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## Daily Drawing Challenge: 29 Things to Draw with Molly Hatch and Heather Ross

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### Chapter 1 - Introduction

Overview

(upbeat music)

### Chapter 2 - 29 Things to Draw

Day 1: Draw an Apple with Heather

- I like to look for things around my house that have some sort of personal significance, some little bit of charm or a little bit of history that means something to me. I've found that drawing something with those elements means that I'm gonna be much more successful with my finished product. Apples are a really great example of this. I love apples, I eat them all the time. My kid loves apples. They remind me of autumn and Vermont and being outside. And they're just really, really great little shapes too. I didn't pick this apple because of its shape. In fact, I didn't really pay attention to what shape it was when it was purchased because I'm actually gonna change its shape a little bit as I draw it. What I really wanna do with the drawing I'm gonna make of this apple is communicate that it's an apple. I'm not gonna try to draw a perfect, identical, realistic image of this particular apple. I'm gonna take from it the elements that I like, and I'm gonna use the memories that I have of apples and what I know about apples that are already in my brain to come up with my finished drawing. I'm gonna start with some really, really loose lines. I've got my pencil here that's nice and smoothed down at a nice little 45 degree angle. I'm gonna look at my apple, but I'm also gonna think about apples and I'm just gonna start drawing with really light, those light, like that second or third square. And I'm just gonna try to draw a little shape of an apple. I'm not gonna worry about the perspective. I'm just going to draw the elements that I think are sort of important. Here's my stem. This apple doesn't have a very long stem, so I'm just gonna make it a little longer. And it's got this nice little deep, deep spot. And then it's got some great patterns of spots. And if I think it needs a change, again, this is my sort of rough. I'm gonna go over this with a little more pressure and then use my eraser to erase it. One of the things I can also do to add a lot of dimension is use that same very, very light pressure on my pencil to create a little bit of shading. I think it's going up a little too far in this corner. And then, when I have some lines that I like, I'm gonna use that darker, more pressure to draw it. And then I can take my kneaded eraser. This is also really good exercise for your hands, to just sort of have one of these in your hands all day. I'm gonna get a little bit of a point on it, and I'm gonna erase the aspects that I'm not happy with. And I don't really need to brush anything off the page because this is really collecting a lot of that debris. But I am gonna go back, and I'm gonna use that really light touch to just. I don't, I think the proper term would probably be to blur my edges a little bit, just add a little bit of shading to them so they don't feel quite like lines as much they do an edge of a shape. But again, I'm staying really, really simple here. I like the way that these dark lines kind of jump out of that crease. So I'm gonna add those a little bit. So when I'm shading, I'm using short, sort of back-and-forth sketches. I'm really barely letting the pencil touch the page here. And I'm not going into all of the detail in the shading. I'm really just kind of obscuring this outside line a little bit. I'm also noticing that this maybe is a little deep, this deep V is a little distracting, so I'm gonna flatten that out a little bit. The harder you press with your pencil, I know you probably learned this in kindergarten, but the harder you press with your pencil, the harder it's gonna be to erase that line. So it's one of the main reasons that we stick with a really light at first. And then when

we like something, we go over it with a little more energy. ^We're just taking what we know about this apple ^and having this apple in front of us ^and simplifying it to its very basic elements ^and using just a tiny bit of shading ^to give it a little bit of depth.

## Day 2: Blind Contour Your Hand with Molly

- Let's put lines into practice. To start we're gonna do a blind contour drawing using continuous line. So in this case I'm going to be doing a drawing of my hand and it's going to sit to my left, and I'm going to do the drawing with my right hand and it's going to be a continuous contour line. So a blind contour drawing is when you're looking at an object and you're drawing a continuous line on your paper and you're reducing that object in front of you to a simple line, so that you're reducing the information and making it all about just the outer line of the object that you're working from. So I'm gonna be working from my hand and I'm gonna be looking at my hand the entire time I'm drawing, and when I stop every ten seconds or so I'm gonna look back at my paper, I'm gonna have my pen stopped when I'm looking and then I'm gonna look back at my hand and continue drawing, so the idea is that you're getting an opportunity to learn how to use your hand in conjunction with your eye and trust that your hand can translate the information through your eye of what you're seeing in front of you into a line. To start your blind contour drawing you can use your hand, whichever is opposite of your drawing hand, so in my case my left hand, and I'm gonna leave it to the left of the paper, and I'm gonna let it sit in one position so it doesn't change and I have that perspective while I'm drawing. I'm using a pen and the multimedia paper, and I've switched to larger paper, similar to the same scale as my hand, so that it's easier for me to draw. So, I'm gonna start at the outer side of my left wrist, sort of, at the bottom, and I'm going to draw, not looking at the paper, only looking at my hand, and when I stop my pen I can look back, and make sure that the image is sort of coming out the way I want it to on the paper, and there's a certain look to blind contour drawings, certainly, and I'm gonna choose the different lines that I want to accentuate my hand with, so right now I'm looking at the knuckle of my pinky, and I'm drawing up, and you can see that your hand actually is pretty good at translating what your eye is seeing even though you're not looking at your paper, and it's important to not pick up your pen, so continuous line, and only look at your paper when your pen is stopped. There's my wedding ring. Over, knuckle. (pen scraping) From my perspective that finger kind of runs over... Knuckle on my middle finger. You can see it's kind of a quick process, too, there's no need to worry about how much time, you can take as long or as little time as you want, and it's a great way to warm up and just let go of your concerns about how good you are at drawing or bad you are at drawing, the whole idea is to kind of give you a use of your eye and your hand together to create an image and just learn how to trust that they can work together and train them to work together, too. So every ten seconds or so, stop and take a look, and then pick up your pen when you're finished. Now that you know how to do a blind contour drawing, definitely take it to other places. Bring your sketchbook when you're at the park, draw people in the grass, draw your friends, draw the dogs, draw still lives in your house or in your kitchen, it's a really great way of learning how to communicate with your eye to your hand, and trust that you know how to draw, even when you're not looking at the page. I did these drawings earlier, with a thinner pen in this case, than the drawing I just did, and with pencil, and you can see that the marks that the pen and the pencil and any other tool that you would be making, make a different sort of line quality in the final drawing, so experiment with different tools and drawing materials to find the kind of line quality that you like, ^and just remember that you're reducing the outer line, ^the contour line of whatever it is you're looking at ^into a line, ^you don't want to pick

up your pen or your pencil ^or your drawing tool from the paper until you're done, ^and you also want to not look at the paper unless you're stopped, and you're not drawing, and you wanna look at the object while you're drawing. Try looking at your paper maybe every ten seconds or so, but if you need to look at it more often, that's okay, just try to work up to every ten seconds.

