
Daily Observations: Drawing Objects from Life with Mou Saha

Chapter 1 - Daily Observations: Drawing Objects from Life

Overview

(light music) - Hi, everyone. My name Mou Shaha. I'm a mixed media artist, coloring book author, and a frequent sketcher. This month I will show you how to draw objects from everyday life using pen and watercolors. I will show you how I try to capture their essence rather than trying to duplicate them photorealistically. I'm gonna show you how to simplify lines, focus on shapes, and infuse your drawings with your imagination. Observing objects mindfully and then letting my imagination take the reins has definitely improved my drawing skills, and I am here to share those techniques with you. So come along and draw with me.

Materials

- Let me walk you through the materials for this class. I like to use watercolor paper. I use 140 pound, cold pressed watercolor paper. I cut mine down to 9x6, and they're loose sheets. You can also use a watercolor pad for this. I like to use a pencil for my drawing and if you're comfortable going straight to the pen, you could skip the pencils. If you do use the pencil, have an eraser handy and a sharpener. And then the pens. I like to use a permanent ink pen. It's India ink. And for the drawing part I use a super fine. And for adding captions like field notes, I like to use a extra super fine. And I also use a white Gelly Roll for accent. And I use round brushes and a flat brush. Here are my watercolors. You could use any kind of watercolors that you may have. And I like to use a palette for diluting my paints and mixing them. And I use a water cup and a paper towel to blot off any excess water or to dry my brushes. I have also gathered some everyday objects for drawing as my inspiration. And feel free to follow along or collect your own objects.

Day 1 - Feather

- Our first object is a feather that I found inside an old book from a thrift shop. And when I hold this feather, I see it not only with my eyes but with all my sense organs. It feels light, airy, soft, and that's the essence I'm gonna try to capture in my drawing today. So I'm gonna start with pencil lines and a very light sketch, starting with the stem. And the outline. And a good thing to remember is it doesn't have to be exact or accurate or perfect. We just want to draw a feather, doesn't have to be this exact one. And that's all that is needed here. I am going to move on to my pen and trace over the line I just drew. This is a stage where if you want to make any changes to your lines that you just drew with the pencil, you can do that. I'm not lifting my pen up. I'm just taking it straight down. I'm not going to trace the outline with the pen because I want that airy feeling, and I feel adding that outline kind of blocks that. So I'm gonna go start drawing the barbs, and I'm gonna start from the stem outward. I'm not gonna draw every barb because that's unnecessary, and just the motion of it, letting loose at the end, starting at the center 'cause that's how they look. I doubt that they form from outward in. And it's okay if every end line doesn't make contact with the paper fully. That kinda gives it a fuzzy feeling. I'm pulling the line out and letting it free at the outer end. I'm just gonna wet my brush. And I feel there's a slight brown tinge on this edge, and I am mixing some browns and yellows. I'm staying within the outline, the pencil outline, that's why I didn't erase them. And there we are! And now I'm gonna add the field notes. And this is simple just block letter, very skinny block letters, in your own handwriting, doesn't have to be my way. So here's a feather to

tickle your imagination.

Day 2 - Leaf

- Today's object is a ginkgo leaf that I found outside a church in my neighborhood. And I love their primitive fan shape and how the veins radiate out. They also feel velvety soft, and they're pretty thick. And when I draw, I am using the rough side of my watercolor paper. I'm gonna start with a very light outline with the pencil. It's an interesting fact about ginkgo leaves, their fossils date back to some 270 million years. And in some cultures, ginkgo leaves stand for longevity. Now I'm going to move on to my pen. Next I'm going to draw the veins. And for that, I'm going to just divide the leaf blade into sections. Next I'm going to add colors. When I add watercolors, I try to apply the colors directly on the paper as much as possible, because I've found that if I try to mix them thoroughly on a palette, it kind of takes away from the luminosity that is such a beautiful characteristic of watercolors. I'm going to let the colors just blend naturally as much as possible. And this is a dried leaf, they are usually quite vibrant when I find them. And next I'm going to add my finish note.

Day 3 - Pinecone

- Pine cones are so architectural. They seem almost magical to me, almost like little fairies can live and play between the staired scales. I find quite a few varieties in my back yard in New Jersey. And today I am going to draw the pine cone. I'm gonna do a very quick pencil outline here, and then go over it with a pen. The only thing that you need to remember when you're drawing a pine cone is that it kind of goes from narrow, to a little wider, back to narrow. So paying attention to that shape would give you a pine cone. And again, these are objects from nature, they are never accurate, there's nothing right or wrong. Just do it your way, doesn't have to be perfect because there is no such thing. And I'm coming in with the pen. (drawing) Just a few details. There're a few pine needles stuck on it still, so I'm just gonna capture those. And we are ready to add colors. Because it's such a 3D architectural kind of object, I wanna leave some highlights on it, and for that, I am just leaving the white of the paper when I'm adding the color. And even though overall it looks like a brown object, when you look closer, you will see that there are so many little shades of brown going on in that. And I'm gonna add a little bit of shadowing just so we get that tiered feeling. Again, not trying to painstakingly do every little line here. Just enough to create an impression. And one more thing to keep in mind is that watercolors tend to dry lighter. No matter what kind of watercolor you're using, it tends to dry a little lighter, so as time goes on and you practice more with watercolors, you will develop a sense of how much water is enough and how that's gonna impact the final luminosity and darkness and brightness of your colors. Feel free to add a few brush strokes, even though you didn't draw a line there. It's all acceptable. And here we are. The only thing left to do here is to add my fill note. You'll notice that when I letter sometimes, I don't try to maintain the same height and width for all my letters. That's just how I write. And I think widening out some of the letters can make the overall caption look a little nicer. And we're done.

Day 4 - Shells

- I have always loved beachcombing and when I look at my finds at the end of the day, I am always impressed by the colors, patterns, and textures found in nature. And drawing them is an amazing practice. As usual, I'm gonna start with a line pencil sketch. Walking barefoot on sand is not only rejuvenating but I find it almost like a spiritual experience. And finding these amazing things, among

other things, not only, you find so much, toys just, it's funny. And just getting the outline. And I'll switch to my pen. Hm, gonna get some of the lines in. When you are drawing lines, even if it's turning out not like you had imagined, keep going, don't stop. It doesn't matter, when you look at them later you're not gonna remember one line that was not perfect. It's just the overall. And for this one, I'm gonna simplify the details. I'm just gonna do this irregular shapes. And just when you do these, make sure that they do not become too even in shape or size or the lines. And just random. The more you let go, the better you're gonna have it. I'm gonna fill in the details inside those little grooves. Just like in kindergarten, you used to draw stars just like that. Now the last one. And now we're gonna move on to adding colors. I'm just adding plain water here, so that when I add my first color, there's gonna be no edge. Like it doesn't have a hard edge, because now it kind of blended into the paper. Having a permanent ink pen is very helpful. Because now we can go over the lines with the paint without fear of smearing the lines. While that dries, I am going to write my field note and then come back to it and add some accents with my white gel pen. My paint is almost dry. You can always use a hairdryer or a heating tool to do this. But I'm gonna go in and add my white pen accents right about now. And here are my shells.

