

Create a Portrait of JUMPIN' JACK



Outline a puppy's face, shade his eyes and nose, and add texture to his fur with hatching

Supplies: drawing paper, various grades of pencils, kneaded and vinyl erasers, pencil sharpener, ruler, small blending tool

This activity has six sections:

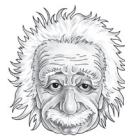
- Sketch Puppy Proportions
- Sketch Eyes and a Nose
- Create Fur with Hatching Lines
- Outline and Shade Shiny Eyes
- Outline and Shade a Shiny Nose
- Add the Final Details

Sketch Puppy Proportions

In this section, you sketch Jack with a simple grid to help draw accurate proportions.

1. **Draw a square any size you wish as your drawing space (Figure 1).**

An ideal size is 6 by 6 in (15.2 by 15.2 cm).



ArtSpeak

Drawing space: The specific perimeter in which a drawing is rendered. A drawing space can be the shape of a sheet of paper itself or a shape outlined on paper, such as a square, rectangle, or circle.

Grid: An arrangement of squares of exact sizes proportionately drawn on both a photo and a drawing surface.

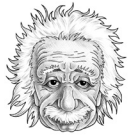
Hatching: A series of straight or curved lines (called a *set*) drawn closely together to give the illusion of values. Depending on the shading effects desired, the individual lines in hatching sets can be far apart or close together.

Light source: The direction from which a dominant light originates. A light source identifies the light and shadow areas of a drawing subject, allowing artists to know where to add light or dark lines and values in their artworks.

Proportion: The relationship in size between two or more components of an artwork.

Sketch: (noun) A simple representation, outline, or drawing that captures the integral aspects of a subject quickly and efficiently. (verb) The process of rendering a sketch.

Squirkling: A shading technique in which randomly drawn, overlapping curved lines and shapes (*squirkles*) create values.



ArtSpeak

Texture: The surface details of an object that can be identified by sight, touch, and/or a general knowledge of the subject.

Values: The various shades of gray or color in an artwork. A broad range of values can be achieved by using various grades of a medium and by varying the density of the shading lines and the pressure used when applying the medium to a surface.

Blending tool: Anything used by an artist to blend a medium.

Blending: The process of gently rubbing a section of shading with a blending tool (such as paper towel) to evenly distribute the medium over the paper's surface.

Contrast: The juxtaposition of different values when compared side by side. Contrast is an invaluable tool for accentuating various components of composition.

Form: An element of art that is created in drawings and paintings by using shading and/or colors to transform shapes into three-dimensional structures.

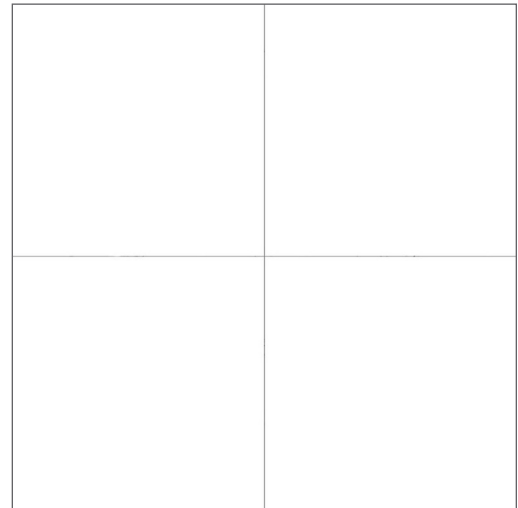
Graduation: (also called *gradation*, *gradient*, *graduated shading*, or *graduated values*) A continuous, seamless progression of values from dark to light or light to dark.

2. Use a ruler to measure and find the halfway points of each side of the square, and then mark them with a dot.
3. Use a ruler to connect the opposite dots to divide the square into four equal smaller squares.

4. Use an HB pencil to lightly sketch a circle as Jumpin' Jack's head (Figure 2).

Take note that most of the circle is in the upper two squares, and it's closer to the right than the left. Make sure you leave plenty of room on your drawing paper for his snout, ears, and neck.

