# Katie
## the
## "Rottiepitbea"

Brenda Hoddinott




T09 ADVANCED: DIVERSE ANIMALS

Meet Katie – my sweet, lovable, mixed-breed dog whose pedigree includes Rottweiler and pit bull (and probably beagle). We adopted Katie from our local SPCA (*Society for the Prevention of Cruelty to Animals*) when she was 2 years old . Today, (despite the horrors of her previous situation), she is very happy, and has the waggiest tail and the biggest smile you can imagine.

In this project, I show you a somewhat different approach to using a grid, as well as how to fade out a drawing by graduating the shading to white around the lower sections of your work. If you want to draw your own pet or another dog you can still follow along with my drawing process, but set up a grid using your own photo. This lesson is divided into the following four sections:

- Planning the Drawing
- Getting Started with Ears and Eyes
- Detailing a Nose and Shading Fur
- Shading a Mouth, Tongue, Teeth, Collar, and Lots More Fur

You need various grades of 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 project is recommended for artists (from age 14 to adult) with advanced drawing skills, as well as students of home schooling, academic, and recreational fine-art educators.

15 PAGES – 29 ILLUSTRATIONS

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Published by Drawspace.com, Halifax, NS, Canada – July, 2010

## PLANNING THE DRAWING

My reference photo (Figure 901) is not as detailed as I would like, but nevertheless it is more than adequate for creating a drawing. If I need to see additional details, I need only call Katie's name and she appears beside me – more than happy to pose. My first task was to turn the colored photo into a grayscale (Figure 902) so the range of values is more obvious. (This is very easy to do with any photo editing software, such as Adobe Photoshop.)

Figure 901



Figure 902



My favorite method for establishing proportions (when I have a good photo) is to use a grid. If you want to draw your own pet or another dog, you can still follow along with my drawing process, but set up a grid using your own photo. To draw Katie, use the grid in Figure 903.

There are many ways to render accurate proportions with a grid. If you have followed along with all my lessons so far, I plan to begin (as usual) in the upper left corner of my drawing paper; slowly work my way toward the right, and then down to the lower right corner. However, to add a twist – instead of doing an outline of the entire drawing before I begin to add shading, I plan to draw outlines in only a few grid squares at a time, adding shading before moving on to the next few squares to repeat the process. Working in this manner challenges you to visualize the range of values in each small section, rather than the whole photo at once. A quick hint, though – pure white and the darkest values are reserved for Katie's eyes (the primary focal point).

I chose an acid-fee, heavy weight, Bristol paper with a vellum surface; its slightly textured tooth will allow me to add as much detail as I want without the crisp lines blending together. Naturally, the drawing will become less detailed toward the edges to allow the viewer's eye to focus on her face.

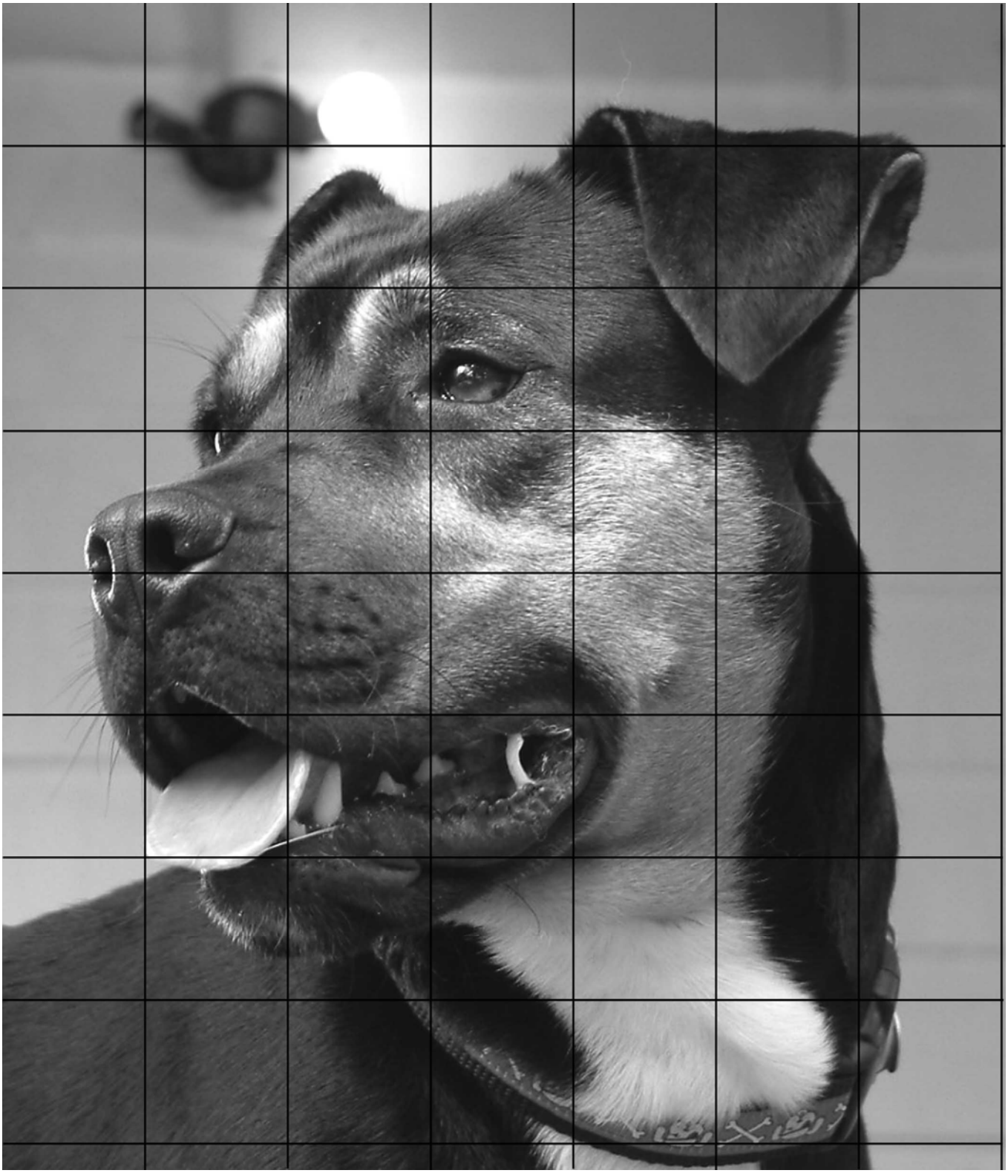
I used *Koh-I-Noor "Rapidomatic"* mechanical pencils and *Staedtler* wood-encased pencils. I used a 4H 0.3 mm lead to draw the grid lines and Katie's outline. Shading was added with 4H, 2H, and HB 0.3 mm leads; HB and 2B 0.5 mm leads; and 4B and 6B regular wooden pencils.

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## GETTING STARTED WITH EARS AND EYES

My first goal is to draw her ears and the top of her head; then the fur around her eyes, and finally the eyes. (Refer to the gridded photo in Figure 903 that I created in Photoshop.)

