



THE ARTIST'S GUIDE TO

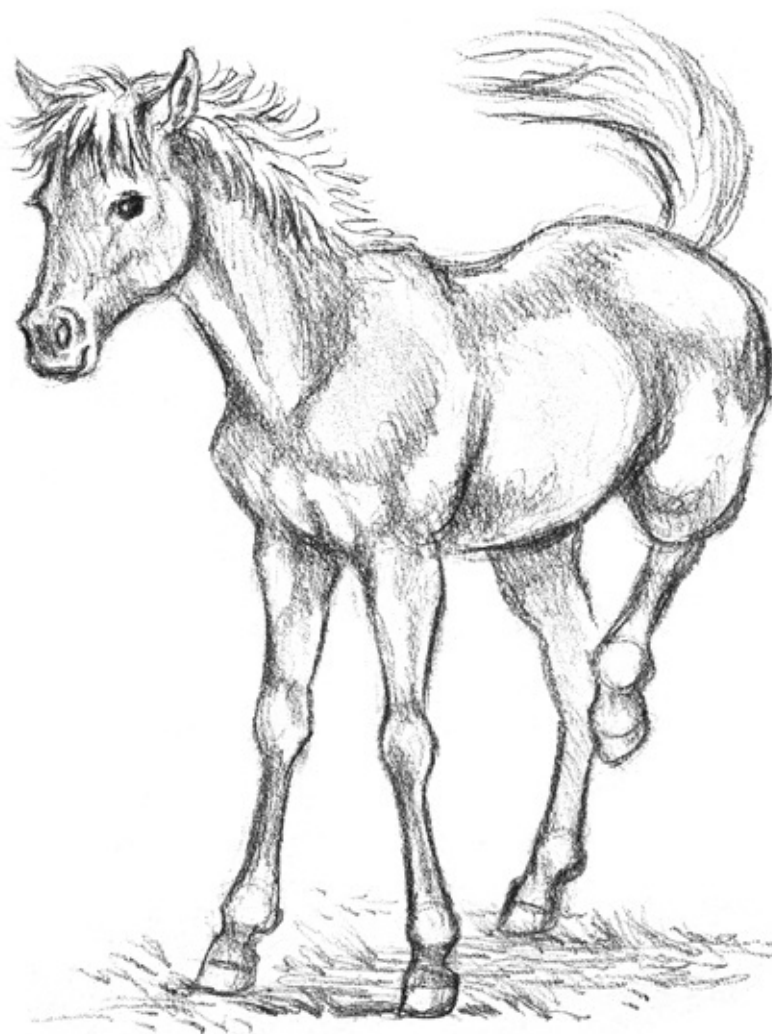
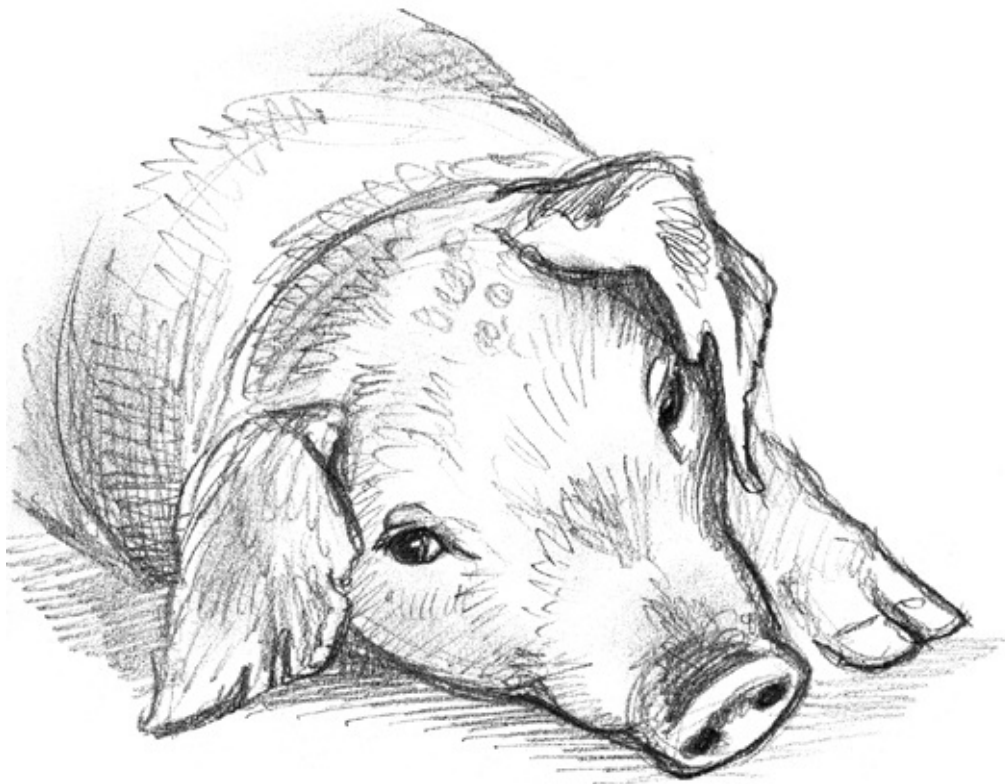
Drawing Animals

HOW TO DRAW CATS, DOGS,
AND OTHER FAVORITE PETS



J. C. Amberlyn

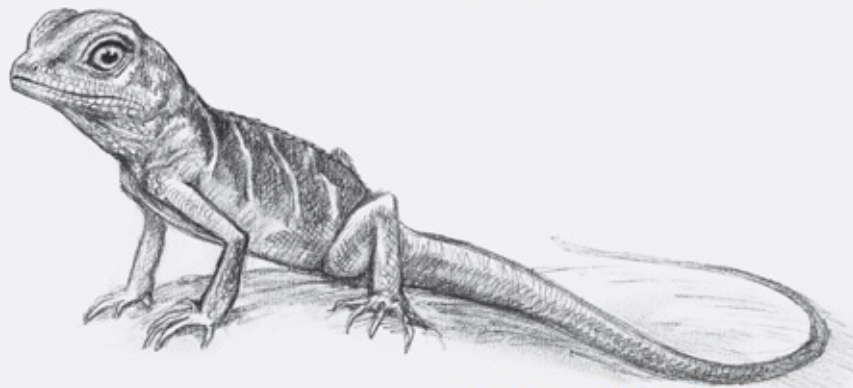
author of *Drawing Wildlife*



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HOW TO DRAW CATS, DOGS, AND OTHER FAVORITE PETS



J. C. Amberlyn

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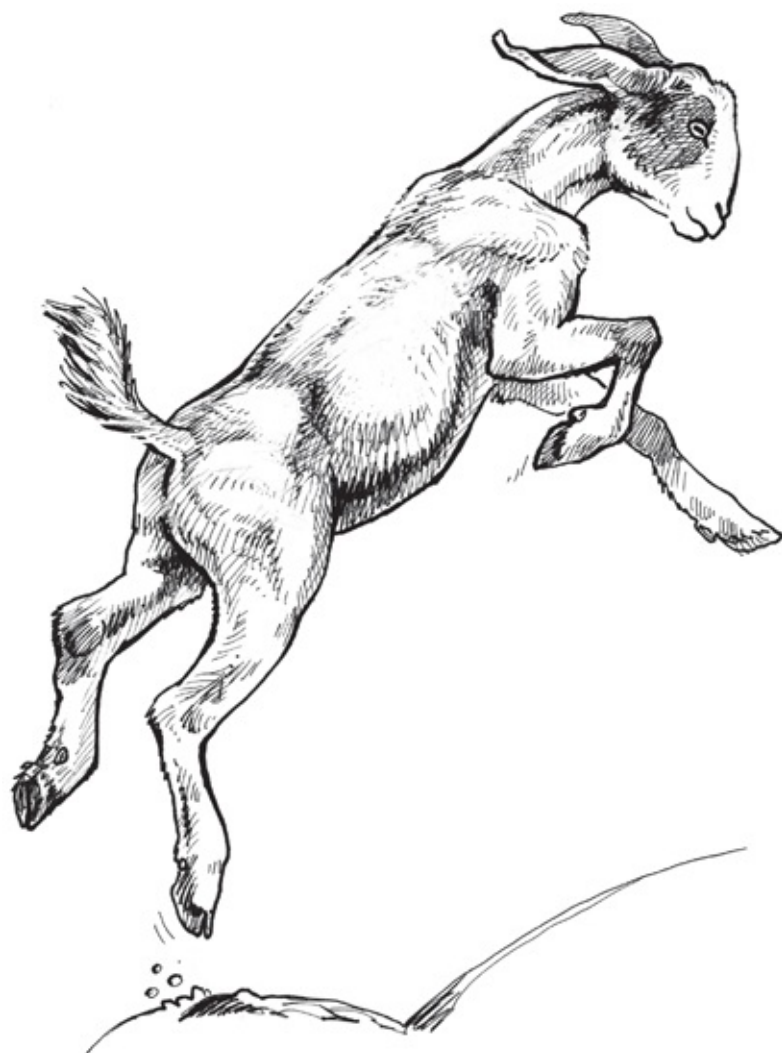
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I would like to dedicate this book to my parents, to my family and friends, and to all the people who have supported and encouraged my artistic career, including Candace Raney and the people at Watson-Guptill. I also dedicate this book to the animals that share and enrich all of our lives—and to the people who care for them.



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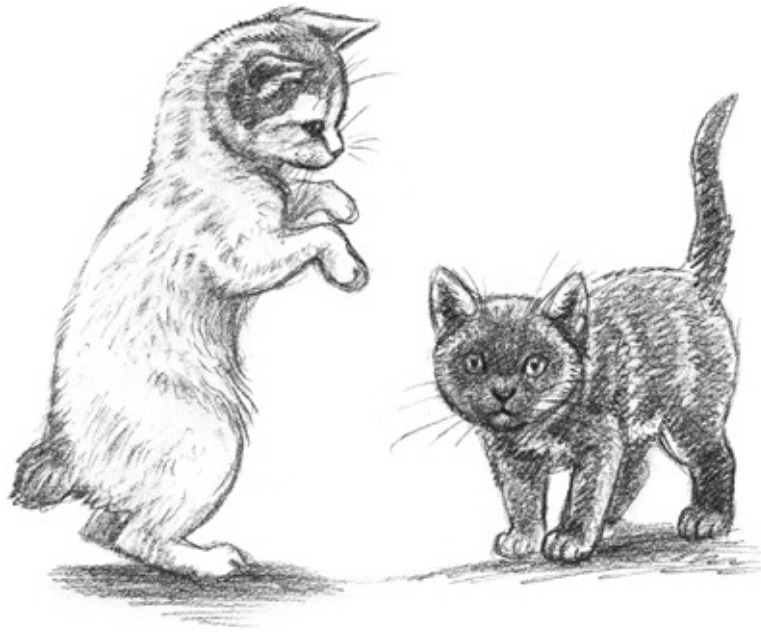
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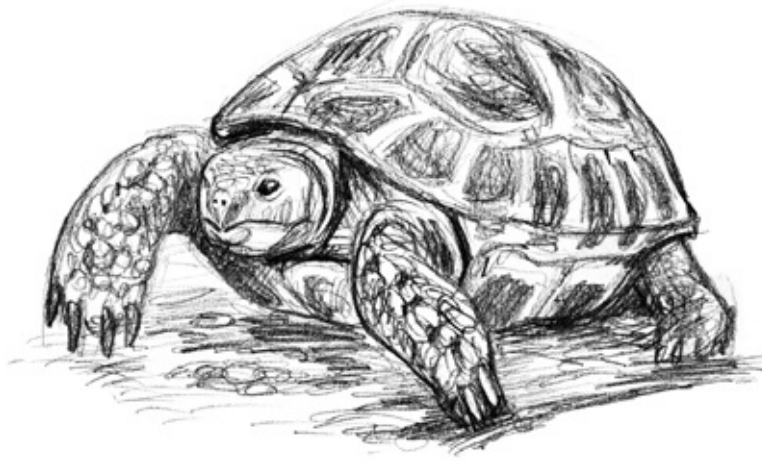
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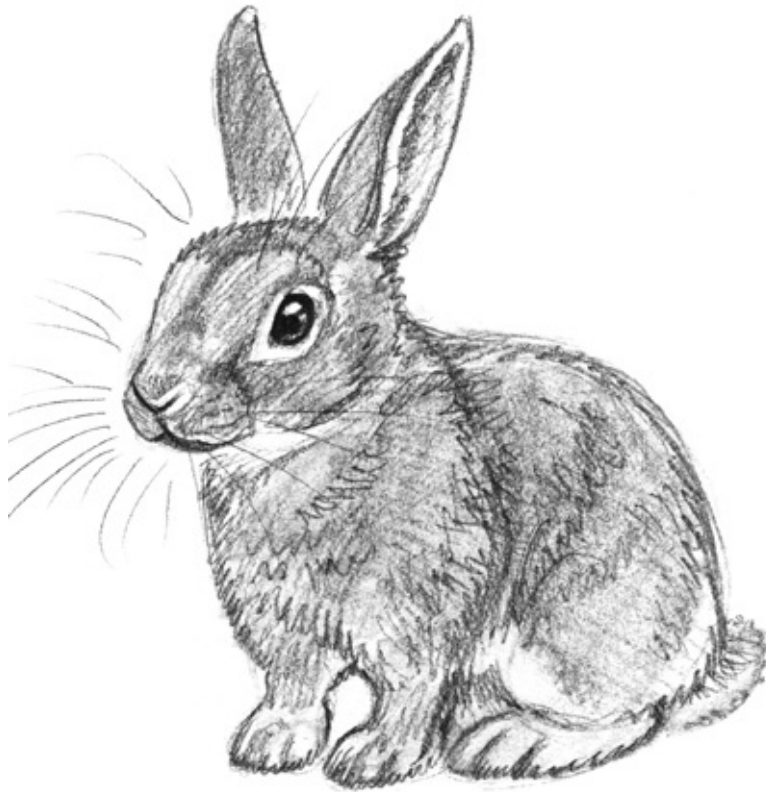
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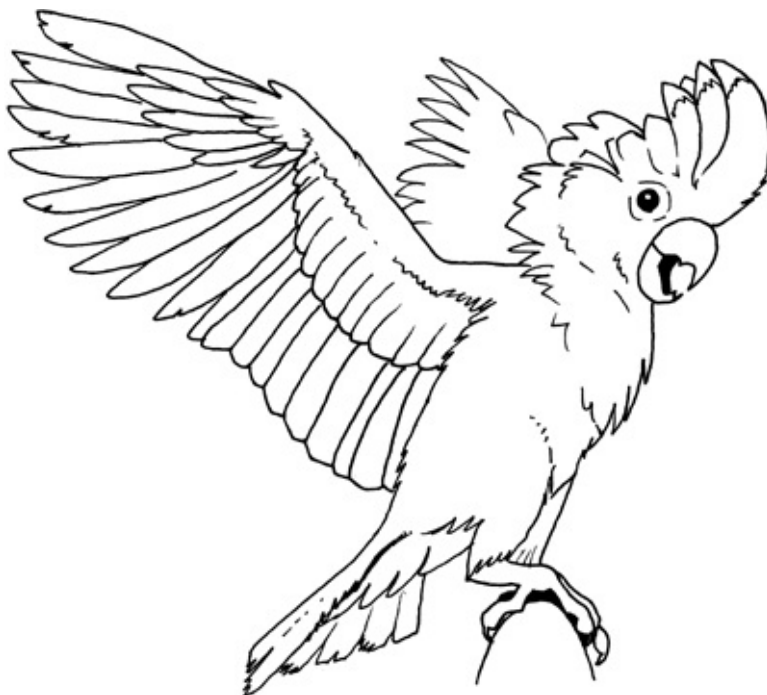


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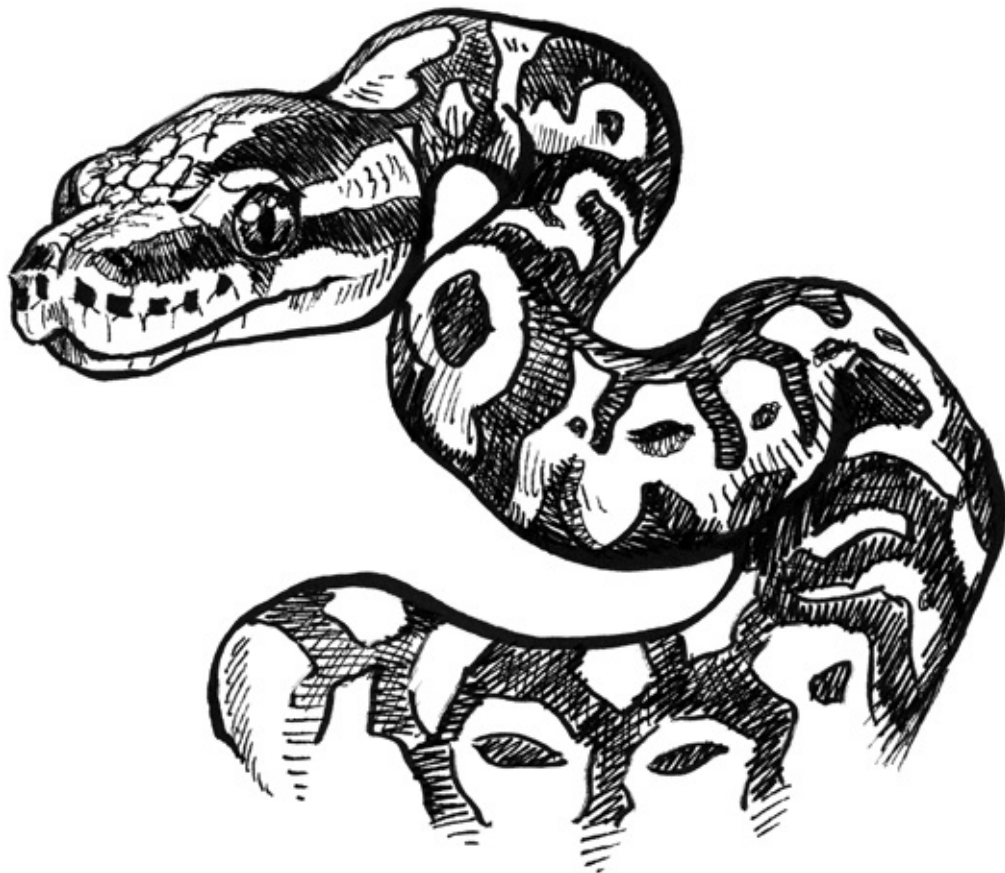
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INTRODUCTION

Animals have been a part of human artwork from its very beginnings. The earliest ancient paintings, found hidden away in caves, feature animals like the aurochs (wild cow). Egyptian art celebrated animals like the cat with style and beauty. Through the centuries, the horse has inspired paintings, sculptures, jewelry, and even armor. In modern times, cat and dog art sells many T-shirts, calendars, coffee mugs, store brands, and other items. Both art and domestic animals are part of our everyday life, and the two combine together wonderfully.

That combination is the subject of this book. *The Artist's Guide to Drawing Animals* is meant to provide people of various skill levels with a stepping-stone toward improving their animal renderings. I have provided many sketches and step-by-step examples to help the reader see different ways to construct an animal's anatomy. Some of these are fairly basic and others are more advanced. Please pick and choose

what is most helpful to you. There is no one way to approach drawing animals. With practice, your skill level will increase, and you will learn new techniques. Hopefully, advanced artists will find something of use in this book as well. It can be beneficial to see how other artists tackle a problem or approach a familiar subject.

This book features traditional drawing, and most of the drawing instructions are centered on pencil, pen, and paper work. However, even solely digital artists can learn about animal anatomy and features, and gain insight into building up texture and fur.

SUPPLIES

Drawing animals does not require a lot of fancy equipment. The barest art essentials—a pencil, an eraser, and a piece of paper—will do. However, even these essentials can lead to confusion for a beginning artist purchasing art supplies. What brand? What weight of paper? 2B or 2H pencils? Art supplies can be as complicated or as simple as you like. There is an ocean of possibilities suited for various purposes—and wallet sizes!

At a minimum, I recommend that any aspiring artist purchase some kind of drawing paper that is acid-free, so it doesn't yellow with age. Paper that is a little heavier weight, such as medium-weight sketchpad paper or 100 lb. Bristol paper, is ideal for repeated drawing and erasing.

There is an endless supply of pencil and pen brands available, and artists need to experiment with the various brands to find ones best suited for their needs. Some graphite

and charcoal drawing pencils come in a scale of hardness or softness. They are labeled from about 9H to 9B. The H pencils are hard and light, with 9H hardest of all. B pencils are soft and dark, with 9B being the softest of all. Each one provides a different effect. Beginners don't really need all the pencils, but may find a 2H, a 2B, and perhaps a few more for variety to be helpful. Sometimes it can be useful to have a lighter pencil to begin blocking in your drawing and a darker pencil to finish up the drawing.

Pens come in all shapes and sizes. There are several good pen kits, which come with points of various sizes (good for differing levels of detail). When I draw using pens, I often like to have a brush pen that allows me to make broad lines with varying widths to draw a general outline, and then a smaller-diameter, fixed-size pen to add specific, exacting details. Look for pens with “archival” or “acid-free” ink.

There are many erasers out there, too. I like to use kneaded erasers, which allow me to manipulate their size and shape in order to get different effects. I can roll them into a big, ball-like shape to erase large areas or create a small pinpoint to erase only tiny, hairlike areas.

Beyond the basics, there are a variety of other choices for the aspiring artist to explore. Colored pencils add a whole new experience in pencil drawing. You can try your hand at other traditional media, such as watercolor or pastels. Digital art is a world unto itself, and requires at least a computer, a mouse, and an art program (some, like Photoshop or Painter, are more costly but provide many different features to aid the artist, while others are much more limited but still useful—and free for download from the Internet). One thing I would recommend for the digital artist's consideration is a drawing

or graphics tablet of some kind. Some people can draw quite well with a mouse, but a drawing “pen” (stylus) and tablet provide a more natural way of drawing on the computer for others.

Finally, I wish to thank the readers of this book and wish them many years of the happiness that an art- and animal-enriched life can provide. I hope this book aids you as you start out on your artistic journey or provides some useful information along the way. I have done my best to accurately represent each animal species, but readers are encouraged to do their own research. Even within species and breeds, there is a lot of individual variation and I cannot represent all of that here. Nor could I show all the different and wonderful breeds of the world—there are just too many to include here! This book is meant to be a guide, a stepping-stone on the path of your own artistic journey to find your unique artistic voice.

CHAPTER ONE



DOGS

The human-canine relationship is an extraordinary one. Not only do dogs provide useful assistance for our everyday work and security but also offer lifesaving help in the form of search and rescue, police work, and more. They are our companions and friends, ready with a wagging tail and doggy smile anytime we need some cheer. This chapter explores

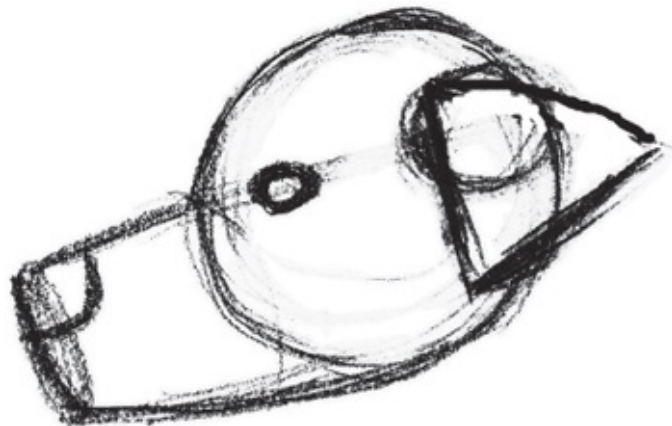
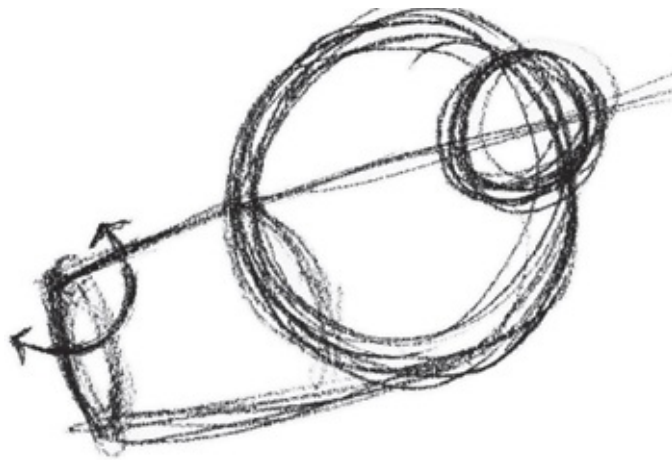
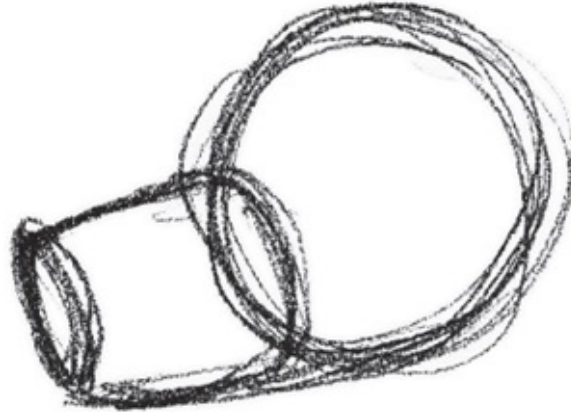
how to portray the dog in art, including a look at some of the myriad, amazing dog breeds.

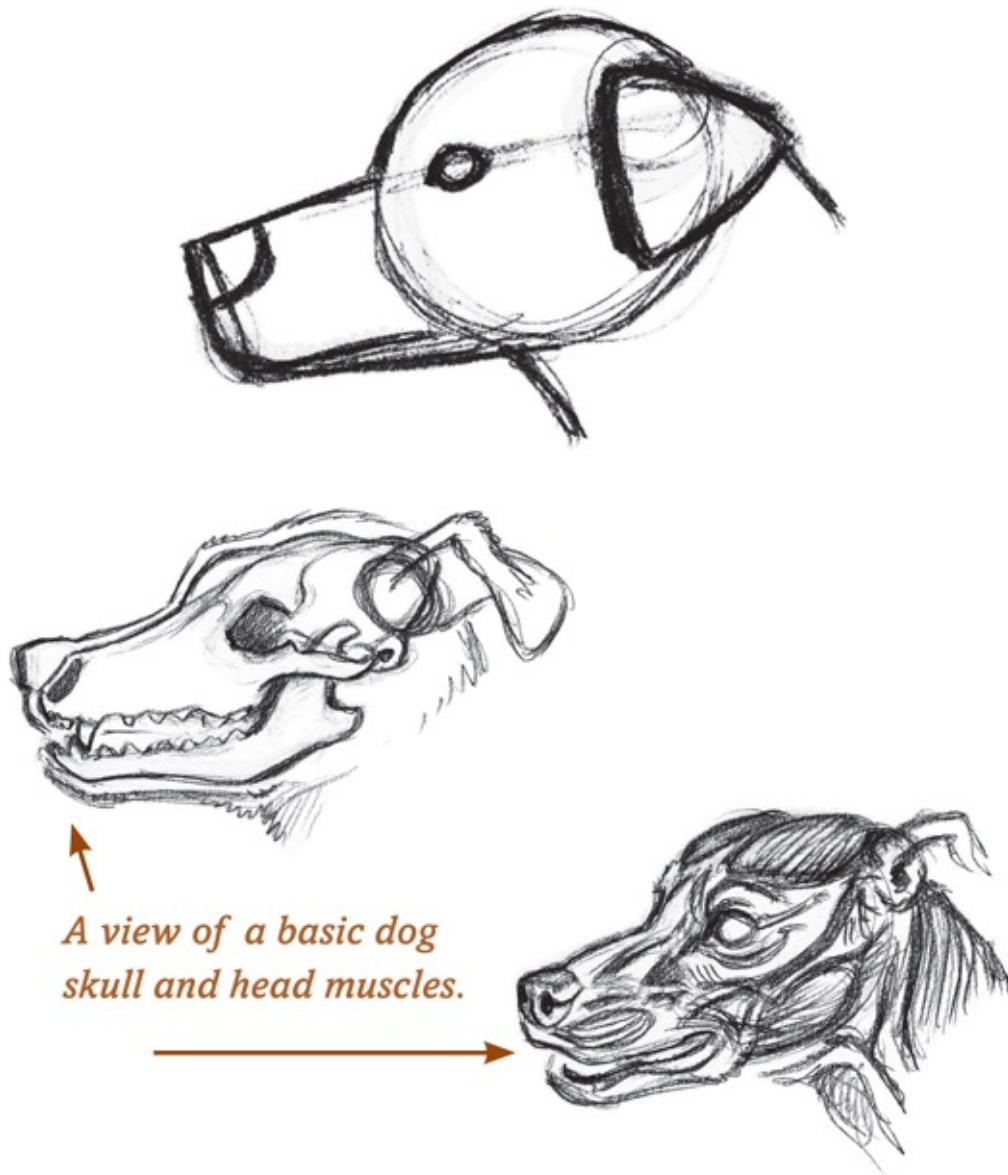




Head

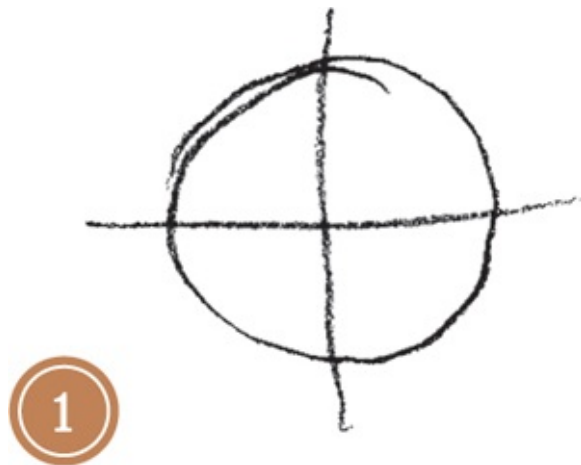
Here I've tried to simplify some of the basic shapes found in a dog's head. The two most basic shapes are a ball for the head and a cone shape for the muzzle. Different breeds have different head-to-muzzle proportions. Some have a very long muzzle; some have a very short one.





A view of a basic dog skull and head muscles.

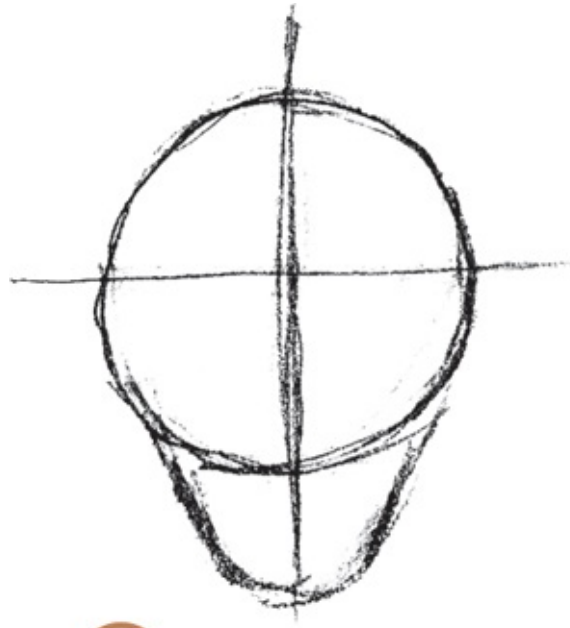
Demonstration: basic dog's head



1

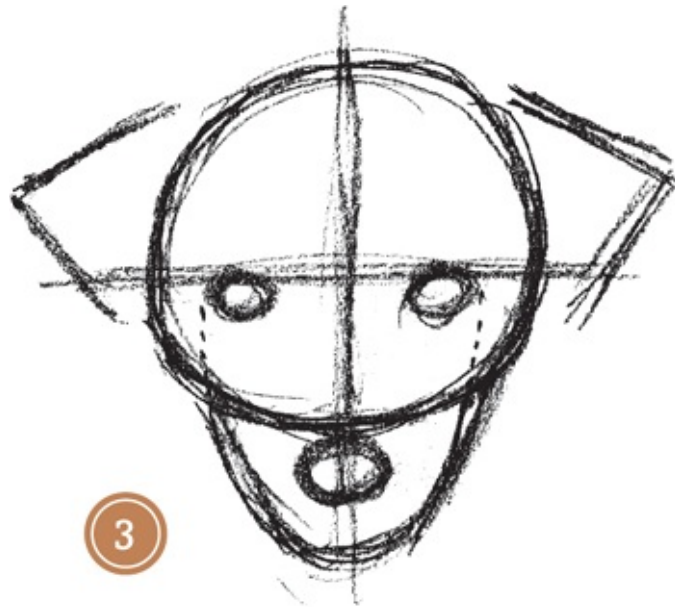
1 Draw a circle and put a plus-shaped mark inside to help

with proportions later.



2

2 Add a cone-shaped muzzle under the circle.



3

3 Add eyes, nose, and triangular shapes for ears. Make sure the outline of the muzzle lines up with the outer eye corners.



4

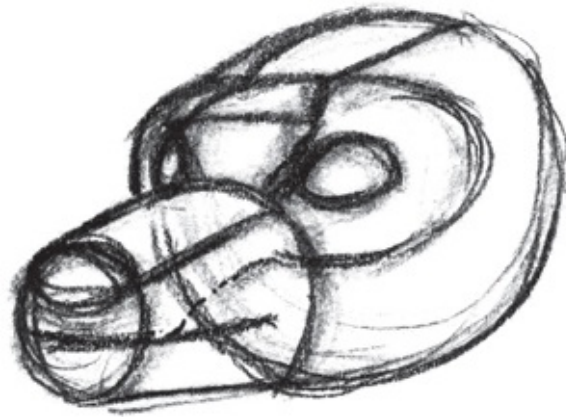
4 Finish all outlines. Add the mouth.



5

5 Add pupils and finish the drawing, erasing guidelines.





Proportions

The dog's head comes in many shapes and sizes, but the basic features stay the same regardless of their proportions. Dogs descend from a wolf ancestor with a long muzzle and strong jaws. Their sense of smell is keen. Their hearing and eyesight aren't bad, either, but the muzzle is usually a key feature in what makes a dog look

like a dog. Nowadays, dog muzzles come in all kinds of proportions, from the really long snout of a greyhound to the short muzzle of a pug. Getting the shape and proportion of the muzzle correct is a key part of drawing any dog breed.





The Eyes and the Muzzle

A dog's eyes and mouth are closely linked with the muzzle. There are protective "cheekbones" that help surround the eyeball and jut out from under the eye socket. They flow from the muzzle, under the eyes, and are just above the corner of the mouth. The upper parts of the eye sockets also jut out over the eyeball. Most drawings need to indicate this aspect of a dog's anatomy to look three-dimensional.

eyes

The soulful eyes of a dog speak volumes. Perhaps no other creature can wear such a soft, pleading expression that

resonates so distinctly with human minds and hearts. One look and dog lovers' hearts melt. Eye shapes vary, depending on the breed, but are generally round or almond-shaped. Dogs have a tear duct in the inner corner of their eye. Some dogs have very dramatic dark skin around their eyes that almost looks like human eyeliner.



Depending on a dog's breed, its irises may be light- or dark-colored, but all dogs have round pupils. Often only the pupil and iris are visible to an observer, but sometimes the white of the eye can be seen as well, especially if the dog is looking to the side.

nose

The nose includes the dog's nostrils and the fleshy pad of bare skin surrounding them. This step-by-step drawing demonstrates drawing a dog's nose from the front view.

Start with the outside shape and two small circles for the nostrils. Add a somewhat mushroom-shaped nose pad and then fill in more details, leaving a white band on the surface to indicate the shininess caused by moisture.









Details of the Nose

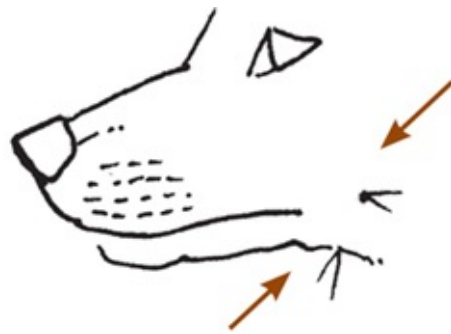
A dog's nose can be black or a light brown color, depending on the breed. The surface is covered with tiny bumps and is moist and shiny on a healthy dog. From the front, the shape of the nose is vaguely reminiscent of a mushroom slice. On the top back of the nose, where it meets the muzzle, there is often a small, fuzzy dark area (see arrow).

muzzle and mouth

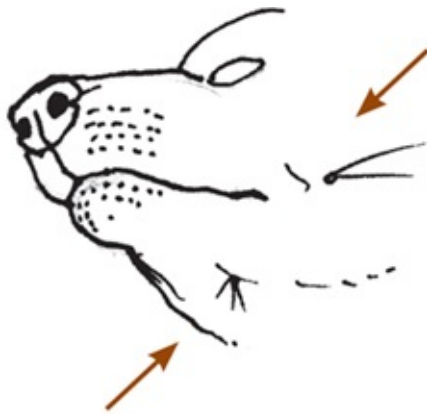
Dogs' muzzles may be long or short, but all have the same basic structure.







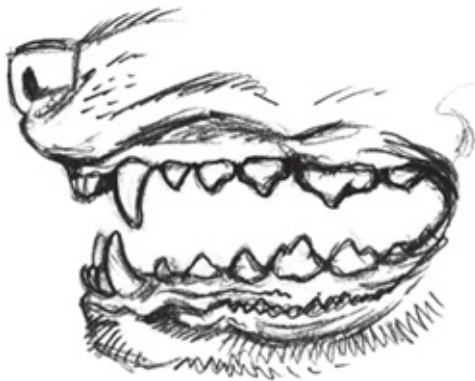
Cheek whiskers



Throat whiskers

Whiskers

There is an area on each side of the muzzle near the nose that contains about four rows of whiskers. The whisker follicles (the “spots” in those rows) are usually visible (especially on shorter-haired breeds), but the whiskers themselves vary in thickness and visibility. There are also faint whisker rows under the chin. In addition, there is a small cluster of whiskers on the “cheek” area behind the corners of the mouth and a cluster in the center of the throat. Some dog breeds have spots of different color in some of these areas.



Teeth and Gums

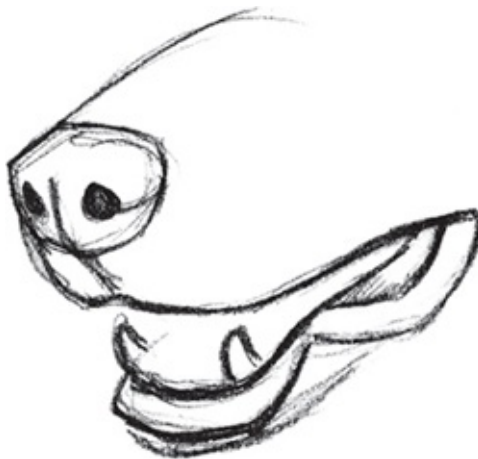
A dog's mouth features a set of long canine (fang) teeth as well as shorter, rounder

teeth that help tear food. Teeth wear down as the dog gets older. The teeth are set inside the jaws, which are covered in pinkish gums. The dog's lips surround the teeth and gums and form the mouth. Notice in this drawing that the lower lips have a serrated, jagged look to them. This is a common feature in the lower lip. The lip itself is very soft, however. Lips vary in color from pinkish to dark brown or black and the whole mouth is moist.



Lips

A dog's lips can be somewhat loose toward the corners of the mouth. Some breeds have a very jowly appearance, with the lips hanging down or getting slightly bunched up when the dog's mouth is closed. Here the lips protrude a bit and hang down from the corners of a hound's mouth (viewed from the front). Other dogs have lips that remain fairly tight (not jowly at all) when the mouth is closed.





Lips are loosest at the corners of the mouth.

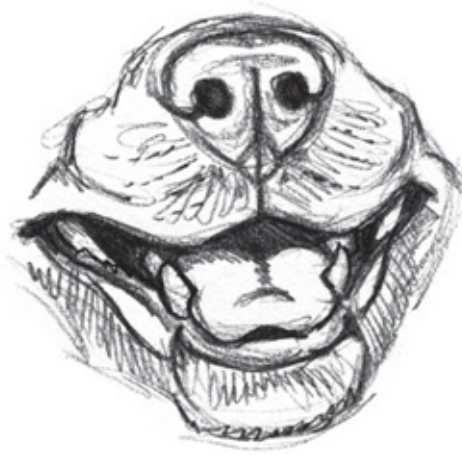


The tongue rests on the canines, almost draping over each one.

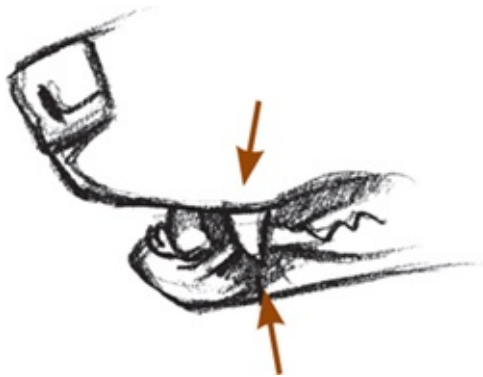
Upper and Lower Lips

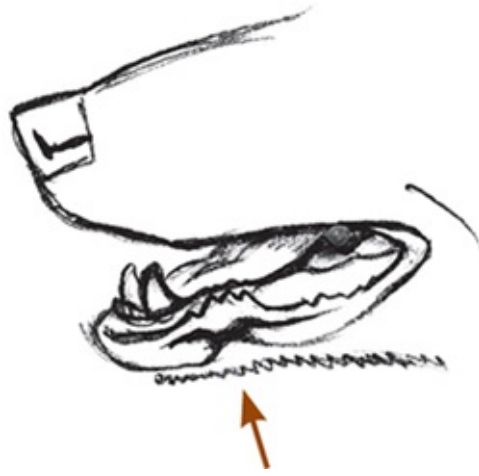
A dog's upper lips hang down from the top of its muzzle. Cartilage and membranes attach the skin to the jaws. The lips are soft and dogs can curl them up to snarl or stretch them as they bark or bite. The lower lips are also relatively loose, but are most firmly attached to the area around the jaws next to the canine teeth (fangs). Here I've tried to simplify some of the shapes of a lightly panting dog.





Look at the simplified shapes of this stockier dog's panting mouth (shown from a front view). Notice that the lower lips are close to the front teeth but are stretched to the side at the corners of the mouth. The back teeth continue receding into the throat area almost directly behind the canines from this viewpoint.





Some of the dog's lips appear wrinkled, especially the area where the upper canines (fangs) come to rest on the lower lip when the mouth is closed.





Like this poodle, any dog can look frightening when it is seriously snarling!

When dogs snarl, they pull their lips up, exposing their teeth. The lips may be stretched out in more of a “grimace” or bunched in a C-shaped curl, depending on the dog and its aggression level.

ears

A dog’s ears may stand upright or flop down, but all have the same basic structure.

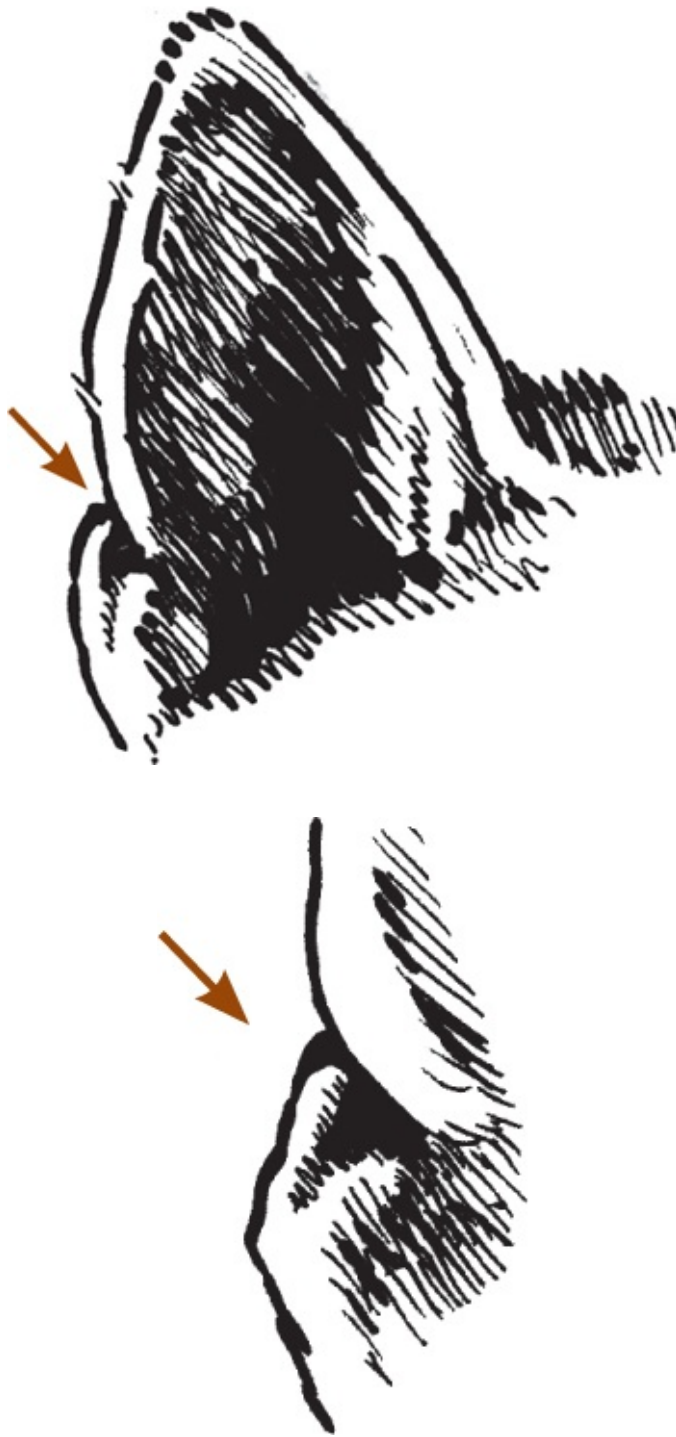




Flopped-Down Dog Ear

I've included a simplified version of the ear and the ear butt (the cartilage that attaches the ear to the head). Being aware of the ear butt is useful when drawing a dog's head. It can be more noticeable in short-haired breeds.





Upright Dog Ear

Note the “ear pocket” (pointed out by the arrows) on the outside edge of the ear. This is a small pocket found in many animal ears.





Note that the ear is triangular and often features a raised area on each side and a fold in the middle.

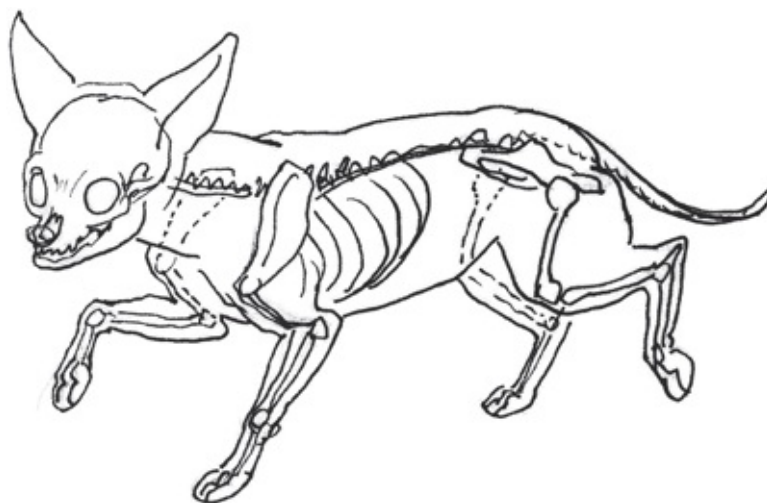
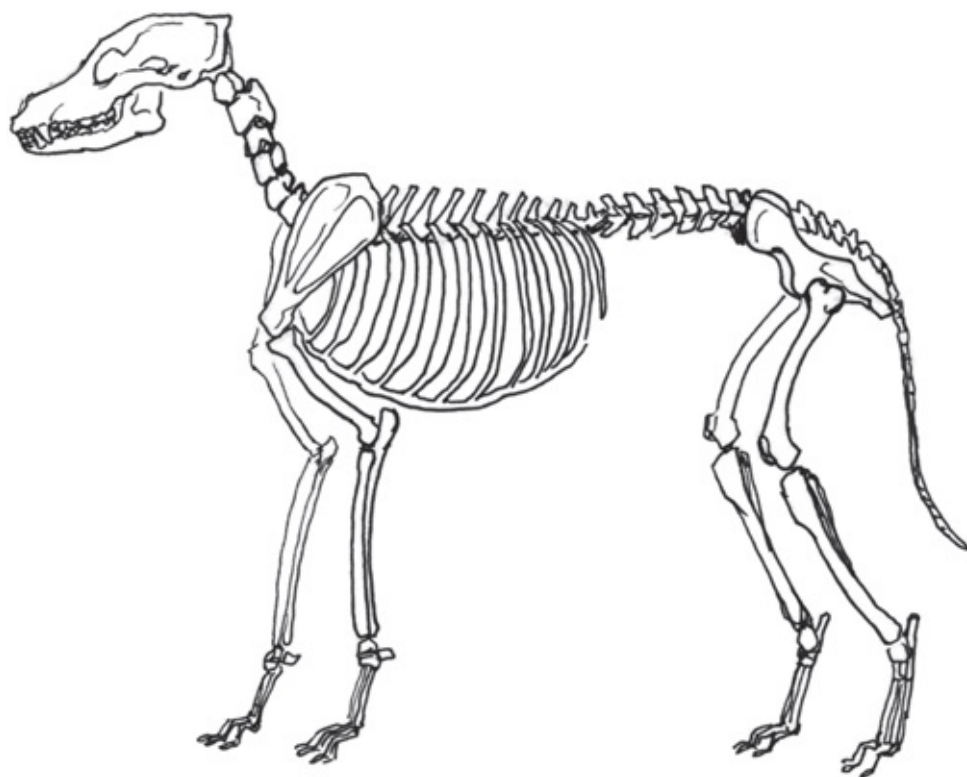




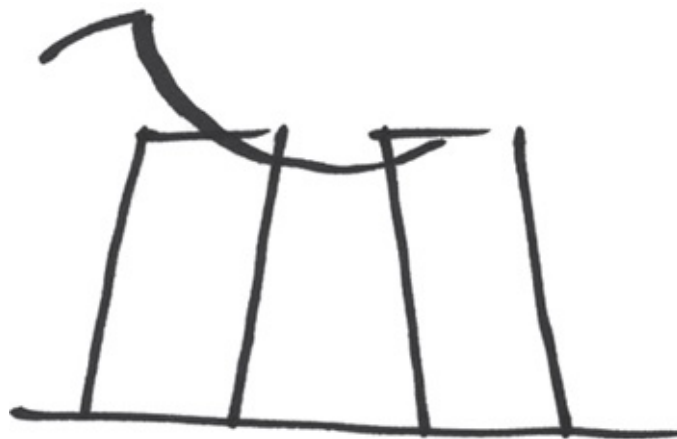
This Chihuahua can rotate its ears around to listen alertly to a sound or flatten them in a submissive manner. I've indicated the ear butt, or cartilage, as well.

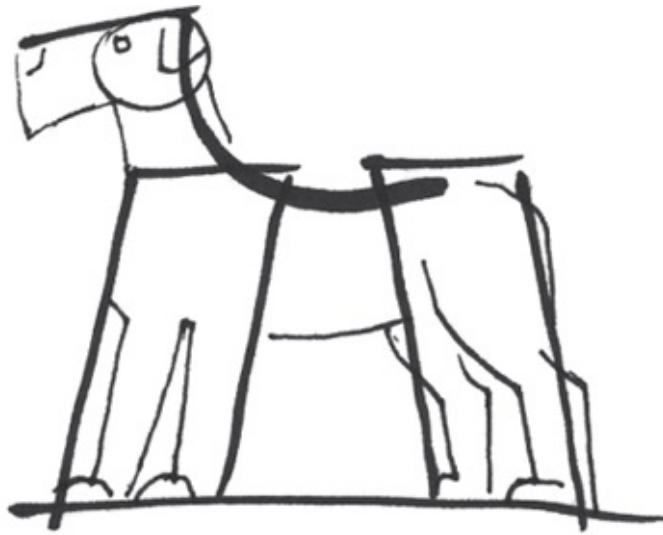
Body

Here we take a look at the entire package. The basic anatomy is the same; a dog is a four-legged animal with a spine, a rib cage, and a pelvis. The proportions vary, however, depending on the breed. Some dogs have a very long body and long legs, others are short and squat, still others in-between.



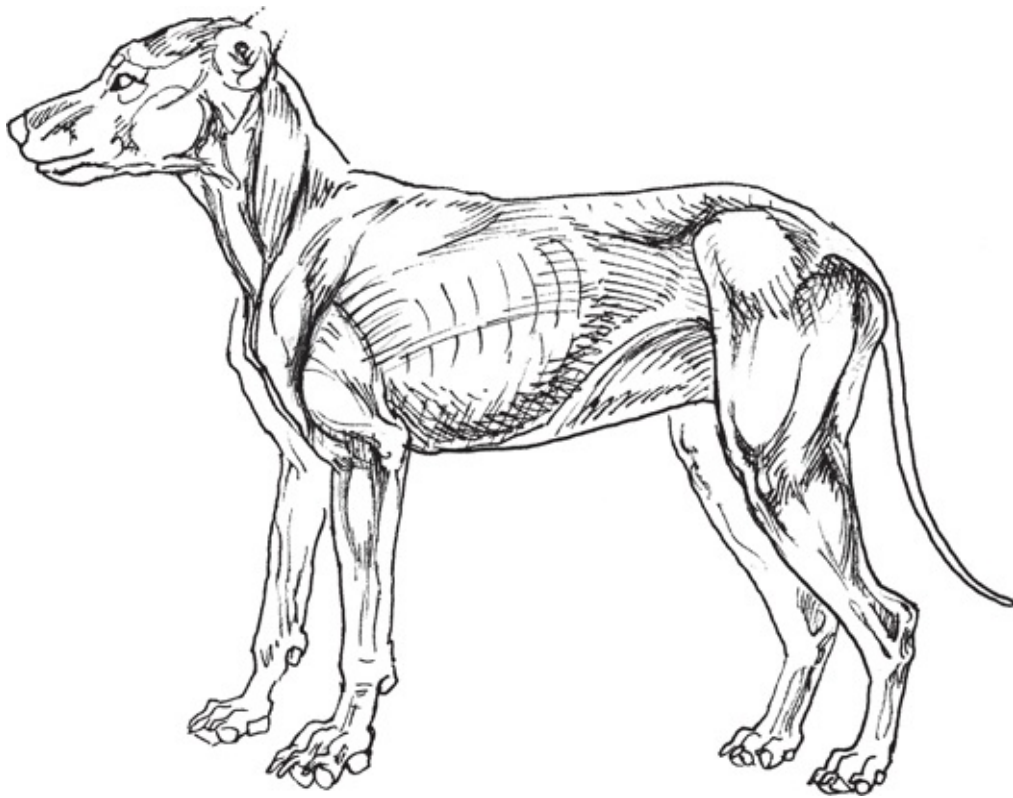
Dog skeletons.