Day 5 - Driftwood

- Drawing driftwood is a very fun way of practicing drawing texture. If you look at a driftwood up-close, you will see that there are portions that have smoothed out during its travels through the water. And then there are parts that are really textured. So let's draw driftwood and practice drawing some texture. Let's start with a quick pencil outline. (pencil scratching) I'm going over it with pen lines. This is where the branch broke off and it's still quite rough. Hmm, here are some nice little knots. Adding texture with pen is very fun and you can get so many different effects just with curved lines, dots, dashes. Here I am going around the knots with some curvy lines, accentuating the cracks in the little piece of wood. And you can absolutely make things up as you go, because nobody knows what was in the original driftwood. (pencil scratching) I'm just drawing these small lines in the, especially crusty crumbly part of it. I'm coming in here with more curvy lines and lots of dots. Now it's time to add our watercolors. Most of the time when we draw wood or trees, we kinda make it brown, but a driftwood has had such a long journey that most of the colors are gone, and it's more of a grayish, very light brown, almost, yeah, gray. So keeping that in mind, I'm gonna add my color. We don't want the colors to be monotonous. So just adding some colors that you do not expect to see on a driftwood and letting it blend with the other colors creating for our interest. I'm going back in and making some more dots with my brush at the tip of my brush. That's what I love about the round brush, they can do so many things. Sometimes I'm simply putting dots of color down on the wet surface, and then the water is doing the rest of it. I'm gonna add a little more shadowing, but before that, I am gonna add my field note. There we are, driftwood done.

Day 6 - Binder clip

- I have a thing for office supplies, I can't tell you how many clips I have collected over the years and here's one of my favorite and I am gonna draw it from a 3D object to 2D by looking at it from the top and then just reducing the lines into simple geometric shapes. So let's start with the pencil line. I am gonna draw the clip slightly bigger than in real life and I'm trying to do a quadrilateral here, which is basically two sides parallel and two sides converging. I don't remember the right terms anymore, but you get the idea. So there's the main thing and here are the clippy folded part. I'm gonna draw the handle, the other handle just to give you the sense that it's in the back. I'm gonna

draw it a little bit behind the first one. Let's go to pen work. Let me start addressing the handle first because the handle is in front, that is the front handle is in front of the clip. So I find it easier to just draw the handle first. Here now I think my quadrilateral was a bit bigger than I wanted it. So I'm gonna correct that when I'm working with my pen. And now, the back handle. Next let's draw some of the design of course are not going to be exact. It's going to be an overall leafy pattern. Next we add color but let me erase the pencil line over there and while we're at it, how about we change up the color? Let's make it a red and now we color the handle. If you get out of line a little bit, it's totally fine doesn't really hurt things that much. It's mostly in our head when we wanna get things perfect. I'm making the backhand look slightly darker and then we go on to our footnotes. One quick thing that I forgot was just, I forgot that one leaf and here's our fancy binder clip.

Day 7 - Paint tube

- It's a lot of fun to draw things that have branding labels on them, like this paint tube here. You not only get a practice in drawing, but also a little bit practice in lettering. I will start by writing these big letters. And I'm just gonna turn my object this way and my paper this way. And draw straight lines just as a guide to stay within the lines, so that not all of them are very different sizes. When you do something like this, think about it not as hand lettering, think about it as just part of the drawing, and that kind of takes the fear out of lettering. And it doesn't really have to be perfect, just do it in your writing. Know that you are the only one who's judging your handwriting, no one else is. And with that being down the middle, I can now turn my paper back, and my object. And I'm just gonna draw the tube around it. And now I'm just gonna outline with the pen. I'm gonna keep turning my paper and the object just so it's easy for me to read what's written, and to write it. So before I can do anything else, I have to erase the pencil lines. I'll start by coloring the bottom and the top. This is because the black will dry up by the time I have painted the rest. And I can add the rest of the writing with my white pen. I might add a little more black over there. I have to let the first layer dry up a little bit before I can go in. I'm gonna start adding the body of the paint tube. The color from the edges, because I want to pull the color in from the outer edges. That way the color at the center will be slightly lighter, giving it that feeling of a bulge. And going there. And because there's a little bit of a bleed happening here, I'm gonna take my paper towel and just blot it off. And you can even leave it be because it's a watercolor. We don't expect it to look like a photograph, so it's all good. I have to let this dry just a little bit before I can go in and write on it. In the meantime, I'm gonna just add sort of a caption under the tube. So now I'm gonna write the top part. Turning my paper and my object, and bringing in my white gel pen. Sometimes it takes a few seconds for the gel ink to flow. You could also do this with a paintbrush and white paint. But I find it go quicker with a pen. And all I'm doing is just drawing. Drawing the letters like they are just images. And if you feel your black is really not that black, you can always add another layer of black on it. And make sure the paint is completely dry before you go in with your paint. It always helps to remember that we are not really aiming for architectural blueprints or scientific illustrations, so whatever it is you are doing, it's okay. We have that freedom in this kind of drawing and sketching. And now my ink is starting to flow so it's getting easier. So here is my finished paint tube, all done.

Day 8 - Embroidery floss

- If you look at thread spools, yarn skeins, embroidery flosses, you will notice that the threads are wrapped in different ways. Some are tied zigzag, some are loosely folded and bound by labels, and some just are tied in spirals. And I learned to cross stitch from my grandma, so these threads keep

me connected to her memories. So I'm starting with a light pencil sketch. And when you draw something like embroidery floss, you really don't need to draw every single strand of thread. It's like if you're drawing a portrait, you don't draw every single hair. You just give the impression of it and that is usually enough. Coming in with my pen. And next we add color. You can go realistic with the colors that you have, or just make it up. And this is where we just creating a sense of depth that some of the strands are in front of others. And that's really all that is needed. It doesn't need to be thread by thread or inside lines, or anything like that. And I'm gonna color the labels next. And finally I'm gonna add the caption. And there it is.

Day 9 - Date stamp

- I have rotary date stamps for several decades from this and the last century. I really don't use them as stamps anymore, but I love drawing them. For some reason I just love drawing inverted numbers. Let's get started. I'm gonna start with a pencil sketch of the handle first, starting with the handle. As you can see, I'm not drawing it exactly as I'm seeing it, I'm kind of really taking a good look at the whole thing before I started drawing and now I'm just filling in all the things that I liked that I may not be able to catch from just one look from one angle. Now I'm going over the outline with my pen. And any adjustments that you wanna make that you did not like in your pencil drawing you can make it now. A rotary date stamp is quite a structure, but I'm simplifying all the lines here. And these are the structures that you turn when you wanna change the month, day, or year. They basically are like wheels and these are the grooves. And now I'm gonna turn this over and it's all gonna be backwards and that's because that's how stamps are. It's the mirror image of things, so when you put it down on paper you get the correct image. So it's like writing in a different language that you don't know, you're just drawing the picture. Some of them are visible up here too, because when the rotary is turned you can see some of the numbers like almost going on the other edge. And you can take your time to do this all of them the same way, same size, perfectly. And it's strange, sometimes you will find date stamps that where you will see some mistakes that you'll then understand why it was clearanced or priced down, because there was a mistake in the manufacturing. And it's kind of interesting. I find sometimes those are the things that add value to something. But then that's just my opinion. I am gonna next add color. In this case I'm not adding the branding, because there's a lot going on already and I just didn't think it needed anything more. And this is just so that this part does not remain stark white, it really doesn't need anything. And going now while this is drying I'm just gonna come in here and add my caption. And just gonna add a little color around here. And that is it.

