Watercolor Painting in Procreate: A Digital Daily Practice with Sanae Ishida

Chapter 1 - Watercolor Painting in Procreate

Overview

(jovial music) - Watercolor is so beautiful. I've been painting with watercolors for a very long time, and as much as I love it, sometimes I wish the paint would dry faster, and even though mistakes can lead to beautiful results, I do wish I could undo them at times, and that's where digital watercolor painting comes in. My name is Sanae Ishida. I'm an author, illustrator, designer, and maker of many things. In this daily practice, I will show you how to use Procreate, and I've created specific tools to enable you to replicate traditional watercolors in a digital way. I will show you how to use layers to blend colors and to create realistic textures. I'll go over the versatility of clipping masks to add details and even more texture. I'll show you how to make stamps and bring it all together for some functional projects. With the theme of spring in mind, we'll be painting bunnies, and flora, and other fauna, and some sweet spring fashion. I've designed a bunch of digital assets, including brushes and templates to share with you for this daily practice. Traditional watercolor is a forever art form for me, but it's not either/or. I believe strongly that traditional and digital can work beautifully together, and this class is a way to celebrate both. (spirited music)

Day 1 - Setting up Procreate

- For this class, I created digital assets. Make sure you download them before we get started. Let's jump right in. Go ahead and start by opening Procreate, and I already have my paper imported here, but let's go and import it. I downloaded it where it says on my iPad, and it will say, SI paper, CMYK.procreate. And I added texture so that when you're painting it mimics painting with watercolors. And we will also import the brushes I created. And you do that by going to the brush icon, clicking on plus and import. I already have my brushes imported, and at the same time, let's import some stamps. So SI stamps, so just click and click. As you can see, I have SI brushes and SI stamps. There's a bunch of them. I create these digital brushes using traditional watercolors. And I have this amazing collection of handmade watercolors that have a hybrid quality to them with watercolor and gouache. So I wanted to add that into these digital brushes that I made. As a quick refresher, we have the painting tools on the right, and then the sidebar controls the brush size and the opacity. I can show you, I'll take one of my basics and then that's the standard size. Then I can make the brush bigger and then I can control the opacity. And then we also have the color picker here where you can choose different colors, that top part shows, and then you'll see that the color changes there. And then on the upper left we have your editing tools. It won't be comprehensive, but we will cover many, many of these options through the month. One thing to note about this paper that I created, you see in the layers that there is a whole set of paper textures on the top. And I've locked this series of layers and we will be painting always, always below. So any layers that we add, will have to stay underneath to get that, you can see if I zoom in the textures. We'll be using this digital paper all month, and it's a good idea to name each canvas in the gallery. So let's go to the gallery. And the way to name it is click on the name and then I like using my hand. It gets kind of weird with my Apple pencil. So let's say, for example, today is day one. There you have it, as you can see I have a number of what's called stacks. It's several documents combined together into sort of a virtual folder. And if you wanted to do that, you can actually just move one document over another, and that's created a stack of two right there. If you want to move it out, you can just hold it

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above the upper left. As we move through the month, if you feel like your documents are getting cluttered, you can stack them together to keep them organized.

Day 2 - Tool bars
- I love watercolors, and even though it is a portable and versatile medium, there's something about my iPad and its convenience, and you know, there's no mess, so I wanted to try to figure out how to recreate watercolor digitally. Let's see, here are my brushes, and as I mentioned, I use different textures and opacities and sizes to create a variety, and what I love about watercolors is the serendipity and unpredictableness of it, and even kind of the mistakes and messiness of it, but it's pretty hard to do digitally. It can be very uniform, or too perfect looking, so I created a variety of brushes that I can then build upon each other to create that, maybe it's manufactured, but create the serendipity and unpredictableness and variety of textures. I might start with a basic, and then layer. When you start overlapping, you get to see more depth of color, it has the transparency as well. And if you zoom in, you can see slightly different textures. There's smoother and then rougher textures. And then the Smudge tool I use as adding water, so then you start to blend, and you get that just beautiful spreading of the paint, and then I can add more. And then sometimes I'll want to control the edges more, or erase something that I've done, and this is where I can keep the integrity of the watercolor effect by using either the same brush that I painted with, or another brush from my set, and then you can see that the edges are soft, whereas if I used a different brush, it might be too sharp, or look unnatural. It's a bit translucent, so sometimes I may have to go over it a couple times. Using these three methods of my textured brushes, and adding, you know, quote/unquote water with the Smudge brush, and then erasing to fix mistakes or to just add some sort of extras, are the main ways I create my digital watercolors. And as you can see, you have these textures, but if I remove the layer, specifically of the paper texture, you can see the dramatic difference between the painted effect here, and then with the texture, so that, too, is a key component of creating more realistic watercolor paintings digitally. I also want to introduce stamps here, which give even more variety of watercolor texture and the effects of droplets. And if you go to the brush menu, and go to the stamps, SI stamps, and I have a few of these, I have eight of them. Let's change the color so you can see them better. Let's do a darker magenta, slightly. There's one. This has a more blurred edge. Change the size, things like that. I encourage you to play around with the brushes and stamps to find your favorite watercolor effects.

Day 3 - Colors and palettes
- It's all about color today. Let's look at palettes and different options for selecting colors. Let's duplicate. We're going to be doing this every day. Let's do Day 3. Here is our color menu. If I tap on the circle, you'll see all the palettes. My favorite view, we have disc classic harmony value. And then right now we're in palettes. I love the classic view and this allows me to choose the colors. You can also use the sliders. And let me get back to my brushes. Let's go and use the hybrid. Actually, let me show you the duo color. I'm really proud of this brush. The duo color brings up two color options here. So the blue is on the left and I can choose another color on the right and let's do yellow, complimentary colors. And when I press hard... Let's make it bigger. Then I press hard, it's the color on the left. And then when I lighten the pressure, you get that other color. And then you can also do blending. Okay, but back to the color palettes, the disc shows... The disc this way, it's a similar idea. You can select any color on the outside or in the inside. Harmony and values. Harmony gives you the options of complimentary colors. So if you are painting with, let's say, red and you think, what's

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the complimentary color? You'll know that this color is actually complimentary to that particular red. Value is more sliders. So, it's a little more technical. So again, I don't really use this one. But let's go back to our classic. And you can also have custom palettes. I've created a starter palette for you. It's called DP. And I chose these colors because I use these shades very frequently and I love them. To import the palette, you would click on palette and then click on the plus and then New from file. Again, you'll have downloaded the assets and DP swatches is how you'll import it by selecting that. And as you can see, I already had it downloaded or included. So, I have two copies now. And you'll know that it will show up in other views because it's checked there. So let's go back to my favorite classic view, and then the DP is there. And we can see some of... Oops, I'm still on the duo color. Let's go back to a basic brush. And so to paint with the swatches from the palette, you just tap on the box and... Yeah, I love different ochres and yellows. I love using a palette. But most often, I select colors using the color picker. And you'll see that if I choose a different color and paint with it, it shows up in the history panel and I can clear it if I want. But once you clear it, you can't get it back. So, be careful.

Day 4 - Shortcuts

- I'm going to be using hand gestures and shortcuts, and I want to make sure you can do them yourself. I have a day four canvas, let's go in there. Let me go ahead and choose a different brush, let's do gouache. Choose a different color. I'm going to draw, or paint, just a random shape, and then if I say, "Oops, I don't want that," I use two fingers to undo, and then three fingers to redo. I can zoom out, zoom in by using two fingers and pinching and expanding. I can also rotate the canvas with my two fingers. It can be any two fingers. If I am zoomed in, but I want it to fit into the screen, you can do a quick pinch, and then it fits perfectly onto the screen. I also like to copy and paste a lot. If you take three fingers, swipe down, you'll get this mini menu. I can cut, and undo, three fingers, I can copy, and then paste, which gives me a second one of these things. I can also do copy all, which copies the entire canvas, and let's undo that, I can also duplicate, which is essentially the same as copy. Cut and paste is probably the one that I use most, where if I do cut and paste, it actually cuts what I had on one layer, and then moves it onto a new layer. We'll definitely be working with layers, and layers are great, because then you get to separate out elements, and then edit them separately, overlap them in different ways, without affecting each other, which makes it so versatile and powerful. For example, let's say I have this second layer, and I want to move it, and then I think, "Oh, you know, maybe I want it to be smaller," and it doesn't affect the bottom layer at all. You can also, in terms of kind of creating that watercolor look, if I smudge it, I'm creating that watercolor texture, and the bottom layer stays unaffected. But if I had gone and done that to this bottom layer, unless I undo it, actually that was still on the other layer, so make sure you're on the layer you want to modify, and if I try to make changes, that's, you know, done, I've done the changes. And if I forget to undo it, and move on, I can't go back, revert to what it was before, whereas if you work with layers, you get to preserve various parts without doing what we call destructive changes. Anytime you're making modifications, especially with hand gestures, so for example, if I do undo, you'll see this little message pops up, and those are just helpful guides on what's happening as you're working, so good to note.

Day 5 - Inspiration

- The theme of this class is springtime, so we'll paint plants and animals and abstract patterns using spring-like colors. And in order to do that, we need some inspiration. I like to gather inspiration,

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mostly from my imagination, but also my own work in sketchbooks, and books, and other people's books. I especially love how-to books. There's something about, you know, the instructions and the structure of things, but then I take it and make it in my own style. I've also included reference images for you to download. I placed the reference images on my iPad and they are all here in the Reference images folder, and we'll be using these this month. So here's a sketchbook of mine. And I like to look at really the paint textures and how there's variations on opacity or, you know, the hard edges and things like that. And it just gives me some ideas as I flip through. Here's another one. I love this, satisfies (chuckles). As you can see, my favorite things to paint are animals, and I guess girls too, and plants. A book of mine that I did in watercolor, so again, I just like to reference. And then there are all the how-to books. I have quite the collection. This is more cute illustrations. This is a French illustrator, very minimalist, and I love the details step by step. But I really never directly copy. I try to make everything into my own style. This is the same illustrator. That one is in Japanese, translated into Japanese. This one's English. This has a lot of symmetry exercises, which is great. And then of course, animals, it's one of my favorite, favorite things to paint and draw. And this is a wealth of examples of drawing animals. Cute little baby penguin, just in all the different positions too, which is very helpful for me. You can choose to follow along with me or use your own references.

