Brush Lettering with CBTV Live

Chapter 1 - Brush Lettering
Brush-Lettered Valentine's
(upbeat theme music) - Hey everybody, it's Courtney from Creative Bug, coming at you live like we always do on Tuesdays and Thursdays. And I have a special guest I'm here with. - Diva Pyari of Linea Carta. - And Linea Carta is a really special brand. Can you talk a little bit about what it means? - Linea Carta means paper collection, or paper line in Italian. I lived in Italy, and I've done a lot of different collections from fashion to jewelry, and when I started the handprinted paper gift cards, I named it Linea Carta. - I love that, and now you're a modern calligrapher, you're a designer, you create beautiful hand crafted goods that have like lettering and illustration on them, as well as licensing for places like anthropologie, doing stuff for Martha Stewart, like the whole gamut of beautiful, contemporary brush calligraphy. - Yeah, you can find my designs on plates and mugs and tea towels and pillows. - I have some of those plates, I asked for them for Christmas a few years ago. - Aw. - So what do we have for today, there's like this beautiful array of goodies on that table. - Yes well, I've been teaching modern calligraphy for years, and the last couple of years brush lettering has really blown up, and I do a lot of brush lettering for logos, and websites, and I really love it because it's just a little more loose and organic. - Yeah, you have a really beautiful style, like I love the thick and the thin and like, it's perfectly imperfect, I guess, in a way, right? - That's what we're going for, going for, you know, real art. So I want your hand to come through, and it doesn't have to look like mine or anyone else's. - I love that. So what kind of materials, we have a little bit of everything, it looks like there's a lot of watercolor. What kind of ink are we using? - The ink in here is one of my favorites, which is the Noodlers Ink, so a little messy, Noodlers Ink. This is the American Eel Black. And then I also use the sumi ink a lot in my classes, it's a great practice ink. Both of these are opaque. And then in here we also have some gouache that we'll be playing with later. - That's awesome, that's so cool. - So I wanted to start, shall we start? - Yeah, totally, and I think Diva's gonna walk us through some practice brushstrokes, if you've never done brush lettering before. Just grab a paintbrush, we're using a zero. - Size zero, sublette. - And this is a round brush, and Diva was saying earlier, depending on like the make and the model. It sounds like a car, the make and the model. Depending on the brand of the paintbrush, you may have a slightly different tip. So you may be using a zero or a double zero, or even a triple zero. And she's gonna walk us through some strokes to get your hand warmed up to brush lettering. And this is something that you do normally in your classes, right? - This is how we start, to get familiar with our tools. So I'm just dipping, you know, you don't need to dip past the brush, you don't need too much ink coming off. And we're gonna do thin and thick. - [Courtney] Here, start here. - Right here. - Yeah. - So the thin is just very very lightly, as lightly as possible, getting the ink on the paper. We're not pressing down at all. - [Courtney] So just with the tip of the brush. - Very tip of the brush, get the very thinnest line possible. And then the thick you're actually pressing down, so you end up using the side of the brush, and you get a nice thick line. So we're just gonna take this across the page to warm up, get familiar with what that feels like. - [Courtney] Would you say that the angle of your brush is changing when you do this, or not necessarily? - I don't change the angle that I hold the brush hardly ever, because when you're writing you're not gonna be boop boop boop, changing all around. But if I'm crossing my As or my Ts, then I probably am picking up my pen and angle a little bit, yeah. - [Courtney] Just try to keep the angle of your hand, not rotate your wrist. - Right, it's kind

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of a 45 degree, like you'd, whoops, that's a thick. - [Courtney] Remember because we're live, you can write in and ask questions. Also, from our last live shoot on Tuesday, we have three winners of gift cards, so we're going to do that at the end of the live shoot today, so stick around. - So then I'm just gonna do thin and thick at an angle, because a lot of my lettering is at an angle, so just practicing. - [Courtney] So sometimes you're starting at the top and sometimes you're starting at the bottom. - That's true, it doesn't matter. Typically the thick line will start at the top, because that's when we're going to be pressing down. But not always, with the brush lettering. It's a little more open and playful, there are no really hard and fast rules. - [Courtney] I love that. - [Woman] We have our first