Mixtape: 3 Ways to Make a Floral Bouquet with CBTV

Chapter 1 - Mixtape: 3 Ways to Make a Floral Bouquet

Collage and draw a bouquet with Joy

- A fun way to make your own floral arrangements is to cut pages or pictures from magazines. For our next practice, that's exactly what I did. I just took a bunch of different, cool-looking flowers. And I even cut, sometimes they have like nice patterns. And so I cut some of the patterns, and you can use them as vases. So those are some of the things that we'll be doing for this particular practice. I made this arrangement with the petals cut out from magazines, and we're gonna go ahead and get started. Pick a color pencil that you like, and we're just gonna do a sketch first in color pencil. Then we'll come back with the oil pastel. So I'm actually just gonna start with this flower right here, just super loose. Remember, just traveling around, does not have to be exact. You're just kind of getting the sketch down. I love this fun, little flower. It's like an explosion of different petals. And this is kind of just like your map. You don't have to draw the whole thing. This kinda just shows you where you're gonna go. So, rose with the leaves here. And remember, you're just flying around, not really having it exactly. Just having fun as you're mapping everything. Okay, now the vase, the vase doesn't have to be exact also. And you can even change it to a different one. Maybe you don't want to do the dots. You can do stripes, whatever you want. Totally up to you. All right, so there's my initial sketch. And now I'm gonna start working on the florals. Just pressing down as I'm going around. And then just to add some of those other pinks, gonna try. It's really a lot of trial and error to see what you like. So I'm going to try different shades, maybe even some reds, 'cause there are red tones in there. Hop on over to these flowers on the side. And I forgot this yellow one up here. So I'm just gonna add that. I'm not gonna sketch it, and just gonna kinda put it up here. And then do some greens. So magazines are definitely a great place to look for inspiration when it comes to flowers and colors. And this particular leaf has a lot of lime green too. So I'll add that. Ooh! I like that. Sometimes I forget what the colors are. And then when I put them down on the page, I get inspired by them. So that's what's happening here. It's just like, oh, I like this color. That's a good thing too, to write down on your sketchbook if you find a color you really like, this is dark green, write it down. So you don't forget, like I sometimes do. But if you do forget, it's fun to just rediscover them anyway. So, that's okay too. Different shade of yellow. Oh, same shade. So, as you can see, I'm just moving along, not really filling in. 'Cause later on we'll blend that. Okay, this has a lot of green in the middle. So I'll just add that. It may not look exactly like your reference. You just keep going. And this has a lot of darks in the background, so I'll try my navy back there just to add of different variety. Okay. Now I'll blend using these cotton swabs. And don't blend all of them. Just kind of pick and choose the ones you want to blend, 'cause the different textures in between is fun to see. It's almost like you're using oil paints when they do those cool brush strokes. It's great when you see those little lines and marks. (cotton swab scratching) And take a look at your cotton swabs that you've used before, and if they have some color in them that are kind of close, use that again. So normally, I don't throw these away right away. I just tend to reuse them. There's a little bit of shadows. I'm just (pastel tapping) doing the dots and adding. Some pink. Okay, now for the vase. So you could turn this on top like this, and you can cover a larger portion or you could peel the paper, and then you can also lay it on its side. That also takes care of a large chunk of if you have to cover a bigger piece. These already have some red, so I'll just reuse that. (cotton swab scratching) Okay, and then the inside of the vase. Won't forget that. Okay, now you can go through after just for a

© CBTV and Creativebug Inc., 2026

little bit of a change, you can use your colored pencil, just to go back through and add some definition to what you were working on. (pencil scratching) Sometimes I like to just add leaves that are not totally filled in just for fun with a colored pencil, that's easy to use when you're just putting in little details as you go along. So adding those little weird lines again for fill-in. And then the dots on the vase. And it does not have to be exact, just whatever you feel like putting on there. (pastel tapping) I'm just gonna blend a tiny bit more of this rose. (cotton swab scratching) And then go back through with a colored pencil. Maybe some orange here. Blend with the blender. (blender scratching) Sometimes what you're doing might not seem like it's showing or, you know, why put color pencil on top of it? I don't know for me, it just feels good to see these like, random lines everywhere. I enjoy that. You don't need fresh flowers to make your own floral arrangements. Just remember, cut some pictures out from magazines, and you can lay them out however you want, and you can create your own bouquet.

