
Creative Doodling: A 4-Part Series with Pam Garrison

Chapter 1 - Get Your Doodle On

Part 1 Overview

(relaxed music) - Hi, I'm Pam Garrison. In this first part of the work along, I just wanna show you some doodling basics, how I approach it, and give you some ways to shake up your own doodling. I'm gonna show you how taking the scale or the repetition or the placement, et cetera, can change up your simple doodling. We're gonna cover five doodle prompts for when you get stuck. We're going to introduce color, and I'll show you 20 ways you can doodle a single motif. We're taking the basics of doodling, adding some tips and techniques, so that you can expand your doodling repertoire. (relaxed music)

Materials

- For basic doodling, you really do just need the basics, like scratch paper or copy paper, here. I've got a Strathmore mixed media sketchbook, basic pens that you can find at any office supply. I personally love a Gelly Roll or a ballpoint because of the smoothness of the line, but you might find that you like something like a Uni-Ball that has a finer line to it, so, you know, experiment and see what you like. At the very end, we're gonna add color. I'm gonna use the Koi coloring brush pens, but you can use any marker.

Doodling methods, motifs and prompts

- When I'm talking about the basics of doodling, I am truly talking about the basics, even right down to how I define it. For example, when I do this, to me that is scribbling. Doodling is a more slow, meditative, kind of just moves on its own without thinking. It's the way I engage that ping-pong part of my brain and kind of lose it. But besides that, I also pay attention to how does it feel on a piece of paper that's single on a hard surface, versus putting it on a stack of papers or a softer surface? What does that do to my doodling? What does that do to the line quality? And you'll wanna explore and try these things and see what it does to your doodling and how it impacts you and what you feel and like as you go along. Another thing that defines doodling for me personally is that I like to make sure I have closed segments or lines, areas. I think of them as are they able to be colored in? Another thing, switching from a single piece onto a padding area, as you can see, it slows down my doodling and it also makes it smoother, a little cleaner, and that's just the impact of the pad between the two. This is on the hard surface. This is on the padded surface. Another way to change up your doodling simply is to change the pen. I'm gonna switch out from this ballpoint to this Pigma Graphic, which is basically a felt tip. And you'll see how that changes up my doodling dramatically. Even changes the size, speed. And if I put it onto the flat surface, it's not quite as messy as the ballpoint, but it is still a bit messier. Little faster on the hard surface. I wanna show you a few more small changes that can have a big impact on your doodling. I'm gonna switch pens again. Get a new paper. And back to the ballpoint. I wanted to show you how if you take, say, one motif, and it's just that, and we're gonna change it up by just doing the scale, say, then we've got big and small, and of course that's impacting your doodle by just the size changing. Another way is to change the density. So, you've got your single. And if you mass them very close together, that changes your density and your doodle impact. Another frequent trick I use is to repeat over or double over the line. So, if I do this mark and then I just do it again. It's changing the overall look quite a bit. Another

way to change it up is to change the slant of it or direction. If you have this that's going straight up and down and suddenly you're doodling it this way, that changes it, or this way. You can see how simple it is to vary up from the original single motif. Why don't we go ahead and take a couple other motifs or doodle marks and change those up the same way so you can see how they vary? So, let's just take something like a little leaf, and that'll be our original icon that we're gonna change up. Now, by changing scale, you can see how that changes it. Right there, your doodle. Or if we go ahead and do density again. That changes it. And, again, doing the double over. You can see that sometimes when I do the double over, I do it in two different parts. Instead of doing the one doodle and then doubling it over, I might double over the one part and then double over the second part. I don't know why I break it down like that. Guess for speed maybe. You can see how that changes it. And let's do one more. Let's do a loop. A kinda classic doodle move is a loop like that. So, if you change the scale, even if you keep them connected, or if you don't. That changes it dramatically from the original. And if you double over it. This is a fun one for doubling over it 'cause you won't end up doing it exactly, even if you tried. So, you can see how different they look than the original that we started with. And taking this one and changing the slant again like we did here really dramatically changes it from the original. Here, you can see. And doubling over it does the same. These are some of the ways to change up the most basic of doodling, but now I wanna show you one more thing, which is placement and where you place those icons and how that'll change it up too. Working in my sketchbook now, I just wanted to show you how placement of that same icon. So, let's say we use that coffee bean icon, for lack of a better term, and now I wanna show you how where you choose to place it and how many you choose will impact it. So, if we wanted to just do that randomly on our paper, you end up starting to create a design or a pattern. But another way to do it, if I decided to place them this way, it's quite a different effect doodling. Or anything you can think of, of course, works. It's doodling. It's fun. No rules. So, you can see how just changing the placement and where you choose to put your doodle down greatly changes the doodle itself. Now I'm gonna do another one. I'll do that loop that we did before. And here was our standard or even a single. And now how I choose to place it on the page, if I choose to go in a circle, or if I choose to repeat it en masse, instead of on top of each other, or I could do that on top of each other like we did before and still do en masse. Or if you placed your doodles in blocks, all these decisions that you're making change up, oops, went the opposite way. Change up how that doodle ends up looking. Could do it in a square. You can see how it changes it up so much and just kind of expands your vocabulary. Everyone has their natural go-to doodles. I encourage you to take yours and apply these exercises. Here are a couple charts. On this chart I've got the element here, the main element, and then in this column I repeated it. I varied the plant or slope direction here, the placement here. On this one I've got the same single element and then how changing the scale and size impacts it or the density or that double over technique. And these are great reference materials. I'll end up putting these into my sketchbook and use them in the future for doodling and other artwork. One more prompt is if you take the icon, and I'll put it here, add another, and you've got these, you can incorporate more than one of these. So, let's make a border. And since it's doodling, I so much like the freeform aspect of it. Create it as it goes. And now we'll do the lines as well inside. Let's take a more complex shape, say a butterfly, and let's doodle that in a few different varieties. If you think about it, a butterfly is a few basic elements, such as the body and the wings. So, I'm going to doodle a couple of 'em and change up those elements. And I'm also going to change up what I doodle inside of them. Of course, I'm not illustrating. That would be more slow and thought out and intentional. I'm just doodling and being playful and kinda getting creative with it. So, maybe I'll make

