TEDDY TINK

Brenda Hoddinott



V-04 ADVANCED: NATURE & STILL LIFE

In this project, you use graduated hatching to define the three dimensional forms and the fuzzy texture of an adorable teddy bear. The little model for this project was incredibly cooperative. He stayed very still, didn't talk my ear off, and didn't require any coffee breaks!

This project is divided into the following four parts:

- **OUTLINING BASIC PROPORTIONS:** You lightly sketch the proportions of the various shapes that make up Teddy Tink.
- **OUTLINING A CUTE FACE AND FUZZY BODY:** You draw Tink's ears and facial features, and outline his fuzzy body with furry hatching lines.
- **ADDING LIGHT AND MIDDLE VALUES WITH HATCHING:** You use graduated hatching to render the light and middle values of fuzzy fur on Teddy Tink, that bring out the forms of the various parts of his body.
- **SHINY EYES AND A THREE DIMENSIONAL NOSE:** You add shading to create the illusion of shiny three-dimensional eyes, and a big realistic teddy bear nose.

Suggested drawing supplies include good quality white drawing paper, various graphite pencils including 2H, HB, 2B, 4B, and 6B, kneaded and vinyl erasers, and a pencil sharpener.

12 PAGES – 24 ILLUSTRATIONS

This lesson is recommended for artists and aspiring artists, from age 12 to adult with good drawing skills, including the shading techniques used for hatching fur. The curriculum of this lesson is easily implemented into instructional programs for home schooling, academic and recreational learning environments.

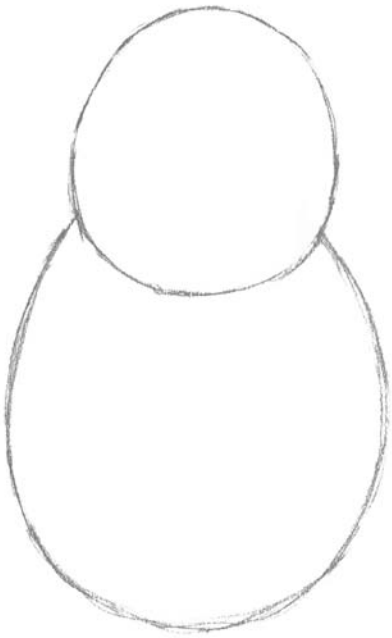
Published by Hoddinott Fine Art Publishers, Halifax, NS, Canada - 2007

OUTLINING BASIC PROPORTIONS

In this section, I demonstrate the process of lightly sketching the proportions of the various shapes that make up Teddy Tink.

Sketch (noun) is a simple drawing that captures the integral aspects of a subject quickly and efficiently; (verb) refers to the process of rendering a sketch. *Proportion* is the relationship in size of one component of a drawing to another or others.

FIGURE 4-01



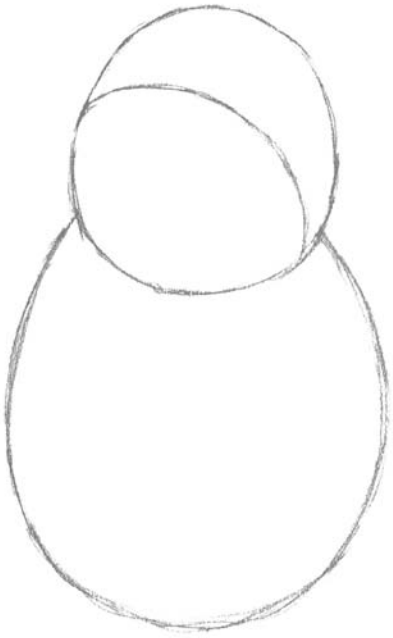
1. Lightly sketch an oval shape for the body, slightly over to the right of your drawing space.

Make sure you leave room to later add his head, arms and legs. Don't press too hard with your pencil. You may want to erase these sketch lines later.

2. Draw a circle for his head.

Notice that the circle overlaps the body. At this stage, Teddy Tink looks like a snowman with one ball of snow on top of a larger oval shaped one.

