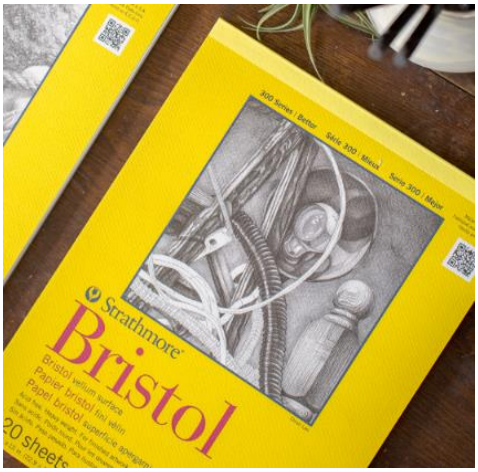
Strathmore 2019 ONLINE WORKSHOP SERIES

REALISTIC DRAWING WITH CHARCOAL

with **Kirsty Partridge**

Part 3- Drawing Animals with Charcoal

SUPPLY LIST



- Strathmore 300 Series Bristol Vellum Paper
- Lyra Rembrandt Charcoal Pencils 2B & H
- Lyra Rembrandt Charcoal Block
- Kneaded Eraser
- Sharpener
- Blending Stump
- Tissue
- Daler-Rowney Aquafine Brush, 4 Round
- Tombow mono stick eraser

In this lesson we are going to work on a more complex subject matter. It is time to practice drawing animals! For this lesson we will be drawing a dog and I will be giving lots of tips for how to draw realistic animals with charcoal.

Reference and Sketch outline:

I started off by creating the sketch using a graphite pencil, just like I did in lesson 2. I sketched out all of the dog's main features, as well as sketching in some lines to indicate the direction the fur was flowing in within each area. Remember that you do not need to include a lot of detail in your sketch! Keep your sketch light, that way it's easier to erase any mistakes. Now let's move on to shading using our charcoal pencils.

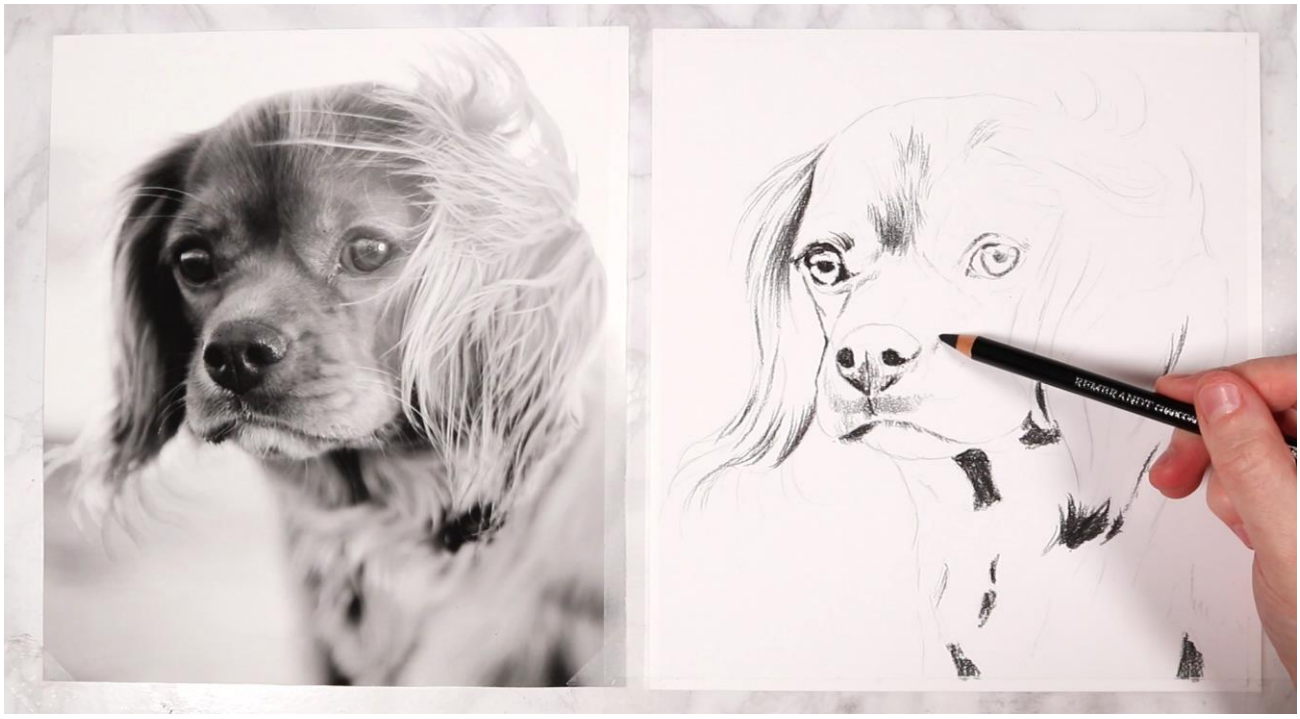
Shading in the shadows

I start off using the 2B charcoal pencil to fill in all of the darkest values. If you look at the reference photo you will see that the sunlight is hitting the right side of the dog's head. This means the left side is more shadowed and so I will be applying more of the 2B pencil to the left side of the dog.

