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## Inspired by Picture Books: A Daily Practice of Creative Prompts with Constance Moore

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### Chapter 1 - Inspired by Picture Books: A Daily Practice of Creative Prompts

#### Overview

- Illustration in children's books can range from silly to sublime. They can be detailed and expansive. No matter what, they always spark my imagination. I'm Constance Moore. I'm an educator, an artist, and a children's book illustrator. In this daily practice, we'll explore 30 prompts, each inspired by new or classic children's books. We're gonna play with easily accessible materials and you'll explore the elements of art, lines, shape, and color. You don't have to go to a museum or a fancy gallery to find beautiful artwork. There's a whole world of art living inside of children's books. We often forget how fun making can be. We're going to use children's books and their illustrations to get back to the joy and freedom of art.

#### Materials

- The materials we'll need for this daily practice are a variety of children's books. I'm gonna be using them. You don't need to use the exact books I have, but we're gonna use these as our source of inspiration and to get our creative juices going. So we're also gonna be using a variety of drawing materials. You can get these at your local drugstore. So I have markers, oil pastels, color pencils, a pencil. I like to use a 6B, but you could use a 2B, a ballpoint pen. And then this is one of the few specific things you'll need. This is a Gelly Roll pen in white. I have an eraser, pencil sharpener. I keep mine in the lid of a jar. Then for paper, you're going to need black and white construction paper and a variety of color construction papers. I have brights and just regular. I really like this Tru-Ray brand. And then another kind of specific thing is a range of pastel color construction paper. And then later on, we're gonna be using strips of paper, which we'll cut from our construction paper. In addition to that, we'll be using watercolor paper. And I'm using this pad of 9x12. In terms of paint, I like to use tempera paint. So, and I start with the primaries, so red, blue, yellow, and then adding black and white. I also like to add turquoise and magenta. So that would be for paint. In addition would be gouache, which is very similar in some ways to tempera paint. So you could just use tempera paint. You don't need both of them, but if you have gouache, you could use gouache. We're also going to use this ink, sumi ink. When I use gouache, I mix a little bit of water in a kind of squeeze bottle like this with a few drops of liquid dish soap. And that just helps the gouache mix a little bit better and spread on the paper better. And I use these little containers to mix up my gouache in, and I usually keep them in a container like this. So that's gouache. And I have same thing, primary colors and black and white. We're also gonna be using watercolor. So I have two kinds here. I have this opaque watercolor, which in some ways is similar to the tempera and the gouache. It can be opaque and transparent. And then I have this watercolor. This is a set for my classroom. And you can see it's pretty rundown, but I feel like you can use watercolor to the very bitter end. With my students, we just keep waking them up until there's actually nothing left. I also use yogurt lids to mix paint, the gouache or the tempura. So, you know, that's a handy dandy thing. Crayons, I have this very fancy 64 pack of crayons, which I love, but just the regular 12 or eight pack will be fine. Elmer's glue and regular glue stick, tape, and scissors would be great. At some point, we're going to need magazines to get pages out of a magazine, so I have this magazine here. You'll also need a towel or paper towel, I have this rag. And then I have these two different brushes. This one has a little, I don't even know what this brush is called, but it has a little stiffer brush, so that's better for the tempera paint.

And then this is a watercolor brush and it has a very soft bristles that you can use. Inside the watercolor, usually comes with the brush. Sometimes it's those really thin plastic brushes and those aren't great. So if your watercolor comes with those, I would also get something like this with a really soft bristle. And you'll need water. I'm using this jar that's my personal favorite jar, but just any container of water will do. These are something I brought from my classroom, shapes for tracing, and it's just a variety of shapes that my students use to trace. And we're gonna be making those ourselves out of file folders. That's what these are made of. A variety of different old file folders. This is a sample of what I'll be using during the class, but you don't have to use all this variety of things. You just really need something to draw with and write with, some paper and some paint, whatever your favorite form of paint, whatever your favorite drawing material is, and any paper to draw on will be absolutely fine.

## Week 1 - Lines

### Day 1 - Line hunt

- This week, we're focusing on lines and there are a lot of great books about lines, and I've just selected this one, "A Line Can Be." This is a board book version of it, and it's awesome. It just walks us through all the things that a line can be. Simple, complicated, up, down, thick, thin, above, below, and on and on. So this is a great book for starting the project that we're gonna do, which is simply a line hunt. So we're using observation to see what are the lines that are in our environment. Okay, so I'm just gonna be looking around the space that I'm in and seeing what lines I see. So right away, the biggest line I see is a diagonal line, and I'm just gonna draw that. And when I'm in the classroom, I have the kids draw it. We first start with using our invisible markers and we draw lines that we see and we name them. So this line I'm seeing is the beam line, so I'm gonna write that on there. An invisible marker is just that, a marker that doesn't exist. I use it with my students, especially kindergarten. You can imagine they're sitting on the carpet and they just pick up an invisible marker and they draw in the air. And it's just a good way to practice drawing to get the motion of what you're gonna do before you put it on the paper. It also gives everyone a chance to participate. So I see lines that's going like this, also in a diagonal, but those are the stair lines. This is a great activity to do with students, with ourselves as well with adults for developing observation, but when you start to write the names of the line that they see, it's helping with language development. So it's just a really fun thing. And it's really fun to see the lines that kids see in their environment. So I'm seeing kind of a line that's just going like that. I might draw it on the board and have students name it. So this is a wire, but students come up with all kinds of things like droopy line or wobbly line or what have you. So I'm just gonna call this wire line. Another line I see is going like this, so I might call that coil line or loopy line. And I see some lines that are going in a horizontal, it's a straight line, but it's going in a horizontal direction. And I just always write the word line over and over again. So I would be doing this either on the board sometimes, sometimes I'm doing it with kids sitting around looking at me. Let's see, what other lines do I see? Oh, I see a nice line that's going like this and I might call that mountain line. And let's see, looking all around, all the different lines. I see a nice line that's going like this. It's swooping down like that. I'm gonna call that a curved line. And oh, there's a nice line that's hanging down and we're gonna get across. So that is an X line. And kids love it when they see letters in the line which, of course, lines are the beginning of letters. So that's another reason why this is a great activity. I see another line that's going up, down, and I could continue this line up

and down. I might call that either a bumpy line or sometimes we call it hill line. Couple lines that we usually don't see, but kids like to think of are spiral. And kids have a lot of good names for the spiral 'cause sometimes they call it a vortex and all kinds of different things. And then another one is this up and down one, which we either call castle or teeth. And our favorite line is the zigzag. And you can see that Z right there in the line, zigzag. Lines are everywhere and lines are kind of the foundation and the beginning of drawing as well as the beginning of writing. So this is an awesome activity to get yourself going and build your observational skills.

## Day 2 - Line paintings

- Today, we're going to paint lines. And the book we're using for our inspiration is by Nikki McClure. And this book is "In." I was introduced to her work by a colleague who collects her calendars. So you may be familiar also with her calendars, but she uses these beautiful black and white lines. So you can see here on the first page just the wide variety of lines and the stark contrast of the black and white, which is a really great way to introduce black and white lines. So that's what we're gonna be doing today. I have a few examples from my students. And generally, the rule for this is that you're to draw your lines all the way from one side to the other so that they touch. And you can go in any direction and connect any side. But as you can see, no one followed the rules and they all came out pretty amazing. So it's okay. So we're gonna try that, first, painting black on white. And then we're gonna do white on black. The first thing we're gonna do is get our black paint. I'm going to use the yogurt container and just pour out my paint. And I usually tell my students to do five to seven lines, but they always wanna do more and it's quite fine to do more. So I'm gonna start with that diagonal line that I did from our line chart. And I'm gonna make my diagonal line pretty thick, so. So to do that, I'm using the side of my brush. And when my brush starts to get dry like that, then I can just turn it over and use the rest of the paint as much as I can. And then I'll just get a little bit more. So we're just learning usually when I'm doing this. It's the first time we paint and it's just a really good exercise because you don't need to rinse your brush so you don't really need water. And I'm teaching the kids how to use the paint and use the brush. So I have little kids hold it close so they can have control. So if we're gonna do a thin line, I'm gonna try maybe do our horizontal line thin. And if I hold my brush upright and kinda let it dance on tiptoe, like a ballerina, I'll get a nice thin line. And then I'm gonna do, oh, we had a curved line. Finish out that curved line. That, and let's see, we had a zigzag and I'm gonna cross over my lines here. Just keep going until we... See, even I'm not following my own rules. So I haven't touched one side to the other, it's okay. Oh, a line that we forgot in our line chart, but is a fun line is the dotted line. And those can go in any direction. So you just have your brush hop around the paper. Zigzag, we had bumpy. Just add one more. How about a vertical line? I'll do two. I think that's pretty good. I'm gonna finish that. So you can fill it up with as many lines as you want really. I'm not there to correct you (laughs), and as many lines as you want. And you can overlap them. And it's fun to challenge yourself to bring them from side to side, but it's not necessary. That was black on white. And now, we're gonna do white on black. So we're gonna take our white paint. I obviously poured out too much black paint, but that's okay. Put the white paint there. You will need a lot more white paint. If you're using the same brush, you're gonna have to really clean it out 'cause that black paint stays. So in my classroom, we say swirl, swirl, swirl, swipe, swipe, swipe, tap, tap, tap. And then we know our brush is clean. So you'll see on the white on black, the black paper really absorbs that white paint. So takes a lot more paint to make a nice bright line. And it's fun to do the white on black because so much that we do is always black on white. We're always using a white paper and it's just really nice for kids to start mixing it up and see

that they can do different colors, different papers, different ways of doing the same project. And they do have a different feel to them. I realize I really like this dotted line. It's my fave. Everything's going horizontal right now. I'm having a hard time thinking about crossing over my line. Kinda wanna keep it horizontal like this. I'll do a little spiral down here. Oh, actually, I like this bumpy. I'm gonna do that instead. I usually learn a lot from watching my students and how kinda carefree most of them are. And when they don't follow the rules, they usually make something pretty awesome. But I like to have the rules because it can be overwhelming if you don't have some kind of structure. So if I give say, five to seven lines, the kids know what rules they're gonna break, so that helps them. I think I'm gonna leave it just like that.

