

Wesley the *Maltese*

Brenda Hoddinott

W08 ADVANCED: STUDIO SERIES

This adorable Maltese (named *Wesley*) is the proud owner of my wonderful stepdaughter Renée, and her (equally wonderful) husband Dave.

Drawing a white subject on white paper is definitely a challenge. This project shows you how a softly rendered background can successfully separate a white subject from white paper.

This lesson is divided into the following five sections:

- Planning the Drawing
- Sketching Proportions
- Setting Up for Shading with a Full Range of Values
- Completing the Shading
- Adding Final Details from Top to Bottom

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.

17 PAGES – 38 ILLUSTRATIONS

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

PLANNING THE DRAWING

Wesley is the proud owner of my wonderful stepdaughter, Renée Percy, and her husband Dave, who currently live in Toronto. Adorable Wesley fits perfectly into their busy lives, their home(s), and (on occasion) a "puppy-purse".

Figure 801



My reference photo is exactly that – a reference (Figure 801). As you can tell, his pose is perfect – but the photo is a little fuzzy. So, I also have a close-up photo of his face (Figure 802) that will be very helpful for studying/drawing/rendering the facial details.

Figure 802



If you want to draw another long-haired dog (such as a Lhasa Apso or Shih Tzu) you can still follow along with my drawing process, but sketch him (or her) freehand (or with a grid) from your own photo.

If you have a Maltese (or want to do a portrait of one you know), you can follow my progress as I draw Wesley. Of course, you'll need to add a few subtle nuances that differentiate your Maltese from Wesley. For example, maybe your Maltese has fur that curves in different directions or has larger (or smaller) eyes or nose.

SKETCHING PROPORTIONS

I chose *Arches*, hot-pressed, 140 lb. watercolor paper. Its softly textured tooth will help keep the shading soft. I begin by lightly and loosely sketching the basic proportions with a 4H lead in a 0.3 mm *Koh-I-Noor "Rapidomatic"* mechanical pencil.

I sketched Wesley freehand (without using a grid), and very few of my lightly rendered lines showed up in the scan (Figure 803). In Figure 804, you can see that I used Photoshop to darken my sketch (so you can clearly see the shading map indicating the directionality of the fur). If you want to draw Wesley, you can refer to the grid I drew in Photoshop for you.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 803

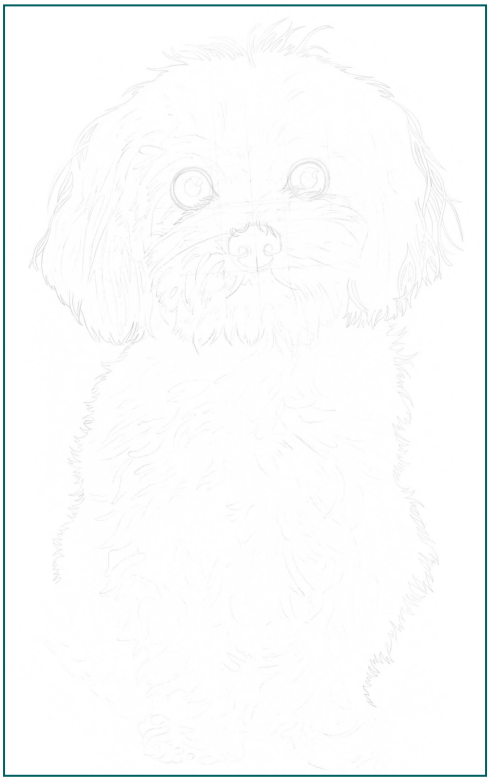
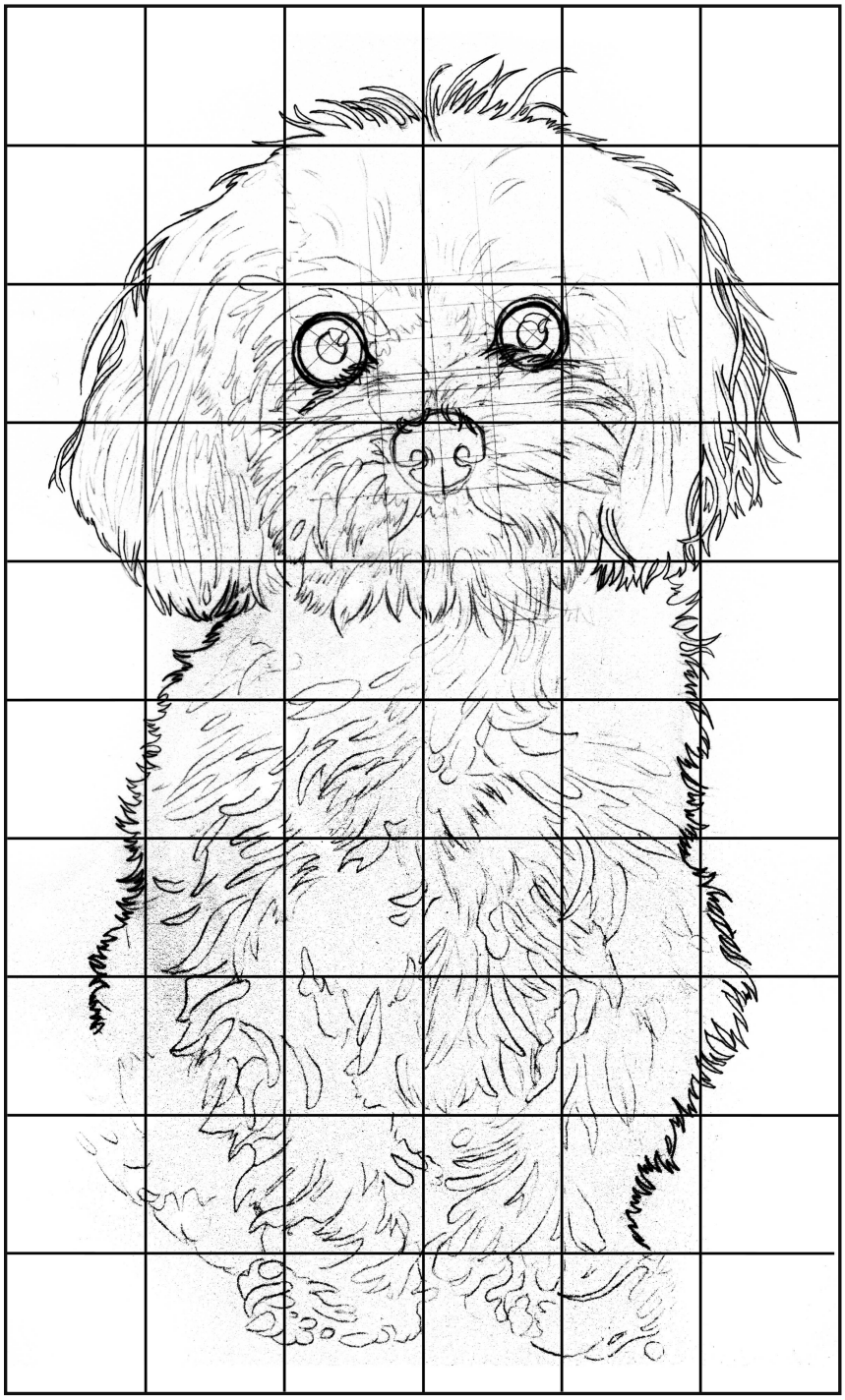