this body different and these wings different. You could go ahead and make a whole bunch of different shapes, like a whole bunch of different bodies and wings, and then go in and fill them in, or you could do 'em one by one. I'll do it both ways, actually. That's what I end up doing. I love the freedom that not trying to emulate nature brings. I love the doodle freedom. The other thing about doodling like this is that if you don't like what you did, you can just keep doodling and turn it into something that you like. That shape was off to me, so I'm just gonna keep going and embellishing until it becomes more like a butterfly. I mentioned before that I like to take it and make sure that, I like closed lines when I doodle so that I can color in later, and I'm definitely thinking about that when making these, because I do look forward to the coloring in part with the markers. Just kinda challenging myself to think differently and try a different shape and not worry about if it gets wonky or anything like that. That's part of the playful doodle nature to me, so it's welcome. As you can imagine, you could do this forever, coming up with variations and different ideas and concepts. And if you challenge yourself to think differently or try something new, it really increases your creativity, I think. Just keep playing and keep trying something new. I use something like this where I crossed over the line to just give me impetus to do something different. So, okay, now I'm gonna make this part of his body different than any other because of that. I build on it always, even in doodling. Just keep building on what's there. You can see, here's a good example of how I'm outlining it. I went back and I just doubled it just so that I would have a coloring in section. Of course, I could color in that whole area, but I wanna have many colored in sections. I just think it's really pretty when you are using the markers to have a lot of different colors or ability to use different colors, so that's why I'm doing that. I had forgotten, they're all pretty similar in size and scale, so I wanna make sure that I add some smaller or larger, and so I'll do that here. Just like changing the shape of the wing or changing what you put inside, changing up the scale is a great way to really add to the design of the page. I'll just let that fall off the page; it doesn't bother me. Or you could finish it, of course, if that made more sense. And there you go, a page full of butterflies, and now we get to move to the even more fun part, which is the coloring in. I'm gonna pick this color to start with. And you'll see how color will really change these. These vary, but maybe not quite as much as I'd like, but I can use color to change them up a great deal. So, I'll start there. And you can decide if you wanna have an all-over color palette on the page. I'm going to only worry about the color palette per butterfly, but I am going to keep the whole page in mind, and so I am going to use the same color at least on two other butterflies on the page. Oh, and I noticed I missed the little scallop over here, so I'm gonna add that now. Try this dark color. Could be really pretty. I love these coloring brush pens because they've got such a nice, soft tip, and if you push down, it releases more color, as you can see, but it doesn't show the stroke, which is really nice. It's a strong color, so I'm just gonna add a tiny bit up there. And this might be fun with it. Oh, I like that a lot, the color combination. Mostly when I pick colors, I'm working on how it relates to the color before it. The combination of colors is what I'm thinking about and looking for. I want the combination of the colors to please me. That's why I'm saying I'm just going with just the butterflies as a palette, because I just want each butterfly to make me happy, make my heart sing with color. I like that you can use the side too, so I'm on the side of the brush, versus you can get very detailed with the tip and then big, nice stroke with the side. Oops, I picked up a little bit of the black, but it doesn't matter. Hmm, maybe yellow. Nice contrast. Mm, I think that's really pretty, not just with the burgundy, but this whole butterfly piece. And since it's so strong, this yellow, I'm just gonna make sure it's somewhere else on the page far away, so like this upper corner. Opposite corner is a great place to introduce it. Another great thing about doodling versus, say, illustration or drawing, you can't make a mistake. This is experimental, you're

trying it out, and you're gonna find color combinations you like and some that you don't, and that's okay. Now that I've finished coloring the page, I'm gonna go back with one of our basic pens and add some more doodles and change them up even more. Just gives it more personality, little more playfulness. And a little more doodle quality, which is what we're going for in the first place. Just like the doodle prompts we were using before, I'm just taking and adding some of those here, cutting up the shapes, adding lines, and adding just the different elements and different sizes, directions, or repeating 'em in groups for that effect. I'm just going with it. Whatever inspiration strikes is what I'm doing. I'm not thinking about it or planning it out ahead. Just doodling. So, I could go on and on with this, but sometimes it's good to just call it a day. I'm happy with this here. I'm gonna be done. And I have some more to show you here. You can see it's really nice when it's a double spread too. It has big impact. But you can see how different they are with the detailed pen work on top. And this is a little bit looser or lighter in touch. Notice that this one's on its side. It's fun to have different angles coming, and also just some different shapes. This is a more unusual shape than I did today or over here. But you can see how it's the same. It's a variation on the butterfly and lots of different ways you can come up with it. Take these basic doodling techniques, apply 'em to a single motif, and see how many variations you can come up with.

Chapter 2 - Exploring Pens and Lettering

Part 2 Overview

(light acoustic music) - The pens you choose to use make a huge difference when you're doodling. And I'm gonna show you some of my favorites. First I'm gonna demonstrate how to use different pens and markers. I'll show you which pens are especially good for lettering. And we'll incorporate that into our doodling also. Finally, I'll show you a continuous line technique and we'll incorporate that into a border. I love hand lettering and it's a great thing to incorporate into your sketchbook. (upbeat music)

Materials

- In this class, we're gonna use the same supplies we've previously used, and we're gonna add some fun new markers and pens, too. We're gonna use a Zig Posterman paint pen, a Pentel Colorbrush pen, the Zig Art & Graphic Twin, a Zig Clean Color Real Brush, and a Pigma Brush. These are all brush pens that do slightly different things, so I'll show you that, and then a Pilot Parallel pen, a Varsity disposable fountain pen, and a Pigma Micron for fine detail work.

Using different markers

- I have never met a pen that I didn't wanna try and at least see how it worked. And these are some of my favorites, I'm excited to share them with you. I'm gonna start first with the Pentel Color Brush. And I wanted to show you quickly how to set it up. You twist it the opposite way you would think. Luckily it has these marks. Instead of twisting it to the left like we usually do, you twist to the right to open it. And you have to remove this safety cap. You'll wanna save this ring so that it will lock and not leak if you fly or even if you put in your art bag and travel with it. So then when you wanted to close it back up you'd put it back on and put the pen back together. And again, it's going the opposite what that you think. But to use it I'm gonna take it off, set it down. And then you just put the pen back on. I always twist it the wrong way, habit. And pull the lid off. And the ink is all in here, in this barrel. So now I'm going to squeeze it, I'm gonna do it on a little piece of scratch paper. As I squeeze it, you can see the ink start to flow own into the barrel. And that was a bit much because