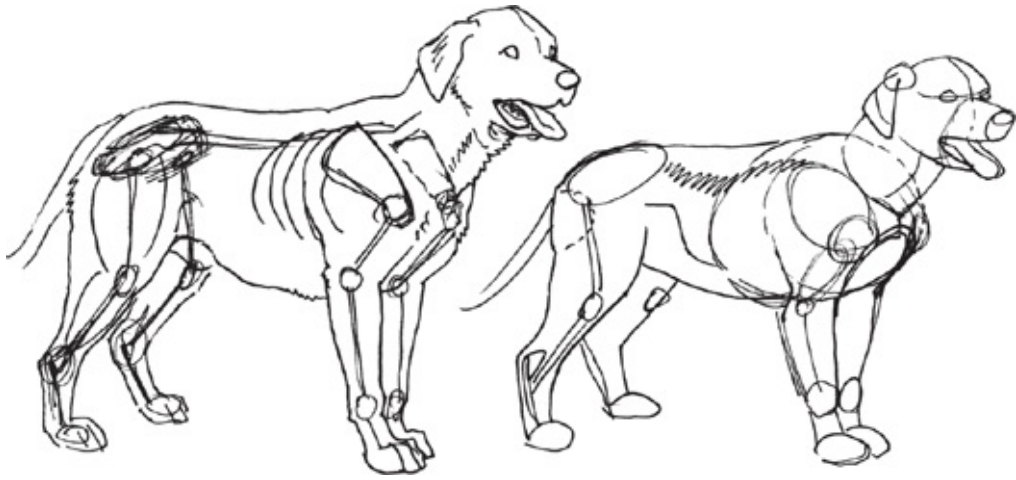


Geometric Shapes

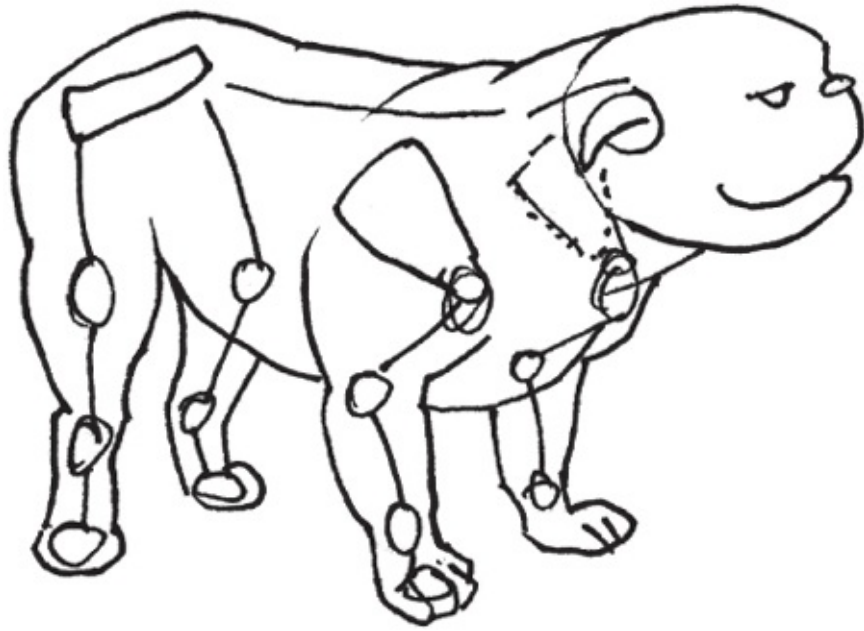
Visualizing geometric shapes may help you determine and portray the stance and weight of a dog's body, such as this terrier.

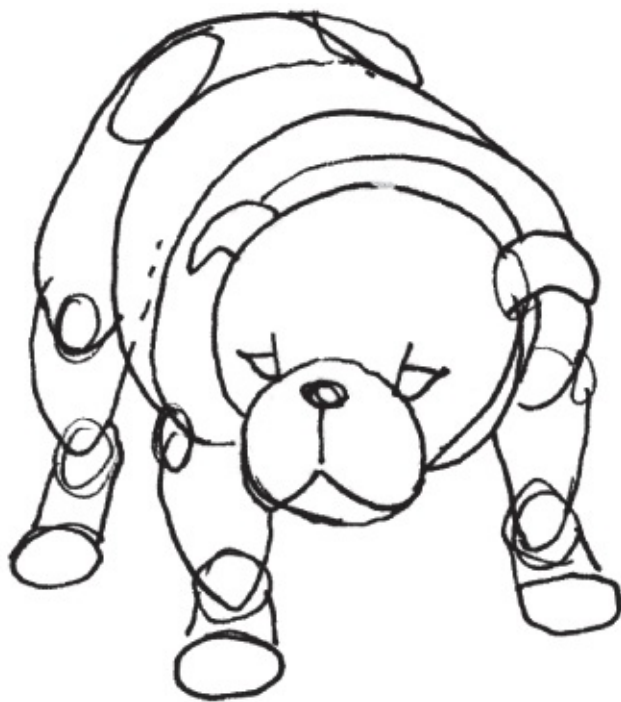
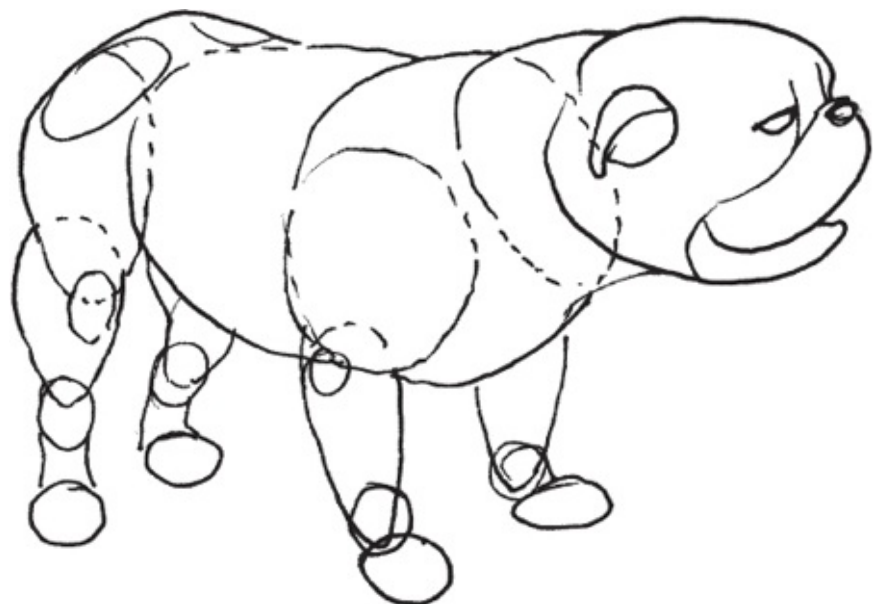


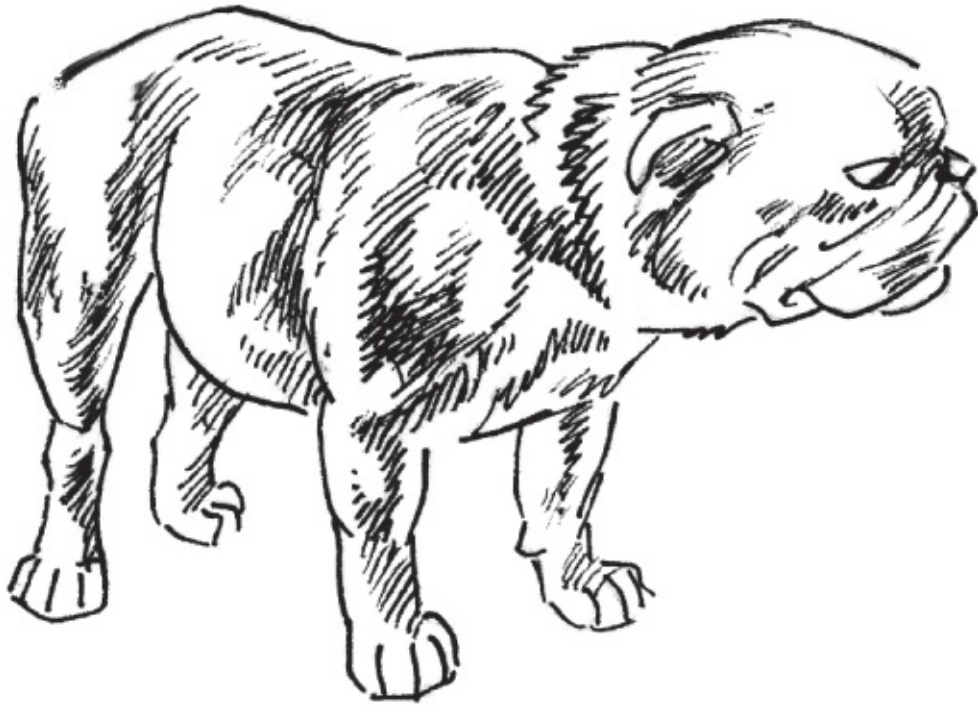
Dog muscles and tendons. Knowing the arrangement of bones and muscles makes it easier to properly draw the whole animal.



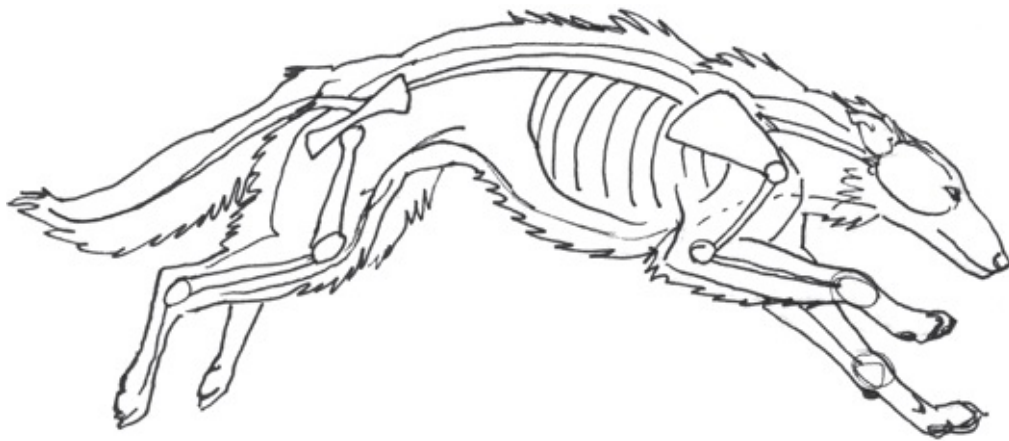
This Labrador retriever has fairly basic anatomy. Note the chest containing the rib cage, the spine/back, and the pelvis area, where the hind legs are attached. Unless they're overweight, most dogs have a deep chest that protrudes toward the ground more than their stomach does.

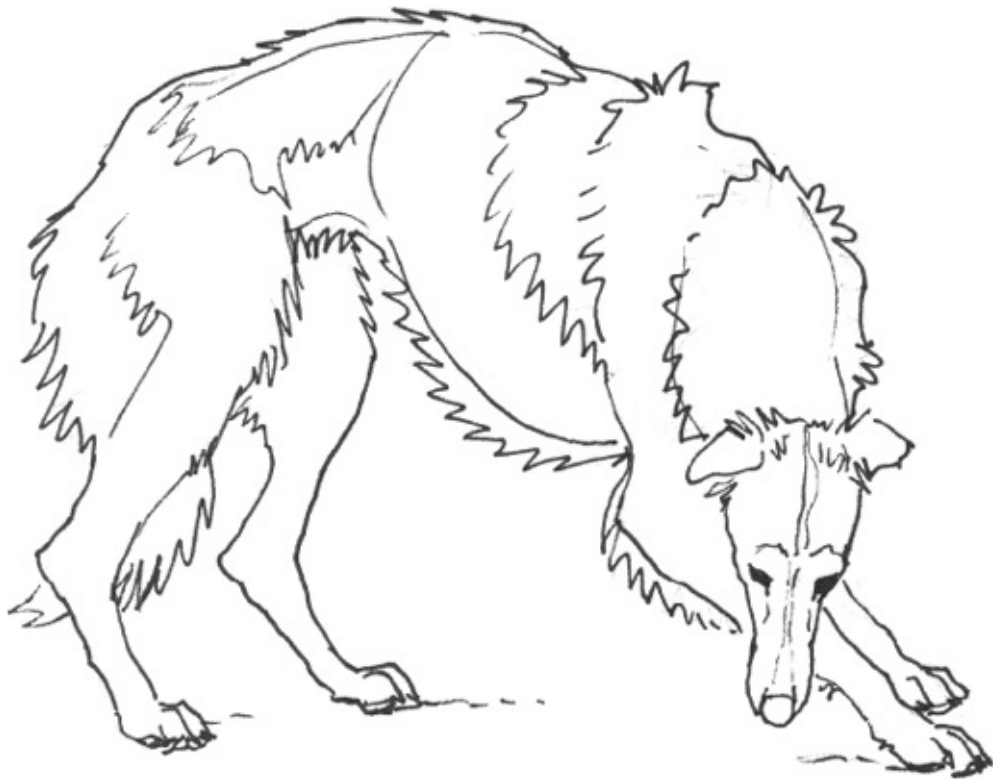






This English bulldog is an example of a stocky, short-legged breed. Its large head features a short, pushed-in muzzle. The body is broad and muscular. This is a powerful dog. Note that the body and legs can be built with ovals and circular shapes.





This borzoi is an example of a fast, graceful breed, equipped for running at high speeds. The deep chest leaves ample room for the heart and lungs—important for a running dog. Borzoi have long, slender legs and a streamlined head—all beneficial when sprinting at high speeds. Notice that the dog's tail is an extension of its spine.

The Flow of Lines

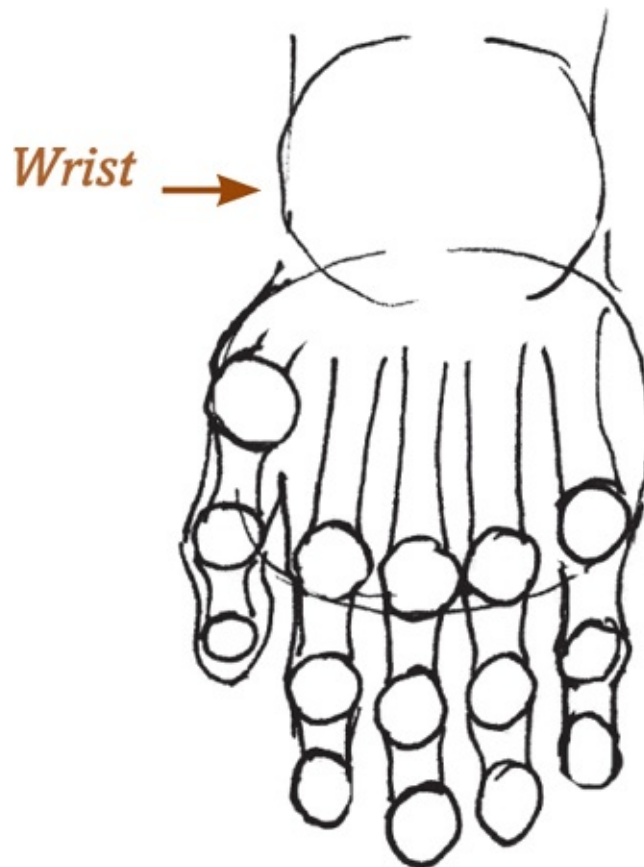
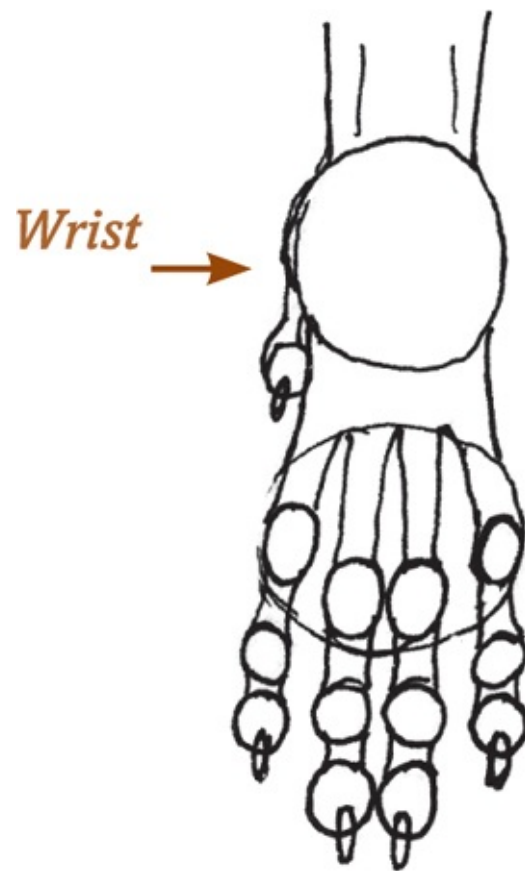
When making a drawing, keep the pattern of your outlines in mind. Drawing lines that seem to flow into or repeat one another can help unify a drawing and give it a sense of movement and grace. In this greyhound drawing, the repeated diagonal lines and the forward thrust of other lines give the drawing a sense of movement.



feet

Dogs have clawed feet with a pad under each toe. Some breeds have very rounded paws and others look more “pinched” at the tips of the toes.





Dog Paw vs. Human Hand

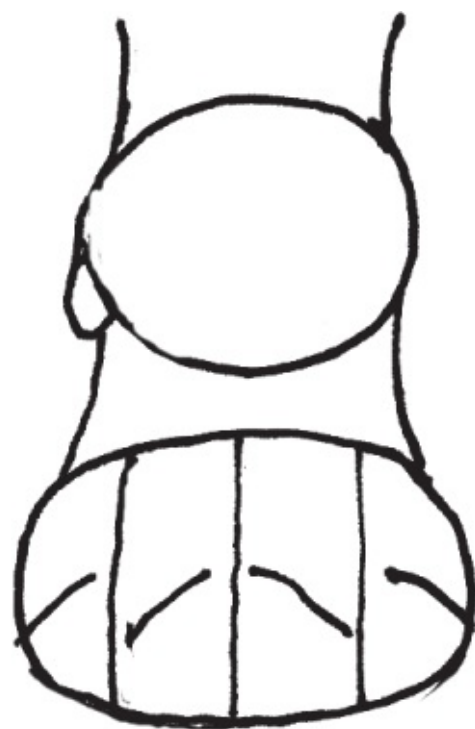
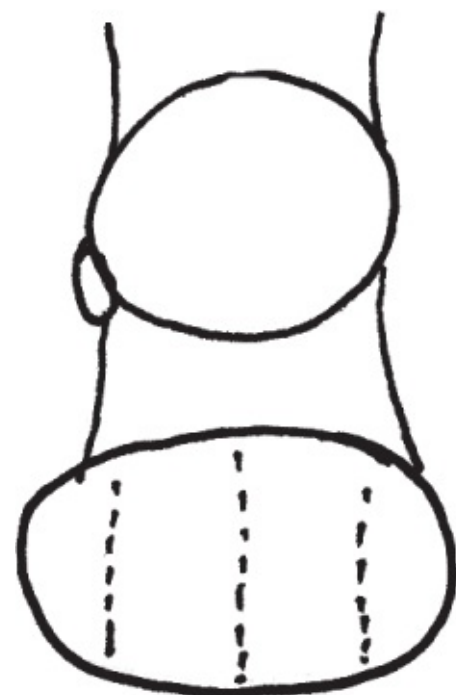
Examine the dog's front paws in the left and center of the drawing at right. Note the

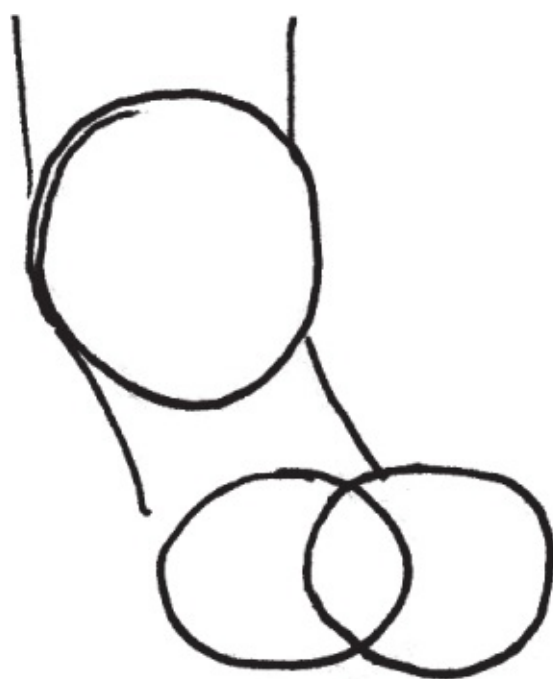
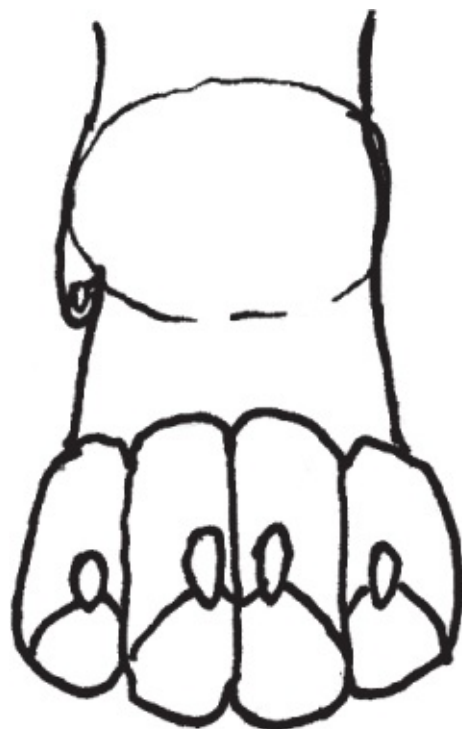
similarities between a dog's front paw and a human hand. The human's thumb is like the dog's dewclaw, a small vestigial toe located between the main foot and the wrist. A dog's nails are somewhat like our fingernails.

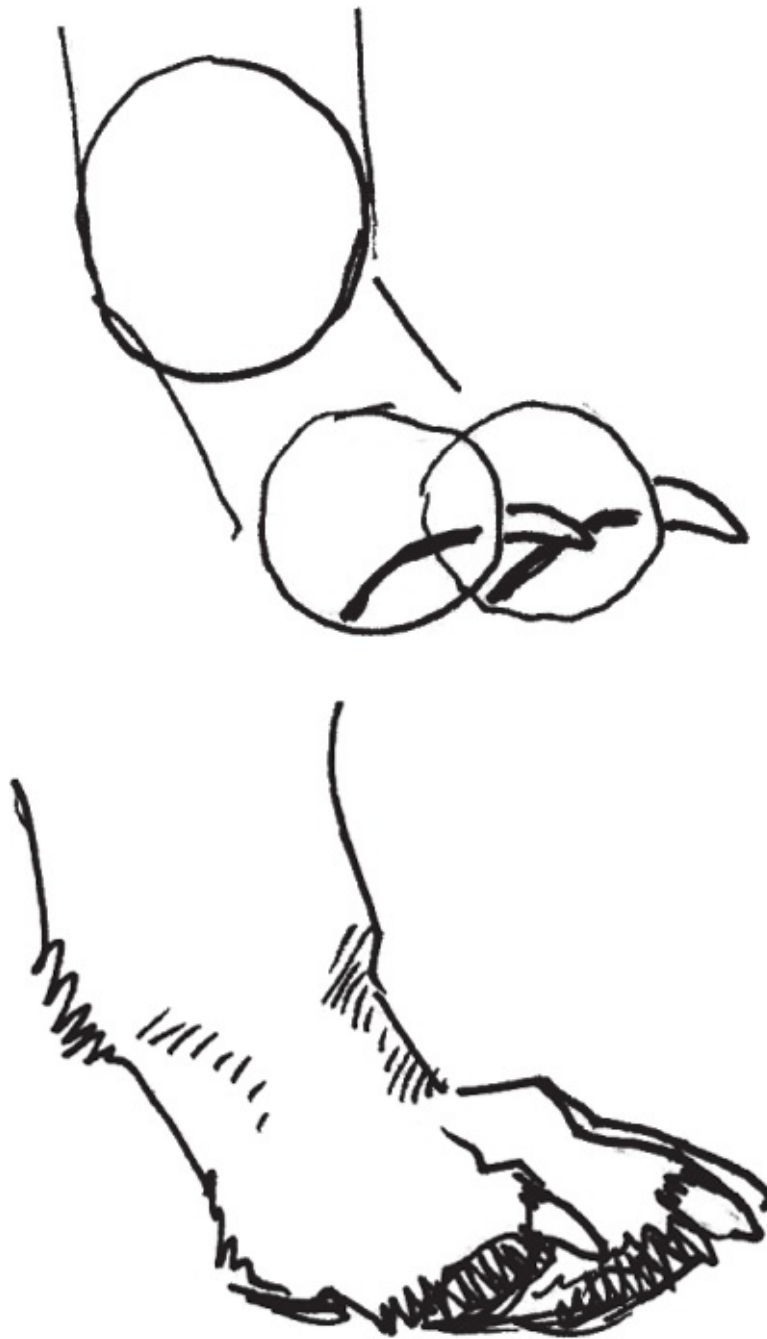


Pads

Dogs have a pad on each of their four main toes and a larger pad under the foot itself. The larger pad vaguely resembles an upside-down V, with two lobes on the thicker end. (A cat's paw pad has three lobes.) The front foot also features a dewclaw (with a claw) and a round pad on the back of the wrist. The hind foot usually does not have these, though sometimes dogs have dewclaws back there.







Front Foot

Look at the construction of a dog's front foot, as seen from a three-quarter angle. Note how the toes indent down after the first joint and then jut forward to the end of the toes and claws. This indent is more noticeable in some dog breeds than others. Also keep in mind that dogs stand on the tips of their toes, not the flats of their feet, as humans do. In this drawing, the top circle is equivalent to a human's wrist and everything below is akin to a hand.

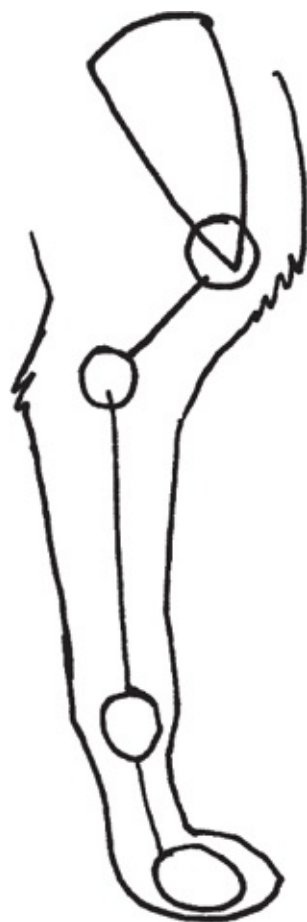
These step-by-step drawings demonstrate how to draw a dog's front foot in front and side views. The hind foot is similar but doesn't have a dewclaw. When drawing a dog's feet, keep in mind that the front feet are usually slightly larger than the hind feet.

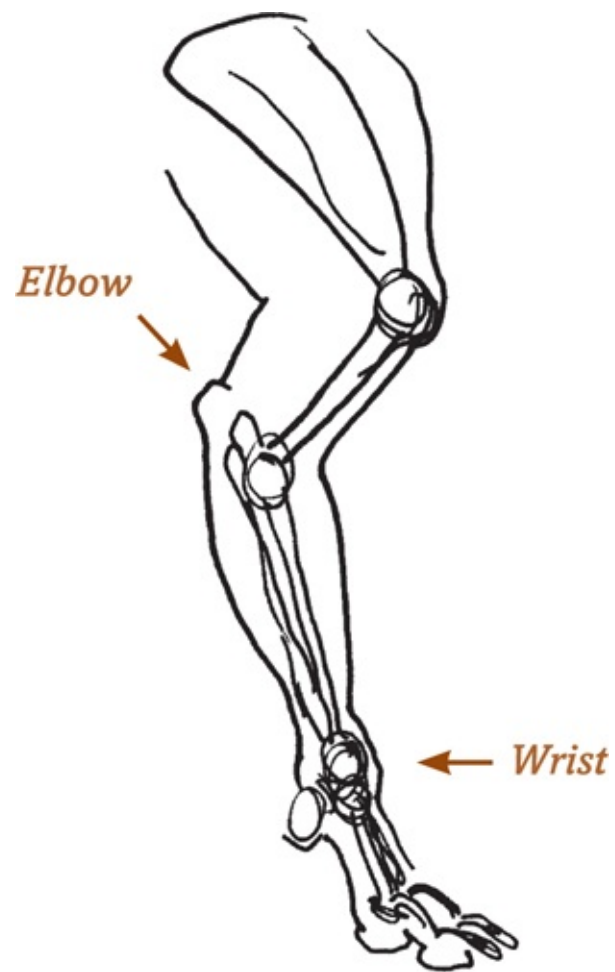


legs

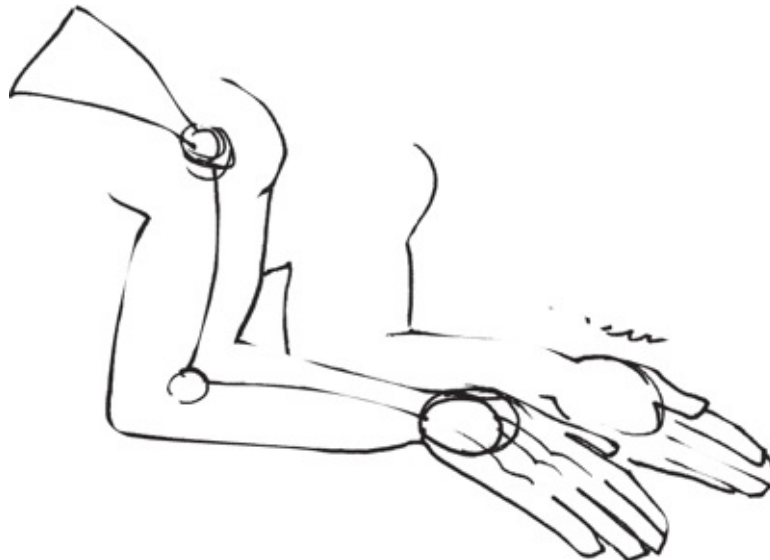


There is a triangular hollow area in the heel, or hock, of the hind foot, where skin and tendon are stretched between bones.





Front leg, side view: Note the shoulder blades on top.





Dog's Legs vs. Human Arms/Legs

When drawing a dog's legs, it can be helpful to think about how a human's arms or legs might look in a similar pose.





Muscle and Bone

The underlying form of muscle and bone in a dog's leg affects its outside appearance. It even affects how the fur lies and bunches up.

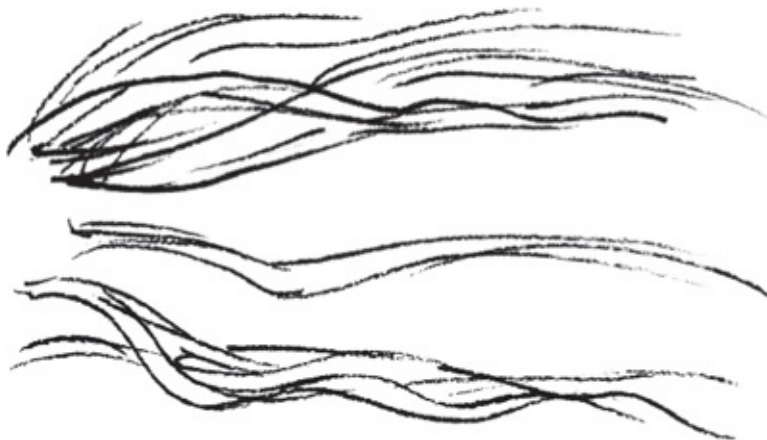


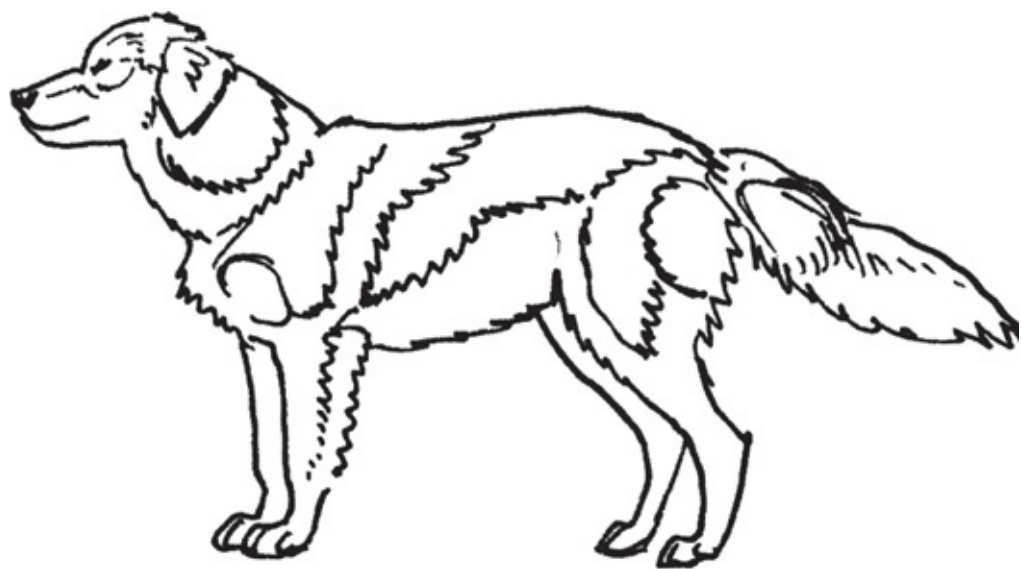


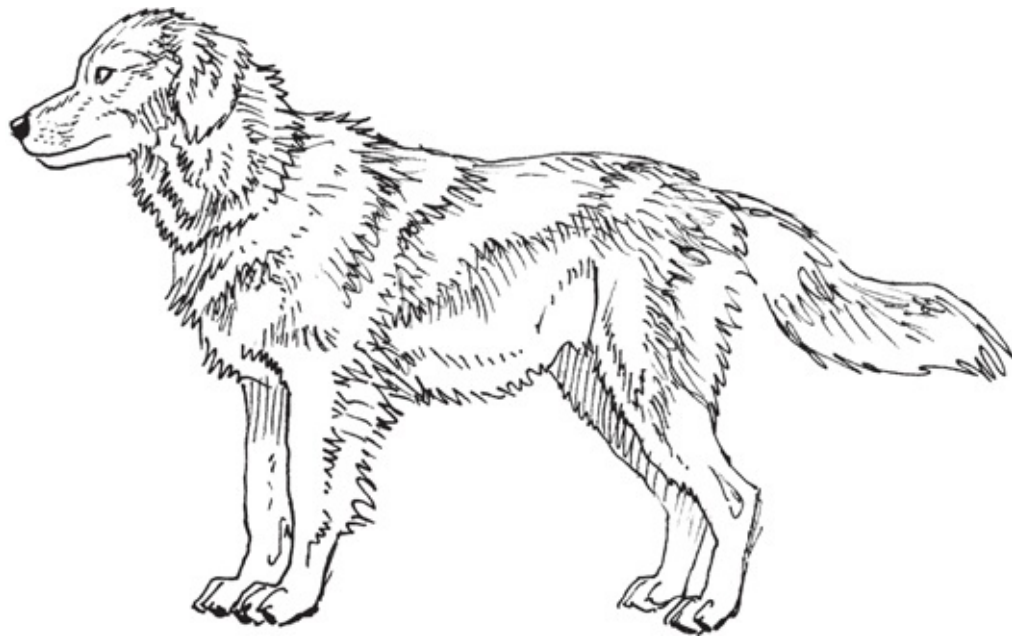
A dog's legs may be short or long.

fur

Fur consists of single hairs often occurring in triangular clumps. It may be helpful to think of the clumps of hair when drawing fur.

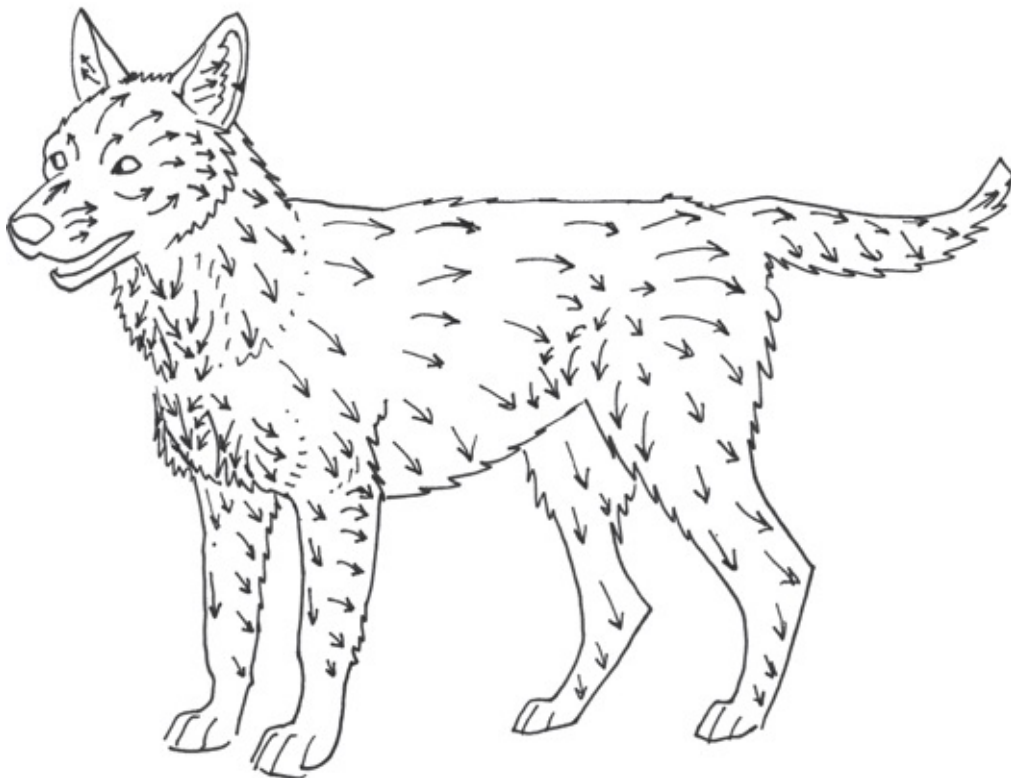






Hair Patterns

A dog's coat reflects the hair patterns of its wild ancestors. Like wolves, dogs have a layer of fur over their shoulders and back that helps shield them from rain and other elements. This pattern is more pronounced in some dogs than in others. Some dogs, like the German shepherd, have striking blocks of black or dark brown on their backs. Many dogs also feature white throats and bellies, a trait that possibly evolved to signal submission when a dog rolls over on its back.



Hair directions on a dog.





Here a dog's hind leg is shown with exaggerated clumps of hair (left), a pattern of hair layers created by those clumps (center), and then a demonstration of drawing techniques for hairs (right).

shorthaired breeds

Healthy shorthaired dogs have glossy coats, which reflect ripples of light much like the surface of water. This is especially pronounced with a glossy black coat.



Here is a look at a dachshund's shiny, jet-black coat.

longhaired breeds

Keep in mind the somewhat triangular clumps of hair when drawing long fur.



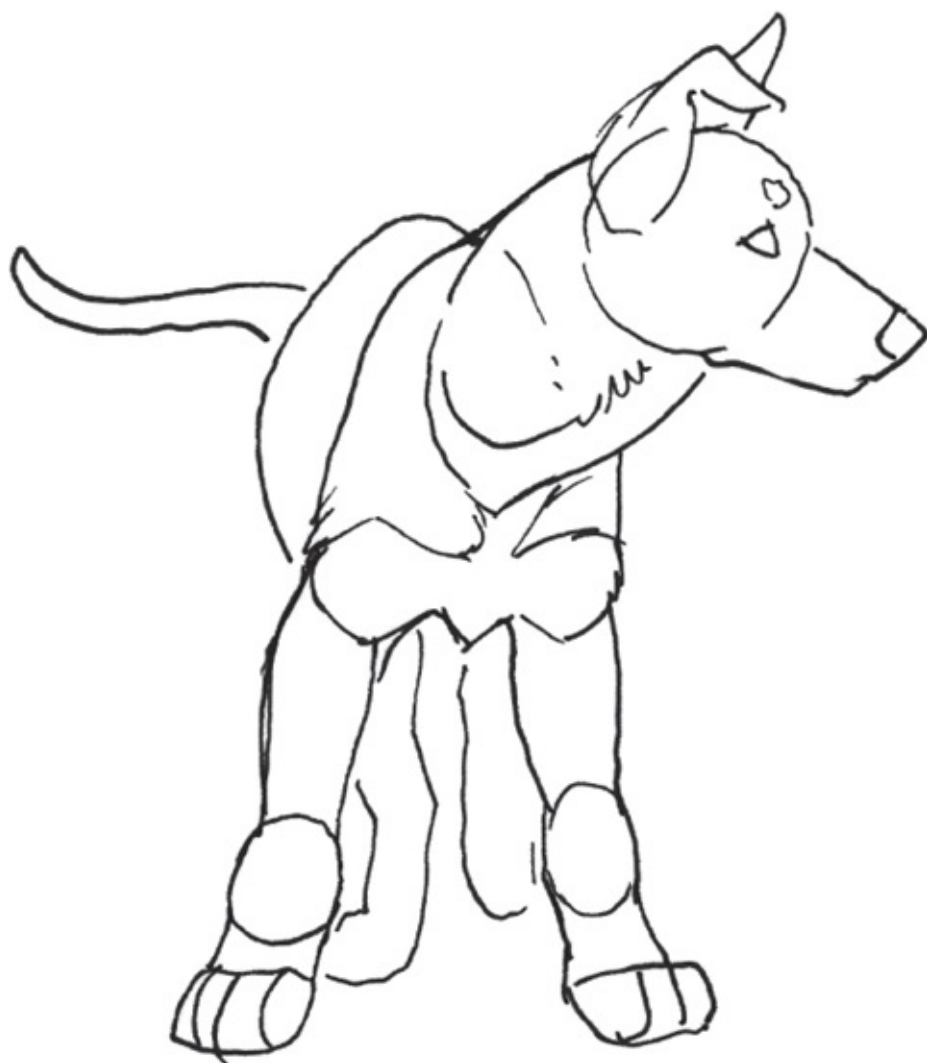
Long hair obscures the anatomy of a dog to some degree, but the bumps and shallow dips of a dog's muscles and body still show through. For instance, notice that the hair on the rump hangs down and overlaps the hair behind the knees, which is a shallower spot.



Use long, quick, V-shaped strokes to indicate long hair on this dog's leg.

Puppies

To successfully capture the look of puppies, your drawing must reflect the awkwardness and innocence of a playful baby animal that doesn't have its footing quite yet. Puppies are born essentially blind and deaf. They open their eyes and they begin to hear at about two weeks of age. Their eyes are blue at first, but then they begin to change to their adult eye color (if it is different than blue) at roughly around one or two months of age. A puppy's head and legs are proportionately large or gangly, compared to an adult dog. To achieve the awkward look when drawing puppies, make their legs splay out or in a little, as if they are unsteady.





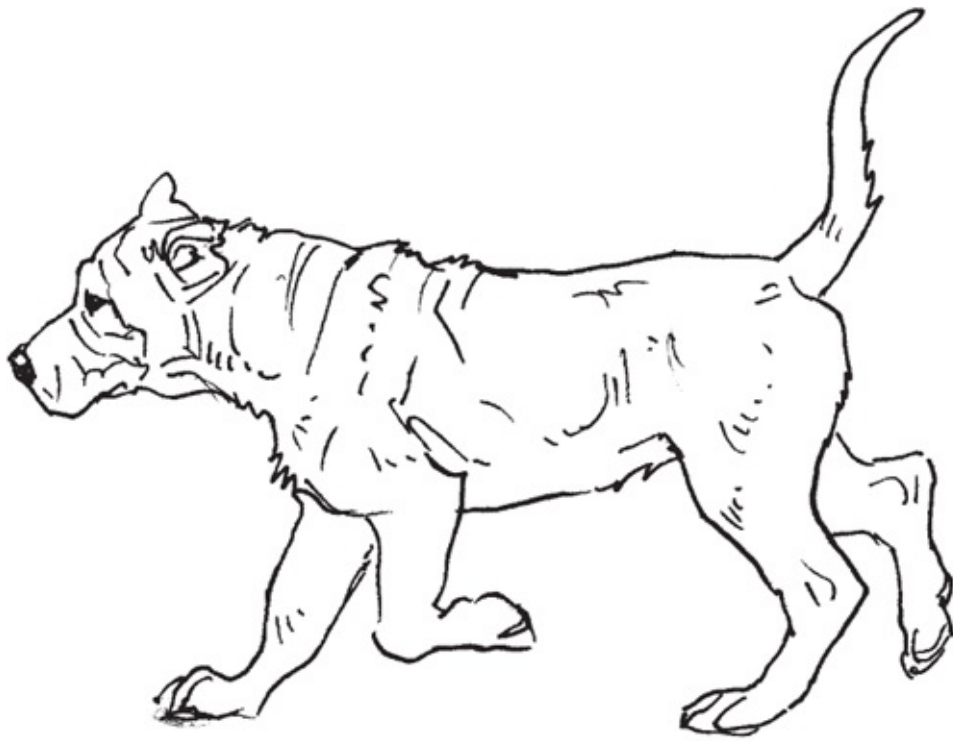
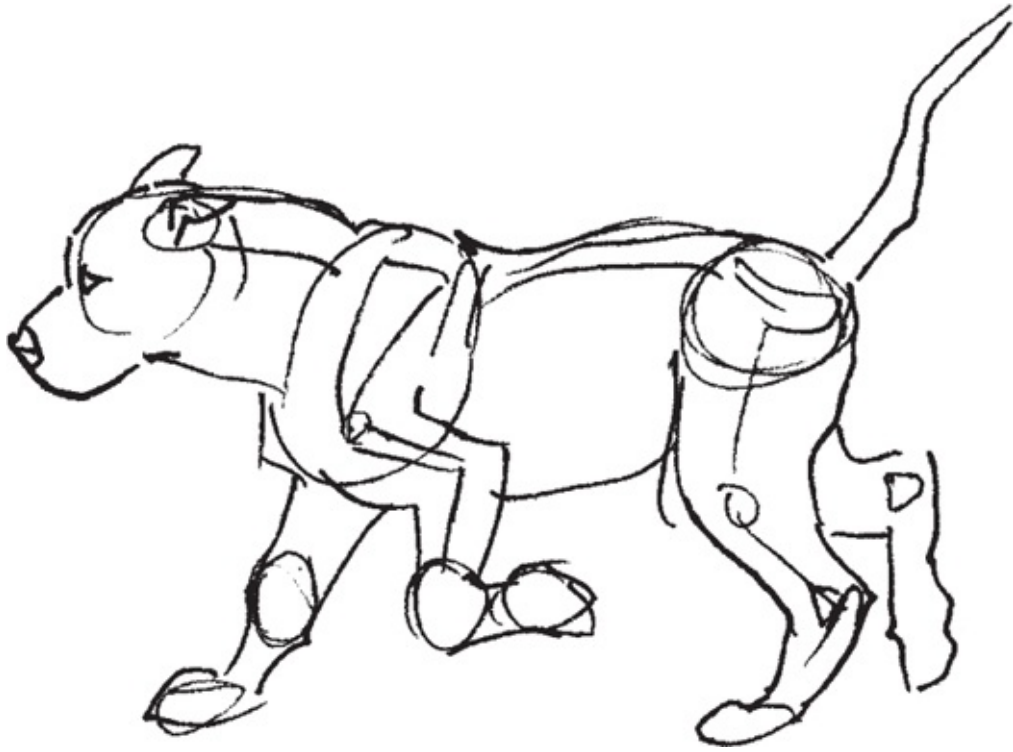
German Shepherd Puppy

This twelve-week-old German shepherd puppy has a comparatively large head and long legs. His wrist joints and paws are knobby and oversized. Notice how the gangly, awkward appearance of his legs is emphasized by his stance, with legs splayed out. His chest is small compared to his head and legs. The adult dog, by contrast, has a larger chest and a smaller head. The adult's legs stand straighter.



Jack Russell Mix Puppy

This Jack Russell mix puppy has gangly, knobby joints, but its small size gives it a slightly delicate appearance. Notice that its wrist joints almost lean in toward each other.



Shar-Pei Puppy

This shar-pei puppy has very large joints.

A Labrador Retriever Puppy Grows Up



Three Weeks Old

At this age puppies are still soft, little, rounded creatures with wrinkled skin and weak legs that don't support their weight very well. They can move about but are still rather clumsy. Their ears, eyes, and nose are still comparatively small.



Six Weeks Old

The puppy still looks very young, wobbly, and pudgy, but her body is beginning to take shape. Ears, eyes, and head appear oversized.



Three Months Old

The puppy's ears, eyes, and head still appear oversized. The legs have gotten quite long and knobby-knuckled, and the paws look big. The chest and body are lengthening, but the legs seem comparatively long and gangly even so.



Six Months Old

At this point the pup has hit her “teenaged” phase. Her legs are still long, and her joints and paws still seem large, as do her ears, eyes, and head. However, the body width and depth are beginning to fill out. She will begin to look like an adult at around one year old and will be fully mature at about two years of age.

Breeds

Dogs today come in an amazing variety of breeds, from the tiny Chihuahua, which weighs in at less than 6 pounds (2.7 kg), to the tall Great Dane, which can weigh 120 pounds or more (54 kg). Dog breeds are classified in groups, which vary by country and dog club. In the United States the American Kennel Club (AKC) recognizes seven groups: Sporting, Hound,

Herding, Working, Terrier, Toy, and Non-Sporting. The following pages contain examples of only a few of the many breeds out there. Individual dogs of the same breed may vary in appearance, depending on how they were groomed, whether they are show dogs or pet dogs, if their ears or tails have been cropped, or other factors. Do your research—the local dog park can be a great start!

sporting breeds

These dogs were bred for hunting. They tend to be athletic and energetic. This group includes the spaniels, retrievers, pointers, and setters, among others. Many of these “gun dogs” are bred to point out or retrieve winged game for the hunter.

cocker spaniel

The cocker spaniel is a small dog breed, originally used as a hunting spaniel (its common quarry, the woodcock, helped give this breed its name). There are two different kinds of cocker spaniels—the American and English. The American is smaller, has a shorter back and muzzle, and a more domed head with a pronounced stop (dip) from the forehead to the muzzle. The taller English has a narrower head and chest, and a sturdy build.



1

1 Build a puppy's form with basic shapes like ovals.



2 Note that the front paws are slightly splayed out and the hind feet subtly curled inward, giving the puppy a slightly unsteady appearance.



3 In this finished drawing, done in ink, I used short, overlapping strokes to convey the sense of the puppy's fur.

golden retriever

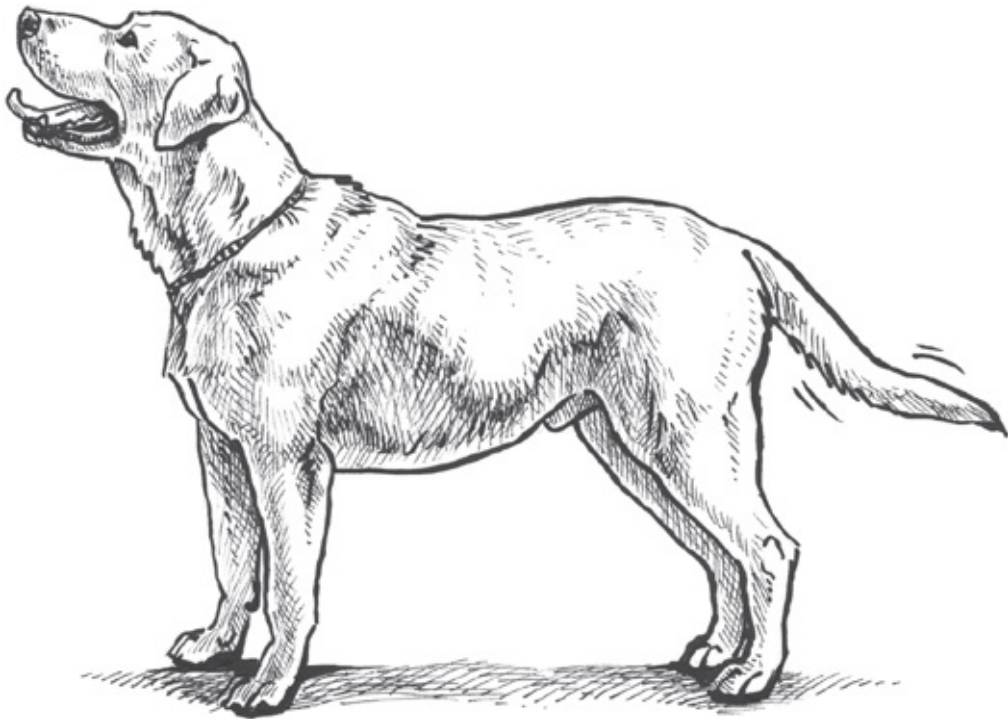
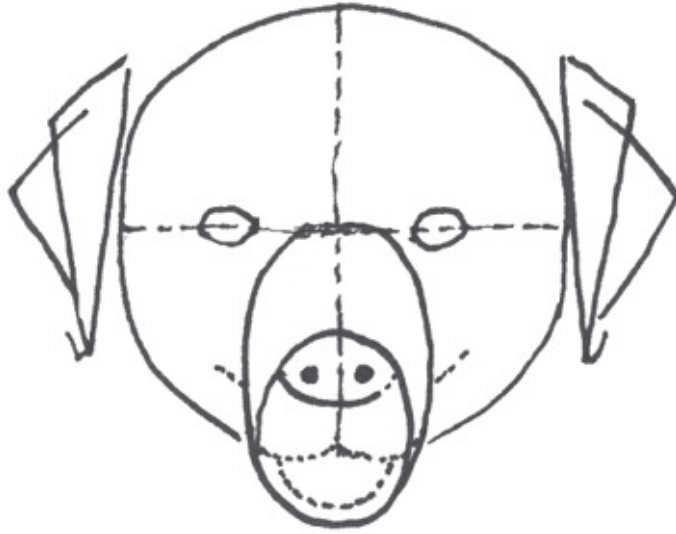
A popular breed, the golden retriever is a beautiful, longer-haired dog with a gentle temperament and an active nature. As its name implies, it appears in various shades of yellow-gold.



labrador retriever

The Labrador retriever (Lab) is one of the most popular dog breeds in the world. This friendly, active dog is just a little stocky and muscular, with a distinctive “otter” tail that is wider on the sides than it is from top to bottom. Labs come in

yellow, chocolate (brown), and black.