Figure 804



Take note that I've used a ruler to very lightly add horizontal and vertical guidelines on his face, to keep me on the right track for correctly rendering the slight tilt of his head and facial features. These guidelines also ensure that the symmetry of his face is properly represented.

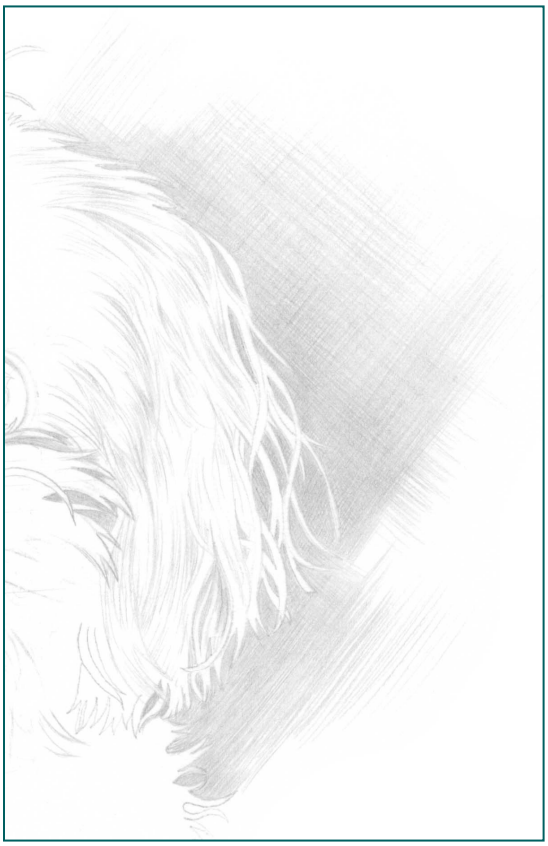
If you decide to use a grid, remember to draw everything VERY lightly – preferably with an H pencil. (To refresh your skills with working with a grid, refer back to beginner lessons *H16: Brandon*, and *I13: Cuddles*.)

Drawing the contents of one grid square at a time is much simpler than trying to tackle a whole section at once. To help prevent mixing up the contents of the squares, add letters (from A to F) across the top and bottom to identify the vertical locations of the grid squares. Add numbers (from 1 to 10) down the sides to mark the horizontal squares. For example, the upper left square becomes A1, and the lower left grid square is F10.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Constantly refer to my grid drawing to make sure you are working in the correct squares. Also, carefully observe the relationships between the lines, shapes, and spaces inside each grid square.

Figure 805



SETTING UP FOR SHADING WITH A FULL RANGE OF VALUES

To get a realistic visual sense of the range of values I plan to use, I begin with the background, and then move on to the eyes.

Without a background, a white Maltese drawn on white paper would end up as two dark eyes and a nose – not my goal! Therefore, I need to add shading to the background to make the white fur (positive space) stand out against the white paper (negative space).

I use a 2H lead to outline the strands of fur in the section on the right, and then add a little shading to the background with crosshatching (Figure 805). In the background, I plan to use a motley pattern of randomly rendered values, as well as an overall graduation from medium values (adjacent to the dog) to light values (toward the edges of the paper).

I add a few, very light hatching lines to the furry ear on the right, and then move on to the eyes.

Figure 806

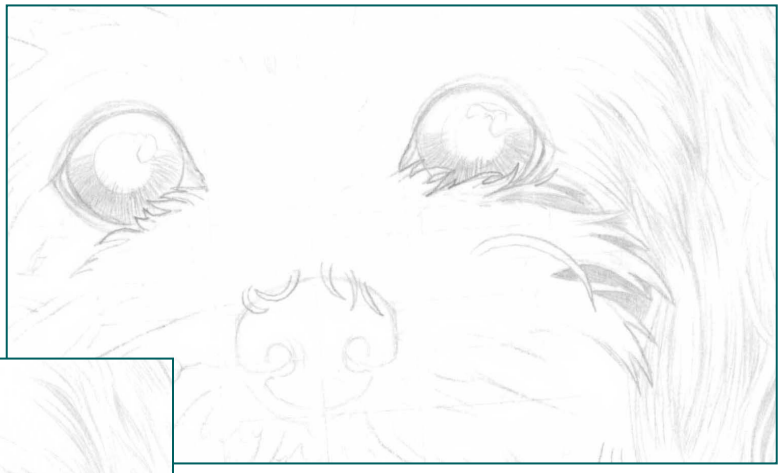


Figure 807



The first round of shading for the eye is done with a 2H grade of lead (Figure 806).

I then add a few slightly darker values and outlines with 2H and HB leads (Figure 807).

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

I try to keep the crosshatching lines in the background running in the same directions, so the background isn't too distracting. (I used a ruler to add a few faint guidelines before I began.)

I continue adding shading to the eyes with HB and 2B pencils (Figure 808). I also shade in more fur with 4H and 2H leads.