Figure 1



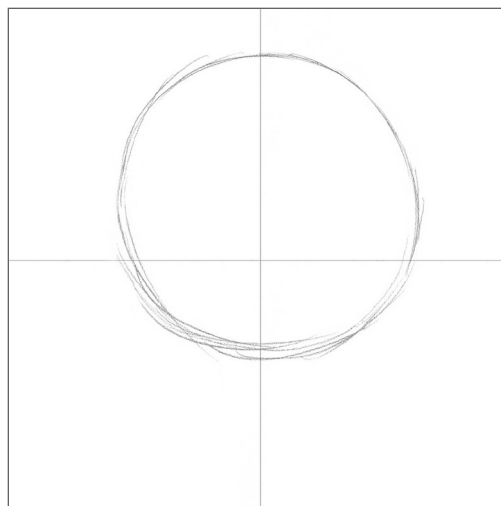
Caution!

Don't press too hard with your pencils! No matter how careful you are, when drawing with a grid, accidents do happen!

If you draw some lines in the wrong squares, simply erase that section, redraw the grid lines, and keep on going!

Lightly drawn lines are easier to erase!

Figure 2



5. Add a smaller circle below and to the right of the other circle to indicate the position of his snout (Figure 3).

Most of the smaller circle is located in the lower right square. Take note of where this second circle cuts into the first. Pay attention to the sizes of the two sections that extend into the upper right and the lower left squares.

6. Draw two triangular shapes to mark the locations of his ears (Figure 4).

Observe that the ear on the left is lower than the other.

