

BILL

THE CAT

Brenda Hoddinott

M-06 INTERMEDIATE: ANIMALS & FANTASY

Meet Bill – the proud owner of my friend Lynn! In this project, you sketch proportions and then add texture to the various parts of his head and upper body. This project is divided into the following six sections:

- **PROJECT GOALS AND STRATEGIES:** discusses the process of modifying the photo on which this project is based in order to better accentuate the cat's eyes, face, and forms.
- **SKETCHING PROPER PROPORTIONS:** shows you how to sketch each part of Bill's head and face the correct size in relationship to others.
- **OUTLINING A FELINE FACE, HEAD, AND EARS:** focuses on outlining the various facets of Bills face, head, and ears, with additional details.
- **SETTING UP A SHADING MAP:** takes you through the process of mapping values in preparation for shading.
- **HATCHING FUZZY FUR AND FELINE FEATURES:** shows you how to use the shading map as a guideline for adding shading.
- **ADDING FINAL DETAILS AND FINISHING TOUCHES**: shows you how final touches, such as adding whiskers and shading his body, bring Bill to life.

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

15 PAGES – 24 ILLUSTRATIONS

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

Published by Hoddinott Fine Art Publishers, Halifax, NS, Canada – 2005 (Revised 2006)



PROJECT GOALS AND STRATEGIES

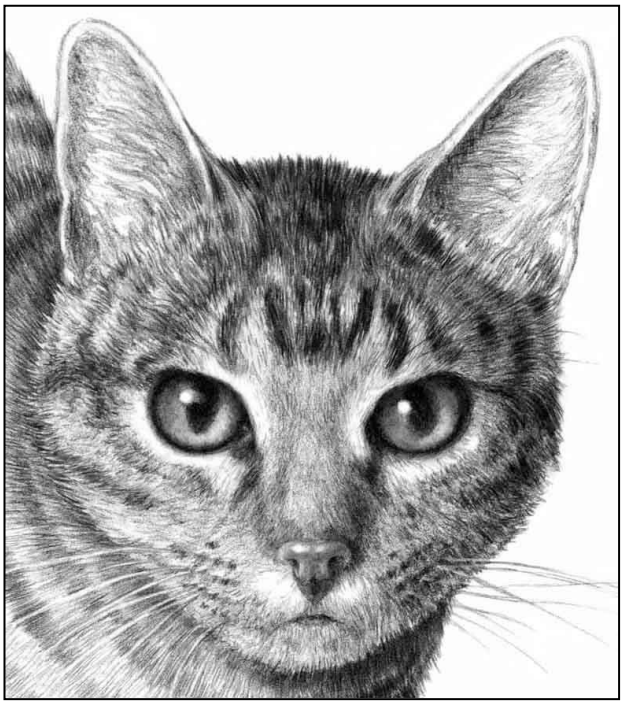
The photo on which this project is based (Illustration 06-01) was taken with a flash; hence, the cat's face appears flat and two dimensional and the eyes appear dull. The final drawing (Illustration 06-02) has been modified as follows:

- Light source has been modified to come from the upper left; hence, the values are darker on the right in the drawing.
- Overall contrast of the striped fur has been softened by making the darkest darks and the lightest lights less extreme.
- Pupils of the eyes have been made larger and darker, and the entire eyes are rendered with blended high contrast shading to enhance their spherical forms and make them stand out as the focal points of the composition.
- Distracting background is completely eliminated.

ILLUSTRATION 06-01



ILLUSTRATION 06-02



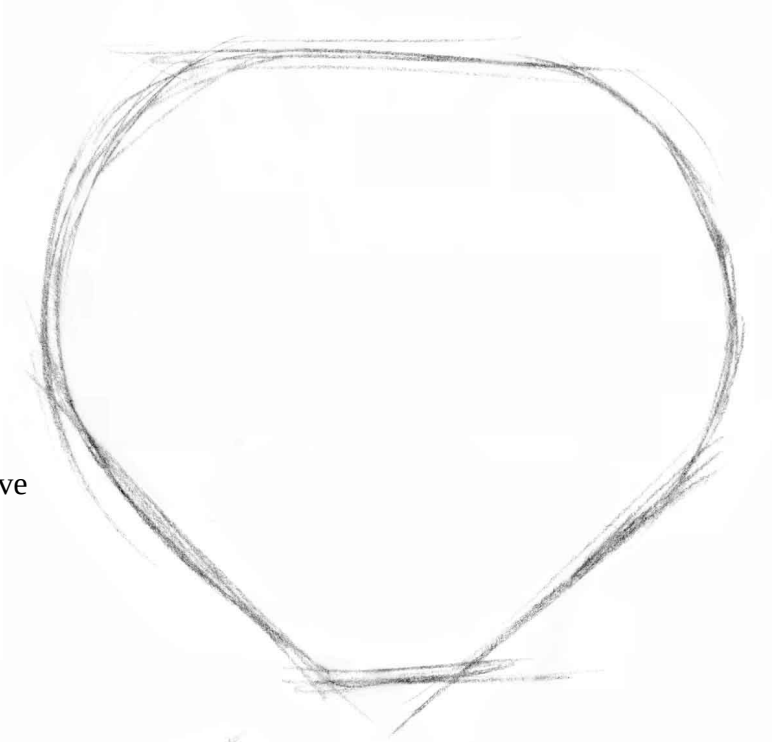
TIP If you enjoy this project, you may want to try your hand at a more challenging project, **W-02: Bill View 2**, which includes more of his body, paws, and a background within an unusual fun composition.

SKETCHING PROPER PROPORTIONS

Setting up accurate proportions before you begin shading, is a great way to make sure your drawing is off to a great start! In this section, you sketch each part of Bill's head and face the correct size in relationship to others.

