# **Painting with Carolyn Gavin** with CBTV Live

**Chapter 1 - Chapter 1**
Painting With Carolyn
(upbeat music) - Hey, everybody, welcome to Creativebug. We're coming at you live like we always do on Tuesdays and Thursdays. And I'm so excited because we have Carolyn Gavin in the studio! Hi, Carolyn! - Hello! - Thank you for being here all week. It's been amazing watching you paint. Carolyn's doing a 30-day challenge with us. Tell us what are you painting in the 30-day challenge? - Oh, I've painted bugs and birds and flower and girls and women-- - So many flowers. Bicycles, pods. - Yeah. - What else have we done? Bowls of fruit? - Trees, lots of fruit, vegetables, carrots. - Kind of all the things you're known for, right? - Yeah. - And do you normally have a daily painting practice? I know I was asking you earlier if you paint. - Pretty much, yeah. - And how long have you been painting? - Oh, since I was probably three. - Yeah. And professionally, how long have you been painting? - Oh, for about maybe, well the last 10 years, I've really focused on it. - For sure. And you're also repped by Lilla Rogers, which you guys may know because she just did her Daily Challenge. - Yes. - Which is awesome. Your paintings appear on all kinds of stuff. Like what kinds of things? - I've done fabric, I've done books, illustrated a series of books, first one coming out. - Got cards. - Yeah, cards. - Gift wrap. - Gift wrap, yeah. - Chocolate packaging? Did I see that recently? - Chocolate packaging. - Do you get free samples? - I'm hoping to one day. (laughing) - Well, your work is so beautiful, and you use a combination of gouache and watercolor. For people, I know a lot of our artists use both of those and maybe for people who have never heard of gouache, I know nobody can ever spell it. Could you just describe what gouache is? - I think it's opaque watercolor. - So they work nicely together. - Yes. - So you can kinda use them interchangeably. Carolyn and I are gonna be doing a really loose, fun, and floral kinda piece today, together. But I hope maybe Ali can get this. Maybe you guys can see. You have to look at these spectacular paintings that Carolyn made for the set. So we just filled her set with flowers, and then she brought these incredible paintings. So if you get a sneak peak of them in the background here, those are by Carolyn. So for people who love your work, or maybe somebody who's brand new, how can they find you? On Instagram? - Yeah, on Instagram, Carolyn J. - Great, perfect. What does the J stand for? - Jenny. - Is that your middle name? - Yes. - Oh, I've always wondered because Gavin is your last name, and I'm like oh, it's so confusing, 'cause it's a G. - Yeah, I know. (laughing) So Carolyn Jenny. - [Woman] To that note, Ali Stones comments, right away, as soon as we went live, Ali Stones commented, "I've been following Carolyn on Instagram for a long time. "Can't believe she's going to have her own class now. "So stoked." - Oh, my god, thank you Ali Stone. - Wow, thank you. - Great comment from Ali Stone, who's saying that she's been following your work for a long time and is super excited for your Creativebug class. So are we! - Excellent. - Yeah, actually, in fact, you guys can get ready for Carolyn's class, because it's gonna be launching on January 1st, and I believe we have a VIP offer. If you wanna sign up now, check out the other of thousands of classes that we have on our site and get ready for Carolyn's launching on the first of January. - Excellent. - Okay, so how do we start? How are we starting for our loose floral? We're working on arches cold-pressed watercolor paper. - [Carolyn] Yeah, right. Round watercolor brush. - [Courtney] So we're working with Escoda. Jenn Orkin-Lewis uses these, too, I think. - Yes, yeah. - Cool. - [Carolyn] The bigger the better, but I've got a medium-size four or six in this. - [Courtney] I've got a 10, I stole the brush, so she's letting me use it. (laughing) - [Carolyn] And I have a palette going here already of blues and greens, colors

