Push Your Creative Boundaries: 31 Mixed Media Explorations with Risa Iwasaki

Chapter 1 - Push Your Creative Boundaries: 31 Mixed Media Explorations
Overview
(soft music) - Hi, I'm Risa Iwasaki Culbertson, multimedia artist and owner of the stationery line PapaLlama. I'm constantly developing and creating artwork that use a variety of mediums and methods. I find myself relying and being super inspired by this variety because I never know which medium is going to be the best way to express each creative project. And I'm so excited to have you join me as we dive deep into 10 prompts using a rotating trio of mediums, one each day. I like to call this method an egg three ways. By experimenting with variety, we're gonna be expanding the boundaries of our creative expression. Each activity should take about five to 15 minutes a day. But by the end, you'll have built a creative tool box of your own through experimentation, further developed your artistic voice, and discovered new ways to combat creative block. So if you're ready to get creative times three and expand your creative toolbox, then gather your things and let's get started.

Day 1 - Materials and preparing a space
- Even before we get started, there's a couple of things that we're gonna do in order to really prep ourself, really get ready for our creative practice. Let's talk about sketchbooks. This sketchbook might look a little different than the one that you have, but inside they're all the same. Sure, it's full of multimedia paper, but it's also a judgment-free sketchbook. Judgment-free sketchbook is something that I use to really get myself into being okay with making any sort of mistakes and really letting my whole creative process flow. No judgment means no judgment from yourself. I think a lot of times we start doing something and if it doesn't seem like it's a masterpiece from the get-go, we just stop. So I want to just encourage you to keep going, get that judgment out, and really just go with your creative flow. Judgment-free also means judgment-free from the outside world. I think in this day and age with social media and really content-driven posts and sharing, that there is a lot of pressure to share the process. I'm not saying that you can't. If you want to share, go for it. But if you don't want to share, then also that's okay. We're just going to make and create whatever we want to do because we never know what that silly little idea or that random thought or that half a sentence might turn into something that's really inspiring later on. So let's just fill this up with all the things that we want to create. Another thing that really has helped me, especially in the moments when I have some severe creative block or I just don't know where to start, is to create space. Space can be really hard to come by. And what I discovered during my creative journey is that sometimes I'm not showing up for my creative process. Where space is tight, it doesn't have to be a table. It can be a corner of a table. A room, that would be awesome. Or it can be a tray that you just put all of your creative stuff on. You put your tray down, and you're ready. This is you showing up for your creative self. There's something about having that sort of mindset that really has helped me get focused. It's not gonna be perfect from the get-go, and there's a lot of things that you can do to really make sure that you are going to have a successful and fun journey. Another thing that I like to keep in mind is to have a little piece of paper or some scrap paper. Jot down any sort of ideas that you would like to have for your specific project. So I'm always having a little notepad just to jot down a few ideas for what I want to incorporate into my piece. That's really helpful for me to just look at my paper and be like, "Oh, yeah, I wanted to incorporate cherry blossoms and the color blue." Okay, now I'm

gonna use that, put that into my sketchbook. This practice is really focusing on using multiple mediums to really expand not only our creative toolbox, but really kind of push our boundaries to get us outside of our comfort zone. So for me, I'm gonna be choosing pen, paper, and paint. I encourage you to have a different set, if you feel like it. I chose painting because that's something that I find intimidating. So I'm on this journey with you. I am doing something that is outside of my comfort zone as well. I think it's really important for people to see that the person on the other screen is still going through their creative process too. So gouache is gonna be a super fun thing for me. Eeeh! So I've got my trio, my pen, my paints, and my paper. We're gonna do one a day. So we'll work on pen. And then the next day we'll work on paper. And then the following day we'll work with paint. So these are a couple of things that are my go-to pieces when it comes to my trio. The pen section, I've got all sorts of fine tip. I really like fine-tip pens. There's something really satisfying about just a good, plain, Pilot pens, those are my favorite. I like to have a little bit of a thicker line just to really kinda get some textures. I always have a pencil, if you want to kinda draw some stuff out using a pencil. My favorite is this Blackwing, so that's my go-to. I love a good old Sharpie. This one is a chiseled, thicker Sharpie, great for backgrounds. And sometimes it's just fun to kind of work really big. No need to limit yourself on just black ink. I have an assortment of fun, colorful pens. I love incorporating color into everything. Why limit yourself? For my paint section, I've got a couple of paints. I have my basic acrylic. And I always just go for the primary colors. Because you can make any color with these three, and then you can adjust the tone. Then you can make it darker, make it a little bit lighter and softer. I'm also working with gouache. I'm relatively new to gouache, and I love it! I love it. It's so fun. It's really kind of a happy medium between watercolor and acrylic. So it gives you a lot of versatility. You can put some water in and really make it act more like watercolor. Or you can just lay it on thick, and it's more like acrylic. And I really love that sort of saturated color that gouache gives me, but also the freedom of doing watercolors. I also have something to put my paints on. You can use an artist palette, but I also use a dish that I can wash. Or just have a piece of aluminum foil over something, and use that as a palette. You don't have to get anything fancy to get yourself started. I also have a few brushes. These are my go-tos in my adventures with painting. I like to have a thicker one so that I can really kinda get some coverage on my pieces. I have a medium-sized, little bit of a rounder brush, and that kinda gives me a little bit thicker lines and fills in a little bit of detail. And then a finer one, because I do love detail, and this is just a really great one to kind of finish off pieces if you're doing some layering. Make sure you have some sort of a rag or a bandana so that you can blot your brushes and a water dish. Paper is one of my absolute favorite things to work with. I love the texture that it gives, the playfulness, the color blocks. I mean, I love working with paper. You can use construction paper. That can be found at even the drugstore or any sort of craft store. I have an assortment of origami paper. It's a thin, little swatch that really works well for a lot of projects. But you can also bring in other types of paper. This is some cool, little, soft, translucent, textured, which I think this would be really cool kind of laid over something else. I'm already getting inspired. I also got this pad of paper. It's just a bunch of colors. Something that I recommend when using paper, we're gonna be cutting using mostly an X-ACTO knife. So it is a little bit easier to work with if it's not too, too thick. This is just card stock, but it was in the scrapbooking section. So there's a lot of options to play around with, and it'll just be a little bit better for your hands when you're cutting stuff if it's not super thick. A few essentials for cutting, my X-ACTO knife. Glue stick, you can use regular glue, you can use white glue, whatever's gonna get paper onto paper. I personally like this one a lot. Scissors, I like using a medium size to small. Because I tend to work with a lot more shapes and curves, and it's just a little bit easier for me to

get that if it's not like a huge scissors. Depends on your project, but this is a good one. And then a cutting mat, if you don't want to go out and get a cutting mat, just layer some cardboard. Just make sure that it's flat so that you can get some clean lines. Use what you have. I encourage you to find your trio of mediums for your daily practice. It doesn't have to be these three. These are the ones that I'm gonna be working with. But I encourage you to at least pick one that might feel a little intimidating, if not all three. It'll help push the boundaries of what we think we can do and have a whole lot of fun in the process. Commit, and let's get started.

Day 2 - Self Portrait: Illustrated
- Let's get inspired by the thing that's closest to us, our face. For our first trio, it's gonna be all about self-portraits. For my reference, I've printed out a selfie, but you can also use a mirror or just look on your phone. This, to me, is a little bit easier. Plus, we're gonna be using a printout selfie for our next two projects. Got all my pens, my paper. I'm also gonna pull a couple of colors that I want to use. That works. Sometimes, self-portraits can feel really intimidating, but it's not about having it look perfect, and it's not about having it look exactly like you. It's all about getting pen to paper. So I'm looking at my reference, and I'm just gonna go for it. I like to get the shape of the face first. Kinda helps me ground the whole picture. And then start filling in the nose, the eyes. I prefer a little bit more of a cartoony look. That's just my style. And it's this process that you start to develop your preferences. Maybe you like to do super realistic portraits. Maybe you like to only draw eyes and have some, you know, funky shapes for the rest of your face. That's cool. I love that. The reason why I like using pen is that you have to commit to it. Once you go and you put your pen down, there's no turning back, and that's kind of fun because there's a tendency to overthink things when you're drawing. It's in this process that I get to kind of figure out what does it feel like when I do a really quick sketch, and what does it feel like when I'm doing a super longer sitting of a sketch? Does it have different results? And maybe you wanna do a little sketch first with using a pencil just to kinda get that outline or anything. It's not about having it be perfect, and the whole point of it is to keep going. And if a pencil and kind of mapping it out makes you keep going, then go for it. Do it, do it, do it. That is a very fun version of me. So I'm actually gonna start doing a little bit of details with my fine-tip pen because I love this pen. I love this pen. And it's really easy to kinda get some textures by just drawing some quick little lines. I love my little laugh lines. Wrinkles are beautiful. I'm gonna use a couple of my colored pens. And the fun thing with pen is that you don't have to fill in all of the color in order to get the feeling of it. I actually feel like just having a few simple lines creates a lot of movement. Like this hair, I just kinda go for a wave, and then I follow the wave and it gives that sort of movement of hair, which is really satisfying to draw. And sometimes I like to just bring in another color just to show that there's a little bit of a depth situation here. Give it some depth, some extra texture. Experiment with your tools, with all of your pens. See what it looks like when you have this big marker on the background. How did that change your picture? When I talk about the creative toolbox and being able to fill this toolbox, it's about moments like this, where you're trying something and now you have an idea that it changes your image when you do something. And now it's in your toolbox. It's in your mind that in order to get maybe a more dynamic picture or, you know, a really good texture, you know to use this tool. Just like that, I've finished my self-portrait, and I really like it. It's super fun. It's really graphic. It's definitely more cartoony, and that's great because that's my style. Hold on to your printout. We're gonna be using it tomorrow for paper.

Day 3 - Self Portrait: Paper

- For our paper portrait, you'll need the printed out selfie from yesterday. We're gonna be marking on this and cutting patterns for our paper. Something that I like to do before I get started with my paper projects is to figure out what colors I wanna pick. Sometimes I just go where inspiration takes me and that's great, but sometimes I get a little overwhelmed. So, I'll pick a few base colors to begin with. And then if I wanna add something, then I'll always add. So what you wanna start off with is some larger pieces for your hair, your face, and your shirt. The colors can be abstract. I love when there's a lot of contrasting colors, just pick a few and see how it looks. I'm also taking some origami paper too. And I think I'm just gonna layer on top of it and kind of get some more depth by using a different color. So many good colors, so many good colors. I'm gonna go for this green. Yeah, that's bold. I've got my funky assortment of colors, set that aside for now. All right, we're gonna be marking up our selfie. One of the first things that I like to do is try and figure out some good shapes on my face that I think would make for a fun paper portrait. You definitely wanna make sure that you have all of the elements, like your nose, your eyes, your mouth. You wanna make sure you're bringing these elements into your portrait. And keep the shapes really basic because we're gonna be cutting them out. And if they're too intricate, then you're gonna be just spending so much time cutting. You can always go back and put more detail in, but I like to just get the basic shapes first. This is a new look, I love this look. Get some eyeliner. Okay, I definitely don't wanna be adding too, too much. Cutting out the face, the neck, neck line. And I'm gonna cut out the hair and my shirt. And these are the two things that I'm gonna be saving for tomorrow's practice. And now cut out all of your background. You can do this with either an Exacto knife or scissors. I'm gonna use scissors because it's gonna be a large space that is relatively straightforward. Just follow that outline. I'm not gonna worry too much about the hair details, 'cause I can always put that in later, or maybe I'll just leave it. This I can throw away. Now I'm left with this gem of a picture and now I'm gonna use my Exacto knife and start cutting out these outlines. I always like to start off with larger and then go smaller. I'm gonna cut the face out first. It's gonna get weird before it gets really fun. Just stay with me. This is, this is all gonna make sense in a little bit. Okay, I have my face and I'm gonna cut the neck line. Sometimes these little parts, you might forget what part this is or what direction it goes. In that case, just, I like to put a little direction, up, down, okay. And this is the neck, great. It's almost like fabric patterns. We're gonna be taking this and then cutting it out with our paper. I think I'll use scissors for this, because it's another kind of larger piece. You just want some clean cuts because you're gonna be piecing them together and you don't necessarily want a disconnect. I've got my larger pieces and now I'm gonna start drawing it onto my paper. I also like to be mindful of where I'm cutting. This is kind of like fabric in the same sense where you want to try and get as much use out of your materials. So, instead of having it in the center, I wanna use it on the very corner. So then I can still use all of this space for another project. I'm just using a pencil and just tracing around it. I always like to hold onto one spot. just to double check before I let go. All right, I'm gonna save this for tomorrow. I'm done with this. Now I'm gonna cut my piece out. This actually becomes a really fun, little negative space, too. That's fun, okay, feeling inspired. Save that for another project. I might clean up any lines. I'm gonna do the same with my neck line, my shirt, gonna do this cool green, I love this green. This part where my shoulder is cut off. I'm just gonna kind of round it here. I'm gonna use my Exacto knife because I'm finding it to just be a crisp line. Just be mindful where your fingers are. Clean up my lines. Okay, cool, all right. Now I'm gonna start cutting the face, but first I wanna make sure that I have the whole face first. So I'm gonna just make a pattern, trace it out. Also want the neck to be the same paper. You know, you can make this really funky by having patterns. You can use origami paper. I'm gonna make the forehead a little bit extra, a little bit

