
Oil Painting Daily Challenge with Erika Lee Sears

Chapter 1 - Oil Painting Daily Challenge

Overview

- Hi, I'm Erica. I'm a mother of two and a self-taught oil painter from Portland, Oregon. I've been making an original piece of art every single day and sharing my journey on social media. I'm going into year five. This month, I will be sharing my oil painting practice with you and we will be making art together, every single day. We'll be talking about brush care, brush handling, color mixing, and a little bit of color theory. Traditionally, oil paints are painted on a wood panel or a canvas, but we will be painting in a sketch book. Making art every single day has changed my life in the best possible ways and I hope you join me. (upbeat music)

Materials

- You don't need a ton of materials to get started with oil paints. We will be using a sketchbook. And my favorite sketch book is Bee Paper Company sketchbook. It's the super deluxe mixed media. I love this paper because it's nice and thick, it has a great tooth, and it holds the oil paint perfectly. I like to work in a four inch by six inch Bee Paper sketchbook or you can always paint larger in a six inch by nine inch sketchbook. Here are some of the oil paints that we'll be using. One of my favorite brands is Gamblin. We're going to be using a Cad Red Light, a Viridian, or you can also use a Phthalo Green, Ultramarine Blue, Yellow Ochre, Cad Yellow Light, or you can also use a Cad Yellow Medium, a Titanium White, and a Burnt Umber. You'll also need a pencil and a couple of paintbrushes. I will be using a round to synthetic brush and a size eight Filbert. With oil paints, you do not use water but you do use mineral spirits. One of my favorites is Gamsol by Gamblin. And it does not have a strong scent. I'll also be using a plastic cup, but you can also use a glass jar, a pallet knife, pallet paper, and a butcher pan for easy cleanup. And you'll need a big roll of paper towels, and then you'll be ready to get started on your journey.

Five Tricks and Tips for Better Oil Painting

- This month I'll be covering my tips and tricks for oil painting and here are five things for you to get started. Here is my clean palette and the reason why I use a disposable palette is because it's really easy clean up and it's just really easy to transfer my paint every day and start over. It's totally fine to get a little bit of paint in each scoop. Here is my yellow and my red and I have a teeny bit of white left that's still good. By transferring my paint every day I have a clean surface to work with and I just fold the old palette, throw it away. In oil painting instead of water we use mineral spirits. I'll be using Gamsol. And the best thing about Gamsol is you don't have to change it. Every night when I'm done I just close the lid, just like this, oh, get the lid, and tighten it tight. And then I can use it tomorrow and it works perfectly great. If there isn't enough Gamsol in here I just add a little bit more, I just keep using the same jar. This will last you the whole month. At the end of the day this is how I clean my brush. Get it nice and wet in the Gamsol, really get it in there. Tap it, take my paper towel, roll it, and pull, really, really firm. Roll and pull, roll and pull, and again. Until you have a pretty clean brush, doesn't have to be perfect, but just clean enough. This is how you're gonna load your brush. I'm gonna take my paint, spread it, and I am going back and forth and what this does is it creates a nice, flat surface on the edge of my brush. This is when I'm using a Filbert and this is just creating a nice edge and it's holding the paint inside the brush. When working with a round brush take a little bit of

this green and my strokes are a lot different than my Filbert. I'm patting it and twirling it, like that. And what this does is it helps me get those fine details in my painting without having to go back and forth to my palette. Last tip, don't forget, stay clean, wear an apron.

Day 1 - Balloons

- Today we will be painting a big bunch of balloons using only your primary colors. I have my apron on and I'm ready. I'm going to be using my Bee Paper sketchbook, a pencil, my cad red light, my cad yellow light or you could use a cad yellow medium, yellow ochre, and an ultramarine blue. And we're also going to be using white, and we are gonna be doing this with memory. I'm gonna start with my sketch first. I'm just kinda making them nice and plump, and I want them to be overlapping. Doesn't have to really be super serious because balloons are not that serious. And you can make as many balloons as you want and I wanna encourage you to let go of perfection here. I'm gonna add little streamers now and maybe a couple little balloon belly buttons. I'm gonna put my pencil down, I'm gonna grab my number eight filbert and I'm going to dip it in the Gamsol to get all over the bristles and wipe it a little bit on my palette, and I'm going to be using the red first to load my brush, and I wanna roll my brush in the paint. And then we're just painting a few of the balloons red, and you're gonna be pressing nice and firm into the paper and you're gonna wanna hold your brush close to the metal. And then I'm wetting my brush to get more pigment. Alright, I think that's enough red. So to clean my brush, I fully wanna dunk it in to the Gamsol and loosen up the pigment. Once it's saturated, I'm gonna take my paper towel, fold it over, and pull. And you wanna do this a couple of times. It doesn't have to fully get out of your brush because it's okay to keep some of that pigment in there. Then we're gonna move onto the yellow. I'm gonna take a nice big scoop, dip my brush to get the pigment going, and fill in my balloons. And I wanna make sure that I'm not filling in the parts where the balloons touch 'cause that's where I'm gonna do a color change. And I'm gonna repeat the process, getting my brush nice and wet, taking the paper towel, and pulling the paint out. Alright, now I'm gonna do blue. Okay, and you can feel how dry it is on your brush so you wanna take a little bit more paint, but take a little bit of Gamsol, and so that it increases fluidity. And you wanna get more of your balloons and the more that I put Gamsol on my brush, it creates more of a wash. Now we're gonna do some color mixing, so since I already have blue on my brush, I'm gonna take this yellow and I'm gonna make some green. And it's gonna be about 50% blue, 50% yellow. So every part where your balloon is touching blue and yellow you wanna make it green. Alright. I'm gonna make some orange! And it's 50% red and 50% yellow. I missed a balloon and we're gonna fill one in and I'm just gonna make it red 'cause who doesn't love a red balloon. And I have red on my brush, so I'm gonna take some blue and keep adding red to get purple. This is happening because balloons are transparent and this is just a fun exercise to practice a little bit of color theory. And now I'm gonna do some balloon strings and I'm gonna do what I call Christmas black, which is this and a little bit of green. And it's a little bit dry so I'm gonna add some more Gamsol. And you just want to help increase flow. I'm using just the very edge of my brush to make straight lines. Zoom! And what I'm doing right now is just cleaning out the brush because right now it's filled with different colors of pigment. We're gonna move onto the background, and so usually balloons, you have them outside and I'm just gonna mix up a little bit of blue and purple, what I have already on my palette. And you're gonna wanna push firmly on the paper to get nice crisp lines. Keep adding white. And the more Gamsol you add, the more fluid it becomes and you can clean up all of your lines. The best part about oil paints is that they stay wet and you do not have to worry about the paint drying out while you're making your art. I'm mixing as I'm going, so what I'm doing is I'm

pulling some blue and just adding it to the blue that I already have, and adding a little white because you already have your base here. And so I'm just cleaning up my lines, going around the balloons. And that's how you get those nice crisp lines. Okay, and I'm gonna wipe my brush. See if I can stretch what I already have here. So I'm adding some more white and a little bit more blue and I can see a little yellow got in there and that's totally okay, and I'm gonna add a little bit of the red up here, the purple. And what you do, is while you're painting you're going around the edges and then once you're out of paint you just flip to the other side, because the pressure of when you place your paintbrush on the paper, the paint pushes through to the other side so you can just flip and keep going. Okay, I'm gonna fill in this over here and you can make some bigger strokes. Okay, and now my favorite part, I'm gonna just clean my brush 'cause I'm all done with this brush, and I'm gonna pull out my round and we're gonna add the little dots of white where the sun is coming from. And I'm just using the tip because it's a round brush. You just wanna keep light hands, light hands. And then I'm gonna wet it. These sketches can be as short or long as you like. You are gonna wanna leave your book open overnight to dry and then you can flip your page. As far as your palette, you can totally keep this out overnight and use it tomorrow because oil paints will stay fresh or you can just rip it out, fold it, and toss it away.

Day 2 - Cloud Study

- Today we will be referencing a photo for a cloud study. I'm going to be using the same palette as yesterday but I did add viridian green. I'm gonna sketch out my cloud, just really quick, super non-serious, just getting in the basic shape. And then the beach, maybe a little bit of ocean. I'm going to be using my eight filbert, I'm gonna wet my brush in my Gamsol, I'm getting the mineral spirits all over my bristles, I'm gonna dunk in an ultramarine blue, and I'm just loosening up the paint, and I'm gonna use the same base that I used yesterday. I'm gonna darken it up a little bit with some red, and I'm gonna get the base. You can use long strokes, this is something that can go really quickly and loose. And I'm just gonna get the base of the cloud, wet my brush, and I noticed there's a little dark here on the top. And I also noticed that there's a little bit of ocean that has the same blue that I want. Now, I'm going to be getting those midtones of that cloud, but I still want a little bit of the blue, so I'm gonna take some of this green from yesterday that I mixed, and I'm gonna get the bottom of that cloud, and I'm rotating my brush back and forth. I'm not translating the colors exactly that I see, it's just what I think I want my cloud to look like. It's not always about being super realistic, it's about letting things from your imagination come out on the page. If you notice, it's actually drying pretty quick on my paper because I've thinned out the paint so much that it's creating a wash. Okay, I'm gonna switch colors a little bit, but I'm gonna be adding white to my green, and you are gonna wanna add your whites last to keep them nice and bright. This is where you kinda wanna play, because you can make your cloud really light and airy. I'm gonna do this bottom sky before I add the white of my clouds. And I added a little bit of white, and then just draw it across. Okay, and I really wanna keep the edge of the cloud, so I'm gonna go back and add the bottom of that cloud, make it a little wispy, and if you really want to, you can put your finger on it and kinda blend it together, or you can just use your brush. Now I'm going to add the top of the cloud, and I'm not going full 100 percent white, I'm using some of the base that I already have and it kinda tints that white. As you can see some of that blue came through my brush, cause I still have it on the base part, and what you can do is pull it out. And then I'm gonna add my sky behind my cloud after this, to get that nice crisp edge. I'm gonna clean my brush, and I'm wetting it, creating more of a wash. If that's too loosey goosey, just add some more pigment. What I'm doing right now

is, I'm doing brush strokes straight down the paper for my sky, because it's a nice contrast with the brush strokes that you're using for your cloud. Clean my brush real quick, scoop the white, I'm gonna do it again, because the cloud sits on top. I'm going right into the white because I want it real white, and you can always tint it a little red if you choose to, let's just do it. Just real soft with the red because if you add too much it's gonna be too pink. That's pretty good, and my sand, cause its pretty dark in this picture, I'm gonna be doing some yellow ocher, and I'm just loosening up the paint. I'm gonna add a teeny tiny bit of blue, a little tiny bit of red, and I'm gonna loosen it up. And just like that. Then you can add some grass. I'm gonna do the white one more time cause that's the best part. You can see I'm not using 100% white, and you can be really thick with this part because it sits right on top, and that's it. Your reference photo is just a place to start, let your imagination take over.