### Day 3: Draw a Thread Spool with Heather

- The next thing we're going to draw is a spool of thread, which has a lot of personal significance to me, and I'm sure to a lot of you. It's also just a really sweet, little shape. I'm going to keep it even more than the apple this time, with some very specific defining characteristics. And instead of trying to approach it as a perspective drawing, which of course it is, because I can see more of the top than the bottom, obviously, we have these ellipsicals. I'm gonna purposefully ignore the actual perfect perspective of the spool, and I'm gonna do what I did with the apple, which is I'm gonna draw a spool the way that I know a spool to be. I'm gonna start with a rectangular shape, really rough rectangular shape. And two circles. (soft scratching) Then I'm gonna go in with my eraser and just erase the lines that don't make a lot of sense. I'm gonna add this, which is, of course, my darkest element. And I'm gonna go over with a heavier pencil, and I'm going to draw the edges of the top and the bottom of my spool. And again, I'm not going for perfect. It's really obvious when you're going for perfect, where a drawing is concerned, and you don't nail it. It's much easier to not go for perfect, where perspective is concerned. And go for something that looks a little more stylized and imperfect, you'll be much happier with the results. I'm gonna bump this side out a little bit. I'm gonna keep it that same sort of imperfect perspective. One of my favorite aspects of this spool is how this little thread jumps off of it. Just gonna use a really quick gestural stroke with my pencil. If that line had gone in any other direction it would still look as sweet. I actually think I also need to make the thread. And again, this isn't perspective or proportionalized, this isn't at all perfect, but that's not what I'm going for. And I'm gonna add my lines. Obviously a thread is a lot thinner than that. But again, if I make it obvious that I'm not going for perfect, then in every spot where my perspective is even slightly off, I'm instantly forgiven. Because clearly I wasn't going for perfect. Gonna add a little bit of shading underneath, which is gonna make it feel like it's sitting on something. And then everywhere where that thread touches, I'm gonna add a little bit of shading to there too. I'm gonna keep it pretty messy. (soft scratching) And I'm gonna color in my thread. (soft scratching) I'm gonna show a little more of that hole, even though perspective-wise it's not perfect. Give myself a tiny bit more room on top. (soft scratching) And there's my spool. Now I have two very sweet, very simple illustrations. And I could take these illustrations and move forward and with a lot of different additional media, or I could use them just the way they are. Using this kind of drawing method, where you're not going for realism or actualism, it's much more forgiving and it's much more personal. And drawing this way will help you to develop your own unique style. (crunching)

### Day 4: Blind Contour a Lemon with Molly

- I'm gonna draw a lemon using blind contour. So, when you're using blind contour, you're looking at the page about 10 percent of the time, and the rest of the time you're just looking at the object you're drawing, in this case, a lemon. Now that I've done that contour, I'm gonna add a few dots here and there to elaborate the texture. Very dotted lemon. Blind contour's great cause it sort of alleviates your stress about getting it right, and while my lemon looks pretty good, it takes practice to make something look like it is when you're doing blind contour, so be forgiving with yourself, and

try lots of different versions of the same piece, or same object, just train your eye to look at it in different ways. And then I give it a little shadow here... It's a lemon. When you first start doing blind contour drawing, it might not look just like the object in front of you, but the more you do it, the better you'll get.

#### Day 5: Contour Your Hand with Molly

- We're gonna talk about using line networks, so groups of lines, to help define shape in your line drawings. So cross contour, which is lines that go across a shape like in a topographic map where the lines define the shape of the mountains and the valleys in the map. In our case we're gonna use contour lines to help define the shape of a drawing of a hand. Place your hand in the center of your paper and start by tracing around your hand, to create an outline of the shape of your hand. And you're just using a continuous line here to do that. And this give you just the shape of the hand with no definition yet. To help define the shape of the hand using cross contour lines. You're drawing lines that go across the shape of the hand and anywhere there would be sort of a curve in the receding line of the hand, so sort of a shape that curves under you want to try to add a little bit of curve to your drawing. So in this case I know that my wrist kind of tucks underneath and I can look at my wrist and my hand next to the drawing to kind of get a sense of where those topographic shapes are in my hand and then you want to just try to include those in how your topographic lines define the shape of the hand. You want to continue doing this until your shape is completely filled in. I'm getting to a point where there's a split in the hand. I'm gonna, separate the lines a little bit there too. Just a little bit of change there in the knuckle. Then I have to finish up the finger here. And really you're just getting a sense of the three dimensionality of the thing you're drawing, in this case my hand. As I worked on this you could see that it looked like just some simple lines making up the entire image but in reality that subtle little difference of curved versus straight changes absolutely how you perceive the drawing at the end of the day. So in this case with the cross contour lines defining the shape with that little bit of curve where there's shape in the hand or whatever object you might be drawing. It's really important it starts to define that overall shape of the object where as in this drawing you can see there's really very little shape definition thanks to just the straight lines going across and no added shape in the contour to help define the overall shape of the hand. Try doing this with other kinds of objects, ^anything from a still life in your studio or your home ^or from a photograph. ^Try defining shape using contour ^and get as detailed as you want ^and try different ways of doing it, different materials will help, increase the shading as you turn corners. Just experiment and have fun with it.

#### Day 6: Draw a Clothespin with Heather

- I'm gonna draw one of my other favorite objects which is a clothespin which makes me think of summer, again Vermont and everything about being outside. I love these little clippy clothespins. I also really like the vintage ones to draw, but these are really great and this is really great practice because they have a lot of really unique details like this little spring and clamp. I'm just gonna put it down on my page and I'm gonna use this time my mechanical pencil. This is super cheap, I get these at Staples by the case, Paper Mate SharpWriter number two, such a basic pencil I've already got that nice 45 degree angle on my tip and I can use that to create a lot of different shades and lines. It's a really nice soft lead. You never have to sharpen it, it's really really, it's one of my favorite pencils to use. I actually use these pencils when I'm doing fabric lines specifically. So I'm just gonna look at my clothespin and what I know about clothespins and I'm gonna draw it sort of with that in

mind and I'm gonna start with a really basic sort of shape which is, I'm gonna exaggerate it a little bit obviously. Add some of the lines here. Just focusing on where the lines meet up. Again, nothing too exact. I like making things just a little chubbier than they really are. And I like things to be uneven. So even those two points for example are the same size, I made one a little bigger than the other. And then I'm not gonna focus on the correct perspective when I draw this. I'm just gonna give it a little bit of dimension. It still looks like a clothespin even though technically it's totally incorrect, it still looks like one. I'm gonna focus on the darkest points. So you can see this is a little lighter, this pencil, than the black wing. I like to keep my shadows a little vague that way they don't have to be exact. And then I can go in with my kneaded eraser, totally disguise those initial pieces. One way to add a lot of personality to the drawing is to take something really small like this wire here, and use my eraser. ^And give it a little bit of shading ^and really make it sort of pop out. ^And then shade underneath it. There we go. Definitely not a perfect clothespin, but I know it's a clothespin, you know it's a clothespin, it's totally a clothespin.

#### Day 7: Blind Contour a Juice Glass with Molly

- I'm gonna draw a juice glass and I'm gonna start with this rim. I'm gonna follow the shape around at the straw. And the straw, you kind of can see through the glass. Continuing around. Sort of defining all of the different changes in the shape of the glass. Including those sort of divots in the sides. And trusting that my eye and my hand know each other well enough at the point. I'm gonna add the stripes on there, on the straw. It adds interest and some variation in the drawing. I think it's kind of fun. And instead of a shadow, I'm just gonna give it a little bit of a ground here. That's a juice glass.

