Artober: 31 Days of Inky Monoprints with Courtney Cerruti

Chapter 1 - Artober: 31 Days of Inky Monoprints

Overview

(upbeat music) - Image making doesn't have to be hard. You don't even have to know how to draw for this technique. (upbeat music) We're gonna be doing a month of blotted line monoprints, and it's what Andy Warhol used in his commercial illustration. I fell in love with this technique because it always has a little bit of an unexpected quality. You never know what you're gonna get. We'll be working from photo references that have a fall theme, but you can use this technique for any season and any art project that you desire. I'll go through the tips and techniques for using a nib pen with permanent ink so that you can add watercolor to make these prints your very own. (upbeat music) I'm Courtney Cerruti. I'm an artist, an author and an educator, and this process creates a unique print every single time and it's that serendipity that draws me back again and again. (upbeat music)

Materials

- The setup for doing a blotted line monoprint is actually pretty simple, but I have a lot of materials here to show you how you might see them in the world when you go to purchase them in an art supply store. The main thing you'll need is a transparency sheet. This can be found at your local photocopy shop at around 50 cents a sheet. You can also go in with a friend and buy a box to share. I've experimented with different types of transparency and they all seem to work, both the kind for inkjet printing and laser printing work equally well. For this technique, we're gonna be tracing images instead of drawing them from scratch, and you'll have a PDF full of images that I'm using for reference. I like to have them printed out flat, because it makes the tracing much easier. You'll need Washi tape, painter's tape, or I'm using artist's tape, of course, it's neon pink. The other key component to this technique is using a nib pen. I've experimented with many types of pens and need something that really leaves a juicy ink line and that's why a nib pen is essential for this. You can buy them in little packs or individually. This part that you hold is called a straight holder, and the part that you insert is called a nib. I'll be using either a Hunt Globe or a Hunt Extra Fine, I also really like a Nico G. I even have a nib called a falcon. You'll notice that these are all silver, so they're stainless steel and I like that the best, the ones that are copper tend to be a little too soft for my hand. You can use whatever nib feels good to you and also works well for this monoprinting technique. You'll need a couple of paintbrushes, one for watercolor and one for using with ink. Baby wipes are really nice to have for cleaning your transparency sheets with the ink. The ink that we'll be using is F and W, and this is an acrylic ink, which means that when it dries, you can watercolor on top of it without disturbing the ink. I like pains gray or indigo. You'll also need some white if you're gonna work on any kind of colored paper like black paper, and Windex for cleaning your nibs. I've put all of my inks into something called a dinky dip, I kid you not, that's what it's called, and what's nice about these, they come in two sizes, you can do these large ones if you're gonna be making a lot of monoprints or these little guys like this, is that they allow you to dip your nib pen without getting ink up into what's called the farrell, or the top part of this handle here, because eventually that can rot. You can dip directly into the ink bottle, so the ink comes in a bottle like this, but you'll see that if you dip down into it, you're gonna get ink everywhere. So this keeps the whole process a little bit tidier, you can buy your ink also in large bottles like this and you can use an eyedropper to get it into your dinky dips. I've also put some Windex in a smaller spray bottle for easy cleanup.

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Because I like to watercolor all of my images afterward, I have two just standard sets of travel watercolor here. Literally you can use anything. If you have more ink that you want to play with, feel free to do that. If you want to use watercolor, you can do that. We'll be working on black paper and metallic paint is really fun to use on black paper, so these are Finetec Metallic Watercolors that I have a variety of greens and golds here. If we go back to our nib pen, the nibs and straight holders I'll be using for this can be found in a set like this and they'll be in your PDF. Paper is also an important part of this process because it's what the monoprint is actually going to live on and it's what you're going to paint on. I like to work with something at the very minimum, 28 pound text-weight paper. That's like nice copy paper that you might find at a print shop, but I also like to work with things a little bit nicer than that like a Strathmore Drawing Pad or a Canson XL Mixed Media Pad. Those look like this, they come in a variety of sizes. And if you've watched my Andy Warhol-inspired monoprinting class, I talk more about this kind of paper. I love Strathmore drawing paper. It has no texture to it or very little texture. It comes in a creamy color, and this works really well for the monoprint. I've got two sizes here, 6 by 8 and 8 by 10. I also really like this Canson Mixed Media. I haven't used it as much before, and it works super well with this technique. It's a brighter white color, it's a little bit heavier, and it'll take your watercolor nicely, and you can get this in multiple sizes, too. You'll see that I'm working with paper that's no larger than 8.5 by 11, because that's what our reference images are printed on. If you want to make something like postcards or invitations, you can also play with heavier cardstock paper as long as it has a smooth texture, these are various Paper Source flat cards and I love working with their paper. Again, it has a really nice, smooth texture and is a little bit heavier weight. If you have something with texture like a watercolor paper or this is a Paper Source Luxe Paper, the print is not going to be as clear, and I find it much more unsatisfactory, and less successful, so I would try to stick to something that has little to no texture at all. I'll also be working occasionally with just copy paper, this is Hammermill 28-pound digital print. It's just a nice-quality printer paper. It's not gonna hold the watercolor quite as well, it might ripple a bit more, but if you have it on hand, that's great. And then just a Paper Source black text-weight paper for some of the days where we want to do white ink on black. One day we're gonna be playing with Rorschach blots, and you can use almost any kind of craft paint for that. I'm using the Sennelier 3D liner, because it has a very tiny tip, which allows me to get some details, and also some High Flow Golden Acrylic, but again, you can use whatever you have on hand. Remember to print out your PDF or choose your own source imagery, because we're gonna be tracing all of our images for this technique.

Day 1 - Moth

- For our first print, I'm going to show you how to set up, and we're going to be tracing an image of a moth. Remember, you can download your images from the PDF. Have them printed out so they're flat and easy to trace, but you can also use your own images that you find on the internet or photocopy from reference books. There are two kinds of straight holders. This one came in a Speedball kit, and you might find something like this as well. To insert the one that has the cross, you're actually just going to put this nib into the cross and kind of shimmy it into place. You'll feel it go down just until that straight part is embedded into the holder. So that looks good, and we'll keep that prepped like that. And then for the Speedball one, you have the circle, and you just place the nib into that circle and press down in the same way. If you need help getting a grip, you can use something like a paper towel. These are very sharp, so just be careful. That one doesn't want to go any further, but that's fine. It's stuck in there and I'm happy with that. I've also got one that I've

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already loaded. So I'll be kind of going between or among these three different nibs and straight holders, so you can see them in action. We can start with this guy, I think this is the Hunt Globe. And I've already put my ink into my Dinky Dips. I love that name, it's so funny and weird. And you can just use the dropper from the acrylic ink to add the ink here. Give it a good shake so that it's well emulsified and mixed. And then the setup here is our printout first taped down. If you're afraid that this is going to wobble, you can do a second piece of tape. And then you want your transparency on top of that. Can remove this so you can see it a little better. So my transparency is taped, and then you're going to use whatever that you're actually going to make your print on. So this is a Paper Source flat card, and I'm just eyeballing it roughly in the center of this image. And you're going to be tracing and printing like this. So this setup keeps sort of your registration, so that you don't make any errant marks or have any errant printing. And once you've got that, you're ready to go. So it's very basic, this part of it. You could just dip in. I'll tap to get a little bit of extra ink off the lip of the Dinky Dip. And you're going to need to get a feel of this. I can see that a lot of ink is coming out, which means I'm not going to print right away. If you have very sparse ink, you can dip more. Each nib will hold a various amount of ink, and you can also see I'm not tracing really precisely. And I kind of like that, because it changes this from being just a traced image to something that's a little bit more in my hand. And you do want to think about detail. I'm not going to go in and make dots on every little line, because when I do my printing, it's just going to smush it, and you'll see this like big, thick line here. When I print this in just a second, this is going to smush out. So you really have to play with the way the ink flows, how much ink you're adding, what nib you're using, how hard you press, the harder you press, the wider, the tines of this nib open, and the thicker the line is going to be. So I'm just going to put some little detail in here. I can always add more, but I cannot take it away. So there you can see, I ran out of ink. I just want a tiny bit, let's do these little fuzzy lines. Okay, I think it's a good time to print. So you get a sense of what's already on the transparency, and now I'll just place down my postcard, and I'm not applying a lot of pressure. I'm just sort of evenly pressing down on the postcard or the flat card. And then I can see what it looks like. So I'm using that Payne's gray color. You can see I have some fuzzy lines here and some blobby lines, and this is sort of exactly how it's supposed to look. I do want my little antennae to be a little bit thicker, so I can print those again, and print right away. And they're really blobby, but I like that. This line didn't print. And if you're left-handed, you may want to start on one side and go this way. I tend to work all over the image, but definitely don't run your hand through your wet ink. And we do want to get these cool markings. You can see how loose this is. This is not exact tracing. I am using copyright free images courtesy of Pexels, which will be in your PDF. But also the fact that I'm really being loose with my tracing helps to keep this feeling like my own piece of work. Maybe a few little lines in here. I'm not going to worry about the stem that the moth is on. I love that. It's like very polka dotty. So cute. Okay, let's see. I think I want to add a little there, and maybe a few little lines in here. Can add some little marks around. All right. Now, once you remove it, you're never going to be able to reregister it in the same place. So make sure you know you want to take it off. If there was a little line that you missed, you can go back in with your nib pen, and add a fine little line here or there, but it's not going to have the same line quality as the printing does, because you're not pressing down on it. So it's something to keep in mind. You can also go back in though with your ink or paint when you're adding color to this, and help add some lines in here, or more dimension, color, pattern, whatever the case may be, depending on your reference image. Like I'm losing a little bit of his body. I can add that back in. The part that's been printed dries almost immediately. I've added these few lines here, which are going to take just a few extra seconds to

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dry. And once this is dry, I can add color with my watercolor. You can reuse your transparency over and over. If you get to it right away, usually just a baby wipe will clean up enough of the ink here. Like that. And if the ink is sticking to the transparency, that's where you can use a little bit of Windex in your baby wipe, which is not the case just yet, but we might need that later on. I'm going to just remove this setup, because tomorrow, we'll be working with a different image. And we're going to add some color using watercolor. You can, of course, also use ink. Now you'll notice that your image is reversed. So that's something to keep in mind, especially if you decided to do like a portrait of someone you know or someone who's very recognizable. I always say like if your Aunt Sally has a very distinct mole on one cheek, it's going to wind up on the other cheek when you go to print her. I'll bring in my watercolor palette, and a little bit of water, and just a paper towel to dab my brush on. Now really, you can use almost any watercolor, any ink, or again, you could use color pencil, however you want to add color. You can also leave this black and white. I'm going to go, I think just by the way that this moth looks, and maybe add a little bit more color. So dipping into a blue here, and I've got brown on my palette and green on my palette, so it's a little bit muddier. Because this is not watercolor paper, and it doesn't have the texture, you're not going to be able to really saturate this. It's going to have to be a lighter touch, but these postcards will take quite a bit of watercolor actually, which is really nice. I'm going to pick up just some dark brown that's already sitting on my palette. Oh, it's kind of gray, fine. Just blending these. This is just a nice way to add a bit of color. This doesn't have to be a representational painting. Now I don't have the orange in here. I could drop in some dark orange, and just see what happens while things are wet, but you can see that where there was orange on the moth is mostly black and blotted from my print. I can just go with a thicker bit of paint in here to add. And because the paper is a bit wet, you're going to get some nice bleeding here, which I think mimics the way it looks on the moth. Now you may not be super satisfied with the way your moth looks. Maybe there are blobs in places you didn't expect, and that's part of the process. And it does take a bit of getting used to handling the nib pen. So you can always experiment with doing some lines or some test prints before until you get a good feel of what things should be or how you like them. I'm going to just add some darker color in there. Let it bleed out. But what I love about this process is it's so unexpected, and that's what's so fun. All right, I think that's good. Now before you put everything away, you are going to need to clean this nib, because we're using the FW ink, which is acrylic, it will dry and eventually ruin your nib. That's where the Windex comes in. I'm not going to use a baby wipe for this. I just want to use a paper towel, because the baby wipe tends to have some fibers that can catch on the nib pen. Move away your beautiful painting. I'll just spray a little bit of Windex right on the nib. Or you can see, I have a Dinky Dip full of Windex that I could also dip into. And then using my paper towel, I'm just going to clean this off. So you can see, that Windex really gets all of that dried ink out of there. And you want to make sure there are no fibers or anything stuck in the end of your nib, 'cause that's going to cause problems when you go to make more monoprints later. Now technically, you're supposed to take this out, but I never do that. I tend to be like fast and loose with a lot of my materials. And so I just leave the nibs right in the straight holders. And that's up to you. You can remove them, and put them back in every time you sit down to make a piece of art, or you can leave them in and I won't tell anyone.

