Mixtape: Feast with CBTV

Chapter 1 - Mixtape: Feast

Paint a pomegranate in acrylic with Courtney

- We're gonna start by talking about color mixing a little bit before we dive into actually painting our object, which for today is a pomegranate. I've got my primaries, the warm and cool of each laid out my dark raw umber and my titanium white. When we talk about the warm and cool of the primaries, that may be a little bit abstract and you can start to see it more as we lay the paint out on our palette. So I've got my two reds. This cooler one is leaning more towards purple. So if we look at these two reds, you can see that this red's slightly more orange, so that's leaning toward the warmer side. This one, although it looks like a pretty true red, it's a slightly bluer red, a slightly cooler red. It's a little more obvious in the yellows. This is my cool leaning yellow. So my yellow that's closer to green and my warm leaning yellow, which is closer to orange. This is more important or comes more into play when we are mixing our colors. So if I want a really vibrant, bright spring green, that's gonna be a cooler green. And if I'm only using a warm yellow, it's gonna be hard for me to achieve that cool bright green. So it's nice to know the difference between a warm and a cool, especially when you're talking about your primaries 'cause these are the colors you're gonna be using to mix. Now if you're using colors right outta the bottle and you like it just as it is, that's fine too. But as you customize your own color palette and your own painting style, knowing and understanding how to mix and use color is gonna be really important. When we're looking at our blues, these blues are really similar, so you can't maybe tell on the camera, but my cooler blue is the one here on the left and my warmer blue, the blue that's leaning more towards purple or violet is gonna be on this side. I've also got my white and my raw umber. Like I mentioned before, Missy Dunaway talks a lot about these principles in her acrylic ink painting class. So if you wanna learn a second opinion on this, that would be really good. We've got some other great color mixing tutorials throughout the classes on our site. So this is my approach to it. This is with acrylic painting and again, you'll start to develop your own color sense and mixing style as you paint throughout the month. Sometimes if you can't tell, if you have a warm leaning color or a cool leaning color right out of the tube or bottle, you can mix it with a little bit of white and that will be more obvious. So it's gonna put some white, this is my titanium white. I'm using my flat brush. This one's called a wash in this brand, it's a three eighth inch, but I'm just using any kind of big brush for this as we mix a little bit of yellow rinse our brush. Really well try not to fling water everywhere. So like I said, the yellow is more obvious to start anyway, but sometimes as you add white you can tell okay, this is leaning more towards cool and this is leaning more towards warm with our blues. And so here it's a little bit tricky to tell, but here it's gonna be more obvious. This is a cooler or more green, yellow leaning blue. And this is a more purple leaning blue, more towards violet. It's a much warmer tone than this one is. This is a good way to just test or to further your knowledge if you're not a hundred percent sure. This is my cooler red. This is my warmer leaning red, much more towards orange. So this is a much pinker red. This is a much more orange red. Again, if it's hard for you to tell, adding a little bit of white to your paint can help you determine how your color is leaning. Now I could paint a little chart with these. I actually really recommend if you're brand new to this or if you love making color charts like I do, then you can pull out your paint, start with your primaries and see what happens when you add white. You can also do the same thing, adding a darker color like the raw umber, which is how we'll get some deeper tones and shades in here. I also wanna show you a quick little mixing technique. We're gonna go