bigger, because I'm gonna cut a couple of little hairs from my bangs. And just in case that kind of shows under. Done with that. I'm done with the neck. I don't have to keep this, put it in a different pile. Now I'm gonna get to the face. So I'm gonna start again with the larger pieces first and then work smaller. I like to immediately trace these after I cut it, because I just forget where they came from. And also because I like to see how it looks in the process, 'cause I might wanna make a few modifications, or switch out some colors. I find that with a little bit thinner paper, it's just easier to cut with scissors, because with Exacto knives, sometimes it just crinkles it up because it's a little too thin. Okay, I already forgot which cheek that is. Good thing I still have that template. And it doesn't have to be perfect. Maybe switch the sides, and that just turns into something cool. It's all about playing. It's all about experimenting. It's all about allowing yourself to make those little mistakes, mistakes. I don't know, I don't know if there's such a thing as mistakes in art. I don't need these little cheekbones, I'll set that aside. Okay, next I'm gonna use my nose. I find that once I get the nose and eyes onto my pieces, it's kind of a little bit of a grounding part of your face, because from there you can kind of figure out eyebrows and where your mouth goes, and everything else, but... There you go. Continues to be a very strange thing happening over there, cutting it out with scissors, because it's thinner paper. And when you're erasing with thinner paper, that's been cut out, I like to just go in one direction like this, instead of going back and forth, 'cause sometimes when you go back and forth, it just crinkles everything. Set that aside. Okay, I think I'm just gonna cut the eyes and mouth at the same time. And actually, because I know that my paper background is white, so I'm gonna utilize that for the eyes. So I'm not gonna even cut out the whites of my eyes, I'm just gonna cut out this and use the background as the whites of my eyes. So, here we go. That's kind of like a mask, I guess. I mean it is a mask. Okay, the fun thing about using construction paper and a little bit thicker paper is that you kinda get that sort of dimension, that texture that comes with just having a thicker piece of paper. I don't have black, so I'm gonna use blue. It's like I got some colored contacts in. Cut out two circles for the eyes. Put that behind our mask there. A couple more things. The contrast. Sometimes, if it's something that has two pieces, before I glue it on to my face, I like to just create a larger piece with it. So with this, I'm gonna take my glue stick. I like to just glue on a separate piece of paper, because I don't want my surfaces to get super sticky. So I glue out here, bring it back in. And now these lips that seem like there are two little, two tiny separate pieces, now I'm just gonna make a smile. Cut that out and look at that, but it's too big for this paper. That's fine, you just trim it down. It's not a big deal. That's the fun thing about paper, it's super easy to manipulate. You can easily add things. You can easily cut things out. So what I wanna do first is the neck, because I want this to kind of lay over. Just do it directly onto that paper. This I'm gonna do outside. Lay it over. Okay, I'm gonna do the face now. And I'm using the background for the whites of my eyes. So I wanna make sure that I'm just gonna glue from the chin to underneath the eyes. So I know where to place those pupils. Let's see, so you can do it either directly on to your mask, face, or you can hide it behind. And it looks like this way is gonna be the easiest. And it's things like that, trying to figure out if you should put the eye color behind this piece or above it, and now because of that experimentation, I now know what else I can do. What can I put behind this piece? And what can I put in front of it? I'm gonna do the nose, the mouth, the cheekbones. This would be really fun to do like a family portrait or something, where we're all kind of lined up together. So I wanna add a little bit of texture for the hair, can leave it as is, but it's pretty amazing how just a few little cuts can bring a lot of texture to your paper like that. That's why I think it's really important to play and actually make things, because there's just so many little discoveries that you wouldn't necessarily think to put together, that just kind of happened. So I didn't cut that out perfectly, but it's okay. And

it seems like I need some eyebrows, but I'm just gonna cut it out directly like this. And then I think I'm just gonna fill it in. And just like that, just by using a few colors, we created our own paper portrait. Try experimenting with different textures, different pattern paper, different thickness, and see how your paper portrait turns out. So hold on to this, set it aside, bring it tomorrow.

Day 4 - Self Portrait: Painted
- Not all self portraits have to be a reflection of our outward appearance. We could use these to check and reflect how we feel on the inside. But what does a feeling look like? For that, I do a color test. A color test for me is using a stack of paint swatches, paper from our paper pile. And what I like to do is go through them and see how I feel. I like to use solid colors. Sometimes for me patterns really persuade a certain type of feeling for me. So, I like to stick with solid colors. But you can use whatever you want. I just kind of quickly go through everything and see what makes me feel a certain way. Let's see, colors bring out all sorts of different emotions within ourselves. So I'll use the same stack of colors, but depending on how I'm feeling that day. These colors are gonna mean different things. I don't like to overthink it. I like to just kind of grab the colors that really kind of speak to me. And then I take what I picked out. I take a deep breath in. Think about how I'm feeling. I'm making art. I'm here with you. So, I'm feeling really uplifted, happy, and creative. Now it's time to get that feeling onto paper. Sometimes it's easier for me to just kind of jot down a few ideas on my notepad and that's why I like to have this handy. If I was gonna put some images, I'd probably put rainbows, some plants, but today I'm just gonna focus on color. Make sure you have your cutout from yesterday. If you don't, just go ahead and print another one out. Cut the outline. We'll be using this. We're gonna be doing like a silhouette frame. So first thing, I'm gonna make sure that I am filling in all of the face. So bring your pencil. You'll need your glue stick today too. Once I get it lined up, I'm just gonna do a little light tracing of the inside. This is just so I know where to fill in and I don't wanna go too much out. because then it's gonna peak out of the hair. Or maybe you wanna fill out the background too. So many possibilities. Now for the paint. I never wash out my palette as you can tell. I always like these kinds of mixes of colors, and I just wanna keep it. This is why I love gouache so much is that you can actually reactivate your colors which is something that you can't necessarily do with the acrylic. I'm gonna go for a rainbow face. I think that best represents how I'm feeling when I'm feeling creative. Just gonna add some of this primary magenta, unlike what we talked about before. Having all the primary colors is a great thing because you can mix and make them into any color you want. I'm gonna add some blue over here. I'm gonna you use my wider flat brush, just because I really wanna get just some solid lines of color. And I think I'm gonna try a little bit more of a water color feel. Just wanna I add a little bit extra water in to my gouache painting. This is why I love gouache, the versatility of it. And now we're just gonna go for it. I love this color. I recommend going a little bit outside of your line to make sure that our cutout is going to cover it. Let's see. We'll just add a little bit of magenta to yellow. I'm not too familiar with painting. And I think there's kind of a really fun process that happens when you're not entirely familiar, is this kind of discovery and that you don't know the rules, and so like it's totally fine breaking them and it's super fun to break them. This is just, I think part of the process. You get to learn you get to make your own rules. I'm loving this little mashup right there. Let's see, I wanna you use green. So, I'm gonna bring a little bit of this blue to yellow. See what happens there. Bring in some blues. This is like my rainbow palette. I love just using these colors. This makes me think of melted ice cream. I think those would be super fun as a snow cone picture would be really fun. I love that sort of grayish blue color. I really like how this bleeds in. I would love to explore that and maybe see that as like a

landscape. This is what's going on, right? We start something and then we feel inspired by a component of it. Maybe it'll inspire us to make something new, revisit some work. So I have my outline filled in and now I'm going to add my hair and my body. For this, I am going to take my glue stick. And what I wanna do is cover up subtle outside lines. And since we marked our outline with a pencil, we can just kind of line it up with there and then go ahead and glue it on. I'm gonna take my acrylic paint, and I'm gonna cover up all of this paper. So that way I'll have a nice frame, especially with all of the colors that are happening on the inside. The reason why I'm using acrylic paint for this instead of gouache, is that that's just a personal preference. I feel like I'm not as, I don't feel as precious about maybe acrylic paint as I do with my gouache. And also it just kind of the acrylic paint gives a little bit more of a thicker, a little bit thicker look to it. I feel like acrylic paint can just really cover some ground. This would be super fun to do for somebody. Like if you had a picture of your friend or family member and you did this same approach, but you filled in how they make you feel, I would be so happy to get that. You can like fill it with all sorts of different memories that you guys share. Favorite places, favorite foods, things that make you guys laugh. I may have to do that for some friends. And sometimes it's not about how you feel on the inside, but trying to express how you feel about somebody else. And feel free to just clean up those lines with the thinner brush. And if you wanna kind of add a couple more details, I always like to put a little flyaways here, some extra hair to really kind of sell that. That's my hair. And there I have it. A self portrait of how I feel on the inside instead of how I look on the outside. This would be really fun to add a lot of images in. So feel free to play, add things out of background, maybe some images. Anything that you want to really express how you feel on the inside.

Day 5 - Upcycled Repeatable Pattern: Illustrated
- Something that I love about us artists is that we can make anything out of anything. We can use all sorts of stuff as material for our artwork. So why not look around and see what we can recycle? When I'm using a lot of upcycled materials, I like to find something that brings the whole piece together. Something that I really enjoy doing is creating patterns. For today's project, you'll need a couple little extra things, including this PDF, as well as a stack of recycled paper, magazines, old magazines, anything that you can run through a printer. We're learning how to make a seamless pattern. Flip it over. You're gonna draw a few designs. This can be as simple or as intricate as you like. I'm going to go for some basic shapes. When you're making your tile, keep everything in the center. You don't want anything to go over right now because that's what we're gonna be doing when we cut up this piece. So do stay in the center. What is missing over here? Some circle. Okay, now you have your design and it's not going over the edge, we're gonna flip it back again. Now we're gonna cut one and two separate from three and four. So cut along this line. Now, tape these two pieces together. And now we're gonna separate three and one away from four and two. So cut along this line. Now that you have your two pieces, bring the back to the front and tape them together. This will all make sense in a moment. This is definitely a magic trick because when you flip it over, now you have a seamless pattern tile. The other side of this is over here. So no matter how many times you stack them, it's all going to be seamless. Feel free to add another element in the center, but leave everything on the outside alone. With my seamless tile, I'm gonna scan this into the computer and then print it out a little bit smaller, or this size. You can adjust the size there, but no matter what, it's gonna be seamless. I printed my pattern onto some recycled paper, some old artwork, old cards. I'm gonna put them together for my final quilted pattern. This is the fun part because you really get to experience the magic of what we just did once I figure out where circle,

circle, aha. It's kind of like a puzzle. Like that, excellent. I think I'm going to move these this way and then bring another element. Let's see. Here. Okay. And just line those up. Sometimes it's nice to have something that you can really ground your piece in. Makes it a little bit easier to find out which direction it goes. Like that. Okay, just gonna clean this up a little bit. I'm gonna either tape or glue them down. It is like a little puzzle, it's very relaxing. If you don't have a scanner readily available, that's okay, we can do it manually as well. I like to take my tile, make sure it's cleaned up and with a softer pencil, I'm gonna flip over my tile and just start filling it in. If you can see your image through it, then just try and cover those spots only. No need to cover the whole thing, you can if you want. Sometimes it helps to hold it to the light to see. Okay, here we go, there's a spot there. And I'm really more concerned about the edges since those are the pieces that are going to give us our seamless pattern. And anything else, I can always switch up and change, add. Now I'm gonna flip it over. I'm gonna give myself a little bit of space here and now I'm just going to kind of push a little bit harder with my pencil and just go over these shapes. Sometimes it's a little helpful to put a little piece of tape on the side so it doesn't move while you're doing this part. Make sure you get all those little edge shapes. Basically, we created a carbon copy using our pencil and this part we're transferring it onto the paper. Before you let go with your finger, just double check to see if that worked. Hey, look at that. Any missing ones. It doesn't have to be perfect because we can just fill it in later. Gonna give this a little refresher. Now, just line it up to the piece that you just transferred, carbon transferred and do the same thing again. Hold down your piece and trace your shapes. Make sure everything's on there. Ta-da! Now you have a seamless pattern. Though I'm just gonna go in with my markers and spruce it up a little bit. This technique would make a really fun wrapping paper. I always like to use recycled materials for wrapping paper, and I think this would be kind of a new spin on bringing your own illustrations in and being able to use something sustainable. And the cool thing is that you can just make one tile and then just be able to use a bunch of them in order to get a huge piece or make it super tiny and do teeny tiny prints. You can also use something like your original and then like, what a huge difference, the feeling of something small like this versus larger images. I'm just gonna go in and just decorate a little bit. Maybe these are just little happy faces. We were able to use our own illustration and recycled materials to create something completely different and learn a new technique on how to create a seamless pattern. Each one is going to have different results. So definitely play around with doing it manually, as well as doing it on the computer.

Day 6 - Upcycled Repeatable Pattern: Paper
- When it comes to patterns, repeating a simple shape can make a huge impact on your piece. The reason why I like using recycled materials is because there's already so many colors and textures that it makes for a fun piece, even if you have a simple design. I'm gonna be using a fried egg shape because it's relatively easy to cut out and there isn't a lot of components involved. So I'm gonna take some of my pieces and just start cutting my shape. The fun thing about doing this is that you can really kind of take a piece and keep using all of the pieces. It's like extreme recycling, where you can take something that you were gonna throw away, take a little piece, and then just keep making as many things as you can. Really utilize your materials. And just because it's recycled doesn't mean that it's not precious and that we should be trying to use it as much as possible. I think a lot about my environmental impact of my art. If I can use recycled materials, then I definitely like to. It's also kind of fun to see, you know, just to challenge yourself, what do you have and what can you create from it? A fun thing about these types of organic shapes is that, you know, you can just kind of cut

'em out and then you don't have to worry about making a template or having them be perfectly perfect. Just go with the flow. This is also a fun practice to make something a lot bigger, like a huge pattern, a huge image for a pattern. What does that look like? And maybe if you take the same shape, or you make it slightly smaller, what does that look like? I'm even gonna use some scraps from our project yesterday. Once you have your individual pieces, go ahead and start assembling them. Fried egg images are my go-to for when I'm not quite sure what I wanna draw but I definitely wanna do something or play around with a shape but I don't necessarily want to do like triangles and squares and circles. Fried eggs are my sort of playful take on a simple shape. Now it's time for you to arrange your pattern. An easy way to get a repeatable pattern is to just start off with one row, and then anywhere there's a little spot in the next row, just add another image, just so it's a little bit staggered and they're all filling in those gaps. Some of the pieces are gonna come off your page. That's totally okay. Okay, so I already have a pattern, but to me, I like to have a little bit more flow to it, so I'm gonna play around with just the direction. Let's do this. Make sure that every other spot is filled in. Do that. Okay, I like that much better. This feels better. It feels like there's a lot more movement than the other way. But it feels a little crowded, so I'm gonna spread them out just a little bit and see how that looks. I think, especially when it's a really busy design, even though these are simple shapes, there's a lot going on within those shapes. So when that happens, I like to give it a little bit of breathing space so that my eye can kind of focus on each individual piece, like that one. I like that one. That's super fun. I'm happy with how this looks. This, to me, has good flow to it but also enough breathing space for me to really be able to focus on each individual element. So now I'm gonna commit and start gluing this down. I think, also, part of this practice is really kind of getting in tune with how something feels. In the beginning, to me, it felt like it was too smooshed, a little too crowded. And practices like this, I feel like help me really identify that sort of gut feeling for what feels right in a piece. And that takes practice, really being able to trust yourself and that the justification for changing something is that it just doesn't feel the way that you want it to feel. That takes practice and trust, to trust the process, to trust yourself. We're learning some big lessons. I really like using recycled material that have words on it. I think that it's super fun to just change the direction, kind of like try and figure out what it was in the first place. And don't worry if things are kind of hanging off the edge. You can always cut that off later, okay? Now I'm just gonna cut all my little edges so it's all on one page. It's really amazing how just cutting that makes this whole piece look really, really intentional, like there should be a whole bunch of fried eggs off the page. With a simple image, I'm able to fill the entire page with a dynamic pattern that has a really good flow to it. Try different layouts with your images and see how things feel. If you change directions, does that feel better? And if you put them together, does that change the dynamic of your piece? Try spreading them all out and see how that feels, or change the shape. Make really large images and see how that looks on your page.