Day 2 - Owl or bird

- For this print, we're gonna do a bird, and in my case, a barn owl because I love them. You can print this larger on an eight and a half by 11. This is half that size because I'm gonna fit it onto my six by

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eight sheet of Canson mixed media paper. And you can see I've got my little setup here. (transparency rustles) So my print taped down to the table, my transparency cleaned and on top, and then we'll do our mixed media paper on top of this. I'm still using my Payne's gray ink, and we'll start with the outline. I'm moving kind of fast here. I'm not pressing hardly at all. You can see how thin that line is. So let's just print this, just so you can see what this looks like. I'm working on that mixed media paper, and you can see really how textured and soft that line is because I didn't really press down at all. So I can go back over this if I want something thicker and press a little bit harder. And it is definitely a push and pull of trying to figure out how much ink, how thick the line, how much pressure, and also where on the image do you choose to create a line? And that's really up to you. I'm gonna print. (paper rustles) You can always go back and add more detail, like I said, but you cannot take it away, so it's better to have a lighter hand. And for the eye, you might be tempted to do all of this black or filled in with ink. But if you do that and you print, it's going to be super blobby, so I just did a thick line around the outside and let's see how that looks. (paper rustles) I'm not pressing super hard. Ooh, it's very blobby, but I'm just gonna go with it. And once you get going, this is a very quick process, so if something turns out not how you like, then either go with it or start over because it's hard to remove ink from your transparency. You can try to get in there with a baby wipe or something, but it can be very tricky. Some of these lines are coming out real thick and I'm okay with that. We're just gonna go with it. But it also means I don't have to print right away because they're so thick. Some out of focus claws here, or talons, I should say. Let's make little marks. His little harem pants with the owl feathers. That's what I call Charlie's, my dog's little fuzzy by his legs, his harem pants. I think there might be a little gunk stuck in the nib 'cause I'm getting super thick lines. I'm not gonna print 'cause this stuff's pretty juicy. I'm not worried about it, but I am going to just wipe off my nib here on my paper towel. Let's see if that helps. Yeah, I'm getting my thin lines again, so that's good. You can choose or choose to not include this bark, but I like it, so. I've got another fuzzy. You know, we're just gonna go with it. This fuzzy is sort of dragging and creating these weird marks, but for bark, it's totally fine. And I'll clean it off again. All right, let's print. (paper rustles) Let's see how that looks. Oh, some of those lines actually did not print because they dried. So it can be hard to sort of tell what is it that didn't print 'cause you're looking at the image upside down, but I think there's some more detail in the legs that I could do, so let's go back over these lines. And we're gonna print this part more rapidly so we can really tell if the marks we're making are making a difference on our image. That looks okay, so maybe it's the outer lines that we missed here. I'm getting some duplication 'cause I'm drawing those lines over. And it looks like the talons. Now my paper, my transparency paper, has shifted just a little bit, so I'm just gonna make sure it's realigned as best I can when I go to print, and that's from the weight of my hand on it. All right, and let's clean up around this part of the owl. (paper rustles) You can't really see his beak, so it can be a little bit hard to tell if you have enough detail. (paper rustles) I think that's gonna be fine, and I can just make up any extra definition with my watercolor. So here they are, looking at each other. I wanted to show you another example on gray paper. So this is a Paper Source text weight paper, and you can see, I added some texture lines here that were very blobby and then a little bit fainter. I had a more graphic quality to his eye. Actually, I like his face better, but it's okay. I'll show you how to clean this one up a little bit. And I had smoother lines here and these got a little blobby. Again, totally fine. I do wanna clean up my transparency, though, before I do my watercolor so I can see this for reference. So if you can get it quickly enough, you can use a baby wipe. Again, you can also use your Windex. Now, the ink will stain your fingertips if you keep using the same baby wipe over and over, just FYI. I might also use a paper towel just to take away any moisture or fuzz that I

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was getting left on the transparency because I was picking that up in my nib. Just wipe that off. You can remove this and we'll add some color. (tray clatters) (brush clinks) All right, I've got, like, an amber tone already on my palette, and you can pick up some more brown. and just come in. You have to remember no one's gonna see your reference image, so you can be as exact or as fanciful as you like. I'll get some color around his eye. This is why I really like working with FW Ink, because it dries almost automatically and I can paint right over it and there's not a lot of waiting. I don't like to wait. His eye is bothering me because it's not defined enough. I could go back in with my nib pen or I can try to get it with my watercolor to start. It's a little better. It's not as sharp as it is in the original image, but again, no one's gonna see that. I think getting some more shadow on this side is gonna help the definition of this. Oh, that's purple. Let's add some blue to that and make it more gray. There we go. His outer feathers are grayer and then they get more tawny inside. So looking between his legs, adding this darker color is gonna help add some definition around his legs so you can see what's going on here. And don't be frustrated if it's not exactly, the monoprint part isn't exactly what you thought. You can do a second one or you can just try to add your watercolor to help it. 'Cause this has a lot of dots and things, so by adding the shadow, it's helping to define the image a little more. I'll do the bark here. You could also play with using brush pens, or like I said, colored pencil instead of the watercolor. So talons, his little legs. I'm just gonna add a little bit more warmth to this part. Maybe something darker here. Because this is Inktober that we're doing this for initially, I picked sort of spooky, quote-unquote spooky, there's actually nothing spooky about owls, I don't think, but definitely in certain folklore, owls can be harbingers of death or they can also bring good omens and they tend to be either fairly or unfairly lumped with spooky things, so, and I think they're so pretty so I thought it'd be fun to paint. Okay, I think that looks good.

Day 3 - Pumpkin

- Today, we're gonna do a pumpkin. You can see I've printed it to an 8 1/2 by 11 size. We'll do both of these guys. I've got my transparency paper layered on top, and I've also taped the pumpkin down at the bottom here too so nothing shifts. And then, I'm working with the Strathmore drawing paper on top. So I've got my little trio here. So image, transparency, paper. Dipping into my Payne's Gray, taking a little bit of ink off. See how this first line goes. I don't really have a finite place on where to start. I just kind of go for what I wanna start with. This fun stem. Let's print that and see how it looks on this paper. We got some blurry lines, that's okay. I'm gonna stick with this pumpkin and not move on to the next one just yet. I'm actually gonna try to press harder on these bottom lines of the pumpkin here. You can hear that scratching, it's 'cause I'm dragging my nib at an angle when I'm pressing down. Sometimes that happens. Just try to rearrange your nib and how you're holding it. That's not exactly how I pictured it. I might go over these lines. I'm not gonna draw on the shadow, but I just thought if I do thicker lines here, I might get some blobbiness I like that'll kind of create its own little shadow. Yeah, that's good. Going around. And then I'm gonna come in and do some of the contour lines here for these pumpkin segments. Print. Then we'll do this guy. Kind of doing the whole thing at once, not in sections necessarily. I am running out of ink though, so why don't we just print and then I'll get more ink. Yeah, these lines didn't turn out, so we'll add those back in. Maybe some thicker lines pressing harder down here to create a shadow suggestion. Got another little hair stuck in my ink there. Ugh, I'm just gonna have to let it be how it is. I think I'm picking these up from the edge of my dinky dip, so I'll probably clean that off after this so I don't keep getting those. Hmm, I like it. This is looking good. I might wanna add just a little more detail in this pumpkin here. I'm happy with that. Blobby, I love it. I love warty weird pumpkins. We can clean that transparency

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in a minute. I'll just bring in my paint. You can see how the Strathmore handles the paint. Yesterday, we used the mixed media one I think 'cause this may be a tad thicker. Because we'll be using a bigger brush here, I'm working with a 5 round. Just literally whatever I had on hand. But a bigger brush can be helpful if you're doing big swaths of color, like the pumpkin's pretty much all orange. We're just gonna add a little bit of variation in here. Shades of orange. Maybe some Ochre. Mix it up a little. Let the paint bleed into itself. Do some brown. I don't want this to be so warm since the pumpkin is so warm. I want to add some blue to that brown, and I'm working with a different palette. I actually did not even notice that until I realized I'm mixing and there there's nothing here already. This is also a Prima palette like I've been using so far. But any watercolor, or ink, or medium that you wanna use is fine. Inktober is usually done with ink, and I would say probably pen ink often. But our monoprint's made out of ink, so I feel like that at least, that does the job. I'm not overworking the painting because this is not watercolor paper. You don't wanna sort of scrub your brush back and forth because eventually, the paper can pill. So I'm just laying down the color and kind of letting it do its thing. I wish I had made this taller and wilier 'cause I like tall wily stems. But you could go back in and like add some curlicues or other things if you want. Yeah, pumpkins.

Day 4 - Bat

- We're going to draw a bat, and I've switched to a different straight holder with a new nib, this is the Hunt extra fine. I've got my setup with my bat image, my transparency, and this is the Canson mixed media paper. Start loosely. I know this is an extra fine nib, but it feels pretty similar to the other one we were using. So as of right now, I can't tell a difference. Whoop, wavy line, not a problem. (chuckles) Just go with it. You'll see that my concept of tracing is very loose. Let's print that. See what it looks like. Hm. Not bad. We can't really see how this bat is attaching, so I'm just gonna, I think they have like little hooks there under their wings, so I'm just gonna kind of do a little bit of this rope here. Again, not really precisely. And it probably wouldn't look like an umbrella hook, like I just drew, but that's fine. I think this is his, like, furry little body. I love bats. I think they're so cool. I remember going to the museum with my dad when I was little and there was a bat expert who brought actual bats and they had them sitting on their gloved hand, and I thought they looked like little mice and pigs mixed together, and I thought they were the cutest thing ever. I don't know what kind of bat this is, but I think he's pretty large. Or maybe not, I mean, if you look at that rope, maybe he's not pretty large. He just feels really large in my image here. All right, let's print that. Looking good. So something that's really black like this, I could go in with a brush and ink and do some of this in brush, and we'll do that later in the month with some moody sky, but I am just gonna stick to my line work and then handle all these dark bits with my watercolor after. A little nib scrape there. You can, if you need some help remembering what's dark, I mean, you do have your reference image, but you could do a few small lines if you wanted to. And get the little bits of his face. Yeah, maybe this is a little bit more fine, when I get down into these details with this nib. All right. Eyes. Doing the outer lines in a little bit of extra ink here. I don't wanna fill in the whole thing. This little nose looks like my dog Charlie's nose. Let's print that and see how it looks. Pretty good. I might do a little bit of texture here, get these little furs. All right. That's pretty cute. We'll remove our transparency and clean that up later with a baby wipe or Windex. And I'm gonna turn him wrong ways up to paint him. Just, I don't know. I know that's not how he's hanging, but that's how I need to look at it. Grab my watercolor kit. Actually, let's go to this one, 'cause it has more browns in it. He's so cute. Okay, actually, I'm gonna use both, 'cause I want this ochre color too. Just mixing loosely on my palette here. Start with these little light bits. If I want to gray it down, I can add a little

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bit of blue. It's too green, so we'll go back in and add some russet, this little purple. More blue, more blue. There, it's a good dark brown. Get this around his eyes. I mean, he's cute. His little nose. His ears are dark. He has very brown eyes. And actually, if I look at this reference image, I couldn't tell from the transparency, 'cause this is pretty dark, but I thought this was his wing, but it's actually his body in here. So I'm gonna do kind of brown. Okay, so it starts to get really dark in here. You can use a little bit of your ink, actually, if you wanted to, to get some of those really dark bits. Now this is not, obviously I'm not using this on the transparency to make a monoprint, I'm just painting with the ink, 'cause it's a nice dark color. And it will blend and bleed with the watercolor while it's wet. It's just when it dries that it's waterproof. So I'm just gonna add a lot of water here, so I can get some good bleeding in here. And then we'll do some dark and light on the wings. So this is really dark, whoo, that's so satisfying. You can see that Payne's grey has a lot of blue in it, that's why I like using it. But you can warm it up with some of your brown if it's feeling too blue. I definitely want it to feel more a part of this little guy, so might wanna use some in here. A little bit for his ears. This is very dark. This part is very dark. Let's add more brown. I'm losing some of these like highlights that I had in here. Again, this is not watercolor paper, so it's not going to behave as nice, but you can go in with a wet brush and sort of clean, I shouldn't say wet, it's clean and dry. So, rinsed in the water, dabbed on the paper, and you can lift a little bit of color outta here if you want to. I like it though, it's spooky. I like all the dark bleeding color. Gonna make his whole face a little bit darker. This feels a little more cohesive. Just add a little bit of this ink, (chuckles) give him some eyebrows. Yeah, I think that's good. And then maybe we wanna add a little bit of color in this rope, just 'cause it's here. You can see that this is where I had the ink and it's dried, and it's not really mixing with the watercolor. There, okay, let's turn him upside down and see how he looks. Or right side up for him. He's pretty cute.

Day 5 - Pears

- For our drawing, I picked some sort of fruit as the prompt. I'm doing these pears. I think they're elegant in their shape, but also a little gritty, which I like. I've got my setup with the transparency. Woop, I went out of the lines. Not a problem. Let's print this and see how it looks because you'll notice, if you are tending to be a little more heavy-handed, or you have a lot of ink, your fine lines can get very blobby, and so these two, thin, parallel lines can just become one, which might be the case. I'm working on this draft more paper. And I waited a little long, so actually, everything printed sort of light. Let's just go back. And retrace that. See how that looks. Oh, still missed a few spots. Try that. That's good. So it has a little bit more texture because I've got three, sort of, lines on top of each other, but I'm okay with it. Let's treat these stems, sort of, as one, thick line. I love the shapes of these pears. Let's print that guy. Very blobby, but that's okay. I'm not worried about it, like this really squished out. It's kind of thick. Let me make this even longer and exaggerated. Now I could go in and add a few little marks with my ink here. I could also come in and ground these a little bit by adding some shadow. I've got not a lot of ink on my nib, and I'm not pressing very hard, so those little marks may be very faint. But close enough for me. So there's our transparency, we can clean him up later. There are our pears. Let's bring in some water color. My pears are this golden color. So let's start with one of those. I like how these pears are, like, talking to each other or dancing or something. It's a very light wash of paint. I'm gonna drop in some more paint here. Maybe a little brown. I'm not really looking at the image anymore, (laughs) I'm just letting the pear inspire me. This particular Prima pallet has this color called Parrot. I know I don't have any green pears here, but I love this color Parrot, (laughs) so I wanna use it. It's like a nice, chartreusey color. Might add a little

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bit to this golden one. And a little bit of brown so it's not just one color. Stem is darker than that, I want it to be darker. They're so fun to paint and you can really, you know, pears can be very red, they can be very green, they can be very yellow, just like apples. So, it's fun to experiment. I like adding more water, not a ton, but just more water than just a dry brush and then dropping some color into it. Like that, seeing what happens. I think I want a little bit of some darker color in here too, yeah. Still looking too pristine. I want them to be a little bit more banged up. 'Cause I think that's why they're so pretty. And then to ground them a little bit, I'm gonna create a shadow. So a little bit of blue. It's too green, so I'm gonna add some purple to get a nice, cool shadow color. You can see that one pear is bleeding into my shadow. Totally fine. I actually like how that looks, so maybe I wanna, add a little bit more paint at the bottom of the pear. Here's another set of these three pears. I just printed it at a smaller scale. I was using the indigo ink here for the F and W ink, and it's much bluer, which you can see, and these were very blobby just because I was using a heavier hand, but I still like how it looks. I think that would be just a cute postcard. Fruits, vegetables and even flowers that are a little bit past their prime, are actually really beautiful to paint. I like the little nicks and details, the small bruises and the things that are just a little bit decaying, I find them really beautiful.

