
Daily Lettering Challenge: 31 Creative Lettering Ideas with Pam Garrison with

Chapter 1 - Daily Lettering Challenge: 31 Creative Lettering Ideas with Pam Garrison

Overview

- Hi, I'm artist Pam Garrison. I am an enthusiast about tons of creative things, and one of my lifelong passions has been art journaling. As part of my art journaling practice, I love letters. I do a lot of lettering in it, and I'm gonna take you on a 31 day daily challenge so that you can love lettering, too. We'll talk about some of my favorite pens and letter forms. We'll talk about getting thick and thin lines using both brushes and paint. I'm going to be introducing specific materials. You are welcome to just use exactly what you have on hand already. Whether you're a regular letterer or brand new to lettering, we've got guided exercises that'll help enhance your practice.

Day 1: Gel Pens on Black Paper

- For today, we're gonna start with simple letterforms on a black paper. It's called Artagain. I love this paper and it works really well with gel pens. We're using Gelly Rolls and a Uni-ball Signo. I'm just going to do some freeform letters. I'm gonna do the outline with the Uni-ball Signo and then fill in and add details and interest. I'm gonna letter happy people. This is fun and playful and not perfect so I'm not really worried about size and placement so much, but I am gonna start with the center letter. Just so that it's close to being centered. We can fix it as we go by adjusting other elements of it, but this way, at least, H-A-P-P-Y. You know, we're close to centered on the paper, eyeballing it still. And I'm gonna do the same for people when I get down to that. So now I'm just gonna vary up my letters and I've used caps, some lowercase. Some larger, some smaller. Remember, this is just play. We're just warming up and having fun with letterforms. So now I'm gonna just go ahead and I'm gonna do this bottom, just so I don't drag my wrist while it's still wet. So, O would be the middle letter on the bottom. So I have been making letters forever and you will see, you'll find as you start getting into lettering, there's letters everywhere. There's letters on signage, signage is great. Packaging is really great inspiration. Dover has copyright free books with tons of fonts. So, fonts are everywhere. You don't wanna copy any that are not copyright free, but you can be inspired by and then alter them, change them, combine them to make them yours as well. These are just kind of letters that are coming to me because I've been making letters for so long. And as we go through all these days, they will for you as well. You can change up, maybe, the end of the letter like the serif if they have a serif or make them without. Or you can make it rounded. Or you can make the top longer or shorter. I mean, there's just so many ways. You could do cursive or print. Just allow yourself to just try to change up some aspect of it. So for example, here I changed up the end of the letterform. I have done rounded here. Let's do one that's just really clean and simple. And maybe thinner with the center of the E not in the center of the letterform. It just changes the way it looks ever so slightly. And as we're doing this one, we'll then go back and embellish and that can change it up even more. So, we've got the first part. As this is now dry, I'm gonna go ahead and work backwards, just so that it's centered to my eyeball. And I'm gonna go ahead and make this A a little better since I made that P bigger. I'm gonna do one that's a little bit more calligraphy style than my mind. When you let go of perfection, you can discover these things and you can also see ways you can then embellish or create or perfect after you've got something down. You can build on it. This is a perfect example of how I might fix an error. There's a lot more space here so I'm gonna go ahead now and just widen this P. And see, that's how I'm using what I've got down to inspire me and

inspire the next step. And the next change in letters. So I've kind of, you know, I'm not centered so I'm gonna make this H real thin so it does look more centered on the paper. For these, I am trying to do not a single line. You know, I want to have something to decorate inside. Kinda the exercise is really about using these gel pens on this black so the decorating inside is gonna be really fun. Show up really well. And you can see, so that's super imperfect. I love it 'cause it's hand-lettered. I want my letters to look like they couldn't have been done by a computer, but even though this one was a little bit too wonky, like I was saying, you can go back and kind of make those adjustments so it looks more intentional and less wonky, like I said. Less unintentional. And then we'll do the E. So I want it to just be different than this, because whenever I have two of the same letter, I think it's fun to have a variety so we'll do a lowercase. And a different P than any of these. So, I'm just going to do a really simple, thin sans serif P. I've got my letters so I'm gonna set the white down and go ahead and start the embellishing. And I'm gonna just start with some of my favorites, pink. Always have to have pink. So, this P is just looking super plain and inspiring me to get moving on it. So let's add some hearts to this one. And then let's vary the color too so we've got some pinks and some orange. Mm, so pretty, that salmon. And then I'll even another orange. Okay, and let's move on to another letter. So I'm gonna, just to balance it, I'm gonna do some orange over here. And I'm going to actually do it on the outside of this letter because I have enough space here. I'm simple scalloping around the edge. And I could decide to do the inside, I think I will. Because I went this far. Go ahead and finish that. Because it's about being playful, you can move more quickly. And again, use. Maybe now I'm gonna add to this P. So, I'm just gonna add a simple line right now. Sometimes with gel pens if you slow down, you can see that more will come out, more of the liquid. So I want that line so I'm going to slow it down a tiny bit. And I'm not going to outline that yet. I may or may not decide to do that. So, I'm going to balance it by adding a few more hearts with this color. I love pinks and reds and peaches together, all of that. Let's do yellow and decorate some of this bottom part of the O. You can also break the letters up so that you're doing something on the top and something on the bottom when you do this decoration. Of course, patterns are everywhere and you could incorporate them into your letters. Look at this just as anything that you're putting a pattern in. Using this green, I'll do some leaves here. Some sticking off the letter. And some inside. By going inside and outside, it's another way you can change the shape if you want to, ever so slightly, of the letter you've put down. And let's do some green over here. Stripes are always good. With the colors I pick, I'm intentionally moving around the page. For example, the green on A and the green over here to balance it out. If I do it as I have the pen, I won't forget to go back later. You can do it any way you want. You could just start at H and work all the way, but I'm seeing this as a whole composition and I found that's an easier way to organically get balance in your pieces without overthinking it. This is a slightly different thickness of pen. So I'm gonna go ahead and just incorporate it. And it's not looking that different, that's okay. And maybe we wanna add just a little bit in the center of these yellow. A good general rule is that rule of threes. If you use it one time, you wanna use it three times on the page. So, this blue is strong color. I'm gonna start in the center on P and maybe I'll do asterisks, that's a hard word. Stars. And then on this P, maybe I'll add another line to the outside, building up the size of that. And then I'm going to do one, I think on this L. That'll be good. And I think I'm gonna do a diagonal design that then I'll add other colors too. So, we've got the blue at least in three spots. And then when we do other colors, we can do the same. This red, is it showing up? Maybe not as much as we'd like. So, I will set that one aside. And just go for this pink, see what happens. That's better. And then maybe I'll add some little rosettes here. Really loose, just playful. And maybe a little bit of that color since it's very subtle, I'll put over here. And I might just

add some dots to the outside. My dots are kinda turning into dashes which is fine. I'm hoping you'll give yourself permission to just play and see what comes. And let's try, maybe just some squiggles. That red is showing up great. I love it. So I'm gonna keep going. It's funny, the top was showing up great. I think because this is wet so I'm gonna set it aside. Give this a little shake and I'm gonna move somewhere else and see if it'll work. It does so I'm gonna let that dry over here before I go back and add to it. Or you know what? I'll just use a different color. That will be my impetus to change my plan. When you embrace things like that, you can find all new discoveries. Okay, and maybe here, I'm just going to add to this line. It may seem like I have no rhyme or reason to what I'm doing and that's kind of true. I'm really playing. So whatever inspiration hits is what I'm following. There's no right way, just fill in your letters with decorative designs. I just like to do these little coffee bean squiggles. Any mark you make when repeated, then it looks like a design, an intentional pattern. And I'm gonna go over it with another color for interest. Also because right now this is finer tip so it's more subtle. And for balance, I want them all to be pretty strong at the end. So let's see if one of the others. There we go. And I like that messy look. You know, and not going exactly over the line I went over before. So let's see, this needs a line or some interest. So we've got, we've used that twice so maybe I'll use this. Let's see if this ones a little thicker. It's still a thin line so I'll remember that I'm gonna still add something else to it. And I've decided I'm going to go with a white. To give it that weight, to balance out that top since it was such a strong color. And let's add something here that's more playful on this E like different size scallops. I'm just gonna do some. I don't think I've done any plus marks yet. Even if I have, that's fine to repeat designs. This had a lot of open space so I wanted to cover that. And let's use that, maybe just some little dots in this H to tie that color in. As I'm getting close to finishing up, I just kinda wanna give a once over and look for balance again. And so, as I wrap it up, keeping that in mind of, okay, where does it really need some color, some lines, some interest, some balance. And that's what I'm doing. I feel like this P needed a little stronger element. Maybe I'll color in some of these. Checkers here, add a couple more here. And I think the last one that plain is this E and I'm gonna go ahead and use more white 'cause if you kinda blur your eyes, you can see that there's a lot of white except for maybe right here and right here, they fall off. So, I'll just add to this one. And in here, I'm going to do, I think something like regular stars. And then giving it a once over. I can say, okay, I'm just gonna add another scallop here. All my letters are colored in and I feel that the piece is balanced. You could go on and on and on. You could fill out your entire paper, but you get that idea. Play and have fun. These gel pens are really great on this Artagain black paper.