Day 7 - Upcycled Repeatable Pattern: Paint
- We've been experimenting with variety using our trio of mediums, but we can also find variety within that medium, like this paint. It can also be used to get us started on making a stamp. And what better way to make a unique stamp than using upcycled materials? We'll need a few extra things today in order for us to transform our paint into a stamp pad. I used just a regular kitchen sponge because it's around, and you can easily access it. Go to the drugstore, anything, they're gonna have a new sponge. I like to cut mine up into a couple of pieces, just so that I can use a variety of colors. You wanna stick to one color per sponge, just to make sure that the colors don't

get all muckied up. I don't want it too small, and I also don't want it too big. It just kinda depends on what your image size is going to be for your stamp. I also like using a little tray or a dish, something that you can dab your sponge with. I like using acrylic for my stamps because it's thick, and it really gets a nice clean, crisp transfer from your object to the paper or whatever you're gonna be printing on. I like looking around to see what sorts of scraps I had from my previous projects that I could reuse. Or sometimes it's just really fun to see what sorts of shapes something like a piece of lemon is going to look like. This is also super fun to do with potatoes. A potato stamp is fun for all ages, and I still do it to this day. My scrap foam is gonna be a great stamp because it's gonna squish in and absorb some of that paint. And I don't necessarily have to use the sponge for this, but let's give it a try. I'm gonna just cut out a shape. It doesn't have to be a specific shape. It's kind of fun when it's organic and you don't really know what kind of shape it's gonna look like. I'm gonna use this, but I'm also gonna leave this little scrap too because I never know what sort of shape that's gonna make when I give it a try. I'm gonna go ahead and take two colors. I want to do a print that is blue and, let's say, red. When you're making stamps, you don't need too, too much. You can always add more paint because you're actually just putting a really thin layer on, both on your sponge and on the object that you'll be printing with. And I say printing because this is definitely the start of any sort of printmaking. Taking my sponge, and I'm just going to lightly just dab it so you have a little bit of color, but it's pretty even. I don't want a big clump of paint because it's gonna make my print uneven. I'm gonna just go for it with my lemon piece. This is the end of a lemon. And I think this little circular shape will be really fun. But we won't really know until we give it a try. Let's go for it. And just make sure that you have enough ink on here. It might take a couple tries to really figure out what's gonna work best. It really kinda depends on the object that you're using. If it's really hard, then it's gonna be a little bit more challenging to get a clean, crisp line. If it's something a little bit softer, it's gonna push into the paper. So hopefully you'll have a cleaner, more saturated shape. Okay, this is the moment of truth. Let's give it a whirl. That worked. That's awesome! That is a circle. So I'm just gonna go ahead and start creating my pattern, just using this first because I'm just in love with this circle. And repeatable patterns, it's not about having it be totally uniform all the time. I like kinda the randomness that this type of pattern can be. What I'm also loving about this, I don't know if you can see it from there, but there's kind of a little bit of a starburst happening in the center, and that's just from the lemon itself. Also, it smells really refreshing, and I feel citrus energy. I feel awake. This is a really great thing to do if you're feeling a little tired, need a little pick-me-up. I feel like that's enough little circles for me. I'm gonna do one that's kind of hanging off the edge, though, 'cause I feel like that really sells the pattern. And try playing with just putting a little bit on and then stamping it. And then without reapplying, try it again. Okay, and then try it again. And see what changes. Sometimes it's a little bit lighter. Sometimes it changes into a totally different shape. That's really fun too because you never know what it's going to look like, and you're not necessarily getting a new tool for it. You're just using the same thing and seeing what sort of limitations and how expansive one thing can be. I'm gonna switch colors, so that means new sponge. And I am going to even this out a little bit so it's not one big glob. Set that aside. And since this is kind of a sponge, I'm not necessarily going to apply this on here, which I could 100% try it. It's all about trying stuff. And I'm not necessarily even gonna do the whole thing here. I'm just gonna see what that looks like. Okay, I'm going for it. Cool. I just love this texture. It's not totally saturated, because it's got these little dots here and a little bit some lines here. I like that. It gives it a lot of interest, even in just one stamp. Okay, I feel like this is gonna give me a lot of variety. Round two. See. More saturated, cool. Okay. And this is definitely soaking up a lot more paint, so I might do a little

reapplication on that one. And part of the process is learning about your mediums and how they work in relation to other things, like my lemon peel didn't take up that much ink, but this sponge is, as you can see, it's soaking in, is taking up a lot more of my material. And that way you can kind of start to gauge, how much do you need of something? I know as a printmaker, I know that my inks will behave differently, depending on how much coverage I need for my image, or sometimes it depends on the weather. And if it's hot, the thing is just doing it's own thing. If it's cold, it just takes forever to get evened out. And that's something that I really like about being able to really be in tune with your mediums and your process. Then you kinda know those types of things, like the inside scoop. I'm gonna do one more. I like odd numbers. I'm gonna overlap and see what that looks like. Cool, awesome. That's super fun. I'm gonna switch back to my lemon, but I'm gonna try a different part of the lemon and see what happens there. And I might bring in another color because I have a sponge, and why not? Why not? I'm gonna take some black. Do the same process where I take my sponge, dab it so that it gives me an even amount of coverage on my sponge. And I'm gonna experiment with this. See what that looks like. Gonna give it a whirl. It's kind of like a little line. It's a little bit funny, but cool. I'm gonna go with it. And I'm just gonna start filling my page 'cause I think this is a lot of fun textures. There are a lot of fun textures that are happening. Even though these shapes are relatively simple, I like to see what happens when things overlap. And when I'm experimenting with a new medium or a new process, I do like to kind of start off with some simple shapes, just so I can really figure out how the process and how the medium works. So the lemon itself is still a little wet, so I'm kind of getting a little bit of a watercolor sort of process happening here, and that's just because the thing that I'm using is actually a little bit damp. So that's pretty cool. It's giving me a lot of variety. Let's see if I just dip it in here, not even use the sponge. It's all about playing. If this doesn't make you feel like a kid again, then I don't know what will because getting your hands messy and playing with food and things around the house in order to get all sorts of fun shapes and then trying it out. Try it without the sponge. Just start dipping it in. Maybe that's a totally new process and gives you a different result. And there you go, now you have a new way of using this lemon peel, a new way of using your stamp, your recycled stamp. So we're using paper, but you can apply the same method and put it on fabric. You could put it on a blank tote. You could put it on your clothes. You can use this process and even these materials in order to create some unique pieces on fabric. I'm gonna try another piece of lemon, but this time I'm gonna just use this side and see if I can get almost like a half-circle, see if that really does turn out that way. I'm gonna go back to my red. Dab it on. Cool, half-circle. So I want you to start looking at things around your house. I mean, I don't know if you're gonna cut a vegetable in the same way again without thinking about what kind of stamp that can be. How can I incorporate that shape into a piece that I'm doing? It doesn't necessarily have to be a page full of stamps. It can even just be part of something in a different piece. There's so many ways of incorporating this technique into something else. Gonna try it without the sponge. See what happens there. This side's looking a little lonely. We'll try it without reapplying. When working on a pattern, I really like to try and spread everything out as much as possible and then start filling it in. You'll kind of get a sense of how the flow goes. It's really about getting in tune with how your piece looks as a whole. I'm happy with how my pattern turned out, and I love knowing that this was created by using a lemon and some scrap foam, and I got something completely different. So start looking around. What's around you? And discover some new shapes that you can apply this method to.

Day 8 - Point of View: Illustrated

- One of the cool things about art is being able to share something new, but sometimes that something new is just a total change in perspective. When I'm feeling stuck, or I'm not quite sure where to start, I like to think of an image and then try and figure out that all the different perspectives to see that image. So let's think of something. I'm gonna be using the example of a tree. So my brainstorming notepad, I'm just gonna draw a tree, a tree that looks like broccoli. Now I'm gonna think about what would it look like if I got really, really close to this tree, what sort of perspective would I see? For this, I'm gonna be using some references. So I took a picture of a tree. I printed this out, but you can also use your phone or a reference from online, check to see what kind of bark. There's a lot of great patterns in bark, but I love all of these little squiggles. When I think about being up close to a tree, maybe like a couple inches away, I think about all of these little textures, maybe some moss, and definitely some bugs. I did a couple quick sketches from a while back as my reference. So I'm gonna bring that into my picture. I'm gonna just start off with figuring out where I want to have this tree. I wanna have it a little bit off to the side. I think that's gonna make for kind of a cool dynamic picture. I'm gonna add my little bugs so I kind of know what to work around. And you know, if you're not into bugs, that's totally cool, too. There's so many other little things that are happening on trees like moss. There's lots of greenery happening. These are just kind of fun bugs, or maybe you're a tree has a squirrel in it. You don't have to be looking at the tree this close. You can be a little bit further back, or super, super close. And all you see is like one piece of bark. It's kind of fun to just see the different perspectives and how much the world changes by going one inch closer. Do some ants, oops, too many legs on that one. That one doesn't have a head. A couple more bugs here. Let's do this big way. It doesn't even have to be real bugs. It could be some unicorn imaginary bug that you wish you would see on a tree. It's whatever you want it to be. Do this. Yeah, I like that. Okay, now I'm gonna go in and kind of play around with the texture of the bark. I love all of these little squiggles. So I think that I'm just gonna go ahead and jump into that pattern, Which is super fun to draw. I'm gonna go around the little bugs that I just made. And the fun thing about doing, like, an organic shape, like these little wormholes on this bark is that you can't go wrong, that you can't ever go wrong, really. But this is just, I feel like there's less pressure to even try to make it look exactly like what you're trying to draw. I love overlapping these lines to see what that looks like. To me, it's all about texture and really overlapping all of these lines and doing a little bit tighter of a loop versus something that's a lot more spaced out. What does that look like? I think about like the knots and trees and how there's not a loop happening there that kind of goes around. I'm gonna use my different pens to try and get different textures. Like my jumbo marker. I think this would make a fun little texture like that. It's not always about how you draw a line with your pens. Sometimes you can just really utilize the shape of your tool as is. These chiseled ones are fun. So you can just make some different thickness lines here. Definitely when I think of a tree or look at a tree, there aren't a lot of straight lines happening. Okay, some more texture here. Just gonna black out this whole section here. Why not. There we go. My bugs are looking a little bit faded out. So I'm gonna go in with my smaller pen and give it some finer details to try and get them to stand out a little bit. Of course, it's okay to have them kind of blend in too, because that's the whole story of it, right? You don't necessarily see this by just standing and looking at the tree, but when you get closer, and closer, and closer, then you see all the little creatures, and that's kind of how this picture is, too. And you don't necessarily see all of these little creatures. And then when you get closer, you see them. This would also be really fun adding some colors in there, too, if you really wanna make them pop a little bit more. I love playing with directions and the direction of your pen stroke. What does it look like when it's horizontal? What does it look like when it's vertical?

What does it look like when it's diagonal? You can get really, a big range of textures just with one pen. Do a little design here. So, this is my version of a tree that I'm looking at super close up. I really like how the textures turned out for this and the hidden world of looking up close at things. Try taking a look at something and getting really close to it and seeing how that changes your perception of something. You might discover a whole new world just by taking a step forward.

Day 9 - Point of View: Paper
- Yesterday we talked about looking at an object but closer. Sometimes when we shift our perspective, it doesn't even have to be our perspective. What would happen if you're looking at that object, let's say a tree again, but from the view of an ant? Or even better, you're looking at the tree. If yesterday was us looking at the tree, then what would the perspective of an ant looking at us looking at tree look like? I'm gonna grab my papers. Let's see. So what I want from this piece is to see a lot of grass and a tree. I'm gonna put myself in there too. So I think this would be a really fun, kind of really playful perspective to see because I don't know. I don't think a lot of people are thinking about what ants are looking at. Okay, so I've got some brown for my tree. I'm gonna use two shades and then a bunch of grass. And I kinda have to take a moment and think about being an ant and looking at me looking at the tree. So an ant, because they're very tiny, are probably seeing a lot of grass. More grass than anything. So I'm gonna keep that in mind and fill a lot of my page with grass. I think I'm just gonna do a few layers and then cut details in. Seeing something from a different perspective that's outside of your own is also super fun to like think about all the animals that are around you or even people around you. I'd like to know what my pets are looking at or what their perspective is on the world that I live in with them. It'd be cute to have two pictures where one is a portrait of you looking at your dog or cat or animal and then the other portrait is your animal looking at you and I can put a little heart in between. That's what happens when you're making stuff and you're just starting to get inspired about all sorts of other things and that's why we make stuff, right? It's how you get outside of your creative block and sometimes it's just the hardest part is actually doing it. So the fact that you're here, you're doing your practice, this is important. It's really important. So I'm thinking about the grass. I'm playing around with the texture a little bit. I think about that grass that's right of front of the ant being really big. Those blades of grass are probably a lot thicker than the ones off in the distance. So I'm gonna start off big. Then I'm gonna go, let's see, I've got this on. I'm gonna take my X-ACTO knife. Be careful of your fingers. Like cutting grass out of paper, I find to be extremely relaxing, so just going with the flow or just like I don't know. We'll just do this little squiggle line and it's perfect 'cause it's grass. It's amazing 'cause it's nature. There are no mistakes. No mistakes in representing nature. If you're feeling stressed out, just like cut some grass. It's just so satisfying and the results are really nice too. You can always get super detailed or you can just cut a few lines in here and you get the whole look. You get the whole look even without cutting too much paper. Okay? A second layer 'cause I want it to be really full. I'm gonna add another layer in between to make it really kind of pop. And this is gonna be my furthest one from the ant, so I'm just gonna make some fringe. I think about how the further away from the ant, you probably aren't gonna see as much detail. So it might just kinda be like a texture thing. So I think that's why the fringe is gonna work well for this last layer. Okay? With paper, the fun part of paper is that it is so three-dimensional. Just by bending your paper, give it some extra texture. Okay? So that. Actually, I think I might just leave this as is. I'm not gonna glue anything down yet. I wanna get my tree. And I think I'm gonna do an overlap. And when I'm doing something like this sort of perspective practice, I like to have something that kind of shows that it's the same tree. So in

yesterday's practice, I had a little notch happening here on my tree, so I'm just gonna do the same for this so it looks like it's the same tree. So like yesterday, I was looking at right here. Today I'm looking at it this way. Again no straight lines in nature here, so I'm just gonna give that a little organic line. This is another thing that I love to do with paper is create some cutouts on the first layer and then have a little bit of the background color peeking out. And this is before I'm even gluing anything. So I wanna get all of my textures and all of my little cutouts happening now 'cause it is a little bit harder to do once you glue everything. Again, we're just representing the tree. We like to tell the story of what's going on. You can always get as detailed as you want or as abstract as you want. Maybe it's just color blocks. I love that. And I have a lot of people ask me about how you find your artistic voice. And I think a huge part of that is just making stuff. Like make as much stuff as you can, as you feel like it, as you feel inspired to make. And then lay it all out on a table, on your computer, anything and you'll really start to get a sense of what your style is. It's in doing stuff, it's in making things that your inner voice, your artistic voice comes out. It's like you don't know how to sing if you don't sing. So you've just gotta sing all the songs. You've gotta make all the things. And you'll be really surprised actually how easy it becomes to find some commonalities. Like that. I've got some cool texture. I can definitely leave this as is because it's the ant looking at the tree. It doesn't necessarily have to have me looking at the tree. I just think it's hilarious 'cause I love a good crossover event. If feels like a crossover event. I'm just gonna represent myself in a few shapes. The perks of having colorful hair is that usually just make a half circle of that color and people are like that's probably you. I'm gonna give myself a pink shirt today because that makes sense to me. And then I'll give myself some arms. And I won't overthink my pants. I'll just wear some blue jeans. It might feel a little abstract but that's part of my style. And so I'm thinking about the ant looking at me looking at the tree, so if I'm looking at the tree, then the ant is probably just gonna see the back of my head, so I don't even have to worry about making my own face. That looks like me in this abstract fun shape. And I'm gonna start gluing everything down. I'm gonna start with the tree because that's the furthest out and then I wanna start building my grass as I get closer, so first things first, let's make sure that our bark is on the tree. I'm gonna cut this down a little bit. I didn't wanna cut it down earlier because I didn't wanna lose these guys, the little cutout parts and sometimes it's just easier to glue on. Okay, tree, it's happening. Let's glue him down. You can also make a background. And it's doesn't necessarily have to be in this perspective either. Maybe it's somebody sitting on a bench looking at a tree looking at that tree. Or there's just so many different perspectives to play with. All right, I'm gonna put myself on here first. 'Kay, now I'm gonna get the grass happening. I'm gonna do on more here 'cause I wanna fill the whole page, especially because it's coming from the perspective of the ant. You can always make it as small or as big as you want. Whatever feels right to you. Last one. So there we have a whole new perspective on the tree that we worked on yesterday. So the ant looking at me looking at the tree. I feel like with just a few colors and really playing with texture, you really get a sense of that perspective. Not all perspectives have to be coming from you. Take a look around and see what around you might have a different perspective of something that you see on the daily.

