
Doodle and Paint an Animal Portrait with Jennifer Mercede

Chapter 1 - Doodle and Paint an Animal Portrait

Overview

(gentle music) - Hi I'm Jennifer Mercede, I'm a painter who loves to paint abstract as well as animals. In this class, we're gonna be spending a lot of time actually looking at what we're drawing. We're going to be doing some blind contour, we're gonna really dive into connecting to what you see and drawing that. And at the same time, we're going to play with it not being a perfect drawing. So we get to look at these cute animals, and have fun, and then we're gonna spend time painting them in and adding a little bit of doodling on top. It's really fun because we're not worried about this animal being perfect. We'll also spend some time playing with color, experimenting with putting one color next to another, and having fun in that way. So let's grab some pictures of cute animals and use them as a tool to help us let go of things being perfect, letting go of the outcome, and an opportunity to play.

Materials

- For this class, you're gonna need a variety of tools. To start, you'll want something to draw on. You could choose to do this on a piece of paper or you could also choose to do it on wood, like I'm doing. So this is a wood panel. You can find this at an art store, craft store. You could also use a piece of scrap wood, which is a great way to really let go and not worry about how it's gonna turn out because you got it for free. A simple ballpoint pen, this one is Paper Mate. It's nothing fancy, but I love it. You'll need a variety of acrylic paints. As you can see, I have a variety of brands here. So, I have some Liquitex, I have Golden, there's this interesting Lukas Cryl Studio. So, I have also some Dick Blick. It really doesn't matter, your brand. You'll discover what you like and I encourage you to experiment and please use what you have. If you have paint, use it. Now, I like to have, definitely have white and some type of red, some type of yellow. Now when I look at yellow, I definitely, it's important to have something that is a little more orangy. So can see the cadmium yellow medium has an orange tint and this one, the neon and the light, are a little more lemony. Then a green and I kinda go for a turquoise teal green. And blue, I also have my ultramarine over here. And a gray blue and light blue. You can really use whatever you want, but I do recommend that you have some kind of red, some kind of yellow, and some kind of blue, and a white. That will help you to really mix some great colors. You're gonna need some brushes and since we're working small, I recommend a pretty small brush. This one's actually size zero. It varies between which brand you get, but you know, something around this size would be great. This is a medium size and I like to have this for filling in a little bit bigger shapes. This one here is just a little bit bigger and will be good for when we go ahead and do the background. You'll want a palette, which can really be anything. A lot of times, I find myself using an old magazine or a piece of scrap paper from my trash as a palette, but anything really works, a paper plate, an actual palette. You want a rag to wipe off your brush. For later on in the process, you'll want some colored pencils, markers, paint pens. This one here is a white paint pen, Postila. Anything really works for that stage, so any kind of mark makers that you have are perfect. These are watercolor crayons, they're some of my favorite tools to work with and I will be using them later. Like I said, anything you have, colored pencils, if you have gel pens, anything you wanna use for this painting. You'll also wanna pull up some reference photos. You can find your images several ways. One way is to search online. Now, if you're gonna look online for

