
Inktober Daily Challenge: 31 Days of Drawing and Painting with Ink with Lisa C

Chapter 1 - Inktober

Overview

(playful music) - Hello, my name is Lisa Congdon. I'm a fine artist, illustrator, and author, and I love a good daily challenge. This month-long challenge is in celebration of Inktober, which usually happens in the month of October. Inktober was started by a guy named Jake Parker, as a celebration of ink and drawing. As many of you know, I love working with color-blocking, and graphic imagery, and also using line drawing on top of those elements, and we're going to be doing a lot of that in this class. We'll be drawing many different motifs as a part of this challenge, including symbols and symbolism, floral motifs, strong black silhouettes, and we'll finish off the challenge with faces and expressions. One of the things I love about working with liquid ink is that, like watercolor, or any other sort of water-based medium, it really forces you to be loose with your work, and you can't help but create something beautiful. (playful music)

Materials

- I'm working on five by seven watercolor paper. The paper I'm using happens to be Shizen paper, which is a smooth, watercolor paper, made in India. It's got texture to it which I love, it helps sort of absorb and hold the ink. But it's also smooth enough that you can draw on it with other writing implements. For our ink we'll be using a combination of Bombay India Ink and Amsterdam Acrylic Ink. And these are liquid inks that are all permanent inks. You mostly dilute them in water, you can use them opaque, and I'm gonna be talking more about that in this class. I'm using a variety of colors. You don't have to use as many colors. You can just get a handful. Most of these inks are relatively inexpensive, like under five dollars for a little jar. We're going to be using a variety of writing implements to do our line work. My favorite, Micron pens, and we'll be using anything from an O3 to an O8 is great for line work, depending on the width you like. And for filling, I also like a Graphic number one. We've also got a Posca Paint Pen. This is great for making white lines over darker ink. This one is a .7 millimeter Posca white Paint Pen. You can also use a white gel pen. They go on a little bit less thick, but they're also great. We're going to be drawing some of our designs ahead of inking them, with a pencil, very lightly. So you'll need a pencil. I like to have a nice, rubbery eraser on hand. And we'll also be laying on our ink with brushes. And I've got a variety of fairly small brushes, from a fine tip to a few small, flat heads, to a slightly larger one where we can fill spaces a little bit more quickly. We'll be working with water to dilute the ink. So I also recommend getting some kind of palette. This is a plastic palette that I got for literally like two dollars at the art store. And it's great because it has these little sort of boats or crevices in it where you can mix ink at varying levels of dilution. I also recommend having a napkin or a paper towel nearby to blot your brush.

Day 1 - Sun

- Hello and welcome to day one of the Inktober Challenge. Today we're going to make a really simple sunburst shape. This week we're going to be focusing on kind of magical nature symbols. I'm going to be working with some Bombay black India Ink and a lot of ink that comes in bottles has a dropper, which is really great. So if you use a palette you can take sort of controlled amounts and put them into your palette. And I'm actually only going to use one drop here because a lot of ink is

really saturated so you wanna mix it with a lot of water. And you can use your napkin to blot. I can already tell the ink that I'm mixing here isn't quite as light or transparent as I want it to be for this particular design. So I'm going to use this test sheet to sort of see what it looks like when I lay it down. It's getting a little bit better but I think I wanna add a little bit more. You can always make your designs darker. So that's looking much better. You can draw a circle with a circle template if you don't feel comfortable drawing a circle freehand. And again, doesn't have to be perfect. I think imperfection is what makes your work more interesting, not having things be precise. So part of the reason I want this to be somewhat transparent is we're going to be laying over another circle shape in the middle that's going to be darker. And we want the outside to be more transparent because that's where the rays are going to be drawn. Great thing about ink is that once it dries you can add on another layer if you decide it's not dark enough, and sometimes ink actually dries lighter than how you lay it on because it's absorbed by the paper. Once this layer's dry we're going to add a center and some rays. So now we have our beautiful dried circle shape. Kind of looks like a textured moon, which is really pretty. We're going to lay on the center of the sunburst with a Micron 1. I'm going to hand draw a circle, but again you can use a circle template if you feel more comfortable. So you can either fill this in with the actual pen or you can paint it in with more opaque black ink. I'm going to use the pen. And then we're going to use a thinner tipped Micron. In this case I'm going to use an O3 but an O5 or an O8 would even work well to draw the rays. There's a trick to drawing rays. I'm drawing them freehand. If you really don't feel comfortable you can use a ruler, but I highly recommend practicing drawing the rays. And you'll notice that I've sort of divided the circle into four quadrants to start and I'm gonna continue sort of dividing those quadrants. And this way it ensures that your rays are sort of evenly dispersed throughout the circle. If you start just drawing rays in one direction, they're going to inevitably get crooked. So this is a way that I draw them so that they're all fairly evenly dispersed. And of course it's totally fine if some of them are crooked or not perfectly aligned because that's what gives your sunburst an interesting look. And you'll notice even my central circle is not perfectly a circle. You'll notice I was rotating the drawing as I was going along and this is to get the drawing at the right angle for my hand. Don't be afraid to move things while you're drawing. It's going to make a lot easier on you than trying to draw with the paper at the same angle the whole time. I also made another version earlier that is in color. I laid down some yellow ink and did a very similar design and I think they look really cool. This is a deceptively simple design. You may have experienced a little bit of frustration trying to draw straight lines out of the center of your sun and that is something that just takes practice. So I encourage you to continue to draw these kinds of designs until you're comfortable drawing straight lines.

Day 2 - Barnacle

- Hello, today we're going to draw another cool shape with some line work over it. I'm going to make what looks like a barnacle. My friend Courtney also thought it looked like Laken. We're using teal ink today, and we're also going to dilute, and I'm also going to start with only one drop. We're doing line drawing over this organic shape that we're going to make, and I wanna make sure that it's light enough so that you can actually see the dark ink on top. So I've mixed what I think is probably about right. And I'm gonna test it on my test sheet. Yep, that's looking good. I can also make it darker later if I want. So I'm just gonna make a blob. And you want your blob to have some curves. And you'll notice that when the ink is fairly diluted, you can actually see the texture of the paper, which is really cool because most things in nature are very textured. I'm probably going to need to mix a little bit more. And this batch doesn't have to be exactly the same, in fact it might be a little

darker which is okay. And notice I have like some sort of curved edges around here, and you'll see why those are important once I start drawing the line work. Those of you who are more experienced using ink can also layer on, once this is dry, maybe another little bits of other colors in here. For the purpose of this one, I'm just going to use one color. And you can see there's some areas that are lighter, and some that are darker. There's a bit of variance, and you actually want that. This is going to end up looking like a sort of textured barnacle or fossil that you might see in the ocean. Whenever you're going to be layering on line work, you wanna let your wet ink dry completely first. I'm going to start drawing the texture on top of my barnacle with an O3 Micron. An O5 would probably work well also, but you don't wanna go any thicker than that because you want the lines to be really thin. You'll see why in a second. So I suggest watching this first before you try it yourself. I'm going to start in the corner here, and I'm going to make a teardrop shape, and then start making some sort of squiggly lines outside of it. I'm going to continue to repeat those larger and larger as I go. I'm gonna build this one out a little bit further, and then I'll show you the next step. That's about as far as I'm gonna go. And I'm gonna turn the paper a little bit. And maybe start another one right here on the edge. Similar idea, wanna stay inside the blue. Notice I'm giving it a sort of squiggly shape. I'm not making perfectly round concentric circles. And then slowly wrapping around. And then you're gonna get to the point where you're butting up against the one that you just drew. So then, you wanna stop there, and then continue on the other side. You're filling in the entire space with this line work. One more here. Next I'm gonna turn it around and start one sort of in the middle here. It's important when you're doing this to just go really slow. It can be very meditative and relaxing to draw like this. Continue filling the space with these amorphous shapes. If you look closely at nature, you'll often see a lot of these sort of squiggly lines, and it's really fun to sort of look at tree trunks, and shells, and other things in nature, and try to mimic those lines in your artwork. You can also riff off this and create designs that look like waves, or clouds, or other things in nature.

