

Book 2 of the Art Instruction Series from:

SEE WHAT YOU'RE LOOKING AT!

Drawing Instruction from Emmy Award Winning Animation Artist, Ruth Elliott



Book TWO:

BODIES



Analyze and Draw THE BODY

WWW.EDUDESIGNS.ORG

Artwork and Text by Ruth Elliott except where noted
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Book TWO:
BODIES
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MATERIALS NEEDED:

- 1- PAPER
- 2- PENCILS (Soft Pencils are best: 2B, B and Prismacolors; china marker or charcoal for rough sketches; HB or Harder pencils for clean drawings)
- 3- ERASERS (*Pink Pearl*, or soft white or kneaded eraser)

Optional:

- 4- TRACING PAPER
- 5- STRAIGHT EDGE OR RULER
- 6- Light board or light table

The bottom of each page is a part of a flip book that is used to demonstrate animation. Holding the book with one hand, start flipping the pages with your other hand from bottom to top, letting the pages come down one by one to see the movement! The opposite side of the book also has animation! Enjoy!





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How to use this book:

The Story of Roscoe Continues:
The first time Roscoe tried to climb, or eat a bite of something new, it felt unfamiliar, but after a while it was as 'easy as pie'. You'll also learn to 'feel' your way and get comfortable drawing with your pencil as you practice!

It looks like a circle to me!

GET TO KNOW YOUR PENCIL:
Rub the point back and forth over a piece of scratch paper first. It will create a sharp angle at the point, and give better control over the line.

PRACTICE BASIC SHAPES!
Circles, Triangles, Squares

It's easier to draw a curved line, since our hand naturally rotates at the wrist. Try drawing curved and straight lines to feel the difference!

The way you hold your pencil will determine the type of line. Holding it normally (like **A**) will make a solid line. Holding it on its side (like **B**) makes a shaded line. Experiment, and you'll know how to hold the pencil depending on the kind of mark you want to make.

Try it! 1. With the sharp point of your pencil, draw a crisp line. 2. Using the angle at the point draw a thicker, dark line. 3. ... of the pencil lead, draw a shaded line. 4. Practice drawing circles, triangles, and squares till you feel as if your hand 'knows' how to do it almost itself. This trains your hand and finger muscles for better control.

New WORDS for YOU!
ROTATE
A circle **ROTATES** around a center point. Our hand rotates at the wrist joint. Controlling our hands is the 'starting-point'!

The chapter headings in **SEE WHAT YOU'RE LOOKING AT**, feature interesting facts and anecdotes from the life of Roscoe the squirrel.

Hands-on Lessons combining **Geometry and Art for High-Interest Fun!**

The **Try it!** section gives the student an opportunity for independent practice in each lesson!

NEW WORDS FOR YOU! Provides definitions to new words, adding reading and vocabulary.

ANIMATION in ACTION! The bottom of every page is part of an **animated sequence** to show movement when 'flipped' from the back of the book to the front!



For over 27 years, Emmy Award Winning artist Ruth Elliott created animation artwork for Hanna Barbera, Disney, Warner Brothers, Cartoon Network, and other studios on projects such as Scooby Doo, The Simpsons, The Smurfs, Space Jam, Fern Gully, The Tigger Movie and others. An author and illustrator, her books include The Richest Kid in the Poor House, The Night Princess, Little Blossom and more. The mother of 7 children, her dream has always been to inspire kids with good character and education. She founded the non profit EDU DESIGNS to bring that dream into reality.

CORE STANDARDS

BENEFITS of ART in TEACHING STANDARDS: It is a well-known fact that Stress inhibits learning [1]. The emphasis upon performance in the standards testing process creates an atmosphere of greater stress – on the student as well as the teacher. Fortunately, Art is a stress reliever [2], utilizing the parts of the brain that increase memory and higher thought.[3] With this in mind, ART employs a hands-on approach to logical reasoning, using relevant objects in our environment to connect us to the need for mathematical and spatial understanding. This book is unique in correlating concepts of ART and MATH, which develop creative and critical thinking skills, giving children confidence in their problem-solving skills. [4]

SEE WHAT YOU'RE LOOKING AT by Ruth Elliott, references the Core Standards, including Mathematics Content Standards from the National Council of Teachers of Mathematics, for K-8 in the areas listed below:

Number and Operations

Understand numbers, ways of representing numbers, relationships among numbers, and number systems. Understand meanings of operations and how they relate to one another. Compute fluently and make reasonable estimates.

Algebra

Understand patterns, relations, and functions. Represent and analyze mathematical situations and structures using algebraic symbols. Use mathematical models to represent and understand quantitative relationships. Analyze change in various contexts

Geometry

Analyze characteristics and properties of two- and three-dimensional geometric shapes and develop mathematical arguments about geometric relationships. Specify locations and describe spatial relationships using coordinate geometry and other representational systems. Apply transformations and use symmetry to analyze mathematical situations. Use visualization, spatial reasoning, and geometric modeling to solve problems.

Measurement

Understand measurable attributes of objects and the units, systems, and processes of measurement

Apply appropriate techniques, tools, and formulas to determine measurements

Data Analysis and Probability

Formulate questions that can be addressed with data and collect, organize, and display relevant data to answer them. Select and use appropriate statistical methods to analyze data. Develop and evaluate inferences and predictions that are based on data.

Understand and apply basic concepts of probability.

[1] Researcher Paul MacLean, chief brain researcher at the National Institute for Mental Health.

Plus, David Sousa, author of How the Brain Learns: A Classroom Teacher's Guide and Learning Manual

[2] Professor Terry Looker and Dr. Olga Gregson, of the Department of Biological Sciences at MMU.

[3] In the 1999 article: Linking Brain Research to Art, Perry & Janet Rettig indicated, (quoting Goleman, 1995), that "students are more likely to recall information when it is embedded in an emotional context.

[4] (from the research by The Imagination Project at UCLA, by James S. Catterall, Richard Chapleau and John Iwanaga, July 1999). "...gains for arts-involved youngsters ... become more pronounced over time...this pattern also holds for children from low-income and low parent education level homes." Plus in Nicholas Bezruczko's Study, "Links Between Children's Clay Models and School Achievement" (1997), Art trained groups had 15% higher reading and math scores on standardized tests than did students without arts education.





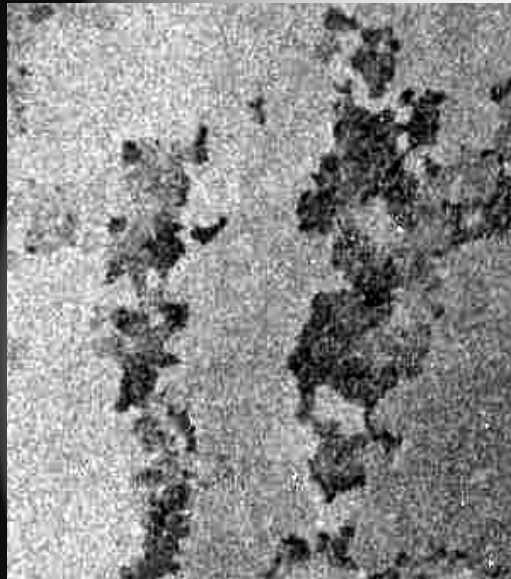
The Story of Roscoe Continues:

As Roscoe grew, his eyes opened and began to see things around him. He was learning to recognize the shapes and identify what they were. Everything was new to him!



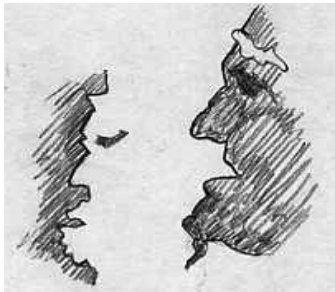
LEARN TO 'SEE' WHAT YOU'VE BEEN MISSING!

As Roscoe opened his eyes to a new world of seeing, we can too! Look at the world around you with 'fresh' eyes! Just LOOK at what you can SEE!



Can you see images in the photos to the left? The one on the top is lime deposits on a shower door! What do you see?

↓ Here is what I saw.



↑ Here's a picture of a Sea Captain. But wait! When you look at it upside down - it becomes a mermaid!



↙ On the left is an image seen on a towel.



↑ Here is what I saw. What do YOU see?

Who is this person to the right? Turn it upside down and see another! Now when you turn it, it's hard NOT to see the upside down image as well! The mind tends to see things in the usual way, right side up - but when we show it another point of view, we develop more visual awareness, and begin to see more than we did before. It's an Optical illusion!



New WORDS for YOU!

Try it! See if you can invent an optical illusion of your own!

O P T I C A L I L L U S I O N An **OPTICAL ILLUSION** is when something appears to change into something else when looked at from another way.





The Story of Roscoe Continues:

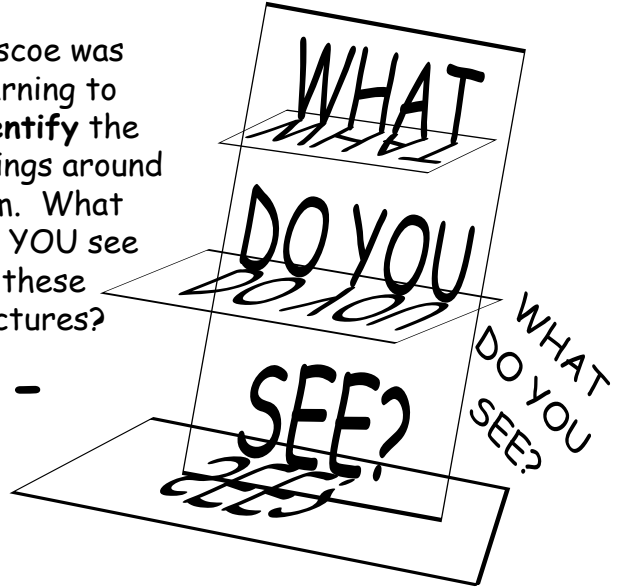
Roscoe was getting bigger! He still didn't have much hair on his tail, but after he kept jumping out of his box to play, we gave him a bigger box. Taking care of him was important and took most of my time, so I learned to work faster to get everything done! Roscoe was like my first kid!



WHAT DO YOU SEE?



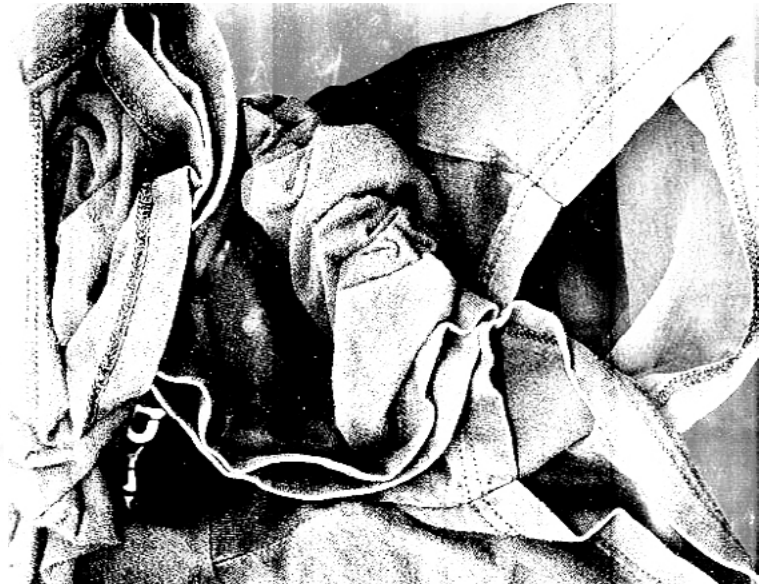
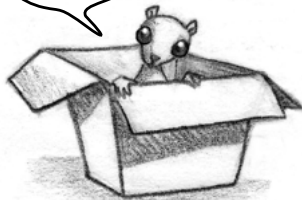
Roscoe was learning to identify the things around him. What do YOU see in these pictures?



WHAT DO YOU SEE?



I SEE MY MOMMY!



Try it!

Turn the page around to see it from different angles. What do **you** think these shapes look like? There are no right or wrong answers. Then see the next page for what it looked like to me!

New WORDS for YOU!

To **IDENTIFY** is to recognize and name something.

I D E N T I F Y





The Story of Roscoe Continues:

The first time Roscoe tried to climb or eat a bite of something new, it felt unfamiliar, but after a while it was as 'easy as pie'. You will learn to 'feel' your way and begin seeing things in a new way as you practice drawing.

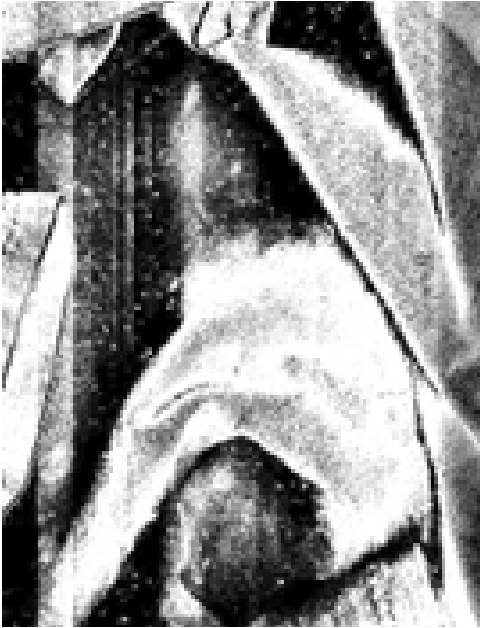
It looks like a circle to me!



WHAT DID YOU SEE?

Have you ever looked at a spot on the wall? The floor? Or a wrinkle in the bed covers - and thought it looked like something else?

Here is what I saw -
What did you see?



Did you ever 'see' something when you looked at clouds: A face, an eye, an animal or something else?

Then you've experienced seeing with your *imagination*, using a part of your brain that is very creative. Some people say it's the 'right side' of our brain. Either way, we can be in our 'right mind' and use that part of our brain whenever we want to for art! Practice!



Look at the wrinkled cloth in the photos to the left. At first it just looks like wrinkles, but when I tried to see the whole thing at once, I saw the figure of a person who's back is turned toward us. I traced the outline of what I saw on the right so you can see what it looked like to me. And you might see something else in it, too.



What do YOU see in these photos of wrinkled cloth?

The old saying, "**Beauty is in the eyes of the beholder**" is really true, for each person will see different things in every picture depending on what is inside of them!

Try it! Look around you. See if you can see 'hidden' pictures in the surfaces around you. Spots on the walls, floors, tree bark, wood grain, stains on the carpet, folds of your clothing, etc.

New WORDS for YOU!

IMAGINATION is the ability to form images in your mind

I M A G I N A T I O N





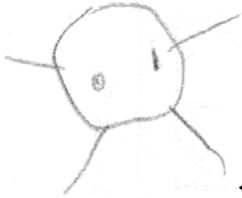
The Story of Roscoe Continues:

The Veterinarian had never given a rabies shot to a squirrel before, so my husband wore thick leather gloves and helped to hold Roscoe steady. "What tough skin!" the Veterinarian exclaimed as he poked the needle into little Roscoe's hide. Roscoe let out a little 'squeak' and didn't like it at all! The Doctor said, "I have *never* felt such thick skin, *ever!*"

NOTE: Having 'thick skin' can also mean not getting your feelings hurt easily. It helped me to be 'thick skinned' in art, when I listened to criticism from my teachers as I was learning. Though it hurt, it was a 'helpful hurt'!



DRAWING the BODY PROPORTIONS



Just as Roscoe learned to climb by putting one foot in front of another, we learn to draw by taking one step at a time!

