
Treasure Hunt Your Artistic Style: A 10-Day Guide with Lilla Rogers

Chapter 1 - Treasure Hunt Your Artistic Style

Overview

(playful music) - Hi, I'm Lilla Rogers. I'm an art agent. I've been an art agent for about 25 years. As an agent I see thousands of pieces of art from artists, and one of the big questions I'm asked is do I need a style? What is a style? It's a look in your art that's recognizable. People will come to you for your authentic style. I'm gonna help you over these days to tune into the little discernments that you're going to make about what you like, what you love, what excites you, what you don't like. So I've got all these playful exercises about color, about line, about subject matter, what do you like to draw, even things like the tactile experience of how the pen or pencil feels on the paper, and that's really in essence how you find your style. You have a style inside of you, and I'm gonna help you find it.

Materials

- I want you to have a sketchbook for this challenge. It's a place where you're going to record things, and draw, and write. Now, I love this big Strathmore Mixed Media. The paper is really nice quality, but it's not so fancy and expensive that you're afraid to use it. You might wanna a smaller sketch book, that's fine too but sometimes a small one can make you feel a little constrained. With the big one, you don't have to use the whole paper, you can like use little quadrants to experiment. I want you to have a variety of papers, either just rummage around for the various sketchbooks you have, or you can buy these little artist trading cards, which is a great way to get a sample of different papers. You might have papers, big sheets, I love a brush pen. I would like you to have a brush pen, and they're all different kinds. And a charcoal pencil is great for a really nice responsive line. We're going to try out brush markers, markers with a brush tip. Pastel pencils, and charcoal pencils that have color. And some rotten, chewed up, destroyed brushes are really great. We're gonna play with those. And a bottle of ink, black ink is wonderful to have. Don't worry about brands. Just gather up some materials, we're gonna have so much together. And get your cup of coffee or tea which I always have, and let's get started.

Day 1: Tuning into your passion

- I'm so glad you're here for style. Style's such a cool, cool, cool thing to discover and play with. So, let's talk about it, your taste level. You already have a taste level. You already like things. There are certain clothes you won't wear, certain clothes you do wear. Shows you watch, shows you don't watch. You already have preferences. Preferences are like the babies, little babies of style. Your artistic style is just really the embodiment of your taste level. So what we're gonna do is, I gathered up some things that I love, just a very few, because I have 50 jillion things in my studio that I could show you, and remember, these are just things I like. And it's a small representation, and you may say, "Lilla, but you don't have anything "of this style, or that style." That's fine, that's where you come in. We wanna see what you love and what you're great at, but what I'm gonna show you today are some things and we're gonna talk about why, what kind of style they are, what kind of style they're about. Just a little bit. Now remember to take notes, notes, notes, notes, notes are your friend in your sketchbook, so that you begin, like a scientist, you're beginning to analyze what you like kind of in a more analytical way, basically. Okay, so let's look at this book, which is so beautiful,

and what I love about Beatrice's work is look at the smudgy softness. And you may say, "Lilla, I love smudgy softness," and so you'll be like, "Oo, I like this book." And not only does she smudge and smush and use a lot of dark colors, and look at the layering, that red-orange on the greenish-blue, but look how she draws faces. You see the eye goes right to the edge, the profile. That's not accurate. Okay, this is more realistic and accurate. But this is fun, and cool, and she does this because she likes to, and she gets to. So, you may ask yourself, "I like doing smushy color too." Here's another example of beautiful, Isabelle Arsenault, beautiful, soft, soft layering and smush. Look at this layering, and the blending. You may like blending. But conversely, you may say, "Lilla, I don't like to blend, I like clean and crisp." Let's look at clean and crisp. Abbi Jacobson, an actor, comedic actor on *Broad City*, which my daughter turned me on to. Helps to have a Millennial in your life. So what's cool about this is, not only does she do a really clean line that she then fills in with color, but, I'm gonna tell you as an agent what I look for is mind, wit, intelligence. "Lilla, what do you mean by intelligence?" I mean somebody that is thoughtful, coming up with ideas, like this is about Oprah. What's in Oprah's bag? The whole book is about what's in these famous people's bags, and it's hilarious, and interesting, fascinating. And really, I know you as an artist have a lot of ideas and thoughts. Put that into your work! Have that be part of your style. Have your ideas and thoughts. Little words, little ideas. Okay? Beautiful. Here's another example, this is an artist of mine, Terri Fry Kasuba, and one of the reasons why she gets these cool jobs with Blue Q, you've probably seen some of these products, is because she has wit in her style, she shows wit. Wit is rare, I know that. Most people don't have the ability to do wit, and you certainly don't need to, but if you have it, that's a wonderful element you can put into your work. So here we see *Born Alone*, *Die Alone*, *In the Middle*, *Cereal*, and Terri Fry Kasuba, my artist, gets these kinds of commissions because her style has a wit to it, and she does funny things in her portfolio so that she shows that. And her style has a very kind of free, funky, loose look. And you might like that, or you might not. So let's look at line. I love line, I did a lot of calligraphy and brush lettering in my career. In fact, I did two words for a beauty company once for thousands of dollars. I'm bragging, but it's very cool. So there's a lot of work for lettering. I always say artists that can do lettering get more work. And later in this series, I'm gonna tell you another thing if you can draw that will get you a lot of work. Cliffhanger. So here's his beautiful, beautiful line, and filled in with flat-ish color. Gorgeous. You may love black, inky line. We're gonna be talking about that later. And working with it, actually hands-on demo. Here is my artist Trina Dial, and she gets a lot of work in editorial. Black line does well in editorial because you can crisply see, editorial means magazine work, and you can crisply see the imagery. It's good for how-tos, it's good for like how to cook something, or this for example is how to organize your day, and the editor wants the illustrator to show the dates on the phone, for instance, or the notebook with the activities of the day. Color is huge! Some people have a style based on, they're known for their color palettes. And I'm gonna show you that later in this challenge too, how my color palette was really consistent, but it doesn't have to be. In fact, my artist Tara, one of the things about her is her ability to do incredibly gorgeous color palettes, but varied. So here she has this sort of blue, inky background, and over here, look at this beautiful purple-y purple, pink-y, chartreuse-y thing goin' on. And here's one where she uses a beautiful green background. Now here's the thing, you may be, like, "Lilla, I only use white background always, "like this example here." That's great, but try different backgrounds, try broadening your range with light, dark, bright, all the range. So your style is really something that will evolve through trial and error and experimentation. That's the secret answer to how you get a style, by the way. It evolves. The more art you do, the more your style will emerge. It's that simple. But let's look at a magical kind of realism. Maybe you like to do like Paul

