Daily Painting Challenge: Flowers, Fruits and the Natural World with Carolyn G

Chapter 1 - Chapter 1

Overview

(cheerful instrumental music) (pen scratching) - Hi, I'm Carolyn Gavin. I'm an artist and designer from Toronto, Canada. I'm gonna be showing you what I do on a daily basis, which is painting. I love to paint birds and flowers and bugs. I'm gonna be showing you all my favorite things to paint. We'll be working on a variety of media, including watercolor paper and the sketchbook. I'll be showing you techniques on how to combine watercolor with my ink pen and combining acrylic wash and watercolor. Daily painting is important because it's a practice and a journey, and if you do it on a daily basis, it takes away the preciousness of what you're doing and leaves you time to play and experiment with paint.

Materials

- These are my favorite materials to use. Starting off with paper, I love the Arches Aquarelle Cold Press Pad. It holds the watercolor really well and allows for beautiful mixing of colors. Next I use a sketchbook, my daily practice sketchbook. And this is under my own name. But the paper is beautiful and holds all kinds of media including heavy watercolor and acrylic wash. I use acrylic wash with lots of colors and this is lovely. It's flat. It's quick to dry. It's beautiful mixing and the colors are really opaque and lovely. Then I use watercolor as well. Also under the Holbein name. And these are tubes which have very vibrant colors and beautiful for mixing as well and you can reactivate them too. I use a lot of white as well when I'm mixing the watercolors and using kind of as a wash technique. I also have this lovely Kuretake set which is a basic set of colors. You can use whatever wash or watercolor you have. These are my favorite ones to use. These are my brushes that I use. I love Escoda. They make a lot of different kinds of brushes. I love the Filberts and I generally use the two, the four, the six and the eight. I love the round Escoda brushes for watercolor. And they have a lovely pointy tip as well when you wanna do fine lines and details. Then I used these flat ones for painting different backgrounds and abstracts. I also use these ink pens for adding detail to the watercolors and these Pentel markers as well. The ink that I use that I love is Dr Martin's Black Ink. Next our pencil crayons, I have a variety of different colors here and a sharpener. Lastly, a palette, portable palette that I use. I find it so handy instead of using a saucer or a tin palette. This you can just dispose of at the end of your painting. Super handy and so easy to use. It's a handy little tip for when you're using a sketch book, I use these clips to clip down the corners of the sketch book and keep it flat.

How to use a watercolor block

- I love to use a watercolor block. It keeps your paper from buckling. It's really simple to use, and this is how you get your paper off once you've finished your painting. So you just take a pallet knife. You'll see a little opening there, where the sheets are all joined together. But there's a little space that you can insert a pallet knife, and then you just ease it along, and go right round. And it's pretty simple to use. And that's how you ply your sheet off your pad. Make sure your painting is fully dry before you take it off.

Day 1 - Strawflowers

© Carolyn Gavin and Creativebug Inc., 2024

- Day one, we're going to be painting from life. I have a beautiful strawflower here today. And I'm gonna be using watercolor and pen and ink for detail. I have these Escoda round brushes which I'm going to start off with. The first one is a size six. And I usually start off with a larger brush to get the basic shape down, and then I'll use the darker colors and the smaller brushes to lay on detail. You can't go backwards in watercolor, so you start off light and then darker and darker to create your tones, your shadows, and your contrast. I'll start off with a light yellow from my Kuretake pad, and I'm gonna mix it on the portable palette, 'cause sometimes they're too intense, the colors, when you take them straight off the pad. So I'm just mixing some of the tones of yellow from light lemon yellow to medium to a much brighter sunflower kind of yellow. Okay, so I'm going to just add that and start getting the shape a little bit of the petals. But just very, very basic to start off. We'll go much lighter, just getting the shape, and then we'll add details after. I'm now gonna go into my stem and just come down a little bit. I'm gonna mix the yellow and the green to create a more lemony, greeny yellow color. And then just come down. The stem has a natural curve to it, and that is lovely and interesting. Don't worry about the bleed of flower to stem. It's just a natural action of watercolor and adds to the beauty of your painting. At this point, I see a little bit of brown in the stem, so I'm gonna add some burnt umber. Over the course of the next few days, you'll see that I use burnt umber a lot. It's an amazing color for mixing and making colors darker naturally without adding black. I don't use black a lot. This is just a natural way of creating darker tones. So I'm just gonna add a little bit there. Just, again, trying not to focus on the details and just getting the composition of the shapes and the objects first before I do the details. So I'm just gonna continue down, adding a little bit of different colors along the way so you get variety, 'cause there are a lot of colors in your stem. And you can see it goes from light to dark as well. So I'm just gonna go pretty much all the way down. Add that little bit of detail there and a little bit of burnt umber to add in there. That's kind of wet on wet. And then again we'll go up there. Now, that's a little bit too brown, so we'll mix it off and continue with our lemony green yellow. So you're dragging the burnt umber along with you, and that's nice, 'cause you don't have to reapply the paint. There's a leaf in the way, so we'll add that leaf. And just slightly different color green. Leafy, but not as lemony. We're just gonna go to a more medium green. That's a little bit better, but it's too intense and too unnatural, so I'm gonna add the lemony color to it with a bit more yellow so it's darker, but not too dark. And I'm gonna add the shape of the leaf in there. I've laid down that green, but I feel it's too intense and too unnatural, and you wouldn't really see that in nature. I'm just gonna dip it a little bit like that to get rid of it, and I'm gonna darken the leaf. I know I said not to start with dark, but it's fine here because I'm just gonna add to it. It's not that dark. And add a bit of water. And see, I'm using the lovely tip of this brush. Even though it's a big round brush, it has a gorgeous tip. And again, that's still a little dark. We can always come back and add a bit more as we're going along. You see, I am actually building layers and adding to it. So there, that's quite nice like that. So we have a little bit of a mix of colors here. It's burnt umber, green, and yellow. So I'm gonna continue on with, clean your brush and continue on with your stem, your limey-colored stem. And it kind of does this direction going along there. We'll just add it and another leaf. So we have our color mixed there, so I'm gonna add another leaf over here. It's kind of a twisted leaf, but there we go. A nice thing about painting from life is that your subject matter is directly in front of you. Your whole focus is on the page. So we just continue the stem over here. So you've got a nice balance here and composition of flowers and leaves so far. Okay, so I'm gonna add another leaf. And just a little bit darker. Kind of like a strange shape, but. So you're sort of also drawing with your brush as well. And then this one over here is the biggest leaf in the composition, and it kind of goes off like that. It's also twisted a bit. So we'll add a

© Carolyn Gavin and Creativebug Inc., 2024

bit of darkness there. I think the biggest thing that I have with painting and the strongest tip, one of the strongest tips I can give you is contrast. So often I see, so often, beautiful paintings, but they have no contrast, and so they just don't sing. Contrast makes your painting sing, and that's what you're looking for. Okay, so I'm just gonna, I'm keeping. Keep on adding paint and darkness and lightness and different colors to give it that variety. That edge, you see I'm adding the dark, but I'm not adding it dark, dark. I'm building up that, those layers. I might actually wanna just dab it a little bit and then come back to it. Okay, so that's most of the leaves. There are a few. Actually, we'll add this one here. So there's a difference in colors here between the leaves and the stems. Okay, this one does go quite dark towards the stem. Oh, now of course, (laughs) that's okay, 'cause I can put something there. But I dipped my pinky into that paint that wasn't dry over there. So we'll just add some flower over that, and that's fine. So now we're gonna add more of the detail to the flower. So there's lots of green in that middle, so of course we're gonna add green to it. And then I'm gonna start with some, add some orange to the painting. It's just a basic orange yellow color. And I think that kind of is like the rim over there, so it's sort of. See, it was wet. The middle was wet. And then I added the orange. But sometimes you just have to let natural things happen, and that's the beauty of creativity when things happen on their own. And with this technique, that's kind of what I'm letting happen there. It's not perfect, but it's enough to create interest. And you're directing it, but you let things happen naturally as well. Here I'm gonna add the middle of the bud. So spreading your colors around as well creates uniformity within the painting and allows your eye to travel across the painting as well. This one's a lot more orangy. So I'm gonna do the tip of the strawflower like that. Paint it in. There's so many colors in that tip, though. Another color that I also use, and I'm gonna add to it now, is burnt sienna. It's also an amazing natural darkener without using black. Just gonna add a little bit there, and it's a great complementary color to orange. So I'm just gonna add it to the tip of the flower there and to the tip of the flower there. And it's kind of like a reddy, browny color. And I see so many bits of it there in that flower as well. So I'm gonna add some of it in there now, just a little bit, and in the middle. So now we're going to go back to our yellow. Oh, that's a lot of yellow that I pulled off there. And we're gonna start adding the petal details to this. That's very, very wet at the moment, so I'm just gonna dab a little bit of it without ruining any of what we've already laid down. So I'm going to just start adding a little bit more of the petal detail. And to make the yellow darker, I'm gonna add a little bit of yellow ochre. It's also a lovely, natural extension of yellow. You can start to get some of the details. Now, I'm not gonna do it perfectly like the flower. I'm taking artistic license. Otherwise, we'd be here all day. And just adding what. Look at it, but don't do it perfectly as you see it. Just try and do it in your own natural style. And just add a bit of contrast there. And of course we can always come back and add darker, 'cause this is quite light at the moment. Now we're gonna do this one over here. This one you can add a little more detail. And I'm still using my larger brush, but I will go to my smaller one. Okay, I'm gonna add a little bit of red. It's like a vermilion red. And add a bit of burnt sienna to that to make a rusty red color which I see in the bottom petals of that strawflower. So there's a little bit of rusty red that I'm adding to that bottom of that strawflower. And the same with this one as well, but first I'm gonna add these yellow petals there. So I'll just clean my brush. And these are yellowy, going to more orange, and then rusty red underneath. But also if you notice, there's that line, delineation between that main segment there and the petal. So I'm just gonna add a bit of that. To me, it looks like a green. So we'll just add a little bit of, like a quite dark green. Gonna add that in there. And actually, it's in there as well. Okay, so I'll just add a bit of, and we go. Very, very wet at the moment, this, what I'm working with, so there's a lot of bleed. We're gonna add a bit of the orange. And add it to the tips and keep going

© Carolyn Gavin and Creativebug Inc., 2024

with our petals. And also remember that we're gonna be adding ink to create detail at the end, so don't worry if everything looks kind of like it's all melding into the next thing. We'll be adding nice linear detail at the end. But of course, if that bothers you, you can also dab it a little bit as well to take some of the paint off. Now, I am gonna paint over that little mistake that I did earlier. What I love about watercolor is when something is dried and then you paint on top of it, you see that coming through. That luminosity is just wonderful. It's nice to paint fast, but if you let things dry a little bit in between, that also is great. And then you see those little bits of magic coming through. So adding orange, but then adding my little bits of burnt sienna and using my tip a lot, because this is quite detailed. And coming round again. We'll add a bit of yellow. And wanna get too fussy. So that's that one. Wanna add a bit of green again to that. Also, I think it needs a bit of dabbing. There we go. That also creates a nice highlight when you do things like that. Now I'm gonna go back to my main flower and yellow again, 'cause it's very yellowy, and in fact lemony yellowy at the ends of it. I'm still adding my petals. Strawflowers have a lot of detail. So trying to add without getting too fussy. Some of them go, and I think I'll go to my smaller brush at this point, 'cause I'm not getting enough contrast. Add a bit of yellow ochre to my yellow. This is a two brush and also a lovely point. And see there, I can actually have a lot more control, which I don't with the larger brush, even though it has that beautiful tip. And then if you look in the flower, the petals kind of come up like that. So we're trying to do that a little, show that a little bit, and not just flat. I'm adding. I'm mixing ochre and burnt sienna just for more contrast at this point. I think it's really lacking in that, but not too much. There we go, I just dab the middle of it like that. So this is sort of all looking like one thing. We're gonna go back to our middle, and that is green. And we're gonna make a little bit darker. More often than not, flowers have darker middles, and that's kind of where I always start. And then we're just gonna add a bit of line in there and color in there to show off that. It's a little bit intense, so we'll just dab it a little bit more. And then sometimes you just have to keep going back to things until you get it right. But again, with watercolor you're building, so you have that opportunity to go back again, again and again. So this is drying nicely. And I'm gonna be adding a bit more burnt sienna, darker tips here and there just for a little bit of detail. Round and round, a couple here, a couple there. Not very symmetrical. Flowers are symmetrical, but they're not actually. Every petal is different. And under there. Now we'll go back to this and add a little bit of more darkness to the tips of petal. So I'm mixing a medium red and sienna again. And you have a lovely rich, dark red color which I'm gonna add there on top of those ones that I have. And I think it needs some, back to a little bit more golden yellow here just for a couple of petals there and there. And now this one needs lots of work. (laughs) Add. Going darker now, so the tip, and then there's, I really have to put in that differentiation between the main part and the petals coming out. So I'm gonna do a darker green. And just put that in again. That looks much better. And I think we just need a little bit more color on there. It looks very orange at the moment. We need to make it a little, a lot more yellow, I think. So we're gonna add yellow back on top of that. So we're at the point now where things are kind of dry, and I'm ready to add my black ink detail with my nib pen. So rinse my brushes. I've got two pens here, one I've had for ages, and I use this one regularly, and this is a new one. You can use any nib pen you have at home. So I just dip it in the ink, and I just test out the point on my palette there. It's working beautifully. So now I'm gonna add details, a little bit to the middle, and then a couple of, see all the colors have mixed into each other there, so I'm just gonna add a little bit of petal detail. Don't have to finish every line, but you just give an idea sometimes of what something looks like. Some of them you can finish. Some kinda go up. Some kind of go towards the middle, as you can see if you really look at it. And some just go out. So we'll just continue adding the petals just as you

© Carolyn Gavin and Creativebug Inc., 2024

see fit, what feels natural. And these kind of come in a little bit. And then we will keep going. I think that this flower needs quite a bit of detail. And these ones at the bottom or the ones facing me are coming up at an angle. Thick and thin line is also lovely. So you can press a little harder, and then you get a thicker line. I think we'll just do a couple more. See, I'm not outlining everything. I'm just going over the paint just to add a little bit of detail. I think that's good, all the petals. And we'll just add a couple of dots in the middle, 'cause you see there is a stripe that goes all the way around the middle of the flower, just haphazardly, not in any uniform way. And then a little bit of thickness. And see that I pressed down and a lot of ink came out. That's nice. I'm going now to this flower, so I'm just gonna add a little bit of a line there to where the edge was. And that's what I love is when you don't follow the form of the painting underneath. Just do something else completely. Oh, and then I got a big one (laughs) coming out. Don't worry too much. Just kind of, well, you can soak some of that up, but I wouldn't worry about it too much. Now, the stem I'm gonna leave. I am going to draw another leaf in there like that. And I'm gonna draw another one up here just in the pen and ink. So I'm pressing down, and then there's that middle of the leaf like that. Pressing down for a little bit more pressure. This, I think, is where my flower was going to be, but I'm just gonna add another leaf here like that. And I got another blob there, but it all adds to it. And then there. And then another middle layer like that. Then we come to this flower here. Again, I'm gonna put in my delineation. And then this one, I'm gonna add a couple of lines for the top there like that and for the middle, just to show you that it's middle coming out like that. Just kinda loose and free-flowing, not too structured. It's a flower. And I think that is almost that. Add a middle there. Now, I am gonna just put that down for a bit and try and soak up that big black spot there, and I think that's fine. It adds a nice bit of focal point to the flower (laughs) as well. I think this one, just pick up your. There's still a lot of ink on your pen. You can just pick it up if you leave it off. And I think that is pretty much good. What I am gonna do lastly is add a little bit of darkness to my stem, 'cause I think that just needs a little bit there. And of course you can go in and add more color afterwards. And then we'll do that, and that just gives a little bit more contrast, not too much, but a little bit. If you go in and add paint now, you'll just ruin all your black details, 'cause it's not dry. So I wouldn't suggest doing that. But that is pretty much our flower painting from real life today. So allow your materials to dictate the process, but you're in control at the same time. Look at your flower, look at the details, but don't get too obsessed with them.

Day 2 - Leafy Branch

- Today we're gonna do another simple flower from life. And it's kind of like a protea, with darker leaves at the top, going to lighter green at the bottom. So we're going to be using watercolor again. I'm gonna be using a mix of the Holbein tubes and the Kuretake palette, with watercolor round brushes, number two, number four, and number 10. So we're gonna start, I think, with the medium size, number four. We're just gonna lay down some water. Think about painting just with water to begin with, just to get a bit of wet-on-wet. And we'll do that, and we're just laying down and shoring the shapes with water and then we'll add the paint. But just for the sections so it differentiates a little bit the top flower from the bottom leaves. So I'm going to lay out the Quinacridone Violet and Crimson Lake, it's a very dark red, so we're gonna do a mix of all these colors at the top. Rose Madder. And then I'm gonna use Yellow Grey for the leaves. And Yellow Ochre. And then some green from our palette. They have a lovely mix of darks to lights on this Kuretake palette. So I'm gonna use this Leaf Green to start. And just putting a little bit of green in there like that. And just a hint of it, really. And this is our wet-on-wet. And then we're gonna mix that off and start adding our

© Carolyn Gavin and Creativebug Inc., 2024

deep reds and pinks. So this is Quinacridone Violet. And I'm just gonna lay that down. And then just add it to each leaf. In different degrees of intensity and percentage. So we have that at the top. I'm gonna use this color here, which I think is Crimson Lake 'cause a that's much more reddy color. Do that. Just gonna add some nice pointy tips and add some at the bottom. And then, this one, I'm just gonna add some of this Yellow Grey at the bottom there. And this is Rose Madder, and I'm gonna be adding that to there, behind the leaf there. So I see now that everything is the same intensity of tone, so that's not really what I want. I'm just gonna do some dabbing just to get rid of some of this color and to give it a bit of lightness. I think we need much darker, and we need a different color, almost black. So I'm gonna be adding the black. I'm gonna put it on here so I can control the tones. I don't often use black, but I think in this case I think it needs it. Okay, a little bit there. Now I'm gonna let that dry a little bit and I'm gonna start coming down and making the stem. Just gonna make it much lighter than the top. And it is at a bit of an angle, so I'm just gonna keep coming down. I'm gonna add some darker reds to the side. Both sides, just for some depth and shape of form. Now, that to me, there's not enough contrast, so I'm gonna dab my stem. And just add a little bit of green in there. And now I can start adding my leaves. And they're kinda round and flat and they all come into the stem like that and they have red, a lot of red in them, especially when they hit the stem. So I'm just gonna start on the other side with some dark, one of these dark reds. It doesn't really matter which one at the base and then add the green. So I'm using the side of my brush, as you can see there, to make the shape. And then, this one, just gonna borrow some color from here and add it to that leaf there. And just wanna try and make them come out at different angles so they're not all the same. So that one I'm gonna make go up and into that one there, like that. Then we're gonna come down and add a bit of this Yellow Grey. So as you're coming down, the leaves change a little bit, and they have a lot of variety and pattern in them. Oh, this one is very round. And then I'm gonna add the green to it. So I'm getting all my different colors, often in one leaf. So there's the red and the green all in one leaf. This one, I see it from the side, so I just see a narrow side view, and that is almost like an outline of red. So I'm just gonna do that. And then I'm gonna add my green. Make it very thin. Like that. This next one is very pointy, and I'm gonna add a bit of Yellow Ochre just for variety and pointy. Have all different shapes in one plant. Which makes it interesting. So I did the Yellow Ochre to green and now I'm gonna add one of the reds. And the same on this side. It's kinda thicker at the base. This one is red in the middle and then there's green on the sides. So that is very dark, so I'm going to add a bit of Yellow Ochre on this side and I might dab this one because I've lost quite a bit of the contrast that I wanted there, so I just dab it a little bit and then go back and add some more paint. Okay. Now we're coming to the middle bottom, so we're gonna just continue with the green. Do a couple of green ones. And red going to green on this side. Couple of lighter ones with more water. So we have a balance of light and dark and paint and not paint, which makes the eye work when you're looking at it and creates visual interest. Add a bit, you can keep going back and adding a bit of paint when you see it needs it, so that you get a nice rhythm and flow of color. So we'll do another ochre one. This one making it rounder, and then we'll do a more, properly reddy one, going up like that. And I'll dab it a bit. And I'm also gonna dab up here a little bit. Just make it a little bit lighter. Continue with the green. Almost at the end, but I'm gonna go back to my flower and add some more petals. So this leaf I made actually very red and that's fine. I think that is pretty good. I'm just gonna draw one for surprise. Just add some nice lines to it like that. And giving it a bit of darkness at the base. Okay? Now I need to add a bit of depth to the flower. So to do that, I'm just gonna add some lightness to the back. You'd think I would go dark, but, and it is dark, but I'm just gonna add some lightness like that to see how that looks. And just go a little bit darker and

© Carolyn Gavin and Creativebug Inc., 2024

try and create different levels, okay? Just add a little bit more dark in there. And I'm gonna draw one in as well just for interest's sake. Full length lines, okay. And then we're gonna do one more, I think, that color, like that. Maybe a bit of... And then we'll add a bit more of lightness to it over there. Add a little bit of dark. And then we have a fuller flower at the top and a couple of really intense brush strokes here give it some nice form and contrast. We can then go in and add some red to our leaves. All these colors are pretty similar, but they have a slight, they have slight variations. Some are browner, some are redder. That's just, but they all together look good and may give you enough variety when you use all three. I'm just adding some lines to the leaves. Some of the leaves have like a little fleck to them, like that. That makes a nice texture and gives interest. Some have like almost an outline, like that. I'm trying to do all of them different, so that it makes for an interesting piece. This one, we'll add a middle. And then some even have that kind of thing. And then this one, do like that. Again, thinner lines with your brush. Nice. That's it. So a technique I use often is adding line and texture to differentiate different objects.