Day 6 - Dandelion or flower
- We're gonna do a monoprint on black paper this time using white FW acrylic ink. I've given it a little stir. You'll definitely want to stir any ink that you haven't been using for awhile, just to make sure that all of the pigment is fully immersed so you get a nice opaque quality of line. And you also wanna clean your nib so that you don't have any residue of some of the darker color on your nib. You can see I have my image with my transparency and then a piece of black Paper Source paper on top. I don't know if I'm gonna do all of these dandelions. And you can tell I'm not following everything (laughing) exactly. Just start with this guy and see how he turns out. I'm making little like scallopy, wiggly shapes for this texture. And maybe a couple of these. And let's actually print just that to start and see how it's gonna look. (paper whooshing) It's not super opaque, has a little bit of transparency. So you may have to print some of the finer details twice. Then do the stem. This might be one where you only do one line, depending on how thick your lines are. (paper whooshing) I'm printing more often than we have prior. Yeah, that's looking good. Gonna add some more white in here. (paper whooshing) I just want it to feel a little bit fuller. Yeah, I like that, okay. (pen scratching) This is fun, this center. (pen scratching) (paper whooshing) I made that stem sorta thick. Now I know this is yellow, but we're sticking with the white ink and I can add some gold watercolor to it later if I want. The texture on this is a little different. I'm really not tracing anything here. (laughing) I'm just making marks that feel to me like how this looks and staying sort of true to the shape. (paper whooshing) (paper whooshing) I'm looking back at the black paper and thinking, like, do I wanna fill up this whole space? Do I wanna cut it down? I like the look of this, so I definitely wanna include this one. Then I might assess how much more I wanna do. Ooh, I got a lot of ink there. That's okay. It might look nice. Sometimes, my hand will be a little shaky and I'm just gonna go with that and not stress too much about, is the line perfectly following my image? (pen scratching) Definitely just wanna get the shape of that. You can see I have like a little blob there, totally fine. I think I need a few more errant little seeds. They're not gonna be as fine as you see on the original image. (paper whooshing) I think that looks pretty good. I have four main flowers. I usually like to have an odd number. Maybe we will add this little one. Again, just some wild mark making for the texture of this one. (paper whooshing) Yeah, that's not bad. Do I wanna add any little more wish flower seeds in

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here? Maybe one like in here. I might just make one up. Or two. (paper whooshing) Yeah, I think that's good. You'd clean off the white ink in the same way that you clean off all the other ink we've been using. And move that outta the way so I can paint this. (tape scratching) And I have my metallic watercolor. Watercolor is transparent, so it won't show up on black paper, which is why the metallic is nice. Because it will show up on black paper. And just a word to the wise, once you put your brush in metallic paint and you put it in your water, then your water will be sparkly. So I wouldn't mix that water with your normal watercolor paint. You can do a little test swatch of these if you're working with metallic watercolor. They're gonna look different in the pan than they do on black paper. So this one's very green, even though it looked sort of yellow in the pan. So maybe we'll use that. Let's try this color. This is my sort of green curated palette. But I also have some gold and silver, so I might pull those in, since everything's pretty green here. We'll use this for our stems. Maybe a little bit in here, since I know there was some green in that. I'm using the Finetec watercolor. There are other brands of metallic paint too. You can play with whatever you happen to have. I just really like this brand. I used to have a shop and this is the paint that we sold there, so it's what I'm used to, it's what I have. It's gonna be pretty subtle at first, but when you move the paper back and forth in the light, it's really pretty 'cause it's sort of shimmery. Gonna add a little bit to some of these. Maybe do a richer gold for the dandelions that had been more vibrant yellow. So on white paper, these paints look very different. They're not as dramatic, which is why using the black paper is really fun for this. We'll use it again later when we do one of those shimmery beetles that has a naturally metallic shell. Gonna add a little bit of gold in here. (brush scratching) Yeah. (brush clicking) So let's see, this is still drying, but you can get a sense of the shimmer. Here's an example on just a gray paper without paint and then with the metallic, and it's still pretty. It's much more subtle than the black paper. And using black paper can be a nice way to just switch it up every once in awhile.

Day 7 - Cat

- We're gonna do a cat. This is just one I picked as a source image, but you can do any cat, your cat, if you like. We'll start just by outlining. I've got my setup with my transparency and I'm using the Canson mix media paper. I'm not gonna do the face right away. I wanna see how things print. And there are details that are in the shadows, and I might have to make up a little bit, and that's fine. Yeah, I think I waited too long here, so we have to retrace this. I'm keeping it very light. Even though this print is large, the cat itself and its little face is pretty tiny. So I don't wanna go too heavy handed. So I'm using shorter strokes. Do some big, dramatic whiskers with the dark ink. It took in pretty good. And his little eye. Has some toughs coming out of his ears also. His tail sort of disappearing behind the stool, but I'm gonna make it come in front 'cause I like the tails. - Could choose to do the stool or not. I'll make a decision once I do the rest of the cat. Can't really tell what's happening back there. That just means I'll paint it dark when I start using the watercolor. Running out of ink. Occasionally you'll see that ink will beat up on the transparency, and it might be because you had lotion on your hands or there's some kind of oil or something. It's very hard to tell there, but I could sort of feel it. It's fine. You might just have to go over that line, if that's the case. I haven't gotten his back leg really very well yet. And I don't really know what his tail looks like, but I imagine it's sort of stripy like his body. So here it's the ink is laying down a little bit different than it is elsewhere. So there's oil or something on here. Not a problem. Just give your transparency a good cleaning before the next print. I'm just adding little free texture marks. Oops, got some really thick lines there. It's okay. I want a little bit more of this definition. And I might just do some very scribble

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little dark marks in here to remind myself that I want to paint this in a little darker when I use the watercolor. You don't have to use the watercolor. You could just spend more time adding details with ink. It's up to you. He's looking very spotty, just based on the mark-making I'm doing. If you have an image that has a lot of shadow, like the bat we did earlier, it can be hard to see some of your details. So you might have to make them up, but that's okay. Now I need to decide if I wanna do the stool that he's sitting on. I think, yeah, why not? I'm not gonna go over his tail. I'm gonna pretend that his tail is in front there. And I have no idea what's happening down here. It's just like I'm gonna do this almost like a little cushion. I think he looks pretty good. I could go in and just add a line to connect his nose or make his eye a little thicker. But I think he's looking pretty good. Clean up my transparency later. Pull out my watercolor. I think his neck is a little thin there just 'cause in the photo I couldn't really tell where it ended. So I might extend that with the paint a bit. Make it dark. Could change the color of him. You could make him an all black cat or purple cat or whatever you like. This blotted line mono print, I was actually introduced to by a friend of mine, Dixon Schneider, and it's the way that Andy Warhol did his commercial illustration. And because of that, I mean, we have to do a cat, because Andy Warhol always did cats, or often did cats. He had a whole book of cats that you will see reproduced in postcards and all kinds of stuff. So it's like a little nod to Andy. Whoever owns his estate has also made a bunch of his illustrations into kids books. And my daughter who is almost year and a half loves this one because at the very end there's a photo, a black and white photo of Andy Warhol with his mom, Julia. And she always wants to point and say, "Mama" to the mama. She hasn't learned how to say Andy yet. Just needs to be darker in here, but I'm just getting this orangey color down. A very liberal interpretation of orange. Pink in the ears. Orangey pink. I don't wanna forget about his tail. You can treat this like a coloring book and color in the lines, but you also don't have to color in the lines. I like it a little off register, so you can play with that as well. Got a little blob of water there. I'm just gonna take my brush and scoop that up. We lost a little bit of the white at the throat, but that's okay. I want to come in and do some darker color under here. And I could paint around this with my ink and do the whole background black as well. If I were to do that I would wanna put this on another piece of paper so I could paint right to the edge. And let's make his cushion a really fun color. This also feels like a very Andy Warhol pink. Maybe add that to the ear and his nose. You can see this is one I did without any color on gray paper. I just wanted to point out how dramatic the expression can change depending on the quality of your line and where you choose to place the angle of the lines or the shapes. So he really looks like he's smiling here. And I think that's sort of increased by this arc of his eye. Looks like it's closed. He looks like pretty happy here too, but his eye is sort of angling up instead of down and closed. And you can see that this is much more like zigzaggy lines and this has more dots. And that's just like how my hand was moving that day, how the ink was flowing. Maybe even the paper had something to do with it. But I like both of them equally. They just have a different feel.

Day 8 - Skull or skeleton

- We're going to transition into some real spooky stuff. We're going to do a skull or a skeleton. You have a choice to do either. And I've got my setup with my printed image, my transparency, and today, I'm using the Strathmore paper. I'm going to be a little bit more heavy handed in here, because these orbital openings are going to be really nice and dark. And you could take a brush and fill them in instead of the nib pen, but I like the scratchiness. We'll do this nose opening and then I'll print. Ooh yeah, nice and blobby. That was actually really blobby, you don't even see any of the marks I made. So maybe I'll go a little bit lighter handed. I'm not going to do that seam. This is like a

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plastic or synthetic model. So that seam is for the model, not for the human anatomy, I don't think. Ooh yeah. So the teeth is where it can get a little funky. I'm going to start by just doing this top line and the bottom line, and seeing how that prints. I don't want it to look like he just has a black sort of toothless grin. I want to see the teeth, and so I want to make sure that I don't make my lines too thick. I'm not so worried about the definition of the lower teeth as much. Oh, I think those teeth look good. I could continue on and do the rest of the chest or torso, but I really like how the skull looks. Something that you can also do is kind of compose your own image. So if I take off this, this is what he's looking like right now. I could actually do another skull on the same page. You could even play with sort of like layering them if you had a smaller one. So let me clean this up real quick. Use a little bit of Windex. (paper whooshing) (cap clicking) And I'm going to do some guesswork here. I can try to figure out a layout. I actually think it would be cool if this was like sort of face to face like a playing card. So I'm flipping the paper back and forth to kind of see where the chin is going to meet up with this print. I think I need to move it down just a little bit. Like there. This isn't super precise, of course, but it's fun. It's a nice thing about this really direct image making, is that you can mix things up a little. So now we're doing the same thing over. Maybe I'll do it less blobby in the eyes, and I'm going quickly, making up the top of his head, because it's a little bit cut off on my photo reference. Let's see where that prints. It's looking promising. Okay, little marks around the teeth here. Maybe get some of these lines. I don't think I included those before. But yeah, you can see that the chins are just like a quarter of an inch away from each other. So that's perfect. I want to get some darker lines in the eyes. So it matches the other one a little bit more. Then we'll go in for these teeth. Finer little lines. Let's see how that looks. I think this is not showing yet. Just get this line here. I love how that looks. Ooh, that's so cool. And maybe instead of painting him with watercolor, I will just use a brush to paint out this background, and you can see what a difference the ink is when it's used at full saturation like this, as opposed to being pressed down in the monoprinting process. It's far more opaque and it's darker, has a little bit of a slight shine to it also when it dries. It's much more viscous than, oh, I'm changing my mind again. Sorry, everybody. I'm actually going to add a little bit of water, because I wanted to do some weird bleeding stuff. And then you can kind of see how it's working both thick and straight out of the bottle, or in my case, the Dinky Dip, and also how it looks when it has some water. And of course, these techniques just by changing your subject matter can be for any time of year. It doesn't have to be for October or for Halloween. But I grew up in a house where Halloween was the holiday. My mom is obsessed. So I immediately just think, okay, this would be an amazing Halloween invitation to a party (giggles). And this is what art making's all about. It's just like letting the moment inspire you to the next thing. My partner also loves skulls. He does a lot of paper cutout stuff, and he always makes a different skull or set of skulls to put in the window around Halloween. If I had a bigger brush, this would go more quickly. You can also see the paper's buckling a lot, because I'm putting a lot of water down. And a lot of ink, this paper is not really made for that, but I am okay with it, because I like the effect I'm getting. Oh yeah, look at that. Oh, I like it. I just have this black paper underneath me just sort of as like a buffer, so I try not to paint on the table. I'm going to rewet this part, so I can get some more of that inky spread here as well. Cool. Just trying to find some balance, some visual balance here. Yeah, I like that. Now I just have to let it dry. I love that. I didn't anticipate at all to do a double skull, or paint the background, or let the water and the ink play together. That's something that just happened in the moment, and that's really what art making is all about. So if you feel inspired to mix it up a little bit, you can change the scale of your reference images. You can combine images of just one single thing is not how you want to do it every day. You want to do multiples, feel free to do that. This is totally your daily

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practice.

