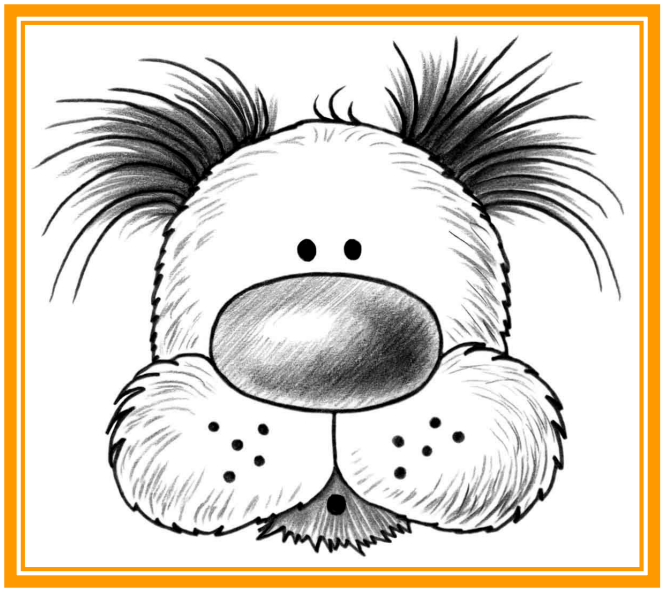
FLUPPY PUPPY



Brenda Hoddinott

I-01 BEGINNER: CARTOONS & CRITTERS

With a focus on improving your observation skills, this project offers simple illustrated instructions, to guide aspiring artists through the process of sketching the proportions of a cartoon of Fluppy the puppy, and then developing and working with a shading map to add simple shading with hatching lines.

The following two sections guide you step-by-step through this project:

- **PUTTING PUPPY PROPORTIONS ON PAPER:** In this section, your goal is to sketch Fluppy's head, ears, and facial features on your drawing paper proportionately correct
- **OUTLINING AND SHADING FLUPPY:** In this section, you outline Fluppy with thin neat lines. Keep your pencils sharpened so your lines stay crisp and thin. You then plan and implement a strategy for adding shading to his nose to create the illusion of a three dimensional form, and add a few extra details.

You need basic drawing supplies including good quality white paper, different grades of graphite pencils (such as 2H, HB, 2B, 4B, and 6B), kneaded and vinyl erasers, and a pencil sharpener.

This project is recommended for artists from age 10 to adult, as well as home schooling, academic and recreational fine art educators.

10 PAGES – 16 ILLUSTRATIONS

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PUTTING PUPPY PROPORTIONS ON PAPER

In this section, your goal is to sketch Fluppy's head, ears, and facial features on your drawing paper proportionately correct. A *sketch* is a quickly rendered drawing that illustrates the important elements of your drawing subject with very few details. *Sketching* refers to the method used for creating a quick, rough representation or outline of a planned drawing subject. A sketch can also be a completed work of art. *Proportion* is the relationship in size of one component of a drawing to another or others.

ILLUSTRATION 01-01



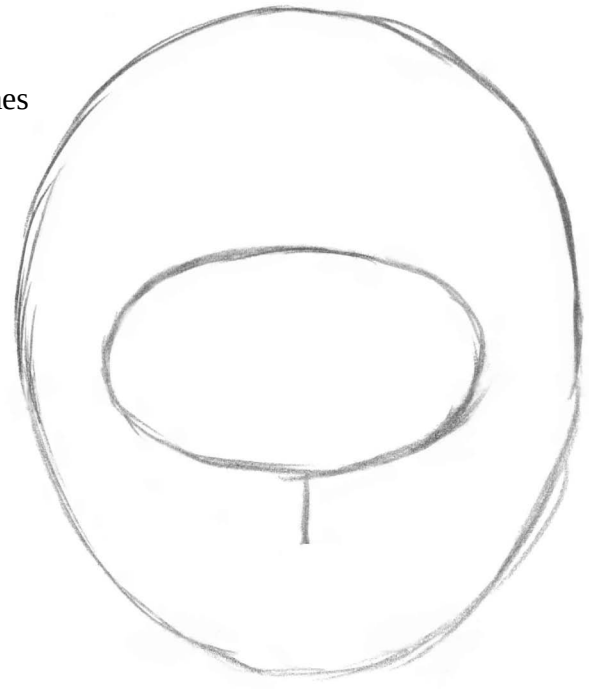
1. **Use an HB pencil to sketch a wide oval as Fluppy's head.**

   As you draw, rotate your paper and look at the oval from different perspectives. Leave lots of space on your drawing paper above, below, and on either side of the oval for Fluppy's ears and muzzle.

