
REPLAY: Daily Drawing Challenge with Lisa Congdon

Chapter 1 - Introduction

Replay overview

- Hello, my name is Lisa Congdon. My name is Lisa Congdon. Hello, my name is Lisa Congdon. My name is Lisa Congdon, I'm a fine artist, illustrator, and writer. (gentle music) Creativebug is replaying my daily drawing challenge. A daily practice is something you do in your art practice for any specified period of time. Most people do them for like 30 days. They are, in my opinion, sort of like the direct route to finding your artistic voice. And artistic voice is sort of fancy language for your style, your skill, and your point of view as an artist. When you're doing a daily practice, you're going to see growth and progress. Of course, you have bad days, but then you have good days, and I love to call the good days, "The shiny carrot." You have to be like a bunny rabbit eating a shiny carrot, because those are the days that are gonna get you through, and not every day is gonna be like that. You're not always gonna create something that you love, or wanna frame on your wall, but the days that you do are so important, because they motivate you to keep going. (gentle music) I have been working with Creativebug for so long, and I actually had to go back and watch some of the footage from this recording, and I do remember the office, and I remember that I brought my dog with me. And mostly I was like, "Wow, I look so young." (laughing) I remember taping this class. It's like going on like a really long bike race. We recorded full days, almost every day, for an entire week. It was really intense, but so much fun. I laughed a lot. - Strive for everything. - Is my iPhone case, which you can buy. - Yeah. - I think motivation and excitement are like inextricably linked with creativity. It not only helps us emotionally to kind of like work through the drudgery that often comes with practicing, but it feeds our sense of wonder too. Like, "I wonder what I'm gonna create tomorrow," or, "I wonder what the assignment's gonna be tomorrow." To me, daily practices can really feed creativity in a beautiful way. (gentle music)

Chapter 2 - 31 Things to Draw

Overview

(bright music) - My name is Lisa Congdon, and I'm a fine artist/illustrator and author of several books, including "20 Ways to Draw a Tulip." This series is called "31 Things to Draw." Every day for 31 days, I'm going to show you a different way to draw an everyday object or bit of nature. The idea here is to draw things from your imagination, though you're welcome to look at photo reference, and not to worry too much about making that thing look realistic. We're going to embrace imperfection. We're going to make our drawings really unique and wonky, and it's gonna be a lotta fun. For this class, I'm going to be using regular Strathmore drawing paper. It can be any brand, actually, and it's just smooth drawing paper. I'm also going to use a micron pen. But you shouldn't worry too much about materials for this class 'cause the basic idea here is just to practice drawing. If you have a pencil or a favorite pen that you like to use. Any old paper will work as well. These books are also great reference, and you can also pop open your computer or your phone and search for the thing that you wanna draw to see pictures of it. And a lotta these things are really common, everyday things that are gonna be in your backyard or in your kitchen cupboard or drawer. (bright music)

Day 1: Draw a Tree

Today we're going to draw a tree, and I'm going to show you several different ways to draw a tree. And again these aren't realistic trees. These are very stylized trees, but they're really fun to draw. One great basic tree shape is the triangle. And I like to make a triangle with two sides that are much longer and one side that is shorter. And then we make our little stump. This is a tree shape that I make a lot and use a lot in my work. And then all you do is draw some lines, one down the center and one each coming out down the middle. Use the same shape. Maybe we'll make the trunk on this one a little taller. And this one I'm going to do some scallop shapes on the inside. You could leave it like this, but I like to draw little dots on the inside. It adds a little depth and dimension. The next tree shape I'm going to make actually looks a little bit like a leaf. And the great thing about nature is that lots of things in nature mimic each other. And this is kind of a modified leaf shape, but I think it also sort of looks like a tree. And then we're going to make the branches come out. A couple other connecting points here. There's one. Maybe I'll color in the trunk. And then lastly I'm going to draw the trunk first on this next one just like this. And then we'll draw a circle around it. And notice how the circle is not perfectly centered over the trunk. That's okay. Again, any time when you are drawing from your imagination or drawing from reference casually and you don't necessarily need things to look super realistic, it's kind of awesome when you make these little quirky, hand-drawn mistakes because that's what makes your work interesting and unusual. You'll find also that sometimes when you're drawing things from your imagination, it's really an opportunity to develop your own style.

Day 2: Draw a Teacup

I love tea, so one of my favorite things to draw are teacups. Today I'm going to show you how to draw a few. We'll start with a really basic teacup. I like to start by drawing the base of the teacup, or the front part of the teacup, and you make the lip down a little curved. When you're drawing cups, to add a little dimension you can sort of make a semi-circle. This goes for jars and other things with circular tops. And then we'll draw the handle—just a really basic handle. And then I finish off with the saucer since the back part of the saucer is hidden behind the cup anyway. And let's draw a little tea in there. You can color that in with a thicker pen. Maybe we'll draw a rim on the saucer as well. Let's draw a little fancier teacup next. I'm going to make one with a curved body, and I like to draw the sides first and then the bottom. And then I draw my top part again. Maybe draw a rim right here. In this one, we're going to make the handle of it a little bit fancy too. Let's draw a saucer for this one as well. This is maybe the teacup that your grandma would have taken out on a special occasion. You can pretend that this design is in gold leaf. And for our third teacup, let's just draw a plain one—super simple semi-circle shape. Again always starting with this part first. Super simple handle. And then I'm going to draw a vine shape or design along the middle. And there you have three different teacups. Part of this challenge is to get out of your comfort zone and go try to draw some new things yourself. So I encourage you to go to your cupboard, pull out some teacups, and start drawing even more different designs.

Day 3: Draw a Chair

Today we're going to draw a few chairs. Chairs are a little more complicated because they have a bit of dimension to them. But you'll see it's not so hard. So let's start with like a regular school chair. So, when I draw chairs, I either start with the back of the chair or the seat of the chair, and this time I'm going to start with the seat. I'll maybe draw some edges on it here. It's going to be held together with some metal poles. We'll draw the back. You can see already it's taking shape as a chair. I'm

going to draw some slats in the back. And then the legs. Up to you, this one probably doesn't need for us to draw the back left leg, because technically it would probably be hidden. But we'll experiment with drawing the "hidden leg" in some future chairs. Okay, let's try another one. I'm going to start with the back, which is just a straight on rectangle shape. And then we'll draw the chair going at the other angle. It's much, much easier to draw chairs at an angle so that you can show their depth and dimension than it is to draw a chair straight on. So I'm going to have some nice long legs with feet. And if you want to draw the fourth hidden leg, just sort of take your pen from that corner, trace over, and then enter down. There. And we'll draw some arms on this chair. Those are in the back, technically not arms. And then we'll decorate this one a little bit. I'll draw a little bit of edge on this one too, so that it gives it a bit more dimension. And I could go over this with my pen, color it in a little bit. In fact, any part of the chairs that you draw you can color in or use a marker to color in. And then last but not least, I'm going to draw an upholstered chair. This one sort of mid-century style. Drawing the side first, which looks like an L. This is the back. I'll draw the bottom cushion here. And now for the legs. I think we don't actually need on this chair to draw the fourth hidden leg. Because technically, it's back here. Maybe we can draw a bit of a top on this one as well. And again, they're all three a little bit wonky, but fun and definitely recognizably chairs. Drawing three dimensional objects is actually pretty challenging, and most of the things we're going to be drawing in this series are three dimensional. But the chair is actually one of the most complicated three dimensional things to draw. Furniture in general is also pretty complicated. So what I encourage you to do is sit down and just draw as many chairs as you can over a 20 minute period. They all don't even have to be different. Just practicing drawing the same thing over and over is really a great way to learn how to do it in a more accomplished way.

Day 4: Draw a Leaf

There are endless possibilities with drawing leaves, and that's what we're going to do today. The first leaf I'm going to draw is sort of a long, tall, skinny one. And when I'm drawing leaves I like to start at the top and come down and then mimic on the other side. Again the two sides don't have to be identical. And then we draw the main vein up the middle. And in this one I'm going to make the veins inside of the leaf really close together which makes it look a little bit more intricate. Next leaf will be a little more curved with a pointy top. Again I'm drawing these from my imagination, but you could really be looking at pictures of leaves or actual leaves that you bring in from the outdoors. That's a really, really, really fun way to draw leaves. And I'm going to make the veins dotted just to give it a different effect. Using dots in your drawing is a really great way to add texture. Let's do one that looks more like a maple leaf. This is a little more complicated. I'm actually going to start by drawing the center and then drawing the sort of contour of the leaf around the outside. So you're going to make a jagged point that comes down here, and then another one that goes out, and then a third section right here. Now the tricky part with drawing this kind of leaf is getting the other side to sort of mimic the side that you just drew. But again, we're not aiming for perfection here. And then we'll draw the veins. Let's do a couple more. It's good practice to draw a sort of jagged edge leaf. So again, when I do that I like to draw the vein up the middle first. And then I'm going to start just doing that and then back down the other side. Most leaves have some level of symmetry but they don't have to be perfect. Let's just do one more for fun. This one will be an oval. A modified oval shape. In this one we'll draw some shapes like this. Some semicircles on the inside. And then just to keep it interesting we'll have them alternate on the other side. And you could also for fun take a thicker pen and color in these little semicircles or arch shapes on your leaf, or conversely

color the outside and leave the semicircles uncolored. And there you have five different leaf shapes.

Day 5: Draw a Rose

One of the great things about drawing botanical imagery is that it's a great way to practice drawing things in different styles. So for example, when I say draw five sneakers or five chairs or five teacups, you can imagine a teacup or a chair or a sneaker in five different styles. So thinking of five different ways to draw it isn't that hard. But a rose we think of as looking like a rose. It sort of looks one way. It might be a different color but it's actually possible to draw a rose in five different stylesâsome very clean and some more realistic. And so that's what we're going to do. The first rose I'm going to draw is sort of a straight on viewâthis one somewhat more realistic looking. But I like to start with a circle in the middle and then drawing the petals outward. You can vary the size and shape of them. Nature has a lot of really amazing idiosyncrasies in it, and capturing those in these sort of imperfect markings makes your drawings of nature really interesting. Maybe darken the middle a little bit. And then rose leaves tend to have pretty jagged edges, but I'm going to draw the face of one a little bit straight and then draw the edge here. That'll be our first one. Here's a super simple rosebud contour. Looks like a rosebudâsuper simple shapeânot a lot of detail but beautiful nonetheless. This next one is another very stylized rose. Go up from the middle, and I sort of make this crosshatch. And this sort of mimics the layers and folds inside of a rose. And then I'm actually going to finish it off by doubling up these lines here to get a little bit more detail. I'm going to do another rosebud. This one simple semicircle, upside-down arch shape. Similar to when we draw the tops of jars or cups, we're just going to put another semicircle oval up at the top. And the stem. And don't forget your little thorn. And one more, this one another rosebud with more curves. I'm going to shade in with some lines a few of the areas. Actually I'm going to add one here. And then maybe we can draw the base here, color that in. And there we have five roses. Because drawing flower imagery in lots of different ways can be challenging, it's also a great way to find your own particular style. So stick with it.

