Mixtape: 15 Backgrounds with CBTV

Chapter 1 - Mixtape: 15 Backgrounds
Markmaking play with e
- A big part of my creative process when making art is having huge piles of background images that I can cut up, use and repurpose in other future projects today and tomorrow. We'll be making tonnes of backgrounds that you can use if you don't have your own stockpiles. Let me show you what I mean. This is a book of past compositions or backgrounds that I've made over the years. You'll see they're very different. Some are just grids, some have lines, some are collage, pieces of old papers. Some have stitching, painting. Some already start to look like maps even before I've done anything to them. I've got some acrylic paint already on my pallet paper also to work with. I've got some temper paint markers, some oil paint markers. I have liquid acrylic ink, which is nice in layering 'cause it's a little more transparent. I also have some spray paint, water based, and then I've got some implements for the paint. You'll notice I don't really even have any brushes right now, but you could feel free to remember with these days of making backgrounds. None of this stuff has to be too precious. Feel free to experiment and play around and just make marks. I'm using some sheets of craft paper to make my backgrounds. It's just a personal preference because I don't like to start on white paper. I usually like a colour, but you feel free to use whatever kind of paper that you like. I am gonna let this drive for a little bit, set it to the side, and then move on to another sheet. I might come back to it later with this one. I'm gonna try to just make some big marks. I, because I'm using so many different kinds of mediums, sometimes I need to put a lot of them to the side, come back, let things dry, and see how the different media react to each other. Let's try, I could let this dry or I could see what happens if I let him bleed. It's also really cool about having a working surface that is background paper, is that the background paper itself can become pieces that you can use as well. So I always love to save this paper that we're working, working on. I, the thing to remember with when you're making backgrounds is just don't think too much about it. Have fun and see what the materials start to do on the paper. Maybe with this one I'll play around with shapes Because our class and practise is about mapping too. I find myself always thinking about these kind of overhead aerial shots of land, even when I'm just doing abstract shapes. If you find it's hard to just let your hand move and make anything, you can always look at a map or look at an existing reference and then go from that abstraction onto your paper, even just for backgrounds. Let's go back to our first one. Now that it's a little dry, I'm gonna put some acrylic ink on top of the acrylic paint and see what happens. I'm using a brush with this just 'cause, well, it's easy to get into the hole basically. Sometimes acrylic ink is really fun on top of other medium because you can see through it, but then you still get a, a pretty tint on the paper. Let's see what this one does. Another way to kind of to use it if you don't wanna use a brush, so I'll just kind of drop droplets and then use my pallet knife because then it can be moved around really easily and depending on colour, the color's a little more transparent. You start to can build up all kinds of layers, which are really beautiful. Like this already starts to feel like looking down on, you know, earth and water and fields like when you're up in a plane. That's kind of fun. Okay, I'm gonna add a little more to this one. Since it's dry. I'm, let's see what some acrylic ink might look like on top of these, maybe just in an area and see what happens. That's kind of fun. Now let this one dry and then something about that red one up here might need some fun too. Let's see, and you'll notice sometimes the paper will even start to buckle depending on like what different kinds of media you're using, but don't worry about that now. You can always

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just put it under some weights or under some books later on after they're all finished drying. We just need a little pop of colour. I have trouble stopping myself, but as long as you have five for today, that's great and don't worry, we'll make a few more backgrounds tomorrow.