Paint a small bouquet in acrylic with Sharon
- Today, I'm working in acrylic paint. I've changed my bouquet, and I'm working with a background that has similar colors to the flowers in the composition. I've also laid down a really preliminary sketch just in pencil, and I'm going to start by layering in my medium values of color. So here we have a cosmo that, it's not pink, so I'm adding a little bit of cyan blue. And this time, because I'm working on acrylic paint, I don't need to worry about the background reactivating. The acrylic paint will sit completely still on the paper and won't blend with the colors that I lay on top of it. The colors come in pretty opaque, too, so that's one of the things that I love about acrylic paint. You can get away with a little bit more than you can with watercolors if you make a mistake, and I love having the option to make mistakes. Another thing that I, that I will tend to do with this medium is kind of mix it right in the painting. So instead of mixing the color on the palette, I'll just do it actually in the painting. The stem of this tulip has a little bit of this golden color in it. It's not just bright green, it's actually quite dark, and it is in shadow, too, so it's looks really strange being brown, but that's closer to the color that I'm seeing than my brain telling me that it's green. I think that's always a tricky compromise, what you think you're seeing and what is actually right in front of you are often two different things. So try and surrender to what you're really seeing, and just have the courage to go with that, at least to start with, then you could change it if you wanted later on. There are some little yellow flowers in here. I feel as though probably the best approach for these would be to come in with white first, and then paint over them so that I'm not getting the purple paint coming through the yellow. We can make it really opaque, but there's nothing to beat having a white base to start with, and really loosely just, it's the idea and the gesture of a flower rather than it being exactly like what I'm seeing. The amount of detail there would take a really long time to recreate. And the center of this cosmo is like the sun. And then the rest of what we've got in here are all of the different versions of green. I'm creating green with the cyan, and then adding a little bit of that gold to it. These are my mid range tones right here. Now I'm going to go into Matisse mode with an outline. Let's really go for that Matisse style, which would be a, quite a strong outline, very bright colors. So what I'm doing now is I'm really looking at the contours of the flower. The paint is still a little bit wet, so it's kind of blending slightly with the paint I'm putting on top. I don't mind that. With this type of detail, if you give the impression of just a couple of these flowers, they will read as if you put all of that detail into every single flower, so then you can sort of loosen up as you continue to work, and the, an impression of a vase sort of gives you the idea that it's coming out of something rather than just floating in space. Then I'm going to come back in, just add some highlights on top of

© CBTV and Creativebug Inc., 2026

this tulip, some shadow in here where these leaves fold over each other. My brain is telling me that this tulip is yellow, so I'm having a really hard time recognizing that it's actually very, very green in some places, hasn't quite opened all the way yet. Some little highlights in here just to describe the, the texture in the leaves. Really try and paint what you're seeing. And just a tiny shadow, on some of this to bump up the contrast a little bit on this cosmo leaf, there we go. So you can see that I could spend several more hours on this painting to get into the finer details, but I think for our daily practice of consistently coming and working on and exploring different things, that this is a good place. We can learn a lot from doing these first initial paintings. Again, I would probably come back in here and add a little bit more contrast. And as color is my favorite thing, I don't want to lose the intensity of the saturated color, so careful with the mixing of the pinks and the greens, not to make them too muddy. One last little thing, we just bump up this, we want this to look as if it's underneath the flower. Just adding that little shadow down the edge, pushing space backwards and forwards. I think this is a good place to stop. So far, we've been drawing from life to create various compositions using watercolor, black and white, and acrylic paints, and we've been looking at things like value and color composition, and sort of really honing in our observation skills, so don't forget to keep practicing and figuring out what your colors are and adding all of that information to your sketchbook. You know, those things that you put into your sketchbook are really valuable as we move forward with the rest of the practice.

