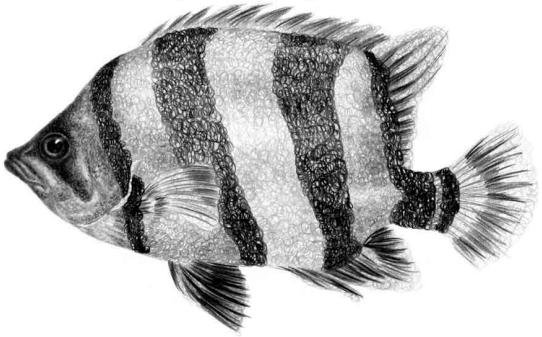
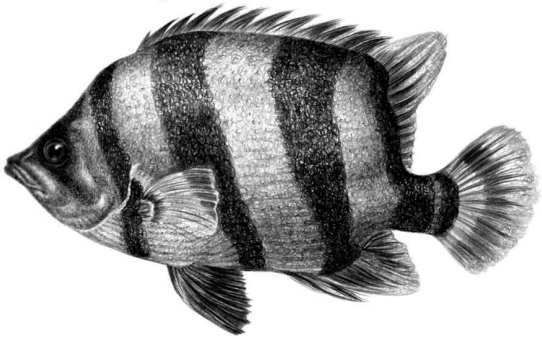
SIAMESE TIGER FISH

Brenda Hoddinott

Option 1: Beginner



Option 2: Intermediate



I-11 BEGINNER: CARTOONS & CRITTERS

This heavily illustrated lesson is ideal for beginners who feel ready to take on more intricate and time-consuming projects.

In the first four sections, squirkles are used to draw the form, texture, and striped pattern of a realistic fish with combination of hatching and squirkling shading only – no outlining. The fifth section, offers an optional challenge to integrate more details into the completed drawing.

The five sections of this lesson are as follows:

- **INTRODUCTION:** The process of drawing the fish is discussed and illustrated.
- **DRAWING A FISH EYE WITHOUT OUTLINES**: Only shading, rather than a combination of lines and shading, is used to draw the eye of the fish.
- **SQUIRKLING A FISH HEAD:** The fish's head is rendered with squirkles. Each step is well illustrated, with full views and close-ups of the more complex sections.
- **USING SHADING TO DRAW SHAPE AND PATTERN:** The body and fins of the fish are rendered utilizing a combination of various beginner-level drawing techniques.
- **MOVING BEYOND BASIC BEGINNER SKILLS:** Artists are challenged to add a broader range of medium values between the lightest lights and the darkest darks, and to further accentuate the forms, textures, and patterns.

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

This lesson is recommended for both beginners who want to enhance their basic skills, and for those who feel ready to take on more intricate and time-consuming projects, as well as home schooling, academic and recreational fine art educators of beginner and intermediate students.

15 PAGES – 31 ILLUSTRATIONS

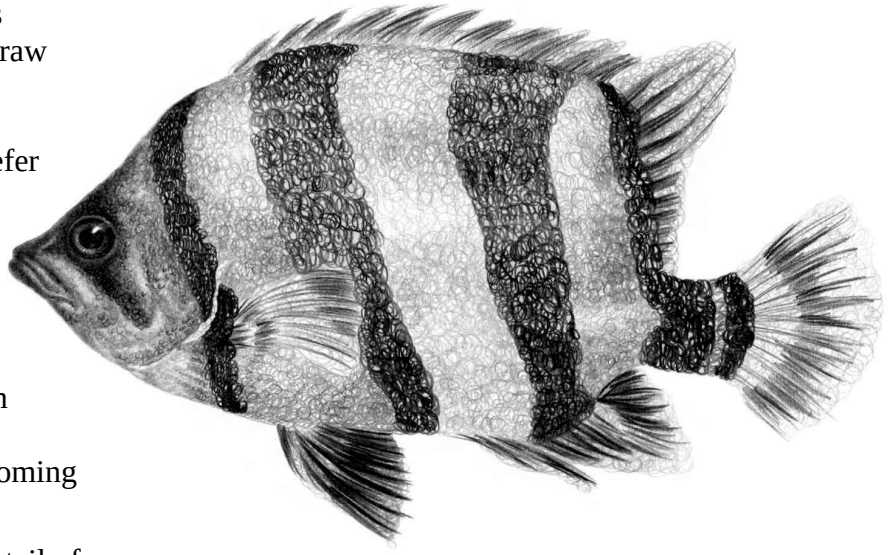
Published by Hoddinott Fine Art Publishers, Halifax, NS, Canada – February, 2006

INTRODUCTION

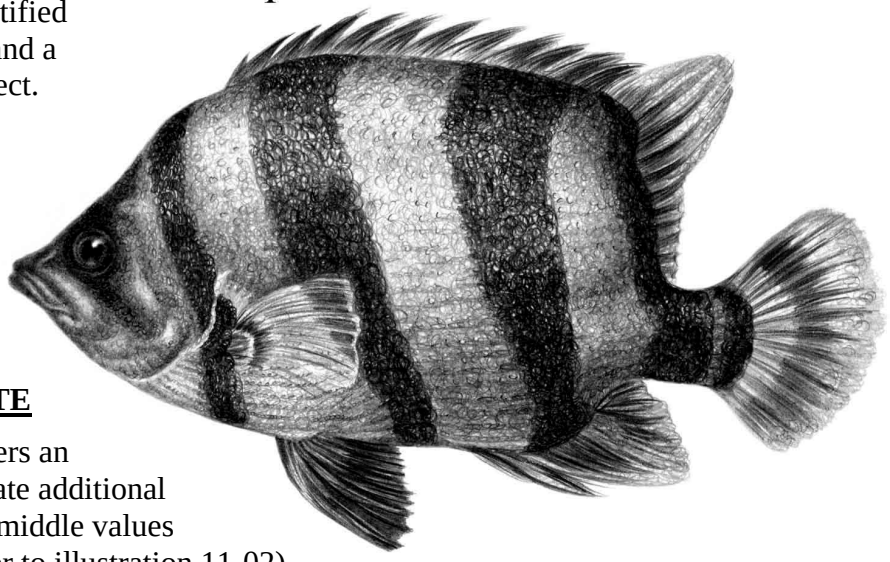
This lesson is ideal for beginners wanting to enhance their basic skills, and for those who feel ready to take on more intricate and time-consuming projects.

ILLUSTRATIONS 11-01 and 11-02

Option 1: Beginner



Option 2: Intermediate



OPTION 1: BEGINNER

In the first four sections of this project, squirkles are used to draw the form, texture, and striped pattern of a realistic fish with shading only – no outlining (refer to illustration 11-01). The fins are rendered with a combination of hatching and squirkling.

Form is created in a drawing by adding shading to transform a shape into three-dimensional structures, such as a circle becoming a sphere.

Texture refers to the surface detail of an object in a drawing. The properties of a texture are identified with vision, a sense of touch, and a general knowledge of the subject.

Pattern refers to the different values (or colors) of the drawing subject, represented in a drawing, by lines or shading. Sight alone identifies patterns.

OPTION 2: INTERMEDIATE

The fifth and final section, offers an optional challenge to incorporate additional details and a broader range of middle values to the completed drawing (refer to illustration 11-02).

In reality, fish have no lines defining their forms. Rather, contrasting values identify the edges of its parts, the forms of its anatomy, the patterns on the body, and the textures of the scales and fins. Hence, to draw a fish realistically, artists need to be able to draw without outlines.

The primary method of shading used in this project is called *squirkling*, in which randomly drawn, overlapping curved lines create textured values.

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Hatching is used for the tail and fins. *Hatching* is a series of lines (called a set) drawn closely together to give the illusion of values.

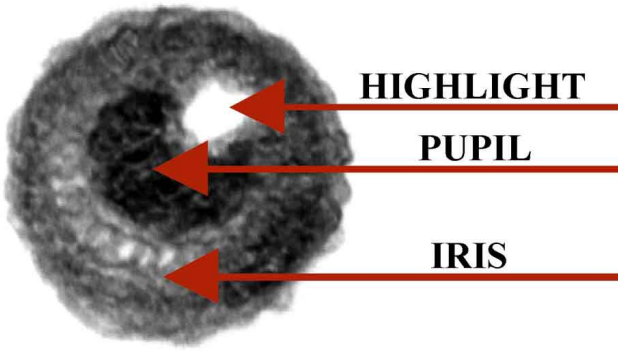
By varying the density (drawing the lines either far apart or close together) of the lines in either squirkling or hatching, you can achieve many different values. Light values tend to have noticeable lines with lots of white space showing. In darker values, the lines are drawn more closely together, filling in most of the paper with the shading.

2H pencils are very good for light values, HB is great for middle values, and 2B works well for dark values. I personally prefer mechanical pencils when shading with squirkles. If you are using regular pencils, make sure you sharpen the point of the pencil with a sharpener and/or sandpaper block after each section of shading is added.