### Day 3 - Contour drawing - flowers

- Another type of line is a contour line. So today, we're being inspired by the book "Ish" by Peter Reynolds. And we're gonna be drawing from observation, but using a contour line. The contour line describes the outside of an object or kind of the lines that contain the object. So this book, "Ish" by Peter Reynolds, is a really sweet story. And there's just an image in here that kind of captures what we're gonna be doing, drawing something-ish, "Vase-ish," as his sister tells him. You're not trying to make a photograph, you're not making an exact replica. And this book really helps get to the point that drawing is an expression of you and your line is an expression of you. So we're not going for something perfect, we're going for something-ish. I'm gonna draw this flower, vase of flowers. It's a fake flower, so no water's gonna come out of it. You can draw whatever you want, a plant, anything that you want, that you wanna observe closely. So when I'm drawing from observation and using a contour line, I'm gonna start at the base. So I'm gonna just lay this down, so you guys can see what I'm seeing. You are probably seeing these shapes, but I'm seeing this shape. So I'm gonna start with drawing that shape. That's the most important thing. So I'm starting, that a little away from me, and I'm starting at the base. Mostly, my eyes are going to be on the object, not on my paper 'cause I'm really just trying to describe what I see with my pencil. And usually, when I'm doing this in class, and probably here too, I'm going a little bit faster than you should go, because when I have 25 or 30 students staring at me, I feel the pressure to go fast. The goal really is actually to move slow. So I'm keeping my eyes on these leaves and I'm also not picking up my pencil, I'm just moving it across from each little leaf that I see. And sometimes I would describe it as imagining that my pencil is like a little ant or bug that's crawling around the edge of whatever the object is. So right now, I'm drawing this little flower right there. So I've moved, my pencil has moved up to that area, get those ridge lines. I'm really trying to keep my eyes on the object and not on the paper because the whole point is, again, to observe and get the feeling of the object, not an exact replica. And I can just draw my lines right on, one on top of the other. I'm gonna try to put that last flower in as best I can. And this is also a really fun activity to do portraits of family members or friends because they come out looking so silly. Cuz you can't take it personal. I'm trying to put in as much as little details of flowers, come down here and I'm getting closer to this edge, back to the vase. And if I wanted to, this vase has a lot of little lines through it, so I could spend a lot of time kind of focusing on that, but I'm not gonna, I'm just gonna focus on this little bit here. And if I wanted to spend more time, I could put sort of the shapes that I see, the lines that I see inside of the leaves, but you don't have to. So in the end, I have this drawing that is vase-ish. It's not exact, it doesn't have a lot of detail, but it pretty much, to me, looks like the vase of flowers close enough, and it just makes me feel good not having to worry about putting in all the details, the shading, all the lines and all that, just to have a nice free drawing that's pretty simple, quick and easy to do.

#### Day 4 - Line monsters

- Lines are great for making designs and details and filling in spaces. So, for today's prompt, we're going to be using this book, which is "Jeremy Draws a Monster" by Peter McCarty. This is one of my favorites. Well-loved, well-used, I don't even have the cover anymore. This book is really filled with beautiful and fun and quirky illustrations. And it is also a wonderful and touching story that can be interpreted in many different ways and used for many different lessons and ideas. But we're going to be inspired by the character Jeremy, who takes out his fancy pen and starts to draw, and "Jeremy Draws a Monster". So we're gonna be drawing monsters and filling them in with lots of lines and designs in very much the same way that it happens in the book. So, it's just a great, wonderful book with hilarious illustrations and beautiful pictures. So we're gonna use this book as the inspiration, and we're gonna draw a monster with simply using a ballpoint pen. That's it. Okay. So the cool thing about monsters is that they can be any shape, size. There's no wrong way to draw a monster. So I'm gonna do kind of a blobby monster. I'm gonna do a weird blobby line. I'm going to add some feet and maybe some weird hands. I'm gonna make my monster sassy. Put the hands on the hips and give it some eyes. What's cool about monsters is that you can have lots of different facial features. You don't have to have just two eyes. A mouth, some teeth, maybe one big tooth there on the bottom, fill in those eyes. Maybe I'll give my monster some horns, similar to Jeremy's monster, 'cause I like horns. And then that's the basis of just having a monster. And then we're gonna fill it in with lots of lines and designs. And it's a great time to practice making different kinds of lines, remembering our line charts, lines that we painted, any other kind of lines that you wanna make. So I'm gonna start filling it in with squiggly lines and loopy lines, zigzag lines, all kinds of lines. And you can fill in your monster with as many little itty-bitty lines as you want. But what's really important, I think if I was teaching this in class with kids, I would just remind them that we're not coloring in the monster. So we won't be using our pen to color in. We would just be making all the different kinds of lines that we can think of. And that can sometimes be a challenge, 'cause you kinda wanna fill in by coloring, but that's not what this tool is for. You can always turn your paper. It's not against the rules. I'm gonna do some of my dotted lines that I enjoy, but I'll tell you what, as classroom teachers, there's nothing worse than 30 little pencils or pens making this noise. So sometimes we just draw them by, instead of tapping, actually drawing the lines. Wondering if my monster needs a nose. I think I'm gonna give it a little nose. So I'm coloring in the nostrils, but everything else is gonna be lines and designs. It's a great activity to do like in the car, if you have a whiteboard and driving, it's good fun, 'cause you can just keep going with so many different lines. And there's no wrong way. There's no wrong way to draw a monster. It's your monster. They can be funny, they can be silly, they can be mean and scary if you want. They can have claws, they can have wings, they can have all different kinds of things. That's basically the monster. I can do the arms and legs if I wanted to. I could fill in the horns if I wanted to keep going. I have another example to show you of a different monster done earlier. So you can see I do like the horns. So this one I spent a little bit more time filling in with the lines in all the portions of it. This is a great way to play with lines, to fill up space, to create texture, and just have a lot of fun creating monsters of any shape and size that you want to.

#### Day 5 - 3D line sculptures

- Lines don't have to be flat. Today we're gonna be doing 3D line sculptures and we're drawing inspiration from this book. It's from the Meet the Artist series, this one is focused on Alexander Calder and this is a cool popup book. It's got a lot of cool images and we're going to pull from this

one, mobiles and stables. And we're gonna make our own 3D line sculpture. So I have these construction paper strips here. I already pre-cut. I have a big tub of them in my classroom, so I have them always ready because it's kind of time consuming to be cutting them. But what I do is I cut from the construction paper and just cut one inch strips. And sometimes I'll vary at one inch, two inch, inch and a half. And I like to have a pile of them ready and accessible 'cause you can do a lot of different projects. And this project in particular, you can do over and over and over and over again. When I'm teaching it in class, I have a big pile on each table and I have the students to begin with pick five strips. So the first thing is you have two choices with glue, glue stick or Elmer's glue. And a lot of people don't like to use Elmer's glue with little kids, but I think it's really important to learn how to use the glue. So I'm gonna start with that. So I start with the lid, which I call the candy corn. I don't know why, it looks like a candy corn to me, and most kids can relate to that. And there's a very big battle, people who like candy corn and don't like candy corn. So then there's a discussion around that. Anyway, we're gonna turn the candy corn, not this part, that part. So really gotta explain that to kids so they know. So pick your first strip and you're gonna need to make a foot. So I say a foot stays put because even if you put a puddle of glue here, this thing is just gonna slip around. So you need to have a foot to stand on, to make it stable. So you have your foot and then you're gonna squeeze in the belly of the bottle, not really hard, so this actually, this is something that I take a lot of time to do with kids. Talk about our really big muscles, we talk about our tiny muscles, and we practice making big muscles and our little itty bitty muscles. So for glue, you really need your little itty bitty muscles. You cannot use your big strong muscles. You're gonna use your little itty bitty muscles and you're gonna just put a dot. We always say a dot is a lot. Okay, that's all you need is a dot. Put it here on the base of your sculpture and you're gonna count to 10 pressing down. And if you count really fast, it does not make the glue dry faster. So you have to count slow. Usually in class we count altogether, we'll say, we'll call that 10 and you're gonna make another foot on the other side and you're gonna put another dot. A dot is a lot. Hold it down, count to 10. Okay. And just to prove that that really works, you can see it does work, okay? You only need to count to 10, you only need a dot. So now with these strips, you can do all kinds of things. So you can think about some of the lines that we made. So we can make a zigzag line by folding and pinching, folding, pinching, folding, pinching, folding, pinching, so on so forth. It doesn't have to be perfect, it can be wonky. It's okay. And the best thing about this zigzag line is it already has feet. So I'm gonna add a foot here, put that there. Nine, 10. And then we're gonna put a dot here. And I'm gonna, instead of pressing, I'm pinching, counting to 10. And then I'm going to use my pen from my monster drawing. If you had a pencil or paint brush or your glue stick, you can roll it on your glue stick. Gonna roll it up, make a spiral. I'm gonna do that again. We're gonna roll it up so it's tight like this because I wanna have a nice tight spiral. And then I'm gonna fold this part so I have a foot, you can see a nice spiral there. Another dot. I'll put that there. I'm just gonna fold this one just wonky in the old way, so there's really no wrong way, okay? Put a dot here. One, two, three, four, five, six, seven, eight, nine, 10. Ooh, that one didn't work. See how I counted fast and that didn't work? One, two, three, four, five, six, seven, eight, nine, 10. Okay. Pinch again. One, two, three, four, five, six, seven, eight, nine, 10. And this one I think I'll twist it or make kind of a spiral there. So I'm gonna put my feet on either end to begin with and twist that around like that. Pretty good. Right there. Two, three, four, five, six, seven, eight, nine, 10. I'm gonna put that there, yeah. Okay. My glue on here. Okay, let's see. This one, I think I'm gonna hold it for a little bit longer. One, two, three, four, five, six, seven, eight, nine, 10, 11, 12, 13, 14, 15. Let's see, that one needed a little extra. So one thing I didn't mention was the base is a file folder. So just use an old file folder, cut that up. You can keep adding,

you can make the tallest one. You can make the wildest one. You can cut the strips into different lines and keep going and going and going. It's kind of a never ending line project.