Day 9 - Figure with umbrella
- This is a fun one because it's our first human figure. I picked an image that's a little bit anonymous, we can't see the person's face. It's black and white, which helps us define where to draw the lines, and I like the umbrella. And I've got my setup with my photo, my transparency, and then this is one of the paper source flat cards, which I can use as a postcard. We'll start with the umbrella. If you are worried, whoop, that was so wonky, totally fine. If you're worried about being too heavy handed, you may not wanna start with the umbrella. You may wanna start with the figure's coat, just because an umbrella is a more definitive shape. But hopefully I didn't mess him up too bad, let's see. Oh yeah. It's actually, I think this paper's a little more absorbent, so I might go over this again so I get more defined lines. I'm getting blobby tips, but I like how that looks. This line here though doesn't wanna print. Little better. I'm fine with that. His hand, I'm just making like a little amorphous, hand-ish shape. This is not going to be finite, and super clear or detailed. It's gonna be just enough to hold that umbrella. I am gonna fill in his hair a little bit. Bowler hat. I wanna see how this prints before I do the side of his face. It's interesting, I'm getting sort of like blobs and really fuzzy lines. I think it's mostly the paper, and maybe I should be pressing a little harder. This paper does have a tiny bit of texture that's very blobby. Let's get the rest of his coat and stuff going, and I'll try to figure out how I wanna approach that profile without messing it up. Do some of these folds. That line that's very thick, might let that sort of sit there for a minute before I print it. Pants. Shoes. Sort of scribbled in here. And then I'm not gonna do his shadow, but I do like the sort of puddle that's forming around him. Okay, let's print this. I'm gonna do a light touch at that top where I know I had that big blobby line, and more pressure down here where I had some finer lines. Okay, I want more in the shoes. Again, I could do this with paint too. I definitely want more of the puddle feel, which I'm just making sort of like swirly lines. Not too bad. This line did not really come out. Might go over that hand and umbrella one more time, and then I'll approach the face. Okay, his hat and hair have become one entity. Totally okay. I'm just gonna lightly, oh... I said lightly, but didn't turn out light. I have a blobby little thing there. There's not a lot you could do. You could try to come in with a paintbrush, you could try to come in with a baby wipe, but honestly you're gonna wind up smudging everything and getting it wet, and likely you'll get kind of this like faint sort of stain if you try to print like that, so I'm just gonna print it and see what happens. Just a light touch. I'm fine with that. I might add a little bit of pen without the monoprinting, just to clean up and add that, connect that line. Is there anything else I want? Maybe this edge. Gonna add some darker lines here. Oh, I ran out of ink and I got some scratch, cross scratchy sounds. The scratchy noises, what can happen is like the nib, your nib can actually become misaligned, and I'm just cleaning it and pressing it on my finger, just to make sure there's nothing stuck in it. There might also be a hair stuck in here. Okay, let's see what this looks like. I think I'm good with that. Yeah, I mean, I think you can tell that's a figure. I'm gonna remove the transparency, which is sort of cute. And I might just take my pen, connect the line here. Maybe draw that hat, so you get a little bit more of a defined shape. His hair is wily in the back, so that's fine. I think he also has like a beard here. And this is going over the ear. Okay. That's okay. We don't really have this, we're missing that. And it comes up like this. So I'm drawing this back in, just so there's a little bit more definition. Yeah. This paper, I can feel the fibers of the paper getting into my nib a little bit, it's a bit scratchy. Now for this one, we don't have a color image, we have a black and white image, but I can still add color to this, I just have to use my imagination. And I'm just gonna do really subtle color. So maybe start with the puddle. Taking the

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water even further out than I drew. And what color pants is he wearing? Maybe just like a dark gray. Oh, that's a little brown, maybe add a little blue. I don't want them to be the same color as his shoe. And then let's do a lighter color for his coat. Could come in with these, the gray color of his pants, and just try to add a little bit of shadow here. And then I wanna do like a red for his umbrella, but maybe not like bright red, maybe like a subdued maroonish red. You have a lot of freedom with this technique. Yes you are tracing an image, but then the quality of your line, the way you hold your pen, the thickness, all of those things start to translate it into your own style. And then of course, adding color. Yeah, I think it looks good.

Day 10 - Mouse
- Today we're gonna do a little mouse and I've got my setup with my image, my transparency, and this time I'm using the Mix Media Canson paper in the six by eight. This little guy is real cute. Oh, actually I should make his nose a little straighter and then this part a little more roughly. Do as little or as much detail as you like. So I'm filling in quite a bit of that eye but I'm hoping that the white spot I left is large enough that it doesn't fill in completely. If it does though, I could go back in after everything is dry and do some white acrylic ink just on my final print and add a little like shiny spot to where the eye is. You'll see that I always go for the thing that's cute or distinctive, like the face. I wanna do the face first. I could have done the whole body first, but it's fine. This guy, oh, his little whiskers are gonna go off the page. He's pretty tight fitting on here so I just might wanna remember, 'cause I probably will fake a little tail for him. He doesn't have a tail so I just have to remember not to go too far out. So the eye looks fine, but I did miss a little bit of detail here and this line didn't print very much so I'll redo that part. Oh, and I got like a very double print. I think this is shifting a little when I'm printing it, I'm okay with it, I'm not gonna worry about it. When I watercolor maybe we can hide some of that. If you see that this is happening to you a lot, you may wanna add more tape here just to make sure things don't shift around as much. I was just rubbing sort of side to side, which probably is not advisable and it caused it to move when I was printing. Putting little marks where the brown is for texture. Let me thicken the ear lines where I did get the double printing. Let's see how that looks. This little body. So I did wanna do a tail, but like I said, when I come down the paper only goes so far. So I'm probably going to wrap the tail like that. It's a little country mouse, he's got a little tail there. Do his little feet. Yeah, tail looks good. Maybe his back can be a little more defined. Maybe add some more texture in here. Parts that are darker. Now, let's see, I kind of wanna add like a little hat. I have all this space here. I could get another image and just kind of carefully line things up and do another print, but I could also try to fake a little witch's hat on top of him. Or let's say I didn't like how the eye printed double, I could try doing like a little black mask or something. That could be kind of cute. Let's try the witches hat. And I'm actually gonna switch to using a brush. So you don't have to worry about how it's gonna print, just paint it on here like it should look. So the witch's hat is gonna probably cover up his ears entirely or should maybe cover up his ears entirely. That's very thick. I have quite a bit of room. It could be very tall, a witch's hat, it could even be kind of crooked. Like a "Harry Potter" hat, like the sorting hat. And then we're gonna do like that. And I wanted to cover up the ear because I think it might look a little funny if it's just poking out in a strange way, so... I still feel like it needs to come down more there. This is very imprecise as you might have noticed. Okay, that's good. Let's just see how that prints. Oh yeah, that looks pretty good. Do we wanna put a little mask on him? There's really no going back if I choose to do this, so let's just say yes. Hehe. Maybe I'll make it sort of like a cat eye style, which is ironic because he's a mouse. Maybe ironic is not the right word, but a little funny. You could put a little

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black shoes on him too if you wanted. See how that looks. But yeah, he's looking very festive. Do I wanna put anything else here? Maybe just a little bit of this while I've got it on my brush to ground this space below his feet. Instead of little black shoes we'll just give him some ground to sit on. Oh, that went right to the edge of that. So we just kind of added these elements. I do wanna paint him and clean up his little nose area where there's some double printing and bring in my watercolor palette. So his ears are no longer there. They're under the hat, but his nose or her nose maybe. I don't know. It's here. I like little brown mice. Let's make him a little brown like in the photo. They seem friendlier. I don't like white mice as much. I guess it's like all those "Beatrix Potter" mice from my childhood. Like the little country mouse. I think she's a little brown mouse. The brown in here is very warm. It's looking very pink. So I might add a little bit of this orangey tone, make it more ochrey. Oh that's maroon. Not a problem. Just blend it. Just add a little bit of blue to make it more gray, a little less warm. A little pink in the tail and the feet. Her front paws sort of disappeared here. Just paint them in loosely. And she's more like white at the bottom of this but I don't wanna leave it like that so I think I'm gonna make it more gray. And then I'm gonna come in with the actual ink and paint under here, especially under here, define this a little better. I just want like a little less texture in the shadow. (instructor laughs) She looks like she's going to a fancy dress party. I like the texture of the monoprint but I want this to be darker so I'm gonna just add a little bit more. Same thing in her mask 'cause I want to differentiate from the lens and the texture of the body. Do her eye. Can't really see her nose very well either. That's a little better. (instructor laughs) She looks like she's going to a party. Let me just do... It's looking just a little modeled, so a little bit more overall of her here. Yeah, she's a little Halloween mouse.

Day 11 - Inkblot prints

- I thought I'd switch it up a little bit, and we could play with a new kind of monoprint called ink blots. You may also know these as Rorschach prints or images. He sort of famously made them as a psychoanalytic tool, although that theory was debunked about their efficacy of telling whether or not you had bad thoughts or good thoughts. But lots of contemporary artists have used this style of monoprinting, including Andy Warhol. And if you look behind me, we did sort of large versions of these, layered as part of our set, and they're really fun. You can do these with kids, and they're so freeform. If you haven't tried them, I totally suggest them. You can use your F&W Ink with the dropper that comes in the bottle, or you could play with craft paint. As I mentioned earlier, I'd be using the golden high flow acrylic, and I'm also gonna try these 3D liners that have a really fine tip. Think of Puffy Paint. I'm working with the same paper that we've been working with, but you can see I've already folded this sheet in half, and you're just gonna doodle or scribble. That is the Puffy thick paint. It's not gonna move too much. Oops, this is the high flow acrylic, which you could see is very liquidy. Let's see what happens. (fingers whooshing on paper) Whoop, I think that high flow acrylics is gonna take over. Ooh, that's so fun. Oh my gosh, I love it, I love it. Okay, I wanna add a little bit of red to this and just see what happens. It's very thick. It's very runny. Oh, my God, I love it. It's so fun. Okay, let's do another one. I'm gonna give this a little shake. I feel like it was very liquidy. Let's see if we get a better result. (marker clinks on table) And let's do the Puffy kind of paint. The folding of the paper is what will create the mirror image. So whatever you do on the left, you don't have to do on the right because the folding and smushing will do that for you. You could also let each layer dry. Oh, you can see that that red is coming through the paper to the backside. Oh. Oh, my God, I love it. Now of course, on black there's not gonna be a ton that will show up. The gold will show up. Let's see if, I don't know if this pink will show up or not. Let's just see. It does now, but

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when it's smushed, it may not. (marker clinks on table) (fingers whooshing on paper) Ooh, it does. It's a little translucent. I feel like I'm missing having something here in the middle. So I'm gonna add that. This is great too because you can kind of go back and, once they're dry, add more layers or while they're wet, and you're working on them, add more layers. I have some that are dry that I wanted to play with. I really want this vermilion color to work, and I think it needs to be shaken again. It's a little too liquidy, even though it's supposed to be high flow. There we go. That feels a little better. Let's try this as well. You can see that these run, oh, and because this is already dry, folding it on that crease is gonna be hard. Yeah, that red one is just very fluid. Uh, that's so cool. I like how in some places we're getting a little bit of like this hot pink showing through this dark blue, and I love the secondary purple that becomes the mix of those two colors. I wonder what that looks like together. Again, the overlapping bits are my favorite. Okay, here's a, nope, here's a little black Post-it Note. Let's try pink on that. Now what you're gonna do with this Post-it Note, I don't know, put it in a letter to a friend, but I thought it was fun. (lightly chuckles) They look like little butterflies in some cases. Let's try the gold on top of this. And we haven't tried this neon yellow. Okay, and I also wanna do a little bit of red. (bottle tip tapping on paper) (fingers whooshing on paper) Oh, yes, I love that. So you get the neon green where the neon yellow is overlapping with that aqua color. Here is a Post-it Note that's vellum, and when you're using vellum, it's actually like a synthetic material, it's not paper, and so it takes a long time for things to dry. So this one's already dry, but if I were to go over it, definitely make sure that you put it somewhere where it can dry for a while. Ooh, that liquid is like really liquid. Your hands can kind of manipulate where things are gonna go. But you get a lot of texture. I am losing a little bit of the overlapping detail just because the blue is so vibrant that it's gonna squish out the side, and you can tell already. So that's fine. Just put scratch paper. Hmm, I think that's interesting. We'll see what happens as these things start to blend. Was gonna set that aside on the scratch paper. It's very wet. Okay, let's do one more. This one already has the gold. It's dry. I don't think the red is gonna show up. Let's do the neon pink again. Keep a baby wipe handy (fingers whooshing on paper) 'cause it's easy to get the stuff on your fingers. Hmm, wanna squish it more there. I don't know, they look like body parts and bugs and, I don't know, all kinds of cool stuff. You could go back into these and draw. If you see things in them that inspire you to create new images, feel free to do that. Oh, yeah, I like that. This totally looks like a little bug face. Just like all monoprinting, this process is very serendipitous. So if you're feeling stuck or just wanna change it up a bit, I definitely recommend doing these ink blots.

Day 12 - Wonky houses

- Before we begin our drawing, I'm gonna change my ink. I already have F&W indigo in in this dinky dip but I found it a little bit too blue. So I'm gonna add some sepia using an eye dropper. I have this really big bottle and I've given it a good shake so that the particles are sort of evenly dispersed in there. It's a new bottle, so it's very full. And I'm not being precise. I'm just adding, I don't know, a few squirts of this. You might wanna give it a little bit of a mix and then you can just drop this in your paint water and clean it up later. I've got a four by six flat card here with my wonky house image and my transparency between both. Start with the rough line. (paper rubbing) It's very similar to the pain's gray, but that's fine. It's darker than just that real blue color that I didn't like. So for this, it's so thin. I'm just gonna do a line. It's probably gonna be very blobby. Remember you can always add detail but you can't really take it away. I'm gonna actually just go right through that. I can't really tell exactly what's happening here so I'm gonna make up some of these details myself. Okay, let's print that. I've also switched to the other straight holder that has a different nip in it. I think it's creating a

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thicker line. I'm getting some blobbier strokes here, which is fine. It's just a good thing to know. Coloring these in a bit. So print that. I like how that looks. So coloring those in is fun. Yeah, it's definitely giving me a thicker line. I'm worried that that whole thing is going to just be one big window. I'm just gonna dip my pen in and see if I can use some of the ink. I don't know how well that works, but I can pretend like it's helping. All right, and then let's get it's outer line print. Oh yeah, one big blob. Looks like the window was knocked out. I don't know where this wonky house is. I forget the photographer's name now. I just love these. I think they're so cool. And I'm assuming there's more building below that. There's just this like turret here at the top of apartment looking stuff makes me think of like a Miyazaki movie or some little fantasy world. Okay, so looking at my print I think the only thing I really wanna do is just add some more texture to the roof. Like that. Whoop, I can see that there's like a little hair or blob on my nib. Yeah, I think that looks good enough. Clean up our transparency later. Paint our little house. Still have that eyedropper. You can just scoop up some water and spit some water out with the eyedropper to clean it. It's fine if it's stained in there. Let's see. Got both my pallets out here in case I wanna dip into them both. There's a lot of ochre in the images I pick. Just do a darker color underneath those little roofs that peak over to create the illusion of a shadow there. These could be brick, they could be painted fabulous colors. You can interpret these however you like. Just think they're so cute. I know the center of this is, I mean it looks sort of like a bank of windows. It also looks like metal. I'm not really sure. I'm just gonna paint it like pretty much one color. So in this case, brownish. I feel like the texture of the marks from the mono printing is enough sort of distressing to make it feel like old and wonky. Add a little bit color to that. I can do more dark under these eves. You can see it's naturally bleeding 'cause the paper's wet which creates the shadow which is nice. Can do a little bit more blue maybe in these windows. So cute. In the image, this second roof is very light but I think I just, I'm gonna stick more to the roof color that I have on the top too. This funny little Frankenstein screw things that are coming on the sides. I think they're like a drain catch. Here's another little wonky house, same image. And then here's one that's uncolored a little bit smaller a little bit more hash marks that I added afterward. And here's another wonky house reference image. Also, uncolored. I just think they're so fun. I love buildings treated in this way where you get these unexpected marks and texture just by the artifact of the monoprint process.