To keep things simple, I identify the parts of the fish's eye with the following familiar names:

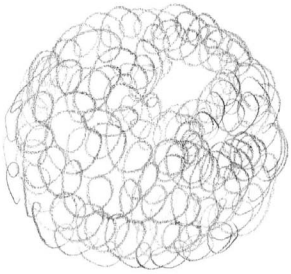
The *highlight* is the brightest area where light bounces off the surface of the eye. The *pupil* is the dark circular shape within the iris. The *iris* is the large colored circular section of the eyeball.

ILLUSTRATION 11-03



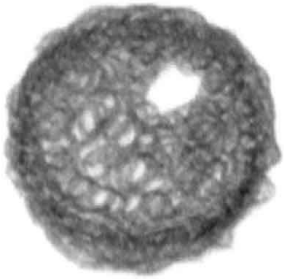
Before you begin drawing the eye, take a moment to become familiar with the process of adding its shading. To give you an idea of your goals in each step, the method of adding values from light to dark is demonstrated in the following three sequential drawings.

ILLUSTRATION 11-04



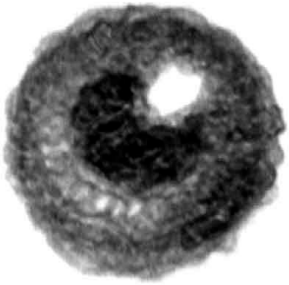
1. Light values (2H pencil)

ILLUSTRATION 11-05



2. Medium values (HB pencil)

ILLUSTRATION 11-06



3. Dark values (2B pencil)

The light values identify the shape (or mass) of the eye. Medium values are created by layering more squirkles over some light values, especially around the edges. Very little white paper is visible in the darkest values of the pupil.

The light source is from above and slightly to the right. *Light source* refers to the direction from which a dominant light originates. A light source identifies the light and shadow areas of a drawing subject, so artists know where to add different values.

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DRAWING A FISH EYE WITHOUT OUTLINES

In this section, you use only shading, rather than a combination of lines and shading, to draw the eye of the fish.

1. **Establish a place on your drawing paper to draw the eye, and then mark the spot with a dot.**

   Leave lots of room on your paper for the huge body and tail. The eye is surprisingly tiny when compared to the entire body. To get an idea, of how small the eye is, compare the drawing below with only the eye (on the left), to the finished drawing (on the right).

ILLUSTRATION 11-07

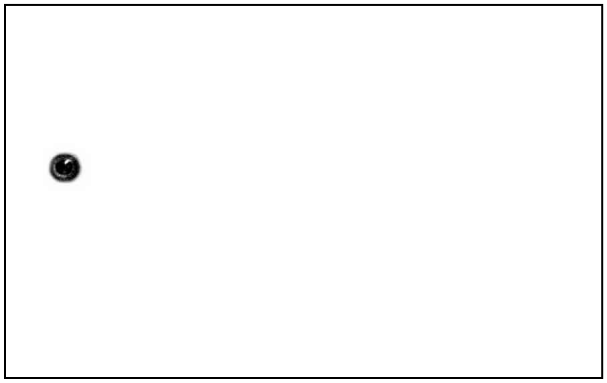


ILLUSTRATION 11-08

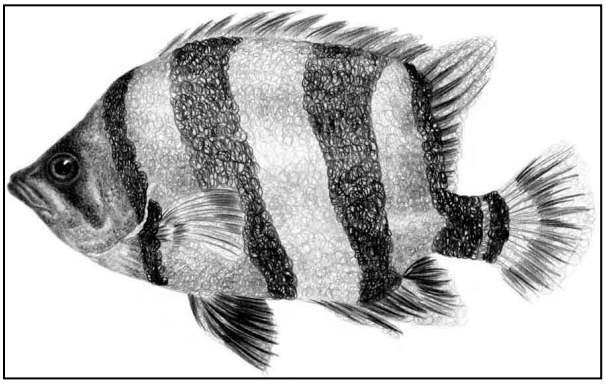


ILLUSTRATION 11-09

2. **Use squirkling and a 2H pencil to draw the circular shape of the iris.**

   The squirkling lines cut across themselves in many places, creating lots of different tiny shapes inside the shape of the iris. Press gently on your pencil. Only the weight of the pencil itself makes the very faint values. Remember to not add any squirkles to the highlight.

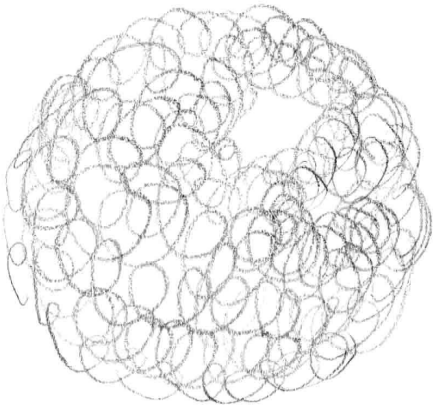
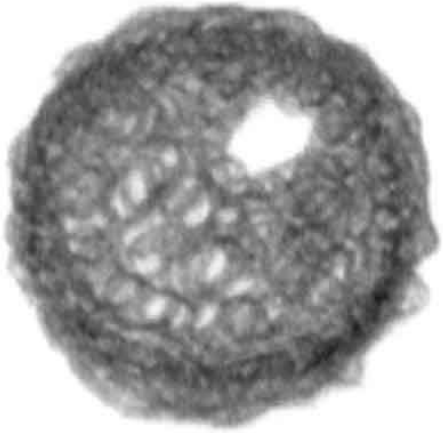


ILLUSTRATION 11-10



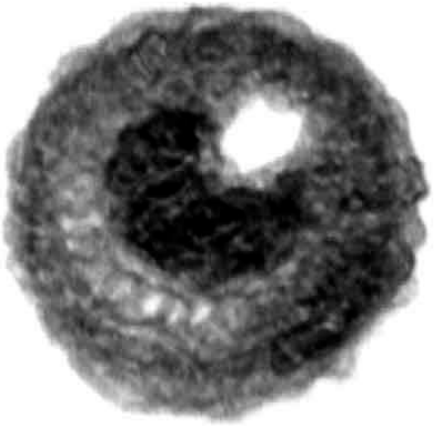
3. **Use a HB pencil to add medium values to sections that need to be darker.**

   Observe how the center section of the iris appears lighter in value than around the edges, so as to help create the illusion of depth.

   The more pressure you apply with your pencil, the darker the values become, especially important for shading around the edges of the iris.

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ILLUSTRATION 11-11



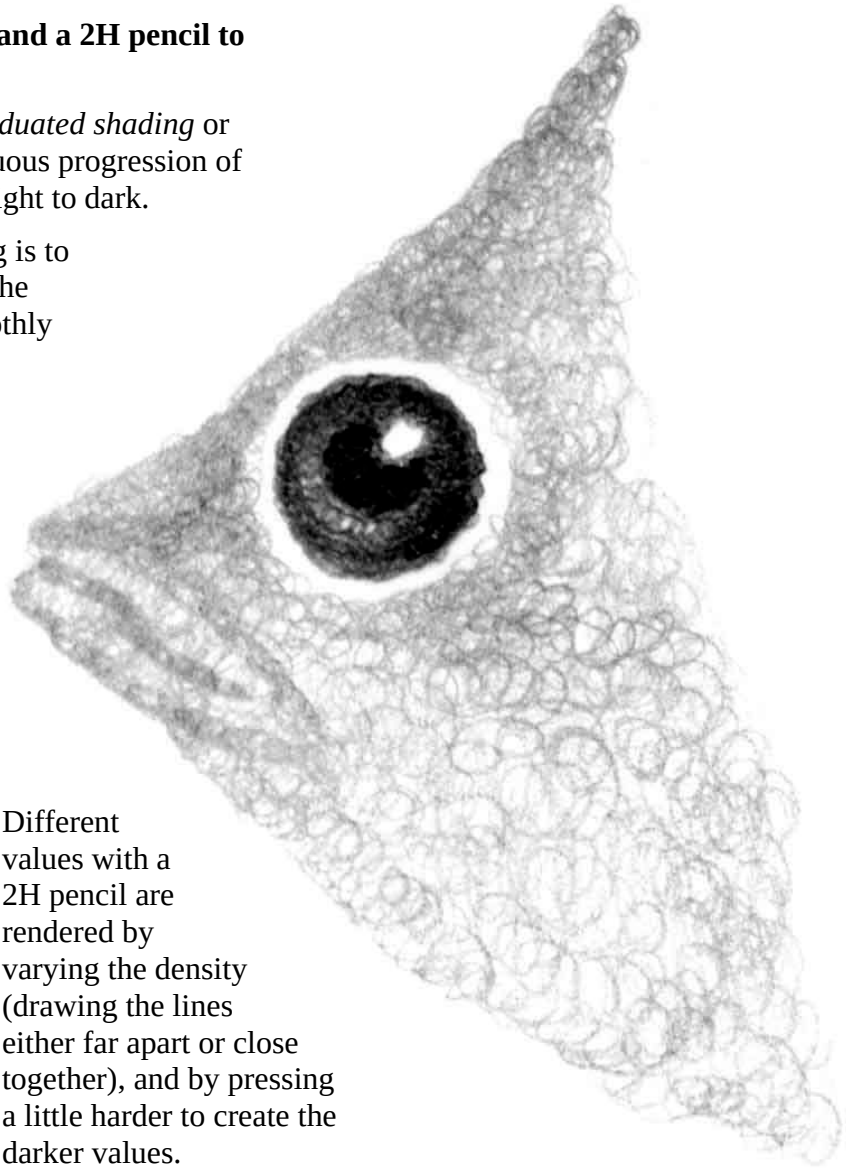
4. Use squirkling and a 2B pencil to add very dark shading to the pupil in the center section of the iris.

