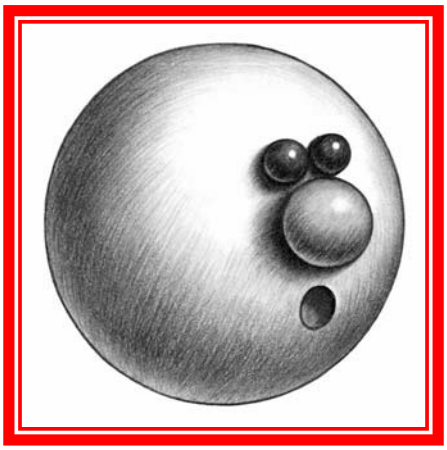


BALDY NOEARS

Brenda Hoddinott

G-04 BEGINNER: SHADING FORMS

In this project, you draw a three dimensional cartoon by using contour hatching to shade the four spheres that define the forms of the head, nose and eyes.

Baldy Noears may look somewhat familiar to you. He's quite famous actually! His portrait is on the front cover of my first book "Drawing for Dummies". Feel free to take artistic license with your drawing. Instead of rendering Baldy Noears exactly as he is, you can draw his cousin, parent or best friend; in other words, the circular shapes of the features can be modified to become ovals or even kidney-shapes.

This lesson is divided into four parts:

- **OUTLINING BALDY NOEARS:** You outline a set of eyes, a nose and a mouth inside a circular shape.
- **SHADING THE EYES, NOSE, AND MOUTH:** From the highlights on the head, nose and eyes (which are left white), the shading begins with light values and then gets progressively darker.
- **ADDING CAST SHADOWS**: The shading in the cast shadows is darker closer to the spheres and becomes gradually lighter as it moves outward.
- **SHADING BALDY'S HEAD:** The curved hatching lines used for shading Baldy's head, follow the curves of the circular shape.

You need 2H (light values), HB and 2B (middle values), and 4B and 6B (dark values) pencils, good quality drawing paper, and erasers. If you plan to use regular wood pencils instead of mechanical, you also need a pencil sharpener and a sandpaper block.

This lesson is recommended for artists, aged ten to ninety-nine, who have limited drawing skills, as well as home schooling, academic and recreational fine art educators

9 PAGES – 12 ILLUSTRATIONS

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OUTLINING BALDY NOEARS

This cartoon of Baldy Noears may look somewhat familiar. He's quite famous actually! His portrait is on the front cover of my first book "Drawing for Dummies".

In this section, you outline a set of eyes, a nose and a mouth inside a circular shape. Feel free to take artistic license with your drawing. Instead of rendering Baldy Noears exactly as he is, you can draw his cousin, parent or best friend; in other words, the circular shapes of the features can be modified to become ovals or even kidney-shapes.

TIP **Drawing circles freehand is an invaluable skill you eventually need to develop. The bad news is that no lesson can teach how you to draw a circle freehand. The good news is that "practice" is a fantastic teacher; in other words - you teach yourself.**

When drawing a circle freehand, rotating the paper and looking at your drawing from different perspectives often allows you insight into the problem areas. Looking at the circle's reflection in a mirror will also help you to see areas in need of fixing.

1) **Lightly sketch a large circular shape.**

   Use an HB pencil. Don't press too hard with your pencil – keep your drawing light. You may want to erase some areas later, and if your lines are really dark, this won't be possible.

   My shape is a circle, but don't worry if your circular shape is closer to an oval or kidney-shape. If you prefer a circle and become frustrated with drawing it freehand, try using a tool such as a compass to draw your circle. You can even use the rim of a glass or mug, or a small plate to outline a circle.

2) **Draw a small circle inside the large circle (close to its right edge).**

   The nose can be big or really tiny, and can even be an oval instead of a circle.