it's dripping out. You could get it to drip like that. And now it's in the brush. So the ink from the barrel's in the brush to use as a brush pen. I'm going to use a single motif and doodle the same thing with all the different pens so that so you can notice the difference. So I'll start with this brush pen. The Pentel Brush Pen. I'm just gonna do my typical flower because it comes easily to me. It's a good idea to write down what it is. So that you can remember and refer back to it. Pentel Color Brush. And I am going to just put the lid on for now. I'll put this lock ring back on when I'm done using it entirely. So thees that. Another great pen that I love is the Zig Art Graphic Twin. And twin is referring to the two sides. It's got a finer point. So we could do the same. Doodle. Felt tip. But my favorite edge instead of the felt tip with the fine point, is the brush tip end. It's similar to the Pentel. But you're not having to squeeze it, it's already loaded. And it really, depending on how hard I press, you can see as I push down it's actually very watery. And you can do it that way or it can be more dry. Even with the same brush by not pushing down so much. That's, again, the Zig Graphic Twin. And you can see how just I can change my writing. How these pends change up your doodles and lettering. Brush pens happen to be my favorite just because they give you so much variety in your line and your writing, doodling style. But this one happens to be waterproof, which is very nice if you're planning on painting or coloring in with markers. Again, the harder I push the wider the line. If I go sideways or if I'm just straight up and down you can vary it a great deal just by your hand movement with the brush. So this is the Pigma. Brush Pen. And then one more brush pen is the Zig Clean Color Real Brush. And these almost feel like watercolor brushes to me. It has a slightly smaller brush point. But it has a... Less solid ink flow. It's very light touch. And it's not squeezable, you can't get more out of it. But as you use it more, we'll start to flow. So that's the Zig... Opps. Clean Color Brush. Just has a delicate touch. And then another favorite is a poster. Any sort of paint pen, poster pen. You shake them and then to get them started you push down. Just like the ones we've been using since grade school. But these can be very fun. And often they can act as a resist. And if you paint on top of them, it'll have a fun effect. Depending on if you got one that's waterproof or what it's made up of. I like using the Zig Posterman because it's a very clean line, I can feel very free and fast. But I still get a nice design on the page. And then I'll show you, this is Varsity Pilot Disposable Fountain Pen. Fountain pens are great but they're expensive and also you have to refill them with ink and stuff. Well this is already refilled and it's a reasonable price. And they come in all different colors, which is nice. And so the same doodle. It's smooth. The ink is flowing nicely. You don't usually have a problem with that. And it's a clean, more detailed look. I'm gonna use the Micron Pigment 03. They come in all different sizes, but the 03 is a nice, fine, detailed pen. And you can see how fine it is. It's really great for going in and doing hash marking, hatch marks, or detailed doodles or lettering. And lastly, one of my favorites is a Pilot Parallel Pen. And these come in different nib sizes. There's three different sizes. I'm just gonna show you one. And they're a little bit tricky to get started so I wanna show you that as well. You also have the choice of buying separate inks they sell just for these pens. So I'm gonna show you, I'm gonna use one of these just 'cause it's a pretty color. Turquoise. Take one of them out the ink cartridge. That's what they look like. And we'll set those down and I've opened this. And it can be a tiny bit messy, too. So I'll use the scratch paper. So you take out the cartridge. Now they've invented this new thing that's new to me, where you can probably put your own ink. I bet that's what that's for. Which they didn't used to have. But what you normally do is take it apart, you've got your barrel, and you just take this ink cartridge and you pop it in here until you hear it pop. Feel it. You can see this ink is starting to load, but it's doing it slowly. So I'm just gonna very gently squeeze to get it started. Just the very first time. Just to encourage it to get down there. Because we need it to get into the nib and release. Once you've done that, you

screw it back on your barrel, screw the bottom of the pen. They don't fit this way, so I'll just set it to the side. And now you have to work with it a little bit to get it to flow. So I'm just doing this, pressing down, trying to get it to flow. When you first get it going you just have to be patient and keep trying to get it so the ink is flowing. And how it is. So now that I've got it flowing you can see it's really fun. You have a few different options with doodling. And this is a more messy doodle, this is a more painterly doodle technique. Result, I should say. And you have a few different options with it. Using it on its side like that or if you put where it says Pilot right here, facing straight up, you can write with it. So it's a more clean, thin line. So that's the Pilot Parallel Pen, which I love. And they come in a few different sizes, so try those out. But you can see how just trying all these different pens makes such a difference in the line quality, your doodle marks and even your writing. So go ahead and experiment and try different pens, it'll really change up your doodling.

Block lettering with inner doodles

- I'm gonna use a Micron 05 to do some block lettering. I don't worry about perfection. I'm just doing an outline block letter. Since I'm running out of room, I'm just gonna make it small, the E. I don't plan it out or measure anything. I like the natural organic look to lettering. I decided I'm gonna write we are the makers since here at Creativebug we are. Oops, got a little messy, so I'm just cleaning that up a little bit. Okay, and now what I'm gonna do is doodle inside the block letters. Again, no plan, but I'm just gonna do something different in each letter. That's my big plan. Some letters maybe I'll just do halfway, and some letters maybe I'll do the whole thing. And just give it interest to color, I'm gonna add these little lines in here to break it up a little bit. Anticipating that coloring in later. Make some stripes. No rhyme or reason to anything I'm picking, I'm just having fun doodling inside the letters. The only thing is I'm staying within the lines, that's my only rule. By putting all these little lines in the S here I'm trying to compensate for that mistake I made, and just covering up how I went over the line, so adding more lines, now I can color in there, and it'll just all disappear. I guess I am putting a second rule on myself, which is not only to stay inside the letters, but I'm trying to change up the doodle within each letter, too. Two rules. Here, I just suddenly found myself into triangles lately these days, so I'm just taking these lines here and continually breaking them up into triangles is what I'm challenging myself to do on this one. To just keep making lines and then keep breaking them up. And that'll give me some really fun areas to color in as well. I have one more letter that I realized I missed, so I'm gonna just add some more lines going different directions, so it's different than the others. And now, just looking at the whole piece, and it's a pretty plain page, so for fun, I'm gonna add some more doodles to the outside. Not, I want the letters to stand out as the densest part, and the strongest doodle element, but I am going to just put some around on the page, just to kind of make it more interesting of a piece and tie the letters altogether, make it cohesive. So I'll just start. Here. Maybe I'll make the scale of them a little bigger than the others to differentiate between the letters. When the piece is all said and done, I want the letters to stand out the most. That'll be influenced by colors choice as well. But for right now, the doodles, I'm gonna have the densest ones be inside the letters. I'm just choosing any shape that comes to mind. Again, no big plan. Oops. That was a star. Again, I can't talk and draw I guess, so I'll just fix it, because with doodles, you can make anything work. That's the other great trick. Anything can seem like it was your intention in the first place. It's not about perfection, it's just about participation. Doing it and having fun and seeing what you can discover at the same time. So there, it's not super obvious, maybe to anybody but me, and you who watched me do it. Anyone else might think it was a choice. Right now what I'm doing is looking it over and I just wanna cover some of the biggest

areas that are open and blank with some bigger doodles. So that's influencing my choice. So I'll do a big color wheel here. Maybe I'll do one over here. Eat up a lot of that white space. And I like to take some of the design and do it off the edge. Just helps take away from that perfection look, that everything's, you know, too precious or too thought out. And you can repeat elements, like say the flowers, we can do some here. Or even just take part of it, like the leaves, and do those here. At this point I feel like it's, right here is feeling a little blank, especially since I went over these stars a lot, so I'm just gonna repeat that element over here. And even though I didn't make the mistake, I'm gonna go ahead and outline them again like I did the others. But you know, with doodling, I just like to let it organically, whatever idea come and then just kind of go with it, not overthink it, not slow myself down with it. Doesn't have to be fast or speedy, but not overthought. And this might be a good spot where, I guess looking at it, I'll do just a little bit more, maybe right in here somewhere where it seems sparse as far as outside doodles. Maybe right here, and then I will color in and take another look at it after it's all colored in. I might decide to go back and add some more. But first I'll finish that, and then color in to see what I think. And that looks like maybe once it's colored in it'll feel balanced, and the letters will still stand out. So I'll stop now and color it in. I'm just gonna pick a few colors to be the lettering colors. I'm gonna go with some of the stronger ones. I do have a softer one just to balance it out so it's not all kind of crazy. But let's just start with these and see, and then I can add more, or use all these for the outside colors. So we'll go with these. Think it's funny how color tastes change. I love colors. I would've never picked this wine burgundy color but now I can't stop picking it for all the stuff that I'm making these days. I just think it's interesting to note what you like and what's inconsistent for you and what changes. I love all parts of doodling. I love the doodling itself, the meditative tuning out, and just drawing, and, but I also really love the coloring in too. That's another fun part. (bright music)