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that I use everyday, pretty much. - [Courtney] So these are watercolors. And then this is a Japanese watercolor set. So you can use these interchangeably. - [Carolyn] We're gonna start with those and then add ink details with our nib pen at the end. - Exciting! - Yeah. So it's very free. It's like there's no rule, really. Just pick colors that you like, and it's a floral, kind of, bit abstract. Whatever you like. It's just free and no restrictions, really. Just start painting. - [Courtney] I love it. - [Carolyn] I'm really enjoying going more abstract at the moment, just because there's no restrictions and nothing to hold us to anything. You can just kinda go off on a tangent and do whatever. Make marks and play with the paint and play with the colors and it's just very freeing and almost meditative. - [Courtney] I love that. Yeah, watching you paint has been like watching someone who is just really in tune with what they're doing. So you always start with the centers, is that right? - [Carolyn] Well, when I'm painting flowers, yes, and they're usually dark. - Okay. - [Carolyn] Once I do the center, then I sort of can visualize the flower around it. - I see. - [Carolyn] And then it helps me kind of balance the page and-- - [Courtney] Maybe I'll do that. I don't normally start with the center, so maybe I'll start with the center. - [Carolyn] What do you start with? - [Courtney] Well, depends on what style I'm painting in, but when I do my watercolor with nib pen, I usually do these loose flowers with an open center. - [Carolyn] Ah, okay. - [Courtney] But then I come back in with my nib pen. - [Carolyn] Right. - And make them dark. - Mm-hmm. - [Courtney] But I'm gonna try it your way 'cause I think that's fun. It's always nice to mix it up a little. - [Carolyn] Oh, definitely. - [Courtney] 'Cause you kinda get in a habit. - [Carolyn] Yeah, oh yeah, right. And then, when you do things in a new way, that's how you learn. And just change it up a bit. 'Cause sometimes everything starts to look the same. - [Courtney] Yeah. - [Carolyn] So there's tricks to let it not all be the same. - [Courtney] Especially when you're a working artist who illustrates things for a living in addition to whatever else you're working on. How do you keep yourself interested? - [Carolyn] Well, it's hard. I go through phases where I'm like, "Oh, my goodness, "what am I gonna," especially if I'm doing a personal piece. - [Courtney] Right. - [Carolyn] What am I gonna do today? When you're at the point, I just have to kind of break away from it completely. I don't know. Sometimes things feed into the next thing, like I'm doing florals, abstract, and then, I see something else, and then I'll go off in that direction, or I'll see a beautiful bicycle. I just saw one outside. And oh, I wanna paint that orange bicycle. - [Courtney] Oh, yeah. - [Carolyn] It's like looking at things around me, or going for walks, or going on what I've done the day before will inspire something. I don't know, it's just-- - So you just have to start. - Yeah. - [Courtney] And then that will lead you don't know where. But somewhere. - Yeah. I think taking breaks is really good. - [Courtney] Oh yeah, tell me more about that. I think people feel like everyone's really interested in doing a daily practice. We have our Daily Challenges which we love and if you never have painted, or you really wanna start painting, a daily practice is a great way to start, right? - Yeah. - [Courtney] But if you're someone who does paint often but is feeling burnt out, what does a break look like? Is that-- - [Carolyn] Well, it's either like... Short term, it's like going to a yoga class or going for a walk or going to the gym or go to a meditation class or something. More long term is more beneficial for the creative process in general, so travel, I think, is excellent. So I try and do as much as possible. It just clears your mind and then you can move on to your next creative project or whatever. But I think traveling is one of the best things for me and so therapeutic in terms of just-- - [Courtney] What kind of things do you do when you travel? - Well, I either do nothing. (laughing) - Yeah. - Or I try and paint every day while I'm traveling. - Okay. - So I love to go to interesting places like India. - Oh, that sounds amazing. - Yeah, those kinds of trips, very exotic. Lots of adventures along the way. Or like a beach holiday. I just don't do very much, and just really get a deep relax. And then, I'll start to paint while I'm there. Just finding things on the beach or