Day 6: Draw a Sneaker

Today we're going to attempt to draw some sneakers. And we're going to start with the high top. That's the back of the sneaker and the base. I'll draw the sole after. This is where the tongue of the shoe comes up. The top. This is the rubber part in the front. I'll put a little stripe there. These are the holes for the laces. And then for the laces I just like to draw little loop shapes or lines. Now let's draw the sole, which on a high top is fairly thick. And again, this is just kind of a little bit of a cartoonish doodle, not needing to look perfect. And we can mimic the circle that's on a Converse, but instead I'm going to put a little heart in it. Now let's move on to a tennis shoe or a running shoe. And I like to just draw the shapeâthe basic shape of a shoeâstraight bottom, sort of curve around this way, line going up this way, and then a slight curve here. And then I'll draw the soleâa little thinner sole on this one. And then we've got a place in this area for our laces. And then maybe some stripes which you could color in. I feel like the sole on this one needs to be a little deeper, so I'm just going to give it a little more dimension. You could even draw the other side of the shoe and shade in here. I'm going to draw another one that's sort of similar to that but has some different design elements. So again, draw the back, the bottom, curve up and around, little dip here where the foot goes in, maybe a little stripe or dimension detail on the sole. Holes for the laces, little loops for the laces. And on this one I'm going to draw the laces tied. And then some shoes have little air holes on the side so I'm going to draw those here to add a little detail element and maybe show a

little tag right here. When you're done, you can add more detail elements. And there we have three sneakers.

Day 7: Draw a Pitcher

Today we're going to draw pitchers five different ways. My first pitcher is going to be pretty basic. A little curve like this and then a big old handle. Let's put some decoration on this one, some fun stripes which you could color in as well. There's our first. Second, more traditional look pitcher with a sort of fat bottom. Again, whenever I draw a contoured shape, whether it's a leaf or anything with a curve, I like to draw one side first and then draw the other side to mimic it around the other side before I finish off the top or the bottom. And you'll notice that I started this one a little lower down. I'd like to show the back side of the interior and maybe to show a little dimension I'll shade that in a little bit with some lines and then your handle. This next one is going to be tall and skinny. Either mid-century possibly, with a small spout here and a little handle. Let's draw some vertical stripes. Next one super clean lines. Start with a rectangle with some sort of curved corners, very simple triangle shape as the spout and then a very simple handle. Last but not least, my favorite pitcher in the world, which is a Dansk pitcher from Denmark. And it's got this great big handle that's sort of squared off and covered. And we'll draw the texture of that. Not precise. My spout probably should have been more like that. It might feel really simple in the beginning to think, oh I can draw a pitcher. But in fact, you sit down to actually draw the pitcher, and it's a little bit more complicated than you thought keeping a straight line, drawing a curved line, making things proportional can be really difficult. And so the important thing is to just keep practicing and practicing and practicing. And then after you've practiced drawing 20 pitchers, you will eventually get really good at drawing a pitcher.

Day 8: Draw a Cat

Today we're going to draw some cats. It can feel really overwhelming and intimidating, actually, to try to draw animals, especially when you're trying to draw them realistically. It takes lots and lots of practice to do that well. But what's a lot more easier and a lot more fun, at least in the beginning when you're first starting out is to try to draw just really simple animal shapes and cute little animals. So we're going to draw cute little cats today. For this first cat, we're going to draw the head shape first. And you can see you've got two little ears here, and just like little cat head. And then we're going to draw just the outline of the body, so the sort of the back of the cat here, the tail curving around. We're not even going to draw the detail of the paws or the legs. Just a really simple shape that represents a cat. I like to put my eyes kind of far apart, makes the animal look a little bit cuter. Or you can put them really close together and then we've got our nose in the middle, and the way that I like to make cat and dog mouths, you can do this for most animals, is just to make two little hooks coming out of the nose. And there is our first cat. You could also add a little detail in the ears if you wanted, and some spots. So the next cat is going to have a little bit more detail. And for this one, we're also going to start with the head shape, but we're going to continue that shape into the body. So I'm going to start over here on the left, draw my first ear, round up to my second ear, go down. Draw one little paw, come back down, draw the belly, another paw up, and then around. Draw the back of the cat, the cat is sitting here. And then we'll draw the tail. And I want to give this cat some markings. I'll put his eyes here, his nose underneath that little marking, and again with the two hooks, and we can also give him some spots. So these are just ideasâ€”you can create your own little cat design that's different from this one if you'd like. Cat number two. This cat is going to be

laying down. I'm not going to worry about the paws yet. So you can almost see, even if you didn't add any detail here, that this is a cat laying down. I'm going to put a little circle in here for his face. Or you could just add the eyes and the nose and the mouth without that detail, but I want to make this one a little bit different. And then you can also add some little paws down here. My cats like to lay like this, and sometimes their little paws are coiled up right in front of them. I'm going to add just a little detail there. And for the last cat, instead of drawing the face face on, we're going to do a profile. This will be the tip of its ear, and then see its back coming down, its tail going around like this, front paw here, maybe its chest a little bit sticking out, neck, I'm going to come back up here to the ear, then come down. His head is a little small, but there's your profile.

Day 9: Draw a Bird

One of the most fun and actually easy things to draw, at least from nature, are birds. I love drawing birds, so let's draw a few birds. As when you draw any sort of stylized animal shape, I like to draw the outline of the body first and add the detail last. So, for this first bird, I'm gonna draw the bird's back first. Come up around for the head. Draw the beak. And then swoop around and under to finish him off. This is a really basic bird shape. You don't even actually have to draw the beak, you could just draw the bird like this. And then for this bird I'm going to add some fun details. You can really go crazy with decorating your birds with scallop shapes and feather motifs and stripes. Birds usually in real life have really, really interesting designs on them, and so trying to mimic those is really fun. Let's put a little eye here. And I love drawing bird legs, these skinny little bird legs, and feet. So there's our first bird. Next one, similar, the back is gonna be straighter. Again a head and a beak, and then the same sort of body. You can see these two are similar, this one is a little, for lack of a better word, fatter. So I'm gonna decorate this one with a sort of reverse rainbow, or semicircle, concentric circle design. Make a little eye, and this one I think I'm going to make the feet and the legs closer to the front of the bird's body, and closer together. Just for something different. You could also decorate the inside of these, these semicircles, with more detail if you wanted, or color them in. Next bird I'm going to make a sort of a different style, same idea as this bird except the body is gonna be more in an angle. First step in drawing this kind of bird is just to draw a semicircle. A half circle at an angle like this. And you can draw the tail feathers. And maybe a little, I don't know what they call this, like a little crest or a little hood. A little beak, which we'll color in, and a nice cute little eye. And then we can draw some detail here. You could color or decorate your bird in any way. Maybe we'll add a little bit more detail. To the feathers. And then last but not least little legs. And then maybe one more. This one will be slightly different. So for this one we're actually gonna make the wing first. And the wing will be a similar shape as this entire bird. So we're gonna start with a small, angled, half-circle shape. And then from there we're going to come up, draw the head, a little beak. Make the neck come in, make a little tummy, it comes around. This guy has been eating a lot of bird seed. And then inside this bird's wing, I'm going to draw some scallop shapes. And there we have four birds! The birds I just drew are not any specific kind of bird, but a really fun way to spend your time is to actually open up your computer and search for your favorite kinds of birds, maybe it's a cardinal or a seagull, or a dove or a pigeon. And play around with drawing your favorite bird in different stylized, really simplistic ways.

Day 10: Draw a Mushroom

One of my favorite things to go looking for when I'm out hiking in the winter are mushrooms. And they're also one of my favorite things to draw. Let's draw some mushrooms. So the first mushroom

we're going to draw is, I think, traditionally called a toadstool. I don't know all of the scientific names for mushrooms. So I always start by drawing either the top of the mushroom or the base, but today I'm going to start with the base. And with a toadstool, it's really important to draw at least part of the underside because that part has really interesting line work in it. And then this would be the top. So you can see the mushroom shape here. And so when you draw the underside of a mushroom, I usually draw little delicate lines coming out from the center. If you look at the underside of a mushroom, you'll see these really intricate lines and fibers. And then toadstools are famous for having circles on them. Now in actual nature, the dots on toadstool mushrooms are actually really tiny. But we're making unrealistic, sort of exaggerated drawings in this class, so let's draw big circles. And you could color this in red and white, maybe add a little bit of detail on the bottom and at the place where the base meets the underside. All right. So that's kind of a toadstool-style mushroom. I'm not really sure what this type of mushroom is called, but it's really beautiful. And I'm going to draw two together. This one has a skinnier base. And we'll draw that sort of at an angle. So here's one, and it looks a bit like an umbrella with a really pointy top. We'll kind of show a little bit of the underside of this one too and fill it in with some dots or line work. So we've got the first little guy on the left, and I'm going to draw another one because these kinds of mushrooms often grow together. And I'm going to make this one slightly taller and hide a little bit behind the first one that I drew. And we'll just kind of show a little bit of the underside and draw "sometimes if you draw just tiny little dots or markings on things it adds just a little bit of character to it. I'm going to draw a little bit at the bottom too. And here you could actually also draw some blades of grass. So let's draw another toadstool. This one's going to be short and kind of chubby. So the base is shorter. I'm going to draw the underside first and then kind of top. And again, we'll also go in from the center point of base and draw some lines going outward. And then this one, we'll make the markings on it smaller than we did in the first toadstool. And you can see, just adding those little tiny dots and little markings adds a lot of dimension and character to this little guy. All right. One last one. This one also looks a little bit like an umbrella " starting with the base "except it has a top that just sort of curves around like this. Then maybe we'll show just a tiny bit of the underside. And there we have four very cute little mushrooms.