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ILLUSTRATION 06-03

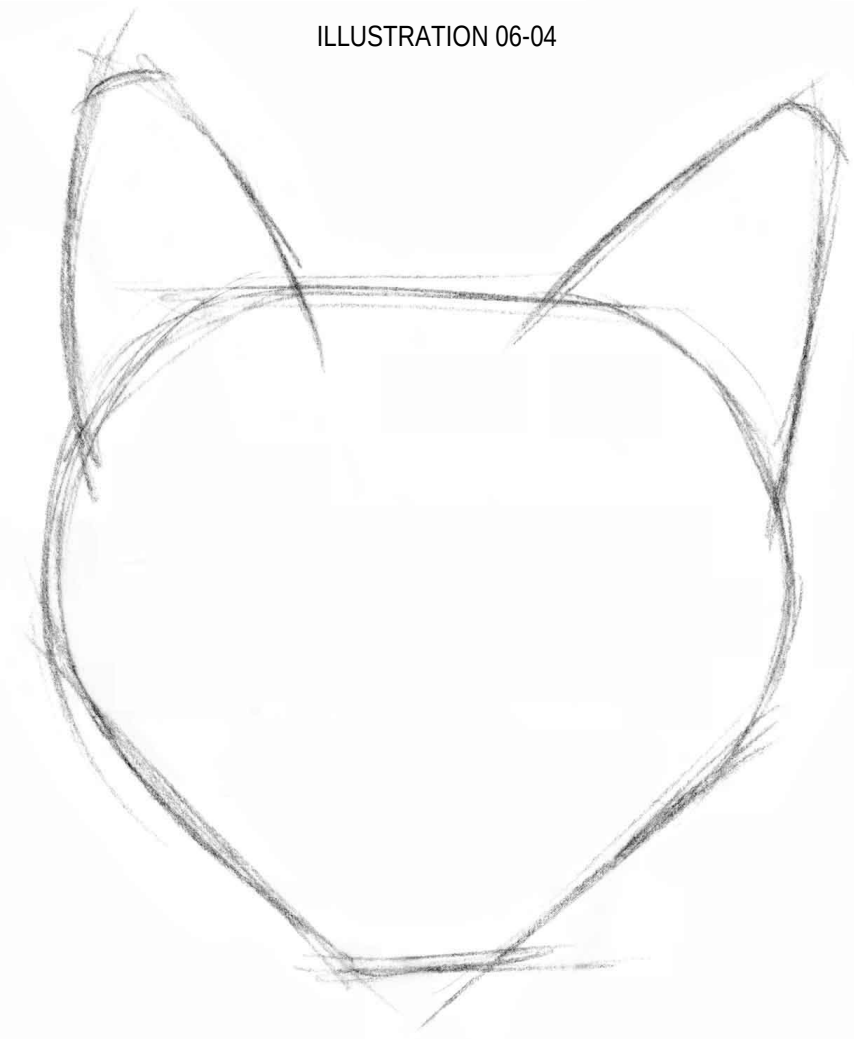


1. **Lightly sketch a circular shape that is wide at the top (the skull) and very narrow at the bottom (the chin).**

   Keep your lines very light by pressing very gently with your pencil (I used an HB). Don't forget to leave space above the head to add Bill's big ears.

   The lines in this sketch seem dark; however, in reality the lines are so light that I can barely see them. I have made them darker in a computer program so you can see them.

ILLUSTRATION 06-04



2. **Sketch Bill's two large ears.**

   Observe that the ear on the right is tilted outward more than the other.

   As you sketch, constantly check the relationships of lines and spaces to one another. Note whether the sizes and proportions are accurate, and adjust as needed.

   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.

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ILLUSTRATION 06-05



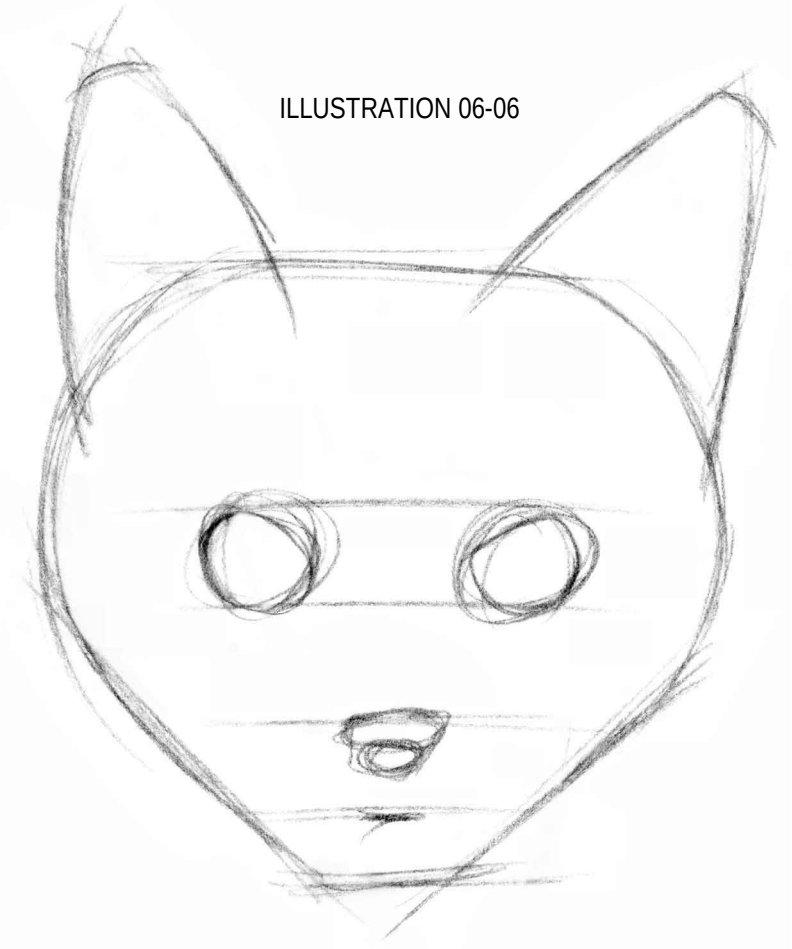
3. **Very lightly sketch parallel guidelines in the center of Bill's head.**

4. **Sketch two circles to mark the locations of his eyes.**

   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.

