloaded paintbrush.

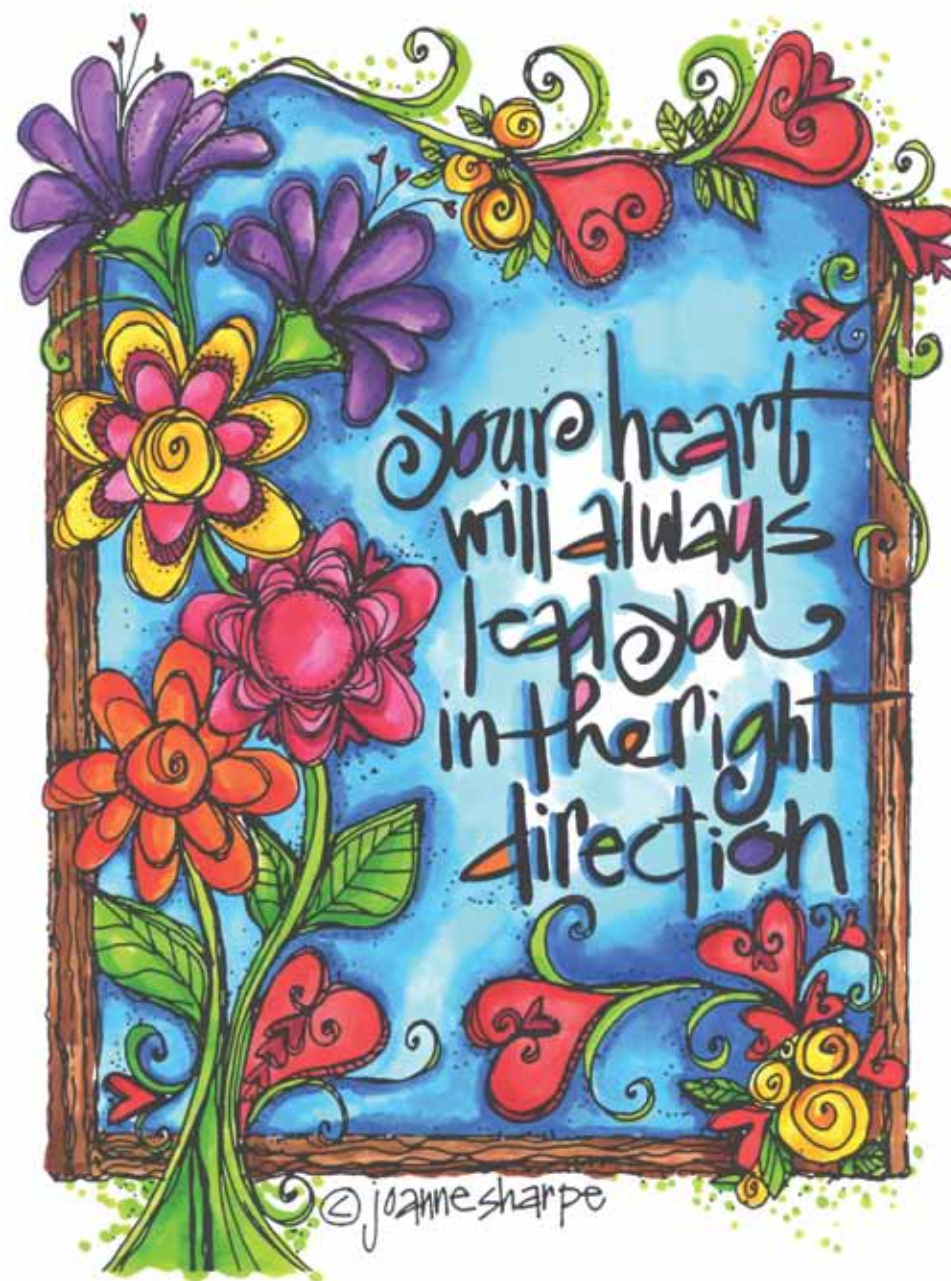
colorful coloring benefits

While studying for my degree in art education, I was taught that coloring within the lines had a negative impact on creativity. Having taught all ages

for many years, I see value in coloring for skill building and mental exercise. Studies have shown that coloring and drawing promote stress relief, stimulate brain activity, and are pleasantly therapeutic.

As a daily practice, I find great comfort and calm when coloring pages of my own drawings, doodles, and stamped images, using bright bold colors.

