
Creative Sketchbooking: A 4-Part Series with Pam Garrison

Chapter 1 -

Series Overview

(upbeat music) - Hi, I'm Pam Garrison. I'm an artist, and a crafter, and most especially, I'm passionate about creativity. We'll let go of rules and focus on the journey, and not the end result. In this series, I'm gonna show you some of my favorite techniques for increasing creativity. I approach art making quickly, and we're gonna do the same thing. No overthinking. Working in layers, I'll guide you along the way to organically develop a beautiful finished piece. Working in our sketchbooks, we'll begin with guided sketches, using everyday pens. I'll show you how to add paint, and create cohesion with line work. We'll move on to watercolor backgrounds, and use a technique I love called responsive drawing. By now you'll be addicted, and there's still more. Collage. We'll even throw in lettering, and I'll show you how to tie it all together, we'll take it out of the sketchbook, and onto a finished panel. It sounds like a lot because it is, but we'll tie it all together, and create a holistic approach to art making. There's no pressure, there's no judgment. Come with me, we'll have fun, you'll be surprised with where you end up. (sprightly music)

Chapter 2 - Creative Sketchbooking Part 1: Playing with Pens and Paint

Part 1 overview

(bright music) - Hi, I'm Pam Garrison. I'm an artist and a crafter, an avid art journaler, but most importantly, I'm passionate about creativity. When teaching, one of the most important things I try to inspire is to embrace the creative journey, the discovery. There are no mistakes, we're not focused on results. It's about letting your creativity unfurl naturally. In this first week, we'll be talking about all the materials we're going to use, including sketchbooks, pens, paint. And we're gonna do two simple sketching exercises, a nondominant hand, and a dominant hand. Then we're gonna go back in and fill in our drawings with paint. We'll talk about cultivating a color palette, and I'll show you how to work with acrylics. Lastly, we're gonna go back in with pen to make it all cohesive and bring it all together. The great thing about these sketchbooks is that we are really not focused on the result. It is all about the creative journey. (bright music)

Materials

- The materials we'll be using for this class are simple, everyday, inexpensive materials and art supplies. For example, we've got two different sketch books and the only thing that matters is that they're able to take water, so I've got a mixed media one here with a thicker paper with a smoother surface and then we've got watercolor here, that is a little bit more porous and it also is thicker. We're gonna be working in more than one sketch book at a time so it's nice to have a couple, and you might wanna vary the sizes just slightly just for fun. We're also going to be using some inexpensive waterproof ballpoint pens, you can just get at an office supply store. The only thing that matters is that they are not water soluble. And then we're going to be using some Gelly Rolls, white and black are great, and some Uni-balls, some finer detailed pens for the finish work, and you can get those at any office supply store. You'll need a variety of brushes. I just picked up a simple variety pack from Michaels, and basically we've got the flat brush to cover more, and then some detail brushes but inexpensive is just fine. You might wanna get a paint palette, a simple inexpensive paint palette for mixing colors, and I picked up just a variety of these pretty inexpensive colors from

Michaels, or some acrylics. Just inexpensive acrylic craft paints. I happen to like color a lot so I picked favorite colors to me, but you could get away with just the primary colors if that's what you prefer. I also think it's handy to have a blotter, just paper towel, a rag, and a water jar. Lastly we're going to use a piece of blotter paper or watercolor paper, just a plain sheet, and I'll show you how that comes into play later.

Dominant hand sketching

- We're gonna begin in our sketchbooks, using simple ballpoint pens and some exercises. So just pick a pen. I like ballpoints because they encourage fast, smooth, easy movement. So, what we're gonna do is we're gonna take one of the pens and using our dominant hand, I'm right handed, we are not gonna look and we are just going to generally get an idea, you may even need to hold up you hand or turn sideways to doodle without looking sketch. It's not about what we're sketching, it's just making the marks, feeling the pen on the page. Do you like a sharp? Do you like smooth? Do you like pressing hard? Do you like pressing light? You can make some general idea of shapes that you know. Like a circle, gestural, maybe a flower, without looking though. Because that is loosening us up. It's about being free, and exploring and open. You do wanna try to cover the whole page, but not a big deal if you don't. Not worth, not worth cheating and looking. You can see I didn't get on the whole page, but that's fine. You can see it's just a bunch of of doodle-y, scribble-y marks and that's great because it'll give us a lot to work with. So I'm gonna do another one. I'm gonna try with the other pen, just to see if I happen to like that better. The thickness, the feel on the paper. So again, I'm not gonna look. Dominant hand. And maybe make bigger shapes or smaller shapes or, like I said, a gestural idea of a flower or a leaf perhaps. Or what you like to draw. But try to encourage yourself to try things you don't normally, that's the whole point of this not looking freedom. Oops, I peeked. Not supposed to do that. Okay, let's see what we've got. Again, got a little bit better filling the page. Have some scallops, that's what I tend to generally do. A lot of scallops, but plenty to work with for future steps. And let's do a third one, and I just wanted to mention I intentionally hold my pen different then this is how I would write, but when doing these doodle exercises, I do hold it differently. More up and down. Just to get a less traditional, typical mark out of my hand. It's a good way to develop new lines for yourself. New line qualities. It's discovery, it's play, it's not perfection, and it just helps. Anything that I change in that way, like not looking, or holding my pen differently, helps to loosen up and just be an exercise and something different. You can lift your pen up. Sometimes I like to try to keep it down the entire time. And sometimes I'll just lift it up and put it in random spots and see what happens. Okay. One thing to consider, I like to use a ballpoint pen because they're smooth, they're fast, and they just flow. It gets the, the scribbles, the doodles, the sketching, quicker. But you might like a thicker line. You might like to try different things. See if you like a fine point, a thicker line, a fatter line. Whatever you like, I encourage you to try different mediums to see. However, because we're going on to paint it, I do encourage you to make sure it's water soluble. And the simple way I test, because some ballpoint pens are and some aren't, is I will just put a little dab of water on. And you can see, that's not running. We're gonna move on to another sketching exercise, but we're gonna come back to these later and finish these up.

Non-dominant hand sketching

- So now I'm gonna take the same ballpoint pen and do the exercises using my non-dominant hand. And I am going to look, because it's fine, even if you're looking, you're still not going to be able to execute on a planned idea, you're not gonna have a finished result in mind. And that is the point of

this journey and this exercises. Again, I'm holding it differently than I would, even if I were left-handed. And I am just gonna look and start and make marks. And even if I try to do something like a flower, because it's my non-dominant hand and I'm moving quickly, for sure. Intentionally, so that we are discovering things and finding things and we can't make anything perfect or too neat or too planned out. Do a little leaf, little flower. And you'll see how this all comes together later. So you can see I finished this one up and it's not that much different than my dominant hand, not looking. But there are more gestural flowers and things you could see perhaps in there. I'm gonna do another one. I'm gonna try the other pen, just for fun. So on this one, let's just say I go in with a plan to make a bird, to draw a bird. Yikes, but as you can see, since it's my non-dominant hand, it's a little bit of a wacky bird. But that's fun, that's what this is about, is finding things. And then you could even do very geometric shapes. I tend to like circles. But again, I'm encouraging you to go outside your comfort. I don't do a ton of diamonds or triangles, so I'm trying to do that with my non-dominant hand. So you can see this one, got a bird, some shapes, pretty much the whole page. And now let's try one more. And I really wanna not think about it, because even though you intend to not think about it, it's hard to do. It's hard to just draw, no plan. So I'm doing another flower, scribbles, scallops. Because I'm looking, it sort of resembles the thing that I'm drawing, a leaf or flower, maybe. But again, I'm just trying not to have any preconceived ideas and just go with it, see what comes out moving quickly across the paper and filling it up. These exercises are really great for taking on the go, super simple materials and a wonderful way to warm up your hand. And lastly, it's also good for getting over the fear of the blank page if you have that.

Painting

- Now we're gonna paint in the sketches that we just did with dominant and non-dominant hands. I'm going to just use inexpensive craft paint again, acrylics. The point is for the exploration, the fun, we're not getting hung up on quality or limiting ourselves by, sometimes if we use too expensive of a material, you don't want to over-use it or you don't feel that freedom, and I feel that using the inexpensive, everyday materials, then you completely get that out of your way and have complete freedom. I've just taken some of the craft paints and put 'em in this paint palette. You'll see that I've done some of it so that I can mix them. I like to mix paints, I don't use 'em straight out of the bottle a lot, but there's nothing wrong with that. Pick a palette that's just pleasing to you. Right now, I'm into the neon orange and pink like everybody, and just add a little bit of a darker and lighter so that you have a different spectrum there. So I'm probably going to paint both at the same time, just because, again, we're not focused on result, we're just focused on enjoying the process. I'm just probably gonna start with this medium-size filbert, just 'cause it's soft enough and will get in these little crevices. Okay, so, just gonna mix this up a little bit and just start filling in my spaces. There's no mistakes, so don't get focused on staying in the lines, you don't have to. I'll show you what we'll do. It's about the freedom, the exploration, the play. I'm using the lines as guides of what spaces to color in, but, of course, you could do the opposite and paint the outside. I'm not great about cleaning my brushes, so what I like to do is a couple different things. One, I use that to get new colors by mixing a dirty brush with a new color, but also, we've got, here, the blotter paper or watercolor paper, so that I tend to wipe it off before dipping in water and cleaning it. I cannot stand to waste paint, even craft acrylic paint. So we'll do a new color, and I'll show you when I wipe that off. Sometimes I'll do it in a, not a specific shape, but you could also do it with shapes in mind, like more of a leaf shape as you clean your brush, or color patching, anything works, anything goes. So here, just gonna use this, maybe go in here. You can see, here, that I've gone outside the line. I don't,

