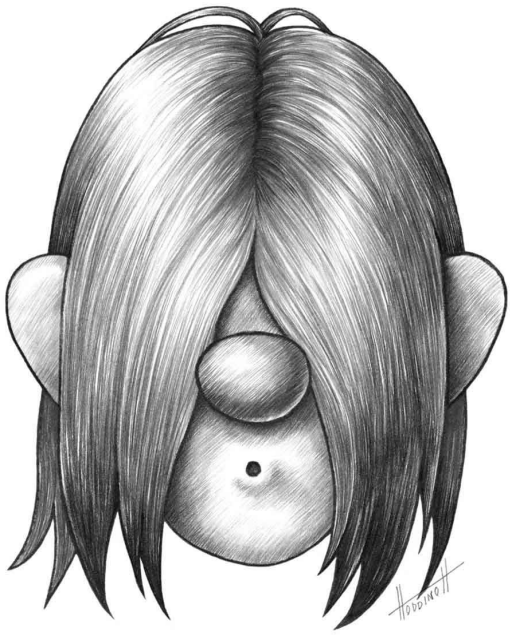
HAIRY HARRY

Brenda Hoddinott



18 PAGES – 37 ILLUSTRATIONS

Recommended for beginner and intermediate level artists with well developed basic skills, as well as home schooling, academic and recreational fine art educators

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

N-07 INTERMEDIATE: 3D CARTOONS

This lesson offers an ideal transition from beginner level projects into intermediate. Thirty-seven illustrations and simple step-by-step instructions bring together many beginner level skills including:

- Using a line of symmetry to help sketch accurate proportions,
- Identifying values according to a dominant light source,
- Mapping values by outlining their shapes, and
- Using a shading map to render both smooth shading and the texture of hair with hatching graduations.

This lesson is divided into four parts:

- **LEARNING TO DRAW IS LEARNING TO SEE:** You rely primarily on your visual skills to render proportions.
- **MAPPING OUT A SHADING PLAN:** A shading map allows you to plan where to place the light, medium, and dark values.
- **SHADING THE FACE, NOSE AND EARS:** Basic hatching graduations are rendered with straight lines.
- **CURVED LINES BECOME REALISTIC HAIR:** Contour hatching graduations provide texture and form to the hair.

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

LEARNING TO DRAW IS LEARNING TO SEE!

This section challenges you to sketch the proportions of Harry's head by relying primarily on your visual skills rather than verbal instructions. *Proportion* is the relationship in size of one component of a drawing to another or others. You sketch the understructures of the head as a base on which to draw the hair. You will then need to erase some of these lines after completing the outlines of the hair. Keep your lines very light by pressing very gently with your HB pencil.

TIP As you sketch Harry, keep in mind that the outlines of the head and the sides of the face will need to be erased. Therefore, make sure you keep your lines very light and don't press too hard with your pencils! My sketch appears dark because I have adjusted the lines in a computer program so you can see them. In fact, my lines are so faint that they are barely visible!

1) Use your ruler to draw a vertical line down the center of your drawing space.

This line of symmetry serves as a reference to help keep both sides of your drawing symmetrical. *Symmetry* is a balanced arrangement of lines and shapes on opposite sides of an often-imaginary centerline.

2) Sketch an egg-shape any size you wish, with the smaller end close to the bottom of your drawing space, and then add ears on either side.

ILLUSTRATION 07-01

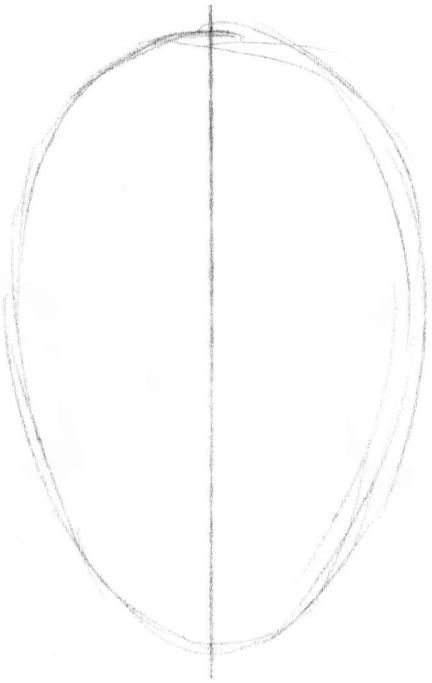
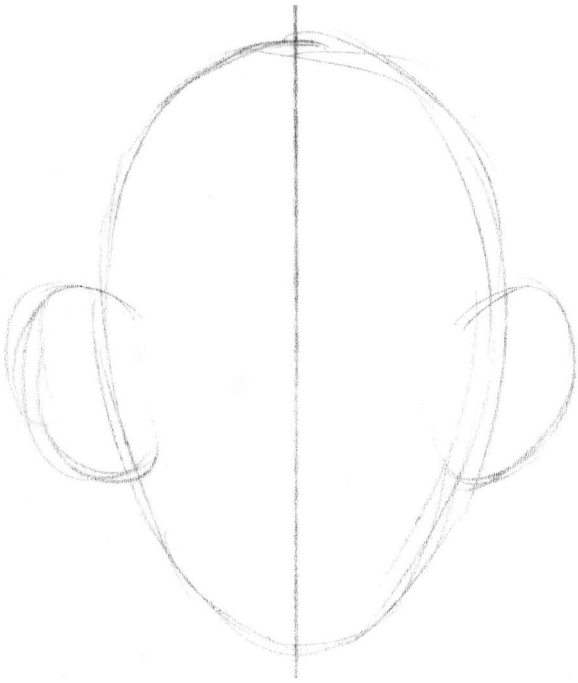


ILLUSTRATION 07-02



TIP Many drawing subjects, including frontal views of faces, look more believable when drawn the same on both sides. To become more familiar with using a line of symmetry, try your hand at *Beginner Lesson B-03: Simple Symmetry*.

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3) Use a freshly sharpened HB pencil to neatly outline Harry's head and ears.

Remember to keep your lines very light! Begin with the ears, and then add the top of the head and the outline of the face. As you sketch, constantly check the relationships of lines and spaces to one another and to the line of symmetry. If you wish, you can erase the rough sketch lines; however, some artists prefer to leave them in – your choice!