Block lettering with outer doodles

- Now I'm gonna show you some more block lettering, and this time instead of doodling inside the letters I'm going to have the letters stand out by doodling all around them. And I wanted to give you one more hint, if you don't feel comfortable doing free form block letters one thing you can do is actually, let's see, I'll use this pen. You can actually give yourself some lines to work within, and it makes it a little bit easier to keep your letters within those lines. So I'm going to keep my block letters within these lines and I didn't want them to be perfectly straight, I actually wish I would've curved this a little more but that's okay, I can, again, do a little cheat by doing it now as long as I do the same thing to all the other lines, that works. So now once I've got the basic lines down, I'm gonna build my block letters inside, and I'm gonna use this as my parameters to keep the letters size. So, I'll show you what I mean. It's less about making the letters match with each other or be the same size, it's about filling the space, the whole area that I've got here. And one other then when I am doing lettering like this, even though it's not about perfection and measuring and things like that, I don't wanna completely run out of space, so what I will do, is with my hand sort of gesture as to where the word will go, and just make sure. Or if I have a big word like this, today, then what would've been easy is to put the middle letter in the middle and then work around that, just to make sure. If you're feeling like not having any guides is too much room for error, than that's one way you could do it, it's one way you could approach it. I'm calling these block letters because I'm giving myself open space to fill them in, but now I'm changing up the font, so they're not traditional block letters, as much as the today word is, I'm just giving myself open letters to color in, that's what I'm referring to when I say block letters. Mostly just focusing on filling in the space between the two

lines, for now. So if I'm here, and I'm gonna put not as my next word which is three letters, and this is four letters, I'm gonna make those three letters stretch out, and fill that space. And I could do the same, I'm gonna write the word have, which is four letters. I could either keep it about the same size as the today. Which I think will be a nice design, or I could stretch it across the whole thing. I'm gonna do the today size, just eyeballing it. Oh, ahh I made a mistake. So I'm gonna do this, and then I will have to fix it with a doodle. 'Cause once again, I cannot talk and draw, apparently, or doodle or letter. If I have a lot of the same letter sometimes it's nice to vary it up, like the two ds, uppercase, lowercase. Just for fun. So, now I've got all my lettering down, got my one oopsie that I'll fix when I go ahead and fill the letter in with color, and I'm gonna start doodling all around 'em now. I think what I'm gonna do is take each one of these sections, and do a single type doodle in them. I'm gonna do different colors and have the colors go on, each section is gonna have all the colors, but it's gonna have one doodle element, and that way the letters will still pop out. I tend to do the leaves a lot as a go-to for me, it's just comfortable and fun, and rhythmic. But I wanna, you know, switch it up, so I'm gonna move them around in this segment so I can add other colors as well. I'll start with that, and then add another color. Still love the fluorescent pink, the neon, can't break away from it yet. Just need another color, and maybe this orange. I'm not too worried about these smudges because I can go over that with a pen later, or a marker. And I don't wanna forget to do inside these letters, because that way the letters will pop out when they're colored in, if I didn't do the inside then you'd have the white spaces, so I'm gonna doodle inside there as well. I love these Gelly Rolls, they just are so smooth on the paper for doodling, some of my favorite tools for mark making. And they come in great colors and different sizes of line, fine and not. Okay, so there's one line, now I'm gonna do the next section, and I'll do a different doodle, but I'm gonna use the same colors, maybe I'll add this darker color. See what happens, and maybe I'll do some of these curved lines. These two are super busy, so as I move on to the third I think I'm gonna do something with more space, like maybe just some stars that leave a little white space for the eye to rest. The fun thing is, even as these are neons, they sort of have a subtle look because they're in the background and the plain letters stand out, to me, anyway, it's not, it's a lot of detail, a lot of busy and neon, but it's still sort of a background. And now I'm gonna do this last area, and I could go either with white space or a heavy design, and I think just for balance because I have the two heavy designs up here and here I'm gonna do another heavy design here. Just the same thing, grabbing the same colors, do my little coffee bean doodle. For me doodling is very comfortable, it's supposed to be easy and smooth, or without much thought, versus say sketching or drawing. I'm trying to keep my hand off, because apparently I can't touch markers or ink without getting it all over myself, and I don't want it to spread too much more, but it's not always easy to do, keep my wrist off it. Alright, so I've got all of these colored in with the gel pen, the doodles in the background, and so now I'm going to work to fix my mistake where I was talking and couldn't write correctly. So what I think I'm gonna do is use, it's a dark pen, so I'm just gonna use a dark blue, and I'm gonna use that to inform my decision to color in just a few letters, and make it look like it was more intentional than a mistake, so I'll start with the letter that I actually made the mistake on. 'Course you could color in all the letters, but that's not really the look I was going for. And this is what I love about art, that this is causing me, that I made a mistake is causing me to come up with a creative solution, it wasn't a plan from the beginning, and that just makes it all the more fun, it's like problem solving a little bit, puzzle. So now I just wanna balance out with these other words this letter. I do see also I have a smear on the a, so I'm gonna color that one in, and because these two are very similar on this half of the paper, I'm going to do the next one colored in somewhere over on the other side. Top, bottom, on the half, so

probably this m would be nice, could maybe do the d, but that's a little close to the v for such a strong color, so I'm gonna do the m, and hopefully with those three it'll look finished and just right. And it works for me, this now looks like it was an intentional choice. I could do one at the bottom over here, but, you know that I like threes or fives, so I would then want to add another and I don't want one in every single segment, so I'm gonna leave it just like that. I like this as it is, but I do feel like now it's really drawing my eye to these colored in letters, so I'm gonna pick a complementary color, like orange, and fill in three more and see if that is enough to cover the mistake yet make it seem like it was an intention from the get-go. So now I am wanting to kinda balance it out, I think I'll start with the t just because it's the first letter of the whole piece. And then, gotta get something down here, so maybe this h. And maybe this o, not an n, that's an o, and I can see, I probably need one or two more just for balance so that it's still, it's still popping out for me, these letters, versus the entire words. So I'm gonna take one more color and I'll do a lighter blue, and, fill in a couple more, and see if that works. Can keep deciding as you go along, you could decide to color in all the letters if you wanted to, if you couldn't fix that mistake without it popping out. I'm gonna do one more, see, if when standing back, if the whole page ties together or if just those letters are standing out. So I'm standing back now and it looks like a complete piece to me, I'm happy with it, so I'm done.

