Mixtape: The Night Before Christmas with CBTV

Chapter 1 - Mixtape: The Night Before Christmas

Scrappy fabric ribbon with Courtney

- Alright, we're getting down to it. It's the night before Christmas. Hopefully you don't have too many packages left to wrap. And here is a quick and easy tip and one of my favorite things to do all year round. Just like I'm not a knitter or crochet, but I love to use yarn, the same thing is true for fabric. I have a huge fabric collection. I used to make a lot of quilts, but haven't in probably nearly a decade, but a little bit of fabric makes a great ribbon. You do wanna make sure that you have something that's at least a yard long, but the width of your fabric doesn't have to be too much because we're gonna chop it up into two inch strips, one inch strips, whatever works for your package. And you probably already know this if you have fabric, but you're just gonna start with a little snip, whatever the width of your ribbon is gonna be, and then you're gonna tear. And who doesn't need to do that on Christmas Eve? That felt so great because we're keeping it quick and easy. I have a takeout box, which is a great little package for a baked good or a tiny handmade gift. You could tie your ribbon right onto the handle. But I'm actually gonna tuck the handle down and tie on the entire package. Let just try to center, because we are gonna do a bow. This still has the selvedge on it, which is not particularly pretty, so we'll probably trim that off too. And again, you can use any of the tips and tricks you've already learned. If you want to tie a knot, you can. If you wanna cut off the ends and make a big floppy bow, you can. We're just gonna do a classic bow. Just do my adjustments until I have the right length and give it a trim. Again, I love the interesting quality of the fabric ribbon that you can play with your patterns. A lot of ribbon is very standard. Of course, during the holidays you get things that are like green and blue and silver and red, but it's really fun to use something a little bit off color for the holiday. I think this purple ribbon's really fun. I've got another one. I adore this fabric. It's a Japanese fabric. It was a little pricey, but because I'm using it as ribbon, I didn't have to buy very much of it. And it's still really special. It's so sweet. I actually do this all year long. I'll collect fabric. I'll actually cut it and tear it into ribbon and then keep it in a pile. And then when I'm ready to do my gift wrap, I just have this huge pile of colors and textures that I can just pull from to wrap my gifts.

Paint an elephant and mouse with Maria

- I love to paint animals and one animal that's really fun to paint and easy to paint is a elephant. Elephants are pretty easy because they're basically this big rectangle with the little legs at the bottom there. And the loop here from the nose kind of reminded me of the loop from the candy cane. So I did some sketches trying to figure out how to make that work and I came up with this idea of using the Christmas lights to connect the way that the lights can go around into the other parts of the page. And I really liked exploring this little mouse with the big elephant. I thought that was a really whimsical idea, the big and the small. I'm gonna start by mixing my grays. So I noticed that elephants have a really cool kind of a texture to them. They're really bumpy and I want to see how I can do that in a kind of subtle way. So I'm gonna start to look for like a gray that really feels like it would be good for this. This looks like it could be it, but I'm gonna do also a lighter wash because what I'm gonna explore a little bit - if I make a gray with ink, what texture comes about when I do that? So just washing, putting a really, really watery wash for the shape of my elephant. And I wanna make sure I have enough room for the trunk. This brush is so nice for going thick and