Figure 808

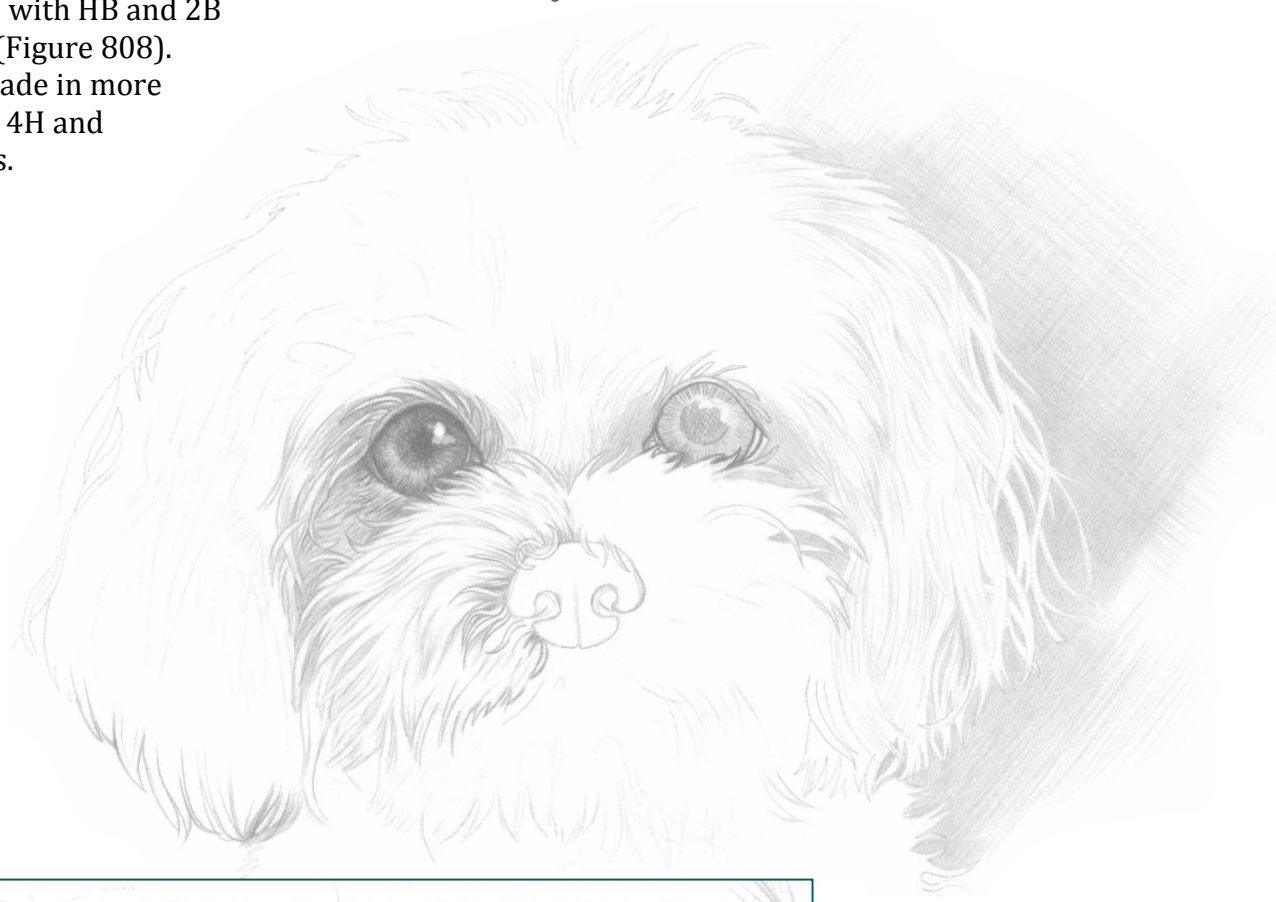


Figure 809



I erase the guidelines for facial symmetry (Figure 804) in each section, before adding shading.

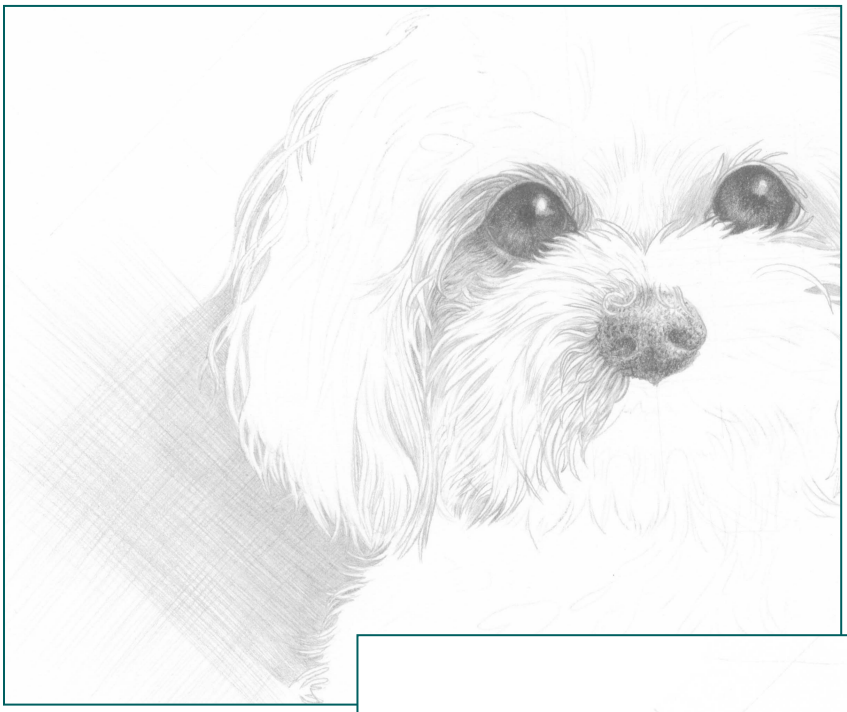
I use 2B and 4B pencils to darken a few sections of the eyes (Figure 809).

I may decide to use a 6B in the pupils, but I'll wait until I'm a little farther along before making up my mind.

I use squirkling, and 2H and HB leads to begin shading the texture of the nose.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 810



Soft shading can get dark very easily. Therefore, I take lots of breaks to examine my progress. When a section looks too dark, I gently pat the shading lines with a kneaded eraser.

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 established my range of values: white is obviously the lightest, and the pupils of the eyes are the darkest.

