# **Mixtape: Summertime** with CBTV

**Chapter 1 - Mixtape: Summertime**

Paint a Bumblebee with Jen

- Today, we're going to paint a bee. I'm using cold press paper here, so you can see a little bit more of the texture of the paper when I paint. If you do use hot press paper, it will be a smoother line and you won't get the texture. Either way is great. This is the head of the bee, and then he has a big round body, and this bottom section. I use the skinny part of the brush, the point, to do the antennas. The wings also could be a fairly fine line. I did this a little close to the edge of the paper, so it'll be a short wing, and I'll add a little bit of detail in his wings. Now, here are the legs. I'm just filling in the black very quickly, his stripes. Maybe that leg could be a little longer. It depends on how scary you want him to be. Here's a bumblebee. Now, I'm going to do another in color. I'm going to sketch first. The reason I like to sketch first is so I don't go off the edge of the paper. That way, I have more control over the size and shape and placement. I'm gonna draw this bumblebee right here, but I'll probably add bigger wings, like this one, so I'm gonna do that in pencil first. He has funny antennas, so I'll just make them a little bit more normal, and his wings go down, but I'm making them a little bit bigger. So this time, I'm starting with the yellow. I'm going to just paint it all in on the yellow part, and now I'll go back to my black. The head and his antennas. I do have to wait until the yellow dries a little bit more or else it will bleed everywhere, so I'll go onto the wings. I think the wings have a little bit of a browner cast, so I'm going to use the brown. I'm not sure I love how I drew them out there, so I'm going to change the shape a little bit, and I'll look at that one when I do this one. We'll add a little bit of wing detail. They're transparent, so I could put in the black now and it'll bleed, which I guess the bees are hairy, so let's see what happens if I just put in the black right there, and it's fine, even though it was still wet. It bleeds a little bit, but it looks like fuzzy bee hair. Okay, there you go. Maybe add a little bit of black detail here to give it some depth, a little shadow underneath. Think that looks good, it looks like a bumblebee.

Paint a field of wildflowers with Carolyn

- So today we're gonna be using a reference shot that I have taken of a wild garden. I often take my own reference and this inspires me later on to paint something that I'm interested in and remember that I've taken. We'll be using watercolor today, so I'm gonna just put the colors that I think I'm gonna be using on the palette. So this is Opera Pink. And we'll go from the pinks and the oranges and the yellows to the blues and the greens. Brilliant Orange. This is Vermilion Hue. This is Yellow Ochre. Yellow Gray. This is Cobalt Green. Horizon Blue. Permanent Green. Terre Verte. This is Permanent Green Number Two. This one is Viridian Hue. Permanent Yellow Deep. Cadmium Yellow Lemon. And then I'm gonna use Burnt Umber again for darkness. And Burnt Sienna for contrast. There is a teeny birdhouse in there but I'm gonna make it bigger for artistic license, just to create more of a focal point within the garden. I'm using my bigger brush today. It's a number 10 round Escoda brush. So I'm gonna start off with my basic. This is one of the greens, a medium color green, and I'm gonna mix it with a bit of yellow, again to create a leafy kind of green. So I'm just gonna draw a little bit with my brush and create those round, I think they're snapdragons over there. And then we'll change the color a little bit and just kind of have some leafy things going along there with some bigger leaves in the front, but we'll just leave those for now. Just gonna mix a bit of Burnt Umber and those three colors and go to these Black-eyed Susans in the middle here. So I'm just

