Concept Sketchbook: A Daily Practice with Lindsay Stripling

Chapter 1 - Concept Sketchbook: A Daily Practice
Overview
- My name is Lindsay Stripling. I'm an artist and a teacher and an illustrator. As a teacher, I'm often asked how it is that I come up with my own source material or style that I pull from for my paintings. In this class, we're gonna be going over how to create sketchbook spreads and create limitations in order to make our own style and create your own source material. We'll be going over materials, line work, lettering, and texture. I like to think of my sketchbook as a glossary, so at the end of this class, you'll have a bunch of images that you can then pull from for your paintings. (pleasant piano music)

Week 1 - Pencil

Day 1 - Tools, source material, and brainstorming
- So during day one, what we're gonna do is gather our materials. You'll need a sketchbook, something that isn't precious. You don't wanna get a really expensive sketchbook. I think getting a cheaper one is fine, keeping it in a dimension that can be landscape, where you can get detailed and get a lot of information down is important. This one is maybe like eight-by-eight inches, and then when I open it up, it's eight-by-16, so somewhere around there is great. Smaller, it gets harder to get more detailed. For this week, we're gonna be using graphite, so I have a mechanical pencil, a Blackwing pencil. This is a really soft lead, so you don't have to have Blackwing necessarily, but you do want a soft lead pencil. I like a pen eraser and then just whatever block eraser you have, 'cause that'll allow us to get to our textures. You might also want a pencil sharpener for this week. To gather your source materials, you can use any search engine that you feel comfortable with, so Pinterest, Google Images, or any other place that you find you like. Make sure that you're using images that feel appropriate to the theme, but also that you can make your own. You don't wanna pull directly from them. You don't wanna be copying them directly. You can also use books or anything you have laying around the house. I don't think that you have to do a printout or use photos or images. I knew that, for this week, I wanted to start with a Western theme. So in order for me to get the images that I want and that feel exciting to me, I made a little bit of a brainstorm list so that I could pull from that. So since I knew the theme would be Western, I then try and come up with other ideas that come along with that for me. So, cowboy boots, maybe tumbleweeds, maybe like cactus, saloon, and I just keep creating a list. Once you've created your list, then go ahead and get your source material. You want at least 12 things to pull from for your week.

Day 2 - Playing with pencils
- Once you have your images, now we're gonna explore our materials a little bit. I think it's easiest if you create boundaries around what materials you're using. So for this first week, we're just gonna be using graphite. I think that if you create a little bit of a rule around that for yourself, it makes it so that you can play around more. So today, we're gonna be using a mechanical pencil and our soft-leaded pencil. I think that exploring the different types of marks you're gonna get with either of them is really good. So for the mechanical pencil, I like that it's a little firmer, I wanna say it's an HB.

And I like using this for the outlines initially when we're creating our sketchbook spread so that I can get really firm outlines, and then move into using my softer pencil. The soft pencil gets a really nice point to it, and creates nice texture when you start scribbling around on the page. But the best part is, you can use the side to really fill in larger areas and get nice contrast. One of my favorite things to do is to fill in an area with all of this, and then use an eraser to pull a bunch of it out, but it still leaves a nice amount of texture there, and then continue drawing on top of it. So layering in that way is really important. Playing around with the different types of textures you can get using the sides of your pencil, using your eraser, your pen eraser, and all of those things are gonna help you to create a more fulfilling textured sketchbook with a lot of contrast. So this is a pen eraser, also known as a stick eraser. I like using it because it actually gets more detailed areas than the broader eraser that you have does. You can use it for more detailed erasing to create texture, so sometimes for line work, pulling out whole areas and creating pattern. And also just cleaning up edges. So take the rest of your page to fill it up with different textures, mark-making and line work, and play around with the different things you can get using the side of your pencil, using your harder graphite, and your pen eraser, stick eraser, and your broader eraser, so that you can figure out how to use your materials to create the textures you want as we move into using our sketchbook spread.

Day 3 - Line work
- Now that you have all of your materials figured out and you have your source material, you're gonna start creating outlines of each of the images. I like to start on the right-hand side of the page. Because I'm left-handed, I get all of the graphite on this side of my hand, and it smudges everywhere. So I'm just grabbing small things from my source material but also sometimes making them up, so feel free to get as loose as you want. Once you get the line work down, then we'll start filling it with texture and contrast. I think it's really important to keep things loose and not worry about them being exactly how they are on your source material. This is often what keeps people from filling out a whole sketchbook page. I find that a lot of times everyone gets really intimidated about making things correct, and I think that the best thing you can do is allow yourself to be loose and to make mistakes and to mess things up. So sometimes what I'll do is I'll create a line and then force myself to figure out what it's gonna be. Sometimes when I'm messing up and I am not interested in a line that I just made and I wanna change it, I just grab my eraser and fix it. None of this has to be perfect. You're gonna be covering it with texture. It's really as you're creating the line work to feel like it's gonna be this really clean, perfect sketchbook spread, but you need to remember that you're gonna be changing it and moving it around. And that's kind of the cool things about graphite, is it's all movable. Adding text wherever you feel like, it doesn't have to be anything super witty or crazy. It can just be some things from your brainstorm list. So if you look back at your brainstorm list and think about some of the things you added there, like, we had written down tumbleweed, ranch, any of those things, start adding those in between some of the images as a way to, like, create connectivity. And they don't have to be beautiful. They definitely don't need to be fully realized text pieces. They can be as loose and simple as you want them to be. So now continue filling out the rest of your page. You wanna work from left to right or right to left, depending on what your handedness is. And keep it loose. Have fun with it. Grab a couple of images, like, don't worry about being exact. You're gonna be creating whole new things in each of those line forms that you create, and it doesn't matter if it's exactly what was in your source material.