Day 13 - Stacked rocks

- Sometimes it's fun to play with really large shapes. We're gonna be doing an image of stacked rocks. Now you might be thinking, "Why am I tracing this?" You could of course, do this freehand if you like and still use the monoprint process with the transparency and the paper over top to get that look. You don't have to stay true to life. These could be a stack of pumpkins, but I like having the reference image because it shows you where the shadows are gonna lie and it can give you some ideas for stone colors if you so choose to follow it. I'll start at the top. Whoa, big blob. Totally fine. And I'm running out of ink. I can see that that is not where the line is. It's okay. Before we print, I'm actually gonna take a brush and use that to create the shadow here. I'm gonna see how these print like that. Using the ink that's in the dinky dip. Okay. I'm working on the Strathmore paper. Mm, I like it. Again, I'm using the brush here to create my shadows. I'm gonna borrow some ink from there. This shadow I'm gonna make just a little smaller than it is in the photo, so it stays on the paper in printing. You can also do more of a shadow in here. Yeah, it's cool. Interesting. Just move this aside and rinse off my brush and bring my watercolor back in. These are all mostly gray, so a lot of blue in our color here. Again, a big brush would be useful here. I just happen to have this little one.

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We can do more water and like we did with the skull, could drop in some ink to this wet area. Now that looks very blue. That's fine. Remember, you don't have to stay true to life. I wanna warm it up a little. There are little striations that run through rocks, and sometimes some little warm bits. It's a very marine blue color that the indigo and the sepia made together, and I like it paired with this smokey purple paint color that we're doing. I do want these shadows to be a little more pronounced. It's a very purple rock. Not looking at the photo for reference, just responding to what I like. It might be a little too purple. Add some brown. Add a little blue in there. The rock in the photo does have these little marks on it, which I do like. Back to my shadow color here. Yeah, stacked rocks.

Day 14 - Pointed hat
- We're gonna do this cute little pointed hat, maybe a couple of these leaves. And I'm working with the four-by-six card from Paper Source, so I can mail this if I want to. I switched to the other straight holder that has the Hunt extra fine in it. Just to switch it up. We'll do some of these little wrinkles. See how that's looking. Yeah, good. Actually, I'm gonna do a couple leaves here, and I'm free-handing them a little. I like this one. Hardly had any ink on my nib then. Let's go back and do this line again. Maybe add some little darker marks here. It'd be nice to add one more leaf. Let's see where this card falls. Yeah, pretty simple, straightforward. You could use your ink to paint this in, but I think I'm gonna just go with my watercolor. I'm gonna start with my leaves. You can clean your palette whenever you feel like it, if things are getting too muddy. I am not gonna do it yet. I guess I'm being lazy. These orange leaves. And then, I don't ever work with black right out of the tube or a pen. I always mix something that's my darkest color. It's usually a sepia and indigo or dark brown and a dark blue. Gives you a very dark color. This is not super dark. This is more medium gray, but I think that is just fine to start with. Has a little purple in it. The browns in this palette are not super, super dark. That's a little darker, it's definitely a little more purplely also, which also feels just fine for this. Gonna let those bleed together. And maybe put a few little wrinkles in here while the paint is still wet. So easy, couldn't be simpler.

Day 15 - Wolf
- We're going to draw a wolf. You'll see that I've printed him half of an 8.5" x 11", because I want him to be a little bit smaller, which means he's going to have some more fine detail. We're going to be using the finer nib, which I used yesterday as well. Got my setup with the image, the transparency, and I'm using the Canson paper. Let's start with the outside to see what the line quality is like when we print to the outside of the wolf. Yeah, pretty good. Oops, thicker line there. Get this shaggy line here. Yeah, it's looking good. His paws are like a little hoof-like, because all of the little details ran together. That is okay by me. You can make smaller, shorter marks if you're afraid that the lines are going to get too smushy. But if you do that, don't make them super close together, 'cause it'll have the same effect. I'm okay with a little bit smushy. I'm going to try to get some of the texture of his luscious fur. And then we'll very carefully do his face, his little ears. I'm just going to do an upper sort of eyelid to the shape of the eye for the moment, and see how that prints. And then maybe just a little lower thing here. See? Probably I'm going to need to just use my nib pen on the paper itself, and not do any more printing for the eye. It's pretty detailed. I'm going to take this off and take the transparency off, so I can see what's happening in the photo. I think it looks good. He just needs a little more definition around the eye. So opening the eye up a little. Doing a little dot in the center, 'cause I can do the color with watercolor. Then maybe also for the nose. Just getting a little bit

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darker, and here. Just getting these lines too. Okay, I'm going to give that a second to dry and we can watercolor it. I'm going to make him probably more gray than he is in the photo. Or her, maybe it's a female wolf. There's this really harsh shadow kind of doing this thing over the face, but I don't, I'm not going to really mimic that. I think that would be confusing in this. So we'll go more for the fur markings and less for that shadow. So it makes it a little darker overall. This one would be pretty to do like a moon and paint the rest of it really, really dark, like just your ink color. Don't forget about the tail. All right, I think that looks good. I could just go in with a goldeny color for the eyes. This very small detail. Yeah, wolf.

Day 16 - Fern
- We're gonna draw a hand holding a fern and I've switched to an Nico G nib in my straight holder. This is actually the nib that I use most often when I'm drawing and painting. I'm working in that blend of indigo and sepia. Start with the fern. I'm only picking up my pen every so often. I'm definitely not following these leaves exactly. Let's print that and see how it looks. Ooh. Very blobby. That's okay. My ink is looking a little liquidy, I need to give it a stir. Because it's in the dinky dip, we can't shake it in the same way you can if it's in a bottle, so I can just use the end of a paintbrush or something to stir it up, which I'll do in just a minute. Very blobby indeed. Actually I kinda like it, it fills in some of the leaves. Just gonna stir my ink here. Let's do our hand. Try to use a lighter touch, since I know we had some little blobs there. And you can end this by just going down. You could leave it as is. Might just extend the arm here, which I went past the paper so just be careful not to run your hand through that, 'cause you'll put it back onto the back of your page here. Yeah, that looks good. You can tell it's a hand. That's half the battle. I was gonna show you this other one I did using the Payne's gray, but I thought, oh it was very blobby. I can go back in here and make it a feather instead of a fern, and to do these little feather shapes, just using my nib pen and creating strokes out away from the center vein and then some little scratchy marks. So sometimes you can turn it into something else. I could do that here. The one thing I wanna make sure is that this is totally dry before I start to use a nib pen, making those more aggressive marks, because I can wind up tearing the paper a little. I can feel in here that this is still wet and it's gonna cause fibers from the paper to get stuck in the tip of the nib, which I don't want. Oh yeah, see, it happened there. Can you see that? So I should be waiting until this is dry. I just wanted to demo it for you so you can see what it looks like. So that would be if I wanted to turn this into a feather. I have another finished one here that we can just add color to. This is the Canson mixed media. The one I did originally was on the Strathmore. This will be fun, 'cause we haven't really done any ferns or plants really, so far yet. Just mixing some greens together until I get a color I like. And I might want some variations, so I'm gonna change up the green a little bit occasionally and I'm not being very particular or really painting in the lines. That's fine. And then a nice warm tone for the hand. Gonna leave that nail so I can do it a little pinker. Mix a little red in with the brown. It looks like she has polish on. I kinda like that, so we'll do that. And then I can use a little bit of this warm tone in here too. Hands can be very difficult to draw, which is why I like this monoprinting technique. And sometimes they become sort of nobby and blobby by using the monoprint, but I love that, it adds a lot of character.

Day 17 - Full moon
- We're gonna be drawing a moon on black paper with our white ink. And I've got a precut card so that I can make this into a postcard if I want. And I've actually printed the moon in half size so half of an 8 1/2 by 11 so that I can fit it onto this card. Give your white ink a little stir if it's been sitting for

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a minute. What's nice about this is that you can have a wobbly hand and it's not gonna matter because the surface of the moon is sort of like craggy and cratered. Let's print that and see how it looks. It's just gonna fit on this card, I think. Yeah. That could be an the eclipse. Done. So now it's like, what do you choose to draw? I'm probably gonna paint this with like a shimmery silver. And, I don't know, maybe I'll do some little hash marks in some places. I definitely like these like starbursty shapes here. Print and just see how that looks to see if I like it. Yeah. I like these scribbles, so maybe I'll just do them in some of these darker spots. It might be a little counterintuitive 'cause you're drawing white where there's darkness, but you're just trying to create the overall texture. And once we paint it, it's gonna be more like white and silver and there's not gonna be a lot of dark left. Clean that later. And we'll go back to our metallic paints for this one. I really like this one called moon gold. It's like a champagne color. Oh, it looks pretty gold on here. Maybe I'll go with the sterling. I don't wanna cover up all of the white marks we made. They're a little bit subtle, so I'm just trying to add some shimmer mostly. You can also just add the water and drop in some little dots that are gonna spread. It's gonna look a little different when it dries. You can see I have this white one that's been hanging out here, so this is the darker ink on the white paper. And this I could actually paint in the background. If I go my Payne's gray. Give this a good rinse 'cause I've got some of those like metallicy sparkles on it. You could do the opposite. You could paint in the background and leave your monoprint white. Should probably have scratch paper underneath me. I'm just gonna not paint right to the edge. I'll go right inside of it. Gonna lay down water and then drop some darker color in to see if we can get some spreads, some blooms. I really like painting around an object with a really dark color, like an indigo or this mix that we're using of the indigo with sepia. It's so dramatic. And it's just really fun. It's satisfying. Really shows the beauty of ink, which is why we're all here, right? To play with ink. And, of course, you'll have to be patient to let this dry. I don't wanna cover up all the blooms, but I just do want it a little darker. Yeah, that's good. This one's drying. Still a little damp, but you can see the shimmer. Put just a light coating so that we could still see the white marks we made with the monoprint.

Day 18 - Ghost signatures

- Today's monoprint is not going to require your transparency, just your nib pen and some paper, and it was inspired by this little book, called "The Ghosts of My Friends." It was published in the late 1800s, and it was sort of like a parlor game. If you think about an autograph book that was more popular toward like the '30s, '40s, and '50s. Sometimes you find them at estate sales. This had a similar feel, but it was a monoprinting technique. So you would fold the paper in half. You would have your friend sign their name using a nib pen, which was the common writing tool then before, you know, ballpoint pens. And this one is from 1909, for example. And it would show this calligraphic sort of shadow print or what your friend's ghost image would look like. So again, we talked about the ink blots earlier in the month inspired the background in the set for this, in addition to these ghost signatures, which are really reminiscent of what we did in the background here. So I just love this little book. I'm not gonna fold the pages because they're really brittle, but you can tell that they were folded. This one's Albert Reid, 1909. Signed his name and then folded it over to create his ghost print. Ida M. Reid, presumably partner or sister, 1909. So this was probably done at someone's dinner party or birthday or something. Edward Reid. I love this one, Rhoda. It's cool, these weird, like, fingers that happened around the R here. And I think this is the era of, like, spiritualists and seances and a lot of communication with the dead, so I think ghosts were a very popular topic at the time. So that's what gonna inspire our ghost signatures today. You can see that

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the pages are starting to split right where the folds were. And I've included some of these in your PDF so that you can look at them 'cause they're just super special. We're using the Strathmore paper here. I'm gonna fold this piece in hot dog length, so longways. Using vellum or, like, a tissue paper, typing paper, something that's nice and filmy would also work really well. And I'm just gonna sign my name right on the line. Ooh, you can hear how scratchy that is. And then I'm gonna fold it. Well, that's pretty good. I feel like it could be a little juicier. I like it when the original text is almost obliterated. But I like some of the symmetry that's happening here. That's really cool. Can try these. I folded these ones the hamburger way, so I'll have smaller. Maybe you'll want more ink to make it really juicy. Mm, better. That one's better. Okay, let's try one more. You could also do little phrases. I like the idea of, like, putting an inspirational phrase and then doing this an totally abstracting it, but knowing that the intention from the phrase was there. You could just be like, "Thinking of you." Yeah, that one looks good, because the original text is pretty illegible, but you get this really beautiful calligraphic artifact from the monoprinting process. And these don't have to be wasted. You could go back over these. I could do my daughter's name on top of it. Oh, I should've waited till it was dry, though, because I've picked up some of the fibers in my nib. So that's me and her forever linked in our ghost signature. Could do Charlie's name. Maybe I'll turn it this way so it's going the opposite direction. Charlie is also a Cerruti. Charlie's my dog. Ooh, yeah, that's cool. I could do it in a different color ink also. I wanted to show you some other ones that I did. This one, I kind of played with the butterfly, just drawing that out and then monoprinting it on one side, just because what I started with looked like a butterfly. So that's not a signature, that's closer to our ink blots, but using the nib pen instead. These are little signatures. So I think this is mine. This is me writing our Charlie's name. This is me writing out Luca's name. And you can see I just took a regular piece of text weight paper and folded it several times. Here's another sort of butterfly style. And then if I'm in an estate sale and there are boxes of paper, I will buy them, because I really like onionskin paper, old typing paper. So these are all done on that, both just playing with these butterfly images and also just writing things out. They're almost like little prayers or... I don't know, I just think they're so pretty and delicate. I love this technique. Oh, here's a very true-looking butterfly. We could try one of those together, just so you can see what it looks like. It's not gonna be the same on this. I don't have the onionskin paper, but we can just try it on this. So just thinking of what does half a butterfly look like? Or you could draw a whole butterfly, just to see what happens when you make a monoprint out of it. See, you start to get the butterfly shape. And I could play more with that, be a little bit more intentional, press a little harder so more ink comes out of the nib. And you can get something like that. So you're using your imagination to think about a moth or a butterfly to create these little things. You can try this technique with your signature or sending little love notes or messages to a friend. It would be so sweet to receive an envelope full of these little ghost signatures in the mail.