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creating the stalks first to try and create the composition and not get hung up on the details. Just mix my brush and just create a little bit of a greener section there. I think those are cosmos. That's too much like that color, so maybe I'll use that viridian green. I'm just flicking the brush lightly, just to create these lovely loose stems of flowers. There's also my favorite, zinnias, and those are where lots of color is gonna come from, oranges and pinks and yellows. So now we'll go to, we'll mix a bit of a dark green. And think it's Green Number One and move on over to that section there. Maybe a bit more brown just to differentiate a different kind of plant. And everything is sort of tall. But there will be some shorter ones in the foreground as well, just to give you that depth. And then we'll go back to a limey yellowy for our dahlias. Make that a little bit different. Basically I'm drawing with my brush, fine tip. And a couple in the background there. And just moving around a little bit. So that's just really all stalks at the moment. So I'm just gonna continue that a little bit more and then there's more leaves maybe we can start adding at the background and in the foreground before we get to our flowers. I'm adding a bit of Yellow Ochre. And then add a couple more strands there and then just these are gonna be some leafy plants at the back, not really flowers. Not so happy with that color, think I wanted more yellowy at the top and then going towards green. This is more yellow, that Cadmium Lemon Yellow for my leafy plants and then I'm gonna make them greener as they're going down. Still just drawing with my brush. Just adding a bit of contrast. Actually love that color that I made there, it's more ochrey with green. So now I think that I'm gonna add some leaves to the front just for something else happening. There's some bigger leaves here, just a few. And give it a contrast. So just add a lighter color and then go dark and you can add different color greens as well. Two leaves. Shapes, we're going all over the place. Again, nothing is really uniform for a wild garden, so we'll make this an actual plant with a stem. It'll come down and we'll add a bit of Burnt Umber for the stem. Keep drawing and adding leaves as we're going along. Contrast again is a big thing. So we have this lovely under base of leaves so we can just build on top of that and add the, and then you can see that underneath the painting, the underpainting, which is lovely. And it gives your painting a lot of depth when you do things like that. So I'm just adding a bit of darkness in there. Now you go back, rinse your brush in between dark to light so you can get that differentiation. So we'll just keep adding these leaves and that gives us a nice just jumping off point. I'm basically mixing everything together at this point, all my different greens, but that's fine right now. Just make a green again and then you just keep adding the different colors you've laid out, all those greens. And then of course you're seeing that underpainting. And as this leaf joins the stem, it seems to get darker as well. Some of these things just happen naturally and some happen if you're conscious of them happening. So this is blending very beautifully there, just adding a bit more dark. And you can also dab it a little bit, just to get something going there. So now I'm gonna add a couple more stems. I want to add some flowers so we're gonna be adding some cosmos. I think it needs to be a little bit darker. Green, that is just too intense, so I'm gonna add the Burnt Umber to that. Just keep going down. They're probably not that tall but... Gonna be adding some to the top of that, just keep moving around your brush. Nothing's really balanced at this point. Just keep adding and then we'll add some flowers. Now they're really quite far away so there isn't much detail. So they're really just blobs of color. We're still gonna be using this large brush but I'm gonna use some of the pink because zinnias have a lot of pink in them and I'm just gonna be adding blobs of color. Just here and there. Okay, maybe that's enough pink. Then this is vermilion, which is a favorite color of mine. Gonna start off light. We'll do some round, some more. Really they're just blobs, there's not much detail at this point. Maybe just a couple like that, using the tip of the brush. And not too many. And you'll add some bright yellow ones as well. Sometimes it's lovely to just let the colors mix in