Day 6 - Flora: leaves

- Now it's painting time and we will start with leaves. I've created a canvas and I'm calling it Leaves. And first things first, let's add a reference image. Tap on the wrench and we're going to add... Let's insert a file and I have a Leaves reference image here. And so it placed it right in there on that first layer. There's a great function of locking, just like the paper texture. So this way I can't paint on it, I can't move it. You'll get this message and before I lock it... Let me unlock it here, I want to reduce the opacity so I can see what I'm painting. So click on that N and then let's reduce it. Let's say, to about 33%, we can always adjust it later if we want. And then lock it and now we'll create a new layer to paint on top of this reference image. Now I'm going to turn the canvas because... Maybe it's because I'm left-handed but it's more comfortable for me to paint this way. And then let's choose, I have a green here from my color palette, the DP color palette. Let's choose a brush... (Sanae hums) I think I will start with my SI Basic Four. And zoom in a tiny touch and I always test out the size of the brush. Remember, you can two tap to undo. Yeah, a little smaller. And then I'm just going to create the shape. I'm not too worried about making it exactly but in order to have one smooth shape without overlap, I make sure I don't lift my Apple Pencil. So if I remove that reference image layer or make it invisible, you can see that it's smooth. Whereas if I start painting, lift my Apple Pencil, try again, it overlaps. You can see the overlapping lines. And that's okay too, if that's the effect I'm going for, because I will go in with a smudge tool to give it that watery effect. (Apple Pencil tapping) And because with watercolor, even if you're using the green color, there's always slight variations in tone. So I go in and just start picking a similar hue and then go on top. again, add my quote unquote water. (Sanae drawing) And I want my pointy edge to be pointier so let's use the eraser. I double check to see what the eraser mode is, I want something a little bit sharper, maybe my gouache. And zoom in so I can see the edge. And erase, so you can see a ghostly edge there and I want to get most of it but it also looks natural to have some faint outlines with the watercolor. And I want to get rid of any harsh lines, smooth it in. What's great about digital painting is, with the leaf if I wanted to add the vein... With watercolor, normally you would need to leave a white space and paint around it. But I can do this a couple ways where I can either erase. Let's see, I want a thin

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line in my... Yep, same gouache and just erase to create that line vein. Or let me do it with this other leaf sample. (Apple Pencil tapping) I can use my gouache brush, which is more opaque. Let's use white here and a smaller brush. And then... Oh, that one's more of a peachy color. Let's see if we can get it a little whiter. (Apple Pencil tapping) It's a little bit whiter. (Apple Pencil tapping) And then I like to just add little spots of smudging to make it look more natural 'cause you can see the harsher edges here and there. (Apple Pencil tapping) If I use the erase method, sometimes I don't draw the line all the way. I'll draw it partially and then use the smudge tool to pull like you would with real watercolor. (Apple Pencil tapping) And that also softens it, which I like. (Apple Pencil taps) Okay, let's try a different leaf shape. We've got another reference here, how about the clover? I'm going to just use the same layer. And I like to start with a palette color, and then just kind of choose another shade or tint. So shade is when it's darker and tint is when it's lighter, of that same hue of the green. And let's do that kind of emerald green. Again, I'm on the gouache. So it's a constant adjusting the brush size, sometimes the opacity. This clover has little heart shapes. And keeping the Apple Pencil on the screen without lifting it for that smooth initial block of color. And as you can see, I stop completely tracing after a while. Even in my sketchbooks, I sort of randomly make shapes. We'll do one more. (Sanae drawing) And then because the reference image is a little distracting, I'll remove that. And again, I start just adding slightly different colors, or shades and tints. (Apple Pencil tapping) And then smudge, smudge. The bigger my smudge brush, the wider the smudge effect is. So it's almost like the water is spreading out more. (Apple Pencil tapping) Right now, I'm not worrying about, you know, where the light source is or... I actually really don't worry about that too much. But sometimes I do pay attention to where I might want to add shadows where things overlap. Like if this is receding towards the center, I would add more dark colors, darker hues in the center. (Apple Pencil tapping) Just like that. I should add a lucky clover, don't you think? So let's see, let's go back here and I'm going to go back to that first green using the history panel and let's make a four leaf clover. (Sanae drawing) The darker green (Apple Pencil tapping) and then smudge. (Apple Pencil tapping) I like how when I smudge, it does feel like I'm painting with watercolor, because sometimes... Or not sometimes, most of the time I'm not quite sure how it'll smudge. There's our little wonky four leaf clover. Let's look at our reference image to see what the lines are like. So there's a white center, and then these lines radiating out. Make that visible. And... Let's stick with our gouache and then minimize so we had that white line. (Apple Pencil taps) I could do a lighter green but I just like mixing things up and trying different colors. Oh, I already forgot what it looked like. Okay, so it out like that. Okay, so we'll use these like so. (Apple Pencil tapping) And these lines look too digital to me, so let's smudge a bit. (Apple Pencil tapping) And go in... Sometimes I like to make my smudge brush really small and just go around the edges. (Apple Pencil tapping) But I do like how, see you get that darker edge. (Apple Pencil tapping) And I'm actually going to do that to some of these leaves to give it that watercolor, darkened outer edge. (Apple Pencil tapping) And really as I'm painting, I'm just... I just get into that relaxed mode of what if I try this? What if I try that? (Apple Pencil tapping) There was that white spot there that I'm just smudging. But it's okay to leave those spots where the paper, quote unquote paper, shows through. (Apple Pencil tapping) Oh, there is... Let's erase that. (Apple Pencil tapping) That's the other beautiful thing about digital painting. The undo function or the erasing option, which it's not often the case for real watercolor. (Apple Pencil tapping) Oh, I like my four leaf clover. (Apple Pencil tapping) And another cool thing you could do, is there's this color picker option. If I'm for a color that I want and I'm moving around here, it will change that circle up there. I can also just press with my finger and then it will change as well. I tend to like the finger more than the little button there for

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the eyedropper. And so now I want to add a little bit of a dark edge, so I'll just... That's too thick. Undo, undo, undo. (Apple Pencil taps) With watercolor, you get those darker edges. (Apple Pencil tapping) Okay, so I could do that with others but maybe we wanna try a different leaf. You'll notice that I'm pinching in and out, zooming in and out because I get a better perspective of how it's looking from a distance. And then I wanna see it up close. So that helps me get a sense of, do I wanna add more color or change the shape, or you know... Sometimes it looks pretty good up close, but then when I zoom out I'll think, "Oh wait, that was a little off." Or skewed or something like that. And let's do one more leaf. (Apple Pencil tapping) These are round... This one looks a little complex, but we can do this one. For this one, it looks like it's got a couple layers going on. I will choose maybe a slightly different green. Let's do a pale green. More pale, that one. I'm just getting a sense of the general shapes, so there's skinnier leaves... I also don't like things looking super uniform. Change up the shape, give it a little wobbliness or just differences in shape. Okay, we'll do just that one, erase that. And so you can see where it's overlapping and looking quite digital. I'm going to start smudge, smudge, and then add some color. You can tell that I'm just randomly adding spots of color. I want it to have a natural watercolor feel of the variations in tone. (Apple Pencil tapping) And then some parts are in the shadow, so I'll start adding darker color. If I want a leaf to look like it's behind another one, I'll add a darker color. (Apple Pencil tapping) And I do want these to be a little pointier like the photo. (Apple Pencil tapping) My erase tool... My personal style isn't the photorealistic watercolor. I like a little abstractness. I like a little, I guess, character to them. And so I'm not too picky about it making look very real, real. (Apple Pencil tapping) And the main thing is to enjoy while you're painting and that's what makes me happy. I do think... Let's look at our reference image quickly. Let me unlock and then just look at it full color. Looks like they have these tiny leaves in the middle, so we'll do that too. Actually, I'm gonna erase that, we can lock that. Make that visible and we'll add tiny leaves in the middle. Okay, let me go and do my color picking trick if it would let me... There we go and I want it to be slightly darker so it'll show up. Smaller brush... Occasionally, I double check that I'm on the brush I want to be using. (Apple Pencil taps) I'm making it fan out a bit. (Apple Pencil tapping) Again, darkening to give it a sense of receding into the center. (Apple Pencil tapping) And... Oh, it's a lot smaller than I expected. (Sanae laughs) That's why it's helpful to zoom in and out, 'cause when you're right here, you think, oh, it's pretty big but nope. But it's a cute leaf. The great thing about digital painting is that there's so much available that I can do that's not available with traditional painting.

Day 7 - Flora: flowers

- We've painted some leaves, let's move on to flowers. I have my flowers canvas ready to go. Let's add the reference image in a different way this time where we're going to the wrench tool and then the canvas menu options and there's this line for reference. And this brings up this little screen that's movable. And I'm going to click on image to import. This window requires you to go to your photo, camera roll, so I've already copied it over to my camera roll and let me find my flowers. There are my flowers. And then it inserts it into that very convenient mini screen on the side. And you can move the image, reference image inside of the small screen around, you can zoom, you can even choose colors from it. So if I use my finger, you can't do it with this color picker though, you can only use your finger for the color selection. One word of caution, though, it doesn't always work perfectly, pick that pink. It's a little more muted because I'm in a color space that's not quite as bright. Okay, let's undo that for now. I chose different spring flowers, tulips and cherry blossoms and pansies and I believe that's ranuncula. And let's start with making sure that we're on the right

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painting layer. And I'm going to choose, let's do this watercolor brush. I kind of like the pansies, so I'm going to zoom into the pansies. Do some loose pansies, shall we? What happens if I choose that color? It's more blue than I want. So I'm going to, if I slide this, I can choose different colors here. Let's try that one for now. Like traditional watercolor, I find that it's easiest to work from light colors to darker colors in digital painting as well. Although with a brush like my gouache brush, you can paint on top with lighter colors in most cases because it's a more opaque brush. But I am using a watercolor brush here. Let me just make a petal, I'm keeping my pen on the screen without lifting it for each petal. But I like how it overlaps in the center there. And then I'm okay with that overlap too, smudge smudge. And then let's use a different layer for the darker purple that's close to the center, I'm gonna choose a darker purple. And then can you see that it radiates out a little in lines? So I'm gonna create these lines that I'll smudge. And then it's lighter in the center, I'm going to use my erasing technique here to create that center. And then since it's a different color, let's try another layer of yellow. We want a bright yellow, something like that. And then it's an even darker yellow, almost orange in the center. So that's one loose pansy. Let's try this other one. When I look at reference images, sometimes I like the shape or I'm looking at the different shapes and sort of how there's a darker center. There's always a little bit in the center that's typically yellow. I mean, in this case, I'm not loving the red color, I have a weakness for pink flowers so I'm going to make this a pink pansy. And let's use my color palette. Let's create a whole new layer. I have these three layers and it can get unwieldy so I'm going to group these together. And you do that by swiping to the right. You have one selected, swipe to the right, and then click on group and it creates a separate folder. You can rename this, I'll say pansy one. And then let's do the pink pansy on a separate layer. Let's try a different water color. Again, I'll do this fast too. And for this one, I'm just going to use kind of a really rough, just layer, layer, I'm going to smudge it all together. And I want to create variations in the color, maybe even go slightly gray. And then paint, paint, paint, smudge, smudge. And then what gives it that pansy look is that dark marking. So I'm gonna go, not all the way black. Make this smaller. It's kind of like that clover, that shape, part shape. And let's see if the yellow will show up. In fact, I think I want the yellow that's surrounding the black part there, the dark part underneath. So I'm going to create another layer beneath, oops, undo. And then smudge to smooth it out. Oh, they're cute pansies. And, well, springtime makes me think of cherry blossoms so let's try a cherry blossom. Another fun thing is we can either group like this, or if I undo, you can also pinch the layers together, if you decide, okay, I don't need them separate anymore, you can just pinch them together and now they're combined. I'm going to try a couple of different brushes with the cherry blossoms. Okay, let me try my hybrid brush. I created this with that whole gouache watercolor, super combo in mind. And how about a lighter, paler pink? Let's make this a little bit more stylized, so hybrid. With traditional Japanese painting, there's so many cherry blossoms involved, and they make these pointy ends always, which I like, and blend out the overlapping harsh edges. And I'm going to give it a slightly dark edge with my basic, it's too big. No, it's because it's so opaque. And then let's create a center. That's a pretty good color for the center. Let's go and give it a nice dose of smudging. I am going to add the stamen, make it tiny. And let's do little dots, maybe darker even. And then little lines, just smudge a few, like that accidental, got a little extra water in there. And that's pretty good. I can add little lines. Oops, that's not showing up so let's go a little darker. There are many, many spring flowers that you can paint. I love to take walks every day, and during the spring, I take photos left and right and have hundreds and hundreds of inspirational reference images.

