Schneider



MAKER'S GUIDE

#3

Handlettering Guide with Caro



I AM CARO

Colour has always made my heart leap - it can't be colourful enough for me. My name is Carolin and I work under the artist name "Farbheldin" (Colour heroine) as a freelance illustrator. Since my childhood, I have loved painting and writing. So the path to hand lettering was mapped out for me very early. After working as an editor for children's and creative books in the publishing industry in Munich, I started my own business working as a commissioned author and illustrator in 2018 with a focus on hand lettering and watercolour painting. Today I live with my dog in a cute, quirky attic flat in Nuremberg.

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ENTDECKE
DIE GROSSE
Letter
Liebe

Hand Lettering - What is it?

Hand lettering is also known as the art of drawing letters. This exciting creative technique allows you to conjure up beautiful calligraphy artwork in no time at all. In this guide, I explain everything you need to know about the materials required, basic techniques and exciting effects.

What you need for doing it!

Brush pens

Brush pens are pens with a flexible brush tip. Thanks to their flexible tip, you can easily imitate calligraphic line width changes with them. Schneider brush pens are available in two tip sizes: The Twin marker has a big soft brush tip, the Paint-It Brush pen a small one.



Acrylic markers

Sophisticated hand lettering also includes light reflections. You can achieve these with the white Schneider Paint-It acrylic marker. The opaque acrylic marker provides an exciting shimmer and sparkle effect on your hand lettering. And good to know: The acrylic marker also sticks to wood, cardboard, cardboard, textiles and many other materials.



Fineliners

Fineliners are very practical for drawing outlines, the design of decoration elements or for the faux calligraphy technique. The waterproof Pictus, with pigmented ink from Schneider in line widths from 0.05 to 0.9 mm, or the colourful Line-Up are ideal for your hand lettering.



Paper

As brush pens are sensitive due to their fine brush tip, it is important that you use the smoothest possible paper for your works. This is also known as 'satinised' or coated paper. I recommend thicker paper with a grammage from 160g.

The Schneider brush pens

Schneider presents two versatile brush pens in different sizes that are perfect for large and small letterings. With different inks and special applications, they offer you the ideal solution for every creative project.

Paint-It 040 Twin marker

As the name suggests, the twin marker has two tips: A large brush tip and a fine bullet tip. The brush tip is perfect for creating large hand letterings or colour surfaces. The small tip is ideal for decoration elements or fine shading. The twin marker can therefore be used for both hand lettering and illustration.



Cartridge system

Schneider has come up with something special to make your painting experience as environmentally friendly as possible: each colour can be attached to the pen body of the Twin marker. Simple cartridge change: unscrew cartridge, screw in a new cartridge and start. If one of the long-lasting tips is ever empty, you can just buy a new cartridge. This helps to protect the environment as significantly less waste is produced. And what's more, one cartridge is about as economical as a standard marker.

Because sustainability is important!

Did you know that the Schneider Paint-it 040 twin marker not only impresses with its versatility, but is also made from recycled plastic? Both the cartridges and the pen bodies are made largely from recycled plastic - 95% for the cartridges and 92% for the pen bodies to be precise. As a result, over 79% of CO_2emissions were saved during production.

Colours and inks

The Schneider Paint-It 040 Twin marker is available in 30 vivid colours each with brush tip or bullet tip. The water-based ink is almost odourless and ensures brilliant and colour intensive results. Thanks to the high UV resistance, the colours remain bright for a long time even when exposed to light. The innovative ink also enables delicate colour gradients and is ideal for creative techniques such as colouring and hand lettering.



Paint-It 070 Brushpen

The Schneider Paint-it 070 brush pen is available in 10 different water-based colours. This high-quality brush pen is ideal for creative applications such as hand lettering, colouring and sketch notes. The pen body is made of 88% bio-based plastic and has been awarded with the 'Blue Angel' eco-label, which indicates particularly resource-saving and environmentally friendly production.

The ink laydown of the Paint-It 070 Brush pen has been specially adapted to the tip and is ideal for fine lettering. Even when writing slowly, the optimised balance between ink, tip and ink reservoir ensures an even stroke. If you paint or draw fast sweeps, there may be slight interruptions in the ink flow, but this is completely normal and occurs with comparable products.



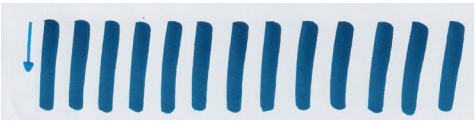
Hand Lettering Basics

Are you new to hand lettering and want to learn this wonderfully modern form of calligraphy? Then grab your brush pen and paper now! On the following pages, I will show you everything you need to know about basic strokes.