ILLUSTRATION 06-06



5. **Mark the location of the nose by sketching a parallel line approximately halfway between the lower line that marks the eye and the bottom of the chin.**

6. **Sketch another parallel line, around halfway between the line that marks the nose and the bottom of the chin, to mark the location of the mouth.**

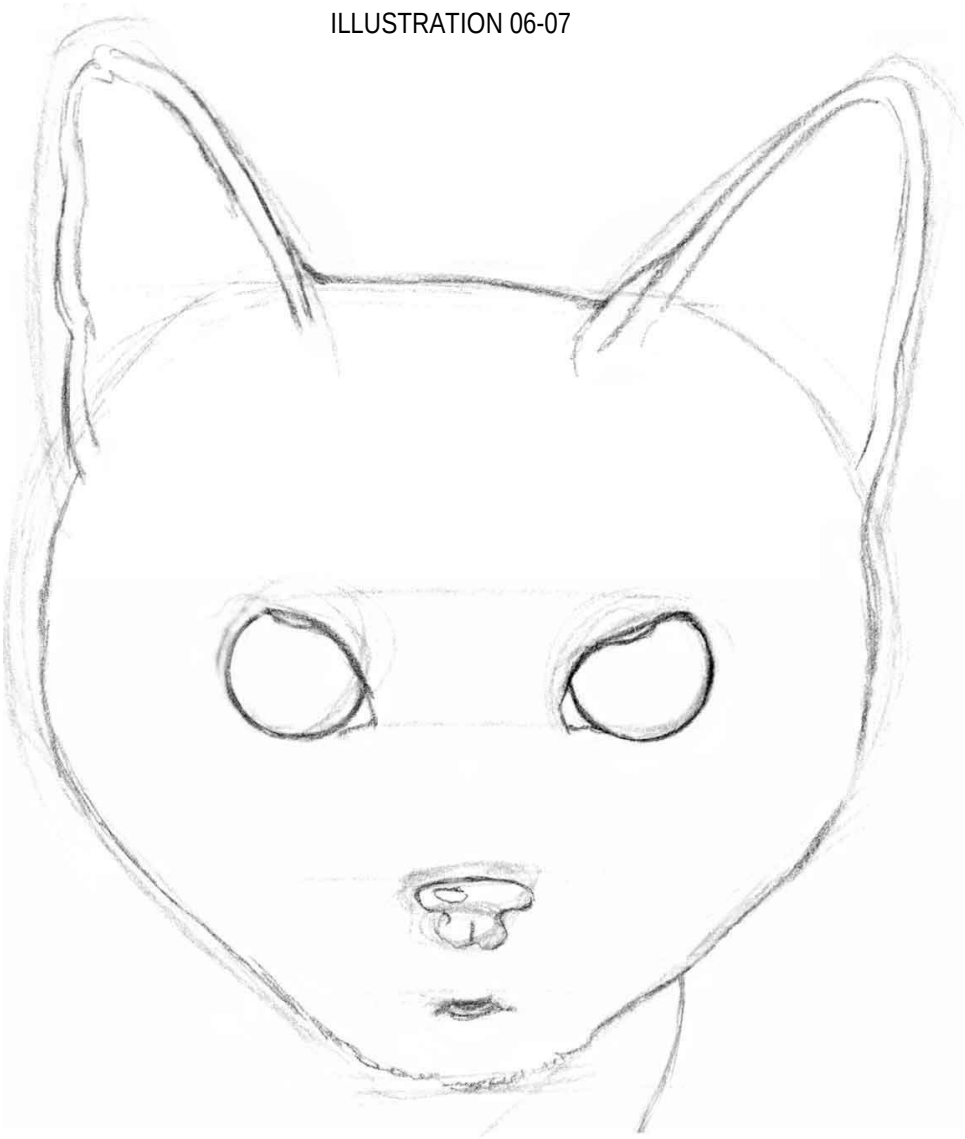
7. **Lightly sketch the nose and mouth.**

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OUTLINING A FELINE FACE, HEAD, AND EARS

This section focuses on outlining the various facets of Bills face, head, and ears.

ILLUSTRATION 06-07



8. **Very lightly outline his ears and face with more defined lines.**

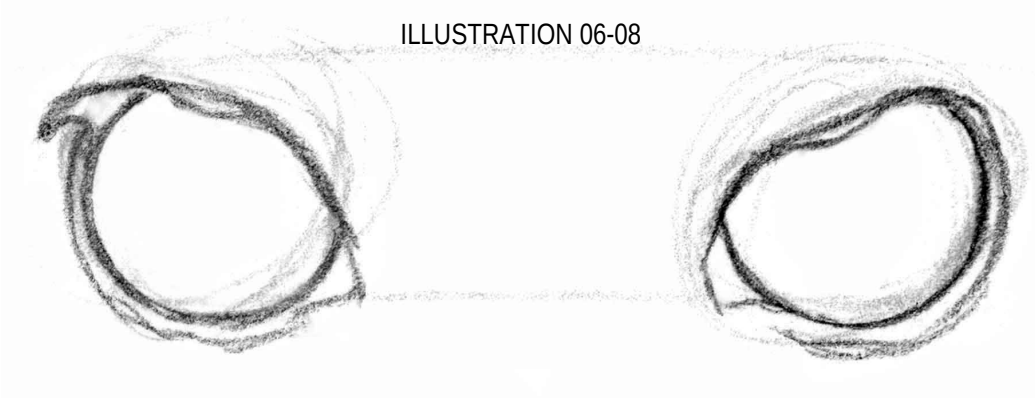
   Use a freshly sharpened HB pencil and draw your outlines slowly and carefully!

