Mixtape: Hocus Pocus with CBTV

Chapter 1 - Mixtape: Hocus Pocus
Crochet a witch's hat with Twinkie
- Let's bring some magic into our crochet class and make a witch's hat. Start with whatever main color of the hat you wanna use. I'm gonna have a pink hat. I'm gonna grab some of my pink yarn. And we'll begin with chain 14. Get my slip knot on the hook. And chain 14 is one, two, three, four, five, six, seven, eight, nine, 10, 11, 12, 13, 14. Whoops. Sometimes that new yarn is tough to pull out. Okay, for round or row one, we are gonna go all the way around the foundation chain. We're gonna skip the first two chains from the hook and then work 11 half double crochets evenly down the line. So that's one, two, three, four, five, six, oops, six, seven, eight, nine, 10, 11. And you should have one chain remaining. And this last chain, we're gonna work five half double crochets. And again, since I'm putting so many stitches into one chain, I try to grab two loops of that chain instead of just one. There's one half double crochet. There's my second. There's three, four, oops, four, and five. Now we're working on the other side of the foundation chain. We're gonna work 10 half double crochets across. And in the last spot, we're going to work four half double crochets. One, two, three, four. And then slip stitch to the top of the first half double crochet to join. And just made this long oval. For row two, we're gonna start building the triangle part of the hat, but we need to get our hook to the right spot. So we're going to work one slip stitch evenly in the next two stitches. Slip stitch in the next and then slip stitch in the next. You're going to chain two. This will not count as a stitch in the stitch count. This is just getting our hook to the right spot to travel on top of the next row of half double crochets. So you're gonna work a half double crochet in the next stitch, not the same stitch. And then seven more half double crochets evenly. That is the end of the row. Leave the rest unworked. And you should have a total of eight half double crochets for row two. For row three, chain two and turn, you're gonna skip one stitch and then seven half double crochets evenly. So we're gonna start decreasing by one stitch in every row until the top of the hat. Okay, so rows four through eight. You're gonna chain two, turn, skip the first stitch, and then half double crochet evenly. At the end of row eight, you should have two stitches left. To start the last row, which is row nine, we'll just chain one, and then again, skip the first stitch. Half double crochet in the very last stitch. And then you can break off. (scissors tapping) You can weave in the ends now or wait. I might just wait and weave in all the ends after I finish the hat. For the ribbon, you could use actual ribbon. You could have also worked row two in all black. But I like the dimension of having an additional piece popping off the hat. So I'm going to use black yarn to make what would be the hat ribbon. Just gonna make a little strip to sew on top. With black, chain 12. One, two, three, four, five, six, seven, eight, nine, 10, 11, 12, skip the first two chains from your hook and then just one half double crochet evenly in the remaining chains. Then I'm gonna chain one and slip stitch into that same chain. It just sort of rounds off this end of the ribbon to match how this end is a little bit rounded as well. Break off, leaving enough yarn for you to sew. I usually give myself about 12 inches. And you can yarn over and pull through. Bring our hat back. You can see my ribbon is slightly wider than the area of the hat I wanna sew it to, but I prefer that than having it too short. Like, I kind of wanna cover all of the pink underneath. This is up to you. If you feel like it's too long, you can always start with one less chain and then make one less half double crochet. I'm gonna weave in the end on the back before I sew this on. Just gonna go through a couple stitches in one direction. Since this is gonna be underneath the applique of the applique, I'm not too concerned about it popping out.

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Okay, then you can sew this on whatever method you prefer, whether it's whip stitch or just like a stab stitch, straight stitch going up and down through both layers. I might do a combination of both. Sometimes it's just what mood I'm in. Doesn't matter, you won't be able to see it. So you can pin this if you feel more comfortable. I usually just hold it with my other hand as I sew. And secure with a knot on the back And kind of smush this around also. Get it into position as the stitches relax. For the buckle of the hat, you could cut out a little felt square. I'm going to use some gold yarn, and embroider my buckle on. And I use kind of two stitches per side of the square or rectangle. But I like to do one at a time for these vertical ones just to see if I like the placement and if it's centered. Maybe there. Seems like it might be okay. Let's go down and try the one on the other side. Sometimes I have to redo these if I feel like it's off center. So I kind go one at a time so I'm not picking out that many stitches in the same area. I feel like that looks pretty good. I'm gonna give this one a second stitch. You can just do one stitch if you want, but I kind of like how it gets a little bolder with two. And I'll finish the first one. Tighten up the other tail a little bit. You can adjust these with your needle as well. And then the lines for the top and bottom of the buckle. Just really big, easy stitches. I'm not pulling too tightly, just kind of having it sit on top of the fabric. Oops, I kind of pulled that one a little tight. There we go. I can flip this over and tie both ends and weave them in. You can also weave in the pink ends over your yarn. Ready to cast some spells!