Day 8 - Flora: trees

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- Continuing with the flora theme, let's paint some trees. I have my canvas set up for trees, and let's add that reference into the cute mini window. And I have it already imported into my photo camera roll. So there's my sketchbook pages. I liked my little palm trees and these different shaped trees. What I'm looking at here is mostly how the texture is and how the color seems to flow and where the dark edges are, just because it, you know, that's how watercolor looks. And I want to mimic that in the digital painting. Again, I'm looking here and see how the paint is spreading on the layer beneath it. Okay, so that's the reference. Let's make something of like that, that leftmost tree. And I'm going to do my funny turning thing because of the way I paint. And we are going to use my dual color brush. And remember, you can choose two colors. So instead of the pink, I want... What are these? But this is more of an olive-y green. Yeah, there we go. And then I'm going to add more of a yellow to this other one. Oh, that's pretty too. Hmm, maybe something like that. Okay, duo color. One, the biggest one. when you press lightly, you should get that lighter color on the right. And as I press harder, I get the darker color lighter, darker. And if I look at my reference image, I can see that the color pools on the left side more. So I'm just going to mimic that. Oops, I want that darker. And then smudge it. Sometimes if you smudge too much, the texture will smooth out. So I like to start with smudging the edges and then see how far I can go without losing texture. That's cute. Let's add some more definition on the edge. Go dark. I love using these dual color brushes. Let's add the trunk on a different layer. And to move the layer, I'm holding it down. And see how it lifts or it appears to lift? And then drag it below. Let me choose a brown. Maybe slightly darker. I don't want the dual color for this. Let's try SI Basic 4, about 22%. And then unlike the dual color, the pressure of the Apple pencil won't make a difference. So to get a darker color, it's just like layering in watercolor. I just layer some more. Gonna smudge that. Add a little shadow under the leaves. And there's one tree. Let's see, let's look at my palm tree here. I am going to combine these, so you pinch to combine. I think I'm going to move this out of the way. So to select the layer, you can click on that arrow icon, and then you get a bounding box and you can just move it anywhere. I will move it there for now. The thing that's important about moving items on the canvas is if you move it off the edge and you let go and you say, "Oh no, I don't want to move it there," And you try to move it back, it's clipped it. And so you lose information. So make sure you don't move it off of the canvas if you want to retain the entire thing. Though, you can of course, undo, but sometimes you might go several steps and forget about that, and then you won't be able to undo. Let's do a little palm tree this time. Going to create a new layer. How about a lighter brown? I'm just randomly picking different brushes to have different textures, different opacity. I don't have quite enough room on top here for my fronds, so I'm going to move this down. And you can see that all those lines that show up, it's snapping. So there's a snapping option here, and if I turn it off, it's trying to snap to this invisible grid. So when I turn the snapping off, it just moves much more freely without all those lines, and it's not as constrained. So let's go down here. I just like working with different layers, just in case I want to change colors and things like that later on. This is again, a olive sort of cream. A little darker. Going to zoom in. Too skinny. And you can tell I look at the general shape, but I am never trying to exactly copy my references. I'm going to use my gouache brush. That's a little more opaque, and that's kind of a darker brownie green. Hmm, something like that. It's a little darker than I wanted. That's okay. I feel like I just want more variations in color. Here we go. And let's add... We're on the leaves one, and I can... I'll just stay on that layer and add the stripeys. Let's see. Move in darker. Let's say I... The way I painted it here, I'm like, "Oh, I actually don't want those stripeys on the same layer as the leaves", I can select by clicking on the Select icon. And there's all these different options. Freehand is the one I use the most. And with Freehand, you can just create a little

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outline around the object that you want to move. And then you click the Transform button and you can either move it like that, or in this case, since I want it on a different layer, I'm going to use my gesture of the cut-and-paste. So cut-and-paste, and now it's on its own layer. So if I decide I don't like it, I can just erase it or make it invisible, I can move it. I can do all sorts of things to it. The selection tool is really handy, and it's another option that you don't get to use in traditional watercolor.

Day 9 - Flora: wreaths
- Putting together the skills we've learned so far, let's paint a wreath. Here is my wreath canvas, and let me double check that I've got my painting layer selected. Start with my favorite watercolor number four brush. For the wreath, I'm going to use just my imagination, whatever comes to mind. Let's start with this olive green. For some base leaves, I'm going to create a leaf shape, similar to the one we painted earlier. And you can see I'm pretty random. And it seems to be listing to the side. So, I'm going to do some transform action. I can use either distort to pull on the corners or warp, which is like a mesh, and get it into a shape that is more of what I have in mind. Great. Add a different leaf on a separate layer, just in case I want to move it around or change the color or something. I don't know why, but I like to just add dots. We have a set of leaves there and so it doesn't look like a Christmas three, the more springy, let's add some flowers and pink flowers. I'm going to use my wash brush that's a little more opaque. Let's say I'm feeling kind of lazy. I can just duplicate this layer by swiping left and then using the transform freeform option, just move it around. I can even rotate, like so, I can select just one of them and distort so it doesn't look like I just copied it and I can merge those. So, I have the flowers all on one layer. Let's try different kind of pink flowers. Some white centers, maybe dark centers for the other one, and then add a layer underneath of, I want something vine-y and sort of delicate looking. Maybe a darker green and a much smaller brush. A lighter brush with a watercolor. Let's see how this, yes, I'm going to just create these little vine-y aspects. I'm going to smudge these to give it that watery, diluted effect. Zoom in. I feel like it needs more color if it's a spring wreath. How about yellow? Start with a beige, something bright. We'll do that on top. I haven't tried this big wash one yet. Undo for those stray marks. Like I said, this is all my imagination. So, they're kind of made up flowers. And then why don't we add maybe a purple from my palette. Again, I like to just add lots of dots. Let's see, am I missing anything? Do I wanna add maybe some little leaves? Sure, why not? In Procreate, you essentially have every art supply available to you in terms of different textures. So, as I'm smudging the brushes, they look like watercolor, but the details look more like pencils or color pencils. This is looking pretty good, but I wonder how it would look if I rotated this a bit. I can select all the layers by swiping to the right and then hitting the transform icon and that little green handle there will let me rotate it. I kind of like it there. And if I wanted to increase or decrease the size, I do it in the same transform tool and before I had it on distort. But to proportionally transform it, I want it to be on uniform. I can go down to make it smaller and then bigger. And this is about the original size. You don't want to go too big, because this is a pixel-based program. You will lose quality as you increase the size. There is a slight workaround for this where if you choose nearest neighbor as your interpolation option, as your increasing the size, it does a better job of retaining the quality. All right. I think that wreath is looking lovely. Okay, let's go back to the gallery. We have completed the flora section, so let's go ahead and stack these together. Click on Select, select the four flora paintings, and then stack it. And I'm going to get out of that view and name this flora.

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Day 10 - Fauna: chicken
- For the next week, we'll be looking at one of my favorite subjects to paint, fauna. Let's start with the chicken. Let's open the chicken document. I have a reference book here, and I'm also going to get a reference file that's part of your digital assets. There are my chickens. Going to tilt my screen a bit. And now I'm just looking at the general shape of the chicken and the colors. So I want something brownish or darker into the dark gray, almost black territory. Also want red. Okay, and let's double-check that I've got my painting layer selected. I'm going to start with... Let's try the duo color again. Let me choose kind of a reddish brown for one side. That's too green with the undertone. There we go. I'm going to focus on starting with a half-moon or half-circle type shape with the head. Let's go a little big. So I've got my half-circle and a cute little head. Smudge. And I like that brown, but there are some fun ways to adjust the color. Under the magic wand looking icon there, there is the hue, saturation, and brightness option. And I can just use the slider to try different colors. Blue chicken. Let's stay realistic. I'm gonna go just slightly more red. And I can also adjust the saturation. It can get very saturated and bright or more muted. I think I want slightly more muted. Then you can go dark all the way to black or all the way to white. I'm going to lighten it. And let me just add another layer. Now I just kind of play with the colors. Just like watercolor, the colors will blend and not look exactly like what you see in the circle there, and that's part of the fun. You just explore and try. Giving it some variation. I'm going to give it a little tail, a little lighter there. Looks like it's staying pretty dark with this duo color one because I forgot I had my two colors, so let's switch over to hybrid. There you go. Now, we're seeing more of the different colors. Let's just keep in different colors to give it variation. And let's add another layer for the wings. Let me choose a section from the actual body. I think I'm going to make it slightly lighter. It can look like the wing shape, another sort of half circle, give it the portions of the legs there. I want the top of the legs to be part of the body, so I am actually going to select just that portion, and I'm going to do my handy-dandy cut and paste so it's on its own layer, but I'm going to move my layer down. Oops, it accidentally made a group. I don't want a group. I just want it down here, and then I'm using my pinch action so that now it's the same layer. And just that way, it'll blend a little more seamlessly. Like so. Let's add the comb, the red comb and the wattle on a new layer. Oh, do I want it brighter? I can adjust it later if I want. Let's do a smaller brush. I always think of it as a crown. Then the wattle. Let's make the beak a slightly lighter reddish color. And then some blending. I like to conserve my layers, but I have actually quite a lot of layers to work with, probably over 100, I think, because this isn't too big a document. It's 8-1/2 by 11. I'm just going to go ahead and add the legs to the same layer as the comb and the wattle and the beak. How about some gray? It'll be a bit of a dancing chicken. I feel like it needs more details on just the body and stuff in general. Well, how about let's try a little white with my gouache. I'll also add an eye here in a second. Little dashes. All over. Let's give it an eye. Let's experiment with adjusting that wing color a bit and go back to the hue, saturation, and brightness. This is my favorite way of adjusting color that I've already painted. There are a lot of other options under the adjustment menu, and we'll go over some of them. I'm going to make it a little bit brighter. I'm going to duplicate this to add a little bit more depth and texture. Ooh, I like that! And maybe... Yeah, let's smudge this part so it doesn't look like there's such a strong demarcation between the other layer. I like to turn the layers on and off to see how the layers are affecting each other. Yeah, that's a pretty cute chicken. Oh, it looks like I have a bit of a stray line there, which happens, and again, the turning on and off layer helps with figuring out which layer it's on. Yep, it's on that layer. You can see it disappear. And let's just go ahead and erase this one. Another way I can erase is I'll just pretend it's there to do a selection, and then the bring down and

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cut would also erase any stray marks. Okay, so I'm adding the last details to the tail, and I'm just going to soften things up to give it... So we used that watercolor view. I'm happy with that.