Paint gingham with Lisa
- In this first week, we're going to focus on traditional patterns. Traditional patterns are patterns that have been around for, in some cases centuries and many of them crossed cultures. So we're going to focus on about seven different patterns that are super common, although these are just a handful of the traditional patterns that are out there. This first pattern is a gingham pattern. It's a monochromatic pattern, which means you only need one colour. In this case, I've chosen red, but you can use any colour you like. The important part when you start is to dilute your paint a little bit, because a gingham pattern is made of two values of the same colour. One is really light, and another of the values is dark. We're gonna start by making some stripes with a lighter, more diluted shade of whatever colour you choose. So the first thing you do is just choose a flap brush and lay down one stripe with a slightly watered down. You see how it's not super dark? You can, it almost looks pink in some areas. Then you're gonna make another stripe and the space in between the first stripe and the second stripe should be about the same size as the stripe, and you can make your stripes the size of your brush width. In this case, this one is about, I don't know, a quarter inch. You might have a fatter brush, and that's also fine. So we're gonna go all the way down by making stripes. This pattern is what we call full bleed, which means it bleeds off the edge of the paper. In some cases, the stripes we make or the the patterns we make aren't going to bleed off the edge of the paper, but in this case, the pattern is full bleed. There's no border, so you might wanna have another little piece of paper underneath if you don't wanna get paint on whatever surface you're painting on. And notice that I'm being really approximate here. I'm not worrying too much about the lines being extremely straight. If you've taken any of my previous classes, you know that I love to have a little variety and wonkiness in my work, and that that character imperfection is actually your friend. Here. You'll also notice that some of my lines are a little darker than others, and that's also not super important. The variance in the value of the paint that you lay down when it's diluted actually is what lends character and makes your work have some texture. I am also not, I didn't draw lines ahead of time with a ruler. I'm just doing this by hand. And notice too that I am dragging the brush and my hand across the paper from left to right. If you're left-handed, you're going to be going in the opposite direction. Once you finish your horizontal stripes, you're going to adjust your paper and make sure that you let the paint dry first. And then we're going to work on our vertical stripes. You are gonna paint your vertical lines the same way left to right and make sure you dilute your paint enough. And you'll notice as that layer crosses over the other stripes, some of the squares get darker, and that's where your value appears. And as a third step, we're gonna go fill these in slightly darker, but for now, we're not gonna worry about that. Once you've got the first two layers on, you'll notice that your gingham is starting to emerge. But we also wanna take some paint and darken the intersections, so there's even more contrast. Here. You can see I've got one already made where the stripes are a little bit larger, and I've also darkened the intersection so it looks more like an actual gingham pattern. Even though gingham is a really simple pattern, it allows you to work on three things. Your brush control, your spacing and values.

Make a calico pattern with Lisa
- Hello. Today we're going to make a traditional pattern that's called Calico. It's a tiny floral pattern

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with very small elements put together in a motif. You may have had calico pyjamas or sheets when you were little. I'm going to start by painting the first element, and this one is sort of non-directional. Things are gonna go in different directions, but the thing about Calico is that all the elements in it are really small, and they're put together in a fairly tight way. I'm gonna start with this little tiny flower that I'm going to disperse throughout the paper. It has five points. Making these flowers is sort of like painting a star, except that you have rounded ends and they don't have to be perfect. This one is also a full bleed pattern. You don't have to do yours full bleed, but I'm gonna make mine go off the edge of the paper. So now that we've got a handful of these flower shapes, we're gonna move on to a yellow flower of the same shape. We're gonna be dispersing it in about the same way, so around use your eye to judge where it needs to go. So much of making art is trusting your own judgement and your own eye about where something should land and what's pleasing. Notice I'm rotating the paper to get the best angle so that I'm not fighting with the paper, and then I'm not worried about smudging something I've previously painted. It's the great thing about working with such a small piece of paper. It's really easy to make adjustments can always go back in and add more of something you laid down previously when you're in the final stages. But for now, I'm gonna leave, leave it just like this, and I'm going to add a new element, which is a pink tulip shape, and that has a rounded bottom and three little pedals. I'm also making them go in different directions. We are going to be adding stems to these next, now that you've laid down your pink flowers, you're going to add some green stems. I've mixed some leaf green, which is sort of a bright green with sap green, and I really think the combination of those two colours makes the perfect green. As I mentioned before, the direction of this print is going all different ways, so no matter which way you turn it, you'll find something that's going in that direction. And that's a really common thing to do in repeats, especially things where you're making the design into fabric for clothing, et cetera. It's important that no matter which direction it looks like it's not upside down. So I think I've got most of my stems on here. And I'm also going to add now some little green tulip shapes. These could also be leaves. I am going to add some pale blue accents in the form of sort of vine or fern shape. And you might be wondering how I chose my colours for this. Calico traditionally is actually, I had calico wallpaper in my room when I was a little girl, and it was pretty much the these colours. So that's partly how I chose the colours here. But a lot of traditional Calico has primary colours in it, and I always like to mix in some muted colours or pastels, either earth tones or pastels to offset the values. So most primary colours have the same value, the same brightness, and when you add colours that are either earth tones or are muted in some way with white, it gives a nice colour balance so that they're different colour values within a piece. And if you're struggling with colour, it's a fun thing to play around with to sort of invent your own palettes, that colours that you like together and you can use over and over together. As I'm laying down this blue fern shape, I'm also turning the piece around changing the direction and paying attention to the overall composition. Where does my eye think more blue needs to go? And then putting it in those places. And don't worry if the elements in your calico get close together, it's supposed to be a pretty tight design. In fact, you could keep going with this with more and more small flower designs. The last step on my Calico is going to be adding pale blue centres to the red flowers. Make sure when you do this step that your red flowers are completely dry. I've got some negative space that I wanna fill, and I think that I'm going to fill in a little bit with some more yellow flowers. Once you've filled most of the space, you wanna take a step back, look at it for overall composition, do all the colours seem evenly distributed, and if you're happy with it, you can proclaim yourself. Done.

