Celebrate the Season: A Daily Holiday Painting Practice with Maria Carluccio

Chapter 1 - Celebrate the Season: A Daily Holiday Painting Practice

Overview

- Let's celebrate the holiday season with watercolor. Hi, my name is Maria Carluccio. I'm a children's book author-illustrator, I'm a surface pattern designer, and I'm also a college professor at Columbus College of Art and Design. In this daily practice, we're gonna take a creative approach to holiday themes using watercolor. We'll mix various techniques such as pencil, crow quill, and ink so you feel inspired to try new things with your work. My personal approach to watercolor is that watercolor's kind of like a conversation. You have to say something to it and then it responds, but you really have to be open to where it's gonna take you, and I love that about watercolor. I'll show you how to create beautiful compositions with simple geometric shapes like circles, triangles, squares, and that will help you have a lot more confidence in your watercolor illustrations.

Materials

- Let's talk about materials. Starting with the colored pencils, I have mine arranged in the warm palette and the cool palette. I like that to separate them out so when I'm looking for a certain color, I know which bucket to go to. Next I have a wide variety of brushes that I think allow for different types of mark making and give a lot of versatility. Then we have two buckets of water, like just glass jars, and I like to put my bamboo reed pens in there, let them soften up so that they're porous when I dip them into inks and colors. We have the watercolors. I have a lower quality, more chalky type of watercolor that I still do use these. This is a Loft brand, I believe. Then we have the Kuretake, which is really nice, and you can see it's got a lot of variety of colors there. I also like to have an option of using two paints, so you can either go for Winsor & Newton, which is the more expensive brand, or Academy, which is pretty good, too, but a little lower quality. We have a toothbrush that this is my go-to toothbrush for doing splatters. I have an eyedropper for taking up water when there's too much water on the page. I have black India ink. I like the Japanese sumi-e inks. This is some salt. We're gonna do a couple illustrations with salt in it, a spray bottle for spritzing the palette and getting the color started. I like the ceramic palette. I think it's really easy for cleaning up and it feels very smooth when you're mixing colors. You're gonna need some paper towel for blotting and doing dab out and also sometimes drying the brush off a little bit. Then with the paper, I really like this fluid paper by BLICK. It's a really nice, beautiful cold press and it's been kind of glued down on the top and the bottom so it makes the paper very secure. The other kind of paper I like is Canson Watercolor, cold press again. It's a different format size, so I have that. I have some scratch paper, which I will use to draw ideas out, and that's always nice to have on hand. I have an eraser. Any sort of eraser that will not leave a mark is really good. A crow quill pen for dipping in the ink. We're gonna use that with the black ink. Any kind of pencil, it could be a number two, it could be a mechanical pencil and maybe different lead types. One that's softer, one that's harder is good to have, and then a Uniball ink gel pen. Finally, we're gonna go to our sketchbooks. Throughout the day, you're gonna find that you get an idea for something and you wanna have a little bit of a notebook somewhere around handy so you can jot your ideas down. And over the years of doing my Instagram practice, I've found this to be really, really helpful, just one book that's designated to my Instagram ideas. And you can see they're not super neat. They're just throwing in the different concepts that I come up with throughout the day. I know this is a lot of stuff, but really, you can

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make do with a lot of different kinds of watercolors, and just try. It's really just important to try different things. Even the lower priced ones are certainly fine to use.

Day 1 - Tree with lights
- First thing we're gonna talk about is ideation and motivation. So for me, I really like certain types of topics, and I draw those a lot in my sketchbook. I like to make lists. Sometimes I do lists that are really all over the place. But let's just start with a list today. Here are some winter theme ideas that I like to explore. So I'm just gonna write winter themes. And I really like drawing landscapes. And in that, I'm gonna include trees. And Christmas trees obviously are just so appropriate for the winter. But also, I like to do characters, and I like to make them fun and silly. So, you know, there's that aspect of what I'm really interested in. I also really like to play with things like people. What are people doing? So that might include elves when we're talking about people. It might include Santas. Another one might be ice skaters. Those are always fun to draw, and I really love ice skating too. Another one too is like, speaking of ice skating, is like kids in the snow, kids doing fun things. They like to go sledding. They like to do all different kinds of fun, winter activities. So kids in the snow doing activity is also a really good topic. So those are just a couple idea starters that I can go to. And I'm keeping them kind of general so that, as I go, I might come up with more specific ideas. So let's just say I'm gonna start with the tree to begin. I'm gonna do a tiny little sketch here. Just triangles, right? Those are easy to do. But we're gonna vary the shapes. Triangles, and I'm gonna do them really loose. And I think that I'm gonna maybe make the bottom of the triangles a little more irregular, but I'm gonna play with the different triangular shapes, and then how it actually looks with the trunk. I'm gonna get a little wonky with some of the triangular shapes, just so that when I'm actually painting, I keep it somewhat loose there. I like to make sure that it's still staying kind of loose so that I feel free enough to play. So you can see I started with a more rigid format. The tree lines were straighter. And I just kind of relaxed it out of there and loosened the line work up a little bit. All right, now that I've completed my sketch, I'm gonna move on to the watercolor. I'm gonna move my sketch so I can see it. And I will start with taking my bamboo brush because it is one of my favorites. But for this one, we're gonna use a lot of these more wide-tip brushes that do straighter type of marks. I'm gonna use my spray bottle to spritz my watercolors to make sure that I get enough water on each of the colors, especially the ones that I think I'm going to use. And especially these very dry, cakey ones out there, but also the ones that are closer to me that are the tube ones. So okay, I've got enough water on there. I can always respritz if I need. And I'm gonna just start by mixing a couple greens. The nice thing about doing the trees, especially these kinds, are really having a variety of different kinds of greens. So I'm gonna have a more deeper, foresty green here. And then I'm gonna have a different green that has a little more gray in it and brown in it over here. And right now I'm using my Kuretake, but I'm gonna pop into the tube ones too. And you can see that made it really brown green, really kind of a sap green. It's really nice too. First starting out with three very, not very, but kind of different greens that you can visually see this is a more avocado-y kind of green, and then a more blue green in that one, and then a more deeper brown green in that one. So I'm gonna try to mix up enough of these colors so that when I am in there doing the trees, I don't have to kind of worry about going back and getting more color. But I wouldn't worry about too much of that because the colors are gonna range. So they're gonna start to bleed into each other. Okay, let's just dive right in here. I'm gonna start with a tree here. I'm gonna add a little bit more pop of color so I get more saturation there. And like I drew on my sketch, I wanna keep it pretty wet so that when I go in, I'm gonna play with some ink on this one. I really like when colors

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bleed together. It's kind of the thing that I enjoy most about watercolor. What's nice is that this brush will give a really nice crisp edge. So you can see it's really gonna get you a nice point on those Christmas trees. Let me keep going. Sometimes you wanna dip right into the paint itself to get the real saturated color. Or, sometimes it's a little too saturated, so you can add more water to it. And I'm gonna work pretty fast on this because I really want to get the ink on there so that it does that bleed thing that's really fun with the black ink. I'm gonna do one more different kind of shape. Maybe a little smaller guy and a little wider, but I want him to touch that. Okay. I'll do one other one up here. There. Okay. Maybe he goes right off the edge. That's fine. All right, so now I'm gonna grab this ink here. I might do a tiny bit of splatter. You really have to do it when it's wet because if you wait for it to dry, it's not gonna have that beautiful reaction that we're seeing with the black. So I'm gonna let those dry, and I'm gonna work on a different part. I'm gonna keep going. You can see the contrast is really beautiful once we get the black in there. Don't be afraid of black. I feel like people tend to try to be using black very sparingly in their watercolor 'cause it's so, especially ink, the black ink, 'cause it really does such a dramatic effect. But the more you play with the black, you can see I just released the black from there into it, the more you play with it, the more confident you get with it. And I'm just moving around the page, looking around, looking at what else I need to do. I'm gonna still try to vary my shapes. Again, you can see I did a wider one there. Maybe try another wider one over here. I'm looking at these negative shapes, like, how the bottoms of the trees are working, and I'm also playing with the different palettes, the different color palettes. I kind of liked the way the gray was, it was turning it into a green gray. So I'm gonna try to do something like that. I'm gonna throw a little bit more splatter. There, that's really nice. Okay. Keep moving the eye around the page. And trying to vary the shapes enough. Maybe one tiny one, but I'm gonna leave, sometimes leaving it empty is really nice too. Looking at overall where am I needing some more black. So I have some nice empty areas. I'm just gonna leave those for now because you can always fill it later. I'm gonna move to the trunk part of the tree. And that means I might have to mix up some browns on this here. More brown color. But what I'm liking is the gray as well. So I'm gonna take some gray and see if I can do like a warmer gray for those trunks. I think that's a pretty good color right there. Let's see. Where can I fit the trunk in? And where do I want it to bleed, and where don't I want it to bleed? Maybe I wanna try it bleeding there. And also, how big do I want the trunk? Just changing my gray here a little bit. Oh, it got really dark there. Don't feel precious about watercolor. The general, for me, the rule of thumb, is it is a medium that allows mistakes. People really tend to think that you cannot make mistakes in watercolor. You have to be very precious about it. But I don't really subscribe to that. I'm gonna show you throughout this class also how I make mistakes, and how I kind of back out of them. And that's really an important thing to know, in a lot of ways. Like there. It's like, I didn't need to connect it, but I kind of thought that's an interesting way that the white space, I don't need to fill in everything. So look for interesting things like that. There's another opportunity to do that. Maybe there's a little more yellow on that one. So I'll bounce around over here and make some trunks there. And I'm just gonna keep moving in. I got something started here. Now, one thing I'm noticing is there is a lot of white space. And it's kind of an opportunity to maybe try some Christmas lights on this. So I'm just gonna drag my pencil. You can see I'm gonna try to go to the top there. I'm gonna drag it through the watercolor. And I really like the way it feels when I drag it. So I'm gonna try to play with that a little bit. I'm just gonna move it through that way to kind of mimic Christmas lights. So you can see right there I dragged the graphite through it and it darkened it. But I don't wanna create too much of a pattern that's really a visible kind of thing. So I will start here, and I'm gonna do it that way. I'm gonna just leave that for

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now. That's gonna be the idea for the Christmas lights. And I will figure out what colors I want. Right now, I see this palette of greens with a little bit of gray for the trunks and touches of black. So I'll think about what color do I want to add in on there. I could add yellows because that could be Christmas lights type. But maybe I don't wanna do that in the sense that there's a really nice subtle gray in there, and maybe I wanna go more in the red palette. So I'm gonna mix up some reds right now. Maybe a more purplely red just to have a variety there. And while it's wet, I will go in with some little red dots. As you can see, I pretty much like to work very fast in here because watercolor has these ways of reacting. And if you take too much time, it's not gonna wait for you. It's gonna dry, and then it's too late. Maybe you drink a little coffee before you get started or whatever you like, but I feel like for me, I have to have energy usually going into doing watercolor so that I can really react. I like to say it's like a dance or conversation, really. And you say something, and then watercolor says something back, and you say something else. And it's not speaking to a wall. You have to react to what's going on in the watercolor. And the reaction makes it so whimsical and makes it look so fresh. You can't kind of fake that freshness. As you can see, I like to vary the reds, and I'm playing with the saturation levels. So there's a really big one there. There's another saturation one there, a very saturated one there. And then there's some different variety of levels of saturation. And then I might vary a little bit the color itself. So there's a bright red there, and then maybe like a different, kind of more purplely red. And I'm just moving the eye around. That's the whole thing with designing and illustrating, is you wanna move the eye through the page so it's seeing the pops of color. Where is it more saturated? Where is the black really popping out? I think what I'm gonna actually do is do another little splatter 'cause I kind of liked the splatter thing. And so what you can do with splatter is you can either flick. You can see my finger right there. I flick a little bit. And as it's wet, it'll get in there. But you can do it even as it's dry. Another little splattery technique is to use a little toothbrush. This is like an old toothbrush I have. And sometimes I'll get more splatter that way. So you can see the white areas, the areas that I didn't really complete, I might put a little splatter in there. So that might be something that looks kind of interesting. So we get some really nice variety of texture. Now, let's see. I can say to myself, "Do I need another tree?" Let me see. Kind of like the minimal aspect of it. I kind of like the way it's composed with some areas for breathing space. So I'm just gonna leave that for now. And I think what I will do is go back to my little brush and take a little napkin over here and just keep looking for the motif. The motif is the triangle shape with the circle shapes. And I'm gonna keep figuring out how do I balance the triangles with the circles. So I'm just gonna throw in a couple more grays that will hint at maybe snowflakes. And maybe need to use some of this there. And that gray is hinting at the snow, but it's also picking up on the circle motif that we have going on. And the splatter is also picking up on that 'cause that sometimes will be circles. So kind of wrapping it up, I might put some more circles on top because the black might be a nice area to put a little bit of the snowflakes. They really show up well on there. Again, moving the eye through. I think I'm about finished with this painting. I like the simplicity and the way that there's a little bit of white space in there. But you can certainly continue making a more complex composition, playing with the triangle and circle motifs. And just keep playing with your inks and watercolors, and see what you come up with.

Day 2 - Santas

- Today, we're going to take what we did yesterday and kind of build upon that, continuing with the triangle motif idea. And this time, we're going to do Santas. For the Santas, I'm going to do a little sketch to start out with. The shape of my Santa, I'm going to do kind of a round, again, a little bit on

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the triangle side, but just to think about Santa's big belly, right? And then maybe put his belt here. And I have his head here. I want to work with keeping the proportions where his head is smaller than his body. His body looks really big, so I want to have him facing this way to start. I'm going to think about his boots, putting his boots maybe there. And where is his bag? So let's put him there. And I know Santas have that kind of collar like that, and his hat might go up there. Okay, so then this would be his arm. And I'm going to put the bag behind him there. So there's the bag of presents. Now I might have another one where maybe he's a little bit different proportion, but I want us to think about how those two characters are relating to each other. So maybe I'll move his Santa hat that away, maybe not as extreme. And maybe his arm is out there, and maybe his bag is over here next to that. And I need to make him look a little fatter, but I'm going to put his belt up higher. So I'm going to change the proportions of this guy and make this guy a little bit of a taller Santa. I kind of like the idea that each Santa's very different in proportion. And maybe I'll put another Santa, maybe a little shorter Santa over there. And let's see, maybe I'll put his arm out there. And you can see this is kind of triangular here, right? And I kind of like the belts up on the higher part. So I'm going to move that there. And I'm going to have two bags next to each other. Might have to move that in the end. And I'm going to have this guy with his bag behind there. Go ahead and put his feet in like that a little bit. So, okay. And his hat. Maybe this guy's hat is going down like that. I kind of like that too. So want to create a little bit of variety. And you can see, I'm going to do the collar again, maybe a little bit of buttons. We'll see if we get in there. And just continuing with keeping a variety of different shapes. And I'm going to make sure that the bottom of my Santa thing, I'm going to do some white trim on the bottom there. So I want to make sure that I'm thinking this through a little bit. I'm thinking about what's red and what's white. Now I'm going to have, Santa's beard is going to be white. And this part of the hat, this part of the hat is going to be white. This is going to be white, this is going to be white. So there's pops of white in the reds that I'm thinking if all of this is red, I need to have areas where the white comes through. So that's why I want to do a little bit of a sketch to kind of think through where the red, where the white, where the black, the three color palettes I want to use for this. So black might be the belt, black might be the boots. Maybe I put a touch of black somewhere else in the composition. Maybe I put some gray in the shadow at the end. I think that's going to be my starting point with my Santas. And we'll take it now into doing the watercolor. For me, I like to sketch things out beforehand, but I don't like to have the pencil sketch on my watercolor paper. I prefer to have a little bit more room to be able to create spontaneously, and see what's working, what I like as I get in there. And for me, I find that if I have too much of a pencil sketch down, it makes me feel really confined, and I feel like I tighten up and I don't really let myself explore the watercolor the way I would naturally if I didn't have that sketch in there. All right, so I'm going to move my sketch to the side. I'm going to take this paper now. I'm going to look at this and I'm going to start mixing up my colors. With this one, I'm going to use my bamboo brush. I really like the mark making that the really chunky textural mark making that it leaves and you'll see, it's a really fun brush. So I'm going to start with my really popping red. So you can see, super bright. The three colors for this are really basically red. I'll do a little bit of gray, but I'm not going to need a whole lot of gray. I'll do the watercolor in the red to start. I'm going to look at this guy first. And I'm going to use, let's see, I think I want it a little bit brighter. So I'm going to go straight there. I'm going to switch to my more linear brush that does the really nice line work, kind of like thinner pieces for the arm in there. Let's just say I'll put one arm there. Okay. Now he's still wet. So I will play with how I'm going to get this white. So I'm going to take a little piece of paper towel, and I'm going to scrunch it up. And I want to get white for the collar. I love doing this

