# **Mixtape: Cats 5 Ways** with CBTV

**Chapter 1 - Mixtape: Cats Five Ways**

Draw a cat with Lisa

Today we're going to draw some cats. It can feel really overwhelming and intimidating, actually, to try to draw animals, especially when you're trying to draw them realistically. It takes lots and lots of practice to do that well. But what's a lot more easier and a lot more fun, at least in the beginning when you're first starting out is to try to draw just really simple animal shapes and cute little animals. So we're going to draw cute little cats today. For this first cat, we're going to draw the head shape first. And you can see you've got two little ears here, and just like little cat head. And then we're going to draw just the outline of the body, so the sort of the back of the cat here, the tail curving around. We're not even going to draw the detail of the paws or the legs. Just a really simple shape that represents a cat. I like to put my eyes kind of far apart, makes the animal look a little bit cuter. Or you can put them really close together and then we've got our nose in the middle, and the way that I like to make cat and dog mouths, you can do this for most animals, is just to make two little hooks coming out of the nose. And there is our first cat. You could also add a little detail in the ears if you wanted, and some spots. So the next cat is going to have a little bit more detail. And for this one, we're also going to start with the head shape, but we're going to continue that shape into the body. So I'm going to start over here on the left, draw my first ear, round up to my second ear, go down. Draw one little paw, come back down, draw the belly, another paw up, and then around. Draw the back of the cat, the cat is sitting here. And then we'll draw the tail. And I want to give this cat some markings. I'll put his eyes here, his nose underneath that little marking, and again with the two hooks, and we can also give him some spots. So these are just ideasâ ”you can create your own little cat design that's different from this one if you'd like. Cat number two. This cat is going to be laying down. I'm not going to worry about the paws yet. So you can almost see, even if you didn't add any detail here, that this is a cat laying down. I'm going to put a little circle in here for his face. Or you could just add the eyes and the nose and the mouth without that detail, but I want to make this one a little bit different. And then you can also add some little paws down here. My cats like to lay like this, and sometimes their little paws are coiled up right in front of them. I'm going to add just a little detail there. And for the last cat, instead of drawing the face face on, we're going to do a profile. This will be the tip of its ear, and then see its back coming down, its tail going around like this, front paw here, maybe its chest a little bit sticking out, neck, I'm going to come back up here to the ear, then come down. His head is a little small, but there's your profile.

Marker kitties with Courtney

- Animals are a really fun thing to sketch and stylize, so we're gonna start with a really simple cat. A cat kinda has little pointy ears, sorta this V at the bottom. I'm just doing an outline to start. This could also easily become a fox just by your color choice. And I'm gonna just delineate one side of the face, kinda underneath the eyebrow and down to where the nose would be. Just on the left side. I always default to the left side. I'm not sure why that is, but that's just where I do. Add a little detail, draw in some really simple features. Tiny upside down triangle nose, and then some eyes. Maybe these cats are looking to the right, and then this cat here is gonna be looking to the left. These are suspicious cats. They're suspicious of what's happening. Then I feel like we could add something else, so these brush pens are fun to practice your lettering, which is something I definitely need to

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practice. I'm just gonna write meow. Let's try that same motif and then switching up the colors just for fun to see what it would look like. You can see I'm not using a realistic color for a cat, and that's fine. Maybe let's give these guys some whiskers too. These are even more abstract. Just add some other little dashes in here. So you can see how starting with one motif and kind of playing with it, you can evolve the stylization. Let's do a different kind of animal, maybe a goldfish. I'm gonna do those really pretty goldfish that... They were in Fantasia, and sometimes you see them in Chinese restaurants. Kind of have these footbally shapes, and then really pretty fins. Maybe just this tail on this one is coming from here. It doesn't really look like much yet. We're just starting with our lightest color and then we're gonna build using kind of more a goldfishy color. And then maybe adding some little gills and some things that make it more recognizably a fish. Do a big eye. They have these little mouths. And then I think I want a little more contrast, so I'm gonna do something a little darker, and then we can put in some scales. Do dark blue. Maybe some little scales. Now I'll add some bubbles. We have a cat and fish and maybe some dogs. I feel like dogs are harder. Maybe it's because I have a dog even though I look at him all the time and take pictures of him all the time, I feel like there's more pressure for a dog. This one's not gonna look like my dog Charlie. It's just gonna be a classic little vintagey looking dog. And I can start with my lightest color. I'm using this sort of blue color. And then I can go back in with a darker color. This is kind of a look though that Charlie gives me. It's like this out of the side of his eye look. Draw another one like that. They're all gonna look slightly different, which is good. They have kind of longer... faces. And then maybe we'll put some things that dogs like to chase, like bones and balls and things like that. Do some tennis balls. And some little bones. I'm just drawing these things from my imagination, which is partially why they look a little wonky. And you can of course use photo reference if that's helpful for you, at least to start, but I actually like that irregularity. It's help what develops your own style for these drawings, and it'll make you better, you know, the more you're trying to recall to memory, like, "What does a dog actually look like?" or "How do I stylize it?" Think I'm gonna go in, just make some of these darker. Add some brown. Get some little dots here. Dogs have whiskers too, but I think just the little dots where the whiskers go are indicative enough instead of an actual whisker. Now let's give them a little pink tongue. Do a little red collar. This little red collar. Add a little yellow on the collar here for the medallion, and then maybe just a little bit of pink in the ears. This is one of the things I love about Charlie is these really pink little ears on the inside. And then you have a little set of puppies. Animals may seem hard at first, but they're actually really fun to draw. You have an opportunity to stylize them and kind of hone your skills as to what features make something look like a cat versus a fox versus a dog. You can of course play with just two colors, or use all the colors.