FIGURE 4-02



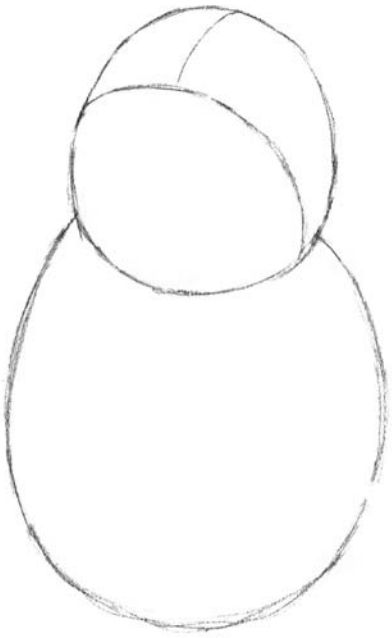
3. Add a curved line across his head.

This curved line is simply a guideline for marking the positions of the tops of his eyes, and will be erased later. It extends from the left and upward, and then curves downward until it touches the lower right section of the face.

4. Add another curved line from the first back to the top of his head.

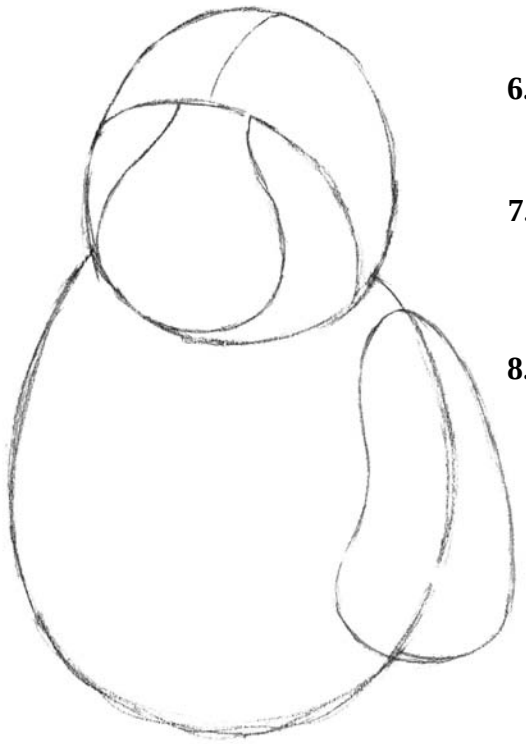
This line meets the first curved line at a point closer to the left than the right. It merely serves as a guideline to identify the center of his face, which is turned a little toward the left, and will need to be erased later.

FIGURE 4-03



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FIGURE 4-04



5. Draw a "light bulb" shape as his snout.

This shape also identifies the tops of his eyes.

6. Draw his left arm.

The wider section at the bottom is one of his paws.

7. Draw his other arm.

This arm is a little smaller than his left.

8. Draw the tiny section of his right leg that is showing and add the bottoms of his feet.

His feet are almost directly under each of his arms.