that doesn't bother me at all. We'll use that later. It's more about fast and fun and enjoyable than anything else. I don't add any water to the acrylics when I use them. They don't need it, and I don't want a super-watery page. I tend to want to move fast and move on and move to other pages and not have to worry about it. I let whatever happens just guide me in the next, for example, I had started, let me just show you, I had started, if I started doing this thin and went so far out, okay, then I'll just do it, do this whole space. I really try to embrace no plan, and I encourage you, please, to embrace no plan, no concept. Although I'm drawing from the same palette for both of these, I am going to try to have them look a little different, color-wise. I was running out of paint here, so I just decided to just do this last one, and that gave me the idea to just make this one a different color only. I'm kind of rough on my brushes, too. That's why a nice, average, nothing precious, none of these exercises are precious. No materials are too good to really use. Because I was moving quickly, I ended up with this big blob. Blotting that right out, pick up that paint and I'll clean it over here. I tend to pick colors based on how I want to see it interact with another color. I want to see what this green looks like next to this green. It's, I do love colors, but it's really more about the color combination. And again, these are so great for exploring. That's what these books are about. It's discovering new combinations for you, it's discovering new colors together. I am also trying to keep this page different than this page, a little bit. You can see I've got some that are the same colors, so I am keeping that in mind as I pick the next color and where I put it. Another thing I tend to do is to subconsciously be conscious of where-- balance of the color, so if I do have a color in the center here, I'm gonna balance it out by putting it probably like three places on the page. And I'll just put it down here, and maybe to balance it out, maybe up here a little bit, or over here would've been fine. I tend to like threes and fives. Also, just to give some depth, because this doesn't have anything really dark, I am just gonna throw in a darker green. And without cleaning my brush, I'll grab a little color and finish that little shape off. Although there's no plan, and I say I'm working fast, the truth is that I really wanna enjoy this too, so it's more not thinking and just enjoying the process than rushing through it. It's not overthinking it fast, but enjoying it slow, if that makes sense. Maybe I'll add just a little bit darker blue. Another thing I do like to do is have a same color but in a few different tones or values of that color. So this is that sort-of turquoise, close enough, but we've got a light and a dark and then we'll do one more, maybe. So without cleaning my brush, I'll add this cream over here, and that'll give me that third color for this page. It's just a variation on that turquoise. And then, maybe, for this bird, maybe I'll just do something really crazy, like this neon yellow. Yellow-green. So he kinda stands out, he's kind of a fun element on the page to highlight. And I probably won't balance this color out because I want him to be a focal point and a strong element on this page. I won't be repeating this color three times on this page. Because my brush is dirty, I can tell, it picked up some other color which I actually liked, so I'm gonna add the orange. So see, I'm using each step to then give me the idea for the next step, that's my impetus, that's just a thing that gives, to build that instinct of what you want to do next. I think it's fun to fill in all these spots, but you could, of course, leave some blank, too. And you could also use markers for this, or, you know, anything, gouache, watercolor. I think I'll add just a tiny bit of this darker blue over on this side. I'm mixing it with the little bit of turquoise and the cream, see what happens. Doesn't matter, if I don't like it, I'll just paint over it. I don't worry about it. So I had a ton on my brush, so that's why I'm just going, looking for a big spot before I pick up that paint. Big spot to clean my brush with. And this blue color is striking me as pretty, but I really want to see it by the orange, so I'm gonna go down here. I could switch to another brush, but I don't, I just don't worry about things like that. Doesn't bother me so much that it's going in here that I would bother to at this point. If it were a

really tiny spot, it would just make it easier if I switched. I will switch, I'll just pick this more finer, round-tipped brush to get in these tiny spots since they are very, very little. So I'll just use this brush so it's easier to get into the defined spots. You can really discover new combinations of actually what paints you like to mix together, too, by doing this type of mixing in the pot. And that's pretty. This is pretty, so I wanna make more, and this was the little bit of the cream in this coral that was already there, this coral, and then I just dipped into the neon pink. And it ends up being very pretty. And the great thing about that is, it's not coming straight from the jar, you're getting a color that you wouldn't have otherwise and new to your palette. At this point, I might start to think of a general color theory that I want to do, and this one, for whatever reason, I'm just getting the instinct as I look up, so I'll look at this, and then I'll look up say, ooh, what do I think would look with this, and for whatever reason, I think that this suede color might be really pretty interacting with these, so I'm just going to add a little bit of that and see if my instinct was right or wrong, if I do like it. If I don't like it, I could just add another color on top. But I like it. Mmm, I like it a lot (laughs). It's fun to see how different it looks against the green and then the pink and even this dark blue. I tend to like colors that clash a lot. I like mud. People say don't mix your colors because they'll make mud. I like it, I like the various shades of mud, and I intentionally sometimes try to pick up a color that would clash. If someone says, you know, use the opposite sides of the color wheel, I just don't follow rules like that. And I encourage you not to. This is about discovery and play and breaking the rules. Making new rules for yourself. And then just color block clean it. And I'll switch back. And go back here. Well, it still had some blue on it, and that doesn't bother me, either. Kinda gives me that idea, okay, I'll add a little blue to it. This is a little wet, so I might just pick it up with my hand or blot it with a paper towel. This is the mixed media paper, and you can tell it really takes a lot of wet material, wet medium, and doesn't buckle or bend. Okay, wrapping it up, so I just want to look at it again and think, hmm, you know, is it, do I need anything specific, or, I'll look here and then look at my paints, and just say, what's the first thing that comes to my mind. And so I just decided to go with this turquoise just as it comes, solid, strong turquoise color. Let's just say this is done, and I'm sure it looks, like, crazy, because it's so out of the lines but you'll see that's kind of the fun part, in causing ourselves a future problem to solve, which I love about art. But let's just say, I didn't want to leave this white, you could take the bigger flat brush and do a, something on the whole outside. And just for fun and contrast, I think this could be cool against it, so I'm just gonna try it. But I would just as often leave this blank, this outside. I did add a little water just so it would cover more quickly and more smoothly. I don't worry if it goes onto the next page a little bit, like I'm doing here, you can see, it's gotten onto other pages, because that kind of just gives that page a starting place, something to work with. So I finished this page, so I'm just gonna set this one aside and finish up this side. Hmmm, now, I don't want to think too long, but I just want to make sure it's different, so I wanna just give it a quick overview, and I don't think I have this neon orange, so I'm gonna try that. Oh, and I need to switch my brush 'cause this is giant. So I'll fill in this spot, this big spot. It's kinda what happens when you don't plan, is that you, you know, end up wanting to switch mid-way, which is fine, I'm all for that. I'm just trying to pick this up and I'm just going to put it over here, 'cause it's just too much for this brush. Another thing you could do with the excess paint is if you do have a second journal, you can be cleaning it on a different page or switch the page if you don't care if it runs to the next, you could clean your brush on your actual sketchbook pages. Okay. So let's see, I think that this wine would be a very fun complement to some of this. And, again, I'm just gonna toss it in here so that I can mix it a little and pick up a little bit different colors, so it just doesn't look straight out of the bottle. Try that, oop, a lot. These exercises are absolutely about embracing

imperfection and evolving. You could see, I had a, or I don't know if you noticed, but there was a little drop there, so that's what made me decide to just do this whole thing and pick that up. Personally, I don't really like the look of dry brush strokes, like, say, that, so I will go back and, even though it's outside the line, I will just fill it in so it's more of a solid shape. Since this is such a strong color, this maroon, I'm just trying to balance out the page. That's why I'm putting it down here. The stronger colors I try to do that with. Hmmmm. And just because I think it might be weird, I'm just gonna pick up a little of this orange and add it to that and see. Might get that mud I like. Might work, might not. We always have white to go over it if we don't like it. But I like it. Another thing I like about these inexpensive acrylic craft paints is that they really do look like gouache on this paper, very opaque, and they're a lot less expensive than that medium. First I'm gonna try this yellow, because I don't think it's gonna go, I do think it's off, especially with this neon yellow, but I like it, it's fine, I mean, good enough. I think what I'm gonna do now is just add a little bit of white to one of the colors I've already got, just to lighten it up. So let's just say, maybe, maybe to this brown. So I'm just gonna dip in the white. My paints end up being very mixed. And then maybe just a hint of this, because it looks so pretty. This pink salmon. Okay. I like that it's in the same color family but it's definitely a lighter shade. I think it's really fun to not be married to a specific color palette for yourself, and I hope that you will explore and find new color palettes and new color combinations that you love. These look great, I'm gonna stop here. You could go in and fill in your other sketches. The only thing that we need to make sure is that these are completely dry before we move onto our next stage, the pen work.

Finishing line work

- The last part of this exercise is to do the pen work, the fine detail that ends up making the piece more cohesive with the pen and the paint that you've got on it. I'm just going to take one of my pens. Using the Uniball, I'm going to go over the existing marks. This is not waterproof. That's why I wait to use this until this stage when I'm done doing all the painting. I'll look here and I'll see, okay this is empty and I'll just fill this in. Maybe here where I'd had some dry brush marks, I'll extend this and fill that in, maybe all of it. I just kind of go around the piece, not every piece, but I'll just find more. I see this, maybe I'll just do a circle. I use what's there to give me ideas for what to add. I'm just adding little things like I was taking this and making it more of a defined flower and leaf here by doing that. If you wanted to, you could finish off the flower petals in a way that looked more intentional when you first did it, even though it wasn't. It was just free doodling. For whatever reason today, I'm obviously doing a lot of these little hash marks and you'll find that you can develop a new doodle vocabulary, marks that you want to make. I like this pen because it can get very detailed marks in here. Again, I do this without thinking, over thinking, like this leaf. This is how you can see how I feel I finish off all those paint marks, where all the paint that wasn't quite in the lines or outside the lines, you can now give it a more finished look. I just got bored, so I stopped doing that. I'll just kind of do that around the whole piece. I do want to end up getting pen in a somewhat consistent manner, like I don't want it all just in one top-heavy or I want to put all over the piece, do a little bit of the fine detail pen work, to make the whole piece more cohesive. Going to turn this doodle into a wing. I didn't like this one mark that was just sticking up like that so I'm just tying it in and giving it a reason for being there. I think that this page is pretty evenly covered with this pen, so for now, I'm going to stop. I could always go back and add more later, but I think this is a great point to start with a new pen. I'm going to use a white Gelly Roll pen. It's really fun on these darker colors, so it really pops. I also really like the feel of a Gelly Roll on the painted paper,

smooth and quick. Just adding more detail work and again just thinking about tying it all together. I'm going to do this Gelly Roll, try to give it an overall use on the page. I'm especially sticking in the darker painted area as you can tell because it shows more that I'll show you here. I just think the fine detail pen work, whether Gelly Roll or a little black pen just wraps it up more concisely and clean and just gives it a nice finished look. Of course because this is just fun and play, you can pursue any idea. I'm obviously not filling in with lines or cleaning up the lines, but I just decided to fill this little area in with flower doodles. That gives a different impact. You can see how each stage of this was just kind of informed by what was there before it, using that as my jumping-off point, an idea source. I kind of just go, I keep at it until I feel like it's balanced enough that there's enough of the page that's covered and feels finished that there's nothing bugging me is really what I use is if I see something that I just think, "Oh that just needs finishing." Of course, this is just fun and play, so there's no right or wrong and frankly you can stop when you don't have any more ideas or you're tired of it. The type of thing you could go on forever really, but that's probably good enough. Then, I just might switch to that other pen again one more time just to kind of tie up the gel pen and any marks I just made. I'd say that's good enough for this page. It looks finished, so I'm going to move on to the other one. Just doing the same thing, taking what I see here, cleaning it up, finishing it off. Looking for the white spaces that went out of the lines or lines that look random and had no bearing, no reason for being there. Just try to make them make a little bit more sense. I'm just looking around the page and just seeing anything that stands out and then I use that problem-solving, how am I going to solve this crazy mix of paint, out of the lines and on both sides? Okay, I'll just draw a flower here or a circle or a bunch of circles. By doing the pen work and the details, it ends up looking more intentional, but we know we had no intention, no idea what the page was going to look like when we started out. It's kind of the fun of it, discovering it. I like repetition, so if I take this space and just doing that same shape over and over, personally that's just something that I tend to do and you may or may not. I also do a lot of flowers, which you may or may not want to do. This is one way to discover new doodle vocabulary for yourself. I'm still not overthinking it. I just did this one differently just because it stood out already as the pink versus these, so I just wanted to give it a little bit different pen work. Problem-solving is one of the times that I feel most artistic. That's the creative part, to have something that's bothering you and then tie it in and make it work feels like more creative to me, like you're working those creative brain cells. Then again, on this page, I'll switch to the other pen just for fun, use the white Gelly Roll pen again. I'm just going to cover this section with little scribbly circles and then I like it, so I'm going to continue it down in this section just because it happens to be the same color, gives it a little consistency. No overthinking allowed. Continue working on your other pages, filling them in and using the pen work. I'm going to show you some other examples of pages that I've done this way. Here you can see the non-dominant scribbles and here it is filled in with marker just for a different look, not all filled in and a lot more geometric and clean. This is done with the non-dominant hand, but intentionally trying to do a flower, as you can see painted very loosely, roughly and I didn't go back in and clean it up at all. I just thought that was a neat look on its own. Here again is another scribble doodle sketching exercise with the non-dominant hand I think and messily filled in with paint and left like that. I think this would be a great area for a quote or something like that. Here, I've did more pen work and I kept it in a more specific area. On this one, I believe I used both watercolor and acrylics to fill it in. Lastly, here is one that is very messily filled in, done with a non-dominant hand scribble and it's just fun and messy I think. Working in multiple sketchbooks is a great way to hone your creativity to expand your creative ideas, your doodle vocabulary, work on your color

palettes, so many uses, great warm up. These exercises really embody embracing the journey.