#### Day 8: Contour a Teapot with Molly

- Teapots and teacups often show up in my work because I love to draw them. I'm gonna start with the tray. Follow that around. Tricky to keep a larger composition on a piece of paper, but usually figure it out. And that teapot handle kind of comes around the outside of the tray. And the little knob on the teapot comes up above it. There's a line that kind of comes around the rim there. I'm drawing what my eye is seeing, and following that around. I want to fill in the knob. And there's that little hole for the steam. I'm gonna go back to that spout and finish off the teapot shape. There's that little change in direction in the form, there at the spout. And it kinda tucks around. And back at the handle again. Handle kind of comes right up to that rim. And the tray kind of makes it way through the handle. Even that change of direction in the tray rim happens there. And following that tray back all the way around. And there's sort of an inner rim on the backside of the tray that I can see. But I can't see it in front, so it sort of ends there. Can see it on the side, in the back. Now there are these lovely little florals inside, and I'm just gonna let my eye do the blind-contour thing that it does so well, and follow those patterns around, not even pretend to try to know what the patterns are. I'm just gonna wing it. Not worry what the end result is, my eye and my hand will do their job of making it look good, I'm sure. Not worrying about proportion or scale, or making sure that it all works exactly the way it's supposed to. It'll just fill itself in and be quirky and reflect me, which is exciting. I think one of the best things about drawing is that it shows other people how you see the world. And what you see in the world around you. So, drawing the things that are around you, that you live with every day, can be really revealing. Following that scrollwork around. Leaves. Again, I'm not worrying that I didn't get the proportions right, I think it's still gonna look great. My flower's not quite correct. And then there's some that comes out of the teapot there. And over here, next to the



teapot. And there's my teapot.

#### Day 9: Draw Safety Pins with Heather

- [Heather] Now, I'm gonna try combining a few little elements. Just a couple of safety pins in this really sweet little scalloped dish. I'm gonna ignore a little bit of these scallops. I'm gonna bring them in, but I'm gonna do so in a way that tells me that they're there, but again, I'm not gonna waste a lot of time trying to get them all perfectly spaced because there's no point. And this time, I'm gonna try a slightly different perspective. I'm gonna come at it from above, sort of the way I'm looking at it here where I can really only see this top angle of the dish, but it's still gonna end up looking like a dish. Gonna start with just a very basic circle. I like to keep my drawings pretty small. You can always scan them and enlarge them if you need to do something else with them, but small just makes them a little easier to work with. And then, I'm gonna go around really roughly, because again, I don't want it to look like I was trying to get it perfect. We'll close that one off like that. And then, I'm gonna draw... I love how safety pins are made out of really one piece of metal with this cute little shape. Safety pins make me think of my baby even though I never used a cloth diaper at all. It's funny how icons stick in our head with that kind of relevance. And then, I'm gonna put my bottom of my dish in there just so I have a way to shade it. And I'm gonna add a little bit of a space around how I'm gonna shadow it a little bit. And that's my very basic sketch. Again, even though this is a little wider than the actual wire, if I add it, it'll add a lot of interest. And if I make it especially off and uneven, it's just gonna look that much more stylized and sweet. Now, before I go in and start shading, I'm gonna erase the lines that I don't need. That way I'm left with just the ones I like. It's okay if I erase a little bit of stuff that I'm gonna go over again too. And then, I'm gonna look at the way these little gradation lines work where they're sort of coming right between the scallops, and they're all sort of diving down to the center, and they're part of what makes it really obvious that this is a dish instead of just a flat surface that they're curved like this. I'm just making them curved, because that's what communicates the depth. I'm not making them evenly curved. And then, I'm gonna make this bottom a little less obvious. Everything you draw, you can erase, especially when you're drawing this lightly, so you really shouldn't be afraid of trying anything. I'm holding my pencil a little differently here just because I want to have a little less control over it as I draw the shading. Sometimes, giving yourself a little less control leads to really nice surprises. And when you're layering objects, your eraser is just as an important tool as your pencil tip. Nothing's gonna give this drawing more dimension than making it very clear that one safety pin is on top of the other. And taking the time to give it a little bit of shading underneath. And then, lastly, I'm gonna drop the shadows that the pins themselves make. Not exactly. My brain's gonna know they're shadows even if they're in the wrong place. And I'm just looking over to see where my dark spots are, but I'm not trying to nail it. Now, one thing about shading is that it starts dark closer to the object, and then, as you move away from the object, it gets a little lighter. Sort of grow it out to the edge, and let it fade off a little bit. Gonna leave it rough. I'm not trying to get it smooth. And then I'm gonna use my eraser right around the edge. And I'm bouncing the tip of the eraser off the page here. ^I'm gonna use pencil strokes ^that leave the page somewhere around the edge, ^where the edge of the shadow exists. And just like I did with the apple, I'm gonna make one final pass, and define that edge. And then, I'm gonna add a little bit of a line here just to make it into a dish.

#### Day 10: Representational and Abstract Bottles with Molly

- Before we get going into too much more detail about different kinds of shapes I want to share

with you what a shape actually is. It's an enclosed area by shape or line. So let's take a quick look. In this case I'm drawing with a 6B pencil and I'm just going to show you these are four lines. And they are sort of defining a shape by implied lines but if I actually connect all four of these. You're going to actually have a shape, in this case a square. Now volume is different than shape. Volume is actually a definition of the space the shape takes up. So in this case this is a cube and that is defining volume so again shape and volume. Let's talk about a few different kinds of shapes that there are. Starting with abstract versus representational. I'm gonna draw this bottle using my 6B pencil. I'm gonna kind of go around the surface of the rim and I'm basically making a contour drawing of the bottle and it's representational so I'm really trying to get the right proportions. It's still in my hand so it look like my drawing but. Then move down from that rim to the neck of the bottle, just glide and I'm sort of looking at my paper and looking at the bottle. It's okay if you don't get it exactly but representational is basically reducing what you see in front of you into a drawing. I'm gonna give that a little ground. And that is a representational drawing. So we just did a simple line drawing of a contour of the bottle to define the shape of the bottle. There's no shading, nothing complex yet, we're just giving a realistic representational line drawing of the bottle. Now I'm going to show you what an abstraction of that is using the same pencil, same paper, same bottle. I'm just gonna move into drawing this in a sort of more gestural and abstract way. So a bottle you know can be represented abstractly in just about any way, but I'm gonna sort of define the shape using a sort of shaded gestural mark with this pencil and again it's the 6B pencil so it's giving me the opportunity to make fatter pencil marks but I'm kind of looking at the bottle shape and defining it using large strokes and more gestural and movement oriented mark making rather than trying to represent it exactly. I'm just trying to give you a sense of the shape in general. And the mark making you make can actually give someone a sense of emotion so like this kind of crazy different directions and all that, it's, they're dynamic lines that are giving you a sense of movement throughout the page so if you wanted it to be very soft and subtle you might just actually do the same kind of mark making up and down. In this case I kind of want to have this sort of, a little bit of movement in the piece so, ^using the pencil in multiple different directions ^and I'm not gonna give it much of a ground. ^I'm just gonna leave it like that. ^That is an abstraction.

#### Day 11: Draw a Pincushion with Heather

- I'm gonna show you how I draw this pin cushion. My favorite thing about pin cushions are these little strawberries that hang off of them. (pencil scratching) I used pin cushions for a really long time before someone told me that the little strawberry is actually a sharpener, it's filled with some kind of flint so you can sharpen your needles on it. (pencil scratching) Here we are, a little pin cushion. (page flips)

#### Day 12: Blind Contour a Bowl with Molly

- Drawing dishes can be really fun because each one has its own individual pattern on the surface. I'm gonna draw this bowl and really focus mostly on the pattern and the interior and the exterior. All those little birds. Which maybe won't look like birds when I'm done, they might look more like stars. The longer you take and the more time you spend on paying attention to the details the more focused you are and probably the more close to the original you'll get, especially with practice. I like how it's becoming an abstraction of the original. And that chevron pattern on the outside's fun too. So as I get closer to the edges it should recede a little bit to kinda give it that sense of dimension but chances are I'm gonna end up making this look like a pretty flat bowl just because of my

inability to get it all exactly right. But I kinda like that, it'll end up looking more like an icon of a bowl rather than maybe a realistic portrait of a bowl. It is a line drawing after all, so that's okay. I'm gonna fill in some of that pink and define the chevron a little more. But I'm gonna do it loosely and sketch-like because the whole drawing is kinda casual so I don't feel some need to fill it in perfectly. I like that it's gestural and just kind of a broad stroke. That is my bowl.

