

ORNAMENTAL DESIGN LETTERING

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Ornament is not only an important factor in decorating household items and furniture, but also widely used in several major architectural works. With high level of complexity, it helps magnify the beauty of basic shapes.

In lettering, Ornament is commonly used for decorating book pages or visualize a story to raise its content value. With various materials used, along with carefully-designed patterns, the written message is not only conveyed clearly, but also gets its values magnified while showing different views of collected information to people.

Within the scope of this humble materials, we will aim at designing ornament on letters, which is often used for a certain alphabet to emphasize the initial part of a text. At the same time, we will learn about basic coloring techniques, bonus some information about Gilding.

GROUPS OF TYPEFACES

Throughout history, while lots of different typefaces have been developed, only certain kinds are commonly used for decoration. In order to approach this subject from an objective point of view, let's have a look at 5 proposed groups below.

Lombardic Capitals



Lombardic is the most popular typeface used for letter decoration. With its easy-to-combine characteristics, Lombardic must be the right choice for most kinds of designs.

(The Lombardic alphabet will be mentioned later on.)

Roman



Considered as the standard for more than 20 centuries, Roman was not only used in ancient period but also became the primary typeface in modern life. In my own point of view, it is the simplicity contrasting with the intricate pattern demonstration that make the works more appealing.

Insular Majuscule



Similar to Lombardic, Insular Majuscule original shape has been elaborated. Therefore, combining with other patterns will be simpler, which helps creating similarity while fostering harmony between letters and decorative details.

Blackletter



Although not as popular as other styles above, Blackletter is still a good choice for letter decoration. Developed in the Renaissance, Blackletter was primarily used for large text content. Along with Lombardic, Blackletter can be considered as an additional design option.

Copperplate



Similar to Blackletter, Copperplate is not commonly used for realistic lettering designs and coloring. Instead, most of them are elaborated with flourish strokes to emphasize the script message. With applicable shapes, Copperplate has shown the handwriting specialities and can also be used as another design option.

LETTERING DESIGNS

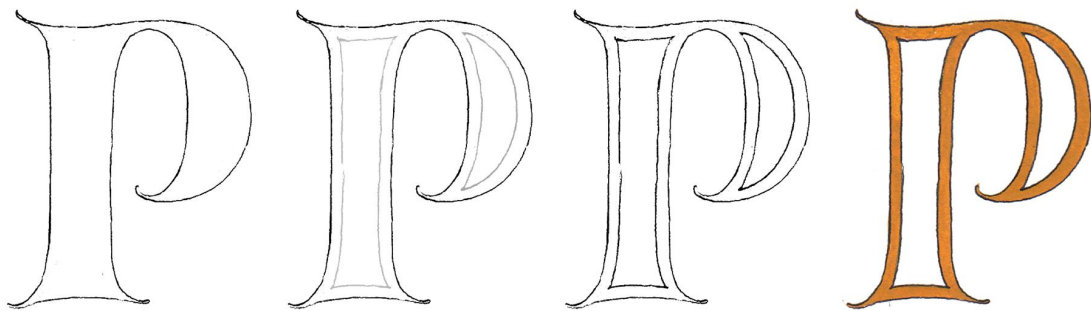
A letter consists of many components that can be designed and combined such as the border, inside, background, etc. And for each component, there will be different ways to design such as monochrome coating, flora - fauna Knotwork designing, etc. Below are descriptions of several different designs.

Lettering borders

Creating borders for letters is a very popular way of decorating and designing. The delimitation between the inside and the border will help create a contrast for the letter itself, without depending on the background or additional patterns.

Simple Lettering Borders

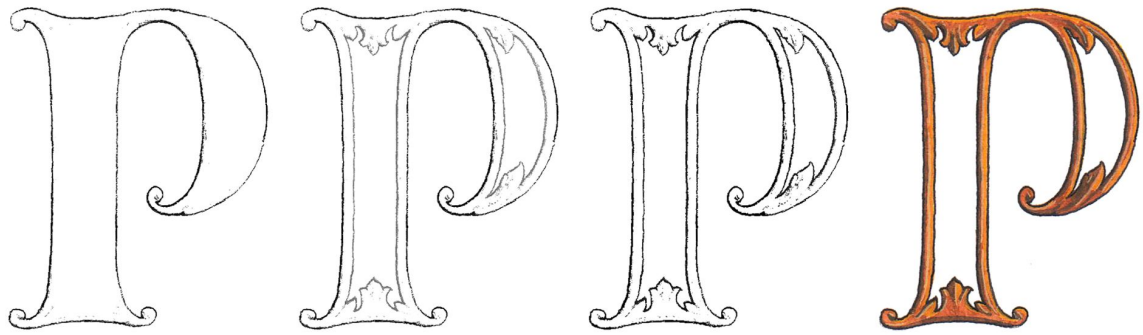
Simple bordering is a way of drawing strokes surrounding the letter with equal width then gilding or monochrome coating them.



It is necessary that we remain the same thickness of the borders. At the letter corners, the borders will be overlapped and end up forming an angle.

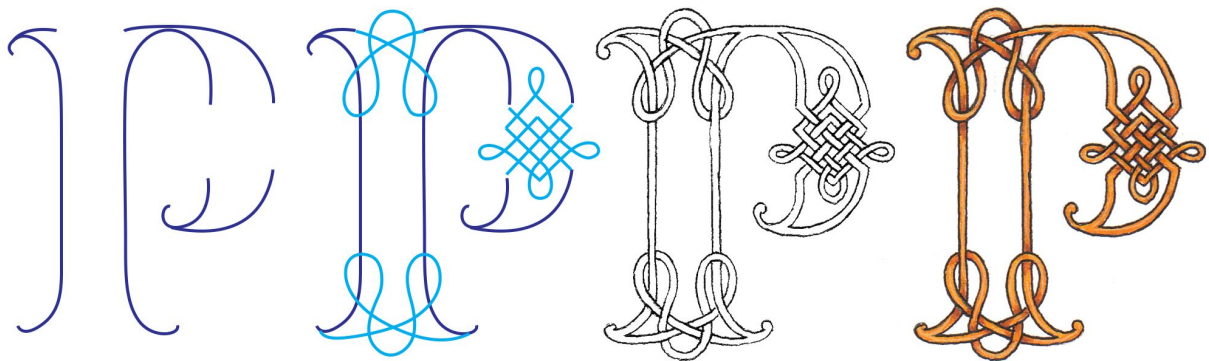
Basic Lettering Borders With Patterns

Similar to simple lettering borders but, in this design, we will add simple patterns to certain positions such as at the corner or the center of letter height. Patterns can be shown in different ways such as monochrome coating, forming, etc.



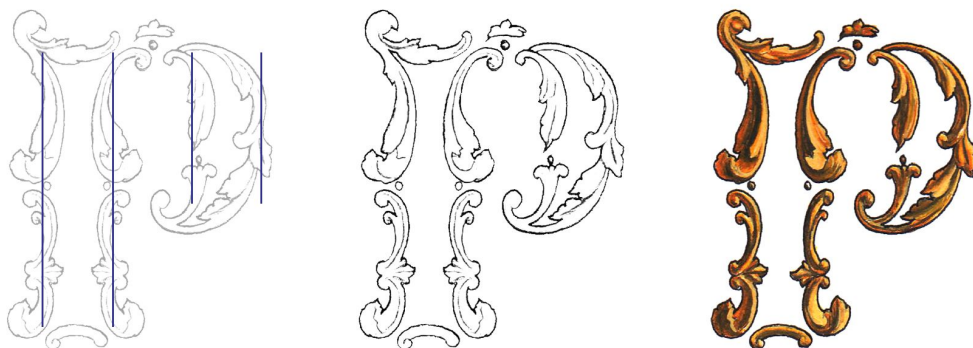
Knotwork Borders

Knotwork itself is a plait of single lines, but designed to follow the rules to logically create beautiful knots. Knotwork design techniques will be mentioned in the next section but first, let's have a look at the Knotwork border examples below.



Lettering Borders With Patterns

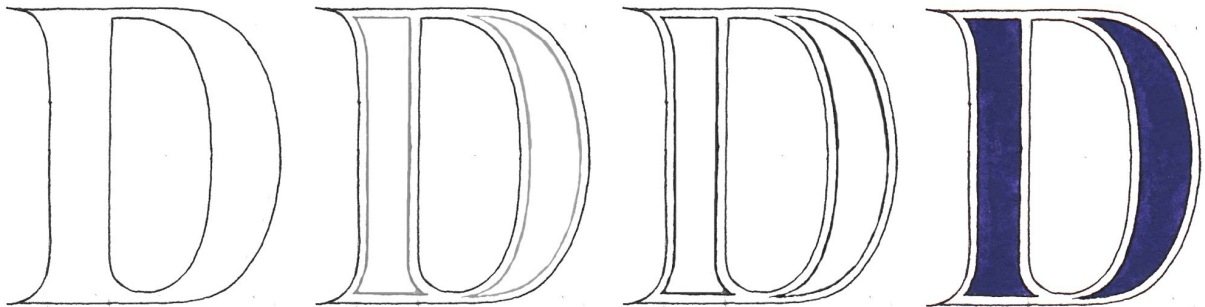
Generally, patterns can be inspired from many aspects of nature, from plants to animals and people. Plants are common and simple. In numerous kinds of plants, Acanthus is a flowery plant whose leaves follow natural laws beautifully so it is often used for many details in Classical Architecture as well as became one type of decorative lettering.



The Counter (The enclosed space inside the letter)

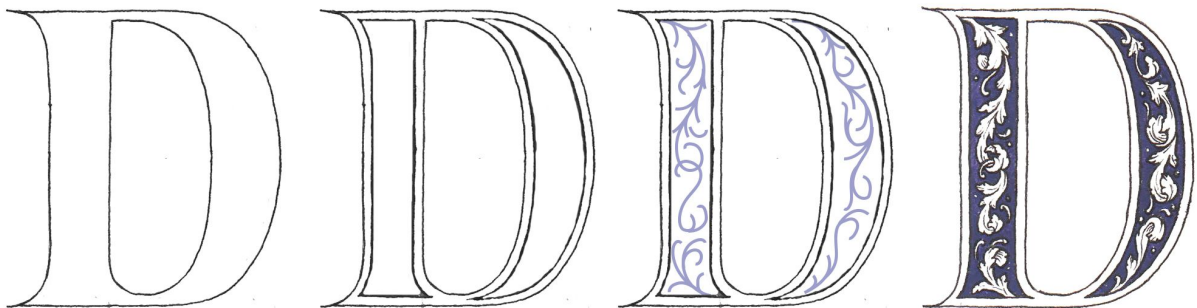
As mentioned in the previous section, the letter is made up of many components. Besides the border, we can also design and change the inside. The inside and the border need to be designed in harmony with each other, not too complicated to avoid aesthetic dispute.

The simple style

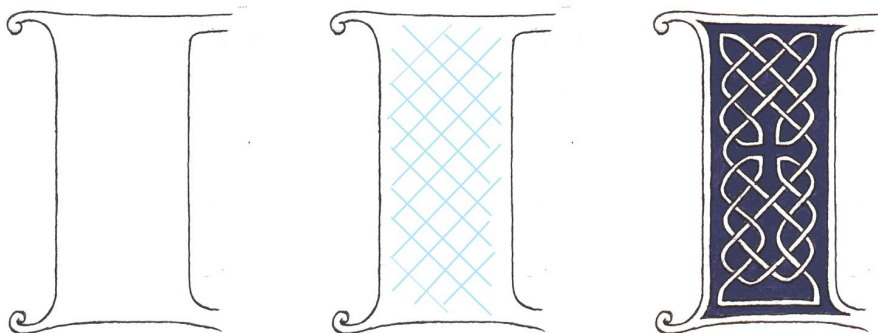


The ornamental style

Using patterns to design the enclosed part requires the balance between patterns and spaces. Therefore, balancing the composition is an important factor to maintain a visual harmony.

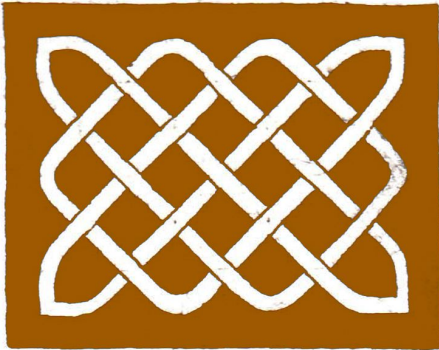


The Knotwork Style



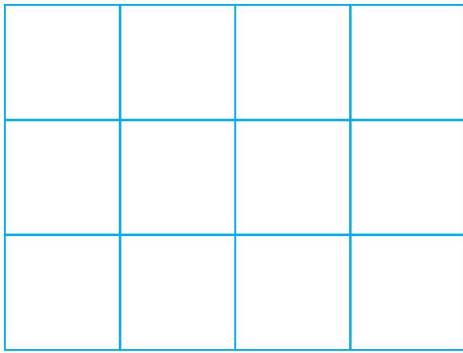
KNOTWORK

Knotwork is a way of doing knots based on some certain logical principles for letter decoration. Knotwork can be used in the border, frame or background. Each change in the original design structure can create different directions of the knot.

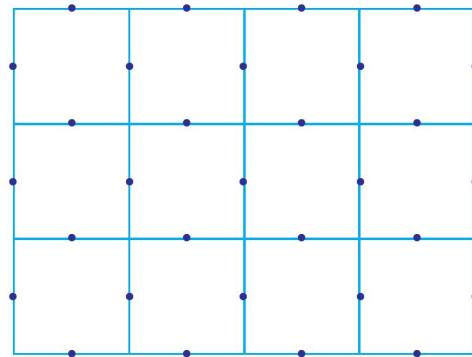


This image is a basic Knotwork example. All the strokes are interlaced according to the Over-and-Under principles. Besides, we can see that Knotwork is a closed loop with the changeable thickness of the cord made to balance the gap and preserve harmony.

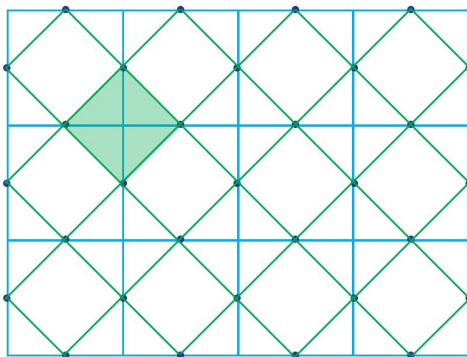
Basic Knotwork design techniques



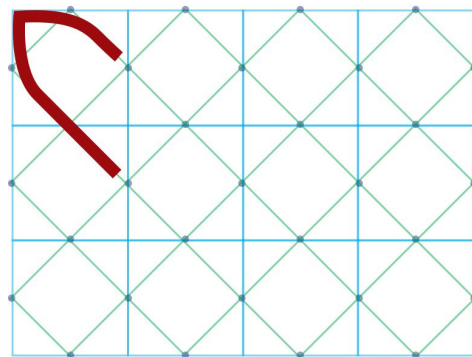
First, let's make a rectangle with an aspect ratio of 4:3. The length ratio is divided into squares as illustrated.