question. - [Courtney] Okay, first question. - [Woman] Nicole wants to know if Diva has any tips for left handed. - You know, I was just talking, I just had a workshop last weekend, and there was a lefty in my class who miraculously kept her page spotless. And I said tell me your tricks, because everyone's always asking me for tips on that very thing. Yeah, and she just had no idea what I was talking about, it was always not a problem for her. But I did notice that she came from the bottom of the page rather than the top of the page, which I think a lot of lefties tend to write. So it may be a little difficult for you if you kind of write like that to kind of reimagine the way that you're holding the pen, but that seemed to be her style. - You have to like retrain your hand. I think, I've done some lettering and stuff in college, and I feel like just, you can't necessarily hold it like you hold your normal pen, depending on what, like, how you write. You have to kind of retrain your hand and your muscle memory a little bit. - Yeah, so it might be a little learning curve, a little time. What else? There's also lots of fancy tools out there. They have these like rolling things you can put your arm on that like have little rollers on it so that you. - To protect, oh interesting. - Yeah. - Might be something to look for, yeah. - Cool, good question. What's our next? - So next we're going to do a thin to thick stroke. So thin to pressing to lightening up, and then thin to thick to thin. And really take your time with these. I know calligraphy and brush lettering seem to be these really like whoosh and whoosh and you feel like there's a lot of movement and energy, but it's actually all pretty slow and deliberate, and there's not a lot of whooshing. In fact, I always tell me students no flicking, because everyone wants to finish with a flick. And I do want you to finish with a beautiful thin line that looks graceful, but that actually, you know, oops. - [Courtney] Yeah my friend Christina does a lot of calligraphy, and she is very methodical in her process, and I'm always like. - Yes, it takes patience. In fact, sometimes we even do a little breathing exercise meditation to warm up in my classes, to have patience with yourself. - [Courtney] I love that, good way to start. - So next we're gonna do some corkscrews, thin to thick to thin. Sometimes you'll notice that I let up a little too much, and the ink doesn't get onto the paper, that's how lightly I'm pressing for those thin lines, it's almost barely not touching. - [Courtney] Okay, good to know. And then what do you do when you come like down here, where you do that? Sometimes I feel like my brush is smooshing and going like a weird, it's getting caught. - So you really want to let up, so you're not pressing down when you get to the bottom or when you're doing your curve at the top, really. Because the minute you press, the harder it is to rotate and get those curves at top and bottom. And then you were asking earlier, when I was warming up, if you know, these little holes in the lines, if that's a problem. And I actually really love those little holes in the lines. I think it makes each stroke kinda special and unique. And if you're going to, if you decide you want to go back and go over one of those holes in the lines, then usually you're going to be able to tell, and that line just looks a little too thick, or a little too chunky, or you know. So I say don't go back, and just let it be wobby sobby perfectly imperfect. - [Courtney] I love that, I think that's great advice. I think a lot of the artists that we film with say something similar, you know, like just do more, do more of them and you'll get your

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rhythm, you'll kind of cultivate your own style. - And I think, looking back, and from a different perspective when you're not so close to the work, you can appreciate it. So next we're gonna do these little waves, and this is practicing that transition from thin to thick. And it's mostly thin, we're going back to thin for both the curve at the bottom and the curve at the top. It's just this one thick line from here to there. And then back to thin. - [Courtney] And you're just redipping your brush every so often. - Yes, you can even just wait until the ink runs out and redip, and pick back up where you left off. - [Courtney] So this is water soluble ink, but when it dries is it permanent, or? - This is permanent ink, but I also do brush lettering with watercolor and sumi ink and all kinds of other. - [Courtney] So all the things, the range, cool. - So next, the last little warm up I have for you today is this crossing our Ts and the horizontal strokes, which I always keep as thin as possible. So just from the very top, so this is the one where I'm not holding my pen at an angle, and using the very tip of your brush to get the thinnest line possible. And remember, no flicking, so