Figure 903



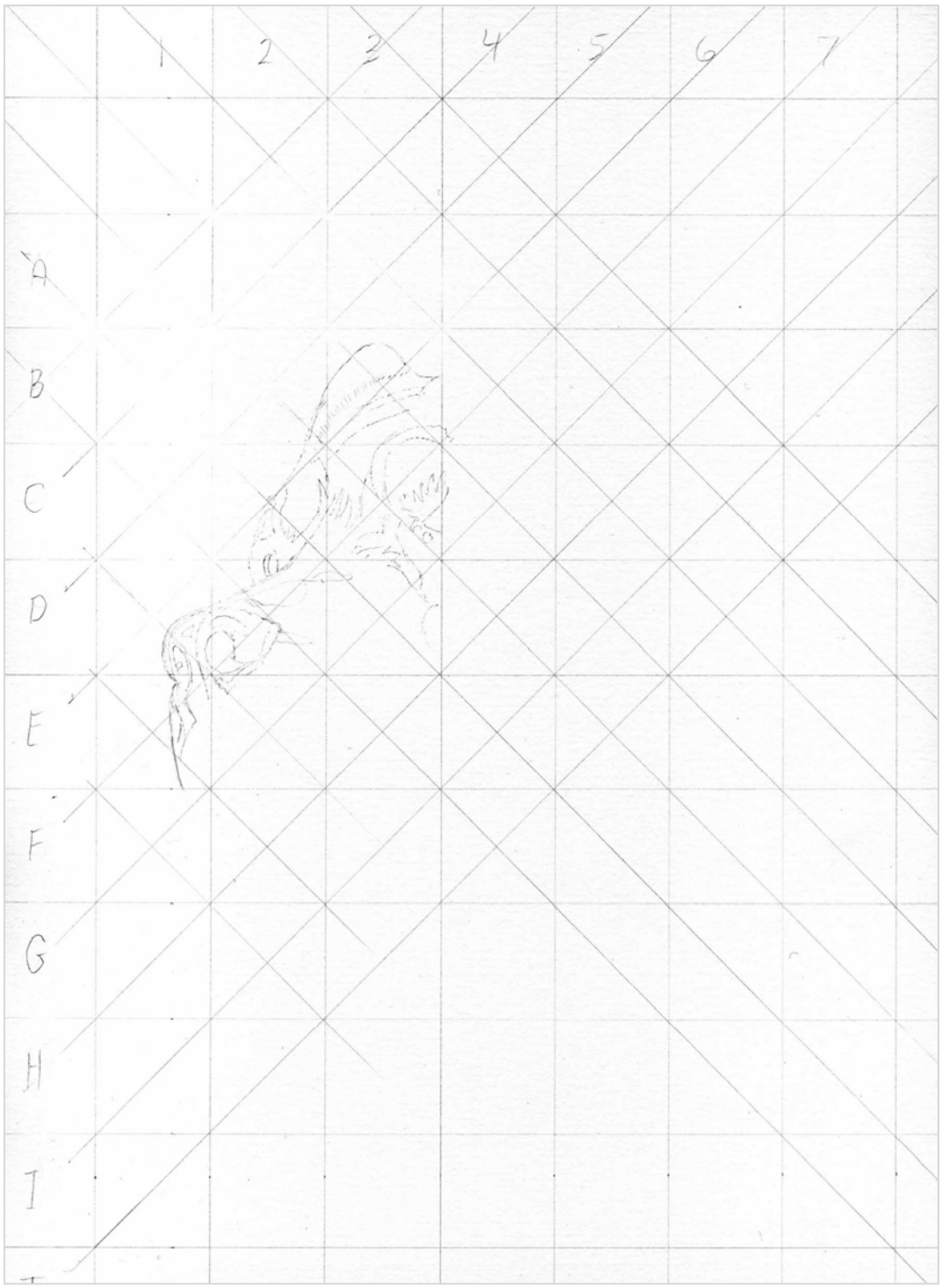
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1. **Use a ruler to measure and draw a grid on your photo with a ballpoint pen, or if you are drawing Katie, print a high- quality image of page 3.**

2. **Draw a corresponding grid on your drawing paper, and add numbers to the top (and bottom, if you wish) and letters down a side (or both sides).**

   Refer to Figure 904.

Figure 904




By the way, don't forget to add corresponding numbers and letters to the photo as well.

I chose 1-inch grid squares the same size as in my photo (Figure 903).

My paper (9 by 12 inches) is slightly larger than my drawing, so I have lots of room around the perimeter of the dog (in case I decide to someday have it framed).

Figure 904 is smaller than my actual drawing.

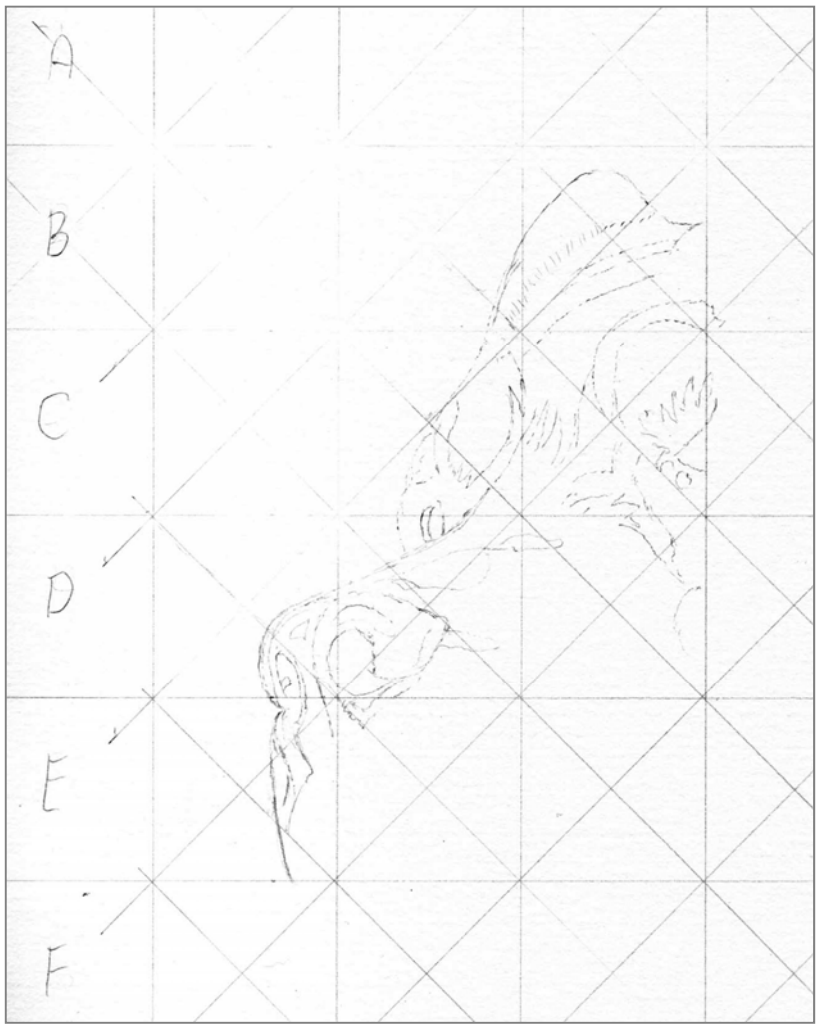
The original has be re-sized and darkened in Photoshop so you can see the tiny outlined section you draw in the next step.

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**3. Outline the grid contents in squares B2, B3, C2, C3, D1, D2, and E1.**

Refer to Figure 905. I've added diagonal guidelines to my grids to increase accuracy.

Figure 905




Drawing the contents of one grid square at a time is much simpler than trying to tackle a whole section at once. Constantly refer to the photo to make sure you are working in the correct squares.

The process of outlining and adding shading used in Steps 4 through 8 is the same as you need to use for the rest of the drawing.