Paint a black and white cat with Jen

- Today I'm going to work a little smaller, so I cut my paper in half. I'll start by sketching the cat again. Today it's a black and white cat. The head maybe a little big bigger. I like to accentuate the ears a little bit, I'm just gonna draw them a little big bigger than I did the first time, I'm not even gonna bother erasing yet. Because we'll be painting over it. She has a nice big face here. And then her body comes around, and her paws sort of just come in together. She's resting. And then there are the legs. Okay, I'm gonna draw where the eyes go. I'm going to start painting with the white, and I'm going to use a square brush number 10. Starting with white, I'll mix a little gray into it. And I'm going to again just fill in the areas that I marked out that will be her white fur. Here, because we'll be painting black fur on top of it, it's okay if it's not in the exact spot where we drew, you can just

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loosely add your white. I had a little pink on my brush before I started, and it created a little bit of a pink cast, which is really pretty, so I'm not going to stop or clean my brush right now. So I'm just continuing to paint this white fur in. And on her nose. And cheeks. So I'm washing my brush and I'm going to take black now, just straight black. And I'm just going to fill it all in. Except for her eyes. And when you're using a square brush it's sort of nice because you can use the edge to create the lines, so it's not always the broad part. That's for filling in bigger areas, and then the tip for just making the details. There's a little bit of white paint under here and it's picking it up a little bit, which I love because it gives it a little bit of depth. If you wait for it to be completely dry, it's fine, but it'll be a flatter black. Once you've blocked in the main colors, then we'll switch to a smaller brush. I'm going to use the number six brush, and we'll add details. This time I'm going to put in the eyes right now, and I'm going to use the same green, the Linden Green. You could use any kind of green that you have, or mix a green with yellow to create something bright would look fun. And I'll put in a little nose right now, so that dries while I'm painting the rest of her. So I'm going to make a slightly darker gray. To make the gray you only need the slightest bit of black. So I'm just going in and adding some shadows. Because she's lying, her front is facing us and then her legs are behind, I'm just gonna create a little line here to differentiate. And then same with her back leg, sort of drawing it a little bit. And now I'm gonna go back in with the bleed proof white and create the brighter fur. And that's what makes her look white. Like a white cat and not a gray cat, are the highlights. I want her cheeks to be a little bit more pronounced, so I'll take the bleed proof white here. Sort of make those cheeks again. And I'm gonna add a little bit of line work into her ear. She needs a mouth, which is a darker gray. Her eyes have little diamond pupils. And let's put in a little detail in her paw. And maybe a slight little detail to differentiate again how she's sitting here. I painted the eyes bigger than they are in the actual picture because the eyes are a great focal point. And one came out, one bigger, and one smaller, and that creates a lot of charm, and it's nothing to worry about, just go with what happens, it creates your own style.