Day 2: Pilot Parallel Pen

- Today I wanted to introduce you to the Pilot Parallel Pen. This is a really fun pen. It comes in a box like this. And it's got cartridges. So it's like an ink pen that has cartridges. It's almost like those old calligraphy pens that were felt tip, because it's got a nib that will give you a different line quality all the time. So I wanna show you. This one already has its cartridge installed. And they come in different sizes. This is the 2.4 millimeter. I'm doing it on a cold press paper. So on this, you can get a different line quality depending on your speed, so I'm going slow, and the angle that the nib is hitting the paper. You don't have to go that slow. I was just trying to dramatize it for you, was trying to demonstrate. And now I'm thickening it up, and you can see that ink coming out. But you can also take, and then where it says Pilot, you could write and get a much thinner line using that. So it's releasing that ink almost like a straight pen or a dip pen, but where it's got a cartridge. Now I turned it, so we could get a thicker line just to demonstrate. Again, a thin line. It's an easier version of a dip

pen or straight pen where you're dipping that into ink. This one, it's just constantly refilling. It's nice on the cold press because it's soaking it in and drying it, but you could do it on any paper. I'm going to write good fun, because using these pens is good fun. And I'm sort of doing it decoratively just so I can get some thick and thin lines here. So let's go ahead and maybe give ourself a thick outline, and then a really thin. You can see the ink coming out, it's fun. And you can also sometimes hear that very light scratch on the paper. I love that. Loops can be a fun way to just practice using all sides of it. So that's what I'm going to do here. Some to the outside. And let's do some to the inside. Little bit bigger in size just to vary that letter form. Obviously, a very hand-drawn look, which is what we're going for. And then I'm gonna do the edge very thick. So as you can see, you can do dots by just using a bit of the tip. Or again, a thicker line. Then I'm gonna do some of my loop-de-loops just for decoration on this piece. It's our theme for this day, the loop. Now we've got good, and I'm going to offset fun just so it fills up the paper. Gonna give myself that first line. And here, you can see the ink stops. So I'm just gonna go pick that right up, add to it. I was gonna start at the top again. Sometimes it's easier if you're just pulling down versus going up. And let's do the opposite again here. Oops, I'm missing it so. Oh, I love that. That is a flaw that's an accident, unintentional, but I love those because that makes it look like I'm really using an imperfect tool. We're not doing perfect calligraphy here, that's not the point. So things like that can add a lot of personality to your piece. It's just because my nib caught on the paper. And so it just has that look and I like it. And then fun, and because I want it to be offset, I'm gonna have to make this N bigger. I wasn't really paying as close attention. So I'll do that now. And we'll do some more loops. It is harder for me to go up, so I'm gonna go back and just go down. Doesn't drag on the paper as much. That looks balanced to me and looks good. If I wanted to, I could add just a little bit in here to strengthen this letter up. But the point is we've got a whole bunch of fun little letters made with the Pilot Parallel. This is a great starter pen to play with the calligraphic line, the thick and the thin, and it's easier than using a dip pen where you've got nibs, and also just getting comfortable dipping into ink jars. It's usually, I'm messy, but this is really messy. And it's because I flew with it on the plane and it didn't really love the pressure.

Day 3: Copic Sketch Brush Marker

- One of my longtime favorite markers is the Copic Sketch Marker, and you can buy these in the finer department, the more expensive pens at any art or craft store, and these have dual ends, one is a chisel and one is a brush tip that has some flexibility to it, and that's my favorite. They're alcohol based and that means you can mix the colors and they don't show your stroke line very much, they blend really nicely. So I'm going to use that to do my wording and also an outline drawing with them and show you how the thick and thin, how you can get from this nib. I'm just gonna use my basic cursive and you can see as I pull down, that is a very, it's the whole side of the brush, so and now if I do more of a tip, I can get a thinner line. I'm gonna, first do my whole word and then I'll go back and do those extra lines. Again I'm a fan of imperfection, so I don't use a ruler. Of course you can if you want to. I'd prefer to do it and then cut my paper down if I get off-centered. Okay, so I've got the first word, I'm going to do the second. I'm intentionally tilting my cursive a little bit, leaning it. Just for that look. And now I'm gonna go back and do some of these thinner lines. I'm thinking about which way, if the sun were coming right here, where's it gonna hit and that's how I'm deciding where these extra thin lines are going. So again, if the light was this way, it'd be here, it would hit here, you wouldn't. Oh, and I need a little dot there. I don't have a ton of room here so I'm just gonna kind of cheat by doing it right on top of my other line and it seems fine. Oh, whoops. Don't

forget to cross your T's! Again, I didn't have much room so I'm just gonna do a darker thin line right on the inside, overlapping that, and to me, that looks just fine. Let's add a decorative border. I'm gonna go ahead and make the border out of the same marker, and I'm gonna use again, thin and thick that come with that, naturally with the nib. And then I'll color in afterwards. I'm just doodling some flowers. One thing, considering the lettering, if I am off center, I can use this border, this outline to kind of even it out, so I'm gonna make sure that I have a bigger flower here and it'll give the illusion that the words are perfectly centered. Let's see, so I still need maybe a little bit bigger here. And then I'm just doing a quick check since this seems a little bit low on the paper, I'm gonna make these smaller. And then I can reevaluate and I feel like oh, it's not, there's a little bit of space here, so I'll just add another and that pretty much gives it balance. Now I'm gonna color it in. And like I was saying with these Copics, they blend, so if you use two different colors, you kind of create a whole new color and yet you don't see the strokes, so now I'll do the solid without blending it and you can see how it's different than both the orange and the pink which is really fun to make your own unique colors. Oh, I forgot this one, so I'm gonna do that one just this neon orange. Lettering different phrases allows you to practice your own cursive writing, and I recommend you slant it, sometimes do it straight up and down and get a different variety. Here's another one that I did similarly, that's with the black as the basic outline.

Day 4: Decorative Letters with Micron and Watercolor

- Today I'm going to write a word and I'm gonna reference this font that I've kind of created myself earlier. I'm going to write "camp." So one thing that I like to do is before I even begin, I will just in the air kinda get my sizing and spacing before writing with the pencil at all. So, okay, I've got my general how it's gonna go on this paper, and now I'm going to do just a very single, very light, pencil line for the letters, just to get my sizing. This will be erased or just blend in. My sizing and my spacing is what I'm trying to get here. So that's plenty good. I'm working on a 140 pound cold-pressed watercolor paper. And now that I've got my outline of lettering, I'm going to take a Micron 05 and build my letter forms around that. The idea is that these are wood logs. So I like to sort of make the end of one. And it's really good to actually have a inconsistent. So I'm intentionally, you can see how little, got a little bit of squiggle, wiggle, whatever you wanna call it, in it. The line quality is intentionally imperfect. And I do both the outside of the letter form as if it's my wood stick or twig, and then go in and fill it in. So now that I've got that, I'm gonna go ahead and do that for all the letters. Sometimes I make it so that the twig or stick ends, I don't have them curved every time. Oops, that one I was getting really straight. So it's okay, I will just go and add a little bit of a imperfect line there. I don't know if you can still see that pencil, but sometimes I'm just incorporating it, so I won't really have to erase it if I don't want to. Okay. We'll continue on. Going quickly helps me remember to have a little bit of play in that line quality. And holding the pen a little bit more lightly does it as well. These are very forgiving letters too because, as you saw, I had gotten too thin here, so because we're doing logs or sticks or twigs, whatever you wanna say, they can have lots of lines in them, and you just fix that. Now that I've got the base outline, I'm gonna go into each letter and do some knots, so that I've got those. And some of them will be circles and then some will be, instead of many layers, just like, you've got a full circle, maybe an interior circle, and then partial, not the entire circle connected, so it looks like true wood grain. You wanna make some of your lines longer and some shorter. I also like to, as you can see on these letters here, incorporate leaves or little twigs with little leaves on them. And that's a great way to hide an error as well or draw attention away from something. Sometimes going into a letter, sometimes going out. I like to

do the knots in a thicker area, so somewhere like this where you can see we've got a little thickness here or right here where it bulges out a tiny bit. You can see I'm catching the pencil, but I'm really not worried about that. It's an easy way to not have to go erase, but it's not why I'm necessarily doing that. The pencil, you can erase as soon as you've drawn this and your pen's dry. You wanna make sure, inside, that your lines aren't straight lines really either. Think about the wood you see. There's so much interest and different movement to it. Sometimes too, where they meet up, it's a nice place to put a leaf. Continue filling in your letters with wood grain and leaves. I feel like I have a nice balance of detail and leaves, so I'm actually gonna leave my pencil line and just let it be another texture and interest. And I'm going to watercolor paint. And the great thing about Microns is once you've used them and they're dry, you can watercolor right over them. They are not water-soluble. I'm just using a water brush. I'm going to dip in some greens. And do all my leaves first. And I do move around because if I've just put it on my brush, then there's more pigment and I don't want all one color in the same place. I want to have that variety all over. So then when I reload, you'll have kind of that balance of color on your whole piece. I'm just working from my own personal palette of tube watercolor that I squeezed into a plastic palette. And now, I'm just gonna clean that by squeezing this water brush, get all that green out, and I'm going to do some brown. And again, I'm gonna mix that, so that I'll do some and then I'll move over to a different part of another letter. And this is my way of making sure because each time you dip your brush, it might get a slightly different color. And I'm gonna add a little gray to this brown. But it's really fun, too, to use the nontraditional colors. It'd be fun if these were hot pink or anything. The knots are a good place sometimes to start putting your brush down because then if anywhere it puddles, that's a good place for it. Using watercolor on Microns is a really simple way to get color and finish it off. And here is another example of one I did that says "let's go camping."