Klee, a beautiful, the shapes are very abstracted, the background is black, there's these odd little yellow birds throughout, it's very nonobjective, in other words, it doesn't really look so much specifically like anything in real life. And here's another example of kind of a magical quality. Whoops. A sort of magic realism, beautiful colors, and it's a vintage kind of lithographic look. The colors are a little hyperintense, and really distinctive, it's a distinctive style. And she makes up her own world, very cool. I want to show you too about how your personality comes through in your work, and I wanna look at Flora's work here. Okay, so Flora, my artist Flora Waycott, she does this really delicate, delicate, delicate work, and she is very delicate and soft, soft-spoken, lovely. She is part British and part Japanese, and lives in Australia, and her delicacy comes through in her work. Look how she renders the blue, she modulates the color, and everything is very, very soft. But, conversely, she does this, which is a flat style. Look at this, maybe later we'll play. Here's a flat style she does. So you're like, "Wait, Lilla, "how could she have two styles?" No, she has two media. She has watercolor gouache, and flat digital. And that's fine, you can have different media as long as the feeling comes through in your work. Now, obviously, when she draws a cat, it's very different than when she does florals. You can have range in your style. You don't have to be tight. So come back to, what do you want? What do you love? You be the boss of your style. I always say, be you with a vengeance. Be you! And the more you tune in to what's innately you, your style is going to emerge. That with making lots of art, making art, making art, because that's your test kitchen, that's where you're gonna discover more of who you are. So, she has this watercolor-y look, she has the flat style, she has range. What's great about that for your career is, look how she can get this gorgeous book about powerful quotes from powerful women, but she can also get a kid project, a kid magnetic dress-up. So range gives you the ability to get more work. Staying within what you love, what you love. So so often I'm asked, can you have different styles? And here's the answer to that huge question I'm always asked. When you start out, you're going to have a number of styles, you're gonna have a number of media, you're like one day you're doing oil paint, another day pastel, another day digital and Procreate on your iPad, and you're like, oh my God, I don't have a style yet! Yeah, you don't have a style yet, and that's okay. Everybody doesn't have a style in the beginning. Everybody has inklings of a style. And then over time, the disparate parts, in fact, I love an artist who has disparate parts, who has, like, all these different things, because I always say, if you keep working, your style is gonna merge together and you're gonna crush it. I know from experience, that was me. I loved, oh, wait, oil pastel? Let's try that today! You know, every new material was a really fun toy to play with. But what happened is over time, I was able to have a career where I used, I was commissioned to do my oil paint work, and I'll show you some of that later, I did brush lettering in ink, I did cut paper, Pantone papers for those old folks that remember sticky Pantone papers, I did, did I say pastel? And watercolor and gouache. So, I would be commissioned for all those different media, but what held it together in my case was the line, the point of view, and so on. So your homework for today, my dear students, is for you to go around and gather up about five or 10 things that you love, like love, in your house or your apartment. It can be clothes, it can be a toy, it can be a book, it can be a piece of your art, it can be anything you want. Gather up five or 10, and make a note about what they are in your sketchbook today. This is the beginning of you being the scientist about what you're passionate about.

Day 2: Determining your underlying style

- Today what I want you to do is gather up five of your pieces of art, five or 10 of your work, your artwork. Doodles, sketches, finished pieces, and take a look at the commonalities. What are you

beginning to see? And don't worry if it's all over the place, you are gonna find some commonalities. For example, color. Do you have a certain color palette you keep using? Your line quality. What kind of line do you use, is it thick, is it thin, is it pencil? What subject matter, what do you love to draw, what do you obsess? Do you love drawing flowers, do you love drawing portraits, do you love drawing scenes, what do you love? What medium? What art supplies do you use? Do you consistently like a certain smudging thing or a clean line? Do you consistently use a certain kind of paper, is it rough, is it smooth? So we're gonna look at three of my artists and actual products that they have been commissioned to illustrate, and see commonality. But you're gonna see a range within that, because style is not a rigid thing, it's fluid, it evolves, people's style always evolve as they go on, ideally they get better as they make more art. Taste levels change, influences happen, people see things in movies or TV or in their travels and that influences their work as well. So I wanna start with Sarah Walsh, this lovely work here. Sarah loves people. She loves drawing people, she loves diversity of people, she has a very big heart, she's very, loves diversity, and it comes in her work. She draws that kind of work, and I always say, what you show is what you get. If she shows that kind of work, she gets this amazing amazing book, showing 50 women and girls who shook the world. And let's poke inside and see some of the amazing amazing work here. Here, look at this. So because she can draw people of all ages, she's able to get a wonderful gig like this. So beautiful. And one of the things about her is her color, it's really robust, it's very welcoming, it's joyful, she uses lots of bright colors, and her shapes to me are very rounded like an inflated balloon, they're very like, just very sort of full. And I think that's really appealing to a lot of people. As an agent what I love about her work is that she, well not only does she do beautiful portraits, I mean, she's amazing. I love the sensitivity and the warmth she has in her people and the really, she's great with getting great reference, like the hat and his shirt. Her hijab and her shirt. She really looks and thinks about people. But what I love not only can she do people, which will get you lots of work if you can draw faces, but she's able to do things in a really warm, loving, appealing, highly commercial way, yet it has her edge to it. It's a really nice mix. Let us take a look at another one, and remember what you're thinking about is all these things. Color, line, subject matter, your medium and your paper, and the art tools you use. Let's talk about another artist I represent, Anne Bentley. She is elegant, sophisticated, loves fashion. And it comes through in her work, it's what she's known for. So very sort of fashionista kind of stylings here, the people she draws, she uses a lot of black in her work, I noticed this right away. A lot of black punch. It's not good or bad, it's just a thing. You know, I'm gonna show you the next artist, he uses lots of gray. So look at this beautiful color palette. She tends to use lots of pinks. Lots of pinks and magentas, here's pink too. Lots of pink with the black, it's just what she does. So that's a thing about her color. And you look at your work, what's about your color? Her line quality, she tends to not do much line. She does shape without line. There's no line, you see? See this? It's just the shape. No line. She puts a little line within sometimes. Let's look at her subject matter. She loves fashion. She loves women. She loves people, clothing, that's what she loves, that's what she's passionate about. And you see how she loves drawing fashion. Stylish people. So I want you to think about, what do you love to draw? Are you seeing it in your work? Can you put it in your work? Are you obsessed with some weird, crazy thing? Then draw that. Because as an artist, you are also a stylist. You're a photo stylist in the sense that you gather things, you're showing us stuff that you love to draw. And if it's the same old thing that you can see anywhere, it's not as interesting as maybe your eccentric choices. So think about your eccentricities as I always say, monetize your weirdness. Show what makes you weird. Show what makes you unique. And that requires a certain amount of confidence, but I wanna instill in you is that, don't listen to other people

who are naysayers. Believe in your vision, and you will build confidence over time. And you don't have to love everything that you do. But over time you will get more confident in your work. Okay, in terms of media, believe it or not, she works on an iPad Pro in Procreate. This is all done in Procreate, the app. Unbelievable, it's beautiful. When we first talked to her about taking her on, representing her, she told us this, this was like two years ago, three years ago? A few years ago, and we were like, wait, what? This? But it's beautiful, because she comes from a painting background so she's able to understand how to get the blendy stuff. Okay so that's her tools, that's what she loves to work in. And those are the kinds of things I want you to look at. Let's look at Katie Vernon's work. And one of the things I noticed about her work first was her use of gray and inky blue black. And she uses a lot of it throughout her work, which is really beautiful, but she's also in love with watercolor, the modulation. You see she makes all these orange dots? But one is really pale, one is more pigment, throughout she modulates, which means to change, to go from lighter to darker or lighter to richer color. And here let's look at this beautiful book she did. Look at this soft watercolor. And she shows the paint edge and the bleed within. Beautiful, look at this sort of greenish gray. Blueish gray. She's very comfortable with neutrals, I always tell artists use neutrals. Let's look at this beautiful book that she did, the weekly planner for creative thinkers. It has all these little stickers in it. She's able to do little spots, which is really good for her career because there's a lot of work for little icons, like these stickers in the book. Like this, let's peel one off so I can show you, see. Cute little sticker, let's put it on here. So she can do that. But notice too, that with all the work she does, you can see her watercolor. You see? It blends. You see the texture. And in this great little practical magic book, look at the beautiful blending on there, on the cover. So that's just something about her work. She is witty and charming and sweet and funny and has edge, and you see that come through in her work. So her color, we've talked about the grays. Her line tool, she uses, she doesn't draw with a pencil line or an ink line, she paints her line. She uses a brush to paint her line. Her subject matter. She always delights me with, like she did this in my Make Art that Sells course, she did these animals for whatever they are, these weird mountain goats, very fresh, very different, very unusual, she brings in subject matter that maybe you haven't seen quite before. Which I love, and they just knock my socks off, the subject matter. Media, watercolor. Tools, brush and watercolor. So again you're gonna go through your list and note each of these items in your work, and begin to see commonalities. And you may see, Lilla, but I don't have a color palette, I don't have a this or that, okay, that's where you are right now. Everybody starts at the beginning, that's totally cool. So just make a note of it, date the page on your journal cover, because you're gonna come back, maybe sometime in the future and go, oh, look at when I did that, and I only did that, and now I do this. So, you are gonna grow.