9. **Outline his eyes and nose.**

10. **Sketch his mouth with curved lines.**

11. **Add a curved line below his face to mark the edge of his neck.**

ILLUSTRATION 06-08



12. **Outline the edges of the outer rims of the eyes.**

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SETTING UP A SHADING MAP

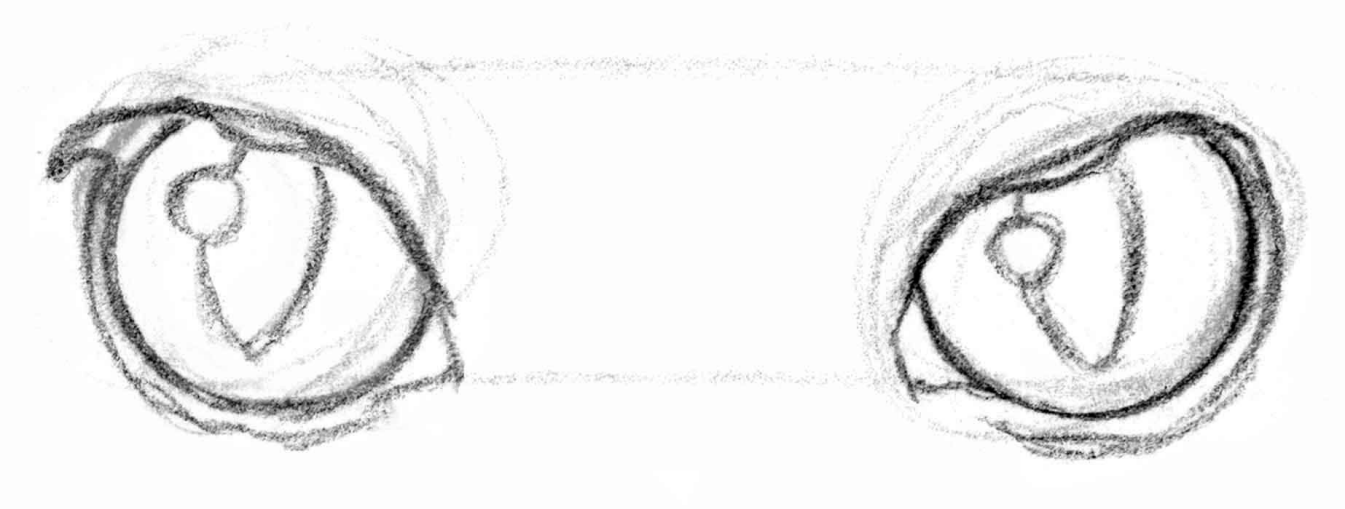
Several illustrations take you through the process of mapping values in preparation for shading.

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

14. Sketch the outlines of the pupils of the eyes inside the irises.

The curved lines outlining the pupils cut into the edges of the outlines of the highlights.

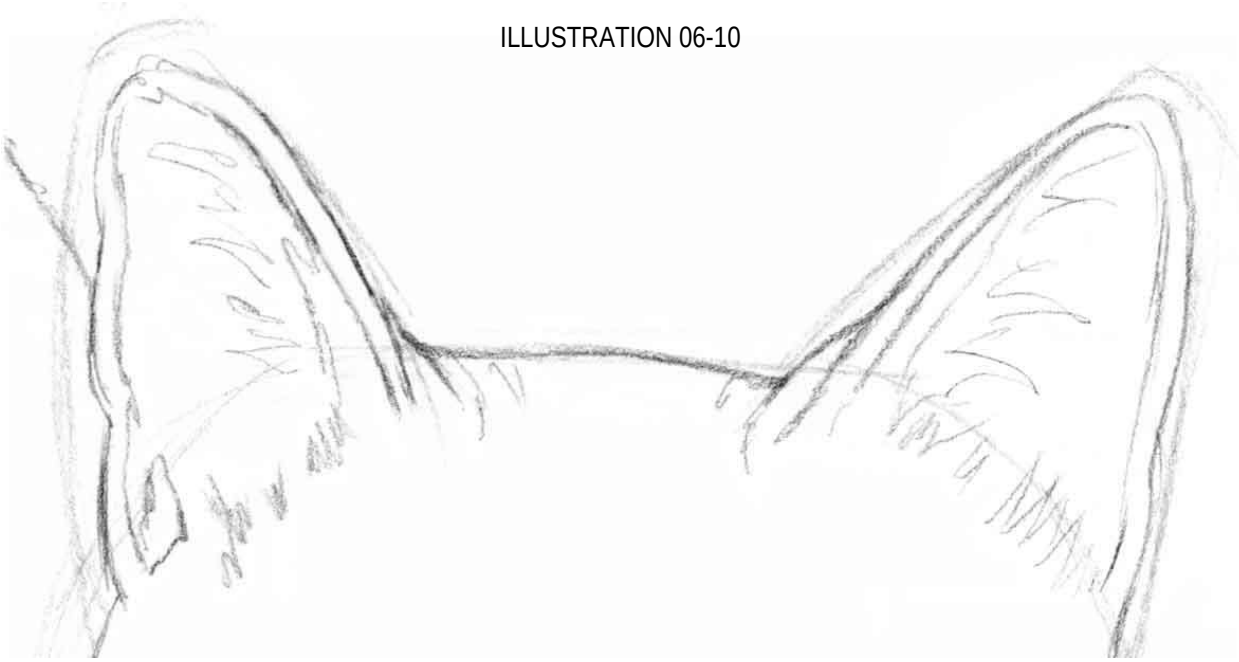
ILLUSTRATION 06-09



15. Use curved lines of various lengths to indicate the fur inside the ears.

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

ILLUSTRATION 06-10



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ILLUSTRATION 06-11



16. If you want a neater drawing, you can erase or lighten the initial rough sketch lines, as I did (see Illustration 06-11).

17. Check over your drawing carefully.

If you're not happy with some parts of your drawing, simply erase those sections, and redraw the lines.

18. Refer to the next five illustrations and map out the various values that will be added to Bill's face.

Mapping values makes shading much easier, by providing you with a blueprint for adding values.

ILLUSTRATION 06-12



As you can tell by the highlights in his eyes, the light source is now from the upper left, rather than a frontal camera flash.

Yet, I outlined the patterns of Bill's striped fur by looking closely at his photo.

Hence, both the direction of the light source, and the different values in the striped pattern, will ultimately affect the shading.