Basic strokes

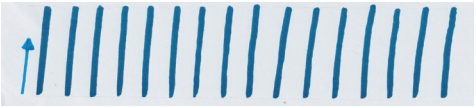
In hand lettering, there is conveniently only one rule: All downward strokes are thick and are made with pressure on the brush pen tip. All upward strokes, on the other hand, are thin - here you exert hardly any pressure on the tip.

Downward stroke



For downward strokes, you press on the pen

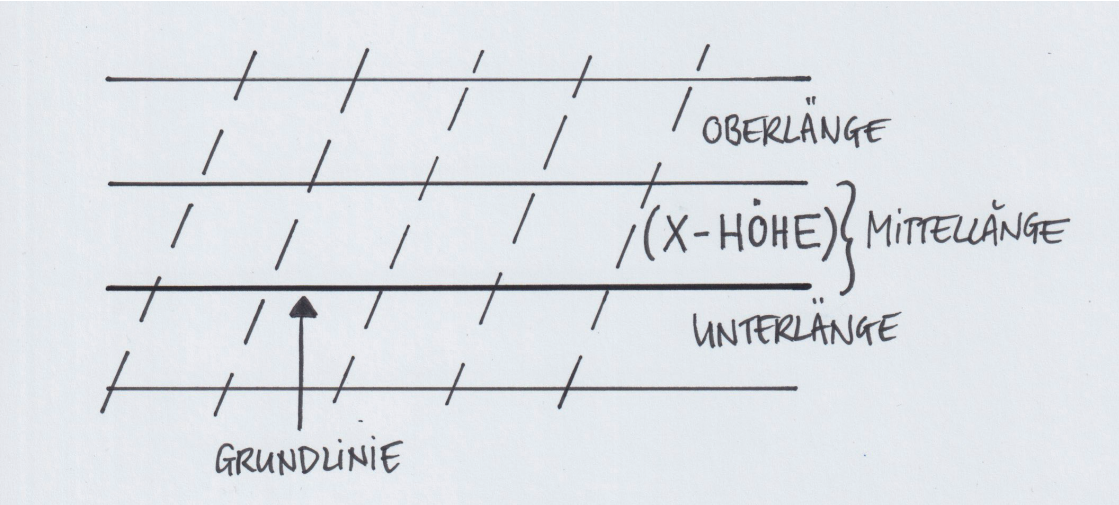
Upward stroke



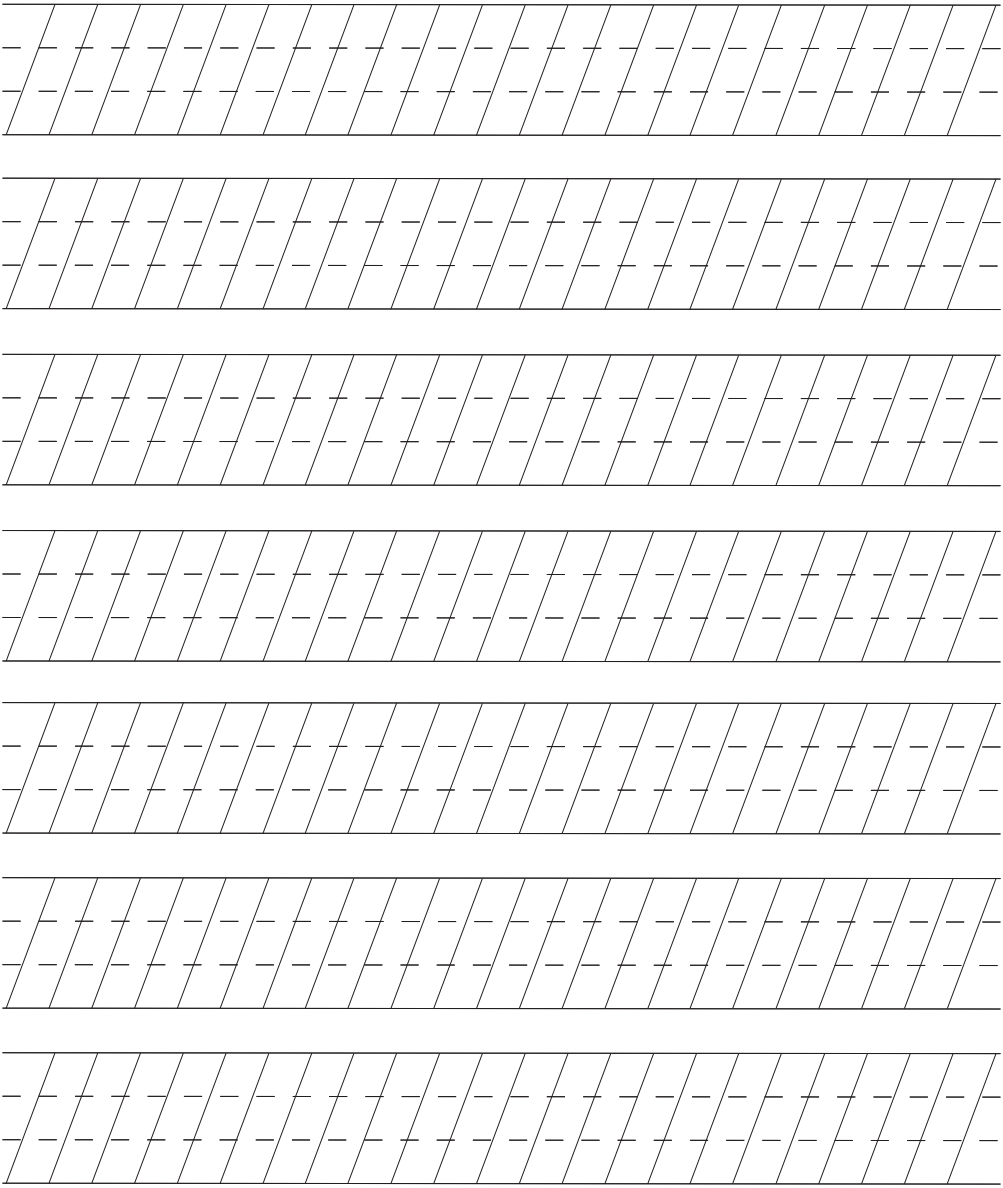
For upward strokes, release the pressure