#### Day 13: Blind Contour a Plate with Molly

- Plates are a major subject matter for me in my artwork. I make a lot of them, and I enjoy them immensely, so I'm gonna draw a plate. Sometimes, I like to prop up the object that I'm drawing with something else, so that I have a better view. I'm gonna start by drawing the rim, as always. And, on the interior, there's a sort of secondary rim. Draw that. And then, again, there's sort of a shift in the form, which I'm also gonna draw. Lots of banding in this, there's a sort of interior ring. And I'm gonna omit some of the information in this, so I'm only gonna draw the things that I'm drawn to. And as the person doing the drawing, you have every permission to draw what you want. I like these little grasses. There's a sort of little ring here. The character, at least I assume it's a character. I'm just going to abstract a little bit. It's not something I need to get exactly right. And that's actually a double band there. And there's even a little character on the outside here, and in gold down here. Then there's a nice little shape, almost looks like a squirrel or similar to a mustache, even. Fan shapes, great, like a little squirrel on top. And then there's an upside-down one. It looks like little seed pods. On the outside, there's this sort of triangular pattern. My plate. As you're drawing, remember not to be attached to the outcome of your drawing. You can always do another one. You can omit certain details as you go or pay attention to new ones. Draw the same object multiple times because you never know which one you're gonna fall in love with the most.

#### Day 14: Draw a Paint Tube with Heather

- Let's draw a tube of paint. For this paint tube I want to capture its shape. How it's flat here but round here. So I'm gonna start with a round here. I like labels. I drew my cap a little too big. There's my paint tube.

#### Day 15: Blind Contour Donuts with Molly

- Food can be a really great subject matter for drawing. There's lots of texture, different surfaces, changes in shape. I'm gonna draw these doughnuts. Start by tracing the outer edge of the plate with my eye, and following that with the pen. Fill up that page. The coconut has a really fun texture on those doughnuts. That's the edge of that plate. So I'm gonna keep working on that one doughnut there with all the coconut. It's gonna look like a hairy doughnut. Okay, and then there's sort of a bottom half of the doughnut that doesn't have any coconut on it, or frosting. It comes up around and we have more frosting and coconut again. Really let your eye just travel around the page and the subject matter, the object you're looking at, and respond to it. And I think you'll see over time, as you draw more and more, you'll find that you'll sort of be paying attention to certain things in textures or patterns or you'll start to see what you spend the most time drawing, and that's probably the thing that you like the most about drawing, so, it's worth paying attention to and setting yourself up with more things like that, so that you wanna keep drawing. Anything that gets you back, coming for more. More drawing! This gets kind of tighter as I... find that center of the doughnut. And then there's this other half doughnut here on the plate. Slightly simpler frosting drizzle. That in front of the doughnut there. And then the yellow frosting kind of comes around. I'm



gonna go ahead and shade in there a little bit. And under the doughnut here I'm gonna shade. And then I haven't drawn the rim yet, which kind of happens in this one central part of the doughnut and comes around to the front. And then there's some banding on the plate that comes around as well. Disappears behind the doughnut. And even the rim has a gold band on it that I'll draw. Doughnuts.

#### Day 16: Draw Scissors with Heather

- I'm gonna show you how I draw a pair of scissors. Scissors remind me of birds. For some reason. Maybe because I had one of those little pairs of embroidery scissors that was actually a crane and now every time I look at a pair of scissors I just see that bird shape. Just a little bit of shading where the object touches the table. And there's our scissors.

#### Day 17: Bottle Still Life in Pencil with Molly

- For this next exercise, I set up a still life of three bottles so that I can start to show how we define shape through first doing a line drawing and then adding shading. So I'm just gonna go ahead and get started in drawing the composition that's in front of me in this still life. I'm starting with a harder pencil, it's a B, and I'm doing a representational drawing of the contour just to define the shape of the bottle and again I'm using that harder pencil. Give me a nice clean, crisp line. And sort of a long neck here with a hard transition shape in the stem. And following the outside down. The bottle has sort of this curve at the top. And sort of does this curved edge here too, which is a little bit hard to draw. So I'm gonna erase. And I think this top could be a little bit better too. So feel free to make mistakes. Nobody's perfect. We're just giving this definition of the bottle form and now I'm gonna go for the middle bottle, which is set back a little bit. So I'm gonna... It's a little bit taller starting on the left side of the bottle. Hitting the rim. So you could even practice blind contour drawing and make a blind contour drawing and that could be the beginnings of what you would then define with shading later, but I'm choosing to sort of do a little bit of almost like a mixture of the two. Spending a little more time looking at the bottles. The third bottle is a little bit closer. And I'm looking at sort of where it rests in relationship to the other changes and shapes. So like this neck here kind of starts to hit a little bit below the shoulder of that bottle and again this sort of is a little bit more relationship to the middle of this shape. So you can sort of start to develop a more realistic or representational composition based on what you're seeing in front of you and looking at how they relate to each other can help define the space too. That rim on that bottle it's got a tiny little spot at the top. All right, I actually forgot to define this sort of rim up here. And on this bottle as well. Okay and I'm gonna give them a ground and there's actually sort of a corner to the table behind that kind of happens like right in between these two. Now that I've finished the outline and the contour of the still life, I'm gonna change pencils from the harder pencil to a softer pencil for shading. So I'm gonna use the 4B or in this case I'll use the 8B. I'm gonna start shading by looking at this section of this bottle, in particular some of the darker spots, so this corner and this sort of entire area and this corner's slightly darker than this area. So this will be a little bit heavily shaded and this will be slightly more light in its shading. So I'm making motions that sort of follow the shape of the bottle as I'm shading. And I said that one spot here should be a little bit darker along that edge because of the hardness of the shadow and then this is slightly lighter. So I'm really gently brushing the pencil over the area to cause it to be a lighter shadow than a darker shadow. Experiment with different mark making and try different compositions to see how different pencils react. Might be that you want a pencil that is a little bit harder to do some of the lighter shading. So I'm just kind of following the shape of that bottle, following the shadows that I see on the bottle to the left and the form. So