   Feel free to lightly draw a line of symmetry down the center of your page to help guide you through the process of making both sides of his face the same.

Symmetry refers to a balanced arrangement (sometimes called a mirror image) of lines and/or shapes on opposite sides of an often-imaginary centerline.

ILLUSTRATION 01-02



2. **Lightly sketch a large horizontal oval, slightly lower than halfway down the head, as Fluppy's big nose.**

3. **Add a short straight vertical line under the nose to mark the division line of both halves of the muzzle.**

   If you are using a line of symmetry, this short line will overlap the symmetry line. Examine the reflection of your drawing in a mirror to help locate problem areas. Remember to keep your lines very light!

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ILLUSTRATION 01-04



4. **Sketch two fuzzy circular shapes below his nose as his muzzle.**

   Each side of the muzzle meets at the center vertical line under the nose.

   Also take note of the small triangular shape at the very bottom of his head, between the two muzzle sections. This is his chin on which his mouth will be later added.

ILLUSTRATION 01-05



5. **Add two small ovals above his nose as his eyes.**

   The eyes are the same size and the same distance from the line of symmetry. Feel free to measure the distances with a ruler before you draw if you want to be really precise.

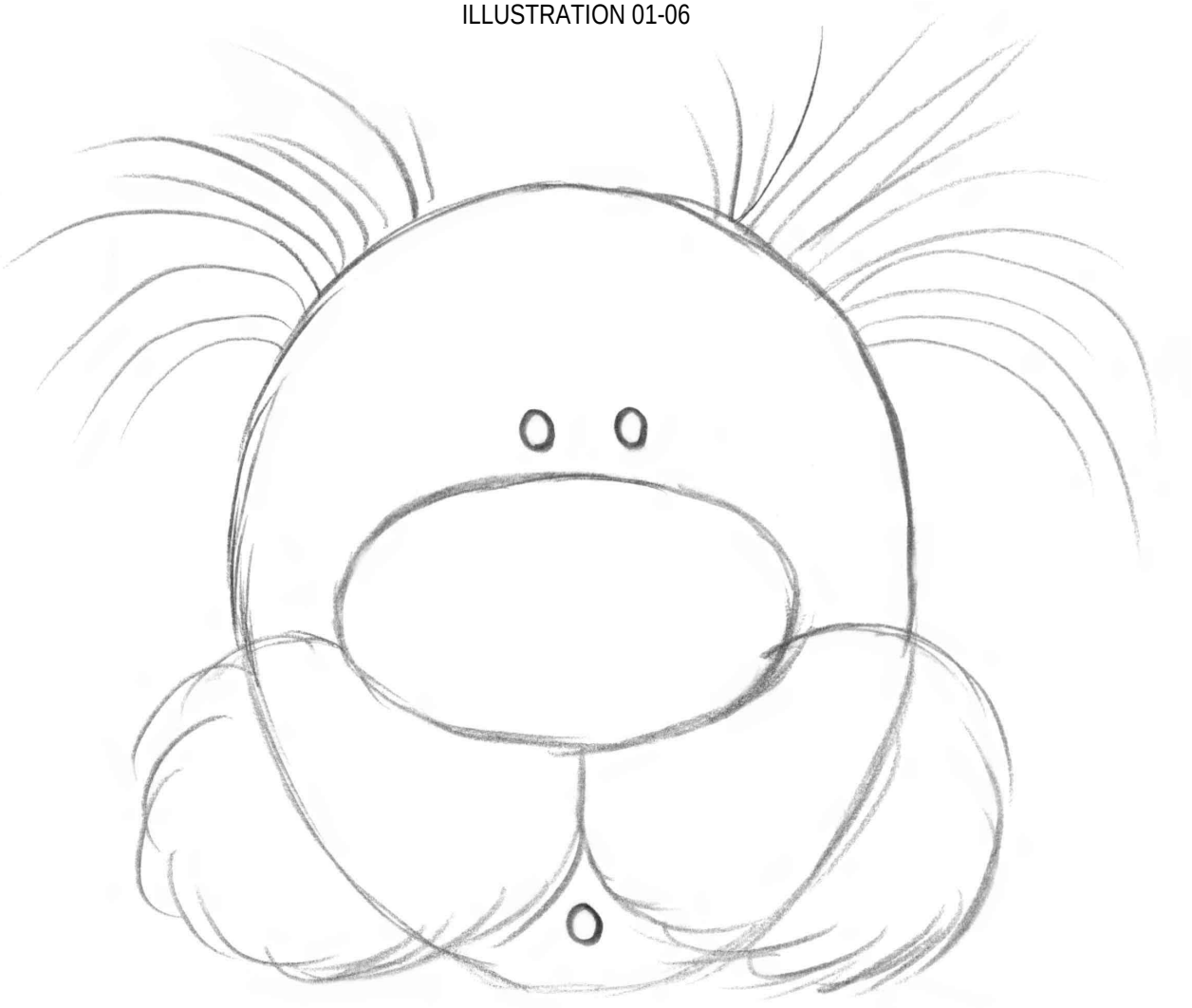
6. **Sketch a circular shape on his chin (in between the two halves of his muzzle) as his mouth.**