**4. Erase the grid lines and lighten the outlines with a kneaded eraser in squares B1 and B2.**

**5. Replace the outlines with furry lines that indicate the directions in which the fur grows.**

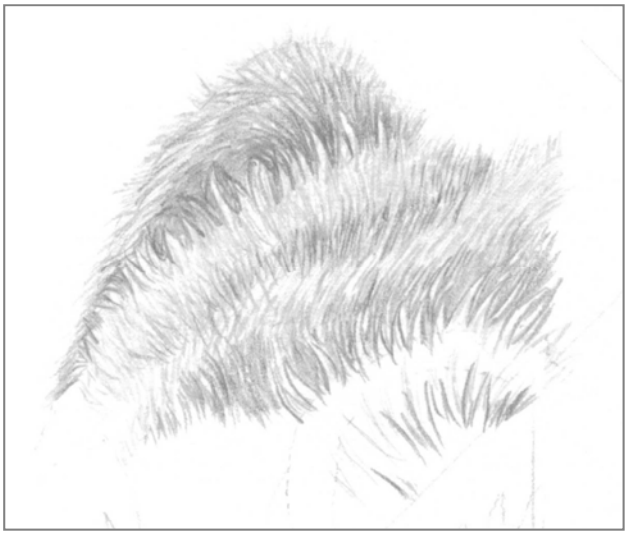
Use a 4H pencil, and refer to Figure 906 for a close-up "after" view of square B3.

**6. Add light and medium values with hatching, using 2H and HB pencils (Figure 907).**

Figure 906



Figure 907



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**7. Use very sharp leads (in mechanical pencils) or freshly sharpened regular pencils to add the texture of the fur.**

You may need to re-sharpen your pencil point on a sandpaper block after each few small strokes of fur.

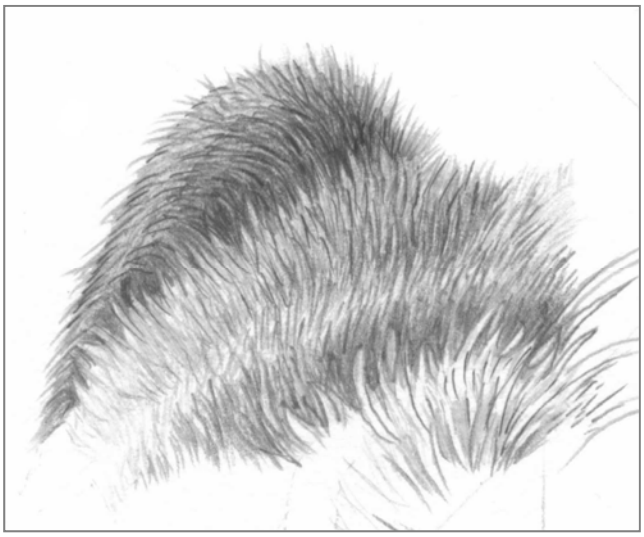
Refer to Figure 908 (the same size as my drawing) to see how the fur looks. You can tell how thin the lines actually are! Figure 909 shows an enlarged version, so you can better see how I drew the fur.

Figure 908



Also keep in mind that this may not be the final shading. When the drawing is almost finished, I plan to revisit all my shading and make minor adjustments (if needed).

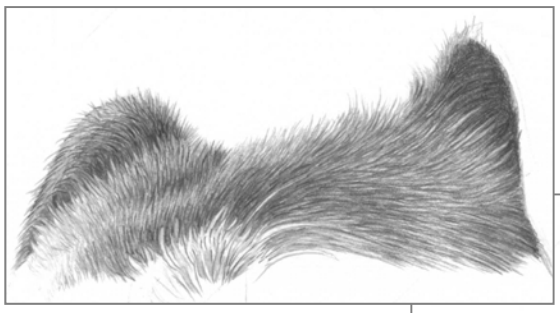
Figure 909



**8. Continue adding shading to the fur on the top of her head and ears with hatching and 2H, HB, and 2B pencils (Refer to Figures 910 to 915).**

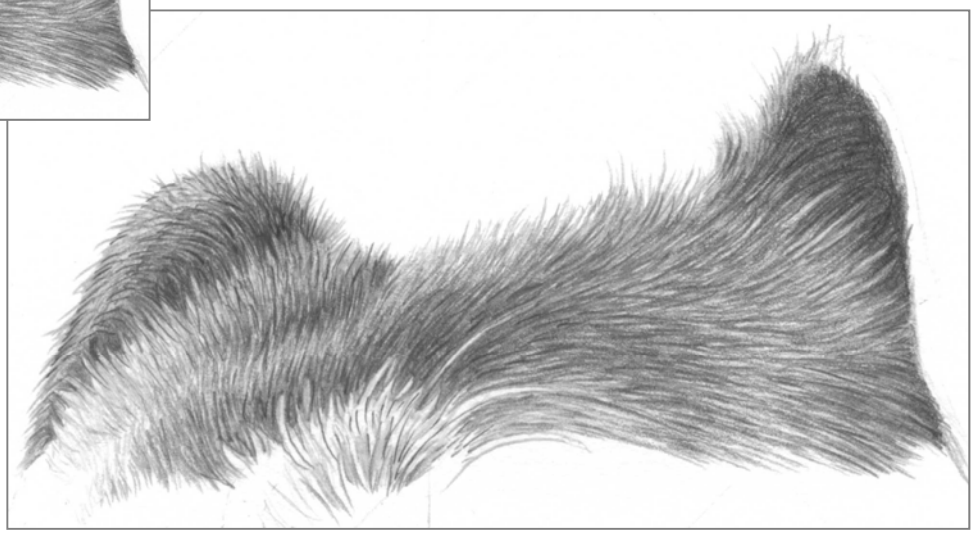
Occasionally, I will show you an actual size illustration (such as Figure 910) in addition to an enlarged image (Figure 911). Some images are cropped to show only the most recent additions. If your fur is beginning to look raggedy, chances are that you are drawing too quickly, or your pencils need to be sharpened more frequently.

Figure 910



Burnish the sections of dark fur with a light grade of pencil to get rid of the white sections. Burnishing refers to the process using a light grade of pencil to fill in entire sections of shading to even out the values.

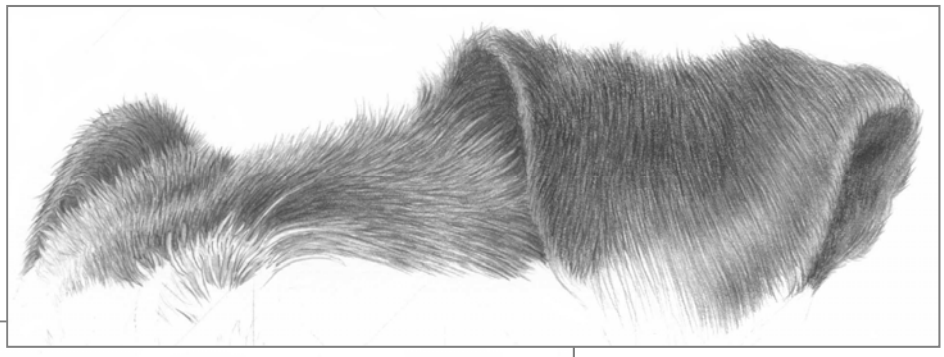
Figure 911



Continue to examine your photo frequently. Scrutinize the overall anatomical structures that need to be identified by using various values. (Also keep in mind the light source, which in this case comes from the upper right).