Day 10 - Scissors

- I have seen quite a few very cute pairs of embroidery scissors. I have collected some myself, and I really love my Eiffel scissors a lot. It's a very good lesson in drawing symmetrical objects where you draw one side and the other side is a mirror image of that. Let's do it here. When I draw something like this, I like to have a central line. You could just draw it freehand or using any kind of straight-edge. And then draw one side first and then do a mirror image on the other side. And every now and then you can pick up your paper just to see what it's looking like. I'm gonna take it to the pen and anything that you don't absolutely love about what you drew, you can correct at this stage. I feel my scissors were a little wider than I would like them to be. So I'm gonna trim that down to some extent, keeping in mind, we're trying to go as close mirror image as possible. Of course, it doesn't have to be perfect or exact, but just enough to give that impression. It may seem like an

intimidating item to draw at first, but if you break it down into small parts, it really is really, really fun. And you can most definitely simplify anywhere you like. I think this is, I kinda wanna do it quite the same way as it is, but also simplify at the same time. So simplify the steps, but try to get the detail that is in there in the object. And next I'm gonna erase the pencil lines and move on to adding colors. Sometimes if you go outside the line and you realize that and you wanna remove that color, you could just wipe it off with your fingers. I'm just adding just a little bit color to those edges for shadow. And that's the little, what do you call it? The nail kind of thing that holds the scissors together. And now for the caption, this one's a classic. And that's that.

Day 11 - Key fob

- Souvenirs are a lot of fun to draw as well. Today I am drawing a key that I bought at Pier 39 last time I was at Creativebug. So let's get started. This says property of Alcatraz cell block. So now this has a story behind it. When we lived in Florida my kids used to get summer reading lists and the more books they read the more points they earned, and the more points they earned they qualified for something called the battle of the books. During that time we read a lot of books. One of them was "Al Capone Does My Shirts". It was a historic fiction novel that kind of touched on the convict life in the Alcatraz prison back in the day and when I saw this key it reminded me of that story. And I bought it for my son and when I showed it to him he chuckled and he said, "Thanks for thinking ahead, lady." So I hope that day never comes, but I thought that was a fun story. So now I'm gonna do the outline with pen. Thinking I'm going to shorten my key a little to be more like the one here. Once you start lettering in your drawing you will really like it. And I'm gonna right turn my paper around here and this one says solitary confinement. And this can get really tiny and you don't have to do all the details, but just getting in some information can be fun to look back at. Next thing to do erase my pencil lines. So I'm gonna let that side dry and go to the other parts. So when I was drawing I had mistakenly put a line here that does not belong there. When I'm coloring I can fix that by coloring that a little darker or sometimes in the bigger scheme of things nobody even notices them, but because I did it and I know it I'm gonna try to cover it up. When you add color on top of your writing make sure that your color does not completely cover up all the lettering, that you can still read it. And they're all the same color really, but I'm changing the color up a little bit, just so it looks nicer on the paper. And now it's time to add my caption. I'm gonna just quote my son here.

Day 12 - Paper knife

- Whenever our Indian friends in the U.S. visit home, they bring back souvenirs from their hometown for us. Here's a wooden dagger, it's hand-carved and hand-painted from Jaipur. And if you're familiar with Indian history, you will know that Jaipur has a very glorious war history. So let's get started with our dagger-shaped letter opener. When you draw something like this, if you're drawing it in the size of the real object, you can do a fun thing, just trace. Trace the main shape and of course this is hand-carved and there are many imperfections to it, but it's still very charming. There are parts that are a little bit bumpy for us to trace. Those are the places that I'm gonna fill in by drawing. But just doing that makes it very easy to do. When we pick up something like that, we rarely worry how perfect it is, we think it's charming in all its imperfections because this one is hand-carved and hand-painted. So apply that same leniency to your own drawing and you'll be much happier with the results. A lot of the paint has peeled off but I'm gonna just fill in the details from my imagination too. You can always do that, you don't have to do it exactly and even if something is missing, feel free to just fill in the details. And anytime I draw, I make adjustments in

the drawing which may be different from the object because sometimes I don't like everything the way it is in the object and you have the freedom to change things. He's holding flowers and a cane and I think we're gonna do the rest with the pen and colors. Because it's carved out of wood, I am trying to keep that in mind when I'm adding my lines so they are not smooth like a metal would be. It's a little choppy and that is giving me the feel of the wood, the carved wood. At this point, I am making my lines slightly narrower than my pencil line because when I traced it, I traced the outer edges and usually when you're tracing something, it makes it slightly wider than the real object. You can leave it like that or you can make the adjustment when you are finishing up the drawing. And if you have missed any details when you were drawing with pencil, you can make up for all that when you are going over it with the pen. You could do this with a red pen too if you have one but I am just working with black here. It really doesn't matter. But that's also an option. Okay. When you are layering colors, a few things you can do to make sure that the layers go on nicely and do not all blend together in an undesirable way, you could let it dry naturally, air dry, and just allow the time. You could speed up the process with heat too, or as I'm doing right now, you could use less water. They all go a long way in drying your first layer of color a lot faster. The original color on these parts are actually a gold but I'm not using gold so I'm going with a brighter yellow that makes the same effect, at least color-wise. I'm just gonna go back in and add a little bit of detail to the dress. These are called kurta and they're long. I'm adding some pearls with a white gel pen because these are kings and also they had a lot of jewelry they used to wear. I'm just gonna leave it at that and add my caption. And that's it.