Paint a floral bouquet with Carolyn
- Today we're going to do a bouquet, this time in my sketchbook. I've taken a copyright free picture off the internet and using it to reference from, some white daisies with yellow middles and some green leaves wrapped in a little white ribbon, and we're going to be painting on a peacock blue ombre background which I'm gonna paint ahead of time, 'cause you need lots of time for it to dry when you do your bouquet on top. So my background is going to be peacock blue mixed with titanium white, and we're gonna go from light to dark. I'm going to be using a flat brush, number 10, just to create a nice, smooth background. So I start off mixing, and I'm gonna go from light to dark. We're gonna be mixing quite a bit of white with the peacock blue so that we get a good balance of light to dark, not too much of each. So we start off laying the paint down in the sketchbook. I've clipped that side just to hold the pages down, but this side, instead of getting paint all over the sketchbook, I've just put a piece of paper in between this page. So I'm getting a nice lighter blue and then we start mixing a little bit more of the darker peacock blue to start getting the gradation of color. Then we're going to go even darker trying to create that nice, smooth gradation of color. And I'm almost at the bottom of my page so I'll hit the color full tilt, and that's your background. So we're gonna let this background dry completely before we start out bouquet on top, and we're gonna start with the centers of the flowers. So once our background is completely dry, we'll remove the paper and I'm gonna clip down the pages so that they're firm and ready for the bouquet. Now we're gonna choose our colors, and they're white daisies with deep yellow middles, so I'm gonna use a deep yellow, a lemon yellow, and then the greens, light green. Some of the colors I might not get to and some I'll mix together. Deep green, grass green, and a mustard is a favorite color of mine as well, and then of course we're gonna be using the titanium white and lastly, a burnt umber for darkness. I think that's all right now. Oh, maybe I'll add yellow-orange as well for a little bit of variation. These are lovely, and thick, and opaque compared to the watercolors I've used earlier on. So I'm gonna be using a number two Filbert forward brush and possibly the number four Escoda, Filbert brush as well. This number two is a brush that I use a lot for this kind of painting, and I love

© CBTV and Creativebug Inc., 2026

the Filbert edge because it's not pointy, it's not round, it's somewhere in between. Just cleaning off my brush. So I'm gonna start with the middles and they're a lovely yellow, and obviously the lighter the yellow, the better the contrast here, but and so we'll start with our lemon yellow, and we'll just use our photo reference and just let that kind of guide us along. So we're gonna be adding, and I'm gonna mix up the yellow. So not everything is lemon yellow. Lemon yellow, orange, more of a mustardy, so they're all kind of different. So I'm just gonna spread them around. Some of them you can add a bit of white as well if you feel like you're not liking that bit of blue coming through. I'll just make them different sizes as well. Some are bigger. Some you can add the deeper yellow and then the light yellow on top. Norma's thick so just go with that. Okay, so I'll add a bit of orange at this point in the middles just for variation. Okay, so we're putting some on the side, some full frontal, and a couple of buds as well. Okay, so just make it a little bit, quite a bit asymmetrical. I don't like very symmetrical. Okay, I think we're gonna add some white at this point just for the petals. I have a bit of yellow left over on my brush and that's okay, 'cause they're not perfectly white anyway. So now I'm gonna be adding my petals. The white lays really nicely on the dark, and there's wonderful contrast, and even when you get a textured dry brush like that, you get that blue coming through which gives it added depth and really nice feel to it. So I'm starting at the ends of the petals and just kind of moving in, 'cause of course it's narrower at the middle of the flower and then kinda fans out, but I'm not like totally getting stuck on the details, and in some areas there's thinner white I can go over as well and add a bit more paint on the top. So I'll just keep on trying to get some variety, some on this side, some buds, just some like half flowers, and some full frontals, some we can do, when you're doing something on it's side, you can just angle the petals in such a way that it shows the flower at a different angle. And we'll just keep on adding. Your paint is quite thick if you want it to be opaque on the top of the background, but if you want it thinner you can just use like a dry thinner brush stroke with less paint. And we'll just keep on coming around. So you're just trying to create a full bouquet with not much space in between. So we're gonna add a couple more buds, and I'm gonna do them with some orange and one over here, and vary the colors. We'll add maybe a couple mustard ones which we haven't used yet. It's really intense over there. I'm looking at my reference quite a bit still and then I'm gonna be adding the stems. Some of them I'm gonna give shorter petals, whiter, and just vary it up a bit. Okay, just do these last ones here. So I've really just created the composition with the flowers alone. Okay, now I'm gonna be adding my stems. So I want a fairly lemony green, so I'm gonna be adding mint green and yellow, lemon yellow, and maybe a bit of white as well. White helps it to stand out against the blue. Okay, so we're just gonna come down and we're gonna vary the colors 'cause not all stems are gonna be the same. So we're gonna thicken some, let some be used with a dry brush, and others not. Okay, so I'm gonna do some of them in this color and then we're gonna mix another color to create that variation. So just make the stems and just layer them one on top of the other. Now I'm gonna make a more burnt umber color, mix it to that limey green. Let's see how that looks on top of the blue. Yeah, it looks good. Not every flower will have a stalk, but it's just giving the illusion that it does and also that you're making a bouquet. Okay, just filter them through. Okay, I'm gonna be changing the green color a little bit just for variation. So I'll mix, and darkness too 'cause I think it needs contrast, and mix this deep green with, oh sorry, grass green with a lemon yellow, and we're gonna be adding that. It doesn't look, the contrast is not huge. I'll add a little bit more dark, but it doesn't actually matter 'cause it's quite nice just to have something that's suggested as well. So I'm gonna go back to light and maybe add a bit of light, so we have another green coming in here, 'cause you want variety, so I'll just do that on the top, add a stem there. Obviously, the light of the background, you need dark on top of