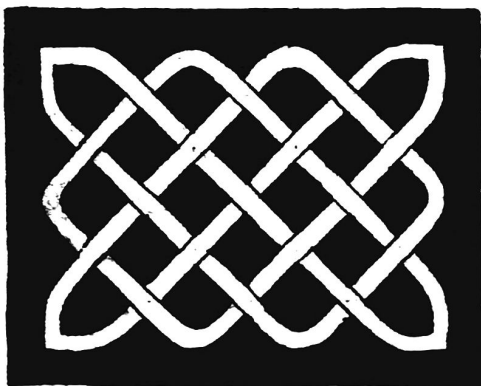
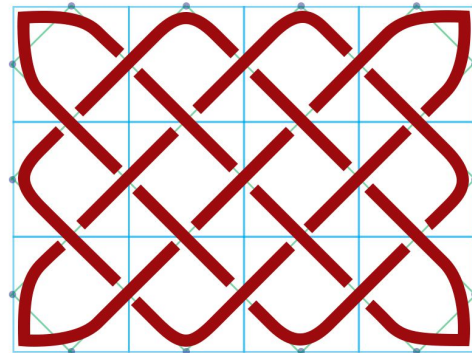
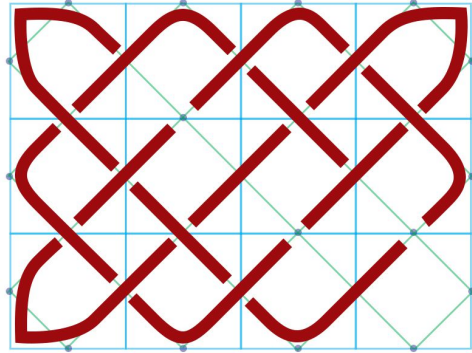
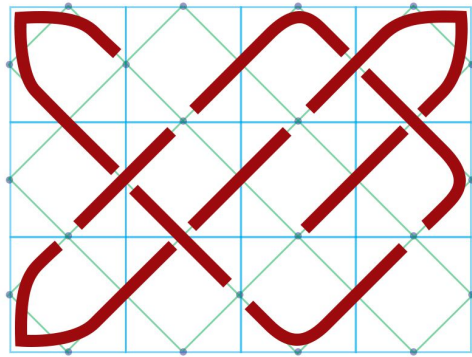
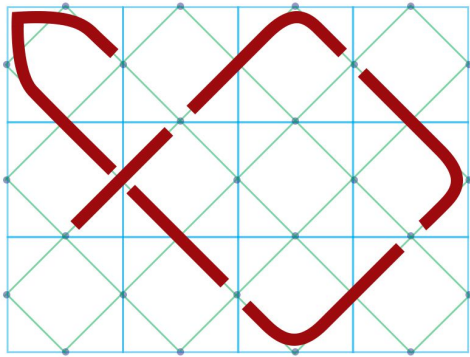
At the middle of each side, mark a point for later connection.



Connect the marked points following the 45° direction to form Diamonds shapes



The side of the square frame is envisioned as a wall. The Knotwork cord, once moves to the edge, will turn back as illustrated above.

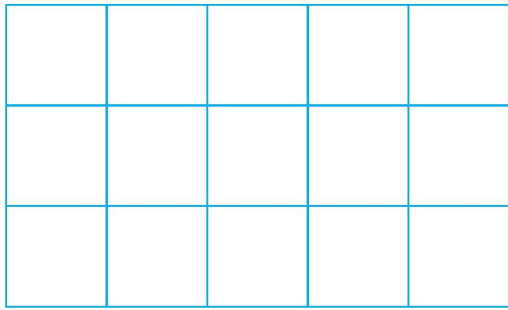


Keep moving the cord with the Over-and-Under principle. It will constantly go up and down, and will turn back when touching the wall. Please note that the cord will always be in the 45° direction even when it touches the wall.

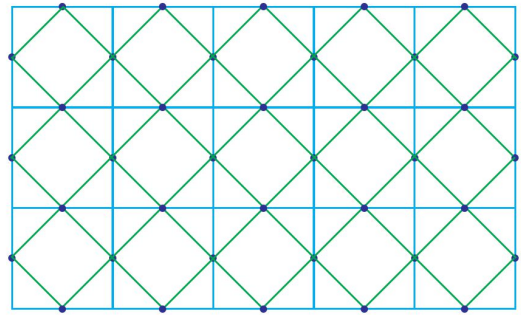
We have just learned about the process of creating a basic Knotwork. However, if just stop at this design, we will not be able to create different moving ways of the cord and, as a consequence, limit the diversity of the works. Therefore, in the next step, we will use the additional "walls" to change the direction of the cord movement.

Creating partitions for Knotwork

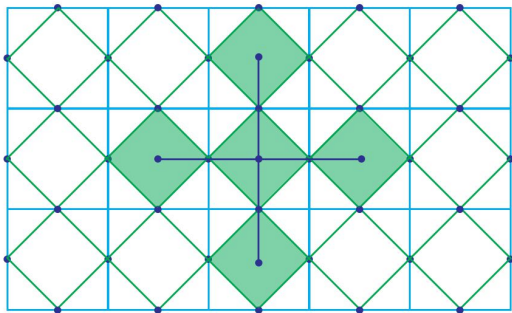
Partition is the element added to change the cord moving direction yet it is necessary to balance its position to maintain visual harmony of the entire composition. See the example to learn about the process of using partition in the Knotwork.



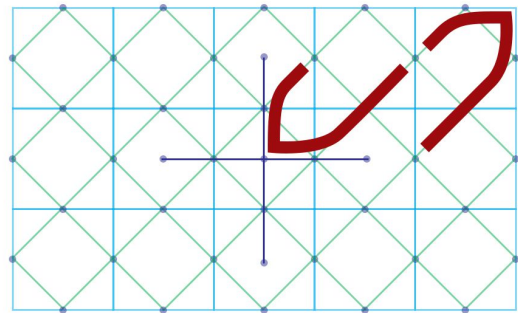
In framing and calculating the number of squares, I often use odd numbers to easily add extra walls to the heart of the design.



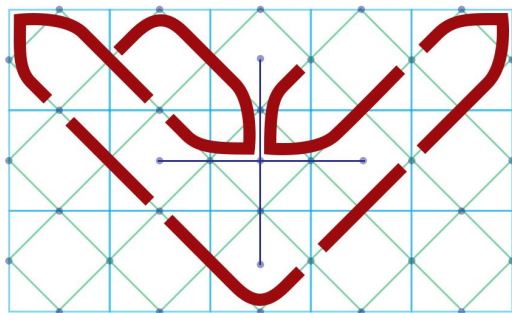
Similar to the basic Knotwork techniques, keep connecting central points of the squares in the 45° direction.



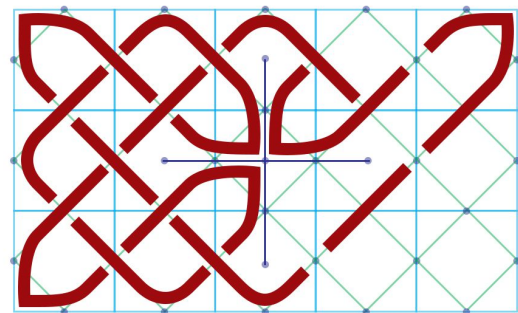
Connect the core points of the central Diamonds vertically and horizontally so that they intersect at the heart of the entire frame.



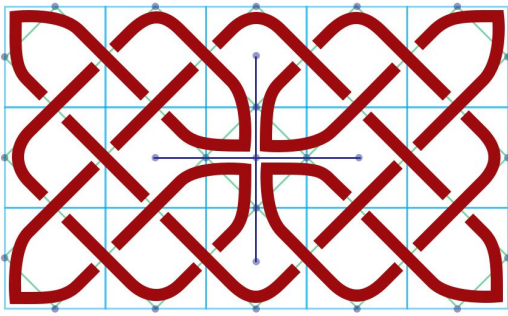
We can start from the newly-created "wall". Due to the small angle of the two walls, the passing cord will return, which is similar to the corner of the large frame.



Following the principles, keep moving the cord until it touch the wall and turn back.



Finish half of the design.

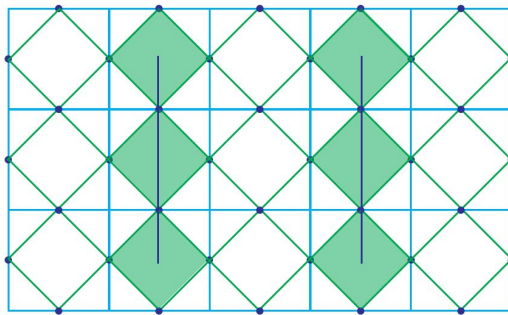


Finish the design.

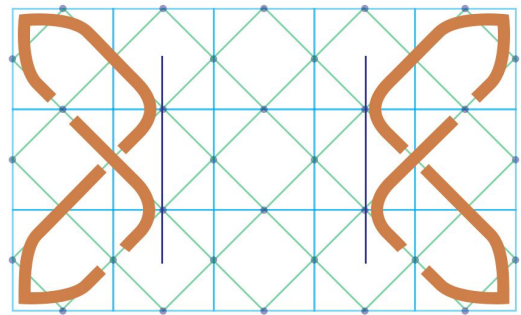


We can still change the thickness and color of the cord in the finished version.

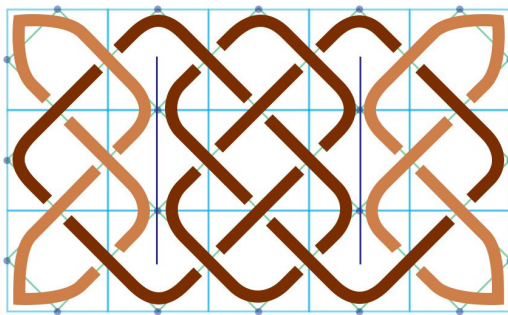
Example 2



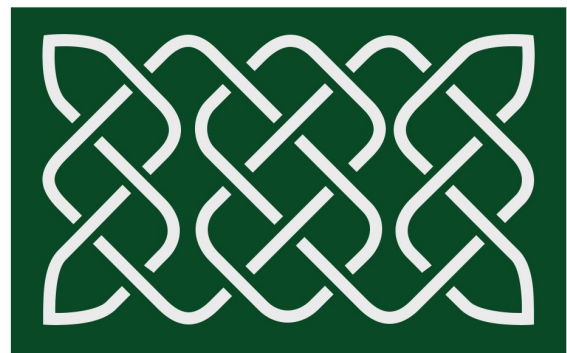
To see how the use of the wall affects the cord direction, in the second example, we will keep the original frame intact and only change the partition position.



At this time, the design will not be created by only one cord. In fact, the cord is separated to form smaller enclosed and intertwined loops.



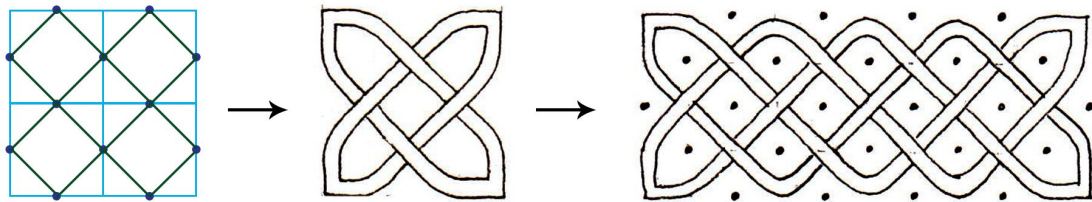
Keep making the next enclosed loop by following the Over-and-Under interlacing rules.



Complete the Knotwork design with the same number of squares yet different partition position.

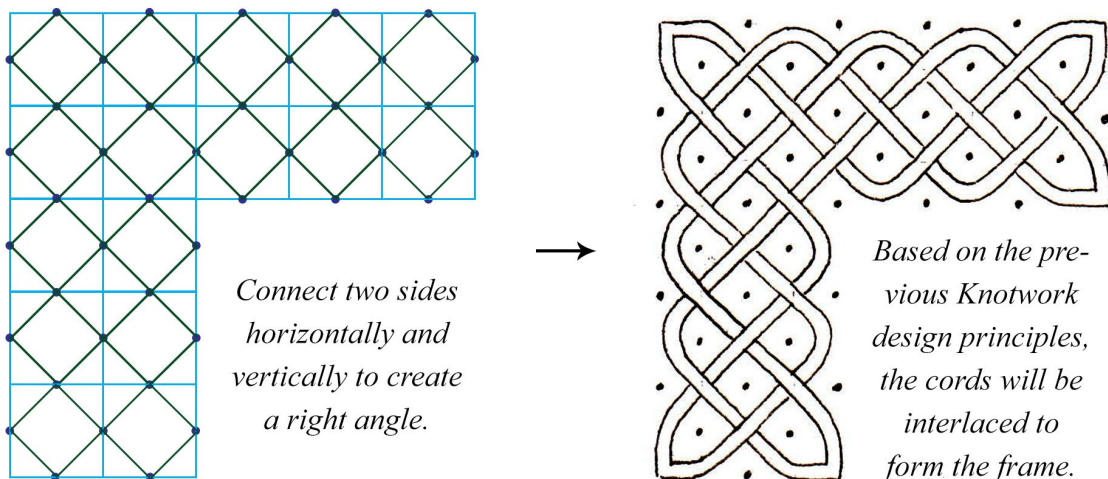
Creating Knotwork Frame

Knotwork can be used to design picture or drawing frames with the same principles mentioned in the previous section. In fact, we should use single Knotwork to create minimum width for frames.



The Single Knotwork

Increase the number of squares horizontally to form a side of the Knotwork frame.

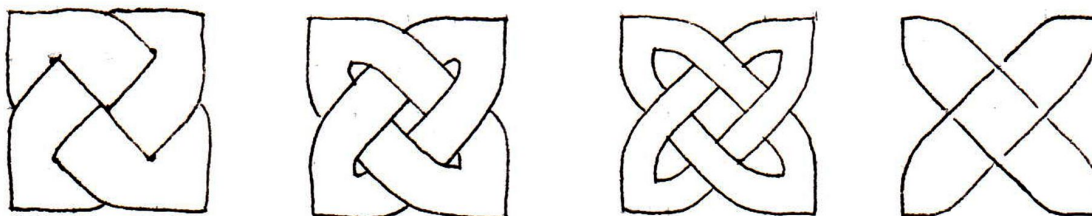


Connect two sides horizontally and vertically to create a right angle.

Based on the previous Knotwork design principles, the cords will be interlaced to form the frame.

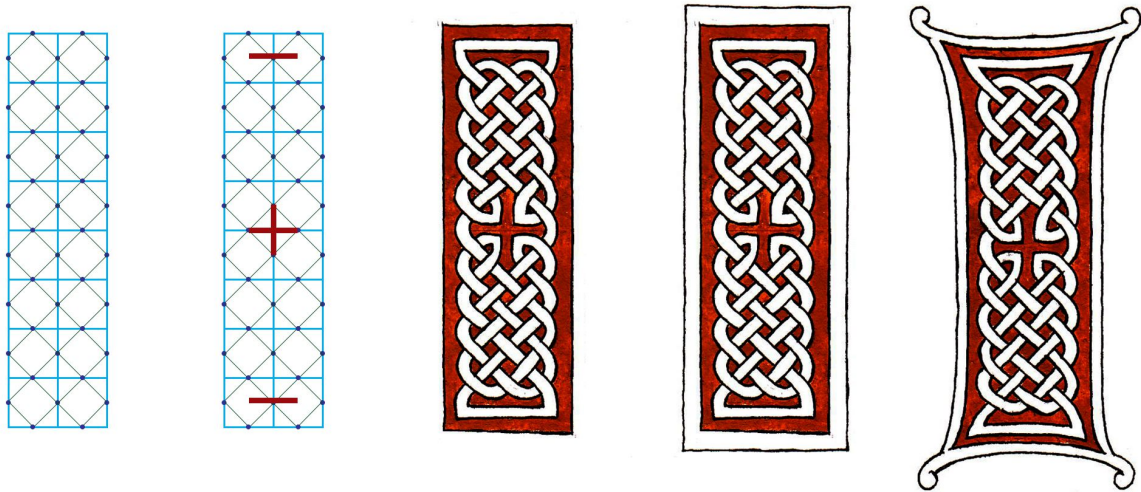
Changing the cord thickness

In a Knotwork design, the length of the cord can be changed to achieve visual harmony and purpose of each individual. Below are references for the cord thickness variation.