Day 3 - Paper Airplane

- Today we'll be working from life. We will be painting paper airplanes. So I've folded up a few paper airplanes that we're gonna draw first, and then we are going to practice our big, broad strokes with our paintbrush. We are going to do a quick sketch of our paper airplanes, and you wanna get different angles. And it doesn't have to be a perfect drawing at all. Okay, and then maybe flip around the paper airplane. And it meets. Now let's get the wing over and then that. And let's do a couple more. All right, and then I'll straighten that line out with the paint. I have my palette ready, and I'm gonna be using my number eight Filbert brush. I'm gonna wet my brush, dab it a little so it doesn't get too juicy. Okay, and so what I'm gonna do is add a little bit of red. Little bit more. Kinda get it nice and pink. Okay, I'm gonna be starting with my pure red. Okay, I'm gonna switch brushes. I'm going to be using cad red light. And just trace. I'm tracing all the lines in red because I want little peeks of red to come through because the next step I'm going to be doing large brushstrokes of pink and light green. So I'm gonna scoop some white, and I have a little bit of blue in there, and that's totally fine. But I have a little pink from earlier that I'm going to use. And I'm going to put the pink on the closest part of the paper airplane because when you paint in a warm color, it brings that object closer to you. After I finish these strokes, I can go back through and kinda clean up those edges and make 'em a little bit tighter. And I'm using my different parts of my brush as I'm filling it in. I'm gonna switch out my color, clean off my brush. Okay, I have that white that I pulled earlier, and I'm gonna use a teeny tiny bit of the green. Your green is a really strong color and less is more. And as I'm painting, it's okay to get some of that red in there, 'cause it's gonna bleed in. So I'm choosing the green to go on the farthest away part of the paper airplane because the green, when you paint in a cool color, makes the object appear to be farther away. And you can play with the amount of green that you want. But you definitely wanna use green sparingly, and you can always make it a little bit more green as you go. And I'm gonna switch brushes. I'm using my number two round. Since the inside of the paper airplane is a little bit darker, I'm going to take some green and some red and mix 'em together and just kinda blend it all together to make a nice muddy, purple kind of color. All right, and I'm just gonna get the insides. And this is a little bit longer, so I'm gonna just adjust that line. Okay, now clean it. Clean your brush. Switch brushes to my thick number eight Filbert. And I'm gonna go back to the sky that I used from yesterday, the blue, ultramarine blue and a touch of white. And I'm gonna need a good amount so then you don't have to go back and forth. And what I'm doing in my brush is I'm really soaking the bristles of the brush so that I don't have to go back and forth a ton from my palette to my sketchbook. And I'm also really liking this color. And I'm just cleaning up my lines. The trick is to get your brush as close as possible without touching the

paint, but it's okay if you do. But it's a good lesson in a steady hand. I'm gonna mix up some more paint, I'm gonna take that white. Actually, I'll take some of this and some blue. And I'm just flipping my brush back and forth so I don't have to go back to my palette at all. I'm gonna get really close to that nose because I want a nice point. And the harder you push down on the paper, the less bleeds you'll get because you're pressing into the paint. And if you go soft, you're more likely to get bleeds. And now I'm gonna go switch back to my number two round, and I'm gonna get some more white on my brush and just bring it down. And I'm gonna get into that pink again, and I'm just gonna get in and do my details. Get those nice crisp lines. Getting the tips, covering up the edges so then it's a little bit more realistic on the paper. I'm gonna get a little bit more white. And you can make it nice and thick 'cause this is the very kinda finishing touches. Then I'm gonna do the same thing that I just did with the green. I'm just gonna get the edges to make it nice and crisp. Okay, and then I'm gonna get that center part, and I don't have to clean my brush, but I do want it a little darker so that it looks more like an edge. This is a really fun exercise in learning how to paint white objects. You can see how many colors are in white and how they relate to one another.

Day 4 - Wood Pile

- Today we will be painting a woodpile from photo reference. I transferred all my paint onto a clean palette, so I'm ready to go. I also added burnt umber to my palette from yesterday. I'm gonna start with my sketch. I'm just gonna do just a really loose drawing. It's not going to be totally accurate. I'm just trusting my gut, seeing what looks good, filling it in different shapes. So, I'm going to mix black and I'm gonna wet my brush in my Gamsol. I'm gonna take some green and red and mix it. Since I'm using a clean surface you're gonna get a really pretty shade of black. I call it Christmas black. I'm just gonna go around my blocks, wet my brush. You don't have to worry about your edges too much because at the end you'll clean up all your edges. Wet my brush, go back. Then I have a nice base black and I'm gonna add a little bit more. This is a really warm black which is why I think I like it so much. But if you don't want a warm black we can add a little blue. And a little burnt umber. I don't like to use actual black because nothing is truly black-black or white. So, when you mix your own black you're never gonna get that perfect ratio. It's always gonna be a little bit, maybe a little red or a little green or a little blue. And it creates a more interesting color than just using plain black. And it's 100% true. And see how that blue seeps in? Okay, let me get the rest of my logs. Circle around. Circle around. Alright. Next, I'm going to paint the insides of the log and I want to encourage you to really play with color here. It doesn't have to be accurate. It's just fun to mix up your own color and get that orange that you're looking for. I'm gonna do some yellow ochre and some viridian green. Make it a little bit more orangy. Have a little bit of a base. I'm using the Gamsol to wet my brush and create a wash. It's okay if a little bit gets on the outside because it's so dark you can't really see it. And, you created a wash, so it's really light and transparent. And there are gonna be portions of your log that aren't gonna be the same color. Add a little bit of yellow ochre. Some green. More green. At the centers. Okay, clean my brush. I'm gonna make orange, which is 50% red, 50% yellow. That's a really strong orange to me so I'm mixing it into my yellow base here. I'm just gonna fill in the gaps and play with the edges. So, I'm scooping my brush. Circling the edges. Okay. Now, there is not a lot of white in my woodpile, but there are a lot of details in the rings of the woodpile. So, using my round brush, I'm gonna do a little dot in the middle and maybe some cracks. I can use this opportunity to fill in any gaps. I'm primarily using washes for this exercise and this would be really great with a gouache or a watercolor, if you aren't gonna use oil. I'm gonna clean up this edge. And every log is different. Looking awesome. That's it.

Day 5 - Cityscape

- We're painting a cityscape, and this one's Portland. So I'm gonna start with my sketch. I have my pencil. I'm just making a super loose drawing. All right. And what I like to do is, I do a little, really loose line across my page to guide the heights of the buildings. I'm completely simplifying my drawing. This is just for proportion. I just like to lay out my buildings before I start painting. I'm going to be using my number eight Filbert. I am using the same pallet from yesterday, and I'm going to be using the black that I made. I need a little bit more than this, and I added some mineral spirits to loosen it up, but I want more. So I'm mixing, and I'm getting lots of paint in my brush. And I'm just gonna dunk the whole building, just like that. In the photo, there is a lot of black in the window. I am starting with the darkest color first, and then I am going to add that silver on top. I'm gonna mix up some more black, which is ultramarine blue and burnt umber, and now I'm going to make some lines. These are just my windows. And I want the paint nice and thin because it's going to be easier to layer paint on top. And this building, I'm gonna do all black. But this color is a little too black for me, so I'm add some burnt umber. (brush swishing) I'm gonna clean my brush a little bit, but not too much. It's okay to still have that. Now I'm gonna make my gray. So I'm using that black that I previously made, which is the ultramarine blue and the burnt umber. And I'm going to add a teeny, tiny bit of yellow in there. And then add some white. I need to make it a little bit thicker so it lays on top of the paint. Using the edge of the brush, adding more white so that it lays more on top. I'm flipping the brush back and forth, flattening the brush, creating a nice, sharp edge so that I can make those crispy lines. I'm switching to my round. White into my gray mix. I'm gonna add a little bit of red. And then I go back in. 'Cause I really want the paint to sit on top. Okay, I'm gonna do this building behind, and I'm adding a touch of green because the building is a little bit further back. Okay, I'm gonna clean my brush. I want to clean up these edges a little bit. Okay, let's work on this building. And it's a little thicker on the edges. And this next building has a bit of a shadow. (brush swishing) Okay, I made that gray a little darker, but the part that is in this sun is gonna be a little lighter. And there's a little white-gray square on top. And this is by no means trying to be super accurate, it's just about laying out the color. And I don't have to clean my brush, but I'm gonna go back in and get some of this gray, dark gray. I need to mix up some more black. Red building is red. Take some of this orange from yesterday. Touch of blue. More blue. And if you wanted it a little bit darker, add a little bit more blue. Add the red lines. Add a little white. All right, time for the Coin Center, which is this building. I'm starting with an orange base from yesterday. I'm drawing the lines loose. And I wanna add a little red, because you don't have to use the same color throughout, you can keep mixing as you go. Cleaning my brush. I really like the gray that I was using. Dip my brush, add some blue for the top, and a little white. And for the windows of this building, I'm using a little bit of green. Darken it with a little bit of gray. More green. And I'm using a little bit of a different technique on this building than the other buildings. On the other buildings, I did a base on the bottom. And on this building, I'm doing color-blocking. 'Kay, I'mma get my stripes on. I'm switching to my Filbert 8. Time for this guy. And I'm gonna use this blue-gray I have over here. And it's a little typical Portland gray, I think. But if you want a brighter blue. (brush swishing) Maybe add a little green. It's a little murky, so I'm gonna wipe my brush. White, blue, there, that's a nice bright blue. (brush swishing) You can really make this your own by adding special details, like city lights, signs, or just by using your imagination. And I wanna add a little dimension, so I'm gonna put a little blue, maybe some dots. Clean my brush real quick. I'm gonna get in here with the green. And since green is a complementary color of red, it's gonna make the red stand out more. All right, clean my brush, get some blue dots. Clean it up a little. Okay, I'm gonna darken this up since I lost some of it to the

sky. Okay. Finish up with the Coin Tower. 'Kay. Some yellow-green. I'm adding different variations of the same color to make it more lively, add more depth, add more perspective. Gonna clean up this one. And it's good. When I first started painting, I painted mostly landscapes and cityscapes.