Adapted from
CLOTH PAPER SCISSORS®
MAY/JUNE 2011



COPIC BLENDING:



Figure 1



Figure 2



Figure 3

coloring artfully

- Think outside the lines, but color inside them.
- You can start brushing up on your coloring skills using the illustration I created exclusively for CLOTH PAPER SCISSORS on the last page of this article.
- If you want to branch out, color heat-set rubber-stamped outlines or your own drawings, sketches, doodles, or Zentangles®. Think of these markers as a sophisticated art tool, ready to go and color your world.



understanding copic markers

letters

The letters on the marker indicate the color family:

- B = Blue
- BG = Blue Green
- BV = Blue Violet
- G = Green
- YG = Yellow Green
- Y = Yellow
- YR = Yellow Red
- R = Red
- RV = Red Violet
- V = Violet
- E = Earth
- C = Cool Gray
- N = Neutral Gray
- T = Toner Gray
- W = Warm Gray

numbers

The numbers on the marker explain the qualities of light, dark, and gray colors in that marker. The first number stands for the saturation/vibrancy of the color: 0s will be very vibrant, while the higher numbers are increasingly more dull or gray. The second digit tells you how light the marker is within that saturation group. When blending, choose colors in the same color family with the same letter and first number, keeping 2–3 digits between the last digits (as shown opposite).



directions

1. Embrace your inner child and get in the coloring zone.

2. Print out a black-and-white illustration on 8½" × 11" cardstock or start with your own sketch.
3. Color the image using Sketch Marker trios. Using the brush tip, color in a circular motion with the lightest shade first, smoothly soaking the paper. (Figure 1) While the base color is still wet, add the medium color to one side (Figure 2), and then the darkest color on the edge to create dimension. (Figure 3)

note: Copic markers will bleed through the back of most papers, except glossy or coated marker papers. Avoid soft papers, like newsprint or regular copier paper, and always work over scratch paper.

4. Continue blending the colors in a circular motion, overlapping very wet colors into each other. Seamless blending is best achieved when colors are very

wet and can flow into each other.

tip: Use the colorless blender to soften the line where the colors meet, if needed.

5. Repeat the process, layering and blending 2–3 wet colors. Leave a little white space around any lettering.
6. Fill in the letters with various colors, and add details with the pen tip, if desired. ●

joannezsharpe.blogspot.com

MATERIALS


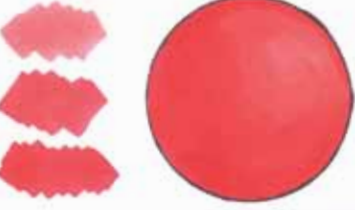





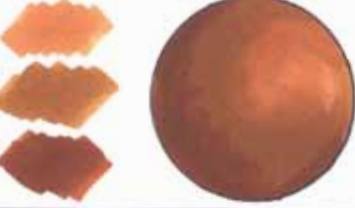
- Copic® Sketch Markers
- Marker paper Blending Card from X-Press It®, Neenah Classic Crest® Solar white 80# smooth cover stock, or heavyweight vellum
- Scratch paper

optional

- Rubber-stamped images, outline illustrations, journals, drawings, or doodles
- Copic colorless blender

"Color Along" BLENDING PALETTE

✓ Layer colors and blend together
until smooth and covered.
• BLENDING GROUPS •

YG 03 YG 06 YG 09		R 22 R 24 R 27	
YR 04 YR 07 YR 09		RV 13 RV 14 RV 19	
B 00 B 02 B 05		V 12 V 15 V 17	
Y 11 Y 15 Y 19		E 33 E 35 E 39	

copic coloring tips

- Copic markers are compatible with other inks, such as Tsukineko® MEMENTO.
- It's best to heat set stamped images before coloring them.
- If the color begins to get streaky, the marker needs to be refilled. Start building your refill collection with the colors you use most.
- When you encounter an open space, consider using your colorless blending technique to create a mottled effect.
- Don't forget to use black in your drawings and sketches.
- When sketching, use a Copic Multiliner pen. It will not bleed into areas already colored with marker(s).
- Add highlights to your colored drawings with a white gel or paint pen.
- Add Copic marker color accents to your mixed-media projects. They work beautifully on metal, foil, glass, ceramic, and fabric.

A LOVE Affair With Letters

part one

WRITTEN AND ILLUSTRATED
By:

Sarah Anne
DiNardo

Adapted from
CLOTH PAPER SCISSORS®
MAY/JUNE 2011

How it all
started

One of the first books I ever bought for myself was THE SPEEDBALL TEXTBOOK, a comprehensive guide to pen and brush lettering. I was eight-years-old. I traced the alphabet in the textbook over and over, determined to learn

everything I could about fonts. This book opened my eyes to the whole world of lettering and fonts, and from that moment on, it was love.

