
Color Meditation Daily Practice with Lisa Solomon

Chapter 1 - Color Meditation Daily Practice

Overview

(upbeat music) - Hi, I'm Lisa Solomon, and we're here to do a daily challenge, and if you know me at all, you know that daily challenges are huge in my world. I think that doing something on the daily is a really big and important thing for your practice. It helps loosen you up, it helps develop new ideas, it's just a really great thing as an artist to do a daily challenge. This one is all about color, and it's actually a practice that I've been doing in my own studio for, I think, maybe two or three years now, and I call it color meditations. I have a really hard time sitting still and meditating in the, you know, perfect pose, and emptying my mind. But I discovered that when I was in the studio and just painting, especially when I was painting something really simple and not overthinking it, it ended up feeling a lot like meditation. And I remember watching this Tibetan monk, and he talked about the idea that we all have like a monkey mind, that our mind is just jumping around, and screaming and yelling at us all day long, and the purpose of mediation is to quiet that monkey. So choose your favorite paper and your favorite watercolors, and your favorite brushes, and let's get started.
(upbeat music)

Materials

- You ready to get started making some color meditations? These are the materials that you'll need. I like to use water-based paints because they're fast, and they're easy, and they do things that acrylic and oil paint don't do. But feel free to use whatever kind of materials that you want. I have here a giant assortment of all different kinds of watercolors and gouaches that you can use. We've labeled them for you if you wanna know the brands, and as I'm using them, we'll keep the labels on, so you can just know what brand it is that I'm using. We also have some palettes. If I didn't have these giant assortment of already pan-filled watercolors, you could just squirt some watercolors into these different palettes. There's plastic ones. These are my favorite palettes. They're the enamel tin palettes that you can use. Here is maybe a quarter of my collection of brushes. I'm kind of a brush collector. But all different sizes, all different kinds, any kinda you wanna use is just fine. Actually, I often use color meditations as a way to experiment with different brushes that I don't normally use. You will need some water. We also have some Titanium White gouache, which we're gonna use to paint over some things, art masking fluid, which is a way to keep your paper clean when you're watercoloring. It's kind of a cool trick. A Sharpie and a pencil, just in case we wanna mark something up. And then we have paper. I'm gonna be using this hot press folio of five by seven sheets for these, on camera, but I wanted to show you some other paper options. I also really like this Bee Paper. It's a mixed media paper, and it's a cute little square. And inside you'll see I have a couple of color meditations that I haven't torn out of this. So if you want to work in a sketchbook, this might be a really cool options. And then I briefly wanted to show you this Fluid watercolor paper block. You can get watercolor paper in a block, and it is glued together. And the reasoning for this is it keeps the paper from buckling. So if you use a lotta water, you know that your paper will start to buckle as you add water to the paper and as it dries. The blocks help prevent that from happening, and then you just simply peel them apart very carefully once your painting has dried. And I also wanna talk to you for a second about the difference between hot press paper and cold press paper. I'm a fan of hot press paper. I like the smoothness of it. Cold press paper is the kind that has the

ridges and the bumps in it. If you like to use a lotta, lotta, lotta water, then cold press paper is probably a better bet for you because it helps to soak in the water. But you should try them both out and find whatever works for you.

Day 1 - Dots

- Our first challenge is gonna be dots. The very first color meditation that I did my sketchbook happened to be dots, and so we're gonna start with dots today. We're also gonna start with a brand new watercolor set. And this is a great way to just bust the door open. If you have a new set and you don't know what the colors look like, you need to paint them out, right? You need to see what the colors look like, and if you are a little nervous and you don't know how to approach the idea of a color meditation, the whole premise is basically to take one shape and repeat it, and you're just gonna change the color. But if you don't know what colors to use, and you're completely sort of wide-eyed and scared, using a new palette, or just going in the order of the palette is the easiest solution. So that's what I'm gonna do. I'm just gonna work my way through all of these colors, make a dot in the color and just put them next to each other and see what happens. One thing to really keep in mind is that these do not need to be amazing. This is really about you just focusing, and practicing, and seeing what happens when you put colors next to one another. Let's make some dots. I'm gonna skip the white because it's not gonna show up on this white paper. And I'm just using the brush that came with the Sakura Koi set. It's a really cool travel brush. You put water in it, and then you just continue to use it. So let's get started. I'm actually gonna probably drip a little bit of water on these guys in advance, so they'll be softer when I get to them. (mellow music) So you'll notice that I am cleaning my brush really thoroughly between each color, 'cause I don't want to muddy the colors. And I've just randomly picked a size for the dots. You can make huge dots, you can make teeny tiny dots. You can do anything you want. (mellow music) Our first day of dots is complete. You'll notice, like, if I'm being picky, I'm looking at this, and I'm like, "Oh, I didn't paint in a straight line in some of them, "and I left some really awkward white space "on the right-hand side." But you know what, I don't care. Because that's not the point of this. The point of this is for it to be meditative, for it to be a practice, for it to be fun, for it to just show you what happens when you paint the colors in the order of the box that they came in. And I made some really interesting discoveries, like I really, really like the yellow, and I really, really like this turquoise, and there are a lot of really deep blues in this set, which was really kinda surprising, but I really liked it.

Day 2 - Arches

- Today's prompt is arches. I'm gonna be thinking about trying to make an arch in one movement with my hand, one gesture. I'm gonna use the same color set that I used last time. I'm gonna try and choose colors that just speak to me, and I'm not gonna mix any colors, and the other thing I'm gonna be thinking about is saturation, so I'm gonna try and change the tone of the water color by adding water, so I'm gonna make it a little less saturated by adding more water, and I'm gonna repeat the arch in the same color a couple of times at different saturation levels, just to try and mix it up a little bit. I'm gonna use a round brush, 'cause I feel like that's a good brush to make an arch with, and I'm literally gonna go with the color that is popping out to me the most, which is this peach color. When I was doing the dots, I was sort of surprised at the tone of this color, and I'm just gonna make a swooping arch, and I'm gonna add some water, and do it again. Add a little more water and see if there's anything left on the brush. There is, barely. I'm gonna switch my paper up, too, just to try and make arches in different directions. Now I'm just gravitating toward a color that I

think will go well with this peach color, making my arch, and I'm completely happy with them overlapping. I'm just gonna see what happens. So, I don't know, how 'bout this blue? I'm gonna try and vary the size of my arches, too, so these two are kinda big, let's make a littler one. That one's already kind of de-saturated, so I'm gonna put a little bit more pigment on my brush and make a darker one around it, and I'm gonna really rinse my brush off and see if I can get a super light one, ooh, too light, I need a little bit of paint. Super light one, 'kay. I'm just gonna keep going until I'm happy with how the page looks. (tranquil digital music) And you'll see, 'cause the pink is wet, the yellow merged with the pink, and that's totally fine. Okay, I feel like I need one more something... Dark, dark blue, yeah, let's do indigo. Okay, and I have a little smudge down here, so I'm just gonna cover that smudge up. (tranquil digital music) Okay, okay, I think this is it. (tranquil digital music) I'm just gonna take a minute and look at this, and I really don't think it needs anything else, I like the way the arches are filling the space, so I'm gonna stop.