Figure 4

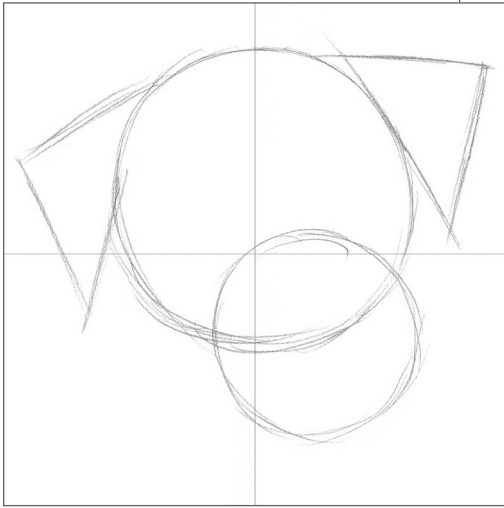


Figure 6

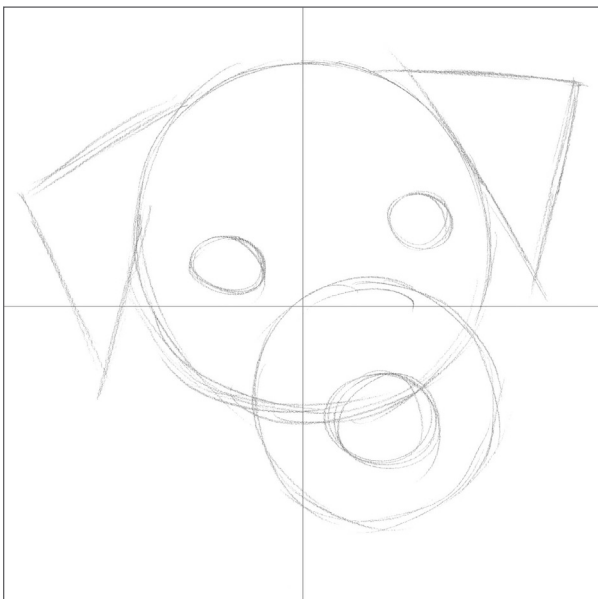


Figure 3

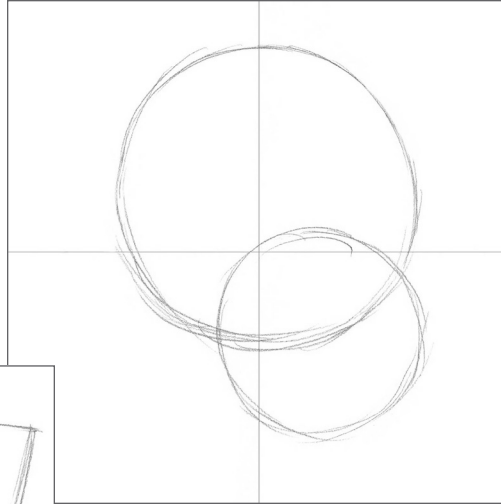
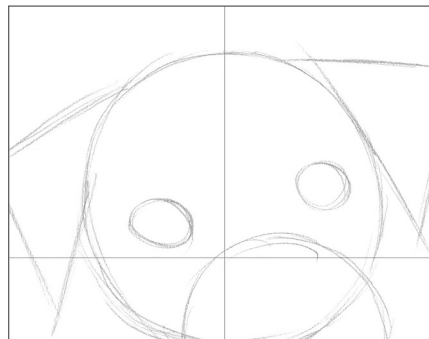


Figure 5



Tip!

Take your time sketching proportions.

If your initial sketch is not accurately proportioned, not even beautiful shading or fancy pencil marks can save your drawing.

The ear on the right is located completely within the upper right square.

7. Sketch two circles to mark the locations of his eyes (Figure 5).

The eye on the right is higher than the one on the left.

8. Sketch another circle inside the smaller circle (his snout) to identify the location of his nose (Figure 6).

As you draw, constantly compare your drawing to the illustrations and double check your proportions.

Pay close attention to the lengths, angles, and curves of the various lines which outline the different parts of his head, face, and ears.

9. Use curved lines to lightly sketch the location of the side of his face (on the left) and the outlines of his neck and shoulders (Figure 7).
10. Double check the proportions of your sketch, and erase and correct any sections that are not accurate.



As an Aside

Some illustrations in the following sections have been made darker in a computer program so you can see them. In fact, they are so light that I can barely see them.

Sketch Eyes and a Nose

11. Lightly sketch parallel angular guidelines to identify: the angle of the tops of the ears; the tops and bottoms of the eyes and nose; and the nostrils, and mouth (Figures 8 and 9).
12. Use a freshly sharpened HB pencil to lightly outline the shapes of his eyes, upper face, and ears.

Draw your outlines slowly and carefully! Pay close attention to the grid lines to make sure you draw the various curved lines in their proper places and the correct lengths and contours.

13. Draw the shapes of his nose and add two small curved lines to indicate the nostrils.

Always place a piece of clean paper under your hand as you draw to protect your drawing from smudging and the oils in your skin.

