Mixtape: Paint and Draw Rocks and Shells with CBTV

Chapter 1 - Mixtape: Paint and Draw Rocks and Shells

Paint stone swatches with Lorene

- I have this thing for rocks, especially a rock that has a ring around it. When I was a child, I was told that was a wish. So of course I'm gonna gather all the wishes that I can. I happen to love painting the rocks because it allows me to explore a lot of murky kind of in between colors and then also in looking at the rocks that closely, all of a sudden you start to notice that they have a variety of colors in there as well. So how do you mix gray? How do you mix blue gray? How do you mix kind of this warm, rusty gray? You do it by just kind of mixing all the other colors on your palette together. - That one a little more. It looks pretty good. - Sometimes the most unlikely. I mean, who would think that you'd have an orange in in your gray - That's not gray. Let's put in kind of an orangey-red that's kind of a warm, a warm gray. - So you can see I'm kind of mixing up a bunch of different base colors as it were on my palette. And then I can go in and decide which ones most closely express what I'm seeing and see where my paint laden water is coming in handy. I like how the texture of the cold press paper also kind of picks up on a pebbly surface of a rock. It's another kinda layer of realness in the color study. Let's try and get these a little more rusty. There we go. And of course I wanna express that, that ring. So I will add some water to this and see what I can, if I can't get that to act like a ring, even if only to me, these studies are, are, for me it's, it's about the process. It's about paying attention. It's about making time in my day to like sit here and mix colors. This is not a finished work of art, it's a body of work. Let's - See if I can get that darker. - I live in the Pacific Northwest, rather close to the beach, which is why I, you know, collect rocks and everything. But these are actually the colors of our skies many months of the year. So it's, to me, these rocks for all that they're not the most colorful are very atmospheric. You, you see, I kind of have the color, but I don't have the depth so I can just glaze back over with another. And the color I'm glazing is by no means the same color that was underneath, but just like those color studies that we did by layering, you can build up to get the color here after. And it's also a reflection of how as I'm working on a color study, I'm seeing more as I go along. Yeah, that's a good, nice dark. That's a pretty good rust. We've got some rust in this. How do we express that Maybe like that? 67 00:05:50,420 --> 00:05:50,660 - And it's always good to know when to stop. I think that's pretty good. I'm going to label these Make a wish.

Paint a stack of rocks with Lisa

- In this drawing, we're going to make a stack of balanced stones. I'm going to use three colors of ink. In this case, I'm going to use sort of a India blue ink, a vermilion red and black. I already have the colors in my tray and I'm just going to add water and test to make sure they're at the right consistency. So first I'm gonna test out my blue. It's about right. I'm gonna start with my biggest stone on the bottom, and I'm gonna make that one black. I'm not drawing this ahead of time, but you're welcome to do that with a light pencil sketch. Most smooth stones are sort of oblong shapes. Some are perfectly round, but we're gonna start with a bigger one on the bottom that's more oblong. You can let your shapes dry completely before adding the one that's going to go on top. If you, if you don't let them dry completely, something magical happens, which is that the ink may bleed into the stone below it. But that's kind of cool. So let's play around with that. So I'm gonna do another one that is maybe slightly smaller. I think I've laid down a little bit too much moisture, so I'm

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gonna dab it up a little bit with my paper towel and start again. You notice that a little bit of the blue ink is sort of bleeding into the black ink and it's kind of a cool effect. I'm gonna make sure my brushes nice and clean before I dip it into the red ink or the vermilion red, which looks a bit orange. I'm going to have this stone be a little bit more over to the right. 'cause remember, we're giving the illusion that these are all sort of balancing on top of each other. Now of course, in nature, you're not gonna see stones exactly this color, but that's okay 'cause we're playing around with with color in this class. And you'll also notice that these where they meet, these two different color inks are blending together a little bit, which is kind of great. It's a little bit like watercolor in that way. And I think to mix things up a little bit, I'm not gonna necessarily go in order of color, so I'm not gonna make another black one. I'm gonna make another blue one. I'm gonna make this one go right here. I think my blue is not quite dark enough, so I'm gonna add a little bit more of the pigment. Make this one a little bit taller and rounder. And you'll notice again, the blue ink is bleeding into the orange ink below it, which is pretty cool. All right, now I'm gonna grab a smaller brush because I'm going to start making smaller shapes. I'm gonna have my next stone be black while I have black ink on my brush. I'm gonna go over here and add a little bit more to this one below to the outside to give it some to texture and a slight illusion of a shadow. All right. Lastly, maybe one more stone in vermilion, the one on very, the very tippy top balancing precariously. And there you have your stack. Next I'm going to add a little bit of texture to my stones, maybe some dots and lines with a white Posca paint pen. This one is fine tipped, point seven millimeter. Paint pens lie really nicely for the record on top of dried ink, they come out really opaque. You can also use a white gel pen, won't be quite as opaque. Some of these dots are going to be sort of subtle and literally on the smaller rocks just putting dabs down. But you can also lay your pen down a little bit harder to make bigger shapes. And you'll notice just adding those little bits of white gives the piece a little bit of texture and more interest. I encourage you to experiment with using different color inks in your stacked stones. It's really fun to play with color and also seeing how the color mixes together when you stack the stones.

