

Jumpin Jack

Brenda Hoddinott

I-10 BEGINNER: CARTOONS & CRITTERS

In this project, you set up the facial proportions of a Jack Russell Terrier named Jumpin Jack, add blended shading to his eyes and nose, and add texture to his fuzzy face with hatching. Curriculum is designed to help improve your skills at drawing curved hatching lines.

This project is divided into the following five sections:

- **PROPER PUPPY PROPORTIONS:** Setting up accurate proportions is the foundation of drawing. In this section, you divide a square drawing format into four smaller squares to create a simple grid to help you draw everything in its correct place.
- **TRANSFORMING HATCHING LINES INTO FUR:** The hatching lines used to draw fur on Jumpin Jack are ragged and uneven, and are also various lengths and thicknesses. Some hatching lines are dark and others are light. You achieve different values by using various pencils, and by varying the density of the lines and the pressure used in holding your pencils.
- **OUTLINING THE EYES AND NOSE:** With the rough sketch complete, and everything in its correct place, you now outline a few more important details, such as the eyes and nose.
- **ADDING SHADING TO THE EYES AND NOSE:** Remember, light affects the placement and value of every section of shading. Keep in mind that a full range of values gives contrast between the light and the shadow areas.
- **COMPLETING THE FINAL DETAILS:** In this section you add darker shading to some sections of Jumpin Jack's fur to bring out its delightful fuzzy texture and better define the light source.

Suggested drawing supplies include good quality white drawing paper, graphite pencils, kneaded and vinyl erasers, and a pencil sharpener.

21 PAGES – 36 ILLUSTRATIONS

This project is recommended for artists from age 12 to adult with basic shading skills, as well as home schooling, academic and recreational fine art educators.

Published by Hoddinott Fine Art Publishers, Halifax, NS, Canada – 2004 (Revised 2006)



PROPER PUPPY PROPORTIONS

Setting up accurate proportions is the foundation of drawing. *Proportion* is the relationship in size of one component of a drawing to another or others. If the proportions of your subject are off, no amount of beautiful shading or fancy pencil marks can save your drawing.

In this drawing, you divide a square drawing format into four smaller squares to create a simple grid to help you draw everything in its correct place. A *grid* is a precise arrangement of a specific number of squares, of exact sizes, proportionately drawn on both a photo and drawing surface. Grids help artists with numerous challenges, such as rendering precise proportions and correct perspective.

1. **First of all draw a square any size you wish as your drawing space.**

   Drawing space (sometimes called a *drawing format*) refers to the area of a drawing surface within a specific perimeter, outlined by a shape of any size, such as a square, rectangle or circle. Mine is 7 by 7 inches, but you can choose any size such as 9 by 9 or 6 by 6 inches.

2. **Use a ruler to measure each side of your square and then divide the square into four equal smaller squares.**

   Don't press too hard with your pencils! No matter how careful you are, when drawing with a grid, accidents do happen! If you draw some lines in the wrong squares, simply erase that section, redraw the grid lines, and keep on going! Lightly drawn lines are easier to erase!

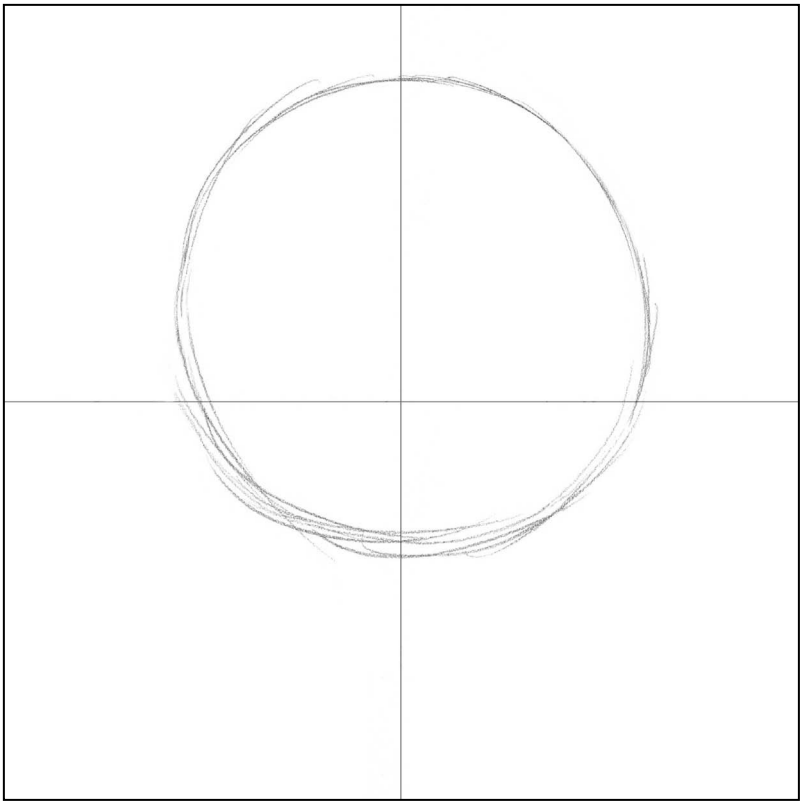
ILLUSTRATION 10-01

3. **Lightly sketch a circle as Jumpin Jack's head.**

   Use a 2H or HB pencil to lightly sketch all the components of Jumpin Jack's head and face.

