Mixtape: Paint and Draw Puppies and Dogs with CBTV

Chapter 1 - Mixtape: Paint and Draw Puppies and Dogs

Upcycled D is for dog with Suzy

- For the letter D, we're gonna make a dog. It's gonna be super cute with a giant big tongue. Usually in a letter D you have a center part here. Instead of drawing that, we're gonna draw our dog's tongue. 5 00:00:16,950 --> 00:00:16,980 Ah, that's so cute. And then the dog's nose and eyeballs. So you can make your dog, any kind of any color. 'cause dogs come a bunch of different colors. I am making a brown dog gonna lay on that paint all over the whole letter D. Sometimes when you're painting with across cardboard, the paint can get kind of what I would call sticky. So I'll add a little bit of water to my paintbrush so that I can get the paint to flow better across the cardboard. Now I'm coming across the tongue. Do your best to stay on your pencil lines. If you go a little bit off, it's fine. All right. I'm gonna do bottom half of my dog. I'm leaving the face for last because it's a little bit more detailed. I might actually switch brushes for that. All right, there we go. Got our whole dog painted. I'm kind of stroking it back again 'cause it's such, it's such a big amount of color coverage that I'm just making sure it's laid down nice and evenly. I am actually gonna go to a smaller brush because that's a really tight area. This one happens to be a number six and dabbing it with a little bit of water so that my paint flows. I'm putting my finger here 'cause just to press down this, this cardboard and I'm painting it right around the eyeballs. So much easier with a smaller brush. I'll call this my medium brush. My big brush was a 10 and this one is a six. The teeny one is just a teeny one. That's about how technical I get when I'm working on craft projects. Okay, so we've got our dog nicely painted. Now we're gonna do the tongue and I think I'm gonna keep my medium brush. I like the way it feels and I'm gonna have to work right up against that brown. I'm not going to dry the paint. I think I can work nicely with the two paints side by side. It nothing's bleeding. If you feel like it's not dry enough, then take a moment and just hit it with some hot air. Look how nicely that goes down. Now finally, I'm gonna do the eyeballs. So you'll see with this one we did something we haven't done yet, which is we left some open spaces because if I would've put brown on the whole thing and then tried to paint over with a lighter pink, it would've changed the color of the pink. We could have painted over the eyeballs with the black pen, but it's just still slightly easier to do it this way. It'll give us just a better area for the, for the pen to sit. I am gonna hit mine with a little bit of heat before I add the pen. Gonna hold it down again with my finger. Keep it nice and flat. This is a double sided pen. It's got a point on one side and a brush on the other. And I'm actually going to use the brush side 'cause it helps me fill in a lot faster. You could get yourself a thicker pen. The next step will be to put the fur on the dog. I'm gonna use a dark brown and I am gonna use my medium brush again. So I got a medium brush. Gonna poke around a little bit of the dark brown. Oh wow, that looks kind of light, doesn't it? I don't think that's gonna work. So we're gonna go to plan B, which I could use my black pen, but since I started with paint, I'll show you some black paint. You can absolutely use a black pen for this. Let's put a little bit of black paint down. What I'm doing right now with my paint is essentially what a brush pen does for you. So if you have a brush pen, you can use that. But I'm gonna give the dog a little bit of fur here. All right. And then we have a little dog. Maybe even take him out for a walk.

Monoprint a dog with Courtney

- We're gonna do this cute little autumn puppy who's got a fall leaf in his mouth. I've got my setup