Day 3 - Stones

In this drawing we're going to make a stack of balanced stones. I'm going to use three colors of ink. In this case I'm going to use sort of an India blue ink, a vermilion red, and black. I already have the colors in my tray and I'm just going to add water and test to make sure they're at the right consistency. So first I'm gonna test out my blue. That's about right. Gonna start with my biggest stone on the bottom and I'm gonna make that one black. I'm not drawing this ahead of time, but you're welcome to do that with a light pencil sketch. Most smooth stones are sort of oblong shaped, some are perfectly round, but we're gonna start with a bigger one on the bottom that's more oblong. You can let your shapes dry completely before adding the one that's going to go on top. If you don't let them dry completely, something magical happens, which is that the ink may bleed into the stone below it. But that's kind of cool. So let's play around with that. So I'm gonna do another one that is maybe slightly smaller. I think I've laid down a little bit too much moisture so I'm gonna dab it up a little bit with my paper towel and start again. You notice that a little bit of the blue ink is sort of bleeding into the black ink and that's kind of a cool effect. And make sure my brush is nice and clean before I dip it into the red ink, or the vermilion red, which looks a bit orange. I'm going to have this stone be a little bit more over to the right. 'Cause remember, we're giving the illusion that these are all sort of balancing on top of each other. Now of course in nature you're not gonna see these stones exactly this color, but that's okay 'cause we're playing around with color in this class. And you'll also notice that these, where they meet, these two different color inks are blending

together a little bit which is kind of great. It's a little bit like watercolor in that way. And I think to mix things up a little bit I'm not gonna necessarily go in order of color, so I'm not gonna make another black one, I'm gonna make another blue one. Gonna make this one go right here. Think my blue is not quite dark enough so I'm gonna add a little bit more of the pigment. Make this one a little bit taller and rounder and you'll notice again, the blue ink is bleeding into the orange ink below it which is pretty cool. Alright now I'm gonna grab a smaller brush because I'm going to start making smaller shapes. I'm gonna have my next stone be black. While I have black ink on my brush, I'm gonna go over here and add a little bit more to this one below, to the outside to give it some texture and a slight illusion of a shadow. Alright, lastly maybe one more stone in vermilion. The one on the very tippy top, balancing precariously. And there you have your stack. Next I'm going to add a little bit of texture to my stones. Maybe some dots and lines with a white Posca paint pen. This one is fine-tipped .7 millimeter. Paint pens lie really nicely, for the record, on top of dried ink. Come out really opaque. You can also use a white gel pen. Won't be quite as opaque. Some of these dots are going to be sort of subtle. I'm literally on the smaller rocks just putting dabs down. But you can also lay your pen down a little bit harder to make bigger shapes. And you'll notice just adding those little bits of white gives the piece a little bit of texture and more interest. I encourage you to experiment with using different color inks in your stacked stones. It's really fun to play with color and also seeing how the color mixes together when you stack the stones.

Day 4 - Gems

- Today we're going to draw gemstones. This is one of my favorite things to draw with ink. We're going to experiment a little bit with mixing some ink colors too. I'm going to start by drawing my gemstone shapes. I'm going to do six of them clustered together. You can just do one giant one if you want. I'm just going to draw this outside of them, which look more like geometric shapes. And again, you don't have to do it exactly how I'm doing it. You can draw yours however you like. The beautiful thing is there's no right or wrong way to draw these shapes. So it's just a sort of helpful guide as you're filling them in with ink. I'm going to start filling these in with ink. I've added a couple new colors to my palette including this sort of olive green and a fuchsia. You'll notice on this first one some of the edges or elements of it are a bit darker. This side is a bit lighter and it gives this sort of illusion of a shadow or some dimension, which is great, that's what you want. This fuchsia magenta Bombay ink is pretty dark if you use it straight out of the jar so I highly recommend diluting that a bit and testing it out. Again, don't forget to sort of move your paper so that your hand is not laying on top of the wet ink. That's really important. Otherwise you'll have ink all over your hand and then it will get smudged as well. On this fuchsia or magenta gem shape, I'm going to add a little bit of vermilion to give it a little bit of iridescence, and I'm doing that while it's still wet so it bleeds in a little bit. Anytime you use more water than you want, you can just dab it off with a paper towel. See there, I got a nice, not covering the entire thing, just little bits of it with the orange. And let that dry. Okay. Yellow, on the other hand, or this yellow that I'm using from the Bombay collection, it's called golden yellow. It doesn't hardly need to be diluted at all if you want a strong and striking yellow. It lays on pretty thin and you'll find that different color inks have different levels of opacity straight out of the jar so it's good to sorta test them out. Similar to the last gem, I'm going to add a tiny bit of the vermilion just to give it some dimension. For those of you who've worked with water color before, a similar way to layer over color. Next I'm gonna use some of this blue. You can mute any ink color yourself by adding white ink. This one, a lot of the Amsterdam colors come already muted or mixed together with white. Just shake them up a little bit before you

lay them down. But they're already somewhat muted and they're really beautiful. Going to add a tiny, tiny bit of teal to the edge of this one. When you look at gemstones, you'll notice that they're not just one color, they're sort of iridescent, depending on how you look at her, what angle you look at it so give that illusion here. Now that this is dry, we're going to add some line work detail with a Micron pen. It might be helpful before you get started to look at pictures of illustrated gemstones. You can just Google illustrated gemstones to get an idea of different angles and configurations. But the idea here is that you're actually drawing the angles that you would see in a gemstone, they're just more exaggerated. To do this, I'm using an O3 Micron, just pretty fine-tipped. Remember no gemstone is perfect, so you're just sort of creating lines that give the illusion of angles. Play with different angles and triangles in your gemstones to give the illusion of different facets.

Day 5 - Nautilus

- Hello, I mentioned before that there's a lot of repetition in detail in nature, and a nautilus shell is a great example of that. And we're going to paint one. I'm going to start by drawing the shape with a pencil. And I suggest this because the lines in the shape are really important. So it's a bit of a spiral shape. Doesn't have to be perfect. This is a little funky so I'm gonna... Almost looks like a cinnamon roll. And there's a little bit of it that extends out. For this design, I'm going to use black ink, but you could use a colored ink if you wanted. Got a bunch in my palette. And I wanted to mention too, that the palette is something that is super helpful in keeping your inks separated from one another, so that they don't bleed into each other. But sometimes you might actually put so much ink in the palette that if you left it overnight for example, it might dry up, and you don't wanna waste it. So some palettes come with a cover that you can attach, otherwise you can use a piece of plastic or anything that sort of seals, so that the water won't evaporate. I want my ink for this particular design to be more gray than black, so that when I do the line work you can actually see it. And I'm actually also not gonna just fill in arbitrarily, I'm actually gonna go fill in the ink as the shape of the nautilus shell. So I'm gonna let this one dry, and then I'm going to add another, very light layer of black ink in the crevices, so it looks like it has some dimension. Using a smaller brush, I'm gonna add some slightly darker gradient of black ink to approximately where the lines are that sort of separate the spiral. And this will give the illusion of sort of indentation. Any time you're ink or your paint is darker, it gives the illusion of depth. And you can see how the shape is sort of coming to life with this next layer. And I'm sort of toggling back and forth between my palette and my test paper. Could also be using a tissue to blot. So that feels about right to me. And after this next layer is dry, we'll add some line work. Using whatever size, sort of fine-tipped Micron you like to use, we're now going to start drawing the details. This is similar to drawing the rays that you drew in the sunburst shape that we made on day one. Similar to what I did when I made the sunburst shape, I'm sort of segmenting portions of this with lines, so that I can kind of evenly divide them, which helps to keep your line work sort of going in the right direction. And then you fill in the insides of those, and then segment again. And not every line has to be perfectly spaced, in fact it's better if they're not, because it makes it look more natural. On the outside edges here, where you don't have any definition, I like to sort of create an illusion of an edge. And again, I don't want it to be straight, because in reality shells are sort of bumpy on the outside. So I'm drawing the rays first, or the lines first, and then connecting them. And there you have a beautiful nautilus shell.