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ILLUSTRATION 06-13

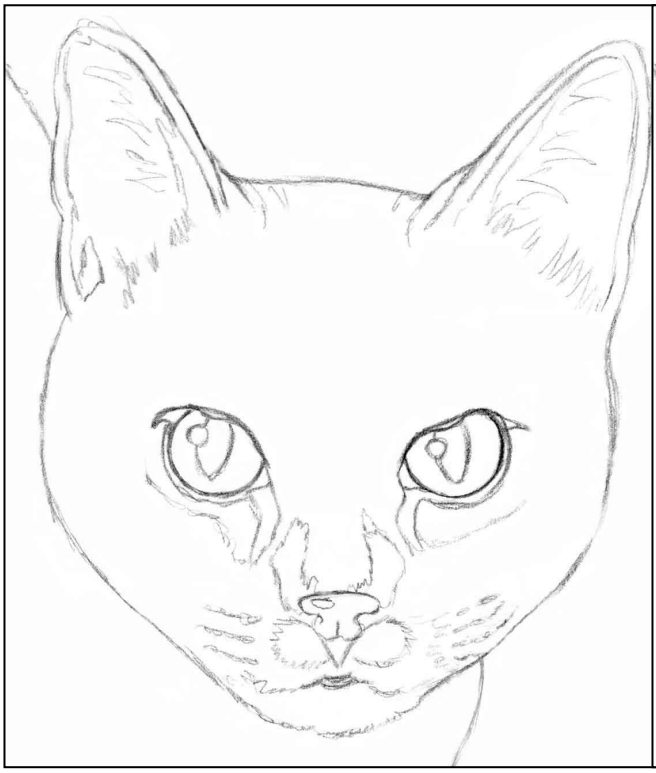


ILLUSTRATION 06-14

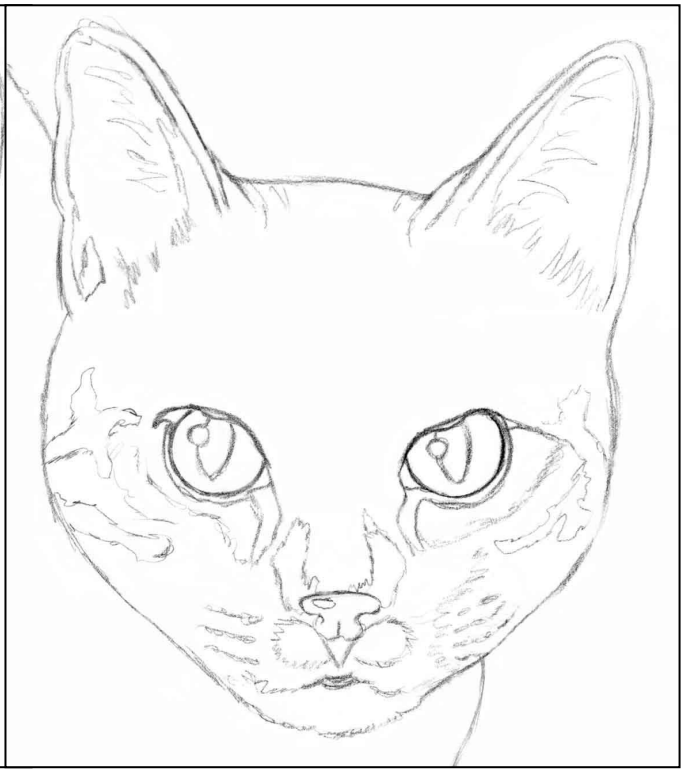
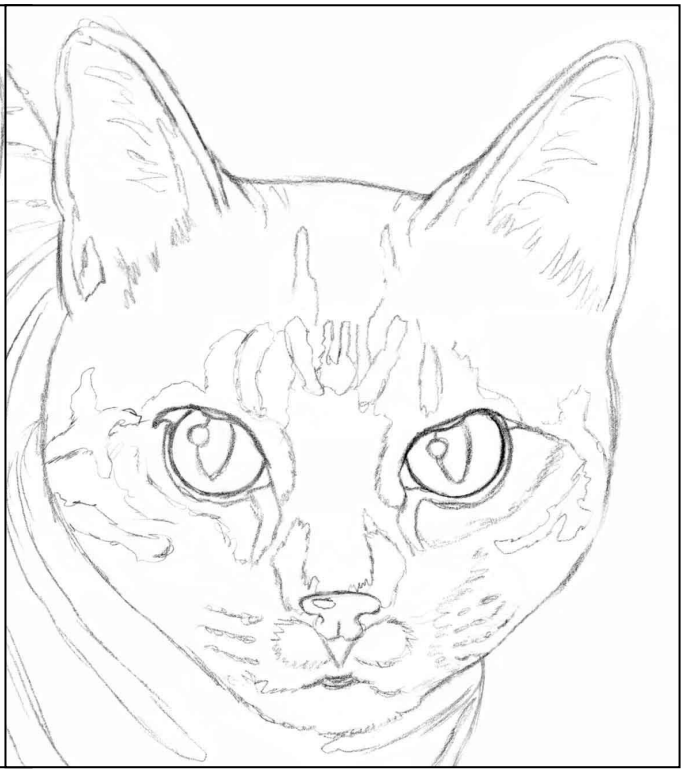