Day 10 - Point of View: Paint
- Yesterday, we played around with the perspective of an ant, looking at us, looking at the tree and the day before, us looking at the tree, but there are still more perspectives and new points of view to play around with. Now it's time to get extra silly and think about something from a perspective that you may never have thought about before. What would the tree be looking at? Looking at you

looking at the tree. I don't know how many times I've thought about that perspective. I should think about trees more often and what they're seeing because what they're seeing is completely different from what I'm seeing and definitely it's very different from what the ants see. Let's play around with that perspective. I am the tree today and I'm looking down at me looking at the tree. Could also be a bird looking at everything below. There's all sorts of different perspectives. So we went from looking straight on and then looking from down up and now we're looking from up down. So really kind of just shifting where you put your eye can give you a completely different point of view. I'm going to sketch it out a little bit with my pencil. I think this one, I'm just going to do a little bit smaller. So I'm thinking about being the tree. I am the tree and I'm looking down, what am I going to see? Okay, I'm probably going to see all of the leaves that are on my branches. I'm going to see my branches. And then I'll probably see the top of my head looking at the tree, me looking at me cause I'm the tree. Okay, so I think this is going to be my leaves and then my tree trunk, okay? I have some branches out like this, again, just kind of an outline. I don't want to get too, too detailed with my pencil. That's not necessarily my process, might be your process. Okay, so those are my branches and I'm going to think about me, my head, and then so probably that's my nose cause I'm looking at the tree. And then I wouldn't really see anything else other than my shoulders. Cause if I'm looking straight up, everything else kind of stacks below my shoulders. So I think this is a good place to start. I'm going to go for the biggest piece first. Do whatever feels right to you. If you want to start with the smallest and then work out, go for it, here are no wrong ways but I do want to make a lot of green. So of course I never wash my palette because I love all these colors. Sometimes I can't recreate them. I'm going to use yellow and a little bit of blue. That's going to make me some green. Seems to be my... One of my green sections here. And I'm going to put a little extra because I know I have to fill a little bit of space. Maybe I don't even need a little bit, let's do a little dab here. Well, it goes a long way with the darker colors. Just kind of have to go in. Go for it. I love this green, this is such a good green. You could make this as big as you want. You could even fill all of this, but I don't necessarily feel like I need to do all of that in order to kind of show that it's the tree. I'll do some little leaf shapes. Give the illusion there. Yeah, I think if I want to do this a lot bigger, I would do like almost like a vignette or something, having it be darker on the outside and then slowly get a little bit brighter. I think that would really kind of frame this well, but you know, we're just doing a little quick... Quick little painting here because it's all about doing it. Doesn't have to be perfect. You don't have to spend a super amount of time doing it. You're here, you showed up. You've been showing up. That's all that matters. And sometimes you just kind of want to get an idea out and you can always revisit it later. Like maybe I want to go in and do more detail, put some more details into these leaves but you know what, that's another day, not today. That's the fun part about starting these things too, having like a quick practice that you do on the daily. That's part of creating too. It's revisiting old artwork. This turned really think a lot darker. What? This color is beautiful. Oh my God. Okay. I think I want to have few leaves just poking out and I want to have some leaves on my branches. So I'm just going to add a couple leaves that, you know, maybe your tree is... It's fall or winter. Maybe what you're seeing on your tree is totally different and that's great, that's cool. Those are the leaves, that's what's happening there. Again, I can always go back in and put some more detail in, but just getting the idea and getting the perspective. Now I want to work on the branches, let's see. Reactivates some of these colors. I use a little bit of this blue. Again with gouache, you can really make it as watered down or as thick and saturated. Really gives you a lot of versatility but if you're using acrylics, that works you know, watercolors. You know try all sorts of different things. So red or this magenta and blue are going to make purple. That's a fun thing about having these pallets

too is that you can just play around with colors. See what happens, save some for later. It's going to add all the colors together. Give me a little bit of a brown color. You can always add white if I want to make something a little bit lighter. That's fun, okay. So this is the tree trunk here. There's not a room to add on to this painting. We're getting the feel for it. Okay, so that's done. I'm going to do the grass because it's not like I'm floating in some sort of void or abyss. So let's see. Mix up some of the greens, reactivate. I think sometimes having a lot of a similar color can look a little flat. So I might just go in and bring this... Bring a little bit more detailed to the leaves so it doesn't look like it's all part of one thing. And let's see here. I'm going to bring a little bit of this brown that I have right here. Bring that into some green. I'm just gonna do a little bit, let me just... A couple of little leaves here. Do a little outline. It's kind of like a reef or something, but instead of nothing in the center, it's a whole new perspective. All right, so now I'm going to work on the top of my head and my shoulders to really drive the point home that it's the tree looking at me looking at the tree. So super easy for me. This little blob of blue will represent my head and I happened to be wearing this color today. So I will just add that. I think the last thing that I want to do is, again, with that little mix of brown and green, just kind of give myself a little bit of a shadow here, cause that's fun. It kind of brings a little bit some dimension to it, some depth to it. I'll just do a bold shadow there too. And why not right there? So even with one image, just changing where your eye level is, where the source of the perspective is coming from, can really change your picture. Take a look at your world with your new lenses and see what kind of shift in perspective you can see.

Day 11 - Storytelling: Illustrated
- If a picture is worth a thousand words, then what story is your picture telling? Building a story visually can bring a lot of depth and excitement to your project. Whenever I feel stuck or if I just need my creativity to just take a direction, I like to flip things around and build a story that I tell visually. For our next trio, we're gonna be building on a sentence to tell a better story. For this, there are a couple of PDFs that you can refer to. You can use your own sentence, or you can use what I have. I'm gonna start off with something really simple. A vase sits on a window sill. I feel like that's a really good spot to start because it leaves a lot of different ways to really build on the story. We're not quite ready to define the entire story. We're just setting the scene. I'm gonna take my sentence, the start of my story, and just do a quick illustration with it. The example that I have on a PDF is very, very simple, because I don't wanna influence your story. A vase, okay? Sits on a window sill. I'm taking up the whole space because we're gonna be using this for the next two mediums and it feels good to take up space. It feels good to use an entire page for something. We're gonna be building on our story, so start thinking of some adjectives for your story. Jot them down on your brainstorming note pad and we'll revisit those words tomorrow. Using just a few simple lines, I'm already able to get the story started. A vase sits on a window sill, a couple of lines, and this is off to a good start.

Day 12 - Storytelling: Paper
- We're building on our story today. We started yesterday off with a vase sits on a window sill. Let's bring in some adjectives to really get this story started. I like using non-restrictive adjectives, like irregularly shaped versus blue. I feel like with a good story, it's kind of like having a good conversation. Me talking and asking you questions, and then you talking and you asking questions, and there's this back and forth kind of flow. And I feel like that's a good way of having a story, is to have that keep going, instead of a bad conversation, which would just be me saying something, and

then no follow up question, which I feel like sometimes saying a blue vase doesn't really give a lot of space to play. It's just, at that point, feels like paint by numbers or something. So, try and bring in a few more abstract adjectives. So I'm gonna use an irregularly shaped vase. Not only is it just super fun to say over and over again, but it really gives a lot of interpretation. So my irregularly shaped vase might look a little different than your irregularly shaped vase. And I do want something in my vase, or else it's just a water glass, I guess, which is a story within itself. So I'm going to go for a single perky flower, sits in an irregularly shaped vase on a sun kissed window sill. So just by bringing in a few of those adjectives, it really starts to set the tone for what my story is going to be. I feel like a good descriptive word kind of asks, "What does it do?" Like, a single perky flower. Okay, so I think of perky flower being really kind of upright and full. I think of it as a bright color, so I think I'm gonna bring in some bright yellows, and orange, and I'm gonna make my single flower. I kind of like this orange as a contrast better, so stick with that. To get some petals, I'm gonna just fold this in half. And start cutting. I think I want this a little smaller. Leave that for now. Maybe it's like a poppy. And I do want, I think of a perky flower, I think of it not wilting, so let me give it a good stem. And I'm not even gonna put a leaf on there. Just gonna, just standing on its own. Okay, I'm just setting everything up, I'm not gluing yet. Ooh, I'm gonna go for this dramatic purple. So I'm just seeing, I'm just trying to visually measure how big this vase is, so then I can cover it. Okay. That's more than enough, maybe a little too big. Okay. You can also just measure it with a ruler, but I don't really like using rulers, so I just like to eyeball it. Okay. So I'm gonna make my irregularly shaped vase. When I think of that, to me, it's like way all over the place. Wonky, super fun. Gonna have a little bit of a dip in there for my flower. Whoa, that is definitely an irregularly shaped vase. Okay. Even just that has really changed the whole appearance of this story. On a sun kissed window. Okay, so I think of sun kissed, and I think of yellow, or orange. I'm gonna you use some of this origami paper that's really thin. I think this will kind of give that sort of sun-kissed look. We'll use some yellow, like that. Maybe I can layer it. I'll just cut a few little strips just to show that it's peeking out from the sun to the window sill. For me it's kind of fun to have these types of sentences that kind of help guide me through a visual story. I feel like once you kind of get through this type of practice, then you start to look at any of the work that you do to try and figure out what's the story? Sometimes I feel like my things need a little extra something. In order to enhance my pictures, drawings, illustrations, stop motion sculptures, what's the story behind it? Can I tell a better story? I like to use this technique. To me this feels sun kissed. Now I'm gonna commit, so I will get started with always the back first, and then bring it up. So that means, what's the first layer? There we go. Use this, and my scrap paper. This is now my new scrap paper. Now I'm gonna put down all of my petals for my one, but never lonely, single flower. Might put a little dash of yellow in. Just gonna cover that illustrative vase, because now that we're more descriptive, we are actually building our story up, and covering up what wasn't descriptive enough. Tuck this behind the vase, just so then it looks like it's filling the whole window sill and not just the back. That's closer to the sun, I feel like yellow would be closer to the opening of the window. Just by adding a few descriptive words, being able to translate that into our story picture, it's really transformed the entire piece itself. Bring in another adjective, and we're gonna explore that tomorrow.

Day 13 - Storytelling: Paint
- We're gonna continue telling our story by bringing in some more adjectives that we can visually represent in our piece. I feel like our picture, as is, tells a story. But I think there's a lot of room to tell a deeper story, a more interesting story. So how about adding in something else? A single, perky

flower sits in an irregularly shaped vase, on a sun kissed window sill. How 'bout overlooking a peaceful landscape? So now we're gonna focus on what is happening outside. Take a moment, okay. What does a peaceful landscape look like to you? Maybe it's the ocean. Maybe it's the desert. Maybe it's just right outside, cityscape. I find snow to be really peaceful. So, I think I'm gonna paint a snowy sunny day. I'm a Californian, so I don't know what snow really looks like, or how it disrupts life. So to me, it's very peaceful. I don't have to shovel anything. So this is my dream world. I'm gonna use a mix of acrylic for the snow, and then some gouache to make my sky, I'm gonna put in some light blue, bring some white into this. I already have some blue happening over there. I also think of the sun coming through. So I think I'm gonna have a sun here, have it be blue, and that'll be all snowy on the bottom. Nice and peaceful. Okay, so let me just start off with this yellow, put this over here, add some white. And again, you don't have to use my example. You can always make your own story, or you can even decide to focus on what the inside of the house looks like. I do a little bit of blue in here. Just kind of letting that blend in a little bit, because I love the gouache, is the versatility. But watercolors would be cool in here too. You can really get a really good sky. Definitely encourage you to try all sorts of different mediums. So I'm sticking a lot to gouache, because I do feel like it's quite versatile. But if you wanna bring in some watercolors for this, go for it. Okay, maybe I'll just add a little bit more water over here, kinda blend that in a little bit better. I'm gonna bring in a tiny bit of black, so then I can get some depth with the grays, just a little bit, because I have no concept of reality when it comes to snow. I think of it as something just beautiful and delightful, and just something that you look at, while you're sipping on some hot chocolate. I don't think that's how that is. But as a Californian, I don't know. So here we go. My landscape is a peaceful, snowy day. Everything's kind of soft. I also like the texture that acrylic gives too, that you can't necessarily get with gouache, like that, love that. I'm gonna make some trees, that have bunch of snow on it. It's a little bit hard to see, so I think I'm gonna bring in those grays, to really kind of sell the story that it's snowy outside. Some like mountains in the background, they have some snow. I feel very Bob Ross right now, so relaxed. Yeah, I think I would probably go in and make the sky a little bit darker, but that's okay. Let's see, I wanna bring a little bit of gray in, in my acrylics because, oop, too much. I feel like this needs a little bit of definition, just so I can kind of tell what's what. So I'm just gonna, there are some trees. Mountains. This is another little tree. Doesn't have to be clear. Looks like little atomic bombs. I'm gonna change that up a little bit. Or fog, this just kinda looks like fog. I know fog more than I know snow, but that's where like references and stuff really are helpful. Okay, gonna bring a little of this brown in. I can tell that this is a tree. Tree, some trees. A little bit of green. Think of the snow as being something that sits on the trees. So the bottom of the trees wouldn't necessarily have any snow. This is the fun thing about having a messy palette. So you can jump around, and see what kind of colors you wanna use. Okay, those are trees. And you can always go in and do more, add more. I'm just gonna leave this as is. There's some trees happening. I'm gonna put a little bit more green in though. There's some random broccoli trees. Drawing trees like they look like broccoli, is my style. For my last little bit, I'm gonna just put some details in the vase. Maybe it's just a little light from here. And a little light here we go. And so then if that's the case, then I think I might put a little bit of a shadow in here too, just like that. And that sort of shadow kind of tells you where the sun is, like what time of day. There's just like these little tiny details that can really help tell a story. A single, perky flower sits in an irregularly shaped vase, on a sun kissed window sill, overlooking a peaceful landscape. This is where you take a moment, and start thinking about what the rest of that story is. What's after that sentence? For me, I think of, hmm, it's cold outside, it's snowy. You've been inside for what feels like forever. And you haven't seen your friends or family in

a long time, and somebody comes to visit. They bring you a single, perky flower, so bright that it illuminates everything in your house. It illuminates your soul, your heart. And it almost feels like the snow is about to melt. See what happened right there? We took a sentence to tell a story. We took that story, changed it into a visual story. And now we're using our visual story to tell more of a story. This is the cool part about this practice, is that bouncing from written word to visual, to written word, back to visual, that sort of back and forth can really start to inspire all sorts of storytelling. What story are those images telling you?