Day 3 - Floral bouquet

- Today we're going to do a bouquet, this time in my sketchbook. I've taken a copyright free picture off the internet and using it to reference from, some white daisies with yellow middles and some green leaves wrapped in a little white ribbon, and we're going to be painting on a peacock blue ombre background which I'm gonna paint ahead of time, 'cause you need lots of time for it to dry when you do your bouquet on top. So my background is going to be peacock blue mixed with titanium white, and we're gonna go from light to dark. I'm going to be using a flat brush, number 10, just to create a nice, smooth background. So I start off mixing, and I'm gonna go from light to dark. We're gonna be mixing quite a bit of white with the peacock blue so that we get a good balance of light to dark, not too much of each. So we start off laying the paint down in the sketchbook. I've clipped that side just to hold the pages down, but this side, instead of getting paint all over the sketchbook, I've just put a piece of paper in between this page. So I'm getting a nice lighter blue and then we start mixing a little bit more of the darker peacock blue to start getting the gradation of color. Then we're going to go even darker trying to create that nice, smooth gradation of color. And I'm almost at the bottom of my page so I'll hit the color full tilt, and that's your background. So we're gonna let this background dry completely before we start out bouquet on top, and we're gonna start with the centers of the flowers. So once our background is completely dry, we'll remove the paper and I'm gonna clip down the pages so that they're firm and ready for the bouquet. Now we're gonna choose our colors, and they're white daisies with deep yellow middles, so I'm gonna use a deep yellow, a lemon yellow, and then the greens, light green. Some of the colors I might not get to and some I'll mix together. Deep green, grass green, and a mustard is a favorite color of mine as well, and then of course we're gonna be using the titanium white and lastly, a burnt umber for darkness. I think that's all right now. Oh, maybe I'll add yellow-orange as well for a little bit of variation. These are lovely, and thick, and opaque compared to the watercolors I've used earlier on. So I'm gonna be using a number two Filbert forward brush and possibly the number four Escoda, Filbert brush as well. This number two is a brush that I use a lot for this kind of painting, and I love the Filbert edge because it's not pointy, it's not round, it's somewhere in between. Just cleaning off my brush. So I'm gonna start with the middles and they're a lovely yellow, and obviously the lighter the yellow, the better the contrast here, but and so we'll start with our lemon yellow, and we'll just use our photo reference and just let that kind of guide us along. So we're gonna be adding, and I'm gonna mix up the yellow. So not everything is lemon yellow. Lemon yellow, orange, more of a

© Carolyn Gavin and Creativebug Inc., 2024

mustardy, so they're all kind of different. So I'm just gonna spread them around. Some of them you can add a bit of white as well if you feel like you're not liking that bit of blue coming through. I'll just make them different sizes as well. Some are bigger. Some you can add the deeper yellow and then the light yellow on top. Norma's thick so just go with that. Okay, so I'll add a bit of orange at this point in the middles just for variation. Okay, so we're putting some on the side, some full frontal, and a couple of buds as well. Okay, so just make it a little bit, quite a bit asymmetrical. I don't like very symmetrical. Okay, I think we're gonna add some white at this point just for the petals. I have a bit of yellow left over on my brush and that's okay, 'cause they're not perfectly white anyway. So now I'm gonna be adding my petals. The white lays really nicely on the dark, and there's wonderful contrast, and even when you get a textured dry brush like that, you get that blue coming through which gives it added depth and really nice feel to it. So I'm starting at the ends of the petals and just kind of moving in, 'cause of course it's narrower at the middle of the flower and then kinda fans out, but I'm not like totally getting stuck on the details, and in some areas there's thinner white I can go over as well and add a bit more paint on the top. So I'll just keep on trying to get some variety, some on this side, some buds, just some like half flowers, and some full frontals, some we can do, when you're doing something on it's side, you can just angle the petals in such a way that it shows the flower at a different angle. And we'll just keep on adding. Your paint is quite thick if you want it to be opaque on the top of the background, but if you want it thinner you can just use like a dry thinner brush stroke with less paint. And we'll just keep on coming around. So you're just trying to create a full bouquet with not much space in between. So we're gonna add a couple more buds, and I'm gonna do them with some orange and one over here, and vary the colors. We'll add maybe a couple mustard ones which we haven't used yet. It's really intense over there. I'm looking at my reference quite a bit still and then I'm gonna be adding the stems. Some of them I'm gonna give shorter petals, whiter, and just vary it up a bit. Okay, just do these last ones here. So I've really just created the composition with the flowers alone. Okay, now I'm gonna be adding my stems. So I want a fairly lemony green, so I'm gonna be adding mint green and yellow, lemon yellow, and maybe a bit of white as well. White helps it to stand out against the blue. Okay, so we're just gonna come down and we're gonna vary the colors 'cause not all stems are gonna be the same. So we're gonna thicken some, let some be used with a dry brush, and others not. Okay, so I'm gonna do some of them in this color and then we're gonna mix another color to create that variation. So just make the stems and just layer them one on top of the other. Now I'm gonna make a more burnt umber color, mix it to that limey green. Let's see how that looks on top of the blue. Yeah, it looks good. Not every flower will have a stalk, but it's just giving the illusion that it does and also that you're making a bouquet. Okay, just filter them through. Okay, I'm gonna be changing the green color a little bit just for variation. So I'll mix, and darkness too 'cause I think it needs contrast, and mix this deep green with, oh sorry, grass green with a lemon yellow, and we're gonna be adding that. It doesn't look, the contrast is not huge. I'll add a little bit more dark, but it doesn't actually matter 'cause it's quite nice just to have something that's suggested as well. So I'm gonna go back to light and maybe add a bit of light, so we have another green coming in here, 'cause you want variety, so I'll just do that on the top, add a stem there. Obviously, the light of the background, you need dark on top of that, and then the dark of this background, we need a lighter color. So you're playing around a little bit with tones against your background. So I need one that was more burnt umber, and that I'm adding as well now. It's full, we have a lot more contrast happening. Okay. Not a lot of leaves but we're gonna add a few at this point. Maybe we'll use the light green and add a bit of mustard just for variation, and a bit of white so it's more of a grass green color. So I'll add a couple of leaves in there

© Carolyn Gavin and Creativebug Inc., 2024

and maybe a branch with just leaves just for variation. There are couple of leaves down here. And I'm just keeping it loose and free. Okay, I'm going to just have a couple coming down like this, and there you have your bouquet, and we'll also add a ribbon. So again, we'll go back to our yellow-orange and a couple more middles we're gonna add. Little bit there. Just need to bold it up a little bit more 'cause it's a little bit sparse I find. And just really playing around. Don't, remember that it shouldn't, around your edges, it should be a nice negative space. It shouldn't be all even and round. It's kind of loose and free. Okay, back to our white. Okay, so I'm adding more of the petals. This time we've got a bit of orange in the white so it's more of a warm tone which is actually really lovely, and it gives you the feeling that not all the flowers are the same. They're all white but they're varying tones of white. Sometimes when the middle of the paint is still wet, you're dragging that color out which is really nice. Okay, so we'll add couple of petals in there, and this one, and it's getting looser and looser actually as I'm going along which is nice too. But I think we're pretty good at this point. Let's add a bit of shape to some of them. Just adding one in there, and then I'll try and go back to my pure white. This looks a little even there so I'm gonna add one more flower there and we'll add the center afterwards, and just go over that one again, and then we'll add just our little surprise at the end and maybe one more surprise at the end, and let's go back to our middles. We're just gonna make it much darker and we're gonna mix burnt umber and orange, and we're gonna add that to the middle of these ones just for variation again. Just move that color around. Sometimes I just fill in between, 'cause if you think about a bouquet, it's very full in the middle and then it kind of branches out. So sometimes I just mix a bit of color and fill in in between. It's not necessarily a flower, it's just filling up the space, and I'm doing that there as well. Just gonna add a bit of the dark green and the last thing I'm gonna do is add a bud and then the ribbon. So let's just do this little bud there, and then we're gonna do the ribbon which is just, if you think about it, coming from the back around, being tied together, and a little knot and then coming down like that. There you go. So I think that's pretty much done. Okay, I'll just add a little bit of this lemon yellow white just for a little bit of lightness, and gonna fill in a little bit of white here and there as well. I'll just go over that a little bit more. You can add more stems if you like too to fill it in, 'cause it does look a bit loose. Add a couple more leaves, and I think it's complete just about. You can always go in and add darkness to your middles now as well, like that one there probably needs to be a little bit darker. I love to paint bouquets; they're free and wild, and you can let your imagination run loose.

Day 4 - Vase of mixed flowers

- Today, we're gonna be painting a vase of flowers. Beautiful contrast we have in this one, yellow and orange, green and purple, which is not a color I use often. But we're gonna try and use it in this, make it more on the blue tones instead of purple. And we're going to be doing a watercolor on the watercolor paper pad. So we're gonna be laying out our colors. I'm gonna use this brilliant orange for the marigold. Main color. And then a permanent yellow deep for the sunflower, as well as the straw flower. And we'll try mineral violet for a base color of the purple bluey flowers. And bright rose for the pinker tone of those same flowers. And then a quinacridone violet to add to the mix. We might use burnt umber for the seeds for those longer, taller flowers. I'm gonna use white to lighten our pinks. And greens maybe. And Terre Verte green, because it's a nice leafy color green. And I might use a violet in this Kuretake set, if one of those colors aren't working as I want it to work. So, we're gonna begin. I'm gonna not use my big giant brush. I'm gonna use a size six round watercolor brush, by Escoda to start. This is a little bit different to what I've done so far, in that we have the organic softness of the flowers, and the hard shape of the vase. So, how I normally start is

© Carolyn Gavin and Creativebug Inc., 2024

by doing the flowers, and then I'll probably add the vase afterwards. So, I'm gonna paint in I think these stalks which are really the predominant feature in this bouquet, and then go from there on the flowers. So, I'm using this leafy Terre Verte green with a bit of yellow. And we'll just start with those, see how we do. So, it's quite a formal bouquet, in that everything is very upright. There aren't many wild things that kind of fall off. So it's a little more serious, but we'll try and make it fun. So we'll just add these stalks, and do some darker, do some lighter, just for balance. They kind of branch off at the top. And then they kind of waiver down some. Bringing them all down to this point here, which is gonna be the vase. Add a bit more yellow to them. They kind of go ... There's a couple leaves, not many, shooting off the side. And that's kind of, we'll do it lighter, the leaf. And we'll add some burnt umber at this point, just for contrast. There's a taller leaf coming off here, instead of a stalk, so that's nice. And I'll keep on going. This one kind of comes out like that. A completely different angle. And then they kind of branch off at the top. I need to add a little bit more of a brighter green now, because I don't want it all looking the same. So this one is kind of lower a little bit. And I'll add a bit of burnt umber. And it has kind of a few spines coming off it. Keep up, sort of add a bit of color here, and then go back and add some more color there, so it creates a nice uniformity for the eye. And then there's another leaf, or another stalk coming off there. I'll add that greeny color again, just for variety. Now add a bit of white, because it looks more gray in color, and I want some variety, because these are gonna be the pink flowers. So, just gonna bring that in there like that. And I like that they're not all actually, when you look at it more in depth, they're not all standing up straight. They are actually at angles. So we'll try and convey that. Okay, let's put more contrast in there. This one has some spiny leaves. Okay, so that's quite a nice base. We'll add a few more leaves inside there, because it's not as sparse as I'm painting it. This actually has a little bit more depth to it. And then at the back, those are your flowers coming off the back. I think we're almost ready to do the flowers. I think I just need a little bit of a brightness happening here. Okay. And maybe one or two more, so it's more in the middle of the page. I realize now that I'm a little bit to the left of the page, not quite in center. So I'm just gonna add a couple more branches there. So it's a little bit more rough, as opposed to that side, so I'm just gonna add a little bit more of a rough branch there. So I'm using this as reference, but then, I kind of make things up as I'm going along as well. So now I'm going mix the violet. Try and get that color. This is the mineral violet, so it's very ... It's too purple right now. It needs some blue in it. So I'm gonna be adding some of this mid-tone blue, and then, that's not bad, but it's not perfect. Let's see if we add white. That's just not intense enough. What if we add pink? That's a little better. So, maybe we'll just see what this violet is here. That's the wrong color. So I'm gonna try this violet here. And I think I'm gonna add a blue. So I'm gonna add this manganese blue nova, and see. I think the flowers are more blue than purple, so if I mix a little bit of the blue with the violet, I think that would be good. So you get a bluey violet color. You can add a bit of white. I think I'll make them more blue anyway. So now I'm just gonna add these lovely fan shaped flowers on the top. And of course you can bring in a little bit more intense blue, and a little bit more intense violet, just for variation. So, I'm gonna just go much lighter, and just add these flowers on the top. So I'm just continuing adding a bit more violet, because I need variation to create contrast. So, just gonna make it much lighter. And add a bit there and a bit there. And moving onto this area here. So, lighter. And then we'll add the dark. Even going back up here. Kind of like the lightness, and then adding the dark after. Then we're gonna do ... Go back to blue. And I'm trying to keep it as loose as possible, to create that really nice freedom of color, and looseness of paint. And, then we're gonna make some pink ones. So I have the bright rose, and I'm gonna add some white to that. And it just dulls the intensity for now, and of course with artistic license, I might

© Carolyn Gavin and Creativebug Inc., 2024

brighten it up afterwards. But for now, I'm just gonna add these pink ones. There isn't much. Just a little bit. And we can just add a bit of pink along the side, because I just see a little bit pink. Little bit of pink on that side, so that just brings my eye from side to side. So, much much lighter. Add a little bit more of that there. I'm not making them detailed at all. I'm just kind of doing a little fan out like that. And then afterwards, adding a bit of the pink. The deeper pink. Okay, I think that's good for those. Now we're gonna make our marigold. I never paint marigolds, so, let's see how this works. There's a bit of green I see in there, to create the darks, and it's made up of a lot of folds. But I can't paint all those folds, so I'm gonna just do some yellow, and bright orange petals, and try and just make some shapes with my brush, and try and do some lighter areas. And then getting a bit of that blue in there, which is nice. And then add a bit of green, just for the middle. Really could be any flower. And I really don't want, don't have to distinguish and tell you that it's a marigold in the painting. It doesn't really matter what it is. I think that's actually really nice. We'll just dab it a little bit, just to create some lightness. And add a bit of the more intense orange. And get a bit of that fold there. And then you can draw in a little bit as well. Sometimes I do that, just for variation. Not too much. Okay, and we can add a bit of burnt umber in there for contrast, and also in the middle. Couple of bits of contrast in there. And I think we're ready now for our sunflower. From what I can see, there's the inside, which is kind of a dark green. And then it goes to yellow. A deep yellow. So I'm just gonna do that. Maybe a bit of orange. Coming around. And then the petals. It's a large sunflower, so we can actually really see the shape of the petals. So we'll just try and get those in there. I guess they're narrow, and then they go wide, and then they're narrow-y again, or they narrow again. And at the base is a bit of green, and a bit of burnt sienna, just for contrast. And then, kind of like drawing in a couple of them as well. So sometimes you can lay down a color like burnt sienna, and then paint the petal on top of that, for some nice contrast. And coming in again. Now that's quite nice and dry, so we're not really, not too much, pulling the paint from that purple flower, but we're just coming behind it there, so ... It's allowing you to paint behind it without mixing up and muddying the colors. And there we go, we have our sunflower. It's a bit sort of flat, so I'm gonna just draw in some greeny, yellowy, orangy petals, to just show that there's way more to this sunflower than what we're leading on. And that just gives it a bit of depth, and a bit of interest. Petals have natural lines on them, whence you can actually show in your painting. And it gives you a nice contrast to show paint, lots of paints, and then some linear work as well. So we can kind of come back to that if we want to. Okay. So we're gonna add a couple more purple bits in there, and then you can sort of start to loosen up, and let your imagination take over. So we're gonna paint our straw flower now, and it's green stem. And then the yellow petals, with a bit of burnt umber, or burnt sienna, orange, as darkness. We kind of come down. Okay. Then we're gonna add some green, and I'm gonna make more of a brighter color green. Okay, I'm gonna be doing the yellow petals now. Just lightly, easily. They kind of do curl up. And then some do come down. We did a nice underpainting, so you're seeing that coming through. I'm just gonna continue, and I'm gonna add some yellow ochre to the outer, just for a little bit more contrast. Blend that a little bit. Okay, that's done. Now we're gonna go back to our purply flowers, and add some in the background there. Much lighter. Pink, we'll add a bit of pink as well to it. Fan them out a bit. And we're gonna add a few more in there as well. And maybe a couple of the pink as well. More blue in there, and maybe a couple petals of details. Then we're gonna be doing these long flowers with teeny seeds on them. Then more brown, with a bit of green. And maybe I'll just do one long thing like that. And they come to a bit of a point. And then, another one on this side. Maybe I'll make this one a little bit greener. And just try and give them some shape, and some bumpiness. Okay, that one kind of goes in there like

© Carolyn Gavin and Creativebug Inc., 2024

that. Make it a bit longer. And then there's one more, which we will add over here. And this one is kind of fatter. We can go in afterwards, and add details. Bring the stems down a bit. Imaginary stems, or stems you see, doesn't really matter. And then there's a leaf, stray leaf at the back. I always try and bring in the stalk though, just to fill in the composition. Then there's these lighter leaves that may turn into flowers. So I'll mix the green with white. Okay, it's a nice variation, but I'm gonna add a little bit of yellow. And just kind of build up that flower, leafy object over there. Still trying to be nice and loose with the paint, and actually the white flower coming off it is the flower, and these are the buds, so it's like a multiple flower, but I can't paint white on white, so I'm just gonna continue painting this green, just for the sake of, and make it much lighter. Make a flower there, and it kind of is a nice, long flower like that. Really pretty. And then there's a couple of offshoots of that, so we'll just kind of make them up. And this is in the background, so it gives you a nice depth, and shows that there's more to this bouquet than just these front bright ones sticking out. And then another one. And I think that's good. So I'm gonna finish off here with this ... Just add a bit of depth to that leaf there. I'm going to bring these stems down, so that we know they're there. And I'm going to just do the vase now. So, according to that, it's kind of brown-y, whitey. I'll mix up a color. Greeny, add some of this Terra Verde green. It's kind of a muddy, brown-y color, neutral. And then just kind of draw in the vase. I think I did it too straight, so I'm gonna do that, and then kind of start again. So I'm drawing with my brush again. Add a bit of dark there. And then you can show a little bit of the coming around. And then we're gonna do the big vase here. Okay, I just dabbed a little bit there for texture. And I see a bit of blue in there as well, so we'll add that. And that picks up nicely in the flowers. Okay. So really this is just playing with the paint. Adding texture, and then we'll add contrast afterwards. And darks. I started with light, and then working my way towards dark, adding colors. You can always add colors from your flowers. Even this orange can be a reflection of what's happening in your vase. And then that creates nice movement between, and connection between the vase and the flowers. There's a big reflection I see in the vase as well. So I've brought in lots of gray, and blue, and orange. And with that highlight that I see there, I'm just gonna take my white, and add it on top, like here, like that. Adding that white creates a lovely splay of paint, which just happens organically on the page, without really me doing anything at all. I'm just gonna add some dark at the bottom there, and leave it at that. Even though the vase does have a little bit of a base to it, I'm not gonna paint that in. I'm just gonna add a couple more branches, just to fill it up a little bit, and show you that they are coming out of that vase. They're not kind of just sitting on the top. And I'll add a couple of branches. Just leafy branches. This has gotta be much darker here, because they're coming out of the vase. So I'm just going in and adding a little bit more detail there. I still feel it's not dark enough. I'm just gonna add a bit more purple. And I think that's good.