ILLUSTRATION 06-15

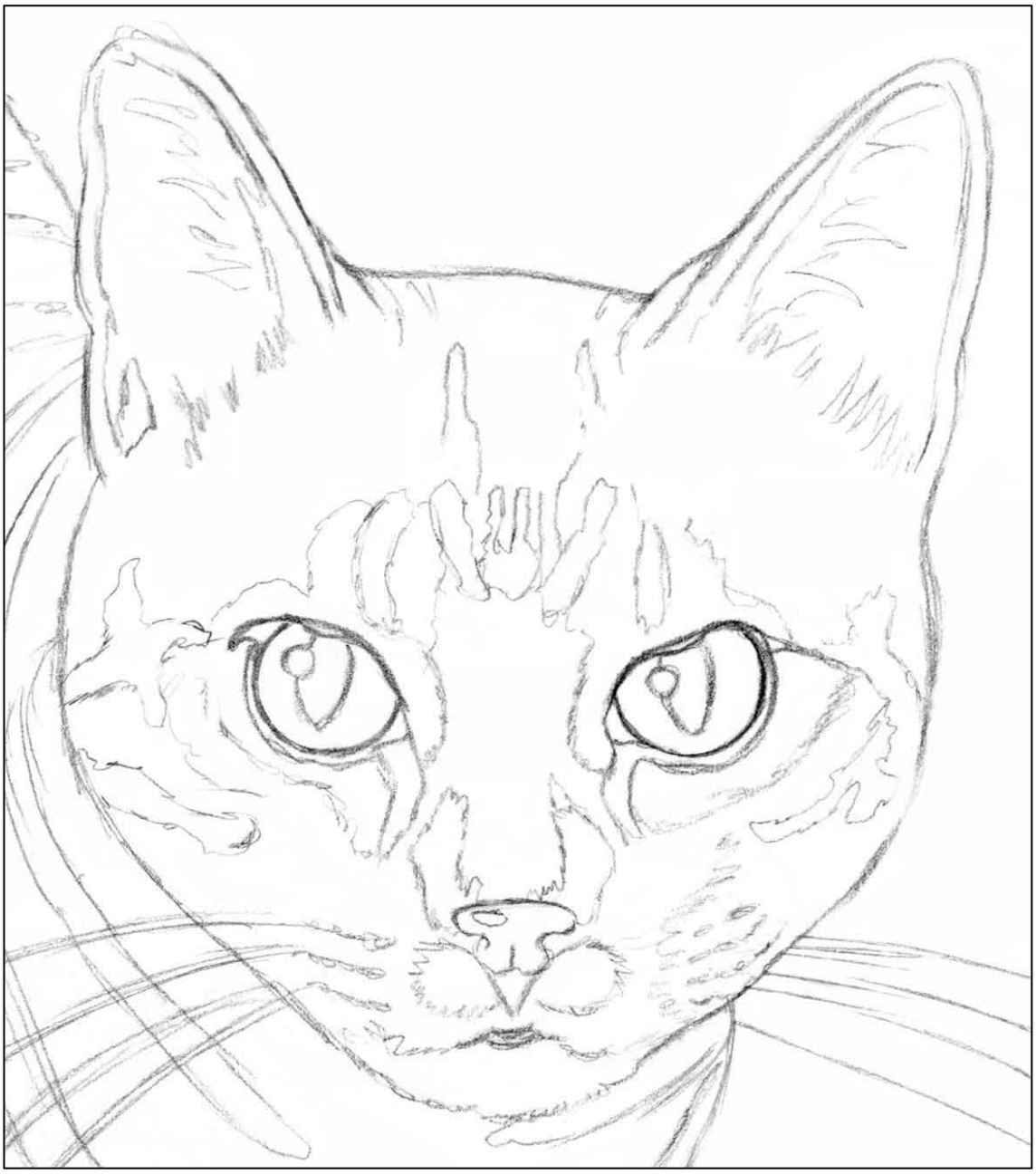


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ILLUSTRATION 06-17



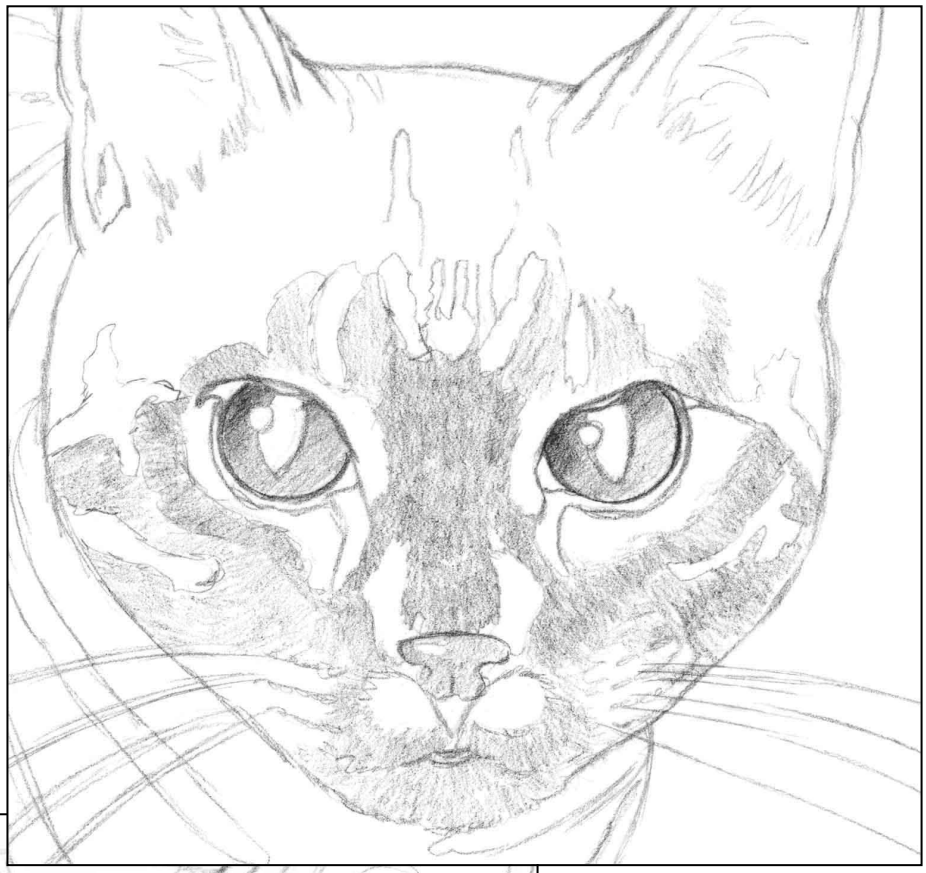
HATCHING FUZZY FUR AND FELINE FEATURES

With Bill's face completely outlined and the values mapped, it's now time to add the fur texture and shading. 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 hatching lines.

Use only freshly sharpened pencils for realistic looking fur! Keep in mind that the directions in which the hatching lines curve are important because they help give the illusion of depth to the various forms of the face under the fur.

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ILLUSTRATION 06-18



19. Refer to the next five step-by-step illustrations, while adding shading to Bill's head and face.

Before you begin, lighten your mapping lines with your kneaded eraser.

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

ILLUSTRATION 06-19



Note that the edges of the fur around the perimeter of Bill's head are ragged-looking and the lines are of various lengths and thicknesses.

I added hatching lines to the light and medium sections of fur with 2H and HB pencils.

In the lightest sections, some values are almost white and the hatching lines are faint and far apart. In darker sections, the hatching lines are very dark and close together.

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When adding shading to a drawing, I personally prefer to work from light to dark.

A 2B works well for the dark values and a 4B is great for the darkest sections, especially the dark stripes on the right.

Remember, you achieve a broad range of values by using different grades of pencils and by varying the density of the lines.

When drawing fur, the transitions between values can be short and abrupt, or gradual over a long distance.

