Oil Pastel Exploration with CBTV Live

Chapter 1 - Chapter 1
Oil Pastel Exploration
- Hey, everybody. It's Courtney from Creativebug, coming at you live like we always do on Tuesdays and Thursdays, except for last week because, guess what? It's the new year, so this is our first broadcast of the new year! Happy New Year! - [Brian] Yeah! - Hope everyone had a really safe and wonderful holiday. I know having a week off felt amazing, but I'm super excited to be back in the studio because, if you are on our email list, or maybe you're coming from JoAnn, and you got a beautiful email this morning. Today is the day that we launched a six week creative boot camp with Lisa Congdon, and everybody is thrilled about this class. It's about bringing you inspiration, sparking and jump starting your creativity for the new year. I feel like everyone's making resolutions, and usually about in a month, they start to fall off. I know last year, I made a pretty significant commitment to do a painting every single day, and I lasted a pretty solid six months, and then it was a little spotty after that, I have to say. In the last month, I did not paint every single day, but what I love about this approach, and Lisa Congdon's approach, If you haven't seen any of her classes, she's a long time Creativebug veteran teacher. Her classes have been some of the most popular on our site, and they are a total crowd pleaser. Everyone's doing them. People who have little experience or a lot of experience as a way to just kinda refresh their creativity, and even people are getting their kids and their girlfriends and kind of everyone's really excited about this, so if you've been following along with Lisa's classes, overall, or if you're brand new to Creativebug, what I'm most excited about this course, this six-week course is that it's more process based, and Lisa really shares with you her ideas for kind of getting messy, staying loose, kind of forgetting about preciousness, and being scared of that blank, white canvas. And today's class launched, and she uses a new material for Creativebug and also for herself which is oil sticks, or oil pastels, which are pretty close. Oil sticks and oil pastels have some differences, but I was gonna show you some different ways to use them because they're a new material for us on Creativebug, and they're a new material for Lisa and some of her classes. And if you haven't seen any of classes or you haven't seen the new classes for today, Ellie's gonna be posting the link, so be sure to check that out. I was gonna show you the book that I'm working in. This is an extra large Canson mix media book. In Lisa's class, she uses a Moleskin watercolor sketchbook, and for playing with oil pastel, collage, and watercolor, if you're not using a watercolor sketchbook like Lisa is, you can use a mix media sketchbook. Pam Garrison, Jen Orkin Lewis, a lot of our artists use these mix media books, so you may already be familiar with them, and you can get this at JoAnn. The other thing that I'm using are a set of oil pastels, and this is a junior artist set, so this is a student grade. It happens to be by Sakura, which is one of a local company here that we absolutely love. Sakura of America. They're actually gonna be on our live shoot on Thursday, so make sure to tune in for that, and you can use just a student grade like this. You can also have some fancier oil sticks, Lisa uses the Sommelier brand, and essentially oil sticks are much like oil paint, but they've been mixed with wax which allows them to be in a stick form, and you can draw with them but they are... They're not water soluble. They're oil soluble, or you can use mineral spirits. So, I was gonna show you some fun, different blending techniques and ways to work with them because they are new for us on the site. And remember because we're live, you can write in and ask questions. So, if you haven't worked with oil sticks or oil pastels, or you have a question about what I'm doing, feel free to comment, and Ellie will pass your question along to me.