ILLUSTRATION 07-03

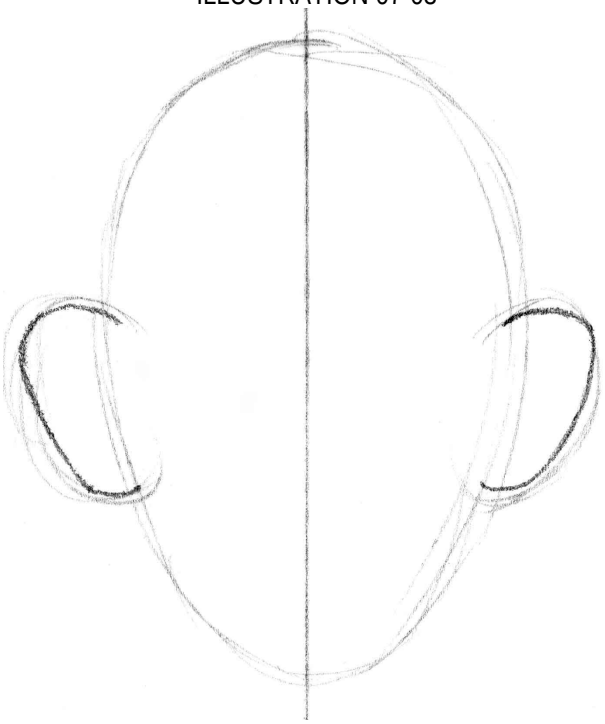


ILLUSTRATION 07-04

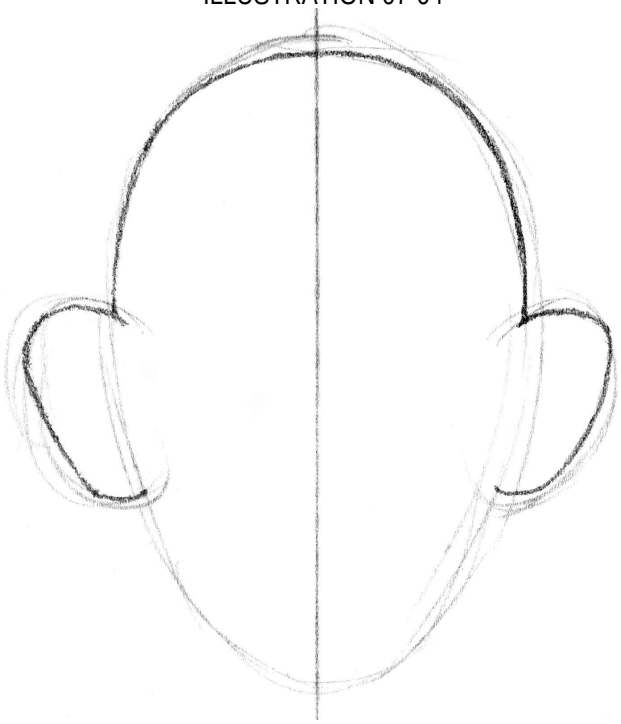


ILLUSTRATION 07-05

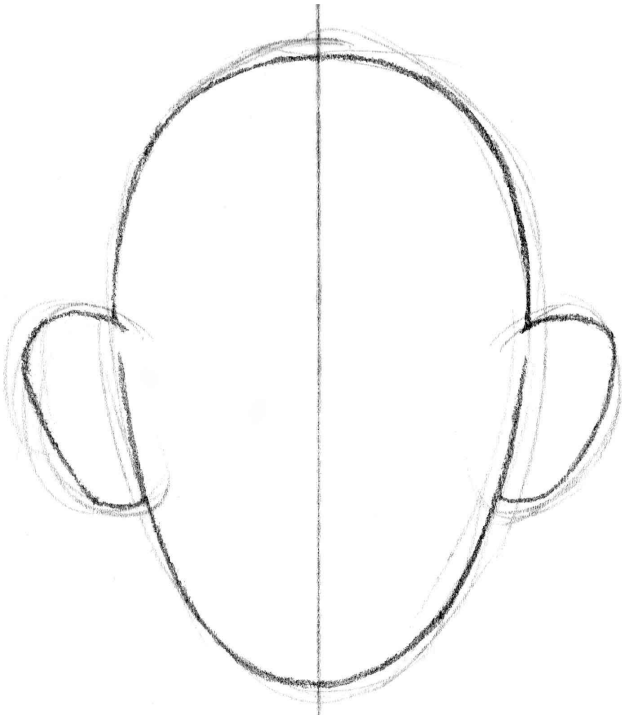
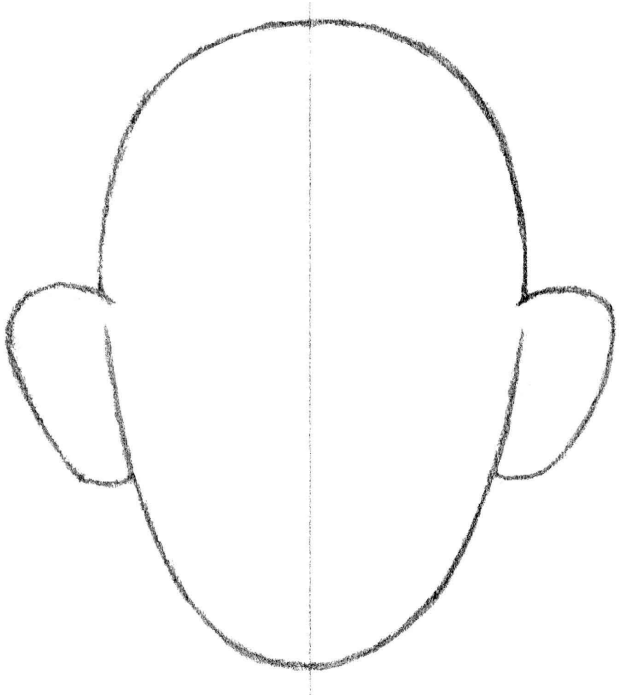


ILLUSTRATION 07-06



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4) Pat your sketch with a kneaded eraser to lighten all the lines until they are very faint.

5) Neatly draw a nose and the outlines of the two strands of hair on either side.

Use a freshly sharpened HB pencil. These curved lines meet the outer edges of the nose, creating the illusion that the nose is in front of the hair.

6) Add a tiny circle under the nose as the mouth, and a curved line below the mouth as the edge of the lower face.

ILLUSTRATION 07-07

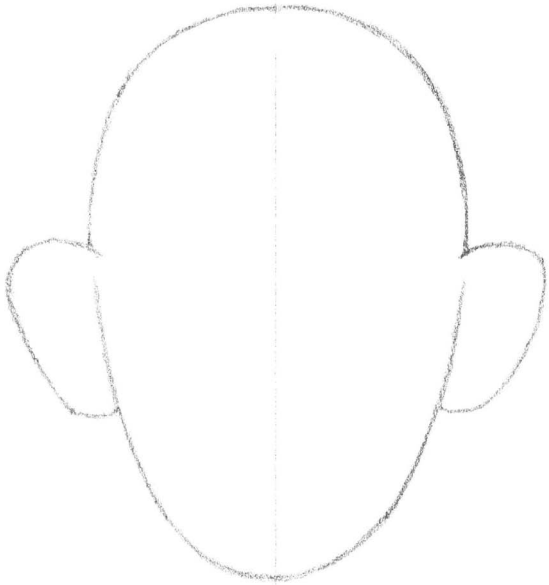


ILLUSTRATION 07-08

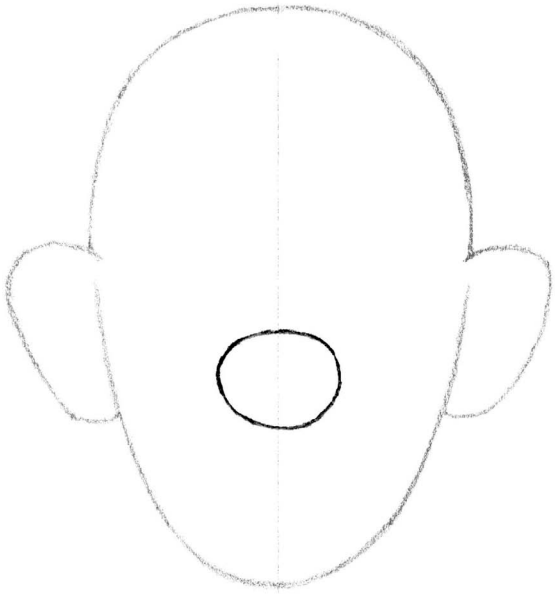


ILLUSTRATION 07-09

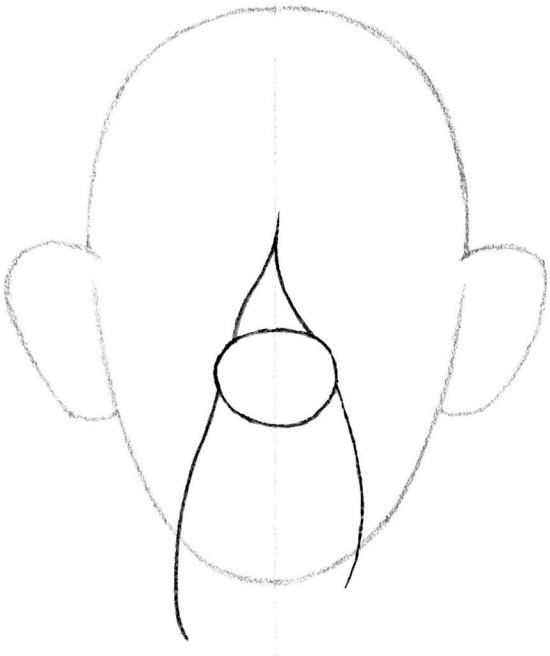
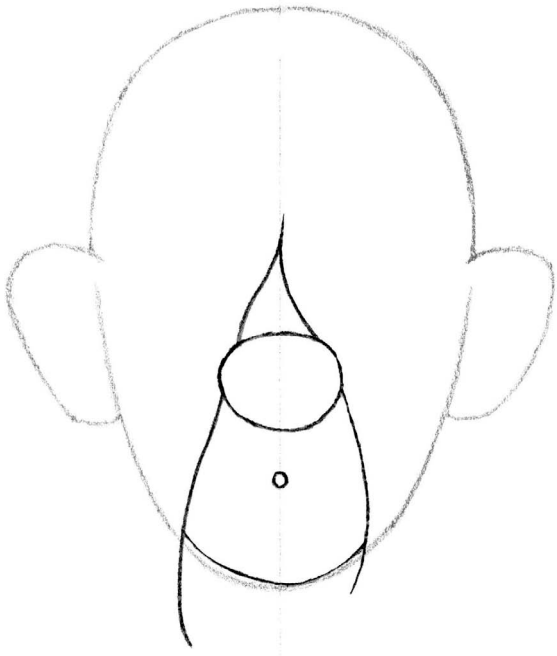


ILLUSTRATION 07-10



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7) Outline Harry's hair with thin neat lines and re-draw the outer sections of his ears.

The outlines of the hair are drawn outside the perimeter of the head; hence, the upper half of the head appears wider and higher after the hair is added. Note the two little cowlicks on top of the head. If you're not happy with some of the lines you draw, simply erase that section, redraw the lines, and keep on going.