Day 3: Let your body be your guide

- So you may be a total newbie. Maybe you just dabble in art a little or maybe you do a little crafting, or you may be a working professional artist, illustrator, but it all comes down to your gut. Your gut, and I have a very, very cool project for you today, which is honing, tuning your gut. What do I mean by that? So art is a lot about not about your thinking, intellectualizing, it's responding in your body. So we're gonna practice. I'm gonna show you 10 things and you're gonna write down three, if you love it, like is a two, one is a neutral, and zero is you don't like it, yuck, okay. And you're just gonna practice (fingers snap) gut reaction, gut response, boom! Okay, ready? Here's the first one, a record cover. Three, two, or one or zero. Breathe and just let your first gut reaction. That's fun, I have such good things for you. Number two. Faces. Three. 'Kay. Number four. Number five.

Number six. Number seven. Number eight. Number nine. Number 10. Okay, so what this was all about was about you getting into your gut. Feeling, not thinking, not intellectualizing. And I know a lot of us have inner critics and all that. We all do, I understand. And what you can do is if you hear the inner critic, like, oh I wish I could draw that well, or I should like this, or something. You just say, could you sit over there please? I'm trying to do a little project. And get that inner critic to sit in a nice chair, away. You can personify them, anthropomorphize, make them a person and move them. I actually do this for things and it works for me. And so what you're gonna do is learn to tune into gut and respond a little more primally, a little more immediately, like a child who's just like, yeah I love that! Wow, let's go down that slide again. And that's really getting back to the child's mind, the child nature beginner mind in Buddhism. And the cool part is that even if you are a pro, I want you to do this exercise and keep tuning in to why you like the art you're making. Because over time you're going to evolve and you may be like, I'm not liking this art as much, but I like what I'm doodling in my sketchbook more. But that feels threatening because I'm making my living doing this, but I'm gonna take a risk to experiment a little bit. So even if you're a pro, a working professional, you're still gonna play around with these concepts of gut and listening, and not being afraid. It's about being fearless. So what I want you to do is walk around your daily life today and number things. Look at something. You're walking down the street, car, two, hat, three, and just practice at it. MY cat, three. Whatever it is. And you can base it on just gut remotional response. You can base it on visual, whatever you want. It's great, great practice for you, about trusting your gut and respecting your mind, respect your own brain. I often say that and it's really important to help you find your style.

Day 4: Lines

- So far you have worked on feeling your gut and what you love. I hope you had a really good time numbering everything you saw and got crazy an obsessive with that. Line, we're gonna talk about line today and the tool you use, because line is a big differentiator of style. Line is a big way that your look, personality comes through. So I want you to take the time to experiment, to play a little bit with different line tools. And we're gonna do it, I'm gonna do it with you. Very excited. So I have a nice pad here, nice and big, gives me plenty of room to mush around. And we're going to work on different kinds of line, like soft lines and smushy lines, and ink lines and all that. But just a little range. There's a billion, million, gillion different kinds of line tools, but we'll just try a few. We're gonna start with the charcoal line, because it really can give you wonderful lights and darks and rich grays. So here I've got Conte a Paris HB and 3B. And the beauty is I'm holding it really loose and light and then pressing harder. So I'm gonna write down 3B, because we're being scientists. And then we're gonna go here and you can hear it. It's harder, it's harder, so a harder line, look at that, is gonna be, a harder charcoal gives you a finer line. So we might sketch, you're gonna practice, and you might do a series of like faces. See how I switch sometimes, 'cause just I feel like it. So what I want you to do is, yeah, go to your go-to doodle, go to something that you love to draw. See how going over the line I can get those eyebrows, I can shade that, like that eye. I'm really holding it softly. My voice gets soft when I talk about it. And then I love the androgyny, by the way, and then you can like shade here. Press hard, little lines. Darken. Because lights and, you wanna use everything a tool's got. Like what does it have to offer? And this has like rich tone. How beautiful. It's so nice, I love it. I did a lot of my illustrations with charcoal. I didn't think I would like it initially, but I did. Okay, so this is, she's cute, I like her. Okay, so this is the charcoal pencil and it gives you a lot of tone. Very nice. Let us, but I wanna say, like if your favorite thing is like drawing flowers and you're really comfortable drawing flowers, like draw flowers. Don't draw a face, you can draw flowers, or you can

just do like, these are all on my paintings and illustrations so much, this little motif. Isn't line the coolest? And I'm breathing to get my body nice and chill and stuff. Boom, boom, boom, boom, boom, line, line, line, line, so fun. Okay, that is that. Let us move along to girl pencil. What I have is a Dixon Ticonderoga HB 2 soft. Some pencils you can get in soft. This is a plain old pencil. Very unintimidating. And you also can get that wonderful crisp line, but you also can get, what am I drawing? Aren't you curious? Well, we'll do another face. I really love pencil to be honest, I really do. I always carry pencils with me. And they erase, which is, which is always a plus. Let's give this character a big smile. And ears and hair. I'm pressing really hard. And it's a nice, unintimidating tool for you to try. And look, we're gonna turn that into the bottom of the face and then go oh, like oh, oh my gosh. And here we have a person. So pencil is really nice, because you all use it and you feel comfortable with it. And we're gonna just put a little bit of charcoal. Watch this, a little smudge. And we're playing around. And what you're doing, you're experimenting. So remember, if you like your flowers you're gonna do your flowers. Whatever you like. And you're gonna scribble and you're gonna be, oh, I love that sound. I love how that feels. I wanna just like mark on the page. Again, back into your body. And if self-criticism comes, like that is, what is that? Just have that voice step aside, have a nice seat, give them a book to read. And a lot of people really do really well listening to books on tape or MPR radio or something like that, because it occupies the left brain, intellectual, sort of verbal mind, and keeps them busy. A nice audiobook, boom. And then you can just be in your body. Okay, so that's pencil. And you can also make little notations, like this is HB 2 soft. Pencil, we love it. Okay, let us, oh, Derwent. Let's look at another pencil. This is a Derwent Studio ivory black number 67. Because if you like the sharp crispness of pencil look at that. Look how much blacker you can get. And because you can get blacker you can go into softer light, you can get a better range. Look at how much better that hair is now. Oh, this is fun, I'm having a good time. Okay, boom, boom, boom. And I'm pressing. Look at this line quality. There's a little more wax in here, a little oil, a little something that makes it have a little more, I'm using pressure, a little more like meaty or something. And we're gonna go here. And don't hesitate to go over your lines if you like. This isn't a drawing class, but heck, I can't help it. So if you like pencil, because of the crisp line and the sharpness and that you can erase, then explore a whole bunch of different pencils. Just get like eight or 10 different kinds and play and see what you like. Okay, now we're going to look at brush pen. Brush pen changed my life, because I did a lot of lettering for clients and I found that I don't have to keep dipping back into the ink and bop, bop, bop, bop, bop, and kind of wreck my flow. So I love this. And there are all different kinds that you can try out. A million different kinds. What's really nice is there are all these bristles on the brush, little tiny bristles, so you can get thick and thin and smush, and even the ink kind of runs out. And so we're gonna play with that. Let's start with our flower. And look how I press down and I lift up and I just get, hm, love it. Look at that thin, look how thin you can go. Okay, so that's brush pen. It's a really great black. It reproduces really well, like in a magazine or something, because it pops. And let's make a little pot. Remember, you're just gonna draw your, you're just gonna draw your favorite go-to doodle. So maybe it's like this is your go-to doodle. And if not, now it can be. It can be yours. Okay, so this is brush pen. And I want you to play with really thin lines and thick lines. Isn't that wonderful? It's just such a great tool. So yay for brush pen. Now we're going to look at one of the most responsive tools for line and that is the ink, ink and a brush. And we're gonna use my mushy old oil painting brushes that are destroyed and that's a good thing in this case. So these are some things I did with brush pen for a Japanese company many, many, many years ago. And this is line art I did for the Magic Johnson Foundation and that's pantone cut paper underneath. And see the eyes make the face. Opening your eyes, that was about