FIGURE 4-05

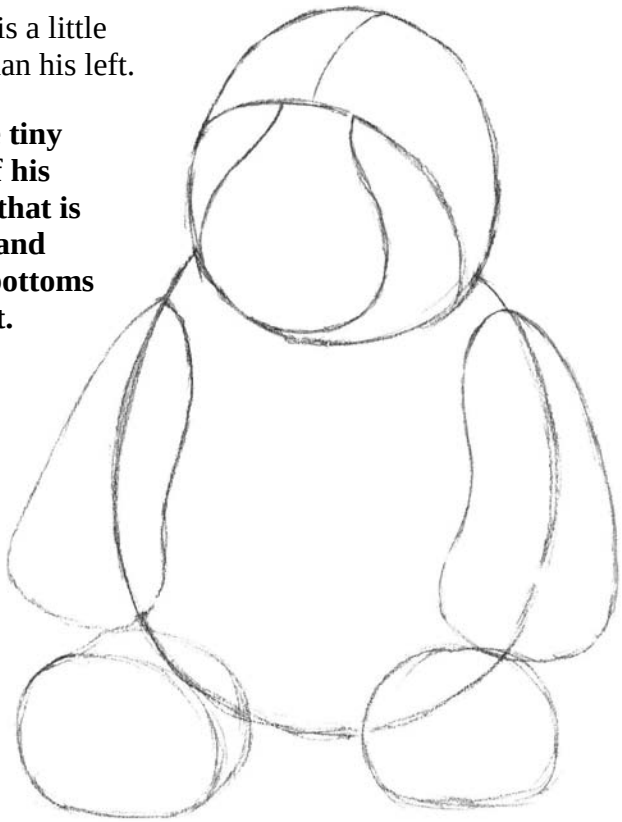


FIGURE 4-06



9. Erase the outlines of the body that are inside the outlines of his arms and feet.

10. Replace the single curved line at the bottom of his tummy with two smaller curved lines.

A reminder that Teddy Tink is a stuffed toy; the center of these two curved lines marks the location of the seam that will run downward from his neck to the bottom of his tummy.

11. Add a line down the center of his body, with a curve where his tummy will be.

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OUTLINING A CUTE FACE AND FUZZY BODY

In this section you draw Tink's ears and facial features, and outline his fuzzy body with furry hatching lines.

FIGURE 4-07



12. Add his ears and outline his eyes.

His small ears are drawn as curved lines. His head is tilted; hence, the ear on the left seems smaller and higher that the other. His eyes are resting on either side of the top of his snout.

FIGURE 4-08



13. Draw his nose.

His nose is a little to the left of the center of his snout.

14. Add a short curved line connecting the bottom of his nose to the bottom of his snout.

15. Add seams to his forehead with curved lines (Figure 4-09).

These seam lines also provide the illusion of eyebrows.

FIGURE 4-09



FIGURE 4-10



16. Erase the two guidelines that marked the locations of the center of his forehead and the upper sections of the eyes.

FIGURE 4-11



17. Check your proportions carefully and adjust any sections you don't like.

Break the subject down into shapes and visually measure how the various parts relate to one another.

18. Lightly pat all your lines with your kneaded eraser to make them lighter.

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19. Use a freshly sharpened pencil and thin neat lines to redraw the nose and eyes.

FIGURE 4-12

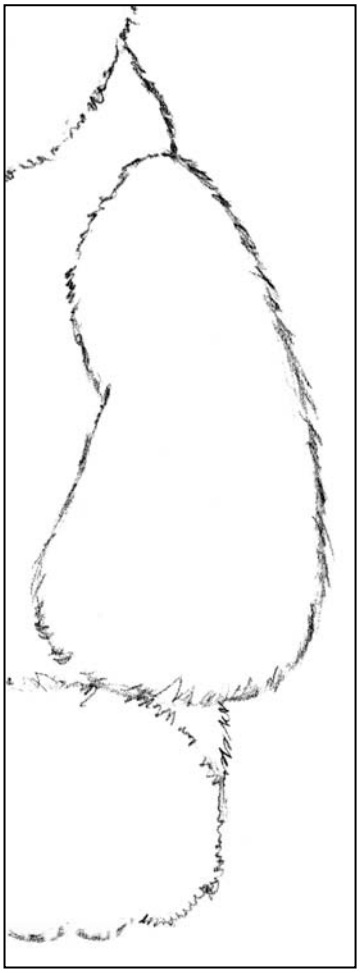


20. Draw "fuzzy" lines (lines that look like fur) around all edges except the nose and eyes.

These fuzzy lines are different lengths and curve in many different directions. Don't forget to draw curved fuzzy lines for his eyebrows.