Continuous line borders

- I wanted to show you another doodling technique, which is continuous line doodling. This can be really fun because it stops you from overthinking, it keeps you moving, and it just takes the element of any thinking out of it, so once you've decided what you're going to be doing, you just continue with that. So let me show you what I mean. What we mean by continuous is once you put your pen down, you're keeping it down the entire time, so if I were going to do one that included loops, the continuous line doodle would just never pick up my pen and just be mostly doing loops. It gives you lots of stuff to color in, et cetera. So that's one theme, let's say, for lack of a better word, loops, but we could also do it with just rectangles or squares. Again, the continuous line concept is just not lifting your pen off the paper and getting yourself some doodles down. You can see how fast it is, how I'm not thinking about result at all. And one more that I am particularly into right now is to do triangles, so more geometric, so everything, I'm just continually crossing over, making triangles, sometimes accidental stars, but you get the idea, and these continuous line doodles are great for borders, and that's what I want to show you next is making a border out of it, and then we'll put words inside. I'm going to use the Zig Posterman for this continuous line border. These are nice and smooth and easy, and I'm just going to stick around the border area. And keeping in mind that I want to give myself sections and areas to color in. Not lifting the pen. You can go back over where you were before. Not a problem. And I am going to lift the pen when I'm finished and show you how I do a little cheat, which is, you can see right here where I stopped. This ended up not connecting to a line, so I'm going to cheat, oop, I'm going to cheat and finish it off into another line like that, and then you'll just not notice where it started and finished. And I'll stand back and I'll look at it, and I'll see this looks pretty heavy over here and light over here. You could always go in, pick it up. Another cheat trick is to just start where you've got one of the lines and start again right there. Little slower pace so I'm careful to end it in a nice way. So now I feel like I've got the border all the way around and it's balanced, and so I'm going to put letters down. For the letters inside, I'm going to use the Zig Art & Graphic Twin because I really love writing with these brush pens. What you can do instead of doing your typical writing, you can really slant it more and be writing on the edge of the brush,

and that'll give you your own traditional handwriting, that nice shading. See, I'm going to lift it up and not do the side here, and then, as I go down on the side, it releases more ink. Here, I can just go ahead and put the brush back down and fix that little area. I'm going to go ahead and just touch up on some of the areas where it wasn't smooth when I first put it down. These work great for that, too. It just blends right in. And there I've got my letters, which we'll let dry and then we'll go over with some gel pen, and that would be real fun. Now I'm going to color in the border, and for that I'm going to use just a mix. I'm going to use the coloring brush pens and the gel pens and just go based on color. I'm using this orange gel pen. I'm making sure to use it all over the piece. Same principle as before when I was making sure that there was a little bit of color all over the area, but I'm using what's here to choose where I put the orange, as well. Because it's a gel pen, it colors more slowly, so I'm using it in just the smallest little spaces, here, and oh, I see that I did make a little smudge, so I'm going to go ahead and color this in, and then I'll pick up my pen and just tie it in by doing this. So any mistake you make by dragging your hand or arm over it you can fix, and I'll let this dry and color it in in a minute with the orange. So now I'm going to switch to a bigger pen that will cover more area and do some of the bigger triangles, again, making sure I keep it balanced around the piece. Now, I'm going to continue filling in with gel pens and markers and just keep it generally balanced as I go ahead and finish up the piece. So I've finished coloring it in, and now I'm going to take a gel pen and doodle on top of the letters here. I love using these white Uni-ball Signo gel pens, especially on the dark. It just shows up so nicely. And I do have one little tip is that I find the ones that actually have the Japanese writing on them, instead of American, tend to clog less. That's just in my experience, so if you have a choice, I would choose one of those, and you can get those at JetPens or local stores, online, et cetera. When doing these geometric borders or the continuous line borders, one great advantage to them is that you can add, like I was showing you when I made a mistake, but I don't feel this is balanced perfectly. This isn't centered, my word, so I'm going to go ahead and just add a little bit more. You can't tell that it was added later. And I'll color that in, and now I feel like at least it looks a little bit more centered in my page, the design. So the continuous line, even though when we do it it's a continuous line, afterwards, you can cheat in little areas so that you can have the balance you want. So you can see, lettering and doodling go really well together, whether you doodle on top of letters or inside of them, around them, the continuous line technique, it all is really fun, so go and make some art using doodles and letters.

Chapter 3 - Working on Different Types of Paper

Part 3 Overview

- Just as with pens, paper makes a huge difference to your doodling. I'm going to show you doodling on solid papers, on printed papers, and also on some found papers that have elements we can respond to. I'm going to show you how to assemble your work into a simple reference booklet. And finally, we're going to scale it up and doodle some gift wrap. (light music)

Materials

- The materials we'll be using in this class will be solid paper and I'm making sure to have different textures to it, too, vellum, as well as card stock. Some printed-patterned paper, some found materials which are really fun to react to. I've got some vintage ledger, which I love, some artwork, some marbled paper and then even a blotter paper from making my own art and just having it to protect the table. Anything that has something on it that you can respond to. We'll be doodling on all these papers with the same pens we've been using already, and we're going to add some poster

markers. We're going to gather them together in just an office file folder. I'm just making sure it has tabs to keep those papers in. And lastly, some poster paper, this is large size and over-sized so we can make gift wrap. The only thing you want to make sure with this is that you will be able to fold it. You don't want it to be so heavy. You don't want it to be heavier than 90-pound paper because it won't wrap your presents nicely.

Solid colored papers

- One of my favorite things to doodle on is this dark paper using a gel pen. The colors pop so well. Ah, look at that. And if I hold it down you can get an even thicker, let more come out. So pretty. And I'll show you the other colors, too. Even the more subtle colors still stand out, but if I use a brighter color like this orange. Oh, it makes me happy, seeing that color contrast. I'm just organically building a design now, starting at one point and then going from there to continue the design. Let it grow. The gel pen on this smooth paper feels really good, too. Makes it easy to doodle. I pretty much only stick with the gel pens on the dark card stock. It's a favorite. Even the coloring in. I'll go back in and color some of this in and you can see. That's so pretty to me. And I'll do that double over technique we talked about before. Going over this red line since it didn't show quite as well. I'm going to try this, I don't know if this is going to show up enough. Nope, it's a little too dark. And this is why I stick with the lighter gel pens. But I'll just go right over that. I'll let it dry first and then I'll go over it with something brighter. I'll show you on the textured card stock, might be hard to see, but it has a little bit of a texture and the gel pens will work really nicely on that as well because they do roll so smoothly, it doesn't matter that there's a texture, but I could also use the ball point, the typical doodling tool, the most readily available, every office, every home has some ball points. So I don't let texture stop me from doodling on something and you shouldn't either. Another pen that works great on this textured card stock are any of your markers. So here we've got the coloring brush. You could see how nicely that works. And we've also got the Microns, of course, you could use. They work well on texture, also. You can just doodle on any surface is what I'm trying to demonstrate. I'll show you next on the brown card stock. This one is a little more porous so I can try the Pilot Parallel, but I'm not sure if it'll bleed so we can do a test and see. And it looks like it's not bleeding. It looks like it's sticking to that doodle. I didn't know if it would spread once I set it down, but it's not so, this works great. It looks pretty, too. I like that ink on top of that. Any marker would work as well. Nicely. This is a little bit porous, tiny bit of texture, On this, the gel pens would look great on here. It's fun to see the different impacts and use those contrast. You know the Microns would work, too. Same with the ball point. The ball point would feel good on this paper. Seems like ball points kind of work on anything. The ultimate doodling tool. So there's that and then one other that I like to doodle on is vellum. It's more particular, it's sensitive, it'll bend, it'll tear, it'll rip more easily, so I do tend to use mostly a ball point with it or occasionally a Micron, but one of the thinner Microns like maybe the 03 versus 08 or larger. So I'll do a little bit of both. I'll do the Micron so you can see. And then the ball point. See how it gathered right there? It's more fragile so I do like to keep a hand on it, the vellum. Don't want to tear it, or rip it, or get wrinkles in it necessarily, if I'm going to use it for something besides just doodling and tuning out or quieting the brain. I'm actually using it to make art or use it as scrap in something and I don't want it to tear and rip and get ruined. Let me show you some examples here. Here is another doodle on vellum. And this is what it looks like before coloring in and then here it is colored in. I just wanted to lift it up so you can see. It almost looks like stained glass, has that effect. It's a little bit see-through because it is the vellum. These are Copic markers but you could use any markers to color it in. I think it's a really pretty effect. And then here

is more doodling like the exercises we did previously where just changing the size, or scale, or slope, or density, placement, changes it up and it's just a great example how good those gel pens look on dark paper. I encourage you to try different solids and doodling on different surfaces because even though they look the same, they have different textures and take the pens differently. So explore and try different pens on the different surfaces.