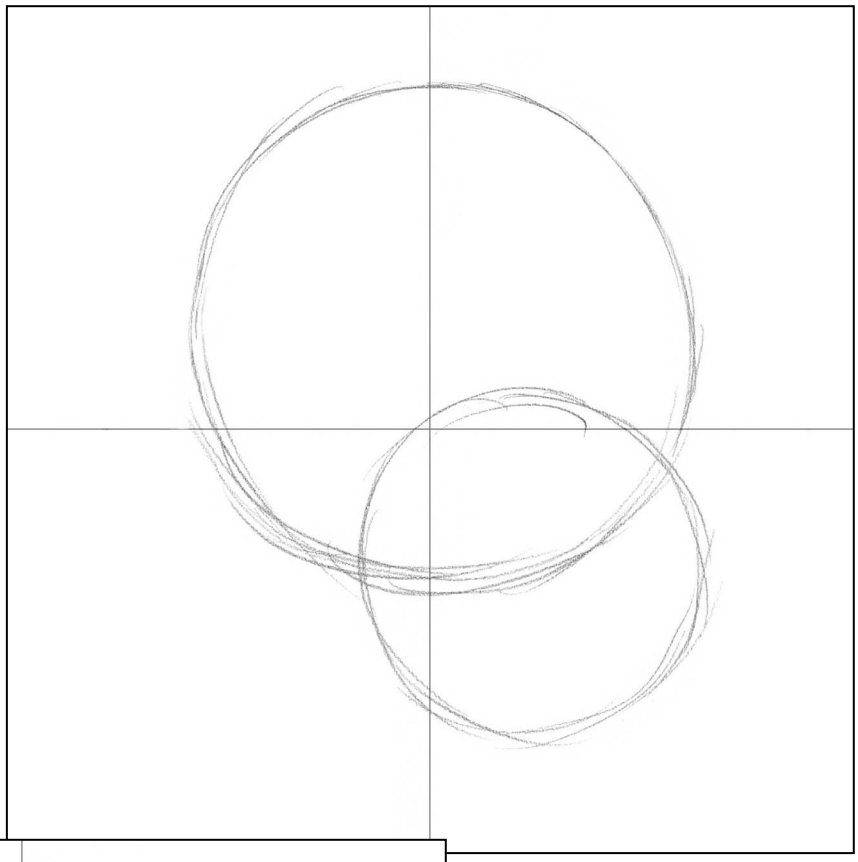
   Take note that most of the circle is in the upper two squares, and that it is slightly closer to the right than the left. Make sure you leave plenty of room on your drawing paper for his snout, ears, and neck.

   Remember to keep your initial proportional lines very light. Most of them will need to be erased before you finish.



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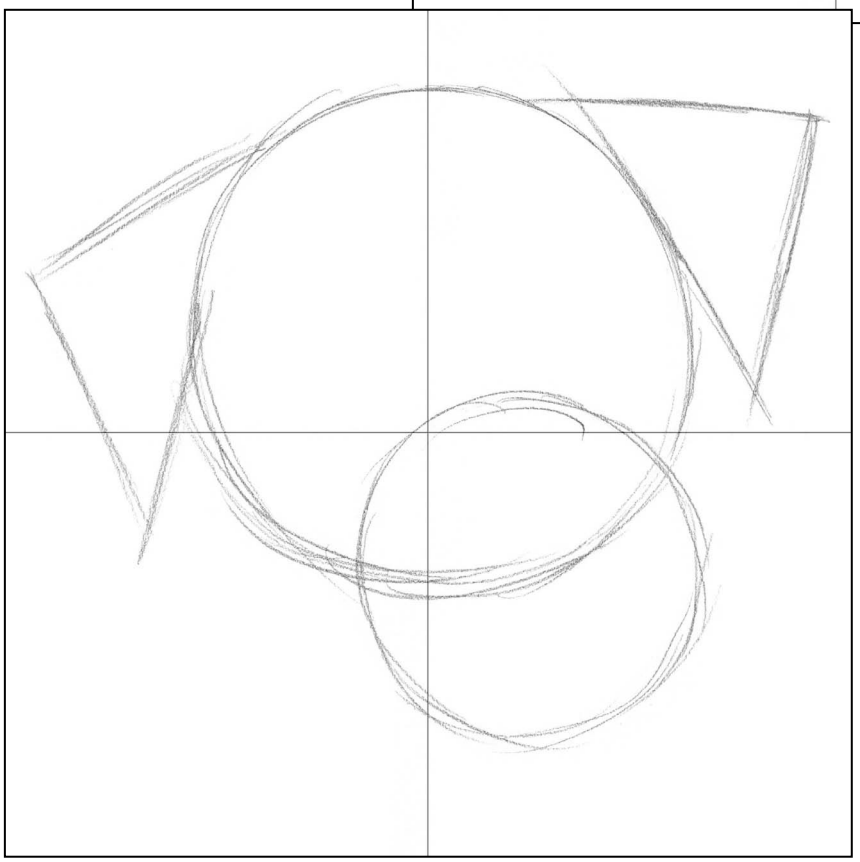
ILLUSTRATION 10-02



4. Add a smaller circle below and to the right of the other circle to indicate the position of his snout.

Most of the smaller circle is located in the lower right square. Take note of where this second circle cuts into the first. Pay attention to the sizes of the two sections that extend into the upper right and the lower left squares.