the AIDS crisis. So the thing with this is you have a lot of flexibility with how you do the line. So what's really nice is because the brush is ratty it already is gonna give you some cool texture and stuff. So let's see what we have. So we go ink. Now this bottle of ink has a lot of water in it, so I get this beautiful gray, which is nice. And let's make a little face. And we're gonna switch to some darker ink and a different brush just to experiment. And what you're gonna do is you are gonna try out different brushes and. So this one I can press really hard on, but it doesn't give me any like smushy texture. What I'm doing is wiping off excess ink. So look, see that texture and all those little lines. I love that. I love the sound, I love the feel. And I want you to think about sound and feel. Okay, I can't help myself, I'm gonna like bring in some color. I love the feeling of the pressure, being able to press and being able to like just, you know, like, god, this is just so fun. (laughs) And you can get really good hair texture. Look how I'm going over my words, I'm making a mess. That's the nice thing about a big pad, it gives you a lot of room. It's like a big monitor. You know how that like gives you just more room. So I want you to think about these as experiments. Like see the messy stuff there. And look at what I'm doing to this brush. Everything you were taught not to do, but you're allow to, you're the boss of your brushes. Your brushes are not the bosses of you. You may quote me. Look at that. It's so pretty against that nice texture. And really light, I can go here. So I'm even getting like grayscale. Now this, and this is just with a brush. Imagine if you bring in other materials and paints and colors and all that, but we're just focusing on line, because that's like your signature, that's like how you sign your name. So what I want you to do today is grab all the line tools you have, whatever it is, and play around. Take a doodle and do it over and over with different tools, have fun. And you can do your rating system again, three, two, one, zero of what you really, really love. Don't worry if it's like, oh my god, I love brush and ink, but my whole style is digital. That's great, because you're growing, you're exploring. And you can combine the two. You can, what I did was I would do like my work in brush and then scan it in, once computers and scanners were invented, because a lot of my career was before that, and some was after. So you can do this and then scan it in and still work digitally. There's so many different ways, so don't worry, don't freak out if you're falling in love with something else. Let your passion lead the way.

Day 5: Color quiz

- We talked about how line is such an important part of your style, but color is huge. Color, as we talked about earlier, can really be one of your identifying qualities in your style and I have a really fun quiz for you today, there's two parts, the first part is, you're gonna look at my two examples and you're gonna pick one that you love with your gut. So, here, for example, we have warm colors and here we have cool colors. Now, I know for me, when I was an illustrator, this was my palette. Like, this was so much of what I used. And I didn't use these very much. So, what I'm asking you to do, so, part A is what you love, you pick one of these and you go, "Oh my God, Lil, I love this." So, if you love this, do a piece of yours, repeat the exact same piece, but use the warm colors or vice versa. So, it's a two parter today for this quiz. So, which do you love? Which one? And it changes too because we can make this maybe even, it depends on the combinations you use. I'm crazy about muddy pink and red and maybe purple. So, what you like, you can swoosh around at home your various colors within the palette. So, this is hot colors and cool colors. Okay, here's another color group, bright versus muted. So, this is bright and bold and this is soft, look how soft these colors are. They just sort of blend nicely and these are like errr uhhh, ya know, like they're noisy and, oh, this is, look how incredible, these two together. So, ask yourself which one. Like, "Oh my God, I love that" or "Oh no, I love this." So, what's your gut? Again, back to your gut, and make a note of that.

And then, try the opposite, do a piece of your art with the opposite and really do it. Really do. Get out a piece of art today and try doing this opposite. You don't have to do a whole big piece, but maybe you have like a little cat or flower and just force yourself to use other colors because we always grab the same colors and we tend to know, "Oh, I love this color combination" or "I love this and I use it a lot," so force yourself. And this is really good for those of you who are really evolved professionals and want to grow because my artists that have two different kinds of palettes, it will work because this might be for a book cover of a kind of historical novel, right? Because the age. And this might be great for children's toys, like this, one of my artists did this. So, the more range you have, I'm telling you, you're gonna get more work and you're going to have a longer career and I want you to have career longevity. So, that is that. Now, we're going to look at light neutrals and dark neutrals. Neutrals are so key. Make sure you integrate neutrals into your work. Neutrals are colors that don't have, you can't really say, "Oh, that's red, yellow, blue," they tend to be muddy and mixed and full of lots of other pigments. And here, there's lots of white in them and here, there's lots of browns and blacks in them. So, which one do you love? Which grouping just calls you? Oh, look at that. How beautiful that goes with it. And these tend to be a little warmer, little bit of yellow in them, and these tend to be a little cooler, but that doesn't matter. So, which one do you love? And you know what you're gonna do, you're gonna try out the opposite. So, do that. And also, a nice little exercise for you might be to just mix up little batches of light neutrals and dark neutrals, just make a page of that. It's a really great exercise because neutrals add sophistication to your work. If you're only using regular blue, green, orange, violet, that was good, then you're going, it's not a point of view, typically. But, if you get really picky and selective and add your neutrals, your work is gonna be that much more beautiful. So, give it a try. Aren't these luscious? I love them all. I don't know how you can pick, by the way, because I love both groupings, but see what you think. Now we're gonna look at prints because I know so many of you love making prints and you want to think about what kinds of colors you like in your prints. And also, it's just another way to tune into color palettes that you may like. So, it's a little different than what we've done earlier, but still, I want you to, when you get it, when I show you something and you love it, make a note of what you're seeing. You're being a scientist, you're analyzing. What are you seeing? For example, if you love this, is it that it's cute, itty bitty, little flowers, teeny, teeny little flowers on the white background, the little red, the green, how they dance around, how they mingle. So, you become an analyst and look and see. And I got, I brought such a collection of different kinds of things for you. So, what we have over here are bold, bold, lots of contrast prints and these are softer and muted, little more on the neutral side. It's a random pick, it's not like these are the only two things in the world. You could make piles til the cows come home. Let's take a look at the bold ones. Here we have marbled red and pink. Look at this tweedy fabric. And for those of you that are crafters, this is wonderful for you because maybe you always use wool, but why not maybe use a cotton or something or vice versa? So, you're thinking about it. Look at that chartreuse and the pink, that's my favorite color combination, I think. A beautiful cotton, very springy. This is just red, black and a pale taupe. And this is vintage wallpaper from my stash. And here's another one. So, this is warm, these are cooler colors, doesn't really matter. Don't get bogged down over warm and cold, sometimes it throws people off. Don't even have to care about it whatsoever, but you can think of reds and blues. And so, I hope something there, you fell in love with. Now, oh my God, look at this amazing piece of whatever it is, net and woven and sequins in a muted, muted pink. Here's another warm, muted pink with white on top. That's a wonderful color palette. And one thing you can do with these is you can use them as reference for your own color palettes. Sort of what we talked about there. And this is origami paper.