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Paint a basketweave pattern with Lisa
- Hello. Today's pattern is the basket weave pattern, and this is a traditional pattern that's made to look like a basket or a piece of woven fabric. Super easy to make. I'm gonna eyeball my design, but if you decide once you watch me start this that you want to use a ruler to sketchers out, that's all totally fine. So you can really start this anywhere on the page. And I'm using this sort of magenta wine colour and I'm using a flat brush, but you could also use a more fine tipped brush if you wanted. I'm gonna start up here in the corner, although like I said, you can start anywhere. And I'm drawing five lines next to each other. This is another full bleed pattern, so I'm gonna start by going off the page and then I'm going to make five lines in approximately the same width in the different direction, and then can really do this in any order. Once you see what I'm doing, it will become obvious. So every five lines, which are sort of fit into a square box, that imaginary square box are alternating in direction. And once you get enough of them down, you'll notice that it begins to look like a basket weave or a textile. This is another pattern that is great to do monochromatic, but you could also, if you're feeling adventurous or you wanna make more than one of these, you could make one where all of the weaves going in one direction are one colour, and all of the weaves going in another direction are a different colour. You just really have to pay attention to where you're laying down your brush. How you work on this is really up to you. I started in the upper left hand corner, but you could start in the middle and work out. This is another really great exercise and sort of eyeballing spacing and composition, but if you wanted to draw a grid with a pencil and a ruler, you could do that. If you don't trust yourself to be able to paint this without a grid, I like things to be a little off and a little wonky. You'll notice some of my lines are thicker than others. Some are long, longer than others. Every time my brush feels a little bit dry, I add a little bit of water by dipping my brush into the jar. I'm at the point now where I wanna turn my paper around, and that's totally fine. You don't have to keep your paper in the same position. You're gonna continue to make that pattern until you fill the entire page and when you're done, it's going to look something like this. The basket we've designed is another great exercise in brush control and spacing, and what I love about this design is that it's so simple and yet there's incredible rhythm and movement in this pattern.

Make a scalloped pattern with Lisa
- Hello. Today's pattern is a scallop pattern and it's a traditional Japanese pattern, but you'll see it pretty much everywhere. Now it's pretty ubiquitous in the world of pattern design. I've chosen to paint on a dark background. I'm going to be using a lighter paint for the pattern on top of a dark background. But I recommend if you're working with watercolour, that you use a light background with a darker pattern. It's really hard to achieve the light on dark with watercolour. So I'm gonna start by painting a blue background. This may take a couple of layers depending on how thickly you lay down the paint. 'cause you want the background to be pretty opaque. It can have a little bit of texture, but the light pattern on top is going to go down a little bit more nicely if the background is more opaque. You also wanna make sure before you paint the pattern on top of the dark background, that it's completely 100% dry. You're going to paint the entire background, couple layers if necessary, and when it's dry, it's going to look like this. Using my round brush, going to grab a little bit of this very light. It's called shell pink. It's one of my favourite colours. Going to start making our scallop pattern. I like to start on the bottom, and again, the size of your scallops is up to you. You can make it really petite. Or in this case, I'm making them, oh gosh, about four across the bottom. And obviously if you're using larger paper, you're going to have more. And then I start with the outside of the scallop, and then I work my way around. It's almost like you're drawing a rainbow