ILLUSTRATION 10-03

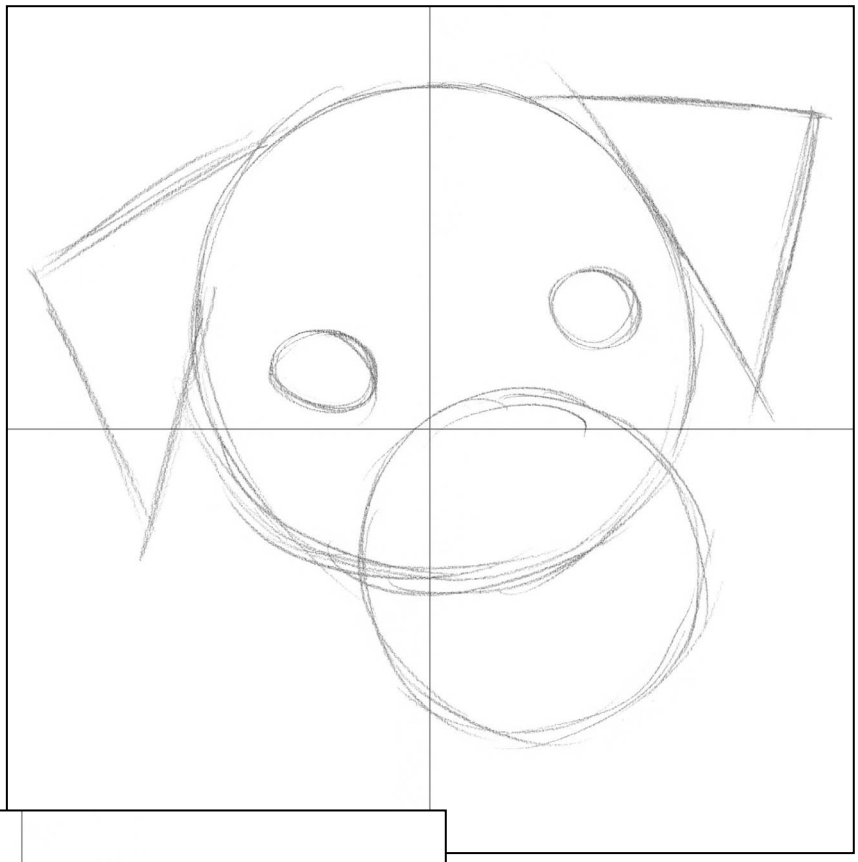


5. Draw two triangular shapes to mark the locations of his ears.

Observe that the ear on the left is lower than the other. The ear on the right is located completely within the upper right square.

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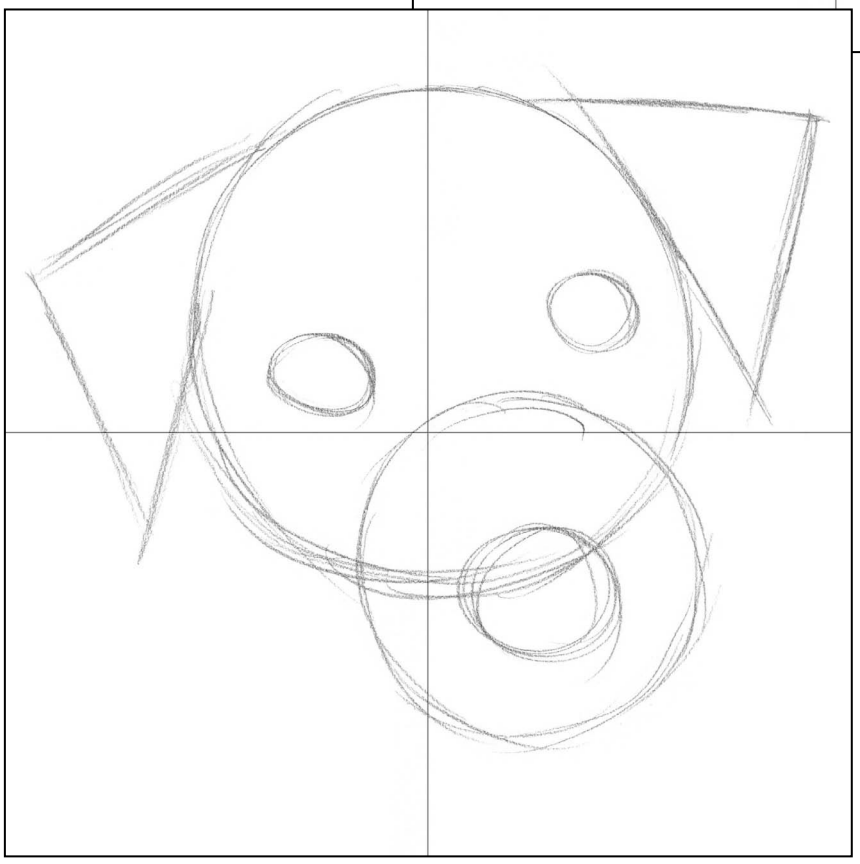
ILLUSTRATION 10-04



6. Sketch two circles to mark the locations of his eyes.

Notice that the eye on the right is higher than the one on the left.