Origami paper's fun, if you don't have a pack, get a pack of them and look at them for palettes. Great way. Vintage wallpaper, great way to get palettes, piece of marbled paper and this is like scrapbooking paper, but it's very vintagey. And so, these are all very soft prints, very muted, very muddy, really nice. And then, of course there's no rules, so you could mix up, ya know? You could just play. Ooh, I love that. This is fun. Oh, here's a pretty one. So, what you can do is go around and gather up things you have from your fabric stash and your origami papers and your vintage and your everything you've got. But, if you don't have that stuff, take photos of your clothing or photos of walls in buildings in the city or sidewalks or stones, take photos of anything, print them out, cut them out and make little palettes for yourself. My purpose is really to get you to try new colors because, first of all, color is the most wonderful thing in the world, is it not? And if you're feeling creative block, and I hesitate to use that term because I don't, that's like is it really a creative block or you just need inspiration? I think it's usually people need to get psyched and inspired and passionate and if you do these exercises, you're gonna get just so revved up to make art or make craft or make whatever you make, so I hope that was helpful to you. I want to show you how what we've talked about so far comes to life in product. These are all products by my artists that I represent and you can see bright and muted. So, again, which do you prefer or all of them? They're all beautiful. But, do you tend to work on the bright side? Do you tend to work pale? When I was an illustrator in illustration school, I never went dark because I was scared to commit to something like this, ya know? And I think some of us tend to do that. Or maybe we're used to just using bright colors out of the tube and we forget that we can go soft. So, it's just something to think about and look in your work what you can do. So, you see these soft, beautiful colors, they have a lot of white in them, they have a lot of the complement or the opposite, which mutes them down and softens, there's not a lot of contrast. This has a lot of contrast. It's very light and very dark. Look at this really black teapot and the white letters, that's high contrast. The highest contrast you can have is white and black together. It's not a have to, it's knowledge. The more knowledge you have, the more tools in your tool kit, you can say, "Hey, why don't I try?" And never copy. I'm not saying copy this. And I'm gonna say a word about copying right now. Copying says that you don't believe in yourself. First of all, it's wrong, it's unethical, it's illegal, it's super bad karma, but the, one of the biggest reasons is that you will never be known for copying someone's style, you will never be famous for being a copy and it also says that you don't feel that you have enough, which is a lie. Everyone has the ability. When you see the work of my artists, they have spent many, many hours working on their work to develop this and to copy would be trying to scoop in at all that they've evolved. But, you need to work on your work for a gillion hours and evolve and tune into your gut all the things we've been talking about to get to the point where you love your work, too, and you don't need to copy. That being said, I'm just showing you things like the black and white, a bright blue background, here, we have a muted background. Why don't you try making a piece of art with a muted background and one with a bright background? We tend to use the same color backgrounds. Here, look at what you can do with pink backgrounds, white background. We all, we all have pieces of art with white background, I know you already have that, but do you have a green background? It's all fun to try. So, here you see examples. Let's look at some more. Now, we're looking at dark and light. Again, which do you grab? Which do you love? Which would you buy in the store? What card or little journal? Which do you love? And then, look at your work. Which do you tend to use? And try something different. Dark backgrounds, light backgrounds. Light neutrals, darker neutrals. Now, let's see how warm and cool translate to product, to actual items that my artists have done. Like, here's bolt fabric and cards and you can sort of see how it all comes together. And look at your body of

work, lay some things out and see if you're more one or the other. We've talked about that and it's great to see with your own work what kinds of things keep coming up. And again, I'll reiterate a thousand times, try the opposite of what you use. Here's a tip, try colors you don't like. Make a piece, gather up all the colored pencils or paints that you never use in the set that you don't like. Maybe you just don't like royal blue. I never used royal blue. And then I challenged myself, actually, to do a whole six foot by like three foot painting, huge painting, all of blues. Cerulean blue, ultra marine, french ultra marine, every kind of blue I could think of and really fall in love with blue and it was great and then I gave it to my boyfriend, who I'm now married to.

Day 6: Paper buffet

- I am so excited for this, because first of all it's really fun. We're gonna have such a good time together. But also, we get to play and experiment with the tools, and the paper. This is all about trying different papers. I want you to get out a doodle, like here's a cute little doodle. You see I just tore it off a piece of paper. So, find a few of your doodles. I want you to draw something that you just draw all the time without thinking, because you're gonna take your favorite tools that you've learned about so far, your line tools, and you're gonna try different papers. Here's a little story. When I was an art student in San Francisco, I, for some reason I thought, why don't I try different papers because I love charcoal line, but I don't like how it looks on charcoal paper. I wanna find a good paper. So I bought some papers, and I experimented. Actually, I ended up with Arches 88, which is a silkscreen paper. The line quality is gorgeous with charcoal. And I did a lot of that. So, you're lucky, because now you can get these great little tiny artist trading card packs that have lots of little cards. You can get that, but I know you must have pads of paper around that you can pull different pieces of paper out. Do try to get really good quality paper if you can. It does make a difference. Not everything does, but that does. That being said, printer paper is sometimes the best paper in the world, depending on your materials and your style. This is printer paper. This is just Staples 500 sheets in a ream, and it's just perfectly fine for pencil. Watercolor, it wouldn't give you all that subtleness, but I know you're like, Lilla, can you stop talking and just use your materials? We wanna see you draw. Okay. I will do that. So, we are gonna start with bamboo. What you're gonna do is you're gonna write down on each of your papers what they are, so you remember. Because I like brush pen and pencil, I'm gonna use those as my line tools, and I'm gonna just draw something that's really easy for me, which is a, just a little flower dude. And I like how it goes on the paper. And you're gonna be real judgy. I know, we're never allowed to be judgy, but this, you are. And, oh it makes nice circles. And the ink is really good. I like how that goes on. I can do a nice fine line. Nice fine. I love it. Looks really great. And let us try, let's experiment. Let's try out how pencil is. And let's make a little dude. Let's make a cute little dude. And I'm gonna introduce some of my color think tools that I like. And this, give him a little neck. Little shoulders. And, give hair to this person. Big sticking out ears are always cute. I like how the pencil goes, there's a little bit of cushioning on the paper, so when I press down it has a nice feel. Remember we talked about feeling is important? How it feels? And, pencil is amazing, I'm telling you. This is that HB soft. It's really nice. I'm gonna try the Pigma, because sometimes this doesn't bleed. So I'm gonna, this is the Pigma. And I like when I push down. I don't feel as comfortable with this, because the point is so squishy. For me, I don't like it as much. That's good information. So, let's color in. And we are gonna give this little guy yellow cheeks. And we're gonna color in around here. And even if it does bleed, it's not really bleeding too much. Here it's bleeding a little, but I love that, because I get texture. And I can go on top of the black line, and pull, you see how I pull out that black, to get some texture? That's cool, that's good. Wonder if