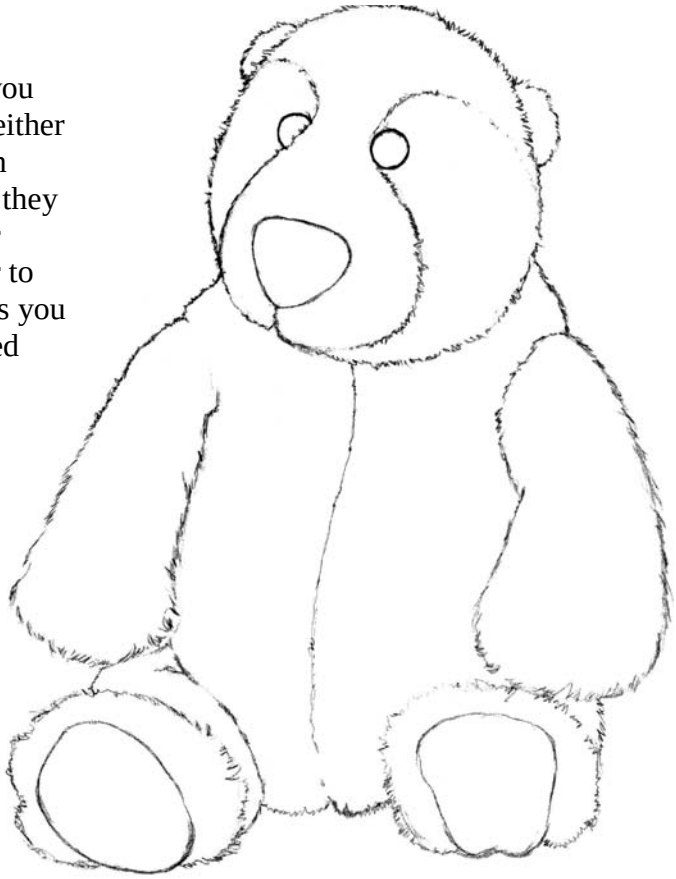
Remember, don't simply trace over the rough sketch lines. Rather, take this opportunity to refine the various shapes of the bear.

FIGURE 4-13



For example, take note of the accentuated angle of the inside of the arm on the right; the arm now looks like it is bent rather than straight.

FIGURE 4-14



At this point, you can choose to either leave the rough sketch lines as they are or use your kneaded eraser to erase them. (As you can see, I erased mine.)

If you leave them, most will be covered with shading anyway.

21. Draw the pads on the bottoms of his feet with smooth lines.

Now you have a detailed line drawing; next, you will shade his fur.

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ADDING LIGHT AND MIDDLE VALUES WITH HATCHING

In this section, I demonstrate the hatching, of the light and middle values of fuzzy fur, on Teddy Tink that bring out the forms of the various parts of his body. *Hatching* is a series of lines (called a set) drawn closely together to give the illusion of values. The hatching lines used for drawing fur, are several different lengths and values. The edges are not abrupt stops, but rather feathered (or ragged) to give a more realistic appearance.

TIP

If you have very little hatching experience, or if your hatching skills have become a little rusty, try your hand at the exercises and projects in F-LEVEL BEGINNER: HATCHING.

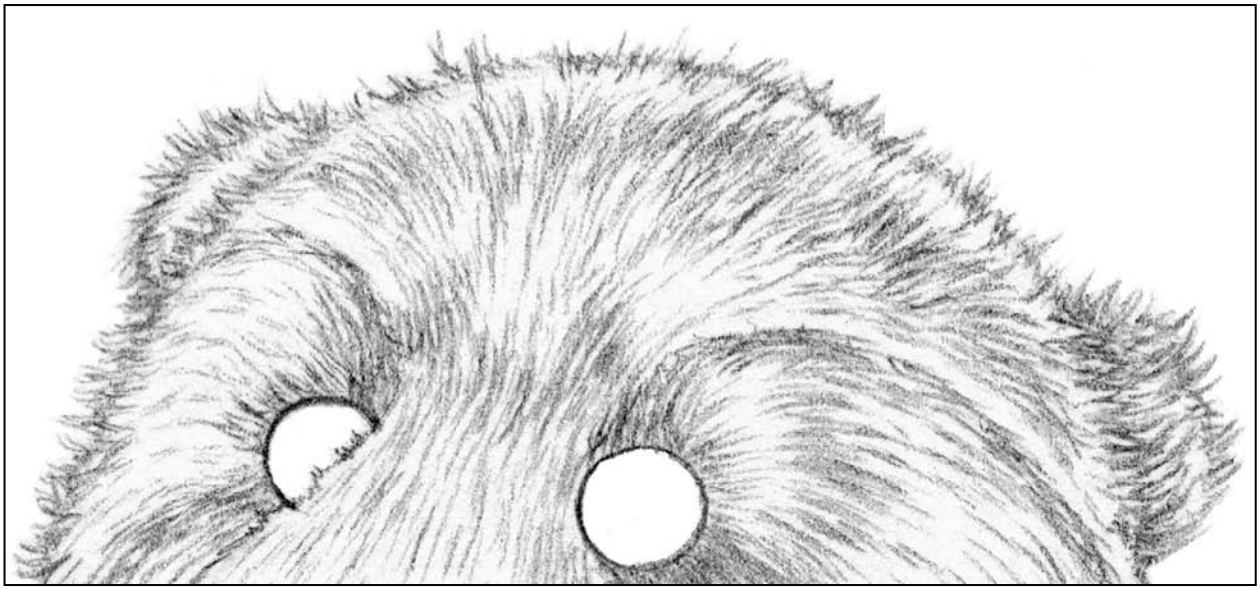
The light source is from the left in this drawing, so the shading will be a little darker on the right. *Light source* refers to the direction from which a dominant light originates. Remember, light affects the placement and value of every section of shading. Also, keep in mind that a full range of values gives contrast between the light and the shadow areas.