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back, like I said, these are our primaries. If we wanna mix green, the two colors do that are yellow and blue. So if we mix our cool yellow, and I'm just doing this on my paper and our cool blue, we're gonna get this nice kind of aqua color. Rinse my brush. If I stick with my cool yellow and really I should be mixing it here. Here's our cool yellow and now I go to my warm blue. You can see the change in the color here and we can go even darker just kind of as we move toward that warmer blue. So if I wanted a brighter green, not because I'm adding white, but because the yellow I'm working with is much more cool. It's a more vibrant kind of color versus a slightly more like neutral or muddy looking green. Then that's where the cool yellow versus the warm yellow come into play. We do the same thing with our reds. So if I've got the cool red and a cool blue, this is my purple I'm getting now you can add water. We're using acrylic so it's water soluble. This is gonna look a little bit more like watercolor 'cause we've thinned it out. Wash my brush, work with my warm blue and my warmer red, more red because I had too much blue and I'm gonna get an even more raisin kind of tone. And I'm just gonna add a little bit of water so that this is more consistent in its paint. So can you see that that purple is much cooler and this purple is much warmer, it's more like a raisin tone? So knowing this, as you move throughout your painting and as we do our pomegranate, we're not gonna be using a lot of green in our pomegranate probably, but we might be using some purples. We're definitely gonna be using some reds. We might want orangey reds, in which case we're gonna mix yellow and go towards our warmer tones. But we want might want more purples, in which case we'll go more towards our cool tones. So adapt and play and practice your color mixing so that you can customize your colors as you're painting. Let's dive in and paint our first object. For me, it's gonna be a pomegranate. You could follow along with a different object because all of your color mixing principles are gonna be the same, but you'll kind of see as I, I'm referring to the pomegranate about color mixing and the shadows that are cast and so forth. I have that two pieces of paper taped in the back, creating a little backdrop so that I'm not distracted by what's around me and I'm just focusing on my pomegranate. You can set up a direct light source, like a little nightlight or something so that you get really harsh shadows and really high contrast. Sometimes that's easier to paint from. We have a few shadows here, but this would be similar to just painting in your own house. I'm gonna start by just mixing a general medium pomegranate color. You may think that like, oh, it's just red, which it's not really actually. So if I hold this up to my pomegranate and kind of close one eye and squint, I might see that color in some areas, but really it's more purple than that. So I'm gonna just dip into my blue. That one happened to be my warm blue. I'm using both reds kind of interchangeably here. We've got warm and cool tones on this pomegranate. This color is looking more similar. It's a little brown, so maybe that means I wanna use my cool blue to get a more purple tone and less of a raisin tone, but I can correct it. So let's just go with that to start. A acrylic paint does dry darker. Also, I'm using my Filbert, this happens to be a size two and I'm just gonna roughly kind of use my paint brush to sketch out the shape of the pomegranate, lay down my paint. It can be scrubby and weird and I can refine everything. This is pretty dark actually. I'm just gonna pull some lighter red in here. I never sketch before I paint. That's just how I work. You can sketch before you paint. There are definitely merits to sketching first. I don't know if it's just because I feel like that's doing the work twice when we're just working with a single object. This isn't really in relationship to anything. It's not like I have a teacup next to it or a pot next to it, so I don't need to sketch and lay everything out 'cause I'm just working with a single object. Okay, and that's my general shape and now I'm just gonna fill it in. I'm working on a mixed media paper. You can see that I'm just working with no water at this point. Just the paint as it comes out of the bottle. Just getting a nice layer here. Acrylic paint does dry fairly quickly, which is great, unlike oil, which takes a

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long time even with additives. All right, so that's my basic shape. It looks really wonky, but that's actually how a pomegranate is, especially from my angle. These are sort of flat planes that we're gonna show our highlights and our shadows. So if I look at this part of my pomegranate, it's kind of darker, more bruised. This has kind of a gray tone because we have light actually reflecting from the table back up to its shiny surface. This is more medium closer to what we've laid over the entire painting so far. And then this is actually much lighter because we've got this white light referred back to it. And then we've got some super bright highlights here and here. And this is darker here. And then we've got the brown at the top. I can actually put the kind of brown-y ochre in just for reference, I'm gonna use a little bit of my warm yellow, a little bit of my warm red to make an orange. And then using a little blue, I'll make brown essentially. So that's a lot of blue. I have a really green tone. That means my blue's stronger than my other two colors in pigment. So I'm just gonna add mix in proportion until I find the right color. I will hold this up to see. It looks a little vibrant. Add tiny bit of blue. You can add a little bit of white too. If we just feel like everything is a little too saturated, that feels better. I I'm just gonna kind of create a placeholder. That's fine. It's for now, it's my placeholder. Let's start by doing our lighter tones in this part of the pomegranate and kind of working our way around. I'm gonna squint my eyes. You should definitely and often squint your eyes. This will kind of blur everything out and you're just looking for the values. So the lights and the darks. This could be if this pomegranate was just black and white for example, or you took a black and white photo of the pomegranate, then you would see the values, the light, and the darks. You start to get confused or overwhelmed by the color because that's a new thing that we're considering. So black and white is sometimes the best way to start if you were to take a black and white photo and work from that. But I think you guys can handle the color. We're gonna play with our color mixing and squinting our eyes is gonna help us kind of focus in on what's light and what's dark and how we get those. All right, so I may need to add a little white because I'm using this particular craft paint. It's not fully opaque, which means some of the layers below are still shining through. If I wanna go lighter than my base color, I might need to add a little bit of white. And in this case also a little bit of yellow. I've got this like little patch of really pale area here. There's actually a little bit of it there and just a tiny bit of it right there too. So while I've got it on my brush, I'll just put it in and you might look at this paint and be like, that's like peach. What are you doing? But really, if you squint your eyes and you look at what color this is, it's really, really pale. It's like close to the tip. It might even be lighter once this dries. It might even be like closer to a really pale whitish color. Got this sort of deeper bruise-y, reddish purple down in here. It's really the most vibrant in this V shape where the edge of the pomegranate are coming down. And then it's actually kind of like grayed out or subdued and muted here because we've got this light bouncing off the white table and reflecting back on those planes. So I'm gonna use my most vibrant dark in this area, and I'm trying, in some cases when I think I'm pretty close to the right color and I'm liking the marks I'm making, I'll actually paint in the shape of the fruit. So instead of just going left to right, I'm actually gonna do little strokes kind of in the curve of the pomegranate because I am one step beyond just blocking in color. Also do a little bit of it here for that kind of stem thing. And then this little part is pretty dark, some little dark bits on the edge. And then when we've got the areas in here that are dark, but they're a little less saturated or vibrant, they have a little bit of white, probably not that much white, although that's actually when you hold it up to the fruit, it's pretty close. This might look crazy. So let's put it down and then we'll change it. You can do that. So we're sort of like at our color blocking stage here. If I hold this brush up to it, you can see that the color is actually really similar to what I'm seeing on the pomegranate, but in reality it looks a little nuts though. So I might just subdue this a

