

# Brush Love

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Adobe MAX 2020




Brush Lettering with Debi Sementelli & Laura Worthington

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**RESOURCES** [lauraworthingtondesign.com/news/article/max2020](https://lauraworthingtondesign.com/news/article/max2020)

# Lettering Supplies

## WHERE TO PURCHASE LETTERING SUPPLIES

John Neal Bookseller | Paper & Ink Arts

## BRUSHES WE RECOMMEND

**Pentel Color Brush** | Color Brush Refills

*The fountain/cartridge based brush we typically use in our brush lettering workshops. You may either purchase refills for the ink when it runs out, or dip the brush in other ink or gouache.*

**Raphael Kolinsky sable brush**

*Excellent pointed brush for lettering, chose from sizes between 1 and 6 (sizes 2, 3 and 4 are most popular)*

**Escoda brush**

*A less expensive sable brush*

**Pentel Sign brush**

*A small, flexible pointed brush*

## PAPER

**John Neal Bookseller's brand**

*Good all-around practice paper sold in bulk, typically used in our workshops*

**Borden & Riley cotton comp**

*Good replacement for tracing paper; higher quality yet still moderately transparent*

**Pacon tracing paper**

*The tracing paper used in our workshops; sold in loose sheets instead of a pad or roll*

**Borden & Riley vellum paper**

*Lighter weight, smooth, translucent, good for final work*

**Borden & Riley Bristol plate paper**

*Heavier weight paper, good for final work*

**Other good brands of paper**

*Canson, Bienfang, Daler Rowney, Rhodia*

**Paper types to consider listed from least to most expensive:**

*Marker paper, Cotton Comp, Ledger, Vellum, Bristol, Watercolor*

## INK

**Moon Palace Sumi Ink**

*Inexpensive ink that's great for brush work, Laura's personal favorite*

**Artist's Ink**

*Lots of colors!*

**Winsor & Newton Gouache**

*High quality, reliable and consistent results*

# *Lettering Posture & Body Mechanics Tips*

## **POSTURE**

- Keep both feet on the ground
- Sit close to the table
- Table surface at an angle or surface at waist level
- Forearm resting on the table, but elbows off
- Stay in the same position; move the paper, not your body

## **BODY MECHANICS**

While you can hold the brush much like you would a pencil or pen, brush lettering incorporates movement of the wrist, forearm and elbow and shoulder; fingers are for gripping the brush and creating small, subtle details. If your letters look shaky, relax your grip and focus on using your wrist and arm to create your letters.

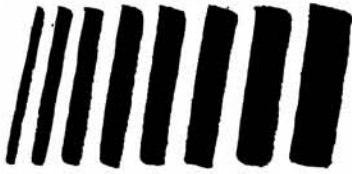
The tripod grip is ideal; thumb, index and middle fingers are equally positioned around the base of the brush. Hold the brush on its side for heavy strokes, upright for light strokes.

Pulling strokes are easier to control than pushing strokes turning your paper to the side to create horizontal or diagonal strokes will take advantage of the natural control you have with pulling strokes. Lastly, use a light touch and letter SLOWLY!

## **TIPS FOR LEFT HANDED LETTERERS**

There can be a bit of a steeper learning curve initially for left handed letterers, and your posture, body mechanics and brush handling techniques may be quite different than right handed letterers, so feel free to experiment and find what works best for you.

- Position paper at a steep angle (Inclined baseline)
- To avoid smearing the ink, experiment with hovering over the page or use a bridge or mahl stick to rest your arm on
- Reverse the direction of the strokes; pushing strokes may be easier than pulling strokes
- Try drawing letters or words from right to left



**Straight strokes** focus on maintaining a consistent width throughout the stroke. Try pulling strokes (top to bottom), pushing strokes (bottom to top) and horizontal strokes from both directions. Also, try varying the lengths of the strokes to get accustomed to both wrist and full arm movements.



**Tapered pressure/release strokes** Begin with putting pressure on the brush for a heavy stroke, then slowly lift the brush to end with a light taper. Try pulling strokes, pushing strokes and horizontal strokes from both directions. Also, try varying the lengths of the strokes to get accustomed to both wrist and full arm movements.



**Pressure & Release** Start with a heavy stroke, then gently lift the brush to make the stroke lighter and tapered. Try starting with a light stroke, and try this as horizontal strokes.



**Transitional stroke** Start with a light upstroke, then slowly pull the brush around into a heavy down stroke. Pay close attention to the transition from light to heavy and vice versa.

**Freeform strokes** Have fun! Experiment with strokes of different shapes, sizes, lengths and tapers.