Day 3 - Half circles

- Today's prompt is half circles. So I'm trying to think about different ways to approach these daily challenges, and I'm thinking that I wanna randomize. So I'm gonna change the size of the half circles as I work along the paper, and I'm gonna stick to warm colors, just to kinda give myself some parameters. I'm actually a huge fan of parameters. Because when you have them, you then try and work around them, and usually some interesting things happen. I'm gonna use one of my favorite brushes, which is an angled brush. This one is a half-inch. The reason why I like these guys so much is they have a point, so you can get really fine details, but they're also big, so you can fill in spaces fairly quickly, which is nice. All right, half circles, warm colors, half circles. I'm gonna start with yellow this time, even though I really wanna start with that peach again, I don't wanna be completely repetitive. I'm gonna outline my shape first so I know where I'm going. Okay. And I'm gonna use the palette to try and desaturate some of these colors. Maybe I'll even mix a few warm colors together. All right, different sizes, different saturations, warm colors. These guys are kind similar. Maybe I need to make a longer, skinnier half circle. (calming music) And one skinny one, a yellow one. This yellow with a tiny bit of dirty peach on my brush. Yes, okay. This is not really a half circle, breaking my own rules. All right. Flip it around a couple times just to make sure. All right, I'm callin' it. So the parameters I set for this was half circle and warm colors. I stuck to the warm colors, but I kinda didn't stick to the half circles. I made some of 'em more ovals, half ovals. But that's kinda the fun, right? You set a parameter, they're really useful, they help you kind of contain yourself and not go crazy, but they're also there for you to break the rules and jump outside of that box that you set up for yourself.

Day 4 - Mop brush wash

- One thing that I like to do with color meditations is just experiment with materials. Sometimes that means using a brush that I normally wouldn't use. For this daily challenge, I'm going to say let's use a mop brush. This is really big for me. I don't tend to use brushes this big, but it's kinda fun and exciting to try something new. I'm not really gonna think about colors or anything else. I'm just gonna try and see what this brush can do. I'm gonna put this brush in my water to prime it. This palette is very teeny. The pans are very small, so this brush will not fit into the colors that I wanna use. So I'm gonna use another brush to transfer color into this palette so that I can pick it up with the mop brush. And I think, just so, again, I'm not thinking, I'm gonna use the parameter of rainbow color order. So I'm just gonna pick one of these kinda reds. Maybe that's a little orangy. We'll mix it

with the red next to it. And I'll put some down here. Okay, there's my red. And I'm just gonna paint stripes across. Because I'm just trying to see what this brush can do. Might be a little bit too wet, so I'm gonna blot it a little bit, pick up this red, and we'll see what happens. Ooh it's really desaturated. So I can add some more. I think this brush can probably hold a gallon of paint color, it's so big. Right, let's try that again. That's better, I like that, okay. Now I'm gonna try and put water down first because I just want it to be really flowy. So I'm just gonna make a stripe next to that red. Set my brush down. (water sloshing) Clean this off. I'm just gonna go for orange because I don't wanna think. Okay, we'll just go into the wet and see what happens. Just tryin' to see what happens when I dab versus when I pull it across. I like that water. Putting down the water first is kinda nice. I'm gonna do that again. Okay, let's go for yellow. Okay, with the green I'm just gonna dab. So I'm gonna take some here, and I think I can squeeze the brush into this tiny little palette. And I'm just gonna kinda dab it across. (brush tapping) Just to see what different marks this brush can make. I think I'll do the dabbing technique so that one dabbing line is not by itself. So what did I learn? I learned that I should probably use watercolor out of a tube with this brush, that it makes really nice big, bold marks, and that you can do kind of interesting things with the way that the bristles separate. So you could almost plan ahead and separate the bristles and make these really cool stripes within the brush, which I think would make for a neat color meditation in and of itself.

Day 5 - Chain link

- Today's prompt is chain-link, so you know, like this. And it came about because I was working on a project in my studio where I was crocheting chain-links, and I was thinking about color and trying to transition from color to color, so I decided to do a drawing first, and it actually became kind of a color meditation. So that's what we're gonna work on. And the other thing I'm gonna be thinking about today is tints and shades. So I'm gonna take a color and I'm gonna make a tint of it, which is when you add white, and I'm also gonna make a shade of it, which is when you add black, so we can see the difference of how those all work and how they work next to one another. I'm gonna use three brushes. Three similar brushes, just so that I can keep it straight. One for the color, one to help me make the tint, one to help me make the shade. It still means I'm gonna have to clean them between every color, but this'll kinda make it a little bit faster and easier for me to move through. Other than that, I'm not gonna set up any parameters, I'm just gonna pick colors that I like. I think I'm going to work in like a little arch or a loop shape. You could just do them all the way across the page, you can make them go in any direction, but I'm just gonna mentally think about doing them in kind of a 1/2 U. And I've set my palette up with some clean white and clean black. These happen to gouache, but you could use watercolor too, it doesn't matter, so that I can make my tints and shades really easily. So I'm gonna start with a color. I'm gonna pick a color randomly. I'm just gonna go to the peach that I like oh so much. I'm gonna put some on my palette, so when I make the tints and shades, it's just hanging out there, and I'm gonna make my first chain. I'm gonna take some white. It's a lot easier to make a tint by putting the color into the white instead of putting the white into the color. You'll end up using a ton more white if you go the other way around. Okay, so I have my tint. You can make it as light or as dark as you want. I'm gonna add my next link. And that first link isn't totally dry, but I don't care, I'm just gonna keep moving. Stick that in the water, and now I'm gonna make my shade by adding some black. And you'll notice that black is powerful. Just a little bit goes a very long way. Okay. I'm gonna jump to green, because I like the idea of orange and green next to one another. It's a weird combination, but I like it. So there's my full strength green, and then I'm gonna make a tint of it with the white, and a shade of it using the black, and then I'm

just gonna keep going. I'm just gonna pick a color that I feel like would look good next to each other, and make the full strength, and then the tint, and then the shade. (mellow music)

Day 6 - Moon phases

- Our prompt today is phases of the moon and I'm shifting palettes, I'm gonna use a much smaller one, which will actually be kind of a challenge, 'cause I won't have quite as many colors to choose from immediately. I'll probably have to mix more colors. I've started out by putting some circles just using the gouache as a template, so that I can have the different moon shapes ready to go and I know where I'm painting. It would be kind of a challenge to make similar size circles on my own. So I have that set up. You can use anything you want as a template or you can just eyeball it, it doesn't matter. I'm just gonna use one of my angle brushes again, 'cause the point gives me a nice ability to make the circle cleanly. Maybe I'll do one in pink and one in kind of a blue turquoise color. This is a Prima set and it has a little test sheet in it, so I can kind of see hopefully what colors are which. And then I also have the palette that I was using last time. It's really nice, you can reuse any of these colors, but it has the white and the black and I'll maybe make a gray or use the black to paint out the phases of the moon. Okay, let's use this, they call it sunset. I'm gonna paint the circles first and try and let those dry before I paint over. You could change the saturation on these or you could do different tints and shades of the pink through the different phases of the moon. You could do 20 different phases of the moon. It's endless. When I think of the moon I think of it as kind of like mottled and spotted, so I'm gonna try and mimic that with the paint. So I'm painting the full moon on all of these and then I'm going to, I think I'm gonna make a charcoal gray, but we'll see when we get there. I'm gonna make a color and paint over them into the different phases. And I'm just gonna do a full and a half and some kind of sliver, but obviously you could, how many phases of the moon are there? 12 phases of the moon? I don't even know. You could do all of them. I'm also painting these out first, 'cause I want them to dry before I paint over them. So I'm hoping by the time I get to this last one the first ones will be dry. All right. I'm gonna make a gray. Maybe a pretty dark gray. And these are gouache, which does work better in this case for painting over. You probably wanna use gouache. So watercolor is pretty transparent and gouache is basically the same pigments, but it's made with an additional chalk, so it becomes opaque and will give you better coverage. Okay, I'm gonna test to make sure these are dry, because when you're painting over something and you don't want it to bleed you definitely want them dry. Okay, these guys are dry. So I'm just gonna do a simple, we're gonna do half. I'm gonna draw myself a line, so I can know where I'm at. (gentle music) Obviously I could do this the other way too and paint everything out and just leave a sliver of pink or turquoise. Okay. So this is only two rows, but you could easily do a full sheet. I did a sheet once where I did a whole bunch of colors and then I actually painted out slightly offset from the moon shape, so the painted out areas ended up kind of extending past the circles and I thought that was pretty fun.