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little. So we're gonna go over, I'm not using water to mix into any of my paint. I'm just using it to clean my brush and just using kind of a dry brushing technique with some red. I'm gonna just reduce the contrast a little bit in these patches just so things feel a little more cohesive. I don't want it to be quite, quite this contrasty. I'm just using a clean brush here that has just a tiny bit of water, catching a little bit of the paint that's still somewhat wet, starting to dry for sure, and that helps just still have those under layers showing through. That allows for some of that contrast. But it's making the pomegranate look a little more cohesive and less like a Rubik's Cube. Okay, so actually I think that's pretty close. Remember, these are studies. So kind of you're laying down your initial color ideas. I'm gonna come back in and refine this stem a little. There's some really dark darks in here. So I'm actually gonna put down a darker layer, just just picking up some of the paint that's already on my palette. I lost a little bit of that highlight. Just add a little bit more of our highlight here using the paint a little bit thinner with a little bit of water just to kind of soften some of that brush work. Picking up just some of my red, going back to my highlight, refining that a little. So there's like a lot of this back and forth as you mix your color and refine the shape of your object. All right, I think I just wanna refine that stem a little. I'm losing my highlight on that part of the stem. I am using the Filbert for all of this. And then I can go in this little tiny kind of torn edge. I can go in with thinner brush and you do that separately. I wanna add my highlights because I think this is pretty close to being done. So I have that super bright white highlight here, here and here. I'm not gonna make it white, white, I'm not gonna just pick up my white paint. I'm gonna mix a really pale kind of peachy tone to start. So this is kind of close to our highlight color. I wanna keep it just sort of pinky because I wanna save my white, white, white for any tiny little dot I need to add. So I'm just gonna add that here. A little brush strokes sort of mimicking the shape. Maybe I wanna just add a tiny bit here, some highlight there. Sometimes I might just add it on the edge too, where I know it's really pale and kind of fading off into the distance there on the back. You also are gonna have some referred light coming off the table. So this happens with your shadows too, where you have a little bit of referred light. This is too light for that. But if I just do a little tiny bit since I already had it on my brush and just take a clean brush, kind of fade it out there, that will work. Same thing here, that shape, it's more like that. We're gonna soften some of these highlights just by using a clean brush that has a little bit of water. All right, I think that actually looks really good. Remember, it's a study, so you're trying to just get down your color and your shape where your highlights and your shadows are. The one thing that we really have only left untouched beyond the first layer is where that little stem is. So I'm gonna use a round three. You could really use any small one, two, a three. You could use a script for this, something that has kind of a pointy tip. I wanna use that round brush to come in and just do these little elements. They're gonna feel more drawn. I'm just doing some simple strokes here. Get those little fuzzy seed like bits in the center just by tapping my brush there. I've got some really, really dark darks. I might come back in with just my raw umber to get some of the darkest darks. Now, if you feel like you're not getting your darkest darks, please do not go to black. It's like my biggest pet peeve. You can mix a darker color by adding a little bit of your darkest blue or your darkest brown to something. This feels a little cool for me. So I might add a little bit of my darkest red that's on here. It's gonna give me a much deeper sort of purpley tone, which will make a great shadow color. Do not use black. Maybe I'll just use that here. I'm gonna just clean up the stem a little bit. This kind of really half inch articulated top on the pomegranate. I'm gonna mix up that deepest purple And then go to my red just to create a stem there to help ground your object in space so it doesn't look like it's floating. It's really handy to add a shadow, so if you don't feel like things are looking realistic and your kind of mind is blown, you're like, what is this? It's like these weird

