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## Painting Abstract Florals with Pam Garrison

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### Chapter 1 - Painting Abstract Florals

#### Overview

(upbeat music) - Hi, I'm artist Pam Garrison. I'm a maker, crafter, and creator. And one of my favorite things to paint is flowers. I'm gonna show you how we can slightly abstract flowers. It's a simple approach to flower painting that will help you bridge the gap between realistic and abstract. We're gonna take a bouquet of flowers. I'll show you how to do a flat lay. Then we will set up our composition that way. We'll take paints, we will add a little bit of pen doodling in abstracted marks, and then we'll end up with a completed abstracted floral.

#### Materials

- The supplies I'll be using are a wood panel. You can get this at any craft store or art store. I'm gonna use an assortment of Acryla Gouache. I chose these because they have such pretty colors, and I like how portable they are, the sizes. But you can use any acrylic. Any craft paint will do for this exercise. I'm going to use an assortment of Caran d'Ache Neocolor II Aquarelle. They're water-soluble crayons. An assortment of brushes. I'm using short for more controlled strokes versus long brushes. And a paint palette. I've got a pencil, a ballpoint pen, and some paint pens. Then we've got some garden shears and of course some beautiful flowers. If you don't happen to have flowers in your garden or don't wanna go out and buy some, I just did find this book. I went to MoMA, and it's called "Flower Color Guide," and it really is a spectacular resource. It has tons of flowers. And really what we were looking for is shapes and ideas and colors, so this is a good handy thing to have at home.

#### Abstracting the arrangement

- I've got an assortment of flowers here and I wanted to mention when you do go shopping for flowers, pay attention to the shapes. We wanna have some different unique shapes, we don't want them all to be the same. I'm gonna go ahead and begin to work on a composition, a flat lay, which will be my inspiration for what I'm painting. So, I'm going to behead some of these so I can lay them around. This is just starting, but you also will want some leaves. We'll see. I'm thinking of a swooping design right now. I'm gonna look for different shapes in here and if it worries you to be beheading flowers, you know, you can, one tip is to wait until they're on sale at the grocery store, like when they're fading out and get some of those, or lots of times restaurants who have a weekly order. Often trade those out, and if you happen to catch them or ask them at your local restaurant, then they might let you have the flowers that are dying and those to, when they die, they get even more abstract, the blooms. You know, they're not a nice tight bud, they start to unfurl and do really beautiful things. So, that's another resource for you. Okay, I'm just gonna be placing these around the scene. I wanna have different sizes and shapes, so I really love, that is fun and we'll have fun with that. And this guy's great, has a lot of these kind of abstract flower-looking already to me. So I'm going to lay that here. And see, there's no right or wrong, remember, you're just having fun playing with these beautiful elements, colors, shapes. That's the main focus, is we're looking at shape right now because as we continue on we're going to be trying to see just as shapes not see them as flowers. Don't worry about the color. Don't let anything limit you right now. We're just making an arrangement. This is kind of fun that it's wild and not a super clean design. I want some of these