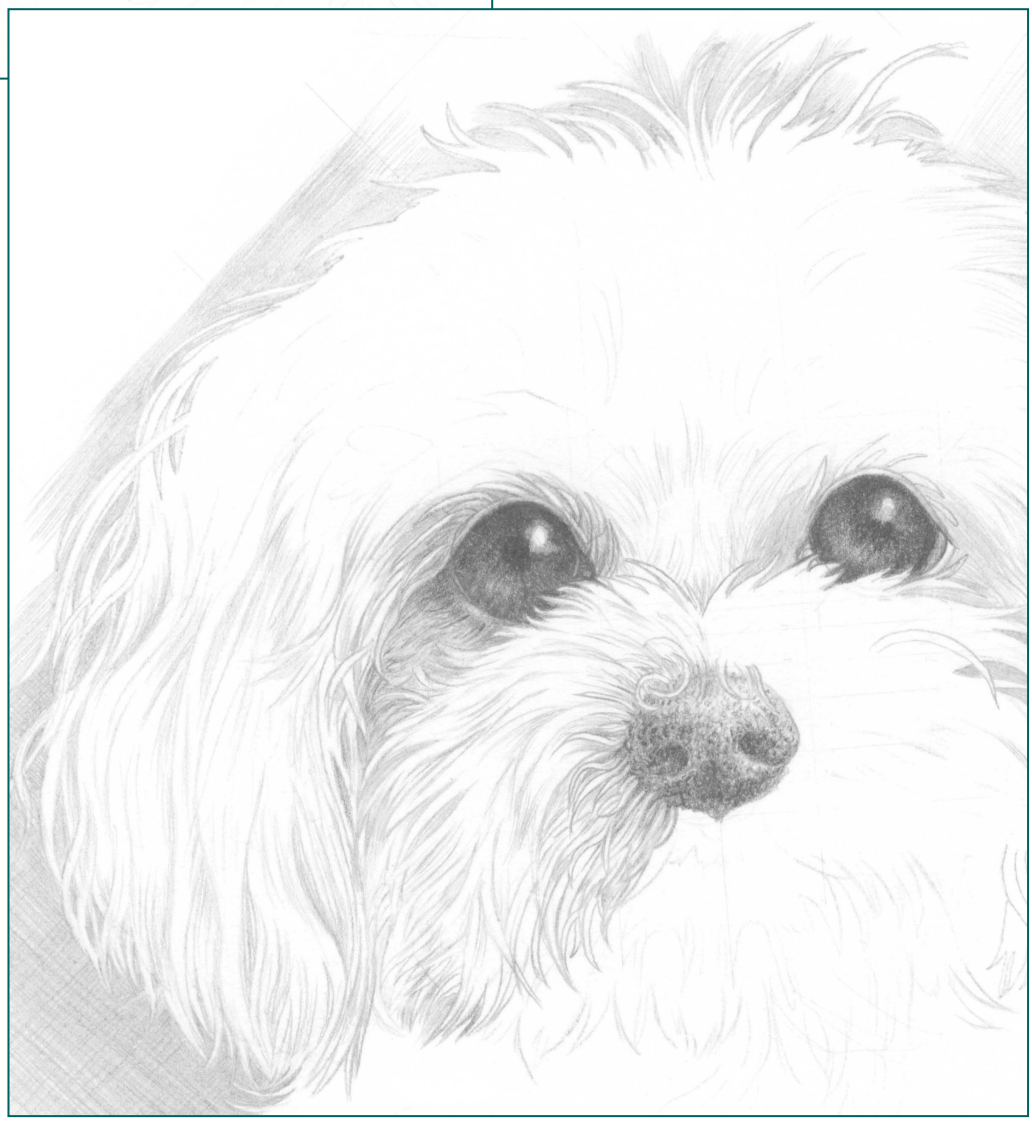
COMPLETING THE SHADING

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

Follow along with Figures 810 to 831 to watch (or draw along with) my progress.

As an aside, the scans are not working as well as I would like; hence, you may notice that some are slightly darker than others.

Figure 811



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

This scan is a little better; at least you can tell that the values are soft.

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

I have used lightly rendered crosshatching to define the overall shape of the shading in the negative space (Figure 812).

A few curved hatching lines on the upper section of his head create a little texture and form (Figure 813).