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dab stuff, because it infers that there's white there, and there's a little bit of residue of the red as well. So the more I dab it, the more it takes out a little more red in there. So I'm going to just leave that for now, 'cause I have to move around the page and let parts dry while other parts stay wet. So I'll move to my second Santa. And this time, I'm going to use instead of the bamboo, the more flat brush, and he's a little skinnier and taller Santa. And I think I'll put an arm over here for him. He might even have two bags depending. We'll see what he ends up. Let's go to the third Santa. He's going to be kind of shorter, so I'll start with the arm there. I'm still just kind of seeing what shapes I like. I feel like that's kind of what this is about is really looking for the right shapes. And now I'm going to try to look for where else I can do this little dab out. I can do it up there. Might take a little bit of pencil and do my collars like that. There. And Santas have sometimes that on their sleeves as well. It didn't really come off there, but I'm going to try. To take out the color, I'm using a small clean wet brush. The red is so saturated that it might not come out a lot, but I'm just going to keep moving, 'cause I feel like what happens is sometimes we get caught up on one mistake, and then we go, "Ugh, I have to start again. This isn't working." And we get all frustrated, and you know, I think the key is really to just work through some of the things that, like that didn't come out as nicely let's say as like those. But I think it's fine. Like I'm just going to keep moving around, and keep working on other parts of the composition. At this point, I want to get maybe some skin tones. So I'll get maybe three different kinds of skin tones going. You can with watercolor, you can always work on different things at different times. So while something's drying, you could say, "Oh, I'm going to work on the Santa head now." So just what we did with the body, we're going to just put a little bit of spot for the head there. I'm going to get another skin tone. This time, a little bit more darker skin tone with some different browns. Now that's too pink, so I'll go over here and do that. All right, and another one here. And I think I'm looking for this kind of darker brown, I think. Sometimes if I can't find it in one palette, I'll look for it in the other. Yeah, this is closer to what I'm looking for, and he is over here. I dip my paper towel into the water to get the beard. I will go like this. Maybe that wasn't that clean, so take that out there. Okay. Sometimes I'll even do a little, I'll start with my pencil, and I'll just do a little bit of kind of continue the beard to show that there's a little bit of beard, and I can come back to that. So I'm going to leave that for now, 'cause I feel like I can solve that later. What's more important is getting the last parts in. Like for example, getting some of the bottom part of the dabbing that out while this is still wet. It's kind of cool how one is really more dry, so the dab out looks different. And as I do that dab out, I'm making sure that I try to keep it fresh and clean, so it's sucking up all that color. All right, so that's looking pretty good down at the bottom there. I'm going to go to the legs now. I can try two ways of doing the legs. I can either do the legs with the straight brush, the one that we used before. So you could see I needed to do the dab out before I got to the legs there. Now sometimes my pose changes from my sketch to what I did. I think actually a pose where he's standing with his legs like that make a little more sense, because his shoulder is up here, and in this pose, his legs are a little different. But for me I feel like being able to look at what you've done and make some decisions about that. And then over here, maybe I just do it like that, so that it's a little different than that. And then on this one, maybe I'll have him leaning in a little bit more, and maybe he's got like skinnier legs kind of thing. We lost his arm a little bit there, but I can always do stuff later to figure that out. I'm going to do a pointier hat with the thinner brush there, and I'm going to do a hat going this direction. And then that guy has one of those hats that goes down a little bit. I got to work pretty fast to get that white on the hat. Little bit of white. I didn't bring it really close to the skin tone, but that's okay. It's kind of actually nice to have it not close to the skin tone, because then it still gives that white of the hat. So I'm going to go like this with that hat, and

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maybe dab out just a tiny bit. Yeah, the dab out on this, you can see it integrates the two places a little bit there. And even with the little pompom, I'm going to put a little pompom on there. Dab out a tiny bit. Okay, so that's working okay. Now I gotta go back and figure out how these beards are going, because they're looking a little indescript. Like, I'm like where is the beard? So I'm going to get that to work a little bit better. I'm going to play with how I did that a little bit. I'm adding some water, and I might go back on this one and add some more skin tone depending how it's looking. Now at this point, I'm going to try my gray. Let's go back into the grays, 'cause we gotta get the bags in there. So I am going to try a more medium brush for the gray bag, and I'm going to just block that in there. Okay. Now I need room for his little boots in there, so I'm going to put that like that. I think that's good enough shape. Now I have to decide which hand is going to be holding the bag. His bag will probably be there, and I'll put his bag over here. What's nice is that with this one, I'm going to get that white to pop out, because I'm putting the gray bag right behind there. There. I can go and grab my crow quill. Maybe putting a little bit of area where I want the ink to do some weird wacky stuff. Sometimes if it's like too much black, I can even grab some black from the other piece. I need to start to really build up some grays and blacks in the bottom part because I am going to use black as like my accent color a little bit. What else? Where else do I want to put the black? I want to put blacks on the boots. I can either use my brush or my crow quill for that. But I'm going to, with this one, I'm going to do the brush. I have the boots sticking out this way. And for this, I might have him, his boots facing us more. And this one, he's going to be going this way, facing this direction. Some of it's a little bit gray, but it's fine if it's gray, 'cause I can also put a little bit more black with my crow quill. So I get some really nice range of where the eye can look. Okay, so I got my black down at the bottom. I'm going to do my belts at this point. I'm going to dip my crow quill to make the little. I'm looking for also understanding the body pose, the gesture, building the gesture from there, like seeing that this looks like he's looking that direction. This looks like he's looking somewhat over that direction. This looks like he's looking up that way. So once I figure out where they're looking, then I can kind of see, oh, where does the belt need to go on the body? Now I'm looking and saying, oh, all right, let's see where the arm is over here. His arm got a little lost, so maybe I want to pull out the arm there, and see if it's possible to do that little dab out thing. We'll see. It looks like it might be okay. Again, with the clear water, and taking out the arm there. That's not bad, but I think I might have to get a little bit lower. There, all right, that's good enough for now. I'm looking again what needs to be completed. I am thinking I want to add maybe a tiny bit of hair on this guy over here. Just a touch of, oops, that's a lot. I don't really like that gray there. I'm going to take a little bit more paper towel and dab it. So there, oh and that kind of looks nice. It kind of looks like gray hair. Then I'll keep working a little bit more on some refinement of the hats and get that a little clearer. I kind of felt like it wasn't reading as well as it could. So I'm going to do that a tiny bit more. This Santa is smoking a pipe to add this little bit of character, a little bit of fun and whimsy. And I'm also going to put his face in there too. And I'm going to put in the eyes on this guy just a little bit there, even though I think he needs a little bit more skin color. Just to finish it up a little bit. I think I will put a pipe in there on him. This is a harder lead and the harder leads are going to be easier to do lighter lines on there. Okay. All right, so we're getting close there. I'm just going to look over one more time, see if there's any other areas. My final, final finishing touch is my shadow. So I'll just mix a really quick little blue gray, middle range gray, and I'm just going to put a little bit of shadow on there. And I like to put the shadow on, 'cause I feel like it grounds the image a lot, and it gives it kind of a finished feel. So there. So we got some three Santas hanging out on Christmas. We got some whites in there, reds, black. It's a really simple color palette, and I'm really happy with the

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way my little Santas came out today.

Day 3 - Christmas cars
- We are gonna switch things up a little bit and we are gonna make some retro cars, and to start out we are going to sketch some shapes of cars. The first one will be a taxi. So I'm gonna just do a body shape of the car like that and that. We're gonna keep these really simple. I need the little light on top. And that's pretty much all I really need to go because once I get in there with watercolor, I'm gonna put all the rest of the details in there. I'm gonna put in two little elves driving, so I'm gonna just put my little elf guy there and another little elf guy with a hat over here. And they are gonna have two little Christmas trees on top. So I'm just gonna either put the Christmas trees kind of leaning into each other like that, and they're gonna be kind of tied together. Maybe I'll just even put a little star on there just for fun. All right, so we got that sketched. Now, the second one will be kind of a dump truck kind of shape, or garbage truck. It's gonna be more like this shape. And I gotta put the front part in there. Could have just somebody driving, maybe not the elves there. And to make these more holiday inspired, I'm going to put a big wreath right on there. I think that looks pretty good. This might have some lines there just for texture and stuff. So I think we're pretty good there. We're just making sure that we get the proportions right, so that's about it for the sketch. I will move this out and I'll have that there. And so we're gonna start with our more broad tip brush, the brush that makes the linear, more square types of marks. And since this is a taxi, I'm gonna go for some yellows. I'm just gonna start with some maybe more lemony yellow over here. That looks pretty good. And I'm gonna use this other brush to do the roof part. I'm gonna try to make sure that it's looking like this is the front, so I might put it a little more that way. Now I'm gonna quickly get my black ink to do the wheels. I love the way it does that cool bleeding out into the yellow like that. And I will wait for that to dry just because it's a lot of black on there. Sometimes I even take my pencil and dip it into the watercolor so that I get like a lighter mark. Thinking about yellow, I'm gonna do like a more purply color. Okay, there's a really rich purple there. Maybe a little bit more red in there. Okay, so now I gotta look at this shape here. It's angled up a little bit. I'm gonna draw with the pencil those lines so that they're really pretty subtle. You can see that when you draw into the paper, it just is very, very subtle. You don't get this big, black kind of thing going on. I'll put a little water in there, and take a little bit of the black out because maybe it's just a little too much. You can see now on these wheels, it's not bleeding as much. So, there. I'll just see. Maybe I wanna punch up a little bit of black in there. That looks pretty good. This point, I can work on the elves. I think I'm gonna have the direction of the traffic going this way, so I'm gonna put my elves with the steering wheel in there. Or I can work on the simple little Christmas trees at the top. I think I'll do that. I'll get a little bit of green. There, so put the little one tree up here and the other one. And I will do the little lines going across so that they connect. I'm trying to be subtle with that there too. And the tiny little trunk of the tree, a little bit of brown. I'm gonna get to those little elves with the green. I can even use pretty much the same green if I want to, or maybe the elves have a little more lemony yellow in there. You can see I'm using my tiny, tiny, tiny little brush here. And I'll put this guy in the back. And finally, I'm going to get a little bit of the drop shadow. My go-to drop shadow color is like a cooler gray, so I am going to just use that. Sometimes I will do the shadows when the wheels are wet, depending on how much I want that to bleed and stuff. I like to kind of infer that the road is there a little bit, and I feel like I like that linear aspect to kind of finish it off. That's just what I like, so. Now, the final, final thing is the wreath on the truck, so I gotta get a green that feels like it's gonna be very Christmasy here. All right, let me try that kind of green. I also wanna pick a little bit of

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a different green there, so. Wait for that to dry a little bit so I can put the big bow on there. Look around and see what else I need. Probably could put the little light, the bumper. Little details on here look nice. This guy is already dry, but I can put a little bit of bumper on there. There. I wanted to put a little stripe on there, but I think I'm not gonna be able to see it if the black has really bled like that, so for now I'm just gonna leave that. And I'm gonna think, too, is there anything else? Maybe I'll put a little gold at the top for the star. And maybe I'll put a little gold in there too for the little taxi detail to pick up that little dot up there. So this is a good opportunity to look at whether to stay with something as it is or whether to go in with a paper towel and try to blot it out or not. For my preference on this, I'm looking at it and I'm seeing, yes, it's bleeding a bit, but I'm just gonna leave it because I have a feeling if I go in with paper towel, it'll make it worse. So just gonna let that dry for now. I will make sure that I get my last little person in there, and maybe some gray for that person there. Well, you can see I even got some gray on there, but on that one, I think that's gonna be small enough that I can blot it there. And I need the little skin color, so I gotta get some of that. All right. And I am basically just gonna finish up with the red. I'm gonna touch it, let's see. Yeah, it's pretty dry, so let's just go in with that. Oh, that's kind of a lot of red on there, so we'll take a little bit off. And I think we're done. I think we're pretty much wrapping that up. When I first thought about this idea with the cars, I had a lot of different shapes that I thought would be fun to explore. So for example, I had this old retro car. I forget even the name of that kind. But then I moved to the more of a dump truck type of shape into this van shape. I'm looking for all different kinds of shapes, more like racy, and the shape of the taxi and the bus. And you can see I'm playing with the bleeding on all of these of the black into the color. I'm using the pencil for the more subtle areas. And also I'm really playing with the whimsicality of the Christmas theme. I encourage you to play with your own car shapes and your own Christmas themes.

Day 4 - Christmas wreaths

- Another item that reminds me of the holidays is a wreath. So wreaths are really easy to do. They're a circle, so they're pretty straightforward. Get some different kinds of greens for different colors of wreaths, but all maybe in the green family. I'm just gonna start to do like just that, that shape there. There's one. I really wanna vary my shapes and sizes, so that means I'm gonna try different brushes. I'm gonna try this pretty little blue brush here and I will just try one shape like that. And I'm gonna not mess with it too much. I like to say, get in and get out. Maybe I'm gonna pull out my bamboo reed pen for this and see if that can do some little interesting ways that it can bleed in there. Okay, I could try this little brush and I kind of want to try what a dry brush would look like. That's pretty cool. I have that one. I'm gonna try this one here. Maybe this one has a little more of the yellow in it. I'm looking for how it's gonna bleed into each other. I think I'm gonna put one in the middle but I'm gonna wait for that. So I am going to get some red. This guy looks like he's pretty dry 'cause that was a dry brush. And do a little bow there. Can do a big bow, maybe I do a side bow, maybe I want to bleed the bow. I'm gonna play with some different reds here. I kind of wanna see what that bow looks like. Do something where I do some pencil in there. Maybe put my middle wreath in there while I wait for the other ones to dry. I'm just gonna put one more like here and keep it kind of light. I use my pencil in lots of different ways. Sometimes I'll even do something like I'll dip it in and do this. You can see I can make my bow with my pencil here. Sometimes my pencil gets a little inky there. Looking at the whole thing now, and I'm thinking it needs a little bit of something to loosen it up a little bit. I'm gonna take some gray and I'm gonna just kind of spritz a little bit of black gray on there to kind of give it a little bit more interest. I'm gonna even take some black there. I think I'm

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gonna do maybe a gray bow. Now it's bleeding into that a little bit. Maybe I'll do some dab out on there. As I go, I have to kind of see what I'm liking, what I'm not liking, how to keep things feeling fresh. So the gray, I'm not really liking that gray there, but I do like the dab out as a technique. So I might do a little bit more of that dab out. I'm gonna put a bow on the side for this one. I use graphite in a different way than a lot of people do. Sometimes I think it's nice to add the detail, but I don't always like to have it actually on the sketch. I like to see all the color and I think when graphite goes into the paper and does this interesting line, I prefer that as opposed to seeing it sketched on the exterior to inform where to paint. So for me, I prefer using the graphite to do things like where it can bring more attention to detail in some areas. So at this point I'm just looking for the overall composition and what pieces I like, what I don't like. Might try more of a purplely red for one of the bows. I think I'm gonna actually pop a little bit of that into, into that area there. And maybe I like to put some little dots onto, to give it a lot of variety. You wanna, you wanna kind of have areas where the eye gets to move around the page. And so once I did that, I noticed that's, it's picking up on some of the splatter. So I might try to do just a little bit more with this one here. So the, the lines were going in this direction, so I'm gonna try some lines in that direction. Oh, it's kind of purplely. I didn't realize I had purple on my brush. I just kind of change my mind as I go along really. But you can see if I keep it wet, I can do things with the graphite even. So now that that's wet, I like the way that line works, I could put some little circles in graphite on there. And I think I prefer a more subtle thing than those stripes. So that's why I'm gonna do these in, little looser. I'll put a bow hanging down at the bottom of that one. Got a little muddy, but it's okay because I have this nice fresh red here that can come out. I'm gonna put a little one up at the top there. I think the only one is this one maybe needs a little bit more something. And I think I'm just gonna put a secondary green somehow onto that. Maybe a tiny bit of. And then I think we're done with the wreaths.

