Daily Art Challenge: 30 Flowers in 30 Days with Pam Garrison

Chapter 1 - 30 Flowers in 30 Days

Overview

(upbeat music) - Hi, I'm artist Pam Garrison, and I do a lot of different things, I consider myself a huge creative enthusiast. And one of the things that ends up working in all the things I pursue, like art journaling, sketching, painting, is flowers. The subject of flowers just thrills me and inspires me, so we're going to do a daily flower challenge using a bunch of different media. We're gonna draw and paint flowers from both imagination and real flowers. I'll share with you some of my favorite pens, paints, and other media that I like to use. I'm gonna be using a bunch of different materials. You don't have to have those materials to play along, you can use exactly what you have. Even if you've never worked with florals before, don't worry about it, I've got guided exercises that'll make it very approachable and simple. (upbeat music)

Day 1: Loose Drawing from Imagination

- To begin, I'm going to draw some flowers from imagination. But I know that can be intimidating so I wanted to give you some options or suggestions, you could use some vintage wallpaper, you could use prints on a dress or fabric, anything really just as a basis for you to then get loose with and draw and I'm also going to use a ballpoint pen because everyone has one of those and it's kind of a fun easy line quality and I'm going to try a Sharpie, it's called a Sharpie Stained, which is a different pen and you'll see the different line quality that it has. You can work on anything, I'm choosing to work on a watercolor paper just so I have the option of painting it in later. I'm going to use this area to just build upon and use that as my rough inspiration, I'm going to start with a ballpoint because it's got a great easy line quality and everyone has one. So it's just a black one, these flowers and I'm just going to start basically with a circle, I'm really holding it not very tight, I could get really particular but we're not drawing right now we're just interpreting this loosely I mean not realistically drawing. And so you can see I'm doing that and I could give myself some of the color marks that they've got areas that I'm not trying to be like it. The goal for me with imaginative drawing is you don't even want people they would necessarily even know that that's what it's from. So going ahead and doing some flowers and I'll add another one here that's kind of a slightly different direction. Giving some of the basic points down but not all of them. And then I'm going to switch to the Sharpie Stained just because it has a different line quality and do the leaves in that and I'm just going to completely do those from imagination. So I'm not even going to really look, and I'll just tuck some in. You can see I'm just really holding the pen very loosely not tight not particular holding it and that's probably enough and if we wanted to, since it is such a dark bold line I could go back in with the ballpoint and maybe just add some more partial flowers and sort of blend the two a little bit better. But when you color this in or paint this in, then they really come to life and you have just something completely unique and imaginative. I find this type of flower making really relaxing and you can really discover things about your own line work and you can do it all the time, it's imperfect on purpose.

Day 2: Non-Dominant Hand Drawing of a Peruvian Lily

- Today, I'm going to use a realistic flower for inspiration, and I'm going to do a non-dominant hand drawing. Those are really fun because they loosen you up as well. And I'm gonna use a Gelly Roll pen. I found that to be very smooth and easy for the non-dominant hand. So I lay it down on the

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table, easier than getting a 3D effect, kind of get 2D this way. I'm looking for some of the bigger elements, like say this leaf, some of these little bumps, and you know, of course, these leaves. They'll all get simplified because I'm using my non-dominant hand, and that's the fun of it, you come up with something unique and original to you. So I'm also gonna work on the water color paper, just anything would do, but this just gives me the option to paint it later. So I'm starting at the bottom, and I'm just gonna start and get that one little line. And it's intentional that it doesn't look perfect, right, because it's my non-dominant hand. And then, just gonna do some leaves, and you can see it kind of curves over as it turns, so I might catch some of that leaf. And then, now I'm gonna get these flowers, and be rough about it, which is fine with me. It can be real simplified. It's already a challenge to draw with your non-dominant hand. So I'm again, not going for every detail at all, but you can find some details, like in here. This leaf has some stripes. You can see I went out of the lines, so I'm just gonna make my one leaf bigger to catch it all. Pick my pen up, no problem. Some more leaves, and I like this curve of this leaf, so I'll catch that, and a little bit more flowers. And let's just get this one big flower in here that's got some interest because it's slightly different than the others. Opening up a little bit, and then, some of the bigger leaves again. There're really no mistakes. This is about exploring, figuring out your own hand and line quality, and what gives you freedom to explore some more. So, you know, if you find something that really bothered you, you can add an extra line, you can kind of fix it. Although, like we said, there's no mistakes, so just go for it. I'm just gonna add a little bit of detail and interest in here, and then I'm gonna add the other side of the stem. And like I said, sometimes there's a rough spot there maybe that you can catch, a little guy, and, so there you go, a non-dominant hand flower. And I wanted to show you just a couple of others. This one was done with a marker, and it just also gives me a free movement. You know, markers, you wanna be thinking about the pen and how does it really roll on that paper for you in these type of exercises. It makes it easier if it's something that goes smoothly and easily. And another one with a gel pen, as well, non-dominant. Doing it, it's simplified, but adding some different details.

Day 3: Loose Contour Drawing of a Tiger Lily

- For this flower, I'm going to use a Tiger Lily and I picked this one specifically because I just really love how some are closed, some are open a little more, and I love the little buds. Again, great key elements to look for and use when you're trying to loosen up your drawing. I'm going to use a Stabilo woody pencil or a Lyra Ferby work really well for these, too. They're water soluble and what I really love is the size for holding it and also, just the size and the smoothness that it goes on the paper. So I'm gonna go ahead and start. And again, I'm just gonna start on the stem. I like to do that, it gives me a good, like, grounding. And I'm going up, you can see how just thick it is and chunky. And I'm kinda going slow and enjoying it. I am using the watercolor paper again, so I have the option of painting if we want to afterwards. So again, I'm just gonna go slow. I'm not trying to catch every detail by any means, or every single leaf or flower, kind of more the gist of it. It's fun to use a really dark color, too. And you know, I could go and add some lines. You can see that I made this flower petal out of proportion and a little smaller than it is. Doesn't matter, that's the fun of it, and the freedom of it that we're trying to find. This also probably has more petals than the real flower. It's okay, doesn't matter. Now, I am going to get this big guy that's in front and I'm just gonna go right on top and put him in there and again, some of these leaves, get a little bit of their curve and their movement in there, and if you wanted to you could tuck some of the behind that are just sticking out but don't have to. The whole point is to find your style and your hand and to really just

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explore and experience what it's like using different materials and approaching it in a different way, a different thought process. And you'll really start to develop your own, you know, style and enjoyment. And there we go. Using my dominant hand, but using a bigger, almost feels like a crayon pencil, Stabilo Woody and now I'm going to paint it in. Just like drawing on this, I'm going to intentionally paint very, very loosely. I'm using my own watercolor set that is Winsor Newtons squeezed into tubes, Winsor Newton tubes just squeezed into a palette. And I might even just try to get a little playful, switch up the colors a little, intentionally. I'm not so worried about staying in the lines. It's looseness, exercise in fun. You will see that if I do get close to the green or on it, the crayon will bleed. I don't mind that, I think it's fun and just adds an artistic element. And then, I'm going to change. And you can even do something that's more fun and pick a different color for your leaves or these little flower, you know, buds that haven't started blooming. Just going real quick. And I'll add another color. Let's do this green-gold, it's always a good one. And for interest, I'll go back and just kind of mix it. You can see I'm just going so lightly, just a regular, inexpensive brush. And one last thing, if you wanted to, you can see here, we've got some pretty little dots so you could take that and just kind of add that to the inside of some. That's not quite dry enough yet. Had a lot of water. Just a little. And there you go, it's real fun. You can take your time watercoloring it, or you could just kind of do it quickly like our line quality, that we're workin' on. And workin' on loosening up your painting, too. And because I did paint so quickly, I notice that there's this, you know, kind of unattractive blob there, so I'm just gonna go ahead and turn it into one of these little blooms that haven't started. And you can do that anywhere you see a little bit of the bleed that you didn't like. Kind of fix it up, if you wanted. And there's my loose drawing with a loose painting and it's just a fun way to record and be inspired by a live flower.