Day 19 - Candles

- We're gonna be drawing candles today, and we haven't tried using the Hammermill typing paper, printer paper, so I just tore a sheet down in half to fit our image of a candle, which is also printed in half of an 8 1/2 by 11 size. I have my setup with my transparency, and then I'm switching back to the Hunt globe nib. I have a little bit of residue from the moon on here, but that's okay. This is a thicker line because of the nib we're working with. I wanted to see how it would do on the Hammermill typing paper or printer paper. Ooh, I can see that through the back. I think that's gonna look cool. Yeah, very bold, very graphic line. Melting wax, a little flame. Wanna add some color to this, just because it's a little abstract as to what is going on here. My palette's looking a little dirty here. Let's

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just clean off that yellow a little bit. Those little flames, we'll add a flame here. And then, mm, do I wanna just bring some of that yellow glow down? I think that's a little saturated, but oh well. Could put some yellow around here. And then maybe we'll do a little bit of gray in here. This is another one where you could choose to paint all the background in dark if you wanted, but I think that's good enough. Give you the sense of glowing candles.

Day 20 - Octopus or jellyfish
- Today we're gonna do a deep sea creature, you can choose to do a jellyfish or an octopus. I switched to my Strathmore paper because I wanna do an octopus, and I will likely want to paint him, and I feel like the Strathmore paper worked a little bit better than just the typing paper for that. I'm gonna use the Hunt Globe nib again, give her a thick line. Octopuses, or octopi, I guess, are so cool, and so smart. I feel like there have been a lot of non-fiction stories recently about octopuses, and their either like caregivers or scientists. I read one that was like very inspiring. So, it's fun to draw them. I'm just doing like very loose sort of wiggly scallops here for the tentacles. Let's just see, or the suction cups on the tentacles, let's see how that prints. Oh, this became sort of dark lines, as opposed to individual suction cups. Do bigger spaces there. And some of this is a little bit hard to see because of this mossy texture around him, so you have to maybe make up some of the details. This front line did not print. I feel like it's looking like an octopus, even though, maybe missed a little bit of the tentacles. I'm gonna just add some little dots here for the texture. I don't know if this is all octopi, or just some, but they can like rapidly change color, they can create texture on their skin to blend in with their surroundings. Super, super interesting. Okay, maybe just this little connection line here, and I sort of made up the end of his tentacles there. Yeah, I think that looks like an octopus. So let's remove this. I can clean the transparency later. I think I want him to be orange, or maybe orange and purple, or something like a little more vibrant. This is more ochre-y. We can drop some darker color. I'm just gonna color in the whole thing, and then I can add some darker bits. And I look at my photo for reference for that, but just get some in here. I do want some of this purplely wine color, 'cause I think it goes well. Drop in more color here. And I want more spots. Just let the paint bleed. Yeah, I don't even think it needs like a reference to the shadows. I think that looks good. Just let the paint do its thing.

Day 21 - Deep sea diver
- We're gonna stick with our under-the-sea theme and we'll be drawing a diver in an old-school diving suit. I've printed him at the half of an 8 1/2 by 11 so that he fits on my six by eight Canson Mixed Media paper. And I'll be using my Nikko G Nib with my Payne's grey ink. Some details might be hard to see, so just do your best. Start with the helmet and then we'll see how it prints. (pen taps) Do some of these bubbles here. Well, I like the bubbles. Those look good. So if you are heavy handed, you may wanna make this cord thicker. You may just wanna do a single line. I wanna make it a little thicker and try to go very light touch. His thick clothes make it look like a robot hand. Okay. And here's our cable or cord for the oxygen. More thick looking gloves. Okay, let's print that. I waited a while, so that thinner line here didn't print. Just go ahead and print that so we get it. Now I know we can't really see what's happening down here below. I'm gonna guess it's like some pretty blocky looking moon shoes. So I'm not too worried about it looking too precise. Could also do like these marine plants. I don't know if that's more tube or his pants or what's happening. Just do some little marks like pants. And then I want this tube or pipe thing. That's probably gonna become one big blob. That's fine. And then I'm gonna get some of these wrinkles. I'm outta ink. Okay. All right, I

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think that's looking pretty good. I may just want to make sure I get a print of the line right around here. Maybe this line too, which is right here. More ink. That's gonna be real thick. That's okay. (instructor laughs) Gave him a little bit of a booty. I think that is such a cool image and it's really striking. I don't even really wanna color it in. I think it just looks cool in black and white.

Day 22 - Snails
- We're gonna draw a snail, and you can see that I've printed him giant, full eight and half by eleven, because I think it'll be fun to do this spiral detail. I've got my Strathmore paper all set up here, and I'm sticking with my Nikko G nib. Start this outline. Whoop. It's fine. I'll just make it thinner there. Some of this little bumpy texture. I wanna make this like a little ruffly. And then maybe just, I don't know that I wanna do all of these little cell sort of formations, but I just might wanna get some lines in here that mimic some of these striations in his body. Print that. Actually, that didn't print, so we'll redo that part and this here. For the shell I'm pressing down and getting thicker lines, 'cause I like how graphic the shell is. Let's do the outer edge first. Print that. Ooh, very bold. All right, cool. So that means I'm gonna do the same thing here. I'm gonna actually kinda do parallel lines in this area and hope that they get real blobby. So I'm not really tracing, I'm filling in more in the middle of the line. See what that looks like. Whoa, maybe too much. It's okay. Let's just do a single line here then instead of several. Finer touch around this edge. Stepping back in whenever I run out of ink, like there Whoop. Sort of faint here. Hmm, it's cool. We have some weird like really blobby sections but I'm totally fine with that, I think it looks cool. I do want these little antennae, I think it's the eyeballs, just to be a little bit more bold to balance out what's happening at the bottom. And also his head. Maybe go back here and also just make this a little thicker. Great. A very bold snail. Here's like a little smaller version I did earlier. Little less blobby, but also stripy and fun. Let's paint him. Now, most of like the interesting color is where the stripes are, which our stripes are penned in ink and so we can't really color over them but we're just gonna take inspiration from the image and do some purpley kinda colors. Actually think I wanna... I'm changing my mind. I actually just wanna lay down the water first so that I can drop the color into it. I can tell that the ink is still wet right there. If I hit it with water, it's gonna bleed. Do you guys see that? So just something to keep in mind. More water here. Okay. Maybe... I don't have my palette with the ochre, I would probably drop in some ochre but we'll just use this golden yellow. You know, my whole life I have not been a purple person. I may have even on occasion vehemently opposed purple, quite loudly. But when I paint I actually like this kind of plum-y, raisin color, and I really love the color purple in nature. I think there are so many beautiful plants that use all these incredible shades of purple, especially when they're paired with like chartreusey lime greens, or purple that's so dark it's almost black, like a smoke bush. So even though I would say I'm not a purple person I have to say that I often use it in painting nature things. Like plants and animals, and in this case a snail. Okay. We are losing, I guess, a little bit of definition here that just really defines the shell. Which is not bad. It's just if you wanted to close this off a little, you could. Let's try a little bit of brown in here. Just create a little more distinction. And keep his belly or her belly more yellowy there. And then we can use a little bit of that color here. This is starting to dry so it's not gonna bleed as much. Okay. There's our snail.

Day 23 - Castle
- We're gonna do a castle for this one. I've printed it large. It's not really a spooky castle, but you can make it spooky. And I'm just sticking with my Nikko G for now. This is a castle in Germany. I feel like Europe has a lot of castles. This is an old one, a medieval one. I have no idea if these little details

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are gonna come out, so let's just see. Let's just do a quick print here. Yeah, they're very faint, which is fine. You can tell I'm not being precise, which is why wonky and old and slightly off kilter works best for my style. If everything was like very crisp, 90-degree angles we might have more of an issue. I'd just like to lean into what I like and enjoy, and what works for me. You can use your own reference images, of course, and whatever you like to draw, or trace, or what you like to work with. I'm not gonna get super finicky with all of this tiny detail. As we print, we can kinda see what's working and what's not working, and then do our best. It's getting a little blobby, so let's steer away from the detail for now and I'll get some of these bigger shapes. Castle is something I would probably very rarely if ever sit down to draw, but with this tracing monoprint method, it makes everything go so much faster, and I just really enjoy this process. Do a lighter touch here. Oh, very blobby. Okay. I'm definitely exaggerating this little bit. It's much smaller in the image. This castle kind of goes on and off the page, but I'm gonna make it end there. And I like these trees, or shrubbery spilling into the rocks, so I'm gonna change the way my marks look, and make it a little more craggy and textured. I think there's actually some resistance happening on the transparency here, which is fine. If you get oil on it, or lotion or something, it can resist the ink, so you just wanna make sure you clean it really well next time. All right. And you're gonna have to decide how much of this, like are you gonna draw exactly what's in this photo, or are you going to modify and just do a little bit? So gonna make this end, like that here. Let's do some scratchy marks. I think this is a door here. My daughter right now, who is almost a year and a half, is obsessed with tunnels. Obsessed. So of course I'm like, oh, it's a tunnel. I can make a story about this. She wakes up in the morning and she's like, "Tunnel, tunnel." And she wants a story about a tunnel. She goes to bed at night, and she says, "Tunnel, tunnel." And she wants a story about a tunnel, and if you do it wrong, she goes, "No, no, no," until you start saying what she likes and then she listens. It's pretty funny. Just gonna make some little wavy marks in here. This is obviously much bigger than what is in the photo, but if we do something too detailed it's just gonna smoosh together. Okay, do these rocks. Okay, let's see what that looks like when I print it. Maybe just some little horizontal marks I think would be good. I'm not gonna do any more windows. They're looking really circular, and they're looking like polka dots, so I don't wanna keep doing those. You could go back in with your nib pen on the actual paper, as opposed to the monoprinting, and add those if you want, which I might do, and see how those little horizontal marks print. Gives just some texture. These, I could just do lines like this, and see if those look good for windows since this is at an angle and they're much narrower than the ones that are head on. I'm trying to decide if I wanna include this tree to balance out the image, or if I like that it's asymmetrical and has this big open spot here. Yeah, I like that it's asymmetrical. I feel like this would be a good place to write some text. You could do a poem, or you could make this like an invitation to a Halloween party. So I'm gonna say that's good but I am gonna keep my reference close so that I can tidy up some of this. Just remove our tape. I think most of my vertical lines for walls and stuff look pretty good. I can go back in here. Now, I like the quality of just the thin line, but if you don't like the way that looks, you can still use your transparency to smoosh it down like this to help you create something that's a little more cohesive. I don't mind just the fine line, so I'm not gonna do that, but you could do that if you wanted. I feel like I wanna actually use my brush. I want this to be really dark in here. And just leave the texture of the monoprint around it. You could tidy up some of these windows. More at an angle, just so they look a little less circular or oval. Just so they're less rounded, I guess. You can hear that scratch of the nib on the paper. Little flag. You could also add some little flags with your nib pen. Those are not gonna print that easily 'cause they get so blobby. It's just a small amount of cleanup. You don't really have to do very much. Just connecting some of

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my lines here. Yeah, I think that's good enough. And then we can add some color. I'm gonna bring in my other watercolor palette that has my ochre color in it. I mean you can of course mix ochre, but just feel like I've been using that one for a while, so we'll switch it up. Add a little blue so it's a little more gray. It's looking too green, so add a little bit of red to warm it up. Okay. And if you have anything wet, it's gonna bleed. So I'm gonna definitely avoid my tunnel here. Just do a light wash on these. I'm just gonna cover the whole thing in this color to start. Oh, definitely have some bleeding from some wet ink. Fine with that. You could do like lots of bright colors, and this would feel very like "It's a Small World After All," like the building in that, 'cause there're all these fun little turrets and things, but I'm going with more spooky. Okay, so this here is more craggy stone vibe, so we wanna go darker. And... It's actually just gonna bring this right up to here. And maybe use this darker color for some of these rooftops. Not looking as much at my reference image. I'm just looking at where that looks like there are rooftops. And I don't know if there's a roof over here or not. Maybe there. This blue is very green. I'm gonna add some purple to it. I want it to be more gray. There we go. A little better. Maybe this is more gray. This is gray, and this is gray. It's like this side. Now I'm just going over, with this gray color, over these lines just to give them a little bit of dimension. Push this back, make it a little darker. That's too green. Let's add more of this purple that was giving us a nice gray color. So it's helping us to find the space a little bit. I have no idea what's happening here. That's fine. And then maybe something brighter for these flags. They could all be different colors if you wanted. And then I think just this ochre here. A lot of this ink is still wet. And, just to finish it off, we'll just add some color here. And then that way, if you wanted to add something here, you could, or you can leave it asymmetrical, which I like. Or you could go in and paint the whole background really dark if you wanted. Make it sort of like Hogwarts at night. This has like a Hogwarts kind of vibe. Don't let yourself get hung up on the details. There were moments here where I was doing fine little windows or brick or something, and when I went to print them, they just turned into a blob, and that's part of the process. Don't let that discourage you. Really work through the image. If you know that you're sort of heavy handed, or you're putting a lot of ink down, correct yourself. Do a lighter touch, or move on to another part of the image. Let the ink that you've laid down dry a little bit. Use a lighter touch. There are certain troubleshooting methods that you can use to address that. The other thing you have to remember is that no one is gonna see this image. We're just gonna take this outta the equation. And what you're left with is this really cool, stylized castle, that you can kind of transform and push in any direction you choose. If you wanna add color, you can make it fanciful, and bright, and princess-y. You can make it spooky, and dark, and moody. It's really your piece to kind of control and push to the limits that you wanna create, and just go with it. Know and trust in the process.