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as always with my transparency, and this time I'm gonna be working on the Canson mixed media paper using Payne's Grey. And we're just gonna selectively draw him. So like I'm not including that hand, but I am gonna include the leaf. Start with his head. And light touch around the eyes. We'll see how those turn out. He had little eyelash. Get some of those scraggles. Okay, let's print this and see how it looks. Could be a little heavy handed here. I feel like this mixed media paper absorbs a little more, so sometimes our line work's a little softer, although that line was nice and bold, so it's definitely a balance. Okay... I like the faintness of these little lines, so we'll just keep with that too. I can't really see the texture of his fur. Part of of that is the photograph and then the photocopy, and then now the transparency layer. So I'm just sort of making it up and just following the direction that the fur I can see tells me to go in this little eye here. Print that. Okay, this part hasn't printed. Got his little bottom and this leaf. Just get some veins in here. And this part of his fur, little freckles in his muzzle. So cute. I gotta do his eyes still. Let's do that before I forget it. I'm gonna do a light touch there just so it doesn't overly blot. You can of course, use any puppy or pet or animal here. I definitely will be doing one of Charlie, but I just couldn't resist this little pup. He's so cute. It's been a long time since Charlie was a puppy. His belly. It's in shadow. We haven't talked too much about this, but like I mentioned briefly before, your image will be reversed with this process. So if you are very particular about having it be in the right orientation, you can make a photocopy or flip your image on any kind of photo editing software so that when you make the print, it rights the image to the correct orientation. And I am liking the texture here, so I'm just gonna fill in this darker fur with more pen work and some in his ears. I don't wanna fill in the ear entirely because even though on the image this is all dark, but I know that's the center of his ear, so I wanna leave that more open. All right. And I'm, I don't wanna do his leash. I'm purposely omitting that, I think there's a little bit of his body here, or maybe that's actually his arm. So I had drawn his arm that way. So we'll just cover that with fur. Cover our mistake. And there might be more of his body under here. I think this is like his chest. And then this is more like his lower haunches. You can also kind of omit it though if you want, if you're not sure. Just that little foot. All right. Just wanna make sure I've got his eyes in there. His little paws look good. All right. Definitely wanna add a little bit of color. Keep that for our reference. Grab our watercolor. Nice fresh water today. All right. Maybe we'll start with some of the gray. I'm not gonna make him as dark as the image shows him. He is like a black and white dog. I'm just gonna make him like a dark gray color because I still want that line work to show through that we work so hard in making. We'll make sure he gets a brown eye though. I love his beautiful brown eyes. And by this stage, you know the drill. We're just filling it in like a coloring book. I don't think I had a line here. We'll just make a little line for the edge of his neck. I think it's all white fur. Here's the darker parts, just his little paws are white. So mixing my dark blue with my dark brown to get a deep gray tone. I think this is dark in here. I wanna get his little nose. All right, then I'm not gonna leave the white of his fur as white as the paper. I might if we were working on the Strathmore, 'cause it's sort of creamy. Let's actually, I don't wanna use white paint. Let's use a little bit of the brown and just a lot of water to just create like a light tan kind of color. Just to get a little bit of color variation in here. Ooh, I could leave that. I kind of looks cool, but I'm actually just gonna blot it since let's say this was a pet portrait I was making for somebody. 109 00:08:22,640 --> 00:08:22,670 Again, catching some of that watercolor that's still wet, so it's blooming. You can leave that if you like the way it looks. I do like the way it looks, but I'm gonna try to stay a little bit truer to his coloring. Now we're gonna go to fill in the leaf. I want more of an ochre-y tone here. And he has his brown eyes too. I don't wanna forget about, let's add some rusty tones And his brown eye. Oops, that's a little light. 123 00:09:46,445 --> 00:09:50,580 Mix some of the brown with the dark gray color we've

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been using. It's better. He does have a highlight. Once this dries, I could go back and add a little bit of like a white glint and his eye's actually right there too. And then I know he's sitting on a bench. We didn't draw that in, but we may just wanna ground his paw a little. So I'm gonna come in with that dark gray color we've been using and just create a little puddle of color below him so it looks like he's sitting on something. And it would be darkest closest to his body and underneath his paws. So you could go back in and add a little bit more color there. Okay, - There's our little pup.