Day 4 - Lettering

- So now that you have all of your images outlined and you kind of know where everything is gonna go, we're gonna play around with lettering. I think it's really important to note that I am not a trained letterer. I don't do lettering as a regular part of my illustration work, but I do like to play around with it and I like to have fun. I think it's a good way to bring in style and also communicate aesthetics through lettering. So, that's why in my Swiss material I included a couple of vintage signs and different motel signs. I think that's a really fun way to look at lettering, especially vintage lettering, without maybe copying a more contemporary designer's font work or something like that. So we'll go into each of our lettering components and fill them in from the inside out and show you how to create maybe a new font or exciting, stylized lettering component. And since we started from right to left and I'm lefthanded and we talked a lot about not wanting to smudge, one thing that I do, do once I'm going back in is I keep a small piece of scrap paper underneath my hand while I'm drawing to prevent myself from smudging as much as I can. Usually it's the oils on your hand that pick up the graphite and pull it across the page, so if you can reduce that it'll be easier for you not ti create those smudgey lines. So I'm gonna start with ranch and then I'm gonna try and create a little bit of a Western design. So you can outline a little bit and then fill it in. I'm thinking about old, Western signage. Old wanted posters that have these weird little flares. So I'm just adding them in and filling it as I go. Also, since we've already admitted to ourselves that we don't do this professionally, it doesn't matter if you do it wrong or if it doesn't look quite like what it was supposed to, this is a sketchbook. It's not gonna be used, hopefully, for any sort of official purposes. So just let yourself play around and then you can change it later if you're doing it for a project that is going to be used. Just a way for you to visualize something and see it and then change it later. I also like to think about when I'm lettering as filling from the inside out, often times. So when I'm thickening these areas, I'm starting on the same line that I had in the beginning and then moving outwards. All right. So I finished a branch. It's obviously not totally perfect, but I think it's pretty good. You can always go back in and add things. I'm using my mechanical pencil so you can see how it's kind of creating more texture in the sense of the hardness of the lead is pushing into the paper and it's a little more scratchy, so I'm gonna try using my Blackwing pencil as we move over to do Western. For this one I kind of want it to seem like it's a rope, so I'm gonna make it a little thicker and then I'm gonna go back in and use my eraser to pull out some pieces. So we'll start on the righthand side 'cause you know I like that and move towards the left. So again we're moving from the inside out to thicken the lines. And it's a little easier with the softer pencil because the lead lands on the page a little smoother. With the harder graphite, it's a little bit more difficult and 'cause we're gonna make it a rope, we want it to be pretty thick but not so thick that you don't see the lines. I like the round loops so you wanna maintain those. We're almost there. Again, moving from the inside out, keeping those loops. So now I'm gonna try to use my pen eraser to see if I can make it look a little bit more like a rope. I like this dashing texture to give it the semblance of a rope. So hopefully with your lettering, you're coming up with different ways to bring the lettering to life and you're not necessarily worrying about them looking perfect or being something that is off of a poster or a graphic. It's hand-drawn and so it should look hand-drawn and that's okay. And you can always go back in and add things in. I erased the whole middle part here. So keep going with your lettering. I hope that you have fun with it. Remember you're not a computer, it's all handmade, so just have a good time.

Day 5 - Value
- Now that you have your lettering taken care of, we're gonna go back into our outlines and add

value, think about shading, and overlap. Once we take care of that, then we can start moving onto the next phases, but really getting down that value, getting down any of that shading is gonna allow us to move on. So I'm still gonna use my little side scrap paper and I'm just gonna start filling in areas. I'm using my softer leaded pencil at an angle. Can always erase things and clean it up afterwards. The goal here is to just fill in larger areas, then we can go back and make them into what we need them to be. So when I'm filling certain areas like this, I know that it's not gonna be completely filled with this value later on. As we move into getting into details, I know I'm gonna wanna pull out from it, so I'm covering the whole thing in graphite so that when I do create texture and pull out using the erasers, I'll be able to create a landscape. So I'm thinking about each one of the things that I'm putting value into as a way for me to create texture later on. So when I'm filling certain areas like this, I know that it's not gonna be completely filled with this value later on. As we move into getting into details, I know I'm gonna want to pull out from it so I'm covering the whole thing in graphite so that when I do create texture and pull out using the erasers, I'll be able to create a landscape within the shirt. So I'm thinking about each one of the things that I'm pulling value into as a way for me to create texture later on. So we're using value as a way to pull you around the page. We're not filling in everything with graphite. We're actually thinking about doing it on just a select few as a way to plan for, as we move into making texture and details on each of our images.

Day 6 - Detail
- Now that you have all your values down, go back in, using your mechanical pencil and your eraser, to add more details, and to really bring some of these to life. So I'm just gonna start again on the top right corner, and start to add small details into each of the pieces. I think it's important at this point to have really moved away from your reference material, and start to bring things together using your imagination or your memory of some of those things. I think memory can really be a great tool in bringing these things together. This is kinda the fun part, 'cause you get to add all the weird little details that make these exciting. I like to think about pattern and texture as kind of the glue. This is all of the stuff that I kind of do this for. I'm gonna use my stick eraser to pull out the centers of the flowers on the boots. And then, my pencil to add more texture inside. I really like erasing areas that we added value to, 'cause you can see all these little, like, streaky marks. They are pencil-made in a way that you can't if you were just to leave it that darker value. So at this point, you wanna have added detail to each of the pieces that you have on your sketchbook spread. Ours looks pretty close to being done, but we're gonna go in and add a little bit more tomorrow.

Day 7 - Clean-up and review

Week 2 - Ink

Day 8 - Materials and brainstorming
- All right, it's a new week. So we're gonna be starting with a new theme and new tools. This week, we're gonna be working with ink. So I have a few different pens here that we're gonna go over. So I'll be using a Pilot G-Tec. I like to get the biggest size, which is the .4. These are really fine-line ink pens. You can buy them pretty much anywhere at any office supply store or art store. I also will be using brush pens. These are Kuretake India ink pens. They have a well of ink in the body, and then as

you squeeze them you release more ink, and then you can brush the ink out, and then they store well. They usually have a yellow plastic holder here that stops the ink and keeps it from drying. So you might wanna save that if you get them. They come in two different widths. I have a small one and a large one, and the more you squeeze it, the more ink comes out, and I personally like it when there's more texture. So I pay attention to how much I have and try not to get too much in the well. Obviously, all of the ones that I'm using are just suggestions. There's all sorts of different ways to use brush and ink, including getting a jar of India ink and a regular old, cheap brush. Whatever pen you have available, you can use ball-point pen or an ink pen like this. I think that any of those variables are totally great and completely acceptable, and you should just do what feels good for you. We're gonna be moving into our theme, which this week I decided to base the theme less on source material that we're getting from the internet and more on my memory and an experience. So I'm using Highway 1 as my source material, which, in California, that runs all along the coast, and there's a lot of different farms and signage as well as beaches and nature for me to pull from to create my sketchbook spread. So our theme this week is Highway 1. I encourage you to choose a place that's near you or anything that feels exciting or relevant to pull from, that's a little more experiential, that you can use your memories or take photos from on your phone as your theme for the week. But since mines Highway 1, some of the things that come to mind are road trips, Swanton Berry Farms. Some of the animals I might see are pelicans, seagulls. I might see a whale, beach scenes, maybe road trip snacks like strawberries from the Swanton Berry Farms. I might see a lighthouse, and the list can keep going. Go ahead and make your list, and then we'll catch back up after.