Day 6 - Wings

- Today we're going to draw a wing. I'm going to start by sketching the wing with pencil lightly first.

And you can also look at reference on your computer. Or simply copy what I'm doing. I'm gonna draw this sort of outline shape first and then follow that. I'll be drawing individual feathers. Next we're gonna be filling in with some blue ink. You wanna make sure that your ink is diluted enough so that when you make the line work of the feathers in black ink that it shows up. I'm gonna start pretty light. You might even mix in a tiny bit of teal. Often feathers are similar to gems. They have a sort of iridescent quality to them. And so using two similar colors is a great way to evoke that. So now I have the general color block shape of a wing and we're going to add detail with an O3 Micron or any fine tipped Micron that you have. The way I like to start a feather drawing is to start with some scallop shapes that come up from the bottom to sort of build this part of the wing. To make a scallop shape, you wanna stagger this sort of arch shapes just like I'm doing. The higher up you get into the wing, the more oblong you want to make them because they're going to start appearing like actual feathers which we're gonna fill in with even more line work in a moment. So about a third of the way in, you wanna start making your shapes a little bit longer. And then these will be simply outlined as their own feather shapes. Now comes the most fun part which is drawing in the individual barb shapes of the feather. And you do that just by doing this. It's similar to drawing the veins of a leaf. And now is your time to like grab a cup of tea, turn on some relaxing music and not rush because drawing all these tiny little barbs takes some time. When you're done, it looks really magical. So you wanna do this on all of the ones that are above the sort of similarly sized scallop shapes, that ones that are longer. These you'll just leave like this. Once you get comfortable playing with ink, it's really fun to combine analogous colors, colors that are right next to each other on the color wheel, similar to what I did here on this wing.

Day 7 - Moth

- One of my favorite things to draw are moths. And we're going to start with a monochrome gray moth today. I'm going to begin by just sketching a really simple moth shape. Moth shapes are much more simple to draw than butterfly shapes. So this should be pretty easy. I like to start with the body, which is kind of a simple oblong tear shape. You can add like a little head. And then, we'll draw, this one's going to have two layers of wings. And again, they don't have to be perfect. I like to make a scalloped edges on the bottom. I'll make these a little bit fatter. And then I'm going to add another layer to the bottom. We'll add the antennae and everything else, and all the detail later. So that's my basic shape. I'm gonna take a sort of medium-sized brush and get some black ink. I want it to be gray when I lay it down. That looks about right. Again, layer on darker ink as you go if it feels like it's not quite where you want it. I'm gonna make sure that the shade I use for the other set of wings is a little bit different, either darker or lighter. So I'm gonna color them separately. Next, I'm gonna take a smaller brush and make the body. And I want the body to be lighter on top and darker on the bottom. I'll show you what I mean. So here's the lighter part. It's actually not as light as I want it, so I'm gonna dab it. And then I'm going to take almost opaque. Make the bottom half a little bit. I'll draw stripes here. Once this is dry, I'm going to fill in these wings in between the body and the outer wings. I'm gonna make these inner wings really light. So I'm gonna dilute my ink so it looks like we're in a sort of different layer here. Now that this other wing ink is dry, I'm going to add a little bit of detail. I'll make like a little scalloped edge here, on top. And don't forget to paint the head. Now that I've got most of it inked, I'm going to go back in with both an O3 Micron and the Posca Paint Pen and add some detail. So I'm gonna draw some circles here, you can fill these in or leave them as open circles. What I'm gonna do is make a little cross marks inside of them. Give him some arms. And I'm gonna take my Posca Pen and add some details to the darker areas in white. You can even

give some eyes. And there you have a beautiful moth and sometimes I like to add a little lettering to my drawings. And I'm gonna, think I'm gonna do that here. This part is optional for you. See what fun lettering style you can come up with for your moth.

Day 8 - Poppy

- This week, we're going to dive into inking flowers. I love drawing flowers, and the poppy is one of my favorites, so we're gonna start with a poppy. You could draw a general shape first. I'm going to just freehand it. So sort of an amorphous shape, but you can see there's like five general petal areas there. I'm going to add a little bit more color to some areas. You don't want it to look completely opaque and flat, you want it to have some dimension. The middle area's going to have a big black circle in it, so you don't need to worry too much about that area. As soon as it's dry, you're going to add a black circle, it should be pretty opaque, right in the center. You can use ink for this, you can also use a pen if you've got a decently thick Micron. Once you've completed the black circle in the middle, going to outline the edges, again, doesn't have to be perfect. And then we're going to start drawing straight lines, once again, this is where the work we did with the sunburst in the first week, that practice is coming in handy here. Then I'm going to just draw in from the outside. All the way around. There's so many different ways to draw a poppy. I wrote a book called *20 Ways to Draw a Tulip and 44 Other Fabulous Flowers*, and in it you will find 20 ways to draw lots of different kinds of flowers, and in there are 20 different ways to draw poppies, and this is just one of the ways. Once you've drawn the lines on all of the petals, you can make a little poppy leaf, which I like to draw like this. And I'm also going to write the name of this flower. I'd love to share with you another version of the poppy that I made. This one, you can see, is super similar. It's just darker, which means I didn't dilute the ink quite as much, and it has seven petals instead of five. If you're feeling inspired by this flower, draw an entire pattern of them.

Day 9 - Aster

- Hello. Today we're going to draw an aster. It's a pretty simple flower to draw. We're gonna start with one big circle. I like to make this one a little bit of a wonky circle around this size. You can even sort of make the edges of the circle a little bit rough as opposed to perfect. And I want the texture on this to be darker on one side than the other. I blot it out a little bit there. The next part of the flower is entirely done in a Micron. So we're gonna let this dry and get started on that. This is drying a little lighter than I had hoped. And this sometimes happens. You'll notice that when you use ink and you lay it down, it often looks a little bit different once it's dried. And I want to have a little bit more shadow and dimension on the left hand edge, so I'm gonna go back in with more ink and just layer a little bit more on. You can see how different it looks just doing that little bit. Can smooth out the edges of that sort of new area just by going in with water. And it sort of blends the ink into the other ink. Great, so that's much better. Going to draw the petals of the aster with this 03 Micron. And asters are really fun to draw because they have lots of really skinny petals. And similar to when we drew the sunburst, we're going to kind of space some of the petals out like so, and then we'll fill in in between them instead of starting at one spot and trying to go all the way around. I think it's good when you're drawing to work across your drawing and switch your position often. These don't all have to be exactly the same length. Some can be shorter and some can be longer, 'cause in nature there are all kind of little idiosyncrasies and that's what makes things look so interesting. So right now this is looking like a sunburst, but pretty soon it's gonna start looking like a flower. You'll notice as you add the petals as you're working your way across and around the center of the flower

that the petals are gonna get closer and closer together. So at some point, you're going to just be working inside of existing petals. And then you're only going to be drawing sort of the tops of petals that are peeking out from the background like I'm doing here. See that? This one has space for an entire one, and then going to give the illusion of petals that are coming from behind in some spaces. So it makes it look really full, but you don't have to draw the entire petal. After you're done filling in all the petals, it should look really full, similar to this. I draw a little stem, just a little black stem. You can do that with a pen. I'm going to also label all of my flowers, which I love to do. Then I'm gonna add a little bit of last detail with this Posca white paint pen. And it's really just gonna be little white dots which are gonna be mostly visible on the left hand side of the interior of the flower, because it's a little bit darker. Any time you add white markings on top of more opaque ink or paint, they're gonna show up a little bit better. And there you have an aster.

