Mixtape: Back to School with CBTV

Chapter 1 - Mixtape: Back to School

Draw pencils and pushpins with Heather

- And now we're ready to move on to our next set of items, which, in this case, is just a pair of pencils and we also have some push pins. I think these actually sort of group together kind of great, I could see this becoming a fabric print, you know, just a little desk supplies, which would be kinda cool. Pencils are actually one of my favorite things to draw because they always have a little bit of text on them, and because they're so sort of basic. But it's amazing how much you sort of change the proportions and still have them work. There's a lot of great pencil print designs on fabric, and it also because this is something, this is an object that grouped together, lined up, you can really create a lot of incredible patterns with pencils. But for right now, we're just gonna draw some pencils and some thumb tacks. I like how this one says farewell. It's sort of a mystery, but, it's wonderful. And then of course the Dixon Ticonderoga, for those of us that were in school in the '70s and the '80s, and probably long, long, long before. The Dixon Ticonderoga, don't you remember Ticonderoga being one of the first words that was long that you ever learned? I just love how some ordinary objects, many ordinary objects, just have a place in our heart, or our minds, or our memories, that make them just sort of important and relevant. I always look for those sorts of things when I'm designing fabric prints or drawing things. And I'm gonna especially try to nail, in my drawing, even if I leave a lot of detail out of this drawing, I'm going to look for the things that really hit me, and one of them is this little curve on the top of the T. Because I really remember looking at that as a child and thinking how unusual that was. And I'm also gonna play up the change between these two different words and their fonts. A pencil has a very defining shape, it's really a long straight line. I'm gonna draw two of those. I'm gonna focus on the main shape before I focus on the details. I'm exaggerating a little bit, partly because I know that I wanna add the text to it. And the point. And this, right? This is a really important part of a pencil. And when I'm drawing it, at this stage, I'm keeping it sort of flat, I'm not really thinking about dimension at all. I'm drawing it as though it were sort of one dimensional. And I'm moving my tip up a little cause I like them kinda close together. I'm not thinking about where I'm putting shading when I'm doing this, I'm really just focusing on the shape as I sort of know it to be in my brain. And because it adds so much strength to the detail, I'm gonna start with my dark spots. And, of course, the other thing about pencils are that they have these edges in them. Oops, I went a little far there. Very random. I'm not really paying attention to where those lines are, I'm just sort of adding a little bit of interest there. And now I'm ready to write my text. I'm gonna start with my Dixon. Very simple text, no serif. And then I'm gonna really play up that flourish on the T. I'm gonna exaggerate it a lot, because it has sort of a resonance with me. And that R has a cute little thing too. And them I'm just gonna add a little bit of shading and a little bit of shadow. Pencils lay flat, so they throw a really even shadow. Except for, and I love this part, the tip. Which is a slightly stretched out reflection of their shape. Because that's not resting on the ground, Okay, I like the farewell a lot, but I think it would be cooler if there was a name attached to it. Just a little less ominous. I'm gonna say, I like how it's such strong block letters, I'm gonna say Farewell Bill. It's gonna be kind of a mystery, there's a power to relevance and there's a power to mystery. Maybe Bill just quit his job. Bill probably didn't die, people don't make pencils for people for that reason. He quit his job, they had a party for him, he really loved pencils. So when they threw him a going away party, that's what they gave him. As for the thumb tacks, one of the