Acrylic ink cats with Missy
- Today will be the last lesson where we focus on creating a single painting in composition in one sitting. Today, we're going to be doing the silhouette of a cat in a window. Along the way, we're also going to talk about communicating sunlight and natural light through color rather than value. Today's reference photo is a photo of my cat Thomas. He's an indoor cat that I adopted from the local animal shelter two years ago. He wasn't an indoor cat before he met me, so he's always sitting in the window, remembering better days when he was able to run around outside with the ticks and fox and cars. So we're gonna create a painting of this image; however, as you can tell, this is a portrait orientation, meaning it's taller than it is wide. And we're gonna be converting it to a horizontal orientation. And the way I'm gonna do that is keep Thomas in one area but make the window larger than it is in real life. When I look at the colors in the reference image, the outdoors is not only brighter in value than Thomas, but it's also more saturated with color and chroma. It's more vivid. So rather than relying on white to create the image of a bright scene, I'm gonna rely on color instead, by going for my brightest colors, which is that beautiful spring green and lemon yellow. Gonna start with the lemon yellow first. And my brush looks like was a little bit dirty with some blue on it, but it worked out because it helped make a really bright spring green. So we're just gonna run with that. The border is eventually gonna be a dark silhouetted window pane. So I'm just generally getting in this shape. And that's pretty good. Now I'm gonna go through to create that dark window pane. We'll go for my favorite. I always think shadows are easily portrayed as a violet. So, I'll put

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down some indigo with some magenta here. Again, if you've watched my classes before, you know that I could care less about dipping my brush from one pot to the next. Again, they're very small pots, so by the time that a color is noticeably altered, it's usually time to just buy a new fresh one anyway. But if you're more comfortable using the ink droppers to pour the ink out into a palette and mix your paint there, you're welcome to do that. That's up to you. All right, now I think it's time to add Thomas. So I've grown up with dogs, and I never expected to get a cat. I was not a cat person, as they say. And I went to the pet store to buy a hermit crab, because I was living in an apartment that didn't allow pets. And so I thought, "I'll just get a hermit crab." And I went to the pet store, and they were handing me all these brochures on how to care for hermit crabs because apparently they live forever if you take good care of them, and they're super high maintenance. And you have to spritz them with water every four hours. And they're nocturnal so they keep you up at night. And you have to find them bigger shells as they keep growing and getting bigger. It just sounded like a big project, so I just thought, "I'll just get that cat instead." And he's been pretty easy. He just sleeps. His head's looking a little small, so let's get that big again. We can further define the outer contours of his body when we go back in to refine the background. But this should be good enough for now. He's really not quite wide enough. You know, I'm gotta fix this. I wanna be lazy and not fix it, but I just should. I will erase this tail later. There we go. Those proportions look a bit better. While Thomas dries, I'm going to fill in some of the, just a few details. I'm gonna keep them very fresh and atmospheric and vague because they're further in the distance, so they're not as sharp as an image as Thomas. But I do wanna sort of suggest what's going on out there. We have some flower pots, some flowers, and wind chimes, things like that. Need some tree branches. Now add some, just a little, dots of color to suggest flowers. In the daily practice, we're really just looking to make the effort to try to create something every day. We're not going for perfection, so we'll just make this pretty light and easy and fun. It's hard to do something every day. Now I'm gonna go through with a little bit more of that bright, bright green and yellow. And refine Thomas's form, get rid of that extra tail. Oh, oops. Just dragged my hand right through there. Okay, I'm just gonna bring in some different kinds of greens around just to diversify the palette, suggest different plants. Maybe use different strokes as well. Broad strokes and thin strokes and vertical ones and horizontal ones. Okay. And I'm gonna take one more pass around the cat's form to make sure those lines are pretty crisp. I think I have too much paint though. I've always been really heavy-handed with paint application. Maybe you're the other way around and you find yourself running out of paint on your brush and you have to recharge more often. If you're heavy-handed like me, don't forget, you can always just keep that excess paint on the page, and then continue to dip back in to it as though it were your palette. And that way you don't waste as much paint. But then you also use what's already on the page so that you sort of thin it out and distribute it. All right, so I'm just gonna clean this up a little bit. I'd say, for just a nice simple painting to end our day, this is nearly complete. I might add a few more colors of flowers because it's looking a little homogenous with just pink and red like that. Also, let's clean up the window sill. Also, I should give a little more thickness to Thomas's tail. Got shaved down a bit too much. He has a really stubby tail. I'm not that good of a gardener, and I don't have that many flowers, so I'm gonna take these out. Still learning. I wanna add a caption, just to make it clear that this is my cat. And just because there's some dead space down here. I wanna add a compositional element, and sometimes text is a good way to add a little something where something is needed. So I'm going to write a little phrase. Thomas remembering better days. Since he used to be an outdoor cat, but I'm too much of a bird freak to let him get out there and wreak havoc. If you wanna keep drawing or developing this painting, I'll tell you what I would do. So this is

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a really beautiful underpainting, beautiful enough it can stand on its own as a finished piece. But if I were to keep developing this, I would probably add more and more bushes and plant life using different marks, different size brushes, all along in here. Maybe up close. In the tree branches. So this composition has a lot of potential to keep going, but also sometimes those simple elegant first statements are enough to really complete the scene and stand on their own. So I'll finish here, but it's up to you if you'd like to keep going.