Doodling on patterned papers

- Buying pattern papers is a great doodle prompt because it's already right here on the paper. You've got something to respond to, the designs. So, I would take something like this, this is so great to me, all these circles or these patches. Immediately, I want to start filling in these circles. I'm using a ballpoint right now but you could use anything of course, any pen. And I will switch it up, I'm moving that because I didn't like how the edge was causing my pen to go wonky. So I'm just filling it, each space, you could of course, fill around too like we've done before, or break these up into sections and do different patterns in those sections. Again, for me, so much of it is about the tactile feeling, how the pen feels on the paper so I really love a ballpoint pen, how it rolls on this smooth paper. You might prefer this feel. So, that's part of it too, is you trying different things, different papers, different pens and seeing, what do you like? What makes you feel more creative? What inspires more ideas for you? Or, the gel pen of course, still love those. To me, they're very similar to the ballpoint pen and how smooth they are and how they feel. And you can get some fun colors to mix with these patterns. I would do the same thing, reacting to this paper. I might incorporate, of course, the color that's already here and use that as another prompt for my doodling. So I want to see this burgundy color or wine color against this taupe. Oh, now I'm just dying to see a different color in here, like maybe this yellow and see what that looks like. Ah, pretty. For over here, I'm just showing you how I might use what's here already, both in pattern and color and use that to influence my doodle and give me ideas and give me something to start with. So, same with this or even on the lines on the back, let's say. You could take, maybe the tombow would be fun with this because of the brush pen. And stay within those lines, come up with all different patterns or you could use the color brush. You know, take the lines, use them to motivate you to incorporate them a different way which, then doing these, makes me want to color them in now. You know, my next instinct is, okay, that's really fun to do, now I want to color in these doodle marks that I made. And it just all builds on each other, even doodling, a simple concept like that. I don't use the Pilot Parallels as much on these because they can bleed through but we'll try it. We'll see what happens. See if it goes through the other side. This one seems fine. Of course, I'm always seeing flowers but you may always be seeing triangles or anything else. What's great about the pattern paper is there's something there already. I'm not coming up with the original idea. I'm just responding to it. I'm also responding to the negative part of the pattern that's not there so I'll fill in this space, the blank space that's here as well. So I'm incorporating the design, I'm not just ignoring it and doodling right over it. I'm thinking about that and filling in blank spaces using the design both ways, what's there and what's not there. After doodling on this, I'm ending up with something that I wouldn't have if I'd started with a plain piece of paper. It's someone else's idea or design incorporated with mine and I think that's really fun and interesting artistically. And something like this, this is a thinner piece of paper, you can even hear it, I still will doodle on this, maybe using a thinner micron and, of course, the good 'ol ballpoint as well and I could respond by filling in what's here or challenge myself to come up with a different doodle for each flower. It's just fun to just keep expanding your ideas and your doodles. And using this pattern paper as a prompt to do so. You get the idea. And I wanted to

show you some others that I've done, similarly. This is the same paper that we had previously. You can see how once you just keep going, you can start coloring it in, it would be very fun. Or here, using the color blocking that was already there to doodle. You could get really small and dense with your design or just do a single design, do it on the outside, et cetera. Doodle away on pattern paper. Explore and use what's there to prompt you on to further discoveries.

Responsive Doodling

- Now I'm gonna show you how I would approach doodling on some found papers. For example, here I have just a little scrap from my own artwork. And I doodled only in the white space. And that's just, you know, using what's there. Doing that. Here, I doodled on top of just all the paint areas. And I'm gonna show you taking this piece of paper, I was trying to marble paper. This wasn't a great, this didn't work out great. So, awesome. Now I have a scrap to use to do doodle on. And I'll show you how I would approach that. Is I would literally look at what's here. And I generally often start with circles. So I'll see a dot here, and I'm gonna start circling that. And a dot here. I could go on and on, making more. Finding circles and just continuing to circle them. Varying the size. See these scallops that are here as part of the paper that I, when I was trying to marble. And use that as my doodle and continue that. Or, I can see some stripes here. I'm gonna switch up my pen and switch to one of the coloring brushes. Just so it will show up better. When working with found papers, I will take all the information. For example, this piece of paper is absorbent. It's going to soak it up. So I'm gonna use the marker, which will cover an area faster. And it's things like that which will inform my choice. Which way I decide to go with it. So I'm gonna use the marker and highlight these lines that are already existing on the page. You can see them right here. So I'm just gonna do that and use that as part of my design. And keep incorporating what's here into my doodles. So I'll do that. Maybe I'll color these in. And I could just continue doing that. So this works really well with this thicker, this is watercolor paper. Hot press, so it's smoother. And I could continue that the entire time. But, instead, I will try to incorporate other things from the pieces of paper here. Like, well this is a sweet little scallop that I'm seeing. So I'll double it. Or, I'll take this and make it a doodle flower. And just continue on. So that's how I would work with this piece of watercolor paper. And now, I love, love, love old vintage ledger papers. You can get these on eBay. I'll buy antique ledgers or journals, you can look up. And the paper is really lovely. It's all different. Some is thinner, and some is thicker and more porous. More cotton feeling. But I find that the Pilot Parallels work well on these. And so I will take, again, use what's here. I've got columns, you've got rows, you've got pen work that you could accentuate. And use that as your journaling impetus. Markers are gonna work really well on here as well. It's nice and smooth. So I can get a quick rhythm going with the doodle. You can see it bleeds through just a little bit. The Pilot Parallel. But not too much. It wouldn't keep me from using it. And then we've got more, just more examples of ledger paper here. And sometimes I like to, you know, make note of which pen I actually use. This is a Copic Sketch. This is a Pilot Parallel. And when we put together in our little resource sketchbook, then you'll know for the future what you did and didn't like on those pieces of paper. So, ledger, typical, and you know, just regular binder paper. And then I wanted to show you, this is the blotter paper. That I had from art making one day underneath to protect the table. And so I've just begun doodling on it. And I would continue to do so. I'm just filling in around what's here and also on top of using what's here. Letting that spark the ideas for where the doodling's going to go next. So I already have some started. I'm just gonna start coloring in a little bit. And then I'll switch to a pen to doodle with. And using what was here, I'll fill in these spaces. White space as well as using the