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finding things on my walk, stuff like that. Palm trees, vegetation, the local birds. - [Courtney] Oh, yeah. - [Carolyn] Stuff like that. - [Courtney] Just changing your environment is probably-- - [Carolyn] Yeah, definitely, yeah. - [Courtney] I need more pink. - [Ali] Okay, we have a few questions coming in. Nancy wants to know, did you buy that try with watercolors already in it? - Oh yes, so Nancy's asking about this palette. - Yeah. - And does it come this way, and the answer is yeah. - Yes, it does. It called Kuretake, and it's a Japanese make. And the colors are super intense and bright, and it comes ready like this, ready to use. - [Ali] Next question comes from Pam. Pam is wondering what is the surface that Carolyn is using for her paint? - Oh yeah, so Pam's asking about what this is. Yeah, so can you talk a little bit about that? You use this in your own studio, right? - I do. It's a tear-off palette. I find it's the handiest thing. I don't have to wash anything at the end of the day. I can just tear it off and throw it away. And it's great for mixing, the colors stay on the page. The paint stays on the page. - [Courtney] It's almost like wax paper, but it's specifically designed to do this and it comes in like a sketchpad. - [Carolyn] Yeah. - [Courtney] So it has a normal cover and stuff. - [Carolyn] Yeah, and if you're traveling, you can just take it with you. It's excellent. Very portable. - [Courtney] Oh yeah, if you're traveling to your exotic country for more inspiration. (laughing) Oh, I love this hot pink color. The Opera Rose is one of my most favorite colors. - [Carolyn] Me, too. I can't live without that color. - [Courtney] Yeah, ditto. When you're painting in your studio, do you listen to music, podcasts, do you need silence? What is your studio practice like? - [Carolyn] I generally, I like quiet. - [Courtney] Oh. - Yeah, but lately, depends on what I'm doing. If I'm doing something that is repetitive and then the I like to listen to music. I have certain, like those big paintings, I actually moved, 'cause I have a big dining room table. I painted down there and moved all the paints down there and then I was able to just completely focus. And I put on the music and it was super fun to do. - That's awesome. - It was out of my studio. Which was nice. - [Courtney] Yeah, it's probably different. And how have you been working in a home studio situation? - [Carolyn] Oh, a long time. Like since my daughter was born. So, she's 17. 17 years, yeah. - Long time. That's so awesome. So you also have a company with your husband, right? - Yeah. - Ecojot. Can you talk a little bit about it, actually? - [Carolyn] Oh yeah, well, it's a family business. We started like 15 years ago or so. So we were bigger and then we downsized. We had our own premises and we employed a lot of people, but we downsized in the last three years. And now, it's just the three of us. My brother, my husband and myself. - [Courtney] Oh, your brother works with you, too! - Yeah! - Oh, fun! - [Carolyn] I design the covers, and then they run the production side of things. - Well, that sounds like the best gig. I'm just assuming. But the designing sounds like the fun part. (laughing) - It definitely is the fun part. Production, not so much. - [Ali] All right, we have more questions. Ashley wants to know beyond painting, do you create patterns or other accessories? - So Ashley's asking does Carolyn do other patterns and accessories other than the painting. But I guess you do but through your licensed illustration work, so people put it on whatever they want, basically, when they buy it from you. - Yeah, yeah, if they wanna buy a design, they go through my agent, Lilla Rogers, and they do it that way. So I've done fabric, I've done coloring books, I've done wrapping paper-- - I love your wrapping papers. So pretty. - Cards, et cetera. - Cards, like have you ever had anything on an umbrella? - No, never. - Oh, that would be so rad. - I'd love that. - Could you imagine? Floral umbrella, it'd be so pretty. - [Ali] What a way to cheer up a rainy day. - [Courtney] Right. - [Ali] Amy wants to know what kind of paintbrushes are you using? - [Courtney] So Amy's asking about the paintbrushes, and these are something that you use often, yeah? - Yes, pretty much all I use. It's an Escoda. Escoda is the make. They're Spanish brushes, and these are a set of travel brushes. They kind of fold in half like that. And super handy. And these ones come in a