Day 5 - Single succulent

- Today we're going to be painting a cute little succulent. It's got round leaves and pointed leaves and a little pink flower coming out of it. I'm gonna be using watercolor but not in a typical watercolor kinda way. I'm gonna be using it in more of a gouache way. So I'm gonna be just adding a little bit more white to my already laid out pallet of color here. And all these colors are fine. I've got burnt umber and the greens and white and blue and pink over there. And I'm gonna be using my number two Filbert as well. I'm gonna start with the succulent that's facing me with the round leaves and the leaves that have more red in them or brownie red color. So I'm just gonna mix up my white and a bit of brown or burnt umber and add some... Actually I'm gonna add some red. This is

© Carolyn Gavin and Creativebug Inc., 2024

Rose Madder. So I'm gonna be using it in a thicker kind of way. As opposed to thin translucent watercolor. So I'm mixing and I'm gonna be using quite a bit of white as well. So it's using watercolor in a gouache way. Which is what I do a lot actually. So I'm gonna start with this leaf that's facing me. And then add another one. Actually Rose Madder is a perfect color. Okay. This leaf has a bit of rose or the red on top and then it goes more green. So I'm just mixing my colors still and adding a lighter pink or Rose Madder. Brownie and then adding a bit of brown. Kind of just moving around. Not painting really one leaf at a time. And then I'm gonna go to more green now and adding white. Start off with light and then go dark. So we'll just add this guy in here. And a little bit, if you use a lot of colors or a variety of colors then you guarantee that your leaves are gonna stand out against each other. You don't need a lot of contrast. That's what gives it contrast. Okay, so we need a little bit more green. So it's like color blocking in a way. Just adding, I just added a bit of yellow there 'cause I felt it needed some life to it and another color brought into the mix. So really color blocking. Now I'm gonna add a bit more white in there. And then add some leaf that side. And little bit more green here. These leaves are really concave. So they're very rounded. So I'm continuing with the leaves. And the reason I use watercolor in a gouache way is 'cause I can really get the flexibility of using it thick and opaque as well as thin and watery. And you can get those two techniques within one painting which is excellent. So we need to add a bit of darkness. And we'll use our burnt amber. And I'm using a lot of pure color right now. So there's your roundness of your leaf. Then we'll put a nice dark one in the background. And now we need to go to much lighter again. Maybe add a bit of yellow. And add one in there. And I think that's pretty good. Then we're going to add the next one at the back 'cause there's two plants in this pot. This one's a little bit of a different variety. It's greener. So I'll add a bit more yellow to it. Just to show that it's a different plant. Somehow the leaves are bigger and pointier. So it's good to note those differences when you're painting things like succulents. So we're adding, so that's pretty green. And then this leaf, I'm gonna draw it because it kind of is a different shape. And now I'm gonna paint it in. And with this technique you end up using a lot of white because you're mixing tones and gradations of color. Now you can see I'm at a crossroads there a little bit. It needs to be much darker. So I'm gonna take my Rose Madder that I initially used and mix it with the burnt amber and this purply color I had there. And then put in the dark in the background there. So that gives you a nice contrast. So I'm gonna just take that color, continuing that, and make the tips of the leaves that same color. So again these leaves are much pointier and rounder than the first one I did. So we're sort of drawing this one in and clean the brush and add more of the leaves, the green. Okay. See on this brush there's green and there's brown on it. So that gives you a bit of a stripey textured affect without too much effort. So let's continue on. Try and give it lots of contrast in there. So light against dark, light against dark. Pointy. And then this section here is light. So a big slab of white and then it's very dark. So I'm just gonna mix those three colors to create that kind of nice dark edge there. And then there's a much yellowy one here. And I want that in there for contrast. And I make it round. Giving it a dark edge just there. And then there's the last one which is, I'm just gonna make it quite light so it stands out. And just adding a bit there to finish it off. So that seems to be okay. I'll just draw one in there like that. Now I'm gonna add my pink flower. Just gonna mix the pink with white. Just adding a bit of water. Okay. And add that to the tips. Get a bit of a darker stem coming out. And back to the light pink. We'll just kind of generalize a little bit. Not going to too much detail. I think that's pretty good. And we'll give a smaller one over there. And now we're gonna paint the little bowl that it's in. Now I have this there. So I'm just gonna add a couple more leaves to this one on the side. And I've got a bit of pink in there right now which is lovely. And you're gonna make a pointy leaf. And then we

© Carolyn Gavin and Creativebug Inc., 2024

need to add a bit of darkness in there just for balance. So now I'm gonna do my bowl. I'm gonna draw it a little bit with this smaller Filbert number two and make it a little bit grayer. It's like a gray, brownie, pinky color. So I'll just draw the edge a bit. Coming in. And we might add a couple of leaves over there. A bit of a hard edge. And now I'm gonna change to a bigger brush. My number 10. This is a flat brush. Not a Filbert brush. And it's good for larger areas of paint. We don't want too many brushstrokes. So I'm gonna just lay down and draw, using the side of the brush, just draw the edge of the vase. And just make this cute little pot. I add a bit of blue just to give it a more gray color. Okay. Water. I am keeping it quite dry. So now we're just gonna make that edge there. I think it needs to be a little bit deeper and a little bit rounder. So I've made that side darker and this side lighter. So I'm just gonna enhance that a little bit with a bit of a darker rim. And then little bit dark on this side just to give it a little bit more, more depth. Now I'm just really mixing as you would when you use wash. Mixing and applying color. And kind of putting down the brushstrokes in a really thick way. And I'm just not happy with that edge there. So I'm just gonna add a couple of leaves. So back to the plant. And then I think it's good. It's nice to have that variety of colors within the leaves for contrast. Now that's, that worked out okay there. Just adding that color. And then we'll add a bit more color in there. A bit more tone as well. So the only thing we need to do right now is add the soil at the, the earth that the plant is planted in. So I need a brown or burnt amber. I'll have to just... There we go. Just need a bit more of that. And it gives a nice base. The thing is that it's the same color as the leaves. So I'm just gonna add some blue to it to give it a different color to the leaves so that the plant stands out from the leaves. And I think it still needs to be darker. So I'm gonna add some really, really, really, really dark blue. Prussian Blue from here. And I think we're good there. The last thing is I'm just gonna create a delineation between the rim and the side of the bowl. So I'm just gonna add a bit of darkness to that. Coming down and add in a line layer like that. And I think that's fine. Maybe a little bit of a highlight on the top there. Just to stand out. And last but not least just deepen the pink on the flower. Just a little bit. Maybe with a bit of burnt amber and maybe a bit of orange. Just to show a little bit more detail. And that's it. So I painted the succulent today but I feel like it wasn't bright enough for me. And so I enhanced the color with much more intense pinks and reds and greens. And I do that a lot. But you can do the same. There's no reason why you have to stick to what's actually there in front of you.

Day 6 - Garden of wildflowers

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

© Carolyn Gavin and Creativebug Inc., 2024

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

© Carolyn Gavin and Creativebug Inc., 2024

much detail at this point. Maybe just a couple like that, using the tip of the brush. And not too many. And you'll add some bright yellow ones as well. Sometimes it's lovely to just let the colors mix in with each other. Okay, so that just gives us a little bit of interest over there. So we'll just keep going. It's a little bit darker on the top there and some smaller leaves I think. These are big leaves, so now I'll just add a couple smaller leaves going up like that. Want to add just a medium green and then for darkness, add either Burnt Sienna or Ochre or a dark green. That can go on the top of that one. So it's nice to have variety of leaf, so not everything looks the same because of course it isn't. There's some different kinds of leaves, there's pointy little leaves and round leaves and large leaves and plants with sparse leaves, more flowers, et cetera. Let's add in here a pointy leaf. And then you can add, these ones here have a bigger leaf as well. But maybe a different shape to those ones. This is your dahlia. So I'm pressing down on my brush to create the shape as you can see there. Not drawing in such a way to do the whole shape first, it's more creating the shape of the leaf first and then going and doing the detail. So I'll do it again here. Pressing down to get the shape of the leaf like that and then adding paint. We'll do it again. Because that shape of the brush actually makes a lovely shaped leaf. We'll do it again. Adding more paint, more yellow. This is a bright yellow and then that one, I wasn't so happy with the shape, so I'll just add a little bit more afterwards. And it'll come down and so on. A little bit of darkness to it. Cleanse your brush from dark to light, then you'll add a little bit more lemony as we're going along. I'm really just making up a lot of it. I use my reference as a starting off point but then I kind of go off into my imagination and start just making things up and painting from what I know in my head as opposed to looking at the reference. Just add a couple more of these bigger yellow leaves. And then we're gonna add the birdhouse and then more flowers over there. So we're starting to get more objects within the painting. I'm just adding a little darkness down the stem and a bit more detail in some of the leaves. This is wet on wet, which is lovely too, it's a really nice fit. And maybe just dabbing a little bit here and there because maybe it was too much. So we're going to add our birdhouse now. I'm gonna be using Burnt Sienna just for the wooden stake coming out of the garden to the different color to what I've used up to now. So I'm just gonna make it come all the way down basically. And then it kind of goes like that. Just drew the shape in a little bit and then I'll just paint it in after. It kinda goes like that with the little hole where the bird goes in and out. And a little stick that he can stand on. Then I'll do the roof. I think I'll do it more vermilion with a stripe so that it's more fun. So I'm drawing with my brush. I haven't used any pencil on this one beforehand because sometimes that can restrict you and then you feel like you have to go along with the pencil lines. So this is the way I'm doing this one and it's much freer than using pencil. Not everything I do this way, but for this one, a wild garden, it's kind of, you should let it all just happen naturally if you can. Of course you can use pencil and draw the basic outline of the garden in if you like, if that helps you, but in this case I feel that I didn't really need to do it. Gave it a fun stripey roof and I'll just add a little bit of pink, little contrast, and couple of details over the pink going down there. Above there and all the way down loosely. So that's our little birdhouse. Now I think we need to add a lot more foliage. And so like a medium tone, not too light, I'm just gonna go in with quite a big pointy leaf and I'm letting shape of my brush dictate the shape of the leaf. Okay, gonna come down and maybe a thicker stalk so that it's different to what we've done so far. Don't really know what plant this is but I just want to add a lot more foliage at this point. So again we're letting the nature and shape of the brush dictate shape of the leaf. We'll do this and I work from down up or up down, it doesn't really matter. Whatever feels natural. And then dragging some of that color you really got down, dragging it along. So I want to really make lots of depth in this painting and lots of leaves because it has lots of leaves. Add a bit more yellow, really

© Carolyn Gavin and Creativebug Inc., 2024

big leaves. So again it's nice to have different shaped leaves, different shaped flowers, branches without flowers, just a variety of different things. I'm gonna come all the way down. So the leaf gets thinner obviously as you approach the main stem. Can add a couple of other bits of color in there, just for contrast and variety. Coming down, I think that's pretty good. I add another one so it's not uniform on both sides, so that's a nice main branch there. And we can add a couple more over here in the foreground on top. Maybe these are kind of like separate little plants. Some of the stalks going down and then we can add buds and flowers to those. Not sure what kind yet but we'll add that after. Just loosely creating more foliage. And then coming down, some going up there. Maybe we'll make these Black-eyed Susans or sunflowers, smaller sunflowers. We'll add a deeper middle because it'll make these more detailed because they're more in the foreground. So we'll just add the middle like that. Yellowy, deep yellowy middle. So these are very intense colors and they're certainly not wispy watercolors that traditionally you think of when you think of watercolors. Very bright and very intense and amazing to actually work with. I'm just kind of going all over the place. They're gonna be bigger than Black-eyed Susans, so they're probably medium size sunflowers. I'm just gonna add a little bit of darkness to the middles of some of them so they're not all the same. And then I probably want to add some somewhere else, just to spread the love around. One shooting off somewhere else. So that's starting to create a nice feel and flow throughout the composition. We'll just keep going, adding a couple more. I said these were gonna be snapdragons, so let's try and make those snapdragons. I think we need to add a couple more stems here for the bunch of snapdragons that I'm gonna be adding there. So there's a kind of a whole cluster of them on the stem and they have more of a lemony yellow color. They're not really gonna stand out but we'll just do some down here. I'm not doing them in any detail whatsoever, it's just a bit of placement on the stem. They're not standing out because I have a lot of lemon yellow in that area but that's fine. They're mixing with the green and they're kind of doing their own thing. And I'll add a couple here as well. They're in a cluster but they're also spread around. Then we'll add maybe more foliage at this point. And we're gonna add a bit more contrast so that whatever we're doing stands out at the top. And we're layering, so we're working on top of stuff that we've already put down, so we need more contrast. And I'm gonna add a couple more big flowers at the top, just for variety. So I'm gonna be doing some dark middles again. So we'll do some dark middles again with our Burnt Sienna and I'm gonna make these big giant poppies. So we need to differentiate between those zinnias that I laid down before. And I'm gonna do some straight on and some from the side and wait for those to dry a little bit. Giant poppies and maybe we'll do one in the foreground. Oh, and maybe one over here. So I think we need to get back to more leaves again, try and do it in a different color. What color? Bigger pointy ones. It's very delicate brush stroke you can achieve with this big brush, still number 10. It amazes me what you can achieve with this brush. Try and keep it loose, free flowing. Just continue the same one down, all the way down. Lost it. Adding a little more contrast as you're going down. So we're gonna add to these big ones, here are the petals on the sides. I'm gonna make them orangey yellow, just for the sake of making them stand out. So I'm mixing vermilion with deep yellow, so that's basically gonna be sunflowers. And I add a little bit of green so it's sort of muddied the orange but not too much. And we're gonna just add the petals on the top. Probably some big sunflowers or big daisies. You can change it up a bit, add just a bit more yellow. Keep adding the petals. This one we're gonna do hanging down. Add the vermilion like that, we're gonna have to come back and give some of them a darker middle. So that one's hanging down. This one, we'll do more of a side view. Gonna add a bit of green, Burnt Umber, just for darkness. You can even draw in a petal like that. So I'll just continue with those. Little bit more here, contrast. Trying to

© Carolyn Gavin and Creativebug Inc., 2024

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

Day 7 - Complimentary abstract

- Today we're gonna be doing an abstract. Which is based on a painting I did earlier in the week, a bouquet. The reason I started doing these abstracts was for two reasons. One to use up excess paint that I didn't want to waste. And two, just to create a sense of freedom after doing that tight bouquet. And just to explore and play with color and paint. I've laid out my colors here based on the earlier bouquet. The peacock blue, which is the background. The yellows and the oranges, and the burnt sienna and burnt umber. And the lemon yellow and white of course. I don't want to do the whole background again. So I'm just gonna use those colors within my painting. So really, this is just something. You can't really explain how you do it. But I'll try my best. I'm just kind of, I just go with

© Carolyn Gavin and Creativebug Inc., 2024

whatever comes naturally. And try not to think too much about what I'm actually doing. It's just like a freedom to create without any boundaries. And the reason I've tried abstract before but without this process. And I think this really worked for me because I'm basing it on something that I've already done. And yet, it's totally new. And so, there are no boundaries really. You've just done this. You've explored that. And now you can go on to something else. Using your basic techniques of contrast and light but not painting anything specific. It's a lot of mark making and texture. Dry brush. Dark on light. A play of light against dark. Large areas of flat color. And I'm using a round brush, size number 10. But I'm gonna switch to a more flat brush here. Again, it's nice not to think too deeply about this. And just to paint what's in your head and just play. And let your mind just wander really. And then before you know it, you have a nice painting. You can use the whole area. Or you can just use a little section of it. You can add some recognizable stuff in there. So this is totally, totally unplanned. Totally what I see and what's coming out there. I think to create that contrast also. You need to mix your colors so they're not so pure. And then you get a nice balance. So really it's just mark making, shapes, and color. I think subconsciously I'm always doing flowers. So, there might be one flower that emerges from here. Maybe two. We're almost there. I'm gonna add some pencil crayons to the mix. This is Faber-Castell. They're really nice intense colors and thick. So they come on really smoothly. And I'm just gonna add that to the painting. Just to give it some, a different texture. And a different feel. Make some marks. It's abstract. So you can really do anything. Anything goes. You can add ink. You can make it mixed media. You can add watered down areas. And I might just add that as well. You can add line. You can even add some cross hatch. Which is like a traditional shading technique with pencil. I think we're almost done but I'm just gonna add a little bit of a watery area. Just for, so I'm watering down the glosh a lot. I'm just gonna add 'em just to give it a bit of lightness and feel. And maybe a couple a dots on there. I think it's done. Because I think there's enough paint on the paper. I could go on and on and on but then I'd overwork it. So there is a fine line between when it's not actually finished and when it's finished. And you gotta know that fine point in between.