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most interesting things about these thumb tacks is their color, when I'm looking at them. And I'm not using color right now, so I'm gonna try to focus on another interesting aspect of them, which I think is their shape. I've always looked at thumb tacks and thought that it looks like a little dress, like a little mannequin. So I'm gonna kinda play that up I think. And I also, I'm gonna draw them as a group, because everything's a little more powerful in a group. And when I design fabrics, I always try to have at least one print in every collection that something very small that's just grouped together. There's something really powerful about that, like, just like a whole surface covered with little butterflies, or, little ants or something. So in this case, I'm gonna shrink them down a little bit, I'm gonna play up their shape, and I'm gonna keep them in a group. And that's what's gonna make them interesting. So again, I'm gonna start with a little bit of a rectangular shape, just to tell me where it is. And then I'm gonna draw these little curved lines as kind of exaggerated lines. And then I'm gonna do a circle on the bottom, cause I really like that, I think that's kind of an important element, that sort of flatness. So I'm sort of using what I did in my spool, I'm drawing curved lines but I'm not trying to make them perfect. And then I'm drawing my little, my little point. And I'm purposefully making it off center, which I might change later, we'll have to see. I'm gonna make them, one little trick to group items is, you wanna keep the size, when they're all the same thing, you want to keep the size really close, but if you just alter it a little bit, so that they're not all exactly the same size, it'll just give you a little more of that same freedom where you're not trying to look like you were trying to be perfect. Now I've got one shape facing the other way, so I'm gonna play that up in a really exaggerated way. On the top, and on the bottom. Like so. And then, before I start shading, I'm gonna go in and erase those outer lines. I'm gonna sort of ignore now, where the shadows are, and I'm just gonna put my pencil down wherever I know the object is touching the surface that it's sitting on, like we did before, I'm gonna move the edge of my pencil out. I want a shadow on this point, that shows me how far away the point is from the page. And one of the most powerful things I can do is erase this tiny little line. There, again, we can see that none of these are perfectly shaped little thumb tacks, but we know they're thumb tacks and they're very sweet together and I think much more interesting because they're not perfect.

Draw and paint scissors with Mou

- I have seen quite a few very cute pairs of embroidery scissors. I have collected some myself, and I really love my Eiffel scissors a lot. It's a very good lesson in drawing symmetrical objects where you draw one side and the other side is a mirror image of that. Let's do it here. When I draw something like this, I like to have a central line. You could just draw it freehand or using any kind of straight-edge. And then draw one side first and then do a mirror image on the other side. And every now and then you can pick up your paper just to see what it's looking like. I'm gonna take it to the pen and anything that you don't absolutely love about what you drew, you can correct at this stage. I feel my scissors were a little wider than I would like them to be. So I'm gonna trim that down to some extent, keeping in mind, we're trying to go as close mirror image as possible. Of course, it doesn't have to be perfect or exact, but just enough to give that impression. It may seem like an intimidating item to draw at first, but if you break it down into small parts, it really is really, really fun. And you can most definitely simplify anywhere you like. I think this is, I kinda wanna do it quite the same way as it is, but also simplify at the same time. So simplify the steps, but try to get the detail that is in there in the object. And next I'm gonna erase the pencil lines and move on to adding colors. Sometimes if you go outside the line and you realize that and you wanna remove that color, you could just wipe it off with your fingers. I'm just adding just a little bit color to those edges for

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shadow. And that's the little, what do you call it? The nail kind of thing that holds the scissors together. And now for the caption, this one's a classic. And that's that.

Draw lightbulbs with Pam
- Light bulbs are everywhere and it's a really fun shape to draw, so let's draw some. I think I'm gonna start with one of those Edison ones that I love right now. So I'm going to start here with the little base. I don't mind if it stays perfectly... You know, I'm kind of decreasing the size as it goes. And then they have that little part that plugs in at the bottom. And now I'm going to do the top. Give it that little point, and go down. But what gives these the unique element is the actual element or filaments inside, so I'm just gonna start here and then kind of loop and loop again. The whole point is to see that pretty filament in there. And let me do another one, slightly different. I will again do a base. I'll change it up a little, just to be more playful with the drawing and maybe give it a little illustrative license. Here. And then again I will do a light bulb. I'm just gonna stay connected this time. And I'm going to make the filament inside kind of just decorative. There's likely not a light bulb out there that looks just like that, but everybody will recognize this as a light bulb. Now I'm gonna do one of those that go kind of in the sconces or chandeliers that you see. I remember my grandma having a lot of these. Again, though, I'm gonna give it a bottom, and I'm gonna make this one more rounded. And then I'm gonna give it little sides that then go up to a point. And just a little bit of filament in there. Do you remember those? They still have them. Let's do a hanging light bulb. Those are popular right now. I'm gonna just make a cord first, hanging. And then I'm gonna make a little rounded cap, what the cord connects to, and give it a little detail, and then a little lip on that. And then I wanna make this more round, so we'll do this and then focus on just doing a smooth oval. And then again, you could get playful here. You could make your filament, instead of going in and around we could go out. It's just fun. And I would do one more, more traditional, the classic idea light bulb that we all see. They tend to have a longer straight side. And you could even do a more traditional filament inside, and the little idea or glow. And there you have your little glowing idea light bulb.