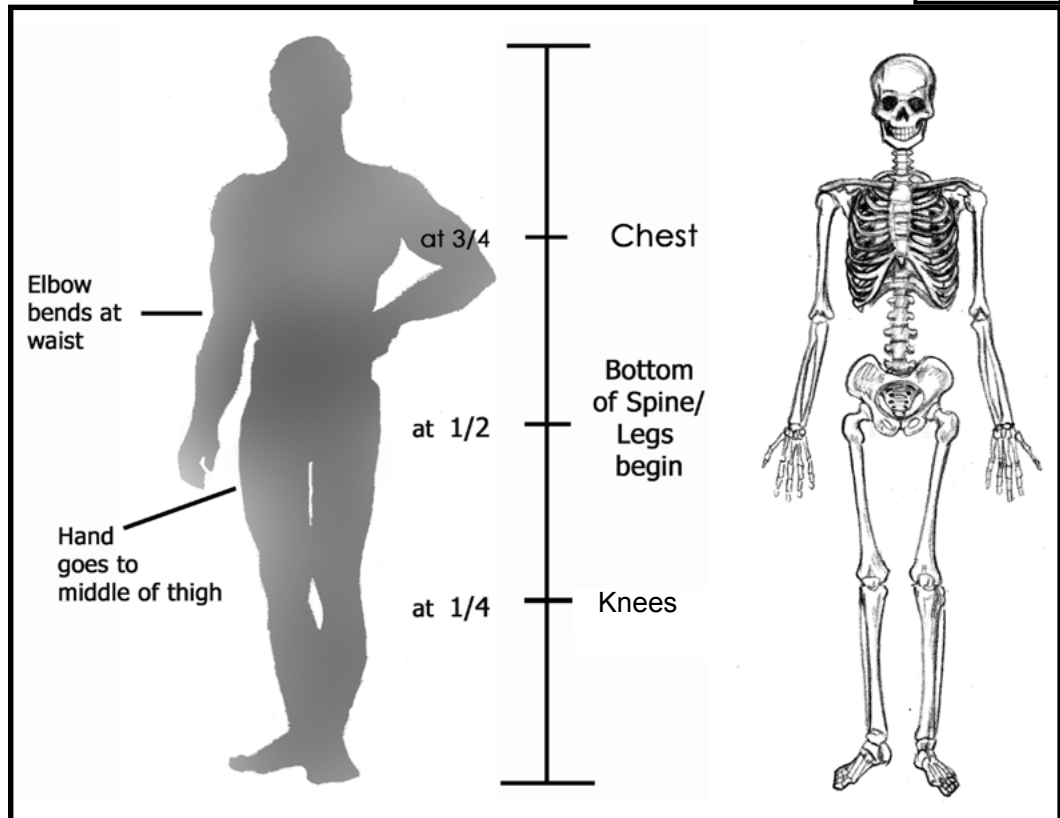
I felt so proud of my two year old son when he drew his very first 'person' ← like this. It was an accomplishment! When I was six I drew like this! →



I found that when kids draw something important to them, they make that part bigger in their pictures.

When my little brother first learned to tie his shoes, he was so proud of himself that when he would draw people, he'd draw them with HUGE SHOELACES on their feet!

There are general formulas of the average human body. On the following pages we will analyze the human form to learn the basic proportions of the figure the way it usually looks.



Just as the frame of a house forms the structure holding it up, our skeleton forms the foundation for our physical body.

New WORDS for YOU!

PROPORTION

Try it! 1. Measure a length of adding machine paper the same height as you. 2. Fold it in half, then half again, then open and hold it up next to you. 3. Observe where the half-way mark is on **your** body; the 1/4 way mark, 3/4 way mark etc.

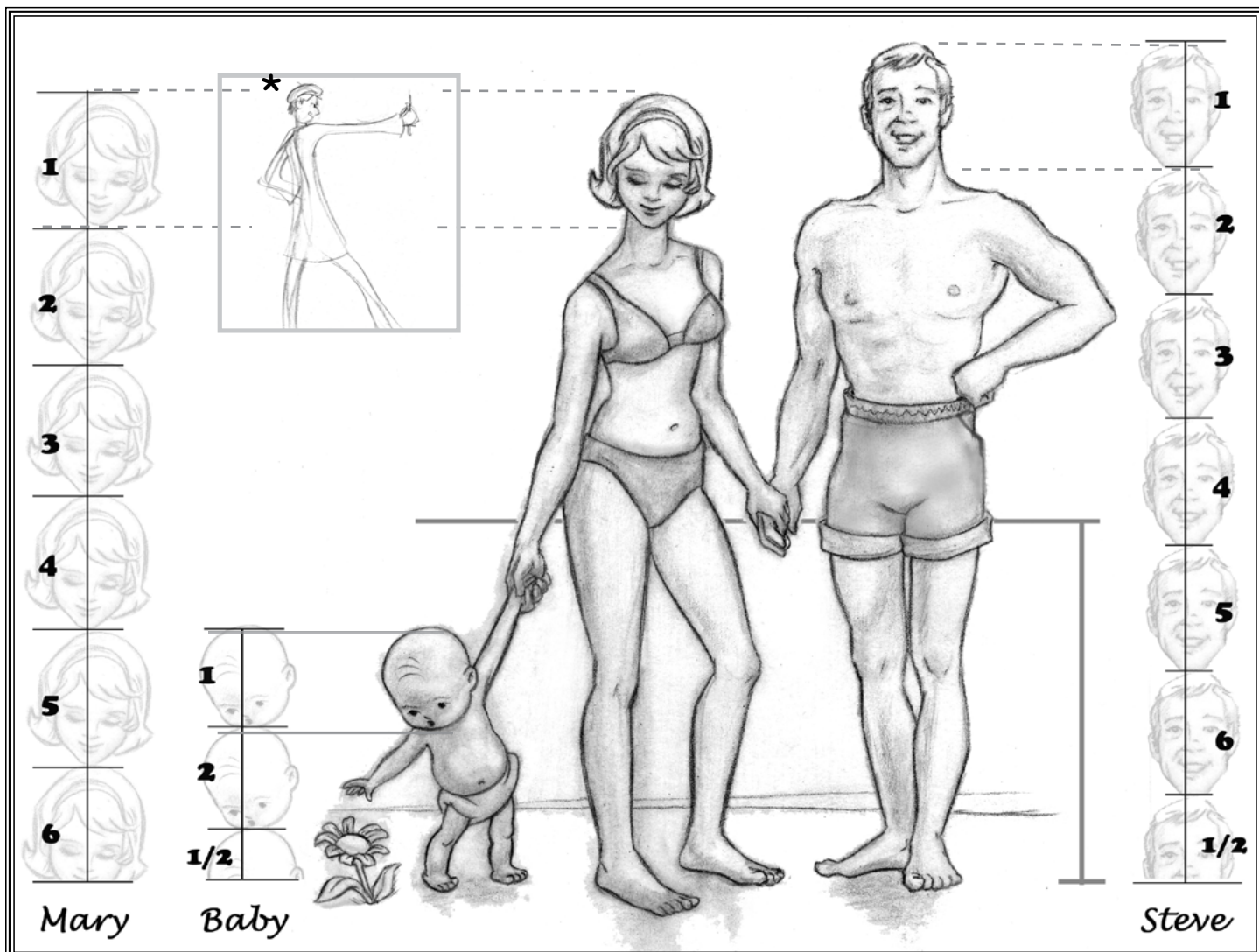
PROPORTION means how different parts measure in comparison to each other.



PROPORTIONS, continued:

The halfway point on your body is usually where the spine ends, and the legs begin. Observe how your elbows bend at your waist and your hands go down to about the middle of your thigh. Many artists measure people by how many 'heads' tall they are. Using the head as a measurement, they count to see how many of the person's 'heads' it takes to get down to their feet. Holding your arm straight out with your pencil pointing up.* Close one eye, and from far

away see how much of the pencil is needed to measure from the top of the head to the bottom of the person's chin. Hold your thumb on the pencil at that spot. Then count down, using that as a measurement to see how many 'heads' tall they are. Most adults are between 6 to 7 1/2 'heads' tall. That means that it would take that many of their size heads, one on top of another, to make their height. Women generally are a bit shorter, children are between 4 to 5 heads high and babies are even less.



In this picture Mary and Steve are 6-6 1/2 heads tall. The Baby is only 2 1/2 heads tall.

Try it! 1. Find a photo of someone standing up straight. 2. Using your pencil, measure from the top of their head to their chin. 3. Measure how many 'heads' tall they are.

New WORDS for YOU!

MEASUREMENT is finding the size of something in comparing it to something else.

MEASUREMENT



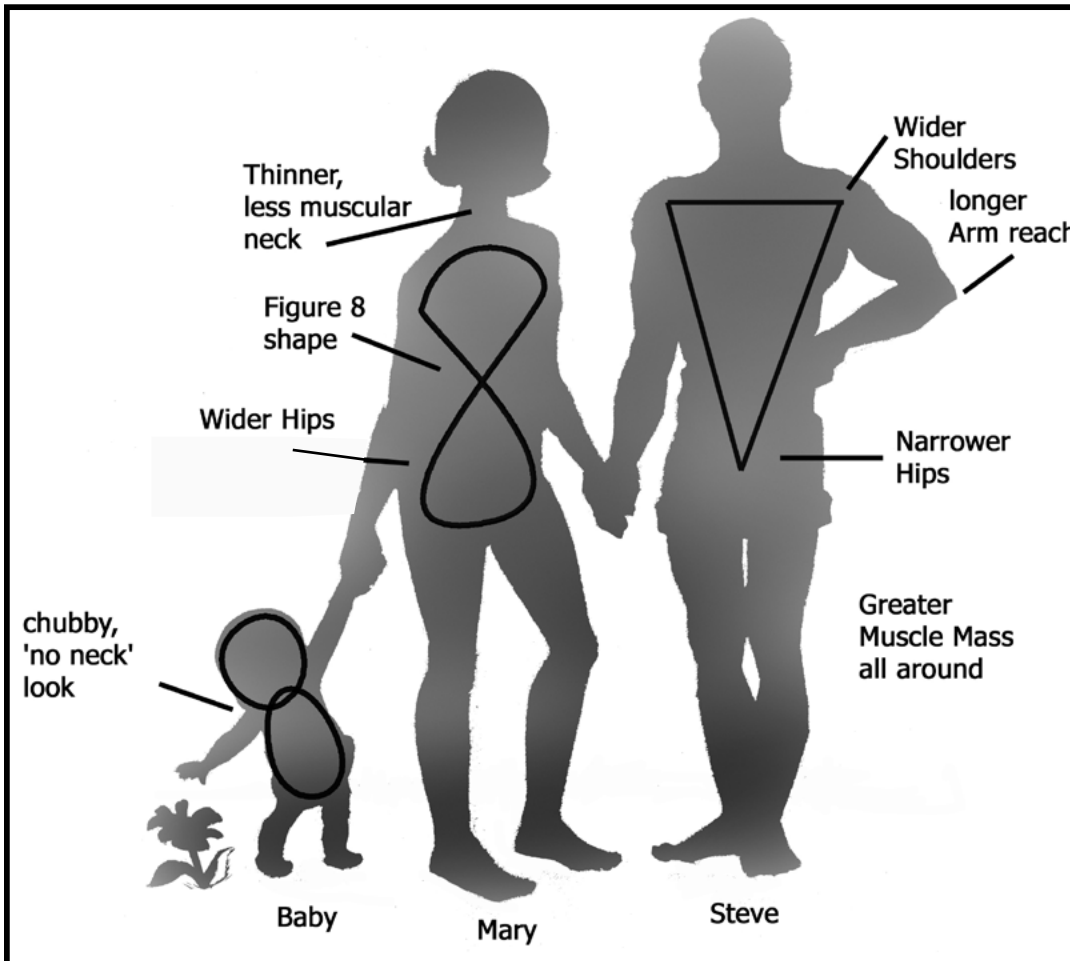


The Story of Roscoe Continues:

Roscoe was one half body and one half tail! He moved so gracefully I wished I could watch him in slow motion! He'd be quick as a wink one moment and then perfectly still the next - but only for a second! Then he was off and running again!



PROPORTIONS continued: MAN, WOMAN, CHILD



How do the average proportions of men and women differ?

Though each person is different, and many do not follow this general shape, a man normally has wider shoulders, with a longer arm's reach, while a woman usually has narrower shoulders and wider hips. A woman's neck may appear longer than a man's, but it is really the same, and only seems that way because she generally has a thinner neck. Another interesting difference to notice between the male and female is that even if they have the same leg length, the woman will generally be shorter, because a man has a longer

Contrasting Men, Women and Baby Bodies

torso, while the woman generally has longer legs in proportion to him. This is only a general 'rule of thumb' - which means that it isn't true all the time, but may seem to be the case most of the time. I once heard that in the old days, some people used their thumb as a measurement when they didn't have a ruler. Sometimes I do that, even today!

Try it! 1. Find photos of men, women & children. Make a list of differences and similarities.

New WORDS for YOU!

A **CONTRAST** shows the differences between things

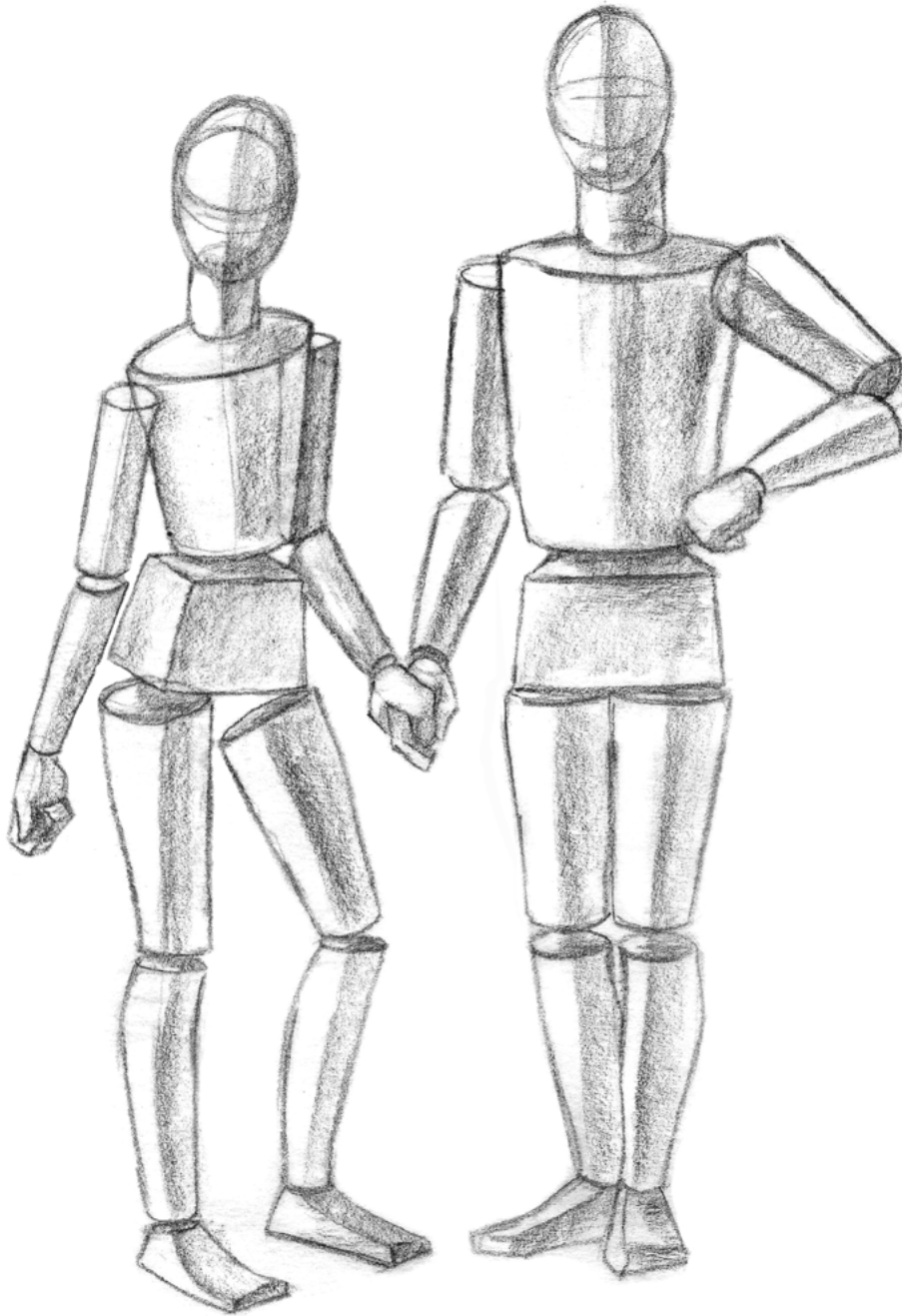
C O N T R A S T



BREAK it DOWN by ANALYZING THE FORMS

Try to imagine the body in forms that you can understand, or 'break it down' into shapes you already know, such as cylinders, cubes and spheres.