Day 7 - Thought bubbles

- Today's prompt is thought or speech bubbles or, you know, whatever it is when people are talking or thinking around their head. I was trying to think of a shape that would be fun to paint that could have a little bit of diversity to it. So I kind of think of thought bubbles like clouds and speech bubbles, they have that little triangle on the bottom. So we're just gonna play around with that idea and see what happens. And I'm just gonna use a round brush because I feel like that's the right brush for this. This set I think is called tropicals, has some really interesting colors. So I'm not super

familiar with them, I'm just gonna try a few of 'em straight without doing anything. I think that's called parrot. I'm gonna rotate so they don't go all in the same direction. Let's go with my theme, thought bubbles are like clouds. Speech bubbles have triangles. 'Kay, those are the same size. So let's see if I can shift up the scale. That's definitely something I think about with these, working in the same size, everything being really tiny or really large or changing the size of something within the meditation. Let's see if I can go this way. Ooh, that feels awkward, but that's okay. (gentle electronic music) So I'm basically using this as a test of these colors to see how they relate to one another, they're really jewel toned. And I'm just kind of filling it in, just thinking about how I'm breathing, how the paint's moving. Do I want the paint to feel flat? Do I want it to be mottled? Just trying to be in the moment of filling in these goofy shapes. 'Kay, think I'm outta room. And I think I did every single color in the palette.

Day 8 - Plaid

- The prompt today is plaid, which is basically a fancy word for stripes. But I really like plaids, I like looking at them, and I like kind of trying to dissect them and figure out how they're made, and basically when you look at a plaid, it's a repetition of different bands of color, and usually there's like a really thin line of some crazy pop of color, which I really like. So I'm gonna try and recreate that. I'm gonna use several different brushes to get different band sizes. I think I want a skinny one, too. Maybe we'll do two. Okay, oh, no. All right, so we've got a square, a round, a flat, and I don't know what else, but this is what we're using. I'm gonna start with the biggest stripe, so, I'm gonna start with the biggest brush. I really love this parrot color, so, I'm gonna start with this. Okay, let's do big, bold single strokes. Okay. And maybe three. So you can approach this two ways. So you can wait for this to dry or you can just soldier on, knowing that you're gonna have some bleed, because these guys are wet. So I'm just gonna work diminishing brush size. I'm gonna pick the next size brush. Okay, and I think I want this to kind of color coordinate until I get to the skinny stripes. So I'm gonna use coconut. Maybe I'll make it a little weird and add some of this pineapple. Okay, and now I'm gonna go vertical. I did three, so let's do two. And do two kind of next to each other, and then plaids continue on infinity, so, we'll do here and here, okay. And then I want, oop, I just smudged that so we'll turn that into something. Let's turn that, we'll use tiki. And maybe right here. Let's do a stripe here and one here. I don't think I would see them anywhere else. All right, next brush. So this is looking kind of dull. What color? Maybe I'll do this sunset color. But I might add a little bit of the parrot just to make it a little bit muddy, so it's not quite so intense. Yeah, okay. I kind of want to run this right under. All right. I feel like I need something, I think I'm gonna use the big brush again, sorry. I'm changing my mind. I'm not diminishing. Which one is ocean? Just gonna do one stripe of this blue color just to shift it up. Ooh yeah, okay. Might even make that a double. Okay, now I need my crazy thin stripe. Where is it gonna live? They get to live under the brown. I use hibiscus, and I want it really saturated so I'm gonna load up this brush and kind of dry it off. Just gonna go through the blue. Okay, one more. And then I feel like it should live vertically, too. One thing I really notice when I'm doing these is how I'm breathing. So I hold my breath while I'm dragging the brush all the way across the paper, which is interesting. Okay, here we go. One more time between those other two yellow lines. Okay. I want that to be a picnic basket. (chuckles) Like a vintage 1960s picnic basket.

Day 9 - Paint over

- Today's challenge is to paint over something you already did. I know I talked about how these

color meditations are supposed to be loose and free and you're not supposed to care about how they turn out and that is all true, but sometimes you might look back on one and say, hm, I wanna add something to it or I wanna change it and this is kind of a fun and easy way to do that. I have this color meditation here I did that's just pure stripes. It was just, again, a test trying to see what the colors did and just using the same brush over and over, and I've drawn on it just a quick leaf pattern and I'm gonna paint out everything but the leaves using white acrylic gesso. You can use gouache, but gesso is a little bit thicker and has a little bit better coverage, and I think I might wanna make a little bit of impasto in this area that I'm covering up and gesso is a better alternative for that. So I'm just gonna open up my gesso. Any brand of gesso will do. This is used to prime your canvases before you start painting with acrylic or oils. It usually has a pretty high chalk content in it. Hence the excellent coverage. I'm actually gonna use what's on the lid 'cause it's nice and thick. I'm gonna use a couple different brushes. Maybe I'll use this big one to fill in, but I want something to be able to outline. So I'll use a round brush, maybe I'll use one of these angled guys too. Okay, gesso is compatible with water. I'm just gonna use the thinner mix in here, and I'm gonna outline my shapes. You don't have to outline. You can just freeform for sure. Gesso also stays open a little bit longer, so it stays wet a little bit longer than watercolor. So I can smooth out these areas if I want. Whereas gouache watercolor might dry right away and I wouldn't get the same coverage. This first layer I'm just trying to get my shapes in. I'll go back with a second coat. Okay, put that in the water and use a bigger brush. Try and get some good coverage. I was thinking about if I wanted to make some texture or leave some impasto with this white. Not worry about it being perfectly smooth. I'm trying to figure out if I want to do that, if I don't wanna do that. Okay and you'll notice if you get the watercolor too wet, it starts to move or blend into the gesso. And just wait for that to dry and go over it. Okay. I'm gonna use some of the stuff from the lid 'cause it's a little thicker. I think I am gonna make it kinda textured. So this first layer is done. I need to dry it before I start adding more gesso to it. So we dried this first layer with the heat gun and you'll notice it cracked a little bit, but that's okay, I kinda like that. If you speed dry it, it might crack. I'm gonna put another layer on, and if this is gonna be my final layer, I'm gonna be more mindful of kind of how thick and the direction of the brushstrokes that I'm using. But I really like this technique 'cause it's kind of meditative in a different way. It's kinda like putting frosting on a cake. I actually really like how this thin layer looks, but I'm gonna paint over it anyways. I really kinda like that crack too. I'm gonna see if I can leave that alone. Somehow transition. Okay. So this needs to dry, probably for quite some time 'cause I laid it on pretty thick and then be sure and wash your brushes really well. You don't want any gesso left over in them. It will ruin your brushes and you wanna put the lid on very tightly 'cause you don't want that to try out either. Okay. (laughing)

Day 10 - Asterisk

- Today's prompt is asterisks. It's the symbol that's above the 8 on your keyboard. I'm gonna set a couple of parameters up for myself. I'm gonna try and make them the same size. I'm gonna try and do them kinda neatly in rows because we've been doing some kinda random stuff, so I wanna get back into something a little more orderly. And I am going to use pastels. So I'm gonna use a lot of white, we're gonna make a lot of tints, and I think those are the two things I'm gonna concentrate on. Gonna grab a round brush 'cause that'll make some nice lines, and since I'm making pastels, I'll make the glob of white first. And I'm not gonna think, I'm just gonna grab. Okay. So I'm just gonna make two x's and a cross. Actually, let's just alter that color that we have. Two x's and a cross. (gentle music) This is the last one. The really nice thing about working with, say, only pastels is that

the whole sheet looks really nice together.