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7. Sketch several lines to represent the placement of his ears on either side of the top section of his head.

These lines are unevenly spaced and of various lengths. Also, observe the different directions in which the lines curve.

ILLUSTRATION 01-06



OUTLINING FLUPPY AND SHADING HIS NOSE

In this section, you outline Fluppy with thin neat lines. Keep your pencils sharpened so your lines stay crisp and thin. You then plan and implement a strategy for adding shading to his nose to create the illusion of a three dimensional form.

TIP Always place a piece of clean paper under your hand as you draw. Each time you work on a new section, remember to move your paper so it's always under your hand. This prevents you from smudging your drawing, and protects the paper from the oils in your skin.

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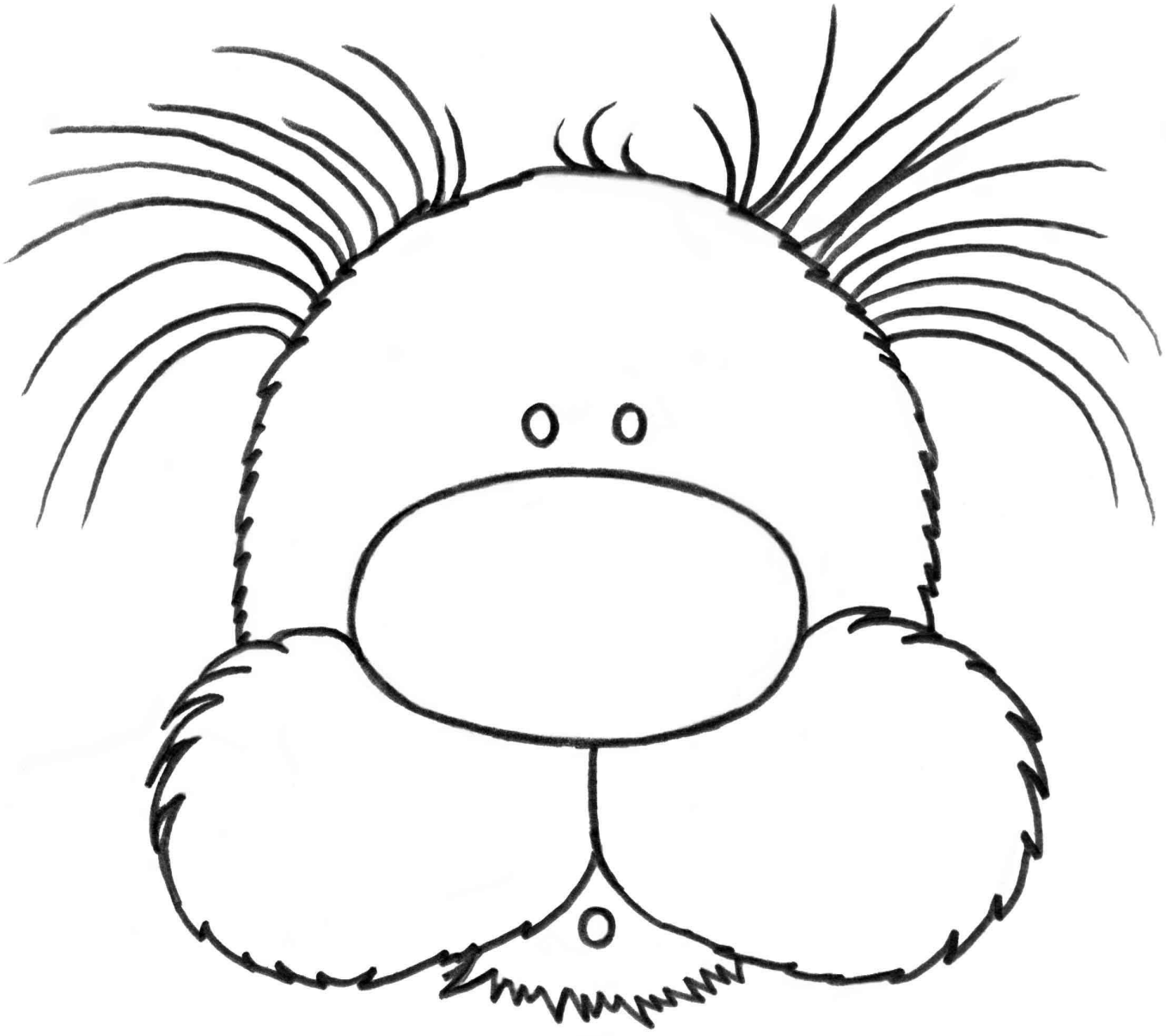
8. **Pat your entire drawing with a kneaded eraser, until all your sketch lines become so light that you can barely see them.**