Day 13 - Green fawn

- I found a pair of folksy ceramic fawns the last time I visited my hometown Kolkata. They were so alien and innocent looking, I couldn't pass them up, and we're gonna draw one of them today. Usually, I would put an object like this up like that to draw, but let's try a different angle today. I'm gonna put this guy on his side and draw him like that. So let me prop the head up just a little bit so I can see him better, and do a pencil outline. There's a funny story behind this fawn. You know how kids, if you tell them not to touch something, they definitely have to touch it? So my youngest, she's four, picked it up, his twin, and while she was playing, broke one of his legs, and then she came to me, very sweetly, and asked me for a bandaid. So I gave her a bandaid, and she fixed the leg with the bandaid, and I hid the other fawn so she doesn't break this one too. I love that this guy has kind of a flow to him, like you can go from one leg to the next and then do the other one. There's something about him that is very very interesting. If you look around your house, I'm sure you're also gonna find quirky stuff. Let's take the pen and see how this goes, and I think right away, I'm gonna make that alien looking, I don't know what those are ear, antler, morph, something. That doesn't matter. It looks cute. So I'm taking that, then going down back. Actually going up the back, and his tail, and his leg. He looks very happy here. Okay, so I'm gonna erase the lines, and for this one, I am gonna add all the details on his body, the design, with paint. Again, I'm letting a lot of my colors getting mixed directly on the paper, because it looks like when they glaze and I do not know much about pottery at all, but when they add a glaze, the glaze also sometimes has a mind of its own, or so I have been told, so I'm letting my color kind of catch that mind of its own feeling. Let's bring in some yellow. Don't be afraid to play with your colors. You cannot get it wrong, and if it is severely to your disliking, just do another one. Allow yourself to play a little. That always makes the process so much more fun. Now I'm going to start to add some of the details. First, let's push that hind leg a little behind with some paint. I'm trying to stay toward the bottom so it doesn't bleed into

the torso. You can add a little brown. See what works best for you. My paint is rather wet still. You can let this dry completely before you add any detail, but I kind of like how it bleeds and blends. It feels, I don't know, it's a matter of feeling it and whatever your preference is. If you like it rigid, you can do that. Just wait a little till the paint is completely dry, and then add your marks, and if you're like me and you can't wait to see what happens, then you keep going. Let's try to make this foot look a little more rounded. I'm just adding a little more color on the sides to give it a more rounded feel. I'm gonna write my caption and then check back to see if I want to add anything else. I think we are good.

Day 14 - Hair clips

- Today, I have some little hair clips here. I think you can find this plastic hair clips in any country of the world. I had them growing up in India. My girls have had them in Florida, in New Jersey. They are very cute, and my youngest, she has long hair. And when I sit to braid her hair, she keeps handing me this clips and I keep adding them until it's almost like there are more clips than there's hair. It's a very interesting look. So today I'm gonna draw three of them one by one. I'm gonna draw, start with the red duck. I just have them arranged like that, just because I'm not trying to draw that arrangement, but I'm gonna draw the clips separately one by one, starting with the duck. There's quite a few detail, even though they are so tiny, you still get a lot of detail. And this particular duck wears a hat. I knew of cat in a hat, but there's a duck in a hat too. The next one is gonna be the daisies. I think they are daisies. I'm just gonna draw three circles because there are two different sizes just to get an estimate of the size and then just fill in the petals and all that. And let's do the third one. This one is the most interesting one. It's a poodle and we have a poodle too. So this one is especially close to my heart and I wanna draw him facing this way because I already have my duck facing the other way so kind of a little bit of a composition. So now the attachment part of the clip is no longer facing this way unlike the two on top. It doesn't matter. You can, you decide whichever way you wanna draw them. And then I'll go over this with a pen. Again, I'm gonna make modifications as I would like to see, and it might deviate a little from the object and that is totally fine. You can always refer back to your original object and feel free to add details that you think are gonna make your drawing look nicer. When you are drawing it's no longer about the object alone. It's more about what you wanna draw, how you want to draw it and what you would like to see at the end. I'm adding petals that are not there, but I would wanna see that, it would feel fuller that way. And finally the poodle. You can draw the clips bigger as well. I'm drawing it close to the life size, but you could always draw them bigger if you like. And coloring these, are very easy. First, I'm gonna just erase the pencil lines. I'm coloring my duck. I think I'm gonna color all of my clips a little different than what I have. I'll let that dry and check later if I wanna add any details. For the daisies, I don't wanna leave them white, I'm gonna make them yellow. Let's make the poodle. Let's give him purple as that such a random color for a poodle. Coming back to the duck, This is also adding a little bit of line around the centers to kind of give it a lift. There's very little yellow in the center, so I'm kinda also catching up on that a little bit. Okay, so that's the daisy clip and the last, but not the least, the poodle. He doesn't need much, but just not to leave him out. Yeah, that's it, I'm gonna add the caption. I'm gonna make the letters a little bigger here because I have left enough space at the bottom and my caption is "Happiness." And you can be as playful as you want with something like this, because the object is so lighthearted. You could play with size and font in your caption. I'm gonna write the E a little fun way too. Enough said.

Day 15 - Noisemaker

- This is a noise maker that came in a birthday party goodie bag. All the kids in the family blew into it, including the dog. And I rescued it because I love the bright colors and I'm gonna draw it today. I'm gonna start at the top. Try to capture the roll. This noise maker is quite a fun and simple device. It's just paper layered into each other and then there's a wire that kind of helps it curl out when you're blowing into it and like I think it's memory wires because it coils back, right back in. And it's all held together by a little tape. And I learned this by disassembling things. Because I don't see any on the real object, I'm just gonna put in that there are some more dots around here. Always remember that you are in charge and you can add and subtract whatever you want. And let's erase the pencil lines. And I'll add color. Now I'm gonna add my field note. You can call it caption, whatever you choose to call it. And we are done.

Day 16 - Coin purse

- I am fascinated by coin purses. There's so much creativity within such small real estate. Here's one that my daughter particularly loved. And this was when red foxes were becoming a huge design trend. I just loved the colors. We even where we live in New Jersey, we actually have real life red foxes that live near us. And when they step out in the white snow looking all fiery and beautiful, it's just something else. And today, I'm gonna draw this purse. I'm gonna start by drawing this kind of simple wavy line. And one for the bottom half. This has been played with so much the glue in the ears have separated. But it's something from my kids play box so I love that. These are the eyes. And here's the portion where the zipper is. Now I'm gonna move to my pen. Another benefit of working with the permanent ink pen is that you don't smear them while your hand is moving over freshly drawn lines. I can move around however I want knowing that the ink is dry by the time I have moved on from it. I'm gonna add the zipper teeth that interlock when you zip up something. I'm also gonna add some stitch marks all around. And now I'm gonna erase some pencil lines and start coloring. I'm gonna let this dry while I add the caption and then I'll go back in and add the nose and the eyes. There was this song. There were a couple of songs years in a row I believe was that "Gangnam Style" and then this the other one "What Did the Fox Say." We heard it so many times at home. Now back to the nose. Let's start at this eye because this looks dry. Here's the other eye. I think I wanna make this a little longer too. And we are good.

