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## Everyday Sketching: 31 Still Life Prompts with Jon Stich

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### Chapter 1 - Everyday Sketching: 31 Still Life Prompts

#### Overview

(calm music) - Hi, everyone. My name is Jon Stich and I'm an illustrator and an educator. I'm very excited to introduce you to this, my first Creativebug course focusing on the daily practice of sketching from everyday life. (upbeat music) I firmly believe that the art of drawing and painting from observation not only strengthens your visual development, but is also very therapeutic. I'd like to show you that the inspiration to create these sketches is actually not that hard to find. And if you have the right tools and formulas, you can make some really great lookin' art in under 15 minutes time. (calm music)

#### Day 1 - Gather your materials

- Today we'll be talking about some of the tools of the trade you'll need to work from life. Now since you're working from life, you don't wanna bring every material under the sun, so I've tried to curtail that list so that we have some of the essentials and some things that you might wanna do in order to add a pop of color here and there. So I tried to limit this so that we have really what's necessary. Everything you see laid out on the table right here are the tools that we'll need for each day throughout this course. So let's start with the pencils. We have three graphite pencils. We have size B, size 2B, size 4B. We have two Micron pens. We have an 005 and an 02. We have two Pigma brush pens. One is a fine brush; that's what FB is, and one is a medium size brush. We have a Kuretake brand brush pen. We have another Kuretake brush pen. This one, you can make brush strokes that are a little broader. We have a pencil sharpener, four tubes of gouache paint, and that's all we'll need. We've got one that is white, we have Permanent Yellow, we have Pure Red, and Katsura Blue. We have two sizes of Raphael Kolinsky. We have a size two and a size four. We have another Raphael SoftAqua brand. This is a round brush, size 18. We have some Princeton brushes. We have size eight and size six, and then we have a size eight Umbria flat brush, also in Princeton brand. One thing to know about all of these brushes is that these brands are good brands that I trust and I really like. You don't have to pick this exact setup, but I think that the quality of brushes are really good. So make sure you don't get the cheapest ones you can find. This is a rag, this is just a bandana, but I end up using this a lot. This is a butcher tray. I've had this for almost 20 years, so if you get one, it'll last, and that's great. This is the cleanest jar I had, just kidding. And the paper that we'll be using is a nine by 12 Bristol paper. This is vellum and it comes in two different types. There's vellum and smooth, and vellum is sort of a good one for if you're going to be drawing or painting, 'cause it really performs well with either medium. We'll be focusing on pens and pencils for today and talk about paint on day two, so we don't need these for now. And one thing you might notice missing is an eraser. I'm actually a big proponent of not bringing an eraser with you, especially when you're sketching on the go. A lot of times when you're drawing, it's not that an errant mark needs to be viewed as a mistake. It might actually just be something that you need to get through in order to get to the end of the drawing. So let's not worry about an eraser. I'd be lying if I said I don't own one myself, but I try to not bring it with me and rely upon it when I'm just drawing from observation. Now starting with our graphite pencils, when you work in B, you'll get the lightest lines of this bunch. And you'll notice, obviously, that with less pressure, you'll make a lighter mark. But even when you press down hard, that's about as dark as a line as you'll get. And I like to also practice

holding the pencil two different ways. So if I'm trying to work on detail, it's easier to hold it over the top of your palm like this. And if you're working on looser sketches, I actually like holding your pencil like this. And you'll notice that the marks you make can sort of vary in terms of width, and you'll also end up drawing a little bit looser. It's good to start looser and get a little tighter as you go. Now 2B, you'll notice gets a little bit darker. And again, the marks vary depending on the pressure. And you can still make loose lines just like before. It's a darker mark so it's a little more of a commitment. And 4B is going to be the darkest of this bunch. Now you can get a much darker pencil than this or much lighter pencils, but again, I'm trying to limit the supplies that you actually have to bring with you if you're drawing on the go. Now with our Micron pens, the 005 is going to be the finest point of the bunch. And as you can see here, the marks you make are gonna be very precise. Now it doesn't matter how hard or how lightly you press down. The mark you make is going to be fairly consistent. Now you can make some really nice crosshatching marks, which basically means that you'll be making marks that get progressively closer to one another as a means of shading, and this tool is really great for that. You can make things darker, and darker, and darker and you can slowly build up to create value. Now with our size two, you won't actually notice too much difference, but you'll be able to feel it on certain drawings. But as you can see, size two is a thicker mark. And once again, it's not gonna really matter how hard or how light you press down. But since it's a thicker mark, it'll be nice when you're just trying to make stronger lines, more convincing, confident lines. And just like with those graphite pencils, there are plenty of sizes of Microns you can go out and buy, but I wanted to make sure you had these two and sort of limited to that as a means of ease-ability when you're traveling. Okay, so now we'll talk about some brush pens, starting with these two Pigma brands. So the FB is going to be a finer brush. And unlike the Micron pens, this will vary depending on your pressure. So you can make lines that are a little thicker or you can let up on it and get a little bit of a thinner mark. And this is really nice when you're trying to really work on line weight. And the nice thing about these is when you can make a really long line that's kinda uninterrupted, just has a lot of beauty to it. These aren't as good for crosshatching, but you can certainly do it. But sometimes it's nicer with brush pens to just let the mark exist there and breathe. And with the medium brush, same idea, but you'll notice that the line can get a little thicker. And you can get it to be very thin, but it won't get as thin as the fine brush. And again, the thing with this tool is that you're really trying to control line weight and you're trying to work on the amount of pressure you put down. Okay, and now we'll talk about the Kuretake pens. So this one'll feel a lot like sort of a midway point between the fine brush pen and the medium brush pen that Sakura makes. The reason I like this one is because you do get a little more of a felt tip feel, and if you're drawing on the go and you sort of leave the pen in one spot, it doesn't just spill all the ink out. It kinda makes a nice point and it feels a little drier because of that. So it's a little different in that way. So you can make quick marks or you can make really long marks. But it gets a little drier as it goes. And the last one is another Kuretake brand. And this one'll feel almost like a calligraphy pen. So you can make a really thin point and you can make it really thick, and it gets a little drier, but you can keep going, and going, and going, which is great. And the uninterrupted line is something that you really wanna try to work on, 'cause it just has simplicity and beauty and it just feels a lot more natural. And so the nice thing about these Kuretake fountain brush pens is that they're refillable. So if you unscrew this part here, it comes with these little cartridges, and you can buy these and replace it. Just bring a few of them when you travel, it's great. Make sure that you familiarize yourself with these tools and the marks they make, and practice just doodling like this before you even start, just so you know what you're getting into before you draw.

## Day 2 - Mixing colors in gouache

- Today, let's talk a little bit more about gouache paint and how to use it for our sketching. So we've already discussed using a limited palette and limiting our paintbrush supply. But what we wanna focus on today is how to mix colors and how to prepare ourselves so that when we do go to sketch, we're sort of ready to go. Regardless of medium, this is how I'll set up my paint. I have my rag right here, I have my butcher tray, I have my jar with water, and I have my four tubes of gouache paint. Now if you've never used gouache before, it's sort of a midway point between watercolor and acrylic. So you can get very transparent if you want, but you can also get very opaque. Now I wanna show you how to set up your tray by just laying out colors in a specific way. We're gonna put a little bit of white out at the top corner, right there. Then we're gonna put yellow next to that. Then we're gonna take our Pure Red, put that in this corner. And our Katsura Blue, we're gonna put a little further over here. The reason that we wanna set up our tray with blue a little further away is because if you accidentally get your blue into any of these other colors, it's going to significantly change it. Whereas if accidentally get white into yellow, or your red into your yellow, it's not gonna change it that much. This is a little more of a fragile color, in that sense. So the first thing we're gonna do is mix up a color, let's just try and make kind of a nice orange. So it's important to start with the lighter color and then add the darker color to that. The reason you wanna think that way is if you try to add yellow to red, you're gonna end up wasting a lot more paint. So it's important to just think about adding the darker color to the lighter color to save yourself a little bit of time, little bit of money, little bit of pigment, okay? So if we have this color here, there's a couple ways to think about it with gouache. One way is using it a little thicker and making a mark like that. Or you can add a little more water to your brush and make this mark a little more transparent. Now one thing to think about when you're mixing colors is that every time we add a new color, we wanna try and make it so that the colors on the page have a commonality. So if I wanna add a little bit of a greener color to this, or a bluer color, or let's say I'm painting something in nature, I don't want to mix it completely separate from another color I've already made, 'cause I want them to all look linked. So what I'm gonna do is I'm going to think about mixing color as if I'm making almost a Venn diagram here. So I'm going to take some of this Katsura Blue and I'm gonna mix it right in with the orange that I already have there. So this is a little more transparent at the moment because I have less pigment and more water. But I want, I can add a little more pigment and make it thicker. And so we can make a mark again like this, that's a little thicker. Or we can add even more water and we can make this a little more transparent. Now I like to have this rag right here because I can just dry off my brush very easily and I can just do these swipes to get it to where I need to go. You can clean it off pretty easily this way also. You wanna think about white as a thickening agent. So if you wanna make a lighter version of this orange, or this green, but you don't want it to be a lighter version because the paper is showing through, like in either of these, then adding white will help you get there. So let's add a little bit of white to some of the orange here. And we'll see this Creamsicle color come through. And add just a little bit of water. There we go. So that's that orange plus white, and you can already see the difference. And then let's add a little bit to the green right there. Let's see what that does. So as you can see it makes a lighter version, it's almost a little chalkier. And one other thing to know about gouache as you go, is that the color you put down will tend to darken a little bit and get a little bit muddier as it dries. So it's important to not totally fall in love with whatever color you lay down. The big takeaways from working with gouache are learning the proper way to lay everything out on the palette, learning how to mix colors and use the Venn diagram technique so that the colors work together. And then to also think about the difference between working with

transparent layers, as opposed to layers that have more opacity, especially when you add white.

### Day 3 - Apple

- Today, we're gonna start with a very simple object, a classic still life, we're going to draw an apple. But what I want you to think about as we begin each exercise is that we're starting simple and getting more complex as we go. So even though this object is going to be more simple than what we end up working on with Day 31, we wanna think about the fact that simplicity working towards complexity is the way to go. It's sort of like building a house. You wanna start with a foundation and then work your way up towards all the detail. Starting with a Size B graphite pencil, we're going to look for an overall shape of the apple. Now, I know you might think that just means a circle, but let's try to make it a little more complex than a circle. So look for some of the subtlety in the shape. So if I'm beginning with a shape that approximately looks like the apple, let's just say it's something along those lines. And then, another thing that makes it a little more complex is adding in this shape right here for the stem. And the last thing I want everyone to think about is creating an area where the shadow goes. If we can add a sense of the light source, and we can really see where the light is coming from, it's gonna help us make this drawing a lot more dynamic. So now we have a basic sense of the shape and of the light source, so we wanna get a little more complicated from here. So now, let's start adding in a little bit of value so that we really understand where is the light coming from. So I'm not pressing down too hard right now. Again, we're not working with an eraser, so the lighter you press, the more forgiving the marks you make will end up being. So it's important to think about that as maybe a different option as opposed to working with an eraser. Adding in detail like this is something that you wanna build up upon as opposed to dive in right away. So again, all of this is done with my B pencil, and the 2B is what we're gonna work with next. And this is getting a little more subtle with some of the details. So, getting in a little more of the edge, a little more shading. We're trying to emphasize the light source, but we're also trying to get some of the subtlety in that makes this look a little more like our object. (pencil scratches) The marks I'm making are a little more cross-hatched, but you'll notice that I'm trying to get progressively darker as I go, and my hope is that by the time this is done, you can really get a sense of where the light is coming from. And again, we're working towards all of the details. So we're working towards getting a little bit darker, and that's gonna really help with the light. Okay, and I think I'm about ready to go to my 4B pencil now. Put that one down, and remember 4B is gonna be the darkest mark. And this is gonna kind of solidify the surface that the apple's on. And it's gonna also help to show the overall shape and once again, help us understand the light source. So this, I'm doing some more circular motions. It's still kind of a crosshatch, but getting a little bit darker as we go. (pencil scratches) And I like to think about the final touches are either pushing the darks to the darkest they can possibly be or pushing your lightest values to the lightest they can possibly be. So it's like adding the highlight or making the darks as specific and dark as possible. (pencil scratches) And boom, how ya like them apples?

### Day 4 - Baseball cap

- Today we'll be working on our first gouache painting exercise. And again, we're gonna start with something that's a little simple. So, we're going to work on a baseball hat, and the reason that this has some simple elements is the shape is something that's familiar and pretty easy to get to, but it also has just two dominant colors, plus we're gonna use the white of the page. First thing I'm gonna do is use my number four Raphael Kolinsky brush and I'm gonna mix up kind of a mid-tone color as

a beginning point. When I say a mid-tone, what I mean is a color that is not too dark, not too light, just something middle of the road. And I'm gonna use this color to pretty quickly sketch out the hat and the shape of the hat. Okay. So I've got my mid-tone color fairly close. And, again, we're thinking about this the same way we thought about the apple. We're looking for pretty basic shapes but something that is a little more specific to what we're actually looking at, so not just circle or rectangle, but something a little more complex. Because even though this is a hat and we're all familiar with what the hat looks like, there are some subtleties that make it look a little closer to the hat we're actually looking at. And what I like to do while I'm adding in these lines is work a little bit on some other subtle details such as some of the folds, and, again, trying to get in some of the value for the light source. So that just means we're showing shadow that the hat is casting onto the table. Now one other thing I want you to notice is that the paint right now is fairly thin and when we're working in gouache we wanna think about working thin and then getting thicker as we go. If you start too thick with gouache you risk blending all of the other layers with whatever layer you put down, so it's a good idea to start off thin and get thicker as you go. Okay, so now I'm gonna clean this off. And I'm gonna work on the yellows. And, again, I'm mixing the yellow based right off of the mid-tone that I just put down. And let's start with the darker area of yellow first and then we'll add a little bit of white to make some of the lighter areas. Now, it's important to remember that what matters most is how your painting looks on the page, so one of the reasons we mix colors in a Venn diagram like this is because we want things to match here, and if they don't perfectly match reality, that's okay. Add a little bit of this yellow onto the tip right there. And now to make this yellow lighter we're gonna add some white and we're gonna make the paint a little bit thicker and we're gonna, let's add a little more red to that and warm that up. And we're gonna add that right over there. Really looking like a duck bill at this point, isn't it? And we'll get this brighter yellow right at the tip right there. All right. Now we're gonna work on the green. And, again, let's think about the areas that are in shadow. So, we're gonna mix some blue right into this color we already added, and then we're gonna mix some yellow right in there. Let's add a little more blue. We're working on a shadow color. So, one thing to know about any type of paint mixing, is if you wanna make a color you're mixing a little bit darker, then you wanna add its complement. So, if it's green, you'd add a little red. If it's blue you'd add a little orange. If it's yellow you'd add a little bit of violet. Okay. So now let's work on adding in some areas of shadow in here. And we're just looking for shapes, really, we're just looking to sort of loosely put in shapes that we see. What I might end up doing is getting a little bit of this green darker in some of the darker areas, but for now let's just get this shadow area in. The nice thing about these Raphael brushes is that when you do wanna get a finer edge it's pretty easy to sort of lift it up and allow it to work with you. Get that apostrophe in. Okay. And now let's get a little bit of the lighter color in here, so I'm gonna add white. I'm gonna add a little more yellow to this. And more white. And now we're gonna go over this area here. And again, one thing you might notice is that the paint does dry a little bit darker than what you put down, so that's just something to be aware of and expect. So if you are surprised by it, it's okay, just try to not fall completely in love with whatever color you put down. All right, so lastly, why don't we make a little bit of a darker green with some of the deeper shadows. So, again, I'm adding some yellow, some more blue, and I'm gonna add some red. And just a little more blue there. Now this is going to end up being a darker green than we had. And sometimes once you add that darker green it holds the edges together and kind of frames things. All right. Play ball.