Day 11 - Fauna: bunny
- I have an extra soft spot for bunnies, which we'll be painting next. And the really exciting part is, we're going to introduce stamps and clipping masks for this lesson. This time, I'm going to import a sketch that I've created that's available for you in the digital assets. And I'll use Add, Insert a file. It's in my reference images. So, there's my cute little bunny. And I'm going to add a layer under. This is going to be my new painting layer. This is going to be my reference. I can even mark it as reference. And I'm going to tap on the N, and choose, these are called blending modes. I'm going to choose Multiply, which will allow me to see the sketch even as I'm painting. Lower the opacity. And here we go, let's do a little painting. And I'm going to also lock this so I don't accidentally paint the sketch reference layer. Let's choose Watercolor 3. Let's make a gray bunny. Pinky gray. I'm going to zoom, as I always do, and just using the sketch as a guide, block in some color. I'm going to leave the snouty area blank there. As you can see, I'm not being extra precise about being within the lines. And for the added texture, I do like overlapping, having these various levels of opacity. This much. And let me turn off the reference layer just to see what it's looking like painted. Smudging. Cute. Let's add a layer underneath the body, or the first block of color. For the snout and the belly, I'm going to make it a lighter gray, almost white. The plain white is a bit too stark for me. Here we go. Let's add the sketch to see the details. Let me add pink for the ears. I'm going to use a gouache that's a little more opaque. And then give it some cheeks. Use the smudge to give it the watery dab. Some eyes. When the brush gets small like this, like I mentioned before, it does start to look more like colored pencil, or even ink. Bunnies' noses are kind of a reddish color, I think. I think their eyes are also more red, but, you know, let's go with black, I think it looks cuter. And then, just in case I want to move the whiskers, I'm going to create another layer, and I'm going to make them dark gray. Whisker, whisker, whisker. Actually, let me undo that to get a sense of what it's looking like. Not sure about that last whisker. I'm going to do my little erase trick here. I can do the three finger swipe, or I can also cut it using the Actions menu. And let's do that, and that. And we have the basic bunny here. Oops, I'm on the wrong layer. Oh, let's smudge, smudge. Now, this is pretty cute, but something that's fun to do is adding the stamps to give it even more texture. So I'm going to select the main color block of the gray body, head, and all that, add a layer on top, and then I'm going to click on that layer to create a clipping mask. Let me select my stamps. And I will start with maybe this one. It's like a drop of paint onto a wet painted surface, and you see the bloom, as we call it, or the spread of the paint. One thing to note though is, when you're doing the clipping mask, it's going to paint at the same opacity as the layer underneath. This is pretty transparent, so my clipping mask version may look a little light, or more transparent. I tend to choose a slightly darker color. And let's test this out to see how it'll look. And so you can see, it can be subtle, or you can make it bigger in size. You know, tap several times to make it darker. You can even select it, and increase or decrease the size, rotate it if you want a different section of the stamp to be visible. And you'll notice that the stamp is constrained within the shape that's already painted, to which the clipping mask is attached. I just love adding these blooms or splotches. It's too big. If you have multiple splotches, or multiple elements on a single layer, you can isolate them and just select part of it to resize as well. And then you can soften. You can even select and adjust the color of just the part you've selected. Again, with the transparency, it's not quite as obvious here. Try maybe the soft one. You can do light too. So if you look at real watercolor, you know, it's the tones and the variations are what make it seem so

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beautiful and charming, so I like adding these stamps to give it that natural variation. Oops. (giggles softly) Or you can go overboard. Let's just choose different. (stylus scritching) And then I can see that this part needs smoothing out, smooth that out on the original. And with the clipping mask, if I change the original painted area, so let's say I decide my ears are too thick, and I reduce it, and you can see that the clipping mask just stays aligned to the shape of that painted layer. I think I actually like the bigger, thicker ears. You know, you can have fun with this, where you just try totally different colors, so, I'm going with more natural, but what if we added just pink? And you can also add multiple clipping masks, so if I do another one, and I make that a clipping mask, and this one's just a pink one, and I try it, and I'm like, "Ah, not loving that one," you know, I can either make it not visible, or delete it all together. You can have multiple clipping masks attached just to this layer, which is very helpful when you have different elements, or colors, or sizes, and you just kind of wanna play around with all the differences.

Day 12 - Fauna: fox
- Let's get foxy. Today, we will paint a fox and I'll cover alpha lock and masking. Let me do something a little different today. And I'm going to create a new layer, and create a sketch. I usually don't create sketches before I start painting, but it's always fun to change things up, so let's make one today. This will be my sketch. I can change the name to remember, "Sketch." And, so Procreate Sketching. Let's do 6 B pencil. Doing fox. Black is always good. Let's see. It's a good size. Oh, I can still see my peak. Let's do a rough sketch. Its little legs. Let's do a fluffy tail. You can see how loosely I'm sketching here. I think I want it to have bigger ears. That's pretty good. I can also move this so it feels centered. There's a little trick, I can use the snapping, and turn on magnetics and snapping, and with the layer selected, you'll see these lines show up, and when the orange line shows up vertically and horizontally and across, that means the object is centered. And I'm going to do the same thing I did with the bunny and reduce the opacity, and make it multiply. Let's find a foxy reddish brown. And this will be the main part. I'm going to start with the Watercolor 4. And maybe make the brush bigger so I can cover more surface area. Even more surface area, there we go. I'm going to leave the tip unpainted because it's going to be a lighter color. I want to see what the color looks like without the sketch. So I have made that invisible. Smooth out those lines. But the tail is overlapping the body, so I do want a bit of shadow where it overlaps, so I'm going to paint some more. Maybe use a darker brush. Mm, not that dark. Shadow there. Ahh, pretty good. I wanna see what it would look like if I duplicate the layer. That feels a little too dark, but I can adjust the opacity. Oh, I like that. So I'm going to merge those layers. Create the lighter layer. It would normally be white, but I'm gonna go for a very pale cream, and use my gouache. I want my sketch back. I think it might be too pale, I'm gonna go a little darker. And you can see I'm deviating from the sketch a bit, just because I am thinking about the shape in general, what looks good to me. I am going to turn off my sketch, see if I'm liking the way it's looking. I do. Now let's smudge this to smooth it out. I am going to smudge the tail end to make it look like it's blending together. Let's add the legs, which are dark for foxes. Let's get the sketch back just to see. All right. Yeah, somewhere around there. Okay, that looks pretty smooth. Or I meant, it looks a little too digital, to me. Since we're on black, let's do more details. Little black in the ears, little eyes, and make it smaller. Little nose. I mean we gotta give it some cheeks. Use my watercolor. As you can see, I'm always checking to see which layer I'm on 'cause it's easy to paint on the unintended layer. Oops, I lost my cheek there. There we go. I'm gonna add some texture to this foxy thing. Let me go back to the main body here. I can create what's called on alpha lock. It's very similar to the clipping mask, but instead of it being a separate

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layer, it's going to be directly on the same layer. So I can either click on the layer and select alpha lock. You will see this checkerboard grid show up, and if you click it again, it'll disappear. Or I can also use finger gestures, where I swipe to the right once and then that grid will show up again, the checkerboard. What this does is, similarly to the clipping mask, an alpha lock will constrain any added elements, just to where the area is already painted. Let's do stamps first. Let's do this one, and then I'm going to do my little eye dropper trick with a finger. I'm going to do a darker color. Let's see how big it is. Like that would be super big. And maybe some more like that. That. Try the, which one haven't I tried? Maybe that one. And then just vary the colors a bit. That one's pretty prominent, so I'm just gonna soften it. Then I think I want a reddish color somewhere with that. You can see it's doing the same thing the clipping mask did, but it's directly painting on the same layers. So unlike the clipping mask, once you do it, it's done. It's a permanent change that you're making. I can also just paint regularly, if I wanna darken the tips here. So this is also great for when you want to have darker edges, which is very typical in watercolor because, you know that you'll get it exactly at the edge. Whereas before, when I was painting the leaves and the flowers, I manually tried to darken the edge, but I wasn't getting it very exact. Whereas in this case, with the alpha lock, I will be painting right along the edge. I'm going to turn off the alpha lock, and we're going to add a mask this time. A mask is a way to hide or reveal parts of a painted area. So let me show you. I've selected the layer mask, and you're going to be using either black or white to hide or reveal. I'm going to take a brush, let's use my gouache brush. Black, if you think of, you know, black covering things, hiding things, black will always hide whatever painted surface you have. So let's say, let's change the shape of the tail. If I start painting, you can erase. As you can see, that's the part that was hidden. If I turn off the mask, it's still there. So it's non-destructive way of modifying your painted area. And again, if I'm on the layer mask and if I paint with a white, it comes back. This is great for detailed areas or very small changes that you want to make. The mask gives you a lot of control, and I love the way my fox turned out.

Day 13 - Fauna: fish

- Moving on to water creatures. I will show you how to paint a trout. I did a quick Google search on trout so that I have lots and lots of images to pull from in terms of the shape and color. I'm never copying directly. And we're going to do something different where it's a split screen, so I will still have access to all the images that I've searched, and I'm going to do split view and then open up my Procreate. So now we have it side by side. I'm going to scooch so my Procreate is bigger. And so I have my painting canvas here, and I can see that the trout has a bigger fin on top and a few other fins on the bottom. Let's choose kind of a grayish color. I'm going to make sure I have the right layer selected, and I'm going to have mine facing right. Let's choose my basic. You've got your basic fish shape. The tail is sort of a triangle. And blend that. On the underside, it's a lighter color. I'm just gonna start making up my own trout version here. Let's do it on a different layer just in case I want to modify. And sometimes to get a lighter color, I'll paint a bit and then just smudge it to spread it out into a much lighter, more transparent layer. Do that. And I want that fin on top. Let's see, let's look some more. Let's make it a darker gray. So select, darker gray. I'm going to blend my fin to the body. Oops, I made it on the wrong layer. So let's do our select, cut and paste, and then merge these two. I can tell it's on a separate layer when my smudging doesn't seem to completely, seamlessly blend together. Let's make those bottom fins. I'm going to do some erasing to adjust the shape. The tail seems kind of chunky to me, so let's adjust that too. All right, the trout seems to have lots of dots, speckles all over. Let me create a speckle layer, maybe make it dark, gouache. And then

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just add lots of speckles. (Apple Pencil tapping) I'm also going to create the fins, just other details. Let me do my alpha lock, get some stamps in there for some pretty texture. Reduce the opacity. This was my speckles. I'm going to add the tail detail using a clipping mask. (Apple Pencil tapping) Just some dark areas like that. Let's see what this layer has. Yeah, it has the fins and eyes. I'm gonna make the eyes a little bit more prominent. And at this point, I'm really not looking at the reference images and just sort of making things up. (Apple Pencil tapping) All right, I can add the dark edges using my alpha lock, but I'm going to show a different method that will add a dark edge all the way around, which is something I like to do. I'm going to turn off the alpha lock for now and then go to my selection tool and choose automatic, and here, it might be easier to see if I turn it right side up like that. And we're going to drag the Apple Pencil and it is trying to grab all the way around the pixels of the fish. And then I'm going to soften the edges of the selection with feather. And you can see how it's blurred around the edges. And I'm trying to maybe go down to about 8% here. And my goal is to try to create that watercolor dark edge. So let's go to hue saturation and play around with saturation a bit, and then darken. And you can see that the edges are getting darker. And then if I click on the selection icon again, it'll go back to deselect. And that looks, that looks pretty authentic to me.