#### Day 6 - Different perspectives - trees

- Lines can show direction and they can give depth to your drawing. Our inspiration today, this great book called Look Up. I'm gonna show you the inside, here this wonderful illustration of one child looking down and the other child looking up. Okay, so we are going to draw from looking up and looking down. I'm gonna draw a tree. So I'm gonna start at the base and draw up, give it some roots and the branches of the tree. So if we're looking up the tree, this is what we would see. So lines are great for giving us that feeling of looking up. This tree, we're going to look down. So the lines will go in the opposite direction. Instead of going up like that, we're gonna go down in a V and our roots are gonna be really small and the tree canopy, almost giving us a little bit of an ice cream cone feeling. And that's it. You can see how the different directions and the different lines can give you a different sense. When you are looking up at something, if you're at, you know, if I'm a little bug down here and I'm looking up, the lines are going to be wider at the base and get more narrow at the top. So that's what gives it that illusion that you're looking up. And the opposite is true. If I was a bird flying up here and I was looking down, the tree's going to get smaller and more narrow at the bottom. So there's why you have that V shape and that's really the trick to making something look different. Different perspective looking up, looking down.

#### Day 7 - Drawing with words

- I absolutely love this book. It's a beautiful, gorgeous book with amazing illustrations. It's just got three colors. It's "Joao by a Thread," by Roger Mello, and it is just a stunning, stunning book. The inspiration for our activity comes specifically, well, from the whole book, but specifically from this page here. So the story is about Joao and this page in particular says, "As he sews, Joao makes up a lullaby. How big is the word blanket that's covering Joao?" And I love the idea of the word blanket and just covering yourself with words. We're going to make our own illustration, thinking of letters as lines, words as a combination of lines, and then sentences that then can become their own line. I'm using that fancy jelly roll pen, white pen, that I mentioned at the beginning, and I'm just gonna start writing some words across the page and creating my illustration using the words. I'm just going to start sewing together words. The ocean rises and falls, rises, rises, rises, rises, up, up. I'm stringing together the words. Rises up, up, up, and then falls. So I'm starting to make an ocean wave, the ocean going up and up. It goes higher and then falls, begins to fall down, but still rises back up and falls over and over in a never-ending wave. When continuing my sentence, just the words that are coming to my mind as I'm thinking about the ocean, thinking about how the ocean has waves. Turn my paper a little. On top of waves, on top of waves, and that fall and up over and over. The ocean finds its way over and over. I have a completed sample that I'm gonna show you, and this one continues with talking about the time and waves and the ocean moving up and down. And then I started thinking about the moon pulling the ocean waves, pulling them up and down, guiding them, pulling them. And then I ended with just creating the moon, which simply says the moon, the moon, the moon, the moon, and it might say the ocean in there, but mostly says the moon. When I was working on mine, I was thinking obviously about the ocean and the moon. That's personal for me. But you're free to do whatever you want in the book. Of course, you can see the book is about this blanket and about weaving, and I encourage you to make it personal for you and create an image using the words that have meaning to you.

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## Week 2 - Shapes

### Day 8 - Shape hunt

- This week, we're moving on to shapes. In class, I like to say that when a line finds its other end and they shake hands, then it becomes a shape. So we're on to shapes. Our inspiration today comes from the book "City Shapes" by Diana Murray, illustrated by Bryan Collier. And we're going to hunt for shapes, very similar to our hunt for lines, finding shapes within the environment. Few images from inside this gorgeous book. Rectangles, squares, finding shapes all over the city. I'm going to be hunting for shapes inside the studio, but I encourage you to hunt for shapes out in your environment, if that's the city, country, wherever you are. Hunting for shapes outside is a lot of fun. Looking around. I see, oh, I see a nice circle. And I see a rectangle. And again, we're really focused on observation and not making the perfect anything. I see an interesting shape of an interesting leaf, and I see triangle. I'm using the negative space as well, so the space inside to create my triangle. And I see another shape, and that's just a random shape, the shape of my fanny pack. So any shape, it doesn't have to be a known shape or geometric shape. It can be any shape you see.

### Day 9 - Geometric shape collage

- We're gonna play with geometric shapes today, and we're going to use this book, "Circus." This book is filled with all kinds of geometric shapes. It's beautiful and the colors are beautiful and it's a lot of fun. It's really silly, about the circus. That's where we're gonna get some ideas today. We're gonna start with a simple geometric shape, the square. We're gonna use the square to cut different geometric shapes. Geometric shapes are just shapes that if you cut them down the middle, they're exactly the same on either side. So we're gonna start with this square and we're just gonna cut from corner to corner. (scissors snipping) And we get two triangles. What's fun about triangles is then you can then cut from this corner to base and you get two more triangles and you can keep going and get smaller and smaller and smaller. So it's a lot of fun. It's also a good geometry lesson for kids to realize that a square is made of triangles. Next, we're going to use our square to cut a circle. And this is where I like to practice using scissors the correct way. One of the things that I see a lot is kids and people in general turning the scissors like this, but you never turn the scissors. You always keep it locked here and you turn your paper and that just makes you much more efficient and safer. This is the hand that does all the work. Another thing sometimes that jams kids up is that they don't realize that they have to put tension in your hand. So you're pulling with these fingers and this thumb as well. And that's what gives the tension to the scissors. And you have to be taught how to use scissors a lot of the time, so. So when I'm doing a circle, I just cut in a curve and my, this arm is moving and the other arm stays straight. (scissors snipping) So I'm gonna get a circleish shape. Doesn't have to be perfect. So I'm gonna try my best. And we're gonna use a square to create a rectangle. And this is fun like the triangles, you go rectangle to square, to little rectangle to square and you can just keep going and going and going. Now that we have all of our shapes cut out, and I have a few extra here, we're gonna build a collage and I like to play around with the shapes first before I glue anything down in case my first idea is not my best idea. And once I have everything arranged the way I like it, then I'll start gluing it down. And for this project, you can make an abstract image. You can use the book or this kind of idea of actually making something like in this first picture, there's the circus tent. So you might wanna do something like that, or you can just make whatever you want and you can put the shapes together in a pattern, whatever sparks your

interest. Once you have it set in a way that you like, then you can glue it down. I'm gonna get rid of these extra pieces And I kind of like it off kilter here. So again, with the glue, same idea that a dot is a lot, or really you're going to use your little muscles. So sometimes people do a dot in all the corners and a little in the middle. And the same concept of holding it down. I prefer to use Elmer's glue with construction paper for another reason. Sometimes the glue stick bleaches out the construction paper. There's, depending on the brand of glue stick and the brand of construction paper, they can bleach it out. So safer to go with Elmer's. Another way that people do the Elmer's is touching the tip to here using your little muscles and going all around the edges. Ooh, big muscles there, all around the edges and a little in the middle. So that's another way to do it. I pressed a little hard. Stronger than I think I am. Don't wanna glue down my little pieces first, the little pieces on top of the big pieces. And I'm using a black background for this project just to mimic the book. I love that look. But you don't have to, you could always use a different color or you could use a white background. And the other good thing about Elmer's glue is that it's gonna dry clear. So even if it squeezes out a tiny bit, you're okay. And there's just a simple collage with geometric shapes that's a lot of fun to make.

#### Day 10 - Organic shape collage

- Similar to yesterday, we're gonna be making a shape collage. But today we're going to be using organic shapes and we're going to be using the book "Many Shapes of Clay: A Story of Healing." This is a really touching book and it's filled with beautiful organic shapes, both drawn, painted, and collaged on. It's filled with just really beautiful, beautiful illustrations. And I love the combination of materials and I love the color palette that she chose for this book. I'm using this Canson paper, and it's a brand, you can get these in individual sheets, so it gives you a lot of options for colors and creating your own color palette. I tried to mimic to some degree the colors in the book, but your choices are your choices, so. I'm using this as the base, and I'm just going to cut. (paper rustling) And I'm gonna cut this down a little bit smaller. (paper rustling) And I'm just gonna start cutting out shapes. So, one thing that I notice with students that they'll do is like, (paper rustling) they'll cut like a circle, like this size or a shape like that out of a piece of paper like that, and then no one else gets to use that full sheet of paper. So, I try to encourage them to cut down to a smaller shape and then cut your shapes out of the smaller size of paper. So, what's fun about organic shapes is that you can turn the paper any kind of way. There's no wrong way to cut the shapes. (paper rustling) And the negative space is also nice. So I'm gonna use this blue. I like this color a lot. (paper rustling) And I'm just cutting down smaller shape to cut out of. (paper rustling) When I'm in my classroom, I'll say, I'm teaching someone how to cut, I'll usually say, "Take a full bite", right? So, that'll take a full bite. But if you wanna cut a little bit, you're gonna take a little bit of a bite. So, it's almost like your scissor is a little alligator and you're holding this piece of paper in the mouth of your alligator. You don't wanna chomp the whole thing. You just wanna take a little bite so then you can hold it and you can turn it. And that way you can get a better angle. Once you've cut out a bunch of shapes, arrange them however they work for you. You can overlap. We add some brown. (paper rustling) I thought I was gonna use this piece, but I think I like these pieces better. That's what's fun about cutting out different shapes. It gives you lots of different options. For gluing down your shapes, your organic shapes, it's the exact same as gluing down the geometric shapes we did the day before. So, you're just gonna use your little muscles, a little bit of glue around the edges, a little in the middle. And I have a sample that I did earlier with all the pieces glued down so you can get a sense of what the final collage might look like. Again, your choices for color, for paper. You could use the same

construction paper that we used yesterday. You could use brights. You can, if you enjoy going to the art store and buying supplies, then you can get these individual papers and make your own palette, and create your own geometric shape collage.