Paint a frog with Jennifer
- We're moving into water animals now. So today is a fat green frog. So as I sketch, his outside eye, I just see the outline of it. So frog's legs are sort of all folded in on each other. So that's the thigh. And now, I think that must be another part. And then, it comes here down, and then the feet. And the same with the arms, there's the top part. I'm breaking it into sections here. It makes it a little easier to draw. And then, that's where his belly is and it comes up and his other arm is here and it looks like he is holding his own hands. Okay, so I love the color green that he is. So let's try to make that, it's a little bit sagey, a little bit olivey. So we can take some of the greens we've been using. I'm reconstituting it by putting water on my palette and pulling up the greens. I am going to add a little bit of white to that, adding to a little white. I'm adding white to the greens that we've already mixed. And now to make it more olivey, I'm gonna add a little orange to dull it down, so, let's see what that looks like. It's pretty, I love that. I'm painting his legs. I can still see the lines underneath so I can see where I'm going to add some shadows or details so that we can see how the legs are folding in a little while. And for his underbelly, that one is sort of a taupey gray color. So we can mix a few of the colors we have on the palette here. But it's by no means important to make the exact color that's on the picture. I mean, it could be a dark green frog or it could be a blue frog. So I'm going to make a slightly darker version of that green, meaning I'll get a little bit of darker green and a little bit of the brown. And there I have a nice olive. I'm gonna take the bottom section of his leg and just make it a darker green. And then, maybe just make a line here. I think that could be a little bit more olivey. So I'll add a little more orange to that. So his texture is pretty subtle. So maybe we'll just add like little dots. I am just putting a little bit of texture into his body. So, because we know, you could see that it has a rough, leathery kind of texture. So I think lemme just create that really simply with a couple of little dots and textures. It doesn't have to be a lot. You're just trying to create the impression of it. And on his underbelly, maybe the way to handle it would be we can take a little bit of white and make texture with that too. You can go a little bit of a lighter texture and a little bit of a darker texture. Let's see, we put a little dark. Okay, so I'm taking the number two brush and let's make his eyes orange. When you're reconstituting gouache from the palette, if it's all dry, you can add water

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to it. And if you just keep pulling up the color, you can get it pretty thick again instead of it being really watery. So it can have a pretty similar texture to it straight out of the tube. So I'm gonna fill in the entire eye area with this orange. And maybe just, again, it's always fun to add a little bit of color around. So I'll put a few dots of it here and there. Maybe in his feet. I am taking the black and there's a little nose. So when the eye color is dry, then we put in his big pupil and there's a little bit of a line around the outside. And we will add a little touch of white for a highlight. I'm gonna add a little bit into the orange area and a little bit into the black area. I think I might put a little white liner underneath and a little bit on top like an eyelid. There may be a little bit of highlights here and there. There, I like him a lot.

Carve a starburst with Lisa
- I wanna carve a stamp based on something that I draw all the time. I'm thinking about what I do in my sketchbook or when I'm on the phone and just kind of like doodling. And I always draw kind of like a starburst. So it's just a bunch of lines like radiating from a central point. So we're gonna carve that for a stamp today. I'm just gonna use this part, nice little square. Make it easy. Cut that off. Okay. And I will draw a circle to start with. And just some lines. I can draw short lines and long lines. I can draw them all the same size. Kind of looks like one of those cool modern clocks that I don't own. I'm hoping I can get away with mostly the big one? Okay. Some of the little points in between I might need a smaller one, and I don't have to stick to these lines. I can make 'em a little thicker or thinner. Here, yeah, we'll just stick to this one. And if I want a point, I'll go in at the end. I need a point to get into some of the sun bursting. I don't know if I need the teeny one. See if there's a bigger, that might work. This nice little V. Wow, I'm using all the carving tools that I don't always use. Yay. There's a reason they make them. Okay let's see. Oh, perfect. You might be noticing a couple things. First off, I clean my tool out when I'm doing a really detailed area because if there's a piece of rubbery stuff in the tool, I can't see very clearly. When I'm cleaning the bigger areas out, I'm not as concerned if there's scraps left in the tool. And then the other thing is, I don't know if you've noticed, but occasionally, my finger is here, and I'm carving toward my finger and then I move it really quick because I have stabbed my finger when the tool slips, and these are sharp enough to draw blood. So just be careful. Okay, I think it's time to test print this to see where I'm at in terms of cleanliness and star burstiness. Not the candy. Okay. Now I wanna try using this dusty rose. It's such a delicate, pretty color and I don't know exactly what it's gonna look like. I think it'd be fun to try it on all four colors just to see how it works. And I'm gonna flip my pad around this way. Oh, and it's probably gonna be Sharpie the first couple times. So I'll print on black. Hmm. Pretty good. Clean up a couple of these edges. Maybe. Even out some of those smaller Vs. This one's got a little bit. Clean that. Okay, I think this one little one is a little bit uneven at the end, so I'm gonna carve it just a little bit there. This part. Okay. This one's got a little extra too. All right, let's see. I'm not gonna be able to get the whole thing on unless I flip it. So we'll flip this and see. Good. When you have a stamp that has a lot of space between what you've carved out, you have to push down a little more in order to get even coverage. And you'll notice that you have more sort of like random stray areas that get touched by the ink pad and then put on the paper 'cause you're pushing down so hard to make sure you get the entire image. So if you want this to be really clean, you can just go around it again a couple times. Anywhere you see ink or you can leave it 'cause you know it's that whole homemade stamp look either way. Okay, let's see what this looks like on all the other colors of paper we have. In the middle. Do one in the corner. And let's fill up this page if it shows up nicely. Oh, it does show up, surprise. Okay, all the star bursts, all the ways.