Day 5: Block Lettering with Water Brush

- Often when art journaling, I'll have to make a word fit into what's already existing. So, a great way to do that is to stack letters. And, I'm gonna do that. I'm gonna use a simple stacking technique using a water brush. This is a flat water brush. And so, I'm going to start with that using cold press watercolor paper. And, I'm really wanting to see the brush strokes. So, I'm doing this intentionally. I can come back and add, if I feel it's too dry brush, but I wanna at least start that way to see if I like that technique. And if I've done it where you can't see the brush stroke, what I'm gonna do is end. I really wanna see them on the end especially. So, since that was a little bit too different for me-- There, I've gone and kind of made them more similar. So, I am writing wandering. (light music) Not only do I keep art journals, but I also keep travel journals. And, this is a great word for that. Again, I really like that brush stroke, so if I end up not catching it, then I'll just do it again to catch it on the end. All just personal preference. But, these are the type of things that are fun to think about when lettering and how you can change it up. (light music) Okay, so now I'll just look it over. So, for me, these are a little bit too dry. Some spots since I didn't get enough. So, I'm just gonna add a little to those letters where it looks like I just ran out versus trying for an effect. And now that I've done that, I want to outline it very roughly. So, I'm gonna take the same brush, or you could use another brush, and I'm just gonna use this one cause I have it, and I'm gonna do a background here, and I'm intentionally leaving a lot of white space around the letters. I want it to be a little messy and imperfect. (light music) See what I mean? I just want the white space to not be uniform by choice. You can dip your water brush in water just as you would your regular paint brush instead of squeezing. Either you run out of water, or that was just easier for me than taking the time to

squeeze more water out of it. These are great for travel journals too because you can take them even on the plane. There's not that much water in them. You're allowed to carry them. And now, I'm gonna let the background dry, and then we'll add one final touch. Once your paper's dry, I'm gonna use the Micron 05 to do some outline lettering. And like I was saying, I'm picturing this for a travel journal. So, I kinda wanted to do more urban sketch type, which to me is that fine, little bit graffiti but not really in a messy line that a lot of people do those sketches with like quick little dashes with some loops in them. I think that's fun and that's why I wanted the outline to be imperfect so some of it would be on the white some of this outline, and some would be on the background color. Adding the Micron in this certain way shows you how it just really can change up the letter and add one more element that creates a new style. Here are some more done the same way, and you can see stacked different ways so that they can fit in any space you've got available. (light music)

Day 6: Poster Pen with Gel Pen Detail

- I love to use a big poster marker, poster paint pen. They are great for taking their chisel tips and doing a real nice, clean block letter. So I'm going to just show you and again you can just push down to make sure the ink's flowing. I'm doing this on a mixed media or a Bristol paper. I'm trying to be smooth handed about it but I was sticking a little bit. I'm gonna add just a little more paint. I'm also trying to go with the chisel tip and make my letters more square. The mark that naturally, easily is made using this pen. Trying to make it clean edged. So let's see if we like this. Maybe I wanna round right here like I did the top. So I'm gonna do that to match it. I'm basically, oops, I just went wide, but I'm basically using the thickness of the nib that the marker comes with. Okay, so there's my P. I can adjust it later if I don't like it. I'm going to do the top of the G so that I'm at the same place. Then curve. Get a tiny bit more paint. Curve again, oops, I had a lot of curve, so that's okay. I'm gonna fix it by thickening it and then I'll thicken up my P to match it. My paper is moving a lot because I'm pushing hard. You could simply tape your paper down with Washy tape or masking tape or art paint tape that you would remove afterwards. Continue building your letter forms and refine as you go. Okay. I'm just gonna fill that out, refine it and refine this one. Give your paint pen a shake every once in awhile if you feel like it's running dry. Once you're happy with your letters and they're dry, we're gonna start doodling with our Signo Pen. This is a great time to catch and pick up any little imperfections that you want to correct. So I'm going to do that right here I saw some and now incorporate that. I'm just gonna break this up into different designs. If you wanna clean edge you could just make sure you're kind of outlining with your pen. I've rotated the letters just so that it felt comfortable when I was drawing but now it's time to turn them over again. Or actually I'm gonna go this way for a minute. Just looking right now to see if I think they're balanced between the two letters in how much detail I have. Which they do and also wanted to just confirm that I'd refined any of the rough edges. Making big, bold, block letters with paint markers is very fun and easy. And here's some other designs I've done.

Day 7: All the Markers

- Today I've gathered just a random assortment of markers, all different sizes, shapes. Some are inexpensive, some are highlighters, some are just pens that I've had forever. And the point is I'm going to use the mix to challenge myself to come up with different lettering. I'm gonna make a phrase and come up with different lettering different style and then do some sort of outline for them. So, I'm gonna start with this. And, I'm going to do my own cursive, but I'm going to do up and down versus slanted. So, eyeballing again. You can see on the downstroke I pushed just a little

harder which gets it a little bit thicker line. Maybe I'll thicken that one up, though. Maybe I'll connect 'em. So, now I've got my first word. And, so I'm gonna challenge myself. I won't outline yet. I'm going to instead do my next word. And so I'm gonna come up with a different lettering which I guess I will just do straight, printed capitals. Using random markers you have is a fun way to play with color too in combinations. I'm just noticing right now that this does look like Christmas so I'll be sure to change that up. Because this is not Christmas holiday related. Okay, that's my second word. You know what, I thickened this part up, so I'm gonna go ahead and thicken up a little bit of the other letters to match that. But, not in any particular place, just so it has some thick and thin in each letter. And now, I think I'm going to use this neon orange and I'm going to do caps again, but I'm going to italicize them or slant them and I'm going to do them solid versus with space in the center. And, then for the last one maybe I'll do lower case and I will make it a little bit hollow too so that it'll match that upper case that's got openings. So, because it's just a three-letter word that I'm gonna write, I'm going to make sure it stretches. I want it to be similar in size. So... Oh, this pen is very light. We'll see if it works or I may have to switch it out. The reason why it may be able to work is because of the color I put inside. So, I'll do that next and we'll see. But, otherwise I'll just re-outline it with something else. So, I'm gonna try something bold like this. And, I think that it's not pulling it off. I think that the blue's just disappearing so I'm gonna just outline it with another color. Get to have a new discovery of a color combination. Maybe I will outline it with... This orange. See, what happens. That shows up. Oh you can see I accidentally picked some of that up. That's okay. I will just cover over it with my outline. Okay, now I'm gonna go in and I'm gonna color this one. I'm gonna use this highlighter. Oh, I love this color with this, this sort of brick red with this highlighter. Doesn't have a color name but it is pretty. It has a nice chiseled tip. Color combinations really get me excited. And playing with pens is a great way to discover new ones in your lettering. I like my phrase. So, now I'm going to do some color shapes around each word. Just gonna tilt this to make it so that I don't put my hand in there. Okay, let's see. So, another shape could be... And, what color? Maybe this light jade green. We'll see if it works. I think I'm gonna accentuate the italicized nature of it. And, match my color blocking behind it to the shape of the italic word. Oops, I went a little long so I'm just gonna clean that up. I went over the L a little more than I wanted so I'm just going to add a little orange there into that on all of them as if it was intentional. And, then for the last one. I wanna have balance so maybe a yellow that's different than the first one I used. Maybe this one will be a simple box. That looks the same, doesn't it? Hmm. I'm not loving this so I'm just gonna add one more darker color on top of it. It just seems just to be a little bit too muddy. So, I'm gonna add this darker orange and see if I can... Make it a little happier. I like that better. I think my pen was running out of ink that I have used. There we go. Now, that I've added this bright orange here, I wanna just brighten up your a little. It's a little bit disappearing in comparison to all of them. So, I'm gonna go ahead and outline it with this bright orange. First I'm gonna see if I just wanna do the downstrokes. You know one side or see if I wanna do the whole entire letters. And, well, I guess I'll try it all and then decide. Mmm and I think it does need the whole outline. So, I'm gonna go ahead and do that. That way I feel like this patch can hold its own with the rest of them now. It isn't just blending in. Playing with markers and pens that you already have on hand is a great way to find new letter forms and color combinations.

Day 8: Ribbon Type

- A fun lettering style is to write as if it's one continuous ribbon. So I wanna show you how I do that with a little tip and trick, because it sounds more complicated than it is. It's actually pretty easy. I'm

using a Sakura Pigma Sensei, and using Bristol paper. So basically, first thing I'm gonna do is write the whole saying with one line, and then worry about making it look like a ribbon. So part of that is that I do a loose line. My line quality is intentionally, it has a lot of movement to it. And then a ribbon flows, and kinda bends and has a lot of movement. So I'm doing that. And having it all connect. I didn't take my pen off. So you can see that it is going to say, life is sweet, and that's all as a ribbon. What makes it turn into more of a ribbon is that it has to be doubled up. But ribbons, they bend and move. So I'm going to go ahead, and as I start to follow along with the line, I'm going to go and maybe meet so it's as if the ribbon is folding over. And I'll do the same thing. And here, let's add a little ribbon bow here as the dot to our I. And then I'm gonna go back down. So this is if the ribbon folded over. And often when it meets up at the apex, or the bottom part of the letter, that's when I have it cross over and actually cross the line. You don't want the second repeating line to stay on the same side of the original line you drew. You want it to be switching over back and forth, so that it gets that movement and it's as if your ribbon is twisting, and turning, and folding. Takes a little bit of practice to start seeing it. If you had a ribbon and you laid it out, it would make sense. But also, you might get too particular about how you copied it. And this is going to look like a ribbon even if it's not exactly the way it would lay when you did that. I try to come up with ways to make it approachable and doable instead of perfect. And what really ties it together, oh, I'm gonna do one more ribbon here. Let's do another bow. Cut the tails a little differently on that one. And what really ties it together is when we color it in. This is another BIC Brite Liner. It's just a very sweet color. And then I'll tell you one more thing we could add if you wanted to after it's all colored in. You could decide that you're using a ribbon that has a different back. And then certain segments of your line would be a different color, like a darker shade. But I'm just going with all one color. I love that it all connects. I think it's very playful. I think this looks just like a ribbon as is, but one more thing you could do, a lot of ribbons have a very tiny edge to them. I'm not gonna do the whole thing, but you get the idea here if you added that, because what it does is when your ribbon crosses over, the edge stops. Both sides would have the edge. I'm just gonna do this one letter to show you. But like right there, it gets very thin because your ribbon has folded. So it kind of just accentuates that concept that this is a fold in a ribbon right there. Almost done. And you know, you can go on and on the whole way. I love this little ribbon style lettering. I think it'd be really cute on a happy birthday card, or celebrate, or happy anniversary, something like that.