#### Day 11 - Build a shape city

- "The Cat and the Bird" is filled with tons of super exquisite illustrations, colors, and of course, shapes. And we're gonna be tracing shapes and coloring in with shapes. So I have some samples from my students. I usually do this project with first or second graders. And we're gonna get started here with a file folder. We're gonna use this file folder to make our shapes that we're gonna trace. Thinking back to our geometric shapes. We're gonna cut, we're just gonna cut this right down the seam here, so I get a fairly straight line. And I'm gonna cut here. I'm eyeballing it. But if you wanted to, you could measure a perfect square. (scissors snipping) And cut that out. And file folders are a little bit thicker so they have that edge. So you can use that for tracing. And then once you have a square, you can cut that down into the triangle, circle, rectangle, and you can go from there. I'm gonna pick some of these out and trace them. So I'm picking out some shapes and using the book as inspiration. I love this spread right here of the city with the cat and the moonlight. And I'm going to use that to create a shape city. I'm gonna trace with pencil first. And when you're tracing with little kids, that's the real skill that they have to learn. To hold that shape down and to hold your pencil upright, press it against the shape that you're tracing and go slow, especially when you get to the corners. In fact, I usually have kids lift up the pencil and move to the other side, lift up and move to the other side, because if they don't, they get a big loop if you're going really fast. I'm gonna trace a few more. All right. So once I've traced my shapes, put everything back, and I'm going to use my oil pastels to color in my shape city. There are a lot of cool techniques you can do with oil pastels, but I like to introduce them in this project just because it's kind of simple and students can see how they're much creamier than a crayon. If you press too hard, you'll break it. But as they say all the time in "Queer Eye", "A broken crayon still works." And I'm gonna fill mine in pretty quickly. But, you know, feel free when you're working on this at home to take your time and you can layer the colors. That's one of the things that's beautiful about the book. The colors are really saturated and rich and there's a lot of layering of colors. It's another thing I always have to remind myself and remind students, you can turn the paper to get a better angle. Sometimes you get so stuck thinking about the paper in one direction. It's nice to change it up a little bit. This is the beginning of my shape city. I could add all kinds of other shapes to connect these shapes and build up on top of these rectangles. Each of these shapes can be connected by another shape until you have a really big grand city. And the other cool thing is that, you know, things don't have to be realistic. So I'm gonna color my moon in with this pink color. I might add a little purple. When you're just relaxing and coloring, sometimes in the classroom it can just, like, a quiet will kind of descend on the room when everyone's into their coloring, just relax, smudge it a little bit. And I'm enjoying this. I feel like I could go on and on and on. Coloring and adding more shapes. This is our shape city, inspired by this beautifully illustrated book.

#### Day 12 - Watercolor and collage shapes

- "Circle Under Berry" by Carter Higgins is a great book for teaching about shapes, but it's also a wonderful book for teaching about prepositions and teaching about what the letter E does. So there's a lot in this book. Here's a look inside the book. "Circle Under Berry." And circle under berry, berry over square, circle over berry under orange over square, yellow under diamond, diamond over

green. And you can see it just really starts to teach shapes as well as prepositions and colors. It just does a wonderful job of combining all these different lessons in one fun book. So I'm gonna show you my students examples. We read the book, we talked about the letter E and how it's different in circle and under berry, three different uses of letter E, all the different shapes. And then they cut out their shapes and they arranged them a bunch of different times. They copied the words off the board. I'm still pretty proud of their writing and how they did it. This is kindergarten. And this one is circle over diamond and square under triangle. And one of my favorites, this one monster over blue. And I think this is the monster right there. It's pretty cute. And we're gonna start first by painting a bunch of squares, a bunch of different colors using the water color. So I have my old school watercolor here. And when we do watercolor, we start by waking up the color. So first we're gonna swirl, swirl, swirl, swipe, swipe, swipe. And then we say Shh, because we have to wake up the watercolor. You have to be really, really gentle with it. And kids tend to dig in there. So we can kind of practice our feather hands and feather arms. And now we're gonna wake up and I'm gonna wake up yellow. So we sing a little song. It's a little embarrassing, but it goes, "Wake up, wake up, wake up, yellow Wake up, wake up, wake up, yellow We just keep tickling it awake and we try to keep the brush on its tippy toes there, and not smash it down. You just keep waking it up until you have a little color. You can see the color on the tip of the brush. And then you can paint your square and see, even though these paints look old and dried out, they just wake right back up. So then, you know, swirl, swirl, swirl, swipe, swipe, swipe, and wake up. And that yellow's really waking up. And I'm using the side of my brush to paint so that I can spread the paint across the paper. And this is gonna curl up at first, but then when it dries, it'll just automatically go back flat. And then if I'm gonna change colors, I swirl, swirl, swirl, swipe, swipe, swipe, and tap, tap, tap. I'm using this rag 'cause it's what I use in my personal studio. But at school I usually use a little cut up sponge and I just wash 'em and reuse 'em. Or you could use paper towel, but the sponge is a little bit more economical and better for the environment. So then I would wake up my next color swirl, swirl, swirl, swipe, swipe, swipe, tap, tap, tap. Then I have to swirl, swirl, swirl, swipe, swipe, swipe, sh, 'cause you don't wanna tap 'cause you wanna keep the water in the bristles so that it can go to the color and make it watercolor paint. So we practice that and wake up this green and that has a nice little puddle there. You can see it on the tip of the brush, and just keep repeating. I'm painting on watercolor paper. I just took sheets from the pad of watercolor paper and cut them into these squares just because, as I mentioned before, it's easier to cut shapes out of smaller paper than bigger paper. I already have some dry squares here. By now we've had a lot of practice cutting out shapes. So we're just gonna get right into it. And you can cut out any shapes that you like. I am gonna hold onto these scraps for later. I'm just cutting freeform. But you could draw the shapes first and then cut them. And I don't mind if my shapes are a little off. It doesn't bother me. But if you like precision, you could draw them or even trace them using the tracing tools. I might have to cut this circle down a little bit. Okay. I'm gonna arrange my shapes. Before I give students glue, I have them play around with shapes, with whatever collage we're doing, we always play around with it first before the glue comes to the table. And it's fun also just in your own practice to play around and see what different images, what the different way that you want it to be. I'm gonna move mine over so I can write my words. Okay. Now I have to think about, am I going to say circle over heart or circle over diamond, under heart, over square. There is a lot of decisions to be made when you're deciding what words to write because you have to think about what preposition you're going to talk about, what shape is over, which other shape and what shape is under the other shape. And then you have to think it out before you write it out. I'm gonna say diamond, diamond under heart, over

square, under circle. There's a lot of parts to this lesson and a lot of ways you can take it. We did watercolor, we did cutting of shapes, we did collage, there's a grammar lesson, and you can extend it further if you want to, or you can just keep it simple and focus on the fun of painting and the joy of doing collage.

#### Day 13 - Shape stories - in the ocean

- Shape Friends. These are three books by Mac Barnett and Jon Klassen and starting with Triangle, Square, and Circle. And each book is about their friendships and tricks they play. And these are just fun, fun, fun books. So we are going to make our own shape story. I cut a piece of 12 by 18 right down the middle. So I got this nice long piece of paper. We're gonna fold it accordion style and make our book. There are some precision ways to fold paper and to make books accordion style. We're not doing that. We're just going to fold it in half. And I try to match up the edges as best as possible. Take my finger and draw a line right down the middle, so I'm kind of popping that bubble that was there. And then I go from top to bottom and crease it there. And open it up into the valley. You're gonna fold this in, same thing. Match it up as best you can. Draw your finger around the edge and go up and then down. Same here. Match the edges, draw your finger across. You're gonna go up and down. So then you're going to take it like this, fold it back, and crease it right down the middle. And then you have a book with a cover and four panels. We're gonna make a shape story. We're gonna start with a shape. And it doesn't have to be one of these shapes. Think about the shape you want and where the shape's gonna be. So I'm gonna start with semi-circle, half circle, and it's gonna be in the ocean. It's pretty happy out there in the ocean. We've established our character, our setting, we used our line from earlier. So there's a wave line. So in the next panel, something's gonna happen. So here's my ocean. Here's my semi-circle character. It's gonna be noticing something. Triangle, dun dun dun dun. What is going to happen? Here in the next panel, I'm gonna give some extra waves here. In this next panel, this character's gotta make a decision. It's got this triangle coming out and it could be a shark or it could just be a triangle. Maybe a little bit needs some help. My semi-circle guy is gonna be like, "Aw. Aw, you're so cute. I'm gonna give you a hand." And then finally, the last thing is our conclusion. Semi-circle and Triangle are gonna sail away off into the ocean together. And that's the end of the shape story. Very simple, very fun. Anything can happen. It could be day, it could have started off day here. It's getting, sun is setting. Now the sun sets back there. And then they could be here at night with another semi-circle in the stars. Voila. And you just need to give it a title. "Shapes In The Bay" by Constance Moore. And that's just a fun, easy activity to do using shapes. And you can build it out. Make your story as simple or as complicated as you like it to be. Just a pencil and a piece of paper and your imagination.