Figure 7

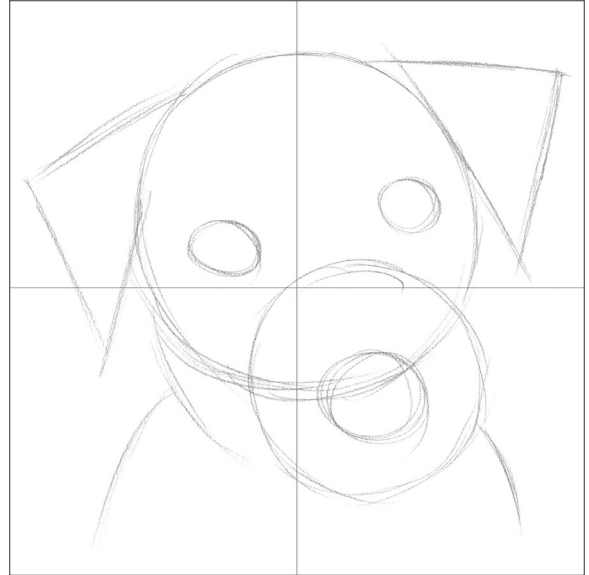


Figure 8

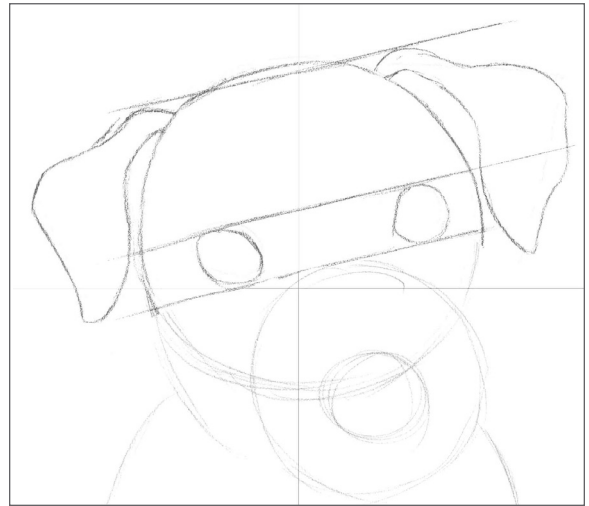


Figure 9



14. **Mark the location of his mouth with a curved line.**
15. **Refine the lines that outline the perimeters of the left side of his face and neck, and both sides of his upper body (Figure 10).**

Check over the shapes and sizes of the various parts of Jumpin' Jack in relation to the lines of the square and grid, and fix anything you're not totally happy with.

16. **Use the sharp edge of a vinyl eraser to carefully erase the grid lines and drawing space.**

Figure 10



Create Fur with Hatching Lines

17. **Use your kneaded eraser to lighten the sketch lines.**
18. **Use your HB pencil to draw a bunch of fuzzy lines to indicate the texture of the fur around the upper perimeter of his head (Figure 11).**

Curved hatching lines used to draw fur are ragged and uneven, and are also various lengths and thicknesses.

19. **Add curved hatching lines of various lengths and thicknesses to create the texture of fur on the upper sections of Jumpin' Jack's head (Figure 12).**



Tip!

As you draw each section of fur, watch the different directions in which the hatching lines curve. Take your time.

The directions in which the lines curve help give the illusion of depth to the various forms. Also note that some hatching lines are dark and others are light.

Figure 11

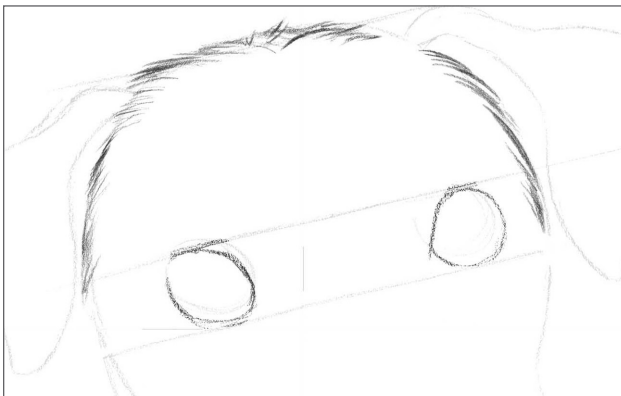
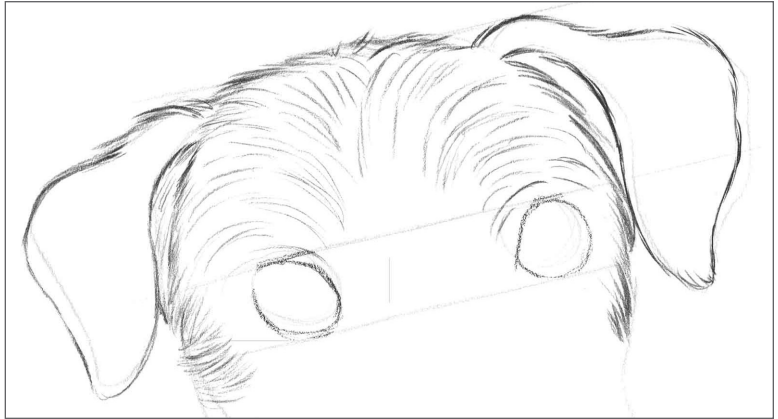