Day 5 - Elves at work

- What's a holiday without elves? Elves are so cute and I love just seeing them in their little green tights and everything. Here I've already sketched my shapes of my elf bodies. I really like to have this kind of narration between the two elves looking at each other, kind of handing off a gift there. And I want their body gesture to kind of reflect that. So they're leaning into each other and the little wagon is out on the left side of the page. So we get this repeating motif of the presents here, and we get the connection of the two elves. So I kind of like that, and I'm gonna start with that as my sketch and then I will move into doing the painting. I am gonna use this broader brush again; it's one of my favorite brushes. So I'm gonna start with that. I am going to try to make my elf outfits kind of different enough so they're not exactly in the same type of outfit. I think the variety will be really nice. So I'm just gonna start with this guy. The way that he's leaning in, I'm gonna try to get that shape. Get his arm over here. See this brush is really nice to get that arm part, that's kind of why I use it a lot. Arms and legs, they do that really nice straight line. And then I will try to get the body of the other elf. And for that one I might use this brush, and I'm gonna use a different kind of green for that. Now I can do my dab out if I want, to add some bits of white into the clothing like at the top, kind of like the Santas where they have that white collar, that Peter Pan kind of collar. And maybe he has a little bit on that edge too because that kind of seems unified. And maybe this guy, I'll just put a little bit of it at the bottom there and see if that works. Now I will think about what kind of tights I want them to have. I'm gonna put red tights just to change it up a little bit on that one. So I'll see if the red here works. Looking at my sketch, yeah, I kind of like that. And I am also going to do some black boots on him. So I will try it with the crow quill first and see because the crow quill does

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this nice bleeding while it's wet. (nib scratching) That's nice. Okay. Can work on maybe doing some of the presents. I'm gonna put a present on the floor there. And I wanna pick a color that's a little on the neutral side that goes with my palette. And so I'm gonna do this like powdery blue for the present that's on the floor by his feet. Okay. Now I have this nice brush in my hand, I think I'm gonna use this for the legs on the other elf. Do I wanna do the same color green or do I want to switch it up a little bit? I think I will try this color; a little bit more of a turquoise. And I'm gonna do the whole leaning in thing. And this time I'm gonna try instead of the crow quill, just a tiny bit of ink. Yeah, you know what? I think I'm gonna maybe bring the white to the edge of his little pants, and then I will get some black in there. Actually, I'm changing my mind. I'm gonna do red because I realize I wanna do some cute little booties on him. I'll put the little red booties there. All right, so we got black boots, red booties. We're moving the eye around with some red, some red. Now I'm gonna take that to the top and see what I can do at the top. I'm going to get the skin tone in there. Kind of worried about this being too wet at the top, so I'm just gonna do a dip on that too 'cause I don't want that green to touch the skin color, I wanna keep it fresh-looking. Oh yeah, there we go, okay. I need to get the hand in here, 'cause he's gonna be holding a present, and a hand on the other guy. I could start the wagon at this point while I wait for that interior part of the elves to dry, and of course I am going to make a red wagon. So I wanna have it on the ground plane and it's doing a little interesting gradient there. I have to decide if I like it. I think I do want it to have a little bit more color. And this might be a fun place to kind of go back and think about what we did with our vehicles actually. So I'm gonna try to get a little bit of ink. I don't want it to get too much with the wheels but there we go, that's kind of nice. Now I will do the little connector part of the wagon and I go from here to here. So I'm just gonna go boom, that's gonna connect there, and I'm looking for any other details I can work on. I'm gonna try the top parts now, I'm gonna finish off that. And have this little chuff of hair right here, and maybe this other guy here, some hair. Let me just fix this little guy's hair 'cause the skin tone got in there. This might be an opportunity to do some little stripes on the legs, and I might put the line for the arm over here. Little subtle details, and picking up on, okay, let's do the bow. I'm kind of looking for ways to incorporate the line work while I wait for it to dry. And then a little red cap on this guy, similar to that Santa thing where I'm gonna do a little dab out on the pom pom, and the other one's gonna have the traditional green thing. You can see that I can use the graphite to kind of direct the water. This guy's gonna have a little bit of a dip on his hat, maybe like that. I'm gonna put a little belt on that guy there, so I need to go back to that more turquoise color. The elves seem to have a similar kind of an outfit with that big top and the skinny legs, but I kind of like that little way of doing them. The last little bit is the presents in the wagon. I could do a darker one. I could do one color that's like that, moving the eye into looking at color relationships, like where is the green? One kind of green in one area, and where is it a different kind of green? So this green is picking up on that green and this turquoise has a tiny bit of turquoise in there. You're just looking for ways to incorporate the palette. And here I will do my little bow while it's still wet. Maybe go across that way. So I'm looking at everything. I'm gonna say, what is the color that would kind of be necessary to put up in that spot? I'm gonna go with a red for that. Some kind of red thing because I feel like that would balance it out pretty nicely to put a little bit of red in there. Maybe I'll mute down the red a tiny bit so it's not as bright. Again, bright, bright, a little muted, and then maybe even more muted over here. There we go. And the finishing touch is the shadow. Do a little blue-gray shadow underneath. That's a little too blue, so I'll get a little more gray. I don't wanna forget my little faces on my elves. And I think we're done. I think that turned out pretty good.

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Day 6 - Elephant and mouse
- I love to paint animals and one animal that's really fun to paint and easy to paint is a elephant. Elephants are pretty easy because they're basically this big rectangle with the little legs at the bottom there and the loop here from the nose kind of reminded me of the loop from the candy cane. So I did some sketches trying to figure out how to make that work and I came up with this idea of using the Christmas lights to connect the way that the lights can go around into the other parts of the page. And I really liked exploring this little mouse with the big elephant. I thought that was a really whimsical idea, the big and the small. I'm gonna start by mixing my grays. So I notice that elephants have a really cool kind of a texture to them. They're really bumpy and I want to see how I can do that in a kind of subtle way. So I'm gonna start to look for a gray that really feels like it would be good for this. This looks like it could be it, but I'm gonna do also a lighter wash because what I'm gonna explore a little bit is if I make a gray with ink, what texture comes about when I do that? So just washing, putting a really, really watery wash for the shape of my elephant and I wanna make sure I have enough room for the trunk. This brush is so nice for going thick and thin and keeping a lot of water in there. So I'm gonna keep going and you can see the legs kind of coming together there. Definitely don't wanna overwork the illustration really and I wanna get the little tail too though so I'm gonna just use my tiny little brush to get the tail over in that part and now I'm gonna do this kind of wacky thing. It's a very, very black ink, so I gotta water it down, but can you see it's just making these really interesting textures with the black when I add the black in there. I have to definitely wait for the interior part to dry and if it's really, really wet, you can always use an eyedropper and take out some water. So I'm noticing there's a lotta water in there, but I do wanna add a little bit of this part of the elephant just like it gives a little bit of detail. Even on the bottom of the feet, I might wanna put a little bit of the pencil in there. I'm gonna take a little bit of this over here, got a little wet there and I'm gonna go into my crow quill again. I can probably take some from there and maybe even do some of that where the water is doing this really cool pooling thing. To bring the eye down to the bottom of the feet, now I'm starting to see where I can get some detail and I am going to wait for some of it to dry and then start to think about where am I gonna put my mouse? So I need to get the top of the trunk, so I'll just put that there for now and I will start to put the mouse on there 'cause he's gonna need a little bit of attention to detail. He's small and I think I will make a little brown mouse and I wanna put a little red vest or something red on him, so I need to get a tiny, tiny bit of red. Back to the brown. There's little mousey and just put a little eye on him, a little nose and now I am going to get the little part for the candy cane. The candy cane is gonna be a little tricky, but I'm gonna try to do the red and then maybe try to get the white in somehow to come out of there. Let's keep it pretty light. The white watercolor is not super, super opaque in the Kuretake Set, but if you get it thick enough, it should do the trick for some of these areas that we're gonna play with in the white. We're using the idea of probably a snow scene, something where there's snowflakes. So we getting a little bit of the stripe with there. That's working okay and you can see this is pretty much getting very dry there, so I'm just gonna continue with that. Okay, we have his candy cane. Let's dig into the ear now. This is fairly dry, it's not a hundred percent dry, but let me touch it a little bit. I think I'm gonna wait just a little bit longer to get the ear in there. Could do my Christmas lights. So move this outta here and I'm gonna take my line and go like this. Yeah, I'm gonna leave it like that. Now as you can see, what the graphite does, graphite on the white is a different kind of line than graphite on the wet watercolor. If I had waited for this to completely dry, it wouldn't have deepened in that nice way that it does. You can really see the difference in this where you can see it's very dark there and it's much lighter there. That's kinda why as it's waiting, I

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can do stuff with the graphite. Now I'm waiting for the ear to dry and to get the eyeball in there. Another thing I can do is I can go and just put my shadow in there, so I'm gonna go grab a little bit of a blue for the shadow underneath. I think it's just about dry and I think I'm gonna go for the the ear, so I'm gonna take this darker gray, but I wanna maybe put a little blue in there. Yeah, it's still a little wet, it's still a little wet, so I'm just gonna let it dry a little bit more because I want it to be able to be prominent. So I will start to mix up the whites for the snow, put some of these snowflakes. Might as well do it now while we wait. One little trick too is I might put just a tiny, tiny, you could see how little bit of pink, it's just a really subtle little thing, but it could be picking up on that red candy cane, the red vest. What I like to do is create a color motif and just keep playing with that circling back and using colors within that palette. I can probably do some white on the dry parts now as you can see. Even if it does things like that, it's fine. You want it to be organic, you want it to make patterns where it's not equal, it's not like straight lines of the flakes. You wanna make sure that you're being kind of uneven. if I venture to say that, kind of uneven with where you're putting in the snowflakes and how you're putting 'em in and I gotta be really careful of what's going on on top of there too 'cause I can see it's doing some strange stuff and some of this has to do with the fact that it was ink and not watercolor. So I'm gonna wait for that to dry again and come back and put the rest of the stuff in. I think it's dry now and I am going to mix up enough gray to get that ear in there. Looking back at the sketch, yep, it's holding it pretty well there. And how big do I wanna make the ear? Probably about that big, not too big. All right and I want to get the eyeball in there, so I will. I'm gonna put the eyeball kind of lower. It looks like they're looking at each other, I wanna make sure, and I might just put a little bit of black in there because I put some black down here so I wanna bring the eye into that part too. All right, so we got the elephant ear, we got the snow started. We're gonna just finish up that snow and get to the lights and we really only need the smaller brush. We're gonna start with the lights. I'm gonna mix up some yellow and I really like to add a little bit of pop of yellow. I think it adds a little bit of variety with the palette. Since there's so much white and gray, I think these little pops of color add a lot and I'm moving into different parts 'cause I wanna not have the same exact yellow in all of it. And I mixed up some yellow from here, but I actually put a touch of red into my yellow because, again, when you use colors that are within the same family, it keeps a cohesive color palette, so that's why I have yellows that have a tiny bit of red in in them, the same red that I was using before and I'm gonna keep going there and I will try a more lemony yellow in some parts to add that variety. The yellow is showing up okay on the gray. It's not bad, it's not bad, it's pretty good on most of the gray there, so I'm just gonna keep going with that and looking around to see if there's any other things that need a last minute attention and actually what I'm gonna do is do on the elephant a little bit of a white yellow so it kind of reverses out there. I am going to grab some of the white again and continue with a couple more snowflakey things on the elephant. It'll probably get a little bit more subtle when it completely dries. A gel pen can also work really well in this instance. You just wanna make sure that you keep the irregularity of the shapes of the snowflakes because sometimes with a gel pen, you can get tiny little shapes and they just look all very uniform and the thing with a brush is you can get all this nice variety in there. Just looking one more time over. The eyedropper could suck up a little bit of gray. I see a little spot where I wanna add a couple more little lights on there. Keep it kind of punched up a little bit. Sometimes you have to go over twice with the lighter colors to make sure that the color really comes through because it's on gray so it's gonna lose some of the saturation. At this point, I'm looking at the elephant and the mouse and I'm like, those are so cute. I love it.

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Day 7 - Winter village

- One of my favorite things about winter is being cozy in my house when it's really cold outside. So I thought we'd do a winter village with some different little houses in it. So let's start. For this, I've done a bunch of little houses with different shapes. Again, looking for shape variety. And the repetition of the shape of the windows versus the triangle shape of the rooftops. Playing with like the different shapes that I can get in here. And also the triangle shapes of the trees versus the more organic shape of this treetop. I also really like to do smoke coming out of chimneys. I think that feels very cozy and holiday inspired. So I'm going to take my pad and I'm gonna start to look for what house, building do I wanna start with. And thinking about again, color motifs, color palettes. For winter, grays and whites and pops of reds and greens are really nice. And we wanna leave a lot of white space to infer that there's snow. So I'm going to start to build a kind of a blueish/grayish color here. I'm gonna use my broad brush for this. I will start with the rooftop because I can get that nice crisp edge with my broad brush. I'll put in the little side part of the house as well. And since there's gonna be snow on the roof, I might leave my roofs open for now. But I'm gonna go in and really start to get the trees blocked in there. And I have a little, like a kind of a winter greeny color, a evergreen. And sometimes I want it to bleed in there. So I'm gonna try a little bit of bleed for that one. See how that works there. And now I'm going to look at other parts of the page that I wanna work on. Trying to get the vibrant colors blocked out first. I'm changing it up compositionally a little bit. You don't have to have all crisp edges. A lot of times you can figure out how you wanna do the trees. Sometimes you can finish bushes at the bottom. I poured out a little bit of ink too because it kind of makes it look old and when it's still wet like that, it'll do those fun little bleed parts. Maybe even on this edge of that roof there too. I'll put that. Let's see. I'm gonna look around and see what else I can do. I'm gonna put a couple of those trees in there with my, I'm gonna try this brush, this little guy. These are more skinny kind of cypress-y trees, but you can see it's a different little texture that's going on over there. There's three, one, three. Creating these clusters of different shapes and quantities of how many I put in there. I also wanna try a different kind of tree. So I'll do a trunk in a brownish color 'cause I see there's an interesting tree over here. So I'm gonna try to do that guy over there. I'll try my crow quill first and see what that looks like. I'm not loading the crow quill with a lot of color. I'm keeping it fairly light. I'm keeping the gray in there. And I'm using it just to show those delicate lines the way a tree has those kinds. And I can add that second kind of tree. I'll put one up at the top too. But this is another opportunity to show a different kinda tree. I can go in with my pencil as well to drag in the color there. And sometimes then also playing with where the shadow will be. So maybe I just put a little bit of a shadow under there. I'm gonna throw in a couple windows on here. I'll put a really light line to show the way that, like, aluminum siding or something, kind of like that. All right, so now I'm gonna look at it again and see. Okay, I can add a couple more lines in here, maybe. I'm gonna finish up the church. I might add maybe a third tiny little building over in the corner, which I'm kinda liking these blues. So I'm gonna do more of a blue building over there just 'cause that little building was there. And again, I didn't make it all perfectly because what I'm thinking is, maybe I put a tiny little bit of a bush in there. Just like those kind of bushes that actually grow in the winter, that stay green. You sometimes see those. Add some definition to the bush in there too. And maybe another bit of windows here and a doorway lines up there. Think about how I'm gonna do the rooftop on that. I'm thinking I might do kind of like inferring the way I could see the white of the snow on there. It's nice to let the water kind of bleed out. And let's say I did something like that there. Maybe I tried in another part too. So if I wanted to put that little truck, I could put the little truck there. I'm getting close to needing my smaller brush at this point to do