The strokes do not have to be exactly as thick or thin as in the example, as everyone presses on the pen differently hard. However, it is important that the strokes are visually distinct from each other. When practicing, it therefore makes sense to first write a line with strong downward strokes and then create another line with fine upward strokes. This way you can easily recognize the difference. Don't be afraid to apply pressure to the brush tip – it's made for this!

The auxiliary lines scheme



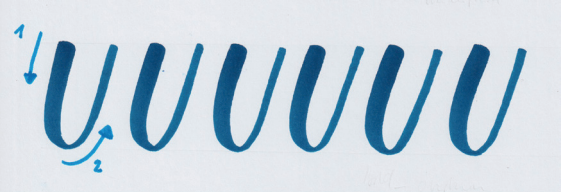
The classic auxiliary lines scheme in hand lettering consists of 4 horizontal lines and forms three areas: Central lines as well as ascender and descender lines. The central line is also called x-height, it marks the height of the lowercase letters. Some letters also have a so-called ascender and descender lines, such as l or g. They therefore deviate upwards or downwards from the x-height.



Underturn, Overturn and Oval

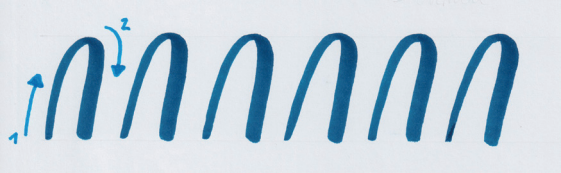
As soon as you have got used to the brush pen with its flexible tip and the basic strokes no longer cause you any difficulties, you can practise alternating between the two strokes. For this purpose, write horseshoes - the so-called under- and overturns - and ovals.

The Underturn



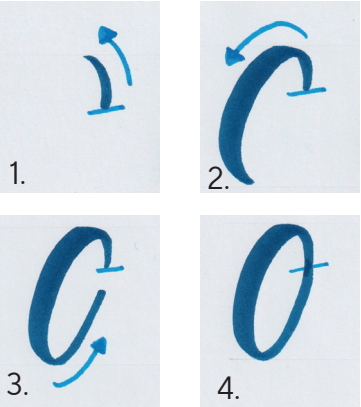
Start with a thick downstroke and slowly release the pressure towards the apex at the bottom. Apply as little pressure as possible on the upward stroke.

The Overturn



Start from the bottom with a thin upstroke and let this transition into a thick downstroke at the apex.

Ovals



There are ovals in many letters – for example in the a and the g.
Step 1: Start at the top right with a thin round upward stroke.
Step 2: Let the upward stroke transition into a thick curved downward stroke at the apex.