ILLUSTRATION 07-11

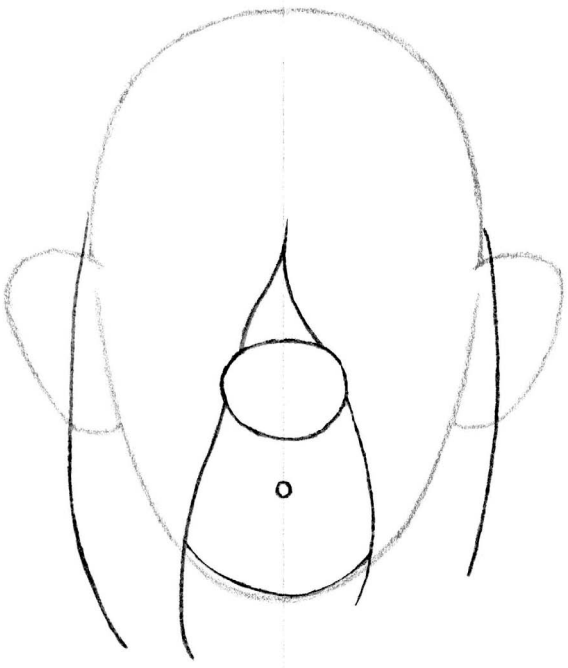


ILLUSTRATION 07-12

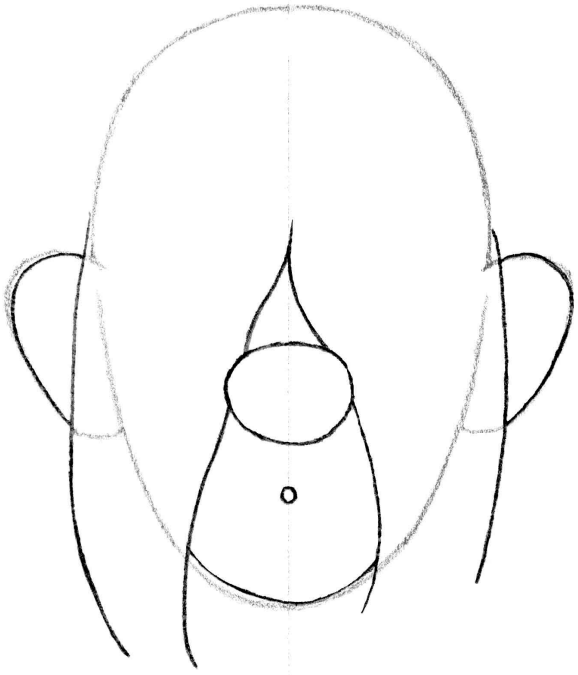


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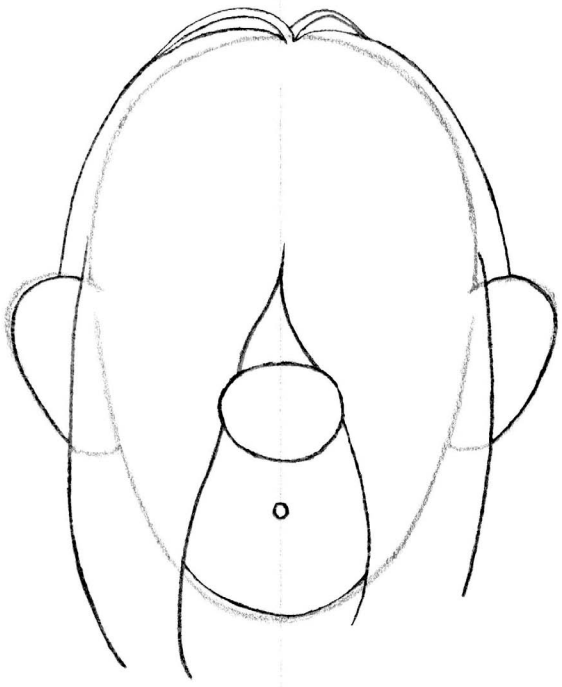
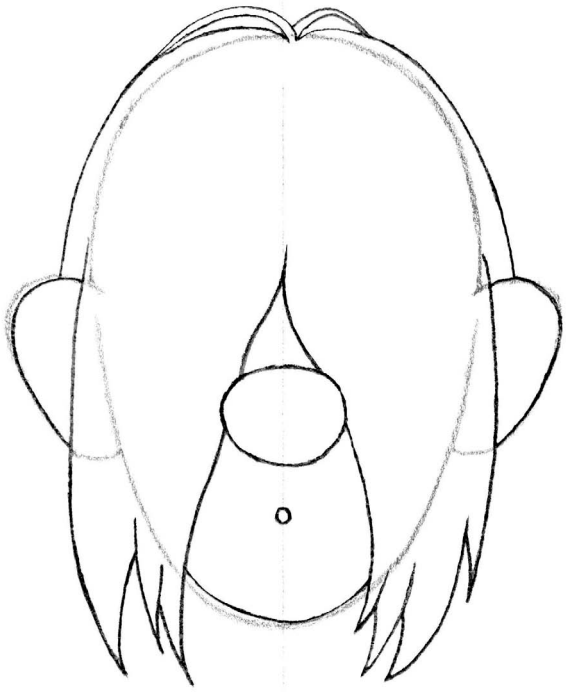
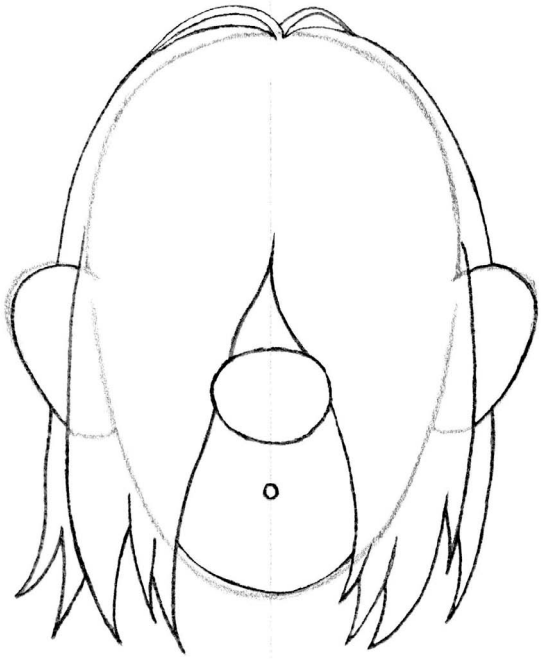


ILLUSTRATION 07-14



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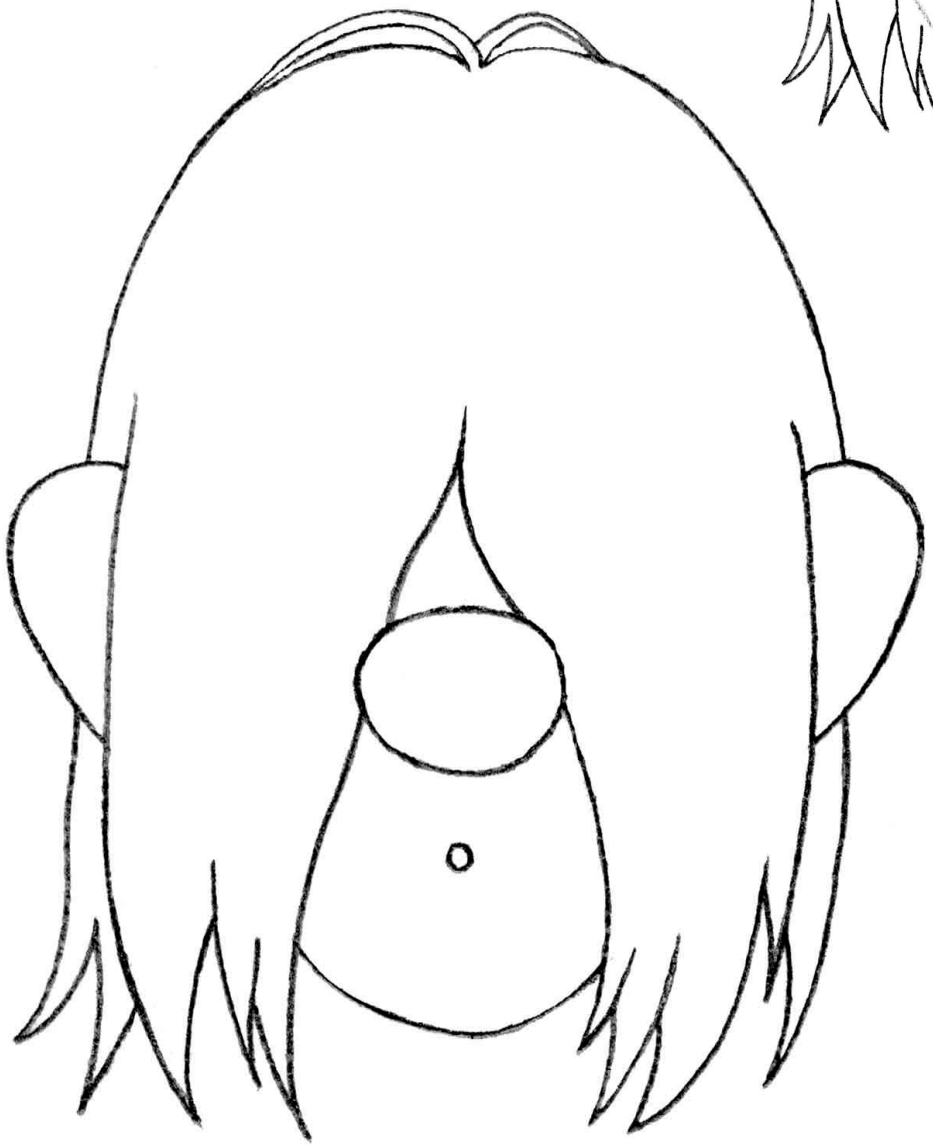
ILLUSTRATION 07-15



TIP Cartoon drawings of people often follow many of the same basic rules of facial proportions as realistic portraits. I tell you more about adult facial proportions in *Beginner Lesson H-01: Horizontal Facial Proportions Adults*.

8) Outline the remaining two small sections of hair below the ears.

ILLUSTRATION 07-16



9) Erase the rough sketch lines of the upper section of the head, the inner sections of the ears, and the sides of the face.

10) Compare your drawing to mine and fix any sections you aren't happy with.

Observe that some sections of hair appear to be behind the ears, and others are in front, covering the eyes and most of the face.

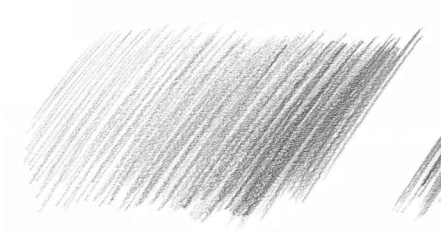
11) If your outlines seem too dark, pat the drawing with your kneaded eraser to lighten it.

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MAPPING OUT A SHADING PLAN

A shading map allows artists to plan where they want to place different values in a drawing. *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 drawing of Harry will use light, medium, and dark values.