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for smoothness. You're gonna want your paint to be a little diluted so it, your brush flows over the background paint, but you don't want it so diluted that the lighter coloured paint doesn't show up on top of the blue background or whatever dark background you may have. You can also go back later and paint in areas that don't feel as dark as you'd like them. I think it's good to wait until your paint's dry to do that. Sometimes when paint dries, it bleeds into, or dries into the background and lightens a little bit. So you may wanna go back with an another thin layer. So to make the scallop, you actually, you're staggering your points. So they fall at the top centre of the row below. You are going to fill the entire page with this same repeating pattern of scallops. And when it's finished, it will look something like this. You notice the background on this one that I made is a little bit lighter than this one. And so the contrast on this one is a little bit better. So that's a, a really great way to look at what happens when you make the darkness and opacity of your background. Contrast more with the lightness of your foreground colour. Play with light on dark and dark on light for a variation in contrasts.

Paint tulips with Lisa
- Hello. This week we're going to move into botanicals. I absolutely love painting flowers and leaves and plants, and you'll see it a lot in my work and in my sketchbook. And we're gonna start super simple with a very minimalist design today. This pattern is purposely made to look like a repeat pattern, and we're gonna be drawing some our paintings and tulips here. It'll all come alive for you. Gonna make sort of diagonal rows of red, completely imperfect ovals. And notice how I'm staggering these. And as I'm painting, you'll notice that I've got rows going this way and this way, and up and down, we're making this one full bleed. So some of your red ovals are going to, these are eventually gonna be tulips, but they're, for now, they're just red ovals. And when you get to the end of your paper, if it makes sense to make one bleed off a little bit, then do that. And again, don't worry too much about spacing. This is what we call an imaginary grid. And we're working on a grid, so there's order to it, but it doesn't have to be perfect order. I'm choosing to make my cluster of tulips red and pink. Yours can be any colour you like. We're going to make another shape right next to the red one, exactly the same kind of shape, except maybe a little lower and off to the right. Be touching. I love the way that red and pink look together. That's kind of cool looking on its own. But we are going to add a stem because these are going to look like flowers. So for the stem, I'm going to actually get a a little bit of a thinner rounded brush. And I'm gonna use this olive green that I've got because I like muted greens a lot. And I like the way they look with brighter colours. But you can use any colour, green or blue or whatever for your stem. So you're gonna connect like that. Oops. I noticed here that I forgot to put pink on one of my red flowers. And do you see now how it's beginning to look like a botanical repeat? It's a really important thing to remember when you're starting to draw patterns or if you have aspirations to eventually become a pattern designer, that sometimes the simplest shapes and designs are really the prettiest. I love the simplicity of this design, and I would love to make this into sheets or a dress. It's so simple and beautiful. As you develop your skills, you could use something like this as a base pattern and add other layers of other elements on top of it.

Be inspired by vintage fabric with Courtney
- I love the colour in vintage fabrics and I just watched this awesome documentary on Iris Apfel who was an interior designer and she's a complete fashionista in her nineties. So this little drawing for today is gonna be inspired by vintage fabric and sort of the colour palettes. When I think about like

