Mixtape: 5 Ways to Make a Moon with CBTV

Chapter 1 - Mixtape: Moons

Full moons with Courtney

- We're gonna be drawing a moon on black paper with our white ink. And I've got a precut card so that I can make this into a postcard if I want. And I've actually printed the moon in half size. So half of an eight and a half by 11 so that I can fit it onto this card. Give your white ink a little stir if it's been sitting for a minute. What's nice about this is that you can have a wobbly hand and it's not gonna matter because the surface of the moon is sort of like, craggy and cratered. Let's print that and see how it looks. It's just gonna fit on this card, I think. Yeah, that could be an eclipse, done. So now it's like, what do you choose to draw? I'm probably gonna paint this with like, a shimmery silver and I don't know, maybe I'll do some little hash marks in some places. I definitely like these like, starbursty shapes here. Print and just see how that looks to see if I like it. Yeah, I like these scribbles. So maybe I'll just do them in some of these darker spots. It might be a little counterintuitive 'cause you're drawing white where there's darkness, but you're just trying to create the overall texture. And once we paint it, it's gonna be more like white and silver and there's not gonna be a lot of dark left. Clean that later and we'll go back to our metallic paints for this one. I really like this one called Moon Gold. It's like a champagne color. Oh, it looks pretty, pretty gold on here. Maybe I'll go with the sterling. I don't wanna cover up all of the white marks we made. They're a little bit subtle, so I'm just trying to add some shimmer, mostly. I can also just add the water, drop in some little dots that are gonna spread. It's gonna look a little different when it dries. You can see I have this white one that's been hanging out here, so this is the darker ink on the white paper. And this I could actually paint in the background, if I go, my paint's gray, give this a good rinse 'cause I've got some of those like, metallicy sparkles on it. And you could do the opposite. You could paint in the background and leave your monoprint white. Should probably have scratch paper underneath me. I'm just gonna not paint right to the edge. I'll go right inside of it, Gonna lay down water and then drop some darker color in to see if we can get some spreads, some blooms. I really like painting around an object with a really dark color, like an indigo or this mix that we're using of the indigo with sepia. It's so dramatic and it's just really fun, satisfying, and really shows the beauty of ink, which is why we're all here, right, to play with ink. And of course, you'll have to be patient to let this dry. I don't wanna cover up all the blooms, but I just do want it a little darker. Yeah, that's good. This one's drying. Still a little damp, but you can see the shimmer. Put just a light coating so that we could still see the white marks we made with the monoprint.

Monoprinted moons with Courtney

- No month of spooky images would be complete without a full moon, of course. So we're gonna do a full moon. This one has a little kitty cat in front of it on a branch in silhouette. I'll be using the white ink on black paper. I'm gonna start with just my outline. Ooh, and there's something on my nib. I think it's just dried paint from the edge. That's fine. We're not gonna worry about it. Just wanna see what this looks like. If I didn't stir up my ink, I may not get a nice white. Hmm, that's pretty good. You can see there's a blob there. We're actually gonna go back and use our brush. Ooh, blobby line also. Just roll with it folks. (fingers rubbing) So that's really blobby. I am gonna be okay with it. You could kind of fake this and do a second line outside of that and get a crisper edge. But I'm not super worried about it. Where I'm gonna be more concerned about is right around the cat itself because

