Mixtape: Breakfast with CBTV

Chapter 1 - Mixtape: Breakfast

Draw breakfast patterns with Courtney

- Out of all the kinds of foods there are to draw, junk food and the fruits and the veggies, I though breakfast food would be a really fun thing to try and attempt. So we're going to start with Cheerios, very simple, simple shape. I'm using that same woody brown color. I've been using that a lot. It's like really good neutral. I personally love Honey Nut Cheerios. They're like one of my favorite things to eat at around 11 o'clock at night. I rarely eat cereal for breakfast, but I love breakfast food for dinner. I wanted to add a little drop shadow on these and I'm using blue, which may seem sort of like an odd choice. You could do brown, but I'm channeling my inner Wayne Thiebaud here for this whole little series. And I kind of like the color combo of the blue with the brown. Those are little Cheerios. Another breakfast food that I think is really popular right now is an egg, specifically a sunny side up egg. I feel like you're going to put an egg on anything these days. Started off some eggs. Fried egg is a very simple shape. So it's fun to draw. Come back in with that really bright yellow center. Then I'm going to use that same blue to do my drop shadow. I feel like that addition of the blue really like enhances the pattern. Reduce some bacon. I've been a vegetarian since I was a kid and people are always convinced that bacon is a thing that turns vegetarians. But I never liked bacon as a kid, so don't feel like I'm missing anything. I'm just going to do three little wavy lines. I'm going to come back over with a hot pink. Let maybe do dark sort of maroon color. Just right on top. Then I'll probably just come back in with that neutral color again just to clean up the edges. Do a little like drop shadow. Just kind of outline things. There's your bacon. And last I though I'd do some like Eggo waffles because those are kind of fun and lend themselves well to these colors. Start with just like a bright yellow kind of square. Maybe they're overlapping them. One another. Almost like two pats of butter. Do another one over here, going off the page. Maybe one here. And then come in and we'll define it just like we did our french fries and our junk food because they kind of have an edge, kind of like a box almost. But with softer edges. And then just little dashes for the indentations in the waffle. And then you can bring in the blue just by creating a plate for them. That one's sliding up the plate just a little. Maybe you see a little bit of a plate over here. Can I have a little bit of a plate over here too. And it's up to you. You add forks or butter or stir up to this. You can make whatever breakfast food you like.

Oil paint a breakfast with Erika

- They say that breakfast is the most important meal of the day and that's what we'll paint. I'm going to be using this photo reference to get started. I'm going to start with a sketch. Plate, egg, now toast. Quick sketch, this is my palette from yesterday. I'm using my filbert, burnt umber adding to this brown gray for my slightly burnt toast. Laying in my shadows next with the green. I'm gonna add a touch of red to my shadow. Outline my toast. A little yellow ochre to that brown, more yellow. And this isn't a realistic painting, this is just laying out the color. A little touch of white. A little bit more white so it's more toasty. And I'm being very light with my brush. And I am not adding this white to the shadow. Cleaning my brush, time to mix up the egg. I need a little bit of orange for the yolk, so red and yellow make orange. And this is gonna be really vibrant right now, but we'll put some white on top so it's not gonna be quite this bright. Okay, clean my brush, dry it, you want a dry brush for white. Adding white with a little bit of this yellow white from yesterday. More white.

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I'm not gonna go over the yolk yet. Just around it. I'm going to take my white mixture, add a touch of green. Work on the folds of the egg. A touch yellow. Okay, time to add the white over the yolk. I want a really clean brush and a really dry brush. White, get the pigment in the bristles. Soft, soft. Oh, a little tiny bit wet, but not too wet. And you can dab it on your paper towel. Time for the plate, clean my brush. Okay, gonna mix a little blue, red, purple plate. Clean up your edges. Maybe a little more blue and white. And this is a real thin wash, we're going to go back and make it thicker so it looks more like a plate. Now, to make it more like a plate, adding white, thick and a touch of green. All right, time to add in my shadows. This green that I mixed earlier, adding it to that white plate color. There, and I have a shadow here. A little bit darker. Okay, a little green, a little red. Now, tabletop. The easiest way to push a plate or any object forward is having a cool background, so green or blue is the easiest go to, to move your objects forward. I'm using a number two round brush. Time to add the holes to the bread and just the details. I'm cleaning up my toast so that it pops forward. Just getting my edges and that's breakfast.