Figure 812

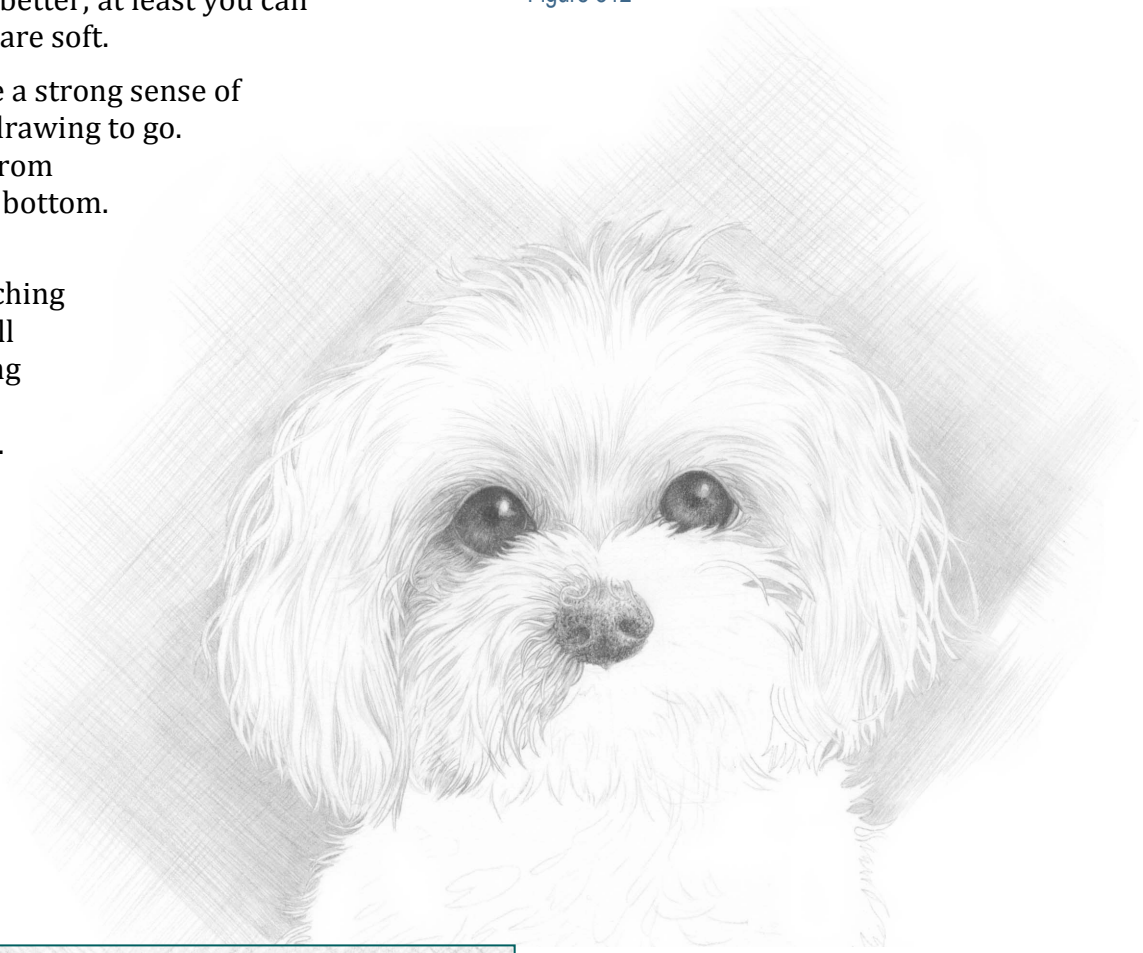


Figure 813



The background is rendered with a 2H lead; I rarely apply any pressure – the weight of the pencil alone is strong enough to create the motley shading (Figure 814). I want the background to resemble an out-of-focus photograph.

I use blending very sparingly (and most times I use none). In this case, I want the background to be very soft; a small pointed tortillon works well. I blend in the directions of the crosshatching lines and am careful to leave the faint lines on the outer edges. I then use my kneaded eraser (molded to a point) to clean up the individual strands of hair so they become white again.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 814

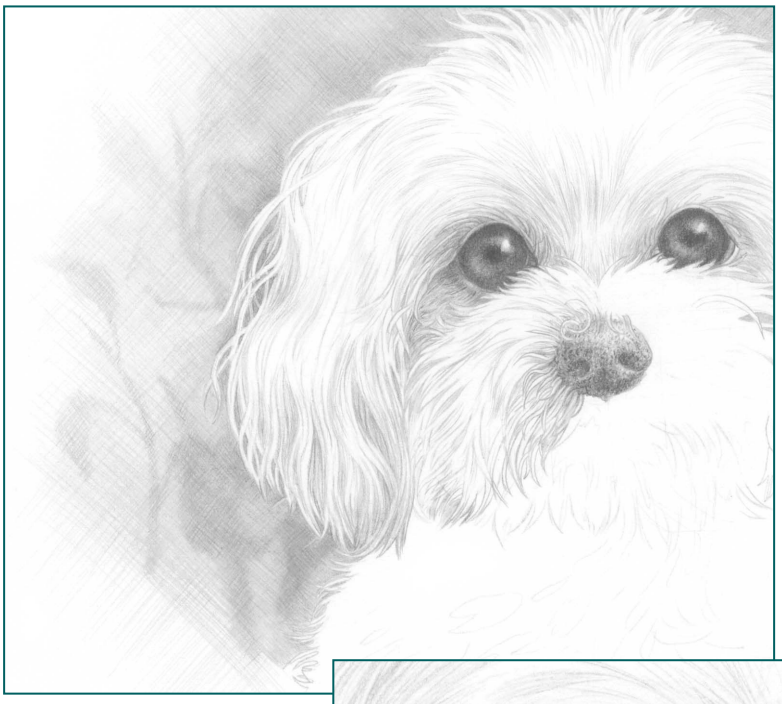


As an aside, some scans are darker than my drawing; however, this helps you see the lighter values and shading lines.

As you have no doubt figured out by now, the dominant light source is from the frontal, upper right.

All my crosshatching lines are diagonal rather than horizontal and vertical. This is a matter of personal preference and style.

Figure 815



Very subtle variations of values in the background create the illusion that Wesley has some type of plants behind him (Figure 815).

Several illustrations in this lesson are shown larger than my drawing to provide you with a close-up view of my progress. For example, Figure 816 is shown as being almost 5.5 inches wide. In fact, this section is only about 3.5 inches wide.

Now, I'm closer to finishing the eyes and the fur around them (Figure 816).

Figure 816



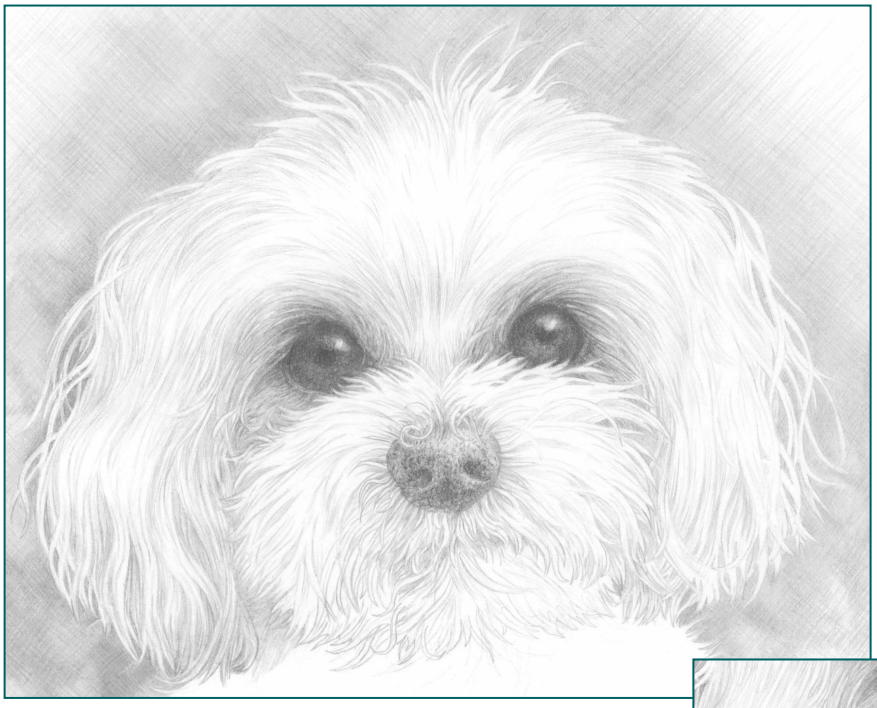
The next step is to work on the ear and background on the right. This ear is closer to the light source, so it needs very little shading.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 817