Day 9: Outlined Cursive Lettering

- Today I want to show you how to do a cursive saying without the lines crossing. I want it to be hollow in the center. And yesterday when we did it, we had the ribbon intentionally crossing. This time we don't. And it's a little bit trickier when you are writing a word out, so I want to show you my little trick. So I'm gonna write let's go. And like before, I just want to kind of just air-write it to just see my spacing, okay, I can fit it there, and get a general size. So now I'm gonna very, very lightly, with my pencil, (gentle music) go ahead and do my cursive, just as I would, (pencil scratching) not worried about anything yet. So the point is, if I did it like yesterday's ribbon and I just copy these lines, we'd end up getting the crossed line, and we don't want that. We want it to be hollow. So I, still using a pencil, go ahead and I do write it again, keeping my lines parallel if I can. I'll fix that with pen, you know, and eraser. That's what I'm going to do, is use an eraser to catch all those crosses that we don't want so that we have this open outline of cursive. (pencil scratching) When I was younger, I used to love to just write over and over the same letters. It was my way of practicing letters, is I would just do what I just did, just over and over on the same word. So I'm erasing all the

places that they are intersecting, and then our letter wouldn't be hollow there. It wouldn't be open. Of course, if you were going to do this and have it colored in, then you would just write it with the colored in marker first and outline it, but we're trying to have this solid white interior. We want our cursive word to be outlined only. So you can see, I basically now have just the outline because we've erased all those. And the reason I do that with the pencil and eraser is just so you can do it so much more quickly. I used to sit and try to figure out where does it cross and not ever let them cross with a pencil. And it was just silly, a lot of time that I didn't need to spend, and I can get the same result this way. (pencil scratching) I'm trying to have a light hand with my pencil so that I won't have to erase after the marker. And I'm just gonna erase a little bit more because I was a little heavy-handed there. As with all of my artistic pursuits, I'm really not interested in pursuing perfection. I'm interested in pursuing my own creativity and expanding that. So I say go ahead and use your writing. And if you want to have points on the end or have it flat or whatever, go with that. It's not about doing a certain font. Now that I've outlined it in pencil, I'm gonna use a Sakura Pigma Sensei, and this one is .6 millimeter. And I'm going to go right over my pencil lines. For this project, I am working on Bristol paper just because it's nice and smooth and easy with penwork. I'm taking my time because I don't want to have mistakes because this technique, since I'm not filling in the letters, it's harder to fix errors. You might find it's easy to tilt your paper a little sometimes, so you can get the right angle. I tilt it, too, so I can see because this is one of those things where I really do want to follow the line that I've drawn. And if you don't like your cursive handwriting, like I said, that is a great way to practice, is to go ahead and write things and then just try to go right over your same lines, not as part of this technique, just as part of an exercise. And now we've got one down. I find it easy to stop at all these joints where the two lines meet. That's a good place to start and stop. Just rounding that a little bit because I went in so far. What's so great about this style is that it's the bold, clear, open lines. So I want to have color around it, so it really pops. So I'm gonna do just a border, a design around the entire thing, and color that in, and let these white block letters or outlined letters, I'll call them cursive outlines, really stand out. So I think what I'm gonna do is just do sort of a scallop all around it. And you know what? I am gonna add an exclamation point because I think this saying needs it. And that I can do without a pencil because no lines cross obviously. So let's just go for it. And I'm gonna have my little scallops connect the entire piece, so it'll sort of be inside this surround. (marker scratching) Whoops, so I ran my hand across that, so I will go ahead and just use that next, as my jumping off for the next scallop. I'm turning this around just so I can feel the same rhythm I had when I was doing it the other way. You know, if I'm drawing this way, and then, up here, I might have, it just would be a different rhythm and might have a different look. And that might be enough, maybe one more here. See if I feel like it feels balanced. I think so, maybe one more right here. One way I look at it and to see if it's balanced is are the margins pretty similar? Now I'm going to color it in using my Copic markers. (marker scratching) I may want to do one more here, but I'll just set that one aside and see after I do some others. (marker scratching) I'm just catching any of the spots that maybe didn't get quite enough and blending 'em in, so you don't see any strokes. And there you go. And it sure does make it pop when you colored all around it and you've got that solid. It really shows you the technique. Oh, and one last step is I'm going to erase any pencil marks that are remaining. (eraser rubbing) We don't want it to be obvious how we did it. Really stands out.

Day 10: Raindrop Monogram

- [Narrator] One great tool for lettering is stencils. I like to play with them and you can get those at any office supply or art supply store. And I just taped it down, my paper, again I'm using Bristol. I

taped it down with Washi just so that it would be centered on my paper. And it won't be moving around on me. I love using tools with their inherent quality and putting that to use. So these Copic Sketch have this great tip that makes these wonderful little raindrops. So I'm going to make a raindrop pattern here. And I am going to start off the stencil and just continue. See, all I'm doing is just setting it down and it makes such a great raindrop. And I'm eyeballing it, but I'm going to do it in a row. And the reason I put one there is just so that I have this facing right. Because of course, the stencil does not matter. So now I'm going to start here, just so I know where it lined up with that one. I want it to be offset. And maybe I'll switch this order a little bit, 'cause I didn't realize I had... I mean you could decide your order ahead of time or not. Pick 'em up randomly and find new color combinations. I'm trying to press the same, but you can see maybe some have more ink, or maybe I'm pressing harder and the shape is slightly different. It doesn't matter because it's the overall effect when it's all done. I'm not gonna worry about doing all that, I'm just gonna start. It's the sum of a repeated pattern that has the impact I think. Which allows us to not worry about perfection. I'm just gonna continue filling in my stencil form with raindrops. And I am gonna keep my colors in the same order so that when I get down to the bottom of them I start over again. Whoops, this one's a little dry. So, I can go over that again or not worry about it. These Copics are refillable as well. And you know what? I'm gonna do a little cheat here and just shape it since it was so dry. And then I'm just gonna, again, a little bit cheat, because it was so thin it looks like a different shape. And this way it'll look more like the raindrop. And the big reveal. So cute. The only last step is I'm going to fill in the areas in the stencil that weren't covered. So now I'm just going to get those same colors. This G, I'm not going to do the yellow for the shape, but I will do this one. And then just the tip of these blue right here. I'm more drawing it, just like before. And up here, this is a good reason to keep them in order. So you can get the right color. Go ahead and finish that one off. If you're really worried about it, you could take another piece of paper, or your stencil and just hold it there. So that you get that shape. And there we go. And here's another one, done the exact same way. Different colors.

Day 11: Leafy Letters

- I'm introducing a new marker, this is the Tombow brush tip, and it's dual edge, you've got one fine tip edge, and one brush tip, and we're gonna use the brush tip to make our leaves, and we might do a little detail with the fine tip, let's see what we think. So I'm gonna start with one, and I'm going to just begin by laying down that brush tip in a leaf shape, and I'm going to mix them up where they go so that we have a color variety. I'm not doing the center yet. Oh, and I'm working on watercolor paper. This is one of my favorite colors, so this has been, it's lost a tiny bit of its shape, a little, so I'm gonna switch to one that still has more of its tip that might have little bit finer detail. And that's okay, I'll just go right over. Again, just spreading out where the colors go. I'm using the lines as a guide, but the leaves are not in a line. (laid-back music) Vary your size slightly. You can see I'm overlapping some ever so slightly. I'm really liking the pop that this color brings to the word as it's growing. I'm gonna continue building my letterforms with my leaves. I'm going to start adding some centers with both the brush tip and the fine point, and I'm even going to vary the color leaf that they go in, doesn't have to be only in the same color, you know, outline. Some of the veining will be a different color. I feel like I didn't use this color at all yet in leaves, did I? No. You can see I ended up abandoning my little loop there. I just didn't see it looking the way I thought it would, so that's fine. That's one of my favorite parts about art, is adjusting as you go. Problem solving or figuring things out, seeing it differently. I'm starting to do too much in a line here, so I'm just gonna make sure to have a leaf go off that line, not stay so perfectly lined up. And I think I'm going to erase the pencil

line now, just so that I am sure what I have left here. Gonna switch to this tip. If I'm not using the brush tip, it's much more defined, and that's fine. I don't want the whole thing to be like that, but a few of them can be a nice detail. And I'm kinda just trying to eyeball it. Looks like this is still a little small. You could of course get out your ruler, but I like the hand drawn look to really look like it, so I don't worry about that. Just trying to make sure I have a balance of both the fine tip and the brush tip and colors, so I need to fill in this spot, and I think maybe it needs a little bit of the orange right here. And here, so I'll just do the center maybe. Oh, and I need just a few little center lines, veining. I kinda have to bring my eyes back, blur them a little bit sometimes to get a full view of colors and balance. I think that might be done. Do I need to add a tiny bit to this W at the top to make it level? It's fun to think about what motifs you could use to illustrate words, like sweet could be candy, and bloom could be flowers, things like that.