ILLUSTRATION 04-01

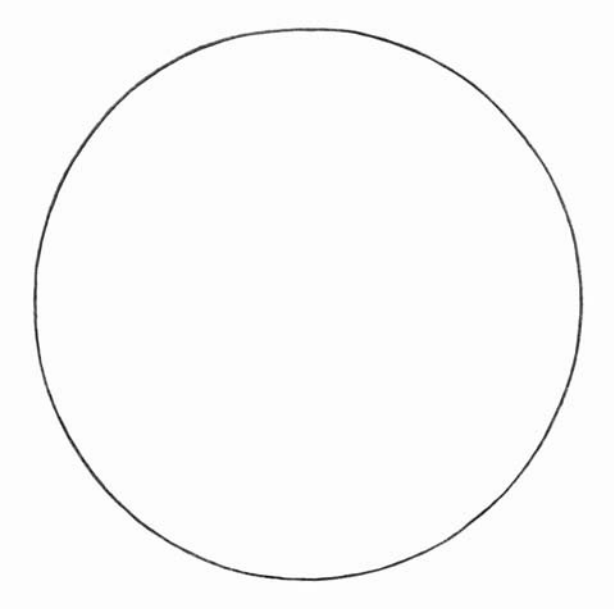
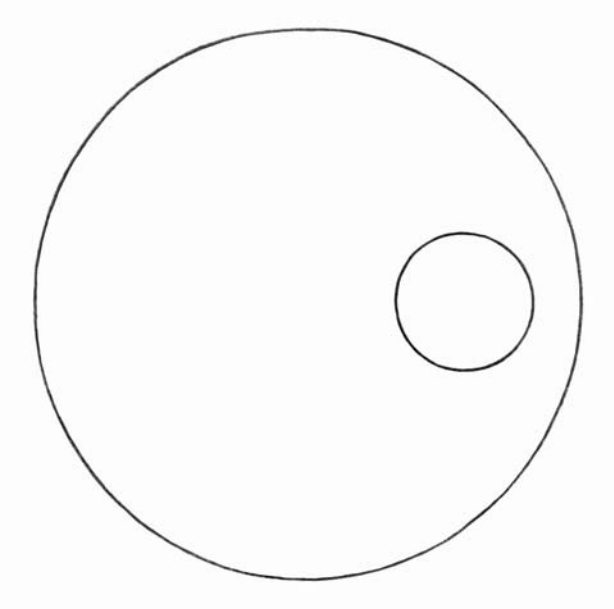
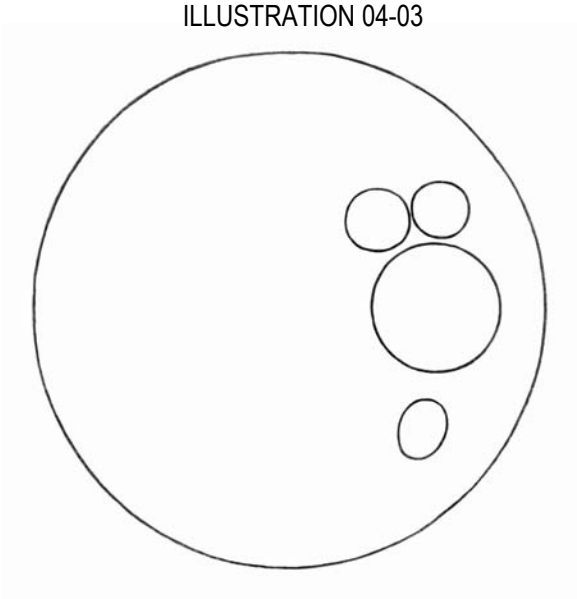


ILLUSTRATION 04-02



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ILLUSTRATION 04-03



3) Draw two smaller circles (as the eyes) slightly above the big circle.

If you look closely, you'll notice that the eye closer to the right edge of the big circle, is sketched smaller that the other. When you imagine the head as a big three dimensional sphere, you realize that the eye on the right appears to be smaller because it is farther away.

4) Add a mouth, below the large circle.

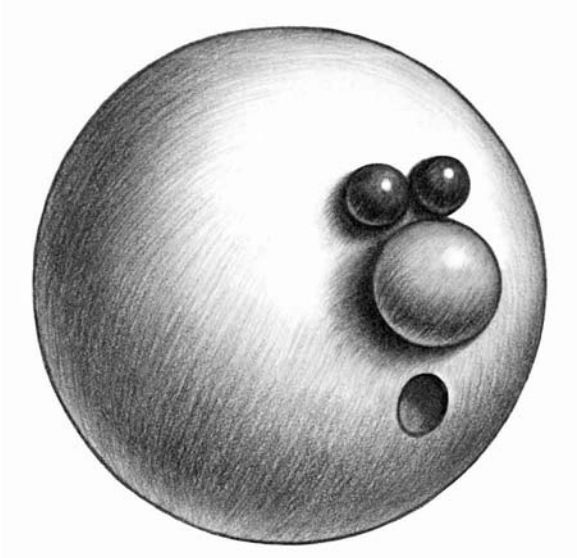
The mouth in my drawing is an oval.

SHADING THE EYES, NOSE, AND MOUTH

Before you begin shading take a moment and examine the small version of the completed project below. Take note that the light source is from the right. *Light source* refers to the direction from which a dominant light originates. The placement of this light source affects every aspect of a drawing, including where you need to draw all the different values. *Values* are the different shades of gray created when you draw by varying both the density of the shading lines, and the pressure used in holding various pencils.