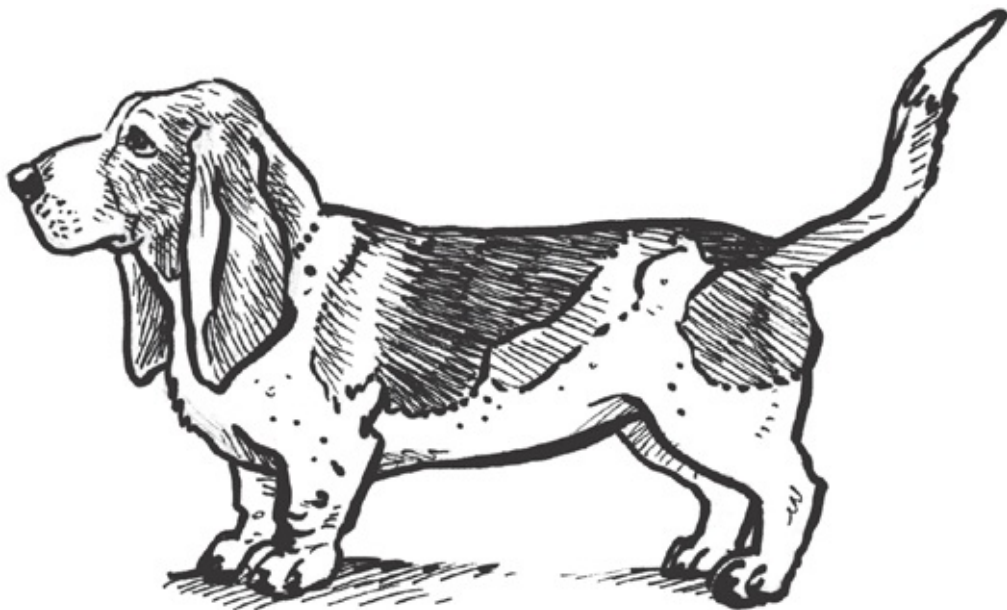
hound breeds

Like sporting dogs, hound breeds are also bred for hunting. Some are tireless trackers, following a quarry's scent for long periods through the countryside. Others are sight hounds, running down their prey once it has been spotted.



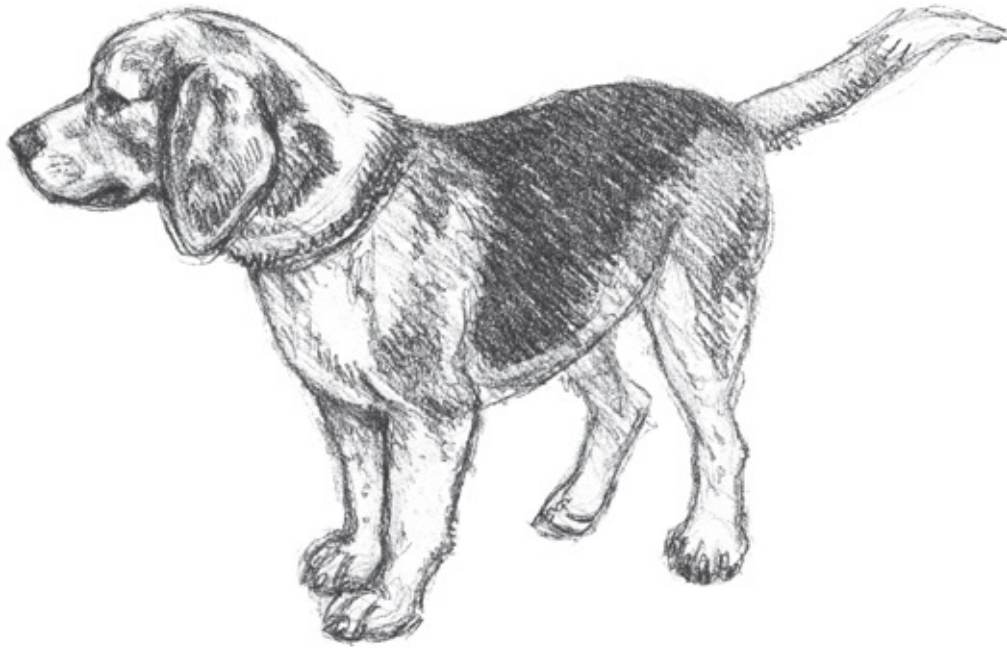
basset hound

The friendly basset hound is well-known for its long, sad-looking face. Its body is long and low to the ground, due to short legs. Bassets are usually tricolor (brown, white, and black) or some variation of brown and white. Their ears are very long, and they have a lot of loose skin that forms wrinkles around their face and neck.



beagle

This compact little hound was bred to chase rabbits by scent and it is known for its merry disposition. The beagle is most often tricolor (black, tan, and white), with a slightly domed skull and straight front legs.



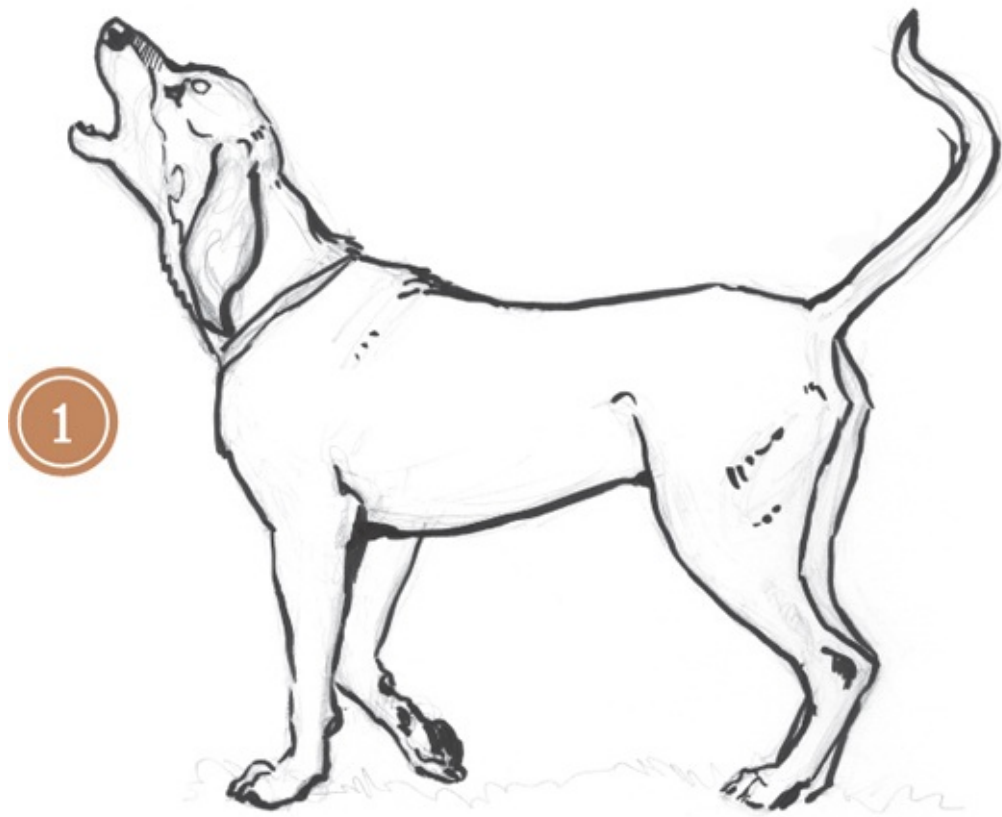
black and tan coonhound

This larger hunting hound is, as its name suggests, black with tan markings and bred to hunt raccoons. This hound is good-natured but tenacious once it is on a scent.



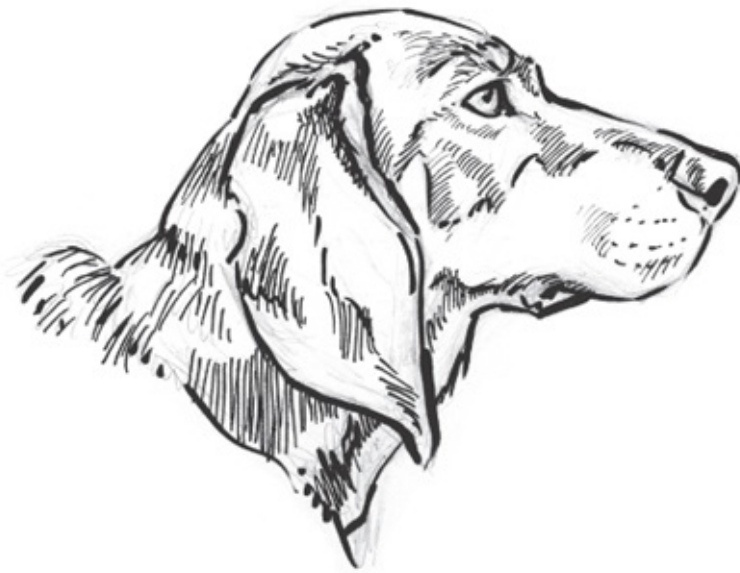
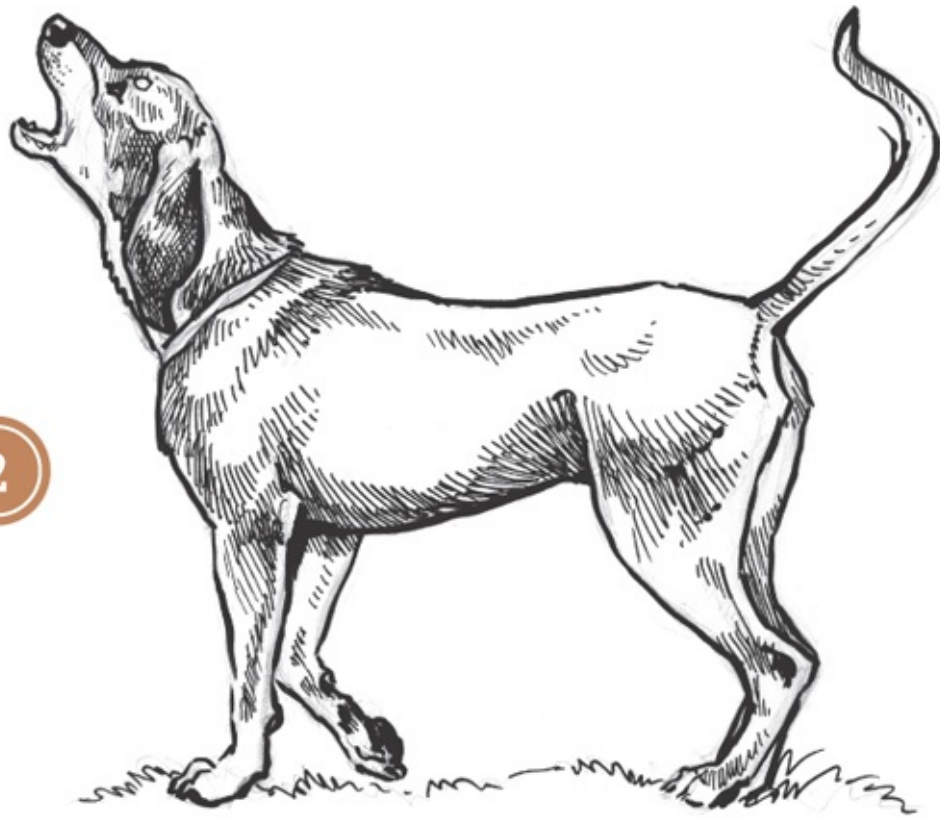
Demonstration: black and tan coonhound, pen and ink

First block in the main outlines, then shade some of the most important anatomical parts, then finish with a smaller-diameter pen.

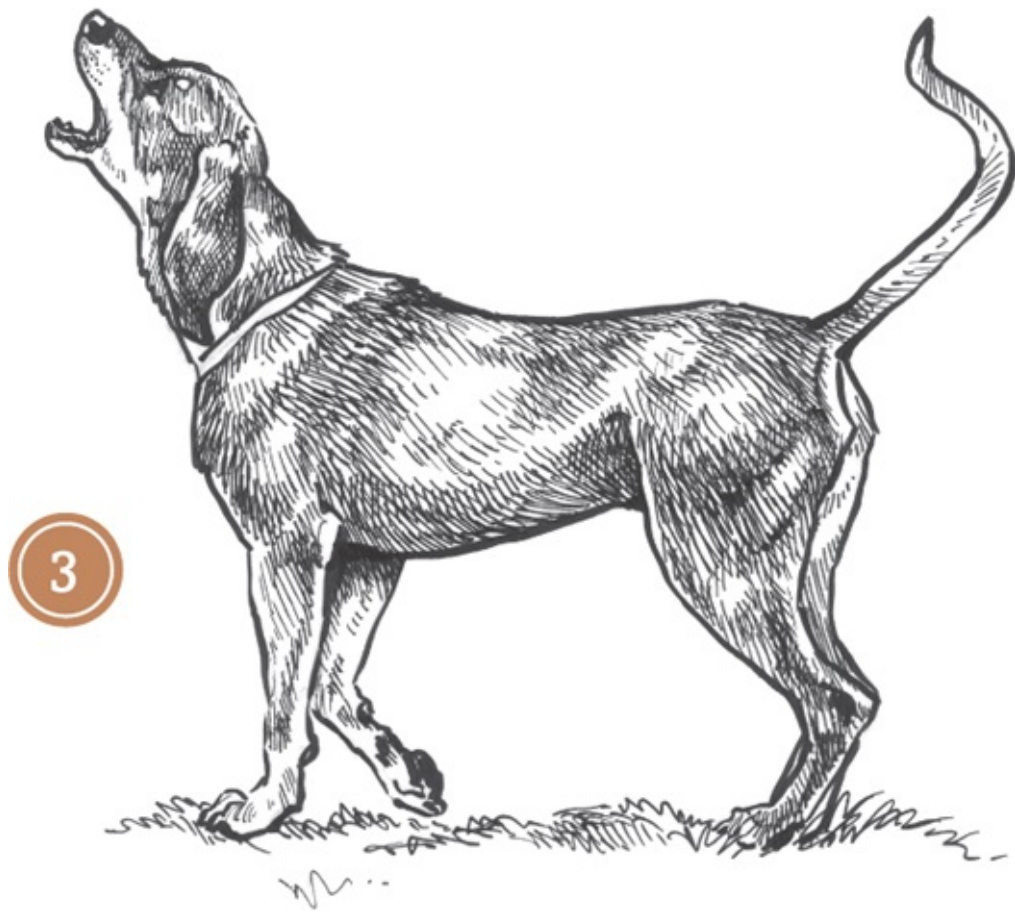


1 Outline the form of the hound with an ink pen. Begin hinting at some of the creases in the ear, muscles on the hindquarters, and other areas where shadows fall or fur overlaps.

2



2 Begin filling in the form with short strokes in the direction of the hair. Keep in mind the weight, volume, and shape of the dog (such as the rounded top of the hindquarters that then slopes down the leg or the wrinkled folds in the neck of the dog).



3 Continue filling in the form with short strokes of the pen. Darken areas that are deep in shadow or that you want to emphasize. Leave small blank spaces in areas that bulge up slightly, due to bone or muscle, and thus might be saturated with light.

bloodhound

The bloodhound, which is famous for its scent tracking ability, is often used in police and search-and-rescue work. Dogs may be black and tan, liver and tan, or red. They are large but gentle dogs that are also known as St. Hubert hounds.



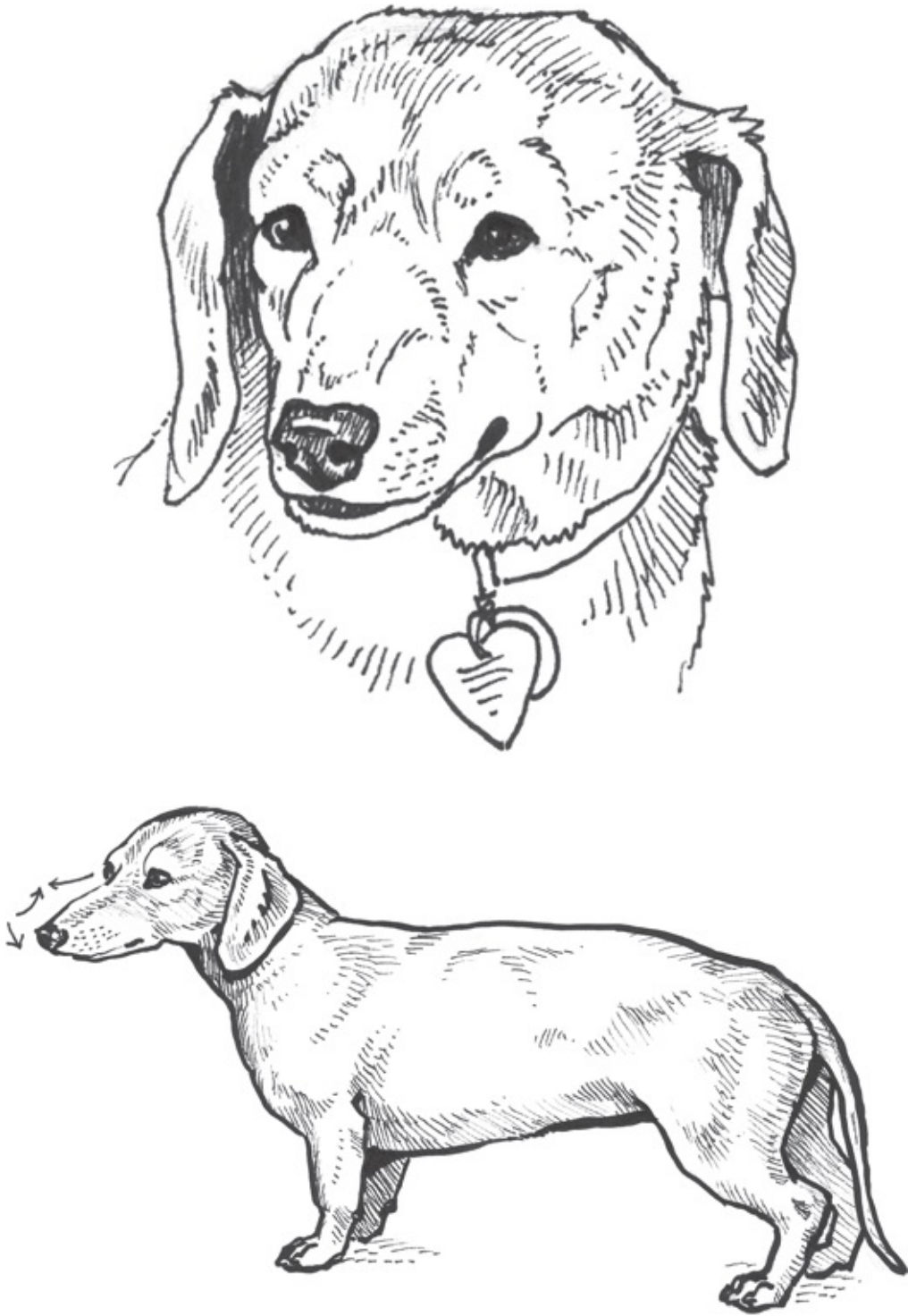
Wrinkles

Note how wrinkled the face is on this bloodhound head. A bloodhound has a somewhat wrinkled, loose-skinned appearance. The wrinkles are particularly noticeable on its face and neck area.

dachshund

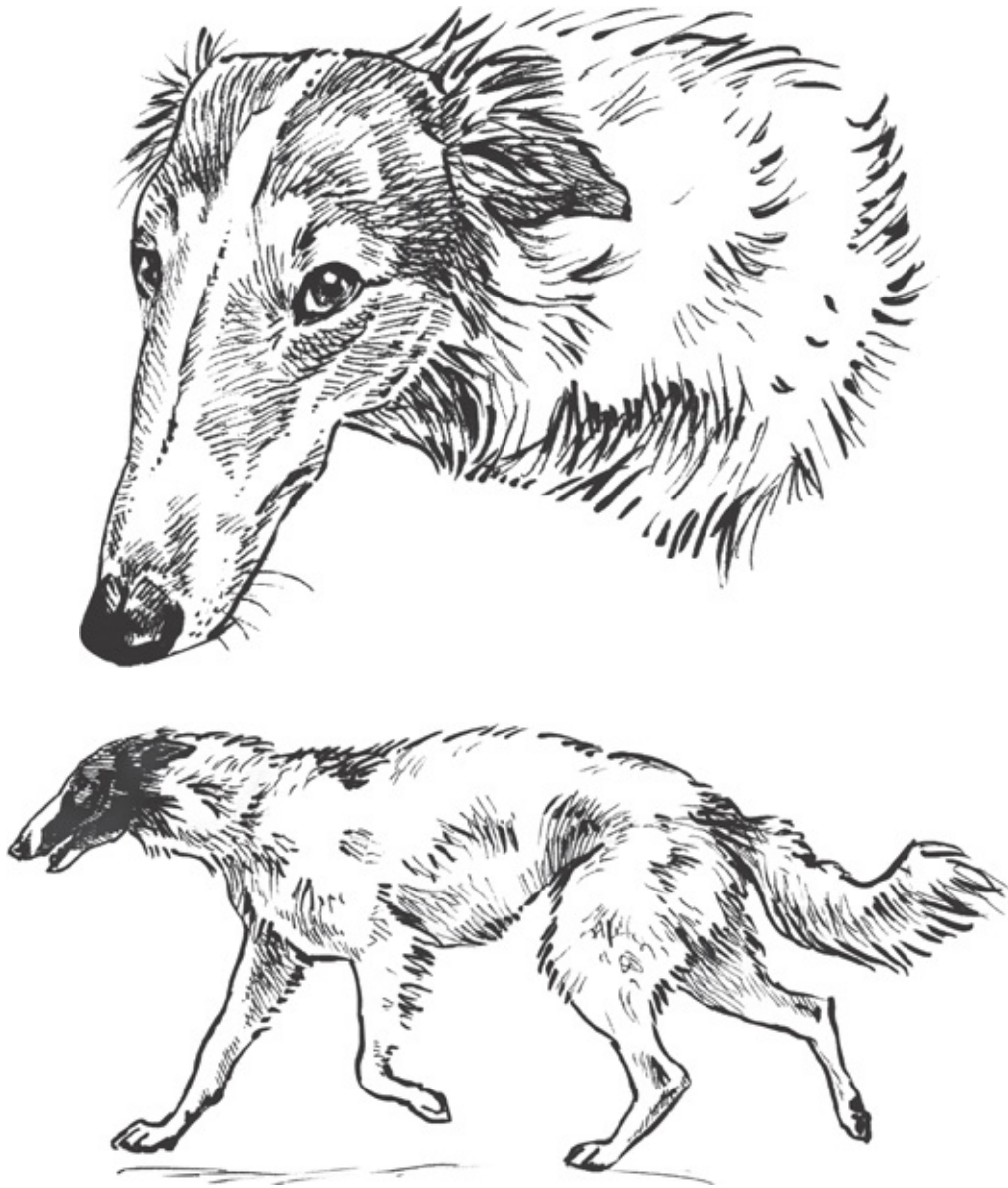
The dachshund is a small, determined dog, originally bred to

pursue badgers. Dachshunds come in three coats: smooth (shorthaired), longhaired, and wirehaired. They have long noses and long bodies, but short little legs.



borzoi

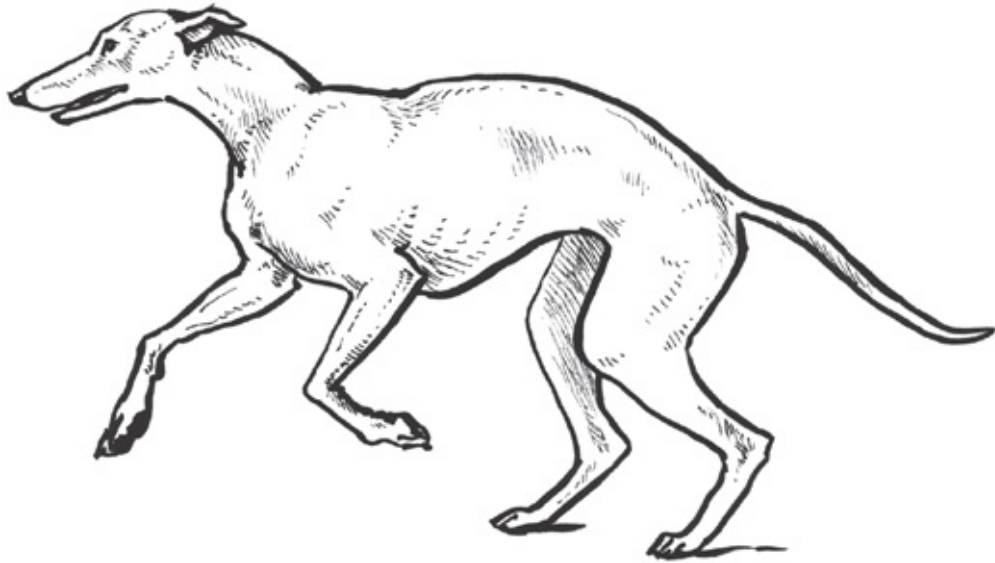
The borzoi, also known as the Russian wolfhound, is a fast-running sight hound. It is a curvy, graceful, rather quiet dog with silky, often wavy hair.



greyhound

The greyhound has a deep chest, a streamlined head, and long legs well-suited for running. There are two different breeds with the word *greyhound* officially in their name. The *greyhound* is about 27 to 30 inches (68 to 76 cm) tall at the shoulders and can run 39 miles per hour (63 kmph). The

Italian greyhound is the smallest of the sight hounds and stands 15 inches (38 cm) or less at the shoulder.



Greyhound.

Demonstration: Italian greyhound, pen and ink



1 The basic head shape of this Italian greyhound is sketched

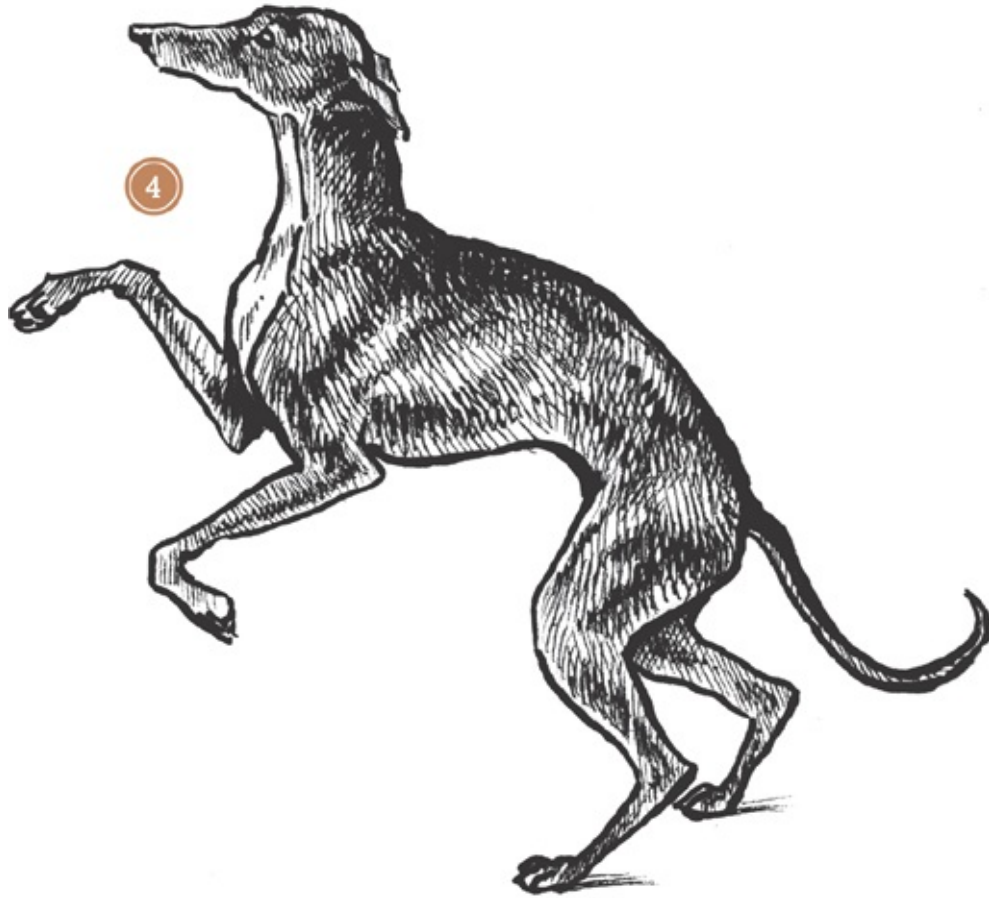
in pencil. Note that it all started with a circle and was built up from there.



2 The finished head drawn in pen and ink.



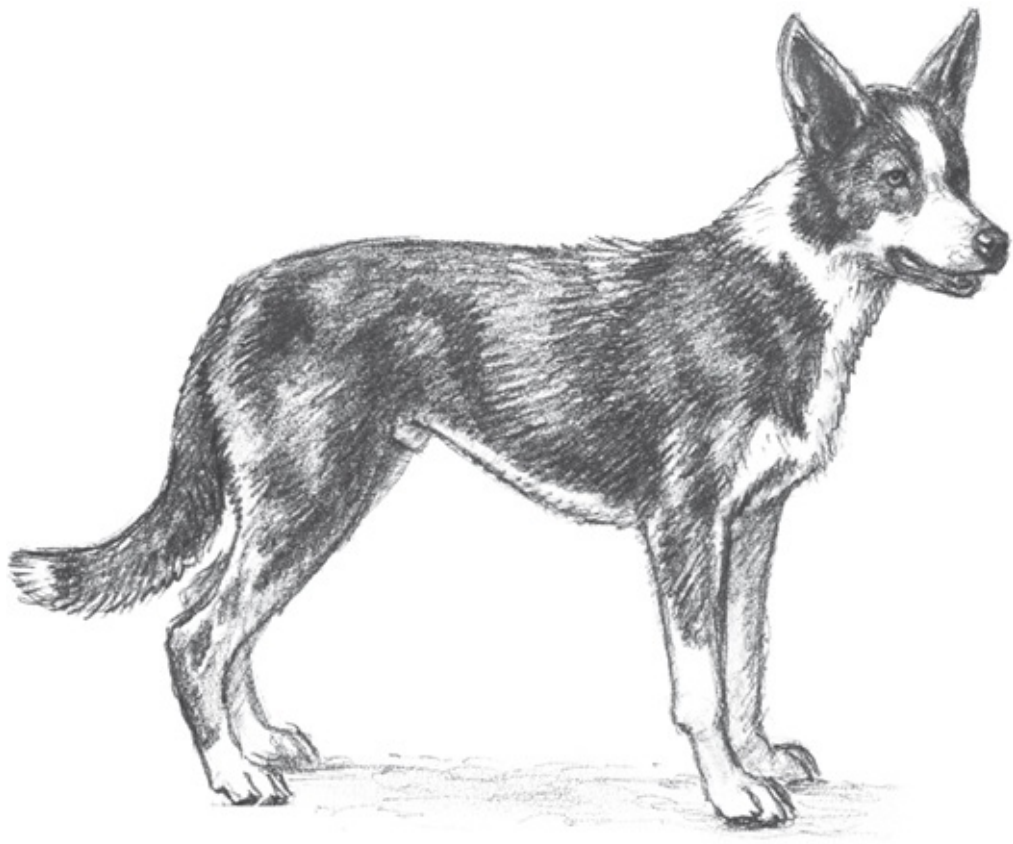
3 The Italian greyhound has a curved, graceful body.



4 The finished drawing done in pen and ink.

herding breeds

These dogs are used to help people herd, move, and contain livestock. They have to have high energy, intelligence, and agility. Some shorter-legged breeds, such as corgis, are suited for nipping at livestock's heels in close quarters. Others, such as the border collie, are longer-legged and adapted to many hours of guiding livestock over rolling hills and fields.



Smooth-coated (shorthaired) border collie ([here](#)). The longer-haired dog ([here](#)) is known as a rough-coat border collie.

border collie

The border collie comes in a variety of colors, but the most familiar is the black and white combination. Border collies are also best known for medium to long, soft hair, but they can come in a very short coat as well. This intense, hyperenergetic dog has no “off button.” Border collies are perhaps the most intelligent of all dog breeds.

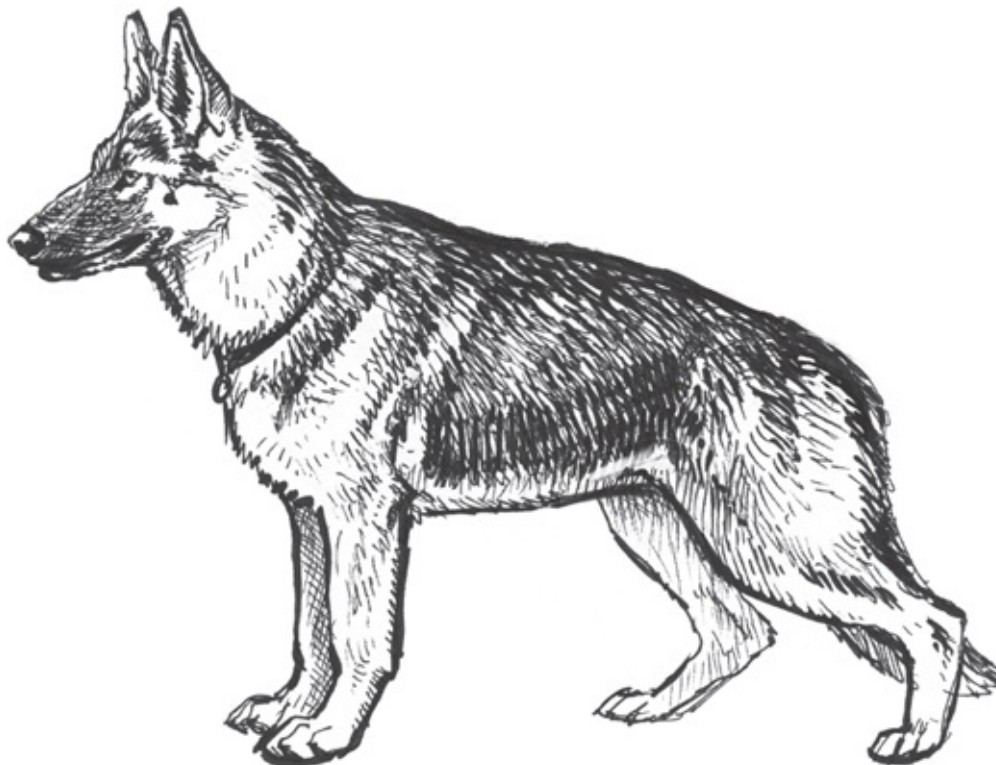
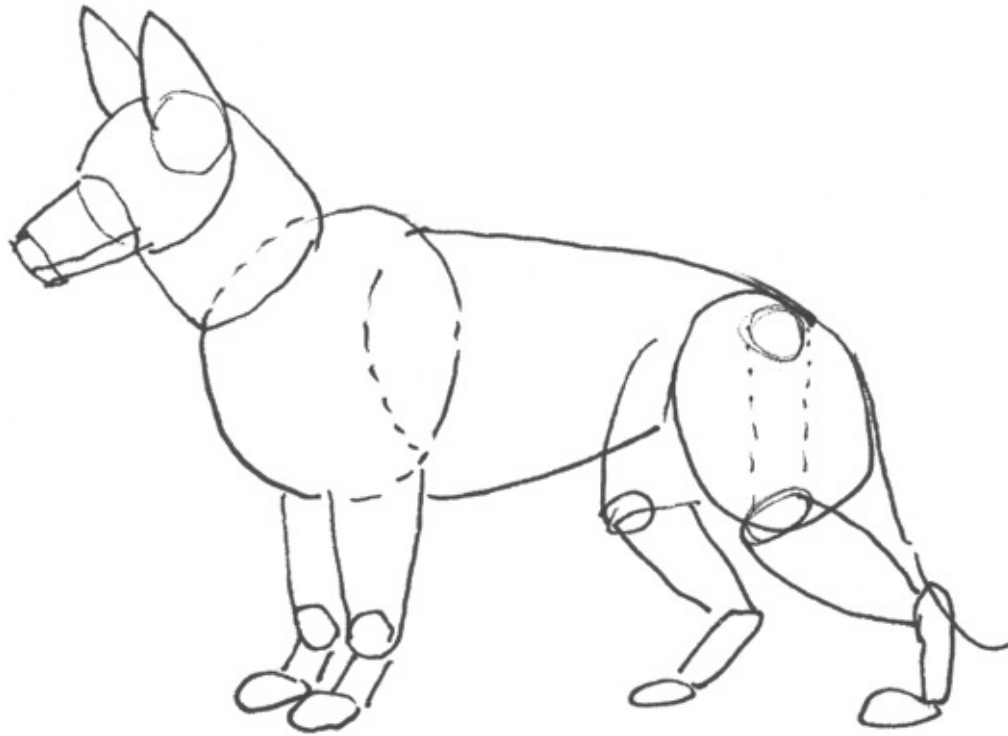
german shepherd

This intelligent, protective, and self-assured dog is one of the more popular dog breeds. Also known as Alsatians, German shepherds come in a variety of colors, but the most familiar is the black and tan/red coloration. Some dogs (certain show lines, in particular) have sharply sloping backs.



Note the large, narrow ears. The German shepherd has a dark muzzle and intelligent

eyes. Also, this breed often has a dark patch on the forehead.



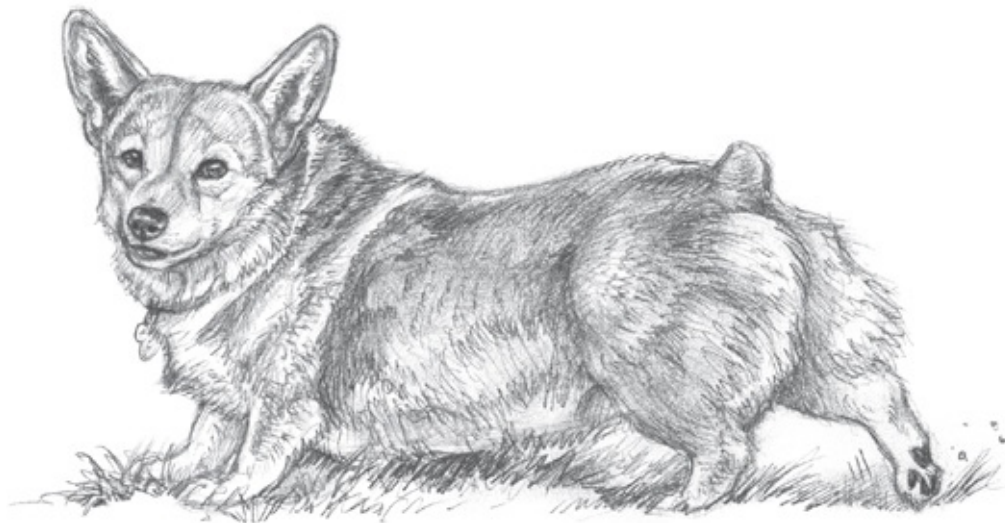
Note the crouched appearance of the hind legs.

pembroke welsh corgi

This short-legged breed is very smart and is the smallest dog in the Herding group. There is a separate breed known as the Cardigan Welsh corgi.



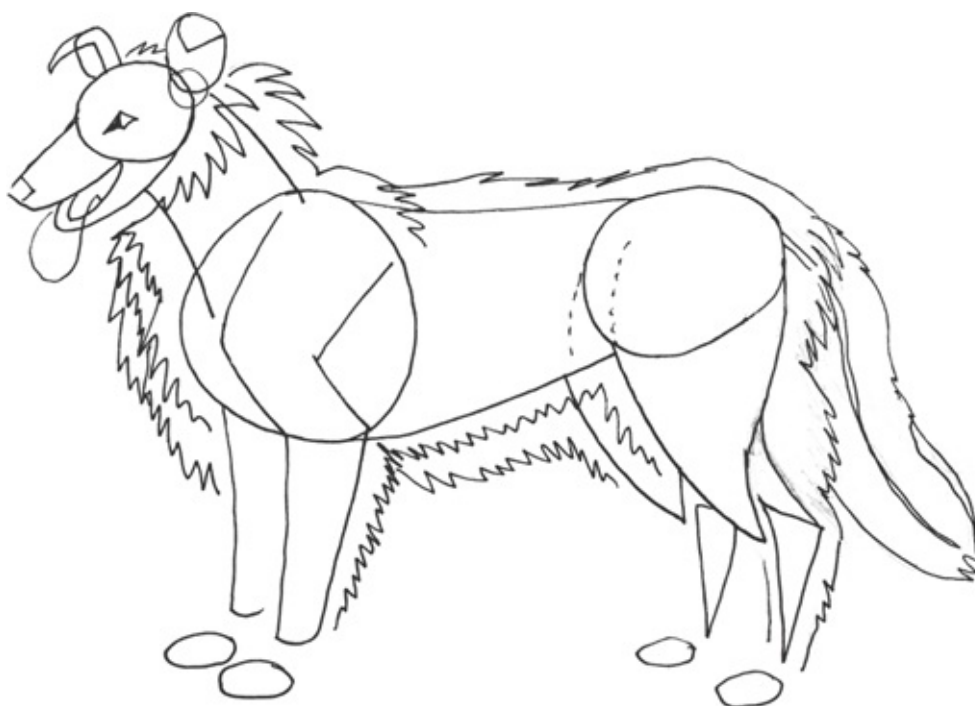
A brush pen was used for this corgi portrait.

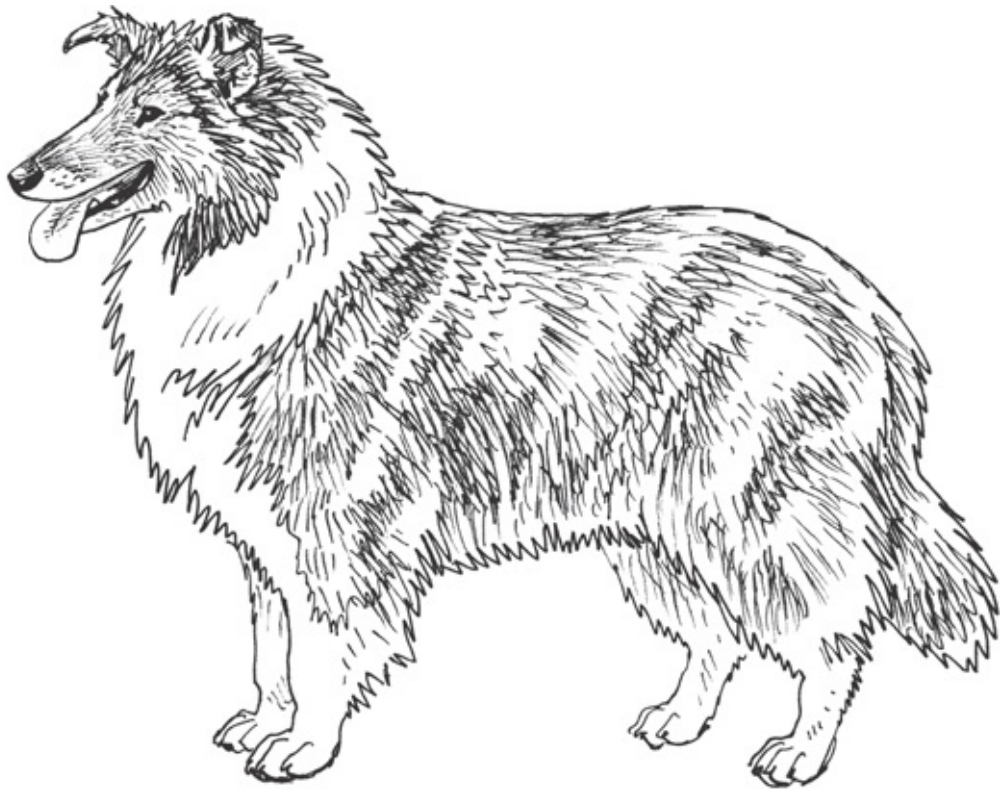


This pencil drawing combines fine detail with smudging for softness.

collie

The collie, made famous by its heroic characterization in *Lassie* television shows and movies, is a dog that originated as a sheepherder. The longhaired (called a rough coat) dog is perhaps most familiar, but collies also come in a shorthaired variety, known as the smooth collie. The collie has an elongated and flattened head, and comes in several colors.





The drawing above shows the dog's basic form underneath its hair. The drawing at left is more finished. Note the slightly bent, V-shaped pattern of fur flowing from the collie's "cheek."

working breeds

Working breeds encompass a wide variety of dogs traditionally used by people to help in some aspect of day-to-day working life, such as sled dogs and guard dogs. This group includes some huge dogs, such as the Great Dane and the Saint Bernard.

boxer

The athletic boxer is a good family dog with a sturdy and straight appearance. Boxers are known for standing on their hind legs and appearing to "box" with an opponent; hence their name. They have a strong, square muzzle and short hair.

The length of the top part of the muzzle should be half the length of the main part of the head (the part not including the muzzle).

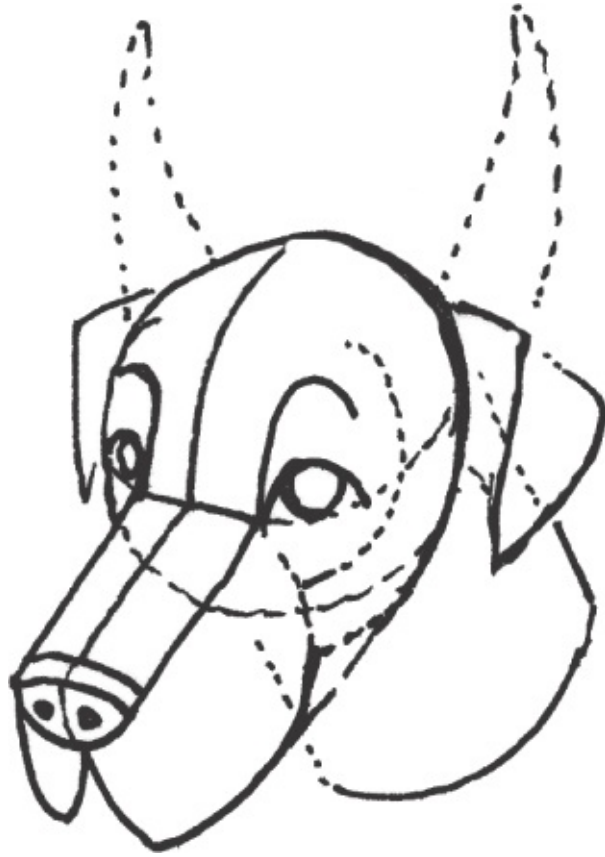


Note the circular head shape coupled with a mostly square muzzle.

great dane

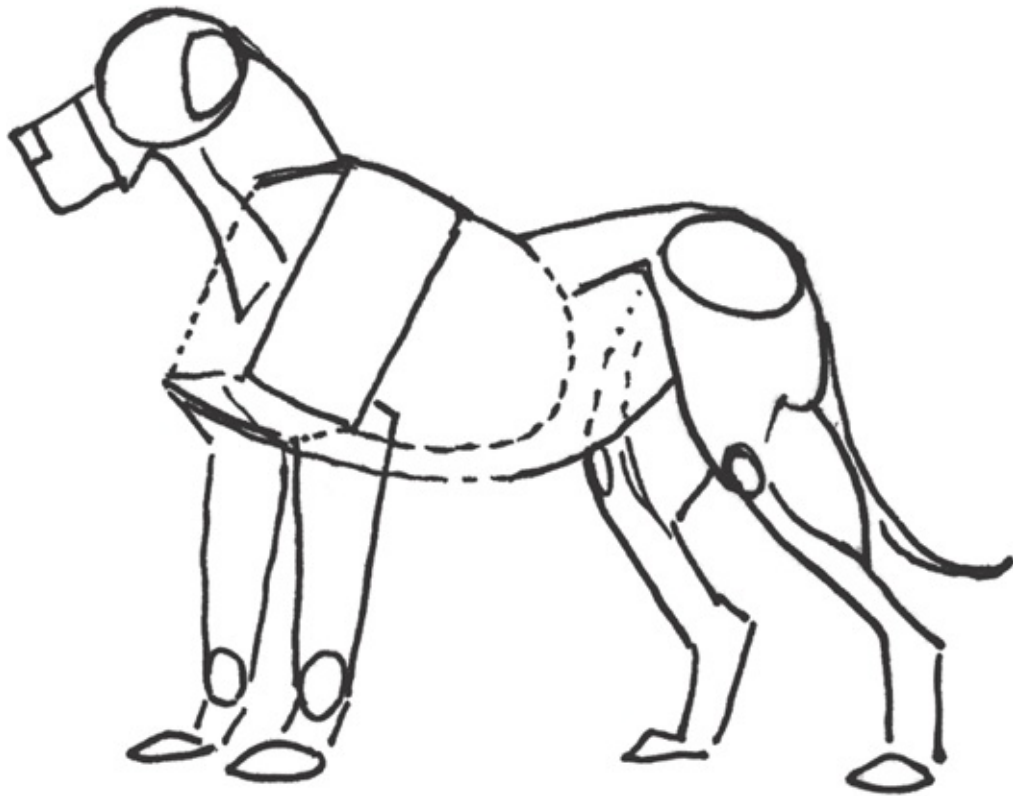
This tall breed is a gentle giant with a regal bearing. Great

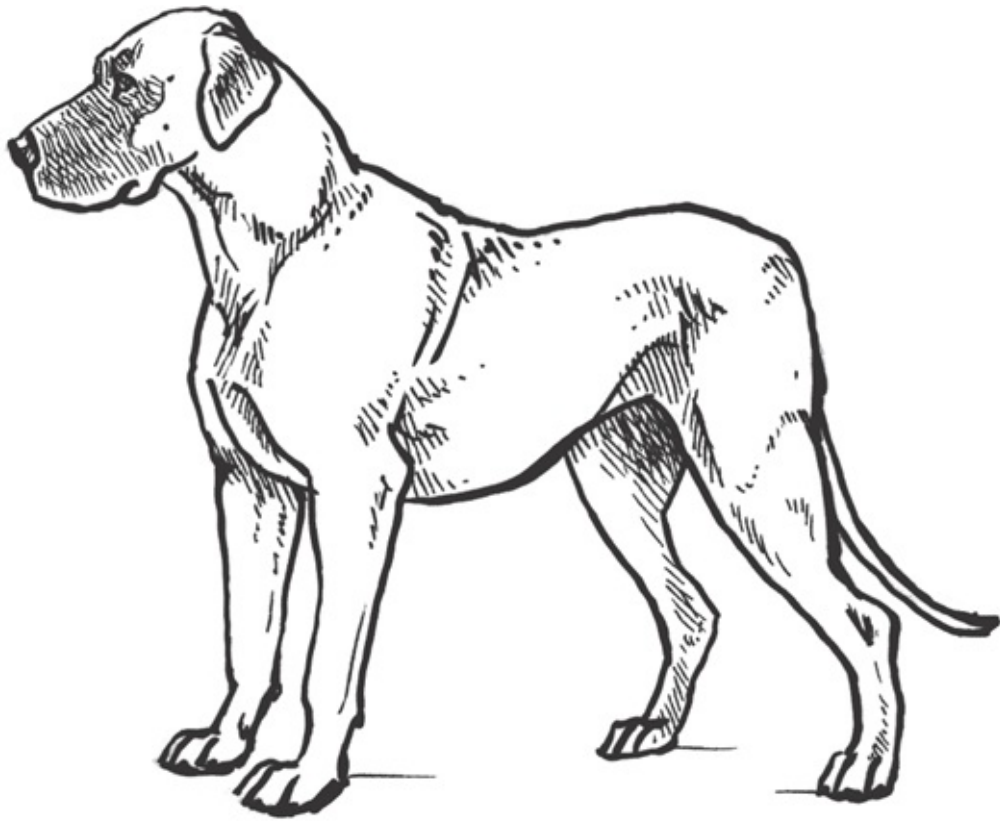
Danes can be a little over 40 inches tall (over 101 cm) and over 7 feet long (2.1 meters) from head to tail!





The ears of Great Danes are either cropped or uncropped.

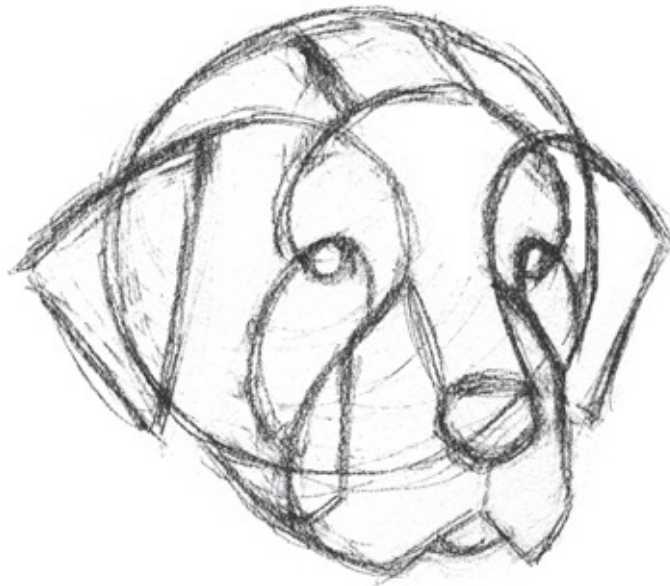




The Great Dane has a large body that must be supported by strong (but not bulky) legs.

saint bernard

The Saint (or St.) Bernard is a very large, mastiff-type dog with a deep chest and a slightly arched, massive skull. Originally from the Italian and Swiss Alps, it is the national dog of Switzerland.

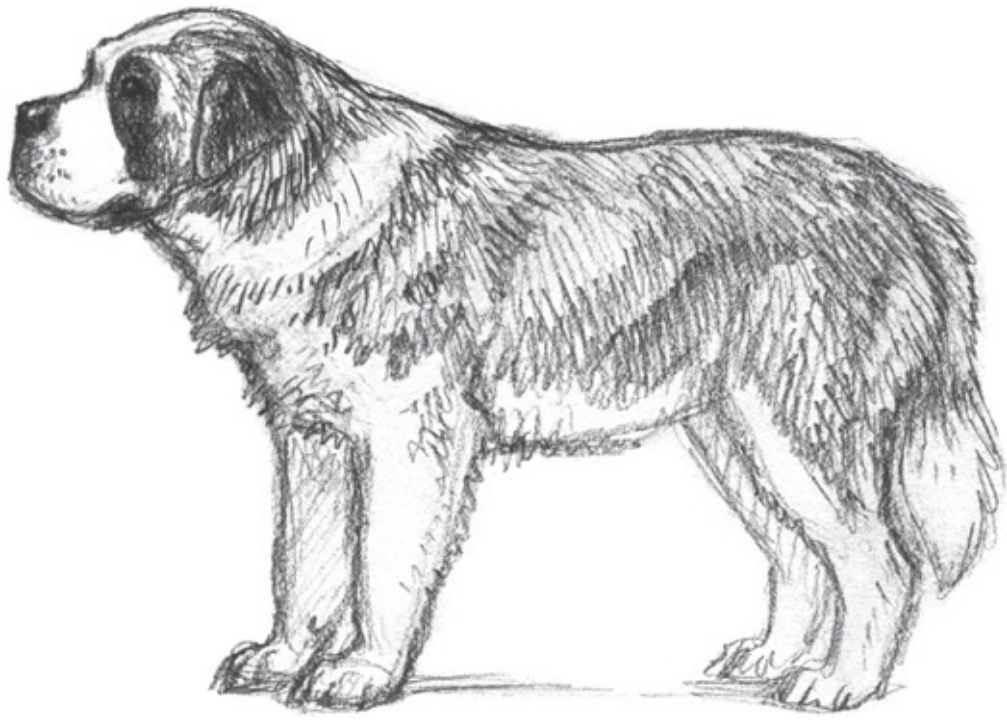


Basic Head Shape

Note that the eyes seem small and surrounded by a lot of mass in the dog's head, giving it a thick, heavy appearance.



