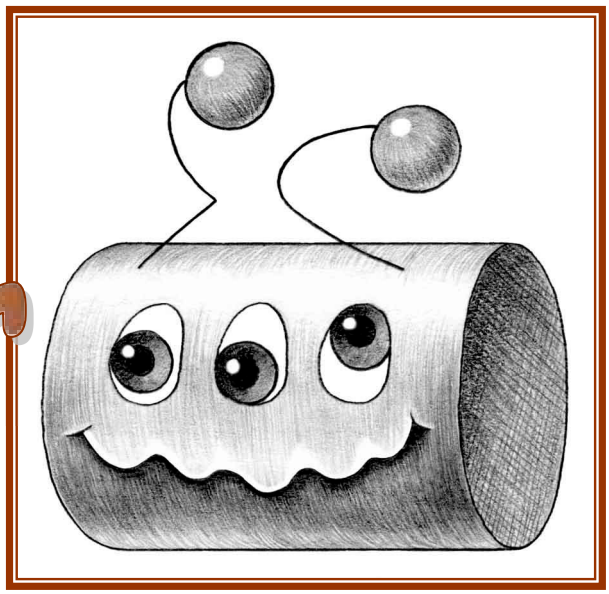
Silly Cylinder

Brenda Hoddinott



N-03 INTERMEDIATE: 3-D CARTOONS

In this project, you draw a fun cartoon of a three-eyed alien, by using hatching and crosshatching to shade realistic eyes, and the three dimensional forms of a cylinder and two spheres.

Skills presented include: drawing with curved and straight lines, identifying and shading light and shadow areas on forms, and shading graduated values with hatching and crosshatching.

This lesson is divided into the following two sections:

- **Outlining Silly's Shapes**: You use both straight and curved lines to outline the proportions of the various shapes that make up Silly Cylinder.
- **Turning Shapes into Forms with Shading:** You use hatching and crosshatching graduations to transform Silly's shapes into forms. The light source is from the upper left; hence the shading is darker on the right.

Suggested drawing supplies include 2H, HB, 4B and 6B Pencils, vinyl and kneaded erasers, and good quality drawing paper.

This lesson is recommended for artists with basic drawing skills, as well as home schooling, academic and recreational fine art educators of advanced students.

8 PAGES – 16 ILLUSTRATIONS

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Outlining Silly's Shapes

In this section, you use both straight and curved lines to outline the proportions of the various shapes that make up Silly Cylinder. *Curved lines* are created when a straight line curves (or bends). *Proportion* is the relationship in size of one component of a drawing to another or others. The word *shape* refers to the outward outline of a form.

1. **Draw two straight horizontal lines parallel to the top and bottom of your drawing space.**

   Leave plenty of room above the upper line to later add his antennas. A *drawing space* (sometimes called a *drawing format*) refers to the area within a specific perimeter, such as a page in your sketchbook, or an outline of a shape of any size, such as a square, rectangle or circle.

2. **Draw curved lines connecting the ends of your horizontal lines on either side.**

   Examine the areas where these curved lines meet the straight lines. These "rounded corners" are curved rather than forming a sharp point.

3. **Draw another curved line on the inside of the right side of your shape forming a vertical oval (called an ellipse).**

   This curved line is almost identical (slightly straighter) to the curve on the left side of your shape.

   An *ellipse* is a circle viewed from an angular perspective. It appears to be an oval with both ends being identical in size and shape.

   This particular ellipse looks like a circle that has been stretched upward and downward.

   Now you have a cylinder. Turn your paper around and peek at your cylinder from various angles and adjust any sections you aren't happy with.

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4. **Draw three circular shapes on the front side of the cylinder to represent the outlines of the whites of the eyes.**

   The white of the eye (sometimes called the eyeball) is the large spherical section that is light in value.

5. **Add two antennas at the top of "Silly Cylinder".**

   Note the way these lines curve and that one end of each antenna begins inside the cylinder shape.

6. **Draw a circle on each end of the two antennas.**

7. **Add three circles inside the whites as irises.**

   The *iris* of an eye is the colored circular shape surrounding the pupil. The *pupil* of an eye is the dark circle inside the iris, which adjusts its size to different lighting conditions.