Don't forget to leave the highlight the white of the paper. Also, take note that no white paper is still visible inside the pupil.

SQUIRKLING A FISH HEAD

In this section, you focus on the sections of the fish's head surrounding the eye. Each step is well illustrated, with full views and close-ups of the more complex details.

ILLUSTRATION 11-12



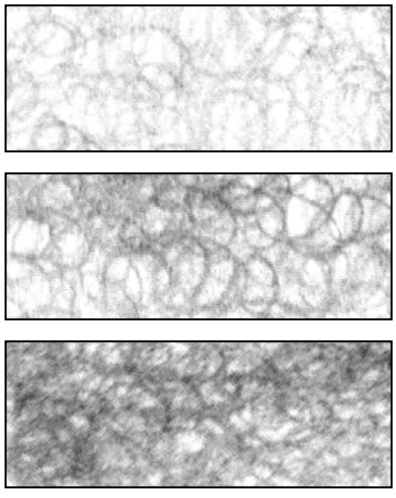
5. Use squirkling graduations and a 2H pencil to render the light values.

A *graduation* (also called *graduated shading* or *graduated values*) is a continuous progression of values, from dark to light or light to dark.

The goal of graduated shading is to keep the transitions between the different values flowing smoothly into one another, as in this illustration.

In this case, you need to make at least three different light values (as illustrated below) that graduate into one another.

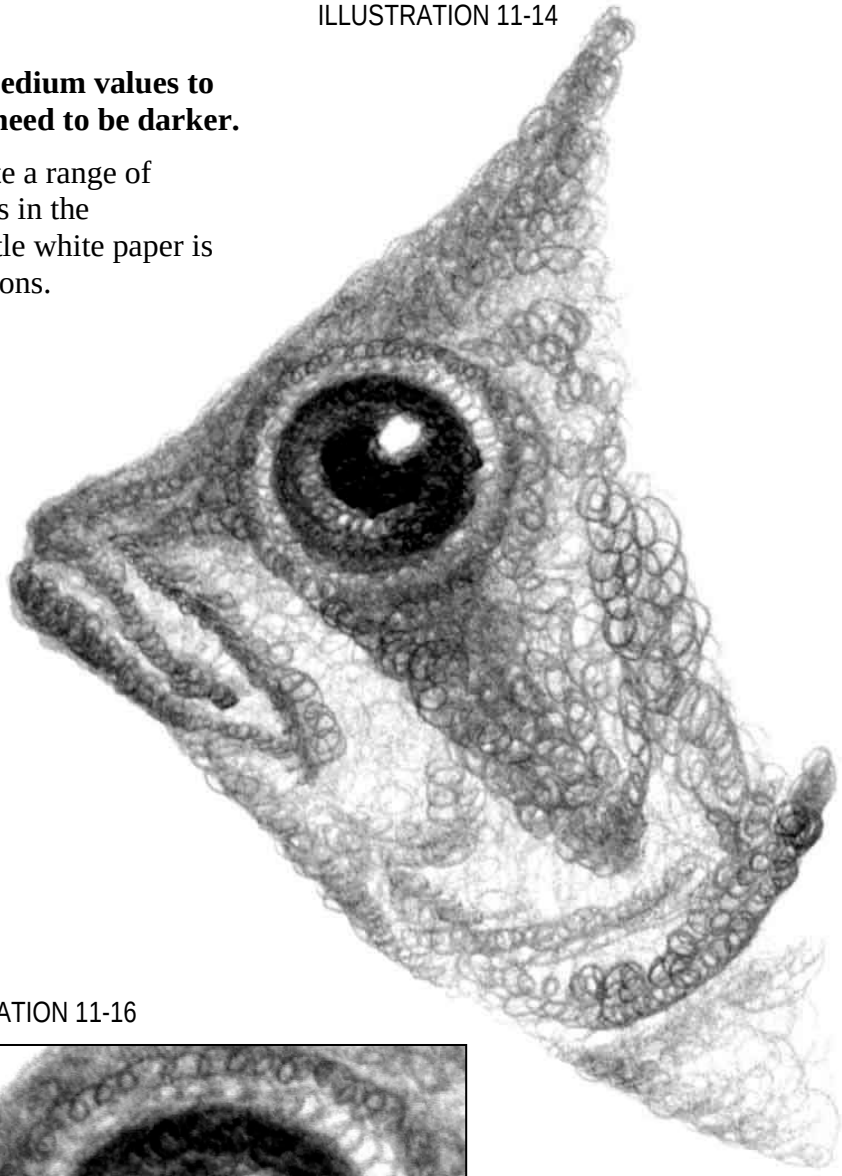
ILLUSTRATION 11-13



Different values with a 2H pencil are rendered by varying the density (drawing the lines either far apart or close together), and by pressing a little harder to create the darker values.

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ILLUSTRATION 11-14



6. Use a HB pencil to add medium values to sections of the head that need to be darker.

Again, you need to graduate a range of different medium values, as in the illustration below. Very little white paper is showing in the darker sections.

ILLUSTRATION 11-15

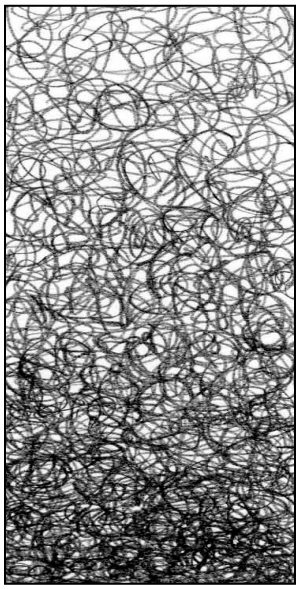
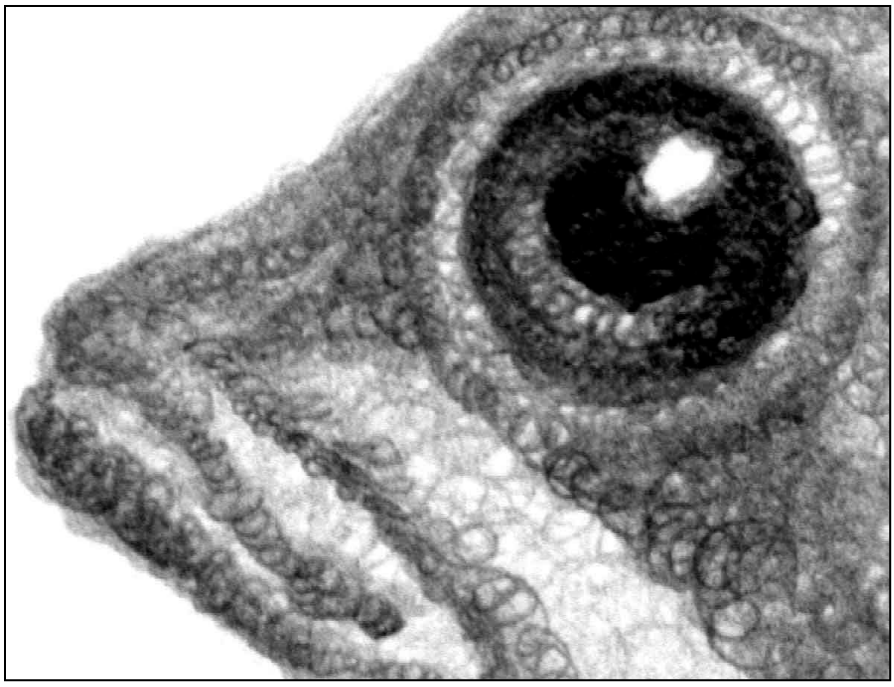


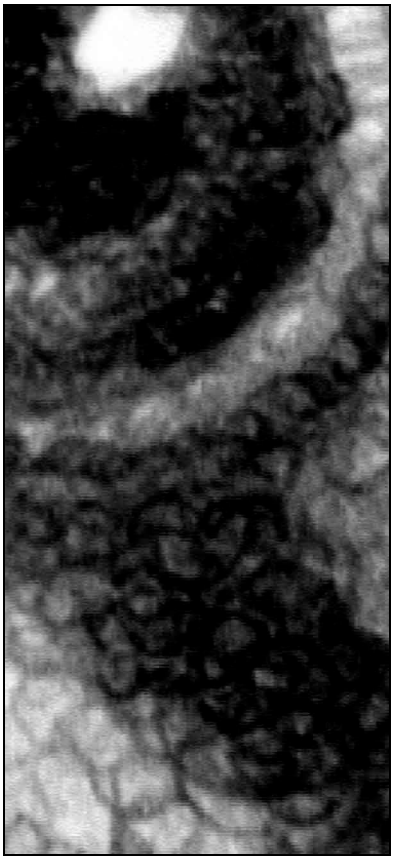
ILLUSTRATION 11-16



As you complete each section, continuously go back over your drawing and adjust the values. To make a section lighter, pat the squirkles gently with a kneaded eraser that is molded to a point. To make a section darker, simply add more squirkles and press a little harder on the pencil.