Day 17 - Badge

- Whenever we visited national parks or state or even county parks sometimes, my kids used to be given these Junior Ranger activity booklets. And when they were young, they used to be so excited to explore, to learn, and then check off those tasks in the booklet, and then earn their Junior Ranger patches. Today I have one from Yellowstone, and I'm gonna draw it. I'm gonna start with a pencil outline. I'm just gonna keep the line very light. And again, it doesn't have to be exact. I'm just trying to capture a likeness. When you are writing like this, if you're uncomfortable about the line being not straight or something, you could draw a light line. I rarely use a ruler for that. But you know, you can do it if you want to. This kind of drawing is really not so much about the detailed accuracy, it's more about a feeling. But that's just my preference, you could do it accurately. That doesn't hurt. And now that I look at it, I see that there are areas that I can make smaller and move things around. So you can start with writing and the graphic first too, if you like. But you can correct anything at any point of time. And if you wanna leave it as is, that is okay too. There's much less gap in the real patch between the ages and the bear claw, bear footprint. So I'm gonna respect that. And at this

point, I'm just gonna erase the outer line and bring that in when I add my pen work. I'm going to erase the pencil lines, and we're going to add in colors. And finally I'm going to add the background color. There is an opportunity for texture here because the patch is woven. And you can always do a solid background, or you could do something like this. You could just, when you add your strokes, and my brush is too wet. But when you add that background color, if you added in strokes, it will, mm-mm. My paint wasn't completely dry, so I'm just gonna go back in. All of these things can happen when you are doing yours unless you are able to give it time to dry. And sometimes we don't know if something is completely dry or not. And that is not something to worry about. Just, you can blot it off, you can color over it. Sometimes things cannot be rescued, but most of the time, it's just fine. I'm adding that texture in short marks rather than one swooping stroke. And while I'm not aiming for every single stroke to be visible, that motion does stay there, and when it's dry, it does create that impression of the woven texture. If this looks to be too time consuming or difficult for you, you can always write with the white paint on top. The "Yellowstone" is in white, so I'm just leaving the coloring around it. But if you wanna try just writing with a white pen, you could do that. But I wanna keep that conformity from one kind of lettering to the other by adding it in the same style. And that is that. I will check to see if there's anything else needs to be colored in or fixed. But in the meantime, I'm just gonna add my caption. And I think this is it. I'm done.

Day 18 - Finger puppet

- Every now and then, I dig through my kids' toy boxes to find cute little things. Here's a finger puppet I used to use when I give them bath, and I would make funny voices. And my daughter would ask me, "Mommy, how do you know how they talk?" And I would say, "I don't and that's why I make it up." And it was always so much fun. So today, we're gonna draw this finger puppet. I'm gonna start with an outline, and on a puppet like this, outlines are not very well-defined. And it has got like six little tentacles. I don't know what sea creature has six tentacles, but I'm not gonna try to get scientific here now. But you do have the freedom to add a leg or two, hand, leg, I don't know. You can add them. You can change up the outline as you wish. I am looking at the object, but I'm also using a little bit of imagination and whatever I would like to see and filling that in from my head, rather than everything that I'm seeing here. Also, you can add any detail that you like, that you would like to see in your creature. You can increase the number of legs, hands. It's all up to you. I'm going to give it a quick pen outline. And here's a little stitch mark. I'm breaking up the line to make it look like stitches. And then, I am going very softly. I have to capture that soft toy feel. A little bit third dimension. I'm gonna start by just adding a little water. That's gonna help my paint move much more smoothly. For the legs or hands that are in the back, I'm not gonna add the water first. I'm just going to add color directly and pull it down. That's because they are in the back, and that kinda just to give that depth. I'm leaving the bottom edge, that white edge, because the fabric underneath is not blue. So just leaving that white creates that impression for me. And that's the last leg, okay. And I'm gonna add a little bit marks here and there, just because it's not a stiff thing. There are folds everywhere. And if you want, you could add little marks of your choice. I'm just adding a few dots. They're not there. I am making it up because I just love making things up. And we can give him a name or just say mystery puppet. Let's give him a name. I'm gonna name him Henry after one of my favorite authors, Henry David Thoreau. There we are.

Day 19 - Sunglasses

- I bought these shades a couple of years ago when my son was going off to Eckerd College in

Florida as part of a summer camp organized by the Duke University. It was called Duke TIP, and my kids lovingly called it Nerd Camp. I'm not into labels, but today I'm gonna draw these sunglasses. Sunglasses or any kind of glasses are a good practice in drawing symmetrical objects. I am using a straight edge just so I can stay within a reasonable frame. The whole point is to make it look like glasses. It doesn't have to be perfect. Nobody's gonna wear these so we are gonna be just fine. Starting up here. Kind of fanning out. (pencil scratching) (pencil scratching) (paper rustling) And it's fun to draw glasses because of their translucency. You can see what's behind. So that is something really fun to both draw and color. (pencil scratching) I'm gonna go over it with my pen and fix anything that I want to see fixed. (pen scratching) And now I'm gonna erase the pencil lines and get started coloring. (eraser scratching) I will start by doing the stains because that's the part that needs to dry completely before I can add the lenses, color the lenses, and because they're gonna be translucent it's important that the first layer of paint is completely dry. (brush rustling) Now I'm gonna color the frame. (paper rustles) (paper rustles) And while that dries I am going to add my caption. All right, now I'm gonna add the actual lenses. (brush tapping) (brush rustling) Even after the paint has dried, I would not recommend rubbing too much over the other colors because there is still a bit of, of paint that is free to move, and I would just go over it as gently as I can. And there are my sunshades.

Day 20 - Chocolate

- Do you have a secret stash of chocolates? I do. I squirrel away as much Christmas chocolate as I can without getting noticed and today I'm gonna draw my very favorite Lindt Lindor. If you notice this one, you will see that the wrapper can be divided into three sections. There is the central part where the chocolate is and that's the colored part. And then there are the two end parts that are clear. And that's also very fun. It's a different kind of transparency to draw. And for that I just pen line the folds in the wrapper and whatever design is there. And add no color at all. When you start to draw things, you begin to notice details that you wouldn't otherwise pay attention to 'cause there's different kinds of transparencies and how to render them in your drawing. So that's all really needs to be drawn with pencil and I'm gonna come in with my pen. Again, be free in however way you wanna draw these folds. It doesn't matter. There's no comparison. And there's also a whole bunch of leaves and what I believe is a pomegranate. I could be wrong but there are leaves for sure. And I'm gonna just draw those. And again, they're not exactly like I see them here but that's okay. Make use of your creative freedom as often as you want to. You can't see the whole word, so I'm just gonna do Indor, rather than Lindor because I can't see the L and that kind of gives the drawing some sort of authenticity as well that when it's folded, you're not likely to see every bit of it. Erase any pencil lines and then come in with my brush and color. I believe this one is the raspberry one. It's a gift pack that my husband buys me. He buys it for me, everybody has it. You can't stop them from having it unless you hide them. And the wrapper is also shiny, so there's gonna be a little bit of a difference in the darkness of the color that I'm using just to allow for that shiny look to come through without putting too much effort into it. I'm gonna have to let that dry completely before I can move in and add that golden over there. I'm gonna bring in a little bit of gray here and do the folds a little bit. And once I'm done, I'm gonna let this dry and add my caption. And what would be a better caption for a chocolate like this than yum? I'm getting my letters really big because it's just one word and I am really wanting to make a statement with the yum here. And I'm gonna get back to the golden part. You don't have to be super accurate. I'm gonna bring a little more gray at the bottom just because that's where the object is sitting. It has to give it a little bit of heaviness, sense

of heaviness there. And we are good.