Some smudging was used to make this pencil drawing look soft.



This finished pencil drawing uses short strokes in the direction of the hair to indicate shaggy fur.

siberian husky

Huskies are bred to pull sleds in the cold North Country. They are tireless runners and have a thick fur coat, which helps them perform their job. Huskies have “sickle tails” (they curve upward from their body, like a sickle, instead of extending straight out or hanging down).



Most of this was drawn with a brush pen.



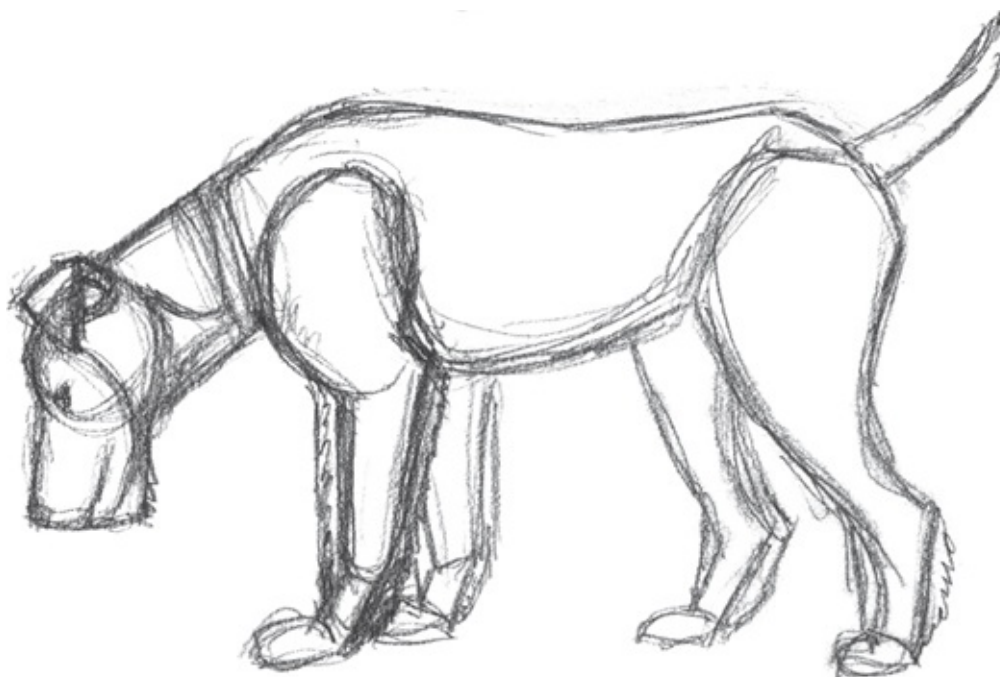
Finer details were added with a smaller-diameter pen.

terrier breeds

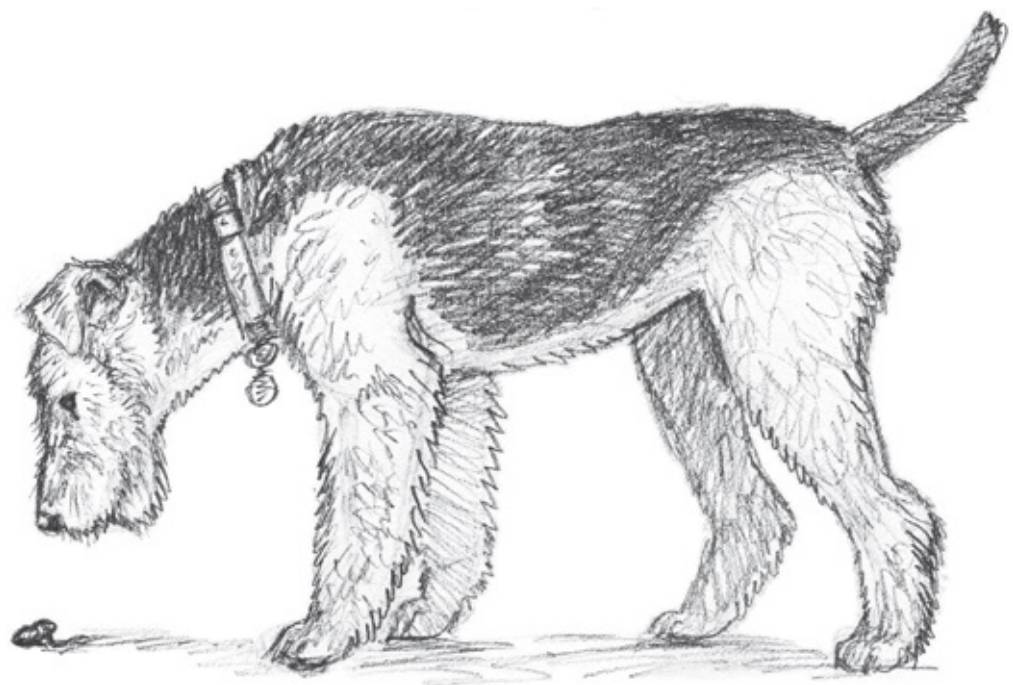
These dogs are known for their stamina and feisty nature. Many were originally bred to hunt rodents and small predators. Some of these dogs would plunge underground, pursuing their prey inside its burrow. Some are quite powerful.

airedale terrier

This is the largest of the terrier breeds, standing up to 24 inches (61 cm) at the shoulders. Its front legs are straight and the head is long and flat.



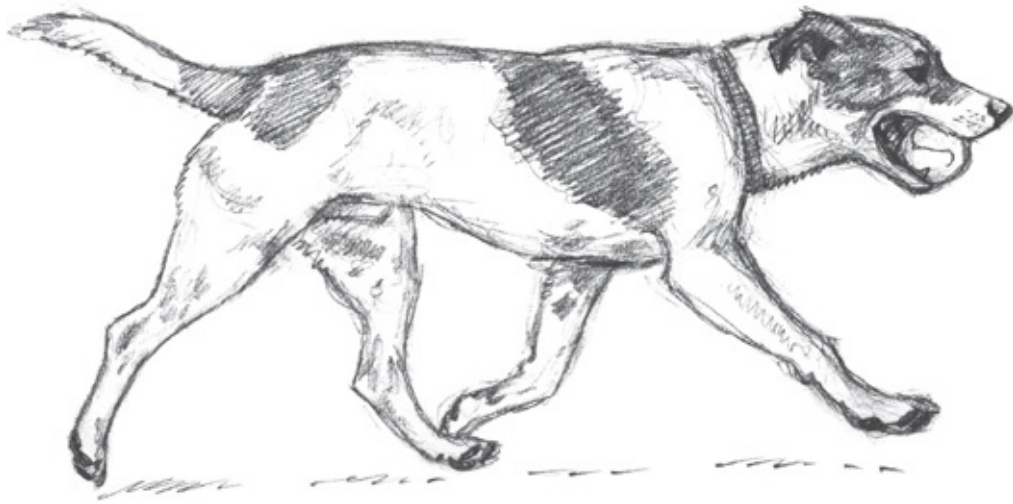
First, the forms are blocked in with light sketches.



Smudging is used in these finished pencil drawings for softness.

jack russell terrier

This feisty foxhunter is a small, very energetic, and determined dog that needs a lot of exercise. It has perky, triangular ears and a white coat with brown and/or black spots. The similar Parson Russell terrier is a newer breed that has Jack Russell origins but has less variation in size. It is slightly bigger and has a larger chest and a longer head than the Jack Russell.

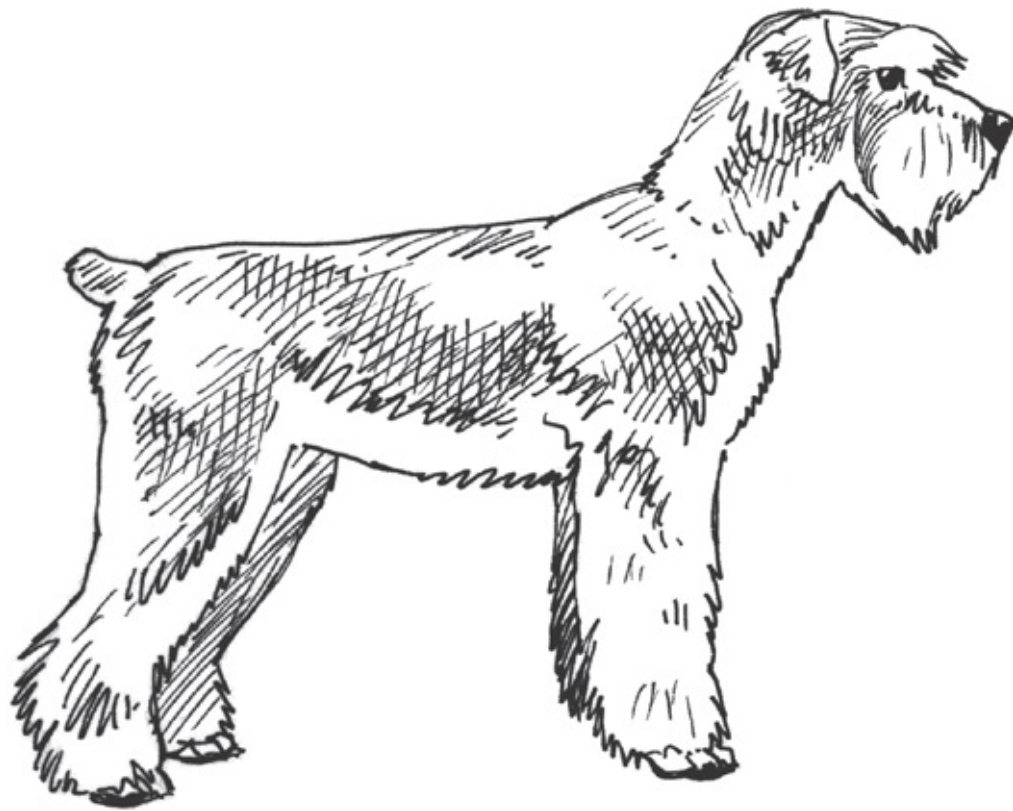


miniature schnauzer

This popular dog breed has a squarely proportioned build and a wiry coat that is often salt-and-pepper-colored (though other colors occur). The miniature schnauzer is friendly, alert, and makes a good watchdog. This dog's front legs have a straight appearance, and the feet are short and round.



Here is a look at a miniature schnauzer's head, both with the long hair (which is the dog's normal appearance) and without.



Crosshatching was used to add texture to the head and body. For more information on crosshatching, please see [The Artist's Process: Drawing Scales and Reptile Skin](#), and [Avoiding an Unnatural Look](#) on [this page](#).

norwich terrier

This small terrier's outer fur is wiry, with a soft, dense undercoat beneath. It is hardy and energetic. It looks similar to the Norfolk terrier but can be distinguished by its prick (upright) ears.



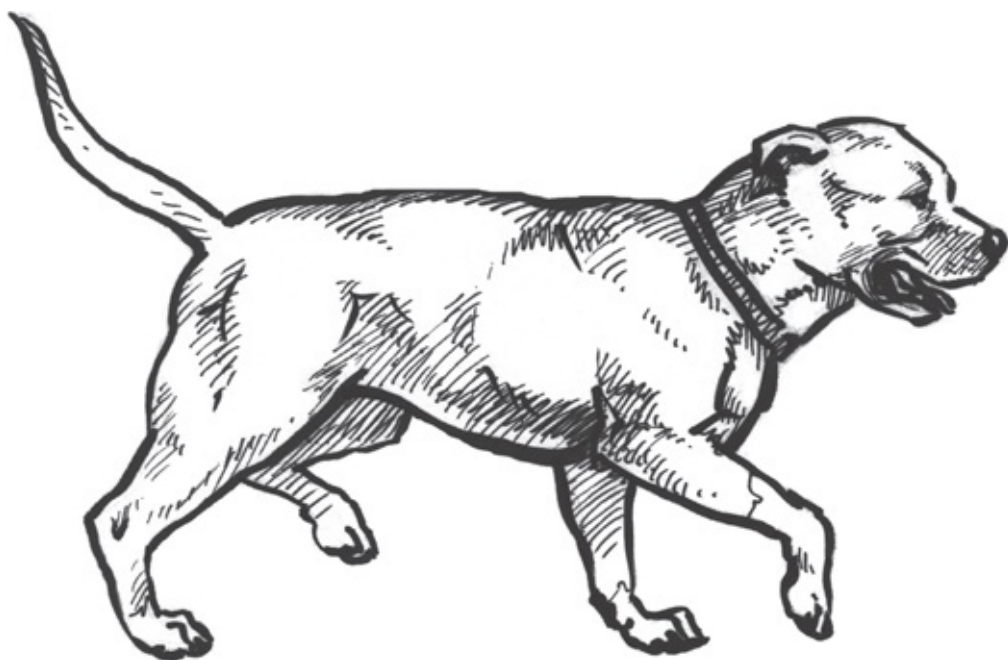
Negative space under the dog's body (the "empty" space between the dog's legs) was

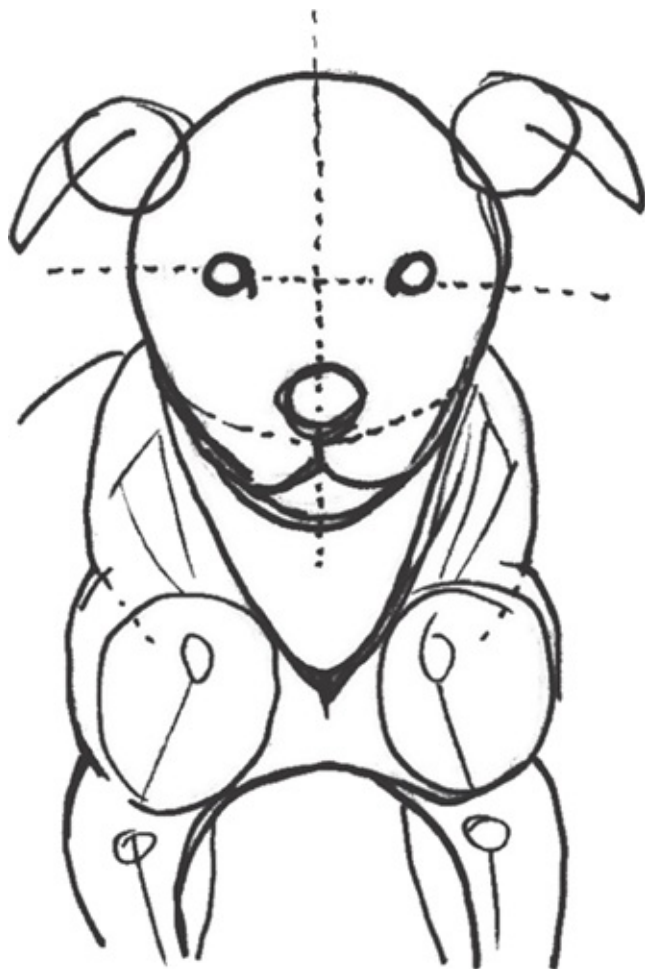
shaded to suggest form and complement the pen strokes used to draw the grass.

staffordshire bull terrier

Also known as the Staffordshire, the Staffy, or the Staffie, this is a powerful, stocky dog with a broad head. It looks tough but is friendly and was once even known as the “Nanny Dog” because of its suitability with children.









Staffy Puppy

The drawing on the left shows some of the relationships between forms and their underlying structures. Muscles easily show through the short hair.

west highland white terrier

The West Highland terrier (Westie) is a strong-willed and self-confident dog with a distinctive all-white coat. It has a muscular build underneath its coarse, dense fur. Westies have dark, almond-shaped eyes; a slightly domed skull; and small, pointed ears.



Westie Face

Drawn in pencil with some smudging. This terrier has a shaggy face, which I indicated with squiggly V and straight lines that “poof” out from the center of the dog’s head.

toy breeds

These dogs are small but full of personality. These are the dogs most often enjoyed as lapdog companions. They range from the spry little Chihuahua to the short-muzzled, wrinkled pug. Toy poodles are included in this category, but their larger brethren, the miniature and standard poodles, are included in the AKC’s Non-Sporting group.

chihuahua

The Chihuahua is believed to have originated in Mexico and it is the world’s smallest dog breed. It has a round forehead and comparatively large eyes. Chihuahuas come in several different coat colors and two different lengths of hair: a smooth (short) coat and a long coat.



This is a shorthaired Chihuahua begging. I added several squiggly lines around the dog's tail to indicate motion (wagging).

pomeranian

The Pomeranian (Pom) is a small, longhaired breed with a foxy face and an alert demeanor. It has a long, straight outer coat and a thick, soft undercoat of fur.

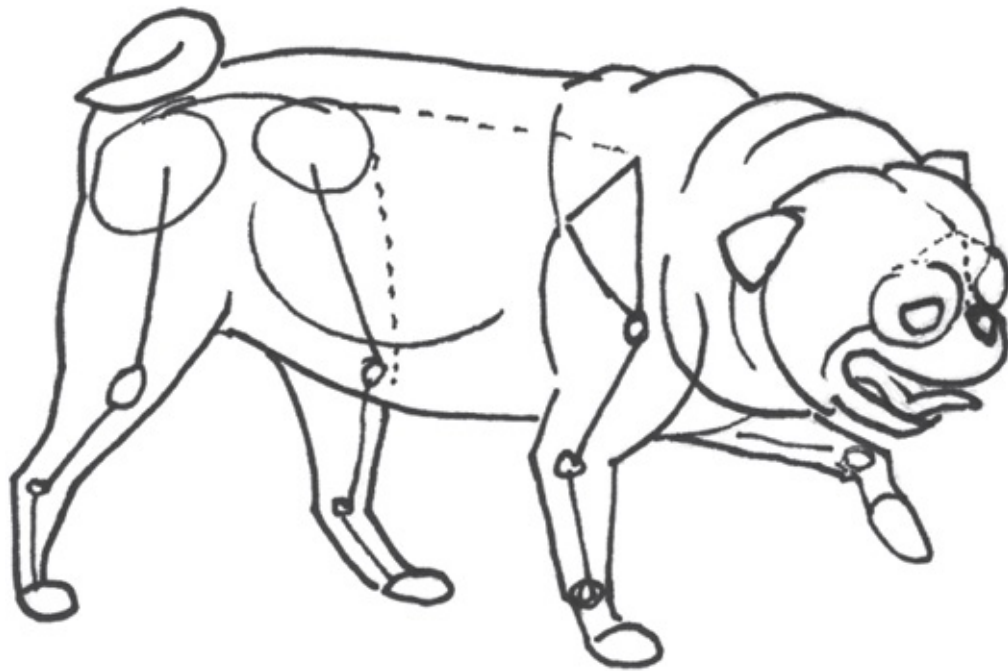


These drawings show the basic underlying shapes of facial details and patterns in the fur. Little of the dog's anatomy shows up from under all that hair, but some patterns are discernable. The underlying anatomy does affect different patches of fur and how they overlap one another.



Finished pencil drawings. Both drawings were gone over several times, adding details, smudging, and then adding more details.

The even-tempered pug is one of the world's oldest dog breeds and among the most distinctive. It has a somewhat square-shaped head and body. Pugs come in two colors: all-black and fawn (tan) with a black face and ears.





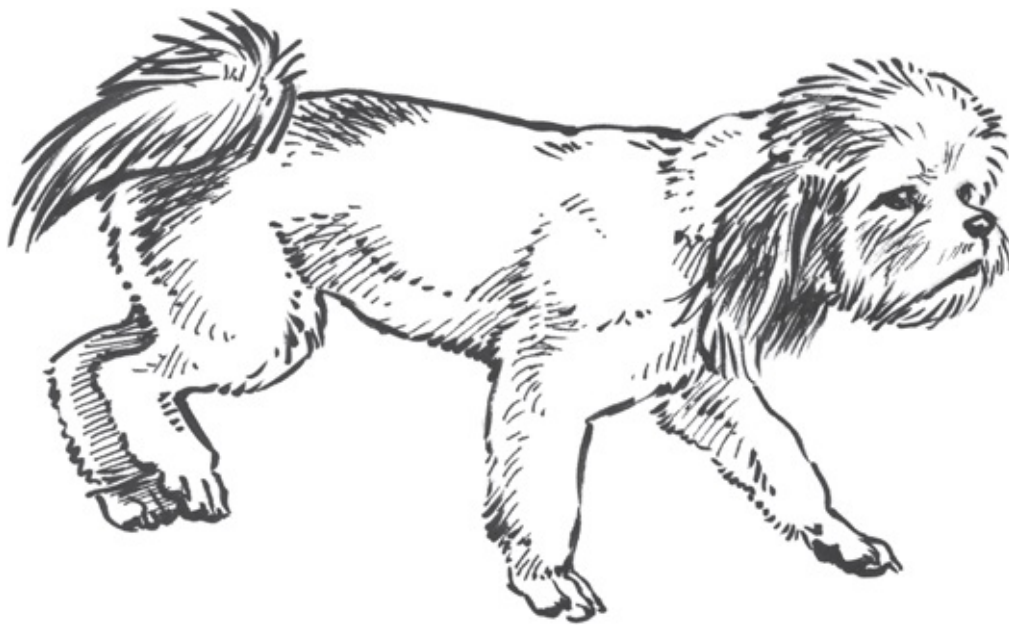
The pug's eyes bulge out from the head. Its body is stocky and its legs seem somewhat short. From the side, its body seems rectangular. The pug's neck is short and thick, and its head appears large. Note the tightly curled tail.

shih tzu

This small dog with long, silky hair originated in China and is among the oldest dog breeds. In English its name means “lion dog,” as the shih tzu resembles the guardian lion dogs, or “fu dogs,” of Chinese mythology.



Pen strokes were kept to a minimum in the white areas and used to shade in the dark patches.





Grooming

A shih tzu groomed for a show (right) and one with a lower maintenance “puppy cut” (left).

non-sporting breeds

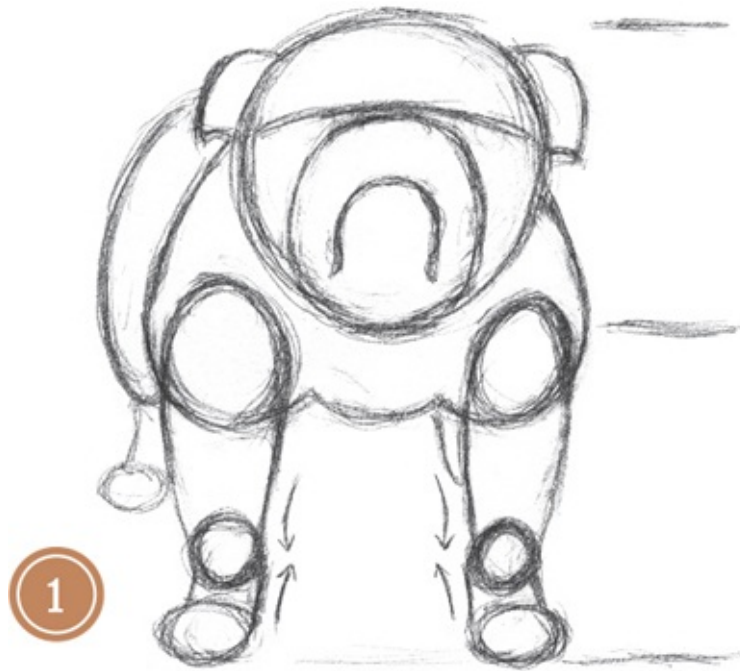
Non-Sporting seems to be the category where every other dog shows up! This group ranges from the sedate, watchful chow chow to the energetic dalmatian.

bulldog

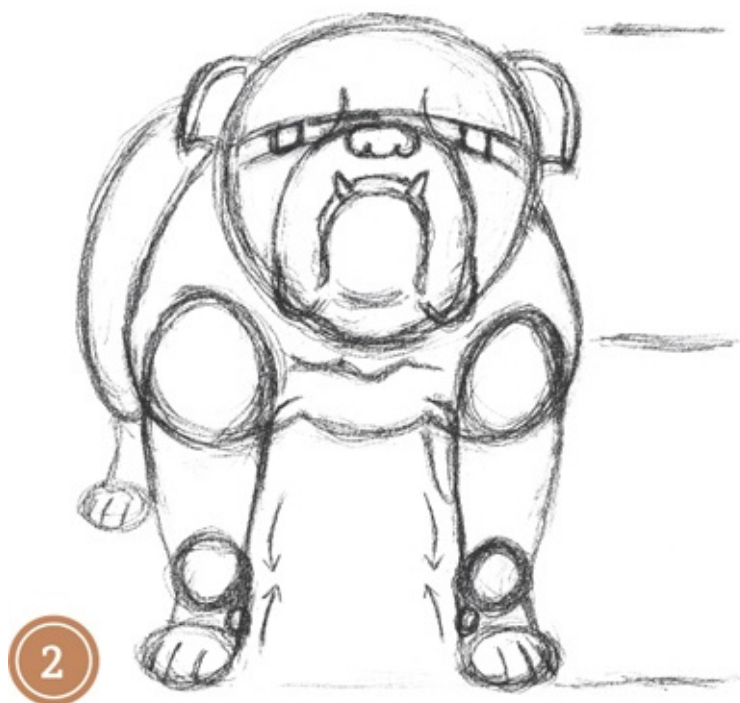
The bulldog, also known as the English bulldog, is a muscular, short-legged breed with a pronounced “scowl” on its wrinkled face. Its head and shoulders are broad. Despite

the grumpy appearance, bulldogs are friendly and good-tempered.

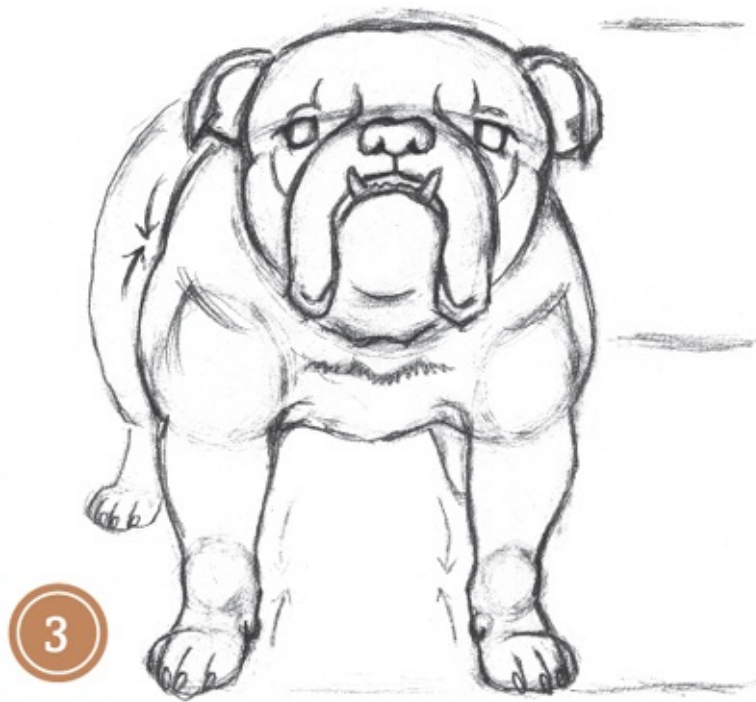
Demonstration: bulldog, pencil



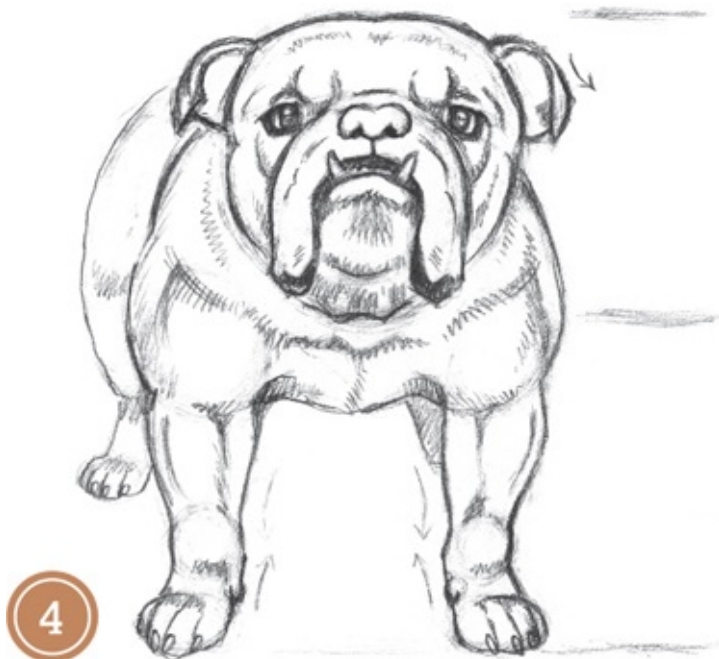
1 Lightly block in the basic shapes of this bulldog.



- 2 Add details such as the eyes, nose, mouth, toes, dewclaws on the feet, and a crease where the neck meets the chest.



- 3 Erase some of the guidelines from earlier. Refine the details.



Shade in the dog's body, using shadow and line to add a hint of muscles and fur. Add pupils to the eyes.



5 Add short pencil strokes to indicate fur, following the hair direction on the body. Finish shading in the eyes, nose, and other body parts.

dalmatian

This strong, active dog needs lots of exercise and activity. The most common coat color of this breed consists of black or liver (brown) spots on a white background. Puppies are born completely white and begin to develop their spots about a week later.



This dalmatian was drawn with both thick and thin ink lines.

poodle

Poodles come in three official sizes: toy, miniature, and standard. The poodle has plush, slightly wavy or curly hair that requires a lot of grooming and can be cut to different styles for home or for shows. Poodles are stereotyped by some as overly fussy dogs, but they're actually very playful, active, and extremely intelligent. The poodle shown here is of the miniature type, included with the standard in the Non-Sporting group. The toy poodle is grouped with the Toy group.

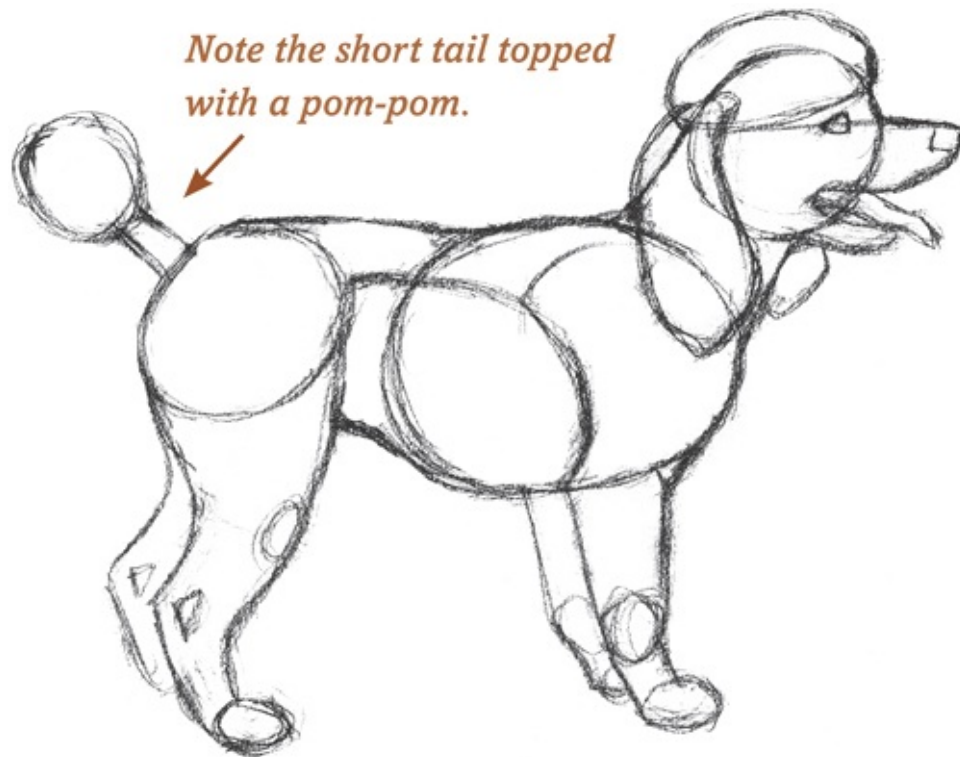


Draw the head using basic shapes. Note how the fur of the ears almost seems to flow from the top of the head (though hair is actually attached all over the ears). There are rounded, floppy ears under that fur, which are often obscured by the soft, poofy hair that grows profusely from them.



Pay attention to the long, wavy hair of the ears and the poof of hair on top of the head. Longer pencil strokes may be used here. The face hair is cut short on this dog,

so details are easily seen there. Pencil lines should be short to help indicate the short fur.

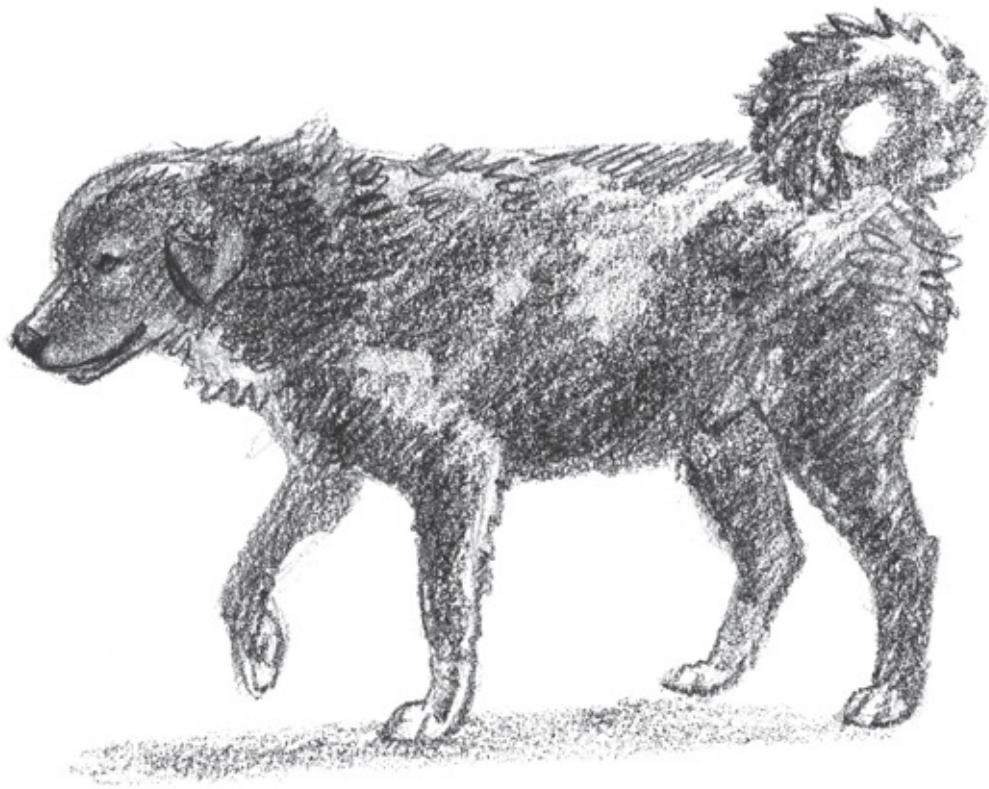


This poodle is shown in a “lamb cut,” ideal for a pet dog at home. The hair is wavy but cut short (compared to a show cut). I used overlapping squiggly lines to indicate the wavy hair.

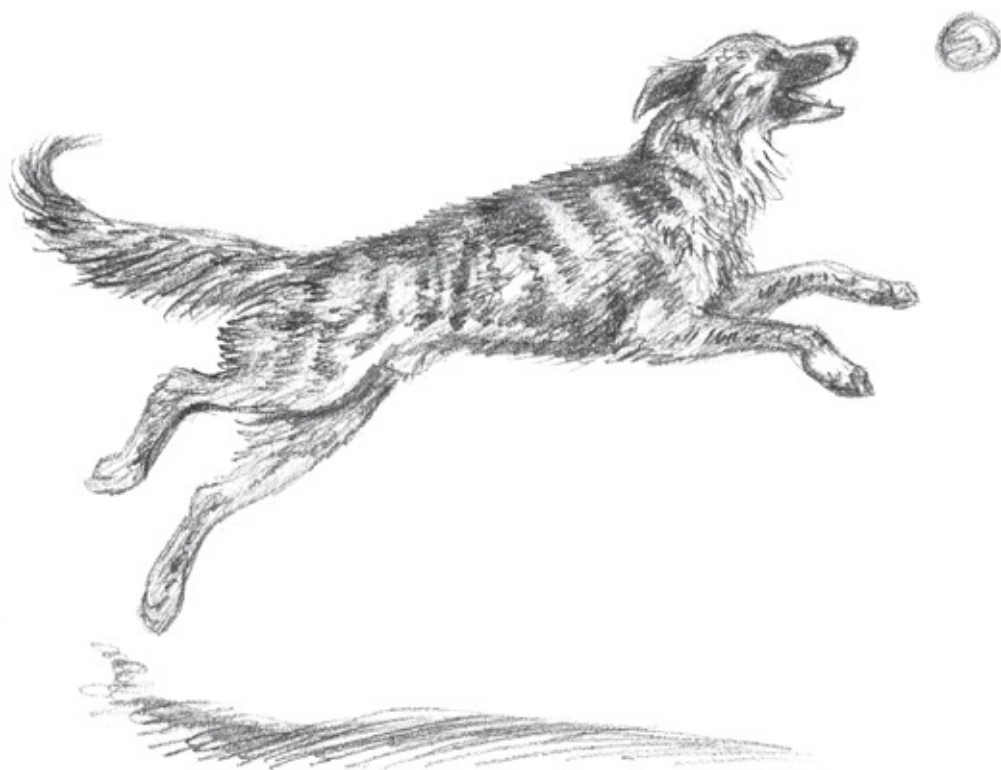
mutts

A mix of two or more breeds, the mutt or mixed breed is a great dog that embodies some of the best traits of its parent breeds. These dogs are often intelligent, healthy, and hardy. Some feature a strong likeness to one breed or another, while some are such a mix that it may be hard to tell what their origins are without the aid of a genetic test! Some are very beautiful. All are wonderful dogs!





Mixed-breed dogs come in many different sizes, shapes, patterns, and colors.



The Artist's Process: mutt (Teddy)

I've often had trouble drawing stocky, square-headed dogs, and this drawing of my dog Teddy was no exception. Even though I was using photographs to help me, I was having a hard time with her proportions as I attempted to block in the features of her face. At first, I focused on one area and became increasingly unhappy with it. I finally solved my problem by "letting go" of the area I was obsessing on and changing my focus to other areas. By working on other parts of her face and head, I was able to see how all the areas related to each other and recognized how the proportion in the problem area was "off." I found that changing her eyes in relation to her nose and mouth helped.

It took me a while to get her ears right. The numerous lines and shapes kept competing with her face, so the drawing was too "busy" and had no real focal point. I solved that problem by smudging the ears a little in order to soften them and "push" them back. This made the drawing less busy and distracting. The important area (her face) needed the most detail and contrast in order to be the main focal point.

I also found it helpful to continually measure the proportions between her eyes, the top of her head, her muzzle, her nose, her chin, etc. Lastly, I had to let go of trying to capture "every single detail" of the photograph and focus on the most important features I wanted to

convey, like the twinkle in her eyes and her “grinning” lips and mouth. The rest of the details fell into place after that.

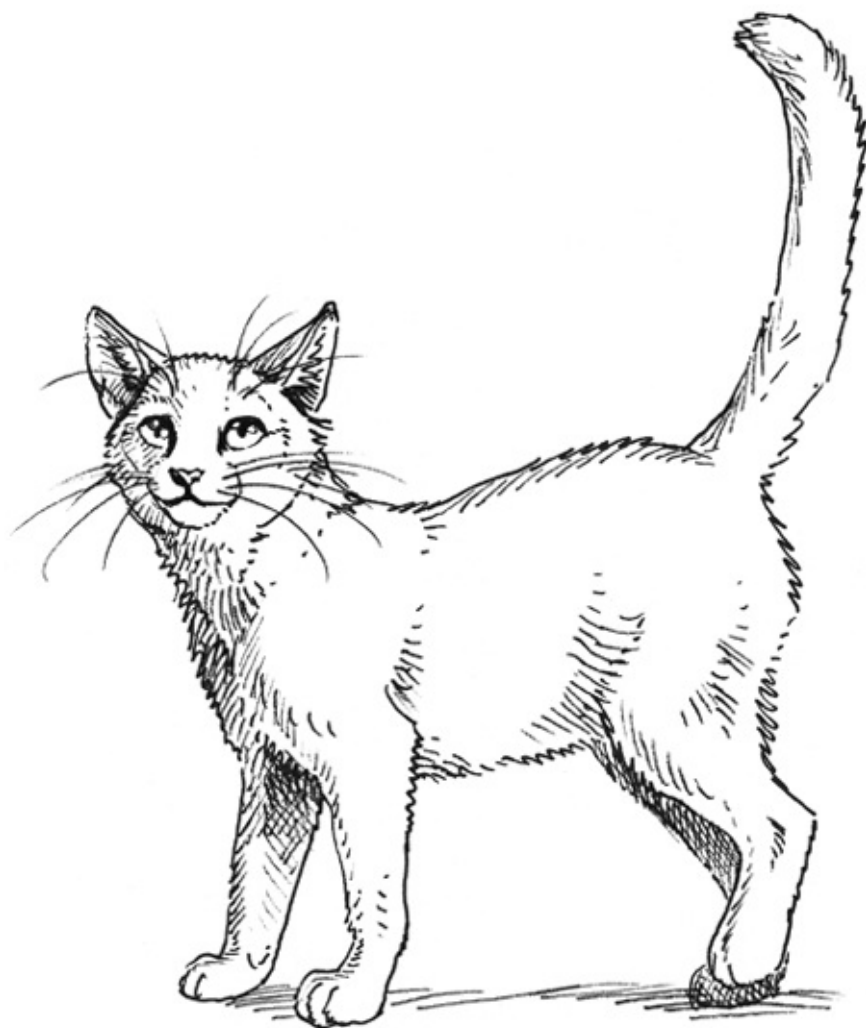
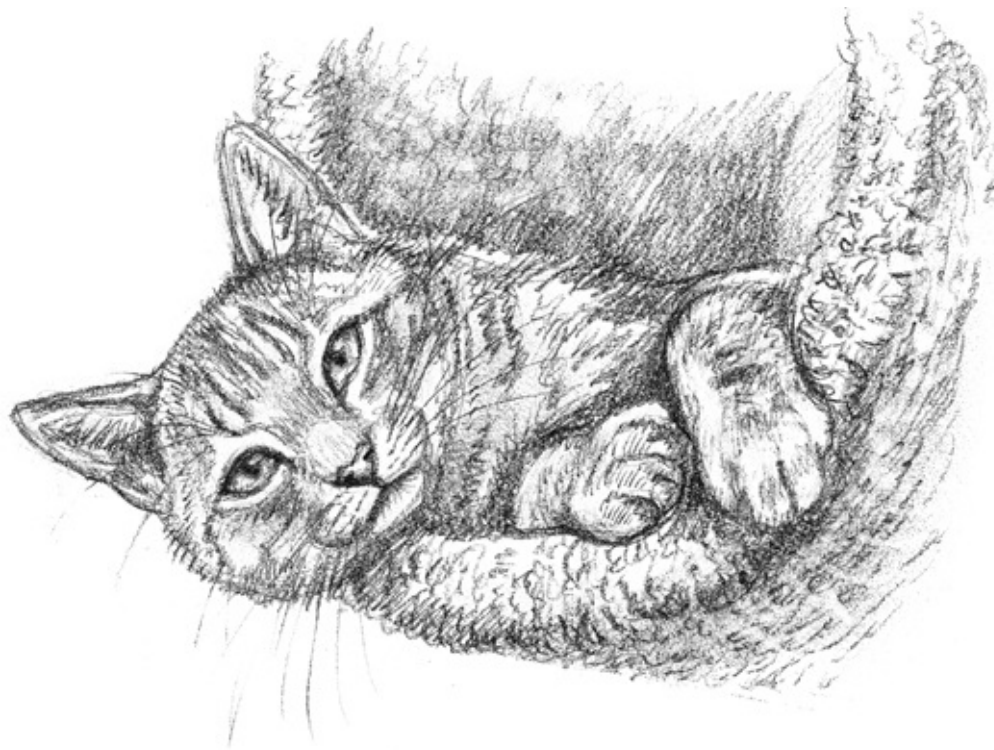


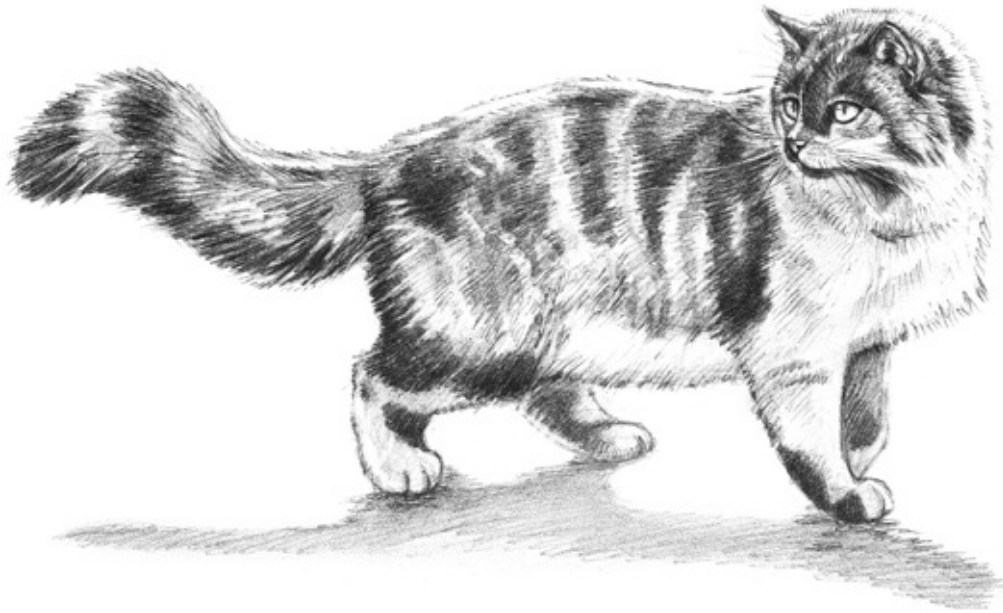
CHAPTER TWO



CATS

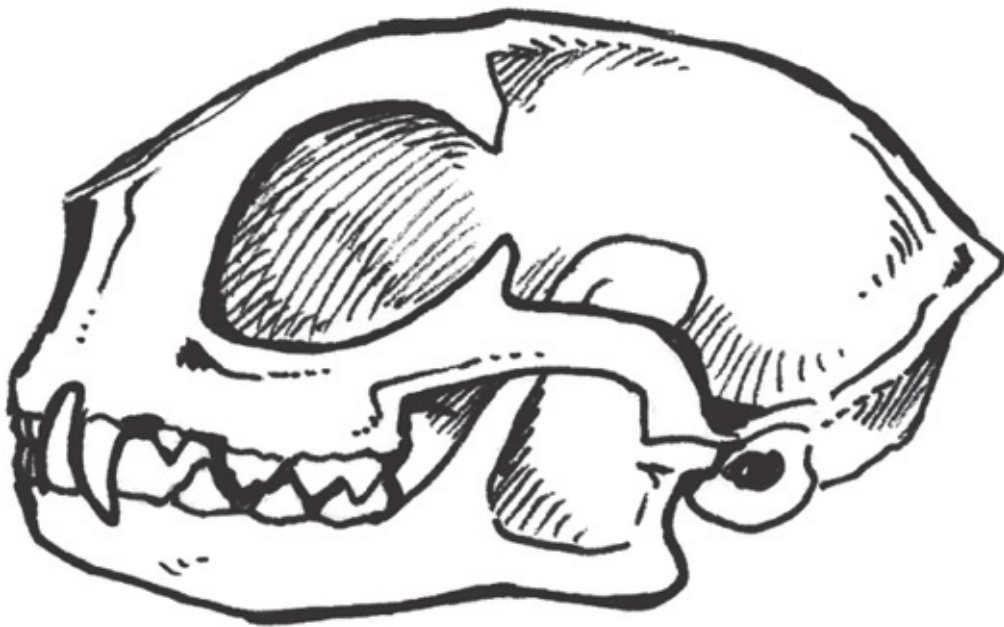
Cats are creatures of beauty and mystery. They live among us but have never quite been tamed, drawing the ire of some and the admiration of others. They keep rodents away from our homes and offer purring companionship for those they have deemed worthy of their attention. The feline form exudes grace and flexibility and can be a joy to draw.





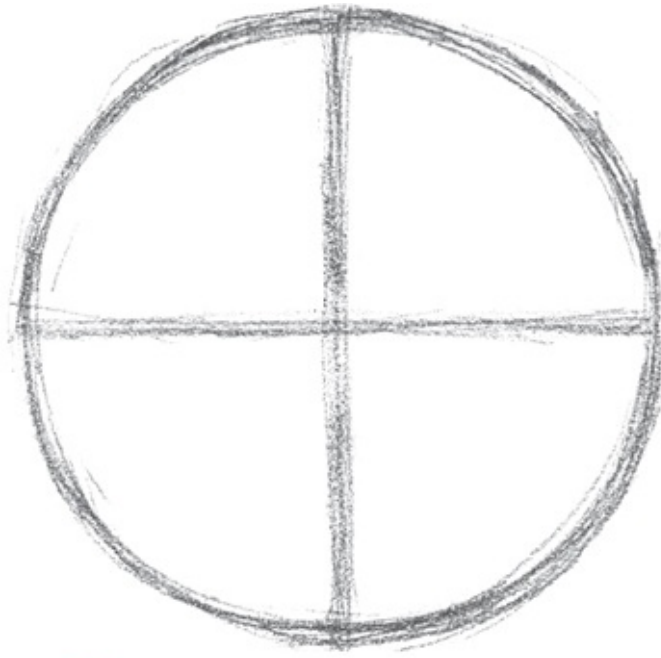
Head

A cat has a rounded head with a short muzzle. Its eyes appear large and face forward, giving the cat excellent depth perception.



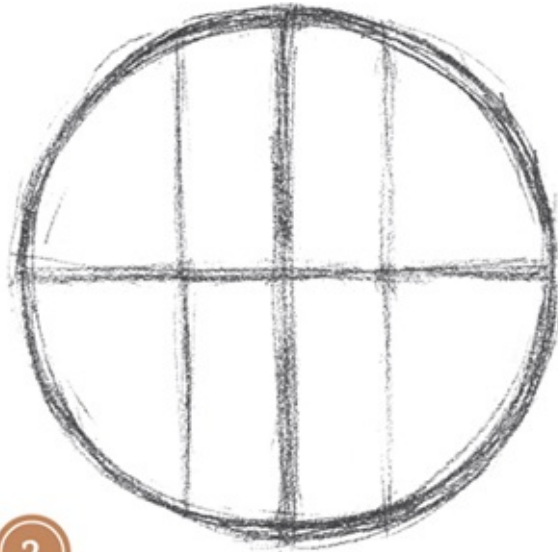
Notice the large eye sockets and short muzzle of the cat skull.

Demonstration: basic cat's head



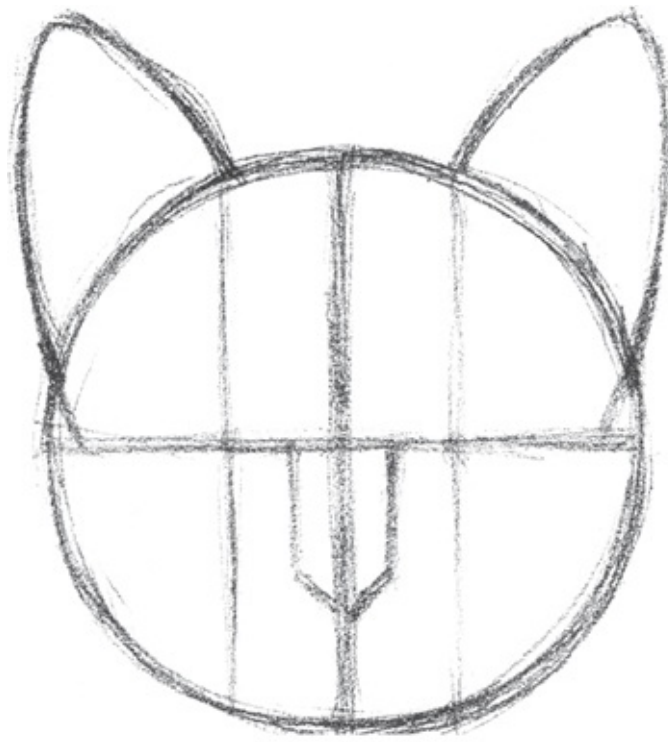
1

1 Draw a circle with a plus-sign shape inside.



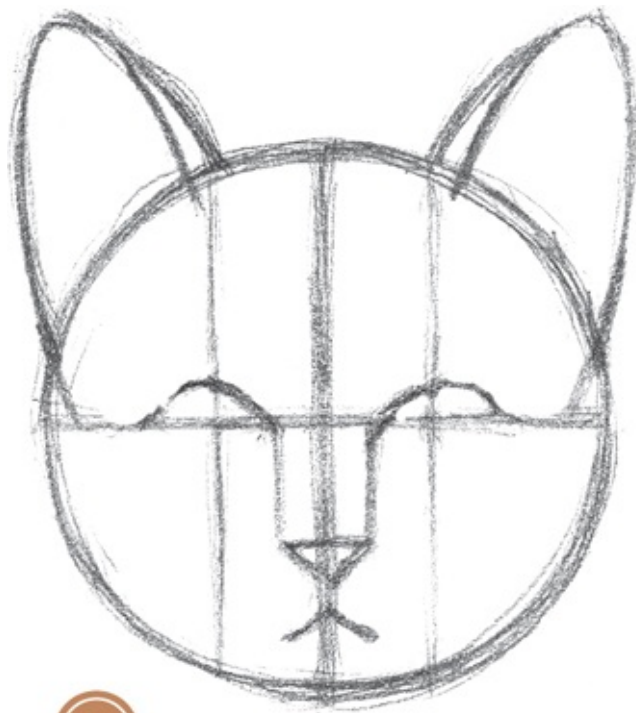
2

2 Add two vertical lines on either side of the center vertical line, dividing the head into thirds.



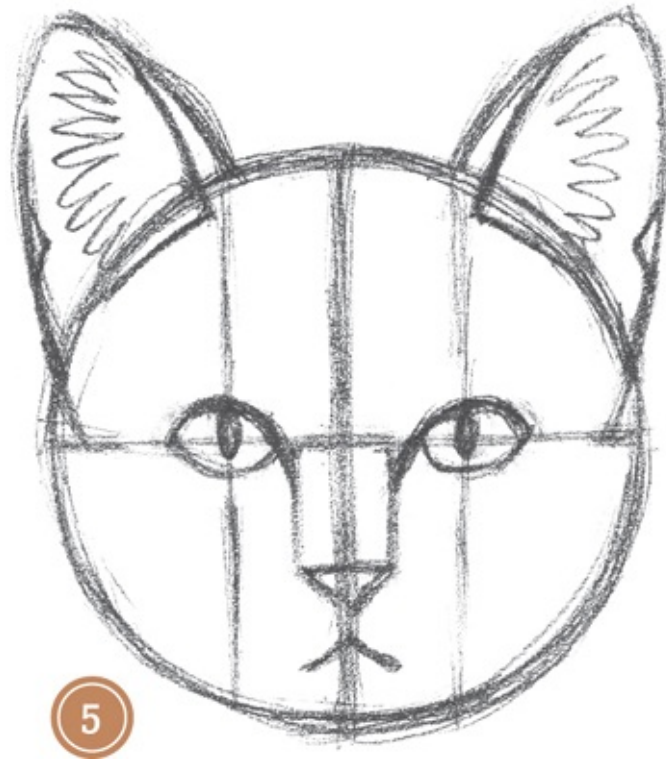
3

3 Draw the ears and the length of the nose.



4

Add the front edge of the ears, a triangular-shaped nose patch and an upside-down V shape for the mouth. Begin to add the top of the eyes. The highest point in the oval-shaped eyes lines up just outside the vertical lines that divide the face into thirds.