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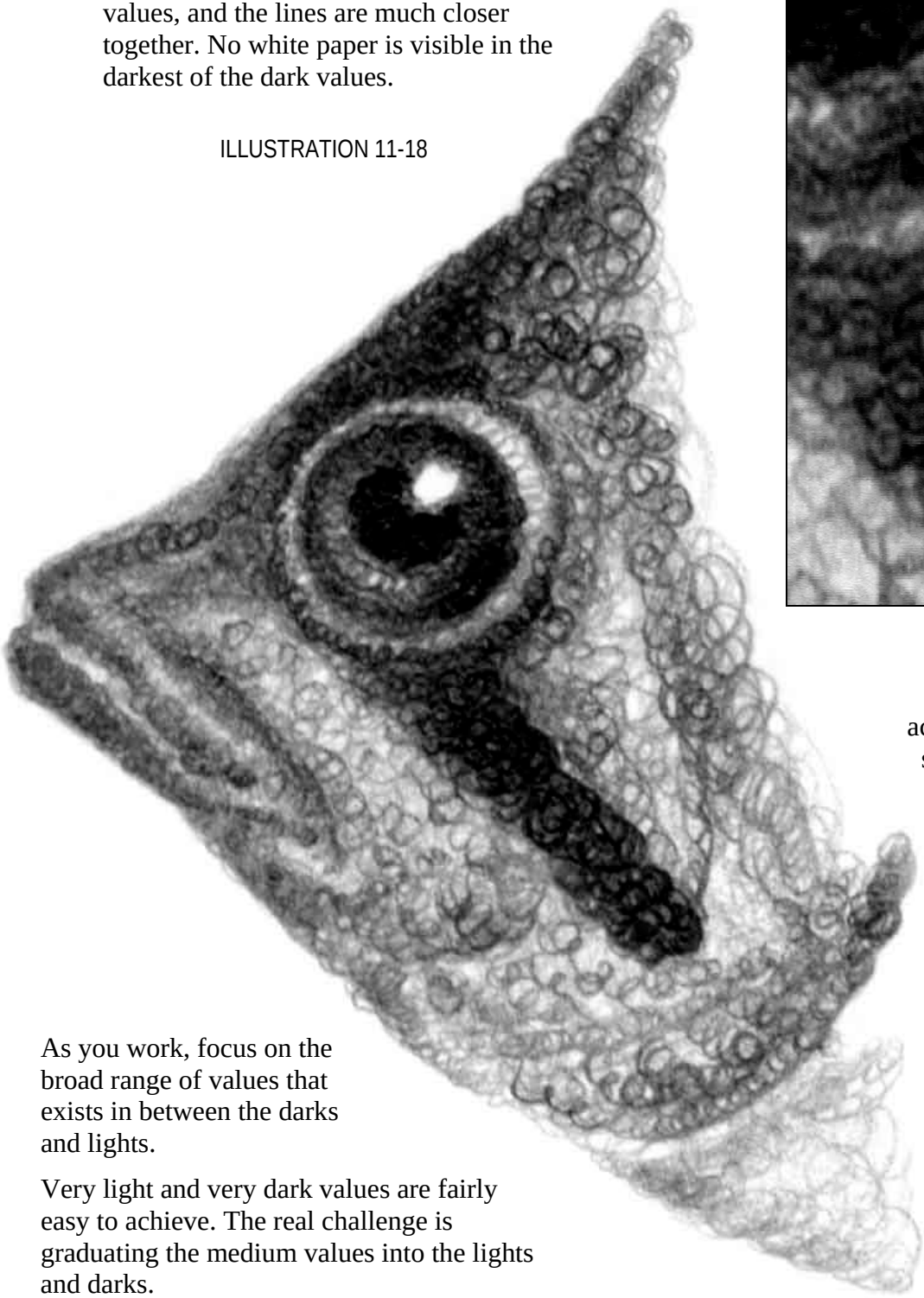
ILLUSTRATION 11-17



7. Add dark values where indicated with a 2B pencil.

Examine my drawing closely. Many more lines make up dark squirkling values, and the lines are much closer together. No white paper is visible in the darkest of the dark values.

ILLUSTRATION 11-18



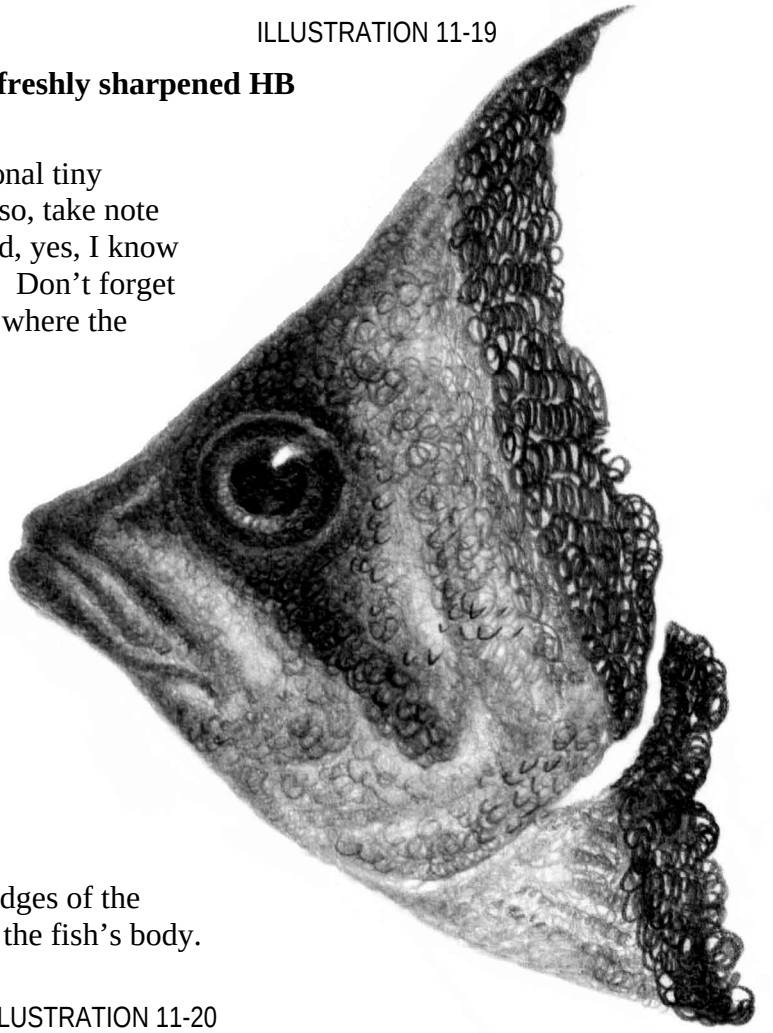
No visible lines actually outline the stripes of the fish. Rather, contrasting values define the edges of the striped pattern.

As you work, focus on the broad range of values that exists in between the darks and lights.

Very light and very dark values are fairly easy to achieve. The real challenge is graduating the medium values into the lights and darks.

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ILLUSTRATION 11-19



8. Add more medium values with a freshly sharpened HB pencil.

The easiest method is to add additional tiny squirkle lines in between others. Also, take note of the subtle stripes of his neck. And, yes, I know that fish really don't have necks! ☺ Don't forget to add the dark stripe to the section where the head meets the body.