Day 12: Stacked Mark Letters

- So I just bought a new set of Marvy markers, these sketch markers, and I am so excited. These colors make me so happy. So I wanna try and use them and see how they are in comparison with some of my others. I picked similar colors. And I'm going to write the word thankful. And I'm gonna do it in a stacked letter design, so that I'm actually seeing what the stroke of the pen is. So I will show you what I mean. I'm going to write it out first in pencil. And then I will go ahead and do that. So again... So I'm gonna do all lowercase this time. And I'm just doing a very thin pencil line even though when I use the pens it won't be this thin. (lighthearted music) Very simple base line here. Okay, so here's my line, thankful. And now I'm going to try, I'm gonna start. I'm actually, though, gonna start with a thicker pen just so I can build around that. So I am going to just randomly use this, which is a Promate marker. I have yet to meet a pen that I don't like. It's kinda more, I mean I love them for all their different inherent qualities. Okay. Now that I've got that, I'm gonna go ahead and start with my new Marvies and see. And I'm actually going to just tilt this so I can use the brush part of the pen. Oh, look at that, nice and thick. And I don't wanna always put it by the same color. So I'm gonna vary where it goes. This is a really fun way to just kinda learn about your pens. When I get to curves, I'm actually gonna follow the curve on these stacked letters. Okay, so now I'm gonna try a different pen. We'll use a Copic Sketch. And lay down some of these. I'm going to continue building up my letters with my stacked short strokes of pen. I'm being sure to try these pens in different ways, seeing what marks I can make with them, varying them up. This is a Faber-Castell Pitt Artist Pen Big Brush. I love these. It's got a nice fat tip, and also I really like how thick the barrel is. This exercise is great, too, because these two pens are so similar in color, the Tombow and the Koi Coloring Brush pen, but they're gonna leave different marks and the colors are gonna be slightly different. And you can compare them to see. I think I've used all my colors. I'll just make sure. And then I'm just gonna look at it and make sure that it looks the same size and that you can actually read it. (chuckles) Sometimes you get so focused and so close to it that you're not seeing the big picture. So it's good to step back and re-evaluate. Maybe this is the one color I didn't use. So I'll add that a few places. It's such a fun way, these stacked marks, to learn about your pens and the different lines they make, the different marks, and the color combinations.

Day 13: Repeating Lines

- Sometimes it's fun to include in your travel journals or art journals the words from countries that you're going to. I'm dreaming of France, so I'm going to write oui, O-U-I, and I just wanted to show you a very simple stacking form that's build out. So I'm just gonna draw the word. I'm not even

gonna pencil it first. I'm just going to show you, using one pen, I'm gonna do the O, and then I'm gonna leave space, and do a U, and more space, and do an I. This is a fun one to do with a brush tip, any of your brush tip pens. This, I'm now going to do the second. You can do the same size or you could do a smaller line. So even though that's a brush tip, I'm gonna do a finer line, and I'm gonna go inside each letter here. I'm actually gonna go inside and outside because I have this I, so I will do the same. Yesterday, we stacked marks to make our letter forms. Today's, we're going to actually stack lines to build our letter forms. It's fun to use a variety of pens, or you could use the same line quality on pens; up to you. (whimsical music) Just a super, simple way to fancy up a letter. (whimsical music) I think I need some blue in here. And we're running out of room, so I'll try to make it real thin. (whimsical music) And I didn't exactly make these the same size, so I'm just gonna go in and just add a little bit to the I so that it is more uniform. (whimsical music) Uh-oh, which one did I use? I think it was this, oh no, it wasn't. Maybe it was this one. There we go. No one's the wiser. Just to make it pop and also add some balance, I'm gonna add a dark blue right in between these two similar colors on all the letters. This ties in that blue on the outside too. And I might even use it on the outside as well to finish it off. I'm gonna do that. And just like I did with the I, I'm going to clean up the tops and make them all level as well. (whimsical music) Or close to. You know, it's just. (whimsical music) Here's another example. And just wanted to show you a slight variation how it's still just a single line that we've stacked, but I just curved the ends. It gives you a different style font.

Day 14: Bold Caps with Delicate Embellishments

- I found this new pen. It's called the Sharpie Stained, and I think it's actually maybe for fabric, but I'm using it on paper these days, and I love it. It's got a nice, fresh tip, and it's very fluid so I'm going to use it on Bristol paper. Write a word, and then use it to get thick and thin lines and embellish it and flourish the letters. So, I'm just going to do my own cursive and write "Hope". (calming music) I'm kind of going more up and down than the last time I did cursive, I slanted it a little bit. Now, I'm going to start embellishing it using different parts of the tip to get different strokes, different line of equality, like that thin. (calming music) I actually found this pen, I needed something for drawing on fabric, and it was sold in a set. Now, it's one of my favorite pens for using on paper.

Day 15: Striped Letters

- By now you're getting the idea that lettering can be simple and fun, and you can do anything and add to it. So today, I'm gonna use a Tombow Markers brush pen, and I'm going to write a simple saying and show you what I mean by that simple embellishing. (up-tempo beat) I am doing this on cold press watercolor paper. I'm just doing a simple print. And then I'm gonna take these, and the nice thing about these is they're sort of really just gonna give you a transparent layer here. It doesn't blend in, but it is a different color than it would be without the layer underneath. And this is what I mean by so simple, but it definitely transforms them into something fun and playful. Now I'm just gonna use the ProMarker, Winsor Newton, and add some fun little dots here. And maybe even at the top. And then I'm going to just go around my speech bubble, give this a simple outline. I'll fix that, where I stopped. That's why it's a good idea to always begin and end here, which I didn't follow my own advice, but that's okay. We can just thicken it up a little, and we'll never notice it. I think it's so cute. It would be a such a cute gift tag, or even attached to a stick and put it in a bouquet of flowers.

Day 16: Ombre Lettering

- When using a water-based marker, you can actually afterwards use a brush with water and blend it, so I'm gonna show you what I mean. I'm gonna use these Tombows and I'm just going to write the word yay and I'm gonna break it up. So I'm going to write the top portion of the Y in one color and then another portion of the Y in a second color, and I'm gonna keep going down building. And then I'm gonna take my brush, dip it in water and can you see it starting to blend? We're getting an ombre effect from the pen and if you didn't, like here I didn't quite have enough I'm just gonna add a little bit more of the marker in the second color too right here, and then just put a little more water on my brush to blend that. and I'll do the other letters so you can see. so now I'll start the A and I'll do the top with one color, and then my second color, third color, oh and I guess that third color needs a crossbar. Fourth color and our last color. And then again, dipping in water, this is a round size 12. And I'm just running it down. To get there ombre effect I can't go back up you know once I've gone through all these colors I wanna clean my brush at the end, like that or dip it in water and then hopefully you can see how it blends together and we're going from light to dark all the way down in one color. Do the last letter now, Y, we're gonna make this Y a little different. (soft music) and again dip it in water and then just to straighten this out as long as you're pulling down, you're not gonna take the darker colors back up, into the liner and you'll keep that ombre effect and then of course for our yay we need an exclamation point. (soft music) and those little water dots are so cute to me I'm just gonna add a few more on my card. Another way to take something maybe that's unexpected and realize that it can inform your art and be a better idea than you had in the first place

Day 17: Sumi Ink Brush Letter Alphabet

- We've been playing with brush markers, brush-tip markers. Another thing that I really love is sumi ink with an actual brush, and I just love the bold, graphic nature and the imperfectness. Each one is so unique. So I just wanted to show you some of my tips and tricks for that. I'm using my quill brush, this is a size four, and sumi ink on watercolor cold press paper. And I'm just dipping it, and remember, this brush will hold a lot of ink, so it's gonna drip and stuff. Don't worry about things like that. So here I just wanted to show you you can do a thin line and then practice doing thick lines. Thin lines, thick lines. How you set down your brush really impacts that. And also another thing to practice is just loops, or circles even. And see how when you press the brush down, going up it could be really thin 'cause you're more on the tip. Down, you're getting a really fat stroke. I like how uneven it is. I embrace what shows up. And even loops are good warmup practice, continuous loops going both ways. Going up and going down and seeing what different marks you can get from these brushes. So, when making the letters, like if you wanna do an A to Z, which is what we're gonna do, I personally like to practice my letters, so I will do a few As and see. Oh, I'm not liking that at all. Of course, you can go back and kinda clean it up, but you can do it a few times until you get one you like. And then I'm gonna set this aside, my practice sheet, but I'm gonna keep it close because I'm gonna keep using it. And I'm going to go ahead and make my A here. And then, well, let's say I want it a little bit thicker there, okay. Then I'm gonna come over here and make a B until I like the B. I don't hesitate to go over what's already here or anything. This is just a practice sheet, but I do save it because it's really fun to use in other ways and great art fodder that you'll use in the future. So don't worry about those things. And now I'm gonna do the B. And I don't necessarily do the whole alphabet on my practice sheet, just until I feel like my arm is warmed up and I'm making letters that I really like. But you can do the whole alphabet if you're trying to get one really good

one here. So I'm gonna do my C. And I'm gonna keep going. Over here I'll try to just do a D. Didn't like that one, so I'll do another. Okay. This ink is so great 'cause it'll just blend together as you do your correcting. E. I love the thick and the thin. And that's all in how much you press to release the ink and whether your tip, you're using the tip of it or the side of your brush. So let's do an F. I'm not too worried about spacing. I can always add another piece of paper. This brush is very big. It holds a lot of ink, so it releases a lot of ink when I press down. And I'm even gonna try to just do a smaller letter here, keep my hand lighter. But I'm finding that hard with this size brush, so I'm not gonna make myself do that. No need to set myself up for failure. Work with the tool as it is. I generally start on the tip and then go down. It just feels really painterly. Your style develops, but they always look different each time I do it. Ready for a new sheet, so I'm gonna scoot my practice over and this part of the alphabet over and get my new sheet here. Same watercolor cold press. And I'm gonna continue on. I like to keep this one here so I can keep the size and spacing in mind. I love those big strokes. These are big, juicy letters. And you can even practice the different, 'cause that, well, that kinda looks like a three, so I'm gonna go ahead and do a different Z since I have room. And then we'll go ahead and maybe do a question mark. And an exclamation point. A little period. And then asterisk. You can see I'm going over and over to build it up, and when it dries you won't see the difference in the strokes. Sumi ink lettering is really fun. Play with some different size brushes to develop your lettering style.