little buds, too. Size, we wanna have different size to different shapes as part of our design. And this is just our inspiration, our jumping off point. We're not doing realistic painting so it doesn't even matter, we're not doing a still life. We're using these for abstract, so even better. Just giving a variety. You can see sizes, very big, very big, medium, small, some are open, and you can even open them more to get some more interest. And I even noticed this petal fell off, which I love, so I'm going to find another one of those and do some more of those. Somewhat scattered. We'll see if we wanna incorporate that in our painting. Already it's getting a little abstract. Everyone will recognize this as a floral painting, that's the magic of the abstract. Yet, by abstracting, you're giving yourself a lot of room to play and add whimsy and unexpected elements. And, you know, a lot less pressure to do something realistic. Okay, maybe one of these eucalyptus branches. So, for me, this design, this is a little bit too much of a U so I'm gonna go ahead and move this flower down here. Kinda gonna make it more of a sweep than just an even U. You could do a wreath, you could do anything. I mean, I'd even paint every little petal that you put down or piece. Go until you feel you have a nice composition that is exciting and, you know, has somewhere for the eye to have a lot of interest, something that will fit on your board. So, I think we're good. Now that we've got our composition set, I brought in my paints. I have a nice selection here and I wanna just show you. I'm gonna begin by picking just three, and the reason for that is I want to encourage you to be simple and they're a good neutral start and they're not representational of the colors here. I could've chosen more actual colors but to switch up your colors is a jump start into abstracting. So I'm going to encourage you to look at these flowers as shapes, not as colors, not as individual flower petals, but overall shapes and that's what I'm going to be laying down as a starting point. This can look like maybe a triangle if I really loosen up my view. This, a rectangle. This, another, a fat square. Circle. You know, so things like that. These are tear drops, here we've got, you know, a nice sort of oval shape or ellipse. So, think of these as you're starting to put them down. I'm going to think of them as shapes and be putting down loose shapes. So, let's go for it. I'm gonna start right here with this one. And I've got a dry brush with paint directly onto it, and I've got a triangle there. And to bring that color in again maybe I'll do these two which seem like little blobs. This is the great part; you're using the brush without a lot of control. Let's scoot those over. And I'm gonna put that one in and go with some smaller for. Let's do some of these. You'll notice that I don't even have any green here. I mean, there's a mint, but I'm intentionally not doing leaves right now, I'm doing just the flowers. I'll go ahead and use the big brush again one more time. I'll do this big guy. And I am going to sort of separate the petals out into shapes. So, I see this is a triangle here, and then we can do another color. But just some loose shapes and we've got this big guy over here. So I'm gonna go do him just a little bit wild circle, not perfectly circle shaped. Okay, then I'll put my big brush down and I'm gonna go in with this color I don't believe I've used and do some of these circles here. They can overlap, of course. And I'll do more like a half-circle for this flower as I'm seeing it. We're gonna add more color later, so don't be worried about that. This is just to get the base layer down from which we will work from. This, again, seeing a little bit like a pompom. That guy, this guy just looks like a square so I'm just gonna do that. See, we've got some teardrops, so I'm just gonna lay the edge of my brush down to get more of a tear drop. You can see if you lay down the beginning and then push sometimes it'll widen up the base depends on the brush you're using. A round brush will do it better, I'll show you the difference. This is a flat brush. I'll go ahead and take this round brush. Then as I lay it down you get that teardrop shape. Now you can see I'm adding more than we have here. Doesn't matter. Allow yourself that freedom. We are not doing realistic, we are doing an abstracted version. A little wet because I haven't primed this wood, it does soak it up pretty quickly so I'm