Day 10 - Ranunculus

- The next we're going to draw is a ranunculus. I love drawing this flower, it's a super simple shape, but making the petals is really different than in a lot of other flowers. So I'm not gonna draw this one ahead of time and I'm going to use a combination of some magenta, fuschia-colored, pink ink, and I've mixed in a little bit of white ink so you can see what it looks like when you mute brighter colors with white ink. So doing a little test spot. I've used a couple drops of each, so it's about equal. And I like that opacity for this flower, so I'm just going to make a circle shape first. And then, actually I'm gonna use a fatter brush. And then, I'll add the detail around the edges in a moment. First, let's just get our basic circular shape. Again, doesn't have to be perfect. In fact, little idiosyncrasies are what make it interesting. And then, I'm going to sort of make these little sort of, almost look like blades coming out. And those are some of your exterior petals. And when we ink this with a pen, as the next step, you'll see how these little blade pieces will be integrated into the rest of the flower. Grabbed a smaller brush, so I can make my tips. Add just like a teeny tiny little bit of vermilion, on the one end. You notice I like to really shade things on the left. I don't know what that's about. Okay. And then, we're going to let this dry and we'll fill in detail with a Micron pen. I've flipped this over so that the part that's shaded red is on the right, just to mix things up a little bit. And now, I'm gonna take my number 03 Micron pen and draw petals. So you wanna choose a center point, it doesn't have to be exactly in the center, sometimes it's actually kind of fun if your center point is slightly off-center. And I'm going to draw petals that are sort of wonky shapes, and in the middle, sometimes I put little lines to show a little bit of pattern and depth. And petals are going to go sort of this way, similar to the motion that I created when I painted the outline. You can make them pointy, or soft. While I'm going, sometimes I like to in the little crevasses where the petals meet, I like to sometimes add tiny little lines that give the illusion of some kind of depth. And again, you'll notice that I'm turning my paper as I draw. And the size of these is pretty random. But I am getting a little bit bigger as I move towards the outside. And then I'm going to start integrating these sort of outer blades, which are actually just petals, into the design. My last one. Go in and add a little bit of depth with some pen marks. Anytime you add dark spots inside of a drawing, it gives the illusion of depth, of dimension. Doing this reinforces the illusion that the petals are actually laying on top of each other, so in some way, these dark spots are just merely shadows. Then, going to, you're looking at the flower from the top down but I'm going to sort of make a stem that curves around as if it's been cut off. And then, I really like to add the name of the flower, so I'm gonna do that here. Here's a tip for hand lettering something. Go slow and if you don't know how something's spelled, check first because once you lay down something with ink, it's hard to cover it up, so go slow and check

your spelling first. And there is your ranunculus.

Day 11 - Protea

- We're going to draw a protea that has a different shape than we've been working with so far. Super easy. Just going to be using black ink for this. I want it to be gray so I'm gonna do a little test here. And the way to start our protea is just to make a oblong, I don't know what you call this, arch shape or a U shape that's filled in. Half circle, oblong half circle. And then you're also kind of maybe do some tips. Looks a little dark but once it dries, it'll probably lighten up. Using a micron 03, we're going to first start with the stem which we've been drawing last and then we're going to draw the detail inside of the flower. So one leaf. Make this one a little bit taller just to add a little interest. And then we're gonna draw some really tiny scallops inside of the stem because even the stems of protea are pretty layered in real life. And then we're going to start drawing the layers of petals starting from the bottom. This is sort of similar to what we drew when we drew the wing. Not quite as much detail. Similar to the wing, we're going to make the scallop shapes a bit taller as we move up from the bottom of the flower. And the last bit of detail I like to put on these is just a little line that comes up in the center of each of the petals. And last but not least I'm going to hand letter the name of the flower right above here. If you love drawing flowers, come up with your own ways to stylize the petals and the stems.

Day 12 - Cone Flower

- Hello, next up we're going to draw a coneflower. We're gonna start with what makes a coneflower a coneflower, which is the center of the flower, which looks like a cone. I'm actually going to draw this one first. So we'll start with a cone, which just looks like a sort of semicircle, little bit more oblong like a cone. And then gonna draw some petals. I like to start with petals going out to the side first. And then I'm spacing them out sort of perfectly like this and you'll notice I've got about five here and then there's space between them and then you're gonna draw other petals underneath each of these that will look like they're sort of laying behind these. And if you want it to be fuller, you can definitely draw more. And then we're going to also have a stem and on this one we're gonna do a leaf. We haven't done very many leafs. And I'm just gonna do the outline. So that's your basic coneflower pencil drawing. Now we're gonna add ink, we're gonna do this one also monochrome. So I want the cone on this one to be pretty dark, so I'm not gonna dilute it very much. In fact, I might even add a second layer of black ink after it dries. And then we'll make it a little bit more grayscale for the petals and I'm gonna start with the outer petals first, meaning the petals that are not at all hidden, that are sort of laying on the outside of the flower. And while we're waiting for those to dry, we'll fill in the leaf and the stem. I'm going to make the inside petals a little bit darker. This might require another layer once it's dry but we'll start with just trying to use some slightly darker ink. It's really amazing what you can achieve with just one color of ink by just varying the value of that color. I think monochrome painting and drawing is really one of the greatest challenges. And I'm gonna add just a tiny bit more to the edge of this leaf, give it some dimension. And then when it's dry we're going to add detail with both the Posca paint pen and the Micron. On the petals, I'm going to do some lines using the Micron, just up the center of each one, just to add a little bit more detail, following the curve of the petal. I'm gonna do the same thing on the leaf. And the last bit of detail I'm going to add is little dots with the white paint pen on top of the cone part of the flower. And there you have a coneflower.

Day 13 - Dahlia

- Hi there. We have two more days of flowers and today it's all about the dahlia. We're also going to play around with using really opaque ink which means we're not going to water it down at all. So I'm gonna start by making a circle shape with some of this magenta slash fuchsia ink. Ink when it's straight out of the bottle is super lush and beautiful, and there's a time and place for that. When you wanna make super saturated colors. I'm gonna let this layer dry just a tiny bit. Doesn't have to be entirely. But maybe soak into the paper a little bit. And then I'm going to take some of my vermilion and add a little but over here. You can see it's kind of like, melting in to the other ink. Just give it a little bit of iridescence. And then I'm going to let this dry and I'm going to draw the details in a micron pen. Next step is to find the sort of center point of your dahlia from which all the petals will come out and I'm going to put mine a little off center so it gives the flower a bit of dimension, so it's not like you're looking at it straight on. It's kind of at an angle. And then I'm gonna draw petals going outward. Which might be a little backwards but it doesn't matter because when you're drawing flowers, it doesn't have to be exactly like it is in nature. So you're just basically gonna be making a scallop of petals all the way around from the center point, out. The thing to remember when you're drawing flowers is that when you're making stylized flowers, as opposed to scientifically or anatomically correct flowers, you can draw them however you want and call them whatever you want. So we're getting to the outer edge here. So we're gonna stop the scallops on that side. Getting out to the final edge here so I'm making sure my scallop shapes don't go too much beyond the color block that I've created, the circle. And now we have our basic flower. Going to draw a little stem. Super simple. And a leaf. Although this leaf, I'm not going to color with ink, I'm just gonna leave it plain. And there we have a dahlia.