be very, from the beginning to the end keep your, pen, uh what is it called? Brush, on the paper. - [Courtney] So with intention just like be really mindful, it sounds like. - So for example, none of that, and none of that. It does look cool, and I am all for if you want to develop your own style that is very swishy, that's just not what we're learning today. So that's that, I'll do one more. And it also helps if you can keep, what is it called? The heel of your hand, yeah, kind grounded, and then you can pull the pen, the brush across the paper with more stability. - [Courtney] Gotcha, so yeah, keep it, and then just pivot, okay. And you're working on, now you can practice on just bond paper, just regular typing paper, but you also have a preference in this paper. - Yeah, I mean I do do a lot of practice on just the regular text weight paper, just copy paper, but this is my favorite. It's nice and thin, so if you have a project you're working on and need a little, you know, it's a little transparent to get a guide, and then it doesn't, it's so smooth, and it also doesn't feather very easily. So it's nice even with the watercolor. And I do calligraphy on this too. So I just wanted to go through really quickly a couple letters, and then we'll start our Valentines. - [Courtney] Okay, that sounds great. I think we're going to do ABC to start. - Let's do, we'll start with print, so just - Thin upstroke? - Thin upstroke. - Thick downstroke. And my letters aren't very, what would you call them, round or typical. So I have a little more smooshed letters, that's just my style. - [Courtney] So very vertical letters. - And just not so round, like they're more oval, I would say. And I'm just kind of picking and choosing where I do my thin and thick, but generally we'll always have, not always, but generally a little more thin than thick strokes is what I like. So there's a C. And then for the script, this is my A through C, but it may look a little complicated, because it's kinda based on my script I came up with for calligraphy. But there's the A. I'm gonna go back, no don't go back. And then I have a workbook here that I do for all of my classes that, I think it's easiest just to copy to start, so you have that as a guide under there to copy. And then this is my B, but there are many other Bs you can try. The main thing is just thin and thick, and give it varied lines. - [Courtney] Oh, that's beautiful. - It's fancy. - [Courtney] I lost it, I lost it. - I like that, that works for me, that's really cute. Okay and then we have the C with this guy. And then I wanted to just do a word, so let's do a couple of words. It's Valentine's Day, so we'll do amore. And I'm used to sitting down I guess, amore. And we could do a little B. I'm a little shaky, I don't know why, sometimes too much coffee in the morning is not a calligrapher's friend. Be mine. - [Courtney] Oh, that's really cute. - And then we could have one with the print. And I was telling you earlier, but I don't like everything so uniform, so just play with your letters and your words , it's not all on one line, but the idea is overall it's balanced. - Yeah, I love that. Yeah, so there's not like a perfect kind of ground for that to sit on. - Maybe there's a few lines, there's one down here, there's one here, another one there. - [Courtney] Yeah I love that, that's really nice. - So let's make some valentines

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and some gift tags. - Yeah, I love it. Practice practice practice, that was tricky, that was good though. Just to feel, like, just get used to the lettering and how it feels when you're making it, it's really cool. - Okay good. So I brought some little cards from Paper Source. - I love these, these little heart cards are adorable. Yeah, you can try one. - Thank you. - And let's see. I'm gonna stick with the black for now. So let's do, how about, I'm gonna do mi amore. - [Courtney] Fun, we're getting some foreign language lessons in here with our calligraphy lettering. - Yes. - [Courtney] Sorry, our brush lettering. It just seems like the practicing is the thing, until you're comfortable. - It's all about practice, and that just takes patience and some time. My ballet teacher says it takes passion, which means you just need to keep showing up if you want to get better. - [Courtney] That's right, you're taking ballet lessons, I saw that. - I'm an adult beginner. - [Courtney] I love it, that was like a lifelong like kind of goal or dream? - I love to dance, I just never got the chance I guess to do ballet as a kid, and I decided to take a class. And I said this is hard, I'm really bad, I thought I was a good dancer. And so I was determined to get better, and it's taken like four years, and now I'm okay. - [Courtney] That's awesome, I love it. It's so inspiring, because I'm sure people are watching this, and you make it look so easy, and they're probably like oh my god, I'm