Step 3: Continue the oval from the apex at the bottom with a thin, curved upward stroke.
Step 4 Close the oval completely by letting the upward stroke end at the starting point.

Tips for the pen position

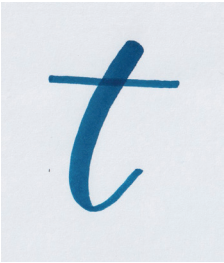
If you find it difficult to draw strokes of different thicknesses, try the following: Hold the pen flatter in your hand for the downstroke and increase the pressure on the tip. For a thin upward stroke, hold the pen more vertically in your hand – the less surface area the tip has on the paper, the less ink will be laid down. Also reduce the pressure.

Here you find the space to practise!

Horizontal strokes and special writing styles

Now that you have familiarized yourself with the basic rule, you may be wondering which rule applies to horizontal strokes. The answer is: none! Just decide what you like best depending on the look you want.

Using the letter t as an example:



Here I have drawn the arm of the t as an elegant slender line. The look is modern and minimalist.



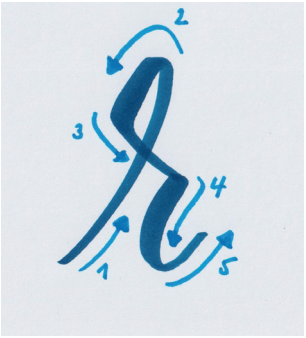
This variant has the striking change in stroke line width. Depending on the style, the look of the hand lettering can be playful or dreamy.

Other special features in the writing style

You will also notice that there are exceptions to the basic rule. And on top of that, some letters can be written completely differently than you probably learned at school. Here are some examples for you!

Turn the sheet 90 degrees towards you before adding the T-stroke. Now you can draw the T-stroke according to the rule thin upward stroke – thick downward stroke.

The small R:



the lowercase r is written in hand lettering with this initially unfamiliar spelling, which you should familiarize yourself with. Although stroke 3 is a downward stroke, it is made thin. The reason why is the following: Crossing thick strokes usually look unbalanced.



You may also find the D somewhat unusual. However, the loop in the ascender line offers wonderful opportunities for incorporating flourishes! (More information on page 26)

You can find more letter spellings in the hand lettering alphabets on pages 16 and 17!

Capital letter alphabet with the Schneider Paint-It Brush



Use the alphabets as a cheat sheet for your first letterings. The arrows show you the order of the strokes

Lowercase letter alphabet with the Schneider Paint-It Brush

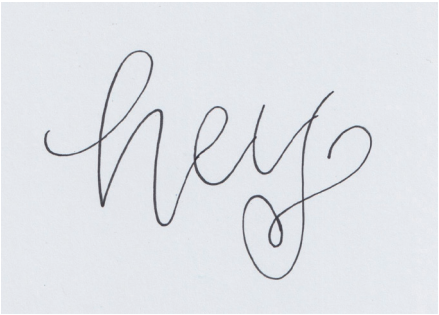


Here you find the space to practise!

Faux Calligraphy

Faux calligraphy is a clever technique for creating hand lettering when you don't have a brush pen to hand. The aim is to conjure up a calligraphic look by cheating on a thick downward stroke.

This is how it works



Write down the word of your choice. Make sure you work as large as possible and leave some space between the letters. Either use the pen of your choice directly or make a sketch with a pencil first.



Add a parallel line at the downward strokes. In the case of round letters, this originates from the apex or flows into it. Make sure that all the downward strokes are the same width and that the spaces between the letters are the same. Correct the downward strokes according to these guidelines where necessary.



Colour the inside of the downward strokes. Finally, check the downward strokes again and correct them if necessary.

Faux calligraphy allows you to add lettering to a wide variety of surfaces. If you want to letter on wood or textiles, you can use the acrylic markers or the metallic markers from Schneider. On paper, the Pictus fineliner from Schneider or the colourful Line-Up fineliners work wonderfully in this exciting technique!



This hand lettering was created entirely with the Pictus 0.5 mm from Schneider using Faux Calligraphy

Hand lettering effects

Shadows, outlines and light reflections

Cleverly placed shadows, contrasting outlines and sophisticated shimmers of light, so-called highlights, give your lettering that certain something.

Shadows

There are different variants for shading – you can see three examples here. In general, the shadow is almost always placed to the right of the letter. This creates the illusion of light coming from the left.

Shades on the letter



Shade on the letter
Write down the word of your choice. Make sure you work as large as possible and leave some space between the letters. Either use the pen of your choice directly or make a sketch with a pencil first.