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highlights and shadows and I'm not even sure this is a pomegranate anymore. Add a shadow and see if that helps because we have our studio lights. We've got three shadows. I have sort of this ellipsis here that's kind of a warm gray tone. I've got a little hint of a shadow coming off the back. And I've got a cool shadow that comes right up to the edge of this backdrop here, our little paper. And then I have a really kind of dark spot right there. I like this warm gray shadow, but I don't really have enough room for it on the paper. I could just paint it right off the page. Also have this cool shadow that can kind of go up here. So maybe let's do that. And we might also just do a little bit of this warm tone one here. So to mix your gray, I might actually dip in my clean water since that water's so pinky. Grab a little bit of my white, tiny bit of my blue. You should not be making sky blue shadows. It's not quite the right color. You can mix your own brown or you can just grab a little bit of whatever brown you have. So this is my raw umber. You can hold up your paint brush to your shadow that is way dark, so add a lot more white. That feels better. Okay. And we are just gonna start it. It's kind of an odd shape. It's like a UFO back here. Sometimes it's really better to just interpret what you see and not try to paint what you think should be there. That's like one of our biggest downfalls is to be like, oh, pomegranate is red. It's just all red. But really it's not. It's purple and red and pink and coral and deep shadowy tones. So kind of one color all over for this shadow. The shape is vaguely right. It's good. It's okay. I made it a little longer than it really is, but that's okay. And what does happen is, in this case, it's much lighter in the center of this shadow. So just grab a little bit of your white. Got just a bit too much paint. Blend that in. Just quick little brush strokes. This is a pretty refined surface in that my brush strokes are not super heavy and thick, but you can go thicker. I really actually like the way that looks. Shadow's gonna be slightly darker closer to the pomegranate. So pick up your darker color. You need to add a little bit of brown or blue, you can. And then we have this kind of second shadow also happening here. Now, if as watercolor painter also my tendency is to just dip into my water to kind of fade this out. Really though, you should be just fading it with white paint, I think. I think that would be the best way to do it until it sort of fades into your background. It's adding some white here to give me something to work into. Yeah, that's it, you guys. Don't be daunted by the first day. We talked a lot about how to set up your palette, how to work with your paints and your brushes. And just like anything else, as you become more familiar with these tools and techniques, you will become faster at this. Remember, these are daily painted studies. So if you only have a few minutes to spend, then make a painting that only is a few minutes. It may not be as refined on certain edges. It may not have all the shadows, but if you just start with your color blocking, then that is your first step. And as you progress toward understanding how to mix your colors and how to observe what you're seeing and how to translate that to your paper, you will get better and you will get faster. Just like any other practice, as we move through the month, we'll do lots of different types of objects. We'll be doing fruits and flowers and all the things that I mentioned earlier. So now that you've seen one kind of gather some objects, tomorrow we'll be doing another fruit.

Make winter citrus salt with Lorene

- Citrus salt is a project I make every winter. Not only is that the time when all the variety of citrus is at peak freshness and their most fragrant and most varieties, so I use lemon or grapefruit, lime. For today's salt, we're going to be using a naval orange. I recommend getting an organic, preferably unwaxed orange, because you are, we are going to be using the zest itself. Give it a good scrub under warm water with some soap because you want it, the freshest it can be. To zest the orange, a microplane makes fast work of it, and the the zests are nice and tiny little pieces. The smell is

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heavenly. Like I said, when you're halfway through a winter up in the Pacific Northwest and you haven't seen the sun in months, this is a little bit of a way to bring the sun indoors. So by zesting directly over the bowl of salt, you're capturing all those oils that are spraying out from the oranges as you're removing the zest too. As you're zesting, try to just stay to the bright orange part, not get into the pith, which is the white layer underneath the orange that gets a little bit bitter, so all the flavor is in the outer orange skin. All right, that's pretty good, I have a naked orange now. Go ahead and take all that good stuff off the back. And now what you're going to do with exquisitely clean hands is get in there just lightly, almost massaging it in. You're distributing those oils all through the salt. I'm using a flaky sea salt, so I wanna keep that delicate structure, crystalline structure. But you can see the, the salt takes on the color of the oils. Salt is also a dehydrating factor, so that will help your, your zest dry out very quickly. Like, ugh, the smell, the smell. Once it's all mixed and you've got a nice kind of homogenous blend, your salt is now orange, it's citrus salt, then dump it out onto a small sheet pan or a dinner plate or anything. I usually just leave it overnight to dry on the counter. But if you're in a very, very moist or humid climate, you could stick it in a low oven, very, very low oven to have it dry out overnight. This is a citrus salt that I made earlier this winter, and you can see it's completely dry. It's delicious added on top of like goat cheese or maybe if you're making a fish dish. I like to add it to my homemade granola and yogurt. It adds a little bit of the sun to everything you make. This other one that I made is not salt, but it's the same principle. And for this one, I used a coarse sugar and a floral tea and just again, massaged it with my hands. There wasn't any drying because everything was dry already, but this is a delicious addition to a cup of tea. Preserving blooms and flavors of the garden is a wonderful project in winter, and it's really delicious at any time of the year.