ILLUSTRATION 07-17



(LIGHT - 2H PENCIL)

ILLUSTRATION 07-18



(MEDIUM - HB PENCIL)

ILLUSTRATION 07-19



(DARK - 2B PENCIL)

To give you an idea of how a shading map works, examine the next illustration which shows the map and the completed shading of Harry's nose. Light values (L) are rendered with a 2H pencil, medium values (M) with an HB, and dark values (D) with a 2B. The highlight (H) is left white. *Highlight* refers to the brightest area of a form where light bounces off its surface and is usually the section(s) closest to the light source. *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 various values and shadows.

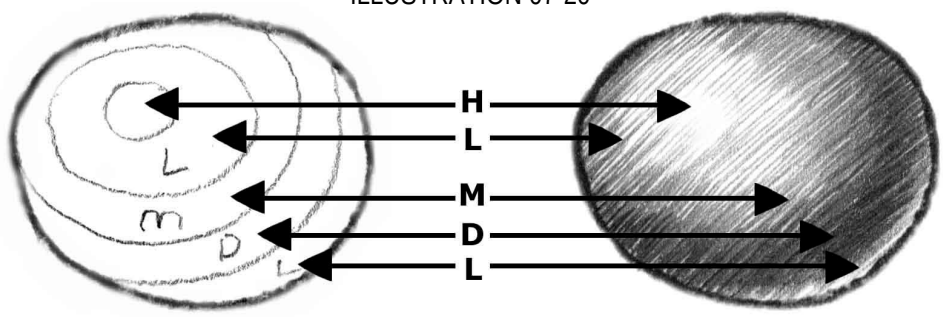
H – Highlight

L – Light value

M – Medium value

D – Dark value

ILLUSTRATION 07-20



The actual process of using a shading map to add values to this particular drawing was to first add light values, then medium, and finally dark. However, you should experiment with other options, such as adding the dark or medium values first, to determine which works best for you.

ILLUSTRATION 07-21

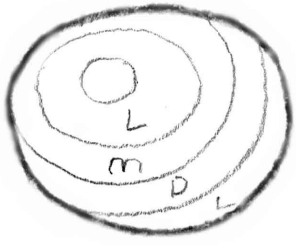


ILLUSTRATION 07-22

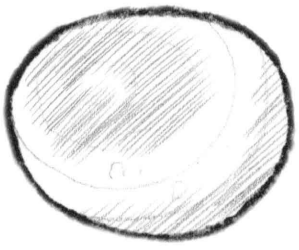


ILLUSTRATION 07-23

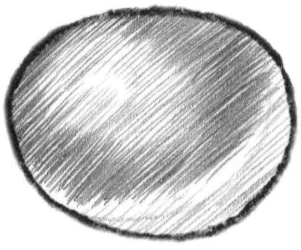
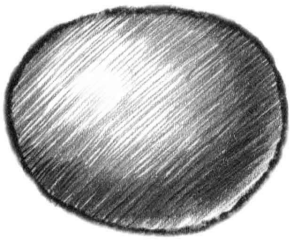
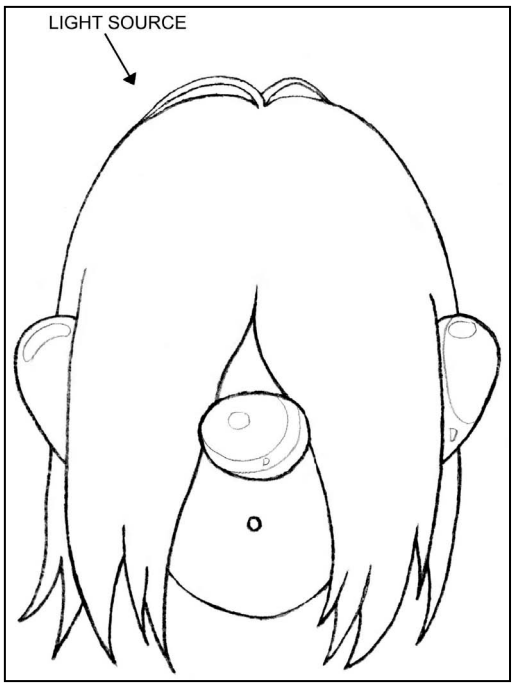


ILLUSTRATION 07-24



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ILLUSTRATION 07-25



12) Add circular shapes to represent highlights on the nose and ears as in Illustrations 07-26.

The light source is from the upper left (refer to Illustration 07-25). Use either a 2H or HB pencil and keep the lines very faint.

TIP As you add mapping lines, 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.

13) Map the dark values on the nose and ear on the right and mark them with a "D" (Illustration 07-27).

ILLUSTRATION 07-26

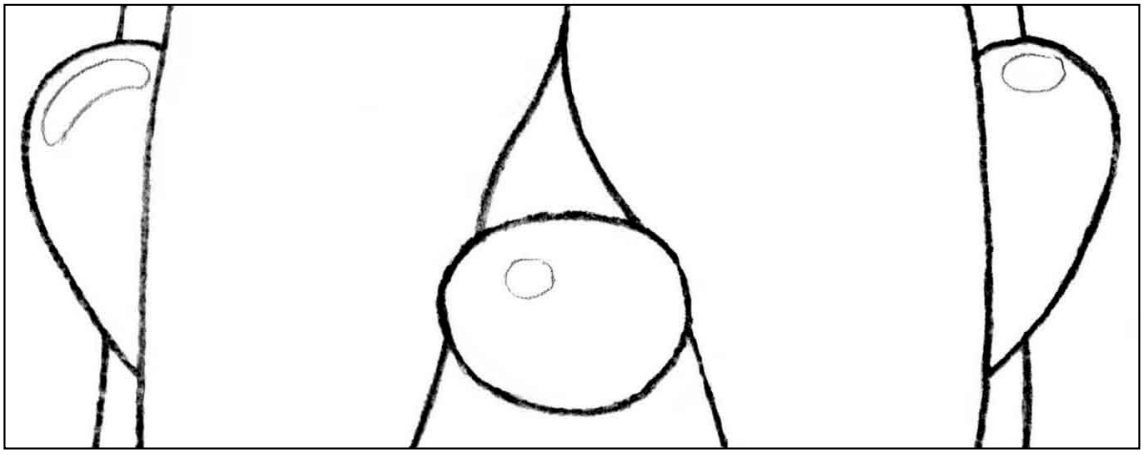
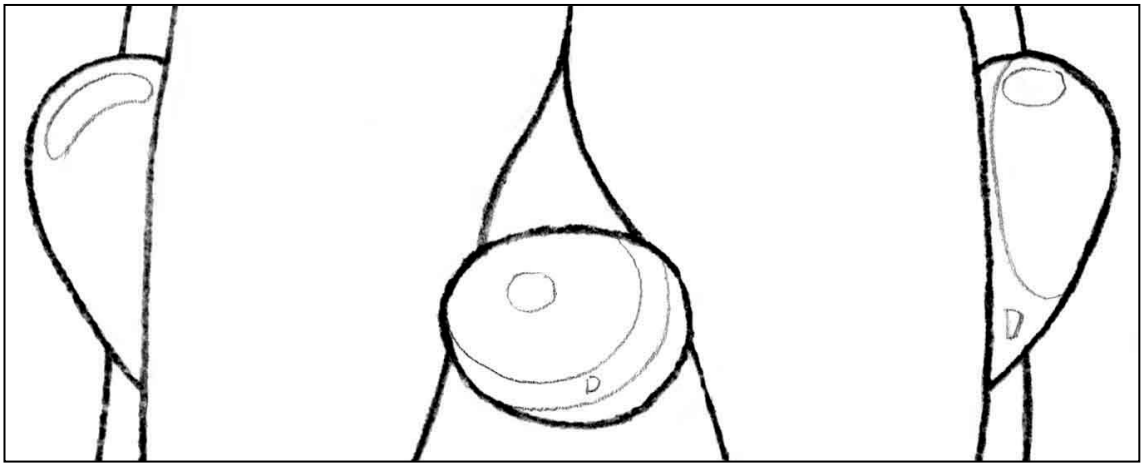
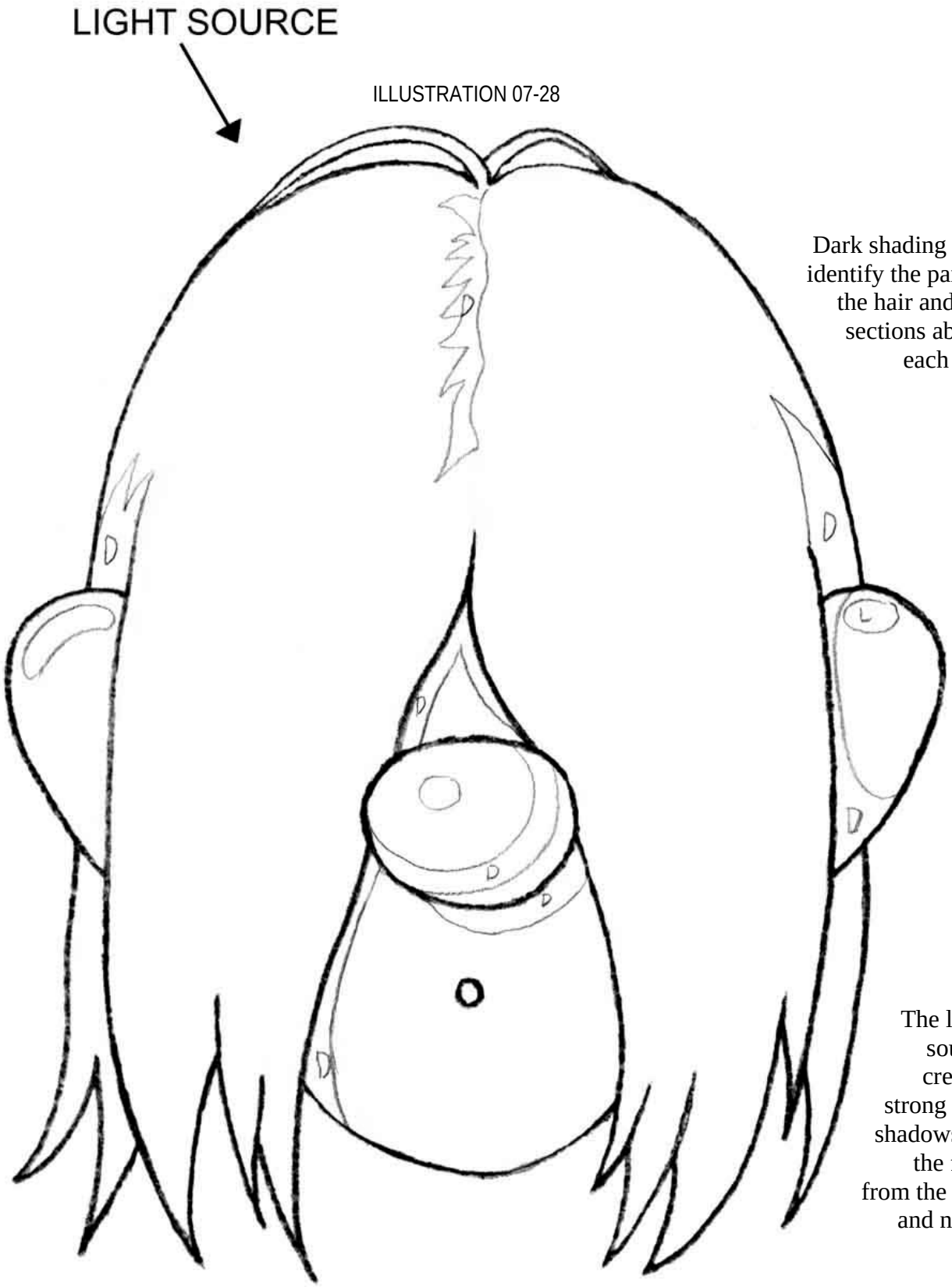