ILLUSTRATION 10-05

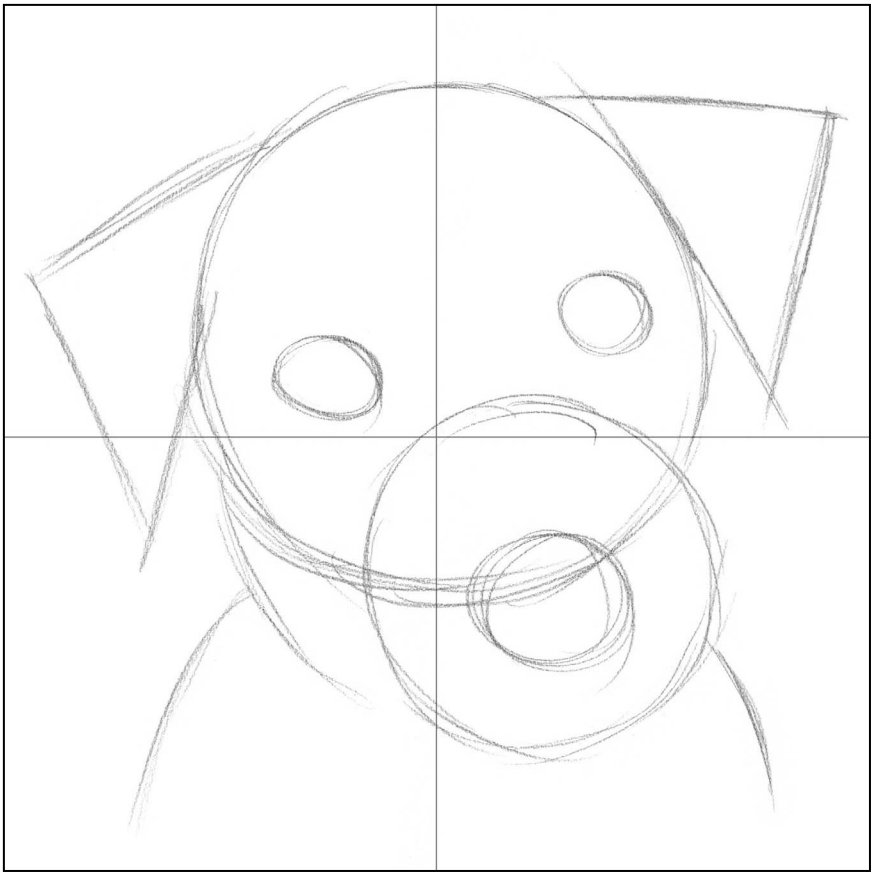


7. Sketch another circle inside the smaller circle (his snout) to identify the location of his nose.

As you draw, constantly compare your drawing to mine and double check your proportions. Pay close attention to the lengths, angles, and curves of the various lines which outline the different parts of his head, face, and ears.

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ILLUSTRATION 10-06



8. Use curved lines to lightly sketch the location of the side of his face (on the left) and the outlines of his neck and shoulders.

The rough sketch is now complete. Double check the proportions of each section of your sketch by visually measuring the shapes of the positive and negative spaces.

9. Very lightly sketch parallel angular guidelines to identify the angle of the tops of the ears, the tops and bottoms of the eyes and nose, and the nostrils, and mouth.

Remember; don't press too hard with your pencils. Not only do these areas become impossible to erase or touch up, but they also leave dents in your paper. All the lines you draw in this section will need to be made fuzzy in the next section.

In the next illustration the lines look dark. However, in fact they are so light that I can barely see them. I have made them look darker in a computer program so you can see them.

10. Use a freshly sharpened HB pencil to very lightly outline the shapes of his eyes, upper face, and ears.

Draw your outlines slowly and carefully! Pay close attention to the grid lines to make sure you draw the various curved lines in their proper places and the correct lengths and contours.

11. Draw the shapes of his nose and add two small curved lines to indicate the nostrils.

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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ILLUSTRATION 10-07



12. **Mark the location of his mouth with a curved line.**

13. **Refine the lines that outline the perimeters of the left side of his face and both sides of his neck.**

14. **Check over the shapes and sizes of the various parts of Jumpin Jack in relation to the lines of the square and grid, and fix anything you're not totally happy with.**

15. **Before you begin adding shading lines as Jumpin Jack's fur (in the next section), use your kneaded eraser to lighten your sketch lines until they are so light that you can barely see them.**

TRANSFORMING HATCHING LINES INTO FUR

The hatching lines used to draw fur on Jumpin Jack are ragged and uneven, and are also various lengths and thicknesses. *Hatching* is a series of lines (called a set) drawn closely together to give the illusion of values. *Values* are the different shades of gray created by using various pencils, and by varying the density of the lines and the pressure used in holding your pencils.

As you render each section of fur, watch very closely the different directions in which the lines curve. Take your time. The directions in which the hatching lines curve are important because they help give the illusion of depth to the various forms. *Form*, as applied to drawing, is the illusion of the three-dimensional structure of a shape, such as a circle, square or triangle, created in a drawing with shading and/or perspective. Also note that some hatching lines are dark and others are light.

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16. Use your HB pencil to draw a bunch of fuzzy lines to indicate the texture of the fur around the perimeter of his head.

Texture is the surface detail of an object, as defined in a drawing with various shading techniques. The senses of touch and sight help identify the surface texture of subjects.

ILLUSTRATION 10-08



17. Add curved hatching lines of various lengths and thicknesses to create the texture of fur on the upper sections of Jumpin Jack's head.

ILLUSTRATION 10-09



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18. Use your HB pencil to outline the perimeters of Jumpin Jack's fuzzy ears.

ILLUSTRATION 10-10



19. Add the texture of fur to his ears.

Take note of the darker shading along the insides of some of the edges of the ears, which helps give the illusion of depth to their forms.

ILLUSTRATION 10-11



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20. Use long curved hatching lines to add a section of longer fur between his eyes.

Watch closely the different directions in which the lines curve. Be careful that the hatching lines are not similar in shape or size or the fur may not appear realistic.

21. Sketch the fur on the left side of his face below his ear.

22. Add the fur around the perimeter of his snout, in the corner sections of his mouth, and on the lower section of his chin.

ILLUSTRATION 10-12



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23. Add more fur to his snout on each side of his nose and above and below his mouth.

Take your time and pay close attention to the different directions in which the lines curve.

