Watercolor Lettering - A Daily Practice with Jess Park

Chapter 1 - Watercolor Lettering - A Daily Practice
Overview
- Hi, I'm Jess Park of Jeshy Park. I'm a watercolor artist and calligrapher based in California, and I'm really excited to share two of the things that I really love to do, which is watercolor and brush lettering. In this class, I'm gonna teach you both of those things and how to combine them together. So we'll be doing really fun things like galaxy lettering and landscape lettering, and then we'll be painting botanical wreaths surrounding beautiful lettering, and do some fun practical projects like creating greeting cards and place cards. I'm really excited for you guys to join me, and I know we're gonna have a lot of fun.

Materials
- For this daily practice these are the supplies that you'll need. Tracing paper for practicing your letters. We're using Arches 140 pound cold press watercolor paper. I like to use this for actual painting and final pieces. Black watercolor paper. This is for metallics. Precut watercolor greeting cards, Canson 140 pound cold press watercolor paper. This paper has a smooth finish and it's great with watercolor lettering. Ecoline liquid watercolor along with a dropper and a pallet. We're using Washi tape and this will be great to use with the tracing paper so you can remove the paper when you're done practicing. Tombow Fudenosuke hard tip brush pens. We also have water brushes, water-based brush pens, a white gel pen, pencil. I have a variety of watercolor brushes in different sizes. This one we're gonna use for masking fluid. And we have the one, six, and 10 we'll be using for painting and lettering. I have a Princeton Neptune mottler brush in a size two. This is to wet large areas of paper. I have a ruler, drafting tape, a bone folder, metallic watercolor. And I like to squeeze my tube watercolor into a pallet. I have a kneaded eraser to soften some of our pencil lines, a regular rubber eraser to erase our lines completely. And I have a sand eraser and an X-ACTO knife, and I'm gonna show you how to erase mistakes, and we'll also use the sand eraser to remove masking fluid. I have a brush cleaner, white wash. We have masking fluid which is gonna help us to mask some of the areas that we don't want paint. I have soapy water in a little jar, regular table salt, a Black & Decker laser level. This is what we use to keep our lines straight when writing. if you don't have a laser level, you can definitely use a ruler to keep your lines straight. We'll also be making gift tags and for that I'm gonna use this punch, this hole punch, and also this twine. I also have alcohol as well as some cotton swabs that I will be using for a galaxy painting, paper towels, as well as a jar of water that we'll use for painting. I have a light pad that I'll be using. You can use a light box or I'll show you some other tricks that you can use instead. And lastly, don't forget to print out your pdf that we'll be using for the lettering portion of the class.

Day 1 - Introduction and definitions
- For day one of our daily practice, let's talk about brush lettering. We'll use tracing paper, washi tape, some brush pens, and your PDF. When you look at any type of brush lettering, it's really distinct, because you can see that there's thick downstrokes, as well thin upstrokes, and that really makes up calligraphy and brush lettering. So, let's go over the definitions. The first thing you're gonna notice is that I've got lots of lines here drawn out, and I wanna go over each definition with you. So, the first line we have up here, this top line here, is called the ascender line, and that is where

you're gonna see these letters, such as D, and L, those letters are gonna hit. The next line you're gonna see is called the cap line, and that is where all the capital letters are gonna hit, so you know exactly how tall to make those capital letters. The next line down is called the waistline, and that's the dotted line here. So, any of your lower-case letters, such as the O here, or the E, the R, we all want those letters to hit the waistline. And then we have what's called the x-height. So, everything here from the baseline all the way up to that waistline, that is called the x-height. Next, we have the baseline, and that's where the bottom of your letters are going to hit. Next, we have the descender line, and that is where these letters such as the G, and the Y are gonna stop. And the last one we have here is the slant line, and that just tells us how much we wanna slant our letters, we wanna keep our letters parallel to that slant line. So, let's get started in writing some of these calligraphy lines. I like to use tracing paper, instead of writing directly on the page, because it's a lot smoother than regular printer paper, so it's nice on your brush pens, but also then you don't have to reprint the PDF's over and over again. So, I'm just gonna show you how I do that. So, just take some paper, make sure it's straight. I like to use washi tape because it has low tack, so I can tear it off and then reuse it again and again. So, I like to tape it to the back of my paper like this, and then we're gonna go over what's called the downstrokes and the upstrokes. Earlier, I mentioned that modern calligraphy is made of thick downstrokes and thin upstrokes. Today, we're gonna practice the downstrokes and the upstrokes. Before you get started, you really wanna situate yourself. If you're right-handed, then you wanna turn your paper over this way, towards counter-clockwise. And if you're left-handed, you wanna do the opposite. And when you're left-handed, I'm gonna give you a little tip, you really wanna make sure that your hand is under the line where you're writing. You don't wanna have a hook like this, it just isn't very good practice. So, I'm right-handed, I'm gonna turn my paper over this way, and show you how to make downstrokes. So, with these pens, they have a nice, small tip, and they're flexible, so the more pressure you put on it, the thicker the stroke. The less pressure you put on it, the thinner the stroke. So, let's try that. I'm gonna start right here at the top, give it full pressure, and then I'm gonna go all the way down the line. Just keep in mind to go slowly, and keep a consistent pressure as you go all the way across. So, you'll see that I'm taking my time and I'm keeping consistent pressure as I go all the way down. And I'll show you kinda what I'm talking about, if you don't keep consistent pressure, it may look something like that, where it gets thinner at the end, or vice versa where it gets thicker at the bottom. You really just wanna practice keeping it nice and consistent. Now, we're gonna move on to the upstrokes, so you might here it called a hairline stroke because it is the thinner of the two, and it looks like a hairline. So, you basically start at the bottom of the line and you're making a very thin stroke as you move upward. And remember to breathe (laughs). You're gonna go very slowly, and try to keep that really consistent. Don't worry if you're not getting it right now, and if you're strokes are looking shaky, that's completely normal. Just keep practicing every day and you'll notice that your strokes are getting smoother every time you do it. And that's it, that's what makes up the calligraphy strokes. Just these downstrokes and the upstrokes, So, go ahead and practice that. Though this is a watercolor lettering class, you might be wondering why we're starting with brush pen. I think brush pens are a really great way to get your feet wet and really understand the foundations of lettering before you move onto something a little more challenging like watercolor.

Day 2 - Simple lettering style: fundamental strokes
- We're gonna go over the eight basic strokes that make up most of the letters in the lowercase alphabet. The eight basic strokes that we're learning today are really important because they make

up most of the lowercase alphabet. In addition, they're really important because when we learn all different styles, we really want to have this foundation in order to learn how to do different types of lettering. So let's start with the first stroke, which is the entrance and exit stroke. It's called both the entrance and exit stroke because it's what you use to start a word and also what you use to end a word, or exit the word. So I'm gonna show you how to write this stroke. You're gonna start at the baseline, and the whole stroke is all an upstroke, meaning that you're not gonna use any pressure when you're writing this stroke. So start at the very bottom and just make a hairline upwards. And you notice I go very slowly. And feel free to pause the video at any time if you want to see it again, or if you want to rewind. And that is the entrance or exit stroke. The next one we're gonna do is the underturn, and it really just looks like a U. And I'm gonna show you how to do this. You're gonna start here at the waistline with full pressure, and as you come towards the baseline you're gonna release pressure. And you're gonna do that right about here, and the rest of the stroke is all an upstroke. So here I go with full pressure. I'm releasing pressure here and then going all the way up. And I'm gonna continue like that. Again, full pressure, release, and then go all the way up. Now let me show you what happens if you release too late. So you get a thick stroke here, which you don't really want. And then if you do too early, again, you don't have that full thick stroke here. So you really want to wait 'til you get just above that baseline, and then go all the way up. The next one is called an underturn extended. So it looks just like the underturn, but you're actually starting way up here at the ascender line. Just like with the underturn, you want to start with full pressure up here, and then you're gonna release pressure when you get down there. So let's go ahead and try that. Full pressure, release, and then go all the way up. And it's the same thing. Just remember to go very slowly. And you can practice that on your own. The next is the overturn, which is almost the opposite of the underturn. You start at the baseline, and then you're gonna come around and start to add pressure when you get right around here. So you really want to touch the waistline first, start to add pressure and then bring it down. And it's the same thing. So again, I'll show you what happens if you add it too soon. You don't get a nice transition that you did here. It just goes from thin to thick, there is no transition. And again, if you add it too late, then you don't get that transition again. So start at the baseline, come around, add pressure there, and bring it down. Let's go on to the next page. The next stroke is called the compound curve, and if you look at it, it's kind of a combination between the underturn and the overturn. So you're gonna start it just like you did the overturn. You're gonna add pressure here, and then just like the underturn you want to release pressure before you get to the baseline. So let's go ahead and practice that. So I'm going up with little pressure, adding here, releasing, and then coming back up. And then the same. And just like I said before, go very slowly. And the one thing you don't want to do, which is what I see a lot, is you don't want to do a flick at the end. So it's not this motion where you flick it at the end. You really want to follow through with the entire stroke. And what you want to really pay attention to with this stroke is you want to keep all of these lines parallel to each other. So start at the baseline, bring it around, keeping all those lines parallel, and that's the compound curve. So let's go ahead and move on to the ascending stem loop. We're gonna start at the waistline, bring it all the way up to the ascender line, and then bring it all the way down to the baseline. So that looks like this. And it's full pressure all the way down. Again, and we use this stroke for letters like D or L. Okay, and then we're gonna move on to the descending stem loop, which is almost the opposite of the ascending. You start at the waistline, and then you're gonna bring it all the way down, and then around. Now keep in mind to keep all of these lines parallel. You want to make sure that you're kind of following the same slant with each letter. And the last stroke we're gonna do is the oval. I find this to be the

hardest of all the strokes to keep it kind of even and all of that. And I'm gonna show you how to do it. We're gonna start here. You're gonna bring it all the way around and add pressure when you get towards this area right here, right under the waistline, and then release pressure before you get to the baseline, and then bring it all the way back up. So we're actually moving in a counterclockwise direction. So let's try that. And as I mentioned before, this stroke is kind of the trickiest of all of them, so don't be discouraged if you're not getting it right away. Just go really slowly and remember to practice every day. And one more time here. And with this stroke, you want to remember to keep the sides parallel to each other. And that's it. So go ahead and you can take off your tracing paper, get a new one, and just keep practicing, and I'll see you guys tomorrow.

Day 3 - Simple lettering style: lowercase alphabet
- Let's write all the letters in the alphabet. I've broken down all the letters of the alphabet into different categories. The first category we're starting with is category one. So if you look at all the letters, you'll notice that you know all of these strokes. We just practiced those yesterday. So I'm gonna show you how to write each letter. The a is made up of an oval and an underturn. And you don't need to bring the underturn all the way up. You can stop right there. The g is also an oval, a descending stem loop, and then an exit stroke. You'll notice after every stroke, I lift up my pen. Just keep that in mind when you practice. The h is an entrance stroke, an ascending stem loop, and a compound curve. On the m and the n, you'll notice that the first stroke is an overturn, but it's a little more narrow than the overturns that we practiced, and that's just for aesthetics. Next is the n, again with a narrow overturn. And then we have a u, entrance stroke, underturn all the way to the top, and then another underturn. And the y is an entrance stroke, an underturn, a descending stem loop, and then an exit stroke. So all of the letters in category one should've been pretty simple to write because you've been practicing those strokes. Let's move on to category two. Category two is similar to category one. It has all of those strokes that we've been practicing, but it also includes one more additional stroke. For example, in the letter i, you know how to do an entrance stroke, and you know how to do an underturn. And the only thing you need to add is just that dot on the top. The j is similar too. You've got the entrance stroke, a descending stem loop, an exit stroke, and then a little dot at the top. The o, the v, and the w all have this little stroke that looks like a little tail. And the way you write it is let me show you. First, you do the oval. And that tail is kind of like a downstroke with a quick upstroke at the end. So if I show you off to the side a little bigger, it's gonna look like this. So you have that thick stroke here and then a thin stroke up. And that's the same one you're gonna use for the v and the w. The t is an entrance stroke, and it has that extended underturn and then a horizontal line across just like that. The v is a compound curve with that little tail at the end. And the w, entrance stroke, underturn to the top, lift, underturn all the way to the top again, and then that little tail. Now, remember not to flick your letters as you're ending them. Just follow through all the way to the end. And the x is a compound curve, and then it has this little line that looks just like that. And what it's gonna look like when you cross it is this. So if you have your compound curve here, let me just show you really quickly, you want to have that line start in between these two lines here. And it's gonna end between these two lines here. So that's kind of what you're aiming for for your starting and ending points. And where it crosses is just in the middle of this compound curve. So it goes upwards just like that. And that's category two. Category three is similar to those foundational strokes that we learned before, but we either changed them up a little bit, or we combine them together. So let's start with this letter b. If you look at it, it has that entrance stroke, and then it has an ascending stem loop that turns into an underturn. So it's gonna

look like this. And then we're gonna add that little tail at the end just like how we did with the o and the v and the w. The c looks like an oval, but you really wanna make sure that this bottom line comes out past where you started so it looks like that. And if you don't have it come out far like this, you won't be able to connect letters to it later on. So that's why the c looks like that. The d is an oval, which we know how to do. And then just like the b, it's an ascending stem loop that becomes an underturn. The f is a little bit tricky, so I'm gonna show you a few times here. You have the entrance stroke, and we all know how to do that. We start at the waistline as an ascending stem loop and then kind of like this backward descending stem loop, and it ends in a little loop like that. We ended here at the baseline, and then we're gonna bring it up for the exit stroke. So if we put it all together, it's the entrance stroke, this long stroke here that's all one, and then the exit stroke. And I know a lot of people get really confused with the f, so I'm gonna show you one more time. It's the entrance stroke, this long stroke here that ends in that little loop, and then an exit stroke. Next, we have the l, which is very similar to the b and the d with the entrance stroke and then the combination stroke here. And lastly, we have a q. So we have the oval. And this is kind of like a backwards descending stem loop, similar to kinda what we did with the f, and then a exit stroke. I'll show you one more time with the q. It's an oval and then this backward descending stem loop and then the exit stroke. So that's category three. This last category, category four, is kind of the outliers. All of these letters have some strokes that look similar to what we learned, but some that just we've never even seen before. So let's start with the e. The e starts with an entrance stroke, and then it has this little stroke here that almost looks like a shortened version of the ascending stem loop, kind of like the c as well. You wanna make sure that the last part from your stroke reaches out like that so later you can connect it to subsequent letters. The k is a little tricky. We've got the entrance stroke, which you know how to do, the ascending stem loop, which you also know how to do, and then we have the rest of it. I say it's kind of like a ribbon. It looks kind of like you're drawing a ribbon. So you've got the loop there and then a little tail there. So if you put it together, it looks like this. It looks like the entrance there. And remember to lift your pen after every stroke. So I'm gonna show you the k a few times 'cause I always get questions about the k because it is tricky. And I'll show you one last time. So let me show you what that little stroke looks like without this. It looks kind of like half of a ribbon, so that's what you're kind of aiming for for the k. The p has an entrance stroke here and a full pressure downstroke all the way down, no tapering or any loops. Next, you have the stroke that looks almost like the number two, so looks just like that. So it starts at the baseline, all the way up to the waistline. Add pressure and then come around. So to show you one more time. Okay, so that's the p. The r is similar to an entrance stroke in how you first write it, but what's different is you've got a little loop at the top. And then you just do an underturn. So I'll show you one more time. You have a little loop and then the underturn. The s also starts with an entrance stroke. And then you have a little stroke that looks like this and then a small exit stroke. So that stroke right here, it starts with light pressure, and then add pressure as you come down and around. So it's almost like a little s or a little j next to that entrance stroke. That's what makes up the s. And once last time, it looks just like that. And we are on our very last letter. You've made it this far. So we're gonna go ahead and write the z. The z looks just like that. So it almost is like when you write a question mark. It's kinda like, or a heart, that's how it starts. You start here, go all the way down to the baseline, and then you add a little loop. You can combine those together into one stroke so it'll look like that. Great job going through all of the letters. Just keep practicing it, and I'll see you here tomorrow.