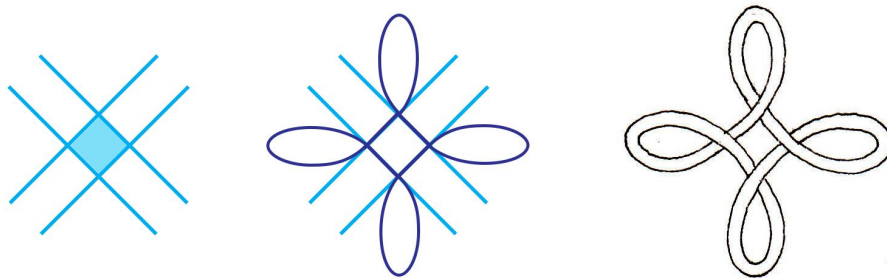
Applying on letters

When you have got all the Knotwork design theory, let's apply it on letters. The examples below will show how the Knotwork is added into the counter of the "I" in Lombardic style.

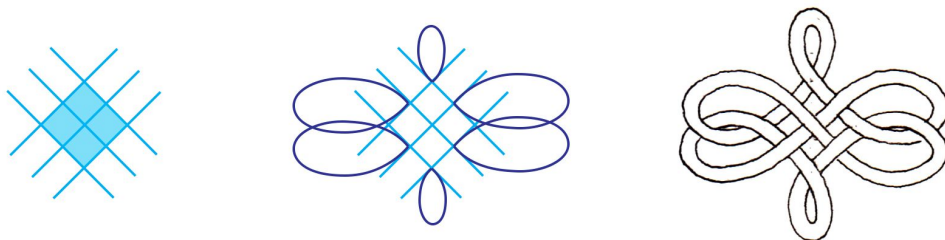


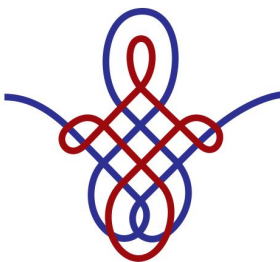
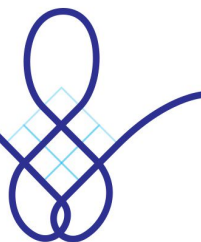
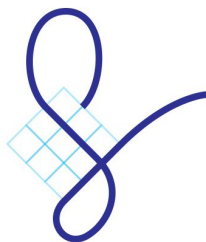
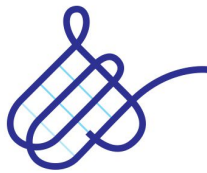
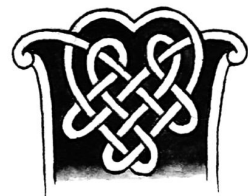
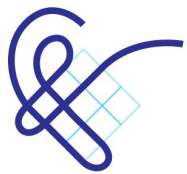
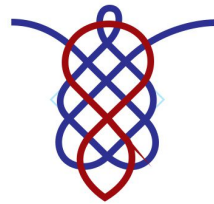
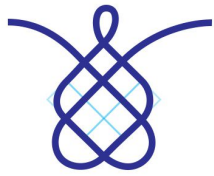
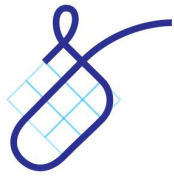
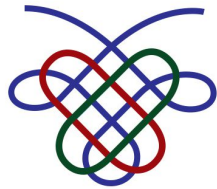
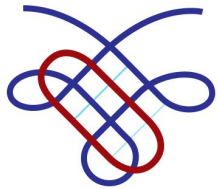
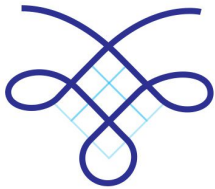
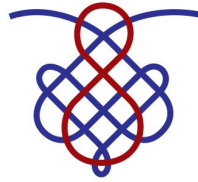
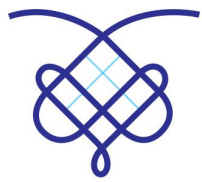
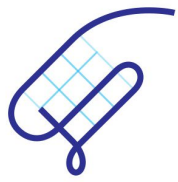
Flourish

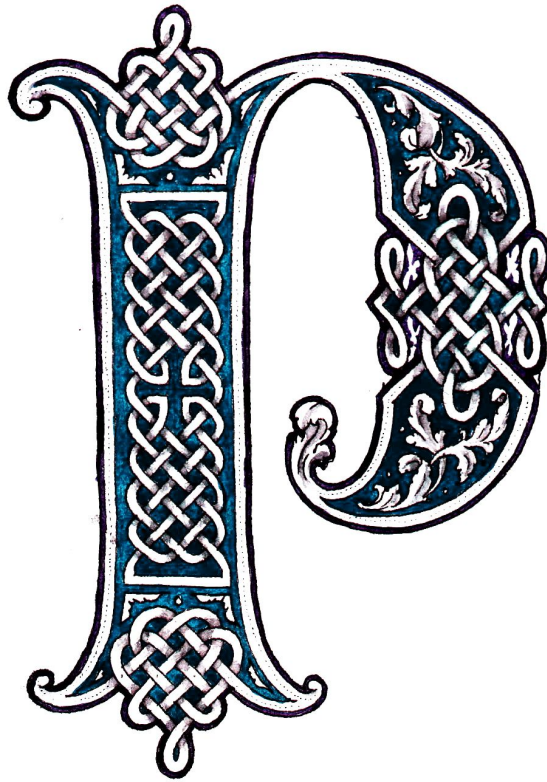
Flourish is combining single strokes to create decorative patterns, which is often used in Calligraphy. In this section, I will introduce a way, similar to Knotwork, to make flourish. This can be considered as an additional design reference to apply to the works.



A single enclosed flourish also has the Over-and-Under principles similar to Knotwork that its curved lines depend on the number of Diamonds. Each curved line is created inside an Oval shape that has a horizontal or vertical







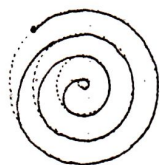
An example of Knotwork lettering

ORNAMENT DESIGNS

As mentioned before, the inspiration of pattern designs can come from many different sources from plants, animals to people. Let's start by learning how to apply plant motifs in pattern design mainly through Acanthus - a type of plants with a beautiful natural structure and is often used in architectural design.

The Spiral Rule

All the ornament design principles are inspired by the beauty of nature. The spiral rule shows the eye-catching centrality that is inspired from a blooming flower or a small object falling into the water surface creating circular waves. Similarly, the alternate rules come from the way tree branches are formed, etc. Let's start with the most important and popular rule - The Spiral Rule.



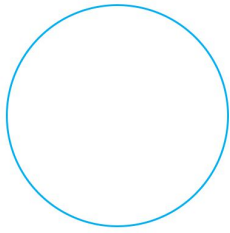
The structure



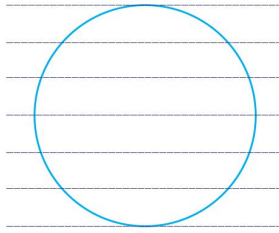
Creating frame



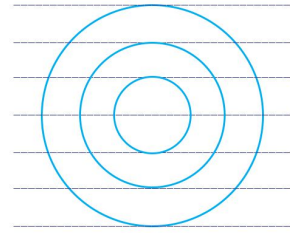
Adding details



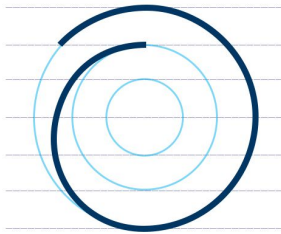
A spiral pattern can start with a circle or an oval shape.



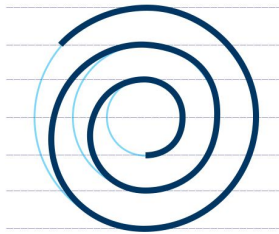
Divide the diameter of the circle into equal parts, the number of which depends on each design.



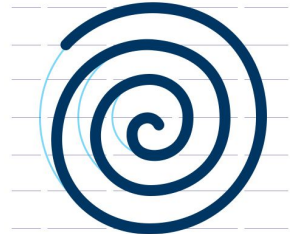
Create smaller, concentric circles with equal spaces inside the original one.



Around the first circle, draw a stroke inwards and connect it to the next smaller circle.



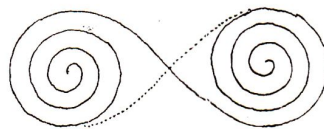
Keep drawing and remember to balance the distance among strokes.



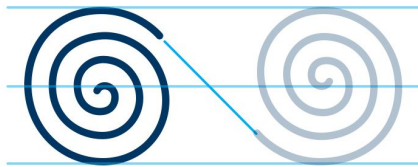
Adjust the line thickness and add more details to complete the design.

The infinite loop rules

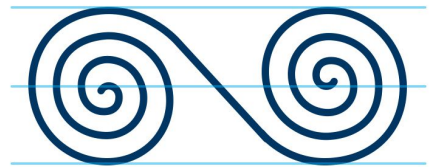
The infinite loop, or the shape of a sideways figure eight, is a way of combining two single spiral patterns that we have learned in the previous section. Based on the visualization of how plants grow, we can create large-scale patterns and increase the diversity of the works.



Let's begin with a single spiral. We will start from the center and then move outwards.



Draw the stroke outwards in a 45° angle as illustrated to combine with the second spiral.

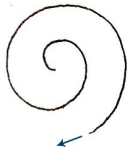


The gap between two spirals can be changed depending on the angle of the connection.

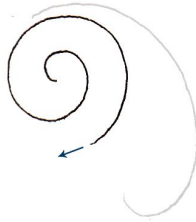
Combining single patterns

A spiral or an infinite loop is considered as a single pattern. We will learn how to combine these individual together. By changing the size, direction or shape, a design will be illustrated in several different ways.

Same direction



Let's start with a single spiral from the center oriented in a clockwise direction.

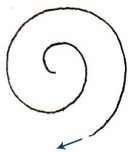


From the same direction with the spiral, add another pattern (possibly a curved line).

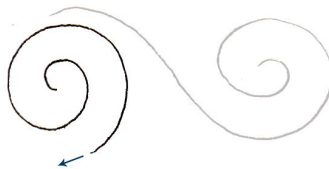


The first combination

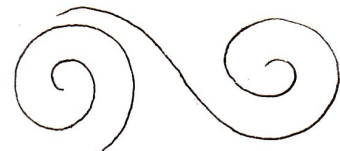
Opposite direction



Similar to the previous instruction, start with a spiral first.



Start from the same original direction but when reaching outward, we will change to the opposite direction.

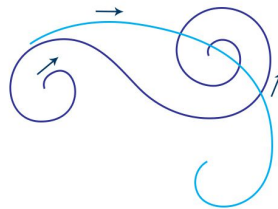


The second combination

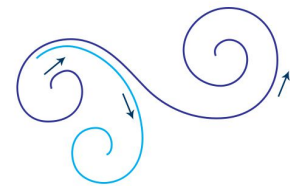
Additional example 1



Let's start with a single infinite loop. It can be seen that this pattern has two directions - the initial part is in a clockwise direction and vice versa.

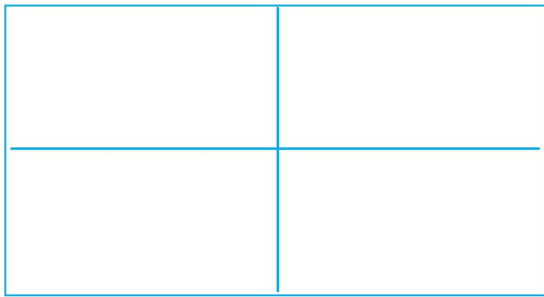


We can add a curved line that starts in the same direction with the top (clockwise) but ends in the other way round.

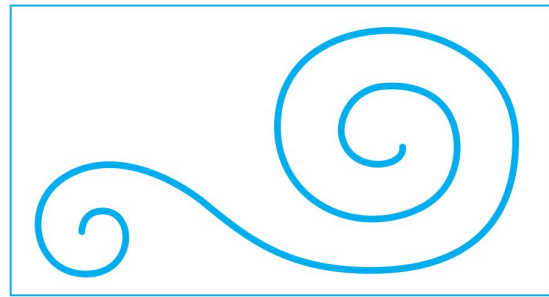


Do the same with an additional pattern in another position.

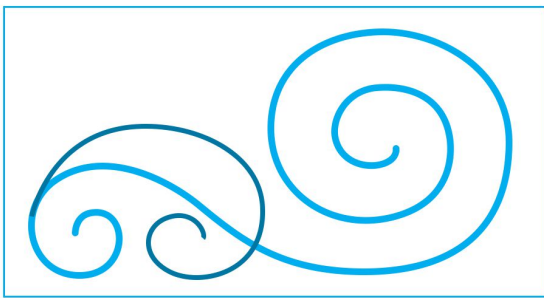
Additional example 2



In this example, we will design the pattern in a rectangle frame based on the mentioned rules.



To make a difference, I start with an infinite loop pattern made of two spirals in different sizes.



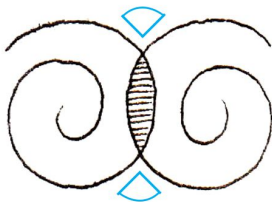
To fill the small space below the first spiral, I draw a pattern in the same direction with the original



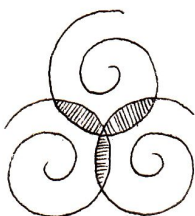
Then, add more details to the frame's upper left part to balance the overall layout.

The overlapping patterns

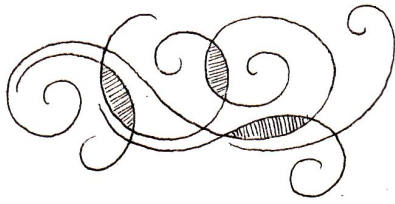
In the designing process, using patterns with different angles overlapped with one another can create different styles for the design. Remember to pay attention when overlaying patterns to preserve a visual harmony for the composition as well as enhance its aesthetics



In case two patterns are overlapped, their strokes will form an intersection (as illustrated). To maintain the balance, the angle of that intersection should be less than 90°.



Same with three overlapping patterns - each pair intersects to create an angle equal or less than 90°.

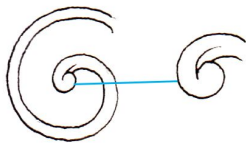


On the left, there is an example of how to combine and overlay patterns on each other. The dashed areas show the intersection of patterns. We can use several patterns with different starting points.

Types of ornaments

After learning about the pattern movement rules, let's move on to how to add these patterns into the design. The number of patterns can be flexible to each purpose as well as the material and characteristics of the design. However, a design with high complexity is not always a good choice since the overall aesthetic is the most important thing.

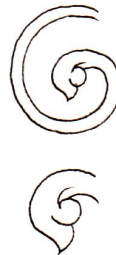
Simple level



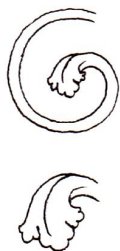
In general, a common pattern will always have a starting point, branches, leaves and a top. For most simple patterns, branches are simplified into two single parallel strokes while leaves can be removed and the tops minimized as illustrated.



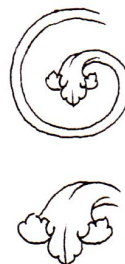
In the first level, the top of the pattern is rolled to form a sphere.



In the second level, it is separated into a side-scrolling part and a sharp peak representing the leaf.



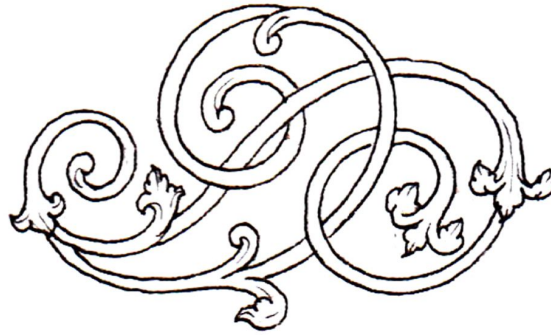
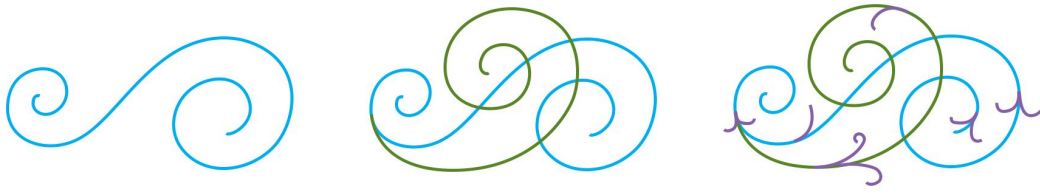
In the third level, it forms a shape of Acanthus with 3 leaves - 2 small on the sides and 1 big in the middle. Each can be divided into 3 smaller leaves.



