
Daily Painting Challenge: 31 Painted Patterns with Lisa Congdon with Lisa Congdon

Chapter 1 - 31 Painted Patterns with Lisa Congdon

Overview

(upbeat music) - Can I say hello? Hello! Hello! Hello. Oh, I should say hello. Oh hey. Bonjour. Hello. My name is Lisa Congdon and I'm an artist, illustrator and author. One of the things I do in my work is make patterns. I play a lot with color and repeating shapes in my work. In this class we're going to explore creating pattern with paint on watercolor paper. We'll focus on five different categories, one for each week. From traditional patterns, to botanicals, to shapes, to fruits and veggies and finally objects. We'll also talk about pattern terminology, color and composition. Getting into a practice of drawing and painting patterns is a really enjoyable way to spend the time. (laughing) and because there's inspiration all around you you'll have endless subject matter to draw from. - [Off camera voice] Oh hey I didn't see you over there. - What's up, come on in, we're making patterns today.

Materials

- For this daily challenge, you don't need a ton of materials. You only need a few basic supplies. For paint, I've chosen gouache. I use acrylic gouache. I like the color variety here. Gouache is very similar to watercolor. It's a little bit thicker and more opaque, but you can dilute it just like you can dilute watercolor and you can also mix it with watercolor. If you already have watercolor paints, you can use those, but I recommend trying gouache if you can because it gives you a much richer color. I'm working with a variety of colors and an acrylic palette. If you don't own any paint and you still want to do this challenge, just use pens. I've also got some 140 pound cold pressed watercolor paper and the size is six by nine. I've also got some pretty inexpensive brushes. Most of them have either fine tip or are flat brushes, but aren't very wide. We have some white jelly roll pens, which you can use to put accents on darker colors. You can also use white paint, so if you don't have jelly roll pens, that's totally fine. I've also got a pencil with an eraser. We are going to be sketching out some of our designs before we paint them, so a pencil is a great tool. And then all you need is a glass of water and a paper towel.

Day 1: Gingham

- In this first week, we're going to focus on traditional patterns. Traditional patterns are patterns that have been around for, in some cases, centuries, and many of them crossed cultures. So we're going to focus on about seven different patterns that are super common, although these are just a handful of the traditional patterns that are out there. This first pattern is a gingham pattern. It's a monochromatic pattern, which means you only need one color. In this case, I've chosen red, but you can use any color you like. The important part, when you start, is to dilute your paint a little bit because a gingham pattern is made of two values of the same color. One is really light, and another of the values is dark. We're going to start by making some stripes with a lighter, more diluted shade of whatever color you choose. So the first thing you do is just choose a flat brush, and lay down one stripe with a slightly watered down, you see how it's not super dark. It almost looks pink in some areas. Then you're going to make another stripe, and the space in between the first stripe and the second stripe should be about the same size as the stripe. And you can make your stripes the size of your brush width. In this case, this one is about, I don't know, a quarter inch. You might have a

fatter brush, and that's also fine. So we're going to go all the way down by making stripes. This pattern is what we call full bleed, which means it bleeds off the edge of the paper. In some cases, the stripes we make, or the patterns we make aren't going to bleed off the edge of the paper. But in this case, the pattern is full bleed. There's no border. So you might want to have another little piece of paper underneath if you don't want to get paint on whatever surface you're painting on. And notice that I'm being really approximate here. I'm not worrying too much about the lines being extremely straight. If you've taken any of my previous classes, you know that I love to have a little variety and wonkiness in my work and that that lends character. Imperfection is actually your friend here. You'll also notice that some of my lines are a little darker than others, and that's also not super important. The variance in the value of the paint that you lay down, when it's diluted, actually, is what lends character and makes your work have some texture. I'm also not, I didn't draw lines ahead of time with a ruler. I'm just doing this by hand. And notice, too, that I'm dragging the brush and my hand across the paper from left to right. If you're lefthanded, you're going to be going in the opposite direction. Once you finish your horizontal stripes, you're going to adjust your paper. And make sure that you let the paint dry first, and then we're going to work on our vertical stripes. You're going to paint your vertical lines the same way, left to right. And make sure you dilute your paint enough. And you'll notice as that layer crosses over the other stripes, some of the squares get darker, and that's where your value appears. And as a third step, we're going to go fill these in slightly darker. But for now, we're not going to worry about that. Once you've got the first two layers on, you'll notice that your gingham is starting to emerge, but we also want to take some paint and darken the intersections, so there's even more contrast. Here you can see I've got one already made, where the stripes are a little bit larger. And I've also darkened the intersections, so it looks more like an actual gingham pattern. Even though gingham is a really simple pattern, it allows you to work on three things, your brush control, your spacing, and values.

Day 2: Basketweave

- Hello. Today's pattern is the basket weave pattern, and this is a traditional pattern that's made to look like a basket or a piece of woven fabric, super easy to make. I'm gonna eyeball my design, but if you decide once you watch me start this that you wanna use a ruler to sketch yours out, that's also totally fine. So you can really start this anywhere on the page, and I'm using this sort of magenta, wine color. I'm using a flat brush, but you could also use a more fine-tipped brush if you wanted. I'm gonna start up here in the corner, although, like I said, you can start anywhere, and I'm drawing five lines next to each other. This is another full-bleed pattern, so I'm gonna start by going off the page. And then I'm going to make five lines in approximately the same width in the different direction. And then, can really do this in any order. Once you see what I'm doing, it will become obvious. So every five lines, which are sort of fit into a square box, imaginary square box, are alternating in direction. And once you get enough of them down, you'll notice that it begins to look like a basket weave, or a textile. This is another pattern that is great to do monochromatic, but you could, also, if you're feeling adventurous or you wanna make more than one of these, you could make one where all of the weaves going in one direction are one color, and all of the weaves going in another direction are a different color. You just really have to pay attention to where you're laying down your brush. How you work on this is really up to you. I started in the upper left-hand corner, but you could start in the middle and work out. This is another really great exercise in sort of eyeballing spacing and composition. But if you wanted to draw a grid with pencil and a ruler you could do that, if you don't trust yourself to be able to paint this without a grid. I like things to be a

little off and a little wonky. You'll notice some of my lines are thicker than others. Some are long, longer than others. Every time my brush feels a little bit dry, I add a little bit of water by dipping my brush into the jar. I'm at the point now where, I wanna turn my paper around, and that's totally fine; you don't have to keep your paper in the same position. You're gonna continue to make that pattern until you fill the entire page, and when you're done, it's going to look something like this. The basket weave design is another great exercise in brush control and spacing, and what I love about this design is that it's so simple, and yet there's incredible rhythm and movement in this pattern.

Day 3: Scallop

- Hello. Today's pattern is a scallop pattern, and it's a traditional Japanese pattern, but you'll see it pretty much everywhere now, it's pretty ubiquitous in the world of pattern design. I've chosen to paint on a dark background. I'm going to be using a lighter paint for the pattern on top of a dark background. But I recommend if you're working with watercolor, that you use a light background, with a darker pattern. It's really hard to achieve the light on dark with watercolor. So I'm gonna start by painting a blue background. This may take a couple of layers, depending on how thickly you lay down the paint, 'cause you want the background to be pretty opaque. It can have a little bit of texture, but the light pattern on top is going to go down a little bit more nicely if the background is more opaque. You also wanna make sure, before you paint the pattern on top of the dark background, that it's completely, 100% dry. You're going to paint the entire background. Couple layers if necessary. And when it's dry, it's going to look like this. Using my round brush, going to grab a little bit of this very light, it's called Shell Pink, it's one of my favorite colors. Going to start making our scallop pattern. I like to start on the bottom. And again, the size of your scallops is up to you. You can make it really petite, or in this case, I'm making them... Oh gosh, about four across the bottom. And obviously if you're using larger paper, you're going to have more. And then, I start with the outside of the scallop, and then I work my way around. It's almost like you're drawing a rainbow. For smoothness, you're gonna want your paint to be a little diluted, so your brush flows over the background paint. But you don't want it so diluted, that the lighter colored paint doesn't show up on top of the blue background, or whatever dark background you may have. You can also go back later, and paint in areas that... Don't feel as dark as you'd like them. I think it's good to wait until your paint's dry to do that. Sometimes when paint dries, it bleeds into, or dries into the background, and lightens a little bit, so you may wanna go back with another thin layer. So to make the scallop, you actually... You're staggering your points, so they fall at the top center of the row below. You're going to fill the entire page with the same repeating pattern scallops, and when it's finished, it will look something like this. You notice the background on this one that I made, is a little bit lighter than this one, and so the contrast on this one is a little bit better. So that's a really great way to look at what happens, when you make the darkness and opacity of your background contrast more with the lightness of your foreground color. Play with light on dark and dark on light for a variation in contrasts.