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with each other. Okay, so that just gives us a little bit of interest over there. So we'll just keep going. It's a little bit darker on the top there and some smaller leaves I think. These are big leaves, so now I'll just add a couple smaller leaves going up like that. Want to add just a medium green and then for darkness, add either Burnt Sienna or Ochre or a dark green. That can go on the top of that one. So it's nice to have variety of leaf, so not everything looks the same because of course it isn't. There's some different kinds of leaves, there's pointy little leaves and round leaves and large leaves and plants with sparse leaves, more flowers, et cetera. Let's add in here a pointy leaf. And then you can add, these ones here have a bigger leaf as well. But maybe a different shape to those ones. This is your dahlia. So I'm pressing down on my brush to create the shape as you can see there. Not drawing in such a way to do the whole shape first, it's more creating the shape of the leaf first and then going and doing the detail. So I'll do it again here. Pressing down to get the shape of the leaf like that and then adding paint. We'll do it again. Because that shape of the brush actually makes a lovely shaped leaf. We'll do it again. Adding more paint, more yellow. This is a bright yellow and then that one, I wasn't so happy with the shape, so I'll just add a little bit more afterwards. And it'll come down and so on. A little bit of darkness to it. Cleanse your brush from dark to light, then you'll add a little bit more lemony as we're going along. I'm really just making up a lot of it. I use my reference as a starting off point but then I kind of go off into my imagination and start just making things up and painting from what I know in my head as opposed to looking at the reference. Just add a couple more of these bigger yellow leaves. And then we're gonna add the birdhouse and then more flowers over there. So we're starting to get more objects within the painting. I'm just adding a little darkness down the stem and a bit more detail in some of the leaves. This is wet on wet, which is lovely too, it's a really nice fit. And maybe just dabbing a little bit here and there because maybe it was too much. So we're going to add our birdhouse now. I'm gonna be using Burnt Sienna just for the wooden stake coming out of the garden to the different color to what I've used up to now. So I'm just gonna make it come all the way down basically. And then it kind of goes like that. Just drew the shape in a little bit and then I'll just paint it in after. It kinda goes like that with the little hole where the bird goes in and out. And a little stick that he can stand on. Then I'll do the roof. I think I'll do it more vermilion with a stripe so that it's more fun. So I'm drawing with my brush. I haven't used any pencil on this one beforehand because sometimes that can restrict you and then you feel like you have to go along with the pencil lines. So this is the way I'm doing this one and it's much freer than using pencil. Not everything I do this way, but for this one, a wild garden, it's kind of, you should let it all just happen naturally if you can. Of course you can use pencil and draw the basic outline of the garden in if you like, if that helps you, but in this case I feel that I didn't really need to do it. Gave it a fun stripey roof and I'll just add a little bit of pink, little contrast, and couple of details over the pink going down there. Above there and all the way down loosely. So that's our little birdhouse. Now I think we need to add a lot more foliage. And so like a medium tone, not too light, I'm just gonna go in with quite a big pointy leaf and I'm letting shape of my brush dictate the shape of the leaf. Okay, gonna come down and maybe a thicker stalk so that it's different to what we've done so far. Don't really know what plant this is but I just want to add a lot more foliage at this point. So again we're letting the nature and shape of the brush dictate shape of the leaf. We'll do this and I work from down up or up down, it doesn't really matter. Whatever feels natural. And then dragging some of that color you really got down, dragging it along. So I want to really make lots of depth in this painting and lots of leaves because it has lots of leaves. Add a bit more yellow, really big leaves. So again it's nice to have different shaped leaves, different shaped flowers, branches without flowers, just a variety of different things. I'm gonna come all the way down. So the leaf gets

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thinner obviously as you approach the main stem. Can add a couple of other bits of color in there, just for contrast and variety. Coming down, I think that's pretty good. I add another one so it's not uniform on both sides, so that's a nice main branch there. And we can add a couple more over here in the foreground on top. Maybe these are kind of like separate little plants. Some of the stalks going down and then we can add buds and flowers to those. Not sure what kind yet but we'll add that after. Just loosely creating more foliage. And then coming down, some going up there. Maybe we'll make these Black-eyed Susans or sunflowers, smaller sunflowers. We'll add a deeper middle because it'll make these more detailed because they're more in the foreground. So we'll just add the middle like that. Yellowy, deep yellowy middle. So these are very intense colors and they're certainly not wispy watercolors that traditionally you think of when you think of watercolors. Very bright and very intense and amazing to actually work with. I'm just kind of going all over the place. They're gonna be bigger than Black-eyed Susans, so they're probably medium size sunflowers. I'm just gonna add a little bit of darkness to the middles of some of them so they're not all the same. And then I probably want to add some somewhere else, just to spread the love around. One shooting off somewhere else. So that's starting to create a nice feel and flow throughout the composition. We'll just keep going, adding a couple more. I said these were gonna be snapdragons, so let's try and make those snapdragons. I think we need to add a couple more stems here for the bunch of snapdragons that I'm gonna be adding there. So there's a kind of a whole cluster of them on the stem and they have more of a lemony yellow color. They're not really gonna stand out but we'll just do some down here. I'm not doing them in any detail whatsoever, it's just a bit of placement on the stem. They're not standing out because I have a lot of lemon yellow in that area but that's fine. They're mixing with the green and they're kind of doing their own thing. And I'll add a couple here as well. They're in a cluster but they're also spread around. Then we'll add maybe more foliage at this point. And we're gonna add a bit more contrast so that whatever we're doing stands out at the top. And we're layering, so we're working on top of stuff that we've already put down, so we need more contrast. And I'm gonna add a couple more big flowers at the top, just for variety. So I'm gonna be doing some dark middles again. So we'll do some dark middles again with our Burnt Sienna and I'm gonna make these big giant poppies. So we need to differentiate between those zinnias that I laid down before. And I'm gonna do some straight on and some from the side and wait for those to dry a little bit. Giant poppies and maybe we'll do one in the foreground. Oh, and maybe one over here. So I think we need to get back to more leaves again, try and do it in a different color. What color? Bigger pointy ones. It's very delicate brush stroke you can achieve with this big brush, still number 10. It amazes me what you can achieve with this brush. Try and keep it loose, free flowing. Just continue the same one down, all the way down. Lost it. Adding a little more contrast as you're going down. So we're gonna add to these big ones, here are the petals on the sides. I'm gonna make them orangey yellow, just for the sake of making them stand out. So I'm mixing vermilion with deep yellow, so that's basically gonna be sunflowers. And I add a little bit of green so it's sort of muddied the orange but not too much. And we're gonna just add the petals on the top. Probably some big sunflowers or big daisies. You can change it up a bit, add just a bit more yellow. Keep adding the petals. This one we're gonna do hanging down. Add the vermilion like that, we're gonna have to come back and give some of them a darker middle. So that one's hanging down. This one, we'll do more of a side view. Gonna add a bit of green, Burnt Umber, just for darkness. You can even draw in a petal like that. So I'll just continue with those. Little bit more here, contrast. Trying to keep it loose and free, lots of water. And the petals, just for difference in style, opposed to fatter petals there. Now I'm kind of drawing and painting at the same time. Now this one we have shorter