In the fourth level, it forms an Acanthus shape with two sides folded up to create a three-dimensional effect.



Avoid drawing branches too long as the overall design may get dull. Adding branches in the center to create accent is also worth considering. Drawing additional branches is similar to drawing the top, which is introduced in the previous section.



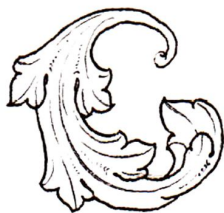
An example of the level of simplicity

Average level

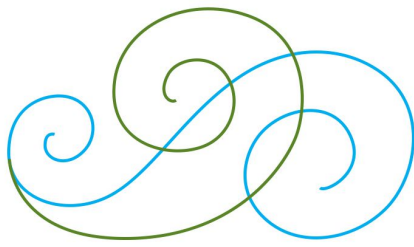


In average level, patterns on the leaf are illustrated first, especially the veins. The leaf shape is formed more clearly to create the authenticity for the pattern. Also, branches are no longer a feature with an equal thickness but changed when reaching the leaf top.

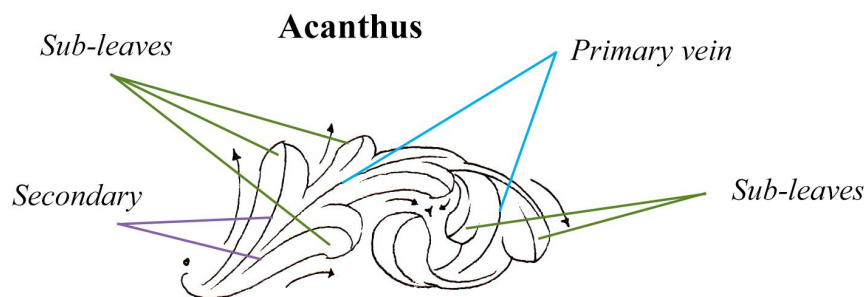
The high level



In the high level, the pattern is illustrated realistically. With this level, Scratchboard Illustration or coloring techniques can be used. The branch will not be created by strokes but a leaf shape of which the top curved to create three-dimensional effects along with folded patterns to enhance the liveliness.

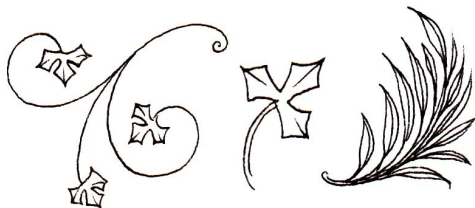


For a consistent comparison, I reuse the frame designed in the simple pattern section and complete it with the high level of complexity



Other plants

Acanthus is one of the most popular plants used in pattern design. However, in order to make the works more diverse and prominent, other plants can be included as secondary elements (or sometimes, main elements). Below are other plants that can be used.



Other leaves

Other single leaves such as maples and roses, etc. can also be used as part of the design.



Flowers

Flowers are surely a crucial factor because of its diversity and attractiveness. Each kind represents a unique image and, at the same time, demonstrates the performers' style.



Barley

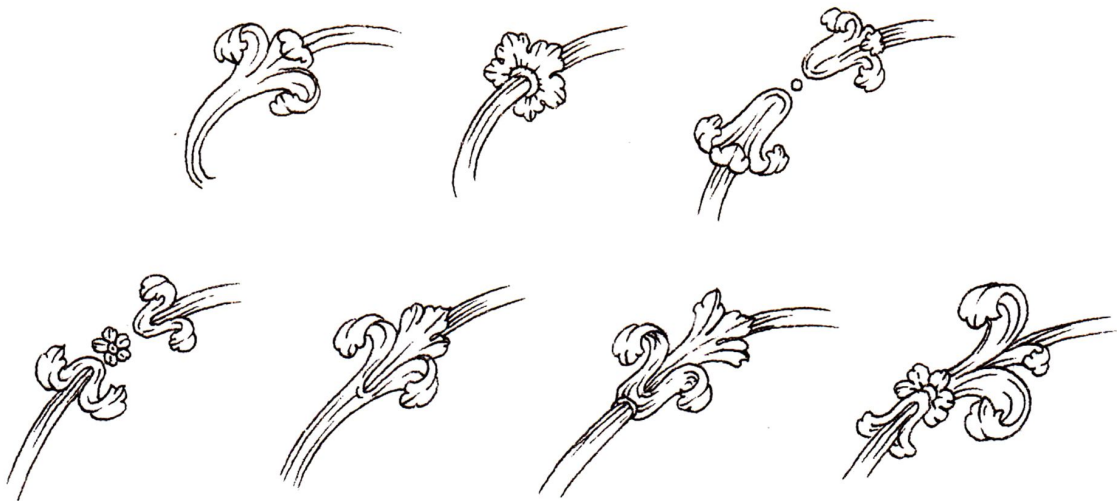
Barley has the characteristic of secondary factors to support the whole layout and maintain the balance and visual harmony.



Seeds

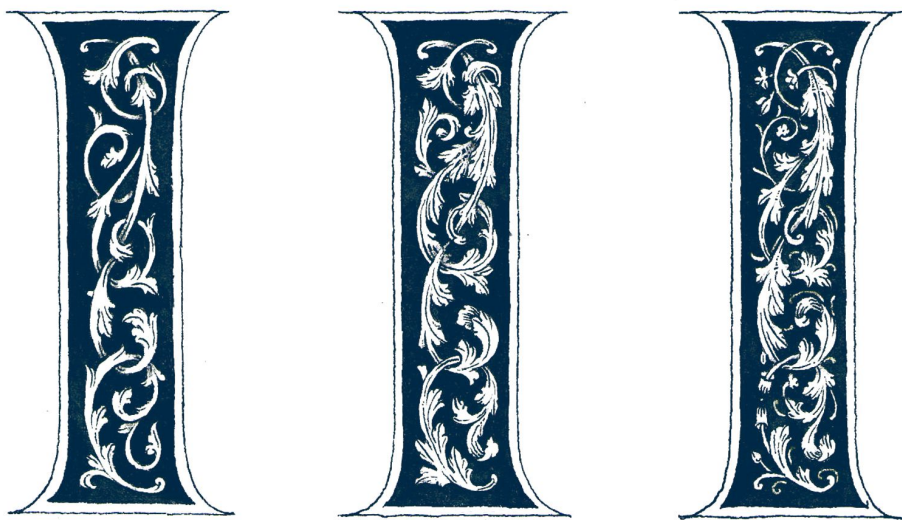
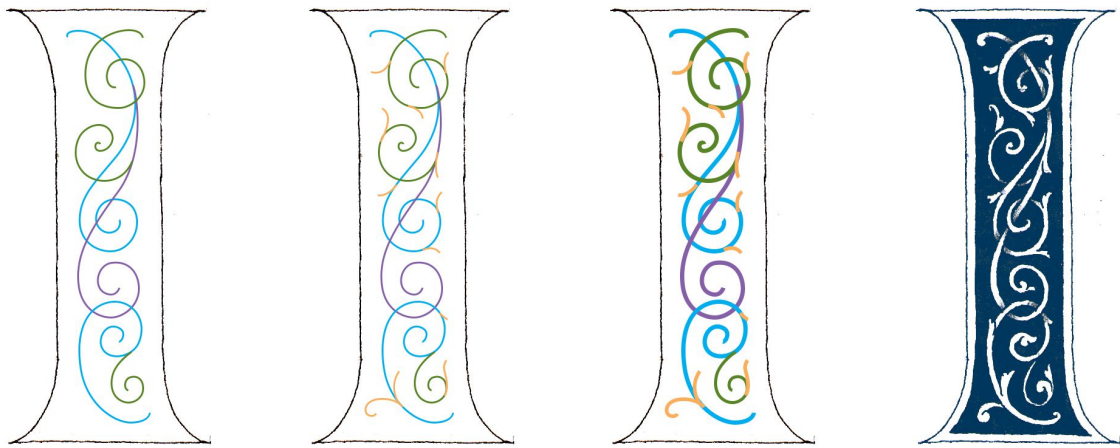
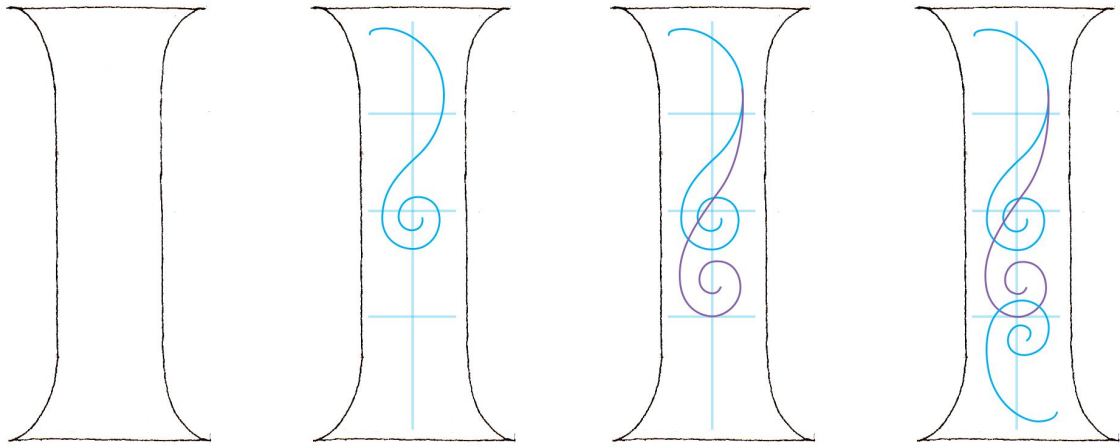
Seeds can also help highlight your design. I often use the Pepperberry seeds.

In long patterns, besides adding small branches, we can also use intersections which not only help illustrate the image of leaves or flowers but create a close connection among branches as well.



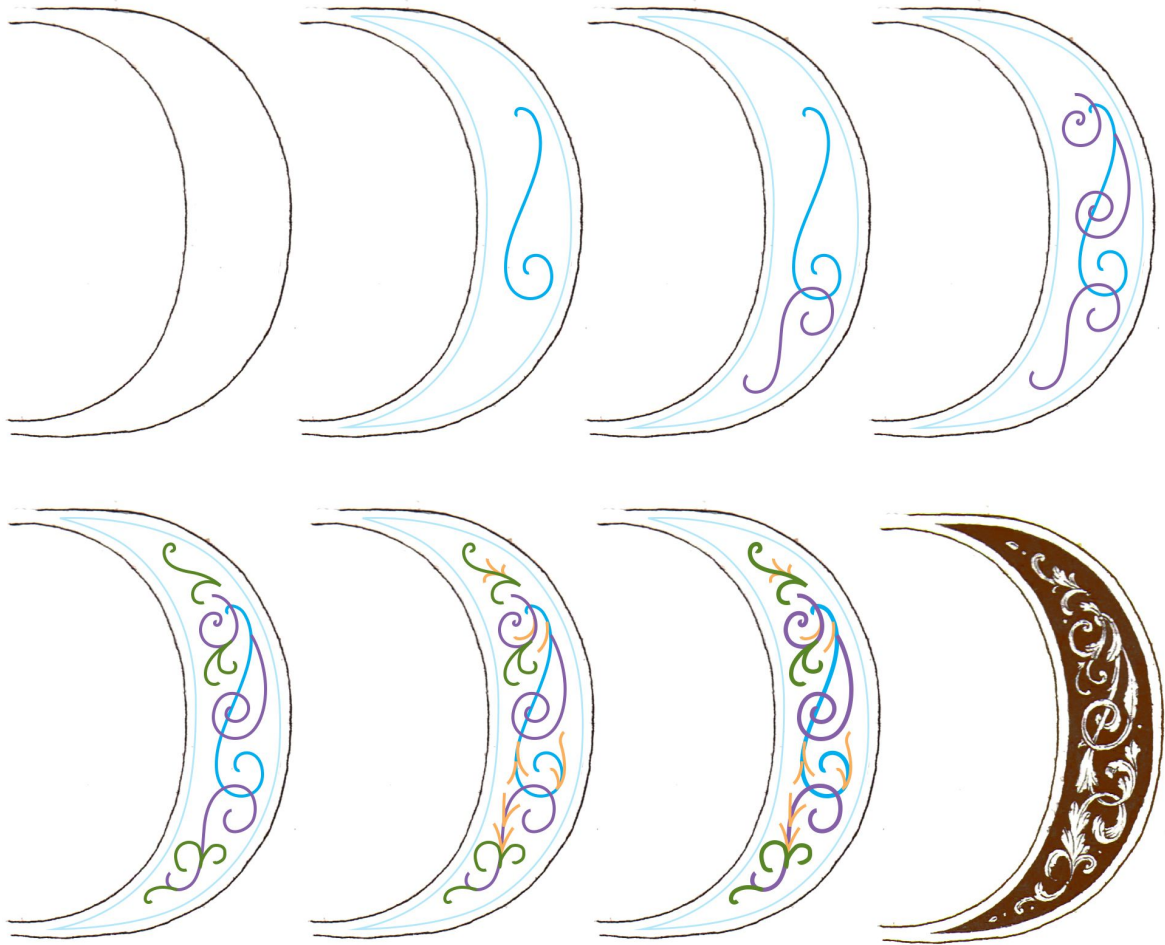
Applying on letters

Each letter has its unique shape. Therefore, drawing pattern in or outside the letter depends on how we combine patterns with that shape to achieve a visual harmony. Key patterns should be designed first to show the overall layout. Then comes smaller patterns to balance the remaining spaces.