Day 4 - Simple lettering style: connecting letters to make words
- You've been doing a great job writing those letters. Now let's connect them. Connecting letters can be really difficult, so I'm gonna go over some rules with you to help you do that a little bit easier. So when it says ending stroke, that means that the stroke that the previous letter ends in, and then the next stroke is what the next letter begins with. So for example, the ending stroke in an A is an underturn, and then the next stroke would be the oval for the G. So any time you have an underturn that's followed by an oval, all you do is you just stick them together. You don't need to make any changes, you put them right next to each other. For example, when we have the A, you write your oval, and then the underturn, and then you stop, and all you do is just simply put the next oval right next to it. So as you write these, you'll notice that the first letter usually takes precedence over what's coming next. So with the I, we end it in an underturn, and then I have an O coming, so all I do is touch them, I just put 'em right next to each other. So you really have to anticipate what's coming next in order to know how to connect the next letter. So for this next one, if your first letter ends in an underturn, and then the next one starts with an entrance stroke, you're gonna take out that entrance stroke. So, for example, with our E, when you're practicing it, we started it with an entrance stroke, but we're just gonna erase that, it's like it doesn't exist. So first you write your M, and I end it in an underturn, and now just think about it. If you have that E and you want it to start with an entrance stroke, there's nowhere you can put it. So you take away the entrance stroke, and then you write the E. And it's the same thing, an L usually has an entrance stroke, we're just gonna take that out. So you have the U. Take out the entrance stroke of the L, and just connect them together. The next one is if it ends in an underturn, and the next stroke is anything, so it could be an overturn or whatever, it doesn't matter, you're gonna make sure that this underturn becomes the next stroke. So like I said, this first letter always takes precedence over the next letter. So here, instead of stopping here with my underturn, it became the overturn of the next letter. We're gonna do the next one. So the R, it ends in an underturn, and it's going to become the next stroke of the Z. So I have this here, then the underturn, and it becomes the Z just like that. And then the exit stroke. For the next rule, if the letter ends in this tail, and the next stroke is an oval, it's just like what we did up here. All you do is you place them right next to each other. So for example, with the O, I do this, then I have the tail, and then when the oval comes, all I do is I just put them right next to each other, and now they're connected. And again with a V, if I ended the V with a tail, and I have an oval, all I do is I just touch them together. Okay? The next rule, if the letter ends in this tail, just like we did with here, and the next stroke is an entrance stroke, you just take it out. And that's the same as this one up here. We just took out the entrance stroke. So I hope it's starting to kind of come together and make sense that all of these are pretty similar. So you've got the tail here, I took out the entrance stroke of the F, and then I'm starting directly with the next one, which was that funny little stroke we did. Okay? And then with the S, it looks a little silly, but this is really how you connect them. You do the V, and then you do the tail, and that tail took place of the entrance stroke. So now I finish the S, just like that. And again, with a W, so it would be a, this B ends in the tail, so finish up to that tail, take out the entrance stroke of the W, and then finish up with the W. Okay, and we're moving on to the third rule of the tail, which is kind of similar to what we did up here. If the next stroke is anything else, then you just make it become the stroke, so let's just practice that. You have the entrance stroke, and then you finish here. So the tail of this B is going to become the first stroke of the N, and then you can finish the rest of the stroke. So if I'm writing the word or, then I have an O, and then the tail of this O is going to become the first stroke of the R, and then you write it just like how you normally would, and then with the W, so let's get the W. The tail of the W becomes the

first stroke of the Z. So I hope you're noticing that it's kind of a little bit of a pattern, that whatever you have as the first letter always finishes, and then the next letter comes. You take off the entrance stroke, or you make it become one with the end of the first letter. And then the last rule here, if your ending stroke ends in a upstroke or an exit stroke, it's kind of similar to what we did here. So for example, this K ends in an upstroke, and that's just gonna become the next part of the T. For the S and the E, the exit stroke of the S becomes the entrance stroke of the E, and vice versa. So we have the E here, and the end of the E becomes the next part of the S. So always give priority to the first letter. And we'll end with this last combination here. The exit part of the C, that last part of the C, became the entrance stroke of the H. So just keep practicing those combinations!

Day 5 - Finding your own style
- Let's talk about how to change the fundamental strokes to find your own style. Let's start with just the simple downstroke. So this is what you've been used to. It's straight all the way down. It's the same pressure all the way down. But you can actually add a little taper to it. So here instead of full pressure all the way down, I taper that. You can add a little curve to it as well. Instead of tapering it, just do the full pressure downstroke with the curve. You can do, instead of a slant, do a straight down, or give it a full slant. So how would that change your style? Let's see. Let's pretend we're writing the letter d. If I have an oval here, I can give it the straight downstroke, or I can do the next one. It would look like this with the oval and just a taper. Or we can give it a curve and a taper. And you can see just by making little changes, they're very minute, but it creates a different feel to the letter. Or I can really slant it just like that. So that's one way you can change your lettering style. And we can talk about the entrance stroke. So instead of doing what we did before, you can give it a little fancy entrance stroke like that. So if you're using the same letter d, instead of doing something like this, it would look more like this. Or more dramatic like that. And we can go through each of these strokes and talk about the changes. See, you can make a wider underturn. You can make a narrow underturn. And you can see that instead of doing parallel lines like I normally do, I kind of had that come out like this. And you can make it even more dramatic so it would look like that. So if you were writing the letter u, here's what it normally looked like, but you can widen that u just like this, or you can create a little bit of a curve. And it makes it look a little more modern. And we're continuing with this stroke here, or you can make it come out like that. And you can see here instead of having it all parallel, it came into a little curve just like this, or we moved it out like that. So continuing with this d here, it would look like that or out like that. And we're gonna go on to the overturn, and it's the same thing that we kinda did here. We can make it wider. We can make it more narrow on the top. And I'm gonna show you how that compound curve would look. And so if I was writing the letter h, here's how we first wrote it, but I can give it a little bend like that. And the ascending stem loop here, I gave it a little taper at the end, or you can make the loop even bigger, or even bigger than that. And all of these are kind of ways to make your lettering also look more modern, whereas the first one was more classic. So here is our standard. You can give it a little curve. So I kind of exaggerated that a bit. So if I was writing the letter g, I would have my oval here. And normally it look like this, but we can give it a little bit of a curve so it would look like. And I gave it a bigger loop as well. And the thing that I really like to change that really changes up the lettering is the oval. So we have our standard oval that looks like this, and that's what we've been practicing. You can make it rounder, or you can actually make it into a triangle shape, which is what I like to do. You can make that triangle bigger or smaller. So let me show you first what that looks like, and then I'll kinda draw out that triangle for you. So if you have a triangle that looks like this, that is the shape

that you want your oval to be in. So now it's no longer an oval. It's a triangle. So go across like this, down, and then back up. So again, it's across, down, and back up. And so making these changes and then applying it throughout all of your letters really changes the style of your lettering, and you can see what works best for you. So let's write a few examples, and then we can see what I changed for each one. So writing this word dream here, you can already see my oval is narrow. It's a triangle. And my letters are not slanted. They're straight up and down. They're very narrow. And continuing with that a, it's that same oval we did for the d. And also my letters are a little tapered as I'm moving down. And then here we have a little triangle. And you'll see that my ascending stem loop actually went beyond that baseline here, and that's what we're talking about when we're doing bounce lettering and things like that. So my e, before we normally went out this way. I stopped it here. And you can see the lettering style is a bit more modern. You can make so that your overturns are different sizes. And here we go with that big loop that we were talking here. So now I have a big loop here. My r is small. And again, with a smaller triangle. So all different ways to change that. Let's try this next line here. I'm gonna start with an entrance stroke, and you can see it's more dramatic than what we've been practicing. I've got some curved lines here and more loops. And all of these strokes, you'll see that they're all have a little bit of curve to it. So even that i, instead of being straight down, was a little curved. And then let's do something that's the opposite, which is straight up and down. So there are just examples. You can see what you like best. You can see what feels comfortable for you and what looks pleasing to you. Okay, and then we've got three more to go. This one here, you can see, I made those curves really exaggerated. So before, my underturn was more like this. This one is really out like that. And I'm alternating between big letters and little letters. And a good way to do that is to keep your vowels small and then your consonants big. So I like to do it that way. Here's another one where it's just straight up and down. If you look at this word here, you can see it's pretty close to what we've been practicing. I just made everything a little more narrow and straight up and down instead of having a slant. And then if you like very scripty styles, you can see I'm not really pressing down. There is no real huge difference between your upstrokes and your downstrokes. And that creates that type of style. So see what works best for you. Try varying up the foundational strokes that you've learned and see what you like best.

Day 6 - Modern-style lowercase alphabet and bounce lettering
- Today we're gonna go over a style of lettering that is my favorite and I personally use, which is modern calligraphy. So grab your practice sheet and let's get started. Before we start writing, let's just take a look at some of these letters and see how it's different from what we've been doing. You'll notice that some of the letters are shorter and don't meet the waistline. And you'll also see that the ascenders don't necessarily meet the ascender line. I wrote it in this way so that you guys can really get a grasp of how to do bounce lettering. And so bounce lettering is a style of writing where it really looks like the words and letters are bouncing, it means that some of the letters are coming below the line, some of them are smaller, some are bigger, and it gives it that modern look. Let's look at the fundamental strokes that make up this style of lettering. You'll already notice off the bat that the oval is a triangle. You'll see that a lot of them are really curved instead of straight up and down. And you'll see that the descender has a little curve to it as well. So let's go over all of the letters one by one, starting with the letter a. So for the a, I like to do a triangle, and it's followed by an underturn, but you'll notice that the underturn comes below the baseline. Next, we have the entrance stroke here, which looks basically like what we've been practicing, and a tapered down stroke, followed by this stroke here, which almost looks like the number two. So I'm gonna show you

what that looks like off to this side. So it just looks like this up, down, and it loops around like that. So it's almost like the number two. Just like that. Next we have the letter c, and instead of coming up, it actually comes out that way. So normally, we wrote it up this way, but this is gonna come out towards the right. The letter d also has that triangle followed by a big loop here and under the baseline. The e starts with the entrance stroke, and again, it comes out like that. The f starts with the entrance stroke, but its way down here. Then this is all going to be one stroke, it's curved. And then it has a stroke that comes out this way. The g is a triangle, and then it has that s-shaped curve. Now remember, you can pause at any point and rewind if you wanna see it again. The h has an entrance stroke and a tapered ascending stem loop followed by a compound curve. Here's the i. And the j looks almost like that g where it has that s-shaped curve, the exit stroke and little dot. Here's the k, and it's similar to what we learned before where it starts out the exact same way. But it has a little loop that comes like this. We have l, which is curved. And the m. So you have one overturn, and then a smaller compound curve that comes below the baseline. Again, giving it that bouncy look. And here's the n. And the o has this big, dramatic swoop like that. And that's all in one stroke. Here's the p, it comes down, it's curved and tapered. And then we have a very similar stroke that we did with the b and it's on the p. Here's the q. Okay, it's similar to what we did before but it just, like with the f, it just has a little loop right there. The r I like to write this way as if I was printing it. And that little line is what connects it to the next letter. The s starts with an entrance stroke. And it has that same kind of loop that we did with the b and the p. Then we have a t. And again, it comes out this way, just like we do with the c and the i. And instead of just straight crossbar, we've got a nice curved crossbar. Here's the u. Again under the baseline. And the v, instead of being a compound curve, you're write it almost like you're printing a v. The w has one of the underturns that touches the baseline, and then the second one goes below, and then we've got a little tail that comes out. For the x we have a compound curve here, and just like with the other x that we learned, it's going to start right here in between the two lines, and then end between those two lines. For the y we have an entrance stroke, an underturn, and that same little s curve that we do for the g and the j. And the last is the z here. And that's it, that's the whole alphabet. And let's go ahead and write a sentence that has all the letters of the alphabet. We're gonna start with the word the. So just you can have your alphabet next to you so you can reference it. So it starts with an entrance stroke. Okay, and the next one we're going to write is quick. So we have that triangle, we have the u. Now you can write the downstroke this way without the loop or with, it's kind of your preference. But sometimes I find that that loop gets in the way. So I wrote this one without. And then we're going to write the word brown, so let's go on to the next slide. And again, with the b, you can give it a loop if you want to, or you can do a straight line like I did here. Like I was saying, the r, that line is just what connects it to the next one. So this o, let's go ahead and change that into the more modern o. Okay, so for this o, I'm actually gonna show you how to do the modern o, so that's how we would have connected it if it was the traditional o that we've been working on. But you can actually start this more modern o here. So it looks like that. And then remember the w dips down this way. And then we've got the n, so looks like that. And again with that big o. Okay, and we've got the j, we're gonna write jumps. And remember the m goes under the baseline. And then go back and dot the j. And then it's over. And for this v, it looks just like that. I've got the tail, so it all still connects in the same way that we've been writing with the rules. It's just that now we know the rules, we can break the rules a little bit and do what feels more comfortable for us. For example, if I'm writing the word the, over here I wrote the crossbar separate from this h, but here I'm going to show you how to connect it together. So this crossbar is gonna go this way, and then it's going to lead into that h. So that's

just another way you can connect your letters. So it wasn't exactly following the rules, but we know the rules now, so we can break it and have a little fun with it. Next, we're going to write the word lazy. And the last word we're going to write is the word dog. So we got that triangle, a big loop for the d. And when you notice that your next letter is going to kind of run into it, you can modify it by making that loop smaller or you can just get rid of it altogether. Here I just made it a little smaller so they wouldn't run into each other. And then finish out with the g, and that's it. And don't worry if you make a little pen mark like I did, you can fill it in just like that. So I'm gonna read the sentence we wrote. It's the quick brown fox jumps over the lazy dog, and that contains all the letters that we just learned.