the other papers will let me do it. Let's wipe off the black. And then, now Copic, the Copic marker won't bleed the Pigma. So isn't that interesting how we're little scientists. And see, it just goes on. So, I don't know, something in it. That's pretty. Let's see what else we wanna do. Let's try this colored pencil, and see. I really like this bamboo paper. And, let's try, I love these Inktense by the way. And I'm experimenting with color palettes at the same time. What do we do with this little guy? Oh, let's give him a pink shirt. Not loving how this is going on this paper, and how it's messing up the pencil. I'm not loving it. So that's good information. Let's see what happens filling this in with pink. These two together, this and this, really blurs. So, the Copic didn't blur, but the Tombo brush pen, and the Pentel brush pen, get really blurry together, which, it's a beautiful color. It's a really nice look, and it stained my pen, my point, but it's a really pretty color, and look at that modulation. I freaking love that. Wow, that's so pretty. And it's getting lighter and lighter. Modulation or subtle change is really nice to have. Let's see, we'll give him pink ears. Okay. I think we're done here. My work is done here. Okay. So that was good, that's bamboo. Now I'm going to continue with my materials on all the different papers and see what I like. This is Strathmore Mixed Media 300 Series. It's a nice, big pad. And I like it because it's, it's just great all purpose. So, we're gonna do our same little ... You know what? It has a nice, really smooth ... Get my nice, it's got a smooth feel which I like. And let's draw our little ... Oh, let's make our dots. And the dots are coming out nicely without a rough edge, but I might like a rough edge, and I have a feeling on the canvas paper, I'm either gonna love it or hate it, because it's got so much tooth, which we call cold press. I'm gonna draw the little guy again. Little hair. Very smooth, I like it a lot. And it's not an expensive paper. And you can use the exact same colors, and do it exactly the same, or you can completely mix it up, and just try new things. Let's see how this goes on here. Nice. It's a great paper. Let's try this. I love the markers. Around that little ear. And I'm not sure if I like the messy and the texture. I might and I might not. So, we will see. We'll try this. This goes really nicely on here. I'm able to get a nice, gradation, and a crisp line. So, okay. You can grade each one too. You might be like, I'll give that an A for this, a B for that, a C, whatever. Let's try Bristol paper. Got a little bit of tooth, but pretty smooth. And we're gonna go boom. Nice clean stuff. And we're gonna go, a little face. Let's try maybe a different person this time. A little three quarter view. I really like how it feels with the pencil. You have to enjoy the feeling of the mark making. You have to enjoy that, or you're just not gonna wanna draw. This is so great. Again, you know how I talked about creative block last time. If you do this, if you're feeling creative block, which means you're just uninspired basically, you're gonna, this is gonna just be, make you excited, and happy, and really wanna make art, and pieces. It's really safe. Doesn't have to be a nice piece of artwork, because you're just experimenting. Let's give her a necklace, because jewelry. And this looks familiar. And, we know that it bleeds a lot, so I'm gonna fill with colored pencil. Don't love that. I just don't like the grain, but that's me. You may love the grain. And it's just me today. Maybe tomorrow, grain will be my favorite thing, because that's art. That's how it goes. Okay, that's good, that's enough. I've learned a lot, I like it. So this is illustration board. It's thick, and that's really nice if you're gonna do lots of water, because it won't bend. I'm not doing water today, but if you do, that would be really good. And, it's basically, it's got a little tooth, as you can see. And, see so when I make my marks, I can get a little more texture around the edges, or I can go clean. And, I like it. Do a little face person, because I'm digging the little family. Let's have this one look over here. Three quarter views are fun. Took me years to be able to do them. I could only do people front on. Isn't that funny? Oh, I like how that feels. It's good. Hairstyle is a great place to play. This is nice. This goes nicely with this colored pencil. Little plaid shirt. Good to go. Let's fill in with ... This one blurs, let's see how that goes. Gonna not touch the edge, so I don't get the black.

Pretty, that really pops. Mm, so nice and saturated. And let's try, I'm bringing in a neutral. And what's interesting is, let's try this paper, this color. Does it change? Sometimes you'll see, like over here, this is a little lighter. Here it looks like it goes darker on this paper. Interesting isn't it? See? I know, I'm layering it on thick, but even so it just looks a little more like it absorbs more color. Is that good or bad? It's up to you. You're the artist. Canvas paper, okay. This I wanna see, because it's got texture, and I'm gonna love it or hate it. So, look at that line. It got, whoa, there's so much tooth. But if I slow down, there's less tooth. Which is beautiful. It's fine. And you're gonna be like, Lilla I love all these papers. Okay. That's good. That's good. Water, if you were using watercolor, you'd really see stark differences. Who do we wanna do here? I love hair like that, going off to the side. Okay. And ... I love the feel. Look at this, I'm loving this. It's like pixelated. It's kind of cool. I didn't think I would like that. Let's see what happens. I'm going with lots of charcoal-y pencils. Ooh, that's gorgeous over on the top. I'm pressing harder, softer. Interesting, that is fun. Kind of like that. Let's see what happens with marker. Yeah, it's working. It's working. Let's fill this in. It's funny. Okay, let's get some ... It has a nice feel. So that's really interesting to me, how it does that. Let me try a red pastel. Yeah, look at that. It's really very interesting. A little different too. People will say, "How did you get that effect?" If you do this, I bet they'll say that. How did you get that effect? That's canvas paper. Mm, I could just color this in all day. Little, that's a little bug. So, do we like it? Yes we do, very interesting. Will I use it every day? I don't know. So, let's look at Yupo. I have two weird papers at the end. Yupo is a completely synthetic, completely plastic paper. So, and it's so smooth it's like glass. And so, let's do our thing. Oh my god, look at that line. There's no tooth whatsoever. And tooth gave us, this is tooth. No tooth, see that? It's beautiful. It's amazing for lettering. But it's really slippery, so, it's a little unstable for my pen. But, we will see. But look at the black is so rich. Oh, that's nice. And as I draw this, by the way, I have no idea what's gonna happen, or who is going to emerge on this. Oh, look at this. Somebody is really ... It's like what? Oh, what a happy person this is. I talked to my son today, and he's happy, so maybe it's my boy. Who knows, that's the fun of art. Um, now, see this? See this blue pencil? Look how rich I get here. You're just not gonna get it here. So, that's okay, it's just good information. Let's see what happens with a charcoal. No tooth. You see, the purpose of a tooth, like on the canvas paper, is it will grab the pastel, and there's no grab here. So, it's just good to know. Marker. Takes marker really well. Hm, interesting. Kind of just like, it's showing you every ... It's almost going like watercolor. Look at that. Oh, and when it dries, you're getting a paint edge, because there's no absorbency, so it all just goes right on top, whereas on other papers, normal papers, it's gonna sink right in. Now we're gonna use the opposite of Yupo, which was so smooth, had no tooth, no absorbency, and we're gonna do Arches 88. This is what I used for charcoal line and watercolor for when I was a professional illustrator. It was my go to for watercolor. Arches 88. So it's a silkscreen paper. It's 100% cotton rag, that means it's made from cotton fibers, and we will take our brush pen, and we will see what happens. So, it's really absorbing the ink really quickly. I love the line quality. It's beautiful. It doesn't have a tooth, but it's sucking up the ink. I'm making my circles in different directions by the way. I'm getting carried away, because I'm really enjoying it, and I want you to think about that too. If you, if there's a piece of paper that you keep going on and on with, that's good information. So let's try, I'm know I'm gonna love pencil on here. And I know I'm going to love a soft ... It's the opposite of Yupo. Look at this gradation. So beautiful. I love putting makeup on my people. And an ear. And let's give a fabulous earring. And hair. So it's taking line just really beautifully. I love it. And, I love the drawing more than some of the oth- you know, again, you can look at which, where you were really having a good time, where you were happy, where you were enjoying yourself. This is so absorbent, but it's luscious. Now, if you're wondering which was

my favorite paper today, are you wondering what was my favorite? I don't know. I have a few, but more importantly, what are you gonna enjoy? What are you gonna enjoy doing? So try different media, because you, let's say you like markers, there's all different kinds of markers. Some are alcohol based, some are whatever based, water based, this based, permanent, and that's gonna affect how it responds to the paper too. Different colored pencils have different amounts of wax, or oil in them, and you're gonna get your own perfect combo, that just makes you really happy. It sings when you use it. You love the feel on the paper. You love how it looks. So play around with the materials. Oh, look at that. It's not smearing. Wow, it's not smearing the ink, because it's absorbed. There's nothing on the surface. Wow. I just figured that out. Remember how these smeared? See? I'm not kidding. Clean that off. Okay. So we've done all the papers, and that was so fun for me to teach you. I really enjoyed it. I want you to have fun and play. Get a doodle you love, and mess around with different papers. Try what you like, and you can even, on the back, write notes of the material you used, or on the front, and what you liked and didn't like, and make a little booklet, and you have your own little scientific analysis. So, that's was fun.