Day 4: Resist Technique with Daisies

- I've got a daisy here, little clump of daisies, and this time I'm going to use a Sharpie paint pen oil based, that will act as a resist. So I'm just gonna go ahead and start again. Maybe I won't start so far down, because I wanna catch more of these, so I won't have much stem. Starting about here. And you can see, I'm holding it looser. I would write or draw like this, but I go back further, and just kind of hold it looser, so I'm just being less controlled. I don't wanna be uptight about result, or focused on what is true representation. And you can see that's why I'm doing these petals so quickly. And when you do these resists, it's fun to have a lot of marks, so you get that effect, versus something super simple. And I'm gonna go down and thicken that up. I tend to move pretty quickly, because I'm just trying to get the gist down. Big picture of it. And keep that freedom. If I slow down, I get more precise, or focused on particular. Which has its place, but that's just not what this exercise is. This you can see is just a little, this has just a tiny bit of interest, so I kind of heightened it, and made it bigger. Exaggerated it. And I'm probably gonna skip this big one behind, but maybe I'll give this one, this wonderful little petal that's falling down. A lot of movement, these have. Give myself some of these leaves. And I do take liberty to just add it where I want. If it's all clustered, I might move it somewhere new, for interest. Give it some of these jaggedy leaves. And then here we just have this whole clump of leaves, so I'm just gonna add a couple, to get that effect. Make my stems doubled. And, I'm gonna call that finished, for my drawing, and I'm going to move to watercolor painting. I'm gonna start with the green leaves, and just kind of do some of these stems and leaves. And you can see, I'm intentionally going a little bit out of the line sometime. You can see how it acts as a resist a bit. The sharpie oil based. And when I have some detail interest, I'll change my color. Just do a slightly different color. Just kind of makes it really pop, because you're not covering over that oil

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pen too much. Uh, and I just pick it up if it's ... If it's too distracting, you can just blotter it up, or I just use my finger sometimes. Let's get some of these green. And then, because the daisies are white, and I don't want to use that, or have that white watercolor, I'm going to use something fun and playful. I'll go ahead and do a yellow center. Give myself that. And let's see. For one, I'll try, I'll see if I like using a yellow tone on the petals, or if it bothers me. If it doesn't show up enough, and make enough difference, then that's not very fun. But I think that works. That's dark enough. And I'm gonna not quite do all of them, so that we can get some different variations in color. Just do some of the petals. And then go back and maybe mix the same color, just slightly lighter. Little more water. And get, you know, just a variety in the daisy petals. And then now that I've done all that, we can go, and go ahead if you want, and fill back in the stem. If you missed any leaves or stem, or you wanna darken any for interest. Oh, and so, that I'm just gonna fill in. It's fun because it is so imperfect, that it's really about the enjoyment of doing it. It's really for me about the play, the discovery. And just losing myself in that.

Day 5: Brush Pen Drawing of a Dahlia
- One of my favorite things to draw with is a brush pen. This one happens to be a Pentel, but they come in all different brands and colors. This is filled with black sumi ink which I love because it really just flows nicely. Again, using the watercolor paper. And this time I've tilted my flower a little bit. I chose this flower just because it has so much detail interest. I've tilted it so I can kind of see it more and use it with my brush. So you just squeeze right where it shows you, and the black ink will come out. And I'll even just show you a drop, because you can see how easy it does and how easy it flows. And I'll catch those and make them part of the drawing. Not worried about it. So since I did that, I'm gonna start right here and just kind of incorporate. Oh, I just love this big juicy, easy line. Just gonna get this cupping round part of this flower and a little bit of its leaves. And then I'm just gonna start doing lots of these because it's one mass. If you see it starting to get dry like that, you can just give it another little squeeze and it'll just keep flowing really nicely. Some of these have points that are twisted. It's the mass in here that really makes a good impact of all these petals. And just... I'm gonna brake on that for a minute and go back to these other flowers here just so I have the perspective and the balance of the piece. And then I can go and add more flowers as I want. So this one has a little stem here and a flower. And, of course, you can go right over these lines and it'll incorporate it with your ink. And we'll do this. A loose leaf. Giving another squeeze. Little jagged edging and then this. Kinda just disappears into here. And this pretty little round flower. I love the round clustered groups of flowers. They just inspire me. So that looks like the leaves with all the flowers there. And then I'm gonna go back in and just keep adding some of these petals. Really loose and just kind of en masse. And it gives it that huge impact, which is fun with these pens, such graphic detail or interest. Graphic, bold statement. There's a little fine hair on the brush. Just pulled that off. And then maybe because these stems are so thick, I might thicken it up and just add a few lighter. You can get a real fine line too if you're very gentle with the tip of your brush. And this big orange flower even has some way off. Of course, you could color this after it dried, but that's one of the things I like so much about the black. It's so strong and bold as is, I don't often do that. So there you go, the Pentel brush pen which I really love. And I wanted to show you a couple other examples. Here's one, still simplified, but you get that really bold line. This happens to be done on mixed media paper, which is smoother, so you can see the flow. You don't get any of this catching. It's just a different look. They're both great. This is another one on watercolor paper. And you can see how it shows the tooth of the paper, which gives it interest and texture.

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Day 6: Draw an Imaginary Bouquet with Gel Pens on Black Paper
- I wanted to show you this Artagain paper. It's called Strathmore Artagain and it's black and it's really smooth and very fun to draw on. Especially with the gel pens. So, I'm gonna do that. I'm gonna turn it this way. And this time I'm just gonna again. Do playful imaginary imaginative flowers. I'm actually using these Sakura Gelly Roll Moolight series and I just learned that the Moonlight series has all these little moons on the cap. And those are the ones that work really great on black paper. So I'm picking orange and I'm gonna start in the center and just build out a playful loose flower arrangement. And I'm gonna do maybe just a couple of those. I like to work in threes. So if I have done one, I'll probably do three somewhere around the composition. And again I'm working pretty quickly. No results in mind except for that. You know a bouquet of sorts but trying to get different styles in of flowers. Can you see how it just. It just kind of glows on this paper which is fine. And actually I'm gonna stop this one here and add a different pen for detail there. And start putting in some leaves. So I have room. Four of them. And we'll do another one of those leaves here. And maybe just some. Different leaves, styles. And let's go in and add this yellow to the center. Maybe just some dots here. And we can even. Back on the center of these you can see it. You can go over and sometimes it kind of blends. Sometimes it will stay right on top. They're very smooth so it's fun to just feel the pen on the paper. That one isn't showing up quite as much as I'd like. So I'm gonna just see if I outline it with another color. If that'll pop more. Another thing I learned is that they have different nib wits or a point tip. So there's like medium and fine. And I just didn't ever realize that. So I'm just gonna add a little detail just for fun. And I'm gonna do some blue leaves to get some more colors in here. And maybe I'll make some stems that are a little bigger. And I'll get some just tucked in back here. Your imagination kind of fills in the gaps there. Let's use white. And do just a different kind of flower. Like a star flower. I don't worry when doing imaginary flowers. That they're realistic. That they even exist, of course, anywhere even in color or shape. Everybody seems to recognize a flower. Whether it exists in nature or not. I'm just gonna take a little evaluation of the composition and see what I think about it. As I look at this, it's off center which is fine. A choice but I'm going to choose to build up some more here so it's not. Or, I could build up more here so it's more off center. But I guess I'm gonna go traditional and just do center focus. So I'm gonna start adding more around this piece. And let's see. Maybe I'll do something more like a rose. Just kind of has circle petals that wrinkle as it goes around and builds out. And let's put another one maybe just tucked in here behind. As if the blue leaf stem is above it. And then I want to do one more for balance. Not only of the composition but the colors too. I like to have a balance so I've done two of those flowers. So I'm gonna do a third maybe right here. Yeah, I'm gonna go for right here. And you can fill up the whole page. This would be really pretty. Just with the entire black paper full of these colors. And I feel like I need more yellow so that things don't get lost. So, I'm just gonna do some tiny yellow and then add this stem that will tie them together. Almost like these are something like Baby's Breathe or something that comes with a bunch of tiny little buds of flowers. And just for the composition, I'll put it over here. That's feeling more balanced and I'm now gonna go back and add the little stems to it. If you do slow down. Sometimes a little more ink will come out and give you a little bit stronger line. So I'm doing that here. And I got these. And once again, because I'm not seeing a huge difference between the green and yellow. I'll take another color and like say. I'm not sure if we see this pink. So I'll try it. And I'm just gonna kind of outline these yellow. The ones that were the flowers to make it stand out. As you can see, I've done a center design. You can do a single flower. You could fill the entire page. I really enjoy doodling on this black paper.