Day 7 - Flourishing 101
- Let's talk about flourishing. When done well flourishing can really enhance your lettering and make it pop. And when done poorly it can kind of take away from the lettering. So let's talk about some of the things that I like to do when I flourish. There's a lot of different places you can put flourishing within your lettering, so let's talk about some of the places that I like to put it. So there's no hard and fast rules when it comes to flourishing, and it really is about what you like best, but I'll show you guys what I like. I like to put flourishing on a crossbar. So here's a simple one, where it's just a little stroke. And we kind of learned that yesterday when we were talking about modern calligraphy, and you can actually make it a little more dramatic. So make that crossbar really swoop. You can add a little loop to it. So for example it would look like this. And one thing to keep in mind when you're flourishing is that the whole stroke is all a light touch stroke. It's all with no pressure. Otherwise what can happen, let me show you, is that you end up with something like this. Keep your flourishes light, because when you give it a heavy hand it's hard to read and it's hard to tell which are letters and which are flourishes. So I like to use the tip of my pen when I'm doing the flourishes to keep it nice and light. So here we put the flourish at the beginning of this crossbar, but you can put it at the end as well. And here's a different type here where I'm gonna go around like this, all the way around and stop, and then end it just like that. So that's one type of flourish. So let me show you what that would like on a word. For example, if I was writing the word cat, C-A. If this was the beginning of the sentence I might wanna put my flourish here because if I have a word here that might get in the way of the next word. So for example, I would write it like this. And then I can write my next word. And you can see how if that flourish was on the right side it might have gotten in the way. And just like how we did a crossbar for the T, you can actually add that to the D. So if I did a simple one here it would look like this. And then I can continue on with my next word. So let's see what it looks like if I put a flourish at a descending stem loop. So normally we just have a loop and then we end it with an exit stroke, but you can actually extend that and it will look like this. And you can use that for like the letter J or the letter G. You can also do this. We're gonna come across this way and around. And then we'll get even fancier. Put a little loop here. Or you can take that loop out and extend it beyond and look like that. So if I were to put that in a word, let's say I was writing the word dog. Now I already put this flourish on this D so I don't wanna really repeat that again. It's gonna look like this this time. And for this G let's pick a flourish. So let's say that I want that to kinda come around this way. So maybe I'll pick this one over here. So it would look like this. And you can see, let's say I wrote that with a thick stroke, it would look like this. So if I didn't keep it light it would get really confusing. And you can see it looks like almost like I wrote the word D-O-G-E. So you wanna make sure that you keep things thin when you're writing a flourish because it can get very confusing. The next thing I'm gonna show you is something that looks like this. And I like to use that under my

words. And I'd like to do that with this one here as well. So let's say I wrote something out like this and I'm all done, then under it I can do that. And this right here, you can actually use when you're ending a word. So it looks like this. I'm gonna show you how to use this flourish at the end of a letter. So let's write the word dog. So what I'm gonna do is I'm gonna bring this last stroke out, up and around. So it's gonna look like this. Now remember you're flourishing so keep it thin so it looks like that. Now I'm gonna show you some flourishes that don't look so good. So what you wanna make sure to do, is when you're gonna flourish really go for it. For example, if I was doing the same flourish here and I kept it small like that it really doesn't add anything and it kinda looks a little silly. So you really wanna make sure you go for it. Keep things thin, and then just try it out and see what works best for you.

Day 8 - Watercolor basics
- Let's start with watercolor basics. I have all my supplies in front of me and I'm gonna go over them with you. The first thing I have is the Arches 140-pound cold press watercolor paper. I'm using this paper but you're welcome to use whatever you have at home. You'll definitely need a jar of water and some paper towels, and then you're gonna need some paintbrushes. So today I have the Princeton round Heritage brushes. And I'm gonna talk to you a little bit about brush anatomy. So this part of the brush is the handle, the red part, and that's the part you're gonna hold and you really wanna hold it at the thickest part of the brush. Next, you have the gold part here, that's the ferrule, and that connects the brush hairs to the handle. This is kind of important to note because when you're dipping in water, you wanna make sure that you don't dip past the ferrule. What happens is that the glue that's inside the ferrule could break down and ruin your brush. Next we have the head of the brush which is the brush hairs. You have the very tip of the brush and that gives you your thin strokes, and then you have the whitest part of the head which is the belly of the brush. Now another thing to note is that you never wanna store your paintbrushes in water that, again, can break down the glue and ruin your brush. When you're done painting, just tap on both sides to get the water off and then lay flat to allow to dry and then when it's all dry, you can store it upright. The next thing you wanna have is watercolor. I'm using the Daniel Smith watercolor that comes in tubes. I like to squeeze it into my watercolor palette and have it dry overnight. And then I use it when it's all dry. That way I'm not wasting paint and I have all the colors that I need all in one place. Let's talk about some of the definitions that you need to know when painting. The first one is called wet on went. So basically what that means is you want wet paper and you're gonna apply wet paint to the paper. So I'm going to start with my round 10 brush but you're welcome to use any size you want, and I'm just going to go ahead and wet my paper with water. And then I'm gonna go ahead and pick a color. You can pick any color you want, load your brush, and when I say load, I just mean to get the paint onto your brush. And you're just gonna drop in some paint like that, and that's the wet on wet technique. The paper is wet, the paint is wet and it creates these nice blooms. The next term I wanna talk about is wet on dry. So if wet on wet was on wet paper, now it's just dry paper. Anytime you put paint down on dry paper, that's the wet on dry, so it just looks like that. And then next I wanna talk about the dry brush technique. So this time what we're going to do is we're gonna have dry paper but we're also gonna make our brush slightly dry. So for that, you're gonna need your paper towel. So load your brush, then what you're gonna do is actually dap your brush to get some of that moisture off of your brush, and you're going to quickly move across your paper and you can see it creates this texture, and that's exactly why we do the dry brush technique. It's anytime you wanna create this type of texture. So maybe you're using it to create like a beach scene and that's

like the waves or the foam of the water, that's when you would use that. Let's do three different types of washes, and the first one is a flat wash. So let's make a nice puddle of paint here on our palette and the way you do that is you just grab the paint you need, mix it, and I want quite a bit of it, so that's why I'm creating a puddle here instead of painting directly from this little well. So when we create a flat wash, this is the type of wash that you're using when you're covering a large area and you really want it to be uniform. So that's why we wanna create that puddle first, just to make sure it stays uniform throughout the painting. What I'm going to do is paint a little strip like this and then I'm gonna use gravity to help me. So I'm gonna lift up my paper just like that and watch as that bead of paint kind of drips down. I'm gonna go ahead and go across again, and that bead is forming again. So I go all the way down until I no longer have that bead and it creates this nice flat wash. So, if I stopped here, and I left that bead there, I'm just gonna show you what it looks like. Right now it looks flat, it looks fine, but if I were to put it down, that bead is actually gonna back run into this wash here and then it won't look as flat and uniform as it did before. So you always wanna keep going until that bead is gone. So that is a flat wash. The next wash I'm gonna talk to you about is the graded wash. And you might see it called like an ombre. There's different ways to create this wash and I'm gonna show you one of the ways. So we're gonna start it just like we did the flat wash. You're gonna load your brush, and you're gonna go like that. Make a nice little uniform strip there. Rinse your brush off, and you start at the bottom here with clean water moving in a side to side pattern and going upwards until you meet that line, and you see how it instantly just kind of brings that down, you can use gravity to help you and it'll create like an ombre type of wash. Now you can stop here or you can keep going. So you can start from the bottom again, go all the way to the top, and keep playing with it until it's uniform all the way and it's like a nice ombre. You can do it that way. There's, again, a lot of different ways to do it. And the last one is called a variegated wash. So you're gonna pick two different colors. So maybe this time I'll start with the green and I'll create that strip here. And then I'm going to use a yellow and I always like, by the way, to have a yellow over here and a yellow there just because this yellow gets used a lot and I don't like when my yellow turns green when it's on that side. So I'm gonna start here at the bottom, and meet it at the top, and when those two colors meet, they kind of create a third lighter green color and that's a variegated wash. Let's talk about layering. You might have also heard it called glazing, so that's just another term for it. And it really uses one of the great aspects of watercolor which is its transparency. So anytime you're glazing or layering, you're almost like stacking colored lenses on top of each other. So this would be like a green transparent lens, and when it's dry, you gotta make sure it's completely dry or it won't work, and you can check that by kinda lifting your paper, you'll see when it's wet it's shiny, when it's dry it looks more flat and it won't feel cold to the touch. You're gonna load your brush with a color of your choice, I'm gonna use this lemon yellow here. And then I'm going to just create another pattern on top of it. I layered this yellow over the green here and you can see it was almost like stacking lenses on top of each other. You see a little bit of this color, you see a little bit of this color, and it comes together to create a third color. So that's what layering or glazing is. And the last technique I wanna talk about is lifting. So to do that, let's use some ultramarine blue. Make sure you use a lot of water and the consistency you want is kind of like a non-fat milk consistency. So you don't want it too watery, but you really don't want it too thick either. So you got like this thin milk type of consistency. And let's paint a little blue strip here. So lifting is kind of exactly what it sounds like, you're just lifting paint off the page. Some paints are staining and they won't lift no matter how much you try. And some others, you can actually lift quite easily. So let's see if this works. You're gonna get a paper towel and just wrap it around your finger

a little bit here, and dab and you can use paper towel, you can use a cotton swab, whatever you want and it creates this little pattern. And there looks like a little cloud that's moving across the sky. Now I wanna show you how to take care of your brush at the end of a painting session. If you don't get very much paint on your brush, you could simply just swish in clean water and then take off the excess water, allow it to dry, and then store it vertically. But let's say you got a lot of paint on your brush and you really wanna give it a good cleaning. I like to use a brush cleaner, so you just open it up, make sure your brush is wet, and you just simply swirl it around in the brush cleaner. And you'll notice if it had a lot of paint in it, it may change color, you may notice that some of that paint that you were using comes out. And when I'm all done, I just rinse this under clean water and I store it the same way. Get all the water and moisture out and leave it flat, let it dry, then store vertically. The last thing I'm gonna show you today is how to remove paper if you're using a block like I am today. All water color blocks have a little notch that help you to take out the paper. You may have to kinda look around for it but for this one, you'll see that the rest of the paper is black but there's a little white edge here. That's how I know where to put my palette knife or my bone folder. So what you're going to do is very carefully locate that notch, find one piece of paper and stick the bone folder in there. You can lay it flat or whatever you want, just slide it all the way across, be really careful with it. You don't wanna use anything sharp like a knife, you can actually damage and cut the paper below or above. So something dull like this is perfect. Go all the way around until you get all the edges and then that's it.

Day 9 - Textures and easy wash with lettering
- Let's create different textures with watercolor. To do that, you're gonna need table salt, alcohol, and cotton swabs, and for the lettering portion, you'll need a brush pen and a laser level if you like to help keep your letters straight. When creating watercolor textures, the first thing we wanna do is to paint a wash. So you can pick any color you like. I'm gonna start with Payne's gray and create a wash on my paper. It doesn't need to be any shape or any type of wash, just want some paint to the paper. The first texture I'm gonna talk to you about is adding salt to your washes. So I'm gonna show you what that looks like. I have two different types of salt in here. I have a really fine salt. So I'm gonna show you what that looks like, and you'll wanna sprinkle it not when there's a puddle but just a nice sheen on your paper. So I'll sprinkle some of that, and then I have some more coarse salt, and I'll sprinkle that on this corner. So we'll let that kind of do it's thing and move on. Let's paint another wash over here. I'm gonna use a dark color again, so you can really see what happens. So paint another wash. Next, I wanna show you what alcohol does to watercolor paint. So I've got my alcohol poured out here. I'm gonna dip my cotton swab and just bring it close to the paint, and you can touch it there, and you can see that what it actually does is create little areas where the alcohol is repelling the water and almost like it takes away that paint. So this is another way to create texture. Sometimes I use it on a tree trunk to show kinda moss growing. I use it in a galaxy to show little nebulas or stars in the distance. So that's another way to create texture, and let's go on to a third method, and what I'm going to do is just make a nice dark pink wash. Again, it doesn't need to be a flat wash and all we're doing is just using water. So we'll let that kind of dry just a little bit and then rinse out my brush, load it with just water. And as you drip water onto the paint, you'll notice that the paint kind of goes away, and this will give you a different effect depending on what color you use. As I mentioned before, there are some paints that are more staining and some that are not. So maybe we'll try that with a darker color like a Payne's gray, and let's drip some water there. And you'll see it's a little more dramatic, and it really, again, depends on the type of color you use. So it

makes kinda like a tie-dye effect. Looking back here, we'll see how our salt is doing. You see that it creates these Stellite patterns here. It absorbs the water and the paint that's around the salt crystals, and it makes these interesting textures. So the bigger the salt crystals you use, the more dramatic the effect, and then the smaller ones that you use, obviously, will create less dramatic effects. And once that's dry, all you do is just brush it off, and then those patterns will stay there. The last thing I wanna do is show you how to create splatter. So I moved some things out of the way, because it does get a little messy, and it's exactly what it sounds like. We're just splattering paint to paper. So you wanna start with a brush, or you can even use an old toothbrush, or anything you want that will hold the paint. And I will pick, let's see, a nice red color here, and there's a lot of different ways to do this. So you get one brush here. You can use your finger to tap, or you can use a second brush, and you just tap. You might have to give it a little. You can do it that way, or another way to do it is to actually fling the brush to the paper. And again, it gets really messy, and you just fling it to the paper like that, and that's another way to create texture. Now if you want to, you can actually splatter with water, you can splatter with paint, you can even use alcohol. Just make sure you're using a brush that maybe is a little older, so you don't really care if it gets damaged, because it will get damaged if you dip it in alcohol, and you can even use bleach and kinda see how that works. I'm gonna switch from my Irish watercolor block to the Canson watercolor pad, and the reason is, we're gonna be using our brush pens. The Irish tends to have a more textured paper surface, so I wanna use something that's a little more smooth and easy to use with my pens. So let's go ahead and switch. So the great thing about this pen is it's actually waterproof, so you can letter first and then create a watercolor background on top of it. So the way I like to do that is to use a laser level to keep my line straight, but you're welcome to use a ruler or anything else that you'd like if you don't have one of these at home. So what I'm going to do is write the quote dream big using this line here. And again, I'm using the Tombow Fudenosuke hard tip and it is waterproof, so you can paint over it. And then what I'm going to do next is create a background for this lettering, using some of those techniques that we used to create textures. But first, what I'm going to do is fill in some of these lines here, and if you have rough edges like this, you can just use the tip of your pen to fill it in, and it happens just 'cause the paper is a little bit textured. So I know that that's pretty dry. I'm gonna pick the colors that I want to use and maybe do a wet-on-wet technique first. So let's go ahead and put some water to the paper, and I'm going to use some pinks here. We'll let that bloom, and just haphazardly add some color here. There's no real pattern or anything like that. I'm just dropping in color. I'm gonna go ahead and add some water to create some of those blotted textures, and it gives it that tie-dye effect. Next, I'm gonna add some splatter to this. So I just loaded my brush with pink, and I think that's pretty good. I don't wanna over do it and add too many textures, but you are definitely welcome to use any combination of what we learned today to create the background that you like.