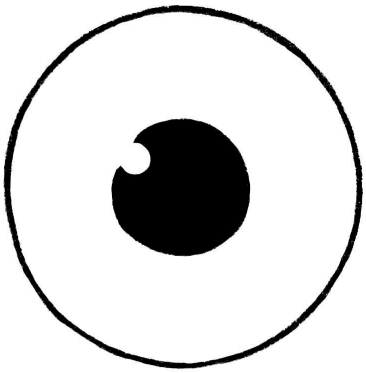
   Each of the irises is located in a different place on the whites. The first is "looking" to the left. The second is looking down and the third is looking up. This is part of what gives this cartoon its silly facial expression.

   You may choose to draw the circles freehand, but it's perfectly ok to use a compass or some other tool.

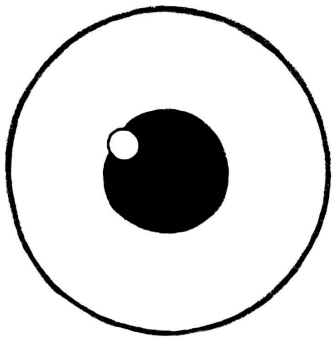
8. **Outline pupils inside the irises and fill then in very darkly with your 6B pencil.**

   Notice the little spot that is missing in the upper left (the shape of a backwards "C"). It almost looks as if someone took a bite out of the circle. The inside of the C-shaped section (the highlight) will remain white.

   The *highlight* of an eye is a bright spot that defines where light bounces off its surface.



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9. **Outline the top half of the highlights inside each of the three eyes.**

   The top half of the outline of each highlight completes a tiny circle.

Turning Shapes into Forms with Shading

In this section you use hatching and crosshatching graduations to transform Silly's shapes into forms. *Hatching* is a series of lines (called a set) drawn closely together to give the illusion of values. *Crosshatching* is a technique for rendering an infinite range of values within shading, in which one set of lines crosses over (overlaps) another set. A *graduation* (also called *graduated shading*) is a continuous progression of graduated values from dark to light or from light to dark. *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.

The light source is from the upper left; hence the shading is darker on the right. *Light source* refers to the direction from which a dominant light originates.

The placement of a light source tells you where to draw all the light values and shadows. For example, the highlights are in the upper left of the eyes.

10. **With your 2H pencil, draw very faint outlines of the highlights in each of the balls on the end of the antennas.**

    By marking these areas, you'll remember to leave them white when you add shading to these circles to transform them into spheres.

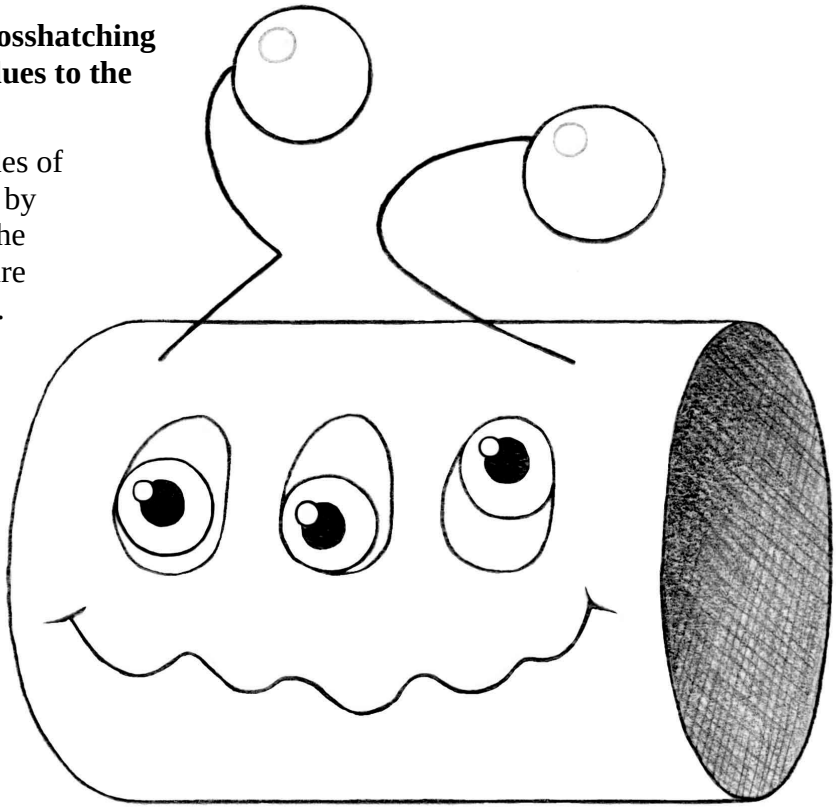
11. **Draw a long wiggly line with a tiny curved line on each end to represent the mouth.**

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12. Use your HB pencil and crosshatching to add light and middle values to the end of the cylinder.

