

PRECIOUS

Brenda Hoddinott

N-08 INTERMEDIATE: 3-D CARTOONS

Cartoons are always fun to draw, and a lighthearted way to strengthen your drawing skills. My sketch of this mischievous looking toddler incorporates both crosshatching and hatching shading techniques.

Each individual section of his hair is drawn with a hatching graduation in which curved hatching lines follow its contours. Crosshatching graduations are ideal for shading the smooth skin tones of his ears, face, and features.

This project is divided into four sections:

- **SKETCHING PROPORTIONS:** You render a rough sketch to establish basic proportions.
- **NEATLY OUTLINING PRECIOUS:** You use the rough sketch as a guideline to add additional details.
- **HATCHING HAIR AND SHADING EYES:** You use various pencils from HB to 4B, and curved hatching lines to add a full range of values to Precious's hair.
- **CROSSHATCHING FACIAL FORMS:** You use various pencils and diagonal crosshatching lines to accentuate the three-dimensional facial forms.

Suggested supplies include 2H, HB, 2B, 4B and 6B pencils, vinyl and kneaded erasers, a pencil sharpener, a sandpaper block, and good quality drawing paper.

10 PAGES - 38 ILLUSTRATIONS

This lesson is recommended for artists with basic drawing skills, including the shading techniques of hatching and crosshatching. The curriculum of this lesson is easily implemented into instructional programs for home schooling, academic and recreational learning environments.

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SKETCHING PROPORTIONS

Cartoons are always fun to draw, and a lighthearted way to strengthen your drawing skills. In this section, you render a rough sketch to establish basic proportions. A *rough sketch* is a quickly rendered drawing that illustrates the important elements of a subject with very few details. *Proportion* is the relationship in size of one component of a drawing to another or others.

1) Lightly sketch the outline of his head.

Refer to Figures 8-01 and 8-02. The top section is as simple as drawing an upside-down U. The lower section is two straight lines that meet at his chin.

2) Add two curved lines to mark his hairline.

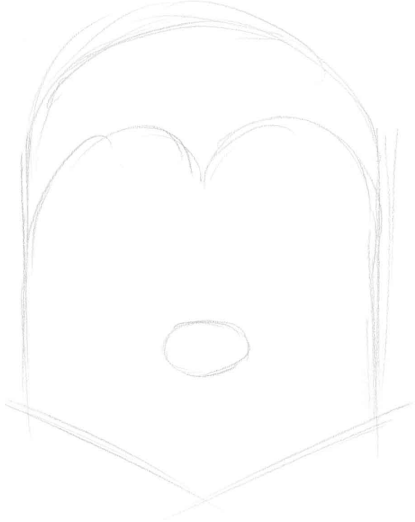
Refer to Figure 8-03. The point in the center is commonly referred to as a widow's peak.

3) Sketch a horizontal oval as his nose, close to the bottom of his head.

FIGURE 8-01

FIGURE 8-02

FIGURE 8-03



4) Sketch his ears a little lower than halfway down from the top of his head.

5) Add two circles to mark the locations of his eyes.

6) Sketch a long and a short curved line as his mouth.

FIGURE 8-04



FIGURE 8-05



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NEATLY OUTLINING PRECIOUS

In this section, you use the rough sketch as a guideline to add additional details. Rather than drawing new lines over the old rough sketch lines, you need to examine my drawings closely and draw precise outlines with a sharpened HB pencil. Remember to keep these lines very light.

7) Outline Precious with neat lines that follow the contours of the various shapes of his head, ears, and facial features.

Refer to Figures 8-06 to 8-18. Examine the lengths of the new lines and the various directions in which they curve.

FIGURE 8-06



Pay close attention to intricate details and continually adjust your drawing as necessary.

The top of his skull is rounded, his ears are large, and he has chubby cheeks and a tiny chin. The placement of his features determines his age to be around three or four.

FIGURE 8-07



FIGURE 8-08



FIGURE 8-09



The curved lines above his eyes help create his mischievous facial expression. A neatly rendered oval becomes his nose.

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FIGURE 8-10



Twelve tiny circles are outlined; two for the highlights in his eyes and five small freckles on each side of his face.

FIGURE 8-12



His eyebrows are shaded lightly with an HB pencil.

The mouth is neatly outlined with lines that are centered on his face.

FIGURE 8-11



Short curved lines are added above his eyes as the upper eyelid creases.