Chapter 3 - Creative Sketchbooking Part 2: Painted Backgrounds and Responsive Drawing

Part 2 overview

(upbeat music) - We're switching from acrylic to watercolor background, and I'm gonna show you how to use those as a jumping off point. We're using that watercolor as our basis to inform what we're doodling, and drawing, and finding in the page. Just like last time, we're gonna use our fine black pens, our gel pens, and paint to create a cohesive piece and finish it off.

Materials

- We'll be using a lot of the same and some new materials. The same is the mixed media and the watercolor sketch books. New are the coloring brush pens, some markers. We've got Uni-ball Signo white gel pen. We still have the black gel pen, the fine black Uni-balls. Then we've got some color pencils here. Some of the them are watercolor pencils. Some of them are regular. But that's not important which ones, they all work great. Then we've got a travel watercolor set here and a pencil sharpener. I like this one that has both the big and the little for the different pencils. Then, some of our brushes. Mainly, the large flat brush to cover more of the area with the watercolor. And if you have the smaller detailed. A water jar, of course, and another piece of blotter paper or watercolor paper that we can clean our brushes on. And a little rag to dab up the watercolor. Of course, you can eliminate or add any materials that you like. I'm just showing you what I like to use.

Painting watercolor backgrounds

- I'm gonna work in the watercolor sketchbook this time just because it's got a different shape and format. You could do it as a full spread or single, doesn't matter. I think I'll do a full spread, just for variety, and first thing I'm gonna do is go ahead and get my brush very wet, and I'm just gonna get these watercolors a little wet. It's not a big deal if I spread the colors. This is just a quick and dirty. As you've probably discovered by now, I am not a perfectionist. I'm getting the color off, just so it doesn't blend completely. So then letting that water soak in and then soften so that I can pick up more pigment, what we're gonna do now is cover our pages to create backgrounds to work with, so I like to use the big brush and get a lot of water on it. Pick a color, and without being too intentional, just lay some of that color down, and I'll mix colors, and I want to do different strokes. I want to do straight across. I want to do up and down. We don't want a full covering of the page. We want to have some variety. We want to have some white holidays in there because we'll use those as we go on. When I say holiday, I'm just meaning these white spaces that didn't get covered in paint. You can see how quickly I'm moving. This is an exercise, remember. This is not a finished project, this is an exploration. So just get your pages really covered and maybe do some strokes that are round. Do some strokes that are sideways, some that are up and down. Go over other colors so they blend and then we'll see, you'll see as we go along, how all that becomes useful, but don't think too much about it. Don't make intentional shapes, and again, I'm using my blotter paper to clean off my brush, not waste that paint, and we'll have a purpose for it as we go on. You can do it in color blocking or shapes and a little bit more intentional shapes, because as you see how we use it later, you'll see why we might want that. I'm gonna let this dry now. I'm gonna set it aside and I'm gonna grab our other sketchbook, which was mixed media paper, and do another background like that. Cover it, so again, and just like with the acrylics, I'm not a great brush cleaner, which tends to get you fun mixed colors. Again, moving quickly, not worrying too much about what's showing up, not worrying at all,

but giving yourself different strokes and variety, up and down, sideways, a lot of water, a little water, because all that will give us fun things to work with as we move on. Not a thorough covering, things open, it's perfect for what we're gonna do. I'm gonna make a darker background too, just for variety and to show you some things we can do with that. Those tend to be really fun with our white gel pen. Great exercise, remember, to be free, don't be thinking, move quickly. You can try different color combinations. If you have to think about something right now, different color combinations is a good way to go. You're not worried about the marks you're making. Okay, plenty coverage, plenty of options, so I'm just going to pat this, just so it doesn't keep running and dries more quickly and I'm gonna set this one aside to dry.

Responsive drawing with pen

- So now that we've got our backgrounds and they're dry, we're going to use that to inform our next step, which is using the pen. I'm gonna use the uni-ball and just find shapes in here and outline them. And it takes a minute. Often, for me to do this, you know, you get into a zone where all of sudden you start seeing it. It's like looking at clouds and finding shapes. You know, in the very beginning, you're not seeing many, and then you start seeing everything. So it's the same with this. And I often tend to find a lot of flowers. Like right now, what I'm seeing is maybe this. I see birds. I see some shapes, but you might have a different go-to. You might see triangles or geometrics or something, but I'll just show you how I see. It's a very fun way, again, to expand your doodling vocabulary and find things that you wouldn't draw if you just set out to begin drawing. Mm, let's see, so maybe this looks like a little bird. This is why it's important to not cover the entire page and also why you want to have different strokes going different directions so that the pigment can land differently and dry differently and give you a different shape. So like I said, I just keep seeing birds. And if there's no tail, of course, you can embellish, find the ending. Add a little, or I could add this little stem that I didn't see, to then make a flower. It's really fun, like I said, and it just ends up, you just keep seeing things and seeing things. I'm not trying to find any specific thing, and I'm not trying to have any design composition. I'm not worry about any of that. I'm just seeing whatever I find here. I use the slight variation in color to guide me as well. That's why it's fun to mix without cleaning your brush often. And like I was saying, the holidays, the white spots lend themselves to being a design element in your found doodle. I don't see any particular shape here, so I might just use that as a design element. I see, I'm taking these pigmented parts that are a different color and just making them into scallops. And even though there wasn't one there, I added it just to fill it in. And if you do a double spread, you could actually just keep going. I like these pens because they have a nice fine tip. I find it to be a really meditative exercise, where you can just tune out and doodle. Like I said, a lot of flowers, it's kind of one my go-to doodles. So let me try to stretch and find something that I wouldn't normally find 'cause that's a good creative exercise too, to expand that, or even a different type of flower. Like maybe this is looking more like a tulip than my typical doodled round petaled flower. I'm not having to imagine a tulip in my mind, I'm finding it in the actual pigment and marks made from our quick watercoloring. I'm not worried about composition or anything, I'm just having fun playing with this. But if you wanted to, you could think about that. You could do all your finding in a border, or we could leave this space over, you know, a space for a quote or something like that in the future. There's no rules. Do what you want. Try not to have any preplanned, preconceived idea Of course, you could add something that isn't here. I'm not finding a branch. You're free to go ahead and add something that you like to normally add, let's say. But the gist of this exercise and the stretch in the creative stretching is about finding something here instead of drawing what you

already are comfortable drawing. As for when to stop, I tend to keep doodling or finding things until I don't see anymore or until I decide, hey, this would be a great place to put a quote, or I just feel like coloring now and this is enough. I do like to have it balance somewhat. So even if I was going to have a big open space with a quote, I might want to border it or have it, you know, the quote balance out a lot of the doodles. But really, again, there's no rules, so, just go until you don't feel inspired to go anymore. Sometimes it's just fun to repeat a design element in a section. Like this little section here seemed all on its own, this gray-white, so I just saw one circle and just decided to just keep repeating that. Just adds a fun interest level. This is a really great exercise to take on the go, have a whole bunch of backgrounds done, and all you bring is your pen and your sketchbook and you're good to go. Real travel-friendly, and also it's a really good warmup. When you haven't gotten any creativity in for the day and you want to get your hand going, it's great. Another thing that I haven't really been doing, you can see these are all about the same scale, but it's good to challenge yourself to find a different scale, whether you've been doing a lot of big, find something small. So I'm going to see this as a giant flower. And I'm not limiting myself because, oh, I already drew over this, I can't go over that. Nope, no rules, and it just, it's something that I wouldn't have planned on the outset. So that is what tells my instinct, oh, do it, because that's not what I would do if I were overthinking. Then you have some variety in there. And even though I'm not seeing anything, I'm just adding this so that it does complete the picture, make a little bit more sense. This here, I've done all this, I think I'll leave this for a quote or a word or something like that because I feel like that would be a nice composition. We've got all this small detail and fine work, and then we could have one big, bold word here, and that'd be fun. So these look good. I'm just gonna set these aside and call these done for now and work on the other ones, here, and again, I take a second, and I just soak it all in and see what I see. I could use the same pen, but it might be fun to start with the black gel pen. I'm gonna try to challenge myself to see something different than just birds and flowers. Even things like shapes, you can just outline. These were the brushstrokes, again, like I, the reason I said, to make sure you do do different brushstrokes. But these end up being a different shape. And as I keep going, to me, although, oh, that looks like a bird, that would've been fun, but, to me, this looks like ocean waves. So then I could follow along with the pigment that I find or add lines, like we did in the last exercises, in segments. So I think I see enough of a little sailboat. Of course, this is just suggestive. These are just doodles. These are exercises for stretching. It's not about finished artwork, so we can take lots of liberties. But that's kind of fun and something I don't do often. This is just a fun exercise. Things don't have to make sense. I can have a bird, a giant bird next to a tiny sailboat. It's not about the overall picture making sense. It's just about warming up, increasing the activity, and just having fun. This funny guy just looked like he had feathers on the top. I'm not into realism, of course, it's just imaginary. So I can have some strange feathered bird. He can be angry. He can be all different things. Sometimes it really takes looking at it quite a while before you can really notice some subtle, subtle variations in where the watercolor was left. And then you can hone in on those tinier details. I'm gonna switch to the white gel pen, just to show you, on the dark, how fun that is. So if you first are looking at it and you just don't see anything, what I recommend is that you first just outline some shapes. These could be anything. But if you just outline shapes that you found, brushstrokes, it's a great way to just get started and get your eye trained to kind of notice more detail. And as you hone in, you will start to really notice. First this is a big shape, but then as I really hone in, I see, oh, there's a darker section there. Oh, it looks like an eye. Maybe this is a crazy fish or something. But instead of overthinking, I must find something, just outline the shapes because that's really pretty too. For people who feel intimidated by the concept

of drawing or even doodling, this is such a great exercise because you are just outlining shapes. You don't have to have an idea of anything in your mind. It really is getting out of your preconceived ideas and just finding things, reacting to what is there, what you see. Just because it's easy to get comfortable in doing one similar size, so I think it's good to use these sketchbook exercises as ways to do things that you're not super comfortable with, that don't come naturally from the get-go. The other great thing about these is, great solution to blank page syndrome because you get that color background down, you don't have to think about that. Here, I'm just outlining the pigment colors. That's a fun thing to do as well besides shapes, but just to see this line. And then because I've just outlined these strong colors, you could then use that segment and again do something, some doodle just inside that area. Just pursue any tiny idea that comes your way and see what builds on it. The fun thing about using watercolors for these is that they do have quite a variation in pigment and coloration, the way it dries on the page. You could still do this with acrylics, but you don't have quite as much variety. You could water the acrylics down quite a bit, but still, the pigments in the watercolors is what's gonna make this so great. This guy became a whale, even though it started as the outline of a shape. And even though I don't really know how to draw a whale, I'm not letting that stop me from trying to make him a whale (laughs). And lots of times, just like with this, I saw it, and then I lost it, which is fine, doesn't matter. Just random, leafy, seaweedy doodley. So obviously, you could do this until the cows come home. I'm gonna stop now, but go ahead and finish your pages. Do all the black and the white drawing that you want to do on them, and then we'll come back and color them in.