ILLUSTRATION 06-20

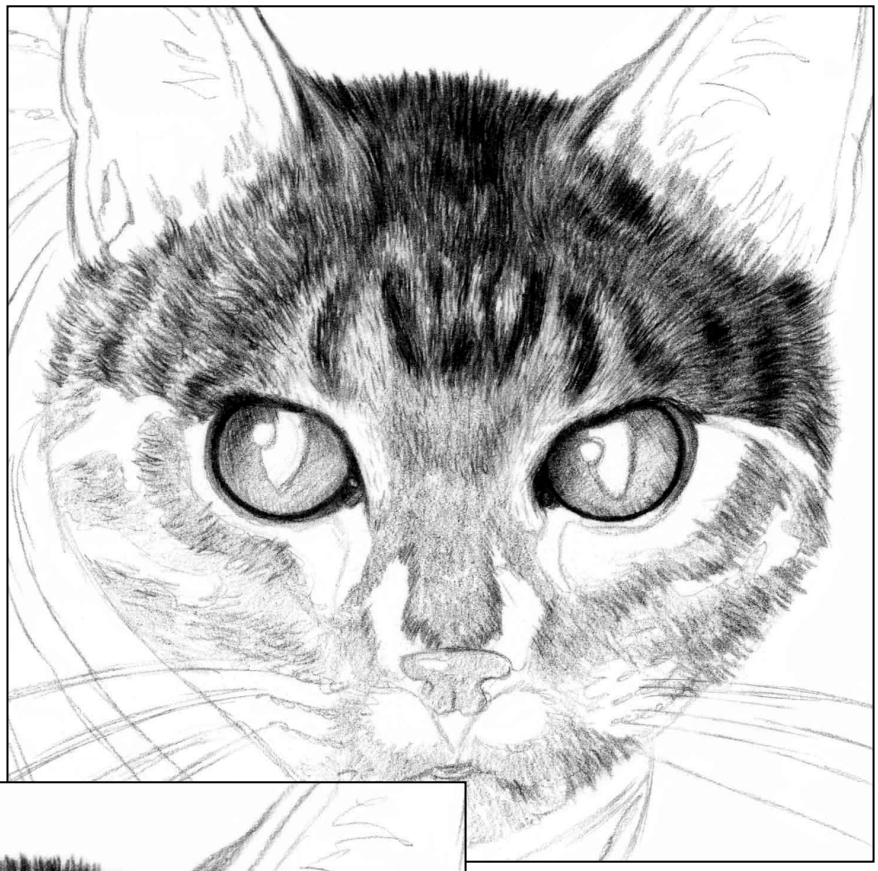
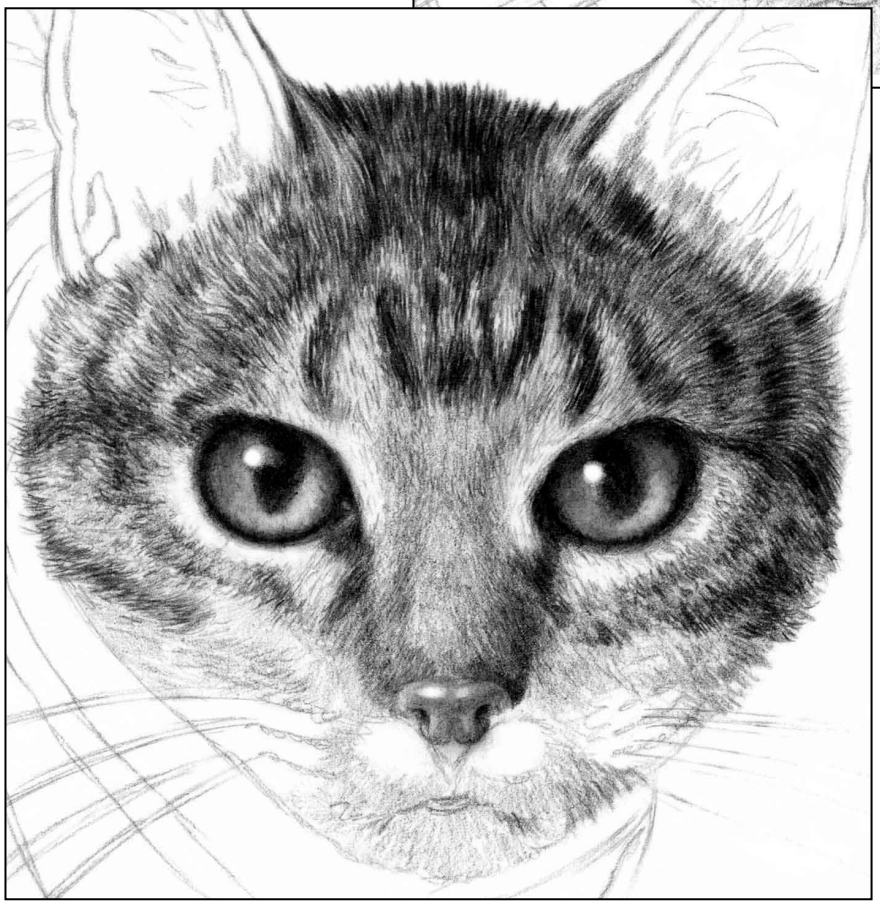


ILLUSTRATION 06-21



My favorite part of drawing animals is bringing their eyes to life. I first added light values to the iris with an HB, and dark values around the rims of the eyes with a 2B and 4B.