ILLUSTRATION 07-27



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14) Map the dark values of the part in the hair, and the shadows on the face.



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15) Outline the mapping lines of the dark values of hair in the lower sections, and mark them with a "D".

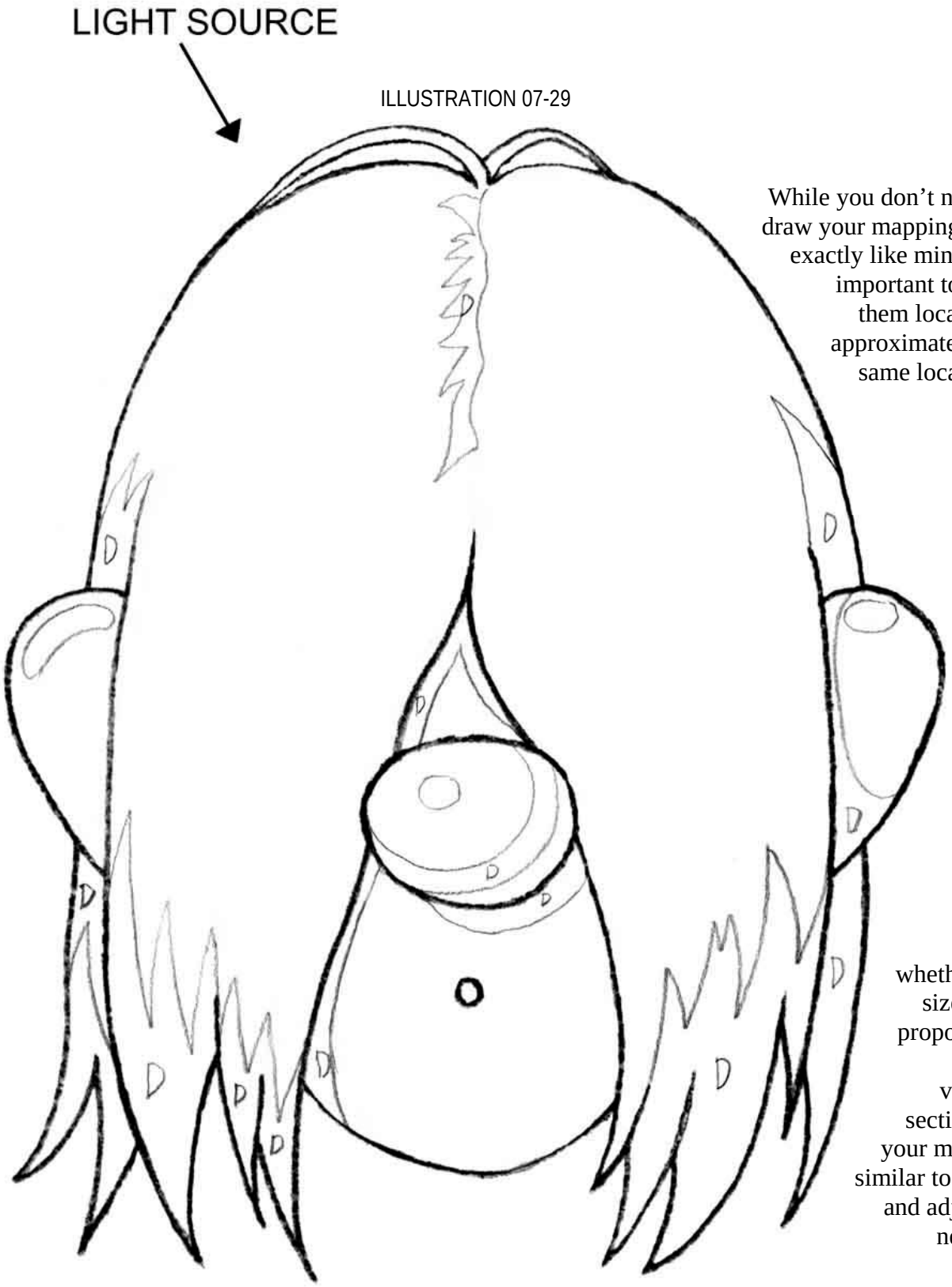


ILLUSTRATION 07-29

While you don't need to draw your mapping lines exactly like mine, it is important to have them located in approximately the same locations.

Note whether the sizes and proportions of the various sections of your map are similar to mine, and adjust as needed.

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16) Map the medium values and mark them with an "M".

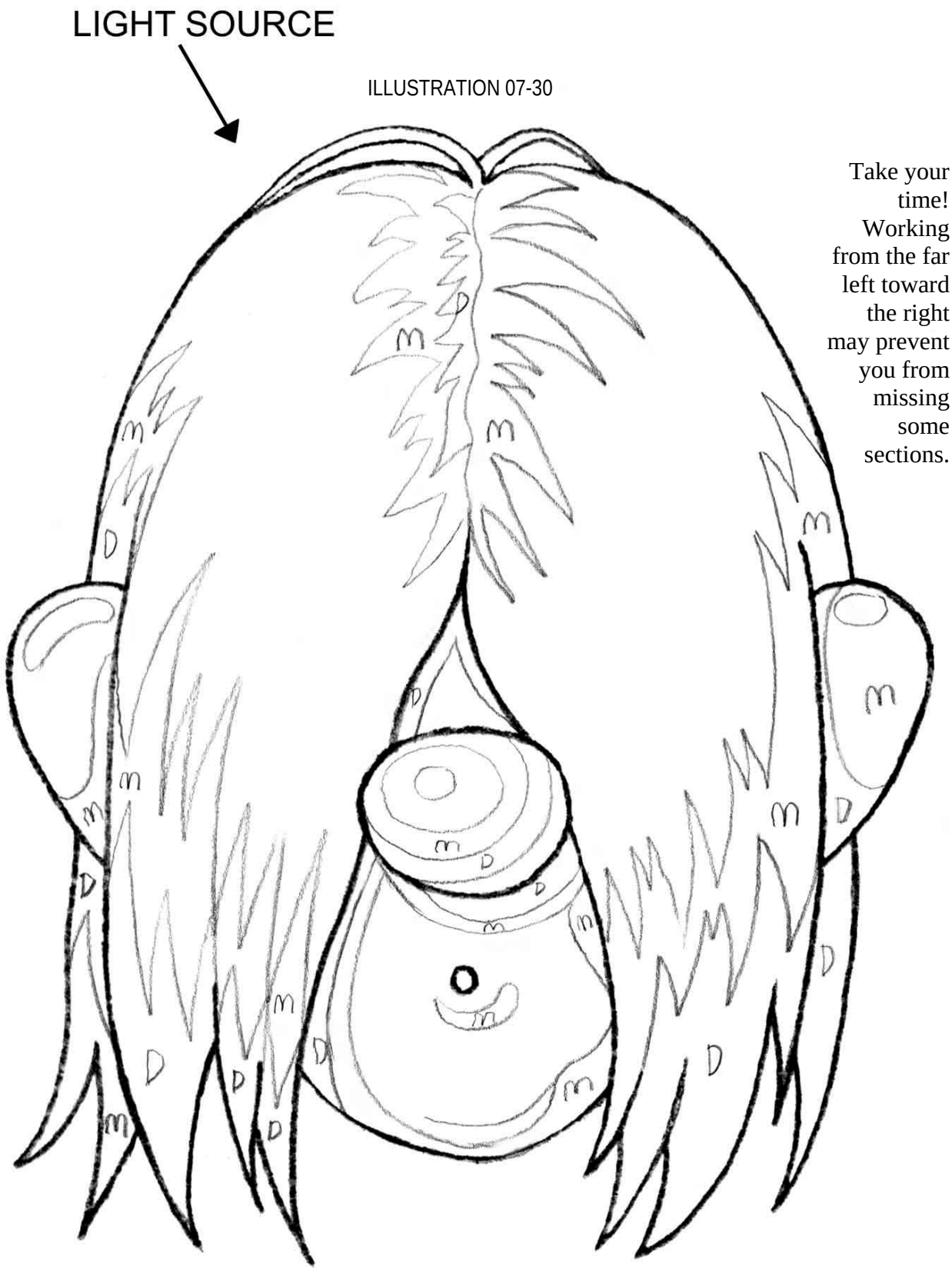


ILLUSTRATION 07-30

Take your time! Working from the far left toward the right may prevent you from missing some sections.