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So, I've got my mix media sketchbook. I've got my oil pastels. I also have a blending tool which you may have seen. You may have this lying around from your pencil box as a student. I also have some Q-Tips which are very handy. Probably, most of you have this at home. I have a few brushes, some really coarse bristled ones and some more watercolor brushes, and then I've got a little bit of baby oil, 'cause that's what we're actually gonna be using, and I'm just gonna pour it into a little dish here. So, like I said, Lisa covers all kinds of techniques and mediums in her class but because oil sticks are new for us, I thought I would show you just some basic ways to work with them. And the first is just some basic blending, so I've got... Let's see, I'm gonna start with kind of a medium red here. And you can see that it's sort of like a crayon. It's much waxier, so I could just run my finger through that. You can see it's easily smudged. It's not quite as soft as like a lipstick. It's a little harder than that. Depending on the pressure... So, this is really heavy pressure. I get a really solid kind of color patch versus softer pressure, and really, really, really light pressure. Now, I can't use water with this. It doesn't do anything. I'll show you. This is just water in here, and nothing happens, but if I use oil... Let's use a little bit of oil. So, this is baby oil. You can see that I can blend this like you would do with a water soluble crayon in water. You can also use mineral spirits. Using baby oil will leave a little bit of a stain if you're very heavy handed in your sketchbook, but a lot of other things like wax would also so it's just something to take into consideration when you're planning. Let's do a red color. I'm gonna do heavy pressure, medium pressure, light pressure. I'm gonna blend it with white, so I'm gonna come from the other side, heavy pressure, kind of medium pressure, to light pressure, and you can see how you can blend your oil sticks. Let's do that again, and this time we'll do black, so heavy pressure, medium pressure, kinda light pressure, come in with our black color. You could do this with any color, so this is just to give you the spectrum. And you can come back in here since black is so rich, and this red is a little less saturated. I can come back in here, and really play with the mixing. You can also score into your oil pastels, so I'm just using the back of a paintbrush, but you could use a toothpick, could use a skewer. You could use a stylus, and I can give you some options. Let's do another color besides black. How about we do... Oh, also if you, like I have some black on the tip of my oil pastel. Just to get it off, I can just kinda scribble. It could be on scratch paper, but instead of erasing or somehow cleaning with oil. It's just easier to kinda draw away any other color that may be on your oil stick, so you could just do that on a scratch paper or in your sketchbook. Remember, one of the things that Lisa's talking about is like letting loose and not worrying about things being perfect. Your sketchbook is a place for you to explore and play. So, we go back into our light red. Let's come in with some blue. I love red and blue together. Get kind of a purple-y kinda color in the center there. Just blending these two colors together. Now, if I wanna smudge, just gonna show you just with a Q-Tip. You can blend just with a Q-Tip. Can also use your blending stick. It's a little harder, applies more pressure. It's not as bendy as a Q-Tip. This is actually just rolled paper, rolled super, super, super tight, and the way that you can clean this is on scratch paper. You can also rub it against a little bit of sandpaper to give it a sharper, nice, clean tip. And then, I was gonna dip a Q-Tip in some baby oil, and you can see blending here, and what that looks like. You can also go back in, even though you've applied baby oil, you can go back in and draw on top of that baby oil. And you can kind of push and pull, and go back and forth until you have a result that you like. Just blending a color here. You can blend all sorts of colors. Now, using a watercolor paintbrush or just a fine-bristled brush with a little bit of baby oil, you can come in and blend this way, using a brush, but I actually prefer using a really coarse-bristled brush and using it to really get in there and blend. I really like the way this looks. You can get these really sort of watercolor effects, these sort of clouds of color. And like I said, you can put oil down first, and then, draw on top of it.

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And you can see there's just less texture when I draw over the part that is saturated with baby oil versus the part that's just on the regular paper. And again, I can go back and forth somewhere between painting and drawing. Reminds me of playing with makeup, but also reminds me of oil painting. It's pretty fun just to play. - [Ellie] We have our first question. - [Courtney] Mhm? - [Ellie] Melissa asks, "Do these fade "in the light? "Like chalk pastels?" - Melissa, hi Melissa, welcome. Happy New Year. Melissa's asking "Do these fade in the light?" We wanna check the packaging for whatever brand you're using. It should tell you your color fastness, paint, markers, a lot of art media, kind of is required to print that somewhere. If you can't find it on the packaging, I would check the website for the company. Because these are gonna be in a sketchbook, and they're away from light, they're probably gonna last a really long time. The oil pastel, as Lisa warns you, it does kind of transfer. It is sticky, so it can go from one page to another. If you're tucking any important papers or special photos or something into your sketchbook, and there's any oil or oil pastel that can transfer