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two, a four, and a 10, your using. - I'm using the big guy. She let me use the big guy. And then I use a filbert brush, which is a cross between a round and pointy brush. So that's the other one that I use. - Yeah, Ali can maybe get a little shot of that. - [Ali] Close up camera's not working. - Mm. Close up's not working. - Sorry. - Sorry, no close up. You can Google filbert. (laughing) What do you do when you have a part that you hate? Like I hate that flower. - [Carolyn] Oh! Well, just add (laughing), add a center. Give it a center and then you might like it a little bit. - [Courtney] Oh yeah, it's true. - [Carolyn] Give it a bit of life. - [Courtney] Let's see what color is that? I do like this. I don't normally use this disposable palette. I usually use a butcher tray. But I do like it for just testing things, 'cause I have this same palette, and I can't for the life of me remember which of these colors is blue or purple, 'cause they all look really dark. - [Carolyn] No, it's the handiest thing. There you go. See, that's much better. - [Courtney] Little better? Maybe. I love this indigo. - I kinda used colors I haven't used to day. So this is a color I haven't, like this cornflower blue. I haven't really used it. It's quite nice. - [Courtney] It's pretty. - [Carolyn] Yeah, it's like a mauvy blue. Maybe I'll start using the blues more. - [Courtney] This is fun, I like this meditation. So when do you start to add green? Or do we add green? - [Carolyn] Oh, you can add green. I am gonna add green. - [Courtney] I need some of your peachy color here. Shell pink. There's a lot of greens in the set. This is an olivey green. A really nice color. - [Courtney] I haven't been doing a ton of overall florals myself. I like to do little flowers in vases. That's been like my go to thing when I don't know what I want to paint. Flowers in vases. - [Carolyn] Well, I always go to flowers when I don't know what to paint. - [Courtney] Yeah. - [Carolyn] It's like my standard go to, as well. - [Courtney] It's surprising really how loose that shape can be and still be read as a flower. - [Carolyn] Yeah, exactly. - [Courtney] Especially if you put a center in it. - [Carolyn] There's so many things you can do. Yeah. - [Courtney] I think that's a good one. Do you have any projects that you're working on? Well, tell me a little bit about the book project you just finished. It's a series, right? - [Courtney] Yes, it's a series. The first one coming out in, I think, January or February is trees. The next one I've just finished is bugs. - [Courtney] Oh, my god, so fun. - [Carolyn] And then the third one is plants, which I'm gonna start the rough sketches for when I get back. - [Courtney] Oh! - [Carolyn] And the last one is birds. Yeah, so it's like a four-year project. - [Courtney] That's so exciting. How does it feel to take on a project that you know has that long of a lifetime? - [Carolyn] Well, it's interesting. I've never done something like that before. And it's a first real series of books that I've done, as well. It's an interesting process. - Mm-hmm. - [Carolyn] Going through that. - [Courtney] Are you writing the book, or you're doing the illustration? Are you working with a writer? How does that part work? - [Carolyn] Well, it's actually a series that was introduced 14 years ago. - [Courtney] Oh, wow! - [Carolyn] And they're re-issuing it, yeah. - [Courtney] Oh! So the text is already there. - Yeah. And they've just updated a little bit. So we're working with the original author. So it's a re-issue of a series that has already been issued. - [Courtney] That's so cool. - [Carolyn] Yeah, so it's like totally new, and more up to date in terms of the illustration and the style of it. More contemporary. - [Courtney] Something that I love that you talked about just in watching you paint this week is about contrast. About how this isn't just green, this is green plus yellow. Can you talk a little bit about that? Maybe just in whatever you paint next on your page there. - Oh okay, well, I think, contrast for me is one of the biggest things. When I see people doing watercolor, if there's not enough contrast, or in any painting situation, if there's not enough contrast then the painting just has no luster, no life for me. But if there's contrast, everything comes alive. There's gotta be a play between, it's like opposites. Black and white, opposites in color works the same. If you have a dark and light together, then they're singing together, and bouncing off one another. And so, the page starts to come alive. - I love that. - If