getting a little water on my brush occasionally so I can leave that paint. Okay, let's see. Do I have a lot of the big elements of flowers? Oh, all but this one, I guess, and this one. So I'll switch to another color again. Put this guy, gonna lay him here. Change the size compared to the others, that's okay. And now we'll do this already fun abstracted type flower. Succulents can have some really great weird flowers, too. Leaves. So that's just more a buncha lines as I see it. And we'll go in and redefine. I think that is it for flowers. So you have a nice coat here. I'm just doing this again because it was a little bit parched. Now that I've gotten the flower bases down, I'm going to go on to leaves. And I'm intentionally choosing a color that is not a typical leaf color. Gonna use this blue, ash blue. Really pretty. Remember, this is just a jumping off point for our palette, we're not setting our whole palette for the entire piece, we'll be adding more colors. So I'm just putting some blue on the brush, and just like I was doing the flowers, I'm gonna try to get some of the basic, basic shapes, and allow myself to sort of be loose with that. So here I see some like tear drop ovals. Not trying to be exact at all, not worried about overlapping. It's how it actually looks, is overlapped, so that's good. Some of 'em look more like pointed circles. You could do a stem line. And then let's go over. Here I see a bunch of little triangles so I might add a triangle. Thin triangle. Everyone is gonna see this as a leaf but really we know we're just doing some shapes. Just doing some of the stems. More triangles here or pointed edged. Then we've got some nice ovals. Typical leaf shape, so I'm just gonna be really loose so that I am not drawing the exact thing. I just put my brush down and let it be whatever happened there. Let's do, let's see, do we have enough leaves? I see a little triangle up here. Some little very hairy things, so I'm just gonna do some random marks. You can see how quickly I'm putting my brush down. It's kinda just getting the essence. And I need some green in here, or greenery. Interpretation of the greenery. We have some buds that just have no flowers showing. Almost back to that tear drop. That's looking a little too realistic, but we'll fix that in future passes. It's not looking so abstracted as we're going for. And let's see, do I feel balance-wise we have enough of this color? So, with our composition we still have some more here. I'm gonna add that because I think it needs to balance out the piece here. Again, allow yourself the freedom to put down your brush in weird ways and see what happens and embrace that result for now. And I just wanna get a little bit in here where I see some in there. I see some sticks and. Okay. Now, we've got our first coat done, our first base for our flowers, and I'm going to let this dry before we move to pen work.

### Pen and painted details

- Now that my painting is dry, we're going to move onto my favorite part which is ball point pen. Any ball point pen will do. We're going to take it and this is a great jumpstart into abstracting. We've got the rough painted outlines here and now we're gonna fill them in, but not traditionally, we're gonna fill them in more as a doodle style, a freestyle. I think of this as an outlining as well as filling in. So, this flower here, you can see, it could be all these petals. If I were drawing realistically, that is what I would do. But I'm going to, instead, interpret this loosely. So I'm gonna take this and show you how here, which is that shape. I'll do the center as a circle and I'm doing it off center intentionally. And then probably just scribbling here because there's a whole bunch of information there. And then we could just do some, you can see they're like squares, squared off petals, maybe some bigger ones. Zigzag. And then here I see all these petals lying on each other so I'm gonna do some loops. Obviously not a realistic flower, but so much fun, more playful. Now I do see some lines here. And that's what I'm gonna do is just keep going through this piece. Adding more information to those paint strokes we made. Maybe breaking it up. You can see a color separation here, so I'm