Make upcycled eggs with Risa
- When it comes to patterns, repeating a simple shape can make a huge impact on your piece. The reason why I like using recycled materials is because there's already so many colors and textures that it makes for a fun piece, even if you have a simple design. I'm gonna be using a fried egg shape because it's relatively easy to cut out and there isn't a lot of components involved. So I'm gonna take some of my pieces and just start cutting my shape. The fun thing about doing this is that you can really kind of take a piece and keep using all of the pieces. It's like extreme recycling, where you can take something that you were gonna throw away, take a little piece, and then just keep making as many things as you can. Really utilize your materials. And just because it's recycled doesn't mean that it's not precious and that we should be trying to use it as much as possible. I think a lot about my environmental impact of my art. If I can use recycled materials, then I definitely like to. It's also kind of fun to see, you know, just to challenge yourself, what do you have and what can you create from it? A fun thing about these types of organic shapes is that, you know, you can just kind of cut 'em out and then you don't have to worry about making a template or having them be perfectly perfect. Just go with the flow. This is also a fun practice to make something a lot bigger, like a huge pattern, a huge image for a pattern. What does that look like? And maybe if you take the same shape, or you make it slightly smaller, what does that look like? I'm even gonna use some scraps from our project yesterday. Once you have your individual pieces, go ahead and start assembling them. Fried egg images are my go-to for when I'm not quite sure what I wanna draw but I definitely wanna do something or play around with a shape but I don't necessarily want to do like triangles and squares and circles. Fried eggs are my sort of playful take on a simple shape. Now it's time for you to arrange your pattern. An easy way to get a repeatable pattern is to just start off with one row, and then anywhere there's a little spot in the next row, just add another image, just so it's a little bit staggered and they're all filling in those gaps. Some of the pieces are gonna come off your page. That's totally okay. Okay, so I already have a pattern, but to me, I like to have a little bit more flow to it, so I'm gonna play around with just the direction. Let's do this. Make sure that every other spot is filled in. Do that. Okay, I like that much better. This feels better. It feels like there's a lot more movement than the other way. But it feels a little crowded, so I'm gonna spread them out just a little bit and see how that looks. I think, especially when it's a really busy design, even though these are simple shapes, there's a lot going on within those shapes. So when that happens, I like to give it a little bit of breathing space so that my eye can kind of focus on each individual piece, like that one. I

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like that one. That's super fun. I'm happy with how this looks. This, to me, has good flow to it but also enough breathing space for me to really be able to focus on each individual element. So now I'm gonna commit and start gluing this down. I think, also, part of this practice is really kind of getting in tune with how something feels. In the beginning, to me, it felt like it was too smooshed, a little too crowded. And practices like this, I feel like help me really identify that sort of gut feeling for what feels right in a piece. And that takes practice, really being able to trust yourself and that the justification for changing something is that it just doesn't feel the way that you want it to feel. That takes practice and trust, to trust the process, to trust yourself. We're learning some big lessons. I really like using recycled material that have words on it. I think that it's super fun to just change the direction, kind of like try and figure out what it was in the first place. And don't worry if things are kind of hanging off the edge. You can always cut that off later, okay? Now I'm just gonna cut all my little edges so it's all on one page. It's really amazing how just cutting that makes this whole piece look really, really intentional, like there should be a whole bunch of fried eggs off the page. With a simple image, I'm able to fill the entire page with a dynamic pattern that has a really good flow to it. Try different layouts with your images and see how things feel. If you change directions, does that feel better? And if you put them together, does that change the dynamic of your piece? Try spreading them all out and see how that feels, or change the shape. Make really large images and see how that looks on your page.

Visual list of breakfast treats with Courtney
- Something I like to do in my sketchbook is make a visual list instead of writing out the items that I need to pack for a trip or remembering what I had for breakfast over the weekend or maybe things I need to put in a beach bag for Charlie. I'll actually draw those items. It's just a fun way to record something you're gonna do or something that you did in a visual manner. We're not gonna use a reference for this. You're just gonna draw from your imagination for better or worse. So I think I'm gonna do what I ate this weekend or part of what I ate this weekend. I've been drinking a lot of coffee because I have a baby and I don't get a lot of sleep. So the coffee is helpful. And can be wonky. What else did we have? We had scones. That's very pale. Let's find the color that I can see better. They were homemade scones. They were sort of like wonky and triangular. Blueberry scones. Put little blueberries in them. You could put these on a plate if you wanted but I'm just kinda making a list of the things that I had. I drink a lot of iced tea. So I had iced tea. Lightly drawing and then filling in. I like a lot of ice in mine. I'm not really sure how to draw that. Sorta like that. And I have a metal straw. Put that in there. My iced tea. Oops. Let's define the bottom of that cup a little. And, oh, I had spaghetti at my parents' house. Spaghetti is really hard to draw. It did not have a red sauce on it. Sometimes you could do like the red sauce on top and then all these noodles underneath. This was like a pasta primavera style so it had a lot of veggies in it. So I'm just gonna do a big scrumbly mess of noodles in this really light color. And then draw some of the things that were in the pasta. There were like little bits of bell pepper. And there were little mushrooms. Now, obviously they were not like perfectly little sliced mushrooms but that's what I'm gonna draw 'cause that's what was in it. And now this looks like a pizza. That's okay. Maybe we'll use a darker color to get the scrumbly noodles. There. And I am gonna put that in a plate. And maybe I wanna add a fork to it. And it was my dad's birthday so we had the tiramisu cake for dessert, which was delicious. Had cocoa powder on the top like that. And then like a layer of chocolate inside. And coffee-soaked sponge. And marscapone cream. It was so good. And it had three candles because my dad turned 73. Okay, we had salad. I could draw salad. I actually didn't eat my salad. It was served to me and then I ate so