Day 10 - Metallic watercolor on black paper
- We're gonna letter with watercolor for the first time today, and I thought a great way to do that would be with metallic watercolor, so let's get started. We're using Coliro Colors Finetec Metallic Watercolors, and in order to paint with them, you have to kind of activate them first. So the way I'm gonna do that is put some water drops on here and I'm gonna wet each one and just let them sit for a minute or two and that kind of activates the paint so you can actually get it flowing. I'm gonna show you what it looks like before. So if I didn't wait and I try to paint with it before, you actually really can't see anything even if I really try to mix it in here. It's not really gonna work. So we're

gonna let that sit for a second and I'm gonna show you what we're gonna do after that. Now that the paint is activated, I'm gonna show you the difference here. So you can see that it's completely different once that paint has been activated with water. We are using the Stonehenge Aqua Black Watercolor Paper. And you wanna use watercolor paper and not like a black card stock because you still want it to be able to absorb the water and act like a watercolor paper. So for now, since this is our first time lettering with watercolor, let's just practice and get used to the brush. So, again, hold it right at that fattest part of the handle and just pick up some paint and you can just practice doing some of the basic strokes and compound curves so you can see also see how much paint you need on your brush. Now, if you don't have enough, you're not really gonna get the strokes that you want. And then if you have too much, then it's really gonna be dripping from your pen and you don't want blobs either. You want enough paint where the tip of your brush is coated but not dripping, so just kinda play around with that, see how that goes. Maybe practice writing a few letters. And you'll also notice that when you're writing with a brush pen, you can go against the paper pretty easily, but when you're using an actual watercolor brush, it may snag, so you wanna go slowly to make sure it doesn't snag. And let's practice some downstrokes to see how much pressure you need to make a thick downstroke and then how much pressure you need to make a thin upstroke. Okay. And hopefully, you're feeling a little more comfortable with using a brush to letter, so let's make a little project. So I'm gonna prep my paper into three sections because I'm gonna be writing a quote that has three different parts to it. The way I'm gonna do that is just with a ruler and a pencil. And what I like to do is just mark it off, so I'm gonna put a little line here, just a small one, and then another one here. And then what I'm going to use is my laser level. When you're using a laser level, it's nice because then you don't have to draw the entire line all the way across and you don't have to erase afterwards. If you don't have this, it's completely fine, you can just use your ruler instead. I just like to have it as a laser level so I don't have anything in my way while I'm writing. The quote we're gonna be writing today is Be bold, Be brave, Be you. So all the Be's are gonna be written with a white gel pen. So I'm gonna start out right here. Just make sure it's somewhere in the center here. When you're writing your letters, if you're not using a brush pen, you can still do like a full calligraphy and the way you do that is you just thicken your downstrokes. So we know that to write this B, I needed to do a downstroke here, so all I do is just make that stroke thick and then the ones going horizontally, I leave them thin. So, again, make a thick downstroke here. So we're gonna write the word bold and I'm gonna write each letter in a different color. So let's go in like a rainbow order, starting with the Be, and make sure, again, that your paint is activated and it should be by now. So I'm gonna write a downstroke here. And this paint does tend to be thicker than watercolors, so you might have to load your brush like a few times between each stroke. I'm gonna rinse that out and then move onto this orangey color here. And you notice I'm going very slowly so I don't want my brush to snag. And I don't know if you notice that, but because these two are wet, I had a little back run there and that's what I love about watercolor and lettering with it, is that those paints just kinda blend together on their own. We're gonna move onto green. So whereas before, when we are painting, I said we wanted a consistency that was kind of like nonfat milk. For this, you kinda want it to be thicker, more like a cream, like a heavy cream consistency. So now I'm gonna write the next Be. Again, just thickening my downstrokes and giving it that calligraphy look. I'm gonna thicken some of my other strokes as well. It's just looking a little thin here. We're gonna continue on. I stopped at green so now I'm gonna move onto blue. If your paint dried, just add a little more water to it. It shouldn't take as long as it did the first time to reactivate it. So the next word is brave. I'm done with the laser level now, and I'm gonna finish up my quote, and the last one is Be you, so let's

do another Be here. I like making the top bump of the B a little bigger than the lower one. It just gives it a little character, makes it kinda cute and more modern. Let's write the last part of our quote, which is the word you. I'm gonna start with green 'cause we left off on yellow. Make sure you got that nice consistency. And if you notice your brush is gonna skip, you can kinda do what I just did, which is instead of following through all the way, I stopped here and then I went that way just so that it's not going against the green and kinda skipping and getting caught on the paper. Next is blue. Let's make that a little more bold. I think it'll be fun to put a little exclamation point here, and that is it. Be bold, Be brave, Be you!

Day 11 - Wet on wet lettering
- I'm gonna teach you a technique of watercolor lettering called wet-on-wet lettering. I'll be using Ecoline liquid watercolor. Liquid watercolor is just concentrated watercolor, and I like to use it because the color is already set for you. You don't have to mix anything. And I actually dip straight out of the jar, but we're welcome to take it out and put it into a pallet. We're gonna write the quote "Where there is love, "there is life.", and we're gonna mix our brush lettering and watercolor lettering. So the first part of it is gonna say where there is at the top. So let's go ahead and do that. And I have my laser level with me, but again, you don't need to use it if you'd rather use a roller or something else. And again, we're working in the Canson book just because I'm using this brush pen and it's easy on the tip. It's not gonna fray it. Okay, so the next word is the word love. So I'm gonna bring that down here. And it's a little tricky, you're gonna have to kind of move around a little bit to figure out where your lettering is, because we're gonna letter with just water. But if this is too tricky for you to see you can definitely tint your water or just use a very small amount of liquid watercolor so that you can see what you're painting. So it'll look a little more like that. And we're just writing the word love. You can write it in any of the styles that you prefer. Let me just finish with that e here. Okay, so it's a little hard to see but just keep in mind throughout this whole process you wanna make sure that your letters stay wet or you won't be able to add the paint to it. So now all you're gonna do is just haphazardly add some paint where you want to. I'm gonna add some of this blue up here. And then the 507, I'll just drop that in here. And it's really fun to watch 'cause it kinda just blooms and goes wherever it wants to. But be sure to get to the tips of your letters so you know where they end. And as you're looking at it if there's a part that's hard to see you can definitely add more paint there. Here I've just got a really big pool of water so what I did was I dabbed the water off of my brush and I'm gonna pick some of that up just so it's not pooling so much. And I'm gonna do that down here as well. And then I will add color there instead. Finish up this letter here. Maybe a little more blue there. And it's almost like a little tie-dye affect that you're creating. And I want a little there. So you can do this as long as you want. You can keep going with it, add more colors. Add more than two colors if you want. Just whatever you feel like looks best. So I'm happy with that. And then I'm gonna write the words there is. So let's put that down here. Okay, and I'm done with that. And then I'm gonna write the word life down here. Again, we're gonna write with just water, but if you're having a hard time seeing it, like I said before, you can add a little bit of paint to your water. And now I'm gonna go ahead and drop in the paint just like we did before. If your paint isn't really moving what you can do is just dab your brush and take off some of that excess water. I use quite a bit in the beginning because I wanted to make sure it didn't dry before I added the paint. So if it's just pooling and you see it pooling on your paper dab some of it off. And look how fun that is. I think I have a little too much of the 507 on the l, so I'm gonna add a bit of the 580 to push it back. We're having a hard time seeing this loop down here on the f, so I wanna add some color

there just to make it more legible. And the last thing I wanna do is I'm gonna add a little splatter to this. Get a diluted amount of it, and then just lightly tap it across the paper. Then maybe fix my dot a little here. And that is it, where there is love there is life.

Day 12 - Ombre Lettering 1, 2, and 3
- Previously, we learned how to create a gradient on watercolor paper. Today, I'm gonna teach you how to create a gradient within a letter, and that's called ombre lettering. There's a lot of different ways to do it, and I'm gonna teach you three different types today, and we'll also be learning how to use a water brush. A water brush is a little different from a paintbrush in that you can fill this barrel with water or ink, and I'm gonna show you how to do that today. So you open it up, and you can either go to a faucet, fill it with water, or you can squeeze the barrel and then have it fill with water that way. I like to use an eyedropper or a pipette because it's clean and it doesn't make a mess. So you just fill your barrel with water like this. And now you're ready to go. What you really wanna do before you get started is you wanna squeeze the barrel of the brush to get the water flowing, but let me show you what it looks like if I was not to do that. So if you were to not squeeze the brush, you'll get kind of these dry brushstrokes, which is not what you want. So definitely, you wanna squeeze the barrel just a little bit until it starts to drip, and now you know the water is flowing through the brush. Go ahead and dip into the ink color of your choice, and now when I write a letter, you'll notice that I don't have those dry brushstrokes anymore. If you want, you can squeeze the brush just a little bit to keep the water flowing, and you'll see that gradually, those letters will begin to lighten as you keep writing. And so that is our first way of doing an ombre. So let's do that one more time. I'm just gonna rinse my brush, get some more ink, get it flowing again. So we start out with a more dark and concentrated watercolor, and as you keep writing, gradually you'll notice that it gets lighter and lighter. And that's probably the easiest ombre technique that we're gonna learn today. Very simple. When you're done, all you do is you just squeeze your brush until clear water runs out, and then you know that your brush is clean and ready for the next color. Next, I'm gonna show you how to do a different type of ombre. It's very similar to the first, but instead of filling our barrel with water, we're gonna fill it with ink. When you do this, you wanna pick two colors, one lighter and one sort of a darker color. So I'm gonna fill this barrel with pink, and then I'm gonna dip into a blue color. You really don't need to fill the entire barrel. Just a few drops would do, just because the ink is so concentrated. So I'm actually gonna put just like one or two drops, and then I'll dilute it just a little bit with water. And just like we did before, you wanna squeeze to make sure that the ink is flowing through. I see that it's pink, so let me show you what the color looks like. It looks just like that, so we know this is the color that's in the barrel. Next, what I'm gonna do is dip into blue, and you'll see that I barely dipped and you see that the tip of the brush is now blue. And when you write, it starts out blue. And gradually, the color will change. You can give the barrel a little squeeze if it's not coming out the way you want it to. And it returns back to the original color, and that's an ombre style number two. The last one I wanna show you today is with a brush pen. You can use any brush pen you like. Just make sure that it is a water-based pen. And what you wanna do is similar to what we did when we filled the barrel. You wanna pick a color that's lighter and dip it into a color that's darker. For this next one, I'm gonna go ahead and pick a light blue and dip it into like a turquoise color. So let's see what it looks like first. So it is a very light blue. And let's dip it into this turquoise-green here. So you'll see, at first, it looks green. And I've picked colors that are kinda similar to each other, so it is gonna be a little more subtle. And as you keep writing, it should return back to the blue it was. And if you still notice that you have some paint on your pen after you're

done, most brush pens that are water-based are self-cleaning, so all you do is you just kind of color on your pad, and here it's already clean. And that's it. So let's make a little project together using some of the techniques that we learned today. I'm just gonna flip to the next page here, and I'm gonna go ahead and write like an oceaney quote here. So remember, we have water in this water brush. And whenever I see these colors, I always think of the ocean and ocean water, so we're gonna write a quote, "Ocean breeze and palm trees." So let's go ahead and do that. And whenever you notice that the color is getting lighter, you can dip again. I like doing it with water because I feel like it gives it a subtle but really pretty effect. And you'll see that I'm squeezing the barrel as I go if I notice that I'm getting some of the dry brushstrokes. And that's it. Three different ways to do ombre lettering.

Day 13 - Ombre Lettering 4 (Rainbow)
- Now I'm gonna teach you another type of ombre lettering called rainbow lettering. Today I'm using the Princeton Heritage Round 6 brush and I'm gonna show you how to do rainbow lettering. Now I have a lot of colors here but you can choose whatever colors you like and whatever paint you like. And what we're going to do is we're gonna pick a color, we're gonna write a stroke, and then we're gonna switch colors, write another stroke and keep going. So let's practice writing the word rainbow. So first I'm going to write the R. So I'm gonna stop there, rinse out my brush, and then pick the next color. And because that's wet and my brush is also wet, they're gonna blend together and create like a little gradient or an ombre. I'm gonna keep going like this for the rest of the word. And this is kinda why I was telling you guys previously that we wanna pick up our brush and get in the habit of picking up our brush after every stroke. You see, I made a stroke and then I kept going, but that's totally fine. You just lift here and it'll still create that ombre effect. And when you get to the end you can just start over again. I love seeing the colors blend like that. Now you can do this with rainbow colors or you can just pick a few colors. For example, if I picked maybe just the colors in the middle here and I can write something else. Let's write the word beach. So you don't have to have every color to do this effect. Just a few colors would do. And let's say I only had three colors. Then I can start over again with the green. And just alternate colors. And there's the word beach. And all I did was use three different colors but you can see there's a nice effect. You can do this with two colors and create the same, you know, ombre effect here. And you can see just like, if you're looking at the R, look at that pretty gradient that we created and all we did was just switch colors between each stroke. So, let's make a nice little quote. And I need to wait for this to dry before I turn the page. And it dries fairly quickly but we're just gonna give it a minute or two. And you'll know when it's dry when you kind of lift up your page and see that it's not shiny anymore and if you touch it then it's not gonna come off and that's how you know it's dry. So it's just a few minutes. It dried so I turned the page and now we're gonna write the quote, "Be a rainbow in someone else's cloud." So I'm gonna write the be a in black. So let's go ahead and do that. And of course you can use your laser level or a ruler if you need it. And I actually wanna thicken my strokes just a little bit, just because I know that my brush is a little thicker. I don't want these letters to be too thin. So remember with this you always wanna thicken your downstrokes if you do wanna thicken your letters. And maybe we'll just add some serifs here. Next we're gonna write the word rainbow. But I want to start with pink and end with purple. I don't wanna go back to pink. So I'm going to, instead of lifting after every stroke, I'm gonna try to time it so that we are able to just start with pink and end with purple. And if you wanted to do this same thing you can always just write it out on a piece of paper, figure out how many colors you have. So there we have the word rainbow and then let's

finish up our quote. And I wanna think about how I wanna center it. So we'll do in someone else's cloud. So we'll just try that. And just be very careful when you're writing. You don't wanna get your hand in the wet paint there. Okay, and I'm just gonna go back and thicken some of the strokes and add some serifs. I like to mix it up. Sometimes I put serifs in some of the letters. Sometimes I put capital letters. Sometimes they're lowercase. And I think it just keeps it fun to mix it all up. So when I'm adding serifs they are just these little lines at the ends of some of the strokes of the letters. And they just give it a little different look. Let's add a little heart period there. Be a rainbow in someone else's cloud.