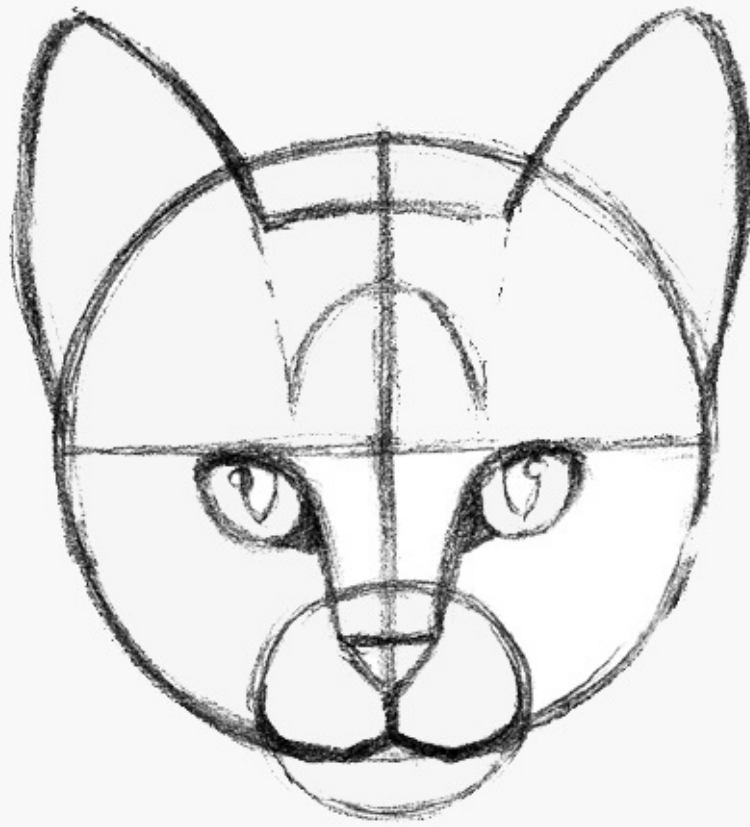
5 Finalize the facial details. Add pupils and finish the eyes, leaving a dark “tear duct” on the inside corners of the cat’s eyes; this leads to the nose. Add swaths of hair inside the ears and evidence of ear pockets. (Ear pockets are the pinched area on the outside edge of the ears. Look at Ears on [this page](#) for more information.) Add a line slightly below the head circle’s outline indicating the front part of where the ears attach.



6 Here I inked in the drawing (adding nostrils to the nose), let the ink dry, and then erased the pencil lines.

Another Way of Building a Cat's Head

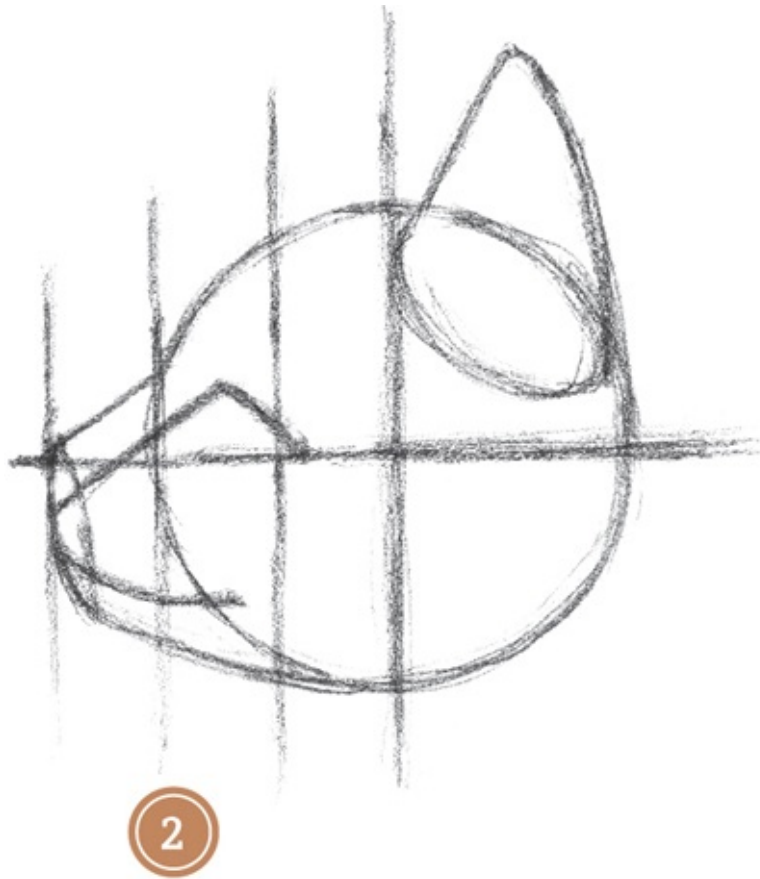
Note that there is almost an imaginary line flowing from the inside corner of the ears to the inside corner of the eyes and down to the outside corner of the nose pad. These (partly) imaginary lines create a space between the cat's ears, eyes, and nose that narrows as it flows down to the nose pad. Keep this in mind when drawing the cat's face from any angle.



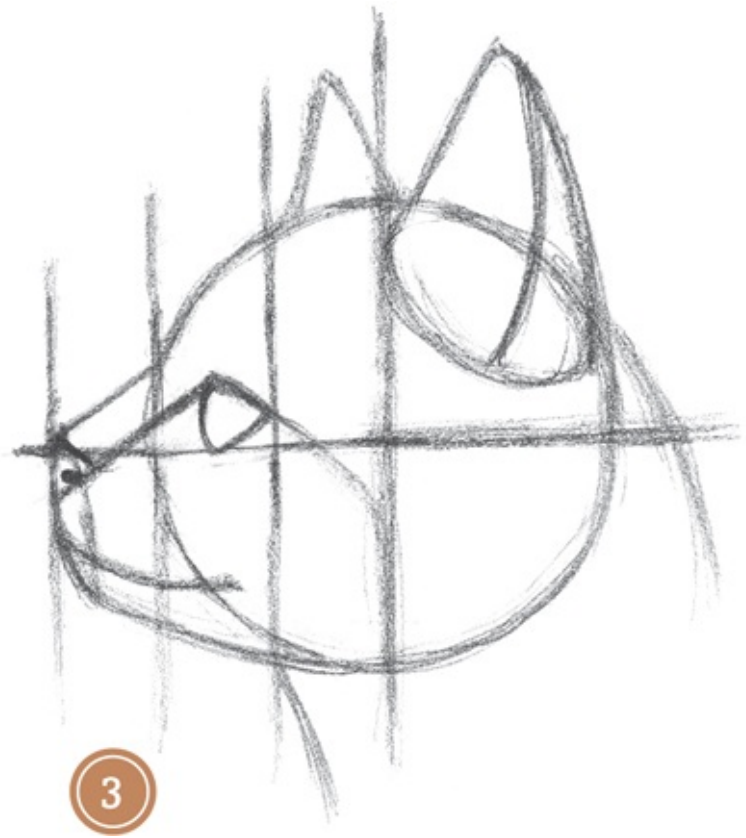
Demonstration: cat's head, side view



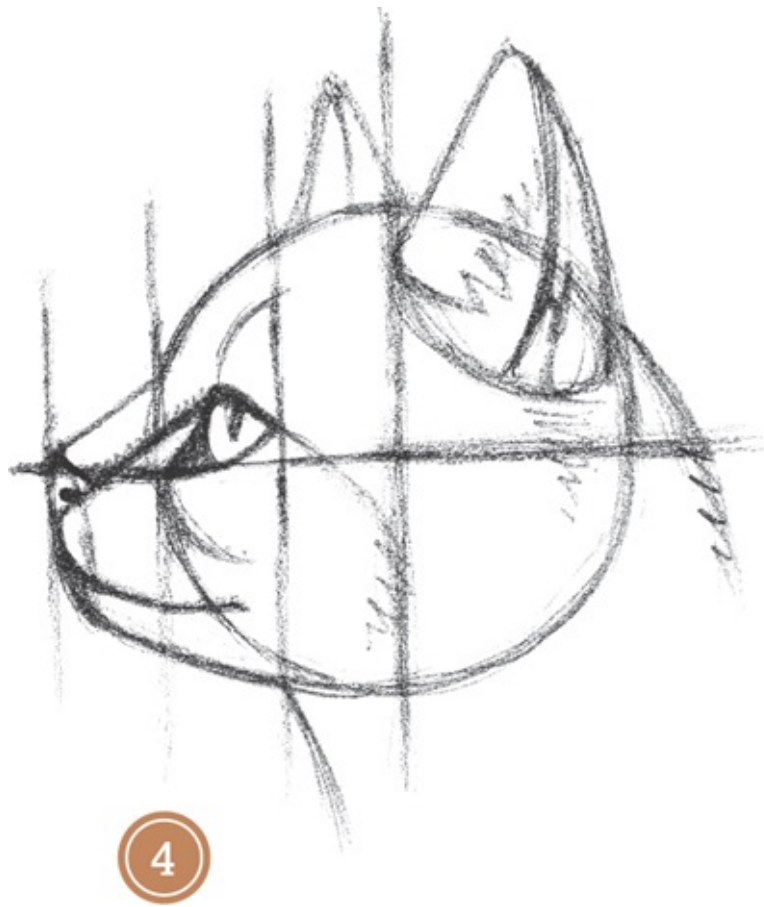
1 Begin with the circle and plus shape. Divide the left side of the circle into two equal parts, and add a third part of the same width to the left of the circle.



2 The top of the cat's muzzle takes up the farthest one-third of the guideline. Draw a shape that resembles an upside-down V or check mark to indicate the nose, tear duct, and top of the eye. Draw a curved line to indicate the mouth, making sure the corner of the mouth lines up fairly closely with the highest point at the top of the eye. Add the closest ear and its base.



3 Use a vaguely V-shaped line to complete the eye. The outline of the eyeball should curve out (forward, toward the left in this drawing) to indicate its rounded shape as it bulges out of the eye socket. The lower eyelid should slope up to meet the outside corner of the eye. Add the nostril and a line indicating the outer and inner parts of the ear. Continue the line going from the outside corner of the eye down the cheek. Draw the farther ear.



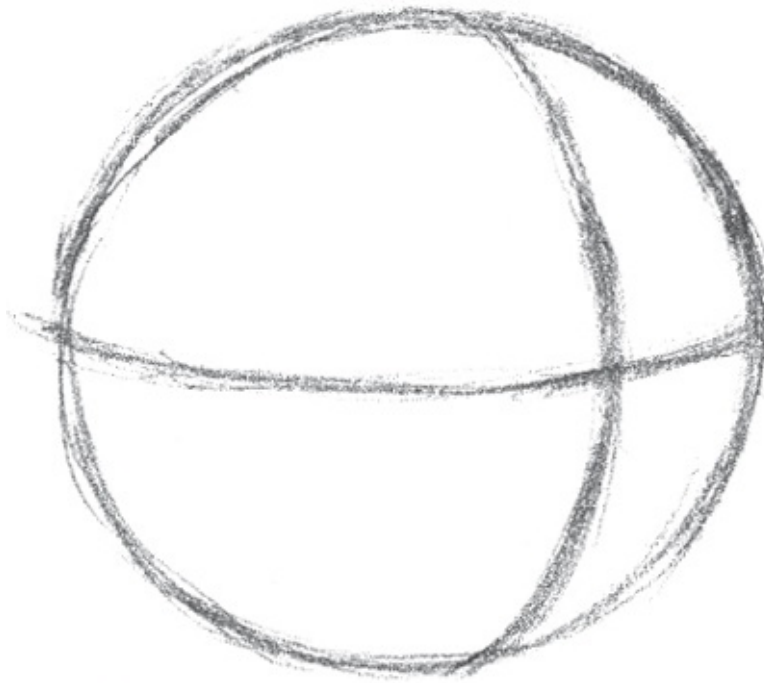
4

4 Draw the pupil, and shade in the tear duct. Indicate the front “cheek” or bulge under the eye. This is where a section of bone juts out from and wraps around the lower part of the eye socket, protecting the eyeball. Above the eye, indicate the “brow” of the cat (and a place where whiskers attach). Draw the long hairs inside the nearest ear, which attach from the inside front edge and sweep back. Finish the ears, adding the ear pocket visible on the nearest ear.



5 From here, the drawing can be finished with pencil or inked in.

Demonstration: cat's head, $\frac{3}{4}$ view



1

1 Draw a circle with a vertical and a horizontal line that meet where the center of the face will be. Take the “+” shape from the previous drawings, but turn it to a three-quarter angle.



2

2 Add a circle for the butt of the ear (where the ears attach to the head). Draw the nose. Note how the nose (and muzzle) does not extend much beyond the circle of the head.



3

3 Add the ears and the eyes, noting that the eyes are set a bit wider than the top plane of the nose below them.



4 The dotted lines show how the top and bottom edges of the eyes line up, even at this angle. Continue drawing the eyes, curving the outline down and toward the nose on the farthest eye. Add the inside corner of the closer eye. Also add the outline of the cat's muzzle and chin. Add a line just inside the cat's nearest ear's outline to indicate the rim.

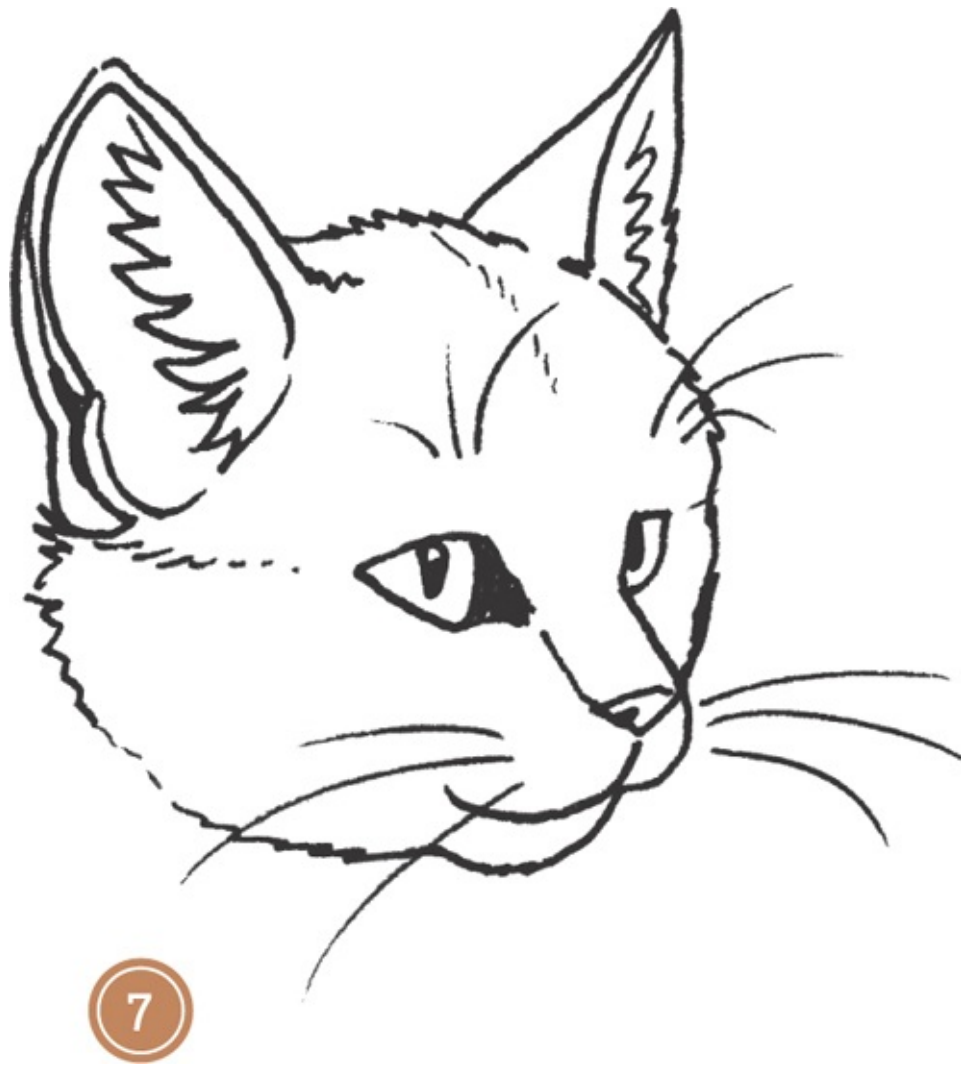


5

5 Finish the outlines of the cat's eyes, bringing the lower edge sharply up to meet the outside corner of the eye. Add the one visible nostril, and finish the cat's mouth. Add the hair inside the cat's ears, and draw a line connecting the inside corners of the two ears. Continue the line up the farthest ear, defining its inside and outside. Add the ear pocket (in front of the main rim at this angle).



6 Begin to indicate fur on the head and cheeks. Draw the cat's pupils. Note that the pupil on the farthest eye looks closer to the inside corner of that eye than does the nearer eye's pupil. This is because of the angle at which the farther eye is being viewed.



7 For the inked-in, final version, add whiskers and darken the inner corners of the eyes to indicate the tear-duct area.

eyes

Cat's eyes are large and oval-shaped. Their pupils are generally vertical ovals, but they change, depending on available light. In the dark, a cat's pupils will be large and almost round. In broad daylight, a cat's pupils will be narrow, vertical slits. Cat eye colors range from amber, yellow, and green to a deep blue.

Demonstration: cat's eyes, pen and ink

1



1 First, sketch in the eyes in pencil.

2



2 The first application of ink establishes most of the pencil lines already drawn. In most cases, you can use a stippled or broken line to indicate patterns or shading in the fur. The strongest, most unbroken lines are used to draw the eyelids and tear duct areas.



3 At this stage, use very short, stippled strokes to shade in the eyeball under the upper eyelids. Shade in the area along the tear duct. Indicate the fur, using quick strokes flowing in the same direction as the hair.



4 I recommend using a smaller-diameter ink pen to go into fine detail on the eye. Using a stippling technique (using dots to fill in space), add shading to the eyeballs and lightly indicate the highlights of the eyes. Use very short strokes of

the pen to faintly shade in a curved edge on either eye. Still using the smaller-diameter ink pen, draw very short strokes throughout the fur to give it a grizzled appearance and depth.

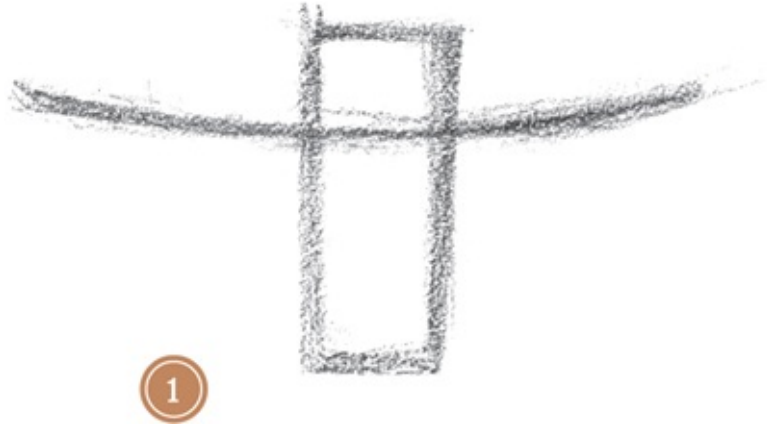


5 To finish the drawing, shade in the eyes and tear ducts until you're satisfied with their appearance. Then go over the fur, using longer strokes in some cases and shorter ones in others, adding variety and depth to the fur. On the outside edge of the cheek of the farthest eye, draw long hairs jutting out from the shorter hair. This gives the appearance of the longer “guard hairs” emerging from the shorter, plusher undercoat. (See [Fur](#).) Many short strokes drawn very close together subtly shade in some areas, such as the space between the eyes and behind the outside edge of the eyes.

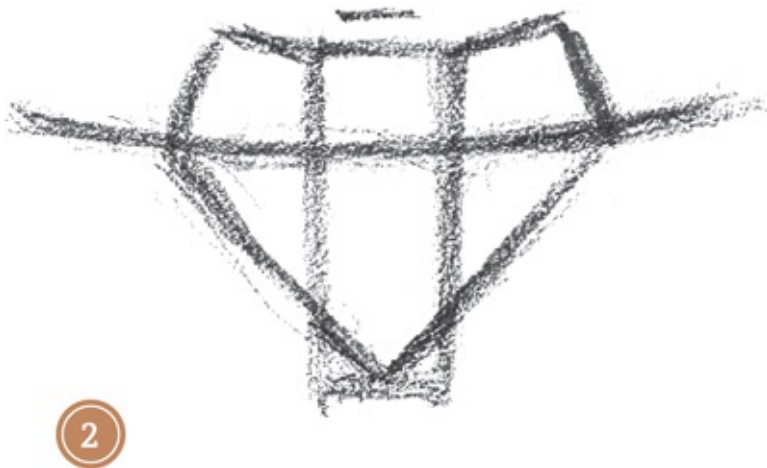
nose

A cat has a small, triangular nose that can be a shade of pink or black.

Demonstration: cat's nose, front view



- 1 First draw a vertical rectangle and a slightly curved line about a third of the way down from the top of the rectangle.



- 2 Add an almost heart-shaped object for the cat's nose pad.



3 Add the nostrils and mouth.



4 Finish the drawing with ink, shading in the nostril area, and erase the pencil lines.

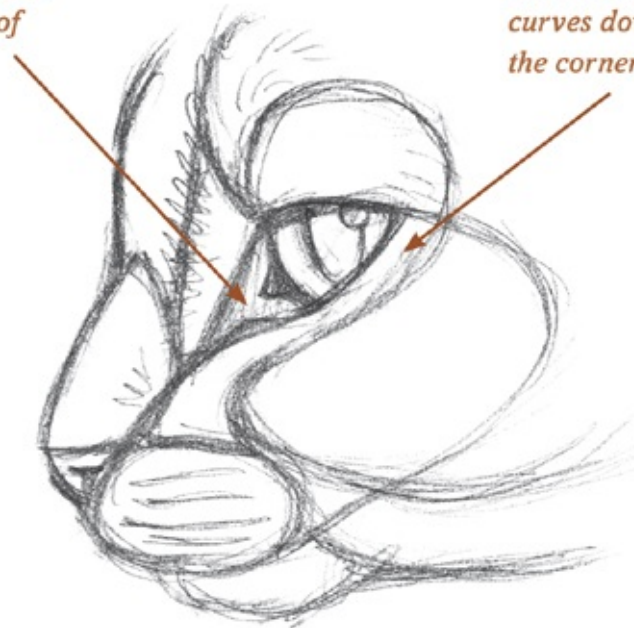
muzzle and mouth

Cats have numerous sharp teeth and a distinctive, sandpaperlike tongue.

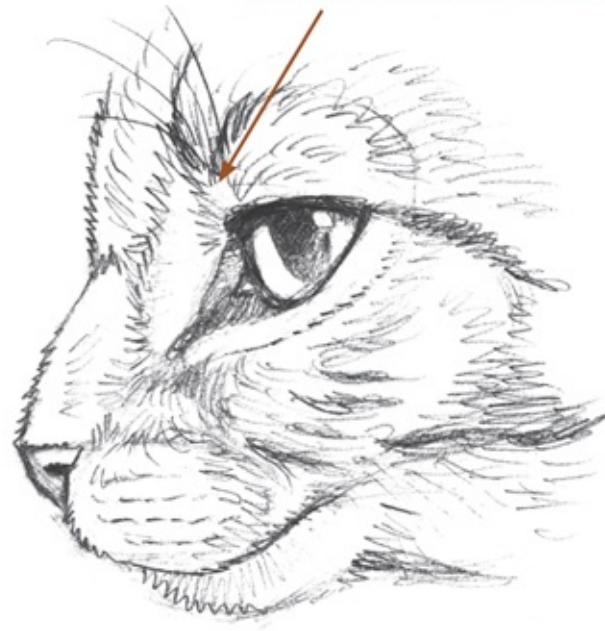


The corner of the eye sweeps down to the corner of the nose.

The outline of the outside corner of the eye curves down the cheek to the corner of the mouth.

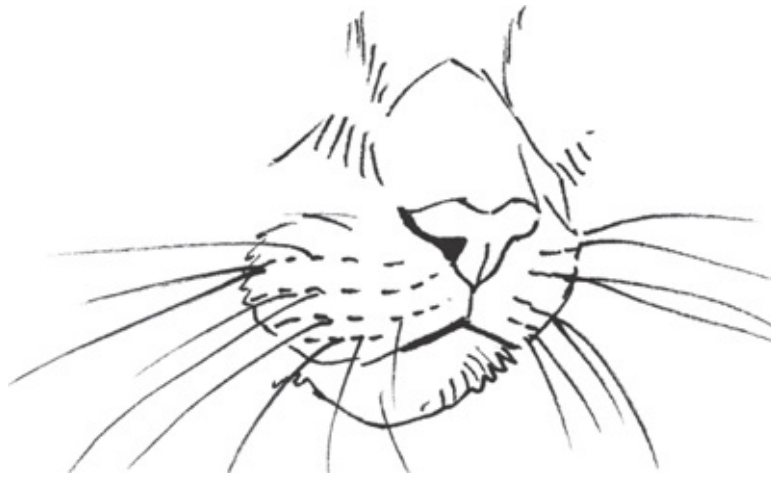


*The brow above the eye
flows down to meet the nose.*



A stylized look at some of the shapes in a side view of a cat's muzzle and face. Note how many of the shapes flow into one another.

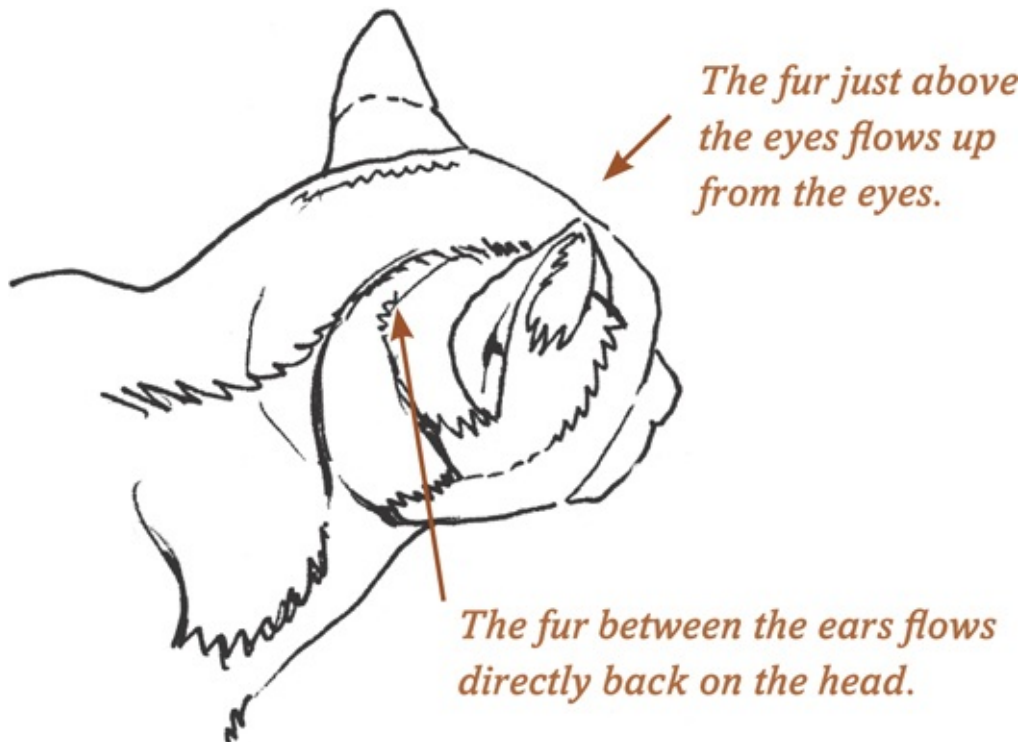


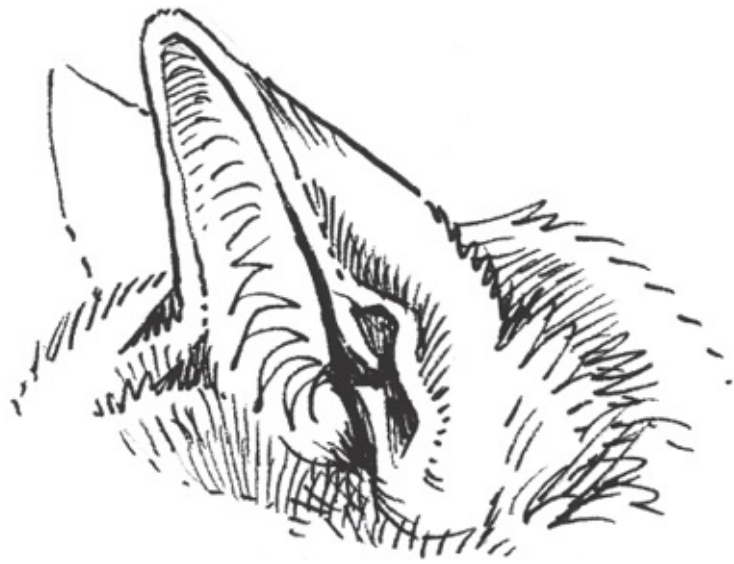


A cat has numerous whiskers on its muzzle, some above the eyes, and a few at a spot on the cheeks. The whiskers of the muzzle grow from rows of whisker follicles. There are generally four main whisker rows, but what is obvious to a viewer may vary from cat to cat.

ears

Feline ears are triangular. Like dogs, they have ear pockets on the outside edge of their ears.





Fur and Ears

There are swaths of fur along the base of a cat's ears that go in different directions and can create distinctive ridges and lines in the hair where they meet. One such patch of fur is the area in front of the inner corner of the ear. The fur in front of the ear here is often thin and tends to stick almost straight up from the skin. By studying cats, you can get an idea of where these patches and ridgelines are on a cat's head and body and what they look like from every angle.



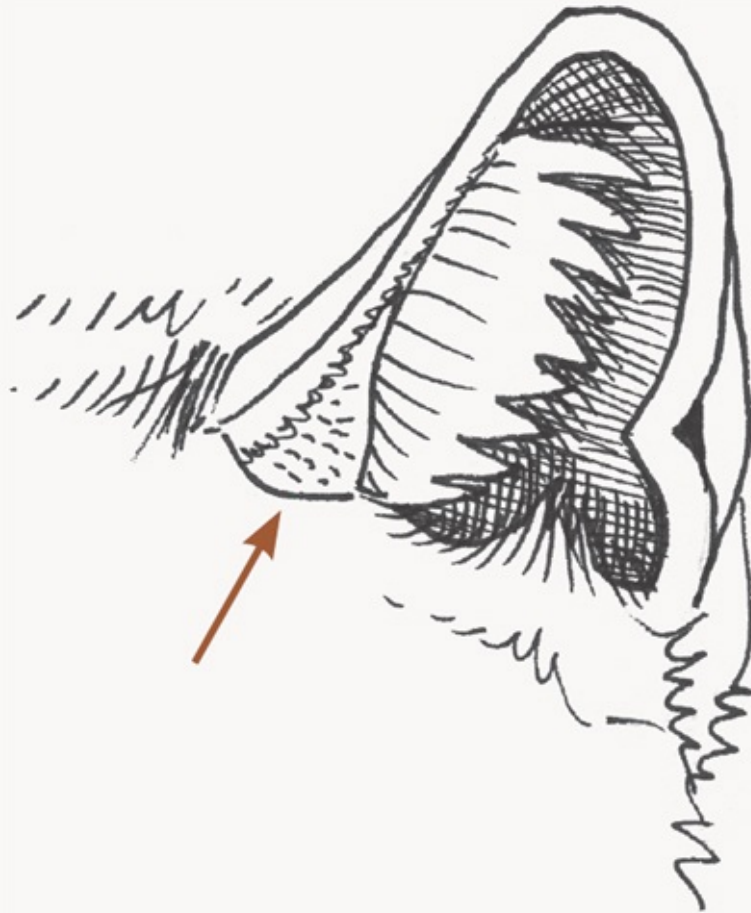
Ear Pocket

The ear pocket is a small pinched area of notched skin along the outer edge of the ear. Many animals have this. Viewed from certain angles, it can create an indent along

the outline of the ear.

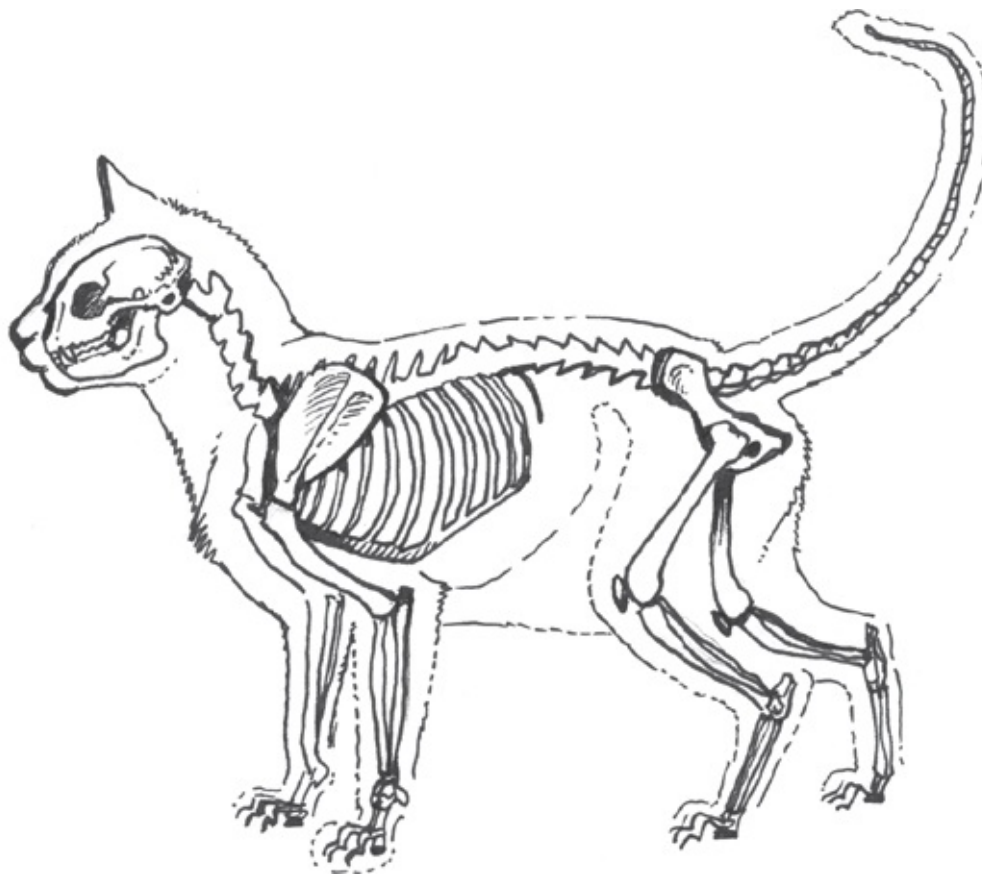
A Closer Look at a Cat's Ear

Note the same swath of fur sweeping from the inner edge of the ear across to the other side. At the inner base of the ear, there is a small patch of shorter fur that is sometimes visible here. It is good to be aware of this, whether you always draw it or not.

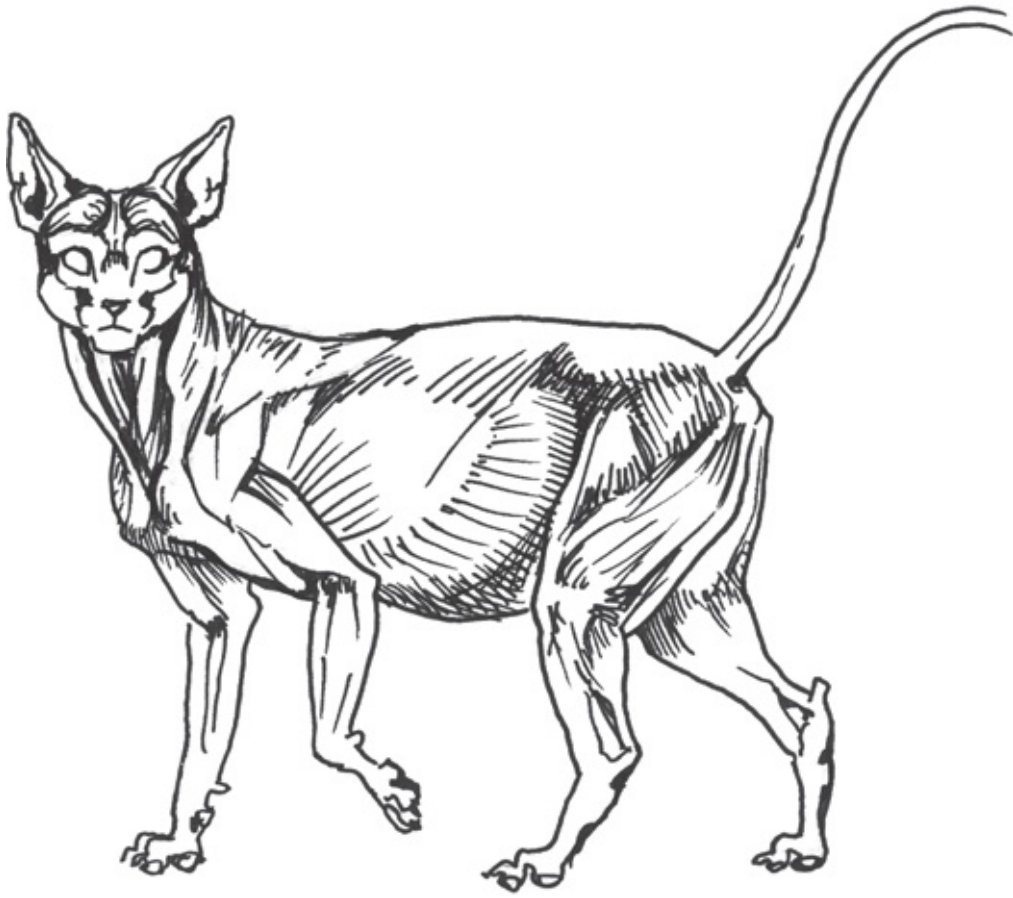


Body

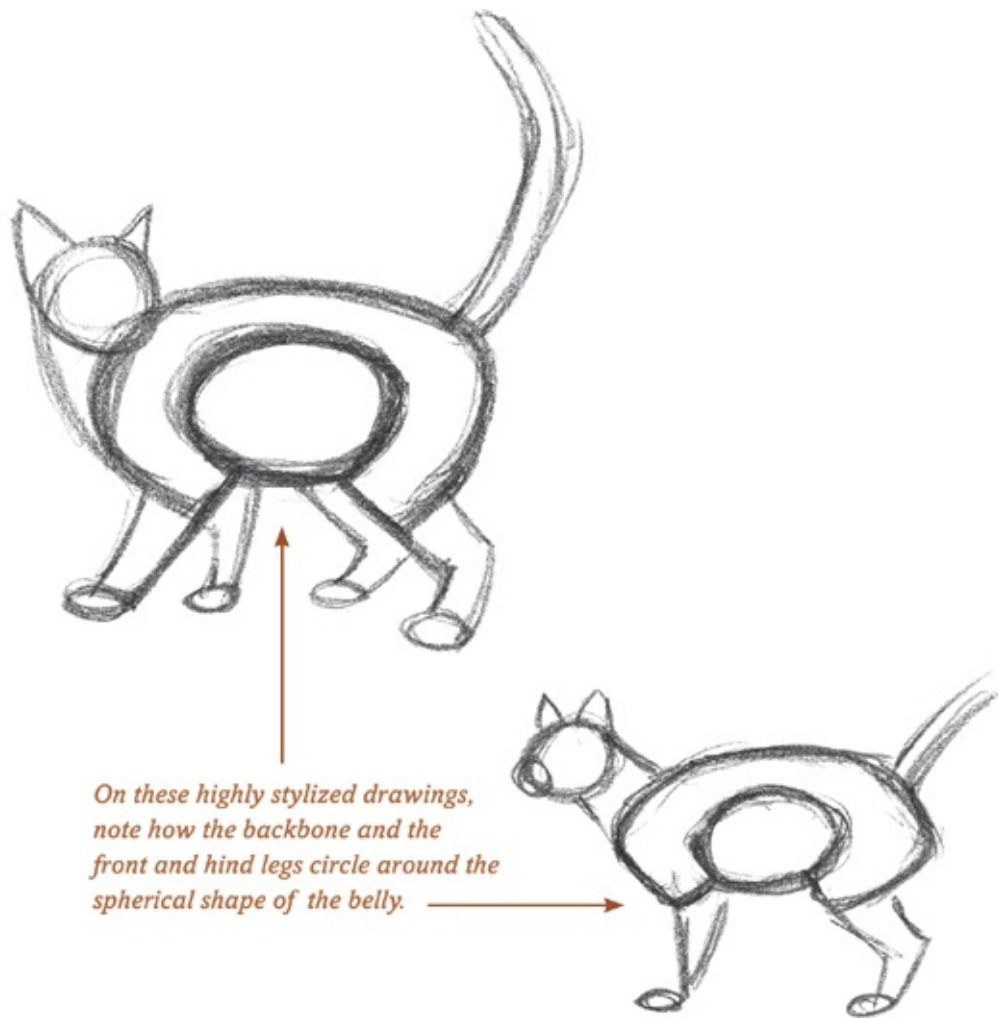
A cat tends to have a long, flexible body.



A cat's skeleton.

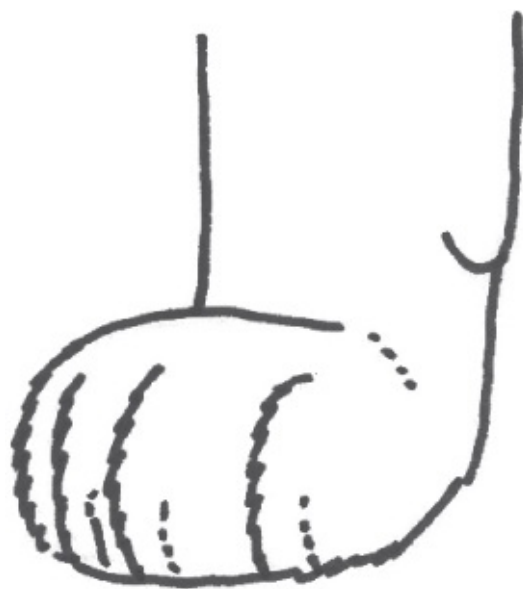
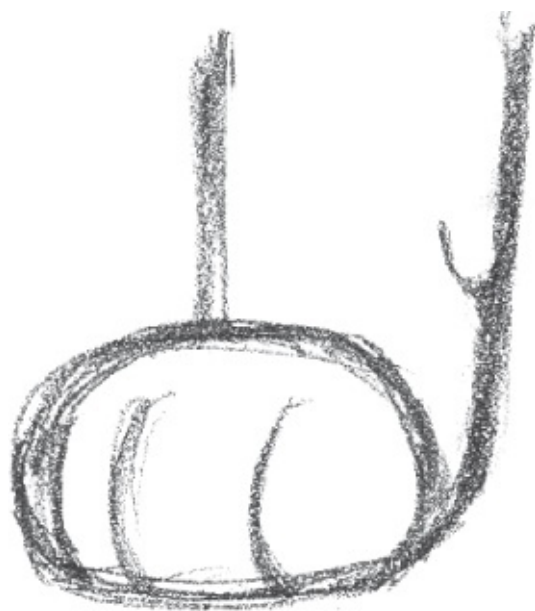


A cat's muscles.



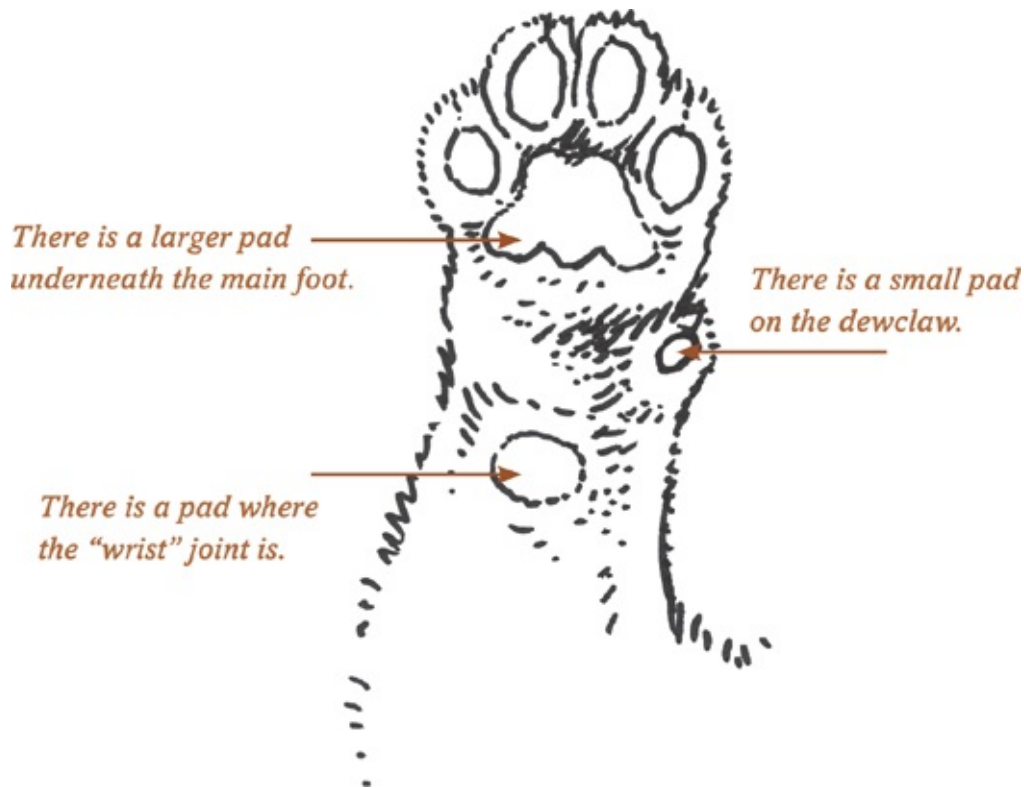
feet

Cat feet and toes appear rounded and velvety. Hidden underneath that soft exterior is a sharp claw that can be extended or retracted at will. This allows cats to keep their claws sharp, unlike a dog's unretractable claws, which are dulled by constant contact with the ground.



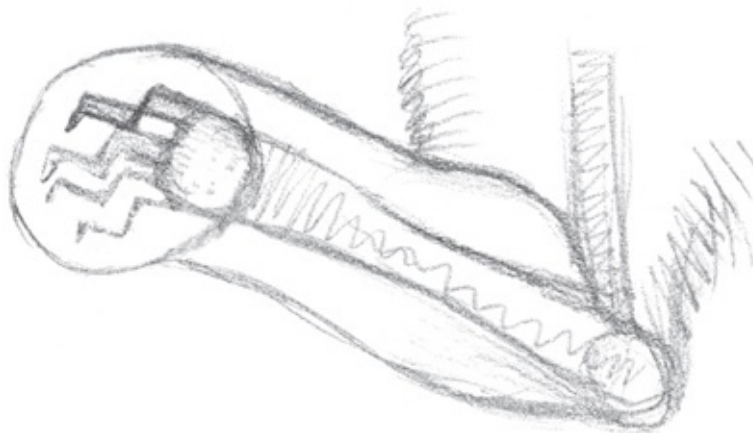
Drawing a Cat's Paw, Three-Quarter View

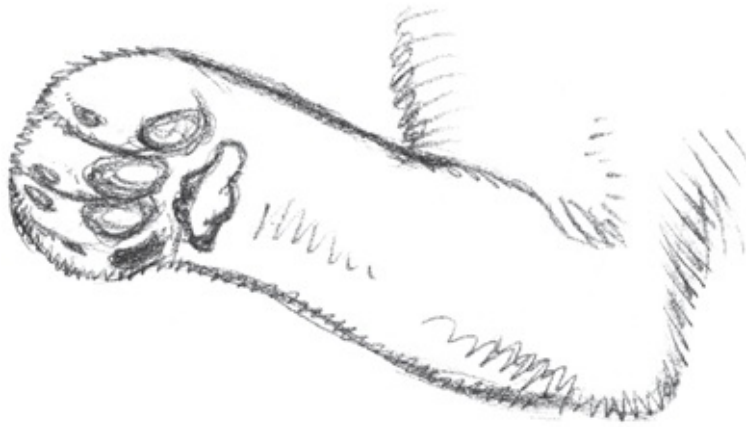
Start with a light sketch of the foot and leg. Add toes and dewclaw. Note that the dewclaw is slightly above the main foot. This is a small vestigial toe that is placed almost like a “thumb” on the cat’s foot. Ink in the foot, using broken lines to indicate the slits of skin that the cat’s claws emerge from.



Paw Pads

The cat has one paw pad on the underside of each of its four toes. (A few cats have more than four toes—there are even some six-toed cats!)

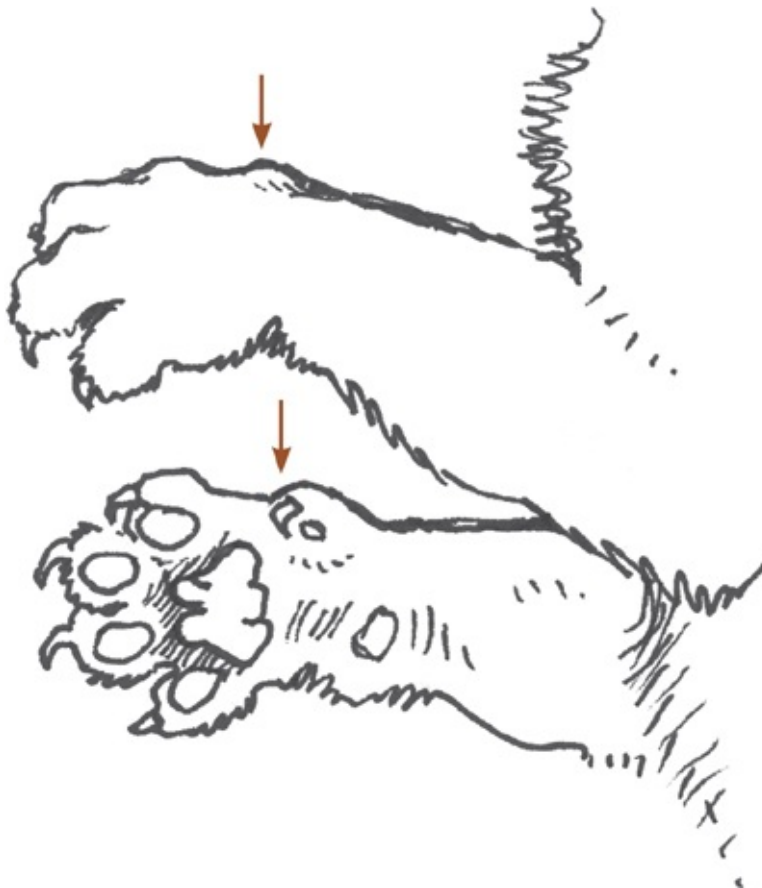




Notice the hind foot of this cat, lying on its back. A cat's claws are sheathed, but the slit of skin each claw emerges from on each toe is visible. Note how bony the "ankle" of the cat is and how it protrudes into a subtle point.

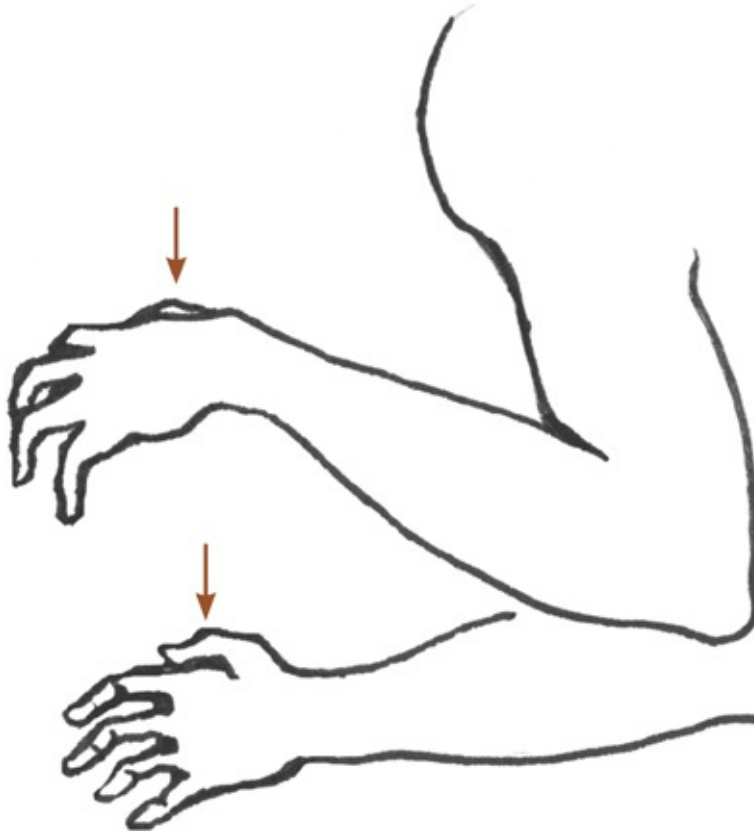
claws

A cat's claws are sharp and help it climb, catch things, and defend itself.