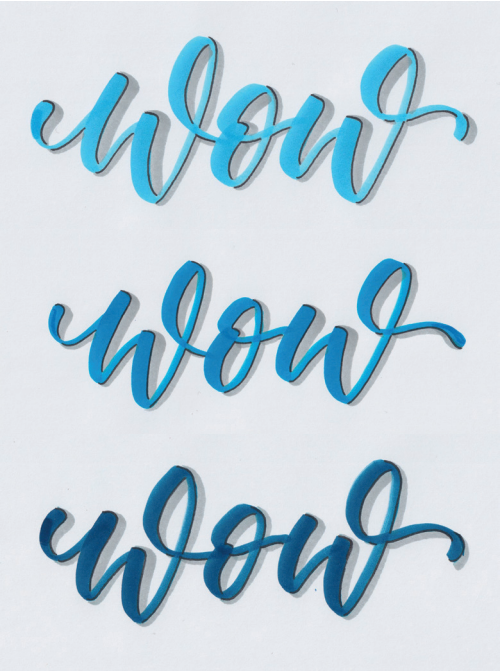
Shade offset from the letter:
Add a parallel line at the downward strokes. In the case of round letters, this originates from the apex or flows into it. Make sure that all the downward strokes are the same width and that the spaces between the letters are the same. Correct the downward strokes according to these guidelines where necessary.



Shade left from letter:
Colour the inside of the downward strokes. Finally, check the downward strokes again and correct them if necessary.

Colour of shade
Does the shadow always have to be grey? No, that is not a must. You can of course also choose a different colour for the shadow. However, grey creates an exciting 3D effect and gives the optical illusion that the lettering is floating slightly above the paper.

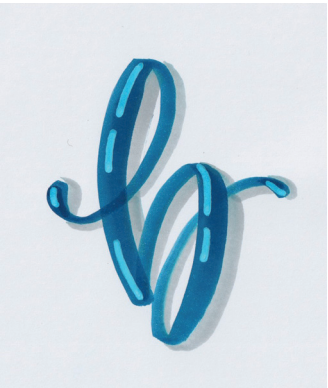
Outlines



Outlines can give your hand lettering more contrast. The fine outline on the interface provides more visual clarity between the lettering and the shadow. Use a waterproof fineliner such as Pictus from Schneider for outlines.

Light reflections

Light reflections, or highlights, are an integral part of any lettering in which a shadow has been placed. Because where there is shadow, there must also be light. If you have drawn the shadows on the right-hand side, the highlights are on the left-hand side of the letter. This is where the light hits the lettering. Use an opaque white pen for the highlights, such as the Paint-it acrylic marker from Schneider.





There are many creative ways to incorporate light reflections into a lettering. The same applies here: Decide on the variant that best conveys the desired look of your work – from elegant to playful, there are no limits to the possibilities.

Blending

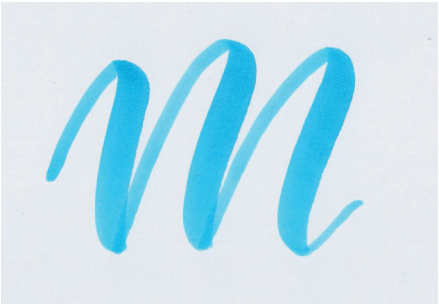
Blending is the technical term for colour gradients. There are different blending techniques in hand lettering. Here you will learn two approaches how to conjure up wonderful colour gradients with the blender.

Blending within a colour world

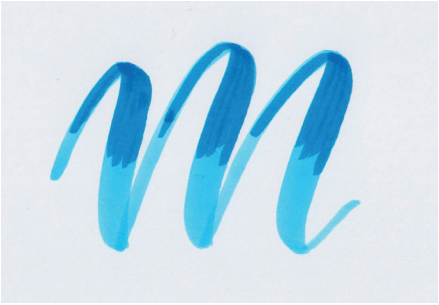
The term "one colour world" here means, for example, the exclusive combination of blue tones. If you want to work in a single colour scheme or in similar colour schemes (e.g. pink, purple), always start with the lightest shade.

This is how it works

Materials:
Twin marker 025 blue, 026 Alaska blue, 027 aqua blue (or another colour scheme of your choice)
Twin marker Paint-It 470 blender



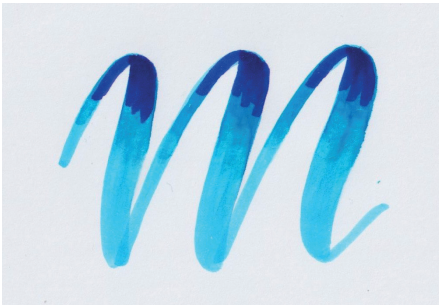
Step 1:
Letter the letter with the light blue shade in the familiar alternation of thick downward strokes and thin upward strokes.