Day 14 - Ombre Lettering (Vertical)
- For this lesson, I'm gonna be teaching you how to create vertical ombre. For vertical ombre, you can use as many colors as you'd like. And I'm gonna show you how to do it with just a few colors first, and then I'll show you how to add another. Let's write the letter A with just water. And remember last time when we wrote with just water, you might have to tilt your head a bit just to see where that water is. You don't want a really big pool, but you want enough wetness where it's not gonna evaporate while you're working. I'm gonna start with this green here. When you're creating a vertical ombre, you want the lightest color on the top or on the bottom and then the darker color on the opposite side. So for this letter, I'm gonna keep the light color on the top. So I'm adding color to the bottom here. Now, remember, if you had a hard time just using water only, you could use a very light or diluted paint pigment. So that's the simplest you can do where you just tap the bottom and add some color, and that's already an ombre. Now, let's say I wanted to add a second color. Then what I'm gonna do is just kind of dry my brush. And I didn't rinse it or anything. I just dried it. And I'm just going to blend and allow those colors to kind of come together. So kind of just almost like you're tickling the color up. And then you're gonna add the next color. Now, you don't want too much 'cause you still want a nice gradient. So dip your paintbrush in and just tap the bottom here. If you had a pool of water, it would have just shot up, and you wouldn't get a nice ombre effect. And again, what we're gonna do is just lightly coax that paint to go upwards. So I want that to go up a little more. So now we've done two colors. And of course you can keep going. You can add a third color. And if you're really ambitious, you can add a fourth color. Now, if at any point you feel like you wanted some more of that first color to come in, just rinse your brush. Dry it off. Pick that first color and just add it where you want it. So here I want it here. And then again, dry your brush. And just blend it in. I want it darker. Then I'm gonna add the darker color here. Dry off my brush. And then blend it in. And you can keep going on like this until you create the effect that you're happy with. So that is just the letter A with a vertical ombre. And maybe what we can do is write a full word so I can show you what that would look like if this was a complete word. Let's write the word create. So I I'm gonna start just with water. You can pick any word that you want. If you wanna pick a shorter word, that's fine too. And all I'm doing is writing with water. And the hard part about this is that you wanna keep your letters wet the whole time. So for this one, I'm gonna kinda go back, and I'm looking and seeing which areas look a little more dry. And I'm just adding water there. From here, I know that I want the green to be my lightest color, so I'm actually gonna go ahead and just add it at the top. So add it to the top of all of the letters. If it feels too overwhelming to work on multiple letters at the same time, you can always do one letter at a time and just connect them. That's totally fine too. So I have my green where I want it. Now I'm gonna add this turquoise green at the bottom. So I just add it to the bottom of the letters. And you can see that my letters were really wet so that they kind of stayed put. I'm gonna just move them by blending. Maybe add a little

more pigment there. It's always handy to have that paper towel nearby just so you can dab off the excess water. So vertical ombre is kind of a process. It does take a lot of patience because you need to blend and you're kind of waiting for certain colors to dry before you can add the next one. Now that I have the color on the bottom, I'm just gonna blend together. And it's almost like that variegated wash that we learned about when we were learning about watercolor painting. That's why I always teach watercolor basics before I move on to watercolor lettering 'cause you need to know how to create a wash and how to create variegated wash, how to blend colors. Now, if you wanted to, you can stop here, or you can add a third color. So once you have this second color about midway, I'm gonna add a third color to it. So I'm gonna add my third color. Same thing. Just dab a little at the bottom. Dry off your brush and then blend. Okay, I wanna show you one thing. While I was working down here, you'll notice that I got kind of a hard edge right there on that E, that little watermark there. That's an easy fix. All you need to do is clean off your brush. Get that color that you want. So it was a green. And then you just go over it. And as you gently kind of put the color there, you see that that watermark has disappeared. And you go back with anything you see that, any marks that you see that you don't want. Just go back and blend it together. Just gonna add a darker color down here. Vertical ombre can take a lot of patience to just get all those colors to blend together. Once you're happy with the blends, then you can be done.

Day 15 - Ombre Lettering 6 (Horizontal)
- For our last day of ombre lettering, let's create a horizontal gradient. For today, you're going to need a round palette or any type of palette that has individual wells. So what I'm going to do first is take my dropper and I'm just going to put a little bit of light pink on this side and I'll rinse that out just a bit and you probably need a little less than that. And I'm gonna put a darker color on this side. So basically, you just need one light color and one dark color to create a horizontal ombre. We're gonna write the quote, "You got this", so I wanna start on this side with a lighter color and then I'm gonna gradually make it darker until we get to this side. So let's go ahead and start that here. Let's start with the lighter color and I'm gonna write the Y and two strokes in, I'm going to add just a little bit of this darker color here. And you're gonna continue like that, just a little bit darker each time. And you don't want to make it too dark all of a sudden because then the end of your letter will all be one color and not have that nice ombre. And you can see slowly that the letters are getting a little darker. As you get towards the end, you can add a little bit more. And for the very last part of the letter, I'm just going to dip directly into the darkest color. And that's how you create a horizontal ombre. You just get the two colors that you want. You can even do three and you just gradually add the colors until you go from light all the way to dark.

Day 16 - Shadows and highlights
- Let's add some shadows and highlights to our lettering. I am just drawing a little doodle here to show you how to understand shadows and highlights. So the first thing I have here is the sun, and that is our light source. So here he is, super happy. And then let's draw maybe a little circle here. So that will be like our apple or our orange. And to understand where to put the shadows and highlights, you kinda have to think, "Where is my light coming from?" So in this case, the light is coming from here, and it's hitting this orange here. So we know that the brightest part of that orange is gonna be right there. That's where you wanna put the highlight. So the sun is also going to shine on this little object here and create a shadow down here. So we know that this part of the object has a shadow, and this part of the object has a highlight. So in the same way, we're gonna

apply that concept to our lettering. So I've already written out a few letters here. I'm gonna draw a little light source here just so you remember where our light is. So here is our little light bulb, and it's shining on our letters here. So if you think of this as the object from before, you know that the highlights are gonna go on this side of the letter. So think of your letter as a 3D object. So let's start with the highlights. I'm adding the white highlights with my white gel pen. I'm gonna say that this is coming from this way. So I want my highlight to be on the left side. And all I'm gonna do to denote that is draw a little line, and under that, maybe a little circle. And it's a little hard to see on the light colors, that's okay. We're gonna do another one here. And here again. So pretty much anywhere you have a thick downstroke is where you can add that highlight. And you can already see that the letters are starting to look a little, like, balloony or cartoony, which is really fun. Next I'm gonna add the shadow with this brush pen here. And you can use any black pen. And what I'm gonna do is just keep in mind that the sun is on the left, so I wanna add the shadow on the right side of these letters. And I actually want them to touch the letter. And don't forget to add to all your thin and thick strokes. For the highlights, we added them to the downstrokes, but for the shadows, we wanna add them to all of the strokes. Okay, so that is one type of shadow that I added. And we can do another one. So this time I'm using a light gray. And you don't have to use all of them together. You can pick and choose which one you like best. But it just adds a different effect. And here I was just using a light gray, but you can use a different color if you'd like. You can even play around with using a rainbow. I've done a rainbow shadow before, which is really fun, with black lettering. And then I'm gonna show you one last type of shadow. And this one, you kind of keep it offset from the letter, so you don't actually touch the letter that we did before. All you do is similar to what we did before, but it's a little bit offset. It doesn't actually touch the letter itself. So you can see I'm just leaving a little bit of space. So that's just three different types of shadows. You can pick and choose and see what you like best. And it gives this 3D effect to your letters. Let's apply those techniques to a quote that I've already written down. I wanna add some shadows and highlights to this quote I've written. And I'm gonna start with the word kindness. Because it's already in black, I wanna use a shadow that's a different color, so I'm going to use gray. And keep in mind that my light source is on the left side. So I'm gonna add the shadow to the right. Before you add your shadowing, just remember to check if your watercolor is wet or dry. Because we're using a water-based pen here, and water-based ink, it will run if it's not dry. Okay, I'm happy with that. And I'm going to add black shadows to this word down below. And again, with my light source on the left, so the shadows go on the right. One thing you can do when you're adding your shadows is to start with a really tapered edge, and then add pressure, and then release pressure as you get to the bottom of the letter. Tapering the line gives it more depth. Okay, I'm done with the shadows. And now I'm gonna add the highlights. I'm gonna go in with my white gel pen and just keep in mind that my light source is still on the left. And there we go. "Throw kindness around like confetti."

Day 17 - Embellishments
- Let's add some embellishments to our lettering, and we're going to be using the same quote we worked on yesterday. We can leave our quote like this, but I think it would be really fun to add some embellishment to it, and we can do that by adding lines or polka dots, but I'm gonna start with lines. So for this word here, what we're going to do is find these broad strokes and add a white line just directly down the middle. So let's do one here. And you don't have to do it with every stroke. You can skip some of the upstrokes. Just whatever you think would look nice. So it gives it kind of a ribbon type of appearance and makes it look a little special. So that's one way to embellish your

lettering. So another way we can do this is to add polka dots. So we all know how to draw little polka dots, but a fun way to do that is to make it into a gradient. So I'm gonna show you over here where the coloring is darker, and what you're going to do is draw these little dots, and as you move further up the letter, you make them more sparse and spread apart, and as you're further down the letter, you put them closer together. So it's like you're creating a gradient, but with these little polka dots, and it's almost like little confetti is falling down in the letters and gathering up at the bottom. And you really are accenting that word, confetti, with these little white dots. You can also do it in a different color. So for example, with my pink letter, I'm gonna do some pink polka dots, and maybe instead of a gradient, I'll just make them evenly spaced out. And I'm just showing you different ways that you can just embellish your lettering. Another thing you can do, and I'll switch to silver, is you can do lines. So you start out horizontal lines that are closer together, and as you move up the page, they get further and further apart. And any time you come to the edge of the letter, you're just going to stop. So you don't wanna cross all the way through. 'Kay, maybe I will add some polka dots to this one as well. Actually, let's make 'em hearts. I'll add little hearts to the e here. And those were just a few different ways that we can use gel pens to embellish our lettering.

Day 18 - Galaxy background
- Today's gonna be awesome, because we're gonna combine a lot of the things that we've been learning, including painting, and textures and lettering, and put them all into a galaxy painting. I taped down the edges of my paper, 'cause I wanted a nice, clean border, and that's completely optional, but if you do it, you just wanna make sure that you press down really hard on the edges to make sure that the paint doesn't get under the tape. So I'm going to start with my mottler brush and just get some water on it. This brush is super absorbent and holds a ton of water. So let's just take that across the page and wet the entire area with water. Because I'm painting on a block, I'm not too worried about the paper warping, 'cause it will straighten itself out eventually, but if you're not painting on a block, you can always set your painting under a stack of books to let it dry, and it will dry flat. Okay, so I think I have that evenly wet. And so what I want to do now is add some color to it, but I do want to preserve some white across my paper here, so I'm just gonna avoid that area when I add paint. I switched to the Princeton Round 10, and we're just using the wet on wet technique, and I'm just kind of adding paint wherever. There's no real rhyme or reason to it, just haphazardly add it wherever you like. If you notice that your paper is drying, just add some water and keep going. Add some color there. Maybe I'll add a third color. And you really want to use colors that will blend well together, so you don't want to create mud. Meaning like, don't use like a green and then a red. Like, you wanna use colors that are near each other on the color chart. So I got a little too much water here, and that's okay, I'm just gonna dry off my brush and pick up some of that excess water. And maybe I'll add a little purple, avoiding that green area, just kind of near the blues. Continue like this until you feel satisfied with the colors that you've created. I'm gonna go through and find some of those lighter areas, like right here and there, and add some more color there. I find this wet on wet technique always so relaxing. Okay, I'm pretty happy with that, so I'm gonna add in the black now. So don't add too much black. You don't wanna overwhelm the entire painting you just did with black, just kinda put it around the edges and allow it to move towards the center, but, like I said, don't overwhelm the whole painting with black. And all I'm doing is this up and down dabbing motion, just to move some of that black around. So I'm pretty happy there, and I'm gonna add texture now. So this is kind of what we did earlier, where we added salt and alcohol and things like that to create texture for our painting. I'm just going to sprinkle a little salt here and

there, and what that's gonna do is create little stars in our sky. So I'm good with the salt. I don't want to put too much. I don't want to overwhelm the whole painting with salt, and then I'm also going to create these little nebula-like areas with this Q-tip and alcohol. Just sparingly use it. Don't use too much. And the last thing I'm going to do is add a little water droplets here and there to spread out some of that paint, and also to add texture. And you might not notice it right away, but as your painting dries, all these little textures that you're adding will become more apparent. Okay, I'm pretty happy there. I'm gonna let that dry completely so I can go ahead and add the stars and the lettering. I've already done another painting that's dry, so we're gonna go ahead and swap that out, and here it is here. You really wanna make sure that your painting is completely dry before you remove the tape. I'd recommend waiting about 20 or 30 minutes, and again, to check, you wanna kinda lift your paper, look for any wet spots and then feel the paper to see if it's cold to the touch. If it's any of those things then it's too early to peel off the tape. I'm gonna show you a safe way to peel your tape now. So what you want to do is, instead of peeling like this, or at an angle, you want to make sure you peel it directly against the paper. I've got a little mark here. I mean, the paint got maybe under the tape, and I want to show you now how to get rid of that. So the first thing you wanna do is really flood your paper with clean water, and what you're gonna do is something like that, and then you'll see that it's diluting the paint already. Get a clean paper towel or a clean area of your paper towel, and then dab it until some of that paint comes off, and you can see some of that came off, but let's say you did that a few times and it's still there. So what can you do now? The next thing you're gonna do is grab a little knife like this, and you're gently gonna scrape. And I'm not using the pointy end. I'm kinda using this flat end here, and I'm just scraping, and you'll notice that that starts to come off, and it works a lot better when your paper is dry. And kinda come at it at different angles. And then the next thing you wanna do is take your sand eraser, so this is the Tombow Mono Sand Eraser, and just kind of sand it very gently in a circular pattern until all of that is nice and smooth and you no longer have that paint stain there anymore. If you notice that you still see the paint a little, you can keep going and repeat that step again. But I think this looks pretty good. I'm going to use the Dr. Ph. Martin's Bleed Proof White to add some stars to my painting. So when you get this gouache, you're gonna notice it looks really dry inside, and all you need to do is just wet it. So you just add a little water to your brush and mix it in the jar itself. And over time you'll notice it'll kinda get dry again and all you do is to reactivate it by adding water again. And again, I'm using the Princeton Round 10, and I'm just going to gently tap that against my paper. Now, if you did not want the white marks on this part of the paper, you can always cover it with something like a paper towel or another piece of paper, but I don't mind it, so I'm just gonna work on it as is. And I don't want to overwhelm my painting with stars, so I'm kind of getting close to being done here. And remember, it does get messy. You can already see my hand has gouache all over it. So I think I'm pretty happy with that. And the next thing I want to do is add some little shooting stars, so I'll take a really thin brush, this one is the Princeton Heritage Round One brush, and what you're going to do is get a little bit on the tip, hold it to where you want that shooting star and just make a quick flick of the wrist to create those little shooting stars. You can rotate your paper to have the stars moving in different directions. They just look like little meteors or shooting stars on your page. I think I'm actually gonna add some more stars here. All right. I'm gonna let that dry now, so that you can letter over it. So we'll give it about five or 10 minutes, and then we'll letter on top of it. Now my white stars are dry, so I'm gonna letter over this galaxy painting. I'm using the Princeton Heritage Round One, as well as the Coliro Colors Finetec watercolors, so let's go ahead and make sure that the paint is activated. I had this water sitting on this pot for a few minutes, so it is ready. And I'm

gonna write a little quote at the bottom here. I'm gonna write, "reach for the stars," but you're welcome to write it in the center or write whatever you want. And the last thing I'm going to do is add a little bit of gold to the night sky here. Let's do that just with the same brush and add a little bit of gold flecks here and there so that when it catches the light, it twinkles. All right, you did it. You lettered and painted your very first galaxy painting.