Day 14 - Sans tools: Illustrated
- Sometimes we can stop ourselves from starting a project because we don't have the right tools, or if something happens to our tools, like my favorite pen runs out of ink, I guess I can't draw today. What if we take our go-to tools, and just toss them aside, (pen clatters) and find a new way of making art? For our trio, we're gonna focus on drawing fruit, but, no pen, no problem. Let's find some other tool to use to illustrate fruit. I'm gonna be using some elastic. You can also use yarn, or string, thread. And some glue to kind of get this onto paper. When working with a different material to replicate something that you create with your tools, kind of shifts your mind to really be in tune with the limitations, and the limitations of your material. You're kind of forced to discover what you can do with this, what you can't do with this, and how to make it work for you. So, I'm using some tacky glue, but just regular white glue is also fine. I want this elastic to really mimic a thick marker. So, I'm gonna draw out my illustration with this glue first, and then line it with my string to really replicate my illustrations. I am going to draw a strawberry. And this is kind of a fun way of getting that started. So I'm just gonna start this off, and just start laying this over. This elastic is flat, so it's going to give me some curves that I wouldn't necessarily get with something that's a little bit more round. But that's fine, 'cause that looks cool too. A little bit more glue. Should lay this on a little bit on the thicker side it seems. So I'll just go ahead and go in, like that. I'm just gonna even just cut this. And I think I'm gonna have a smoother line because of that. And when you force yourself to try something new, it really just becomes another tool in that toolbox. And that's just because you decided to not use what you usually use. And because of that, you have a new way of creating something. So now I know that I can use string, or yarn, or anything, really, to get an outline. So this actually might inspire something else. Just gonna make sure these guys stay on. Now I want to put in some details, just so that it resembles a real strawberry. And I think a big part of that is having some seeds. So, I'm gonna take my new material, cut some seeds out, and let's see if that changes everything. It's hard enough as it is to start making something, especially if you feel like you don't know what to work on, or if you're going through a creative block. It's really hard to get motivated sometimes. So, if you feel like you don't have the right tool for creating something, then it's just like, "Well, that's good enough of an excuse. I guess I just won't do it today." We want to make sure that we don't allow ourselves to give in to those types of excuses, and just do whatever you can to just start making something. And this is part of the power of using different mediums, is that, usually I would illustrate, but I'm using a different material, and actually physically touching it, it becomes more tactile than just doing a drawing. So, that's even bringing in a whole new element too. And maybe that becomes a process that you really enjoy doing. That you love kind of getting that tactile feeling, and really working with these types of cool little loop-de-dupes that happen. And that becomes something that inspires you. And then now, maybe you're only making stuff out of string and yarn, and that's just a whole other avenue of expression that you didn't necessarily think that you would have. When I started off, I was always more of a fiber arts person, and I love to try all

sorts of different mediums. And so, I decided to give it a go on a linocut. And that, that linocut, introduced me to printmaking, which, then, I just went full force with. And I was so interested in all of the different ways of printmaking, and ended up becoming a letterpress printer. So, I wouldn't have been able to go on that journey if I hadn't tried something different. So I definitely am very passionate about people trying all sorts of different ways to express themselves. You never know what adventures you're gonna go on if you try something. This needs a little bit of extra glue. I was able to illustrate a strawberry without using my favorite pen. Take a look around, and see what sorts of materials you can use to mimic illustrating. You don't need the right tools to get started.

Day 15 - Sans tools: Paper
- When it comes to manipulating paper, what are your go-to tools? And if you're not using paper in your trio, what tools do you rely on to manipulate that material? For paper, my go-to, scissors and X-Acto knife. So we're gonna gently place these aside. Now we have to figure out how we're going to make a paper fruit without any cutting tools. We have to find new tools to be able to manipulate paper. So a few things that I like to use are a ruler, anything with a curve to it, it can even be like a highlighter, a cup. Instead of cutting, we're gonna be tearing our paper. For my image, I am going to make an apple. And so I'm gonna start with the straighter lines. So, because I don't have scissors to just cut in, I'm gonna just fold and crease my paper. And do it again. So this is the shape that I want. And just by creasing it, I can get a pretty good, straight line to start tearing it. This is where the ruler really comes in handy, because I could just tear it like this, but sometimes it just tears the whole thing apart and it's kind of nice to have something to hold it down, so you get a little bit of a crisper line. Hold down your ruler and start pulling that paper upwards. I could even use that. Do that for the other side. Okay. We're in business. Look at that. It's a stem. Okay. You could even try it to see how it would be if you just tore it like that. The reason why I like doing this sort of paper tearing is that it gives a really soft look. The way that you tear paper is really gonna depend on the thickness of your paper too. So if you try one method and it seems to work in one maybe thinner paper, then try it on a little bit thicker and see what happens. Sometimes it's not gonna get the same result. And sometimes you're just gonna get something even cooler. It's a good way of knowing what your materials can do. Next time when you wanna do a paper tearing project, then maybe you'll make sure to have some origami paper or something really thin when you wanna get some more detail. So I'm gonna make my apple, and my apple, I need to have a little bit of a curve to it, so I could just tear it and see how that works, I'm gonna try that too, but I'm also gonna try to make a curve using the bottom of my cup. So I think the bigger the cup, bigger the curve. Similar to the ruler, I'm just gonna push down and then tear my paper up. Sometimes you have to give it a little bit of a start. And then go just up against your cup. And you can kind of twist it so that you really get a good curve. And there you go. Hey, it's not a perfect circle, but I really like that. I'm gonna do three apples. So one is a thinner paper that I used with the cup. Now I'm gonna use the same technique, but with a thicker paper and see how that works out. I like starting it from this end. Okay. So a little bit tougher and a little bit more of the white showed, but I can always flip it if I want. It also kinda looks like there's some light around it or something. I might just kind of tear the rest of it to see. Okay, so I've got two apples. I'm gonna do a third one, but I'm just gonna tear it with my fingers. This is a satisfying process to do. And you kinda have to let go. It's not gonna be perfect. And you kinda just have to go with it. The fun part is just having a shape like this and then going from there and being like, "Well, okay, how can I adjust this to make it look more like an apple?" So I'm just gonna tear bit by bit. Any pointy corners, you can always just tear that off. I kinda like these sorts of

abstract shapes, to be honest. Always have like a little divot in there. Go. There's a part of me that really just wants to reach over and use the scissors. And I realize like how dependent I am on using scissors. This feels a little bit just unusual for me, but that's really kind of the fun of it. So now I'm just kinda using my nails to get a little bit of the details that I usually see with apples. And I'm gonna do the same for this too. And these are a little bit too circular for me, so I'll give a little dent there so I can put the stem and the leaf in there. And I'll that for the bottom too. Okay, that actually looks like an apple to me. Something that I want you to think about while you're tearing your paper is all of these little scraps that you just tore and set aside, sometimes these little scraps can become part of your picture. Like this little scrap, I think it came from here. I think that would kind of make a fun shine to the apple. And that's just from a scrap that I just had on the side. Definitely look to see, not only what shapes you're creating with your paper, your intentional shapes that you're creating with your paper, but also just the scraps to see what sorts of shapes they create. Now that I know that I can do that, I can do this little shine to really give a little bit more dimension to my apple, I'm gonna try and recreate that with some other things. So I kinda like the contrast of these two reds. So let's see if I need those scraps for later. And I'm just gonna go ahead and tear this, and I'm just working with the curve that's already here. So I know at least one side will have a curve already. And then the rest of them, just seeing what happens. Oh, hey. I love it. So fun. Okay. All right. That works. I'm gonna do one more just to complete the shine on that last apple. It's coming together. Now I'm just gonna add the stems, and I think I need this to be a little bit smaller, so I'll just cut this in half, and by cutting, I mean not cutting, tearing. This feels a little too small for my ruler, so I'm just gonna tear carefully with my fingers. Okay. Stem one. You can also just fold it and then tuck it underneath. So let's say instead of having like a rough sort of edge to it, you can always just fold it, fold it like that. But I'm loving this sort of soft edged paper, so I'm just gonna keep going with it. Think about the times when I actually tear paper, it's usually like junk mail or, you know, just old bills and things like that and I don't really ever tear paper for fun. I always feel like it's always used to kind of get rid of something, but I love this idea of just doing an activity that you usually use in some other context, but use it to create art. Okay, I'm gonna make the leafs. I'm gonna try it out with the edge of my highlighter and see if I can get a curve. Just need half the curve. That worked. It's just fun to see what sorts of things create a certain type of shape, or a particular shape. I'm gonna make some leafs. I always like to keep an eye on my little scrap pile too. Maybe there's already a shape that would really work for a leaf. Three apples, or peaches. Now I'm gonna commit and glue them down. So always with the back layer first, so that's the stems on this one, then the leaf. This piece I wanna attach to the apple already. I mean, a glue stick is also very necessary, but if you got rid of that, then I don't really know how your pieces are gonna stay on, but maybe that's also a fun challenge too. How do you keep paper down without any glue? This practice made me feel like the biggest tool that I have, and maybe the most useful tool that I have, are these right in front of me. Experiment with other things in your house to see what sorts of shapes it can help you produce with your paper. Just because you don't have scissors or an X-Acto knife, doesn't mean that you can't make something that you had in your mind. Your results might surprise you.

Day 16 - Sans tools: Paint
- With brushes out of the picture, what will your new tools be? Maybe it's something that you would never think would be a tool, or maybe it's something that you use on a daily basis that you never thought you could paint with. Today, it's all about experimentation. We're gonna try and find different textures, and different ways to paint. The fruit that I'm gonna be painting today is a lemon.

And since I can't use brushes, I'm gonna try a few other things, like a toothbrush, a kitchen sponge, I'm also gonna see if this paper crumpled up (paper scrunching) could possibly give me a texture. I also like to have some scrap paper handy so I can test try it before I commit to my sketchbook. But also, if I wanna get a straight line, I can just lay it over, dab my sponge over it, and then lift it up. I think that's gonna give me a clear crisp line, while also maintaining that texture. So, here we go, no brushes. I'm gonna put a little bit of yellow and some white. And since I can't use a brush, I'm just gonna mix it with my finger. Do a little bit of yellow here. That's actually quite satisfying to do. I'm trying to think how to utilize these materials for a texture. I'm most curious about just a crumpled piece of paper. I'm gonna try that first, okay. (paper scrunching) I kind of want a spot that has a lot of texture, and definitely want someplace to hold it. I'm just gonna dip it in some paint. I'm gonna test it on my little piece of paper tester first. This makes me think of the lemon peel. So I think I'm gonna utilize this texture and this technique to get a really good peel. But I wanna layer it. Now I know that actually works. Set this aside. This is a challenge, but I'm very excited. I'm gonna do a lemon wedge because I think, visually, that's gonna be really fun. And that seems more challenging. So I'm gonna go for it. I'm gonna use the edge of the sponge. I think that's gonna give me a little bit of a cleaner line, a little bit more even, but let's see. Do I wanna test it out first or do I just wanna go for it? I'm just gonna go for it. Excellent. I'm just gonna go around and make my little U shape, that will be my lemon peel. You know, and I could also just take it and run that down. That's actually gonna give me a completely different look than that. So that might be something that I wanna use for the inside, but right now I'm really digging this texture. And even without that crumpled paper, this really gives me the texture that I want. I don't usually get this kind of texture with the brushes that I'm using. Taking out brushes just helped me discover a new texture that I can make with paint. I definitely recommend using acrylic over watercolor or gouache for this piece, especially when you're using some other material. It just really helps when the paint is a lot thicker. I'm gonna try my toothbrush and see what sorts of limitations I have with this. I feel like I need some yellow in here, definitely want a lighter color for the inside, just so that there's some sort of difference. I wanna see how that looks. I'm gonna try it on my tester first, before I commit. Okay, this kind of acts more like a brush. (brushing) Okay, it's a little bit uneven, but this sort of texture, this sort of movement I feel like really would work well in the inside of my lemon. So, I'm gonna use my scrap piece to make sure that I get a clean line on top and that way it's not gonna go over and then that's gonna where the lemon is cut. Okay, now I'm just gonna brush it down with my brush. Okay, trying to get it to stop right there. I'm gonna mimic the direction of lemon wedges in general. (brushing) So I'm trying it really hard and then I'm gonna try it softer, and see what sorts of textures happen. I actually like it when it's a little bit lighter (brushing) 'cause then I get a little bit more of this sort of movement here. (brushing) Okay. (brushing) I just wanna get this edge pretty filled, so that it looks nice and clean on top. Moment of truth. Hey, cool. So that gave me a really straight line. And now I'm trying to figure out how to make a little bit more of a detail using these materials. I think I'm gonna add a little bit of red to my paint, 'cause it's looking a little flat right now. And nothing like using a little bit of a darker color to get some definition in. I don't need much, so I'm just gonna put a little bit of red there. I'm just gonna mix that in there. It's gonna give me sort of an orange-ish yellow color. I think if I add more in, it's gonna be a little bit more orange. I don't necessarily want a huge difference in the color, I just want it to be a little bit different enough to be able to give it some sort of depth. So, I'm gonna see what tools I have and, you know, definitely look to see all of the edges. This shape is gonna be a different tool than something that's on the edge, and the corner is gonna give me a different line than any of those. So I'm gonna utilize that little corner. I'm gonna use my scrap piece

again, just because I wanna maintain that clean line. And, here we go. That's looking like the little sections of a lemon. Okay, so I can use that corner to get a little bit of a straighter line. Now, I wanna add some seeds. I need some seeds in this lemon. I'm gonna use my toothbrush, just wipe this off on here and some more white. I'm gonna try and use the end of my toothbrush to see if I can get a seed shape happening. This lemon has a lot of seeds in it. Seeds. Now that I know that I can use that, just even the end of the toothbrush, now I kinda wanna go in and create a little bit more texture for the lemon peel. So I'm just gonna kind of mix these things together, 'cause I feel like there's a little bit, kind of all blurs together. So, I'm just gonna create a couple of little dots like that, just to give it some sort of a dimension a roundness there. I'll go back in with this yellow. Basically, I'm just layering, blending to see how that looks. Just with that, I got some more depth in here. I think I'm just gonna go over it with this crumpled paper to try and get a little bit of the shine for these little sections. (paper crunching) That worked. I never thought that this crumpled piece of paper would become a tool that I could use to paint. When you take your usual tools out, then you really have this opportunity to discover what else you can use in order to create your pieces. A crumpled up piece of paper, a toothbrush, now you have that in your toolbox as a cool texture that you can bring in to all of your projects. Try using a material that you have around and see what sort of textures it creates. Who knows, that might become your next go-to tool.