Make candied citrus peel with Cobrina
- As I think I mentioned, I have a huge Meyer lemon tree in my backyard, so I'm always looking for ways to incorporate lemons into my gifting. I make marmalade, I make preserved lemons, lemon curd, lemon baked goods, and this citrus candy peel that I'm gonna teach you right now. The first step is to make a simple syrup, which is a one-to-one ratio of water and sugar. Put that into a pot, (pot clanging) swirl it around. (water sloshing) At this ratio, we're just dissolving the sugar. It's not going to caramelize, so don't worry about that. Put it on the stove along with a quart of water that I'm going to boil to blanch my peels in. Turn both of those to about medium heat. Medium-low heat for the simple syrup. To process my lemons, I like to start just by chopping off the top, chopping off the bottom, and then cutting right down the side. These Meyer lemons are actually delicate enough to eat raw. A lot of my friends come over and grab a lemon and eat it off the tree. So I don't worry about getting too much pith, which is the white stuff. But we are also going to blanch these so that will take care of some of that bitterness. But if you're not using Meyer lemons, say you wanna use grapefruit, or a pomelo, or even a navel orange, you'll want to get rid of more of that pith. And the way you'll do that is by laying your peel down and very slowly running your knife as if you're fileting a fish to take all of that white part off. You can keep going and take more of it off if you'd like, but I find then that the candies are very, very thin. Again, for this Meyer lemon, I think having some pith creates a beautiful jammy texture, so I'm just gonna chop only avoiding the fruit itself. (knife thudding) Don't have to be too precious with this. If you don't get every last little bit, that's fine. I juice these lemons after I cut the peels off and use the lemon juice. Alright, there we have our peels. I'm gonna turn my blanching water up just a little bit to bring it up to a boil. It's already moving. That looks good enough to me, and I'm gonna drop these peels right into the pot gently to avoid

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splashing. They're gonna stay in the pot for about three minutes. Like I mentioned, if you're gonna use something that's a little bit more bitter, like a grapefruit, you'll want to do this process three times. So boil them, drain them, start with new water, boil it again, cook them for three minutes, drain it, do it again. It's quite a labor of love, but so is marmalade. This is starting to really boil so I can turn it down a little bit. It just needs to simmer. And you can use a spoon to move the peels around. You'll start to see the pith become a little bit translucent instead of quite so white, and that's a good indicator that it's ready to come off the heat. In the back here, I have my simple syrup melted. I'm just gonna turn down that heat. When these come out of this water, they'll go into this pan. The color is starting to change so I'm gonna drain these. (pot clanging) Bringing these back. I'm gonna move my simple syrup to the front burner, and put that over a medium-low heat, and add my peels. Bring this to a gentle simmer. And you can give it a stir, but you don't need to be too worried about stirring often. We're essentially making big jam right now. Big marmalade. This should take about 30 to 60 minutes to cook into a nice jammy, syrupy stage. That time will really depend on the thickness of your peel and the quantity that you have in the pot. Here's a pot that I've already cooked for about 45 minutes and let cool completely. I find it's easiest to let them cool so that I can handle them more efficiently. What we're gonna do from here is take the peels out one by one. And I usually just let some of the juice drip off. You don't have to, but you're gonna end up with a very, very messy piece of parchment paper underneath. It's all gone, but I find taking just a little bit of the juice off helps them dry quicker, because at this stage, what I'm looking for is for them to begin to dry out. You might notice that these are big pieces of peel, and if you want thinner strips, you absolutely can cut these in half, but I find that cutting them this big or this thick to begin with makes such an easy handling process than a bunch of tiny little strips that you have to pull out of here and lay delicately onto a cooling rack. Once your peel is out of the syrup, you will absolutely want to save this. It is just a lemony, sweet delight. My favorite way to use it is just put it in some sparkling water. I have a few pieces here that I've already pulled out that have been drying for a couple of hours, and so they're quite tacky but not juicy the way that those are. I'm gonna put one at a time into my sugar and put it back to dry. You might be tempted to put more than one piece at a time in here, but they will stick together, so just find a good method of doing one at a time. You might notice that this sugar looks a little bit more coarse, and it's just because it's organic sugar and not white refined sugar. So you could use any kind of sparkling finishing sugar here if you'd like as well. Drench well on both sides and lay to dry. Oh, that was a fresh one. That's okay. The fresh ones will just absorb more of the sugar and become even more sweet. If you like that, you could dredge them at this point as well. Another fun option is to add some citric acid into your sugar, and then you get a sour citrus candy. Let these dry overnight, and then you can put them into a beautiful jar and share a little bit of your lemon tree with everyone who comes by.

Paint a leafy satsuma with Courtney

- This time of year is satsuma season, which I love, they're delicious, but I think partially what I'm so drawn to is the fact that you get these little mandarins with these pretty, glossy, green leaves on them. You can use an orange or any fruit for that matter. I like the additional element of the leaves 'cause it's gonna be more fun for us to paint than just the fruit alone. Even though our leaf is in front of our orange, or satsuma, I'm gonna block in the satsuma first. I'm using my warm red and my warm yellow to make my orange. Red is a stronger color than the yellow. You notice that I've cleaned off a space on my enamel palette, because you guys are gonna be re-approaching your painting every day, you'll need to clean off your palette entirely, or a portion of it, every single day,