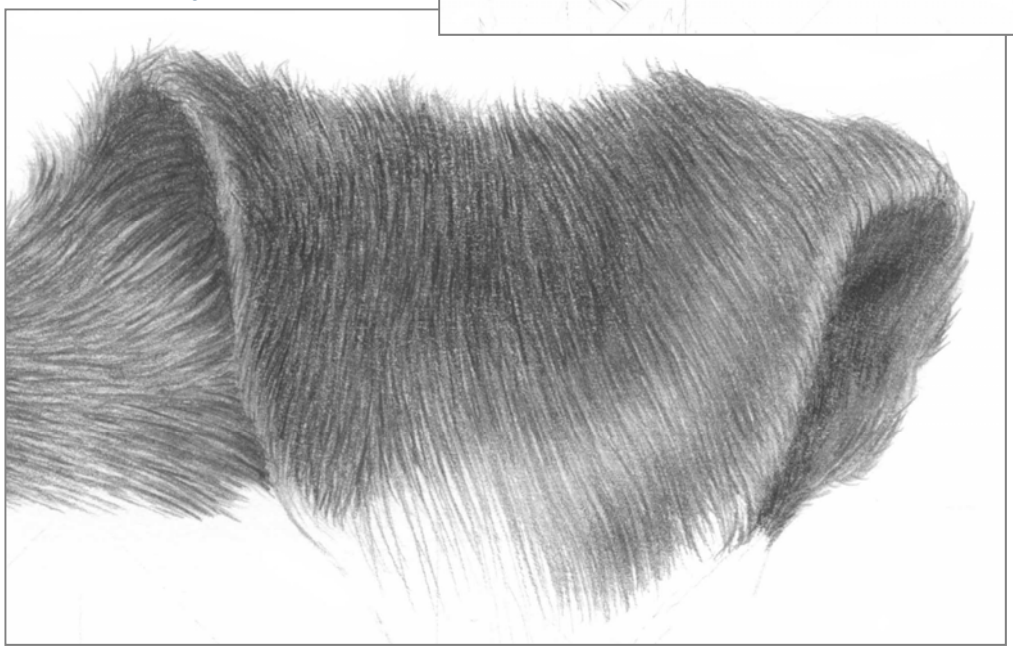
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Figure 912



Remember to erase your grid lines in each section before you begin shading.

Figure 913



Light and medium values can get too dark very easily. Therefore, take lots of breaks to examine your progress.

If a section looks too dark, gently pat the shading lines with a kneaded eraser molded into a thin wedge.

Figure 914



By the way, if you need to completely erase a small section to adjust proportions, use the sharp edge of a vinyl eraser.

At this stage, I have a strong sense of where I want this drawing to go. Hence, I'll begin working from the top toward the bottom.

I have established my range of values in between white (obviously the lightest possible "value"), and the darkest gray (reserved for the pupils of the eyes). I increased the contrast in Figure 915 so you can better examine the range of graduated values of the fur.