Day 17 - Color Wheel: Illustrated
- Some days it can feel extra challenging to get started on a project or dive back in, or even when you're looking for some inspiration. On those days, I find it really helpful to just go outside. Not only does it help to just get some fresh air, but inspiration is everywhere. For our trio, we're gonna be focusing on getting some inspiration from the outside world. I like to do a thing called rainbow hunting. Rainbow hunting is going out and finding every single color of the rainbow in your surroundings. So sometimes that can be a building or some graffiti or nature. I like to just snap some pictures, have a little album folder so I can refer back for my projects. Before we get started, go outside and collect your first four colors on your color wheel. I have a PDF for you. So if you wanna take this with you, go for it. We're gonna be focusing on red, red orange, orange and yellow orange. By just getting our first four, for our illustration, it'll help keep you focused and ensure that maybe you don't need to go out for a long hike in order to collect those four. And they don't have to be a perfect match with the colors either. Find something that either has one component that you can pull from or something somewhat similar. On my rainbow walk, I found four pictures that I snapped and printed out so that I can have a little bit of an easier time seeing. This picture was from a little red school that's near my house and I just love the color, and I think it's gonna be really great for this red. My other picture is from one of my favorite diners in my neighborhood. In this one picture, I have the rest of my colors, red orange, orange, and yellow orange. So you don't necessarily have to have a single picture for each color. Sometimes one picture will have a lot of your different colors. So feel free to use that. We're just talking about identifying colors and having a really fun kind of game to play when we go outside, especially if we're not feeling very inspired or just need some sort of a direction to go. In your PDF notes, I have one that has all of the colors named and also one blank. So feel free to use whichever one you want. You can put them side by side, like I'm gonna do, so then I know which one to go to. For illustration, we're gonna focus on our first four. I'm just gonna do this because, I always helped her to have visuals. I'm using my colored pens today. Just pulling out some colors that I think will best represent my first, third of the wheel. You can always change these later. I feel good about this. So the reason why I like to pull pictures and references

from the outside is that I really like to also play with the texture as well when I'm trying to represent this texture onto my little pie slice, so let's see. I'm actually gonna even draw this window and all of these little wood slams, okay, and I feel like just that alone it doesn't feel like enough red. I really want this to be a complete really full color wheel. So I'm just gonna go in. (pen color screeching) Do that. And then I think I'm just gonna go the other direction for this. (pen color screeching) And by having those two different directions, it kind of gives a little bit more texture than just kind of feeling the whole thing in one piece. (pen color screeching) Do that again in this direction. I'm also kind of getting a gradient. It feels like it's getting darker and darker as I go in. I'm gonna roll with that. And I'm just gonna start, I have fill this one in completely. (pen color screeching) And then I think I'll just do my first pie slice is already done. Next color. So I'm gonna be working with red orange first. This is more of a red orange to me. I don't necessarily have a red orange, so I'm gonna just try and layer this orange and maybe a little bit of red to see if I can get that red orange color. I'm gonna go with this tiling and just make a bunch of little squares to fill that in. (pen color screeching) I think once I started doing this little game with myself I really started to notice all the colors that are around me and maybe a new appreciation for something that's really bright. (Pen color screeching) I like looking at things super, super close and also really, really far away. Sometimes when you look close up at things, you see a lot of different colors that you wouldn't necessarily see when you are looking at it from afar. (Pen color screeching) So zoom in or get close. (pen color screeching) We talked about perspective and that applies here too. I'm gonna try layering it with this red, to see if I can get a little bit better of a red orange. Let's see here. I'm just gonna go lightly in. That works. (pen color screeching) Again, it's not about having something be the exact color of the color wheel. It's about just seeing what's around us and trying to replicate it in any way that we feel inspires us. I feel pretty good about that red orange. It's not quite red, and I don't think it's gonna be quite orange. So the next step, is my orange and same tile, I'm gonna pick this color which feels a little bit more orange to me than this red orange or this yellow orange. I don't wanna keep doing a bunch of squares for this section. So I'm trying to think of a new way to approach this tile design. And maybe it's kind of a shift in perspective and I'm gonna look at it from really, really far away. So maybe the squares are actually quite tiny. (pen color screeching) This makes me think of our repeatable pattern practice. It's always fun to build on tools. So we learned how to do the repeating patterns and we're able to apply it in this setting. So I'm so curious to see how the tools that you learned in the previous practices, how you're starting to apply them into others. Maybe you don't even know that that's happening, but maybe you already have a shift in perspective and you just don't even know it yet. That's so exciting. Just by using this tile, but having it be a different perspective, I'm getting a totally different feel than the red orange slice. I'm actually really happy with the textures that are happening and the difference that I'm seeing within these three already, okay. Next color, which is yellow orange, again with the same reference picture that I took, I'm gonna use this color, cause that to me represents a really good yellow orange, I feel like it's this color. I'll give it a try. I'm thinking about how to make this different than the other two. And I think instead of coloring in the tiles, I'm gonna color in just the outside. So I think I'm gonna make it more like almost like a plaid, grid. (pen color screeching) Do you want the color to still show up? So I'm gonna have a little bit thicker line and then fill in. (pen color screeching) I actually think I'm gonna do even thicker than that just so that color really kind of comes through, red. I like how that turned out. I was able to use three different textures even though I'm using the same reference. So I'm really quite pleased how that is turning out. Our first section is done, but we still have two more to go. Before we sit down together tomorrow, go on another rainbow hunt and your assignment is

to go and get the next four colors, yellow, yellow green, green and blue green. So ground those colors and have them ready for tomorrow.

Day 18 - Color Wheel: Paper
- For today's color wheel, make sure that you come prepared with yellow, yellow-green, green, and blue-green. We're gonna be using those and incorporating paper. So have your references printed out or ready on your phone. When it comes to paper, sometimes it's a little bit easier to have a template ready. Grab an extra scrap and your marker, trace a slice, and cut it out. This way, we can cut all sorts of textures with our paper and lay it over and still be able to have a perfectly clean line that we can attach to our color wheel. My references for my rainbow walk this morning were, some bananas at the nearby market. That's gonna be my yellow. For yellow-green, I found this house and I just thought that was such a fun color, that would be perfect for my yellow-green And I have green. It was nice and dewy this morning and the colors on the grass and like these clovers just really popped. So I definitely wanna capture this for my green. And this is something that, from afar, I wasn't really able to see a lot of texture, but coming up close to the clovers, I'm really able to see all of these fun shapes, so I'm gonna utilize that in this piece. And then, blue-green, it was the studio wall. Sometimes it's on your way out that you see a color that really resonates with you. So one step at a time, I'm gonna start with my yellow. That's kinda fun just to have these out too, like all these color that's happening right now. I love it. Okay, so for my banana, I don't know if I necessarily wanna cut out every single banana. I can, but I don't know if I really want to do that. So, I'm just gonna cut some shapes that represent maybe just a bunch of bananas. It doesn't have to be exactly the image. It's all about just representing the textures that you see as another element in addition to color. And you can also draw it out too if you wanna sketch it out on your paper before you cut it. That's totally fine too. My process and like the joy that I have with paper is kinda this free form cutting. Almost makes me feel like I'm doodling, but with paper. So that's just part of my process, and your process might be a little bit different, and that's totally great. So I feel like that's enough bananas for me. I think I'm gonna add this texture. I love that yellow, and I think there'll be a nice contrast to my little bunch of bananas. So, I'm just gonna kind of lay this out. Lemme use this edge here. I think, just wanna get as many bananas on here as possible. Take my glue stick. Just stuck that off. Just gonna go ahead and commit to it. One banana down. I'm gonna overlap these just to make sure I'm utilizing all of these precious bananas that I just cut out. I'll do this in like this. I'm gonna use my little pie slice as a template. let's see. Cool, I can't necessarily see that this is an individual banana bunch, but I know that it's a banana bunch and there's something really fun about seeing like a little sliver of an image that you created. This was super cool. I like that it's really very abstract. And in reality, it's just a bunch of bananas. And that fits perfectly on my color wheel. So I'm gonna go ahead, stick that on. My yellow is done. Okay, so for my yellow-green, I'm gonna use my reference, which is this house. And let's see, I'm gonna use this for my yellow-green. I'm just seeing a lot of squares, rectangles, so I think I'm just gonna cut a bunch of squares out and use that for my color wheel. I want do these a little bit smaller because I know I'm only gonna get a little bit out of this. Okay, and actually gonna cut some windows out with my X-Acto knife. I think that would be kind of a fun way to represent that this is actually a house. To me, these little cutouts represent the little windows for me. It's kinda like this. I don't need to replicate this picture exactly. I'm just gonna stack these on top of each other, 'cause I don't necessarily want all the whole thing filled out. Sometimes it's a little bit easier to have something on the background that you can cut away from or cut out of. I'm just gonna kinda position that to see how that would look. Trim off the edges.

That's pretty cool. I like that. All right, now I'm gonna just glue that onto my color wheel. It's coming together. Next color, green. Ooh, green. So good everywhere. For green, I do wanna have these little clover it's showing. So, I'm gonna grab a green. I'm actually gonna just cut my little slice first on this one, because I know I want this to be the background. One of the reasons why I love doing the rainbow hunting is, when I get really involved with a project, I'm just like sitting forever, making something, doing intricate, teeny tiny work, and it just feels so good to just stretch and get fresh air, and it's really amazing how just going out and doing that has given me just energy to keep going and get through my projects. And also sometimes when you're really stuck on something too, taking a moment and stepping outside and stepping away from your project can give you a new perspective when you come back in. It's like looking at something with fresh eyes, fresh air, fresh eyes. So I'm bringing in a couple different greens. I think this, and this is just a little too close for me. So I do wanna make a little bit of a difference. And with the clovers, I don't necessarily need to do all the leaves. I'm just gonna cut out some hearts. And to me, that's gonna represent the clovers. Well, this is the fun part about being to physically make something, and this is part of it. You get to change your mind if you want to. And to me, this is why it's really important for me to actually like make the thing, because maybe just in thinking about this project, I thought, okay, I'm just gonna do the heart and then they'll be great. They'll look super cool. But there's something about actually physically arranging things and seeing like, oh, what would it look like if I put everything together to make a clover? Okay, that looks different and actually I like it better than what I had originally thought. Do a four-leaf clover and a three-leaf clover. I'm feeling lucky. It's gonna add that on with some glue, glue it down. I have a little space on there. Something else that I think would be fun from this reference would be just like this part right here. Not even where the clovers are, but where the grass is. And all these little dewdrops. That'd be fun to just have a few like blades of grass and then a couple of little like blue dewdrops, it'd be really fun. We're just taking like a whole punch and punching through here and then that be representing the dewdrops. And that's kinda the fun thing about having a reference in front of you is, if you're looking at a certain part for a reference, just try shifting over and seeing what that other corner looks like or what's happening with the bottom corners. Maybe you're getting different textures, different colors, all sorts of stuff. I just want to look. A little pie slice, green, lucky pie slice, and one more, blue-green. Blue-green. So this was my, or this is my studio wall, and seeing this on the way out for my rainbow walk. But just kind of having that awareness that these are the colors that I'm looking for, you really start to see them really pop out. Let's see here, let's find a good color in this stack. I'm gonna go from this. Love this color. Okay, I love all the colors. Trying to think of something that I can represent in the textures of my little wall hangings. When you use my pie slice, I'm gonna cut myself a little sliver, a little slice, cut myself a slice. I think I might have to get myself a pie after this, 'cause that sounding so good. I think I'm just gonna play around with the curves of these rainbows. Again, you don't have to have it represented exactly. Just whatever your interpretation is. It's always fun to bring texture so it's not just one color block. I did see a good color here. Let me just take a little square and we're just gonna do a couple of these little curves. So let's do this. It's really amazing how just a couple of shapes can really help represent a different picture like this. You get it? It's coming from the same picture. And these kinda look like little blue macaroni or just something. I've never seen a blue macaroni but I assume that it wouldn't look like this. Oh, I kinda like that. I feel like two is a little lonely for me and two hear, so I think I'm gonna put another little macaroni. I want that color. This feels enough blue-green to me. It's not quite blue. Oh, macaronis. Okay, I like that. A little blue macaroni pie slice. I'm just gonna glue these on, trim the edges. Now I'm gonna add my last slice for this section onto my color wheel.

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And the paper is really bringing in a whole new, different type of texture. Feel like yesterday we did a lot of just kind of visual texture and the paper's bringing not only visual, but this sort of tactile texture to it. That looks so cool, I love it. We're almost there. For tomorrow's rainbow walk, keep an eye out for blue, blue-violet, violet and red-violet. Have those references ready for our practice tomorrow.