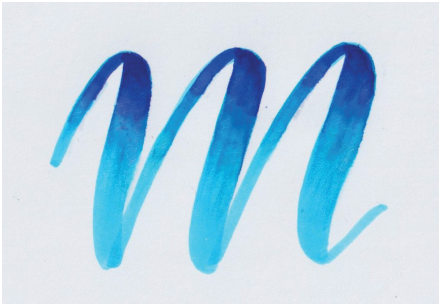
Step 2:
Colour the letter with medium blue, i.e. the next darkest shade of blue, from the top to about the middle of the lettering. Deliberately make the colour edge uneven and "fringy".



Step 3:
Run the blender quickly over the coloured edge and soften it until a smooth colour gradient has been created. To do this, place one stroke with the blender next to the other. Apply as little pressure as possible.



Step 4:
Now carefully paint the letter from above with the darkest of the three shades of blue.



Step 5:
Soften the colour edge with the blender by gently stroking over the colour edge.



Clever blending tips

- Always proceed from light to dark when blending
- Work quickly! The drier the applied colour areas are, the more stubbornly you have to work with the blender to remove the colour edge. Consequence: The paper tears open.
- If the paper still cracks, allow the affected area to dry thoroughly. Then run your fingertips gently over the area in a circular motion. You will see that the pieces of paper come loose, and your hand lettering will look much cleaner straight away.
- Whether you apply the blending from above or below – or even colourfully distributed – in your lettering is entirely up to you.


Good things come in small packages

Blending with various colour tones

In hand lettering, you can achieve wonderful blends using a wide variety of colour combinations. The basis for this is pre-lettering with a light grey brush cartridge.

This is how it works!

Materials:
Pencil (Schneider Pencil 556)
Twin markers Paint-It 123 orange red, 103 royal red, 144 dark violet
Twin marker Paint-It 470 blender



Step 1:
Pre-letter the letter with the light grey brush pen.



Step 2:
Now start from the bottom with orange: colour in an area of your choice and then continue with pink. This overlaps slightly with the orange colour. Make the colour edge deliberately messy.



Step 3:
Soften the colour edge with the blender. Make sure you work quickly and apply little pressure.



Step 4:
Then apply purple so that it overlaps slightly with pink, creating a deliberately messy colour edge.



Step 5:
Soften the resulting colour edge again. ... and your blending is ready!

How exactly you distribute the colours is entirely up to you. The same applies here: Even with different colours, work your way from light to dark at the beginning. As soon as you are more experienced, you can combine the colours as you wish.



Tips about the blender

- Clean the blender after each use and also in between by carefully moving it over a piece of scratch paper and 'rolling' it a little. The tip releases the remaining colour and is ready for use again.
- Make sure that there is no residual colour on the tip, especially if you want to blend lighter shades.
- Like all other Twin marker colours, the Blender Paint-It 470 can be purchased separately.
- The blender is included in all Twin marker sets from Schneider.

Flourishes

They look elegant, romantic, festive or dreamy: Ornaments, so-called flourishes. Although they look light as a feather, they are one of the more sophisticated techniques in hand lettering. Here are a few tips that you can follow to create your own wonderful flourishes.

This is how it works

Materials:
Schneider Pencil 556
Schneider Paint-It 040 Brush pen or Paint-It 070 Brush pen

Swing the lasso!
Flourishes have an elliptical shape, i.e. they are egg-shaped. To make them look light as a feather, your hand should remain very relaxed when 'flourishing'. Also try to draw your flourishes in just one stroke if possible. You can carefully make corrections afterwards.

The pencil - your loyal helper
Draw the flourish with a pencil before your first attempts. This will give you better orientation when lettering. The Pencil 556 is ideal for this.

Turn the page
If the majority of the flourishing is horizontal, it helps to turn the page towards you at a 90 degree angle. This allows you to draw the flourish like a downward stroke and gives you more control over the pen.

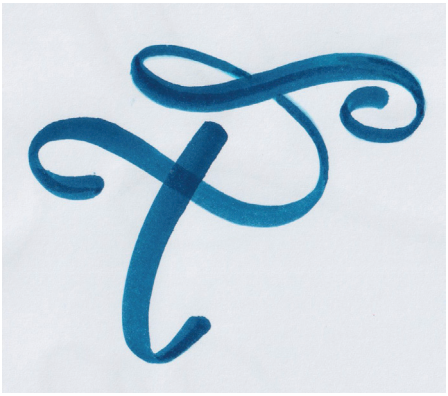
To separate
In hand lettering, flourishes are also often used as decoration, separate from the actual lettering. Then we talk about swashes, not flourishes.