images, make sure that you're finding images that are copyright free and that it's legal for you to use them. So, there's definitely some databases that we will mention that you can look up and find images that are free to use. So, I've printed out a couple pictures of cats just to kinda walk you through my process of how I selected the image that I am gonna use for my drawing. So I printed them out, but you can also just pull them up on your computer or your phone or your iPad and you have that sitting right there as you do your drawing, which is what I usually do. Let's go through these. So, I wanna do a front on picture of a cat. That's kind of my vision. So, that's how I start. I'm like yeah, I want most of the features of the cat to be shown and I also just wanna be interested in what the cat looks like. So for me, this one is a no-go, just 'cause the ear is missing. And I, of course, I could pull an ear from another image, but that's kinda why I chose not to use that guy. This one, you know, he's super cute, but also kinda angry and I just don't want my cat to look angry, so I chose not to use that one. This guy popped up and he's super cute, looks like my cat, Feathers. But what I've noticed is, you know, I really wanna see a little more detail in here so that I can draw that and it kind of blurs together, so I decided not to use him, although he would be a great cat to draw. Like, any of these really are fine. It's just I chose not to use them. So this guy I chose not to use, super cute as well. The only reason I chose not to use him is 'cause this stuff was going in front and I didn't wanna draw it. So I really like, when I'm drawing, to draw exactly what I see. And if something's in the way, then I'll wanna draw that and I don't wanna draw these things, although you totally could. So, I actually settled upon this cat because I could see his entire face, his entire ears, and I knew I wanted a crop of about a square and I felt like his face fit into a square very easily. As you can see, if you remember, we're working on this 10 by 10 board and so, to me, this square will work great in here. So what I did, so that I can just focus on what I wanna draw, is I actually cropped his face into a square photo, just like this. So, all the information I need is right here. Another reason I chose this guy, and something I searched for when I was looking for a cat picture, is long hair. I really want to draw the hair, so that's something I really like about him. And actually, it's really cool, if you look at him, he's got a lot of pattern. So, I'm excited about drawing this. Most important thing when you're looking for a picture is that you find something that looks interesting and exciting to draw. Now, if you wanna draw your own pet or an animal that you see, you'll wanna take your own photos, just as I took a picture of this camel. Like I mentioned before, since we're using this square piece of wood to paint on, you'll wanna find something that fits compositionally. If I was doing something a little more horizontal, this piece could be kind of fun and if I wanted to do this side of this camel, that'd be fun. But I kinda wanted to find a picture that was straight on of his face. So, I'm not gonna use this one. This picture is cute. He's kinda weird and funny, but it's also blurry. And while I can work with a blurry photo, I just really like all the information to be there and be as clear as possible, so I'm not gonna choose this guy. This is a funny picture. I like it, it's cute, but I actually don't want just his lips. It's just not what I'm going for, so I'm going to say no to this cute picture. But, this one caught my attention and it has his whole face in it, also has a fun mouth. It's kinda goofy, he's been eating. And I think this is the one I'm gonna go for. So again, I crop it and bring it into a square. You can do this on your computer and you can also, you know, just take some scissors and cut it out if you actually have a photo printed out. And this is the picture I'm gonna use.

Blind contour warm-ups and drawing

- Starting with some blind contour drawing is a great way to warm yourself up before you choose to go and draw on the board. So I'm gonna go ahead and show you how to do blind contour. Basically,

to do blind contour, you're gonna take your pen on paper and begin to follow lines that are on the animal. Now there's two rules to blind contour. One, you cannot look at your paper. And two, you don't lift up your pen. So as I look and I start to draw this cat's outline, I'm just gonna pay close attention to the little details. I'm not looking at my paper at all. It's an opportunity to really loosen up and let go. My pen is following right where my eye is. This really allows you to not worry about how is this going to turn out. Is it going to look right and perfect like the cat? Now I wanna move from my pen from where it is currently to where the eyes is, and I'm not exactly sure the distance and I can't look. So I'm just gonna kinda guess, and I think, I keep my pen going. And I think, it's about here. So I'll go ahead and draw his eye. Now to find his other eye. I'm not sure but I'm gonna estimate. So I'll watch my eye go over here. And then I start to draw when I think I'm at where his other eye should be. And I go to the other edge. And so I think his, I don't think I got his other ear. So I'm gonna go ahead and do that. And again, it doesn't matter how this turns out. It's not about it turning out correct. It's just about loosening up and letting go. It's also very much about learning what you're drawing. So now I'm way up here in this tip of his ear. And I'm gonna wanna come down towards his side of his face again. So I'm gonna go ahead and just, just keep my pen down. Move it down. I don't really care if the line crosses over the lines, it's okay. Follow the shapes that I see. As I was saying, this is a great opportunity to really familiarize yourself with your subject. You slow down and you pay attention. So let's see over here, by his whiskers. So I'm just kinda showing you where my eyes is right now with my finger. And that is also where I want my pen to be drawing. So I be around his mouth and then his little nose. So cute. Going over to his other whisker. And I haven't looked yet, once so, we keep that up. Encourage you to challenge yourself just not to look. Remember it doesn't matter how it turns out. It's gonna be weird, just know that. You might, by accident, do two, do three eyes. Maybe you'll think you did an eye and then you'll do another one. It's okay. I wanna get some more of his fur down here. So I'm just gonna take my pen, and just draw a line down there, kinda get some of these lines. So I feel like, ah maybe get a little more fur over here. I love his fur. I just wanna cuddle him. And I feel like, you know, actually wanna come back up here and get some of these shapes that I see in his fur. So I'm gonna guess that it's up about here. And just I'm outlining these shapes. So you can see this pattern in his fur. And I basically just outlining those shapes that I see. And there's a lot so you can get super detailed. Or you can stay a little more loose. Whatever inspires you. Whatever seems like it would be enjoyable. For now, I think that's great. And so I'm gonna lift up my pen. I'm gonna stop. I'm gonna go ahead and look at my cat. Super funky. There's a Mister Kitty all blind contoured. Go ahead and try some blind contours. Spend some time looking at your animal and drawing it this way and it will really get you familiar with what the animal looks like. Then after you've done that several times, come back and let's do the next step. I want you to go ahead and do a semi-blind contour now. So you're gonna go ahead and do something very similar except you're also going to look at your paper a little bit. Begin as if you're doing a blind contour and do not look at what you're drawing. And then occasionally you can look. So maybe half the time you're glancing back at what you're doing. This way you can also pick up your pen. See it's really important 'cause you actually want this to look like a cat. So you're kind of, you're spending a lot of time looking at what you're drawing but you're also free now to pick up your pen and move to where you know you need to draw. Let's go over here. So you kinda wanna make sure you get this shape in the way that the cat's face actually is. Kinda comes down here. I'm very much spending time looking at this cat. And look at where the cat's eyes are in comparison to the whole shape of the head. So I have the whole shape of the head here. And his eyes are about halfway. So I'm gonna go ahead and think about that as I begin to add his eyes in. You know as I