Day 4: Argyle

- Hello! Today we're going to work on an argyle pattern. Typically, you see argyle on things like socks and sweaters. It's alternating diamond shapes that use maybe two or three colors. We're going to work in three colors. We're going to start by sketching out a rough design. You can do this freehand, or you can use a ruler. I'm going to use a ruler today, just to show you how I would do it. So I'm going to put my ruler right about here for my first line. And again, I want diamond shapes, so

I don't want my ruler to be this direction. I want it to be this direction, and you'll see why in a second. Very light pencil mark, and then let's do another one right about here. And again, another one that's about the same distance. You can eyeball it. If you're not using a ruler, you can just do this freehand. And another one about here. Then, I want to mimic on this side what we did on the other side. And notice how, by making my diagonal lines this way, I've created some diamond shapes. And you're done. Notice I didn't measure anything. I'm just eyeballing to make sure I have approximately the same amount of space between my lines. The next step is to have your paint ready. I'm going to use two predominant colors in this design for my diamond pattern, that are going to be alternating. One is that rich sky blue that we've used in other designs in the past couple of days, and I'm also introducing a peachy pink. As my accent color, what really distinguishes an argyle are the lines that run through the diamond shapes, I'm going to use a red. So the first step is to get a brush that's fairly wide. I could probably even use one that's wider than this. And I want to start with my blue. If you're not used to painting along the edges of lines that you've drawn on your paper, a really great way is to just drag the brush, the edge of the brush, along the line very slowly. This takes a lot of practice. And if you are not very good at sort of painting inside of lines, don't worry. You can paint over those with your alternating color. This blue doesn't need to be super opaque. So it can look kind of washy and watercolor 'cause there's no light color going on top of it. A good tip for when you get to a spot where you need to paint inside of a line but it's a little bit of an awkward angle, just move the paper so that it's in a spot that's easier for your hand to reach. Now, I'm not going to paint any of these blue, of course, because those are going to be my peachy colors. I just want alternating diamond shapes. Notice I'm being somewhat sloppy. I'm not worrying too much about painting perfect lines, and that's because it's not that big of a deal. I've decided to make my argyle pattern pretty large scale. I like to play with scale. But you could also make a really small and tight one too, if you're somebody who's really interested in working in smaller details and you like working with a small brush. Because the edges of your diamonds are going to be touching and because we want a crisp edge, you want to make sure that your first layer of paint, whatever color it is, dries before you add the color to the diamonds that are currently white spaces on your paper. A lot of people ask me, when they watch me paint or draw, "How do you get such straight lines?" "And how do you have so much control over the brush?" or the writing implement or the drawing implement?" And a lot of that comes with practice, a steady hand, knowing how to hold your hand on the paper, how to move your hand slowly. And I guarantee, if you do this kind of work over and over, you'll eventually get more and more control over the brush. And your hand will be less shaky, and you'll be able to paint really straight edges and straight lines. The key is, when you're first starting out, you want to go slow. Once you've finished filling in the diamonds in your two different colors, you want to let it dry completely, and then you're going to add your pinstripe. I'm going to do mine in this vermilion red, which I love and I think will be a really great contrast to the peach and the blue colors. Doesn't really matter where you start, but you're basically going to start by drawing very, and again, you can mark this in pencil if you're nervous about your ability. It doesn't have to be perfect or perfectly straight, as you can see. Going to be taking your smaller brush and making a line, that these lines intersect the center of your diamonds. These lines are actually what make argyle argyle. They are very important to the design. 'Kay, and I'm going to go the other direction. So you can move your paper, whatever feels comfortable. And you'll start to see this argyle motif emerge as you get your stripes on there. What I love about argyle is that it allows you to play with scale. So you can make your argyle really small and petite, or you can blow it up like I did. And you can also play with different, really fun color combinations.

Day 5: Chevron

- Hello. Today's pattern is the chevron pattern, and it's also known as the herring bone pattern. It's one of my favorites to play with. It's a great way to play with thickness of line, and color. We're going to start by dividing our paper into six vertical panels. So since it's an even number, we're gonna start just by drawing a line down the middle. Again, I'm not measuring, I'm just eyeballing it. Whether you do that or not is up to you. Just a light pencil mark, 'cause you don't want pencil to really show, you're gonna be painting over it. Then you want, on either side of the half, you wanna make three separate panels. I'm actually gonna use this paper that I have underneath as my guide. You can also measure if you want. Some people are really really really good at eyeballing, some people not so much. Really light touch on the pencil. Anytime you're drawing on watercolor paper, and you're painting, make sure your pencil drawing is really light, so that you can either erase it, or paint over it. So this is basically the only pencil marks you're going to need to make, because all the other lines in your chevron pattern, are going to be kind of wonky and hand drawn. The first step is to choose your main color, and I want my main color to be, you guessed it, blue. My favorite color. So I'm gonna take this rounded brush. And the first thing I'm gonna do is make lines over the pencil lines that I just drew with pencil. About this thickness. And see how I'm just gliding my hand on the table, my hand is resting, and I'm holding the brush pretty close in, that's a good way to get control. You don't want to put your hand on top. I actually probably should have started over here and gone over. So actually, let me flip this around. You don't want your hand to smear what you've already painted, so be really cautious about that. If you want... Your lines, or you don't care so much about your lines being straight, you could easily eyeball this, without the pencil lines. Okay, that's the first step. Then the fun really begins. I'm going to start by making a variety of thick and thin lines in blue. You could use any color for your thick and thin lines, but you wanna make sure that you leave some negative space in between them to add lines in different colors. The thicker lines, you wanna disperse sort of... Throughout the piece so that it flows, and let me show you what I'm talking about here. So I'm gonna make a thicker line here, and in the chevron pattern, you're making basically arrows. And if you wanna mark these in pencil first, that's totally fine. Some people like to make a chevron pattern, so that it follows the exact same order all the way throughout. So you have two thick lines, and two thin lines in between, two thick lines, two thin lines in between, I like my patterns to be a little less predictable, and so... I don't care as much about that, I just am looking for overall composition. So I'm starting with my thicker lines, and then I'm gonna add thin lines in also in blue, and then in a couple of other colors as well. This is also what we call a full bleed pattern, it bleeds off the edge of the paper. Actually, I think most of the patterns we've made so far have been full bleed. So every now and again when you're painting a pattern, that's sort of random, but you wanna still have an overall sense of nice composition, you wanna look and say, where does it feel like I need to go next? What spaces need me to fill them in? And again, be really careful when you're painting patterns that go all over a page, that you're really careful not to smear paint with your hand. I like the way this is looking so far. I'm going to... Maybe add one more here. Can always go back and add more thicker lines later. And then I'm gonna start adding thinner lines. These are also blue... But probably the same width as the vertical lines. I love that when you turn a chevron pattern upside down, it has a similar, but different look to it. This is called a directional pattern, meaning that everything sorta flows in the same direction. If you flip it, it's... Also the same, but different. And there are also patterns that are non directional, which means things go in all different directions. Most traditional patterns are directional. I'm gonna add one more here, and then I'm gonna switch up my colors. I wanna add some warm colors, so I'm gonna add some of this... Shell pink. Notice that

I'm flipping my paper pretty frequently, and that's to make sure that my hand is in the most comfortable spot for whatever line it is that I wanna draw. I'm going to finish filling in my pattern by playing with different colors, and different line qualities. The look and feel of your chevron pattern can really be different, depending on the width of your lines, the colors you use, whether you leave any white space in the background or not. So many different opportunities to play with this pattern.