Draw a pet portrait with Jon
- I thought it'd be fun today to work on a pet portrait. I couldn't bring my cat Stevie into the studio here for a couple reasons. One is she gets car sick and I also know that she wouldn't be able to keep still. So I'm gonna work off of a photograph, but I advise you to, if you have a pet at home, try and work from life maybe while they're napping or maybe while they're keeping still in some way. This photo I have of my cat, Stevie in our backyard has a really good light source. And whether you're working from life or from photo, I think having that light source element is gonna help us a lot while we're working in brush pen. Now I'm gonna start with my FB size pigment brush pen. And it's important to not get too caught up with the detail, especially in the early stages. We want to be able to get a general outline shape of the whole figure here. And it's quite all right as with everything, if this is very loose at first, the one thing that is going to come in here is that there's an element of drawing and shaping out fur. So if your line is solid, that can sometimes work against you, which is another reason why you wanna be okay with mistakes, especially early on. They're not even mistakes, it's just searching lines. It's trying to figure out where everything fits. So Stevie has this funny tuft of hair that comes up right there that I'm gonna shape out right there. And then this part here goes into this arm. And then I have this shape for the shadow coming in there. And I'm gonna shape out the shadow a little bit all the way across just so I have it there. And just like I've said before, I like to get in this shadow shape at first so that I don't forget about it entirely. I like to just get it in early so then I know I'm thinking about the lighting. All right, now moving on to the shape on the head here. And when it comes to doing the cat's face, if you've never drawn an animal before and you probably don't know that much about animal anatomy, you still wanna look for some sort of pattern going on. You don't wanna just place the nose anywhere and place the eyes anywhere. You wanna try and find a way that part of the nose shapes its way into the eyes. And try and figure out approximately the distance from one to the next. And try and keep in mind how much shape there is from the eye to the forehead. All the same things you'd think about if you were drawing a human, but sometimes it's tougher to see amongst fur. Let's see, I made this ear a little too big, but I'll fix that later. So I'll switch now to the medium brush pen, and I'm gonna start defining the lighting a little more. And I'm also gonna work on some of the other edges that need work. So similar to when we were adding some of the leaves onto the tree, you wanna be a little more loose on some of these edges when we're talking about the outside of the fur because we want it to look like fur. We don't, we don't want it to look like it's just a really hard line you can sprinkle the value in. And so now we're seeing how just darkening these lines really helps to show the light source, which is what we want to get early on, just going around, making marks that in some way emulate the way that the fur is going, the direction the fur is going. And obviously I'm drawing from a photo, so Stevie here is staying as still as possible. If this were in real life, I'd have to catch her while she's napping. But even if she were to move a little bit, that's why that beginning outer shape that serves as a foundation is so important. Okay, I'm gonna go back in with the fine brush pen now. And I'm gonna start with fixing some parts of the face because I made the mouth

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look a little too long. But what it is is that I need to add in some more line work in here. So I'm gonna add line work to show some patterns in fur. I am also gonna use the line work to show a little bit of this element of shadow here. Get a little bit darker in the nose there. And then I do wanna darken that eye just a little bit. So I'm putting a little bit of its softer touch right there. And add some value onto this arm right there. Now let's do the same movement around the rest of the fur to try and make it look a little more accurate. 104 00:08:41,225 --> 00:08:41,345 So you can notice through the marks that I'm making that I'm trying to follow the direction that the fur is going across the figure. I am moving back up to the face. Let's get some more detail in here. And I'm gonna play with some more of the dark areas in here to try to shape that out a little better. All right, I am just gonna go around and add some more value like this into the fur, into the tail, going around the tail, getting some darker values in there. And obviously you could go all day trying to get the fur to be where you want it to be. So we're not going to spend too much time getting all of that to be completely finished. But what we do want to do is figure out a way to make some of the darker areas stand out amongst the fur and decide where we wanna limit the detail. So I do want to add some info onto the feet here. 'cause those are really cute, right? Those are cute. How can you not like these paws? So I just want to define some edges a little more like this part where the nose meets the mouth. Gonna define that by darkening that value a little and add a little more value under the mouth there. Few more spots on the mouth on the side. And let's get some of these stripes up top here. And again, it's never gonna be totally perfect, but you want to try and find that compromise between having a good amount of line work and something that looks maybe a little overdone. So what I want to do for mine is just define that ear a little more. I darkened some of these shadows right in here, and I want to get some of these marks to just be a little bit more natural seeming. All right. And let's call it done. It is not perfect, but it'll do.