Day 11: Draw a Broom

If you're looking for ideas of things to draw, one suggestion I have is to just walk around your house, and pick up everyday objects that you use, and bring them over to your drawing table, and look at them, and attempt to draw them. I was doing this the other day, and one of the first things I picked up was a broom, so let's draw some brooms. The first broom we're gonna draw is really sort of traditional broom with a long handle. That you would use to sweep up your kitchen floor or your front porch. And I start by drawing the, I donno what you call this, the handle. And then, just make basically sort of a modified triangle shape with a curved top. And I like to make a little bit of a jagged edge at the bottom. And then the next thing that I usually do is add a little detail here. Maybe here. And then start drawing the lines that come down, and the softer your touch, in other words, if you don't press down as hard on your pen, you can make much thinner lines, and more delicate line work. With the same pen that you use to make thicker lines, and that way you don't have to switch up the pens that you're using. And then most brooms, or at least the old fashioned kind, are sort of stitched together. Near the upper part, so we're gonna make some stitch marks going the other direction. And there we have our first broom. And next we're gonna make a similar kind of broom, a little bit more of a modern style, so we'll start again with the handle. Draw one side,

and then sort of follow the other side down, and notice how slowly I'm pulling my pen down, my hand is, sort of rubbing against the paper. And then this is the top part of the broom, this broom is probably made of plastic, this one's probably made of wood. And then again make the bottom a little bit jagged. Tiny bit, and then we can draw our straw, or synthetic straw. In these more modern brooms. You notice my line work is very straight and very evenly spaced, and that is because I've been drawing probably almost every day for the last 10 years, and that's something that will come with a lot of practice. Let's finish this broom up here, with a little more detail. This one might even have like a little hold for a hook. Okay, so next broom, let's do a couple of hand brooms. When I was traveling in Scandinavia a few years ago, there's lots of stores with these wooden hand brooms, and they're absolutely beautiful, all hand made. And I brought a few home with me. You might call these brushes too. But many of them are used to sweep. And now I'll draw And then again, another opportunity to practice line work. I'm not pressing very hard down on my pen here. Again they don't have to be straight or perfect, because if you look at actual broom, or scrub brush, the bristles that come down off of the brush are often crooked or a little wonky. And then, maybe as one last detail, we'll draw a little hole where you could hang it up on your wall. And then lastly we're going to draw another hand broom that's sort of a, a shorter version of the original old fashioned broom that we drew. And this one's made entirely of straw, there's no wood handle on it. We'll start where this top part, where the straw is bundled up. And then kind of comes out into a broom shape. And, we'll draw the areas where the straw is tied together. And this is maybe a little hook you can hang it with, and then we'll start to draw the straw. First layer we'll do is this area that's where the straw's bundled up, and then we'll move down. You'll notice this area here where a lot of my line work is over lapping. Actually creates an effective dimension or shadow, which is really cool. The last part of this broom that we need to draw is a little bit of stitching up top here, similar to what we did here in this other larger broom. And there we have our fourth and final finished broom.

Day 12: Draw a Tulip

Tulips are one of the most fun and easy flowers to draw, so let's get started on a few. We're gonna start today with the most detailed tulip flower that I usually draw and it'll get simpler from here, in fact we're going to start by drawing the actual flower itself and then we'll do the stem and the leaves. Tulips have sort of elongated, vertical petals. So we're going to draw a few and add a last one here. Notice how I drew the sides first and then I went in to draw the last petal behind the two on the left and the right. Next let's draw a straight stem down again, drawing very slowly will give you much more control. Not pushing too hard down on your pen. And then some really simple leave shapes. And I like to draw veins going down the middle of my leaves. And there we have our first tulip. The next one, similar in shape but a little different, we're gonna start with a semicircle with rounded corners like this, you can add just a little wing on each side to show, maybe a couple more petals. Again a straight stem. Tulips actually, unlike a lot of flowers, do have pretty straight stems. And then this leaf, I'm gonna make a little skinnier and sort of wind up and frame the left hand side of the flower. And then, to give it a little bit of depth and character let's just add a little bit of line work, these can also be dots. And there's our second tulip. The next tulip design I'm gonna show you is actually one of the simplest and what you do is just draw one or two oval shapes, sort of look like eggs, and then, not straight down the middle but off to the left a little bit, let's draw lines like this, and then for these we'll just make really simple stems, and there we have two more tulips. Again, these are very stylized and simple. I love reducing flower shapes down to their essential elements. For this fourth tulip we'll make a shape that looks like this, it's like a teardrop shape but

sort of slanted a little bit over to the left and then make another one that comes out like that. And then, top of the tulip there. Stem. And then, actually I'd like to make, on this particular tulip I'd like to make the leaves mimic the petals a little bit. And there we have another tulip design. This next one is also super simple. Teardrop shape. And then leaves. And for those of you who are quilters, this one might look familiar, it comes from a traditional quilt design. And then last but not least, another super simple, easy to draw tulip design. Start by drawing a semicircle, the bottom of a semicircle, and instead of drawing a line straight across we're just going to make, like, a crown. That. And then we'll draw one leaf coming this way, and one this way. And there we have six very different tulips.

Day 13: Draw an Owl

Today we're going to draw some owls, so let's get started. This first owl I'm going to start with a modified teardrop shape. It might even look to some people like a speech bubble. And then inside of it, draw that shape. Two eyes. Pull down, draw a little beak. And two little legs. And there is your first owl. The next one. We are going to make a semicircle shape, and make two little ears up at the top, at the very edge. And then I like to make little suggestions of wings off to the side. And then about two thirds of the way down, we're going to start making a connected scallop design. Scallop design is a really great space filler, for birds and fish. Here is my little beak. And last, but not least, my eyes, and my little feet. This one will have a slightly different shape. I'm going to start with a semicircle. So it will be the top of the head. And then, this is the outline of our body. And I'm going to make my wings come down here almost looking like arms, and on the inside we'll make a shape that looks like this. The beak. I'm going to color this one in black. I'll draw my eyes way over to the side. Then I'm going to fill this little semicircle here with some little lines. And maybe we'll color little triangles inside his ears. There is our next guy. And last but not least, the wise old owl. You can see each of my owls has a very different shape. And I'm going to make his eyes look like eyeglasses. Just for fun. Then we'll add some little shapes at the bottom to mimic the pattern that you might see on the belly of an owl. Let's give him short little legs. Here you see I have four very different little owls. They are all about the same size, but they are all really differently shaped. I challenge you to take one of these shapes, the circle, the semicircle shape, or one of the other two, and turn it into your own owl design.

Day 14: Draw a Fern

I love drawing ferns. They're really simple and easy, and they're really beautiful. And they're a great drawing to have in your repertoire because they're a great space filler. This first fern that we're going to draw straight stem. I'm going to make it a little thicker than a single line, which we can color in later. And then on this one I'm going to just make the leaves come out in alternating spaces. And as we go down, they get larger and larger, or longer and longer. And then I'm going to go back and color these in. You could use a thicker pen for this if you wanted to, but they're pretty small so a smaller micron can work as a filler on tiny spaces like this. This next fern is similar height. I always like to start with the top leaf. And this fern will have teardrop shaped leaves coming up at a slight angle. And then I'm going to add some detail by just adding one vein through each of these leaves. Next one, same straight middle line. This one I'm going to make similar to the last one but smaller leaves closer together. This one's a little more challenging, requires a bit of slowness and a steady hand. Each time you draw a leaf coming out, you want to make it a tiny bit longer than the last one. And now I'm going to try to mimic that on the other side. And again it doesn't have to be perfect. There's a lot of amazing symmetry in nature, and ferns are a great example of that. This one should

have been maybe a little longer, but that's okay. Gives it some character. You could also color these in if you wanted. And then the last one is the most intricate, again starting with the center stem. This time I'm going to draw the stems out first and then we're going to adorn them with little leaves coming off each stem. This might look better with a few more stems on it, so I'm going to add a couple more here. And there we have four very different ferns that you can draw.

Day 15: Draw a Watch

- I think it's always good to challenge yourself to draw something that's a little bit more complicated. And we're gonna do that now. We're gonna draw a few wristwatches. This first watch is going to be like, traditional, circular watch, with a striped band, with a center part of the watch. And when you're drawing numbers on a watch, and you're only drawing it this size, you can just make little marks like this; there's obviously 12 marks on a watch. So I start by making one top, bottom, each side and then two in between them. You don't have to draw the tiny numbers. You can, if you would like to. Then I'm just gonna pretend it's four o'clock. And then, I'm gonna draw the edge. That'll be my next step. And then there's usually like a little metal piece here that holds the wrist band on. And let's not forget the little thing you have to wind for the watch. The next step is to draw the band and we're gonna pretend this one is folded over around the back. So, not gonna show the entire watch laid out; and we'll draw some stripes. And that's our first watch. The next one is similar to this one, except more rectangular in shape. So, similar to how we started with the circle face on this one, we're gonna start with the rectangle face on this watch. On this one, the next step is the band and I'll show you why in a second. Cause we're going to pretend that the metal face is on the outside. Just like that. And similarly, we're going to make our little marks here. Maybe on this one we'll put little arrows. So that's our next watch. Now, let's make a digital watch. Like, an old-school digital watch. So we're gonna start with a shape that looks like this. That's your first step. We're gonna mimic that on the inside. I'd like to put pretend little buttons. And you can make pretend digital numbers. It's 4:34. And we'll make like a pretend grid here, where maybe there's like a mini calculator on this watch. And then we'll just put little dots here to represent whatever numbers or symbols are on the watch. If you are the type of person who likes to draw really tiny detailed things, get yourself a really fine-tipped pen, and you can even draw tiny little numbers and symbols inside the calculator on this watch. Now we're gonna finish off with a band. And inside of each of these, I'm gonna draw a little shape that looks like this. And there's your nerdy digital watch.