USING SHADING TO DRAW SHAPE AND PATTERN

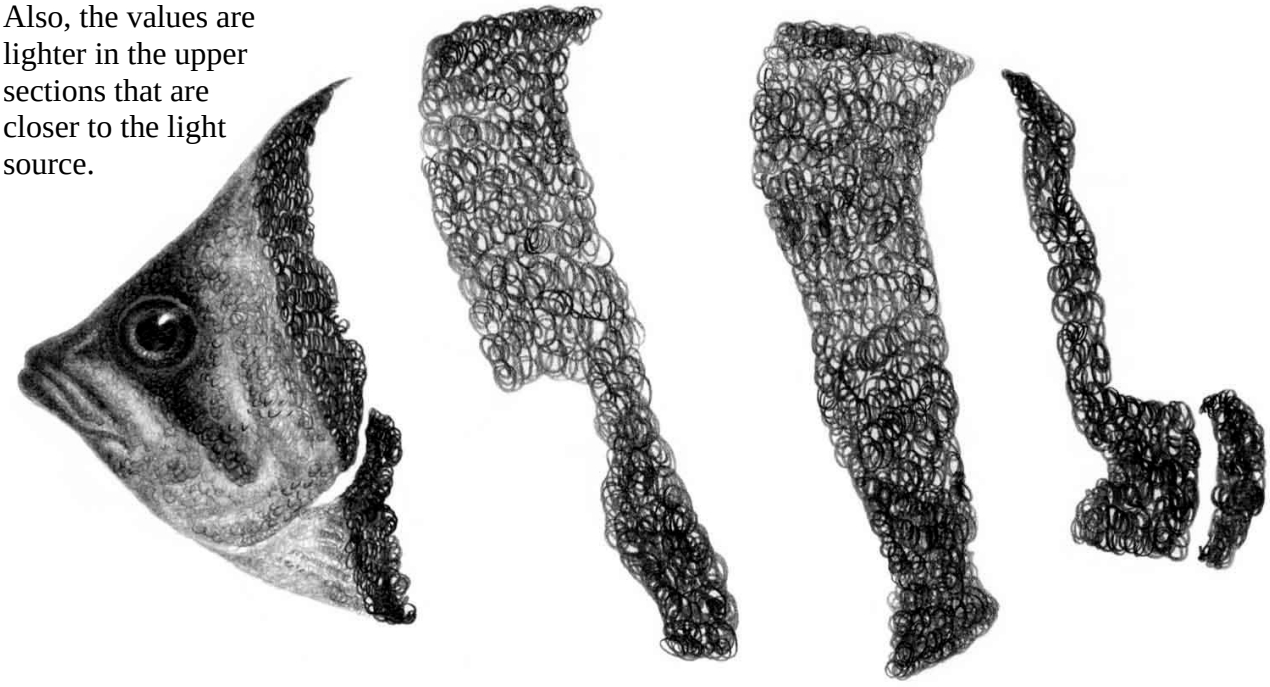
In this section, the body and fins of the Tiger Fish are rendered utilizing a combination of several beginner-level drawing techniques.

9. Use a 2B pencil to add large dark stripes to the body of the fish.

Observe how the upper and lower edges of the stripes identify the overall shape of the fish's body.

ILLUSTRATION 11-20

Also, the values are lighter in the upper sections that are closer to the light source.



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ILLUSTRATION 11-21

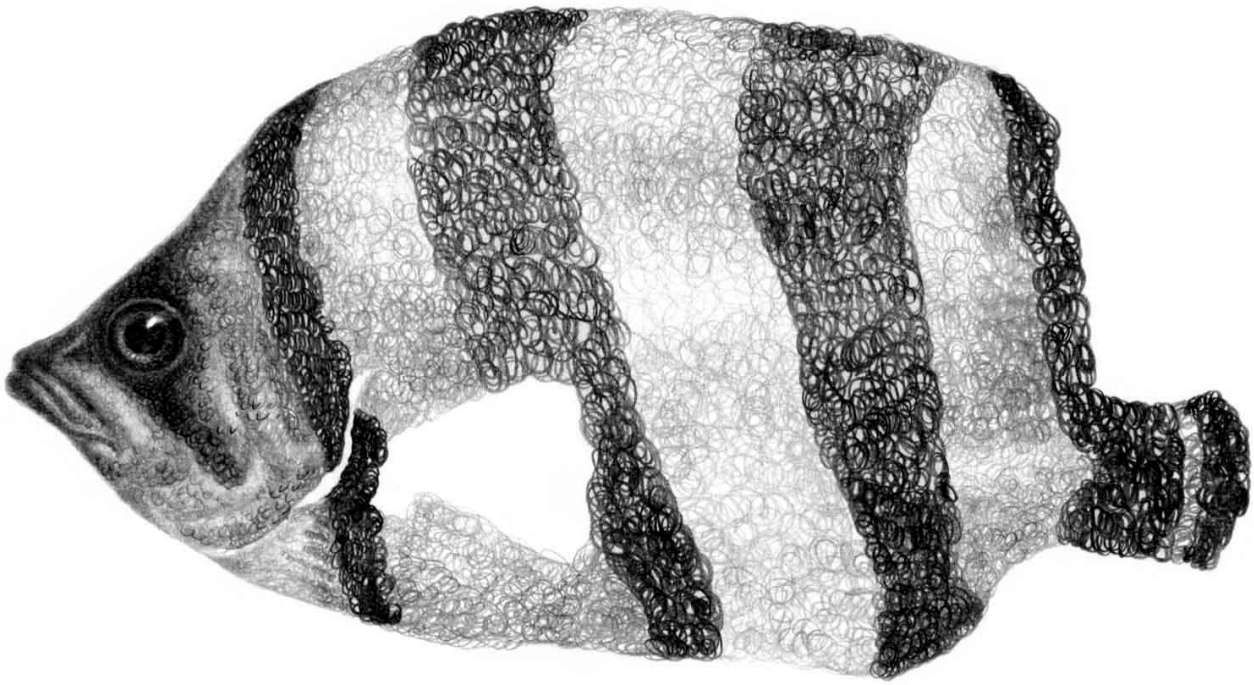
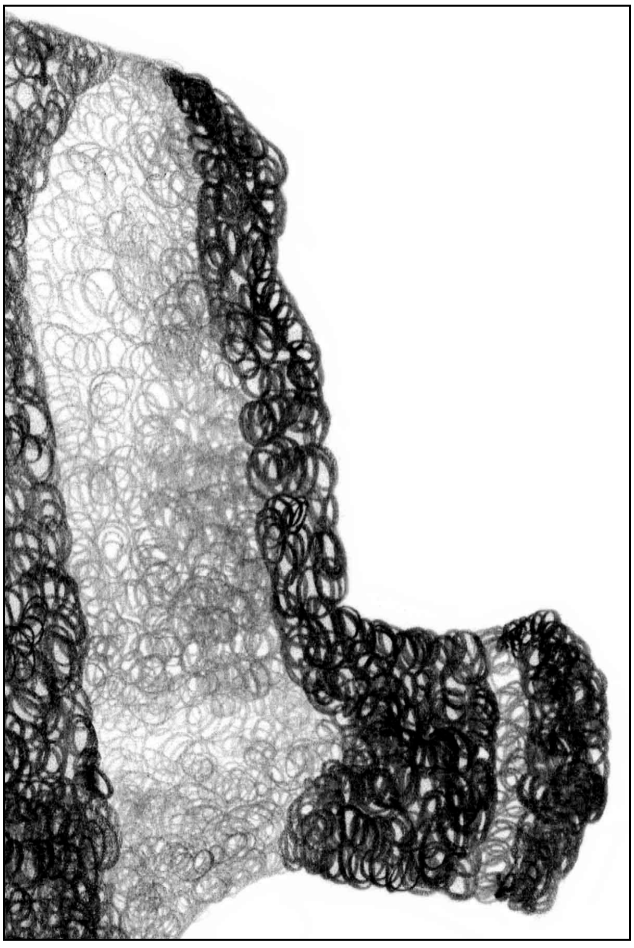


ILLUSTRATION 11-22



10. Use a 2H pencil to add a graduation of light values to the light stripes.

These light stripes complete the overall shape of the fish's body.

You can keep adjusting the shape of the body as you work, by erasing sections that are too big, and adding more squirkles to make some sections larger.

The values along the lower part of the body are darker because they are farther away from the light source.

11. Use a 2H pencil to draw the shape and mass of the tail and fins.

Refer to the two drawings on the next page.