Day 8 - Bugs

- This week, we're gonna be drawing and painting bugs, birds, and butterflies. I've just illustrated a book on bugs and I'm just loving this subject at the moment. (water splashing) So we'll be working in watercolor today and I've laid out my colors here. It's a nice rainbow palette, starting from yellows to greens to pinks to blues to reds and some darker browns and grays. So I'm going to be starting with this lovely yellow bug. I think it's some kind of grasshopper with beautiful wings. And just gonna paint his body first. I'm basically painting from reference today that I've collected, and all that will be available in the PDF. So I'm just gonna paint his body, remembering that it's kind of divided into three parts. So I'm just mixing a little bit of green into it over there, and then we'll lighten up and back to all yellow. And just let it be loose and free-flowing. (paintbrush clinking) Little bit more lemon yellow towards the end. This one has a really long body so this is gonna be one of our biggest bugs. Again, I'm gonna vary the shapes just for interest's sake. There's just a huge world of inspiration I find in bugs. The colors, the patterning, the texture, the shapes, the wings, I think they're fascinating. So now I'll add the wings. It's a beautiful, fan-like wing, almost like a kite. And then they're organic, they're soft, no real hard edges, so. So I'll start off with that lemon yellow. And then we're making it a little darker with a cadmium deep yellow as we're going down and just kind of blend it all in. Blend it all in. You can see that the wings have kind of like a scalloped edge. So you can show that as well and then they come down. It's kind of like a butterfly, but the

© Carolyn Gavin and Creativebug Inc., 2024

wings are in a different place to a butterfly. They're much further down on the body. And we're coming down. You see that a bit of green is happening in the wing, which is lovely. And we'll just get a little bit of a scalloped edge on this one coming down. Then I'm gonna darken it a bit with a bit of yellow ochre. And I see a little bit of burnt sienna (paintbrush clinking) in there as well, which I think is, no, that's not the color. This one here. Little bit of burnt sienna in there just for darkness. And of course, when you come up, you're gonna hit that body, which is wet still. So it's okay. Just like do that. 'Kay, can always dab it a little bit if you think there's too much brown in there and come back. Okay. So let's go back and do a little bit on the edge with the burnt sienna, and I think that's pretty good. Add a bit more yellow back into the mix. Now we'll do his six legs. And with the legs, I just try not to get too much detail in there. They're basically just like a thick part coming out of the top part of his body there. Actually, should have done it a little bit higher up, but that's okay. There's a lot of artistic license, I think, in this. I'll add a bit of burnt sienna. And then usually, they're kind of divided into three as well, just like the body. So they go off at angles like that. And then there's usually some kind of tip. So I'll do the same, and then over there, some kind of. Something happening on the end there like that. You can see they're not even and that's what I want. I don't want anything symmetrical. Start on the next one. Basically the same thing. You can add a bit of green in there just for difference. And then the end again. Same here. And the tip. And then the back legs. I'll just go maybe a little bit browner. They're kinda sticking out from under the wing, again, in three parts. It's nice to actually show they go in three parts, not just straight, 'cause they're never normally straight. Using the tip of my number six, I think it is, and just little bit of darkness there while I'm there. So we'll leave that to dry and we'll do the antennae in ink, as well as I'm gonna wait for the wings to dry before I add the patterning on the wings. So the next one we're gonna be doing is this leaf one down here. I think it's some kind of leaf bug. I think it's built like that for camouflage to look like a leaf, obviously. And he's very limey green, so I'm gonna mix obviously green and yellow and just draw his body. And so he has the head and this is his second part of his body. We'll just make it a little bit more browny. He has a lot of green and brown in his body. Make him a little bit darker there. And then I'm gonna paint the leaf part first. So it's basically. And let's add a little bit more of the brighter green. So it's a mix of the lemon and the mid-green tone. And we'll just paint his body in. We're gonna do the detail of that almost like a leaf spine down the middle as well as the leaf veins that he has. It's amazing, this camouflage. I'm sure you would never even see this bug in his natural environment because he's so camouflaged. So we'll just add and blend some greens and we'll come down now to that lovely leaf shape. And then kind of like a roundy, pointy tip. So gonna add some more. Also a bit of a scalloped edge on that side and I'm then gonna add a bit of the burnt umber on the edges 'cause he has that kind of thing going on on the edges. That just kind of blends into his body like that. Just add a bit more on the tip there. And he has two little pointy bits that come out the back there. So let that dry a little bit and we'll dab it a little bit in the middle just for some lightness. You can see he gets lighter in the middle there. There's a highlight. So we'll do that. Next, we're gonna add his legs and I'm just not getting too fussy about it. Paint them in. They're like little leaves coming off his... Again, they're going to all different shapes. And the tip, so we'll just add a darker tip and some darkness on the edges. 'Kay, same one on this side. So it seems to be a bit bigger, but you can try and make them basically the same size. And continue, second part. And his little tip. okay, next, go back, do the middle legs. This one's kind of coming out of here a bit. And then a much thinner part for the middle and a browny part for the edge of the tip. And the same over here. Leaf shape. Thinner. And then brown tip, almost like a pincer at the end. Just add a bit of burnt umber. Last set of legs. They also just gonna kind of have

© Carolyn Gavin and Creativebug Inc., 2024

them come down here. Burnt umber and then the tip. Now that sort of is blending into the body of it too much, so we'll just add a little bit of an edge there. This one seems to be cut off, so we'll just make it up. There we go. So that's basically the leaf bug. While the leaf bug is drying, we're going to add pattern to the yellow bug. I'm using my smaller number two round brush, and I'm gonna add not a black stripe like I see there in the photo reference, but I'm gonna be adding a green, kind of made-up geometric pattern that I prefer. So you can add any pattern that you like. I just, I like the fact that there's a stripe down the bug's wing, but I don't feel like putting a black stripe or gray stripe. I like to add my own touches. I'm just following the shape of the wing all the way down, basically. 'Kay, and then we'll do the other side. I'm using mid-tone green and basically just adding some diamonds. 'Kay. And basically, that's it. (water splashing) I'm gonna be adding some nice lines as well down his wing. I don't wanna do that in ink 'cause I think that would be too hard. So I'm gonna be using like a cadmium yellow mixed with a burnt sienna so it makes like an orangey, yellowy, browny, reddy color. And I'm just gonna come down and do the details with my thin number two, just coming all the way down. That's one, and then we'll do the other one. So I'm catching a bit of the green geometric, and that's nice. So that's basically that. Just add a little, couple more stripes to his body there, and that's the yellow bug done. Now I'm gonna go back to my green, green leaf bug and add that middle spine that is quite predominant down his back. So I'm just gonna (paintbrush clinking) start off like that and just move my way down, down the middle. And then add a couple of lemon yellow veins to his back, like that, just for some added detail 'cause it's a big space. There's not much going on, so we'll just add some nice spines like that. Okay, then the last thing I'm gonna do is take my nib pen, so always check your point, and just do a few basic lines on your palette just to see that it's working. They often get blocked up with ink. This guy has a lovely antenna. They kind of go round like that, and then just draw them in like that. You can do a little bit of thickness. Press down a bit with the pen to create a little bit of thickness there. This leaf bug doesn't have big, long antennae, but we'll just add a couple like that. That's pretty much it. (pen tapping) We can add a couple more details with the pen to his body like that. Yeah, that's like kind of a scalloped thing going on down his back. So there's a whole world of inspiration out there in the bug world, and we're gonna be playing with that in the next few days.

Day 9 - More bugs

- Today we're working on our bugs again and I'm gonna be doing a scarab beetle and a made up bug. So that's the guy I'm gonna be working from. He's got a lovely, long tip and I'm gonna be using Payne's Gray for that, which is not black, obviously. It's a lovely soft gray and I use this color a lot in my work. It's just not as intense or deep as black and it has kind of a bluish tone to it as well. So this guy has this long tip like that which we'll draw in. And he is kinda pointy. And then he kinda fans out, so this is his head. He fans out like that. (water splashing) Just lighten him a little bit over there. And then widen it a bit, shape goes out, and then it kinda does a scallop in and then out, and then in again. Add a little bit more paint. And he looks a bit straight to me, so I'm just gonna adjust the shape. There we go, a little bit better like that. And then I'm gonna paint in the body, which is lovely and goldy, ochrey, browny color. So I'll just start off with some burnt sienna and go from there. His body just kind of, actually he's a beetle, so he's kind of rounded. So we'll draw that rounded in, I'm trying to get his shape right. Maybe a little longer like that. Then we'll just paint him in like this and we'll add a bit more of the burnt sienna and maybe a bit of Indian reddy-brown here, for just a little bit of detail and color. And then he actually, (water splashing) just trying to get rid of that outline. And I'm just gonna tap it a little bit like that, I find it a bit too red. So we'll go back to our yellow

© Carolyn Gavin and Creativebug Inc., 2024

ochre and just kind of bring that down. So I'm gonna add his legs now while the body is drying. He has some really interesting legs, a lot of them have spines on them almost. So there's that part, and then we'll come in a little bit like that. And this part is like a hook or a claw, I'm still drawing with my tip, which is fine. And then this side, come down and do that. And then it kind of comes in like that. I'll just add a little bit more color in there, fix his, add a little bit more of a bend to it like that. Blend a little bit. And then when that is dry, we'll come back and darken it a bit. So then this leg, again, here, same thing. Couple of spines on there, and then he comes down thinner like that. And when I use my tip like this, I flip the brush so I have a little bit more control. And then one more, so now he has his six legs. And there we go. Okay, I'm just gonna add a little bit of deep Payne's gray to that part there just to delineate where his head ends and his body begins, fill that in a bit. I think that that's too wet to paint on, so we're going to add my made up bug now and I'm gonna make him an orange. And he's gonna kind of go over here. So he's gonna have this nice head in orange and we're gonna just continue down in a reddy, I think it's India, India red. I'm gonna kind of have his body coming down like that. And then we're gonna make it orange again. Kind of quite fat and uneven, and then going into, blend it into the yellow. So he kind of looks very fiery at the moment. And then we're gonna add some wings, which I might do in a greeny color, greeny-turquoisey blue. So this is, start off there like that and going into a turquoise-green towards his body. There. And you see I just need to touch a little bit so I'm getting that red coming off the wing, which I really like. And there, this one is a little lighter, but that's nice for variation. And then we'll do his other wing, second pair of wings. And we'll just make them a little darker with some burnt umber. And we'll have them kind of sitting, sitting over there like that. (water splashing) I'm gonna dab this wing there a little bit so there's that differentiation. Continuing with the green, and there we have the wings. I am going to add his legs and some burnt sienna, just two legs down here. So these long, these long legs. He's almost like a crane fly. So there's one and then there's the second one, and then I'll just add a bit of darkness in there, give it interest. And then we're gonna give him another leg in a different color to the other one, make it even longer. So you can let your imagination just run wild when you're painting these kinds of bugs, 'cause you'll probably find that in the jungle if you really wanted to. (chuckles) Something similar anyway. And then I'm just gonna paint in some turquoise antenna. So we'll sort of paint them in that little space there like that, give then some dots on the tips. And then he looks like he has eyes as well. (water splashing) And when it dries, I'll add some stripes to his back for a little bit of detail. So we'll go back to our scarab beetle here and just add a little bit of detail to his back. So he has a definite line going down the middle of his back. I will paint that in. I didn't really do it in the middle, but that's okay. And then we're gonna be adding a couple of dots. So it's not quite dry, but that's fine. And you can just add a little bit of the side Payne's gray just to keep that separate, his legs from his body. Couple more dabs of paint on his back, some bigger, some smaller, just vary it up a little bit. You can even go in and darken his legs a little bit. There we go, that's better. And he just lastly has some cute little antenna over here like that, which I've added in, that's fine. Doesn't have to be perfect, you can just wing it sometimes. And that's that guy done. (water splashing) I'll see if this one's dry, then I'll add some, I think it's dry enough, I'll add some detail to his back if we can. Some nice, see it's not quite dry, but that's okay. So you're getting a nice stripe that's not quite perfect and even. And just add a little bit of darkness there just to differentiate between the wings. Then I think those two are done.

Day 10 - Bugs plus

- To finish off our bug page, we're gonna be adding some smaller bugs with lots more ink detail. I'm

© Carolyn Gavin and Creativebug Inc., 2024

going to add a nice yellow body here with a little bit of Vermilion in there, wet on wet. So that's our first little bug. These are all made up. I'm gonna be doing an orange one here. A little bit of pink added for a head. And the last one is a lady bug. I'm gonna be doing a pink and orange lady buy. That's Oprah Pink and I'm gonna be doing a rounded, much rounded body. There. I'm adding some Vermilion to her head. Okay so, next we're gonna be adding the ink detail. So again, I test my nib out there. Working perfectly. Antennae. Of course when I hit the, the body like that that's what happens but that's okay 'cause it's gonna be part of the patterning of the bug. Let me add in some wings. I'm gonna give it some mighty big ones. Going over the other and then of course this side have to be much smaller. And then we'll give it a second set of wings. Adding pressure for thickness. Okay. And then we'll add the legs. Again in three parts. That's one leg. Second leg or third leg. Don't worry if you get splotches of ink. You can turn that into a bug. And, one more set of legs. So we're gonna put the legs, shorter legs up there. So this is some kind of mosquito or something for this bug, it's a made up lady bug. We'll just add some lovely antenna. And we can do her typical stripe down the back. And we can do a little line there as well. And then we're gonna add some legs. And give us some black spots with ink. Okay. And this one, we're gonna add some wings so some antenna. Have them go like that. And, wings are gonna come out like this. And then we'll add some veins to the wings just for some nice detail. Then, if you press down harder, you can get a thicker line. There, those are nice. We won't give it any legs 'cause I think they'll get in the way. Last but not least, we're gonna turn this little splodge over here into a teenie little bug with long antenna and short legs. These are really fun. You can start off with your reference and then just go to town and let your imagination run wild. Colors, legs, wings, it can all just be happy and fun and super sweet. (laughs)

Day 11 - Butterflies

- Today we're doing butterflies. I've already started doing the top half of the painting, and I'm gonna let that dry and start again working on the bottom half, adding a couple more. We have a ton of reference from PDFs that I've collected, and we're gonna use, and start off with those and just let our imaginations take over after that. So this one has a lemony-yellow wing. I have a lot of reference, but I'm kind of just going off on my own butterfly journey here. And this is Vermilion, which is a color I love to use, 'cause it's like red-y, orange-y, not quite either. Red or orange, somewhere in the middle. So I'm kind of doing two different styles here, one with four wings flat-on, and then one with just two wings like that, and then some side butterflies, too, some profiles, which I really love to do. But it's nice to, when you do look at your reference, to get different shapes, 'cause there are so many different-shaped butterflies out there. This one, I'm kind of gonna do it at an angle, and the wing kind of just goes like that, so this one sort of has a wing that goes down. We'll fill that in with our Opera Pink, it is, I think, and then, a little bit darker, and then I'm gonna add my Vermilion again to that, so this one is a really pink-y wing. And then a little bit, and then I'm gonna come back to that and let that dry a little bit, so now I think we need to add a blue one, Blue Morpho, they call them. It's just nice to create, and have lots of different varieties, so it's, there's lots of energy happening on the page. They're not just all facing the same way. Tryin' to get a nice, deep blue, but I'm gonna add some darker blue in the middle there like that, just to give it some depth. (brush clanking) Next we're gonna do a Payne's, Grey one, this one here, so he has, his wings are black or grey, and then a white stripe, and a pink stripe, so we'll just work with that a little bit. So, he's gonna be on the side, draw his wing like that, so that's the first wing. And then I'm gonna do his body in a India Red, I'm just gonna do it kind of like that, and then we'll add his other wing

© Carolyn Gavin and Creativebug Inc., 2024

afterwards. So maybe two more butterflies, I'm gonna mix a bit of white to my orange to create a lighter orange here, with a bit of deeper yellow, and I'm gonna do maybe one more here like this, so it's gonna have a speckled wing, and also a double wing. I'll do, I like to make them uneven, often, 'cause I just don't like things that are too balanced and symmetrical, especially in nature. So I will give that one, well I need to dab a little bit just for some texture, and then you're gonna come back and give this guy the rest of its wings, and then we're gonna do the middles, so it's a matter of deciding on color, what color? I kinda think I'm gonna give this one some blue wings, or maybe some turquoise blue wings, 'cause we have blue there and blue there, and we wanna kinda mix it up a little bit more, so I'm gonna use turquoise blue for a little bit of a wing coming out there, and another one coming out there. This one here, I think I'm gonna add a pale pink, this is called Shell Pink, and it's in our Holbein series, and so add a little bit at the bottom there, like that, and maybe with some kind of a point, like that. And we'll do the other side. So, I'll always make room for the centers that are still, the bodies that are still gonna be added afterwards, so remember you're gonna add those. Next, I'm gonna give this guy over here another bottom wing, and I'm still gonna make it dark, but not as dark, so just gonna add it like that, and the top one is already dry enough that you can go up close and you won't, it doesn't bleed too much, just enough. So there's that guy, and we'll give him some antennae in the deep blue, and we'll be adding the ink for details again. But, I just felt he needed those right there like that. Okay, so next we're gonna be adding some bodies. I think I'm gonna do that one in, I'm gonna use Vermilion with a bit of Burnt Sienna for a brown-y body here, and just go down like that, simple, simple, maybe a little bit of a head if you want at the top, and that's that guy. Then I'm gonna mix some white, and make like a light, dusty rose kinda pink. I don't really like that color, but a little bit brighter than that, and give this one maybe that light body there, and then I think this one needs some bottom wings, and I'm gonna do them in like a mustard-y color yellow. So it's yellow mixed with Burnt Umber to give it that lovely, deep mustard-y color yellow, and I'm gonna give it some scallops, so basically I'm laying down the wings, and then I'm gonna decorate them afterwards, so that's the real fun part as well. The first part is choosing colors, shapes, and making it all work together, and the second part is actually decorating these beautiful objects you've created, out of nature and your imagination. Okay, that's that one. I think they all have wings, and most of them have bodies. This one, I'm just gonna dab, 'cause there's too much bleeding going on there, and I'm gonna deepen the, make the body deeper, darker, 'cause it's not standing out. And I'll just get rid of that. There's no mistakes, there's no rights or wrongs, it's just a lot of experimenting as well, and then you'll find a rhythm and what works and what doesn't, in turn really comes naturally. So I think I'll give this one a green body. 'Kay, like that. And now I'm just gonna add a little bit of detail within the wings, dots or stripes, antennae, flowers, got a nice base to work with, just gonna add a flower here, and another one on this side, and we'll just basically decorate our butterflies. I'll give this one some spots. I'm adding white detail to this one, almost like a flower, branch, coming off. This is my number two brush. This one, just some marks. Got a flower, and I think that one needs some leaves, but we'll add it in at the end with the ink. This one, some eyes. Yellow on the turquoise blue. I'll continue with that color, and make some kinda dots over here. Cute little border to the edge of the wing, like that. You can really have fun with these. Okay, one or two more. Just a couple of dots and speckles on this one. Just gonna give this one some stripes, there we go, in red, and now I'm gonna start on the ink. So our pen, nib pen, our india ink, and we're ready to go. I'm gonna give antennae in different shapes and forms. I'll just go ahead like that, try and vary them up so you have lots of variety. Some long, some short, you can just kinda make it up. Some upright, some ones that go towards the side. Okay, we're almost done, some legs.

© Carolyn Gavin and Creativebug Inc., 2024

And the last antenna over there. Butterflies are really fun, you can do so much with them. You can illustrate quotes and add butterflies, you can add metallics, gold and silver, you can decorate with dots and stripes, it's just endless, really.

Day 12 - Birds
- Today we're gonna be doing some birds. I love fat, little birds 'cause they have lots of character. We're doing a pink robin and an orange-headed thrush. I'm working from some photo reference that I found. Our pink robin has a lovely fat body. I'm gonna start with him. And it's really about painting the shape first and getting that correct, and then you can add some finer details. So I added a mix of Opera Pink and Shell Pink. I'm just laying down that color. So, he's got a pink body, and then trying to do it as fat as I can, and then a gray head and a browny wing and browny claws. So I'm going to use Payne's Gray, light Payne's Gray, with a bit of white for the head. I'm getting the shape of the body. I'm trying to start as light as possible. Here's the head. And we can do his eye after. Right, I'll just dab a little area where his eye might go, and his beak, we can sort of put in as well. And then we can just come down a bit and add the rest of his head there. Okay, so that's his head, and then we're gonna just lighten it a little bit more and come down and show the back of his body. If there's too much water, you can just let your brush absorb it and dab it on a tissue. Okay, and then we're gonna change to a bit of burnt umber and kinda start to add his wing. So it's a mix of Payne's Gray and burnt umber. I'm not gonna go into the pink yet, I'm gonna let that dry a little bit more because I don't wanna make that area muddy too much 'cause it is beautiful and pink. With the wing, I'm just gonna kinda use my brush in that kind of motion to suggest the shape of it, like a sideways kind of action, and then his tail which is maybe a darker shade of brown, burnt umber and Payne's Gray. Let that come off like that, and then you're just gonna fill in a little bit there his wing. So it's a little bit straight so I'm just gonna turn it down a little bit like that. I think that's good. So really that's basically it. Now I'm gonna add his claws, his feet. Gonna divide it into like one, two, three in the front and then there's one coming off the back, and then this one a little bit shorter. Okay, one, two, three, and a little bit coming at the back. So that's basically it. We'll just see how dry he is, and then we can go in a little bit deeper with the color. So we'll do that first, and I'm gonna start on the other bird, the orange-headed thrush, because I'll let this guy dry a little bit, and then we can come back and give him some more details. We're gonna do the same thing with this one. He's gonna be facing this way, and he's orange, has an orangy yellowy head. So it's a basic orange, yellow mixed together. So I'm going to also draw in the shape as much as I can of the yellow-orange part, and then we'll add the gray. So we're gonna leave an area for his beak there, and we're gonna kind of come up and come down again and add a bit more orangy with a bit of India Red mixed in. We'll leave a space for this one's eye like that. Okay. Do a bit of dabbing, and we'll come back and add some more detail and darker tones after. Just trying to get the shape of that color in there. Bit of darkness. There's a lot of texture within birds, their feathers, so they're not flat for sure. Now we're gonna add the gray, and it's like a bluey gray, and I'm gonna add some white as well to make it a little bit more opaque. So that's there, so we're gonna just draw his shape. Now, his wing is at the bottom of that, but then there's a bit of wing sticking out there and there and there is his wing and that's his tail. So we're gonna just try and visualize all of that, but first you gotta get the shape right. So we'll say that's the wing and that's the other wing, and then his tail kinda comes down, and then we'll add a bit of blue, and then a couple more darker bits there. So now we have to join it all together. Just gonna dab a little bit here. When I do that it's to give it texture and to be able to go in and add another layer of color. So I think he's just gonna come around a bit more like that, and

© Carolyn Gavin and Creativebug Inc., 2024

we'll add some deeper colors to the wing there with the feathers, and then again here, it needs to be much darker. And then we're going to extend his tail. Maybe much lighter. So there we go. So he's looking a bit unfinished, so we'll add more to his body here, and I'll just bring his body around there like that, and then we're gonna give him his beak. I'm waiting for that to dry a little bit more before I let those two colors touch. Right now, I'm gonna give him a beak. He's got like a kind of longish, roundish pointy beak. That looks so much better. And I'm gonna give him his eye. Much, much better. And you can even make another little section to the beak like that. And now his feet. I'm gonna just mix. They're kind of like a pinky gray color, and they come out of the bottom end of his body like this, and give him a couple of claws and then there's another foot behind that so it's gonna be shorter, and there we go. Okay. He's almost done. Just add a little bit of orange, then we can go in there and finish that off and that. I'm just gonna add a bit of the wing like that in a lighter tone. We'll come back to him in a minute. I'm gonna go back to our pink robin now and add the final details, his eye, a darker beak, and more contrast in his body and more texture and feathers. Go back to using our burnt umber. Just some lines to show that he has feathers, thick and thin, mainly thin lines. I'm gonna add a bit of white at this point to the gray, like a light gray, light gray, just 'cause I think he's head needs some more highlights. It's looking just a little more flat. Yeah, that's better. And then we go back to this one. Take that same lighter gray and we'll add some feathers and lines. It's still quite wet in there but that's okay. It's wet on wet which gives it a different texture. Okay, and then we'll go back to our robin and add some marks and dots just to give the idea that he has feathers on his body. Just kind of like not too much, just a little bit. Like that. And this one, I think it just needs a little bit more contrast. He's just looking a little flat. So I'm mixing Payne's Gray and Prussian blue, and I'm just gonna add a bit of darkness to the underside of his wing under there and his wing over there and under his tail, and I think that is pretty good. Like that. There we go. Yeah, but that's those two. I love painting birds. There's so many varieties to be found. You can take any bird and break it up into colors and shapes and add details like feathers, and dots, and splotches, (laughs) splotches.