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thin and keeping a lot of water in there. So I'm gonna keep going. And you could see the legs kind of coming together there. Definitely don't wanna overwork the illustration really. And I wanna get the little tail too though. So I'm gonna just use my tiny little brush to get the tail over in that part. And now I'm gonna do this kind of wacky thing. It's a very, very black ink, so I gotta water it down. But can you see it's, it's just making these really interesting textures with the black. When I add the black in there, I have to definitely wait for the interior part to dry. And if it's really, really wet, you can always use like an eyedropper and take out some water. So I'm, I'm noticing there's a lot of water in there, but I do wanna add a little bit of this part of the elephant just like it gives a little bit of detail even on the bottom of the feet. I might wanna put a little bit of the pencil in there. I'm gonna take a little bit of this over here, got a little wet there and I'm going to go into my quill again. I can probably take some from there and maybe even do some of that where the water is doing this really cool kind of pooling thing to bring the eye down to the bottom of the feet. Now I'm starting to see where I can get some detail and I am going to wait for some of it to dry and then start to think about where, where am I gonna put my mouse? So I need to get the top of the trunk. So I'll just put that there for now. And I will start to put the mouse on there 'cause he's going to need a little bit of attention to detail. He's small and I think I'll make a little brown mouse and I wanna put a little red vest or something red on him. So I need to get a tiny, tiny bit of red back to the brown. There's a little mousey and just put a little eye on him. Be a little nose. And now I am going to get the little part for the candy cane. The candy cane is gonna be a little tricky but I'm gonna try to do the red and then maybe try to get the white in somehow to come outta there. Let's keep it pretty light. The white watercolor is not super, super opaque in the Kuratake set, but if you get it thick enough it should do the trick for some of these areas that we're gonna play with in the white. We're, we're using the idea of probably a snow scene, something where there's snowflakes. So we are getting a little bit of the stripe with there- that's working okay. And you can see this is pretty much getting very dry there. So I'm just gonna continue with that. Okay, we have his candy cane. Let's dig into the ear. Now this is fairly dry, it's not a hundred percent dry but lemme touch it a little bit. I think I'm gonna wait just a little bit longer to get the ear in there. Could do my Christmas lights. So I'm move this outta here and I'm gonna take my line and go like this. Yeah, I'm gonna leave it like that. Now as you can see what the graphite does, graphite on the white is a different kind of line than graphite on the wet watercolor. If I had waited for this to completely dry, it wouldn't have deepened in that nice way that it does. You can really see the difference in this where you can see it's very dark there and it's much lighter there. That's kind of why as it's waiting I can do stuff with the graphite. Now I'm waiting for the ear to draw and to get the eyeball in there. Another thing I can do is I can go and just put my shadow in there. So I'm gonna go grab a little bit of a blue for the shadow underneath. I think it's just about dry and I think I'm gonna go for the the ear. So I'm gonna take this darker gray, but I wanna maybe put a little blue in there. Yeah, it's still a little wet. It's still a little wet so I'm just gonna let it dry a little bit more because I want it to be able to be prominent. So I will start to mix up the whites for the snow, put some of these snowflakes. Might as well do it now while we wait. One little trick too is I might put just a tiny, tiny - you could see how little bit of pink, it's just a really subtle little thing, but it could be picking up on that red candy cane, the red vest. What I like to do is create like a color motif and just keep kind of playing with that, circling back and using colors within that palette. I can probably do some white on the dry parts now, as you can see, even if it does things like that, it's fine. You want it to be organic, you want it to make patterns where it's not equal, it's not like straight lines of the flakes. You wanna make sure that you're being kind of uneven. If I, if I venture to say that kind of uneven with where you're putting in the snowflakes and how you're

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putting 'em in. And I gotta be really careful of what's going on on top of there too. 'cause I can see it's doing some strange stuff and some of this has to do with the fact that it was ink and not watercolor. So I'm gonna wait for that to dry again and come back and put the rest of the stuff in. I think it's dry now and I am going to mix up enough gray to get that ear in there. Looking back at the sketch. Yep, that's, it's holding it pretty well there. And how big do I wanna make the ear? Probably about that big, not too big. I All right. And I want to get the eyeball in there so I'll, I'm gonna put the eyeball kind of lower. It looks like they're looking at each other. I wanna make sure, and I might just kind of put a little bit of black in there because I put some black down here so I wanna bring the eye into that part too. Alright, so we got the elephant ear, we got the snow started. We're gonna just finish up that snow and get to the lights and we really only need the smaller brush. We're gonna start with the lights. I'm gonna mix up some yellow and I really like to add a little bit of pop of yellow. I think it adds a little bit of variety with the palette since there's so much white and gray. I think these little pops of color add a lot and I'm moving into different parts 'cause I wanna not have the same exact yellow in all of it. And I mixed up some yellow from here. But I actually put a touch of red into my yellow because again, when you use colors that are within the same family, it, it keeps a cohesive color palette. So that's why I have yellows that have a tiny bit of red in in them, the same red that I was using before. And I'm gonna keep going there and I will try a more lemony yellow in some parts to kind of add that variety. The yellow is showing up okay on the gray. It's not bad, it's not bad, it's, it's pretty good on most of the gray there. So I'm just gonna keep going with that and looking around to see if there's any other things that need a last minute attention. And actually what I'm gonna do is do a on the elephant, a little bit of a white yellow, so it kind of reverses out. I am going to grab some of the white again and continue with a couple more snowflakey kind of things on the elephant. It'll probably get a little bit more subtle when it completely dries. A gel pen can also work really well in this instance. You just wanna make sure that you keep the irregularity of the shapes of the snowflakes because sometimes with a gel pen you can get like tiny little shapes and they just look all very uniform. And the thing with a brush is you can get all this nice variety in there. Just looking one more time over - The eye dropper could suck up a little bit of gray. I see a little spot where I want to add a couple more, more little lights on there. Keep keep it kind of punched up a little bit. Sometimes you have to go over twice with the lighter colors to make sure that the color really comes through because it's on gray, so it's gonna lose some of the saturation. At this point I'm looking at the elephant and the mouse and I'm like, those are so cute. I love it.