Day 6: Paisley

- Hello, today's pattern is the paisley pattern, and it's a pattern that most of you are probably pretty familiar with, and that's because it's super common. You see in on bedsheets, and neckties, and scarves, and fabric. It's a tear-drop shape that originated in the Middle East, and it's something you can have a lot of fun with. I've decided to do mine monochrome, but you can use as many colors as you want in your own design. Using a fairly fine-tipped brush, I'm going to start by just making teardrop shapes of various sizes and designs. This is an all-over pattern which means it's going to fill the entire page, but I'm not making it full bleed, which means we're just going to have a tiny border all the way around the edge of the paper. Each of these shapes I'm going to fill in. You could make yours solid if you want, but paisley is sort of known for having ornament and detail. And you can do the kinds of detail that I'm doing here, or you can look up paisley patterns on the internet, or in a pattern book to get ideas about how to fill yours in. We're also thinking about composition as we're going, and making all of the paisley shapes sort of flow together. Notice that I'm making them various sizes and directions, and I'm also sort of filling them in in various ways. I'm gonna give some of them a sort of swirly end. I started painting in the upper-left hand corner, you can start in the middle and work out. Everybody likes to work differently. But as you go, I recommend making the shapes fit around each other, from wherever your starting point is. That ensures that you've got space for various sizes. I'm gonna make a bigger one right here. You wanna give interest to your patterns by alternating the size of things within the pattern, which gives visual interest. There's some patterns where everything is around the same scale, and some patterns that are more interesting if you vary the size of the shapes inside of the pattern. And paisley is definitely an opportunity to vary size and shape. I've got enough experience painting to just lay down the paint here and make my own design as I go, but some of you might feel more comfortable drawing your design in pencil first. As you're making your larger paisley shapes and you're distributing them throughout the paper, you might discover that you've got some negative space that needs something, but it's quite big enough for another paisley shape. So, one alternative is just to fill it with little dots. If you look at actual paisley fabric, a lot of times, in between the paisley shapes, you've got other little swirly designs. It's really a very open-ended pattern in terms of what you can do with it. Continue to fill your paper with teardrop shapes going in all different directions, and eventually you'll have something that looks like this. The paisley pattern is a great opportunity to practice making shapes fit together. What I love about paisley is that the tear-drop shape is so organic, so you can make them at different sizes, and make them fit together almost like a puzzle. It's also super fun to play with color in a pattern like this. Mine's monochrome, but I could imagine something like this in about five or six colors.

Day 7: Harlequin

- Hello. Today's pattern is a variation on the harlequin pattern. The harlequin pattern is famous for being on clown costumes, and that's probably where you've seen it before. First thing you're going to do is divide your piece of paper into 10 vertical columns and four horizontal columns. I've already

done that here, and you can tell, they're not perfectly spaced, and that's not super important. This is a situation where you probably want to use a ruler or a straight edge of some kind. The next step is to take your pencil and draw the diagonal lines. Each of the vertical lines is the center of a diamond shape, and that will start to emerge as we begin to draw here, and if your lines are pretty straight and you've actually created a grid, you could go all the way down, like that, which makes it a little bit faster. The process of drawing the diagonal lines can feel a little labor intensive, but once you get the hang of it, it's pretty easy and it's going to be worth it in the end. After you have drawn your last diagonal line, you should have something that looks like this. So a series of diamond shapes that have a cross in the middle. The next thing you're going to do is choose some colors. I've got one, two, three, four, five colors that I'm using that I really like, and you can choose these colors or different colors. That part doesn't matter. I'm going to take one color and sort of randomly distribute it throughout. Again, my goal here isn't to make a uniform pattern, but something that is, got a nice flow and composition. If you want to make a uniform pattern that repeats colors in the same place on every line, that part is up to you, but I'm going for a more organic feel. Blue is the color that I'm going to start with. This is another time when you're going to practice painting inside of your pencil lines, so I'm going to make sure that I distribute some blue across the page in various spots, and notice I'm choosing triangles that go in different directions, so that when the eye flows over the page, that it sees the blue randomly spaced but spaced in ways that are balanced. I've got five triangles painted blue. I'm going to want to paint more blue later, but for now I'm going to start adding another color. You want to continue to fill in the space, and every few minutes, you want to stop and look and make sure that you're paying attention to the overall composition, isolate colors in your brain, and say are they distributed in a way that's pleasing to the eye, and then you'll get something that looks like this. This was one that I finished, and you'll notice that I chose to leave some of the triangles white, which is like basically the paper color. You can fill all of the triangles in on yours, but I think that the white space actually creates a really nice contrast to the other colors.

Day 8: Tulips

- Hello. This week we're going to move into botanicals. I absolutely love painting flowers and leaves and plants. And you'll see it a lot in my work and in my sketch book. And we're gonna start super simple with a very minimalist design today. This pattern is purposefully made to look like a repeat pattern. And we're going to be drawing some or painting some tulips here. It'll all come alive for you. I make sort of diagonal rows of red... Completely imperfect... Ovals. And notice how I'm staggering these. And as I'm painting, you'll notice that I've got... Rows going this way and this way and up and down. We're making this one full bleed so some of your red ovals are going to these are eventually gonna be tulips, but they're, for now they're just red ovals and when you get to the end of your paper, if it makes sense to make one bleed off a little bit, then do that. And again, don't worry too much about spacing. This is what we call an imaginary grid. And we're working on a grid, so there's order to it, but it doesn't have to be perfect order. I'm choosing to make my cluster of tulips red and pink. Yours can be any color you like. We're going to make another shape right next to... The red one. Exactly the same kind of shape except maybe a little lower and off to the right. Can be touching. I love the way that red and pink look together. That's kind of cool-looking on it's own, but we are going to add a stem because these are going to look like flowers. So for the stem, I'm going to actually get a little bit of a thinner rounded brush. (clinking) And I'm gonna use this olive green that I've got because I like muted greens a lot and I like the way they look with brighter colors. But you can use color, green or blue or whatever for your stem. So you're gonna connect

that. Oops, I noticed here (laughs) I forgot to put pink on one of my red flowers. (clinking) And do you see now how it's beginning to look like a botanical repeat. It's a really important thing to remember when you're starting to draw patterns or if you have aspirations to eventually become a pattern designer that sometimes the simplest shapes and designs are really the prettiest. I love the simplicity of this design and I would love to make this into sheets or a dress. It's so simple and beautiful. As you develop your skills, you could use something like this as base pattern and add other layers of other elements on top of it.

Day 9: Leaves

- Hello! Now that we're on day nine, of this challenge, you've heard me throw around some terminology. And today, we're going to work on a pattern, that is directional, which means, all of the elements in it, are going to be going the same direction. And it's also full bleed, which means it's going to, um, work off the edges of the paper. We're going to be painting a leaf pattern, and often times, when we work with botanicals, we are thinking about flowers, and floral motifs, but leaves and plants are also botanicals, and they're really fun to paint, and draw. Some of them have amazing detail. The pattern we're going to make, is really simple. It includes four colors. And I gonna start, by laying down, the basic leaf design. And for that, I'm using this sort of, mint green color. Colors you use, might be different, and that's totally okay, you should feel free to take liberty with colors, in this class. I'm alternating the direction of the leaves, a super basic leaf design, basically an oval, with a stem. You'll notice that, while all the leaves are pointing upwards in the same direction, I purposely tilted each of them, at a slightly different angle, and what this does, is it gives the allusion that the leaves are sort of, blowing in the wind, it gives an allusion of movement, and of rhythm, so that's something you want to pay attention to. Now that this base layer is dry, we're going to add veins, in a slightly different color green, to the leaves. For this, I'm going to use a thinner, finer tipped brush. So if you're right handed, you always want to start, on the left hand side, so that you're not smudging with your hand, as you move across. Now that I've finished painting all of my leaves, and all of the detail on my leaves, we're going to play with color, in the negative space. I'm going to add some dots, but you could also fill in with tiny flowers, or other designs, if you'd like. I'm gonna add a little bit of warm color, and I'm sort of randomly placing my dots, but I'm paying attention to, space, and, making sure that nothing looks too uniform. I like to have a really organic feel in my patterns. Now that I've added some red dots, I'm gonna go and add, some pink dots, with this pale, pink color. I wanna bring in a little bit of the olive green, that I used in the veins, on the leaf shapes. And that will be my last embellishment. Don't want to overload this space with too many dots. Now that you've played with this one, very simple, leaf shape, another idea would be to, investigate different leaves, you could even go out into your backyard, and collect them, and make designs that have different leaf shapes in them. You can also play with directionality. In this case, we've got all the leaves going in one direction. You could play around with making leaves shoot in different directions, on your pattern.