When you draw those forms, you can 'turn' them to show the correct angle that matches the angle of the parts of the body. Take a look at the picture below.



The simple mannequin figures are made of Cylinders, cubes and spheres to help us 'imagine' the body as shapes we can see three dimensionally.

They also describe the form from different angles. A cylinder can be also be simplified with just a few lines to describe the form.

See the difference between #1 and #2 below.

#1
'noodle' elbow without definition



#2
Cylinders define the shape

Try it! 1. Draw the man or woman using cylinders, cubes and spheres. 3. Copy both the noodle elbow and one using a **cylinder** shape to see the difference.

New WORDS for YOU!

A N A L Y Z E

To **ANALYZE** is to figure out something by understanding its' parts.



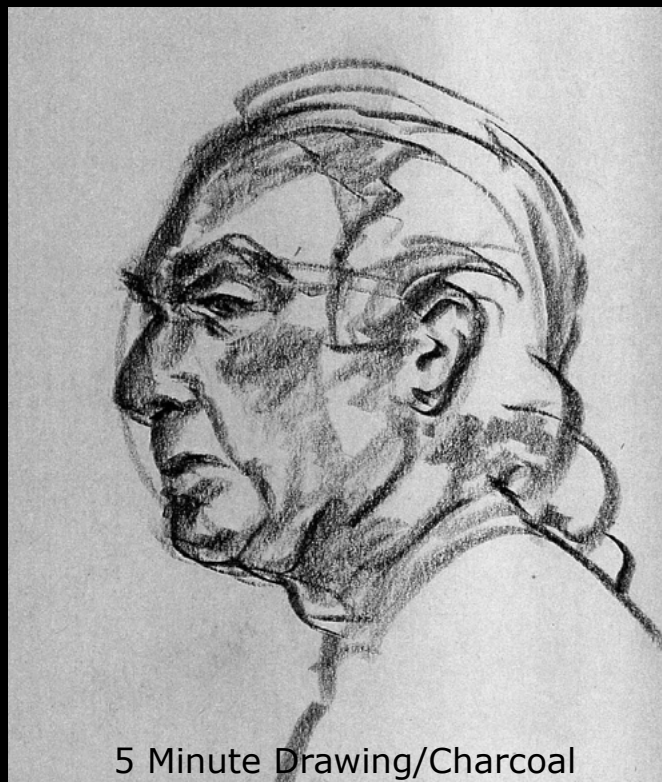
DRAWING FROM LIFE!



One Hour Drawing/Charcoal



20 Minute Drawing/Charcoal



5 Minute Drawing/Charcoal



LIFE DRAWING:

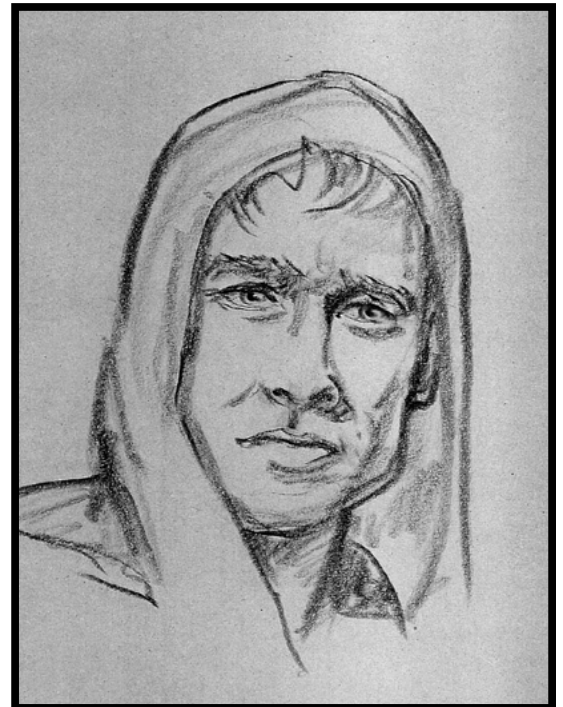
The Human Figure

The best way to make sense of all the forms of the human figure is to study from life, drawing a real person. Remember contour drawing from Chapter One? You will use the 'idea', or the 'intention,' of contour drawing, even when you



15 minutes with Conte Crayon

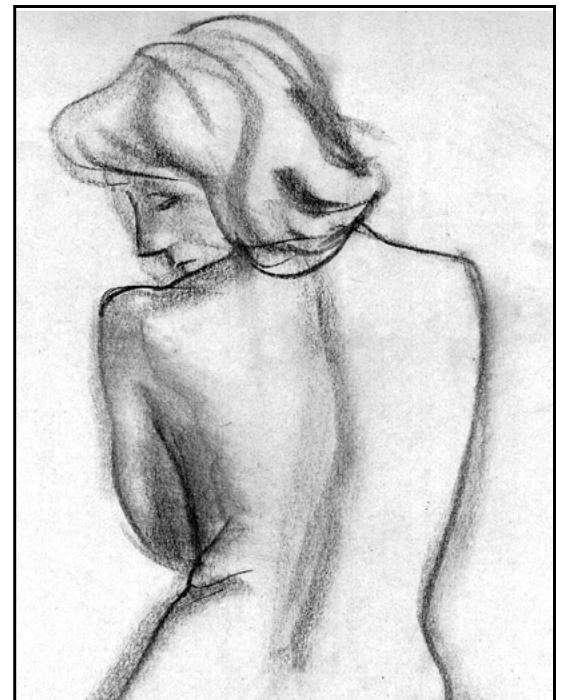
are looking at your paper. As you practice looking at an object to draw it, then look back to your paper, your eye will begin to move back and forth more and more swiftly from the paper to the thing you are drawing. You will begin to observe more and more quickly - like speed readers do with words. As you are trying to match what you see, you will find that sometimes your hand will still be moving even as your eye is going back to the subject for more information. Eye, mind and hand will begin working together in a coordinated effort.



5 minutes with Charcoal pencil

HOW DO WE BEGIN?

First we'll study how to capture the ATTITUDE (the Gesture and main feeling of the pose). Second, we will learn to analyze and BREAKDOWN that gesture into shapes to understand the structure. Only then will we CONSOLIDATE those forms into a complete picture, where we can finish the details with confidence, knowing that we've put them in 'the right place'!



20 minutes with Charcoal

New WORDS for YOU!

LIFE DRAWING is drawing a live person or animal - from LIFE!

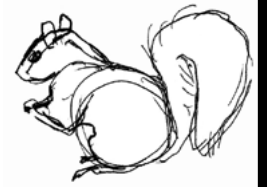
LIFE DRAWING





The Story of Roscoe Continues:

If I wanted to draw Roscoe I had to be FAST! The best time was when he was eating. Then maybe I'd get thirty seconds! This quick sketch was done from life in about that much time.



Step 1: QUICK SKETCH-GESTURE DRAWING

Practicing Quick Sketch-Gesture Drawing helps us to loosen up and pay attention to the BIG PICTURE *first*, to CAPTURE what we're seeing.

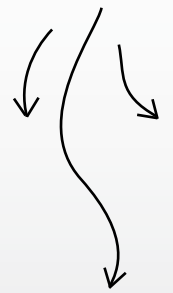


What would happen if we had no skeleton? Our body would not be able to hold up! What would happen if you tried to build a house without planning, but by starting at the window curtains, or the wallpaper? The house would fall apart! The same holds true with our drawings. The most common mistake people make is to jump ahead and get into the details first, and neglect to lay the foundation. Even if you plan to spend a long time on it, you must begin with a quick sketch in order to draw it accurately from life.



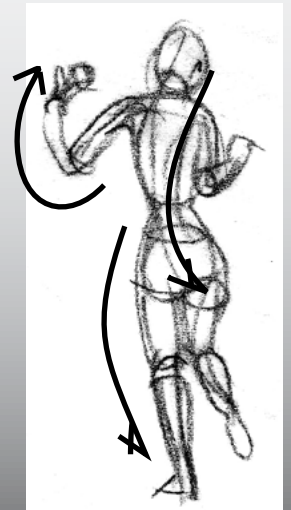
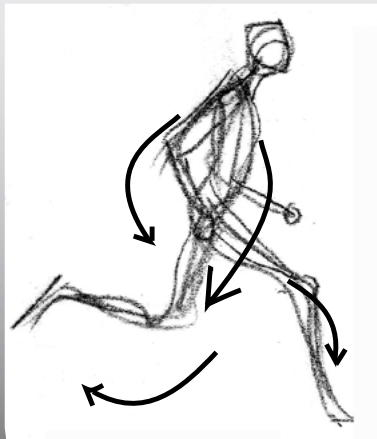
TRY TO SEE THE WHOLE THING FIRST!

The key is in finding the essential attitude or GESTURE of the pose first, by seeing the entire image at once. On the following pages are suggestions on how to capture the gesture and rhythm of a pose, and then observations about the body and tips to help you see what you're looking at!



FEEL THE WAY IT FEELS!

Look at the drawings here. See how the main attitude of the body is quickly put down without regard to details. When we studied contour drawing we learned to 'feel' as though our pencil was touching the object we were drawing. In drawing the gesture of a pose, we 'feel' the way the body is leaning, stretching, pulling or thrusting, to get the emphasis on the *movement* of the figure.



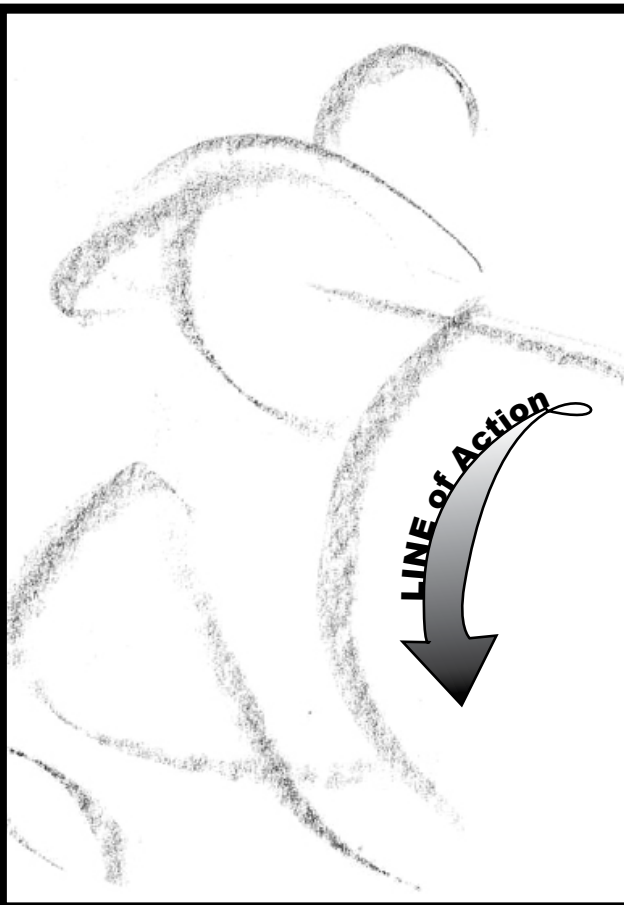
New WORDS for YOU!

G E S T U R E

The **GESTURE** is the motion that expresses an attitude or action.



Find the LINE OF ACTION!



Begin with the main thrust of the pose. This should take no more than ten or twenty seconds.



This quick sketch was done with charcoal in two minutes.

WARMING UP: All artists need to 'warm up' to get in 'the flow' of their best work. Quick sketch action poses are the most fun to warm up with. Give yourself a time limit of between thirty seconds to two minutes at most, to lay out the main action in broad strokes. Jump right in! Don't lollygag! Have a sense of urgency. Be in the 'NOW'. It helps to use the side of a short crayon or piece of charcoal to force yourself to ignore details and concentrate on the main thrust of the pose.

Try it!

Materials Needed: Paper & Pencil, charcoal, conte crayon or china marker

1. Find an action pose (from photo or life). Find the essential gesture of the pose. Sometimes the curve of the spine or back reveals the angle of movement, called the 'LINE OF ACTION'.
2. Quickly indicate a simple ball shape for the head.
3. Then the angle of the shoulders, arms and legs in order of importance to the action.
4. Add a quick oval to indicate the rib cage. Continue adding greater structure and detail till your time is up. Practice 10- 15 'one minute' drawings to warm up. Then (if you have more time) practice a few 5 minute drawings, then 15 minutes, etc., up to a full half hour or more on a more stationary pose. If you're taking turns posing with other students, make sure you keep long poses simple (no arms up in the air, or leaning over with one leg in the air, etc. Those kind should be reserved for short action poses under 5 minutes).

New WORDS for YOU!

LINE OF ACTION

The **LINE OF ACTION** is the essential direction or attitude of a figure; the angle of movement.



Follow the LINE OF ACTION!

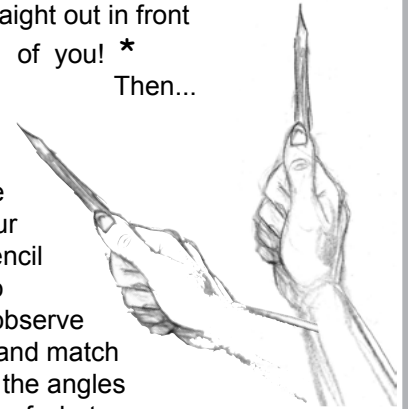
In our effort to capture the *Gesture* of a pose, look for the main thrust of the pose or the '**LINE OF ACTION**' as it is sometimes called. The **initial** (*first or beginning*) line you draw should encompass (*include*) the essential attitude. In drawing (1) below, it is seen as a simple 'S' Curve, following the direction of the spine. Study the pose first. With your pencil in hand, hold your arm straight out in front of you to check the angles of the body.* Then lay down the first line, where the energy seems to be directed (in this case from the top of his head to the leg that is supporting most of the weight). Next indicate the angles of the head, shoulders, hips and finally arms, elbows and knees), and only then add details.



* Keep your arm straight in front of you to check angles

Keep your arm straight out in front of you! *
Then...

Use your pencil to observe and match the angles of whatever you are drawing!