Day 11 - Drips

- Today's challenge is drips. So, if you're anything like me, I am really a control freak when I'm in the studio, but one of the magical things about watercolor, and water mediums is that sometimes you can't control them, and drips is kind of a way to explore that. It's also actually kind of meditative to watch the water, and the color pool and drip across the paper, it's really beautiful, and I like to do that. So that's what we're gonna do today. You can use any brush you want, any size brush you want. I tend to like to do some really big paper, but we're stickin' with the same size, so let's see what happens, and I'm using this Kuretake set, which comes with metallics, and so I'm thinking maybe we will start with a base of metallics, and then drip some color over them and kinda see what happens. One of the things to consider when you're making drips is that water goes where a path of water already exists. So sometimes it's a lot easier to just put some water down and then let the water follow it. I'm also gonna loosen these metallics up to start by putting some water on them, and letting that kinda pool and sit, and soften the pan. And while that's doing its magic, I'm gonna put a couple of water drips just on the paper, and it's kind of the more, the merrier, so start at the top, let it pool down. If you're worried about your surface, then you can put a paper towel underneath your paper. Sometimes I try and not have it go all the way off the paper, so I try and stop it. Okay, let's see what happens when we put some watercolor in those guys. So you'll see it's following the drip that already existed, don't have to pre-drip, you can also just try and let it do its thing, but you definitely need more watercolor on the brush if you're gonna go that route. I'll do that, too. Ah, there we go. Ooh, and I'm on my way down. Never mind the stopping it. Okay, so I'll try some on this direction, not putting water down first. And you'll see, it's just going back into the other drip because there's water there. So I'm gonna tilt it even further, there we go. Let's do some this way. Okay, steel and gold one right here. Because everything's wet, it's all mixing together, but that's half the fun. Okay, I'm gonna let this dry before I do the next layer. So I let this dry, we are gonna do layer number two. Just to set up a parameter, I'm gonna stick with these three blues, and maybe I'll mix 'em in with the metallics again, or maybe not, I dunno, we'll see. And I'm gonna try and make a couple, it's gonna be hard, it wants to go in the same spot, I'm gonna try and make a couple of different areas of drips. There you go. Great, let's do another one of those guys without the water first. Maybe try and keep it a little short. Okay, so if you want the drip to kind of stop, you can also use a paper towel and blot it up. Okay, I'm gonna stop there... Magic. Okay, I could keep going forever and ever, but I think we'll stop here.

Day 12 - Filled in grids

- Do you like grid paper? I love graph and grid paper. I think I have a giant stack of different shapes, and sizes, and colors of graph paper in my studio. When I was doing color meditations, one of the things I wanted to incorporate was the idea of a structure, sort of a pre-existing structure, but then I decided that regular graph paper was kind of too rigid, too strict. So, I decided to draw my own. And that was kind of a meditation in and of itself, and I wanted it to be really wonky. I didn't want it to be perfect squares. I wanted some lines to be longer, and some lines to be shorter. So, that's what I've done here. I've prepped a little graph that I'm gonna use to fill in. And I'm not gonna fill in every space. I'm gonna fill in some of the spaces. I'm gonna kinda think about color balancing. I'm actually thinking about maybe using, like, three colors in a row that are in the same family. So, like three yellows next to each other, and then three greens next to each other, just to kind of see how

that works. I'm gonna use an angled brush 'cause it has that point that's gonna help me get into these little square, rectangle shapes. And I'm just gonna start with red. Or vermilion. And I'll skip to this one, I think this one's kind of pinky, but that's okay. Gonna skip a space for kicks. Okay, and then let's go dark. This one I'll put right next to it. So, sometimes when I'm painting, I'm thinking about a color combination. So, I really like red and blue together, so I'm gonna do the next set in blue. If I can ever get this brush clean, okay. I really like this pale blue, so I'm just gonna use that. And I think I'm gonna use it in this long box. And you'll notice that the reds in the row above are just bleeding, and I don't care. They're gonna mix however they want to. Okay, and then, let's switch it up. Let's do a dark in between. That's a really pretty indigo. I don't know, blue makes me think of orange. Okay. So, I'm just thinking about color and balance. I think working in threes, I like working in odd numbers for some reason, so working in threes feels really good. And I'm gonna call this done.

Day 13 - Sashiko inspiration

- It's day 13 and today's prompt is to paint something that's inspired by something else. So this is wide open. I've done color meditations inspired by paint chips or ones that are inspired by the thread in my studio. It's really up to you. Just go find something a plate, a pillow, a rug something where you like the colorway and you just kinda wanna incorporate it in your own way. I'm gonna get inspired some sashiko stitching that I actually did for a Creativebug class 'cause they're here hanging out in the studio. So I'm just gonna flip through these and pick one that I think is inspiring. Okay, let's see what we got here. This, that's the bamboo pattern. That's really pretty, but there's no way I could freehand that. This is like a brick. Oh I think I'm gonna do this one. This is the wave pattern and I really love it. It's super traditional. And because I don't wanna think about it. I'm even going to just replicate the colorway. So I need an indigo, a medium blue. Won't be exactly the same. Maybe I'll use a turquisey blue and a light blue. I'm not gonna mix colors to keep it easy. I'm just gonna use my trusty round brush. Okay, and I'm gonna wing it. I'm not gonna pre-draw it. I believe this is the indigo color. It is. And I'm gonna mimic stitches too so I'm gonna make the painting look like it's a running stitch. This one will feel, I think, really meditative. All right. (light electronic music) So one of the other things I'm just tryna see what happens is if I load up the brush and keep painting. And you'll notice the saturation is shifting because I am using up the paint on the brush. That was super simple and super fast, but also really satisfying. I think I could do this one bigger or do it for longer. It would also be really fun to do like a teeny tiny version with little, little waves all across the paper.