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some of the little detail under here. I don't even wanna do do them all 'cause I feel like what's nice sometimes is to let the eye fill in the spots, let the eye decide where to go. I wanna maybe show the red of this building here. Okay, and I do wanna put in the little circle window with the little cross on there. I'll put some little paths in there as well. I like to add these little dots, almost like as if an animal was walking or somebody was walking in the woods. It kind of creates another pattern motif and it's picking up a little bit on what I'm doing with texture on there. I'm gonna add my little red truck, but I wanna try to finish out some of the other details. The door of the church. Maybe make that kind of a gray color. And put some little stairs in there. Just kinda popping around. One more tree maybe over here 'cause I wanna lead the eye a little bit over to that area. And now I'll go get the red for the truck. I think I am going to do that. Add those little details in with pencil because I think I don't want it to be so prominent up there. Let's just get a little more red for some of it. All right, looking again, what else can I do? What else? I think I like this, what happened there. And I think I'm gonna just add a little bit more of a bush. Oh, you know what I forgot? I just realized I forgot to add these little chimneys that I wanted to add. That was my favorite part. Definitely gonna put a chimney in here. This guy definitely needs a chimney in there. I put a little bit of blue in the tree up there, hid that. I like how there's some light areas and dark areas, and I think it's kinda come together and inferring that it's a winter village. I wanna show you some other villages I made. There's this one with some trees and a little bit more of the gray winter trees and smoke in that one. And then there is this one that has more of a composition with a lot of white at the top to show the snow. And just a very different composition with all the houses at the bottom. A little more bleeding of the color. And this is the one we did today. I can't wait to see what villages you create.

Day 8 - Bears in hats

- Who doesn't love bears? They're so cute. So let's do some cute little warm cozy bears with hats and scarves. Here's my sketch. I try to vary the shapes of the hats, vary the little expressions on them, vary the the nose shapes as well. So you wanna try to look for different shapes of heads and different variety along those lines. I looked up a lot of photos of children's hats and scarves for inspiration. So to start, I am gonna grab my big bamboo brush and I'm gonna get a couple browns. I'll start with my darker brown one. I will do maybe a darker brown on the ears for this 'cause that's kind of nice the way that's bleeding in there. And now I will move to my second bear and I think I'll use my more goldeny color bear. I might put a touch of the other color in there again to integrate the palette. Maybe even a little bit of gray. Okay, he has more of a square head. I'm gonna actually give his snout a little more of a square shape too. Maybe he has tinier ears like on there like that. Now I'm gonna do one on each side of here but I wanna make sure that I have room for the hats and I wanna make sure that I have room for this guy has ear muffs on and this guy has a hat on with some little tassels underneath there. So I will start with this one. And I'm gonna do the gray bear for that. Oh, I got a little close on that, but that's okay. I'm gonna be able to pivot a little bit on there. So I like the shape of that snout. I really wanna kind of get that round oval snout. So he's gonna be a little bit longer head. Okay. And I'm gonna do some darker ears for that. Maybe not that dark 'cause he does have to get his earmuffs on too. So I'm gonna have to figure out where to get those earmuffs in there. And now the last guy who's pretty square I think I can go with something in more of a brown, gray range, maybe not as brown as that. Maybe a little more orange. I'll try a little orange. Now once I get a little more orange in there. Those are my base colors. So I wanna pick pallets that stay within these base colors for the clothes. If I wanna put this little nose in there do I want it to touch that or not? At this point I can probably leave it like that. So there's that nose. But

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like maybe here, I do wanna I want it to go on top and bleed into that. I can even make his snout like that so that doesn't look like he's actually smiling. He's a little maybe aloof or something. So I got two faces. I wanna do a third one that's a little bit different. So I might do... Maybe I'm gonna do a brown nose for this one. And then I have three different expressions so far. Maybe I'll put one lower here. I'll try that. Okay, so that is just a snout. Now we're gonna think about the eyeballs. Where are the eyes gonna go? This guy's pretty wet. So this guy, I'm gonna do his eyes like that. Kind of like when it's halfway dry, halfway wet it does like kind of half bleed thing, which is really nice. I'll do a little circle here. And when that guy's getting a little more dry I'll put another circle there. It's a little too wet, but I can work on the hats. I'm gonna put in his earmuffs. I'm gonna put some red earmuffs on him. Obviously red for the winter theme. So some red little ear muffs on here. Looks a little like headphones, but that's okay. They got a little scrunched. I can decide what I wanna do with these eyes here. I know I'll put some glasses on this guy which would be kind of fun right here. And that changes it up a little bit too, having glasses on him. And I think I wanna put the hat on that one too. So far I have red. I think I'd like to do a pink hat for this one. I can add a little bit of the red to the pink there. Okay, we got those two done and now we're gonna go to the top. We have pink. We have red. I think maybe an orange one would look nice on him because we use that orange over there. I think that would look kind of neat. He's still wet, but what I will do is there, I sucked up a little bit of color on there and I am going to get more ink in here. I'll get that second eye in there. When that gets a little dryer, I'm gonna put the eyes in there. I do need to figure out my hats. Got a drop of water in there. I think I wanna do kind of a beret kind of hat on him. So I'm just gonna put a little loop on top. He looks kind of cute. I think his cuteness is making me wanna put little cheeks, rosy cheeks for the winter too. So I'll do a tiny bit of pink. Maybe just put the little pinks in there and that's nice 'cause it picks up that pink. Maybe a couple little dots too. All right, and this guy needs to be finished. What are we gonna do? Let's do like a gray blue because that could change it up just a little bit. Even though we don't have a lot of blue, we do have gray. It's a little wet there so I gotta be kind of careful. So you can see in my little sketch, I didn't do this shape but as I got into actually painting, I saw that I wanted to have more variety of the shape. So that's kind of why I did that one. Make it look like a pompom maybe somehow. All right, so we got those. I sometimes take the Crow Quill and like tap off the ink if I have just dipped it into this big thing of ink. 'Cause if I put too much ink it'll just take over. So you gotta be really careful with the amount of ink you put in there. That looks pretty good. It's not too much ink there. There's a last little bit that I wanna do which is some parts of the jacket like maybe this is like the top of the jacket and that purplely pink is picking up on that. I think I can put a bit of a tiny little bit of a scarf where that one was. I think like a yellowy, warm yellowy color would look nice. It really stands out against his fur with that lemon yellow. And I will just quickly put in these little stripes to make it look like a little striped scarf maybe. And I think we're about done. I think we got some cute little bear heads there.

Day 9 - Skating bear

- We painted some bears yesterday. So let's do some ice skating bears, which should be really fun and whimsical. And I love ice skating, so I had to do some bears ice skating. In this sketch, I wanted to make sure that I get the gesture of an ice skater with their leg up in kind of almost like a ballerina type pose. Kind of juxtaposing the big heavy bear with this delicate kind of pose that a ballerina or a delicate ice skater would do. So I have the hands up above the heads and I want to make sure that the hands or the arms I should say are not so equally flanking the head. There's kind of a looseness about the way the arms are situated and the body weight is on the bottom leg here on the right

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side. And that means that the pose is going to be having more of a straight linear aspect on the leg. And on the left leg, it's going to be tilted out in kind of the way, if you're doing a ballerina pose, you would put the ankle over near the inside of the knee. And he's got his eyes closed. So he's kind of having a joyful moment there while he's ice skating. So that's kind of where I decided to go with the sketch. I'm going to look at what color bear I'd like to do. So I'm going to take some browns, start with the head. I'm going to switch to a little finer brush. Notice there's like a little extra dip of water on there. So we're leaving the snout of the bear white, and I'm actually kind of taking a lot of time. I want to move a little faster to get some quick easy brush strokes in there. So I'm going to try to move a little bit faster, get the ears in there. Now I'm going to leave room for the scarf. As you can see in the sketch, there's like this big kind of rectilinear shape for the vest. While I let that dry, I'm going to work on the vest. And I want to take a little gray, so I'll take some of the brown from there. I'm going to leave room for the scarf, and I'm just going to block in my big chunky vest. And now I'm going to try to do the legs before I do the arms. He's going to have to have his ice skates on, so, oh yes, I think I got a little close on the leg, but that's okay, I can always fix it there. You want to keep the alignment still, because if you put the leg too far out, it will look wonky. You want to think about the figure, and think about like even if you look at yourself in the mirror and you do that pose, you want to make sure that you're getting the right alignment with the body. This kind of intuitively comes after you draw the human figure a lot, you start to be like, oh, that feels off. So it really helps to do figure studies and things like that. I'm going to put a little bit of line work here, and look at what else do I need. Now this is still wet, so that means like maybe I put my little lines. I think I want to bring in some colored pencils to this piece, so I'm going to use my little bucket of blues here. There, that's pretty nice. So I'm going to go pretty quickly. I want to move fast so that it really feels gestural, and I'm not so perfectly aligning everything. I think that it adds a really nice spontaneity when you can move fast through things. Still a little wet. You know what I can do? I can try to do a little bit of dab out down there, so that I can start my boots and see how that comes out. And especially because I felt like I got a little bit off on that area there. So I'm going to just do a little dab out and see what happens there. Okay. That's not bad. I'm going to turn this page, so that I can get a little more control on there. I am going to grab a little bit of ink, and see if I can bring the eye down to the bottom part. I'll do the little lines, and then this one will have a little bit of, for the ice skate. And it's okay that I didn't really get the ice skate finished there. I'm just going to let that be. But I do want to get a little bow on there. I think that adds a little nice element. I want to put some black up at the top, do the same thing. And I want to make this really cute little smile on him. So I gotta go fast when I do that as well. I can see that it's getting to be a little dry. I want to make sure there's a little black in the ears as well that I didn't realize I wanted to do that. But I think it's going to be nice to bring the eye from the black up here into the black down there. I can definitely do the arms now, 'cause I can see that they're a little drier. So I want to get a nice gesture. And I love the way this brush has this nice tip. There's this specific texture I want to get with this paintbrush. So I'm going to pull in a couple pieces of scrap paper and do a little experiment. So as you can see, there's some marks already on this paper. This is just to show you that you don't have to be precious with the pieces that you make mess ups on or you don't like. You can use those as little places to experiment. I want to do something a little drier, so I'm going to use these, but I'm not going to add a lot of water. See how it has this really nice quality, and I'm trying to say, does the color match? It's getting there, it's getting there. I really want to make sure that those arms have a really kind of expressiveness to them and I don't want it to get too perfect perfect. So I'm just maybe going to do a couple little experiments, and I think that's pretty good. There we go. I'm adding kind of a light

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pressure, and I'm looking for like areas that maybe I don't, I want to fix it a little bit on there. I want to have room for the nails of the bear, because I always notice that those are kind of cool. And also I think it would be kind of fun to continue with the black ink, being able to move the eye all the way through with the black ink. Add my little bear nails. The bear eyes in there. Do that. And at this point, I'm going to put the scarf in there. I have to figure out what color scarf. I have like a ultramarine with gray. I have a more turquoisey blue for the vest. Maybe I'm looking at a third kind of blue, maybe a periwinkle. I got it a little darker, because I wanted it to kind of come over the bottom part of his face. So I think that's working better. And I will take that same kind of color, and I need to get the little scarf coming out. Last but not least, we're going to do the little earmuffs, and the little squiggle at the bottom. He's kind of carving a little pattern in the ice. Let's stay within the blue, I think, 'cause I don't want to introduce too much of a different color. Awesome. And I think I will actually try using, for this one, get a thicker line, and use my bamboo reed pen for that. Haven't used it yet, so might as well. There. All right, I think we're pretty much done. I like how that little bear came out. He's looking really cute.

Day 10 - Penguins

- Another winter animal I love are penguins. They're really easy to do. They're basically a circle or an oval. So let's just dive right into the watercolor. I'm going to grab my bamboo paintbrush, the one I love so much. And I am going to make a couple little shades of gray for the penguin. Really light colors. Really a lot of water in here. Because basically, we're gonna use our black ink to do that activation thing that we looked at before, where we put a pool of water and use the black ink to do that interesting effect. See how it's just a big pool of water and so little color? Since we're doing four, we're gonna do some with different shapes. And maybe some with a little subtle different color there. We'll take another brush, maybe this brush, and I'll pour a tiny bit of ink in there, just... Oops, that's not so tiny. And you can see, if I do that, even in the palette, it's a lot. So I think I'm gonna water down that a tiny bit. And I'm gonna do the arm. Oh, that's really, really black. But that's okay. This is the whole thing with watercolor. You just have to get in there and not be afraid of making the mistakes. It really is a combination of mistakes, that's all it really is. So I'm gonna see how much that's bleeding. Now, I'm gonna try to put some of the heads on there. And because I kinda have drawn penguins before, I know they have little beaks like that. And I'm gonna keep them all black, but I'm gonna have them looking in different directions. Maybe his beak is like that. I can also try maybe using my crow quill for this. Let's see. Okay, that's kinda cool. Or I could use my reed pen as well. Maybe he's looking down. Yeah, I can get more of a thinner beak. He's looking up there, he's looking down. Maybe I'll put this guy more... Like that. Now I'm gonna keep going with my arms. This is where I can kinda just keep moving fast. And now the legs. I think I'll start with doing the legs with a thinner brush. I'm gonna get the oranges. I put a tiny bit of darker color under there to show almost like a shadow underneath the belly. And I think I'm gonna actually use my eyedropper to take out some of the water so we can keep moving. And so what I'm gonna do is I'm gonna suck the air by squeezing right there. And so the air's getting sucked out, and then I can bring it in. It changes a little bit of what's gonna happen there, but I think we're gonna be okay. Now I'm gonna move to the bottom. Maybe I'll do a little bit more of a yellowy color. I put the legs in there, but I'm gonna actually bring the belly down a little bit. And we're already doing some mottling kinda things, so even if it gets a little wonky down there, that's okay. I'm actually gonna try dabbing out, because it's really getting a little hard to see. And also, we're really playing with different textures on this, so the dab-out could be nice. Gonna go back this chalky black. I just want to make sure that it looks

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like he's got two arms. This guy, I think he's okay with just the one. I think we can kind of guess that he's got the other one there. Maybe with this guy I'll put a little bit of the other arm. It's kind of to show how big the belly is. We're gonna touch up the face just a little bit. And I'm gonna just throw some hats on there. We have an opportunity to do some really pops of color. I'll do some red earmuff, maybe. And then a pink hat on the other one. We got this nice, bright pink over here. Okay. Eyeballs. And you want to put the eyeball kind of in direct line with where the beak is. You know, gel pens are kinda good 'cause I can pop in and touch it up, but I'm not gonna really go too much on touching it up because you can really go overboard very easily with touching up with a gel pen. Last but not least, the little drop shadows. I think we're pretty good. I like my penguins with their hats and earmuffs. I think they're looking pretty fun.