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Figure 915

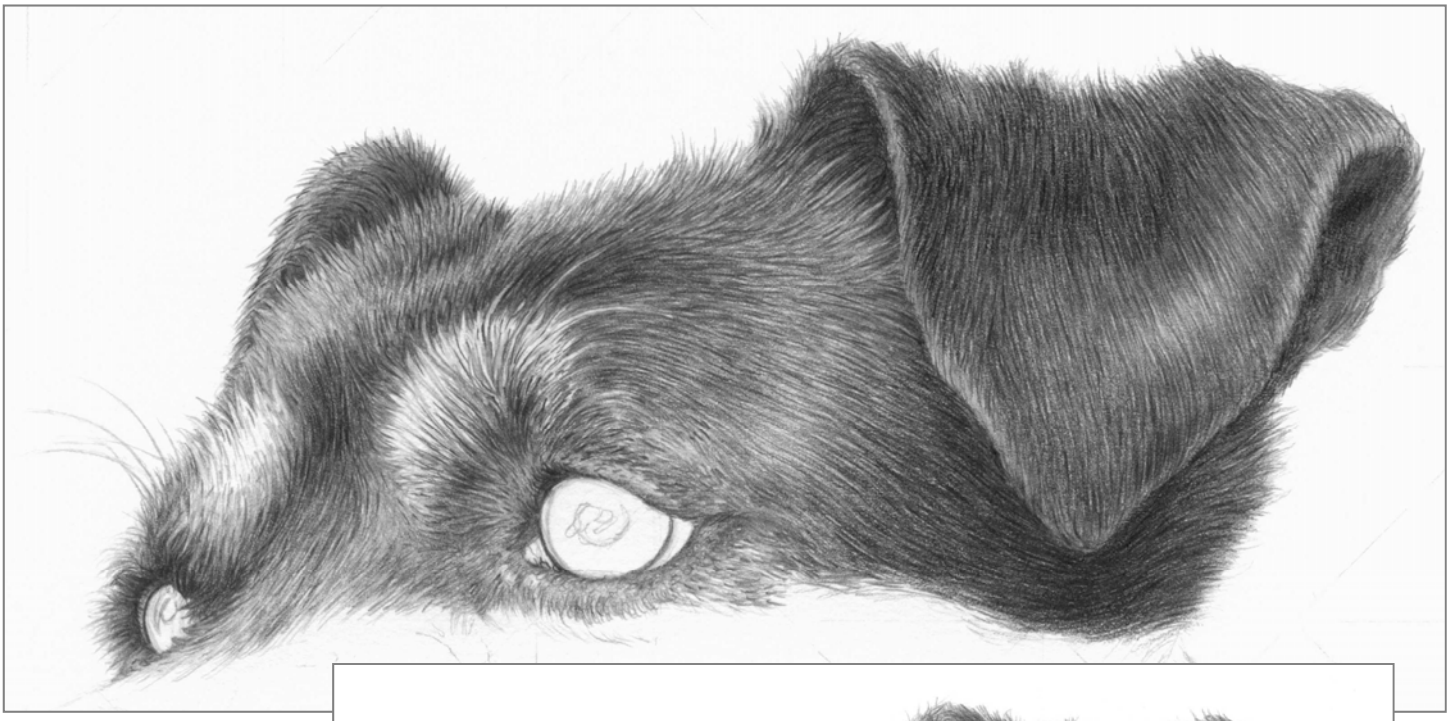


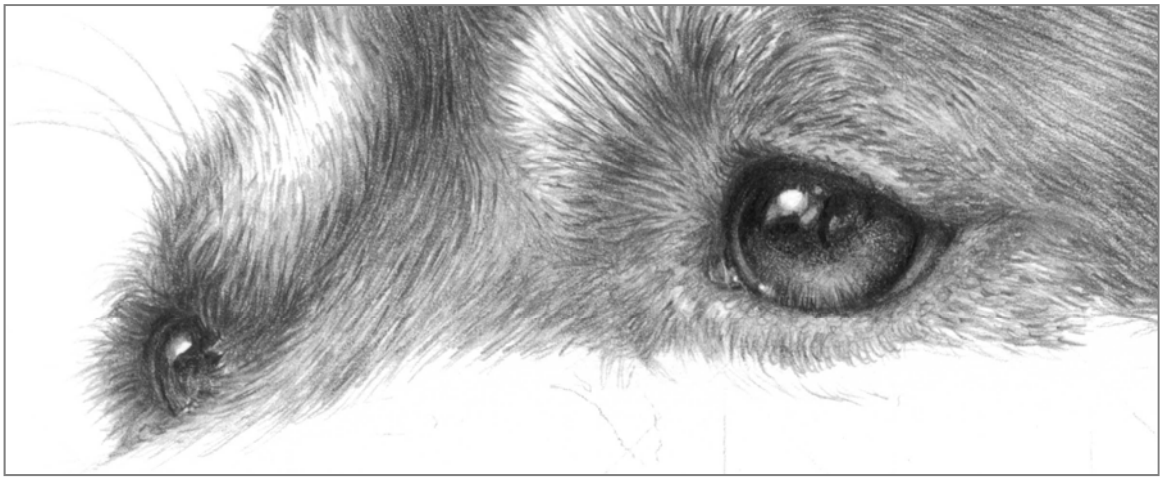
Figure 916



**9. Add shading to Katie's eyes. (Refer to Figures 916 and 917).**

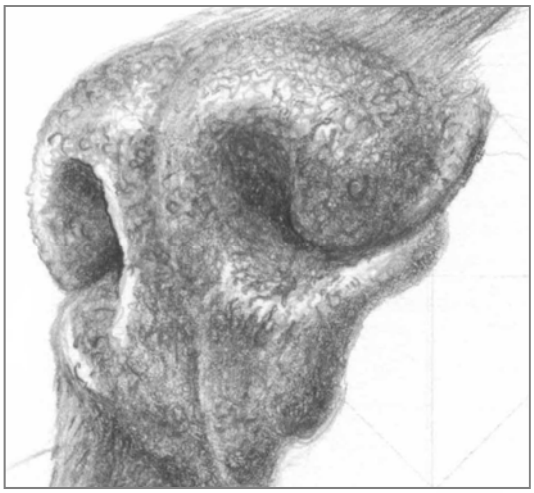
Figure 917

Use several grades of pencils (or leads) from 2H to a 6B.



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Figure 918



## DETAILING A NOSE AND SHADING FUR

The hard parts are done! Now, I get to enjoy shading in the remainder of the drawing before the adding final touches.

**10. Add shading to Katie's nose and the fur around her nose. (Refer to Figures 918 and 920.)**

Squirkling works well for shading her nose!

Figure 919

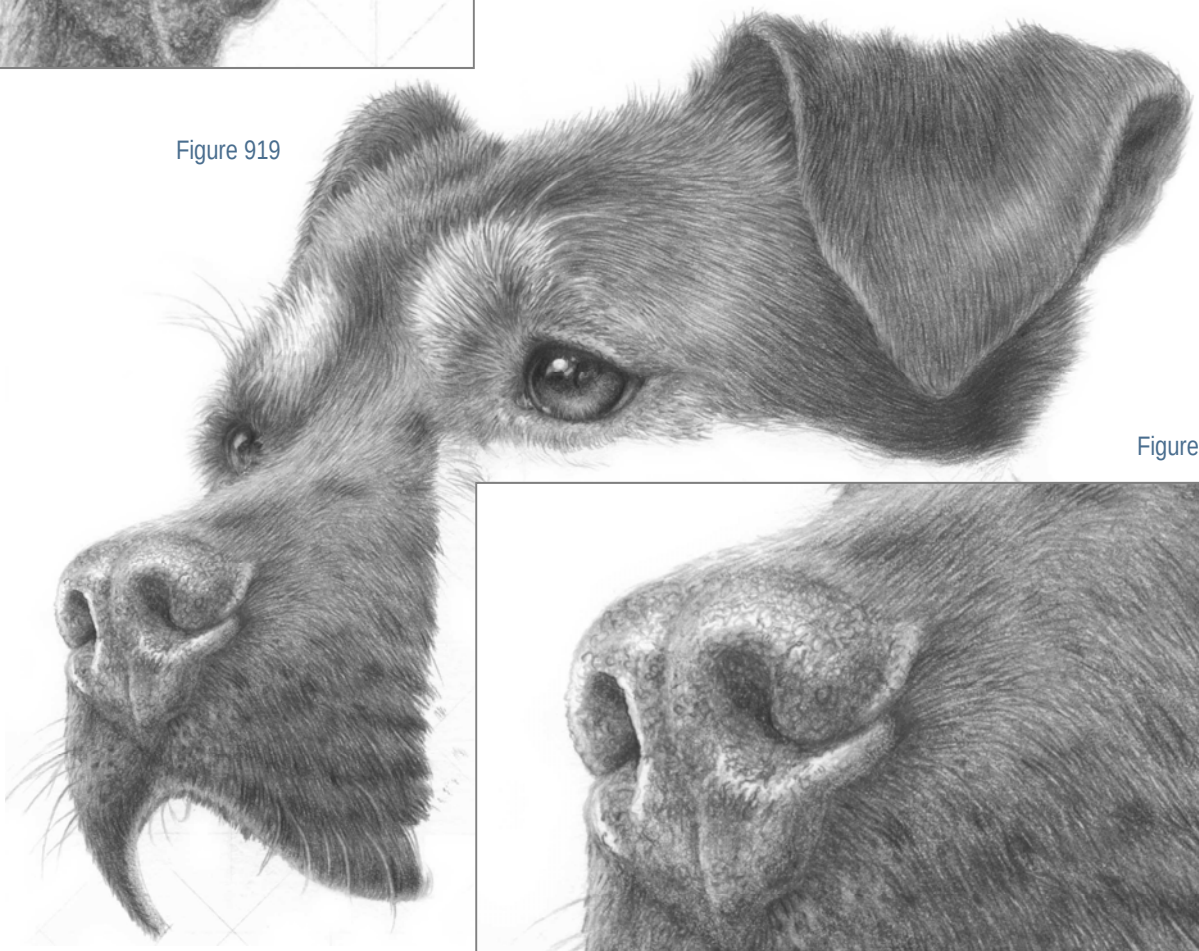
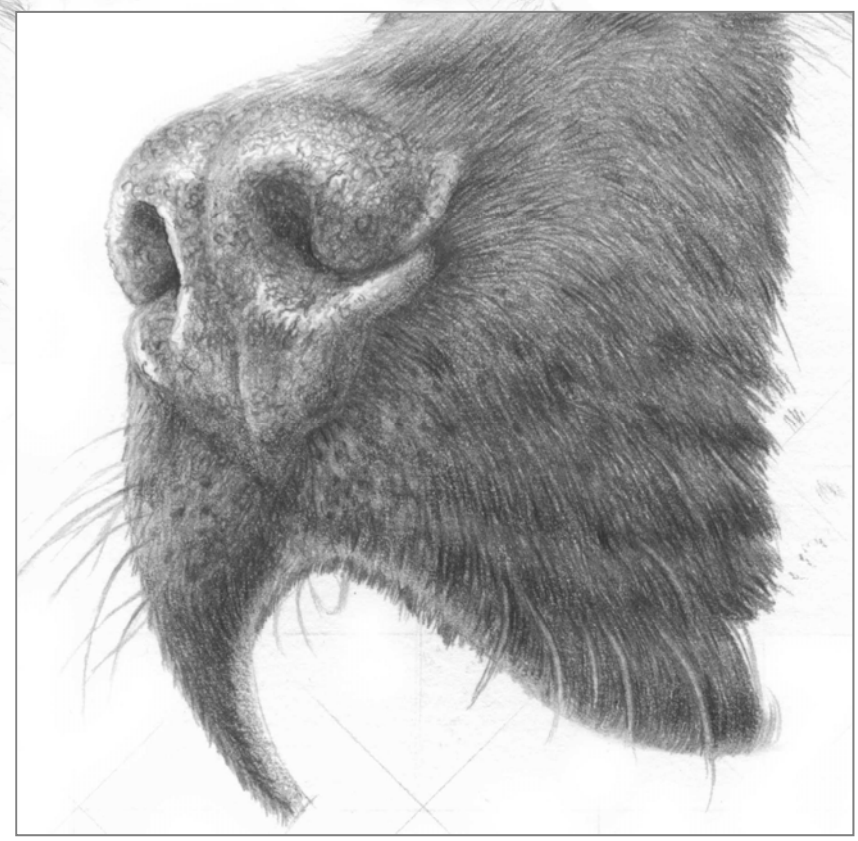


