Mixtape: April Showers with CBTV

Chapter 1 - Mixtape: April Showers

Painted raindrop pattern with Lisa

- Hello. This week we're going to be moving into shapes. The patterns we're going to be making are going to range from made up shapes, geometric shapes, more abstracted shapes to some more recognizable shapes, things that you see out in the world. Today's pattern is an arrangement of raindrops or tear drops, whatever you want to call them, super simple and I've chosen two different colors, sky blue and also, sort of a wine magenta color, to give some variants and we're going to vary also the shape and size of these drops. You can use as many colors as you want, as long as you repeat them, I think it'd look really cool. But I would encourage you to use at least two colors. I'm gonna go back to just blue for now so I don't have to keep washing my brush. It's another opportunity to dilute your paint a little bit and get some variants also in terms of value. Gonna fill in in a little bit, but I would just start by... Putting both small and slightly larger drops throughout your paper. You wanna use a really light hand with your brush. Notice I'm holding my brush pretty close to the metal part, gives me more control and I also am not pressing down really hard, I'm letting the paint fall naturally. And that looseness is actually really important in your painting. You might want some of your drops to be darker and some to be lighter. See here, I just smudged a little bit with my hand 'cause it wasn't dry and I didn't move my paper around, but that's okay. There's two things you can do when that happens, you can either take some white paint and paint around the edges if you don't wanna go bigger, or you can just make a bigger drop. The great thing about working on white paper is that white paint is actually a really great way to cover up mistakes in the background. You'll continue to paint drops until you've filled your entire page and then eventually, you'll have something that looks like this. I'm a huge fan of using nontraditional colors in my work. It's a great way to evoke the unexpected in what you do. For example, here we've got purple raindrops. I encourage you to use nontraditional colors in lots of things you make in this class.

Marker rain babies with Courtney

- We're gonna do a really easy, quick shape which this brushpen is meant for, which is a raindrop. And we're gonna play with scale a little bit, so the first one is literally just touching this down onto the cardstock or the next card to create little raindrops. Switching to the pink. And you can play with your concentration. You could have pink in one little area, like a little swarm of them. Or you can scatter them throughout. I wanna leave a little bit of negative space. And I don't want it to be perfect like polka dots. I want it to be a little more irregular. Going right off the page. Just layering in to the darkest color. Staying with these violets and we're gonna add a few more warm colors in here. Add that little honey color. (brushpen tapping) This is our first little set of raindrops. Then we're gonna bump up the scale a bit. I already have that honey color one in my hand. Now I'm gonna press a little harder using more of that tip. It's like really the perfect teardrop shape. Perfect raindrop shape. And maybe we'll add some bigger ones which we actually have to draw. Little shadow. So it's like our medium. And then for this last one I'm gonna do big raindrops. They're gonna be little rain babies. And you might be thinking, "What is a rain baby?" I'm gonna show you. I'm just gonna do the outline of a raindrop. (pen brushes paper) Just lightly do those falling marks. (pen brushes paper) Maybe want to add one more here. Then I'm gonna come in with a darker color on these pink ones. (pens squeaks) And maybe I'm gonna use this dark pink one for all of it. Just to

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start. Make some lil' cheeks. Lil' pink cheeks. And some little eyes. They have really fringey eyelashes and their eyes are looking down 'cause they're falling. Then maybe you wanna sprinkle some little, tiny raindrops in here too, for them. Just to accompany them on their journey. Little rain babies, just because they're cute and sweet.