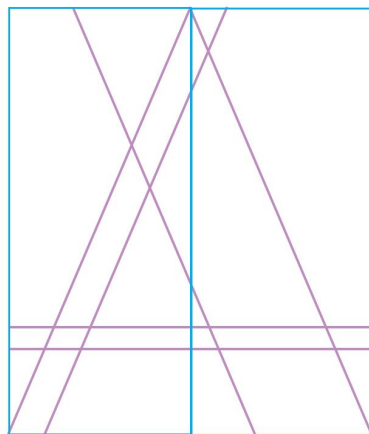
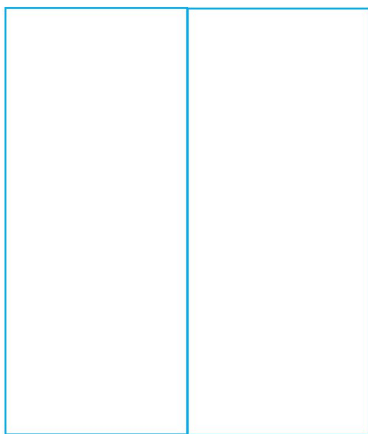


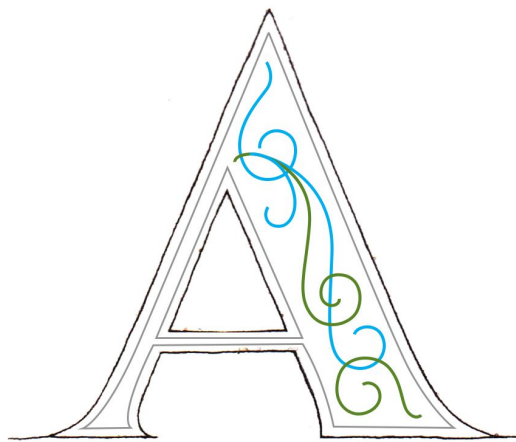
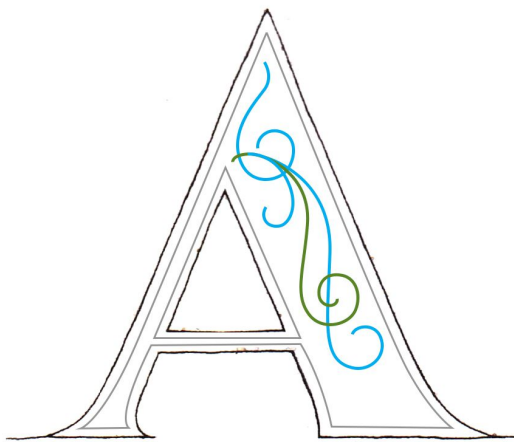
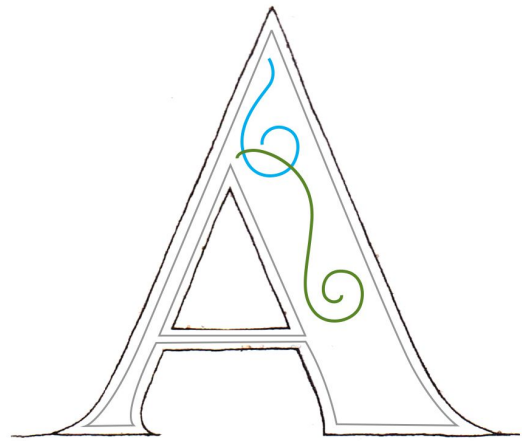
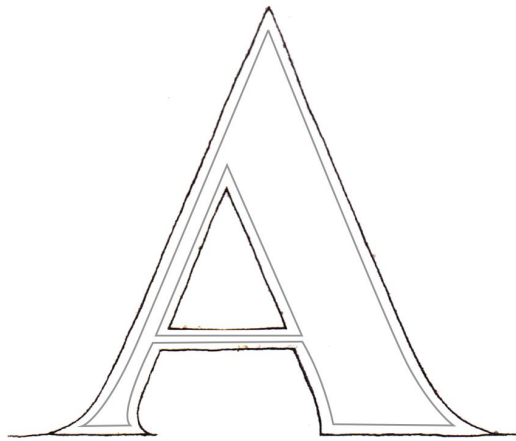
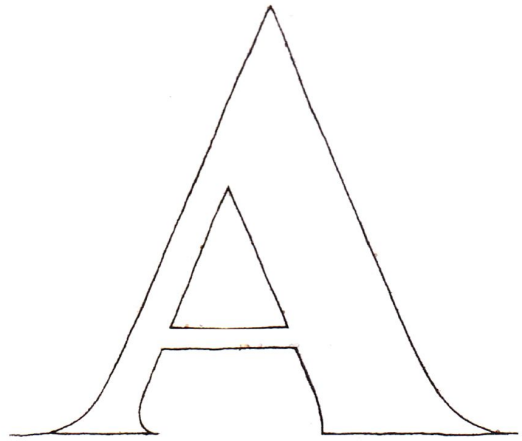
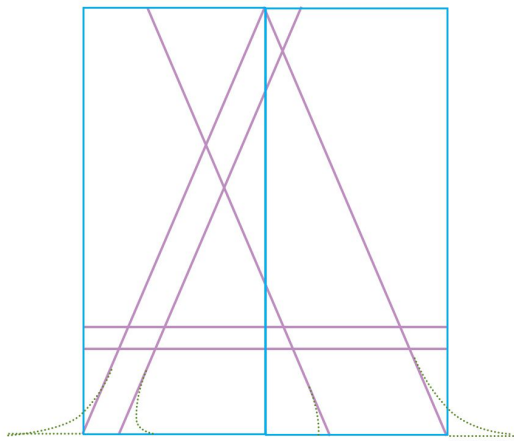
With the same design framework, let's increase the level of complexity gradually.

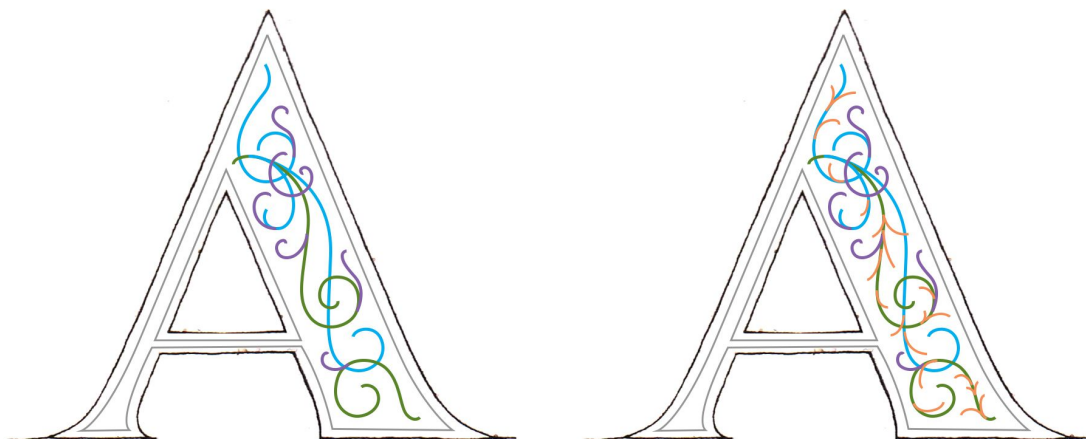
A letter with curved shape



Finish the design step by step







After drawing the main axis of branches, draw the leaves and add more details to achieve the design balance. These branches should be intertwined harmoniously, which can be made by drawing as illustrated, or colored with appropriate light correlation.

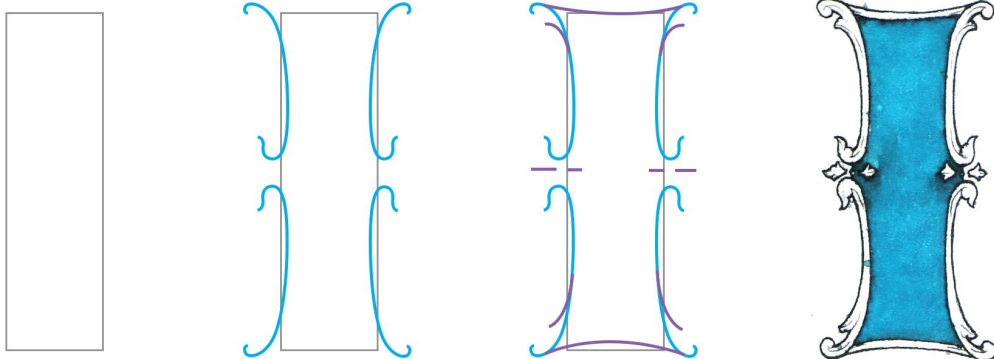
Some design templates

Below are some pattern designs made in the same space. As long as following the basic rules, patterns can be drawn in several ways to create different designs.

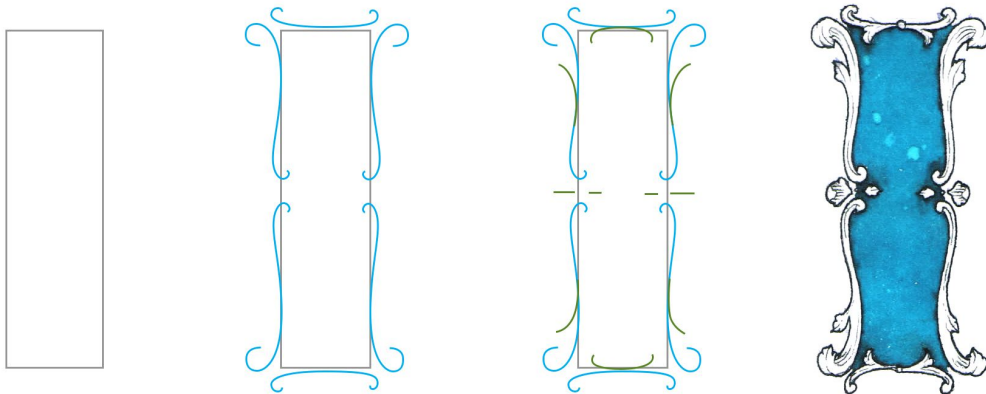


Bordering Patterns

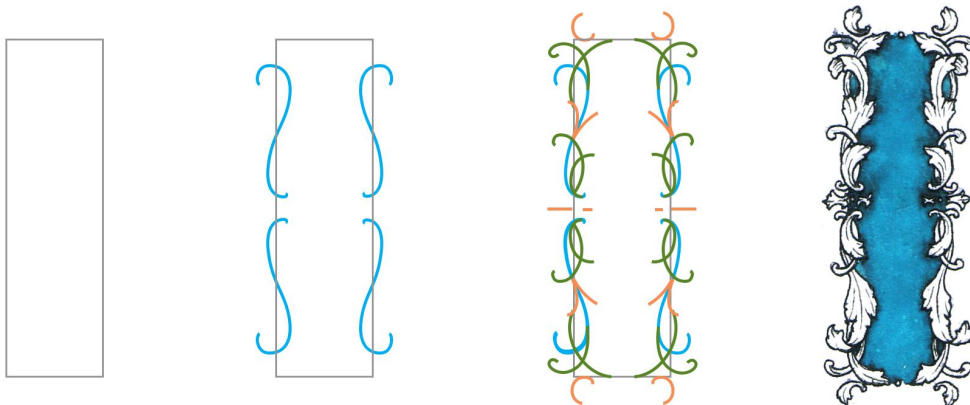
Following the pattern design, we will learn how to use patterns for the borders. In general, outlining design is simpler than that of the inside. The thickness of the border is also the thickness of the pattern. Similar to the basic pattern design theory, it also has different levels of complexity.



A simple outlining design

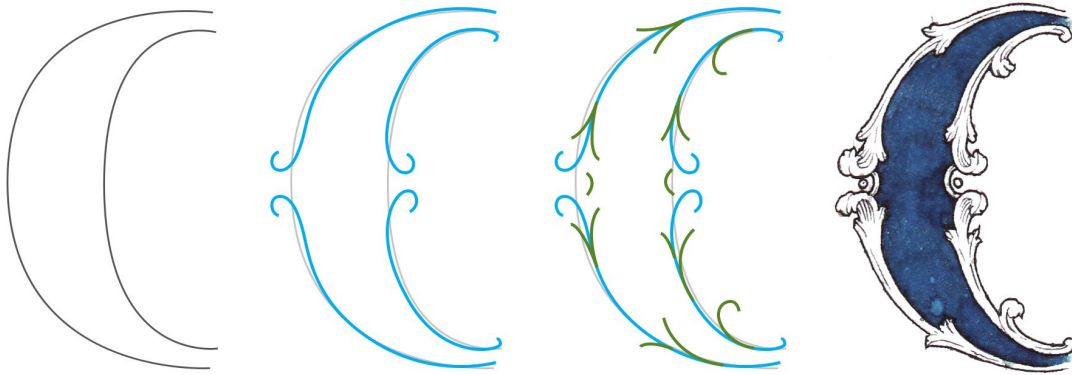


A complex-detailed outlining design

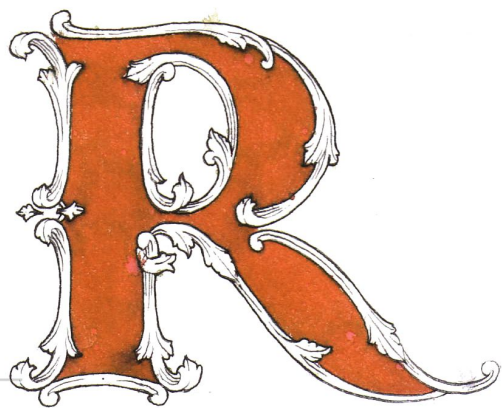
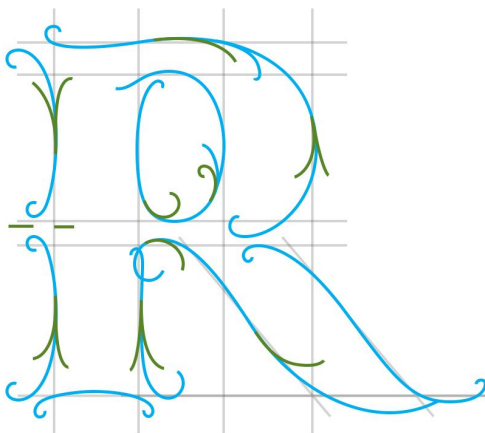
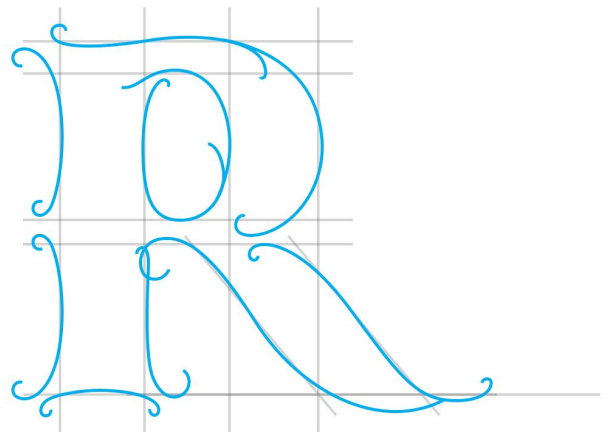
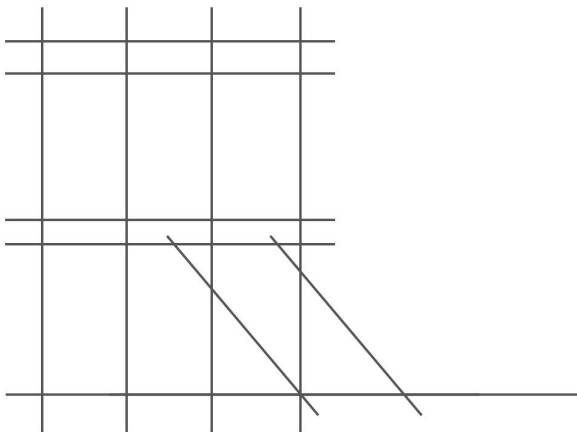


A complicated-detailed outlining design

A design for a curved letter



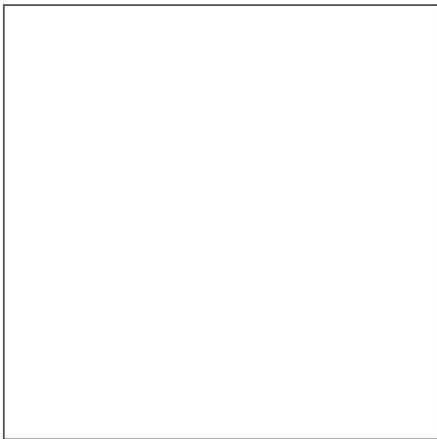
Example of a finished letter (Step by step)



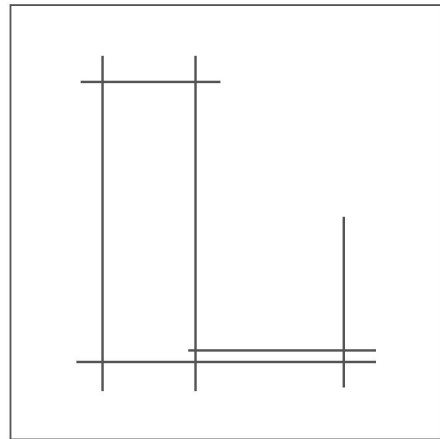
The finished works

We have just learned how to complete all the parts from groups of letters, complexity, Knotwork, etc. In the next step, I will give you some demonstrations of decorative letters along with descriptions of the implementation process. Hope that they may give you the clearest view on designing.