Day 16: Draw an Apple

I love drawing fruit. Especially lemons, pomegranates, and apples. So let's draw some apples. One of the great things about drawing fruit is that you can draw the fruit as it would look uncut, from the exterior, or you can draw a cross section of the fruit, which is a really fun way to add detail. So on this particular apple, I'm going to draw it as if it's sliced down the middle. This is a very clean, modern look. I drew a line down the middle of my oval shape. And then I'm going to draw three seeds on each side. A little stem up top. And a leaf, with one vein going through. So there's our first apple. Let's do an apple slice. Also would be a cross section. And then we'll draw these again. And then maybe a little extra line around the outside to show where the apple skin might be. And there's our second. Let's draw a whole apple, uncut. This one sort of make a shape that looks like this, and it's kind of like a really fat kidney bean. And then we're just gonna draw a little mark like that. And the stem. Then a little leaf coming out the outside. And give it a tiny bit more dimension, we can add

just a little couple of lines like that. I'm gonna draw another one. This is a different shaped apple, this one will be a little taller. So we draw the left side first, and mimic that on the right side. Again, it doesn't have to be exactly matching. In fact, it's probably better if they're slightly different. We draw our stem. And our leaf. Maybe we'll put a vine through this one. And then a couple of marks, just to add a little interest in dimension. And last but not least, another oval cross section. This one I'm going to make a shape similar to the first apple we drew. But this one I'm not gonna make the line go straight through. I'm just gonna make a cross section down the middle like this. And then instead of seed shapes, we're just gonna draw little circles that mimic the seed shape. And let's draw a leaf one this one too. And there you have five different apple shapes. One of the great things about drawing fruit or vegetables, is that you can draw the shape of the fruit from the outside, you can draw a slice or you can draw a cross section.

Day 17: Draw a Radish

I love drawing root vegetables. Don't ask me why. They're just really fun and cool because they're amazing shapes. So let's start with a radish today. I'm going to start as if I'm making a circle, and then I'm going to bring my pen down to make the actual root that comes off of the radish. And then bringing my pen back upâ "a sort of modified circle, squarish-circle. And then on the insideâ "we'll add the leaves in a minuteâ " but on the inside I like to draw a little line that sort of represents where the separation between the red part of the radish and the white part of the radish is. And then we'llâ "as we're doing in a lot of our drawingsâ " add some dots or lines for texture. And then for radish leaves, I like to do this type of leaf that looks like this. I also use this type of leaf when I'm drawing poppies and some other flowers and plants that have curlier leaves. So there's our first root vegetable. This next one could be a turnip, could be a parsnip. Not sure. Going to start again with a sort of rounded square edge and come down this time right in the center with my root. You could draw more than one root if you wanted to. This one's a little more square. And I'm going to make my leaves just simple leaf shapes this time. And then I'm going to add my texture. These sort of represent the little hairs or veins that you would see in a root vegetable after you pulled it out of the ground. Let's make a more oblong one. This could be a fat carrot or possibly a small yam, sweet potato. We're going to make a more vertical shape. And again, the left side of your root vegetable doesn't need to be the same as the right side. Nature has a lot of imperfection in it. And if you made something that was perfectly symmetrical, it wouldn't actually look real ironically. And this one I'm going to do similar curly leaves that I made for the radish but make them a little bigger like this. And again, these are pretty stylized. This is not exactly what all root vegetable leaves look like. And then draw a vein. And last let's do a little cluster of maybe parsnips or turnips or small radishes similar to how we drew this one. And then I'm going to draw one just right to the right of it that's sort of hidden behind of it. Layering objects together, especially when you're drawing anything botanical, is a really great thing to practice. And here's a third one. And then we'll draw some leaves or stems in a cluster. And some of these leaves are hidden behind the other ones that I drew. And then we'll make a little texture on these too. And there is our little cluster.

Day 18: Draw a Bikini

I just finished writing and illustrating a book about swimming. One of the spreads in the book is about the history of the bikini bathing suit. It was invented by this French guy who was actually an automotive designer, and he decided that he wanted to invent the first really tiny bikini. And it was basically like the string bikini is today. And it was so small that it fit inside a matchbox. Anyway,

that's a fun fact for today. Let's draw a string bikini. And a string bikini is basically a bikini that's held together by string. So we'll start with the top, and I like to draw just two sort of modified triangles. They have slightly rounded corners. We'll tie them together up top and hold them together here with another string. And then we'll draw our bottom. Let's make this a striped suit. Since this is a string bikini, maybe we can add some little bows on the side. Next one, the top looks like this kind of a modified bow shape or a bone shape. And then we'll tie it up top again. This one maybe can have thicker straps. And we'll hold it together in the middle with some ruching. And this one's going to have shorts on the bottom. Let's do a more athletic style suit. So I'm going to draw the outline of the top part. So I'm making sort of a slanted line down, straight line across, another slanted line inward, and then I'm going to connect them with a neckline. And this one's going to have a cross back, so we'll pretend that these are the straps coming down in the back. And let's give this some support around the chest. And the bottoms will look like this. And let's do one more. This is kind of a 1950's style bikini. I'll draw the bodice first. And then some ties up here. And the bottom will be some modest shorts. I always like to draw a little waistband. And this one we'll make polka dot. You can see these bathing suits would be really fun to color and maybe even draw floral designs or other geometric designs inside of. And there we have four two-piece bikini bathing suits.

Day 19: Draw a Fish

I love drawing fish, and one of the reasons I love drawing fish is that there is endless opportunity to add cool pattern and design elements to your fish. So I'm not going to draw any specific fish today but just sort of general fish adding in some really fun pattern. Drawing fish is actually really easy. You just need to either draw an oval or a teardrop shape or a shape like this. I don't even know what this is called technically. We'll just call it a fish shape. And then once you've drawn your basic shape, you add the fins and whatever design elements you want to include inside and an eye. These are all going to be side views of fishes. So I like to draw a fin on the top and on the bottom, although sometimes I draw fish without any fins except for the tail fin. And for these fins, I'm going to add some stripe designs going this direction. And then on this guy we're going to use a scallop which is a really common shape that you would see on an actual fish, although this is of course exaggerated. And maybe inside of each of these scallops I'm going to draw a little dot for even more detail. You could really go crazy inside each of the fish with dots and stripes. And then I'm going to add a little eye here. with another dot in the middle. And there's our first fish. The next one I'm going to play around with a different shape. So I make the rear-end sort of a modified rectangle shape. And then I'm going to create a little sort of nose "almost looks like a pig nose that you see some fish have. And on this guy I'm going to start by drawing a fin right here in the middle of his side and then another one down here, here, and then in the back here. And then we'll also add some delicate little stripes to these fins. You could use any design on the fins. And then let's add some more detail to the actual body. So I'm going to make some stripes going this way first. And then I'm going to draw stripes going the other direction inside of them. And again, I'm holding my pen with a very light touch because I'm trying to make the line work a little thinner and more delicate. And last but not least to finish this guy out, let's add a little eye. I'm going to make one that is a more rounded shape and where the tail fin is more connected to the body and not separate. That's a really easy fish shape to make. And I'm just filling this guy in with more design. I'm going to draw his eye first. I'm making this eye a little bit more elaborate. And then I'm going to sort of a modified vine design, or you could just think of them as teardrop shapes coming out of the fish. And inside each of them I'm going to add more details in the form of a little dot and maybe some lines to show some texture in

the fins. Let's do one more. This one is going to be longer and skinnier. And then we'll make a different kind of fin that looks like this. Then maybe a smaller one on the bottom. I'm going to give this one a really big eye just for fun. And then I'm going to draw some arch half circle or half oval shapes across the top. And then others across the bottom. And then I'm going to fill these in with more line work mimicking the outline. And we'll do the same up top. You can see this one is becoming the most elaborate. And last but not least, let's add some stripes on the fins. And there we have four beautiful, very different fish.

Day 20: Draw a Fork

Sometimes the objects that seem the simplest are actually the hardest to draw. And the fork is a really good example of that. So let's try drawing some forks. But in this case, we're going to embrace the wonkiness and imperfection that comes with trying to draw them. We're going to make really quirky forks. The first fork we're going to draw is going to have a base that sort of looks like the base of an arrow. So that's the part you would hold in your hand. Now drawing the actual fork part of the fork, the part that goes into your food, is the hardest. And I don't really worry too much about getting too many prongs in there. In this case I'm just going to draw four and come back around. You can see all of my prongs are slightly different widths. They look really imperfect, but it's a really cute little fork. Let's add a little design down here. There's our first fork. I'm going to draw the next fork in the other direction. It's going to have a rounded end to it. And we'll make it a little bit longer. Some people call what I just referred to as prongs tines. That's also a correct term. This time I'm going to try to fit in five tines. And there's our next fork. This next one I'm going to decorate the base. And we'll do that last. We'll make the base kind of a little wider. This one's going to have longer prongs or tines too. You can see I'm going really slowly and trying to make my lines as smooth as possible. And even so they're just a little wonky which is fine. And then we're going to make some fun decoration in the form of stripes and dots down here. Maybe add a little space and then add some more here. It gives it a little folksy look. Maybe one more here. This is going to look really silly. That's okay. I'm not sure how it would feel to hold this fork, but it looks funny. That's okay because we are just playing around. And there's our final very bizarre looking fork.

Day 21: Draw a Cactus

Today we are going to draw several cacti. These are really fun. This first cactus we're going to start with a sort of shape that looks like that. I don't know what else to call it. And then we're going to draw, let's call these arms, and I'm purposefully having them come out of each side one is maybe slightly bigger than the other, and maybe at a different level. And then oftentimes, cactus or cacti have flowers, and so, and especially in certain times of the year. So let's just draw a little slower shape here, and maybe one over here on the edge. And it wouldn't be a cactus without its little thorns. So we're going to add those. The next one will be in a pot. So first I'm going to draw the pot. I'm going to make it a short pot like this, maybe it's sitting on a little plate. This cactus looks like this, and it's got some smaller baby cactus growing out of it. And on top of them are little blooms. If you were to color this, you could color these like bright red or pink, which is typically the color of cactus flowers. Put one more flower by itself over here. And then add some dimension by adding sort of the back of the pot and coloring in the soil, and then, of course, the last thing that I usually add when I'm drawing cactus or cacti are the thorns. Little prickly things. And then we can draw some coming off the top as well. Let's do another one in a pot. This pot I'm going to shape a little differently. More like a traditional terra cotta pot. Draw the back of the pot here, and this time I'm

going to draw the little thorns or pricklies in clusters of three, just to try something different. You can see how when you add detail in different ways, it really changes the look of something. That's always something that you want to be thinking about. And last but not least, let's draw another one growing out of the ground. Again, using a lot of these tear drop shapes for cacti. Cactus growing out of cactus. This is often how you'll see them grow. We can even add a little dry grass around the base. And then I'm going to also do clusters of the thorns. And then maybe we can do a tiny flower on these guys too. And notice the randomness that I'm using to distribute the prickly thorns around so that it's not completely uniform. There is a lot of randomness in nature, so you want to make sure that you really reflect that idiosyncrasy by not making things look too uniform. And there we have four very different looking cacti.