Day 6 - Nail Polish

- The best place to find inspiration is your home, or your beauty drawer. Today, we're gonna be painting a collection of my nail polish. We'll start with a sketch. Get the angles. I am drawing the outlines, and I will be filling in the color after. I'm drawing a really fast and loose sketch, it doesn't have to be proportionate too much, just the idea of it. Now, I'm gonna add my shadows. One line is like this. This is just super loose. I'm going to be using my number 8 Filbert. I am starting out with a clean palette. I transferred the paint from yesterday. Want it thicker, more green. Just fill in the color. Add in a little red, make my Christmas black. Okay. Just a little bit of outline. Gonna mix up some, I'm mixing orange. 50% red, and I'm mixing 50% yellow. I'm really mixing it in. And it looks like there's a few air bubbles. Darkening it up to get these little bubbles. More, maybe add a little of this. And if you notice in the photo, there's some reflective light from the orange, since it's so bright, you can see it on this bottle and you can see it right there. Okay. Clean my brush, time for gold. Yellow ochre and a little tiny bit of this green down here. More green. Add a little ripple of the nail polish. Okay, time for the red bottle. Red, saw this green happening here. Maybe a little blue to make it more purple-y. Blue. There. Adding some red to the bottom. Side. Taking some orange to brighten it up. And a little touch over here. Okay, pink. Clean brush. So, when mixing pink, you want a very clean brush because to mix pink, it's red plus white, and you don't want a whole lotta other colors to get that bright pink you want. Bottom of the bottle. All right. Gonna do some black, so, Christmas black is green, red. And it's okay to not fall in the lines, you're gonna clean all this up when you paint your background. So, I have a gray handle, so, let's just have a little bit of white. It's a little green for me, so I'm gonna add a little yellow ochre. Now, we're gonna add our highlights at the end, so, we're just color blocking right now. Okay, and this top, it's a little gray on this side of the shadow, but it's a little purple-y, so let's add a little bit of purple. Okay. Now, white, but we're gonna do the mid-tone here, before adding the real white. So, a lot of this is just getting the color right. For our shadow color, I'm going to be using some green and some red to make Christmas black. Okay, and getting all the shadows. This is still a little red for me, so, keep adding that green. Clean my brush, make the background white. And I'm just gonna do, add some Christmas black, which it kinda looks purple-y. Pressing hard into the surface. And when you're painting thicker, I'm really scraping the palette and getting the paint into the brush. So, I'm getting pretty close to this white cap, so I'm gonna add a touch of blue, so that my background is behind the bottle, and adds a little bit more depth. Okay, time for the details. I'm switching to my 2 round, I'm gonna go back to my green bottle. Add a little Gamsol. Adding details in the glass because I'm gonna go back in with my white at the very, very, very end, so that my whites don't get muddy. Just adding little details. And the orange that I used from earlier. Gonna get the bottom. Now, the gold. And I want to thicken up this paint bottle. I am pretty happy with this red bottle, so I'm just going to add some lines where the red really pops. Pink bottle. Okay, time for some of the glass. And I'm going to use some of the color that I pre-mixed up with my background. And I'm also gonna clean up these lines. You're gonna wanna hit every part that you see. I have too much white paint on my brush, so I just removed it. And we'll get that bright white soon that's on this nail polish handle. And this is a little bit dark, as you can see in the photo right down here. And let's get some of those reflective lights. Now, and in this side, has the reflective light from the orange. So, we wanna darken it. Get some of those tones. Okay. Wanna fix

up the handles next. All right, time for the handles and straightening them out a little bit. Burnt umber with a little blue. Highlights are next. Tops. Tops. Okay, now the white. Super clean, since I wanna get it white, super white. And feel free to add creative license to your highlights. Okay, we're gonna fix up this bottle. All right, let's finish up those highlights. And it's good. This is a really fun subject because it allows you to play with reflective surface and color.

Day 7 - Butterfly

- I love to collect old things, especially old books. I'm going to be painting this butterfly from this old book, and I'm gonna start with a sketch. I'm gonna start with the body, just real loose. Loose drawing. Get the wing. And I'm gonna show you a really cool trick to get those edges just right on the butterfly. This one's a little smaller, but I can fix all that. Dots. I'm gonna start with my number eight Filbert and some of the brown that I used from yesterday. I'm gonna use that for the base. And I'm gonna make it very thin and paint. And you can see how transparent it is. And remember there's some yellow up here, so you wanna leave that empty. Wet my brush. I lost a circle, that's okay. Nice and brown. All right, I'm gonna do the body. I'm adding the blue to the brown to make black. Head, and we'll add the antennas last. Okay, and we'll add a better shape when we go in for the details. I'm switching brushes to my number two round, and I'm going to show you a really cool trick for the wings. So I'm gonna use my brush and just firm and then just use that round edge and you're creating that fluttery edge. Press and pull up. Keep it going all the way around. You're just creating a little rounded edge. Now the same on the other side. Don't worry on accuracy. Get that little lip, okay. Now the edge. And there's a little bit of an edge here. And just fill in your brown. That's all we're doing. Other side of the wing. All right, get those edges around. Okay, now we're gonna do the circles inside, which is blue. Okay, I'm gonna add some yellow. Get in there. And this yellow is real, it's a light cad yellow, so I want to deepen it up a little bit with a little bit of cad red just a touch, 'cause I don't wanna make it orange, but just a touch. And then add a little bit of white. And it should feel pretty thick on your brush. All right, wanna do the circles around here. And I have a lot of paint on my brush from mixing it, and so the rounds, you twirl the brush in the palette to get the excess paint off the brush, but it also keeps the paint in the brush. Okay, loop around. Okay, add a little bit of this on top. Clean my brush a teeny bit. Okay, let's fill it in. And let's fill in this stuff over here. I'm gonna add some red now and maybe a little orange to it. Okay, then I'm gonna fill in the blanks, add some brown, and I'm also gonna do my blue dots again since the blue dots sit on top of the butterfly. Now I'm gonna touch up the body. Antennae is thick part first. Okay. Okay, brown. And I'm gonna add a little bit of yellow. I can see it in the wings. Just adding, this is the part you can highlight. So go back in and make all of your details. And then I wanna brighten up the reds one last time, because in oil painting, it's painting in layers. Perfect. One of my favorite backgrounds to paint is polka dots. So I'm getting my paintbrush ready and twirling it into the red so I don't have to go back and forth a lot. And the trick with polka dots is the faster you go, the easier and more round they are. Okay, letting my brush twirl down. Remember, quick. Don't think about it. Just dot. And don't worry about being perfect. You're never gonna get it a hundred percent right, but you will get it pretty close. And now we're gonna highlight the body of the butterfly. All right. All right, that's it.

Day 8 - Dream Sketch

- When my kids were first born, I got no sleep, but, I had the craziest dreams. So I decided to sketch them out. The painting we'll be making today is based on a photo reference of a dream. It's the buzzing of bees. I'm going to sketch out the bees very loose. And I'm gonna add a couple extra

bees too. The photo reference is just a starting off point. All right, I'm starting out fresh with a new palette. I transferred all my paint from yesterday, and I'm using a clean jar for my Gamsol. Wet my brush. And since there's a lotta purple, lotta blue, and a lot of red. And when I'm mixing my paint, I'm also twirling to get the paint out, but also keep the paint on the brush. Just stamping and pulling away, pull. And this is just my base because I'm gonna come back through with a lighter blue, but you wanna start dark. Dark before light. I'm twirling it between my fingers, and I'm also gonna be adding the stem later. I'm just getting the shape. Okay, good. Now, touch white and a touch more blue, since it's a purple that leans towards blue. Okay, on top. So what I'm doing here is I'm not adding a whole lot of Gamsol in my paint because I want it to be thicker. So what Gamsol does is it thins out the paint. So if you're doing a wash, you wanna use more Gamsol or loosen up the pigment. But I really want a strong color, so I'm not using that much. All right and more white. Nice and thick and just where you want the light to hit the flower. All right clean my brush. Now I'll work on the bees, dark before light, so Christmas black. Bottom of the bees, maybe the eyes a little, because I'm gonna be filling in with yellow. Perfect. Time for the yellow. Cad light yellow, a little bit of ochre, and a teeny tiny bit of red. A little white, make it a little brighter. Okay, time for the background. We will be filling in the background with a purple wash. Now we're gonna do the green wash. Some viridian green and some cad yellow light and a little bit of blue. Ooh, I want a little bit brighter and whiter. Now we're gonna do the details of the bumblebees. Use this purple. I'm going to do the details in my bees. And the legs, maybe the antennae. Okay I'm gonna add some bees in the background with little dots. Oh, I forget this guy's antennae. Okay, maybe a little that. Wings are like this. I'm gonna be using my brush to shape the wings. And there's one guy down there. Now, I'm gonna add the highlights to the flowers. Just dragging my white through the paint because even though I'm using a titanium white straight from the tube, I'm dragging it through wet paint, so it's not gonna be totally white. And we just fill in the holes a little bit, and then we'll be done. Painting your dreams is a great way to tap into your imagination.