look at that, right, you could say oh my gosh, loo how big you drew those eyes. Theirs eyes are not that big. You took up way too much space. And if you had an eraser, you might be inclined to go and erase it and fix it. But the cool thing is we're working with a ball point pen. And it's permanent. So, you're just gonna continue going. And that's what creates these, really kind of funky looking creatures. So I'm gonna keep going and draw the nose. Draw a line up here where the eye is. You can see there's a lot of blind contour elements still coming through. Down here, his nose. And you can go ahead and you can kind of adjust things. If you see a little differently than the drawing turned out. So again, coming up here and playing with some of the patterns. So I see, if you look at this, I see kind of an overall shape of darkness right there. So I'm gonna go ahead and kinda draw that in. Within that, there's maybe some more little specks of white. So let's go ahead and put that in. So he's got some chocolate dripping down his forehead or something. You can go ahead and do a little, you know, his fur. You can suggest the fur by doing some little, you can see over here, there's some like little speckles that can really inspire some drawing that you do. So I'm gonna go ahead and see what else you see. So again, I'm back and forth. I'm looking at some of the lines and shapes that I see. They're being inspired by what is there. And I'm going ahead and drawing those lines in. So cool. Having gotten down here to his fun neck so, alright now I'm gonna I'm gonna kinda see these shapes here. Kind of there's a bigger shape. And draw that in and then I'll work in some details as I go. You can see what happened here. I was looking at the picture and not my drawing. And so this line went over and you know, you could think of that as a mistake, but to me, I don't see it that way. I just embrace it. Let's see and just do some more of his fur. I really love animal fur. So I'm really looking at this. What lines do I see? Let's see over here. More line coming through. I'm gonna come back up here and do some of the whisker dots. Don't always put actual whiskers in. Sometimes I leave them out. I don't why they, I think it's 'cause the lines cross in ways that I don't enjoy but let's see. Let's try a couple. Yeah, I don't really love that for some, that's just me, a personal preference. I don't love whiskers coming across. You might love whiskers and it's totally fine. But I just leave them out a lot of the time. So something fun that you can do, as you're doing this process is play within some of the shapes that you're creating. So this is stepping away from looking at the picture and you're kind of looking more of what you're drawing and you're playing. So you might be doodling just a tiny bit inside some of the shapes. Like for example, right here. I'm just gonna go ahead and do some stripes in some of the fur. Over here, some dots. Clearly I don't see these dots in his fur but I'm gonna add them just for fun. Come over here, add some circles. These circles definitely can you know be inspired by the fur. Some of the speckling that happens in the fur. But it's more just playing inside the shapes. You can do whatever you want. You can do this as much or as little as you want. Come over here and get some of the hairs in his ear. Come down here and do some more fur. You can go ahead and practice this a couple more times, looking at your picture, looking at your drawing going back and forth. Getting really familiar with what you're drawing. And then we're gonna go ahead and do this onto our board. Now I'm gonna put these aside. Remember these were just for practice, just to warm up to get familiar with what we're drawing. And now I'm gonna pull out my board. I'm gonna go ahead and look at the cat and look at my board and kind of think about a little bit about the composition. Where do I want this cat to sit? Where do I want the eyes? So sometimes I start with the eyes because I like, I know I want them centered. So I'm gonna go ahead and do that. (pen scratching) I'm gonna look at here. So I made the eyes really big. So I realize if I actually wanna get the ears in, I might have to squish this space a little bit. Or I can choose to have the ears just totally going off which I might do. Probably gonna squish this space a little bit so I have room for at least majority of the ear to come in. (pen