Day 14 - Fauna: sea turtle
- I was inspired by a Japanese folktale for this next painting project of a sea turtle. Let me get set up with my canvas tilted. I have my reference images already loaded. I'm going to keep it loose. Let's choose a reddish, brownish, pinkish color and select my hybrid brush. Let's go big. I'm going to paint the turtle's shell. Let's see. Yeah, I'm going to do an overhead view and let's add the head and the fins. Maybe a grayish, greenish color. I always think of green with turtles. These are looking more brown sienna colored. Oops, that's too green. Let's do more gray. I'm going to leave that top part unpainted, 'cause I'm going to add the similar color at the very tip top of its head. And then it has these cute little, are they legs? Maybe they're legs. And I'm going to go back to that same layer with the shell, use a similar color. Let's play with the adjustments here. I do like that brownie kinda rusty color, but let's try the color balance and maybe take out the red a bit and make it more green. And it looks like that other blotch of color needs to be blended better. So, I'm going to blend that. And those look like little shells, don't they? I mean the seashell shapes. Let me add a layer, maybe go a little darker. I'm just going to create outlines, and that's kind of dark, so I'm going to use the curves this time. This curve allows me to change the darkness and lightness. Oh, this one has blue selected. So, it's actually adjusting the blue and yellow. It goes more blue this way, it goes more yellow that way. If I chose gamma, it'll change the darkness and lightness overall. So, I'm lightening it like that. Let's just keep adding details. It needS to go darker. Let's see. For some reason, if I double tap my apple pencil, that option comes up. There is a way to adjust that, but I never have and I'm on this detail layer. So, let's just add random details. And also let's do my alpha lock and do more of those stamps. Want to create kind of a greeny, blend, blend, blend. Okay, we're keeping this one loose. And let me group these together. I'm going to center it, make sure I have my snapping on, and then just reduce the size of the canvas, so I can see the cross hairs. It's pretty good. And we've been working with just a plain white canvas so far. And there is this option to change the background color. So, if I click on that and just choose any color, it will add, as it says background color. But I don't really like using this one too often, because there's not much you can do. It just creates a background color and that's it. And so I leave it white and I like to add a new layer, put it all the way in the bottom. And let's say what's in the sea or water, sea turtle. Let's do like a blue. And if you just

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drag from the circle, it fills the entire layer. And what's nice about having a separate layer is that if I wanted more of that underwater effect and I want it on top, I can put it on top and then just lower the opacity, so that it looks more like that one, you know? And I can do more color adjustments. I might want the blue to be a more saturated blue or maybe a turquoise. I can even do more of that clipping mask. Something that does happen with clipping mask is that occasionally it will lighten the layers. So if I delete that, it goes back to that turquoise. So, in this case, I'll just do an alpha lock and create that wet on wet effect. That one's soft. Something like that. We can even go even bigger and more subtle perhaps. Let's see how that looks. Nope, I want it maybe in the corner. I feel like I want it to feel a little random. So, we're just gonna blend it out a bit, so it's not quite as obvious. I like to use these effects on the background to create that wet on wet look.

Day 15 - Fauna: moths
- We're going to use an easy method to create moths, beautiful moths. I've got everything set up with my reference images and my canvas, and I am going to choose a creamy color to start with. Let's make sure I'm on a brush, not a stamp. I guess 4, and to create symmetry we're going to get some extra help from Procreate. Let's go to the Action menu and go to Drawing Guide. And you can see it creates a grid, and if we go to Edit Drawing Guide, there's an option for symmetry, and that creates the center line, vertical line. And it says Assisted there so you know that the symmetry is turned on under the paint here, and let's start by creating a wing. See how when I'm painting it's mirroring on the other side? Exactly the same thing that I'm painting. So easy (laughs). And then maybe create another portion of the wing. Do some smudging. I'm going to enlarge it just a bit, but remember it's pixel based, so we don't want it too big. And let's create a layer. Now this layer is not assisted, so if I start painting, it's not going to do anything. So there is a way where I can, instead of going all the way back to the action, I can select Drawing Assist, and now it says Assisted, so it will add the details on both sides. Select that. Do the alpha lock so I can darken the edges. And then let's add the head and the thorax and the other parts of the body. This one's not assisted and I'm going to just paint down the center. Oh that looks a little off to me, so let's reduce the head size there. I'm going to soften. Let's give it some antennas. I'm going to clear the alpha lock right now and let's adjust the shape of these wings a bit. I'll warp it. And you'll notice the warp isn't symmetrical in this case and I deliberately want it to be a little bit different, not so perfectly symmetrical. And let's add two more details in with the gold. I'm on the assisted. You can see either side I do it, it will reflect on the opposite side. I like to use the Symmetry Assist for more balance, but I also like to make sure that I'm including organic elements.

Day 16 - Fauna: birds and nest
- Springtime is when you'll find birdies and a nest with their little eggs. Let's choose a brush. Do a little watercolor. I have a number of birds here. I see these Steller's jay in Seattle a lot but I think I want a robin and the robin's eggs. I think that would be a cute combo. Let's choose a light color like so and create a round body. I'm going to exaggerate the roundness here. And the little head. Okay, let's add some brown on top. And wings. And again, sort of winging it. There we are. Blend. I want that brown to be darker. I'm going to go ahead and duplicate. Play with opacity a bit. And that's pretty good. Add another layer for the orange. Just not very bright. Let's see if I can make it a darker orange. Yeah, that's nice. And another. More yellow. How about add some gouache for a bit of opacity? And then smush it all together. Okay, let's add details. It's kind of a dark gray beak. And the eye. I feel like the body's a little big so I'm going to trim it off. We need to do the Selection tool.

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Here we go. Three finger swipe. Cut. And looking at this robin here, it's more rounded at the top so I think I might adjust that shape too by painting on top. The color. Make sure I'm on the right layer. Chose a brown. Looks like some other colors got added in there. Let's see, I like to just get perspective on the shape. Blend it. And that's the detail. So we'll just add some legs and then start playing with details. I know that robins are typically orange breasted like this picture but let's just play around with the blending modes. So if you tap on the layer on the end, you've seen me play with opacity but then these are all the different blending modes. Multiply was what we used for the sketches and the different options give you different results. Ooh, that bright yellow is cute. Blue. Gray. I kinda like that bright yellow, the Hard Light. And I'll just add little bits and bobs here then we'll move on to the nest. I just like adding dots and dashes and then softening them up. Okay, we'll keep that robin like that. Let's move on to the nest and we'll group these together and create that gray nest maybe with the big gouache. I'm going to start with a big circle. That'll be the center. And then I'm going to start adding the, the branches or twigs that make up the shape of the nest. Gonna soften these and then use my actual watercolor brush to create more twigs. And let's do a clipping mask and add a stamp to make that smaller with Uniform. Trim on the right layer. I like to just see what it looks like when I duplicate. If I adjust this, that'll make it more saturated. Different colors. Let's play with the blending mode again just to see. Oh, that's kinda cool. Like the darker color. I think the nest is decent for now. And then I might darken that center just a touch to give it depth. Oh, I'm on the stamp still. Make sure I'm on a brush. Okay, let's add some eggs, shall we? Robin's egg blue. I wonder if I try to select it, what it'll give me. It's a darker blue but maybe something like that. Slightly more green. That's pretty in turquoise. I'm on Gouache. I'm gonna lower the opacity of the gouache just a little. Add some white. And I can be lazy and just duplicate this and then move it around so I have multiples. Just kinda switch it up a bit. Oops, I want the light source to be sort of in the same spot and this one is - that one? Yes. Change them slightly. I can even adjust the color. Make this one brighter or darker. And add more shadow right there. Okay, I've got my eggs there. So if I wanted to move these around to create a bit of a scene, I'm on Uniform so I'm going to move this guy over on this side, maybe enlarge it a touch. I'm going to move my birdie, shrink the bird down. And it's behind the nest right now so let me bring the bird on top of the nest. The bird is on top. Let's do a little perspective adjustment here just for funsies. I'm on Distort. I'm going to grab one of the corner handles and go inward and expand it out that way. Click on the arrow again. It's a little hard to tell whether the bird is on top or not. I could darken the legs a bit. So select Darken. Move it. Maybe tilt it a bit so it's like, looking. And then I can select both groups and move it towards the center. Yeah and I could keep going and going and going but this is looking pretty good for now.

Day 17 - Funga: mushrooms

- Funga, if you didn't know, is a fairly recent term for the kingdom of fungi or mushrooms, which we'll paint next. We've moved on from fauna, so let's stack them. Click on select in the gallery view. We're going to select all the fauna, the little animals, and then stack. Let's go ahead and name that. Oops, I need to get out of this first. And fauna. And I already have a funga document created here. Here's my canvas. I have my reference images loaded, and I'm going to combine two mushroom shapes. I like the dots and the color of the candy cap. And then I really like the shape of this one, so I will combine those two. And let me show you this little trick of how you can fill a shape, as long as the outline is fairly solid. So my brushes that I created are pretty transparent, and it won't work as well. So let's go to a Procreate brush, and inking, dry ink. I'm gonna do a slightly more pale pink.

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And I make sure to close the shape and then fill it. If there are some white bits, I just smudge that together. And let's go ahead and create the stem as well. Same way. Maybe with the paler gray. We're still in the dry ink. Something like that. And then fill it. And you can see the threshold on the screen at 63%. And if I keep moving it towards the right, it increases the threshold and eliminates more of that white ghostly outline. Doesn't do it all the way though. So we've got the basic shape. It's a little bit more curved. I like that. And let's go to our mushroom cap. Add some watercolor texture with a darker red. I'm going to use my color picker eye dropper and go back to my brushes. Maybe something like that. It's always darker along the base, so to darken it, maybe add another clipping mask with some stamps. See if the same color will show up. Oh yeah. Make it smaller to soften the edges a bit. And then I like this fuzzy one. Let's see if I'm on the right, yep. That's a little too big, too small, just right. Let's add some white spots. And I wanna experiment to see what it looks like if I use a stamp, a smaller stamp. Oh yeah, that works great. Because they're all the same, we're going to go in and just change them up a bit. As if I just dropped little white droplets of paint. I like that. Okay, how about the stem? We wanna shadow for sure. And I'm going to use the alpha lock this time. Make it have some texture. Add darkness there for the shadow. And then let's smudge. Let's even add some more brown just to give it some different colors. I feel like my mushroom needs more of a shaded area on the bottom there. So let's do more clipping masks. Take that darker red color, I'm gonna even make it darker. I am going to move those white spots, 'cause it looks kind of funny. Oops, I might have to do that individually like that. See, this is dangerous. I start to want to make it exact and perfect and all that. We don't need that. And then I'm going to just manually add another white dot here. There we go. Let's smudge that a bit. Make it less of a straight line. Smudge that too. Let's move it to the center. There's that crosshair line. Eh, that's pretty good. And since it's just floating, we can add ground with a new layer. And I'm gonna use my big old gouache brush. Slightly darker, maximum size. Blend away. Maybe make it even darker on the bottom. Add a layer of shadow. Oops, this goes smaller. Shadows are often purple-ish. So maybe I'll add just a little bit of purple, depending on the light, of course, but. So there's the shadow. What if I add another layer of the ground? Ooh, that makes it very rich and dark. Let's make it slightly more transparent. Snap it into place with that pinch action. And there's our mushroom.

