Sketchbook Revival's New Year's Challenge with Creativebug

Chapter 1 - Sketchbook Revival's New Year's Challenge

Day 1 - First day, first lines with e bond

- Ursula Le Guin once said, "First sentences are doors to worlds." Reading the first line of a novel is all about possibility. Let's pick some famous first lines and make collages. For the first sentence that I'm going to use for this project, I picked "Their Eyes Were Watching God" by Zora Neale Hurston, which is the first one I've given to you in your PDF. There's a whole list that you can choose from of ones that I was really inspired by, but feel free to pick your own favorite from your favorite novel or short story. And you can see that I actually even have two copies of this book and I just brought them so that I could see how they were laid out on the page differently, just to see if that would help aid some of the creativity that I would put in my collage, but the sentence is, "Ships at a distance have every man's wish on board." So that is the sentence I'm gonna be using to make a collage. I just grabbed a regular sheet of eight and a half by 11 paper, but you don't have to make it that small. And what I did next was I photocopied the first page of the book. I actually photocopied both just to see which one I liked since they were in different fonts and sizes. Now, if you don't have a photocopier, that's totally fine. We can always just write it out a lot of different ways, because that's what I did when I was photocopying. I made some really, really large and then some super, super small so I could start to play around. You'll see here, I even had some accidents happen when I was photocopying. The paper in the photocopier was backwards, so I have words that are even going on top of my words, which might be useful, we'll see. All you need today is a cutting mat, some scissors, a glue stick, and an exacto-knife if you don't want to use scissors. I started my collage with a few different sizes of the word ships glued down, because as I kept reading the sentence over and over, I started to visualize, well, what does this sentence actually bring up for me in terms of images? Again, my sentence is, "Ships at a distance have every man's wish on board." So I automatically thought of horizon lines with a lot of ships kind of dotting the horizon very small so that you couldn't see it, and then maybe there'd be something larger in the forefront. So I was thinking about the copy or the type that way, like some words will be much bigger and some will be very small distance. Just this. And as always with collage, it's kind of fun sometimes just to cut out a lot of pieces, 'cause you don't really know what might be what you need. And then you can start to place them on your paper before you glue. There's something about the word distance I really like too. I feel like there's a visual way we might be able to expand upon that. Maybe I have a lot of distance. I'm gonna glue a few of these down. I didn't say this earlier, but you might wanna have some scrap paper around too so that you can have something to glue on. And I'm also, you know, since this is the first day, I'm also just using black and white in terms of how I photocopied these, but you're more than welcome to start to introduce color too. I think sometimes when you restrict your palette, though, then you can really start to just pay attention to what the words are saying. Let's see. I was just thinking too, it might be fun, we don't always have to use a word exactly how it was written. You know, like we could even cut words in half to show some space. Like if the word distance is even cut apart, that might be kind of fun. Oh. Yeah, I like it when it's cut apart actually. It starts to visually imply the distance. And I think this will be my last little piece, although I think I could go on and on with this one because I keep thinking of horizons and I could have more ships all out here in my kind of imaginary horizon line, but I think that's it. Depending on the sentence that you've chosen, this is just the jumping off point. The possibilities are endless for what kind of

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collages you make.

