
Daily Drawing Challenge: Tracing Shadows with Lisa Solomon with Lisa Solomon

Chapter 1 - May Daily Drawing Challenge: Tracing Shadows

Overview

(light lively music) - I'm Lisa Solomon. I'm an artist, an author, a professor, and an illustrator and I recently rediscovered this technique that I used to do in graduate school and I'd kind of forgotten about it. It's using shadows to make drawings. I'm really interested in shadows. I actually often call shadows the secret cool element in some of my work. In some of my installations I purposely pull things away from the wall so you can see the shadow. I was recently flipping through some of my sketch books and I saw all the old drawings that I did with shadows and I started doing it again because I really love this technique and that's what I want to show you. We'll be working with a variety of every day objects that cast interesting shadows and we're going to be using all different kinds of materials so anything that you have around the house so you don't necessarily have to have what I'm showing you here. I've got markers, graphite, I've got different kinds of pens, some of which you can paint over, I've got paint, paper, I'm using Bristol but you can use anything that will accept wet and dry media. I also brought some of my sketch books if you guys kind of want to see what I've been doing in terms of the shadow drawing. Here's one that I did recently and I taped the flower that I used on the other page just to kind of make a nice comparison. This is something that you can easily do in a sketch book. You don't have to do it on separate pieces of paper, so, again, it's whatever you have around. (light lively music)

Day 1: Fork

- We're gonna start with a fork. The first thing I'm gonna do is turn on my overhead light. So, you'll see once the light's on, that it instantly casts a shadow over the object that I'm holding. If you hold the object really close to the paper, you'll see the shadow gets really tight and crisp and clear. The further I move it away, the bigger and fuzzier it gets. So, I'm gonna start by holding the fork closer to the paper so that I can really sort of see the shadow. You can also think about tilting it. It's really fun to kind of see what other shapes you can get just from a singular thing. So, like if I hold the fork this way, it's one thing. If I hold it this way, I can turn it upside down. I can move it all around my paper to kind of think about composition and where I want things to go. I'm gonna start by using some really simple graphite and charcoal, maybe, and maybe a little bit of mechanical pencil. Just some really simple tools just to kinda get warmed up and see how this is gonna work. So, one of the things you're gonna notice is that your hand is gonna get in the way. We're just gonna pretend like it's not there. I'm gonna start by using a pencil and just outline the shadow as I see it. This fork has this really cool diamond shape in there. I wanna be sure and get that, and because my hand's in the way, I'm just gonna end the shadow there, I'm gonna move it, and maybe try something overlapping. You notice I'm kind of using my pinky to stabilize the object too if I feel like I need to. Let's do something like that. It's a little tilted, it's a little different, and you'll also notice that your hand is gonna wobble. The shadow's gonna move. Don't worry about that. We're just looking for a basic, cool shape. You might need to lean over a little bit to peek around things, whoa, that really moved. Gonna reline that up. Okay, I'm gonna start with these two, and I'm just gonna fill this in so that I have two full forks. I'm gonna start with something really dark. Let's try some charcoal and fill in this shape. (pencil scratches) So, I really like how dark this is. It's really mimicking how the shadow looks on the paper. And let's try just another graphite pencil to fill in this shadow. One of

the reasons why I really like this technique is that you can really explore layering and using different media together. The shadow totally makes it easy. You don't have to worry about whether or not you can draw, and you can practice other skills too. I'm kind of not looking over the whole composition. I tend to like things in odd numbers, I don't know why. There's only two forks on here right now. I'm thinking I need at least a third, maybe I'll make it all the way up to five. I don't know, that's kind of the fun thing about this is that you can experiment, move your shadows around, really play with the idea of how you're gonna fill out a page. I think I definitely need something in this area. It's feeling really blank, and I think I'm just gonna go ahead and draw the shadow one more time in that area, and I'm gonna switch to a mechanical pencil, because I want a different kind of line quality. So, again, I'm not at all concerned about if it's wonky. I'm really just trying to get the shape down. Okay, I'm sorta liking how this page is coming out. I've moved some charcoal around, so I'm gonna smudge it a little bit so it looks like it's messy on purpose, and one of the things that I noticed I this fork is it has this really nice detail, and I think I wanna draw that. So, I'm gonna observe the fork and just actually place the details There's like little scales, and then I think I'm just gonna reoutline this just to give it a little more texture and make it look even more wonky, and I think I might have it go off the page. Okay, yay, hurray, the fork is done.

Day 2: Clothespins

- I have a lot of clothespins around my house, and they're a really interesting shape, so I'm gonna try them for a shadow drawing. But actually, I think I'm gonna use paint this time. I'm gonna actually just paint the shadow without doing any drawing to begin with. I've got two different clothespins here. And I'm also thinking about composition, I think I wanna have them line up down the page, and I'm gonna have them rotate so that they kind of move around, and there's a little bit of interest instead of them being straight and all facing the same way. I think also I'm going to stick to a limited palette, like a monochromatic palette. I'm gonna stay with these orange guys in my watercolor palette. They're a little bit different, but they're all in the same family, and I think that'll make a nice painting. And, because of the way that my overhead light is working, it's a little bit hard for me to hold it with my left hand, I'm gonna go ahead and hold it with my right hand and try and paint with my wrong hand. It's okay, it's wonky, it's not supposed to be perfect. Just gonna go for it and see what happens. Let's see if I'm ambidextrous. Ooh, this feels weird, but also good. And again, my hand is in the way, but I'm just pretending like it's not there. You can kind of imagine where the shadow's gonna be. And I'm just realigning it. Okay, ooh, I like it. Not so bad with my left hand. But I am gonna switch. Gonna move one color down to this sort of rusty orange, line up my clothespin, get it the size that I want. A nice switch after my left hand, to use my regular hand. Gonna water the paint down a little bit so I get a little bit of difference. And I love that space. I don't even know what those are called, tines? What are they on a clothespin? And I just filled it in, but that's okay. And I'm gonna flip this guy around so he's opposite. Okay... Let's get him a little bit bigger. Now, moving on to this ochre color. Super fast way to get shadows with watercolor. And I'm moving on to the peach. This time I'm gonna really try and keep that space. Okay, and I got space for one more, let's do one more. Layer one done. One of the things that I love about clothespins is the wire part, so I'm actually gonna flip my drawing, so I can start to add some details. Gonna use some graphite, it's kinda silver, similar to this. The watercolor is dry enough for me to sketch on top of, so I'm just gonna go for it. When you start looking at something like this, you notice all the little notches and the details. I think I'm gonna try and get some of those in here too. And you'll notice that as I'm drawing, I'm sort of correcting. So if my proportion was off with the watercolor, no big deal, it just makes for an

interesting effect. And I'll switch to a mechanical pencil. This has sort of an interesting ridge and notch in here. So I'm gonna see if I can describe that. This one isn't quite as dry, I'm not gonna draw in here 'cause this area's still wet, but I definitely wanna talk about this space. I love this space. So I wanna see if I can sort of reinsert it. This actually gets skinnier. Let's do the metal one more time. This one is still also a little wet. Let's see what happens when I try this pencil on top of the wet. Maybe this one I won't outline all the way, I'll just do the little shapes. And kinda leave it at that. This color is a little bit light, so I definitely wanna outline the whole clothespin for this. And I'm just gonna look at it again, and kinda correct where the shadow was off. Let's see if I can make this one a little bit more dimensional. Just varying the pressure. Okay, one more. Maybe this one I will do the outline and not the inside space. Maybe I do need the inside space, I lied. It's gonna look better. Specially 'cause this is so dark, let's see. There you go, clothespins.

Day 3: Pitcher

- Let's try a slightly larger object. I have a collection of pitchers in my kitchen. This is a teeny tiny one. I think this is a good one to draw 'cause it's easy to handle. I don't wanna be lifting a big pitcher up and away from my paper. Thinking about composition, maybe I will do two or three of them across the page, but let's start with some graphite and just get the shadow down. Maybe I'll turn it upside down. I wanna be able to see the tip of it, so I'm gonna adjust my hand. Okay, gonna fill these in, just try some vertical strokes. I'm thinking I'm gonna break it up into sections a little bit, try and do some areas darker, some areas lighter, overlapping the strokes, not really thinking, just filling in. Maybe I'll even go outside the lines a little bit, just for kicks, okay, and I'm gonna switch to a medium graphite pencil. I'm gonna hold it sideways; maybe it'll be a little faster. I'm kinda thinking about doing the opposite of what I did on the other one, so filling in dark where I filled in light, filling in light where I filled in dark. Let's go outside the lines on this one too, be consistent. Gonna just re-outline, a little bit darker. I think I'm gonna add a little bit of color, so I'm gonna do one more shadow, and let's try some blue highlighter for fun. I'm gonna tilt the pitcher. I like this little V that happens, so I'm gonna start there. I wanna catch it before it goes anywhere. My hand's in the way, so I'm just kind of guessing where the handle is. What am I gonna do with that line? Gotta figure something out. Be thinking while I'm coloring. This pitcher has a really cool detail on it. It's a diamond shape, so I'm gonna add some of that and I'm also gonna use that shape to correct the little hand mistake that I made over here, so I'm just gonna redraw these diamond shapes and I'm gonna cover up my little slipup, kind of incorporate it into the... And have these go off the page, and I'm gonna add them to the pitcher as well. I need to find something darker to go over the highlighter. Let's try a Micron pen. Kind of in a rectangle, so I'm gonna include that. And the pitcher also has a little bit of black along the lip so I'm gonna use my Micron to just kinda add that in as a little texture too, and I'm gonna really sketch it up. What mistake? Mistake's gone. That's the pitcher.

Day 4: Scissors

- I have a lot of scissors in my studio. I don't even know how many, maybe 25, I don't know, maybe more. Here's some really tiny ones 'cause they're cute and small and they'll be fun to draw, and I think I'm gonna do all of them because they'll have different shadows. And I'll try and overlay them and see what happens. Let's start with the teenie one, I'm trying to figure out what size I want it to be. And I'm gonna start, this time, with a Hi-tec C Pilot pen, these are some of my favorite pens because they make really amazingly fine lines. One. See, how should they interact? Maybe I'll make

them nest into each other. This has this really nice, I don't even know what that's called, on the scissors. It's not a lip. And I'm just gonna guess about the points since my hand is covering it up. Have them nest that way. These are those really cute travel scissors that actually don't cut anything, but they look really cute. Let's use a marker and color in the black part of these scissors. I'm gonna switch up the directions of the marks that I'm making, I'm gonna go vertically and horizontally, kind of making a cross hatch just for some texture and a little bit of a different effect. I'm not worried about staying within the lines. Let's try some red pen for the little travel scissors that had red. We'll just do the same thing but I'm gonna use a red pen. And have this end here. So that way I know where to stop. Gonna leave that indent a little darker. These little guys are all one color so I'm gonna go back with the Pilot Hi-tec C and fill in the whole shape. I think before I fill it all in, I'm gonna put in a few of the details that are in the scissors. There's a little screw in here and there's kind of a point where there's just like a little groove in the metals so I'm gonna put that in. And here's the teenie little screw. There's also a little indentation here. And I'm gonna refine the point there. Okay, now I'm just gonna go ahead and fill it in. Same technique, we'll be consistent. So let's look it over. It's cute, they look like a little family. I feel like some of these lines are a little bit light in comparison to all the cross hatching that we just did so I'm gonna go over them one more time, and maybe put in a few little details, there's a little screw on the red guy too, and this guy's got a screw too, here. So let's make this a little darker. Oo, this is like a double rivet, let's definitely put that in. And there's a little shadow there so I'm just adding it, just for fun. Voila, scissors!