Day 19 - Color Wheel: Paint
- We're filling in the last section of our color wheel today. So make sure before we get started that you did your rainbow walk and you have blue, blue-violet, violet, and red-violet. These are the pictures that I was able to find on my rainbow walk this morning. This beautiful column on this house just happened to match the sky in such a fun way that I had to take a picture and it's perfect for the blue section on my color wheel. Blue-violet. This one was a little bit hard for me to find, but I thought succulents, they have so many good colors when it comes to those greens and blues and mixes. So I started to look super close at a succulent and found this amazing color. So that's gonna represent my blue-violet today. This violet building really stood out to me in general. I love passing by this and seeing all the different colors on this. And then for red-violet, this passion fruit flower has so many good colors. I could really pull a lot of the colors from this section, just from this picture alone. It's got really great texture. It's got really cool patterns. Nature, you're crushing it. This is amazing. I could even pull a few of these colors for my violet, but we'll let inspiration lead the way. So I'm bringing in my gouache paints for today. And since we're gonna be focusing on this last section, I'm gonna be mixing red and blue. And when you mix those two primary colors, then you get your secondary color, which would be violet. And then by adding a little bit more red, I'll get red-violet; adding a little bit more blue, I'll get blue-violet. Even just with these two colors, I'm gonna be able to get a lot of the colors that I need for my last section. I'll have my references out; on your phone works, too. I'm gonna go for blue. And again, I don't wash my palette, but sometimes it feels a little crowded. I think I need a little bit of space to work. So I'm just gonna dunk my brush in, kind of activate all of this here, just like that. And to see if I can just wipe it off. Yep, just like that. Now, I have a little section to work with. I think I'm gonna use my medium-sized brush today because I wanna be able to some colors. And I think this might be a little bit easier, especially for this shape, this size. So for this, I'm gonna have put a little blue on one side, a little of my primary magenta on this, or if you have red, I'm just a fan of magenta. If you do an equal amount, then you should be able to get violet. Add a little here. Add a little here and see what color that turns into. Oh, what a beautiful color. I guess I should start with blue first. All right, that's ready for me. I'm trying to think of how to represent this image. I'm seeing some shapes here. I think I'm gonna paint this column and these three lines and I think just the backdrop of the beautiful blue sky. Let's do a column, kind of like this little shape that's happened here, this little trio in the window. That's all about representing things and not necessarily having to have it be completely realistic. Especially if you're doing like a quick drawing, I just kind of wanna take a few minutes. Sometimes, it's just a good practice to just do something really quickly because you're not overthinking it; you're just kind of grabbing the shapes that really pop out to you. And sometimes that creates something different and new that you wouldn't necessarily do if you're spending a lot of time on something. So there is something about playing with time to see what sorts of results that you get. Try doing something really fast; try doing something really slow. Sometimes the same picture can have a completely different outcome just from that. And there we go. I'm good with my blue section. It's time to move on. I wanna do blue-violet. So the color that I mixed here feels a little bit more like the red-violet. So I'm gonna

leave that alone 'cause I don't have too much. I'm just gonna make my own little spot here. Of course, I could always just bring a little blue into here too, but just gonna leave this as is, 'cause I wanna use that blue-violet. It's always good to have reference. Here we go. Some good curves happening here. With blue-violet, just gonna add a little bit more blue than the red or magenta that I have here. That's gonna give me just a little bit more on that blue. And a little goes a long way. So with any of the darker colors, just add little by little and see how that changes. These are the exact same mix, and this one just has a little bit extra blue and it really has transformed the color entirely. Just gonna add a little bit more. For this, I'm gonna represent my succulents by just kind of having all of these little curves that are happening. They're kind of stacked on top of each other, so I'm gonna go for it. Now that I have this on here, it's feeling a little bit more blue than blue-violet to me, so I'm just gonna add some more red. See how that changed? And keep going. Here we go. Almost looks like fish scales. Now that's akin to a little too red for me, so I might bring in some more of that blue. It's party, it's a party of violets here. It went from this bluish violet to a little bit more red and now we're kind of back to having a little bit more red, blue, just mix it all together. I've got my blue-violet. We'll move on to the next one. So violet, I feel like this right here is a really good violet, right here. So again, it seems to be, I'm really into all of these very angular shapes, but this is kind of fun. And this is why I really like going outside and seeing, not only manmade shapes and colors, but bringing in some nature as well, 'cause with nature, you have a lot of those curves and really soft shapes and with buildings and things like that, it's really like a lot of straight lines. So it's kind of fun to see both of them in one color wheel. I'm gonna go for the violet and I liked what was happening here. So I'm gonna just reactivate that, maybe add a little extra in there. Now, how am I gonna represent this? I think I'm gonna just take this beam like that. I like how this color turned out. You can make it as detailed as you want; you can make it as abstract as you want. I'm digging all of these little lines here. So to me it almost looks like a plaid of sorts. Like that. I'm just gonna bring in a few other, a little bit more of this darker violet, blue-violet into here just so I have a little bit of a variety in color. I can get a lot of texture just from switching colors a little bit, having some variation. A little bit more. It's kinda like a puzzle I'm trying to think of, you know, just on the spot, how are you gonna work out this puzzle? You've got this tiny little sliver and this reference picture plus a color. It is a puzzle. I feel good about that. That's my violet, my red-violet. Oh, there's so many good colors in here. Red-violet is in here; some here. But I also love this pattern that's happening here. So I'm gonna try and bring in maybe this section here. I think I need to just put a little bit of blue with this red magenta that I have here. A little bit goes a long way, comes to the darker colors. I love this stripy pattern, so how to represent that. I think I'm gonna do a little outlines like this. You know, that line kinda gives these a little softness, especially with all of these kind of squared and rectangle shapes right next to it. Okay. And then I think I'm just gonna do a little stripes like this. Red-violet, a really close-up shot. I wanna do this so badly. So you don't have to use the whole thing. You can use little elements of it. I love looking at all of these reference pictures, just kind of all together at the end, because it's really fun to see how these are represented in your color wheel. Okay, I'm just gonna do this for a second because it's super fun. Feeling it, feeling it. Yeah, okay, cool. Not only did we create a color wheel that brought in a lot of colors and textures, but we got them all from going outside and seeing our environment. So not only is it a representation of those reference pictures, those reference pictures are snapshots of your neighborhood, your community, your city. So this color wheel is basically a snapshot of the world that you live in. It's quite beautiful.

Day 20 - Time to get Minimal: Illustrated

- It's time to get in touch with our inner minimalist. This is a technique that I use all the time to help unblock my creative block. I'm gonna be using what's in front of me which is my water glass and my mug from my coffee this morning. We'll be using continuous line drawing today, which is such a fun way to really go on a fun journey with drawing. A continuous line drawing is simply once you put your pen to your paper, you don't let go until it's done. It's a really fun way to not overthink and just kind of go with the flow and see what turns out. This is fun because once I put my pen down, we're about to go on an adventure. I like using two things, but feel free to use one item and start there. I really like how things kind of interact with each other. Okay, take a deep breath in. Don't overthink it and just go for it. Kind of going with the shapes that are around. And it's actually pretty quick. This is why I like doing this as my first practice every day, because... it's quick and it turns out pretty cool. Okay, I'm going in for the mug. I don't really need it to be completely solid 'cause I like it when you can see through the mug. It's like on a different dimension. Told you we're going on a journey. And then here's some coffee, which I wish I had in here. I don't. And I just do a little highlight like that and just like that, the ride's over. And you've got a really fun way of representing what's in front of you. This would also be super fun colored in, you could bring in some water colors or marker and fill in all of these little shapes that you created. This is a great practice in letting go, so don't overthink it too much and just go with the flow.

Day 21 - Time to get Minimal: Paper
- Let's become minimalists when it comes to our materials. For our paper practice, I'm gonna pick two colors. Grab any two complimentary colors. That means colors that are on the opposite side of the color wheel. And you can refer back to your color wheel project. I'm gonna pick green and red, but I'm gonna pick the colors that are still in the same family. But, I do love this green with this pink. I like picking complimentary colors because it's such a dynamic and bold contrast that it really makes everything pop. I've got my utensils from my lunch. That's what I'm gonna be cutting out today. My fork, my knife and my spoon. Representing them in two colors of paper only. If you want to draw this out with your pencil first, course, please go for it. I like to draw or cut or paint whatever's in front of me because sometimes I think way too much about what subject I even want to draw in the first place. So, it's kind of fun. I did like a daily project where I just did a drawing and cut out of whatever's in front of me for, I think it was two months every day. And it was just really fun because depending on how I felt that day, even the same set of utensils can look completely different just because it's a new day. So there's nothing wrong with just even using the same thing in front of you for all three days as well. All right, I'm going for the knife. Okay. I think I'm gonna go back to the green spoon. Let me see how it looks on my sketchbook. So this on its own looks a little flat to me. It's fine as is, of course, but I think I want to add a few more elements in and really play with that boldness that happens when you're using contrasting colors. I'm gonna bring in a little bit of green to my pink and a little bit of pink to my green and see how that changes. For this, I might just cut out a little bit and let's see. The reason why I don't necessarily always use whatever I cut out as a pattern and I just start cutting to see what it would look like is that sometimes there's just some really great, little unintentional shapes that happen when you're not necessarily cutting exactly to the piece that you're cutting it for. So I always like to make sure there's a lot of opportunities for those little, happy, little mistakes. They're not mistakes. There's no such thing as mistakes in here. They're more like happy, little, unintentional opportunities. So what I'm doing is I'm trying to mimic the light that's coming and giving a little bit more of a shape and dimension to my utensils. I really want to play around with that. Now that looks a little bit rounder. I like that. I'll do a little sliver for

this part. This would make for really fun print. The printmaking process is having one color and then laying another color over it. So I think this would make a really fun like T-shirt design or a tote, Oh, or some tea towels, napkins. That would be really cute. But, like now this, seeing this image makes me want to do some printmaking. That'd be really fun. See what our last little shape is gonna be. Always look at your scraps too, to see if you can use that for something as well. Yeah. I like that. I can commit and glue my pieces down. And I'm just gonna glue these little pieces onto my bigger pieces. You don't need a whole lot to make a huge impact, which I guess is the whole point of minimalism. Now I'm gonna glue the larger pieces. I love these colors. Complimentary colors are really fun because it's just there's a lot of energy in here. Being a minimalist and limiting myself to two complimentary colors doesn't necessarily mean that I'm gonna have a very plain and sad picture. There's a lot of dynamic combinations that can happen just with those two colors. Play around with the boldness of your complimentary colors and try and get some shapes, some highlights, some shadows and see what you can really do to make it pop.

Day 22 - Time to get Minimal: Paint
- Take a look to see what's in front of you. I just painted my nails so I'm gonna be painting my nail polish that I have in front of me. Think it'll be really fun for me to use only squares, rectangles, circles, and triangles. I'm really gonna get minimalist with this, but feel free to use any geometric shapes. First I like to look at my items and see what sorts of shapes do I already see in this. I'm bringing my guash in today. I'm gonna use some of the colors that I used for my color wheel project. And kinda just have to go for it. Reactivate my colors here. The colors don't necessarily have to represent what you're seeing, too. That's always fun to try colors that are different than what you're seeing. You can have it be more colorful, more muted. And we're just gonna represent these shapes with my geometric shapes. It's not gonna look exactly like it, and that's totally great. That's the fun part of it. Let's see, I'm gonna bring some fresh colors in, got my magenta, have a little bit of blue here, don't have enough yellow in my life, so yellow in that section there. See if I can get a little bit more saturated. Only geometric shapes definitely looks a lot more abstract, but that's the fun part of it, 'cause you get to see how something looks when you put it through these filters of our daily practice. And seeing these kinds of combinations of geometric shapes might inspire you to think about a pattern or a color combination that you wouldn't necessarily think about before. It's not always about the practice of looking at something and using only geometric shapes. But sometimes that inspires other things, like color combinations or patterns. You have to do it in order to get all of those other lessons that come with it. Talk about our, you know, expanding our creative toolbox, and it really is in doing the actual work that you learn so many different ways of doing stuff, so many new ways, different ways. There's just a lot of great benefits that come with playing. I mean, what's more playful than recreating stuff with geometric shapes and seeing how the paint bleeds together and kind of challenging yourself in that sort of way. I love how totally abstract these have become. So something that I'm noticing even in my own work is that I gravitate towards a lot of primary colors, and I think that's because I really enjoy the playfulness that comes with primary colors. Even without having a bunch of my work out, I'm already getting a sense of my artistic style. Okay, I seem to like primary colors. It's really fun for me, I really like how dynamic it looks when I bring in those three elements. That's part of my style now, and these are things you're gonna discover while you're doing this practice, too, like what sorts of things are you gravitating towards? What sorts of shapes and patterns and colors? It's only in doing that we really get to learn so much about ourself and our artistic voice. I could always go in and do some more details, but I like this as

is. Using only a few shapes, I'm still able to get a really fun representation of what's in front of me. It's not that bad being a minimalist.

Day 23 - Building On: Illustrated
- We've been diving deep into our three mediums, but let's bring those together a little bit. For our next trio we'll need a reference of a landscape. Snap a picture from your city or grab one from online. I'll have one for you as well. This is of Chinatown here in San Francisco. And I think that this will be a really fun picture to bring all of my elements together. Up until now, we've been keeping our trio of mediums separate, but now feel free to think about how you're going to bring in your paper, your paint, or other mediums that you're using. We'll start off with a quick sketch using our pen and markers to get a good layout of how we wanna build on this picture. I think a few of the elements that would be really fun to see are the lanterns and just all of these buildings. And feel free to just take a component of it too. If you wanna just see this much of your landscape or your cityscape, then that might be kind of a fun, really bountiful picture. I think I'm just gonna stick with this little square here, because I really do love these lanterns and the building behind it. Do I want a big piece? Do I want a small piece? I'm gonna go with this. Sometimes it's easier if you have a little piece of paper just to kind of keep in mind that you're only doing this little square, if that's what you're doing. I'm just gonna use my hand to really see these kinds of lines. And I know that I'm gonna bring in some paper elements to these lanterns. So I'm just doing almost like a little placeholder for this. So these will be my lanterns. It's always kind of fun to sketch everything out first when you're laying out different mediums. You can use pencil for this. It's also kind of fun to do like a quick sketch if you're out and about and you just wanna draw the city or town that you live in. I'm gonna cover that up anyways. And I like being able to see a little bit of this sky here. Again, it's not about perfection, it's just about representing the idea. Then I'll have some windows here. So, let's see here. This isn't necessarily exactly like my picture. I'm just kind of pulling the elements that I really want to see. And I like having windows peak out. I think that will be fun. And those lanterns. All you need is a quick drawing to get you started. We're gonna be building on this same picture tomorrow.

Day 24 - Building On: Paper
- We're bringing in all of our mediums and building on the illustration that we did yesterday. I knew that yesterday I wanted to bring in the elements of the lantern and the windows. Those are the things that I'm gonna focus on for my paper. Something that I like to do is cut the paper on my sketchbook directly, but make sure when you do that, that you're tucking in a cutting mat or some extra cardboard. I think of these lanterns as having the gold and red. You don't have to have it be exactly the same color as your picture, but I do like the gold and reds in those lanterns specifically. So I'm definitely gonna try and represent that. Gold, ooh, and silver. Okay, I'm gonna bring in some reflective paper in here. First I'm gonna cut out my lanterns. For this part, I'm just gonna cut them out with scissors and I'm just gonna fold this because I want multiples of a similar size. So I'll just do like an accordion fold like this so that when I cut one, I'll have a few extra and this is a little bit thicker, so I'm not folding it too much. See how that looks. Let me do a little bit smaller for the next row. My last little row of lanterns. I am going to add a little bit of this gold that I was so excited about. And to me, these are like little flower shapes, so. I'm gonna do the same little accordion folds so I can get multiples at the same time. Cuts down on all the cutting that you might have to do. So I wanna do this shape and I think that's gonna represent that bottom gold part. Let's see how that

looks. Again, with just a few shapes, you can really represent the picture that you're looking at. You don't need it to be super detailed. It's just kind of about bringing in pieces that really resonate with you. I think I might just glue these on as I'm making it just so that can save a little step. Again, just play with the perspective. Maybe you wanna just focus on a couple of these being highlighted and the rest is in illustration. So that's something that you can play with too. A few more. My kindergarten teacher in Japan used to make these really elaborate cards out of paper. She would cut out like apples for a tree, all of these little details that I just remember so fondly, And I think that's kind of one of the reasons why I really love working with paper. Just that sort of image, the things that she used to make really influenced me. It was such a playful way of seeing something. I think different mediums will kind of bring out those types of different aspects of yourself and memories. And with paper can get really intricate and really, really perfect with your lines and celebrating the imperfections. Like this circle, it's not a true circle. It's not a perfect circle and that's why I love it. I have all of my little gold elements on. Now I'm going to get my lanterns onto the page. And while I'm doing this, I'm kinda thinking about what's the next element that I wanna bring to my cityscape. So the two elements that I wanted to bring in was the lantern and the windows. There's definitely a story that comes with that, I think. So I'm gonna cut directly on my paper and I'm gonna just glue on the back of it. So it's actually peeking out. So I'm gonna just cut directly on my paper and I'm just going to be working around this lantern and the string that the lantern's held on by. I do wanna keep in mind that there are connecting pieces because if I just cut out a square, the full window, then my lantern's gonna pop off. So I wanna make sure this lantern's on. So I'm going to just cut a line above it and leave that alone. It's the same sort of principle with making stencils. You always wanna have something that connects to the borders. Something that connects to the frame or else your letter's gonna pop off or your image. So that's something to be mindful of as we work around. I'm gonna have my light on the back here. So I'm just going to flip this. I'm putting my origami piece to the back of my sketch book paper, and this will pop out. We're already merging our mediums together just by adding a few shapes and cuts to our illustration. We're gonna be using this image for tomorrow so start thinking about how you wanna incorporate your third medium into this piece.