Day 21 - Necklace

- When we lived in Florida, we were surrounded by these huge oak trees, and when we went on nature walks, we found a lot of acorns and leaves and we collected them. Acorns always say to me, "Possibilities." And when someone gifted me this acorn necklace, I was just delighted. And today, I'm gonna draw it. I'm gonna start by drawing the acorn part. I'm going to just draw a track almost for the... and we're not gonna do every bit of the chain, because that's just gonna take forever. I'm gonna shorten the chain and just do the clasp. These kind of clasps and chains are really, really fun to draw. And most of all, it makes you notice things that you would have missed otherwise. Now I'm gonna move to the pen. If you study the chain, you will see how they connect one piece to the next and that would help you draw this very easily, something that may otherwise appear rather intimidating. This chain part takes a little bit of patience, but it kinda becomes doodling, like doodling, because it is just a repetitive pattern. You don't have to worry about making every bit absolutely perfect because, if you look closely at your chain, most likely they are also not perfect, and as long as you're getting an impression that this is a chain for a necklace, that's all really matters. And that's the bit that you pull to open up the clasp. And these are the parts that help you adjust the length of your necklace. There is nothing at the end of it, so I'm going to add something that I have seen in other necklaces, and that's like a little bit of a finishing chain almost, like a pull. Sometimes the value of a jewelry to us is not its intrinsic value of the gold or whatever precious stone is on it, but it's more a sentimental value and if you are a sketcher, this is a perfect way to honor that. All right. I'm gonna erase the pencil lines. Coloring the acorn would be really fun because this is a different kind of transparency. It's like a glass orb kind of thing and we have done so far the transparency of polycarbonate lenses for the sunshades and the plastic of the candy wrapper, but this is something a little different. I'm just dropping in little bits of paint in the same colors as the acorn and I'm just letting them do whatever they wanna do. While the glass is not a soft object, just letting that color swirl around kind of makes it look like the dance of the light in it. While that is drying, I'm gonna move up to this bit, the holder of the acorn. I'm just gonna leave that chain as is and pretend that it's a silver chain. You can, of course, make it into a gold chain by coloring in the little bits if you like, but I'm not sure if I have that kind of patience. I'm just taking my brush and picking up paint, kinda create a distinct highlight area. I'm gonna dry this and then add my shading a little bit. I'm just trying to capture the texture of the acorn cap. I'm bringing in some, I'm just wetting my brush and bringing a little water in here to remove a bit of the color, and I think I'm gonna leave it at that and add my caption. And if I change my mind and want to add something, I would do that right after. I think I might just leave it like that.

Day 22 - Earrings

- While we are drawing jewelry, I thought I would draw my red bead dangly earrings. I'm gonna start with a pencil outline. And there are many interesting parts to jewelry. While I don't make jewelry myself, I certainly admire them. And I'm just fascinated when I draw them, even more, because then I'm paying much closer attention to all the little details that go into one little earring. And next I'm gonna bring in my pen. And I'm going to now erase the pencil lines. And these are wooden beads, but still there is light reflecting off of them, so that is something I would like to keep in mind when I start adding my colors. And because in watercolor, we usually do not add white for highlights, well, we just leave the white of the paper. That almost looks like a face. Now I'm adding a little bit color

along the edges, just to give it a bit of a dimension, so it doesn't look so flat. And now I'm going to add my caption. And there we are.

Day 23 - Clothespin

- One day when I was dyeing some fabric, I had this old-world wooden clothespin out to hang the fabric to dry, and I just dropped one of them into the dye, and now I have a blue clothespin, and I'm gonna draw it today. So this is what a wooden clothespin normally looks like before it got the makeover. Don't worry, the dye didn't shrink it, it just changed the color. It's a different size, I just wanted one to show you what a clothespin looks like. And even if yours is not dyed, you can still draw it. I'm gonna do a pencil outline first. I'm just gonna extend that a little bit. The benefit of drawing with the pencil first is that if you notice something that looks unsatisfactory to you, you can erase it. And if there are any mistakes, I am gonna correct it when I work with my pen. And this is just to add a little bit of dimension. Now I'm gonna erase my pencil lines. Even though there is no more of the wood showing on my dyed clothespin, I am going to keep that toward the bottom, because I had dipped it head first. So not as much dye got to the bottom part, but I'm gonna keep that part looking a little more woodlike, rather than blue through and through. And this would be a great place to have that watercolor natural blending happening with the wood and the dye. I'm not gonna try to blot anything off, I'm just gonna let it blend naturally, however far it wants to go. Because the wood has dried up, the color of the wood has dried up on the side. I'm just getting that wet again, so the color can move easily. And there is my dyed clothespin. I'm just gonna write just that as my caption. The dyed clothespin.

Day 24 - Cassette tape

- I grew up listening to cassette tapes. I don't listen to them anymore, because most of the music is now digitally available, but I still like to draw my cassette tapes. Is there any vintage item you have lying around that you would like to draw? I'm just going to trace it, just for the fun of it. And again, any line that I missed, or that does not look right, I can fix when I draw it. I'm gonna start with this little mains that hold the two pieces of plastic together with the music on tape, held between the two plastics. And there is some lines on this one. And I think I'm gonna add my pen line. I might come back to my pencil just to add detail, but sometimes when there are a lot of details, it's very easy to get lost, so I'm just going to take it little by little. And also I changed the perspective from a flat top view, to a slight angle so I can have this tape detail that shows at the very bottom of the tape, cassette tape, and that makes it slightly trickier than just drawing it flat. So it's totally okay to go back and forth between your pencil and pen. And cassette tapes had sides, so this is the side A. When you put it in the device, you have to flip it to side B or side A. A cassette tape also gives you a lettering opportunity, because there is all the information about who made these, who's the artist, and all of those things. You can include as much or as little as you like. And this is going to get really teeny tiny. Again, include what you are comfortable with. I just love the whole idea of a cassette tape, so I am just gonna keep going. Here's the address of the company. And I'm gonna write, get back to my pencil, and just do a little bit of this right here. And now I'm gonna erase any pencil lines. While this may appear mostly as white, there, it's really not. There are a lot of color variations happening, and I'm gonna try to catch that. I'm getting a gray. And it's very subtle, it's almost just a wash. A slight amount of blue. When you are working with watercolors, it's important to move as fast as you can, because when the color starts to dry, it would leave an edge, that's just the nature of watercolors, so if you don't want an edge, then you have to move fast. And because this is away

from the light, I'm gonna bring in a little darker color here. Looks like a little bit of blue snuck in. That's okay, don't panic. When something like this happens, you can either blot it off, or just imagine that you touched it with blue paint in your fingers. I'm gonna dry this, and, well actually, let me color this edge a little bit. Hm, this is where we used to, every time the tape would get stuck, and the tape would get stuck often, we would take a pencil, and just rotate the tape back in its place. I'm just gonna add the color of the tape. I'm gonna let it dry while I write the caption. So there it is. My cassette tapes from my childhood.