gonna use that to give myself some sections. Think of them as painting sections. So, I've already slightly done that. I'll do some more. And I'll do that with these here. See how these are different colors? So maybe I'll use that. And then, you know, you get an idea, you just keep going with it. We're kinda breaking them up into sections as we go. And think of them as sections, maybe as you would doodling, where you can color in. We'll just be painting in. Leaves, it's fun to give them their segments but not make it make sense, like change it up. So you see, I've got horizontal, some angled. You can go over the space, off the space. We can even add some that I didn't catch, maybe like this as a oval here. Breaking this into sections, this petal. Now I'm gonna go over where these looked very kind of traditional or on their way to be. I'm gonna add some of the filigree, or the little leaf part, and make it more scribbled. Loose, free, playful. Challenge yourself to see differently, see shapes. The outline in that. Let go of what you think of as the traditional floral. And I'm just moving around the piece and covering all of them. I wanna do this guy here because I'm loving these little squiggles. This is where your creativity comes into play. Allow yourself to play, freedom. Makes abstract not sound intimidating 'cause you're just doodling on top of some shapes that you saw. This flower's a fun challenge. I think I'll do a bunch of zigzags so that I'm not doing individual petals. And then the center, again, maybe I'll do just a bunch of dots. So you can see that is not a great representation of that, yet it's still recognizable as a flower. You got a lot of playful and abstract design to it. I'm gonna go onto some of these little dainty leaves but I'm going to interpret them just as a bunch of loose squiggly circles. And now going to this piece, addressing it. We could do almost like a box in the center. (pen scratching) You don't have to finish a flower the way you started it, this was big, rectangle, squares, now I did some triangles and then some loops. You know, U-shaped. That helps make it more abstracted if you change it up. I see that petal here looks like a bunch of U shapes so I'm gonna go ahead and use that. Not trying to make it look like a petal, but that as the idea that it gives me to abstract this flower using a different type of pattern. Here on these leaves you can see that the paint itself left some ridges so I just used that as my design element and broke it up because of the ridges that already existed because of the paint. Could do that the same here. I had a little lighter painted area so I kinda highlighted that. And you can see, I've even stopped referencing the flowers and I'm just kind of breaking up these sections any way. No big deal, my pen just went off further than I wanted. Fine, I'm gonna go ahead and just widen my leaf to incorporate it. If you break the leaf up going horizontally one way you could go vertically the other. Make a triangle here and then. Then, looking at the piece, I pretty much outlined all the flowers or filled in all the floral petal and information areas. What I am going to do now is just with my pen make some more leaves just to tie it all together. I've got some open spaces. And I'm just gonna do some straight rectangles or triangles. I don't know any leaves that grow like that but they will read as leaves in our abstracted floral. It's really cool. This is a great way you could balance it out. We could also decide, oh I wanna get another flower now and put it here. You know, change up your composition, but you can also just use your imagination and fill in spaces. Circles work great. Could be anything, petals or the, you know, represent whatever we want them to. And we'll define that by the colors we choose to paint them in. Just gonna add another couple of these weird triangle, long triangle leaves for balance. So I'm looking around the piece and it feels like I've gotten everything kind of penned in and enough interest. Maybe just something right here, another leaf. I'm happy with the pen work that's all over the painted areas now. I'm going to switch to pick up some paint. I'm going to pick some new colors similar to the ones that we started with in the same family, but just different enough. Put them in my palette so I've got them to choose from. Maybe I'll give myself a nice contrast color here than anything we've got. Hot pink is always fun. And then some of

these subtle oranges would be nice with the neutrals that we had. Peach. Brighter orange. Then a creamier peach and even some white. I love the addition of white and it's really great for mixing these other colors. So we'll get just a slightly different tone or shade. And now I'm gonna start with a round brush. This is a number five. I like this nice soft bristle here. It will give me some flexibility. I'm gonna mix a couple colors. And go ahead and fill in areas. We can come back if it's sheer and you're seeing through. I'll let that dry and come back with other coats. I'm going kinda all over this flower intentionally because generally when I paint a flower more realistically you'd have a shadow on one side and that would impact, you know, and it'd be more general variations or gradations. I'm going for abstract, I'm going for unexpected. Not worrying about staying in the lines perfectly. We can either go back in with pencil, which we'll do some, or leave it like that as our abstracted florals so that makes sense. Maybe something high contrast in the center of this flower. And because I have it on my brush I think I'll add some here and other places in my painting just to balance that out. You can see sometimes I'm getting quick and kinda filling in more than one area that I have. Like that was two or three pen lines. That's fine. Anything goes with these, though. The point is to allow yourself to play and figure out what feels free so that you are finding your way into abstracting. More stylizing the flowers. And notice I'm not washing my brush in between generally. I like the mixed colors. That one I'm definitely gonna want to go back in and do some of those pen lines because it's looking a little bit almost too traditional of a flower here. But putting the pen back will change up the segments. I'm holding my brush loosely and, you know, maybe halfway up so that I don't have a real grasp or tight control on this soft brush as it hits to, I want to embrace that unexpected mark. There's really no rhyme or reason to why I'm choosing certain colors other than I am thinking about almost balance, you know, subconsciously trying to create some balance by making sure to touch in three areas of the painting. And then I wanna make sure this is very different so I am gonna wash my brush. And just go with this straight orange. Maybe I'll add a little bit of red here, red-orange. Vermilion. I don't want all the flowers to be painted with the exact same colors. And you can use your base colors that you did to let you know which ones you want to be different. All these purple ones I'll use. More of the vermillion and the orange. On the lighter pink I'll use the hot pink and peach. I wanna just show you with the leaves. I'm gonna go ahead and take this slightly different shade of blue. And you know what, I'll even use the original painted color and add some white to that. And hopefully it won't, you'll embrace these happy mistakes that we make. I see the petal pen marks so I'm just going to leave that for the petals that I'll paint on top of it. Just going along and adding some of this lighter blue for interest and contrast to the leaves I've already made. And I'm just filling in the line work. Here, my paint, my pen was not outside so I'm just gonna ahead and fill that in and then I'll know, I'll go back with the pen and outline that. Some of the random little triangle leaf shapes we made, I'm gonna paint in. Elongated triangle, loosely interpreted triangle. Gonna dip into the white just so that I get a slightly different color, not all exactly the same. And it's probably hard to see, but I did do some horizontal lines so I'm gonna fill those segments in with a slightly different color to accentuate that kind of playful random marking. You certainly don't have to fill in every line segment that you made with the pen, you can let some pen just be there and have its own interest and focal point sort of. Okay, I'm just kinda looking back and seeing do I have more leaves that I wanted to add? Fill in with this blue. Kind of doing a general overview of the whole piece as far as the leaves go. Sometimes, at this point, I'm not sure what were petals or what were leaves and that's just fine. I think I've pretty much covered most of those and now I'm gonna switch back to petals. And filling in all the other areas with these newer colors. Gonna add a little bit more of this 'cause I mixed so many colors into it that it wasn't as quite as clean. And let's see. Still