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there's no contrast, then nothing going on. No magic. - No magic. You're lookin' for the magic. - [Carolyn] I'm lookin' for the magic all the time. (laughing) - [Courtney] Me, too. - [Carolyn] Yeah, constant. Constant, really. - [Courtney] How do you know when it's done? Or when we should go to ink? - [Carolyn] Oh well, I think you're almost there. (laughing) Look how far you've got. Oh, my goodness. - [Courtney] Mine's like a falling flower situation. - [Carolyn] Well, that's excellent. (laughing) - It reminds me of like a 1960's bedsheet. - Yeah. There's nothing wrong with that. - [Courtney] Yeah, no, it's fun. Yours feels very Japanese. Sometimes the stuff that you've been painting this week, I'm like, oh, that feels very Japanese to me. I'm not sure what it is, if it's the shape of the flowers. - [Carolyn] Oh maybe, I don't know. - I love it. - I'm just gonna paint a little more down there now, and then go to ink. - [Courtney] So pretty. I love this rusty one. - Yeah. - [Courtney] What color is that? I'm gonna put it, I wanna do that. - [Carolyn] Exactly, that's the color. - I want some of that. Something that a lot of our artists have talked about, not even just painters, fabric designers and quilters and basically everyone on our site has mentioned, if color comes up, they talk about not using all brights but putting brights with muted tones and how that kind of activates the space. - Yes. - This piece may not be an example of it, but I definitely think that. I love neon yellow next to a muddy ochre. - Yeah. - I feel like you definitely use that in your work. - Oh, definitely, yeah. - Yeah. Even within, like back to that contrast concept, even within a single leaf, you'll use that pop. - Yes. - Yeah, your work has such luminosity. It's so beautiful. - [Carolyn] But yes, you're right. That's opposites again. Very muted, very natural, very earth tones with the neon is unbelievable to me. - So good. - Yeah. - [Courtney] Let me see if I can show some of... We've been using her sketchbook. I'm just gonna show on C-cam, 'cause I think our close-up camera's not working as well. There's a great example of the neon thing, you keep painting, Carolyn, which is here. And this is something we're gonna be doing in the Daily Challenge where Carolyn paints this landscape, and then adds these bright pops of neon in the abstracted version, which is so cool. I'll give you a few little sneak peeks, you guys. Some really amazing fruits. Are you dying over this? (laughing) There you go, close to the C-cam. - [Ali] Okay, our next question comes from Phil. - Hey, Phil! Phil's one of our main guys. - Oh, okay. - He comes to a lot of our live shoots. - Oh, excellent. - Hi, Phil. - [Ali] Phil is wondering, "Do you always premix "your paint on a palette, or were you just working "on this today?" - Oh, yeah. - Oh, just working on this today. I never really premix anything. - You just kind of lay down your original. - That's right. - So you think about what you're gonna paint, maybe put down some of your colors, and then you mix in the moment. - Yes, I mix as I'm going along. And then I add if I think I'm missing something. - And you mix on the page a lot. Like you allow-- - I do, yeah, yeah. - All of this to happen. - Definitely. I like the wet on wet as well. So I'll do that, and then I'll add a red or something to that, whatever color. - [Courtney] All right, I'm gonna let mine dry, 'cause I wanna do some ink also. I love the Arches. I work on the hot press a lot. I really like hot press paper, and I'm kind of not a huge fan of the cold press, but I really like working on this, this is really nice. - Yeah, well it's got a nice texture to it, without being too rough like manmade paper. - Yeah, it's really nice. And it comes on a block, which is really great, too, 'cause then it doesn't buckle. This is so fun. We should do this all week. (laughing) I love this. So you work in your sketchbook also. Like the one I was showing you guys earlier. And that's an Ecojot sketchbook, right? It's a Carolyn Gavin one? - Yeah, mm-hmm, yeah. - [Courtney] And these pages are great because they will take wet media, but then you can draw on it, you can use ink, but they're not super thick like a normal watercolor page. - [Carolyn] No, it's textured, but not very textured. But it's thick enough to take a lot of heavy watercolor and water. - It's so cool. - Yeah. - So cool. - [Carolyn] It's amazing paper. I just love that paper. - [Courtney] It's so great. Look at this, you guys.