From the highlights on the head, nose and eyes (which are left white), the shading begins with light values and then gets progressively darker. A *highlight* is a bright spot that defines where light bounces off the surface of an object. Medium and dark values are used in those areas that receive less light, such as those surfaces that are closer to or in the shadowed areas. *Shadows* are the areas on an object that receive little or no light.

ILLUSTRATION 04-04



The tiny rim of light at the bottom edge of the sphere is called reflected light. *Reflected light* is a faint rim of light reflected or bounced back on an object (especially noticeable on a sphere) from the surfaces close to and around the object, such as the surface on which the object is sitting.

Contrast can be used to make your drawings more three-dimensional by using extremes in values. *Contrast* measures the degree of difference between the light and dark values within shading. Your drawings can appear flat if you use too little contrast in values.

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5) Add shading to both eyes.

When shaded with a full range of values, the eyes look like three dimensional balls (spheres). Use an HB pencil for the light and medium values, and a 4B or 6B for the really dark shadow areas.

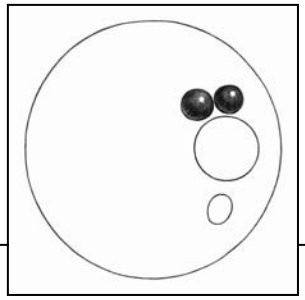


ILLUSTRATION 04-05

The curved hatching lines follow the curves of the circular shapes.

The shading graduates outward from the highlights (which are white) toward the lower left.

The values begin light around the highlight and become dark and then light again close to the lower edge of the sphere (reflected light).

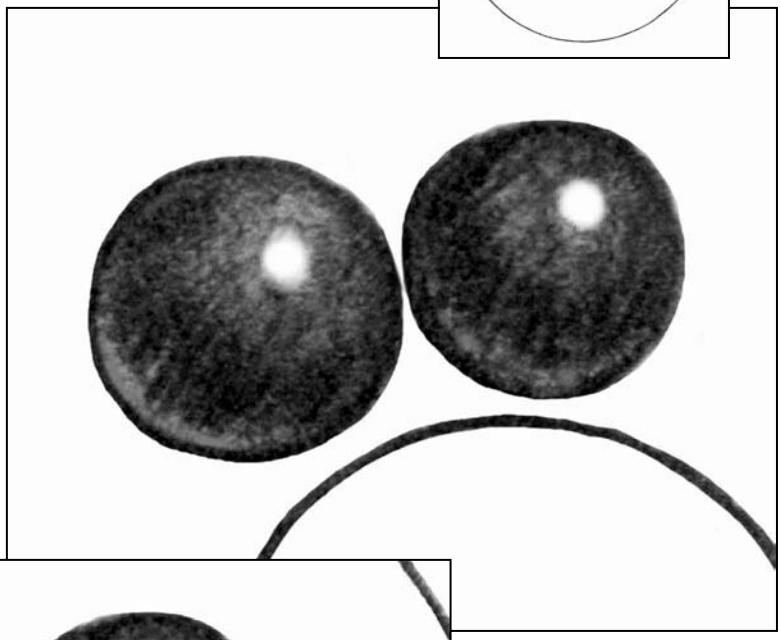
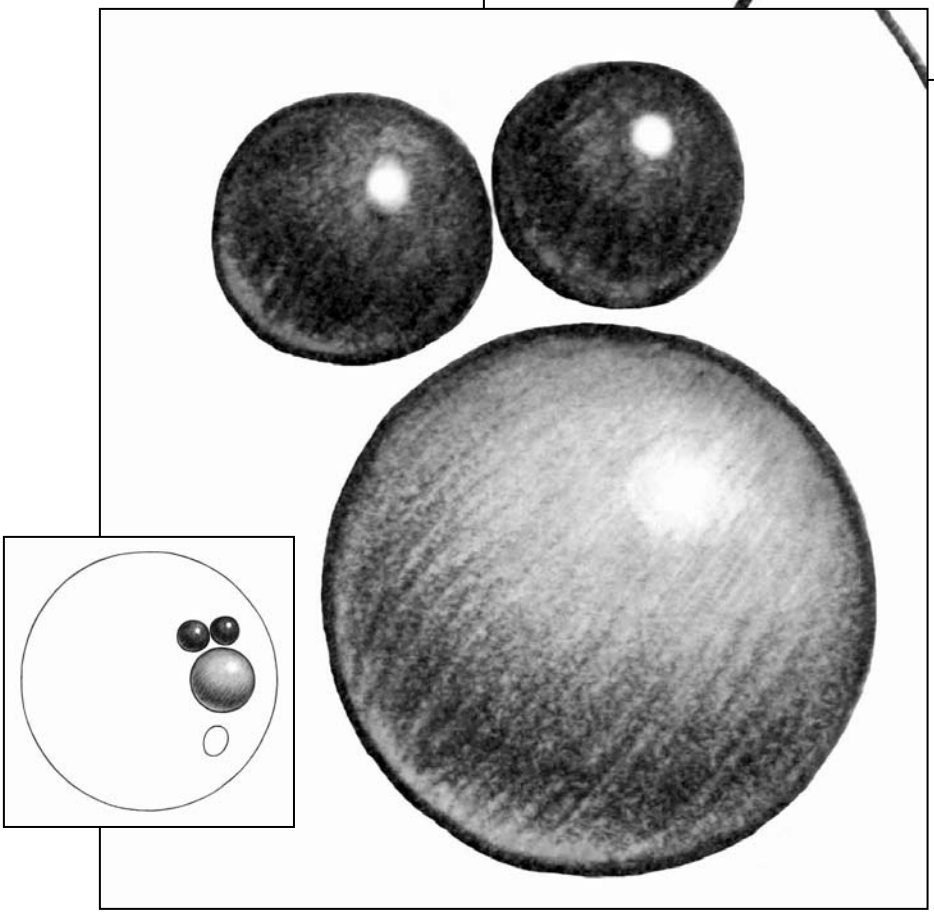