this one kind of curves around the front. I'm following the form, again making up and down marks, not tons of side to side. If you stay consistent across the board as you're drawing, it will help make the viewer see a more unified image. So this is the sort of bowed shape of the bottle here, that sort of rounded edge and as I'm sketching and shading, I'm following that form and helping define it by making marks that follow the contours of the shape of the bottle. There's shading inside as well. And again, I'm pressing harder where I want the shadows to be darker and lighter where I want the shadows to be lighter and this rim has a hard shadow on it too. Remember, one of the rules or things that can be helpful in shading is that the things with the highest contrast and the sharpest edges tend to be closest to you. Further away things tend to be out of focus and a little more evenly shaded. When I mean contrast, I mean hard blacks and hard, bright whites. So little bit of shading in there. Again, following that shape of the curve of the bottle. Hard... Line here. And this kind of goes back a little more. I'm gonna define that. This is our highest contrast spot here pretty much in this area, this sort of corner edge of the piece and that is the closest to us. I'm slowly building up the shading, making lighter marks and then adding more to the marks to make them more defined or heavier and I think that's a good way to go. You can always erase if you find that you're not pleased with the marks that you're making. There's sort of a shadow that's pretty strong here. So I'm also gonna define the shading at the very edge and then there's sort of a broad shadow coming 'cause the light sources are from behind. That's generally the shape of the bottle and it fades out pretty quickly. So I'm just gonna make this as even as possible and I'm gonna move on to the next bottle. I'm gonna start drawing this shadow here on the central bottle. Using a softer pencil and shading. On that harder side where the shading is stronger. This is one of the points that is closest to us in this area, so the contrast is the highest. Shading interior mouth of the bottle. Very dark. And again, as the mouth of the bottle recedes, it's sort of more evenly shaded and as we get to see the front of it it's more strongly contrasted from light to dark. So following that right-hand side of the bottle, there's still a little bit of shading there, but it's soft and there's a little bit of couple little lines here. And then again, more heavily shaded in this area. I'm gonna move kind of quickly 'cause it's a broad, flat area. And then there's this sort of contrast here at the front of the bottle, right around the foot ring there. Where it's quite dark. Where it hits the table. Okay. There's a little bit of shading here that's softer. Really soft. And now I'm gonna move on to shading the shadow that's on the table there in front of the bottle and it's pretty harsh here and here, kind of strong shadow and then it gets quite soft just because of the nature of the light as it comes off the bottle. There's a little bit of shading right where this turns the edge here. So now I'm moving on to bottle three and I'm gonna start shading here at the neck and then move down into the rest of the bottle. I'm gonna follow the shape of the neck and it's round. So I'm actually not going up and down the way I have with all the others. I'm gonna follow this really tight neck that's sort of round and then it shifts really hard here at this point where the neck meets the bottle. I'm gonna kind of come around a little more and this is a really strong shadow here, so I'm gonna go pretty dark with it. Again, up here, the rim. Really harsh angle there, so it has a strong shadow and then the interior of the bottle also and then again the further away tends to be a little bit more blended and evenly shaded. Moving down to the side of the bottle. Using my marks to sort of emphasize that shape and define that turn that happens there and there's sort of a funny shadow that happens across that neck there. Opens up over here. A little bit of a shadow. So my eyes kind of move around and notice things and that's why my pencil is moving around the shape. It's also just follow your gut and pay attention to the things that you find most important about whatever it is that you're drawing, in this case bottles or simple single-colored shape and it's easy to have a strong light source to give you a

strong shadow and I think it's really exciting when you have things that are more textural and things that are different shapes and different materials, but once you practice bottles it can be really fun to try other things. Just continuing shading. There's that real change in direction here at the edge of that rim. The shadow on the table kind of strong from this one edge on the right side. And then it softens and then it gets a little bit stronger again at this edge on the left side. I'm gonna give it a little more definition there. There's a little bit of shading here on the bottom of the bottle and again around the neck. And now that I've sort of done the basic drawing and outlined most everything and shaded it and I'm seeing some moments where I'd love to go back in and do some more definition and shade a little bit more and make the drawing a little bit better, but I worked left to right on that composition and that meant that I wasn't smudging the paper or anything and now I'm gonna go back in and my hand will actually smudge some of that soft lead, so I'm gonna use this tracing paper to block my hand from causing issues with the smudging that might happen as I'm reworking areas that are to my left. So I'm just gonna work back in on this bottle here using the same pencil I've been using this whole time to shade and I'm gonna just kind of develop and add a little more definition to the shading where I feel like it might need it. Little spots here. There's a nice strong shading in here. And underneath this nice contrast and this should be defined a little bit more in here too. Move the paper a little bit as I move the drawing. The convenient thing about using pencil for both the outline and for the shading is that I can change the drawing any time I want. So I'm gonna make this look a little more realistic with how the shading goes and I'm extending this side just a little bit. So one thing that you can do to understand if you're done or not, which is always sort of hard, is to step away from the drawing for a moment ^and take a look at it from a different perspective ^and sometimes it's as simple as just putting it down ^and coming back later, maybe tomorrow, another day, ^sometimes it's a matter of taking a photo ^of the still life itself and working from that ^when I come back to it later. Sometimes it's even a matter of just taking a photo of the actual drawing and looking at it with that much distance can help a lot to understand where you might need more shading and where you might be done and I think you can just trust your instinct to know when you're done. It's your drawing, so you get to decide.

#### Day 18: Draw a Calculator with Heather

- I'm gonna show you how to draw a calculator. A calculator is a pretty basic shape, so I'm not gonna really do much there. And the only key that I ever remember using is the C/CE. I'm even putting it in the wrong place. Simplify the buttons. It's always fine to simplify things. There we go, calculator.

#### Day 19: Blind Contour Strawberries with Molly

- Strawberries are one of my favorite fruits, always have been. So, I'm going to draw some strawberries. - [Instructor] We'll start with the outer edge of the the left strawberry. The leaves are always fun to draw because they curl and shift. I'd say draw things that you want to figure out or spend more time with, things you enjoy, anything that excites you, makes you want to look longer. And now the seeds. I'm just going to improv the seeds. And there's a second strawberry over here. Sometimes the shape of the things that I draw surprises me, like I think I know the shape of something and then I start drawing it and I realize there's so much more complexity to it than just what my eyes oversimplifies it to. Anytime you can spend time with something and get to know it better, you'll have a better understanding of what it is, maybe a deeper appreciation for its role in the world. I didn't notice this little curve here in that strawberry until I drew it. And then I included a

basket that they came in in this. But it's going to go off the page, which is kind of fun because it's so much bigger than the strawberries. But I liked the pattern that it created. And we all know how baskets are, but, again, sometimes these little things that we spend time with but don't pay a ton of attention, they're more beautiful than we realize. And, only in drawing them do we understand how much more beautiful we think they are. Strawberries.

#### Day 20: Geometric and Organic Shapes with Molly

- Let's discuss geometric versus organic shapes. Geometric, we see them all the time, they're kind of hot right now. It's a triangle, it's a repeat with multiple different triangles. Squares, anything that's geometric hard angled shape. Organics are, we hear this word a lot too, organics are basically a soft line that defines a shape that isn't hard edged. Maybe a squash or a small curve of a hair or a wave. Anything that sort of defines a natural shape. I'm just gonna draw some examples of geometrics. Then I'm gonna share some organics, just from my head. I just want to share some different kinds of patterns that you might be familiar with that are geometric. Triangles. We already talked about squares. Squares or grids, those are all geometric shapes. They can be irregular, they don't have to be exactly the same. This might be a slightly irregular line, but it's still a geometric shape. Even hexagons. Tiling, any kind of pattern that repeats, or individual shapes on their own. So a triangle that stands alone is a geometric, Make it a little mountain. That's geometric still. An organic might be something that defines, here's a butternut squash shape. That's a soft, round shape. Maybe a leaf is more organic. Even though it may have some hard edges, or maybe more geometric lines inside, like these shapes, it's still an organic shape. Maybe we'll make it a lemon. That is geometric versus organic. Now that you know the difference between abstract versus representational and geometric versus organic, it might fun to take your phone, or take out your sketch book and walk around your home, walk around your neighborhood, when you're shopping, or looking online at clothing, start to understand the things that you're drawn to. That will start to help you figure out what to make in your own artwork, in your own drawings. Take pictures, look on Instagram, and follow other people's interesting patterns. Look at Pinterest and check out people's folders, or start folders of your own to start defining your interests in all of these. You can use them in different ways. You might decide you like representational drawings a lot and you want to make them more. You start making patterns with them. Might be worth trying just making an abstraction of that same representational drawing that you love so much, just to see the difference. Same with geometric versus organic. Geometric forms and patterns we see a lot. They can be really hard and sort of modern feeling, ^simple to complex, but organic tends to gives you maybe ^a softer, more feminine, and organic feel. ^Try playing around with all these ^in your own sketch book and with your camera.