1 Beginning with an 'S' curve, this line of action goes from the top of his head to the foot that supports the weight.

2 Add an oval for the head, the other leg, and indicate the angle of the shoulders.

3 Find the angle of the pelvis (the hips) and add the arms. Notice where the head is in relation to the foot that supports the weight.

4 Indicate the rib cage; where the neck fits into the shoulder; the angle of the head; position of the elbows and knees plus outer surfaces.

5 Keep working on the relationships between the shapes in order to finish the details.

New WORDS for YOU!

I N I T I A L

INITIAL means: the *first* thing.
When drawing, keep first things first!

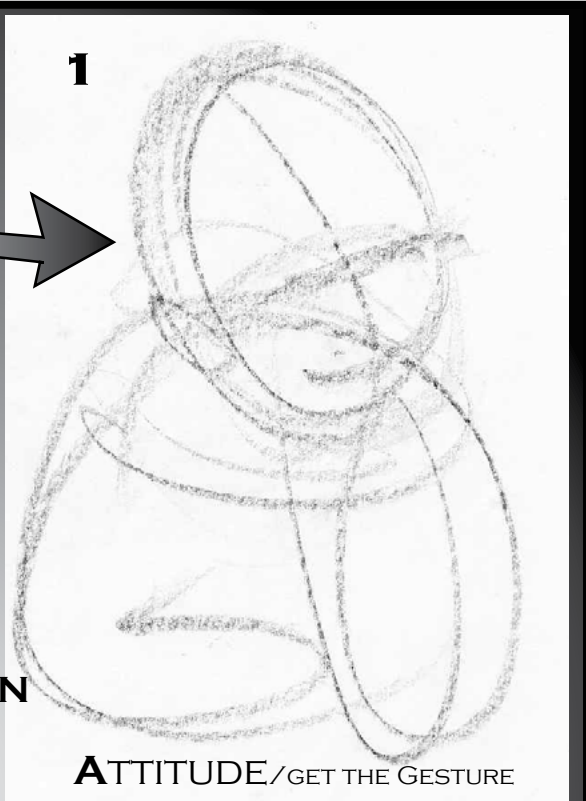




ABC'S TO BETTER DRAWING

A

CAPTURE THE
ATTITUDE
AND GESTURE
WITH
FREE FLOWING
LINES

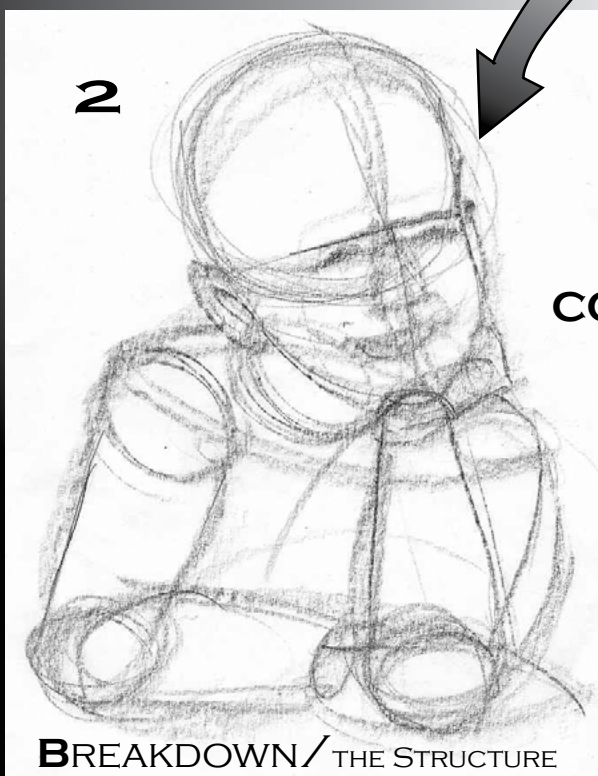


1
ATTITUDE/GET THE GESTURE

B BREAKDOWN

THE
STRUCTURE

USING
CYLINDERS,
CUBES AND
SPHERES

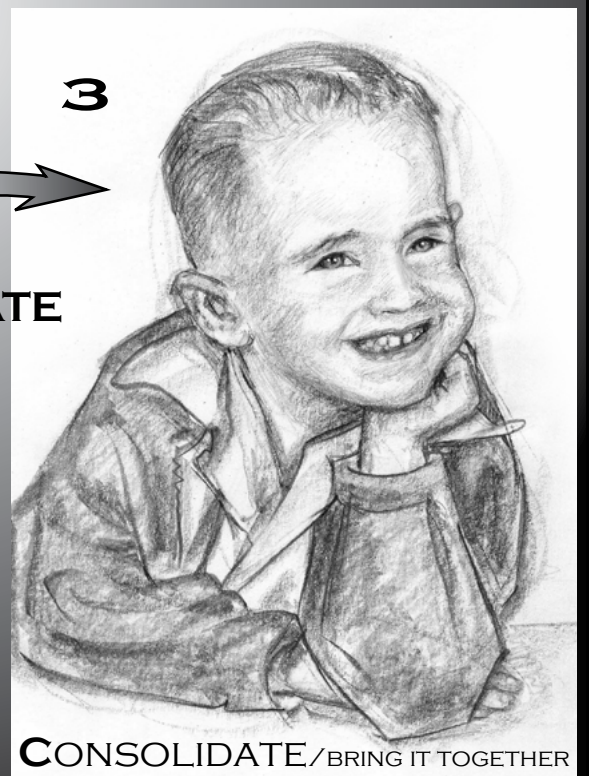


2
BREAKDOWN/THE STRUCTURE

C

CONSOLIDATE

BRING IT ALL
TOGETHER
BY
CLARIFYING
THE FORMS,
OUTLINE
AND
SHADING!



3
CONSOLIDATE/BRING IT TOGETHER

Try it! Study the previous lessons on gesture and those on the following pages.
Then practice drawing a person from life or from a photograph.

New WORDS for YOU!

To **CLARIFY** means to
'MAKE CLEAR'.

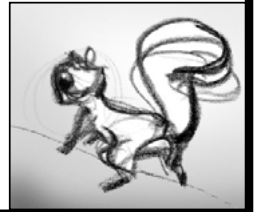
C L A R I F Y





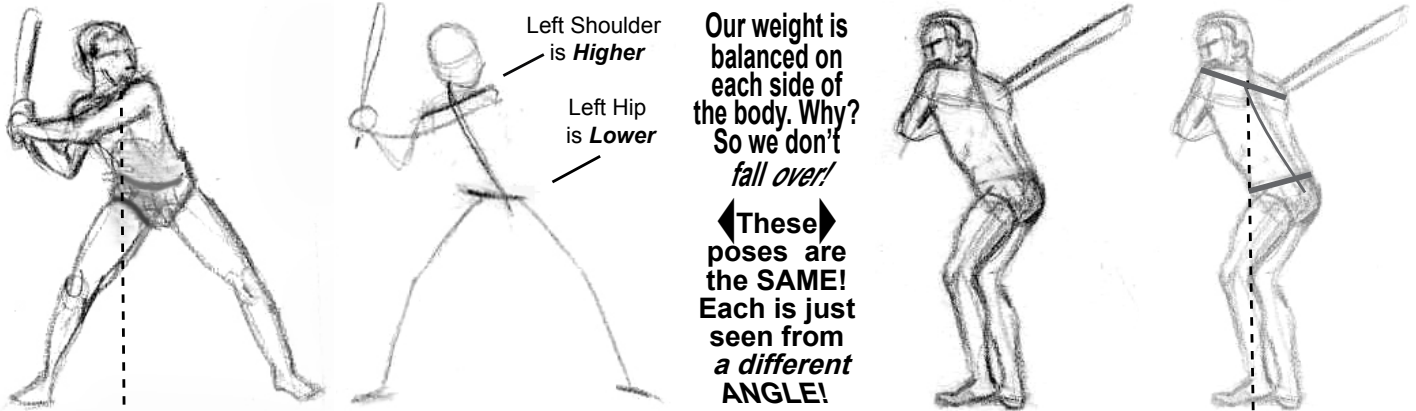
The Story of Roscoe Continues:

Roscoe could walk right along the top of a narrow fence as easily as we walk down the sidewalk! While one end was doing the walking, his tail was 'holding up' the other end! An animal's tail is an extension of their spine and important for their *balance*.



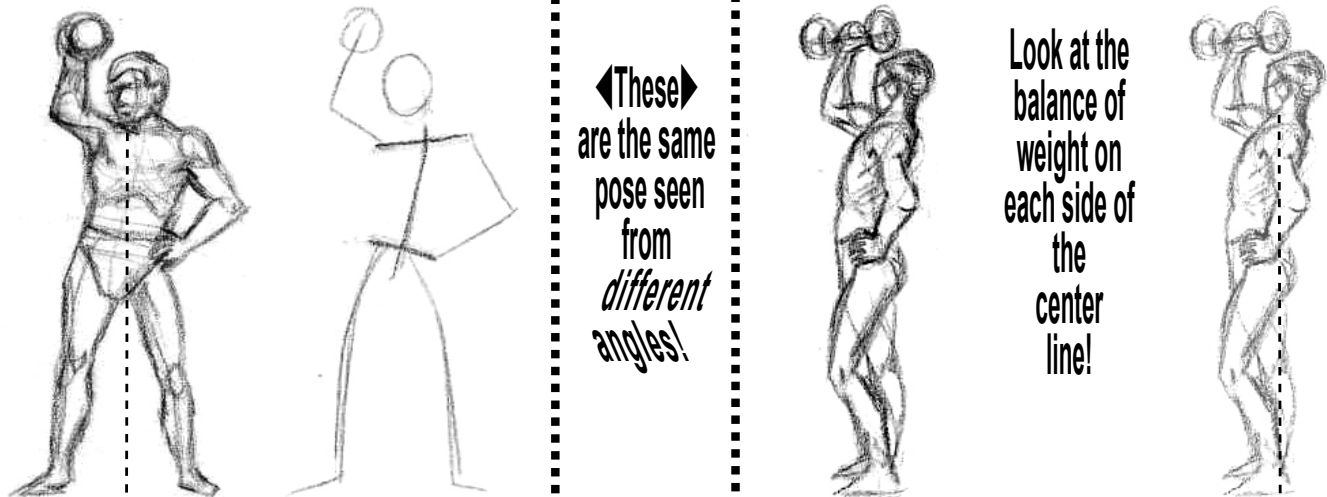
To BALANCE: Observe *SHOULDERS* versus *HIPS*!

Here are some TIPS on how to find the structure and balance of a pose. Notice that the same shoulder and hip always lean in opposite directions from one another. When one shoulder goes up, the hip on the same side goes down. The spine twists and bends, giving us greater flexibility. Just think of all the ways you use your spine!



COMPARE THE VIEWS! Notice that his left shoulder is *HIGHER* in both views of the above pose. Observe how his left Hip is *LOWER* to counterbalance the action. Also see how, as he leans forward, his rear end protrudes farther behind him, to give him balance.

CHECK THE BALANCE! If you draw a line straight down from the nape* of the neck (*the base of the neck) it shows how the weight of the body is being supported and balanced on each side of the body. Otherwise we would fall over!



New WORDS for YOU!

To **BALANCE** means to make the weight the same on both sides.

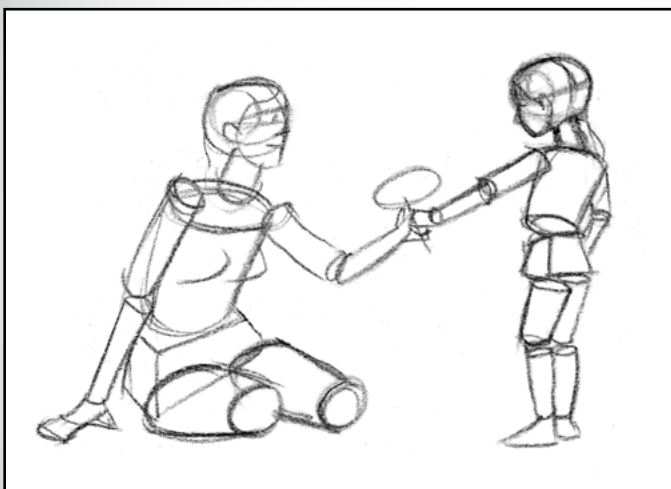
B A L A N C E





ATTITUDE GESTURE **A**

The movement of the forms should be looked at as a whole design, to capture the flow



BREAKDOWN STRUCTURE **B**

Analyzing the forms as a solid structure will clarify them as three dimensional objects, even in a two dimensional drawing



CONSOLIDATE DETAILS **C**

Bringing all the elements together will round out the forms and give it 'flesh'

New WORDS for YOU!

To **CONSOLIDATE** is to bring separate parts together.

CONSOLIDATE



Notice the **Rhythm** and MOVES



Everybody has a different technique of scribbling, sketching, or putting down that first gesture on paper. But it elementally involves identifying with, and feeling as though you *ARE* that object - to understand it from the **INSIDE OUT!**

Try it! 1. Use a photo to sketch the gesture of an action pose. 2. Ask a friend or relative to pose for you for only two minutes.. 3. Sketch the pose to capture the gesture. 4. Try again!

New WORDS for YOU!

RHYTHM is a pattern of movement in art or music.

R H Y T H M





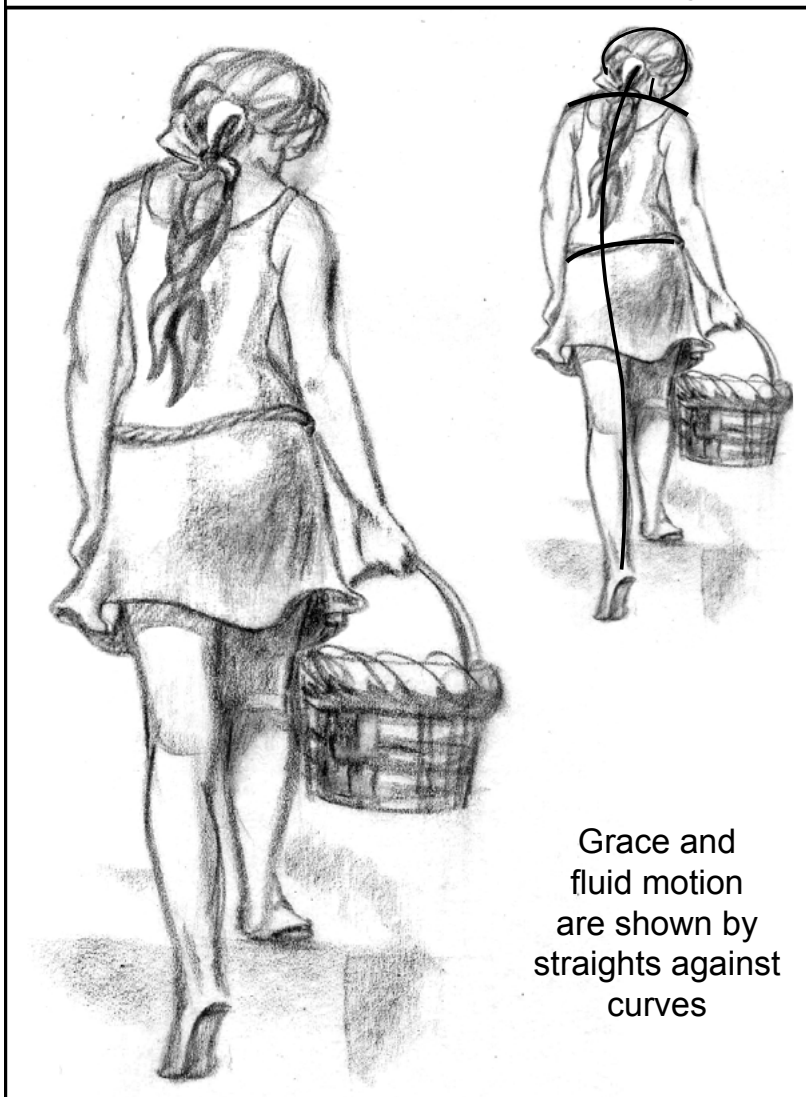
The Story of Roscoe Continues:

After Roscoe got his Rabies shot, I found out why his skin was so thick. A squirrels' teeth and claws get so sharp, that if they were ever to get into a fight or play rough with another squirrel they might hurt each other terribly without it. Roscoe stayed away from other animals he might encounter. Make sure **you** always keep your distance from wild animals, too!

