Mixtape: An Apple a Day with CBTV

Chapter 1 - Mixtape: 5 Ways to Draw and Paint an Apple

Upcycled 'A' with Suzy

- I'm so excited. We're gonna start making our alphabet. We're beginning with letter A. It's at the beginning of the alphabet, but for every letter, you'll basically be starting with the same practice. You'll have to cut your box down, and then your template. I broke down my box. I cut off the edges. Now I like to keep the scraps because I can use them for other projects. Maybe some of the small ones get recycled. Throw those off to the side. But I'll make a pile of my, my other sides. So just keep cutting around the entire box. You'll be able to get about four letters out of one average size cereal box, which is great. And then what I do is I cut the centerpiece out out. All right. Now we are ready for the template. So we have A and B on our first template. So just take your time and cut around the edges. Make sure if you're not used to cutting with scissors, if you're young, that you've got a parent helping you out. Always wanna make sure we're safe with scissors. I've been doing this for a long time, so I'm a fairly speedy cutter. But you take your time. Everybody goes at their own pace. That's the fun of making is you get to go at your own pace when you do things. I do love cutting. It's like one of my favorite things to do is to just cut things. All right, put that in our recycle pile. Take our A, and I'm going to suggest that you kind of cut as closely as possible to that A and take your extra piece of cardboard and put that off to the side. Okay, now we've got our template we can trace. This is fun too, I do like to trace. Woo hoo! Now when I create things, I try and make them bubbly and easy to trace. There's no wrong way to do it. If your line kind of falls off of the template, that's cool 'cause you're gonna paint it afterwards, you're gonna cut it. It's gonna look fantastic. So then you have a nice template. Before you cut really close, like the exact template shape, what I like to do is just kind of get in there and cut in around it. The cereal box cardboard is so nice to work with. It's pretty flexible, but this just makes it that much easier when you're getting into the corners and cutting. So now we're gonna cut around our line. And again, take your time. Always cut away from yourself. Nice bubbly shape. We're making an apple. There are lots of other things that start with a letter A, I think I must be hungry today 'cause I'm thinking of avocado, but now I'm thinking about ants. There are two kinds of ants. There are the ants that like picnics and the aunts that come and visit that are part of your family. Now we've got your template cut out. You can look at the A to Z printout from the PDF and check out what I've drawn. Now this is the fun part. So I'm gonna draw the interior of the A, and I'm gonna create what you see on the template. But you can always go off and create your own idea of what an apple can look like. And I'm gonna show you some examples later of different paths you can take with this. But I love when people use their own creativity, when I can give them a little inspiration, and they can go off on their own. So you can follow my work exactly, or you can go off in your own direction. Now what I did here is I continued the leaf so that you have something to guide you. So now we've got to create a red apple. So what should we start with? I've got several options. I can use a pen, a marker. These are the acrylic Posca pens. We've got these pop squeezable markers. I'm gonna use my paint because I love working with paint. I'm gonna put a piece of paper under this because I like to get messy. I think this will do. If you're working at a table at home, and you don't have a parent around and you're working at a good table, make sure you put a piece of paper underneath so that you can get nice and messy, and you don't stain the table. When I was young, when I was a little girl, I had a little craft, a teeny tiny little craft table that my mom put a laminated paper on so she could wipe it up