onto other pieces of paper, so Lisa recommends just using a fixative on top which you can do. You could also put pieces of wax paper in between your sketchbook pages, which is something a lot of our artists do, especially if they're using acrylic, or they have any media that might come off. Glitter, for example. So, those things are just good to keep in mind, but it's still fun to explore and play with new types of media until you find what you like. So, good question. I think these particular ones are pretty lightfast and they have a really rich saturated pigment. Chalk pastels tend to kind of flake off after time because they're made of like a compressed dust, right, 'cause it's chalk. Whereas, the oil pastel is pretty sticky and dense, and it's gonna stick to the page for a really long time, especially if you coat it with that fixative on top. So, good question. I was gonna show you... Let's just go to this page over here. Just gonna show you a little bit about these Sommelier ones. They're similar. They tend to be a little creamier, sort of. When I was drawing with the regular oil pastel on an oiled page, this reminded me of what it feels like, so little bit thicker, softer, really rich in pigment, Sommelier. Makes oil paints as well. They're a French company. You can see how thick that color is when it goes down, but just like the other ones, they can be blended. This is just using a Q-Tip, which is fun. You can also use the bristle brush with the oil. Had a little bit of blue from my other color as well. You can see how pretty that indigo color is. You can go back in. Make more marks if you want. Maybe some of you have some good tips for working with oil pastel. I honestly don't use it as often as I use a lot of other things like watercolor paints or even oil paint, but it's really fun to play with. It's cool, I like it. And I like this coarse bristled brush because I can really just like beat the heck out of it, and it doesn't matter. This is actually a stencil brush. It's fun to get these like really soft clouds of color just by combining oil pastel with a little bit of baby oil. Now, I did wanna show you on this opposite page because I figured some of you might ask. Part of what we do at Creativebug is answer a lot of questions people have about classes. That's something that I was doing this morning for some of my previous classes, and people have great questions because all of you are exploring with whatever materials you might have at home. So, something that's like the oil pastel but is actually water soluble and were very very popular, I think especially, last year were these things called Gelatos, and up until recently, until these guys, there weren't really any water soluble mediums that had the same kind of rich thickness and consistency as oil pastels but were water soluble until these guys. So, this is similar. These ones happen to be metallic, and this really reminds me of drawing with lipstick. I mean that's really what it feels like, and it does have the same effect as the oil pastel as far as kind of creaminess but also the way it picks up texture from the page. And, instead of using the baby oil... Oop, I just used the baby oil. Let's grab a scrap piece of paper. Instead of using the baby oil, we're gonna use some water. And you can see how these blend just using water. So if

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you're just joining us, I just wanna reiterate that I happen to be using these Gelatos at the moment just because I wanted to demonstrate something that was a water soluble method that has a similar effect to oil pastel, but we started with oil pastel that's a new medium for us on the site. Lisa Congdon's six-week creative boot camp launched today, and in her first class, she covers collage and drawing but she also works with oil stick which is a new medium for her in her classes on Creativebug, and it's a new medium for us on the site, so I just wanted to give you some little demo tips on how to work with oil pastel which is on this page. And now, I'm just demoing a water-based version. - [Ellie] Would you mind telling folks what kind of paper you're working on? - [Courtney] Yes. The question is "What am I working in?" And this happens to be a Canson mix media sketchbook. You can find this at JoAnn, and it's something that a lot of our artists use in their classes. Having mix media pages are really nice if you're switching back and forth between media, doing drawing, painting, and collage because it's thick enough that it can take any of those medias pretty nicely which is awesome. Lisa happens to be using a watercolor sketchbook in her class, a really giant one, which is a little bit indulgent, I think is what she says, 'cause it's so amazing and beautiful and it has like big, thick pages, but this is an absolutely perfect substitute. It's a little bit more compact, so you can throw it in a backpack too if you need to. And another thing I wanted to show is just a water soluble crayon, This one happens to be Caran d'Ache. I'm using all kinda similar color pallette here just so you can compare and contrast. Again, kind of like a regular crayon, like a wax crayon, but this is gonna be water soluble, a little bit creamier. Again, you can just do some blending like this. You can go in with a Q-Tip and blend. Blending with your finger on this doesn't work as much. This is just the water soluble crayon, like an aquarelle, and blending with your finger doesn't work as well as it does with an oil pastel, but you can totally use a brush which is really what this is intended for. And you can get some really nice blended colors. I guess that I love the red and blue together, and you get this really pretty like eggplant-y, plum color from this particular combo. Alright, so now that we've kind of tested our oil-based methods, our water-based