Day 22: Draw a Paintbrush

One of the things I think all of you probably have on hand are art supplies. So why not draw some of them? Today we're going to draw some paint brushes. The first paint brush we're going to draw is actually more of a house painting paint brush than a art painting paint brush. Let's start with the handle, which is sort of an oblong shape coming down. We'll bring it in a little bit, and then out again. It's similar to drawing the bottom of a broom. We'll make the bottom line a little bit jagged. This is the metal part that you would see that sort of holds the brush to the wood top. I'm not going to do it today, but this little area here might be a fun place to do a little lettering. Sometimes paintbrushes have labels embossed on them. And now we're going to draw the bristles of the brush, the hair of the brush. Hold your pen much more lightly than you might when you're drawing the edge, when you're drawing these really thin lines that will give you more control. Relaxing your hand is actually a way to get more control. It's the opposite of what you might think. So there is our first paint brush. Make the handle first. Then add a little, some stripes in some different spots, maybe this is the metal part that holds the wood handle to the paint brush. And then this is obviously a flat head brush. This one is going to have more rounded edges. I'm drawing these from my imagination, but what might be really fun is to go out to your garage or to your art supplies and actually pull out your brushes and look at them and try to mimic all of the little details that you see on different parts of the brush. Brushes often have really interesting details on them, including numbers and little tiny lettering and brand names. Sometimes the metal part is embossed with the size or the brand name. Number five. We'll even show a little bit of paint on the tip. And do a little detail decoration on the wood handle. What the heck, let's just draw one more. This one is a skinnier handle, this little metal part, drawing the base here. Again, light touch when drawing the hairs of the brush. I'm going to draw some detail here just for fun. And there we have five very different paint brushes.

Day 23: Draw a Spice Jar

Drawing jars of all kinds is really a lot of fun, and drawing spice jars is particularly great, because you get to play around with a little bit of lettering. Technically, some of the things that we're going to draw are herbs, but you get the idea. This first jar shape that we're going to play with looks something like this. So I'm making my base first, and then a lid, and then I'm going to connect these two parts and draw some little lines in here. We're going to make a label, and then we're going to write the word parsley in here. You can write it in your own style. I'm going to write it in my style. This one is going to have parsley in it. And then if you want to decorate it, sometimes I think it's fun to just draw like mimic whatever is inside on the bottom. Like so. Some parsley leaves and some stems. All right, let's make a little container jar of curry powder. This is one of my favorite jar

container shapes. This one has a really cool cork stopper in the top. We'll give the cork a little bit of texture. This time we'll draw an oval shaped label and write the word curry. And then just going to draw some dots in the bottom to sort of mimic curry powder. This is sort of more like a typical jar shape, pretend maybe this one is glass. And maybe we can just show a little bit of the top, show a little dimension. And maybe, sometimes I even like to draw a little bit of dimension on the bottom. This label is going to go all the way across. This is just another way to approach your label instead of drawing it inside the front. And I'm going to do some slightly different lettering here. Let me see if I can fit it all in. And then kind of draw some fennel seeds. You could fill up the entire jar with a whole pattern of what would look like seeds if you had the time and patience to do that. One last jar. We'll make like a tall, skinny jar. And actually, you see lots of spices that come in jars like this. And lots of herbs. Let's pretend this is sage. And I'm going to actually write the word sage this direction. Let me see if I can do it without turning my paper. And then a little accent on the jar, and there we have four spice jars.

Day 24: Draw a House Plant

Another way to approach drawing botanicals is to play around with drawing house plants that are in pots and jars and planters. I'm going to draw four from my imagination, but you could always pull in a house plant that you have in your own collection. Succulents are really fun houseplants to draw. They've got very clean lines. So this is the first one we're going to draw, and you can see I'm just making, literally I'm not even lifting my pen. I'm just making this sort of zig zag shape, curved zig zag shape on top of the pot. To add a little dimension, I'm going to add some veins. And maybe a little bit of dimension or shadow underneath. There is our first. This next one looks more like a traditional house plant you might have seen. I like to draw the backs of the pots just even if it's a really shallow indication of some depth. This one is just going to have about five big leaves sticking out. And that is it, and you'll just see how simple it is to make these house plant drawings. And I'm also going to add the veins here to this one. I'll add a little bottom to this pot. Next one, super simple, kind of a different approach. I'm going to draw a pot again. I'm not even going to connect the leaves to the pot. I'm just going to draw at different heights five tall leaves sticking out like this. And I'll draw dotted lines down the middle of each of them. And let's do one more here. This will be our tallest, big, maybe terra cotta pot with a rim. This one also has big leaves, and a little bit wider stems. And notice how I'm hiding some of the leaves behind others that I've already drawn, and this is a way to create a sense of depth in your drawing. I'll also add veins all the way up, and I'm going to add some veins going the other direction, or alternating directions in each of the leaves as well to just give it a little bit more detail. But you could keep it very minimal and simple if you wanted. You could add dots to your leaves, for dimension, little dash marks, line work. And there we have four house plants.

Day 25: Draw a Boot

One thing I bet all of you have at least one pair of in your closet are boots. Today we're going to draw four different pairs of boots. Let's start by drawing a cowboy boot. Cowboy boots have rounded tops sort of like this, and the backs of them go out a little bit and then come in, then we go down about where the ankle is. There's the heel. I'm gonna, before I draw the base of the shoe I'm just gonna go down this way. We have a, sometimes kind of a pointy toe. Heel, I'm going to add as a second layer. The fun part about cowboy boots is the details, so let's start with the strap that we use to pull them on. And then we're going to divide the boot in half with this line that comes all the

way down. So many different examples of cowboy boots that you could look up online. And sort of mimic the decoration on them. I like to add a little reference to stitching when I'm drawing boots or blue jeans. You could add just a tiny bit more detail down in the heel, or you can make the heel thicker. I like my boots low heeled. But some cowboy boots actually have pretty high, thick heels. So, there's our first boot. Next we're gonna make an ankle boot, which is more simpler, starting right about the ankle, going down. This is the heel area. Sometimes boots have these little tabs that helps you to pull them on. And then next we'll make the laces which you can just make by dragging your pen in this exact direction. And some laces. Next one is a moon boot. Those of you who live in cold climates might own a pair of these, they're really easy to draw because they're just sort of a basic fat sock shape like this with rounded corners. And then you can go crazy with the details on these but these are the cords that sometimes go around to tighten them on to your feet. We could really decorate them with any designs. And I'm going to finish mine off with some ties. Last but not least, let's draw some rain boots, these are, at least in Great Britain, called Wellies. And where I live now in Portland you need them quite a bit in the winter. They're a bit thicker around the ankle. You can draw some little buckles here which usually have a little strap that's sewn in so you can tighten them around the upper part of your foot, or your leg I mean. Just add some detail to the heel. And some Wellies actually have really cool floral designs and pattern designs all over them, so you could really go to town filling this in with some color or some pattern. And there we have four different boots!

Day 26: Draw a Seashell

When I was a young woman, I spent about a week on the seashore on the Adriatic Sea. And I spent most of my time while I was there collecting seashells. And I wish that I had kept them because they were so beautiful. Today we are going to draw seashells. So our first shell is just going to be a basic shell shape with maybe a scalloped bottom. And you can really go crazy like you can with fish and other flora and fauna with the detail on shells. Because shells, if you look at them really closely, have some really beautiful pattern on them. And then we're going to do the same thing the other direction. You can see it gives the shell more depth and dimension. You could even sort of draw the little bit of the edge underneath. Let's draw a shell that is a different shape. I don't know the technical names for these. Some shells have spots all over them, and they're sort of clustered together in areas. So let's draw a little texture pattern like so. Do another one similar to that one, but let's draw it in a different direction. This area is open in the shell, so we want to add a little bit of either pattern or you could color it in black and make your pattern in a weight gel pen. That would be really cool to show the area inside of the shell and to sort of give the allusion of depth. And one more. We'll do a spiral-shaped shell. Draw some lines outward, like so. I can see it starting to look like a shell. And then I want to add some dotted lines in between the solid lines And there you have a spiral shell view from the top and four shells.

Day 27: Draw a Lamp

Today we're going to draw something that most people have in their homes and that is a lamp. It might be a fun activity to go around your house and draw every lamp that you see. Let's start with a few from my imagination. This first lamp we're going to start by drawing the shade, which is a really basic shape that I'm sure all of you can draw. Then I'll draw a little... at the top of the lamp here. And maybe add a little dimension there, and then we're just going to draw like a round bulbous base. Draw this. You can even draw a cord. And this desk lamp is adjustable, so it has got these little areas. I'm just drawing them as basic lines, but you can really get much more detailed in your lamps

by drawing all the tiny screws and everything. So there is the actual lamp. We can even show a tiny bit of the bulb there. I'm going to make this space a little bit longer. And then, I'm going to draw the base of the lamp here. I'm going to show a little bit of dimension. Sometimes there is like a little wire or something that goes right here. It's our second lamp. Third one. A shade. It's a little bit bigger, but similar to the first one we drew. This one is just going to have three ball shapes that are connected. Maybe this one has like a little chain hook. It comes down that you can use to turn it on. It's fun to think of little details that you can add. Maybe I'll even add a few marks here and there. After you finish the basics, you can go back and add little details that give your drawing a slight bit more depth and dimension. All right, last one. We are going to make a patterned shade, so this one, the shade will look like this. I'm going to make a basic base that's just a pole and a round plate. Let's make our little holder up here. So the fun part with this one will come in the pattern that we put on it. And could make a floral pattern or geometric pattern. I'm going to do some scallop shapes on this one. And we'll add some last detail. Sometimes it's fun to draw really basic shapes. Shape of a car, shape of a sofa, shape of a dress, and then just fill it in with crazy pattern. And there we have our final lamp design.

Day 28: Draw Salt and Pepper Shakers

Today we're going to draw four different ways to hold salt and pepper, mostly shakers and one set of bowls. First, let's draw some traditional glass salt and pepper shakers. You might see these in the US in an old diner. We've got the base shape here. This is the area that you use to twist on and off the top, and then we're just gonna make a half circle shape, and then we'll... mimic the designs on the glass. Let's make another one, since these are all sets. They don't have to look exactly the same. There's one. Let's do another shape. There we have one. We'll add the shaker area here, and then let's draw another one, and make this one slightly bigger. You can see where I'm sort of playing with dimension here to show the shakers at an angle. Let's decorate these with an S... and a P. Next, let's make some wood ones. My parents grew up in the 70s and my parents had these in their house. Here's your salt, and your pepper, and here's a little grinder guy for your pepper. Last but not least, let's make some little salt and pepper cellars is what these are called. They're little bowls. This is your opportunity to practice drawing bowls and we'll do the same thing that we did here and label them. Maybe on the inside of here we'll draw some dots. There we have four very different salt and pepper holders.