Day 24 - Beetle

- We're going to do a monoprint of this beautiful jewel beetle, and instead of using our nib pen, we're actually going to use our brush for this. I'm just going to dip a brush into my ink. The great thing about using a brush is that you can cover a lot of ground, but you're not going to get those small details, but you will get texture when you print, which I'll show you in just a sec. You can see that I'm not being super precise here. Let's just print that so you can see what it looks like. I'm using the Canson mixed media paper. So you still get some cool texture in there. I don't want it to be solid ink. I do want the texture, and the reason I'm using a brush and doing our monoprint this way is because I want to use the metallic paint, and instead of doing it on black paper, we're going to use the darkness from the ink to be our base. We just want to get that defining line there. Ink is different

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than watercolor, so if I were to use watercolor here, it wouldn't sit on the surface in the same way. It would be more puddly or pool-y. The ink is viscous and it really stays where you paint it on. Getting some cool texture. Okay, let's see what that looks like. Want to address the back part of that bug a little bit more. Just want it to be a little more filled in. Okay, that looks good. I do want this paint to be entirely dry, so I actually have one I already made. So we'll go with this one that is dry. I know it looks a little different. And I've got my metallic water colors here. We'll give this brush a good rinse. Added a little bit of water to the palette so that these paints would be moist, so I can get more pigment up from them. Just so you can see the difference, like when I paint that on white paper versus on the black ink, you get much more vibrant metallic, so that's why I chose to do the ink more solidly, and with a brush so that we could use the metallic on top. You can see here, right? Look at the difference between that and that. I like having a little bit of both. Sort of purple, purple-y green. I used to have a shade of lipstick, my MAC, that was exactly this color. (brush tapping) I'm just really using all the colors (laughs), so I can play with this paint, 'cause it's fun. I don't use metallic paint that often, but I feel like for this beautiful jewel beetle, I had to use it. You can see this one on the black looks green, and on the white it looks like a plummy color. So as it drys, it'll become even more shimmery, but I think that's a fun application.

Day 25 - Stag or donkey

- We're gonna do a stag and I've printed him to full size, but he's still pretty small on the page, and so I've got a six by eight piece of the Canson Mixed Media in a horizontal format so I can get all of him onto the card. Still working with my Nikko G Nib. I'll start with the antlers. Light touch, light touch, light touch, if you can. Not being super precise. A little blobby, but c'est la vie. Get some of the shagginess of his fur. We'll deal with the eye in a little bit. Just make up the hooves. That line is probably not gonna print, it's pretty fine on the ink there. Redo that part. And I might do a little bit of scribbling in on these darker bits. Scribble, scribble. I feel like if I started scribbling, I kind of need to put that texture in a few places, so... Some of the marks came out a little bit more polka dotty than I want, so I'm gonna do more scribbling and see how those look. A little better. Let's put some more texture in here. Some darkness in here. For the eye, I'm just gonna put a little bit of a dot there, and I already feel like that's gonna get so blobby. It's a bit thicker than I want. So I'm kind of having a hard time telling what's happening with his face on the print. I can see here, but I can't really see on the print, so I'm gonna try darkening the nose, darkening this so it's more distinct away from the rest of the face. And I'm just gonna draw a little line there for the eye, and then I'm gonna put all this in shadow. And he only, he has four legs, but we can't see the fourth leg because it's behind this one. If that's bothering you, you could draw a little line here and see if that prints okay. So I'm gonna take this off. I need to figure out his eye. Move this aside. So I just wanna clean up his eye, I think the rest of this looks just fine. His tail maybe just got a little lost here, so we'll just add the little tail back in. And for his eye, I think just adding a line underneath in my nib pen is gonna help here. And then maybe just fleshing out the nose a little bit more. Yeah, that's pretty close. I mean, you could put flowers in his hair or his antlers, or pumpkins or apples or Christmas ornaments, whatever you like. You can dress him up. I think that's pretty good. Might as well paint him. Gonna put my mixing colors here. Pretty rust brown. I am definitely a person that does a better job painting people and flowers than animals. As much as I love animals, I am not great at making animals. My friend Mike is amazing at painting animals. Which is why I love this monoprint technique because I can put animals into my artwork and use the imagery, without having to be good at painting animals. This is the secret behind this technique. And it's also fast. If I wanted to sit down

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and really spend time making an animal perfect, I might get results I was happier with, but this monoprint thing just cannot be beat for that. It's very fast. This technique would be really great for making holiday cards. Any kind of card, really. Small works that are on paper. And it's a one of a kind print. It can't be reproduced. You could trace this a million times, but you're never gonna get the same results twice. Just by the process is how that works. Add a little bit of color here to his antlers. I do wanna push back those back legs. Both of his legs are pretty dark. And we'll make this shaggy part darker. And then just sort of carefully, I don't wanna leave his eye just super white like that, I just wanna have a little bit of color, but I'm just gonna do the lightest color here. It looks way more natural to do it like that. Even humans, like the whites of their eyes, if you look at really incredibly painted oil portraits in museums, if you look at the whites of their eyes, it's not white. It's like all kinds of colors, but it's not white. Okay, there he is.

Day 26 - Hand
- Today, we're going to be doing an image of hands holding something. You'll have a few examples in your PDF to choose from. There's an image of a hand holding a bird, a hand holding a crystal on a chain. We're going to be doing hands holding a pumpkin. And I've got my setup with my image, my transparency. I'm using the Strathmore paper, and I've switched to the Hunt extra fine nib. We'll start with the pumpkin. I'm going to make this even longer and wilier. I always pick the pumpkins at the pumpkin patch that have the best stems. And by best, I mean the more exaggerated. Let's just print that and see how our lines are looking. Pretty fine. All right. And now the hands. I'm not going to do the arms. I'm just going to do the hands. That nail's very wonky. So I'm printing a little bit more often just because it seems like for whatever reason, in this image with this nib, I'm getting better results when I do that. I'm going to get some of the ribs of the pumpkin in here. Straight, they need to be more curved. Looks good. I'm going to go back in and just get some of these lines a little darker so you can see 'em. And of course, we can add our color. I'm going to start with the pumpkin. And actually, I think I'm going to just do the lighter color and drop in the darker color. So got this, this is more yellow than orange, it's like a marigold yellow, very warm yellow. Going around the hands. And I'm going to drop that orange in at the bottom, let it bleed. I have to remember, this is not watercolor paper, so it's not going to behave quite the same. But we can still get some of the effects of watercolor here. And maybe I want it to be like a more brown color in here. Okay, let's just see what that does. We can just let that hang out. I'm going to do the hands. I don't have to do what's in the reference photo. I can change the skin tone. I think I might want to do like a purple nail, so I'm just going to leave that like that for now. Make a darker color and just run it on the bottom line of each finger, because I can see in my reference there's a shadow. A shadow here on this last finger too. And here. And same thing, actually, might just pick up some of that color that's pooling there, and do a slightly darker shadow at the bottom. Let that dry. Pumpkin's looking pretty good. Do an olivey stem here. Pick up some of that paint that's just sitting there. I don't want the pumpkin to look so perfect. I want it to be like a little more muddled. And maybe a little darker at the bottom. Okay, I think the hands are dry enough to do like a purple-y nail polish. Could play with your metallic watercolor here if you have it. You could use real nail polish if you wanted. Get like a lacquer look. I'm just borrowing paint from these other nails. Yeah, there we go. I really like this prompt. So you have a few images to select from in your PDF. We did the hands holding the pumpkin together, but I also have a hand holding a crystal and a hand holding a little bird, which I haven't painted yet. And I like taking this hand and the object sort of out of its reference. Even though there are blurry figures in the background in these two reference images, we just took them out entirely. And you have this

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sort of like floating body part with an object, which I think is really fun and kind of spooky.

Day 27 - Moody landscape
- We're gonna do a moody landscape with both our brush and our nib pen. I'm starting with my brush. I like this landscape, because it's just like a silhouette style. I'm just gonna do dauby little texture for these trees. Just dancing the brush around. I don't know how much detail is going to transfer just yet. So let's get that down and then we'll print. Pretty blobby. It's fine. Let's see about that. Like that better. A little more texture. I have no idea what this building is, so I'm not doing that horse on the top. Just use this part of the structure. Can be a little bit more ambiguous. It doesn't have to be... And also, I'm not sure why only that reflection is light and there aren't others. So I'm actually gonna not do that. Instead, what I'm gonna focus on is how that looks there. I do wanna get the reflections at some point. Because the reflections are sort of like, you see these horizontal striations, I'm doing my brushstrokes to mimic that just depending on how much texture shows through. Oh yeah, that's cool. I haven't done the building. Oh yeah, I'm sorry. I did do the building, but I haven't done the building's reflection, rather. So we'll see how that looks as well. Instead of making lines, I'm doing dots stacked on top of each other to help mimic that. And now I know there's less ink on my brush, I'm gonna continue to use that to my advantage. So I get more texture in here. And I'm just gonna like fade it out. Which goes almost right to the end of my paper. Whoop, got some on my finger. Cool. It's looking good. I might go in with my nib pen now and just make this building a little more defined. Maybe add some of the little things you see here on the horizon. This little tree. (instructor giggles) That looks cool. Remember, you have to turn it over. So our brush strokes allowed us to get a lot of ink down, but also some of this drier texture, which is nice. And then we're gonna paint it. I can see that that is still wet. I don't wanna wait for it to dry, so I'm just gonna take my paper towel and pick up that sticky part. Let's bring in our palettes. This is another good place to do more water wash, and then let your watercolor bloom into there. So let me just get this peachy tone down. Whoop! Some wet ink in there somewhere. Good thing that's also the color of the clouds. And let's go for a deeper coppery orange. Just painting right over everything. Just purple. Use this darker blue. That's really fiery. Maybe do that right in the center. I know it's lighter here in the center, but I do like that fiery tone. (brushes clattering) I'm gonna pick up a little bit of that that I put down. Really right here, I want this to be really black. Like look how black that band is. I want it to be really dark. So I am gonna go back with my ink here and delineate that line. And have it go back up into these trees. I'm softening the line a little bit, but I want it to be there a little bit more clearly. I'm gonna try not to touch that area, 'cause it needs to dry. I don't wanna pull that ink down necessarily. And now we'll work on the water. And a little bit of the purplely tone in here. And the blue at the very base there. I might even just go back in. I would use my nib pen, but I don't wanna wait for this to dry and it'll pull up the paper. So I'm not gonna deal with the nib pen. I'm just gonna go in with my brush and just clean this up just a little, so you can tell that it's more building and less like a organic element, like a tree. This is like a little top. Yeah. Moody landscape there. I have another version of this same... You can just see it's a lot lighter texture. I used the nib pen a little bit to define the arches in that building or structure. I mean, obviously they look like they're from the same image but they really can have a different field depending on how much ink you use, how much pressure, the brush versus nib pen treatment. And here, the watercolor's much lighter than in here. I prefer this darker one.

Day 28 - Mouth

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- We haven't tried compositing an image or using lots of references to create a new image. You can do that at any time with any image or any text. If you are working with found text, you want to make sure that it's mirrored, so that it prints in the same way your image does. And you can always do a little test one before your quote unquote final piece. Boo is not the best word as an example, because the O's can be used in any direction. But this gives you just an idea if you did want to try your own type. Everything is set up here. I've got my boo printed backwards, my reference image at about half of an eight and half by 11, and I'm working with the six by eight mixed media paper. Still using the Hunt extra fine. Start with the mouth. Sounds like I have something on my nib, 'cause I can hear it dragging. Let's print that and just look at the line quality. Ooh, very faint. Let's try that again. We can do a little bit thicker line. Don't be as precious about it. Do the teeth. It's okay if the teeth look creepy, because this is a spooky image. If I were doing teeth for a non-spooky image, I would probably go a little slower. I'm going to make these more vampirey too. But because this is spooky, I am going to outline every tooth and the tongue. You could do a snake coming out of her mouth if you wanted to do a composite image like that. You could use your brush in here, or we're just going to fill this in with our nib pen as best we can. And then for the type, actually, I think I'm going to use a brush for the type. It's not going to be as sharp and precise but I think it'll look less wobbly probably. You can just see what the texture looks like. You can also freehand stuff. If you can write backwards, you can do that. You don't have to trace something, but this would allow you to add any kind of image or type just by knowing that you can just do it backwards. Let's just print those O's, and see what those like. Blobby and scary. I totally could have just freehanded this and not printed out, but that's okay. It's nice to have a reference. I'm actually worried about that little hole closing in. I'm going to let it sit there and dry for a second. Boo. Okay. Do a nice vibrant lip. If you want to look for highlights and shadows, you can. I'm just going to do it pretty much red, and maybe drop in a little bit of shadow with a darker color in a minute here. So might mix my red with just what's on the palette, which is like brown and green. You could do a little bit of blue, and make it deeper like a purple. Just going to add that here. It's a very pale pink for the gum. This is bleeding into it, which is cool, and I'm fine with that. A little more spooky. This is very dark in here, so let's go with a really dark color. Not dark enough. Better. You can leave the texture, or you can paint watercolor on top of this to make this a little more solid. And then the tongue. Might do water and then drop in some color. Missing a little bit of definition in the teeth here. If this catches on the wet paint or watercolor here, it's going to bleed, but I'm okay with that. All right, a spooky mouth. Working with text doesn't have to be hard. It's more about wrapping your brain around the orientation of the text if you're using a reference. Remember, it needs to be mirrored image, 'cause that's how our printing works. But if that feels confusing or overwhelming, you can also just write directly on your final piece. Let's say I was going to do boo, and then use your transparency to blot it. Woo! That one's like very sticky, and it'll give you a similar monoprint look. So you're going to have to experiment a little bit, because it feels different than the way we're normally working with it. But it gives you a similar look so that it feels cohesive, and then you don't have to reverse your text or use a reference image.

Day 29 - Toadstools or mushrooms

- We're gonna do a little cluster of toadstools and I love drawing and painting toadstools. I think they're so sweet and magical in their own way. Still using the Payne's Grey and the fine nib. Do some little ruffles here. Let's print that just to see what it looks like. Don't wanna forget about the stalk in the back there. Just printing more often because it seems to do well for kind of the weight of my hand for this one and also the paper. I'm using the Mix Media Canson. I'm not gonna do that

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water droplet that's in the photo reference just because I think it'd be hard to read in the print. I like the way those, the marks for the gills look so I might add those back in some of these even though they're not that visible in the photo. Oh. This one needs to be redone 'cause he dried. Stem also. And then let's include maybe just not that cap there but this one here. There's something on the transparency there think is sort of beading up. Okay and how do I wanna end this? Do I want them to go into something? I might use my brush just to create a different texture. Have them go into, I don't know, like some mulchyness. See what that looks like. Yeah, that's fine. Maybe a little more ink. Just maybe bring that down a little more. Oh, before I tear this off, this stem did not really transfer so let's try that one more time. It's a little blobby but that's okay. These mushrooms are very pale. I am not really gonna use the photo reference for this. I pretty much want every mushroom I ever paint to be those red amanita muscaria mushrooms with the white dots that are in all the fairy tales but I'm gonna make these ones orange instead. Let's have a little bit of variation. I don't want them all to be exactly the same. Drop in a different color here. Maybe one other kinda wonky colored one and little baby one too. And then underneath, the gills are more shadowy. Shadowy is basically everything mixed on your palette which is easy way to do it. It's essentially colors opposite on the color wheel mixed together make a nice neutral like red and green. Okay, nice. Mushroomy gray here. And then let's add a little bit of color to the foliage the bottom. I'm going to paint all of it in this parrot color, chartreuse and then I'm gonna drop in a little bit of darker just a little bit of this blue mixed with a little bit of green. Yeah. Collection of toadstools.