Day 13 - Hummingbird with flower

- Today we're going to paint a hummingbird in my sketchbook. And I'm gonna be using watercolor in a gouache technique. I'm just gonna add, here's some lemon yellow. And I have my colors already down. There's pink, (mumbling), very shimmery yellow, green, and quite a bit of white mixed with burnt umber, more like a beigy browny color for the wings. And I have my hummingbird, he's gonna be getting nectar out of a pink flower and I'm gonna do the branch and the flowers kind of on the side of him. Okay, so again we're gonna start with the head. I'm gonna mix up some white and with a bit of yellow and a bit of green. I'm using my number two Escoda filbert brush. We're gonna start here. So I'll just draw the shape of the head a little bit and then I'll just paint the inside of the head, adding in different tones, burnt sienna, white. We'll leave a bit of room for the eye, like that. And then the beak kind of comes sort of straight out of the top of his head. So I'm just gonna add some lovely opera pink to the bird underneath the eye a bit. And some burnt sienna. So it's a matter of combining colors to create the shape. So he's got like a very vivid, bright head with feathers almost like scales. And then his body's a little bit duller beige. And then further down it's more shimmer green. So I'll just paint in the rest of his head. Adding and using quite a lot of white. I'm gonna put his beak in and we'll make it more of a gray, darker gray and brown. Mixing burnt umber with gray. And you can't really see the whole of his beak, but I'm just gonna show you more than what's in the picture, 'cause I want you to see that his beak is quite long. So we'll make it about that long. And

© Carolyn Gavin and Creativebug Inc., 2024

then we're gonna paint it going into a flower, so I'll just actually make it longer. And there's like a lighter portion underneath. So that's pretty good for now. We'll leave that for now. And we're gonna go onto the rest of his body. They're very delicate, little birds, slight. And so you could kind of just paint in his body, bearing in mind that his shape is very, very delicate and small. So the breast comes out like that, like that, and then kind of goes in, and then start of his tail. So we're just drawing in the shape and then we'll add the color and the rest of the details after. And we're gonna, there's like a darker bit there. And then we'll add the wings. So we'll add some yellowy green over there like that. It comes down a bit like that. Then we'll add the wing. So I'm mixing white with burnt umber and a little bit of Indian red. Still with my number two. So the wing comes, draw the shape of the wing. And it's kind of scallopy on the edge, like that. It's not straight. It kind of comes in and then it goes out again like that, then it comes down. So we'll just darken it there as it's getting close to the body. And then we'll just paint it in. So with this filbert brushes they allow you to when you flatten and put pressure down on the paper they allow you to spread the paint around really well without having to go to a bigger brush, so you have a lot more, you have a lot of control. I think that's why I like it. And I also like the tip. So there isn't really much tone in that wing right now, so we're gonna just add that to the top there like that. From lighter to darker. And a little bit on the tip. And I think that area there has to be much darker. And I can still come in and make it darker. So we'll add the little, the claws, and they're sort of curled around, 'cause he's in flight. And then there's a darker bit there. You can always, of course, make it more colorful than what I'm making it, 'cause they are very colorful birds. I'm just gonna make a little dark area there. I'm gonna put in his eye. And I'm gonna make this a little darker. And then I'm gonna add the other wing at the back there like that, just a suggestion of it. So let's just finish off the rest of the body. Little bit of gray and a little bit of brown. I'm gonna be adding pink, just 'cause I think it needs a little bit of brightening up. Now I'm gonna be adding my flowers. And it's like really beautiful bell flowers. So I'm gonna cross over the edge of the sketchbook and I always really love to do that. This just kind of gives it another dimension. So we'll just add our first flower and the bird has its beak kind of stuck in there. And then we'll go from there. I'm using opera pink, shell pink, and orange, and vermilion. And different shades of green for the stems. Okay, so we'll do another one down here. Start off with the pink. And when you mix these four colors together you get really cool shades of oranges, pinks, and reds all mixing together. And we'll just build the plant around the bird. You can add them to any area of the page. You can come around like that, go like that, I'm just gonna go kind of off down the side of this page with the plant. Adding a deeper Indian red. I love this color. So that's three, three flowers. So now we're gonna add the green stem. So I'm just gonna add a bit of the green, terre verte green from home barn set. And I'm gonna add a viridian hue for a darker tone. So I'll mix that up, add a bit of green to just make it sing a little bit more, and then add a bit of white. I'm gonna give each flower like a bit of a base before I attach it to my stalk. Okay. So coming down and then we're gonna add the stalk. And we're gonna add a bit of darkness to it. Just roughly kind of lay that down. Have it coming down like that. So we've got three flowers coming off it and now we're just gonna keep on adding flowers and leaves to the plant. Wherever you think you need to add it just add it. A leaf. Remember to keep your contrasts, textures, and tones of light and dark going all at the same time. I'm just kind of making it up and going along. Okay, I think I need to add a couple more flowers. I'm gonna add one in there and I'm gonna add some buds on a branch over here. And a couple more leaves. Lemony yellow leaves. Maybe another flower in there. And just building up, so you have a nice, substantial branch of flowers and leaves. Lots for the hummingbird to find nectar from. So we'll go back to our flowers and should always clean my brush a little bit better than that. So we have

© Carolyn Gavin and Creativebug Inc., 2024

opera pink. So here you can see it's more of a watercolory feel. I let the water take over as apposed to the heavy mixing of white. So I like that combination. And let's add a fairly dark one there. And we'll start adding a couple of buds on this side. Just mixing up our colors. And then we'll add another flower there. Try and vary the shapes, 'cause that gives it a lot of interest. Another one here. This time we'll put a dark top on it, like that. Add a smaller one there. And a couple more. Maybe a more reddy one over here, like that. And then one like that. So I'm gonna add some pink red into my leaves for detail. Just give a little bit of interest in the leaves. A couple of more buds over there. And maybe one or two more little leaves. One here and one here. And pretty much almost there, just gotta add a little bit more lightness to the beak. A little bit of light gray to the bottom of the beak just to differentiate and show that his beak does open. And I think that's good.

Day 14 - Butterfly with complimentary abstract
- Today we're gonna take everything we've learned from this week and make a butterfly in acrylic wash and then do an abstract from that. So I'm gonna be using some found butterfly reference. And you'll get that in your PDF. It's, I'm not sure what kind of artwork it is. It looks like a broach or something. But I just love the blurriness of it and the shape of it and the colors. But I'm gonna take that and I'm gonna try and paint that here. And I've flipped my sketchbook so it's horizontal, 'cause the shape of the butterfly is horizontal. And then I'll do my abstract on that side. So I've laid out my colors here with quite a mix of blues, yellows, oranges and a lovely fluorescent aqua pink, which I love to add kind of at the end as a real highlight and it really makes the colors pop off the page. So I'm gonna start off with the darker burnt amber mixed with ultramarine blue. And I'm gonna just also use a deep green as well. Kind of alternating between the two. I really need to get some heavy darks going here. But I'm not gonna be using blacks. I will also use this deep red and create a dark color like that. So I've got my number two and I'm going to just start with the wing at the top. And come down. And add some green at the bottom. And then we'll do the same on the other side. Kind of like it's a double wing, so I'll just kind of draw the top ones and then we're going to draw the bottom ones. So I'm kinda drawing in the shape first without using pencil. And just using paint. So we'll just carry on with our green over here. And we're gonna do like a scalloped edge, like that. All the way down. Oh that will have to be part of the, the antenna. Okay. Again we'll do a scallop kinda thing all the way down. Next we're gonna take a deep, dark green and we're gonna draw the other wing in here. So that's quite a lot of paint on my brush. Okay, so we're gonna just do the shape like that. And then come out of it and then go back in. And the same thing here. Hat and then like a point. And then come back in like that. So that's a really nice shape to begin with. You're gonna add widths to the edges of the wing and we're gonna do the body now. So I'm gonna take my dark ultramarine blue and you're gonna do, put in the body which is quite thick. And we're gonna add a bit of horizon blue as well to that. Just for variation. At the bottom. And it kinda goes to a point, like that. And then you're gonna have a bit of blue there. And then we're gonna do the head back in the dark blue. Gonna add a bit of blue to the sides for more contrast. Here's the top of the butterfly. And now we're gonna paint in the wings. So we're gonna be adding a bit of whites and some green. And yellowy green. I think we'll paint the wings like this. They have a lot of ribs or lines to them. Sort of bear that in mine. I do one side, then I do the other. And then we'll add some darkness in between like that. Can always come back and just fix that body a bit. Okay. Keep on adding. I'm gonna add like a mustardy color down here I think. This side as well. Add back to this here. Just keep adding color, color blocking. So... I'm using the same colors on both sides but just not perfectly, obviously the same on both sides. Okay now I'm gonna be adding some pink. Got this medium pink here and

© Carolyn Gavin and Creativebug Inc., 2024

I'm just gonna lighten it with some white and a bit of yellow. (whispers) That's a lot of paint on my brush, but I'm trying to use it. Just color block and this side as well. Okay. And a little more at the top there. And then I'm gonna add some orange, yellow orange. Blend that in a bit between to create the effect of the ribbed wing. Then we'll just come down here on the bottom set and add a bit of that orange so that we spread the color around a bit and then I'm gonna add some of this Indian red. So you can add whatever colors you'd like it's just I picked these colors just really 'cause I liked the combination of them. I'm not really blending. I'm almost like just laying down blocks of color. Put a bit of this Indian red at the top here. And then I'm gonna go dark again. And add some really dark, deep intense, it's actually green and blue and brown mixed together. So it's not black. And I'm just adding that to the top of the wing here. There's quite a bit of darkness in here too. And I think that's, then it goes dark on this wing here and a bit of darkness there. With some dark spots. And we'll do the same thing on the other side. It won't look the same, but we're adding the same sort of idea with the color. Won't be exactly the same. Okay and then we'll come back and add the spots and dots afterwards. I just wanna get this basic color in here. Okay. Add in last bits of color. I'm going to add some light brown, beige. And that's gonna be on the edges. Whoops. I'm being really messy. But that's okay. That can be added to our abstract. Paint over that. Don't worry too much about that. Put all that down here. A little bit here, some dots. And a little bit in there for a highlight. Then lastly, we're going to add our fluorescent pink. Not too much, just enough, 'cause it's very, very bright. Just enough to give the butterfly some real zing to it. It really bounces off any color you put it next to and makes it zing. So just a little bit at the bottom. And then a couple of spots inside. Then may be a little bit at the bottom here coming down. Maybe on just a couple of spots on this beigy color. Okay. Just going to darken the center, just fix the edges a bit. And then give it a bit of a stripey look to it. Okay. And add the antenna lastly. So we'll just do that with our deep color. Maybe we'll just have it go, cover up those earlier mistakes like that. And there we have it. Our butterfly. So now we'll have fun creating an abstract piece from the butterfly we've just created. So when I'm doing these abstracts, I really like to use light pale colors against the darks and the fluorescents, just to create that movement of color so that it's not flat. I'll just, again moving my brush around, using exact colors that I was using from my butterfly. I always think of it as if you're zooming really intensely into the wing and magnifying it a little bit or a lot, you're kind of gonna zoom in into this just play and pattern of color. And think of them as quick pieces. Don't labor over them, don't think too much about them. They're just free explorations of color. And taking this and making it go further. So I'm just using my smaller brush just for a little bit of detail there. Some more spots. And I think that's pretty much done. With the abstract I'm not only using excess paint on my paper, but I'm exploring new ways of using color without the constraints of an actual object.

Day 15 - Single fruits

- This week, I'm gonna dive into painting fruits and vegetables. For this one, I'm going to use Acryla Gouache and just paint fruit from my imagination. I'm gonna paint an apple first, a red apple. I'm using my #4 filbert, slightly bigger than what I've been using up to now. This is a scarlet Acryla Gouache, and just paint in the shape kind of like that, and then I'm gonna leave where the stalk comes out. I'm going to be adding a bit of yellow, 'cause is you look at an apple, and of course you can use reference for that or real fruit, which is even better, you can see that is has a lot of yellow in it. So right now, it looks orange. I'm just gonna add a little bit more yellow, and you can see I'm just like dabbing on the paint, and the colors kind of mix themselves. I'm gonna go back to scarlet and just kind of continue it on a little bit over there and at the bottom, and then I need to get some dark

© Carolyn Gavin and Creativebug Inc., 2024

areas, so I'm gonna use burnt umber mixed with scarlet to create that dark red, reddy-brown color. Okay, and then I'm gonna add some to this side there and again, where the stalk is gonna come out. And then within that stalk area, add some green, greeny-yellow kind of coming out of that, and then mix that, add that to some other area as well so there's a bit of greenness and texture. And then I'm gonna go back to our scarlet, and we're gonna mix that with a bit of white which'll create more of pinky-red color, and just come down and try and get rid of that orange so it's more reddy-pink as opposed to orange, but you have that as an undercoat, which is fine, so it's a little bit of it showing through there. Now, I'm gonna bring my stalk out, mix burnt umber with a bit of white and having it coming out. I'm gonna do it in a traditional, like safe color like that, but the next few fruits that are gonna come along are gonna have a little bit of unconventional color to them, just to be playful. I'm just gonna add a leaf to this apple and kind of like thick to thin. Next, I'm gonna paint a lemon. So a lemon is kinda narrow on the top then goes wide and then kind of goes narrow again and then wide again. So I use my different-colored yellows, dark on the edges, and then I'm gonna add some lemony-limey for the middle with some white for highlight. Okay, and not too, just quick studies of fruit, not too serious. And this leaf, I'm gonna make blue just for fun. Coming out like that, and then I'll add a dark blue stalk afterwards. Okay, continuing on, I'm gonna be painting a clementine. So that's my yellowy-orange. And add yellow to that side. I'm gonna give this one a blue stalk and have two leaves coming off that, so there's my blue stalk and I'm going to do the leaves in pink, one of the leaves in pink and red. That's part of the leaf, and the other one I'm gonna do in grass green mixed with white. It's light green with a bit of yellow, lemon yellow in there, and maybe a bit more white. So this one will come like that. And next I'm going to be painting a banana, so I need quite a bit of white for that and some yellow, and we'll do the shape kind of like that, long going to narrow. And this is really way too light for me, so I'm gonna be adding some deep yellow, and we're gonna add like a bit of a stalk afterwards. So here's the banana, just wanna make him longer like that. We'll add an edge in a minute and a stalk, and then we'll make him a bit fatter there. Okay, wash. I'm going add the stalk or where he gets picked in an orange-y color like that. Then we're going to come back and add the detail onto that leaf in a smaller brush. I'm gonna be using ultramarine blue. Lift down just a little bit so it's easy to work with and do that and add some detail veins to the leaf, just like that. Next, we'll do the red part of the leaf on the clementine. I'm gonna just add that there like that. There we go. We'll come back and add some dots and a little bit of detail to the bottom of the fruits. Next, I'm gonna do a fig, and I'm gonna be using ultramarine blue maybe with a bit of pink to create that purple-y color. I love the shape of figs, so I'm just gonna just lay down the shape of the fig. This is actually a good color. That's maybe too pink. And they're very pointy, and they kind of go off. Just add a bit of white to that. So there's one, and I'm gonna paint another one next to it, smaller. And it give it a bit of pink to it, and we'll add this blue just because. Okay, and add a little bit of that blue, I think it's sky blue to this one as well, there we go. And now we have to give these guys some stalks, so I'm going to use my #2, and I'm gonna use red, scarlet, and just that, and this one there like that. And then while I'm there, I'm just gonna add a little bit of a bottom piece to the clementine. And the last one I'm gonna paint is a strawberry, so that's red and pink in color with little yellow seeds, the lighter-colored seeds, so I'm gonna use scarlet, scarlet and get the shapes. And they're kinda wider, they're wider on the top, they go in a little bit, and then there come down to a point. So I'll mix up a bit of light red, and I'm gonna add a little bit of yellow, and pink to that. Okay. Back to my scarlet. Okay, and I need a lot more lighter tone in there, so I'm gonna just add more white. I'm getting a lot of other colors, but I think that's pretty good like that. Maybe a little bit more darkness on the edge. I'll use my Indian red, Indian red like that. A little bit of burnt umber just

© Carolyn Gavin and Creativebug Inc., 2024

to round if off a bit. And then we'll come back and add some seeds. So I'm gonna do a couple more details. I need to add something to that leaf. So I'm gonna add some sky blue to the bottom of the apple leaf like that. And we're gonna add some umber, burnt umber, to the bottom of the lemon like that and the edge of the banana like that. Then back to some green for the bottom of the apple. And where else. The strawberry needs a stalk and some leaves. So we'll leave that to dry a little bit. And in the meantime, our banana's dry, so we're gonna add some blue spots instead of black spots to him, coming all the way down like this. Okay, I think that's good. Then some greeny spots to the lemon over here and some green as well spots to the clementine, a couple of bigger ones. Okay, I can go back to my strawberry, add a bit of white to that. And that, I think, one little bit, add a bottom in lemon-yellow to the fig and that fig. And that's, that's it.