9. **Using the original sketch lines as guidelines, use a 2B pencil to draw dark fuzzy lines around the perimeter of Fluppy's head, muzzle, and chin.**

   These raggedy lines curve in many directions, are unevenly spaced, and of various lengths. Keep your pencil sharpener and sandpaper block handy so your lines stay thin and crisp.

10. **Outline the dark lines that represent the ears and the tiny hairs between his ears with a 2B pencil.**

ILLUSTRATION 01-07

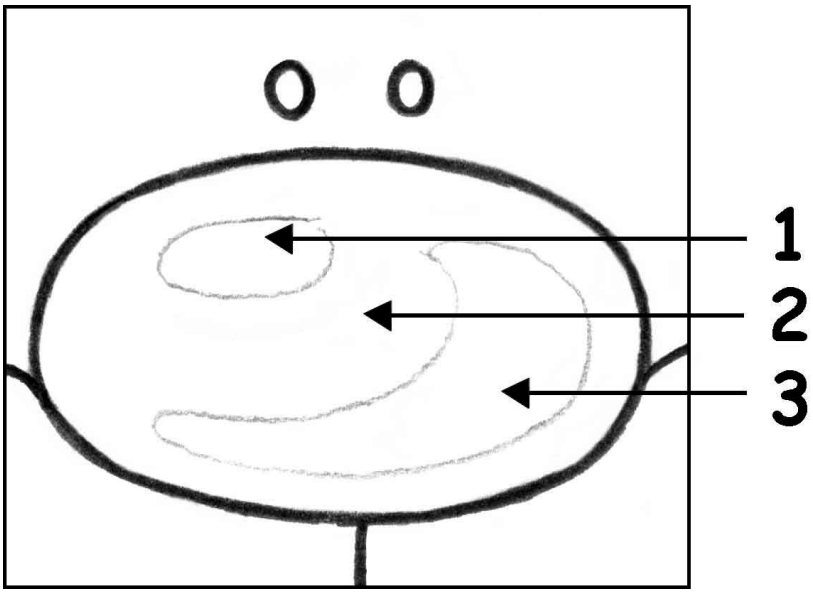


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Values are the different shades of gray created when you draw by varying both the density of the shading lines, and the pressure used in holding various pencils. The oval and crescent outlines on the nose (in Illustration 01-08) represent a shading map which provides a guideline for adding the different values to the nose as follows:

- Number 1: The highlight stays the white of the paper. A *highlight* is the brightest area of a form where light bounces off its surface and is usually the section closest to the light source.
- Number 2: The largest section of the nose will be shaded with light and medium values.
- Number 3: The crescent shape will be shaded with a dark value.