Day 10: Calico

- Hello. Today we're going to make a traditional pattern that's called calico. It's a tiny floral pattern with very small elements put together in a motif. You may have had calico pajamas or sheets when you were little. Going to start by painting the first element, and this one is sort of non-directional. Things are gonna go in different directions, but the thing about calico is that all the elements in it are really small, and they're put together in a fairly tight way. I'm gonna start with this little, tiny

flower that I'm going to disperse throughout the paper. It has five points. Making these flowers is sort of like painting a star, except that you have rounded ends, and they don't have to be perfect. This one is also a full bleed pattern. You don't have to do yours full bleed, but I'm gonna make mine go off the edge of the paper. Now that we've got a handful of these flower shapes, I'm gonna move onto a yellow flower of the same shape. Gonna be dispersing it in about the same way, so around, use your eye to judge where it needs to go. So much of making art is trusting your own judgment and your own eye about where something should land, and what's pleasing. Notice I'm rotating the paper to get the best angle, so that I'm not fighting with the paper, and then I'm not worried about smudging something I've previously painted. That's the great thing about working with such a small piece of paper. It's really easy to make adjustments. Can always go back in and add more of something you laid down previously when you're in the final stages. But for now, I'm gonna leave it just like this, and I'm going to add a new element, which is a pink tulip shape. That has a rounded bottom, and three little petals. I'm also making them go in different directions. I'm going to be adding stems to these next. Now that you've laid down your pink flowers, you're going to add some green stems. I've mixed some leaf green, which is sort of a bright green with sap green, and I really think the combination of those two colors makes the perfect green. As I mentioned before, the direction of this print is going all different ways, so no matter which way you turn it you'll find something that's going in that direction, and that's a really common thing to do in repeats. Especially things where you're making the design into fabric for clothing, et cetera. It's important that no matter which direction, it looks like it's not upside down. I think I've got most of my stems on here. I'm also going to add now some little green tulip shapes. These could also be leaves. I'm going to add some pale blue accents in the form of sort of vine or fern shape. And you might be wondering how I chose my colors for this. Calico traditionally, is actually I had calico wallpaper in my room when I was a little girl, and it was pretty much these colors, so that's partly how I chose the colors here. But a lot of traditional calico has primary colors in it, and I always like to mix in some muted colors or pastels. Either Earth tones or pastels, to offset the value. Most primary colors have the same value, the same brightness. When you add colors that are either Earth tones, or are muted in some way with white, it gives a nice color balance so that there are different color values within a piece. If you're struggling with color, it's a fun thing to play around with to sort of invent your own palettes. Colors that you like together, and you can use over and over together. As I'm laying down this blue fern shape, I'm also turning the piece around, changing the direction, and paying attention to the overall composition. Where does my eye think more blue needs to go, and then putting it in those places. And don't worry if the elements in your calico get close together. It's supposed to be a pretty tight design. In fact, you could keep going with this with more and more small flower designs. The last step on my calico is going to be adding pale blue centers to the red flowers. Make sure when you do this step that your red flowers are completely dry. Got some negative space that I want to fill, and I think that I'm going to fill in a little bit with some more yellow flowers. Once you've filled most of the space, you want to take a step back, look at it for overall composition. Do all the colors seem evenly distributed? If you're happy with it, you can proclaim yourself done.

Day 11: Tropical Flowers

- Hello. Today we're going to make a tropical-themed botanical pattern with some bright colors. I start by painting my background aqua blue or light pale aqua blue. You can paint your background any color you like. Just make sure that it's a light color or a muted color that you can paint over,

because this pattern is going to have some layers in it. After I've got my background down and completely dry, I'm going to take with a sort of medium-sized flat brush some yellow paint, and I'm going to make some sort of big and very loose yellow flower shapes. This is a full-bleed pattern, which means it's going to go off of the edge. This is an opportunity to work really loose with a large brush. We can do another layer of yellow if it's not going down thick enough. So don't worry about that too much. If you're working with a big brush, you can also use the corner. Disperse these shapes with about an inch or two between them. And the spacing of them should be somewhat random. We've got one here, two here. Let's do another one down here. Sometimes when you're painting layers on one another, the layer of paint from beneath will show through, and sometimes that's really beautiful and you actually want that effect. It adds a lot of texture. And you'll notice here that some of the blue is coming through the yellow flower, and while I think it's kind of pretty, I do actually want a more opaque yellow here. So I'm gonna add another layer. But make sure before you do that that you let the first layer dry, so it doesn't smudge. If you're working with gouache or watercolor, letting your paint dry completely is super important. Notice that I'm just making swirly kind of shapes here. They're very loose. They're not, I'm not worrying about preciseness or even having them all look the same. I'm going to add some veins and a center to these to give them, make them look less like clouds and more like flowers in a little bit. So this is a case where you just need to trust the process. Next, I'm gonna add circles of this pale pink, which will eventually become the background for more flower shapes. For now, it's just pink circle. Got one going off the page here, and another one here, and I'm going to let it, this is another opportunity to overlap and layer, and this one's gonna be a little bigger and overlap this yellow shape. Now we're going to add a few details, like a flower shape inside of the pink circle and the center and the veins of the yellow flowers. I'm gonna use this beautiful wine color. Also gonna make some little dots. You can probably tell by now I'm a fan of filling in negative space with little dots. It's a really easy, organic shape and way to add texture and character to your patterns. And the last step on this one is to add some blue leaves, and I'm gonna keep these so that the pale blue background is showing and just add some veins to the leaves. And when you are painting patterns, it's really fun to work with both lines, which is what we're doing here, and solid shapes, and mix those together. Your leaves can go anywhere that you feel like your space needs some detail. There's no right or wrong place on a flower to put a leaf. You continue to fill your paper with the same pattern flow, and eventually, you'll have something that looks like this.

Day 12: Wild Flowers

- Hello. Today's pattern uses black paint. We're actually going to be working on a really minimalist design, in that it only basically has two colors. So we're gonna start by painting some botanical motif, just in black paint. Start over here on the left hand side with a thin brush, could be a rounded brush with a side of a very small flat brush. And I'm gonna make my favorite tulip shape which you'll probably make a few times in this class, so have fun practicing it. I love making designs that have small leaves coming off of stems. The repetition of the leaves is a really striking visual effect, and in black it's really bold and graphic. So right now we're gonna disperse a few more of this exact same motif throughout the paper. This is a full bleed pattern, so we're gonna go off the paper in a couple places. And again, this is one where I'm freehanding this but if you don't have that level of confidence yet, you could draw this design first by hand. Using a smaller, finer tipped brush, we're going to make a few more black motifs and if you dilute your black paint, or any paint for that matter, but black is really pretty when it's diluted. It will come out more gray and sort of water

color than opaque, and so I'm gonna try to get a little bit different of an effect for some texture here. And we're gonna make kind of smaller shapes. I'm also gonna make some little dot shapes. Using the the same size brush, we're gonna mix a little shell pink and a little bit of the vermilion red to make a salmon color. And that's gonna be our one accent color. And we're just gonna make a half-circle which will be sort of a tulip shape. And you can make some of them smaller and lighter and some bigger and darker, with some variance which makes it look more hand painted. I'm also going to eventually add some stems there, but while I've got our salmon colored paint on my brush, I'm also going to add some dots here. Using the same size brush, we're going to grab some more black paint and add stems to the tulips. You'd continue to fill your page with a variation of all of these motifs and eventually you'll have something that looks like this. I love working with black paint. And one of the main reasons is that when you use black it makes whatever you're painting look really edgy and modern. And another reason that black paint is really awesome is that you can dilute it with a lot of water, which gives it a sort of gray effect. Or you can use a really opaque black and you can do that all on the same piece, which makes it look more like water color.