Day 14 - Chrysanthemum

- Our last flower of the week is a chrysanthemum. We're gonna do this one in grayscale, you could do it in color if you prefer, and I'm gonna start with sort of a gray background and I might darker some areas. Chrysanthemums have a sort of, I don't know, boat shape to start and then you'll, you can add... Refilling in the detail with the pen shortly. Signature silhouette of a chrysanthemum are these extending petals down on the bottom. Slip in a little smaller brush here. Basically, this first step is just color blocking the basic shape of the flower and then we're gonna go in and add detail with, you guessed it, micron. That is the stem. So, the first step, after you've got this basic silhouette, is to give it a few minutes to dry. It's dried a little light. I also wanna add a little dimension on the bottom here where some petals are gonna be coming up from the stem, just to give the illusion of... Things sort of being more clustered in this space. So, I'm blending here with water. I don't want the whole thing to be dark, I just want this, a bit of this bottom part here. And when you see, I draw the petals over this, you'll see that it makes it look really cool. Okay. The next step in drawing a chrysanthemum is to sort of start right at the top of the stem area and you're gonna start drawing sort of thin petals, not as thin as on the aster, but pretty long, oblong, thin shape sort of like this. They're going to become smaller and smaller as you get to the top. These are their own petal. When you get about... Here... You're going to start creating the center of the flower, which is actually not inside the top here, but actually right here. So, to do that, we're gonna make really small petals in the center here that sort of curve around. You can even kind of make a little black area, that's the center that you can work around, and then, you can go the other direction coming out. And then, they can get bigger as you move to the outside of the flower. And you're gonna use the scallop shapes that you drew with ink earlier as the outline. Let's see if I can get the spelling right on

this one, and there you have your chrysanthemum. If you love drawing flowers as much as I do, I encourage you to explore all of the possibilities. There are thousands and thousands of flowers on this planet that you can draw. And I would also encourage you to experiment with just drawing and painting them monochrome and exploring all the gradients of color and texture that way.

Day 15 - Spade

- Hello and welcome to week three of the Inktober Challenge. This week, we're going to paint black silhouettes with white detail. I'm going to start with a simple spade shape. I'm gonna draw it in pencil first and then we'll ink it as a second step. I'm doing it freehand. Fortunately this is a pretty easy shape to draw, doesn't have to be perfect, in fact, if it's not, it's gonna give your drawing more character. All right, looks pretty good. Take my big brush and I'm actually gonna use ink just sort of straight out of the jar. We want the ink here to be really opaque, and be black, like literally to look like a silhouette, and then we're going to be adding on white detail with a paint pen. Notice I'm using the flat edge of my brush to get the clean edge of the shape. Might go back over this after it's dry, but for now I'm going to grab smaller brush and paint the stem. Oops, I had a little bit of water here on my paper, so I'm gonna dry that up. Okay. We'll add the details as soon as this dries. Unlike a lot of the things we've been inking so far, I'm looking for a really flat black here, and it's looking a little blotchy, so I'm going to go over the lighter parts at least, with another layer of ink. Doesn't have to be totally flat, but looking to get it as flat as I can. Next comes the fun part which is adding the detail in white paint pen. I'm using a .7 millimeter Posca white paint pen. I'm gonna draw a line about a 1/3rd of an inch or so around the edge. And then, in this area between the edge and the line that I've drawn, I'm going to make a little vine shape or pattern. So first I'm going to start with another line. So you have to make sure that this outside line is wide enough to make another line inside because we're also gonna draw some leaves on this inside line. Let's do that. I'm gonna do the same thing on the other side. And there you have a beautiful spade decorated like you would see on a playing card.

Day 16 - Bird

- Today we're going to draw a stylized bird in silhouette. You are more than welcome to draw this shape on your paper with pencil first. I'm just going to ink it. Start just by making like a bit of a U shape like this, then curves over a little higher on the right. Then you've got your head. And then, I'm going to actually add on the beak with a pen because it's a fine point and sometimes it's hard to get that fine point with a brush. Now for a little bit more on my edge on this side, make him a little bit chubbier. Also going to take the pen to draw some skinny little legs. And then once this is dry, we're going to add some decorative detail and an eye with the white paint pen. We're adding detail with the Posca paint pen, and it's really important you probably noticed me shaking the pen, and that mixes up the different elements of liquid that are inside of the paint pen, make sure that they're all mixed evenly. Gonna start with the eye. And we want the eyeball to be, remain black, so I'm just gonna paint the rest of the eye. Now we're gonna make some detail and I like to make little collars around the necks of birds, and you could also decorate yours differently like with feathers. This is meant to be a stylized bird, not a real bird, so you can draw whatever you want on it, including a sweater, or a scarf, or anything. I'm gonna make these little shapes. Sort of mimic sometimes the feathers or the patterning on a bird. But in a much more stylized way. Here's a wing. And then, a last bit of detail up here on the tail. And I think I'd like him to be saying something. So I'm going to, after I finish the detail here, I'm going to write howdy, which for those of you who don't live in the United

States of America, is slang in English for hello. And there you go.

Day 17 - Bottle

- So far we've been drawing a lot of symbols and a lot of things from nature, but objects from your house are really fun to draw. And today we're going to draw a bottle. Now you could draw a bottle of wine or a bottle of soda or a bottle of olive oil, whatever you want. I'm gonna draw a bottle of lemon juice in silhouette. So I'm gonna start with just making a simple bottle shape. And one of the reasons I love drawing bottles is they're really easy. And you can make yours whatever bottle shape you want by maybe looking at a bottle you have in your cupboard. I'm just gonna make a super simple form for those of you who are not as experienced at drawing detailed things. It really is just like a sort of rectangular shape with slightly curved corners, more curved on the upper end, and then a stem for the neck of the bottle. And that's really it! And you can make more elaborate bottles than that, and different bottle shapes, but that's basically, for those of you who are beginners, this is a great shape to start with. I'm gonna make a label on my bottle. So I'm gonna draw that out so that I make sure I leave enough room for it, because I am gonna put another little illustration on the label, plus a word. And so I just wanna make sure I block off the right amount of space. I also want to make room for a foil that goes up at the top of the bottle. Okay, so let's start. Again we're gonna use a pretty black ink, at least for this bottle portion, I might make the others slightly more gray, other elements of the bottle. We can go over this portion of the bottle that I want to be really flat black, with another layer in a minute, but in the meantime, gonna take a smaller brush and do some slightly more gray scale here on this foil portion, and then I'm gonna go back to straight-up black up here at the top of the bottle. Now on the inside I'm going to make the shape of a lemon, 'cause this is a lemon juice, and I want this to be like a lemon. I'll add some detail to this lemon shape later. I'm gonna add a little shading right here. Sometimes I use my finger to blend. And I'm also going to take some super, super watered down ink and make a shadow. Which when you're doing sort of more still life drawings it's kinda fun. I might my fill in some of the blotchy areas here. While this ink is drying, I'm going to write the word, limon, which is Spanish for lemon. You could also just write lemon. Once your silhouette is dry, you're going to add a little bit of detail with a white paint pen. And make some dots on my lemon, even sort of make a line up the middle. Just like that. And there you have a little bottle of lemon juice. If you had fun inking this one, just look around your kitchen for more inspiration.