Figure 818



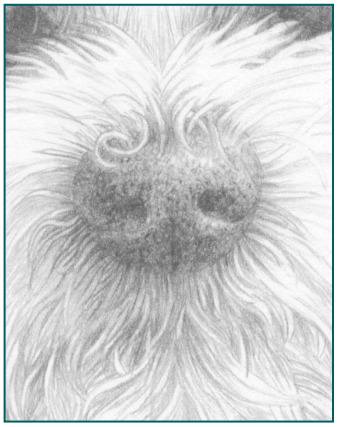
This gorgeous little guy is finally beginning to look realistic. The photo wasn't detailed enough to see much of his haircut. I decided to go with the "three-weeks-after-a-haircut" approach (Figure 818), rather than the polished "show-dog" standard.

Before I finish his nose and the fur on his muzzle, I add the shadow sections under his chin (Figure 819).

Figure 819



Figure 820



Back to the face! I added more contrast to the facial fur and darkened sections of the nose to enhance the forms (Figures 820 and 821).

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 821



Most of the fur on the chin needs to move backward; his chin is farther back in space than his nose.

So, I burnished his chin (Figure 823) with a 4H lead, except for the few strands that will be left white (as if catching a little light from the light source).

Keep in mind that this background is to help the white fur stand out from the white paper. If you're drawing a black dog, a background is obviously optional.

I add more shading to the background on the left (Figure 822).

Figure 822

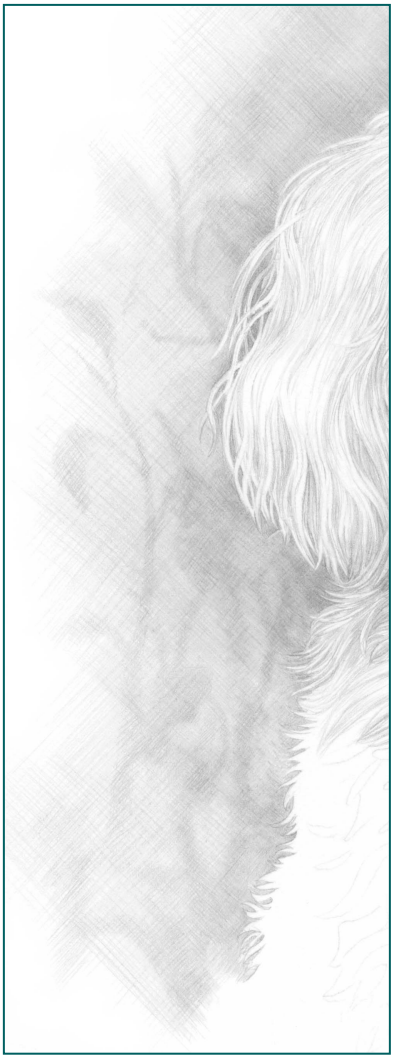


Figure 823

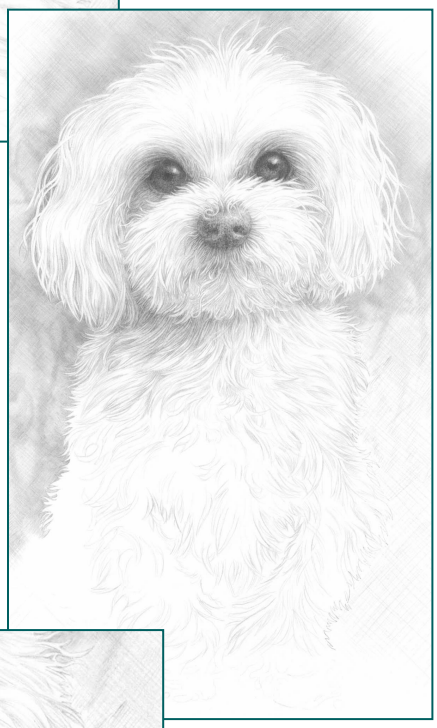
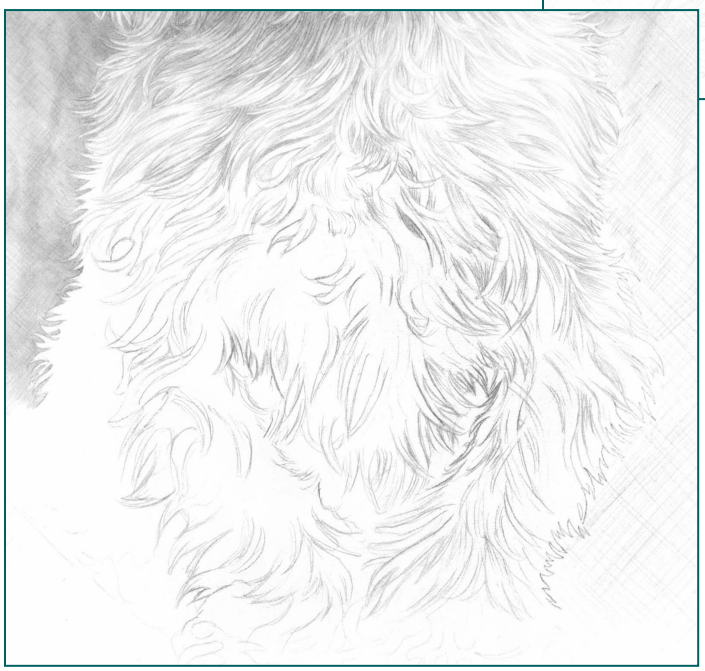


Figure 824



Time to work on Wesley's body! Before I continue shading his fur, I sketch a few of the prominent strands of fur as a guide for adding values.

Figure 823 shows the relatively accurate values of my shading map. I have used Photoshop to darken the sketch lines so you can see them clearly (figure 824).