22. Beginning at the top of his head, use your 2H pencil, to add light values to his fur.

Refer to Figures 4-15 and 4-16. Make sure the hatching lines are curved rather than straight. Watch very closely the different directions in which the hatching lines curve. Take your time. The directions, in which the fur seems to curve, are important, because this helps give the illusion of depth to the bear's form. Many sections of shading used to depict forms need values that smoothly graduate into one another. *Graduated shading* is a continuous progression of graduated values from dark to light or from light to dark.

23. Use HB and 2B pencils to add middle values to cast shadows, and sections that receive less light (mostly on the right).

FIGURE 4-15



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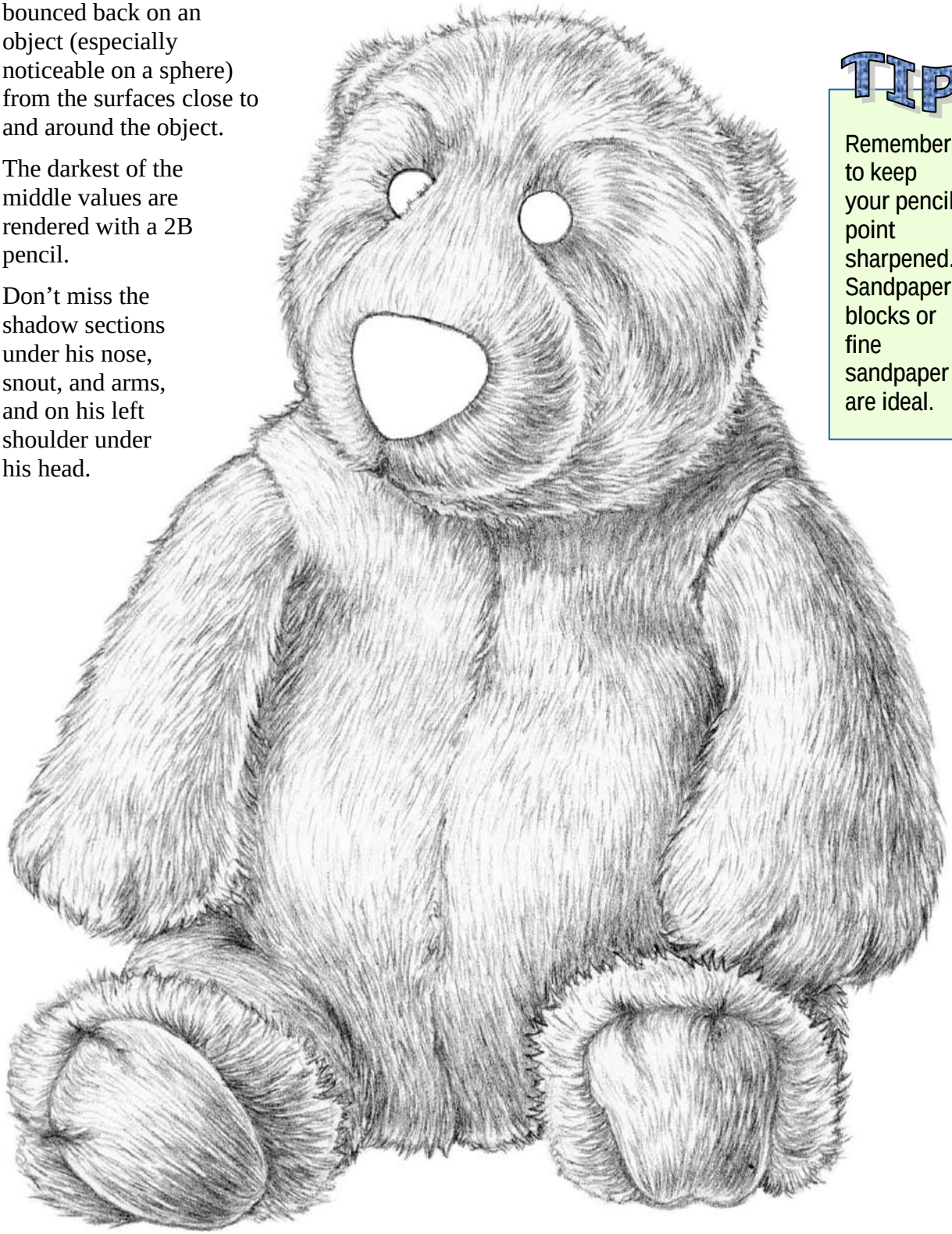
Remember to leave sections of light shading, as reflected light, along some of the edges on the right, such as the lower right section of his cheek, and the lower right edge of his snout.