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petals and not all the same. And we'll keep on going. So I'm very much behind all the stalks but that's fine. The lovely opacity of the paint really shines when you're doing this kind of work. Kind of wild. And a couple of buds are nice to add, so it's not all the same. Maybe we'll just do some ones like that. And I think we're good with that one. We'll just add a side one like that. So I always like to add a little bit of surprise, something that shoots off the edge, just for that little bit of happiness. So I'm gonna add these lovely orangey poppies and I'm gonna make them big. They're oversized but that's fine. And I'm gonna make them with a big petal like that. And then (mumbles) there we go. I'm gonna add a bit of yellow to them as well so they're not so orangey. Side view like that. Okay. There's one here but it's kind of hidden so I'm gonna make him a little bit darker. There. And just dab the paper a little bit. Have to come back, we'll come add a little bit as well. I think we'll just add one in here as well. I don't have the middle sorted but that's okay. There's one there and one there that I'm gonna make as well. So I'm keeping the paint nice and fairly light so you see those background leaves coming through. And we'll make one kind of hanging down here as well. A little bit of red contrast. Okay, let's make this one a little bit more yellowy because they're all looking the same. Okay. Add a bit of yellow to these, quite thick, so that the petals stand out from one another. I think that's just about good for now. It's looking very orangey, so we can always add some turquoise blue or some other colors to it, just to take away from the orange at the moment. So I'm gonna add a bit of Horizon Blue to green, just to give it a bit of a variation in color. Just dabs of that blue here and there, starting from greeny blue to more blue, and that just immediately changes the whole feel of the painting. Blue for your snapdragons. I think we need a little bit of that blue down here. Think we need one more flower over there, so I think that's good for the blue. I often do details, surprise details, like putting a blue on a leaf instead of you'd think, what, light green or dark green for the veins. I'll just add something completely different. I'm gonna add a flower there and I think it should be a yellow flower. I'll just add, make it up kind of there and then add a bit of orange for the middle. Add a couple more pink zinnias. Red zinnias dotted around and I think we have our garden very much well underway. Can keep going and going and going. So I'm gonna add some last minute surprises. I'm gonna just have one shooting off the top of those poppies. Just keep the stem going a little bit. And then a different colored stem shooting off the side there like that. So I'll add a poppy here. I'm gonna do the whole flower and then add the center after. And what can we add? I think we need to add more of a red flower there like that. Then you have the petal coming off there like that. And over the dark middle and I think there you have it. Add that afterwards. So I did start off with my reference but of course went in a completely different direction and that's lovely and you should allow that to happen for sure.