never going to be like that. But it's good to know that you had to try at ballet. - It just takes practice, I had to do the same thing with the lettering and calligraphy too, just takes practice. So maybe we'll do me plus you. - Okay. So this is the more, not script but just. And you're angling your heart too, a little. - Oh yeah, I do angle my paper as well. - [Courtney] That's good, that's helpful. Your friends must be so lucky, do you send a lot of valentines? - I do like Valentine's Day. I'm not good at giving Christmas cards or New Year's cards, but I do like, even with my accounts and my favorite accounts, I'll send them love letters thanking them for their business that year, rather than Christmas. - [Courtney] I love sending valentines too, to girl friends, like friends. - Yeah, they're the ones that really appreciate it. - [Courtney] Yeah, totally. - So what else can we do. - [Courtney] Well you also had some gold paint. - Yes, I have gold paint, and I have watercolors, and gouache, so - [Courtney] Here, let's put some gold here, and then people can see it. - So this is sumi ink, is this in? - [Courtney] Yup, that's in the shot. We're just setting up so you guys can see all these delicious goodies that Diva brought. There's so many amazing things that are on this table, so we're trying to make sure you can see everything. - So this is sumi ink. I originally found this at Blick's, and then I found it at paperandink.com, and then these are Finetex that you can get at most, well I think I got it actually in the city at - [Courtney] We sell it, at Long Weekend. - Yay, it's at Long Weekend in Oakland, get it there, they're great, they're beautiful. I really love this sumi ink, it's a little, it's as thick or thin as you want it, depending on how much water you add. - [Courtney] So you've added a little bit of water there, and you're just mixing it with your brush. - Let's just see what it looks like, it's pretty nice and gold. I think it might show up better on something darker, let's see. It's so pretty. - [Courtney] Yeah, it looks pretty opaque, I love that. - Yeah, the Finetex is beautiful, it is more watercolory though, so it's a little, but we can play with that too. I like the Finetex because it does have this range of, you know, this is like moon shadow gold, it's kind of a silvery. - [Courtney] That one is beautiful, it's like champagne. It sounds like we might have a few questions also. - [Woman] We do, Martha is asking why are you using a brush instead of a pen? - Oh yeah, there are brush pens out there, and there's actually quite a range of brush pens. But I prefer the brush. I get a lot more nuances out of the brush. The pen is typically, it's like an eyeliner pen or something, you know? So you just get the, I don't know how to, but they're more of a medium, it's not a real thin and not a real thick. - True, because you don't get any separation for bristles like you would with a paint brush. So this like separation that you said you love so much when you're working on textured paper or whatever, like

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it's hard to replicate that feel with a brush pen. - I do feel like, for some reason, I have more control too. Maybe it's just a little more like painting or doing art rather than just writing, but yeah. - [Woman] We have another question. Nicole is asking is there an ink that can be used on glass? She's only seen markers and pens. - I think there are inks, actually, I think I have played with that. Oh, at Blick, I found something that went on glass and ceramics, it's like in a bottle, I don't remember, maybe it's acrylic, liquid acrylic. - So yeah, so you're using a paint as opposed to an ink. - Which you can use with a brush. - I think Paveo is a brand that makes paints for ceramics and glass, I think Martha Stewart might have craft paint out there that works on glass, but you have to like let it cure for three weeks or something. And then sign painters use enamel paint, which is oil based, and that's like a whole other like sign painting, lettering is a whole other feat. You have to dissolve things in mineral spirits, et cetera. Yeah, and so for cleaning for this it's all water, right? - It's all water. - [Courtney] Yeah, which is awesome. - [Woman] Brenda asks, do you have a specific kind of brush you prefer to use when writing? - This is the one, this it's by Utrect, it's the sablette number 228. - Zero. - It's a zero. - It's a round watercolor brush you find that in your watercolor section. - Yeah, or with other brands it might be a double zero or triple zero, or you can go, if you're doing a bigger piece, with a one or a two. - Yeah, good question. Those are so sweet, I love how these are looking. - So I also wanted to show you guys, I use white gouache a lot for darker paper, do you want to see me mix some of that? - And for anybody who's just joining us, I'm here with Diva Pyari of Linea Carta, she's a