#### Day 21: Pencils and Pushpins with Heather

- And now we're ready to move on to our next set of items, which, in this case, is just a pair of pencils and we also have some push pins. I think these actually sort of group together kind of great, I could see this becoming a fabric print, you know, just a little desk supplies, which would be kinda cool. Pencils are actually one of my favorite things to draw because they always have a little bit of text on them, and because they're so sort of basic. But it's amazing how much you sort of change the proportions and still have them work. There's a lot of great pencil print designs on fabric, and it also because this is something, this is an object that grouped together, lined up, you can really create a lot of incredible patterns with pencils. But for right now, we're just gonna draw some

pencils and some thumb tacks. I like how this one says farewell. It's sort of a mystery, but, it's wonderful. And then of course the Dixon Ticonderoga, for those of us that were in school in the '70s and the '80s, and probably long, long, long before. The Dixon Ticonderoga, don't you remember Ticonderoga being one of the first words that was long that you ever learned? I just love how some ordinary objects, many ordinary objects, just have a place in our heart, or our minds, or our memories, that make them just sort of important and relevant. I always look for those sorts of things when I'm designing fabric prints or drawing things. And I'm gonna especially try to nail, in my drawing, even if I leave a lot of detail out of this drawing, I'm going to look for the things that really hit me, and one of them is this little curve on the top of the T. Because I really remember looking at that as a child and thinking how unusual that was. And I'm also gonna play up the change between these two different words and their fonts. A pencil has a very defining shape, it's really a long straight line. I'm gonna draw two of those. I'm gonna focus on the main shape before I focus on the details. I'm exaggerating a little bit, partly because I know that I wanna add the text to it. And the point. And this, right? This is a really important part of a pencil. And when I'm drawing it, at this stage, I'm keeping it sort of flat, I'm not really thinking about dimension at all. I'm drawing it as though it were sort of one dimensional. And I'm moving my tip up a little cause I like them kinda close together. I'm not thinking about where I'm putting shading when I'm doing this, I'm really just focusing on the shape as I sort of know it to be in my brain. And because it adds so much strength to the detail, I'm gonna start with my dark spots. And, of course, the other thing about pencils are that they have these edges in them. Oops, I went a little far there. Very random. I'm not really paying attention to where those lines are, I'm just sort of adding a little bit of interest there. And now I'm ready to write my text. I'm gonna start with my Dixon. Very simple text, no serif. And then I'm gonna really play up that flourish on the T. I'm gonna exaggerate it a lot, because it has sort of a resonance with me. And that R has a cute little thing too. And then I'm just gonna add a little bit of shading and a little bit of shadow. Pencils lay flat, so they throw a really even shadow. Except for, and I love this part, the tip. Which is a slightly stretched out reflection of their shape. Because that's not resting on the ground, Okay, I like the farewell a lot, but I think it would be cooler if there was a name attached to it. Just a little less ominous. I'm gonna say, I like how it's such strong block letters, I'm gonna say Farewell Bill. It's gonna be kind of a mystery, there's a power to relevance and there's a power to mystery. Maybe Bill just quit his job. Bill probably didn't die, people don't make pencils for people for that reason. He quit his job, they had a party for him, he really loved pencils. So when they threw him a going away party, that's what they gave him. As for the thumb tacks, one of the most interesting things about these thumb tacks is their color, when I'm looking at them. And I'm not using color right now, so I'm gonna try to focus on another interesting aspect of them, which I think is their shape. I've always looked at thumb tacks and thought that it looks like a little dress, like a little mannequin. So I'm gonna kinda play that up I think. And I also, I'm gonna draw them as a group, because everything's a little more powerful in a group. And when I design fabrics, I always try to have at least one print in every collection that something very small that's just grouped together. There's something really powerful about that, like, just like a whole surface covered with little butterflies, or, little ants or something. So in this case, I'm gonna shrink them down a little bit, I'm gonna play up their shape, and I'm gonna keep them in a group. And that's what's gonna make them interesting. So again, I'm gonna start with a little bit of a rectangular shape, just to tell me where it is. And then I'm gonna draw these little curved lines as kind of exaggerated lines. And then I'm gonna do a circle on the bottom, cause I really like that, I think that's kind of an important element, that sort of flatness. So I'm sort of using what I did in my spool, I'm drawing curved lines



but I'm not trying to make them perfect. And then I'm drawing my little, my little point. And I'm purposefully making it off center, which I might change later, we'll have to see. I'm gonna make them, one little trick to group items is, you wanna keep the size, when they're all the same thing, you want to keep the size really close, but if you just alter it a little bit, so that they're not all exactly the same size, it'll just give you a little more of that same freedom where you're not trying to look like you were trying to be perfect. Now I've got one shape facing the other way, so I'm gonna play that up in a really exaggerated way. On the top, and on the bottom. Like so. And then, before I start shading, I'm gonna go in and erase those outer lines. I'm gonna sort of ignore now, where the shadows are, and I'm just gonna put my pencil down wherever I know the object is touching the surface that it's sitting on, like we did before, I'm gonna move the edge of my pencil out. I want a shadow on this point, that shows me how far away the point is from the page. And one of the most powerful things I can do is erase this tiny little line. There, again, we can see that none of these are perfectly shaped little thumb tacks, but we know they're thumb tacks and they're very sweet together and I think much more interesting because they're not perfect.

#### Day 22: Blind Contour a Mug with Molly

- I love to collect mugs. They're a great inspiration for me and my work. And as a potter they're often like a calling card. They're a great trademark of your individual style and personality and often they represent the artist to me. So I'm going to draw a mug. As you can tell I like to start at the rim of things so I'm going to start at the rim of this mug. And it has a nice little belly or waist and then a nice edge at the bottom and the handle from my perspective starts almost at that shift in plane. Goes up and rests just underneath the lip. And the waist kind of curves around there. There's this nice band at the top. And then the handle has this great swirl. I love putting details on the handles of my mugs too so maybe that's why I was attracted to this one. And this floral pattern's kind of awesome. There's this swirl that kind of comes around. Sometimes I'll draw patterns really just for fun just to study them and figure out a way to incorporate them into my own work or play with them and rethink them and the best way to practice or learn from something is to copy it or draw it. And that can be a really great way to learn about something. I tend to find that I see it differently when I'm looking at it from this sort of close attention to detail than just observing it through using it or just looking at it. When you're drawing it you're really figuring out the proportions and how they've broken up space. I've sort of forgotten that there's this band here. And there's only one of these on this side that you can actually see. I didn't quite leave enough room but I'm going to make it work. Color in. There's my mug.

#### Day 23: Draw Sunglasses with Heather

- I'm gonna show you how I draw a pair of sunglasses. The sunglasses are a little more complicated than some of the other stuff we've been drawing so I'm gonna start with the basic shape outline here. And then I'm gonna fill in the details. This casts a really interesting shadow. There we go, sunglasses.