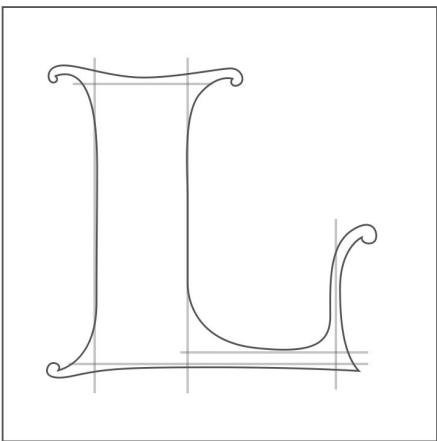
Example 1



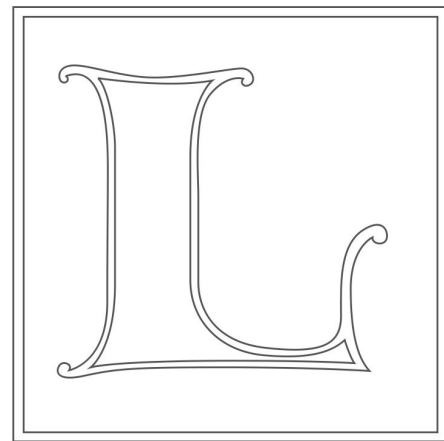
I will start with a square frame, which is also the most popular form of letter design.



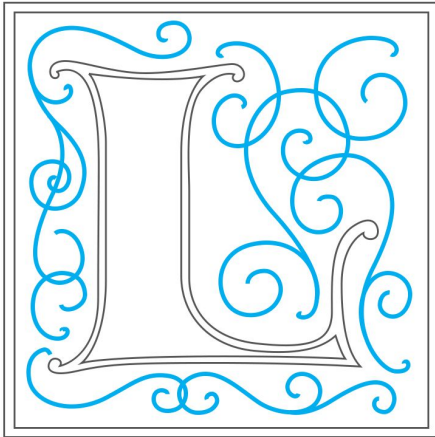
I choose the letter L in Lombardic style for this example



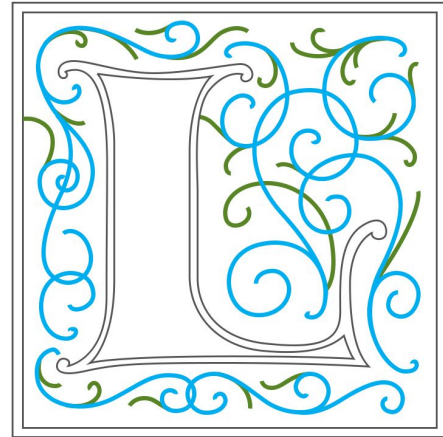
Finish the frame



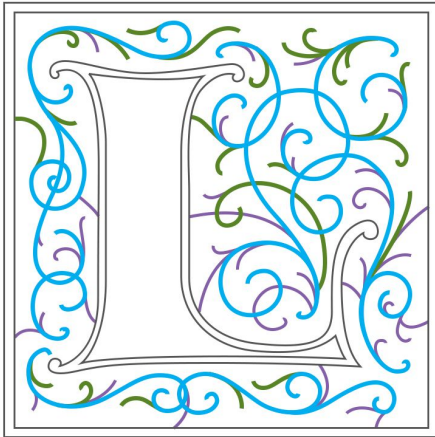
In this design, I will separate patterns from the letter (so that they will not get overlapped) but draw borders for both.



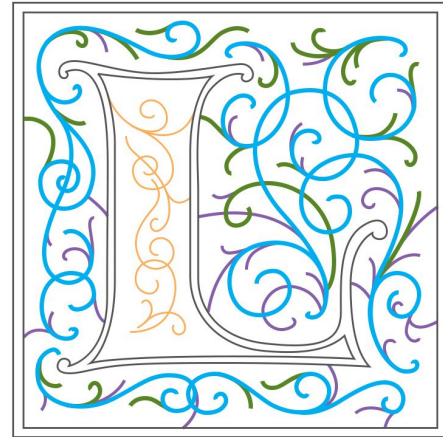
After the letter position is pinpointed, key patterns will be illustrated based on the letter shape and empty spaces in the background.



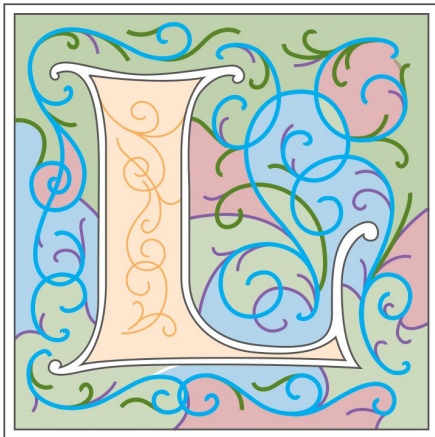
Create more secondary patterns that link with the primary ones to fill up the remaining spaces in the background.



Add more details, some of which will be illustrated as partitions based on the idea of dividing the background into different color areas.



Because the background has been fully detailed, the counter and border should be simplified.

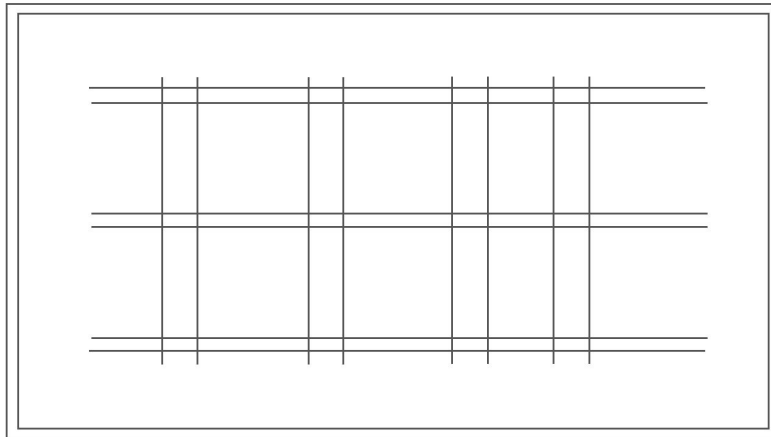


Divide color areas and add more details.

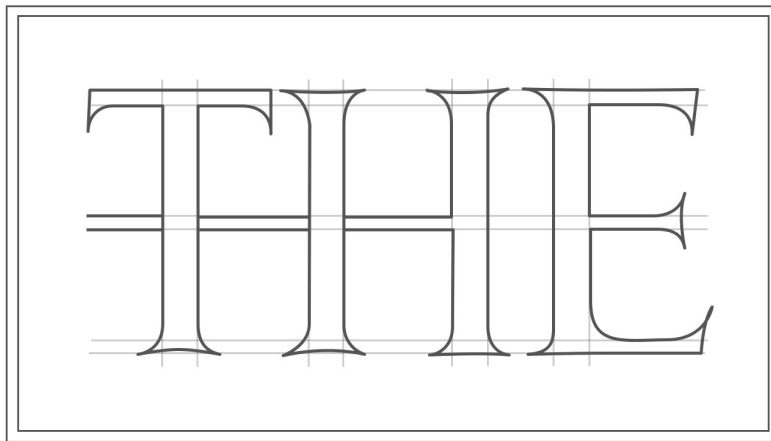


Finish the design

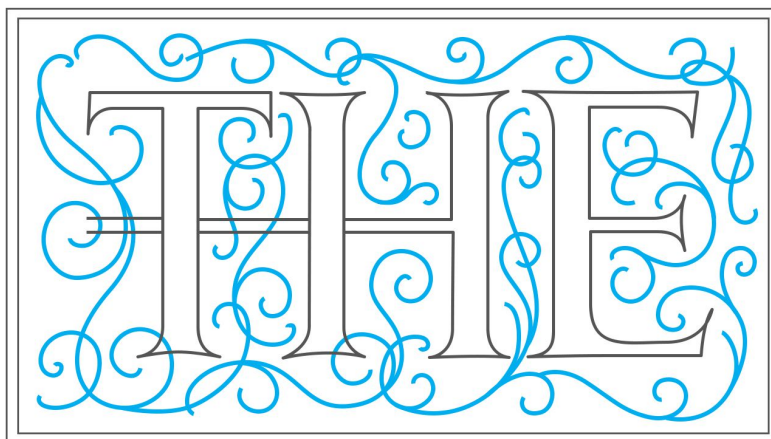
Example 2



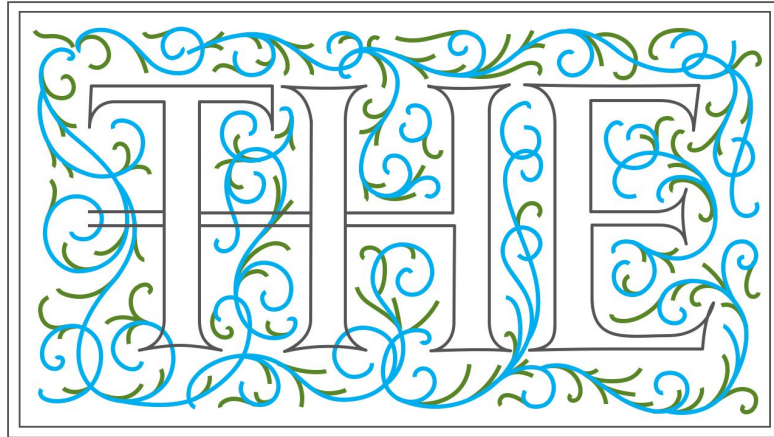
In this example, let's illustrate the word 'THE' in a rectangular frame, which is very suitable for designing the initial of the text.



Finish the word "THE" in Roman style.



Draw the primary branch patterns in the background.

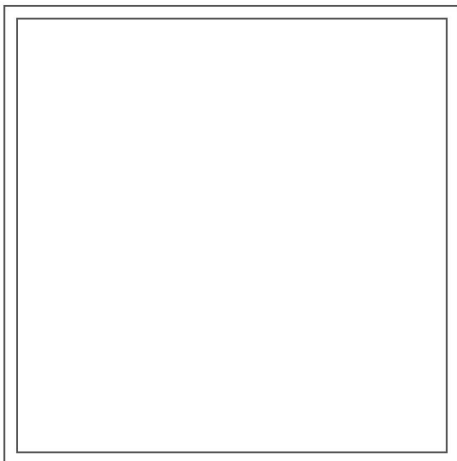


Add more secondary patterns to cover empty spaces. In this kind of design, letters and patterns are still separated.

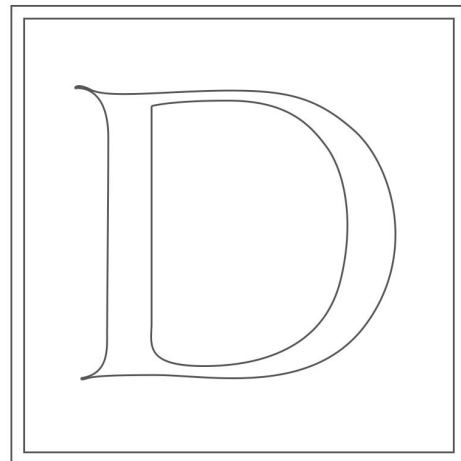


Finish the design

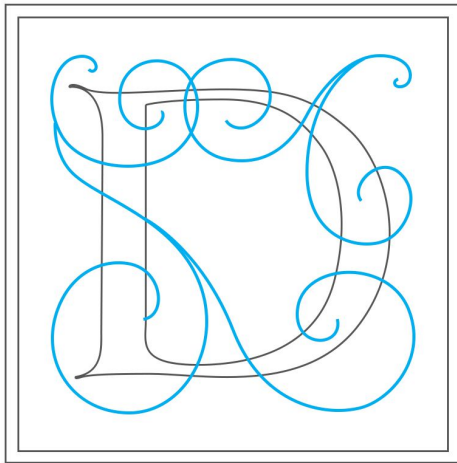
Example 3



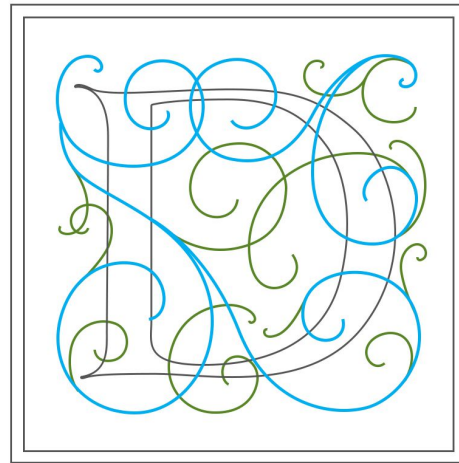
The third example will also be made in a square frame.



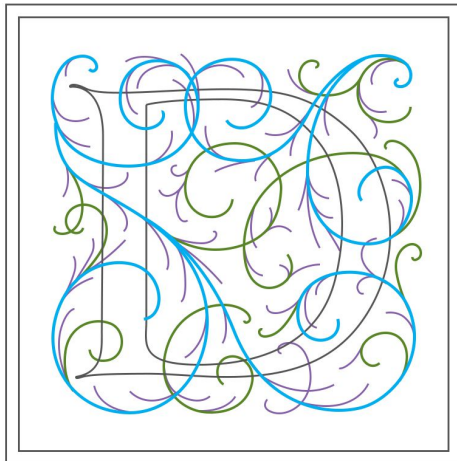
In this example, I will continue with the word 'D' in Roman style.



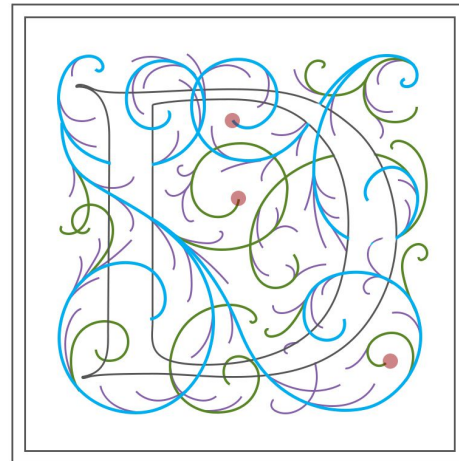
The main patterns has already been completed. This time, the idea will be a combination of patterns and letters (not separated as in previous designs).



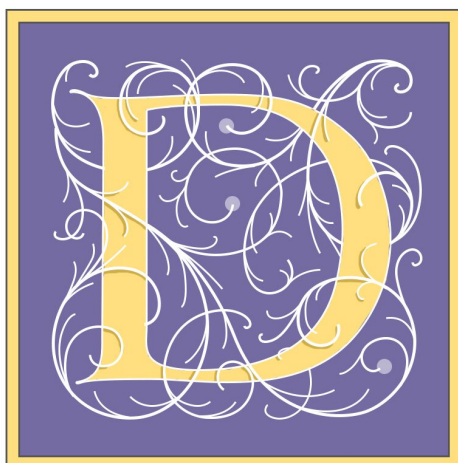
Add other patterns to fill up empty spaces. Pay attention to the primary and secondary elements to balance the composition.



Keep adding more secondary patterns



Mark the over-and-under areas of both the patterns and letter. You can spice it up by adding more flower patterns (in the red points).