Day 19 - Galaxy lettering
- Let's take what we learned with galaxy painting and put it into galaxy lettering. I'm gonna write the word Capricorn, but feel free to pick the astrological sign of your choice. And I'm gonna start with this light blue here. I'm using the Princeton Heritage round six brush and I'm going to just letter that word. Galaxy lettering is similar to wet on wet lettering. You're gonna write out the word first and then drop in the colors that you want. Now, you could have started this with water just like we did with the galaxy painting yesterday. But it's up to you. I find that when we have white spaces in our lettering, it's more difficult to read the words, so, that's I why started with the blue here. I'm gonna drop in some color now, so, lets put in some of this dark blue. And purple. And just like how we did yesterday, just kind of put it wherever you like. The difference between galaxy lettering and galaxy painting is you can put the salt crystals in the alcohol and all of that, but it's a little bit harder to see just because we have a smaller area that we're working with. I don't typically use that in this type of lettering. Go ahead and add some black to your lettering when you're ready. And just remember not to overwhelm the whole thing with black, 'cause we do wanna see some of those colors peaking through. When you feel satisfied with your painting, just let it dry. And I actually already have one that's dry so I'm just gonna grab that here, so we can move on to our next step. Now I'm gonna add the stars to this word, so I'm using the same guatch that we used last time which is the BPW, the bleed-proof white. Just make sure that it is liquid enough and just like before. (tapping) Just add some splatter here. You can also use a toothbrush or a stiff bristled brush to add the stars. And I find that when I'm using a toothbrush, the stars will actually be a lot smaller and finer. I'm happy with what I have here, and what I'm gonna do last is just draw out the little astrological constellation at the bottom here. And I'm gonna do that with gold. When drawing these constellations, I like to draw the stars first and then it's just like connect the dots. And you can make some of the stars bigger, and some of them smaller. And that's it. Capricorn.

Day 20 - Watercolor landscape within a circle
- I'm gonna show you how to paint an Arizona sunset within a little circle. I've already drawn my circle by tracing a plate, but you can use a compass or any circular object that you want. I used a pencil, so I wanna lighten some of the lines, and I'm gonna use my kneaded eraser to do that. So kneaded erasers are great because they don't erase everything, but they pick up some of the lead. And to clean the eraser you just do what I just did, which was pull it apart and find a new clean area. You can rub or you can just simply tap it along the pencil marks. And you can see it's lightening it up, but it's not completely erasing it. So I can still see where I wanna paint. So I'm gonna continue around the rest of the circle. Okay. To paint the sunset I'm going to use a wet on wet combined with like a variegated wash technique. So the first thing I need to do is just wet the paper. And just try your best to stay within that circle. Okay, so now my circle is completely wet and I wanna add the colors. When I think of a sunset I always think of those orangy purple skies. So what I'm going to do is start with a nice yellow and then move up to the orange and purple. So I'm starting with a really light lemon yellow. I'm just gonna put that towards the bottom here. And we're gonna be painting a

black silhouette over this, so don't worry too much about what's going on kind of on this bottom edge because it's gonna be covered by black eventually. So I have my yellow. Next I'm going in with this orangy color here. And make sure you get all the way to the edges of that circle. And bring in some coral. Followed by some pink. And at the top I want some purple. And I'm gonna bring that down and kinda just blend it all in. You can change your grip to get a more precise stroke. And then bring it back to do some of these more broad strokes. Maybe I'll even bring in some blue at the very top. And I just wanna add a little more of this orangy color just right there. Allow that to dry completely, about 20 to 30 minutes, so then we can add our silhouette on top. I already have one that I painted earlier that is nice and dry. So I wanna paint a silhouette over it. I'm gonna use my black ink here to paint a silhouette of the Arizona desert. So the first thing I wanna do is lay down the ground. And I'm just kind of giving it little bumps here. And then I'm gonna paint the edge of the circle, all with the black. Round brushes are perfect for this because the tips are nice and pointy allowing for precise strokes. But you can also create broad strokes with them as well. So just carefully follow the edge of that circle. Again, changing the grip if you need to. I'm gonna make the land a little higher up here. And next I'm gonna add some cactus. So I used to live in Arizona and they have these giant Saguaro cactus there. And I used to love seeing them anytime I was driving around at night because they the most beautiful sunsets there. So to create the cactus you make one long kind of center trunk, if you will, with little arms coming out of the sides. Put another one here. And then you also see little grasses. So use the tip of your brush and just flick your brush up to create some of the grasses. And just vary the angle and the length of them. I'm gonna paint a little bush right here. And to do that you just kinda start at the center and bring your brush out in different angles. And maybe at the center of this bush is something growing. A little plant. Some more grass here. Think I'll draw another cactus. This guy is a little farther away. So I'm gonna make it shorter and thinner. Remember to use the tip of your brush for the more precise strokes. And I'll do one more cactus that's a little closer to us. So I'll make him bigger. And maybe make one of these guys, but far away. So I'll just make it a little shorter and thinner. I think this guy needs another arm. We painted an Arizona sunset today, but feel free to personalize it and make it yours with palm trees, or pine trees, or whatever you like.

Day 21 - Landscape lettering
- Let's take what we learned yesterday and pain a landscape within some letters. I'm gonna use my round 6 brush with some liquid watercolor and I'm going to write the quote "just breathe." Breathe is gonna be the part that's in the landscape style and just is gonna be in black. Let's go ahead and get started. I'm gonna start with yellow as my base color. Wanna make sure this stays nice and wet so that we can keep working on it later. So that was a little too thin, I'm gonna make it thicker. And eventually we're gonna paint the landscape within these letters so you kinda wanna have some thicker downstrokes. It's okay to go back and thicken them with an extra stroke. Again, any time you see that the paint is drying, just go back and wet it again. Here I see the B is drying so I'm just gonna go back and wet it before I move on to the A. It may be a little hard at first to kind of concentrate on what you're doing and also check to see if your paint is drying and it might feel a little overwhelming, but don't worry. Just remember that you can always go back and fix things that dry too soon. That R is drying so I'm gonna go back here. So you'll see on the Canson pad, it does dry fairly quickly compared to the Arches. So you'll have to kind of keep an eye on your letters. Okay, so I'm done with the yellow. And what I'm gonna do is go back and add the next part of our sunset which is this kind of orangey color. And it's almost like a vertical ombre. You wanna add it in

order so it goes from light to dark at the top. But we're not gonna do much blending like we did with the vertical ombre. So the reason we're not blending as much is when you look at a sunset it's not like a perfect gradient, sometimes you see colors that are here and there, not a perfect ombre. Okay, so I think I'm happy with the orange. I'm gonna move on to this pink. And this pink is a little dark so I'm gonna try to use it sparingly. And you see my B here dried, but that's totally fine, I'm just gonna go over it like that. I'm gonna do the same and go over the E again, it just got little dry, but that's okay, just paint right over it with the next color. Okay, so I'm done with the pink, I'm going to add the purple. This purple's really dark, so I'm just gonna add a few drops and then rinse my brush and kind of blend it just a little bit. So you can do this with anything. Today I'm making a sunset with cactus, but I've done it with palm trees, I've done it with like a winter scene with snow. So pick what you like best. I've even done an underwater ocean scene and painted little fish inside the letters afterwards. So you really can use your imagination and kind of see what you can come up with. Okay, when you are done and you are happy with how it looks you're gonna leave it to let it dry and then you're going to go ahead and letter the word just on top. So actually I think I can do it without touching the letters, but if you feel nervous about it let it dry first before you continue with lettering. And I'm just stabilizing myself with my pinkie here, but again, if you feel nervous about it, just let it dry first. I think that's ready to add the cactus and landscape. So we'll let that dry. I have one that's already dry, so it's ready to add the landscape. So yesterday we were really careful to keep the landscape within a circle. Today you're gonna be very careful and keep that landscape within the letters. So it might take a little bit of practice, just use the tip of your brush, and I'm still using the round 6, to make those precise lines. You just paint it in, just put a little more here. So just like we did yesterday, start with the ground first. I went through and added the ground to the letters here and next I want to go ahead and add the cactus. So just keep in mind you wanna keep it within the letters. And so it's almost like the letters are a window and you can only see wherever the letters are. So you wanna be very careful when you get towards the edges. And maybe add some grasses. Bug again, just be really mindful of where the edges are. It take a lot of precision. If you notice that you're having difficulty you can always switch to a thinner brush and that will give you more precise and thin lines. I'll do a small cactus here. Add a little bush here. It's got a little growth coming out of it. And that looks pretty good, just breathe with landscape lettering.

Day 22 - Watercolor leaves and berries
- Let's paint some berries, leaves, and stems. I'm using my Princeton Heritage round sticks, and I'm gonna paint some stems. Whenever we learn to paint, people always wanna know how to paint flowers and everything that's fancy, but I think it's important to start with stems and leaves because they do fill up a painting and they are important to a painting. So when I paint a stem or a branch, I like to go ahead and instead of just drawing like a straight line, I like to draw kind of like with varying pressure. So I do that. And then I'm gonna draw part of that branch coming out this way again. Because we don't really see things that look perfect in nature. I wanna just keep up with that idea here. And then let's add some branches here. And maybe another one coming out this way. So there's one. Let's paint a green one. Maybe this one is growing from a flower. And this one's gonna come this way. When you're painting a branch, you wanna make sure that the ones towards the bottom are thicker, and as you're moving out and painting the little stems that are coming out of the branch, you wanna paint them a little thinner. So you just do that by varying the pressure on your brush. So let's go ahead and add some leaves and berries to this. Before I do that, I wanna show you how to paint a leaf. So I'm gonna get some green here. And I like to do it in, sometimes I

like to do it in one stroke, sometimes two, and it really depends on the shape of the leaf that you're painting. So a two-stroke leaf might look like this. So you add pressure and as you get towards the tip of the leaf, you go ahead and release pressure. But let's say you had a really long leaf that was skinny, then you can just do that all in one stroke like this. So maybe if it was like a palm leaf, it would look something more like that. If we're painting a silver dollar eucalyptus, they tend to have more round leaves, so you do that just by adding a lot of pressure as you move your brush around, and then again, and just let it come to a point. So we're gonna go ahead and add some leaves to this stem here. And I'll just do my basic two-stroke leaf. So I'll put one here. And when I'm drawing a branch like this, I like to vary the value. So sometimes I'll have a dark leaf, but next to it I'll put a lighter one. And you'll notice that new leaves tend to be more yellow, so I'll put maybe a small leaf at the top there that's more of a yellow color. Maybe another one here. And next to that, we'll put a dark one again. Think that looks pretty good. So when I'm painting berries, I like to again vary the value, make some of 'em darker, make some lighter. I'm gonna mix some pink and purple today. So let's put a little cluster here. As you're painting, the paint on your brush naturally gets lighter so that you have some light berries here and then some there. I'm gonna add more purple to this one up here. I think it'll be fun to add a little pink in there. So let's get a little pink and dab it while it's still wet. And make a pink one up here. Okay. And we're gonna let that dry. And we'll move on down here. So here I just drew kind of like a thin, curvy line, 'cause not all branches look like the ones up here. We'll make this a rosemary branch. So for rosemary leaves, I like to paint them in two different ways. Some of 'em will look like this where it's just a up-and-down motion with a space in the middle. And then some of 'em I do like to fill them in. And that just shows that some of 'em have light coming towards them, and some are darker. So what you're going to do is just keep that same up-and-down motion as you go throughout the branch here. And maybe I'll make it a little darker. And you'll see that I left some spots empty on the branch so that I can fill it in with leaves. And don't worry if your colors are touching each other and blending together, that's totally fine, and I actually like when that happens. And we'll come back to our first leaves that we painted here and make sure that they're dry, because I wanna add some detail to them. I wanna paint in the veins of the leaves. So I'm gonna get a darker green and just paint that center little vein that's gonna come like this. And then maybe another one right here, just the line there. And maybe I'll paint one that just has an outline without the green middle. And I'm gonna let that dry and move on here. So you'll notice that I do a lot of back-and-forth, back-and-forth with watercolor, and that's just because it takes a while for the paint to dry. So I wanna add some details to the berries. Sometimes you'll notice at the ends of berries they have these little things coming out here. So I'm gonna add that. Gonna add the stems that connect the berry back to the branch. And go in with a darker purple and maybe add some more berries here. You can overlap them and make just a more full plant. Okay, and here my rosemary is pretty dry, so I wanna go ahead and go over it with some darker green, and that just adds some more depth and dimension to the plant here. To this one maybe we'll add some pink berries. I'm gonna get some diluted pink and I'm gonna add a different shape of berry. So this time I did a little different shape. I wanted it wider on the bottom. And to that I wanna add a little bit of green. Maybe those berries are just ripening now. And at the very top, I'll add a little detail. Let me add some leaves to this one here. So a lot of times I'll have a few paintings going at once just so that I'm not sitting around waiting. I think this looks pretty good. And let's paint a eucalyptus branch now. So I'm gonna switch pads to let that dry, but you can wait for it to dry if you want. For this branch, I'm gonna start with a dark brown. I'm gonna start with the main branch. So this one's gonna go pretty straight. And from there I wanna have some of the leaves coming out this way. And you'll

see that I'll leave some spaces because the way that eucalyptus grows, sometimes they just kind of grow along the branch, and so we wanna leave some space to allow for that. And just like I said before, you want it to be thin and then thick as you get closer to the main branch. The color I'm using here is kinda like a bluish-green. And what I'm going to do is that circular shape that we did earlier, and give it a little point here. And some of them are going to be darker. You can make it dramatic, make it really different. And maybe I'll do a dark one over here and here. And just move along the branch, changing it up just a little bit as you go. Up here maybe I'll have some green leaves. And the backs of the eucalyptus leaves tend to be lighter so I'm gonna really use a diluted green on some of these leaves. I think that looks pretty good. Now let's connect the leaves to the branch just by using a little brown and the tip of your brush. I'll add a little detail to this branch here. Okay, and silver dollar eucalyptus leaves. Keep practicing these leaves and we'll use them again tomorrow when we paint a laurel.