Day 9 - Milk Jug

- Open up your fridge and paint what's inside. I'm gonna paint a milk jug. So let's start with the sketch. Alright, the hole, right, let's get the bottoms. Table, and we can fix up those lines later. Alright. Wet my brush, little bit of green, just to get that far away edge, and I'm just doing a really light wash because, since the milk jug is white, I'm gonna come back over it with white, thick white. A little cad red. A little more green. Move this outta the way. In this photo there is a shadow right here because my light source is here, and when I go back over with white it's gonna be lighter. So I'm starting out having it be very dark. Alright, this mid tone, and I'm noticing that this part, it actually has tones of red because of the table. And little bit more green and red. I'm gonna get the handle. Put that on the handle maybe a little bit. Red cap top. Okay, and darken it up with a little bit of green. And right now we're just color-blocking. Clean our brush. White. And looks like this white has a little bit of blue, totally fine. Alright, my light source is here. Darken this. Darken it. I'm gonna make this green so the handle pops forward. I'm gonna switch brushes to my number two round. Load it up with red. Alright, and I'm gonna add those highlights in last. Adding in different dimensions of my milk jug. So right now what I'm doing is I'm switching from a cool to a warm. I'm noticing the different tones in the white. You can see the blue tones up here and you can see the more red tones down here, and so this is a really fun play on playing with your whites. Darken this up a little bit and just adding highlights. Alright, now it's time to paint the table. Red, yellow, make it a orange, add a green. The paint feels really thick. I'm adding Gamsol to thin the paint. When it's

feeling very thick, add Gamsol to loosen up the pigment. I'm just cleaning up my lines of my milk jug, and I can add a little bit of extra green to make the milk jug look like it's standing up. Okay, add some black and red, and the more that you press into the paint, the more you'll have a cleaner edge. Highlights of the milk jug are next. I'm just cleaning up this edge. I'm gonna go back over with white, and really thick paint for the white, and that is it. Every morning you can just look in your fridge and find inspiration.

Day 10 - Aquarium

- Let's go under the sea with this photo of the aquarium. I'm going to start with a sketch, tracing out my fish and you can do as many fish as you like. This is just for my fish placement and I'm using yesterday's palette. I'm painting the bodies of the fish. Lighten them up. Change colors. I'm going to add some coral. Just real loose for the background. I'm using different parts of my palette, feel free to use all the different colors, okay. Clean my brush. And we add a little yellow, coral. It's a little dark. Mix up a little green. Now I'm going to do the bodies of the fish, tail, fins. Actually I'm going to do all the eyeballs. Tail. Okay, now I'm going to add the blue for the sea. Be all white for dimension. I'm enhancing the color from the photo's, the photo's just my jumping off point. Alright it's time for the details. This is where I'm going to put the fish lips on. I'm adding the tails of the fish so that it lays on top of the paint. And I'm going to add a teeny bit more yellowy orange for their fins so that it's laying on top of the paint. Now time to add eyeballs. Finishing touches to add the gills. And then touch up. Alright, that's it. An ocean is a great source of inspiration, just dive right in.

Day 11 - Country Road

- Let's go exploring outside. I'm gonna be using this photo reference of an old country road. Let's start sketching. And I'm creating a depth perception of a road, a bumpy one. And I'm just doing a loose sketch of the trees and foliage. Get my brush ready, and I'm gonna start first with the trees. And I'm going to use my favorite mixing for black, which is Christmas Black. And I'm gonna keep it pretty messy. Get all the trees, messy, messy. Maybe a little bit more green. Dip my brush. And some branches, maybe a little thicker, so it's not so transparent. Okay, since now I have my black here, I am going to be mixing my gray. To mix gray, I mixed yellow, ochre, and white. I think I want it a little bit darker. So I'm mixing some viridian green and cad red light. And really mix it, ah perfect. I'm going to clean my brush. In my photo reference, it's really dark right around the tip of the road so I'm going to add some dark colors. And I'm just using leftover paint to fill in my trees. Alright clean my brush. Time to mix the green for the grass. viridian green, cad yellow light, so pretty. I'm enhancing this from the photo, I'm using my imagination and my brushstrokes to give the eye of the perception of grass, more of a lush grass, and I need more green. And feel free to get messy 'cause grass is kind of messy, all over the place. Clean my brush. I'm going to be mixing the yellow grass which is yellow ochre and white, just a dab of white. Clean my brush. Going to take my green grass, darken it up with some viridian and a touch of ultramarine blue. Feel free to be messy, long strokes to imitate the lines of the grass. Clean my brush. Time for the sky. White, touch of blue. As I'm tracing the trees I'm watching my lines. I don't want to get too far into the tree because then the paint will pull out into the sky. Just creating a nice wash. Alright time for details. I'm switching to a number two round brush. Cleaning my brush, loading it with a little bit of white, I'm going to do the dots of the car and add a little tiny tiny bit of yellow to the white. I'm painting the headlights, just being really soft with my brush. Clean my brush. Now it's time for the road stripe to give the element of depth, you want to make the stripe little and then it gets real big as it approaches you

and I'm mixing cad yellow light and yellow ochre and a touch, just a tiny touch of cad red. I'm swiping my paintbrush on the palette to make the edge really flat so I can have nice clean lines. Cad yellow light, right in front of you so the line pops. Since my brush is loaded with yellow, I'm adding details of grass. Grass. Adding white lines to the road. And it doesn't have to be a thick line. And that's it. This is a road from near my house, thanks for going outside with me today.

Day 12 - Breakfast

- They say that breakfast is the most important meal of the day and that's what we'll paint. I'm going to be using this photo reference to get started. I'm going to start with a sketch. Plate, egg, now toast. Quick sketch, this is my palette from yesterday. I'm using my filbert, burnt umber adding to this brown gray for my slightly burnt toast. Laying in my shadows next with the green. I'm gonna add a touch of red to my shadow. Outline my toast. A little yellow ochre to that brown, more yellow. And this isn't a realistic painting, this is just laying out the color. A little touch of white. A little bit more white so it's more toasty. And I'm being very light with my brush. And I am not adding this white to the shadow. Cleaning my brush, time to mix up the egg. I need a little bit of orange for the yolk, so red and yellow make orange. And this is gonna be really vibrant right now, but we'll put some white on top so it's not gonna be quite this bright. Okay, clean my brush, dry it, you want a dry brush for white. Adding white with a little bit of this yellow white from yesterday. More white. I'm not gonna go over the yolk yet. Just around it. I'm going to take my white mixture, add a touch of green. Work on the folds of the egg. A touch yellow. Okay, time to add the white over the yolk. I want a really clean brush and a really dry brush. White, get the pigment in the bristles. Soft, soft. Oh, a little tiny bit wet, but not too wet. And you can dab it on your paper towel. Time for the plate, clean my brush. Okay, gonna mix a little blue, red, purple plate. Clean up your edges. Maybe a little more blue and white. And this is a real thin wash, we're going to go back and make it thicker so it looks more like a plate. Now, to make it more like a plate, adding white, thick and a touch of green. All right, time to add in my shadows. This green that I mixed earlier, adding it to that white plate color. There, and I have a shadow here. A little bit darker. Okay, a little green, a little red. Now, tabletop. The easiest way to push a plate or any object forward is having a cool background, so green or blue is the easiest go to, to move your objects forward. I'm using a number two round brush. Time to add the holes to the bread and just the details. I'm cleaning up my toast so that it pops forward. Just getting my edges and that's breakfast.

Day 13 - Sushi

- Being a mom, I always need a fast, quick lunch, so today's sushi. I'm gonna start with a sketch. Circles for sushi. I'm using my Filbert brush. Time to mix up some black with ultramarine blue and burnt umber. Circle up my sushi using all parts of my brush. I'm rotating my brush between my fingers as I'm circling my sushi, because sushi isn't perfectly round. There's some flat edges. Clean my brush. Little bit of green for the avocado and cucumber. I'm starting with the green for the avocado, but I'm going to add the yellow next. Just right there and right there, okay. Cad yellow light. More yellow right next to it. And right next to it. Clean my brush. Time for the cucumber. More green and a little bit of white. That's a little blue for me. I'm gonna clean my brush on my paper towel and add a teeny tiny bit of yellow. Time for the carrot. I have some orange mixed from yesterday that I think is the perfect orange. Right, clean my brush. Time for the rice. Little bit of white to my bluish, purply mixture from yesterday. Actually, I want it a little deeper purple, just a touch. And a little more white. Time for the background. White on my brush, titanium white, a teeny

tiny bit of green. Pressing very firmly into the paper. Okay, more white. Little more green. I don't want it to be the exact same as the sushi rice. All right, clean my brush. I'm gonna add a little sushi shadow. Say that 10 times fast. Oh, a little darker. It looks like the light is directly above the sushi, so the shadow is here and a little over here. You can see how it's not exactly in one spot. I'm switching to my round brush. I am mixing black. I have some ultramarine blue here and some burnt umber. And it's time for the details. And the reason why I'm adding the details here is so that the color really pops on top of the background. Clean lines. And we have sushi.

Day 14 - Pizza

- Dinner is a time for family to come together, especially when it involves pizza, because everybody loves pizza. I'm gonna start with a sketch. My pizza, my pepperonis, and my plate, and the lip of the plate. I have a clean palette today. Wetting my brush, I'm gonna start with the pizza, the best part. Mixing up some orange with yellow ochre and it's a little red for me, so adding some cad yellow light. And it's still a little, add a little white, a little yellow. All right, clean my brush. Time for the sauce and the pepperoni. I'll clean my brush. Cheese time, my kids favorite is yellow cheese. And when pizza is cooked it is a yellow cheese. Just going around my pepperoni. Clean my brush. Time for the plate. White, a little blue, and this red that I mixed earlier, more white. I want a bluish tint to my plate, so that the pepperoni pizza is sitting on top of the plate. And I also have my lip of my plate to think about. That needs to be a little bit lighter than the center of the plate, because it sits on top of that center part. I'm pressing really firmly into the paper, especially next to my pizza, so I can get a nice, clean line. Little bit of red. All right, time for the lip. A lot of white, really getting it in into my brush. Clean my brush. I'm going to be mixing the table. A little bit of burnt umber. Okay, time for the details. I'm switching my brushes, that I'm switching to my round brush. I'm going to get the edge of my plate. I added a little red into my white. And a little more red, 'cause that lip sits right on top of that edge. All right, now it's pizza time. Mixing my red, touch of ultramarine blue. I am adding a second coat of red to my pepperoni to add some dimension and make it look more like a realistic pepperoni piece. And you can add layers upon layers just depending on what you wanna do. And with that same mix I'm adding a teeny bit of yellow to it and a little bit of white, because this pepperoni is glistening. With the glistens you wanna make it soft touch. All right, a little red on my sauce. And a little bit more cheese on my cheese. And my cheese in my picture has many different layers of cheese, so I don't have to paint it all one color. Adding my shadow. Give a little bit of dimension. And I'm adding a plate shadow too. Time to add the Parmesan cheese and the red pepper flakes. So it's a little bit like adding confetti to a plate. And totally random and you want some on top of your pizza. This will also give lots of dimension to your painting. All right, and then maybe a little blue to my red. And I'm rolling the paintbrush between my fingers, because the red pepper flakes aren't circle. Clean my brush. Time for a little bit of Parmesan cheese. All right, who's hungry? After this painting be sure to practice your pizza puns and make sure they're not too cheesy.