Day 29: Draw Sunshine

Today we're going to draw a few sunshines. Sunshines are easy because they usually start with either a circle or an oval shape. For this first one I'm going to draw more of an oval. Sort of horizontal oval. And then we're gonna go around and make triangle shapes. I like to make them not connected. All the way around, the little space in between each one. And then, two little dots for eyes and a little smile. This next one, let's start with a circle and then I draw a little outline on the inside to give it a little bit more dimension and then we're just going to draw rays, out from the center at approximately the same length, though you can vary them a little bit. Sometimes I like to go around and hook rays out more randomly and then they end up looking more even in the end if you do it like this. And not everything on any of your suns has to be completely even. Or evenly spaced. I think I want to add one more ray here. And there's our second sun. The third one is super basic, I use this one a lot in my drawings and illustrations. It's basically two concentric circles, the middle circle is fairly large, this is similar to a lot of the flowers that I draw but this one, the inner

circle is a little larger. And then you just add your rays in the outer circle. And last but not least, another one with a cute face. Let's start with the circle, I'll draw the face last. Triangles with a little more space in between because we're going to add some other details in a moment. And then in between each of the triangle shapes we're going to add 3 lines. So we've got our rays, you could leave it like that, but I like to add a little cute face, so here's some eyes. Nose, some cheeks. And a little mouth. And if you wanted you could color in different parts of the face or faces of these suns. And there we have four little sunshines.

Day 30: Draw a Bee

Today we're going to draw five little bees. This first one starts with a teardrop shape. Let's put a little stinger at the end. Draw some stripes. A couple of eyes. And let's not forget the wings. There's our first little guy. You could take a black pen and fill in and then of course fill the other part in in yellow or whatever color you wanted. Next guy we're going to actually start with the wings because they're going to overlap on top of the body. And then we're going to draw a sort of oblong little shape like that behind the wings. And then we'll add the stripes similar to the previous bee. The number of stripes doesn't really matter. That part is up to you. And two little legs and a little eyeball. And let's color these guys in as well. We'll add just a little detail to his wings. Okay. Next another cute one, this one facing front, similar shape that you drew here except oriented the other direction. And then we'll draw the wings coming off the side like this. I'm going to add some antennae here and a little smile, maybe a little bit of detail here. And once again we'll color her in. Okay. This one is oriented towards the side again. Do a teardrop shape for the head and draw the body like so, some antennae there, two wings, and once again with the stripes. And we can give this one a little stinger in the back too. And then we'll color in the stripes. It's almost like he's wearing a striped shirt. And last but not least, let's draw a more realistic looking bee. So you're going to start with a shape that looks sort of like this. And then make the bottom part like this. These are actually a little bit fuzzy when you look at them up close, so I made these lines a little bit jagged. I'm going to color those in momentarily. The wings are sort of the most challenging part. So I'm going to go kind of slow on these. And I want to try to mimic that same shape on the other side. This one's a little bit off, so I'm going to go like this. And then oftentimes you'll see these interesting patterns on the wings. So we can try to mimic that as well. And draw some legs. As the last step I'm going to color in the stripes here. And there we have our final bee.

Day 31: Draw a Telephone

It's really fun to experiment with drawing electronic equipment. And one of the reasons it's fun is there are so many knobs and (scrambled audio) and it can be a great opportunity to play with detail. Today we're going to draw one of my favorite pieces of electronic equipment: the telephone. This first telephone is one that some of you who are maybe a little older will remember from your childhoods. We're gonna start with this shape. And then we're going to make the actual handle of the phone. Over. And then I'm gonna make the cord a fun squiggly line. And then we'll follow that so it gives it some dimension. And the last step on this one is to draw this little rotary dial. And you could add actual numbers or dots if you wanted, but I kind of like how this phone looks sort of simple. We'll add a little detail here. So that's our first phone. The next phone is maybe from the '80s or the '90s, like an office phone. We're gonna start with the handset. Which is going to be sort of sitting on top of the console, which is I guess what they called it. We'll give it a little dimension in the back, little dimension on the sides here. I'll draw your little cord again. Maybe this one should be

squiggly loops. And then the fun part, as I mentioned, is drawing all the tiny little detail on the inside. And you can really go free form on this or you could look at a picture in Google or whatever search engine you use. Here are our buttons. And again, doesn't have to be exact or perfect. You're just basically referencing what a phone would look like. Let's add dimension on the bottom. Maybe a stand holding it up. Next one, more stylized phone. We're gonna start with the semicircle shape, like so. And we'll draw another semicircle there. The handset will sort of sit on top of the cradle here. This one's a little wonky. That's OK. And then this one's going to have a square grid for punching in the numbers. And we'll make the cord on this one look a little different than the others. There's that guy. Let's draw a modern-day smartphone; I'm gonna draw an iPhone 'cause that's what I have. Basic rectangle shape with slightly-rounded corners and then most iPhones have... or all iPhones have a little screen on them. Can draw whatever you want inside the screen, but let's start with drawing the little details on the phone, like the camera dots, and down here we have our on-and-off button. You could even give this one a little dimension in the back off to the side. And then most of the time if you open up your phone you'll see all of the little app squares there. I think they come four in a row. And let's say this person who owns this phone has lots of apps. And I think there's just a few at the bottom as well. And again, notice that my quote square shapes are not actually squares, they're just little rectangles and some of them are smaller and some are bigger, and that's what makes this look really kind of hand-drawn and quirky. So, that's actually a good thing. And then if you wanted, you could draw inside of each of the boxes and mimic what it might look like on your actual phone. But I am really just drawing scribbles here. And there we have an iPhone. If you wanted, you could also color in the background black to show some more dimension. Four telephones: some old, some new.

Bonus day - draw Live with Lisa and Courtney

- Hi everyone, welcome. Handful of people trickling in. Hi, hi Emmy. Welcome everyone. Hi Arthy. Hello, Linda. I like some of you putting where you're from. Hello, from Cleveland. - Oh yeah. - Hi folks. It's just now one. We'll give it a few minutes for folks to come in. You can see Lisa's already here. We'll do a bit of housekeeping in just a minute, but we'll let a few more people trickle in here. Hello from Illinois, from Salt Lake City, from Port Townsend, Washington, Vancouver, Atlanta, Pennsylvania, Colorado. Got the whole US map here. And from Canada. And UK. Sweet. - And I taught a class this morning and I had a bunch of people from Europe. The thing about teaching a class at like nine o'clock in the morning on the West Coast is you can still get, some people from around the world, yeah. - That's awesome. Hi from France. Welcome everyone. Oh, so many folks from all over. This is great. Okay, before I properly introduce Ms. Lisa Congdon, we'll do a quick housekeeping with Ivy, who's our marketing manager. She set up the call for us. Ivy, do you wanna just hop here and give us a reminder of how we should behave? - [Ivy] Yes, hi everybody, welcome. So just quick housekeeping, everybody will be muted, but you can ask questions or share later on. We will save some time at the end for Q and A and sharing. And if you do have a question, you can click on Reactions at the bottom and there's an option there to raise your hand and as soon as we see that, we'll definitely call on you and be able to unmute you. - Feel free to use the chat. You guys are already doing that, which is great. Like Ivy said, we will have a Q and A toward the end. So feel free to draw along with us too, there will be a point where Lisa is drawing and we invite you all to draw along. So we'll go ahead and get started. I'm Courtney, I'm the Editor in Chief at Creativebug. I've been here since the beginning, which means Lisa and I have been friends for over a decade. (Courtney laughing) - Yes. - Which is when? - When was the first year we worked together,

Courtney? I can't remember. - I don't- - When was the first year? - It was probably around 2013. - 2012 or 2013. - Maybe, maybe, yeah. 'Cause what year did you get married? I think it was right. I think it was right after you got married. - That was 2013. - Yeah, I think it was around there. Anyway, Lisa and I have known each other for a long time and Lisa's career has just grown and shifted and evolved in those 10 years and of course even prior to that. So welcome Lisa Congdon, thank you for joining us. - Yep. - Lisa has taught many classes on Creativebug. She's an author, an artist, an illustrator, a designer. She speaks all over the world about what she does. You even have launched her own online classes and taught for many platforms including Creativebug. We've been very fortunate to have been able to work with Lisa for over the last 10 years and again this July to relaunch her daily drawing challenge, which was actually Creativebugs first ever Daily Practice. And you set the bar so high because people just loved it. I mean we had thousands. - We've done a bunch since then. - Yes. - Yeah. - Tens of thousands of people watching that initial class. And so we're replaying it now because both Creativebugs followership has grown. Lisa, your audience and community has grown tremendously as well and so we're reintroducing it with a fun few new bits of information, including a new overview, which we'll play in just a minute. And then adding this live component so people can, oh, Pam S. you are screen sharing. (Courtney laughing) No worries. Technology is still a funny thing. So anyway, Lisa, welcome. Thank you for joining us, how have you been? - I'm great. I'm busy but really good, yeah. - Did I cover all the things, you're a cyclist, you're a swimmer. - I think you did, but I mean, can we tell people that I'm recording a new class? - Yes, yes, yes. - In November. - Of course, yes. Don't get too excited just yet. No, do get too excited. Yeah, Lisa's coming back to film with us. It's been a bit since you filmed with us. - Yep. - And this replay was like our first sort of like, hey, let's reconnect and re-breeze some life into this amazing Daily Practice. And then have you come back and film some more. So we're gonna be doing, do you wanna talk a little bit about what we're gonna be filming in the future? - Yeah, so I am developing some content right now, which we're gonna meet and talk about really soon. - Yes. - Courtney. Around mark making and mark making as a tool for kind of developing your own visual vocabulary, your own visual language that can influence your work. So it'll be I think another kind of sketchbook practice. And we're gonna start with simple mark making and then we'll move into implementing, you know, using that mark making in like more narrative drawing. So yeah. - I'm very excited, I cannot- - I'm really excited about it, yeah. - We'll be coming to film back in our studios later this year and then this will be the Daily Practice for January, 2024. So we're gonna kick off the new year with like a really strong start with Lisa, which is very, very exciting. That might seem far away for all of you, but as the person who plans our content, I'm like, "That's gonna be here in no time." - I know. And like between now and then I have a museum show that opens and then another exhibition in Philadelphia. And so I'm like already thinking about November as if it's tomorrow because I have so much to do between now and then, so yeah. - Right, yeah. Your fine art practice also has transitioned a ton in the last 10 years. It's been so amazing to just see how your career and your style, just like your language expands. Everything is growing, it's so amazing. - Thank you. - Before we dive into showing the replay, the overview, the new overview we sent Lindsay, who is the head of our crew here, up to film a new interview with Lisa to kind of get a fresh perspective on the Daily Practice. But before we dive into the video, I just wanted to ask you like more candidly, since we're just chatting, like what is it about the dailiness Like I know something that I've heard you speak to in lectures and even write about in your art is like that concept of showing up, showing up for yourself, showing up for your creativity. Could you just talk a little bit more about that? I mean I feel like I see that in the way that you manifest your work, like in a visual way for all of us to see. But like what