#### Day 14 - Painting patterns with shapes

- Yayoi Kusama is famous for covering everything in polka dots. This book is "Yayoi Kusama Covered Everything in Dots and Wasn't Sorry." It's got a lot of great illustrations in black and white. And the book tells the story of her life and her art with these really fun illustrations. But she did not just use black and white, although she used usually a limited color palette. So we're going to do the same thing. A lot of her paintings are shapes that are connected as like a net or a web, and this is a good meditative activity where you can just kind of fall into the circles. And especially if you pick a limited color palette, just create your own net or web of shapes. And I'm gonna use a circle in honor of Yayoi Kusama. So I'm gonna use black. I think I'm gonna use this black marker, red crayon, and the white Gelly Roll, see how those work on a bright yellow paper. And I'm just gonna be making a

whole bunch of circles. Oh, I don't like that. Red. I'm gonna switch to the oil pastel. There, that's nice and bold. It's soothing to make just one shape over (laughing) and over again. I like where this is heading, so I'm gonna pause it here and I have another sample that I did earlier that I can show you. So here's another way that it could go. You can get a sense of it. On this one, I like got into the circles inside of the circles, contrasting different colors within the circle, and just putting different sizes, you know, shrinking the dot, expanding the dot, a dot inside of a dot, and outlining a space. So those kinda things. So that's probably what I would keep doing on this one as I went a little further. So this activity is really inspired by her, and you can see in the book, in particular, this illustration really shows how she focuses on this interconnected web or net of shapes. And this idea of infinity was really important to her in her work and repeating the shape over and over and over again. And that's where the inspiration for this project came, from her work and the book.

### Week 3 - Color

#### Day 15 - Drawing shadows - leaves

- This week is all about color. We're gonna start with black. "Black, The Many Wonders of My World," written by Nancy Johnson James and illustrated by me. So as it says, black is a wonderful color, Black is every color, black is special, it is true. So from this book, we're gonna focus on this page. Black shadows dance upon the ground, black birds fly all around. Just like we did with lines and shapes, we're gonna go on a shadow hunt. So if you are inside and you have lots of shadows, that's great, if you're outside, it's even better to find different kinds of shadows. But here, we're gonna make a shadow out of this plant. We have a light that's casting the shadow on the table. So I can hunt for my shadow here. And once you find your shadow, you can kind of play around with the placement of your paper. And I think I'm gonna just end right here. Get this leaf, maybe the leaves, yeah. Then I'm gonna use my pencil and just trace the shadow. Okay, after you trace the shadow, then we're gonna paint the shadow. But you could also add a different shadow. You could add your hand in and trace that and create overlapping shadows, or just keep the original shadow. It's really fun to be outside and hunt for shadows and to pay attention to shadows in the real world. So I'm gonna turn off the lamp and start painting. So I'm gonna add my black paint, back to my yogurt lid paint palette, And just fill in the shadow with black paint. Continue painting inside the pencil outline to fill in the shadow. I love it, and black really is a wonderful color.

#### Day 16 - Color mixing with primaries

- Color mixing is one of the most fun activities you can do. We're being inspired by the book "Color Dance" by Ann Jonas. And this is an old book, and we're going to be mixing our primary colors and then eventually adding black and white. "Color Dance" by Ann Jonas. And in this book, she kind of breaks down all the different ways to mix color or all the different ways that primary colors mix. And they do it in a dance in this, with these cute little characters. For example, orange is red and yellow mixed together, no blue. And then green is yellow and blue mixed together, no red. And purple is red and blue mixed together, no yellow. So that's where we're gonna start with our color mixing. So I'm gonna start with yellow and I'm gonna paint a little yellow on my paper so I remember where I started. And then I'm going to add some red. When I do this in the classroom, actually I don't use the yogurt lids in class. I use just a half sheet of a magazine paper, because I can fold it up and toss it away. With the students, I say, "Scoop some yellow." We're gonna make a new we're pile right

there. Then I'm gonna swirl, swirl, swirl, swipe, swipe, swipe, tap, tap, tap. I'm gonna do that again, because I think my brush is a little dirty. Swirl, swirl, swirl, swipe, swipe, swipe, tap, tap, tap. And then I'm gonna take just a tiny bit of red, 'cause since the red is darker than the yellow, I'm gonna take a tiny bit of red and add it into that pile and mix it and see what I get. And I cannot tell you the absolute thrill that kids have when they mix two colors together. The room just erupts in, "I made, I made, I made, I made." And from there, in an ideal world, you would keep swirling, swiping, tapping, but in truth, you get so excited, kids get excited, and they just wanna keep mixing and seeing what happens. So we're gonna fill each paper with variations of these two primary colors together. I'm gonna add more red. Ooh, that was a lot of red. I got excited. (brush scraping) As you can see, I am not even stopping to swirl my brush, swipe and tap. And that's why I usually just give kids two colors to begin with so they can really just see what these two colors do. And they don't have to be so concerned about rinsing their brush. Otherwise, if you give them all the colors at once, they just make a big smush of colors. (brush scraping) And sometimes I challenge them to see what's the lightest they can go. And then what's the darkest they can go? Eventually I give white paint, a little white paint on everyone's palette. And we mix with the white. And this is where it goes bananas, 'cause whew, white and red. It makes pink. So exciting. I got a little yellow in there and that's okay. Just fill it up and a little white and yellow. (brush scraping) And at the very end, I add a tad of black. So I already have it out from my shadow painting. So I'm just gonna add just the tiniest dot of black, 'cause it's such a strong and powerful color. And it will change right away. So look at that, that's beautiful. And another thrilling discovery is often when you put black with yellow, it makes green. So you can get a lot of colors out of just those two primaries plus black and white. I'm gonna mix a little red in there, see what we get, and just kind of fill this out. Ooh, that's a nice orange. Swirl, swirl, swirl, swipe, swipe, swipe, tap, tap, tap. And I get a very pale pinky color, like a gray. I mean, I could really just do this all day. So, all right. And we're going to hold on to these painted papers. We're going to use them later on in the month, so don't throw them away. Save them. I'm gonna move on to the next color. I'm gonna do yellow again and blue. I'm gonna take a little scoop of yellow, put it there. I'm also gonna paint some yellow on my paper. Take a little bit of blue, mix it in there. It's green, so exciting. One thing that happens a lot is that kids get so busy mixing their colors that they forget to paint them on to their paper. And I'm gonna add the black and white again, a bit of white. And also I forgot to do this with the yellow and red to add magenta into that so kids can see the difference between the red and the magenta and how they mix. But I'll do it with the blue and we'll add some turquoise. (cap clicking) Let's just paint that turquoise on right away so you can see. And that makes a really bright green, really nice color. Mixing the turquoise into the blue and yellow and see what I get from that. Add some white into that. Ooh, that's nice. And then finally, a little bit of black. A lot of black. (water whooshing) (brush tapping) So when I'm doing this with little kids, and even when I'm just doing it with myself, it's just such a fun exploration and just discovering kind of what different colors do, different amounts. You know, some people really like to track, like, how much, but this is just an experiment to, it's really play. And it is one of the highlights of my year, my job mixing colors with kids. Super fun. So again, we're gonna hold onto these papers, use them later. And our last combination is going to be blue and red. Put the red on first and scoop up this red. Paint it on. Swirl, swirl, swirl, swipe, swipe, swipe, tap, tap, tap. I'm gonna get my blue painted on here. (brush scraping) Can you guess what color blue and red make? That's one of the big things that we do in class. The kids love to guess and predict what the color is gonna be. It's gonna be purple, so it's actually really nice to see the difference between red and blue and then turquoise and magenta. (brush scraping) (water whooshing) So it's a much brighter purple. And again, we'll add in

the white, a little bit of black. That's a nice, really dark purple. (water whooshing) And you can keep adding, mixing. When I do this with students, when I do it with littles, like, kindergarten, first grade, et cetera, especially in kindergarten, we use the black and white lines that we painted in the second day of the class and we fill it in with the colors that we've mixed. So this would be an example of student artwork. These are their black lines, and then they filled it in with the colors. They did their color mixing within those lines. Sometimes with older students, we mix the colors in a more organized way, and then they get to name them. So that's a little bit of writing activity that goes along with it. And the student even numbered their swatches and then labeled all the colors. That is one of the ways that I extend this activity. But just the color mixing in and of itself, to me is very relaxing and enjoyable. And you just get to learn so much about colors, what you like, what works well together, how much, how little, et cetera. It's a color dance.

#### Day 17 - Mixing browns

- "Brown: The Many Shades of Love." This book is particularly dear to me because it's the first book that I illustrated. Written by Nancy Johnson James, who is also a teacher like me. And we have a lot of personal stake in this book in that it talks about all the different skin tones of brown that we both have in our family and that we often find ourselves talking to students about their skin color and their pigment. And this book just is a great way to open up that conversation with students and within families. And it's been a real wonderful journey to see the book come to life and be part of so many families and so many classrooms. So we're gonna use "Brown" as our inspiration for painting. The illustrations in the book are done with watercolor. I'm going to be using tempera paint, but feel free to use whatever tickles your fancy. "Brown" is the story, it's sort of told from the perspective of one little boy, and he goes through each family member in the family and talks about their skin color. So Mama's brown is chocolate. It's clear, dark, and sweet. And then Daddy's brown like an autumn leaf. And brother, sister, auntie, uncle, cousins, and the copper teddy bear cousin, Granny and Papa. And his own skin, which is, "And my brown is gingerbread. When we bake, I love the smell." And then the whole family is here. "'Cause my family has so many browns. We're different and the same. I love to paint our shades of skin and give each one a name." So that is what we're gonna be doing painting. Mixing different shades of brown using our primary colors, plus black and white. Brown is the mixture of all three. When I see this one, it's very purple. I'm gonna put it on there. That lets me know, from our previous color mixing, if it's purple, I have a lot of red and a lot of blue. I'm gonna add yellow. And I like that nice dark shade. And I'll add more red. See what I get. That's a nice red brown. I think I could add more yellow to that as well. Yeah, there's a really nice brown. I'll start adding in white, just a little bit. Once I'm getting low on that brown, I'll start the whole process again. Take some red, blue, and yellow. Start again with yellow. That's very green. I'm gonna need more red. So I like the way this brown is a tiny bit more yellow, heading in the yellow direction. I like that. Add some white to that one. One thing to keep in mind, once you've added white to the mixture of the primary colors, you can't add black to that because it'll just become gray. Whenever there's white, if you add black, whatever color it is, it's gonna be become gray. So I'm gonna start a new area where there's no white. I'm adding a little bit of black to that color, to that brown. I think we need to add a little red, warm that up. Mixing brown is just a exercise in patience, just in experimenting, trying different shades. It's quite satisfying to have all the shades of brown on display.