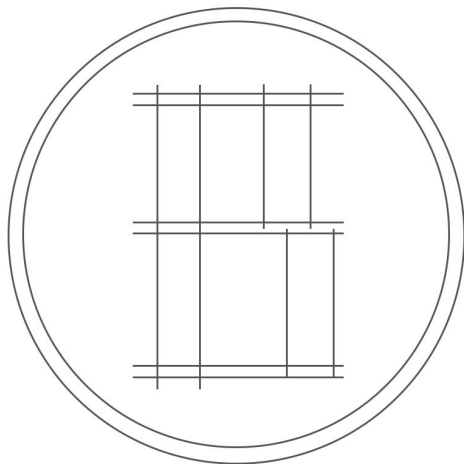


Differentiate color areas

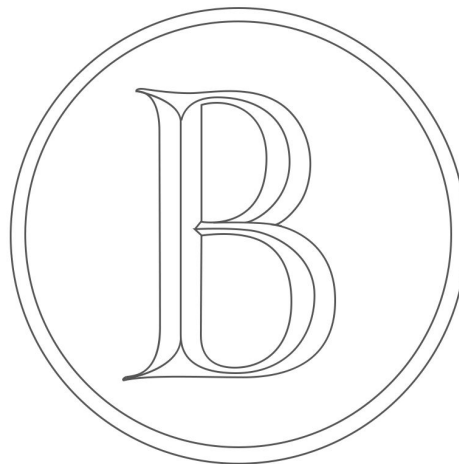


Finish with details and shadowing

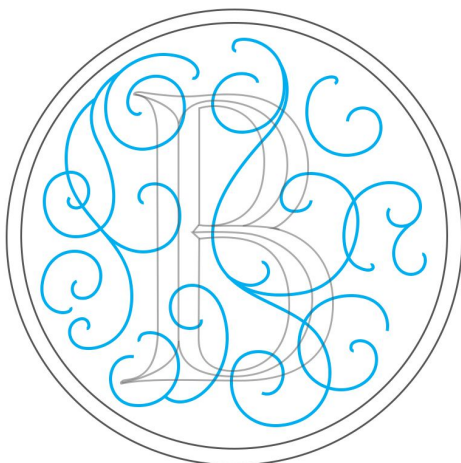
Example 4



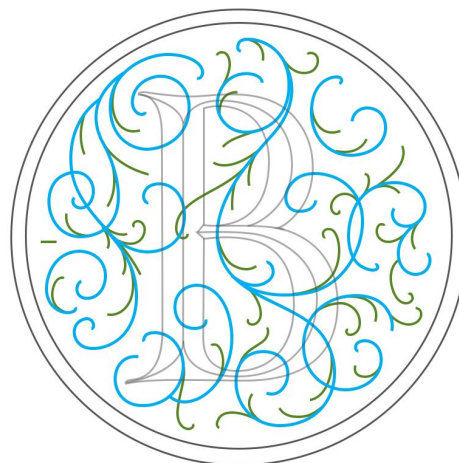
In the fourth example, I will use a round frame for designing the letter 'B' in Roman style.



Complete the letter 'B' shape while drawing the relief shape.



Draw primary patterns



Add secondary patterns

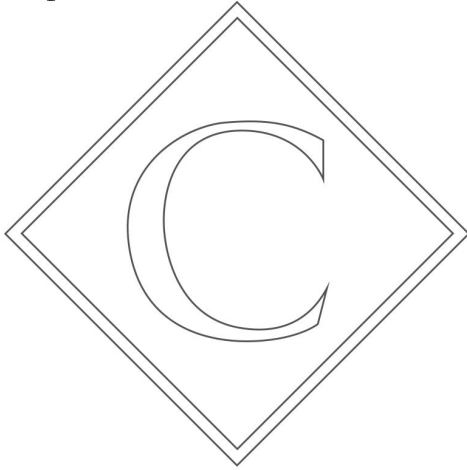


Differentiate color areas and contour the letter in relief structure

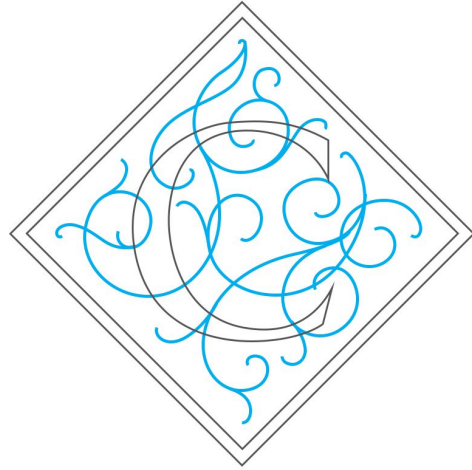


Complete example 4

Example 5



The next example is designed in a rhombus and the letter "C" will be illustrated in Roman style.



Design primary patterns



Design secondary patterns



To maintain the visual harmony of composition, remember to be careful while overlaying patterns on letter.

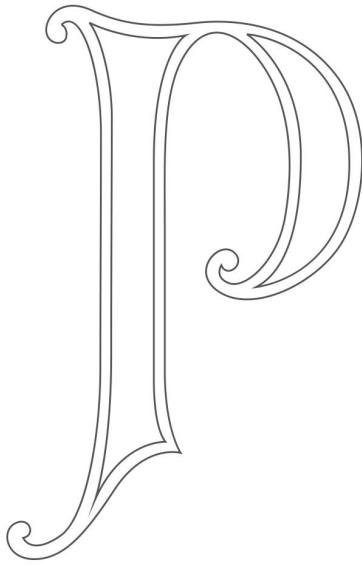


Differentiate color areas

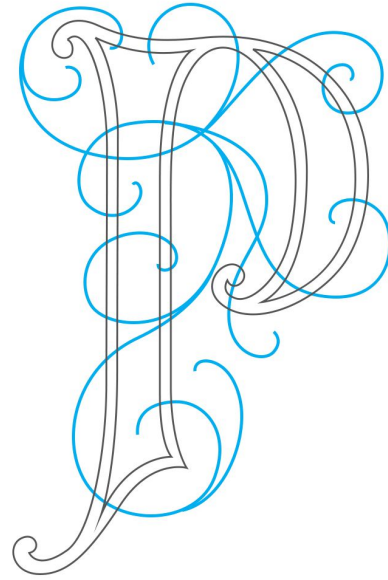


Finish example 5

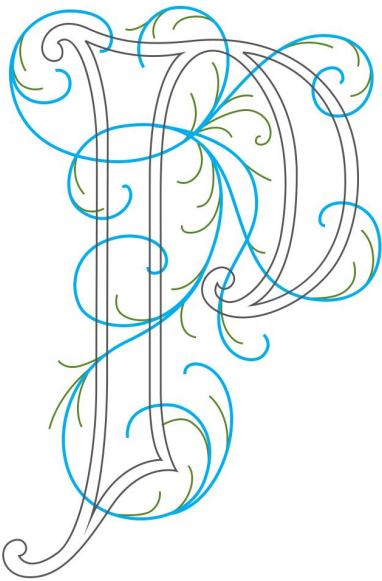
Example 6



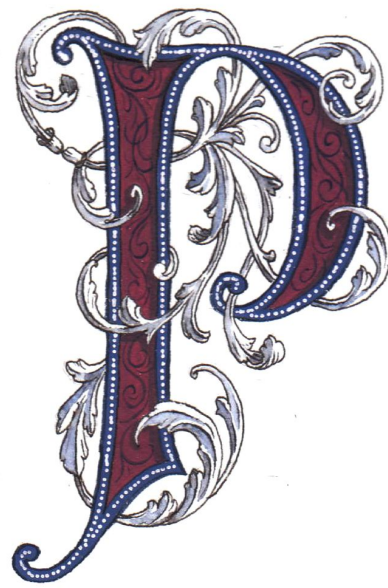
Different from previous examples, this design is not made in any fixed frame. In the other hand, the pattern will be freely designed to be intertwined with letter, as long as it maintains the harmony. The letter 'P' in Insular Majuscule style will be used for this example.



Make main patterns. Because this is a freestyle design, patterns can move more freely.



Add more secondary patterns



Finish with colors and other patterns

THE THEORY OF COLORING

Color is a crucial factor of art, generally. In lettering design, color contributes a lot to increase the diversity as well as aesthetic of the works. In this section, we will focus on using colors basically in pattern design.

Primary Colors

The primary colors are the main colors used for blending to create other colors yet they are rarely used originally. The standard primary colors are Red, Yellow and Blue.



Red



Blue



Yellow

Achromatic colors

Achromatic colors are colors that have no hue and cannot be blended from any colors. They are black and white. Achromatic colors are often used to change the brightness of other colors or create Neutral colors if blended together.



Black



White

Main integral parts of colors

Hue

Hue is a term describing a dimension of color like red, yellow, orange, green, blue, etc.



Value

Value is indicated when the color is mixed with white or black. If added with white pigment, the original color will become lighter (Tint). On the other hand, blending one color with black, it will become a darker one (Shade). When black and white are blended together, we will have Gray as a neutral color (FYI, neutral colors are not warm or cool colors). And when neutral colors go with hue, they will change their degree or form (Tone).



Add white pigment into red (Tint)



Add black pigment into green (Shade)



Add grey pigment to change the color form or degree (Tone)

Saturation

The saturation depends on the intensity which is the strength or weakness of the light and expressed through transparency, visual attraction or glare. Value is different from saturation as it indicates the purity of the color. In fact, if we add black or white to change the color value, its purity will gradually decrease causing saturation change.



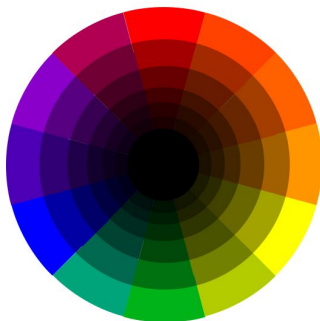
The saturation gradually increases. The red in the last cell is the full saturation color.

The Color Wheel

The color wheel is a closed circle that shows the relationships and correlations between colors. In that wheel, three primary colors (Red, Yellow and Blue) are arranged at three equally spaced forming an equilateral triangle while other colors will be interlinked among those primary colors.



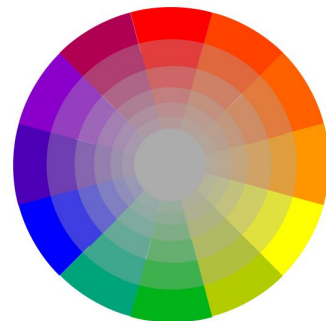
Following the color wheel rules, every pair of colors on the two sides will create the color in the middle: Red + Blue = Purple, Red + Yellow = Orange, Yellow + Orange = Green. When primary colors are mixed together, the result will be secondary colors. Following the rules, we will have the Tertiary colors: Purple + Red = Magenta, Orange + Yellow = Amber, Green + Blue = Jade, etc.



Shade



Tint



Tone

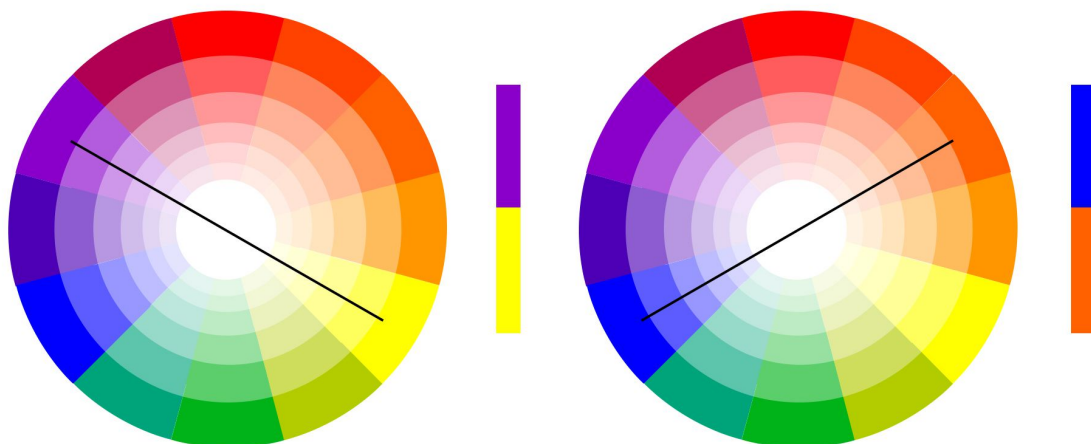
Color Temperature

Warm colors are colors that can evoke strong feelings, bring warmth and intensity. On the color wheel, warm colors are: Red, Orange, Yellow, and Magenta, etc. On the contrary, cool colors such as Green, Blue, and Purple are associated with coolness and serenity.



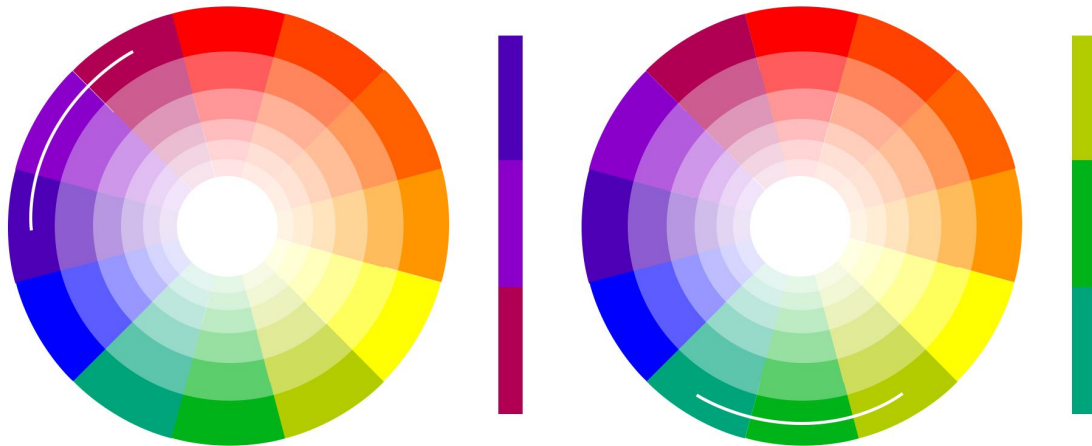
Complementary

Complementary is a term used to describe two colors on opposite sides, showing absolute contrast and, if placed side by side, they will boost up each other's power. In decoration, key elements are often used in contrast with the appendage or background to attract visual attention.



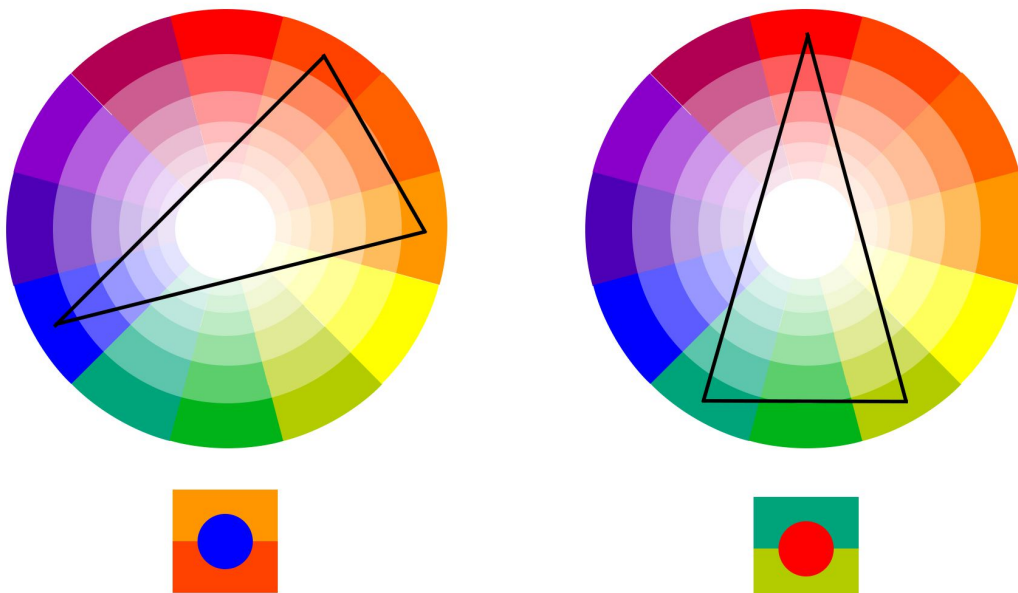
Analogous

Analogous colors that lie next to each other on the color wheel. Analogous brings harmony and calm and is often used to support each other. For example, the main and sub-parts when illustrated with complementary colors will contain analogous.