© CBTV and Creativebug Inc., 2026

that, and then the dark of this background, we need a lighter color. So you're playing around a little bit with tones against your background. So I need one that was more burnt umber, and that I'm adding as well now. It's full, we have a lot more contrast happening. Okay. Not a lot of leaves but we're gonna add a few at this point. Maybe we'll use the light green and add a bit of mustard just for variation, and a bit of white so it's more of a grass green color. So I'll add a couple of leaves in there and maybe a branch with just leaves just for variation. There are couple of leaves down here. And I'm just keeping it loose and free. Okay, I'm going to just have a couple coming down like this, and there you have your bouquet, and we'll also add a ribbon. So again, we'll go back to our yellow-orange and a couple more middles we're gonna add. Little bit there. Just need to bold it up a little bit more 'cause it's a little bit sparse I find. And just really playing around. Don't, remember that it shouldn't, around your edges, it should be a nice negative space. It shouldn't be all even and round. It's kind of loose and free. Okay, back to our white. Okay, so I'm adding more of the petals. This time we've got a bit of orange in the white so it's more of a warm tone which is actually really lovely, and it gives you the feeling that not all the flowers are the same. They're all white but they're varying tones of white. Sometimes when the middle of the paint is still wet, you're dragging that color out which is really nice. Okay, so we'll add couple of petals in there, and this one, and it's getting looser and looser actually as I'm going along which is nice too. But I think we're pretty good at this point. Let's add a bit of shape to some of them. Just adding one in there, and then I'll try and go back to my pure white. This looks a little even there so I'm gonna add one more flower there and we'll add the center afterwards, and just go over that one again, and then we'll add just our little surprise at the end and maybe one more surprise at the end, and let's go back to our middles. We're just gonna make it much darker and we're gonna mix burnt umber and orange, and we're gonna add that to the middle of these ones just for variation again. Just move that color around. Sometimes I just fill in between, 'cause if you think about a bouquet, it's very full in the middle and then it kind of branches out. So sometimes I just mix a bit of color and fill in in between. It's not necessarily a flower, it's just filling up the space, and I'm doing that there as well. Just gonna add a bit of the dark green and the last thing I'm gonna do is add a bud and then the ribbon. So let's just do this little bud there, and then we're gonna do the ribbon which is just, if you think about it, coming from the back around, being tied together, and a little knot and then coming down like that. There you go. So I think that's pretty much done. Okay, I'll just add a little bit of this lemon yellow white just for a little bit of lightness, and gonna fill in a little bit of white here and there as well. I'll just go over that a little bit more. You can add more stems if you like too to fill it in, 'cause it does look a bit loose. Add a couple more leaves, and I think it's complete just about. You can always go in and add darkness to your middles now as well, like that one there probably needs to be a little bit darker. I love to paint bouquets; they're free and wild, and you can let your imagination run loose.

© CBTV and Creativebug Inc., 2026