have hot pink. Let's do some neon orange. You can use it straight as it comes for some petals and then I will mix with white or another color for variety. Let's see, let's put some, I feel I've got big pop here, let's have another pop over here on this flower. I don't like how this one flower's standing out. It's kind of muddy, so I'm gonna add some bright to that and we'll go in and re-add lines after it's dry with the pen, pen lines. This whole area looked really big, so I went ahead and added some even though there wasn't pen and I will just add some pen, and this is dry, and break it up as if I had done that with my original pen pass through. Let's see. So I've got some of that really hot here, these areas, and this kinda just falling away so I wanna balance it out doing some maybe darker. Kinda tie in this color, balance it. Right here you can see that I quickly did the circle painting and then when we did pen I didn't outline it so I'm just going to put paint in some marks as if and then pen into it when it's dry. Outline it. Okay, just gonna make sure I have a few different colors on each flower now so that nothing is just a solid color as it was originally when we started painting. Here there were a lot of loose squiggles and shapes so I'm just very quickly painting those. I do like to fill in all the dry areas on the flowers, so I'm looking here for any wood that's showing through within the flower design from painting or pen work. Let's see. Let me do a quick overview and see if I've got some paint on all those areas. I think we do. And if that's the case, I'm just gonna kinda go with my eye and my brush at the same time and hit anything that looks like it hasn't been touched. A little too much water, so I'll pick up some more paint. Or anything that's looking really sheer 'cause that's not the look I was going for. Not to say that you couldn't though. If you like that. Add there where it had gone out of the line. Okay, think I'm going to now just give a once over with your eye, make sure that you could, you know, kinda blur your eyes a little bit to make sure that it feels balanced. Usually if you've got like triangles of color it'll work, you know, of interest with darks or these super brights. It works if it's usually in three spots. Oh, I see a parched area here so I'm just gonna go ahead and add a little bit of blue in that where the wood is showing. And then I'm gonna let this dry. I'm going to use my pen to fill in the details and kinda clean up some of those marks I made with the paint as I was filling in. Sort of redefining some of the pen lines that were there before or some of the strokes from the brush when I painted it in. I'm just trying to make sure that any paint marks look intentional and have a purpose. You can see there I was just outlining the stroke. I'm just working my way around the piece. Kind of counterclockwise for no reason. But just to make sure I catch everything. If you just choose one starting point and then work your way all the way around you'll catch any of those spots that you might miss if you just went with no method to the madness. It's a really relaxing stage. Here, enjoyable. Now I have to decide what I'm gonna do about something like this flower that I didn't outline in the beginning. I could choose to, when I do my outside paint, just paint in there, but I'm not. I'm going to outline these 'cause I think they look cool being all over the place, you know, not starting in one point or another. But don't despair if this part feels too exacting, it's not. We are still going to go in later so there's still a chance for cleanup. If you are not enjoying this part and don't wanna be too meticulous here, that's fine too. Okay, I'm pleased with that and I'm going to move on to painting the background.