ILLUSTRATION 01-08



11. Use an HB pencil to very lightly outline a small horizontal oval in the upper left section of the nose.

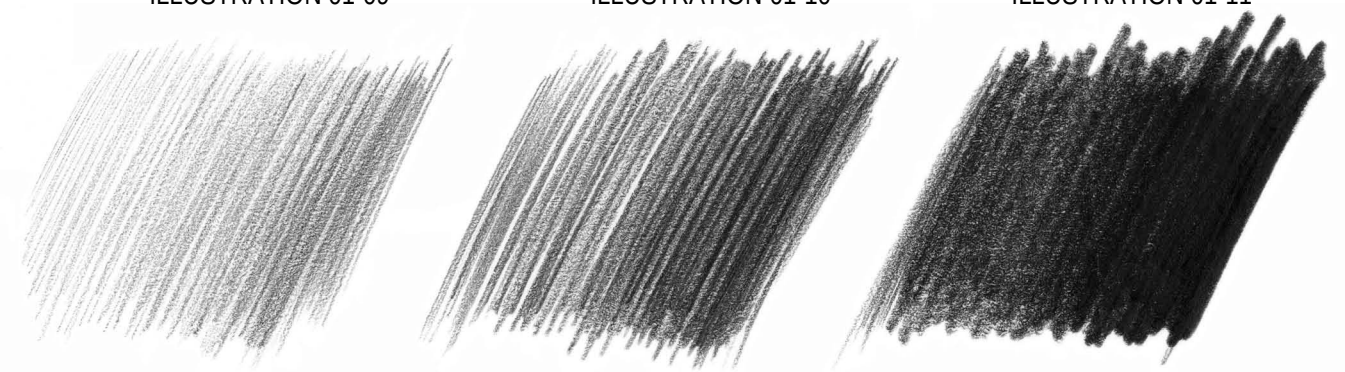
Don't apply any pressure to your pencil – just the weight of the pencil itself will provide a very light outline that can be easily erased.

12. Outline a crescent shape toward the lower right.

13. Practice drawing three different values with hatching lines (You need your 2H, HB, and 2B pencils).

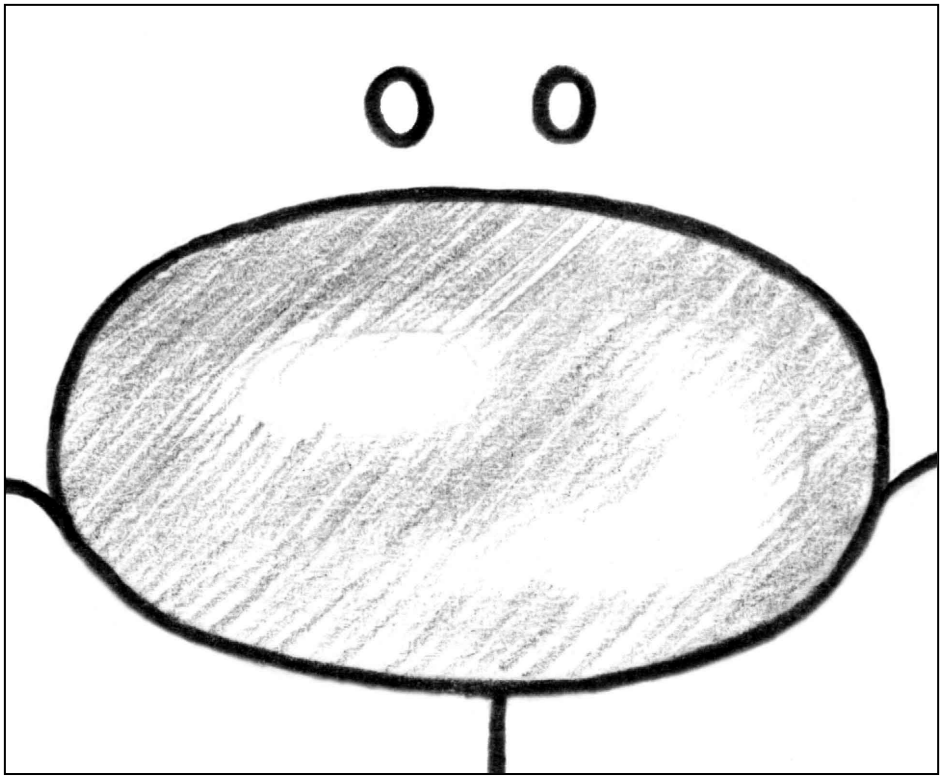
Hatching is a series of lines (called a set) drawn closely together to give the illusion of values. Use a 2H to draw the light value, an HB for the middle value, and a 2B for the dark value. Take note that each value is lighter on the left. This graduation of values is accomplished by gradually pressing harder on your pencil as you work toward the right.