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Paint a spooky moth with Lisa
- One of my favorite things to draw are moths, and we're going to start with a monochrome gray moth today. I'm going to begin by just sketching a really simple moths shape. Moths shapes are much more simple to draw than butterfly shapes, so this should be pretty easy. I like to start with the body, which is kind of a simple oblong tear shape. You can add like a little head. And then we'll draw, this one's going to have two layers of wings. And again, they don't have to be perfect. I like to make, I have scalloped edges on the bottom. I'm gonna make these a little bit fatter. And then I'm going to add another layer on the bottom. We'll add the antenna and everything else, and all of the detail later. So that's my basic shape. I'm gonna take a sort of medium sized brush and get some black ink. I want it to be gray when I lay it down. That looks about right. You can layer on darker ink as you go if it feels like it's not quite where you want it. I'm gonna make sure that the shade I use for the other set of wings is a little bit different, either darker or lighter, so I'm gonna color them separately. Next, I'm gonna take a smaller brush and make the body, and I want the body to be lighter on top and darker on the bottom. I'll show you what I mean. So here's the lighter part, actually not as light as I want it, so I'm gonna dab it and then I'm going to take almost opaque, make the bottom half a little bit. I'm gonna draw a little stripes here. Once this is dry, I am going to fill in these wings in between the body and the outer wings. I'm gonna make these inner wings really light, so I'm gonna dilute my ink so it looks like we're in a sort of different layer here. Now that this outer wing ink is dry, I'm going to add a little bit of detail. I'll make like a little scalloped edge here on top. And don't forget to paint the head. Now that I've got most of it inked, I'm going to go back in with both an O3 Micron and the Posca paint pen and add some detail. So I'm gonna draw some circles here. You can fill these in or leave them as open circles. What I'm gonna do is make little cross marks inside of them. Give some arms. I'm gonna take my Posca pen and add some details to the darker areas in white. I could even give some eyes. And there you have a beautiful moth. And sometimes I like to add a little lettering to my drawings and I think I'm gonna do that here. This part is optional for you. See what fun lettering style you can come up with for your moth.

Paint inky candles with Courtney
- We're gonna be drawing candles today, and we haven't tried using the Hammermill typing paper, printer paper. So I just tore a sheet down in half to fit our image of a candle, which is also printed in half of an eight and a half by 11 size. My setup with my transparency, and then I'm switching back to the Hunt Globe nib. I have a little bit of residue from the moon on here, but that's okay. This is a thicker line because of the nib we're working with. I wanna see how it would do on the Hammermill typing paper, printer paper. (paper whirring) Ooh, I can see that through the back. I think that's gonna look cool. Yeah, very bold, very graphic line. A melting wax, a little flame. I wanna add some color to this just because it's a little abstract as to what is going on here. Palette's looking a little dirty here. Let's just clean up that yellow a bit. Get those little flames, we'll add a flame here and then, do I wanna just bring some of that yellow glow down? Feel like this is a little saturated, but oh, well. Could put some yellow around here, and then maybe we'll do a little bit of gray in here. This is another one where you could choose to paint all the background in dark if you wanted, but I think that's good enough to give you the sense of glowing candles.

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