Day 13: Matisse

- Hello. Today's pattern is really fun, because it's inspired by one of my favorite artists, Matisse. For this pattern, I'm going to use six colors. Gonna start with some pale pink, and going to be repeating this sort of fern shape that's really famous in Matisse's work. And we're going to be using various colors and shapes and directions of this very same motif. And your job is to actually make all of these sort of fit together, and you'll see what I'm talking about as I get going. Now I'm switching to some green, olive green. Notice that I'm deciding how large the leaves should be based on how much space I actually have. Over on this side, I could even make that one a little bigger. The goal here is not uniformity. Matisse's work is actually pretty wonky and imperfect, but as such, very beautiful. Next, we're going to go use a little bit of this mint green. Gonna add a little sky blue. You'll notice this one has a border, it is not full bleed. I'm not working off the edge of the paper. Notice I'm playing with the space, so that they all fit together. And in this next row, this is where this is all really gonna come together. I wanna use a color here that will balance it out, I think I'm gonna go to the blue. 'Cause there's no blue right here. I always draw my stem first, and then I fill in with the leaves. And this one, I'm gonna make really big, so it really fills in the space. Continue filling in your pattern all the way down, alternating direction and color, paying attention to color being dispersed over the page. And eventually, you'll have something that looks like this. I love working with this motif so much. Some of you might even recognize it as the cover of my 2018 calendar.

Day 14: Bold Florals

- Hello. Today we're going to make a pattern that's big and bold and modern. Juxtaposed with some of the more detailed, smaller scale patterns we've been making, this one is bigger and it's going to be a lot of fun. I'm going to start by using a medium-sized flat brush. Some of the shapes in this pattern are going to be more abstractions of flowers, and some will look more literally like flowers. I like mixing abstracted shapes with more realistic shapes. This one is full bleed so it's going to be going off the canvas. Using the same brush, I'm going to make some more circle shapes. These are going to be a bit smaller and a bit simpler. This one's sort of touching the edge of that one, this is ochre which is sort of a mustard yellow. Don't forget that if you can't find a color that you really love in a tube, that playing with mixing color is a really fun afternoon activity. And you'll notice that in a lot of the patterns I've been making, I start in the top corner, I work my way down,

and some of them I'm working the whole piece of paper at one time, and this is one that's not repeated at all, it's just like a motif that has some repeated elements but they're not repeated in any predictable way and so I'm sort of working all over the space. Next I'm gonna take this pale pink, one of my favorites, and make some actual flower shapes. So you'll start to see the botanical nature of this come alive here. Next I'm going to add an enlarged tulip shape, in this really beautiful teal color. I got myself a rounded-tip brush and I'm gonna dip into some green and add some foliage. I'm starting with stems on my tulips, I'm also going to add some green in other areas as well. This design is really abstracted so where things go doesn't really matter as long as you have general sense of color balance. We're going to be filling in the negative space with some other smaller motifs. Next I'm gonna fill in the center of these pink flowers with red, like a red circle. Once you have all the big shapes laid down, you're gonna fill in the negative space with more detail. I like to call these pebble shapes, they're sort of like dots but they're really imperfect and organic. I'm gonna use two shades of blue and a little bit of red. One of the things I like most about this pattern is that it's really blown out and I've played with scale here, some of the flowers and leaves are really, really big and I've also accented that by adding smaller details in the background. I encourage you to play with scale in your patterns.

Day 15: Raindrops

- Hello. This week we're going to be moving into shapes. The patterns we're going to be making are going to range from made up shapes, geometric shapes, more abstracted shapes to some more recognizable shapes, things that you see out in the world. Today's pattern is an arrangement of raindrops or tear drops, whatever you want to call them, super simple and I've chosen two different colors, sky blue and also, sort of a wine magenta color, to give some variants and we're going to vary also the shape and size of these drops. You can use as many colors as you want, as long as you repeat them, I think it'd look really cool. But I would encourage you to use at least two colors. I'm gonna go back to just blue for now so I don't have to keep washing my brush. It's another opportunity to dilute your paint a little bit and get some variants also in terms of value. Gonna fill in a little bit, but I would just start by... Putting both small and slightly larger drops throughout your paper. You wanna use a really light hand with your brush. Notice I'm holding my brush pretty close to the metal part, gives me more control and I also am not pressing down really hard, I'm letting the paint fall naturally. And that looseness is actually really important in your painting. You might want some of your drops to be darker and some to be lighter. See here, I just smudged a little bit with my hand 'cause it wasn't dry and I didn't move my paper around, but that's okay. There's two things you can do when that happens, you can either take some white paint and paint around the edges if you don't wanna go bigger, or you can just make a bigger drop. The great thing about working on white paper is that white paint is actually a really great way to cover up mistakes in the background. You'll continue to paint drops until you've filled your entire page and then eventually, you'll have something that looks like this. I'm a huge fan of using nontraditional colors in my work. It's a great way to evoke the unexpected in what you do. For example, here we've got purple raindrops. I encourage you to use nontraditional colors in lots of things you make in this class.

Day 16: Nautical Flags

- Hello. One of my favorite motifs is the nautical flag. I love all of the geometric shapes in them, and normally they're in three colors, which is blue, red, and yellow. But in this case we're going to paint them in non-traditional colors. So to make a pattern out of nautical flags, I just make a grid of

nautical flags. I'm going to freehand these with my pencil, but you should feel free to use a ruler or a straight edge of any kind. We're gonna do three across and five down. First thing I'm gonna do is draw the squares. Nautical flags are typically square. And then when I'm done drawing the squares, we'll fill in the other shapes. If you're curious about some different nautical flag structures, you can just Google nautical flags, and lots of imagery comes up. You're gonna fill these in just like you would a coloring book. I'm gonna start with a little bit of yellow. Mix a little bit of this ochre with it. You'll continue to fill in the shapes in whatever colors you choose. Here's one I made that's all finished.

Day 17: Rainbows

- Hello, as you know if you follow my work, I love a rainbow, in fact, I love lots of rainbows. So today, we're going to make a pattern with lots of rainbows. Starting with my vermilion, I'm going to make rows of these sort of arch shapes. They're all gonna be slightly different in size and that's the whole point here. That we've got something that doesn't look super uniform. That had four and I'm gonna do three in this row that are a bit bigger. One way to make your work have personality is to vary the shape of things, and to not worry about things looking perfect so that this doesn't look like a very strict grid of rainbows. Notice that I'm alternating the size and taking advantage of the space. And of course, after we're done with these red arches, we'll add the next layer of color. This one is gonna have two really big ones. Once this phase is dry, you're going to add your next layer to the rainbow, in this case I'm choosing shell pink. Wanna use a flat brush of the same width, so most of the layers of your rainbow are about the same width. (upbeat instrumental music) Taking a really simple motif like a rainbow and playing with it in different ways, stretching it, squeezing it, moving it around, making it a little bit wonky, can lead to really interesting results.

Day 18: Structured Doodle

- Today we're going to make a structured doodle pattern, squiggly lines, triangles and other fun shapes. For this pattern we're just going to use one color, in this case it's going to be black. And I'm also going to be playing with value, making some of my shapes in this pattern more opaque and some more washed out which really lends to the interest in the pattern. (bouncy, playful music) I'm filling the space with different shapes, some connected triangles, some squiggly lines, some straight lines, some circles. In a sense you're drawing with your paintbrush. Your paintbrush is your pencil or your pen. You could plan this in advance and draw it first, but it's kind of fun to just go with the paint. A lot of times when I sit down to paint, and you might experience this too, I think, "I don't really know what to paint today. "I don't really know what to draw." So often the way I approach that is by just doodling shapes and nondescript nonrepresentational stuff. And this is a great example of what it can become.