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- [Ali] Okay, next question is, "What is the difference between cold press and hot press?" - So question is what is the difference between cold press paper and hot press paper. - Right. For me, and I'm not an expert, but cold press is textured and hot press is smooth. - Yeah, so if you think about a shirt that's been ironed, a shirt that's unironed has texture. That's cold, right? And go under an iron. But if it's been ironed, hot press, you iron out all the wrinkles, so it's kind of a loose concept. - Yeah. (laughing) - But it's a smoother one. We don't have the close-up camera, but there's a bit of tooth on a cold press paper, and you can even get rough, which is a cold press with extra texture. - That's right. - Which I'm definitely not a fan of. But I paint a lot of faces. I think that's part of the reason I don't love the textured paper. But for florals, it looks amazing. I know Yao Chang I think uses a cold press also. She's one of our other pet flower painters. - [Ali] Next question follows up on that. Pam wants to know why would I use hot versus cold? - So Pam's asking what's the advantage to using hot versus cold? I guess it's preference right? - Preference, yeah. I like a bit of texture in my paper. I don't like using a very smooth paper, and the sketchbook provides that in between. - Yeah, so that's a nice... And different projects might call for different things. - That's right, yeah. Depends on what I'm doing. If I'm doing something loose like this, this kinda paper is wonderful. - It's great. - Yeah. - And it takes the color so well. I feel like you don't realize until you use a bad paper that it can really absorb the color of your watercolor. Things can look really faded, and this just behaves really nicely. - There's no point for me in using a bad, cheap paper. It just doesn't work. Even if I'm doing something really rough. I'd rather use a better paper. - Yeah, yeah. That's something Cleo talked about on Tuesday in our live shoot. Invest in the materials, 'cause you get conflicting advice. Sometimes you're like it doesn't matter, just do it. And then it's like, no, but use the right tool for the job. - Mm-hmm, yeah. No, I think the best brushes, the best you can afford is worth it for sure. Your work will improve, definitely. - Awesome. So ink. - Yeah, so ink now. - Ink time? - Yeah. - So we're using Dr. Martin's Black Star Matte Waterproof India Ink, and we're using a nib pen for this. And we're both gonna share that little guy. You go, you start. - All right. This is a lovely pen that Courtney picked up for me. I don't know what it is, but I really like it. - [Courtney] So just a nib pen. I think we got it on Amazon, to be honest. - [Carolyn] Yeah, it's really reliable. Sometimes you use them, and they get stuck and they get clogged, and you might find that with that one. - [Courtney] This one's an ENM. - [Carolyn] Yeah, this one is really nice. I love it. - Courtney, can you say the name of the ink again? - Sure. - [Ali] And then, the name of the brushes. - [Courtney] Yes, the brushes that Carolyn's using and we're using today are Escoda. They're made in Spain. I think they're hand assembled, so they're a high-end brush. We're using a round brush, which is great for watercolor, that comes to a pointed tip. And Carolyn's been working with a two, a four, and a size 10 brush. And then, right now, we're gonna start using some ink. We're using that with a nib pen, and we're using Dr. Ph. Martin's Black Star Matte, which is an India Ink, it's waterproof. And you're not waiting for everything to be totally dry. You're just going for it. - No, because I like the haphazard effect of when the ink meets the wet paper underneath. And it's something that kind of just happens organically on the page. - Yeah, it's fun. - [Carolyn] Can't really control it and I love that, yeah. Is that pen working okay? - Oh yeah, it's fine. - Oh, good. - [Courtney] I'll make do. I love an off-register look. This is like one of my most favorite ways to work. - [Carolyn] Yeah, me too. - [Courtney] I don't know if you guys can hear it from our mics, but these pens really make a noise on the paper, which is really fun. And you might've worked with these. I did use these in my mono-printing class. Maybell uses them in her calligraphy class. I don't know if Jenn Orkin used any in her class. Pam Garrison might've used them. So this is definitely not the first time they've appeared on a Creativebug set. So hopefully you guys have seen these before. And you always