Day 30 - Possession

- It's very difficult to find an image of someone floating but it's not difficult to find an image of someone underwater. And the positions that the body is in are very similar to what I imagine a floating person might look like. So we're gonna use this image of a woman underwater and just pretend like she's floating in the air. Like she's possessed. We're not going to include any bubbles because then it would look like she was under water. But this weightlessness is what we're going after. Oh, that was very faint. We probably need to do thicker lines. I'm just gonna press a little harder. I'm working on the Canson Mix media paper. Her hair. It's like a little burr or something on the edge of this nib, which is what that scratching noise is. It happens when I push the nib away from me. It's not bothering me so much. It's not creating a weird mark or any kind of resistance. So I'm fine with it. But you may wanna check your nib if you're getting that or try moving your nib in a different way. Right now I'm gonna carefully do this like face and I think her ear is here. Do her hand. She's got a bracelet on. The front of her dress is still like, a little faint in comparison. So we'll do those lines again. Better. And one leg. And then the other leg is tucked back here. And then you just see the toes. Maybe just fix dress here. Yeah, I think that's good. You can't see her other arm. Could have maybe done some more lines in her dress so you can tell. And then I'm tempted to just leave it the black and white image. I like how it looks. It's very stark but I do also want her hair to kind of push back a little. So maybe we will add some color, maybe just some gray tones. So add some purple, orange. Oh, that's too warm. And like a cooler color in here. Blue and green. It's gonna get us closer to a gray. Let's see. That's still a little purple. A little more green to it. Better. Now, obviously my image is black and white and she's under water. So the colors would be really different if she were floating in the air like she was possessed. But I also just like the subtlety. we're just getting a little bit of color. Let's see. Do like a brown or gray for this dress. It's warmer. This side is more shadowy. Then, let's see, for her skin, part of me wants to make it like, sort of blue or something but I don't know. So just do it a very pale color. In the photo, this foot in the back's actually lighter but if

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it wasn't in water and didn't have this weird light source it would probably be darker. So we're actually just gonna make that a little darker. Maybe not quite that dark, not that gray. This leg. There, our possessed lady.

Day 31 - Trick-or-treaters
- For our last day together, we're gonna make an image from several reference images. I thought a line of trick-or-treaters would be really cute. So I have a few things printed out that you'll find in your PDF as well of different figures in costumes. We'll start with this one, and I'm moving her to the edge of the page 'cause I know I wanna add more figures to her left. I'm still using that Hunt extra-fine nib, which makes sense for these smaller figures. She's so cute. I love her curly hair, her little witch's outfit. I'm gonna print this once I'm done with her hair here, and just see how that's printing. This is the Strathmore paper. Oh, it's very light. I need to go over these lines again. Okay, cool. And I think this little line didn't print. Let's do the face carefully. Her eyebrow, whoop. (laughs) I'm just gonna do the iris of her eye first and see how that prints. As far as her mouth, we're just gonna do the lips. I'm not even gonna attempt those teeth. I'm gonna let that sit for just a minute before I print it. And there's, like, a jagged collar for this little witch's costume. Her little belly, I love her belly. Little kids' bellies are the sweetest. Oh, the face is very light, so, I'll go back over, maybe adding an upper eyelid here, so, a little dot where the nostrils are. Okay, I think that's enough of a face for the print. I don't wanna add too much. We can clean it up once we're done. Her arm. Her dress. Her hands around the broom. Where does this go to? Okay, we're gonna change the broom and make it wider and shorter because our paper only goes so far. And then, I like her boots. They're like rain boots. (laughs) They're not pointy, witchy boots, which is pretty cute. And then this is really dark. Okay. I think that's good. Trying to see if there's any place where I need to reprint a line before I switch things up. All right, I think that looks pretty good. I can leave my source image or I can move it because I still have an impression on the transparency. What I wanna do next is figure out where my ghost person's gonna go. Now, he's obviously a little bit bigger, more in the foreground style. Maybe the scale of that is not right. Maybe I want to use this one instead. I want to avoid moving or re-taping anything here because this registration helps me know where this thing is gonna lie. So instead, I might just cut or fold back part of this image. Okay. Why don't we have him taller so he appears bigger and older? Can also do that guy, maybe, because he doesn't have a witch hat on. Let's do that. And because I have this here, I know where to draw him so that he falls behind. I'm not gonna trace all of him 'cause he would overlap her and it would be like two transparent objects on top of each other. I want them to look solid. So you'll see what I mean as I start here. Oh, tape it down though. Tape it down (laughs) once you get it oriented where you like it. So we'll flip that back. Tape this down. Okay. So, let's do his outer edge first. So now he's sitting behind her in space. His arm is gonna come behind her broom, like that. And I don't wanna draw through the broom because then it wouldn't make any sense in space. Now, the eyes, this is actually his nostril 'cause this is a kid. It's not really a line. So I'm gonna do these openings and then I'm gonna put eyes behind them, just like little dots, instead of like a nostril. So these lines need a little bit more definition. And his hand, actually, you can't see that well either. So we'll draw that again. And he's gripping this bucket for a candy pail. Make that a little bit more obvious, and this. A little pail. And I want his flowing skirts to go further. I think he's got like pants on underneath that you can see in this image. I don't want the pants, I just want the ghost-y-ness. So I'll add the sheet extending, maybe it puddles like that. She's standing on part of it. You know, like any little sister would, stand on your costume. Okay. I still feel like I want more here, so you can really see the cut

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parts of the eyes. That's good. I can see that part of the arm did not transfer and I need to get this little jack-o'-lantern face. Ah, that arm still didn't print, that line on the arm. Okay, that looks pretty good. They look cute together, but I think they could use a third trick-or-treater that's not this other ghost. So I'm gonna carefully remove just this. And then line her up to where I think she would look good. Now, she has to be standing behind because I've already drawn the ghost. If I had thought of her initially, I could have drawn these two girls first and then done the ghost behind. I could also put her here, but I think that looks a little weird with the broom and also centering on the page. So, I'm thinking also about where her legs are gonna be, shoes. Let's put her here. She'll be like an older kid. So, I'll tape this. Now, it's obviously not perfect scale-wise, but that's okay. And you'll most likely not be using these images if you're doing something like this. You might be doing pictures of kids in your own family. It's just to show you that you can create an image using multiple references that originally weren't together. I should get the devil horns. So, see how that prints? Oh, okay, I went into the ghost. It's fine. We're gonna very carefully remove this. I'm just using a bit of paper towel. If you do this, you definitely wanna make sure that you get any, like, cloud residue that you've wiped away because that can print as like a, like I said, like a little cloud residue of ink. Okay, I'm gonna remember that my ghost is there and I am not going to draw in front of him. And I actually don't really like how this top goes. I'm think I'm gonna make it go like that. Her little ears, just gonna do a dark part for her eye with an eyelid. So cute how she's missing her front tooth, but teeth - too small. Just do something like that. And her eyebrows. Maybe just a few more lines there. And then remembering not to draw over my ghost. Okay, let's see how that looks. Oh, her eyes are very, very blob-y and demonic. Let's see if we can fix that in any way. She also has this... it's not a scythe, but this pitch fork that goes with this devil costume. And I'm just gonna omit that, and the shoes, random shoes, could maybe put a trick-or-treat bag in her hand. You could go back and retrace this little pumpkin guy. Just line it up. So I'll go there. Don't go over the dress of the costume. And to make it look a little different than the other one, I'm not gonna do that face. Let's see, this side didn't print as well, so we'll go back and do the arm. We can make up a little part of a face here for the jack-o'-lantern pail. Oh boy, those eyes. I'm gonna give her more hair. I don't think I wanna do anything about her face or her eyes in the monoprint version, I think I need to address it on the paper itself. You could also add pumpkins here. You could do some leaves. You could really create a whole scene with various resource images. This is what our transparency looks like. Let's keep these two gals here for reference. I think just using my pen, it's like her eyebrow and her eyes kind of came together. Her eyes look a little strange because they're definitely blob-y. I could go in there with some white paint if I painted everything, just to kind make these irises smaller. But I'm not gonna let it bother me because this is just like a little trick-or-treater image. Add this line to her hat. Okay, let's add some paint. So I'll start with our witch gal. Do her in mostly gray, which I already have on my palette hanging out. Maybe we'll give her striped tights instead of just black pants. I'm gonna paint in, I think we'll do a darker color for her hat, maybe like a purple. And then... I'm just gonna paint her legs orange and then we can do stripes after. And then maybe orange on this sash of this hat. The ghost, which is pretty minimal color. You can make his sheet fun and floral if you wanted. I have a kid's book about a little ghost that's a quilt, it could be a quilt ghost. Come back and do her face. Just gonna bring that brown color into her hair just to make it a little more cohesive, and then we'll come in with a darker color, too. Just warm up where the monoprint is. Her hat is bleeding into his ghost sheet, but I'm okay with that. And then maybe like an ochre color for her broom, and the handle. And her hand needs to be colored in, and her boots. We'll come back and do the stripes, like I said, once that dries, Oh, I forgot the middle of this ghost costume behind

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the pail. We'll let that dry. We can do the pail, actually, now, I think it's probably fine. You can just go right over where the monoprint is, where your lines are. And then the inside of the pail will be a little bit darker. So you could drop in some purple or something to make it more shadowy. And then let's do our devil costume. That color looks a little... yeah, I'm just adding a little orange to make it, like, more vermilion-y red and less pink-y, fuchsia red. So it's fun to create these new images in your art by using multiple reference photos. And you don't really need any technology. This would be a fun thing to do with, like, family photos, vintage photos, if you're just actually working with the photos themselves. And you can create a new image. Combine all your family members in one piece of art, even though maybe they all haven't been in the same room in a long time. Go for a lighter orange for the pail behind her. Yeah, her horns, can't forget about her horns. Her face was wet, I should have dropped in a little bit of rosy tone on her cheeks, since she's a little girl, but you can just add some now. On her mouth. Then we'll do dark for her hair. Come back in... Add a little bit of color for these arms and hands. Just picking up some of the paint that pooled there. You don't have to worry about like the eyes behind there. You can just pick, like, a little bit of brown or... They're gonna be in shadows, they could be gray. Let's do her... Oop. I should wait until this is dry to do her face. But now that it's going, I'm just gonna move the paint around so I don't get any weird marks. I think now that she's painted, her eyes aren't bothering me quite as much. The center parts of the irises are still a little large, but that's part of the monoprint process. Oh, I do wanna do stripes on her leggings though. Using the nib pen to make an intricate pattern could be really cool. But I would have to wait for this to dry and I don't want to do that. I just want to keep painting. Some little stripes here. Maybe use this dark in her shoes. Maybe in her shoes. Can make her hair a little darker. I think she needs a little bit of rosiness to her cheeks, too. Maybe not that much rosiness to her nose, chin. You could put a little blush tone on the hands of this kid. There. So cute, three little trick-or-treaters who all went trick-or-treating solo and now they get to be a little group. Now that you've spent a month doing the monoprints, you should have a real sense of what's possible, how you use your nib pen, how you can potentially combine images, and the sources for imagery to work from are endless. I wanted to share some of my favorite images from Andy Warhol because if you remember, like I said in the beginning, this is a technique inspired by Andy Warhol and the work he did for his commercial illustration. This book is called "Andy Warhol Fashion." This is, I think, originally a Chronicle Books book and was originally in English, but for some reason, I have the French version. Here's a great example of those blob-y lines. Here's white on black. Now, some of these images in this book are not all blotted line, but this one for sure is. It just gives a quality that is hard to reproduce with any other technique. Let's find some more. Definitely blotted line. This actually is silver leaf in the background here. Shoes, which he's very well known for. You can see those lines, how irregular they are. But it all adds to the look and feel and the stylization of the image, which I just love. I love this technique so much. Let's find some more. Her dress, the lines in her dress. These are just sketches, (laughs) but this tattooed woman, I'll show you her in one of these, too. That would be a great way to use source imagery and model it around the body, as like this fabulous tattooed person. Here, too, very faint blotted lines, just the eyes. I think this is actually stamping. It's a little different. There, super blob-y. I love it, it's so fabulous and just beautiful. I love this technique. Here are a couple other Warhol images I wanted to show you. Again, the tattooed lady, could use clip art, various source imagery, just around a basic, like, almost like a paper doll form. It's a book on fashion. And then this one's a Christmas themed book. These are used books I found online. Ornaments, you could do a whole month of ornaments in this technique and really fill just basic shapes. You could do Christmas trees like this. You could do presents. I think there's one

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of presents in here. Packages, just one topic over and over would be really fun. Birds, I mean, almost anything. And if you don't wanna work with photos, you can also work with clip art. This is a Dover book. They are famous and well-known for making usually copyright-free clip art imagery of anything you can think of, architecture, machines, plant life, animals, planes, trains, automobiles, people, silhouettes, all kinds of stuff. Now, some of this is very detailed, but things with open line work like this can work really nicely. And I think, you know, just as an image, this is not very interesting. All of the line is exactly the same thickness and it's not that evocative. But if you do blotted line monoprint of this, you could get a lot of texture just through the process of the monoprint which is gonna make this much more interesting as a final piece of art. I think all of these would be really good candidates, pomegranate. These especially would work really well. I selected mostly spooky images with a fall theme, but, of course, you could work with any imagery in any season. Something I really like about the monoprint process in addition to just the unexpected nature is working with the nib pen. It's a material you don't often see unless you're a calligrapher. It forces you to slow down a little bit and work with something that's totally analog. We didn't have a computer in this situation. We were kind of sizing things and moving things around on our own, and that's something I really enjoy doing. I challenge you to play with the nib pen, switch up your imagery, and use this monoprint process on any scale to create the imagery that you love.

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