Day 5: Mini Trees

- I love bottlebrush trees. I have a huge collection of them. In fact, sometimes I bleach them, so they come green, and then I take all the color out. And they sit on my windowsill. I really like them. And, lo and behold, they make cool shadows. They're also full of texture. They're really bristly and hard, so we're gonna try and capture some of that with my graphite pencil. Let's line these guys up at the bottom of the page so they're like a little forest. Okay, and I think I'm gonna include the base, because I think it's really funny. I'm really trying to think about how the bristles move in space and how rough they are. So I'm trying to draw kinda willy nilly. There's a middle wire that goes up the tree, and then they go in all different directions. There's some stragglers down at the bottom that I want to try and get to. The really fun thing about this is, as I keep going, I feel like I'm getting looser and looser, 'cause I've drawn it a couple times. So it's like everything, my wrist gets looser, I'm concentrating less, it's getting more freeform, which is part of why I like this technique. One, two, three, four, five, six, seven, eight. One, two, three, four, five, six, seven, eight trees, yay! I'm gonna add some color. Let's do real color, let's do green, green trees. 'Cause, why not? Maybe I'll alternate. I'll do a light green for this one and this one. I'm painting over the shadow drawing just to add some spot color and some interest. And you'll notice the graphite's moving around a little bit, that's fine. Kinda dotting, dabbing. And let's do a crazy color, how about pink? I like pink and green together. Let's do the bases all the same color. How about... Let's make a different color green. I don't really like this color green right out of the box, so I'm gonna mix it, maybe with a little ochre, just to tone it down a little bit. Much better. I like pukey greens. I'll do all the bases the same. And then because I've lost some of the density of the graphite, I'm just gonna go over a little bit of it. Not all of it, just in a few spots. Just to kind of punch it back up. And I don't even care if I'm going over wet watercolor, I'm just gonna work right through it. The watercolor dulled it down a little bit. I'm just gonna go ahead and go over it. I don't mind if the pencil catches. It's really about being free. This technique is so good for keeping yourself loose. I mean, you can't go wrong with drawing the

shadow and then you just play. It's really just about putting color where you want it to, redrawing when you feel like you've made a mistake. It's not about doing things really precise or really nitpicky, and that's kinda the fun of it.

Day 6: Mini Trophies

- [Instructor] I have a collection of miniature trophies. I got them at an estate sale in Wichita, Kansas. I love them, I love drawing them. You might not have these cute mini ones like I have, but you can use any kind of trophy, if your kid plays soccer or whatever, you can use that kind of trophy as well. I'm going to start with graphite, but this is water soluble graphite. It comes in three different sort of weights. There's a light wash, a dark wash, and a medium wash. I'm going to use those kind of to vary the texture and the shading I'm going to have in my composition. Trying to figure out what's going to make a good shadow. Oh, look, this is really funny! My hand's really big and the trophy is really tiny, so I think I'm just going to do my hand holding the trophy. Let's do the whole thing, why not? Let's see, position my hand in kind of an interesting... There. I'm going to start with the light wash because that way if I don't like it, I can kind of go over it with the darker one. (whistles through teeth) I feel like I should be making airplane noises while I'm drawing. Okay, there's the base. And, oh, there's my ring. (pushes air through teeth) Let's just take it all the way off the page. This is a really nice shape in here. I want to be sure and get that. Going to peak around, get the rest of that. Okay, let's see, am I missing anything? I'd say if my hand is holding it, the fingers would be sort of on top, so I'm going to kind of, we're going to color it in, so it's going to be fine. Okay, let's color in quickly with the graphite. (pencil etches against paper) Then I'm going to run some water over it, and you'll see what happens, it's really fun. These water soluble graphite pencils are some of my favorite things. (pencil etches against paper) Because I'm trying to fill this shape in pretty quickly, I'm holding my pencil close to the back, just because it loosey-goosey, I don't need to be really precise, and it lets me fill in bigger areas. Maybe I'll switch to the medium to do my hand. (pencil etches against paper) Take a nice big brush. I'm going to make sure that there's no leftover watercolor or anything on it, so it's nice and clean. And... I'm going to start moving the graphite around. Isn't that neat? The first time I did this it was like Christmas. Look! I'm thinking I might stay away from some of the edges. I'm going to dab that before it becomes permanent. Because I like the original contour line that I have and I don't want to paint over it. I'm just going to steer clear of the edge. I'm just kind of blending the graphite around so it pools in interesting ways. It's a little different than watercolor, if you've never used it. It doesn't quite move around in the same way. Okay. I feel like the hand is good. (paintbrush clinks on glass) Let's move on to the trophy. Maybe I'll leave the trophy. I like the contrast in textures. I'll just color it in a bit darker. And then, because the trophy's gold, it's time to bust out the gold gel pen. Add a little bit of... (pencil etches against paper) This way I feel like you can really see the hand is holding the trophy. If I painted in the trophy, it might look less distinct. (pencil etches against paper) Okay, just reasserting the outline in some of those negative spaces because they're so cool. Okay, so I'm going to add a little color. I'm going to add some gold gel pen. This is a Pilot. I'm going to test my gel pen on a piece of scratch paper. Sometimes the ink doesn't flow in them right away, so I just want to make sure it's working in a way that I'm going to be able to draw with it. And I'm looking again at little details on the trophy and sort of what I want to highlight with the gold pen. Like these guys. I'm going to sort of recontour that line. There's a little ball guy up here, too. Let's put him in. And, sort of that. There's one over here, too. You'll notice that I'm sort of correcting. When you draw the shadow, it ends up being sort of large and not necessarily exactly to scale, especially because it

moves around. So this little part of the trophy is skinnier, so I'm trying to make it a little bit skinnier as I'm going over it with the gel pen. And this also gets skinnier, so let's make that a little skinnier. Don't want to go too crazy, just adding a little bit. (pen etches against paper) Adding a little bit of bling. Okay and then I want to add a little detail to the hand because it's kind of looking like a blob now that I put some stuff on the trophy. Maybe I'll do like my nail, my fingernail, so I'm going to try and put my hand in a similar position to how it was. I think I had it kind of like that, yeah. So I can kind of see where my nail would be. And I'm just going to put a little bit of detail in here, too. Kind of tilt it so I can see what my ring looks like. Then, in a way, the shadow starts to really act like the shadow, once you put in some detail. The drawing of the shadow acts like real shadow. Wait, that's confusing. No, you know what I mean. Not going to add too much more, just a little bit, just a little flavor. (pencil scratches against paper) Okay, there you go. Hand holding a trophy! (laughs)

Day 7: Leaves

- Plants cast the prettiest shadows, and you've gotta have plants around you. Even if you don't have any plants in your house, there's plants outside. I'm not advocating killing any plants, but take a branch or take a little leaf, it's not gonna hurt anything. This plant is really pretty, and I love all the different leaves, and I love how big and small I can make the shadow. In fact I can just plop it on my page, I don't even have to hold this one for part of the time. That's gonna be make my life easier. I'm gonna start with some highlight marker and just leave it there on the page and just get the shadow going. I'm gonna lift it to finish up that little. And let's make a larger one, sticking with the highlighter here. And let's do some of this fluorescent pencil. I'm gonna turn the leaf a little bit to get a different style of shadow, a different shape, a different angle. Ooh ooh, hmm let's go back this way, I like that. Okay I'm using the fluorescent pencil. I'm really thinking about how these guys are all gonna layer over one another. Okay let's take a look. I'm gonna fill these guys in. These are actually called Highlighter Pencils. They're supposed to be eco-friendly so instead of buying markers all the time, you're using pencils to highlight things. They're really fluorescent and neat. Kinda chalky. I'm gonna fill in this one with some of the highlighter. I'm thinking about leaving this one empty just as a contour because I really like it. But I really wanna see sort of how the pencil and the highlighter marker interact with one another, how they layer. And that's neat, you can still see the pencil underneath there. It's actually kind of bringing out the texture of the pencil underneath there. I think I'm gonna do a contour drawing. So a contour drawing is where you work from observation, and you really look at literally the contours, which can be the outline, although it's not just the outline. Contours go up and down and around the planes, the surface of what you're looking at. This leaf has some veins in it, and I'm gonna contour some of those. I'm trying to figure out what direction I wanna look at it while I'm contouring. I think I'm gonna look at it here, and I'm gonna try and fill in this space. I don't know if I'm gonna do all of the leaves or just part of them, but we'll see. I really like it when things go off the picture plane, off the paper, so I'm not worried about that at all. It adds a lot of compositional interest to me. You can do contour drawings quickly or slowly. You can do them blindly, without looking at your paper, which can both be totally scary but also really fun. I'm not doing this blind. But you could. I'm debating about adding the stem. Think I will because I added the stem for all the other guys. So that sort of shows the direction that I was holding it in. Let's see. Let's do one more highlighter. I feel like this space is empty. I'm gonna fill this one in too. (marker scratching) And I feel like I need one more area of contour so that that contour area's not hanging out by itself. I'm gonna stay with this little fluorescent marker it looks like. Maybe I'll just do a few leaves, not sure. Yeah let's just do one leaf in this or two leaves. We need one more yellow

highlighter area. This one's getting really layered. It's really developed. Look how skinny these little leaves look when they're tilted this way. Okay fill that in. (pencil scratching) It's looking nice and balanced. I'm gonna contour draw on top of one of these highlighter leaves, just for a little more punch. I could do this forever, I could keep going, but I think I'm gonna stop. There you have some leaves.

Day 8: Faux Flowers

- Botanicals work really well for the shadow technique. If you don't have real botanicals you can use fake botanicals. This is a not real peony. Peonies are some of my favorite flowers. I love peonies, I love the shape of their leaves, they come in such beautiful colors. Even the fake ones come in really good colors. Let's get started. Because I like the color so much, I'm gonna work with natural colors. The ones that I actually see. I'm gonna start my drawing with some graphite. I'm gonna use my mechanical pencil. Let's figure out where I want this to live and how I can get both the leaves and the flower, there we go. I love the precision of mechanical pencils. They're some of my favorite things to draw with. I think they're really underrated. Okay, there's one. Think I might do just the flower part on the bottom here. Maybe a little bit bigger, yeah. Okay. Let's paint the flowers first because they're such a beautiful fuchsia. I want to make it a little darker than what's on the palette. Oh, there's some good purple there. I'm stealing that. Mmm, pretty close. One thing I'm noticing as I'm looking closely is that the petals are here and there's these sort of greener leaves. I'm gonna draw those in so that I don't paint into those areas. And oops, I think this one was this way. Oh yes, that's one of those green leaves. So I kind of know where they are. Okay. Got it. Put this here so I can kind of see it. Just loosely laying some color down. Trying to sort of stay within the realms of the petals. Using my brush to kind of mimic the shapes of the petals. And because watercolor layers so well, as I keep layering it this petal's gonna get a little bit darker. That's good. We want that. But I'm gonna keep it really loose. I don't want to make it hyper realistic. I'm gonna make a slightly darker tone. Okay. Let's move to the other flower. I'm gonna fill it in with fuchsia as well. And I'm kind of looking at my fake flower to see where the petals are. And filling in sort of based on the shapes that I see. I really like that I can see some of the graphite underneath the watercolor. See if I can hang on to some of that and not paint over all of it. I get the darker. Okay, let's move on to the greeny mottled leaves that surround the flower. It's kind of a dirty lime green. And they're sort of tipped with the fuchsia. So I'm gonna start with kind of the mid range green tone. The tips of them are tipped with the fuchsia color so we'll go back in with that kind of last. While I have this mid light color, I'm gonna do this one too. They're pretty mottled so I'm gonna start to speckle in. It's a little leaf too. They've got some darker, browner speckles. I'm gonna mix a little brown into here. Oh, that looks good. Go back in, kind of do some dotting. Just let the watercolor do its thing. Just gonna use my finger instead of a paper towel to blot it. I'm just gonna go back and mix a little of the fuchsia with that first green that I made because the tips of these little petal leaves have a little bit of the fuchsia on it. There's some over here too. Okay, then let's fill in the leaves. Kinda gonna do this really loosey goosey. What color is that? Too bright. Much better. Okay, thinking I might put some water down first. Putting just clear, plain water inside the shadow lines that I drew earlier. That way, the paint is gonna pool in the areas that are already wet. And it'll be a little bit softer, then if I was gonna paint directly. This one did not have as much water, so you can see the difference. And this one doesn't have any water. You can see there too. Need more paint. And because I really love the way the watercolor and that graphite are interacting, gonna go over some of the lines with just a little bit darker graphite. Just so they start to pop out again. I'm gonna sort of re-contour these petals and

these leaves. Not all of them, just a little bit so that some of them have a little bit darker tone to them. Gonna get to this top one as well. And I'm gonna leave the leaves the way that they are. I really like how loose they are and in contrast to the flower areas and the more mottled paint. Just want to leave them as is. And looking at this, this looks more like a final painting, so that's why this technique is really interesting. You can use it to sort of loosen up, and warm up, and just go crazy in your sketch book. But you can also use it to make a final piece of work, it's got a lot of versatility and hopefully will lead you to some really fun areas in mixing media.