Day 18 - Hand

- Today we're going to make a silhouette of one of my favorite motifs, the human hand. There are many ways to draw a hand. But the most basic way is just to draw a very very simple hand shape. This can take some practice, so be patient if you are doing this for the first time. I always like to start on the left hand's side. I'll draw the wrist. You wanna come out a little bit on the left and again, this is not super anatomically correct. And there tons of different ways to draw a hand. So you can also adjust the length of each finger. I think the hardest part of drawing a hand for a lot of people is knowing how tall the fingers should be. So if you look at your own hand, you'll notice that the pinky is always the shortest. The ring finger is a bit taller, the middle finger is always the tallest on most people, and then your pointer finger is actually a little bit shorter than your ring finger on most people, but not by much. And then your thumb is kind of way down. Like the top of the thumb comes to about where the base of each finger is. So it takes some practice, but drawing hands gets easier and easier as you do it. We're going to add the black ink here, and again we're gonna make

this opaque. I'm using medium sized brush with a flat edge so that I can really get smooth edges on the edge of my fingers here. And this one you're just gonna fill in entirely in the same opaque shade. There I've filled in all of the hand and the next step after it dries is to get your paint pen and start adding just a few details. I'm not gonna add a ton of details here. You could decorate the whole thing with different designs if you wanted to. That's the great thing about making any silhouette shape with opaque paint is you can draw on top of it any design you want with a paint pen or a gel pen and then I'm going to sort of make the lines that you would see on the outside of a hand actually. And gonna write the word hi inside. Because it looks like somebody's saying hi. And there's your hand. This is a motif that can be drawn in a million different ways. You could do the inside of a hand, the outside of a hand, and hand with a sleeve or something on it, a hand that has like, a decorated glove on it, there's so many ways you can draw hands.

Day 19 - Bunny

- We've already drawn the silhouette of a stylized bird and today we're going to draw the silhouette of one of my favorite animals, a bunny rabbit. I think drawing bunnies is probably one of the easiest things to do next to cats. So, if this intimidates you, just go slowly and draw the general shape and it will look cute no matter what. I always like to start with the ears which on bunnies are big. Starting with the left ear, you can draw yours however you want, but this is how I'm drawing mine, and then I'm gonna go down to the bridge of it's nose and then we'll add a little nose here. Remember, we're just lightly sketching this, other side. I'm gonna give this bunny a big bottom and here's his tail. This bunny is gonna be sitting. I think these bunny's ears need to be a little bit bigger. So, even though I drew them first, I'm gonna redraw them. That's why drawing lightly on pencil is always a great idea. 'Cause you can easily erase and go back and shift things as you draw. So now I have a silhouette of a bunny and I'm going to begin inking it in dark black. I'm going to keep this section right here, the sort of middle section a lighter gray so it looks he has a sort of different shade on his chest. Now you'll notice in the ears, I'm not going to ink the inside of them yet because I wanna make that more a gray scale. So just the outside. And now it looks pretty good. Once it's fully dry, you can erase the pencil marks and I'm gonna add a little bit of gray, just a couple different areas and then add a little bit of detail in white paint pen. If you want really light gray, you can literally dip your paint brush in water. It's usually the water, if you've been using black ink, is some form of gray. Could of also left these ears white on the inside, but I wanna make them match this chest portion here. Next we're going to take the white paint pen and we're gonna make, just like we did on the bird, cute little collar for him that's decorative. You can do anything you want. You can draw a little sweater on your bunny. Bow tie. I'm also going to draw his little mouth and some whiskers, maybe a little dot inside his eye. Some dots on his tail. And then I'm going to actually take the micron and give his chest area a little texture with more dots. I'm a fan of dots and lines as you can tell. (chuckles) And there you have your cute little bunny. If you want, you can label him, but this is totally optional. And there you have a bunny.

Day 20 - Flower

- Hello. As you know I love drawing flowers. And every now and again I like to draw a flower that is just from imagination or a stylized flower that I've seen around. And this is a shape of a flower, a silhouette of a flower, that I really love. First we're going to draw it in pencil. So I started with a sort of half circle shape and then we're going to draw five, quote, petals and you'll notice these have hard edges, which is sort of makes them stylized. And then I'm gonna draw sort of bottom to the

circle and then stem. And some leaves. Now we're gonna fill this is with black ink and then give it some detail with white paint pen. To paint the stem I'm going to grab a smaller brush. Twist my paper around so that my hand does not lay on the ink that I've already laid down and I have the drawing at the right angle. So much of making clean lines when you're drawing, especially with ink or paint, is just moving your canvas around a little bit, at the angle that's the most comfortable for your hand. Gonna fill in some of these blotchier areas. I want this to be solid. And then we'll add the detail. (blowing) Right, now we're going to pick up our paint pen and begin the details. So I'm going to draw the sort of center part of the flower. You can actually decorate this one however you like. And now, add some details to the leaves. And there you have a beautiful little stylized flower! You can see, of all of the silhouettes that we've drawn so far, this one has the most white detail on top of the black, and this kind of detail on top of black makes a really impactful image.

Day 21 - Pomegranate

- For our final day of silhouettes, we're going to experiment with another of my favorite motifs, and that is fruit. And so today we're going to do a pomegranate. So a pomegranate is sort of round, but kind of like a square with rounded edges and so I'm gonna do the edges first here and then make the top, which kind of looks like a crown and then the bottom is probably not as big of a crown, but a similar sort of little shape on the bottom. And you're using opaque black ink. It's not super necessary to erase your pencil lines but I am so used to doing that. So then this is going to be like the rind or the skin on the outside. Inside of a pomegranate, when you slice it open, this will be sort of like a cross section, you see different sections that have seeds in them. Then in this pomegranate, I'm just gonna make four seed quadrants. And then in white paint pen, we will do the seed detail inside of these pockets once we've got the black laid down in ink. So we're gonna start. I'm gonna use my smaller brush and first, I'm gonna paint the outside rind. Also going to paint these little pockets black and then the space around them, we're gonna leave white. So once you've got your four sections painted in, you just want to go over them to make them more opaque. Once your paint's dried and you've erased your pencil marks, then you're just gonna go in and draw small circles, which are essentially the pomegranate seeds in each section and I'm just gonna keep mine as outlines and I'm doing them in various sizes, kind of close together with a little bit of space in between each one. As a last step, let's write the word pomegranate underneath. And there is your pomegranate.

Day 22 - Tree

- This week in the challenge, we're going to be inking things from nature, and I'm going to start with a tree. This is a super simple stylized tree shape. And we're going to be playing with some of this olive green ink. Gonna leave it pretty opaque. And I'm using a larger brush to lay it down. And I'm basically going to just be inking a big, oblong, triangle shape. You can use any green for this. In fact I might add a little bit of blue tone after it dries, just to give it a little bit of dimension. Sort of looks like Christmas tree shape. Once this dries, I'm going to add a little bit of blue ink to give it some texture and dimension. I like the way this looks, sort of flat green, but I wanna add a little bit of blue, just for fun. Can see if you add just a really light layer, gives it sort of a little bit of an aqua sheen. So I'm rolling my brush over, very lightly, with just a really small amount, that's pretty watered down, but can see, just gives it just a little touch of something different. And you could do this with any color, including red or orange or yellow. Can mix ink colors, and layer them. Now that this is dry, I'm going to add detail with my Micron 03. First thing I'm gonna draw is the trunk. I'm gonna do this

freehand, but you could use a ruler if you don't trust your hand to make a straight line. I wanna color the inside of this black. So I could either use this thicker Micron or ink, and I think I'm going to use ink in this case. I want it to be opaque, so I'm not going to water it down. Now let's add some branches. Going to use my Micron 03 width pen. And now the leaves. You can draw leaves however you want. I sort of like to draw them in little rows, sort of like a vine. And there you have a beautiful, stylized tree! It's super fun with stylized trees like this to play with tree shapes. So you could make a half circle shape or a triangle shape or a whole circle shape, and then just extend out all of the branches and leaf shapes within that.