Adding color using pens and colored pencils

- We're at another fun part which is adding the color. And I'm gonna use markers and colored pencils both. I'm just gonna fill in a lot of the things that I found once in there and again, I'm just using what's here to kind of spur on the next idea. So okay, because there's leaves I will use a traditional green. Of course you don't have to, but I just think it'd be fun. I'm just gonna color some of those in. And I when I do these don't tend to color every single thing that I've found in because it kind of defeats the purpose of the exercise on what's there. I like to have a mix of colored in and non colored in. You can still see the watercolor underneath even though I've colored it in which is a fun effect so be able to see it still. I'll pick another green just for variety. Do some more. And the colored pencils too. Anything goes. I'm choosing not to use acrylics or gouache because I want to be able to see through, and both the pencils and the markers tend to let you do that. I also like that it's not messy to be able to bring a bunch of markers somewhere, you don't need nearly as many materials. I'm not thinking of an overall color pattern or coming up with a plan, I'm literally using what's here on the page to just guide my instinct, whatever I see and feel like using in that moment. And I will sometimes even just use a marker over a colored pencil, because I think that's fun. The holidays, the white spots are fun to color in too with the marker. Although this one, since it looks so much like the watercolor I'm gonna go in with a darker pen and try to make it stand out more. Without giving too much thought to it, I do try to balance again. If I've used this certain color, I'll try to repeat it one or two times. Just like the last exercises we were doing, I don't mind if I go out of the lines a little bit. I could either leave it like that which is fine or I could just go back with a pen and clean that right up for a more finished look. I don't mind if the colors get mixed up between pens, I actually kind of like it. Comes up with something that wasn't planned, happy accidents often happen and it's all about discovering something new. I also don't mind if the pen bleeds a tiny bit, it just doesn't bother me. It's all just part of the organic development of this page. For me, I do tend to

work quickly because that helps me not think, overthink, not plan. It's just keep moving, enjoy the process, I'm really enjoying coloring, I'm not trying to do it so fast that I'm done, I'm just enjoying it but not thinking about it. Not having a big overthought. And just to show you like here, I just did that dot by accident, I didn't mean to. So if I were going to do this I might either add more, or I do a bigger one and then go back in with the pen and just make a flower like it was there all the time. You can see it's bleeding a little bit which is fine, I could've let it dry more before doing it with the pen. This is another fun way to just experiment with color combinations, find new things, try new things. Find things you don't like. It's just all exercises in discovery. I'd keep going like this for you know, as long as I wanted to. Because these are, it is one big spread it seems to look to me, you know, I want it to compliment each other but that's not a hard or fast rule and in the other sketchbook when we do it, you'll see that I'll keep the two pages completely separate because of the colors. So I'm gonna call this good, I could keep going of course, there's no hard and fast rule but I tend to like to do about 50 percent I'd say, because I want to be able to still see the original layer, I want to see that this is a reaction to what was there before, I want to see the water coloring. So I'm now going to switch to the next book. So now just looking at this really quickly, I'm just gonna look up and grab the first thing that I see which is the hot pink. And start here. I love to use the brush pens. I love the way it feels on the paper, I love how it's soft and feels almost like a paintbrush but with more control. Pens with that sketch nib, that's my favorite. And sometimes I push hard, and sometimes softly. You can see soft and then you can hear it when I do hard, just for a different mark. This is a really strong color, this hot pink. So I probably will stop and not use too much of it. Maybe mint, just cause I haven't. Could be fun. But I'm very open to not liking it and then going over it with another pen too. That's how I feel that I discover new color palettes I like together. So for example, let's just say I didn't want all of those that... I can go over it with a pen and change the color or... The colored pencil, I'll do that now. Just lightens it a tiny bit. Of course, I like to give it that variety, it's like mixing the acrylics for me, it changes what it comes straight off the pen or the marker or the paint tube so that it looks different than anyone else's is gonna look. Sometimes why colored pencils versus markers, there's no real specific reason other than what do I feel like feeling on the paper. This is a totally different feel for me than using the sketch nib on a marker. So, it's kind of a personal taste and I encourage you to explore different and see what you like. Okay, so this bird is kind of wacky and I don't love it and I'm realizing that by using this I'm highlighting it so I'm gonna stop that and maybe just go back to the purple that it was underneath and see if I can just tone that down so it disappears more. No big deal, but he just wasn't like cute. Let's try a little pink to tone it. Another thing I can do is once it's dry, let's see if it is... Then I could use the Uni-ball again, white gel pen, And... Give him... A less harsh look. I'm gonna let it dry a little bit more, it's a little bit wet and that's why it's looking like that versus if it were over here you could see the difference, so I'm gonna let it dry. Just for a minute. Although I've been doing the flowers in like pink and leaves in green, I try not to be too literal. Here's the ocean, I want to encourage myself to choose based as a reaction versus an idea of what color the ocean is. So, because this is pink and purple and light purple, maybe I'll do... Pink and purple and maybe a tan for these ocean waves and see if I like that combo. That way whatever is here is informing the decision I'm making the next step to building on it. Again, I don't want to cover every single one because I don't want to lose that watercolor effect that was underneath either. I feel like leaving a lot of it uncolored does help to give it that organic look. I pulled this teal color just because although there was nothing on this page at all that was like that, I thought it looked so pretty I just wanted to try it somewhere and see if I could make it tie in. It doesn't matter. If you can't, like if you end up not liking it... That's what's so

great about these sketch books, it doesn't matter, this isn't a finished art piece that's going anywhere, to do anything. That's exactly what it's for. The reason I would choose this fatter colored pencil is just because again, it's that smooth feeling on the paper versus the others. I'll show you, like this orange feels... You can hear it and see the lines more, it's just a different feeling. I tend to always go for that smoother... Softer feeling. These are such great exercises to help you figure out what you like. So now I'm gonna go back over this guy. There's always a solution and that is one of my favorite parts about creativity is having to solve that puzzle. Creative solution to something that you aren't liking. That helped. Again, I could go on forever and just get into a zone, so... I'm gonna go over to this page and color this in a little bit so we can have some fun over here. And because it is different, I'm going to intentionally choose a different color palette. You know, when I pick it up. I'm gonna try to stay away from the colors that I naturally gravitated to on this page. You can see if you go over the white with the colored pencils, you can tint that as well. So these colored pencil marks do look unfinished to me because nowhere else on the page did they have, do I have any outlines that don't have the white, so I'm going to just add them. Feel free to move on to another sketchbook, that's why we're working in multiple sketchbooks. So, no pressure, just set it aside and I'm gonna grab one that I'd started before, and work in that. I'm just gonna start coloring this one, this one you can see already had the watercolor wash background and some pen. I like to have a lot of different sketchbooks in a lot of different stages, so lots of them will have just watercolor pages backgrounds, and a lot of them will have the pen done on top, and some even partially colored, so... Then whatever mood I'm in, I can just pick it up and go from there. I like, this one is very soft and sweet. So I will let that influence my color palette to try to do something different than my typical colors or you know, what I might currently be using a lot like neon pink, I'll try to stay away from it although that might be really fun on here, but I'm gonna give it a go first to try to go somewhere else than what my first and general usual thought is. Continue coloring in your motifs until you feel the page is balanced. I think this is a good place to stop, so now I want to show you some of the other pages that I've done similarly. Here this was done on a background, you can see a lot of detail and I didn't go in and color it in at all which I think is a great option. This had a slightly more textural background and so I went with a really dense design so I decided not to color it in much, started a little bit and thought that's plenty. And then we've got this one which is definitely really bright and had a lot going on and I thought fine, not to color it in anymore. And this is a good example of what we were doing with the dominant, non dominant hand. This is actually a non dominant hand drawing and then I went and did the exercise we were just doing of finding things in all the background. Kind of combining the exercises we've been doing. Here we've got another again, very dense, this is on the watercolor paper, so it's got a real dense background and I just thought fine just like that. Let's go here. Again, slightly different backgrounds that were already existing. This one I did use the white and the black pen, haven't painted it in. This one I also just used the marks that were on the background and haven't gone in and colored, I just think it's fine as is. It's all about just exploring and discovering different things that you like. This is another non dominant hand doodle sketch and then went and did a watercolor wash on this page and did the finding with ink. And then here, again, watercolor wash with just the black pen. Here's one that's halfway started, I was just showing an example of how it would be great to leave for a quote or another photograph, anything that you wanted to do, it just gives you ideas of... You don't have to have it dense, you can have it sparse and add something else to it as well for more options. Again, more of a color scheme background that's set and then just added the black pen on top. And this one is a traditional, what we were just doing. The watercolor background and a few colors, the pen on top, and I'd like to go

in and color this in when I get another chance. Again, as I've said before, I tend to see birds and flowers and stuff, but I did want to point out, you know, the difference in scale, trying to use tiny, tiny details as well as larger elements. Now that you understand the response of drawing, go ahead and make a bunch of backgrounds, explore with pens and paints and see what you like, expand your creativity.

Chapter 4 - Creative Sketchbooking Part 3: Playing with Collage

Part 3 overview

(playful music) - Collage is another creative process that I like to use in these sketchbooks that it's great for texture. It works well with the pens that we've been using and it also is great for problem solving. I'm gonna show you how I approach a page using collage. How I use it to troubleshoot, especially bleed through. Using collage to create backgrounds and patterns. After we've collaged, I'll show you how to go back into your work and add pen details. Lastly, I'll show you some different types of lettering that I use in my sketchbooks. (playful music)

Materials

- We'll be using many of the same materials we've already used, and adding just a few new ones. We've got our sketchbooks, we've added some eight and a half by 11 card stock or construction paper. I usually get it in the kids aisle. These were used for paper chains. I like to cut ahead a little bit, so that when I'm ready to collage, they're good to go. We've also got our pens, our markers, an adhesive tape runner, and eraser to cleanup the edges of the tape runner, the pens we've been using, and some scissors.