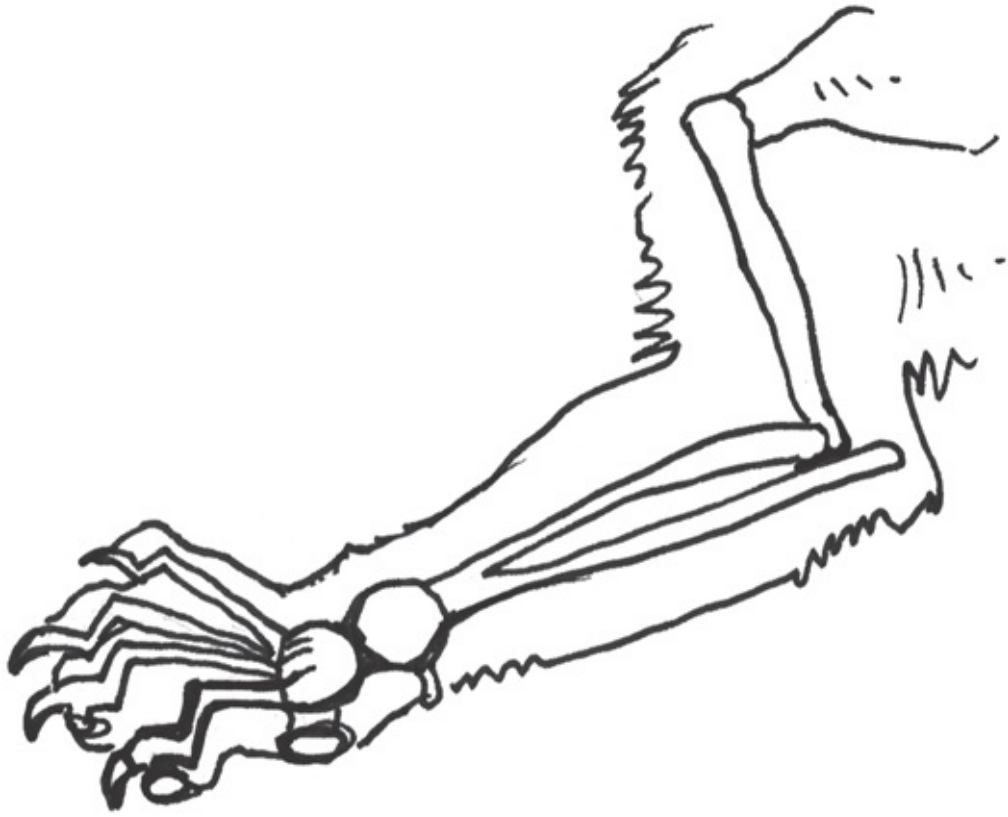
This cat has its claws out. The arrows indicate the dewclaws, which are placed almost

like a human's thumbs (but are not as flexible).



Cat Paws vs. Human Arms

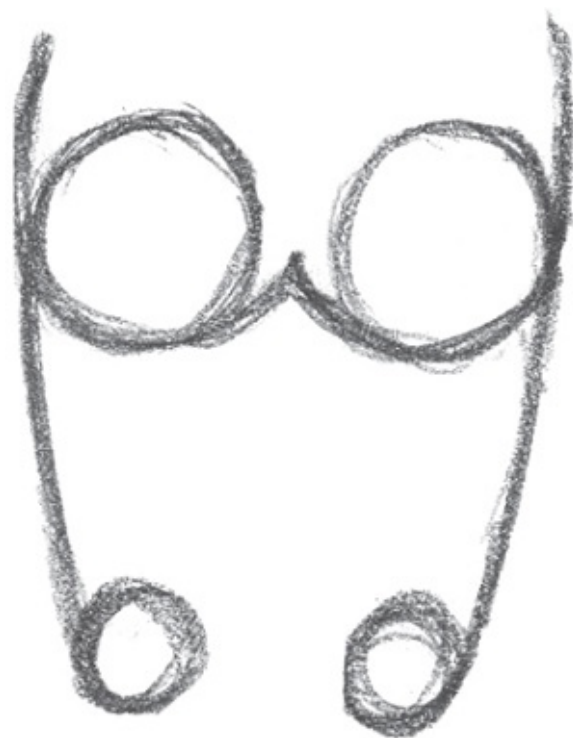
It can help to visualize human arms in the same pose. Grasping human hands and clasping cat paws are similar in placement of tension. The arrows show the thumbs, which are a little like a cat's dewclaws.



A simplified look at the bone structure of a cat's paw and claws.

legs

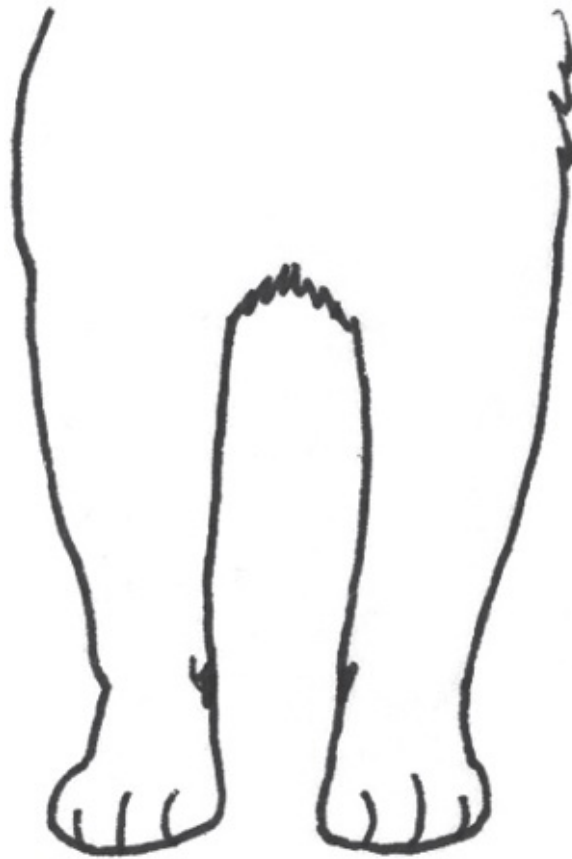
Cats have flexible and sleek legs that help them keep their sense of balance and grace.





Stylized Forelegs

A cat's forelegs, stylized to show the shapes of some basic anatomical structures.

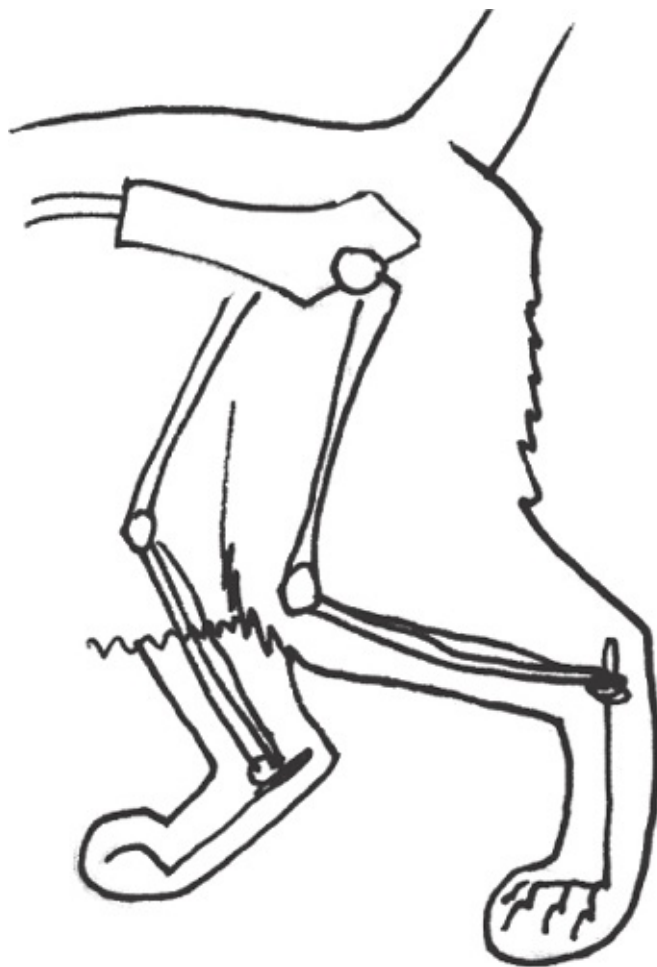


Front Legs in Three Steps

A cat's front legs, front view, in three steps. In the first drawing, the main points of emphasis are the shoulders and "wrists." Once those key physical aspects are laid out, everything else is roughed in. Note how the "wrists" jut slightly inward on the legs. The finished, inked-in drawing is left.









A cat's hindquarters, showing some basic structure and anatomy.

tail

A cat's tail is usually long and expressive. If a cat is happy, its tail may be raised up with a bent tip. An angry cat may “wag” its tail forcefully back and forth. However, if its tail is merely twitching a little, the cat is probably just curious about something. An agitated cat may fluff out all its fur, including the fur on its tail.

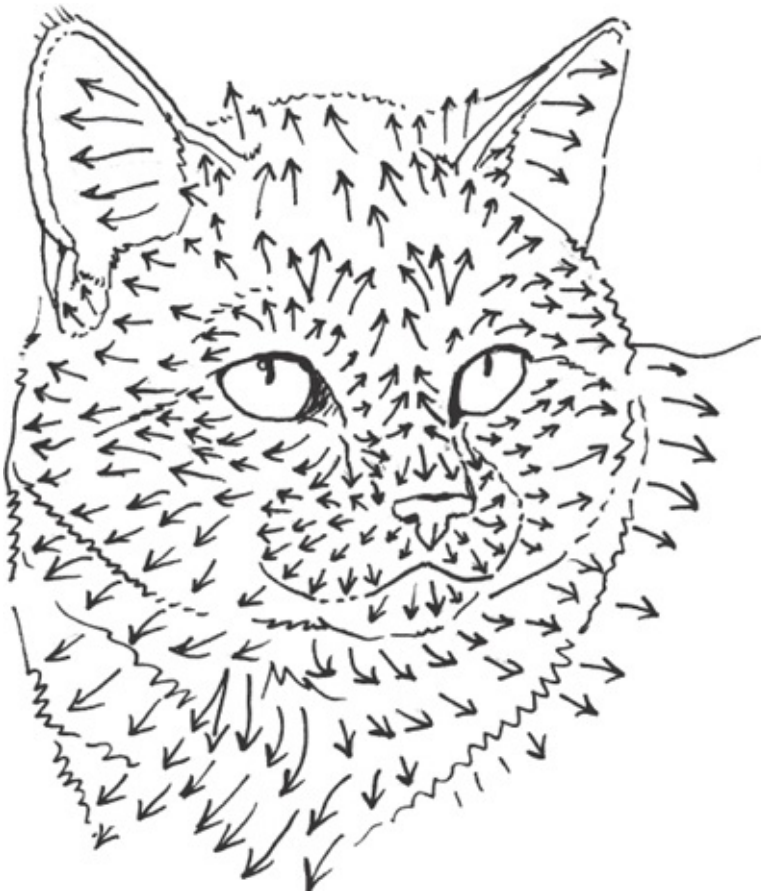


This is a friendly, happy cat. Its tail is raised high with a slight bend, showing that it is confident and relaxed.

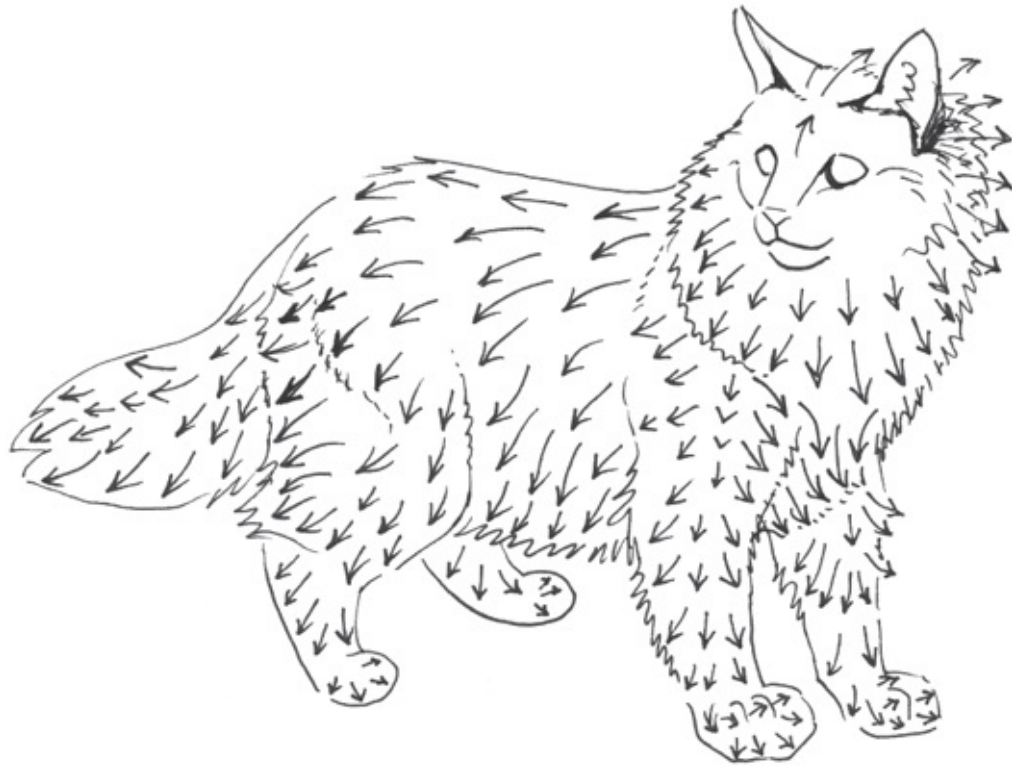
fur

Many of the techniques shown in the dog chapter also apply to drawing cat fur. Cats come in coats that can be short or long, and each presents its own challenges. It is easier to see the underlying anatomy of a shorthaired cat. This can make it easier to understand what's going on with the cat's body as you try to draw it, but leaves less room for anatomical error. A longhaired feline's anatomy is often hidden under its dense fur. However, the artist still has to know feline anatomy in

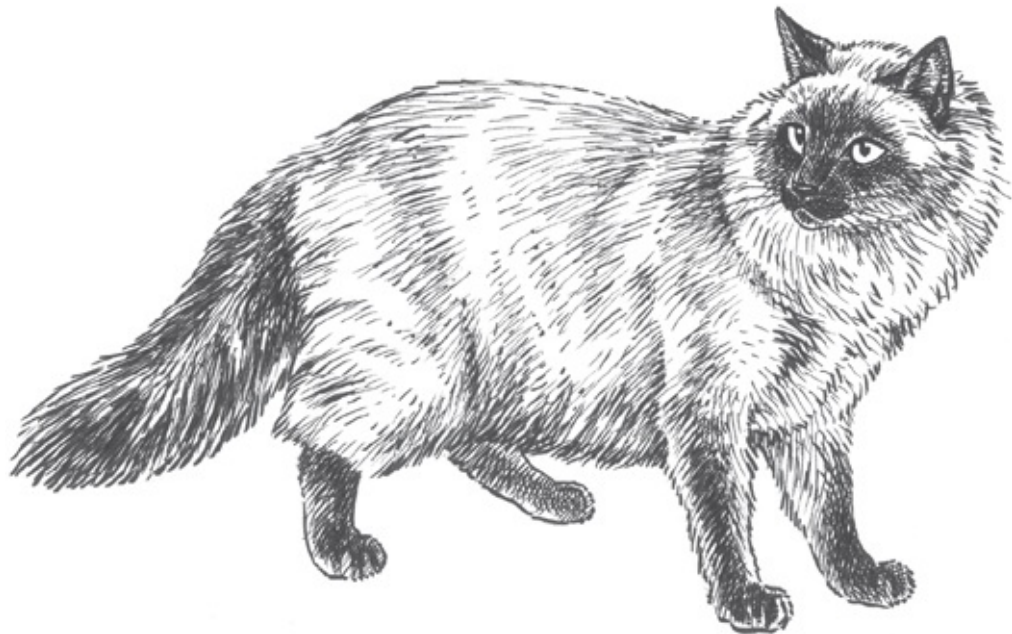
order to draw the cat without making it into a fluffy, shapeless blob!



Arrows show hair direction on cats' faces.



Fur direction on a cat's body.



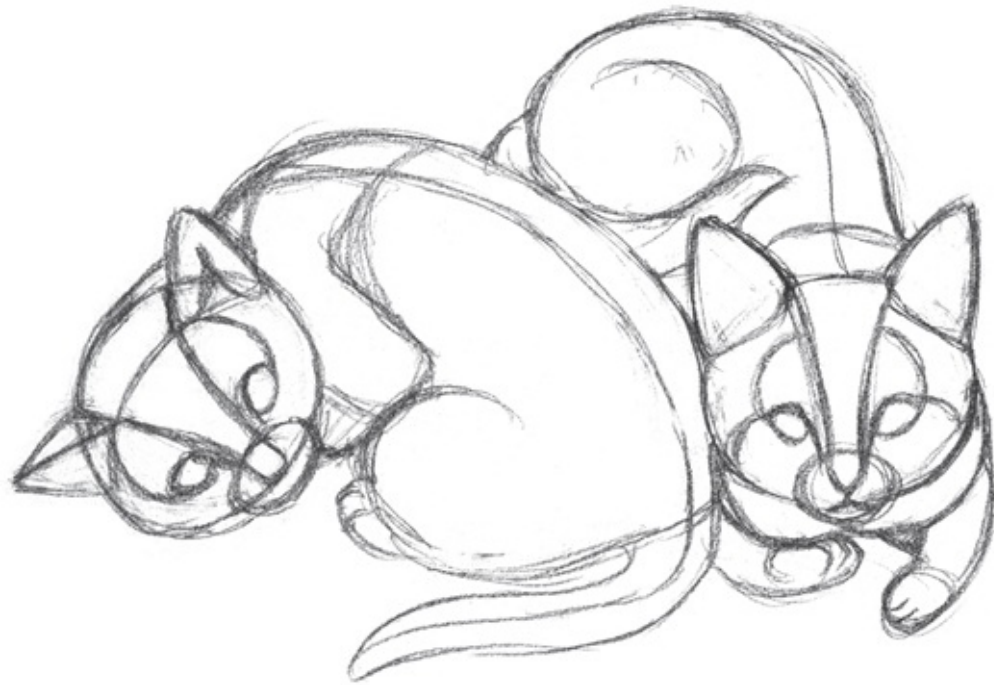
Here's a finished ink drawing of the same cat. Note that the pen strokes depicting the hair were drawn in the same direction as the arrows in the previous diagram.

Kittens

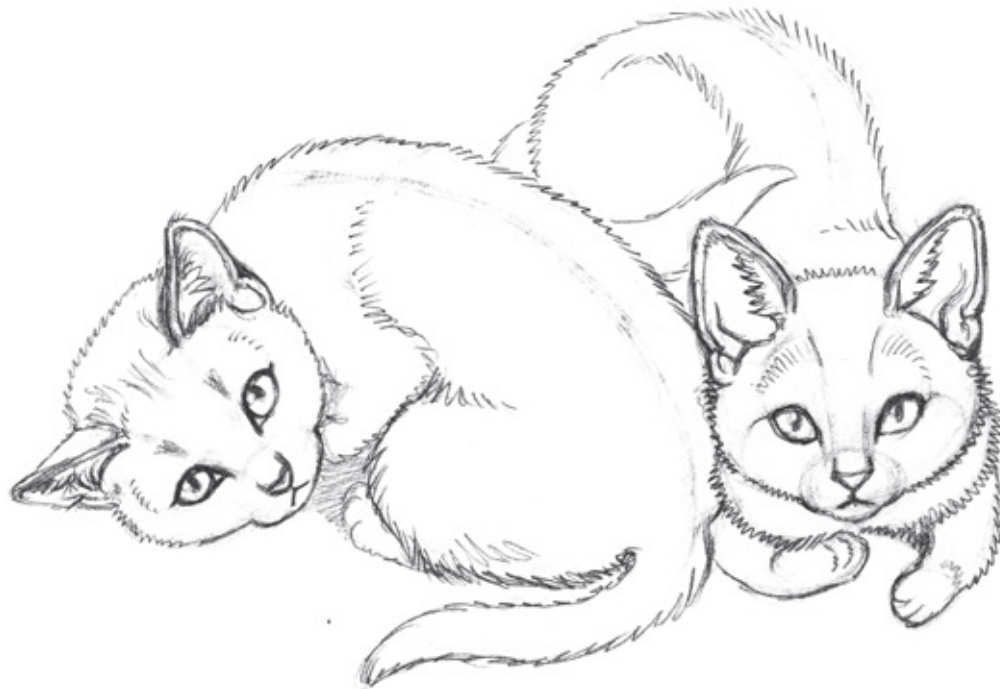
Like puppies, the key to successfully drawing a kitten is capturing its youthful energy and awkwardness. A kitten's head and eyes are comparatively large. Kittens are born essentially blind and deaf. By the time they're two weeks old, they begin to see and hear. All kittens are born with blue eyes, but many develop another eye color by the age of three months.



The underlying structure of kittens.



Two kittens look up at the viewer. First, the rough shapes.



The finished outlines.



The finished, shaded-in drawing. This was drawn with mechanical pencil and slightly smudged.

Breeds

There are many different cat breeds in the world. There are too many to include all of them in this book, but here is a look at some of the more common or distinctive kinds.

siamese

The Siamese cat may be one of the oldest breeds of cat. Originally from what was then known as Siam (now Thailand), this elegant feline is one of the most recognizable cat breeds. Siamese have a pale cream or white body color with a different-colored face, ears, legs, and tail. These colors are known as “points” and the dark brown “seal point” is the most familiar of these. There are other colors, too, including a blue point (gray-blue), a lilac point (gray-pink), and a chocolate point (milk chocolate).

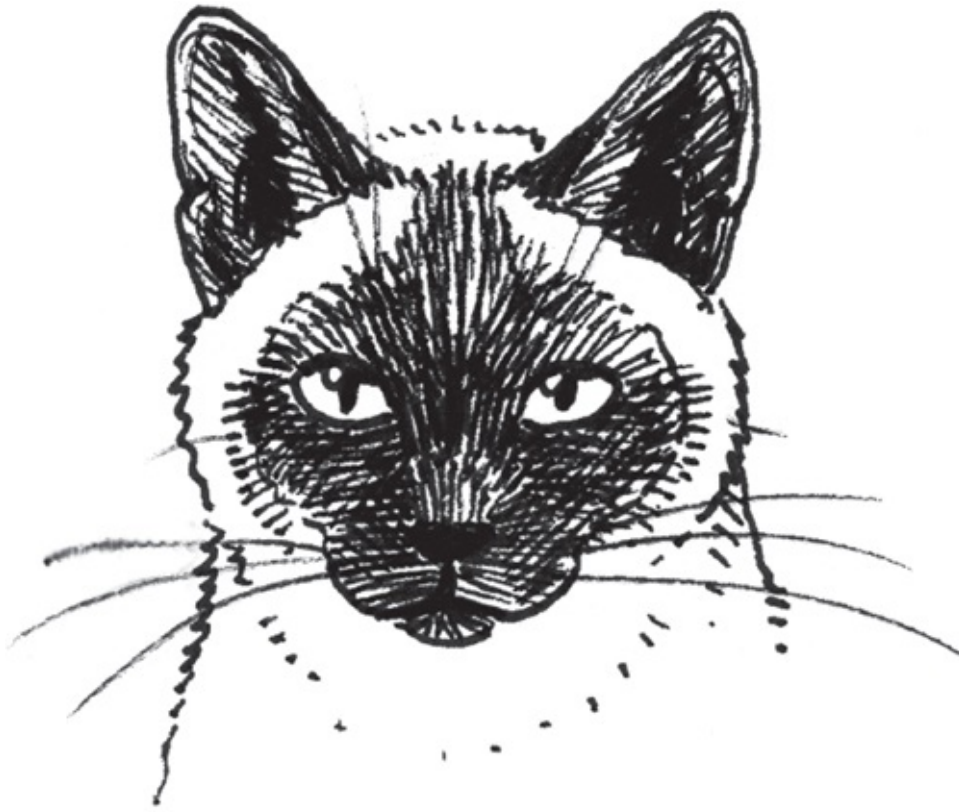
There are two types of Siamese cat: the modern Siamese and the applehead Siamese. The applehead more closely resembles the original Siamese cat. Its head is more of a typical cat head and is rounded like an apple; thus its name. The modern Siamese cat is medium-sized with a very long body, limbs, and muzzle for a cat. They have pronounced wedge-shaped heads and large, low-set ears. Another striking feature of any Siamese is its deep-blue eyes. These shorthaired cats are very people-oriented and vocal.





Drawing the Siamese

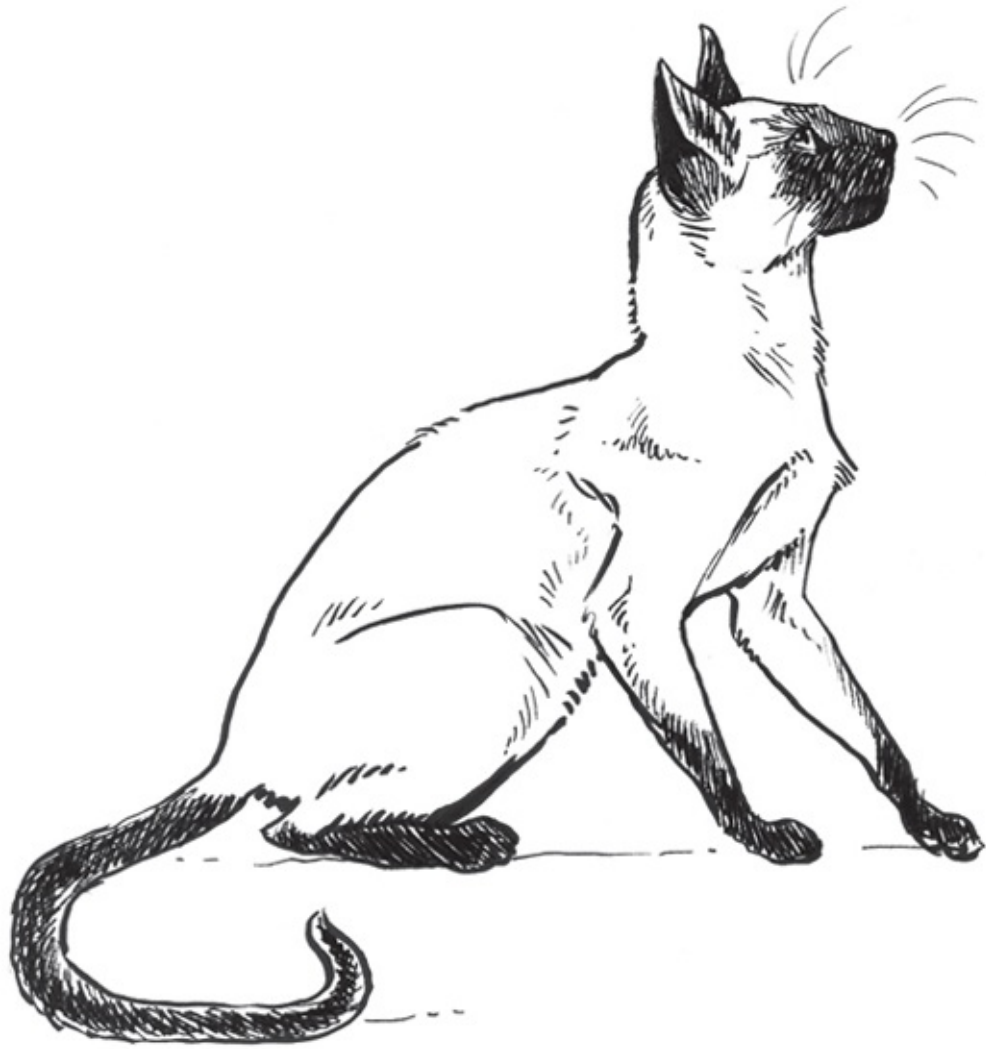
First, block in the head and features. The head is very triangular. The muzzle is comparatively long and square-shaped. Continue building the features of the head, using guidelines to help you construct the brows and cheeks and add details to the eyes and nose. Finalize the drawing, indicating the black markings of the face.



Applehead Siamese

Note how rounded its head is, compared to the triangular modern Siamese.





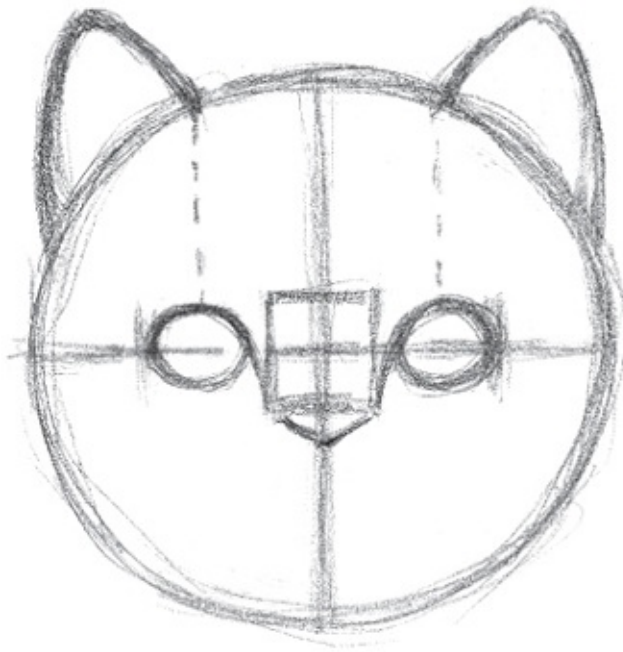
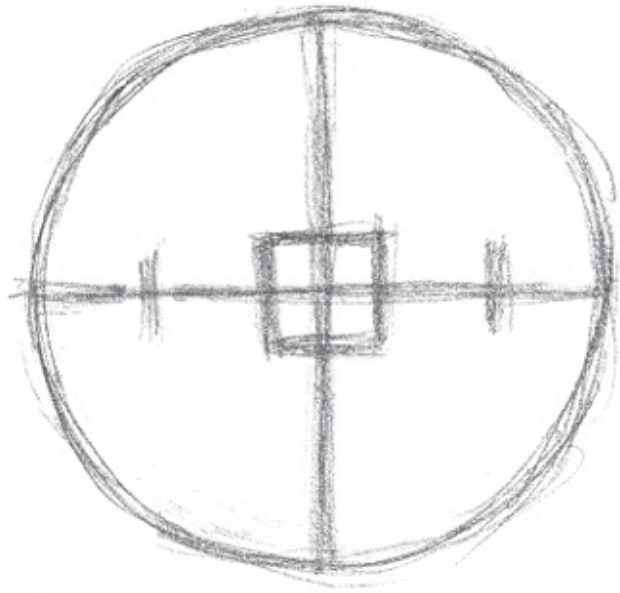
Modern Siamese

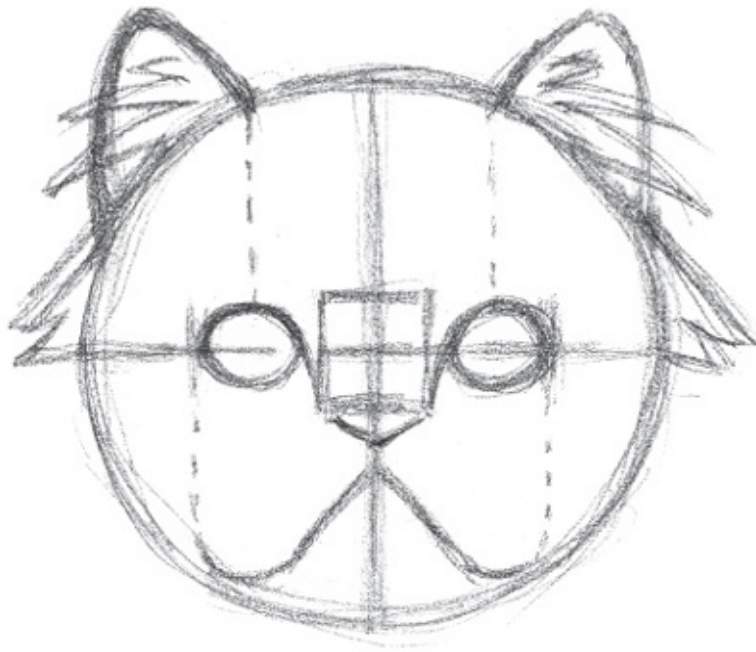
The modern Siamese has very elongated features. Note the thin legs, small feet, and long, arched neck. The drawing at far left builds the form, using lines that tend to flow into one another for a graceful appearance. The finished, inked drawing uses a minimum of lines for a less complicated and more stylized look.

persian

The Persian, also known as the longhair or Persian longhair in Britain, is a sweet-tempered, longhaired cat with a very short muzzle. It originated in what was once known as Persia (now Iran). It is one of the most popular and recognizable cat breeds. Persians have small ears, large, round eyes, and short legs. Persians are classified by color. They come in numerous

colors, ranging from solid white or black to a red-and-white color to the Himalayan (with color points like a Siamese cat). The Persian's eyes also come in many colors.

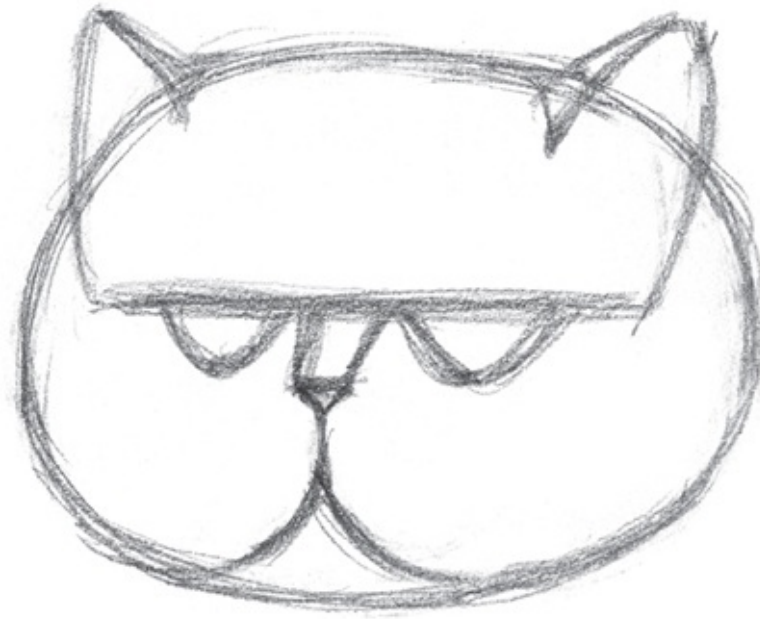




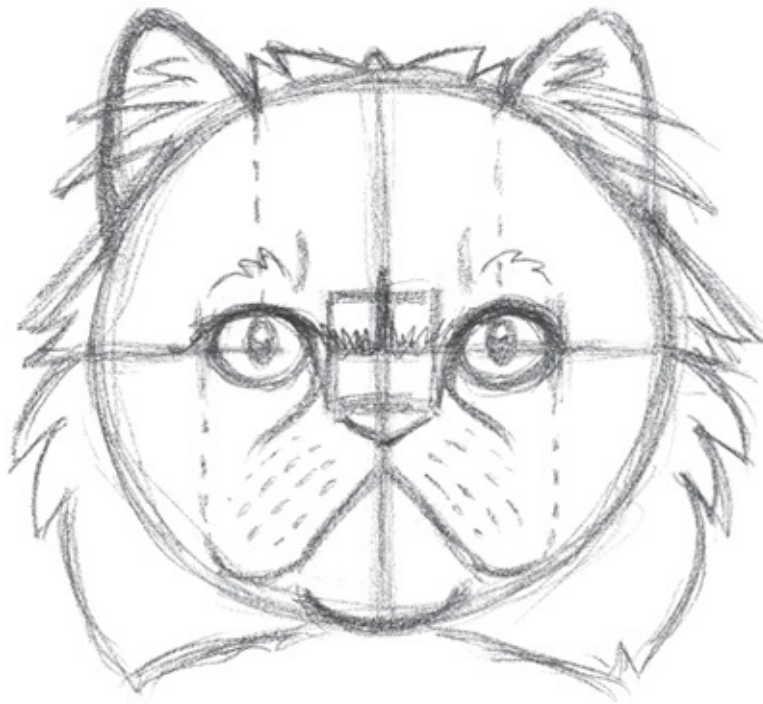
Drawing the Head

Note how square the face is inside a very rounded head. To begin, draw a circle with a square inside it and build the head from there. Add large, round eyes, small ears, and a nose. Draw the mouth, which is set considerably lower on the face than the average cat's, and add some hair.





The Persian's eyes appear very low-set in its face, giving it a large forehead. The muzzle droops down more than a typical cat's. Given its scrunched face and pronounced brow, the Persian can sometimes (though not always) appear to have a grumpy expression.





Finishing the Head

Add details to the eyes (pupils, highlights) and indicate the whisker rows, which slope down the long muzzle. Ink in the final version and erase the pencil lines.

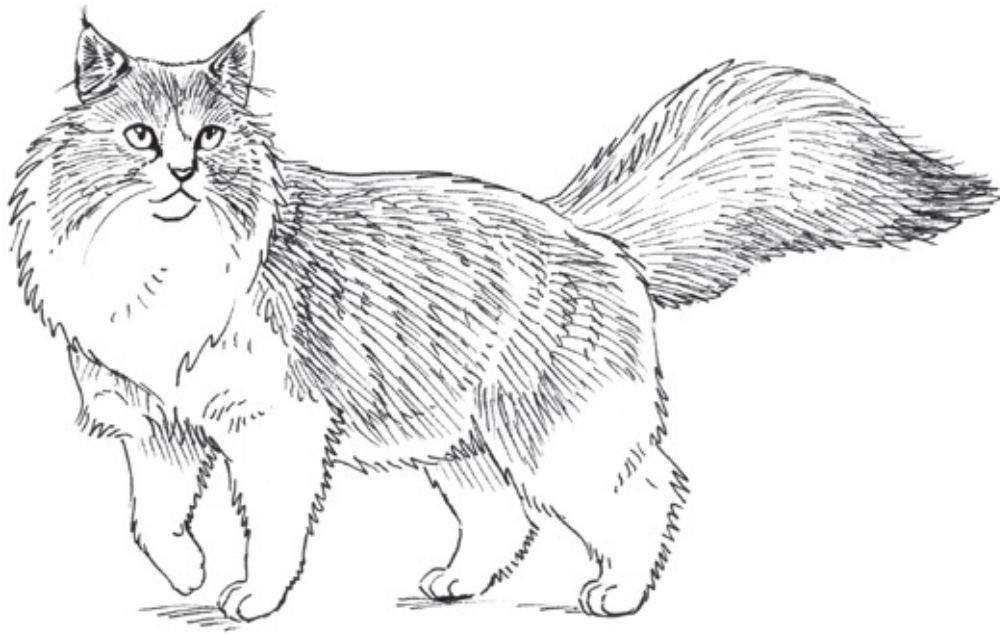
birman

The birman has a long, silky coat with coloration and blue eyes reminiscent of a Siamese's. However, birmans have white paws, unlike a Siamese. The birman's ears are medium sized and set widely apart. It has a large, stocky body.



norwegian forest cat

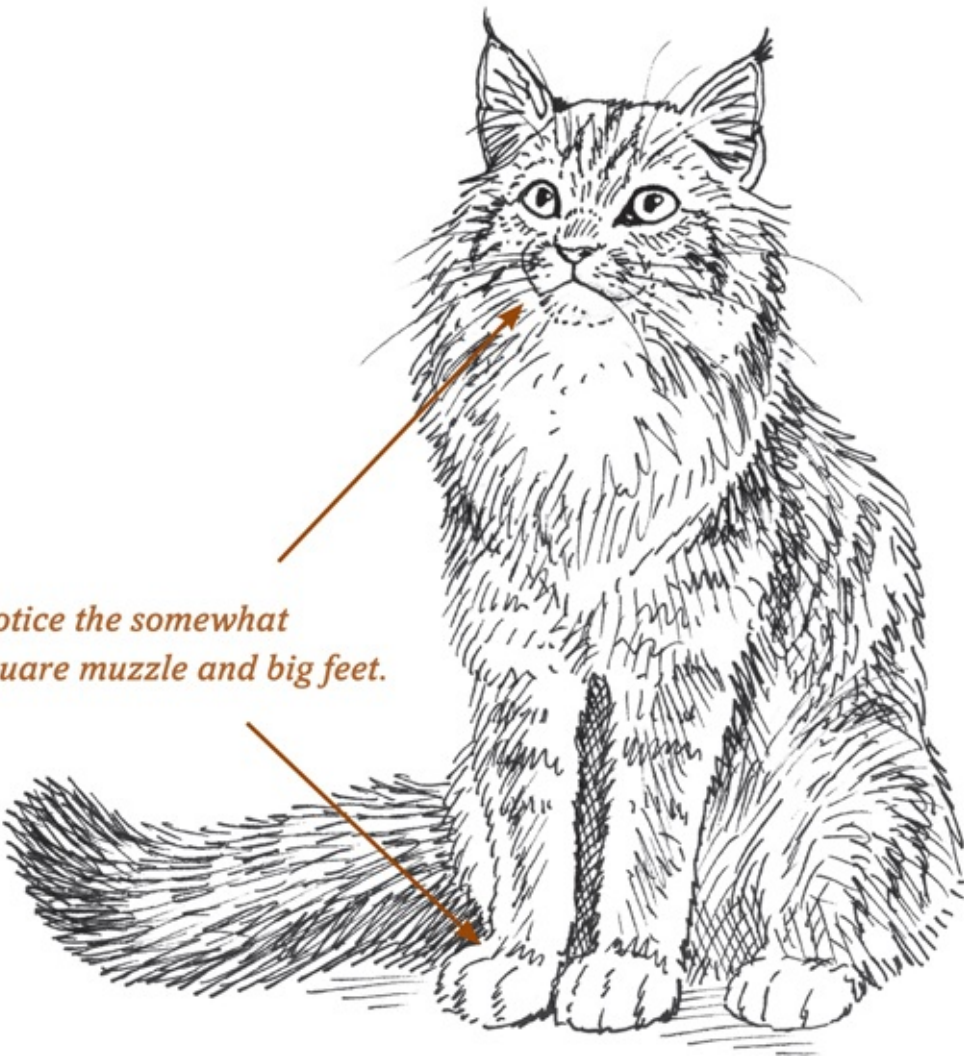
This cat of Scandinavian origin has a beautiful, very long, and plush coat with two layers: an outer layer of long hairs and a dense wooly undercoat, to withstand the harsh Scandinavian winters. It sheds some of this coat in the spring and by winter has regained its full furry glory. This cat's ancestors hunted among the Vikings.



This breed has medium-sized ears and small ear tufts.

maine coon cat

This cat is similar in looks to the Norwegian forest cat but originated in North America—specifically, the state of Maine. Like the Norwegian forest cat, this cat's fur coat changes with the seasons, becoming thicker in winter.

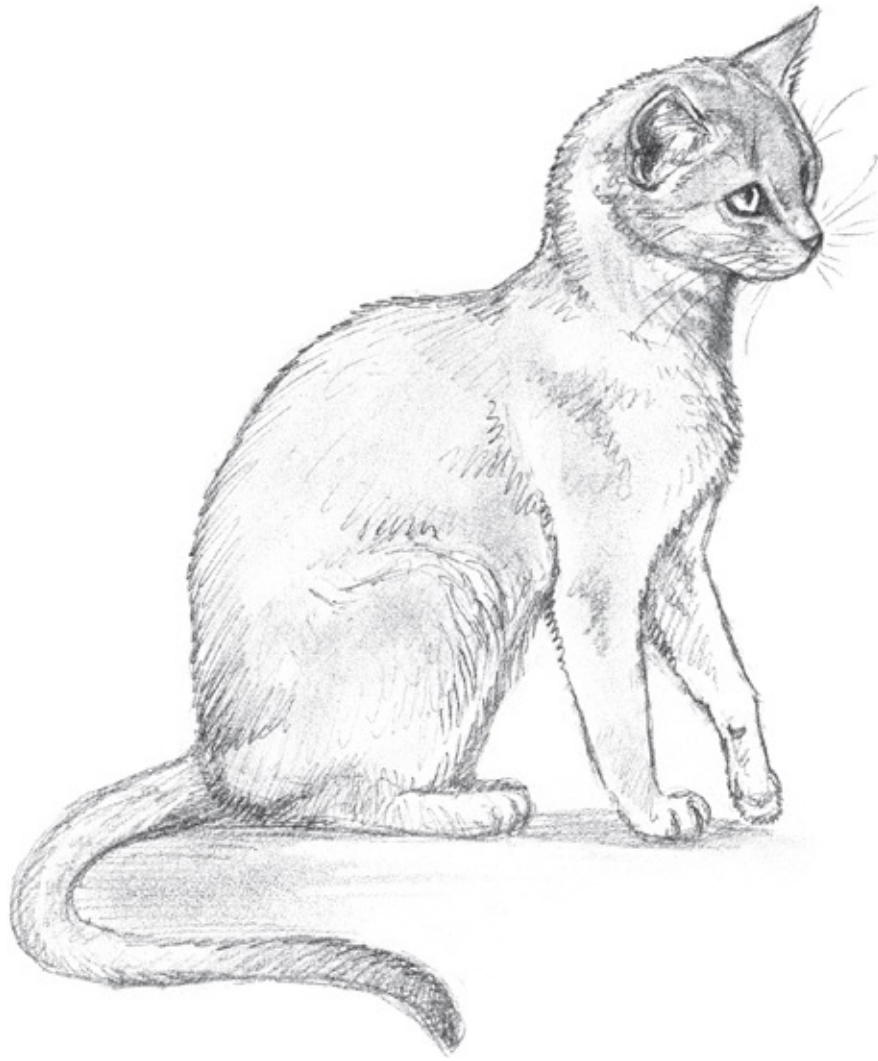


Notice the somewhat square muzzle and big feet.

The Maine coon cat has a large, sturdy, rectangular body, long legs, and large ears with small ear tufts.

abyssinian

The Abyssinian looks like it came straight out of an ancient piece of Egyptian art. This old breed has a distinctive “ticked,” reddish coat. It has a muscular body, long legs, and a long tail.



american shorthair

Shorthairs are compact cats with rounded heads. The American shorthair was brought to North America by early British settlers who valued its abilities as a hunter of mice and rats. These cats tend to be healthy and affectionate, and to come in many different colors. American shorthairs have a rounded and muscular look.



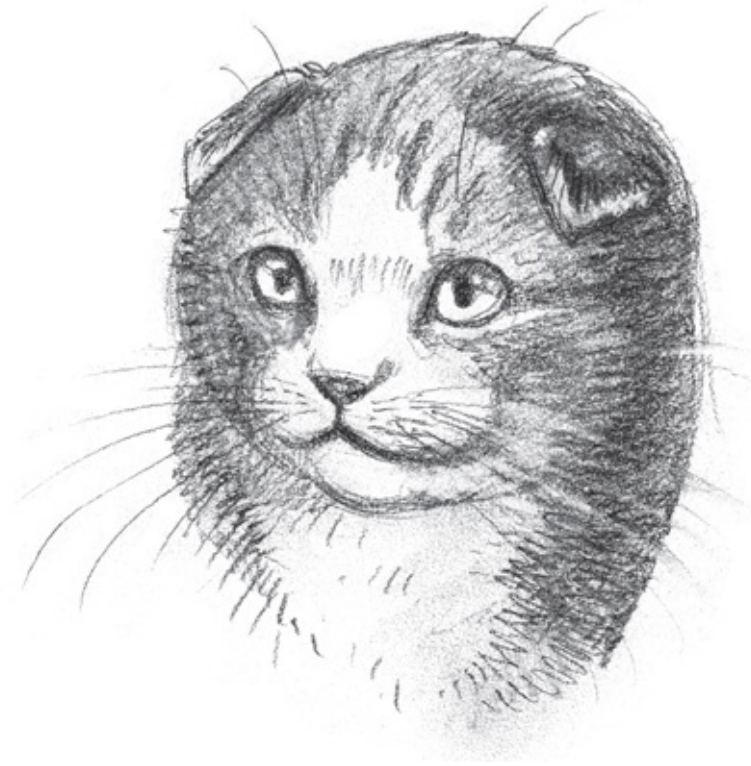
british shorthair

This breed originates from cats that were brought to Britain from ancient Rome. British shorthairs have dense, short, plush coats that come in many different colors. Their eyes are large, round, and wide-set, and their heads are comparatively large. Males are noticeably larger than females, more so than with most cat breeds. British shorthairs are very muscular, short-legged cats.



scottish fold

The Scottish fold has distinctive ears that fold forward and downward on its head, said to give it an owl-like appearance. Kittens are born with straight, unfolded ears and then the ears fold at about three weeks. The ears of some Scottish fold cats do not fold (these are called “straights”). This breed can come in several different colors.



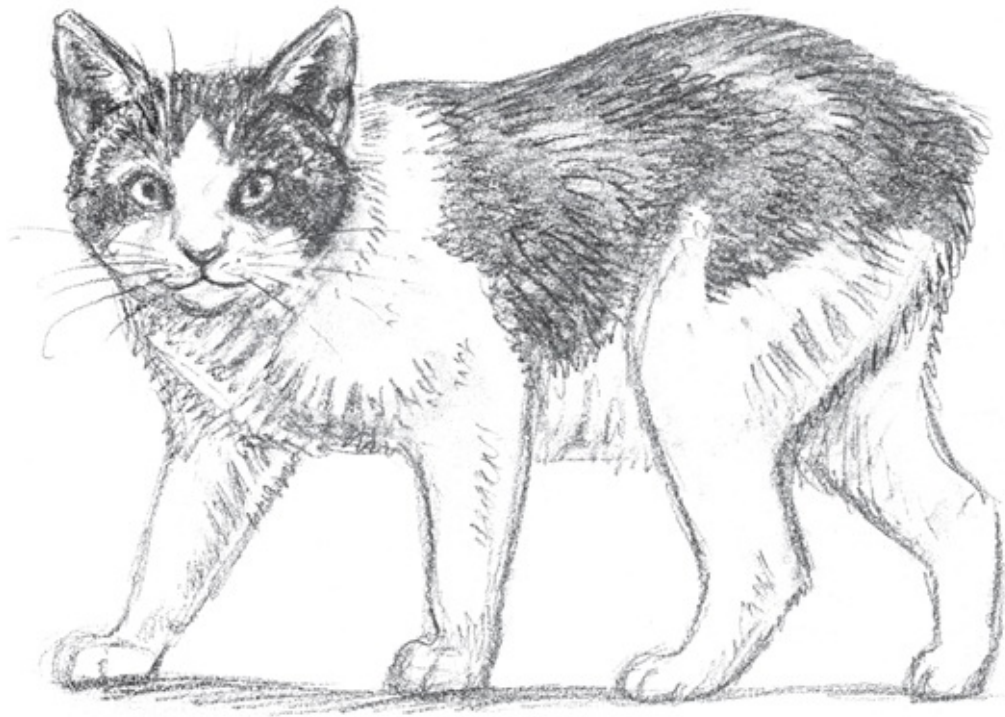
ocicat

The ocicat is a modern breed with a spotted coat that looks like a wild ocelot's, though its origins are entirely domestic. It is a friendly, people-oriented breed with an almost doglike receptivity to training and learning tricks.



manx

The Manx usually has either no tail or a very short, stubby one. It comes in many different coat colors. This breed is very rounded in head and body and its hind legs are longer than its front legs. Manx cats originated on the Isle of Man, near England.



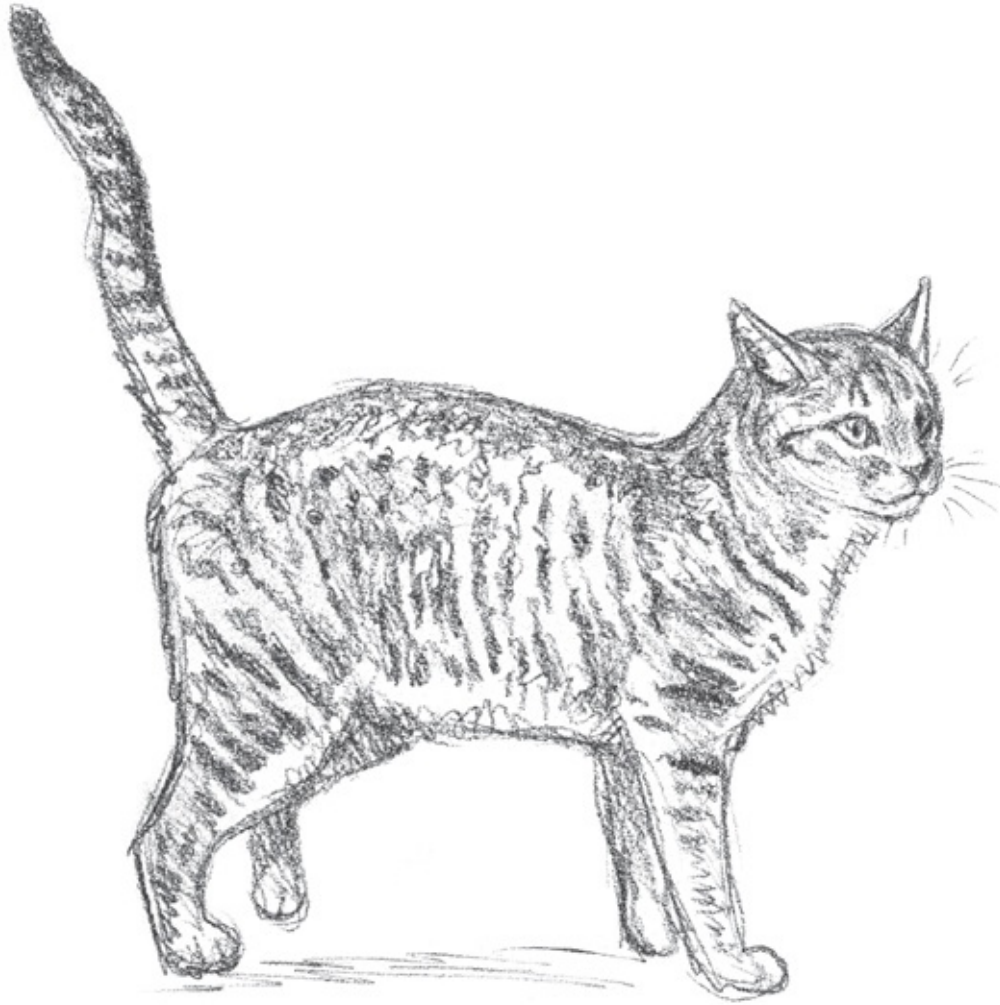
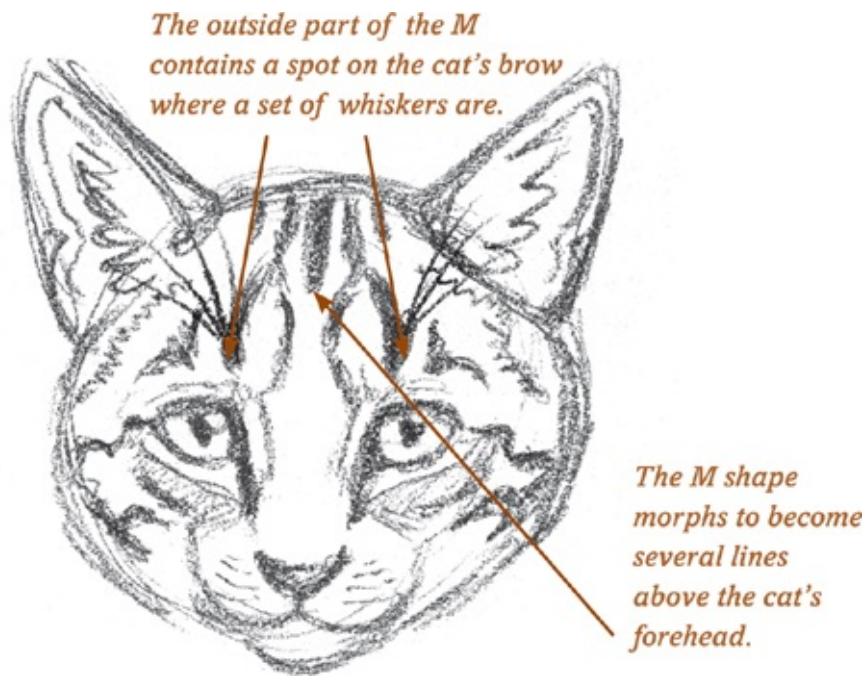
tabby cat

This is not a breed of cat, but a color pattern found in both purebred cats and the mixed breeds that many are familiar with. Tabby cats are usually gray or brownish with black stripes and spots.