Make monoprint stones with Courtney
- Sometimes it's fun to play with really large shapes. We're gonna be doing an image of stacked rocks. Now you might be thinking like, why am I tracing this? You could of course, do this freehand if you like, and still use the monoprint process with the transparency and the paper over top to get that look. You don't have to stay true to life. These could be a stack of pumpkins, but I like having the reference image because it shows you where the shadows are gonna lie, and it can give you some ideas for stone colors if you so choose to follow it. Start at the top. Whoa. Big blob. Totally fine. And I'm running outta ink. I can see that that is not where the line is. It's okay. Before we print, I'm actually gonna take a brush and use that to create the shadow here. I'm just, I'm gonna see how these print like that. It's using the ink that's in the dinky dip. Okay. Working on the Strathmore paper. - Hmm. I like it. - Again, using the brush here to create my shadows. I'm gonna borrow some ink from there. The shadow I'm gonna make just a little smaller than it is in the photo, so it stays on the paper I'm printing. I can also do more of a shadow in here. Yeah, it's cool. Interesting. Let's just move this aside and rinse off my brush. Bring my watercolor back in. These are all mostly gray, so a lot of blue in our color Here again, a big brush would be useful. Here I just happen to have this little one can do more water and like we did with the skull, it could drop in some ink to this wet area. Now that looks very blue. That's fine. Remember, you don't have to stay true to life. I wanna warm it up a little. They're like little striations that run through rocks and sometimes some little warm bits.

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It's a very marine blue color that the indigo and the sepia made together. I like it paired with this smoky purple paint color that we're doing. I do want these shadows to be a little more pronounced. It's a very purple rock. Not looking at the photo for reference, just responding to what I like. It might be a little too purple with some brown, and blue in there. The rock in the photo does have these little like marks on it, which I do like. Back to my shadow color here. Yeah, stacked rocks.

Indigo mussel shells with Lorene
- People often ask me how I find something new to paint every day, every day of the year for all these years. And I tell them I don't. And one thing as an example is shells. I say that shells are my scales. Like when you used to practice the piano, you always had to practice your scales. So the shells are the same. I have a collection of them sits right there on my art desk. But you know, the light might be different that day. Certainly I'm different from day to day, so painting mussel shells is one of my favorite things to do. It also happens to fill the niche of indigo because there's not a whole lot of indigo plants out there in the world. Indigo is a blue that has maybe a little bit of navy in it, but it's also got some warmth. It's got some pink in it, and then the center of the shell is this beautiful kind of pearlescent color. So that's a whole nother challenge to try and capture. I'm going to start by mixing up a nice big puddle of what I think is going to be a base blue that gets me, that gets me partially there, so then I can push and pull on that to see how I can get it to more closely align. Maybe some purple. Yeah, that starts to get to that kind of inky indigo color. Then I'm testing it. That's a little more pink in there. - Oh, that's kind of a good one. - I feel like that's starting to go in the right direction with that. You can see how it picks that up kind of down there. But the pearlescent part, the center, I usually start with just water, which obviously has a little bit of pigment in it, and then try and...what is in there? It's in, there is like a pink and a little bit of the blue, but mostly lots of water. We'll see how that goes. Go back to my blues. Maybe layer that on. That's a good kind of a denim blue almost. So again, it's, it's the language. The more I talk about different blue things, the more I kind of see, oh yeah, I need more of that denim, or I need less of that denim. It's also a definite cast of lavender in there. Sometimes I look for just a tiny little scrap of relatively clean space on my palette. I don't wanna clean all those other lovely colors off, but I don't want to, I don't want to muddy up something. Maybe do a whole line of these pearlescent ones. Over here on the corner. There's almost even a little bit of a golden cast. This is really a pretty simple way to challenge yourself every day. Some days of like, oh, I don't wanna wreck it. It's like, there's nothing to wreck. You're, you're doing this to explore something. So go, go ahead and risk wrecking your colors and be proud of yourself that you, you tried something. Sometimes you learn as much from what didn't work as what did - story of my life. Okay, so I feel pretty good about those pearly colors. They'll, well, as they dry, they'll show up more. We'll see. Try and get this really, really dark, almost true indigo up there on the, the top of the shell, - A little more blue. - They're like watercolor wants water. I'll probably go over that a couple more times to get the depth of it. But it's fun in the way that the colors move around when you are putting on so much water because it kind of replicates how the shell is built up. It's something very intrinsically shell-like. Let's get this one more up here. I want a little more of that, that blue. - Well, I think I should stop rather than torture, torture the blues. Part of the trick is knowing when to stop. That's basically, don't overwork your color. Maybe that's pushed as far as you're going to get it that day. And so I'm gonna stop right here because I do paint mussel shells so often. I will say I've had better, but I'm pretty happy with how I got my pearlescent colors over here. I'm going to label this 'mussel memory' because I do this so often. Encourage you to find something that is your "scale", something that you can go back to again and again and again.