Day 7: Ida

- I'm very, very, very excited about the next three days, because we are gonna make up imaginary characters as a way to teach you how a person, an artist, could take their work from good to great. From good to a style, to evolving a style. Because I did a lot of thinking about this for the course and I thought really style is about improving your work. Like we played with line and color and all that, and then the papers you like and everything, but the way you make, the more you can make your art better and better and more unique it becomes uniquely you and your style will immerge from that. But I'm gonna give you tips on our pretend people. We're gonna start with Ida. Okay, so Ida loves to draw houses. This is what Ida draws. And she really just enjoys a nice little geometric house and it's really cute and everything else. Smoke going on. Really nice, really fun, easy. So what can Ida do to wrap it up? She can improve upon her tool, so go from pencil maybe to a more responsive tool, like we've talked about. She can get photo reference. These are pictures of houses I took for you in New York and in San Francisco. So she might, she might, let's try this one. Just like, maybe she makes, works a little bigger and maybe she's gonna like put a little side on the house. So look how she's having fun with scale. Like look, the doors really little and the building's gotten bigger and she's getting some good blacks. Let's put a fun path. And things get bigger as they get closer to you, so we're gonna give it a path, like. These are closer together, because they're farther away. Little brinks or whatever they are. And boom, boom, boom. And we're gonna put some windows in with shutters. Little window box. I'm gonna color that in in a minute. Why not give it a horizon, but let's give it a roof, forgot about that. Gotta keep the rain out. Make a nice, big chimney. And it gives us an opportunity, see what I did here? Mushy and a crisp line. I like to vary, each of my lines are a little different. Little roof. Let's put a lot of lines in that roof. And let's add a little bit on another window. It needs something in here. So already Ida's house is getting more interesting. Let's put some flowers and green in her window box. So sometimes it's just about more, giving more, giving more. More variety, more interest, more fun, more detail, more information. Gonna do a little tree. And I'm gonna use a little bit of a different green. So you see how her, a little shadow, smudge it up. Oh, I like that. See how the before and after. And then I can go in, you see you can do, get real, look at the door, look what you could do for a door, that San Francisco door. You could really do detail with the doors, windows. Look at the edge of this building and the roofline and the stuff on the roof. Like maybe there's a, like you know, like an antenna. Here's a storefront with the little store

name and the pillars and the sidewalk and the people and dog. Here's a little gate, a beautiful gate I saw in New York, had to stop and take that. So use reference, look around you. The more you give, the better it's going to be. So here's Ida before. I always love to letter if I can. And here's after. So which has more personality? Which has more interest? Which is more fun to draw? Which gives you more different things to enjoy the drawing process? Case closed. So what I want you to do is draw a really simple house, just really basic, from your imagination, just little, you're gonna be Ida today. Draw a little house. Then go look out your window, take pictures, Pinterest, whatever, and ideally if it's your own photography that's the best, and draw more and more details in your house. Bricks, shutters, siding, window boxes, pillars, and then trees, the chimney smoke, and everything, paths. So really have fun with it and remember, adding detail is really, really a great way to improve your work, which improves your style.

Day 8: Frances

- Today, I'm gonna be Frances. Frances loves to draw faces. We're gonna take Frances' work from good to great, good to even better, good to more things. Just watch and you'll see what happens. So, she loves drawing little faces. Faces are really great to do because they're just unlimited and fun. Some hair and here's one with bigger eyes. And let's try one more. So, like you, maybe you're like Frances, and you like to draw faces when you're at cafes, but you want to kind of add more to it. You want to kind of amp up your experience some more. Or if you're an illustrator, you want to get more work or get known for your faces or really improve your style. So, as we know, the first thing is possibly to try a different tool that is gonna be more responsive and to introduce shading. We're gonna give eyebrows and let's add some color for the mouth. And some cheek color. And apply makeup. I'm using the pointy part of my pencil to get those crisper lines. The collar bones and maybe some clothes. Hair. You know, you can just have so much fun with hair. Like, just go out and look at people's hair and see the different ways in which they do hair. You see hair out there and accessories and haircuts and barrettes and, oh, I like that. She's got attitude, which is fun, you know. Got a little attitude going on. What can we do with her? So, she's got clothes. Then, clothes, you can really, really have fun, like, styling the outfits. Even getting into stitching. If you like to sew, then you know, like, cover stitch and you know various things. (laughs) I love her slopey shoulders. She's like all attitude here and down here she's like, "I don't know." It's fun. When I was an illustrator, I would, kind of, I felt like I was an actor, too, because I would try to get into the role of the person. Get into the part and kind of really, you know, channel the person and get a vibe for who they are. You know, like, why is she kind of being like this? Is she 16? Is she going through something? Is she just feeling really badass and cool today? One of the things I want you to think about when you draw faces is the emotion. You know I couldn't pass up an opportunity to do some lettering. The emotion, get in the part. Get in the character. Be the person. So, what I want you to do when you draw faces, it's a great opportunity to feel it, get in the emotion, get in the character, make up a little story in your head just like an actor does for a role. You're gonna find it's gonna affect the quality of the character that you draw, which is going to improve your style. You have people in your life that you care about or you have feelings around and you can include that in your work it's gonna make a big difference.

Day 9: Billy

- Today I'm very excited, because we are gonna be Billy, and Billy loves to draw flowers and Billy loves to use a Micron pen that I know so many of you love. And he's nice and loose and he just