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work with the black ink, right? - [Carolyn] Pretty much. I have used the colorful Dr. Martin's. I love those, too, but I don't use them as often lately. And I'm looking to use some walnut and more natural inks as well. So, that's another thing I'd like to explore. - Coming up, yeah. - That's cool. - [Ali] Michelle wants to know, "Can we use re-inker inks?" - [Carolyn] Can we re-ink inks? Yes, you can. If they're on a palette like that, you can. - Oh. - Yeah. Mm-hmm. - Yes, that was Michelle's question I didn't understand, but you got it. Oh, I keep flipping little bits of black everywhere, but you're okay with that, right? (laughing) - [Carolyn] I love it when that happens. Sometimes I turn it into something. - Yeah, which make little bugs. That's another thing that you've been painting this week which has been so fun. Little bugs. Yeah, I think I don't know if this also is part of Michelle's question, but we did a day where Carolyn drew faces, and instead of using the nib pen, you used two Pentel, like a traditional kind of flowing ink pen. A Solace and a Finito. So, if you're not used to using a nib pen or you can't run out and get one, you could use a black, like a black marker. - Yeah. And those are super handy if you're traveling, as well. - Yeah. - And you don't wanna carry, run into trouble with inks and pens and things. - Totally. Oh, my god, I'm trying to figure out what I'm taking on vacation art supply wise. - That's always a dilemma. - I know, I'm like, but I'm gonna wanna buy a bunch of art supplies. (laughing) What can I bring and what I'm gonna buy. - [Carolyn] Well, you must take a sketchbook. - [Courtney] Oh, my gosh! - [Carolyn] That's like a given, yeah. - [Courtney] Well, you have your sketchbook that you love. - [Carolyn] Yeah. Yeah, always-- - Next question, oh, I'm sorry. - [Carolyn] Oh, I always bring that sketchbook with me wherever I go. - Anywhere. - [Ali] Next question comes from Ashley, and Ashley wants to know, "Carolyn, what do you think "about metallic and muted colors versus bright colors?" - Oh. Well, I like metallics. I don't often use them, but there is a gold and a copper and a silver in this set here, in the Kuretake. So, I'm going to, I think, experiment with those. Muted. I don't really use a lot of muted colors, but I find I do use them when I want my colors to pop off the page, 'cause the contrast is really good. So, I do use them sometimes, depending on what I'm doing. - So yes to both. - Oh, yes, to both. Yeah. - [Courtney] Yeah, metallics are really popular right now. I feel like. - Right. - I see a lot more of them. - I might just use some now, in fact. Let me try them out. - [Courtney] Ugh, more black. I'm just throwin' the black everywhere. - [Carolyn] I love the way you've got like got big splotches of black. - [Courtney] Yeah, a lot of those. - [Carolyn] I'm gonna try out these, as we speak. And this is a gold. And see, they don't really stand out very much. I don't think. - Yeah, I don't think they're metallics are that strong. - [Carolyn] Not great, but not bad. - [Courtney] But they might look good on black paper. - [Carolyn] Yeah, exactly. Or white, like this. You can see 'em. - A little better. - [Ali] So the next comment, not a question, but comment I wanna share comes from Catherine. And Catherine says, "I love Creativebug. "Great teachers, great investment." - Awe! Thank you. Remind me of her name. Catherine? - Catherine. - Catherine, thanks, Catherine for saying such nice things. And thank you for being here on our live shoot. Catherine