#### Day 18 - Color match with nature

- Now that we've had some practice with mixing colors, we're gonna take it to the next level and try to do color matching. This exercise is inspired in part by this book, "These Colors Are Bananas", and it's just a really great book to look at colors. So, it says, "Apples are not always red. They can be all these colors, too. Have you tasted a Granny Smith apple, or a Pink Lady, or a Golden Delicious?" Then, "Grass is not always green," has all these options. This is my favorite line in this book besides these colors are bananas, "Clouds are often white. But look again during a storm or at sunset. What about clouds in the middle of the night?" Something I hadn't really thought of until I read this book and I thought, "What about clouds in the middle of the night?" We're gonna match colors. I'm using this little fake flower and I'm gonna try to match the colors that I see in it. You can use anything you want, something from nature, a piece of clothing to try to match colors. I'm gonna start with the primaries plus white. There's two pinks in here, there's a dark pink and a light pink. I'm gonna try to start with the darker pink. And I'm not trying to paint the flower, I'm just trying to match the color. So, my paper is not gonna end up with a flower on it, this is gonna end up with patches of color. (water sloshing) (jar clinking) So, I put the tiniest bit of red into that white and this is what I got. Let's see. (petals crunching) (brush whooshing) (water sloshing) (jar clinking) I think I might need just a tiny bit of yellow to warm that up a tiny bit. (brush whooshing) Oh, nope, that went wrong. (water sloshing) (brush whooshing) (water sloshing) My brush is very wet. Try the whole thing again. There we go. (brush whooshing) (brush whooshing continues) I feel pretty good about that last color there for the darker part. And then I'm gonna add some white, a lot of white to that to get the lighter pink, that really pale pink of the petal. Maybe not so pale. More pale. (laughs). Back and forth, back and forth. It's like Goldilocks It's just right. I'm gonna work on the leaf. And if you're painting something in nature, especially the leaves, they have a lot of different shades of green, sometimes red, sometimes brown. So, leaves are really interesting if you start to really look at them and see all the different colors within just one leaf even. So, I'm gonna start with my blue (water sloshing) Yellow. I'm going to use a little of that pinky white. (brush whooshing) Ooh, that's dark. (jar clinking) (brush whooshing) Too light. (water sloshing) (jar clinking) That feels pretty good, pretty close. It's a real great exercise in terms of understanding color and mixing color is to try to move to the next level and do the color matching. I could continue on with this stem if I wanted to and even those, there's a lot of different browns to orange to yellow in the tip here and even inside of there, so I could continue with this for quite a while. I'm gonna pause here. (jar clinking) (water sloshing) These colors are bananas.

Day 19 - Color mix & match - apple

- We've done color mixing and then color matching. We're gonna take those skills and combine them. We're gonna do a painting of an apple, but you can do a painting of a fruit or anything, really, that you want. We are being inspired by this beautiful book, "The Thing About Bees." And there's a lot to say about this book, it's two stories in one. It's a story about a father and his love for his son. There's also a story about bees and how important pollinators are. In particular, I'm gonna flip through some of the pictures just so you can see how absolutely gorgeous the paintings are in here. You can see right away this book is filled with a combination of these kind of fun and loose drawings and illustrations with these gorgeous, gorgeous paintings that are really layered, lots of different color saturation. Just absolutely beautiful. I love the way the book goes between those two types of illustrations. We are going to use this page in particular, looking at this closeup of these strawberries to be our inspiration for our project today. I'm going to paint the apple as best I can, trying to match the colors just like we did before. And I'm starting with an under color of this kind of

gold, goldy green. I'm gonna do that first, just to give me the shape of the apple, what I'm seeing, my view of the apple. I am using the tempera paint, and I'm using it very thin with a lot of water, just to get a real thin layer of paint here. And it's gonna dry pretty quick, so that's good. I'm looking at that red and it seems... It's a little purply, so I'm adding a tiny bit of blue. When I'm painting a curved object, like the apple, I'm trying to pull my brush in that same curved direction. So that's one thing I notice. Sometimes kids will either scribble scrabble with their paintbrush or not move the brush in the shape of the object. So they'll do straight lines inside of a curved object. So I'm gonna let this little part up here dry a little bit and come back to it. But in the meantime, I'm going to work on the background, which I'm gonna do in the opposite color on the color wheel, from red would be green, so I'm gonna paint the background in a kind of a loose, fun green. I am gonna leave it at that. I decided not to color in the entire background, not for any particular rhyme or reason. I just, right now, I like the way it's looking. And if I decide later on that I want to add more, I always can. But if I wanted to take it away, I couldn't. So, better to stop now and just maybe even not think of it as a stop, but think of it as a pause, and then I can continue on as I want. This was a fun activity to use all the color skills we've learned so far, color mixing, color matching, and we're even learning a little bit about the color wheel, about complementary colors. So if you have a color wheel or if you look on a color wheel, the colors across from each other are the complementary colors. So red and green, yellow and purple, and blue and orange. And one thing that I've noticed, or one thing that's very common, is a lot of sports teams use complementary colors in their uniform. So take a look at your favorite teams and see.

#### Day 20 - Art inspired by math

- Next up we have "Harold and the Purple Crayon," by Crockett Johnson. And this is an old beloved book that I usually use to introduce line at the beginning of the school year, but I'm using it today to talk about color and also because it uses shape. But, more importantly, Crockett Johnson actually he has "Harold and the Purple Crayon," and many, many other children's books that he wrote and/or illustrated. And just a little backstory about him. He also had his own personal art practice. He was interested in mathematics and mathematical equations, so he would paint out the equations. He would kind of organize the shapes to make the math equation. I don't really understand that part of it, but he made these beautiful paintings, and he never really showed them to anyone or tried to sell them and didn't identify with them because he didn't feel that they were valid paintings or that they were good enough. And I really like that story in an odd way because, and I think it's perfect for this 30 days to spark our creative practice, our creative interests. I think it's important to show that even someone like Crockett Johnson, an established illustrator, beloved, also has or had art anxieties. So I think you don't escape that at any point. Everyone has like moments where there's something that they're making that they don't feel certain about. And the only thing to do is just to keep making stuff. So to address any kind of anxiety or fear you have about being creative, just keep making, 'cause everyone has those same fears and anxieties. We're going to use his artwork, the mathematical formulas, as our inspiration. I'm going to select some of the shapes. These are the shapes from my classroom that we used earlier for our shape cities. And I'm gonna get a small selection and use them for tracing shapes and pretending that I'm making a math equation. And, in this one, instead of stacking the shapes, I'm going to overlap the shapes. I'm gonna trace. And I think I'm gonna do purples in honor of "Harold and the Purple Crayon," which was one of my most favorite books when I was little. And there was a kid in my class named Harold, in my kindergarten class, and I honestly thought this book was about him 'cause he kind of looked like the character.

(brush sloshing) I'm gonna paint each section a different color. I think a different purple. You could paint your shapes in any color scheme or theme that you want to, and it might make sense to look at a color wheel or to think about colors that are right next door to each other which are neighbors. So that would be analogous colors. Or you could do complementary colors like we did in the previous exercise. Or you might pick your favorite colors. So there's lots of ways to decide on a color palette for any project you're doing but especially for this one.

#### Day 21 - Collage with shades of blue

- We're ending the week of color with "Blue: The Many Ways I Feel." It's the third book in the color series by Nancy Johnson James and illustrated by me. We're going to be doing a color collage, a blue collage, and just getting into all the different kinds of blues. I'm using the painted paper from earlier and some old painted paper I have from when I did the illustrations. A great source of blue paper are magazines, magazine pages, there's always some blue in the magazines, and any blue scraps from the collages we've done. I have tissue paper, you might have wrapping paper, you might have tissue paper, any other scraps of blue paper or blue-ish paper that you wanna use is great. I'm gonna show you some samples made by my students, 'cause they're quite delightful. So I'll show you those, and then we'll get started making a collage. This was done by a now fifth grader, was a second grader at the time, or maybe even a first grader. And this one, I like what she wrote, this is her artist statement, it says, "I imagine that if I paid attention, it would end up how I liked it. I also had to engage and persist when things got harder." I just love what she wrote. I'm going to put that away. And now, we're gonna make our own blue collage. I'm starting with a white piece of paper, but you could start with blue, you could start with orange, which is the complimentary of blue. Could start with green, black, whatever you wanted to. I think I'm gonna start by just tearing. I'm gonna do this mostly as a torn paper. But you don't have to, you could use scissors if you want. (paper rustling) Mostly blue, but it's okay if there's little bits of other things in there. That's a good assortment. This time I am going to use the glue stick. I always put the cap like that, not like that, otherwise, it rolls away. And I'm just gonna start gluing things down. Opposite of what we've been doing in the past of kind of pre-planning is going to do this more intuitively. Most of the illustrations in "Blue" are combination of collage, and the figures are all done with watercolor and gouache. And I really, really enjoyed working on the illustrations for "Blue." I enjoyed all the books, but there was something, maybe just blue, the color blue itself is soothing and has a lot of emotion in it. There's basically no rhyme or reason as to why I am putting certain things in certain places, except for that I'm lining up, mostly lining up these straight edges on the straight edge, just because it feels like a personal preference right now, but there's no rule. Colors have a lot of personal meaning to all of us. People have their favorites, people have colors they associate with places and people and emotions. So you might wanna pick a different color, a color that has a particular meaning to you, and create your collage out of that. That feels done to me. I chose to cover the entire paper, and I also decided not to put in any words, but you could do it using words and letters as well as just colors. I really like it, I feel pretty good about it, and it's a fun process.