Day 25 - Heart chime

- Today I'm going to draw a chiming heart. This chiming heart was given to me by a group of very creative friends that I look up to and (chiming) and I think that says it all. Well I'm gonna draw it because it has a lot of sentimental value for me. This is a very simple shape to draw, just a heart. We've been drawing hearts since we were in kindergarten. And it is okay if your heart does not exactly match the heart that you're looking at. I'm going to go around it with my pen. It's a very simple little scallop design. And now I'm gonna add my color and the rest of the details I'm going to add in later. The one thing to notice would be where the light hits the heart because it's a dimensional heart. Because I'm under studio lights, my light is coming from all different places so I'm gonna just decide that I'm going to place my highlights here and here. I'm adding water first, so the color would move around smoothly. It doesn't need to be very wet just enough to move the color around for a softer finish. And some watercolors, when you add them to your paper, it just granulates. You can see this almost like you have sprinkled salt over it. If your paint does not do that and you want that look, you could sprinkle a little bit of salt and that would bring about a similar effect. Adding a little darker shade of blue, actually a mix of the same blue and a little gray. Just so I have a clean distinct edge. And I'm going to let this dry. I'm gonna soften the edges of the highlight a little bit because they're really less dark. And I'm gonna write, this is a different kind of lettering opportunity. So instead of using a pen, this time I'm using the brush and you could still use a pen, you could use brush pens if you have them. I'm not trying to be exact here, just a creative way to letter. Always feel free to add your personal touches to your work. So being that, next I'm gonna draw the flower. This is the flower center. And it's a little daisy. Although I typically don't use white in my watercolors, I'm using white here to draw the daisy. And it's kind of subtle here so what I'm gonna do is add a little bit of yellow to it just so it's a little easier to see. And this heart has a very handpainted look and that is the look I'm going for. So it may not all be precise and that's the beauty of it. Coming back in with a little more white. You could use a white pen but given the background being light, that addition of the yellow just gives the flower a little bit of a pop. And at the bottom I'm gonna write my caption. Sometimes making your captions bigger also helps you fill up a page if that's something you're thinking about. And here we are.

Day 26 - Honeybear

- Your kitchen is a treasure trove of things to draw. You can draw pot, pans, spoons, cups, mugs, colanders are particularly wonderful to draw, and you can also draw your honey bear. Today I'm gonna draw this honey bear. I propped up my honey bear with a clothespin just so I can get a better look of his face. I'm gonna start with his face. Just leaving enough space for the cap. This is also a cylindrical object. There's a lot going on here. So even if you do not get it all perfect you can still tell that it's a honey bear. He has a big, smooth belly. I think I'm gonna draw his torso slightly smaller. I think that would be cuter. These are his legs folded, sitting like a baby. When you have an object

like this, you can draw it from a few different angles and see which one you like best. That way you will have a series of studies of the same object and I usually enjoy doing those. Let's just give him his cap. And the spout. Let's draw his face. He has eyebrows. You don't have to be exact on this, you can use your imagination to create something that you would like to see. So now let me do the pen outline. He seems happy. That's the first sketch that is the, that's when I needed it the most. And just making little marks to show the hair on the bear. And I think I'm gonna just erase and move to coloring. For coloring I'm gonna make him stand back up just so I can see the light coming through because honey is also kind of translucent. It's a different kind of translucency than the others that we have worked on. I'm gonna start coloring in the cap. A lot of the times what I do is I get the initial impression of an object in my drawing, and then from there on, I don't mind deviating from the details of the object itself. That's when it's becoming my drawing and my drawing can be any way I want it to be. Going in with the light golden. And then I can add, it's easier to add than to take away. Starting with a base gold color. And as we come here, it's the, of the bottle kind of the face kind of bulges up like this, so this is the neck area so to say, and it's gotta be a little darker. And we can bring out the details on the face when once the base color is dry. So here's the base color, and I'm gonna add depth to it with more color. I'm coloring the edges just so the center can be slightly lighter. That way we get to see that the bear has a big belly. Because this is really a plastic bottle, the folds and bumps are pretty distinct. So when you draw the lines it's okay if they are not blended in because the light does not hit those sharp edges or folds gently. So it's okay if your lines are distinct too. And this is what I mean by folds. And at this point, my honey bear does not look like the bottle in front of me. And I actually like it that way because I don't like my drawing to be an exact replica of what I'm looking at. It sure starts with an object, but I do not want it to end with the object. The object is just my inspiration, and keeping that in mind has helped me in many different ways. That it doesn't have to be exact and exact is not what I'm aiming for anyways. And every time I draw something like this, I learn something new even though it's the same object. It could be a different angle, it could be something else. When I'm coloring I find a different way of adding colors that I like better. The more you practice, the better you get, because you figure out solutions to things that you didn't like in the past and that is the way to learn anything really and particularly with drawing. I think I like my bear like this. The only thing I don't like is his eyes. I'm gonna color them black because right now they look creepy to me. So feel free to add the details that suit you. I like him a lot better this way. I'm just gonna do the caption. And my bear is done.

Day 27 - Bread tags

- I love bread tags. I collect them. It's a little weird something to collect, but they bring me so much joy. And today I learned an interesting fact, that bread tags are color coded by the day of the week. So find that out. And, now I'm going to start with the pencil sketch. (paper rustling) (pencil thunking on table) And I'm gonna move on to my pen outline. When you see an insignificant or a mundane object, don't dismiss it. Just take a second look and you might find something interesting in it, whether you draw it or just appreciate what it is. It's also an opportunity to practice some lettering. Lettering does not always have to be super fancy. It's just letters, that's all. And a lot of the time just practicing lettering like this improves your general handwriting as well, which is a bonus. And this also reminds me of a quote by Henry David Thoreau that says, "It is not what you look at, it's what you see that matters." And I might not be getting all the words in the right order, but that's the idea of that quote. And you always have the freedom to choose how much you want to include, or if you want to include anything at all. I think drawing it with the numbers that is all the information that's

on the tags makes it even more fun. And I may not use the exact same colors. When I draw bread tags, I typically choose colors that I like, and they may not exist in real life and that's certainly okay. That's why I'm drawing them because they don't exist. Can you imagine how powerful that is? You can make something that doesn't exist just by choosing to do so. I'm just adding a little darker color to accentuate depth. It's a very thin piece of plastic, not much depth there, but that is enough to create an impression of depth. (tapping brush) (brush splashing in water) And just a little caption. And let's just draw a face. And that's that.