Day 2, Part 1 - Play with color with Courtney Cerruti
- This activity is centered around painting, but you don't have to be a painter to do this. This is actually the perfect thing to do if you have a brand new palette or you're just starting a painting for the first time. I have a few different palettes. I always travel with a lot of palettes. This is a pretty complete one. It's foldable and it has tube paint that I've squeezed out. I'm gonna show you this activity with a slightly smaller palette. This one is one that I customized when I was in New York. It's by Kremer Pigmente, and it has some really interesting metallics and neons. And what we're gonna do is pick one color in our palette and mix it with every other color, and it allows you to see how colors interact with one another, give you some new ideas for color combinations that you maybe not had thought of, and it also gives you a good practice for playing with watercolor. You could do this with acrylic paint or oil paint. You could try it with colored pencils, but you have to work a little bit harder. I'm using an eight round brush, just 'cause it's a nice big size. And the color that is going to be the bases for all of this is gonna be this cobalt blue turquoise. I think it's deep. (gentle relaxing music) So just do a big circle of that. And you might want to write the name of your color. You can do this at the end too. (gentle relaxing music) You can see how rich and saturated that color is. (water burbling) So that's my base color. I'm now gonna take a little bit of that color and mix it with every color in my palette. You're gonna see what I'm talking about in just a second. So, load my brush up with the blue and I'm just gonna go clockwise. We're gonna pick up a little bit of this green gold color. Got a lot of water on my brush. I'm just gonna add some more green gold. (gentle relaxing music) A little bit more. More. And you can just do a single dip. You could really draw this line out and get every tiny little shade that can happen between those two colors. But I'm just kind of doing this as a quick practice. You can even add a little bit of water to see what a lighter version would look like. (water sloshing) (gentle relaxing music) Now, rinse my brush really well. Kinda clean off that color, rinse my brush again and then put that color in its truest form right here. So you can see how we go from the blue tone all the way to its original color with way more yellow in it. (gentle relaxing music) (rinse cup tinkling) If you like, you can also start with little bits of the blue right on the edge here. Sometimes this is nice too, just to give yourself a way to space your colors. So now we're gonna go dip into this metallic color, just wanna make sure it's pretty clean. You can put your most pure form of the other color on the other side and then start. (gentle relaxing music) Just trying to see some of that metallic. (gentle relaxing music) And Rinse out your brush. (water sloshing) (gentle relaxing music) I'm gonna continue in this method, starting with my purest blue color, adding the next color in my palette and working across so I can see all the different variations in color I get between the blue and whatever color I'm working with. I'm working in a sketchbook that has watercolor paper. I really like Moleskin brand. This one happens to be Handbook. It's another one of my favorites. Strathmore makes a watercolor sketchbook, which is really great too. You just wanna make sure that you're doing this on some kind of paper that will take your watercolored medium. I love all these rich plum colors that you can get, and this color combo. (gentle relaxing music) (water sloshing) Just move on to the next page. (gentle relaxing music) How satisfying is that? This is so pretty to look at. There's no pressure to paint something, and I learned a lot about the colors in my palette. I would do this with every color in my palette, which are 2, 4, 6, 8, 10, 12, 14. So save yourself 14 spreads so that you can do this and see the range. It really makes you think about when you go to buy a palette and you only have six colors, all of the colors you can create from that. I love all of these beautiful mossy greens that happen here. These like super crazy

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fluorescence that happened just by mixing this blue with the fluorescent yellow. This blue tends to be a like kind of more opaque chalkier color, naturally. It's not a gouache, but it kind of looks like one. And so then you get some really interesting tones in the middle of these ranges. The plumb tones in this red to blue is stunning. I also really like the fluorescent red and all of these weird kinda color separations that happen with the pigments. Of course, they're really fun to mix with the metallics. Even the blues, which I thought would be a little bit lackluster, it was interesting how this blue creates kind of an opacity to these more translucent blues and especially indigo, which is really nice. So I can get these really pretty kinda sleet blues in the middle of this range. I did something similar for the fluorescent red, although I haven't finished this palette and you can see where I'm working across. And then I just kinda played very loosely with some of the colors I really liked, which is indigo and red, and the oxide of chromium green and the red. So you can see, kind of adding more water, what that would do. Again, should definitely do this right, when you buy a brand new palette because then you can see its capabilities. But I often do this just when I wanna explore new colors, get new inspiration, or just need something meditative to paint. I feel like painting, but I don't have anything in mind, this is a great thing to do and just sit down and get paint to paper, because could you imagine if you had a bunch of sketchbooks just filled with these? Pretty amazing.