FIGURE 8-13



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FIGURE 8-14

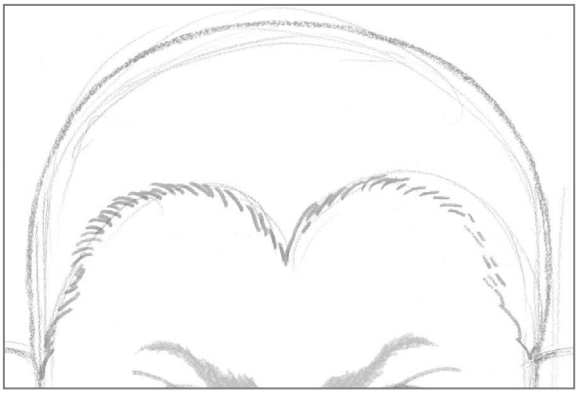


FIGURE 8-16



FIGURE 8-18



Several short lines mark the edge of his hairline. The “leaf-shaped” clumps of hair are outlined with curved lines, as in Figures 8-15 to 8-18.

FIGURE 8-15



FIGURE 8-17



8) Erase any rough guidelines that you don’t want in the final drawing.

Before I began shading, I erased several of my old sketch lines; most importantly the one that indicated the top of his head.

9) If your lines look too dark, lighten them with your kneaded eraser by gently patting the entire drawing.

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FIGURE 8-19



FIGURE 8-20



FIGURE 8-22



The light source is from above and to the right, so the individual strands of hair are slightly lighter on the top of his head and in front.

Light source is the direction from which a dominant light originates.

HATCHING HAIR AND SHADING EYES

In this section, you use various pencils from HB to 4B and curved hatching lines to add a full range of values to the hair. *Hatching* is a series of lines drawn closely together to give the illusion of values.

10) Shade in his hair with graduated hatching, remembering to leave lighter areas for the shiny sections.

Refer to Figures 8-19 to 8-23.

A strong contrast in values enhances the forms of the individual strands of hair.

FIGURE 8-21



FIGURE 8-23



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11) Darken the outlines with an HB pencil, and add shading to the eyes and eyebrows.

Refer to Figures 8-24 and 8-28. Curved lines identify the lower edges of his brows and the perimeter of his eyes.

FIGURE 8-25

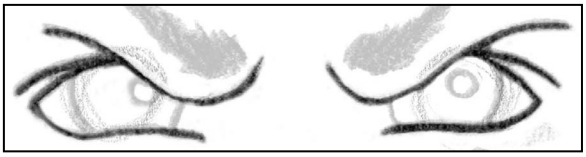


FIGURE 8-26

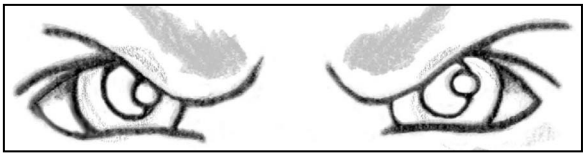


FIGURE 8-27

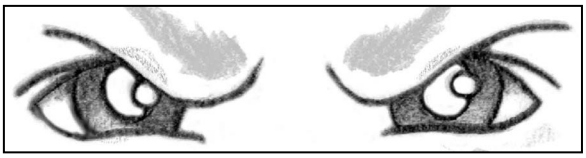
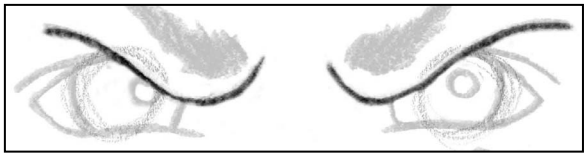


FIGURE 8-24



Outline the pupils and add medium values to the irises. Note the cast shadow from the brow on the upper section of his irises.

Shade in the pupils very darkly, leaving the highlights white. Use a 4B pencil and hatching to give texture to the eyebrows.

FIGURE 8-28

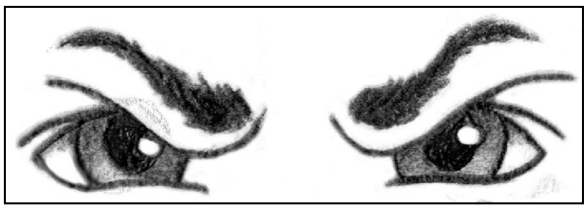
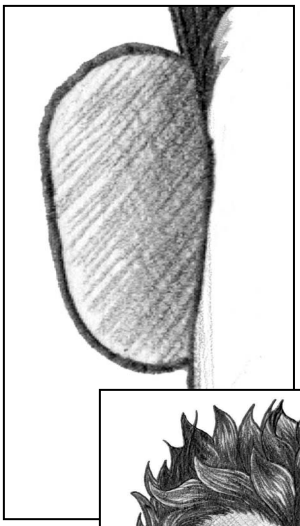


FIGURE 8-29



CROSSHATCHING FACIAL FORMS

In this section you use various pencils and diagonal crosshatching lines to accentuate the three-dimensional facial forms.