Day 28 - Lightbulb

- I also collect burned out light bulbs. To me, light bulbs say bright ideas, ah-ha moments, insights, and I have collected quite a few designs over the years and I really like to draw them because they are transparent and there's really interesting details inside of them. And today I'm going to draw this teeny tiny light bulb. I'm gonna start with a light pencil sketch, I'm gonna make the light bulb a lot bigger than its actual size just because I can. A light bulb is another example of a symmetrical object or at least the one that I am drawing is pretty symmetrical. I'm going to try to keep my drawing symmetrical as well but if I do get a little, if I lose some of the symmetry, I'm still okay with that. It may seem like a tiny little thing but if you look closely, there's so much just inner workings of it. This is my most favorite part to draw in a light bulb, this filament, it's so fine. And I'm gonna bring in my pen. And as always, if you feel that something is not to your liking, any line when you are adding the pen lines, that's when you can fix it. And you don't even have to save up burned out bulbs, you can just take a real good bulb, draw it, safely put it back. I just have a thing for outcast stuff. What more can one do with it? Sometimes I even add them to my mixed media canvas projects. I'm just checking to see if there's anything else that I wanted to add, if I missed anything. And looks like accurate or not, I am good. So I'm going to erase my pencil lines and move on to adding colors. Again, I have light falling on my bulb from all angles right now and I'm just gonna mark those areas. Although a light bulb is really clear most of the time unless it's a tinted one, nothing is absolutely clear, so I'm gonna create the, try to recreate the feel of it, the feel of glass using colors. Very light. On a piece like this, I would try to get as much shadowing or highlights done in the first go as I can because the more I add, it just becomes too much very, very quickly. And watercolor is most beautiful when you can leave it unmessed with. So the more layers that you add, and this is my personal opinion, every watercolorist has a different take on things but I feel that the luminescence is at its best when it's unmessed with. Sometimes I'm adding color just so I can bring out the highlights more prominently, otherwise, it really does not need any color. But without that, we cannot see any of the highlights. I think that I'm good for the most part, there's some areas I'm gonna add a little more color to and at this point I am completely moving away from the original, from the object. I'm just adding what I would like to see, what would make me happy. Whenever I'm drawing anything, it really becomes a sum total of all of the objects, like all of the light bulbs in this case that I have seen and all the things that I have liked. And it may not be present in this one but that memory serves and I like to capture that. I think now would be a perfect time to stop. Sometimes I get carried away and I do more than I need to and then I don't like it and that's a lesson for the next time. And I am done.

Day 29 - Gourd

- The floral section of a craft store is one of my favorite places to shop for things to draw. While there are many beautiful artificial greenery, I am particularly drawn to mini gourds and pumpkins,

and today I brought one to draw. I'm gonna start with a quick pencil sketch. I'm just trying to get the shape down. And gourds come in all kinds of shapes, they're so interesting. You can find real ones mostly during autumn, and if you like them as much as I do, maybe get some artificial ones too to enjoy year round. I'm gonna move onto my pen next. And this is the little stem. I'm going to erase the pencil lines, and start adding color. I'm not gonna restrict myself to the colors as I see on the object. I'd like my yellows, I'm gonna go with a brighter yellow. And real gourds come in all kinds of beautiful colors. Some are bright like this one, some are earthy. They're all beautiful. And bringing in a little bit of ochre. And for the swollen part of the gourd, I'm just adding water first, just for a softer, more highlighted look. I'm gonna bring in a little bit of the darker green here. Some gourds have these linear patterns on them. Going up their necks, mostly. And can drop in a little bit of the colors from near the neck here as well. And here's a little bit of shadowing. And last but not least, we're gonna add the stem. I have this big glass cylinder at home that I have filled with these artificial gourds, and then being an autumn child, kind of have this affinity towards all things fall. And I'm gonna add my caption. And we are done.

Day 30 - Hedgehog

- When I lived in Florida, I had quite a collection of succulents, real live ones. But then I moved to New Jersey and my green thumb wilted a little. So I started getting artificial ones, and they are really pretty, they're not the real thing, but I am gonna make peace with them for the time being. And today I'm drawing this artificial succulent in a hedgehog planter. So let's start with the planter. This is a very dimensional object. I'm gonna try to do the side view. And then fill up the succulents, sort of looking at it as reference but mostly from my imagination. I'm just gonna try to get the planter from a side view. And with objects like this, always feel free to study them from various angles. I have drawn this one before, and I love the side view the most. I just think it's such an innovative idea, how the succulents form the back of the hedgehog. I'm just gonna put an overall shape for the succulents, and then add the details when I do my pen work. Succulents are like drawing flowers almost. And the leaves tend to curl a little upward, so that's something to keep in mind. Not always, but I think it's a movement toward light thing. And add variation to the leaves by just changing up the petal designs a little bit. And for something like this, just as you go out, you make it bigger. And succulent leaves are pretty thick, so you could add a little dimension. Just take your time to observe what it is and you will find out a simple way of drawing it. Like, the leaves are overlapping and attached at center. It kind of reminds me of the pine cone that we drew earlier. Always feel free to use your imagination, whether you are drawing something from real life or you are drawing something completely out of imagination. An object is just an inspiration, a starting point, and then you can take it from there. I'm gonna add some varieties of succulents here that are not in this particular planter, but I have had them and I just love drawing succulents. You can change up the angle of the succulents. Like, these and these are the same variety of succulents. They look quite different from different angles. So play with the angles, too. And sometimes they are in such a cluster, it's hard to tell one from the other, but together they create a beautiful composition almost. This is the soil, and I like to put little pebbles in mine. And I'm gonna erase some pencil lines and start coloring. Let's start by coloring the planter. Of course, it's white, but white, when we color, it doesn't stay white. We capture the highlights and low lights, and sometimes if it gets in where it shouldn't, you can use your fingers to clean it up. Just to create a little bit of dimension and depth. If sometimes your paint travels in areas that you don't want them to travel, my suggestion would be, don't panic. See what it is doing, and if you don't like it, then you can blot it off or just take a little

more water and spread the color around. With drawings like this, it really does not make or break if some paint float into an area. And now I get to color the leaves. I'm not gonna color leaf by leaf. First I'm gonna add the base color and then add any details that I might need to. Succulents come in all sorts of colors. I have seen blue ones, red ones, yellow ones, orange ones. And even if you don't see a certain color on your object of inspiration, you could add. If it makes you happy, you are free to add it. The tips are a little red, so I'm just adding to the tips. You could color leaf by leaf, but that's really no fun. This is to create an impression that there is the soil underneath and there's shadow on it. I'm not gonna go too dark, but a little bit here and there so we don't have one flat color. I think we're gonna leave that part like that, and bring in a little more color here. Down the bottom because the base is always a little darker. If you don't like the line, you can bring in just water and soften that edge. And I think that's it. I'm just gonna add the caption. And we're done!

Day 31 - Dinosaur

- Today's the last day of our drawing challenge and I saved the cutest for the last. I can't tell if this is a brontosaurus or a brachiosaurus, you know to me, it's all cute-asaurus so I am just gonna draw it. I'm gonna start with a pencil line. It has a very tiny, super cute face. I think I'm gonna move this back foot behind a little. Sometimes as you start adding all the parts and your original lines don't look right, you can adjust it in light of the new reference points that you're creating. I'll give this tail a little bit of an upward bit. And give it a back leg, a hind leg. Now I'm gonna move to the paint lines and that's when I'm gonna add some texture to the body. And to add some textures, just some lines. I am not gonna color her green, let's go with pink. My son would find that so appalling. And of course with me pink is never just pink, a little orange. So almost like she has blush on her cheeks. A little yellow, always. I'm so glad that you drew along with me this whole month and I hope that you enjoyed the process and always remember that you don't have to make it exactly as your object. You have the freedom. And I am going to dedicate this page to all of you because you are dynamite. And we're done. Now that we have spent a whole month drawing and coloring together, I want you to remember this going forward. You have to practice, you don't have to be perfect, and your inspiration object is just that. It's a starting point. Let your imagination guide your way.