Day 23 - Feather

- Hello. Today, we're going to ink a feather. I'm going to start by drawing it in pencil. And I recommend that you do this as well since there's a lot of detail, and you wanna make sure you get that right before you start inking. So I'm gonna start with the stem of the feather. There's probably a technical name for that. You can barely see my pencil mark because I'm inking it pretty lightly. Out of the spine of the feather, we're going to draw the feather barbs which are the soft pieces that'll come up and out and in most feathers, they are kind of flowing upwards. So I'm just gonna sort of generally sketch the outline because the actual line work, we're gonna do in ink and that's less necessary. Feathers aren't entirely symmetrical, but somewhat. So that's a general shape that I'm going to use for my feather drawing and I'm going to start with a layer of gray ink. So I'm gonna take black ink, and water it down a bit. I'm gonna test it until I've got it how I want it. I am gonna add a little bit of color. I'm gonna start with gray. So make sure you pull whatever size brush you're using in the same direction that the feather barbs would go. Think I'm gonna switch to a smaller brush. Notice I'm leaving a little bit of space in the middle to expose the spine of a feather. Eventually if you like, you can make that darker or a different color, but I'm gonna try to leave mine white. Now I'm filling in the area closest to the spine, making it a little bit darker. And then I'm gonna add some highlights with some blues and greens. Now for some color. I think I'd like to start with a little bit of some olive green and I'm just going to lightly, lightly not fully, but sort of in various, random spots add some green ink. And then I'm going to switch over to some teal. Notice also how I'm lightly switching my brush up in the same direction that you would see feathers or that the barbs of the feather go. I'd like to add some line work with a micron to the feather. You could just leave it like this, but I think it's gonna look even more distinctive with some definition. Now with the fine tip to micron, I'm going to start by just inking the outline of the spine so we have given that a little definition. Then we can go over the spots inside of the spine with a white paint pen if you wanna cover up the places where your ink goes through later. Now I'm going to draw some lines to give the feather more definition. I wanna clean up a little bit of the inside of the stem with a white paint pen just to make it a little cleaner. You can cover up ink sometimes if it's fully dry with a white paint pen or a gel pen. It's actually kind of a nice clean up tool as much as it is a tool to make line working paint. A really fun thing to do is go on the internet and find photographs of actual feathers and then play around with different color combinations to create your own.

Day 24 - Mushroom

- Hello. Today, we're going to draw one of my favorite things in nature, a mushroom. I'm going to draw a traditional red toadstool mushroom for you today. I'm going to draw it first with pencil, but the shape of mushrooms is really easy to draw, which is part of what makes them so fun to render. You can look at a photograph on the internet, but I can pretty much do this from my imagination,

just drawing the cap first. You can make it shorter and less round or longer, like this one. And the bottom part of a mushroom is a little bit stubby, like this. And we'll paint all of the details, so you just need to draw the basic shape with your pencil. And again, it doesn't have to be perfect. This is not supposed to be a perfectly anatomically correct mushroom. Alright, let's start by getting some of this vermilion red, and I'm gonna dilute it a little bit and we'll go in and add darker areas after. We're also going to add the sort of white spots that you see on a lot of toadstool mushrooms after the ink is dry, so we'll do that as a second step. So while this top of the mushroom is drying, I'm going to add a little bit of shading with some brown ink, which we haven't used yet, and I'm gonna really water this down 'cause I just want the faintest kind of shadow, little bit of, we'll go in and add some details with black ink in a little bit. We're just getting a little bit of definition. Now I'm gonna take my skinniest brush and grab a little black ink. So the reason I'm making it a little darker over on the left is that's where I'm choosing to have my sort of shadow cast or the darker part, which makes it look like not as flat, that you actually have some definition. We'll also add some detail with a Micron pen, too, once the ink is dried. Now that I've gotten most of the base of my mushroom inked, I'm going to go back in and add more vermilion to darken up some of those areas and I'll probably layer in a little bit of brown, too, to give it some dimension. And now I'm taking tiny bits of the brown ink and just adding wisps of color so that the other paint colors don't look so flat. Now that my wet ink has dried, I'm going to add some finer details with a Micron 03 and a Posca paint pen. Remember, nature is very imperfect, so you want to make sure whatever details you're adding are not straight lines or perfect circles. Here's a colorful toadstool mushroom. Earlier, I inked a brown version, which sort of looks like a similar mushroom, except you can see the stem is a little bit different shape and so is the hood of the mushroom, but really similar. Mushrooms are super fun to draw.

Day 25 - Trunk

- Hello, today we're gonna zoom in on something in nature and that is a tree trunk. I'm also going to use some nontraditional colors, some aqua blue for our tree trunk, which you don't obviously see in nature, but I also think it's really fun to play around with color, especially when you're not trying to make something look exactly like something in nature. I'm not going to sketch this out first, but you could if you wanted to. It's a pretty simple form. I'm going to be inking this in a more saturated, less watered-down aqua, mostly because I'm going to be drawing the detail on top in white paint pen and I want that white paint pen to show up. Add just a little bit of more traditional blue here. This is our tree trunk. We are gonna draw some branches in a moment. When I was first starting out years ago, trees were actually sort of what I painted the most and drew the most and sort of how I started my career. All of my first products and things that I licensed and sold were mostly tree and forest imagery. So I'm liking the way this is looking. And going to let it dry before I add the detail. If you're using lighter ink, you're gonna wanna use a darker ink to add the detail. In this case, I've got some pretty dark ink laid down so I'm gonna use a white paint pen for the detail. And we're going to be just painting sort of the lines that you see on the outside of tree bark. These are what are called knots. You often see them on the outsides of trees and, oftentimes bark has interesting lines on it, similar to the inside of trees which also have circles and lines. There's just always so much pattern in every part of a tree. You notice I'm staggering these lines. They're not terribly straight. They're supposed to be a little bit wonky. Hold your pen lightly, don't force anything when you're drawing. Just be loose. So there's our patterned tree trunk. Wanted to also show you a more traditional version that I made that's brown and has black detail and I even added some leaves to this one.

Day 26 - Fern

- Today, we're going to draw a fern, which is essentially a branch with a bunch of leaves. So, I'm gonna draw in pencil first. This part is optional, it depends how much experience you have. Gonna draw mine a little curved over to the right. First, similar to the feather, we're gonna start with the spine. It doesn't have to be perfect looking. (taps) And then, I'm just going to draw these very thin leaves, coming out from the stem, or the spine. (eraser rubbing) Fairly evenly spaced. These are a little long, I want them to, kind of, flow out. So I'm gonna make these a little shorter. Then they're gonna go back in again. I'm going to repeat the same general shape on the other side. Now that I've penciled in my design, I'm going to take my thinnest inking brush, and I'm going to use this beautiful olive green to fill in. I'm gonna start with the spine. So, whenever you're using a thin brush, and you're covering a really small space, just go slowly, no rush. And hold your brush loosely. Going to fill in each pencil mark that you made with the green ink. This one I'm not going to add any Micron detail, it's already pretty detailed on its own. But I made another one, same color, bigger leaves, and I added some Micron detail. So, you can do a version like this if you wanted.