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 your pencils.

By drawing the light and middle values first, you can then layer your dark shading on top of your light shading with your 4B pencil. This layering creates a nice smooth transition between the different values.

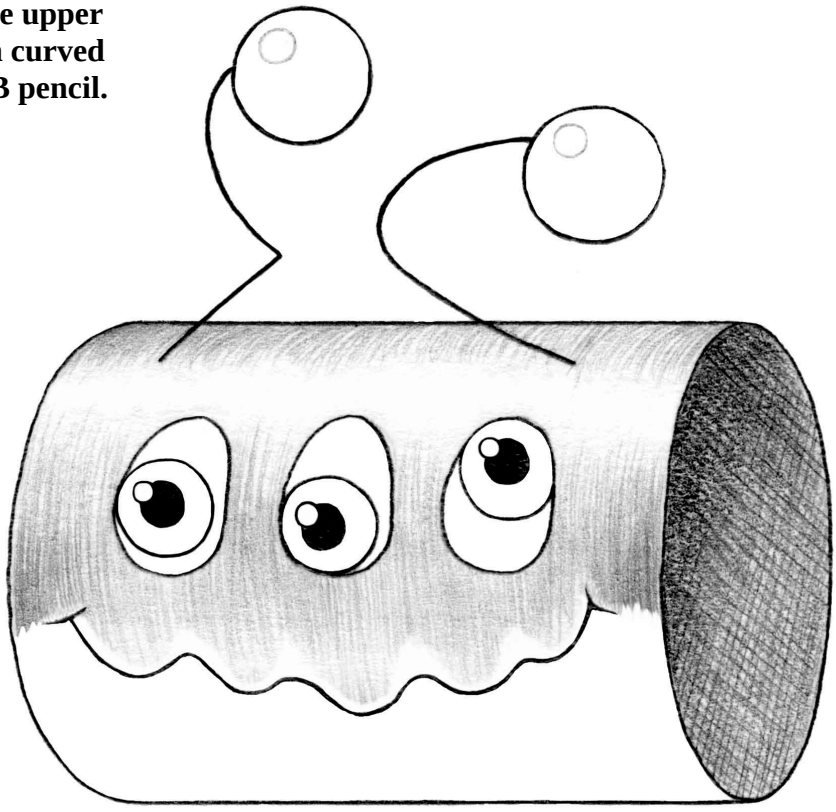


13. Visually locate and then draw the dark shadow areas on the top and left side of the ellipse with your 4B pencil.

14. Add the light shading to the upper section of the cylinder with curved hatching lines and your HB pencil.

This shading is done with curved hatching lines which follow the curved lines that outline each end of the cylinder. The shading graduates from a medium value at the top to a light value (almost white) and then back to a medium value again closer to the mouth.

The shading becomes light again just above the mouth.