### Background

- I'm going to start on the background now. I'm literally going to just paint in all around and in-between anywhere I'm seeing plain wood. As for my color choice, this is so strong and bold that I know I want something somewhat neutral in the background. This could be very pretty, this mint, or this Naples yellow, almost a buttery yellow. I think I'm gonna start with this and see. I usually don't end up with the very first background that I put down. Usually add to it and that's fine. Getting in

some little spots there with this soft brush. Don't feel you have to stick with what you start with, it's just nice, it's a good starting point just sort of start with the opposite of your flowers were all very soft, then you could use a nice strong contrasting back. I like to at least start with the opposite of what my palette is, strong or soft. If you go over the line, you can just use your finger to wipe it up a little. Again, we can still use pen one more time when we're final, final cleanup and embellishing. When I have a lot on my brush, I start in an area of course that has a lot of space. Allows me to be faster. Then as it starts to, I start to use up what I put on my brush, I'll start then squeezing into these areas with more of a dry brush. I'm putting this on pretty thickly, I like the brush strokes showing. It will soak into the wood, the paint, but I'm not worried about having it be a smooth texture here, I like the interest. Of course I could switch to a smaller brush as well. I find I make less mistakes when I'm brushing away from my design instead of into it and risk less about having to wipe up or clean up. Set it down right near my, paint it and then pull away. Just gonna continue to use this on the big open spaces and then I will switch my brush. Got a little carried away there, moving quickly. Okay, I think I've got the big spaces, I'm gonna switch to the smaller brush with the finer point that I can control. Using a dry brush so the color is going on quite evenly as opposed to if I was dipping it in water, certain areas might be much more watered down and then look more like a stain on the plain wood. I like a dry brush at this stage. I think so, I'm not seeing anything. If I do, I can always come back in, of course. So once I've done this, I'm gonna actually analyze the color a little bit that I chose and see what I think because I could still add another color or more interest. I'm really liking the color combination, the background with the center flowers. However, it seems a little flat to me, seems a little bit like it's laying on top of the flowers instead of mixing with them, so I'm gonna grab my ball point again and I'm gonna go ahead and just make some very small marks in the background in the open space and just kind of try to tie the elements together. Since we used the pen on the original focal point, adding it to the background will tie it in together. It's very subtle, there's no real rhyme or reason where I'm going, I'm just putting a little bit kind of in a lot of areas to just kind of bridge the gap between the drawing the center flowers and the background. I think it does it really nicely, just a little unexpected touch of interest and detail. And then another trick that I'll do, because that's great but it's still not enough, it's still pretty separate, is I'll take the color I was using which is still on my brush and I'll take a little bit lighter like a cream and I'm gonna try doing just some stripes down here on the bottom area because I wanna weight down the bottom. This design is heavy here and I just wanna kinda give it a base, some structure down here and see if that does it, see if that then makes it feel finished. I'm just going, I guess I'll go up to where my design stops here, runs into the design. These are not perfect lines, it's imperfect paint application too, it's all intentional to just kind of soften it when I run out of paint like I just did here, I let it, that's perfect. It's perfect blending. So now I'm gonna look at it and just kind of analyze it and I like everything except for how far I went up here, so I'm just gonna get this a tiny bit wet, pick up some of the paint, I'll wipe it with a paper towel, which will lift that off and give me more of that natural blend like I had on this side. I got a little here so I'm just gonna get it a little more wet to pick that back up that yellow that I rubbed on there. Sometimes it's, I shouldn't have rubbed down here, I should have patted so that I wouldn't have disturbed that but it's fine now. You have a little bit of time with acrylic to erase with water. Okay, and now I'm gonna take a look at it and I am pleased with the background. Oh I see a little bit where it was showing through, so I'm gonna take just my finger and kinda add just some where the strokes were a little strong and kind of fighting with the design there, it looked like to me from my angle. And now I'm gonna look at it again and I'm pleased. I'm pleased with this very subtle stripping down here, it just adds some weight here. I really like the flowers and