Day 15 - Donut

- No matter how much I love doughnuts, I would never desert you. Let's paint a doughnut. I'm gonna right into painting today. I'm using my palette from yesterday. I'm using that burnt umber. Get the doughnut eye or the center of the doughnut. And there we go. Yellow ochre, more yellow ochre. And just the edges of that doughnut. Wet my brush some more. It's pretty dry. All right, circling my doughnut with the yellow ochre. And center. Okay, clean my brush. Clean cad red light with some

clean titanium white. All right, I'm filling in the frosting. And as I'm working, I'm flipping back and forth on my brush because the paint is pushing through the brush. I'm painting pretty thick because I like my doughnuts with a lot of frosting, and this picture has a lot of frosting. All right, clean my brush. Time for the background. Ultramarine blue and a little bit of green. So the center of the doughnut is all shadow, and then here is my shadow of my doughnut. Little bit of green. My doughnut is pink, and my background is blue, so the pink doughnut will sit on top of the page. Clean my brush a little bit, add blue for my background. Blue, white. Adding some more white to my palette, 'cause I think my blue is a little intense, even though in the photo reference the blue is pretty intense. Pressing hard into my paper to create that really firm line. And this is where I clean up the edges of my shadow. Oh, wait. And you can kind of play in the background, show your brushstrokes. Clean my brush, time for details. I'll be using my round brush, white to my doughnut dough. And usually, as you can see in the picture, you can see the different tones of the doughnut. Okay, and just the edge of the doughnut dimension, wherever you see, it doesn't have to be a full circle, just where the eye catches the light part of the doughnut. I'm switching back to my Filbert. I really want to create a thicker texture on the frosting. So more red, white. With this round of painting, I'll be adding the highlights to the doughnut. And with my pink mixture here, I'm adding a touch of blue to give my frosting a little bit more dimension. Little green. Okay, time for the best part, sprinkles. Switching back to my round brush. All right, we got some red ones. And these sprinkles look kinda long and round on the edge, but they're not all the same size, so we wanna think about making it look random and delicious. Okay, clean my brush. Let's add the yellow sprinkles. Just dip it right into the paint. Random, not too serious. Just get that paint on that paper. Some blue. Maybe lighten it up a little bit. Real random. There are no mistakes in sprinkles. All right. I have my blue going, but I wanna add a little bit of green here and a little bit of yellow. So I want the paint thicker so that it sits on top of the paper. And feel free to use colors that aren't on the picture. Make up your own sprinkles. And I think it's doughnut time, you guys.

Day 16 - Collection of Candy

- Who wants candy? Let's paint some candy. I'm gonna start with the shadow first. Some Viridian Green and some cad red light. I'm just using the tip of my brush to where my candy is going to be. And I'm not gonna do too much of the tail of the candy. This one's down here. I'm just picking and choosing which candy I wanna paint. And it's okay to totally run off your sketchbook, use little surface. Clean my brush. Time for some color, nice clean red. And it's okay to totally run off your sketch book. Have a green Jolly Rancher left. Green Jolly Rancher here. Clean my brush. Make that turquoise blue, a little tiny bit of green in this blue mixture. All right, clean my brush. Time for yellow. This yellow mixture is more of an orange, that's where it leans to and I'm just gonna roll my brush on the page to get the crinkles of the wrapper. Okay. Clean my brush. And I'm gonna be doing a blue background with the blue that I used yesterday. And clean lines all around. So press really firmly into my paper. White. Going around the candies. And I'm not trying to get too close to that yellow wrapper because I don't want the yellow bleeding into the rest of my painting. I'm switching brushes to my round brush. And what I'm doing now is just getting into the details around my candy because this is a transparent wrapper and you can see the background. Mixing a little bit of gray that I already have on my pallet to get the wrapper. I'm just filling in that white, adding a little dimension. I'm leaving out the wording on my candy because I just really wanna focus on the reflective light of the wrapper. But feel free to add the writing if you choose to. Clean brush. Okay, time for the whites. Gonna try and get a clean white to add the glistens of the wrapper. All right.

Now the last little part is I'm finishing up the wrappers' edges. And we have candy.

Day 17 - Flower Shadows

- Shadow and light are one of my favorite techniques to practice because it teaches you how to push an object forward and make it three-dimensional. I'm working from a photo today, and in this picture I'm holding up some flowers from my garden. This is the shadow, and this is the flower. I'm just gonna go straight to painting today, work on my shadow, some blue, and I'm just gonna have fun with my brush. And when you're making a shadow, it doesn't totally have to be accurate to the photo. I'm making it totally dark. It just has to be believable. More blue. (liquid swishing) Clean your brush. Time for the flower, a little bit of green from yesterday. More green on my brush. Green for the stems and the little leaves. Clean my brush, (liquid swishing) wipe it on the paper towel. And top of the flowers, and it's kind of a little pinky. Okay, time for my background, white into blue. I'm really liking the color of this light blue around the flower. It's making it really soft. 'Kay, and to mix it up, (liquid swishing) I'm going to add a yellow background to the shadow. I like the idea of a warm background to a cool background. Just getting around the edges of my shadow, cleaning up the edges. I'm not being afraid to dip into the shadow a little bit, but be careful not to touch the edge. But it's okay if we do. All right, time for details. I'm pushing and pulling into the paper with the tops of this flower, adding some extra detail. Adding some green details to my foliage. Okay, there, (brush tapping) adding some details to my shadow. And there you go. (brush tapping) (liquid swishing) Gorgeous. Something as simple as a few flowers from your garden can make a beautiful painting.

Day 18 - Magic Power

- Do you have magic powers? What would yours be? I'll be using this photo reference today of my hands and I will be illustrating what my magic powers will be. I'll start my sketch and I don't have to be super accurate because I'm gonna be filling this in with color. I'll be using a round brush today and I have a clean palette. Little bit of white, cad red. More. I really want it thick because I wanna cover up my pencil. And this is the opportunity that you have to give your hands a little bit more dimension to make them a little more realistic around the edges and if you want them a little lighter or a little darker, feel free to mix in a little yellow ochre or greens or blues. Everyone's skin tone is a little bit different but I always like to make my hands on the red side like hot hands. Some white with a touch of green. Cool it down. Alright, now to add my superpower and if I can choose my superpower, it would be shooting confetti from my fingers like it's a party. Red first. There's different kinds of confetti but I'm picking the square or rectangle kind. Wants to be be random. And if you make it different sizes, it gives the confetti the illusion some is closer to you, some is further away. Gonna mix up some orange real quick. Red, yellow. Clean my brush, yellow. Okay. Green. Now, this green leans a little to the blue so I'm mixing my yellow with my green. Okay, blue. And maybe that confetti, some of 'em are touching each other. Party hands.

Day 19 - Dawn

- My kids wake me up really early, which means I've caught quite a few sunrises. Let's pick one. First I'm going to mix up my black. Some gray. 50% red. All right. Wet my brush. What I love about painting sunrises is that I can use really big strokes, and bold color. 'Kay, clean my brush. In my reference photo, I'm going to be painting the sky, darkest parts first, just straight green, at the top. Clean my brush. Now I'm going in with a little bit of cad red and the orange from yesterday. Just

feather it in. Feathering is a repeated stroke that I'm using. Okay, now with that orange I'm gonna add a little bit of white. Just getting messy on my palette, really getting into the color. More white, real thick. Touch of yellow. More red, or yellow. Lots of color here. 'Kay, clean my brush. I wanna layered look, so I'm taking some red, some yellow. Just lacing it in. Lays on top. Now I'm gonna go back to that green, kinda fade it. Blends, real loose. Clean my brush. Now, I go for that sun. Okay. Clean my brush. Now I'm gonna go back through, get the crispy mountains, underneath. I'm painting the black, so that it brings it forward. Gorgeous! Painting a sunset allows me to export gradients of color.

Day 20 - Sunset

- Let's take the time to look at a sunset. I'm using my palette from yesterday, and the first thing I'm gonna do is mix some black. Some green, some red. I'm painting the trees. Bushes, landscape. Get that tree. Okay, clean my brush. Time for the sky. Blue. And a little bit of white. I can see the sky peaking in right here. 'Kay, clean my brush. Red. And white. Mm, maybe I want a little bit more red. I'm gonna go in and clean up the landscape with my brush. We could put a little red right there. Get messy. Pink's on top. I'm using really loose strokes to imitate the clouds. Adding some white. More white. And more of a variance on my pinks. Maybe make my clouds a little bit more fluffy. I'm just moving my brush back and forth, scrunching it on the paper. 'Kay. I'm gonna keep my paintbrush dirty and mix into that yellow that I have on my palette. I'm just kinda creating a gradient here. 'Cause the sun's going down. Get some of that yellow. And red. All right, clean my brush. And to make that sun going down very vibrant, I'm just gonna draw a little line right there. Clean my brush. Going back through with my landscapes. Clean my brush. I think I want to make my sun a little bit brighter. And now we have a sunset.