Connection points

Where can flourishes mainly be applied? There are several possibilities.

Beginning



End of a word



Letters with ascender line



Letters with descender line



Letters that can be extended into the descender





Bouncing

When bouncing, some letters of your lettering (not necessarily all of them) bounce away from the baseline. They either deviate upwards or downwards and/or fall to one side. Some characteristic letter parts can also be significantly enlarged or extended. This gives your lettering a fresh, eye-catching look.



Mild bouncing:
In this variant, some (or all) letters deviate upwards or downwards from the baseline. The lettering therefore bounces on the spot.



Playful bouncing:
Here, the letters not only deviate from the baseline, but also tilt. The lettering looks playful and cheerful.



Strong bouncing:
By playing with the letter sizes and over-emphasising the downward-and upward strokes, this lettering has an almost wild look.

But be careful:
The more you bounce the letters, the more illegible your lettering can become! So, think carefully in advance about whether you want to prioritise visual appeal or legibility.

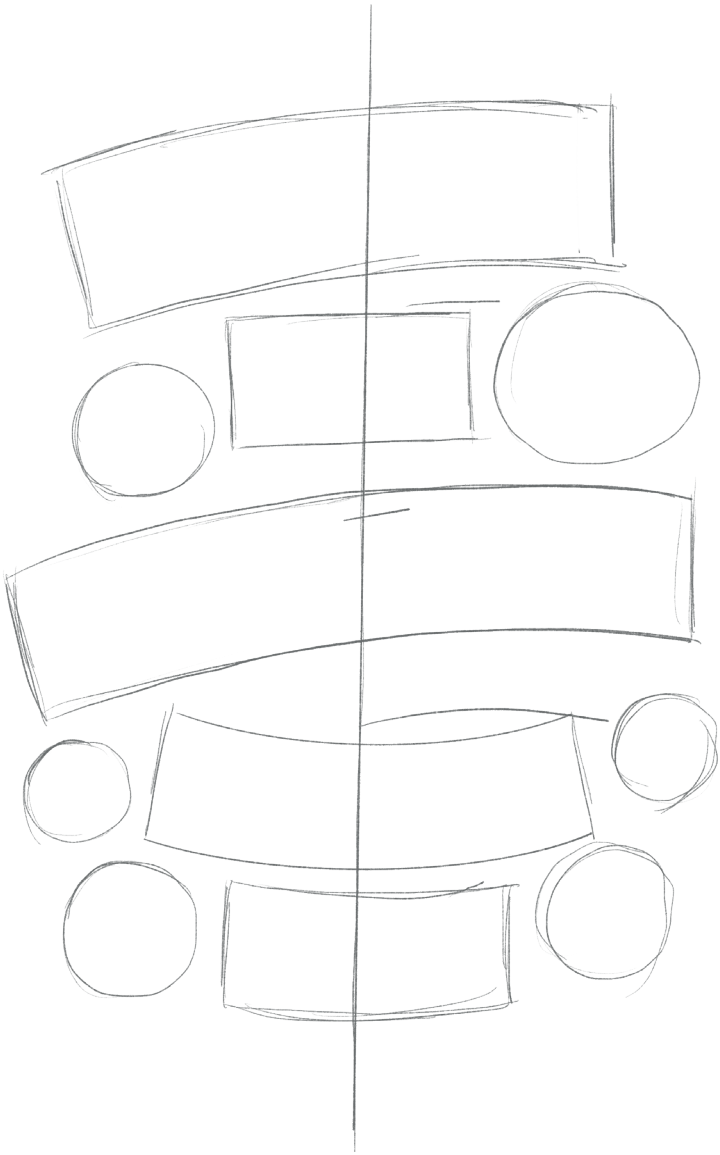

LIFE
IS A
beach
ENJOY THE
waves

Designing slogan letters

Now you know how to letter words and add exciting effects. So let's move on to the masterclass in hand lettering: designing slogans.