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ILLUSTRATION 11-23

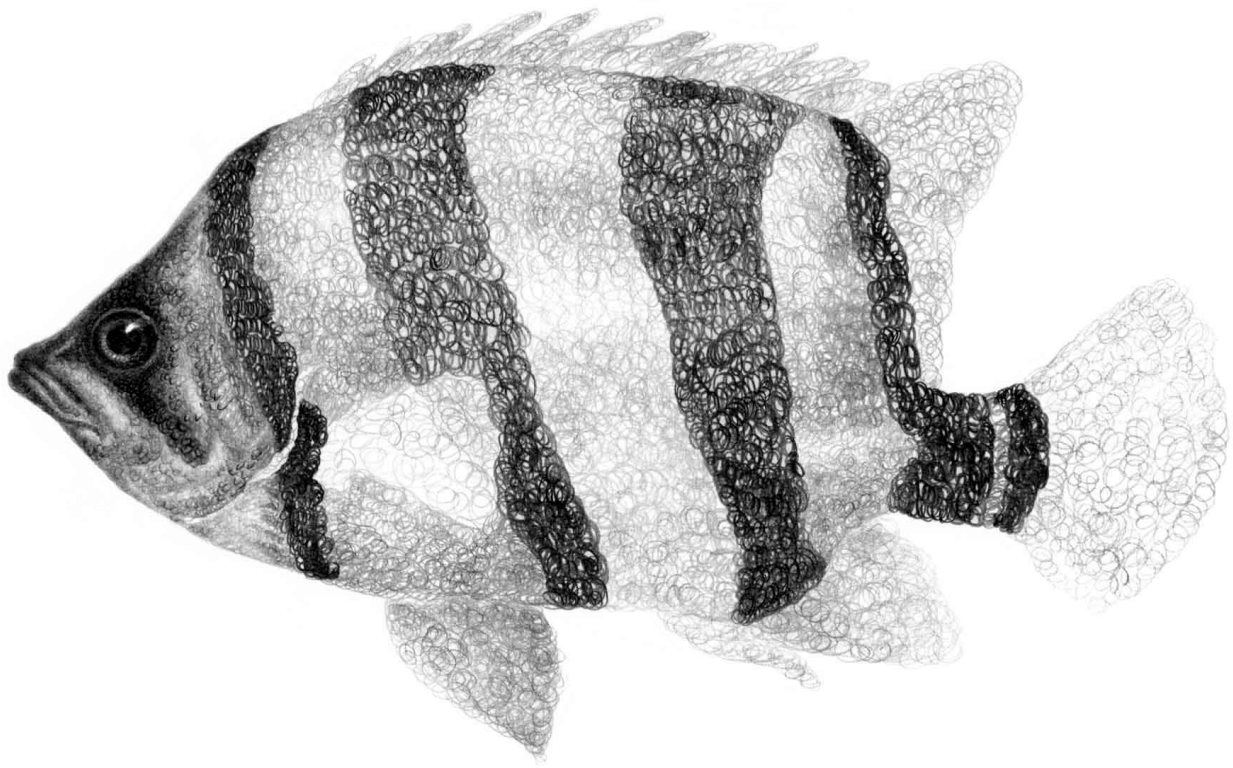
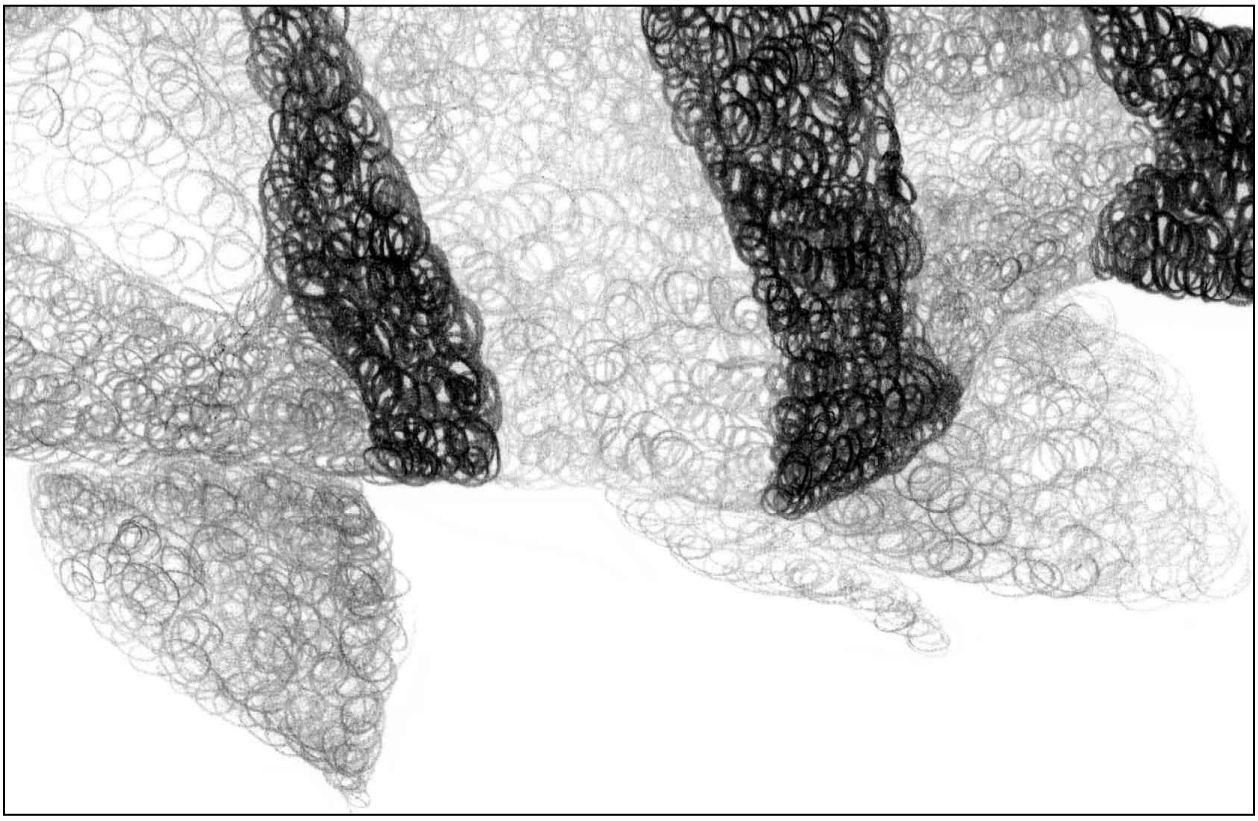


ILLUSTRATION 11-24



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12. Add darker values to the tail and fins with an HB pencil and hatching lines.

Pay special attention to the directions in which the hatching lines are drawn.

ILLUSTRATION 11-25

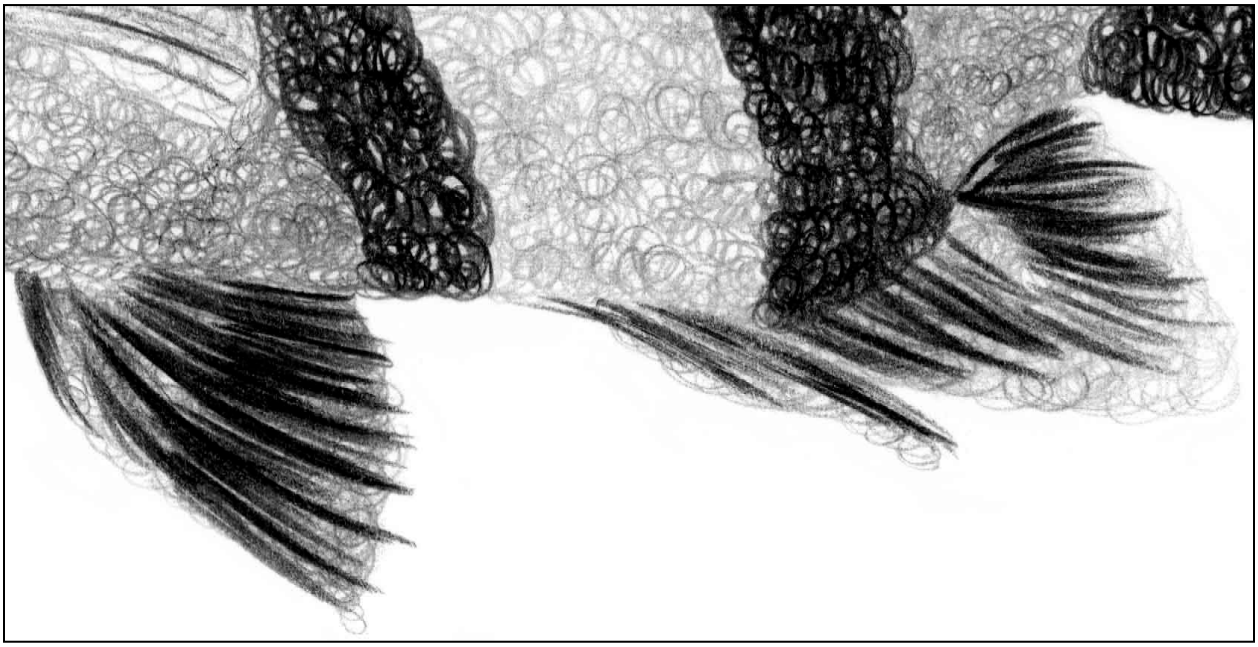
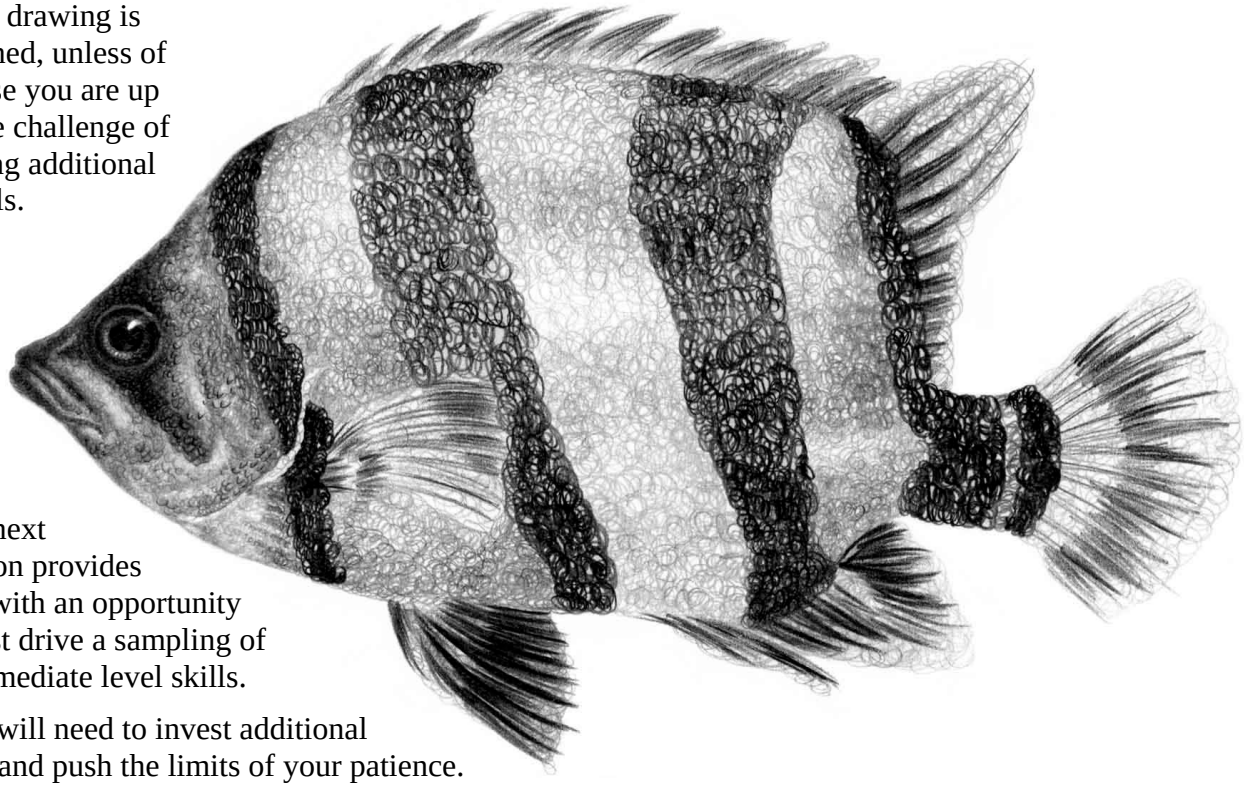