does it mean for you to do that, to show up? What does that mean? - Well I think, gosh. - Or just like the dailiness, like what is- - The way it looks for me is probably different than the way it looks for a lot of people, because now my whole career is making work that gets shown in places and embellishes things. And I don't have a lot of time, like a lot of my work that I make even for clients is quite personal. And by personal I mean like is driven by my own interests. Like I'm not a robot who, you know, art director will say draw this and I draw it like people hire me because they want me to do me. So I'm really lucky in that way that I can kind of like draw the stuff that I wanna draw. But I think back in the day when I was sort of trying to build my career and my style and my voice, showing up was about creating momentum. And I think that we can't really get to a place where we feel like in the flow with our work or where we have the tools and skills to really produce some really amazing work until we sit down and practice on a regular basis. And I like practicing with constraints and boundaries 'cause I feel like it makes it a little bit more manageable, like for your brain and also for your schedule to say, "Oh, every day for half an hour or 15 minutes, I'm gonna do this, I'm gonna sit down and and draw." And maybe you draw all day, but for 15 minutes of that day you're gonna draw this one particular thing or you're gonna draw this thing this many ways. And that's what I love about Daily Practice. They like create momentum for you. Like they're way a great way to kickstart things to kind of hone your style is really the only way you can grow as an artist is to practice. - Yeah, I love that. - People want the magic bullet. They want the diet pill, they want the, you know, but that's actually the good news is that it's, there is no magic to it, it's just work. - Yes. - You know, it's not like you're born an artist or not. Like everybody has to practice. - Yeah. - And as long as you show up and continue making art, the better your art will become and the more interesting it'll become and the more you it will become, yeah. - Yeah, yeah. You had written, this is on your Instagram feed and it said, "10 steps to building a skill begin. Number one, begin. Number two, practice number three, keep showing up. Number four, practice more. Number five, stretch yourself. Six, practice, Seven, practice, eight, note your improvement. Nine, practice more and 10, repeat." And I love that because I think as somebody who even identifies as an artist, we get in these flows where creativity is abundant maybe and then times when it's very dormant feeling even to ourselves like inaccessible. And I feel like these steps work for you at all stages. Like if you're feeling stuck doing these steps in whatever way that you can fit into your life will help unstick you. At least and that's my experience. Like I remember there's a probably a famous person to quote this to, but something like inspiration is like what novices do and if you're a professional you just have to show up and do the work kind of a thing, you know? And I think there's an element to that that like building in that routine for yourself is the thing to get you going and I feel like that's what I'm hearing you say. - Yeah, that's totally, you got it. Yeah. - Okay, well I love that. I think that's a great place for us to start. I really would love to share the new overview for the replay, the daily drawing challenge. This is our replay of your- - See all my hairstyles. All my hairstyles from the last 10 years, well maybe not all of them. - And glass pages, eye glass. - I guess when I was 45 and not 55. Yeah, all my different glasses. - I think we even might get a sneak peek of Alfredo. You're- - Alfredo is my late dog, he is no longer with us but yeah. - Your pup. Okay, maybe are you able to play for us the replay overview? It's a few minutes and it's a really fun watch so we're gonna watch it together. Give us a sec. (Courtney laughing) Sorry, now it's loading. Let's see, I can maybe play it if we're having. - [Lisa] It played a little bit ago. - Do you want me to share my screen Ivy? - [Ivy] Yeah, let's try that. Sorry. - Let's see, share screen. Share my whole screen. - What would a live event be without some weird technology glitch? - Don't look at my crazy desktop here. My overcrowded desktop. Can y'all see that? - [Lisa] Yeah. - Okay, let's watch it. - Hello, my name is Lisa Congdon. My name is Lisa

Congdon. Hello, my name is Lisa Congdon. My name is Lisa Congdon, I'm a fine artist, illustrator and writer. Creativebug is replaying my daily drawing challenge. A Daily Practice is something you do in your art practice for any specified period of time. Most people do them for like 30 days. They are, in my opinion, sort of like the direct route to finding your artistic voice. And artistic voice is sort of fancy language for your style, your skill and your point of view as an artist. When you're doing a Daily Practice, you're going to seek growth and progress. Of course you have bad days but then you have good days and I love to call the good days, the shiny carrot. You have to be like a funny rabbit eating a shiny carrot because those are the days that are gonna get you through. Not every day is gonna be like that. You're not always gonna create something that you love or wanna frame on your wall, but the days that you do are so important because they motivate you to keep going. I have been working with Creativebug for so long and I actually had to go back and watch some of the footage from this recording and I do remember the office and I remember that I brought my dog with me and mostly I was like, "Wow, I look so young." (laughing) I remember taping this class, it's like going on like a really long bike race. We recorded full days almost every day for an entire week. It was really intense but so much fun. I laughed a lot. Here is my iPhone case- I think motivation and excitement are like inextricably linked with creativity. It not only helps us emotionally to kind of like work through the drudgery that often comes with practicing, but it feeds our sense of wonder too. Like I wonder what I'm gonna create tomorrow or I wonder what the assignment's gonna be tomorrow. To me, Daily Practices can really feed creativity in a beautiful way. - Little choppy but. - Oh was it? I'm sorry. - Yeah, on my end, I don't know if other people experienced that. It a little choppy. Hopefully other people didn't- If I guess it might be my internet connection though. - [Lisa] Fine artist illustrator and author of several books including 20 Ways to Draw Everything. - Oh no, now I've lost it. - [Lisa] This series is called 31 Things to Draw. Every day For 31 Days, I'm going to show you a different way to draw everything- - I know, I know. - [Lisa] Nature. The idea here is to draw things from your imagination- - Oh my God, where can I stop this. - [Lisa] You're welcome to look at photo reference and not to worry too much about making that thing look realistic. - Oh my God- - [Lisa] Going embrace imperfection. We're going make our drawings really unique and wonky and it's gonna be a lot of fun. - Ugh, I'm so sorry. This is why I'm not supposed to do these things. - No, lemme do this back. Note to self. - I just got an introduction to one of my daily drawing challenges. I don't know which one it was, but. - I'm so sorry. We'll put the link into the chat for the class for those of you who have not been watching for the last few days for the new replay. But I love the new overview. I think it's great to see you and hear you like think about what it was like to film all those years ago. Of course, Creativebug has evolved a ton then too. We've moved studio since we last filmed with you. And also just like how has it changed for you in the last few years? Like you were saying, obviously your practice has widened and expanded. You have a fine art practice now, which I think you had then too. - Yeah. - But probably just more demand on your time. And are you able to do things daily that like feed your creative self? Is that something you have time to fold in? - I think the difference now is I only do work that feeds my creative self. - I love that. - I mean I've gotten to the point in my career where I can be kind of choosy about the projects that I take and this year's a real gift for me because I have my retail art of my business, which I have two full-time employees and that's basically, they're in the other room 'cause my shop is moving to a new location in Portland. Yeah, so we're moving into Cargo, which is a like a- - Cargo Collective, amazing. - Yeah, yeah. We're moving into Cargo. We have a big space in there and so we have their direct to customer online and also at our new shop. It's been in my studio for a while, but we're not in a commercial district so we're only open like one day a week and

now we're gonna be open like all week. It's gonna be amazing. - Congratulations. If you come to Portland or if you live in Portland, go to Cargo and visit our shop. Anyway, we are working on that. And then I am taking a break from client work, so I usually spend a lot of time doing work for other people and companies and brand collaborations. And this year I have my first ever museum show at the Saint Mary's College Museum of Art. And the show is alongside the work of Corita Kent. And Sister Corita is a pop artist from the 60's and a huge influence on my work. And I was gonna like see if I had a Corita book sitting here. I think they're all at my house. And so if you don't know who Sister Corita is, google her. So her work will be in the front of the museum and then my work will be in two rooms behind hers. And Saint Mary's College is also my alma mater. So I'm the first alumna to- Yes, that is Portland, Oregon. I'm answering Marilyn's question. I'm the first alumna to have a solo show in the museum. So I'm just really excited and about a year ago I got brought on to do this. So I've been working really hard to prepare for this exhibition. It's 57 pieces. - Wow. - Because Sister Corita worked in serigraph, which are basically screen prints. All the 57 pieces in the show are all limited edition screen prints. So that makes it a little easier 'cause I'm not actually printing them, I'm just designing the work. And then we have a partner who's printing them and some of the work will be for sale when the show opens in September. And then I have two installations that are also going in the museum. So I've been dedicating about 70% of my time just getting ready for that show. And the museum is like, "You can do whatever you want." Basically. So I mean I have check-in meetings with them and stuff, but it's sort of a dream to have all of this time dedicated to work that is work I wanna make but will land in a space that people get to enjoy, so it's just sort of like this magical experience. And then I went to on a residency to Japan in March and I have another show inspired by that trip that will be happening at Paradigm Gallery in Philadelphia that opens on October 6th. So I'm sort of simultaneously working on two different exhibitions. That one will be paintings and some text screen printed textiles all inspired. - So something that's like very personal, these two trips that you've had or this. - Yeah, yeah, yeah. - This iconic artist now becomes like available to the public in these forefront sort of museum exhibitions. That's amazing, congratulations. - Yeah, thank you. - People want to know more about those because they happen to be within distance of seeing either of those, newsletter. Is it on just lisacongdon.com? Do they follow you on Instagram? Probably already do. - Yeah, you can sign up for my newsletter, but which you can sign up for on my website, which is on lisacongdon.com or follow me on Instagram 'cause I'm always posting about all the latest things. - Amazing. - Yeah and so who knows what next year brings, but right now I'm just focused on this kind of magical year where I just get to like play in my studio and I don't have, I have deadlines getting ready for the show, but it's like making the work that I wanna make and I'm also preparing for this class that I'm gonna be teaching with you, which is also super fun for me. And yeah, I'm having a fun year. Yeah. - Perfect, excited, that sounds incredible. - Yeah. - On the Sister Corita thing, could you talk a little bit about what it's like, especially now in your career to be inspired by another visual artist and like what does that look like? How do you take in that inspiration and how does it influence your output? I know in previous conversations you and I have had and that you have had like sort of with your students about like, we don't copy work obviously, but you can be inspired for your own learning and as you're such a public art figure for you, what does that mean? What does that inspiration, how do you internalize that and then what's your output like? - Yeah, my style is actually quite different than Sister Corita's and since I'm so steeped in my own style. Our work has, the reason I was asked to have this show with her is there are a lot of parallels in our work. We both use written type and hand lettering, bright colors. Our work is sometimes political and also about mental health and community and a lot of, we share a lot of