12) Use crosshatching and various pencils from 2H to 2B to shade in his face and ears.

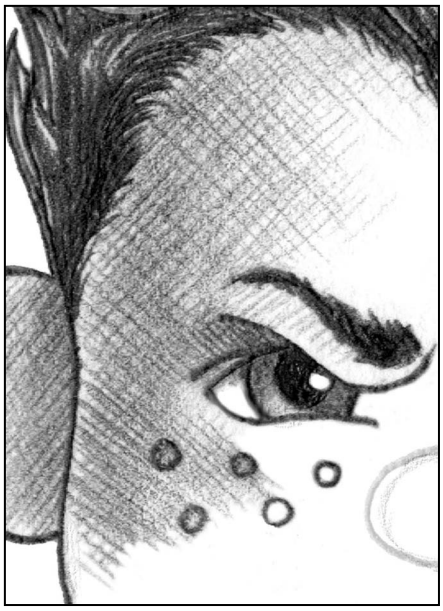
FIGURE 8-31



The values of the ear on the left are darker closer to the edge of his face.

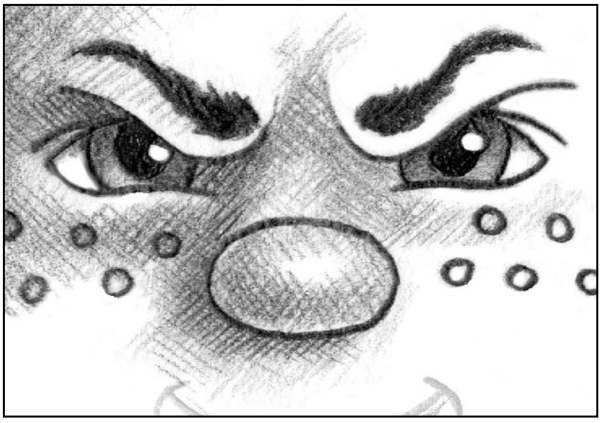
The overall values of the face are darker on the left.

FIGURE 8-30



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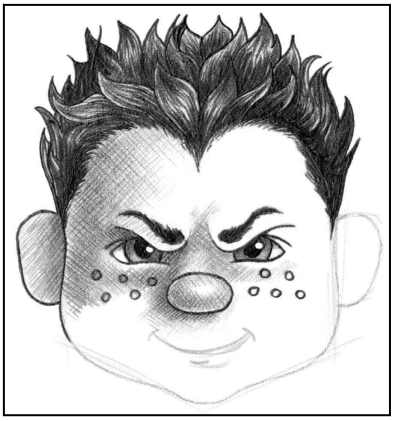
FIGURE 8-32



A white highlight is left on the nose. Add the shadow section on the left and below his nose.

Dark values are added between his eyes and on his upper eyelids.

FIGURE 8-33



Shading is added to the right side of his forehead, and the lower sections of his face.