## Day 5 - Sneakers



- Today we'll be working on our first exercise in pen and we'll be using our Pigma Brush pens. We'll be doing this exercise drawing a pair of shoes, which again, is a simple object at first glance, but has a little bit more complexity than the apple or the baseball cap. So we'll talk about how to take that complexity in a step-by-step way that makes it simple before getting complicated. So let's start by picking up our Pigma Fine Brush pen. And when we're looking at these shoes, we don't wanna think of them as two separate shoes, let's try to simplify the shape overall and think about, what does it look like having these two shoes next to one another? So first thing I'm gonna do is begin with an overall shape of this shoe, but I'm keeping in mind again that it's next to another shoe and that relationship is important to the overall drawing. So here's this overall shape there. And on this one, we're starting with a shape that is approximately where this shoe is at. So now we're going to go into some of the details that we notice. For example, how is it that the inside of the shoe traces around in this shape. And let's even talk about how these laces intertwine. Now this is where it gets a little more confusing, but again, we're just sort of flowing here. The one thing we wanna think about when we're drawing laces is the idea of an uninterrupted line and how when you flow from one lace to another, if you can sort of do it all in our fell swoop, it feels a lot better. Even if it doesn't match up perfectly with what you see, the fact that it doesn't have a lot of breaks helps it look a lot cleaner. Getting some of these other details in here. And I'm leaving a little bit of space for where some of the lines end up going, but if you end up needing to go over a line or if it doesn't perfectly intersect, that's okay. Be a little more forgiving. It's okay if there's not perfect marks all over the place. Again, really looking for that uninterrupted line to help us figure out things. And when it comes to doing the laces, you might be compelled to do it a little quicker to get it over with, but if you really take your time to notice the subtle pattern of what it looks like when the lace tucks into the shoe and goes to the next lace, if you try and focus on where those all fit in and where the eyelets fit in, it'll end up paying off in the overall look of your drawing. So as you can see, it's building up a little bit more as we go here. So the last thing I wanna do, is I wanna start using my medium brush pen and I just wanna fill in some of the darker areas so we don't just have only areas with thinner lines right now. I'm switching to the medium brush pen and I'm gonna use this to fill in a lot of areas with value and this is where I'm also going to add a little bit of the shadow that I see to help us understand the light source. So there's kind of a complicated shadow coming in here with the way that I positioned the shoes. But getting that in is gonna really help us see a little more of the form. It's gonna make it look a little more dynamic. You can really fill in a lot of darker space quickly using this brush. That's something that is really valuable because sometimes you're trying to draw and you don't have all the time in the world and you don't wanna just waste all your time trying to shade in a solid area, so having a tool that fills in a larger area with a solid tone is a nice thing to have. So we get that shadow in there. Let's get a few more of these lines in here that help to show the shadow. Again, a nice thing about this medium brush tool is you can control the line way a little bit more so if you wanna get some of these other edges in here, you can. Some of these little subtle rims on the shoe. Can just help make it look a little more complete. You could spend all day if you want, just getting a lot of these finer points in. Sometimes when you're looking at a simple shape, it can get a little more complex as you go. But the big thing is to start with something like a simple foundation that shows where everything is gonna end up. And then it's really up to you where all the detail goes. So like I said, you could go all day with any details, but if you're like me, these shoes don't smell the best, so you wanna get 'em right off the table as soon as you're done.

Day 6 - Stack of books

- Today, let's work on another sort of simple shape. But something that again has a little more complexity. We're gonna draw a stack of books. Now the way I've arranged these books here are so that they're stacked up and they're a little staggered, so that there's simplicity and complexity. And when you should do at your house is pick four books off the shelf, they don't have to all be hard covers, but just varying sizes and shapes and stack them up in such a way so they don't perfectly line up with one another. That way you get more interesting shapes and shadows. Starting with the finest point Micron 005. We want to once again look at the books and think about the overall shape that we see instead of focusing on one book and then working our way down. So well, I am gonna start with a quicker, loose sketch of the top book. I'm thinking about it in context with the other books that I see, so I'm not just gonna start on one, and then ignore the rest, I'm gonna try and piece them together as I go. Because the important thing here is not just that these look like books, but that this actually look like a credible stack of books all together. And when I say I'm doing this loosely, you'll notice that there are some lines that are a little errant. They're gonna need a little work to tidy them up, and that's okay, we can worry about that later. The most important thing in the beginning is that we have a decent foundation to start on. So again, working my way down but thinking not just book by book. I'm also trying to think about the way everything lines up so that this works as we go. And the shape of a book is a fairly simple shape on its own. If you can draw a rectangle, you can pretty much draw a book out of your head. But what I want you to try to really work on is getting the subtlety of what it looks like to have the pages what the edge of the book looks like, and all that sort of thing. Alright, so now we're gonna get a little bit of the shape for the shadow. Okay, so now we have sort of a beginning foundation and what I wanna do now is work on some of the shading. (pen scribbling) We're just gonna drag lines that are going in somewhat the same direction as a beginning point. (pen scribbling) And again, if this is loose at first, that's totally okay. What we're really trying to do is just show where light is coming from, and give a sense of form by creating a little bit of value. (pen scribbling) Sometimes as you're looking for indications of where the light is coming from, it's just looking for angles like this triangle that I see right there. (pen scribbling) We're looking for the moment that there is an area of shadow that turns into an area with light. And it's not always the most obvious spot, but if you can capture it, then it'll really help the rest of the drawing come together. (pen scribbling) Now one thing we want to do with this finer point pen is also make some indication of where the pages are. And you don't have to draw every single page. But you do want to indicate something so that when we're looking we can tell that these are books we're looking at and not just random rectangular shapes. (pen scribbling) So is sort of like when you're drawing hair, you don't want to draw every follicle of hair, but you do want to try to notice the most important strands that you see. Okay, so now that we're getting that detail in. Let's try to get some definition in with our number two micron. So the number two is going to be a little thicker. And we're gonna use this to try to refine some of the edges we've already put down. So this is an opportunity to bring a little more clarity to what you've sketched in. So it's outlining major edges that you see. It's helping to sort of reinforce some marks that you've already made. It really does serve as a way to frame things out. And the last thing that you probably want to do, as you're adding this in, is think about the contrast and think about the way that you can shape things out. And so that's where this tool really comes in handy, 'cause sometimes you might look and think, well, this needs more clarity overall. And if it needs more clarity, what you're basically saying is the either the lines need to be more defined, or the contrast needs to be more evident. So I'm going over right now and I'm making some of these lines for shadows a little cleaner making some of the edges a little cleaner. And what I'm hoping is that by doing that I can see all of the shapes a little

cleaner. And I think the last thing I need to do for this sketch, we're going back to our 005, and I'm going to add a little more value on the right hand side of these books to reinforce the light source. And sometimes the direction that you make these lines go in, helps to see the plane a little cleaner. (pen scribbling) And now if you're really good, what you'll do is the same exercise with your ebooks. Just kidding.

#### Day 7 - Set of keys

- We're gonna be drawing a set of keys for today's exercise. And the focus of this is more on contour than on adding line for the purpose of value. So there's not gonna be any shading. We're going to really try to work on creating an uninterrupted line that almost traces around the edge, and then goes into some of the other details around each key. It's a little more complicated than the other exercises, but we're going to simplify it as much as possible. This exercise we're going to do purely in our Micron 02 size. And if you've never done contour drawing before, the main goal is to not lift your pen or pencil at all. So you really feel your way around the entire drawing. So, I'm gonna pick one of my keys to start off with. And it's not that you have to go from one end to the other without doing any work, you can go over lines again and again. But the main thing is that you are trying to really feel your way around the entire drawing. This method teaches you a little bit about the distance that you actually have to go in order to get from A to B. And in doing so, you will actually learn a lot more about proportions than you will from just studying them from a book. And even though these keys look complex at first glance, and they are complex, it's obviously a tougher shape, but the main thing that you wanna think about is just trying to not lift your pen so that you can really feel the shapes as you go. And stylistically it looks really cool if you can just allow each line to have its own space, and even if it's not perfect, this isn't a perfect circle I just did for that ring. If it's not perfect, that's okay. In fact, the imperfection gives it a little bit of that style that we want to achieve when we're using this technique. And it's up to you as much detail or simplicity that you wanna include. But you wanna think about trying to get the overall high points and low points, so that we can understand that these are keys that you're drawing. And if you end up overlapping a line, or needing to revisit another spot altogether, that's okay. It's not cheating if you have to go over a line twice. But the other thing this is good at is trying to figure out connections between everything. So just like when we were drawing shoes, or a stack of books, you're trying to think more about this stack itself, as opposed to each individual object. And we're looking at this the same way. We're trying to see not just individual keys, but the way everything works together. All right, so this took me a couple minutes, and unless you're a prison guard, it shouldn't take too much longer.

#### Day 8 - Hand

- For today's exercise we're going to draw our own hand. Now this is going to be the most complex exercise thus far for a few reasons. The first one is that drawing your own hand means that you're going to inevitably move a little bit. And that's okay, because we're gonna try to simplify things so that your entire drawing isn't relying upon the subtle details that make your hand look handlike. The other element that's complex is just that drawing hands in general can be very difficult. So, again we're gonna try to simplify things as much as possible, without getting into all of the necessary anatomy. The way that I'm gonna hold my hand for this exercise is entirely different from the way you feasibly could. You could hold it in many, many different ways but what I wanna do is figure out a way to create a pose that is interesting and also something that I can use to sort of see a lot of



shapes come together. If I hold my hand like this, I can see a few points where my fingers are meeting one another and I can also see a variety of lines that create other shapes. So for this exercise we're gonna use a Kuretake brush pen. And now I'm gonna take the cap off with one hand, 'cause guess where the other one is. And we're going to start off by thinking about, first of all, be forgiving. This is a brush pen, so the mark you make is going to be there 'til it's done. And if you screw up, that's quite all right. Because what we wanna do is think about starting off with a little bit less pressure, not only in terms of the pressure that we push down on the pen with, but in terms of the own pressure that we give ourselves as we draw. So I'm starting with the thumb, and I'm going to move my way around. And I'm trying to sort of see parts that meet up with other parts of your hand. And it's okay if it's loose at first. The main thing is that what we are trying to do is sort of get a general shape that goes all the way around, so that if we do move our hand a little bit, it's not the end of the world. We don't end up losing so much of the pose that the entire drawing falls apart. And again, these are complex shapes in a lot of ways, but if they're not perfect at first that's quite all right. So once you get kind of an overall shape going, and I like to have a little bit of the wrist involved so that I'm not just leaving the hand right there on its own. Then you can start to get some of the other details in. So, for example, getting some of the shapes of the fingernails, some of the lines to show where folds are. I don't want us to worry too much about value with this drawing, but, if you make thinner lines on certain parts, and then thicker lines on other, it helps to support everything. And it makes it look like your hand has certain folds and divots, but if every line is treated a little differently then it helps the overall appearance. So you're going around, you're making some subtle marks. And one thing I like to do towards the end is just sort of outline the marks that are very intentional so that the other marks that are maybe a little errant can just be a little less apparent, less noticeable. And it's not that they have to be completely taken away, but you wanna try and highlight parts you want people to see. And once you're done, you can give yourself a round of applause, aka, a hand.

#### Day 9 - Brown paper bag

- Drawing a paper bag is an excellent exercise in terms of studying the way that light effects objects. Although anyone could draw a paper bag out of their head if I asked them to, what we're trying to do today is not just draw a paper bag, but we're trying to study the difference between a plane that's affected by light and a plane that's affected by shadow. And we can take these exact same principles and apply them to other objects that we view in life. We'll do this drawing entirely in graphite, and let's start with the B size first. And we're just gonna get kinda like a general shape of the entire paper bag in at first. And whatever paper bag you decide to go with at home, just make sure it has a little bit of some wear and tear on it or something that just makes it a little more interesting than just drawing kinda like a cube or a rectangular shape. We wanna have some fun with this in terms of looking for those planes I was just talking about. Planes of light and planes of shadow. Okay, so let's say that's my beginning shape and I'm gonna get a few more information in here, just some specific line work that I see. And the last thing I wanna do is draw kind of a shape to form a shadow because that's gonna really inform us about where the light is actually coming from. All right, so now I'm gonna shade in these values. And it's helpful at first to think about breaking down the values into areas that are in mid-tone, areas that are in shadow, and areas that are light. So, the inside of the bag is gonna be in shadow ultimately, this side of the bag is gonna be in shadow, this top part of the bag is maybe more of a mid-tone, but it's bending downwards so we know that it's not affected by light in the same way on the top. This handle is also in a little bit of

shadow. And I gotta get that part of the bag right there. So, now we'll switch to our 2B and let's push the values a little bit more. So, the inside of the bag again is gonna get darker for sure 'cause it's not getting as much light as anywhere else. And then there's also gonna be some darker areas on the outside of the bag but I wanna get this done first just so that I establish a sense of where darker values exist. So what you'll notice inevitably is that as you're drawing your bag there are simplicities that are gonna get a little more complex and it's important to not lose track of the overall feeling that you're trying to do. But that's sort of every object you look at it. The more you look at it the more you notice divots, the more you notice shadows, the more you notice bounce light. So, it's important to see those things and observe them, but again, we're trying to think of simplicity here. Let's get some more value on this shadow. And see this handle here is a little bit lighter and the shadows, we're gonna get that end. And we gotta get this shadow on the inside part of the bag. A little darker even still. So you can already see the illusion of a light source is coming together a little bit. And now let's get a few more really subtle divots on the bag to be in play. And again, one of the reasons that at home you wanna pick a bag that has a little wear and tear is so that you can try to focus on some of these subtleties that you notice as you're going. If you pick the most pristine paper bag of all times this isn't gonna be a very fun exercise. Try to put some flavor in there. And lastly, we'll take the 4B graphite and remember, this is the darkest that we can get just based on this supply set. So we're gonna get even darker on the inside here. We're gonna find some more areas that need just a little bit of a darker value. I'm actually gonna use this to pull out some line work, too, 'cause I think that if this handle had a little more a sense of line it could be stronger than the way I sketched it in. So I'm gonna go ahead and outline that a little bit. And you know obviously you could spend a long time getting every subtlety, and, so again, the more you look at this paper bag, the more you'll notice subtle details. So it's really up to you how long you wanna spend on it. So I'll just get a couple more details in here, but I'm gonna outline this a little bit more to really help tidy up some of the light that we see. Get some darker shadows right on this shadow right there. And now that you're done with this bag you can either bring it to the grocery store or you can put it over your head when you're in public with somebody you're embarrassed to be around.