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kind of sixties fabric, I'm working with like a peach, a sand, and this dark maroon colour. You'll see that I have reoccurring themes with my colour palettes. I'm just doing little ovals kind of squat ovals, almost like we started our donut frosting. It's like little rings or UFO shapes and you can leave as much white space as you want or you can fill up the entire page. If you plan on drawing a lot and doing a lot of layers with the markers, you may wanna use the card stock instead of the index card because it's a little thicker. That's good enough. We'll start with that one. Also think a lot about florals when I think of like vintage scarves and vintage fabrics. So maybe let's try a floral pattern. We'll do it this way and I like to do really messy flowers, kinda scribbly. This is my favourite way to draw a flower with a marker pen, some little ones in there, come back in or sand colour. And then maybe just do some kind of crazy irregular background around these. This is really just like free form scribbling, which is awesome. We're giving it just a little bit of structure so it vaguely looks like a floral shape. It's a very muted kinda retro palt right now. And then I'll come in with my darker colour and maybe I'll do a little bit of line work. So using the brush kind of more on its tip will make these look a little bit more floral. One thing I love about vintage graphics and sort of the aesthetic is the off registration that can happen where you have line work that doesn't quite perfectly match up with the colour blocking behind it. And I totally advocate for that. I love the way that looks. So the more that I can do that, the more I'm kind of drawn to the pattern or image I'm creating. You could do it a little more precise if you like, or even more kind of wonky. I'm just adding some little details in here. Go back into the centres. That's my very loose floral design. And maybe for this last one we'll do something a little more geometric. I'm starting with some really loose diamonds and I'm doing these right off the page and I'm gonna go back in and fill them in. Could do this in a different colour or the same colour, can see how like quick and dirty. This is very loose. I think I'll go back in and add like a little definition on the left side, and then I'm gonna do kind of more scribbles in some of this negative space. So maybe I've got these little irregular shapes like that here, and I can come in here and do something else. Maybe it's kind of like strokes and you can see with just a few colours that by limiting your colour palette, it really allows you to explore all the different colour combinations and the way that you can overlap them and the way that they can interact.

Make marker dashes with Courtney
- We're about a third of the way through the month, and we're gonna keep it simple today because you can really take this one theme and play with all your colour combinations and take it wherever you like. I'm just gonna do dash marks. Start simple. So kinda like our confetti marks that we made in some of the other days. I'm working with just three colours. Cool kind of colour palette. You could concentrate these in one area, in one colour. That could be kind of fun. These actually layer over really nicely, so you can play with layering them or just doing them on their own in the white space, just scattering them throughout. Done. Let's do something like more elongated dashes. I'm gonna start with my brush pens. Again. These are kinda like if you took a microscope and looked up like little stitches in a weave or something. It's very closeup. - Add some of this colour just to fill the spaces. - Come back in here. - I made some other ones in a different colorway so you can see the possibilities for making this a little series. Keeping it simple today.

Make a small ikat with Courtney
- Those little scribble flowers that I love to make. They kind of started when I was making polka dots, but irregular polka dots. Kott polka dots. So this kind of idea, sometimes people call it icat, I call it ecot. They're kind of this irregular scribble dot that is a reminiscent or it's evidence of the

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actual weaving process. It's a pattern style. You definitely see it in home deck fabric and in women's fashions. And I love the way it looks and I sort of apply that same sensibility to lots of motifs flowers. Like I said, these polka dots, for example, could just do half the page there and then come back and build. I just love the way they look. Maybe we will add maybe a lighter kind of colour here, this building on this same form, changing out our colours. Maybe use a lighter pink, more coral pink. Let's go to this kind of colour. It's playing with that same shape over and over. Just switching up our colours. Kinda staggering these. Going right off the page. Let's do the purple on this one. It's my first sort of cut style design. Let's do another one. See sort of the similar colour palette. This time I'm just gonna draw diagonal lines down. I'm just moving the brush pen back and forth. When I create this like angled dash, use a different colour to come up the other side. So makes me think of like sort of an abstract corn shape. Kind of like when you see corn depicted in stained glass or in like really rudimentary forms. Kind of like the base. And then we'll do something for the centre and maybe we'll use this colour to do a bigger shape here. It's like a big polka.style. You can see sort of how like one form came from this. So we started with this sort of elongated I cut or ecut dot and then moved it over here so they're kind of building off one another. Let's do one more. Some I'm gonna use pink and blue together. I love how like blue and red or pink and blue layer over one another to give you this kind of like vibrant purple colour. So we'll start with some really big kind of os, some big open dots. And then maybe I'll do the outside. So the inside on the left and the outside on the right. And you can see that when the blue overlaps the pink, you get this really awesome secondary purple colour, which I love you. Just add some little pluses in there to finish this off. Do some little dashes and you have a contemporary take on a traditional ECCO pattern. What I love about doing these kinds of shapes and playing with the brush markers and kind of scribbling all of these shapes is that you don't need a reference. You can just do this out of your own imagination and not feel like you're beholden to make it look like something. I really started doing these on aeroplanes when I couldn't like pull out my phone and Google something or have all these materials in front of me. I just that little tiny aeroplane tray table to work with. Stack of index cards and a few brush pins.