Day 11 - Bear with gifts
- We're gonna go back to bears, and this time we're gonna have our bear holding some presents. I put a little hat on him, I have him smiling, and I have him holding a couple presents. We don't wanna put too much in there. Wanna kinda keep it simple so that when we get into painting we can put some stripes on the scarf, maybe we put those little tassels at the end. And again, we're gonna try to really stay with simplicity on this. Starting out again, grabbing my brush and building some colors, and since we did a more gray bear on the last couple ones, I'm gonna do a more brown bear for this. Kind of almost like an L shape, really. Do a little bit darker on the ears. I wanna make sure I have room for the hat, 'cause we gonna have a little bit of ear over here. Now get to the body. Just like we did with the other bear that had the blue scarf, that was ice skating, we had to leave a little bit of room there, and the presents might be a little tricky because we might have to do some dab out over there. This is what we call a vignette shape. A vignette means it's central, and it's using the white of the page, and that there's no bleeds anywhere. So, okay, that might be where I put one of my presents. I'm dragging a little bit extra water to make his arm a little bit longer. Okay, that looks pretty good. I'm gonna try my dab out now. Gonna do a little dab out on the snout there. And put my little nose in there. Like that area, I put a little too much on, and that's where I might wanna use my gel pen to clean it up, but for now I'm gonna leave it. and I could put my eyes in there, but I think they might bleed a little too much, and I'm gonna put them really close to the end there. I'm gonna need a little bit more space for the eyes. I lost a little blackness on the ear, so I'm gonna, I'm gonna put a little black there just 'cause I wanna bring the pop back to the ear. I have this really nice brown and black combo. I think I need to figure out what colors I want my presents. So I think I'm gonna do some red, because that feels very holiday. I'm going to do the eyes on my bear right now. There we go. I'm gonna do maybe those little spots of where the nail might be on the bear, just to bring the eye down here. I'm not gonna make the nails too long, I'm just gonna bring the eye down to the black there. And the hat! I'm gonna do a blue hat on him, like a powdery blue. And I'm gonna take a touch of the brown and put it in there. Work on that little hat. I'm gonna try a little dab out on there, too. Oh, it's a little too, too light, but I can keep going. Just to make it look like it's a lighter color. Might take an opportunity to use my blue pencil. There we go. We got his hat done. We're gonna work on the scarf because, if we start to do the presents too early, it'll bleed. You can see that it's very wet in there, and we don't wanna touch that area just yet. I am going to look at a powder blue scarf, like maybe a lighter bit than there, and maybe more of a powdery blue color. And I'm gonna turn the page a little bit so when I put the scarf in, I don't have to touch too much of that area. It's okay if it bleeds a little bit, It actually looks fuzzy when it does that, but I don't want it to go all into that area, so I'm gonna do that for now. I think it's gonna be okay to go in there with the red

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present. I'm gonna try a drier red, just in case. The drier red I think won't bleed as much, so that's why I'm gonna pick that. Remember when I was doing the dab out on the hat? We're gonna do the same bit of dab out down here. I might have to go a little darker with the pink to make sure that it shows up. It's a little tricky to get in there, but I need to turn the page so I can make sure that the edges are crisp. Gonna use this pencil to make sure the color doesn't bleed too far into the other part of the bear. I think I'm gonna try using a little bit of colored pencil to touch up a little bit in there. Not too fond about how that looks, but at least I can get some more definition on his arm. And a bow on the pink one, so I need my pink. It's not showing up too much on there, but, there, that's pretty good. And, I think that's about it! I like this bear, I think he looks pretty happy to be going shopping.

Day 12 - Gift bunny
- Keeping with the animal theme, we're gonna try doing a bunny this time, and our bunny's gonna be holding a lot of presents in a very precarious way. Looking at our sketch here, you can see I started with the ears kind of smooshed down by the presents, and I wanna make sure we get a lot of irregularity with the way the presents are arranged. So you can see this present's tilting and leaning on that bow, and it's looking like it's gonna topple over. I really like to do things where I'm exaggerating. So I really like this idea of him holding the presents and also the ears holding the presents. We will start out with looking at the color of the bunny, probably a gray. I tend to like to use blues and grays, so I'm gonna build a palette of the colors there. Let's just start with the face in here. It's kind of a triangle shape for the snout of the bunny. And then the ears are gonna be kind of going like that. I think I need my more delicate brush, the pointier brush to be able to get the ears to connect. I'm gonna just draw the collar in there. Again, I like my Peter Pan collar type of things, so there's that collar, and that gives us an opportunity to move to the blue jacket. I'm gonna leave a little bit of space there up for the tie. It's getting a little tight. I'm gonna have to use a brush that has a little more precision. I think I'm going to go back in, get the gray and leave room for the tie to get that little belly down there. It's okay. I just touched the blue a little bit and it's not really being too problematic. I think this might be a good opportunity to turn the page so that I, again, don't touch the color. Okay, and now we'll do the little legs. So I think we can work on the booties. Even though they are pretty wet down there, we can do a little dab out if we want, kind of suck up the color a little bit there. Let me get a thinner brush and get to the black. I'm not using, like, stark, stark black, and I'm letting it bleed a little bit there, 'cause if it's too dark, you won't see the little, these little bits here. And I wanna do a little bow. What do I want? Do I wanna put the little, I could put the little nose right there so it's bleeding kind of nice. I think I'm gonna wait to do the glasses and the face. I wanna put one arm leading that direction there, up, and he doesn't have to touch perfectly. He can just be going that way. And then this guy. There. I'm gonna look for areas where I can bring some focal point. And this gray is not super noticeable, but I can try with other colors. There's a gray I have that's more blue gray. Maybe try that. Yeah, that's working okay. Okay, put that back. I think I'm gonna turn this page a little bit and I'm gonna put in this present over here. Again, I'm gonna be kind of careful not to go too close. This brush is really good for those kind of precise parts. That looks pretty good. Do I wanna go longer? I think I will go up a little, 'cause it's such a pretty color that I think I wanna move that. What I really like that I've been able to do on this is a square shape and a rectangle shape, they're very different, like with the geometry of that. I kind of like that. I might try to get it a little bit closer. There. I can do the tie, and I'm gonna do a reddish, a reddish color, but something that has more of a pink in it to kind of keep in that palette. And maybe I will

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take a colored pencil. Let's keep moving to the presents at the top. I'm gonna do a green one to fit within the holiday red and green theme, and a little bit of a pink polka dot pattern. And this purple one can have some stripes on it. A different kind of bow. And now the smile and the glasses. Just about finished. I gotta do my last little finishing touch of the shadow, and I'll do that right now. I decided to leave it at three presents instead of four, and I think that looks pretty good in the composition, but you can totally explore the amount of presents you wanna put in there to make it look even more precarious. Put more on there. It's totally up to you.

Day 13 - Reindeer
- What is the holiday season without a reindeer? The reindeer I designed here has these antlers that kind of mimic the way a tree branches out. I was really thinking of a tree when I drew this. Therefore, I put these balls on here, and I can do the same kinda thing I would do with a Christmas tree, have the little balls hanging from there. And the face is just a very simple silhouette of a reindeer head. We will start with looking at the color of the reindeer head. I'll take my brush here and do a more traditional reddish, brownish color that we find reindeers in. I think that's pretty good. Kind of a triangle shape head. I'm going to grab my crow quill. Dip the water off of there. And since I do wanna have that nose bleed a little bit, I'm gonna see how much it's gonna bleed if I put a tiny bit there. I think that's okay. I'm gonna mix up a brown for the antlers, but I probably will end up using ink mostly for them, but I'm gonna attempt to get the antlers to be more brown. I've got my bamboo reed pen. I'm gonna, okay, that's good. I like that. It's thicker. It's thicker than the crow quill. I'm gonna branch it out. I've drawn a lot of trees in my life, so I think this is why I just lapse into thinking about trees and how the branches work. And feel free to go and draw a tree if you feel like that would help to get a feel for drawing the antlers. I'm gonna leave some space on there so I can add my ornaments. What I will do is I will just put maybe some bits of the darker color to lead the eye, as I was saying, I would do with the ink. Now is the fun part, to do the Christmas balls. What colors should we use? Let's definitely do a red. I'm gonna put some right there to pick up on a little bit of where the water is. And I'm gonna move the eye around, picking different spots to put the balls. Make them a little bit bigger. Maybe a blue. Actually, I think I'm gonna do a mustard. Gotta get some green in there. I'm moving around to try to get a variety of colors and to keep moving the eye around. Let me go back to this hear, continue with the bamboo reed pen. Looking to try to continue out the shape so it looks like it's fitting on the page pretty well. I think I'm getting close to finishing with the balls. I just wanna add a couple other colors, maybe the same colors, but just kinda keep moving it around. Now, I'm gonna go back to the face of my reindeer. Looks pretty dry in there, so I can add my little eyes. I think we'll just finish out by maybe putting a little bit of colored pencil to bring out some certain colors. I'm just throwing a little bit of pattern in there to make sure that the eye gets in there into some of the crevices. Maybe take my graphite and use that a little bit in the antlers. Again, so I can get the eye to go back into some areas where it's dark or got some texture. I'm drawing a little bit of those little hooks that you get on the Christmas balls too. I really like how the finished product looks compared to our sketch. I think it really pops, and the different colored balls make this really look festive.

Day 14 - Candy cane raccoon
- Let's move on to a cheeky little raccoon holding a candy cane. In this little sketch here, I've got my raccoon set up with his little holiday hat at the top here, a little pom-pom, and I'm gonna put the candy cane right in his hands, right below his mouth. And we're just gonna put the gray washes into

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there and do a little bit of outline with the crow quill and see where it goes. Starting out, I'm gonna grab my wide brush again. I'm looking for gray washes, because the thought I have with this raccoon is that, if I do him mostly in kind of a black and white, gray palette, then this way, the red hat and the red and white candy cane will really pop. And I'm thinking of it more as like a more black and white almost illustration. So I wanna start with the basic interior part of my raccoon. I think I'm gonna do a dab out for the candy cane, though it's red. Because if I try to get that candy cane with this brush, it's gonna just really take a long time to do. So I'm planning ahead. I like to just look for the shape, looking for what shape I see here and translating that. I'm gonna dab out a little bit there too because I think it went a little bit far. I think at this point, I'm gonna try, because it's still so wet, I'm gonna try to outline the head. You can see it does that bleeding into the water, and that's what makes watercolor so interesting and fun. It's a little bit like the deer with the little ears to the side. Okay, let me let that work its magic. And I'll take a little dab out for the candy cane. I'm still thinking about how to make this look really like a raccoon, 'cause they do have those big eyes and just really gonna try to keep thinking about the characteristics of the raccoon. And I'm liking pretty much how this is opening up for the candy cane. Now, I've gotta dab out a little bit more for the hands so we can see those. I'm gonna go in a little closer on there. Whoops. Maybe this is a good opportunity for my eye dropper again. It's pooling quite a bit. I've gotta figure out what I should do with that tail. I really wanna do some nice stripey kinda stuff there. In the meantime, figure out the candy cane situation. Take my narrow brush. Let me look at what the stripes we could do. Here's the gray. And that's probably about the same wetness that is is there. We could take some black and do that where it does a little bit more bleeding. That's pretty nice. I like that. I think I'm gonna go for that. It's a little bit dark. But let's just keep doing that. It looks kinda fur-like. I think I'm gonna take up a little bit of color here. It's pooling a little bit much. There. I might just take my bamboo reed pen. They really have those cute fluffy tails. There. One eye looks a tiny bit bigger than the other, so I'm just gonna do that. Make it a little bit more similar. Okay, we can do the dab out again if we want with the white. Put a little bit of water at the top. Get the red. We'll turn this a little bit to get the dab out. I have a fairly dry brush to get a little bit clearer on this edge there. I'm just gonna do another dab out. All right, that looks good. I'll put a little pom-pom. I am just gonna worry about the candy cane now. I'm gonna draw a little bit more to see how far I want. Okay, I think that's pretty good. I've got the red already mixed up. And we're just gonna put some little stripes on there. Where it got a little dark, I might use a little bit brighter red. And then you can see it kind of bled a little bit there, but that's okay. I'm just gonna put my pencil line down there. Like that. I am just gonna put my little shadow in there. I just remembered I have to put in one little line here, just so we can see that this leg and that leg are there. And I think that's it, just one little spot. I really like how the cheeky raccoon came out, and I love how he's holding onto that candy cane.

Day 15 - Hanukkah cat

- Candles are a great symbol for the holidays. And because I love to draw playful animals, I figured we could do a cat in the shape of a menorah. I drew out my kitty over here and I have three candles, and another three, and I like to make sure that my cat's kind of long and skinny, so all the candles will fit on there. And I want to have the tail holding the lighting candle. We're gonna start with the bigger brush and I wanna stay in a neutral color palette, very much with a gray and having like a pop of color. Traditionally, Hanukkah colors are blues and whites and those type of palettes. So I'm gonna do a blue for the candle and I'm gonna do yellow for the light and gray for the kitty. I'm gonna do a long skinny kitty, so I might even make him a little skinnier from what I have there. And

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since I have a cat and I love cats, I kind of have this muscle memory of the way the legs are on cats and I'm just gonna block that out. When I have enough water, it pools and I can just drag it in to do more of what I want it to do. So then the arms are two lines going this way. I'll just just do a little bit more of the refinement on the paws. As I'm in here, I kind of like a more square head and I'm gonna go to my smaller brush to get the ears in there. You can leave it small or I can make it a little bit bigger. Get a medium brush. I think I'm gonna try also adding some little, where the water can do that cool bleeding thing. Put some little bits of detail on the cat. I gotta think about the candles now. I'm gonna look for, maybe trying this brush, cuz that might be the right length of a candle. (pencil scratching) I am just dabbing a little bit on the bottom of the paws so that when I do my little drop shadow it won't bleed that much. I want this nice clean lemony yellow for the candles. And very, a little bit with a lemony and a an orangy yellow. I just like having a little variety in the bits of yellow, not making exactly the same yellow. Maybe put a little bit of black towards the bottom of the feet, just bring the eye down there. Let's go for the face right now. It's still a little wet. I'm gonna put the nose in there. That's not so bad. The eye. Yeah, that's pretty good. I'm gonna put a little pink cheek on there. Find the right kind of pink that's gonna work with that. Sometimes it shows up on the gray, sometimes it doesn't. But we'll play and see what happens. And I like the pink cheek because I feel like the dot of the pink kind of mimics the dot of the candle.