Watercolor gift box with Jennifer
- Sometimes I use reference for shape and sometimes for color. Today I am going to use it for the angle of the gift boxes I'm gonna paint. Let's start with one that's a straight-on view. I'm going to make a square. I wanna leave a space for where the ribbon is going to go. So I'll leave that open and I'm gonna put the ribbon on top. I can give the ribbon some dimension And we'll put a little bit of the bow here. This time I will be painting a combination of these two from the angle looking down on them. I'm sketching the perspective of this box. I'll make it maybe in between height of the two references and I'll add the ribbon and I'll make a bow that it pops up and is bigger. Okay, so now I have a reference for what I'm gonna paint. I'll do the box first, and I think I'll make it a light turquoise color. I'm going to add a pattern onto this. So I want it to be light enough that I can pick a darker color to do the pattern with. I might do the side here that's facing me a little bit darker, as if it was in the shadow and back to the lighter one, but maybe with a little less water so it's a little bit darker than what was over here. A yellow ribbon with turquoise would be pretty. Many times when I'm

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starting out my daily painting and I'm not sure what I'm going to paint, and I feel like it's going to take me forever to decide. I'll just limit the project to two colors and make it easier to make a decision. I'm going to make part of the ribbon that's underneath a darker yellow as if it's in shadow, and We will come back to the ribbon in a little bit. We're gonna add a little bit of pattern onto the box. In a darker blue, we'll just do little flowers. I will keep the pattern a little darker where it's in the shadow or the light is hitting the box. I might make the blue a little bit less intense so you get a sense of the light. That's a little bit too light. Add a little blue as if you can see in between that bow. I'm going to take a little bit of white. I make little dots to pop it. And now I think I'll add ochre to this ribbon. And there's a fun gift box.

Conifer color study with Lorene
- I'm from the Pacific Northwest, which is also Washington is known as the Evergreen State. We have a lot of conifers around in our forest, in our cities. It's sort of the signature of our place. So today I am going to do a color study of a tiny sprig of a conifer. So here's this enormous tree. We're gonna try and capture its essence down on a little tiny piece of paper. To do that, we're going to use a round brush like yesterday, and we're gonna keep it loose. We're gonna make our marks more closely resemble what I'm seeing on the spring. So we're capturing color and movement. This is a Hollywood juniper. One of my favorite things about a Hollywood Juniper also has these little tiny teal berries on it. We'll see if we can't fit all of that into today's study. We know by now that mixing a credible green, a green that looks to be natural in the garden is a bit of a chase, back and forth. Blue, yellow, red. All right, that's, that's getting something. I think I need a little bit of red in there. So, and this is the sort of mark we're going to make today because we're dealing with the conifer, the needles. And this sprig, which has the berries on it, is a little more of a bluegreen. Whereas this sprig, which is just on another part of the same tree, has a little bit more of a limey color to it. So let's start with our, our buried branches. Some are thicker than others, the needles, and sometimes I wanna fill in a little bit more substantive of a swatch just to express what the color is. That'll kind of translate to these other lines. And again, painting with water, you can kind of catch some of the highlights on the, on the plant. The part where our eyes perceive a lightness, which throws the contrast of the shadows even more into relief. Let's put in some of those turquoisey berries, which is actually my favorite part. You can see 'em up here. We might as well make them look like berries. The essence of berry, this is definitely an instance where I wanna get the water to move some paint around. I get the impression this is a younger sprig of the tree. It's not nearly a little more limey green. The berries show up as more of a, also that limey green. So we're working, it's the same plant, it's even part of the same sprig, but we're getting a lot of different greens in our study. We're looking, looking for and finding a range of greens. Turn my green down with some red. It gets very dark kind of as you get on the inside of the branch, the needles that are shadowed on the inside. Now let's capture the bark of the juniper is this wonderful kind of a rusty, warm brown. The red adding in the bark, which is a form of red to this color study, adds a lot of energy to it because it is, we're sort of playing with complimentary colors, how they behave. I like to think of it as one compliment makes the other even more of itself. So those berries turned out a lot more turquoise as they started to dry out. It's funny how some of the pigments, the way they act, I think, I don't want to mess with it too much more. It's just when I go in and just start mopping up color on my palette to shift things one little tiny way or another. Give it some depth. Alright, I feel like I just did a self portrait of my place, so I'm going to call this done.

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Winter journaling page with Dawn
- The last prompt for this week is what I like or dislike about winter. I've already cut out some snowflakes from some different grocery bags and pasted them down, and I'm just gonna doodle and write over them and around them. Also means lots of lights, I'm writing out the word sweaters. I don't get to wear them very often. Make it work in the space however you can. And I'm also gonna add some glitter glue just to kind of brighten it up a little bit. Also, going to use a little bit of these liquid pearls, like the glitter glue. You wanna make sure that you give them time to dry, and this is as simple as just adding little lines here and there, and little dots just to give it some color. You'll find that doodling and lettering on your pages can really help you de-stress during the season.

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