scratching) It goes right off the page there but that's okay. So I'm gonna come down to the mouth. I also do wanna get some of this mane in. So I'm also gonna try to make sure that I have space for that in the mouth, which again, kinda means squishing the proportions. And I'm okay with that. (pen scratching) And this allows me some space here to play with the mane. So now if I look at the expression that's kind of created on this cat, it looks a little bit like (gasps) a little spooked. So the one thing I know that I can do to shift that a little bit is just turn the mouth up a tiny bit. It's kinda creating just a different expression. Not quite even sure what it's gonna change but maybe it'll make him a little happy. He looks kinda more smirky or just goofy. And I kinda like it a little better. So I just control that. I don't really want him to look spooky. Although he kinda does look spooky but. (laughs) So now I really enjoy the bottom furs, and just having fun with these shapes. So I'm always really looking at here to get my information. This part. So you can see there's this line that goes around the bottom of the face before the fur. So I'm gonna kinda try to keep that, that line and separate the fur, and separate the main from the jaw line. So let's see, I look at the, kind of this spacing. Coming from here out to here, it's about where the jaw line fur and follow that down. Right here, come out in here. (pen scratching) You can see, I move all around. So you notice kind of right here, the subtle thing. This little bit of white right below the eyes. Just gonna capture that in. (pen scratching) I like the mane to kinda run off the bottom. It's really fun filling those. Just let that fur be really big. And I'm mostly looking at this picture to get in just the shapes. I feel like there's so much information that can be given to me, instead of having to create up what the shapes are looking like, you know just that this swoosh here, or that kinda inspire my lines right here. And also then you can kind of abandon that for a minute and come look over here and throw in some lines like I said before, do some stripes. (pen scratching) Some dots. You'll notice sometimes some of the ink or pieces of the wood will build up on your pen and so you can go ahead and kind of roll that off a little bit sometimes if you're making dots. You can also sometimes, I roll it on my finger which isn't the best idea but you can also roll it onto a rag or something like that. But that's not uncommon. (pen scratching) With the ink, you also wanna be careful too not to drag your finger too much on the wet ink 'cause you can pick it up and then make ink marks on your piece so just be mindful of that. (pen scratching) Sometimes I like to throw words in. Like for example, as I mentioned before, I don't tend to like to put whiskers in my piece for some reason. I don't like the lines and the way they cross over. So in lieu of whiskers, I'm just gonna write the words whiskers. It's just kinda random and fun. At this point, I'll step back and look and see overall how is it looking? How am I enjoying it? So I feel like it's really fun down here. There's a lot of energy. I feel it'd be nice to throw a couple more lines in here. I've got some doodles going on and I'm happy with the amount of doodling. I might add a tiny bit more. And I'll just dive back in and continue playing looking a little bit at image. What does the shapes look like on this side of his head? And just kinda draw some of the lines. (pen scratching) Throw a couple more doodles in. And looking back occasionally now, just to overall see how everything's working together. Some more shape in the nose. Even this subtle color here provides a shape for me to draw. Uh see. And, Notice the different way you can use your pen. You can be really, press hard. Or you can also kinda do lighter marks too. I've completed my cat drawing and I've also used the same steps to draw out the camel. You can see with the camel is it got a little less detail than the cat and has much more background available space. And that's totally fine. So now we're ready to paint these guys in.

Painting the portrait

- This is the exciting part. Now we get to paint in our drawing just as if you had created a coloring