Day 9: Nib Pen

- The great thing about this technique is you can really use anything. So if you have nothing or you think you have nothing around use art supplies. These are nibs that you use with ink to draw and they make a really cool shadow and they have a really cool shape. I'm gonna start with these. Graphite first. Micron pen. Maybe a little gold. There's a little gold writing on here. I think I'm gonna get that in because it's so cool. Let's start with the big one. I think I'm gonna do the small one too but figure out where I want to place the big one first. Okay, my hand's in the way so I'm just gonna guess. And stack them kind of. I want this one to be a little tighter. Can't block the shadow. Again, just gonna guess and then do one of the teeny tiny guy. Okay. I'm gonna color one of them in. I might use the eraser of the blending tool to make the graphite a little bit softer. Okay. On this one, I'm gonna fill the black in really dark because I want the gold to contrast. I'm just gonna take a look here and see how this top part is. And re-contour some of this just to make it a little neater. Okay I like how that's looking. Maybe I'll use a micron. Sort of the part that really interests me on these guys is the nib itself. So maybe I'll just draw a couple of those with the micron. Okay, turning it sideways that is an amazing shadow. So let's get that. Just to balance it out, we'll do one more this way. There's a little hole, okay. I'm gonna test and see if the gold will work on top of the graphite. I'm gonna use my little tufty sketch pad again. Sort of. Let's give it a whirl. Or I could also see. Nope. I like the gold better. Okay. This nib has this really cool number 127 N. I'm not gonna do this part. I don't like the Germany or the Koh-I-Noor section but I like the number 127. So let's see if I can get that in there. I don't know if you're gonna be able to see it though. Let's put the N in too. I like that gold part so much I'm gonna do it again on the white area of the page just so I can really see it. Just a little fun repeat. It's all about shadows layers and repetition. I think this is done. I like that last one just like an outline. I'm just gonna leave it as it is. Okay, we're all done. Pen nib, check.

Day 10: Marbles

- It's not that marbles cast a really interesting shadow, it's a circle, but they're really pretty and they're fun to paint and I'm going to use them as an excuse to try the shadow technique out anyways. I've got two marbles, I'm going to do two groupings. Maybe a grouping with warm colors and a grouping with cool colors. I am just gonna start with paint, because if I start with a graphite or anything else it's gonna be a really hard outline, and the marbles are so kind of soft and luscious the way that they are, that I'm just gonna start with paint. I'm gonna put one grouping up at the top of the page. Let's make this the warm color grouping. Gonna use watercolors and I don't want it at full strength to get this outline in. I'm going to take some paint and blot it on my paper towel so that it's really light. Okay, so there's the first outline of marble number one. Need a little bit more paint. I'm gonna blot it. Gonna have them. One of the things to think about with the marble is that the stripe goes all the way around, and sort of on the back side it's lighter than on the front side, the side that's closer to me, so I'm going to blot again so I get less paint. Try and mimic a circular shape. I'm

gonna blot even more. And kind of continue my circle as if it was going all the way around. Let's do that again. Blot more of the paint off and continue my circle. Put a yellow stripe. I'm actually going to do both the sides that are closest to me at the same time before I blot the extra color off. And now that I like the size and placement of my marble, I'm going to re-outline it with a little bit more orange. Great. Let's see what this little guy is doing. This is one of those tigery eyes marbles. You've got a really dark wiggly wobbly line in the middle, start with that and it also gets a little bit darker over here, gonna paint that in. And then I'm gonna blot some paint off. Blotted too much paint off. Start to fill in. I'm also trying to kind of pull the paint that's all ready down there on the paper into the areas. And while that's drying I'm going to re-outline this. And then we've got kind of one more wiggly line. There we go. We have a set of marbles in warm colors, now I'm going to do a set of marbles in cooler colors. I'm going to put them on a different part of the page. Let's put them over here. I'm using the same exact reference, I'm just imagining the colors. I really sort of like this periwinkle blue color. Again I'm blotting it so I don't have it at full strength. Just to kind of get the circle. Maybe we'll do three this time. Let's use some turquoise. Blotting off the extra. Oops, still a little dark, do a little more blotting. Okay and then I'm going to reassert the outline, maybe I'll do it in turquoise a little bit. Just gonna blur these lines out just a little bit, they feel a little bit harsh. Let's do purple. How about a really light blue? Two, three. I'm gonna use that light blue to sort of get in the outline here too. Let's make a limey green. That way it will relate to the warmer guys up top. I need to let that dry a little bit before I can get the darker areas in. Hit the outline. And while it's drying I'm going to use the marble to make a little shadow underneath all the marbles, so that they're sitting, they're not just floating on the page. I'm gonna use my water soluble graphite pencil, and I'm just gonna actually make a shadow. Gonna just use the shadow itself to actually help make a shadow. And I'm not putting too much of this down, because I'm going to paint it out. I'm going to hit the edge with a little bit darker. Since I'm working on the big marble I'm going to move down here to take care of all of them. This one doesn't have too much, so I'm just gonna wing it, 'cause it's in between these guys. Then let's do the little one. Okay, use a little bit of water to move that graphite so it really looks like a shadow. I was trying to keep them in a similar position so that the shadows are all cast in the same direction. Okay and while this is wet I'm just gonna go up against the edge one more time and sort of carry it out a little bit more. The green is just about dry. I'm gonna make a slightly darker green and go back in a little bit just to kind of finalize that marble. Okay, two little families of marbles.

Day 11: Toy Cars

- I found these toy cars in a museum shop. They were in this little chest of drawers, like an old library card catalog, and they were 25 cents each, so I bought all the colors that they had. There were three colors. And we're gonna use these to make some more shadow drawings. They're very abstract shapes. Trying to figure out how to make shadows with them is gonna be a little bit of a challenge, but also part of the fun. So let's see, bigger, smaller-- let's do that. And I'm gonna use just markers and pens. I wanna make sure and get the little windows, 'cause I love that aspect of these guys. Okay. One, I'm gonna pile them on top of each other. And these are wobbly and they're hard and they're not gonna keep their exact shape. That's okay. I like the idea of them not being exact, that's kinda the point. See what happens. Let's do it this way, too. Change the direction of the truck. Let me do another one of that up here. And let's bust out a pink pen, too. I'm using the actual colors of the objects kind of as inspiration for the colors of the pens. And let's do a few more. Hold it this way. Maybe one more, like this. To fill these in, I think I'm gonna try different directions of

mark-making. So I'm gonna use the same color that I drew the outline with, and on this one, I'm gonna make vertical lines. Let's see, let's do the pink one, and for this one I'm gonna use sort of a more diagonal fill-in. I like how, when I'm filling this one in, I'm actually kind of filling in two trucks, and the highlighter marker is moving the brown ink around a little bit, but I like it. It's a nice little extra layer. And I'll go back to going kind of vertical like I did on the first one. I'm really liking how this is looking. It's creating this really interesting abstract line-drawing quality. I could continue making a tower, I could envision a whole pile of these cars, or you could fill an entire page. Try some where none of 'em are colored in, try some where all of 'em are colored in. This could go on and on and be the start of something bigger.

Day 12: Succulent

- Potted plants cast really cool shadows too. I'm gonna leave the potted plant just where it is to cast the first shadow I'm just gonna draw it sitting right there on the page. Starting with mechanical pencil, graphite. So easy. I don't have to hold it. Lucky me! Okay. Let's try a different view. Let's try upside down. I'm gonna have it go off the paper too. These look like flowers. The pot is gray, think I'm gonna stick with that. It's a little warmer gray. Let's add a little bit of ochre to this gray. Okay. And let's see if I'm holding it. This was like this, or... where was it? There it was. Okay. Okay, one more pot. Okay. These little flowery like guys at the top are blushy color. Kind of a peachy, pinky cream. Gonna clean off my white. I'm using a separate brush to clean off the paint since it had gray on it and I don't want the gray on there anymore. Blushy. White. Pinky. I'm kinda thinking that this should be abstract. Not super, hyper realistic. This guy's over here. I'm just really blocking in color. Not thinking about the petals or the leaves. Just laying color in. And if this was... this way, this guy's over here. I don't even have to stick to reality, but it just kinda makes it easier. I don't have to think. Add some purpley-brown tone. On the other guy, there's sort of a purpley tone on the outside. So I'm gonna lay some of that down first. I actually really like painting upside down cause it doesn't really make sense. It's kinda freeing. Okay, and the inside... of that other succulent is a little more yellowy but still muddy. Let's add some white and then some ochre. There we go. Let's keep this really loose. I'm gonna leave the paint the way it is. I'm gonna put a little bit of marker. This is a Pentel Sign Pen. It's a really nice sort of thick line. And I think I'm just gonna recontour some of the shadows just to bring 'em back up. And maybe I'm gonna off-set from the original. So that they don't line up exactly. So it's gonna be sort of an optical illusion. And I might not do the whole thing. I might just do... it up to... the first drawing. I'm gonna off-set this one like that way. You may be looking at this and saying it doesn't look anything like a succulent. But that's kinda the point It's a really interesting abstract shape. It allowed me to just paint really freely and block in colors and try stuff out. And then I really like the addition of the gray line on the outside. It sort of reminds me of what the original plant looks like, but without trying to copy it or be true to life. It's a really fun way to play and experiment.

Day 13: Air Plant

- This is an air plant. It's gonna cast some crazy shadows, but that's gonna be really fun. We're just gonna wing it and go with it, and play with it all over the page, try out a couple different materials and see what happens. I think ... I wanna do it sideways, just because such a crazy -- this one, this air plant is really big. I'm not used to them being this big. And it's gonna fill up the entire page which will be really fun too. Let's start with this fluorescent green. Hmm, pencil. Okay, let's go that way. I love these tendrils. Cray, now that I have a basic outline, I'm gonna fill it in really fast. Trying to keep

in mind that these guys are tendrils, so I'm not gonna make them too thick cause I really like the wispy-ness of them. Just gonna fill in the body part of the plant. (pencil scratching) Okay. First layer. I think I'm gonna add some of the leaves at the bottom here, I'm just gonna draw them in. I like their shapes. I'm gonna add in some of these tendrils, contour draw them. I'm gonna draw the shadow again. I'm gonna use a Pilot HT High Tec C Pen, it's a skinny little guy. Gonna stick with an analogous color palette, that means colors that live next to each other on the color wheel. So blues and yellows and greens, they're analogous. So I'm gonna use two greens and an aqua color. And we'll see what happens. I think because this guy is big I'm just gonna leave him on the page again so I don't have to hold him. I'm gonna just start outlining some of these really cool tendrils. And I have to hold the pen in kind of an awkward position. Ah, that looks really cool, looks kinda like Medusa. I'm gonna do it again. Use the darker green this time. Almost have these guys. I love the way that the ends of these guys just turn. And one more time with the aqua. Then I'll lift the plant up and sort of see where we are. This pen does not like to draw on top of the pencil. Let's get these guys up here. Okay let's see, where are we at. Woah, it's super spidery. Thinking ... A little bit of highlighter. This one's gonna get really crazy, we're just gonna go for this one. Just want a little bit more solid area. I feel like the one colored in shadow just isn't enough. (pen scratching) For one final step I think I'm just gonna draw it. Just looking at it observationally, just to layer one more graphite on top. I just feel like it needs a little bit more contrast. Gonna push down pretty hard. Cause I want this to be sort of the area of focus. And all the other stuff is sort of texture and design in the background. It might be a little confusing to try to do this from observation, but I'm just trying to be really loose about it. So if it's not exactly like the plant, I'm not freaking out. I'm kind of just figuring out the way that the different leaves move, and just repeating that, and mimicking it over and over. Just gonna shade some of these leaves, to give a few areas of rest so that they're filled in and you're not just looking at a bunch of lines. Just reapplying pressure to some of them to make them a little darker on the texture underneath. Wow this one's really crazy. It's definitely not something I would normally do, but it's kind of exciting to do something that's different and try something out that I've never really done before. So I'm happy I'm gonna leave it as it is.