Draw a berries background with Courtney
- We are gonna do some fruits next berries to be specific. And another thing just to reiterate as we're doing this, we're really simplifying our shapes. You could of course, paint a very realistic strawberry. You could look at Heather Ross's class and learn how to actually draw that. We're totally throwing that out the window for this series. And we're really drilling it down to the most basic forms and shapes. And I think that also teaches you something about how you can be efficient in your mark making and how you can create the shape of a strawberry or the shape of a barrier or the shape of a donkey or what have you with just a few strokes. So keep that in mind. If you want this to be more realistic, feel free to do that. We're gonna start with a strawberry. Strawberry. It could be more heart shaped or just kind of irregular, elongated dot. I'm of course starting with pink. That's my lightest colour in this case. Lemme do one here, little top of one here. We're gonna come back in with our red and just do like a little shadow on one side. Let's give it a little dimension. Do a little top. These are just super simple, simple little berries, almost like it's wearing a hat. And then you need to add those seeds. Just little tiny dash marks. Maybe one of these will have darker seeds. This guy here, and maybe this one up here. We can come back in with a really light colour just for the tops. Some cute little strawberries. We'll do some raspberries next. I love raspberries. I usually, when I buy them, get one basket for home and one basket for the car ride home. And you could draw like a overly shape, but I think it's nice to make the shape up of these little dash marks 'cause that makes

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it feel more like a raspberry actually is. And you can leave a little bit of white space. If you've seen Yao Chang's class, when she paints flowers, she intentionally paints and leaves a little white space. Kinda helps delineate the form. You could do the same thing in your drawings. Have three little pink raspberries. Maybe we'll do a red raspberry. I think these are French raspberries because they're petite American. Raspberries aren't massive and they usually don't taste like anything unless you get the kind from the farmer's market. And then they taste good. Sometimes they're like sort of goldy raspberries. So I'm gonna do one little goldy raspberry, and then I'm gonna come back and using those same colours. I'm gonna add a few little raspberry marks in here, like those little kernels. So I'm adding red on top of the pink ones pink on top of the blonde one. And then I'll add like a sort of deep maroon colour. And you can come back in, do a little bit of a centre here, just very little, simple little scattering of berries. Do some blueberries. Those are actually really fun to draw. I am gonna start with some irregular polka dots. And blueberries come in a lot of sizes. Sometimes you'll get like a really tiny blueberry and really big fat squatty blueberry. So you can really do any size here. This one's all about the layering also. So we're gonna come back in with our darker blue. Do that little kind of star on the top and just colour the bottom of these to create a little blueberry shape tops are so cute. Instead of doing a pattern, you could do these in a basket. So our little blueberries, maybe we'll do one more. We'll do like currents or gooseberries. They're really pretty, they're kind of translucent and tiny. And they come in this really pretty colour, this like kind of champagney colour where they also come in a red. And we use the same red just to do the same thing, like a little marking on the top on the bottom to give these a little more dimension. This also could be holly berries. If you put some green with them. I'm just gonna do these sort of light little lines. Drawing these little berries or any fruit really gives you an excuse to go to the grocery store and pick up things just because they're pretty. And then of course you can eat them after. And I really like drawing berries. It makes me think of fairytales. And they're bright in like little jewels in the forest.