Berry patterns in marker with Courtney
- We're gonna do some fruits next. Berries to be specific. And another thing just to reiterate as we're doing this, we're really simplifying our shapes. You could of course paint a very realistic strawberry. You could look at Heather Ross's class and learn how to actually draw that. We're totally throwing that out the window for this series and we're really drilling it down to the most basic forms and shapes. And I think that also teaches you something about how you can be efficient in your mark making and how you can create the shape of a strawberry or the shape of a berry or the shape of a donkey or what have you with just a few strokes. So keep that in mind. If you want this to be more realistic, feel free to do that. We're gonna start with a strawberry. Strawberry could be more heart shaped or this is kind of an irregular elongated dot. I'm of course starting with pink. It's my lightest color in this case. (marker scratching surface of paper) - Over here. A little top of one here.

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We're gonna come back in with our red and just do like a little shadow on one side. Just to give it a little dimension. Do a little top. These are just super simple. Simple little berries. Almost like it's wearing a hat. And then you need to add those seeds. Just little tiny dash marks. Maybe one of these will have darker seeds. This guy here. Maybe this one up here. You can come back in with a really light color just for the tops. Some cute little strawberries. We'll do some raspberries next. I love raspberries. I usually when I buy them get one basket for home and one basket for the car ride home. You could draw like an oval-y shape, but I think it's nice to make the shape up of these little dash marks because it makes it feel more like a raspberry as it actually is. You can leave a little bit of white space. If you've seen Yao Cheng's class when she paints flowers she intentionally paints in these little white spaces. It kinda helps delineate the form. You can do the same thing in your drawings. I have three little pink raspberries. Maybe we'll do a red raspberry. I think these are French raspberries because they're petite. American raspberries are massive and they usually don't taste like anything. Unless you get the kind from the farmer's market and then they taste good. Sometimes there are like sort of golden-y raspberries so I'm going to do one little golden-y raspberry. Now I'm gonna come back and using those same colors I'm gonna add a few little raspberry marks in here. Like these little kernels. So I'm adding red on top of the pink ones. Pink on top of the blonde one. And then I'll add like a sort of deep maroon color. And you can come back in and do a little bit of the center here. It's a very little simple little scattering of berries. We'll do some blueberries. Those are actually really fun to draw. Let's start with some irregular polka dots. And blueberries come in a lot of sizes. Sometimes you'll get a really tiny blueberry and a really big fat squatty blueberry so you can really do any size here. This one's all about the layering also. We're gonna come back in with a darker blue. Do that little kinda star on the top and just color the bottom of these. Create a little blueberry shape. The tops are so cute. Instead of doing a pattern, you could do these in a basket. These are our little blueberries. Maybe we'll do one more like currants or gooseberries. They're really pretty. They're kind of translucent and tiny and they come in this really pretty color this kind of champagne-y color. They also come in red. We'll use the same red just to do the same thing like a little marking on the top on the bottom to give these a little more dimension. These also could be holly berries if you put some green with them. I'm just gonna do these sort of light little lines. Drawing these little berries, or any fruit really, gives you an excuse to go to the grocery store just because they're pretty and of course you can eat them after. And I really like drawing berries. It makes me think of fairy tales and they're bright and like little jewels in the forest.

Scribbled ice cream cones with Sasha

- Now that we've done a scribbled swatch, let's take this scribbling into a composition and create a little ice cream cone. I've got some guidelines set up here and they're a little more complex within the composition. So if you're a little concerned about sketching your own, we'll be providing a PDF of them for you. And we are going to start off with some Stabilo again today, several neons, but first this tan which we'll be using for the cone. So they're all 88 size. And the tan is 89, and these three neons, the pink is 056, this sort of peachy pink is 040 and the orange is 054. To start off, we're going to create a little scribbled line around the edge of everything just to contain our ice cream and it's cone. So I'll start off with our tan and just create an organic line around the cone, just going for a loose, softer scribble. Just let your hand go. Be a little more organic. This is a waffle cone so it's going to have a lot of texture along the edge. I'm leaving little spots for the ice cream to hang over. Just finishing it off so that you connect all these little pieces. Have a nice little base for your texture