book. So as I look at this piece, I just think about what color I might enjoy starting with, and yellow came to my mind, so I'm going ahead and mix a little yellow. I like to mix my colors a lot, so I feel inspired to use that yellow as well as some neon. And I think I'll get a little bit of pink out here 'cause I might wanna dab some of that in. So I kinda set up my palette as I go as colors come to me. I'm gonna use my tiny brush because you can see I have a lot of little spaces in here that I'm gonna wanna get into. This is the brush I'm probably going to use for majority of this painting. So I'm gonna go ahead and mix my paint with my brush and kind of create that color that I have in my mind. In my mind, I have like a little bit of a orangey yellow. And I'll begin applying this kinda randomly, wherever I feel like would be fun to apply it. (brush swishing) Gonna use this color that's on my brush, just keep using it in different spots. Maybe get a little more paint. (brush swishing) So I'm gonna mix a little bit more of the neon yellow into my orange yellow. I like to thoroughly mix it, really transform that color before I go ahead and put it onto my painting. You can see it's very similar, just slightly different, something I really enjoy, subtle differences in color. I'm really not giving too much thought to where I'm placing the paint, just moving randomly. Gonna add some white, lighten it up a little bit. (paint tube squelches) (brush swishing) As I make my color choices, I'm responding to what colors are already put down and choosing accordingly. So this light color, I feel like would be nice next to the neon yellow. I personally love mixing neons with neutral colors. I feel it really allows them to pop. Occasionally I step back and look at the whole thing, and that also helps me decide where I would like to place color. I see a neon here, I see neon here, but there's nothing really going on over here, so maybe I'll pull some neon over here. I'm really just being very organic in my color choices and placement. I don't quite know what's gonna happen next. (brush swishing) As I'm painting this, I am seeing visions of mint. Like I kinda think this is inspiring it here and here. I just see a mint popping through, so I'm just gonna follow that and actually add some mint. That's one way that I decide what color to add. Gonna make mint with a little bit of turquoise, white, which I can grab from here, and the neon yellow. (brush swishing) I just keep mixing until I get the color that I have in my mind. (brush swishing) So I'm gonna add a little bit of turquoise here, a little bit darker version of this blue I've been working with. (brush swishing) In order to get some neutrals, you can mix together a lot of the colors you have going in your palette. Just mix them together, and it creates some really interesting neutral colors. When I say neutral, I kinda mean in between what you have going, some of the brights, in between the brights, in between the lights, kinda something that's just in the center. I feel like when you do this, it really ties all your colors together really beautifully. (brush swishing) You may notice that I have kind of approached most of the smaller pieces first. There's no rules as to when to approach each part of your painting, no doubt, but I just tend to do it that way. I just notice with my process, I tend to save these towards the end. I think it's because I have a better idea of where I am with my color theme, and it allows me to choose which colors will go there and which will fit all the little details. However you approach it is gonna be personal to you. You may prefer to start in the center and then work from there. This is just what I've noticed about how I tend to do it. (brush swishing) With these larger shapes, I'm not always concerned about filling this entire shape with the same color. I'm also fine creating some kinda border with the paint and doing a different color in the same space. (brush swishing) Right now, I've added this white chunk right here, and to me, it's pretty strong 'cause it's a big white chunk, so I'm personally kind of looking around on the other side to see where I can add more white just to balance that. I just feel that would be nice. So I'm gonna add more white up here. I feel like this amount of white in this space will really balance it. (brush swishing) I tend to leave doing the eyes kinda towards the end. I think it's because they seem really important, and they seem like they