Plus sign patterns with Courtney
- One thing we haven't really discussed is scale. So we're gonna use a really simple motif, a plus sign or a cross, and just play with the different scales again, the colour combinations and see what we get. If you've been really loving your brush pins, you may have some slightly duller tips at this moment. I use these brush tip markers all the time and I'm kind of hard on my pens and markers, so after a while the tips will become a little less pointy and that's okay. So we're just working in that smallest scale. It's doing little tiny pluses. Let's do a more medium size. Let's start with this pinky red. I am gonna pair it with a neon, so you get that kind of dull colour with that really bright, vibrant colour. And I think maybe this like dark kind of indigo colour. I love that colour right now, it may be hard to tell, but red and blue can look really patriotic. But just by shifting the blue to an indigo and the red to a more like dusty rose colour, it totally changes the look of this, especially when you add that neon. And I could come back in and then add a tiny scale. Little tiny pluses. This is also something you could do in a really monochromatic palette just all over to create a background. If you were just wanting to sit down and do something but you weren't sure quite what. Alright, and we'll do like a really large scale one. Maybe I'll start with that neon again. 'cause it has like a nice chisel tip. Just do a plus sign, like that starts to feel more like a nautical flag or something. Let's play with the scale. Things can start to intersect. Maybe I'll just add one in that red colour we were working with earlier. And you can see just by playing with scale, you kind of get a different feel the way you sprinkle the motifs onto the index card. Maybe the way you overlap colours. And you can

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take these same principles of scale and apply them to any motif to get a variety and kind of rhythm in your design.

Marker rings background with Courtney
- A simple motif can still be utilised and manipulated and changed to make really interesting patterns just by overlapping them, changing scale, changing size, we're gonna do rings, circles, however you wanna call them. Kind of doing like elongated rings, have them sort of overlapping, slightly staggered, maybe one's here. And then I'm actually gonna rotate this and do things in the other direction. Let's go with the darker colour. So same shape, but a different orientation. We'll add just like a little warm kind of tone in here. It's pretty neutral. This, there's one pattern, maybe we wanna do rows of rings, kind of like pearls on a string. Do that indigo colour. I like these two colours together. Bright kinda kiwi colour in the middle, maybe I wanna do just like a little dot of that darkest in the centre, just so everything feels a little more cohesive. And then you can do the same on the green. This look like little cocktail olives kinda scattering one colour all over. So I don't have a strange concentration. I really like hot pink and navy together. Remember I had this outfit when I was a kid that was naming hot pink stripes and we went to Tahoe and I wouldn't let my dad put my suitcase on the top of the car because I was terrified I was gonna fall off and I would lose my favourite outfit. And every time I use this colour combo, I think about that outfit fit. I could play with this shape forever just by overlapping and changing the scale. So it'd be really fun to do on a large sheet of drawing paper and then make it as gift wrap.

Botanical backgrounds with Courtney
- Charlie's gonna help us on this one too. I think he likes this colour. We're gonna do some leaves. I'm gonna start with just some strokes and those two colours. Just doing these like really loose kind of stocky leaves makes me think a little bit of like the butterfly shape. I think KO's drop a shape like this too. These are just made up. They remind me a little bit of like seaweed. I'm gonna add a darker colour. You could overlap these too. I'm gonna start with a lighter colour, like a lime green and just do another like viney seaweedy shape. I start with two long strokes and maybe these are like more rounded and bigger. It is using the side of my brush to get those really fat quick strokes and then this time I'm gonna go over them and instead of doing the full filled in shape, I'm just gonna do the line work. So an open leaf, maybe this time it's more like a little kind of just a little tiny branch on a full vine. You still get that colour play where the colours and shapes overlap, and then you have more line work and more silhouette style, which I like. Let's make this an all over pattern. Next one, do maybe like a hybrid, three pedal shape or three leaf shape. Maybe I'll do that same shape over it just overlapping wherever happens in my second colour. Just kinda like clover's scattered or something like that. It's very random. This is partially why we're doing this on index cards is that it's very immediate. It's very quick. It's not precious, it's not a page in your sketchbook. It's just something that you can do quickly. Experiment with shape and colour. Send to a friend or a toss If you hate it, you can toss, you can draw over it. I'm gonna add like a warmer colour and maybe I wanna turn it this way because I feel like they're kind of going in a direction. I don't want that. Get a little bit of overlapping now, which is nice. Get like a really bright springy floral, just really by combining some simple quick shapes. These brush pens are ideal for this kind of exercise.