I shade in the pupil and around the dog's left eye, being careful to avoid adding charcoal to any highlights. We need to make it look like the sun is hitting the right side of the dog, so I don't shade in the right eye as dark as the left eye and I hardly add any 2B pencil to the right ear.

I also fill in the nostrils, mouth and the dark shadows throughout the dog's body. We need to add a lot of shading to the left ear, as it is very dark in value. For now, I don't shade in the darkest value on the ear, as we will use the charcoal block to shade in that larger shadow.

It is important to shade using lines when you are building up fur and make sure your lines flow with the direction the fur is going in. When drawing longer fur, like on the ear, you should use longer pencil strokes to indicate that the fur is long. However, when drawing shorter fur use short pencil strokes (still following the direction the fur is going in.)



Next, use the charcoal block to fill in the darkest shadow on the left ear. You can also use the charcoal block to add another layer of shading to any parts of the dog that you didn't feel the 2B pencil got dark enough.

Shading in the midtones

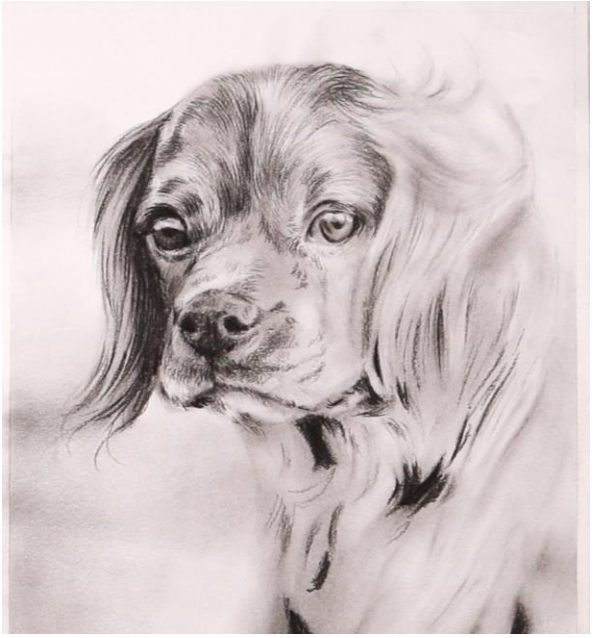
I switch over to the H charcoal pencil and start sketching in the midtone values. I shade in the right iris and build up more fur texture throughout the dog's face. You can see how my pencil strokes vary, depending on the length of the fur I am drawing. For the fur above the nose I used tiny dash marks to create the look of really short fur. You can see in the reference that the fur actually curves with the anatomy of the dog's skull and muzzle. Recreating this in your drawing will give it a much more three-dimensional and realistic look. If you don't draw the fur following the natural contours of the face then your drawing will look flat. I also used the H pencil to start to build up the shadows throughout the right ear.

Blending with a paintbrush

It is time to blend out the first layer of shading, using the Daler Rowney round paintbrush. Remember, any small round paintbrush will work for this! Normally, I blend in circular motions with the paintbrush. However, with fur I follow my brush strokes in the direction the fur is going in. I blend over the entire drawing, allowing the charcoal to blend over the areas we left white.

I shade some of the charcoal block onto a scrap piece of paper and dip the brush into the charcoal. I darken up parts of the right ear and body. This technique is great as it allows you to darken up an area, whilst keeping a very soft and blurry look. That is why this technique works great for the dog's body, which is a lot more out of focus than the face.

Adding more shading



I start building up a second layer of shading using the 2B and H pencil, the same way I did for the first layer of shading. I start with the 2B pencil, going over the same areas I added it to in the previous layer.

I also lightly shade in patches of the background with the 2B pencil and blend them out with tissue, to give a soft look.

Then, I add in the midtones with the H pencil, remembering to still follow the direction and length of the fur. This step is necessary as blending with a paintbrush lightens up the shading a bit.

Tip: Keep your pencils sharp when you are sketching in the fur, so that you have sharp pencil strokes, rather than fuzzy edges.

Next, I lightly brush over my shading again with the paintbrush. I am not trying to blend everything out, like I did the first time. I want to soften over some of the pencil strokes for the fur, so that they are not so harsh and merge together to create a more realistic fur texture. Barely touch the brush to the drawing as you blend and keep following the direction the fur is going in.

Adding Highlights

I move on to adding in all of the highlights, using the tombow mono eraser. There is a lot of highlights on both the ears, the eyes, the nose and throughout the fur on the face. For the subtle highlights I apply less pressure to the eraser and for the brightest highlights I press down hard on the eraser.

In the reference you can tell that there is wind blowing the fur on the ears, so I make sure to include that windswept look in my drawing. To do this I add lots of wisps of fur that sweep across to the face, from the ear. When you create the highlights for the longer fur, sketch them in more loosely and allow them to be a bit random. This will give a more natural look, rather than creating lots of highlights going in a uniformed direction. If wind is blowing the fur on the ear then the fur won't be uniformed, it will be blowing in different directions. I also add in the bright highlights in the pupils and on the nose. Finally I add some details to the fur on the dog's

forehead, using the eraser. Finally, once you have added in all of the highlights look at your reference and your drawing, to see if you need to tweak any details with your charcoal pencils.

Final Drawing