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Day 7: Fine Line Drawing of Thistles
- As we wrap up this week, I wanted to do a more realistic drawing. I picked this thistle because it has a lot of interest and detail and texture. I'm using a Micron 01, 02, and 05 to give me that shadowing and crosshatching and such, and then we're gonna watercolor. So, I'm gonna start with two, which is kind of a medium and not a super fine point like the one. And I'm going to take a lot more time on this and slowly. So I'm probably gonna start midway, mid thistle. Be a little more conscientious about the line I'm making. Because this is more realistic intentionally, I'm just going much slower with my line. And because it's watercolor paper still, it's not catching because I am going slowly and taking my time. But I'm still not trying to get every detail. It's just I want it to be recognizable as this thistle flower. So that is this stem right here. And I'm gonna continue. And you can see this leaf kinda covers it up, so I'll do the same thing with mine. And I'm gonna bend it a little more than it was bent just because of my paper. I was running out of room. And again I will just catch some of these cute little fuzzies. Actually, that would have been a good thing for me to switch to the 01, so I will do that and have a little bit of both, just to get some of that very fine line and detail there. Then I'm gonna go back to the 02 to get some of the bigger leaves, and then I can go back and add fuzzy details with a finer pen if we want. I find that I have a smoother line if I try not to pick it up very much. I'll leave it on the page as I do a whole leaf. And now I'll add a little bit of that detail, switching pens. Just do these very fine little hairs on the leaf. Sn now I'm gonna start the actual part of the thistle here. Again, I'm still gonna use the 02. And this time afterwards, I'm gonna switch to the 05 to add the detail. So the basic shape is an oval. And I'm just picturing it in my mind. It doesn't go higher than the leaf there, so I'm just gonna start. But it's a lot of little pricklies. I'll do that in an oval shape. And then I'm gonna use the five to go in and kind of give it that detail by doing the darker, which is what I'm interpreting those shadows in there. Using these Microns, it's real easy and fun to get texture and interest just by varying the size of which one you pick. You can see even though I'm doing a more realistic, not about perfect. It's really just about making it recognizable. Starting on the next stem here, I'm actually gonna use the 05 to start because this has a little bit thicker stem and is a little bit bigger thistle, so we'll begin that way. I'll go back in afterwards to kinda get this detail. It's hard to see, but just to make more lines with the slightly smaller pen. So I've done that thicker branch, and I'm just gonna do it where it meets right here for a minute. And I'm just catching those that look like little ovals and then another line and I'll bring it all together in the one stem. So I'll go ahead and do that detail I was talking about. And I'll add another one here because it's the thickest. And this one can even have a little light one. And now I'll go back to thistle. And now I'm gonna use the 02. We're doing this thistle here. So it's underneath a lot of the time. Some of the leaves look really thin because of the angle. And then I'll switch and do some of these super fine little fuzzies here. These I'm seeing as little five-point star flowers, so that's what I'm gonna draw. Afterwards I can go in with the 05 and get those shadows, the spaces in between these. And I'm just gonna pick up my pace a little. And then at the top, they do just have, again, some fuzzies. And this is... This, oh yeah, no, this is. I was thinking that's the leaf, but, nope, this is still part of the thistle itself, so I'll do that area. And now having put the fuzzies around it, I'll go ahead and add a little bit of the darker with the 05. Just some little dark spots between 'em. Just adds interest. You can see there's a lot more attention to detail. And my point is not to make a perfect rendering, but to make it recognizable, and it clearly is. So now let's paint it. I'm gonna use a Princeton Select round brush size 12. Gonna mix a little bit of blue over here with a little bit of this pink and try to get just a deeper purple like that. I will just very gently. And you can have some parts of it be darker, and then just quick dip into the water to make it lighter. Same color. And I'm just

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gonna wipe off my brush and go ahead. Oh, I guess the stem. So some of it's green, and I'll go ahead and make some of it green. You can see. But then it does have a lot of purple, so we'll catch that too. Again, I'm not focusing on staying in the lines. I think it's fun to have some interest. These here were green as well. And I'm gonna make one of these lines green, just so that when we pick it up, add the purple, it'll just be there mixing with it. Now I'll go back to that purple, maybe add a little more blue. And do some of these stems. And even these leaves seem to have a lot of purple in them and all the fuzzies too. I forgot a green leaf there; I'll go back and catch that. And I'm gonna add green here as well because otherwise it would just be too monochromatic, one color, and I want a little more variety. Just kinda letting this green and purple mix here. There you go, the thistles. Here are some others I've done in the same method. I just wanted to point out how you can vary up your shading, detail, et cetera by your strokes. Here I've used dots, loose circles, just some little squigglies even, just to add that little detailed interest. And on this one you can see some crosshatching, more masked dots, and just adds that interest and detail super easily. This week we've gone from imaginative to realistic and everything in between. And as we continue on, we're gonna build on those skills and add new media.

Day 8: Waterbrush Flowers from Imagination
- We're gonna draw imaginary flowers. This time using a water brush, which is very similar to the Pentel that had ink, but this is just water. They come in a variety of tips and I'm gonna use watercolor paper and then we're going to use watercolors for our drawing medium. I'm using a medium tip water brush and I consider this more drawing than painting, even though I'm using watercolors and water. And that's because I am holding it more like I would hold a pencil versus a paintbrush. It's a more controlled and smaller arm movement than painting. Since we're doing this from imagination, I'm just gonna start in the center and build out again. And you can see I'm kind of being much more controlled and drawing with this brush. Just another way to get an interesting effect from flowers. And it's really easy if anybody has a problem controlling their paintbrush, this just solves that right away. And then I'm gonna clean that off. And get some green leaves in there. You can see I'm using just short hand movements more in the wrist than the arm. And we've got enough leaves so now I'm going to add some more flowers. I'm using more of the tip of the brush than the side, the side would be more like painting to me. And we're going for a specific look here with these. And you can color it in because I forgot about the leaves. It looked funny. So I'll go ahead and color these in too. And then you just squeeze water, it'll squeeze it out and get a lot of the color off the brush and now I'm gonna do... Let's go ahead and do different kind of flower like, maybe a Bachelor's Button or something. A little more blue. And I could switch to a water brush that has a finer point, but I think this is just fine. As I build these clusters I just think of it as going out. So, of course, each flower you're not gonna see in full. Some are behind the others. Go ahead and squeeze color out. Maybe add turquoise leaves for fun. And I'll keep those leaves with the same flowers. Even though these are not the leaves that Bachelor Buttons have. I don't worry about things like that. And I hope you won't either. This is just fun, imaginary flowers. Let's get some orange in here. Then we can again do some stems. The thought here is that this is just more controlled. More like drawing than it would be painting. I'm gonna put another one. I've been doing these, like, not together so I wanna bunch these up. These two of the reds similar together. Not have it be so unnatural that they're all evenly spread apart. I'm gonna go back and add some of these original little pink flowers up here. And maybe down here. So the strokes are pretty short and controlled like I was saying. And we'll now do some more leaves. Obviously, I don't clean my palette

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a lot. I like getting the mix of colors. So now I'm just gonna do just some strokes in here that add that color. Doesn't necessarily belong to any certain flower. Just add some. I love experimenting with new materials and seeing what impact they have on line quality and floral style.

Day 9: Patchwork Florals
- We're gonna create a flower pattern, basically doodling on a patchwork of color. We're gonna create the pattern with Liquitex markers and we're going to then draw the flowers with just a regular Sharpie. Doing it on the watercolor paper again. And all I do is I just take these, I love these, they're so fun. So big, a nice big tip. And I'm just gonna make a patchwork. So, squares, not uniform, other than they're gonna be squares or rectangles. (markers clang) (lid clicks) (marker scratching) So, I'm intentionally making them not line up, and making them not even. And then they'll be drying as we go. They dry pretty opaque looking, and pretty quickly. (marker scratching) Of course, you could do this in any pattern. You could do triangles, you could do circles, I just think the traditional patchwork square concept is fun. (marker scratching) Once your patchwork is dry, we're gonna use a regular sharpie to draw flowers over it. I'm gonna start with the smallest one, and what the concept here for me is that, each square or rectangle is going to have a different flower just repeated over and over. Or one, a single. But each one is different, is the idea. So, I'm gonna start with the smallest, just because, and do just a fun flower. And I like to fill the entire area. Now, that's with one, but now I'll pick this one and show you what I mean. Let's just say I'm going to do a leaf, and I'm going to do that over and over again. In other words, obviously I'm not doing one leaf here, I'm just saying it's going to fill the whole shape as I do it. And I'm just changing the direction that it's coming from. (marker scratching) There's something really fun about the freedom of this and just repeating it, and filling in the patches. Of course, you can do half of one, if you wanted to. (marker scratching) Or have them overlap and hide behind the others. (marker scratching) So there's two, and I'm just gonna continue on like that with flowers and leaves. (marker scratching) Some imagination, some that we've drawn before, More realistic. (marker scratching) Anything goes, it's just about having fun. (marker scratching) I don't follow any rule, such as start in the center. Like, I did here, but on the leaves, if you remember, I didn't. I just started on an edge. So, whatever ideas comes, just follow it. (marker scratching) It's like your own coloring book. I love the graphic nature of this, but you could also choose at this point to go in and add more color on top.