ILLUSTRATION 04-06

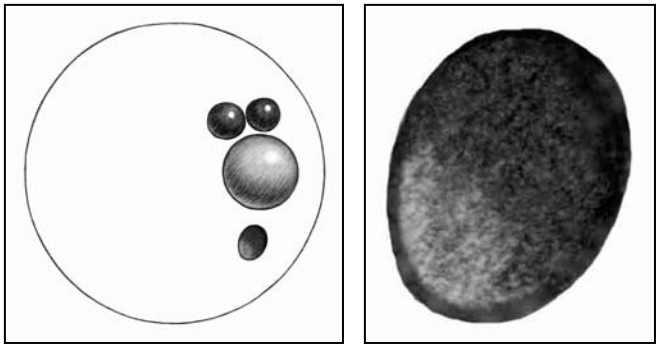


6) Shade in the nose with curved hatching lines.

Let your pencils from light (2H or HB) to dark (4B or 6B) do a lot of the work. You only need to decide where to place all your values.

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ILLUSTRATION 04-07



7) Add shading to the inside of the mouth.

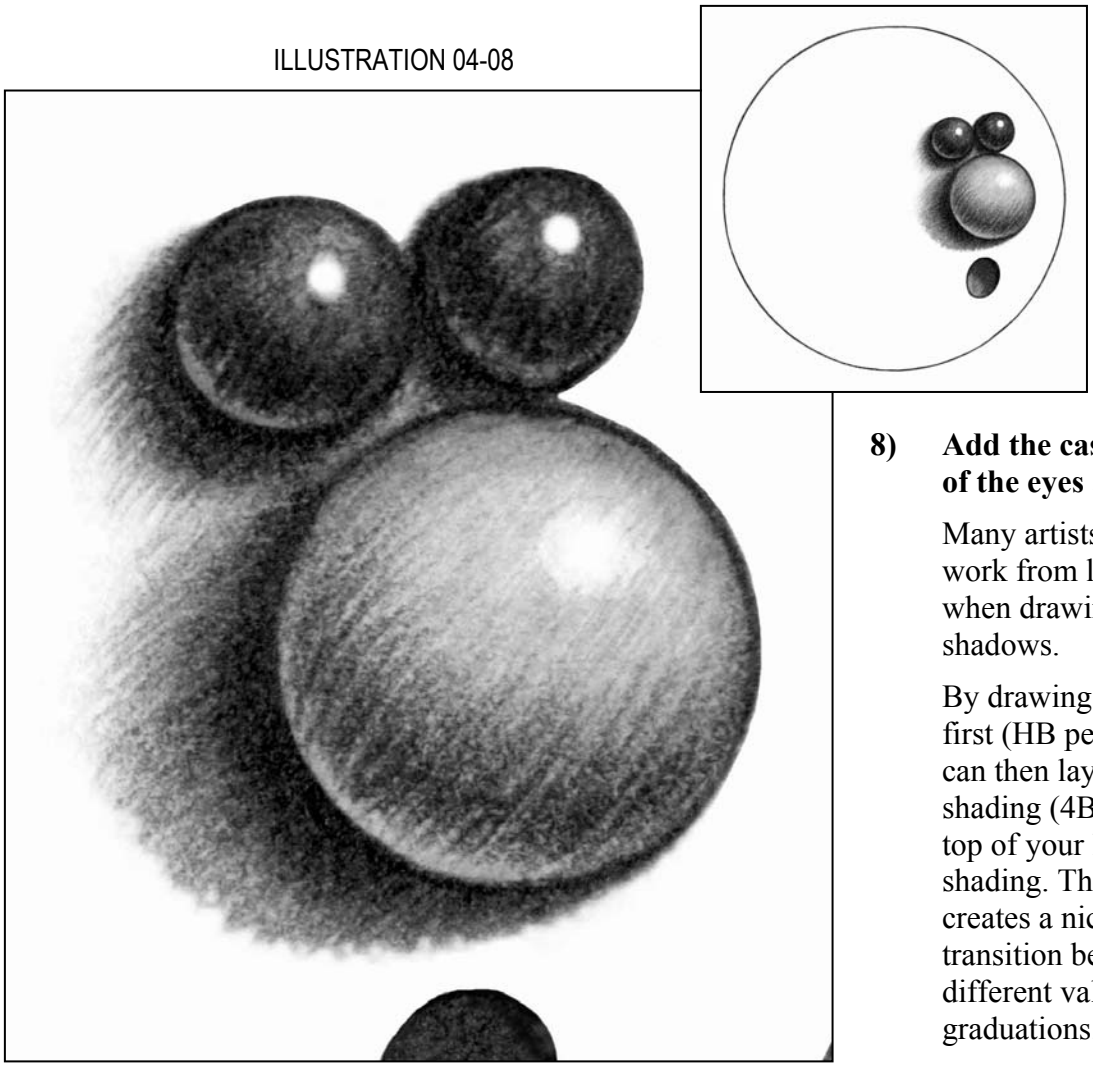
The shading graduates from light (lower left) to dark (upper right).

First, lightly shade in the entire oval with an HB pencil. Then use a 4B pencil to add dark shading in the upper right section.

ADDING CAST SHADOWS