design that's here. Pretty sure I've said it before but, I think of doodling as a rhythmic. I get lost in just a continual rhythm and keep going. Don't have to give it much thought. Outlining is a really good place to start. If you have a shape or a color area. To outline it, or to start filling in with a pattern. Even if it's just lines. It's a good jump start for doodling. So that gives you an idea of how I would approach using found papers and doodling on them. And I want to show you now how I like to keep a little booklet of them in the file folder. First, actually, what I will do is kind of put them in an order. And I'm just gonna arrange them in an order that would be pleasing to me. So that when I open it up, it stimulates me, it gives me ideas, and I remember what's there. So, you know, maybe the smallest will go on top. But I don't like those two together. So I'm just gonna play with arranging them in the order a little bit. So that it's fun and stimulating right when I open it. I've already punched holes in these. But you don't really even need a hole punch for these. If you didn't want to. I want this paper. So I'm gonna put that showing. I'll put some of the bigger papers down in the back. This one is really big, so I'll set this here. That will be underneath and everything else will stack on top of it. Put some of the other larger papers here. And now I'll have this as a guide. It will be my little reference library. And I'll know what pens I have, how the color looked on a certain paper or how that paper took that pen. And it really could not be easier to put together. That is it. And now it's like, for me, it's fun to see all these layers and doodles. And you could just go through and say, oh I loved that idea. You know what? I didn't like that pen on there. Of course, you can go back later and add more doodles. I'm dying to get back to some of these pages and doodle on them. But overall, I just wanted to show you that keeping a doodle reference can be a really great tool.

Doodled wrapping paper

- I'm excited to show you taking doodling up a notch. We're gonna doodle on gift wrap. To do that, I'm going to use the drawing paper that came in a roll, we've taped it down just so that it doesn't fly all over the place. I'm gonna use these poster markers. You can get these at any art store or online. I'm gonna start with the super size, the 30 millimeter. You shake it and then just start, just like any paint pen, you're pushing down, this one is already started because I've worked with it already. I'm gonna use that as my starting point, since I just made the mark there. I wanted to show you, too, I've got some flaws here when I was cleaning it up, some of the pen mark on here, not a problem, I'm gonna incorporate that into my doodling on the gift wrap. I'm just gonna start and this one is so big. That kind of looks like a bird wing so I'm just gonna doodle a bird really quickly. I'll catch some of those marks in the tail. I'll do some more here to cover these. I'm gonna switch to the smaller one, just because this big one I've used a lot and it was running out. You could do either. I'm gonna start with this bird here and I'm just gonna continue to expand the doodle from here. I've got a big element, I'm gonna make sure I have some smaller elements, too. I'll do that, I'll have him on a little doodled branch. Then I'll make sure to have some little flowers with it. Just cause the scale, we wanna have all sorts of things. It doesn't have to make sense or be any sort of picture, because we're doodling. Just gonna do that, take my time. Every once in a while, I'm gonna re-shake it and I'm going to put the pen back down, push it down, so that the ink flows more smoothly again. You can go over it and over it. On this drawing paper, it hasn't leaked through for me while using it, but you may wanna take that into consideration and depending on how thick your paper is, have something under it to protect your table. Again, I'm just gonna organically keep going, stretching this doodle design and covering this whole page. It's getting a little dry so I'm gonna shake it really quickly and then, as you can see, I'm gonna push down until that ink starts flowing out again. I could go on forever doing this but I think this is plenty full enough to use as gift wrap, so I'm gonna do

that and I wanted to show you just a couple other ideas. Here's with another color, they sell a pretty blue poster paint, but there's all colors of poster paint everywhere, so you could get that. There's one, here's another, using more colors, no black, but other colors. Then one more idea is to take two different size pens. You've got iridescent and flat and also you've got thin and thicker pen. Doodling on gift wrap, it's just one of the many ways you can get it out of your sketchbook and apply it to your life and I wanna see ^your ideas, so get the doodling out of your sketchbook ^and post it on Instagram.

Chapter 4 - Filling in with Line Work and Color

Introduction

(upbeat acoustic music) - Now that we've covered the basics of doodling I'm gonna step it up a notch and teach you some more advanced techniques. We all tend to have our natural doodling go-to's or shapes and motifs that we use. I want to show you how to take something like vintage wallpaper and translate into doodling. So that you can add that to your library. And finally, we'll use doodling to convey contour and perspective. So far, we've been looking at doodling as very meditative, relaxing and sort of turning off your mind. But I want to show you some techniques that can make your doodling more intentional as well. (upbeat music)

Materials

- In this class, we'll be bringing back our sketchbook, our Micron, and our markers for coloring in, and I'll be adding in a couple reference materials, vintage wallpaper, you could use any pattern paper, and a photo of a bird.

Referencing Images to Doodle

- Now I'm gonna show you how to take something like wallpaper and translate it into doodling, and I think this is really fun because you can do it many different ways, and I'll show you. You could do it as an all-over pattern that we're gonna repeat, or you could take just the single elements. So let me show you what I mean. Taking this for example, I'm gonna simplify it and do it in a doodle, which might look something like this. I'm not doing a drawing or sketching or a duplication of it, my intention is to change it up and make it unrecognizable from the inspiration, just to use this as a method of finding something else to doodle. So I'll do another one based on this that will look different, like maybe this. And adding a leaf, I might do this one inside. If this is just one strand, we could do more than one strand here, repeating some of the other elements we've already done, changing that design up some more. So here's just two renditions of this flower. And let's just go ahead and say I wanna do this whole pattern now as a doodle. I might do it like this, let's just say. The great thing about doodling is it doesn't matter, you know, this literally has five petals and I only got to four and ran out of room, it's perfect. Now it's different, it's still a doodle. So I'm just saying, go with it, embrace those things. Now I'm gonna continue on making this pattern but doing it in doodle style. So I'll do these flowers here. Let me show you how I'm gonna doodle this rose. Just going to do some main elements, and then doing these I'll just expand out. I think it's really a more playful nature that I'm looking for when doodling. It defines doodling more to me than sketching or drawing, there's rounded lines, it's imperfect and it's just fun and loose and relaxed. So doing this flower in doodle language might look something like this. Or you can start with the circles. It just takes these shadow marks and makes them less specific. Or you can change up those circles, I made scallops. Simple changes like that suddenly turn into doodle. I'm gonna take this little leaf here,

stem, and just add the area that I can color in. And to me, that makes it more of a doodle than a drawn line. So that's a couple examples of how I would take the wallpaper and translate it into more of a doodling language, and now I'm gonna take a more complicated image such as this bird photo and do the same with that. So the main concept is simplifying it but also adding that playful nature. So what I'm going to do first is do an outline, and I'll do this a couple times a couple different ways so that we can make it a little clearer. Because it's doodling, I feel a real freedom. I'm not trying to get the perspective correct or anything like that, just the general concept. Like, oh, he's a chubby little bird and I think that's cute. So now that the basic outline's done, I'm gonna go ahead and continue to doodle, which I would say is take some of these feathers and the way the pattern goes and playfully add, say, a scallop here on his neck where there were some feathers. He's such a serious photo, but this doodle, I wanna take him and make him much less serious. You can get some of the main elements or, you know, you don't have to, you can completely skip them. I'm missing entire feathers. The point is just to take something complicated, simplify it and add some playful and unrealistic elements, I guess doodling has to me as well. So that's one way I would do that bird. And I'm gonna do another rendition down here. You could even add things like a flower around his eye. Just lines and scallops and marks that maybe you wouldn't ever find in nature. I like to put a little flower in my bird's beak. If you find yourself feeling stuck and feel like you're doing the same motif over and over, using outside resources like a photo or patterned paper and translating it into doodling can really expand that feeling and get you unstuck.