ILLUSTRATION 01-09 ILLUSTRATION 01-10 ILLUSTRATION 01-11



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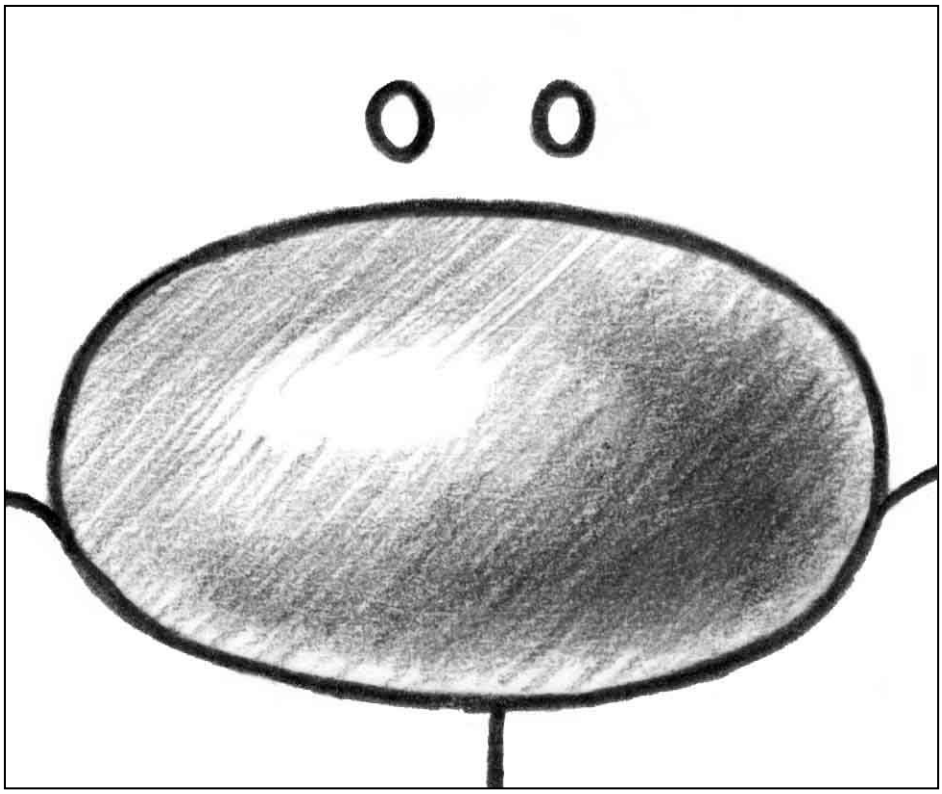
ILLUSTRATION 01-12



14. With a 2H pencil add shading to the large section of his nose.

Observe that my hatching lines are mostly parallel to one another. The final shading on a smooth surface tends to appear smoother if all the hatching lines, including the dark and middle ones, are all angled in the same direction.

ILLUSTRATION 01-13



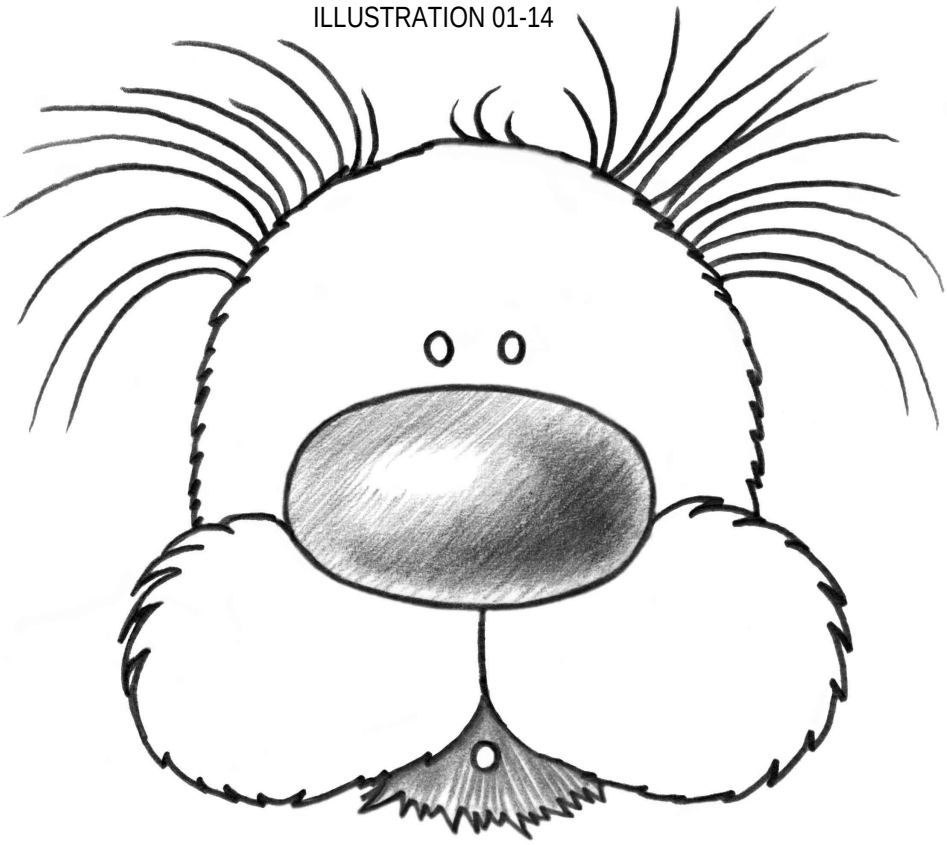
15. Add middle values around the outer edges of the crescent shape with an HB.