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really easily. But not everybody has something like that. So you just wanna make sure that your table is protected. So I'm just painting in our apple area, and you can see I just kind of went inside my line. The painting should be fun and just, you know, get close to the lines, but if it's not perfect, it's okay. I've got a nice big brush so it holds a nice, like lots of paint. We'll do other painting where we have to get, we have to do smaller brushes because we're doing smaller lines. We might use a color pencil, but for something like this, you want a nice big brush, so you can just lay down that paint. And you'll see once the cardboard dries that it takes up the paint really nicely. I'm very excited 'cause we get to put a little face in the middle of this apple. And I do like to put faces on things. You might decide you wanna put seeds in the middle of your apple or maybe even a little worm inside your apple. I think though for today I'm gonna put some eyeballs in there. Okay. So sometimes you need to let this dry for a bit of time, but I'm gonna use the magic of putting down another color next to it while the red dries, and see if it doesn't catch up. It's so much fun to see it coming together. So I'm gonna stick my finger right here in the middle of the apple just to hold it down a little bit, and then I'm gonna start putting my green down. I chose kind of a minty green. I like to go a little bit lighter 'cause then I can put the little middle stem in. But you can use a dark green. You could even use yellow if you wanted to, and then add little green touches. But I do like this minty green with the, actually minty, or maybe, yeah, maybe toothpaste mint is what it's reminding me of today. So when I draw a face, I like to do it in pencil first. It just helps me get an idea of where we're putting it. You might wanna let your guy dry for a minute, so I'm gonna use a heat gun to dry it off. But a super handy tip, when I'm at home, I actually just use my hair dryer, and it only takes about 30 seconds to a minute to dry this thing off. All right, now I can draw the face, my favorite part. So there are so many different ways you can draw the face. On the printout, I have a very simple little face, and if you're comfortable just doing that, you can do that. My apple's looking off to the side. He's like, what is up? Little nose, little smile. While I've got my pencil in hand, I'm just gonna pencil in a little leaf spot. All right, so I'm just gonna use a pen for the eyeballs. Draw those in there. Sometimes on the cardboard you have to give it with any sort of marker, a couple little pass overs to get it to really fill in. It wants to soak in all of that wonderful ink. And then I'm gonna do something kind of fun. Just gonna give him a little red nose for our apple. All right. And while I've got my tiny, teeny tiny paintbrush out, I'm gonna add some pattern to the apple. And I'm gonna go on with some color. Let's make it pink. I'm gonna make some nice little lines. This is a pattern that I enjoy making. It doesn't really mean anything, it's just, it's not, I don't think, we don't necessarily see lines on apples, but I like to break everything down very geometrically. It's kind of how my mind sees stuff. So when I think about little shine on an apple, I think about these little glistening kind of strokes. So I guess it does mean something in my mind. And as I talked about before, they don't have to be perfect. It's actually more fun if they're kind of a little wonky. It gives your letter more personality if they're wonky. And if you feel like it, you can use the same color and give your apple some cheeks. If you are painting, I find that it's really helpful to have the brush that's the right size of things you wanna do. So make sure if you're doing fine painting, you've got a teeny brush. If you're doing big painting, you've got a big brush, or it's gonna take you forever to, if you're using the teeny brush to paint the whole apple, that would take you, oh my gosh, all day. So just make sure you've got a couple good brushes on hand. And finally we've got the leaf part of the apple. So I'm gonna use pencil for that. I do this funny thing all the time where I kind of get my pencil started, and then gonna color that in. Give that some color. Sometimes colored pencils work nicely with a little water too, if you're trying to get a heavier color or if they're not sticking to your paint well, so I just dip mine in water. All right, we have our first letter, the letter A. Take our paper

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out. And there it is. I've got some examples of other As. As I mentioned before, you can follow exactly what I do or you can go off on your own path. I love the idea of exploring your own voice and trying other things. You could do this A in an infinite number of ways. We talked about adding the little line pattern to this A. Here's a line pattern, but it's very different. So you can see it just totally changed up the look of the A with a new pattern. And speaking of patterns, on this A, I just put a whole bunch of smaller apples. I thought it'd be really fun to create an A that had a bunch of words that started with A. This is great for just exploring your vocabulary for kids that love words, to hang up in a classroom, to hang up in your bedroom. If your name starts with an A, you could put that in it. You can see I've got everything from art to avocado, which I mentioned before. Ascot, that's almost like a tie that you wear around your neck. Not a bow tie, but a scarf tie thing that you wear around your neck. Alligator, anchor, and that's just a really fun way to explore the letter. And then finally, I've got an A from my friend Chloe. She's nine years old, and we had a craft date together, and she made this A alongside myself. So lots of different ways to explore the same exact letter A. I can't wait to see what you do.

Draw an Apple with Lisa
- I love drawing fruit, especially lemons, pomegranates, and apples, so let's draw some apples. One of the great things about drawing fruit is that you can draw the fruit as it would look uncut from the exterior, or you can draw a cross section of the fruit, which is a really fun way to add detail. So, on this particular apple, I'm going to draw it as if it's sliced down the middle. This is a very clean, modern look. I drew a line down the middle of my oval shape, and then I'm going to draw three seeds on each side, a little stem up top, and a leaf with one vein going through. So, there's our first apple. Let's do an apple slice. Also would be a cross section. And then we'll draw these again. And then maybe a little extra line around the outside to show where the apple skin might be. And there's our second. Let's draw a whole apple, uncut. And this one, sort of make a shape that looks like this, and it's kind of like a really fat kidney bean. And then we're gonna just draw a little mark like that, and the stem, and then a little leaf coming out the outside, and give it a tiny bit more dimension, we can add just like a little couple of lines like that. I'm gonna draw another one. It's a different shape apple, this one will be a little taller. So, we draw the left side first, and mimic that on the right side, again, it doesn't have to be exactly matching. In fact, it's probably better if they're slightly different. We draw our stem, and our leaf. Maybe we'll put a vine through this one, and then a couple of marks just to add a little interest and dimension. And last but not least, another oval cross section. This one, I'm going to make a shape similar to the first apple we drew, but this one, I'm not gonna make the line go straight through. I'm just gonna make cross-section down the middle like this, and then instead of seed shapes, we're just gonna draw little circles that mimic the seed shape. And let's draw a leaf on this one too. And there you have five different apple shapes. One of the great things about drawing fruit or vegetables is that you can draw the shape of the fruit from the outside, you can draw a slice or you can draw a cross-section.