Cast shadows in this drawing are the dark areas on the surface of the head where the light is blocked by the eyes and nose. The shading in the cast shadows is darker closer to the spheres and becomes gradually lighter as it moves outward. The darkest values in the cast shadows are right next to the edges of the eyes and nose.

ILLUSTRATION 04-08



8) Add the cast shadows of the eyes and nose.

Many artists prefer to work from light to dark when drawing cast shadows.

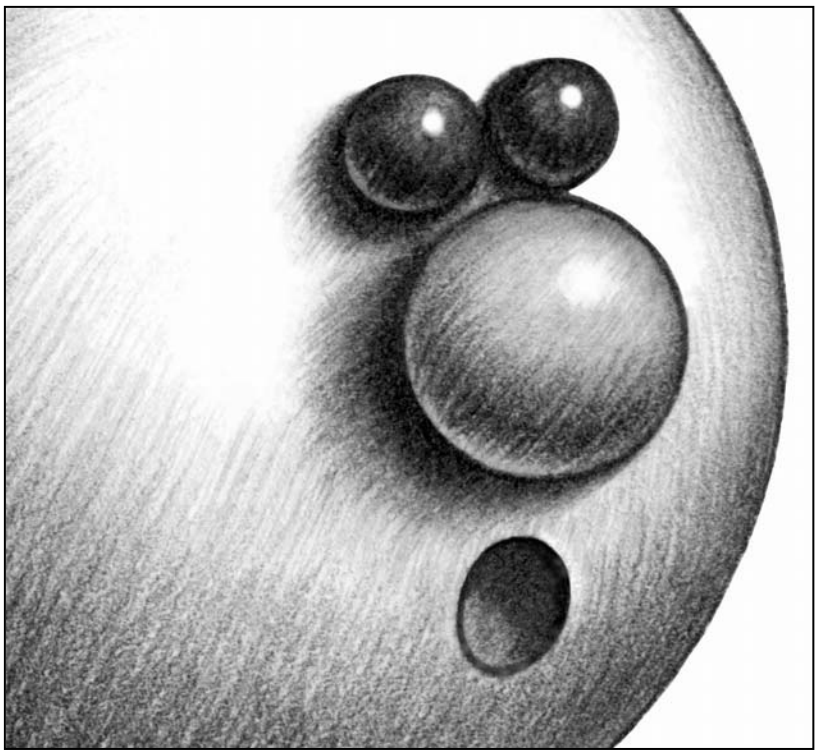
By drawing light values first (HB pencil), you can then layer your dark shading (4B pencil) on top of your light shading. This layering creates a nice smooth transition between different values, called graduations.