#### Day 10 - Dust pan

- Today, we'll be drawing a dustpan with its accompanying broom. Now the difficulty in drawing this is that we're once again combining two objects together, but we're taking one object that has flatter features and one that has slightly looser and more complex features, such as the bristles on the broom. We're gonna do this in graphite and we're gonna try and piece it together one thing at a time. First thing we wanna do is look at the shape of the dustpan and the shape of the broom and try to combine them together. So we're not thinking about the complexity of the broom, necessarily, we're looking at the shape first. I'm gonna take my B pencil, and I'm going to just lightly sketch in a shape for the pan, and I'm going to sketch in a area for the broom as well. And remember, everything here is considered under construction. So if it's too loose and if you feel like you need to make any changes, that's okay. You don't have to have it perfect on the first try. This is all about building things up as you go. And that's me adding the shadow area right there, and then there's also a shadow on the inside part of the pan. Now let's say that that's your beginning sketch right there, and we're gonna start adding a little bit of value to give us a sense of where the light source is. The dustpan that I'm using right here is metallic. The one you have at home might not be, and that's okay because we're not really concerning ourselves right now with whether something

looks metallic or not, although mine will end up having that sense. But what we're really trying to focus on is getting one shape to look more solid and then getting this broom to ultimately look a little more broom-like. Okay, so that's a good foundation for now. I'll add that string in right there, okay. Next, we're gonna start with our 2B. And we're gonna define some edges a little bit more, which means that when we're working on the pan, we're gonna need some harder edges, and the broom, you know, it's not that we wanna draw every single bristle, because that would take an eternity. We're just trying to give it a sense of shape and a little bit of the complexity that makes it look broom-like. And you can follow this same principle when you're drawing someone's hair. You know, you're not trying to draw every strand of hair, but there's a few that are probably gonna stick out to you and those are the ones you wanna really try to emphasize. And another thing I want you to notice is that I'm not necessarily going through all the detail on the pan and then going to the broom. I'm sort of working on both together, and that's a good practice because then you're not really just isolating one thing and moving on to the next. You're trying to think about how everything works together. And that's another thing we're trying to practice here is figuring out, how do we make everything look like it's actually connected? How do we make this broom look like it's actually sitting on the dustpan right there? All right. Getting more of these shadows just a little bit darker. And just like anything else we're working on here, you can work on this as long as you like, but it's important to try to understand that the building up process of working with that simple shape and then getting more complex as you go is key to everything really. If you try to start out by working on every detail, it's gonna take you a lot longer and it might not look as natural. Okay, so lastly, I'm going to take our 4B pencil, and we're gonna work on some of the darkest spots. And hopefully, this'll help frame everything a little bit better. From my vantage point, the darkest parts are going to be right in there, right in here, right under there. Let's tighten that part up right there. And let's get this edge right there. So as you can see, using this 4B not only helps to define these edges, but just like this dustpan, you can really use it to clean up your act.

#### Day 11 - Shirt

- We're gonna draw a crumpled up shirt today, and the purpose of this exercise is not to necessarily make this look exactly like the shirt that you're drawing, but it's to really study drapery and to study the way that lines fold into one another. It can be sort of a daunting-looking task at first because there's so much information. So what we're gonna try to do is look for longer lines and then help that inform the way that we build all of the other lines up together. Each object we draw, we try to look for the overall shape as a means of beginning the drawing. But with drapery, sometimes it's better to look for the overall shape but also look for the way that one line folds into another. So when we're looking at this shirt right now, I'm not gonna try to just trace the overall silhouette of the shape I see. I'm gonna try to follow one line all the way around and see how it folds into another one. I'm gonna start with my B graphite, and I'm gonna take a line from this edge right here and just follow the way that this part folds all the way to the other side like that. And then I'm gonna try and follow this edge right here and see the way that it folds into this part like that. And I'm gonna sort of build up the rest of the shirt following this same pattern. And again, it's always important to remember that the lines you put down don't need to be totally perfect from the get-go. It's always considered under construction as you go. So now I'm sort of building lines up to find where the sleeve of the shirt goes. And I'm building up the rest all around it. In a lotta ways, this is similar to the idea of contour drawing in that if you can find a way to create one uninterrupted line that goes all the way around, it'll really help you to visualize all of the rest of the space. Okay. So now that I

have these lines in, I'm going to work on a little bit of value so that I can make some clarity happen here. So I'm gonna add some of the shadows around the edge. And that's gonna show the light source, and it's also gonna simplify some things so that I can see, what are the areas that are definitely in light and what are the areas that are definitely in shadow? One of the nice things about working in graphite in general is that you can really vary your line weight and thickness, but you can also vary the value of the line based on what you press down. And that's not always the case with pens. With some brush pens, you can feel that. This Kimberly brand that I'm using is kind of a good affordable brand of graphite to use, and in general, any graphite pencil you get isn't gonna be too expensive. But just like any tool you use, if you can get something that's a little bit on the nicer side, you'll see the difference really clearly. And especially if you're just starting out, sometimes if you start out with tools that are not that great, you're actually really working against your own ability to learn how to use them. So it's important to find a brand that you like, and it's also important to make sure you're not just trying to find the cheapest thing out there. So just 'cause you're starting out, doesn't mean you can't start out with some good tools. Okay, so now I'm just adding in a little more value, like I said, to try and help see the light source. And things get confusing as you're working on this. You know, like there might be some stages where what you're drawing doesn't totally look like the actual object, but you know, everything is under construction again. Everything is on its way to getting where it needs to be. Okay, let's get some of the buttons in. Right there, right there, and right there. Okay, so now we, we're gonna use our 2B pencil and this, just like always, we're trying to create darker, more refined lines. And this is gonna hopefully help frame out some of the areas that we wanna see so that we're showing depth within the drapery here. And if you find areas that could use a little more of a lighter quality, you can still do that with your 2B. So like this area gets really dark here and then it does get a little bit darker than what I had thought right there. So I'm gonna go ahead and add that in. But even as you're doing this, you're not trying to lose sight of the fact that there are some longer lines that you start with that really help to inform the direction of the drapery, the way the fabric is moving. All those sorts of things really, really matter if you can point them out a little easier to yourself and to whoever's looking at your art. So you can see we're getting things a little clearer now, so that's good. It always takes a little of trust when you're working on a drawing. You have to trust that at some stages, it's gonna look a little messy, maybe a little abstract, but it's all in the name of getting to a more refined point. You don't wanna just piece your way around. You don't wanna just draw a button and then move on to the next part. You wanna really try and get everything built up around the same time. And it just shows that you're seeing the whole object. And lastly, let's use our 4B. And I'm just gonna find a few points that I think really need that darker value. Like there's some folds in there that I think could be a little more emphasized, some folds right in here. And obviously, you don't have to fold a collared shirt in order to do this. You can fold anything up you really want. 'Cause the whole point of this is to study the way that your fabric folds. But you wanna make sure, again, that you're able to look at this and truly see some longer lines, especially as a beginning point. And if you can't see them, then you're sort of making it tougher for yourself from the get-go. All right, and I'll just do one last shadow right here, 'cause this is tucked in on this side like that. See sometimes that helps that look a lot more credible. All right, and now that you've drawn this shirt, you can iron this and some other things out in your life.

## Day 12 - Firewood

- Drawing a stack of firewood is similar in some ways to previous exercises we've had, where we

were drawing a stack of books, we were drawing a dustpan with the broom. But this is adding another element in that we're trying to make this look simple at first, and then try and get it to look as natural as possible. So when it comes to wood, there's obviously a lot of details you can add with the grain, with some of the subtle curves, with some branches. And we're trying to build up to that point and keep it simple at first, as always. Here we have our stack of logs and I've tried to stack them up similar to a way that you might if you're gonna go camping. And what we wanna do at first is again look at the overall shape, not just starting piece by piece. So what I've done is I've made it so that there's three different types of logs. One that's more of a rectangular shape, one that is purely cylindrical, and one that has a little bit more information, and that's the one that's facing us. So let's start off with our B graphite by making, again, just a simple beginning shape for everything together as we start off. And remember, just as always, if this isn't totally perfect at first, that's quite all right. What you're trying to do is just get an overall shape in, and we also want to add in a sense of the shadow, so I'm gonna add that as I go. And so remember this is about simplicity at first, so you might already have something that looks close enough to a stack of firewood. We're going to try to take this simplicity and get it a little more natural and realistic looking. So, now that we have this in, let me add some value on the wood here, and here. And this side right here. Okay, so now that we have a quick sketch in, I'm gonna go to the 2B, and I'm gonna start adding in some line work and some detail. And again, as we're doing this we don't wanna lose sight of the beginning shapes we added in, but we are just trying to get a little more detail, a little more focus on some of the subtleties. A little more focus on some of the elements that make the log look like this exact log. So I'm just adding in where some of the branches were. And I'm not worrying about all these other cracks that you might see. I'm not gonna worry about that until a little bit later, but I'm just trying to get a little more of the edge to be specific. And on this last one here, this part where the bark is torn away, try and get that shape in. Okay, so now as I've added this, I think that the contrast has been taken away a little, so I'm going to darken this more to help bring that element of light into the picture. All right, and this side here needs a little more as well. All right, and this part here is the darkest. We're gonna hit that with 4B as well, but for now let's get it even darker. All right, and get some of this shadow darker in there too. So you can see you're sort of pushing the contrast so it was light at first, now it's dark. Sometimes it's stronger, sometimes it needs a little more work. And that's okay, that kind of back and forth is what we're looking for as we're going. All right, so now I'm gonna take my 4B and I'm going to get even darker. And I'm just gonna start on this spot right here because it's sort of the darkest area on the whole thing. All right. And you could add as many of these lines as you want, but we wanna try to think about what are the most important ones. It's sort of like when we were drawing the broom earlier, you can pick out the major cracks that you see, but if you try to treat each one of them as if they're just as important, or just as visible, then you might end up compromising the overall look of the piece. So it's important to think about the way things look in reality, and in comparison to other areas. All right, I'm gonna add a little more value on this one here. We'll do some outlining just to organize things a little bit. All right. And now let's call this one done. And what you're thinking now is, "Why is this firewood on my table? "Why am I not taking this right now to my local campsite "to get outside?"

### Day 13 - Toaster

- We're gonna do a contour line drawing of a toaster today, and similar to our last contour drawing where we were drawing a set of keys, we're going to use one line that does not get lifted up from the page as a means of connecting everything. Now, it's a little more complex with a toaster,



because there's some mechanical elements, but what I did is I tried to make it so that we start off with this cord as kind of a tail, and then we get to the rest of the elements, which are a little simple and then get progressively more complex as we go. We're gonna use our number two size micron for this entire drawing. And let's start with the plug and trace our way up to the main elements of the toaster. So this is one uninterrupted line, but you can go over edges again if you want. So even though I'm starting with the cord and I'm gonna trace my way back to the toaster, if I wanna go back and revisit parts of this cord, I definitely can. And I'm gonna sort of loop back around just to finish this off for now. And the cool thing about contour line drawing is that you really do feel the distance that you're going, and it kinda helps to inform your understanding of proportion relative to anything else in the drawing. So right here, I'm gonna have to decide where I'm gonna get through to the other side. And so that kinda has to happen by cutting through the middle. But stylistically, it's okay. So now I'm gonna trace around, essentially, the shape of the entire toaster before I go in and fill in the rest of the detail. Now the thing about this is there's sort of a lot that is floating in the middle, so you have to figure out a way to connect, which means that you do have to create lines that go through other sides, okay? Now it's important to think broad in terms of those first shapes you put in, but you also don't wanna discount some of the subtle details that can really make your drawing look a lot better. Like just seeing the inside part of this side of the toaster and being able to observe, I don't even know what you'd call these metal pieces, but the pieces that bring the magic to your bread. But those, by adding them, really help visually, and it help makes, it helps to make your drawing look a little more mature. Okay, so now I'm gonna follow this edge right here towards the bottom, and curve up. And once again, I'm gonna have to go through the middle to get this dial, 'cause there's not really any other way around it. But that's okay. Stylistically, it works. It's up to you how much of the detail you wanna ultimately get to. If you wanna actually write in all the numbers, if you wanna try and get all of the chrome elements in. You can work on this as long as you like, but you wanna try to think of the hierarchy of what is it that's most important to get in. Is it more important to get in the overall shape or all the detail? So now as I'm going around, I'm gonna use some of that chrome shape that shows a curve right there as a means of getting to some of this other detail. This is where the label is, and then there's this vent shape that comes in from this side right here. So I'm gonna try as best I can to get this pattern in. And so even though this isn't perfectly in perspective and all the mechanical elements aren't totally lined up and I didn't use a ruler, again, it sorta works stylistically with everything else that we're trying to go for here. So the last thing I'm gonna do is I'm gonna trace my way back to the plug, and I'm gonna add a little more detail there. There's just a couple elements I wanna get in, namely this shape right there, and I wanna separate that out, and then I wanna make sure that this shape pops right there. And now I can lift my pen, and hopefully your toaster pops right off the page. (pen cap clicks)

#### Day 14 - Stack of glasses

- Let's draw a stack of glasses today, and we're gonna do that using our fountain pen. Now, the thing about using this pen is that every line you make is kind of a big commitment. You can really adjust the pressure that you press down with and have that adjust the line weight. But when we're drawing these glasses, we're gonna see lots of lines, so we're gonna focus on learning how to make some lines stand out more than others. And we're gonna worry about that as opposed to the light source. If this is your first time using a fountain pen, it's important to just try to press very, very lightly at first because the more that you press down, the thicker the line is gonna be. And it's a great tool for that purpose, but if you press down too hard at first, it makes the rest of the lines a

little bit harder to visualize. So I'm gonna just sort of build my way around this top glass here. And again, if you're pressing down a little too much at first and you make a thicker line than this, that's okay, but just try to control the line weight as you go. But as you can see, it makes really great marks. The key is that when you make the mark, you just wanna sort of live with what it is. If you try to adjust it midway or if you say, "Oops," and try to go slower, it's not gonna have the same effect. So it's important to build up confidence, and in order to build up that confidence, you just need to practice doing this more and more. So even if you make a little bit of a mistake, if you have a thinner line at first, it won't matter as much. So it's important to think thin and then get thicker as you go. Okay, so there's a lot of lines that we see here, and it depends really on the glasses that you go with at home. But I chose these 'cause there is sort of a lot to see, and in all the transparencies, you can get lost. But I like to think that having those transparencies can kinda help you build it up as well. So even though you might think, "Oh, I made that mark that's a little errant," might be able to turn it into a useful part of your drawing when it's all said and done. And so now what I'm trying to do is focus on some of the important marks I see. This top part here I know is the bottom of this glass, and so it's important to notice that and accentuate it before I get to some of the other parts. And now I'm drawing the top part of this other glass right beneath it. And you can see I'm trying to get the line weight to be a little bit thicker now as I go. And when you make the thicker lines, those are gonna stand out a little bit more, which is good. You wanna try to show yourself that some lines are a little more prominent, and the thickness of the line can really help that. If you just have thin lines all over the place, sometimes it's hard to actually identify where we're supposed to be looking, okay. All right, so now I've got pretty good construction of where things are, and I'm gonna make some lines even thicker. So I can see from my vantage point that this area right here needs some work. This part of the glass up here needs some work. I'm just sort of building my way around. And you can see that even without adding any shadows, you can start to see the glass come together. And again, if it's not perfect, if things don't line up perfectly, that's okay. The most important thing with this tool is that you make the lines and just let them exist. You let them breathe. And if you leave them there and just allow them to look confident, then that's gonna be a stronger aspect of your finished piece than if you have a bunch of really hesitant marks. All right, so I'm gonna just make a few more thick marks up here. And again, you can do this as much as you like. You can add as many details, as many lines as you want. But the key is that you wanna find out what are the most important marks? Because those are the things that are gonna hold the shape together. And it's easy to get lost and confused if you don't focus on what is it that actually makes this look like a stack of glasses as opposed to just a bunch of random lines? All right, and just get a couple more lines in here. I'm gonna actually darken that so that it feels a little more grounded. And get that curvature right in there. All right, let's call this done. Cheers.