Day 16 - Christmas gnomes
- I love gnomes, and I think they'd be perfect for a holiday theme. For my little gnomes, I'm thinking about these shapes of like the triangle hat and the more square shape of the beard. This is a rectangle, the brim of the hat, and just their very simple geometric shapes, the circles for the hands. I'm gonna think about using different brushes that can create these more rectilinear shapes. I'm also gonna be thinking about what's white so that the white of the page can come through in strategic ways, like having the white be the top of the hat over here and maybe the pom-poms. Maybe the boots will be white, but definitely the beard. So, I think that going into it, I need to really think about my color palettes and where my white will be. And that's pretty much, I think, enough that I'm gonna need so I can go straight into painting now. (paper rustling) I'm gonna take my square brush with the straight edge on that, and I'm gonna start to mix up one of my greens. I think what I'm gonna be planning is having them look similar but different. Kind of like maybe two different shades of green, maybe one might have stripes, one might not have stripes. So, I wanna have them look like they're coming kind of with the same family. And yeah, like that. So I'm gonna start with that hat. Okay. I am going to grab the bamboo reed pen again. I'm gonna try to drag the color over here. So I can do that. And I wanna just do a circle for the pom-pom there. Now I can see where I wanna put the face. So, I will mix up a bit of my skin tone. (brush rustling) (brush clinking) There's a little green left in the brush, so I gotta clean that out. (brush rustling) I want it to be a really vibrant peachy color that will go nicely, there, okay. Okay, there's the little skin tone. (brush clinking) I'm looking for my brush that has a little bit shorter, maybe this brush will work good for the arms. Actually, I'm gonna change it up and I'm gonna make his outfit red. So he's got a green hat and a red outfit. I'm gonna imagine that the beard is over there. (brush clinking) I'll try a little bit of a ruffle of white on there just 'cause I kind of like the dab outs on that. (brush clinking) Okay. Working with the sketch, I'm looking, that's white. I need to get some green in there. So I'm gonna use my broader brush again and get this color. I like adding a little bit of black to that. Make his legs a little wider. I wanna make sure I have enough watercolor in there. Now, I'm gonna take a little bit of that. (pen scratching) I'm kinda gonna just infer where the beard is, really delicately just put that in. I think

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that's actually okay. I don't wanna overwork that. I wanna keep it really minimal. What I'll try for the bottom is, I'm really liking the way that this reed pen is dragging the color into that for the boots, so I'm gonna try that. (pen scratching) He's got white boots. Let's see, do we need to put a little black anywhere else? Maybe just put a little bit more black there. Let me get to the other gnome. (brush clinking) I will do some red, a red hat for him and kinda change it up a little bit. Maybe a little bit different skin tone. Now, get my finer brush here and do the noses on my gnomes with a little pink. It's getting a little muddy, so I'm gonna use a little brighter pink. The eyes. I will put the little candy cane in there. And the finishing touch of the shadow. We have our two little gnomes and I'm really liking how they turned out. I love the little candy cane and the bag of toys, and I just also really like when happy accidents happen, like the black bleeding in there and the way that the hands are white. I just think it's really charming. Since these gnomes are just so easy and fun to make, you can just keep going and make a whole line of gnomes. I like to just vary the different sizes of legs and the colors and just add a bit of variety to move the eye around.

Day 17 - Tree with tiny people
- Today we're gonna play with scale. So we're gonna paint a big Christmas tree with a bunch of little people underneath. There's no need to sketch today since we're gonna start with a big triangle shape for the Christmas tree. And we're gonna make kinda stripes with the pattern of the Christmas tree. And we're gonna do our green lines more on the vertical kind of direction. So I'm gonna start to build a couple different types of greens, build a couple different palettes of different greens, some with more yellow in it, some with a little more blue in it. I got two going right here. I think I'll just start with three. And if I need another one, I will just take it from there. So I'm gonna start with this green. I'm gonna just... Again, like those hats of the gnomes, with this brush it's really nice to use to make more crisp edge lines and things like that. There, I got one, and I'm gonna go to my second green. I'm gonna vary the thicknesses too, so this one is a little bit thinner maybe. Here's where I might pick a green that has more of a gray and a yellow in it. I'm just visually trying to get it to make a triangle shape. I need to see how much I can pull to bring it closer to the top where the star is gonna be. Let me just use my pencil, but I think I'm gonna put another color on that left edge there. This point, I can play with how I hold the page. Like, for example, I might wanna turn it this way to get a little bit more on the right side. There. That's kinda nice. I kind of actually like the way that branched out like that. So I'm just gonna continue on the right side now. And maybe one more on the right side, maybe a little bit more brown. At this point, I am going to put the star on the top, and I will mix up a bright little yellow there. Okay, it's very bright, and it might take a long time to dry, so I'm gonna try to grab some of that yellow. I do kinda like the way the yellow is mixing with the green there, so gonna leave that. Okay, I think that'll give us enough time to let that dry. Now let's work on the little people at the bottom. I like to use this palette of paint for the little people 'cause there's such a nice variety of colors and you can really see the crispness. So I'm gonna just start to do little bits of color. And we're not gonna really worry too much about like who looks like who or does it really look like people just yet. So we're just gonna take some colors that we've been working with that we like, reds, purples, oranges. And just do little shapes, and we're gonna turn those into people. Just try to make random little marks, really. We're not gonna worry too much about getting them to be perfectly looking body shapes at this point. Just making sure that we change up the colors. I'm looking down there. I'm seeing we could use a little bit of this kind of green here. Okay, so let's just say that's where we're at with the people, and now I'm gonna pick some different skin tones. Again, this is why this palette's nice. You can really easily see the skin

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tones on there. We have some pinkish skin tones. We are gonna grab some brown. And as I get the skin tone, I wanna make them kinda cheerful, so I'm gonna have their arms in different poses, different gestures. You definitely need your little brush for this to get these little pieces in there. Don't really worry about being perfect on all of this. I'm just gonna get as close as I can with these little people here. I'm almost done with those. I'm gonna put my star in before it gets too dry up there. I'm just gonna pencil in a really nice, big... With confidence, go in and just put your line of your star in there. If you wait too long and worry about it too much, you don't get the nice confident mark in there. I see a tiny little space there. I might add one more person. You may wanna put like a little child in there, so I'm gonna put a tiny kid in there with a purple dress. And one last thing is I gotta put a little dog in here because I love doggies and I wanna just put somebody with a little dog right there. It's kinda my little thing. I like to add a little pet in there. Okay, we got the dog, we got the people. Now I'm just gonna put the little drop shadow in there. I think we're just about done. I feel like we got some really nice little people at the bottom, nice variety of various colors to bring us down to the bottom visually. And I think the direction gives a really hopeful feel to this piece.

Day 18 - Shoppers
- There's something really fun about the hustle and bustle of holiday shoppers. I sketch out a few here, and what I'm really looking for is, again, some geometry, squares and rectangles, because I'm gonna use my wider brush, and I'm gonna just kind of think about these kind of rectilinear shapes as we move into this piece. I will start with this brush, making greens and grays. I think I'm gonna try to do a green-gray palette on this with little pops of red throughout. So I will just... I'm gonna start with this lady over here. And I wanna make it look like she has like a big ol' coat on. I'll just do a swatch of color, some gray. I think she's gonna be reaching out somewhat to the person over here. Getting some reds here. Be holding hands over here. Wanna be careful not to mimic too much of what's going on here as well, which I see a little bit happening, so I'm gonna have to figure out a way to make that different. I'm gonna move now to this side with the other character and let those dry a little bit. We'll get a little bit of red for her. This person is getting pulled by their dog, so I gotta make sure that their body's leaning that direction. Christmas bag in this hand. And I need to get the scarf and the hat. Gonna get to those shoes over here on her. I'm gonna put my dog right about there. Mustardy cream color. I just wanna add a little bit more, maybe the hair on her and the drop shadows, and I think a couple little more touches here and there. I think I need to add the present into there and a present into there. I think I'm gonna do a little bit of a green for this present and a red for the other present. Okay, we're about done putting the shadow, and we got a couple little shoppers in there. I really like how the body gestures are showing the hustle and bustle energy of holiday shopping in this, and so I feel like exploring that really is a fun thing to do, and I did a couple more here. As you can see on this one, I have a lot more energy in the different gestures of the people and still exploring the way the ink is bleeding, and I feel like it's a really fun way to look at holiday shopping.

Day 19 - Kitty asleep in a wreath
- I remember one year my cat started to snuggle in the wreath that we had on the floor when we were putting up our Christmas decorations. And I thought that was just such a cute little image. So we're going to try to incorporate that into our work today. We're starting with the wider brushes such as this one and this one here. So I think I'll go with the medium to start, but we're definitely going to bounce around between those wider brushes. And the wreath color, I'm gonna try

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something of the combo between this color here. And get a little more water. I'm going to use this to kind of make a circle and just using it to infer the way that the pine needles go. As you can kind of see, I started to do that there. You can see I'm just figuring out where I want this circle to go. And I'm not going to get too much into the detail of the pine needles just yet because what I can do is where it's light, I can switch the color around and I can certainly also move it around which really helps to make sure that it's looking like a circle. Feel free to make sure that you turn the page in order to get that nice circle shape there. I really like the way it's changing color in there. I'm going to keep turning it around and looking for what else I need to do. Gonna go into the center now. That's looking pretty good. All right, so far I like that shape. And I will grab my little brush 'cause I want to put the berries in there. So probably this kind of red here. I want to get the berries in there pretty soon because I kind of like when they bleed in with the green like that. Moving around. (silence) Okay, I've got the inter interspersed a little bit. And I'm gonna put the cat in now. I can always go back and add more to the wreath, but I think it's good to make sure the cat is in there early enough on so we don't get too caught up in all of the wreath stuff. So gray... I like to do the gray cat because I think it's a good neutral color. Goes with a lot of different colors and it's kind of easier to approach than like a calico or something. Because calico's... I have a calico and she's orange, black, grays. Like she's all white. She's got lots of different colors and she's really kind of hard to to paint because of that variety of colors. So that's why we're going with the simple gray. I'm going to have to clarify the shape of the head later. And I will continue a little bit with the wreath still while that dries. Because you can see I have a little empty spot up there so I need to figure out what I'm going to do with that. (silence) The reason I started with the wreath is because you really want to make sure you get that round shape of the wreath. And I find that once I feel confident about getting that round shape then I feel a little bit better about doing the cat. So that's why I did it in that order. Okay, let's see what we can do with this cat. We want to do a little bit the way the leg is there and the little paws. (silence) Let's see, how should we do the head? Let's do just a little ears over here. (silence) I'll wait for that to dry a little bit. I'll just keep working on the green of the wreath as we wait. (silence) I think that's about finished. I think we got a cute little cat sleeping in the wreath and little bit berries, so we've got the red and green motif. That looks pretty cozy to me.

Day 20 - Foggy trees

- I'm really liking working with the flat edge brush, so I think we're gonna continue along and make some Christmas trees with that same tool. Let's get started by working on the color palette. I'm gonna do some evergreen type of trees, so I need to get a color that feels kind of gray/green for the evergreen. that feels kind of gray/green for the evergreen. Okay, let's start there. And I'll just start by putting some really just horizontal lines to mimic the tree shape. just horizontal lines to mimic the tree shape. And this is where the different flat edge brushes come in handy. As I get to the top of the tree, I might want to use my smaller brush. Some might be triangular, some might not even be triangular. Let me try that there. I'm gonna use some pencil as well. I'm gonna actually switch things up a little bit and get it a little wetter because I want to experiment with salt as well on this. So, we're gonna do a bunch of different kinds of tree shapes here. I love the way it feels when I drag the pencil into that. All right, let's try to get some salt in here. Just gonna-- I have a little container of salt. I'm just gonna drop a little bit in and you'll see how it's really cool, the texture that it makes. And you can see how it just picks up. It makes this beautiful texture on there. Don't want to overdo the salt but I do want to put enough, so that I can see the beautiful effect of it. It feels a little bit like it's mimicking snow to me, so I'm gonna play with that. I'm gonna keep pushing that.

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Now I'm gonna actually try this little bristle here and see because it's a different kind of bristle and it's wider, I'm going to just try to pick up some of the texture of that. That's kind of cool. Drag it across. So, I'm getting some different kinds of Christmas trees in there. I might just also drag it very, very lightly across. I'm thinking when I'm doing this about like a pattern with the Christmas trees and I really like this horizontal motion with this. I think I'm gonna grab a little bit of blue. I think I'm gonna try to get a little bit of blue on here. It's fairly wet, so I will try a little bit more salt on there in those areas. Okay, now I'll pull out a little bit more of the trees. What's really nice about the salt is that you can use lots of different types. There's coarser salts that will be a little bolder. Feel free to try different salts and work on this idea of texture. I can put some little snowflakes in there. I'm gonna use the dry brush to make it feel windy or foggy, so I can drag a little bit on this horizontal ground plane. So, I'll put a couple little bits of blue and green, maybe even a little bit of black but not super black just to get the eye to move into the tree a little more. But when you're using salt, you can just wait for it to dry really. And then once it's completely dry, you can brush off with a really light brush, a dry brush, just to get the bits of salt that are excess. But you don't wanna really touch it too much. You want to just leave it 'cause the watercolor and the ink kind of dry together on the page. And the more you touch it, the more it'll kind of mess it up. So, you really just want to make sure that you are pretty delicate with it. Mine is all dry now, so I'm just gonna use the brush to take off the excess salt. I'm just gonna gently brush the excess salt off. Not too much, just very lightly. And you can see the little bits of white in there and how it created this really interesting texture over here.

Day 21 - Winter girl with sled
- I really enjoy drawing little kids and painting little kids. So I think we're gonna do a little girl in a vintage inspired snowsuit today. So I've started to draw the little old fashioned kind of a hat with a beautiful little flower there. And a polka dot scarf would be really fun to add a little bit of pattern in that area. And I think this type of coat is really cute and has a really kind of old fashioned flavor to it. And these are very simple shapes to draw. So I think that that's gonna be easy for me to get into doing this painting. So we're just gonna continue from this sketch and move into the watercolor part. I will start with the coat first. I do have like a kind of a favorite color. I don't know if you've noticed, but I do like this kind of dusty, blue, turquoise kind of color. And I think I'm gonna go to my comfort zone there with that color and get a little bit more of that. Let's just do a nice shape for the top of the coat. And again, I'm using my broader brush so that gets interesting edges on there. And I gotta leave some room for the scarf. And then we're gonna try to go into getting the skirt part which I'm gonna do in a kind of gray. I kind of wanna make it more and more gray than than blue on this one. I'm gonna dip into my ink. There we go for the legs. And I'm gonna use the same brush for the arms. I'm gonna start to think about the head on this one. I'm gonna do a pinkish tone. I need to make sure I have room for the scarf. So I'm gonna put the head up here and she's gonna have kind of a wider head 'cause she's gotta have a bit of room for the hair and that nice hat, kind of darker gray boots. I think maybe a pinky gray to bring that pink color in there. All right, that's looking good. We got the boots, we got the tights, we got the skirt. We're gonna put, since we're waiting for that to dry I'm gonna put a little bit of the mittens in there. Do some pink little mittens 'cause I think I'm gonna do a pink polka dot scarf on her. There's the mittens. And let's draw in our scarf. Going back to my turquoise color, it's kind of in like this matching outfit. And I'm gonna wait a little bit longer 'cause I want the hair to be with a dry brush. So what I wanna do, I'm gonna show you on this paper here is I want to use a brush that is pretty dry and bristly so that it looks like hair more so you can

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see right like that. I wanna get that kind of a texture. So you can see I'm dipping into the drier part of the watercolor but I gotta wait for that to dry a little bit. So I will just work on the sled. The last little bit with the sleds gonna be orange. Those traditional orange sleds that you see sometimes happen in her hand. I think I could put the little flower in there. It's gonna be a darker version of that turquoise. I wanna use my dry brush with some brown. Checking that I like the color of that hair there. I think that looks pretty good. And dip it in one more time. That looks good. I'm gonna keep it like that and not worry too much about it. The lips are gonna be this pinky reddish color. And just gonna put a little dot for the nose and some cheek. Almost about done. I'm gonna put the little shadow on the bottom there and we'll be just around wrapping it up. I really like the colors. I really like the pink and blue and turquoise palette. I think this one turned out really nice and whimsical looking. Now she's ready for a fun day in the snow.