Draw a book with August Wren
- I have literally thousands of books at home so to take one off the shelf and paint it is a really fun thing to do. We'll do a book laid open flat. Here's the spine when it's open. See the pages, and it curves a little bit until we get to that spine. And then it's open like that and you can see the edge here. You can see a little of the cover here. This one has a red cover, an orange red. So I'll paint that in first. You can only see a little bit of it. I made the angle on my sketch a little bit off, so I'm gonna fix it with my paint. You can see a little bit of the spine underneath the paper here. A very soft wash of a pale gray to the book pages just to give it some depth. It's very light and it's not full coverage and with a darker gray simply paint the edges of the pages. And I'm going to make a little bit of the words and pictures on the page. Sort of make the impression of it. So there's a little illustration down here. The chapter title. I'm writing it out but I'm not gonna fit the whole thing in the right way, so just to show some lettering. It's just an impression. It can even just be little marks to simulate the words. And the other page doesn't have any illustration on it so it's just some words. I can never write out the letters that tiny so this just gives you the idea that it's a printed page. This book has a little library stamp on it on the edge of the paper, so I'll put that in. Not the actual letters, just the markings. For the next book we're going to paint, Babar, a little bit of the spine, and then the cover. Here is the cover of the book. This one is a little bit tall and thin. And then the spine. I'll put a little

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bit of an impression of where the flag goes. And Babar. I didn't fit him on the page very well. We'll do Babar without the horse. I'll paint the background the bright yellow. We'll paint Babar's cape. It actually gets a little bit orange. So I'm gonna blot a little bit of it and add some orange. Going back to the gray. First I'll make it watery and light for the top part of his cape. And then deeper for Babar's face. With my number one liner, I'm going to add the type and the detail. You could paint your whole library this way. It would be fun.

Sketch a stack of books with Jon
- Today, let's work on another sort of simple shape. But something that again has a little more complexity. We're gonna draw a stack of books. Now the way I've arranged these books here are so that they're stacked up and they're a little staggered, so that there's simplicity and complexity. And when you should do at your house is pick four books off the shelf, they don't have to all be hard covers, but just varying sizes and shapes and stack them up in such a way so they don't perfectly line up with one another. That way you get more interesting shapes and shadows. Starting with the finest point Micron 005. We want to once again look at the books and think about the overall shape that we see instead of focusing on one book and then working our way down. So well, I am gonna start with a quicker, loose sketch of the top book. I'm thinking about it in context with the other books that I see, so I'm not just gonna start on one, and then ignore the rest, I'm gonna try and piece them together as I go. Because the important thing here is not just that these look like books, but that this actually look like a credible stack of books all together. And when I say I'm doing this loosely, you'll notice that there are some lines that are a little errant. They're gonna need a little work to tidy them up, and that's okay, we can worry about that later. The most important thing in the beginning is that we have a decent foundation to start on. So again, working my way down but thinking not just book by book. I'm also trying to think about the way everything lines up so that this works as we go. And the shape of a book is a fairly simple shape on its own. If you can draw a rectangle, you can pretty much draw a book out of your head. But what I want you to try to really work on is getting the subtlety of what it looks like to have the pages what the edge of the book looks like, and all that sort of thing. Alright, so now we're gonna get a little bit of the shape for the shadow. Okay, so now we have sort of a beginning foundation and what I wanna do now is work on some of the shading. (pen scribbling) We're just gonna drag lines that are going in somewhat the same direction as a beginning point. (pen scribbling) And again, if this is loose at first, that's totally okay. What we're really trying to do is just show where light is coming from, and give a sense of form by creating a little bit of value. (pen scribbling) Sometimes as you're looking for indications of where the light is coming from, it's just looking for angles like this triangle that I see right there. (pen scribbling) We're looking for the moment that there is an area of shadow that turns into an area with light. And it's not always the most obvious spot, but if you can capture it, then it'll really help the rest of the drawing come together. (pen scribbling) Now one thing we want to do with this finer point pen is also make some indication of where the pages are. And you don't have to draw every single page. But you do want to indicate something so that when we're looking we can tell that these are books we're looking at and not just random rectangular shapes. (pen scribbling) So is sort of like when you're drawing hair, you don't want to draw every follicle of hair, but you do want to try to notice the most important strands that you see. Okay, so now that we're getting that detail in. Let's try to get some definition in with our number two micron. So the number two is going to be a little thicker. And we're gonna use this to try to refine some of the edges we've already put down. So this is an opportunity to bring a little more clarity to what you've sketched in. So it's outlining