Day 18: Metallic on Black Paper

- Painting on black paper is so fun. I'm going to use the Art Again black paper and Fine Tech Metallics. These are really great, I've got a 12 round brush. And I'm just going to dip it in here. Courtney actually turned me onto these, she has them at her store. And they are incredible, watch this. So I'm getting it wet just like paint. Isn't that fun? I'm gonna go over it. And since I'm doing my own slanted cursive here you'll notice with a round brush as I go up the line is thinner and then as I come down it's thicker because I'm leaning, tilting my brush and more pressure releases more of the paint. (upbeat music) It's just so pretty. It gets even prettier when it dries. So I'm gonna keep adding some here, want it to be nice and consistent. Really, it really is like liquid gold. This round brush has a nice point to it, so that helps with the ends here of your letters. And this paper's buckling just a little bit as I've been adding water. It will flatten out as it dries, you can just put it under some heavy books after it's dry, too. Gonna add just a little bit more where it was in there. Because I want it to be solid gold. (upbeat music) Solid gold, baby.

Day 19: Make Magic

- I'm going to use a new brush, this is a Pentel ink brush pen and basically what it is is it's like Sumi ink, but you have more control, it's in like a water brush. The ink is contained here in the container and if you squeeze it you can see it's coming out. It's not a cartridge, it's just full of ink. So it's like the Sumi in that it's really fun and graphic, but you have more control with this brush. I do keep a scratch paper here just to get it going, to get it tested, and in case there's any big old blobs that come out. And now I'm gonna switch over and I'm just gonna write the word magic. And so without really squeezing now because it's already loaded, I'm going to write. And then I wanted to show you that, I'm gonna get a little more ink. And build it by adding to those layers. And again this is like calligraphy art brush when you go down stroke that's when the letters are getting thicker because we're leaning on the side of our brush. And up is thinner. You can really see the brush, see how it spreads open there and then gets thinner. So I'm gonna go up with a thinner brush to just clean that

edge. You don't have to keep going off to the side. I'm just wanting to keep this clean so I'm doing that. Sometimes if you get an ink splat then I'll just go with it and do a few more around the page. Every once in a while you have to give it a little squeeze. I was squeezing just a tiny bit to get more ink to release there. I find it easier to start, just do the natural brush and then if I want to make it bigger or thicker then I come back and build it up. And now I'm just gonna do a fun little border and use it as a paintbrush that I'm kind of doodling and drawing with. So let's do some swirls that seem a little magical. Makes me think of a magic wand. Gonna squeeze some off to the side here, load my brush. I want to do some stars, too. Like magic dust. Or magic spell. And just to make it easy on myself I'm going to turn this upside down. I'm gonna turn it again to get a better perspective of what's going on, where I need to add here. Also just using the tip, which is really fine line that you get. So this has a lot more everything so I'm gonna add more over here. More lines, more stars. So I'm gonna turn it upside down again just because it's more natural for me to work down here and not get my arm across that, etc, etc. But I'm seeing here that there's so much space so I'm just gonna build up this C just a little bit and then bring something over here closer 'cause I came really close to the M on this side, so I'll do the same over here real quickly. And then let's add some more here. So I'm just thickening this a tiny bit. Maybe this one too, just a little bit. And then I think I'll just give it one swish here and we can go back and thicken which side needs to be, after I get the basic... Mark down here. I'm gonna just give it a look and see if it seems, maybe just a little bit right here. And then a great way to balance it out, too, is to just kind of add more stars all over. And then you're not quite focusing so much on all the lines, we're just gonna have... Maybe just a sky full of magic and stars. These Sumi brush pens are a great way to experiment with lettering and feel like you have a little bit more control than using just the Sumi ink and a regular paint brush. Here's another one I made using the same pen, similarly. You can just see the different line quality.

Day 20: Color Changing Days of the Week

- I'm going to show you how change color within a word using a water brush, watercolor paints and we're doing it on a watercolor, cold-pressed paper. Start with my brush, and get first color on it. I'm using hot pink. I'm going to paint my first letter. Then I'm gonna switch, still using that color to my second letter. But while it is still wet, I'm going to pick up a little bit of the next color and re drop it in, so it starts to blend. Now I'm gonna go to another color. And I will do that tail, so we start to pick up the next color and it'll blend back when I drop that pigment into it. You can even do quite a bit of the letter and as you drop it it'll kind of blend together with both the current letter you're doing and the past letter. I'm just gonna drop a little more color into this. I love seeing that blend. It's wet on wet now, because you've got the original shape that you did but it's not just bleeding like crazy, because it's keeping its shape because of the first stroke, the first letter stroke. So now I'm just gonna continue on. I'm gonna switch colors. Let's go with blue. (light electronic music) If it's not blending enough, you can just go ahead and just go back and help it. Encourage it to blend a little bit. Push it back up. I'm gonna add the start of the next letter. Clean my brush between each color. Maybe I'll go with purple. Just by dipping it in the water I'm making it slightly lighter. Shade. Now I'll pick up a new color. I don't have enough purples in my actual box here, so I'm gonna make one with red and blue. So I can get that variety, have more letters. More shades of purple to choose from. Let's see if this is too similar. Nope. I can add more pink to that. So you can continue on like that, or you can do any word and apply this technique to it, or you could even use different color families. You don't have to stick in the same color family. Here's another example where I did the same thing and just completed it.

Day 21: Doodled Monogram

- I love the look of an illustrated letter, and a really easy way to get that is to use a stencil. Instead of actually following the outlines and doing the stencil, we are not going to draw around the outlines. I'm just gonna show you. I'm gonna illustrate and draw and doodle within. And just by filling it in, it's going to have the letter shape with no outside line. So I'm just gonna start doodling. You could do a theme. You could do anything you wanted, but I am just going with whatever idea strikes my fancy right now. I'm using a Micron O2 because I want that very light, illustrative look. And I'm doing this on a Bristol paper because I'm gonna use marker afterwards, and it takes that so nicely. You can see I'm just filling in with any doodles, shapes, but I am avoiding the line. I can get close to it. The point is, is that the little illustrations inside are making up the shape of the letter. We're not going to have a hard, defined edge or line on the outside of the letter. (gentle music) You could fill this with anything. I'm filling it with just doodles and flowers and anything that comes to mind. Another great idea is to fill it with items that start with the letter R, the letter that you're actually making. I'm gonna take a peek and see if it looks solid. To me, it looks like it needs just a tiny bit more, maybe right here. And, of course, we'll fill that in after I remove the stencil. So I'm just gonna do a couple more spots. Looking good. One more time I'll check, and I think I just need one thing right here. Looks like an R to me. So now I'm going to take it off the tape, and I'm just gonna fill in the stencil spots that weren't. I'm going to add interest using color, using brush pens and markers. I think this is so sweet. It would be such a great gift, especially for a child's room. But here's another one I did. It's slightly different. I love the different color palette. However, I do think that I outlined it too much. It's just a different look, but I just love how open and airy this one feels.

Day 22: Letters Within Letters

- Today we're going to use a similar concept using a stencil. However, I thought we would use just the actual letter form inside, so different fonts are handy. I wanted to show you one little book of inspiration or way to get inspiration for your lettering fonts. Dover Publishing has great resource books. They're copyright free and they've gone and they've gathered lots and lots of fonts and alphabets, clip arts. But they really have a lot alphabet books. You can go through here and get tons of inspiration on letters we could use. Here's another one just to show you, more decorative. You can see all these different fonts. Great resources for finding even flourishes if you wanted to. What I've done is I've gathered inspiration books like that and then I've made myself a little hand stitched booklet where I can keep these as reference. I've taken copyright free designs or I've made sure to take designs and change them up enough so that I feel comfortable using them, that they're my own. I keep my own little reference book so I can go back to them. When I get stuck on a letter, I then have somewhere to go to get inspired. I've taped down the stencil to the piece of paper just to keep it in place. Now I'm going to just fill this T with different T fonts. I want to make sure to have a variety of markers, a variety of sizes, line quality and styles. I'm just gonna start with my imagination, what I can think of. I've done this before and I've done the letters in different directions. This time I'm just going to do the letters in the actual direction of the T. Because sometimes it could end up looking like a different letter and I don't wanna have that problem. I'm gonna go with the super basic T here. I'll put a bunch of Ts around and then maybe outline some and not others. Let's do a cursive T. I'll pick some new colors. (upbeat music) This could end up being another way for you to have a reference manual of your own, various letters to refer through. Be a fun little index to have that you could flip through. (upbeat music) I forgot that orange was sketch so I thought it was gonna be a thin line. So I just went right back over it. Let's see, maybe a slanted T. You can see this

is where those books, the reference books by Dover that we were showing, would come in very handy. Maybe another one this color. Maybe we'll just make him very tall and thin, printed T. I'm gonna use a gel pen because I can get a nice, fine point on that. I'm just going to do something that I can decorate inside as well. (upbeat music) Maybe another one down here. We'll just double this up and let it stay solid. How about another blue, if this is a different color, not sure. We'll see. We could do a tiny T. (upbeat music) Maybe a traditional thin. You can also go back and look at all the different ways we've made letters and apply those here. (upbeat music) Let's see how it looks. Unpeel it, definitely the T form which is great. It clearly reads as a T. You can see that. Obviously you can continue to add details. You could go simpler sparser or you could go even more dense. It's a really fun way to get a library of your own fonts and to just focus on one letter and developing that. Here's another I did using an H stencil. I just wanted to show you I really like it. I like how dense it is. However, I did start realizing when I would turn them sideways, say right here, they can start to look like a different letter. This looks like a capital I to me now. Or could. I know this is H, but that was what my thought was why you might want to just keep an up and down direction instead of changing them. This could be a J. This exercise is a great way to build your letter form library. It especially helps you reference them so you could have a card for each letter and use that in all your other projects.

