

Brush Love

Adobe MAX 2020

Brush Lettering with Debi Sementelli & Laura Worthington

DEBI SEMENTELLI

DebiSementelli.com

hello@DebiSementelli.com

-  SementelliDebi
-  @LetterheadGirl
-  DebiSementelli

LAURA WORTHINGTON

LauraWorthingtonDesign.com

hello@LauraWorthingtonDesign.com

-  LauraWorthingtonFonts
-  @L_Worthington
-  lwfonts

RESOURCES 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.

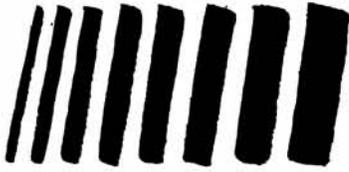
The tripod grip is ideal; thumb, index and middle fingers are equally positioned around the base of the brush. Hold the brush on its side for heavy strokes, upright for light strokes.

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.