#### Day 15 - Rubber ducky

- Today's object is a rubber ducky, and we're going to do this exercise in graphite pencil first and then we're going to paint on top of it. One of the most important things to remember if you're going to paint something that you've drawn is that you don't want to just draw a completely finished painting and then treat the painting aspect as if you're filling in a coloring book. It's better to sort of leave the drawing a little looser and then add the paint on top so that they really interact with one another. To begin, we're gonna use our B graphite pencil. And we're gonna look at this drawing stage the same way we do other drawing stages, but the main thing is that we're not gonna take this to a finish, we're just gonna sketch in the necessary info that shows the shape of the rubber

ducky, and we're going to allow it to seem a little unfinished. 'Cause what you don't wanna do is create a drawing that is so finished that when you add paint on top, you feel like you're just filling in areas with color. So it's important to think of this as, not necessarily a finished drawing that you then add paint to, but as a drawing that helps you to see where the paint is gonna go. I even like to add a little bit of value before I add paint, so that I can really understand what it is I'm looking at. So there's a little bit of value here. Little bit of value here. This side of the head is in shadow. Okay. And again, like anything we do, this is loose, and if it ends up needing to be changed, that's okay. Okay, so we have our quick sketch in, and now what I want to do is I want to mix up a color that works as kind of a ground color for the entire painting. So there's lots of yellow, but I don't want to mix the brightest yellow I can see. I want to mix kind of a color that's a shadow area of that yellow. So if I start off with my yellow here, and then I add a little bit of red and blue, which is essentially adding violet, then I'll be able to have a more muted yellow color to begin everything with. And again, it's important with gouache that you start off a little bit thinner and then work your way towards thickness, so. Here I am covering the entire rubber ducky with this muted yellow color. And right now I'm using my bright number six brush. Another thing you want to think about when you're painting is the idea of starting with a larger brush and then getting a little bit smaller with the brush size as you go. It's the same idea as starting with a large shape and getting more specific in that regard as well. So now we have our ground color and I'm gonna add a little bit of this lighter color on top, so that means we're getting some yellow in here and I'm gonna add some white. And remember, white works as a thickening agent in a lot of ways. And we should also fully expect that when we add this lighter value on top, it's gonna dry a little bit darker than what we anticipated. So sometimes it's okay to overshoot how bright it gets. But I'm still gonna add water, because we want to build up towards the thickest part. All right. I'm using the Raphael Kolinsky size four brush. So as you can see, we are getting a little bit of a sense of the light source. It's subtle. And remember, you don't have to have it look totally perfect the whole way through. So if it looks a little light and you want to push the contrast later, you can, so I'm gonna add a little bit of red and a little more yellow, 'cause I want this to be warmer, and now we're gonna add some value to the tail right here. Okay. And always keeping in mind that you can always get thicker with the paint later, so it's a good idea to let it be thin at first and work your way up. So if you add a thin layer and it's not exactly how you want it to be, that's okay, but if you add a really thick layer then it's harder to work backwards from. All right, so adding some color here to the beak. And this has seen a lot of bath time, so it's a little worn out. So we're gonna let some of that beak sit there, okay? And now I'm gonna add a little bit of this red into the shadow area that I already mixed up. Okay, so I'm just integrating this with that first muted yellow. And I'm gonna add a little bit of that on the edge of the beak here, just to sort of define the edge. And I'm gonna do a little bit of that on the tail, too. All right, so now we're starting to see some of the shape come together. I want the shadow underneath the duck to be a little darker than it currently is, so I'm gonna add more of this blue, this Katsura Blue, and I'm gonna add a little bit of red as well so that it's not completely green. I'm going to add this under the shadow to help define that a little bit more than it currently is. You can see how this brush does a really nice job of filling in a broad area where you need it and then also making a fine line when you want that instead. So I'm gonna darken some of the shadows within the yellow area right now. This part in the tail. And the edge of the beak right there. Now let's add some blue to the eyeball right there. Now, that eyeball is kind of a cobalt blue, which we're never gonna perfectly get using a limited palette, but if you use some of the blue here and then mix it up with some of these other colors, it'll match better on the page, and again, that's what matters most. It doesn't matter if you get every color

perfect compared to what you're looking at. It matters most what it looks like on the page. So we're linking that blue up right there and getting that onto the duck. And we'll take that blue and mix it in with some of this shadow color, because I actually see a little bit of blue in the shadow. And that's the fun part of working with paint, is that you can decide how much you want to accentuate certain aspects, whether you want to play up that blue, or if you're doing a portrait and you see a certain greenish tone in someone's flesh, then you can play it up as much as you like and that's the fun part about painting as opposed to just trying to make it as photo realistic as possible. All right, so the last thing I want to do, 'cause I'm liking the way this is looking so far, it's a good balance of loose and finished, I'm going to add a little bit more white to this yellow here and add a little more yellow, and I have a little bit of a mess, but it's kinda fun to look at the palette as you're working and see all the colors you've gone with. Okay, and again, this Venn diagram technique is what really helps to link all your color together. So I'm adding white to this yellow. I'm adding a little bit of yellow as I go. And this is gonna have a little water, but I'm gonna try and make it thicker overall so that we can really see the brightness once we add it to the page. And this is gonna help frame out the top part of the rubber ducky, and I'm also gonna put it right here on the top, and then I wanna take one part that's almost pure white and it's very, very thick. A little water, but not too much. And I'm just gonna add that right on the top there and right on the side right there. And now let's take a bath.

#### Day 16 - Cilantro bunch

- Painting a bunch of cilantro is gonna be similar in some ways to other organic objects we've painted, and different as well. One way it's gonna be similar is that we're gonna start off looking for shapes, but it's definitely gonna be more complex because there's a lot of leaves and a lot of stems. It's simple in the fact that the colors are similar and there's not gonna be too much of a difference when it comes to values. So let's start off once again by thinking how can we simplify this and get complex from there. After we did the rubber ducky painting, I wiped down the palette just using a wet paper towel. And as you can see, some of these colors aren't so pristinely cleaned up, but it's worth saving them, even if they dry up a little bit. They have gum arabic similar to watercolors so you can just add water and pull the pigment right off. It doesn't need to be the most pristine, clean surface as a beginning point. But I just wanted to get rid of a lot of the other colors that were there. I'm gonna start off by using a number six bright brush and I'm gonna mix a green that is kind of middle of the road in terms of the values here. So starting off with yellow and then adding a little bit of the Katsura Blue. And, you know, this green doesn't look too natural, it's actually pretty bright, so I'm gonna add a little of red to just mute it. You don't wanna add too much red 'cause then all of a sudden it might look like you're painting some cilantro that's past its prime. But you wanna just add enough that it doesn't have the type of bright green that just looks like it's almost fake, like a Crayola color. Okay, so we have a decent beginning point. And now what I'm gonna do is just block in areas where I see the leaves going. And I'm not gonna worry about getting everything totally precise because there's so much information here that's gonna number one, take forever, but also just like when we're trying to draw the bristles on a brush, or if you were trying to do someone's portrait and you wanted to focus on hair, you wanna just really find certain leaves that stand out to you, and we can highlight those later. But for now, we're just really trying to get in the overall shape of the bunch, like so. And the nice thing about using a bright brush, or a flat brush, is that you can actually use the side of it to make these longer lines, like this. And then if you wanna get a little more of a broad stroke, you can use the front like that. Okay, so that's a pretty good beginning point right there. What I wanna do now is try to deal with some of the lighting. So I'm gonna start

with adding in a little bit of a shadow, so that means adding some more blue, and some red to mute it. And you can see how adding that red really makes the color a lot darker. All right, and then what I'm gonna do is try and follow the light source here. And just put in some shapes that really help us understand the direction the light is coming in, and also we can begin to use this same color to separate out some of the areas where we see darkness separating leaves, and darkness separating some of the stems as well. All right, so there's the shadow onto the table and now I'm gonna actually add a little more pigment here 'cause I want this to be a little thicker. Add a little more red to that, all right. Gonna add some of this shadow tone into the area between some of these leaves. And so when you're putting this value in, you don't need to think about tracing over every single leaf or anything. Again, we're just looking for kind of an overall pattern. And then we'll be able to go over some of these shapes, some of these dark shapes, with a lighter color to make things a little organized again by the time we're done. So again, we're not looking for perfection, we're just looking to identify some values that are a little darker. And then we're just gonna try and let them live there and be that way for a little bit. So, we're gonna switch to the number four brush now. And we're gonna make up some color for the leaves. And I'm gonna get a little bit thicker now 'cause I want this color to pop out above some of these darker values that we put down. Mixing more green here. So there's a decent amount of water already in this area, so I'm just gonna go ahead and paint this right over top. And I'm gonna just try to trace the area that I see the leaves going in. And we're still not trying to fixate on having everything look precise, but you can see we're just trying to get in some of the shapes here where we see a little bit more green than other areas. And I like to get some of this pattern in on the edges 'cause that's where we're gonna really be able to identify the fact that this is cilantro, and just not a bunch of any other produce you'd buy at the supermarket. Okay, so we'll get a few more of these leaves in, and then what I'm gonna do is take this same green color and I'm gonna just outline some of these stems here. Just to give it a little more of a sense of definition so that it's not as scattered looking. And they don't all need it, right? Just like when we were drawing a stack of glasses, you don't have to add every single thing, you just have to decide what is it that you're gonna highlight, that really stand out to you, and helps to hold everything else together. Okay, so for me, that's just a few stems here or there. Okay, so now we're gonna get the paint even thicker. And even though we're not really getting out of the range of green, I think we're gonna add a little more yellow to this. And I'm just gonna pick a few of these leaves and I'm gonna try and make them stand out a little bit more. So if we're talking about this leaf right here, then getting a little bit of that detail. And we're only trying to really do this to a few leaves 'cause obviously we could sit here and work on this for a very long time. But what we wanna do is really accentuate a few leaves so that we understand what we're looking at a little bit more. All right. And I'm gonna take this same color and I'm gonna add a little bit more info on some of these stems. And then I'm gonna add even more white to add to some of the stems on the bottom here. And sometimes, once you add these really bright values, you can really start to see the freshness of whatever you're painting, especially if it's food or something organic. Sometimes once you push the values, that's when you start to really see it come to life, or look a little more realistic, in some cases. And the last thing I'm gonna do, I'm gonna take my size two brush and I'm gonna try and get some of these really, really dark areas in there. So I'm gonna add more Katsura Blue, a little bit more red. And it's not gonna get to a color that is totally black, but I wanna get something that's darker than what I have. And I'm just gonna get a few areas in here that really help to define more of the shapes, so that it's not as loose in every single aspect. And you don't have to again, pick every single leaf out, but you just wanna try and get a little more definition in there. And that darker color always



helps to frame things out. All right, now if I were you, I'd take this cilantro, make yourself some guacamole, have a fiesta.

#### Day 17 - Gerbera daisy

- Today we're gonna draw and paint a Gerber daisy. Now, this is gonna be sort of similar to the approach that we took with the rubber ducky in that we're going to create a loose sketch and then paint that. But, we're gonna focus a little more on some of the patterns that we see on the petals of the daisy and how much line work do we actually wanna put in in pencil before painting? 'Cause we still wanna find that compromise between drawing it out and then not just treating it like we're filling in a coloring book. Starting off with my B pencil, I'm gonna do a quick sketch of the flower, but the first thing I'm gonna do is try to think about the overall shape, but I'm gonna focus a little bit more on the petals that I see because when this is all done, the way the petals fold in and out is kind of important to the overall feeling of the flower. So, right now, I'm just sort of going around the contour and trying to feel out where everything ends up, but I'm gonna add a little more detail to try to give it some depth. So, we're adding in another layer of petals here. Ultimately getting to the point where it's a lot darker on the inside and these petals in the foreground here tend to overlap that. So, I'm gonna add a little bit of value in here just so that I know it's there and then I'm also gonna add a little bit of value on some of the petals on this side so that I can really understand where the light is going. So, some of the layers there and there and there and then lastly, I'm always a big fan of getting this shadow that's on the table because it really helps to tell where the light's coming from. It's one of those things you might overlook as you work, so if you get it in early, then you don't have to think about it as much. So, we have that sketched in. Now I'm gonna pick a color to cover this entire area with and I'm once again gonna pick a more subdued yellow. So, I'm gonna start with yellow, add a little bit of red and this is my size six Bright brush. I'm gonna add just a little bit of blue to neutralize it. Add more water 'cause we always wanna start with a little more water, little more transparency and here we go going over the flower. So, if you're doing this at home and it really bothers you that the graphite might be smudging, one thing you can do is spray your drawing with workable fixative before painting and it just helps to solidify your drawing and prevent smudging. They call it workable, but it pretty much keeps the line there. Then the last thing I'm gonna do, I see there's some extra petals that I didn't get in, so I'm just gonna actually draw them in with paint over the line and just fill in those gaps a little bit more. And again, the thing about this is that you're not trying to just fill paint into the exact lines that you worked. So, even though there's parts where I'm going over the pencil or through or not even touching all the edges, that's okay because we want this to be loose until we get tighter. So, I'm gonna switch brushes now. I'm gonna start using my number four size Rafael brush and I'm gonna work on the green of the stem first. Starting with adding some blue to this yellow I already have and it's not gonna really take that much. It's kind of a subtle mark right here, but I'm gonna just get that first part in there and then I wanna make it a little bit brighter so I'm going to add a little more blue and then I'm gonna add some white right over top and that's gonna help brighten this part out. All right, next, we gotta get the yellow to be a lot brighter on the flower. So, gonna need a lot more yellow right here because we want this to be thicker since it's going on top of the thinner layer. So, I'm gonna add yellow and we're gonna add more white as well. I'm gonna add even more yellow to that. And we're just gonna go over some of these other layers. Just like that. And what you wanna try to do with this type of brush is press down a little harder at first and then lift it up as you get towards the end of the petal and if you can do it all in one fell swoop it'll feel a lot nicer and a lot more natural. So, I'm just going

around here adding in some areas that have brighter spots overall. So, now what I wanna do is get some of these darker values in 'cause there's definitely a lot of darker values on the inside part of this flower. So, that means we're gonna need some blue, we're gonna need some red, and now I'm using my number two size brush 'cause we're working on areas that have a little more detail. I added some yellow to this 'cause I want this to be a little bit of a greener, not black precisely, but something closer to it. So, I'm getting that in right there. And obviously, since this is a smaller brush, I can get tighter brush strokes like that. So, now I've got that in there. And the next move is I'm gonna wipe this off a little bit and I'm gonna get some more darker lines within the flower so this is just adding a little bit of red and a little bit of that darker color I just made. Actually I'm gonna add a little more red there. And I'm gonna go into some of these other spots here and I'm just gonna outline some edges to try and bring it all together a little more. Again, you don't have to outline every edge, it's sorta up to you how much detail you go into. 'Cause the more you look, the more you'll find other subtle edges that need work and it can almost be a never-ending task. So, it's important to try and keep it simple even as you go. So then the last thing I wanna do, because the shadow is the same color as the flower, I think I'm gonna make this shadow a little bit bluer overall so I'm adding some blue into this green right here and I'm gonna add a little bit of red also just to neutralize it. And now gonna separate this from the flower. I can use the same green for that line right there. I'm gonna add a little more water so that it blends into the rest of the shadow right there and right there. Let's add a little more value on those. And voila, Gerber daisy.