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much pasta, I couldn't fit the salad. We had apple cake for breakfast one day. I think I'm gonna stick with colored pencil 'cause I've been using it and I just kinda like this theme that's happening, this like little dancing line of my weekend meals. So apple cake is gonna look a lot like this. It was from the same place. It's a little bit smaller. It makes a really good breakfast treat. It's like a golden brown color. Could try to do a slice out of it like that. Who am I kidding though? We ate like half the cake in one sitting. It was not even, not even just a slice. Okay. And then when we went to the beach, what did we have? Oh, we had like little Baby Bells. Those are the cheeses that are wrapped in the red wax. And they're just circular. But I'm gonna have it be just a little bit open like that. And 'cause you can barely see that, we'll just add like a little line under it. Oh, we had a bar of chocolate. So maybe I'll make a bite out of that too. Although we really snapped it into pieces and were civil about eating it but let's pretend that there's a little bite out of it. And a wrapper like that. Can't really tell what that is but that's okay. I know that it's a bar of chocolate. Maybe we'll make some like lines in there. Creating a list in a visual format is a nice way to reinterpret something that you do daily. You might be doing your grocery list and of course you may not have time to draw out every item on your grocery list but it's a nice way to think about the things that you do all the time and put them into your sketchbook with a little bit more intention.

Breakfast in your sketchbook with Mariko
- We'll start with a simple sketch for the very first one to just try and get used to holding a book and going out and doing a drawing. So using the everyday sketch book which you can keep in your bag, we'll get used to taking it out and doing a drawing as if you're in a cafe or you know, just at home having your breakfast. We're gonna do a croissant and a cup of tea. I'm going to try and do a very quick, very simple sketch that literally will take a few minutes just to show you that it's okay. Does not have to take long, it doesn't have to be perfect, it's just to get used to drawing when you are out and about and it doesn't have to be a grand landscape or a portrait. It can just be something really simple, like a breakfast. I often draw food actually when I'm out and about helps me to remember all the things, all the tasty things that I've eaten and drunk. And maybe I will just so that I remember what I was eating. I always have this pen and possibly a couple of pencils in my bag when I have this sketchbook so whenever I need it, there's something to draw with. I keep it simple when I'm trying to be fast and for something like this, you don't have to add too much detail, it's more about just doing it, just do it quickly, don't think about it. Doesn't matter where you start, doesn't matter if it's great, it's kind of just about doing it so that you've got something in your sketchbook and it will remind you of this particular breakfast.

Carve a rainbow waffle stamp with Lisa
- We're about halfway through, and guess what? We needed a bigger boat. I mean, tray. So look at all these stamps. There's so many of them, it's so awesome. And we're gonna continue with our more compounded shapes. All of these are kind of living in rectangles and I'm thinking I wanna do a pattern, a design, that lives in a circle. And I think I wanna do maybe some geometric linear things inside of the circle. We have this awesome multi-colored stamp pad, and I wanna experiment with it. So, I wanna make a stamp that's gonna fit inside this fairly comfortably. I can just cut off this extra scrap. There we go. And I'm gonna do a circle. I'm not gonna worry about if it's absolutely round. You could trace something, a little cup or a little plate, if you want, if you're feeling uncomfortable with your circle powers. Gonna do something linear. I'm gonna make this a little bit bigger, or thicker. Okay. Oh, you know what? Let's just do like the easiest thing imaginable. Let's make a grid,