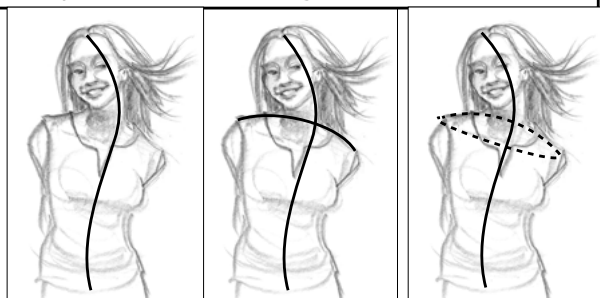


THE NECK AND SHOULDERS: Pay close attention to how the cylinder of the neck fits into the shoulders. In the drawing on the left below, observe how the curve of the shoulders is drawn with the neck on the other side, and how the neck fits into the ball of the head. In the drawing on the right, notice how the neck fits into the shoulders.

Notice first how the 'S' Curve marks the essential gesture in these poses, then the angle of the shoulders.



Grace and fluid motion are shown by straights against curves



Try it! 1. Place tracing paper over a magazine photo or other photo of a person in action. 2. Analyze the BALANCE of the body. 3. Analyze the NECK, SHOULDER and HIP positions.

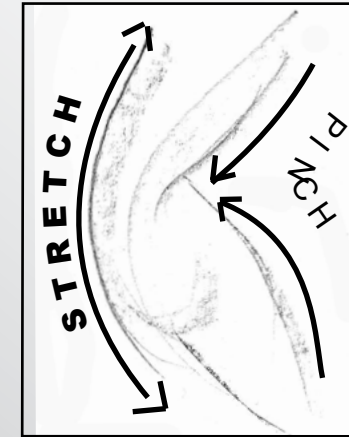
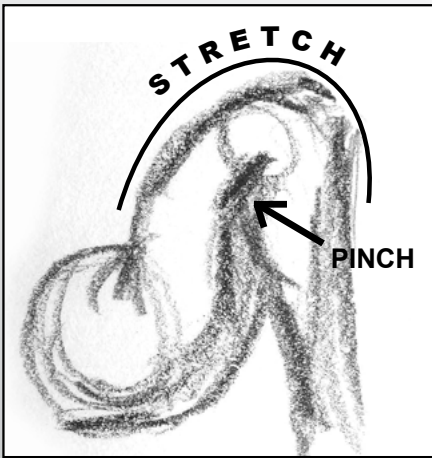
New WORDS for YOU!

The **S-CURVE** is a curve shaped slightly like an 'S'.

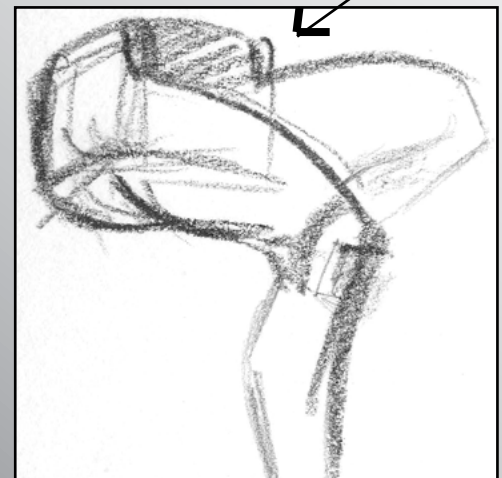
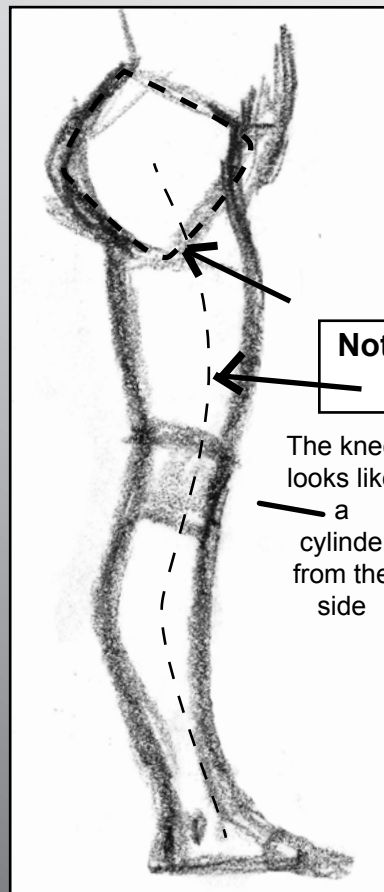
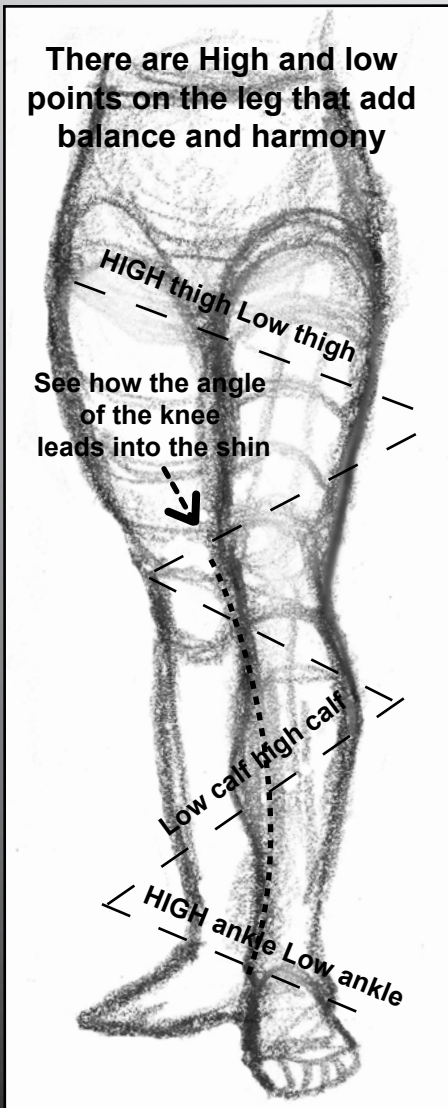
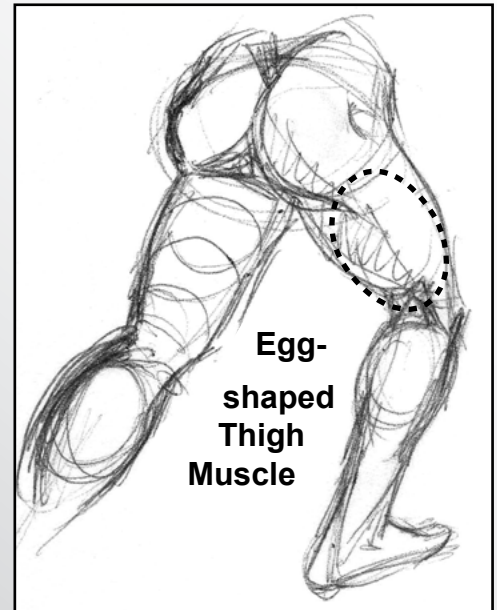
S - C U R V E



OBSERVATIONS on LEGS:



The Human body has a range of movements that move and twist, stretch, pinch, pull, squash and stretch. Notice the rhythm, beauty and balance in how we are made.



New WORDS for YOU!

O B S E R V E

To OBSERVE is to look at something carefully.

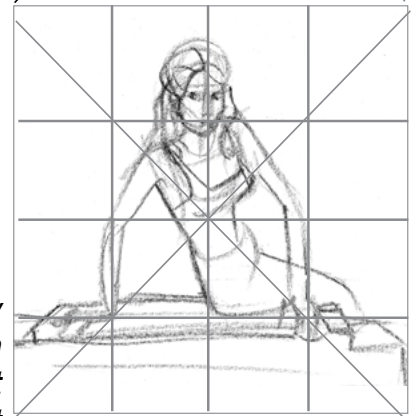


HERE'S A PHOTO TO PRACTICE WITH!



Some things to think of while you draw:

Be conscious of the forms in relationship to one another - the vertical and horizontal angles they line up with. Also create a diagonal in your mind, from corner to corner, as well, or using the angle of your pencil held out at arms length as a guide. As you draw, keep checking where you are in relationship to the other parts.



Can you spot where the sketch on the right is a bit off? At first it may seem OK - but keep checking as your eye goes back and forth from the small photo to the sketch. Hint: Look at the position of HER left arm and shoulders in the small photo and then in the sketch. (her left arm is too far from her body). This is the same exercise you will do while you're drawing as your eye travels back and forth, from the object to your paper and back again, correcting as you draw.

New WORDS for YOU!

A **RELATIONSHIP** shows how one part is, in position to another.

RELATIONSHIP



Using Tracing Paper to study the form



There are many different techniques for observing and studying the figure.

One technique is to use tracing paper over your rough sketch, or photo, to analyze the form further and to correct your drawing. Most tracing paper has a smooth finish and is easy to erase.

When working over a photo, tape it at the bottom only, leaving the tracing paper on the top open, so you can lift the paper and flip back and forth to check accuracy.

Use a soft pencil. Have an eraser handy.

FOLLOW THE ABC'S: First get the **ATTITUDE** with a quick sketch gesture. Then **BREAKDOWN** the Structure, and finally **CONSOLIDATE** the forms and study the shadows. The more you actually learn to observe and understand what you see, the more you will accurately draw from memory and imagination later on, having the pictures in your head. Then you can use the same technique as you did with 'contour drawing' but tracing what is in your mind. The only difference is that now you will be looking at your paper, following the images as your mind's 'eye' sees them.

Tracing paper is also great for making changes or trying out a new idea, by working it out on the tracing paper, first, while keeping your original drawing intact.



I left this sketch unfinished, to show the transition between stages. Use a kneaded eraser to get rid of unwanted construction lines or to create highlights as you draw.

Try it!

1. Tape tracing paper over a photo.
2. Sketch the ABC's to practice finding the:
A=Attitude/Gesture,
B=Breakdown/Structure,
C=Consolidation/Details.

New WORDS for YOU!

T E C H N I Q U E

A **TECHNIQUE** is a way in which a certain thing is done, for example, in art, music or sports.



Study these and the other views of the head that follow.

VIEWS of the HEAD



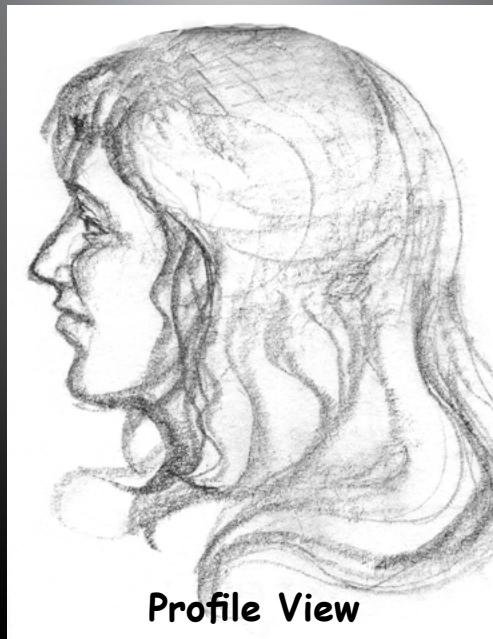
3/4 View



3/4 Up-Shot View



3/4 Back View



Profile View



Back View

New WORDS for YOU!

P R O F I L E

A **PROFILE** is 'a view from the side'.





The Story of Roscoe Continues:

Since squirrel's eyes are on the sides of their head, Roscoe could see what was coming from all directions at the same time. You couldn't surprise him! He was always quicker than I was. The only thing that kept him coming back to me was love... (Oh... and also *nuts* - *he loved walnuts best!*)

You can't catch ME!



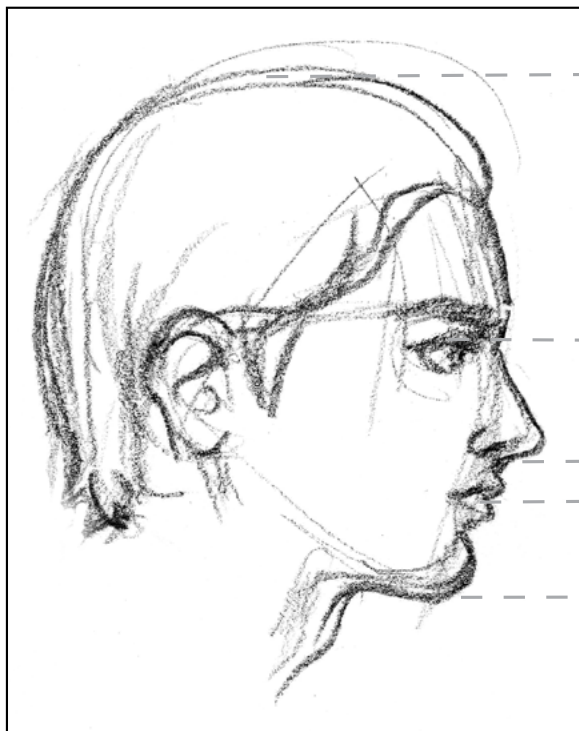
HEAD DRAWING

EYES, EARS, NOSE, MOUTH: Where do you PUT everything?

There are several different techniques to arrive at a good head drawing. Study faces. Look at a person's head near you, and then check the drawings below, to see if the breakdown of proportions for their head is the same. As in all of life, proportions will change a bit from person to person.

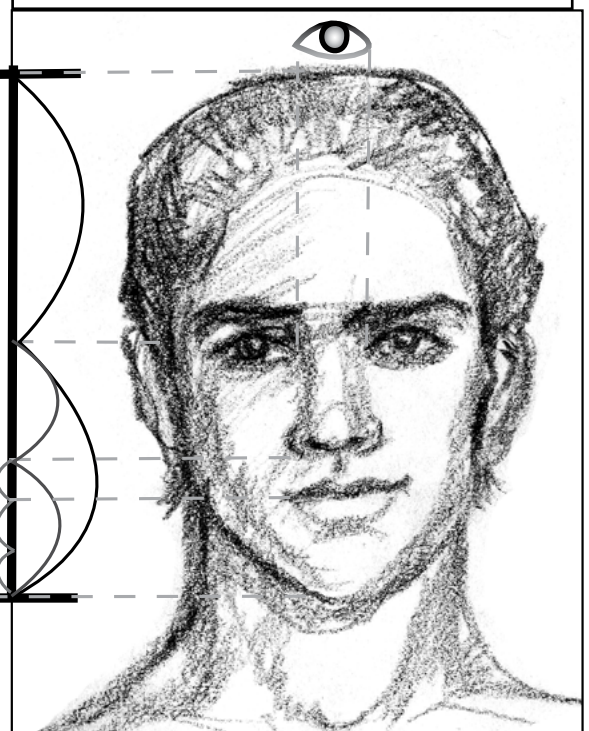
That's what makes every face interesting!