Figure 12



20. Use your HB pencil to outline the perimeters of Jumpin Jack's fuzzy ears (Figure 13).

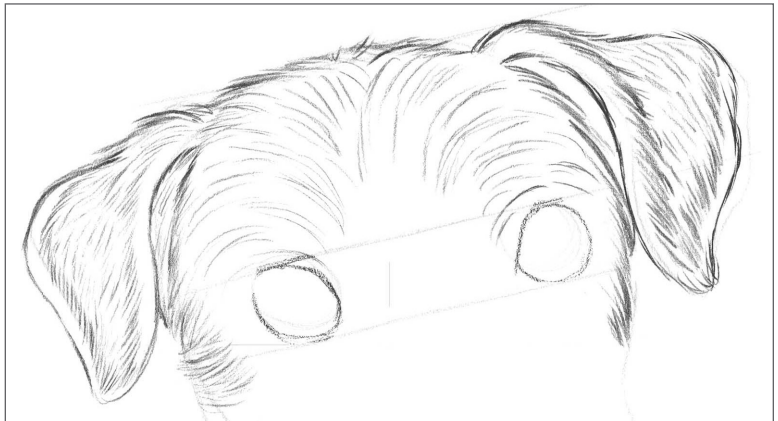
Figure 13



21. Add the texture of fur to his ears (Figure 14).

Take note of the darker shading along the insides of some of the edges of the ears, which helps give the illusion of depth to their forms.

Figure 14



22. Outline his fuzzy muzzle (Figure 15).

23. Use a few long curved lines to add the longer fur between his eyes.

Be careful that the hatching lines are not similar in shape or size or the fur may not appear realistic.

Figure 15



24. Outline his nose and sketch the fur in the center sections of his muzzle (Figure 16).

Figure 16



Figure 17



- 25. Draw curved lines on his neck and shoulders to indicate the various directions in which the fur curves (Figures 17 and 18).**

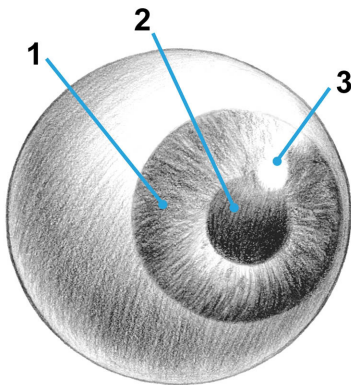
Take your time and pay close attention to the different directions in which the lines curve.

- 26. Check your drawing carefully to make sure you are happy with the curved lines that define the furry textures (Figure 18).**

Before you draw the eyes, refer to Figure 19 and refresh your memory on the names of the three most important parts:

1. Iris 2. Pupil 3. Highlight

Figure 19



Outline and Shade Shiny Eyes

- 27. Lighten the original sketch lines in and around the eyes with your kneaded eraser.**
- 28. Redraw the almond-shaped eyes with nice neat lines (Figure 20).**
- 29. Add another circular outline outside the perimeter of each eye as the rims (Figure 21).**