Day 10: Big Brush Florals
- I really enjoy painting flowers with watercolors. I use a nice, big brush. They feel very expressive and playful and painterly. I'm going to use a 22 round brush, I've also got an 18 and a 12 here. I have my watercolor set and watercolor paper we've been using, which is 140 pound cold press. And so basically I really get my brush nice and wet. These hold a lot of watercolor. And I'm going to kind of soak up a bunch of it. And I'm just gonna paint some big swathes of color. Again, it's kind of a mix between real and just playful, imaginative. Just gonna add some stems here. I don't mind if the colors bleed, all adds interest to me. And then I'll try just a different kind of flower, which when doing these imaginative flowers can just be marks. And then by adding a stem we just tie it in and it becomes a flower. You'll see what I mean here. I think I'll switch to just a slightly smaller brush, the 12. And let's make our stem very blue, since this is very green. I like to even use non-traditional colors when doing flowers. Just kind of getting some leaves. And if these are too funky in your mind, which they're a little bit fun and playful, I'm just gonna add a little more color. And since it's wet to wet kind of do a more of a traditional flower shape, right, petals, but it blends really nicely,

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since it's already wet color. And I'm gonna add some detail on these, they've just gotten a little bit drier, so it won't completely blend if I add some brown here, as if it's the stamen. And this one I might just do a little bit of brown down here. Now if this is too washed out in my mind I can just go ahead and give it just one more coating. We can add another leaf to kind of balance this one. And since this is kind of just this little V shape I'm gonna do a bigger flower maybe just pink, almost like a rose, where I go around. And then I'm gonna add some more leaves. And let's make these leaves, think I'll go with traditional green I guess, a little blue-green again. Give this one. And maybe a couple of these somewhere over here for balance. These are obviously really loose and playful, but anyone looking at it is gonna know they're looking at flowers. And I just wanna encourage you to try these loose, different, easy strokes instead of super thought out and focused. I really wanna encourage you to play with these loose, easy brushstrokes. Get a couple different size brushes and then just real general flower shapes. You can see in this one I took more time and kept adding more detail, adding some interest and other marks, and just really generally filled the page.

Day 11: Reductive Technique
- We've already used wet watercolor brush to apply and make flowers. Now we're going to add a dry watercolor brush. Before we can remove and add interest to our flowers with the dry brush, we have to get some flowers down using our wet brush technique. So I'm just going to paint big flower petals and then I'm gonna show you how taking this dry clean brush, you can actually pick up some pigment and you can even use a paper towel. I'll show you that, to start adding that interest. Instead of building on, you're subtracting and it will pick up, it almost works, a dry brush or paper towel acts like an eraser almost for this wet watercolor. So you can see how that's added a lot of detail. I'm going to continue with the wet brush and keep then adding the dry brush, which I'm gonna clean off and dry off each time. Just getting some, a lot of pigment down with a wet brush, and then now, I'll get my dry brush again. Make sure it's clean and start to just pick up some of that color, sort of as what I would see the center. I think it's fun, it's just the opposite of adding more, but you're using this to get that detail and not overworking it. A paper towel can pull up too much sometimes, so I like to use a clean brush. Gonna go ahead and put a center here. And then with our dry brush, just pick up a little. Then, I'm just gonna add some leaves here, and maybe we'll give this center flower a nice, couple, big leaves that we can then, again, add that detailed interest by removing pigment. So of course, lots of times leaves have veins, and we'll use the dry brush to create those. That look, I'm kind of just gonna shape it a little and then go ahead and you can see as I pick it up, just kind of, almost like drawing, by erasing. It's real subtle, but you can definitely see the impact. And of course, if you did too much, you could go ahead and add more. Like let's just say, oh, that's crazy. That's so much. Didn't want to do that. I'm just gonna add a little bit more of the original again. Then go ahead and go in and shape that line again. Now you can overwork the paper and you don't wanna do that, but by using your brush, a clean brush really lightly, you shouldn't have that problem. Just gonna add a tiny bit here from what I had removed. Then, I'll go in with this, this brush is really clean and dry, so I'm just gonna pick up like that little leaf green that had splattered where I didn't want it to. Dry brush will usually just soak it right up. Now I'll do some veining here. Here where it had blended a bit much, I'll just go back and add a little bit of that yellow. It's another way to add detail and dimension to your work.

Day 12: Offset Florals with Watercolor and Pen
- We're gonna combine big, juicy florals that I've already painted here with some line work now. I've

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let this dry and I'm gonna go in with my Micron. This is size 05 and I'm going to intentionally simplify the line. Not follow the lines of this and outline it and actually leave white space. And it makes it really interesting and fun. So here we go. You can see I am very very loosely, intentionally leaving lots of white. And intentionally simplifying this leaf shape that's been painted. And going right over the white space and the watercolor. I think it's a really fun look. Gonna do the same thing here. It's an unexpected fun detail to me to have the white showing and then have your line work go over it. Just gonna continue along. And the same thing with the flowers. So here I'm gonna simplify. Not follow the true floral design and even with the interior part, that detail here, much more simplified. And you can, again, add lines. You could add dots in the white space here or something if your wanted. But it's just so fun to simplify it and add that extra interest. This technique is really fun because you get to combine both the loose painterly of the brush strokes and then a more detailed and, even though it's simplified, exacting line work.

Day 13: Watercolor and Ink
^- Working with our juicy florals. ^I've got another dry piece here ^and I'm going to do another outline, ^this time more detailed and also with the brush pen ^so we'll get some thick and thin line. ^So I'm just gonna hold it down ^and follow the paint line now. ^This is a nice, thick line. ^And when I go in here in the center, ^I'm going to intentionally-- ^let me first finish this. ^Then I'll show you what I mean. ^I'm gonna intentionally be a little bit finer with it. ^More on the tip than the side of the brush. ^Just get some lighter. ^This piece, because I am going ^more detailed around the actual design, ^I filled in the white space as if ^it was the stamen, or center, of the flower. ^And I'm just adding a little bit more detail here, too. ^Following that paint more. ^So I could do the same thing here, ^maybe just do some lines or cross hatching. ^And I'm just going to continue to ^define these flower petal more ^in a really strong way. ^Again, where the white space is, ^I could choose to just fill in some detail. ^Or not. ^It's up to you. ^In addition to detailed outlining, ^this is actually introducing a little bit ^of responsible drawing, which is finding the shadows ^and natural lines in the painting that are already here.

Day 14: Responsive Drawing in a Grid
- For this we're gonna play with a variety of media. I'm going to actually watercolor and use just markers, any markers, to put down a background. I've put Washi tape to give us grids. Then we are going to find pictures and flowers inside it, which is what I call responsive drawing. We're gonna respond to what's there. So, to start, first I'm gonna use the markers because then you can watercolor on top. If you use watercolors first, you'd have to wait for it to dry. And I'm really just not paying attention and just making some marks. Mark making, which is fun because you're not being intentional about what you're giving yourself to react to. I actually love that that pen was pretty dry. Oops I've already used that one. And just a little bit of a Sharpie paint pen. Obviously not doing this in any sort of floral look. Now, very loosely going to add some watercolors and I've been using my favorites, yellows and pinks. A little bit of oranges. And all the rest of them. So I will continue that. And we'll do a little touch of blue here. And this marker is a little crazy so I'm going to go over a tiny bit more with watercolor to let that dry. That square is covered. I'm gonna let that dry and I'm going to move over to one of the already dry ones with the Micron, this is an 05. And right away what come to my mind is this is sort of a big flower. So I'm just going to start with that. Or I see a flower here. So I'll start with this big one. Showing you what I mean by outlining it and giving it definition. You can really just start to bring it to life. And maybe we'll have these petals as if they're turned and

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this one too, as petals open up, you know. As flowers do, the petals change colors, hues or values. And then I'm gonna go and I see this as a flower. Using what's here as jumping off points to guide me. Of course we're doing flowers so that's really easy for me to see anyway. I see flowers all the time everywhere. But this is gonna be a big leaf. I'll add some interest. Some veining in this. And you can see on these that I'd already started, I didn't do the entire square. You can, but you don't have to. So, that's another artistic choice for you to make. What you want your final result to look like. And tend to add and add the way I do it. But let's see, so here I'm seeing a center of a flower. More petals in this shadowing and puddling. It's like a little game to me to see what we can find. I'm gonna use that line. And then maybe just some little ones here. You can vary your sizes. Sometimes when first beginning this responsive drawing, it takes a minute to start seeing things. But if you just stick with it and keep looking for big and small things and really look at those lines that are provided to you by the colors. It'll start coming. Once you start going, it kind of builds on itself. Stick with it. I really have no preconceived idea. I'm not intentionally trying to lay down colors to look like flowers. So I feel even surprised when I find things and they keep showing up and building on themselves. It's real fun. And although this one is still wet, it didn't matter because it's gonna keep its shape so I just wanna show you, basically, this is the idea, filling these all in. I mean, I could go and go and go. I'll do a little bit more on here. I see a bunch of tiny flowers on this strip. That are too tempting to skip. And then, you can see, if you just lift up that Washi tape, You have this really fun, a different version of patch work. And I feel that if you end up having something that did bleed under your Washi tape, of course, I just incorporate it. And make it look like it was intentional and fun and imperfect by nature. This is a really fun patchwork and a great way to play with a lot of the media and techniques we've been doing over the past month.