modern calligrapher, contemporary calligrapher, as well designer and illustrator, and she's been showing us some tips for brush lettering for valentines. And she's going to mix some gouache, and if you're not familiar with gouache, a lot of artists on Creative Bug actually use gouache, so hopefully you've heard of it. It is an opaque watercolor, which means it's not transparent like a traditional watercolor. And if you add a little bit of water to, you can thin it down enough to paint with and do lettering with. So that's what she's doing now. - And actually, we could also use watercolor, I just prefer gouache because like you're saying, it's more opaque, it pops more on the paper, it sits on the paper nicely. - [Courtney] Do you need a mixing brush? - Yes, I thought there was one more brush out here, what did I do with it? - [Courtney] It might be under all this beautiful mess that's here. - I think you're right, tada okay. - [Courtney] Oh you found one. So you've just got a little bit. - Like a tube of toothpaste like you're putting on your toothbrush at night. And then these are dinky dips that I'm mixing in. They're little tiny inkwells, that's a perfect size to mix a custom color, or dip your pen in and not get inky fingers. - [Courtney] And they're super watertight, I use these and throw them in my backpack, my painting backpack, and I never have any issues, nothing ever leaks, which is really awesome. - So I just got a cool splatter, let's do a little more. - [Courtney] Oh I love that. - How did I do that? - [Courtney] It's like at an angle, oh yeah that's nice. I love that, it's more of that oval, like you were saying your letters are more oval, your splatters are more oval. - It just has to be mixed in really well, and then it should be ready. Make sure to clean your brush from your black ink so it shows up. - [Courtney] So it's like the consistency of like a cream, as opposed to milk? Or more like milk? - Yes, cream, yes. Otherwise it's gonna be transparent, which this may be. And we'll find out, and we can always add more ink. I think it's a little transparent. - [Courtney] So she's just gonna add a little more gouache and remix. So I noticed that you're using a bigger brush, like a hardier brush, you're not damaging the tip of your nice lettering brush. - Yes, I'm keeping my beautiful little lettering brush pristine. If I smoosh it around too much then I'll want to use a new brush before long. - [Courtney] I also wanted to say that like both of us came into the studio today with very tinted hands. So as beautiful as everything looks, I think people have this idea about flower arranging too, like it's still messy, it's still art, it's still a

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messy process. - That's a little better, probably even still add more. - [Woman] We have another question. Ally Stones is asking if you are using card stock. - Oh yeah, this is card stock, it is. And I like valentines on a heavier paper rather than just, you know, text weight. - [Courtney] Yeah so we were practicing on a text weight, a bond paper, the layout paper that Diva loves to use just for practicing, but then when she's making a card or working on something a little bit more final, something heavier works. So these happen to be pre cut hearts from Paper Source. I love this new color, it's like neon coral, it's one of my favorites, and these are cut out of card stock. And some of them have texture, they're kind of like a faux watercolor texture, and then some are just very smooth. I love this, beautiful, oh my god. So this is really fun, because you can even practice right on the heart, and it becomes like a pattern. - It'll still be cute enough, I think. - [Courtney] Oh my god, I love it. It's like a pattern of lettering. So inspiring. - So it is a little see through though, I probably still want to mix in more white. - [Courtney] It's good though, yeah you can see that as it dries it's a little transparent. Show us, I'm gonna bring in some of these other guys, I'm just gonna reach across here, some other ones that you've shown us. - Oh yeah, these I did the other day. - [Courtney] So tell us about these. - So these I just kind of decorated with a little gouache and sumi ink for the, you know, it's kind of a little dip dye thing. And I did, you can do either one first, but I like doing the lettering first, and then add the water after, because then you know where your, I don't actually, if you try and do the watercolor underneath the lettering, it's gotta be really really dry to not feather. So this way you can kind of know where your lettering's gonna be. And I actually brought my little dip dye station to show you. - [Courtney] So you've got like a little vintagy tray here. - I brought yes, I brought the, and then here are some little examples of ones that I cut out myself and dip dyed. - [Courtney] And this is also like a card stock? Or is it watercolor paper? - This