Day 25 - Building On: Paint
- Yesterday, I thought about what sorts of elements I would love to see in this piece that I can incorporate paint. I think I'm gonna focus on making sure that the sky and elements of the building are painted. I wanna see some more definition in my lanterns, so I think I'll go in and add a little paint for that. I wanna see the sky peeking behind my building, so I'm just gonna bring in some blues. Just have a nice little wash. Also thinking about this light in the window too. And if it's too early in the day, then it doesn't really quite make sense to have the light turn on in my building. So I think I'll bring in a little bit of black to really show that it's a nighttime or evening scene. I think I want to do a little wash on these windows. Let's see, bring in some of this blue. You don't need to have a lot of paint in order to really make the piece come together. So I'm noticing that when I use a little bit of extra water on my paint and then I'm going over my pen marks that it's starting to bleed a little bit. So I'm just kind of going around it a little bit, like this. And I actually like how that's turning out, because it almost looks like the reflection of a window. There's a little bit of blue and a little bit of that kind of white, clear that's happening. I'm going to use my acrylic paint to get a couple of the details in from my lanterns. So I'm using my finer tip brush. It doesn't take that much to change the whole shape and feel of your paper. Just a few lines. And now to me, that represents more of a

lantern. A couple more elements in here, just because I think it would be fun. And I think I'm going to just have the little string that the lantern's on also be a little bit thicker, just because that's my main focal point that I wanna see. Just by bringing a few elements from all of my mediums that I've been using I'm really able to build on one picture and really give it a lot of depth and dimension. There's a lot of lessons to learn by focusing on each medium, but there are also a bunch of new lessons to learn when we start working and combining them together.

Day 26 - Still Life: Illustrated
- Finding a few objects around your house and arranging them in a fun way can be a really neat way to create your own still life. We'll be using this for the next two days, leave it someplace that you can come back to or something that you can easily arrange and recreate. I'm setting my sketchbook aside for this round, because I wanna use three separate pieces of paper for my stile life by being able to see how they look side-by-side, I think it's gonna help me see how the different mediums really come to life. Still life, come to life. So I've got my very precariously balanced set of objects, and I'm just going to do a quick illustration since this pencil is kind of a good grounding spot, and it's kind of fun to see how things around your house look when they're stacked up in a different way. This is something that I like to use when I'm experimenting with a new medium, I can put it side by side and see how it looks in comparison to something that I am already comfortable with. It's also something really fun to do when you want it to kind of check back in to see how you're doing with a medium. When you're first starting off with something new, I like doing this sort of activity and then being able to recreate it later on when I've experimented and played around a lot more with that medium, I like to see what the difference is. Every time you do this, every time you work with the still life, even if it's the same arrangement, same set up everything, it's gonna look completely different. And there's something about that sort of repetition, when you go back to something and then redo it, try it again, take the next few days and do it, you'll start to see more of what makes your style your style. There are gonna be some things that you go back to. Like for me, I'm always doing these lines just to kind of show that it's has some dimension, some depth. I didn't pick up on that sort of style that I found myself doing because it wasn't necessarily a conscious effort, it was just something that I would do while I was drawing and then when I started to look back on all the work that I was creating, I realized that that is something that was pretty consistent with all of my illustrations. (pencil scratching) And sometimes it just feels a little bit more clear when you're working on a similar set of objects, and with still life I personally like to have some sort of grounding element, so I'm just gonna make sure that the table shows up for this, just a couple more lines. Make sure you leave your still life up and ready for tomorrow.

Day 27 - Still Life: Paper
- We're returning back to our still life and I'm curious to see how this same setup is gonna look using paper. I'm gonna grab my colors. Here's black. Some construction paper. For me, the grounding element is this pencil. So I'm gonna cut that first. I guess this side might be longer. I've got my pencil. Start gluing the components together. The great thing about still life is that you can just use whatever you have around, whatever's closest, whatever's easily accessible. You're never very far from some inspiration for your next project. For me, often times when I'm having a creative block, I overthink what it is that I should draw and I always feel like it has to be this really beautiful thing or something that has a lot of meaning and then I just kind of stop and don't make anything because I can't think of anything to create. So these types of tricks where you're using things that are around

your house, they're always gonna be there. So if you ever need something to draw or to cut out or paint, you always have something nearby. But sometimes when we're not feeling it, then it becomes really hard to find. Part of your creative toolbox is having those kind of go-to things to get you started. I always like to make sure that I have all my pieces before I start gluing things down. Just gives me a little bit more room to play before I commit. All right. Now I'm gonna start gluing everything down. I'm gonna glue down my pencil first because that's basically the closest to the background. From there I'm gonna use my strawberry. I also wanted this tape to go in front of my pencil so I can see the actual tape a little bit better. My still life looks pretty spot on. Even though it doesn't have a lot of detail, it really isn't necessary. I'm definitely seeing all the shapes and what the objects actually are and I'm gonna take a look to see how it looks against what I did yesterday. That's pretty fun to see side-by-side. Leave your still life. We're gonna need it tomorrow.

Day 28 - Still Life: Paint
- Coming back to our still life configuration from yesterday. I'm excited to see how painting is gonna change the look of my still life, especially in comparison to the past two days. I'm going to be reactivating some of my gouache from the other projects. And again, I'm coming back to this pencil. My jumbo pencil is my sort of grounding element to my still life. This helps me figure out where everything else should be balanced. Get some pink in there. See if I can reactivate this for my strawberry. I think I need a little bit more. I'm gonna put a little bit of white with this pink here. Bring some of this red in, and I'm gonna get some black for my tape dispenser. I like getting these little shapes, the major shapes happening first, and then go back in with some detail. But I mean, even just this, just a few shapes, a few colors can really represent my still life. It doesn't have to be complicated. You don't have to have a bunch of colors and spend a whole lotta time. You can if you want, but it's hard to start because you're already anticipating like how much time it's gonna take for you to do a piece of artwork and it really doesn't take much. You know, you can just have a few colors, a few minutes and really create something that you can either leave as is. It's just part of the process where you're learning about what really makes your style, your style. You don't need to spend a lotta time. You don't need to have a whole set up. It's just about doing. That's just often the hardest part. Connect those pieces together. I'm gonna add a little gray in here, just so you know that this isn't just a floating eraser. Add a couple little lines in here. I thought it would be fun to do a series of my collection of jumbo objects but then I realized that if I did that, then everything would just look like normal size. So I think I would have to kind of add in another element so you can see the scale. Now I'm gonna see side by side, since it's the same object, but using my trio of mediums. I think this part is super exciting. So I like this as a series. It's really fun to see the same object be recreated using your different mediums and up till now, we haven't really seen anything side by side. We've been building on and using them individually, but seeing them side by side makes me think, wow, what a range and what a change in style each medium gives. Take a look at your trio and see how your mediums have really changed how you look at your still life.

Day 29 - Limitations: Illustrated
- Creating unnecessary rules on yourself can force your brain to see things differently. For our final trio, we're gonna remove limitations by taking out an essential component. Our prompt is food. Go ahead and snap a picture of your lunch or your breakfast or your dinner. Grab a picture from online or feel free to use this one from the notes. The component that we're removing from our illustration is the use of outlines. The idea is to see what sorts of textures you can create and how you can

really make your image come to life without having any defining borders. A few techniques that I like to use when I removed outlines from my pictures are just drawing a few lines close together. Like that, or crosshatching, which is few lines and hey, a few lines. You can also use stippling, which is a bunch of dots. I like to use this with a little bit of bigger marker. And you can really kind of get a gradient depending on how close or how far away your dots are. This would be really good for trying to get some definition. So if you're trying to show that this is a three-dimensional component, then that could be something to use. It's all about testing things out to see what they look like when you put them together. You can also use patterns, like polka dots would be fun. Checkered prints. This is definitely an exercise for my brain, and I think that after this, I deserve to eat a stack of waffles. The fun thing about relying on these lines is that you can show a lot of direction. Even just these two rows of lines, it already looks like it's a three-dimensional shape. It was supposed to be a smaller waffle, but I think it's turning into a larger one. The nice thing about this reference picture is that waffles have a grid to kind of go along with. At least I have something to look at and gauge to see where these lines should go. When I'm drawing a picture, like if I was drawing this picture but using outlines, my eye first would go around and then slowly just fill in all of these squares. But just by removing the option of having an outline, my eye is going directly into the three-dimensional shape of these waffle squares, and I think that's kind of interesting to notice. And maybe notice for yourself too, what would you usually go to? How would you usually draw this with an outline? And when you remove that outline, what are you focusing on first? Not only is this method forcing us to try something different, but it's actually kind of forcing us to look at where we start and how we draw. And I'd attempt my apple butter there. Let me go for this marker. I'm gonna use the stippling technique. Then I'm just going in and dot, dot, dot, dot, dot. You do want some sort of shadow to this, so in those parts, bring in those dots closer together, bring in a thinner marker for the last little detail. What I'm noticing for myself is that I'm trying to figure out less about the shape and more about where those kind of shadows hit. Going back to my waffle squares. Not every waffle square needs to be the same style. Try different things on. See how that looks. Do you like it? Maybe even each square could be a totally different technique that doesn't use an outline. I mean, you can get really experimental with this. Okay. Definitely seeing more of a three-dimensional part here, so I'm gonna give it a little bit of a base with this sort of action here. I think I'll try it this way. Hm, yeah. I like that better. It's amazing to see that these are all kind of almost the same size line, but even with that, it gives you different texture. Oh, I'm gonna do this. I don't think the lines have to be this close together too to really be able to see that it's the waffles squares, but that's how I like to draw. Okay, now I'm gonna go from the outside. I'm not using outline, so I'm going to do some more of these lines because it's fun and it's actually pretty satisfying. Okay. Some more lines. I mean, we gave up using one line and traded it in for a million teeny tiny lines. I'm gonna bring in some stippling at the very end here just to kind of help define this shape. My outline-free waffle showed me that limitations can be pretty expansive.

Day 30 - Limitations: Paper
- With paper, we've been really lucky to use all sorts of different colors, but what if we can only use one color? What can we create with that sort of limitation? My food prompt is this delicious looking donut it might be our last trio, but it's definitely not our easiest trio. So we're going out with a bang. Let's try this out. (laughs) I realize how much I rely on color to tell the story of an image or an idea when it comes to paper. So I'm really excited about this practice. This is definitely gonna be challenging, I'm just gonna start with the shape of this donut. So in order to create an actual donut

shape, I definitely need a donut hole. And this sort of glaze is definitely something that I want to bring in. So it doesn't look like this. Just one grape, we're transforming this grape into an actual donut, can just carve the donut hole, because I can't use another color. I'm gonna utilize the color of my sketchbook as the extra color. So I think I'm gonna start deconstructing my donut. So when you start limiting yourself with something that is usually an essential component you really start to shift and think about what else you can use to your advantage. So up till now, I haven't really thought about using my sketchbook, the color of the paper, using the paper as an extra element. Before I was using it more as a frame for my pieces. And now I'm gonna rely on that to make up for my lack of that second color that I've been relying on so much. Mm, now it's looking like a donut. I wanna give it a little bit more of a shape. Like this. I can even do this little half way part and see if that helps me out. And if not, I can just glue it back together. Now I've got this middle piece here, this piece here, I'm gonna do one more thing and see if this kind of helps sell the idea a little bit more, I'm just gonna cut this part and see if I can get some depth. This piece is basically the glaze, right? Everything else is the doughy part. And then this part is also part of the dough that looks like a donut to me. All right, I'm gonna go ahead and commit. Let me go ahead and glue this down. This makes me think of logos. Usually they have to be like one color. They have to look good in one color. I don't know if I had a donut shop. Maybe this would be my logo for my donut shop. Limitations can be expensive but they're also great for problem solving.

Day 31 - Limitations: Paint
- For our last practice, our limitation is going to be to paint using only highlights and shadows. My food reference for today is this delicious slice of toast. Snap a picture and print yours out or just use it from your phone. Last one, we're goin' out strong. So I'm only using shadows and I'm only using highlights. Have to kind of think about that for a second there. And that's okay. You can take your time and think about it before you get started. Sometimes it's helpful to not overthink it and just go for it. But sometimes you just need to take a moment and really kind of map it out in your head how you're gonna approach this practice. So this picture doesn't necessarily show me too much when it comes to highlights or shadows. But in my mind I feel like if a light was shining pretty bright from one direction, I would get maybe just this side of my bread. And then the shadow here would just come from this side here. I don't necessarily feel like I'm gonna get too much shadow on this side. So that's my plan. Gonna water this down quite a bit. Then just kinda have to go for it. Now I want bread. Just a few lines like that really kind of show me that the light is coming from this direction and it's hitting this side of the bread. Now I'm gonna go for my shadow and I'm just gonna use a little bit darker of a color to really show the difference. Okay, so the shadow would be... That and then I would have really a little bit of a shadow here. Oh, this is like a very soothing slice of bread. Also when I think of a shadow, I think of the part that's closest to the object being a little bit darker than anything else. So I'm gonna try and replicate that. Let's see if I can get a little bit of a darker spot right on the edge there. Guess another element to put in here that could help is the butter because there's a lot of highlights in there. But I'm kinda liking this because it is quite abstract. Add a little water. Oh, I think that's great, that's it. Just with the limitation of using highlights and shadows, I'm imagining where my light source is to create an image that really captures the essence of my subject. We've been on quite the journey together. Not only did you show up for your creative self, but you pushed your boundaries by experimenting with not just one but three different mediums. I hope that with these new tools in your creative toolbox, you'll be better equipped to unblock creative block and experiment and play to discover your artistic voice even more. This was

a fun journey and thanks for coming along.