Day 23: Resist Pen

- My friend Christine Adolph just invented a new product that she's got. It's resist, but she's packaged it in such a way with Prima so it's called Christine Adolph's Watercolor Resist Pen. It is so fun, I love it. It's really great for lettering. And it's a resist. You take the needle cap off and it has a little needle in there to keep it clog-free forever. You do shake it first, which I've already done. It's so great. It's really great for lettering and drawing and so I wanna show you. I'm gonna do a capital A for my daughter. She's collecting in her room some A's, so I thought this would be fun to have a little bit of mom's artwork for her. So you can see how nicely it flows and if I slow down, more will come out. But I'm gonna go more quickly and just... I wanna do a lot of lines so that there's a lot of resist. This is gonna be the white when we... Paint over it. All these areas will not get any color. So it's more fun to have more detail. So let's see, let's just do this A here. (pleasant music) I'm gently squeezing as I go. That lets the resist come out. I just love this tip. Really allows me to just have a much more controlled line and I really do feel like I'm drawing. Let's see, maybe I'll... (pleasant music) You have to let this dry completely, completely, completely. And you can see this paper is just a tiny bit bubbled and the color I wanna show you here is one that I've let completely dry. This is a lighter color, this is a darker color, the paper is back flat and it's still a little tacky to the feel but it's not moving or gonna go anywhere. And so now we're ready to paint on top of it. I'm gonna set this wet one aside. You might feel inclined to stay in the lines, but actually, you want to go over these resist lines so that you get that detail showing after you've removed it. Just using water colors and we are working on a water color paper. This is a size 12 round... Brush. So again, you can keep your section's colors, but I'm definitely going out of the section, so that I get that beautiful resist quality after. My daughter doesn't love paint quite as much as I do, but I'm gonna give her just a little anyway. Little pink is good for her. And then we'll go back to more blue-greens, which is her favorite. Let's see, where am I missing? Up here a little. (pleasant music) Okay, it looks like I've covered all the resist. Again, this stage, you need to let it dry, dry completely. You can't begin to remove the resist while it's wet at all, so I am gonna set that aside and here's one that is completely dry now. And I'm going to start pulling off the resist. And I just kind of use my finger and it starts

rolling up like a ball. It's pretty easy and it's pretty fun. (scratching) It's that peel dried glue off your hands type of fun. (scratching) So all these white spots is where, I think I got it all now, where the resist... Was that I painted over, yep. And there you go, isn't that beautiful? I love this resist technique and I wanted to show you one more. I did it on a black paper and then used Finetec water colors on top of it and I mean, look at that. It's just so pretty, it worked really well on black as well.

Day 24: Lettering in Parallel Lines

- One exercise for lettering is to fill a shape with parallel lines and use those lines as your guidelines for your lettering. The heart's been painted in Sumi ink. It's dry now. I'm working on watercolor paper. I'm just going to eyeball my lines with a marker. So these are my guidelines now for my actual letters and I'm going to freehand using my Micron03. I'm going to try to fill that space. I'm gonna start with the word and letter I. I'm going to fill the entire area. (upbeat music) Then the next word left is going to fit here. I'm gonna make that work. These are just freehand block letters or outline letters. Probably guessing what I'm going to write at this point. (upbeat music) I assumed most of you know that Creativebug studios is in San Francisco. So that's why I left my heart in SF. I'm going to watercolor using a 12 round. I've got my set of watercolors here. Start with my pink. (upbeat music) I'm must going to outline my block letters with watercolor. (upbeat music) A fun variation on this technique is to break up anywhere where the lines, between the letters. So in other words, this line here, I'll use a few different pinks and reds. And let the letters divide where I start a new color. (upbeat music) Just dipping that one in water was enough to make it a lighter color. I'm gonna try to catch a little bit of that Golden Gate vermilion, orange rust, red color on this line. Just picked it up off my pen mark. As I'm trying to paint these, I was talking with the crew here about the San Francisco Golden Gate Bridge which I was trying to incorporate that color, that vermilion. I just learned that it wasn't intended to be that color. That that's what it was made as. Then people adjusted to it, like it so much, where used to it that then they decided to match paint colors to it, to the structure that was made. It wasn't a plan from the outset. That is surprising to me, it's so iconic. No wonder they stuck with that. I'm so glad they did, I love it. Now I'm just gonna let it dry, I love it. I think it's really pretty. I just wanted to show you this one. So my husband came up with me a day early for filming and stayed since it was our 26th anniversary. So last night when I was doing a practice, I made this one for him. Same technique.

Day 25: Lettering on Intersecting Lines

- Here's another fun way to fit your lettering into a shape. We've done a sumi ink here, that's dry now, and I'm going to write the words lights out, like summer, go to bed. And I'm going to make the letters fill and fit within this shape. So I'm gonna begin and just kind of do fun, playful letters sized to fit, with markers, using the watercolor paper. (gentle music) To make it fit, it's kind of fun to allow yourself to make your letters a little wonky, a little imperfectly shaped, which can add to your freedom. When making the letters, the less perfection, the better. It's also sometimes fun to make them fit within the others. I'm gonna get this outline, and then we will color them in and do different designs. I can't see that great, so I'll outline that, I'll be sure to make sure we can afterwards. There's our lights, and then let's do out. So I'm gonna make, I'm just gonna use this pen, and just to balance it I'm gonna do the U right now. Now I'm just gonna start having some decorative fun. Hm, let's do a little squiggly over here. Because I'm thinking lights out, I think I'm just gonna do some stars in the sky, just to complement our words. I'll do some blue ones as well. Let's get this blue color in here, it's pretty. Maybe some yellow. And I'm just giving a quick look over. The T needs darkening, so I

think I will, not sure if this is that color. I wanna do a slightly different color, so I'm gonna check by just doing, I believe it looks different than that one, but I could always go back and add another darker one. And now I'm gonna use the fine of it here, so, outline, whoops, I did it on the H, I meant to do the T, so that's okay. I can do that with another color. Let's see. Let's just add a little bit to both the S and this T, so this T stands out, 'cause now I've kind of made him blend into the H a little. I'm gonna do that using my microns. This is an O2. I could do that with a few, or I could just go inside and do some of the decoration with the micron. They don't all have to be treated the same way to introduce that element. We could just include some of the stars with the micron. This way, I'm getting micron and this fine black line in the piece, it just doesn't all have to be incorporated in the piece in an outline, like it was there. And then I'll even be sure to do some tiny little stars with the micron, and when I do the stars, I do like to remember to switch the angle a bit of where I start the base. I could add just some dots. You could go on and on, of course like any of these, or, you could leave it more simple. Creating your letters to fit within an existing shape is another way to stretch your creative lettering skills.

Day 26: Liner Brush

- Continuing with the theme of fitting your letters into a shape, I'm going to draw one of my favorite shapes, a scroll, or a banner, and then fit letters inside that. I'm gonna use a Marvy brush marker with the, that tip, and I'm doing it on Bristol paper. (light, upbeat music) So I start and I just do my banner. And then, you know, I'm pretending that it wraps around, underneath. And then over here, we'll have it wrap around in front. And usually there's a little shadow shading. So, we've got our banner shape. And then, I am going to, I wanted to decorate it with some flowers first. And I'm gonna do those first, just because it's, the letters are gonna go inside and I don't want to drag my hand on them. So I'm just gonna do some leaves and stems. I really like these brush markers, you can get a variety of lines and I like their colors. They are new to me this week. Maybe just the top will have flowers. Just a little bit more color. Gonna add just a couple more colors here. Just a little bit of blue. Okay. So, we've got our banner. Gonna go over it now, just so it shows up more. And now, to put our letters in. I want to do a clean font, letter here. So I'm just going to start with my basics and then maybe just decorate the first letter of, I'm gonna write All In, so I'll decorate the A and the I as I go. Just getting my spacing first. I like the contrast, since I have, you know, it's a little frilly banner and some flowers, then to have it be more simple and straight-forward lettering. Sometimes makes it more legible. Oops, I tilted a little bit, so I'm just gonna fix that. But that could also be interpreted that my banner is tilting, I suppose. So, these letters, I'm filling in. (marker scratches) And then I think I'll take the slightly thicker pen, the 1mm, and do just, tie in this decoration a tiny bit. So the A and the I are standing out in the wording. And if I don't like my spacing here, which I'm not loving, I could (A) either thicken up my banner, or you could always add something like an exclamation point would make sense when you're All In, all the way. It's good to remember when lettering, that you want to have your letters compliment your design.

Day 27: Sumi Ink Circles

- I keep all my scraps and I reuse them. I find it a fun challenge and for example, this is a scrap from practicing Sumi ink brush warm-up, and here's another one, and I'm gonna use this and do some lettering. I'm gonna use this as inspiration, so here I've got this circle and I'm gonna take my Microns. Let's use a... O5, and I'm gonna have this shape inspire me as to what I'm going to write. So, four letters, but I just see, I see an L or a D here, right, so I'm gonna use an L and just have fun filling

in the space that's here to make a word. So I'll just embellish these letters. (cheerful music) I can color it in after. Maybe I'll leave it like that for now and then I'm gonna switch over to an O. Let's do something like a flower and another. (cheerful music) I kind of like to emulate the shape that's here, use the shape as my inspiration and built on it instead of making a perfectly oval O. That way this is unique because of what I'm using, inspired by. We've got our O and maybe the V obviously this is feeling very big at the top, wide. And I go down and maybe even have it be more squared off at the bottom versus a point. Maybe for this letter instead I'm gonna just go crazy on the background. Squiggle, doodle and fill that in and it will stand out because of how plain it is. (cheerful music) For this E, I mean this looks like a cursive E for sure. But that almost seems too easy, so instead I'm going to do a printed E that's a little bit off shape which I love. And I'll make it wide and thin down here. Maybe I'll keep building this side. It's not an E I would ever have made if I didn't have this as a jumping off point. (cheerful music) You can just embellish them and make them fit that space. I'm just gonna add some color with marker now. (cheerful music) Then we get that L. (cheerful music) Here's another one. Again just making the letters work for the space that's there. This technique challenges you to push your creativity and come up with new letter forms.