Day 9 - Testing and tiles
- Now that you've got your brainstorm list and we know what our theme is gonna be, we're gonna talk about materials, line quality, and texture, and then move into our sketchbook spread. Pen can feel really intimidating for a lot of people and so they do a lot of sketching in order to find the line and I think that that's okay, but I actually find that even though you don't know where you're going or you're not quite sure, pretending and being confident about what the line is gonna look like is actually a better move. Ink can be intimidating in the sense that you can't erase it, but I think if you fake it and just get into how it feels using your pen, you can actually make something pretty interesting. So use confident lines when you're using your pen work. Also focusing on texture and using your brush pens to create line work, I think having confident lines looks and feels a lot better than trying to use those sketchy lines. You can get really big, broad lines with your brush pens. You can also get smaller, thinner lines. Use the rest of the page to play around with your brush pens and your regular ink pen and figure out what feels comfortable, fake confident lines until you do feel confident with them and just trust me that you'll be able to do it in a way that's exciting and interesting on your sketchbook spread. This week, what we're gonna be doing is creating tiles for our imagery, so we're gonna actually draw lines to create squares and rectangles and all sorts of rectangular shapes all across our two pages before we start drawing. This would usually be the time where someone would grab a ruler and feel the need to measure everything out, but I actually think it's better and more interesting if you just let yourself make imperfect rectangles to cover the whole page. Moving back to what we've talked about before, we are not computers and I think it's more interesting to embrace the handmade quality of our work. I'm also playing around with the corners. I think sometimes making rounded corners can be interesting. As you fill out your two-page spread, make sure and play around with having confident lines, rounded corners, maybe some wonky,

imperfect rectangles. Don't worry about them being perfect, they shouldn't be. I know mine aren't and they're more interesting that way.

Day 10 - Lettering
- Last week when we focused on lettering, we talked a lot about pulling in signage and things that reminded us of the era or the theme that we were working on. And for my theme, since I did Hwy 1, all along Hwy 1 is all these different hand-painted signs for different farms or places you can visit, and I thought that using the brush pen to create that lettering and mimic that effect would work really well. To mimic the hand-painted lettering, I just like the wonky texture of the brush pen to kind of do its thing. And I also noticed that on those signs, they run outta space and they make do with what they have, and I kinda like that. I like how weird it looks. And you can see there's a big difference between using the tip of the brush and the side of the brush, and I like to play with that. Playing around with size is really helpful, so making sure that we're adding places that feel like we're giving variation in size. Go ahead and add your own lettering using your brainstorm as a reference, and try and use the brush pen. Try and allow yourself to do something imperfect. We're not letterers, we've already talked about this, so you might as well just have a good time with it.

Day 11 - Line work
- So now we're gonna take our Pilot pen, or whatever you're using for your ink pen, and we're really just gonna mark out or block out shapes. We're not gonna focus on details, we're not gonna focus on texture, we're just getting down shapes and basic bare bones of what we're gonna be working on. So I'm blocking in some trees right now, but I'm not gonna worry about adding any shading or any sort of texture to them, it's more just to get the shapes down and then I can come back and add to them later. And then I'm thinking about some of the rolling hillsides that I drove by, or drive by regularly when I go down the 1, as well as some of the birds that I might see. Most of it is blocking out shapes, but sometimes I need things there to remind me what it actually is when I come back. I like the idea of a long, winding road, bringing in some of the Southwest that you see down in L.A., some of the rivers and mountains in Big Sur. I might come back and add trees to this later. Horizon lines and oceans that you pass by, and I'm really just doing this off of memory and making it up and trying to think about the shapes that I'm seeing. I think that breaking things down into shapes really helps it to be simplified and not worrying about them necessarily being correct. It removes that tendency to need things to be perfect or right and instead makes it really easy for us to play around. Bringing in that pelican that we talked about before. If you're not sure what you wanna add to your spread, refer back to your brainstorm, that's what it's for. It's really to get stuck when you try and fill up your sketchbook, so creating those brainstorms is exactly what they're there for. As you fill in this layer, just remember you're blocking out shapes, you're not worrying about details, you're not trying to get anything completely solidified. You're just focusing on line, line quality, and what kind of content you're gonna be putting in there. I even left a couple of my slots blank because I wasn't quite sure what was gonna go in there yet, and I'm sure as we go on, I'll figure something out.

Day 12 - Value
- Now that we have all of our block shapes, we're gonna start adding contrast using our brush pens. This is a way for us to add value and texture, but also fill in areas and draw the eye around the page. So I know I want to add some trees here, so I'm just gonna do what I think the leafy areas might look like and kind of mimic what I think an oak tree might resemble. And then I'll come back and add the

stems for the trees. I'm just blocking out their shapes. I'm really smashing the brush pen down, I like all the fuzzy texture on the sides. I'm gonna come over here. I think I want this to be a night scene, so I'm gonna add little stars. This one's gonna take me a while, so I'm gonna come back to it at the end. I'm gonna make this area into trees, so I'm gonna block these out, and then have the trees be silhouetted. I'm actually gonna use the brush pen to fill in other areas, thinking a little bit more opposite. I know I want to make this a night scene with waves, so I'm gonna come in with my Pilot pen just to block out certain parts before going back in with my brush pen. I also, since it's a lighthouse, want to keep this part light. The cool thing about doing the brush pen is that you can cover up areas that you messed up. So if at any point you feel like you tried to have a confident line, but you blew you, you can just cover it up with some brush pen and maybe create a new image. Now that I've added all of the different textures and value and I've inked as much as I can, I'm looking at the two pages and I feel like there's a decent amount of balance. I do know I'm gonna be coming back to this top right corner, it's just gonna take me a little bit of time, so I'll do that at the end. I think everything looks good so far, and we're ready to move on.

Day 13 - Detail
- We have all of our textures out and value out. We see some contrast happening and now we're gonna move into adding details wherever we see we need them. I'm gonna take my Pilot pen and I'm gonna start adding some lines on these trees. And remember, you're making this whole thing up so it can be as detailed as you want it to be. You can simplify wherever you want to, totally up to you. I also think it's okay to just make things up. At no point when I've been driving on highway one have I seen saguaro cactuses in a desert, but I feel like they exist. So this is the part of the drawing that you really get a chance to bring everything to life, tie everything together, and I really find that I get myself super into the tiny details. I get lost in it, it's my favorite part, and I really encourage you to just take as much time as you want to focus on all those tiny parts.