Day 18 - Food: fruits

- With any kind of painting, the blank page is always very intimidating. But I have a little trick where I start with a strawberry to get my mojo going. So let's paint one today. My reference is a little felt strawberry that I made. I like to make felt things. And let's get our canvas ready. I'm going to choose pink. And start with Watercolor 4. I'm just going to paint a strawberry shape. And on a separate layer, let's add the calyx and stem. Maybe something, a muted green is always one of my favorites. Let's do something a little darker. Smaller. You can see, just like real watercolor, when I overlap the colors, it changes. And if I wanted to make sure that the green just stays green, I can either erase the strawberry or I can do the masking trick. So if I go to the strawberry, Add a Mask. Remember, black hides it. So let me find a gouache brush that's a little more opaque. And then I can see more of the green this way without actually changing the strawberry shape. Here we go. I like that it looks like it's somewhat overlapping, but not fully. Let's go back to the calyx and add a stem. Alpha lock it, I'm just gonna add more color to it. Then I can undo the alpha lock again. Because it wasn't letting me smudge at the base of the stem. And I think I will create the seeds with the eraser. And I have dots here, but we did dots for the mushroom, so let's just do little tiny dashes. Ooh, I like! And if I wanted to create multiple strawberries, I can group this, and I can duplicate that group, and move it.

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And I can even flip it vertically, flip it horizontally, rotate it. I can duplicate this one. I might warp this one so it's slightly different. I could even change the color a bit of the leaf. And the strawberry itself. Let's try that curve to darken it. Just like that, you can have multiple strawberries.

Day 19 - Food: veggies
- Let's paint some spring veggies. I have some reference images here of artichokes, some photos, and an illustration in a book. So let me start with that. I want kind of an olive green. I do like the purple, but I'm going with the green. And with an artichoke, how about, I feel like my favorite brushes are Watercolor 4 and the gouache. I tend to paint the most with those. But just for variation, let's try Basic 3. And I'm going to create this teardrop shape. And because I might want to adjust the artichoke leaves, I'm going to create a new layer, slightly darker, smaller brush. Got that notch in the middle of the leaves. You may notice that I don't actually fully color things sometimes just because I use the smudge brush as the water to spread the paint around, the digital paint. And again, if this was traditional watercolor, I would have to carefully try to paint underneath, you know, trying not to overlap too much with the edges. But because it's digital, I can just create another layer. And I think I'll slightly alter the green. Make it a little smaller. And then if I smudge it, it just beautifully blends into that lower edge. We're constantly adjusting the sizes. I'm going to redo that and then erase that mark. It's nice to be able to do that. I do that while painting regularly with watercolors. And then for the top, I'm just loosely adding strokes. Maybe a lot of separate layer for the stem. Let's give it some shadows, shall we? We can also have the shadows on a separate layer, just in case I don't like the way it looks. I wonder, let's see if I put these together. And then I like to just play around with colors, so we will make only this new set of layers visible. And I'm going to flatten this so I can change the colors all at once. Can I make it more the purpley? Yeah. Now I have the purple artichoke. And I can add in some green. So that's fun to do. There's your regular artichoke. I'm going to paint another vegetable, a radish from my imagination. I'm going to scooch this over to the corner. And new layer. Let's pick a pinky color. Go with my favorite watercolor, four. Tends to be darker. And then, well, I guess it's both ways. I'm going to create an an ombre effect here. And there's this fun color adjustment option called the gradient map. They have some presets, like Mystic, Breeze, Instant, Venice. Oh, that's pretty nice. Oh, I like that too, Blaze. I think for a radish. Which one was that, Venice? And you can adjust this, where I like the purple, I like that light color, you can change the hues. If this goes lighter... I like that. Done. Click on the button again. I might lighten that bottom section though, using a, let me see if I can move that, a more transparent eraser. Lighten that bottom. Love adding my stamps. Haven't used that one. Subtle. Okay, let's add the leafy bits. I'm going to make a layer underneath. Green. There we go, ooh. And as always, I like to just mix in different colors for different shades and tints. Let's make it really watery with this one. And then I'm going to group those two together. Viola! Eat your veggies.

Day 20 - Fabstracts: checkerboard
- For the next few lessons, we're going to do what I call fab-stracts, fabulous abstracts. Let's add a grid as a guide. I'm going to the drawing guide and turning it on. And that's a pretty small grid, so let me increase the grid size. I think something like that. And let me make sure I can paint without it getting constrained. Yep, that's good. I like this blue. I'm going to choose a slightly darker blue. And let me double check my brush. Let's go to my favorite one. And I'm just going to paint a pretty watercolor square. I'm going to erase a little. I want it to be square, but not perfectly square, if you know what I mean. Still have that organic look. And then I'm going to create a checkerboard with

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this. And as you can see, it'll snap to the grid. And you can see that it didn't snap completely to the grid because there's extra pixels still around it. And let me just kind of erase that part. Cut. You can tell if there's a color or pigment or paint because the bounding box isn't flush against the shape. And in this case, I'm just trying to get as close but not super perfect. So that's okay. Let's see if we can get it to snap. And I'm creating a checkerboard, but it's not going to be super perfect. I'm just showing the snapping feature here. So let's move it. And then if I wanted to incrementally nudge things, I can just tap in the direction I want the object to go. And you can see, it's just teeny tiny movements. This way. And I can just go a little bit up like that too. So in this case, the snapping isn't, you know, putting it exactly where I want, but it's putting it in the vicinity. That's good. Oops, and you saw that it cut off the shape there because it went off the edge. So I don't want that. I want to make sure I get one of the solid ones. And then again, I can do a little tapping. And if I wanted to not snap it, I would undo the magnetize and snapping. Yeah, we could just create little patterns like this. This one cut off on the left, as you can see. Maybe I'll just do one more. Maybe just something like that. Let me turn off the grid. And I can just snap those together into a single layer. And we can add another layer underneath, maybe a very pale, pale blue. And then (pen scratching) fill it in, or I could just do the filling of the entire canvas, like that. And it does show the texture of the paper, so that still keeps it looking like watercolor. You can add some splotches and stamps as well. Let's go really big. And reduce the opacity 'cause I just want a sense of slight unevenness that you see with washes. Then you can just paint little details if you want or keep it as is. I'll be using some of these fab-stracts for a project at the end of the month.

Day 21 - Fabstracts: floral
- Using harmonious complementary colors, I'm going to paint some abstract flowers. So far, we've been using the Classic view for colors, and I'm going to select Harmony, which will give me the option of complementary colors. I'm going to start with a rather neutral. Actually, this is a nice light color. And just fill the background so it's not so starkly white. And then add a new layer. And using my complementary colors, let me start with this pale pink. Oh, looks like I'm on stamps. Let's go to brushes and then just, I'm going to create a very abstract flower. And you can see that the smaller circle is the complementary color. So if I select that, the color changes. I'm going to put it on a separate layer, though, just in case I want to move it around. Let's put it behind. Again, just smudge it. And then, let's keep it this pastel, springlike color scheme. And yep, on watercolor. And this is more of a blue for the complementary color. Just making loose shapes that evoke leaves. Maybe we'll go more purpley. And they're sort of blobby shapes. I'm going to erase to create little dots. Okay, what's the complementary color? This one's a very minty green. Maybe it's more of a fuller, ridged leaf. We can just overlap here. And then, maybe I'll add a smaller purple flower using my history, so I get the same color. Oops, I'm going to keep it on the same layer as the other purple flower. Again with the erasing. I'm going to select the minty green again and then make similar leaf shapes. Okay, I feel like there needs to be more pink somewhere. So we've got that pink from before, maybe over here. And maybe over here too. And that orangey-yellow color, peachy color. Oh. I want to try to keep it together, but as you can see, sometimes, it doesn't stay fully organized, and that's okay. And maybe a blue. Let's see. I'm kind of looking at the balance of where the different colors can be distributed. Purple, pink, I feel like I need more pink here. Just going to make it really watery. It's nice that it brings up the complementary colors again. So this is the green for the leaf. It feels like it needs something here. I think I'll do the erasing technique again. Keeping it very loose. Oops, that's too much. I feel like I just wanna fill those lighter areas, lighter spaces, with

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maybe something that's slightly deeper orange or blue. How 'bout this bright turquoisey color? Let's try that. We'll just add some color here and there. And again, make it watery. The centers need more definition or something, a little somethin' somethin'. I think I will add a darker color. We'll create a separate layer, and let's go a little darker blue. Oops, too big. And maybe a little smudge action. And I'll use that complementary yellow for the pink center. And then just smudge it all up for that abstract feel. And that seems like a really happy set of abstract florals. This pattern can be loose or as detailed as you like.

Day 22 - Fabstracts: watercolor spots
- I like to create watercolor paper with the very realistic splotches and splatters, and I print them out and they can be used in so many different ways. To change things up, I will paint with the landscape mode of the paper, and let's start with a very pale blue. Just love blues. And play with the various stamps. I'm going to create a border of stamps here, so let me start with this one. Go a little darker. Let's create a separate layer so I can have more flexibility in changing things up. And I'll increase the size. And I like to constrain the color palette. I'm not going to add a whole bunch of colors to this one. We'll just keep it these two colors and just enjoy the various textures of each stamp. Just continue creating different stamps. Let's see. Let's try this one. Let's increase that a little. And then maybe smudge the edges. Keep going with just different stamps. Maybe I'll add another blue shade, and then go back to that darker one and... And I'm purposely leaving this space in the middle for our project later. Or when I print it out and I want to maybe write something in the middle, it's nice to have that space. I'm gonna go put this on a separate layer because it's so distinctive. Then increase that size too. Maybe tilt it. And then one last one here. Select just that one. And if I transform it. So uniform keeps it constrained to proportionally increase and decrease the size. Freeform lets me just freely change the dimensions there. And just maybe a little bit there. And just with a few clicks, you have a pretty paper that you don't even have to wait to dry.