Adding collage

- I like to use Copic markers a lot in my sketchbooks, and they do have a bleed through problem. As you can see here I just did a title page, and here's the bleed through. But for me that's a great opportunity to problem solve. And collage is wonderful for that. I'm going to also use my pen to get started so combine the two elements. I'm just gonna take a pen, and using the marks that are here similar to our reactive drawing we are going to react to this, and I could simply do the reactive drawing like we did, and doodle right where it needs to be but I don't want to have the exact same page as the front so I'm instead going to do some pen work and then some collage. These marks here I'm just doing as they were on the front and I'm going to use it as a border on this page. And I will do the flowers that were on the front, and I'll use collage with that. I think it's fun to have the two different textures mixing the collage with the pen work. So that's enough to get started. We can go back in and add pen in a little bit. And I'm gonna start with the collage. The first thing that I want to do since this is such a big space is cover that space first. And I'm just gonna take one of my pieces of card stock or construction paper, and I very loosely, I'm not a measurer at all, so I'm going to eyeball it and then adjust as I go. I'm laying it down and seeing, and I'm just going to use that shape that I see and try it. You can see that I've now come pretty close to the shape that was there, so I'm gonna hold this up, look again, and continue that. If anything, I'm gonna try to go a little bit big so I can come back in and make it smaller. You can see I've gone larger than it is, and now I can adjust that afterwards, but I'm gonna go ahead and finish this whole thing and then adjust. It's easier if I'm not holding this whole piece of paper. I'm gonna go like this, so we've got at least that much. Now I'll start here allowing myself extra room to go in and fine tune it. So you can see, okay, I like this swoop, but then I've gone over here. Now I'm just again eyeballing it. It's not about perfect

because we can always go in with our pen afterwards and make it exactly the size we want, fix those things, add more marks. To me it just feels more organic if I let it happen that way. Close enough, I'll do a tiny bit more. I want this to go to a point, and I'm gonna call that good. Just round this edge. And there we go. Now that that shape is cut, I'm gonna take my adhesive runner, and glue it down. I take it, and I do around the edges. I'm not worried about the center, and I'm not worried about getting every single bit. I don't want it to flip up too much, but if you get that much it usually is fine. You could do one down the center. I don't tend to overdo it because I feel that it holds really well. I like to have a lot of pieces precut, so I've already cut some round circles and some leaf shapes, so I think these will be fine to use to cover these up. For example, if I take this I want to see. I could leave this like this, which will be fine, or I can cover it using maybe the round and a leaf or two. Again, there's no right way or wrong way. It's all about using what's there to further give us ideas to go where we want to next. I'm gonna take these and put them around, and I do want to make sure that I have not just one dark here. I want to balance it, so I'll put one up here and play around with it. Move things around and see before I glue them all down. Get to where I know okay that's close enough before I start gluing, that it'll work. I've had enough cut. I happen to just like the non textural side, so I put the textural side down when I do it. It's fine to overlap. That's the great thing about these mixed media or watercolor papers. They can take all the gluing and the extra paper and still stay firm. So putting these down here, I feel like I know I have enough cut so I can just start gluing and go from there. I do tend to start with the bigger pieces first, and then do the smaller. And you can see I do like to use paint chips if I've got those around for any reason. If I'm doing a project they make great colors. I'm choosing to do the circles first as the main element, and then I'll add the leaves in. I like to use the glue runner because I feel that it's less messy and sticky than the glue sticks. The flowers are mostly down I feel. And now I'm just gonna go ahead and add the leaves. Sometimes I'll just use the other side, and if I happen to go over and get glue here that's what the eraser is so great about removing. Same as if I did it on this side. If I'd done it while gluing over here, you could use it there as well. It really doesn't take that much to get these to stick. Just like with the circles, I'm tending to try to do the larger leaves first, and some I'm overlapping. I just think that seems more organic. You can see as we go along there's hardly any bleed through that's a problem anymore. Let's just do one more circle down here because I don't like how they're in a perfect row. I could lift it up and redo it, but I don't think it's that important. Just like we've been doing before, it's more about moving quickly without over thinking, and just kind of enjoying it. Don't take the fun out of it. What I actually could do right now, I'm gonna add one more darker leaf up here because it seems so light just to balance out. But after that what we could do is stop with the gluing and see, stop with collage elements and go back to a little bit of doodling, and see if that makes it feel like a finished off piece or if we want to do just a few more collage touches. I'm going to erase everything I've got on this side. Of course you could also use a piece of scratch paper on the side if you were worried about this side or if you already had something down on this side of your sketchbook. Okay, let's add a little doodling. I see bleed through here, so I'm just gonna add some circles using that as the impetus for my doodling design. I'm gonna add a leaf here because that's an awful lot. But here that doesn't even bother me. I could do more lines. Or you could even, if you wanted to, doodle just on the lines so that you've got a mixture of collage and doodle continuing our problem solving theme that we've been working on with all the different sketchbook exercises at play. I see a lot of bleed through here, more than I want to doodle over, so I'm just going to add another leaf, and you can see I glued both sides by accident, so I'm just gonna use my handy dandy eraser, and it's all set. With that, I think we've pretty much finished it up. I'm just gonna

add a little bit of marker to some of these spots to kind of just tie it all together and make it complete. Just a real soft addition that kind of blends it all together in my mind. I'm just gonna finish up some pen details, and then I think this is a great place to stop. I could go ahead and add a quote here or some lettering, and we'll do that later.

Collage to create a pattern or background

- Collage doesn't just have to be problem solving, though. I also like to use it as a background. And I wanted to show you really quickly, these are the paper chains, they come already cut like this, and they make really great easy, quick triangles, because they're already cut and you are just going like this. And of course you could even fold it in half and get double the triangles, but super easy thing to do sitting around watching tv or anything else. Then what I'm gonna do, I'm gonna create a background using these triangles. Same glue, same adhesive runner. And I'm just gonna do a design, geometric design, just gonna start gluing some triangles down. And just like the other exercises that we've been doing in the play in our sketchbooks, I am using what color's there to kind of give me an idea of what color I want to try next. Just kind of instinctually going for it without overthinking. It doesn't bother me that two colors are the same next to each other, but just for balance I will make sure to get some of these colors around the page. With paper, just like with the pens and paints, the combinations can be really fun and you can discover new favorites. And this one, I'm intentionally leaving some negative space, because I'm gonna leave room to add pen work to this. You could leave negative space to have room for quotes, you could have negative space left to do things we were previously doing in our sketch book. You could completely cover the whole page. This one's a little bit tiny. I grabbed it, and I don't mind the color at all, I like it, but because I know I want to go in with pen, I am going to not use this with this one. I'm gonna change my mind, go with this instead. A little bit more standard size. And let's see, it's just kind of fun to look and just think what would be really a fun next color? Like that is delicious. It's a little bit small but not so small that it completely looks funny in my mind. So go ahead and complete your collage. Fill in the page as much as you want. I've already jumped ahead so I could show you examples of what I mean with the pen work. So here you've got a similar set up, where you've got a bunch of triangles down. And I'm gonna take the same pens we've been working with before, and I'm now going to incorporate the pen and the collage together, for an exercise on the page. I'm basically making triangle shapes, and where they might have been, and then I'm going to go in and fill them in. And I'm just gonna fill them in any way that I think of, quickly, without overthinking. Same tenet to all of these sketch book play things is that we don't want to overthink. We want to discover new things, not our same old things. That's why I'm using a triangle because it's not my go-to necessarily. So I'm trying to reach for new things. I might leave it like that so that I could then go ahead with markers and fill it in. You get the idea. It could be complete just like this with pen-- adding a different size-- or we could take our markers and go ahead and add to this design. I'm trying to stick with the same color palette, but I'm not worried about where the colors are placed when I use the markers. Again, we know what we can do here, since I went out of the line, we can easily go back with our pen and use that as a problem solving or just new creative idea. I think of it less as problem solving 'cause it's not a mistake, it doesn't matter, but it kind of causes me to do something different creatively. It doesn't bother me that this pen was water soluble and so it'll run, but if it does bother you, you might want to use those ballpoint pens we were using in the first exercises, or anything that's not water soluble. And of course you don't have to fill it all in at all, it could just be partial and leave it at that. You could even take your pen and as a design choice start drawing on some of the plain paper ones. And then I feel

like it really becomes more cohesive. As with all of the sketch book play we've been doing, you could stop at any point. You could stop right now, you could keep going on forever. I'm gonna call this good and stop here.

Adding brushed and embellished lettering

- I have always loved lettering and practicing lettering and trying to make new letters. And the sketchbooks are a great place to discover new letter forms, and try it and practice and just have fun with it. So as we made this collage, I figured this would be a great place to show you how I might incorporate lettering. I have an extra sheet of this paper that I cut it out with. I'm not sure what markers will actually stick with that, so I'm just gonna test a few really quickly and see how they look on it. For this lettering style, I'm using the brush stroke marker that we talked about before. I happen to personally love the flexibility it has, especially for lettering. So, after trying all these, I think what I'm gonna stick with is this one. I liked that one the most. I'd like to show you a couple different ways that I approach lettering, a couple tricks and tips. To give you an example, with this brush, I'm just gonna do a few different letter A's. The great thing about these is their flexibility and that means you can press down and get a lot more ink release, and then lighten up and have much less. Or if I were light and then thick. It's all about how hard you press down and it's wonderful because they will, they'll bend with you and give you that flexibility. Now another thing with lettering, is do you want to make your marks with a slant or straight up and down? These are just things for you to think about. You can also change your lettering by being straight up and down with the pen, holding it a different way than you would naturally when you write letters. I've decided to write Keep Going in here. It seems like the perfect size. So I'm gonna practice it over here just to show you a few different ways that I might do that. For example, you can do the pressing down, soft, soft, pressing down, you know, and soft variation over and over again. This look has a more calligraphic look because I'm pushing down and releasing more ink on the down stroke. And I tend to think of it as the left side. Is when I'm doing the heavy marks, the left side of the letters. Like that. Now another thing you could do, the exact same lettering, but if you did it up and down, it looks very different. Just losing the slant. Another option is to not be focused on a line underneath and just intentionally move a little bit all over with your size and the level. I think I'm gonna use this one, but I encourage you to keep practicing, especially if it's something new to you. A sketchbook is a great place to practice. It doesn't matter if you make a mistake. But one thing that might be easier is if you're going to do something like this, to cut the shape out again or similar and just practice that size. It might, you might find it less frustrating. So that you know it'll fit when you go to put your letters on it. So, I'm gonna keep this somewhat close, just as a guide. And I'm going to do that. And again, I'm pressing down hard, slanting, pressing down. You can tell how hard, because my finger's losing a little bit of the color in it. Just like everything, I don't think it's about being perfect. I think it's about being organic, so I like to move a little bit quickly on it. Here's just a little bit thin compared to everything else. So I'm just going to go right over it and thicken it up a bit. And then just to tie this pen work in with the whole piece, I'm just gonna add a little bit of this color, use this same marker, to bring it all together in my mind. Balance it out. Since it's such a dark, strong color; and wasn't introduced before. Now, to me, even if we did one of these, outlines in it, it takes on a much more finished look in my mind. I'm gonna move on to another type of lettering. I like to use the same pen that we used previously, these Uni-balls that are thin point, that we used for doing our doodles and our sketches. And I'm just going to show you how I might take average letters and then embellish them. On this page that we did, we mentioned having a little bit of space here, which