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in between. Next I'm going to go with the neon pink, I think, to create an outline for this ice cream. And again, we're thinking about scribble marks. When you scoop an ice cream, it's not perfectly smooth so you can kind of find the angle that feels right to get started. Just scribble. You're going to want to connect ice cream with the cone where it's kind of hanging over the edge. You don't have to have all these marks perfectly connected. The ice cream still feels pretty solid, even if some of these marks that define this line and up here, aren't totally linked together. Just as long as this outer edge feels solid. And just working your way around. Now we can start to think about filling in some of these different textures. Maybe I'll start throwing down a few of the waffle cone lines. Rotate to get the right angle for the opposite ones that cross them. Maybe I'll switch over to playing with a little bit of the ice cream texture 'cause I just like to kind of see everything coming together and work around the whole form. So I'll start it off with a few scribbles in the pink and then add in some of these neons as well. Maybe this ice cream has got some swirls in it, different textures and colors, can be a sherbet maybe. And let's see what some of these other colors are looking like too and you can just kind of go back and forth and build it up a bit. And the different shapes can have some varying sort of looks, some can be a little more scrunched, some can be a little more soft weaves, just whatever feels right. Then a little bit of this orange in there. Some of them can go to the edges. Once you have worked through filling in the rest of these textures, building this up as far as you like, you have something a bit like this, all of these different types of scribbles coming together to create this ice cream in a cone. And if you find that you've got some guidelines to continue to erase, you can take your standard eraser and your needed eraser just to clean it up. Just make sure your pen has fully dried if you're trying to erase an area that has wet pen marks, you could smear. Some of these outer guidelines can be a little bit more tough. So you might want to get in there with your standard eraser to really erase them away. Another example of scribbling from my marker workshop book is this H where I use all different types of scribbling again, but this time to create some fun animal prints.

Paint watercolor flip flops with Jen

- One of the things I love about summer is wearing flip flops every day. Sometimes, if I've painted something many times, I don't need to use reference, photo reference or I will just sketch it first. I sketched one a little bit fatter than the other one but I can fix that when I'm doing my painting. Because I'm using a thicker brush this time, the outline is a little bit thicker. I'll sketch again a flip flop and this time I will be putting a pattern on the base of it and I'll use a thicker band. Let's make it a light pink base. It's okay that the pencil lines are in here as well. That got a little dark so I'm gonna take it out using a little extra water and blotting it. These kind of flip flops have a little leather piece where the toe goes so I'll put that in in a leather color and then maybe these are fabric bands in a stripe. My paint just bled into the leather color but I like that new leather color. Let's make it a multicolor stripe and back to pink. Okay, that was a mistake and I'll show you how to fix it. Again, we just blotted out with some water and blot on the napkin and it's gone. I'll wait a few minutes for this to dry so I can paint the pattern on the base. I'm going to show you how to paint the little edge. It's just a line that gets a little bit thicker. It gives it some depth. I'm going to use the little brush now to do the pattern on the base of the flip flop. So we'll put a floral. A little summer floral. Where it goes off the edge, you can paint part of the flower. And the part that would be underneath the band that you wouldn't see is just part of a flower. I don't love the turquoise color in the band of the flip flop so I'm gonna add some yellow on top of that to make it look green. Now, I'm gonna add a little bit of white to the center of these flowers. I could stop here but I like to do a lot of detail so I think

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we'll add a little bit of green leaf for fun. It looks like a little girl's flip flop.

Paint a watermelon pattern with Lisa
- Today we're going to make a watermelon pattern. The pattern is actually really simple and very similar to the rainbow pattern that we made and that's because anytime you work with a half circle shape or an arch shape it's really easy to make a pattern out of it. I'm gonna mix a little bit of my pink paint with my red paint. Making slight variation in the color in your painted patterns is a great way to give your piece depth and dimension and make it more interesting. On top of these three little pieces of watermelon I'm going to make a bigger piece. Once you've made your watermelon shapes you're going to be painting the rind with your choice of green color. I use a really fine tipped brush. Leave the top exposed, that's where the slice happens. I'm going to grab a little bit of black paint with the same fine tipped brush and dab on some seeds. A light touch with the brush or you're going to have gigantic seeds. And make sure before you add this layer that your watermelon shapes are completely dry or your seeds will bleed. Once you've filled your page with all the watermelon shapes it will look something like this.

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