Monoprint a cat wtih Courtney
- We're gonna do a cat. This is just one I picked as a source image, but you can do any cat, your cat, if you like. We'll start just by outlining. I've got my setup with my transparency and I'm using the Canson mix media paper. I'm not gonna do the face right away. I wanna see how things print. And there are details that are in the shadows, and I might have to make up a little bit, and that's fine. Yeah, I think I waited too long here, so we have to retrace this. I'm keeping it very light. Even though this print is large, the cat itself and its little face is pretty tiny. So I don't wanna go too heavy handed. So I'm using shorter strokes. Do some big, dramatic whiskers with the dark ink. It took in pretty good. And his little eye. Has some toughs coming out of his ears also. His tail sort of disappearing behind the stool, but I'm gonna make it come in front 'cause I like the tails. - Could choose to do the stool or not. I'll make a decision once I do the rest of the cat. Can't really tell what's happening back there. That just means I'll paint it dark when I start using the watercolor. Running out of ink. Occasionally you'll see that ink will beat up on the transparency, and it might be because you had lotion on your hands or there's some kind of oil or something. It's very hard to tell there, but I could sort of feel it. It's fine. You might just have to go over that line, if that's the case. I haven't gotten his back leg really very well yet. And I don't really know what his tail looks like, but I imagine it's sort of stripy like his body. So here it's the ink is laying down a little bit different than it is elsewhere. So there's oil or something on here. Not a problem. Just give your transparency a good cleaning before the next print. I'm just adding little free texture marks. Oops, got some really thick lines there. It's okay. I want a little bit more of this definition. And I might just do some very scribble little dark marks in here to remind myself that I want to paint this in a little darker when I use the watercolor. You don't have to use the watercolor. You could just spend more time adding details with ink. It's up to you. He's looking very spotty, just based on the mark-making I'm doing. If you have an image that has a lot of shadow, like the bat we did earlier, it can be hard to see some of your details. So you might have to make them up, but that's okay. Now I need to decide if I wanna do the stool that he's sitting on. I think, yeah, why not? I'm not gonna go over his tail. I'm gonna pretend that his tail is in front there. And I have no idea what's happening down here. It's just like I'm gonna do this almost like a little cushion. I think he looks pretty good. I could go in and just add a line to connect his nose or make his eye a little thicker. But I think he's looking pretty good. Clean up my transparency later. Pull out my watercolor. I think his neck is a little thin there just 'cause in the photo I couldn't really tell where it ended. So I might extend that with the paint a bit. Make it dark. Could change the color of him. You could make him an all black cat or purple cat or whatever you like. This blotted line mono print, I was actually introduced to by a friend of mine, Dixon Schneider, and it's the way that Andy Warhol did his commercial illustration. And because of that, I mean, we have to do a cat, because Andy Warhol always did cats, or often did cats. He had a whole book of cats that you will see reproduced in postcards and all kinds of stuff. So it's like a little nod to Andy. Whoever owns his estate has also made a bunch of his illustrations into kids books. And my daughter who is almost year and a half loves this one because at the very end there's a photo, a

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black and white photo of Andy Warhol with his mom, Julia. And she always wants to point and say, "Mama" to the mama. She hasn't learned how to say Andy yet. Just needs to be darker in here, but I'm just getting this orangey color down. A very liberal interpretation of orange. Pink in the ears. Orangey pink. I don't wanna forget about his tail. You can treat this like a coloring book and color in the lines, but you also don't have to color in the lines. I like it a little off register, so you can play with that as well. Got a little blob of water there. I'm just gonna take my brush and scoop that up. We lost a little bit of the white at the throat, but that's okay. I want to come in and do some darker color under here. And I could paint around this with my ink and do the whole background black as well. If I were to do that I would wanna put this on another piece of paper so I could paint right to the edge. And let's make his cushion a really fun color. This also feels like a very Andy Warhol pink. Maybe add that to the ear and his nose. You can see this is one I did without any color on gray paper. I just wanted to point out how dramatic the expression can change depending on the quality of your line and where you choose to place the angle of the lines or the shapes. So he really looks like he's smiling here. And I think that's sort of increased by this arc of his eye. Looks like it's closed. He looks like pretty happy here too, but his eye is sort of angling up instead of down and closed. And you can see that this is much more like zigzaggy lines and this has more dots. And that's just like how my hand was moving that day, how the ink was flowing. Maybe even the paper had something to do with it. But I like both of them equally. They just have a different feel.

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