Day 19: Clouds

- Today we're going to create a cloud motif in three colors. Gonna start with my favorite, pale pink, for my first cloud shape. The cloud shapes I'm making have a flat bottom and fluffy edges around the top. I like to make them a little bit off center or I should say not symmetrical. Then we're gonna make another one here. This is a full bleed pattern so we're gonna go off a little bit. And a third one down here. I'm gonna go back and make this one a little bit bigger. Once you've laid down your pink layer of clouds and it's dried we're going to add some blue clouds. Going to stagger the colors a bit. I'll show you where I'm placing mine. I'm doing this freehand but if, once you watch me do this you

think it would be easier for you to draw it in pencil first that's totally reasonable. For this last layer of clouds I'm going to use a combination of yellow and ochre mixed together. My other layer of paint is dried. I'm going to layer this cloud a little bit over one of the pink clouds. A little bit of layering goes a long way when you're trying to create a sense of depth and dimension in your work. Next we're going to fill in the negative space with raindrops. I'm going to use alternating colors coming out of the clouds. I'm gonna start with some of this pale blue coming out of this pink cloud and if you want to layer also on top of other clouds that's fine too. A little bit here and there. And I'm just making little marks. I'm not actually making drop shapes. If you want to spend the time doing that that's totally fine but I actually like the way these little drops. And then out of the ochre clouds we'll have some pink drops. And out of the blue clouds we'll have some ochre drops. A fun thing about this pattern is you've got big silhouette shapes like clouds and they're juxtaposed with these tiny details of the rain drops. And the contrast makes a really great pattern.

Day 20: Cityscapes

- Today's motif is the familiar shape of the building. I'm going to start by drawing the outline of the buildings that I'm going to be painting and I'll show you how to do that here. In a sense, this is like a cityscape. It's going to be full bleed. The entire thing's going to be painted. Your design can look different than mine, but I am gonna show you my process for drawing. I'm free-handing this. You can use a ruler if you like. Maybe I do need a ruler. Just like you did with the nautical flags, you're going to approach this much like you would a coloring book. You're just going to be filling in the shapes with various colors. You wanna make sure that you disperse the colors so that none of the buildings that are right next to each other have the same color. We're going to be adding another layer of windows next, so don't worry about that yet. (lively, bouncy music) So I would continue to just fill in the building shapes with paint and let that dry, but I'm going to show you how to make windows before we do that. Your darker building shapes are going to get white windows and your lighter building shapes are going to get dark windows, the same color as this sort of black gray building. And you can make your windows however you like, but I like to make mine with a flat brush and little square shapes. On this building, I'm gonna make three across. You can vary the size. You can also draw these in with a white gel pen or white paint, either one works. If you use a gel pen, you wanna make sure that your paint is completely dry. Gel pens do not like wet paint. When you work with white paint on a dark background, you want to not dilute it too much with water, so use the paint as thick as you can and still get a brush stroke. So there's my first one. I'm gonna skip over here to this building. You'll continue to fill in all of the white space and the windows, and then you'll have a little village that looks like this. This is your first all-over pattern, which means there's no background, it's full bleed, and everything in the pattern is connected.

Day 21: Geometric Shapes

- Today we're going to make a shape motif that's similar to the do it all motif that we made a few days ago. And this one has more colors and a few more complex shapes and we're calling it Shape Confetti. I think for this motif I'm going to start, instead of in the upper left hand corner, I'm gonna start in the middle. And I'd encourage you to try approaching your pattern design in different ways. It's going to be a lot of arch shapes or half circle shapes. And I'm gonna switch brushes out so I'm gonna use a few different brushes. I'm gonna use a few of my favorite shapes in this motif but if you can think of other shapes that you like, I encourage you to be creative and not copy what I'm doing exactly. Points for doing it your own way. So we need a little bit more. But notice, even when I start

in the middle, I'm working out from one point. Sometimes it's fun to scatter shapes around. Sometimes it's fun to start and build out. There's so many different ways to approach it. When you're using the same brush for a lot of different colors, like if you have a limited brush collection, make sure you rinse your brushes really well between colors. They will get muddied. Simple plus sign is a shape that I'm gonna repeat in this pattern. (light upbeat music) Continue filling your paper with your favorite shapes. This is what mine looks like. A pattern like this allows you to stretch your imagination in terms of color, different shapes, scale and value.

Day 22: Pomegranates

- We're moving on to a new topic this week, and it's something you should all be very familiar with, fruits and vegetables. I've already prepared my background with pale pink, and we're going to be starting with a motif of lemons and pomegranates. Going to mix a little bit of red with a little bit of the wine color for the pomegranate. One of the reasons I like painting fruits and vegetables is they're really easy shapes to mimic in really simple ways. So obviously, this doesn't look like an actual pomegranate, but, once we get the seeds on it, people will recognize it. Just dispersing these throughout my page. This is also a full-bleed pattern, so, gonna add a few more up here. Next, I'm going to add a lemon shape, and, for that, I'm gonna use some of this orange and mix in a little bit of yellow. And we'll just sort of intersperse these in between. And again, I'm freehanding this, but if you want to sketch yours out first, but be sure to paint your background first before you make your sketch. Fruits and vegetables are pretty imperfect-looking, another reason they're really fun and easy to paint. So now that I have a few solid shapes on here, I'm going to embellish with a fine-tipped brush and some green, could be any green. And the first thing I'm gonna do is add some leaves to the lemon. These could be solid if you want them to be, but I'm gonna do with lines. I'm going to add some sliced limes, (giggles) let's pretend. The next detail I'm gonna add are some little blue dots in clusters of three. I'm gonna do the same thing with some white paint, and put some seeds into your pomegranates. Continue filling in your motif until you have a full pattern. And when you're done, it will look something like this. This week I'm gonna be showing you a lot of different ways to draw fruit. But if you can come up with your own ways and your own interpretation of the different fruits and vegetables that we're drawing, I encourage you to go with that.

Day 23: Watermelons

- Today we're going to make a watermelon pattern. The pattern is actually really simple and very similar to the rainbow pattern that we made and that's because anytime you work with a half circle shape or an arch shape it's really easy to make a pattern out of it. I'm gonna mix a little bit of my pink paint with my red paint. Making slight variation in the color in your painted patterns is a great way to give your piece depth and dimension and make it more interesting. On top of these three little pieces of watermelon I'm going to make a bigger piece. Once you've made your watermelon shapes you're going to be painting the rind with your choice of green color. I use a really fine tipped brush. Leave the top exposed, that's where the slice happens. I'm going to grab a little bit of black paint with the same fine tipped brush and dab on some seeds. A light touch with the brush or you're going to have gigantic seeds. And make sure before you add this layer that your watermelon shapes are completely dry or your seeds will bleed. Once you've filled your page with all the watermelon shapes it will look something like this.

Day 24: Radishes

- Today's shape is really fun. We're going to paint beets and beet greens. I recommend starting in the upper left hand corner, 'cause the idea with this pattern is actually to create a montage of beets that all sort of fit together like a puzzle, similar to how we approached the Matisse pattern. So I always start by drawing the beet, and then we'll draw one beet and then paint one beet green and then move on to another beet. So for this I'm using a sort of smaller flat brush. And for the beet greens, going to use a round brush, but a little bit wider. I like to draw one edge of each green coming out of the beet with a straight or a curved edge, but that is a straight line, and then one side is wavy. And you'll see as I go, there are sort of many ways to make them come out of the top, changing the direction. Now I'm gonna paint another beet, and this time I'm gonna mix a little bit of the pale pink with the wine color, just so that we have some variation in the beet color. As I paint the beets, I'm alternating the directions. Here I wanna fill this negative space, so I'm gonna make my beet green go all the way over there. A really helpful thing to think about when you're painting patterns is really taking advantage of the space to make your objects or your shapes fit together nicely. And notice I'm also making my beet green various shapes, and some are more washy and diluted, and some are darker. Gonna make another beet. This one is going to go right up here. I'm gonna give it a little tail, and I'm gonna make it a bit smaller than the other two. So, varying size is another great way to create interest and whimsy in your work. As you can see, this is not a full bleed pattern. This is one that has a border. I've got this little space over here, so I think what I'm going to do is make another beet down here. Whoops. (laughs) One of the fun things about working with gouache or watercolor is that often you're working when it's wet. And I didn't do this on purpose, but I put my brush down with green paint on it, and it bled into the beet color, which I actually really like. If that ever happens and you don't like it, the great thing about gouache paint is that it's pretty opaque and you can paint over it once it's dry. I'm continuing to fill my space with beets, and there are slightly different shapes, as beets are in the real world. Notice here I've got this space, and I wanna try to use it with my beet green. I'm gonna paint another one here. You continue to fit your beets and your beet greens together on the page until you've filled the entire thing. And it may look something like this. And you'll notice, it's a little bit like a puzzle that I've turned the beets and the beet greens in different directions, both to create an overall flow over the page of color, but also it sort of fits together like a puzzle. There's about the same amount of negative space between each of the beets and beet greens.