Figure 18

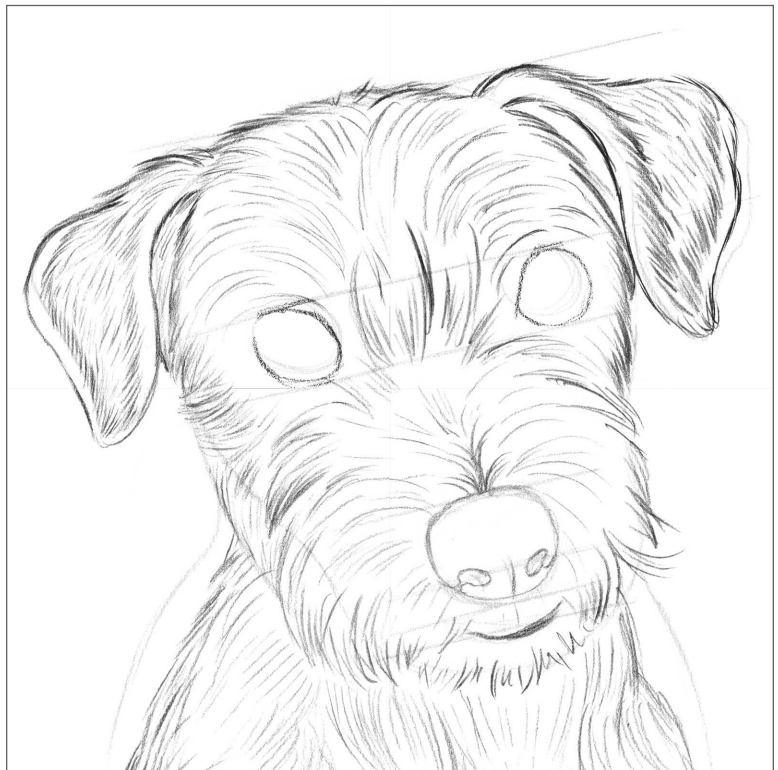


Figure 20



Figure 21



Figure 22



Figure 23



Figure 25



Figure 26



30. Draw a slightly curved line in the inside corner of each eye to complete the larger circular shape known as the iris (Figure 22).

31. Add a tiny circle in the upper left section of each iris as the highlight (Figure 23).

32. Sketch yet another circle inside each iris as the pupils (Figure 24).

Take note that the lines outlining the pupils cut into the edges of the outlines of the highlights.

33. Use an HB pencil to add shading to each iris (Figure 25).

Figure 24



Note that the shading is darker in the upper left and graduates to become lighter in the lower right.

34. Add shading to the rims of the eyes with an HB pencil (Figure 26).

Take note of the tiny sliver of light shading along the center section of each eyelid.

35. Lightly shade the whites of the eyes with an HB pencil (Figure 27).

The whites of dogs' eyes are generally not very noticeable, and in this case are mostly in shadow.

Figure 27



Figure 28



38. Use a 6B pencil to shade in the pupils of the eyes.
39. Gently blend the outer edges of the rims outward from the eyes (Figure 30).
40. Mold your kneaded eraser to a point and gently pat a tiny section of the eye in the lower right to make it a little lighter.

Outline and Shade a Shiny Nose

41. Redraw the outline of the nose with neat lines (Figure 31).

Take note of the shape of the lower part of the nose and the v-shape in the center of the very bottom section.



Tip!

As you can tell by the locations of the highlights in his eyes, the light source in this drawing is from the upper left.

As you add more shading to this drawing, remember that the values need to be lighter on the left than on the right.

36. With a 2B pencil, add darker shading to the upper sections of the irises and around the outside edges of the rims (Figure 28).
37. Use a Q-tip to gently blend the sections of shading in the iris, the whites of the eyes, and the rims (Figure 29).

Figure 29



Figure 30



42. Add the outlines of the nostrils (Figure 32).

43. Lightly outline crescent shaped sections under the nostrils (Figure 33).

These crescent shapes need to remain light so the nose looks three dimensional.

44. Add two circular shaped highlights on the nose to help it look shiny.

Figure 31

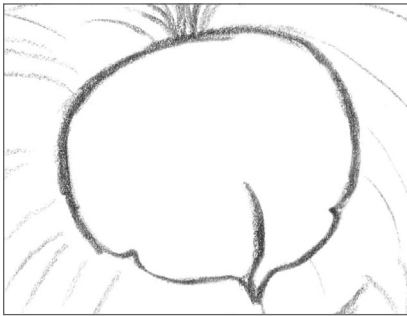


Figure 32

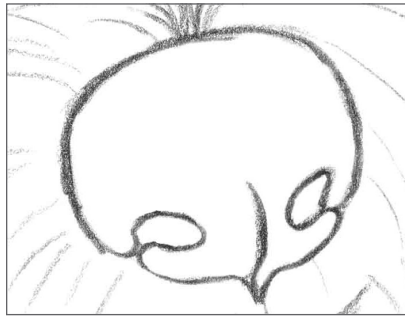
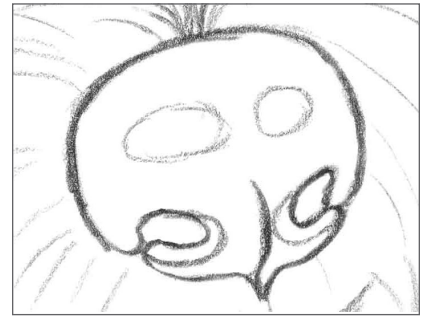