24. Draw the hatching lines on his neck and shoulders that indicate the various directions in which this fur curves.

25. Check over your drawing carefully and make sure you are happy with the curved lines which define the furry textures.

ILLUSTRATION 10-13

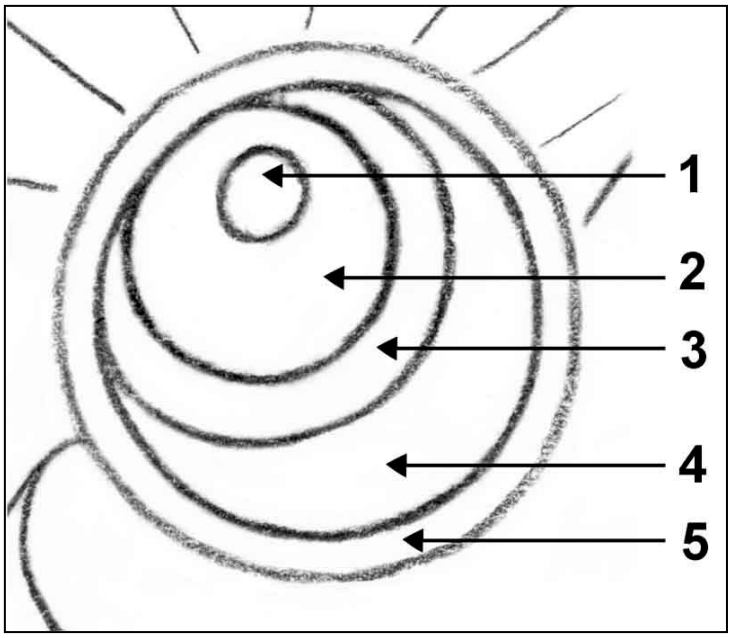


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OUTLINING THE EYES AND NOSE

With your rough sketch complete, and everything in its correct place, it's now time to add a few more important details, such as the eyes and nose. Before you begin drawing the eyes, take a moment to refresh your memory on the names of the various parts.

ILLUSTRATION 10-14



1. **Highlight:** is the brightest area where light bounces off the surface of the eye.
2. **Pupil:** of an eye is the darkest circular shape within the iris.
3. **Iris:** is the colored circular section of the eyeball surrounding the pupil.
4. **White of the eye:** (the visible section of the eyeball) is light, but not really white.
5. **Eyelid:** (sometimes referred to as the rim of the eye) is a fold of skin that opens and closes to protect the eyeball.

26. With your kneaded eraser, lighten the original sketch lines in and around the eyes.

27. Redraw the almond shapes of the eyes with nice neat lines.

ILLUSTRATION 10-15



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ILLUSTRATION 10-16



28. Add another circular outline outside the perimeter of each eye as the eyelids (or rims).

ILLUSTRATION 10-17



29. Draw a slightly curved line in the inside corner of each eye to complete the large circular shape known as the iris.

ILLUSTRATION 10-18



30. Add a tiny circle in the upper left section of each iris as the highlight.

ILLUSTRATION 10-19

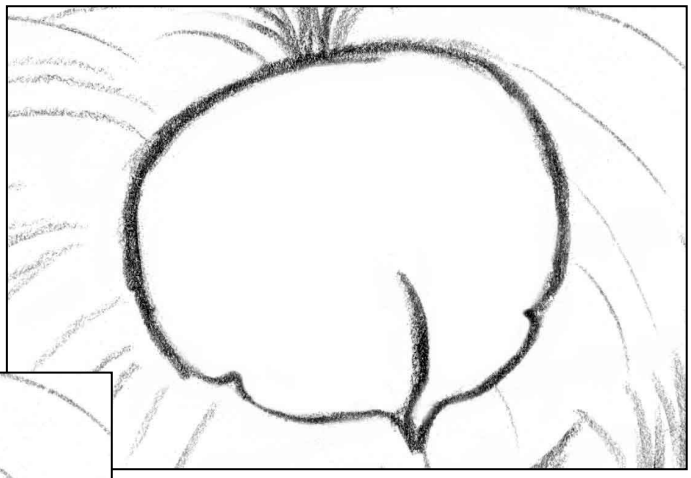


31. Sketch yet another circle inside each iris as the pupils.

Take note that the lines outlining the pupils cut into the edges of the outlines of the highlights.

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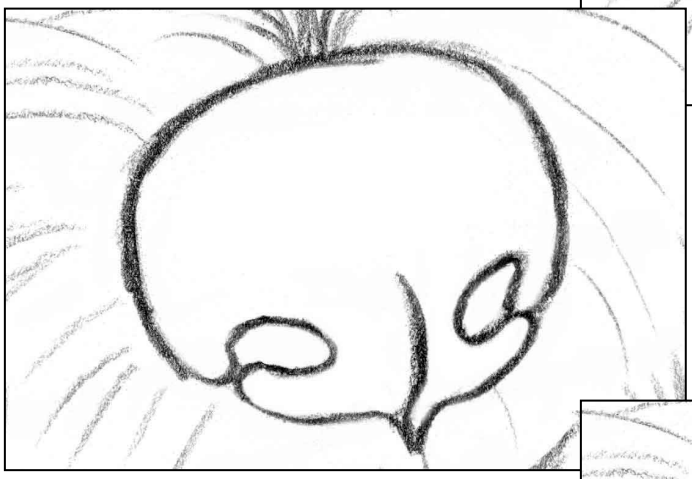
ILLUSTRATION 10-20