Segmenting and filling in

- One technique I like to do is to segment the doodle. So I'm gonna draw a bird and then I'm gonna break it up into random segments and give each one of those segments a doodle of its own. I'm intentionally not going to use the segments that are here. Cause that would be too obvious. Let's just do something like this. And now I'm gonna fill each of these segments in with their own doodle design. I like this because it gives me something to color in. And it has a real nice folk art appeal, I think when done. Gonna do that, breaking it up into random triangles technique I do, which is just making more and more triangles out of the lines that are there. I think I'll leave him like that because I don't wanna take away the eye and the beak entirely. I want you to see that it is still a bird. Oh and I want to fill in this area. So I'll just do something simple. Since I've got dense over here. Just trying to be a little lighter. And there we go. We have our cute little bird. I love this little guy. I think he's cute and has a very cute folk art appeal. But I don't think that the page is finished. So what I'm gonna do is use one of the doodle prompts we had earlier and put a frame around it. So I'm just making it up. I'm actually kind of combining two of them and doing a continuous line frame. But you could do that border of continuous design all the way around. This I'm going to make more traditional frame now. And I've got the border done so now I'm just going to doodle a design on the outside. So I'm just gonna do these little upside down U's and give it some balance and weight down at the bottom here. Now it feels more balanced to me. And as I color it in too, we may decide, oh, I'll add a little more. But I think it's gonna be just fine. So I'm gonna start coloring in. I'm not gonna make a plan other than to say that I'm gonna try to use different colors for the background and the bird. Because I just want him to stand out. You know, you could use anything, of course. But I'm gonna use markers. So I'm gonna start with the bird since that's my focal point. (upbeat music) So here it is. Finished segmented, doodled piece. And I really like it. So what I started with is I did put one light color on the outside when coloring and then I went to focus in on the bird. And just started doing all the segments in different colors. I don't love this periwinkle I put on the outside.

The pen, I actually ended up doing two over it. Just because I don't love the brush strokes. I wish I would have used watercolor or something but it's okay, that's what this is all about is experimenting, doodling. It's not perfection or precious or artwork that, you know, we're hanging on a wall. It's discovery. I just wanted to show you, I did pick up some of that periwinkle and put it outside. And then I also did the same thing with the gel pen. I've got pink going on in here and they're very subtle, but I put little pink dots on the outside. Just so you'll subconsciously register it and it will blend it all together as you look at the piece. I feel it'll make it look like it belongs together. So I think segmenting is a really fun way to get a different look. It's a very flat, 2D look and it's really fun.

Creating a contoured doodle

- Now that I've showed you some basic segmenting doodling, I wanted to take it up a notch and show you a little bit more intentional thought behind the segmenting. And what I mean by that is to give thought to how you're breaking it up, the actual segments, and then also what you put in the segments, the doodles that you're putting in. If you're doing it with intention, you can actually get movement. This is all the same basic doodle, but I did it in such a way where the density is helping give it energy, perspective, contouring, that sail's more like it's moving, or the ocean water has body and energy to it, same with the clouds. It's just one technique, where if you provide more intention to your doodles, you can get a result that has more movement and energy to it. So I'm gonna draw another bird. I always start with the beak and the head. And then I'm gonna give him a little wing and tail. And an eye. And then I am going to be thinking about how I break up those segments this time. So, naturally, we're gonna have, let's say, the wing, and I will break it up with the wing in mind, or part of the head. I mean, it'll come together, it'll make more sense as we go along, but, as opposed to the last one that was segmented, where I had lines just going every which way, I am thinking about the shape and the body parts of the bird, and not crossing over those, just for the sake of segmenting. So just a little bit on his body, and maybe we'll segment this tail feather part, and the wing. I wanna show you how density matters, so I'm gonna do the same doodle shape, but have it start and be longer and less dense down towards the bottom of the tail. And then, as I continue to doodle and repeat that, I'm going to become more and more dense and shorter strokes. You can see it's starting to give that tail feather more of the look of a real tail feather, even though it's just doodles, doodle marks in there. It's giving it that stylized doodle look. I'll do the scalloped Us that I was doing before, but this time I'm gonna think about the direction they're going, and I'm gonna think about their size. So they'll be bigger down here and maybe all go the same way. Instead of varying it all up, I'm gonna have it go so it will look more like his body. And as I get closer to him, I'm gonna have it be denser, as if these are denser feathers, even though they're not feathers at all. I'm gonna start tilting them, so it's going down instead of straight across. I could've done that a little earlier, actually, so I will change these a little bit. And that way, the flow is going more like the bird's body. Still giving myself sections to color in. And here I will, maybe I'll do my typical little coffee bean thing. Bigger down at the base, and then I'm gonna start to angle it. Get more dense. I feel that the flow, you feel his body moving. And here, let me put right here, birds always have a lot of little feathers, so I'll do a scallop doodle in here. But with little feathers that are not just staying one direction, they're gonna start curving, just like the bird does. Maybe I'll just break it up by curving these lines to make your eye naturally flow that way. And even if I did something that is not related to the bird, like the triangles I was doing, we can do that here. I want this wing to stand out differently from the body, so I'm going to maybe do a scallop of larger size, and angled the way the wing would be. Getting smaller. I start almost pointing downward, then straight, and then upward

on that wing. Instead of just doing a circle straight up and down, I'm gonna vary it the way his feathers on his head would be. Last thing I'm gonna do is give him a little branch to be perched on, so I'm just gonna do some little bird feet, and just a pretend little branch. And as I finish off this branch, I'm just trying to give him a little more dimensionality with the branch, a little realism so he looks like he's sitting on it, by having these little marks, and also just putting some little flowers, leaves, that would be coming off the branch or behind it. I'm just gonna take and do same pen, but a lighter line. And that's one way we can change up our doodles as well. Makes it feel more like feathers in here. I could do the same here. Now let's color him. (bright music) So he's colored in now, and I hope you can see how he has more of a flow, energy. It is more of a stylized doodle. And I really like him on the page, I just wanna add a little bit more doodling. Because we were intentional about the doodle, I'm gonna do a leaf. I'll doodle with just the pen, but I'm just gonna do some leaves here as a border, just a suggestion. But that's why I'm choosing leaves versus the hatch marks, or something like that. You could even add dimension here, by either pushing down on some of them like the light's hitting it. And anywhere I'm dragging my hand and getting it on, I'm just gonna add a leaf right now, so I stop making a mess of the page. But that's it, just a little border, a touch. As I was coloring the bird in, I was making a little palette record right here, by putting down a little mark of the pens I was using, and also, sometimes I would need to clean off the pen. If it picked up a little bit of the black on the tip, then I would just bring it over here and clean that off, and you can see the black on it, until it went clean, and then I would use it again. We started with some very basic techniques, and things like massing or changing the slant, and how that can impact your doodling. And we've gone all the way up to more advanced techniques, where we're giving thought to how we're laying down the doodle marks. But really, it's all about playing, and exploring, and using different pens, and papers, and marks, and figuring out what you like, and expanding your creativity, and this is how I use doodling, and I hope you will go forth and doodle.