would be great. So I think I'm gonna write start fresh, and I'm not gonna practice, because I do this a lot and feel comfortable with my spacing, but I always encourage practicing if you don't feel that, and you don't want to have to problem solve once you've started your letters. What I'm gonna try to do, is actually just use up this space. Instead of just going straight across, I think it's more creative to let this tell me how to proceed with the lettering. So I'm gonna do a pretty standard, just letters. And then I will embellish afterwards. So if I'm writing start fresh. One reason I feel that I don't have as much as an issue with spacing is because I make it work. And what I mean by that is, let's just say I'm running out of room, I'll just make fresh much smaller. And it looks like an intentional choice, but really it's just reacting to what you've got existing on the page. So we've got start fresh. I'm using capitals and lowercase, and larger and smaller just for variety. And like I said, I'm just trying to fill in this whole area. And because I already did an S like this, I'm just varying this one slightly, just for fun. Lowercase, uppercase. And now that I've got. Oop, and I did a T which is not start fresh, so here we go with problem solving. I'm just gonna go like this, and turn that into an H. And you all will know I made the mistake, but anyone else looking at it wouldn't know automatically. So, because of this, that I made a T at first, now I feel like the S and the H blend, so I'm going to thicken this up to give it more equal weight. See, that's how I just use what's happening to inform the next choice. It's not an artistic choice from the outside, it wasn't a plan, it just using what happened to further me forward. Now I'm just gonna embellish. And you could embellish by adding flowers to it, because that's one of my go-to's. Or you could just go along the side, one side, like the left side, wherever the shadow would hit it. I'm thinking of the sun, that's how I tend to think about it. Or you can just add around the whole entire letter and then maybe just some hash marks. No right or wrong. There's no way it must be done. Just doing a line inside and it happened to be squiggly, so I'm going with it. Thickening that part up, just because it kind of disappeared. We could just keep going with things like that. I'm gonna do a little drop shadow on it. As you keep playing with letters, you'll develop your own, you'll develop your own go-to's and your style, and keep exploring and finding new things. This R looks a little thin, so I'm just gonna thicken up this side, and maybe here, and now I'm gonna leave it as-is and color them in and see if I wanna add any more. So I'm just gonna grab any pen. I'll start with this one. I pretty much picked a palette of pens that was similar to what we'd already used. And I'm going to start here with the H and maybe just to balance it out, I'm gonna do this part of the T, and set that one aside. And because we've got this dark on occasion, I'm just gonna balance this S, and choose to make that one a little darker. And perhaps the flower in this S. We'll just start with that and then maybe hot pink; ooh, that was really hot. So I don't think I did use this before, so what I'm just gonna do is add it, so that kind of ties it all in and looks more intentional and makes sense. So, the green we wanna add in on both words. Maybe the S. And I'll make the leaves a different color green. I'll go with a little bit darker green. And I think, generally, looking at this as a big picture. I definitely need some yellow in this word, and over here, but maybe not so much, because I have a lot, so maybe I'll just fill in the center of the R. And this is how it goes for me, it's just make it up as you go along. And it tends to tie together. Okay, again, I just have this one orange and orange, and just because I like threes, I'm gonna add one more up here to sorta make that triangled balance. And I'll do some random colors. And we've got this one to go. And I'll do this part of the R that wasn't done yet. Maybe this, and then lastly, maybe it's the maroon again, the burgundy. The burgundy for the A. And the R, I'm gonna just go with really light again. And I'll do a little here, and I'll fill in these remaining squares. And there you go. Embellishing the letters, making it up as you go, and it looks like it pulls the piece all together, but you didn't figure it out ahead of time. You were playfully finding your way. I love to use collage and lettering in my sketchbooks, so I

just wanted to show you some pages using those elements. This page had a bunch of different backgrounds, so I just used that and collaged in some of the areas, and drew in some of the others. It's just kind of fun and different for me. Again, all based on what was already existing. Here's another with lettering and collage, and the previous exercises we did of finding elements to draw with our pen on a watercolor background. Here's another one with fresh lettering, and collage, as well as pen work and marker. Here's another just fun lettering, making up as I went, different things and embellishing in different ways in markers. Here's another collage that leaves plenty of space for writing a quote, love those paint chips. And then I'll show you in this journal, we've got more. Again, here's another example very similar to what we did, this one has more pen detail and no markers; a few colored pencils, but that's it. Just collage is fun too. And then here's an example of just collage or collage where you could do a design and then start collaging in the spots, versus you could collage and then outline as well. I thought it'd be fun to go ahead and do some pen in some of these, and some collage paper. Again, just massive collage or incorporating into things that are already in the page, adding the shapes to fill in a background. Pen work, just a simple pen work, but with the white pen, everything looks a little bit different with that gelly pen. And here, more lettering, just free-form; and the truth is, I completely forgot to include this word seek, and so that was problem solving, just shoving it in there somehow, and trying to make it look like it was an intentional choice. It's one of those things I love about using these techniques, is that, even for myself, after a little bit of time goes by, I don't even remember that because it organically developed and it looks like it was intentional. And here's another example, same thing I was discussing before, this I just filled in with paper, I didn't use any markers or pen detail, but I did here; both on paper and also on the plain areas I colored in first. Again, just incorporating all the elements we've talked about from pen work, to collage, to painted backgrounds; and combining them all. Sort of fun sketchbook play. And then lastly, here's just a simple collage border, would be a great area to put a quote, work on lettering, have something like that; or could put a painted background inside and then do that. And again, just another collage, kinda fun to keep track of little scraps and put them in the colors that you used. So go ahead and keep collaging; adding pen, marker, backgrounds. Keep playing in your sketchbook, as we've been doing, because we're gonna bring it all together and take it outside our sketchbook next up.

Chapter 5 - Creative Sketchbooking Part 4: Out of the Sketchbook and Onto the Canvas

Part 4 overview

- Welcome back. We're going to be taking all of the techniques we've been using up to this point and we're going to get them out of our sketchbook and onto a finished piece of art. We'll be making a painting using all the layers we've been doing up to this point: the doodling, the painting, the collage work, the markers, and the fine pen work. I'm going to show you how to make collage fodder out of the blotter pages we've been making as we go along. We'll bring it all together and create a stunning art piece for our wall. (light music)

Materials

- We'll be using all the same materials that you're comfortable with and have been using along the way. We're adding just a few new ones. A wood panel or a canvas you could use, and I personally choose a wood panel because I like the hard surface. But if you wanted to try a canvas panel and one of the hard surface, you could do the other side - not a problem. We're also adding, I added some Copic pens because they're my favorite - the sketch markers - some Mod Podge and a foam

brush. You should also have handy all of our markers, brush pens, the brushes, the colored pencils, and your black detail markers, your gel pens, a water jar, scissors, and our acrylic paints, and your paint palette, and these water papers that we've been cleaning our brush on. I like the freedom that having a few pieces to work on at a time gives me, so I have a few canvas panels and other pieces. I tend to want a cleaner area so put some stuff away and give yourself room to create.

Painting a background

- We're gonna start by applying the non-dominant hand exercise. I'm going to use it on this panel. I'm looking because it's my non-dominant hand, but I'm moving quickly, and I personally like the feel of the ballpoint on the wood. It's just... I like that smooth, as I mentioned before. It's a loose flower that may or may not end up staying that way. Just kind of covering the board. Not focusing too much or making too much effort to make anything in particular. Just getting some marks down. A starting off point. I'm gonna skip that step on this panel, just to show you a different approach. It doesn't matter what order you do these things in, either. So I'm gonna just take my paint brush and I'm going to start doing what we were doing on the blotter paper and even on our sketchbook pages of getting just some background color down. I'm still trying to use different strokes. Not all up and down, not all side to side. Just get different marks on there. I don't want the two palettes to be the same, so I'm going to keep doing this one for a while, and then switch to that one. The great thing about working on two or more at a time is it really feels like you're giving yourself the freedom to explore, and you could end up really disliking one, which is awesome. Put it aside. Use the other one. Again, still not doing much cleaning of my brush, which gives me some mud and just some mixed colors. If I did keep going on this one, the entire thing could turn to mud. So I don't want the entire piece to turn to mud, so I'm gonna switch over to this one, let this dry a little bit. I'm not using the marks as guidelines at all for painting. You could. There's no right or wrong way to do it. As a matter of fact, I'll show you. I will for a little bit, because we did on our sketchbook page. A little for this leaf, and maybe this leaf. I try to use a different color palette between the two because that really helps, I feel, expand my creativity, find new things, explore, and that's a huge part of this whole process for me. So a completely different color. There's no yellow on this one. So I'm going to take and add a little bit of this olive-y green and yellow, just mixing it together right there on the panel. Just like we mentioned in the sketchbook pages, I will be subconsciously aware of trying to balance out the use of color. Not highly focused on any of that, but somewhat aware. And just because I think this is somewhat clashing, we've got the warm and the cool, I'm gonna try the pale yellow, the pastel. You can see that because the pen is not water soluble, it's not running, which is great. It's showing up through some of it, and not through others, which is also great. My goal is not to cover the entire piece. My goal is to just see what happens and keep letting it evolve. We're still embracing that discovery. Every single time I paint, I am surprised and informed by what shows up. I don't know. It shows up and then I see it. I don't see it before painting. That's a pretty color to me. So, because I like this color so much, I'm going to use it a lot. It's that hot pink mixed with burgundy, deep wine. I really like this, this hot pink. I'm not gonna keep mixing it too much, because I want the hot pink to show. So I'll somewhat stay away from that area. You can see here as I keep mixing it, it goes away. So I'll just dab a little bit of the hot pink again. Okay. And I'll let this one dry and go back over to this one now. Completely different palette. And for me, it's freeing. It's not stress-causing. It doesn't cause me chaos. I understand for some people, they would like to work on one in a limited color palette. I'm trying to get everyone to embrace not putting preconceived rules or limits on yourself. Just explore, and we'll find a way to make it, pull it all together. To me, all of this is really