Day 21 - Books

- My favorite leisure activity, besides painting, is finding a delicious book, a book that you can't put down. I'm starting today with my Filbert 8 brush. I'm using my palette from yesterday. Mixing my green and a little bit of red. And I'm working on just painting the shadows and where the books lay and the bindings of the book. This is a really fun exercise because you can just use really big, bold strokes. Little bit more black. I'm gonna clean my brush. Take some white, and I wanna get that white really dirty. So I'm adding a little bit of yellow and I'm just pulling across the page because these are kinda old books. Books that have been read over and over. I wanna keep my brushstrokes going this way because it imitates the pages of the books. Let's yellow them up a little bit, make them really old. Pulling across the page. And when you pull more paint, it's okay to get some of the other colors from your palette to add a little bit of variation. Adding some yellow, little bit of red. Wet my brush, just pull it across, super simple. Okay, up top. Maybe a little bit more yellow. Pull across, get the bind. But I wanna make sure that my brush strokes look like they're nice and long. Wet my brush, white, maybe add a little green to add some more variations of my books. Add a little bit more white. Let's make some maybe a little orange book to that green mix. Because when a book ages, they do get yellow, but no two books are the same. Little bit of white. Now I'm gonna clean up my bindings. Clean my brush, green, red, freshen up that black. Red. Maybe corner the edges a little bit round, make them round a little bit, more believable books. Add a touch of white. Look at your book stack and see if there's a little bit of binding or cover sticking out. Add some three dimension. You have your book stack.

Day 22 - Monstera Leaf

- I'm obsessed with houseplants, and I'm a total houseplant lady. This is a snapshot of a monster leaf from my house. Gonna pull some red for my outline. I'm choosing red because red is the complementary color to green, and it makes the leaf pop. I'm squishing the leaf to make it fit. I'm just gonna put a line here, okay. (water gurgling) Clean my brush. Let's make our green for our leaf. Green, yellow. I'm using a lot of paint on my brush because I'm making it nice and thick on my sketchbook. And this is where you can kinda clean up your edges, and where the leaf separate. Tighten them up. Focusing on the shape of the leaf. And I'm gonna come back and make that line more centered. Pulling it around. Adding a little yellow. Pulling it across. I'm using big, bold strokes. Get messy in that leaf. Okay, clean my brush. (water gurgling) Really clean it! White, and some blue for the background. And this is where I can clean up my edge and really make my monster leaf pop off the page. There, I'm getting the right edge. All right, let's get in between. All right. Time for some detail work. (water gurgling) I'm using my round two. And the veins of the leaf are yellow and green. Let's add a little white so that it really sits on top of the leaf. Okay, clean up my lines. I'll make it a little darker. Come all the way around. If you wanna leave some red poking through, that's totally great. Okay. (water gurgling) There are so many different types of unusual plants to paint.

Day 23 - Night Sky

- Sometimes I look at the night sky and imagine what is on the other side. The special nights are when there are too many stars to count. I'm gonna start by blocking in my landscape. Grab my brush. Clean it. And let's start with the trees. Green, little bit of red. I'm using my palette from yesterday. A little more green, a little bit more red. Short little strokes for the trees, I'm just dabbing my brush on the paper. Yup. Just to create those branches. Fill in my landscape. I'm using big strokes to mimic the grass. All right, clean my brush, time for the night sky. I'm noticing in the picture that the night sky is dark on the top and fades in to an orange by the trees, so I'm gonna start with ultramarine blue, red to make a purple. Ah, bit of mineral spirits for the top. More liquid. And I noticed there's a little green in the picture. Oh, green's a little dry from yesterday. Right, clean my brush. All right, a little red. And yellow. Make that orange. Maybe a touch of white to make it more of a Creamsicle orange. Really getting it into my brush. And I'm just going around the trees to create some dimension. This is my chance to really define the trees. And I'm using the side of my brush to really fit in between those trees. Up and around. It doesn't have to be totally accurate from the picture, just the idea. Up and around. There, okay. Now I'm gonna do my fade up into the dark. Okay, I filled it in, I need some liquid. Clean my brush a little bit on my palette, and, roll it up. And you can go as far up as you want. Okay, and I'm gonna clean my brush. Go back in, clean it up a little bit more. But it's okay to have some of your sketchbook show through. Mm. Okay, I'm gonna add a little tiny bit more white. Just right where the horizon is. Mm. I'm switching to my round brush. All right, time for the stars. I'm using the very tip of my brush. Since it's a round brush, they will be round stars. And I want them really, really random, and I wanna use really, really soft hands. 'Cause if you smash your brush into it, they're not gonna be quite as little and delicate. And you can just touch it a couple times to make 'em round. And then you can start tinting your stars, and they don't have to be totally white, they can be a little bit blue, a little bit red, whatever you have on your palette. I'm swirling my brush in the paint so that the tip is round. It's just an easy trick if you want to make this perfect little polka dots. And it's okay if some are bigger than others. Okay. Let's do a little bit of yellow, white. And you're just using the tip of your brush. Soft, soft, touch, touch. All right, I think that's my night sky. Painting the night sky is a fun practice in layers and going from

dark to light.

Day 24 - Lightning

- There are many elements in nature that are beautiful, but also extraordinarily dangerous. Let's focus on the natural elements today, and mine is lightening. I switched out my palette today. Start with cleaning my brush. (water gurgling) Work on that night sky. Looks like there are lots of pinks and purples. Let's mix up some blue and some cad red lite, get it kinds purply, get it in my brush, wet my brush, blue. More red. And it's okay if there's some extra colors in there from your leftover paint. Okay, the more you can get on your brush, the better. We're just creating a wash across my paper. I want it to be a little bit more blue. I'm making the entire background. Blue! Just have fun with the sky. Just put the paint on the paper. This is what it's about. I'm gonna work on some of those clouds around the lightning. Add a little white. And I'm just gonna go in soft, soft soft soft. Soft. And you can even take your finger and just kinda tap it around, if you wanna make it more blend into the background, just like that! Don't be afraid to get dirty. I'm just pressing and tapping. (tapping) Okay, I think I want it a little bit more pink. Boop! All right, and I'm just gonna tap, tap tap tap. (tapping) And you can just keep going. And you have to know when to stop. Time for the lightning. I'm switching to my round brush. I'm cleaning my brush on my palette. I'm just taking the excess liquid out on my palette. White. Let's take some of this pink, I really liked it from earlier. It's kind of a purply-pink, so I think I want it a little bit more red, all right! Now for lightning, kinda go slow, and just kinda drag. Doesn't have to be perfect. And you're gonna darken it up in the next phase. We're just kinda getting the bones of the lightning. Even through lightning doesn't, they don't have bones. (laughs) All right. All right. So I'm gonna clean my brush. (water gurgling) Okay, and I'm gonna dry it in my paper towel. I'm pulling my napkin, wrapping it around my brush and squeezing, getting all the paint out 'cause I want it nice and dry so I can drag. I'm taking white, a touch of yellow, and I want it real dry, because I want the paint to sit right on top of the paper. And just go slow. And this is where the light is most intense, because it's going in and out of those clouds. And you can add more veins to the lightning if you want to, just to kinda give it more dimension. All right, maybe it trails off over here. There. (water gurgling) And lightning. Natural elements are a beautiful, but extreme, force of inspiration.

Day 25 - Ear

- Practicing the human body can be overwhelming and challenging, at least for me. Let's pick one body part to practice. I will be doing the ear. I'm starting with a photo reference of my ear, and I'm gonna start with a drawing. Head shape. Ear somewhere around here. And what I love most about ears is all the folds, and no two ears are the same. All right, think that's good. Maybe get my hairline. Okay, I'm going to grab my brush, my Filbert. Wet it. For my hairline, I'm mixing up a little bit of red and green. This is your chance to give yourself whatever hair color you want, and I always like a little bit of red. I'm just using big strokes for my hair 'cause I have straight hair. Okay, clean my brush. For my ear, I'm gonna take my white from yesterday and add a little bit of green. And the reason why is because I want my ear to sit forward from my hairline. It's just a really easy trick when you wanna push something forward. Cool colors recede and warm colors push forward. I'm gonna clean my brush one more time 'cause I really wanna get this part of my hairline. So I'm going to add in my hair right here and have it go down a little bit. Think I'm gonna add a little bit more, just to make it a little bit more realistic, okay. I'm switching to my round brush, and I'm doing the deepest part of my ear right now, guess the holes in your ear. And then with that same color, I'm just outlining the fold of

my ear. It's just an easy way that when you do put your color in, gives it that little bit of pop that it needs in order to sit on top of the page. And if you don't get every little tiny ear fold, that's okay too. Okay, okay, clean my brush. Take cad red light and some white. And I always like to make the top ridge of my ear a little bit more pinky than the rest because it sits right on top and it kinda goes with my red hair that I have in my picture. Little more. So the inside of my ear, it sits inside, so with that top red coat that I had, I'm gonna add a touch of green just like that. And do you see the difference? I can see the difference. Okay, and then I'm just filling it in. And you can see the shadows here, how it goes into the fold, so I'm just adding a little dark into my brush right here. And I'm just being really super light with my brush, super, super light, because if you make a mistake, this is when it's easy to fix. If you paint too heavy, it's gonna be harder to fix and correct the color. And look, I'm gonna do how it folds into my ear. Maybe brighten it up a little with a red, make it a little rosy. Okay, and now I'm gonna go back and do a little bit more detail 'cause I want the edge of my ridge to be really rosy and red. Get it in there. This is the fun part of playing with color 'cause it doesn't necessarily have to be accurate. It can be whatever you want. Okay, gonna clean my brush. I'm gonna go back and clean up the dark parts. Okay, and I think I missed the fold and the inside ear. I'm gonna darken my brush real quick, and you see how it connects here a little bit? And you can just keep adding more and more details if you choose to. I'm just going in and adding just a little bit more details to my ear. How cute. Okay, clean my brush. And I want to push the ear forward more, so I'm going to add a little bit more green to my mix. And I'm just gonna get really close in there, really clean lines 'cause then the ear will push forward. And do you see how it's a little bit darker in the picture? 'Cause that's where the bottom of the ear really lifts off. And we have an ear.