#### Day 24: Fern with Positive and Negative Space with Molly

- One of the foundational elements of understanding drawing is learning about positive space and negative space. I'm gonna start with positive space by drawing a contour of a fern and then filling it in. And I'm gonna be a little bit loose about it. And when you're doing this exercise, you can do it with any kind of flat, leafy vegetable leaf matter, whatever you have nearby. Something with a

clearly defined shape. Just thinking about the outer contour line, not the interior lines. And you can get really into doing contour drawings of the exterior, this is one of my favorite parts of my foundational drawing in high school was to go out and draw branches and cherries on trees, and anything that had sort of a lot of detail and gave me a lot to look at and think about, only in its shape. Okay, I'm on the stem now. And I'll go in and probably define a little bit of the space between the leaves after I get this contour done. Looking back at the frond, about the same amount that you would look back when you're doing a blind contour drawing, so I'm looking back and forth every couple of seconds. And instead of stopping my pen when I'm looking, I'm continuing. So just do whatever is comfortable for you. You can go back into the contour shape that you've drawn and add definition in the areas that you might have missed when you did your first drawing. So there are a few spots here where I see areas where there's room between the stem and the leaves that I kind of missed, and I want to add in that definition. Not a lot, but a few spots. The next step is to color in the shape that we just defined with the contour line. That's defining the positive space in the drawing. So the positive space is any time that you color in the shape that would be the foreground or the subject of the drawing. And as an alternative, the negative space is anything that's in the background or the shape behind. So often we see this in silhouettes, usually we see a silhouette of a person or a shading of a person, and that is usually the negative space is white and the positive space is black in that case. So if you can think about that in your mind as you're looking at what I'm doing, it's just like doing a silhouette. I'm switching to a brush pen, which is a wider tip and can easily fill in a larger area to accentuate the positive space in this drawing. So I'm just filling it in, just as you would fill in the silhouette of anything, creating a strong difference between the positive shape of the fern and the negative space around it, which is the background or the white space on the page. Because really what's defining this shape is that exterior contour line. I don't want to lose any of the detail that's there. So that is our positive shape. I've highlighted the shape by coloring it in black, and we're seeing all of the different areas filled in, and the negative space is now the white space on the paper. Even the little spots in between the little fern leaves is considered negative space. So anything surrounding that positive shape that you've drawn. I also wanted to show you an image of negative space highlighted in a drawing. So this is another drawing of a fern that I did, so that you can see the negative space highlighted. So the positive shape is the white space, in this case. So it doesn't necessarily mean that it's negative space if it's white. This can also happen in color, so I want to just share with you an image of a color positive space and negative space illustration. So in this case, these little vine shapes, the white space is the positive space, and the red around is the negative space. So you can even use it as ways to highlight different aspects of your image making, drawings, you know, things like that. It really can bring forward the positive shape when you highlight the negative space with a dark color, or vice versa. So in this case, you're seeing that positive white space of the fern is really popping out at you, and the negative space is receding ^because it's darker and filled in behind. ^And in this case, that fern is really highlighted ^and pops right off of the page, ^because the negative space is white and sort of recedes, ^and the positive space is dark ^and it really jumps out at you. And the same way that I was talking about the higher contrast in shading being closer to you, and the sort of more washed out and even colors being further away from you. Your eye still perceives that the same way in negative space and positive space.

Day 25: Blind Contour a Flower with Molly

- Flowers have always been one of my favorite things to draw. I'll often go out in my garden and

pick a flower to draw, or I'll go and pick one up at a farmer's market. So I'm gonna draw a flower, and draw the petals to start. I like the little ones. It's fun. Go back over here. And there's a sort of fuzzy center, these little stamens in it, and almost like baby little petals. It's such a nice texture. And then the stem kind of reaches back, off the page. It's a daisy.

#### Day 26: Draw a Clock with Heather

- I'm gonna show you how I draw this desk clock. I'm gonna draw this little desk clock as though I'm looking at it from above and I can only see a portion of its numbers because I think that looks kinda cool. There we go. A desk clock.

#### Day 27: Bottle Still Life in Pen with Molly

- Now I'm going to draw a second Instalife, this time using two bottles and a pen, instead of pencil. I'm starting with this bottle on the left, and I'm going to start around the tip and then move around. I'm going to draw the outlines of both, and then we're going to shade them in just like we did last time. I'm using an 08 Micron pen to do the drawing. I'm drawing for the rim, and it's got that nice square edge. And again, I'm just doing the contour of the shape, and then we'll define the shape in a moment with shading. Ah, I made that a little bit longer than it is (chuckles), you know, it's always good. You can roll with it. Sort of hits that shoulder of the bottle. It's got that nice square edge and one more ring for threading the lid. And I'm not worrying too much about scale, but I am still doing a representational drawing of what's in front of me. And this does land a little in front of the bottle, so it should be a little bit forward. I'm going to put a table end in there. Make it up actually. Just so we feel like the pieces aren't floating in the middle of the paper. Using the same 08 pen, we're going to go in and cross hatch and use a network of lines to shade one bottle, and then the other bottle, I'm going to use a brush pen to shade that one so that we can kind of see the difference between different tools and the different marks they make, and the different kinds of shading you can achieve. So, I'm going to start again at the top of the bottle, same as I did to draw it, and I'm going to make a network of lines following the shape again the same way that we did with the pencil, but I'm making groupings of line, and the tighter, the darker it's going to be. So, if you want to make more of a gray, you're going to use less line, and if you want it to be darker, you are going to use tighter line, and more line, together. So, cross hatching basically means that you're making a check mark, or a hatch mark that you're crossing over itself (works silently). You can see here where I left a few marks uncrossed, and that leaves your visual eye to read it as lighter, because you have more white space between the lines, and it gives you a sense of a more gray, than a dark black. I'm going to continue working across the bottle, cross hatching lighter areas and darker areas, and then continuing to work into it to define the shadows more and more with additional lines. I'm drawing the shape of the bottle in sort of the general shaded areas, but I want to go back in and darken by going over a little bit more with cross hatching. This bottom half of the bottle is much darker. So I'm making smaller marks to make more defined dark and black areas, and longer, thinner marks to create a lighter, and less black shaded area. So this transition here has got less shading on it, and I'm going to keep going with these longer marks because it's all pretty dark here (pen scratching on paper). I'm making some smaller marks here to sort of follow the shape of the bottle as well. So, remember that, because it can help define the shape in a big way, remembering back to cross contour drawing for an example of that. Now work in the shading in the shadow as well. Now I'm going to switch to the brush pen and define the shading in the cup. So, using the pen with the brush tip, I'm going to go in and shade in a similar way, but almost like you would use a paint brush. So,

knowing that you have wider, fatter areas that are being marked, you're going to actually make more like brush strokes, right around the tip here. And I'm using, for smaller areas, the very tip of the brush, and for larger areas, I'm going to use the fatter part. And I can even do pretty broad strokes, just by using the brush on its side. So you're going to achieve a very different look, depending on the tool that you use. In this case, the brush tool gives us a much broader stroke and it makes shading more general and less specific ... less detailed. So I'm going to work on this shadow on the table. It's always interesting to see the difference that just a tool choice can make. So amazing that the left hand has a very different feel and texture and shading quality from the right-hand cup in this image. It's just the difference between using the brush tool and the O8 pen. So, take this as a lesson to try multiple different materials at home, even unexpected ones. Raid your cabinets. Find pens that you never thought you'd use, because you never know which pens are going to be your favorite.