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Paint a nautilus shell with Lisa
- Hello. I mentioned before that there's a lot of repetition and detail in nature and an nautilus shell is a great example of that and we're going to paint one. I'm going to start by drawing the shape with a pencil. and I suggest this because the lines in the shape are really important. So it's a bit of a spiral shape. It doesn't have to be perfect. This is a little funky, so I'm gonna... Almost looks like a cinnamon roll. And there's this little bit of it that extends out. 14 00:00:40,950 --> 00:00:44,010 For this design, I'm going to use black ink, but you could use a colored ink if you wanted. Got a bunch in my palette. And I wanted to mention too that the palette is something that is super helpful in keeping your ink separated from one another so that they don't bleed into each other. But sometimes you might actually put so much ink in the palette that if you left it overnight for example, it might dry up and you don't wanna waste it. So some palettes come with a cover that you can attach. Otherwise you can use a piece of plastic or anything that sort of seals so that the water won't evaporate. I want my ink for this particular design to be more gray than black so that when I do the line work, you can actually see it. And I'm actually also not gonna just fill in arbitrarily. I'm actually gonna go fill in the ink as the shape of the nautilus shell. So I'm gonna let this one dry. And then I'm going to add another very light layer of black ink in the crevices. So it looks like it has some dimension. Using a smaller brush, I'm gonna add some slightly darker gradient of black ink to approximately where the lines are that sort of separate the spiral. And this will give the illusion of sort of indentation. Anytime your ink or your paint is darker, it gives the illusion of depth and you can see how the shape is sort of coming to life. With this next layer, I'm sort of toggling back and forth between my palette and my test paper. Could also be using a tissue to blot, So that feels about right to me. And after this next layer is dry, will add some line work using whatever size sort of fine tip Micron you like to use. We're now going to start drawing the details. This is similar to drawing the rays that you drew in the sunburst shape that we made on day one. Similar to what I did when I made the sunburst shape, I'm segmenting portions of this with lines so that I can kind of evenly divide them, which helps to keep your line work sort of in going in the right direction. And then you fill in the insides of those and then segment again. And not every line has to be perfectly spaced. In fact, it's better if they're not because it makes it look more natural. On the outside edges here where you don't have any definition, I like to sort of create an illusion of an edge. And again, I don't want it to be straight because in reality, shells are sort of bumpy on the outside. So I'm drawing the rays first or the lines first, and then connecting them. And there you have a beautiful nautilus shell.

Draw seashells with Lisa
- When I was a young woman, I spent about a week on the seashore, on the Adriatic Sea, and I spent most of my time while I was there collecting seashells. And I wish that I had kept them because they were so beautiful. Today we are going to draw seashells. So our first shell, it's just gonna be a basic shelf shape with maybe a scalloped bottom. And you can really go crazy like you can with fish, and other flora and fauna, with the detail on shells. Because shells, if you look at them really closely, have some really beautiful pattern on them. And then we're going to do the same thing the other direction. You can see gives the shell more depth and dimension. I could even sort of draw a little bit of the edge underneath. I'll draw a shell that is a different shape. I don't know the technical names for these. Some shells have spots all over them and they're sort of clustered

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together in areas. So let's draw a little texture pattern, like so. Do another one similar to that one, but let's draw it in a different direction. This area is open in the shell, so we wanna add a little bit of either pattern or you could color it in black and make your pattern in like a white gel pen. That would be really cool to show the area inside of the shell and to sort of give the illusion of depth. And one more, we'll do a spiral shaped shell. Draw some lines outward, like so. You can see it's starting to look like a shell. And then I wanna add some dotted lines in between the solid lines. And there you have a spiral shell, view from the top, and four shells.

Draw and paint shells with Mou
- I have always loved beachcombing and when I look at my finds at the end of the day, I am always impressed by the colors, patterns and textures found in nature. And drawing them is an amazing practice. As usual, I'm gonna start with light pencil sketch. Walking barefoot on sand is not only rejuvenating, but I find it almost like a spiritual experience and finding these amazing things among other things. Not only you find so much: toys, just it's funny and yeah, I'm just getting the outline and switch to my pen. 14 00:00:59,325 --> 00:00:59,445 - Gonna get some of the lines in when you are drawing lines, even if it's turning out, not like you had imagined. Keep going. Don't stop. It doesn't matter. When you look at them later, you are not gonna remember one line that was not perfect. It's just the overall. And for this one, I'm gonna simplify the details. I'm just gonna do this irregular shapes. And just when you do these, make sure that they do not become too even in shape or size or the lines, just random. The more you let go, the better you're gonna have it. I'm gonna fill in the details inside those little grooves. Just like in kindergarten, you used to draw stars just like that. 31 00:02:47,190 --> 00:02:47,550 The last one. And now you can move on to adding colors. Just adding clean water here so that when I add my first color, there's going to be no edge, like it doesn't have a hard edge because now it kind of blended into the paper. Having a permanent ink pen is very helpful because now you can go over the lines with paint without fear of smearing the lines. While that dries, I am going to write my field note and then come back to it and add some accents. With my white gel pen, My paint is almost dry. You can always use a hair dryer or a heating tool to do this. But I'm going to go in and add my white pen accents right about now. And here are my shells.

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