my little lines, I could do a tiny bit more just to blend all these, the stripes, the flowers and the pen work. And I am ready for the final step: embellishing.

### Embellishment

- Embellishing is a last way to clean it all up, and finish it off. I'm going to use these paint pens, and going to come in here, and just add some little random dots and details. Some of it might be looking a little messy, or a little too much pen, or a little barren. Dry with wood, it doesn't have to make sense, remember we are abstracting these. We are stylizing. I do like to fill in, like an area, so if I was doing dots, I might fill in a whole little segment here. Then I'm gonna switch over. But you can also color in. It has a really nice way of finishing it all off. I'm going around the whole piece with this one color, and then I will switch to another color. A lot of dots, or a lot of fill in the lines. You could do stripes, you could do anything. So much control with these, it's great. And they will write over anything. Dry paint, and show up very well. Let's see, might be fun to have. Here, where it's just kind of neutral, and disappearing, I'm just gonna add a pop, or here, where I didn't have a cleanly defined line. I'll do that, that cleans that right up. Okay, now I'm gonna switch colors. I'm going to switch to orange. Sometimes, I've got space here, and you might've seen me take the pen, and kind of fill in between where the paint color and the pen was, I'm also gonna do that with the paint pen. Clean up some of those edges. And again, just make some marks, like dots. Or stripes. It doesn't have to be really thought out, or anything. This is embellishing, which just naturally has a more playful aspect to it. I can even go in and fill in some of these tiny, tiny detail marks. Something else that I use to embellish, besides the paint pens, are these Neocolor II Caran d'Ache water-soluble crayons. And I like to pick something that definitely will pop or contrast, so sometimes you have to try a few, to see. I've got the same color tones, let's see. Yep, this shows up nicely. Just gonna move around, and highlight some areas, add this. Again, we could be doing it, adding it in dots, or stripes, or just putting down marks. And I think I'll switch up colors here. Maybe, some of this darker, and I'm actually gonna put some of this on this background, 'cause it's very subtle. Right where the pencil was, or pen mark. Even over some of my stripes. Just kind of taking away that flatness. And I just do it until I don't feel inspired to do it anymore. Even though it's really subtle, it's almost, you know, tone on tone, of the same color. I feel that it really makes an impact, and ties it together. It's subtle, but you can, your mind registers it. I'll see if this gray pops, it's okay. I'll do some with that. Kind of emulates this blue here. That's a really fine nib, so I'm gonna go ahead and add some more pink. So we've got all three of the fine, the crayon, and the medium nib marks on here. And now I'm gonna step back, and see if I've embellished enough, if it feels cohesive, if it feels like I wanna add any paint, or any pen mark to define it. And I think, looking at it, I do tend to blur my eyes, I wanna add a little bit here, tone those down. And maybe a little bit of that crayon again, here. I think it was this one. And then, it feels balanced, and it feels fun, and playful. Looking at this, I'm pleased, it feels balanced to me. So, I'm going to call it finished. I want to show you another example here, done similarly, with the same steps. And I hope that now, that you know all the steps, you will share in the gallery, some of your abstracted stylized flowers.