Day 14 - Clean-up and review
- This is the final day of week two. We're gonna go over everything, do a little clean up, make sure that all the contrast and form is looking right. I'm gonna finish a few things, I still have that blank square and I have to finish a couple of background pieces that I mentioned earlier on. So go through your spread, check the balance of contrast and form and see what looks right to you. I'm really regretting having made this a night sky 'cause it's gonna take me forever to finish. I could just go over it with an opaque white pen and make the stars, but we're gonna stick to our guns and make it a night sky with tiny little circles. So those might be situations that you run into. You might make decisions in the beginning, and you realize that it's a lot more complicated than you had initially thought, and you're gonna go ahead and troubleshoot that on your own. I want to add a little more contrast to this landscape so I'm gonna add some more cactus and brush pen marks to add plant life. I'm gonna add some pattern and texture to the pelican just to continue on with adding more texture and contrast to this page. I still have this blank space here and I wanted to add another flower and I wanted to keep it really loose and textured, so I think using the brush pen will be the way to go. I still feel like there's a little bit of contrast missing on the left hand lower side of the page, so I'm gonna turn this tree into a night scene. Week two, we went over inking and adding texture using brush pens and our Pilot G-Tec. I think that for the most part, when we start out with these empty tiles can feel a little bit daunting and maybe like we're gonna create a comic book spread, but hopefully by the end of it, you feel like maybe we've created something a little bit

different. It's a little bit like thumbnail sketching, but also a little bit more like we're going to be creating these separate spaces for each of these illustrations to exist in small worlds where they don't have to be perfect and they don't have to be these ginormous things that take over the whole page. You're kind of collecting a bunch of little things in order to make a larger one. We experimented with lettering and we used the brush pen for lettering. For my page for the lettering, I played around with cramming in larger letters and then trailing off with smaller ones, thinking about the different types of signage that I see on highway one, as well as misspelling words and making words into a way to draw the eye around the page.

Week 3 - Colored pencil

Day 15 - Materials and brainstorming
- Now that we've done a lot of black-and-white illustration, we're gonna focus on color. As we pivot into using color, we're gonna be using colored pencils. We will narrow it down to three colors in a little bit, but first we're gonna make a brainstorm. This week, I chose the theme of food and food packaging. So for my brainstorm, I'm going to make a short list, going over different things maybe that I have lying around my house, or things that I've had for snacks this week. It doesn't have to be too complicated. I had strawberries for breakfast, so that's on the list for sure. Bacon, what are fun snacks? Like melon, we could stick with fruit. Berries of all sorts, really like cake. Continue your list, then take it into whatever search engine you like, or if you are a collector of food tins or different food packaging, who knows? Go into your search engine, I put in vintage food packaging. You could put in different snack foods, and a bunch of different images will come up, and then you'll have your board and your material to start with while we move into the sketchbook spread.

Day 16 - Mark-making and color
- To choose my colors, I get really overwhelmed with all of the different colors. And like we talked about in the beginning, I think creating boundaries and rules around what colors and materials we're using is really helpful. So to choose my colors, I try to narrow it down to three. It makes it really easy for me. So, what we'll do is test out a few different color combinations to see what we think and if we like it. A helpful tip that I find for myself is choosing two colors from the same color family and then one contrasting color. Also ensuring that one of those colors is dark so that the other two can maybe be on the medium to light scale, and you have a little bit of contrast. So I'm gonna choose this indigo one. And then since I said two from the same family, I'll probably choose this yellow and maybe this orange. So, to try them out and see how they'll look overlapping each other, I'm going to create medium-sized swatches of each color and overlap them in the middle. This is a fluorescent orange, so it's really bright. But it's kinda fun to use. It's definitely on the lighter side. So both of my two colors outside of the indigo are gonna be pretty light compared to how dark that indigo is. I'm not sure if I really like the way that that looks together. I want like a little bit more mid-tones. So maybe what I'll choose is I'll keep this indigo, and I'll do this red and this magenta. So we'll do the same thing. The cool thing about colored pencils and something I think people don't really realize is that layering them actually is the fun way to use them 'cause you can get secondary and tertiary colors through layering. Oftentimes we think laying down one color is exactly the way to go, but the way you get your color mixing, as if you were painting, is by layering them over each other. So I think we're close. I like some of those secondary colors that we're getting, this weird, ugly green

between, or it's like a purple that's grayed down, between the red and the blue is really cool. But I'm not super into this magenta. So I'm gonna switch that out, and I'm gonna try this pink. So we have red, blue and pink. So now I have one light and then two mediums to darks. The red would be the medium and the blue would be the dark. And I like that kind of cloudy color I get between the red and the pink. And then the light blue you get between the blue and the pink and that. But I'm wondering if maybe I should do something besides the blue. And I would like to see what a green looks like. So we'll try this green, which I think is nice. It's really bright. This pink. And this red. And I really like that. I think there's a lot of contrast. I also think that the two opposite colors, the green and the red, end up making this really nice, deep dark color, while still maintaining some medium tones. So, actually, I'm not gonna have any one super dark colored pencil. I'm just going to be creating my darks through layering the green and the red. So I chose my three colors. Go ahead and go through your colored pencil collection. Play around with color mixtures. Remember you're gonna wanna have at least one dark, or dark color combination, like I have between my red and my green. So just remember you wanna do two light colors and one opposing color.

Day 17 - Linework
- Once you have your three colors chosen, choose your lightest color to do your outlines. For your colored pencils, they're all waxy. They don't really smudge as much, so I'm not gonna worry like I did with the graphite about having a piece of paper underneath me. Maybe as we move in to adding textures and layers, I might add that paper, but for now I think it's fine. And I'm gonna start on the top right corner, and I'm just gonna go through my source material and kind of come up with snacks that I have put down in my brainstorm list to create my spread. So I'm gonna start in the top right-hand corner, and I'm gonna start with strawberry. And I'm just doing a really basic outline. The cool thing about color pencils, it's similar to graphite in the sense that you can move everything around. So don't worry about it being perfect. You can areas up. And since we're using our lightest color, it's not a big deal. I know I'm gonna wanna do a vintage Jello package right here. I'm gonna hold off on doing the lettering just 'cause I don't wanna worry about it so much right now. I'm just gonna add a few small details so I know what it is, and then I'll come back and do the lettering later. We're almost creating placeholders for images. I'm gonna have some chicory lettuce right here. It's kind of zebra striped. And then I'm gonna put a moon pie package here. And again, I don't really wanna work on that right now, so I'm just gonna put where I think that one might go. And then I'm gonna do a orange slice up here. I'm gonna draw it the way it was when I was at soccer practice as a kid, not the way I would eat it now. Just 'cause I think it's more visually entertaining. And I think I really like the sardine cans that I got for my image search, but I'm going to kind of play off of those sardine cans and pretend it's open and I'm seeing the sardines inside. And I think that doing that type of inventiveness is what is really great about doing Google image searches or Pinterest searches. It kind of gives you a starting point to then play off of. Give them some gills and some fins, although I'll be real bummed if I got a sardine container and it had eyeballs in it. And then I'm gonna make maybe a soft boiled egg and some cherries. Like I said, I can fix that later, it's no big deal. I'm gonna do a Carnation malted milk package over here. Basic outline of what I think it'll look like. I'm gonna do a cake slice. I want it to be confetti cake 'cause that's my favorite kind. Straight out of the box. I'm gonna do some broccoli over here. And I'm gonna draw a mason jar full of jam, probably strawberry jam. This is gonna be some bacon. And then for now, I think I'll just be doing a melon. So I can do all the seeds. So just fill out your whole sketchbook spread and use your lightest color. I use the lightest one 'cause I think it's the easiest to move around, especially with colored pencil you can

cover it up. Most of your other colors, your two other that you have should cover up anything that you don't want. You can move it around and it should be fine. Make sure that you're not including any details. You don't really need to get too detailed right now. It's more just creating spaces for each of the things and where they're gonna be. Also, don't add any lettering, just create whatever you have and where you think it's gonna go and then we can move things around afterwards.