Figure 920

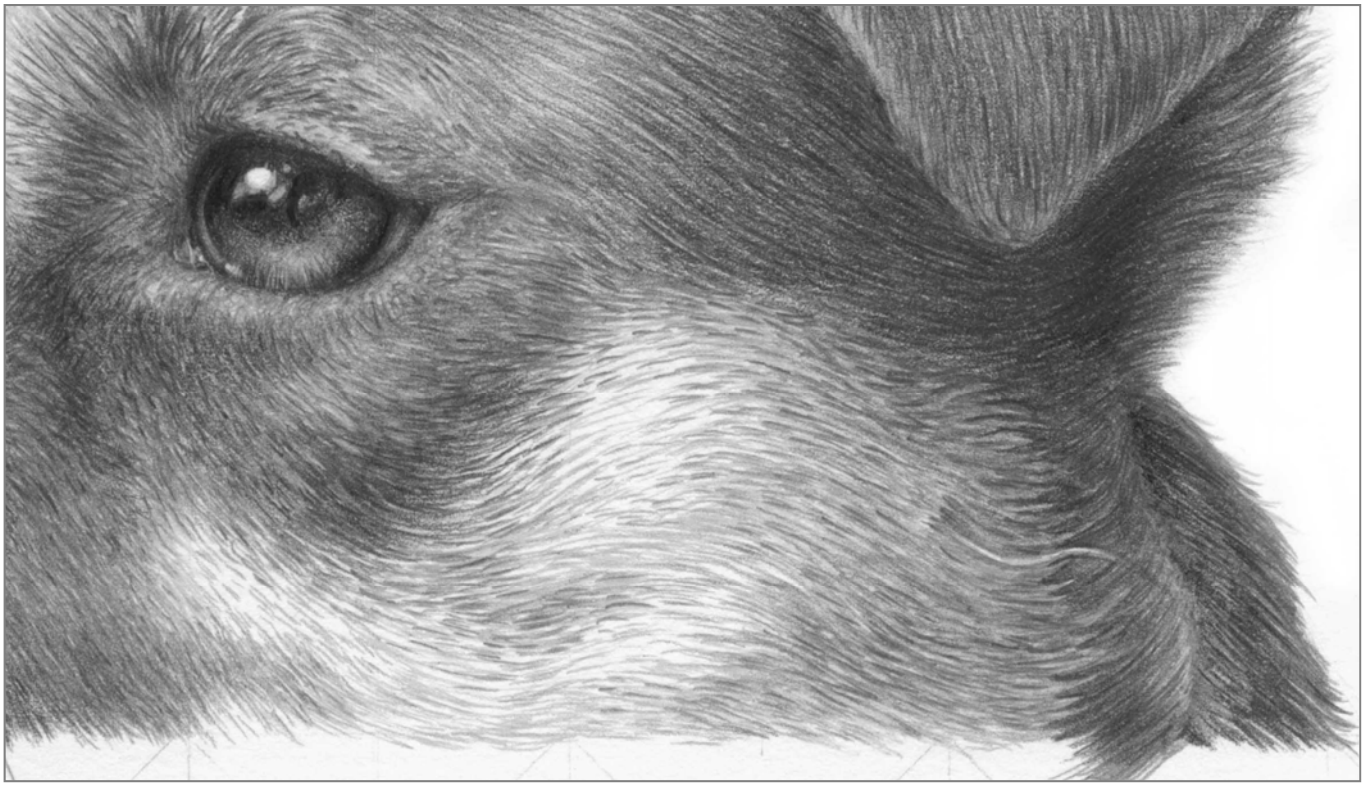


**11. Use various grades of pencils from 2H to 2B to add shading to the muzzle, and the side and back of her head.**

Refer to Figures 921 and 922.

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Figure 921



Pay very close attention to the directions in which the fur curves along the understructures of her head. Capturing believable anatomical forms is much more important than beautiful shading.

Figure 922

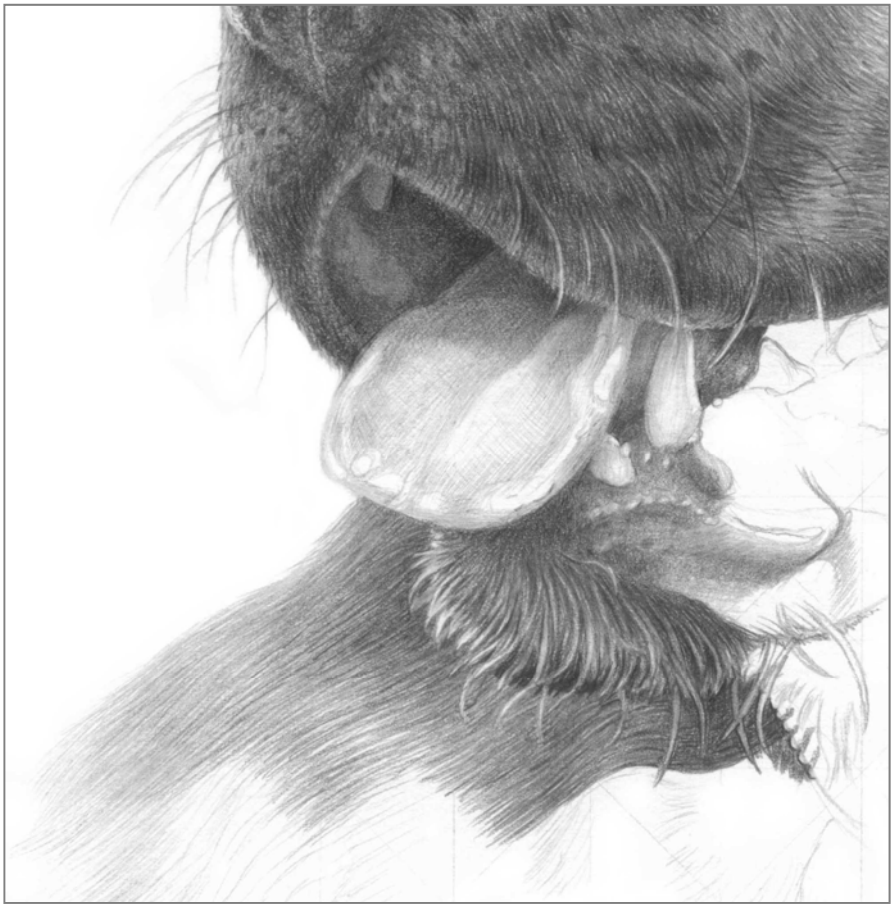


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## SHADING A MOUTH, TONGUE, TEETH, COLLAR, AND LOTS MORE FUR

Shading her mouth looks harder than it really is. Just take your time, and change the grades of your pencil often.

Figure 923



**12. Use pencils from 2H to 4B to add shading to her mouth, and the sections around her mouth.**

Everything that needs to be shiny (such as her tongue) should have a solid base of shading before you blend (I use crosshatching).

Figure 924



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Refer to Figures 923 to 926.

In addition to her tongue, her teeth, gums, and "lips" need to be blended after you add shading.

Make sure you don't over blend – easy does it!

Some darker values may need to be added again after the first round of blending.