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and this will kind of be like a waffle. I'm just gonna do that. That's what I'm leaving. Don't cut there. Could make this wonkier, so this one could be skinnier, this one could be fatter. I'm just gonna go ahead and carve it and not worry about if all the lines are even, I want it to look a little handmade. Start with my big carving tool, and get all the way around, and we'll clean up the outside too. I purposefully went outside on one side just to kind of create a more uneven circle. We'll see what that looks like. I'm trying to think if I need to use the little guy to get into these corners, I probably should. But I may be able to use my new favorite square afterwards. Okay. So, making the moats. Think I've carved out most of these insides. I know that a few of them are not perfectly clean. This might be a time to use the X-acto, to like really try and clean up some of these grid lines. It's a little tricky using an X-acto blade. You wanna like slice down and then slice under, but it can give you really nice sharp, clean lines if that is something that is important to you. I'm super curious to see how this looks, so I'm gonna print it and just give it a whirl. For my test print, I'm just gonna use some white paper and I'm gonna use a big pad only because I just wanna see what it looks like and I'll clean it off. Also sometimes when you ink and print, the Sharpie comes off, but these are all light colors and I don't want the Sharpie ink in those. Gonna have this at the ready. And I already see that I totally missed that spot. This is a really nice color combo. I wish I had some pink paper. All right. With stamps this size, you'll notice I did the stamp in reverse so I didn't, you know, put the stamp onto it, I put the pad onto it. You can also do that with the paper. You can go this way and kind of rub the paper. Sometimes this gives you cleaner prints. Just make sure you don't move the paper around and that you get everywhere, so a wooden spoon can be helpful. Aha, that's exciting! It's like a little waffle. I must've had some red ink on my hand. Or a tennis racket. It can be a tennis racket. Okay, let's see. Is there anything I'm really anxious to clean up? Maybe a little bit. I'll clean that up. Okay, anything else? I kinda like the funky texture. I'm just gonna leave it. Clean it off really well. Hopefully some of that Sharpie will dissipate. You can use some soap and water. There's an alcohol cleaner that I think also works fairly well to get the extra ink and some of the Sharpie off. You could just keep stamping too. The more you stamp, the Sharpie starts to disappear. Okay. And we'll see if we can use this color wheel stamp pad to our experimental advantage. I'm gonna use this and turn it upside down and just put it on our stamp. So I don't know what color is gonna end up where or how's this is gonna work out. The big reveal. I'm gonna cut a few more of these outside edges off 'cause they seem to be on the yellow orange side, not on the rest of them, so clean up just a little bit more. Okay. If you are worried about keeping your stamp pad pristine, you probably wanna clean up between each stamping, at least a little bit. If you don't care about keeping your stamp pad clean, you can just keep going. I'm gonna turn this around a couple different ways so that the colors are not in the exact same place, for sure. This could also be a super fun wrapping paper with all these colors. I gotta little bit of red or orange on the yellow. I'm just gonna use my wipe to clean it off. Since I'm moving so fast, I'm not being pristine in between stamp cleanup. I'm just trying to rotate the colors and the stamp as I print. And we got these bonus like pie chart lines, because this is like a pie chart, and I think that's pretty great. I think it's really fun to see how different a print can look when you do it in multiple colors and you do it in a singular color. I also really like how random this page looks. It's sort of cohesive because it's all the same shape, but each one is slightly different and unique in its own right.

Paint a slice of toast with Risa

- For our last practice, our limitation is going to be to paint using only highlights and shadows. My food reference for today is this delicious slice of toast. Snap a picture and print yours out or just use

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it from your phone. Last one, we're goin' out strong. So I'm only using shadows and I'm only using highlights. Have to kind of think about that for a second there. And that's okay. You can take your time and think about it before you get started. Sometimes it's helpful to not overthink it and just go for it. But sometimes you just need to take a moment and really kind of map it out in your head how you're gonna approach this practice. So this picture doesn't necessarily show me too much when it comes to highlights or shadows. But in my mind I feel like if a light was shining pretty bright from one direction, I would get maybe just this side of my bread. And then the shadow here would just come from this side here. I don't necessarily feel like I'm gonna get too much shadow on this side. So that's my plan. Gonna water this down quite a bit. Then just kinda have to go for it. Now I want bread. Just a few lines like that really kind of show me that the light is coming from this direction and it's hitting this side of the bread. Now I'm gonna go for my shadow and I'm just gonna use a little bit darker of a color to really show the difference. Okay, so the shadow would be... That and then I would have really a little bit of a shadow here. Oh, this is like a very soothing slice of bread. Also when I think of a shadow, I think of the part that's closest to the object being a little bit darker than anything else. So I'm gonna try and replicate that. Let's see if I can get a little bit of a darker spot right on the edge there. Guess another element to put in here that could help is the butter because there's a lot of highlights in there. But I'm kinda liking this because it is quite abstract. Add a little water. Oh, I think that's great, that's it. Just with the limitation of using highlights and shadows, I'm imagining where my light source is to create an image that really captures the essence of my subject. We've been on quite the journey together. Not only did you show up for your creative self, but you pushed your boundaries by experimenting with not just one but three different mediums. I hope that with these new tools in your creative toolbox, you'll be better equipped to unblock creative block and experiment and play to discover your artistic voice even more. This was a fun journey and thanks for coming along.

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