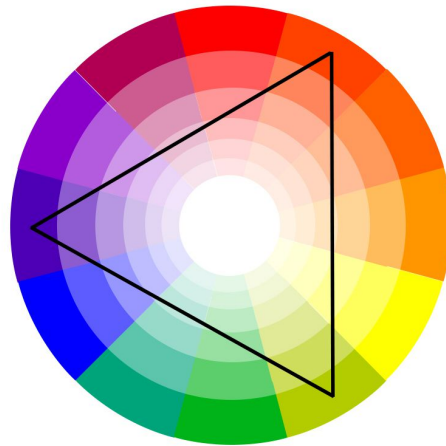
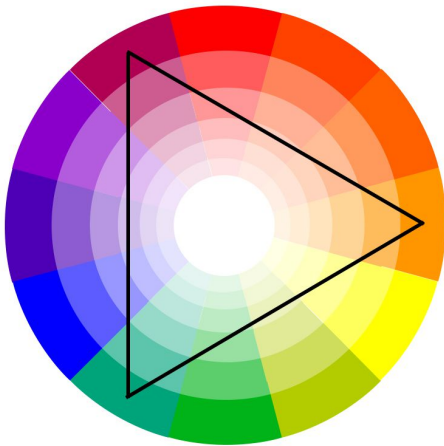
Split-Complementary

To make it easier to understand, let's get back to the complementary theory. Take Blue and Orange, two complementary colors, as an example. Next to Orange are Orange-Yellow and Orange-Red (two colors similar to Orange) which are split-complementary colors of Blue. On the color wheel, split-complementary will form an isosceles triangle.



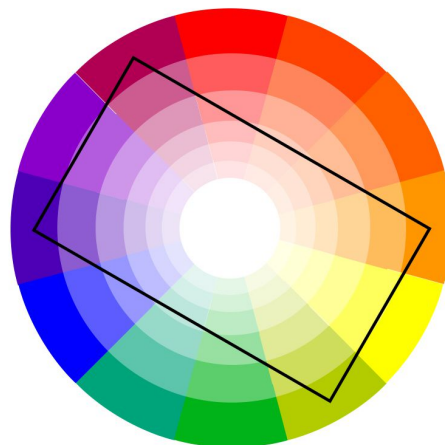
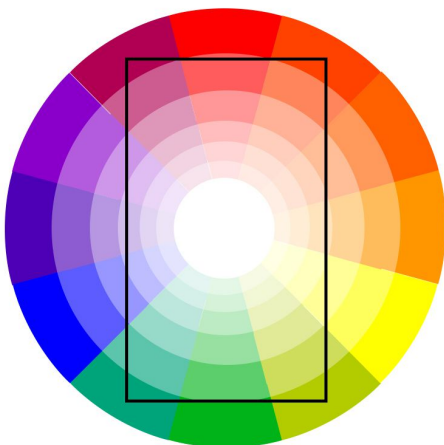
Triadic

Triadic is a combination of three colors that are evenly spaced on the color wheel (forming an equilateral triangle). When using triadic (or rectangular in the next part), we need to achieve the visual balance and harmony in aesthetics to avoid creating harsh and unpleasant colors. (Suggestions: use secondary colors or tertiary colors).



Rectangular

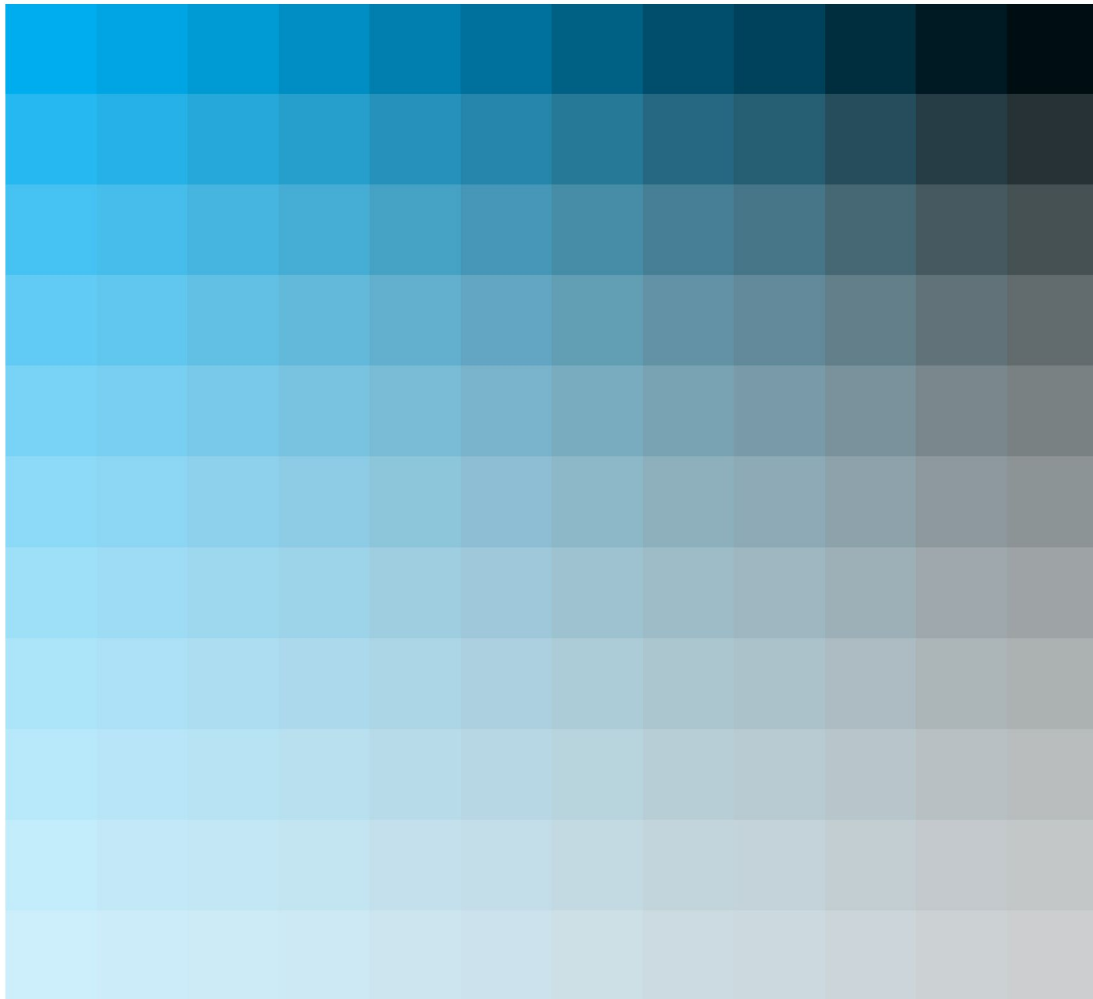
Rectangular is the combination of colors in four different corners of the color wheel (forming a rectangle). Similar to Triadic, using rectangular also needs great care to maintain visual harmony.



Monochromatic

With the same hue, lightening (Tint), darkening (Shade), changing the form (Tone), affecting the intensity (Saturation), or in other words, adding more neutral colors or achromatic colors to create the correlation with the base color and combine with each other is called the use of Monochrome.

Shade



Tint

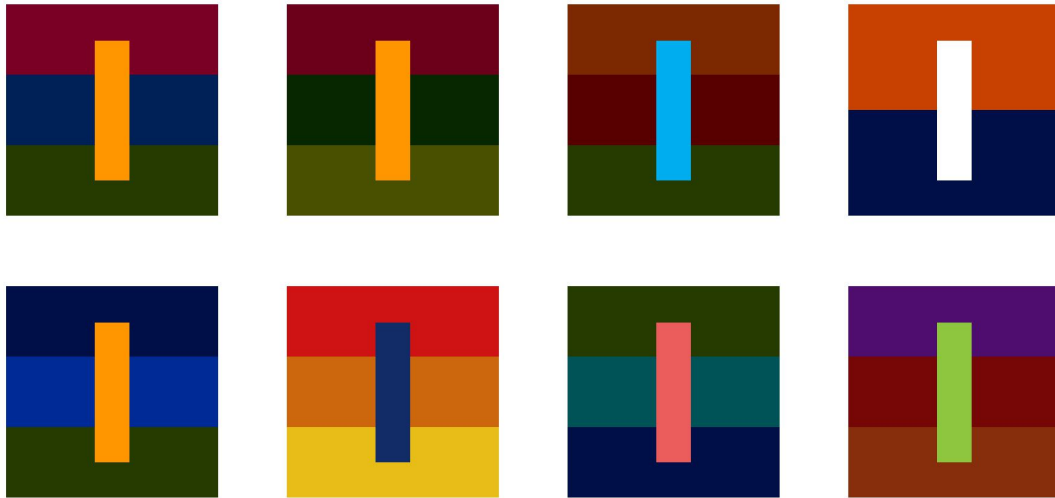
Tone

Some notes when using colors

There are different ways of coloring, from using raw materials to digital colors or printing colors. For raw materials, depending on the purpose, we can use different pigment such as watercolor, gouache, powder, acrylic, oil painting, etc. Each kind has its own characteristics and different levels to fit into different designs.

USING COLORS IN LETTERING

As mentioned, in lettering design particularly, colors are used in different ways. However, in order to make it easier, we will use contrasting colors to create the high distinction between the letter and background. Here are some examples of how to use colors. The vertical strokes (bar) in the middle represents letters while colors in the background show how to mix colors together.



USING COLORS IN ORNAMENT DESIGN

In the pattern theory, I shared about different levels of details. Getting the coloring knowledge, we can apply it to pattern design as 4 examples of detail variation when using colors. Also, drawing strokes (without using colors) for pattern design is also included for your reference.



LOMBARDIC ALPHABET

A B C D

E F G H

I J K L O

N Q R S

T U X V

W Y Z

INSULAR MAJUSCULE ALPHABET

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

COPPERPLATE ALPHABET

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


ARTWORKS

You have to
systematically
create confusion
it set creativity free
Everything that is
contradictory
creates life

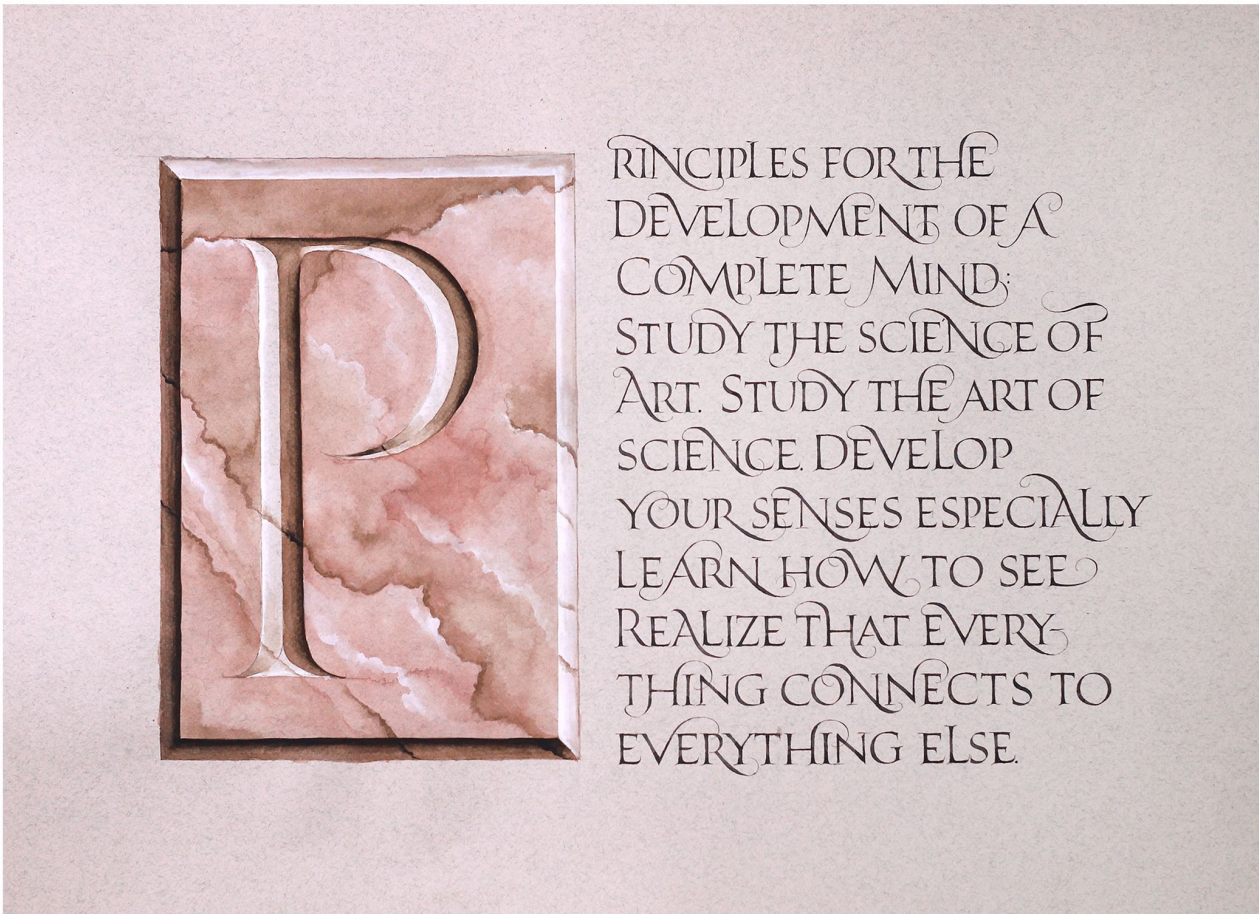
Salvador Dalí



NATURE IS THE SOURCE
OF ALL TRUE KNOWLEDGE.
SHE HAS HER OWN LOGIC,
HER OWN LAWS. SHE HAS
NO EFFECT WITHOUT CAUSE
NOR INVENTION WITHOUT
NECESSITY



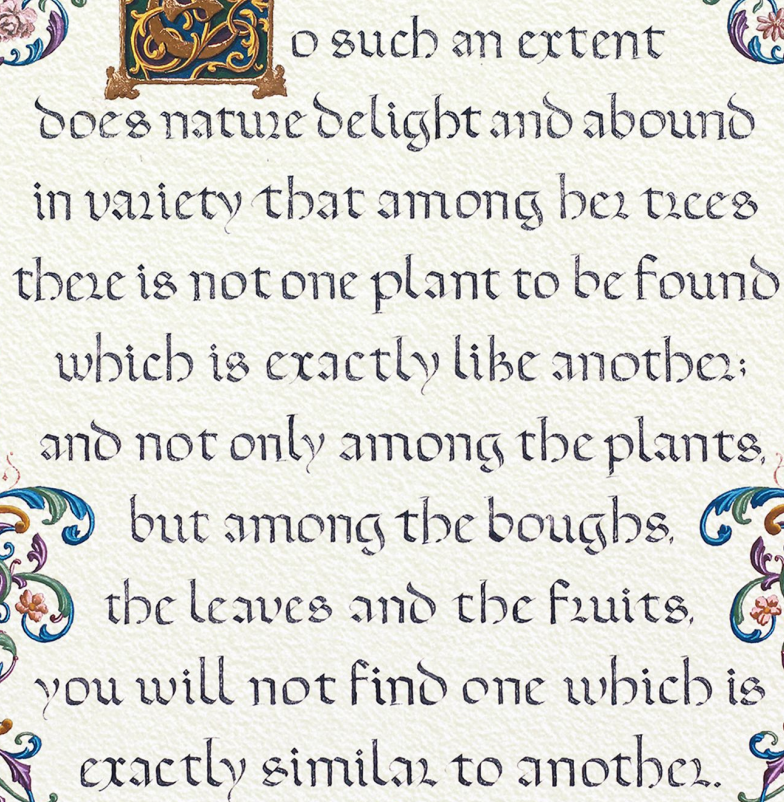
· LEONARDO · DA · VINCI ·





SOPHISTRY

IS THE
ULTIMATE
SOPHISTICACION

The text is enclosed in a highly decorative border. The border features intricate floral and scrollwork patterns in shades of blue, green, and purple, with gold leaf accents. A large, ornate initial 'S' in gold and blue is positioned at the top left of the text block. The text itself is written in a black Gothic script. At the bottom of the border, a small banner contains the name 'LEONARDO DA VINCI'.

So such an extent
does nature delight and abound
in variety that among her trees
there is not one plant to be found
which is exactly like another;
and not only among the plants,
but among the boughs,
the leaves and the fruits,
you will not find one which is
exactly similar to another.

LEONARDO DA VINCI