Day 23 - Watercolor laurel with monogram
- Let's take what we learned yesterday and paint a laurel surrounding a monogram. As a guide, I drew a circle and erased it with my kneaded eraser. You don't have to do this, but you can, just to follow along to know where you want to paint your laurel. So when you paint a laurel, it's almost like a wreath, but it doesn't have anything at the top. It's gonna go in this direction, so we're gonna start with one side and draw the stems here. So I'm gonna start at the center here and just draw some stems coming out this way. And I'm going to fill that with some leaves. And I want to repeat that on the other side. Now, it doesn't have to be exactly the same, but you do want to do it so it's pretty similar, so you know that it's the same type of leaf on either side, just to keep it symmetrical. And I'm just using varying values of the same shade of green. And I'm gonna move on to a different type of branch, both here and here. So here, maybe I'll do a eucalyptus branch, and it's that silver dollar eucalyptus with the round shape. I'm gonna do a leaf here. And another one there. Put a really dark one over here. And let's lighten that up and do one here. And a few at the top that are just on their side. I feel like those three are really similar in color, so I'm just going to add some paint to that to make it look a little different. We're gonna repeat that on the other side. And I'm gonna add in some of that green that I did earlier and put that right here. Maybe one up there. I'm gonna add one last branch on either side here. And for this one, I want it to be really full, so I'm not going to draw that branch first, I'm just gonna go in with the leaves directly. And maybe this one will have really long, skinny leaves. And it's okay to do it in a few strokes. And again, these three look pretty similar, so I'm just gonna add some paint on this side to make it look a little different. I'm almost done here. I want to add in some berries here and there, so I will use a purple and put some berries here and there. Maybe I'll do a light one. So whatever you do on this side, you kinda wanna mimic it there, so you don't want to have all dark colors on one side and then all light on the other or vice versa. Just make sure whatever you're doing, kind of just mirror it on the other side. And now to my leaves up here, I'm gonna add the stems. At this point, I'm gonna take a thinner brush and get a very dark green here, and I just wanna add in the little berry stems, as well as the veins of this leaf. Remember, whatever you do on this side, you wanna repeat on the other side. So I'm gonna add in some detail to my leaves here, as well as paint some leaves. So I have some purple berries down here. It's looking a little bare up there, so let's add something up there. I want it to look similar to the purple, so I'm just going to get like a blueish purpleish color and add some different ones here. So maybe they'll just be a little smaller. All right, there's our laurel. And once that's dry, we're gonna go ahead and add a little monogram in the middle. My paint is just a little bit dry, so I'm gonna be really

careful and balance with my pinky. If you don't feel comfortable doing that, you can definitely wait until the painting is completely dry. So I have my Finetec gold. The Arches paper is a little more textured than the Canson and the Legion black watercolor paper we were using, so you may have to go back and smooth out your edges. And I'm almost done here. Just gonna finish out this M. And there you go, a laurel with a little monogram.

Day 24 - Watercolor florals
- Let's paint some flowers. Let's start by painting some lavender. I'm going to use my Princeton Heritage round six brush. I'll start by painting the stems of the lavender. And they've got these nice, long stems. So let me just wet my paint here, make a little puddle. And I'm gonna paint three stems. We'll have one this way, and maybe another one coming out just like that. I'm gonna start with a lighter purple. And then we're gonna be adding different shades of purple and blues, just to vary it up a little bit and add some depth to the lavender. So when you're making the petals for the lavender, all you need to do is point the tip of your brush towards the stem of the plant and press down. And you don't actually even need to move the brush. You're just pressing down. I'm gonna switch to a darker purple. Don't be afraid to let those colors touch together. It kind of blends and makes it look nice. And sometimes when you see lavender, you'll have a little space, and then there's another little cluster of flowers. So I'm gonna go ahead and do that there. And maybe here as well. And let's add some blues in there. So I'm just adding some of this ultramarine blue to the purple here. And you'll see, as you keep adding on, it just creates more depth. Okay, we'll let that dry for a little bit and we'll come back to it. In the meantime, what I'm gonna do is add the leaves. So I'll come back to that green I was using earlier. And for the leaves, all you need to do is start at a point and draw your brush out and also in to add a point. So we'll have them coming like this. Maybe a bent one this way. And we'll do another one here. And we'll let that dry and we'll come back to the lavender. And that's the thing with watercolor that I was mentioning before. You always wanna let the layer dry, work on something else, and then come back to it. In the meantime, I'm going to teach you how to paint a basic five-petal flower. So I'm gonna start with a very diluted pink here. And we're gonna shape the petal almost how we shaped that eucalyptus, that silver dollar eucalyptus the other day. So think about where you want your five petals. I'm gonna paint two more petals here. And that was a little darker than I would like, so I just rinsed out my brush and I'm gonna continue like that. And while the paint is still wet, what I'm gonna do is get some of that pink again, but this time a little less diluted. And I'm just gonna gently touch the tip of the petals here. And draw that out towards the middle. So I'm gonna let that dry. And then I'm going to show you a little variation of that. So here, if you look at these petals, they're very rounded at the ends. But sometimes, you'll see petals that have more frilly edges and I'm gonna show you how I like to paint that. So we're gonna do the exact same thing, just with different shaped petals. So I'm gonna use a purple here. And instead of making that rounded edge, I'm gonna leave it almost like a little heart shape there. So we'll do the same thing. And we'll continue all around this flower here. So it's just done in two strokes. So what that would look like is, one here, and then another on that side. So like you're painting a heart. So I'll continue here. And I like to keep things very loose. We're not really trying to paint all the details, but just get a general shape. At this point, don't worry too much about getting all the details of the flowers. We're really just trying to get the feel of it and the general shape of it. Let your flowers dry and we'll move on to a different type of flower. The next flower we're going to work on is a black-eyed Susan. I like to start with the center of the flower, which is very dark, so I'm using this raw umber here. You're just going to create a dome using a tapping

motion. From there, rinse off your brush and then we're going to add the yellow petals. I'm actually going to allow the yellow to touch the brown and let the colors bleed together. And it's just this up and down motion, just like that. And you'll notice that, if you look at my paintings, I like to keep this white space here. It just denotes some light hitting the petals. From there, we can paint the stem. It's gonna come down just, find the center of your flower, and bring your brush down. And then you just add the stem like that. And you can add a little leaf. So there is our black-eyed Susan. We're gonna come back to this flower here, which is now dry. And you'll notice that it's starting to look a little bit like a sakura. We just need to add the details in the center of the plant. Actually, I'm gonna switch to a thinner brush here, just to get those fine details. So I switched to a round one. And I'm using red to create the little details in the center. And that's just like a quick, upward motion followed by some dots. And there is a sakura. The next flower we're gonna paint is a rose. I switched to my round 10 brush and I'm going to get some of this coral here. And the way that I like to paint roses is I like to start with these interlocking petals. So I'll draw it really big first so you can kind of see what that motion is going to look like. So it's going to look like that, but on a much smaller scale. So just use the very tip of your brush and paint those interlocking Cs. Next, you're gonna add a little pressure and add the next layer of petals. And then I'm just gonna rinse my brush off here. And add the next layer. And as I'm moving outwards, the petals are getting more and more light colored. And you see, I'm adding more on this side and less on that side. And that's just because I want the rose to look like it's at a certain angle. If I wanted it to look head-on, then I would add those petals equally all around the center. And if it's looking a little too light, you can go back with the paint and just drop in some more color, using the wet-on-wet technique. And I do that to the inner parts of these petals here. And I think we can actually add one more layer, just right there. We're gonna come back to this anemone over here. And what I wanna do is, now that it's dry, I'm gonna add a center. So I'm just taking a very dark color. This is Payne's gray. And I'm gonna paint a little oval in the middle. And surround it by some of these circles. And you can use the same brush or you can switch to a round one to add the little lines that are coming out this way. I'm running out of space on my page here, so I'm gonna go ahead and grab a different notebook to let this dry. Okay. So I showed you the anemone head-on. And let's do it kind of at an angle this time. So I'm gonna go with a purple and maybe a little blue as well. And I'm gonna paint that first petal, just like how we did before. And the second petal as well. And this time, instead of just painting it out this way, I'm going to curve it just a little bit. And you can see, that's already looking a little different from what we did before. And then again, another curved petal. And the last one. So you can do that in all different angles. So if I did another one, maybe like this. And it's just this back and forth motion when I'm painting the petals. Make some lighter, some darker. And that's what always makes a painting interesting, is when you add some variation. You know, change the colors, change the value, and that always makes it look a little more interesting, like I said. And I'm gonna show you now, while that's drying, how to paint a rose at a different angle. This time, instead of making that interlocking shape, we're going to go like in this back and forth motion. So we'll start with the middle of it. And that's already interlocking, just in the middle. But the rest of it, we're kind of just doing this back and forth motion. And you can rinse out your brush a little. And you're seeing that now it looks more like a rose from the side. We'll add a stem to it. And a leaf. Roses tend to have leaves that have jagged edges, so I'm gonna go in with my round six and just add those edges in. The last flower I'm going to teach you how to paint is a peony. And I'm going to use pink for this. So for the peony, we're gonna start at the center of the flower and then add the surrounding petals. So I start with a downstroke like that. Then kind of give it a little shape. So that's what, I just did a quick downstroke,

and then up and down motion to create that shape. And then add a petal next to it. And some of the petals in the back. I'm gonna dilute the paint on my brush. And I'm just painting, I didn't dip it in anything besides water. And then I come down and add the next layer. And add some more petals in the back here. And then finally, these ones out here. So again, we started with a darker center and then we let it kind of dilute as it went out. If you want to, you can always go back and add some more color. So if I wanted it darker here, I can use the wet-on-wet technique to just tap some shadow into these petals. Now, you can leave it as-is, or you can go in with yellow paint or like wash and add little details in the middle of the flower. And you don't have to do that, because sometimes we don't really see that in a peony. But if you wanted to, just to make it look a little more interesting, you can go in with a smaller brush and just add some yellow detail. And that's it for the peony. We just need to finish up the anemone up here and we'll be done. Okay, so I'm just going to paint these centers here. And I'm gonna switch brushes because that ones a little too big to add all the details. Okay, I think we're done.

Day 25 - Floral wreath with lettering
- Let's take what we learned yesterday with the watercolor flowers, and make a wreath. When painting a wreath, you want to give yourself a guide by drawing a circle with pencil, and then erasing it with a kneaded eraser. I've already done that here. Today, I'm painting on an Arches Watercolor Block, which you'll find to be a little bit different than painting on the Canson paper. The paper tends to be a little more absorbent, so you're gonna need to use a little more water, and you'll notice that the colors blend a little more smoothly. I'm gonna paint a P&E right here using pink. Let's get a little more pigment there. And, we're using the same technique that we used yesterday. But this time, I think what I'm gonna do is add a bit of yellow to my P&E. And then I'll go back to the pink. And, finish adding those petals. Next, I'm gonna switch back to my round six brush, and I'm going to put some orange roses on either side, using kind of like a choralish color here. And these are little roses. They're gonna be small. I'm gonna put another one on this side. So what we're doing is we're just filling up this wreath with different flowers and leaves, and then we're gonna put a little quote in the middle. I think next, it would be nice if we added some yellow flowers, so let's go and do that. So, I'm making my wreath symmetrical on both sides, but you don't need to do that. You just kind of do what feels best for you, and what you like. And if you've already guessed, we're making kind of a rainbow wreath. Because I like rainbows. I think they're nice. We'll make it a little different, and I'm gonna add another yellow flower. So, let's do that. So we're going to be adding a lot of leaves later, so instead of going on to the green, we're gonna move into some blues and purples. So let's do that by adding some blue anemone. I think those look really similar in color, so what I want to do is go in, and make some of those petals look a little different. I'm gonna do that again on the other side here. So we're gonna let those dry before we add the centers of the anemone. And then, I'll finish up the wreath with leaves and some lavender. Let's go to some green here. Gonna switch brushes really quick. And we're gonna use that tapping with the round six here. Just press down. Add some blues in there. We're gonna go on to this side and do the same thing. We'll let some of those initial colors dry before we add on more purples. And in the meantime, we're gonna fill in some of these area that have nothing, with leaves. And you just want to make your wreath look really full by adding these leaves. I'll pick a different green, and I'll do a different shape of leaf. And just wherever you see some space, go ahead and fill it up. I'm gonna add some leaves here. I'm going to add some round leaves as well. I think the anemone are dry enough to add the center, so I'll go in with that Payne's gray and do a little oval here, here, and there. Don't worry if it

starts to bleed a little. It's perfectly fine. Add little details. Add some details here. I'm gonna go in and work on that lavender. Add some darker colors. And you can see I'm painting fairly quickly. I like to do that because I don't like to spend a lot of time focusing on the details and making it look realistic. I just like to capture the color and the shape of the things that I'm painting. I'm gonna write a quote in the middle of my wreath, and I think I'll use pink to do that. Now you can write a quote, you can write a name, whatever you like. And you can also use brush pens on the Arches paper, but just keep in mind that it will look very textured. And the last word. And because the paper is more textured, you'll have to go really slowly just to prevent snagging. I'm gonna make that L a little taller. And the last thing I'm going to do is go back to this anemone, I think it's dry enough now, and just add in the rest of the details. Actually, one more thing. You can always go in and darken details, and add some veins to your leaves. And, doing that always adds some depth to the painting. "Love grows here."