Paint a Dalmatian with Jennifer
- Today we're painting a Dalmatian and I enjoyed painting on the smaller paper, so we'll continue with that. I'm gonna start with my sketch, and again, I'm doing it darker than I would do it normally. So her head is a little bit flat, so it's a line and then her ear. So sometimes what might happen is that the proportion isn't right and it will go right off the paper. I made her leg way too thick. It's nice to just look and see what, what is it about the characteristic of the animal that makes it what it is. And she has long legs and they're thin. And then her back leg, she looks like she's about to be running off. So that's my sketch. I'm gonna continue using the number six round brush and I am going to paint the whole body of this dalmatian in gray. I am going to deal with a few shadows next. So this back hind leg actually looks a little bit pink here, which is great to add a little bit of color to the gray. So I'm gonna make pink and white with a little bit of black, but by making it a little bit of a darker color, it looks a little bit behind. And I'm gonna add a little bit of this pinky gray just in places here and there. I will make her tail a little bit darker, so I'm just putting some shadows here and there so she doesn't look completely flat. I'm going to make her ear all black. So there's a differentiation. I saw a really cute dalmatian that looked like that, that had a black ear. And we'll put the nose here in black and her eye. And now we'll just start some of these dots. It does not at all need to be exactly where they are in the picture. It's just they're clustered a little bit here, so I'm just making some spots down here. There's a few places where my paint was a little wet and they're blurring. I love that. I just think it looks so pretty. Creates a little bit of movement. And they're all different scales. Some are bigger, some are close together. If you don't love the blurriness, maybe that got to be a little bit too much. We can go back in with some white around it after. Put a few little lines here for

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her feet. It sort of grounds it a little bit and a little bit of bleed proof white for some highlights. Some of the dots bleed together. I can just take a little bit of the white and fix that a little bit. If you don't love the bleeding, I wouldn't worry about it too much though. There's a little bit of red around her mouth, so I'll just use the pink I have. I'll mix it with a little green so it's not such a bright pink. A little more orange a. Let's add a little bit of color down there too. It's sort of pretty, just a little pop of orange. If you don't love it, go back in with a little bit of white. And there the photo is just a reference to work from. And as you paint every day, you'll start developing a style where it might be a little bit silly or a little bit cuter or sophisticated than the picture, but any which way is fine. And it's, you'll develop your own style and it will bring you joy.

Paint Charlie in acrylic with Courtney
- We're nearing the end of our month together and I thought we should do some people and maybe a puppy, my puppy. Just because this is what actually I paint most often. I do paint a lot of flowers, but I also paint a lot of faces and I think it's something that people are curious about the process of. And so I thought I'd break it down and show you how I approach it. I like to work from photographs, so we're gonna be including some images in the PDF that you can use, including my picture of Charlie. But you can also use your favorite pet or animal of your choice when you're looking for imagery. If you are just practicing, then I'll let you find your own imagery. But if you are going to sell or exhibit or put your work out into the world, you wanna make sure that you're using copyright-free imagery and the images that we've used and are going to provide in the PDF are from pexels.com and it's an open source free stock image site. So check that out. I've got two sizes of printouts of Charlie. One that's smaller because I'm working on small paper. It's nice initially if you're starting to work from photos to not have to worry about in your head translating something very large to something very small in proportions. So if this is new to you, I would recommend doing that, but also sometimes you're like, oh, I wanna see this little detail. I'm having a hard time painting it. So having it a little bit larger is nice too. I've got this on a clipboard and I'm just gonna prop it up with a book when you're starting out. I find it helpful if you are parallel to your source image, so not turned at a different angle, but just kind of have everything in line so that you don't unintentionally distort anything. I'm actually gonna block out the background first and then we'll paint Charlie on top. I'm not going to paint all this little detail just yet. I'm just gonna say that this, when I quint my eyes is kind of a darker gray color. This is a lighter gray. And then Charlie's the lightest thing. It might be tricky 'cause he's a white dog, but that's not gonna stop us. I'm basically mixing up a cementy gray color. I am just using my bright or half inch flat so I can see that basically this is where the pillow is just kind of intersecting that top third to half of the page. And I'm just gonna block it in loosely. I might create a slightly lighter color and just bring in these sections that are I lighter in tone. Okay. And then we'll do the bottom part. Some darker little bits in here. I feel like there's like a little bit of darkness in here. All right, now we can block in Charlie. Things may not be quite dry enough, but we'll start. He's not pure white, he's actually warmer. It's gonna get the shape. Little ears, little curved up here. So cute. I've painted kind of more margin at the top of the pillow than it's actually in the image, so I'm gonna kind of imagine what the rest of his ear looks like so I can come in and refine this shape also. 72 00:04:10,510 --> 00:04:14,380 By painting back into him. This is a little creamy, but that's okay 'cause we can add highlights and shadows on top of it. His other ear is actually right there. It's hard to tell because he is got all this like curly, fluffy, alpaca kind of hair coming off his ears and there's just paws, his back legs. He's going right off the edge, so we're just gonna paint part of him. And then between his legs, all of this like kind of jumbled fur, that's actually