Reflected light is a faint rim of light reflected or bounced back on an object (especially noticeable on a sphere) from the surfaces close to and around the object.

The darkest of the middle values are rendered with a 2B pencil.

Don't miss the shadow sections under his nose, snout, and arms, and on his left shoulder under his head.

FIGURE 4-16



TIP

Remember to keep your pencil point sharpened. Sandpaper blocks or fine sandpaper are ideal.

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SHINY EYES AND A THREE DIMENSIONAL NOSE

In this section, you add shading to create the illusion of shiny three-dimensional eyes, and a big realistic teddy bear nose.

FIGURE 4-17

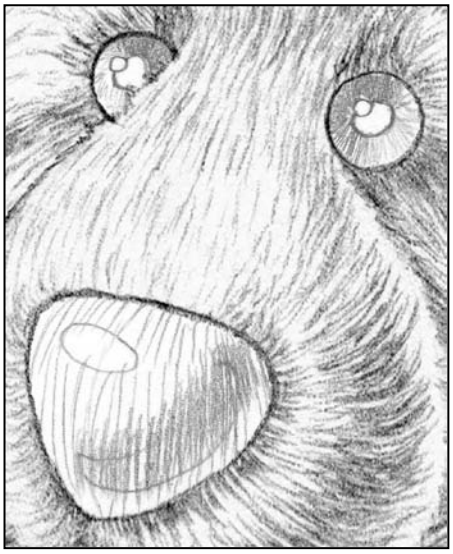


24. Map in the details of his eyes by outlining the pupil and the highlight, inside the iris.

The largest circles of his eyes are the irises. The dark circles in the centers of the irises are the pupils. The tiny white circles are the highlights.

25. Map out the locations of the highlight and the darkest shadow section of the nose.

FIGURE 4-18



26. Use a 2H pencil to add light values to the irises.

27. Add shading guidelines to the nose to identify the directions the hatching lines will take.

28. Shade in the lower section of each iris with your HB, and the top sections with your 4B.

29. Use your 6B pencil to shade the pupil.

FIGURE 4-19



30. Shade in his nose.

- Leave a small oval section white (highlight).
- Lighter values (use a 2H) are around the highlight on the upper left.
- The tiny glow on the lower right edge of his nose is the reflected light. You need to leave this section as a light value.
- Use an HB for the medium values and a 2B to add the darker shading.

31. Use 2B and 4B to darken the shading of the cast shadow below and to the right of his nose.

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32. Add the dark shading of his fur around his eyes.

Take note that this shading graduates lighter up toward the center of his forehead, and is what gives him such an endearing facial expression.