Tabbies usually have a distinctive M pattern above the eyes on their forehead.



There are also lines extending from the outside corners of the cat's eye that circle around the cheeks. All these patterns may vary, depending on the individual cat.



Tabbies have varying amounts of stripes and sometimes spots. The stripes tend to be longest/thickest on the neck, legs, belly, and tail. Note that there are often about two main stripes on the neck, a thick stripe on the front leg just below the elbow, and several stripes along the hind leg and tail.

The Artist's Process: tabby

When I was drawing this tabby cat's head, I began to encounter some difficulties. Here is how I approached and solved the problems.



The pencil drawing was mostly finished by this point, but something seemed off—especially around the eyes.



When I scanned the drawing in, I flipped it and saw this. Yikes! The eyes were not symmetrical at all. (You can also view your drawing in the mirror for a similar look into what's working and what's not. Flipping it this way can make you see your drawing in a fresh light and allow you to see things you weren't able to notice before. It allows you to concentrate on the shapes and not the subject.)



I went back to the drawing and worked to make the eyes symmetrical. I found it helped to work on the drawing upside down so that I could concentrate on the shapes and their arrangements and not “I’m drawing a cat’s face.”



Here I've flipped the image again. The eyes are looking better, but now I notice something else that isn't quite working—the ears! In this flipped image, the right ear (the left in the original drawing) seems a little higher and more detailed. Back to the drawing board! (It's funny how correcting one problem can lead you straight into another, but just keep working at it.)



I decided to elevate and detail the lower, less detailed ear (the right ear in the original drawing) so I erased some of the outline in preparation for the changes.



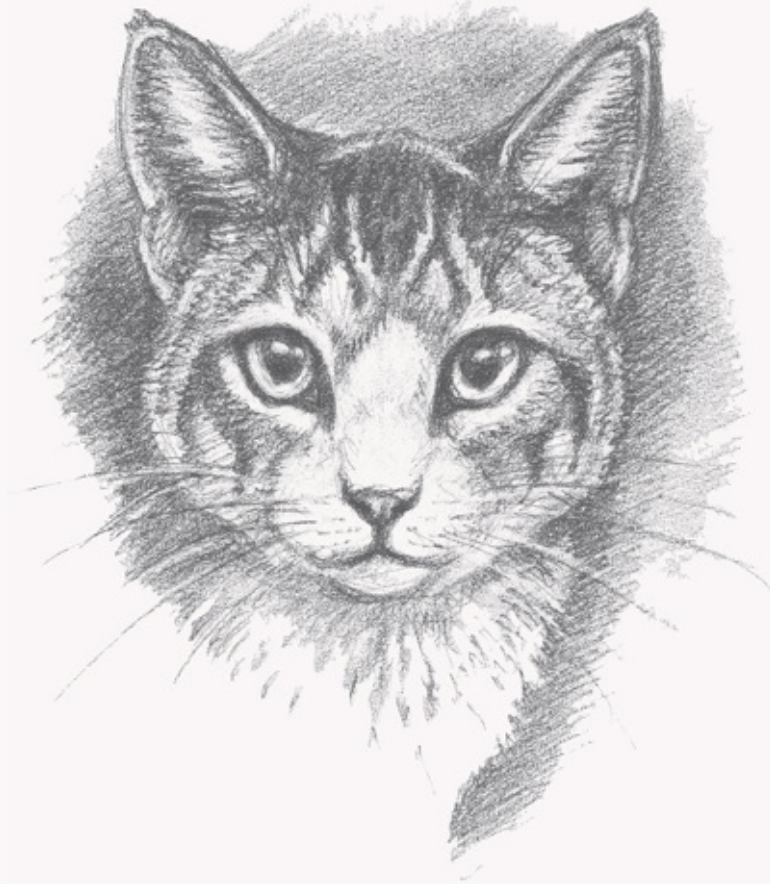
I worked to redefine the ear in a more symmetrical fashion. I drew most of the new lines with the drawing held upside down so I could concentrate on shapes and symmetry.



The flipped image shows improvement, but one eye is still slightly higher than the other and one ear darker and more detailed than the other.



I worked to improve the symmetry, changing small details in the eyes and ears. I also began to work on making sure the nose and mouth matched the eyes. Sometimes it's easy to focus on only one problem area of a drawing when there are actually other, nearby areas you haven't noticed yet that are also contributing to the issue. I also made sure the jawlines were balanced and symmetrical with the eyes and the rest of the face. With the new changes, the image looks a lot better to me now when flipped.



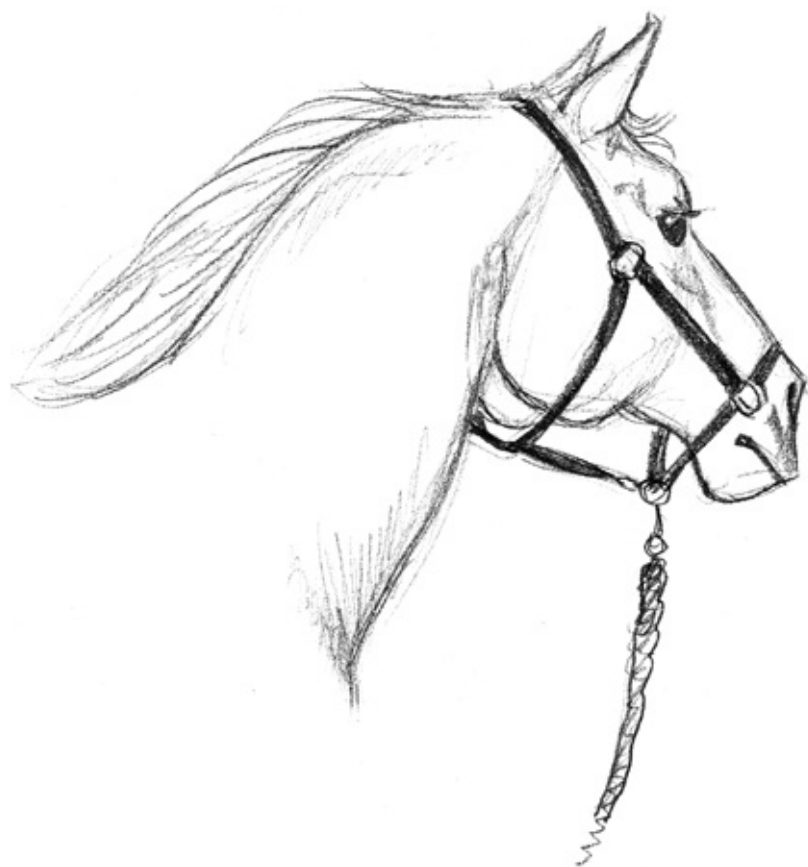
To finish, I went back over the drawing, filling in areas that had been erased and reinstating details throughout the head. All my previous drawing and erasing had softened a lot of things, so they needed redefinition. Also, while I wanted the eyes to be the focus of the drawing, they (and the ears) were a little too dark compared to the rest of the head. Shading in and adding a few details throughout the head helped to balance that.

CHAPTER THREE

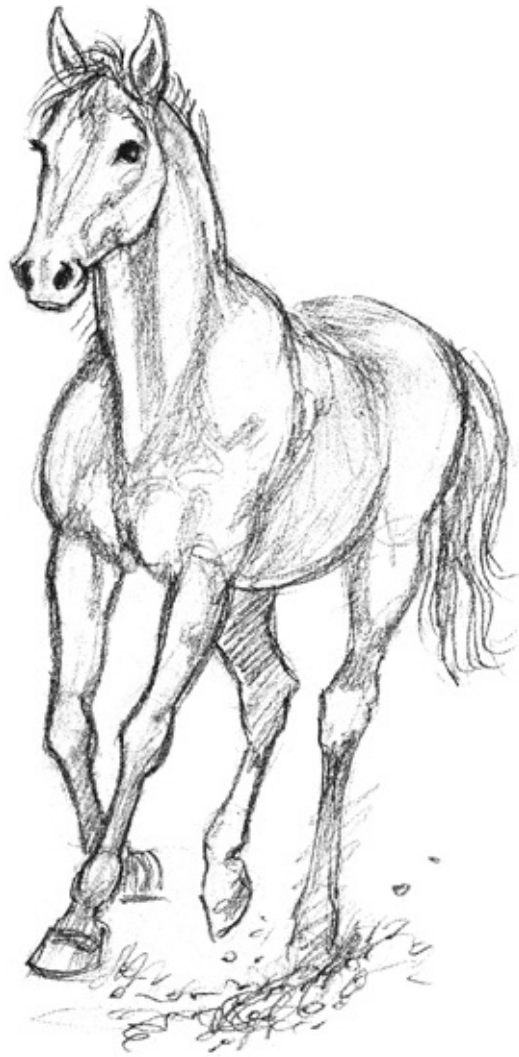


HORSES

The horse is considered by many to be a living work of art. It combines grace and power in one beautiful package. Horses have been an important part of human life for a very long time and have been featured in countless works of art. Today many people enjoy drawing the horse for its own sake, but the animal may be a challenge to depict accurately.





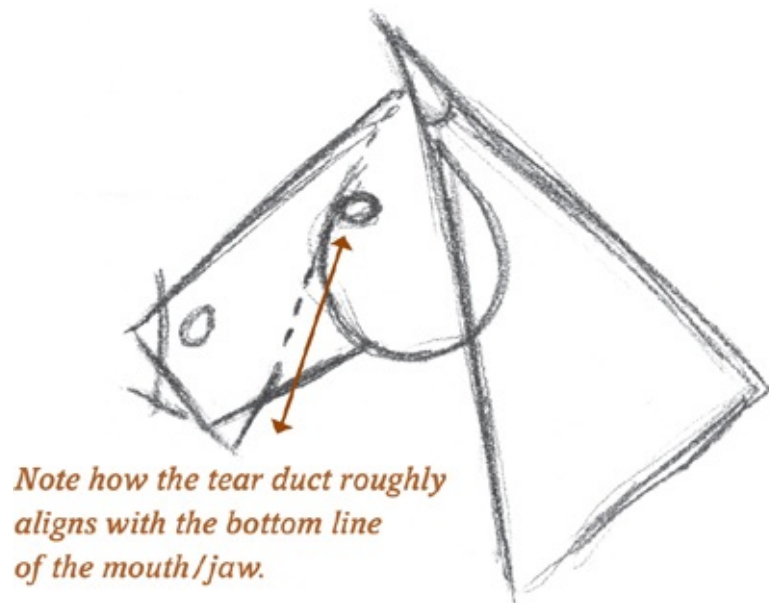


Head

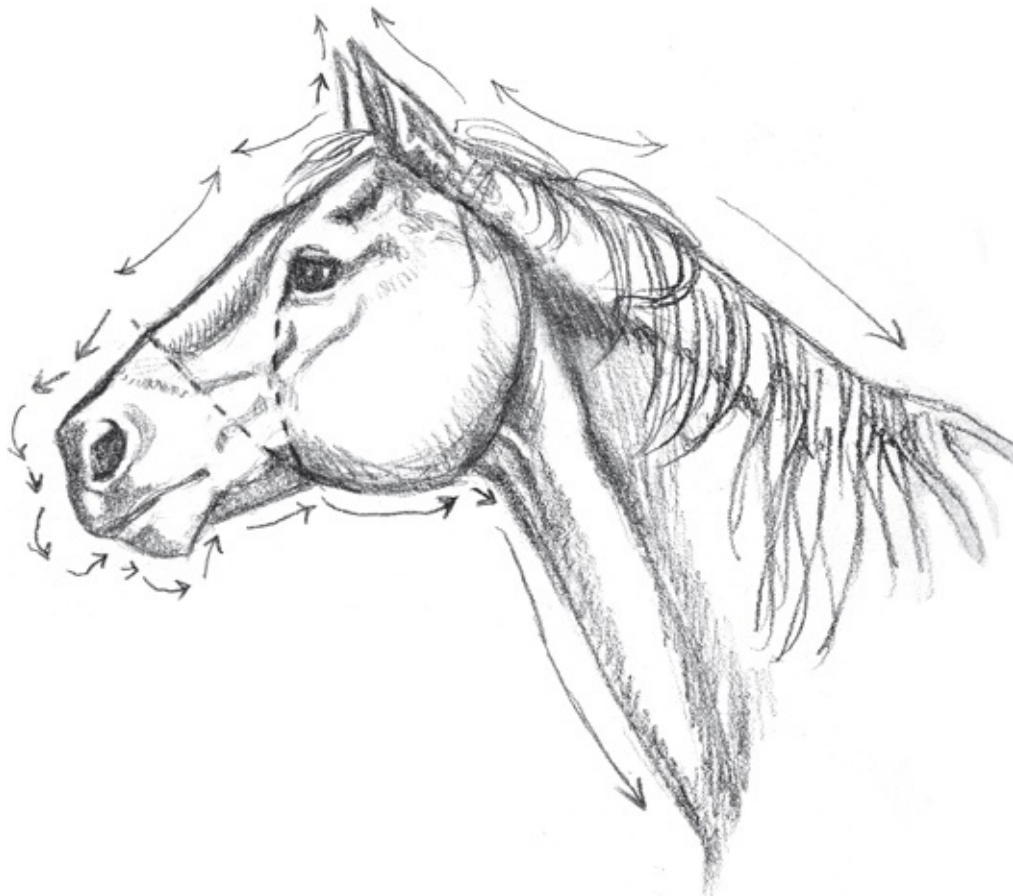
The horse's head is larger at the base and tapers down to a bulbous, square muzzle.



A horse skull.



A very basic head shape.



Alignments

This drawing depicts some of the alignments in shape and line on the horse's head. The arrows denote areas that rise and fall, tuck in and out, on the horse's outline.

Foundations

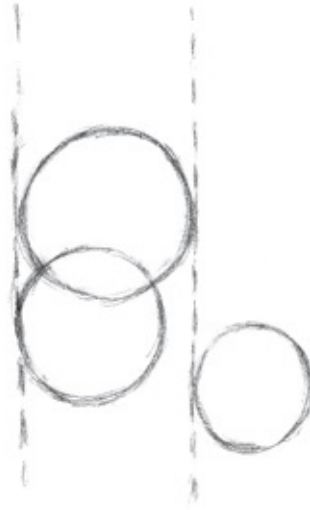
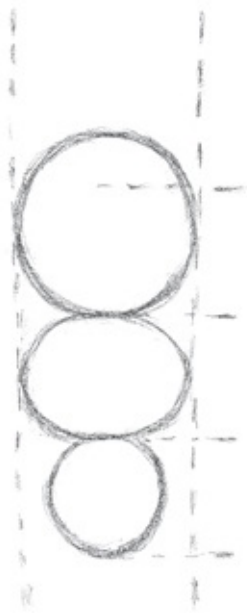


Building Blocks



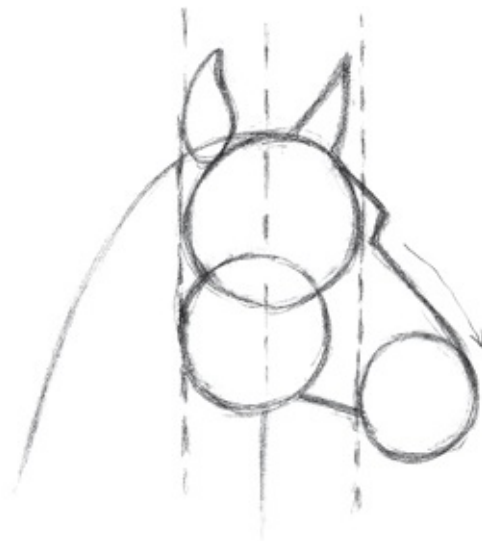
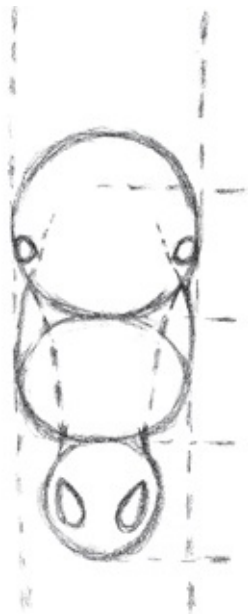
Finished Drawing

Demonstration: horse's head, front and three-quarter views, pencil and pen



1

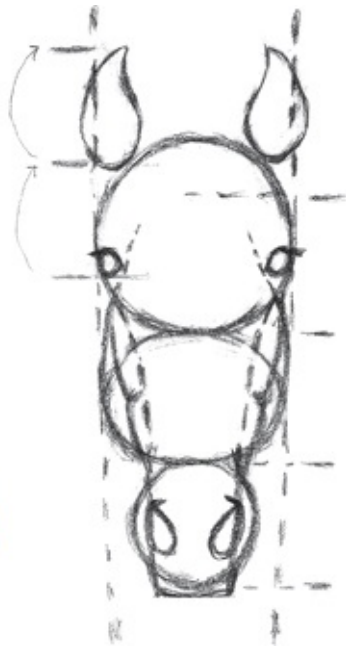
1 First, lightly draw in three circles in pencil, using the guidelines shown.



2

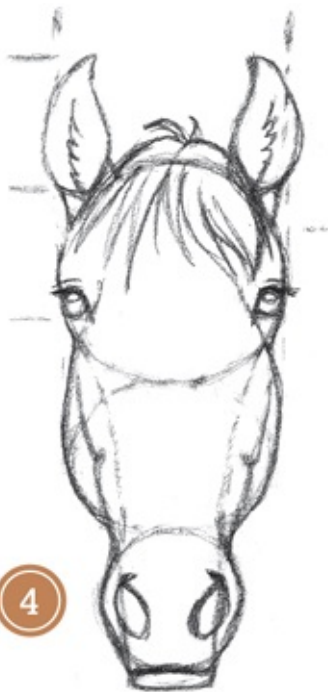
2 Finish connecting the shapes of the head, and begin adding the features of the head or neck.

3



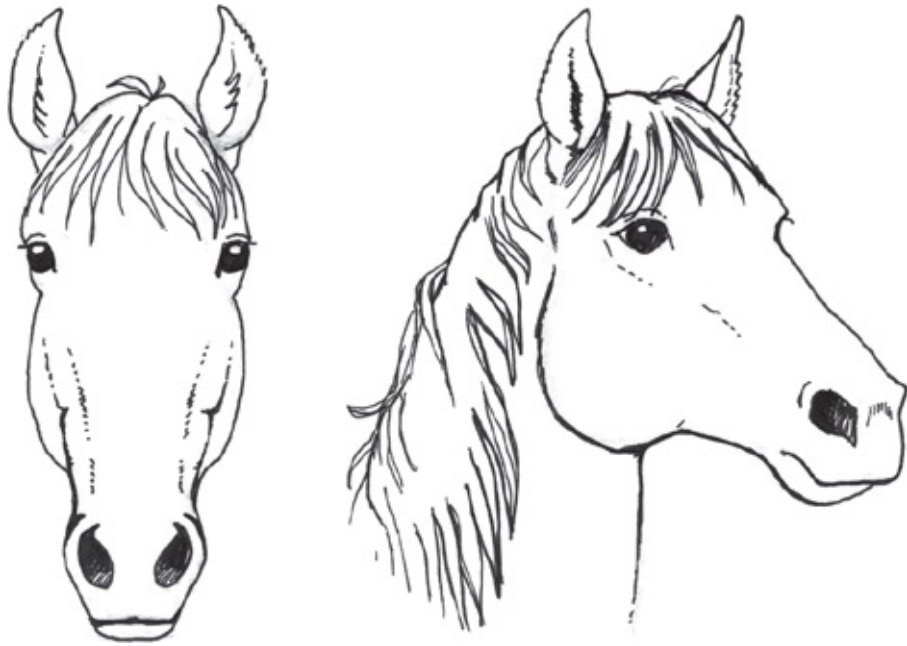
3 Continue refining the features of the head, including the nostrils and ears.

4



4 Complete the features of the face, and add the details of the mane.

5

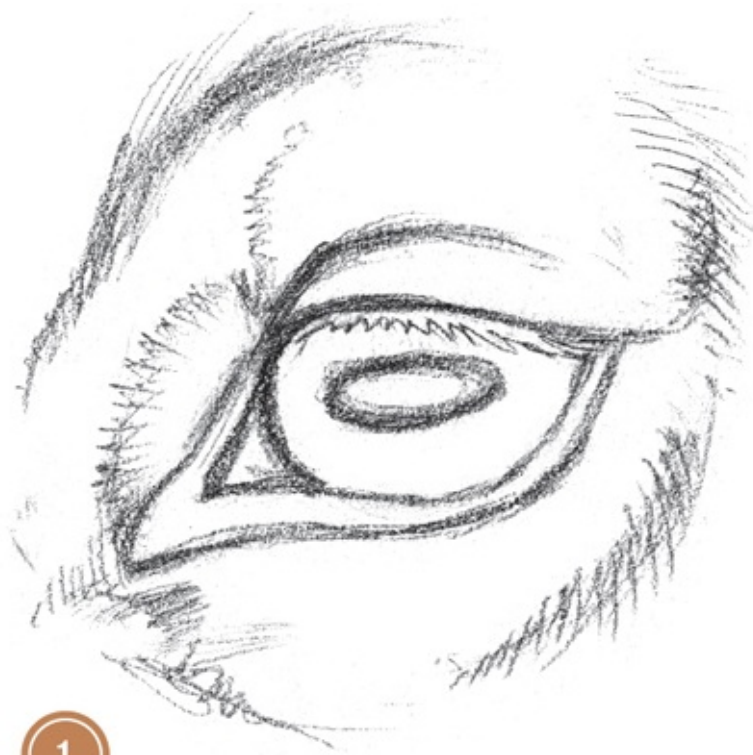


5 Ink in and finish your drawings.

eyes

Horses have oval-shaped eyes. Their pupils are horizontal ovals. They have pronounced eyelashes.

Demonstration: horse's eye, pencil



1

1 First draw the outlines and indicate some of the shapes and hair around the eye.



2

2 Pencil in the lines that indicate the horse's hair and follow the hair direction. Begin shading in the pupil and parts of the eyelid. Draw the eyelashes.



3 Go back over the hair, continuing to shade areas and add short lines where needed. Shade in the eyeball. Leave a lighter rim to suggest light penetrating the eyeball.



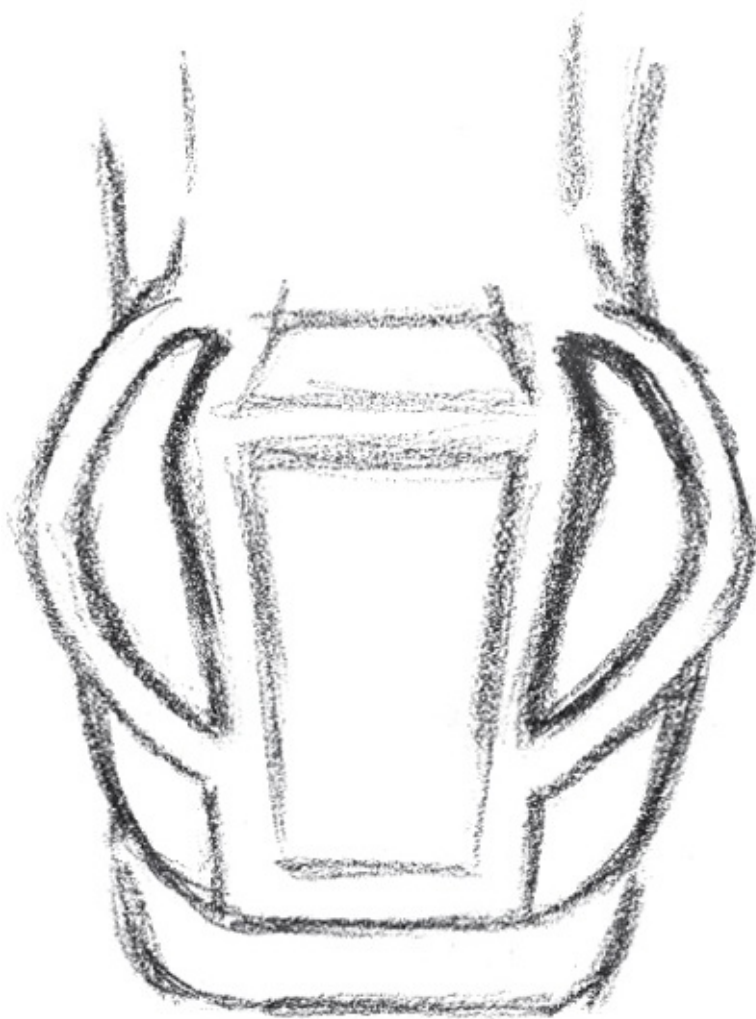
4 Smudge the area around the horse's eye a tiny bit, lightly blending the pencil strokes of the hairs, and lightly blending in the eyeball and eyelashes. Make sure to leave a small light highlight to provide that "spark of life."

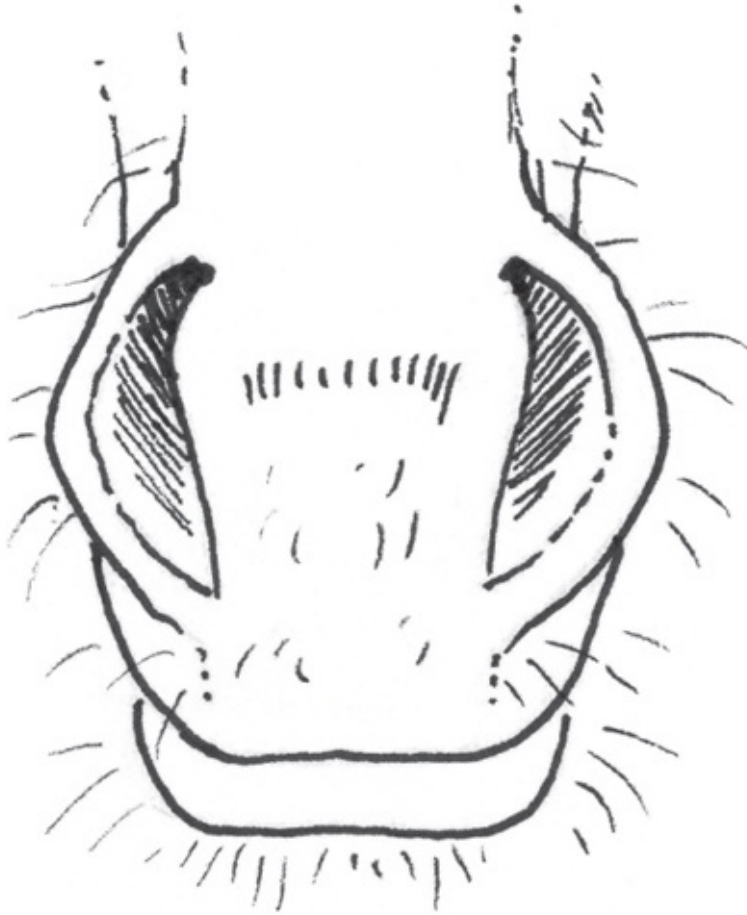
nose, muzzle, and mouth

Horses have large nostrils. The rims surrounding the nostrils protrude outward, creating a noticeable ridge.



Horses can flare (widely open) their nostrils when they are exerting themselves or when they are excited or stressed.





From the front, the horse's nose and mouth share a rectangular shape.

ears

A horse's ears typically sit erect on its head. Horses can move their ears to listen to sounds or express emotions. For instance, an alert, curious horse's ears will perk forward, while an aggressive horse's ears will lie back on its head.



Shape

Horses have teardrop-shaped ears. Their tips curve inward toward the center of the horse's head.

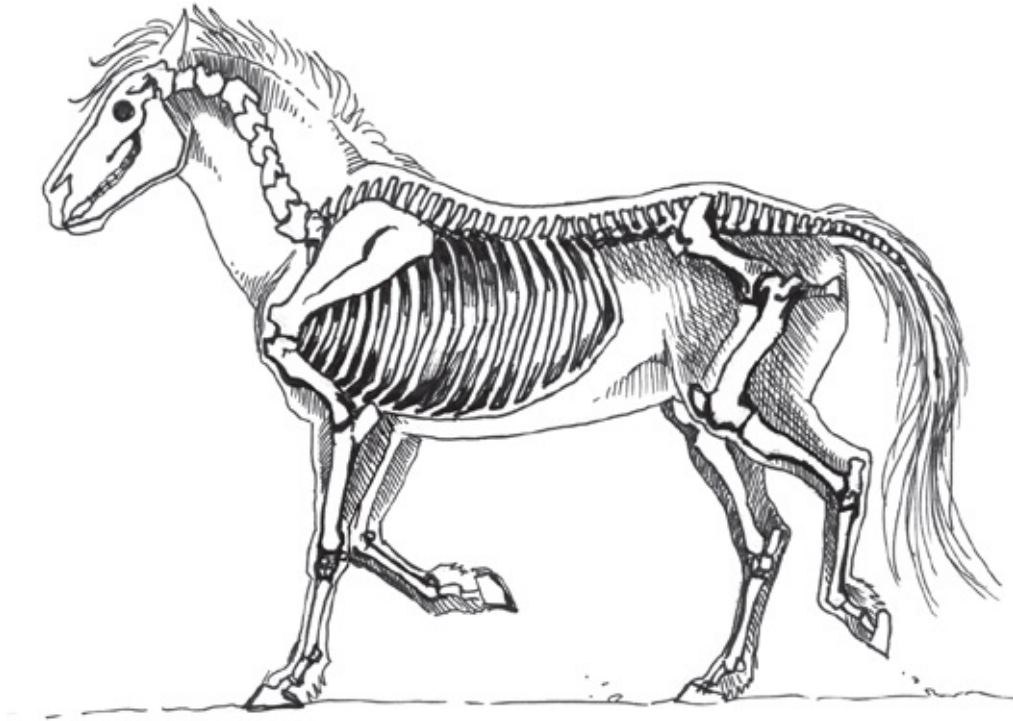


Ear Butt

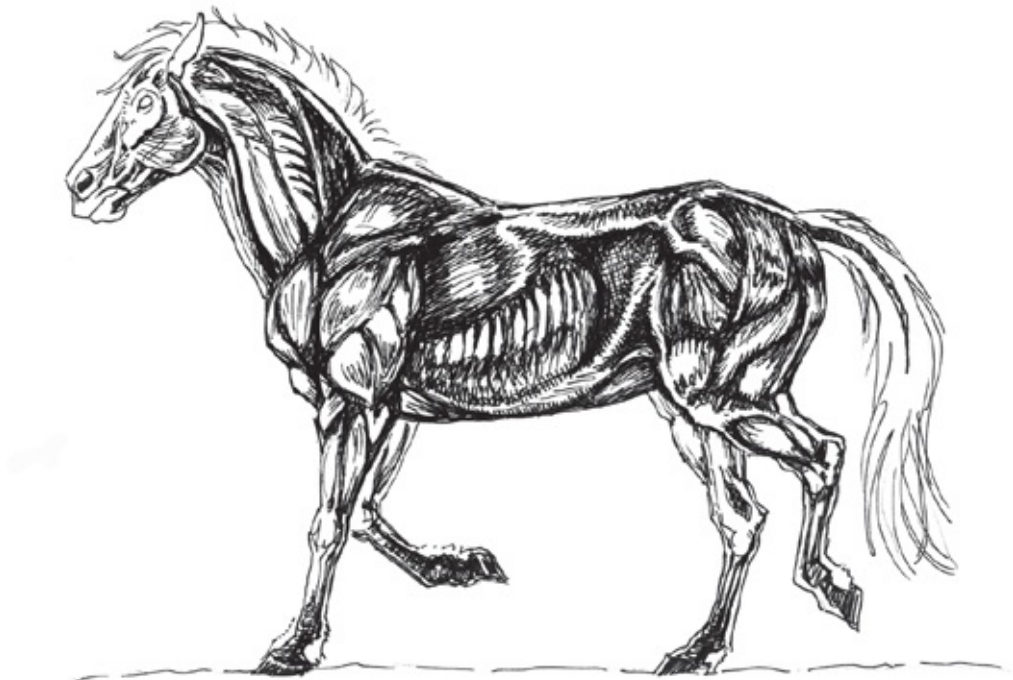
The ears are attached to a base (ear butt) on the head. The ears can swivel around from this base.

Body

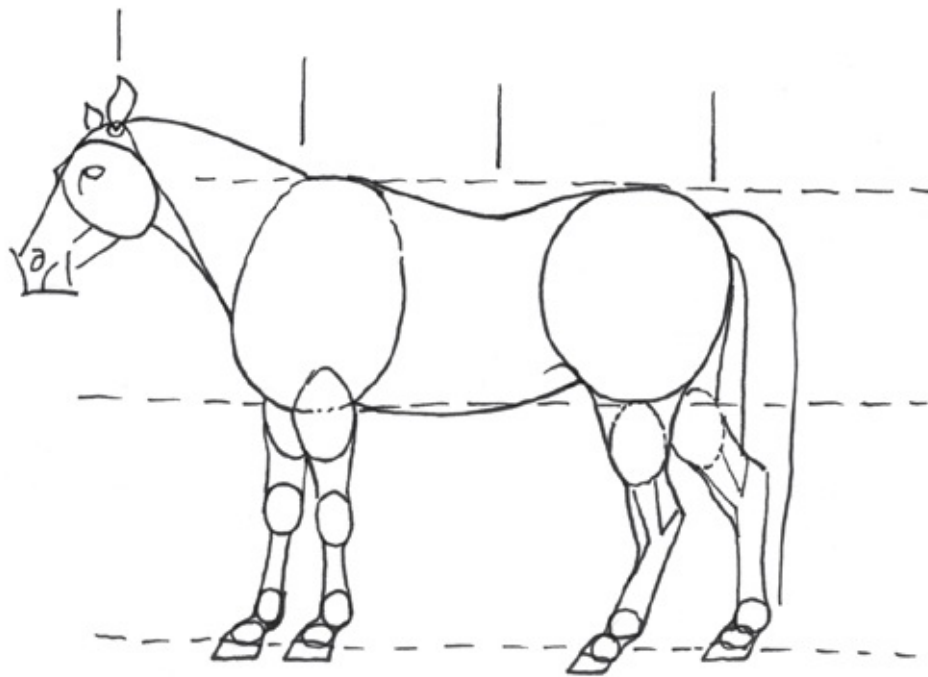
The horse has a long body adapted for running. Its distinctive tail grows long hair that flows gracefully behind it as it runs.



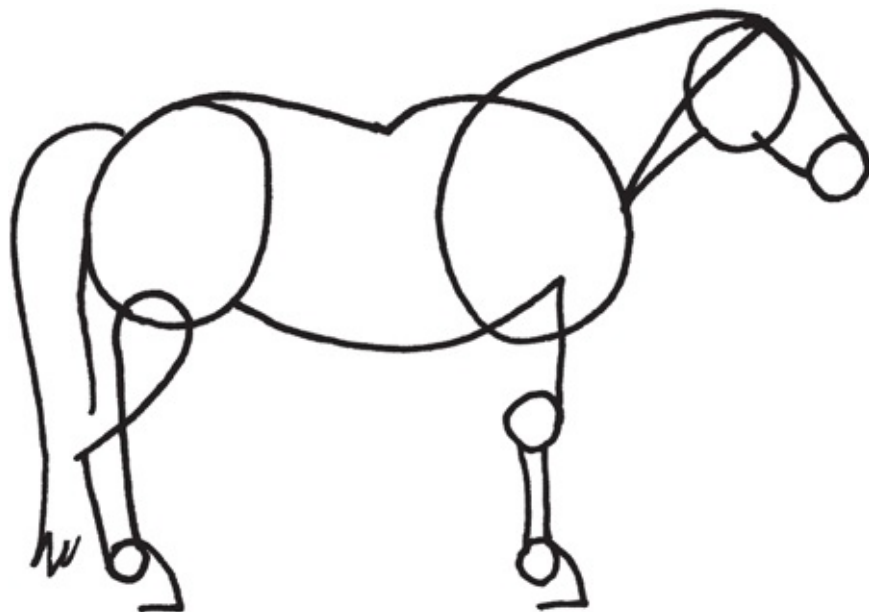
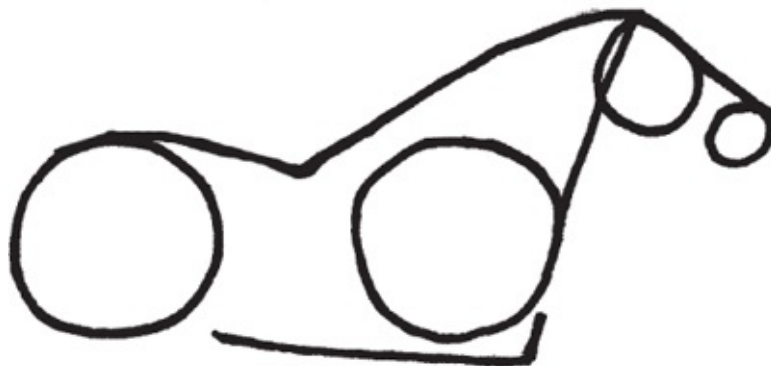
Horse's skeleton.



That same horse's muscular structure.

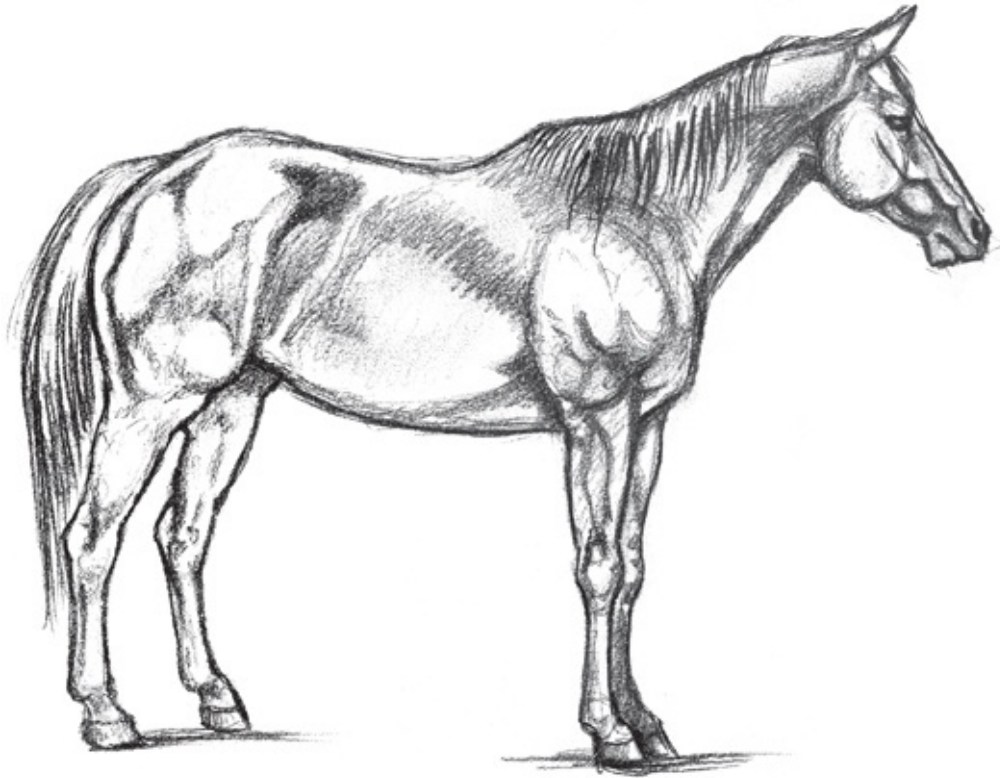


A look at some of the proportions of a horse's body.



Simplified Bodies

Horses weigh a lot and need to easily support themselves. Their bodies are balanced and their weight is evenly divided between front and back. A horse's body looks a little like a sturdy table, balancing on four legs.



A horse stands broadside, showing some of the anatomical features visible on the living animal. Note the contrast in the area where the flank (sides) and hindquarters meet. You can learn more about this contrast in the section on hair direction.

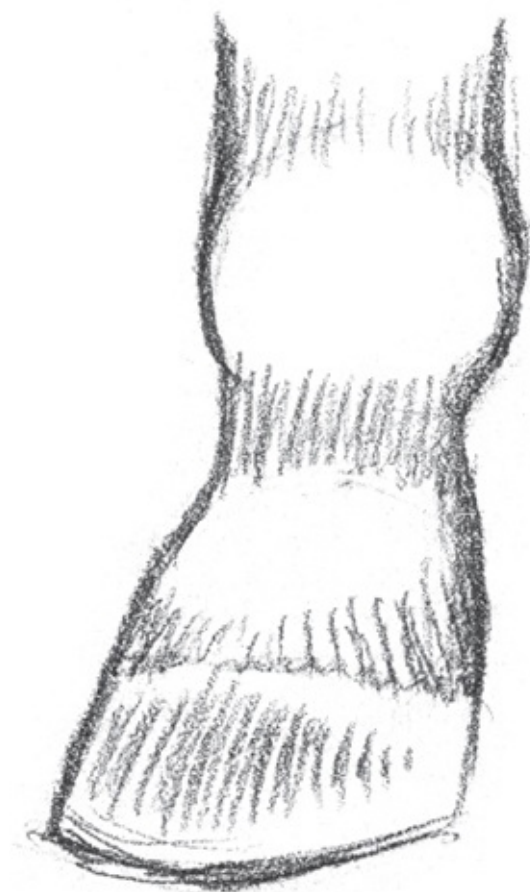


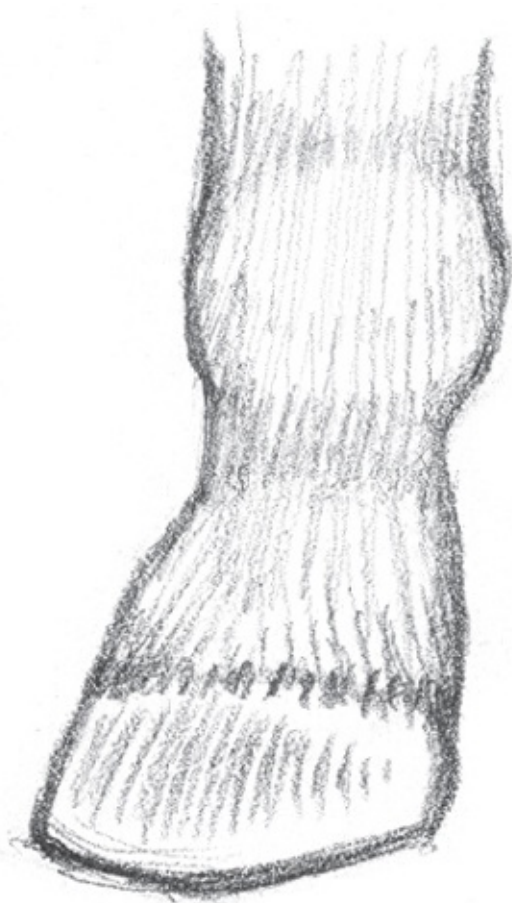


A horse rears up. These two rough sketches show some of the basic shapes used to construct a drawing like this. The top left one focuses on some of the underlying bone structure, while the other focuses on shapes and forms. If you look closely, you can see how the bones affect the muscles (such as the horse's stifles, knees, shoulder, and elbow).

feet and hooves

Horses have hooves on the bottom of their feet. Their hard hoof, which grows as one piece, is rounded, with a slight sloping toward the front.



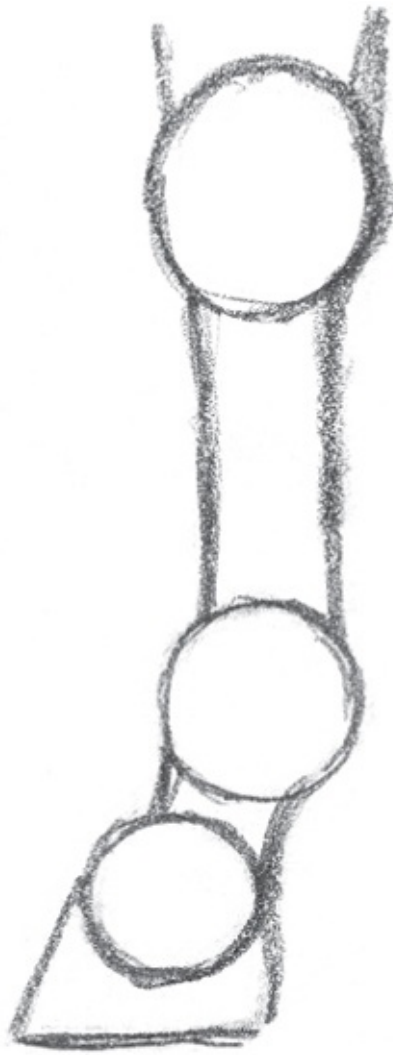




Front Hoof

Note how the hoof and surrounding joints can be built with two circles and a shape resembling a trapezoid.





Front Hoof and Lower Leg

Begin with two circles for the “wrist” and fetlock joint. Add a circle for the base of the hoof (if helpful) and then the actual hoof shape. Finally, connect the circles, making sure the leg and pastern (the shape between the hoof and fetlock) are slightly thinner than the more bulbous joints.





Hind Foot

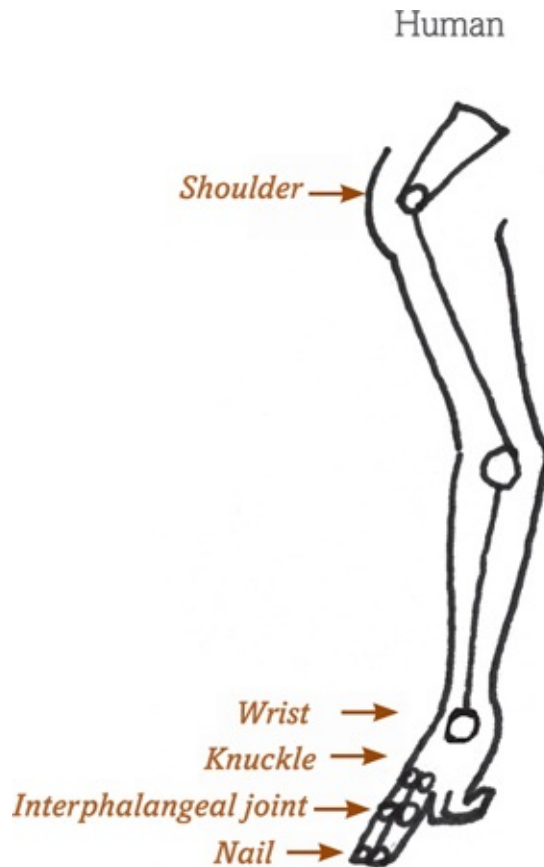
Take a look at this horse's hind foot, raised in the air. The joint of the hock creates a vaguely diamond shape at certain angles.

legs

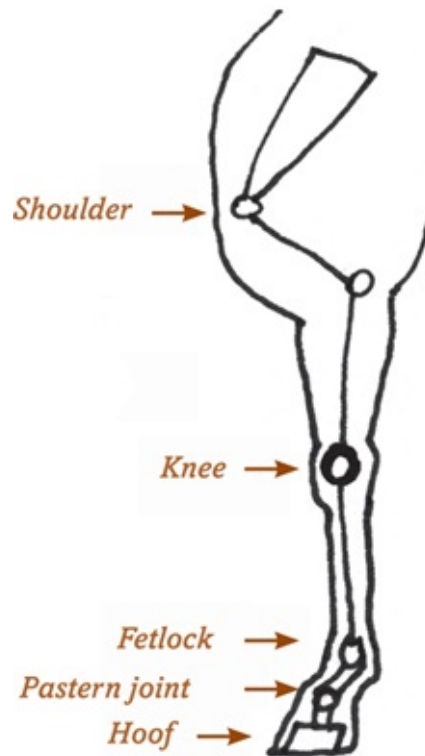
Horses' legs are slender yet powerful, able to support the weight of the horse while allowing for swift movement. Because of their weight, horses' legs are generally straighter and more muscular than those of much smaller animals.

front legs

A horse's front leg is similar to a human's arm. Note that the "hand" on the horse consists of about half of its "leg." The horse essentially has one very long "finger" and is walking on its fingernails. One thing to keep in mind here is that while there are similarities, the joints don't necessarily bend the same ways.



Horse

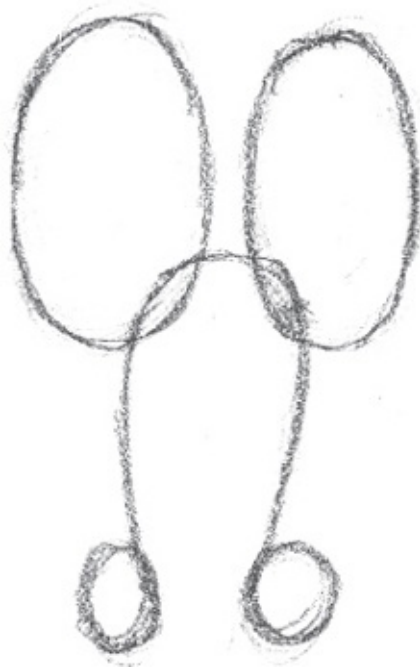


Joints

Joints in the front leg rotate to varying degrees. The shoulder blade itself can move to a small degree but the majority of movement occurs where the front leg attaches to it and in the joints of the bones below it.

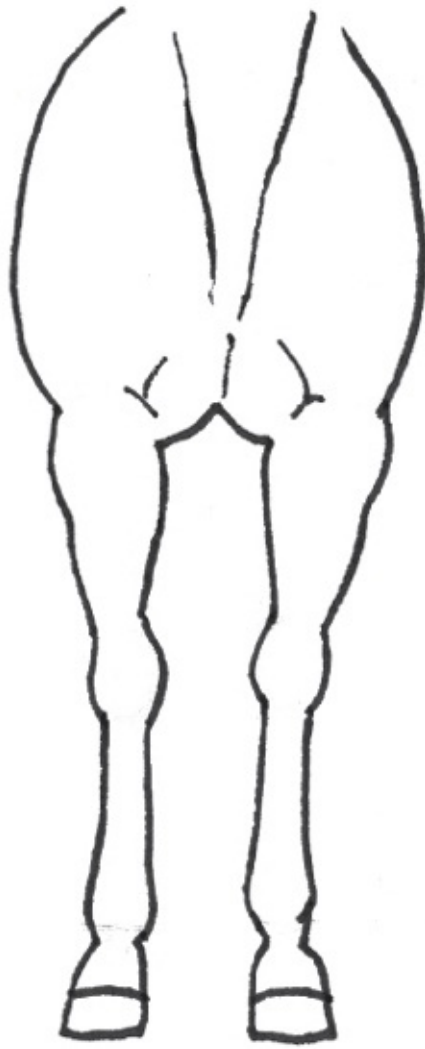


Rectangular shapes make up this stylized front leg.



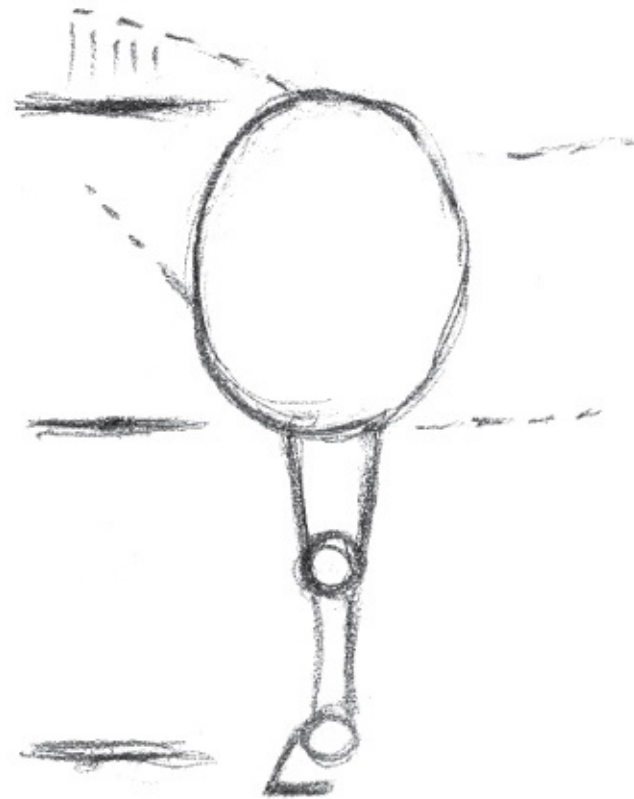
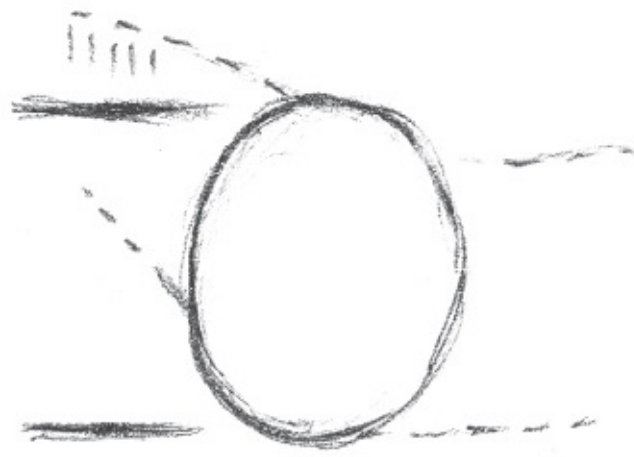


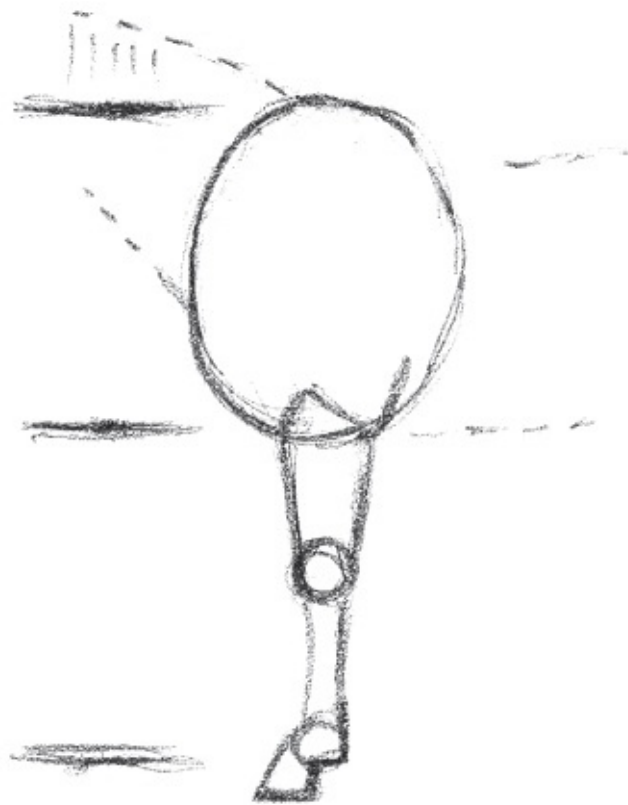




Front Legs

Begin with shapes for the shoulders, knee/wrist joints, and inner legs. Second, continue building the legs with tube shapes and long ovals. Third, add some of the muscles in the chest and begin working on the feet. Fourth, use circles on the horse's upper leg to indicate muscles there, add the top of its body, and block in the last of the hooves. Fifth, make sure all those shapes flow into one another correctly and ink in the drawing.