Day 14: Thistle

- I really love thistles. I grew them for awhile, but unfortunately I don't have any in my garden. I got a bouquet the other day with the thistles in them, and I took them out and dried them. So I'm going to use them for a shadow because they cast this really amazing shadow. Let's start by adding some color, kind of randomly actually. I'm going to add some polka dots. There's a color on my palate that reminds me of the thistles so I'm going to just place polka dots on my page. Not planned, not thinking, some watered down. Maybe I'll do a couple that are darker. Small ones, big ones. Okay. I think that's a good amount. Let's see what happens. While the polka dots are drying, I'm going to move the thistle around to figure out where I want the shadow to live. I want at least one of the thistle's flowers to interact with at least one of the polka dots. If there's more than that, that's fine, but I just want to make sure I'm getting at least one. Which one? Maybe that one. And let's use graphite. I'm going to try and alter the pressure a little bit of the graphite pencil. Beautiful, spiny leaves. The shadow on this one is really sort of accurate and intense. You can see all the little spikes. So before I get too far I'm actually going to shade this in because I'm going to get confused. Spike. I'm going to have it go off the page. And my hand's in the way, so I'm just faking it. Then I'm going to realign my shadow. Okay, there we are. I'm not filling this shadow in super solid. I'm just kind of leaving some texture. Leave these really light because I like how they're looking sort of separate

from the darker one. I'm only going to do a couple of the flowers. I'm going to use my high-tech, skinny little pen. I definitely want this leaf conglomerate at the bottom here. And have that go off the page too. And I kind of want this to be wobbly, so I'm holding my pen in kind of an awkward position. Let's do this one. And let's do this one. I'm not going to do that leaf because it's going to intersect with that other guy. And let's do this one. Okay, let's see how that's looking. Ooo, that's good. Okay, I like this. I like the balance of the composition. I like sort of how the thistles are moving and interacting with the polka dots. I feel like it needs one more layer. I want the thistles to interact with the polka dots one more time. So I'm going to do one more shadow drawing, this time I'm going to use a gray Pentel sign pen marker. I think the contrast of the marker with the other materials is going to be really nice. But I definitely want an interaction with the polka dots, so I'm going to make sure that one of these is going to hit a polka dot in a way that I like. Also I'm thinking in looking at this the way it's curving this way, I want to balance that out. So I want this one to curve in the opposite direction. Okay. Do I want it lower? Do I want it to match? I think I'm going to paint one more polka dot. I feel like the polka dots are heavy on the right side, and the way that I'm holding the thistle with the shadow, I want one more polka dot. So I'm going to hold the shadow so I kind of know where I want the polka dot to be. Do I want it there? Or do I want it there? Let's do it there. I think I'm going to do this one, try to do it a little bit lighter. Okay, while that's drying, I'm going to trace the rest of the shadow. I really like gray with this periwinkle lavender color. I feel like it's a nice color combination. And I'm not going to fill this one in, I'm just going to contour it. And I like how the heavy leaf area is intersecting with the prior heavy leaf area. It's a nice bonus. I didn't plan that. But I like how it looks. I'm going to blow on that polka dot. (blowing air) I might just blot it, so that I can draw on top of it. Yay, okay get back there. You were, where were you? You were here, yes? Close, close enough. Still a little wet so the marker is interacting with it in kind of a neat way actually. I could have done that the whole time. I could have drawn over all the wet marker, or wet polka dots, that would have been neat. Oh well, maybe next time. Okay. I like this. I'm done. I don't really want to do anything else to it. I like how the layers are interacting. I actually really liked how that wet spot worked. I wish I would have done more of that. But maybe we will try that in another drawing.

Day 15: Thimble

- I have a huge collection of thimbles that I keep in a jar. I don't actually use them for sewing cause their kind of gross and make your fingers sweaty when you're sewing, but I love them as a shape. I even have this really cute one that has a little bear on it, although I don't think I'm gonna do a shadow drawing of this; it's too complicated. You're going back in the jar. But I am gonna use these guys. They're small, so I think we're going to have to do a lot of them. Hmm... do I want to do it this way? Oh look, I could do it that way. It's like a little hat. Okay. I'm using graphite to start, just to get some ideas of where the shapes are gonna live. And then... Maybe I'll do some this way. Gonna have these overlap. Hmmm, let's do three overlapping. I'm stuck on three, thimbles three, it's like Sesame Street in here. Okay, let's see if the smaller one is a little bit different. It is, slightly. The lip of this is different than the big one. Okay. There's nothing over here. And... Trying to figure out between groupings and individual ones. Okay, maybe a couple upside down and we'll be done. Maybe I'll actually shade this one in. There's actually some really sweet details on thimbles. There's little lines and little dots. I'm gonna add lines into this one. Okay. Let's have these two interact. I'm not gonna shade that one in, but I am gonna shade this one in. Because I'm all about the repeat, let's put the lines in this one too. Okay, one more upside down since everything is in threes. How about next to

these guys? Okay. One more needs to get shaded in. Which one will it be? Okay, the one I just did. I sort of like setting up these silly little parameters. Do everything in threes. It frees up my mind sometimes when I know that I'm gonna have to do something, like okay, I have to do it in three. I'm gonna do everything in three. For some reason, that allows me to just kind of play a little bit more. I used to paint thimbles. I actually used to use the bottom as a stamp, and sometimes the top as well. So I'm gonna try that out. I don't know if it's gonna work with watercolor, but we'll give it a shot. I'm gonna wet this pink color. I don't want it to be too loose-y goose-y, I need it to be kind of a thicker paint consistency, and I'm actually just gonna dip the thimble into the paint. And then I'm gonna make some circles. And since I'm working in threes, let's stick with three. One, oh, need more paint. I'm gonna apply some paint with the brush, see if that works. And I'm just gonna kind of stamp and wiggle it around. Yay! So I'm gonna dip, put a little bit on with my brush so it's really coated. Where will the next circle be? Two. One more. Kind of gonna create a triangle in the composition, so let's put one over here, but I don't want it to be perfectly even, so I'm gonna move it closer to the edge of the page. Great. And then let's do a lighter shade of pink. So I'm gonna wet the paint down. I'm kind of being lazy. I'm just using the pinks that exist on the palette, but you could mix any color too. And maybe I'll do the smaller one. Let's do the smaller one. Different size circle. Okay, how about this guy needs a friend. This guy needs a friend. And okay, let's do a triangle again, but I'll do it this way. This area needs a friend. I could keep stamping, or I know what I'll do. I'm gonna do one more thing, I really love the tops of the thimbles and sort of how there's these concentric circles. I'm just gonna do one drawing that mimics the concentric circles in this area right here, and then I think I'm gonna call it a day. So I'm just gonna draw... Kind of looks like a seed pod. I'm not really-- At this point, I'm not really looking at the thimble anymore. I'm just winging it. But I like the idea of the stamp circles, and then my hand-drawn, kind of wonky circles living together. Maybe one more row? Good. I think I'm done. You know, it's funny, and looking at this, it reminds me a lot of other work that I do. I use repetition a lot in my work. I actually use circles a lot because I use doilies. It's interesting that something like this, sort of fun exercise, this kind of challenge, can actually lead you to a motif or help you understand things that you might use in your work, like greater, large. Things that you might want to repeat yourself, or materials that you might want to use over and over. It's things like this, this kind of experimentation that can lead you to those really happy accidents.

Day 16: Glass

- Glass is a really hard thing to paint and draw. I'm gonna use the shadow technique to try and explore what I can do with glass, not thinking that I'm gonna do it realistically, but it's gonna cast some really interesting shadows. There's gonna be a really high contrast in value, there's gonna be white light areas and darker areas. Because I'm a little bit nervous about doing it I'm gonna leave it on my page so that I don't have to hold it and paint at the same time. I'm gonna try for at least two versions. One in a color and then maybe one gray scale just to compare and have them maybe overlap. So again, I'm not gonna mix colors because I'm being lazy. So let's go for this kind of richy, oaky, turmeric. There we go, it's turmeric. God I wish I had that job, the job where you get to name colors. I'm gonna lay some water down. And I'm gonna stay out of the areas that are bright white. And I'm gonna start hopefully with the darkest, with these nice little sort of half, circley moons. And I didn't paint water in these because I knew they were really dark. This area's kind of dark. So I'm really just looking for the value and then doing what I see in the shadow. This area's darker. The way that this glass is casting the shadow it's kind of modeled, it's like dots. So I'm gonna lay some water down in those spots and see if I can mimic the modeling. Kind of the midtone area. Not quite as

dark. When I start really examining it, it looks kind of linear which is interesting. Just make some little lines, lighter lines. Okay I'm gonna lay some water down in the parts that are really modeled. Putting the water down allows me to control where the water color goes and it also lightens it so it's not at full strength. So I'm staying out of the areas that are bright white or I'm trying to. It's a little hard to tell of course, because water's invisible. And then I'm just gonna start dabbing paint in here, trying to mimic the polka dottiness. I'm really glad I'm not holding this glass, this is taking a lot of the pressure off. So I'm just dabbing, dabbing. This area seems a little darker, so I'm trying to pick up a little bit more paint. You could also try and lift up some of the paint with a paper towel, but I'm gonna try and avoid that. Kinda outlining these super light areas. So I'm gonna go back in one more time with just a few more really hopefully dark polka dots, just to bump up the... Okay I'm gonna move the glass so I can kinda see. Oh that's neat, that's not what I expected at all. But I like it. Maybe... Trying to figure out compositionally where to put the next guy. Don't know if I want them to overlap too much. Maybe a little. Okay, this one I'm gonna be doing gray scale. See what happens when I try to paint the black on top of the turmeric. And I'm looking for the darkest areas first. Gonna lay a little bit of water down. And I'm sort of waiting for my brush to run out of paint to get to the next value. As I use the paint it starts to decrease in strength and value, and I'm using that to my advantage, hopefully. Okay I'm gonna put water down in the model polka dotted areas. Use a little more paint to get a few darker dots. This looks really neat, it looks nothing like the glass, it's super abstract. But I really like it because it's fun and I'm not trying to actually paint the glass. Gonna do one more, I feel like this space is empty. And I'm gonna switch up materials just to give it a little bit of a different texture. I got some water color down there so I'm gonna try and cover up what I put down. And I want it to overlap because the other one is overlapping. Let's use some graphite. This is the water soluble graphite so if I don't like how this looks after I've drawn it, I can make it look more like the other two in terms of water color effects. Starting with the darkest graphite that I have, actually says "dark wash." And then like in for the solid areas. While I'm doing this I'm trying to think how I'm gonna do polka dot marbly stuff with the graphite. Because I don't know. Okay now I'm switching to the medium. And I'm gonna finish with the light. I'm just gonna try and leave little white spaces in the mark making, we'll see how it looks when I move the glass out of the way. I may love it or I may hate it. No idea. Okay let's see what it looks like. Oh, I think that works actually. And I like how it's contrasting with the other two that feel really painterly. I'm just gonna make a couple of the areas a little bit darker. I don't think I'm gonna paint it out, I kinda like it the way it is. Now I'm debating if I should draw the glass or just leave it really abstract. I think I'm gonna leave it really abstract so that you don't know what it is or what the original item really was. I think it's kinda more fun that way.