Day 26 - Outside the Window

- I love watching the plants and trees change throughout the season. Right now, my roses are in bloom. I'm using a photo reference of my garden. I'm going to start by mixing up my green and my blue. And this is your chance to do some Impressionistic flowers. And the big key here is that I'm going to want to leave the parts that I'm going to be painting the flowers in blank so that they really sit on top of the page with the color. Okay, wet my brush. And I don't want it too thick right here. I have a lot on my brush from yesterday and you want it thin because when we add our leaves, we want those to sit on top. Alright. I'm kinda going in on my circles a little bit and creating a flowery shape. It looks like there's some little roses on top. Just like that. And I want the foliage to be a little bit more green, maybe a touch of red so it's not so blue. And paint my page. Just filling in. Okay, just gonna play with the edges. Clean my brush. Alright, time to mix up the leaves. Green, little bit of yellow. So I'm still using my Filbert eight and I'm using the width of the brush to create those leaves and I'm using different parts of the brush. And it's pretty wet right now so what I'm gonna do is clean it. I'm just folding the paper towel and pulling. I can see that it's really thin on my palette and to thicken it up, I'm using a dry brush while mixing my paint. And this is the part you can just kind of have fun. Twirling my brush, creating different shapes with the leaves. And this is just one round. Not too serious, just having fun. Not particularly accurate, it's just your impression of your picture. With using that green base, think I'm gonna add a little bit more green to make another mid-tone green. More leaves, because it's a bush. Right, there we go, good. Alright. Now time to do the roses. This is the fun part. You want a really, really clean brush. Alright, really clean brush, folding and pulling. We're gonna try to create that peachy color so that little bit of yellow, make a little orange, add a little white. See what kind of color you get. Alright, now we're gonna start with the middle of the flower, the rose. And it's okay to pick up some of the colors from around it. And you don't want

to finish your rose, you just want to do the center 'cause that's the darkest. And you're pulling your leaves. You're pulling in towards the center. Here we go. Red. Yellow. Wet your brush just a teeny bit, you don't want it too wet because you want your paint to sit on top of the paper. Okay, dark, dark. Alright, now for the outside leaves. So adding white to my brush, you can see the white is sitting on top of the color. So I'm just gonna do a light dab on here and we're just pulling it. Oh. Pulled too much, so now let's do it again. And that's okay. Let's try again. White, little of that. So we have multiple colors going on in my brush but that's okay. Okay, now we're gonna put some little buds on there. How adorable. Alright, clean my brush. Time for the sky. Okay, little bit of blue right there. Maybe a little green. However you want your sky to be. Maybe it's a nice day, maybe it's a cloudy day. And we're just going in, sculpting out the leaves, the top of the bush. And we can go in here where the sky peeks through the flowers. And just get all the way around. And it's okay to touch that blue. It's okay, this is Impressionistic. It doesn't have to be totally crispy clear realistic. This is just about your movement on the page, how the eye moves with your paintbrush. That's what's fun about this. I often gather inspiration and paint what's around me. You'll be surprised with what you find.

Day 27 - Phases of the Moon

- I love finding inspiration from old books. The moon changes every single night, which is why it's fun to paint. I'm gonna start with a sketch. I have eight moons, so let's see if I can get them all to fit. Four, five, and it's okay if they're not totally accurate. So six, seven, eight. I did it, all right. Now let's add my slivers. There's a half, crescent, full, half, crescent, all right. Wet my brush. Clean it, let's wet it. All right, I'm really enjoying this vintage blue color. All right. And just fill it up. Okay, I'm using this blue and I'm using a pretty thick brush, so I'm gonna start with the moons that have the most blue 'cause it just makes it a little easier. And you could use a little brush if you want to. But I'm really enjoying the shape that my brush is giving me. All right, I'm gonna clean my brush. (glass clinking) (water swishing) Pulling my paper towel over and having a dry brush. And I want my yellow paint to be a little bit thicker than my red so that it sits on top. And I'm just using my edge of my brush. It's real dry so I'm gonna have to go back and forth from my palette quite a bit. Yup, I feel how dry it is. But that's okay because I want that rich color. All right, wet my brush a little bit, there. And it's okay to have pencil to show through. This is a mixed media project. All right. I think my favorite part about painting from old books is the level of saturation on the page and just how it was printed. (glass clinking) (water swishing) And there we go, phases of the moon. A daily practice is about showing up. It can be fast, easy. It doesn't have to be hard.

Day 28 - Fireworks

- What do you get when you cross a dinosaur and fireworks? Dinomite. Let's paint some fireworks. I'm gonna start by painting the entire background. I'm wetting my brush, getting it real wet. I'm going to be using some ultramarine blue and some red. And I really want a dark sky and I want it really, really thin. I want it really thin because I want the paint to sit on top of the paper. And I am loving this navy. And we're just soaking the paper. Just get in there. It doesn't have to be one color. Just use whatever's on your palette. Just filling it in, night sky. All right, cleaning my brush. I'm switching to my round brush. Get some white. And I'm noticing in my photo that even though the firework looks white, it's not. What you have to remember is that you have a blue background. So add a touch of yellow, little red to really make the color pop forward. All right, and this is where you can kinda have fun, just making the lines from your firework. All right, kinda make an explosion. And

you're just doing the outline right now. Maybe a little red would be fun. It's gonna pop, pop, sitting on top of the paper. And I know that I only have one firework in my picture, but I think I wanna add maybe just a couple little more in the background. And this is just my outline for my firework. All right, and clean my brush. All right, clean it. And I don't want it to be fully white. I want just a touch of yellow, touch of red, not too much. Okay, more white 'cause I really want it to sit on the page. And you can make it thick. Thicker the better, the thicker it'll sit on top of the paper. All right, and boom, firework.

Day 29 - Lemons

- One of my favorite subjects to paint is citrus, because of the use of color and the playful energy. We're gonna start with a sketch, and I'm just gonna add my lemons. And my shadow. Next one. Drawing around the edges. Looks like this shadow's a little over, kinda leans into this one. Doesn't totally have to be accurate. 'Kay, I'm gonna get this little piece right here. And it kinda dips. Center. Looks like there's a little seed here. And this shadow goes like this, and this. All right. Oh, and I forgot this one. Hmm! Already put a line there. All right, so let's look at our photo reference. So our shadows are here and here and here. So the sun, or the light, is coming from this direction. So these are the light parts of the lemon. So we're gonna start with painting this light part. Normally I go from dark to light, but they're not gonna be touching, so it's not gonna really affect each other. This is just color blocking. This is the base. So we're gonna be doing a couple of layers on top. I'm loosening up the paint, lemon yellow, cad, red light, I really am enjoying that color. And I have a little green in my brush leftover, and that is totally fine. That's like a happy little accident. Like I said, this is just color blocking. And the reason why we wanna do not a lotta white is we wanna keep that color super, super bright, because lemons are kind of the happiest fruit. 'Kay, oh, eh! And there's a seed here, so let's just do a little circle so we remember where that is. Okay, and totally fine there's green in there. Just adds a little bit more dimension and color. Okay, so with that same color, more cad light. Getting it really into my brush. And I'm twirling my brush to really get it in there, especially on the tip. And now I'm gonna outline the edges, just a little bit. I know we have our pencil, but when we fill it all in there'll be little peeks of outside of the lemon peeking through when it's all done. Super light, not too serious, just outlining your lemons. And it's totally fine, they're super messy, because when you go back in with the background, you'll clean up your edges. (water gurgling) 'Kay, clean my brush. Now to do the darker side of the lemons. So I'm still using my yellow. I'm gonna be taking blue, and red which is the complementary color of yellow, which is a quick and easy shadow. Just like that. And if you even want to make it a little bit darker, let's make some purple real quick. Okay. 'Cause that looks like a really dark shadow. And just looping around. 'Kay, maybe a little bit more sunshine in there, a little bit more yellow. And I wanna pull up towards the center of my lemon. There we go. Maybe a little bit more red. Oh, too much. More yellow. 'Kay, pulling up, up, up, up. All right, we're same. 'Kay, and it's okay to add a touch of this dark color on the lighter side, just to give it a little bit more depth, just around the bottom. It's pretty dark. Lining it up. There we go, pull, pull, pull. Okay. Now, (water gurgling) switching to my round brush. I am going to be using that purple color that I was using before. But I actually wanna make it more purply, red, blue. It leans more to the red side. And I'm just adding in the shadows. And the fun part about playing in the shadows is you don't have to always be totally realistic. You can just use darker colors. Just whatever colors you really see. Okay. (water gurgling) Cleaning my brush. Okay, white, and a touch of green. All right. More green. 'Cause I really want, kinda want a fun shadow where it's maybe a little bit more turquoise. And I'm just going around the segments of the lemon. And this is