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because acrylic does dry quickly, and it will dry on your palette. Just check my color, going for a medium orange tone, that looks good. And there's part of the satsuma that's hidden by the leaves on top and the leaf in front, so, I'm just gonna kind of in my mind connect the dots. I can tell already that this is darker, it's gonna dry darker. It's going for the shape. It's like a little... The other thing is as, if you're painting from life, like I am, as you move, all the angles and shapes and shadows are gonna change a little bit, so try to stay still, or kinda in the same place, or orient yourself in a way that you can keep coming back to what you think you saw initially. If it changes a little bit, it's fine. All right, I need some more yellow. Add more of this warm yellow, my Moon Yellow, to my palette. Just add some here. Lighter there. Kinda this whole area is lighter. Some brighter points here and on the back side right here. Using that original medium orange I'm gonna add a tiny bit of white, and maybe just a little bit of brown to dull down that color, and I might use that on the back side here. As you get better at painting, you will use less strokes, you will be more efficient with your strokes. There are a lotta painters who do these daily paintings daily for many years, and they can just create this shadow with a single brushstroke and leave it. We're gonna be working things a little bit more than that. It's like a mark here. It's like this pockmark kinda highlights here. Squinting my eyes a little to try to see everything. I might come back over some of that orange here. So just we're finding the shape and the colors as we go. Now lets try to do some of our leaves. Mixing this green, I'm actually gonna start with the Fresh Fern. It is a cooler green, it's leaning a little more towards blue, which is good. I'm gonna actually add a little bit of warm yellow, because I don't want it to be quite like that. Does need to be darker, so I add some blue and I add some raw umber. Okay, more yellow. Just take a look and see where we are. Yeah, not bad. So I'm gonna, using the tip of my brush, kinda draw where that stem is. Try to get the shape of that leaf as best I can. It's a big leaf compared to the satsuma. I don't have a lot of paint on my brush. Stem goes up. I'm like really just sketching here, with the paintbrush. There's this weird little leaf kind of caught in the back here. And another leaf kinda touches down onto the satsuma and then comes off. Hm. All right. I think the space between this leaf and the satsuma I did not not leave enough white space there. I can go in with white paint, but this is a study, so I'm just gonna leave it. Just gonna work on just developing the leaf itself. It's okay if it's not perfect. All right, let's add some tones into these leaves. This is darker, we've got like a grayish kind of reflected light happening, this is lighter, this is more yellow. We've got that underside of the leaf happening. So for the darker part of the leaf, adding some raw umber and just coming back in here. So a bit of darkness here. There's darkness here. On the back side of this. And here. Making more of my base leaf green. Using my green, adding some blue, adding some raw umber. Adding a little bit of warm yellow. Pushing and pulling until you get what you need. It's pretty close to what I originally had. I'm gonna actually add a little more yellow to come back in this area. The underneath of this leaf is much more muted, so, more raw umber, more yellow. Yellow ocher might be good in here too, to mix in. I'm gonna use a little bit of that stem. For the highlight running through this leaf, a little bit of white to my lighter tone. A little bit here. I wanna push this little part back a lot more so I'm gonna just use some raw umber. Here too on this leaf. Here. Here at the base where the shadow is. Shadow actually has a lot of orange, so I'm gonna pick up a little bit of orange. Mix some of my gray to create my shadow. Using just little bits of paint here. It's a little bit of shadow at the base of that orange, we kind of didn't do, so let's just lightly add some on top there. This is a pretty harsh shadow here. I'm just using a little bit of my raw umber on a slightly damp brush. Let's add one more highlight, kind of in this area. Refining it until I like the way it looks. Yeah. Maybe taking a little bit of my white to add to part of the stem here. Just squint your eyes and just see if you're missing anything that's like super dark or super light, but, yeah, I think that looks

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good. I can fiddle with this forever. You can see that I painted my satsuma slightly smaller than life this time, so it's a little bit smaller on the paper. You can continue rendering this, adding more highlights and more shadows, but these are study, the idea is for you to get your paintbrush on the paper, create a habit of looking, observing, and painting, and I think we've done that.