Day 17: Rose Hips

- I have this huge rosebush in my backyard. It's actually kind of neglected. But this winter it exploded with rose hips. And they're really pretty. I actually made a wreath out of them. And in making the wreath, I realized that they would cast really cool shadows. I've got two pieces here, sort of a long one and a short one. I'm gonna see if I can make them interact. Gonna start with water color. And I'm gonna paint them based on the colors that I see, I'm gonna do one in green, and one in orange. Not gonna do them realistically, but... Okay, let's do this one in orange. One of my favorite parts of the rose hip is the little top part where all the sort of curlicue, funny little hairy guys are. Move you out of the way for a second. I really like how the paint is pooling in the thorny little nubby areas. Okay, I'm gonna pull some of this paint down to the... The stem isn't much, much lighter than

the hip itself. Okay. Let's get the little guy in here. Trying to figure out if I want them to overlap or not. Ouch! And I just pricked myself. Okay. I feel like the green in the palette is a little bright, so I'm gonna add its compliment, a little bit of red just to tone it down. Okay, let's see. Maybe like that. Add just a little bit of water. So I can pull that stem down in one swoop instead of dragging it. Okay, I'm just trying to make it pool the way I want. In that stem. Okay. Gonna draw them again, kind of right off to the side, and maybe because the first time I did it in orange, I'm gonna use my green le pen. Just outline the shadow. And I'm definitely gonna get this mean little thorn. Okay, yeah I like how the pen is interacting with the watercolor a lot. Okay. I'm just gonna make it end a little bit lower. Since I did that one in green, I'm gonna do the other one in orange. It's a little fluorescent, but I think it's gonna work. (hums) Just playing with compositional placement, trying to figure out what's gonna look good. I think that's gonna look good. Okay, I'm just gonna change the position of my hand so I can see the bottom. Get that mean thorn that pricked me. Maybe one more solid area. Maybe just to shake it up, I'm gonna do it more realistically, so I'll do the top parts kind of orange, and I'll do the bottom stem green. And I'll try and mix slightly different colors so that they're not exactly the same as what I already have down here. I'll use this lighter orange. I definitely want it this way. There. Okay, so I'm gonna start with the lighter orange. Gonna mix some green. I'm gonna leave some of the orange on my brush so that it's not quite as minty. So when I'm looking at the rose hips, I see that there's green that's interacting with the orange. I'm gonna try and mimic that just a little bit. I'm gonna use a clean brush to pull the paint around. This is my very tricky technique of holding a paintbrush in my mouth. Okay, now let's line these guys back up, sort of. Where are they, there they were. Okay, and I'm gonna get to the stems, hopefully. There we go. I'm trying to do the stems in pretty smooth single strokes. At least on this one. And I actually like that it's running out of paint. I'm just gonna leave that. Okay, I'm just gonna use my finger to dab in these areas a little bit more. And then because this one is the more realistic one, I'm actually gonna put the little hairs. Gonna paint them in. At the top of the rose hips there's this little brown area and there's little fuzzy hairs. And even when you turn it sideways you can see those. I'm just gonna paint those in, since this is the one that's the most realistic looking. So I'm just gonna dab a little bit of brown. It's not a perfect circle so I'm gonna make it a little wonky. And just... Little teeny brown hairy things. One. And this one I can't even really see in real life so I'm just gonna wing it. Two. Okay, two, three, and then the last one. A little more paint. I feel like this one is the most defined, so I can spend a little bit longer on this guy. Okay. That looks good to me. I really like this one just because it's so varied. There's some really wonky contour lines, then there's just some splotches of color, the shadows themselves. And then I went in and did a semi realistic, it's not really realistic. But I was following what I saw in terms of nature and mimicking the rose hip itself. And I think the three of them really work nicely together. So I'm gonna leave it at this.

Day 18: Candies

- When I was a kid I used to really like Milky candy, 'cause the cute little girl on it that's going... I don't know if she's winking but she's sticking her tongue out, it's really cute. And I love the shadows that candy makes. Their wrappers are really cool and I love these individually wrapped ones 'cause they have little flowers and decorative items on 'em so I'm gonna start with Micron pens 'cause they are not water soluble and draw the little elements that I see, the flowers, and this one has little lucky charm, a little clover leaf so I'm gonna draw that shape, it's like three hearts kinda stuck together. I think I'm gonna also keep these in a row so I'm gonna move these out of the way to begin with. And draw some flowers and lucky charm shapes. And it doesn't matter if these are wonky or exact.

Kinda keeping in mind that I'm gonna do the shadows in the middle of the page so, keeping these in the middle of the page for now, maybe there'll be a stray one eventually. Okay there's some flowers. Let's do some little clovers. One more. And then just to be a traditionalist, let's do the shadows in gray for fun. Got some gray in this water color palette but I might lighten it up a little bit. I might actually use different candies 'cause I think the wrappers are all a little bit different in sort of how they're gonna cast a shadow. I'm gonna switch these up too. Maybe I'll make this one a little bit darker just to compare. My finger's covering up the other side but just makin' it up. Yeah this one's got a little different shape. I could just repeat the same one over and over, that would work too. I'm kinda curious how these are different. Alright, I'll switch it up so I actually... I'm actually looking at it. Ooh this one's smaller. This one is more tightly wrapped. That's cool. Looking at these guys one of them has pink, and I didn't use pink in the beginning 'cause I don't have a pink Micron pen and I didn't wanna watercolor over it. I do have a pink gel pen, Gelly pen, so I'm gonna do some pink flowers too so they all kind of coordinate to the original candy. Maybe that's good. And then just 'cause these shadows are a little bit light, I'm gonna contour them and see what happens. Let's do it in pencil so it's all gray, or contour a couple of 'em. And I think I'm just gonna kinda overlay them. And I don't remember what order I did them in so it doesn't matter, just gonna... Then it looks like the contour drawing is kind of casting a shadow and I like that. The paint is still wet but since we're just playing I'm not gonna worry about it. I really like the area where the paper's twisted, it gets all skinny. I did that one. There ooh, that's the right one. Lucky grab. I like the way this little skinny contour line is making a shadow in this drawing, it's kind of funny. So I think I'm gonna leave it just as it is.

Day 19: Wisteria

- My backyard is exploding right now with wisteria. It smells so good! They're also really pretty, and they cast amazing shadows. So I have two pieces of wisteria here. I'm kind of thinking I'm gonna be inspired by botanical drawings, you know those ones that are in books or that actually kinda take apart plant and show you the different sections of it? I'm gonna see if I can work some of that into this drawing. And I'm gonna put a little palette up in the corner because there are so many different purples, and I sort of like it when you see process sometimes in a drawing and since this is supposed to be play and fun, let's include some of the process on the page. I'm gonna start with that, actually, 'cause I'm not sure what kinds of purples I need or how I'm gonna make 'em. I'm gonna see what they look like right out of the palette. So this is purple number one, it's pretty dark. This one's probably gonna be even darker, but we'll check. Purple number two. And I think I might pull these a little bit, just to kinda see what happens when I add water. Okay, then I've got kind of this more magenta purple, so I'm gonna try that one out. Ooh! That one, I think, is gonna be really useful, just the way it is. Then I'm gonna take these purples and add a little bit of white to them. Great. That is also gonna be useful. And the fuchsia-y one, let's put some white in that and see what happens. Okay, so I have a little palette over there. Gonna test out my purple highlighter pencil and see if I might wanna use that, too. I think I might. Okay. So I have a little palette. Gonna arrange, might just work with the big one, we'll see. Cast my shadow. Maybe I'll do one in graphite, and then one where I'm painting it. How about that? I am distracted by the lovely smell. I'm drawing really fast so that I stay loose. And oops, I just moved it so I'm gonna realign it. No big deal. I'm just really looking for the big shapes. Okay. Gonna fill that in really quick. Let's see if I can, I can move the pencil around a little bit, so I'm gonna smudge it. Just to make it a little softer. Switch it up. Okay. When I'm looking at the wisteria, I notice that it starts out lighter at the top and gets darker at the bottom, so I'm

gonna use the purples that I already tested out to kinda mimic that when I do the shadow one more time. And I think I want it to kind of overlay, and I want to make it a little bit bigger, maybe go off the page. Yeah, okay. I'm gonna start with the darker guys at the bottom. I'm gonna blot my brush a little bit though, 'cause I don't want it at full strength. Okay. I'm just gonna do this really loosely. And I know, I can already tell I'm gonna go back over some of this to make it darker. Okay, I'm changing the way I'm holding it just so I can get to the top. Whoops, paper moved. Ah, too dark, too dark! There we go. Mm-kay. Yeah, that's pretty. Okay, so I'm gonna make the bottom petals a little darker. They kinda have this, cap? I don't know what that's called. I'm not a botanist. I need a botanist. Okay. Then I'm gonna use this fuchsia-y whitened out one that I made to go over some of the top. (blows) It's interesting, when they're open, the center is really dark. I'm just kinda wingin' it. And then I'm gonna use a medium tone, one of these other ones I added with white, to try and mimic a few of these little center areas. I don't think I want to put green in for the stem, but I do wanna separate the stem from the flowers. I'm gonna put the, use the fuchsia. Mm-kay. That's looking good, I think I'm gonna use the smaller one to have one kind of come up this way to fill in the bottom corner of the space. And this one is all pretty closed. And he's a slightly darker color. And I started at the tip with the idea that by the time the paint would run out, I'd be at the end, which I still kinda see is lighter. Let's have this go off the page, too, so it matches the top. Great! I think because I'm trying to do a botanical, like, a, you know, old-fashioned botanical drawing, I'm gonna try and do a tighter rendering of one of the petals. Sometimes you'll see that in those drawings, they take one piece, one leaf, or they cut the fruit in half and they do the inside of the fruit. So I'm gonna concentrate on one petal and do kind of a little more realistic rendering. I'm gonna start by using a mechanical pencil and actually just sketching it out, so I know where it's gonna live on the page and how it's gonna work with what else is going on. I'm gonna do it a little bit larger than life, I think. And I'm just gonna contour it. So I'm just following the outside lines and trying to see how it operates in space. Okay, I like that. There's a teeny tiny bit of yellow in the petal right here, so I'm gonna add it to my flower, and I'm gonna add it to the palette that I started up here. I'm gonna start with that. And there's some sort of very pale lavender or white in the flower there, too. And I'm exaggerating the yellow, there's not that much in the flower, but I just really like it. So, I'm gonna add it in. Okay, and then I need to make a very pale purple. Let's see if I like that. I want it to be a little bit more blue. Yeah. Okay. Then I'm gonna drop this down, kind of over the whole thing, and I'm gonna do it loose. Even though this is supposed to be slightly more realistic, I'm not gonna make it hyperreal. And in doing this, I'm kinda realizing I made my contour drawing a little skinny, so I'm just gonna extend the petal outside the drawing. The lower guys are a little bit darker. So I'm putting that in there. They actually seem to get a little blue at the ends. Gonna put that in there. And then this darker purple just kinda start to bleed into the light purple. Then, if you look super closely, there are some, like, veiny lines. So I'm gonna add some of those, and they're actually right in the center, too. Too much, too much, go away. There we go. And I think I'm just gonna use this darker purple to recontour, since I made it a little bit bigger than my original contour line. So we have three shadows and one detail and a little palette test area. I'm gonna call this done. I really like how it's looking.