Day 18 - Lettering
- Now that we have our outlines down, we're gonna do lettering and hopefully you have some lettering sources based on old food packaging or current food packaging or whatever it is you have laying around or whatever you've decided as your source material. We're just gonna go through, still using our lightest color and outline and create a skeleton for our lettering that we'll then fill in or add on to later. I'm gonna start with melon. I think it'll be fun to label some of the things that I have on the page and then to add in other terms that might have to do with snacks or food. I'm gonna put a really cheesy phrase up here, nom nom, because I think it would be funny. Some of my lettering is going to be inspired by my vintage food packaging choices but I also think it's cool to take those vintage food lettering ideas and then make them your own. Bring them into the current time and not worry so much about them being perfect or looking like the lettering on the food packaging necessarily. For here, I'm gonna do the Carnation food label for the malted milk and I'm not gonna worry about it looking like how Carnation writes their logo, I think I'm gonna focus more on it looking like how I might write it. On the MoonPie logo, all the lettering is on the same level and I can't fit it all in so I'm making it up. (writing) (writing) (writing) (writing) (writing) See, I made that mark there, I'm gonna cover it up later so it's no big deal. As you work through your own lettering, just keep it loose, don't worry about mimicking the packaging exactly. I think it's best to just make each of the lettering components your own and have fun with it.

Day 19 - Value
- Now we're gonna work on value. I'm gonna still use my light color, so I'm using pink. Stick with your light color to start, and then we can start incorporating one of your medium to dark colors. I think that it's really good to go through and just figure out what areas you want to have colored in pink, and to have more value. Start with this one, and then we'll move forward. So I'm just gonna begin filling in areas that I know I'm gonna want to have my lighter color. Even though this is lettuce, I think that having it be pink as a base, and then incorporating green later is gonna be great. And again, I'm not worried about it being perfect. I'm keeping it pretty loose, and trying to just fill in the space, and we'll worry about cleaning it up at the end. I think one of my favorite parts about having sketchbook spreads is it allows you to get ideas and forms down, and it's less about those ideas and forms being perfect. And I do want this rolled-up tin part to be defined from this part, but that'll come in later, so I'm not gonna worry about that right now, and I'm just gonna fill this whole area with pink, and just know that I'm gonna come back. I'm gonna do the egg yolk. And I need to sharpen my pencil. You can see it's totally flat (laughs). (sharpener scraping) Cool. And I'm actually going to take a second to draw the flowers on the Carnation box, just to remind myself that's something that I wanna do later. I think I'm gonna color the stems of the broccoli with pink because I know I'm gonna come back later, and I'm gonna want the whole thing to be green, but the stems are gonna stand out and be a little bit of a different color than the florets of the broccoli. I'm gonna draw the strawberries where I want them to show in the jam so that I don't color that part. And I think that's it for my pink, so I'm actually gonna go back in with my red and kind of start back on the

right-hand side and go back over and see what I want to have red in. And so we're doing the same thing, but now I'm using red, but you can use your mid-tone. Since I'm using two mid-tones to make a darker tone, I could've used the green as well, but I felt like I wanted to have more pink and red space and use the green more as like a detail and shadow-making color. And this is what I was talking about about not worrying about messing up when you're using your pink. I'm gonna actually change the shape of this fish, and you can't even tell that there was pink there before. So for the orange slice, I'm really just gonna do the rind in red. I'm gonna sharpen this, and I think I'm gonna add a little bit of text to the Jell-O. So go ahead and make sure you're using your own handwriting. I'm definitely not specializing anything. I'm trying to use the way that I naturally write and draw as a reinterpretation of these vintage packages. All right, then I'm gonna move over to Moon Pie, and actually, it's a white package, but I'm gonna make it red, because I think that we want more red down here than we do in other parts. And you can see the edges where the pink is I can cover up easily with the red and it's like it wasn't there. Okay, and now I'm gonna do the cherries. I'm actually gonna change the shape of that one. And I'm gonna add one more at the bottom of the stack. I'm gonna add a little bit of shading to the egg yolk, not much, and then I'm going to come down to Carnation, and since I drew the actual flowers, I can go around them now with the red, and I'm gonna go around the lettering as well, and when I go around the lettering, I'm actually going to be keeping small white gaps as a way to define it. So the lettering on that one isn't perfect, but I might go in with a really sharpened red pencil and clean it up later. And now we're gonna move over to the bacon. I know I'm gonna wanna do the seeds for the melon, so I am filling this area with red so I can get those really dark seeds after adding the green later. Once you've filled out your whole page, you'll kind of see everything come together. It should feel pretty balanced between your light and your medium color that you chose. At this point, there should only be two colors on your page. Your third color will become your detail color. It's kind of mimicking what we did with graphite, we're increasing contrast, and we're thinking about shading, but we're doing it now in color.

Day 20 - Textures and details
- Today's gonna be a detail day, so go ahead and grab your third color that we haven't used yet to go in and add details wherever you think is necessary. It's also a good color to use for shading, creating shadows, and depth. I'm gonna be using my green pencil to add shadows and depth wherever I feel necessary. I'm gonna start on the top right hand corner and move across. I'm gonna add a little bit of green on the bottom of the strawberry to add some shading. I'm not pressing as hard as I did when I was filling in all of the value areas. I'm doing it pretty light just to add a little bit of roundness to the strawberry, and then I'm gonna add the seeds. Then I'm gonna color in the leaves. And then we're gonna move over to the sardines. We're gonna add some details to the fish. We're gonna outline Snacks in order to make it more interesting. And you can already see how the green not just on Snacks but on the areas that we've already added details to is pulling some of those pieces forward. And this is why I think having three colors is the perfect amount. I'm gonna add stems to the cherries. I'm gonna move over to the Carnation box and just add a little bit of detail to the flowers, and then also the lettering for the box. On the bacon I'm just gonna add a little green to create texture. And I forgot on the top of the Carnation box I wanna add a little detail. We're gonna move into the broccoli which we already set up for ourselves with those pink stems, so we'll be able to see, hopefully a difference in color. I'm gonna add the seeds here for the melon. I love adding the green over the red and seeing how dark it gets. As you can see, your third color really brings together everything. It should be used as a way to make things pop out. It should tie

together the two other colors. Because you're using an opposing color to your two cohesive colors, it really stands out, adds detail, and contrast.