The easiest word to start practicing was my name. Like many other young typographers, bubble letter "Sarah" was my go-to doodle. With practice, I perfected bubble letters, and I found myself writing name labels for everyone in the class!

While this all seems very funny now, all of this practice made me fall in love with writing names and creating my own fonts at an early age.

I think there is something to be said about a handwritten letter, especially when creating a personal and unique item. I can't help but admit what a sucker I am for a handwritten card or gift label...or for a hand-lettered article title. Text has been a constant source of exploration and inspiration for me, and I have developed dozens of alphabets that now live in my sketchbooks, patiently waiting to be used.

Embrace
IMPerfection

In our society, anything and everything is available to consumers with a simple click of a button. While these technological advancements are wonderful, I believe consumers are collectively beginning to recognize just how little we do by hand and are starting to look for more. There is so much in our everyday lives and world that is mass produced, computer generated, and technologically enhanced, I find myself craving a handcrafted anything!

I have become an antique enthusiast, Etsy surfer, record collector, vintage clothes rebel, and most importantly a handwritten letter/typography supporter. In this perfectionist world we have created for ourselves, we have forgotten how to embrace the imperfections that make each of us so special.

PEN SNOBS UNITE

Buy one of every pen available. The instrument you choose means a lot. I have typographer friends who have tried every pen available, and yet they still keep going back to a basic ballpoint pen. I have tried dozens of different pens myself, and you couldn't pay me to use something other than my inking pen. I have sampled so many pens over the years that I can now write a single line with a pen and know exactly what surface and what style of inking would suit it best. It is important to try a lot of pens to find the one that is best for you.



WRITE
Everything.
Everywhere!

Sketchbooks are a wonderful place to document and keep your fonts safe, but why not do some lettering on a bar coaster, in the margins of your Excel® spreadsheet, on your checks when paying your bills, or even on your name tag at a family reunion?

Every time you pick up a pen it's an opportunity to practice. Once you get into the habit of practicing lettering, you will see a huge difference in your hand control. With practice, I found I drew with intent, and the lines became so straight my work was brought to a new level of professionalism.

ON What?

It's important to try many different surfaces. To make your selection process a little easier, try picking your three favorite pens, and then begin to experiment with all different types of surfaces: paper, canvas, vellum, etc. This is all about personal preference. After years of experimenting, I have determined that my favorite pen is the Pilot® extra-fine P-500 (0.5 size) on a hot-pressed sketchbook page.



Rip it, stick it, cut it, save it! See a font you like in a magazine? Rip it out, and stick it in your inspiration folder. Everyone should have an inspiration folder. If you are more of a digital viewer, take a screen shot and keep it in a folder on your desktop. No matter how creative you are, it's always a good idea to keep a record of things that catch your eye and inspire

you. And look beyond the font that catches your eye to the surrounding text, the colors on the page, or the other items that are with the text. You never know what will trigger inspiration.



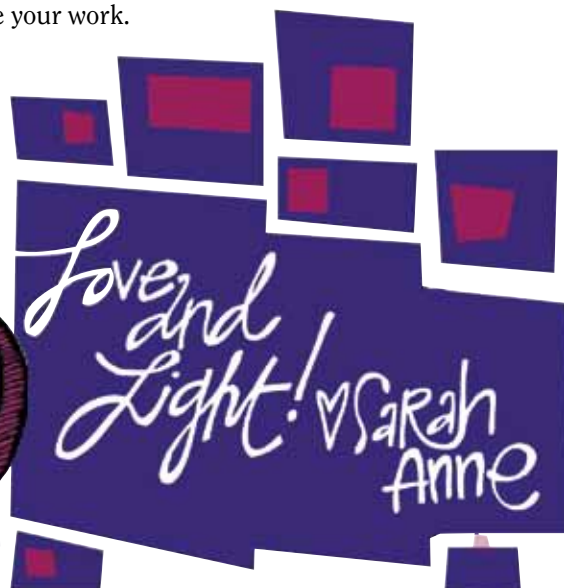
I cannot emphasize enough the importance of being aware of your surroundings. When you are eating your cereal, passing a billboard, reading a road sign, or trying to decipher your boss's chicken scratch, notice the fonts. Really looking at all of the letters/writing in your daily life will improve your eye for typography and design. Exposure creates familiarity, and that can only improve your work.



One of the most important things to remember when creating a font is where it is going to be used. Whether it's a doodle on a napkin or line work intended for the header of a big publication, cohesiveness is important. It is very important to keep the big picture in mind. Is the font appropriate? Does it enhance the project or piece? Do the colors add to or detract from the project? It is important to ask yourself questions like this.