methods, I thought it'd be fun to do one of the exercises from Lisa's class that launched today, and that is to draw a village and the point of using the oil sticks is to really loosen up and not be too precious about your works, so because I'm usually painting very small things in watercolor, this is gonna be a good exercise for me as well. I'm gonna start by drawing a little horizon line for myself just so I can keep all of my buildings kind of in one place, and I wanna vary my color. And I think, as Lisa says, "This is something "that looks like a five-year-old drew it, "and that's the point." So I'm really, I'm like not getting little tiny fine details because guess what? You can't with these oil sticks. That's the point, like I said. Let's do some tall buildings here. Maybe there's like a pyramid structure. Oh, there could be a Christmas tree if I wanted. Little house. Big, tall building there. Maybe there's a little bush here. I wonder if any of you guys have started on this yet. Hm, what color do I wanna do next? Maybe this color. Do some little windows. Like a little clock tower. Archways here. What kind of windows would this have? I'm not sure. Maybe round windows. That really does look like a Christmas tree. That's fine. Let's go back to my pink. Needs little flag here. It's like a little Smurf village. And color some of this in. I was on Lisa's shoot when we filmed her classes and when she was doing her village, it made me think of A Small World, which I love, and I think Lisa liked hearing that too because A Small World, the concept was drawn by Mary Blair who's an amazing Disney female illustrator and animator. Maybe not animator. It's not the right word. Illustrator's the right word. Might be a little dark because one of our lights went out. - [Brian] (laughing) Yes (mumbles). - [Courtney] Welcome to 2017, y'all! (all laughing) Alright, I'm just drawing my little village here. This is inspired by Lisa Congdon's class that launched today which is a six-week creative boot camp.

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We're using oil pastels, so we stay really really loose. If we had any expectations, too bad because the lights just went out on us. - [Brian] Yeah, it's a fuse. - [Courtney] We blew a fuse. - [Brian] At least the computer's still going. - [Courtney] But we're still live! So you can write in and ask those questions. This is fun. I feel like we should draw by candlelight together. (Brian laughing) Alright, I'm just kinda filling in. We're not doing a ton of detail here. Just keeping it loose. Maybe this is like brick. - [Brian] If you guys didn't believe we were live... - [Courtney] We really are live. You can probably hear Brian laughing in the background. Alright, so my village could continue on, but what I wanted to do was maybe add like some waves down here in the spirit of keeping things loose. I could do a starry night sky instead. That would be fun. Maybe because I'm using this indigo, I wanna add it in a few places in my village also. That's one thing that Lisa covers is kind of limiting your color pallette and how that can work for you. And, I feel like this could have another little flag. This could have one here. Again, because this is such a fat, wax, oil crayon, I can't get a lot of detail, but we can come back in here and try one of those new techniques I just shared with you by using baby oil to kind of give this a more water feel in contrast to this really stylized, kind of heavy city, so just using some baby oil to kind of add some texture to these waves. Again, just keeping it so super loose. I'm using a coarse-bristled brush which I have even less control over. I'm not using any fine detail here. But it gives it a more painterly effect, and I like that with the really strong graphic quality of the city. Can go back in if you wanna add more marks. That's totally fine. Can see the Sommelier crayons have a ton of pigment. That's why, even when I'm not painting with oil on top of the crayon itself that there's still so much color coming out of the brush. And you can experiment with different brands. Sakura also, in addition to this junior set we were using, they also make one that's a finer pigment, higher grade, can also get that at JoAnn. You can experiment with what you like best. I think that's fun. Now, if you wanted to wash your brush because it's oil, you can use soap and water. Just using water's not gonna work. You can't just rinse your brush like you would for watercolor. You could also really scrub it on a paper towel. You can also keep a brush for cool and a brush for warm. Sort of like Yao Cheng does with her watercolor water jars. All these things. Hopefully you're learning all kinds of great techniques from all of our artists and combining them in your artistic practice. I think that looks pretty fun. I really like the idea of using oil pastels, something like I said, that we haven't used a lot on our site. Something that Lisa Congdon has been really inspired with in her own practice, and it's something that she shared with you in this new class that launched today. If you're new to Creativebug, and you haven't checked out this new six-week bootcamp, or you haven't seen any of Lisa's previous classes, be sure to log on. Ellie's posting a link where you can get a whole month for free and a class to keep forever. You also get a 30% off coupon to JoAnn which means you can run out and get your very own oil pastel set, and pick up a mix media sketchbook or whatever kind of paper that you like to work on for this class, and we'll see you on Thursday. We're gonna have Sakura here talking about different pens that they can use, and how to work in Faith's DIY Planner, which is another class that came out this year. Happy New Year everyone! We'll see you on Thursday.

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