#### Day 18 - Water pitcher

- We've dealt with transparent layers before when we were doing our pen drawing of a stack of glasses. But now what we're gonna do is we're going to paint a picture that has water and ice cubes in it. And it's the same type of thinking in that there's gonna be a lot of lines and there's gonna be a lot of weird reflective shapes and transparencies that we see. So we're gonna try and find a way to simplify the color, and then once again get more complex as we go. What I wanna do first with this one is actually just sketch out some of the edges so that I can see them before I put another layer of paint down that's more of a midtone. I'm gonna use my number four brush, and I'm gonna mix up a color that sort of closely links up to this darker edge of glass. And there's a lot of colors in there. So again, we're not gonna get to all of them at the same time. I'm just looking for something as a starting point. So something a little grayer and a little bluer as well. I'm actually gonna add some white into this from the get-go and a little more blue. And now I'm just basically drawing. So you can think of this as the same idea as we were drawing earlier. And there's gonna be lots of different edges that you see, lots of lines that you see because of the transparent nature of this picture. And it's important that you don't get overwhelmed by that aspect, alright? You can't do everything at once, so we're just gonna try to build our way up towards it. And similar to using our fountain brush pen, if you can do some of these lines in one fell swoop without lifting up your brush, they'll end up just looking a lot smoother. Even if they're not as accurate as you want them to be. The idea of getting it to look smooth is a good one. So I'm just getting some more shapes in here that I can see on the picture. I'm just gonna kinda let them breathe. I'm gonna put down strokes and just let them exist before I put down anymore. Okay, get a few more of these in there. Okay, so depending on how you set up the picture, you're gonna see through it and you're gonna see whatever the surface is of the table or a back porch or wherever it is you're actually painting this. You're gonna see that color through the glass. So let's try and get that color down. And for me, that's gonna be this sort of, I don't even know what you'd call this color, it's like a beige, like a pale beige color here. It's more

muted. But again, I'm mixing it from that green. And I still have a lot of water in here. And I'm gonna sort of avoid the area where the ice cubes are and just paint this color right in there. Just paint it right over top. So at first this might look like we're almost painting an iced coffee or something. But this is to help that transparency. That's what's important in the endgame. Alright, and I see some of that reflected through here. And I see some at the top here. And there's even some right at this spout, so I'm gonna get that in. And right there as well. Going from there, I'm gonna make some more transparent layers. So this is another color I see behind the top part of the picture right above the ice cubes. Sort of the back of the wall. And again, I'm avoiding the area that I actually see the ice cubes in. So I'm just getting this color in and I'm avoiding the area where there are ice cubes. And so it might look weird at first, but we're not trying to think about every step of this being smooth and looking solid, we're just trying to get to a finish point and we're thinking about building up as we go. Where the water level is at, it's gonna be a little bit darker and it's gonna be a nice clean edge. So I'm gonna get that in here. And that color comes in like this. Alright, so now the ice that's actually under the water is gonna be a little bit darker than the ice above the water. So we're gonna mix up a color to describe those and it's gonna be a lot of white, and some of these colors we've already got in here. And I'm leaving out some areas that are gonna be highlights, but we can also go back over with white if we want and bring out even more highlights. The way that you do that is sort of up to you. Okay, so I'm just shaping out around the ice cubes at the top. Now I'm gonna use this same color to help get into this area here. And down there I see that a little bit. And I actually see a little bit of a violet color at the bottom here, so I'm gonna add a little red. And it's not too violet necessarily, but it's a little darker than what I have, so I'm gonna add that color in right there. I actually see this same color up here at the top, so let's get that right there as well. Okay, so let's get some darker values in to help frame everything out. So I'm gonna mix up more blue, more red, I'm gonna add a little bit of yellow, and more red. That's a pretty decent dark color right there. And now we're gonna add this at the bottom. And you can see how once again, once you add a darker value it really helps to frame everything and it helps to make the glass actually look a little closer to how we want it to look. Alright, so going along the top here. Going along this edge. Sometimes it almost seems strange the way you put the lines in, but if you're really working off of observation, you'll see that there is a pattern to follow, there's a way that this dark line actually makes sense as you go around. Okay, so now I wanna define the ice cubes a little bit more 'cause I think they're not totally where I want them to be. So I'm gonna take a little bit of this color here and add blue to it. And let's see how that looks right in there. It's a little dark. I'm gonna add some white to it. There we go. Just getting some of these shapes in there. And it really depends on where you're looking. It might take more time than this to get that shape going or less. Okay, and now what I wanna do is lighten some of that tan color up. So I'm adding white to this, little bit of yellow, and I'm gonna go over this area again. Now see, it actually needs a little more white than what I put in. There we go. Starting to get a little more transparent-looking, which is good. That's what we want. I'm gonna use this exact same color on the top here on the water, so that we can see that. And I think the last thing I'm gonna do now is I'm going to clean this brush off, put it to the side, and I'm gonna use my number two brush, and I'm gonna bring out some of these bright highlights that I see. So it depends on your light source, but for me there is a really bright highlight right here. So I'm gonna bring that in. There's one right here to show this edge, so I'm gonna bring that in. There's one right here. There's one right at this tip there. And let's just get some of these ice cubes to be a little more grounded. And a couple highlights that you can see under the water level. And there you go, have a drink.

## Day 19 - Donut

- Today's object is a real treat. We're going to draw and paint a donut. And we're gonna pick one that has a lot of colorful sprinkles. So the trick with this one is that we're going to try once again to simplify things, but there are so many colors that we're gonna have a hard time deciding where to start and where to stop, so it's best to look at which color you're going with and try to jump from that one to a close color, as opposed to just picking one and then going all over the place. We're gonna sketch it out first using our B pencil, and the shape itself is gonna be pretty familiar. If I asked anyone to just draw a donut without even looking at one, you could figure it out. But we should try to be a little more specific, so let's try and get some of the shapes that indicate where sprinkles are, where the hole is, and where some of the frosting is. And it's not about drawing every single sprinkle out or anything, but it's just about getting an indication of which direction they're flowing, 'cause those can really help us describe the overall volume of the donut. I'm only sketching in a few sprinkles here, and then the last thing I wanna do is indicate the light source on this one, so I'm gonna shade that in, (soft scribbling) and I'm going to shade some of the donut in right in here, just so that I understand, again, where the light source is coming from. Okay, so that's a pretty good beginning. Now I'm gonna use my size four brush, and I'm gonna pick a tertiary color, a nice earth tone color as a starting point. That means I'm gonna go for the graham cracker kind of brown that's on the bottom of the donut, and then I'm going to cover the entire area with that before I get into the upper area, which is obviously a deeper and darker brown. Let's get some more red in there, okay. And add a little more water so that I cover this area just quicker. Okay, so we got that shape in there. I'm actually gonna drag that shadow down just a little bit more than what I initially did. The next thing I'm gonna do is I'm going to get this brown a little bit darker, I'm gonna add blue, I'm gonna add red, even more blue. And I still want this layer to be transparent, but I want it to be a little bit thicker than what I just put down. So you don't wanna make it so thick that when you add the sprinkles, it's actually hard to even bring up the bright colors that you wanna have. So here we go, getting this in there. Now that color's laid down. We can get it darker later if we want, but we just want to have something that really separates it overall. And before we go any further, I wanna make the shadow just a little bit bluer overall, so I can separate it from the bottom of the donut, so I'm gonna ahead and add that right there. There we go. Picking up number two, I'm going to use this to get some of the sprinkles in. And so what I'm gonna do first is go for the red sprinkles, and I want this to be pretty thick, because it's gonna go over top of that darker layer that I already put down. So even though there's a little bit of water in here, I want it to be more pigment overall. The last thing I'm gonna do is mix it in with some of that brown so that they're connected. Now, you should follow the sprinkle pattern that you see, but it doesn't need to be exact by any stretch. I'm bringing these shapes in where I see red, and I'm just trying to follow the contour of the donut, but it doesn't need to be exact. When you're done with this donut paintings, no one's gonna ask to see the donut you painted and look at every sprinkle and evaluate you, so what's more important is that it works on your page. Next, I'm gonna take this red, and I'm just adding white to it to get to the pink. This is sort of what I was talking about at the beginning. When it comes to getting all these colors to match, let's start with the red and then branch off into other colors we see in that realm, so pink can go around here next. And then after that, let's work on orange, which means we're gonna add some yellow into this red. And this donut has so many sprinkles on it, so many different colors. It's not gonna happen right away, it takes a little bit of patience. Next we'll do green, which means we're gonna mix some blue and some yellow together. Then we're gonna add white to that. The green that's on there I think has a little more yellow than this, so I'm gonna add that right in. Add that

green in. And then the last one is white, so I'm gonna add that on top, and then we'll do after that is we will add more dark brown so frame everything out. So white, I'll just take as much pure white as we can, and I know it's got some green in it, but that's okay, because we're trying to make sure it's still connected to everything. You wanna make sure as you're going around that you take note of whether one sprinkle looks like it's dominating too much or whether it looks like you have an even amount. 'Cause when you're looking at the donut, if there's one that really stands out, that's something, but on this, there's so many sprinkles that it does really look like there's an even amount of everything. Okay, and the last thing I'm gonna do is mix up a thicker, darker version of that brown, that nice, deep chocolate color. I'm gonna do that with my smallest brush, 'cause I'm gonna paint around some of the sprinkles that are already there. So I'm mixing up a lot of orange and adding blue to it now to make it even darker. And it's gonna look darker anyways once you put this color down, because it's gonna be thicker, but it's also a good idea to make sure that the color that you're putting down is actually what you wanna go with. So now, some of those brushstrokes that I used for the sprinkles, I can shave them a little bit more. And some of 'em I'm gonna leave fairly loose. If you end up overlapping some sprinkles, that's okay. The main thing is just that you have a sense of where the areas are that are in shadow, and where the areas are that are in light. I'm going all the way around here. I'm gonna make it a little bit lighter on this other side, so I'm just gonna add a little bit of water and a little bit of this orange here. And go over this side right here. All right, and one last thing, I'm gonna tighten the shadow up a little bit more. All right, now you have yourself a tasty treat.

#### Day 20 - Cheese grater

- For today's exercise, I want us to combine the fine-point edges of Micron pens with the broader brush strokes that we can get from a fountain pen, and we're gonna use a cheese grater as our object. So when we're looking at this, there's a lot of repetition in each of the slots, and there's also the element of metallic and chrome lighting, which can create a lot of complexity. But what I want us to do is figure out how to use both of these tools to create a drawing that captures some of those details but also remains a little loose. Starting with our 005 Micron, which is the finest point we have, I'm gonna sketch the overall shape of my cheese grater. Now, whatever cheese grater you have at home might be all metallic, whereas the one I'm using has a little bit of a rubber handle at the top. And it comes with one at the bottom as well, but I took that off just so that it balances straight upright. And it's important to remember, just as any other exercise, that if you make a mistake, if you make a little bit of an errant line, the 005 is such a thin point that it's not the biggest deal in the world if it doesn't all line up perfectly. One thing that we want to take note of is that as I'm looking at my cheese grater, there are six slots and then seven slots and six slots and seven slots and so on and so forth. And it's not that you have to get that perfect and line them up evenly the whole way across, but it really helps if you just get that count down and you make a nice rhythm for yourself as you make these lines. So I'm gonna try and get through this fairly quickly so that I just have a little bit of a sketch in to show each of these slots. And if you get the pattern and you understand the pattern, it really helps the overall appearance of your cheese grater. So even though it might seem redundant, maybe even boring while you're doing it, it pays off in the end. Sort of like if you're drawing a building, you don't need to count every single window. But if you don't make an attempt to make the pattern and the perspective look somewhat accurate, then the whole drawing falls apart a little bit. Okay, so just making my way down, and you can see I'm trying to get through these fairly loosely. I'm counting 'em, but I'm not worrying about them being totally perfect or



anything. (pen scratching) All right, and once you get in that rhythm, you can really just go a little bit quicker. Next thing I'm gonna do is just gonna draw out some shapes for where I see some chrome aspects that are kinda cool, some reflective parts that I kinda want to shape out, okay. (pen scratching) All right, and then the last thing I'll do is just draw a little bit of a shadow here, coming off of this shape. I'll go to my brush pen now, and I'm gonna use this to fill in some of the broader dark areas, starting with the handle on mine. I'm gonna use this as one way to really show where the light source is coming from. Just by dragging that large, dark shape over to the right, I'm showing that the light is coming from the left side, and it's helping to give a little bit of dimension there. All right, I'm gonna drag this around this way, and, again, adding a little bit of dark value as I go. I'm also just gonna outline some of the major edges that I see here, so this one right here, this one right here, this side, and the bottom right there. And then let's fill in some of these areas. Now, the important thing, again, is that there's a pattern here. But you can also look and depending on the way you set up your cheese grater, you'll see some of the slots on the other side. So you don't want to make every single slot have the exact same value, so try and diversify it a little bit. And again, it doesn't have to be perfect. But if you show that sort of subtlety in your observation, it'll help make this look a little more realistic by the time it's done. And that's what we want to do, we find a combination between realistic and also sketchy and unfinished. I'm noticing the ones on the bottom here tend to get a little bit darker but not as dark as the darkest black I have. So I'm gonna leave those alone for now. And now I'm gonna add just a little bit of a darker value around some of these edges where there's chrome and then just a little bit of an edge on this shadow here. And then similar to when we were drawing our stack of glasses, I'm gonna add some thicker lines in here to really help show the metallic aspects. Okay, we're gonna use the 02 size Micron now, and we're going to sprinkle in some vertical lines to help give a sense of value. And this value is gonna be more of a midtone. So we've already got some lighter values in here, we've already got some darker values, and now we're gonna get something that's a little bit of a middle of the road. And you can also use this to help fill in some of these areas within the slot and even on the rubber here. (pen scratching) And you don't have to do the detail all over this entire drawing. It's important that you really get a sense of how much you want to add, with the knowledge that if you leave it a little unfinished, that's actually a nicer aspect than maybe drawing out the whole thing perfectly and taking hours and hours and hours. (pen scratching) Let's add a little bit of this to the shadow here. (pen scratching) And when you make the lines all parallel like this, it tends to look more like a value, as opposed to if you're X-ing them and crossing them over. Sometimes that same value can almost look more like a smudge or an error or an errant mark of some sort. (pen scratching) So let's just get a few more specific areas shaded in here. (pen scratching) We'll get a few more areas of detail in here. (pen scratching) And I always think it's a good idea to kinda work all over the place. If you just narrow your focus too much, sometimes you lose sight of how everything looks together. (pen scratching) So it's important to not lose sight of the big picture as you go. (pen scratching) All right, and maybe what I'll do is get a few more lines on this side to help give a sense of value as this curves around. Darken some of these edges. (pen scratching) And I'm sure if you follow these instructions, then this is gonna look really great. (pen cap clicks)

## Day 21 - Onion

- If I'm looking a little teary-eyed today it's not because I just finished watching a Lifetime movie it's because today we're gonna be painting a cut open onion. Now we're going to jump right in with our paint and we're going to start off by working with lighter colors, a light wash to cover all of the

lighter values, and then we're gonna get darker and sort of push our way back towards some of the mid tones. We're gonna start with our size 18, round, Raphael brush and we're just gonna dab in a grayish, magenta color because what I wanna do first is get the lighter color on the inside part of the onion and then we'll work our way towards that magenta color that we see on the outside. So let's start by getting a little bit of white on here with water and we're gonna add some blue and some red and a little bit of a yellow to mute it. Here we go. And so at first this might not look anything like what we wanna get to value wise but we're just laying down a nice ground for everything else. Okay, so here we go, just getting the overall shape of the onion in here. So this is the cut open half that we can see and then there's this other half behind it. So when you set this up at home you wanna make sure that you have something that is propping up your onion so that you can see it clearly which is why I have the other half sitting in such a way. So this is the shadow that I'm coloring in right there. So now this is kind of a silhouette for where everything else fits. We're switching from this round brush to our smaller Raphael brush, the size four, and we're gonna work on getting some of these darker red colors in here. I'm gonna add red, add blue, I'm gonna make this a little bit thicker so I'm gonna add even more pigment to my mixture here. And you can notice that even mixing it with this gray color that I started off with just helps to make everything mesh a little better from the get go. Add a little more blue and I'm gonna add a little more yellow to this to mute it. There we go. The nice thing about this brush is that you can do finer lines like that and what I'm gonna do at first is just get some finer lines in that really cover some of the drawing that I wanna get done. All right so this is that onion in the back and then this is the outer shape of our onion in the foreground and so the color that I've mixed is pretty dark so we'll use that as the shadow value here. But again the great thing about having a brush like this is that you can really control the weight that you put down. You can really use it in such a way that it feels almost like our brush pen. You can get fine lines and you can make thicker lines if you want. And you can't really do it if you get a brush that's a cheaper version. So it's important to just find a brand or a quality brush that really allows you to do this type of line work. Okay, so I'm gonna get some of these segmented marks in here but not all of them because I'm gonna do some more in a lighter red but I'm gonna get the beginning of these going. A little more red, some white and we'll get some of these lighter colors in. Keep in mind with gouache whatever color you put down it's gonna dry a little bit darker. So as long as you prepare yourself for that you won't be stressing about making the perfect color and then having it not work out exactly as you envisioned. So here I am getting some of these lighter colors of red on the back onion. The other thing I like to advise is to just let the brush stroke exist the way you lay it down. So if you make a mark and it feels like it's not exactly how you want it to be it's good to just let the mark live on its own so you're not trying to blend all the time, you're not trying to fix mistakes constantly. You know this is a painting so it's okay to let it look like it's a painting. I'll get some of these colors up there. This right there. Okay, get one more level of lightness on this. So I'm adding a lot more white now. So this is again thicker than the layer before. So more pigment, less water. And getting some of these marks in here to show the outer skin a little better. There's a little bit of a highlight on this one I can see and there's a little bit of an area on the inside of this onion that gets closer to that purple. All right, so we're getting there, we're getting there. The next thing is let's work on some of the yellow on the inside of this onion. I'm gonna switch brushes to the number two size and I'm gonna get a lot of white, little bit of yellow and I'm gonna mix it with some of this gray. I'm gonna layer this color into the middle area right here. As you can see that by letting that brush stroke just exist the way you lay it down tends to work in a more organic fashion. And then one thing I'm noticing as I go around is there's actually a little bit of this yellow color on

the outside here as well so I'm gonna get some of that in. Spread it to this side here and then it actually gets a little bit oranger towards the bottom. So I'm gonna get some of this color in like so. And now the last thing is to get some of the area on the inside here to just be a little bit closer to the lighting that I see. So that means that it's more white but then it's a little of this pink, purple color and I'm just gonna layer that right in here and I'm just gonna leave some of that first color lying around because that works as the lightest color on the inside. So at this point you're probably tearing up a lot. I highly recommend either cooking this onion immediately or going to watch a Lifetime movie so it just looks like you're actually crying at something worth crying over.