Day 14 - Stacked

- Today's prompt is stacked. It's basically my idea of a pile. I like looking at piles of things, piles of books, piles of laundry. I've been known to sometimes order my laundry my color. Don't tell anybody. So today, for the color meditation, I'm gonna think about just repeating a mark and putting one mark on top of another, just stacking it and that's it. I'm thinking also that I might try and work through one kind of gradation of color per stack. Maybe I can fit three or four, maybe five stacks on this little sheet of paper. And I'm gonna work one stack one color and just see what happens. I think I'm gonna use this longer flat brush. I think it'll make a really interesting mark, and I haven't used it very much. So let's work this out. I am feeling a little afraid of green today for some reason, so we're gonna start with green. Sometimes I like to work with a thing that is scaring me the most. (laughs) Okay. So I'm just gonna work with the colors in the palette first, and then I'll start to mix things. Olive. Okay. Okay, and I do like when they're bleeding together, so I think I'm gonna try

and do that on purpose. Okay, let's start mixing. What happens, green with this kind of bluey turquoise color. And now I'm gonna just try and keep using this color. Let's add a teeny bit of purple. It's gonna get kinda muddy, but that's okay. See if I can make this lighter again by adding some yellow. Maybe like that. Limey greens are kinda my favorite. All right, let's do a little ochre. Okay, let's do a little bit of this forest green, and I might call that stack a day. Maybe I'll do one more, I'll do like a dark, like a really dark, let's add some black. Okay, green stack done. Okay, so let's see, what goes next to green? Let's do yellow. I'm gonna do a warm color next to the cool color and yellow and green are analogous. They live next to each other on the color wheel, so I'm gonna go for that. And I'm just thinking about, do I want these two stacks to touch each other, like be touching this way, or do I want them to be separate? And I think a little separate. (gentle music) Yeah, I think that's good. You could also flip the paper around and do some in different colors to kind of meet up with these guys, but I'm going to call this done.

Day 15 - Lines defining shape

- It's day 15, we're halfway there! A lot of times in these color meditations, I actually repeat myself. So sometimes I'll do triangles for like a week, but I also like to shift things up a little bit. Just try and change it slightly. So we're gonna do lines. I think we've done several different versions of lines or variations on lines, but this time we're gonna make them around a shape. So I've used this little staple box as a template and I've drawn around it so I have this rectangle kind of in the middle of my paper. And I'm just gonna paint lines that kind of radiate out from the rectangle. So we've switched palettes. I'm now using a Winsor and Newton water color palette. And I'm thinking because if this was a brand new palette, I'd go through each color. Maybe I'll do this line project that way. I'm gonna use this smaller flat brush because I think it'll make a nice sized line. I tend to do these lines really, really teeny tiny when I'm making these in the studio so I'm gonna try and do bigger lines just to switch it up. Stripes. Stripes. Lines. Okay. Mmm, a little longer? No, that's good. K, so now I'm just gonna shift 'cause I'm at a corner and start going this way. I'm gonna leave that little gap. It's part of the fun of painting around a shape that exists. I don't have very much orange. Oh. I have one or two, maybe one? We'll make this one a little bigger. K, last color. Ugh, last color is so hard. Mmmm. Let's do a green. There we go. So when I look at this, there are definitely sides or areas of this that I like more than others. This one's way more random than some of the other ones that we've done. I've just tried to make really specific different colors and put them next to each other. But it's really interesting to figure out which colors I do like and I don't like very many of these colors straight so it was really fun to try and like mix them a little bit and see what happened when I did that.

Day 16 - Letters

- The prompt today is the alphabet because if you can't think of anything to do, just return to what you know. And everybody knows their A B and C's, or whatever language it is that you write or speak in. And you can just do that, and you don't have to think about anything. I'm gonna limit my palette this time to these three colors just 'cause I like them a lot. I'm not sure that they would even technically go well together, but we're gonna see what happens, and I'm gonna allow myself to mix them all together, and also use some white and black so that I can create various different tints and shades in kind of a wider range, instead of just repeating these three colors over and over. Okay, I'm gonna use the smaller flat brush again because I think it'll make nice block letters. And I'm gonna do the alphabet in order because otherwise I will forget a letter. But I'm not gonna do them neatly, I

think. I think I'm gonna turn the paper all different ways. So, A. (water gurgles) (quiet music) Maybe I should take a hand-lettering class. But it did make, I think, 26 distinct colors. I don't think any of them are exactly the same. Well, these two are kinda close. But they're not exactly the same. That's pretty cool. So five colors, three main colors, and black and white, and you can easily make 26, if not more, distinct colors.

Day 17 - Rainbows

- The prompt today is rainbows. Very similar to arches, but not exactly. I'm actually thinking I'm gonna stick to the idea of a rainbow that has seven colors in it, right? But I'm not gonna maybe use exactly rainbow colors, or I'm gonna alter the rainbow colors somehow, we'll figure it out. And I think I'm gonna divide the paper into four, and do four, and I'm gonna have them kind of facing each other, just to try out a different composition, so maybe I'll do one in warm colors, and I'm keeping the palette from last time, because these colors are just really groovy, and I'm likin' 'em. Okay, so if I'm thinking in quadrants, okay. So let's do this one warm. Let's do kinda like a weird, it's like a different orangy-red, 'kay. Three, and let's use this. Four, and let's use yellow. Five. And let's do a lighter color. Six. All right, let's do cool next to it, and let's start with purple, but not out of that, 'kay. Okay, let's use this. All right, two on this side, flip over, all right, so cool and cool, warm and warm, or do I alternate? Hello, yellow. There we go, okay. And that's six. Last color, last color, last color. I don't wanna end in green, I ended in green on the other one. All right, let's do a brighter blue. But with a tad of something, maybe a tad of that, there we go. Okay, rainbows to rainbows, it's really interesting how picking that first color sets the tone for the entire thing. I mean, I feel like they both relate to each other, but they also feel completely different, and it's mostly because of the color that I chose to start with.

Day 18 - Resist

- We're on day 18 and instead of just thinking about plain and simple color meditations, I wanted to introduce a new material to you. Maybe you've used it before, or maybe you haven't, but it's something really fun and it works only with water media. So it'll work with watercolor or gouache. It doesn't really work with acrylic or anything else. It's an art masking fluid. There are several different brands, doesn't matter what brand you use, and there are two different kinds. This kind is the removable kind, so you put it on and let it dry and then paint over it and you can literally rub it off the paper. There is another kind that is not removable, and it's more clear or neutral in tone and color. And you put it on and it dries and you paint over it and you leave it alone. They both work in the same way, so it's really up to you. If you want to paint in the areas that you've kept clean, because that's basically what this does, is it keeps your paper clean, you want the removable kind so you can go back in and paint again. If you don't care about that, then you can use the non removable kind and just keep the paper the tone that it is. So you gotta make sure this is all shaken up. And it's usually got a child proof lid on it. It can be a little gluey and goopy, so it doesn't move the same way as watercolor does, just so you know. See it's kinda gross. But that's okay. And I'm not really gonna worry about composition. I just kinda wanna show you how this works. So let's just paint like a couple of stripey areas. This is not gonna be an award-winning composition. And then here, let's do a half circle down here. Okay, and we have to let this dry fully, and you definitely wanna clean this out of your brush fully. You do not wanna leave this stuff in your brush, it will ruin it forever. It's all dry. You've noticed it got a little bit darker as it dried. It's still a little sticky, but that's okay 'cause this is the removable kind. So we know that it's gonna peel up and I kinda need that

tack in order to get it up off the paper. So it's fine that it's still sticky. I'm gonna try and use a little bit bigger brush to fill in space a little faster. I'm thinking let's try one color that's pretty transparent, which means that you can see through it pretty easily. So I know, I think this is a quinacridone gold. So I know this'll be pretty see through. And let's just paint some big stripes. Okay and maybe I'll just tone this gold color a little bit. Oh I don't know, that green. And so you see the paint, it literally resists. The paint won't go in those spots. Okay and then maybe I'll end with something that's a little less transparent. I think this is a cad red light. So you wanna make sure this is super dry before you try and peel it up. You can just set it aside for a while, or if you wanna use a hair dryer or a heat gun or something to make sure that everything is really dry. And now that it is dry, I'm going to attempt to rub the masking fluid off. So it's pretty sticky. But you'll see it's kinda like rubber cement. And it shows, these have brush strokes. So you can see where the watercolor seeped in through the brush strokes. So if you want really neat masking, you have to lay on really even coats of the masking fluid. So this circle I did not lay on as thick. It's definitely easier to get up when it's thicker. Okay. So I could go back in and paint these areas, but I'm just gonna leave them. Masking fluid was originally used by traditional watercolorists when they were sort of planning or thinking about how to make a layered painting. So say, for example, if you wanted to put a boat in the ocean and you want to boat to be on top of the ocean, but you don't want the ocean to show through your boat. Because watercolor is transparent, so you wanna paint your ocean first and then you wanna put your boat on top. And masking fluid was used, you could draw out your boat and you could put the masking fluid in, and then you could paint your ocean, it would be really beautiful, you could take the masking fluid up, and then paint your boat and you wouldn't have all those multiple layers of blue underneath the boat. That's what it was originally used for. But obviously, you can use it in really fun and experimental ways too and I hope you figure out a way that you can use it!