Paint an Apple in Acrylic with Courtney
- Day two, we're gonna continue with our fruits. I've got a little tiny apple and of course I picked it because of its colors. It has this beautiful red blush tone and then it's like a really bright sort of appley green, just kind of a really pretty color. And we're working again on our little backdrop. I'm gonna start with a cool yellow because that's mostly what this is, and I'm actually going to add a little bit of this green that I've added to my palette. This was the citrus green that I said was

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optional, but you can also add a little bit of blue to mix your green. We'll start with our basic shape. I'm just gonna paint the whole apple this color, even though obviously there's a giant patch of red. It's not like watercolor in that way because these technically are not translucent layers. There's a little bit that will show through, but it's not like watercolor. For the most part, acrylic paint is more opaque. Like I said, paint gets darker as it dries, and you can see where the cool yellow is important here. I wouldn't wanna use an orange yellow because I don't have any orangey yellows on my apple. Just refining the outer shape a little. Okay, so this color is probably pretty true to there, but this is actually more yellow, and then obviously we have our red, so I might just pick up a little bit of that cool yellow and actually add a little bit of white to get this tone here. The first layer I put down's still wet, so it's all mixing together. If I need it to be a little more vibrant and less mixing, I can wait for it to dry a second, but I'm okay just kinda working on it like this. You can see just by swooping that lighter color, we already start to get depth, like this looks like this is pushing the part of the apple back. Let's get a little bit there. This is a slightly warmer yellow. Little bit there. Let's play with that red tone. That is red outta the bottle. That is definitely not the same red as the apple. Needs to mix a little bit of yellow in. Still using that cool yellow. That feels closer. Start with that. Using my filbert brush like we used yesterday. Okay, just refine that red a little. I might come back in with a little bit of the green and just kinda soften these edges, 'cause it's not a hard line on the apple. It's more hard at the top, but at the bottom it's a little bit softer. Come back in here. I like to sometimes work when the paint is sort of like at a gummy stage, so I'm gonna let that dry for a second and then it's not gonna be super slippery and wet and I can go in and kind of manipulate a little bit. I'm gonna put a little bit of a shadow in this divot, so it's a little bit of a darker green right here. That color's also a little bit here. And kind of coming out back to my medium green. I think I had that red a little high. Let's cover that up a bit. It's not fully dry, so I can come back in in just a minute and add on top of it, blend it out a bit. I still think that this side of the apple is more yellow than green. Remember, I'm squinting when I can. Looking for lights and darks. There's a lot of going back and forth. On the apple, this part of the red is really dark and then there's that little kind of referred light, so it tends to be less saturated, more muted, grayish in there. Same here, this part is the most vibrant, right around this edge of the apple that starts to curve. So I darken my red a little bit with a little bit of this raw umber. It's gonna go like that. Maybe a little bit there. Just cleaning off my brush. I might just kind of feather that out a little. Come back in with my red. Still using sort of a dry brush. I'm gonna dip in just a little bit of water to smooth this edge right here. I don't wanna lose that tiny bit of yellowy green I have at the bottom. It's raining outside. It's a nice backdrop to daily painting, a little bit of rain. Ooh, I have some red on my brush so instead of getting a yellowy white tone, I have a pinky tone. So because this part's already dry, I'm just gently with a wet, clean brush just picking up that pink tone that I put down on accident. The highlights on this are pretty subtle. There's definitely a highlight right there. There's a little bit of a pinky highlight here, so we'll get that in. And I'm just gonna add a little bit of these kind of shadowy marks. I'll take a little bit of raw umber into something right out of the bottle and dull it down a little bit sometimes. And I'm working all over my pallet. And you can scrape down your pallet or wipe it off with a paper towel. Run it under hot water when you're ready to clean your palate. So I have a muddier green tone happening. I'm gonna dip. My brush is really dry, I'm gonna dip it in a little bit of water just to smooth out the edge a little. Come back into my cool yellow. I'm just gonna do a little bit here and using a little bit of white, there's a little bit of reflected light. Missing my pink highlight a little bit because as it dried, it got really dark. Add that back in. There's a little bit of a highlight here Just refining. Okay, that's pretty good. Let's do a stem. A little bit of my raw umber mixed with a little bit of my green to start. Just a