Leave a rim of light shading along the lower right edge.

16. With a 2B pencil, add dark values to the center sections of the crescent shape.

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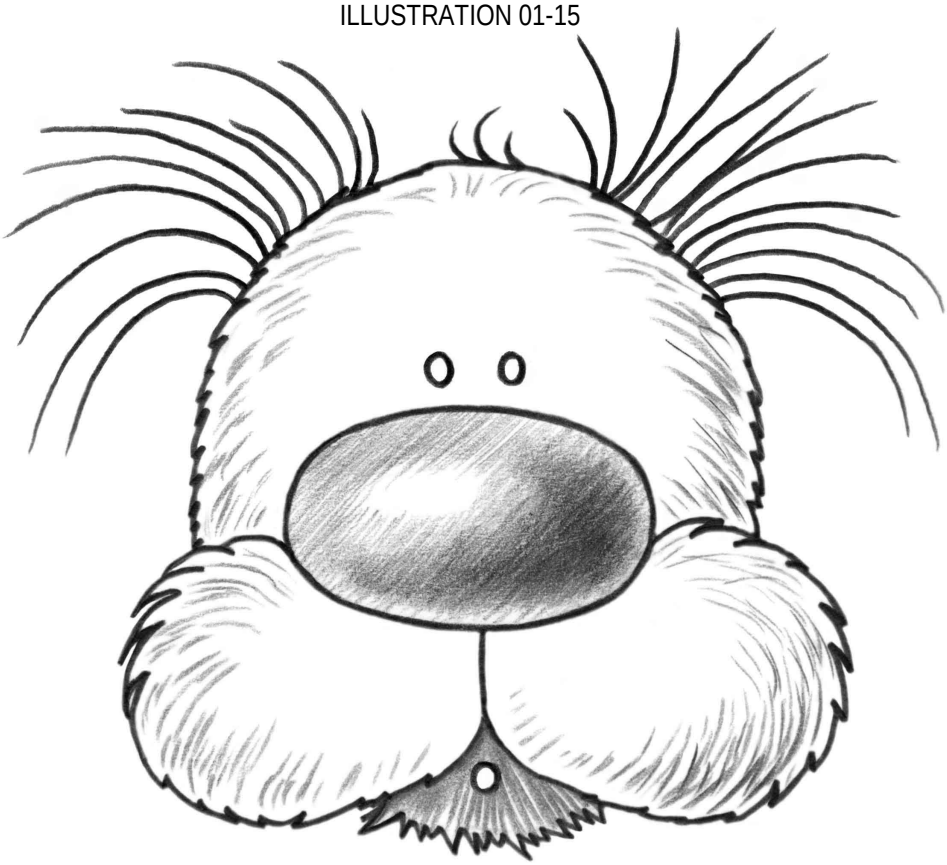
ILLUSTRATION 01-14



17. Add medium values to his chin with fuzzy hatching lines.

The hatching lines seem to originate from the center of the lower section of the muzzle, and then spread outward in a fan shape.

ILLUSTRATION 01-15



18. Add several curved hatching lines around the perimeter of the upper section of his head and both sides of his snout.

Watch carefully the directions in which the lines curve. In essence, they are curving around the perceived forms of his head and snout.