#### Day 28: Blind Contour a Lightbulb with Molly

- Don't be afraid to find inspiration, even in the most ordinary things. I'm gonna draw a light bulb, and then draw that outline of the glass, and follow that all the way around, and the filament is fantastic, on the inside. It's almost like a little line drawing of it's own. My light bulb.

#### Day 29: Floral Still Life with Heather

- Once you've exhausted the collection of small, purposeful things in your home, you can always wander outside and find things and bring them back in, like flowers, which make a really really beautiful study subject, and they'll sit still for you. But they kind of exist with such an obvious life that they always have a nice energy. I really love to draw flowers that people give me. If I'm lucky enough to get a bouquet of flowers and I know that it's only gonna last for a couple of days, I like to try to schedule some time before they're all wilted and dead to do a drawing, and then I have an image that reminds me of the flowers that someone gave me. You can add the card if you want. It's really really nice. This is just this really pretty basic little bottle. It's fun to use things with labels sometimes, and this is actually a dried clover. Clover's one of my favorite plants. It's actually the state flower of Vermont if that's at all relevant, but it's a ground cover that I love walking on barefoot. And it's really really soft, a really really beautiful color green. It's just one of my favorite things. So I have that personal relevance to it, but it's also just really pretty, and it's something that is pretty easy to scrounge up outside. And I'm using my Paper Mate SharpWriter, my number two, just because I want to be able to capture some of the light, pale outline that I can barely see the table behind this glass on this edge. So I really, I wanna try to communicate that while keeping the drawing itself again really really simple. I'm kinda avoiding using this eraser just because my kneaded eraser's so much cleaner. And I'm gonna use exaggerated sort of shapes, so I'm gonna start by just drawing kinda my basic shape of my bottle. And it's got this, I can see the whole circle of this base, which I love. And then it has this beautiful swoopy top and this very narrow opening, which again I'm just, I'm holding, my fingers are a little further away from my tip because I sort want less control. I want that really imperfect kind of line. I'm exaggerating how small that top is because I really like the contrast. And then I'm gonna find that edge, follow it down, try to use one continuous line. Before I even start my flowers, I'm gonna go in and get rid of a lot of these extra lines. I also love the way that these old bottles have sort of visible seams in them. And I'm gonna add that seam. I just think it's sort of a interesting detail. It's one of those details that until you actually add it to your drawing, you maybe didn't even notice that you knew it was there. And I also

like this little scallop thing that's happening around the edge. I'm gonna use the combination of a scallop line and little circles. If I look at it sort of out of the corner of my eye, my flowers, this is one of the lines that really stands out surprisingly. That one and the lines around the neck, those are the ones that really sort of jump out at me, and maybe just like a tiny bit of a line there. And everything else is really faded. I'm gonna clean up the lip of my bottle just a little bit just so I can keep it a little more simple. I don't mind the unevenness, but it's just a little bit crowded up there. And I want that to be very defined. And there's my bottle. Now we're gonna switch gears for the flowers because it's a really different effect. One of the things that makes this work as an image is that they're very contrasting. The bottle is very still and very sort of light lines, whereas the stems of the flowers, they feel like pencil strokes for me, they feel like brush strokes or pencil strokes. So that's the way I'm gonna draw them. I'm gonna draw them the way they would grow out of the ground. And I'm gonna go right into heavy dark lines because I know that if they're like a little off, that that's okay. I'm gonna focus in the beginning on where these stems are landing. There's one that's sitting in the middle, but most of them the ends of their stem have wandered out towards the edge of the glass and then stopped by the edge of the glass, so that's exactly where I'm gonna start. So I'm gonna put my pencil right down here, right where the edge of that stem is. The only rule is that it has to come through this neck of this bottle. And I'm noticing looking at my flowers that they're a little more curved near the top, so I'm gonna try to keep it pretty straight coming out of the bottle, and then I'm gonna add a little bit of curve to it. And I'm gonna do it again. And then here's my one stem coming out of the center. And then I'm gonna add a few in the back. I'm not really paying attention to this except for the way that it's sort of working, and one of the things that I'm noticing about it is that there's clovers sort of clustered together in the center. I'm just gonna draw kind of a few where they are, and then the rest of them are sort of outcasts. They're sort of out further away. Like that. And they're all slightly different sizes in terms of their height, but they're all about the same width. This is the kinda thing that your brain notices without you even knowing. And then they all have these cute little leaves at the bottom of them, which is I think a really important little. And I'm doing this all very loosely. See how I'm holding my fingers a little further away from the tip of the pencil because I want a little less control over them. And then I'm gonna go in with my eraser and just take out things I know I don't want. For now I'm just gonna erase all of the lines that cross the flowers. I might bring some back later, but for now I just want them out of there. And I sort of like the way that these two clovers are meeting up next to each other, and one is a little bit smaller. That's very sweet. But I feel like there's maybe too much going on here, so I'm gonna pull this one out altogether. I'm not too worried about being at the top of this page because I feel like I can either crop the whole thing in or I'll end up scanning it. Now the way that the actual little clover flowers, they're all shaped with like a little bit of a cone shape, like almost like raspberries. And they all seem to have this sort of center that I can see, the sort of top center. I'm just gonna try a couple of different things. First thing I'm gonna try is kind of that standard clover shape. I'm not really looking at the flowers as I'm drawing them, I'm just imagining them, sort of referencing what the overall shapes of them are. And I'm just trying to communicate the way that their little, all of those little petals are growing, which is sort of directionally out towards the outside. And then there always seem to be some little extra pieces around the bottom. And then there always seems to be a little bit of a dark area in the shaded side. The fact that they're slightly different shapes works, as long as they all follow the basic clover shape. I'm not gonna come into any real problem there. And then I'm gonna go in and draw it with a slightly more controlled hand. I'm gonna add a little bit of detail. Now one thing that's gonna give these, oh let's add these down here, forgot that they were there. Can



kind of exist as chaos. I really like the contrast between the sort of chaotic blossoms and the really sort of still glass. This is one problem of drawing with pencil is that your hand sort of erases a lot of it, but it's actually really nice in this case because you can go in and add just this tiny little fine line. And I'm really loving that contrast of the sort of dark chaos of the flowers, because they're like the living thing in the picture, and then the way that they look with these stems. And then I'm gonna thicken up these stems just a bit. Really unevenly, just to give them a little bit of weight. One edge is that fast brush stroke, so if the other edge is sort of this slow slightly more refined line, I'm okay. Then I'm gonna use that same trick I did before, and I'm gonna darken one side, and that's just gonna make it feel really dimensional without it making it seem more complicated. And then I'm gonna play with the detail in those little leaves a little bit. I like how their edges sort of curl up in some spots, so I'm just picking a few and adding a little point to them. Kind of exaggerating that little point because I think it's really powerful in terms of the image. Adding a little shading on my bottle, and then I'm gonna go in and thicken my stems down at the bottom also. You don't have to be too exact with this because I'm looking at it through glass so it can be a little distorted. Shadows get really distorted inside glass too because the glass diffuses the light. I can see my stems through this glass for example, but, they're darker when I'm not looking through it. I can see a little bit of shadow but not much. And then just to balance out the weight of the flowers in the vase, not really because it's even there, I'm gonna add a little bit of a shadow here, and I'm gonna make it, I'm just gonna sort stretch it out, sort of in a vague way. So it's kind of obvious that I'm telling a story that is kind of going off the page. The last one was a little high. ^And there it is, ^a really pretty little drawing of some clover, without anything being too perfect or detailed.