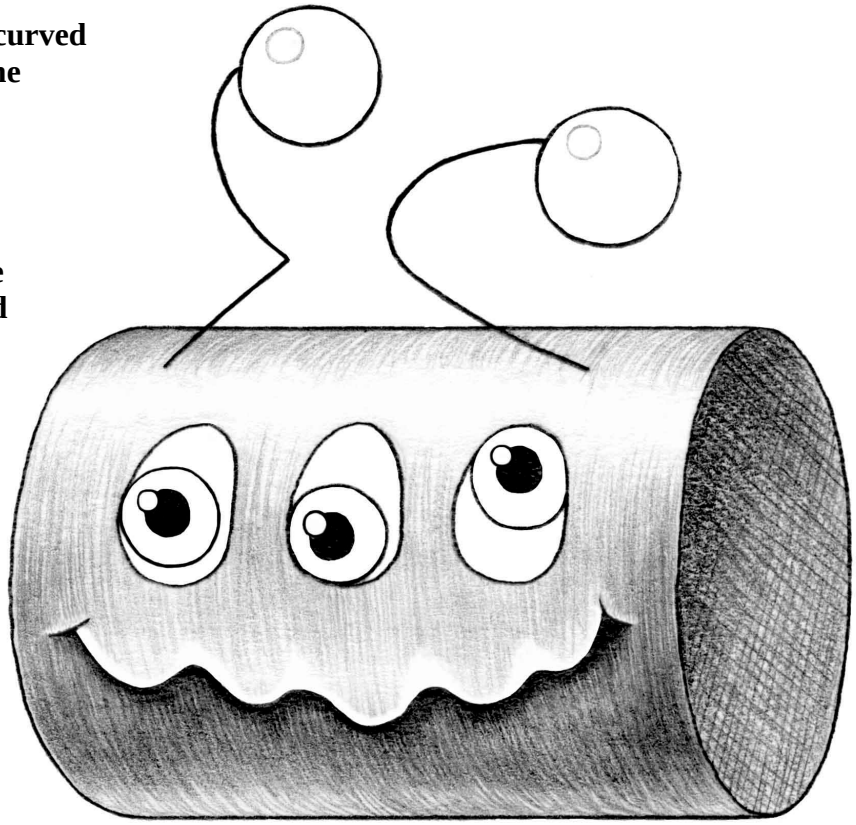
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15. **Use your HB pencil and curved hatching lines to shade the light values on the lower section of the cylinder.**

16. **With your 4B pencil graduate your medium and dark values from the mouth downward toward the lighter values.**

17. **Add a really dark shadow area under the mouth.**

    Use your 6B pencil. This dark shading creates the illusion that the upper section of the mouth is in front of the lower section.

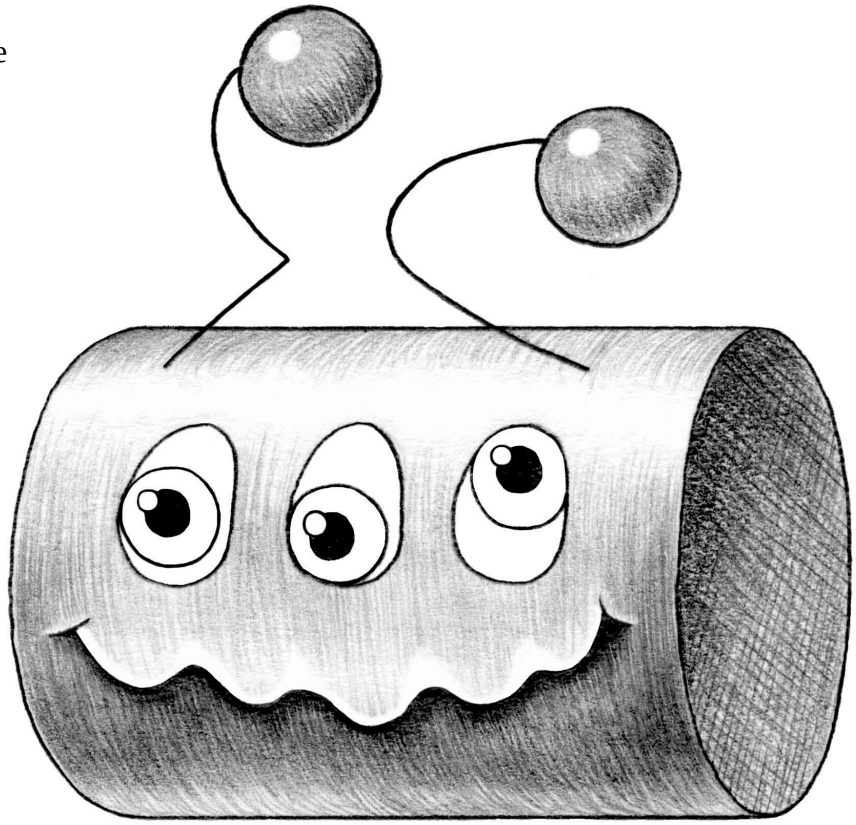


18. **Shade in the balls on the end of the alien's antennas.**

    Note that the highlights are left the white of the paper.

    The curved hatching lines follow the curves of the circle shape. The shading lines graduate from the highlight towards the lower right of each sphere. The values begin light (close to the highlight) and become dark and then light again close to the lower right edge of the sphere.

    Let your pencils from light (HB) to dark (4B) do a lot of the work in creating different values.