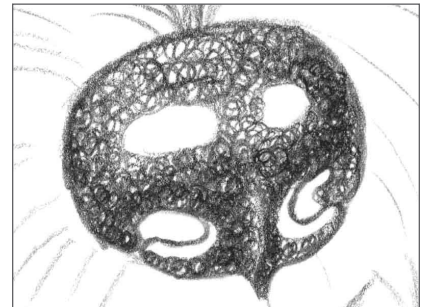
Figure 33



45. Use an HB pencil and graduated shading with squirkles, to create the various values and the texture of the nose (Figure 34).

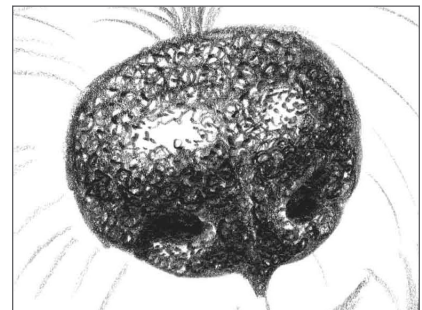
Keep in mind that a full range of values from light to dark provides the needed contrast between the light sections and the shadow areas.

Figure 34



46. Add a combination of dots and tiny squirkles to the nostrils and on the main section of the nose (Figure 35).

Figure 35



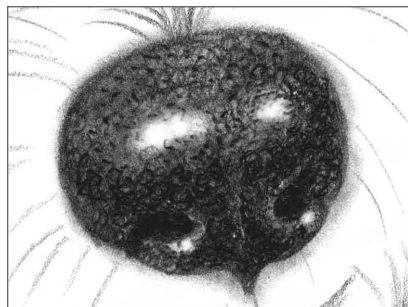
47. Use a 2B pencil to add darker shading to the sections in shadow.

48. Fill in the nostrils with a 4B pencil (Figure 36).

49. Gently blend the light shading on the nose.

This step is optional. If you blend the shading on the nose, use your kneaded eraser to re-lighten the highlights after blending.

Figure 36



Tip!

Before you continue to the final section, check over the dog's face and modify anything that doesn't look as you want (Figure 37).

Figure 37



Darker shading in shadow sections enhances the delightful furry textures and accentuates the forms of the head and face.

The fur above his nose becomes progressively darker closer to his nose. The shading between the nose and mouth is quite dark because this area is in shadow.

Use a sharpened HB pencil for the middle values, such as the fine fur on the left side of the face and over the eyes.

Use a sharpened 2B pencil to draw thin hatching lines for the darker fur in shadow sections (Figures 39 and 40) such as:

- the right side of the face.
- the shadow sections directly under and to the right of his nose.
- under his ears.
- the fur around his mouth.

Add the Final Details

The process of shading his face offers opportunities for you to use your creative license to make subtle changes, such as adding a couple of dark spots rather than having him appear to be one light color.

- 50. Add more fur to his face and darken the fur in the shadow sections around his eyes, mouth, and nose (Figures 38 to 40).**

Figure 38



Figure 39



Also, keep in mind that the edges of the fur on the outer edges are ragged-looking, with hatching lines of various lengths and thicknesses, to give a more realistic appearance.

51. Add additional shading to the lower sections of his face, neck, and shoulders (Figure 40).

Note the dark shading under his chin which is in the shadow of his head.

Also observe that the overall shading becomes progressively darker toward the lower right.

52. Beginning at the top of his ears, compare your drawing to Figure 41 and carefully check the overall shading.

To make a section darker, simply add more hatching lines.

To lighten a section:

1. Mold a kneaded eraser to a thin wedge shape.
2. Hold it so the long section is parallel to the directionality of the fur.
3. Gently and carefully pat tiny sections of fur at a time.

Sign your name, put today's date on the back of your drawing, and put a big smile on your face!

Figure 40



Figure 41