Day 2, Part 2 - Color vocabulary with Lorene Edwards Forkner
- I collect color names or the names of colors, like some people collect teacups and trinkets. I really find that by using language, I can see more nuanced colors. I am a writer, so I obviously work in words all the time. So let's do an exercise where we think of a color, red, for instance, and then try and think of all different sorts of different names of the color red. When we think of the color red, it is probably more closely related to this, like a red stop sign, but what we're trying to think of is all the other nuances. So maybe poppy or rose or burgundy. Course now I'm gonna forget all of them. Garnet, ruby. You can see how one word kind of suggests the next one. Yellow. Daffodil. The daffodils are blooming. Gold is an expression. Banana. It's almost like a little kid when you're walking around the world, you just start naming things and the fact that you're naming it means you are seeing, in your head, a different expression of that color. Let's try blue 'cause that's kind of a little more difficult because there aren't a lot of blue flowers in nature, but there's blue sky, there's night sky, there's lapis, a beautiful stone. There's ocean, river, lake. See where I'm going with this? Midnight, it's kind of a very dark blue. Greens. Teal, that color of so many cool carnation plants. Garden hose. I just can't get away from the fact that most of the greens you find in palettes are garden hose. Olive, turquoise. Basically, if it helps, you can have a reference of something to refer to and you're basically just telling yourself, well, this color blue is different than that color blue. So how do I identify the difference between them? These beautiful kind of plum colors in there are kind of stone-like, so maybe one would be concrete and one is sandstone. Here's a nice olivey green, stem green might even be the way you talk about it because so many of these colors, the words are based in nature or food. So you might even wanna just go through the grocery store and look, you know, kind of like a scavenger hunt for the different colors. Obviously, there's no right or wrong to this, and how you look at color, how you perceive color, how you express color is very personal. So I might add to the red bubblegum, and you might go more towards rose. Oh, I guess I already had rose on there. Plant world is filled with different iterations of red. A lot of them lean towards pink. It's a playful thing. It's supposed to have fun, and I find I refer back to these word lists all the time. That by naming it and writing it down, I'm kind of cementing it in place. It becomes a part of my collection.

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Day 3 - Five minute self portrait with Charlotte Hamilton
- Whenever you're stuck on what to draw, you know what you can do is just get a mirror out and draw yourself. I'm gonna work on two pictures of myself for five minutes using markers. So with this one, I'm gonna create a background first, just using the markers and just almost scribble a little bit on the paper in the area of my face, just to create some color. I'm using the lightest colors first, and then I can go over with darker colors. So once I've done the scribbles, I'm gonna pick a darker color and get all my lines down and the proportions of my face. Now I am going to switch to slightly darker color and just put in some details. And that's the first one. And even if it doesn't really look like you, completely, it's okay 'cause it's just a drawing exercise. I'm gonna move on to my next one. This one's a lot pinker, so I'm gonna be using pinks and blues as well as the yellow, and that's it. Just by putting markers down very loosely on the paper in the beginning helps me not feel that it has to be perfect.

Day 4 - Frances's faces with Lila Rogers
- Today, I'm gonna be Frances. Frances loves to draw faces, and we are gonna take Frances' work from good to great, good to even better, good to more things. And just watch, and you'll see what happens. So she loves drawing little faces. And faces are really great to do because they're just unlimited and fun. And some hair. And here's one with bigger eyes and... And let's try one more. So like you, maybe you're like Frances, and you like to draw faces when you're at cafes, but you know, you wanna kind of add more to it. You wanna kind of amp up your experience some more. Or if you're an illustrator, you wanna get more work or get known for your faces, or really improve your style. So as we know, the first thing is possibly to try a different tool that is gonna be more responsive and to introduce shading. And we're gonna give eyebrows. And let's add some color for the mouth. And some cheek color. And apply makeup. I'm using the pointy part of my pencil to get those crisper lines. Collarbones, and maybe some clothes, and hair. You know, you can just have so much fun with hair. Like just go out and look at people's hair and see the different ways in which they do hair. You see hair out there and accessories, and haircuts, and barrettes. And, oh, I like that. She's got attitude, which is fun. You know, got a little attitude going on. And what can we do with her? So she's got clothes. And then clothes, you can really, really have fun, like styling the outfits. You know, even getting into stitching. And if you like to sew, then you know, like cover stitch, and you know, various things. (laughs) I love her slopey shoulders. She's like all attitude here, and down here, she's like, "I don't know." (laughs) It's fun. And when I was an illustrator, I felt like I was an actor too, because I would try to get into the role of the person, get into the part and kind of really, you know, sort of channel the person and like get a vibe for who they are. You know, like why is she kind of being like this? Is she 16? Is she going through something? Is she just feeling really badass and cool today? You know, one of the things I want you to think about when you draw faces is the emotion. You know, I couldn't pass up an opportunity to do some lettering. The emotion, get in the part, get in the character, be the person. So what I want you to do when you draw faces, it's a great opportunity to feel it. Get in the emotion. Get in the character. Make up a little story in your head, just like an actor does for a role. And you are gonna find it's gonna affect the quality of the character that you draw, which is going to improve your style. You have people in your life that you care about or you have feelings around, and you can include that in your work. It's gonna make a big difference.