makes little flowers. And it's nice. He draws flowers. Some have a lot of petals and so on and so forth. But how can we amp it up? How can we bring his style to the next level? Maybe he likes to make borders around them and little dots and really fun. But he's not comfortable with color, so he says, "I've seen this video series. 'I'm gonna use 'some pretty color ideas.'" We're gonna say, Billy, we want you to use different paper, which this is the ARCHES 88. We're gonna amp up the tool. And don't think you always have to go. I always go to this because I love it and I love charcoal line, but that's me. You may like a really clean, precise Micron. That's totally fine. I'm just showing you my thing. You do what you like. I always say take what you like and leave the rest. So if I do something and say, oh, do this, but you don't agree, it doesn't feel right to you, don't do it. You're the boss of you, not me, so do what you love and leave the rest. Okay, so we're using a brush pen, and we're gonna do the same thing again. We're gonna draw a flower and petals, little pot. Then... Look, I can't stop. Then what we're gonna do is we're going to take one of these for palette color. So we're not copying the art. We're not copying. We're just getting ideas for a color palette. And you can do that from anything. You can even take two pencils or something and go red, blue, light blue, chartreuse, brown. You can just randomly grab things and make a color palette from them. But we're gonna use this. So I've assembled the tools that kinda match it, and I'm gonna fill in with chartreuse. But you see that doesn't match. It's lime. So what I'm gonna do, and you could do that, unless you own every single marker ever made in the whole wide world, is you can combine. And see how that's really much closer to that mustardy chartreuse. And I'm modulating, so I'm adding more pigment here. And I'm gonna let a little of the green show, because it's really nice to have colors glow. So I'm gonna fill this in, and this is very satisfying. And 'member, we learned on this ARCHES paper that the black will not smear, so that's pretty fun. And I'll give it some more chartreuseing, chartreuseify. Gonna keep that one green, because you want a kinda surprise. So he's amping up his work, Billy is, by evolving his color palette. Do you love that? I love that so much. (laughs) Now, I could do the whole thing in pink, but what makes that special is its rareness, 'cause it's boop. And then what I'm gonna do, oh, let's fill in those leaves at the bottom with a nice, soft pink, because I wanna show you how he can amp it up by doing background color. So I'm gonna put this gray here. If I go fast, it's kinda forgiving with the lines, because this is cotton rag. It's just blending in all that color. But I want it a little warmer, so I'm gonna just make a little tweed kinda deal. I can see it's roughing up the paper 'cause the paper's so wet. But I'm making this really beautiful texture here, and I really like that. I really like that little shadow. Isn't art fun? Art's cool. I loved art so much when I was little. I even loved the art. I just like A-R-T. I just loved it so much. (laughs) Art's just great. And remember, you're the boss of your art, so you can do whatever you want. So if the light source is here, this is gonna be the shaded side. And let's put a little... I think we have a really nice color palette for this. I'm gonna give it a border because Billy likes to draw borders around his motifs. Varying size of the little spots. It's hypnotic, practically. You could just do this (laughs) till you fill the whole paper in. I could be like, honey, time for dinner, and you're still making dots. Just be going smaller and smaller. But the point of this is the color palette. So Billy amped it up by switching out a color palette or switching in a new color palette. And you could try it with anything that you want to just experiment and come up with refreshing your work. So what I want you to do today is find a garment that you like, an article of clothing. Hopefully you don't always wear black, so you have something in your wardrobe or somewhere, a piece of fabric you have, and look at the colors. Get your tools to match up your colors, and put it on a piece of your work and see what you get.

Day 10: Rock on, keep it going!

- So this is our last day together, and I've thoroughly enjoyed being your teacher. You have learned all kinds of ways, and pick and choose from what we've done over the past days, of what you really love, what's going to motivate you, make you passionate, and enhance your work, and help your style evolve, and your style emerge out of your passions. I want to show you my passions, my career, how it's evolved. And when you continue to improve your work, and I don't care if you're a working professional getting lots of work, I want you to have career longevity. My whole adult life, I have been working as an artist, making my living, and I wanna show you how it's done. When I started as an illustrator, there were no computers. Nothing was digital, so everything was traditional media. I was commissioned to do lots of magazine work, which was very big in the 80s and 90s, and these were paintings I did for Metropolitan Magazine. I wanted to show you these, because they were oil paint with an acrylic base, and a little bit of collage. And here is how they were reproduced in the magazine. As you can see how it was done. And that was a really fun job, this was about the naming of colors. So, I wanted to show paint chips, and the little blobs of color. Another thing I did was illustrate books, and book covers, and book interiors. And this is the Chicken Soup book for Chronicle. I did it when I was pregnant with Jacob in 1994. I will always remember that. And I brought you an original piece from this, this page, this was in pastel. And why I wanna show you this is, so many of you ask, 'Lilla, can I use different materials?' This is pastel, and that was oil paint, and I have so many different other media. But the style, the line quality holds it together. The mood, the attitude, and the color palette, and so many things. This book was fully illustrated, let me show you another one. Look at the neutrals, by the way, and then this shot of blue. And I did lots of pots, and chickens, and different kinds of soups. I wanna show you... What was really fun were the chapter openers. So, this is the Mediterranean series. And the colors are Mediterranean-blue water, little tiny boats. Then this one for India and the Middle East, and the colors were those hot colors that I pictured for India. Remember, there was no Google then. And then, Africa and the Caribbean. So, I wanted to draw sort of mask, African-mask iconography, and this funky little chicken. I just had such a good time doing those. And I was commissioned to do quite a bit of lettering. This was for the Grammy's, it was in the Grammy program. Believe it or not, this was all done... Okay, old-timers, you're gonna know what I'm talking about. Rubylith, Amberlith, overlays. So all the colors were cut-out shapes, and they were then spec'd, the colors were specified like, 'Make this green, and that green, 'and put the red in the middle,' and all that. But it was all black-and-white, and I didn't know exactly what it was gonna look like til it was printed. But I had such a good time doing the lettering for it, it was so fun. There were some illustrations, it was just all lettering. Which brings me to the Levi's ad, which was four pages, two double-page spreads. I got that gig because of the lettering, primarily, and my oil paint. So here you see the oil-paint background, and this is cut paper, cut Pantone self-adhesive papers that I stuck down and cut out. The piece is really huge. And I had to make the Levi's jeans right in that spot because on some of the other ads, it was die cut, and you could see the jeans through from the previous page, which was really cool. What I wanna show you are my warmups because, like a dancer or a singer, a singer does scales before they sing, they get their instrument warmed up. And for me, I needed to get my line flowing, get in the mood, shift to right brain, stop thinking, more feeling. And this is a warmup that I did for some illustration job. I just really relaxed and did the kinds of things that I drew frequently, it's all of what I've taught you. And I encourage you to do warmups of your own work before you start pieces, it's fun. I was illustrating for a good decade, decade and a half, and teaching in my studio, because I love teaching, for professional illustrators, and they got so good, I said to them, 'You've got to promote, send your work out.' And they're like, 'Lilla, will you be our agent?' And it was like a light-bulb moment. I could

tell my life was at this fork. I knew I was gonna do it. Like, I thought it through, but I knew I wanted to do it. I was really passionate about it, and I had done every illustration kind of job that I ever wanted. So, it was a natural fit for me. I did agenting, and still am an agent. But while I did it, I stopped doing illustration work on my own. But I played around with jewelry, and made all kinds of jewelry in my spare time with my best bud. And went on jewelry retreats and everything, because I enjoyed it. And it wasn't like illustration, it was different. But I got so passionate about it, and I kept following my passions, which I really want you to do. And, you can make your passions lucrative for yourself. So, I pitched a jewelry line, I comped up a whole bunch of things, and I pitched and I got Ruby Violet, which was like 80-some different skews, or products. These are a few of them, and I glued them on here as an example. And, that was really really exciting and fun, and just like a little side thing. This is a home decor... Part of a home-decor collection from work that I had existing. Still being an agent, which I still am, I was asked to write a book, and I did. And as a matter of fact, in the book, I write about how I pitched the Ruby Violet line. So my point is, one thing leads to the next, one thing leads to the next, everything's leading, leading, leading. And then, what happened was I fell more in love with craft. Like these machine embroidery, and sewing, rug hooking, and all kinds of things. So in close, as a wonderful creative outlet, and just playful. So, everything continues to evolve, and it's going to happen for you. I want you to have career longevity. Whether you make money from what you do, or you do it as wonderful way to enrich your life, I want you to follow your passions, just do whatever it is you love, and keep fueling it. Do you need a style? Like, do you really need a style? No, guess what, you don't. But you want a style because you are a style. You have a personality, you have a unique set of DNA. You grew up in a way different from anyone else, your set of experiences. You have it in you, so you want your style to emerge. You want to have it be an expression of who you are, and that's why a style is really an affirmation of who you are, which, in fact, is what this course is really about. It's about empowering you to be the full expression of who you are. And I sincerely hope that you take the time, and keep making pieces, keep making art, spend the time, because a style doesn't (snaps fingers) just pop up, it emerges over time. Making lots of pieces, it will begin to give you little inklings. It will begin to be little hints, little mysterious inklings of who and what you are. And you begin to gather them up, and consolidate them into your work. And I promise you, your style will emerge.