Blocking

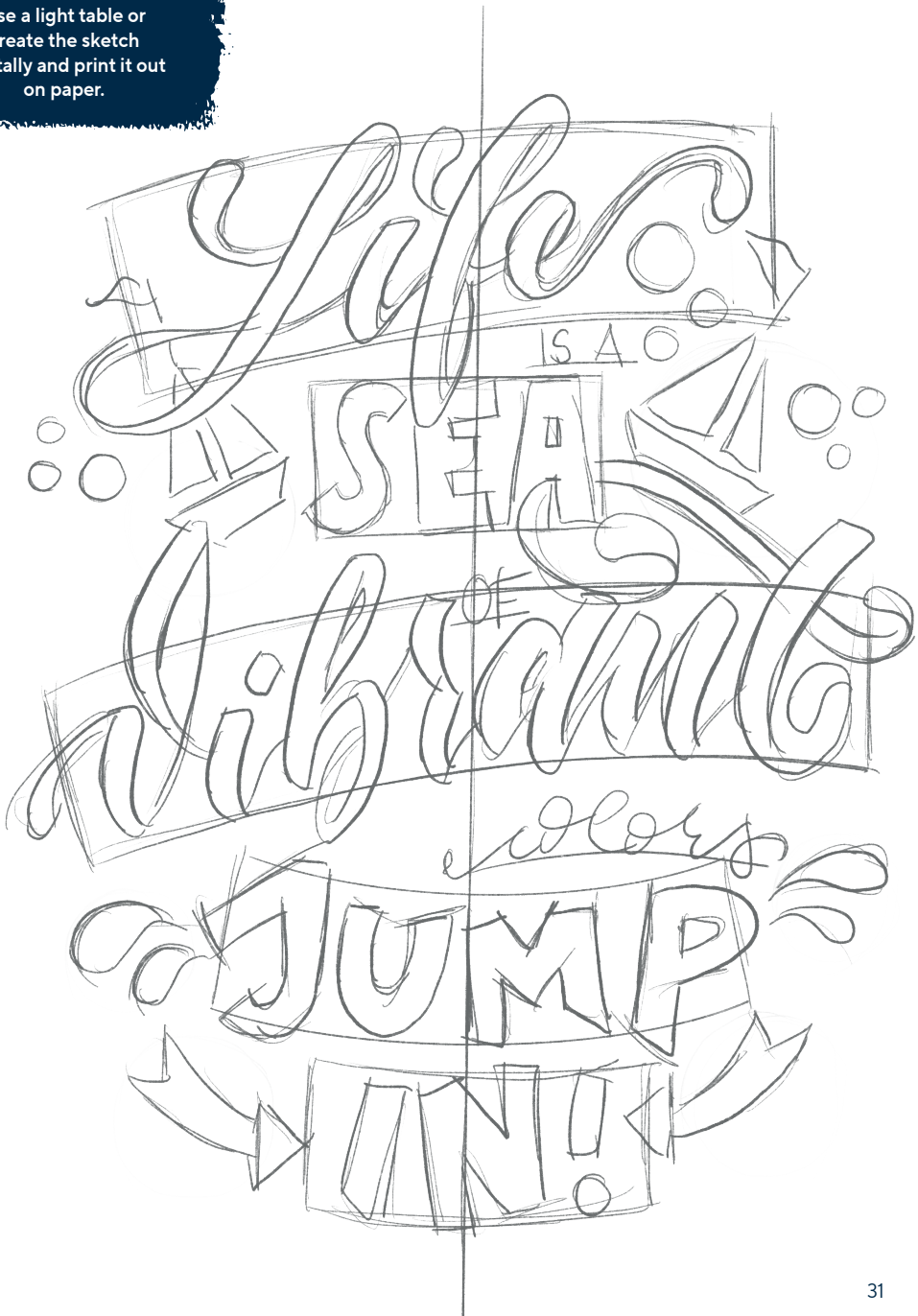
Slogans should be planned. Once you have thought about which words in your slogan you want to emphasise, use a pencil to create a specific guideline scheme to match this division. The so-called blockings are a combination of lines, boxes, and arcs into which you later insert the components of the slogan.



Design of the slogan

As soon as the blocking is in place, you can start with the pencil design of the actual lettering. Carefully erase the auxiliary lines when the sketch is finished.

Use a light table or create the sketch digitally and print it out on paper.



The final artwork of the lettering

You have two options for finalising the design: Either simply colour in the sketch or letter it by using a light table.



Decoration elements

Decoration elements are small drawings that are ideal as filler elements or decoration. Unattractive gaps in blockings disappear in no time at all by inserting thematically matching decoration elements. Here are a few suggestions and inspirations for you!



Here you find the space to practise!


abcde
fghijk
lmno
pqrstu
vwxyz



Enjoy!
Share your progress!

@schneiderpengermany

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