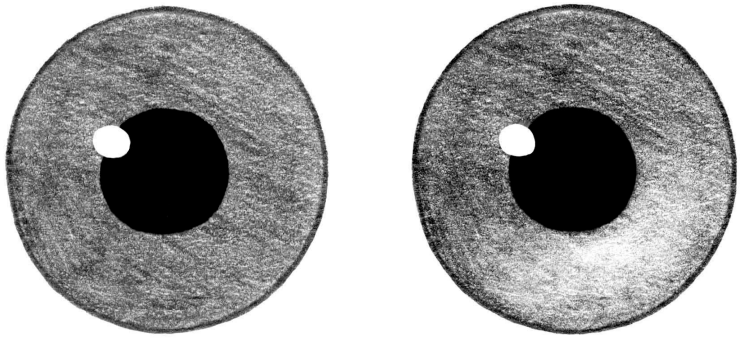


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19. Add shading to the irises of the alien's eyes.

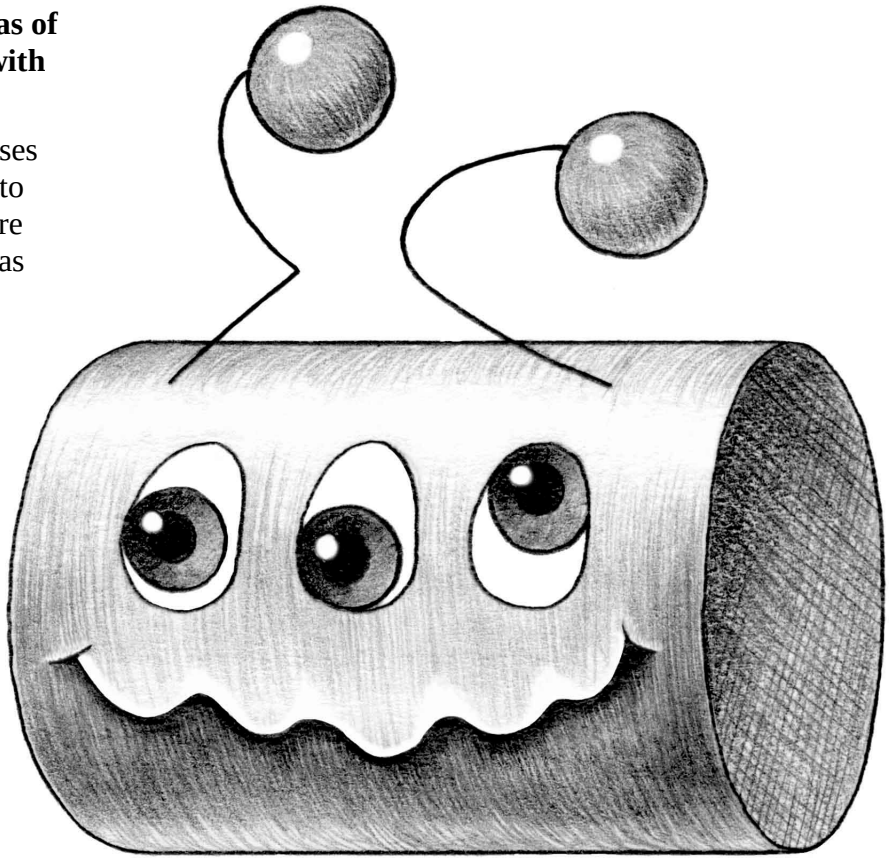
First of all, use your HB pencil to fill in the entire space inside the big circle (except for the highlight of course). Pull and stretch your kneaded eraser until it becomes soft, and then mold it to a point.

Finally, use the point of your kneaded eraser to gently pat the shading on the side of the circle opposite the highlight. Keep doing this until it becomes lighter than the rest of the shading.



20. Visually locate and then shade in the dark areas of the irises of the eyes with your 4B pencil.

The darkest areas of irises are usually pretty easy to identify because they are often on the same side as the highlight.



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

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

Challenge

Create an alien life form from your imagination with at least one eye. Use circles and cylinders and make sure the shading includes both hatching and crosshatching.

Remember, there is no right or wrong way to draw. You, as an artist, can draw forms in oodles of different ways, such as drawing just the light and shadow areas, or outlining with detailed lines and then adding shading. Take time to experiment with different ways of drawing, until you find the styles with which you are most comfortable.

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Brenda Hoddinott

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<

BIOGRAPHY

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

- **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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