Day 26 - Watercolor fruit
- Today, we're gonna paint one of my favorite subjects because it's colorful and sweet, fruit. We're gonna start with a banana and I'm gonna use this yellow here. The banana is painted very simply. It's done in just a few strokes. So here's the first one. And I'm gonna go in and just fill that in just a bit. And then let's go ahead and rinse the brush off and add the second stroke. Then we need to add a stem to the banana, so let's do that. Add a nice brown stem here and in there. Now while that's still wet, what we're gonna do is add some of the brown spots on a banana. Now I don't know about you, but I don't like to eat super ripe bananas but I love to paint ripe bananas. So I'm gonna go ahead and just add some brown spots here and there and ripen that banana. I'm gonna come back to it and add some more brown spots later, so we'll leave that as is. So there's our banana. The next thing I'm going to do is switch to my round six. So before I was using the round 10 and now I want a smaller brush. And we're going to paint some strawberries. So I know strawberries are typically red but I like to paint them pink. So what we're going to do is have it a little wider on the top and then narrow when we come down to the bottom here. And while that's still wet, what I like to do is just add a little bit of yellow. And it looks like that strawberry is still ripening. Next, I'm going to go in and add the green leaves. And I know everything's wet still, but I like when the colors blend together. So we're gonna have the leaves coming up like this. We'll do a little light one here and then a long stem on top. Now we'll let that dry before we add the seeds, but next to it I'm gonna do another little strawberry and they're just gonna touch. And I'll rinse my brush off because I want this one to be light pink. And before that dries, I'm going to add another dark pink strawberry next to it, just letting them all kind of touch and blend together. They kinda look like hearts. Next, let's add the leaves. And you can see why I love painting fruit. They're so colorful and I think they just look so nice. So we're gonna leave that and move on and draw some blueberries. So for the blueberries, I like to do blues and purples and pinks, because if you've ever seen blueberries growing, they kind of go through the phases of all of those colors. I'll do little round blueberries here and we'll have them facing in different directions. So this one's just gonna be round and we'll leave that kind of open at the top there. Maybe I'll do a really light one next to it. This one's a big one. And I'll do a darker, maybe I'll actually do a purplish-pinkish one here. And then we'll do a blue one here, but what we're gonna do is add in just a little bit of pink. Maybe this guy is not fully ripe. And I'll kind of blend that in a little bit. So we'll let those blueberries dry and then we'll come back to them. The next thing I want to show you how to paint is citrus. So we've got all different types of citrus. There's lemons, lime, oranges, but I love painting grapefruit. And I'm gonna use this coral color here and what I do is

first, just kind of with my brush a little bit upright, I'm just going to paint a circle. It doesn't have to be perfect, just needs to be a circular shape. And then I'm gonna think about where the center of my circle is, so that's about here. So I want the wedges all coming out and radiating from the center of this circle. So we'll come back with a coral and they're just like a triangular shape here. And I know this isn't the exact color of grapefruit, but I like to make them kind of, the wedges all different colors and put in some pink there. And maybe another one here that's a little more pink. I just think adding the pink makes it look so sweet. And sometimes I let the wedges touch so the colors can bleed together. And another light one next to it. There's no real pattern here, I'm just kind of doing what feels right. And on this one, maybe I'll add in some pinks. Let's finish up with two more wedges, so that's one. And two. Now if this was a lemon, obviously you can do it with yellow and then a lime with green. We can do blood oranges and make them like a dark red. But that is my grapefruit. The next one I want to paint is a watermelon. So all you're going to do is switch to a bigger brush and just with water, you're going to paint a triangle. And let me show you kind of what the shape is that we're going for. So it's going to look like this and then it's rounded on the bottom. And so that's what we're painting with water. And I like to paint my watermelon pink too but today, since we already did the strawberries pink, let's go ahead and make it red. I'm going to use a wet on wet technique, so just tap at the top and allow that color to come down. And you know when you eat a watermelon, it's nice and red in the center and as you get towards the rind, it turns white. And so that's kind of the effect that we're going for here. You can help it come down just by bringing the paint down here. And then what I'm gonna do is use a little gravity to keep it going down. Maybe we'll add some more red at the top. And have it come down. The next thing I want to do with that watermelon is add the green rind. So I'm gonna get some green on my brush and just below that water line, I'm gonna add the green. If you wanted to, you can have the rind touching the paint and it'll just kind of create a wet on wet technique with the green. And if you don't want it to bloom too much, obviously you just use gravity and bring it down. And let's move on to peaches. I'm gonna work with this kind of a mixture between a medium yellow and this new gamboge. And what I'm gonna paint is a semi-circle. Think that's a little too yellow, so we'll add some more of that gamboge. And while that's still wet, think about the center of a peach when you pull out the pit, it's like red and orange in there. So I'm just going to get some of that and dab it in. Then add some yellow. And let it all mix. Let's say that I want to add the peel and just very finely, carefully go in, just like that. And there is a little peach. My bananas and strawberries and blueberries are looking dry, so I think I can go back and add some details. So we got some of our ripening areas here but I want to maybe put in some darker dots just like that. And you know, when you see a banana, sometimes they have like little tiny specks. Sometimes they look more like blobs. I'm just gonna darken here and add more detail. Now with the strawberries, there's all different ways to add the seeds. You can add them with white gel pen, you can add them with black, like a black brush pen, or you can do it with watercolor, which is what I'm gonna do today. So I'm just going to come in with this brown here and just add those seeds. And again here. And the last. For our blueberries, I'm gonna come in with a mixture of Payne's Gray and Ultramarine Blue because I want a really dark blue here. And for some of them, I'm gonna add a little dot in the middle and kind of like a little star-shaped pattern. So we'll put a little circle here, little star. Maybe this is the bottom of that one, so we're not gonna see anything, and that one too. I'm gonna add some texture to my watermelon by dropping in some water here and then when that's all dry, I'm going to add the seeds. So we'll give it about, you know, five or 10 minutes for that to dry and then we'll come back to add the seeds. My watermelon is dry now, so I'm gonna add the seeds. And to make a black color, I'm going to mix this Raw Umber here,

which is a very dark brown, with my Payne's Gray here, which is a very dark blue. And that brown and blue together creates almost a black. And the seeds are generally towards the center and are this teardrop shape, so you can do that. I think three is good. You can add more, but I think that's a good amount. And we have six different fruit that look good enough to eat.

Day 27 - Fruit monogram
- Today I'm gonna teach you about masking fluid and we're gonna create a monogram filled with fruit. Here I printed out a letter that I wrote with my iPad. You're welcome to print it out on the PDF or draw your own. I'm going to take this and tape it to the back of my watercolor paper, and I like to use washi tape because it's not as sticky as some other tapes. I flip my letter over before I tapped it to the back of my paper. I'm using a bright pad but you're welcome to use a light box or a window to trace your letter. Using a pencil, lightly trace the letter that you are working on. Whatever letter you choose, you wanna make sure that it has nice broad strokes that aren't too thin, otherwise it gets hard to paint within the lines. I'm done tracing so I'm gonna take my needed eraser and lighten the lines. Once you lighten the lines, you're ready for masking fluid. Masking fluid is a way to mark off parts of your paper that you don't want paint. So I'll be masking all around the letter to make sure that I keep the paint within the letter and not outside of the letter. I like to pour it out in a little jar or a dish because it does tend to evaporate if you leave it out too long. You'll also need some soapy water and a brush. When selecting a brush to use with masking fluid, make sure this brush is only for the fluid and you don't use it to paint. In other words, you don't want an old brush because you still wanna be able to make those lines but you don't wanna use a brand new brush either. Start by dipping your brush in the soapy water because that helps to clean it out later. Next, dip into the masking fluid and we're just going to paint all around this letter. (upbeat music) Don't worry if you make a stray mark with the masking fluid because you can just peel it off later when it's dry. Once you're done masking the letter, be sure to clean off your brush completely. First with clean water and then with soapy water. You wanna make sure to get off all the masking fluid, otherwise the bristles will stick together and you don't want that. Give the painting about 10 to 20 minutes to dry before you paint on it. Make sure it's completely dry and don't leave it for too long because it could adhere to the paper and make it really difficult to remove. Once the masking fluid is completely dry, we can go ahead and start painting fruit inside of our letter. I think I'm going to start with some citrus. As you're painting, just remember to stay within the letter as much as possible. And you can see that even though I'm touching the edges here, that masking fluid is stopping the paint from touching the paper. So paint whatever fruit you like. (light music) And just fill up the whole letter. I think I'll put a slice of an orange down here. So even though you're staying within the lines, you still wanna make sure that you get to the edges of the letter just so that you have color there so we know what the shape of the letter is. If you only painted right here in the middle, then we wouldn't be able to tell what the exact shape of the letter is. So just be sure that you're really filling up all that empty space. I'm gonna paint a line right here and then we'll move on to a different type of fruit. Next I'm gonna add some strawberries. Let's add some blueberries. So you can see that I'm really trying to get all of the edges here so that we can see the shape of our letter once we peel off the masking fluid. I'm gonna paint a peach right here. Let's add the leaves to our strawberries. I'm gonna be using different shades of green to paint leaves in these empty spaces. I'm switching brushes from the round six to the round one to add details to my blueberries. Let's add the details of the seeds on the strawberries. Even though you don't paint the full fruit, just having the details makes it apparent what fruit it is. Now I'm going to add some details to the leaves. Once your painting is dry, you can

remove the masking fluid. To remove it, you can rub on it with your finger or you can use a sand eraser which is my method of choice and you just rub gently until the masking fluid comes off. (upbeat music) Once you have all the masking fluid removed, you should have nice clean edges. And here is our fruit filled G.

Day 28 - Negative space monogram with fruit
- Let's paint another monogram. This time, we'll be using florals and utilizing negative space of a letter. I printed out my letter, which is also available in your PDF, and I've already traced it to my paper using my Bright Pad. I lightened the letter using the needed eraser and now I'm ready to mask it. In the same way, we're gonna start with soapy water. And this time, instead of masking around the letter, we're going to fill the inside of the letter with the masking fluid. My masking fluid is dry and I'm gonna paint some flowers over it. I'm gonna start with a big peony in the center here and I'm using the round 16 brush to do that. Before, we wanted to make sure that the fruit covered all the edges of the masking fluid. This time, we just wanna make sure all the masking fluid itself is covered. Next, I'm going to paint some leaves that surround this peony. I'm gonna darken that green with some Payne's gray and paint a really dark leaf, just right here. I'm gonna dilute that a little bit and paint another one coming up this way. And I'm just trying to cover all these masked areas. Let's add some Payne's grey here. And I see a little spot here that wasn't covered, so I'm gonna go in with some green. Now I'll paint some details on my leaves. I'm using this dark brown here and I'm going to just go in and add some details to some of the leaves here. I'm gonna wait for the watercolor to dry before I remove the masking fluid. My painting is dry, so I'm gonna grab my Sand eraser and remove the masking fluid. (lively music) Using masking fluid to take away parts of an image can be just as powerful as adding paint to it.

Day 29 - Faux planet with lettering
- Using some of the techniques that we learned previously, let's paint a planet. I've already penciled a circle on my paper and lightly erased it with a kneaded eraser. If you want, you can go ahead and mask the outside of the circle but I'm just going to paint inside as carefully as I could. Once you've thoroughly wet that circle, you can add paint to it. I'm going to be using Payne's gray as well as another blue, but you can use whatever colors you like. Just drop the color in using a wet-on-wet technique. I'm not trying to cover the entire circle but I am trying to create kinda like a pattern, here and there. Once you're happy with the pattern you created, take a little bit of table salt and sprinkle it onto parts of your planet. Next, I'm using the Coliro Colors Finetec watercolors to add a little bit of shimmer to my painting. For added texture, I'm just going to drop in clean water on various parts of my painting. Let your painting dry and then you can add more detail to it. I've already got a dry painting here, so I'm gonna go ahead and change it out. I'm going to take this gold here and just kinda dot it around my planet. I know we already dropped in some gold earlier, but this is more concentrated and it's not using the wet-on-wet technique, it's the wet-on-dry, so it'll be a little more shiny and apparent. In addition, I'm going to use white gloss to add some more splatter and details to my planet here. This is an abstract painting so do what feels best for you. I'm pretty happy with that so I'm gonna let it dry and then letter over it. For my lettering, I'm going to use the Coliro Finetec watercolors. You can letter a quote or anything you'd like. I think I'm gonna letter a name. I'm gonna use a laser level to keep my line straight here, but you're welcome to use a ruler or anything you'd like.

Day 30 - Place cards and gift tags
- Let's make some place cards and gift tags with watercolor and lettering. I've precut some place cards using watercolor paper, both in white and black. If you wanna make a tented place card, I'm gonna show you how to do that. Cut out a rectangle that's four inches by three inches. You're going to first use your ruler, and place it at two inches on top of your paper. Fold your paper upwards just like this. And then you're gonna finish folding the place card and smooth it out using the bone folder. So there you go, a tented place card. Let's paint a few of these. So, I'm gonna start with a flat place card here. Using Ecoline, I'm gonna paint a little watercolor wash at the bottom. So, I'm just going to use that wet on wet technique, and put some water diagonally across the bottom of the place card here. Next, I'm gonna drop in some of the Ecoline here, and you can use any color you like, but I like how this one looks. Next, using the Coliro Colors metallic watercolor, load your brush with the gold paint. You're gonna paint the edges of your card, and allow some of that gold to bleed in. And you can keep going around the edges. I'll make some areas more apparent than others. If your paper starts to buckle, don't worry, you can always wait for it to dry, spritz the back with a little bit of water, and dry it under some heavy books, and that will flatten them out again. Okay, and I wanna add a little gold to the top here. I think this would be perfect for like a beach themed party, or like an ocean themed dinner. So I will let that dry here. Next, I wanna show you an idea of how to paint a place card using black paper. So you can use white or black, you can use gel pens on these black place cards, but I'm gonna use metallic today. I love painting citrus, so I'm gonna paint one right in the corner here of this card. Remember we start with that circular outside. And I'm gonna add a little bit of red to that. And you can definitely mix metallic watercolors to create different colors. I'm gonna use a little green, and add just a little leaf, small leaf details up here, and here. I'm gonna set this aside to dry, and grab the other one, which is now dry. So using a round one brush, I'm gonna letter a name straight across here with the help of my laser level. I'm using the same gold that I used on the edges to letter the name. So, I'll move that. Now that this one is dry, I'm gonna letter on here as well. These are the two place cards that we just made, and now let's make some gift tags. To make a gift tag, I'm gonna use this gift tag punch from Recollections. It already has the height on it, and what I've done was, I took a watercolor paper, and I measured out the exact height that was written on the punch. Mine is two and three sixteen inches. So here, what I'm going to do is just paint some florals all across the bottom. Pick the florals that you like best, and just paint them across the bottom of this page. (upbeat music) Once you're done, allow the painting to dry before you punch out the gift tags. My paint is dry, so I'm gonna grab this punch here, and I'm gonna line it up. So, first you just wanna make sure that the full painting is inside the punch. And then you just punch it up. I've got three tags punched out, and I'm just gonna go over and erase any stray pencil marks. Next I wanna add a hole to the top of these tags, so I'm just going to grab my hole punch, line it up, and punch out the holes. Next, we can letter a name on the tags. Lastly, I'll cut out some twine. I'm gonna fold the twine in half, put it right in here, and pull the two ends through the loop. I've got a gift right here, ready to go, so I'm going to attach this tag right on here. Place cards and gift tags are a great way to add your own personal touch to your next party or wedding.

Day 31 - Greeting card
- For our final day, we're gonna combine two of my favorite things, watercolor fruit and pens. We're gonna put them into a greeting card, so let's get started. Using water only, I'm gonna paint a shape of a watermelon right in the middle of my card. I'm painting on the Strathmore Watercolor Greeting Cards. I like using this paper whenever I make cards because they're pre-folded, and they come with

envelopes. I'm gonna use pink, and drop that at the top of my watermelon, but you can use red, or any other color you'd like to use. Tip your card to use gravity and help that paint come down. Next, I'm gonna add the rind of the watermelon. While that's drying, I'm going to letter a little pun at the bottom. We're writing, "you're one in a melon!" While we're waiting for the watermelon to dry, let's paint another card. This time, let's paint some strawberries and blueberries on the front of this card. You can allow the paint to touch and bleed. Next, let's write a pun at the bottom. We're gonna write, "you are berry sweet!" Now that my paint is dry, I'm gonna add some details to these berries. Adding ink to watercolor just changes the feel of the painting and adds a new element to it. I think I'm also gonna add some faces to these berries. That looks so sweet. Let's move on to this watermelon. I'm adding the seeds with the ink, and we'll give him a little face too. And maybe some arms. You're one in a melon! You did it! I'm so excited to have shared these techniques that I love with you. Keep practicing, and I'm really looking forward to seeing what you create on the Creativebug inspiration gallery, as well as Instagram.