Day 5 - Bicycle flower basket with Carolyn Gavin

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- I'm painting one of my favorite subjects today, a bicycle with a flower basket in watercolor and pen and ink. I'm working in my sketchbook. So when drawing a bike, I just kind of have to visualize first where the wheels will go, and hopefully they land up on the page. So it's good to maybe draw the middle of one and sort of the middle of the other. Oh, that did it for me. And then we can. (pen scratching) I'm using reference just for a basic guide to how a bicycle is put together. (pen scratching) I'm also sort of making it up as well. (pen scratching) Nothing is perfectly round. I'm drawing in our wheels. And there's usually a rim. Okay, so this comes up like that. This is an old bike, so I'm just gonna follow along. It's not very sophisticated, like newer ones. I'm just gonna extend that a bit. It has two bars that come down like this and then the one that goes up like that towards the seat. Okay, so I'll just add that. And then this usually has the bar that goes to the middle of that, and then it's kind of like making it up a bit. That goes like that. Then there's a round bit, which is your pedals and your gears. Put the pedal over here. Okay, now I'm gonna draw the other wheel. This has another piece in there like that. Try and get them to a similar size. This is a really nice ink pen. It flows really, really well. You don't have to keep filling it up with ink. And you can get nice pressure (pen scratching) when you push down, thicker and thinner lines, which always creates nice interest on the page. So that's our basic bike. We are going to add the bike basket to this section here, and then add our flowers. I am just gonna draw it in basically for now and just finish the rest of my bike, with the handles, and then we'll kind of come in like that. Give a little bit of detail to this end, a nice bike rest here. Okay. What else can we add? Some spokes, just randomly adding spokes, no particular order. (pen clacking) A couple of springs to that. Just extend that a little bit. You can really add whatever you like that looks good on a bicycle. And I think that's pretty good. And then we're gonna add our flowers in watercolor. So rinse off your pen. I've got my medium, medium Escoda round brush and I'm just gonna add some flowers to this basket that's already there. So I've got some colors laid out, Horizon Blue, a couple of different pinks and reds, yellows and a few greens for leaves and foliage. So I'm just gonna make the flowers kind of pretty big and just sort of imaginary. Nothing too real about them, loose and pretty. (brush scratching softly) I have some of them going into the basket. Your ink is actually quite dry already so you don't have to worry too much about it bleeding all over the place. It's pretty good. And you can always come back and add more ink details if you like at the end on top of your painting, which is what I often do. (brush scratching softly) Color the red. I love red and blue together. Add some green. Start off light and then go deeper. I'm gonna be using a green from here, and it's nice to have these open and ready to use, very handy, and you don't have to go and open up another watercolor tube while you're painting and in the action of painting. You don't have to stop what you're doing. So this is really very loose and kind of bleeding. The colors are bleeding together, which is fine. You might wanna stop and just let it dry a little bit if you like, but I'm just gonna keep on going. (water sloshing) Gonna add a Manganese Blue Nova here, which is another of my favorite colors. And I think we are going to add him over here. Again, I'm using burnt umber, so a couple of just leafy, grassy branches just for variation. (brush scratching softly) Okay. Put more flowers in there. Sometimes I just fill in with a little bit of dot kind of thing. It's not really specifically a flower. It's just to fill in some color here and there like that. A bit more yellow on this side. I think we need a couple more stalks going down into the basket. These things tend to grow as I'm doing them, which is nice. And they evolve like very organically. Okay, maybe a couple more flowers, more flower shapes. And then we'll come in and add some more pen and ink afterwards. So the last stage is to finish it off, a couple more pen and ink details. So I'm just gonna dab some of the flowers here. Sketchbook is quite fast drying, so not to worry too much about that. And I'm just gonna come in and add a little bit more, and also

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some shape to the basket like a wire. Pretend it's a wire basket. We are working across pages, so it adds just a little bit of interest when you meet those two together. And what else can we add? Maybe a leaf or two. (pen scratching) Nothing too crazy. Some petals, very loose and free. I think that looks pretty good. Yeah. (water swishing) That's it. This is so happy and joyful. It would make a great gift for a friend.

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