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17) Outline the light values (L), and mark them with an "L".

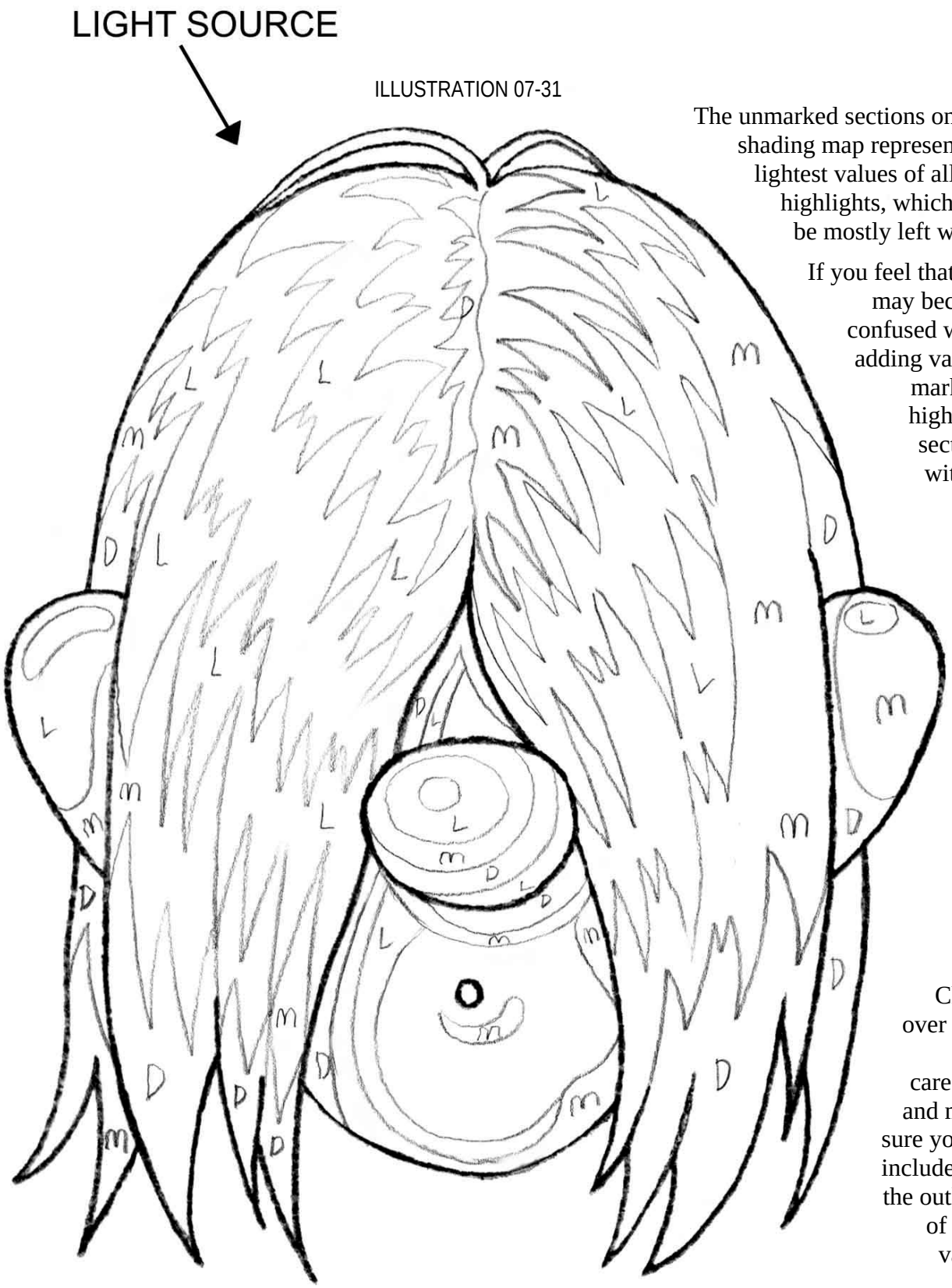


ILLUSTRATION 07-31

The unmarked sections on this shading map represent the lightest values of all, the highlights, which will be mostly left white.

If you feel that you may become confused while adding values, mark the highlight sections with an "H".

Check over your map carefully and make sure you've included all the outlines of each value.

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SHADING THE FACE, NOSE AND EARS

Basic hatching graduations comprised of straight lines are used to add shading to Harry's face, nose and ears. *Hatching* is a series of lines (called a set) drawn closely together to give the illusion of values. Depending on the shading effect desired, the individual lines in hatching sets can be drawn far apart or close together. *Graduations* (often called *graduated shading*) are a continuous progression of values that graduate from dark to light or from light to dark.

You begin by adding the light values, then the medium values, and finally the dark values. Refer to page 7 of this lesson to get a sense of how the shading is accomplished. Don't forget that you can turn your sketchbook around as you draw the hatching lines.

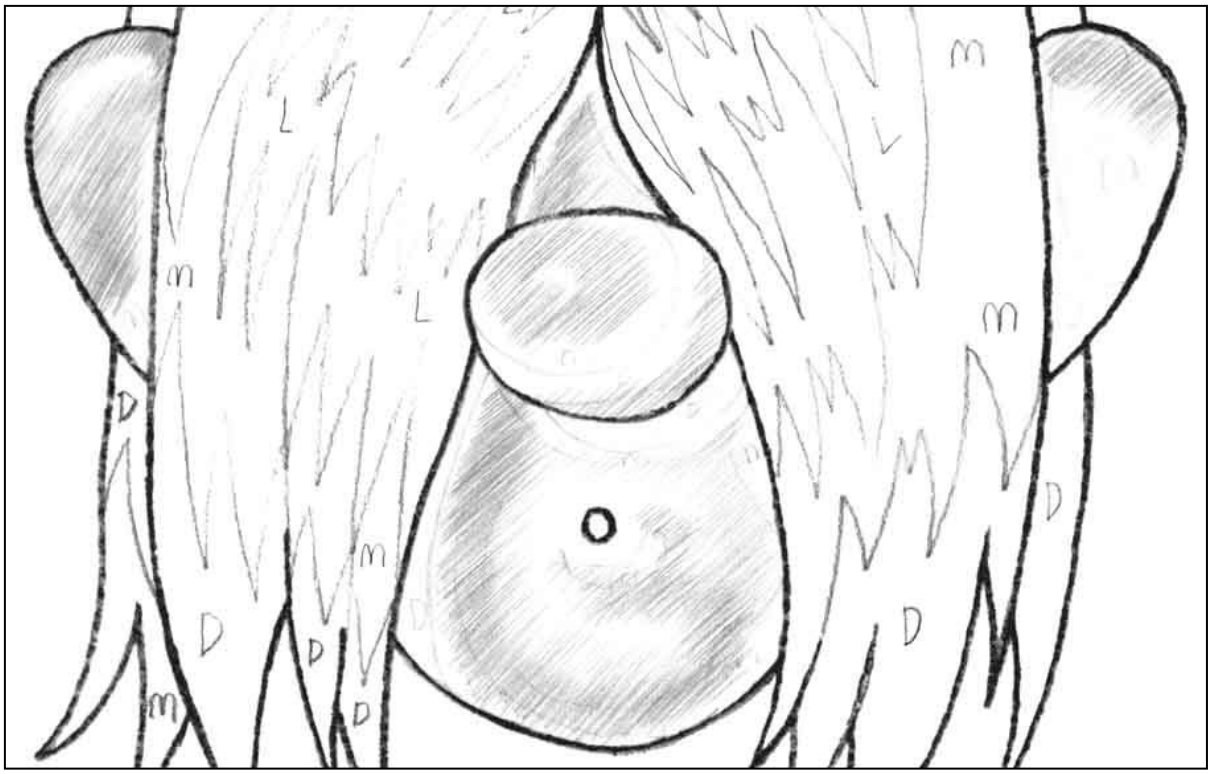
TIP You should complete all the lessons in *F-level Beginner: Hatching* before adding shading to this drawing.

18) Use hatching graduations to add the light values to the face, nose, and ears.

Generally speaking, different values are created by:

- Varying the density of the lines. Density refers to whether the individual hatching lines are close together or far apart.
- Varying the pressure used in holding your pencils. For light lines you press very gently with your pencil. Press harder with your pencil to make darker lines.
- Using various pencils, such as HB, 2B, and 4B. For example, an HB makes lighter lines than 2B or 4B.