Day 16 - Mushrooms
- Today we're gonna be painting mushrooms. I've got some PDF reference but I also kinda go off a tangent and do my own thing also. Today I'm gonna be using watercolor. I've got a mix on my palette of vermilion, orange, deep yellow, lemon yellow, jean, which is like a fleshy tone, yellow ochre, some pinks, and the brown tones, burnt umber, burnt sienna, and Payne's gray, as well as a lot of white today. The paper I'm using is on the Arches cold pressed watercolor paper. I'm just gonna begin and kind of do like a swath of mushrooms in a horizontal way along the page. So, I'm gonna start with the gray one. I have reference here but I'm kind of gonna go back and forth, and jump between looking at it and then going off and making some up as well. So, I'll mix up a light gray. I'm using a number four brush, round watercolor Escoda brush, and just gonna mix in a little bit of, this is burnt sienna. Make it a little bit grayer, more of a warm gray as opposed to a cold gray. And I was gonna start off more at the top, sort of left hand corner and looking at this one here, more of a roundy but pointy shape. So we're starting off with some lighter tones and then we'll go in and deepen those after, just to get the shape and a feel for what's going on, and a warm-up, basically. Sometimes it's hard to just start on a white piece of paper. It's kind of daunting sometimes. So, adding some deeper tones, and continuing with a little mix of burnt sienna in there. Pulling down the bit of color with me and making a nice long stem. And I'm using quite a bit of white so it's less transparent, it's more opaque. Okay, moving on, I'm gonna be doing a darker one in a similar kind of shape, same family. Just, I find mushrooms very whimsical and very sweet to paint. There's so many different varieties too. And you can also again, like butterflies, just add decorations afterwards, little embellishes, that make them super fun. I'm gonna change the color of the stem to more of a browny color, just kind of bring the paint down to sort of a rough edge like that. Moving on, we're going to make a nice round one using some orange and yellow. And we're gonna put this guy here, more of a bowl shape, and add lots of bright cadmium yellow to the side. We're gonna do a pink, shell pink stem, coming down like that. I love the way that kind of natural bleed happens as well. Okay, nice thick stem, and we'll add a bit of red vermilion on the bottom. Okay. (clinking glass) (water sloshing) Okay, we're gonna continue with those orangy ones and make a few more, maybe bowl shaped, in the same species, variety. Add a bit more yellow, okay. (clinking glass) Fix the shape a little bit, a little bit dabbing for lightness, and then some pink coming down. (clinking glass) and then we'll do more of a redy vermilion one next to it, more of a button shape, and that one we'll give a yellow ochre stem. So thinner and then it goes a little bit thicker on the bottom. (clinking glass) Moving on, we'll go back to our browny tones, more of a long one like that. We're gonna come back and add some texture with some little dots and marks afterwards. Burnt sienna and a little bit of pink, I would say to that, it's opera pink, to just give it a little bit of interest that way.

© Carolyn Gavin and Creativebug Inc., 2024

(clinking glass) We'll do another brown one with a little bit of pink in it, showing the underside so we can add those lovely textured lines. We'll do it round, like that, and we'll come in and add white afterwards. (clinking glass) Just make it a little bit darker gray on that side. We'll just dab it for a little bit lighter turn. Next we'll add a nice brown one on this side. You can make whatever shape you want. And then we'll add some bits (clinking glass) coming down and orange. Okay, and we'll wait a little bit before we do that stalk. Next I'm gonna add some yellow ochre, yellowy tones, so yellow mixed with yellow ochre really gives you a lovely mustardy colored tone. I'm kind of doing the rainbow or spectrum of colors as I'm going along. From, you know, grays to browns to reds to oranges to yellows, not in a very formal way. It's sort of mixing it along the way, and choosing, and staying with this color palette, which is creating a lot of uniformity within the painting. So I mixed some jean with some white and I'm gonna come down and make my stem over there. So the white is more opaque and so it gives it a little bit of a different effect. (clinking glass) So now I'm going to mix my white with a little bit of pink and a little bit of one of the redy browny colors and I'm gonna make one over here, slightly bigger, and I'm gonna come back and add some nice opera pink lines and spots to that. I'm gonna do a teeny one, a teeny brown one, over here. You must remember to leave room for your stems, if you haven't done them yet, like over there and over here. I was just waiting for the paint to dry a little bit. So this is a greeny-gray color there, so I'm gonna give this guy that color stalk and just dab it a little bit because too much paint came down. And then I'm gonna darken the edge of it like that. (clinking glass) So with this guy I'm gonna give him a red, red stalk, very delicate line, with a little bit of thickness on the bottom like that. (clinking glass) Then this one, I think I'll give it a dark brown, more burnt umber, sort of look and then maybe add a bit of pink to the bottom with a little bit of detail like that. (clinking glass) so moving on over here I'll make more of a ochre color one. I'm gonna go back to these long, tall, pointy, roundy ones. (clinking glass) I think I need to add a little bit of lemon yellow to that one. A little bit of dabbing, a lot of paint on there. And, what color stem should I give it? Maybe pale, pale pink. Make it go curvy like that, and long. And at the bottom, we'll add a little bit of pink for the tone and we can kind of give it a stripey effect, like that. (clinking glass) Next, I'm gonna do more of a dark one, gray, and maybe more like that, and then I'll show the edge as well. (clinking glass) I think I need to add some red to that and maybe a bit of orange, and I think I'll make it really wide, like that, coming down. I'm gonna come in and create lines along there afterwards. So, we'll let that dry and we'll give it a nice browny colored stem. Make the stem go all the way up so it looks like its going inside the middle of the mushroom. Okay, next I'll add a nice brown one over here, adding some darker tones at the top, and then a nice dark stem going that way, thin, and thicker, darker on the bottom. Next I think we'll go back to yellows, mustardy yellow again, with a nice scalloped edge, like that. Again, there's a lot of paint on there. Take some off. And for this one, add a little bit of orange on the bottom, so there's a little bit of natural bleeding happening there, and we'll put a bit of pink on the top. You can make them really fun. Make them colors you might not find, or you might. There's a huge amount of different colors in this family of mushrooms and fungi. A little bit of darkness there and then we're sort of finishing up in this corner here, with more of the pinks and some oranges. We'll do a big round one here. This is opera pink. So this is opera and this is bright rose which is slightly deeper, and then we'll go do quinacridone magenta, which is much deeper. Continue with our redy-pinky colors here, and we'll add a base of yellow. So now we'll go back to opera and we'll do a roundy one here and we'll add a bit of yellow as well, and then a yellowish stalk coming in there, and maybe a more yellowy one here, with a little baby next to it. (clinking glass) I think one, teeny, tiny pink one in here, long one, kind of filling in the spaces, and a little one in there. I'll just give them some little

© Carolyn Gavin and Creativebug Inc., 2024

stalks, okay. Add a base. (clinking glass) I think I'm just gonna flip one on it's side like that, and have his stalk kind of sticking up. We'll do that. Here we go, just because, okay. Now I'm just going to fill in some details, little dots, stripes, and flicks of paint. (water sloshing) (water sloshing) (water sloshing) (water sloshing) I feel like this has become a collection of mushrooms, toadstools, fungi, and they're really cute and have a lot of character right now.

Day 17 - Rows of rainbow carrots
- I love going to my local farmer's market in the summer and the fall and picking up gorgeous, interesting things to paint. Today we're going to be painting rainbow carrots, and we're gonna be actually using reference that I found online. So I'll start off with some pinky ones. And I'm using my large number 10 brush. I'm gonna be working horizontal. And I'm just gonna start drawing with my brush and with my paint and the water. And coming down to a kind of point at the bottom. So that's a little flat. I'm just gonna add a bit of burnt umber to the one side, just to give it a little bit of three-dimensionality. Okay, dab a little bit just for tone and texture. And then moving on to pink as well, but a slightly lighter tone. So we're gonna go along in a row, but we'll vary the heights a little bit just so that it's not so uniform. So this is more of an opera pink. We're drawing the shape. They're just really so uneven, so try and get them to be uneven. They're not perfect in any way at all. I'm gonna add a little bit of vermilion just for some interest over there. Okay, just dab a little bit, okay. We'll continue with that color, but we'll just soften it a bit. And we'll start to bring in some orange. So yellowy orange. Just even add a little bit of yellow as well. Okay. Just give it a really thin point at the bottom. Okay, back to adding pinks. And one more. Okay, now we're gonna be adding some greens at the top. I think I'll still carry on with my number 10. And I'm gonna use some greens from the Kuretake palette just 'cause they have a large amount of different shades of green. So we'll start at this end, and we'll just add some. So we'll just pull from what we have, 'cause the paint is still wet. You can see I just, and then we'll just add a bit more green leaves and stuff from there. That's just, and then we'll just dab a little, and we'll come back. We use a shape. We'll just add a little bit more green to that and a bit of lemon yellow, so continue. Pull a little bit of color from there. And just keep on painting. Just try and do them. Give them some variety. Some are stalks, some have leaves on the end. I'll try a different color. Kinda loose and free-flowing. I think it needs a bit of dark green. More tone in there. And then whatever I use there, I kind of go on to the next one there. But it still needs to be a little bit more lemony. And then here we can add actual leaves and then bring down the stalk from there of the leaf. This we'll just do nice and thin. And lemon yellow. Thicker. We'll add a little bit of red to that for interest or burnt sienna. Add a bit of leaf like that, and so on till you reach the end. Painting up like that. Just give it a yellowy, add a bit of yellow to these ones. Then we can come back and add some details to the leaf if we want to, and as well to the carrots. So I'm gonna take my smaller brush, take a darker shade of quinacridone and just add a little bit of texture. Think it needs to be a bit darker and a different color. Just a little bit of texture to the carrots. You add a little bit at the end. Keep going. Some of the lines go top to bottom, some go like that if you actually look at a carrot. Keep going. Keep going. Just loose and easy, no fuss. Gonna add a little bit of mixing in there. Okay, change to... A little bit of texture. And then we're going, still can add, keep that same reddy color on the yellow. It's not a problem. Then I'm gonna change to orange-yellow for this one. Thin, thick, lots of lovely texture and lines and detail. Add a bit of orange to this one. This one, we're getting paler, pinker. Let's add a bit of, still very wet, but that's okay. There we go. Little bit of stalk to it. This is back to yellow, this pinky yellow color. So let's do that and so on till you reach the end. There we go. There we have it. Rainbow carrots.

© Carolyn Gavin and Creativebug Inc., 2024

Day 18 - Autumn veggies
- Every season brings a new something special to paint. Today, it's going to be pumpkins and squash. I'm going to be mixing some yellow, orange mustardy color for my first one. I'm going to be looking at this PDF reference here. There's a nice variety of pumpkins, and some lovely shapes. I'm also going to be adding pen and ink for details. So it's just really getting the shape, that's most important, and adding the tones. This one needs to be wider on the bottom. There we go. So we're working quite big, just to fill up the paper. And so there's that guy. Then we're gonna make one that has a long sort of neck, like this one here, or that one there. And we're gonna again be adding details at the end. Stripes, and dots, and textures. But right now it's just getting the layout and the shape. Can add some white as well, and a little bit of green, this one has. Okay. And then he comes down, and goes very wide. So they really are very organic in nature, in that they, the shapes are very rounded, and no sharp edges. So I'm really trying to get a nice dark green here, at the bottom. And then it just sort of blends into what we've done further up. Okay, I'm gonna end it of there like that. And then using my brush, drag the paint along. Add a couple of other colors into that. That's really a nice shape. And next we'll go to, I think one of these, looking down upon them is really sweet. They're like flowers, stuck on the pumpkins. So we'll just add that. Make a nice kind of round shape, but just do some scalloped edges. Lots of yellow. And we'll add the flower shape afterwards. So it's very watery. And we're gonna dab it quite a bit, because we're gonna add something on the top. Okay, next we're gonna do this kind of zucchini long shaped one. So, I'm gonna use this yellow orange in my pallette. We're gonna come back and do some stripes afterwards. On the side, we'll do it like this side. I'm using my number four brush. So, very wet, wet on wet. Okay. Add a stalk to that. And then this one, we'll add a stalk to as well. And this one we're gonna add more of a gray stalk. And the long sort of curly one. Okay. Continuing on, we're gonna add some pink. Pink, and just for some variety of colors, pink and orange. Make it like that kind of shape. And a long stalk like that. Just dab it a little bit, just for some texture. Okay, next we're gonna add a green one. I'm gonna mix some white with green, and a little bit of yellow. So we had a nice light green color, and we're gonna do something like that one over there. Okay, so narrow on the top, and then like a really wide base. Lovely top to it, like that. Okay. And we'll come back and add detail. I think it just needs a bit of yellow added to it. It's a little bit flat. Okay. Next we're gonna be doing a long one. Like a long zucchini like that. So we'll mix our greens, midtone, nice. So it's all about getting the different shapes. This is long and thin. And we'll do a deeper, darker tone for the stalk, or the stem, and I'll add that in there. And then some brown, burnt umber. Mixed with burnt sienna, actually, for a little bit of detail on the tip like that. Okay. And I think we got a couple, one or two more do to, and just fill in the space over here, and maybe one more there. So, I think I'll go back to my orange. So we'll add, kind of making up one over here, just to fit the space. I'm gonna go orange, to burnt sienna. It's kind of more like a chili, but anyway. We'll pretend it's a pumpkin. And maybe can add some brownness to it like that. A little bit of darkness, and then we're gonna do a long gray stalk, or maybe we'll make it greeny gray. Like that. Okay, then I think we just need to add a few more here, and then we'll go back and do our details. I'm going to add a nice yellowy one, this side. Really nice, deep yellow. And we're going to do it like that. I love the fact that this has become very yellow orange. I always love those colors together. With a little bit of green. And add a stalk there. And then maybe one more there. Yellowy ochre-y pumpkin, little pumpkin there. Okay. With a green stem like that. I think that's pretty good. Now, I'm gonna add detail. So, I think we can start with this guy, and the flower I was talking about earlier. I'm gonna make it yellow, mixed with white. And we'll kind of draw that on like that. Just like a flower, adding detail. And petals, that's pretty good. So I'm

© Carolyn Gavin and Creativebug Inc., 2024

just gonna make a little one here, because I messed up. There we go. Just extend it a bit, and there, you have some kind of squash gourd thing happening. Okay, next I think we'll go back to this guy and add some stripes. Greeny, pale green stripes. Quite thick, and with the white you get a really nice opaque feel, all over your paint, and it looks really good over lighter areas, and darker areas. Just paint your stripes. They're very loose and free. And not super planned out, and they follow the shape of the squash. There we go, so really nice. Thin and thick. Okay, what else? Next one, I'm gonna add some darker green to this one here. Okay, so that's also stripes again, following the shape of the squash pumpkin, whatever you're drawing. So going from light, really loose, to adding darker tone at the end. Okay. Lastly, we're going to add some pen and ink detail, like leaves, and a few little dots and specks. I'll just test my pen out, on the nib, see that it's all in good working order. And I'm gonna add a leaf to this one. I love working with these ink pens, as you can create really thin lines, and then really thick lines. And lots of texture. Maybe this one can have a leaf. If you press down, you get a thicker line. This one, we'll add a leaf. Okay. And just to fill up this space, add another one over there. This one will have it coming out from the middle. Don't worry about things like that. Just work with them. Those are the added bonuses, as I call them. This one, I'll add a bit of texture. Little bit, not too much. Just on the orange part, behind the flower. Okay. This one, we can leave. Maybe this one having a long, rounded leaf there. Some nice detail, veins. Okay. This one we'll add a bottom area there. Maybe I think this one will have a nice leaf like that. And maybe this one can have two or three pointy leaves, and then I think that is enough.

Day 19 - Teapots and cups

- This is the first object we're gonna paint, and today it's gonna be a teapot and a cup, or we'll do two of each. They're lovely things to be found in your kitchen. So I'm using some PDF reference today, but I do actually have that teapot in my kitchen. My palette is reds, oranges, pinks, yellows, and blues and a few greens. I really love the combination of red and blue, so I'm gonna start with that. I'm gonna be painting I think it's a Japanese teapot there with an unusual handle. So these are gonna be some quick paintings, not laborious, just some fun quick experiments with paint. We'll leave a little area for the lid, and just add a little bit of pink in there, just for interest. And we're gonna do the little spout as part of the whole piece like that, not a separate handle. Okay, a little bit of darkness on the edge with burnt umber over there going towards the bottom. You can really have fun with these. I love painting objects like this. And then drawing a little spout like that, and we'll come back and add the lid and the handle. A little bit of dabbing. We're gonna come back also and add some flowers and leaves. Next one, I'm going to do this one here. It's more of a blue from dark to light. So here I have a cerulean blue. So we're just gonna put this guy in like this. It's not the same color blue, but that's fine. We're gonna add this cobalt blue at the top there and just draw in the shape with my brush. Okay, and you can go really, really dark, but we'll just start off with this meantime. Wash your brush, come down, and make it really nice and flared out at the bottom, adding water for lightness. Come down at the bottom there like that. So we're just gonna start off with that, and then we're going to add the spout in here so it's got a lovely twist to it, point, keep on going. We're gonna make it really dark there, when it hits the main part, okay. In terms of the lid, we'll come back to that in a minute. I'm just gonna add more color to that and more intensity so I can really have a nice time decorating. I'm gonna add a stripe to the bottom there. Okay, moving on, I'm gonna go back and add the handle which kind of does this, and then it comes round. I didn't give myself enough room, but that's okay, it's working fine, like that. Okay, next we'll do two mugs or cups. I'm gonna do a yellow one and add a flower on top or an apple or something. Basically

© Carolyn Gavin and Creativebug Inc., 2024

something like this, a wide enamel mug, with a lovely cadmium yellow base to it. Okay, oops, again, I have paint on my finger. Don't worry about that, they're quick experiments just to get you in the mood. And I'm going to leave the top for now and leave the handle for now and come back to that one. Next, I'm going to make a nice whitish base, so I'm just gonna add blue, burnt umber, like a beige-y kinda base to paint this stripe-y guy over here. So it's thickening, okay, so what we'll do is, he comes down like this, we'll paint over that messiness there. Okay, and he's long and tall, okay, and add a bit of color in there, little bit of blue, mix it up. Okay, and the handle, we'll add at the same time, like a square, kinda roundish handle, more towards the top. Okay, so those guys are done. Now we're gonna come back and add detail. I'm just gonna dab this guy 'cause I'm gonna add the handle in a different color. I'm gonna switch to a smaller brush, the #2, just because I'm adding a little bit more detail and finer lines. So I'm going to add the handle and make it cerulean blue over here, and it kinda sticks out like that and goes into the pot like that. And then I'm gonna give it an horizon blue lid, which I'm gonna stick in over here. Now it's bleeding a bit there because it was a wet red, but that's okay. We can just dab it a little bit like that and come back and add some more red after. And we'll give it a lid like that and make the handle the same color. Okay, next we're going to make this guy an orange lid and just add it, so he's dryer over there a little but more. So we'll add a top like that. Okay, moving along, we're gonna add to this one almost like the interior of the cup is a different color, and we're gonna make it a mix of cerulean blue and horizon blue. Gonna put that in there like that. So really cute, fun, no messy fussiness, just adding different colors to different parts of the elements and objects to make them interesting. This one needs a handle, so I'm gonna make it pink and just deepen my shell pink to more of a mid-range pink and add my handle here. I think this one needs a nice stripe on the bottom, like that. And this one needs an interior color. So I'm gonna make that, the stripes are gonna be brown, but I'm gonna give an interior color of red. Okay, there we go. So I'm just waiting for this to dry a little bit, and then I'm gonna do some white flowers on the top of that with some leaves. Add a few little flowers to this section here in thick white, there we go, and draw just a little line there like that. Okay, so we'll go to our green, this is green, permanent green #1, and I have permanent green #2 over there. So we'll start with this one, just do these cute little flowers there, and there's some leaves. Okay, that's that one. We can add a few dots to the spout like that. Yeah, that's better, good. So I added a bit of red to that, and I can still come back and add some more 'cause it's a little bit browny, and then this stripe I don't like so much. I'm just gonna paint over it, there we go. And just, okay. This one I think is still a bit wet, let's just see here, it's still a bit wet. Anyway, let's try and add some thick yellow middles to some daisies that I'm gonna add, and we'll come back to those. But the yellow one, it's drying nicely and this one also. Let's just add the stems now. This is permanent green #2, and I'm gonna just add a bit of cobalt to make it deeper. Cobalt is a very dark, deep blue, and you can add it to greens to make it a stronger, deeper color. So I'm just gonna come down and make the stems, and then we're going add the leaves. Okay, then I'll come back and add my white daisy petals to that. Okay, done. Next is this one here, almost dry. I'm going to add an orange flower to this one. A nice big, bold orange flower, leave a little bit for the middle. And add a stem like that and just a leaf and a leaf. Okay, and lastly, some brown stripes to this one here. So thick and thin, change up the tone, dark, light. I think that is almost done. I could just fix that a little bit there, add a bit of yellow back in there. And some of these flowers need centers, but I'm just gonna add a little bit of a detail to this here, the bottom. And add some stripes to the spout as well. Okay. Gonna dry that middle. Add pink to the middle of that, pink to the middle of that. And one more little detail to the top there. Quick and easy, fun, fresh, happy teapots and mugs and cups.