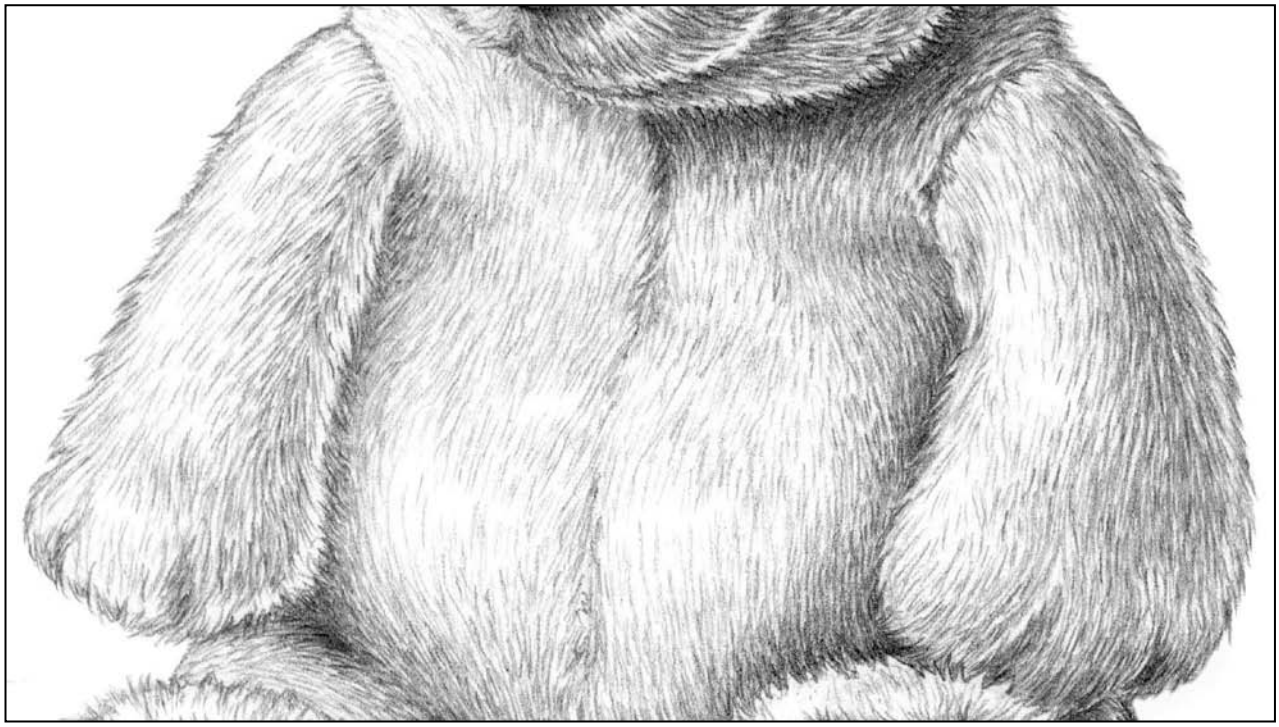
33. Enhance the overall contrast by adding dark values to a few small sections of the fur on his head, body, and feet with 2B and 4B pencils.