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his tail. He is got a really fluffy tail and then it's actually coming from behind and then wrapping around. Don't think that I've made this wide enough. Just keep looking back at your subject and back at your painting. And what are the relationships between things? Again, these are studies, so they may not be perfectly proportioned or perfectly painted, but we're gonna try to get the feeling. All right, It's really dark around his face. So I might come back in, I'm still using this bright or half inch flat brush and just get some darker colors behind him and I can use this as an opportunity to refine that shape. It is really dark here and these kinds of striations in the bed cloth also. 104 00:06:09,290 --> 00:06:09,410 There's also some shadows happening here in his fur here. There's a really dark shadow where his hind leg happens and where you get the separation of the two legs. It's a little bit under its paw and his actual paw, it's a little chest. He's just a cute little ball of fluff! And this part of him is darker. Let's see some brown. He is got this little patch by his nose. His nose is here. Kind of the shape of his eye. I can refine that with a smaller brush if I feel like this is too big. This here, it's got all these wily hairs. This back leg is much darker. This in general is kind of shadowy in here. So you're just kind of going in looking at the darks, looking at the lights and trying to record those on your paper. I put in that shadow color, but it's too warm, so let's just make it cooler. It goes right up to his paw. Okay, let's switch to my Filbert. This part of his face is really light right over his eye this little bit. I am still not using pure white. I'm using a warmer white, but he is a white dog, so it's a little tricky sometimes because there's not a ton of contrast in his body. It's a lot of the same tone. So sometimes I'll kind of enhance what I'm seeing and you can do that. - This little eye goes like that - Nose. He's a sweet little like warm brown nose. It's got that dark spot there. This is dark. This is much darker. These little paw pads, here too. I can't even really see exactly what's happening where his feet are. 147 00:10:06,785 --> 00:10:06,905 - Starting to come out a little bit. I think how I've painted this part, I think the angle of where his face is is a little different. I think it needs to be like kind of almost more vertical and I have a little bit too angular here. So I'm gonna mix more of my shadow color that's in the background and kind of cut in and refine that silhouette. I think it's more like that. You just need to constantly be strengthening your powers of observation and sometimes painting something you know really well makes it easier and sometimes it makes it harder. So you have to trust yourself on that. - It's more, I think more like that. - This little face comes down like that, this little shoulder. So I can't really tell what's happening here with his tail and his butt. I know that his tail is kind of coming up between those legs there. I need to make this space even a little darker. - Little eye is like right there. - All right, let's add some of the background pattern and see how that changes things for us. We're not gonna paint every tiny little detail. Instead, I'm gonna squint my eyes and kind of place some color just to get the feeling of a pattern and not actually paint a photorealistic pattern because this is in shadow. I'm just muting my tones a little bit and I just have these kinds of flowers happening. They will of course come right up and disappear behind him. Also, they're especially darker behind his head. So mix a slightly darker red there. Gotta get the yellow also darker. It's a little vibrant. Add some more burnt umber into it. It looks like most of the yellow is in here, but actually there's some of it kind of hiding up in here too. It's just more in shadow. So that's a little darker here. I might do a little bit of pink in there. Also, I feel like there's another kind of red tone. More muted. So now I'm kind of looking at my picture, but I'm also just kind of adding these little marks. I'm gonna use my script and some darker tones to mimic those vines that we see in the pattern. But again, not following it perfectly, just kind of, I'm gonna dance the brush around. I am gonna thin out my paint a little bit when I'm using my script. So I might just kinda, and because this paint is wetter, because we thinned it out, it's gonna take longer to dry if I want to like kind of go back and correct anything. So just keep that in mind. So it's really