© Carolyn Gavin and Creativebug Inc., 2024

Day 20 - Bowl of fruit
- Today we're going to be painting a fruit bowl in my sketchbook using acrylic wash. I've already pre-painted the background in black, pink going to dark pink. I've got a basic picture of a fruit bowl here. It's got a very low thin bowl and then predominantly fruit on the top of that. What I'm going to do is paint the bowl in the white and just kind of like that, getting the shape. I feel white is just fresher against the the pink background as opposed to the teal that's in the photograph there. You can paint teal if you want. Okay, so I'm just trying to get the shape of the bowl first. And that's kind of the shape that I'm looking for. I think we're good now. So there's your bowl. I'm going to start with this apple there. And I'm not going to show the bottom of the apple. I'm going to show an upright apple. So it's going to be a red apple. Here's my scarlet. And I'm just gonna kind of put it there. I love the red against the pink background. So I'll just give the shape of the apple. And a little kind of soot. You can always come back and add a bit of top if you don't feel that it's looking quite right where you positioned your apple and your fruit. So you can always come and add to that bowl. But basically we wanna get the fruit in there. Okay so there's my apple. I'm just gonna add a bit of deeper red to the side for tone. And some burnt umber as well for tone. Typically, a round object has dark on one side underneath going to light on the other, typically. So just add a little bit of that just kind of shape for the stalk. Okay. We'll add the stalk afterwards. I think I just need a couple more highlights in there. So I'll mix a bit of red with white. And you could even add a bit of yellow, just for a little bit of tone. Okay we won't fuss too much with that right now. Now, next I'm going to paint in a pear. So a yellowy pear. So, it's lighter on the top. You can always add a bit of green to that, green yellow 'cause pears are, can be green yellow. I'm just trying to make it, and this is really green so we might just start with that and then add more yellow as we're going along. There we go. So pears are narrow at the top and then they come out. Widen at the bottom. Okay. All these colors are lovely against the pink background. Okay we'll just add a highlight there. A little bit more white on that side. Here we go. And we're gonna add a little bit of orange to the yellow to deepen the tone on that side there. A lot of paint on my brush. There we go. I think we will definitely come and fix that edge but for now, we'll just leave it the way it is. So we start with the lighter tone and then you can add a little bit more color for depth. There you go. Okay so that's our pear. Next we're adding a color, it's a clementine on orange. So, mixing yellow and orange together and just add this one in here and we'll do it a slightly different angle facing out so that when we do the stalk, we'll do the leaf going that way. So photo's really just a suggestion of placement and composition and color although, I've deviated from that quite a bit. You can always find your own or take your own reference or set up a still life of a bowl in front of you and that's probably the best thing to do. And you see it right there. And you see all the shadows and highlights and textures of the fruit. Okay so that's an orangey fruit over there. We'll just add a bit of that for the stalk. Next, we're gonna add the pineapple on this side. Start with yellow mixed with white on the side. And we'll make it a little whiter because it's not standing out that much. And, just gonna come down like this and add some orange and yellow as we're we're going along. Now even a bit of this limey green. I love pineapples and have a lotta, lot going on so I'm not gonna add all that detail, those triangular bits in there. I'm just gonna do it as a flat, basically a flat shape and then with lots of brush stroke and texture and then add some colored prickly dots in there. So it's yellowy, orangey. I'm just gonna go back to my yellow. I love the paint when it's really thick. But, you just gotta know how to control it. And then you could just wipe it off your brush like that if it gets too much. So I'm just gonna go in put his right tucked behind this guy. And add to that shape there. Okay that's pretty good. So, now we're gonna add the pineapple leaves. They're very, from the reference, very gray. Gray green. So we can add a

© Carolyn Gavin and Creativebug Inc., 2024

bit a blue to the mint green. This is how you get paint off your brush. Just roll it around like that, excess paint. And then also just takes you back to a tip shape. So this is a very gray green. But we're gonna mix it up so, I'm gonna add a lighter tone to that. And, we're gonna have all different color greens within that pineapple top. So they're pointy, some go down and then, some like peek out like that. Some go pointy like that. They're quite complex. And then we'll do some darker ones on the side. Then some have a tip like that. I think we need to go much darker now. So we'll add the blue. And just do a couple ones going up like that. Trying to get a nice tip to it. I think we'll add some yellow for a variety of color. Just keep on going. We won't make it too complex at this point. But it is, it's a nice thing to paint, actually, the tip of a pineapple. Okay, I think that's almost done. See I'm going, I'm painting quite a few leaves in between just to give it some depth. And then we'll add a bit of that color, yellow. Just to give it some, that was a bit strong. Just to give it some yellow in there 'cause otherwise, here we go. So that's pretty good. Now we'll add a banana to the back. With just one banana for now. I think we need a little bit of the white in there. And it's a very green, green banana so I'm cleaning off my brush quite a bit and dabbing the excess water off there. And I can start again. Just gonna move this yellow here. And I might add some yellow. We'll make it like horizontal, that coming all the way down, round. That, keep on going and then we'll add some green. And so we have the stalk there. And then the greeny, let's add a little bit more green to that. It's very much a green, green banana. There we go. But I need to differentiate between the pear which is in front of it. Then we can go back to our yellow. Okay. And then we'll just, there we go. We can always come back when it's dried and add a bit more yellow. What I am gonna do now is just work on that pear a little bit. With a bit more white. Just gonna do that so it stands out a little more. Here we go. That's good. Okay. Now I can add a couple other fruits 'cause we pretty much done with that. I made up like a greeny color. I guess it's a lime that I'm gonna put here just to fill that space. And it just kinda sits there. And a couple other made up fruits. Maybe a grape over here. And another one here. And then a lychee which is like a brownie color. I'm gonna put that over there. Kind of like behind sitting sort of part of in front of the banana. Okay I'll just make it a little darker, the side. Okay, what else. Maybe a couple of little berries and a plum. So here's our plum. We're gonna make it red and blue. Blue and red. So I'm trying to make plum, okay. Okay I'm gonna put a plum. That's a plum. We'll add a bit of blue to that. Okay. There's our plum in front of that grape. Just add a bit of blue to that. Here we go. Now he looks more plum like. Now maybe a couple of blueberries, dotted here and there. Maybe a couple in there. Maybe one more here. Okay, almost there. And lastly, I think I'll add a nice cherry to the mix. And I'm gonna put the cherry over here. Just a little bit there for the stalk. Now I wanna add a bit more detail and texture to some of the fruits. Okay so just, still using my number four brush. Just get a little, gonna be adding some green stalks to some of them. So this one, we're gonna come around like that. The pear definitely needs darker stalk and we may add a leaf. And I'm painting on top of the banana. Getting that darker green in there. Okay. Next we'll give this, our little clementine a stalk and the apple. Try and vary the way the stalks, the direction in which they go. Otherwise they'll all start to look the same. This, one lime, we'll just do like that. Okay. I'm just gonna add a bit of detail to my pineapple like a little triangular, sort of like, greeny, liney thing like that, just to show that it has texture. Okay that's good. And then the lychee, I'm just gonna add like a crisscross little shape there like that. I think we're almost done. I'm just gonna put a leaf on this guy. And we need to give that cherry a stalk like that. The thicker end, as cherries have. I think that's pretty good. I'm just gonna add, gotta clean my brush now to stop the colors from being muddy. The last piece of the puzzle is gonna be some stripes on the bowl and just filling in a little bit of in little areas in between the fruits. Okay there's

© Carolyn Gavin and Creativebug Inc., 2024

the yellow. The pear needs to be a little bit more yellow. Okay. Just not so crazy about that area there so I'm gonna put a leaf in there. And, just to cover that up a bit. Okay. I think that's good. I'm just gonna throw in some very dark blue before we draw straps on our bowl so, just a little bit in there. A little bit there. So you're basically making the inside of the bowl, dark dark blue. Okay. And this, there. Maybe the side here. Okay. Now I did say I was gonna come back and do the top of that bowl but I think I'm just gonna do the straps, blue straps and see how it looks afterwards. So straps, we could use a bit of the there's ultramarine blue. I'm just adding a little bit of white. So, let's just put these in like this. And that's just sort of defines the edge so I don't really don't need to go back and add more white. You can vary these in thickness. You can add one strap. You can the whole thing. I'm just gonna add three to the top of the bowl. I'm not being like super careful or anything. I'm just trying to give it some definition. Adding a little bit of darkness to the stripe. That's it. Try variations of this by setting up your own still life of fruits you found at the market.

Day 21 - Abstract bowl
- Let's do another abstract today, using the leftover paint we have from our fruit bowl. I'm using my number 10 flat brush and I'm just gonna be free and do an abstract and not think too much about what I'm creating. I'm gonna use lots of contrast, and tone and texture, thick paint and lots of color. (glass jar jingling) (water gurgling) Remember to clean your brush as well, otherwise the color starts to look muddy. I think the lights and darks are important in these abstracts, just because it's not real things you're painting, so you need to be aware of your contrast. Gonna be using this big brush for the whole time, so it's focusing on larger, larger areas, and not small details. There we go. (water gurgling) Even though I'm doing abstract, I still apply the basic principles of light and dark, contrast, texture, shape and color.

Day 22 - Fruit in containers
- This is our last day playing with fruit. I'm going to be doing fruit in containers. We're working in watercolor today. And I'm going to be starting with this lovely bag of oranges. I'm gonna be painting three of these oranges and then the idea is to show the mesh bag that they're being held together with. I'm gonna have them kind of resting and then I'm gonna add some orange resting side by side. You have to let that dry before we add the mesh plastic bag on top of that. Just finish this one off. So then we're gonna move on to the next one, which is plums. I don't have a picture of that but you can just imagine that they're lovely Italian deep purple, pink plums that are held in a nice green container. So we're going to just, this is a rose pink. And then I've got a mineral purple I think it is, which I'm going to use for the deep contrast color that makes them stand out. Actually those colors together are lovely. So I'll do some lighter ones. Just dab that one a little bit. I'll add a little bit of vermilion as well just to show that you can add multiple colors to something just to show contrast and variety of form. There's more of a purpley one. Smaller, a little bit smaller and kind of a long, long one over here. So that's pretty good for now. Maybe I'll add one more to the bottom. I kind of like to have an odd number. It's like when you're flower arranging. It's better to have odd numbers I think then it's the sort of golden rule. Odd numbers of everything. Otherwise they look, everything looks a little too balanced. Okay, we're just going to make one outside of the container sitting there like that. And we'll do the same for all of them. So I'm gonna go back and add another clementine orange over here. Next we're going to be doing some lemons. So we're using more of a cadmium lemon yellow. We're going to just, having them sit side by side here next to each other. So cadmium lemon yellow and then deep yellow for the contrasting color. So this is gonna be in a mesh

© Carolyn Gavin and Creativebug Inc., 2024

bag like this over here. One of those recycle bags you use to put your vegetables or fruit in. So lemons have a bit of green in them. So I'm gonna add a bit of green number one to each on the lemons. So these are a little bit more formal and upright. But I'm going to be doing some ones on the side too. Just keeping in mind they have a pointy tip. And sometimes both ends are pointy. But underneath that mesh you won't really see what's going on. It's just an idea. Some of 'em are round. And then we'll do a separate one on the edge there like that. Next we're gonna be doing some figs. And I've made them very blue. This is manganese blue nova. One of my favorite blues. I'm gonna be adding those here in a plastic container like that found in a market in Spain or Morocco. This is a very vibrant blue. And I can just add a little bit of darkness to it like that. Even a bit of green to the tip. Now they've become green figs. So I'll just go back to our blue and add a really light one. And a couple others down here. Add a bit of purple, just to suggest that deepness of fig purpley blue color. We're going to be giving them a tip and so I'm going to add a burnt umber as my brown tip for my figs. Just do that, that. Okay. And we'll do one lonesome one here on the side. A little bit of the purple. And the tip. Okay. Next is strawberries kind of in a basket like that. That you find at the market. So I'm going to use my vermilion and I'm just gonna vary the shape and size and just lay them down like this. Adding a bit of pink for deep contrast. Do some lighter ones. Different sizes. I'm gonna come back after and add some green stalks and leaves. Okay. Do some separate ones on the side. And then lastly some persimmons, which we're going to add in a plastic blue bag. So I'm just very, actually very yellowy orange. They're sort of wide as opposed to round. And I'm gonna be adding some green tips and leaves afterwards. So we'll do maybe one more. And one on the side. Now I'm gonna go back to my oranges and add a tip and some leaves. Okay. Those are the tips. We'll add that same kind of thing to the plums. Lemons too. We'll just mix up a little bit more of a greeny, greeny stem. And the figs are done. We'll just do the same with the strawberries. Hopefully they've mostly dried. So it's its stalk and add some leaves, which I'll do in a slightly darker color. So they kind of go like this. Don't really need a lot, 'cause the blending of the red and green makes it look like leaves. Okay. And okay. Now we're going to add the containers that we've discussed earlier. So for this one I'm gonna be adding a blue mesh bag on top of the clementines. So here is my manganese blue nova. And I'm still using number four brush. Because it has a nice, a really nice pointy tip to it. So, the sides of each of the bags has like a knot in it. We'll just start with that. And kind of draw in the edge like it is over there. And the same on this side. And then we're going to draw our bag over that. Just imagining that our clementines are inside. So following the shape of the fruit. Avoiding that stem 'cause it's wet. But I'm just drawing the lines. Almost like a grid on top of the bag. Okay. And then we'll go the other way. Okay. That's pretty good. Do a little bit of a thicker line here and there. With a bit of contrast added in. So there we go. That's that one. Forgot to add some leaves. So I'm going to do that afterwards. And can even do that now. That one I'll leave for now. Okay so now the plums. I'm gonna be using my green number one and going to be drawing this container housing my plums. Like a plastic sort of container. I'm gonna come up there like that. And just add some green stripes. Okay. And, whoops. That was our lemon. Just gonna add another lemon here. There we go. Okay. Add a couple of leaves to this one as well. To my plums. There we go. Okay. So now we're going on to our lemons. And I'll also add some leaves to a couple of lemons. In a very light lemony chartreusey green. Okay. I'm gonna be using orange for the mesh bag. It kind of has a handle to it. And I'm gonna give it a double handle. And then we're just gonna do that. And we're drawing with our brush. We're just gonna go around. There we go, like that. And it kind of has like diamond sort of shapes like that. So we'll try and replicate those diamond shaped mesh holes that is holding this bag together. Okay. There's no shortcut here. You just kind of have

© Carolyn Gavin and Creativebug Inc., 2024

to paint them in. I think I'll come back to that. Because I'm gonna paint one more lemon in there. Like that. Okay. And maybe one more, there. Just to fill the bag. So this now brings us to the figs. I'm going to just draw in the bowl. And I love the way the color sits on top of that there. Just to give it a lot of dimension. And a lot of depth. So we'll draw in our bowl. Wider and then it goes narrower. With this brush you get a really lovely fine tip. And a little bit of texture. Some stripes. And some circles. Again, red against blue is very vibrant and lovely. Okay. And use a darker blue for the strawberries. Cerulean blue. And just do a really simple basket. With some handles. This one I'm gonna go with more of a grid mesh feel like that. And then lastly, persimmons. I'm just gonna dap them so that then they're not really that wet. And so I'm just gonna paint over them completely. You are gonna get a little bit of color coming through, but not that much. I'm just gonna dab a little bit. So that you see your color coming through there like that. And just bring that around and give it a handle. Like that. There we go. Okay I think we'll just finish the mesh bag on the lemons. Now that they're dry. Pretty good. And lastly, I'm gonna add a couple of stalks to our persimmons. And a few leaves. It's nice they're just blending in with the watercolor underneath. That's it. Here's our selection of fruit in baskets and bags.

Day 23- Trees

- We're moving on to trees. I have a variety of found images, and I'm going to be making some up. I'm gonna be starting with this lovely Norfolk pine. It comes in all different shapes and sizes. So it's very upright. I'm using watercolors and starting off with the dark middle trunk of the tree which is pretty thin for a big tree like this, but I'll just make him kind of going all the way down. And it just gets a little bit thicker as you're going along. (water gurgling) So here I'm using a variety of watercolors from the Holbein tubes to the Kuretake set here, and I've laid some of them out on my dry palette here. So I'm just going to start painting in the branches of the Norfolk pine. And I've come out in like a point and it's actually a very symmetrical tree and then they kind of come out like that. And this is from a distance. Obviously when you get closer you'll see that they're made up of spines. So this is a closer version, in the same family of Norfolk pine. It's a different shape tree but it has the same needles, spines for leaves. So we're just gonna continue on and we'll come back and add those separate spines as we're getting larger and larger as we're going down. I like them, because I find them fairly easy to paint as a tree. And they're very simple in shape and color. And maybe I'll just make the branches a little bit rounder as we're coming down. Like that, as opposed to straight. 'Cause they really wouldn't be straight, so... And then matching on this side. I'll start to add a little bit of detail and texture. Okay, there we go. Should make that wider. Gonna be starting to go much darker as I am heading towards the bottom of the tree. Okay, then we can go back and add the textured leaves and spines for more contrast and interest. The beauty about starting light is that you can go back and add darker details. A little bit more paint on the brush and that is our Norfolk pine. Okay. Next we're gonna be moving on to a palm tree, basic palm tree. We're thick, browny-yellowy trunk. And actually I should paint it straighter, like that. Okay. You can come back and add some texture to that. I was gonna add a bit of darkness to the top and to the side there, like that. And then we're gonna be adding yellowy-green leaves. I like palm trees too, 'cause they're simple. I think they're simple. Make it a bit greener. So I'm doing a flat area for the leaf, and then I'll come back and do more detail. Pretty pointy at the edge. They come around like that. Okay, do a bit of dabbing and we'll come back to that. Next I'm gonna be doing an acacia tree, found in Africa typically. And it has some nice wide branches that go from narrow to wide and then the tree sitting on top of that. So again I'll start with my brown. I will just do some branches. Adding a bit of variety

© Carolyn Gavin and Creativebug Inc., 2024

in there of color coming down. Okay. (water gurgling) Let that dry a little bit and we'll do one last tree, which, just gonna add a little bit of white to my palette. And mix that with a bit of brown. And we'll do this Australian tree here with the red flowers. Just putting in some branches and then we'll add the foliage afterwards. So now we're gonna go back to this tree and add some leaves. So I'm gonna mix a gray-greeny color for this one. Just add foliage like that. Super, super watery, light. Just a general shape. Add a bit of color in there, but just kind of playing with the water and the paint on top of the branches. It's almost like a cloud of color sitting on the top. And you can always come in and add details and leaves afterwards. It's just to give you the basic shape there. And these typically are very windswept, asymmetrical trees, but we don't have enough room to show that. Okay, we'll add a couple more delicate branches to the sides. You can even add a couple of suggested branches within the tree, like that. And then lastly is this Australian tree. It's full of red flowers, so we'll just do again a basic watercolor suggestion, and then we'll add the flowers on top. Okay. (water gurgling) I think I'll just go in and add some detail to the palm tree while all this is drying. So I'm going to go in and add a dark green and mix it with a bit of burnt umber and just come down and do the spines. I think it's a bit dark, so we'll just dab it a little bit. I think that's pretty good. (water gurgling) Then we'll add some detail to the main trunk. Typically there is a lot of detail on a coconut tree. Just do these nice marks going all the way down. Okay, back to this one. (water gurgling) I think it needs a little more color. So we'll add some. A little sienna. Actually, I think it's looking really pretty. Just a little bit more contrast, I think would do the trick. (water gurgling) And a little bit more vibrant green in there would help. Some yellow. That's good. I like the light showing behind, gives it a lot of depth. There we go. That's pretty good. Just do a little bit of dabbing in there. And there. And there is your acacia tree. Last but not least, the Australian tree with the lovely reddy-orange flowers. It's pretty dry, just gonna add globs of flowers in different shades, not all the same. I love the way the paint is kind of mixing a little bit, very softly on the green. So alternating between orange and vermilion, which are very, very similar, in at least in this brand of watercolors. And then adding some white. Okay, you could always go and add more detail to all of these but I think that's pretty good right now.