Day 25: Peas

- Hello, today we're going to paint a variety of pea pods. We're going to start by sketching them out and I'm gonna do some open pea pods. Light touch with the pencil. This is a similar thing where you're gonna try to make them sort of all fit together in a really pleasing way and you'll watch how I do that. I'm just gonna draw the outlines of the pea pods first, and then I'll draw the detail. Draw a few that are closed and a few that are open. Once you sketch out your composition in pencil, then really, it's just about filling in the detail in color and making color choices. That's a nice thing about doing your sketch ahead of time. I really do like working freehand but sometimes there's so much detail that it's a lot easier to do it in pencil first. So now, I have all my basic shapes and I'm going to draw a little bit of the detail next. (ambient music) Some peas. Once you've got your pea pod shapes drawn, you can approach it like a coloring book filling them in but I really wanna emphasize the importance of using several shades of green here. That's really going to make this piece more interesting and you might even add a little ochre yellow. So I'm gonna start with some bright green and add even one more. I've got literally like one, two, three, four, five shades of green on my

palette right now and some ochre. Some of these I mixed myself and some came straight from the tube. You should just utilize whatever you have access to and you can also mix different greens together to make different shades of green. So paint over these pea shapes 'cause I know once these dries I can paint the pea circles again. Sometimes it's easier to just paint in layers than to paint around the detail. Here's where I'm gonna add a little ochre which is a golden color. And again, even if you were to say to yourself I'm not sure how realistic these colors are, I would challenge you by saying in art, we can take many liberties and use non-traditional colors in our work to make it more vibrant and interesting and this is an example of that. I'm gonna add some detail later, but first we're just laying down all of the basic color here. Once your first layer of paint is dry, you're gonna add some more layers. In this case, we're going to paint some peas here. And I'm using alternating colors. So I've already used like a bright green and then a leaf, what's called a leaf green which is a really sort of almost fluorescent green in the base. And then I'm gonna make my peas ochre. and this guy, I'm gonna take at this darker sap green which lays nicely over this lighter green. and this closed pea pod, I'm going to take a darker green and create a vein here. Same here, except on this one, I'm gonna use a lighter green for the vein, it may or may not show. Actually, I think I can use a darker on this side. And notice how I'm not going up the middle, I'm going up the side which gives it sort of some dimension. And then we're gonna paint some peas in here. You'll continue to fill in your pea pod shapes and you wanna pay attention to the colors you're using and how you're spreading them out over the paper, the differences of the color, the value of the color, the brightness versus the darkness, and all of that will create a really interesting variety in your piece. When you're done, it may look something like this.

Day 26: Pears

- Hello. Today we're going to make a pattern of figs, pears and pomegranates. This is a really stylized pattern, which means it's not meant to look super realistic. And it's mostly opaque shapes and it's gonna be really fun and easy for you to make. So there are four basic colors in this pattern. I've chosen the wine burgundy color, an olive green, a mint green and a sky blue, but you could use any four colors you like. I'm gonna start by making a pomegranate shape, just slightly different than the one I made in the previous pattern. The first step here is just to make the solid shapes of the different fruits. This is a non-directional pattern which means that we're going to flip the direction of all of the fruit in it so that no matter which way you turn, there is no right or wrong way to look at it. There's no upside down, right side up. There's a fig. Pear shape which is a great, fun shape to make. We're gonna make another pear shape in a couple of days. The approximate size of these shapes should be fairly consistent. Sometimes it's fun, and I encourage you to alternate the size of things, but in some patterns it's actually the rhythm comes from the relative uniformity of the size of the shapes in your piece, and this is an example of one of those. And if you have some awkward spaces where you've got too much negative space in between some of your fruit shapes, we're gonna fill those in with some little embellishments as a last step, so don't worry too much about that. I'm adding a little blue shape here and honestly I don't know what this is. Maybe it's just a giant blueberry. And that's okay, because in art you can make it up as you go along. Remember as you're painting this to just sort of go with the flow. In other words, you're not worried too much about having the fruit be in a certain order or being in rows, exactly. You want it to look really organic. And part of the way to achieve that is while you're painting, every few minutes, or actually after you paint each piece of fruit, you stop and look at what you're doing and say, "What would make sense to paint next "and what color should it be?" (gentle, melodic music) Once your fruit shapes are

completely dry, you're ready to add detail. I'm gonna take a little bit of white paint and make some seed shapes in all of the different fruit. The more opaque the paint on your paper, the easier time you'll have getting the white paint to actually show up. You can be super random in your dots or you can make them look really orderly. This is just a fun accent, to give the piece more interest and texture. Sometimes tiny little details on big, bold shapes makes a pattern come alive. This is also an opportunity if you'd rather not use white paint to use a white Gelly Roll pen for your details. You might need to put a couple layers of white paint on. Sometimes it soaks in to the color in the background, but once you've got most of your detail down you're ready for the next step which is to fill in some of this negative space. And I chose to use some teardrop shapes which, I don't know, look like fruit juice squirting out and give a little bit of rhythm and movement to the piece. And where you place the color should really be based on overall color balance. You can use all of the colors that you used to create the piece, make the drops go in different directions. 'Cause I want these drops to stand out I'm just gonna use the two darkest colors, which are the blue and the burgundy. Fruits and vegetables are really fun subject matter because most of them are oval or round by nature, and pretty easy to draw.

Day 27: Big Fruits

- Hello. Today we're going to make a pattern that is all fruit. And we're gonna play with scale a little bit, bump up the scale so the pieces of fruit are bigger. We're also gonna play with making a pattern where the sides of every object in the pattern are touching on all four sides. The first step with this pattern is to sketch out in pencil. I recommend watching me do this first. This first row is some round fruits. Next I'm gonna draw a pear. And this big green apple, well it will be green eventually. Favorite Fall fruit, pomegranate. Maybe a tangerine, maybe not quite so lopsided. Got a fairly narrow space here so I'm gonna make what, probably kiwi. Okay so you'll notice I've got rows of fruits. Some are slightly off, some are taller and taking up more space. We'll also fill in here with some leaves as a last step. And the next step is to paint the fruit. And you wanna be thinking about overall color balance, dispersing the greens, the yellows, the reds and the oranges, over your entire paper. I'm using a lot of earth tones here. Warm reds, oranges and yellows, and I'm gonna offset that with some greens as well. This is an opportunity if you're into creating some depth by painting highlights, and you have experience with that, this is an opportunity to use those skills. If you don't, that's okay too, your fruits can be completely opaque. Got a little bleeding going on there, and that's totally fine. This is just your base layer. Once we add the details like the stems and maybe a little bit of shadow inside the fruit and the leaves and some markings, that'll really start to look more and more like fruit, but always the first step to get you first layer down before you add the detail. (gentle, upbeat music) So apple is also green, but I'm gonna make it a darker green, and the pear that it's next to so that they are distinct from one another. Gonna make another pomegranate here. This one gonna keep a little darker than the one that's in the first row. While my fruit is drying, and you want it to dry completely before you add your detail, we're going to add some leaf elements. Using the leaves to fill in some of the negative space here. The two details I'm going to add now are we're going to take some brown paint and add some stems and then we're gonna take a white Gelly Roll pen and add some detail to the red fruit. To make your piece more interesting you can make your stems sit in different places, like not always at that top. You can alternate where they go. I'm also going to paint some veins on the leaves. Okay, we've got most of our details on all of the leaves and the citrus fruit, so now I wanna add some lighter detail on the apples and pomegranates, on the red fruit. And I like to do that by just adding little dots, sort of mimicking the reflection of light.

Remember when you're using a Gelly Roll pen you've gotta make sure your paint is completely dry, and it works best on pretty opaque colors. Most of the patterns we've been making, the shapes are disconnected, they're not touching, and there's a lot of negative space around things. This pattern is a great reminder that it's really fun to play with making your shapes touch in different ways.