#### Week 4 - Favorite books

#### Day 22 - Found words

- This is our last week. And instead of using the elements of art, we're kind of having a book buffet

of a lot of fun and interesting books that have more beautiful illustrations, just like the previous books that are gonna inspire us to do some creative activities. The first book we're starting with is "Radiant Child." It's the story of young artist Jean-Michel Basquiat, and it is again, one of my favorite books. We are gonna start this week like we started the lines and shapes and even colors with a hunt. But this time we're gonna be doing a word hunt, hunting for words in our own world, in your own environment. So you could be words that you're hearing around the dinner table, if you're on public transportation, if you're at work, or it could be words that you're reading in your environment or in books or magazines or what have you. I've collected a bunch of words that I've been hearing or thinking about, some of the words we've used over this month, and I'm going to show you how this book inspired me for the words. First of all, Jean-Michel Basquiat in his own art, uses a lot of written words. And then what Javaka Steptoe did is kind of mimicking Basquiat's style. He highlights certain words in kind of the handwritten style of Basquiat. So he has "artist" and "beautiful" and "art" and "mi amor" and so on and so forth. So that's kind of the art of Jean-Michel. And then the art of the book inspired this idea to do a word hunt, to really pay attention once again to our environment but this time in a different way, by listening. I have the strips of paper that I use for the 3D line sculptures and some leftover, and I'm gonna just write some words on the paper. You can use any writing tool you want. I'm using these oil pastels 'cause they really stand out. They could be ordinary words like "look" or like a fun word like "diamond," which was one of the shapes that we used earlier. And so on and so forth until you have all the words that you want. And once you have all the words that you feel good about, it's fun to arrange them and make kind of a poem. Nonsensical poem, bright, bumpy, love, over, delicious, diamond, dash, sounds so magic, next, paprika, cookies, zigzag, yeah, look, books. What I've done in the past with students is we have played around with words. Everyone contributes a certain number of words and we make a bunch of different poems. We rearrange it. It's a lot of fun. We arrange it over and over again. And if we come to an agreement, then we glue it all down, maybe on a big piece of cardboard. And then we have our class poem. Or you can keep these in a nice pile for yourself. And whenever you wanna just shuffle 'em around and create your own personal poem out of the words that you've found, words that have meaning to you.

### Day 23 - Radial symmetry

- Today's book is "Bathe the Cat". It is hilarious, silly, and has wonderful illustrations. You have to have this book and just read it yourself 'cause it's so funny. We are gonna base our activity on this amazing shirt that's in the book, and we're gonna do a radial design based on that. So I have a large paper to use it and a large plate that I'm gonna trace to begin with. All right, so I'm gonna trace the plate. And I'm gonna use one of my palettes to get that center. I'm not a precision person, so I'm just guesstimating it from the way it looks. So it's a guesstimated radial design. And then I'm just gonna start filling it in with, let's see, I'm gonna do a flower, like the book. Symmetry is when it's even on both sides, and radial symmetry means it's even, or the same, all the way around. So if you turn your paper, your design should look the same from all angles. I'm not doing precision symmetry or precision radial symmetry, so we don't have to worry about it being exactly-exactly. I grabbed my ruler and I grabbed a chair so I could measure a tiny bit more, but it's not going to be precision symmetry. Before I add my triangles, I'm gonna add another circle in here, and I'm just gonna eyeball that circle and hope that it comes out even-ish. Okay, even-ish, good enough. Now I'm gonna add my triangles in. Let's see. And you can make your design any way you want it to be. I'm just kind of vaguely copying that fabulous shirt that the dad has in the book. It's very 70s. So as you

can see, I'm not doing a precision job. Okay, so that's one layer. And then I think I'm gonna add another circle. And I'll add some bumpy lines. I'm gonna call this the middle. Okay, I'm gonna add one more circle out here and fill it in with little lines. Once I finish my radial design, I'm gonna start coloring it in using color pencils, and color pencils is what they use to create the illustrations in "Bathe the Cat." I have one that I already started coloring in. Just picking some of the similar colors. While I'm coloring this in, a couple things about color pencils. You can layer them and do all kinds of things. I don't use them very often in the classroom because you need to sharpen them, they'll get dull pretty quick when you're coloring in a large area, and it's difficult to have a lot of sharpening going on in class. But for this, I'm just coloring it in, I'm not using any fancy thing, I'm just turning my paper so I get the angle. I'm not doing too many layers. Following the same direction for the most part. There are erasable color pencils that work really nicely, and the quality of color pencil really changes with the amount of money you spend. You can get some beautiful color pencils that are much creamier and have more saturated color. But for every day, for classroom, for at home, just messing around, just any color pencil is good, does the trick. And when you're doing radial symmetry, it does give you that relaxing feeling like creating a mandala, peaceful coloring. And it takes a long time, so you can't rush it. In the end, I decided not to use symmetry all the way around because I drew inspiration. I noticed in the shirt in the book, also it's not exactly symmetrical, so it is always okay to break the rules a little bit.

Day 24 - Doodle patterns - resist technique

- This prompt comes from the book "Juli's Is a Mermaid." And inside this book every page is gorgeous. We're actually gonna take the bulk of our inspiration from the end pages. You can see these are just glorious. And we're gonna use the end pages to get our prompt, which is gonna be all about patterns, making patterns. And a pattern is a repeated design or repeated element. And one thing that makes a pattern really cool is actually some variation. And you can see, for example, in this one here, the little black dots vary their location throughout the pattern, so it makes your eyes move around and it makes it interesting. So we're gonna use a variety of drawing materials, the opaque watercolor and gouache. And we're gonna use our watercolor paper to make a set of just quick, easy patterns, simple patterns. So I'm gonna start with just making a little pattern using some of the lines that we've been using before. So I'm gonna do some vertical lines in little clusters. I'm using crayon and I'm gonna take my gouache. I'm just using it straight out of the tube on my yogurt palette, but normally I would mix it up a little bit more with water. But since I want it kind of watercolory and not thick, I'm going to just paint over it, and get a little pattern there. The wax in the crayon resists that water in the gouache. And the gouache gives a much brighter, more vibrant color. It's a lot fun to work with. Let's try colored pencils. I'll do some a leaf shape. Kind of inspired by one of these mermaids. I'm gonna wake up that watercolor. I'm gonna try oil pastel. I have an orange. I'm gonna try some squiggly lines, get a little pattern. So I'm repeating that element, but I'm adding a little bit of variation to give it some interest. Getting some of that blue from the gouache. The oil in the oil pastel really separates from the water in that gouache. Try a black and white pattern. And I'm gonna use the opaque watercolor on part of that. So you can see a little bit of resist. And I'm gonna use the gouache. It's gonna be darker, I think, yeah. So you get a much darker contrast with the gouache. It's a bolder color. This is a great activity to do with students, do with children at home, because you can experiment with all the materials, try different ways, and there's no wrong way to do it.

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### Day 25 - Drawing and collage - flower

- We have another book inspired by an artist. This is a "Life Made by Hand," the story of Ruth Asawa. The illustrations are a combination of collage and drawn elements that are beautifully combined to tell the story of Ruth Asawa's life. This book is beautifully illustrated and you can see here all the different ways that she combines collage and drawing. Another thing about this book is it actually has an activity to make in the back, which is not the activity we're gonna do. So you'll get a double whammy if you get this book. We are going to make collage, and we're going to use the painted papers that we did during our painting week when we were experimenting with color mixing. So you can choose whichever one of those papers you wanna use. I'm going to be making a flower inspired by the cover. I've already cut out some of the petals, and here's some of the paper left over from our shape collage, some of our hand painted paper, and I'm gonna make a simple flower and add some drawn elements. So I've already cut out a bunch of petals. I'm just gonna arrange them in here before I glue them down, and I don't think I even need to cut anymore. And then the center, I'm gonna add a little drawn design just to give it a little life. Very much the way that Andrea D'Aquino, I think is the correct way to pronounce her name, who's the author and the illustrator. Glue it all down. And then I'm gonna add a little final drawn element. When you're making yours, feel free to make anything you want. There was a really cool snail in the book, but you might wanna do something from nature. You might wanna do something from around the house, anything that sparks your imagination. I'm gonna add a leaf to the stem and use my color pencil just to finish that leaf off. I pressed a little too hard with my color pencil. I'm just gonna cover it up with a little collage element. Here we go. That's the beauty of collage. And that is our project for today, a collage with some hand drawn elements, inspired by this beautiful book, "A Life Made by Hand," the story of Ruth Asawa.