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simple little brush stroke. There's a bit of a shadow. With my dry brush, pressing down and kind of curving over the back edge of that apple. Do a little bit more brown for my stem. Might be a little too much there. And then let's add our shadow. So I'll mix a tiny bit of brown, that raw umber color. It seems like kind of a warm, warmer shadow. I'll add a little yellow, lots of white. Do a little bit of the warmer yellow. Bit more brown. You can hold it up to your shadow. So that's pretty close to my shadow color. If your shadow isn't perfect, don't worry about it. This just helps ground it on the table. I'm gonna rotate this. I know I wanna get close to this edge, so just to help myself get close right up to that apple. Can add a little bit of white 'cause the shadow is lighter right in the center of it. It's really dark closer to the base of the apple. Just a little bit of white to kinda like- Ooh, white with pink. Take that off. It's my messy palette. Add a little bit of white just so I have something to kinda work into. It's okay if it has pink in it, don't worry. These are just little studies. Back into my shadow color. Softening that dark that we laid down, adding a little bit more so it doesn't get entirely lost. Painting is all about pushing and pulling, so adding more color, removing color, finessing your stroke. You're not doing it wrong, you're discovering and finding and trying to figure out where everything goes, and that's why you do these little studies. Running a few little things, but I think mostly that's pretty good. We have some marks on the apple, If we wanted to add those using a smaller brush, you can mix sort of light brown, can use a little bit of my shadow color, a bit of brown and a little bit of red and yellow because it's more of an orangey tone. You can do some of these little marks here. Not off the apple. I went off just a tiny bit with my mark, so I can just use some white paint to cover that up. It's fine. Yeah. Yeah, it looks pretty good. We're working a little bit tighter than normally I would work. If you wanna do big, loose brush strokes, have really chunky color layers, that's totally fine. Create whatever practice that you want to create. So right now I'm kind of aiming that this looks like what I'm painting. I'm sort of working on a one-to-one scale. I'm not using the entire paper. That's fine. I may move away from that as we go through the month to keep myself interested. Maybe your style develops and changes. Maybe your brush strokes change. I've been working pretty exclusively with the Filbert the last two days, but that could change also. Give yourself the freedom to enjoy the practice and also experiment with the materials you have at hand. I'm starting this month off trying to get you to understand sort of the foundational elements about observing and translating that to paper, looking for light and shadow, value and then color. But like I said, feel free to make this your own as we progress through the month.

Sketch an Apple in Pencil with Jon

- Today, we're gonna start with a very simple object, a classic still life. We're going to draw an apple, but what I want you to think about as we begin each exercise is that we're starting simple and getting more complex as we go. So, even though this object is going to be more simple than what we end up working on with Day 31, we want to think about the fact that simplicity working towards complexity is the way to go. It's sort of like building a house. You wanna start with a foundation, and then work your way up towards all the detail. Starting with a Size B graphite pencil, we're going to look for an overall shape of the apple. Now, I know you might think that just means a circle, but let's try to make it a little more complex than a circle. So, look for some of the subtlety in the shape. So, if I'm beginning with a shape that approximately looks like the apple, let's just say it's something along those lines. And then another thing that makes it a little more complex is adding in this shape right here for the stem. And the last thing I want everyone to think about is creating an area where the shadow goes. If we can add a sense of the light source, and we can really see where the light is coming from, it's gonna help us make this drawing a lot more dynamic. So, now we have a basic