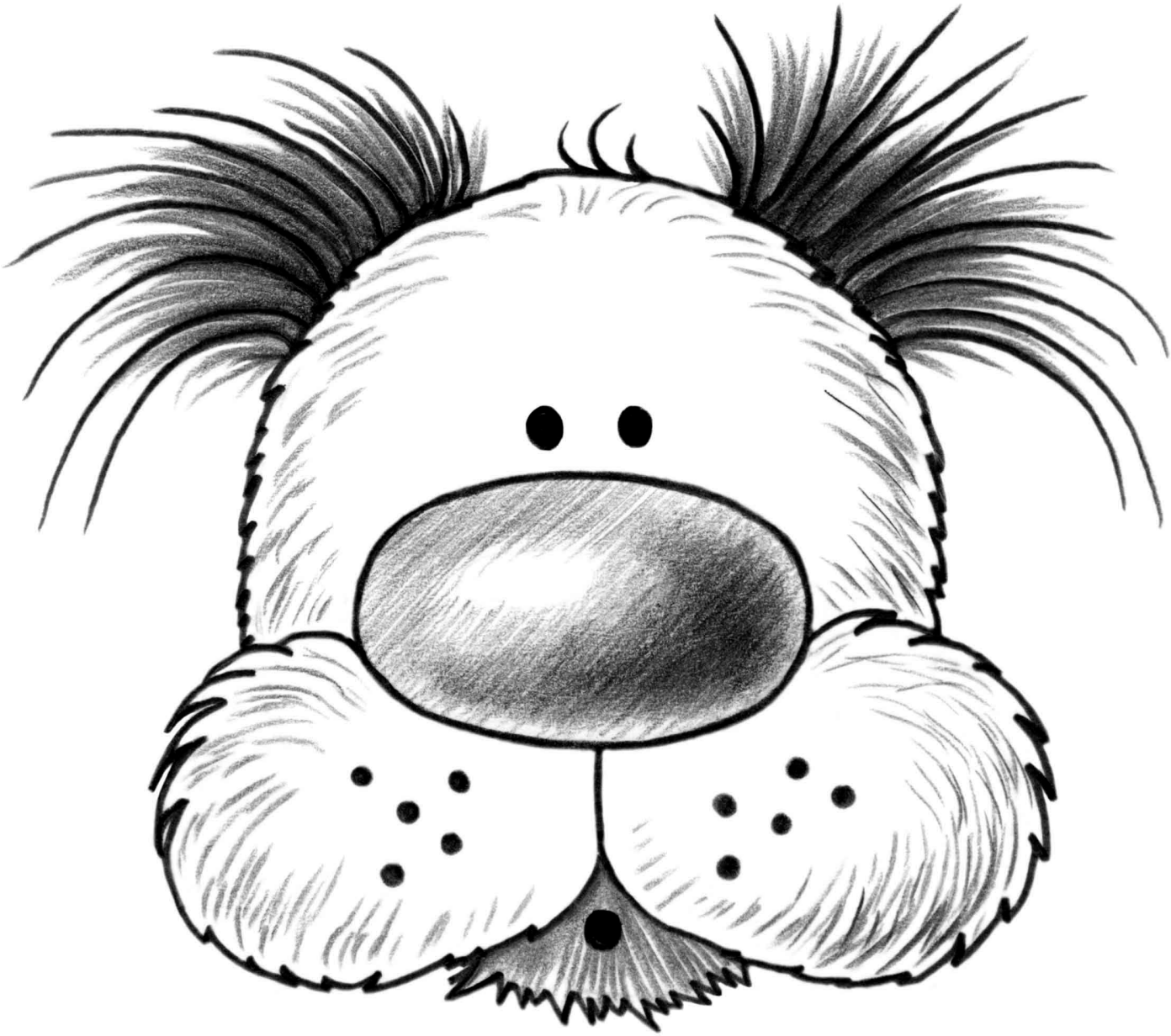
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19. Add shading to his ears with curved hatching lines and medium to dark values.

To keep the wild and wonderful fuzzy texture of his ears, make the shading lines a little shorter than the initial outlines, and a little darker closer to his head. Also take note that the lines are raggedy looking and of various lengths.

20. Erase any sketch lines, fingerprints, or smudges with your kneaded eraser molded to a point (or a sharp edge of your vinyl eraser), sign your name, and put today's date on the back of your drawing.

ILLUSTRATION 01-16



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BRENDA HODDINOTT - BIO

As a self-educated teacher, visual artist, portraitist, forensic artist, and illustrator, Brenda Hoddinott 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. These sites offer 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 (March 4, 2003):** Published by 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 (August 2004):** Published by Alpha - Pearson Education – Macmillan, Indianapolis, IN, this 360 page book is available on various websites and in major bookstores internationally.

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