Day 23 - Fabstracts: ombrÃ©
- For some projects, you may want to use a specific color palette, and in this lesson I'll show you how. Click on the color circle there, and we're going to create a brand new palette, and I have that, oh, let's call it New. And because I have it checked, it should show up when I go to my favorite classic view. So there's a blank palette here, and let's go ahead and start choosing some colors and adding it to our palette. I think I'm going to do a kind of pink to pale peach range, maybe something like that. And then all I need to do to add this particular color is to click on a box and then let me go lighter. If I don't like that color and don't want it in there, I just press down and then I can delete the swatch. I think I want it to go lighter like that, and then lighter, and then I want to start going a little more peachy. It's a little too dark. Maybe, maybe something brighter like that. And you can move these swatches around if you want to. Actually, you can move them in different spots. Like sometimes I'll create palettes where I'll all have neutrals on the top, and then I might have my blues or some other color. So it's very flexible in terms of how you arrange things. Let's create an ombre with just these. I will start with my pink, And let's get my big wash brush, and then I'm going to lower the opacity and just paint. Then choose my next color, paint. Then we're going lighter. And this, the dark color, layer it on to get some darkness, the top and bottom, and then we will add smudging. I'm actually going to change my smudge brush to the same wash brush that I used. Let's see. It's nice. And then I'm just gently tapping to give it that organic blending feel. I like how some parts are overlapping and creating that wet edge. Then we'll do that all the way down. See, as I tap,

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it's just like adding water, so it does start to blend and lighten in some cases. I'm going to blend this part a little more. It looks like a sunset, doesn't it? Or maybe a sunrise; so pretty.

Day 24 - Fashion: simple shapes
- I spend a lot of time painting clothes. Let's start with simple shapes. Procreate has this useful function of assisted shapes, and so, for example, if I draw a little wonky circle like that and keep my Apple Pencil pressed down, it evened out that circle. And if I want a perfect circle, I just need to hold my finger down, and there's a beautiful symmetrical circle. And you can do that with many shapes. So let's remove the circle for now. And I'm going to have a sketch layer here for my paint here layer. And I'll use that to guide me to create very simple clothing items. Let's start with a square. (chuckles) Not a very pretty square there, but. And that will be the bodice of the shirts that I'm going to create. And there's one sleeve. And I could hold down my pencil and then it'll even it out like that as well, which actually looks pretty good. So let me remove this one. And then, I will copy this. Oops. Three fingers down. Copy. Paste. And then, I can do my flip horizontal. Bring it across. Remember, I'm just using these as sketches, so we will paint on these. And how about a skirt? I'm going to create a triangle. You want the shape to be closed in order for the shape to become assisted. And I can enlarge it, I can rotate it. Let's go something like that. And then, I'm going to just erase the top. And I can draw a line. Again, if I hold down with my finger, it'll be a straight line. And then, as I hold, it will go up in 15-degree increments too. So if that's something you're interested in. I'm just gonna hand draw that. So now I have a top and a skirt. And I think that's good enough for now. Let me align these shapes. I'm able to combine them so it's all on one layer. And then, I can move these here. So this will be my little sketch. And then, I can just paint, using that as a guide. How about a... I don't know what color. Something like that. A green top. With watercolor. And it's just like a coloring book, I'm using my sketch to guide me. Smoothing out those visible and sort of unnatural edges. And then, let's do another layer for the skirt. I would probably wear like a dark gray skirt. Sometimes, tapping the smudge brush gives it a nicer, more natural effect. And let's remove our sketch. And I would probably want a neckline. For the skirt, I might add a waistband. Maybe some pockets. It's a T-shirt with a little heart. I can bring this closer. I can even distort this a bit, make the waist wider. That's a pretty cute outfit. Yeah.

Day 25 - Fashion: spring dress
- Today I want to paint some spring dresses. Let me start by choosing a, let's use my color palette here. It's that pale pink. And I will use my watercolor. I'm going to just go for it without a sketch. Make it a little bit larger, the brush size. Maybe it'll be a ruffly dress. Here's ruffled sleeves. And let me make it even bigger so I can cover more area. It's looking more like a mumu. I think. Let me change my eraser to the dry ink. And I'm going to give it a little more of a waist here. There we go. Zoom in. I missed spots. There's some spots there. Okay, and then I'll add a layer. Let's go with maybe this darker pink. I'm going to make it a clipping mask. Let's make it a floral pattern. Always with the flowers. I love how I can just go right up to the edge there. And with the clipping mask, I don't have to worry about making it align to the edge perfectly. Then the ruffle is a separate piece of fabric, so it'll have the flowers different parts. Maybe give it some centers. Oh, I'm going to put that on a different layer just in case I don't like it. Little details. And this is the fun part, adding all the details. Oops, looks like I have a stray mark there. Got that. I'm always checking to make sure I have the right brush. Oh, I think my pinky keeps making that same mark. Okay, let's see if I can keep my pinky lifted. Some people wear, they're like gloves, to avoid those accidental marks. Okay. And how

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about a different layer underneath? And you'll notice that it automatically created another clipping mask when I inserted a layer in between a clipped layer and the original layer, which is what I wanted. And I think I'm going to keep that dark color to make little leaves. This is where the ruffle begins, so I'm going to make sure that the stem doesn't go beyond that. And I feel like I need a little bit more there. Maybe that peachy color. I'm going to create a separate layer. And because I'm above the clipped layer, this time it didn't make a clipping mask. And just softly add another color. And what's great about the digital painting is I have this basic dress painted and I might think, oh, what if I tried a different pattern? All I have to do is just erase those. And then maybe I want like a more gray. And I'm going to try a... Oops, that's too big. Like a stripy pattern. I am just making wobbly stripes. If I were sewing, I would probably make this a different direction. And maybe I have a neck binding that's darker, a little more smudged. And then I might want to add some texture. Choose this pink in one of my stamps. I might reduce the opacity a bit. And where's my stripy... And I'll erase that. And then you have a completely different look. What's fun about clipping masks is if I... Let's duplicate this, and then so I retain the original dress shape. Let me totally change this dress shape here. Oh, this one is not a clipping mask. So let me make that a clipping mask. So now that it's a clipping mask, it will just automatically apply the stripes to the shape that's underneath. And again, because of the transparency of the dress here, you can see that my neck binding or the neck line is also lighter. Even out the shoulder a bit. Maybe I don't want the bottom ruffle so much. I can also just select and cut. So now I have a totally different dress. I can group those together, and then I can group those together. Let's make sure they're visible. And so if I take that dress and that dress, I basically created two very different dresses using some of the same elements.

Day 26 - Fashion: gardening bunny

- Let's take the bunny that we painted previously and add a cute little outfit. Let's go back to that fauna stack we created and duplicate the bunny. And then what's handy is it's already duplicated in the main gallery here, even though it was in the stack. I'm going to open that one up. And just to keep things a little more organized, I'm going to group the bunny and then create a new layer for the outfit. I am thinking a gardening bunny would be adorable. Let's give it overalls. Looks like a denim-like blue. I'm going to use my gouache. I do this a lot. I like adding outfits to animals. I'm going to increase the brush size a bit. I am trying to make sure I can't see the body underneath, so adding a few extra layers. And when I smudge it, it will become a little more transparent again. It's pretty loose. I am going to add another layer. Duplicate that one so it's darker, but I don't want it that dark. Let's reduce the opacity a bit and merge those layers. Want to even out the legs there. Blend, blend, blend. I think it needs a pocket. So let's go slightly darker. Some stitching would be super cute. Let me smudge that a bit. Let me fix the shoulder a bit. And let's add a hat. Another layer. I want sort of a brown, beigey color. Oh yeah, I want a separate layer. I need the ears showing through the hat. So cute. Okay. Maybe a slightly darker brown to give it variation. I want it to look like it's a straw hat. The eraser might work better in this case. So let's do little dashes. And then I myself have a black thumb, but I admire and aspire one day to be a gardener. I think I need - a spade would be nice. Oh, let's put that on a separate layer. Kind of like that. And then just, blend, blend, blend, blend, blend. Dark, dark, dark. I think it needs some boots. Let's give it some dark brown boots. To add some gardening element, let's go to the radish that we painted before and bring it into this document. So here's my veggie, and it's in a group. I can't copy just the group, so if I try to copy this, nothing will happen. And the easiest thing for me to do is to duplicate and then flatten so that now I have all the radish elements combined. Select that and copy. Then I go back to

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my bunny, and then I can either do my finger swipe or paste. And so this one's really big. We're going to make it tiny. And let's tilt it. It's like the bunny is holding it. And we could even, if we were to get very nitpicky, create a mask. Make sure I'm on black and my brush, and then it's as though the bunny is holding it. So I'm not doing any kind of destructive edits here. I can always just erase that and the radish will still be intact. It's so fun to create paper dolls with my drawings.

Day 27 - Fashion: rainy day cat
- Let's take our composition further and create a rainy day scene with a cat. Let's start by having our time lapse recording on, so we can look at that later. And then I'm going to start with a sketch of a kitty cat. I'm going to use the 6B pencil. It's a little thin. Okay, I think I will only sketch the cat portion and then just start adding other things. I want the cat to be sort of walking. I actually want the cat to have its paws slightly raised, anthropomorphic cat. I just want the general shape position. Okay, let us make it into a, I have a gray tabby, so let's make it a gray tabby cat. I'm just keeping the sketch on the bottom for now, 'cause the watercolor's transparent enough so I can see the sketch. Let me turn off the sketch. I'm also going to lock that just in case I accidentally paint on it. Yeah, one of the things about these digital brushes is that it's sometimes hard for me to get a really sharp point, so I will use my eraser to create those points. Let's do another layer for the other facial elements and the ears. I'm gonna go to my gouache. Little nose. I could probably do white for the whiskers. I don't know why, but I really like having the cheeks on a separate layer. She has stripes and spots and her tail is stripy. All right, now it's time to dress this kitty up. Let's give it a bright yellow raincoat. I could keep painting over and over or duplicating this, but then it sort of loses that watercolor effect by becoming too opaque. So one of the things I like to do when I want to retain, I will duplicate whatever layer I'm trying to add some extra opacity to. And then it sounds counterintuitive, but I first completely darken the layer, so it's now black, but you can still see through it, so it's still pretty transparent. So I just start duplicating these until it looks really just completely opaque. And then I merge those layers and then make it pure white. And then if I turn that on, you can't see through it. It's like I've made it opaque. And then I will merge those two together and then adjust the shape a bit. And this is really handy for when I want to make my drawings and paintings clip art or use it in other documents and things like that. So I'm retaining the texture and preserving opacity. I'm all about the pockets, maybe some buttons. And then it's a rainy day so we need an umbrella. Maybe a turquoisey blue. Let's scooch this over and maybe tilt it. What if we make it a super big umbrella? That's kind of fun. Give it a black handle. I feel like the angle needs to be changed. I'm going to do that same trick. And I forgot about the boots. We've gotta do the matching boots. And I want to be able to see the kitty's ears. So let's separate these umbrella elements. Guess I didn't have to make it opaque, but, oops. And let me go up, up, up. Erase that a bit. And then let's see if I can stretch this one. There we go. Let's add a ground to this composition. I'm going back to that big gouache brush. Maybe add a stamp. And then I think I want the background to be a little bit gray. So I'm going to add another layer and then just dip the color to fill that. Ooh, a little lighter though. I think the cat's getting lost. So bring that just a touch. And then we need some rain. I'm going to make the rain, like, a blue. Maybe coming this way. And April showers, spring flowers. Let's add a couple flowers. Green. Maybe we're shielding the flowers from the rain too. And as always, I like my pink flowers. Little bud, some leaves. I feel like my ground should be a little darker, so let's duplicate that, merge. And now I could keep adding details and adding and adding and adding, but I feel like we're coming to a pretty nice stopping point. Remember how we started the time lapse? Let's go ahead and look at it. So time lapse, replay. (gentle music) Pretty

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cool.