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dark in there. Oh, I painted over his ear! That's okay. I'm gonna put some white on there, so I remember. - This is a sleeping puppy. How cute is this? - Okay, don't paint over Charlie's ear. All right, that looks pretty good. We can paint the background circles. Again, we're not gonna paint every little single circle, but we are just gonna get the feeling of it. It's kind of the berry wine color. I'm still just using my script. The one thing that's hard about the circles is you don't wanna just put a bunch of circles. You can see how the circles are distorted here because of the ripples in the bed clothing. So don't expect to just lay down a perfect pattern. We're gonna have kinda wonky circles. Also, my circles are really small. Like if I look up here, they're really two half circles, which means that my circles should be more like that. So let's actually go for that 'cause I think that's nice to have a change in scale. So let's just paint over this little shadow there. Shadow here lighter. We may need to let that dry a minute before we can go paint over it. While that's drying, let's work on Charlie a little bit more. I think we can capture these tones in the ears that I haven't really gotten to yet. It's much warmer. He has like champagne kind of ears. So I'm actually just using my round, I'm using the burnt sienna and white little bit of yellow - And the ear starts there. - I need to be a little darker. Yeah, it's better back of his head. Might have made his head a little smaller than it is in the photo, but at this stage we're just going with it because I've already painted all the rest of it. And like I said, this is a study. So these are my kind of initial impressions. This is pretty dark in here. It's using some dry brush in here to create a little bit of fur texture. Oops. Picked up a lot of weight there. This leg here is actually a lot more in shadow. We kind of haven't gotten there yet, so let's paint that darker now. This guy's darker also and then really dark right here against the body. Looking back at Charlie, I think I've like elongated his snout a little bit. I've made his legs a little too short. Some of these I can correct briefly, but because this is a study I don't wanna spend a ton of time. These are things I'm observing and noticing and that's kind of half the battle. So I think we're pretty close. I just wanna paint those circles in. I think the scale of them is gonna help too, kind of define the space around him. So circle some of them are kind of hidden because of the way the sheets are pulled in that little area. I was being super loose with it. - It's like more elongated. - This kind of disappears under his, this is kind of his tail there. That circles too little, but it's okay. There's another one kind of going behind him. - That's fine. All right, kinda look again and see if there's anything else I wanna add. Like there's a little bit of a highlight there. - Sorry, some of my paint's drying. - Maybe it's a little more shadowy there. This paw in the back, it's kind of hard to see what's happening, but it's darker in general, which we've got this front paw, its kind of like fades right into the bed clothing here. 297 00:22:07,810 --> 00:22:08,560 Pads are maybe a little bit more pronounced. I think that's good for a little study of Charlie, I might just add a few, this part of his ear is like a little bit more defined 'cause that hair separates right there. So I just might add a few of those - In here. - I think people who actually paint dog portraits will say that you wanna accentuate some of the the features. So Charlie has really crimpy hair there. Maybe you make it even more crimpy to kind of capture what he looks like. But I think this is pretty good. I think it looks a lot like my baby. Okay, I think that's good. There's something in creating a study that has an intimacy and kind of a sweetness that I feel like a really finely rendered painting can sometimes lose. When I'm at the museum, I love looking at sketchbooks of artists. You might be really familiar with their like finished portraiture, but seeing an unfinished painting or a quick study for something can usually be a lot more telling and have a lot more kind of soul or emotion to the piece. So these studies don't hold yourself to this perfect photorealistic image. If you wanted a photorealistic painting, then just keep the photo. There's no reason to do a painting of it. But coming into a daily study and creating your own painting practice, I think you can learn a lot by the way you put down your marks and what you're observing. And I

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think this painting has a lot of sweetness and really feels like Charlie, even though it may not look exactly like the photo that I started with.