Paint autumn veggies with Carolyn
- Every season brings a new something special to paint. Today, it's going to be pumpkins and squash. I'm going to be mixing some yellow, orange mustardy color for my first one. I'm going to be looking at this PDF reference here. There's a nice variety of pumpkins, and some lovely shapes. I'm also going to be adding pen and ink for details. So it's just really getting the shape, that's most important, and adding the tones. This one needs to be wider on the bottom. There we go. So we're working quite big, just to fill up the paper. And so there's that guy. Then we're gonna make one that has a long sort of neck, like this one here, or that one there. And we're gonna again be adding details at the end. Stripes, and dots, and textures. But right now it's just getting the layout and the shape. Can add some white as well, and a little bit of green, this one has. Okay. And then he comes down, and goes very wide. So they really are very organic in nature, in that they, the shapes are very rounded, and no sharp edges. So I'm really trying to get a nice dark green here, at the bottom. And then it just sort of blends into what we've done further up. Okay, I'm gonna end it of there like that. And then using my brush, drag the paint along. Add a couple of other colors into that. That's really a nice shape. And next we'll go to, I think one of these, looking down upon them is really sweet. They're like flowers, stuck on the pumpkins. So we'll just add that. Make a nice kind of round shape, but just do some scalloped edges. Lots of yellow. And we'll add the flower shape afterwards. So it's very watery. And we're gonna dab it quite a bit, because we're gonna add something on the top. Okay, next we're gonna do this kind of zucchini long shaped one. So, I'm gonna use this yellow orange in my pallette. We're gonna come back and do some stripes afterwards. On the side, we'll do it like this side. I'm using my number four brush. So, very wet, wet on wet. Okay. Add a stalk to that. And then this one, we'll add a stalk to as well. And this one we're gonna add more of a gray stalk. And the long sort of curly one. Okay. Continuing on, we're gonna add some pink. Pink, and just for some variety of colors, pink and orange. Make it like that kind of shape. And a long stalk like that. Just dab it a little bit, just for some texture. Okay, next we're gonna add a green one. I'm gonna mix some white with green, and a little bit of yellow. So we had a nice light green color, and we're gonna do something like that one over there. Okay, so narrow on the top, and then like a really wide base. Lovely top to it, like that. Okay. And we'll come back and add detail. I think it just needs a bit of yellow added to it. It's a little bit flat. Okay. Next we're gonna be doing a long one. Like a long zucchini like that. So we'll mix our greens, midtone, nice. So it's all about getting the different shapes. This is long and thin. And we'll do a deeper, darker tone for the stalk, or the stem, and I'll add that in there. And then some brown, burnt umber. Mixed with burnt sienna, actually, for a little bit of detail on the tip like that. Okay. And I think we got a couple, one or two more do to, and just fill in the space over here, and maybe one more there. So, I think I'll go back to my orange. So we'll add, kind of making up one over here, just to fit the space. I'm gonna go orange, to burnt sienna. It's kind of more like a chili, but anyway. We'll pretend it's a pumpkin. And maybe can add some brownness to it like that. A little bit of darkness, and then we're gonna do a long gray stalk, or maybe we'll make it greeny gray. Like that. Okay, then I think we just need to add a few more here, and then we'll go back and do our details. I'm going to add a nice yellowy one, this side. Really nice, deep yellow. And we're going to do it like that. I love the fact that this has become very yellow

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orange. I always love those colors together. With a little bit of green. And add a stalk there. And then maybe one more there. Yellowy ochre-y pumpkin, little pumpkin there. Okay. With a green stem like that. I think that's pretty good. Now, I'm gonna add detail. So, I think we can start with this guy, and the flower I was talking about earlier. I'm gonna make it yellow, mixed with white. And we'll kind of draw that on like that. Just like a flower, adding detail. And petals, that's pretty good. So I'm just gonna make a little one here, because I messed up. There we go. Just extend it a bit, and there, you have some kind of squash gourd thing happening. Okay, next I think we'll go back to this guy and add some stripes. Greeny, pale green stripes. Quite thick, and with the white you get a really nice opaque feel, all over your paint, and it looks really good over lighter areas, and darker areas. Just paint your stripes. They're very loose and free. And not super planned out, and they follow the shape of the squash. There we go, so really nice. Thin and thick. Okay, what else? Next one, I'm gonna add some darker green to this one here. Okay, so that's also stripes again, following the shape of the squash pumpkin, whatever you're drawing. So going from light, really loose, to adding darker tone at the end. Okay. Lastly, we're going to add some pen and ink detail, like leaves, and a few little dots and specks. I'll just test my pen out, on the nib, see that it's all in good working order. And I'm gonna add a leaf to this one. I love working with these ink pens, as you can create really thin lines, and then really thick lines. And lots of texture. Maybe this one can have a leaf. If you press down, you get a thicker line. This one, we'll add a leaf. Okay. And just to fill up this space, add another one over there. This one will have it coming out from the middle. Don't worry about things like that. Just work with them. Those are the added bonuses, as I call them. This one, I'll add a bit of texture. Little bit, not too much. Just on the orange part, behind the flower. Okay. This one, we can leave. Maybe this one having a long, rounded leaf there. Some nice detail, veins. Okay. This one we'll add a bottom area there. Maybe I think this one will have a nice leaf like that. And maybe this one can have two or three pointy leaves, and then I think that is enough.

Paint a pear with Jen

- I love painting from life. I do it whenever I can. This time I'm going to use a one and a four size paintbrush. I'm painting a pear. I'll start with an outline. This Bosc pear has a great shape. There's the stem. It has a long top. And it comes around like that. You can see the stem comes in a little bit. You can see a little bit of the where it grows from. I'll also outline the, the one that's cut in half. The seeds. Then, they might have a little bit of the bottom. And it could have a stem, this one doesn't. Now, I'm gonna move on to color. I'll sketch it first. I'll do the same shape. Okay. I'm going to use the number four brush. I'll start with the Bosc pear. A little bit of ochre, mixed with water. I'm gonna leave some white highlight right there. Just a big square. I'm going to pick up a little bit of that water and blot it. Let's be a little bold and make it greenish, pale, pale green. You can mix it with a little tiny bit of the ochre. But leave white because it basically has a white look to it. Ivory look to it. And then the skin. Just shows up a little bit except at the top here where I can see a little bit of the... I'm gonna add another layer onto that. I mixed a little bit of a sepia color into the ochre. Just slowly layer it a little bit. Wow, that was way too dark but I could fix it. To create a shadow, you could use an opposite color. So, on this I would use a little bit of green. Just a touch. You don't want it to look green particularly but it'll give the impression of a shadow. The stem is thicker up here and then it gets thinner. It has a grayish quality so I'm gonna add a little bit of black to it. Now, I'm gonna go back to the green pear. And then the dark seeds, put here. I made them a little bit more angled than they are at this, at this real pear. I think these pieces are a little dark so I'm gonna lighten them with water. I think this would look nice with a stem, too. I'm gonna go back to this one and add a little bit