The space **between** a person's eyes is usually the same **width** of one eye.



PROFILE VIEW

EYES
top of ear 1/2
Nose 1/4
Mouth is
1/3 of the way from nose to chin



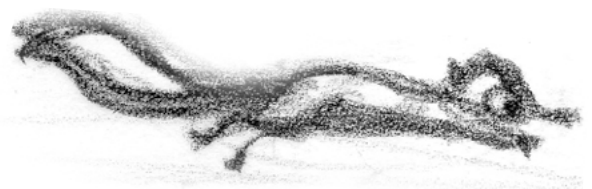
FRONTAL VIEW

- Try it!** 1. Place tracing paper over a magazine or other photo of a **profile** view of the head. 2. Analyze the positions as noted above. 3. Do the same thing for a **frontal** view of the head.

New WORDS for YOU!

FRONTAL means: 'from the front'.

F R O N T A L



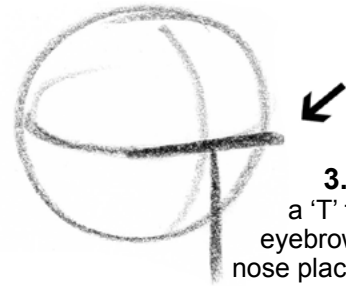
A SPHERE with a 'T' Makes the Head 'E-Z'



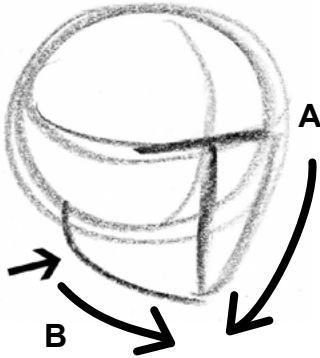
1. Draw a circle



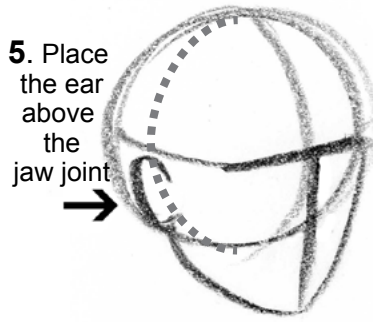
2. Add a curved line on the sphere to suggest the eye line.



3. Make a 'T' for the eyebrow and nose placement



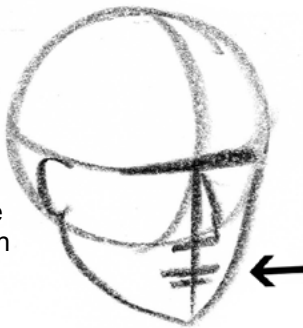
4. Add the jaw line at A&B



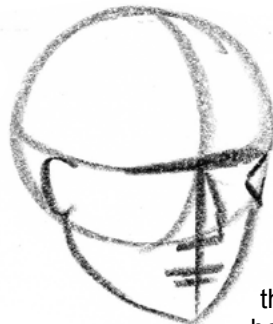
5. Place the ear above the jaw joint



6. Place the nose halfway between eye and chin

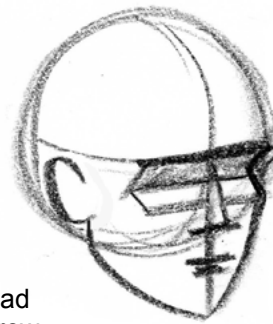


7. Place the mouth half way between the nose and chin

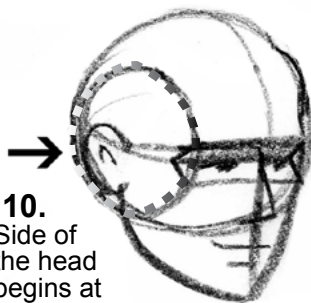


8. Make a notch on the side of the head between the eyebrow and cheekbone

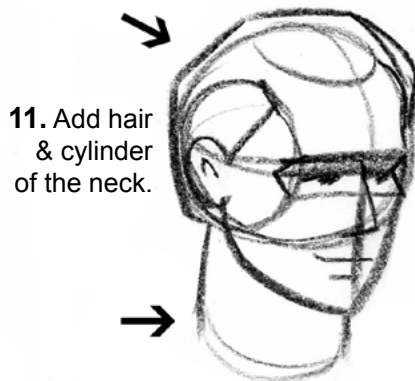
(eye ridge)



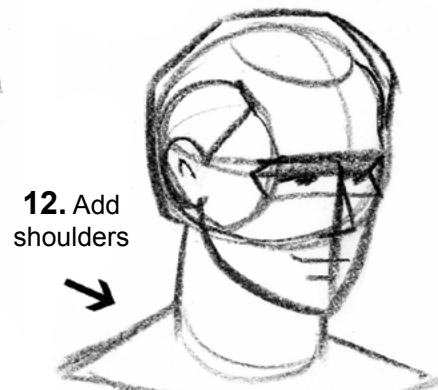
9. Add the eye ridge here



10. Side of the head begins at the eye ridge with the ear at center



11. Add hair & cylinder of the neck.



12. Add shoulders

Try it! Follow the instructions above to draw a head.

New WORDS for YOU!

PLACEMENT means 'where things are put'.

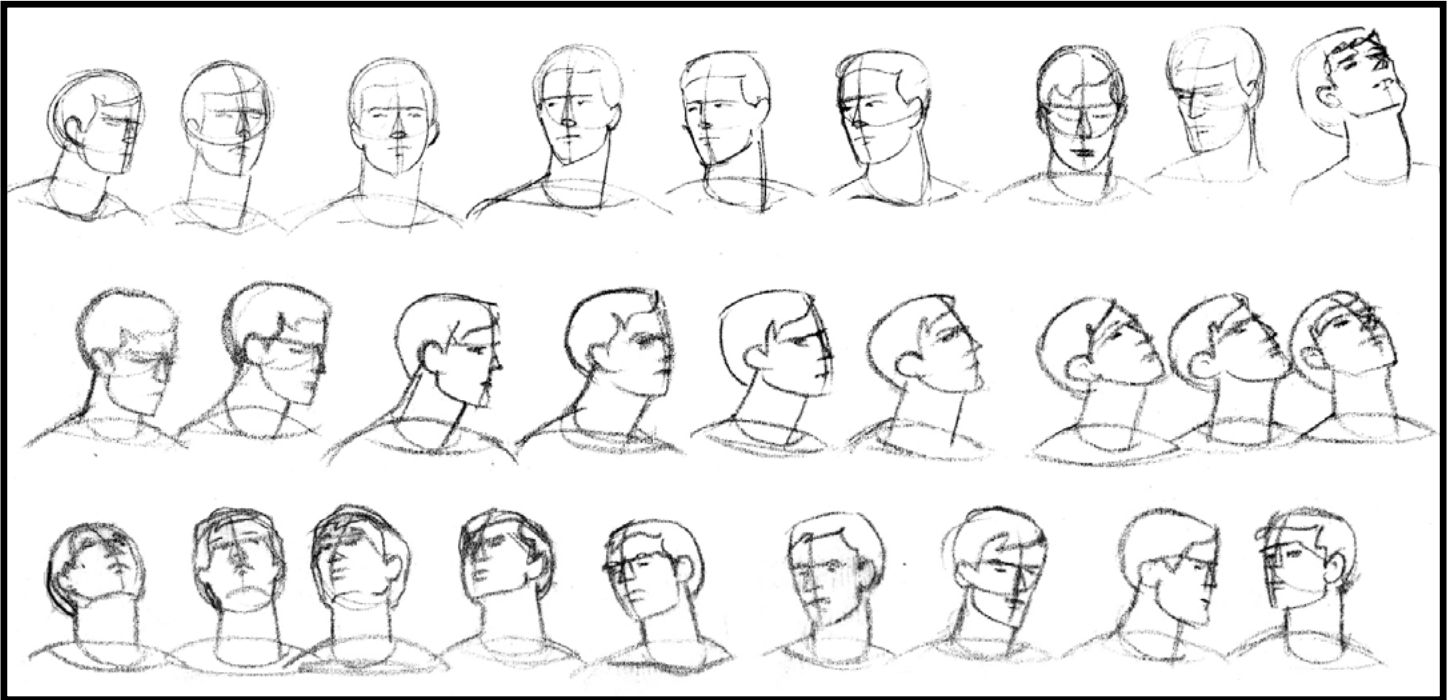
P L A C E M E N T



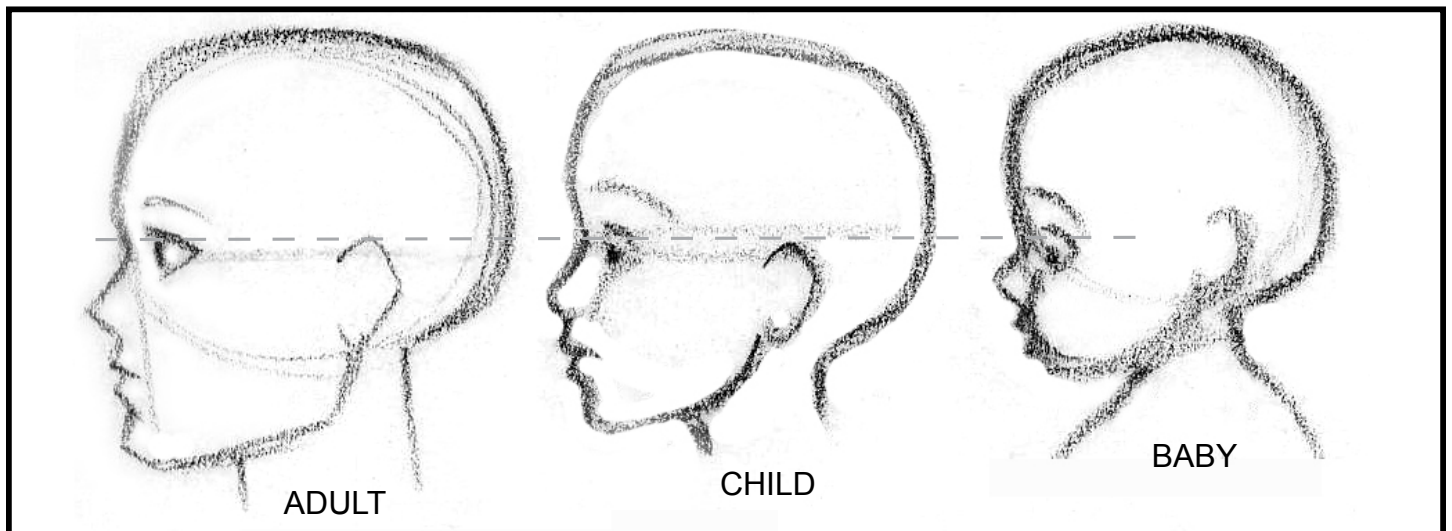
DRAW THE HEAD FROM ANY ANGLE!

SIMPLIFY your head structure by using the 'SPHERE with a T' technique.

Indicate the head direction and eye placement first, then locate the other parts of the head.



AMAZING TIP! Did you know the jaw becomes LARGER as a person grows?
To make someone appear younger, give them a smaller jaw.



A comparison between the adult, child and baby head shows the difference in eye position due to jaw size.

- Try it!**
1. Draw a head from one of the angles at the top of the page.
 2. Draw an adult, child and baby head in profile as you see above.

New WORDS for YOU!

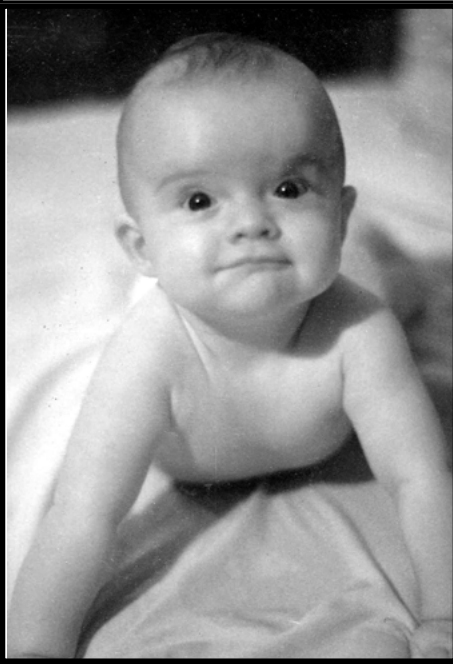
To **SIMPLIFY** is to make something easier to understand by taking away some of the details.

S I M P L I F Y

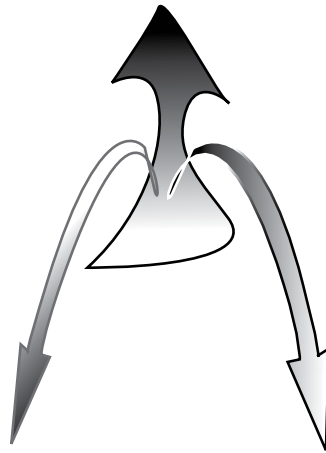


REMEMBER YOUR ABC'S!

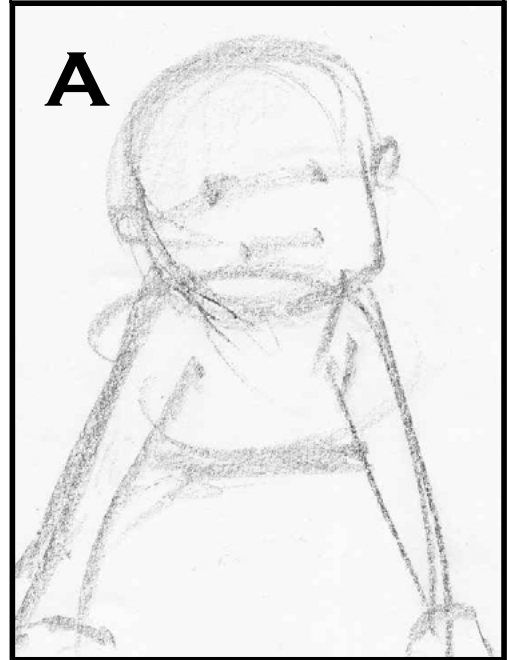
Here's a Cutie!



Notice the thrust of the chest upward, and the arms pressing downward?



Attitude/Gesture



Breakdown/Structure



Feel the Forms and analyze the structure

Consolidation/Detail



Keep working to integrate the shapes and details to one another

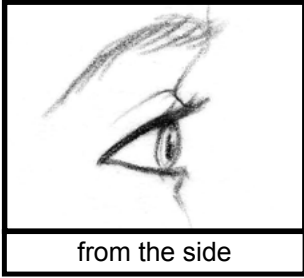
New WORDS for YOU!

I N T E G R A T E

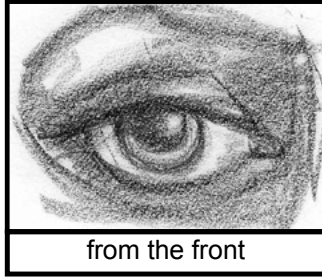
To **INTEGRATE** is to join parts together to make a bigger whole.



the EYES Have it!