Day 24- Faces

- Painting faces is something I do often. I love it 'cause I can add different colors for the hair, the faces and the details. We're gonna be using watercolor, and I'm gonna start with painting circles in different colors. You don't have to be too particular, or focused on the shape. Now we're gonna add hair, all different colors of hair. And all different styles. This one has a double-bun. This one's got lots and lots of hair. This one has green hair. I'm adding pigtails to this one. This one's got a bun. I love blue hair. Let's add some fun little fruits and flowers to their hair. I'm gonna be using these Pentel markers, Slicci and Finito. Slicci is thinner, Finito is thicker. To start, I'm gonna be using the thin, and then go onto the thicker Finito. This one has her eyes closed. This is a really easy way of drawing faces with lots of variety and fun colors. You don't have to be too serious about anything. You can add variety in the nose, or add eyelashes, thicker eyebrows, different-shaped noses, whatever comes to mind. Each one looks different, even though I'm doing them in the same style. They're all coming out very different. I try to get them smiling, otherwise they look too serious and can look scary. So. Give this one some dreamy, closed eyes with eyelashes. Okay. I'll come back to that in a minute, I'm just gonna add a couple more details to the fruits and flowers. Draw one in there like that. Leaves. Here we go, a fold in that one. Okay. I'm happy with my little tribe of people. You can add anything you like, flowers and fruits and veggies, and all different colors.

© Carolyn Gavin and Creativebug Inc., 2024

Day 25 - Lady with floral braid
- I'm painting one of my signature flower braid ladies today. I'll start off with a light sketch of the face just so I know where to start my side braid, kind of like that. A moon shaped face and I'll just sort of sketch in her eyebrows just a little bit very softly so I know where to position her hair. Something like that and her mouth. That's really all and her neck will come down like that. I've laid out my palette of watercolor. So I'm gonna be using watercolor and ink today. I laid down my kind of flowery brain down the side and then on the top of that, I'll add ink details. So I've got magenta, and yellow, and green, and cobalt blue, some pinks and oranges. Just kind of a free as loose as possible kind of watercolor flow. I'm trying not to be too fussy. Just giving her a pretty watercolor flowery crown and side braid. Come back this side. A couple of middles I'm gonna add to some of the flowers and start coming down a little bit here. Just spreading the color around as well. So this is kind of like, I can see the shape forming as I'm going along. I think she needs some yellow and lots of brightness. I'm trying not to let my colors bleed too much at this point but if they do, that's fine. I think we'll add some paler pink, this is a shell pink which I'm gonna mix to make a little bit darker with my opera pink and will give her a nice flower over here. And another one over here. I'm using my number four Escoda round brush. Some Indian red. This is vermilion mixed with a bit of Indian red. Okay I'll go back to yellow and then we'll add some foliage, some leaves and some branches. Okay so I'm just gonna dab some of the middles here so I can work on those flowers. Okay so we're going to just draw a little bit, drawing some foliage. I just mixed some green with some yellow and we'll just kind of draw it in like that. So you can see that your braid is forming. Doesn't have to all be joined up or anything, it just gives you a little bit of a guide as to where things are gonna go. Make a more of a bluey green color for the leaves. Okay. Okay that's good for now. Add a couple of centers. And we'll keep on going with our flowers. If I do one down there, I generally do it up here as well just to keep the visual flow going. And then you just keep on filling in. I'm going to paint in the eyes. And the nose. I just dab that a little bit. And probably have to move her mouth down. The line of where her face will have to go down as well. So now we'll take our ink and draw her face in. And we're gonna take out that original pencil line. And her neck. Her eyebrows. And you can add a couple more details which I'll have to do afterwards with your pen and ink. You can add a bit of a line for her eyes like that. Yeah I think she looks better already. Strengthen that a little bit like that. I love the way the ink goes on top of the watercolor with the colors showing behind, I think that's really sweet. And I think it's pretty much done. You could always add different hair styles to your girl, she can have flower braids or flower crowns.

Day 26 - Bicycle with basket
- I'm painting one of my favorite subjects today, bicycle with a flower basket in watercolor and pen and ink. I'm working in my sketch book. So when drawing a bike, I just kind of have to visualize first where the wheels will go and hopefully they land up on the page. So, it's good to maybe draw the middle of one and sort of the middle of the other. Oh, that did it for me. And then we can... I'm using reference just for basic guide to how a bicycle is put together. I'm also sort of making it up as well. Nothing is perfectly round. So drawing in our wheels. And there's usually a rim. Okay, so this comes up like that. This is an old bike. So I'm just gonna follow along. It's not very sophisticated like new ones. I'm just gonna extend that a bit. There's two bars that come down like this. And then the one that goes up like that towards the seat. Okay, so I'll just add that. And then this usually has the bar that goes to the middle of that. And then just kind of making it up a bit. It goes like that. Then there's a round bit which is your pedals and your gears. Put the pedal over here. Okay, now we're

© Carolyn Gavin and Creativebug Inc., 2024

gonna draw the other wheel. This has another piece in there like that. Try and get them to a similar size. This is a really nice ink pen, it flows really, really well. You don't have to keep filling it up with ink. And you can get nice pressure when you push down. Thicker and thinner lines, which always creates nice interest on a page. So that's our basic bike. We are going to add the bike basket to this section here and then add our flowers. Just gonna draw it in basically for now. And just finish the rest of my bike. The handles and kind of come in like that. Okay. Give a little bit of detail to this end. And pretend that there's a nice bike rest here. Okay. What else can we add? Some spokes. It's a bike full of character. Just randomly adding spikes, no particular order. Couple of springs to that. Just extend that a little bit. You can really add whatever you like that looks good on a bicycle. And I think that's pretty good. And then we're gonna add our flowers in watercolor. So rinse of your nub pen. I'm gonna cover that. I've got my medium Escoda round brush and I'm just gonna add some flowers to this basket that's already there. So I've got some colors laid out, Horizon Blue, a couple of different pinks and reds, yellows and a few greens for leaves and foliage. So I'm just gonna make the flowers, kind of pretty big. And just sort of imaginary. Nothing too real about them. Loose and pretty. I have some of them going into the basket. Your ink is actually quite dry already so you don't have to worry too much about it bleeding all over the place. It's pretty good. And you can always come back and add more ink details if you like at the end on top of your painting which is what I often do. Got a little of the red. I love red and blue together. Add some green. Start off light and then go deeper. I'm gonna be using a green from here and it's nice to have these open and ready to use. Very handy and you don't have to go and open up another watercolor tube while you're painting and in the action of painting. You don't have to stop what you're doing. So this is really very loose. And kind of bleeding, the colors are bleeding together, which is fine. You might want to stop and just let it dry a little bit if you like. But I'm just gonna keep on going. Kind of add a Manganese Blue Nova here which is another of my favorite colors. And I think we're going to add him over here.

Day 27 - Desert landscape

- I'm doing a landscape today, a slightly different take on what we've been doing up to now. I'm using my sketchbook today, with watercolor, a bit of mixed media, watercolor, pencil crayon, and acrylic wash. I'm kind of gonna be using this reference that I found, but it's gonna be loosely based on that. I'm just more using that as a guide and a bouncing off point, and kind of making it up as I'm going along. I've got a palette of yellows and oranges, greens, a few blues. So I'm just gonna start off with a light, almost undercoating of colors. Mixed, looking at my darks and where the lights are and some details in between. There's red flowers, yellow flowers, and lots of grasses, and some trees in the background. It's really just playing and keeping in mind where the darks are, where the lights are, textures, and some colors. So we're gonna be adding and layering as we're going along. Trying to get a basic, general undercoating first, before I add any details. (water gurgling) Trees. (water gurgling) Try and get as much variety of the greens in there as you can. Just otherwise it starts looking all the same. So I'm using some greens from my Kuretake palette, which have a lovely variety from dark to light. And this is a really nice dark that I've added in there. When you layer like this you get a lot of the underpainting coming through once it starts to dry, and that's really nice. (water gurgling) Of course the signature burnt umber features quite a lot. Going to add a little gray house, kind of in the background, just for some added interest. A little bit dark. (water gurgling) And we're gonna start to add a little bit of a horizon line, just so there's some delineation between background and foreground and then middle ground in between. So this is really a base, I'm forming

© Carolyn Gavin and Creativebug Inc., 2024

a base for what is going to come after, which is more detail. (water gurgling) So very loosely based landscape. Okay. (water gurgling) I'll just dab some of it and then start to add some details on top. I'm kinda looking at those spiky plants, and adding some of those and then some grasses. It's a lot of mark making, so practice. Practice lines and dots, textures, with your brush. Bear in mind contrast again. So the more contrast you have the more your page comes alive. (water gurgling) It's a bit of cannock gardenia, magenta, we'll add a little bit here and there. Not much. We'll start to add these red flowers, really pinky flowers in the foreground here. Just kind of loosely. I'm not going into super detail. It's just more of a general idea. A bit of red. Sprinkle a bit of red around. And I'll start to add a little bit more detail. (water gurgling) Back to my greens, some darker greens. Even darker in here. Give the base to these flowers. (water gurgling) Mustard yellows, a really nice color to add at this point. And I'll also start to bring in a bit of white now, and add a silvery-gray color, just as a variation for a leaf, shrub. Looks like a lot of the same kind of foliage, so just try and change it a little bit. So your background that we laid down first now really adds to the foreground painting, 'cause you're painting on top of that. Add some dots. Could be rocks or leaves. Just really lots of mark making at this point. (water gurgling) And a lot of blending and bleeding, which is nice. Okay, I just think it needs a little bit more contrast, so I'll just add a little bit of stuff going on in there. I'll just accentuate our horizon line a little bit. I love what's happening in there, the gray color against the mustard, super nice. Just use a little bit more of that color. So it's very free and just whatever comes into your head. This is also a nice color to use, le jaune, as a base for something. And the last thing we're gonna add is a little bit of neon in our acrylic wash, just for added pop! So we'll give these flowers some neon. We'll add a little bit in there. It's a great way to just add final zing to your painting. It really brings out the colors surrounding it. And we'll give our little house, we haven't forgotten about that, a little bit of a orange roof. Really don't need a lot of it, just a couple of bits here and there, 'cause it is so bright. I think that's pretty much it. (water gurgling) Just gonna add a last few details, (water gurgling) and a little bit of pencil crayon, just for a little bit of a different texture going on. Can't really work on wet, so kind of have to wait for that to dry a little bit, or you work on your areas that are clear. Change our color. Just add some grass here and there. And maybe a little bit of turquoise in here. You can color in a little bit. Orange. Again, against the mustard is lovely. And that's, I think, good for now. I don't do landscapes often, but in this case I allowed myself to be free and play with the paint and not be tied to the page too much.

Day 28 - Abstract landscape
- I'm going to be doing an abstract from the landscape I already created. So loosely laying down watercolor again forming a base, but this time just no constraints really, just do whatever comes into your head and using our excess paint, which is wonderful. Using my number four round brush, but I am going to change that in a minute. Clean your brush often so you don't get muddy colors. I'll be adding my neon now. 'Cause I think it's the right time and this time I'm going to be adding a little more to it. Going to add my pencil crayon after that. A little bit of white detail just to add a bit of lightness to the whole situation. Yeah, I think that's good. You can go on and on and on, but at this point I choose not to. I think it's done.

Day 29 - Collection of seed pods and natural items
- I'm fascinated with nature and love to collect things when I go on walks. So these are the sum of the objects that I've collected. This is a Chinese lantern, an acorn, a chestnut, some berries, some dried buds, a dried flower. I think this is Queen Anne's lace, also dried. Sometimes I press flowers

© Carolyn Gavin and Creativebug Inc., 2024

when I find them, and this is a teeny daisy. I've laid out a very natural, earth-tone kind of palette with burnt umber, burnt sienna, Payne's gray, yellow ochre and some yellows and pinks just for added bits of color. The only thing I didn't add was green, so I'm gonna get a green from my Kuretake pallet there. And just add a greeny gray color for that stem over there. I'm using watercolor in the gouache kinda style. It's nice when you lay everything out on one side, and then you can just go ahead and paint on the other side. That is looking very gray. I just want it a little bit greener. There we go, with a little more white. We'll add a little bit of yellow as well. There's some cute little buds on the top, so I'll just add those with a bit of yellow ochre. And a little bit of burnt umber for some shadow and some contrast. I'm using these in a fairly thick way, just like you would with gouache. Just add a little bit more darkness on the one side. There we go. Now, I'll go on to my little flower. The center is kind of like yellow ochre with a bit of gouache and then some pinky petals. This is my number two Filbert. You can get a very nice thin line from this one. Okay. Next, I'm gonna do my berries. So the stem is very much a light burnt umber or brown. And I'm gonna just draw it with my brush coming down the page. Starting from light and adding darker bits. It could come down a little bit more. Then from there, adding the little branches, of which we're gonna add the berries. This is some kind of winter berry that I found close to home. That's what I love about those walks is you do find things like berries through the winter, and that's so nice for color. 'Cause there isn't much color going on in the winter, depending on where you live. So these red berries are very much, much more reddy than the color vermilion I have here, so I'm gonna add burnt umber. And then there's Indian red, which is also nice. That's much browner, so I'll mix the two together. And then I'll add a bit of orange as well. With these, you can just go and add some white, just keep going, adding some light and dark tones to your branch. It takes a bit of time to add all the berries, but I think this is our fussiest piece on here. You can always come back and add some more if you're feeling. I'm just adding a little bit more of a red from my Kuretake palette, more of a cherry red. And you can alternate between thinner and thicker paint, depending on what you're doing and what you want to achieve. So it's coming along. This branch could be a little bit denser with berries, and we need a few more darker ones in there. And a few on this branch here. Adding some light ones and some more red ones, so you get that variety. Next, I'm gonna paint the chestnut. I'm gonna add a bit of burnt sienna with white, and do that over here. This has these spines on them, which are nice to paint. I need a little bit more dark. For dark, I'll add a bit of Payne's gray and then start to add the spines. So they're very unevenly placed on this. Even a bit of yellow ochre. Lots of different colors in that chestnut. We can come back when it's dry and add some white for highlights. Next, I'm gonna do the acorn, I mixed yellow ochre with a bit of Indian red. I love acorns for their shape. They have like little hats on them, which I love to paint. You can come back and add little spots to the top. There we go, our little acorn. Next, I'm gonna go and paint this dried flower. I see a lot of yellow ochre in it with some highlights of gray, Payne's gray, and burnt sienna. I'm just gonna make this much, actually I'll clean my brush and add, use yellow ochre, bit of yellow. I'm just gonna make it a brighter yellow than it actually is. So my brush is quite dry. Okay. Next, I'll do the Chinese lantern, which brings a nice added bit of color in orange and yellow. So the shape, it's like a heart shape. Lastly, I'm gonna be painting this dried Queen Anne's lace. It's got a lot of details to it, but I'm just gonna lay down the basics. It's got these like little flowers on the ends of these stems. I'm just gonna bring down the stem to fill the bottom half of the bottom of this area of the page like that. Now, I'm gonna be adding some hand-painted type, just to kind of label it, label the individual plants and just distinguish what they are. I don't really know the names, so I'm just kind of making them up if I don't. But I'll put acorn here. I'm just using my Payne's gray just watered down a little bit. This is a

© Carolyn Gavin and Creativebug Inc., 2024

chestnut. I'm just gonna put that there. I've made this brush work for doing just some rough hand lettering to be able to get the, chestnut, the thin and thick lines, it's quite good. Oops! I spelled that wrong, but often because the word has become an object, I don't really think about the spelling, so just check your spelling before you label your little plants. I'm just gonna say winter berries here. This is, I'm just gonna say daisy. Just makes it fun, gives it a different element. This, I'm just gonna call it, I don't know, branch. It doesn't really matter. Branch with buds. This is a dried pod. Queen Anne's lace, and this is Chinese lantern. When you're done with this, you can find some more things and do the other side of the page, so it's a full page of painted objects.

Day 30 - Collection of leaves
- I love to collect and press leaves, and it comes in really handy when it's cold outside and there are no leaves to find and paint. I'm working in watercolor in a gouache way so really thick adding white. So I'm gonna paint this green leaf here but it's not that green, it's got a lot of brown in it. Or maybe we'll make it a bit greener because otherwise it's too dull. So just try and look at the shape and it's got a lot of black pointy bits. Just gonna make it a little bit greener. So there's like one, two, three, four, five leaves really that make up this one leaf. It's a matter of joining them altogether. And then a teeny stem at the bottom. I'm just gonna add a little bit of green from my Kuretake palette. I think it needs a bit more of white in it for highlight and it doesn't seem very balanced. I'll just add a little bit more to that branch, to that part of the leaf, sorry. Okay, I think that's pretty good. We'll come back and add the veins afterwards. Next moving on to this little pressed leaf here. It got a lot of ochre in it, yellow ochre with lots of other shades. So it has like this rough kind of scalloped edge. Pointy as opposed to round. And put a yellow to that. Lemon yellow. Just a little stem and next we're moving on to the oxalis. I have an oxalis at home and so I took one of the leaves and pressed it and this is the result. Often you lose a lot of the color when you're pressing leaves, but in this case, it actually looks really beautiful and very, very much, it's like very wishy-washy watercolor, so I'm gonna do the same thing. So the paint is much thinner, I'll add like a bit of Payne's gray and a little bit, a mix of thickened paint to create the desired effect. Let's just divide it into three parts. They almost look like butterflies. Do this one here. So the edges are dark. And then another little bit there. So I'm using Payne's gray for the dark bits. And it's got a little stem coming out there but for visual sake, I'm just gonna bring it like that. So I'm gonna come back to this leaf when it's a little bit drier 'cause I think it needs a little bit more work. And a little bit more color in there, okay. Second to last is this really browny stem and the stem is darker than the leaves so we're just gonna draw the stem in first and it's kind of like not perfectly straight. It goes off here and there. And then adding my leaves to the branch in reds and shades of red and pink. A couple more. And then it also has thorns so I'll add a couple of thorns. Okay. Okay. Okay and lastly this very yellow looking color leaf here. Just like kind of like divided in two almost. So this, it has a scalloped edge. And then coming around and then lots of lines within the leaf. So I'll just add a bit of yellow ochre and coming down, I love the shape of these leaves 'cause they're so unusual. I'm gonna bring it in, make it narrower to fit in with the layout, it's just fine. Okay, and you can go a little lighter there, okay. So I'm gonna add some lighter green for the veins on this one. See if that stands out, yep. Just for a little bit more detail. This gives it an added depth to it. This one as well, just gonna go a little deeper, darker. See if that works, yep. The new veins on top. And with that oxalis, I'm going to do a little bit more ochery white 'cause I think that's what it needs. Not too much. A little bit here. Back to the purple, a little bit of blending. Okay. And lastly some little bit more detail in here. And then we'll add some type in Payne's gray just for a fun element. So this is an oxalis. You could also so nice to add the letter names if you

© Carolyn Gavin and Creativebug Inc., 2024

wanna look them up. This is I'm just gonna put a birch although I don't think it's a birch. That green one is an oak. This one we know it's a ginkgo, I'm trying to get the spelling right, it's ginkgo. And this last one is I'm just gonna say red leaf. Red leaf. Lastly, just some lines on the ginkgo. Just a slightly darker tone. And they can cover the whole leaf if you like. So it's kind of divided in two. Okay, that looks pretty good. If you're not used to hand lettering, a sketchbook is a really good place to experiment and learn how to do it.

Day 31 - Loose floral
- It's our last day together so let's make it fun and happy and playful and just experiment with all the things we've learned up to now. So I have a palette of watercolor, blues and turquoise and orange and pinks, just whatever colors you love and you wanna use for your playing around. Just gonna dot the colors all over and no real method to this, just, just be free. Lots of pinks. I adore Opera Pink and Quinacridone Pink and Rose Pink, so I'm gonna be using a lot of those in this one. And this is my medium four brush. This is so mesmerizing and almost therapeutic. I kinda get lost in the moment and get lost in the painting, which is exactly what you want. I'm almost at the stage I think where I'm ready to go and add some pen and ink. It's just a really fun way of painting and just, it allows yourself the freedom to do whatever you want. So I think we'll go to ink now. You're gonna get some bleeding, but, I think that's the really fun part. I think it's dry enough that there won't be too much. So you can add little details like veins on the leaves, stems, petals, little dots on the flowers, thick and thin lines, little dots in the middle of nowhere, little scratches. You can add whatever comes to mind, oops. And the haphazard dots that happen, if you don't like dab your pen, that's okay. I think they all add to the, the freedom and the experimentation and the desired effect of just haphazard fun. Loose and free. I love drawing over like a leaf over the top of a flower or in this case, I just added the middle in paint and now I'm going to add the petals on the top of that. And again, here. I'm working my way around from top to bottom, just adding these details. So I think it's almost complete. As I work my way around, one last flower and leaf. Okay, yep. Continue playing and experimenting with paint and you'll find your style.

© Carolyn Gavin and Creativebug Inc., 2024