Make a Missoni background with Courtney
- Because I love to do those kind of scribble patterns, like the OTT style and the dots. I thought

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Masons would be a good inspiration for another kind of abstract pattern. We don't know about Masons. It's an Italian fashion knitwear company that's known for, its like really bright, vibrant patterns that kind of have that squiggly little line style that I love so much. So it's very freeform. Just using my red to create my first part of my pattern. I'm gonna follow that up with like a hot pink, allowing the colours to overlap a little. You don't really get like a secondary colour when these overlap, but you will as we start to build this, if you're using warm and cool colours, like here with that aqua where it overlaps the magenta, you get this really cool like purpley colour and I always start kind of in the middle and I just build off of it from there. I don't start at the top and work my way down. I feel like it keeps a little more, even just for myself. You could do it any way you like. I think I'm gonna go back to the red and instead of going back and forth, I'm just going from the top down because you'll notice when you work with these pens that you can like kind of scoop up the side of the postcard or index card and then for me it's easier just to rotate. I think I'm gonna start with ochre from this direction. Easy peasy. I love that style. So something just like what we did, but maybe a little bit looser or more white space. Even more of a scribble if you can believe it. It's leaving a lot of white space, allowing the colours to overlap. I feel like I'm kind of getting like a rainbow look here. It's kind of graduating from light to dark. Maybe we'll go back to that light colour again. This would be awesome postcards. Masons could hire me to do this. I can just draw all these postcards and then you can just put in like bold, type their name right in front. I think they should do that. Okay, next one. We're gonna do like a masons dot. I can leave a little white space on this one too. I'm just kind of going around each of these dots and if they touch or overlap, that's totally fine. This is very loose. Fill some of that white space in, not between the dot and the ring, around the dot, but between the rings themselves. So kind of our background just is barely peeking through between these motifs. I know some people are really great with colour and some people kind of struggle with it, and I feel like using these index cards and these like really quick kind of sketching exercises is a good way to really enhance and hone your colour skills and seeing what works and what doesn't and what colour palettes you gravitate toward. We have three masonian inspired, really vibrant, fun, loose, and very graphic prints.

Marker argyle backgrounds with Courtney
- We're gonna take a diamond shape, which is very basic and kind of play with it, layer it and make it look like argyle, sort of argyle inspired, but it's just super loose. I'm gonna start with a row of diamonds, kind of at an angle, okay? I'm not gonna colour them in in this case. I'm just gonna do some quick little Xs now and I'm gonna add another colour and kind of connect these a little Xs is, so this is like very loose, but I think it's fun. That's why it's argyle inspired in an actual orgy. There's one super quick little pattern. Do another one where my diamond is made up of like a squiggle, almost like a checkerboard, just filling up the whole page. I am gonna fill in the white space with another colour. This is super loose, so now I have rows happening, kind of very wonky rose. You could leave it like that actually, like the way that looks. It's kind of like irregular stripes, but I was gonna take a really dark colour and then kind of do that X line of stitching. Also, it's kind of following these rows. A fun place to see patterns other than just fabric or vintage scarves or something is men's socks and ties. My dad does not wear ties at all. He didn't even wear a tie to his own wedding, which my mom always complains about. I remember going into the men's section with my mom when I was a little girl to like pick out a Christmas gift or something and just seeing all of the ties laid out in kind of like the spectrum. The colour spectrum was so pretty. I'm just doing another line of stitching kind of in the opposite direction. I still love going into the men's section for

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exactly that reason. Just look at the ties. And this last one, we're gonna do something similar, but we're gonna start with more of a crosshatch structure to put everything into, so you can see the diamonds are delineated for you just by doing the crosshatching. Try to keep everything the same colour palette for this, so they all kind of talk to one another. I'm still keeping it loose, so I'm not like perfectly colouring it in. We'll just do a checkerboard with every other. Then let's use our magenta kind of colour to do the lines of stitches - And this way and, - And there you go. Three very abstract kind of interpretations of argyle.

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