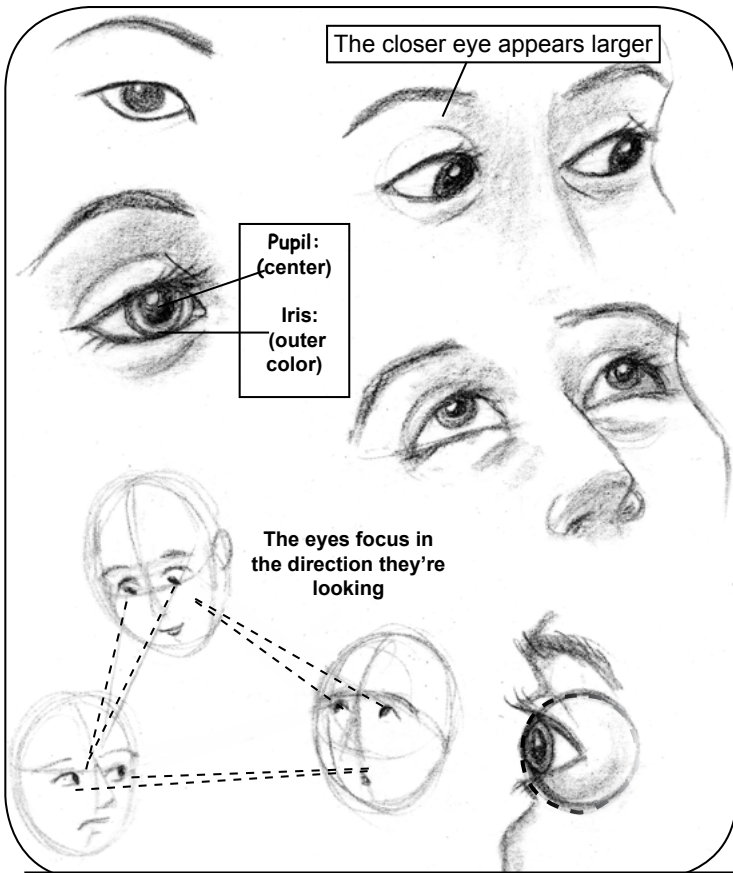


from the side



from the front

The area above and below the lids indicate the 'ball' shape of the eye. The eye is protected within the eye socket under the 'shelf' of the eyebrow bone.



The iris and the pupil look more like an **oval** as they turn away from our direction.

Try it! 1. Draw an eye from the side
2. And from the front. 3. And from a 3/4 view.

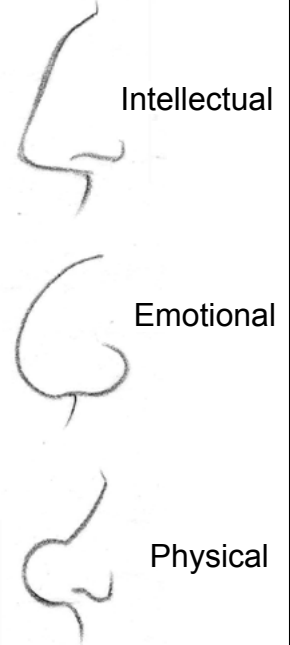


the NOSE

has PERSONALITY!

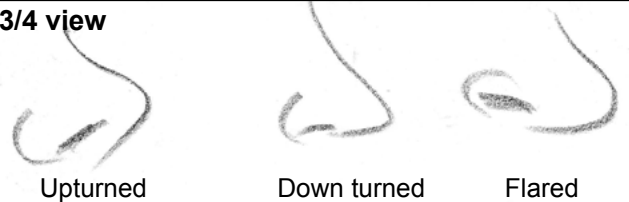
Many of a person's facial features are based on the formations of the skull underneath. The nose is made of cartilage which attaches just below the eyebrow ridge and between the eyes. If you look at it from underneath it's like a triangle shape.

Side view

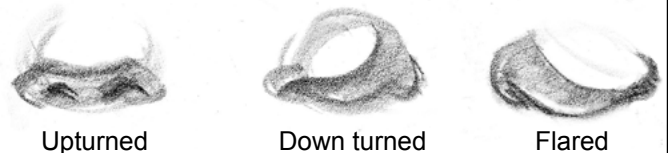


The same noses from 3/4 and front view

3/4 view



Front view

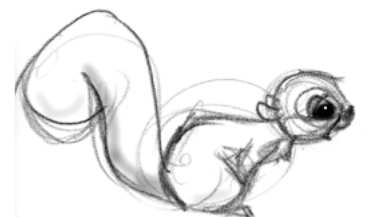


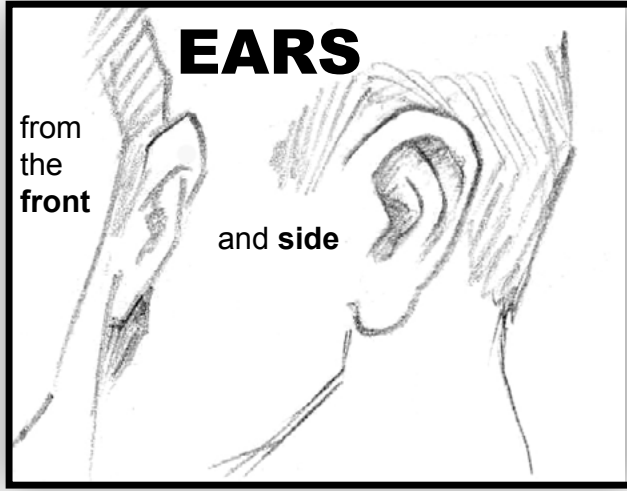
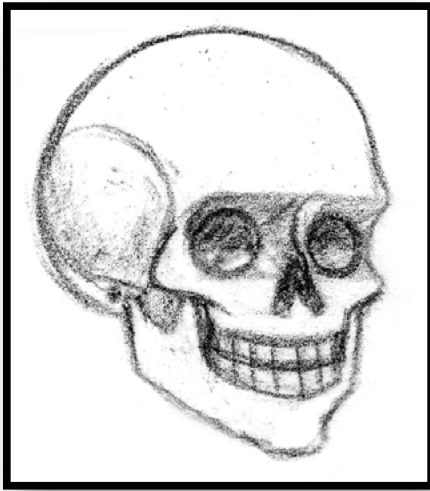
Try it! 1. Draw a nose from the side.
2. And from the front. 3. And from a 3/4 view.

New WORDS for YOU!

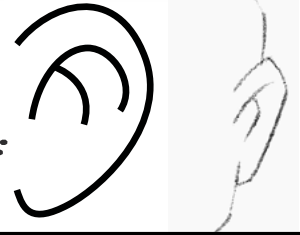
To **INDICATE** is to point to something, or point something out.

I N D I C A T E





On the skull, you can see there is only a **hole** where the ear and nose would be. The outer ear (and nose) are made up of **CARTILAGE**. The swirling design that makes up the 'funnel' of our ear collects sounds and directs them into that hole. Without our ears to catch them, the sounds would just pass by and we wouldn't hear them. There are many varieties in the shape of the ear. Those tricky parts can be simplified, like this



Try it! 1. Draw the ear from the side. 2. Draw the ear from the front. 3. Draw the ear from the back. 4. Draw a simplified version of the ear. 5. Notice the different types of ears around you!

MOUTHS

The teeth are shaped a bit like a cylinder. Their position under the lips changes the shape of the mouth and face.

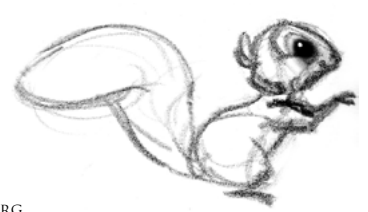
Try it!

1. Draw the mouth from the side.
2. Draw the mouth from the front.
3. See how many different lips and mouth shapes you can discover around you.

New WORDS for YOU!

C A R T I L A G E

CARTILAGE is flexible connective tissue found on the ends of bones, inside the upper outer ear and the nose.

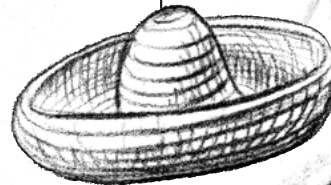
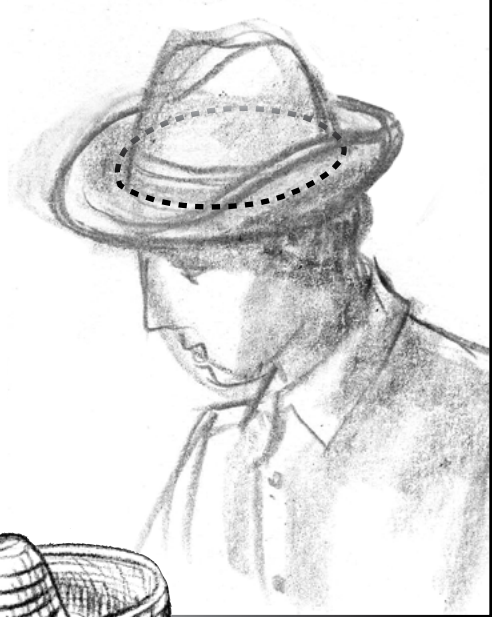


HATS OFF (and on) to YOU!



One of the simplest hats to draw is the straw hat, which is just a low cylinder on top of a larger circle underneath. Whenever we draw a hat ON a person's head we need to draw the head FIRST,

and then an oval where we wish to place the hat on the head. Here are some different hats, showing how they fit on the head.



Try it!

1. Draw a head first, then add a hat!
2. Draw a straw hat
3. Draw a baseball cap
4. Draw a cowboy hat

New WORDS for YOU!

UNDERNEATH means under or below something else.

U N D E R N E A T H





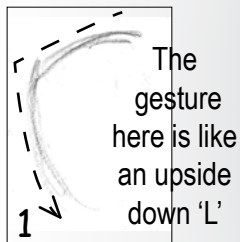
The Story of Roscoe Continues:

Drawing Roscoe was difficult because he wouldn't stay still long enough for me to draw him! So I was delighted when my husband took this photo of Roscoe. The photo stayed still for me!



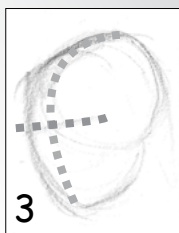
HEAD DRAWING: Photos can really help at times!

Sometimes it's the only way you can get the effect you need. A bright smile, a fleeting expression or an action or movement caught in space can't be held for more than a second. That's when having a photo to draw from can really come in handy. However, even with a photo, the same techniques apply as when doing a Quick Sketch. Establish the foundation of a drawing the same way, by getting the important gesture of your character's attitude first. Afterwards you can take your time and get into the details. First things first!

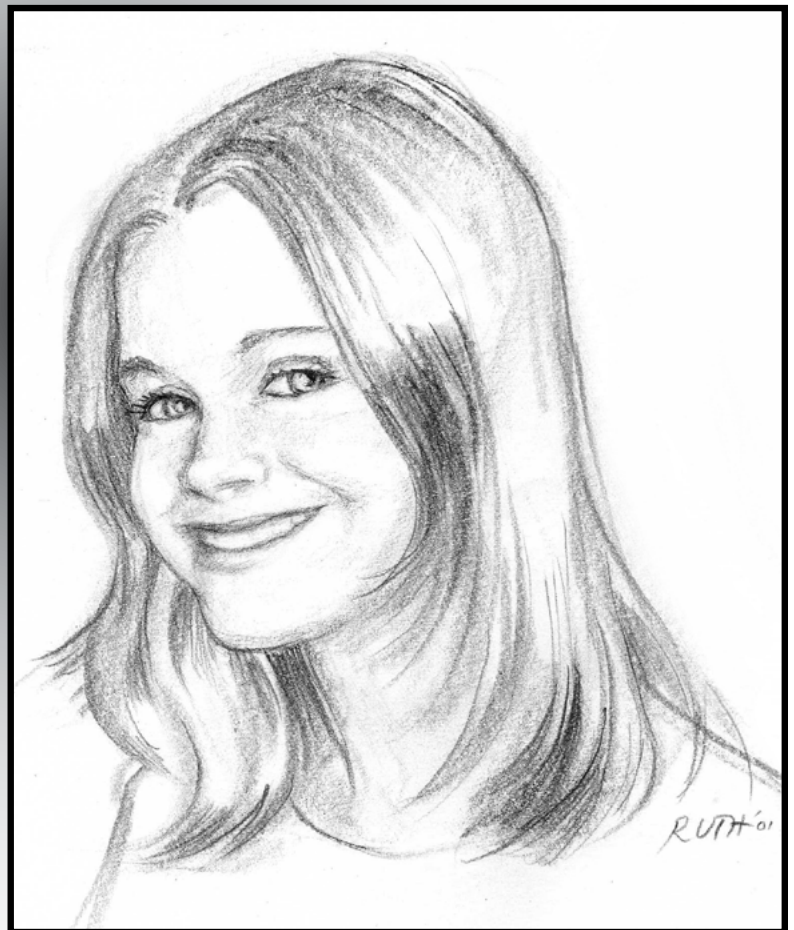


add the cranium ▲ (the skull)...

then the center & eye line.. ►



...and the hairline ▲



My daughter couldn't have kept up this smile long enough for me to draw it from life, so a photo helped. Just as when drawing from life, I always sketch the basics first, before I add the details!

Try it! 1. Find a photo of someone you want to draw. 2. Use all the steps you have learned to capture the expression and attitude you see.

New WORDS for YOU!

A 'FOUNDATION' is the base something is grounded on.

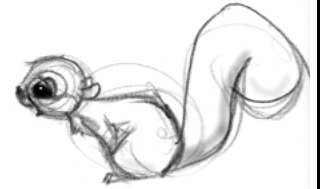
F O U N D A T I O N





The Story of Roscoe Continues:

Because of Roscoe's sharp claws, I always wore long pants. He would climb up my leg and dig at my pocket to get to the shelled walnuts I'd keep in there. As soon as I'd pull one out and give it to him, he'd take it, run off and later come back for another. Unless I had raised him from a baby, I would never have gotten closer than drawing a picture of him from across the yard! Be careful! Never touch a wild squirrel!



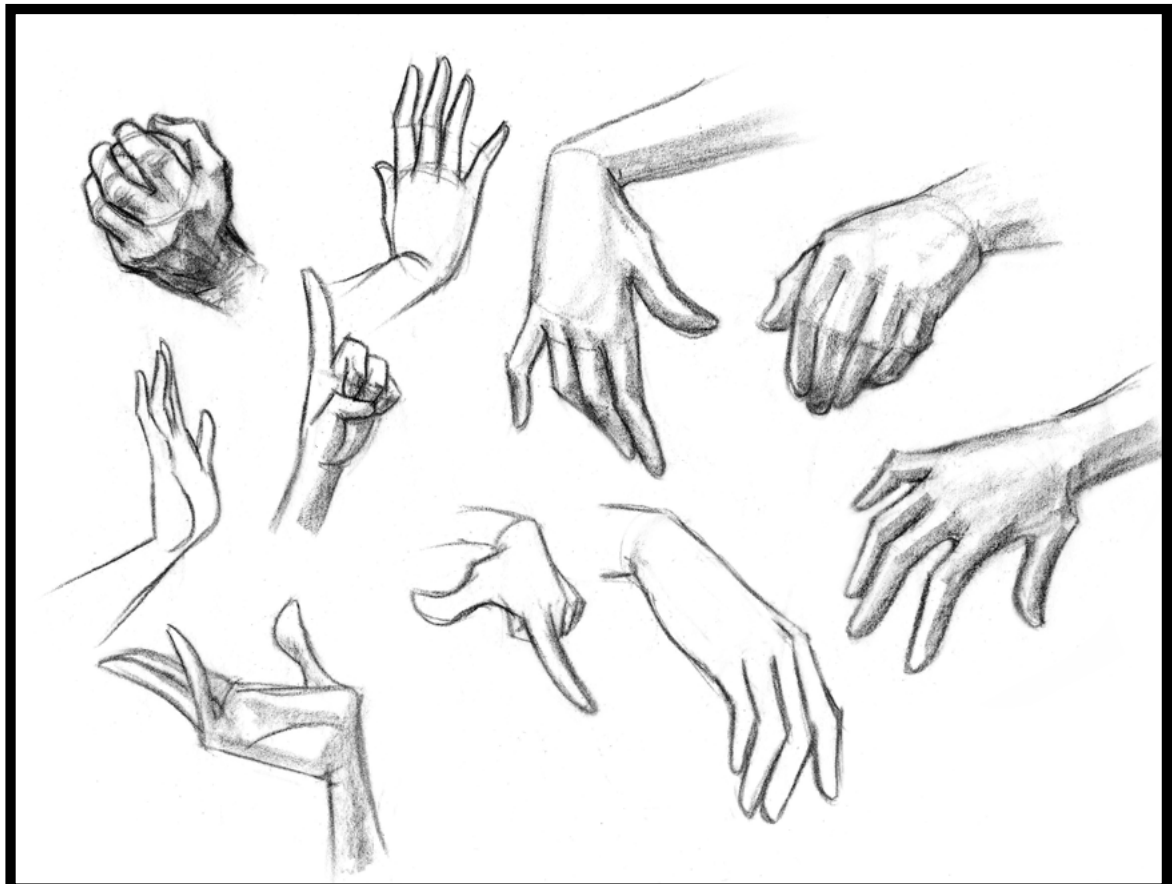
More Tricky Spots

HANDS, FEET and SHOES...