was saying she loves Creativebug, great investment, excellent teachers. Carolyn is a testament to that. Yeah, you guys, I'm so excited for her class, launching January 1st. And Ali, we have the VIP offer that you did a link to? - [Ali] So it's 50% off a Creativebug membership for life. (gasping) - Wow. - Oh, my gosh! That's such an awesome offer! This is a lifetime subscription, and you get a 50% off with the VIP access. So Ali posted a link. I'm gonna draw over this flower, 'cause I don't like it. (laughing) And you can get access now. We have thousands of classes, lots of stuff on watercolor, and then you'll be primed and ready to go for when Carolyn's class launches on January 1st. So I just scribble everything when I get to my ink layer. (laughing) Which I like. - Well, that's good 'cause it's loose. - Yeah. - [Ali] Okay, next question comes from Diane, and Diane-- - It's a lot of questions. - Wants to know which paper block are you using. -

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[Courtney] Diane's asking what are we using for paper? - Yeah, it's the Arches cold press, aquarelle, watercolor paper. - It has the green cover, that'll help you, 'cause they come in colors. - And the size is nine-by-12, which is a standard size, pretty much, that I use most of the time. - Is that your favorite size? - I like that size, 'cause not too small, and not too big. They do come bigger, but I find that a little bit daunting when I've got a huge piece of white paper in front of me. - I bet Pam Garrison would love to do this, too. She does a lot of responsive drawing to her painting stuff. She's on our site also. And she loves flowers. I feel like we have a lot of kindred flower people on Creativebug. Oh, my god, I love that. So this has been so much fun! - Oh, it's so much fun. - [Courtney] Oh, my god, let's look at these guys. So beautiful! I love that. Those are awesome. - [Carolyn] I love the wet on wet. Get a really lovely affect. - [Courtney] Super beautiful. - [Ali] So we have a couple more questions. - [Courtney] Sounds like we have a lot of questions. (laughing) - [Ali] They keep comin' in. Phil wants to know, Carolyn, do you use other mediums in your work, apart from ink? This piece would really suit some cotton thread or free-hand embroidery. - Oh, Phil's full of suggestions. - Yes. I do use gouache. Acrylagouache. And what else do I use? That's pretty much it-- - Colored pencils, sometimes. - Colored pencils, I've started using, yep. But embroidery definitely would be beautiful. You can take this piece and embroider it, would be, I can see it, it would be lovely. - I think that's not as immediate as painting. - No. (laughing) - Which is it's hard. - Embroidery artists could just take this and make something beautiful out of it. - I know, it sounds like that's what Phil would do. - Mm-hmm. Watch Rebecca's class. - The next question is what kind of sketchbook did you reference. - Oh, yeah. So, this is Carolyn's sketchbook through Ecojot. Right? - Yes. - Yeah. - That's under my name, and it comes in two sizes. This portrait size and then a lovely square one, which I use as well. So I've got a couple of sketches always going at the same, sketchbooks-- - I love it. - [Carolyn] Going at the same time. - It's nice. It has like a nice weight to it. Really lovely black kind of canvas cover. Awesome. So yeah. Do we have any other questions. (mumbling) Thanks, everyone, for joining us. Carolyn, thank you so much for being here this week. It's been so awesome. - It's been amazing, yeah. - We can't wait for your class. So coming up January 1st, Daily Challenge. You can find Carolyn's work between now and then on Instagram at @carolynj, which we found out is for Jenny. - Yes. - It's the insider scoop here at Creativebug. - My secret's out. - Yeah, right? And we'll be coming back at you live, like we always do, on Tuesdays and Thursdays, so we'll see you next week on Tuesday. Thanks for joining us. (upbeat music) - That's weird. - That's the whole set. (sighing) - I love.

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