32. Redraw the outline of the nose with nice neat lines.

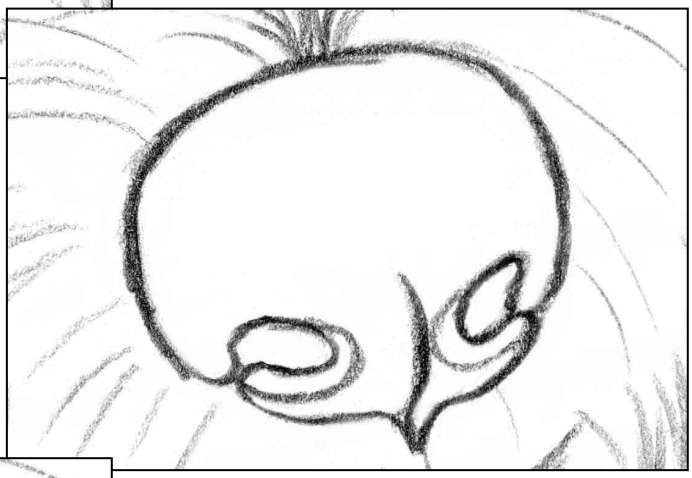
Take note of the shape of the lower part of the nose and the v-shape in the center of the very bottom section.

ILLUSTRATION 10-21



33. Add the outlines of the nostrils.

ILLUSTRATION 10-22



34. Very lightly outline crescent shaped sections under the nostrils.

These crescent shapes will be left very light to help make the noses look three dimensional.

ILLUSTRATION 10-23



35. Add two circular shapes as highlights on the main section of the nose.

These sections will be lighter than the rest of the nose to help make it look shiny.

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ILLUSTRATION 10-24



At this point, your Jack Russell's face is completely outlined with lightly shaded fur. The hatching lines used to draw the fur are very ragged and uneven with lines of various lengths and thicknesses.

As you can tell by the locations of the highlights in his eyes, the light source in this drawing is from the upper left.

Light source refers to the direction from which a dominant light originates. The placement of this light source affects every aspect of a drawing. The light source tells you where to draw all the light values and shadows.

As you add more shading to this drawing, remember that the values need to be lighter on the left than on the right.

ADDING SHADING TO THE EYES AND NOSE

Remember, light affects the placement and value of every section of shading. Keep in mind that a full range of values gives contrast between the light and the shadow areas. *Contrast* refers to the comparison of different values when put beside one another, and an invaluable tool for heightening the effects of composition.

ILLUSTRATION 10-25

36. Use an HB pencil to add shading to each iris.

Note that the shading is darker in the upper left and graduates to become lighter in the lower right.



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ILLUSTRATION 10-26



37. Add shading to the rims of the eyes with an HB pencil.

Take note of the tiny sliver of light shading along the center section of each eyelid.

ILLUSTRATION 10-27



38. Shade in the whites of the eyes very lightly with an HB pencil.

The whites of dogs' eyes are generally not very noticeable, and in this case are mostly in shadow.

ILLUSTRATION 10-28



39. With a 2B pencil, add darker shading to the upper sections of the irises and around the outside edges of the rims.

40. Use a Q-tip to gently blend the sections of shading in the iris, the whites of the eyes, and the rims.

ILLUSTRATION 10-29



41. Use a 6B pencil to shade in the pupils of the eyes.

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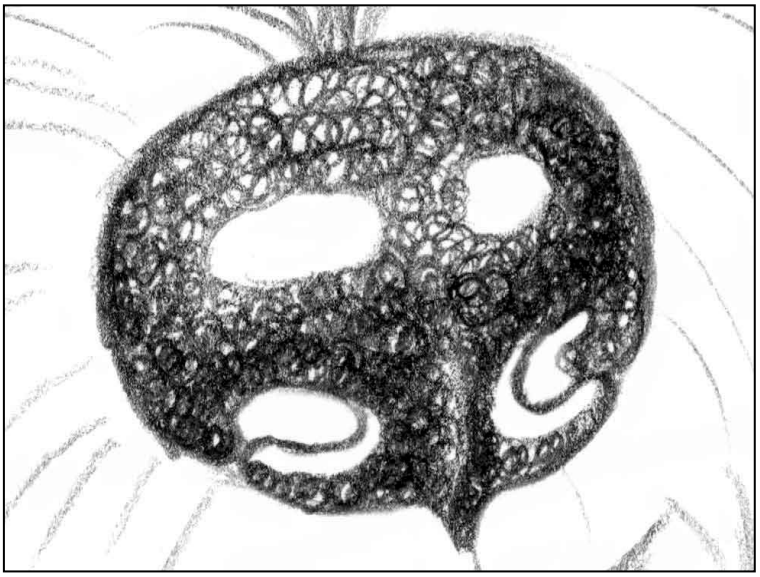
42. Blend the outer edges of the rims gently toward the outside of the eyes.

ILLUSTRATION 10-30

43. Mold your kneaded eraser to a point and gently pat a tiny section of the eye in the lower right to make it a little lighter.