Day 21 - Clean-up and review
- Finally, we're gonna go over everything and kind of do a little bit of a cleanup, so I'm just gonna approach each area and make sure it has everything that it needs to feel completed. Often times, when I'm going through a whole sketchbook spread, I'll forget things that I told myself I was gonna do earlier or I'll come back and realize I need to change something that I already created, so that's what we're gonna do now. I'm gonna start in the top right hand corner. So I'm just gonna add a little more red to the strawberry. Often time, with colored pencils, the first layer you put down shows the texture of the paper and isn't as saturated as you might want it to be, so I'm gonna get it really saturated and go over some of those green parts. I'm gonna go down to the jello. I'm actually going to fill up the inside with a little bit of green just 'cause I'm gonna leave the box white and so the green will make it stand out. I went outside of the lines, so I'm just gonna fake it. That that's what that looked like before. Then I'm gonna come down to the lettuce and I'm gonna make these white areas green and I'm also gonna add a few zebra stripes and maybe a little green shading over the leaves. And you know what? This isn't quite looking like the lettuce that I imagined. It's not a big deal. We're actually gonna come up here and add a little bit of like, what I like to think of as like, a water texture to the sardines. All right. And I'm actually gonna add red and pink sprinkles to the cake, as well as add a little texture to the frosting. And finally, I'm gonna add some texture to the strawberries. And you know what? I'm gonna, while I'm here, distinguish the broccoli. So we had put pink below before, but I don't think that it was being as effective as it could have been. That shading, so we'll go back over this red with green and maybe then we'll have a little bit more distinction. And I think that looks better. All right, week three. Brought in color, but we created limitations around it. Using three colors, I hope, was a good way for you to introduce how to create contrast and interest and shading using colored pencils, but without all of the hectic color overwhelm that I typically get when I'm using color. You were able to come up with some interesting ways to reinterpret text and vintage type and make it your own, and we're gonna continue with color in the next week.

Week 4 - Crayon

Day 22 - Materials and brainstorming
- Last week, we used colored pencils, and this week, we're gonna take color a step further by using Neocolor pastels. The Neocolor Caran d'Ache Pastels are water soluble, but we're not gonna be using them with water this week. So if you have pastels laying around your house, feel free to use them. I think any oil pastel works great. Chalk pastels work, but they're gonna be a little bit more flaky and not gonna have the same texture that we're getting. These are a little waxier and reminiscent of crayons. We also are gonna be using tracing paper. I use the tracing paper mainly as a way to prevent my hand from smudging, because we're going to be going back and forth across the paper, but also as a way to prevent it from smudging after we're done and when we close our sketchbook. So I'll show you how to do that at the end. We have a sharpener. I'm using the same one I use for my colored pencils. You can sharpen your pastels in the same way. The theme this week is gonna be vases, and I thought it would be a really good opportunity to incorporate

landscapes, and some of the landscape themes that I used earlier weeks, into our vases. So we'll be using the vases almost as a canvas for incorporating landscapes as well as potentially patterns and geometric shapes. So our theme this week is a two-parter. We're using vases as a canvas for landscapes and other patterns. So I thought it would be good to brainstorm what those things might be, so that if at any point we get stuck, we can refer back to it. So for landscapes, we could do like a pastoral landscape, maybe a ocean view. You could even do like some cliffs. We have a lot of cliffs here in San Francisco overlooking the ocean. And then including maybe wildflowers, plants. And then to break all of that up, I thought it would be really fun to do some geometric shapes and stripes. Once you gather your materials, go ahead and start a brainstorm of your own. If you don't feel like using vases as your canvas, you can choose a different object. And if you're not interested in doing more landscapes or wildflowers, feel free to choose something from previous weeks that we did. So if you're interested in maybe doing vases with food themes, go ahead and brainstorm that, so that you can refer back to the brainstorm list as a way to capture your images that you're gonna use.

Day 23 - Mark-making
- Playing with pastels is a little different than colored pencils, but there are a few things that are similar. They do layer in the same way that colored pencils do, they also move around a lot more than graphite or colored pencils do in general. They're very awkward, they're a little thicker and they are a little clunky on the tip. You can sharpen them, but they definitely are gonna be a broader tip and have a lot less fine detail points. So part of the reason that I like them is because of all of those reasons. They end up being a little clunky, a little bit ugly and a little bit hard to control. And so it forces you to loosen up and create things that look interesting and maybe a little less a type. I'm gonna show you how to layer them and also how to use the white as a blending tool. Similar to the colored pencils, we're gonna lay down large swatches of color. And then layer them on top of each other. And you get to see some of the secondary and tertiary colors that are available to you. So that middle area is very different than either of the side areas. And I feel like the secondary colors that begin to happen are a lot more interesting than they are in colored pencils. And they also layer up and begin to create a little bit of a waxy build up on the paper that's really fun to move around. So each of these colors is pretty distinct when the red is layered over the blue green, it's really dark and over the light blue, it's dark but it's not quite as dark. And you can see how as I begin to use it more and press down a little bit more firmly, I can pull some of that dark color in that green over. Incorporating lighter colors, because it is so opaque and waxy, allows you to start creating highlights and also blend colors together. It's not quite as bright as it is on its own, you can see the color here is really vibrant. Over the red it's a little more dull, it's kinda more of a magenta, and then as you mix it with the cooler colors it's not quite as light and it starts to take on some of the medium hue of those tones. We're just getting a good feel for our palette. I chose, like I said, a green, a blue, a red, a pink, a white and a yellow. The okra yellow I think is a good way to kind of use a neutral yellow without being too acidic. But you can still get some really nice green tones. And when you layer with the white on top, it becomes more of a blender and it starts to move the color around. And while you can't get teeny tiny fine details like you can with colored pencils or pen. You can still get pretty detailed. And the more you layer, the easier it is to create finer details. So continue to play around, play around with how the shape of your line can look. I also think it's nice to not worry so much about sharpening them. It's good to sharpen them, so you have a ways to go, but allowing them to get dull and create some of these flat spaces allows you to cover more area with the

pastels.

Day 24 - Linework
- Since this weeks theme is vases with landscapes and landscape elements, we're gonna be inventing our vase shapes. I know that sounds really crazy. We've been using mainly resource material or memories as our references, but I think that's it's gonna be pretty simple and I just want you to trust me, you're gonna be able to create vase shapes. They also don't need to be perfect, just like everything else we've talked about in this class. So to start, I'm gonna be grabbing my lightest color. I'm not gonna use white 'cause I wouldn't be able to see it, so I'm gonna use a peach-pink color that I chose. And that's gonna be the outline for all of my colors. Then after that, we'll start with creating our values using our light colors first. (marker scraping) So I'm just gonna start with an oval at the top and I'm making an invented round vase. It's not perfect, it might not actually hold water but it doesn't matter, we're just making it up. This one is gonna be a little longer. With a wonky side-high right side, it's fine. We're gonna do a bowl, so a wider bowl. And then I thought maybe I would actually incorporate a kettle. We're getting wild. I'm gonna do a larger bowl here. Might be a little shallower than the last one. And I think it would be cool to do a series of small vases up at the top. This one will be a little taller. I'm gonna put a pitcher up here in the top corner. So rather than an oval I'm bringing that circle to a point. And we're just making it up. Maybe a goblet. I think it's like vase heavy with container themes. I think the wonkier the better. Let's do another bowl. All right. Keep going with all of your line work. Try to remember to stay confident. Don't worry about perfection and just have a good time. And honestly I think the one's that have more character and a little funky and don't seem like they would stand up in real life, are the most interesting ones. When we come back we'll approach three other colors and add value.