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of an outline. I'd like to get more. That's very dark, but, I think it looks nice when there's a little drama to it. Okay. I think it's good. Just gonna add a tiny bit, right here again. Okay, it's a little bit too wet for me to make a sharp line but I think I made the impression. Painting from life can be intimidating at first but the more you do it, the easier it will get.

Paint a pumpkin pie monoprint with Courtney
- Pumpkin pie time! We're gonna do this one with the Payne's gray on our Strathmore Cream Paper. This would be a fun technique to do like a dinner menu or an invite for a holiday party, or just a pie party. Why do you need a holiday to have a pie party, you don't. Do our outline first. A lot of this image is out of focus, that's fine, just find an edge as best you can. Ooh, so some of those lines didn't print, we'll just go back over. See how that looks. I'm adding lines on top of dried lines, which I think are absorbing some of the ink there, and then this whipped cream. Juicy and delicious. A little blobby, totally fine. Maybe we want to add some of these like little pumpkin pie flecks into the pumpkin pie filling. This line here. And then these little crimped edge. You could leave that like that, you could do this plate. This plate's kind of massive for the size of pumpkin pie, so I'm just gonna make up my own plate, just make it. Ooh, wow, that met in the middle, that's good, and it fit on my page, also good. That doesn't always happen, of course. Maybe just do a little bottom part. I'm looking at the reference image and I can see that there's like that second line to indicate the bottom of the plate. We're not gonna worry about any of the out of focus stuff in the back. This does have like a table line, if you wanted to draw a table line, you could also also fake that, don't draw your line here, but run your hand across to try to get your line to match up. Yeah, this didn't really print very well. Close enough. Gonna paint this guy. This particular Prima watercolor set is actually called Decadent Pies, which I find a little silly, but appropriate for this image. Although I don't think that pumpkin color looks like pumpkin pie, I would say this pistachio color looks more like it. Banana cream, banana cream looks more like it, gonna try to avoid my whipped cream there and leave that the color of the paper. Maybe add a little bit. I don't want to get this too muddy, because I do want it to look edible. I'm just gonna wipe off a little bit of my palette here using a baby wipe, so I cannot pick up a lot of blue or brown when I'm making this color that is supposed to be my pumpkin pie. I don't clean my palettes very often. I like all that stuff that gets mixed, it's good for making your neutrals and your grays. But nobody wants gray pumpkin pie, so. Just give it a little wipe off. It's a little darker here. Maybe a little darker right at the edge. Can make a really soft, soft gray color to add some shadow to our whipped cream, it's a little dark. I remember being in a drawing class when I was in like the sixth grade, and my instructor telling me, "It's really hard to paint a blonde with a tan," and I feel like our pumpkin pie is like that because the color of the crust and the color of the pie's almost the same color. So you just, I just am gonna mix a lighter version of my pumpkin pie color for the crust. It's sort of like a blonde with a tan. And then if you want to ground something on the page, you wanna give it a little shadow, so I'll just put a little shadow here. Just dipping water and running it along the edge of where I had that shadowy gray color. I'll do some dark shadow on the part that's supposed to be the underside of the plate. This image looks a little more cartoony than some of our other images, and that's because we created hard lines for the edge of a pie. And a pie doesn't really have hard lines like that, but that's part of the process, which I like, it's like a way, a form of printmaking and so there's the artifact from the process that shows up in the final image. Just fade that out. Soften that a bit. Soften that a bit And then let's do a fun table color. Maybe like these dark blues, these colors got mixed up here, that blue should be down here. Ooh yeah, I like that, it's like an indigo. I'm gonna rotate this, 'cause it's easier for me to paint around. I'm just gonna

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paint in this whole background of the table, maybe not right to the edge, I'll probably just like kind of feather it out, and keep rotating my page as I go. Again, you could use a bigger brush, just use the one I got. Again, this is not watercolor paper, so it's not gonna perform as well as watercolor paper would, but, I'm gonna add a little bit of this shadowy color in here. That pie is sitting real high on this plate, I should've done the plate a little higher. Oh well. C'est la vie. Okay. Here's my funky piece of pumpkin pie. I think using this blank space either for a Thanksgiving message or an invitation could be nice, you could also use some of this blank space in the plate to add some kind of sentiment, a thank you poem if you will, but there's a lot of potential with doing these monoprints using food or a table setting as the basis for an invitation for a holiday party.

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