Paint a thunderstorm in acrylic ink with Missy
- Just like on day 14, where we did a landscape and then drew on top with a dip pen, today we're gonna be combining use of brushes and a dip pen with a lightning scene. The reference image I'm using today shows an approaching thunderstorm. It was coming about just as evening was about to fall. And so we see some light on the left side of the page. And I think I'm gonna exaggerate that a little bit more to really increase the drama of the scene. So this is another time where we can really feel free to break away from our reference image. And only take things from it that we really want to employ in our painting. Once we get around to painting the entire scene, getting color to reach all the corners of our page and we have the landscape set, then we'll come in with a dip pen and draw the lightning details. So to mix it up with the blue skies, I'm gonna go for a little bit more turquoise. And then I'm gonna mix in indigo and dark blue coming from the other side. I want my brush work to be really energetic because I want this to be a high-drama image. So really loosen up. Feel like you're painting more from your arm rather than from your wrist. You know, no tight motions like this. Use your whole arm to really lean in to it. And get some big strokes in there. The under painting is gonna be finessed more and more as we build up the image, so you're really free to be loose at this stage and focus more on quality of color. Like, I really like how I have a pure color here and a pure color here, and they're just starting to blend together, but I'm not mixing everything together evenly. Because then you lose those pretty subtle changes in the color. And again, I wanna make it seem like there's a little bit more light on this side, so I am gonna bring in just a bit of white. And I wanna have it so it looks sort of like it's being engulfed by clouds. So now, I am looking to the reference image here, and just sort of thinking about how the cloud is one mass that's encroaching on to the sky. And sort of bringing that same feeling into my drawing, my painting. If you can hear it, it's actually raining right now outside of the studio, so this is a really appropriate painting to be creating. Feels very appropriate. Okay, so starting to get those big swirling cloud shapes. And I'm just gonna create a small horizon line. I'm gonna make the landmass really small to make these clouds feel gigantic and foreboding and intimidating. So I'm gonna grab a smaller brush that's a little bit sharper. Go for some... Sometimes when I'm using a violet, and it's just a little bit too bright, I'm mixing the romney blue with crimson. If I choose a brighter red, that leans more towards orange, it gets a much darker and earthy tone. It's not as magenta. It starts to feel just a little more complex and like an earth tone. Maybe just a few buildings. You can see here, this picture was taken in Morocco. So there are these mud houses, Berber mud houses that were in the desert. We were sort of by Erfoud, or Rissani, right by the Erg Chebbi dunes of the Sahara Desert. But this is a great way to use scale to create a lot of perspective and drama. When I make these houses so small, then all of a sudden, the clouds seem even bigger than they did before. So really thinking more about using relationships of subjects to create a sense of scale and size. The way that they relate to each other is what makes the effect. I'm gonna take that dark color just to create some more, just swirling cloud forms in the sky. And gonna let this dry. And once it's dry completely, then we'll go in with the dip pen and draw in some lightning. And this time we're gonna be drawing with pure white. I want it to be really opaque, so I'm going down to the very bottom just to make sure I'm getting that thick acrylic resin, if it's separated. And I want this to be a really big flash of lightning that stretches all the

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way across the sky. So when I do this, sometimes it's good to sort of really tighten your hand where it feels very tense, so that your point kind of wiggles. It feels tense and charged. And some of these big flashes, you know, they really snake across the sky. That's what was happening the night I took that photo, but it was impossible to time it correctly and I kept getting sort of the afterglow in the sky. So sort of like when you're drawing tree limbs, there's the main channel, sort of the trunk of the lightning rod. And then it branches off into smaller branches, and then smaller ones again. And some of them are sort of curved. You know, they're very irregular shaped. And I don't wanna really overdo it, because I find that lightning, at least when I watch it in real life, it's sometimes just one line that shoots through and it's not these really big full branching lightning rods that you might see in cartoons or movies. I want this to be a little bit more naturalistic. So might do one more branch down here. Okay, I think that looks good. So the last thing I wanna do now is just add some light flashes that's come from this illumination in the sky. So I'm just gonna take one of my smaller brushes and highlight where the light would be falling on these houses below. And then also maybe how it's illuminating the clouds around it. That effect is really why I'm working from a reference image at all. Because I find that this is sort of a confusing situation because it's night time and the light is not coming from the sun. And yet it is in the sky and it's a big piece of space. It does surround the lightning, but, you know the forms around it in the clouds are sort of abstract and confusing. So that's why we're having a reference image. And I'm just gonna look to it any time I feel a little bit lost as I'm going for that effect, I'll just look back to the reference to help ground me and guide me. I think I'm gonna go for one of my distressed brushes again. And I'll go for some white. And I think I'm also gonna get some indigo, yeah. I'm not making it orange just because I feel like I don't remember seeing it very orange when it did that. That was more the effect of the camera with the exposure. Maybe I'll add a little bit in there. And I don't wanna overdo it again. I'm just getting a few of these forms. I'm gonna grab a dry brush now and blend it a little bit better. Okay, so we're not quite done with this but I'm gonna just let it dry. And while that dries, I'm gonna bring that flash of light down onto the buildings below. Oops. That actually looks a little too bright. They're further away from the lightning than the clouds so it's not gonna be as illuminated. That's better. So just enough to suggest that the light, lightning is also illuminating the ground. Okay, so that's dry enough. Now I'm gonna glaze over it with a dark blue again. That way it has sort of, it blends into the rest of the landscape. It doesn't feel like it's kind of sitting out. The way it is, it looks a little awkward right now. So I just wanna bring it back into the background. I'm gonna bring it out just a little bit more again. Okay. I like this effect that we're getting now because we have different shades of blue that kind of feel like the clouds are receding into the distance or that there's layers of clouds there. Okay, and I think we're done.