Day 25 - Lettering and light values
- Now we're gonna add lettering and our light values. For the lettering, I thought it would be cool to just add some of the ideas that we have from our brainstorm, so incorporating maybe other synonyms for vase or container, adding ideas around what it is that you're incorporating on your canvas or whatever object it is that you're drawing. I don't think that they necessarily need to be centerpieces. I do think that it's cool to incorporate some of the words or ideas that you're thinking about. Because this is our sketchbook. It's not a final painting or something that we're gonna be putting out into the world necessarily. It's more about incorporating our ideas and keeping ourselves reminded of the things we were thinking about while we were making the piece. I'm gonna use my red for the lettering. I think that I'll be using it mainly as a detail color, so it might be nice to have that. I also like it when the lettering wraps around certain images. So vessel, then maybe we'll put container here. For now, I'll leave it at that. I might add more later as we continue with our drawing. And now we're going to use our three lightest colors, not including our white, for our values. So I have my pink, my yellow, and my blue. I think those are my lightest ones. I'm gonna start in, adding where I think I want those to go. (crayon scratching) And this is much like the colored pencil part, where it's not really about it being perfect, and we know that we can layer. So don't worry about it being completely opaque or about it not being correct 'cause you'll change it later. I want to incorporate some landscapes, and I know that I want some pink in the foreground. (crayon scratching) I'm looking at any photos of landscapes. I'm just trying to imagine what like grassy fields or landscapes might look like. I do wanna have some striped or geometric elements. As I'm moving across, I'm actually going to grab my transfer paper and keep it covering the previously

drawn areas so that I'm not smudging it. (crayon scratching) I'm just gonna cover this whole one in pink, and maybe we'll do a flower pattern or something on here later. (crayon scratching) Because I know that some of the colors are more vibrant when I leave them to be on white paper, when we were doing our materials experimenting, we saw how they can get dulled when they have other colors on top or below them. I'm gonna leave some white space for other colors to come in. (crayon scratching) I think these'll become cliffs. (crayon scratching) All right, I'm done with my peach color for now, and I'm gonna grab my ochre color. I'm gonna start back on the top right-hand side. (crayon scratching) I'm gonna add a little sun up here 'cause I think that'll be a little ocean scene. Then I think maybe I'll make some flowers here. I know I'm gonna wanna add a different colored flower here. But for now, I'm gonna outline where I think that flower will go and fill the rest in with ochre. I'm gonna do another sun here. (crayon scratching) I don't need it to be perfectly round 'cause I'm gonna come in with a different color pastel and smooth it all out. (crayon scratching) Think I'm gonna make this just kind of a pattern. I'm gonna keep it really loose. This can be a geometric one. It'll be striped, so we'll just start with the top. They break a lot, and it's totally fine (laughs). (crayon scratching) All right, now we're gonna use blue. I'm gonna do the sky in blue, and I'm gonna leave like a few smudgy empty marks for where we're gonna add our white later. And you'll see why we use a white crayon rather than just leaving white space. I think both are valid, and we'll explore both later. Might make some shading here between the different hillsides, and I might even come back in with a little ochre. The cool thing about pastels is that you get to have this opacity from the pastels, but often you have to layer with the last color you want to have visible first. (crayon scratching) Then I'm gonna put some clouds here. I'm just gonna mark 'em for later. (crayon scratching) As you begin to add the lettering and the light values, hopefully we're getting to see your vessels take shape. They should start to feel a little bit more cohesive. Again, you wanna see and look at your page and see if there's light blue across the whole page and there's a good amount of pink across the whole page, et cetera, whatever colors you choose. You want everything to feel cohesive, and you want the color to move your eye around the whole page.

Day 26 - Dark values
- We now have our light values down, and the next thing we're gonna do is take our final two dark colors and go over the whole sketchbook spread and begin adding them. So I'm gonna use my dark green blue to begin. And go from the top right to the left. So I'm gonna be thinking about my dark value and shading. And where I might want a little more contrast. The amount of pressure I'm using when I'm adding these top layers is sometimes a lot less than it would be if I was doing a bottom layer. You don't need a lot of pressure in order to add contrast. I do know that I'm gonna wanna have a moon up here. And this is gonna be more of a night sky. We already marked where the clouds are here so I'm just gonna be going around them. I'm gonna have this night sky fading, so we'll come back to them. I'm gonna grab my red. Then get started back on this side. I think it'll become more of a detailed piece like I talked about in the beginning. I think it's good to have a color that's a little bit bright and bold and stands out from the other ones as a way to create a highlight. As you add your dark value, you should start to see a little bit more cohesion across your page and everything should start to feel a little more complete.

Day 27 - Texture and detail
- We now have our values down, and we're gonna go through each of our vases and add details. And I'm also gonna show you how to use your white as a blender and as a way to create pastel

colors. I'm gonna start with the white to show you how I would use it on these clouds. I really like filling in the area that we left white and then pulling some of that blue in on the edges to make a softer shape. Then we're gonna move down, and I'm gonna add a little more blue on top of this dark blue. (crayon scratching) Then I'm gonna show you what it would look like to make clouds without leaving white space. So these are white clouds drawn on top of our dark color. It's just two different ways to create clouds or white objects in space. (crayon scratching) Now down here, I'm gonna lightly do a little bit of blue, and then I'm gonna bring the white on to create a light blue. (crayon scratching) You can see how you can still see the texture below, but it's softened. (crayon scratching) And here, we're gonna add a little bit of red underneath to mimic maybe a sunset, and then we'll use the white to blend it. And I'm using it really lightly, so it's just resting on the surface of the paper. (crayon scratching) I'm gonna make a pastel blue-green for this vase. You can see how adding the white gives you so many more color options while still remaining cohesive with the rest of your palette. (crayon scratching) You can see how using white pastel is super versatile. You can use it on its own to make soft edges and to also blend colors. You make new colors with it, and it's something that while at first most people avoid, is actually something that is really good to have in your tool belt.