Day 22 - Trees with sledder
- Sledding is a great way to enjoy the snow. So let's do a couple people going off to sled together. In this sketch, we have different element shapes. We have the triangle for the trees, we have the circle for the sun. And then we have this little focal area of the people going off to sled. In my head, I'm thinking this is a dad pulling a little kid on the sled to go off to the hill. So let's get started. We have the green trees, and since these are evergreens, I'm gonna start with an evergreen color. And usually evergreens have kind of a darker gray green in there. But I wanna vary the color too. I wanna do a little bit of variety in those trees. I wanna create like a little bit of a cluster with the trees. I wanna leave a little room for my sun, so I have to be careful that I don't get too high up there. And maybe another one behind here. Maybe one down to bring the eye down to the lower section there. I could see there was already a lot of watercolor on that brush there, but that's pretty nice the way it's pooling like that. I kind of like that. And while it's wet, I'm gonna try to put some little dots of the black in there. I think it adds a really nice touch. I'm gonna just drop a couple little... It'll be a tiny bit of a splatter. All right, that's nice. You can see I didn't really copy exactly those trees, because I wanna see, as I get in there, what is gonna work. Now let's work on getting the bark of the tree. It needs a touch more brown to stand out there. I'm gonna leave that. Now I'm gonna look for where I wanna put my little people. So I'm gonna grab my smaller brushes. I have a couple different ones here. I'm gonna start with this middle-size brush. And I'm gonna start with the dad. I'm gonna put the dad right about here. Kind of reddish... Because I wanna bring the eye over to this side. So I think I'm gonna start with like a pinkish reddish sweater or a coat, let's say. And I'm gonna put him kind of at an angle because he's pulling the sled. As you could see, I tilted him a little bit that way. It's so small in there, so I might just do a little pencil thing. Add that in there. I'm gonna put a little hat there and red for the scarf. And I think we're good with the people. And now we're just gonna throw in a little bit of the shadow and finish up the rest of the composition. Kind of like to do these like little tracks to show that they were kind of walking. And it's a little bit mimicking the way that I did that in the trees. Letting the white of the page kind of fill in the imagination where the snow is and stuff. And I think we're pretty close. And now we're just gonna put the sun in there. Make the sun a little bit smaller because I realize I don't have too much space there. I wanna maybe make that tree a little bit more engaging with the sun so it's not just hanging out there, has more of a purpose to it. Okay, I kinda like that. I think that that just activated that area a little bit more now. All right, so I think that's a good start to go off to sled with these two little people. I'm happy with that.

Day 23 - Snowman

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- The fun thing about snow is that there's a lotta subtle colors in the white of the snow. There's different shades of grays and things like that. So, we're gonna focus on the subtly of white and adding little pops of color, like reds and oranges, for our snowman. With my snowman sketch, I have done these different circle shapes. Again, trying to stay with simple shapes. And I moved his head to the right, 'cause I think that makes for a really interesting dynamic composition. And I'm going to really stay focused on keeping these very subtle white on white, maybe different shades of gray. We're gonna play with that in the watercolor. And then I'm gonna try to make the scarf color really pop, a bright red, I'm thinking. And then I added these Christmas lights in to lead the eye through over from the one side into the other side. I think it adds for a more interesting composition with that. So let's just get started with our white on white. I'm gonna move this over. Okay, I'm gonna start with the bigger brush. I'm gonna throw a little bit of gray in there first. There's a little green that's leftover in there, but. I really need these pools of color to stay wet. So I'm gonna create a couple pools of color. One is almost like pure water, and the other one's gonna have a little bit of gray in there. Put that in there. Oh, there's a little bit of something. Take that out. You can barely see the bottom of the snowman. And I will put the second shape of circle on top of there. Maybe this one has a little more gray in it. A little bit different of a ovally circle shape. You don't wanna make them too perfectly the same. All right, so that has a lot of water in there. Now I need to leave room for the scarf. So, I will put the little head up here. And there's room for the scarf. And what I'm waiting for is, how much water do I need in there so that the red from the scarf will pool a little bit into that? And it's really kind of a very tricky maneuver, let's say. And so, we're gonna have to wait this one out and see. And I'm gonna continue with other parts of it, though. I'm gonna look at my sketch and see. All right, I can move to the gray or the branch part. I'm gonna take my smaller brush. Make some color for the branch. A little too brown, but let's gray that out. Again, I think I'm gonna make this a more neutral composition because it has so much white. I'm gonna try to stay with tones of gray, warm grays, cool grays, a combination of that. And look at where I'm gonna put my branches. I'm gonna bring some little focal areas. Even in those little things like branches, it's an opportunity to have focal areas. And then, this branch. It's a little darker, that's okay. I wanna make sure they look a little bit different. I'm gonna leave that for now. I can always touch it up later. And now I'm gonna look around and see, what else can I do while I wait for that to dry? I could do a little subtle thing with the pencil to show that they are different. That's not bad. I may look at some other areas that we can do. Let's go to the hat. (brushes clinking) Gonna do a grayish, warm gray hat. Still a little wet on the hat before I put my little lines in there. I think I'm going to try the dab out just on the top part a little bit so I can get the scarf, I can get the scarf going. All right, let's give it a shot. (brushes clinking) I'll use my wide brush for the scarf. (brush thumping) You can see, it already bled a little bit into that. That's okay. There we go. Now let's see what it does on that. We're gonna see how activated it gets on there. It might be a lot, but we're just gonna play with what it does in there. I can even move the water around a little bit. (brush clinking) Just gonna see what it does first. Maybe I wanna keep the, keep that there. Just gonna let it do its thing. Gonna wait for that to dry a little bit. Maybe I'll even try the eye dropper, just because it feels like we're getting a lotta water. It's kinda turning it pink. So, I will wait for that to dry. I kinda don't even mind. You see like how I put that little spritz there? I don't really mind those things. I kinda like those when I have that. So, don't worry about when that happens. We can put in the lights. So we wanna put, as you can see in the sketch, we wanna put this long line going from one part of the branches to the other. So I'm just gonna imagine that the lights start from here. There. That's good. And we will really loosely kind of continue with the lines. Now, we will wait a little bit more. I'm wondering if I should even dab that. I

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don't wanna mess with it too much, but we can do other things. Let's go to the orange nose. We can use a more precise brush. Let's get that orange. I'm gonna try to get an orange that feels like it has a touch of the red I'm using for the scarf. That looks pretty good. You know what? I think I'm gonna eye drop. A little wet in there and I don't want it to bleed too much, so I'm gonna eye drop that too. (pencil scratching) Okay. (brush whooshing) Let's dab this a little bit and put a little bit more red in there. All right, we've got the scarf in there. We're going to dab out there. And I'm gonna put the little lines for the hat in there now that it's a little drier. I like that I can bring the eye up to the texture there. I am going to work on the Christmas lights now. We have oranges and yellows, so we're gonna play with the lights being orange and yellow. I have to wait for that to dry to get in there. So at this point, we can do the face. Put the eyes here. Now, with the nose, I'm gonna grab this orange pencil and see if there's another orange that might work. There, this one might be good. (pencil scratching) There. All right, we're getting there. We just have the cheeks and tiny little pink cheek. That's fine. And anything else? Oh, you know what? Let's just, I think this is dry enough to put a couple little shots of color in there, so let's do that. Let's try it at least. And that's kinda cool. It almost looks like it's glowing on there. I like that. All right. Let's put the shadow and then we'll be good to go. I wanna make sure that the shadow is a little bit more blue, 'cause I don't want it to look too much like the snowman himself. All right, I think that looks pretty good. Yes, I'm really happy with how that looks. I really like the way that started to glow. I wasn't expecting that. And that's what's so nice about watercolor is, every time you get in there, little happy accidents, as Bob Ross likes to say, happen, and that's what makes it so exciting to work in watercolor.

Day 24 - Pomegranates
- I love painting still lives with fruit. So let's do a beautiful pomegranate. I drew this little plate here and I think that'll sit very nicely for the pomegranates. That's gonna be green and since the pomegranates are such a nice, beautiful red I think that'll look very holiday. And the seeds a really nice way to move the eye through the composition. You can see I put a half open pomegranate there with some seeds on the ground and maybe a couple interspersed here. We're gonna see how the seeds will fit into the composition once we get moving. I'm gonna start with the beautiful red of the pomegranate color and it's usually a little bit more on the purpley side. So I'm gonna start with that kind of a red. That looks pretty good. Start with this more bulbous one 'cause that's a little bit easier. Oh, that's pretty light. So let's get a little more saturation on there. Can always change it like I can always go in and decide later I want it to be a warmer. I kind of like when it changes and does that as long as it's close to the original and we have to get that little bit at the top of the pomegranate. That's pretty good. All right, while it's still wet I wanna add a little bit of flourish. We got that one started. Let's get the second one. And I think I wanna make it just a tiny bit different red and so I'll just put that in there. I start with the pomegranate because for me the pomegranate it's a little bit harder to do and I wanna make sure I can get that done first. The plate kind of, I like to make sure that I get them on the same alignment, so we're gonna try to do it that way. I put a little bit of pencil flourish on that so I'm gonna put a little bit of pencil flourish on the other one too. Okay, so we got a little focal area on that. Now that's pretty wet in there. Inside the pomegranate, it's a kind of a creamy green color. Sometimes it's more green, sometimes it's more cream color. I'm gonna use this like pinky green color for the inside just to hint at what's going on in there. Maybe it needs a little more green, but for now I'm just gonna leave that, it's a little too green now. I'm just gonna put that in there. I'm gonna do some little circles for the seeds and move pretty fast inside there. I can even touch the edge and activate that red. It's really nice to do. So just a little bit of

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circles to touch that red there. And maybe even since I'm using the pencil maybe you can just add a couple little lines inside there. Okay, that's good. Now we're gonna get that plate in there. So I'm gonna grab my wide brush and I'm gonna find a green that would look nice with that. Kind of like a Kelly Green maybe, maybe a little darker. Let's start with that and see. I don't want it to touch. Sometimes like I have had it touch and it's kind of nice too. Right now I'm gonna see if I can keep it a little far away from that active color area. And then if I wanted to touch a little bit like there you can see I just did it. It's kind of fun to watch that happen too. Let's move this along and make this more of like a plate. You can see I'm dragging it out to get that crisp edge and we have some nice bleed in there. So let's do some of the seeds up at the top. Take a little bit of the purpley red color and I think it's bleeding a little too much. I'm gonna take a little bit out there. I'm using different brush sizes to get some variety in the size of the seeds. That's about finished. I don't wanna overwork it so I think I'm just gonna leave it like that. I really like the simplicity. I like the way the one pomegranate is a little more on the cooler red side. And I really like the way the seeds are moving the eye into the composition in different ways. So I'm gonna leave it right there. I love it.

Day 25 - Sledding book
- Let's mix things up a little bit. How about we have somebody sledding down a book? The weight of the page will be the snowy hill and we will put the stack of three books behind there as like a propping up kind of point there. And we're gonna do the trees very similar to how we did the other trees with the flat brush. And I'm just gonna put a couple people at the top as kind of a proportion reference to show them waving on the sledder that's climbing up the hill. And let's get started on that. I will start with my crow quill to draw the line of where the page will be. I'm just looking to see the kind of scale and proportion of how that book would actually be laid out. So you can see that's kind of mimicking that shape. And then I wanna bring this out a little bit more. Okay. So we're gonna put the, it's a little lopsided, but we're gonna work with that. I can always move the page around a little bit. So let's do the three books in the back now. Actually, let me draw that out first. I have the lines to infer the way a book has pages. There's one. Maybe this one is a little bit shorter and he's going that direction. I'm just gonna put a little bit of a colored cover in there and then later I might put in a wash of gray. Dabbing out a little bit there. Okay, let's do the top one. I think the top one I'm gonna do maybe like a yellowish if the spine of the book was yellow. Hmm, let's see. Finish this up a little bit. For now, I'm gonna leave that. I can always change it later. I'm gonna work on the lower part here. I'm gonna add a couple pages at the bottom. See I put some water there to give it a little bit of dimensionality, so it looks like it's kind of leaning on those books. I'm looking at that yellow and I'm wondering if it's reading as a book. I can decide on that later. I wanna put a little bit of a shadow also in there. All right, so let's work on the trees now at the top. We're gonna grab our wide brush. Handling them similar to the other one with using the wide brush to just make these abstract shapes. I might sketch a four. So I'm gonna try to get four in there. Bark part, the lower part of the tree, want it to be somewhat dry. Got some trees in there. I can do even a tiny bit while it's still wet of the black spots in there, just to continue with the black a little bit, because I think it adds that nice continuation. And the people, let's get the people in there. I have three little people at the top, so I'm gonna put orangey color shirt and I have to get the guy in there. So let me just put in a couple color shirts up at the top and look at what the pallet is on that. I'm gonna have a little person waving their arm there. And I'm gonna get a yellow here. Okay, just to put those little people up there. And now let's get this guy gray-ish blue. He's got his leg up since he's climbing uphill. I'm gonna get some little detail with the pencil. Some skin tone. I gotta do the little tracks in the snow, like he

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dragged it there, but I also have to add a little bit of the footprint. So, I think that's pretty good. Looks like he's going uphill. And gonna finish up those people at the top. All right, I think we're good. I like that. The way that he's climbing up hill, I think that looks pretty fun.

Day 26 - Tree of turtles
- A Christmas tree is basically a triangle. Let's think outside the box with that. Here's where we're looking for the triangle shape. Right here is where we're going to build a little pyramid of cute turtles. So we have the bottom one with a scarf on and a little hat. We have the middle one holding a Christmas ball, and the last little guy is going to have a candy cane. So we're going to have to get some detail in that. But basically I'm hoping that the layering of the green will kind of make an image of a little bit of a Christmas tree in that. And we're going to just put a nice little bright star at the top. I'm going to start with this big brush, grabbing some green, thinking like a variety of green but not too different so that it's still is looking like it's going to build a Christmas tree all three together. So let's start with this green, maybe a little bit more darker green so that we get the Christmas tree idea going across. I'll start with my bottom turtle. Okay. And then a little bit more of that green for the second one. Super simple shapes. Again, just the green. One could be a little more skinny and long and the other one could be more round. I'm actually going to extend out this bottom one, 'cause I think the relationship between the top and the bottom. We're just getting a little closer, and I want to make sure that they look different enough. And the little guy at the top. Okay, leaving a little bit of room for the feet. While it's wet, I'm going to put the little head on this guy and his arms. Gotta move pretty fast with this, because what I want to do is get the turtle's shell kind of figured out here and I'm going to maybe try this pencil. Let's see what works better. You can see it's drying pretty fast and the way that it's drying fast actually makes me move faster into the composition and it's keeping it loose and fresh. So as you can see, I'm just, I think I'm liking this pencil a little bit better. All right, we got that in there. Drawing these half circle shapes and filling them in with some lines. Okay, because if I don't get 'em in while it's wet, it won't do the same effect. So that's why I want to make sure that I move pretty fast to get the little texture on the shells. All right, so we got the hardest part in there. Let's work on the top turtle. Put an eye in there. Put a little face in there. And now I need my little brush to do the candy cane. Just going to put a little red strip in there. Oh, that's too pink. Okay, there's a candy cane. Let's get the Christmas ball. Maybe a medium brush for that. Something like this brush. Okay, we got the ball, and now we're going to get the scarf and the hat. We gotta put the other guy's faces on there. He's holding a ball in his mouth. Might put a couple little stripes on there. Okay and the face. Well, let's try the gel pen with the candy cane and see if that works. Yeah, 'cause we can get the little white detail in there. Okay, that works good. We can even do a little gel pen on there too to kind of make sure that we get the stripe coming across. Okay, so we got that. And let's work on the star. You know where I'm going, everybody. I gotta get my drop shadow in there. So I'm going to do that. Ground the whole composition a little bit. Check that I have everything I like in there. Yeah, I think it's looking good. I like that. I like just the nod to the different elements of Christmas. The reason I didn't color in the legs and the head of the turtles is 'cause I think that sometimes the linework can just do enough and it keeps it in a more minimal kind of a aesthetic. So keep in mind that that's a really nice thing to explore as well.