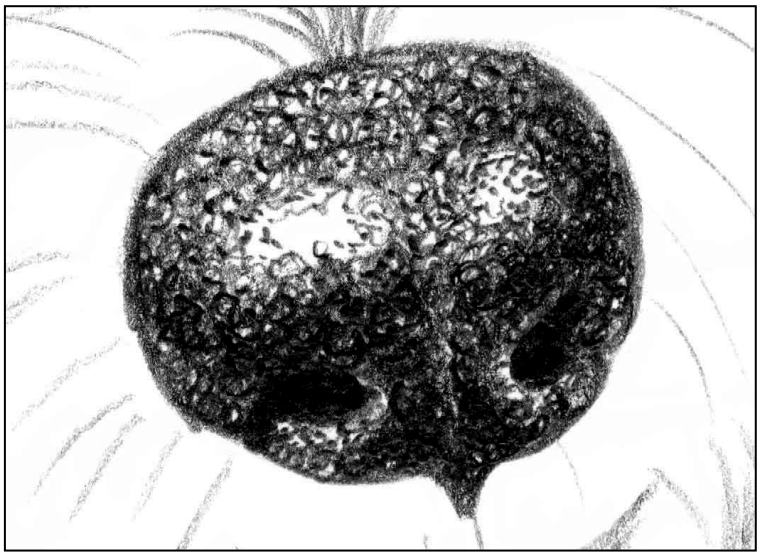
ILLUSTRATION 10-31



44. Use an HB pencil and graduated shading with squirkles, to create the various values and the texture of the nose.

Squirkling is a method of shading incorporating randomly drawn curved lines to create textured values. I chose this name based on the method of morphing squiggles with circles to create shading.

ILLUSTRATION 10-32



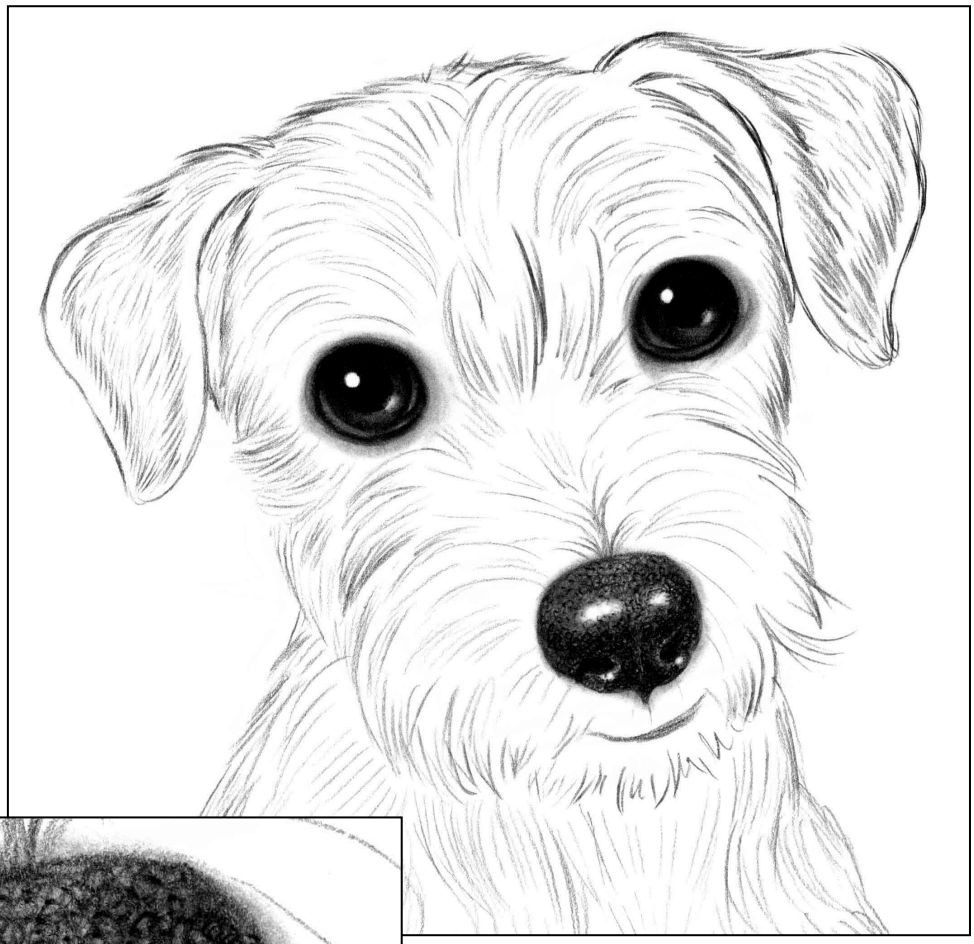
45. Add a combination of dots and tiny squirkle lines to the highlights below the nostrils and on the main section of the nose.

46. Use a 2B pencil to add darker shading to the sections in shadow.

47. Fill in the nostril sections with a 4B pencil.

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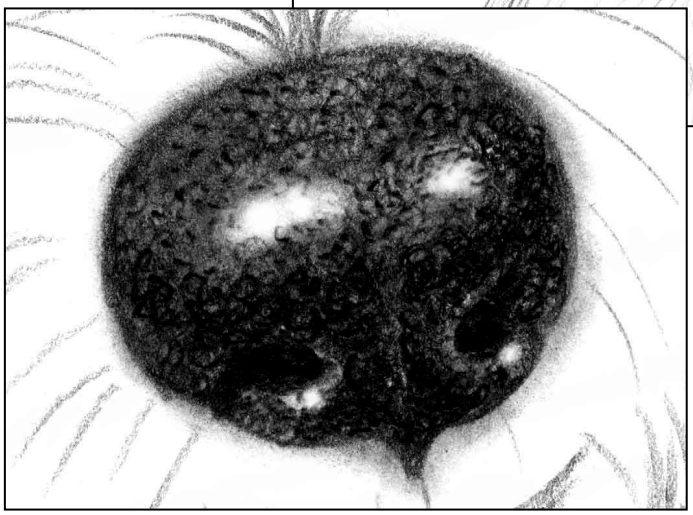
ILLUSTRATION 10-33



This next step is totally optional.

I personally prefer to leave the wonderful texture of the squirkles as they are on a dog's nose, without blending. However, this is a personal choice.