Day 19 - Plus sign

- Day 19. Let's do some plus signs. I like really simple shapes like this because, actually, in my head while I'm painting, I almost count, I go, "One, two, one, two," and that kinda adds to the meditative quality of the practice. Switched up palettes again. We've got the Artist's Loft palette. This is a really inexpensive set of watercolors, but the color range is crazy good. And if you pre-wet them, then it'll kind of moisten the pigment up, and you won't have to work as hard to get them to move, and so I've already done that, and because we've got a new palette, I'm just gonna go in the order of the palette again, so I can see what the colors look like. All right, I'm going to do my little flat brush again, 'cause I think that'll make really nice, medium-sized plus signs. And here we go, we're just gonna go in order. No thinking. (mellow music) Okay, last one. I think instead of starting back at the beginning, I am just gonna go backwards. (mellow music) So looking over at this one, this might be one of the favorite ones I've done so far. I just really, this palette, even though it's like \$5, it's one my favorites, because all the colors just really go well together, almost no matter what order you put them in, and I'm really happy I did that idea of going backwards and forwards, 'cause it ended up making this repeating pattern that I think is really cool.

Day 20 - Maze

Today we're gonna make a maze, not necessarily a functioning maze where you can get from the start to finish, but just that idea of kind of building a structure, and kind of having it build upon itself. So we'll do both vertical and horizontal lines and I'll probably scooch the paper around and around and I don't know how I'm gonna use color, we're just gonna wing it this time, and see what happens.

I'm picking a pink. Maybe what I'll do is do the first line and blot the color and do a second line, and then switch colors. (liquid rippling) All right I have come up with my parameter. (brush swishing) Maybe this'll be the world's simplest maze, nothing to trick you. Now wait, I want that to connect. Okay. (gentle calm music) (birds softly chirping) (bell gently ringing) A really bright color can hold a lot of space. So I just think about how they're balancing out in the overall composition. All right, a maze that goes nowhere. But it looks pretty.

Day 21 - Heart

- Day 21, let's do another shape. How about some hearts? This time around, I'm gonna think about doing not only some outlines, but filling them in. And I think I'm gonna shift the scale around again. So do some little guys, do some big guys, kind of fill up the page randomly. We'll see what happens. Since I have no idea what I'm gonna do, let's grab some potential good brushes. So round brushes for outline. My favorite, angle brushes. They will both outline and fill in, are there any more? I'll take one of these just in case, too. And maybe we'll do some teeny little skinny lines. We'll grab that guy, okay. Ooh, fancy, multiple brushes. All right, here we go. Okay, we're gonna start with red, 'cause you know, red hearts just seems... Okay, traditional heart, I'm not gonna fill that one in. Let's do like a long skinny one maybe. That one's getting filled in there. I guess at the moment I'm trying to make them fit into each other. I don't know if that is a good plan or a bad plan. (gentle music) All right, so I'm breaking my own parameter. You can break your own parameters. I've now decided that overlapping will commence. (gentle music) Okay. Feel like I wanna try using some black. Maybe some black hearts, be very Joan Jett. And do a couple outlines in black too, and then I'm gonna call it a day. (gentle music) So I'm just balancing the black hearts out. (gentle music) All right. One more right here, oops. This can go on forever. I will stop, I promise, this is it. Even if I don't like it. All right. A crazy cacophony of hearts.

Day 22 - Coil

- For today's prompt let's use another repetitive shape. So I'm just gonna say let's do a coil, so kind of like a spring. And the last couple ones we've done a little crazy, so let's go back to doing something really ordered. So I'm just gonna try and fill the page with this coil shape, I'm just gonna use one brush, and I think I'm gonna stick to one color. We haven't done that yet, so let's do a monochromatic color meditation with a coil. In my mind coils are kind of linear, so I'm gonna use a round brush, 'cause I can get a nice line with that. And what have we done so far? We've done some things just in blue. I don't think we've done anything in pink, so let's try pink. And this palette has a nice variety of pinks. Let's see, that's good. Kind of like an E, but not exactly. Let's just work through the pinks that are here and we'll start some mixing. Okay, let's try and make that one a little bit darker again. Yeah. Okay, now let's mix. It's a pink party. Okay, that's still feeling a little similar to me. Let's put a little yellow in there. There we go. And that I can definitely make lighter. You don't have to keep trying to make new pinks, but I'm just gonna see how far I can get. And I'm just gonna try and add some weird colors, like blue, things that you wouldn't normally think are part of pink. I'm just gonna see what happens. Let's use black too. Let's try adding this really dark kind of maroon. Let's add white to that and see what happens. I'm not sure what that's gonna make. That was not the cleanest of whites either. That's okay. Hey, that's a pink, I'm calling that a pink. Let's scoop some of you. (mumbling) So at this point I can't remember what pinks I've put in what, but if I made a pink that I really liked I might wanna try and write it down. I used this color and this color and this color, so I could get back to it. Oh wow, that black made it really purple. That's interesting. Okay, one

more, one more, one more, one more. Um, one, two, three, four, five, six, seven, eight, nine, 10, 11. The end. So you could be persnickety and say that all of these are not pink, but I am not. I'm going to say that they are all in the pink family and that's great. But what's really beautiful is the water. Like if we could just bottle this up that would be great.

Day 23 - Diamonds

- Day 23, and you're still with me! Let's do another shape. Let's do diamonds. And I'm not talking diamonds like ring on your finger diamond, but diamonds like two triangles put together diamond or a square on its side diamond. One thing that I really like to do in my studio, when I'm doing these color meditations, is make a shape and then actually repeat the shape radiating out, so it creates its own pattern. So instead of doing rows and rows and rows, we're just going to do one and turn it into a giant diamond. Because I'm gonna do lines to use the small round brush again. And because we're using this great palette that we know works really well together no matter what we do, let's start with green! (brush scraping) I want to guesstimate, the middle of the page. So halfway down, halfway down, somewhere around there. Okay. You're just going to repeat, following the lines of the last diamond. You could change the distance between, make them further apart, tighter together. I'm gonna try and keep mine kind of even. (bright music) I'm super into symmetry. (water splashing) I admit it. (bright music) It's so interesting to me how you can start with a shape and then when you repeat it like this it becomes something else. All of a sudden this is something other than just a diamond.