Day 28 - Clean up & review
- At this point, you should start to see everything coming together. We're just gonna clean it up. You can have a good idea of the type of contrast you want on your page. And we're just gonna add final details to clean it all up and bring it all together. I'm just adding some final things. I'm also realizing I wanna fill the little circles on top of each of the vase. So we'll just go around and grab whatever color feels right. This week, we used pastels. We worked with something that was a little clunky, uncomfortable, and awkward and hopefully came up with something pretty cool. I think it's really important to be uncomfortable, to allow yourself to be loose, and to come up with parameters that let yourself do that. I also wanna say that it's really hard to decide when you're finished with a painting or finished with a sketchbook spread or finished with anything when it comes to being creative. And it's not really something that anyone can tell you when it's done. It's really something that's intuitive. So allowing yourself to feel that and figure it out for yourself is super important. You can use the tracing paper as a way to protect the pages when you use loose material like this so that you can come back to their later and decide to add more if you want to.

Bonus days

Day 29 - Brainstorm
- So we just finished four weeks of sketchbook spreads. Now I want to show you how to create your own ideas for your own sketchbook spreads moving into the future and also how to take those ideas and those sketches and make them into paintings. First, we're gonna create a brainstorm where you're going to list a lot of different objects. Just like how we did the vases, you're gonna come up with things that you would then put things onto, and then we're gonna create a brainstorm that's going to be places or things you like to do like different themes, and then we're gonna do a brainstorm of different materials you like to use. So for my first list, it's going to be objects and these are things that we're thinking of like our canvas, right? So for example, vases, cars, houses, sunglasses, we could do pillows. Tiles, and maybe rugs, and I think that's good for now. For our

second brainstorm, we're gonna be choosing different places or things or themes that we enjoy, so places, themes. And I'm gonna say maybe national parks, in the theme of parks, maybe theme parks, you could do food and snacks like we did before, and it's okay to reuse certain themes or certain items because you're gonna be making them into something new. Summer beach theme, maybe summer snacks, and the county fair. Now we're gonna do a list of materials. It's important that you use or list materials you like and/or want to learn how to use. I think it's okay to incorporate materials you want to learn how to use because we're talking about sketchbook spreads, so we could go with ink, pencil, colored pencil, pastel, watercolor, marker, one more. Pan pastels because they are different. So now that we have our three brainstorms, we're going to be making different combinations of the three. If you wanted to choose houses, summer beach, and colored pencil, so your theme would be making houses in a summer beach theme in colored pencil. And then you could choose maybe tiles in a county fair theme, which I think could be really cool in marker. This is a really good way for you to stay inspired and have a list of things to reach for when you grab your sketchbook and your materials and you're not sure what to do. I usually will write this in the back of my sketchbook so that it's right there waiting for me and ready to go when I'm ready to draw.

Day 30 - Thumbnail sketch
- I wanted to take you through one of the processes that I do when I'm trying to go from my sketchbook spread into creating a painting. Often times, I'll create a small brainstorm based on a them or a sketchbook spread that I really like. And then I will create thumbnails. Thumbnails are really small sketches of what I want the painting to look like. Because they're small, I can stay loose, and I can create ideas quickly. So to start my brainstorm, I'm thinking about the vase spread that we just did. I wanna create a tiny little brainstorm just to kinda go over some of the themes and ideas so that I'm reminded as I'm creating my thumbnails so we did vase landscape, and some of the themes we were dealing with were maybe like a national park, wild flowers, flower patterns. We did some sunsets, some oceanscapes, and I really liked how each of the vases that we did were a little bit wonky and funky and weird. I would like to maintain that into the painting. So I'll keep that in mind. So to start my thumbnails, what I'm gonna do is create four relatively small rectangles. I think I'm gonna want two vertical and two horizontal just because I wanna be able to see what it looks like if they were longer, versus taller. Your rectangles do not have to be perfect. You don't need a ruler unless you really want one. So the first one I'm thinking about is I like it when it's a little top heavy and then goes down to a small base. And I wanted to play around with the idea of the cliffs. I like that there might be trees on the cliffs, and maybe a sun and a little bit of clouds. The point of these thumbnails is not for them to be perfect. And they don't even have to be fully formed. It's just so that you get your ideas down quickly and efficiently so that when you look back on it, you have a place to start. The other one that I really liked was the one that was tall and skinny at the top and then went down to a broad base. And I liked how it V-ed. So I wanna keep that. Maybe incorporating some geometric pattern up at the top. And then moving into a landscape at the bottom. So what if it was those blocks of color that we have all over everything, with flowers. These are my flowers. (laughs) You can see nothing needs to be perfect. It's more just for you to be able to tell what's going on. So this would be more of like a flower field with a geometric top. Now I'm gonna move on to maybe my more horizontal pieces. I keep doing that small opening. So maybe the next one we'll do a bigger one. And for this one, I wanted do the rolling hills. And what if we kept that geometric top like before. And I think there's something interesting in that. And I think this one would be cool to incorporate maybe some taller trees that mimic those stripes. Now for this one I'm

gonna do a larger opening and a tapered bottom. And maybe we'll just do flowers on top. It's important to remember that (laughs) for the most part when you're making thumbnails, you're gonna dislike half of them, if not more. And it's really about allowing yourself the freedom to create ideas, so that you can create more ideas. Very rarely is the first thing that I come up with the coolest thing that I come up with, or the most flushed out idea. So that's one method for creating ideas and getting ideas down quickly. I think it's really good to record ideas in words but also visually. So thumbnails are a great way to do that.

Day 31 - Transfer
- So this is the last day. You've done a full month of sketchbook spreads, you've come up with your own ways to create themes for those spreads, and you've also worked with a variety of media. Today, we're gonna go over how to take a piece of your sketchbook spread, any portion that you like, and transfer it onto a new piece of paper for a new paining or a new drawing. In order to grab the image that you like, you're gonna use a pencil and your tracing paper. I usually like to use a soft-leaded pencil, so the one that you used during the first week should work just fine. You want it to be able to have enough graphite to actually transfer onto the paper that you're moving to. I like to do firm, confident lines, getting down as much graphite as possible so that it transfers well and is really clear. I just like to hold it in place using the pressure of my hand, but you can tape it down if that's something that suits you better. So now I'm going to grab whatever paper it is that I'm gonna use for my painting and I'm gonna flip the tracing paper over. Now, if you wanted it to be exactly how it was drawn previously, you would trace it exactly as it is, and then flip it over and do what we're about to do. But because it doesn't matter to me which way it's facing, I'm just gonna do it this way. And I use the leaded end of the pencil to scratch down the graphite. Some people like to use a hard surface, like a nickel or a quarter, 'cause they don't wanna waste the lead. And I guess I don't really care about that that much, and I like just using the leaded end. But it's totally up to you and what you feel most comfortable with. So now, we should be able to see our new drawing. And it's here, and a little bit hatched because I was doing a scribble motion over the top and I think that's fine. If this was gonna be a drawing, this is when I would start to trace each of these lines. If this was gonna be a painting, I might take my eraser and lighten some of these lines before beginning painting. Continue working in your sketchbooks, bringing your ideas into sketchbook spreads, using texture, detail, and contrast. And then further bringing them to life with drawings and paintings.