## Day 22 - Tree

- Drawing a tree is all about trying to notice movement and capturing that movement using line weight and quick, long lines. We're going to study this tree from a photo because, if you can believe it, we couldn't bring an 80-foot oak tree into the studio. This photo is available to you on the class PDF, but I encourage you to try and find a tree either in your neighborhood or in a park nearby so that you can work from life rather than off of a photo. This photo here is an oak tree that we saw when my wife and I were in Paso Robles, and what we're gonna do for this drawing is we're going to isolate it out of the entire scene. So we're gonna discount the vineyard, the other trees, this tiny photo of my wife in the foreground, and we're just gonna try and focus on the tree and the shadow. Starting with our Pigma fine point brush pen, we're gonna begin at the base of the trunk, and what we are looking for are longer lines that can really help us see the rhythm of the branches flow. We're trying to really understand the way that this tree forms and looks. It's all about trying to look at this rhythm 'cause otherwise it's not gonna look as natural as it does in real life. And, if you end up overlapping lines at some point, that's okay. The important thing is that it sort of feels like a fluid mark. In some case, these beginning lines are almost like writing in cursive. So, if you imagine writing a cursive F or a cursive S, you don't really lift up your pen in mid-letter. You try to find the longer line and have it be an uninterrupted mark, which really makes it feel more fluid. So we've got the branches and now I'm just gonna kind of litter in some marks that show the overall shape of the top of the tree, the leaves. You don't have to try to get every single leaf in there. And, as we're going, I'm also gonna try to add some shapes to show where there's a gap in the leaves, and we can see some of the branches again. But it doesn't have to be totally perfect. Again, if you have some random marks here and there, it'll end up looking more organic anyways, but you want to try your best to follow the path of the branches you already started with. So, with a few more marks in the middle here, that's a pretty good start. And the last thing I want to do with this pen is just show an outline of the shadow, and I'm doing that so that we get a sense of the light. Now, if you're drawing from life, which I hope you are, I hope you watch this video and then go outside and draw from a tree that you actually see before your very eyes, you might not have the most powerful lighting. It might be a foggy day or the tree might be backlit. So it really depends on what you're looking at, but I like to try to find powerful contrast 'cause it helps us to see the shapes of the shadow a little bit easier. So, I have a good beginning sketch here, and I'm going to take my medium brush pen now and try to define the difference between the area of light and the area that's in shadow. So, if I'm going along this branch here, that means this whole side is gonna be in shadow, this branch here as well, this branch here, and what I like to do for some of these shadows is just kinda stroke in the value like that so that you can see that there are individual leaves making specific crisp shadows on the trunk. We can do that down here, as well. Darken this whole branch, and now let's work on the leaves and try to find a way to add in value that shows that the light is coming from above and

casting a shadow that goes off to the left side. And, if you do want to get specific with leaves, try to look at how they shape out some of the negative space around the edges. If you try and do every leaf on the inside part of the tree, it's gonna take you a lot longer. So this is all about thinking about lighting and value as opposed to specific details, especially at this point. So, we can see that the lighting is starting to look a little more credible, so that's good. I'm gonna keep pushing this around, and one of the reasons I like using this tool for this tree drawing is because you can make broader strokes and fill in a large area like this pretty quickly, but you can also pull back and add some strokes like that to focus on some of the more specific leaves. There's gonna be a little bit more of a sense of lighter area on this side because that's where the light is coming from, so we don't need as much black on this side here. Now I'm gonna work on the shadow that's on the ground. (pen scraping on paper) You can see that, once you get that shadow on the ground, it really makes the light source a lot more evident, a lot more credible looking. And sometimes, when you're looking at any object, doesn't have to be a tree, whatever it is you're studying, the contrast might not be that strong. You might see just a subtle difference between light and dark. But I think, if you end up pushing that value even more so the contrast is really strong, it can help strengthen your drawing and make it look a lot more iconic, a lot more solid. So the last thing I want to do is get some marks here to show the layers in the trunk, so there's some lines in here. So that helps to strengthen that, and then a couple more leaves in here just to help keep that flow looking good. So now we're done drawing my tree, so I hope what you do now, take a little break, go outside, give yourself 20 minutes or 15 minutes, and draw your own tree.

### Day 23 - Basket

- Today's exercise is all about mark-making and we're gonna use a wicker basket as our prop. Instead of starting with an overall shape that has an uninterrupted line, like we've been doing, we're gonna try to build this shape up using the pattern that we see in the wicker. So that means lots of quick marks that build up the outer circle, working our way inwards towards the detail. We're going to do this exercise with our Kuretaki brush pen. And similar to the way that we drew our cheese grater, there's gonna be a lot of quick marks and patterns that need to run up next to each other and make sense. Except the difference between this and the grater is there isn't really an overall shape we can just trace in. So we're gonna try to just create the entire shape by using quick marks. So beginning I'm going to just try and find a way to create the weaving pattern by going all the way around and to create a shape that's approximately the same as the basket. And if it's not perfect, just like anything else, that's okay. But we wanna have something that just matches the pattern a little bit. All right, so getting that top part in, then I'm gonna get the underside right here. And then the underside, if we were to imagine this line continuing inwards, that's how we create the inside bottom of this basket. All right, and now what I'm gonna do is follow this pattern all the way across as a means of shaping out the rest of the wicker. The inside of the basket I'm using there's sort of a diamond shape here, so I'm gonna get that built out and then I'm going to create this arch pattern that gets progressively wider towards the outer circle. I'm gonna lay that pattern down. So even though all of these lines don't perfectly match up to the object, the more important thing is that we notice the pattern that we see and try to capture that. Especially as just a foundational ground for all of the other detail that we can get to. Okay, so we have a good pattern in and now what I wanna do is just trace around the area where there's shadow, because I can get to that and make it a little bit darker. So once you get that shadow in then we can start making some of the other lines a little bit darker overall. So again, it doesn't have to be perfect marks and this shadow tends to fade away

a little bit as it goes. So that's okay if it's not totally black all the way across. It's part of the nature of this pen is that it kind of dries as you go, you can use that to your advantage. Okay, so we have a decent mark for our shadow and now what we wanna do is find a way to make the basket itself have a good pattern of lights and darks, so we can see it a little easier. So we're looking for major areas that need more value. So I'm gonna add a little bit more on the inside part right here. Right here. And what this ends up doing is it ends up creating a good amount of space between each of these weaves. 'Cause what we're trying to do here is make this look a little more accurate. And in the end if it doesn't have every detail that you want that's okay. What it's all about is getting it to look credible and getting people to look at your image and understand what it is. You can get to the details and the specifics as much as you want later, but we're just trying to get the really important stuff in. Okay, so I've got that down. So now what I wanna do lastly is just define the shadow a little bit more, because I feel like it's getting slightly lost at the bottom there. So I'm just gonna get a little bit more of a darker value, which I'm building up. And then I'm gonna use a slightly lighter touch, so I'm not pressing down as much, and that's gonna help me get this mid tone down and cover the rest of the shadow to separate it out. And then I'm gonna use that same light touch over this part of the basket here to show that it is also in shadow. For our next lesson we're going to work on drawing actual live, underwater basket weaving, so get ready, just kidding.

#### Day 24 - Ceramic frog

- Today I'd like us to focus on a ceramic figurine. The one that I'm going with is a ceramic frog. And what I want us to try to focus on is that this is a figurine that looks like a frog, but by the time I'm done I want it to actually look like it is a ceramic frog. So there's certain elements we're gonna make sure to add in to make it look like I didn't just draw the stiffest looking frog I could find. Starting with my Kuretake fountain brush pen, we're gonna sketch out around the edge of the figure and then work our way inwards towards the details. Now remember with this pen, it's all about having that finer touch at first, so that your line is a little bit thinner. And you can always get thicker as you go. And again, I like to try to work all around the piece so I'm not just focusing on one area first. So there's a lot of flower details on this frog, and I'm just gonna get to that a little later on. The biggest thing is to try and get a good foundation before all of that. Now the important thing with this, if you don't have a ceramic frog figurine for some reason, you can find anything that resembles this, even if it's a ceramic pot, that'll do fine. Because what we're trying to do is notice some of the subtleties that actually make this look more like a prop as opposed to the real animal. So, getting this arm in here. There we go, he's looking cute already, isn't he? Okay. Get that leg in. All right, so we have a good beginning stage right there, and I'm gonna go ahead and work on the eyes a little bit. And some of the things that, some of the aspects, I should say, that make this look a little more ceramic, are the way that the edges might match up. So we're not gonna worry too much about all of the lighting on this one, but if we can get some of the edges to look a little more specific and distinct, then that's gonna help this to end up looking a little more ceramic as opposed to if I actually was drawing a real frog from life. Getting some of the aspects that are on the mouth there. When it comes to this shadow, I'm just sprinkling in that line work as opposed to having a solid line. There's a scuff mark right on the mouth here, so I'm getting that in. And now I'm going to some of the flowers on the inside here. This in and of itself will probably make this not look like a real frog I found, but again, I want to think about, what is it I can add to make this look a little bit more like a ceramic figurine, as opposed to me drawing a real frog. And some of that is the line weight. Some of it is the way that I define edges. This edge right here on the hand, getting that to be a little cleaner.



This edge on the leg, getting that in there. The great thing about brush pens is that you can vary the line weight, so if you accidentally do make a mark that's a little bit thicker than you want, it might end up just matching with the way everything is looking anyways, so you don't have to worry about the varying line weight being a bad thing. It can end up really enhancing your overall drawing. Right, getting some more of these lines in here. All right, so now what I'm gonna do is get into some of these thicker lines, and I'm gonna try to define the shadow a little bit more. So at the bottom of this frog there's gonna be a little bit more of a shadow coming in from the bottom. I'm not gonna drag it out too much, 'cause if I drag too much of this shadow out it's gonna take away a little bit of the focus. And I'm just gonna add a little bit of the shadow here to show the light source, but we're not gonna worry about it too much. All right, and as we're trying to wrap this up, let's just look for more edges that we can shape out a little bit. You know, the way that this mouth wraps around the arm, if we can define that a little bit. We can even add a little bit of value coming down this leg right there. We can add a little bit of value on this leg going inwards. Oh, there's a few leaves I got to get in there I missed. There we go. And before we're done, I think it's important to point out some of the important areas again. So there's some parts that I'm just gonna outline a little bit more that I already went over at first. Right around the eyes. There we go. Maybe a little bit of value on that, and on that. There we go. And this goes right in front of that, so let's define that right there, and then that arm. And there we go. Hope you didn't croak. (pen cap snaps)

#### Day 25 - Red wine

- Today we're going to paint a bottle of red wine. And one of the things we're gonna try and focus on today is the idea of starting with a lighter mid-tone to create the shape of the bottle. And then we're gonna push the values darker and lighter as we go. There's a couple things you wanna keep in mind as we're beginning the mid-tone for this painting. One is that, although the wine bottle is a relatively simple looking shape, there's some symmetry to the way the top of the bottle curves into the rest of it. And you don't wanna worry about getting it perfect, but that's a shape that needs to be pretty close to what it looks like. And the second thing is that if you don't get it right the first time, we're starting with a mid-tone color so it shouldn't be the biggest deal in the world. Now I'm gonna grab my number eight flat brush to start off. And the mid-tone we're gonna go with is something that's lighter, a little bit grayer, but leaning towards yellow. So I've got something purple so far. I'm gonna add a little more water into this. And the reason why I wanna get it to be a little more yellow is because I see some yellow in the label on the wine bottle and there's obviously some yellow in the gold on the top. So this to me is a good neutral color to begin with. Now getting that shape, what I'm gonna try to do is use this wider brush to be as wide as the bottle goes. So like starting with that as the top shape. And then I'm gonna drift it down like this for one side. And drift it down like that for the other. And if you're using a wider brush, it's a little easier to get something closer to that natural curve that we wanna feel. And you can see I'm going over it a few times because I can, but I'm also just trying to get it as close as possible. And if it's not perfect, that's okay. We're gonna use this blue within the yellow to get that cast shadow shape coming right off the bottle. Going like this. And right in there. We're just gonna let those colors sit as they are. And right off the bat, we can see how the lighting is working. So now what I'm gonna do is mix up a really dark color for the bulk of this wine bottle. So I'm gonna mix up a lot of blue, lot of red. And I'm gonna add yellow to this, and believe it or not, as I add yellow, it's gonna get darker. Doesn't seem like that's what should happen, but you mix up a good violet color using that pure red and Katsura Blue, if you add yellow to it, it neutralizes that dark color and makes it a little closer to what we

wanna have. Okay, so I'm using my number four brush, by the way at this point. And I'm gonna go in to the shape of the bottle. And I'm just gonna trace along the area that I can see that is between the labels. So I'm just kind of painting in the negative space. And this is a nice dark bottle, which is good because we can see some reflective aspects but it's not so much information that we have to worry about every slight change just like when we were drawing the picture with ice cubes. There's a little bit of a gap right here to show where the top of the bottle is. So I'll get that in there. I'm not gonna worry too much about highlights at this point because we're gonna put those over top after this is down. Then there's a little line right here on top of the bottle, just a graphic detail. Okay. So before we get to some of the details on the actual bottle, I wanna make the top label a little more of this truer gold color. So the first thing I'm doing is adding more yellow here. Adding a little more red. The more you look at this gold label, the more colors you'll see. So let's just try to break it down into some simpler shapes at first. Otherwise, it might get a little overwhelming. We're going in the top right here. And here. There's a little bit of a shape here and here to show the light source. And there's this right there. Now we need to add a brighter area up top, so I'm gonna use a lot more white. And I want this yellow to be a little purer than what I've got in this side. Because this yellow here has more red, it has more blue in it, which helps to mute it. So we're gonna try and make this a little purer of a color. Then I'm gonna add that right there. Then right here, just a sliver of it right there. Then I'm gonna mix some blue into this yellow. Then I'm gonna drag that value right down this side here. Let's clean off that brush a little bit. And let's add a little bit of a hint of this logo here. Just kind of a simple shape to indicate that there's information on this label as opposed to just having something blank. We don't have to actually write the name of the company or anything, but just something that stylistically shows that there's wording. And the same thing goes for the back side. Now we'll take our size two brush, and we're gonna push the values on the bottle even further. So we're gonna make the darks a little darker. Which means I'm going to add more pigment, more blue, more red, more yellow. And I'm gonna make it a little thicker than what I've currently got. So less water, more pigment. And there's not gonna be too many areas where I have a lot of true dark values, but I'm gonna start off at the bottom. And from my vantage point, this line goes pretty far up. There's another shape coming in from here. That's gonna help inform the bottle shape. And the reflections. And there's this shape coming in here. This kind of curves down at the bottom again. That shape right in there. And this comes in this way, like that. And now let's deal with some of the highlights that we see. I'm cleaning off this number two brush. And the first one I wanna do is I see this almost pinkish highlight down the center, so I'm going to have a little bit of fun playing that up. I'm gonna add more red. More white. And I'm gonna try and get this all in one fell swoop. This color right here. There we go. I see a little bit more of that same color right here. Then I'm gonna add even more white. Let's mix in some of this gray. You wanna really learn how to see highlights for their true value. If you make every highlight as bright as you can possibly make it, then it tends to be a little bit of a loss of hierarchy. And the view isn't gonna know where they should actually look. So try to keep in mind that there's a certain balance and not every highlight is gonna end up being as bright as it can possibly be. There's a nice thin one right there. There's actually some yellow in one of the highlights on this edge, so I'm gonna get some yellow in here. Get that in. The last couple of things I'm gonna do is there's a little detail on the label. And it's using some red mixed in with some of the yellow we already have down. So I'm gonna mix those together. And I'm just gonna carefully mark in that line. And this is just kind of a nice little final detail that makes the label look nicer overall. And then the last touch is mixing some blue in with that red. And we're gonna fill in this area right up top. Well, now you've done painting it. You should pop it open and have a drink.