Day 24 - Splatter

- Day 24 is gonna be a little more playful and a little more messy. We're gonna try to and do a color meditation with splattering, which means you really can't control what's gonna happen, but I think in the end that's gonna be really fun. We have changed color palettes again. This is a Korean-based company, so I honestly have no idea how I'm supposed to pronounce this. But they also go by Mission, so they have an Instagram, they have a website, you can look 'em up. Their colors are really, really, really potent, and they're really beautiful. And for this, because we're splattering, I wanna use a slightly bigger brush. So I'm gonna use this bigger round brush. And I've also pulled in a toothbrush into the mix. We haven't used this in anything else, and I don't think I would ever use it for any other reason other than splattering. But it should make some fun patterns. Let's grab another couple round brushes. Maybe we'll try this flat brush, too. We'll see what happens. And we've put some paper towels underneath our piece of paper to try and keep it a little bit neat. And I actually might kind of lean back a little bit so I don't get paint all over myself. I'm gonna stick to this side of the palette 'cause these colors are a little bit, although there is a green over there, so maybe I lied. Maybe I'll go a little bit over there. And the thing about splattering is you need a lot of water. And you just gotta kinda go for it, and you never know what's gonna happen. So you'll notice if you tap, you kinda get short little bursts. And then if you shake the brush, you'll get kind of a long, longer burst. Okay, let's try the toothbrush. But I need some water in the color media, so let's try, I don't know, one of these pinky guys over here. Okay, so you kind of flick the bristles. And if you change the direction, like we can move this guy around. It's feeling a little left-heavy. Let's get some more over here. Okay, let's go for that green. I kind of want it bigger. Same color. Bigger splatter, here we go. You can wait in between the layers to let them dry, otherwise they're gonna interact like this. But I kinda like the way that they're interacting. Okay, let's flip again. I wanna do like an orange. I'll do the toothbrush one more time. All right, so I've got some orange. Add it to my toothbrush. Do

a little flicking. Ooh, that was a good drip. Surprise. Hey, that's really bright, let's do... All right, let's mix this together. There we go. Lean back. I don't know, it's kind of feeling full. I'm a big negative space fan, and there's not very much negative space left, so maybe I'll just leave it like this.

Day 25 - Gingham

- Today's prompt is gingham. I really like gingham fabric, and I was trying to pay close attention to it one day and I noticed that it really is two tones of the same color, a lighter version and a darker version and then they intersect. So I thought I would try and do that in a color meditation and that's what we're gonna try and do today. It's not exactly gingham, so don't think it's gonna end up looking like a fabric, but it's basically inspired by that. Because I want things to be kind of wide striped, I'm gonna use the shorter smaller flat brush. And the way that I do this is, I actually think of it like a city. I see these little squares or rectangles of gingham building across the page, and they generally run throughout the whole page. You could definitely try this anyway you want. And I'm just going to start with a really bright color. Let's start with this crazy pink. And I often try to do this a little less saturated so I try and take some of the water and some of the color off to see where I'm at. And I do a small one to start so that the lighter, less saturated and then the darker on top. I'm just gonna build from there. When you work light, you can see is that really where I want something to be before you fully commit! I've got the lighter saturation underneath, and I'm putting the darker saturation on top. And you could switch that up. You could go darker underneath and lighter on top. Up to you. So I'm just gonna build from here. (soft bright music) Okay, this is definitely one of my favorite color meditations. I've done gingham, I don't know how many times in my own studio. I find it super relaxing and really fun.

Day 26 - Abstract

- It's day 26, and today's prompt is abstract. In another life, in my secret life, I wish I was an abstract painter. I go and I look at works by Joan Mitchell or Agnes Martin and I drool and wish I could do that, and for some reason, I can't do that in my own practice. It just doesn't work, it doesn't feel comfortable. But I have found a way to do it through color meditations. So that's what we're gonna do. We're just gonna kind of make something abstract. And abstract really means anything. It's really nonrepresentational. And you could argue that we've been doing a lot of abstract stuff in these daily challenges, and that's true. But this one, hopefully, will be a little bit different. Okay, I'm gonna go for my kind of favorite go-to angle brush, because I like what it does. And I've noticed that every day when we're doing these, I'm kind gravitating towards bright colors, because that's kinda my jam. But I'm gonna try and go for muddy colors this time or more kind of muted and awkward and less bright-toned colors, just to try and get myself out of my own comfort zone. I feel like it's this side of the palette. (laughing) I do love kind of the ocher, so we're gonna start there, 'cause it's comfortable and familiar. And I'm just gonna start in the middle. And I think I'm just gonna like squiggle it. And I think, I don't know, I think I'm in the mood to make them sort of fit into each other. Like maybe a little bit of space, but a similar move, a little bit of a gap. All right, there's my parameter. I'm sticking to it until I don't. I'm gonna riff on that green, so I'm adding a bunch of yellow to it, but not so much that it gets bright. I'm trying to not, okay that's not bright. I'm gonna continue to riff on that green. I don't know what's in here. Some brown, get some brown. Now get some black, let's do that. Let's do a little more red-brown. Okay, so this is starting to feel a little dull. I don't wanna get super bright, but I'm gonna come over and maybe make a slightly muddier orange. So I feel like I'm on this color quest, weird color quest. I want weird, weird, weird colors,

colors I would probably never use. But I think they're looking really good together. I can make a icky purple. Oh yes, I can. Like a weird grape juice, wine, wine. Okay, so good. This is where it gets tricky, because you could just overwork it. Little, little one right here. Okay. I'm stopping.

Day 27 - Triangles

- Today's prompt is triangles, and triangles is another go-to color meditation for me. When I'm like, I don't know what to do, I paint triangles. (chuckles) I tend to paint kinda long and skinny triangles and I have them kind of interlocking and working with one another, so maybe for today I'm gonna try to do more of like an isosceles triangle, like a, you know, more even. We'll try. I don't know if it'll work, but we'll give it a shot. Okay, my favorite angle brush because it goes and makes really nice points, and I can fill in. Do I want any other parameters? Maybe I'll try and do two triangles next to each other that are in the same color family. Okay. I started with Ocher last time. I started with pink. I haven't started with green, let's start with green. And I'm gonna try and do slightly bigger. I tend to get really finicky and small. I want it to go right to the edge. Okay, so now the question is, same color family next to or same color family under? Let's do same color family under. Oh, that's a little yellow. There we go. Mix. Do I want them touching or do I want space? I want space. All right. These are definitely more isosceles than I normally do. Yay for me! (chuckles) Okay. (light, upbeat music) All right. Triangles, interlocking triangles.

Day 28 - Squares

- Day 28, we're almost done, but I have a couple tricks up my sleeve for this one. So first off, we haven't done a square. We've done almost every other shape on the planet, but we haven't done squares, so today's prompt is squared, and then I'm using a template to make my squares. You can use a stencil, you can use a ruler, you can use whatever you want, but that way, I don't have to think about making a perfect square. I feel like I can do triangles, but I can't do squares. Just off my brain. And then I also want to introduce a little bit more of an advanced color theory idea. So I didn't use that stencil. I did use this, so I used this square and I made these squares and I have them overlapping and I have a little color wheel here for reference, and I want to talk for a second about complementary colors. Complementary colors are ones that live across one another from the color wheel, so the really easy ones that you can probably say off the top of your head are yellow and purple, red and green, blue and orange. But the complementary idea works all the way around the wheel, so yellow green's compliment is red violet, and one of the things I always talk about with my students is that sometimes, mixing the complementary color is a better way to get like a neutral than putting in black. Black has a certain cast to it and adding, say, orange to your blue might make a more naturalistic gray or brown than adding just black to your blue. So for this challenge, I'm going to put two complementary colors in these squares and we're gonna see what happens in the overlapping space, and I'm gonna try to remember to do the lighter one first, so if I'm doing orange and blue, I'll put orange down first and then I'll do blue on top and we'll just kind of see what happens. Okay, I'm gonna use my favorite angled brush. Gonna make a little bit of room. I want to have my color wheel in my eyesight for reference. Okay. So I'm just gonna go with the basic ones first and I'm not gonna mix to get to see sort of original colors, so we're gonna do orange and blue. Here's an orange. And actually, while that is drying, I'm gonna skip ahead to the next set, so there's gonna be some serious jumping around on this one. 'Kay. So we'll need a yellow to go with the purple. 'Kay, and red and green, so I kind of feel like this is a little orange-y. That is, so I'm gonna mix these two together to get kind of a primary. It's not exactly, but close enough. I'm trying to keep