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sense of the shape and of the light source, so we wanna get a little more complicated from here. So now, let's start adding in a little bit of value, so that we really understand, where is the light coming from? (pencil scribbling) So, I'm not pressing down too hard right now. Again, we're not working with an eraser, so the lighter you press, the more forgiving the marks you make will end up being. So, it's important to think about that as maybe a different option as opposed to working with an eraser. Adding in detail like this is something that you wanna build up upon, as opposed to dive in right away. So again, all of this is done with my B pencil. And the 2B is what we're gonna work with next. And this is getting a little more subtle with some of the details. So, getting in a little more of the edge, a little more shading. (pencil scribbling) We're trying to emphasize the light source, but we're also trying to get some of the subtlety in that makes this look a little more like our object. (pencil scribbling) The marks I'm making are a little more cross-hatched, but you'll notice that I'm trying to get progressively darker as I go, and my hope is that by the time this is done, you can really get a sense of where the light is coming from. And again, we're working towards all of the details. So, we're working towards getting a little bit darker, and that's gonna really help with the light. (pencil scribbling) Okay, and I think I'm about ready to go to my 4B pencil now. Put that one down. And remember, 4B is gonna be the darkest mark. (pencil scribbling) And this is gonna kind of solidify the surface that the apple's on. (pencil scribbling) And it's gonna also help to show the overall shape, and once again, help us understand the light source. So this, I'm doing some more circular motions. It's still kind of a cross-hatch, but getting a little bit darker as we go. (pencil scribbling) And I like to think about the final touches are either pushing the darks to the darkest they can possibly be, or pushing your lightest values to the lightest they can possibly be. So, it's like adding the highlight, or making the darks as specific and dark as possible. (pencil scribbling) And boom, how do you like them apples?

Simplify an Apple with Molly

- I like to look for things around my house that have some kind of personal significance, some little bit of charm, or a little bit of history that means something to me. I've found that drawing something with those elements means that I'm gonna be much more successful with my finished product. Apples are a really great example of this. I love apples, I eat them all the time. A kid loves apples. They remind me of autumn, and Vermont, and being outside, and they're just really, really great little shapes too. I didn't pick this apple because of its shape. In fact, I didn't really pay attention to what shape it was when it was purchased, because I'm actually gonna change its shape a little bit as I draw it. What I really wanna do with the drawing I'm gonna make of this apple is communicate that it's an apple. I'm not gonna try to draw a perfect, identical, realistic image of this particular apple. I'm gonna take from it the elements that I like, and I'm gonna use the memories that I have of apples, and what I know about apples that are already in my brain to come up with my finished drawing. I'm gonna start with some really, really loose lines. I've got my pencil here, that's nice and smooth down, at a nice little 45-degree angle. I'm gonna look at my apple, but I'm also gonna think about apples, and I'm just gonna start drawing with really light, those light, like that second or third square, and I'm just gonna try to draw a little shape of an apple. I'm not gonna worry about the perspective. I'm just going to draw the elements that I think are sort of important. Here's my stem, this apple doesn't have a very long stem, so I'm just gonna make it a little longer. And it's got this nice little deep, deep spot, and then it's got some great patterns of spots. And if I think it needs a change, again, this is my sort of rough, I'm gonna go over this with a little more pressure, and then use my eraser to erase it. One of the things I can also do to add a lot of dimension is use that same

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very, very light pressure on my pencil to create a little bit of shading. I think it's going up a little too far in this corner. And then, when I have some lines that I like, I'm gonna use that darker, more pressure to draw it. And then I can take my kneaded eraser, this is also a really good exercise for your hands to just sort of have one of these in your hands all day. I'm gonna get a little bit of a point on it, and I'm gonna erase the aspects that I'm not happy with. And I don't really need to brush anything off the page, because this is really collecting a lot of that debris. But I am gonna go back and I'm gonna use that really light touch to just, I don't, I think the proper term would probably be to blur my edges a little bit, just add a little bit of shading to them so they don't feel quite like lines, as much as they do an edge of a shape. But again, I'm staying really, really simple here. I like the way that these dark lines kind of jump out of that crease. I'm gonna add those a little bit. So when I'm shading, I'm using short, sort of back and forth sketches. I'm really barely letting the pencil touch the page here, and I'm not going into all of the detail in the shading. I'm really just kind of obscuring this outside line a little bit. I'm also noticing that this maybe is a little deep, this deep V is a little distracting, so I'm gonna flatten that out a little bit. The harder you press with your pencil, I know you probably learned this in kindergarten, but the harder you press with your pencil, the harder it's gonna be to erase that line. So that's one of the main reasons that we stick with a really light, at first, and then when we like something, we go over it with a little more energy. We're just taking what we know about this apple, and having this apple in front of us, and simplifying it to its very basic elements, and using just a tiny bit of shading to give it a little bit of depth.

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