Day 20: Doll Dress

- If you haven't figured it out by now, I'm really into miniatures. I really like things that are teeny-tiny. So I have a small collection of small clothing, doll clothing. This is actually a vintage piece, and this is a little key chain with a sweater. I want to try something really different for this drawing. I want to

actually paint a pattern first, because I really like the gingham pattern on this doll dress. I'm going to paint it across the entire page, and then do the shadow drawing on top of it. I'm gonna stick to true to life colors. We're gonna use red. When you look at gingham, there's usually, sort of two stripes. Stripes that go in one direction horizontally, and then stripes that go in vertically. And it's almost like they're overlapping and they get darker in the overlap. So I'm gonna start by doing the horizontal stripes. I'm gonna turn my paper, though, because it's easier for me to work this way. I'm not gonna worry if they're perfectly straight. I'm not gonna use a ruler. I'm just gonna go for it. It's all about being wonky. I'm just gonna let, sort of, the size of the brush dictate the size of my stripes. So because I'm starting at the bottom, the paint density is the thickest, and it's lightening out as I get to the top. That's fine, I'm not gonna worry about it. If I wanted to be super particular, I could also start from the top sometimes but I feel like when I change the direction, I'm not as good at keeping the width or the spacing as even. I feel like everybody has a natural hand movement to do stripes, and mine happens to be this way. I could probably squeeze one more in here, but I'm not going to. I'm not going to worry about it. Now I'm gonna try and go vertically. And these ones I want to be a little bit darker to try and create that overlay between the first layer that I did, and the second layer. So I'm gonna load up the brush with a little bit more paint. And it's a little bit harder to go vertically, 'cause it's a little bit longer I'm going to actually go over that twice. And you'll notice I just dragged my finger through some wet paint, but I'm gonna put the next stripe there, so we're not gonna worry about it. Last one, last one, last one. Ah, that one got crooked. Okay, that's fine. I like it. Wonky gingham. Okay, now I'm going to figure out where to put the dress. Do I need to do one in the middle? Do I want to do more than one? I think I'm gonna do one. Okay. I don't want to stick my finger in wet paint. I'm just gonna do it with my graphite mechanical pencil, just to get a good, kind of contour, of the shadow, and then I'll decide if I am going to fill it in or not. The edge of this dress has some, like, stray strings. I think I'm going to put them in. I think I do want to fill it in. So, I think I'm gonna use the water soluble graphite, that way, if I want to move it around, I can. If I like the way it looks colored in, I can just leave it. Medium, where's the light? Here's the light. Okay. So I'm gonna fill this in. In case I'm not gonna move this around, I'm trying to keep the direction of my lines really consistent. I'm not going so crazy this time, with the filling in. I feel like the gingham in the background is crazy enough. I really like how the graphite is reacting to the watercolor underneath. It's making this really cool texture. Okay, really liking this. I feel like it needs one more detail, so I'm gonna redraw some of the shadow, as like, an overlay. We'll see how it looks with this graphite. I'm gonna move it off to the side a little bit, so it looks like it's kind of floating on top. Yeah, this is gonna be good. Okay, I gotta move my hand so I can see what I'm doing down here. Peeky, peeky. I think I'm gonna redo those strings, 'cause I really like those stray strings on the bottom. Okay, I think I'm gonna stop when it interferes with the first shadow, yeah, like the way that's looking. And because I really like the cute little detail, the collar and the sort of white part on the sleeve, I'm gonna add those in. I'm just gonna contour them in. Did I do that? See if I did. It's right here. I'm gonna do one more thing for fun, I'm gonna paint in the little collar that I just filled in, or drew in. It's white on the dress, and I'm not gonna do that, 'cause it's not gonna show up. I'm gonna try and do a really intense, thick coat of red. Yep, that's exactly what it needed. I really like this now, I'm gonna leave it as it is.

Day 21: Pinecone

- I wanna do the shadow drawings with pine cones 'cause they cast amazing shadows. I have two little miniature pine cones, I think I'm gonna do this one, though, because I really like how the shape

of it is and the leaves are a little bit further apart. If the leaves are too tight together, the shadow isn't gonna be super interesting. I'm trying to get a kind of nice big one, even though it's gonna be fuzzy to start with. I'm just gonna use some graphite. It's really faint 'cause I'm holding it far away from the paper, but that's okay. This is to kind of get a general outline. Okay. I'm gonna fill this in. (pencil scratching) 'Cause it is a shadow, after all. I'm sort of thinking about the direction of each of these little individual leaves, for lack of a better word, or seeds, or whatever these guys are. And I'm using the graphite to emphasize the direction that they're going in, and to create different kinds of textures. So I'm pressing lightly in some areas and then pressing darker in other areas, because as I'm looking at this pine cone, the parts that are further away from me seem darker. (pencil scratching) Things kinda move in and out. (pencil scratching) It's basically scribbling, but with a little bit of purpose. I'm almost thinking I'm just gonna obliterate the contour on this one in particular. Because it was so fuzzy to begin with, and it wasn't very precise. (pencil scratching) It does cast a really cool shadow, though, when it's close to the page. Just all the little intricacies, so I'm gonna do another one. Maybe with a nice, smaller size Micron pen. This is a three. 'Cause I love the layering, I'm gonna place it right on top. This one I'm gonna draw kind of on the slow side, so that I can really get all the little wiggles. It would be really cool if I could do this in one continuous line, but I don't think that is physically possible. Okay, switch. Okay. Hmm... This one's kind of diagonally this way, so maybe I'll make those match. I'm gonna switch back to graphite, but I'm gonna do mechanical pencil. Get all these little pointy, so pretty. Okay, make those lines meet up. Ooh, okay. Let's go for one more big one. Maybe, no, it's gotta tilt that way. Gonna use the same sort of technique that I did on the bottom. So, I'm gonna kinda quickly contour it, knowing that I'm gonna fill it in. So I'm just gonna wing this side. Okay. (pencil scratching) Gonna start from the bottom on this one, just to see if it turns out any different or feels any different. (pencil scratching) Just trying to vary the pressure again to create some different values. I feel like this little Micron one is a little lonely, so I'm gonna do one more on top. I also think that's gonna round out the composition really nicely, 'cause hopefully it'll get to the edge of the paper, and then it'll kinda do this nice diagonal thing all the way across the page. I'll try the five this time, instead of the three. So hopefully this one will be a little bit thicker. Okay. I'm gonna go ahead and put the pine cone down and just draw the other side of this guy, 'cause I've drawn the leaves so many times now I can kinda do it from memory. In looking at this, I like the composition, I like the way it's laid out. It's actually making me think, you know, if you go out for a walk and you're looking at flowers, or leaves, or plants, and you don't feel comfortable sketching them in your sketchbook, you don't think you're a proficient enough artist to do that, maybe you should try doing some shadow drawings when you're out in the world. 'Cause they're really easy, they're really quick, and things in nature make such great and unusual shadows that you can just bust out your sketchbook, bust out a pencil, and do a really quick shadow drawing sketch, and maybe it'll remind you of what you were looking at that day.

Day 22: Cocktail Umbrella

- I have a collection of these cocktail umbrellas. These are actually really old. These I found in a box from my grandmother, stuff that she left all together in this plastic box. They're faded, they're falling apart, they're totally not brand new cocktail umbrellas, but I like them anyways. And looking at them, I'm gonna try and arrange them on the page and leave them just the way they are, and have the shadows interact before I start to draw. I may have to lift them up a little bit. Like this one, I will definitely have to lift up. And just to make it easier on myself, I'm gonna use highlighter pencils, and I'm going to stick to colors that are similar to the colors in the umbrella, just so I don't have to think

too much. I'm gonna just start with a little contour of the umbrella. And I'm going to lift this up now so I can see. And then I'll figure out if I'm gonna paint them in, or... fill them in... Pink one... and have a blue, have a blue. Fit this faded blue guy. Love these little sticks, the supports. This one's torn, and I like that about it, so I'm just going to go ahead and leave the torn shape on the underside. This one is white, don't have white, but I'm gonna use the yellow, the fluorescent yellow. It's really interesting how different they look. I'm just gonna make that side up. OK, and then this one is purple. Blocking my own light. Because it was a little tricky to outline those, I'm just gonna go over my lines, so that I can actually see them. Couldn't press too hard without moving them and causing shadow disturbance. OK, looks good. This little torn area... Just gonna extend the stick of that one too, so it touches the pink one. This was the one that got blown upside down in the weather. Now that the outlines are all done, I'm gonna paint on the inside, and I'm actually thinking I'm gonna paint a little bit off to the side, so there's some white space and the outline remains. I'm gonna stick with colors that are similar to the highlighter pencils. Again, just so I don't have to think. Less thinking, more art-making. Trying to paint it kind of smoothly... so there's not too much mottling... or crazy watercolor effects. Yellow is dirty, so I'm cleaning it. And purple... Looking at this, I feel like it needs one more element. I'm going to do a few more shadow drawings. I'm gonna use my Pentel gray pen, and we'll see what we're at after I do that. I'm gonna use the same umbrella, so that there's a little bit more repeat of... the shape, instead of trying to do it in all its different iterations. And I'm just gonna move it around on top. I really like how things look when there are multiple layers to them, so I'm just trying to get that effect. And I feel like gray goes with everything, can't go wrong with gray. Let's keep this diagonal thing going on. One more... Just make that go off the page, and since this one's going off the page, think I'm gonna try and catch one more going off the page this way. Not necessarily the whole thing. I'm just gonna re-emphasize some of the lines, some of them are a little bit light, so that there's a bit more bump in contrast. Not all of them, just some of them. I'm noticing that this umbrella has this beautiful little leaf detail in it, and I'm gonna include that, maybe in two of the umbrellas. So I'll do it on this one down here, and not all of it, I'm just really gonna... edit the motif and just do part of it. It's a three leaf kinda thing going on. And let's go up here. And I'll do it a little bit different, I'll try and... This really looks like a surface design thing. This would become a really cool fabric, I think. So I think I'm gonna stop here.

Day 23: Feather

- My daughter collects feathers. I have a jar full of them. They make great shadows. For this feather shadow drawing, I'm gonna stick to one color, Payne's Gray, it's one of my favorite watercolors, painting colors, not just watercolor, any color. It's really luscious. It's kind of on the blue side. I'm gonna use it and make a tint and a shade of it, and I'm gonna use it as full strength, just regular. So, we're gonna do three feather paintings. I'm gonna start with it at full regular strength. I'm gonna start with sort of a centered composition. Ooh, Payne's Gray. And feathers have all these nice swoopy... I don't know what they're called. Sections, they're not tendrils. I'm gonna try and use the round brush to its advantage to get these little hairs. They're not hairs. I don't know what they're called. Somebody tell me. I'm getting a fine line by using the round brush, just it's tip. I'm gonna pick up a little more paint. And adjust. I'm gonna go back to the spine because I don't want the full strength of the paint on all of the little fine areas that I was doing, at least not yet. Okay, let's see how it looks. Great. I'm gonna put in sort of the spine of the feather. I'm gonna just make it go off the page. I'm gonna add a few darker feather pieces, since I don't know what these are technically called. This feather has stripes in it. I'm just gonna go ahead and add those, kind of for interest. To

make a tint, I'm just gonna add white to the Payne's Gray. Actually, any color that you add white to is a tint. Okay, now it's a really nice, soft gray. I'm gonna flip the feather around this way so that they interact. Get all these barbs, now that somebody looked it up and told me what they are. The resident ornithologist. Okay. Just darkening the stem again. Gonna make a few more of the barbs even though I can't really see them, making it up. I feel like this area's not as cool-looking. Gonna add a little bit more Payne's Gray to this to make it slightly darker to do the stripes. And these I'm totally making it up because you can't really see them on the other side. Now, I'm gonna make a shade. To make a shade of any color, you just add black to it. So, Payne's Gray, black is right next to it. I don't want to add too much black because then it will just be black. I think we're good. Gonna flip this around. Hm, let's do it this way. And we'll have it go off the page, too. Oh, good, it's darker but not black. Okay, I'm just moving the feather out of the way because it's hard for me to see. But since I've done it two other times now, I have a good idea. Then, I'm gonna go ahead and just use black to see if I can add the stripey areas. Okay, three feathers with stripes. I feel like I want to add one more element. I think I'm gonna draw it with my mechanical pencil just to give a tighter line. These are so loosey-goosey. I want something a little bit sharper. The question is where, and how. I like this light one over to side here by itself. I'm gonna overlap the graphite one on top of these two darker ones and see how that looks. My hand is continually blocking the light so I'm just gonna get an idea of the general direction and then put the feather down and just look at it. Instead of trying to draw each of the individual barbs here up at the top, I'm just kind of making the edge a little zig-zaggy. As I'm overlapping some of this, it's not really showing up. So, let's see if a Micron pen shows up a little better. Yeah. There we go. I'm not gonna erase the pencil. I like the Micron on top, but now, when I'm getting into these areas, I can see the Micron a little bit more. There's these teeny little guys down at the bottom here. Trying to make swoopy motions with my hand to mimic the direction. They're kind of clustered together, so I'm just repeating the motion as I'm getting to the cluster. Okay. I like that there's one over here that's kind of clean that you can see in contrast to the ones over here that are really layered and sort of messy and hard to discern, necessarily. It really kind of feels like a feather which is nice. I could have easily done this in crazy colors, like a pink would have been really fun, or a lime green would have been really fun, too. It's definitely up to you to choose what color palette you want to use when you're making these shadow drawings.