Figure 925

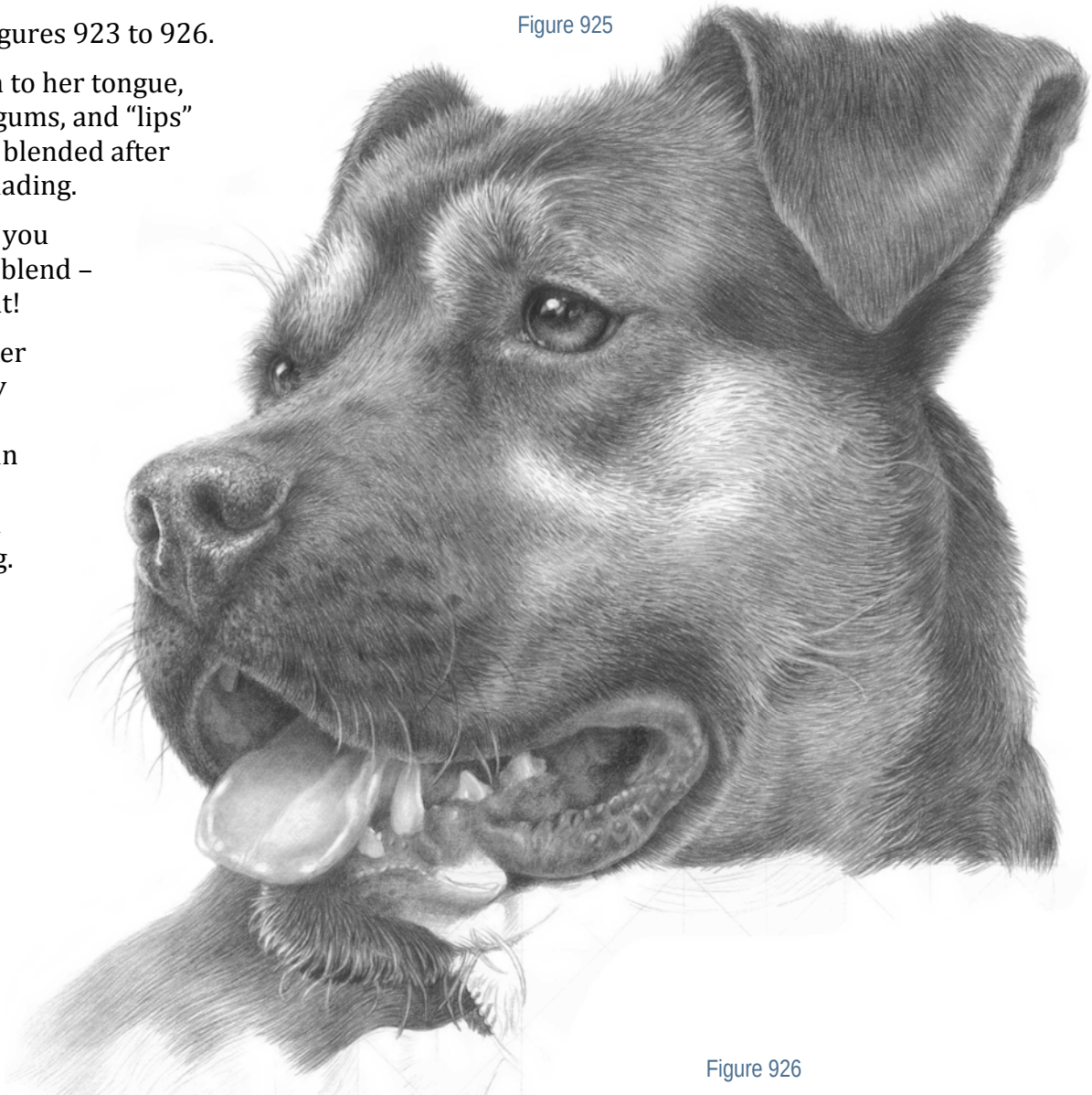
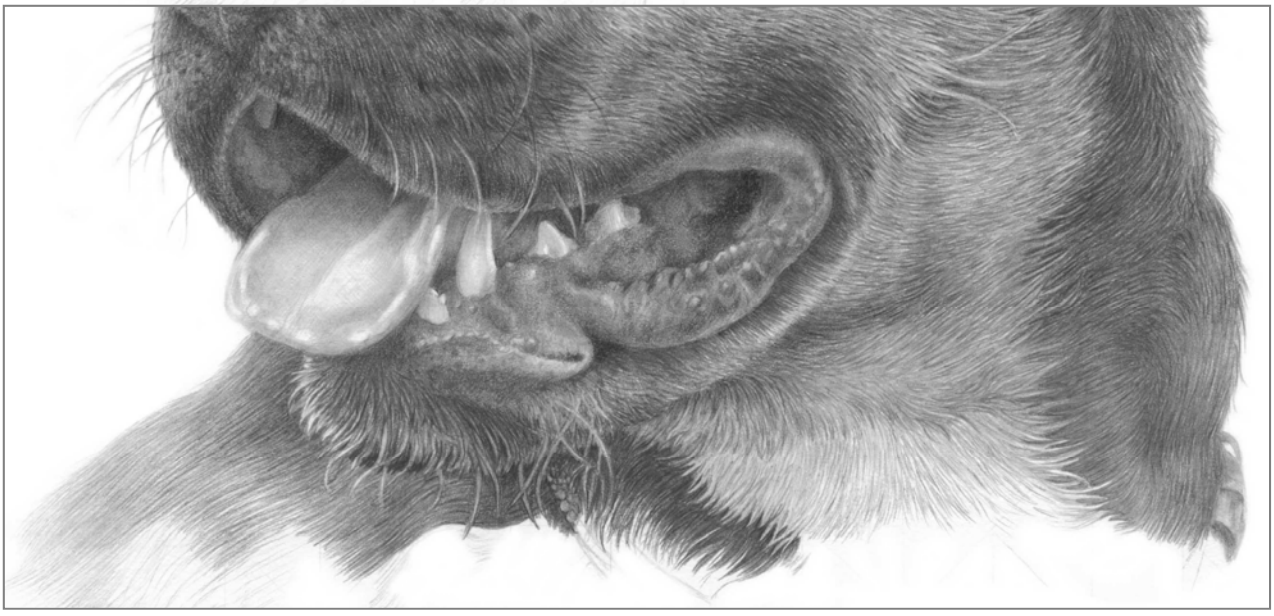


Figure 926



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**13. Use pencils from 2H to 2B to add shading to her collar and the rest of her fur.**

Refer to Figures 927 and 928.

Use smoothly rendered graduations to fade out the fur and sections of the collar around the lower sides and bottom edges.

A 2H pencil works well to graduate the fur into the white of the paper.