Oil painted clouds with Erika
- Today we will be referencing a photo for a cloud study. I'm going to be using the same palette as yesterday but I did add viridian green. I'm gonna sketch out my cloud, just really quick, super non-serious, just getting in the basic shape. And then the beach, maybe a little bit of ocean. I'm going to be using my eight filbert, I'm gonna wet my brush in my Gamsol, I'm getting the mineral spirits all over my bristles, I'm gonna dunk in an ultramarine blue, and I'm just loosening up the paint, and I'm gonna use the same base that I used yesterday. I'm gonna darken it up a little bit with some red, and I'm gonna get the base. You can use long strokes, this is something that can go really quickly and loose. And I'm just gonna get the base of the cloud, wet my brush, and I noticed there's a little dark here on the top. And I also noticed that there's a little bit of ocean that has the same

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blue that I want. Now, I'm going to be getting those midtones of that cloud, but I still want a little bit of the blue, so I'm gonna take some of this green from yesterday that I mixed, and I'm gonna get the bottom of that cloud, and I'm rotating my brush back and forth. I'm not translating the colors exactly that I see, it's just what I think I want my cloud to look like. It's not always about being super realistic, it's about letting things from your imagination come out on the page. If you notice, it's actually drying pretty quick on my paper because I've thinned out the paint so much that it's creating a wash. Okay, I'm gonna switch colors a little bit, but I'm gonna be adding white to my green, and you are gonna wanna add your whites last to keep them nice and bright. This is where you kinda wanna play, because you can make your cloud really light and airy. I'm gonna do this bottom sky before I add the white of my clouds. And I added a little bit of white, and then just draw it across. Okay, and I really wanna keep the edge of the cloud, so I'm gonna go back and add the bottom of that cloud, make it a little wispy, and if you really want to, you can put your finger on it and kinda blend it together, or you can just use your brush. Now I'm going to add the top of the cloud, and I'm not going full 100 percent white, I'm using some of the base that I already have and it kinda tints that white. As you can see some of that blue came through my brush, cause I still have it on the base part, and what you can do is pull it out. And then I'm gonna add my sky behind my cloud after this, to get that nice crisp edge. I'm gonna clean my brush, and I'm wetting it, creating more of a wash. If that's too loosey goosey, just add some more pigment. What I'm doing right now is, I'm doing brush strokes straight down the paper for my sky, because it's a nice contrast with the brush strokes that you're using for your cloud. Clean my brush real quick, scoop the white, I'm gonna do it again, because the cloud sits on top. I'm going right into the white because I want it real white, and you can always tint it a little red if you choose to, let's just do it. Just real soft with the red because if you add too much it's gonna be too pink. That's pretty good, and my sand, cause its pretty dark in this picture, I'm gonna be doing some yellow ocher, and I'm just loosening up the paint. I'm gonna add a teeny tiny bit of blue, a little tiny bit of red, and I'm gonna loosen it up. And just like that. Then you can add some grass. I'm gonna do the white one more time cause that's the best part. You can see I'm not using 100% white, and you can be really thick with this part because it sits right on top, and that's it. Your reference photo is just a place to start, let your imagination take over.

Paint dramatic lightning with Erika

- There are many elements in nature that are beautiful, but also extraordinarily dangerous. Let's focus on the natural elements today, and mine is lightening. I switched out my palette today. Start with cleaning my brush. (water gurgling) Work on that night sky. Looks like there are lots of pinks and purples. Let's mix up some blue and some cad red lite, get it kinds purply, get it in my brush, wet my brush, blue. More red. And it's okay if there's some extra colors in there from your leftover paint. Okay, the more you can get on your brush, the better. We're just creating a wash across my paper. I want it to be a little bit more blue. I'm making the entire background. Blue! Just have fun with the sky. Just put the paint on the paper. This is what it's about. I'm gonna work on some of those clouds around the lightning. Add a little white. And I'm just gonna go in soft, soft soft soft. Soft. And you can even take your finger and just kinda tap it around, if you wanna make it more blend into the background, just like that! Don't be afraid to get dirty. I'm just pressing and tapping. (tapping) Okay, I think I want it a little bit more pink. Boop! All right, and I'm just gonna tap, tap tap tap. (tapping) And you can just keep going. And you have to know when to stop. Time for the lightning. I'm switching to my round brush. I'm cleaning my brush on my palette. I'm just taking the

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excess liquid out on my palette. White. Let's take some of this pink, I really liked it from earlier. It's kind of a purply-pink, so I think I want it a little bit more red, all right! Now for lightning, kinda go slow, and just kinda drag. Doesn't have to be perfect. And you're gonna darken it up in the next phase. We're just kinda getting the bones of the lightning. Even through lightning doesn't, they don't have bones. (laughs) All right. All right. So I'm gonna clean my brush. (water gurgling) Okay, and I'm gonna dry it in my paper towel. I'm pulling my napkin, wrapping it around my brush and squeezing, getting all the paint out 'cause I want it nice and dry so I can drag. I'm taking white, a touch of yellow, and I want it real dry, because I want the paint to sit right on top of the paper. And just go slow. And this is where the light is most intense, because it's going in and out of those clouds. And you can add more veins to the lightning if you want to, just to kinda give it more dimension. All right, maybe it trails off over here. There. (water gurgling) And lightning. Natural elements are a beautiful, but extreme, force of inspiration.

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