© CBTV and Creativebug Inc., 2026

that needs to be in more detail. I'm moving my arm around so I don't drag it and my hand through the white ink. (fingers rubbing) So I'm outlining this, a lighter touch here as best you can. (fingers rubbing) Okay, let's see what that looks like. Okay, I mean, that looks like a cat, right? I might come in a little bit. Get a little more definition in these little areas. I'm sort of sketching, right? I'm putting my line there to fill in those little gaps. Yeah, that looks good. Now I'm going to take a watercolor brush. I'm really gonna paint all this white (laughs) using that line I drew as sort of my guide, but not worrying about it if it's not perfect. And your brush strokes are not gonna show up exactly but some of that texture is gonna show up on the print, so I like to do them sort of swirly for the moon because that's how the surface of the moon looks. (fingers rubbing) It's craggy as opposed to like perfect, you know, straight lines like that. I don't wanna do that. I'm gonna steer clear of the cat right at the beginning when I have the most ink on my brush. And then when I have a little bit less, I'll come back in, but still try to keep it swirly. More ink on my brush right now, and then wanna have a little less come toward the cat. And you can use your brush also, of course, with your dark ink and anytime you need to fill a really big area. But you can see that you get a much different texture to the ink print which, for us, is gonna work nicely 'cause it's the moon. (fingers rubbing) Okay. All right, normally blobby does not bother me, but because this image is so precise, I actually want to fix that. And the way to do that is not precise. And I'm just gonna make my moon a little bit bigger here on top, which is a little haphazard. But I would like a slightly more definitive edge. And I'm gonna have to make the bottom a little bit wider. This is probably gonna create a pretty specific line here, but I'm gonna come back and try to fix it a little bit too. (fingers rubbing) Let's see how that looks. That's better. It's not perfect, but it's definitely better. So what I wanna do also is, even more so, enhance these brighter areas. So I'll come back with more white ink. I don't wanna get close to the edge here because this is going to splosh out because I'm being a little more heavy handed, and I don't want it to mess up that edge. Let's just see how that looks. (fingers rubbing) Oh, that's very specific. It's like polka dot. Okay, let's dry off a little bit and just dance our brush around. I'm not picking up new ink. I'm just using the ink that's already here, and I'm spreading it out a little more. Okay, let's see what that looks like. (fingers rubbing) A little better. (fingers rubbing) Okay, I think that's okay. It's a little funky, but we're gonna actually use white metallic paint over it. So we'll have another opportunity to make it feel a little more cohesive and not so polka dotty. We're gonna move this away, and we're gonna use this set of metallic watercolor, which is also by Prima. And these that I just put down may still be wet, so I'm just gonna take a paper towel and blot them so they don't pick up any watercolor. I'm using this white metallic. You can also use like a silver metallic. Finetec makes a color called Moon Gold, which is this lovely champagne color, and it has moon in the title so why not use it? And this is just going to unify my elements a little more and add some sparkle, which is never a bad thing. So light touch around the kitty. Now, if you had just done your edge and you didn't come back in and use a brush to add white ink, the white here would be much more translucent. What I like about adding the white ink and then the metallic on top is that you get that surface texture but it's just below this more translucent layer of the metallic watercolor. And I think that effect works really well for the moon. It's not gonna work for every image, but for the moon, it's really nice. And your paint always gives you an opportunity to change your image a bit. So you can see that the metallic is starting to shimmer, but you still get a little bit of that texture from the ink below, depending on the angle and the light that you hold your painting in. And because nothing is taped down, I can actually rotate this now. I'm just trying not to drag my hand through any wet watercolor. Let's get that little bit there. You'll also notice in your PDF, there's a reference for like this more solar eclipse-looking moon, which I also really like. And the tracing part

© CBTV and Creativebug Inc., 2026

of this with the monoprint is just so that you can get a nice clean circle, and then I just added the metallic copper watercolor around the edges.

Oil-paint moons with Erika
- I love finding inspiration from old books. The moon changes every single night, which is why it's fun to paint. I'm gonna start with a sketch. I have eight moons, so let's see if I can get them all to fit. Four, five. And it's okay if they're not totally accurate. So I have six, seven, eight, I did it. All right, now let's add my slivers. There's a half crescent, full, half crescent. All right. Wet my brush. (glass tinkling) Clean it. Let's wet it. All right. I'm really enjoying this vintage blue color. All right. And just fill it up. Okay, I'm using this blue and I'm using a pretty thick brush, so I'm gonna start with the moons that have the most blue. 'Cause it just makes it a little easier. And you can use a little brush if you want to. But I'm really enjoying the shape that my brush is giving me. All right, I'm gonna clean my brush. (glass tinkling) Pulling my paper towel over and having a dry brush. And I want my yellow paint to be a little bit thicker than my red, so that it sits on top and I'm just using my edge of my brush. It's real dry, so I'm gonna have to go back and forth for my palette quite a bit. Yeah, I feel how dry it is. But that's okay, because I want that rich color. All right, wet my brush a little bit, there. And it's okay to have pencil to show through. This is a mixed media project. All right. I think my favorite part about painting from old books is the level of saturation on the page. And just how it was printed. (glass tinkling) And there we go, phases of the moon. A daily practice is about showing up. It can be fast, easy, it doesn't have to be hard.