Day 24: Botanical Branch

- We've been doing a lot of botanicals. That's 'cus they cast amazing shadows and there's so many different shapes and sizes of leaves and flowers and plants. For this shadow drawing, I wanna use colors that are non-naturalistic. We're gonna try and really explode the palette and do something really wild and different. I'm gonna start with this really beautiful orchid color between purple and pink and fuchsia. I'm not gonna mix it, I'm just gonna use it right out of the palette. And this is a really big plant. I'm gonna see what happens when I overlay a little bit with these colors. So because the paper is moving just a little bit while I'm painting, I'm just gonna get the general outline of the shadow, and then go back in and paint it so that I'm not worried about it moving around. I think these are a little bit spiky, almost like a cactus. Oh, that one's behind. Two over here, and one last guy over here, ahh! Okay. Now that I have this general outline, I'm just gonna start painting it. I'm gonna try and let the paint be really loose and abstract, let it do its thing. I think if I was gonna try and draw this plant, I don't think it would look as cool. I might get really overwhelmed trying to figure out where all the leaves are and the direction that they're going in, but the shadow makes it really easy. I just have to follow where it goes. I'm gonna add a little bit more intense paint over

here. I think this was an overlapping leaf, so I'm gonna try and distinguish it from the one behind, just by changing the brush stroke direction. I like how it has this fading out toward the bottom. I might try and keep that going. This was also two leaves. This one was behind, and this one was in front. I'm gonna make the one in front a little bit darker. I finished coloring in this really beautiful orchid color. I think I'm gonna use blue for my next color, like a really deep intense blue. I think it'll contrast nicely with the orchid color. I think also I'm just gonna outline it this time with paint instead of filling it all the way in, just to see what happens. So I'm actually mixing the blue next to the orchid color, just so I can see if I like the way the two of them look together. These blues are a little intense, so I'm gonna add a little bit of gray just to dull it down. I kinda mixed all the blues, I got a little crazy with the blue mixing here. But those two look really pretty together. And I'm gonna have these interact maybe like that. Okay, here we go. And I'm just thinking about the contour of the leaves. I'm trying to make some brush strokes that are a little bit thicker and some that are a little bit skinnier, just to switch it up. Here's those nice spikes. Okay, bringing it back. I moved off a little bit. Okay, I'm gonna sneak under here. Here we go, two, three, four, and five. Okay, I'm gonna let the plant away just so I can see. Okay. I really like how the paint is pooling here and making these dark areas. I'm gonna see if I can do that again. Kinda a happy accident, I'm gonna see if I can replicate it. I'll try it on this one, 'cus it started too many ways. Yeah. Okay, blue, orchid, liking that, liking the way they're interacting. I want one more color, and I don't wanna do a large scale shadow drawing. I want to do something small, maybe right down in the bottom here. And in looking at this palette, there's this beautiful ochre, kind of off to the side. I don't remember where that came from or why it's there, but I think its looks really nice with these two colors, so I'm gonna go for that. And I think it's this color. Pretty close to this color. Maybe a little bit of that too. Yeah, yeah. Maybe a little brown, kinda mix them all together. Okay. And I just want the tip. Small. Okay, outline or filled in? Outline or filled in? I think I'm gonna fill it in. Okay, I'm gonna use my pinky to secure the paper and hold the plant simultaneously. There we go. I don't wanna paint over the blue too much because it's gonna move around, so I'm just gonna lightly... And I'll fill that in later. Fill these guys in later too, just wanna get them all in. But I can just paint without being distracted. Okay, that's my ring, I don't want that. Okay, and the stem is just going there, okay. I'm just gonna paint that stem in so I know where it lives. Move Mr. Plant to the side. Make sure I have enough of this luscious ochre color and now to fill in. I'm making this one darker because I like the idea that it's in front. I'm gonna reassert the stem. I like this little circle. I love trying to use unexpected color combinations. This is not something that I think I would normally do, but it's looking really nice. I really like even how it's turning green over here 'cus it's interacting with the blue. I think that's the perfect amount. I think if I keep adding it, I'm not gonna like any more, so I'm gonna leave this the way that it is.

Day 25: Keys

- Everyone has keys, in your purse, in your pocket, wherever you have them, I've got some old fashioned keys here, just 'cause I think they're gonna cast a really cool shadow, but if you don't have these guys, you can use whatever you do have. They're really actually personal items, right? They open like, really private spaces, and I think they're gonna cast some really cool shadows. I also have a neat key chain from The Long Weekend Courtney Cerutti's store in the east bay, yay, go Courtney. And here we go, I think I'm gonna start with the bigger object, and I'm actually going to make a still life. I'm gonna pretend like the keys are on the chain, even though they're not really. And I'm gonna center it, just start out with some graphite, draw this really cool key chain shape. There's the little hole. And I'm gonna switch to my gold pen, 'cause it has a... Gold, I don't even know what that part

of the key chain is called. Connector, thingamabobber. Ring (laughing) key ring, I'm gonna stop that for now, I'm gonna add the long weekend text into it. You might have noticed there's tape on my paper, because I was drawing on a pad, but now I'm drawing on individual sheets, and I don't want it to move around while I'm trying to do the shadows, so that's why there's tape in the corners now. Let's move on to the keys. If they're on the key chain. Maybe like that... Or like that, yeah. Move that over so I can see. Definitely gonna color this in, but I'm just getting the contour on there right now. Let's have the little guy a little bit lower. Get the really nice skeleton part. There's also some really cool details on this little key, so I'm gonna add those in. Okay, gonna go ahead and shade this in, do it a little bit lightly so I don't lose those details. I can go over them again too if I want to. Gonna make that skeleton part a little darker, so we can see it. Okay, this key has some details as well, so I'm gonna add those in. This was on its side, so we didn't really see the skeleton part. Okay, I'm gonna un tape this so I can turn the paper around. I'm gonna get the details on the key chain, there's little ridges, and then I wanna write long weekend in it. There's a little extra ridge here, and one, two, three, four little stripeys, one, two, three, four. One, two, three, four, five ridges at the bottom. I'm gonna write long weekend in here, I'm gonna try and keep it close to the type face that's actually on the key chain, but if I can't get it totally right, I'm not gonna care. Okay, it's about halfway in, here we go. I like the K... Okay, just gonna go over it, 'cause it's indented in the actual key chain. Oh and the W actually goes all the way to the top, so let's correct that. Then just to make it really look indented, I'm gonna take my graphite mechanical pencil and make a teeny little shadow in there. Okay, I like it, a cute little key chain still life.

Day 26: Bird Figurine

- I have these little bird figurines at home, you can use any figurine that you have around, or even a paper cut silhouette. So if you're flipping through a magazine and find a shape or something that you really like you can cut it out and use it for this shadow exercise. Gonna use some paint to start with. And let's use an analogous warm palette just cause there's a little bit of orange on this bird, and he's brown so I think I'm gonna stick with warm tones. Goin' for my red. So I'm gonna stick with these colors right here. They're all analogous, which means their next to each other on the color wheel. And let's do kind of a bigger bird up at the top. And it's definitely an abstract bird, so we'll see how bird like it ends up looking when I'm done. And I'm debating about adding the base. Maybe I will not. Let's see what happens. And I think I'm gonna try and do different directions of strokes. This one I'm gonna do vertical strokes. Just gonna go back into the tail and make some vertical strokes. And I'm just gonna make the beak a teeny bit pointier. Okay. Just move down the palette to this kinda orangeier color. Maybe it's called Chinese red. I dunno what it's called. I'm making that up. And let's do a smaller one. Kay. And then this one I'll do horizontal strokes. Two birds. Clean off the big brush too. Sometimes I switch the direction of the object, but I'm not going to this time. Kay, I'm gonna skip this orange cause it's really similar to that one. I'm gonna move on to this lighter one. Kay, and I'm not having them over lap. At least not yet. And maybe for this one, I'll put some water down. Make this one kinda dreamier. Get the beak back in there. And while it's still wet let's just plop some darker polka dots. Kay, my yellow is dirty with green so I'm gonna clean that off. Go away green. Kay, now that I have clean yellow, I'm gonna go back and do one more bird. Ooh how did I do that? I don't know. That's okay. Alright let's do this nice dark yellow. Let's do kinda a bigger one, and maybe I'll have his tail go off the edge. This one I'm just gonna leave straight. I'm not gonna do any brush strokes. So somehow I got my hand into my red bird cause I'm a slob. And let's see if I can kinda fix it up a little bit. Maybe I'll just move this red around a little bit. Give him a little bit of a

red shadow, make it look like I did it on purpose. Heh, heh, heh. Don't freak out if you make a mistake. It's totally fine, this is all play right? We're learning, we're experimenting. It's not super serious. Okay. Alright now I've got a series of birds. And their painted. I think I'm just gonna contour on top, just to give a little bit more texture, and another layer to what I've got going on. Ugh, are they dry? This one's dry, so let's start with that one. I'm gonna do tight little lines, since the watercolor's kinda loosey goosey. I wanna see what happens if I do a tight line and there's a little notch in the tail that I didn't get any of these paintings, so I'm gonna turn my shadow a little bit to see if I can get that in there. And I don't even see the legs, but I'm just gonna add them. Rawr. Kay, there's one. And I kinda liked what happened when I went over my line, it was a little wanky so I'm just gonna go over this again. Make it. Kay, are you dry yellow one? I don't know if you are. Gonna use a yellow micron pen to have one relate to this one, and I am gonna switch it around this time. And I want that notch in the tail again. Kay. And I'm just gonna go over this line a couple times too. Cause I like how that looks, and also cause I got this very strange divot over there. And I'm just gonna make it look like it's part of it. Kay. And for this red mess of a disaster, hmm, what am I gonna do? Let's, use a red micron pen. I think I'm gonna try and have it interact with that messy tail area, so that it looks more deliberate. Kay. Again I'm just gonna go over it a couple times, just to give it some texture. Then I'm not so worried about the inconsistencies in my line Mokay. And now this orange guy needs a friend too. Maybe I'll do that one in brown. Kay. I'm looking at this top one, the one that I feel like I messed up on, and I kinda like the way it looks, but I feel like it's really random and different from the other ones. Thinking I might wanna do one more bird at the bottom maybe in the same red, and do the same technique. So I'm kinda pulling the paint away from it, so that this one doesn't look like it's all on it's own. And then it won't read quite so much like a mistake. At least to me. Picking up the red paint, and I'm just gonna go ahead and let this guy go off the page. And when I'm looking at this too, since I've got the red out, I'm gonna put a little bit more red in the first guy, cause I'm not really lovin those vertical strokes. And now that it's dry, I can kinda make the tail a little bit sharper again too. There we go. Okay, that looks so much better. Now to do kinda the watery mess on this one. I'm just gonna rinse off my brush, and outline this bird. Letting the watercolor do it's thing. That looks so much better to me. It looks like its much more deliberate. I just need to add one little bit of micron red so that everyone's got a micron friend. I'm all about everything matching up. I don't know why, I'm super matchy matchy. You don't have to do this. And you'll notice I'm not doing a lot. I'm just doing a little. Okay phew we recovered from a mistake.