can, yeah, it just makes such a statement, so I'm often pretty careful about what color I choose to put. I learned pretty quickly you don't really wanna use red when you do the eyes. (brush swishing) As I glance out of the corner of my eye, I see this hot pink. I also see a little speck of it here on the painting. You can't see it, but maybe you can see it right there. It's just a piece of dried paint that was from my tube of paint, and it makes me think like, oh, that would look really cool to have a little bit of that neon pink in this piece. Now, I also kind of think it would be really awesome to have it be a pop, so I'm not gonna use a ton of it. Just a little bit here and there. (brush swishing) Notice when I'm applying paint, I just put a little glob on there and then I move around from there instead of having to go back and forth so much to my palette. And also I really don't want a lot of paint on my brush when I'm working in such a small space in such an intentional way. It's better to keep my brush pretty dry and not too much paint on it. (brush swishing) If your paint on your palette gets a little dry, you can go ahead and add a tiny bit of water and just mix it in. I like to mix it in fully, I roll my brush, and then I continue to mix it in. It's a way to lengthen the life of your palette. (brush swishing) Now I am going to just look around and see, are there any spaces that I see that do not have any paint? That's kinda my first step. They begin to finish, and so I just make sure that all of my board has paint on it. I also think it's fine if you don't get every little spot. It's okay if some of the wood shows through. (brush swishing) Just kinda scanning. It's a time you can also make a little bit of color edits, like if you really wanted to, say, for example, right here, maybe it'd be nice if this one was blue, so you can go ahead and just paint right on top of it. (brush swishing) To me, when I look at it, I'm like, "Yeah, everything's filled in, looks great," and then the last thing I'd like to do is paint the background. When deciding what to do with the background, you can either choose to paint it or leave it blank. Now, I'm going to paint it, so I wanna use a little bit larger brush, 'cause I'm gonna be mixing a bunch of paint. So as I decide what color to use in my background, I've gotta look at what's in here. So I probably want a neutral. That's just me. You might want a bright color. What if you chose this bright pink? That could be really fun, or the really dark turquoise is something I'm considering, but I think I'm gonna mix the turquoise that's on my palette with some of this brown. So I gotta just get this out of here. I'm gonna get it a little wet 'cause my paint is really dry, and just bring a bunch of this out. You could also decide to kinda go wild in your background and paint some abstract craziness if you want, but I'm just gonna choose a solid color. So I wanna mix enough color so that I can have the same color for the entire time that I'm painting the background, so I'm using a lot of that brown. Maybe I'll need a little bit more of this. I'm just gonna mix it. I'm gonna add some water 'cause that brown is really dry. (brush swishing) If I add a tiny touch of this pink... And, let's see. I actually think I wanna lighten it up a little bit. Gonna add some white. (paint tube squelches) (brush swishing) If you want, you can take a tiny bit of this, kinda test it, and see what you think of that for your background. Yeah, I think that'll be fun. One way I like to apply for background is just kind of use a large brush and fill in a lot of the space. Get as much space as you can filled with the large brush, and then what you'll need to do, you're gonna grab your small brush, the one you've been using for most of the painting, and go ahead and, just go ahead and you can get up to the edge with the smaller brush. As I mentioned, you could do whatever you want in the background. I'm choosing to use a solid color. You could leave it blank, or you could doodle or scribble, kinda blend colors in the background, whatever looks like it would be fun and interesting for you. This is a time, if you wanted to, you could go ahead and paint the sides as well. I don't tend to paint them, but you might enjoy doing that. Okay, so once I've finished that, I'm just gonna do a once-over, make sure I got all the areas. So I can see right here, I might wanna get a little closer to this line. Just double-check your edges. Make sure also, check your smoothness. You might want

texture and you might want some bumps, and you also might not, so if you're not interested in the texture, you might wanna smooth that out or kind of clean it off. I have these like random kind of globs from the mixing of the paint and I'd like to move them out. And yeah, it's basically finished. I'm gonna go ahead and paint in my camel using the same techniques I did to paint in my cat. (bright music)

Enhancing the portrait

- Now that my painting has dried, I'm gonna go and do some drawing on top of the color. I've pulled out my watercolor crayons, colored pencils, and a few of my markers, and what I'm gonna do is just pick up a color that looks like it would be fun to add to this piece and kinda doodle. I'm not gonna make huge dramatic changes, I like to kinda do colors that really match. (pencil scribbles) Just go ahead and add some texture and design. You can see I'm just moving around, adding this throughout the piece. I'm gonna try some watercolor crayon. (crayon taps) (hand scrapes shavings) (crayon scribbles) (pencil scribbles) I like to add some paint pens. I like to test it out on the paper first just to make sure that it's gonna come out and how blotchy it will be, so I kinda try to do that. (pen taps) You'll see paint pens can show up really well on top of paint. And this is a gel pen that can be really fun during this process. (pen scribbles) That's all I wanna add to this guy, I think he's complete! Now I'm gonna take my painted camel and do the same thing. He looks a little bit different. I didn't paint in his background. He's got a couple more words in him and some of his spaces are larger, but the way that I approach doodling on top is the same as I did for the cat. Similarly as I did for the cat, I'm gonna pick up colors that I find in the painting that will be fun to add. (pencil scribbles) Just go ahead and doodle! You can see I like to do stripes and dots. (pencil scribbles) (crayon scribbles) I can also think about, I remember this camel had a lot of, you know, spiky things coming off his face so I can kind of repeat that by using the crayon to do that. (crayon taps) (pencil scribbles) (pen taps) (pencil scribbles) (pencil taps) If you want, for either of the pieces you can go ahead and add some doodling and scribbling in the background. I am not going to, but feel free. (pencil scribbles) (hand wipes shavings) So as I look around on his face and notice all that I've added, I feel like the camel's done! So now that I've finished these two pieces, we can look at them and compare them also to these other pieces that I've created using the same process. Although this guy is from the same photo, their face kinda looks a little bit different and they have their own personality. This cat is also from the same photo that I used with you and it's actually, to me, they look very similar and I'm loving all of them and just the differences that have emerged through the process. By experimenting with these techniques, you'll get the chance to let go, be free, and have fun as you create these really crazy-looking creatures.