ILLUSTRATION 11-26

Your drawing is finished, unless of course you are up to the challenge of adding additional details.



The next section provides you with an opportunity to test drive a sampling of intermediate level skills.

You will need to invest additional time and push the limits of your patience.

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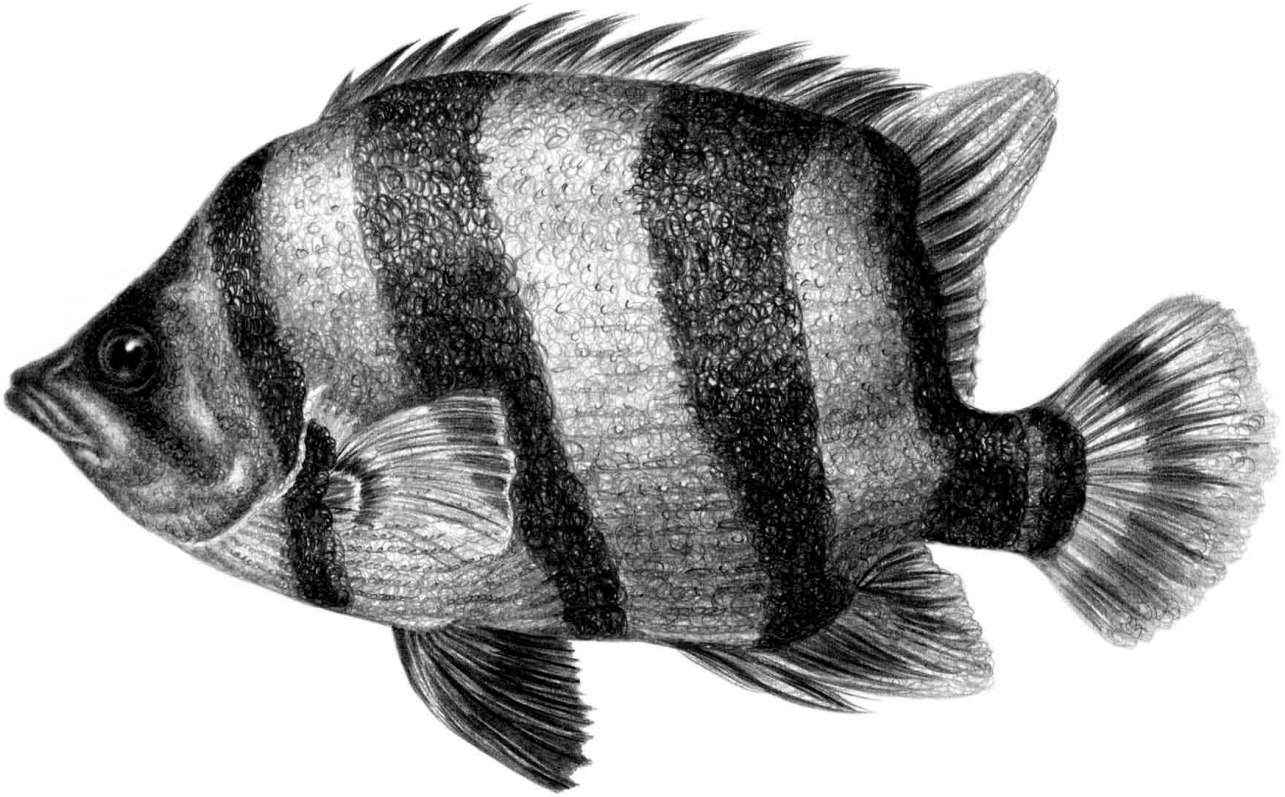
MOVING BEYOND BASIC BEGINNER SKILLS

The focus of this section is to challenge artists to move beyond beginner lessons toward intermediate projects. The goal is to graduate a broader range of medium values between the lightest lights and the darkest darks, and accentuate the forms, textures, and patterns, by examining illustrations 11-27 to 11-31. As discussed earlier, rendering a broad range of medium values can be very challenging, especially when texture and pattern are also thrown into the pot.

Before you begin, examine the completed drawing below, and take note of how each of the following goals has been implemented into my drawing:

- Darken some of the light values that are closer to the medium values. Simply add more squirkles with a very sharp 2H pencil.
- Soften the edges of the striped pattern by adding a very short raggedy-looking graduation of values, where the light and dark values meet.
- Expand on the illusion of the fish's three-dimensional head and body by adding more values in the shadow sections.
- Bring out the texture of the fish's scales by adding tiny crescent shapes throughout the light and medium values.
- Add more details to the tail and fins with additional hatching lines.
- Use your kneaded eraser molded to a point, to erase tiny highlights through the light and medium values.

ILLUSTRATION 11-27



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13. Refer to the following four close-up illustrations, and the list of goals on the previous page, to add additional details to your drawing.

Use 2H, HB, and 2B mechanical or freshly sharpened regular pencils. If you are using a regular pencil, keep your sandpaper block handy, and sharpen the point of your pencil every couple of minutes.

Remember, to make a section lighter, you pat the squirkles gently with a kneaded eraser that is molded to a point. Simply add more squirkles and/or press a little harder on the pencil, to make a section darker.

If you find yourself getting frustrated, simply take on another couple of projects from the beginner lessons, until you feel more confident. Then you can come back and finish this project.