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SHADING BALDY'S HEAD

Keep in mind that a full range of values gives contrast between light and shadow areas. Also, the curved hatching lines used for shading Baldy's head, follow the curves of the circular shape.

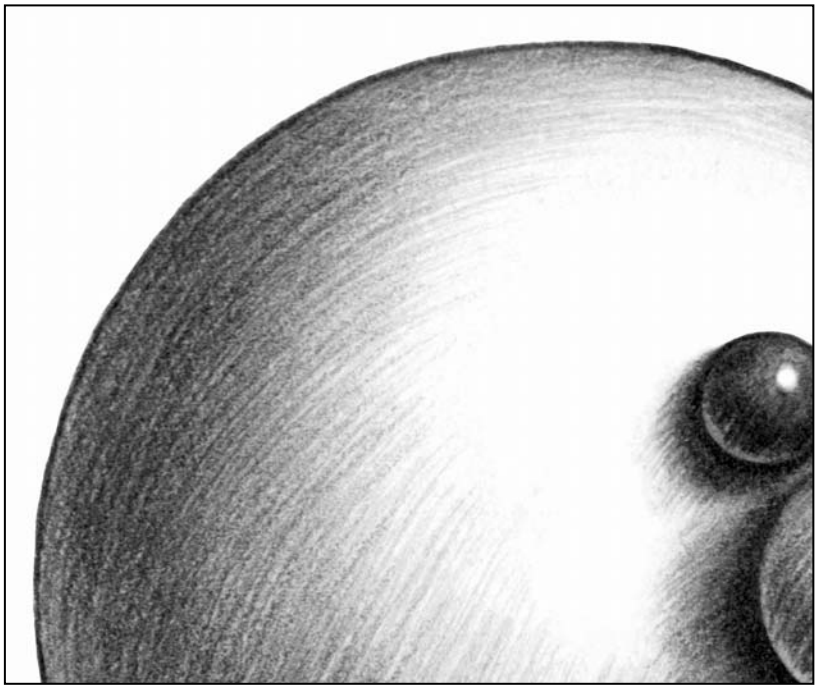
ILLUSTRATION 04-09



9) Using various light pencils (such as 2H and HB), and curved hatching lines, add light and medium values to the section of the head surrounding the face.

The highlight is left the white of the paper. The values begin light and graduate darker toward the areas farther away from the highlight.

ILLUSTRATION 04-10



10) Using various pencils and curved hatching lines, add medium and dark values.