values. Corita died in the 80's. So, you know, of course, I'm not talking about her in the present tense. She was a nun who left the sisterhood to, you know, kind of like, I think was trying to use her, I mean she taught in Immaculate Heart and that was where she made her biggest mark. And then her work became very well known. She became friends with the Eames and Andy Warhol and all of these other people who were making work at the same time. And eventually she left her religious order because she was bumping up against a lot of things that she didn't agree with and wanted to be more vocal, politically and otherwise. So, but there have been parallels made between us and in our work and the kinds of things that we talk about in our work. And so in terms of inspiration, I'm just really inspired by the way she showed up and the way, she was a printmaker, she ended up painting more towards the end of her life, but she was a printmaker and her work was so incredibly ahead of its time. And I think that's inspiring to a lot of people now who love her work. She was also a teacher and the way that she approached teaching was also super inspiring. She was really all about experience, experiencing your environment. Everyone is an artist. You don't, you know, that like there's this way that she had about her and about her perspective on art and her perspective on teaching that was like super democratic and accessible. - That's awesome. - And I just really admire her for that and that's something that I've always tried to emulate. And so yeah, there, oh here, let me show you- - Ivy, if you can look up Sister Corita and put it- - I got a couple books here that like, okay, this is this book that she wrote about teaching, it's called Learning by Heart: Teachings to Free The Creative Spirit. And this book just sort of has always been super influential in my journey. And then there's so many books about Corita, this one is called, Language Pop. And I'm gonna open up to like something that you might recognize. She took a lot of like symbolism from advertising and then messed with it. So she was really influenced by like, there's like a Wonder Bread illustration that she's pretty famous for, but she was a pop artist and most of her work was screen printed. And so our mediums are pretty different, although now I'm screen printing as a nod to her. But there's so many ways to find inspiration from artists that have nothing to do necessarily with like copying or it's just the look and feel and the energy behind her work that is so inspiring to me unless like- - Like you've tried to- - Yeah, yeah. - Her values, like her core values to her approach. - The way she approached her work, yeah. - That's awesome. What an incredible opportunity to be able to make work that's like in dialogue with her after, well, her. - Yeah, I actually drew a portrait of her and one of Ben Shahn who is another favorite artist of mine, he called her the Joyous Revolutionary. And so I made a piece of work that basically just says, Joyous Revolutionary. It's a giant poster. And so when you walk into the show, one of the rooms, there's like a whole homage to her and then the rest of the work is like about other stuff. But anyway, yeah. - I'm very excited. - Yeah, yeah. You're close by so you can come see. - Yeah, not far. The Pennsylvania one's a little far, but the one yeah, for Saint Mary's I can definitely come. That's so exciting. Congratulations. - Thank you. - Bring us back to the Daily Practice and the daily drawing challenge. I love that this one we started off with like everyday objects. For folks who are maybe at the beginning of their Daily Practice or trying to find their own style, is there something about using like familiar objects that helps with the process of drawing? Like is there something you could speak to there? - Yeah, sure. I think that one of the questions that, you know, or one of the things that people bump up against when they're wanting to make art, but they either feel like they don't have the skill or they don't know what to draw is like the, yeah, this big question like I want to sit down and draw, but I don't know what to draw. And part of that is feeling intimidated by the process of drawing. So let's, okay, here's a, I collect red things, so there's red things all over. I can show you. All my red things on my desk here, but you mean my red. - You have a red stapler, I have a red stapler. - Yeah. And this is like a tape dispenser. So let's say I'm

looking for something to draw. The great thing about household objects or office supplies or anything like this is just that they're very familiar to us and we can kind of break them down into lines and shapes. And that's something I talk about in a lot of my classes that, yeah if you wanna try to draw this with depth and dimension at an angle and you feel like you can wrap your head around that, that's great. Like do that. But for a lot of people it's less intimidating to just draw something straight on and it's even, you know, especially when we're taught that things should look exactly like they look, you know, and one of the things you'll hear me say a lot is like embrace the wonkiness, right? And so I'm gonna draw some bicycles in a little bit and they're not proportionally gonna look exactly like your bicycle, but the character that drawing things imprecisely, whether on purpose or not does is it makes them interesting. And household objects or regular everyday objects are a great place to start 'cause we can break them down into lines and circles and shapes and rectangles and they don't have to be perfect and yet they're still recognizable, so. - Yeah, I love that. - Yeah, great place to work. - I mean I love that about your work and is about the daily drawing challenge because you would draw like one object maybe once or twice and you have a few books on this, like 50 ways to draw a tulip, for example, which we have a copy of in the studio. I don't have it near me. - 20 ways to draw a tulip, not 50. - 20 ways. Is it 50 Flowers? I don't know, it's a big book. - Oh, 45. Yeah, it's like, it's basically 900 drawings because it's like 45, I think it's like 20 ways to draw 45 different things, different flowers. - And I love just seeing like the different perspectives, whether those are the actual like physical, this the object in perspective, but also just like what does a flower look like when it's upside down or when it's not blooming or when it's over bloomed or what have you. So I love the idea of just like all the different ways to interpret the object, but also like allow your hand to do what it will do like in the wonkiness factor. And I feel like that comes through in a lot of your work, although it's very like high level, like high highly rendered and very creative, but it allows for those things that are recognizably your style, right? It's not photographic. - Yeah. - It's stylistically yours, which I love that. It's so amazing. - That's right. - Should we draw some bicycles? How would we start drawing bicycles? This is definitely something I do not feel comfortable drawing without a photo. So I'm gonna follow along. If people wanna follow along drawing a bicycle. What are your- - I don't have an overhead, I don't have an overhead camera, so I'm gonna, hopefully you can see what I'm doing here. And there's not too much glare. It's also like, you know, the time of the afternoon when my skylight is shining. In fact I had to move my desk because it was shining so brightly down on my computer that all we could see when we were doing before we let you guys into the room, all we could see was like sun streaks on my screen. So, okay, so I'm gonna use one page kind of like how I normally do and I apologize as this is not overhead. I don't have an overhead recorder for my phone. - And you're using a Micron? Lisa, a Micron? - What? - Are you using a Micron? - Yeah, Microns are kind of my go-to pens and I have like a billion of them in a billion different widths. We're using an .08 right now. It's Archival Ink. I've also got a five next to me too, but I think the eight is gonna show up a little bit better. So when I draw bicycles, you know, a bicycle, most bicycles, this is not true for a tricycle and some bicycles don't have a triangular frame, but most of them you can literally just start by drawing this sort of like triangular shape. And then I'm gonna kind of, I am a cyclist and ride a both a road bike and a gravel bike and they both have these curly bars. Then on this side of the triangle, we've got a seat. And again, I'm just sort of breaking these things down into basic shapes. There's a another triangle that kind of goes down. This is the axle of the rear wheel is gonna be here. And again, this is not completely accurate, but who cares? It's gonna look like a bicycle. And then on this one I'm gonna just draw the wheel. And again, you could get a template out and draw a perfect circle or you could just, I love a good wonky

circle. And then I'm gonna, and this is a, again, out of proportion bike, but who cares? And then I'm gonna draw some pedals here and then I'm gonna give this a little bit more depth. And if I had a thicker pen I might fill this in and make it black. And then of course the fun part is drawing the spokes. And this is kind of messy. There's a little bit of an aspect of it that looks like a, you know, a four year old drew it. But that's kind of how I like it. - Makes it feel hard. - Yeah, I mean I could make this a lot better if I had a ruler, but let me see, what am I missing here? And then if I was drawing this digitally, I could clean it up and you know, color it in. But there's like, I guess the other pedal goes here. - I like how you broke it into the triangle shapes. I feel like that's like a good way to wrap my- - Yeah, it's upside down. So anyways, there's my first bike. Okay, so let's draw a tricycle next. I think a lot of tricycles sort of have this like arch shape here. The frames are quite different. And there maybe is like a little wheel down here. And the tires are much thicker. That's one thing I could have done on this one too is like put more definition on the tires. And then we've got a rear wheel here that's maybe a little bit smaller. Little seat post. This is definitely not in proportion, but again it's just the idea of it and you're just practicing. And then put some spokes. If I was drawing in pencil I might clean this up a little bit, but yeah. And there's my tricycle. Oh wait, pedals, I guess this is a- - Push bike. - Yeah, push bike. Or maybe the pedals are coming off the wheel because, and there's maybe a fender here. Yeah. So here's my tricycle. - Oh my god. - And imagine. I'm gonna show my face again. Imagine if you, and you can look at pictures when you do this, you can look at photographs. It doesn't have to be from your imagination, but imagine if you said I'm gonna draw 20 different bicycles over the course of a few days, or even in one day, like you would get a feel for drawing a bicycle. And it really is just comes down to like exposing yourself to things that feel challenging, trying them and getting comfortable with them. - Is that something that you do? Like if you're gonna approach a new subject that like maybe you aren't familiar with or you fell out of familiarity with, do you draw it over and over until your like hand gets some shapes down? - Yeah, so a lot of times when I'm doing client work, I did this big job last year and I had to make icons for, it was going on an e-commerce website. So there was like the furniture section and the, you know, the school supply section and I had to draw a lot of things that I'm not used to drawing and I wanted them to be in my style, I didn't wanna just look at a photo and copy, you know, what a sofa would look like. I wanted it to look like a Lisa Congdon sofa. So I do a lot of looking at different pictures and then looking at the computer screen