Day 27: Maple Twigs

- On the way to the studio today, I picked some plants. Literally I was walking to the BART station and I found these guys which are bizarre, but would make a really great shadow. We're not gonna do these though, but I just wanna import onto you how it's so easy to find botanicals. These are weeds. I have no idea what they are, but they're cool. They're like lily pads. What I do wanna draw are these guys which apparently we just looked up. They're from a maple tree. They're little whirly-bird helicoptery things. And for this shadow drawing I wanna use a set of markers. So, if you've done any graphic design or done any kind of printing you'll know about CMYK printing which is cyan, yellow, magenta, and K is for black. I'm not gonna use black, but I am gonna use cyan, magenta, and yellow and when you overlay these markers, actually a friend of mine, Christine Buckton Tillman, she does this a lot in her sketchbook and they're beautiful and she was the one who kind of inspired me to try this out myself. You start with the lightest color, with the yellow. You move on to the magenta and you end with the cyan and you get this really amazing sort of 3D

spectrum thing that happens so let's give it a try. These markers are dual sided. There's a big fat side and a skinny little side. I'm gonna start with the big fat side 'cause I want these to be really free and loose. Such cool shapes. Okay. Move on to the magenta. I'm gonna scooch it over just a little bit. I'm gonna have these kinda overlap. I want some of the yellow to remain really clear and kind of pure. And keeping the little maple leaf thing in a similar position I've just moved it to the right a little bit. You can see what's starting to happen here when the magenta's going over the yellow you're getting this really neat blend of colors. And I'm gonna add the cyan next. I'm gonna try and keep the cyan closer to the magenta so that there's a little more overlap. And this marker is a different brand so it's thick part is a little bit different, but that's okay. So, some of these markers, when you go into the art store, are actually labeled magenta, cyan, yellow. If they aren't labeled that way, you can just find colors that are similar. And I'm sure you could try this technique with other colors, too, it doesn't have to be CMYK. Okay, so I'm gonna start with this. Definitely gonna do some more. I'm gonna try and do some that really overlap tightly. In fact, I might just do the yellow and then go over it with the magenta and the cyan without holding the plant for the shadow. Just trying to figure out composition. Stacking? Okay, let's do that. Okay, just gonna fill these in so that there's some nice solid color. Gonna put the magenta right on top. I might leave a few bits of the yellow peeking out. And I might go outside of the lines of the yellow a little bit so that there's some pure magenta. Let's make this one a little rounder. And I'm finishing up with the cyan. It makes this really neat kind of purple-y tone. You might be wondering why I go in this order. If I did the yellow on top, the yellow would pick up the magenta and the blue and it would end up being kind of dirty and muddy so that's why I start with the yellow. It's the lightest color. Okay, this is looking cool, space-y, 3D-y. Let's at least one more in the CMYK and then maybe I'll do a little bit of graphic drawing on top just for fun. How 'bout we make a little pattern. I think just for balance I'm gonna do what I did on the bottom one here so that these two will be similar. Oops, that's the small side. I love how easy this is. It's like you can't even go wrong. Okay. Let's add a few sort of nicer, tighter graphite drawings on top and then we'll call it a day. Making sure I'm putting all the caps on though. Don't want these to dry out. Okay. Hmm... I'm just doing this really fast. I wanna make sure I get that shape though. That shape is really cool. Okay and for balance let's do one up here. I'm just gonna pretend like it goes off the page. These negative spaces are so cool. I think I'm just gonna color these negative spaces in 'cause I like them so much. Color a couple of these down here in, too, so that those ones up there aren't lonely. I could this forever, I could just keep going and fill up the whole page, but I'll stop here.

Day 28: Toothbrush

- Part of the fun of the shadow drawing technique is that you can really use anything. I mean you can use a toothbrush because who doesn't have a toothbrush? This is not one I'm gonna put in my mouth. I may end up painting with it so it may get really dirt and yucky but it's gonna be part of the fun, I wanna experiment, I wanna see what happens when I use the bristles as a brush instead of a paint brush. It has a really cool, clear base, too. I don't know what I'm gonna do with that. Do I just wanna do the top? I kinda just like the top. Okay base, you're going away. (sing-song voice) Toothbrush! I'm just gonna use graphite, simple. And let's have some fun with the bristly part. Otherwise it'll look like a rectangle on a stick. Alright, that's looking pretty toothbrushy. I'm just gonna fake out the bottom here. Let's try a different weight of graphite here, so I'll use my mechanical pencil. Maybe, (mumbling doubtfully) that's interesting, I'm gonna do it this way, though. (whispering) We start with the fun bristles. Makes me want to travel, it's a travel toothbrush. Good,

let's do one more this way with the mechanical pencil. Okay, how about this way? This is interesting 'cause the bristles are sort of going in a diagonal but I can't really see them all. Let's start with that and then let's have some fun. Maybe we'll use blue 'cause it reminds me of toothpaste. I have no idea what this is gonna look like. Maybe I'll test it first, so I'm not completely surprised. Ooh, neat! Okay! Let's do like a surface design-y thing. Just trying to make a repetitive pattern. Sorry, Mr. Tape, you gotta go away. Okay, there's light blue. Let's try maybe some turquoise on top, a turquoise-y blue. Ooh, now we're really doing toothpaste. While I'm doing this I'm noticing there's nothing in the bottom sort of drawing-wise, so I might go back in and draw a couple more toothbrushes at the bottom. Let's do one over here. I didn't do any upside down. Let's do that. That looks good. (whispering) This area needs something. What do you think? Did you think four out of five dentists would approve? (laughter)

Day 29: Mesh Bag

- I'm gonna do a shadow drawing with this woven, macrame rope thing. It's a bag. You might not have one exactly like this. You can use anything that's knitted or crocheted. A doily might be really cool. Or what what the bags that tangerines or lemons come in? Those like, you know, triangle plastic things? That would also cast a shadow that's really similar to this. This one's really big. It's gonna be really cool. I think I'm gonna do something across the entire page. And I'm gonna use something that I can easily draw with, so I'm gonna just use some markers. Okay. Mister Bag. Ooo, I like the bottom. (marker scratches) I also like the little knot areas. I wanna be sure and get the flavor of those. Whooooo. (exaggerating) Stop moving. (marker scratches) I'm not gonna do the part where my hand is cause it's bent in. So I'm just gonna stick to this side. (marker scratches) Maybe a few more over here. (whispers) Okay. Wow, that looks so neat! All right, let's do one in yellow. I'll go the opposite direction, kinda to fill it in. (marker scratches) I want some overlap, but I don't think I'm gonna do the whole bag in this direction either. (marker scratches) I like the way these are kinda fitting together. There's actually this really cool top part too that I haven't drawn yet. So I might do that one more time. It's really kinda squirrely. And I think I'm gonna do it in gray. Okay. Trying to get a slightly different effect. Over here. (marker scratches) It's so funny. I would never try to tackle drawing this freehand. (laughs) I would just look at it and go, "Ugh". But drawing it this way is so easy. (marker scratches) I can just hear my students groaning if I put this in a still life for them. (lowers voice) "Oh no!" (marker scratches) I love how teeny tiny these little holes got when I'm squishing it together. I'm not gonna do that stray string over there on the left. But I definitely want this to go off the page, so I'm just gonna keep making the same kinda loopy marks. My guess is that you're not gonna know the difference. And I actually, I want this to kinda come over this way a little bit, so let's do that. (marker scratches) Looking at this makes me want to go make something in macrame. I don't know how to macrame. So I'm just gonna leave this (laughs) the way that it is.

Day 30: Tiny Hands

- I have these tiny hands in my studio. I don't even know exactly where I got them. I'm pretty sure you can get them at Michaels, or if your kid has dolls and you want to chop their arms off, no, you don't have to do that. You can even just use any part of the doll. You could use the foot. You could use the leg. You could use the head. You could just hold the arm out separately in order to do this. It's kind of cool for me, because I don't do anything figurative, so figure kind of scares me. And so this is an easy way for me to approach doing a hand, 'cause it's not a real hand. It's a fake hand. It's a tiny hand. I'm gonna line them kind of all up in a row and maybe move them around, and I'm

gonna paint them. And they fit on my finger, which makes it really easy. I'm gonna be lazy. I like these four colors in the palette sort of together, so I'm just gonna use them, and I'm gonna alternate, and I'm gonna put these guys all across the page and see what happens. When I was starting out, I just sort of almost accidentally left some white space up in the top of the hand, and I kind of like it. I'm just gonna leave it. Okay. Let's have the thumbs go in opposite direction. And I'm putting that base in so that you know that these aren't real hands. I'm just gonna smooth out the side a little bit. Sort of put the base in that one too. And that pinky got a little dark, so let's pull that down. Okay, let's move this around this way. Just working in those four colors. Love that I'm not thinking about it. I turned the hand around so it's in the opposite direction that I did it the first time. I keep trying to replicate what I did in that first one and I can't. Oh well. Okay, now we're on to the brown. And I flipped this one around too. Ooh there, I did it. Yay. Sort of. It's always the one you do by accident that is the best one. I think I'm gonna tilt 'em a little bit more so that it's a different shadow. Going back to my first maroon, brick red. (clears throat) Hmm, there we go. This one almost looks like the rocking out sign. This doll hand is into heavy metal. Purple. I don't want them going in the same direction. Let's do that. Got room for one more. (humming) Just 'cause these guys are so abstract, I might try and do one or two little graphic drawings so that you get a better idea of what these were originally. Maybe I'll just kind of do them up above a little bit. Yeah. Oops, I put my hand in wet paint. Just gonna blot it out before it dries. What wet paint? And now I gotta fix this too. Okay, that was this guy. Let's do this guy. What are you doing? Skip that one, skip that one. Let's go this way. Don't put your hand back in the wet paint. Note to self. Okay, skip that one and do that one. Let's have it go, wait, where's the thumb, yeah, let's have it go that way. It's like a mirror. Okay, I like it. I think I'm gonna leave it the way it is.

Day 31: Protea

- This is a protea. It's a very strange, kind of, I don't know. Creepy, weird, but also beautiful looking flower. It's gonna make some really cool shadows. The little hairs on it are gonna be really sort of fantastic and amazing. So, I'm gonna try and get that done. I want to lay down some color first. I like having something to react to. So, I'm gonna put some big giant polka dots on my paper. Just kind of loosely, to have something there. And I'm gonna stick to the colors that I see in the protea. So, some orange maybe. Big. And maybe because it's so multicolored, while it's still wet, I'll drop in a little bit of the red or yellow, see what happens. Probably the red because I don't think the yellow would. Okay, nice and big. Let's do one more at the bottom. And this one I'll do kind of yellow with maybe some ochre. Maybe some yellow. Just making sure it's wet. Drop in some of this cool ochre-y, too murky color. It's like a moon or a sun. Normally I might wait for these to dry, but let's just see what happens. I'll use graphite. I'm gonna start kind of off. Can't even see how big it is. Oh, it goes way over here. Think I'll color this one in, or shade it in. Maybe I'll try the water soluble graphite while this is still wet and see what happens. It's definitely smushy. Because the paper's wet and this is a water soluble graphite, it's interacting with the water that's already on the paper, so it's really easily kind of moving around. You'll see the difference here, it's dry so it's making kind of harsher marks. And here, it's wet so it's smushy. That's the technical term. I'm just gonna check out how the petals meet up in the center here. They seem to swoop in in every direction, so I want to make sure I kind of mimic that swooping. I kind of like the loosey-goosey texture going on here. So let's get one more shadow. Maybe I won't have it go all the way to the bottom, since this one went all the way to what is now the top. And we'll do this. Love these little tendrily. And this is still wet too, so it's gonna be smushy. And I'm gonna just let it move around like that. Okay. Make this one a little bit fatter. Yeah,

there we go. Okay. I like the way those two are interacting. Now I want to do maybe some little tight details. These little fuzzy things at the end. I don't know what they are. They're actually really soft. And I sort of like this view. I'm trying to figure out where to do that on top of this. If I'm kind of looking at this as a background. And I want to do it in something that's a little bit darker so we can actually see it. So, I'm gonna bust out a five Micron pen. And instead of doing the shadow, I'm gonna attempt to do a little bit of contouring and a little bit of just straight up drawing. I'm really not sure where to do it. Maybe I'll do it off to the side here and maybe we'll get some tendrils that will overlap. So, they kind of curve in and there's the little fuzzy parts. And then this side, they kind of curve up. They're actually kind of spiraling around, now that I look at it closely. See, I'm not being hyper realistic here, because there are way more of these guys than I'm actually drawing, but if I tried to draw it accurately, you wouldn't be able to see anything. It would be a mess. Some of them are open. Like teeny little flowers. And then I see these guys poking. Okay, we're getting there. Wasn't sure I was gonna do the whole thing, but now that I started, let's just go for it. Okay, here comes the fun spidery ones. (cheers) And these guys don't have little fuzzies at the end of them. There's a few of the open flowers in here too. Then there's like a, the center is like a little fuzzball. I'm just gonna put that in. Think that's gonna help ground all these guys too. So you understand where they're coming from. Just gonna go in here and try and make it a little bit rounder. So I'm just gonna add a few lines. Make sure that they go off the page too. So, I've got kind of everything going off the page. This is going this way, this is going this way. The yellow guy's going this way. This side's neglected, but that's okay. Okay. I think I'm done.