## Day 26 - Jar of pickles

- Painting a jar of pickles is a lot about looking at the difference between the negative space and the positive space that you see. We're gonna try to show that there are objects in the jar, the pickles themselves, but how do we make it look like they're actually in the jar and not just a pattern painted on the outside? So we're gonna try and figure out a way to make that back and forth happen by looking at shapes and space. Let's begin with our Raphael size 18 round brush, and we're gonna make a midtone color that we can just fill the entire space of this jar in. Now, the nice thing about this is that all of the colors are sort of in the same realm of yellows, greens, muted greens, and the midtone can be in that same palette as well. But I'm aiming for a color that sorta matches the way that the inside of the pickles look in the jar. I'm gonna add a little bit of white, but again, we are starting with more water and then working our way thicker as we go. All right, that's a pretty good pickle tone. So starting with the shape of the lid, and then going around the outside of the jar. And then what we're gonna do next is add a little bit of blue to this color, maybe a little bit of red as well. I wanna neutralize it, but I want the shadow to be not as green, so that we can just identify it easier, maybe more blue, and just a little more red. I wanna try to make sure that this doesn't look as green as other parts. It's gonna inevitably look a little green, but. Okay, and then getting the underside of the jar there, drifting this way. Now let's just add a little more water to this, so that it tends to fade a slight bit. All right, there we go. We're gonna start drawing out some of the areas that we see, shaping out the pickles in the jar. And I know that some of these lines get a little darker, but we're just gonna begin by building out these shapes right here. Now when you're doing this at home, you wanna just make sure that there's sort of a variety of angles, so that you don't just see straight lines to indicate where all the pickles are in the jar. For me, finding this shape is really nice, 'cause it just presents a little bit of variety in terms of size, and scale, and depth, and all that. If everything is the exact same size and pattern, you might lose what you're trying to shape out. Okay, so we'll get one more in right here. Okay, now let's get a little bit darker with this same color. So I'm gonna add more blue, more red, and we're gonna go over some of these areas again. And by going over some of these areas, it's gonna help give a little bit of depth to show that we can see into the jar and see some of the pickle juice tones. I don't think I've ever said that before, pickle juice tones. That's a fun one. And again, the great thing about this brush is the way that you can make line work happen, and then get broader marks at the same time. Okay. And now let's get even darker on these, so more blue, more red. And we're gonna shape out just a few more spots, actually. I wanna put more red in that. That green is a little too blue for me. There we go. So as you're doing this, you're also building up a little bit of the element of glass, but you're not gonna fully see it until we add the highlights. So we're gonna add a little more detail to the pickles first, 'cause what you don't wanna do is add the highlights and then get to add in the details to the pickles. You wanna try to build your way up. I'm gonna add a little bit of white and a little more yellow, and so here we're getting some of these shapes on the inside of the pickle right there. And again, I'm doing this fully aware that the colors I put down are gonna get darker as they dry. So sometimes you might put a color down and think it isn't dark enough, but you wanna just keep in mind that as it dries it certainly gets darker in value. So I'm gonna work on the lid, and the lid is in this same realm of greenish yellow. But we're gonna try and give it some defining factors, so it doesn't just blend right in, so. We're going to get the edge of the lid to be a little cleaner, and I'm actually gonna take this same color and make a line around the top like that. Adding white and yellow to make this color for the top of the lid. There we go. All right, so I'm gonna use some of the colors I've already got down to blend a few things here. So I'm gonna mix some of this color for the top of the lid with some of this other green, and I'm

gonna use that on the pickles on the inside of the jar, and I'm also gonna use it for some of these divots on the side of the lid. So now let's get to some of the highlights. So this means getting a lot of white, getting some of this blue here. We wanna take some of this yellow color we've already got down, but not every highlight is gonna be that bright, and it's also not gonna be that yellow. Okay, so just adding a little more blue. I'm trying to make it a little subtle, 'cause I wanna work towards the brightest brights. Some of the things that you do that will make it look like these pickles are actually in the jar is by dragging the highlights completely over an area that you've already sketched in. So by just ignoring some of those lines at the beginning, you're gonna end up making this look like it's glass. So we're making it look like the pickles are actually in the jar. You can see some of these highlights are already doing that job, which is great. And from my vantage point, I see a highlight right here, and I see one right here. All right, now let's clean this off, but we're gonna switch to the finer brush, the size two. And we are going to finish this off by putting highlights on the lid and on the glass. So here we go, getting a brighter color for the top of the lid and shape that around. Actually, I'm gonna add even more white for that, 'cause I want this to be even brighter. There we go. So we've got that right there on top of the lid, and then we've got this highlight right there on the side. You can add as many of these as you see depending on your setup. And let's add a little bit more right there. I thought that was gonna be the last thing, but I wanna really quickly add in this dark shape for that logo, 'cause I think that the lid will feel a little more complete once I add that in. So here we go, adding in just a darker shape. I'm not gonna actually draw in the logo but just kinda the shape for it. There we go, and some of that same value, I can put on the top there, there, there, there, and on the underside like that. And you can add as much or as little from here on out as you like. No big deal either way.

#### Day 27 - Bottle of cleaner

- Let's work with a cleaning spray bottle for today's object. And part of the reason that I wanted to pick a spray bottle is because this one presents a lot of bright colors. You don't have to use this exact type of wood spray cleaner as your object. You could also use a glass cleaner. But anything that has a really bright vibrant color because what we want to do today is work on colors that get muted and then progressively brighter. I'll start with my larger round brush, the size 18. And I want to mix up a lighter color to get the general shape of the spray bottle. The reason I want a lighter color is because this bottle is transparent and I want to be able to get the brighter colors as bright as possible. And if I get the mid tone too dark, then that essentially means I'm not gonna be able to get my brighter colors. And we're gonna make a wash that roughly covers the shape of our bottle. All right. We're covering this whole area even though we're going to go over this again with a brighter color and with some lighter colors are well. We're just starting off by covering this whole area. There we go. And then we'll add a little bit of blue. And a little bit of red for our shadow. Again, we're gonna add more water to this so that it's lighter overall. And I'm actually gonna leave a few of these spots open because there's some orange that sort of reflects into the shadow and I think that that will be kind of fun to capture. So we'll leave that alone for the time being. Okay. Everything can be rough at this point of course. All right, so now let's get to our orange colors. The first one I'm gonna do is on the top of the spray bottle. Let's try and get this darker orange color. And so we want as much red and yellow. So we're using the size four Raphael brush now. And, we're gonna work on the darker colors on the top part. And then we'll get a little bit lighter as we go. All right, just shaping this out. And just as always, it's important to not fall in love with the color you put down because with gouache, it's always gonna get a little darker. You want to always just

brace for that change to happen. We'll get to this liquid part now. And I'm gonna fit all of these elements in around the label. I'll get to the label. I'm not gonna add all of the details to the label. I'm just gonna work around it for now. So a lot of this is similar to when you're working with any type of transparent object, there's gonna be some areas of extreme highlight and some areas of extreme shadow. You kinda have to build up around that in order to make this all work. I'm gonna take this orange color I already mixed and add a little more white to it for the top right here. Right there and right there. This needs a little less of that white for the side. So I'll get that in. And the underside here. There's a lot of bright yellow areas within the liquid that I'm gonna try and get right now. So I'm gonna get a lot of yellow. Just a little more red, but more yellow overall. I'm gonna get these marks in. And so you're never gonna get it as spot on as this might look, but this is another example of why working with the Venn diagram approach is important. Because what matters more than anything is what the colors look like on the page. So no matter if you're working with the same type of wood cleaner that I have, or if you're working with something a little bit bluer in color, or whatever the case may be, it's important to remember that the way it looks on the page is more valuable than flawlessly lining up all the other values. So this color here, I'm fusing this with some of the gray because I see this color reflected in the shadow. So I'm gonna get that in there. And now I'm gonna mix up a little bit of a darker orange. Which means more red, more yellow, and a little bit of this blue to make that thicker overall. And now this color I can put on the sides here. Actually let's get that to be a little bit bolder even still. There we go. So now this you can see, lining up the bottoms there. And this way. I'm actually gonna take this same color and outline the label a little bit. We'll take our size two brush and work on some of the darker edges through this first transparent layer we put down. So that means we're gonna add a little bit of blue, a little bit of red. I'm still gonna leave this fairly transparent. I don't want to get these edges too harsh. But I do want to just describe them a little more. I want the detail to be a little bit closer. And as with any transparent or metallic object, the more you look, the more subtleties you might notice. So it's important to think about what is it that's most relevant? What do you want to get in that's the most important, that'll really help everybody see this the way that you see it? So I'm gonna get some more edges in here. But I'm gonna add a lot of water so that they're nice and clean. I'm gonna add more red to this color up here and I'm gonna use that to describe this top nozzle a little better. Okay, so let's clean that off. Now a couple last things. There's this straw that goes from the nozzle down into the bottle. We're gonna get that now. I'm gonna mix up this color and drag it from the top here just straight down. And I'm gonna attempt to make this point right here a little rounded so it actually looks like it meets the liquid. And then I'm gonna use this same color to do a little bit of an indication of where this label is. I'm not gonna add all the detail to it, but I'm gonna just get some of that shape in. And let's outline that straw just a little bit. So I'm adding blue and putting an edge right there and there. And actually while I'm at it, there's a circular logo on this so I'm gonna just indicate that. It's a greener color. I'm just gonna throw that in to help make the label look a little more complete. So the last thing we want to do is get in some highlights. So I'm gonna take more white. Mix some of it up with this orange. And there's highlights on the top of this plastic up here, right here, and a little bit on this side right there. Edge right there. A little bit of white on the label so I'm gonna get that in. Some white, oops let me shape that out a little better. A little white going across this way and curling down. Sometimes once you add the white, it really ties everything together. Not every time. But sometimes you get to that point. You see how much it helps. So I want to add a highlight around where the straw meets this orange liquid and then there's some area here where there's a little bit of bubble shape. I'm gonna add that. And then, last thing I want to do is get more yellow in



and get this as thick as I can. So basically no water. No more water than what you already have down I should say. And we're gonna add in some bright yellow at the bottom there, right there, right there and there. And one more spot. And there we go. Squeaky clean.

#### Day 28 - Self-portrait

- Every artist oughta have a self-portrait in their portfolio. So for today's lesson, we're gonna work from the reference that you'll always have with you wherever you go, your own face. But we're not gonna work off of a photo. I want you to really try your hardest to work from a mirror, just as I'm gonna do today. The idea of working from a mirror might seem daunting because there's gonna be a lot of movement, but we're gonna learn how to build up a lot of simpler shapes at first so that once you start moving, you don't fuss with the rest of the drawing. I'm gonna start with the Pigma fine brush pen and the important thing here is that I try to frame my head within the mirror and it's gonna move no matter what I do, no matter how still I can be, it's gonna move a little bit. So don't try to pick a facial expression where you're smiling or trying to hold something. It's too complex. Just choose a very resting position and try to remember the angle that you're at. So, starting off, I'm gonna make a shape that sorta goes around the scale around the shape of my head. And I'm starting with a finer brush pen so that if I need to make any adjustments as I go, I certainly can and it won't be the end of the world. So I'm going around looking for shapes that I see, and, you know, again, if you don't get it right all in one fell swoop, that's okay. We're just trying to sort of make an approximation here of where things are, where they line up. And the idea of having movement is actually something that can make this look better than if you were doing it from a photo anyways, so if it's not perfect, that's kind of a nice element to consider. So I'm going around brow ridge here and I know that I'm gonna have to make this part of my beard a little bit wider overall. And so again with these brush pens, you can really focus on the overall shape, but you can also focus on the pressure. So I'm trying to just sort of lightly get in the shape so that I can build upon this with a progressively harder touch. Now as I do this, I'm obviously moving my mouth but you should try to keep your mouth still while you do this so you can focus a little more on the drawing. But keep in mind, again, it's really about getting the shapes in first and then going in and defining them a little bit more with detail. All right, so I have a decent beginning here. I'm gonna use my medium brush pen now and I'm gonna get some of these bolder areas where there's a lot of dark value. And while I'm doing this, I'm gonna kinda edit some of the marks I put down that I feel need to be fixed. So I think I made the top part of my head a little too tall there so I'm gonna shrink that down. And the thing about using a medium brush pen after you use the fine brush pen is all the sudden, these marks that maybe seemed a little too aggressive at first, they kind of pale in comparison, which is good for our purposes because we wanna be able to show that we're adding a little bit of value but we're also able to refine points and fix some edges if we feel like they're not accurate. Now when I'm doing mine, I don't have the strongest light source. And I'm not worried too much about the direction of light and shadow on this one but when you're doing this at home, if you want to try and see the elements of your face a little cleaner, having a good light source can certainly help. Yours also might not take as long if you don't have a beard. So that's another thing I'm contending with here. I'm switching to, back to the fine brush pen and I'm gonna add in just a little more of these subtle details in here, so working on parts within the eye. You can obviously go around and add as much as you want, but the nice thing about starting with a solid beginning shape, if you've held everything together, you can move a little bit. You don't have to worry about messing up every single part because you've already got a good structure. You've got a good foundation for

everything. So I'm gonna just add a few more details around some of the facial features, around my nose. And you know, obviously there's some movement I can even see in my drawing here, but the overall effect, again, is something that's very unique, you know. It's hard to look at a still photograph and get the same variety of tone and shape. There's a lot of times where you can look at a portrait that was made based off a photo and you can almost see it more as a photo than an actual portrait. So the idea of drawing a self-portrait from life like this, where there is movement, where there is the possibility of shapes that don't totally line up, it's a lot more exciting. So the last thing I'll do here is just get some shapes in the hair, gonna add some marks in the hair, and on the brow ridge right there. And then I'm gonna go to the ear and add some value right in here. And then there's a shadow coming off the ear like that. Get that in. And voila! And now that you're done, you can look yourself in the mirror and say I'm good enough, I'm smart enough, and gosh darn it, people like me.