THE HANDS

Hands are like faces. There are no two exactly alike. Each one reflects the personality of its owner. A slender, refined person will probably have slender, refined hands. A muscular individual will have sturdier, muscular hands. A stout person might have fatter fingers. Some folks have

smooth fingers, some knobby ones, but for the purposes of simplification and study, there are general similarities that each have in common. Four fingers and one thumb, for instance, unless you were born with more or less, as sometimes happens. It's fun to study your OWN HANDS and others you see!



Try it! Study the hands around you. Draw one of yours!

New WORDS for YOU!

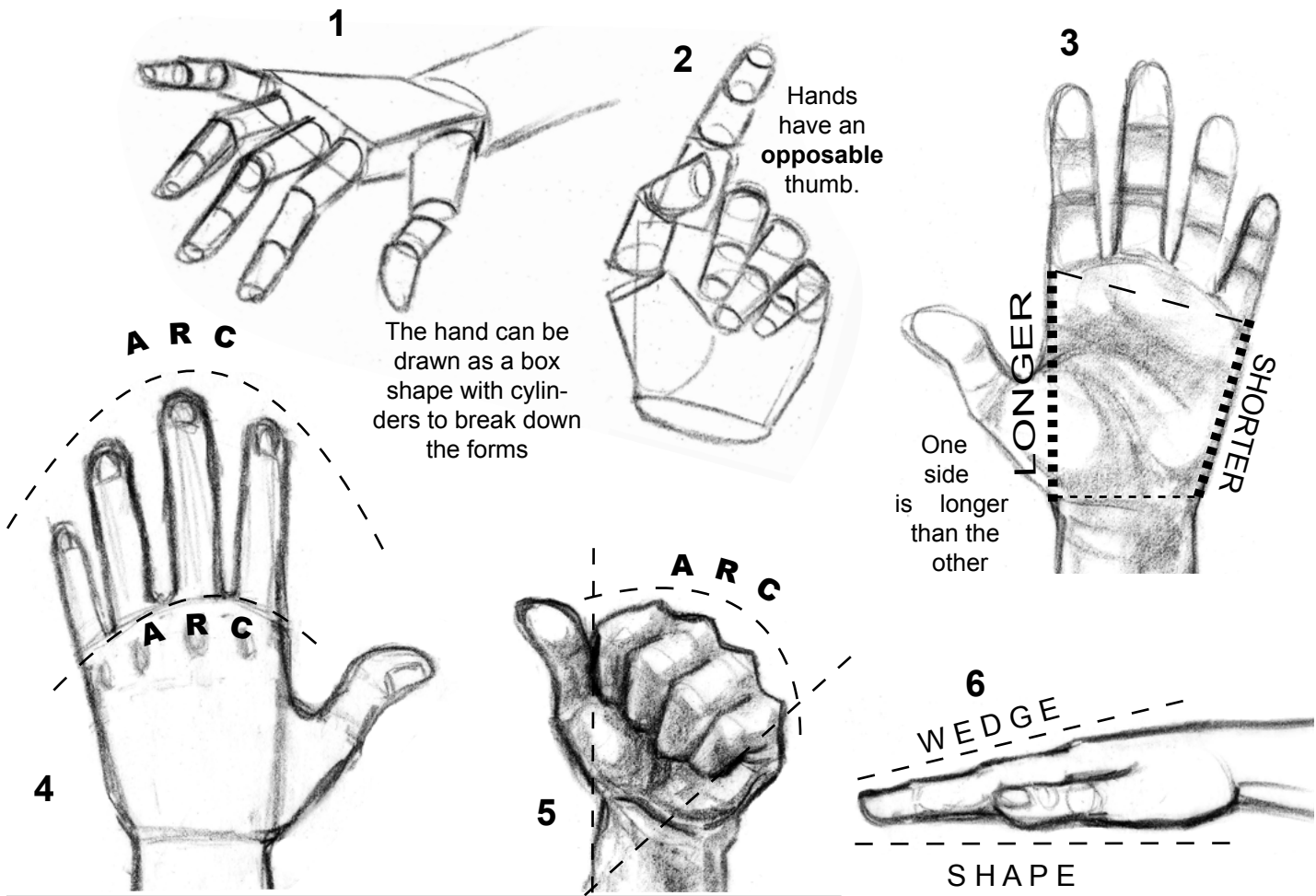
PERSONALITY is the mixture of features or traits that make up an individual.

P E R S O N A L I T Y



THE HANDS, continued

Analyze the parts of the hand the same way we do the rest of the body, and break it down into simpler parts. Observe these things: The central part of the hand can be drawn as a box shape, with fingers as cylinders added on for joints. Keep in mind the variations in the finger lengths and bends of the knuckles that make up the character of each finger. Also, there is an 'arc' or curve of the back of the hand when it is curled into a fist (as in 5). The hand has a gesture, too, just like the body has a certain pose. Study these shapes, so you'll be able to recognize them the next time you draw them. Your own hands provide great models. The best part is that they're available to draw at all times! And they're absolutely FREE!



The hand can be drawn as a box shape with cylinders to break down the forms

One side is longer than the other

The fingers and knuckles are in an arc formation. When made into a fist, they 'converge' (move towards the same point) to the center of the palm.

From the side, the hand resembles a wedge shape.

Try it! 1. Draw the inside of your opened hand. 2. Draw your opened hand from the back. 3. Draw your hand closed in a fist. 4. Draw another pose of your hand you make up yourself.

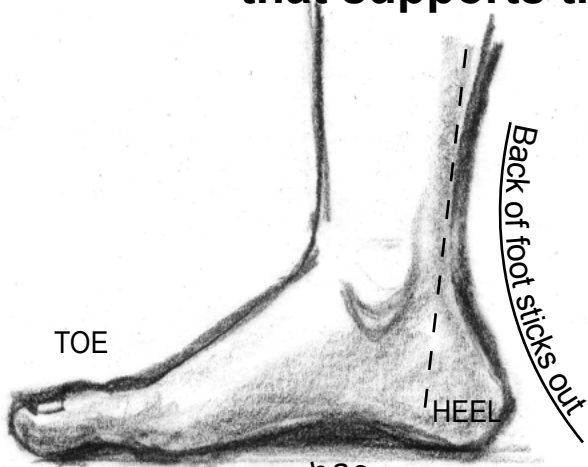
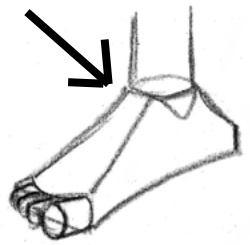
New WORDS for YOU!

OPPOSABLE means it can be placed opposite something (as the *thumb* can be placed opposite the *fingers*).

O P P O S A B L E



THE FOOT is a triangular wedge that supports the weight of the body.



TOE

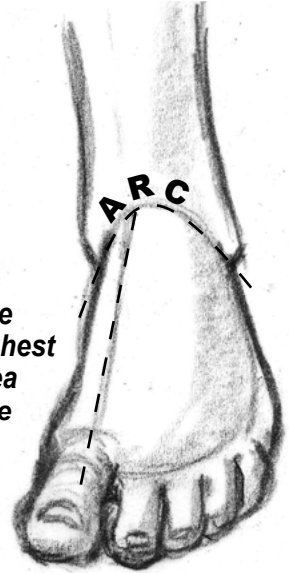
HEEL

Back of foot sticks out

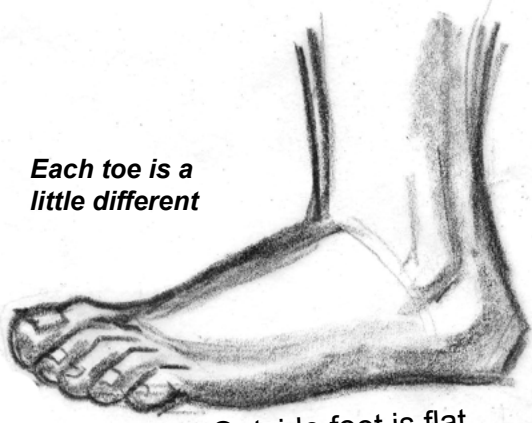
The Inside foot has an arch



The Highest area of the Foot points down to the Big Toe

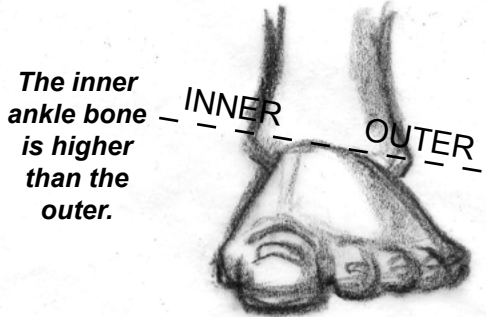


ARC



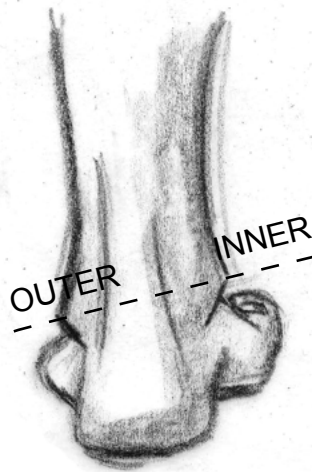
Each toe is a little different

The Outside foot is flat

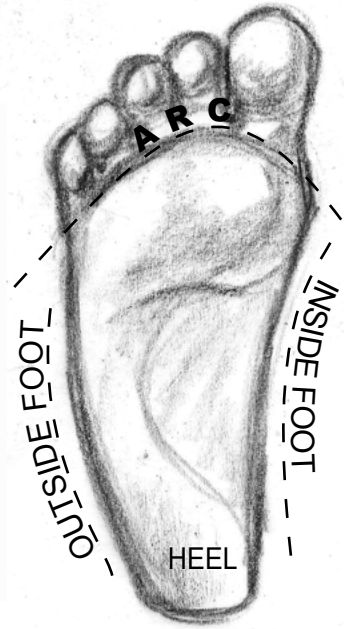


The inner ankle bone is higher than the outer.

INNER OUTER



OUTER INNER



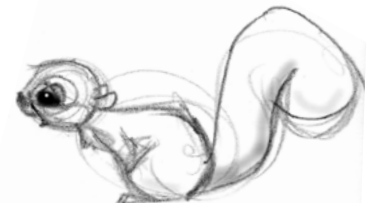
The Bottom of the Foot

Try it! 1. Draw a foot from the outside 2. Draw the foot from the inside 3. Draw the foot from the front 4. Draw the foot from the back 5. Draw the foot from the bottom

New WORDS for YOU!

An **ARC** is part of an arch or curve.

A R C





The Story of Roscoe Continues! Roscoe was busy exploring the world every day, but he kept coming back to me for more (nuts). In **your** artistic journey there are still more (pine) nuts to crack! Put on your shoes - and keep coming back!



SHOES!

The most important thing to remember about drawing anything is:
GET THE FORM DOWN FIRST!



This cartoon-like foot is an oval shaped wedge, ready to be a perfect cartoon shoe!

The more traditional wedge shape can be a foundation for a thong or slipper, sneaker or dress shoe.

To draw a shoe, SEE the form underneath. Draw the wedge shape first, and then develop the shoe over it!

You begin to see things **THREE DIMENSIONALLY**, when you see the **form** beneath the object.

Putting the shapes on paper will be like running your hand over something and feeling it, instead of only being conscious of the flat piece of paper and pencil in your hand. This is a great skill to learn. As you practice dilligently, you'll be able to see forms in your head, **before** they're on the paper - and then you can draw what you imagined!



Try it! 1. Draw a cartoon foot. 2. Draw a fancy high-heeled shoe. 3. Draw a low-heeled shoe.

New WORDS for YOU!

W E D G E

A **WEDGE** shape looks triangular in cross-section.

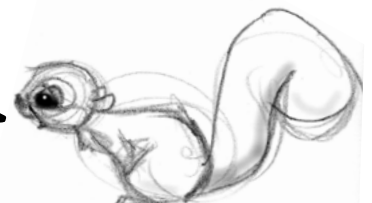
CONGRATULATIONS ON COMPLETING BOOK TWO!

NOW You Are READY For BOOK THREE:

STORYTELLING!



HURRAH!



ART COMMUNICATES:

To get a point across **FASTER & BETTER**, include **ART!**
STEP BY STEP LESSONS give insight into what we perceive -
AND improve communication by providing tools to **EXPRESS** what we see.
ART INSPIRES COMPASSION! Stories get to the core of our emotional
being through tales of Roscoe the baby squirrel sprinkled throughout the books.

ART HELPS KIDS 3 WAYS:

PHYSICALLY:

Physically, Art helps gain motor control and eye-hand coordination as you learn to draw. Learning to control your pencil takes practice and develops manual dexterity!

INTELLECTUALLY:

Intellectually, Art helps us to analyze, ponder and think about things in a new way. This uses the part of our brain that increases 'executive function', which develops self control!

EMOTIONALLY:

Emotionally, Art helps to 'draw' out our feelings, as we learn to express ourselves. As a stress reliever, Art settles us down to experience our inner world with greater focus and attention.



GET lessons separately or 
combined in the master volume

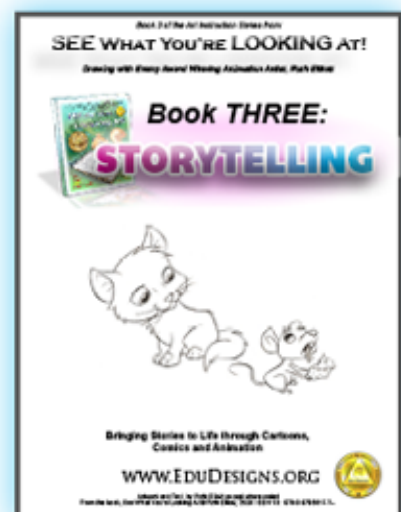
"SEE WHAT YOU'RE LOOKING AT!" includes all material from the three books below.



BOOK 1
SHAPES



BOOK 2
BODIES



BOOK 3
STORYTELLING

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