ILLUSTRATION 10-34



48. Gently blend the lighter sections of shading on the nose.

49. If you blend the shading on the nose, use your kneaded eraser to re-lighten the highlights after blending.

COMPLETING THE FINAL DETAILS

In this section you add darker shading to some sections of Jumpin Jack's fur to bring out its delightful fuzzy texture and better define the light source. Keep in mind that the light source is from the upper left, so the shading will be a little darker on the lower right. The process of shading his face offers opportunities for you to use your creative license to make subtle changes, such as adding a couple of dark spots rather than having him appear to be all one color.

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50. Add more details to his face and darken the fur in the shadow sections around his eyes, mouth, and nose.

Use a freshly sharpened HB pencil for the middle values, such as the fur on the left of his face and over his eyes. Try a 2B pencil for the darker sections, such as the fur on the right side of his face, his lip, the shadow sections directly under and to the right of his nose, and the fur around his mouth.

The fur above his nose becomes progressively darker as it grows closer to his nose. The shading between the nose and mouth is quite dark because this area is in shadow.

ILLUSTRATION 10-35



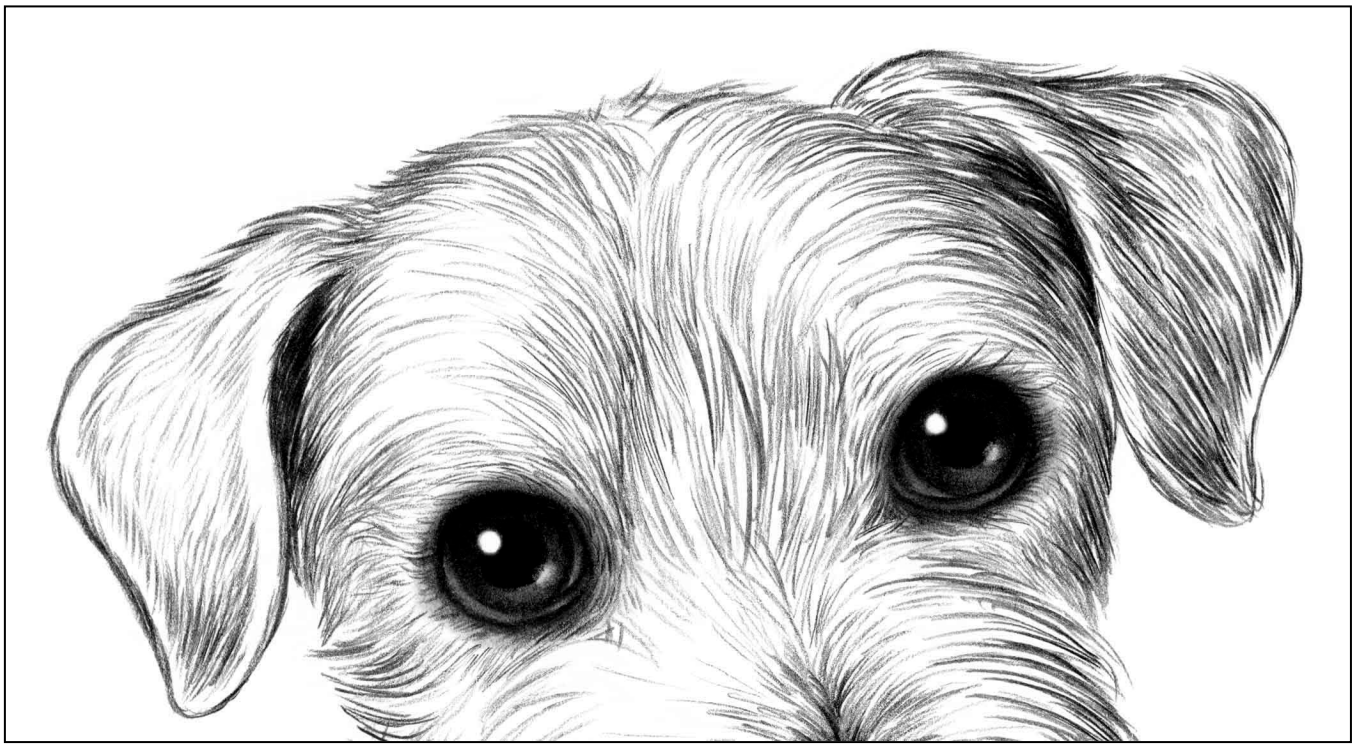
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51. Add more shading to the fur in the shadow sections of his face, under his ears and around his eyes.

Pay close attention to the direction from which the light is coming (the upper left). The lightest sections are shaded with a 2H pencil, and I used 2B and 4B for the areas in shadow. However, be careful not to make his fur too dark because it is actually white.

Keep in mind that the edges of the fur on the outer edges are ragged-looking, with hatching lines of various lengths and thicknesses, to give a more realistic appearance.

ILLUSTRATION 10-36



52. Add more shading to the lower section of his face, neck, and shoulders.

Take note of the dark shading under his chin which is in the shadow of his head. Also observe that the overall shading becomes progressively darker toward the lower right.

53. Beginning at the top of his ears, compare your drawing to mine and check over the shading of the various sections of his ears, eyes, face, nose, mouth and neck.

To make a section darker simply add more hatching lines. To lighten a section, pat it very gently and carefully with a kneaded eraser that is molded to a wedge shape.

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ILLUSTRATION 10-36



54. Sign your name, put today's date on the back of your drawing, and put a big smile on your face!

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BRENDA HODDINOTT - BIOGRAPHY

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. 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:** 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:** 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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