about us all finding our own particular voices. You finding yours, me finding mine, using these techniques and having fun and playing this way. You may want to cover the entire wood board. It may seem unfinished to you if you see any wood showing. That's fine. Then cover your whole board. For me, I don't need every inch of this panel covered, especially not now. I'm going to allow myself the freedom at any time to stop at that point, move on, and we can always come back, informed by what's there, if we decide later to go fill it in. One idea that sometimes I even forget to do if I'm moving too quickly is to change your brush. You'll get a different mark. I wanted to remind you to do different strokes, shapes, but I also wanna remind you to try a different brush, a different thickness, a different size, because naturally, you'll give yourself something else to build upon. So I'm gonna take this brush and just do marks that are not strokes, really. Maybe some thinner lines. Again, we are not thinking about composition for finish. We're thinking of this as just a layer. I accidentally pulled this color, which I want on that panel and not this one. It's fine. I'll let it dry and I'll cover it up. That's the type of thing that is a mistake if you wanna call it that, but I don't see it as a mistake. I see it as a problem-solving opportunity for the future, and I know something better will come of it, and it excites me 'cause it's like a puzzle. It's a game of, okay, what can I do to fix that to where I do like it. Another personal preference. I just don't happen to like big, thick, textural strokes at the end of my paintings. Many people do, or not at least acrylics versus oils or something. Our goal is to be figuring out what makes each of us happy? What makes you happy? What makes your intuition and your creativity feel on fire? Just keep pursuing those things. It doesn't have to be what I do. Do what you like. Okay, so I'll do a little more over here. I might use the little brush. So maybe I want a little more of this light blue, and maybe I'm gonna mix a little white with it, just to see what happens. There's plenty of times where I do not like the way something's going, but that's only if I think about it and allow myself to like, spend a second judging it, and then I remind myself, I'm not supposed to like it here. I'm not supposed to be thinking about that right now. I'm supposed to be losing myself in just the doing. Just like with the sketchbook pages, I'm gonna look at this and think, what color do I wanna see next to this? And when I was just doing this white, I thought, I wanna see gray. I just wanna see gray right here. So I'm gonna try it, and I may like it, and I may not. It's fine. It doesn't thrill me, doesn't not thrill me. Sometimes, though, when you find something that thrills you, that's when it's very exciting. So I'm going to try this neon to see if this next to the gray is a little more exciting. Looking at this one, I still really love the hot pink, so I'm gonna add a little bit of this one, which was just a slightly different neon pink than it had come out of the bottle. Just randomly, no thought as to why or where. More about what it's going on and how it looks in combination with it, and more about, okay, get it in a few spots around the piece. Okay. I'm gonna let this one dry now, and I'm gonna move over to this one just to make sure I have enough to work with over here. So this one, we're gonna call it good, and I'm gonna just look at this one. And what I see is a little bit of the dry brush look, and I just don't love that look, and I also don't enjoy that feeling. When I paint, what I like is the smooth, thicker feeling of paint. So I'm just gonna add a little bit more to wrap this one up. You'll see sometimes I'll put the paint on here and then mix a new color in, just because I might not have room on my palette. My challenge to you is to do different than you normally do and find something that surprises you, that excites you, that is new, that you'll take with you and keep expanding on. Since black is such a strong element, I am just gonna make sure I have a few spaces with it. Okay. I think that there is plenty of interest here to work with and build upon, so I'm gonna set these aside and let these dry now.

Creating collage pieces

- We're gonna take the blotter paper that we've been wiping our brushes on, and turn that into collage fodder. I'm gonna use the pens and the markers and do the same sort of techniques we've been doing in the sketchbooks. First, I'm gonna start with the fine pen, and find some elements in here. For example, this looks like a bird again. Me and my birds. A bird in flight. Because these are going to go on the smaller-size panel, I am looking for smaller items because we're gonna end up cutting these up and using them on our panels. You could even do really tiny, like right here, I see this itty-bitty bird, which could be fun somewhere. And you don't have to stick with just the black pen, of course. We also don't have to stick with literal shapes like birds and flowers. We could absolutely do shapes like this teardrop here or squares or circles. Those would be great, too. It's fun because you have the different pigments because you've been wiping it from the acrylic or watercolors. So, you get some interest already in your paper. Love this little guy. Just outlining it with a marker. You don't even need to do that, but you could. And here I've got a little bit of a leaf shape. I'm just gonna outline that with a marker and maybe fill it in a little bit. Again, no right or wrong. Just see what you can find and lose yourself in that exercise of it, not anticipating where it's gonna go or how you're gonna use it. I like to do this and have collections of it. It's also fun to take the markers, I love the Copic Sketch, and I love the brush end of it, and it's fun to just make a repeated shape in one of the color-patched areas such as that neutral. Or we could do it this way. And if when cutting, I cut that out in say a teardrop shape, that would be really fun, too. I want to show you using the white Uni-Ball on some of the darker color. That's of course very fun as well. You could do specific shapes, doodles that you like. Or circles, or even that teardrop would be fun. When we cut these individual little pieces out, they take on a life of their own and can really add to our piece. So, I'll show you here, outlining what we've got. I see maybe a flower, and just like before when we used our pen, we can go ahead and add either marker, or you could paint, or I'm just gonna use the fine-detail pen to finish this off since I went out of the lines. Letting it kind of just evolve organically. I'm gonna show you just a little bit more doodling on the parts where I cleaned my brush using color blocking versus a specific shape or a guided shape that I knew would eventually maybe look a little more like a flower or circle or triangle. Here we have a dark patch, so I'm just gonna go ahead and make some shapes or draw in it. I like how this is a different color from when I washed my brush, so I'm gonna let that show through. This will be fun to use on the sketchbook page where we were collaging triangles. I'm just gonna grab my scissors and start cutting out some sections like right here before we figure out if we're gonna use them, you know, this time or not. I like to cut it into smaller sections and then go back. I like the different colors that are showing around him, so I'm gonna cut wider than the lines to include those colors for now. A little margin around my drawn lines. This piece is a little big probably for our collage panel piece, but we'll see. You can always cut more. Such a great activity for when you're waiting in line to pick up your kids or watching TV or anything like that. Go ahead and cut out one of your entire blotter pages. Make sure you just have a variety of sizes and shapes and elements, and then we'll have the perfect amount to draw from when making our panels.

Adding drawings and collage

^- There is no right order to this. ^I've got my collage pieces cut out, ^I've got my paint, it's dry now. ^So, I just feel like using my pencils ^and pens, so I'm gonna do that, ^but you can do these things in any order. ^I think I'm gonna start with this one, ^and I'm just gonna grab a few pencils, ^and even markers in my hand that I think ^go with this piece, and I'm gonna ^see what ideas come. ^I'm also gonna take the fine pen ^and the white gel pen, and have this all here. ^Just gonna set 'em down,

but that kind of ^is what I'm gonna pull from, my pile ^that I'm pulling from right now. ^And I do a little white doodling, ^again, finding things. ^Seeing some objects again, loving ^how the white is popping on this color, ^so I'll probably do some more of it. ^I see shapes. ^Not worried that it doesn't make sense ^to have this random flower, and then ^some shapes next to it. ^Not thinking about any of that, ^no big picture thoughts. ^Sometimes I get in moods where I will ^just want to do one thing like ^this doodling with the white pen forever and ever. ^I just listen to those instincts ^and encourage you to just follow along ^with whatever you feel inspired to do. ^Just keep doing it, and when you ^aren't any longer, stop. ^Just to switch it up a little bit, ^I'm gonna switch to a marker. ^I do like to try to incorporate all ^the different things, just to add ^interest and texture. ^So, a little bit of pencil, little bit ^of marker, little bit of white, little bit of collage. ^I happen to like repetitive marks, ^and I'm kind of doing this, like ^the color blocking that we did on our blotter paper. ^Just seeing this area of blue, ^and so that's what I'm going in with the Copic. ^It's something that's super subtle, but adds to it. ^Just keep trying to see what's here, ^what's already here, and then either ^highlight it or add to it or point it out. ^I like the Copic pens on the paintings, ^but I really love to use paint pens ^as well, 'cause they're so opaque, ^they stand out and really pop. ^I'm gonna do the same non-dominant hand ^doodling on here that we did before ^the painting on the other one, ^just get a layer of that on top. ^I like how it has such an organic feel, ^because it's my non-dominant hand, ^so it just looks a little crazy and unplanned. ^At any point, you could stop and you ^could start adding more paint. ^You could go in and use pencil, pen, start collaging. ^Just really thinking of it as a layer, ^and background interest, and you'll see, ^it'll all add up eventually. ^I think what I'm gonna do on this piece ^now is go ahead and incorporate collage ^to kind of give it that next boost, ^that next layer, and then use that ^to do some fine detail work afterwards. ^What I tend to do when I have ^a bunch of collage pieces already cut out, ^is I'll just kind of grab these and see ^which piece they would even be appropriate ^on before I bother to see where I might put them. ^So, this one right here I like on this piece, ^so I'm gonna set that one here. ^I'm gonna take the cut-out collage pieces, ^and just hold 'em over each painting, ^and then choose which one I think they go better with. ^For the example, this one, I actually ^like it on both, but I'm gonna go with this one. ^There's no right or wrong, like we said before. ^It's just, I was trying to intentionally ^have them feel a little different color-wise, ^so I'm gonna stick with that original intention. ^Since I've already done this, I'll put those there. ^I do not like that with that, so I'm gonna put... ^I don't think I like it with either, ^actually, so that one's going off to the side. ^I just go back and forth, and you ^can adjust later, you can change ^your mind, of course. ^For now, just getting a basics. ^This is not about where they're gonna end up placed. ^This is just about which one, when I ^put it over it, does it seem like ^it fits better with, for me. ^Sometimes they're hard, and I go back and forth, ^and then I remind myself that it doesn't matter. ^There's no right. ^All these landed over here. ^That's fine. ^This is way more than I'll use ^on the piece, but I just like to have ^options, and then I'll edit out. ^If one doesn't inspire me when I ^end up holding it over, I'll just toss it to the side. ^Plenty of other projects to use it on. ^Now that I've got them sorted on the ^two pieces, then I'm gonna just hone ^it down to one piece and kind of ^edit out which ones I might wanna use. ^I'm not... ^I'm gonna just generally set them down ^and try to find some good areas, but it's very flexible. ^I'm not gluing them down or anything right now. ^In other words, my intention is to be ^free about it, quick, and then ^go in and adjust later. ^I like this one, but it seems really too much. ^For whatever reason, it's bothering me, ^so I'm just gonna cut it down a little bit. ^I do like the brown and how much ^it's sticking out, but it just seemed ^to have a little too much going on. ^I like it a little bit better smaller. ^I could, of course, add the other ^pieces somewhere else, maybe, ^or potentially get rid of all of 'em. ^Again, I'm just narrowing down ^what's