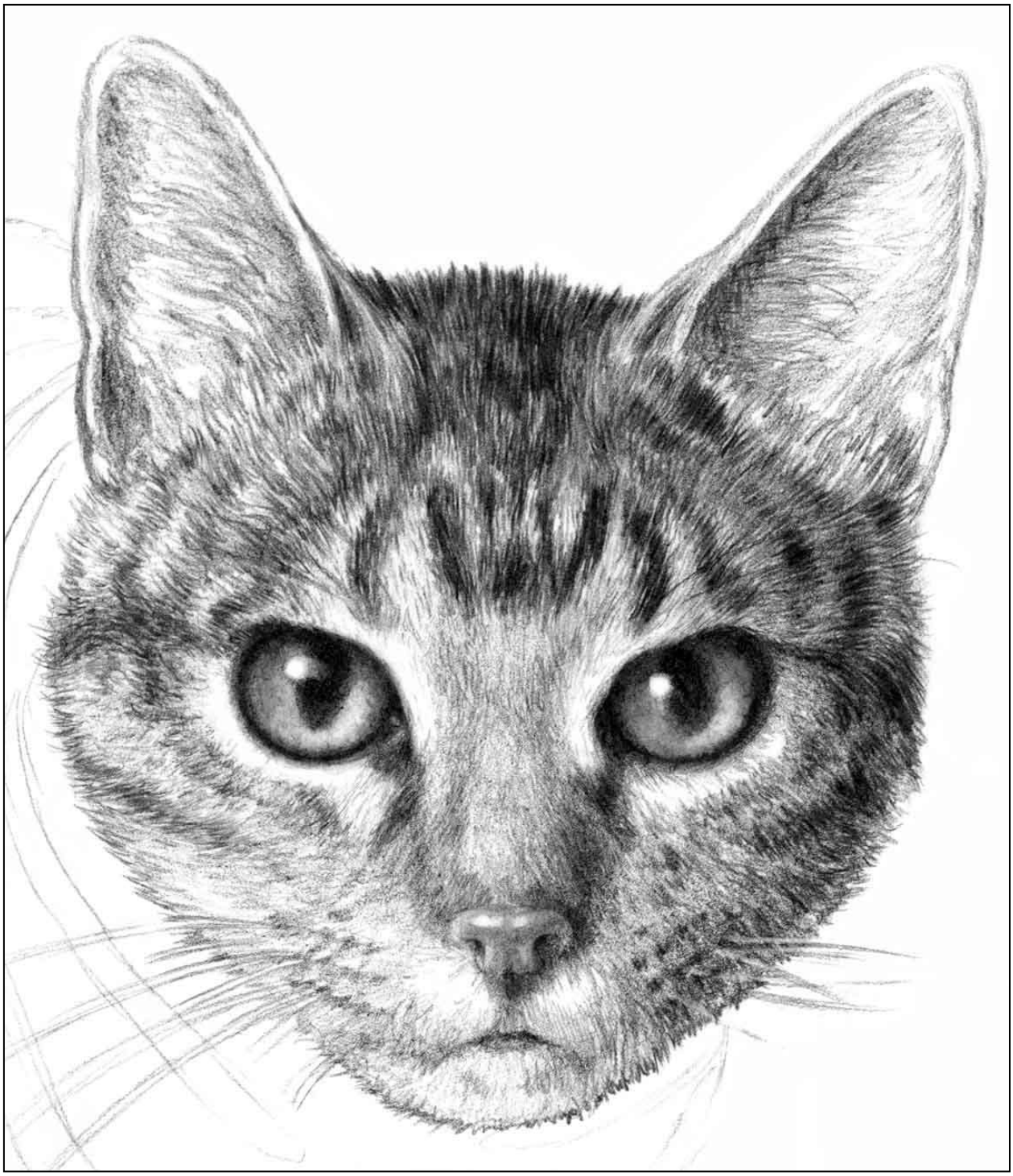
I used a Q-tip to gently blend the shading in the irises. With my kneaded eraser, I pulled out a small section of lighter shading in the lower right of the iris, opposite the highlight.

A 2B pencil created the dark cast shadows on the uppermost sections of the irises and a 6B was great for shading the pupil.

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As you add shading to his ears and lower face, keep in mind that the shading needs to be lighter on the left because these sections are closer to the light source. 2H and HB pencils work well for the light values and HB and 4B are great for the darker values. Note the slightly darker shading along the insides of the edges of the ears, which helps give the illusion of depth to their forms. Take your time and pay attention to the different directions in which the hatching lines curve.

ILLUSTRATION 06-22



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ADDING FINAL DETAILS AND FINISHING TOUCHES

In this section, you complete the shading, and check over the various sections of his ears, eyes, face, nose, and mouth. When you are happy with your drawing to this point, you then add final touches and bring Bill to life.

20. Use a freshly sharpened pencil to add his whiskers.

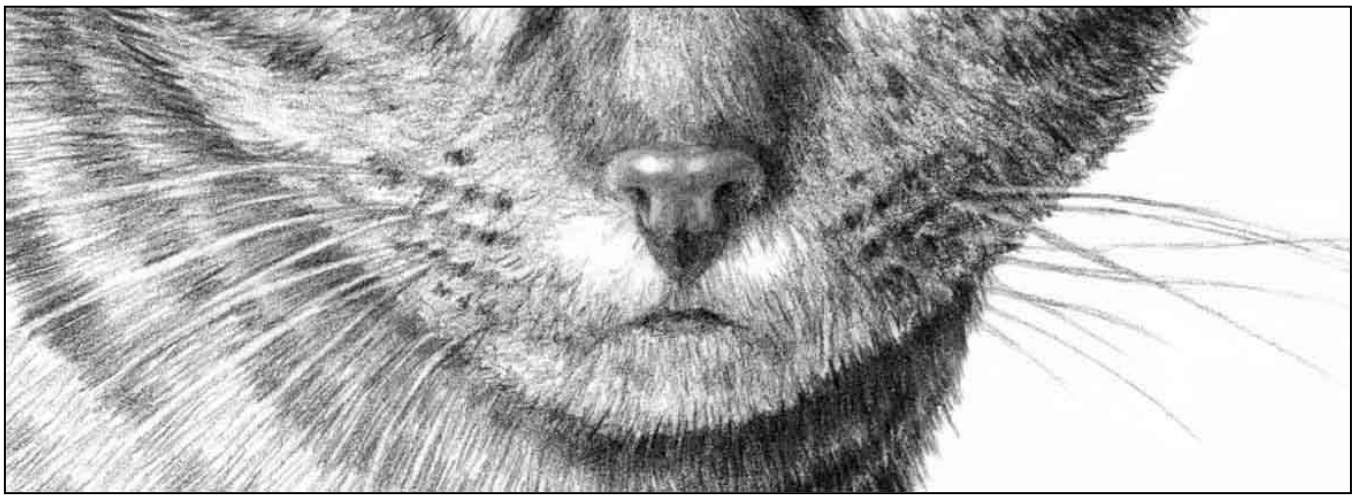
Look closely at the whiskers on the left. Observe that in some places only the negative space is shaded on either side of the perceived whiskers.

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

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

As you render each section of fur, watch very closely the different directions in which the lines curve. Take your time.

ILLUSTRATION 06-23



22. Beginning at the top of his ears, compare your drawing to mine and make any changes you feel are important.

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.

The day that you are totally happy with your drawings
is the day you pack up your supplies and quit.
Learning to draw is an infinite quest.

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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.

Fine Art Education http://www.finearteducation.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.

ART PUBLICATIONS 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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