is a card stock. I don't think it is watercolor paper, but that would be even more beautiful, I'm sure. So basically, I put some water in here, and you know, gouache and watercolor, they take water. We're gonna do, for example, take the white. I usually even just dip it in the water. - [Courtney] So dip just clean water. - And then, where's my brush? This is gonna be a little muddy. So when I'm mixing the gouache, I usually keep a little bit in the corner that's more concentrated, so that I can dip into that if I need to. Then we can do that, and then I kinda brush on some more concentrated gouache. - [Courtney] Oh I love that, so it gives you like a natural kind of ombre effect. - Yeah, and then depending on how you let it dry. - [Courtney] It feathers depending on where that first dip of water was. - So then we can put this down to dry here. And maybe we'll do a pink one, oops. - [Courtney] I love that, that's kind of like a blushy pink, and then the bright pink is really fun kinda contrast. - Yeah, this is Opera Pink, it's one of my favorite pinks by Windsor Newton. - [Courtney] It's like about as neon pink as you can get with watercolor. - Yes, this is the brightest. And then we can also do a little bit over here. - [Courtney] I love that. Yeah one of our watercolor artists on Creative Bug, Yao Ching, uses Opera Pink for a lot of her flowers. It's a good one. So pretty, I love that. You just kinda let the watercolor do what it's gonna do. - Yeah, and you can redip and keep playing with it, it's just going to take a little longer to dry. - [Courtney] I love that, really pretty. - [Woman] Brenda wants to know is there a lettering template for beginners to use? - So you were saying that in your classes in person. - I teach a class, and it comes with this fancy booklet that I do have my print and script, and I actually, I'm teaching this Sunday. - Where are you teaching? - In El Cerrito at Handcraft Studio School. - One of our favorites. - Yeah, I teach there pretty regularly. - [Courtney] So if you're in the Bay Area, that's in Emoryville, California. - And I should actually have these on my online shop next week, I'm having more printed for class. - [Courtney] What is that? Is it lineacarta.com? - Linea-carta.com. - Great, awesome. - [Woman] Are they also for sale in your Etsy shop? - They will be, yeah. I'm out of stock

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right now, I just have enough for my class on Sunday, but next week, yeah. - Just in time for Valentine's Day. This has been so wonderful, thank you so much, this is amazing. I'll pull in some of these other little things. You had some other goodies that you had brought. We used the ink today for kind of our practice, but Diva also brought just kind of your standard craft store purchase, so you can start practicing with whatever you have in your craft closet, and then graduate onto the inks and so forth. I love this, this is so cute. Do you have some favorites? It seems like you like stickers. - I love stickers, who doesn't like a good sticker? - [Courtney] I love stickers too. - So let's see, where should we add this one? - [Courtney] Do you want a tag? - A little tag, and these are tiny little stickers of bunnies and doggies, let's put this little guy here. I put these on my little place cards for class, too. - [Courtney] Oh I love that, these are really fun, so sweet. And we also promised that we would announced the winners. So we have three winners of 40 dollars each of JoAnn gift cards. From last week, for everyone who shared and commented on the post last week, and we tend to do these giveaways often. So I'm gonna say the three winners. The first is Bri Anne, two words, congratulations, you're a winner. And then Sharon Young, you're also a winner, and Susan Hendricks Bassinger, you're also a winner. So you're going to have to comment on the post or write to Creative Bug in Facebook message so that we can get your address and send you this little, this actually kind of coordinates, it's a little gift card. Oh my god, these are so, so beautiful. Oh I love that! This is a new one, we didn't see this one yet. And how long do things take to dry? Because I know this is something that my friend Christina is always like don't touch it, it's not dry yet! So how long does normally take to dry? - It depends what ink you're using, but the lettering is pretty quick, it's more the watercolor dip dye, depending on how much water you use, that might take longer. - Thank you so much for coming, it's been so great to have you here. You guys should post on social media, you can check out Diva's work. - And look at your cute ones! - Oh yeah! - I love these! Bravissimas! - I'm in love with this color here. Yeah, and thanks for writing in all your awesome questions, and thanks for joining us, and we'll see you guys next week for our next live shoot. Bye! (upbeat music)

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