Paint a puppy in gouache with Jennifer
- Today we're painting a puppy. He is a pit bull, I think. This is something I do a lot. And the reason I like to sketch, which is he's a little bit not centered, so I'm just going to, it's not important, but sometimes it's nice to be a little more centered. It's a good reason to sketch. His ears come out from his body a little bit, and he has a nice round head with a square bottom, big nose, and really wide set eyes. So that's what you're looking at is what are his characteristics? And then strong arms and a big paw and a big body. He's cute. And I'm gonna put where the white is and where the yellow color goes. That way he has a bottom leg, it's there coming out. The nice thing about gouache, and the reason I love it is because I could keep my palette for days and days and keep reconstituting the paint that's on the palette and use that. But the consistency is a little bit different. It's a little more watery that way. So on certain instances, I will put out fresh paint, so it's a thicker, more opaque quality. So again, using my number six round brush, I'll paint in the fur, the white fur first. I'm gonna go darker with the gray this time so I can show you ways to deal with it. And I'm painting in his white fur. I'm just using a little bit of water here, not too much. And I'm covering it all in because I'll go in later to get the details for her fur. I'll use yellow ochre. I'm just gonna use it straight this time. Instead of trying to mix a color that looks like the photo, because that's a good dog color, it's fine. It looks pretty and I'm just gonna paint it in solidly. So on this one, my paint is a little bit thicker. And then the face, I'll leave the eyes blank for a moment. We'll be working on the white fur right now. I got my bleed-proof white and I'm adding it as highlights, keeping some of the gray. The reason to paint it gray is if, if you used only white, it just wouldn't show up. So this way you're creating a base of a color. We can keep coming in and adding more. On my palette, I had some pink that was mixed before and it was dry, but I added a touch of water and I could pick it right up and use that and put it in her mouth area. It's a little bit more watery, but it works. It works perfectly. Now, while that's drying, I'm gonna go into the the gold fur. I'll add a little bit of ultra marine into the ochre, and that's gonna create a more brownish color, which is a little bit darker. And then I can start putting in some of these folds in her skin. Sort of make a little line where her leg is. And this is her belly. So the leg is a little bit lighter and the belly's a little darker, so it has a little depth now. Oh, I see what I did here. I kind of lost her front leg. So let's go back. So when something like that happens now I'll mix my ochre and maybe a little bit of white, and I'm putting her front leg back in. I'm gonna make it even a little lighter than that. That's the great thing about gouache is you can fix mistakes because you can layer. I have a little bit of a darker brown here too that's older. So I added a little bit of water and I can put some of these lines in and I can exaggerate them too a little bit. It doesn't have to be exactly as the photo. Let's put it in the nose so it starts looking like a real dog. So a little bit of black. This dog has a spotted nose, so I might add that after, but I'm just putting it in as a solid black right now. And the eye, or for her mouth, I made it a slightly lighter black or gray. And then she has wrinkles under her chin. Let's put a little bit of highlight on her legs. And I want to create a little bit of a sense of a foot so that you know that's there sort of grounds it a little bit. So you can see a little bit of pink too in her nose. So I'm just gonna put a little bit in for fun. And the last thing will be just a little highlight in her eye. And I think it's good. Maybe a touch here and there. But she looks cute. I think that's good. It's sometimes hard to know when to stop. If you're starting to get a sense of the animal you're painting and it looks cute, maybe it's time to just say, I'm putting it aside and I'm gonna think about it and move on. And maybe on the next one, you'll learn a technique or you'll

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figure something out and you'll say, oh, that might look good on the last one. But if you do go too far, just remember that it's just paper and you can try it again.

Paint Charlie in watercolor with Charlotte
- We have arrived on our last day of portraits and although we have done many faces, we're gonna do something a little different and we are going to be painting and drawing Pup Charlie. So I'm gonna start with ballpoint pen and then finish off with watercolors. So approaching the portrait of Pup Charlie in exactly the same way. We're gonna just get all his features down on the paper, making little reference marks to where his eyes are. I am trying to catch every little essence of his adorable little face. He has this great mane. Okay, I'm going to switch to watercolors. I'm using a number four round. I'm going to get all those little tonal values down. I wanna get some of these darker little grays under here between his fur in the shadow that his head is making on his fur. Love how he's lying down here. That's so cute. He has like a champagne color to his fur on this side. Shadow up here on his head. It's quite dark around his eyes. So I'm going to pick up some ultramarine with my sepia and mix them together to get a really dark tone. Just gonna add some darker areas. Isn't Pup Charlie adorable? So now I want to get an even darker black if I can for his eyes. Or the darkest, I can get to a black. So I'm gonna add the sepia and the ultramarine and the crimson. Let's see if that's a little darker. Just a couple of wisps over here of his hair. Maybe darken this up a little bit. I think Charlie is finished. Congratulations on getting to day 31. Can you believe we've drawn 31 portraits together? This is like a huge feat, not just for you, but also for me to keep going with my practice because not only does it help in my style, but it also helps in becoming a better artist. Painting daily has definitely helped me find my style, and I hope you will find yours too.

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