FIGURE 8-34

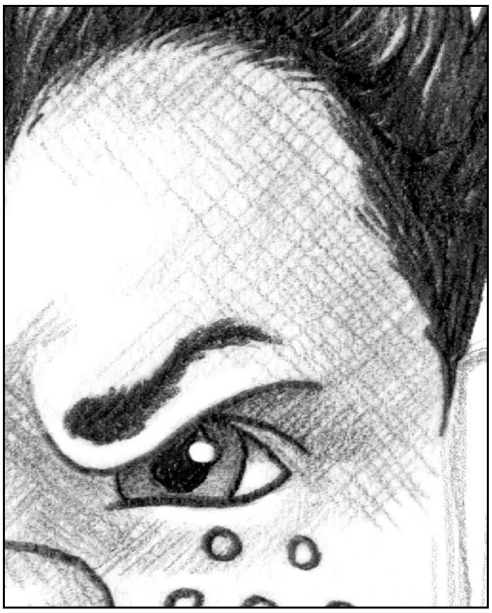


FIGURE 8-35

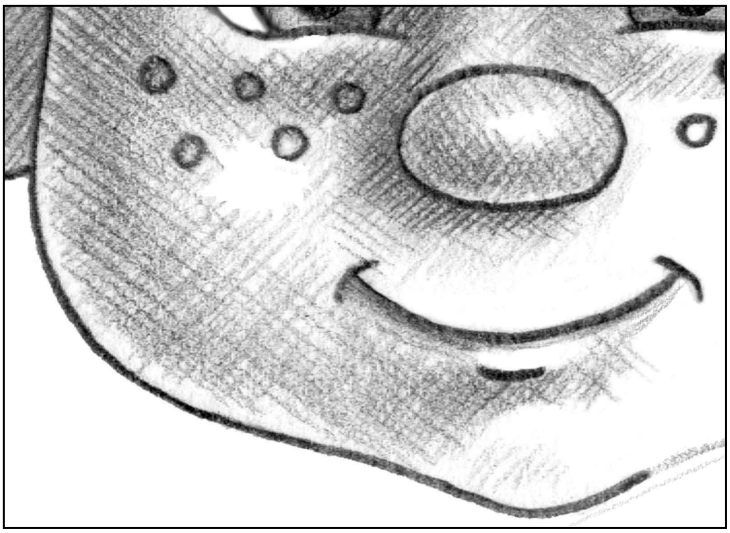


FIGURE 8-36



As an aside, most of the illustrations in this project are considerably larger than my drawing. My completed drawing is only 2.5 inches wide (shown actual size in figures 36 and 37), and was done with 0.3mm mechanical pencils.

FIGURE 8-37



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FIGURE 8-38



Complete the shading on the lower section of the face.

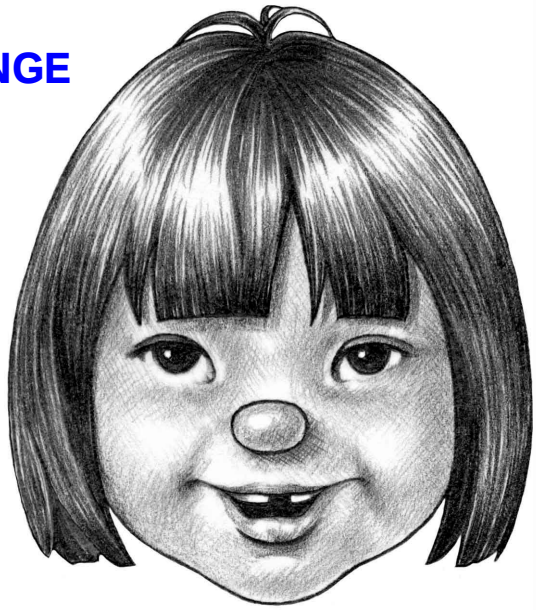
13) **Compare your drawing to mine and fix any sections you aren't completely happy with.**

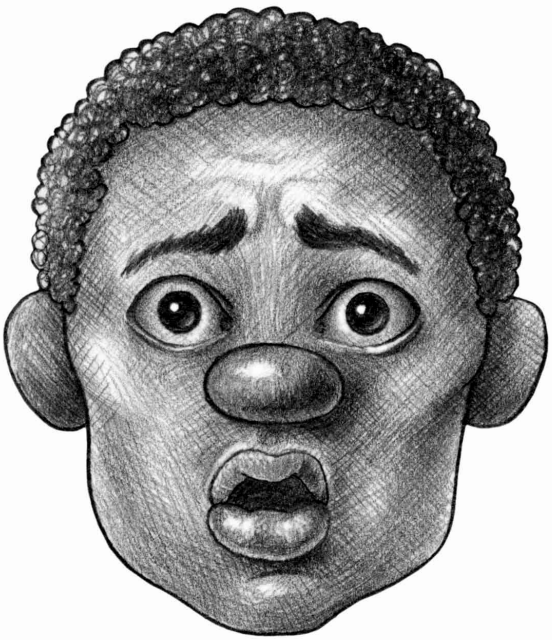
Figure 8-38 has been enlarged to twice the size of the original drawing, so you can more clearly see the crosshatching lines.

To make a section of shading lighter, pat the lines very gently with a kneaded eraser that has been molded to a thin wedge-shape. To make a section darker, add more thin lines in between others.

CHALLENGE

Draw one or both of these funny cartoon faces. Use the same drawing process as in this lesson.





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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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