34. Draw in the shadows below him with horizontal hatching lines (Figures 4-22 and 4-23).

FIGURE 4-20



FIGURE 4-21



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FIGURE 4-22

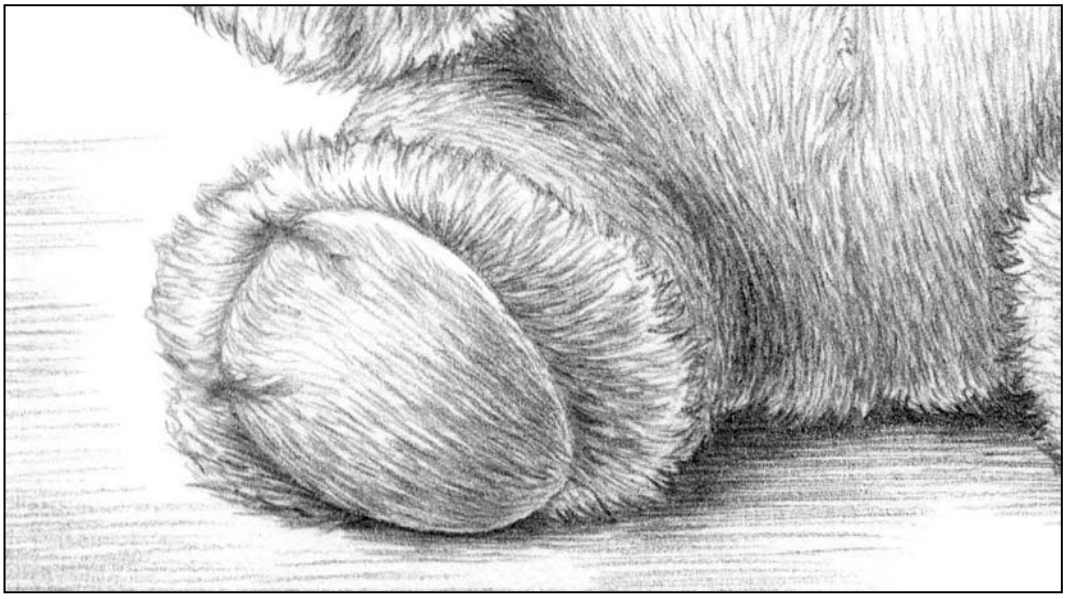
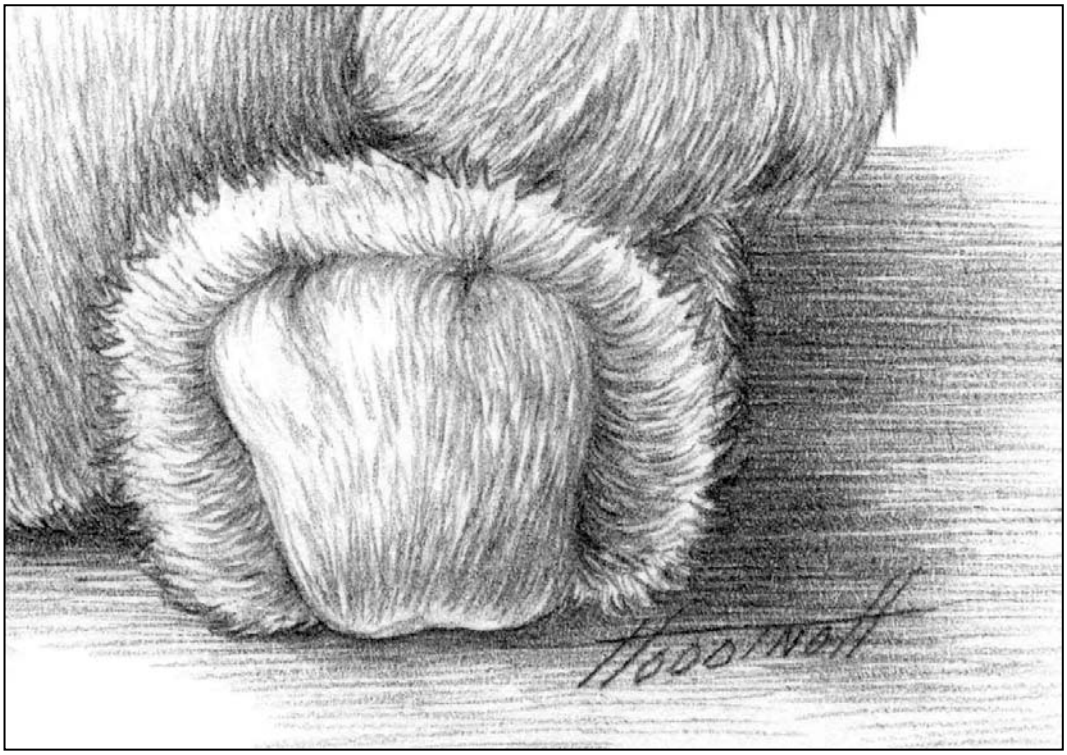


FIGURE 4-23



35. Add final touches if needed.

You can make areas lighter by patting them with your kneaded eraser. You can make sections of the fur darker by simply drawing more hatching lines in between others.

Sign your name and put today's date on the back of your drawing!

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FIGURE 4-24



CHALLENGE

Find a stuffed animal with lots of fur, and draw a realistic, close-up portrait of him or her from life. Set up a light source from either the right or left before you begin. Use the shading techniques taught in this project to render the fur, eyes, face, and cast shadow.

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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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