gonna end up on this piece, not where. ^Just what is actually in... ^I still don't like this on here, ^so I'm abandoning that right now. ^But I like, let's see. ^This one seems out of place a little bit. ^It's not the same with this. ^It's just not doing anything for me. ^That's okay, but if it's okay, then that's not good. ^That's a sign to myself to reject it. ^If I'm overthinking it, done. ^This is the first one that I feel, ^after seeing all these, this is the ^first one that I set down here ^that I actually felt like, "Oh, that's where it belongs." ^It just was a feeling, although my instinct ^is to cut this out a tiny bit more. ^But I'm gonna not do that and show you ^how I'm gonna tie it in using other materials. ^So, I'm gonna actually take my Mod Podge ^right now and the brush, and quickly ^put this one down. ^You could use gel medium or anything, I didn't have that. ^Mod Podge is great for it. ^I'm using it as a glue, works just fine. ^I think I had it like that. ^And then you do have to press down, ^and you do wanna make sure that you get those edges. ^You could use a brayer right here. ^I don't, I just use my hands a lot. ^I smeared it a little bit, because ^the Mod Podge is wet and that pen ^is water soluble, so that's okay. ^I can go in and fix it with a marker if it bothers me. ^For example, right here, I'll just show you. ^It's dry enough now. ^I'll show you with the pen how those ^streaks that I made will then become ^intentional or an organic way of the next phase. ^And I do think that adding things ^like the marker or even another marker ^like this, but actually, I think ^I'm gonna use this colored pencil. ^I'm just going to extend past where ^it's glued down, and I feel that that ^makes it more cohesive, ties the whole piece in. ^I'll do a little bit more with it, ^maybe even do some of this drawing on it. ^And for me, it feels like it belongs ^as part of this piece now more, ^because of adding that and blurring the boundaries. ^We could also, to do the same thing ^and tie it in, take a little bit ^of the white pen and continue that ^where the collage meets the wood. ^We've got one piece glued down. ^I'm gonna do a few more on this piece, itself. ^I get it nice and wet, because I ^just want it to stick down when I set it down. ^This is a little bit heavier watercolor ^paper, so it's gonna take a second to hold. ^You could put something heavy on it too, as well. ^Let's see. ^I intentionally left this one down from the top. ^Just design choices. ^No rules, but just because I'm doing ^this piece up higher, I thought ^it would be a nice change to do this piece down low. ^Little lower. ^Okay, so I've got these two down. ^I'm gonna pick one more, because I like threes. ^So, I wanna pick one of these two ^and put it somewhere else on the piece. ^I think this one, just because it seems ^more similar in size, repeating that, ^and also because it has more interest in the background. ^Toss that one and try to figure out ^where I wanna put this one. ^Again, there is no right, but I'm ^trying to think a little bit about balance, ^what feels balanced to me, compositionally. ^I think maybe this does. ^Triangles are always a good, safe bet in my mind. ^See the triangle. ^If you have to, you can easily lift it up ^and just add a little more glue underneath. ^Okay, so we've got those three. ^I actually like this piece that ended up here. ^It doesn't have any pen or anything ^on it, any of the black line detail pen, ^but that's fine, so I'm just going ^to use it and slap it down there. ^Just looks like it belongs there ^to me, and that's the feeling we're going for, ^what just feels right to you when you set it down. ^I'm gonna try to narrow it down ^now that I have a few down, I'm gonna try ^to edit a little bit more before gluing any more down. ^So, I'm just gonna look at it and play around. ^I do like this flower, so I'm ^gonna try to tie it in. ^In my mind, if I put some collage pieces ^around it or touching it or something, ^maybe that's gonna tie it in. ^Maybe I need to tie it in with marker, ^but for me, I'm feeling like this works, this piece. ^So, I'm gonna use this one, and I do like a leaf with it. ^I've got this leaf here, sort of, ^this doodle looks like a leaf, so I might ^use both, and I might paint this one ^in more or even just leave it as it is and have this. ^Let's see if we like this, too. ^Just kind of move stuff around like that ^until something feels good and like it makes sense. ^Let's just see. ^That's okay, but it's not thrilling me, ^so I need to remember my own rules of,

^"Okay, if I don't love it and it's ^"not thrilling me, nix it, move on." ^This is too tiny. ^He's a cutie, but it's just too tiny, ^so he's going to be somewhere else. ^I do like this little guy even though ^he's little, and he seems to sit really nicely in there. ^So the question is, does this guy fit, or is he weird? ^Cause that happens. ^But I kind of like him here. ^That works out, so I'm going to glue him down here. ^So we got this and this, and maybe... ^Not every trick and every piece has ^to be used on everything you do, of course. ^I do like to cluster things, but this ^piece is actually looking kind of fun to me ^kind of in this color block here. ^So now the question is just, will ^it have any of these leaves at all? ^Maybe this one could go here. ^I think I'm gonna do it there. ^And that is probably enough. ^Maybe I'll tie this guy in right here, ^sort of overlapping the border, ^so that'll blend in, and maybe I'll ^try to go birdless, or maybe not. ^He's kinda cute. ^Hard to tell. ^It's hard. ^I like this one, but something isn't, ^I'm not loving, so I'm gonna let that one go. ^He could even be on something. ^I kind of like these here. ^This just landed here from the beginning, ^and I kinda like that there, ^so it feels like, whether I use this guy, ^let's just say I use him here. ^This looks pretty balanced, collage ^element-wise, so I'm gonna stick with these. ^You're gonna keep collaging on your ^pieces until you feel they're at a great point to stop. ^I have gone ahead and collaged down ^these pieces on this panel, but I ^just wanted to show you this one thing. ^I have this white pen doodle here, ^and this just happened to fit really ^nicely in there, not because it's ^the exact same size, just because ^I think it ties in, it makes the white pen ^and the collage and the painted piece ^all blend together really nicely. ^So, I'm gonna add that. ^You can look for little happy accidents ^like that in your piece, too. ^Okay, I feel that the collage layer ^is good on both of these, so I'm going ^to use that now to push me on to the next layers.

Adding final layers

- I'm going to go back and forth on these two pieces now, maybe doing the same thing on each or not, whatever my instinct feels, whatever impulse I have I'm going to follow it using the gel pen, the fine detail pen, the markers, and even some paint and I'll explain why I'm doing each thing as I do it. I'm going to start with the white gel pen. I'm looking at this piece right here, and it's looking very dry and dull and not a pretty mud color, so I'm going to embellish on this flower with the white pen and kind of spruce it up. I might do a little around here to tie that collage piece in you could even do a little on the collage piece. I feel that when you use the same elements, you're blending the piece altogether for a more cohesive look. Maybe a little down here because I've got this nice dark area that I know will receive this pen nicely. I see a circle here. So I'll just maybe repeat that motif. Or turn it into flowers. Or you could do stripes, anything goes. I just really like the way it pops. I feel I'm in danger of going overboard on the white on this one, so I'm going to move to the other piece. Just outlining these shapes because the shapes repeat themselves, I'm going to repeat the outline concept but I don't mind if it skips and isn't covering it, it's all part of it. Maybe I won't go too white heavy on this piece, I'll just do one last area, this dark area. You can always go back and add more of all of it, so I try to stop and move on to something else and then come back instead of "I'm only going to use all of the white pen right now" and not go back to it. I leave myself the freedom to just switch out the materials back and forth. I think I'll take a colored pencil like this and just do this color blocked area. I think I'll just do some of these little dash marks just because it's fun to me to make them. You should definitely be having fun, whatever you're doing on these. That's the most important part is to be enjoying that process. I really like this gray paint here, that's inspiring me, so I'm going to add a little bit more gray paint to the piece, but not with a lot of thought. Just adding it. I like it against the yellow and I like it against the pink. I like going over the collage medium, it

blends the collage to the painting, to me, ties it all together. That way it doesn't look like it was done in a specific order and things are kept precious, they're not precious. I'm going to keep working on both these pieces reacting to what's here just using all the different mediums we've been playing with. I'm definitely not trying to save anything or keep anything precious. Everything is just another layer reacting to another layer and I can go back and for sure, I do lose somethings that "Oh, I loved that", but not enough that I would go out of my way to save it because it will never look cohesive then in my mind. It will always look like it didn't fit with the rest of them if you try to keep one area precious and work around it. This patch of paint isn't very appealing to me right now so I'm just going to do this little bit so I don't have to impatiently wait for it to dry before adding a little bit more. Sometimes you can come up with a really cool look just by doing that too, taking that paint right off. In this piece, I'm wanting some lighter blue. I already have something on my brush, so I know it'll already be a little bit blended. I don't want to overwork it either. I think it's fun to challenge yourself to really try to do something that's a little bit out of your comfort zone. Working in one color palette may be super comfortable and for me, working two totally different color palletes isn't comfortable, so it's good. It's good for me. It's good for me to try to keep them separate and looking different. While I am waiting for it to dry, I'm going to take this little part doesn't have any paint that's wet, so I'm going to go ahead and use a marker here. Just doing this 'cause it just seems fun and makes it tie in. It was so white, it stood out as if it wasn't completed or finished. And maybe I'll do the same with some of these. Now it's got paint on it, paper, marker, and even some of the glue and pen, so it's got a lot of the elements that we've been using. I just want to add one more touch, one more big element to this one to finish this up so I'm going to repeat this concept, these U-shaped design elements and I'm going to do one big one here in white, with white paint, and I'm using just a little bit thinner brush. I don't draw with pencil first or anything like that because then again, we'll be making it too precious, too exacting to be fun. That would not be fun for me. Going right over the collage pieces. And I think that will do it for this one. Maybe I'll do a tiny bit more up here, so it's this whole patch that's designed like these are. When I look at this, I feel like I've got a variety and this is a nice drawing element that can hold its own weight when compared to all the collage elements and all the paint colors and all the sections. You can go on forever on something like this of course, but what I tend to do is make sure that there's nothing that's standing out and drawing the focus more than I want it to. And if I don't see anything that's actually bothering me, bugging me, a section that I feel, "Oh that, I just don't like that, that needs work." Otherwise, I feel like it's done. So the paint has dried on this piece I'm just going to add some interest and some real bright marks. Taking the neon and a thin brush. This is still a background. Just some little pops of color. I'm going to do it in three areas like I've talked about before. Now that I've added these neon pops, I'm going to take a crayon and do some big, giant flowers on it. Just quick gestural drawing. Just wanting to give this some weight and kind of go over everything which in my mind blends it all together. I say looking at that, again, looking at the whole piece and seeing okay what do I feel. Does anything stand out to me? I don't feel like there's any one area that needs attention or is bothering me. I'm happy with these for now, knowing me, I'll probably go back and do a little bit to each of them, but for now I'm going to set them aside and show you some of the other similar panels done using the same techniques that we've done all week long. This is done on a gesso board, a wiping of the paintbrush, a cleaning of the paintbrush as a background. A little bit of collage, and fine black pen, we've also got the scribble pen and gel pen, so all the layers, all the things that we've been doing are included in this one. Here's another done on a gesso board again. A more thorough washing of the background and cleaning of the paints, more like in a color

blocking. And then we've got defining the items, mostly heavy white gel pen and a thin white paintbrush, and then we've got this one, which is another painting. You can tell it's the washing of the brush, the cleaning of the brush background with a non-dominant hand, colored pencil drawing on top. On this larger canvas, I've gone ahead and done the same cleaning of the paintbrush like we did on our blotter papers, but I've got some larger, thicker strokes of paint pen on here, and just a little bit of ballpoint pen. Thanks for playing along with me. Now you've got all the tools to keep going. Make that creative habit your own, expand your creativity, and have fun, but most importantly, keep making.