ILLUSTRATION 07-32



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19) Add the medium and dark values as in Illustrations 07-33 and 07-34 on the next page.

ILLUSTRATION 07-33

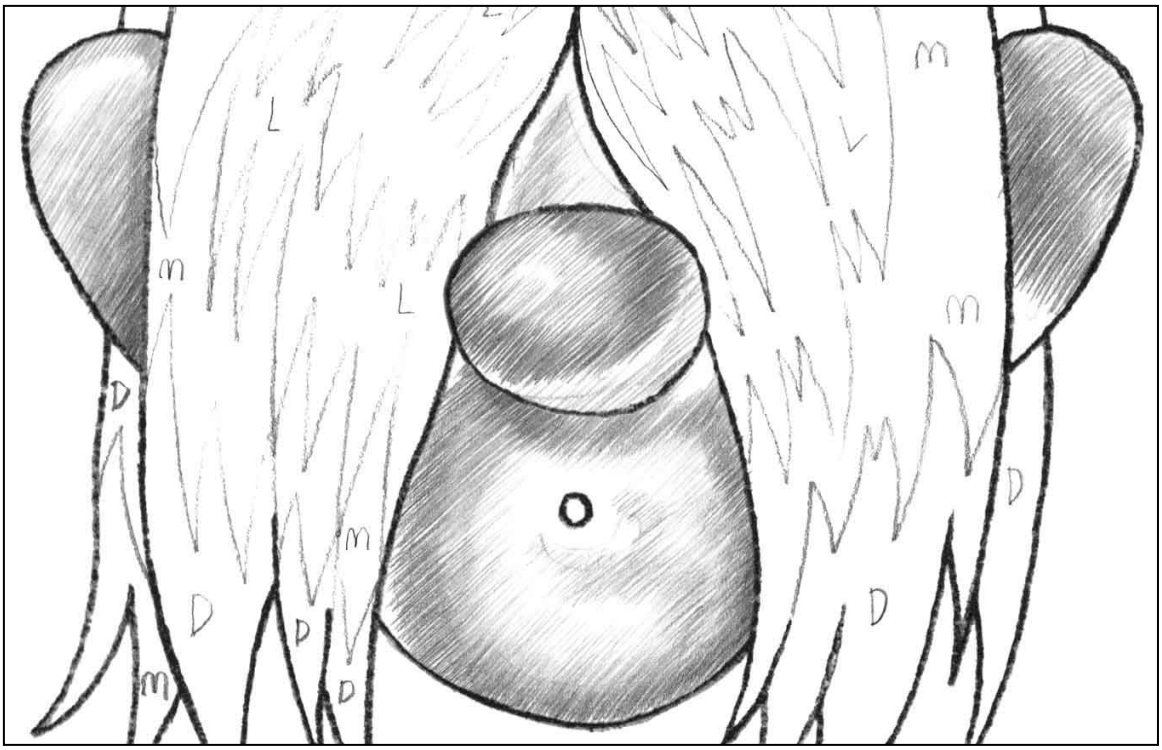
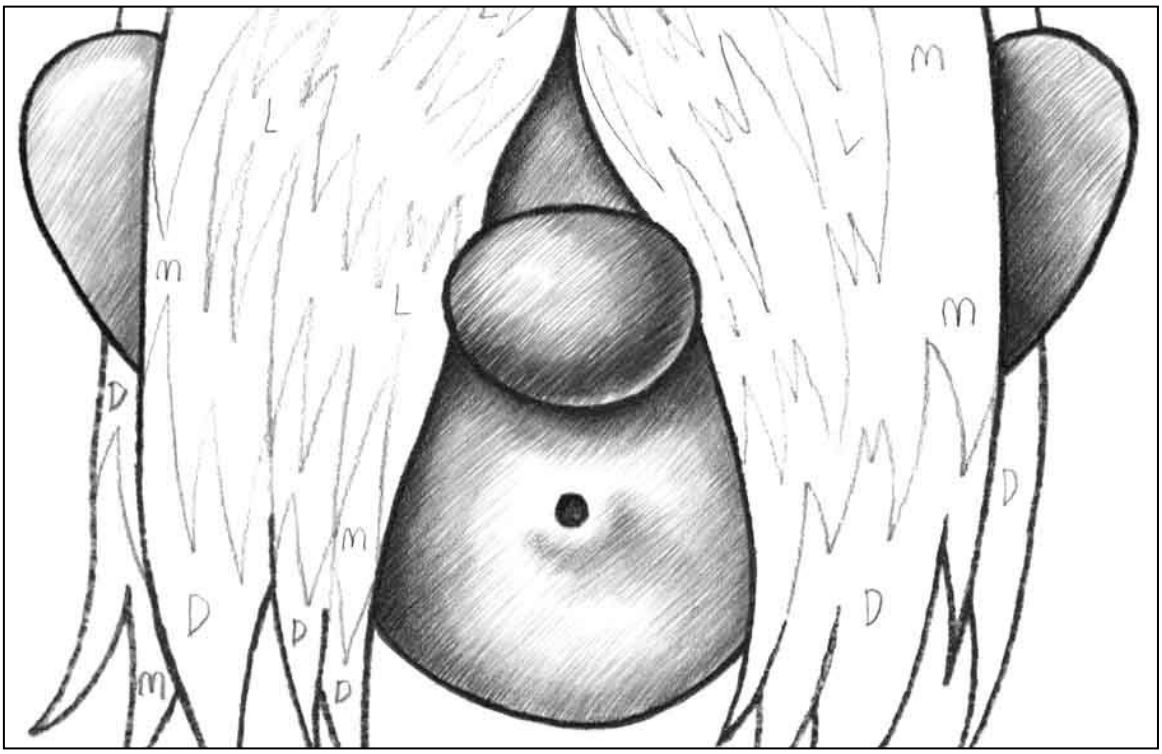


ILLUSTRATION 07-34



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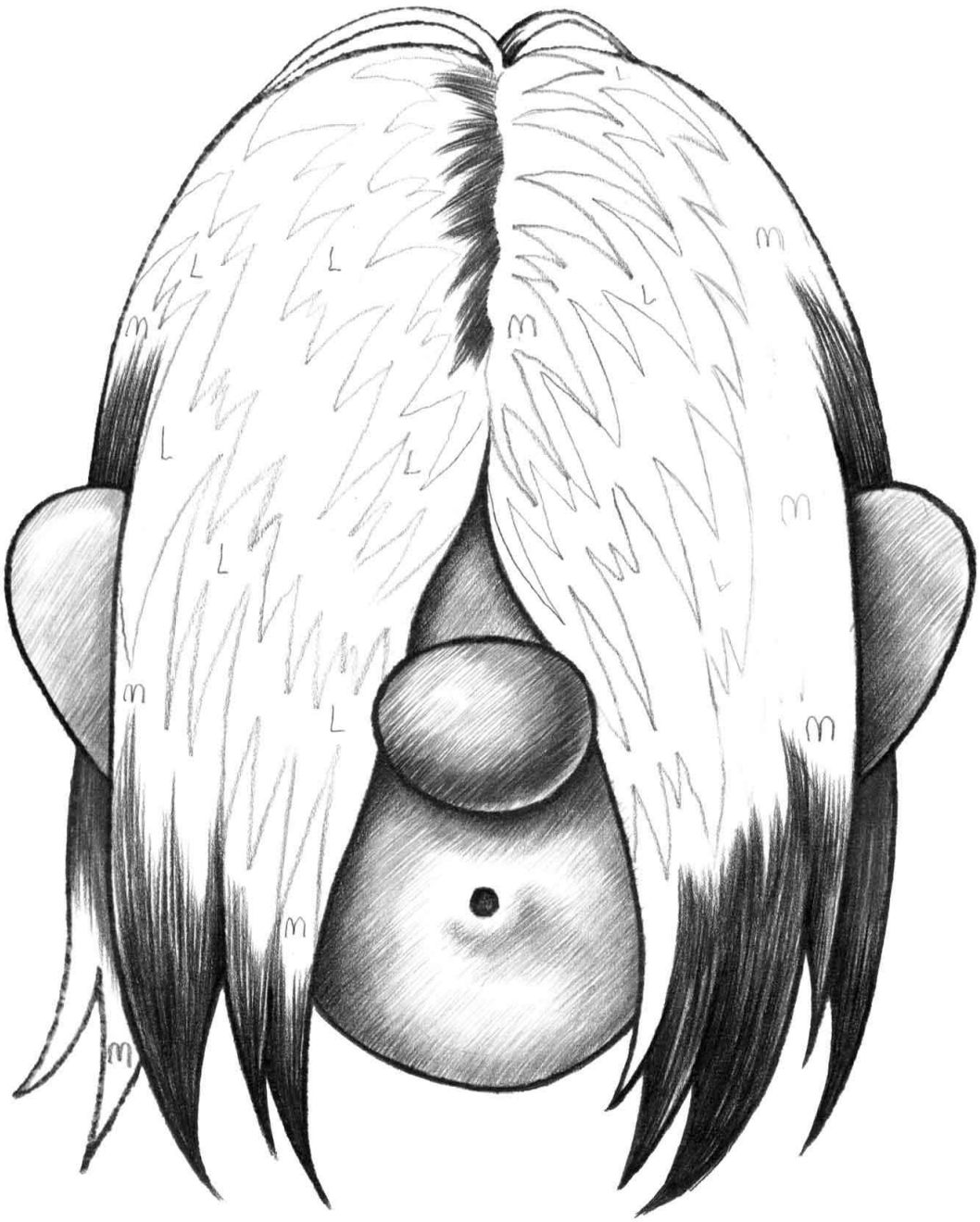
CURVED HATCHING LINES BECOME REALISTIC HAIR

In this section, you follow a shading map by first adding the dark values, then the medium values, and finally the light. The hair-textured hatching graduations are rendered with curved lines that follow the perceived contours of the head.