ILLUSTRATION 11-28

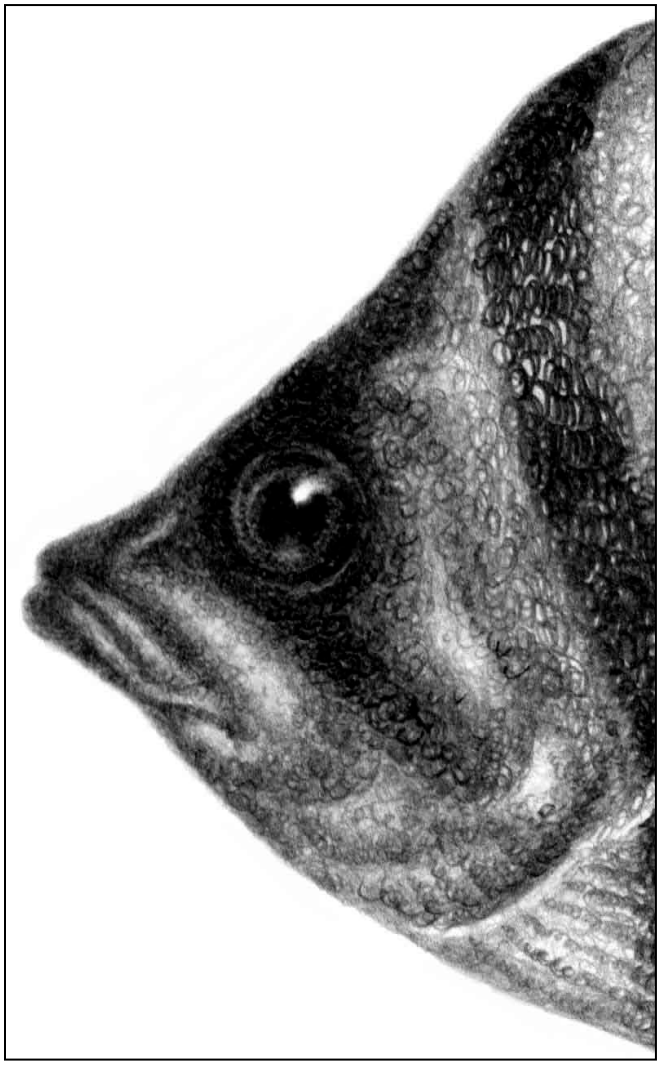
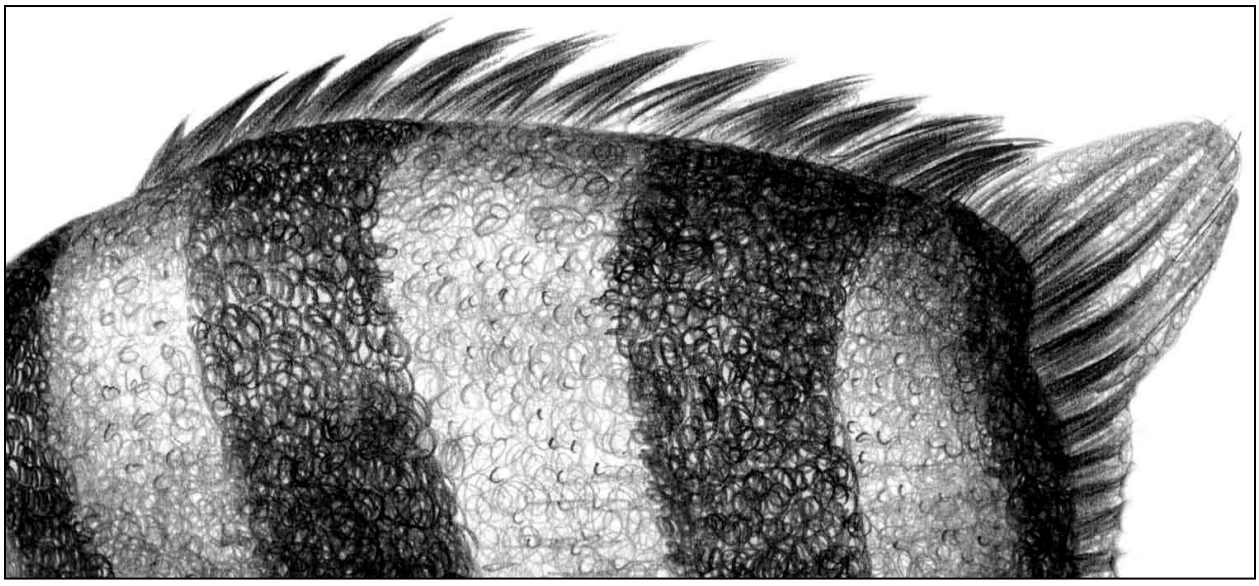


ILLUSTRATION 11-29



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ILLUSTRATION 11-30

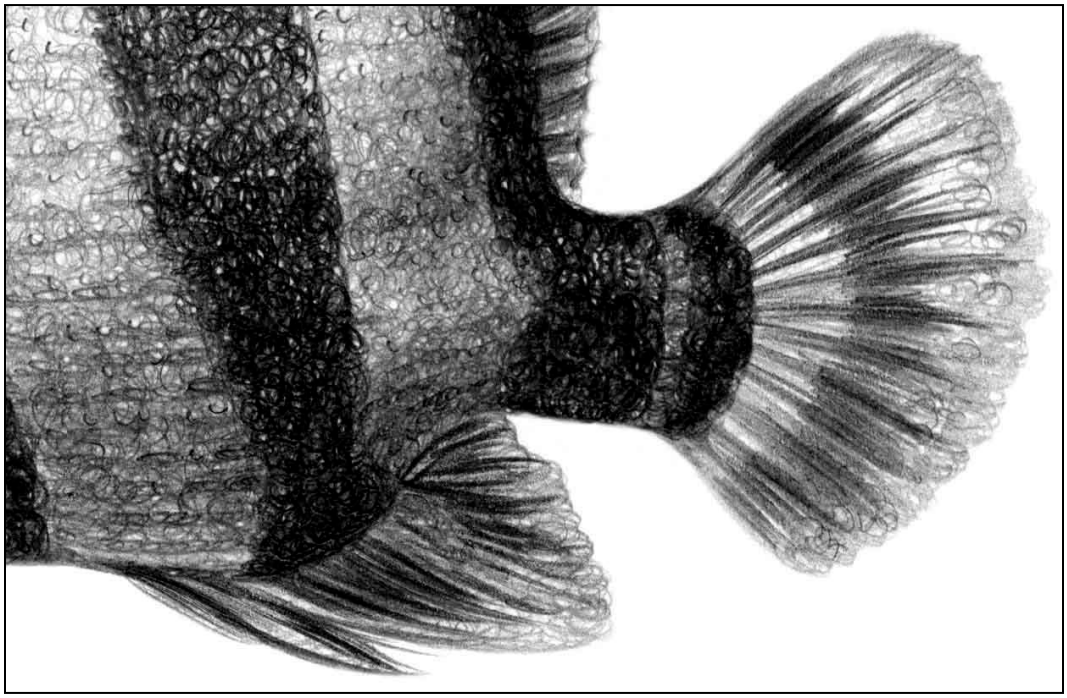
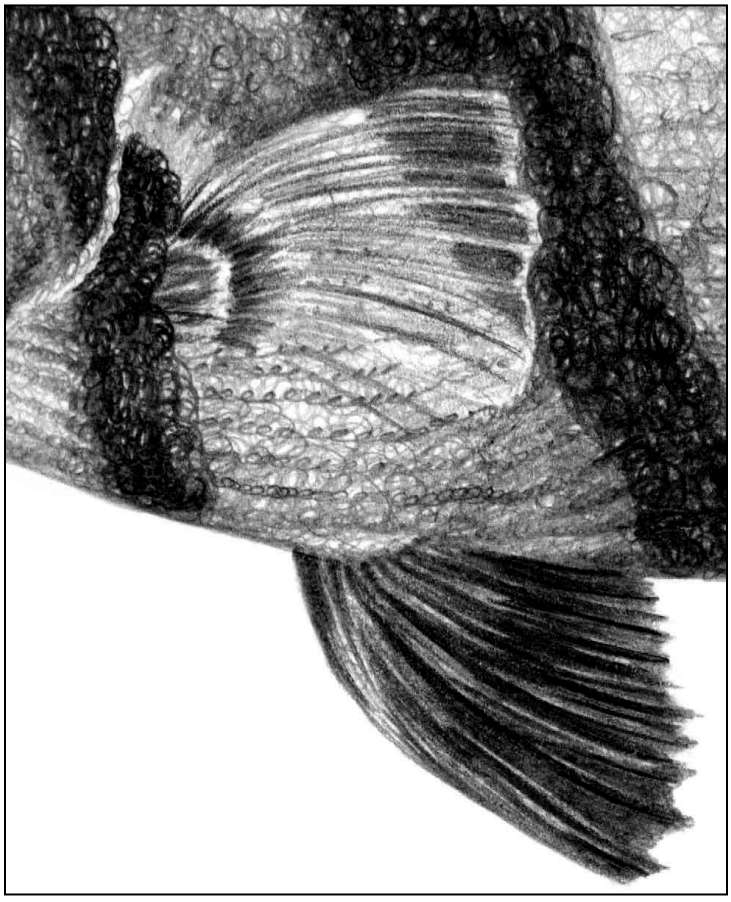


ILLUSTRATION 11-31



Refer to the final drawing on page 12 and make changes to any sections you're not happy with.

If you are pleased with the results of your drawing of a Siamese Tiger fish, take the plunge, and try a couple of intermediate lessons!

The more technical skills you acquire, the better your drawings become. You also feel more confident to use your creativity to make changes and adjustments to your drawings.

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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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