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 825



Most shadows should not have bright white strands of fur. Rather, they should be a light value. Hence, white fur in shadow sections benefit from a technique called *burnishing*.

Figure 826



Figure 827



In simple terms, burnishing is shading an entire section very lightly with a light grade of pencil to remove any remaining white sections. Burnishing also serves to move sections of subjects back into distant space, thereby enhancing the overall illusion of form.

Figure 825 shows the left section of Wesley's body with only medium values and white. Figure 825 shows the same section after burnishing the shadow sections. A few sections of fur are left white. Check out Figure 827 to see my progress so far.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 828

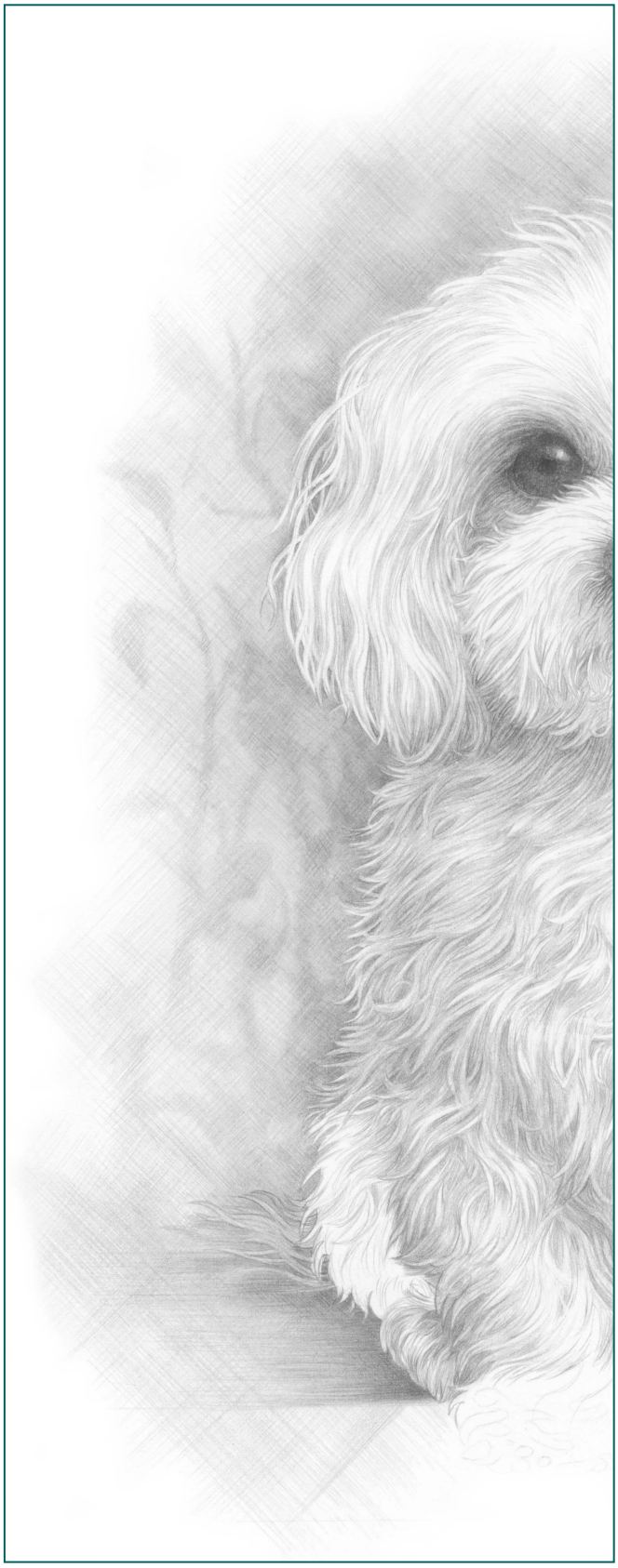


Figure 829



I added a few strands of fur to represent his tail and continued working on the background on the left (Figure 828).

To help create the illusion that he is sitting on a solid surface (and not floating), I added horizontal lines to differentiate the surface from the background.

I began adding shading to the background on the right (Figure 829).

I burnished the lower left section of Wesley with a 2H pencil to help it recede toward the background (Figure 830).

Figure 830



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 831



Figure 831 shows my progress thus far.

I've finished the fur and background on the right, and the surface on which he is sitting.

I still have quite a bit of work left on his chest and paws, but first, I want to begin adding final details and fixing a few sections that don't look quite right.

ADDING FINAL DETAILS FROM TOP TO BOTTOM

I like to finish off a drawing by working on small sections at a time. I cover the lower section of the drawing with a clean sheet of paper, so only the very top section is visible (Figure 832).

I use my kneaded eraser to lighten some sections and add additional details and shading with 2H and HB pencils (Figures 832 to 835).

Figure 832



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 833



As I work my way downward, I continuously move the sheet of paper to protect the lower sections of the drawing.

I keep my reference photo close by, so I can distinguish the shadow sections from those closer to the light. As you can see in Figure 834, I have burnished the fur on his neck and chest that are in shadow.

Figure 834



I'm also using a very small burnishing stump to soften some of the fur in shadow sections.

My goal is to create the illusion that some of this fur is slightly out of focus, thereby bringing the eyes of the viewer back to his face.

The fur on his chest has many different values, ranging from white highlights to medium values (Figure 835).

However, the trick to illustrating light, shadow, and form is to make sure that you have an overall graduation of values from dark (as on the left) to white (on the right).