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major edges that you see. It's helping to sort of reinforce some marks that you've already made. It really does serve as a way to frame things out. And the last thing that you probably want to do, as you're adding this in, is think about the contrast and think about the way that you can shape things out. And so that's where this tool really comes in handy, 'cause sometimes you might look and think, well, this needs more clarity overall. And if it needs more clarity, what you're basically saying is the either the lines need to be more defined, or the contrast needs to be more evident. So I'm going over right now and I'm making some of these lines for shadows a little cleaner making some of the edges a little cleaner. And what I'm hoping is that by doing that I can see all of the shapes a little cleaner. And I think the last thing I need to do for this sketch, we're going back to our 005, and I'm going to add a little more value on the right hand side of these books to reinforce the light source. And sometimes the direction that you make these lines go in, helps to see the plane a little cleaner. (pen scribbling) And now if you're really good, what you'll do is the same exercise with your ebooks. Just kidding.

Draw a nib pen with Lisa
The great thing about this technique is you can really use anything. So if you have nothing or you think you have nothing around, use art supplies. These are nibs that you use with ink to draw and they make a really cool shadow and they have a really cool shape. So I'm going to start with these. Graphite first, micron pen, maybe a little gold. There's a little gold writing on here. I think I'm going to get that in because it's so cool. Let's start with the big one. And I think I'm going to do the small one too, but figure out where we want to place the big one first. And. Okay, my hand's in the way, so I'm just going to guess. And stack them kind of. I want this one to be a little tighter. Can't block the shadow. Okay. Again, just going to guess. We'll do one of the teeny tiny guy. Okay. I'm going to color one of them in. I might use the eraser as a blending tool to make the graphite a little bit softer. Okay. On this one, I want to fill the black in really dark because I want the gold to contrast. I'm just going to take a look here and see how this top part is. I'm going to recontour some of this just to make it a little neater. Okay, I like how that's looking. Maybe I'll use a micron. Sort of the part that really interests me on these guys is the nib itself. So maybe I'll just draw a couple of those with the micron. Okay, turning it sideways, that is an amazing shadow. So let's get that. Just to balance it out, we'll do one more this way. There's a little hole. Okay. I'm going to test and see if the gold will work on top of the graphite. I'm going to use my little testy sketch pad again. Sort of. Let's give it a whirl. Or I could also see. Nope. I like the gold better. Okay. This nib has this really cool number 127N. I'm not going to do this part. I don't like the Germiny or the Co I nor section, but I like the number 127. So let's see if I can get that in there. I don't know if you're going to be able to see it though. Let's put the N in too. I like that gold part so much. I'm going to do it again on the white area of the page just so I can really see it. Just a little fun repeat. It's all about shadows, layers, and repetition. I think this is done. I like that last one, just like an outline. I'm just going to leave it as it is. Okay. We're all done. Pen nib. Check.

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