Day 28 - How to make a stamp
- You might be curious about the stamps we've been using this month and I created them by painting with traditional watercolors, scanning them in, and using these steps to create the stamp, which we'll cover for this lesson. I have a collection of stamps I've created from my paintings, and some examples are here, and you can see that all the stamps look like black and white gray scale and you can apply any color to them, but it will be monochromatic. So we have a little bunny, let me show you. Let's see if it's a green bunny. And just like the other stamps, you can change the size and manipulate it in many ways. Basically, anything can be a stamp. That one's very small. And you can also change the size here. Let's make a stamp out of the moth that we painted earlier. Go to the moth. I created a copy already. I'm just going to move this up and the first thing I'm going to do is merge them. In order to create a stamp, the canvas must be a square. So let's go ahead and adjust the canvas. I'm going to the wrench tool, canvas, crop and resize . It's eight and a half by 11 right now. I'm going to make it eight and a half by eight and a half and let's center our moth. Remember to get those guidelines, have your snapping on, and it doesn't have to be perfectly centered, but I can feel the pencil locking, so that means it's actually snapped. So there's a good position there. And there are a couple more things to set up. I want to make sure that the texture is included into the moth, but I don't want this background texture. And again, this is great for creating clip art-type things, but what I'm going to do is because this is a pretty pale color, I am going to duplicate this. Remember, we're going to lose all the color and we just will end up with the values, the dark and light in gray scale. So I want to make sure that the edges are solid enough so that I can capture all the pixels. And from here, I'm going to duplicate this again and now add a background white. I am going to unlock the paper texture and then let's use the selection tool on automatic and then drag to the right and make sure I'm getting as much of the moth there. Then I'm going to go to the layer with the paper texture and then cut that out. That now has no background. When I remove the background, you can see that the moth is there without the white background, but the texture is still on the moth. Now we're ready to create a stamp from this moth and I'm going to add the background color and I'm going to copy all. Let's add it to the stamp folder, click on the plus, and we're going to go to shape, edit, import, and paste So there's our moth. And then the trick is, it needs to be inverted. So you just single tap with two fingers and then the image is ready. Just a few more things to make it into a stamp. We're going to increase the spacing so that it's just a single stamp instead of a brush and then we will go to the Apple Pencil, take the opacity all of the way down because otherwise, depending on the pressure you use with the pencil, it will be more transparent and we just want it to be the same stamp over and over and over. And then with the properties, I'm going to turn on preview, I'm going to make it maximum size, and I'm going to reduce the preview just a little bit and then click done, and there you have your stamp made from the moth. If you wanted to also, you could change the name of the brush. Let's go ahead and call this Moth or you can add your name if you want since it's your original stamp. And then, if we add a layer, let's create add a color too, kind of get like a brown-y color for the moth and make sure it's selected, and then you have the stamp. And if you choose a different color, change the size, you can just stamp away all day.

Day 29 - Gift tags
- As I paint and sketch every day, I end up with a lot of work, and I love using them in functional

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ways, like tags or stationery. I wanna show you how I do that. Import the tag file that I included in the digital assets. It's the "SI tags." We're going to use some of the paintings we've done so far and make individual tags. Let me go back and start with the fabstracts, and it's surprising to me that, sometimes, the simplest designs seem to work the best with these tags, so let's copy all and come here, paste. I'm going to make this a clipping mask. That actually looks pretty cool already, but I want it to be that single tag. Turn it on its side. And it's uniform. Make it smaller. Fit it into there. I can always write on the other side after I print it, but it's also nice to include a little white space or lighter space. I'm going to use the rectangle selection option and just create a rectangle. A little off-center might be cute, and then drop. Maybe not fully white, but slightly gray, and so now I have a little area to write to and from, and we can actually do that right now. There is an option to add text. That's the text box, and I can do to, and there's all sorts of things you can do to modify it. You can modify the size, I wanna make it smaller. You can choose different fonts. You can even make the direction different, and so there's just a wealth of things to play with here, and you can also change the color, so I can make it dark blue, maybe. I think it needs to be smaller. There we go. - And then, let's see. It got turned 'cause of my canvas, and then I move it here. Undo the snapping so it can be straighter. There we go. And in the layer, if you see that A, that means it's an editable text, and I can just duplicate that, bring it down. I'll have to select edit text, and then I can change that to from. All right, that's such a cute little tag right there, so let's try that a few more times with other artwork that we made. Select this fabstract two. Again, copy all. Paste. I like that small, and then we'll make that a clipping mask, too. What's nice is I can just move this around to see what spot I like. I'm gonna make it a little smaller. The snapping is making it hard for me to make small incremental changes. So that's pretty, so I'll leave that one like that. Because I already have the paper texture built into this, if I went to that cute little fox, let's go to fauna, I already created a flattened version here, so I'm going to copy that, and I don't have to worry about copying over the paper texture, because my tag already has it, as I said, and then paste. So just something even simple like that works great. All those abstracts work wonderfully for these types of tags. And so if I try to do the clipping mask here, it won't clip to the actual grid, so I need to make sure my clipping mask layer is either on top of other clipping mask layers or directly above the tags layer. So that looks nice, I love that, and let me try one where I just directly paint to make a tag, too. Pretty frequently, where I can create that rectangle again. Oh, and I want a separate layer. That's a clipping mask. And then let's make kind of a cream color, peach cream, and it's spring, so let's do leaves. I just love clipping masks. It's so versatile. And then we can directly paint. I usually punch a hole in the corner of my tag, so I think of just making sure there are elements there that would be okay, even if there's a hole punched through. So with the power of the clipping mask, I can be very free in painting along the edges. I just let my brain roam and try different things. I notice that I'm always just adding tons of dots. There's a tag that you can create right there directly in the file rather than just copying things over, and then we can also use our stamps that we just made. I don't think I need a clipping mask, but let's see. Let's go to the stamps, and there's that moth that we made. Let's see how big it is. And make it match the fox. Make it smaller. I can rotate it. I can add another background color to this. That's kinda similar. Let's go even just very light. I think I want my stamp to be darker. I can also just duplicate these to make them darker. And if I wanted, I could duplicate that and bring that over if I wanted to, and I could do it for all the others, too. You can print them up, cut them out, and you have six tags ready to go. I have printed out a few already. That's included as part of the class for your gift-giving pleasure, and I really love the bunny stamp.

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Day 30 - Envelope and cards
- I included another template that's similar to the tags to explore some more. Let's import the template that is called Stationery. And this template contains two cards and a shape that will turn into an envelope. It's really cute. Let's continue to add elements that we've painted before. I have layers already set up here, and I'm going to start with an envelope. And we haven't tried the ombre one, so let's copy that. And we're going to make it a clipping mask to the envelope shape. And, ooh, I already like that. Let's see if I minimize the size, we'll get more of the ombre. I can even stretch it out to the side like that. Maybe reduce it ever so slightly. Nice and since it's an envelope, you can probably write on that surface, but it would be nice to add a lighter color. So let's add another layer there. How about an ellipse this time? So I'm going to create an ellipse shape. If I hold it down, it becomes a circle, and I just wanted an ellipse, so let's keep it like that. And it's probably good, yep. And I'm going to turn on my snapping for the alignment. Looking for that cross, there we go, oh, it's a little off. And then remember, I can just slightly nudge it by tapping towards the direction I want the shape to go in. It's nice, so there's the envelope. We can even duplicate this and then bring it on top of the right card, clipping mask, but move it so that you can see it there. And what if we add that moth stamp that we made? I wanna see it, what the white would look like. Let's do it on a separate layer just in case. And what's the size looking like? Ooh, that's pretty faint. But again, if we duplicate it, we'll get a stronger or a more visible stamp. Oh, I like that, it's subtle, but it's pretty. And then this is kind of a good practice to create a collection of sorts, matching envelope and cards. So let's do one more of this and bring it to the left card. What if we turn this this way and clipping mask, and then keeping the same theme of this white on top of the ombre, we can just start painting some elements. I want a brush. Let's do the gouache so it shows up a little bit better. Make sure the opacity's 100%. And I guess we can continue with plant theme, maybe like a fiddle head fern-ish shape. Some swirls. Let me smudge a little so it looks less digital. And then let's add teeny tiny moths on a separate layer and stamp it. Or I could have just duplicated that layer too. And then I'm going to make it smaller. There's so many ways of doing the same thing. I'm gonna flip it horizontal, so it's going a different direction. With the snapping, it wants to go to a certain size, so I'm going to undo the snapping so I have a little more control and maybe make it slightly bigger. I can warp it so that it doesn't look like it's the exact same moth. If I'm on my brush, I can add details. And just like that, you paint something once and you can reuse it in many ways or create one stamp and use it in various ways as well. And that would be a really cute stationery set. I have a stationery set that is already cut out and a few others. For this one, I just cut the one card out and then I had a different moth stamp that I used. So as you can see, or actually no, I do have another card in here too. So this is the shape, and you just fold the sides in. Add a little glue dot or tape to secure it. You can stick your card in, write something, write a sweet note, and then you can either glue that on or add a little sticker and mini, mini envelope with a note. And I have a bunch here. I was just playing around with different stamps and colors and trying to get the watercolor texture. I tried a couple of different kinds of paper. We have cardstock, and this is a textured inkjet paper. It really adds a very realistic cold press effect. And then this is also card stock. This was a card I made for friends and sent it out as holiday cards. I included some of these as part of your digital assets.

Day 31 - Outputting files
- Let me show you how to output these files so you can print them. Here's our stationery that we made yesterday. To output it, click on the wrench and you get all these options to share. Make sure you also have the share selected. The Procreate file keeps it the native file. I often choose for print,

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either JPEG or PDF. PDF is probably the better option. And I have the document set up so that it can be printed on copy paper or standard 8.5 by 11. So you just click on PDF and you have all these options, I like "best" normally. The screen that will pop up then will give you an option of where to send that PDF version. And I either choose send to or save to files or, you know, wherever you'd like to. If I go send to, I can put it on my iPad, rename it if you'd like. I would say Ombre for this one, and then click save, and then you can navigate to where you sent it to and it's ready to print. I'm back at my gallery and I want to show you some of my other work. So this one was super fun to do. I scanned in my watercolor painting that I did traditionally, and then I wanted to see if I could recreate it digitally. And if you look at the two, so that's traditional, this is digital. I mean, virtually impossible to tell apart, right? I think Procreate's amazing, and just like my regular sketchbooks with paper and regular paints, I paint on canvases in Procreate in much the same way where I'm just randomly thinking of things, trying out different brushes, trying out different techniques, and really not trying to come up with a complete composition, but purely playing. And here's some digital sketches. You can see that it's really an explosion of ideas. Sometimes I try different papers. These are all experimenting with different kinds of papers. I just use Procreate like a digital sketchbook. I'll never stop using traditional watercolors, but Procreate has enhanced my process in so many ways. I've been using it for a few years now, and I just love it more and more.

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