### Day 26 - Painting portraits - dog

- We're going to play around with portraits today, inspired by "Ooh-la-la, Max in Love," written and illustrated by Maira Kalman. In this book, Maira Kalman has a lot of silly portraits, and that's going to be how we approach portraits today. "Ooh-la-a-la, Max in Love" is the story of Max, a dog, who goes to Paris and meets a lot of famous Parisians and sees a lot of art in Paris. And one of the first, well, there's lots of portraits in here. So for example, there's a portrait of the famous portrait of Mona Lisa, and there are lots of other famous artists and other portraits that Maira Kalman illustrates and has a lot of fun with each one. Our inspiration is going to be pets. So if you don't have a pet, you can borrow a pet, like I'm borrowing my best friend's dog, Gail. I'm not going to be trying to make another photograph of Gail. I'm just making it my own feelings about Gail. And I'm gonna be using gouache. So when I use gouache, I put it in a little container like this, I use these, and I add water with a little couple of drops of dish soap in there. And then I pour the water in there and I try to get it to the consistency that I like. So I'm gonna be going back and forth between my palette and the gouache in here, mostly blacks. That's I'm gonna be using mostly black, so that's why I have it in the container. And I'm gonna mix up some brown. Once I have my gouache mixed to the colors that I like 'em, I can leave it like this. This is the beauty of gouache, it can dry and then I can just drip some water back on it and it'll wake it itself right back up, so you can keep using it over and over again. Now I'm gonna paint just her face, I think. And again, I'm not worried too much about the accuracy, just a little exercise for fun. In Maira Kalman's illustration style, the portraits are generally kind of, I don't wanna say cartoonish, but they're silly, they're not at all based in reality. I mean, they're a little bit, but she just stretches it, and that is why I love the books. It feels really accessible

and she adds a lot of fun. So that's kind of what I'm hoping to add to my portrait of Gail, not to make it so serious. So I'm trying to work a little bit fast so I don't get weighed down by the details. I'm just gonna go for it quickly so that it fills up and is less about what Gail really looks like and more about how I feel about Gail. Oftentimes, Maira Kalman doesn't use realistic colors. I'm doing mine a little closer to the way Gail's real coloring. Just wanna get those ears, which are really what distinguishes Gail. She's got those big, big eyes. Gail is a little bit often smiling, so I'm gonna give her a smile, that's a little bit more cartoonish than real life. And the final thing for Gail is her whiskers. So I'm mixing up some gray, don't tell Gail that I called her whiskers gray, she still feels young at heart. (glass clinking) So you could leave it at that, just a real simple, fun, easy portrait. Or you could add some really absurd, silly element. So I have a second image of Gail that I did earlier, in a party hat and a jacket. So just to have fun with it, like Maira Kalman does in the books.

Day 27 - Ink and crayon resist

- "Stevie" by John Steptoe is one of the first books that made me stop and think, how is this book made? How are these illustrations made? I can remember being really little and just looking intently at the pages and just wondering how did he do that? How did he create that art? And I think that this book really, I credit this book with getting me interested in art and specifically interested in illustrating children's books. So this book is extremely dear to me, and the illustrations are beautiful. It was written by John Steptoe and illustrated when he was, I believe 19 years old. It won all kinds of awards. He is the father of Javaka Steptoe, who illustrated the book we looked at earlier, "Radiant Child". So that's just a nice connection between those two books. We're gonna look at the illustrations in this book and kind of mimic what I still don't know exactly, but mimic the feeling that this book gave me as a child. Use some of those materials in a similar way. The book was published in 1969. You can see these illustrations. They have this heavy dark line and then this kind of overlay of color. And this book is told from the perspective of this little boy. And he tells the story of how this other little boy Stevie comes to stay with his family for a while. And it's a very endearing story. And the illustrations of course, are gorgeous and beautiful. Very simple but very, very beautiful. And it's a short, sweet book. We're going to use crayon and sumi ink and create that kind of dreamy feeling that the book gave me. This is sort of an abstract playing around with materials. We're not making anything, we're just gonna play around with colors, shapes and lines. So I'm gonna actually start with some crayons, just randomly getting some colors from here. I'm gonna put just some areas of color. I'm using the watercolor paper from a pad. I'm gonna put two colors together just to see what that feels like. I'm gonna use my sumi ink, just dip my brush in there and do some black lines around the color just to get a little bit of it off my brush first. And then I'm gonna do some over the color. And just like the watercolor, it resists. And just gives a really nice feeling. Do you see though it's really dark lines next to that bright color. And you could fill your paper with color and just a little bit of black ink. Or you could fill your paper with black ink and then add a little bit of color into it. You can also put the crayon right over it. It won't be as bright, but you can see that it goes right over it. So you can do it either way.

Day 28 - Watercolor - landscape & birds

- "Augustus and His Smile." This is a book about a tiger who roams the Earth looking for his smile. The illustrations are a combination of watercolor and ink, and that's what we're going to use for our prompt today. Augustus is wonderfully illustrated with these loose lines of what I believe is ink on top of the watercolor, and he's just striking. But there are these other little critters throughout the

book that are also really beautifully done, and this spread has always captured my imagination with the watercolor and the silhouette behind it. So we are going to use both of those pages to inspire us for our next project. You can use gouache or regular watercolor, and we're gonna use the sumi ink. There's gonna be two parts to this project. The first part is creating our watercolor, which we're gonna need to let dry overnight, and then we'll come back and add the ink when the watercolor's really, really dry. So the first thing we're gonna do is create kind of a landscape or the sky of the landscape, and I'm going to use the wet-on-wet technique. So I'm just gonna fill my paper with some water and let that water saturate on the top half of the paper. While it's doing that, I'm gonna wake up purple watercolor, really getting it nice and wet, a lot wetter than I have used it previously. I want it really wet. And the gouache, which seems dry, but all I have to do is add some water on it and it wakes itself up as well. I'm gonna add that onto the wet, and you can see it starts to have this beautiful spread. So I'm mixing the watercolor and the gouache. It's gonna make kind of a dreamy night sky here, and our paper's gonna be pretty wet with this wet-on-wet background. It's okay to have the paint blur and smush like that. And where this paper is really starting to get a puddle, I'm gonna just put a little bit of paper towel and just kind of lift up some of that water. If you crinkle up your paper towel, you can get a nice effect like that. I am gonna keep going down here and I'm gonna add water to the second part of the paper. I'm gonna switch from the blues into green. I love to watch the watercolor just kinda spread out a little darker. Okay, we're gonna let that dry completely. Depending on the time of year, what the moisture is like in your home, depending on all kinds of factors, it can dry really quick or it can take a while, but it's best to wait overnight so it's completely dry before you add ink to that wet watercolor. While we wait for that to dry, I'm gonna paint a few shapes and blobs onto this second piece of paper. When these dry, we'll add ink to them and turn them into different creatures and critters. And I'm not exactly sure what they're gonna end up being, so just, I have a vague idea about it and we'll let the ink do its magic. I'm mixing up some different gouache and I'm combining gouache and watercolor and hoping for something awesome tomorrow. I do know that this will probably be a leaf. That's the one thing I do know. Okay, I'm gonna let these dry and wait for tomorrow.

#### Day 29 - Ink on watercolor - landscape & birds

- Our watercolor's all dry, so we're ready to ink. I've taped down the corners of the paper because it was a little wobbly, and I just wanna make sure the ink doesn't roll too much across the paper. I'm gonna create a mountain range very similar to the book, but I'm gonna make mine right up against what I'm considering the horizon line here. So I'm gonna have ground in front of mine, whereas in the book, the mountains were in the foreground. My mountains are gonna be in the mid-ground. And I particularly liked this area, so I didn't wanna cover it with mountains. So I went around. So I'm just filling this area in with my ink pretty heavy right on top of the watercolor. And now that the watercolor's dry, it doesn't blend in with the ink. Now, I was thinking about adding footprints across this savanna area, but I think I'm just gonna leave it as is. Now, I'm going to add ink to my shapes. So I'm gonna take tape off of here. Save it to reuse. And I'm gonna keep this flat. I'm not gonna hold it up. So if there's any ink that might wanna run, it won't. You don't really need to tape this down, but can't hurt. So for this, these blobs, I'm inspired a little more from this page with the birds. So I can get a much thinner line by holding my brush vertically. Gives me a little bit more control over the ink. I'm just putting a tiny little highlight on those leaves. I'm gonna go back in with my wash, fill in these birds. I'm gonna add a little bit of ink on top. And I think it's gonna bleed a little bit, and I'm okay with that. Watercolor and ink and Augustus and his smile. I have some examples from my

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students. Watercolor and ink, a pangolin, not an ant, and a landscape.

### Day 30 - Circle of techniques

- This is our last day of our 30 days together, and this book "Time is a Flower," is the perfect way to sum up spending time together. The book takes us through all the different ways that we feel and experience and think about time as we age and grow and change. And it just sums it up in such a remarkable way. "Time is a Flower" by Julie Morstead. So time is a seed, sleeping, waiting in the dark, and then time is a flower. And the book goes on through many different ways that we see and experience time as a tree, growing, as a sun, setting, as a shadow, going across a room. And finally the very end says, ask the question, is time a line or maybe a circle? And this ending of the book is how we're going to end the class creating a circle. So we're gonna take the plate again. We're gonna be a little more intentional about dividing our circle. We're gonna divide it into sections. So this circle is 10 and a half. So somewhere around here, we're gonna call that middle and call that the middle. It's my unscientific way of dividing a circle, but seems to work out for me more or less. So I'm just gonna draw a line here and one through here. Divide in half, quarters. Eighths. And then I'm just gonna start dividing each little section a little bit. Ultimately, the exact number of sections doesn't matter. It's however you feel. We're gonna use this circle as kind of a reflection to remember all the different activities and prompts that we did throughout the 30 days. So once you have as many sections as you feel, then I'm gonna show you the next part how we're gonna fill each section. Voila. The circle is gonna have some memories of the different prompts that we did. You can fill them in each section however you feel comfortable with. So for example, we have color mixing from "Brown," we have blue collage from "Blue," we have the mountain silhouette from "Augustus' Smile," we have Yayoi Kusama. And I'm gonna add two more. I'm gonna do two collages. Our organic shaped collage and our collage with drawn elements. Remind us a little bit about what we've done. And it's just a good way to reflect back on all the mini projects we've done and tools we've used, techniques we've experimented with, glue those down. A little abstracted flower or deconstructed flower in our final section here. And looks a little like a radish. Very cute. Time is a circle of all our things we've done together. Now that we've finished the course, you know that picture books are amazing. They're filled with beautiful art, incredible stories, and lots of inspiration.