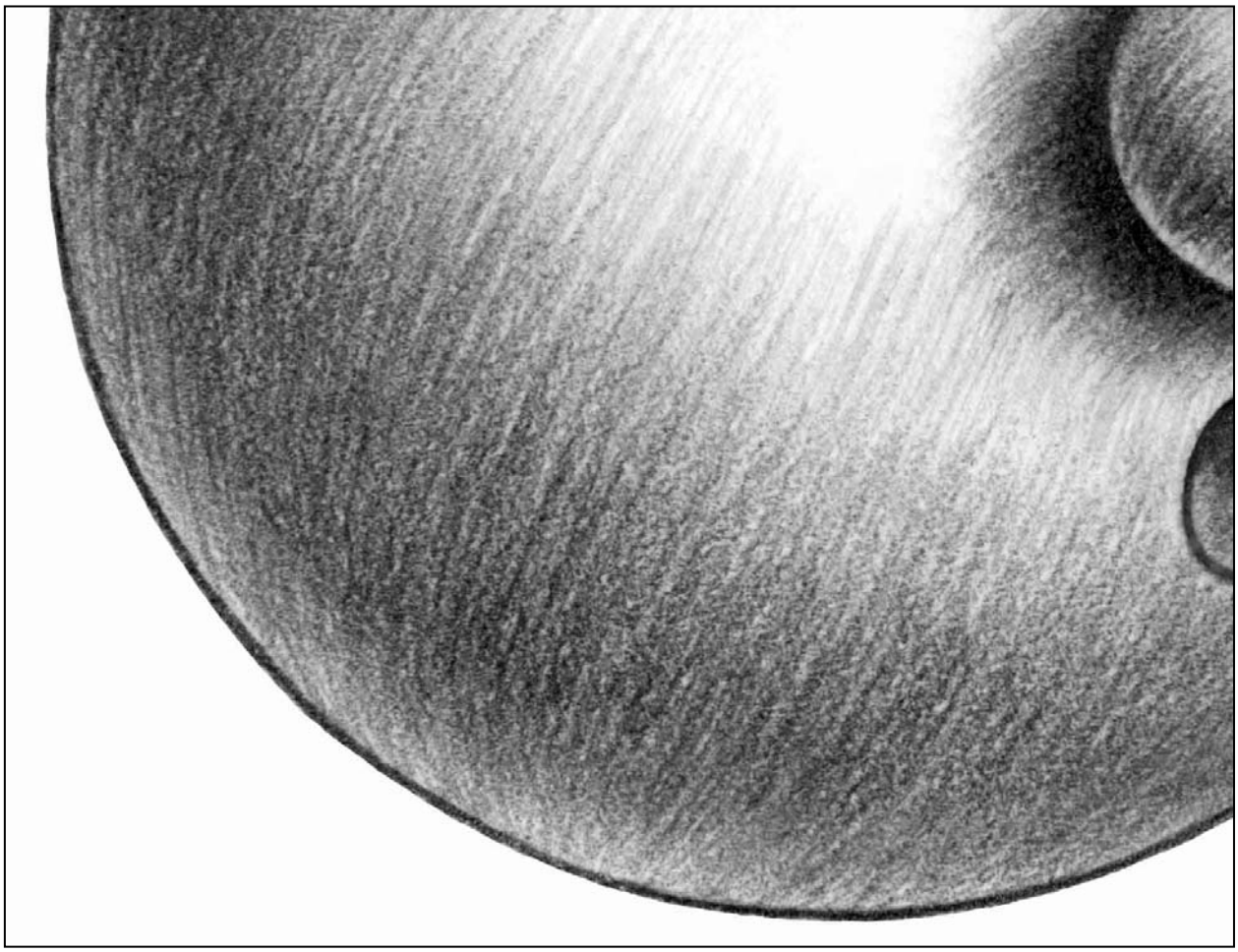
Also refer to the drawing on the next page. The darkest values are in the areas farther away from the highlight.

Remember to leave the rim of reflected light lighter than the shadows.

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The small rim of light along the lower edge (reflected light) is very important for making Baldy's head three dimensional.

ILLUSTRATION 04-11



11) Step back from your drawing and have a look at the overall values. Add final touches to the shading, if needed.

Refer to the final drawing on the next page. You can make areas darker by drawing more short hatching lines in between the lines you already have.

If a section of shading looks too dark, (especially take note of the reflected light area), use the point of your kneaded eraser to lighten it:

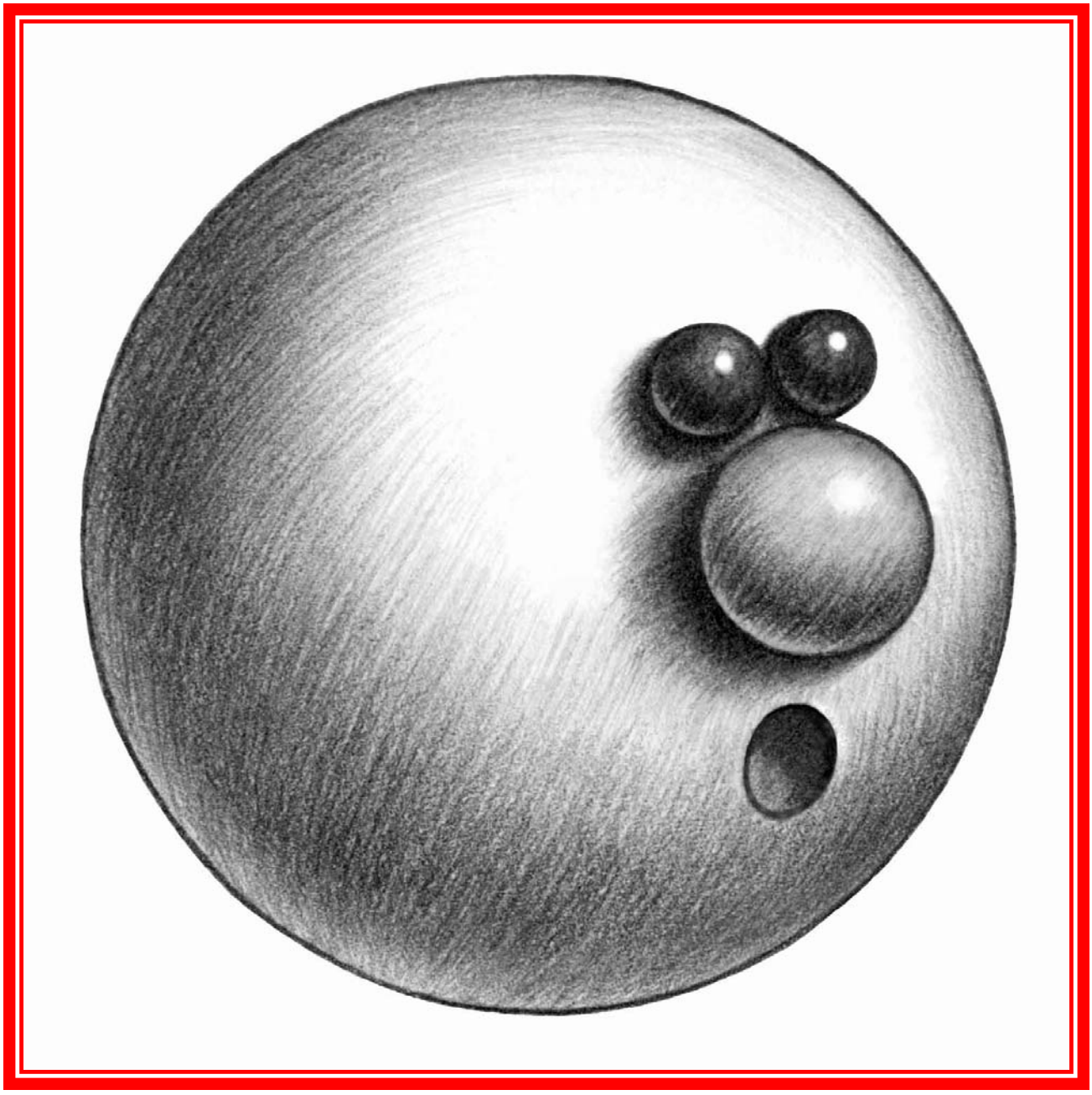
- Pull and stretch your kneaded eraser until it becomes soft.
- Mold it to a point.
- Pat the area very slowly and gently with your kneaded eraser.

12) Use your vinyl eraser to clean up any smudges or fingerprints on your drawing paper.

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Put today's date on the page, sign your name and pat yourself on the back!

ILLUSTRATION 04-12



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BRENDA HODDINOTT - BIOGRAPHY

As a self-educated teacher, visual artist, portraitist, forensic artist, and illustrator, Brenda utilizes diverse art media including graphite, technical pen, colored pencil, chalk pastel, charcoal, conté crayon, and oil paints.

My philosophy on teaching art is to focus primarily on the enjoyment aspects while gently introducing the technical and academic. Hence, in creating a passion for the subject matter, the quest for knowledge also becomes enjoyable.

>Brenda Hoddinott<

Born in St. John's, Newfoundland, Brenda grew up in the small town of Corner Brook. She developed strong technical competencies with a personal commitment to self directed learning, and the aid of assorted "Learn to Draw" books. During Brenda's twenty-five year career as a self-educated civilian forensic artist, numerous criminal investigation departments have employed Brenda's skills, including Royal Canadian Mounted Police and municipal police departments. In 1992, Brenda was honored with a commendation from the Royal Canadian Mounted Police, and in 1994, she was awarded a Certificate of Membership from "Forensic Artists International".

Her home-based art career included graphic design, and teaching recreational drawing and painting classes. As supervisor of her community's recreational art department, Brenda hired and trained teachers, and designed curriculum for several children's art programs. In 1998, Brenda chose to end her eighteen-year career as an art educator in order to devote more time to writing, drawing, painting, and developing her websites.

Drawspace http://www.drawspace.com incorporates her unique style and innovative approach to curriculum development. This site offers downloadable and printable drawing classes for students of all abilities from the age of eight through adult. Students of all ages, levels and abilities have praised the simple step-by-step instructional approach. This site is respected as a resource for fine art educators, home schooling programs, and educational facilities throughout the world.

LEARN-TO-DRAW BOOKS BY BRENDA HODDINOTT

- **Drawing for Dummies (2003):** Wiley Publishing, Inc., New, York, NY, this 336 page book is available on various websites and in major bookstores internationally.
- **The Complete Idiot's Guide to Drawing People (2004):** Winner of the Alpha-Penguin Book of the Year Award 2004, Alpha - Pearson Education – Macmillan, Indianapolis, IN, this 360 page book is available on various websites and in major bookstores internationally.

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