20) Use gently curving hatching lines to add the dark (D) values to the hair.

Well drawn hair is rendered with curved hatching lines that follow the perceived contours of the head and/or individual strands of hair.

ILLUSTRATION 07-35

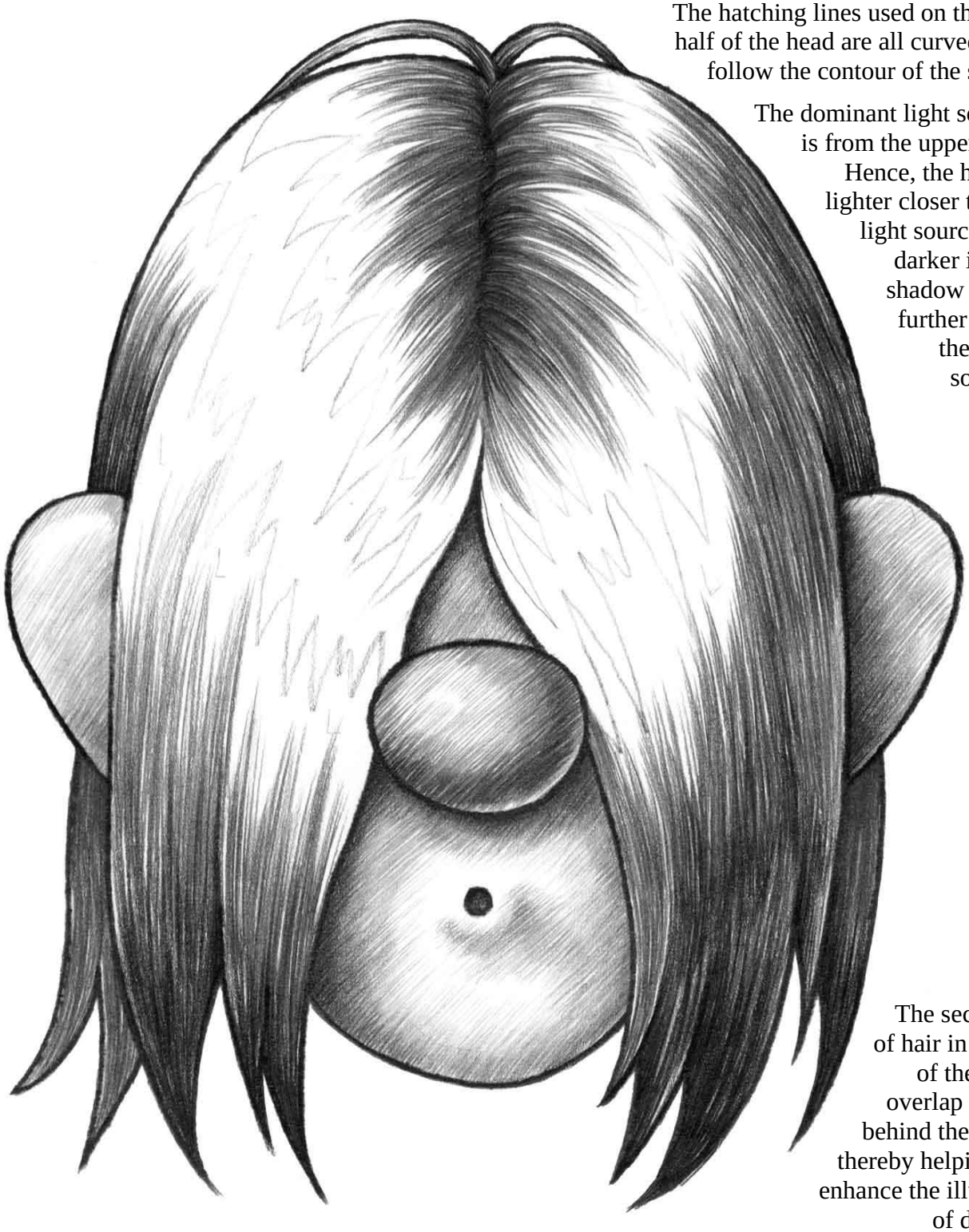


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21) Graduate the medium values into the dark shading and the (L) sections of the map.

The hatching lines are of various lengths, rather than long and continuous.

ILLUSTRATION 07-36



The hatching lines used on the top half of the head are all curved and follow the contour of the skull.

The dominant light source is from the upper left. Hence, the hair is lighter closer to the light source and darker in the shadow areas further from the light source.

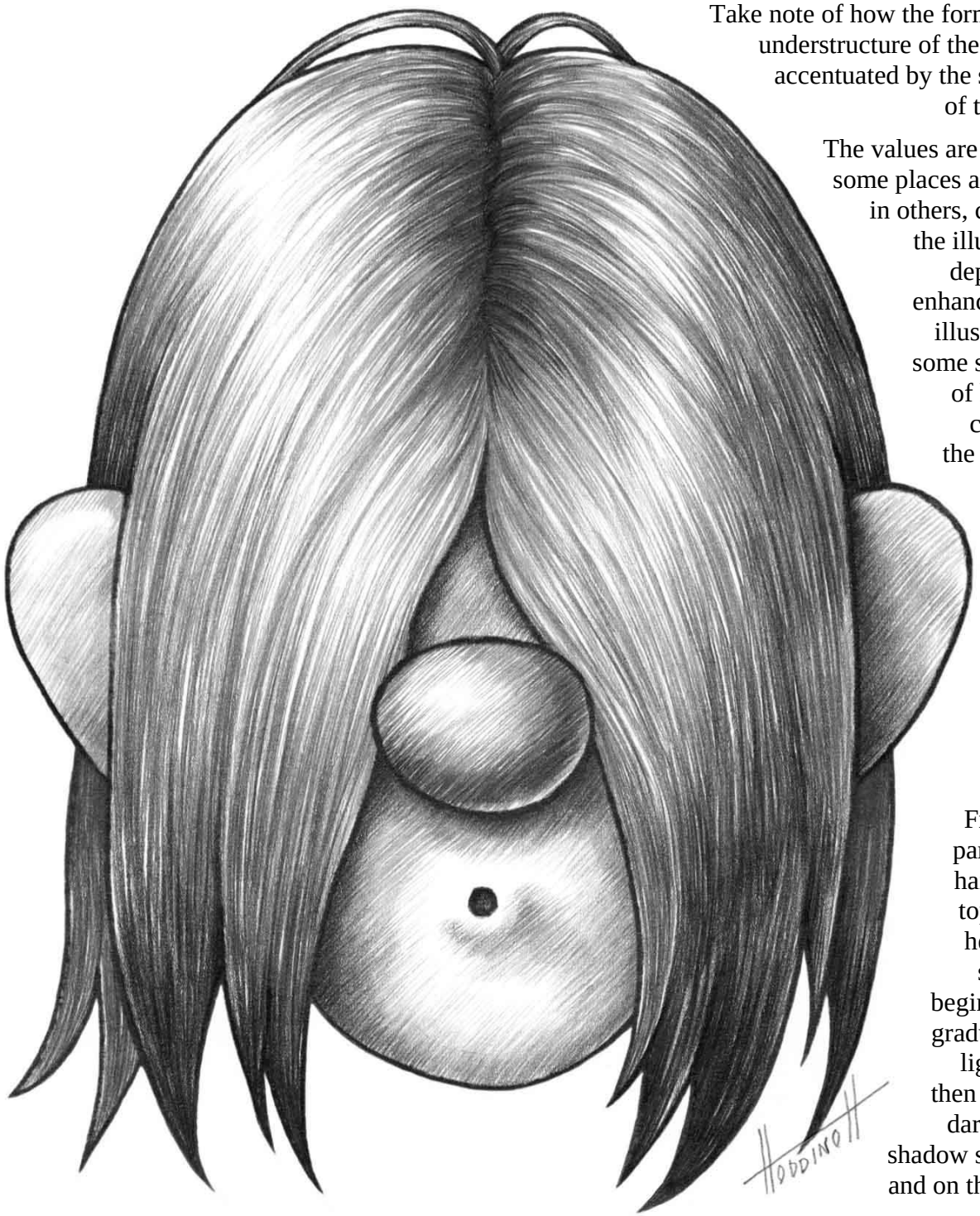
The sections of hair in front of the ears overlap those behind the ears, thereby helping to enhance the illusion of depth.

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22) Graduate the light values into both the medium values and the highlight sections which are largely left white.

Observe that the values range from white in the shiny areas (highlights) to almost black in the dark shadow sections.

ILLUSTRATION 07-37



Take note of how the form of the understructure of the head is accentuated by the shading of the hair.

The values are light in some places and dark in others, creating the illusion of depth, and enhancing the illusion that some sections of hair are closer to the viewer.

From the part in the hair at the top of the head, the shading begins dark, graduates to light, and then back to dark in the shadow sections and on the ends.

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23) Add final touches to any sections of shading that you are not happy with.

Step back from your drawing and have a look at the overall values. You can make some areas lighter by patting the lines with your kneaded eraser shaped to a wedge. You make sections of the hair darker by simply drawing more hatching lines in between others, wherever you need them.

Sign your name, write the date on the back of your drawing, and put a smile on your face!

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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