### Day 29 - Cactus

- For today's exercise I want us to focus on a potted plant. I'm using a cactus here that's in a pot, but you can use anything that has both the organic features of a plant and the clean elements that a ceramic pot will present and we're gonna learn how to make it look like the pot is actually ceramic and cleaner and has some sheen and the plant itself has the organic features that maybe seem a little more chaotic. I'm gonna begin with the size B graphite pencil and we're gonna do a quick sketch around the pot first. We're just getting kind of the overall shape here. I'm gonna go ahead and work on shadow shape as well while I'm working on that. And, once I get that approximated in, now we're gonna work on getting the elements of the cactus in. And for those, it's not that it's a different line movement necessarily, but we wanna make sure that it feels a lot more natural. So, similar to when we were drawing a tree in an earlier exercise. We're looking for longer lines to describe these organic shapes because if you extend the line out far enough it'll just feel more natural, whereas if you go slower it tends to feel a little more hesitant, less confident and doesn't look as natural in the end. Okay, this almost looks like I'm gonna paint fire at this point. All right so, I'm gonna shape out a little more of this pot 'cause I wanna get that a little closer to reality. And then, the last thing I'm gonna do is add in just a little bit of value on the inside here to show where that dirt is and that's also gonna help me understand a little bit of the layering as I go. Okay so, that's our quick sketch. I put the B pencil off to the side and now I'm working with my Rafael size 18 brush, looking for a lighter mid tone to start off with and I'm gonna try and capture some of the kinda like mint green color side of this pot. This is a mid tone, but I'm gonna make it a little bit lighter to start off with. So, I'm adding a little bit of white and a little more blue and then just some red, a little bit of red to kinda mute that color. So, I'm going over the entire vase here and I'm gonna go over the cactus as well. Remember, as always, if you're painting over something that you've drawn and you end up going over the borders you put down that's okay. In fact, you should always think about it as your drawing and your painting need to be working together. It's not like a finished drawing that you then paint over top of. That's the way we end up thinking about painting as if we're filling in a coloring book. Getting the shadow in. That's good for our mid tone. So, I'm gonna switch to my size 4 brush now and I'm gonna get a little bit of this shadow darker before I get into any of the other details. Add a little bit of red here. A little bit of blue, some yellow as well. And we're gonna get that color right underneath the pot here. While I'm at it, there's a little bit of this tone coming around the upper left side, so I'm gonna add a little more water 'cause I want this to be lighter. I'm just gonna get that color right in there. Now, on to the cactus itself. We want something to be greener, so that means more yellow overall, a little more blue. And we're gonna work towards

the darker area on the cactus, so adding a little bit more red just to neutralize this green. It's always better to add some of these colors that are gonna neutralize whenever you mix, it's always a good idea to add those a little slower so that you're not overpowering your color. Okay, going on to the cactus shapes now. Getting all these in. At first this might look a little flatter, but we're gonna define it as we add darker values. One more right here. Okay, so let's get the green to be a little darker and we'll make the pigment thicker, too. So, that means less water overall. More blue, some more red. I'm gonna add a little more yellow into this 'cause I want it to be slightly greener than it is right now. Okay so now, getting into some of the areas in here that are darker. This kinda helps to frame out the individual shapes you see. The background's a lot darker. So, now let's work on the dirt that we see on the inside of the pot and that's gonna be a darker color, but it's gonna need more red and more yellow overall. You can see how brown that got right off the bat. Now, I'm gonna go in and fill in this darker area. Okay. Let's get some brighter colors into both the cactus and the dirt. Work on the dirt first. You can kinda have fun with this because those colors are sprinkled in. That's the nice thing about organic material is that you can add these colors in, and you don't have to worry about precision necessarily. So, here I am just sprinkling these colors in there. Add more white and yellow, do a couple of those. Let's get the cactus to be a little greener. So, I'm gonna add some white to our green mixture right here. This is thicker now. Remember, we're always building up the amount of thickness we have in the pigment. Just getting a few spots here and there. Let's work on the pot now, getting part of this to be brighter. So that requires a lot more white. Get that on this edge here. I think I can get some of this shadow underneath that white to help define the top rim a little more, so I'm gonna add some more value underneath that. There's also this stripe I see along the side. I'm gonna just add that in real quick. There we go. A couple last things. I'm gonna add in some white onto the actual cactuses and then we'll get highlights onto the pot there. We don't need to add every single white that we see in here, but getting that striped pattern on some of these is probably gonna tie everything together nicely. Now, let's get as much white as we can and a little bit of water. You want almost pure white for some of these highlights. So, I'm going to use the brush here, put that one in. Use the brush, shape that a little better. Right here that one. Just two more right here and right here. And there we have our cactus. Yeehaw.

### Day 30 - Pet portrait

- I thought it'd be fun today to work on a pet portrait. I couldn't bring my cat, Stevie, into the studio here for a couple reasons. One is she gets car sick, and I also know that she wouldn't be able to keep still. So, I'm gonna work off of a photograph, but I advise you to, if you have a pet at home, try and work from life. Maybe while they're napping, or maybe while they're keeping still in some way. This photo I have of my cat, Stevie, in our back yard has a really good light source. And whether you're working from life or from photo, I think having that light source on them is gonna help us a lot while we're working in brush pen. Now, I'm gonna start with my FB sized Pigma brush pen. And it's important to not get too caught up with the detail, especially in the early stages. We wanna be able to get a general outline shape of the whole figure here. And it's quite alright, as with everything, if this is very loose at first. The one thing that is gonna come in here is that there's an element of drawing and shaping out fur. So, if your line is solid, that can sometimes work against you. Which is another reason why you wanna be okay with mistakes, especially early on. They're not even mistakes, it's just searching lines. It's trying to figure out where everything fits. So, Stevie has this funny tuft of hair that comes up right there that I'm gonna shape out. There. And then this part here goes into this arm. And then I have this shape for the shadow coming in there. And I'm gonna

shape the shadow a little bit all the way across just so I have it there. And then just, like I've said before, I like to get in this shadow shape at first so that I don't forget about it entirely. I like to just get it in early so then I know I'm thinking about the lighting. Alright, now moving on to shape on the head here. And when it comes to doing a cat's face, if you've never drawn an animal before, and you probably don't know that much about animal anatomy, you still wanna look for some sort of pattern going on. You don't wanna just place the nose anywhere, and place the eyes anywhere. You wanna try and find a way that part of the nose shapes its way into the eyes, and try and figure out approximately the distance from one to the next, and try and to keep in mind how much shape there is from the eye to the forehead. All the same things you'd think about if you were drawing a human. But sometimes it's tougher to see amongst fur. See, I made this ear a little too big but I'll fix that later. So, I'll switch now to the medium brush pen, and I'm gonna start defining the lighting a little more, and I'm also gonna work on some of the other edges that need work. So, similar to when we were adding some of the leaves onto the tree, you wanna be a little more loose on some of these edges when we're talking about the outside of the fur, 'cause we want it to look like fur. We don't want it to look like it's just a really hard line. You can sprinkle the value in. And so, now we're seeing how just darkening these lines really helps to show the light sources, which is what we wanna get early on. Just going around, making marks that in some way emulate the way that the fur is going, the direction the fur is going. And obviously, I'm drawing from a photo, so Stevie here is staying as still as possible. If this were in real life, I'd have to catch her while she's napping. But even if she were to move a little bit, that's why that beginning outer shape that serves as a foundation is so important. Okay, I'm gonna go back in with the fine brush pen now, and I'm gonna start with fixing some parts of the face, because I made the mouth look a little too long. What it is is that I need to add in some more linework in here. So, I'm gonna add linework to show some patterns and fur. I'm also gonna use the line work to show a little bit of this element of shadow here. Get a little bit darker in the nose there. And then I do wanna darken that eye just a little bit, so I'm putting in a little bit of just a softer touch. Right there. And add some value onto this arm right there. And now let's do this same movement around the rest of the fur, and try and make it look a little more accurate. So, you can notice through the marks that I'm making, that I'm trying to follow the direction that the fur is going across the figure. Moving back up to the face. Let's get some more details in here. I'm gonna play with some more of the dark areas in here to try to shape that out a little better. Alright, I'm just gonna go around and add some more value like this into the fur, to the tail. Going around the tail, getting some darker values in there. And obviously, you could go all day trying to get the fur to be where you want it to be. So, we're not gonna spend too much time getting all of that to be completely finished, but what we do wanna do is figure out a way to make some of the darker areas stand out amongst the fur, and decide where we wanna limit the detail. So, I do wanna add some info on to the feet here, 'cause those are really cute, right? Those are cute. How can you not like these paws? So, I just want to define some edges a little more, like this part where the nose meets the mouth. I'm gonna define that by darkening that value a little, and add a little more value under the mouth there. Few more spots on the mouth, on the side, and let's get some of these stripes up top here. And again, it's never gonna be totally perfect, but you wanna try and find that compromise between having a good amount of linework and something that looks maybe a little overdone. So, what I wanna do for mine is just define that ear a little more. Darken some of these shadows right in here. And I wanna get some of these marks to just be a little bit more natural-seeming. Alright, and let's call it done. It's not purr-fect, but it'll do.

### Bonus day - Plaid shirt

- For our final daily practice object I decided we'd go with a plaid shirt. Now if you're like me, you have a whole closet full of plaid shirts, but if you don't have one, call your nearest Pearl Jam fan, and I'm sure they'll have one you can borrow. But what I wanted to do was pick this specific type of plaid because we can start with lighter shapes and colors and get progressively darker as we go. Starting with our size B graphite, let's do a quick sketch of the overall shape of the shirt before we get into the details. Now the one thing I want us to focus on more than the aspects of drapery is the idea of looking for pattern so that we can get that plaid to look accurate to the shirt. So I'm gonna worry about drapery in the beginning sketch here, and after that, we'll think a little bit about lighting and folds, but mostly, again, it'll be about pattern that we see. So just moving along here, getting in shapes as I see them. And the thing that plaid presents is a little bit of confusion sometimes as to where certain parts of the clothing are actually folding, whether you're looking at the arm, whether you're looking at any part in particular. So it's important to not get too overwhelmed at the beginning. All right, I'm gonna add a little bit of a sense of shadow in here. Okay. So we've got a pretty decent drawing in now. And the plaid, we're just gonna paint on top of this. I'm gonna start with this size eight bright brush. And we're going to get progressively darker with our values. So we're gonna start out light with this sort of, it's almost like a faded camel color, I wanna say. So that means if we begin with something a little oranger, add some blue to calm it down. Then I'm gonna add a little white as well. So the white, as we know, thickens the paint but we're gonna make sure there's a decent amount of water so that we're not starting off too thick. As you've maybe noticed during your gouache paintings in this course, if you do get too thick with the gouache, it will be very hard to build thicker layers on top because the gouache beneath it doesn't really ever fully dry so that's why it's important to treat it almost like watercolor at first. You can always get thicker later, but if you start off too thick, it'll mess up the order of things. We've got this ground color down. Okay, so I'm gonna really quickly go with my size four brush around the edge so that I can create the shadow. I'm not gonna worry too much about getting the shadow perfect or anything, but I just wanna separate it out at first. So I'm adding in some red to that blue so that it's a littler grayer. All right, so getting that shape into the shadow. The shadow on this is gonna be very close to the object because it's flat on the table. And now that I'm looking at this color, I could actually just add a little bit of blue to this shadow color, and I can use that as some of the first stripes that I end up putting in. I'm gonna start on this sleeve right here, and I'm just making stripes where I see this blue color and I'm just trying to make this line go straight across regardless of any of the subtleties that I see. As you'll notice when you're painting your own shirt, the folds are gonna present a little bit of difficulty in just finding the path that certain lines take. So you might have to focus so much on what you're drawing that you have to suspend a little bit of your belief as to where the lines are actually gonna go. So this is relying more on observation than anything. It's a little easier to see them on the front of the shirt here because they're just gonna go straight down. It's also important to note that this stage still has a decent amount of water in the paint. And we'll get thicker as we go. Working on this sleeve right here. Right there, right there. Just getting this last line on this sleeve right here. And now I'm gonna add a little more water so that this, it's this same color but more transparent. And I'm gonna make some lines going across this way. I'm noticing this is a little more yellow overall, but I'm not gonna force the issue. There's no reason for me to try to force this to be exactly the same as the plaid in front of me because what's most important is that this pattern works on the page here. So the crossover over here. If I tried to switch it up significantly at this point. It might actually compromise the whole painting. So you know, don't sweat if it's not perfect. You just want it to look



a little better on your page. Next I'm gonna mix up a darker blue. I'm gonna put this over top of some of these squares where those two lines cross over. So getting this shape right in here to be darker overall. And you can already see the plaid pattern coming in. You can hear yourself at a concert in Seattle in 1993 as you shade this in. You know, have a little fun with it. You don't have to get these squares to be perfect. You just wanna get that sense of overlap. And this is where it gets a little confusing based on the folds, so you know, try your best to work from what you have in front of you, but the nice thing about this is if it's not totally lined up, it can actually work out okay. It would look weirder if you tried to deal with the sleeve in a flatter way, similar to the way that the chest of the shirt is dealt with. And after we do this, we'll get some of that redder color in there. And so even though this is looking yellow and blue at the moment, once we add that red in, it's gonna add another dynamic altogether. Okay. So far, so good. So let's mix up this reddish color here. I'm mixing it right in to the yellow on the palette. And this yellow has dried up a little bit but I'm sure you've noticed with gouache at this point. If it's dry on the palette and you add water to it, it ends up working again. It's a little bit of a thinner pigment, but it works because it has gum arabic in it, similar to watercolor. All right, so we're gonna go around and treat this the same as when we were putting in that first layer of blue. So we're looking for lines that go near the blue, and overlap in a transparent manner. This is still a pretty thin layer in terms of the ratio of pigment to water. You don't wanna totally rely on your memory for this. It's still important to look at the actual plaid shirt so that you get a sense of where these lines coordinate with one another. And since you're doing this in a transparent manner, you'll be able to see some of that first blue layer beneath it. And that's what we really wanna play up. We want that to be evident so that the plaid looks believable. Because that's really what the material is doing. It's following that same pattern of transparent to opaque. Okay, so now I'm add a little more water to the this. And we're gonna do the same thing we did with blue earlier, we're gonna go across this way. Across this way. And there's a lot of other colors in this but we're gonna focus on getting these two colors to work the best because those are strongest ones I can see here. You know, there's a little bit of a, almost mint green. There's some white. So there's other colors in here, but let's just focus on the major players at first. All right, so next, let's mix up some red, and I'm gonna add a little bit of Katsura blue in there. And just like before, we're going to add in some of this darker color right here. All right, so we're going around finding some of these squares where the red crosses over. And it's kind of up to you how much of this you wanna get to, but you wanna just make sure that you're looking at points of plaid in a manner where you can notice the very important areas. Some of these are just gonna be so clustered in that it's kind of hard to measure them. Okay, so there's a couple more squares I wanna get in before we add some darker contrast lines to just redefine the shirt. One is that there are some crossovers here and here with red and blue, and I wanna get those in. And there's also a crossover here and here with that same red and blue. Let's just make this a little bit bluer overall. And we're gonna get that in. Sometimes it gets confusing to actually find where you're supposed to put these marks. The build up for it is actually worth it if you just take your time to observe it and get it down. I wanna get this last crossover right there. So that's gonna mean a little more of this violet into the blue. And then I'll get that shape in. Okay, and then the last thing I wanna do is bring back that line that I started off with. So I'm gonna, actually, I'm gonna switch to my size two Raphael brush. And I'm gonna add more blue and more yellow and red to this here so that I have a nice darker color. I'm gonna make it a little bit thicker. And this is all about just defining some of the lines that I started off with. So around the collar here, getting this point where the collar meets the front of the shirt. There's a few marks in here where down the front of the shirt I can see this darker area here. Then

there's this sleeve coming in. So we're just, again, trying to shape out and organize some of these shadow areas if we can. Getting down to the final areas on the shirt. And again, you could go longer and longer and longer with all the detail. But what you should probably do is put on this shirt and get to that show in the Pacific Northwest that you gotta get to. Well that wraps up our daily practice. I hope you've enjoyed learning how to use all of the materials that we went over with. And I hope you've also found that you can find inspiration to create art in every day surroundings. So it doesn't mean that you have to actually study these objects over and over again. You can find things to draw everywhere you go. I encourage you to beyond this class bring a sketchbook with you. And take it everywhere you travel. Or even if you're just sitting at home, find 15 minutes a day to just keep on drawing.