also just color blocking. We're gonna go back in and add some details at end. Now a little red to this. Kinda wanted a more purply color. I'm not sure purply is a word. Just filling it in. And this is the part that you can make shapes with your shadow, because this is the dark part, and the light part of the lemon is gonna be on the other side. Now, I still have my shadow color on, but I know I have a seed over here that casts a little bit of a shadow, so I'm gonna add it there and maybe just add a little touch here and there, just add a little dimension. (water gurgling) Clean my brush. Now I'm gonna do the white of the lemon. And white, maybe a touch of yellow. Just a little bit. All right, we're just pulling it around, and doesn't have to be a clean, smooth stroke, 'cause you can see how on the edges of the paint stroke that it's dry, and that's totally fine. 'Kay, I really wanna get close in to take out that pencil. And the next round, when I go back in to add more details to my lemon, the yellow, you won't see the pencil anymore. I'm just taking my time here. It's really getting that shape, so take your time, we don't have to go fast. This is the fun part. There we go. Clean up my edges here. Okay. Add my seed there, actually. Maybe I wanna little bit where the seed really sits on top. Okay, and you can still use this color to touch up around. Okay, time for my shadow. Wet my brush. I'm back using my Filbert eight, Christmas black. Okay. And maybe a little green. And the green is gonna push your lemon off the page. Cool colors recede, warm colors pop forward. Let your brush do the work. Get really close to that edge. See this is when you clean up that yellow. There we go, just looping around. Loop, loop, all right! Now, time for my background. (water gurgling) 'Kay, clean my brush. Nice and dry. Now wet it. It's a little dirty, but that's okay. 'Kay, blue. Background. 'Kay, now this is where I'm also cleaning up my edges. And a little more blue. And it's okay to get some of that yellow in the background when you're pulling. Just be aware of it. And I'm just using my brush strokes to make a really fun background, 'cause this is where you can play in the background, show your brush strokes, loop around the lemon. There you go. Now, we're about ready to do the details. (water gurgling) Switch back to my round. And I'm just gonna go back in and just really make your lemon pop off that page. I am going back through and outlining my lemon, because this is the part that sits on top of the page. And since it's yellow, your eye is gonna particularly pay attention to that color. 'Kay, I'm also covering up the pencil. And paint thick, okay. More, more yellow, more yellow. 'Kay. And you can even use a little bit of a darker yellow on the shadow side, if you choose to. Or not, whatever. Whatever you thing your painting needs. 'Kay, more yellow. Now the fun part of the inside of the lemon, okay. I'm gonna be using my Filbert eight. And I wanna have it nice and clean. Just super clean and super dry, okay. Now I'm taking my white, and then I'm gonna pad it a little bit here, 'kay. We ready? So, we're just gonna pull. Make it super light. The lighter the better, 'cause you're adding that skin that lays on top. Maybe a little bit more yellow in there. It looks like on the picture, pull the way that you want your eye to go. So your segment, you're pulling towards the center of the lemon. Pull, pull, pull. And this is also where you can fix your segment of your lemon. Maybe I wanna add a little touch of green. There, you pull up, pull up. 'Kay. 'Kay I'm gonna darken up the other side so it matches a little bit. It doesn't have to be totally accurate, just believable. All right, now to touch up the white. (water gurgling) Now time for the white. I switched to the round. This is where you can kinda have fun. It's just you wanna have your paintbrush full, as much paint as it can hold, because you want it nice and thick. Oh! I got some mineral spirits in there and I don't want that. So I'm taking my brush and I'm pulling out the paint, I'm cleaning it, because I've all this paint on top and what the mineral spirits are going to do, it's going to separate the paint. How to correct that is more paint. Oh, let me add some more white, and maybe a touch of red so it sits on top. Yep! Okay. Now, I think the only thing that I really wanna add to this is I'm gonna do a little bit of blue and a little bit of red and maybe add those seeds, to give it even some more dimension. Oh,

looks like a little green got in there, that's okay. Okay, this is the part that we're going in and just adding additional details, to give your painting more depth. Now, last part. Clean up your lines. Last little part. And you wanna be really, really soft with this, because you don't wanna have to go back through and add more yellow. And... Okay, the closer the better. But just like I said, be careful, 'cause you have a lotta yellow on there. There. And we have lemons.

Day 30 - Wine

- I always keep a bottle of wine in my frig for special occasions like because my kids are asleep. I'm using this photo reference, and if you notice in the photo, I have a white board and the wine glasses sit on top, and that's to illustrate the shadows so that the shadows are more dark and crisp in the sun. I'm gonna draw out my wine glasses. And, just really loose circles in the center, and you get one here. I'm gonna draw this one on top. And doesn't have to match the photo, just to give you a reference. Okay, there. Get my shadows outlined, perfect. I'm gonna start with my number two round, and get my paintbrush a little wet in the mineral spirits, and it's okay if it's a little dirty. Green, red. A little more red, okay perfect. I'm just gonna do all my outlines. And even if you wanted a little bit more red to pop, it's totally A-okay. And the reason why I'm doing this is because when I start my color blocking, then a little bit of this color will pop through, and my lines will be more prominent. Okay great, now time for the wine. Just gonna make that deep red merlot color. And I'm just gonna be careful with the saturation on this because I want a deep color, but I also like a little bit of thinness in the paint. And now, just darken it up right in the center. A little bit more, okay. Use that same color here. And then I'm gonna use that same color since I have it already on my brush, maybe just a little touch here, a little touch there, okay. Wet my brush a teeny-tiny bit. Let's do a little red. Okay, round it out. Okay, a little more. Okay, now a little bit of yellow. Edge of the wine is a little bit lighter, and we'll touch it all up once we start getting into the glass work. All right. Dry my brush. Blue, green, on my brush. Let's start on the glass. This is a little too blue for me, so got some white and a little green. And just loop around. Now, this is where you can start making your lines really crisp around the wine, and giving it a little definition so that the wine looks like it's sitting in that glass. This is where you can really play with your blues and your greens. It doesn't have to be all one color. Now mix up a little bit of purple to go with this. Red, blue. Give that glass a little bit more depth, especially where it curves as you can see in the photo. Clean my brush. A little white, a little green. And I'm still using that base on my palette that I started with when I started mixing up my glass work. I'm gonna be using that the whole time. There we go, good. Looks like this part of the glass is a little bit lighter than the other part. White circle around, get that line out, so that the liquid part of the wine really sits in that glass. All right, more white. Now even though right now the wine glasses look a little like wow, that's a lotta blue, but when I go and I add my background, it's gonna make more sense and it's gonna look more like transparent glass. Okay. I have a little shadow on my glass right here. All right and then we're gonna get this space right here, and it looks like it's a little bit purplely. Let's get a little bit more purple. All right. And I still have my paintbrush loaded with this purple, so I'm just gonna see where else I can touch, so I'm not wasting my paint. Okay, nearly there. Good. All right, clean my brush. Let's add white to that purple a little bit, and I'm still using that base on my palette. And let's get dark down here. And I'm noticing this shadow right here. Okay. And I need to add a little bottom of my wine glass right there. That looks like a little bit of shadow's in there too. Okay, clean my brush. Add the whites. All right, now it's time for shadows. Clean my brush. Green, red. Maybe a little bit of brown if you really wanna darken it up. Totally up to you. All right, let's see. It looks like a little like this. And I'm gonna use that shadow and go around

the wine glasses a little bit. All right, pull. Pull. Don't be afraid to use abstract shapes here. This is something you don't have to totally be accurate with. You can totally play with the sides of your brush. Make maybe a line less curved, more straight, vice versa. Okay, time for the background. White, blue. Now you can really see that the color of the glass looks pretty transparent because I was using that blue mixture on the inside. Maybe I wanted a touch more green, kind of match a little bit more. Okay. Just get my background in. Here we go, circle it. All right, now we're gonna add the details of the glasses. First thing is green, red. And a steady hand around the glass. Maybe I think I want a little bit more blue and green. There you go. There, okay. All the way around. Get that lip of the glass. Lip and then the base, good. Now okay, that base that I was using before, really wanna get really close. The closer the better because then it looks more transparent. So it's not necessarily keeping it totally straight. It's just getting close to that edge, because glass is pretty much see-through. And even though there are edges in glass, it's still a transparent surface. White highlights. And whites always go on last, because you wanna keep them nice and bright, 'cause that is what your eye's attracted to the most. Just real soft all the way around. Maybe add a little green for color or a little yellow. It doesn't have to be totally white, white, it just wants to be bright. Okay. Now to add the sparkles in the wine. And make it a little bit more round, so that it sits in your glass. Now, just bend the yellow around the edge. Don't have to be around every edge, just a little bit, just a little touch. Now white. Maybe a little around the lip, whatever you think is gonna look good. You can look at your reference photo or just trust your instinct. There. All right. Who's thirsty?

Day 31 - Inner Animal

- Congratulations you did it. It's the last day. Today we're gonna be painting your spirit animal. My spirit animal is a bear-lion. I took this photo at the Portland Art Museum, and I'm gonna do a quick sketch. And it doesn't have to totally be accurate. This is just for fun. And I like how he has little, that's really short legs. 'Kay and maybe another leg here. 'Kay. I'm gonna just adjust that a little bit, and I'll correct that with my paint. And my eyeball is about here. Okay. I'm gonna start with my Filbert eight. Wet my brush. And use that dark from yesterday. And just fill in the dark parts. And I'm really liking this greenish dark color. Let's just fill the whole thing in. And this is the opportunity that I can fix and adjust my painting. Let's get a little bit more green, and black. And then this. All right, we're just filling him in. And here's his chest. And let's get his leg. 'Kay, and like I said, this is your chance to really adjust the proportions, because your sketch is just a rough estimate. All right, I'm just filling it in, filling in my bear-lion. All right, let's get this other foot. And let's make his chest a little bit more prouder. And then I'm loving his shadow underneath his body, so I'm gonna just put it in really quick, give it a little bit more dimension. 'Kay, oop! Just fill it in. There we go. Clean my brush. (water gurgling) All right, this is the time that I'm gonna get the shape a little bit more right. And then here. All right, and then the side of his mouth is roaring. Just get it around, it's okay to be messy, permission to be messy. All right, all the way around, good. This is where you're kinda covering up your pencil if you choose too, or you can leave it in. It's all totally up to you, it's your art, 'kay. Now right here let's fill in these gaps, 'kay. I can correct it even more. All right, now, time for the detail of my lion. Yellow ochre. And I'm just mixing it into that dark that I was previously using. Because this gold, it looks kinda like a, maybe it's kinda like a bronze. And I'm just touching where the light hits the bear on the head, just to kinda make it looks like the bear's alive a little. 'Kay, and now I'm lovin' this lion chest, pull, pull. Pull down, good. Now let's get his rump. And let's get those toes. 'Kay, and then let's get his, I think we forgot his little eye. 'Kay, clean my brush. We're gonna do a little yellow, and a little white, and, oop, you can see that I made a mistake. So I'm gonna take a

teeny bit of paper towel and just dab. Like that, dab. And to correct that, just go like this, there. Now, back to it, yellow. Maybe a touch of green. Now we're just doing the lightest highlights, and we'll add a little white on top in a minute. What we're just doing, adding more dimension. Rump! Feet! Okay! Clean brush, white. And maybe put a little sparkle in his eye, and I just wanna say you did it. You made it. 31 days, that's exactly how I started, and now there's no looking back.