Day 28: Responsive Alphabet

- I painted a variety of shapes in watercolor on this watercolor paper, it's dry now. So that I could challenge myself to fit my letters within the shapes. I'm using a Fude Ball 1.5 pen to do my outlining of my letters. Here, because of this shape, I'm gonna use that impetus to make my A a little bit more rounded on the top, or fill that shape. (airy, cheerful music) I'm gonna do the same with the B. I kinda want to try to fill this. So, maybe my B's gonna have a slight curve to it. And then the C, I want to fill up a lot of this. So I'm going to give him a little bit more of a square edge than I normally would. I'm just playing, making it up as I go, using the shape that's provided to challenge myself to kind of fill it, and think of the letter form differently. This D is pretty easy, because it just really looks like a D, this triangle now. And, as for the E, maybe I just wanna make it really big. Let's add some colors and patterns with Gelly Rolls to this first row. This doesn't seem to be showing up, so I'm going to add some blue stripes. That's better, that shows more. Okay, and let's do something to this D. Let's see if this'll show up. Oh yeah, it shows up great. You could, of course, even go inside your letters. Here's an example where the entire page is filled. I really love this one, this F, with the flowers just surrounding it. And I enjoyed this challenge of trying to make this H fit inside that stranger shape. Love this one. The colors and just how I used the whole shape. And I really like this one too, this T, because it was such a small, skinny shape. And this Y, was a very fun challenge because it had an odd shape. I think this W is very fun too. I find this to be a really fun, playful exercise. I like the challenge of filling the shape, but it's also really fun doodling and coloring in color combinations.

Day 29: Lettering Within a Shape

- I do a lot of drawing in my art journals and sketchbooks, and often, I will intentionally leave space for a word or writing inside there, so I'm gonna show you an example of a bird. Using Micron 0.3 on Bristol paper, I'm going to sketch out a little bird. Outline first, so I can then decide my lettering spacing. What I wanna say. (soft music) I don't mind, I'm not going for realistic. I go for playful and I allow imaginative birds as well. Everything I draw. I mean, you know, unless I'm literally sitting there trying to sketch and intentionally capture something really realistic, I embrace enjoying drawing and playing instead of worrying about all the perfections and perspectives that you could have. And I'm

trying to give myself room to write, is what I'm saying. So now that I have plenty of room, I could decide here. I could do lines and just write, you know, all about my day, but instead, I'm going to write songbird. I'm just, this is my space, so I'm gonna make it work, and I'm not gonna worry about making the letters the same size or anything like that. I'm only gonna fill the space. I did that backwards by accident, but it looks cool, so I'm gonna go with it. (soft music) Trying to decide what I wanna do. I wanna fill that. (soft music) So there I have the basic songbird spaced out and now I can embellish, with my Micron still, and then I'll go color in. (soft music) Okay, I'm happy with my Micron drawing as it is, so I'm going to color now. Gonna use my Marvy brush markers. (soft music) Maybe add a little of that color to his tail feathers. (soft music) That orange is so pretty. Let's add that down here, too. (soft music) Maybe a little orange beak. (soft music) This one's looking a little plain, so I'm gonna fill him in right here. (soft music) And maybe this, too. Oops, I realized I only gave him one part of his little leg, and so while I'm there I'm going to fix this part of this I. I went out of the lines when I was coloring. No big deal, but now it just looks more intentional. And let's just color our bird. And see if we wanna do more. (soft music) I think I'll use this as the base of our birdie. (soft music) I think I just want it all to kind of disappear so that the word stands out, so I'm just gonna color all that the same. And let's see. Just trying to decide right now whether to color in the, inside the letters, and I'm going to. (soft music) Reevaluating, now that I see the whole bird is green, the letters aren't standing out quite as much as I want, so I'm just going to darken them up and make sure that they pop. (soft music) Let's see. Maybe I'll add that color here. So far, the B might be the one that needs the most. I don't think I've used the purple too close to it, so I'll use the purple. Mm, that's pretty, it's turning into a burgundy. And now I think the word stands out. Which is what my intention was. And you know what, I'm just going to very lightly come a little bit cleaner with my coloring in so that you're really focusing on the letters and seeing that with too much, I was enjoying the white, loose, you know, kind of messy coloring, but if it's too close to the lettering, it's distracting from the lettering, I think, so I'll clean up right by the letters. (soft music) There we go, our little songbird. This technique is really fun, and here are some others from my scraps. I wanted to show you this butterfly. It says, "Go fly free." Real fun to try to fit those letters exactly in the shape of the wings. And then I have Set Sail, and then I wanted to instead incorporate the sails as well, so this one says, "Let's set sail." And this bird just says Sing. (soft music)

Day 30: Masking

- I make tons of art and have lots of scraps, things that didn't work out the way I wanted them to. I never throw them away because there's always something you can do with them and here's one of the things. This piece didn't work out, and so I've already covered over it quite a lot and using a big paint marker, I'm just showing you how I did much of it previously, how it got covered up, or maybe I used a little marker and just did a bunch of little marks, or squiggles, or anything else, and that's why you're seeing now so much on this piece and it's the perfect background for lettering. We're going to do almost like a masking technique. We're going to pencil a word and I'm going to pencil the word make because we love to make and I'm penciling it so that I know where to paint around afterwards. I'm not worried about where it's hitting here because, what art elements underneath it. It doesn't matter, that's why we made so many crazy marks all over it. There will be something interesting everywhere on the paper. So I got a M and then let's do an A. It's a little bit hard to see with pencil, but as we define it with the paint, it will be very clear. And then we need a K. (whimsical music) And then we'll do the E. I'm trying to make it just somewhat similar size maybe to the M. Okay, so it's a little hard to see, but we've got the word make written and now I'm going to take a

paintbrush. This is a one-half-inch flat brush and some acrylic paints and I'm going to paint around the letters so that the letters are what's revealed. And you don't have to cover every bit of this outside. You might want some of that interest, and like I said, don't worry about what is inside the letters because there's one final step to this before it's done where we can add some more pretty elements in there. (whimsical music) hopefully you can see it coming together now. I can see the shapes. It's starting to outline the letters. (whimsical music) Because I have the M and the A attached, they are harder to see, so I am going to put a space between them instead. (whimsical music) Sometimes because of the color that is underneath, the actual color that's remaining inside the A, it might not contrast enough with my outline, so maybe I'll have to do a lighter outline or change the color inside a little bit by adding marks afterwards. You don't need to cover every bit of the surround. All I am making sure though is that there is nothing that is drawing my eye from the letters. I want to make sure that the background that I painted makes anything that's grabbing your eye disappear so that only the letters are the things that are going to pop out. Sometimes you have to kind of let the layers dry, the colors, or you're just kind of wiping it off as you try to apply it. You could get a heat gun, you could get a lighter color, or you could just be patient. So I feel I've got my background covered and I'm going to let this dry and then we're going to come back, add some elements that really make the letters pop. Using the jelly roll, I'm going to define this line of this A here that was just not as well defined because of the paint and just the design that was underneath. So you can see how we can really make our letter pop with these details after painting. (whimsical music) I'll pick up another color and continue to define that area. If you had an area like this one, say, that I'm working on right here that was pretty plain and didn't have a lot of interest, now's a great time to be adding those type of interest as well, not just defining the letter, but putting some fun things there. (whimsical music) I'm just moving around the letters, making sure that it's balanced and it has interest. I'm using what's already there as a jumping off point and the gel pens are really great for this because they pop against the flat colors that were already down. (whimsical music) Every once in a while, it's a good idea to step back, take a look with fresh eyes and see the whole thing as one piece, see if there's any area that's standing out too much or any area that is just blending in too much. You want your whole word to feel balanced and I think this is looking pretty good. As always, especially with me, you could go on and on and on with these exercises, but at some point, it's fun to just call it a day and enjoy the fact that you have made this beautiful piece from your scrap art. I have another one here. This one is a lighter piece of art, so I used a lighter background, just a peachy white background, same technique.

Day 31: Lettering Sampler

- We're on the last day of our lettering and so I thought it'd be very fun to kind of take everything we've been doing and put it onto one piece. We've done a sumi ink, never stop exploring, our super important point, our message, right? And now I'm just going to letter with all different styles, with markers and pens, all around it. And there's no rhyme or reason where or what, I'm just going to be using words that we've been talking about and then just various lettering. My only point is that I want to fill this whole thing with different style letters and words and colors. I want to do something that kind of emulates this shape so maybe, practice. So I'm going to do it with a brush tip, because that would be easier to do the round. And now I'm just gonna color it in a little for fun. Actually, I'm gonna outline the whole thing 'cause that looks so pretty. I love that saying, not practice makes perfect, but practice makes better. We're not going for perfect, we're just going for having fun and getting better at it. When doing these it's fun to make sure you vary up your size of lettering too,

not just style, but you want some that are bigger, some are smaller. Continue filling your page with words and letter and fonts that inspire you. I have room for one more word so I'm going to make it art. Now it is full and you can go make your own art. I want to show you one more example, right here. All the different types of letters, different saying, thanks for playing. And I do want to thank you for playing along I've loved lettering with you and I hope you continue your lettering practice.