Figure 835



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

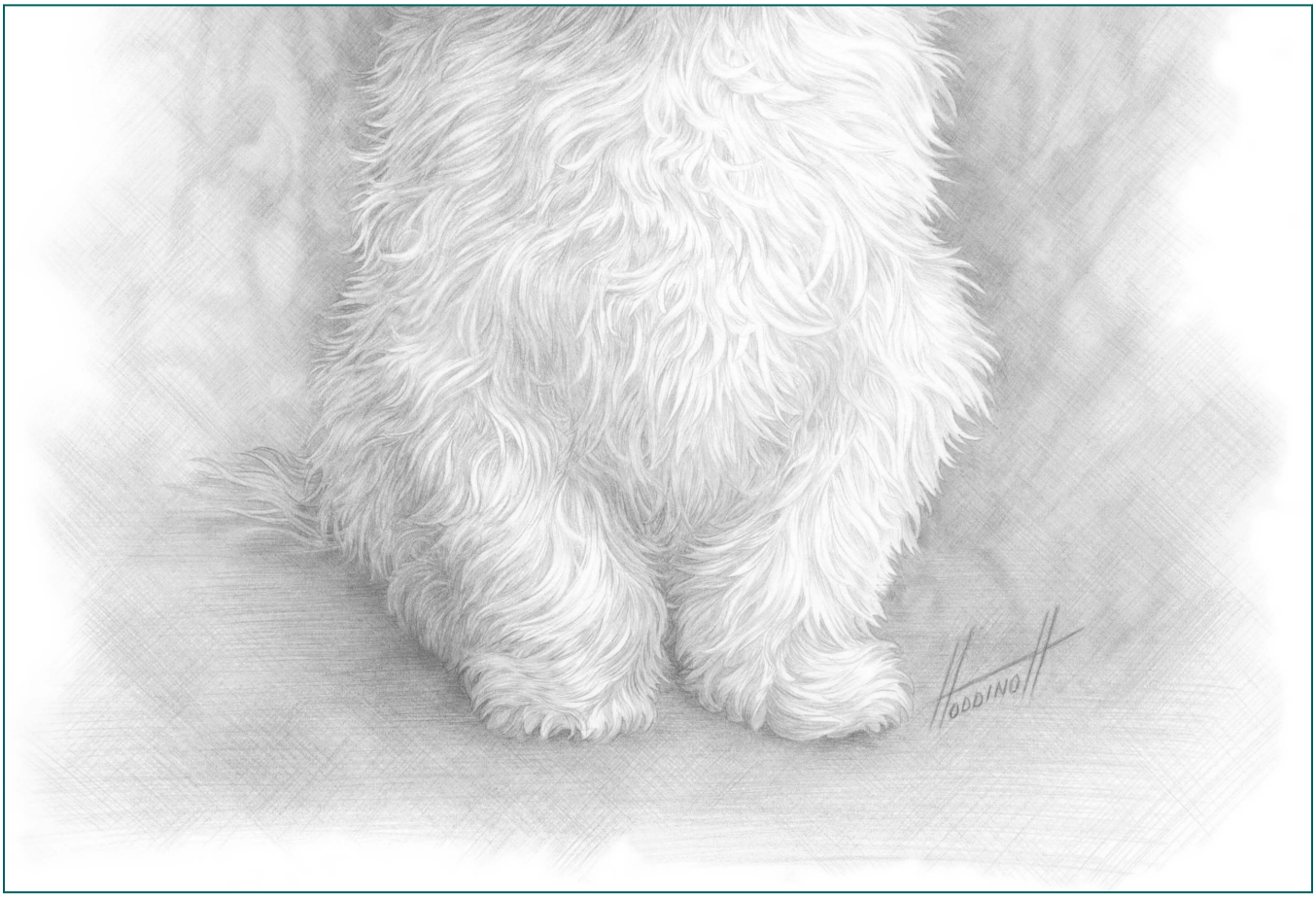
Figure 836



Just for fun, I decided to make the fur on his body, legs, and feet almost as intricate as that on his head (Figures 836 and 837). However, I used less contrast for the shading of the body; I don't want the viewer's eye to be distracted from Wesley's face.

Take note that his back leg and tail (on the left) is heavily burnished to create the illusion that these parts of his body are farther back in space than his front legs.

Figure 837



Finally, my drawing is complete! Figure 838 (on the next page) is same size as the actual 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!

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com

Figure 838



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com



BRENDA HODDINOTT

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

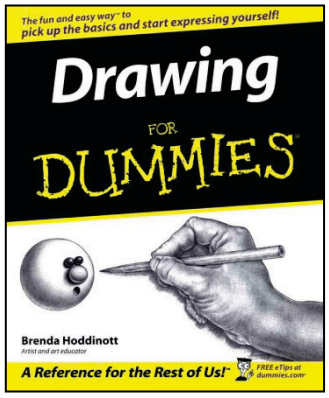
"My philosophy on teaching art is to focus primarily on the enjoyment aspects while gently introducing the technical and academic. Hence, in creating a passion for the subject matter, the quest for knowledge also becomes enjoyable."

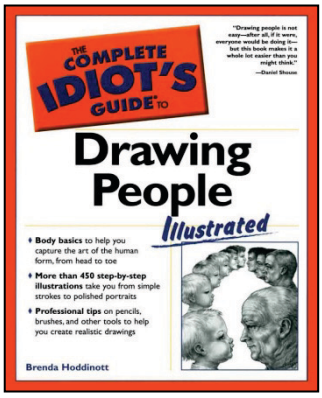
Born in St. John's, Newfoundland, Brenda grew up in the small town of Corner Brook. She developed strong drawing and painting skills through self-directed learning.

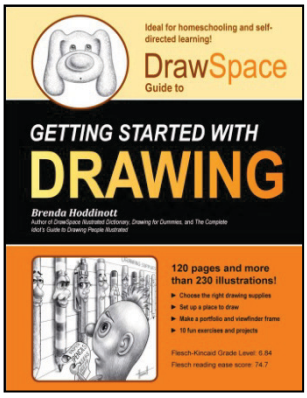
During her twenty-five year career as a self-educated, civilian forensic artist, various criminal investigation departments employed Brenda's skills, including the Royal Canadian Mounted Police. In 1992, Brenda was honored with a commendation from the Royal Canadian Mounted Police, and in 1994, she was 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.

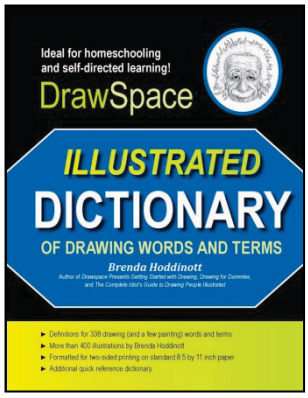
In the style of illustrative realism, she paints in oils and acrylics on canvas and linen, and creates drawings in graphite, technical pen, colored pencil, chalk pastel, charcoal, and conté.

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.









Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail brenda@drawspace.com Web site http://www.drawspace.com