Figure 927

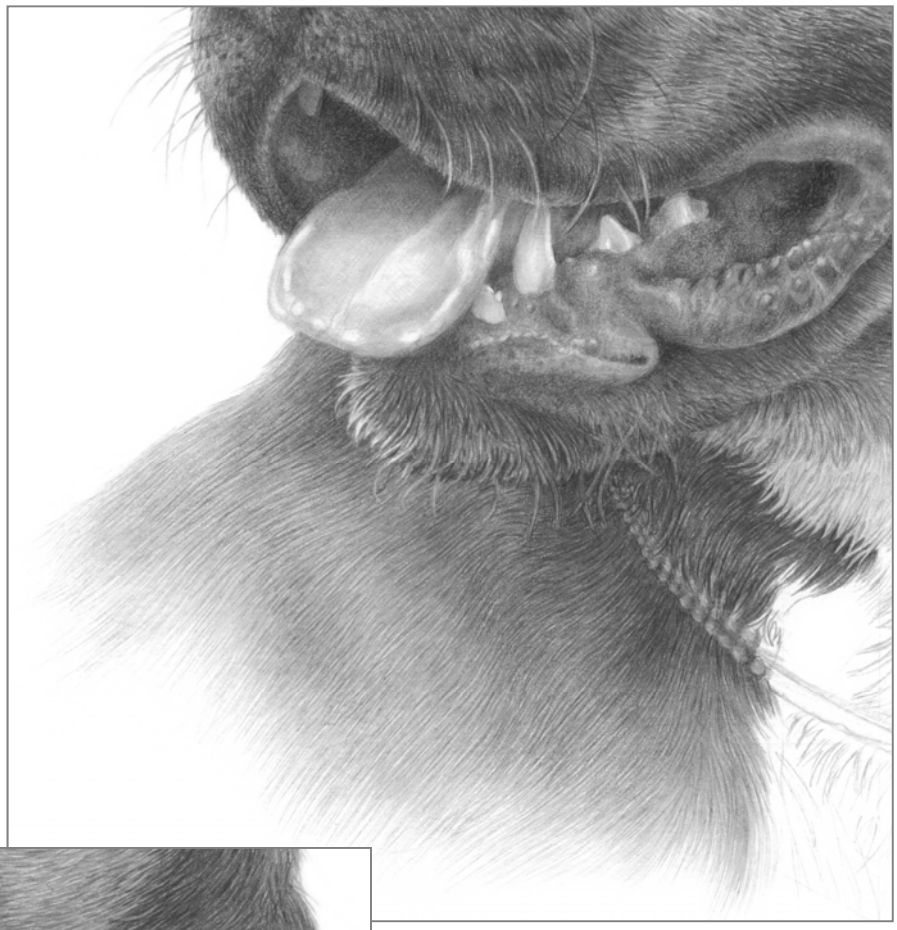
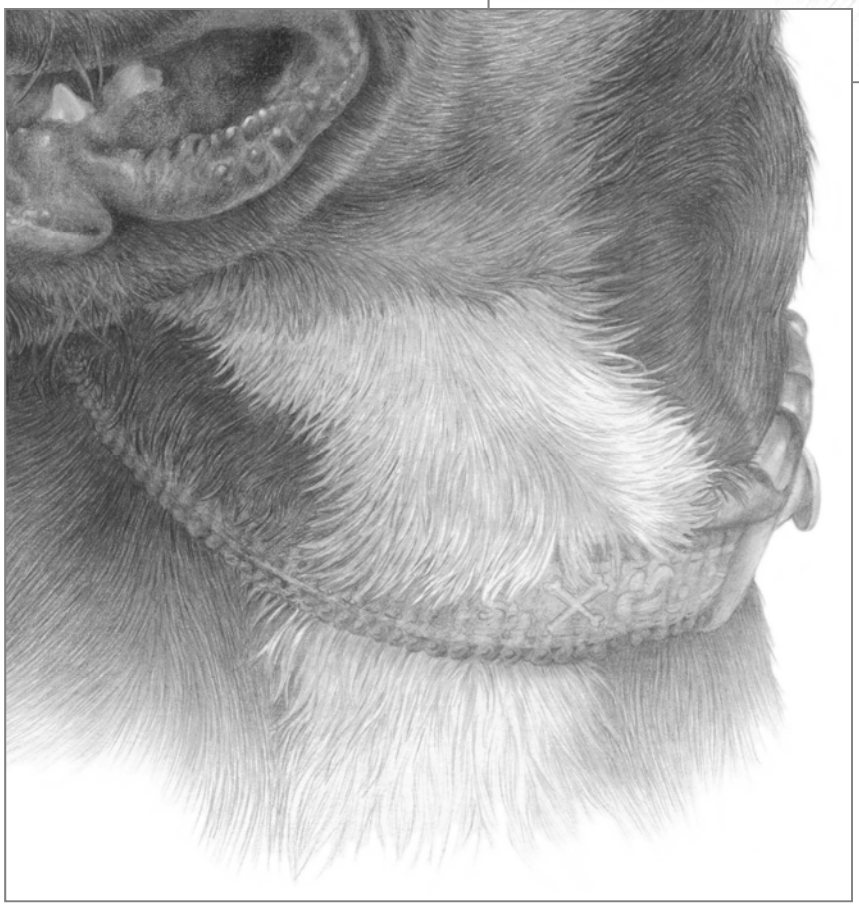


Figure 928



This gorgeous little girl is finally beginning to look realistic.

A few final touches (mostly burnishing medium and dark values) complete my drawing.

Figure 929 (on the next page) is the same size as my actual completed drawing.

If you were among the few who bravely took on this project (or a similar one), give yourself a pat on the head and a big round of applause!

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Figure 929




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# BRENDA HODDINOTT

Self-educated forensic artist, author, art educator, and award-winning artist

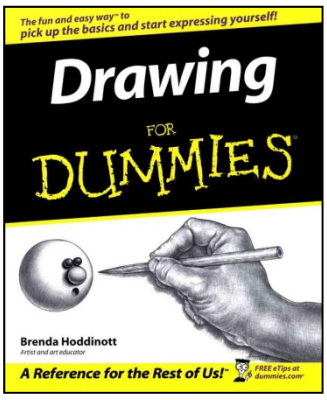
*"My philosophy on teaching art is to focus primarily on the enjoyment aspects while gently introducing the technical and academic. Hence, in creating a passion for the subject matter, the quest for knowledge also becomes enjoyable."*

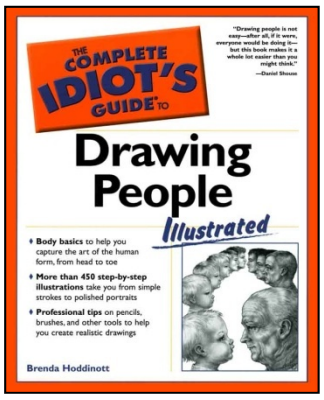
Born in St. John's, Newfoundland, Brenda grew up in the small town of Corner Brook. She developed strong drawing and painting skills through self-directed learning.

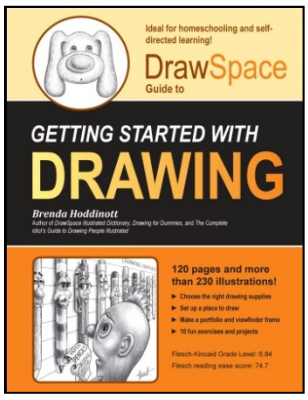
During her twenty-five year career as a self-educated, civilian forensic artist, various criminal investigation departments employed Brenda's skills, including the Royal Canadian Mounted Police. In 1992, Brenda was honored with a commendation from the Royal Canadian Mounted Police, and in 1994, she was awarded a Certificate of Membership from *Forensic Artists International*. In 2002, Brenda retired as a forensic artist to devote more time to creating art, building her business, and writing books.

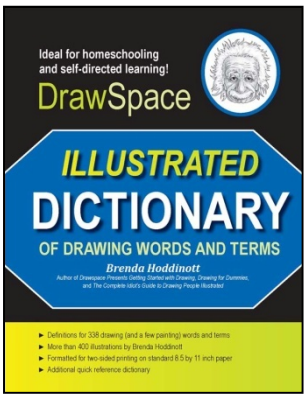
In the style of illustrative realism, she paints in oils and acrylics on canvas and linen, and creates drawings in graphite, technical pen, colored pencil, chalk pastel, charcoal, and conté.

Currently, Brenda is a curriculum designer and owner of *Drawspace.com*; a highly respected fine-art resource for art educators, home schooling programs, and educational facilities throughout the world. She is also the manager and owner of *Drawspace Publishing* (a Canadian publishing company for art-related books). In addition, she is the author and illustrator of *Drawing for Dummies*, *The Complete Idiot's Guide to Drawing People Illustrated*, *Drawspace Guide to Getting Started with Drawing*, and *Drawspace Illustrated Dictionary of Drawing Words and Terms*. She is currently writing and illustrating her fifth book.




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