Day 28: Citrus

- Hello. Today we're going to make an all-citrus pattern in three colors. Three colors we're going to use are yellow, orange, and blue. And blue is the color of our accents and our leaves, and I've decided to use blue instead of green because sometimes it's really fun to use a color that you wouldn't normally see in nature. So many different ways to draw citrus, and I'm gonna show you a few of those here. An all-over pattern, but it is not full bleed, so won't be going off the edge of the paper. So this is meant to look like a slice. Sometimes it's best to draw the major elements first and go back and add the details later, but in this case we're gonna work the whole piece of paper at one time with all three colors. So I've got lemon slice, small lemon, and these are supposed to be like little tangerines. I'm gonna go back in with some blue. (bright music) Continue filling in your citrus shapes until you've gotten to the bottom of the page. Here's what a finished one looks like. Doesn't this make you want a fresh-squeezed glass of lemonade?

Day 29: Sweets

- Hello, today we're going to make a pattern of some of my favorite things, which are sweets. So this is going to be a similar arrangement to what we did yesterday, but we're going to use far more colors and we're going to work with a category of things. Where there's a lot more variety. So in this drawing I'm going to draw some candy, some popsicles, and cookies, and donuts, et cetera. So you're going to need a pencil for this, 'cause you're going to want to draw this first. And for many of you the process of drawing it is going to be the most time consuming. Feel free to look at visual reference on the internet and if you want to draw different sweets than what I'm drawing in mine. If you have some favorites that aren't represented here, I encourage you to make your own unique drawing instead of copying mine directly. Either way is fine. So I've got two pieces of candy, a donut, these are really gonna come to life when I start painting. Got a biscuit here, its got some curly edges. Make my popsicle a little three dimensional. Chocolate chip cookie, with a bite taken out of it. Macaroon. Cupcake. Some of you may be looking at the speed at which I'm drawing this and that just comes with years and years of practice. It's not something that happened automatically for me. And it's not something that's going to happen automatically for you. So just be patient and the more you draw the faster you'll get at it. Ice cream cone. When I'm drawing my arrangement, I'm paying attention to sort of how things fit together and that there's approximately the same negative space, which is the background space between each of the objects. So it looks very evenly laid out. Sometimes it's helpful to think about drawing on an imaginary grid, so that things are laid out evenly on a grid. Now that I've drawn all of my basic shapes, I'm gonna start filling in, similar to how we've done some of the others, as if you're painting in a coloring book. I know I want to have some red in here, 'cause it's a really luscious color. I'm gonna go with reds, yellows, and some pastels. Because pastels really remind me of candy. (upbeat music) And then of course because we've got biscuits and other things that are made from dough, we're gonna need to use some light brown and okra colors. (upbeat music) I'm almost done here. I've got a few more details and a few more colors to add. Here I've got one that's totally completed. Yum.

Day 30: Cups

- Hello. We're going to move into objects, and we're going to drawing and painting them in random arrangements to make beautiful patterns. Today we're going to start with teacups and mugs. We're going to draw these first in pencil, unless you feel comfortable freehanding. And we're going to paint them in monochrome. I've chosen the color blue, but you can choose whatever color you would like. I've already begun by sketching out most of them. I'm gonna draw three more up at the top here. If you've taken any of my drawing classes, you know I'm a big fan of freehand, wonky drawings. Imperfection is your friend. Gives your work character. This one is a very tall mug. I'm gonna use two different blues here. I've got the sky blue that I've been using and also some aqua blue. They're approximately the same color, just different values. You can also mix them together and dilute them. I think as a last step when I get to the details, I'm gonna add a little brown in some of the cups to make it look like there's coffee or tea in them, so I'm gonna leave that space white for now. Sometimes when you work in just one color or several values of the same color, it's a really fun way to create cohesion in your design where you have lots of different elements. And in this case we're working with variations on one motif. See here I've got a little bleeding going on, so I'm gonna take a little piece of paper towel and dab right there. And then paint over it. (laid-back music) Sometimes I have a hard time waiting till I'm done laying down my first layer before I add detail. You saw me adding some dots and some stripes. And I've got another one here that's already filled in where most of the base layer of all of the cups is already finished. So we're gonna add some detail now with white gel pen. If you don't have a white gel pen, white paint is just as great. I love gel pens. If you've taken any of my previous classes, you know I use them a lot. The white gel pen is really my favorite because it's a great way to add fine white detail over darker backgrounds. It sticks really well to gouache paint and acrylic paint, and it comes out really smooth and opaque. The Sakura Gelly Roll pen is my favorite. You'll also notice that I put a little bit of brown in some of the cups but not all of them to suggest the existence of coffee or tea. Put my initial here. A couple things I want you to notice. First of all, I've got basically one color blue, slightly different values going on, but look at the richness that we've created just by making some cups a deeper, more opaque blue, and some are more transparent and light. It's also really fun to add white details on top of darker paint. I really love the combination of white ink or white gel pen or white paint on top of a dark blue background. So, on some of these cups, we've got flowers and little ornamental designs. You can really go crazy with that.

Day 31: House Plants

- Hello. We're finally at our last day and we're going to draw one of my favorite subject matters, houseplants. I've already drawn mine out in pencil. I encourage you to look on the internet, open some books, and find some pictures of houseplants that you like and make your own design. I'm gonna start by painting the pots and then I'm gonna fill in the leaves. I've decided to do a sort of terracotta color, and I usually make that by mixing vermilion red and the pale pink. My drawings are really rough. I just want to mark out the basic space that I wanna fill. You can make yours' more detailed, but remember when you're painting, you're gonna be painting over most of your pencil makes anyway, so getting super detailed isn't always necessary. I'll fill in some detail and create some depth after the first layer dries. And for now I'm gonna go start me leaves. I take some of my sap green and mix it with white. Gonna add the brown of the branches of the plants, last. I have them sketched out so I know where they're supposed to go. I'll also add details to the leaves last as well, once this layer of paint has dried. (light, playful music) Now that we've gotten all of the pots

and the leaves for most of the plants down, we're going to add the detail. Stems, veins on the leaves, and some other embellishments around the plants. Now that I've got my leaf shapes, my pots, and all my details down, I'm going to add a little bit of embellishment to the background. Gonna use a little bit of the blue and the terracotta color. Add my favorite dots. I love to paint houseplants and succulents. And I actually made a painting once that ended up becoming one of my business cards. You can see here an arrangement, actually very similar to this one, that I made of succulents in jars and pots. And that leads me to another really important thing for you to remember, which is, if you end up getting into the practice, now that you've had 31 days, of continuing to make painted patterns, you can eventually, once you're comfortable, scan them and even make them into repeat patterns. For example, this is a montage of flowers that I originally made in my sketchbook, we might have even made something like this in one of my previous Creativebug classes. I scanned them and then I put them together digitally, 'cause I learned many years ago how to make repeat patterns and that's something you can also learn in other online classes. And it's now the cover of this Chatbook that was for sale earlier this year. I've also drawn patterns that have ended up on the covers of things, including many things behind me, wrapping paper, wallpaper, et cetera. Pattern design is really fun. If you're looking for inspiration, I highly recommend getting some books. There are so many books out there with pattern ideas from really, really old, traditional patterns to patterns that are really, really contemporary, and made by people who you probably follow on the internet. I have a studio filled with pattern inspiration books, but here are three of my favorites that I brought with me. This one by Lesley Jackson is called 20th Century Pattern Design, so it's a lot of stuff from the last 100 years. So a lot of it's really contemporary and sort of mid-century inspired. And then some of it dates back to the 20s and 30s. It's really beautiful. Art Nouveau, other movements, represented in this book. The Pattern Source book is another great one if you're interested in patterns from the last 100 years. There's a lot of really beautiful stuff in here, and inspiration. One of my favorite books is actually called Patternalia. And it's actually all in black and white, but it tells the history of all of the basis for traditional patterns, like polka dots, stripes, plaids, camouflage and other graphic patterns, and that one is by Jude Stewart. Over the last 31 days we've made many cool patterns together, but this is a jumping off point for you, to move forward with your own designs and your own motifs. I can't wait to see what you make.