So, gather your tools, do a little pen and paper research, and start filling up your inspiration folder. ●

sarahannedinardo.com



A LOVE Affair With Letters

part two

WRITTEN AND ILLUSTRATED

By:
Sarah Anne
DiNardo

Adapted from
CLOTH PAPER SCISSORS®
JULY/AUGUST 2011

When I first started doing my own lettering, I was overwhelmed with the possibilities and frustrated as to where to begin. I gave the execution of lettering a lot of thought, and soon discovered that in order to make it less overwhelming I needed to simplify the process by finding my own voice. In the May/June 2011 issue of CLOTH PAPER SCISSORS, I talked about the basics of hand lettering. In this issue, we move on to the application and execution of letters.

within an illustration or even make the font itself into an illustration. This style lets me freely play with fonts, allowing my creative juices to flow.



Every typographer has their own view of fonts and type. For example, a traditionally trained typographer might strongly dislike hand-composed fonts because they are not always legible, and they may be lacking a crisp, graphic line. Other artistic types

may love the crooked lines and free-form shapes of hand-rendered fonts.

When I went to Syracuse University to study illustration (with a strong concentration in design/application), I was determined to figure out how to make these traditional and artistic elements successfully relate to one another. As a result, a great relationship blossomed between my illustrative soul and my fondness for fancy, fun fonts.

I would describe my illustrative style as interpretive, whimsical, and amusing. I like to incorporate fonts



After you have experimented with paper and pens (as suggested in the May/June issue), it is time to explore and find your style—and do some doodling.

Can you remember back to grade school when you would practice your letters in between the lines, with predetermined strokes? While this practice is an important step in mastering handwriting, it is also important to understand the basic architecture behind those strokes before you begin to create your own letters.

Line, shape, and texture are the building blocks of font creation. It's



important to practice different ways to make lines, draw shapes, and add texture before delving into more difficult and complicated applications.

I was taught that in art and design you must learn the rules in order to discover ways to bend them. As an illustrator, I take the basic concepts

I learned and apply them in an interpretive manner. Experiment with lines, shapes, and textures and see what you come up with.





The alphabet is a great way to practice fonts. While there are many ways to interpret the alphabet, my illustration shows just how much fun you can have with this exercise. I used line, shape, and texture as my guide to create 26 illustrated letters ready for application. You can have a lot of fun with the structure of letters. Practice capital letters as well as lowercase, and don't forget punctuation, symbols, and numbers, too. Explore different styles, shadowing, and lines. Have fun with it.



In the example above, the title is made from imagined fonts. It is important to audition your fonts in the form of words to ensure their legibility. While the visual aesthetic is obviously very important, it is also essential that viewers are able to read what you write.

When I make
a list in my
sketchbook
I always like
to explore
fonts. Also
I add written
labels to ideas
for future
projects + illustrations
to create additional
interest.
Fun, right?



Another fun exercise is to do some illustrative lettering in a to-do list or even your grocery list. Since we all make lists at one time or another, why not use this opportunity to get a little creative? I know that this might distract you from actually being productive in terms of the items on your to-do list, but it is visually pleasing. Personally, I find I pay more attention to my lists if I put some time and effort into them.

Have fun exploring the ways you can distort lettering based on the importance of the letter(s), how much fun the item involves, or even the letter's physical appearance.

ROCK ME baby... ROCK ME all Night LONG -B.B.KING

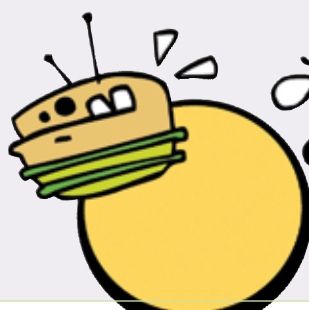


I am a music lover. One of the first ways I expressed emotion in my lettering was by writing the lyrics to some of my favorite songs. I used to keep a

sketchbook just filled with lyrics, written in dozens of fonts. My taste in music is so eclectic it inspires a range of emotion and a variety of font styles.

For some, finding their voice and style in typography can be troublesome. Music can be the perfect inspiration to evoke

the style you are looking for. Practicing several different fonts with your favorite song lyrics could easily translate into a wonderful piece of artwork. So, turn up the volume and get drawing!



It's important to remember that everyone is different, and what works for one person may not work for another. Discovering what works for you is most important. Find what you need to get inspired, and be patient.

Get out your pens and papers and start creating; there is no time like today. ●

sarahannedinardo.com