Day 15: Responsive Drawing Watercolor Dots

- Continuing with the responsive drawing technique, we're gonna do a new approach. I'm gonna take watercolor with a big brush and I'm just gonna put down some splotches or dabs or whatever you wanna call 'em, dots, intentionally, all over the paper, not thinking about flowers. That's the hardest part of this responsive drawing type things is to not set yourself up to make it easy. We wanna discover so I'm gonna just do a little yellow for interest and I am gonna do some green so that maybe we find some leaves, although of course, your leaves could be something more playful. Few more splotches, just kinda mixing colors. I do want a lot of white space though. So I'm not adding them all together. You can see with my brush, I'm just sort of sometimes twisting it, sometimes just putting it down flat, like that. Okay, I set that one aside to dry and I'm going to use one that I've already done that's completely dry. You want it completely dry before you pick up your Micron. I'm gonna use an 02 and I'm gonna do responsive drawing again, which is I'm going to find flowers in these splotches and dots. Some of 'em will be big, some will be small. I can see flowers here. I can see a little flower and a leaf here. So as I go, I'll kinda walk you through my thought process sometimes. But it kinda becomes evident, so maybe that's the base of it. And the leaf, I like to use the blending or bleeding as part of it. Just adds so much interest to me. Now here, I'm just gonna outline this and show you that I see this one as a big flower with a big white space in the center where I could do details to add a stamen. So even though this is a whole bunch of different splotches, I see this as one flower. And now I'm going to add detail that kind of brings it to life. Maybe just a little of this, of course, to me looks like a leaf and maybe it's part of this flower. This could be the center. It's like your leaves, you know, are coming from all different angles. Hmm, let's see. Keep working it, okay, I see this somehow as a flower so I'm gonna just start following it

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and see what happens. When all else fails, just start following the outline of color and again, look, open your eyes up to different size that you're looking for. Individuals, this could be an individual flower or a part of a bigger flower. And there is no rule that says you can't add, to make sense, more information, like that line. SO I'm just gonna keep looking around, see what inspires me. I see this. This looks like a different kind of flower, which is always fun. A little center there, maybe it's got a second one, a leaf off to the side. This almost feels like a few different of the same kind bunched up. Here it looks like we've got the base, so we've got leaf, or you could have something like that and then the flower. I love how natural they look and imperfect, as if they're blowing in the wind or something. You're getting all different angles. Just like with the doodling or the drawing, you could go on forever, be very detailed or have a looser approach and leave some of them open and not outlined. I could go on and fill this entire thing with flowers and I might do that, but you can also leave some white space. It's just a very great way, this responsive drawing, to discover your own line work and your own flower style.

Day 16: Negative Painting Watercolor Flowers
- This technique is built in layers and I'm going to start with a quick sketch. Just gonna sketch a loose flower. For this exercise it's good to have some leaves and big flower petals. As we go along, not super-intricate. And you'll see what I mean as we keep building. The next stage is to do a very loose, light watercolor wash almost. And what we're doing is we're building up layers and we're gonna build from dark to define our flower and our surround, so we're starting with very, very light layers over almost like a wash over some of our, say leaves and areas, that we kind of almost want to leave a lot of it open and colorless, the actual flower, the actual drawing part. So you if you can see it's very, very light. I'm gonna add a little bit of turquoise here and in there. I want it to be just a wash. Again, I want it to be light. I'm not thinking of it as if I'm painting in these actual petals or anything. For this technique it's very important that you let each layer dry or else you're gonna get muddy colors. So I have swapped out with a dry piece pained very similarly and I'm gonna show you the next stage. We're really working on painting the surround of the flower to define it, versus watercoloring the leaves and the flower itself. So I'm going to again start getting a tiny bit darker and I'm gonna start just building the space around and defining it again. A wash I think if this as, very light. You're adding the pigment but it's not strong because we're going to keep building. Each layer is adding detail and interest. And you'll see as we go, it's real fun. So I'm gonna go around here now. I'm still using a big brush. This is actually a 22. It's on our watercolor paper. I don't worry about the pencil lines. I'm happy to have them show. And I am blending it as I go out. The drama is not from specific color areas. It's more from the overall impact of all of these layers blending. And so I went with a blue here and I'm gonna just kinda do a little bit darker as I define this area. It's okay if you hit some. You could pick it up with your brush, but I kinda love that natural aspect of it. Organic! Maybe I'll go right in here. Still trying to avoid for the most part going inside any of the pencil lines. I'm gonna add a little bit of that blue wash. You can see I'm really picking up a lot of water, even after I put my brush in. And although these have blue, these leaves, I am going to not increase that. Otherwise obviously the leaves would be the ones getting darker. We're working outside, in. I'm just gonna pick that up with my finger. Of course you could use a paper towel, a clean brush. And if I go over a little it's not a big deal. And I'm just gonna keep working around the piece. I'm going to avoid staying in these wet areas or else again, mud, which we don't want. So let's just pick up a little bit more blue. I like to really mix colors. I think it's, A, really fun, and B, you come up with something unexpected and different and that just really inspires me and makes it feel real organic and like a

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discovery process. Again, a bunch of splatters. If that bothered you, you could pick them up. But I kinda, again, go with it. It's so much easier if you just decide to go with these things. Don't fight it. Okay, I actually cheated a little and used a heat gun on this. And that's why you'll see a little bit of the bubbling, but that's fine. And I'm now going to do the same thing, building, getting a little bit darker, adding more definition from the outside. We're still skipping the inside of our flowers. We're gonna address those at the very end. So more layers. Kind of I think of it as outlining. You're not gonna touch everything on each layer. You're letting some be at the first layer, some the second, et cetera. You want this translucent layer build up. I'm gonna do one more layer and add more depth and darkness behind, and then we're going to add some detail on the inside. So I'm gonna go ahead and get a little bit stronger with my colors on the outside. Like for example this whole area's just looking blotchy and maybe too unintentionally. I'm liking this interest and detail. So I'm gonna start here just to see. And I'm gonna go with a darker blue. Maybe almost a blue-gray. I mentioned it before, but it tend to never clean my palette because you get great colors. And also it's pigments are expensive. I like to use them all, no waste. So the tip of the brush, even though I'm using really big, I said this is a 22, it can get in there nicely. And since these brushes hold so much water, or so much paint... So you can start to see the contrast which is what we're going for. The outside adding definition or depth. And maybe just this area is looking a little bit messy or I don't like the way I blended that. It's not looking pretty. So I'm just gonna experiment here and see if I go back, I can get something a little more pleasing. Maybe it was just that it was too red-blue versus orange. It wasn't warm enough. Okay, now that I've darkened this area, I like it better. But now this is off balance it's really drawing your eye. I want to kinda get more balance by darkening down here. So I'm gonna do that. So now our flower is really popping the leaves and as we add the detail, which I'm gonna do now. We can always go back and decide we still have to darken up balance-wise. I'm gonna switch to a Princeton Select Round and this is a 12. Just so I can kinda get more easily into the detail. And I'm gonna go with a real bold red-orange and kinda start, finding these areas. And of course our goal is to leave most of it almost untouched, but you can have some real strong elements and also a very, very, very light wash if you decide, as long as it totally feels different from the outside. So maybe just the slightest bit on these petals. And we could pick it up real quick if we decided we didn't like that. If it was fighting too much with the outside. I'm just gonna tap it ever so slightly. And because I got the red, I'll pick it up and kind of blend it. And then I'll let this sit while I move on to just a slight bit of definition on the leaves. I might even try a real gray-green subtle. I like how the wash naturally has given these edges interest so I'm not gonna mess with those. You can see how adding translucent layers slowly but surely adds up for impact. It really makes the flower defined. And here's another example I've done. It has a lot more color, more variations in it. Different kind of interests which is fun. And one last example is this one and you can see that this one I had less patience and this is a great exercise for learning patience and working on your patience. I was adding colors before they were dry, which is fine, but this is that mud I was talking about. And it wasn't a choice to use. I wasn't using black or something intentionally, but I actually really like it and it has a lot of contrast and impact. Working with translucent layers is a great way to learn patience. Also color combinations and really points out how the contrast impacts your florals.