Day 27 - Snow globe with rainbow
- Snow globes are so nostalgic. Let's do a simple one with a twist. For this sketch, I've got this

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simple circle for the snow globe, then I've got a little bit of a like a forest kind of thing at the bottom, cluster of trees. And I thought we'd put a really nice bright rainbow at the top here to give kind of a sense of positivity. And I like the way, if it's half in the globe, it'll be a little blurrier. And then when it's out, it'll be a little clearer. I'm gonna start with the blue-gray color of the interior part of the snow globe to kind of mimic sky. And I gotta pick a color that's gonna feel dark enough so that, I think we're gonna use salt for this one. So when the salt hits the water, it'll do some nice reaction. So I'll get a little bit more turquoisy, I think, on that. Okay, I'm liking that color. All right, I'll just start by putting in the blue of the snow globe. And I wanna leave some white towards the bottom for the snow underneath the little forest. You can see I'm using my big brush so that it's really loaded. I keep going back for more water so that when I do the salt, it's really gonna react very nicely in there. Gotta try to make sure that it's looking like a perfect circle. Sometimes, moving the page helps with that. Bring it down a little bit more. Okay, that's probably good. Let's put the brush down and grab some salt. If it's too light, you won't really see the salt reaction, so that's why it's like important to find the right amount of blue to add to that snow globe. Let's let that dry a little bit. Let's work on the base of the snow globe now. I'm gonna do a little gray for that. I'm looking to make sure it feels like it's balanced there. That looks pretty good. I can take my pencil and I can, again, getting this, like using your pencil to refine things. I can even drop a little bit, see I just touched it in there and maybe try to integrate it a little bit that way. Uh, maybe it's a little bit too much. I'm just moving the page up a little bit so it brings some more color to the edges of the snow globe also. And also, I don't know if I want so much of the blue in the base of the snow globe. We're gonna let that dry. Let's work on the colors for the rainbow. Since we're letting that dry, we can start with a reddish color for the outside of the rainbow, orange. Could add a tiny bit more salt. As I'm looking at it drying, I'm thinking, "Ah, I kind of feel like it needs a little bit more salt." Might require a little bit of a dab because I think once I get into doing the trees, I wanna make sure that this looks like snow. So I'm gonna just do a little dab, just to be on the safe side when I add my trees in there. That'll make it dry a little bit faster. Okay, let's dive into the rainbow. Kind of careful not to touch the top part of the globe where my orange and red is going. I'm using a dryer brush to get the finer lines in there. I'm gonna bring in some colored pencils for this. I think it'll help to get some detail in this part. And since it really has a lot of detail, I think I need some precision. That's drawing pretty nicely so I'm going to continue with the exterior rainbow. All right, that looks pretty good. I'm gonna grab my blue pencils for this. I think I'm gonna need something like this one. All right, that looks pretty good. I'm gonna grab my purple pencil for the last one. Okay, great. Let's see where we're at. So we can either do the trees, if that's dry, or we can finish... Let's let that dry just a tiny bit more and then we can put the rainbow in. But for now, with the trees, I wanna get either this brush or this brush. So I'm gonna start with the bigger brush. I think I wanna keep it fairly dry. Yeah, I like that. I like how it's bleeding a little bit in there, not too much. What I like about it is I'm going in at the right time so that it's starting to look a little blurry, and that gives it a really nice effect for the snow globe. So it's not super clear. Maybe put another, I think I have a cluster of little trees there. Let's do that. Now, let's try adding some little variety of color in other areas. I'm just gonna put a little bit of the tree trunk in with pencil. I have a gray pencil here too. That could be nice to do. Okay, so I got that. I'm gonna grab a green pencil in here 'cause I think that this is a good opportunity to just throw in a little bit of a hint of color here and there. Okay, that's good. Got a couple Christmas trees in there. I will put a tiny bit of a shadow of a gray in there. Oh, a little too dark. Okay, I like how that's coming out. And I think the only thing left is the finish of the rainbow. So I'm just gonna dab out just to make sure I don't get too much of the bleed. It's nicely bleeding in there but I don't want

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it to be too much. Let's just test it out and see. Still kind of wet. To the orange. I'm just gonna let it bleed a little bit and continue because I think in the end, I will touch it up with the pencil. Whatever needs a little touch up with pencil, just do that. I think it's looking pretty good, actually. I like the way it's subtly going in there, and I think the only, only little area I would touch up is maybe the top, so that it really clearly shows that connection to the rainbow. And the rest, I'm gonna leave it like that. I think the only other little thing I'm gonna add is my shadow. All right. Let's just go in and touch up the green, one second. Just cause I noticed that after it dried, it got a little bit blurry, but I think that's okay because it looks snow globy. Yeah. All right. I'm happy with that. I like how uplifting and positive it is with the rainbow. And don't worry about the salt at this point. You can brush it off if you feel like later, but I usually just leave it as it is.

Day 28 - Merry little toadstools
- Red and white mushrooms are so Christmas-y. Let's do a little composition with some red and white and a touch of green. With this sketch I have the organic triangular shape of the top of the mushrooms, and I'm thinking of adding bits of green in kind of an abstracted, organic way as well, so that they kind of combine together visually to make a pattern. And then at some point I'm gonna add in the string of Christmas lights. And I know that my mushrooms, I want to have them have these little bits of white on top there, the little spots. And that white pattern might meld very nicely with the little Christmas lights. Whether they're white I don't know. We'll have to see when we get in there. So let's start with that. I think that's good. First thing we do is we get our reds, and I'm just gonna, I'm just gonna start to work straight with the red there. Again, I said it's gonna be somewhat triangular. I'm just going to put little different sizes around. I want them to have a lot of water so that I can eventually drag the, the water into the stem of the mushroom. I'm gonna show you what that looks like. There. So when I grab my bamboo reed pen, I can, oops that one had a little drip of water there too, but let's just, oops, there's a lot of water on this reed pen. So I'm just gonna use the drier side for now. Now you can see what I'm supposed to be doing. So that guy got a little messed up and I'm just gonna have to rip off a little paper towel. I'm gonna do a little dab out. And then I'll go back to him. While these are still wet I wanna get the stems in there. You see I'm dragging, dragging the color down to create the, the stem of the mushroom. There, that's good. Let's keep going with that. Now I've got a couple mushrooms in there. I'm going to grab a mid-range brush, and I wanna pick a green that's gonna go nicely. Something Christmas-y, that's a little too turquoise. Let's do something like this. Just gonna put in different little shapes. I got some small ones, I got some mediums. I got a range of different kinds of shapes in there. And second thing I might try is maybe some, a secondary color. I've red and green, but maybe I need like a, a more yellowy cream color. I think it, it might be nice to have mushrooms that are more your traditional mushroom color. I'm gonna put a secondary color to incorporate the red and the green a little bit more, and I'm gonna make sure that there's a lot of water in there. Just making sure that it's coming through okay. Go back with the green. I'm gonna drag the pencil through here to start to do some Christmas lights. I'm looking around to see how that's finishing there. It's pretty good. I'm gonna leave that. Let's think about the Christmas lights. Now we can see what is dry. Those look like they need to get a little drier so we can put some gel pen onto those. The rest is going pretty good. We're gonna put some little dots, because again we wanna mimic the Christmas light idea. So whatever the green is a little bit wet, we can put some dots on there. I'm even gonna put some dots on the outside onto the white overall dot pattern kind of thing. I want it this color, this gray too. Some of these red ones are dry so I will jump into that and get those with the gel pen. Sometimes the gel pen gets a little

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clumped so that it's hard to work with it, so you might have to test it out on a clean piece of paper. I'm looking for the dry ones first. I don't wanna put it in when it's too wet. I can put some white dots also on the green, also on the cream. Touch that, yeah, that's dry. Alright, those three I'm gonna wait for because those look wet. But we can in the meantime, get our thin brush and get some of the yellow cream color and do a little bit of the lights. It's really nice to be able to move around the page and while something's drying just work on other parts. I think it really helps as an artist to not get so caught up on, you know making everything perfect and that sort of thing. Now I can go back with my gel pen. I'm gonna put a couple little pieces of yellow in there, just a tiny bit because now that it's dry I can go in with my yellow. Okay, and the gel pen white. Okay, I'm looking for an overall cohesiveness with all the dots and I think it's kind of come together with that.

Day 29 - Feasting
- One thing that we love about the holidays is a good plate of yummy food. With this composition, I want to add these nice festive elements in there. So I've got a big turkey, I've got a bottle of wine and two people toasting. I like the more aerial view, and I like to have the hands holding the glasses, almost like they're toasting together in a more sitting at the table situation. And we're going to add in a variety of different sizes of plates and shapes. Maybe we'll put in a square shape there. Maybe we'll put like a rectangle type of plate there and mimic the rectangle on that side. So let's get started with that. I think I'm going to start with the turkey. I'm going to mix up that color. Just going to try a little bit of the dab out just to get a little texture on that turkey there. I will do the hand, 'cause I want to make sure I can get that in there. And I think I'll start with doing the skin tone first. I'm going to spritz my palette so that I can make sure the color I can pick up pretty easily. (bottle spritzing) I'm looking at the space, I need to have room for the plate. So I will put the hand right about here. Just a very simple mark to make the hand, like don't get in there with too much. You can actually change it a little bit when you put the glass in, but for now, I'm going to leave it like that. Now if that's orange, I'm going to make the sleeve of that shirt maybe reddish. I'm thinking about like maybe a white piece in between there. All right, what next? Let's do the bowl of salad at the top. Put a little bit of something around the bottom of the turkey. I'm going to do maybe kind of a more dry brush thing down there for texture. What color plate? Let's do a warm gray plate. Looks like something like that. I can go in with my secondary reddish brown color, and maybe model a little bit there to get some definition. All right, I'm going to put another plate down here, maybe a fork and knife. Looking at the colors I have so far, so I think I'll make my napkin like a maroon kind of a color. Let me see what I could put on that plate. I think I'll put some little potatoes on there. I want to get the wine bottle in there. And that'll be nice to pick up on the maroon color. I'm just going to put a little bit of pencil here. And let's do a quick little asparagus tray on the other side. All right, I think we got a couple little holiday festive elements in there and a little cheering going on in that composition. And it looks really delicious. I've done a version with a lot of other festive elements there, kind of a more cluttered table, and I think that that also feels very much like a nice big feast.

Day 30 - Santa's clothesline
- I love to think about Santa behind the scenes, like what Santa's doing when he's not delivering packages. So let's do a little clothesline with Santa's clothing on it. With this sketch, I wanna make sure that I have the, I know this is gonna be red, his jacket, and his hat's gonna have red, but I wanna make sure that these are different variety of color. So this will be like a cream color. That will be a gray, and this will be a darkish gray. So these colors will kinda connect as well. And I like the

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movement of the wind kind of pushing the fabric. So you wanna make sure that it feels like fabric hanging on a line and that it's not too stiff. That's kinda the two things that I'm thinking about for this sketch. All right, Santa's jacket, that's the biggest one. So I'm gonna start with that right there, and I got my scarlet red over here. I think I'm gonna do the little blot out technique again for the collar, maybe a little bit for the sleeve, and for the bottom part. All right. Okay, so I've got that in there now. I'm going to do Santa's tidy whities next with the off-white color here. I'm imagining the line because I'm gonna put the line in last, and that's because I want to activate the graphite again and make sure the graphite does that nice change of color when it hits water. I think we need it a little bit bigger. I think it adds that fun playful element to have it have him have these big underwears. And I also wanna kinda make sure they look like they're hanging again. So I'm gonna do the waistband and add some of that detail in there. Okay, now let's do the hanging stockings. I think I'm going to dab out a little bit on here too, okay. Since that came out a little more gray than I was expecting, I'm gonna make the stockings a little more cream color. I put a tiny bit of red in there. Okay, I'm trying to think about where I want that. I'm imagining what the line will be, and I'm actually wondering if maybe I should just draw the line because sometimes I change my mind along the way. So let's just do that. I wanna do it real quick. I don't wanna spend too much time. I don't wanna slow down with the line to go too slow 'cause you don't get the fluidity if you go too slow. I think that turned out pretty well with the way I did that line. I'll just put the little clothespin things on there. Now, this way I can figure out where I wanna put the stockings. The mittens, which will be a gray but we'll probably make them darker. You can see I'm gonna try to do some fun thing with ink now, get the black in there. And the hat. Can't forget the little pom-pom. All right, I'm just gonna take one look over and see if there's anything else I need to add in for more detail. I think what I'm gonna try to do is maybe see if I can use the white watercolor to touch up this part a little bit. Oh, it's too gray. All right, I'll take that out. It's probably fine. I'm just probably just wanting to put a little bit of white gel pen down there. And maybe I'll work on getting this part of the mittens to be a little clearer. Okay, I think we got a nice little configuration of some simple Santa clothes right there, and I think Santa looks like he just did all his laundry, and he's taking a little rest, and now he's gonna be thinking about next year's Christmas.

Day 31 - Ring of people

- The end of the year feels like we wanna be surrounded by loved ones. Let's just go with that theme and make a circle of people. In this sketch, I've got all my people holding hands. Probably the most difficult part to do is where they are overlapping there, so do your best with that. You wanna have maybe one head over one body to show the overlap as well on both of those sides and sometimes it's easier to do something where you put in different heads sizes and maybe there's a kid in there, so the head's gonna be lower. Block in the heads and then just put in the bodies and try to cluster them in a more organic way. You can see how I just overlapped it over there. It helps to see how the circle's gonna come together. So, here I'm gonna do it over here too. I'm not worrying about if they're in a skirt, if they're in pants or anything, I'm just doing these really rough shapes and then later I can kind of define that and I'm looking for this kind of circular shape here. You can see I put a little bit of that line work in there too. Maybe meet a higher, there's three people, there's a little cluster, maybe that's a family. I'm staying really abstract with this, so you can see I'm starting to build a little circular shape but you can start with the heads. I think that's a good little trick. I'm going to do the upper right section here and I'll start with a medium sized brush. Gonna start with a lady in pink, I think. Just like how I kept it really abstract over there, I'm gonna do the same thing

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with pops of color. You can see over here that would be where I'm gonna do the turn so I'm gonna try to get two people to almost be touching there and I'm gonna leave room for the legs on that. I'm gonna have her kind of bending that way to reach for that person and then he is reaching for her. As I get in there, I'm looking for some variety of body gesture. I'm getting the the curve to start there and I can obviously add more detail and maybe use some colored pencil to bring up some saturation point and maybe put the hair in with pencil. You can definitely use a colored pencil to bring out some accent points on that. I have a finished piece right here and you can see I've worked on doing some very different gestures. This person's bending over. You can look for different kinds of relationships between the connections of people and maybe the ways that they're clustering together and play with the color even bleeding into each other. I think that's a really nice touch to put in there and overall, you're gonna be looking to see does it really look like a circle? That's what the shadows really help with. They help to really make the eye see the continuation of the circle. This is the last day of our class so I have some beautiful things we can do with our projects that we made. This tag here, I put a couple little elves on there and I just made a little hole punch and put it in through that way. Then on this one I have a little Santa and I included a little candy cane because there's a lot of red and white in that and you can just write the name to it in from on the back. On this one, I made a larger format and you could see I just printed out the to and from but I have a whole line of cute little elves doing their thing. This one, we went with the vehicle, so I just put one of the vehicles that I liked in there and I just put a really simple bit of bow there, ribbon and a snowflake pattern and then just added that in there and up here I had tried this little snow globe where I thought the round clear Christmas ball looked really cool with the snow globe inside so I printed my snow globe and put that inside there. Down here I have a couple cards that I had scanned and printed out on my color printer. All of these pieces are actually scans that were printed so that's how I got this all the detail in there. These are not originals and then what I did with this was I picked a piece I really liked and I kind of embellished the envelope with some washi tape that I thought looked really nice and then there's the Santas with the red and green washi tape. Here we have the bear heads that came out really cute and I really like it under this shadow box frame with the beautiful mat, it makes it look very professional and it makes it perfect for a gift. Up here we have a couple really nice tags and a bigger format, some more little tags. You can cut the little edges to make it look more authentically like a tag and another big one down here. We had so much fun making playful art that explores new and creative ways to celebrate the winter season.

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