Day 27 - Maple Leaf

- 'Tis the season for fall leaves, and we're going to draw one today. One of the greatest things about fall leaves is the color. And even if you don't live in an area that has leaves that turn orange and red, or yellow, you can certainly find images of them on the internet. So first we're gonna draw the outline of a sort of typical maple tree leaf. I'm doing this freehand, so requires a little bit of erasing and going back in, 'cause I want it to look somewhat symmetrical. They're not perfectly symmetrical in real life. 'Kay, that's about right. The next step is going to be to fill this leaf shape in with a combination of vermilion, or red, orange if you have it, yellow, and maybe even a little bit of green ink. And then we're going to do the line work on top of that, with a Micron once the ink has dried. So I'm gonna start with the darker color, which is the orange, and blend that here. Cover the whole surface with this, and then we'll layer over in some other shades of yellow and brown and green. Now that I've laid down some vermilion, going to add a little bit of yellow tone. Got this golden yellow. Again, watch how sort of lightly and arbitrarily I lay it down. And I'm not letting it sort of overtake the red, but instead just lightly enhance the other color. If you look at an actual fall leaf, you'll notice that the colors are blend together really organically. I wanna try also some brown. As these leaves mature they get a little browner, and especially around the edges. Eventually we're gonna draw some veins. And I'm going to sort of do a little outline of brown in some of those areas and along the edges. Going back in with a little bit more red, orange-red. Now that the ink is dry on the leaf, we're going to go in and add some veins with a Micron pen. Very lightly, in a really thin tipped version. I'm using an O3 here. You can also paint leaves in monochrome. I made this sort of spooky gray scale version the other day. It's fun to play with both.

Day 28 - Fringe Tree

- Hello. Today we're going to make a stylized tree that looks like something you might see in a children's book. I like to call this style of tree a fringe tree. So I'm gonna make this tree red with some fuchsia elements. Again, going outside of your normal nature color palette is really fun. We're gonna start by drawing the top of the tree, or inking the top of the tree with medium-size brush. So this tree is gonna have some layers to it, and you'll see why it is called, or I call it, a fringe tree as we begin to build it. Just keep adding layer after layer to your tree, sort of evoking a pine tree. This one's fun because you can be really loose. Next we're going to add some of our magenta ink, and

I'm using this at pretty full capacity. And this is where it begins to look like fringe. And that is fringe tree. I also made a blue version, that's slightly different shape but same idea. One of the reasons I love drawing trees is there are so many ways to render them, from hyper-realistic to super-stylized and wonky like the ones we've made during this challenge, and everything in-between. You can decide how stylized versus how realistic you want to render things, and nature is a great place to play with that.

Day 29 - Eyes

- Hello, and welcome to the last few days of our Inktober Challenge. These last few days are all about facial expressions, and today I'm going to start with eyes. So I'm gonna start just by drawing basic eye shapes in various ways. So far in this class, we've been laying down the wet ink first, then layering on with a Micron or a paint pen, and then potentially going back with a little bit more ink. But for the eyeballs, we're actually gonna start with the Micron, then lay down some wet ink, and then go back in for detail with a Micron. So we're switching up the process a little bit. Lots of different ways to draw eye shapes and eyelashes, and I'm just experimenting with a few here. You can copy exactly what I'm doing, or you can make up your own. I love drawing eyes, because there are so many different ways to draw them. I don't really focus on necessarily making super realistic eyes unless I'm drawing a realistic portrait. Drawing realistic eyes is an art in and of itself, so playing around with more stylized eye shapes is just super fun. And obviously we've got a lot of eyeballs to add here, and that's going to happen with the wet ink in a moment. Now we're gonna start the eyeballs, and the technical term for the part we're about to ink is the iris. So you're just gonna make a little circle. Don't worry if it touches the Micron ink, it's pretty permanent. I'm gonna do another aqua colored one down here. And again, we're using really non-traditional colors for some of these. Nobody really has a red iris. As I mentioned earlier in this challenge, if you're having trouble painting a circle, it's totally fine to use a circle template or draw it by hand in pencil first. It's something I do all the time, so it's a lot easier for me and I'm not super worried about my circles being perfect. But if that's something that's important to you, it's totally fine to draw them first or use a circle template if that helps you. I'm making a bit of a pattern here, intentionally with my eyes, so I'm sort of scattering the color throughout. Next up we're going to take a thicker Micron, if you don't have a thicker one, a thinner one is also fine, and we're gonna be drawing the pupil part of the eye. Your pupil size can be big or little. Remember we want these to all look slightly different. Then I'm gonna take my finer-tipped Micron and go back in for a couple more little details. I like adding teardrops sometimes to my eyes, just for fun. You can also add another circle shape around the iris. Let's add some eyelashes to this little guy. Sometimes I like to draw those tiny little lines that you can see on the iris. So you could go on forever and ever making other tiny little details on your eyes. Now we have a collection of colorful eyes.

Day 30 - Mouths

- Now that we've drawn some eyes, we're going to draw some mouths. So, these are not meant to be realistic-looking mouths, and if you're really into that, you can try to make them look more realistic. But I like to draw my mouths sort of cartoony and stylized. So, I'm gonna sketch out a few in pencil first. And we're gonna draw a bunch of 'em, like we did with the eyes. These will really come to life when we add the ink. So now, I've got sketches for one, two, three, four, five, six different-shaped mouths and I'm going to start inking them. I'm mostly going to be using brown, fuschia, and vermilion orange ink with a little bit of black and blue for the inside of the mouth.

Drawing the inside of the mouth is often the most tricky, especially when you're trying to include teeth. So, I'm gonna show you a few tricks for making the teeth stand out. A lot of people have the tendency to want to just draw the tooth shape, but what you actually want to do is just leave the white paper exposed where the teeth are, especially if you're working on white paper, and ink around them. So, on this mouth down here, going to start filling in the dark space around the teeth, and I'm using black because often when the mouth is open, it looks dark inside. Again, this isn't meant to be realistic, but just to invoke the shape of a mouth. So I'm drawing around now, thus making the teeth look sort of gap-toothed. (chuckles) You don't have to go that high with your brush. But you're drawing around the teeth, so they're not outlined. And then, when they dry, they really stand out. This one got a little smudged, so we'll just color in there a little bit. Gonna do the same to this mouth on the upper right-hand corner, but I'm gonna use blue ink, aqua blue ink, instead, just to mix things up a little bit. In both these cases, I don't have any teeth on the bottom. And I've got a couple here where I've got teeth on the bottom, too, and so we'll deal with those next. We're gonna use black ink on the inside of these mouths, but, instead of using wet ink, I'm actually just gonna use a Micron. And this is something that you can do on all of your mouths, 'cause it might be easier, and give you more of a sense of control. Another, and then I'm gonna do this one, I'm just going to make a little black line that sort of looks like the mouth is slightly open. This one, I'm actually just gonna draw a line straight through the white space that I've created between the lips. One more detail to add here. I noticed that I had drawn some, some drops coming out of this person's mouth, but hadn't filled them in. Now we have six very silly mouths.

Day 31 - Faces

- Hello. For this final day of the inked over challenge we're going to turn blobs of ink into funny faces. First we'll start by making blobs. Now you're gonna be somewhat intentional here. Some of these I'm gonna turn, you can do these however you want, but some of these I'm gonna turn into profiles so I want to make sure that I have got a little nose and maybe mouth, but like really it's supposed to look kind of funny and we're gonna draw details on these soon. There's your chin, a little nose and don't worry about having too much control. They're supposed to look funny, not realistic. Some of them I'm gonna do profile and some of them I'm gonna do straight on. This one's just straight on so it's got some ears. Once you've laid down all your blob faces you're going to let them dry and then add detail with a fine tipped Micron pen. We're gonna turn each of these little partially drawn faces into their own individual characters. Your characters can have fun things like glasses and hats and they can be renditions of people you actually know or completely imaginary, as they are in my case here. This is really actually just like kind of a silly fun activity great also to do with children. The super fun thing about drawing faces is that just by changing the mouth or the eyes you're totally changing the expression and then therefor totally changing the face. Blob faces are especially fun because you're intentionally not trying to make something that looks realistic. You're just playing around and having fun and loosening up. This month has been a celebration of ink and drawing. Keep the momentum going by checking out any of my daily challenges on Creativebug.