Day 17: Watercolor Resist Pen

- So, I found this really fun, new tool, and it's a water resist pen. It's called Christine Adolf Watercolor Resist Pen by Prima, and I love it, it's really fun. You just shake it, and then take this cap off. Here, you've got this really sharp needle that's gonna control the amount that comes out of the

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resist. So, you really just draw with it, it ends up having a great batik look. I'm gonna just drawing with it for the flowers. You can let it puddle, you can see here I'm letting more come out. But, I'm just drawing like, the center of a flower right now. I found that the more details, the more fun, because you're just getting that, more white space. So, that's the center, and then I'll do outside, so you can see how easy I'm just squeezing a little bit. Again, you can thicken it up, if you wanted. I've tried using other resists with paintbrushes and things, and it just isn't the same. I really find a lot of freedom with this, and control with this pen. Or this tip technique, whatever it is. I haven't found a clog, because the lid has a needle that goes back in and keeps it from drying. So, I'm just giving myself here, a flower stem, maybe some outside flower petals, thicken them up. If you squeeze more, you would get more out. Then, a couple leaves with some interest, and you could, of course, go back and do some type cross-hatching, or dots. All the areas that you have this, are going to be white. Maybe I'll do some in here. Then, you simply set aside, and let it dry. You'll see that it turns a darker shade of green, blue green, as it dries, and it is still sticky or tacky to the touch, but none of it is coming up or moving, as I touch it. Once you've done that, then we get to paint on top of it. I'm going to paint with watercolors. Again, I'm gonna use a 16 round brush, just because I can get, you know, a lot of coverage pretty quickly. I'm gonna start in the center. One thing to remember, the first time I used this, I wasn't thinking clearly, I stayed inside the lines, because it's easy. It forms a little area, that's gonna keep your watercolor in, or from, you know, you can pool in here and puddle, but not go over it. But, that defeats the purpose of the resist. So, you do wanna go over the lines. That's a easier, and more fun, and then you will get the white resist afterwards. So, I'm gonna start there, then I'm gonna do another color inside here. You can see, I am just brushing right over it. Making sure to cover a bunch of these lines, not just say in them. A little blending's totally fine, of course, for watercolor. I'm gonna do the leaves. I think I'll start with a little bit darker for the centers. You can see it, you can see exactly what you've painted over, so you can be sure that you aren't just, we don't wanna stay in, we wanna go over. That's a great thing about this too, I found, because then I can actually see what result am I gonna get, imagining those as white. I'm gonna do a turquoise here, leaf shape. You wanna let it completely dry, otherwise it might tear your paper. I'm just gonna pick a little spot here, and once you get it started, you can literally just rub it off. See that, how clean? That's, of course, fun. It's like peeling glue off your fingers when you were a little kid. But, look at that. Ah, I think that's so exciting, that reveal. You know, if you weren't thrilled, and you wanted more, you could, of course, put more down now, while it's dry, and paint again. How fun is that? I think it's so pretty, and so unique, and I just love the detail. It really strikes me as fresh, and fun.

Day 18: Loose Watercolor with Gel Pen

- Big juicy florals are great canvas to do lots of different things on. One thing that I have fun with is using gel pens. And I like to use them in a less traditional floral way, kinda get a little abstract-y with my doodles. So I'm just gonna pick a green. And show you what I mean here. Of course we could do the traditional outlining. But we could also just be playful. And add lines that don't make perfect sense, but add interest and fun. I'll start maybe in here. Again, I'm using the Gelly Rolls. Just gonna do a dark sort of center here. I kinda start with outlining shapes or centers but then let my line be very loose and kinda squiggly. Official art term, squiggly. Let's just put some fun pops here. So you can see how it takes just kind of a more traditional, loose, expressive flower and just adds a lot of detail to these fun, loose, expressive florals. I always like to go in the little white spaces and use those. I move quickly when doing it with the gel pen just because, not overthinking it, it's just fun.

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This isn't the detailed outlining. Or more traditional line work. But in a way it's kinda subtle and not something that you see, unless you really come up close and look at it, and study it. You just wanna make sure it's dry. Oh, that's pretty. That subtle pop. I'm gonna add something in the center. Maybe this again. And then just for fun, let's do, maybe blue on this, these leaves. I tend to like scallops. So they work really well as fun leaf veining. These seem dry, I was just checking. So I'm gonna first kind of outline the center part. A little bit like the responsive drawing we were doing. With a whole bunch of playful scribbles added in. Then maybe, for more color, oh I like that. Let's see what colors, oh yeah, that's pretty. I am still not over neon pink. And maybe never will be. But seriously, what is not to love about this, look at that, that yellow and that pink, mmm. Okay, and then I'll just do, I'm gonna try this yellow and see what happens. Get a subtle. I like it, I like that it shows, but yet not over competing with that center. And if you wanted to, since I didn't really do any stems here, you could add those too. You could do your crosshatching, you could do anything. You can keep going, just like all of these. This isn't popping so much, this is really strong. So I'm just gonna add a little bit of this blue here. That's fun, a contrast. I'mj ust kinda going over similarly what I did before. And I'll even do that on these so that all the leaves are sort of in this blue green. You can continue on for a long time. You can see, I've got a bloom here that just has tons and tons of detail and interest. Having loosely painted blooms already set aside is a great go-to activity when you feel like doodling.

Day 19: Liquid Watercolor Ink Spots

- If you like playing with watercolors, you might really love these inks. These are Dr. Ph. Martin Radiant Concentrated Watercolors, and they're kind of in between watercolor and ink, and I'll show you what I mean. I'm also gonna use a number 22 round brush, and I have a Fude Ball 1.5 pen for after it dries. I'm using my 22 round brush to just pick up some clean water. Mostly clean. You can see I've got a little color left on the brush, and I'm doing some just wet splotches. I'm not trying to be too flower designed in them, because these are just more ink splat flowers. And then I'm just gonna take these, the Ph. Martin, and I'm gonna drop them right in. And watch it spread, because it's wet. And I'm gonna do another color over here. Like a pretty pink. Ah, so fun. You wanna work pretty quickly when you do this, because everything needs to still be wet. And I'm gonna do a little both of the pink and the yellow on this one, see what we get. And then here I'm just gonna do a leaf. I'll add a little yellow and a lot of green. And then I'm just gonna let it spread, as it does with water, and it'll dry. It's gonna puddle and move and just kind of blend like that. Really fun. If you wanted to you could just kind of mess it around with your paintbrush, so it spreads a little quicker, or catch some of these. But the fun of these is that they're super organic and you're finding flowers in these ink splotches. I'm gonna just kind of pick up some of this with the green leaf, so it'll dry a little quicker. It's hard not to intentionally shape it like a flower or leaf, so I'm trying to move quickly. You wanna be sure you've let it dry completely, not even the slightest bit damp. And then you get your Fude Ball, it's a roller ball and it really goes over almost anything and you can get it at office supply or art stores. And so we've got these loose ink splats and I'm going to do what we've been doing in some of the other exercises and make these into flowers. Kind of using that responsive drawing. And they're even more playful and a little bit abstracted, because of the ink splats. All the different puddling and kind of that spreading that it does. We could keep going, as always, but I think this is a good stopping point. Dropping these concentrated watercolors onto wet paper is really fun. You never know what you're gonna get.

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Day 20: Doodling With Sumi Ink
- We've played with watercolors and we've played with the Pentel Ink Pen and now I wanna show you some black Sumi ink. I'm gonna use a Neptune brush. This is a size four and I'm going to just dip it right in that Sumi ink. Just dipping it, gonna wipe just a little off. Tend to do it sometimes in a circular motion around the edge and then this just gives such a nice, rich, ah, it goes on so smoothly. You can see and I like to play with all sides, sometimes the tip and then you know, you set it down and get a real nice thick stroke. Such a graphic bold floral. Really that could be enough, but I also sometimes find it fun and I'm gonna just step back a tiny bit to add just some of the messy drops that seem so much part of the Sumi ink. Really fun, really easy. Playing with Sumi ink is so quick and so satisfying.

Day 21: Monochrome Florals With Sumi Ink
- More fun to be had with the Sumi ink is doing it almost in reverse. So I'm gonna do a quick sketch, and them I'm gonna Sumi ink paint all around it. I'm just gonna doodle some quick flowers. I am gonna give myself some areas here that, once filled in with Sumi ink, will add detail. Say that's good enough for this composition, and I'll show you, again, using the quill brush size four, same watercolor paper we've been using, and instead, I'm going to be doing the outside. I'm gonna do this real quick 'cause it was just bothering me. And I'm really just going along that outline. Can use the tip to get detailed. And this is what I mean about leaving that white space that then, when filled in with Sumi, adds the detail. To add the detail in here, I may, I'm gonna go around first, but you can see, right there in that little space, I'm just gonna fill in a little, and maybe I'll fill in this whole space and see. Of course, it's easier to apply less and then go back and add more. So I'm just gonna kinda take a look now as I'm getting closer, see if there's anything that doesn't make sense and needs a little bit of clarification. I love the graphic punch of a Sumi floral.