Phases of the moon with Lisa
- Our prompt today is phases of the moon and I'm shifting palettes. I'm gonna use a much smaller one, which will actually be kind of a challenge 'cause I won't have quite as many colors to choose from immediately. I'll probably have to mix more colors. I've started out by putting some circles, just using the gouache as a template so that I can have the different moon shapes ready to go and I know where I'm painting. It would be kind of a challenge to make similar size circles on my own, so I have that set up. You can use anything you want as a template or you can just eyeball it, doesn't matter. Just gonna use one of my angle brushes again 'cause the point gives me a nice ability to make the circle cleanly. Maybe I'll do one in pink and one in kind of a blue turquoisey color. This is a prima set and it has a little test sheet in it so I can kind of see hopefully what colors are which. And then I also have the palette that I was using last time. It's really nice. You can reuse any of these colors, but it has the white and the black. And I'll maybe make a gray or use the black to paint out the phases of the moon. Okay, let's use this. They call it sunset. And I'm gonna paint the circles first and try and let those dry before I paint over. Could change the saturation on these. Or you could do different tints and shades of the pink through the different phases of the moon. You could do 20 different phases of the moon. It's endless. When I think of the moon, I think of it as kind of like modeled and spotted. So I'm gonna try and mimic that with the paint. So I am painting the full moon on all of these, and then I'm going to, I think I'm gonna make a charcoal gray, but we'll see when we get there. I'm gonna make a color and paint over them into the different phases. And I'm just gonna do a full and a half and some kind of sliver, but obviously you could. How many phases of the moon are there? 12 phases of the moon? I don't even know. You could do all of them. I'm also painting these out first because I want them to dry before I paint over them. So I'm hoping by the time I get to this last one, the first ones will be dry. All right. (water swooshing) I'm gonna make a gray, maybe a pretty dark gray. And these are gouache which does work better in this case for painting over, you

© CBTV and Creativebug Inc., 2026

probably wanna use gouache. So watercolor is pretty transparent and gouache is basically the same pigments, but it's made with an additional chalk so it becomes opaque and will give you better coverage. Okay, I'm gonna test to make sure these are dry because when you're painting over something and you don't want it to bleed, you definitely want them dry. Okay, these guys are dry, so I'm just gonna do simple. We're gonna do half. I'm gonna draw myself a line so I can know where I'm at. (light music) Obviously I could do this the other way too and paint everything out and just leave a sliver of pink. (light music) Or turquoise. (light music) Okay. So this is only two rows, but you could easily do a full sheet. I did a sheet once where I did a whole bunch of colors and then I actually painted out slightly offset from the moon shape. So the painted out areas ended up kind of extending past the circles and I thought that was pretty fun.

Origami moons with Faith
- Now we'll be making a planet or an orb or a sphere, and you'll be using your patterned paper. You'll need it to be seven and a half inches square. And start by flipping it so that the pattern is to the back. And then fold corner to corner. And again, corner to corner. Open it back up. And with the pattern sides facing together, fold it in half. And we fold it so that these folds are touching one another. But the other folds are all popped out. That'll look like this. This arrow is from the NASA site. They were pointing to something very exciting. Now we're going to fold these points to this point. So, we have the opening towards us. And fold these together. And fold this point to this one. We're going to flip it over and repeat the same thing. So, we have our opening towards us. Point to point. Now, we're folding each of these, so not the opening ends. But these into the center. Flip to the other side. At this point, one end will be entirely attached. And the other end will have flappy bits. So once you've identified that end, have the attached end away from you. And we'll be folding up these bottom pieces. So, crease that against this edge. And then fold this edge to this edge. That'll end up looking like so. And you'll repeat that all the way around. So on this side, we fold this up here. And then fold this edge to meet this edge. Flip it over. Now, here's the fiddly part. We're tucking these flat bits into these pockets. So, our bone folder can help us open it up. And once we've tucked it in, give it a good press. And repeat with the other four flaps. Make sure it doesn't just go underneath this flap. But actually inside the flap. Okay, now we're done with the folding. And there's one final step, inflating the moon. You'll notice one side is completely enclosed. But the other side has a little bit of a hole. So, with confidence and lung power, you're just gonna blow straight into the end. And there we have it, the moon. (upbeat music) Play around with different kinds of papers and different sizes. And satisfy your inner astronaut, by making a galaxy of your very own. (upbeat music)

© CBTV and Creativebug Inc., 2026