these fairly transparent so that we can see what happens when the colors overlap. Okay, so I don't think I have enough squares on here to do every single secondary. Maybe I do, so let's do kind of a blue green, which I think I made in the last round. Yes. Let's do this one. Got outside of my line there, so I'm just gonna make it purposefully wonky, okay. And then a red violet, maybe. That might be pretty or a yellow green. Let's do yellow green, I like that. Okay, this is pretty yellow green out of the box, yeah? Yeah, okay. Okay, orange. All right, what do I have left? I did yellow green. I did yellow orange, I did blue green. Did I do them all? Red, orange, yellow orange, yellow orange, green. I didn't, oh, blue goes with that. All right, well let's just, we'll keep going. We'll do the complements on the ones that are dry and we'll see what's left. All right, so what goes with red is green. And it should be kind of a primary green, which is actually one of my least favorite tones of green, but that's okay. All right, there we go. Yellow and blue make green, and we're gonna paint it over. Once you learn about complementary colors, you see them everywhere. It's a really common device. So obviously, red and green makes you think of Christmas, but sports teams use complementary colors a lot. Advertising uses complementary colors a lot. It's a really easy go-to color combination if you want things to be really contrasted. And right, so the yellow's dry. Let's add purple or violet, whichever term you prefer. Okay. So across from yellow green is red violet, which is, you know, I'm gonna call that a red violet out of the tube, woo hoo. So across from blue green is red orange, which I basically think is this straight, thank you, this set of paints for making my life easy. I feel like this one is the closest to straight blue. It feels a little bright, so maybe I'll add a teeny tiny bit of indigo. Okay, I like that. All right, blue and orange, okay, and yellow orange gets blue violet. So here's my violet, and I have blue on my brush, which is great. Just gonna add a little bit of that into there, make it a little more blue, perfect. And you can see it's still wet and it's making that neutral color right over there. That's what I was talking about. I think I got to them, all, right? I have an extra one. Should we do black and white? I'm gonna do black and white in this one, even if my white is a little, it's on the gray side, but that's okay. We'll do gray and black. See what happens there. And this yellow orange, blue violet square is bleeding and that's why I was telling you you should wait for it to dry, but that's okay. It's not dry, but that's fine. So this color meditation is a little bit different. Maybe it doesn't feel as meditative because we were concentrating so much on sort of these quasi-science color relations. You don't have to do it that way. You could definitely just do some overlapping squares and do random colors or you could try this approach. It's really up to you. I think either way, you're gonna definitely learn something about color and how they overlap.

Day 29 - Lines

- Another standby in my studio for color meditation is lines. Lines are so versatile. Thick lines, thin lines, squiggly lines, pointed lines. You could do anything with lines. In thinking about how I wanted to approach this, I'm gonna try and switch it up and do a slightly different parameter for myself. I wanna do lines vertically across my sheet, but I'm gonna put a break in them and I'm not gonna put the break in the same place, so I'm just gonna like paint, stop with the brush, paint again, and we'll kinda see what happens. I've actually never tried this before, so it's kind of exciting. The cool thing about lines for me is that it's really meditative. This is really one of the ones I go to when I wanna lose myself in the idea of meditation. I wanna make semi-thick lines, but not super thick so I'm gonna use my smaller flat brush. And I have so many cool colors in this palette from the last few things we've been doing. I'm gonna try and use them up too. (rubbing paint into brush) I'm gonna have to tilt the paper when I'm doing lines. Pause. I think that's a good, interesting size break. So the one thing I wanna be thinking about is not putting the break in the same place. (quiet rhythmic

music) Okay, so that was fun. That was actually really different for me and I really like this wave pattern that happened with all the breaks. If I was gonna do this again, I would really love to try it monochromatically, all in one color, maybe just graduating a color from dark to light, light to dark, and then being more mindful about where the breaks are. It would be really cool if they were all slightly off, but maybe at one end. Or slightly off-center, that could be a neat look too.

Day 30 - Arrow

- We made it! It's the last day! Day 30. And for today's prompt we're going to do arrows because why not? You could do big fat arrows and fill them in, you could do long tailed arrows, you could do arrows with those little Vs on the end of them. Do whatever you want. I think I'm going to work around this really cute little fluorescent circle that I have stuck down to my paper. I'm just gonna do some arrows that point to it and then eventually I could remove it or I could put some fancy gold leaf in there or do something really tricky. But, we'll see what happens. Because I'm gonna do little arrows, or linear arrows, I'm gonna choose the small round brush. And I've been trying to think about a parameter I wanna utilize, so I think what I'm gonna do is three different arrows in different kind of spots around the circle in the same color. I might let it de-saturate, but I'm not gonna switch colors for those three. And we'll see what happens. Start with my favorite go-to. Since we have a fluorescent yellow sticker, let's do some fluorescent pink. Let's just go nuts. (light music) Okay, I squeezed in one last orange arrow and I don't see anymore room for anything else. So, that's it! Okay, we did it! We made it through 30 days of color meditations. I'm so excited. I wanted to show you just some other examples of ones that I've done in my studio. So you'll see here I have boxes and boxes of them. I've literally been doing this for a couple of years now and I really wanna take a minute to reiterate to you that even though we've done this in 30 days and each day has a different prompt, I really feel like you could do the same prompt for 30 days and that there are so many options in terms of different colors ways you could try and different sizes of paper. You can use scraps of paper, you can use big huge pieces of paper, you could do them in five minutes, you can take two hours to do one. It's really up to you. And part of the beauty is that you learn about color and you feel the effects of it being sort of meditative based on just practice. So as you repeat it, you'll learn more, you'll hopefully feel more relaxed. And I just wanna show you a couple different versions of ones that we actually did in these 30 days. So this is one of the moon phases that I did where I offset the moon. I was actually thinking about the solar eclipse when I made this, so I wasn't actually thinking of phases of the moon, but it's very similar. Here's one with a series of arches that I've done. Some of them doubled up, some of them not. This is actually based on an Ikea sketchbook that I have. Here's one that kinda hovers between lines and abstract. And I was just trying to fill up the page in a really interesting composition. Here's another drips. So, this is a really big one. It's actually kind of easier to do the drips on a larger size piece of paper. And this is one of my favorites. So we did a teeny tiny chain link, but this is what you can do when you do it a lot bigger. I did three different versions, kind of a pastel version, and I had them overlap. This is something I do a lot in my own practices, kind of work with this idea of garlands and have things move across the page. We did it! 30 days of color meditations. Although I really hope you continue to do them on your own in whatever way you want, using whatever prompts, make up your own prompts. And I really wanna see these. So, please post them to the gallery on the website, post them to Instagram, you can tag me, you can tag Creativebug. I just wanna see what you're making and I really hope you enjoy the process of color meditating.