Day 22: Negative Drawing
- I make so much art that I have a ton of scraps and I can never throw them away, so I find another way to use them. And one way for this type, where we've got these inks that we did a surround of our florals. I'm gonna show you how you can just play and test out your pens and come up with a whole new piece. I've got some Gelly Roll, Sharpie poster paints and other Sharpies that are oil-based, the standard Sharpie, silver, and then these Permapaques that I really like. They're opaque pens. So let's see which ones work. And I'm just gonna do a design on the outside (pen scraping) and see. So this one works pretty well, the Sharpie, silver. You can see it. (pen scraping) It's fun on these backgrounds a lot of times to just repeat a pattern. But because we've got the pens of different sizes. Let's see, this Gelly Roll isn't showing up great, but it might as it dries, so I'm gonna set that one and see, and go with one that should work. Yep, the moonlight again. With the moon on the label, and I'll go ahead and go over the one that wasn't working. I'm gonna keep goin' a little bit. Semi-ink is such a great background for these colors. And even try another Gelly Roll, and I'm just movin' it around since I don't want all the same size marks in the same area. Fun. And pretty. Okay, so let's try the Sharpie Poster Paint. This is one of my favorite colors, the Fluorescent Fed. I think you have to buy it in a three-pack. It's not showing up great on here. So we'll skip that one. I'll try the Pink Rose. That one shows up great. This is the oil-based. (pen scraping) I'll go over this if it doesn't dry and show more once it is dry. I will wait. So let's try some of these Permapaques. So it has two tips, and I'll use both, I'll try both. So, do a nice chunky square. Oh yeah, that's fun. These are by Sakura. Oh, and I'll do the other end. That's right, but it's do it somewhere else. We'll but it

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right here. How interesting. Maybe this end is a little dry, or maybe that semi's still a tiny bit wet. We'll have to go back and see. We'll try this copper. (pen scraping) That's better. (pen scraping) Put some up here. And I'll use the other end of it. (pen scraping) And if you don't like pen test, I could, of course, just go back over with some ink, let it dry, come back, if you wanted. If you want to be particular, but since you're working on scraps, it's just less precious than ever, right. Just play. Discover. Let's do some orange. I'll try the other end. Might be the thick ends that just, yep, work so much better on this right now. (pen scraping) Then I'm gonna use some of the little ones that worked like this Sharpie again, and make sure to get some little marks in places where I've got a lot of the chunky. Of course, you could do anything. You could fill the background with you know, lines or triangles, dots, anything. (rattling) I just love how it's coming together like it's an intentional artistic choice but we really just discovered it from play. (squeaking) This is still my favorite. The Gelly Roll, how it just really strongly pops. So I'm gonna add some on top of this yellow too. Of course, you could leave black space. I'm gonna continue and fill the entire piece. I encourage you to play with your scraps or your old art and discover new marks.

Day 23: Acrylic Paint Pen Rose

- A nice medium between drawing and acrylic paint is these paint pens or paint markers. These Liquitex actually are full of acrylic, but you get a real chunky line and a real nice texture to 'em, and I'm gonna show you how I would approach that. So I've got my paint markers. All you have to do is keep pressing down to get them started. These have all been started. And really, I'm using it in between drawing and a brush. Going to do a rose. So I'm getting some of the deeper hue down. (marker scratching) I love the colors that these Liquitex come in as well. They have such great colors. And especially this Portrait Pink, mm. So I'm gonna do this and you can see they kinda blend because they are acrylic. If you want to get more out, you can just push down again. (marker scratching) You know a rose is always kind of many, many petals round and round so you can see it blending. The two of them together. Then I'm gonna add my fluorescent pink. This one is True Fluorescent Pink. Just gonna kinda try to leave some white space. Kinda got a little carried away there. So I'll add some. (marker scratching) And then let me give it a nice little leaf. And let's start with this darker turquoise. I'm gonna do that, the rose base. (marker scratching) They're nice and wet and just easily applied. Again, this is watercolor paper. But they'd work on anything, mixed-media paper, anything really. And, gonna use this, now the lighter turquoise on top. Look at that. It blends. But it definitely stands out as two different colors. And I really love that. And here, where maybe I blended it too much, where I don't like those, I can just go right back over. Give us some more color. (marker scratching) It's that easy.

Day 24: Flat Brush

- I use a ton of acrylic paint to do florals, but one way that I like to do a stylized version is to use a flat brush. I'm going to be using a flat 3/4-inch, and this one is a 1/2-inch, to just make some flowers that are different specifically because of the brush, and I'll show you. I'm just using a variety of Martha Stewart craft paints that you can get at your Big Box craft store. And you can see, so instead of doing round strokes, I am using the flat brush. I'm gonna do just a couple in this color. She has really good colors. And then I'm going to wipe some of my paint off, clean that, because part of this look is getting these real clean, crisp lines. And now maybe I'll use, let's do some yellow. And I'll do almost like a daisy. Again, using the flatness of the brush, I'm doing more angular flowers, working with the tool instead of against it. I'm intentionally using this brush and its flat nature to let

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its inherent qualities shine through. Let's do a fun, maybe then a blue. Just gonna do again, using that natural brush stroke. And then, maybe I will switch to just the slightly smaller-size brush and add some leaves and stems. I'm always trying to go back and add that angular aspect ... because that to me is the stylized part of these. Try to do longer strokes. I picked up a little bit of that hot pink, so I'll clean off my brush and just go over that again to fix that, and let's see, add one more. And then using the small brush again, I'll do some centers. Let's see, maybe even this gray could be pretty. See how it's just applying the brush as it is. Maybe this one'll have just a few. And that looks a little bit washed out, so I'm gonna let that dry a tiny bit and add another one and then go to the daisy. And let's give the center of the daisy this red. So instead of doing a circle, I actually gave it a square by doing two almost L-shaped. And, gonna add a little interest to these blues 'cause they're seeming a little flat. So I'll just take a slightly different color with the smaller brush and ... give them a little extra color. By the way, I'm waiting for these to dry to just add a little more color, but I realize I've got two big yellow down here and two big hot pink, blues all around, but I wanna add a yellow up here. Since I'm running out of room, I'm gonna use this smaller brush. But that same type of yellow ... daisy will be popping out here to get more color balance. And I'll add a leaf, too, to tie it in. That was very wet, but that's okay. I can either add more paint or just pick up some of that water. And now I'm gonna go in and just add that one more little bit of color to these by just using that brush stroke. Even if you have a regular painting practice, just introducing a new tool and then using it with its own inherent qualities can really add some new excitement.

Day 25: Stylized Folk Art Flowers
- I wanna show you a folk art style flower that I like to do. I've got an acrylic base down with using the Liquitex Pens. It's just a simple flat base and I'm now going to use a brush and this time I'm gonna use a number 12 round brush. Take another just acrylic craft paint and do a design on top. You could look at folk art books or different patterns but I'm just gonna break this one up into a line after line. You'll see. So I'm following the shape, starting on the outside here. I love this tomato red with hot pink. Maybe, since I went, started that line, I just decided to go out and finish it. You can either let the background show or you can clean it up. Doesn't matter. When I first lay down my brush, you can see I'm getting a lot of paint so I'll just pick some of it up. You don't have to do each petal individually either. You can see this time, instead of going all the way here, I just decided to make it smaller, broke that up. And maybe now I'm gonna start back in here and see how I wanna finish these up. That's why I went and started back at the center. Then I'm just gonna sort of step back and look and make sure. See here, I think maybe, it looks a little bit like I stopped, so I'll just go ahead and add that line. Clean a couple of them up. And there you go. You can play with this technique a lot of different ways. Here's one where I did light on top of dark and here's one where I did a lot of different patterns inside and it was definitely more folk art inspired.

Day 26: Messy Background
- Today's is really fun because we get to make a very messy, fun background using a whole bunch of different media and then we're gonna find a flower within it. So I'm gonna start by just putting down some acrylic craft paint in no particular way and I'm using a flat brush. It could be anything. Definitely getting a bunch of marks. Different directions, different widths, gettin' that paper. Leaving some white spots. And then I'm just gonna give this a second to dry. Just mix up your marks and in the places that it's a little bit dry I'm gonna go ahead and just do some of the Liquitex paint markers, paint pens. Again, totally random fashion. Squiggles are good. Dots are good. If you get other colors

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on it, like you pick up some, you can just clean it off by dabbing it on a paper towel. And then I'm also gonna use some of the crayons that we've used before in like day two, but you can use anything. We've got Lyra and we've got the Stabilo, but you could use Crayola crayons, anything. And I'm just gonna make some more marks. Just wanna have a lot of interest and fun on the page and things that we can respond to when we find our flower. Maybe some blue would be fun. So you can see I've got a whole bunch of just random marks. It's really fun and playful and colorful and now I'm gonna find a flower and I'm gonna do that by painting almost I think of it as like a masking or by almost erasing the whole background, removing it with paint until our flower is revealed. So I am looking now for what I could turn into a flower shape and I see right here a flower to start and, as I've said before, start where you can keep going in. Don't make it really small to start. You can't go back out so let's start with the outside and bring it in to discover our flower. We can always tighten it up as we go. This is sort of like that responsive drawing that we're doing except I think of it as really loose and really abstracted more. It'll be obvious that it's a flower because of what's left, but if you really looked at it I don't think that anyone would, it would be obvious that it was a flower to start with like that. This is starting to really look like a flower even though before I masked it or put the gray around it, it didn't. It's a very forgiving technique. Let's see, I think I see something here. And, again, if you start having a hard time seeing it, back away, do this outside. I like to leave some of it showing though. I don't wanna do a super heavy coating 'cause that can be real interesting and fun, too. So maybe that's a little flower. We've got a flower here. Maybe that's a stem. Hopefully you can kind of see it starting to come together. I'm gonna go back to this one. So can you see this is like a stem? This is the base of the flower, flower petals. And the question is, so I've got one, two, three, and I think I'm just going to, well, I'll start here. I was gonna say I'll just erase them all, but I'll go ahead and see as I go around it if it seems worth keeping or just go ahead and block it out. I think I like it better without it so I'm just gonna go ahead and just take that right away and then focus on these three. Maybe this is just a little baby one off this. By process of almost elimination, what you're eliminating around it, you are revealing flowers.

Day 27: Doodling with Sharpies

- This flower is so fun. It's just a really free-form flower that we're gonna fill in. And I'm just going to draw it with a Sharpie first, and then we'll go from there. So I like to do variety. I'm not doing just one circle in the center. Because after we do this flower, we're breaking it up into sections and they're gonna be more abstract and playful. I'm using a Bristol paper instead of watercolor because the pen will just smoothly glide on it versus get stuck in some of the tooth of the paper. So here I've got a base, and I'm thickening this up because I didn't like where I had sort of quickly done it and made, gone over lines, crossed over. So now I'll thicken up other areas so it sort of is balanced, which is all part of the fun of it. Again, I'm responding to the marks I make and then letting them give me ideas for the next one. So redoing this line gave me the idea to start breaking this up by doing that. I do do a lot of scallops in my work. So now I'm going to break this one up in a different manner. And so now, since this is the center of my flower, I'm gonna be sure to make marks that go different directions and break it up so that I have sections to color and variety. So I broke that up a lot into tiny sections. And then as I go outside from the center of the flower, I like to make the sections bigger. And as we color this in, you'll see I want to leave some white space too. I think that's really pretty and interesting. I'm gonna just add a leaf here now. Going over any parts that seem thinner or where the ink was maybe running out a tiny bit at the time. And then, you know, flower petals, of course, sometimes they're folded in. So now I've got that fold here, and maybe I'll

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break it up a different way, or like to do a lot of just filling in sections with circles. It's really playful. It's really like a step towards just abstract or even doodling. It's fun to change up the scale, you know, tiny scallops, big ones. I just love how there's no flower in nature like this, but everyone would look at this and recognize a flower. Let's see, this is too much blank space for me, so I'm gonna break it up a different way. And then, pretty much, this might be fine for now. Well, I'll add a little here just to make this different. I'm just gonna do this one now. And so maybe we'll just work out. This is a good place to stop for now with my Sharpie drawing. I'm gonna go ahead and color in with paint pens and acrylic paint, and then I can always go back and add some more. (knocking) Hm. - [Man] No. - Well, I'll add some there. As I switch to a smaller brush, this is the 12, I am finding that I'm still putting the acrylic paint over some of the Sharpie lines. Doesn't matter, as soon as the acrylic's dry, I will just go over it again with the Sharpie pen. I like to leave a little white space. I'm gonna let this dry, and then I'm going to coat over, with Sharpie, some of the spots. Here's one that's finished. It's bigger, different color palette, and I just really love how playful and fun it is.

Day 28: Black Line Florals

- I love repurposing materials in my art, or even using trash and making art out of it. One perfect example is this brown paper packaging that comes in a lot of your packages, it's all crinkled up, and what we're gonna do is I'm gonna use my semi ink and brush again, and just paint a design on it. It takes the ink really nicely, and you can see I can just paint quickly, don't worry about the wrinkles, we've got a solution. I'm just doing some free flow imaginary flowers. Since I'm planning to paint this in with acrylic paint afterwards, I am choosing to keep my spaces and marks pretty open easily painted in. Now that my paper's full, I'm gonna set this aside to dry. You wanna let it dry completely. I'm gonna swap it out for a piece that's already dry. Using my one quarter inch flat brush, I'm just going to get it a little bit wet, pick up some acrylic paint, and start painting. I don't worry too much about not going over the lines. I mean I'm trying not to, you could always go back and add more semi ink on top if you want. I'm taking my time but not being super careful about it is all I'm saying. I'm gonna switch to the 12 round just so I can get some smaller areas. I really like the crinkly sound of the paper, it's just a pleasing sound to me. I have a little bit too much water there after cleaning my brush, so it's okay, I'm just gonna let it dry just a little bit. And I grabbed more paint. And then I'm gonna let this go ahead and dry and I can put more paint on top of it again in a minute. I do want a solid opaque covering. It's all painted, so I'm gonna let this dry then I'm gonna go in and just correct a couple areas with the semi ink where it went over the line, and then I'm gonna show you a fun trick that really makes it pop. When everything's dry, you just flip it over, iron on a surface, I am just ironing on another paper. (paper crinkling) And you do press hard. And it's just like magic, you will see. It's okay if there's a tiny bit that's wet it's gonna stick to the paper underneath for a second but that's okay. Dry iron, pressing hard, you're getting all the wrinkles out. And at the same time, what you're doing is really making it pop and come to life. So pretty, it looks almost like you've used gouache, which is very a expensive opaque paint and pigment, and this is that dollar a bottle, inexpensive craft paint. I have another one here, painted the exact same way. You can see how great the colors, different colors, they just respond so great to this craft paper.

Day 29: Paint on a Transparent Surface

- This is a fun exercise to use something you found for inspiration. I'm going to use an old paint by number that I found. You could use a piece of fabric. You could use a print. We're not trying to copy it. We are actually just using it as inspiration, like I said, and then our tools will transform it. So, I'm

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gonna use a piece of transparency, and put that down on top. Taking my Liquitex paint marker, I'm gonna use the tool as it comes, and have that inform my strokes. So, I'm taking the flower and I'm going to do it, but again, just rough, quick, short strokes here. And maybe we'll do that. Because this is a paint by number, I'm sticking somewhat in the same color areas, you know, choosing wherever there's a hot pink, I was doing, gonna do that with the paint pen. And maybe I'll use this one over here. Really fun to just use the tool as it comes. And I'll do a third color; yellow. I think I'll skip it on that one. Just have these two. And then I'm gonna do this vase as well. Again, intentionally doing the quick strokes instead of painting it. Add a second color for interest. Oops. Pretty easy to get back, and also, it doesn't matter, right, because this is just inspiration. It's our jumping off point; I like to think of it as. And then, we have to do some leaves. Maybe we'll do some black leaves. And you can always lift it up, away from your inspiration piece and see how it's going, and put it back down, of course, 'cause you can see through it. That's the fun. So, if I've lifted this up, it's not quite full enough. So I'm gonna go ahead and add some more of my marker. Remember you can just push down to get more ink to release. Let's see how it looks. I'll slide the inspiration away. And yes, I like it! It's unexpected, it's not something I would have done on my own. And I'm definitely looking forward to trying more of these marks.

Day 30: Painted Background on a Transparency
- We're on our last day, so I have one more playful activity and that's using a transparency, again an inspiration piece. I'm using the same piece I used yesterday, but today I'm going to take a Sharpie pen and trace a little bit more. I'm not gonna exactly trace, but I'm gonna quick trace. I'm just doing a general outline and capture the gist. Even in loosely tracing this, you're gonna discover your own line quality. Even in loosely tracing this, you're gonna discover your own line quality. All right, I'm gonna take this off to just make sure I don't want any more. And, yeah, it looks complete. I didn't miss any big pockets. So now I'm gonna put my pen down and I'm going to paint with acrylic paints. This is where you can really make it your own and use your own color palette, change it up from the inspiration. Sometimes it's interesting to leave open spaces, so I'm sure to at least start that way and not complete every single petal or space filled in. Let's see, let's make this one different. Some could be a petal or a leaf, some of these, so I'm not going to look at the inspiration piece; I'm just gonna choose as I paint it. I love these roses; they're some of my favorite flowers just because of the many, many petals, so these are perfect. And then I'm just kinda gonna look it over and see if I wanna add any more. I'm just gonna lift it slightly so I can see. So as I look through it, I'm seeing that I wanna add just a little bit more paint, so I'm gonna do that. There we go. Gonna lift it up, just make sure. Yeah, all painted. There's a lot of ways you could do this. Here's another one I did using the same inspiration. Obviously you can take it a different way, a different color palette, different marks. And that's what this whole month has been about. I've been sharing with you my passion for florals and creating and really just embracing creativity, exploring, trying new tools, new methods, new techniques. Thank you for playing along with me. I really hope you'll take these tools and techniques and really the approach and go out and continue to explore.

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