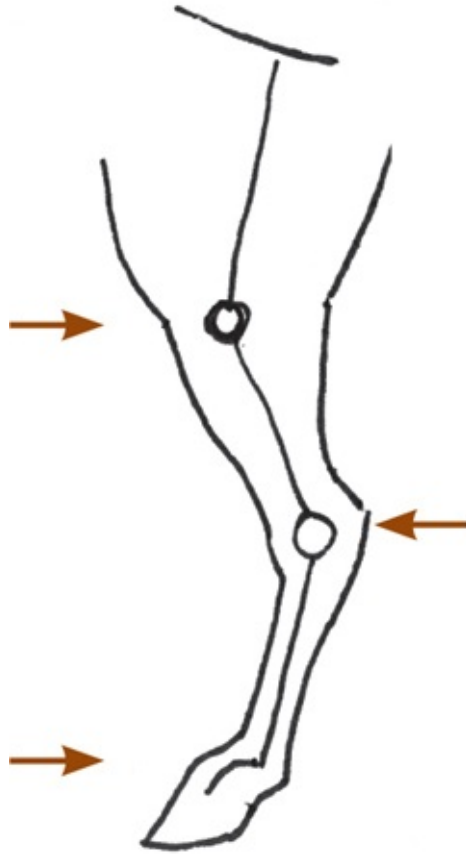


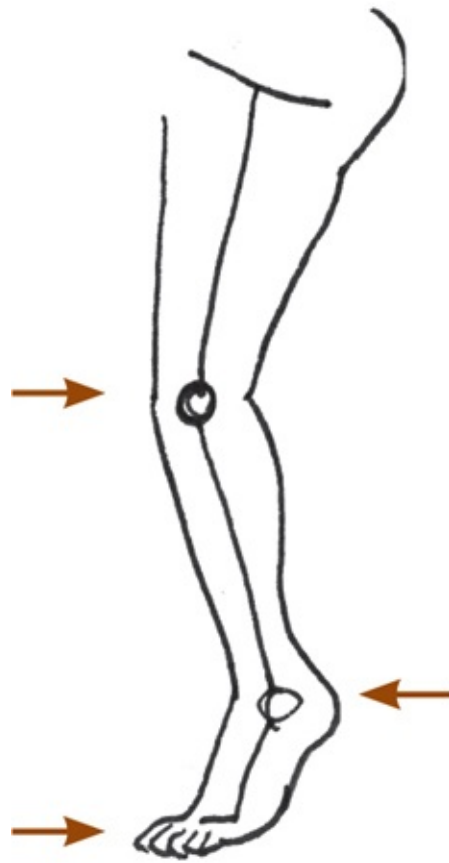
Forequarters, Side View

Draw three evenly spaced, dotted lines to help get the proportions correct and the circles as shown. Lightly pencil in the outline of the neck and body. Draw the shape of the leg, allowing the hoof to go slightly under the bottom dotted line. Add some of the

muscles and finish drawing the underside and back of the hoof and leg. Lastly, ink the drawing in.

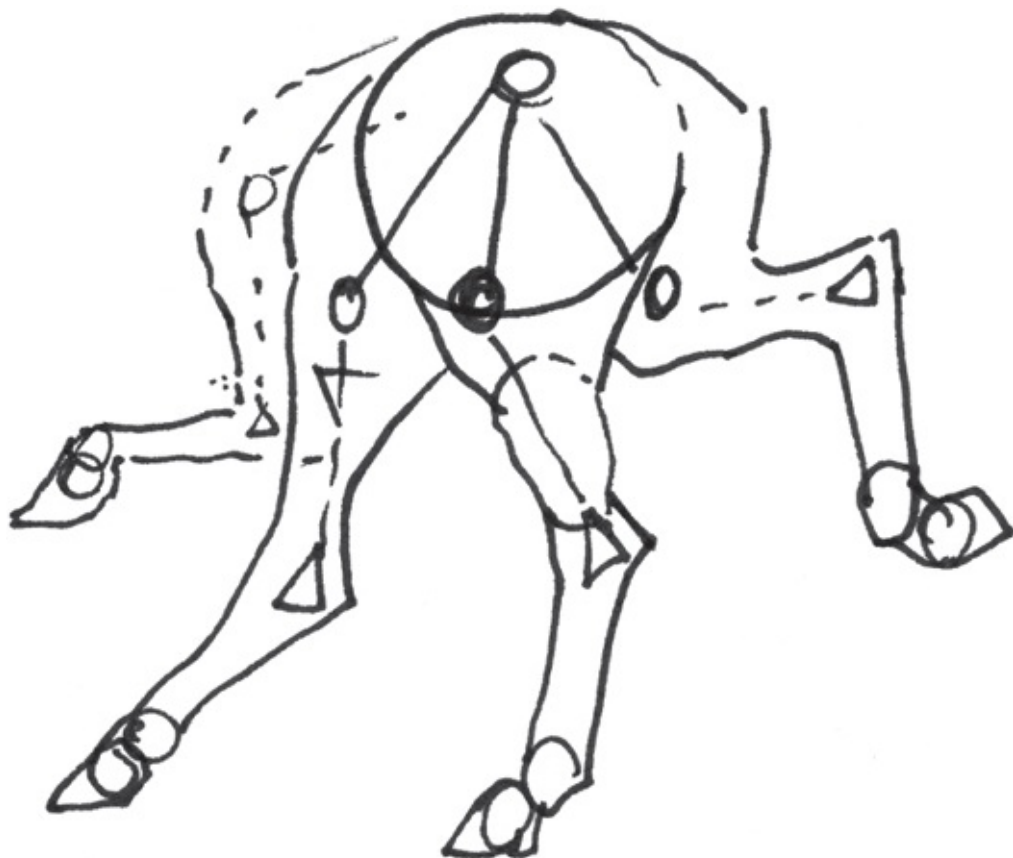
hind legs



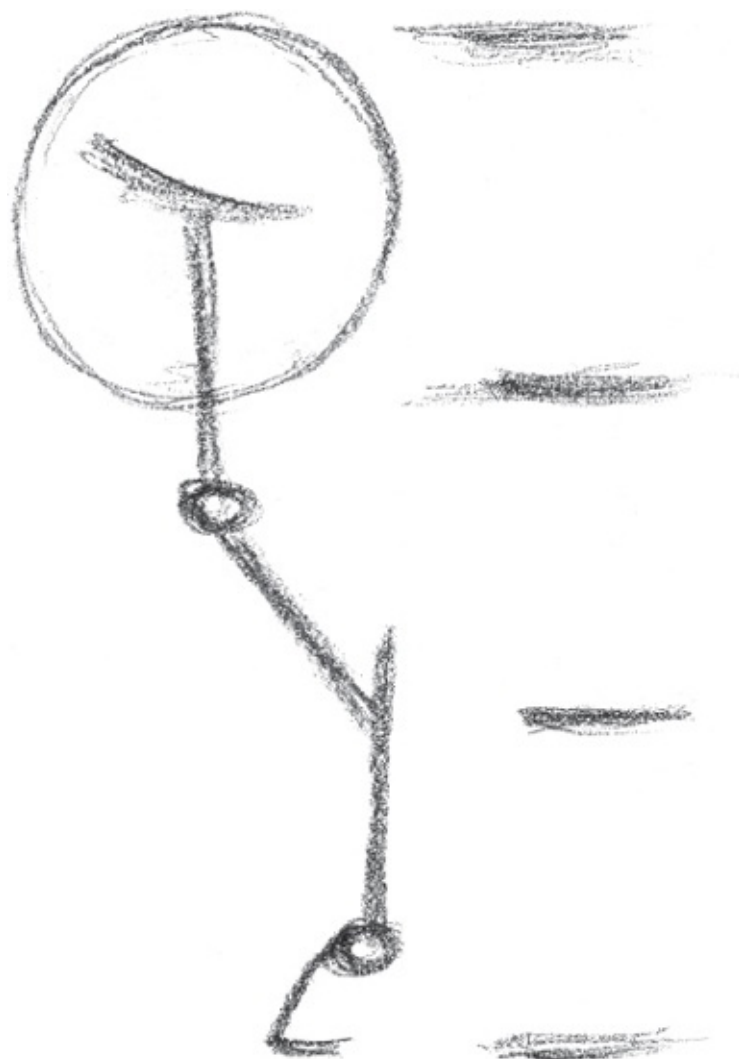


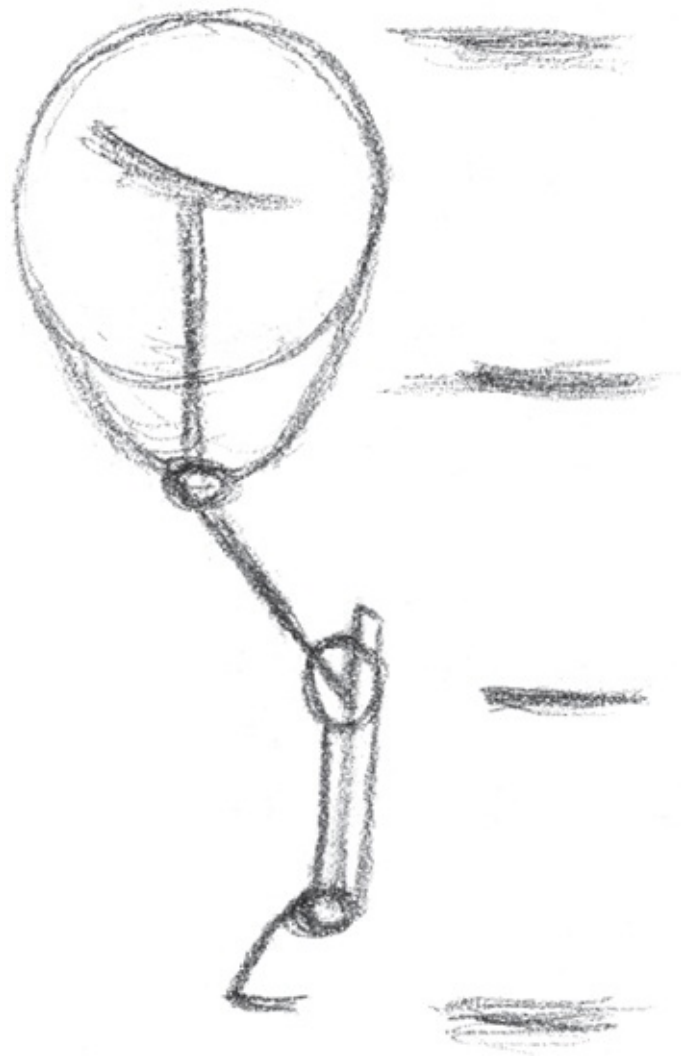
Horse's Hind Leg vs. Human Leg

The top left arrows of these drawings both point to the knee or its equivalent, the stifle. The right arrows point to the hock (the "heel" of a horse). The bottom left arrows point to the bones of the toes.



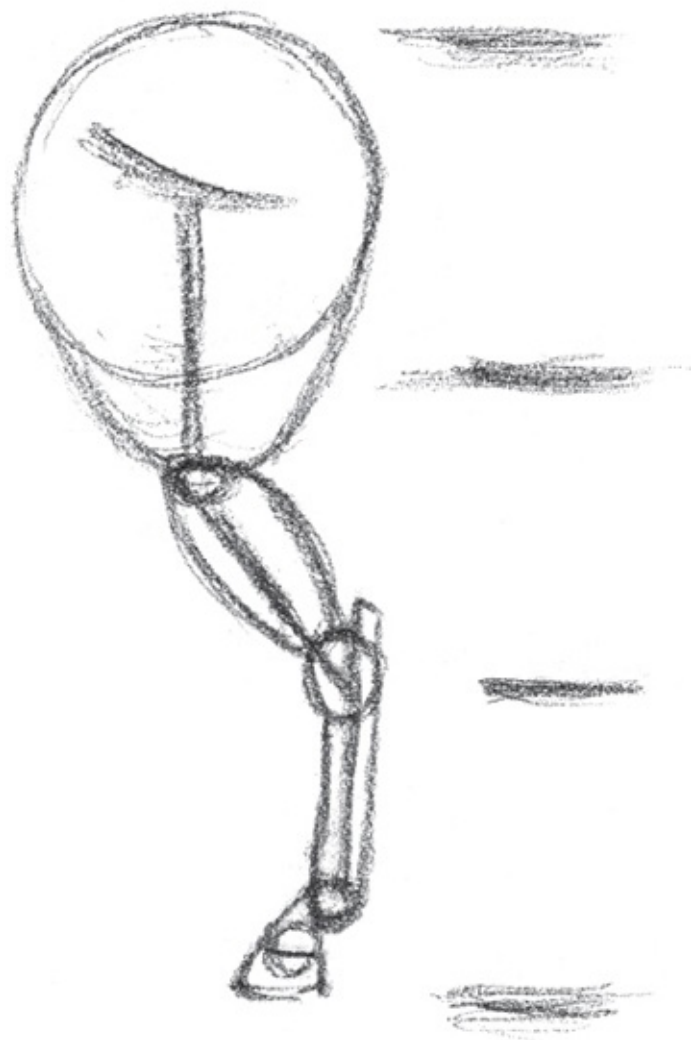
The joints of the hind leg from the hip socket and below can rotate to varying degrees.

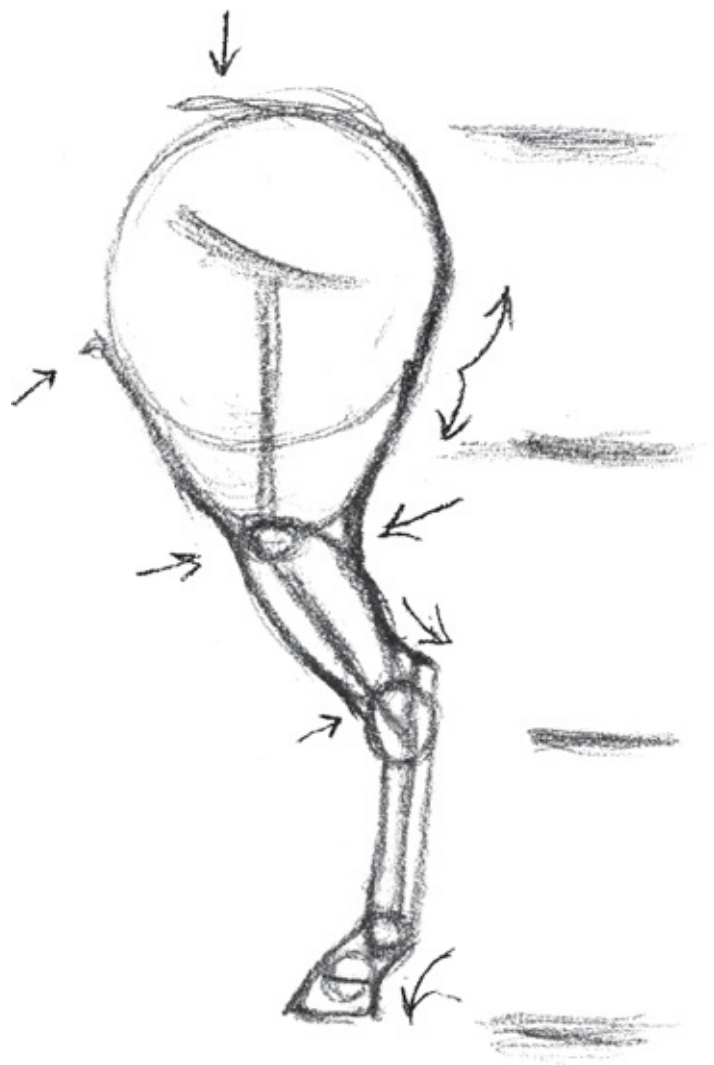




Simplified Hind Leg

Draw four evenly spaced lines to help obtain the correct proportions. Draw a circle on the top section and indicate the leg bones and joints from there. Flesh out the hind leg, adding more of the hindquarters and lower leg. Add the “calf” muscle (called a gaskin on a horse) and parts of the hoof. Connect all the shapes so they form a cohesive whole. Note the arrows indicating places that indent inward according to underlying bone and muscle. Ink in the drawing, and erase the pencil lines.





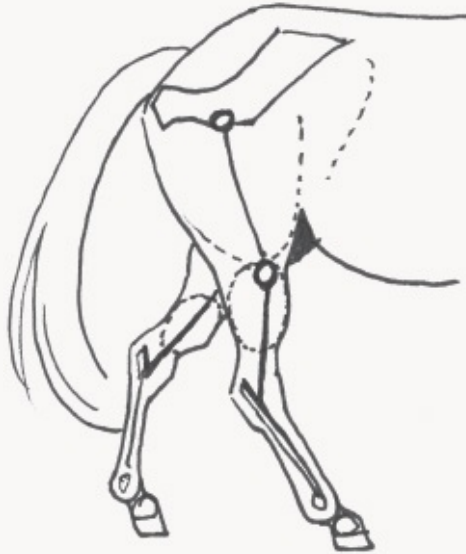


Drawing the Hind Leg

Beginners often draw the hind leg incorrectly, because they tend to want to draw the stifle (knee) protruding visibly forward (as on a dog or cat). As you can see here, the stifle is not as far forward as the front of the thigh is. The horse's leg is standing fairly straight. That bunches the thigh muscle, which makes it seem to protrude, while the stifle seems to recede. If the horse bent its leg to move, the stifle would seem to protrude forward. It

depends on the leg's position and the angle of the viewer.

Correct

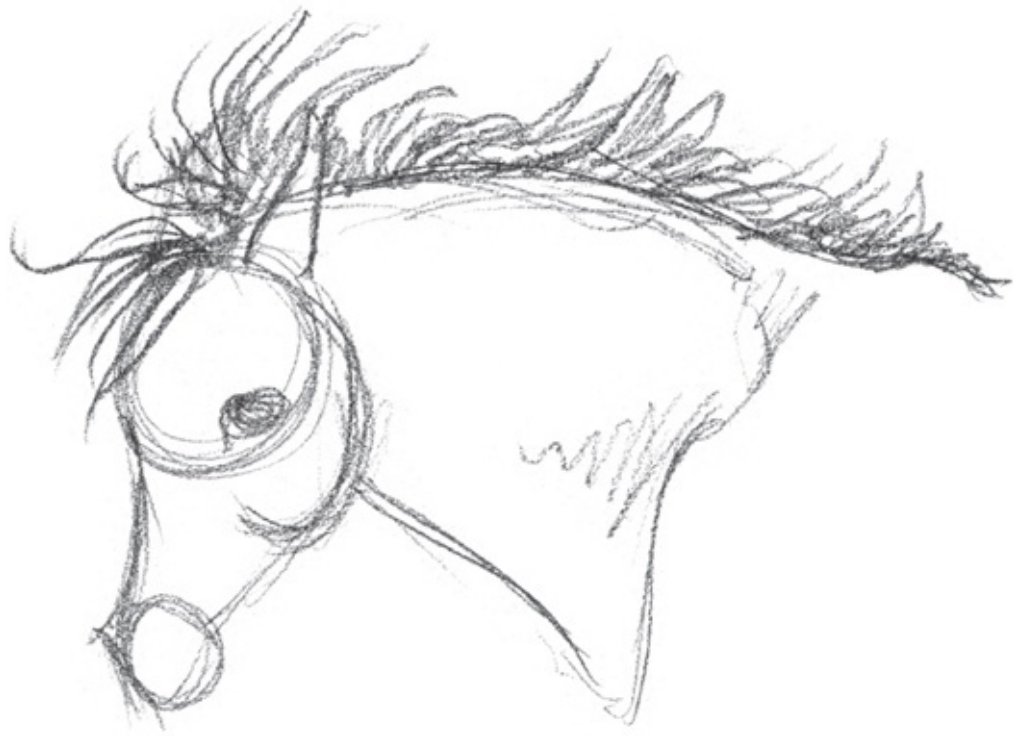


Incorrect



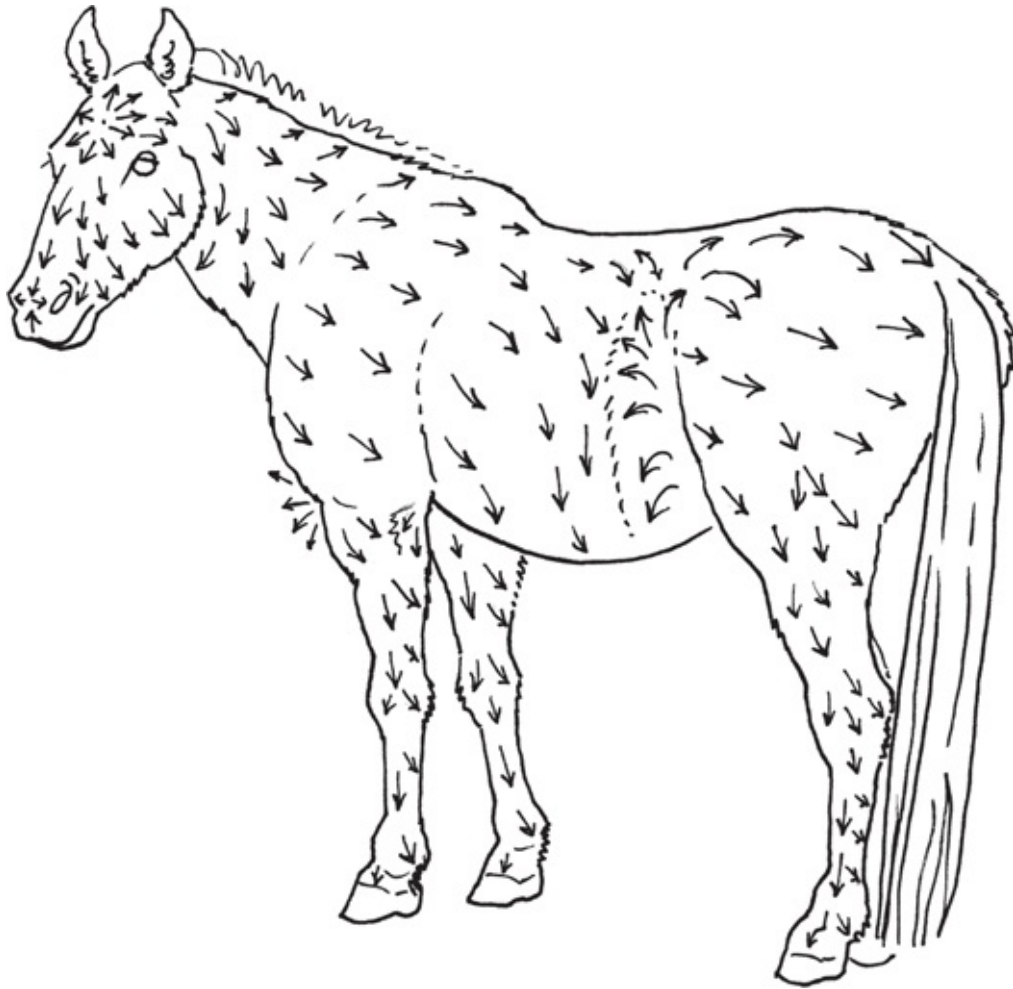
hair

The horse is well-known for its distinctive mane and tail. The part of the mane that grows between the ears and down to the face is called the forelock.



Mane

The mane grows from the top of the neck. It is often combed to hang down on one side of the neck. Riders can braid the mane, cut it, or let it grow long.



Hair Directions

Note how the horse's hair comes forward from the intersection of the flank and the hind leg.

tails

The horse's actual tail is not really that long, but long hair grows from it. The tail (hair) adds a graceful accent to the horse's movement—and a convenient flyswatter!



Drawing the mane and tail consists of building up layers of hairs and shading. First, block in the basic shape of the horse and its tail or mane. Smudged pencil marks add a soft tone to the horse's body.



Pencil in lines to indicate long, flowing hair. Use some short, choppy strokes where the hair is shorter and longer strokes where the hair flows long and straight. Concentrate on the hair in sections as you build up your drawing.

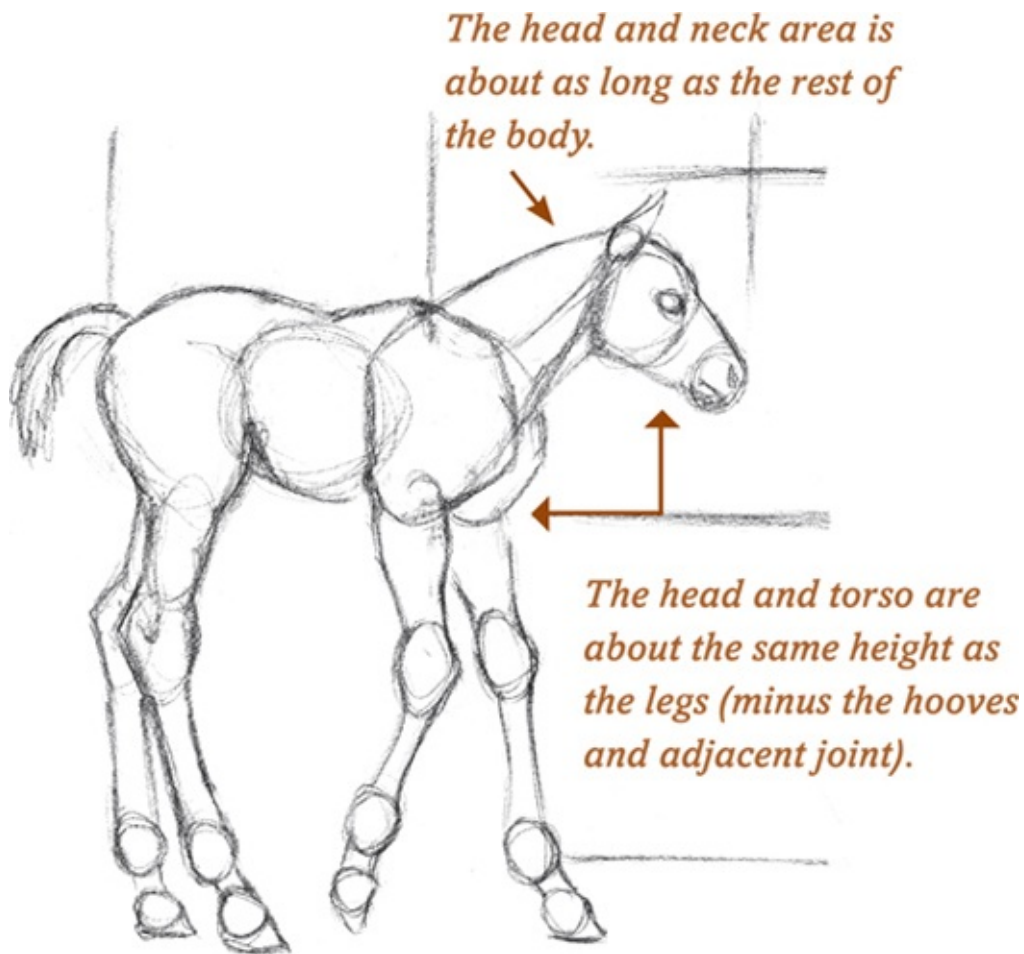


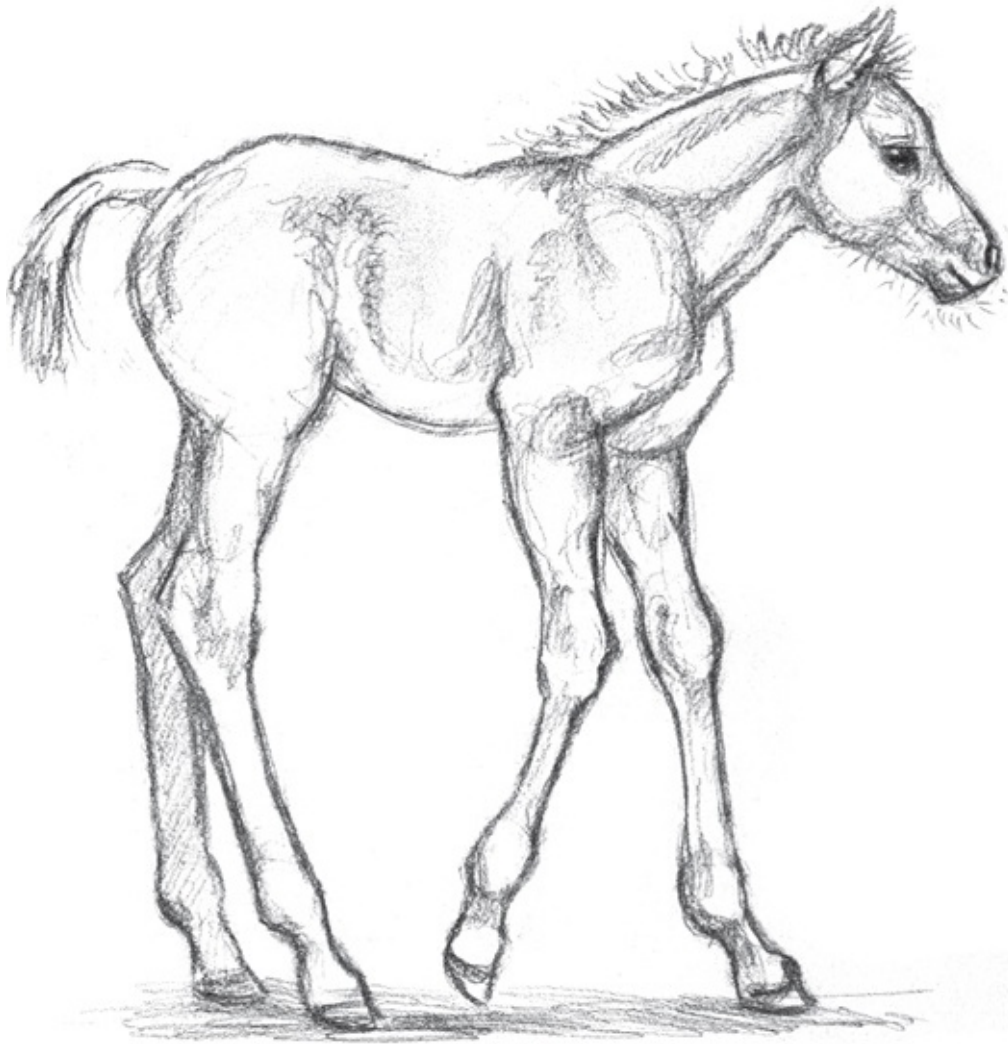
To finish, use pencil strokes to flow from one section to another, connecting all the parts. Shade where needed.

Foals

Baby horses are called foals. Males are also called colts and

young females are called fillies. When they grow up, the males are called stallions (if they are breeding) or geldings. Adult females are called mares.





This very young foal has a big head compared to the rest of its body. The joints of the legs are also large.

Breeds

arabian

The Arabian is a very graceful- and beautiful-looking breed of horse that originated on the Arabian Peninsula. It has a pronouncedly arched neck, large eyes and nostrils, and a dished profile (the forehead is raised up, compared to the middle line of the muzzle). The tail is set high.

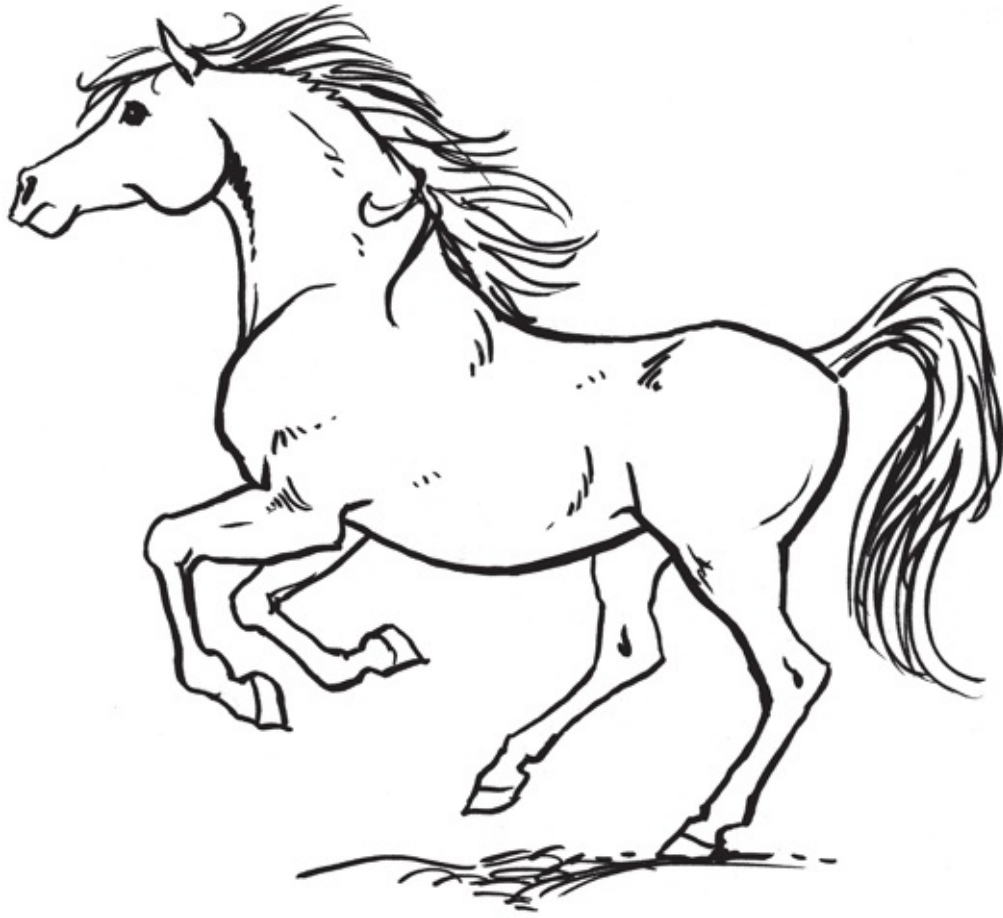


The highly arched neck is quite apparent from this angle. Also, note how I used a triangle to help block in the shape of the horse's forehead. This is another technique you can use to build a horse's head.



Basic Construction

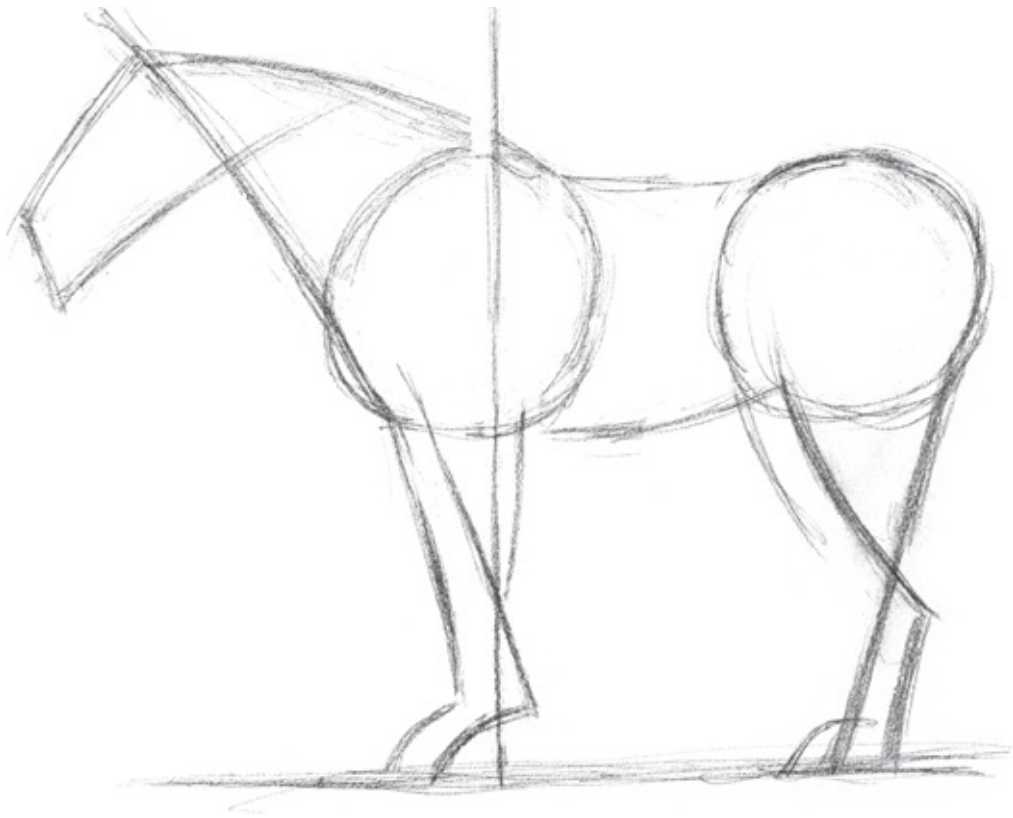
There are many sharp angles to this horse's body. The arrows indicate some of the major thrusts and direction of the horse's shape.



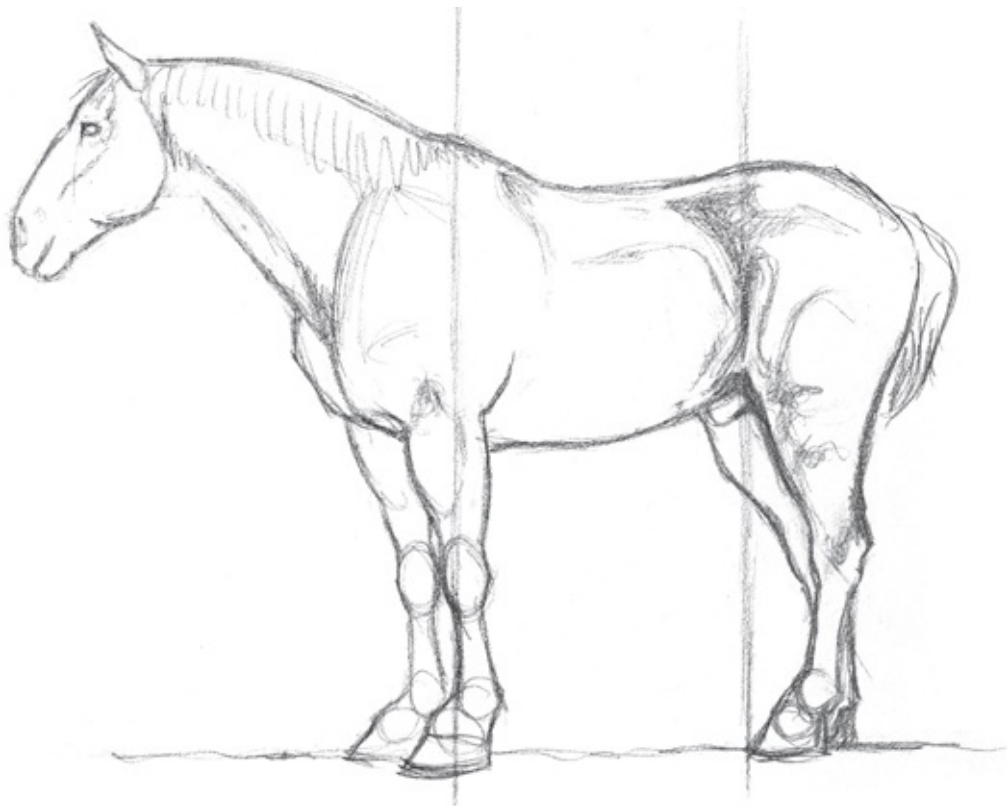
A brush pen was used to achieve a flowing, varied look to the line. Long, curvy sweeps of the pen complement the Arabian's graceful shape.

percheron

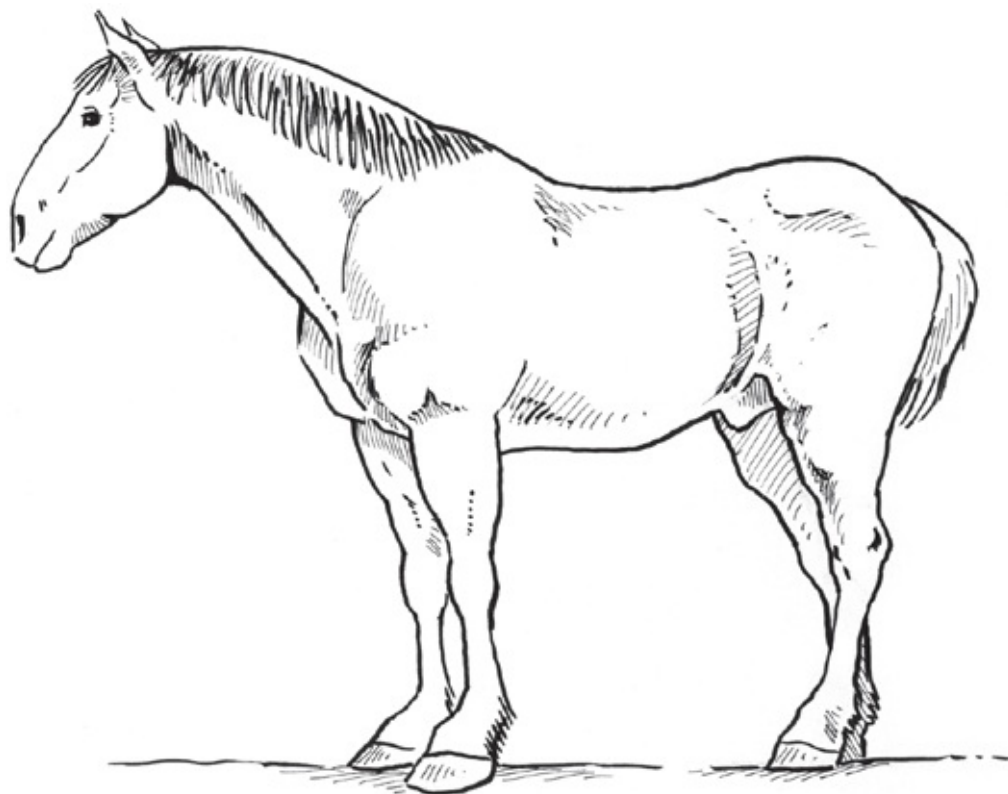
The Percheron is a very large and powerful horse. It originated in France. When drawing one of the heavy horse breeds, keep the body and legs thick and muscular. The Percheron's feet are much larger than an average horse's.



The basic shapes and thrusts of movement in a standing Percheron.



Here the shapes have been refined into a more realistic horse.



Here's the final, inked-in Percheron.

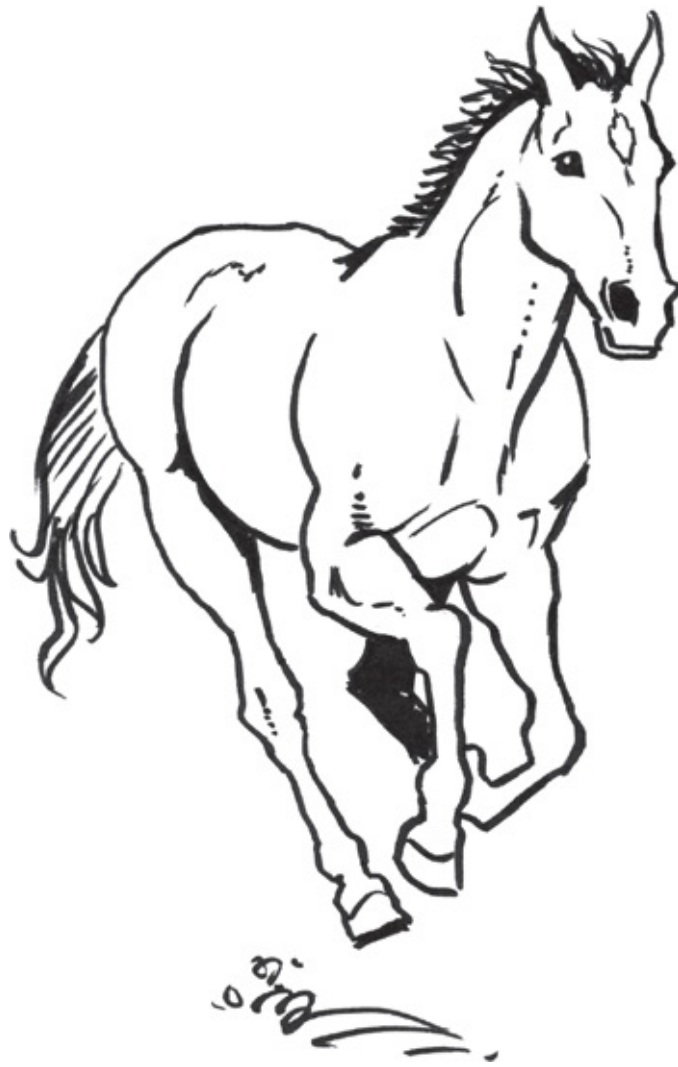
paso fino

The Paso Fino originated in the Caribbean from horses brought there from Spain. It has a distinctive gait that allows it to carry a rider very smoothly and comfortably.



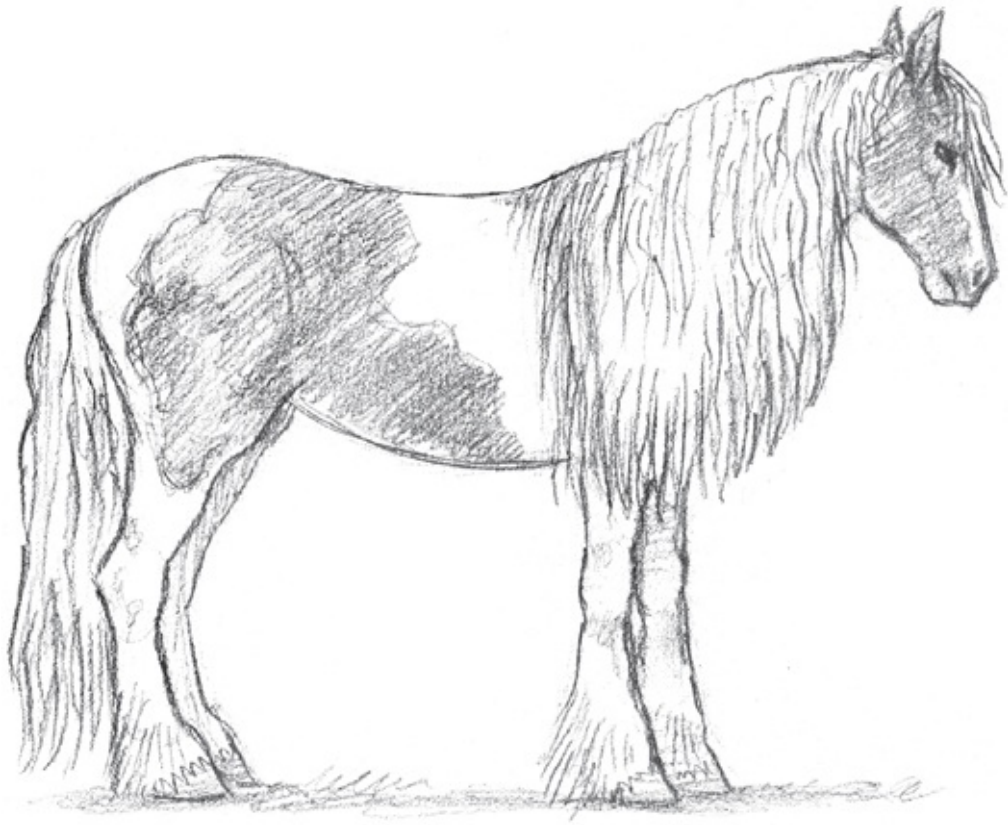
thoroughbred

The Thoroughbred originated in England and is well known as a racehorse.



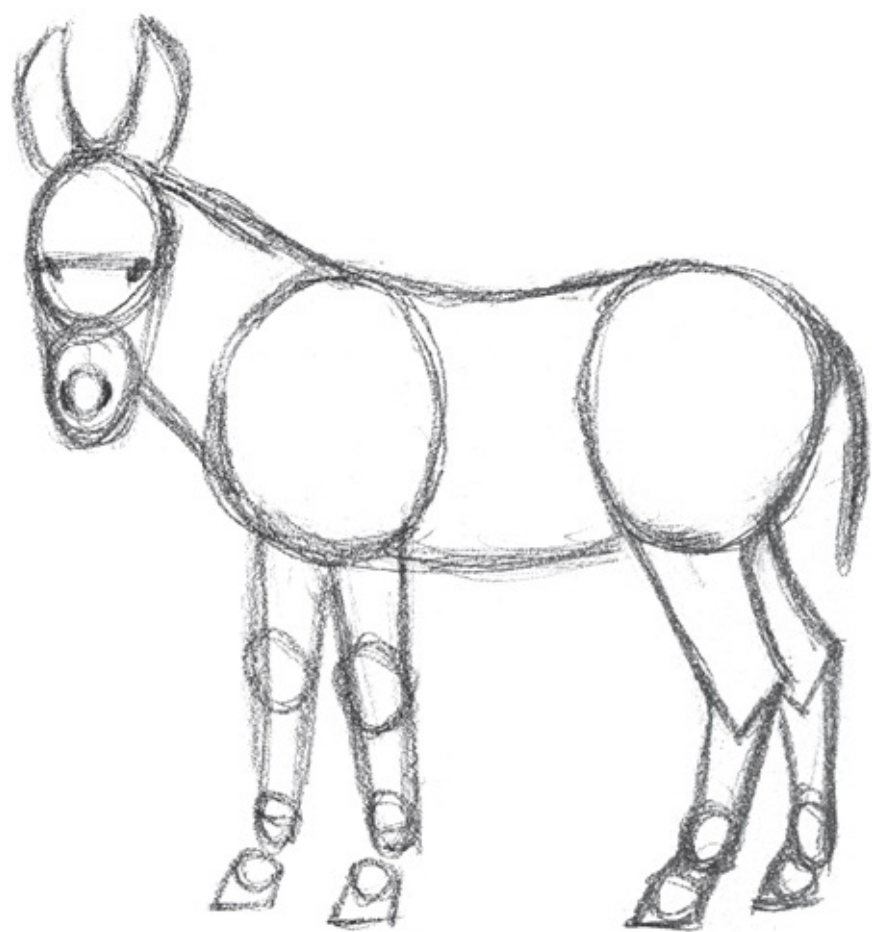
gypsy horse

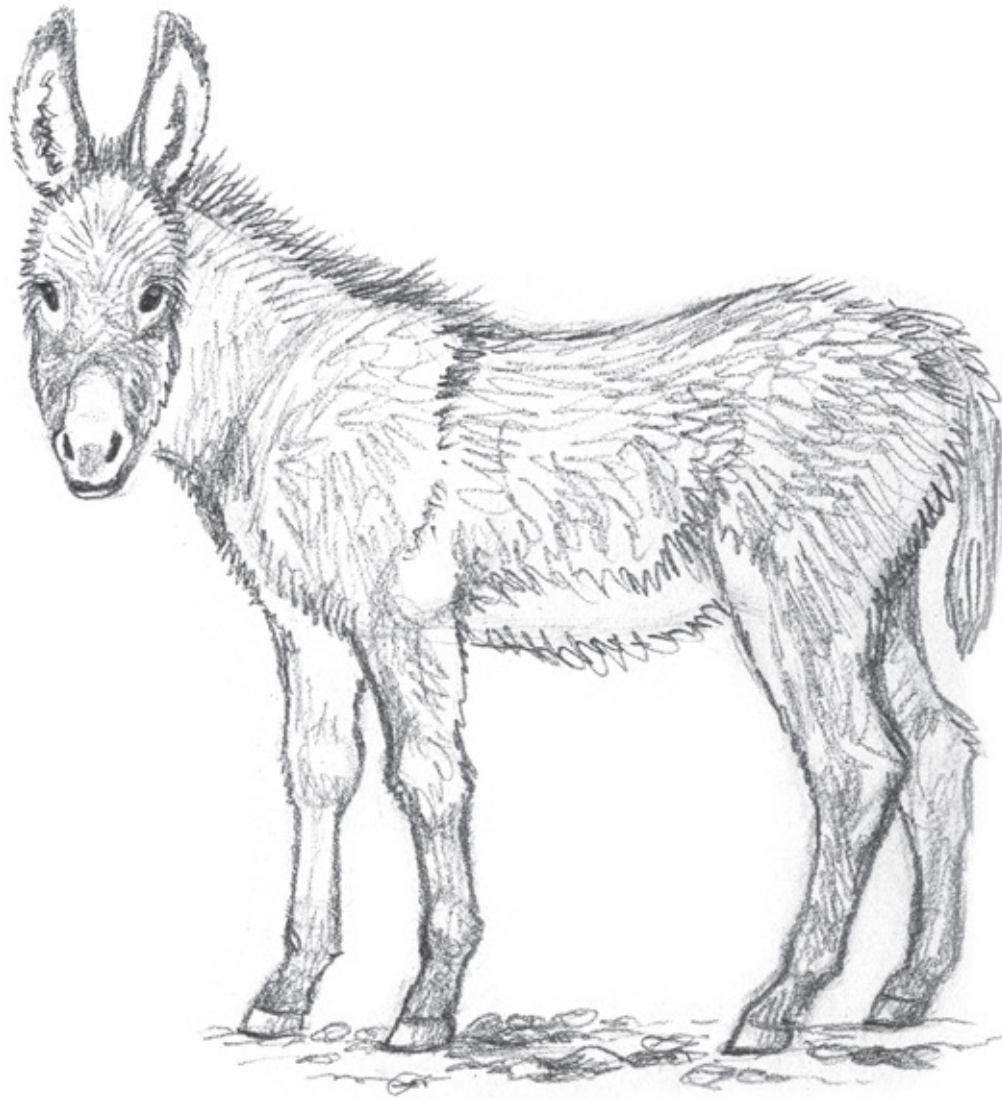
The Gypsy horse, also known as the Irish cob, was developed in the United Kingdom and Ireland. It is heavy-boned and has profuse feathering, or long hair, behind the head and on the lower legs.



donkey

The donkey is not usually considered a “horse,” but it is related to horses. Horses and donkeys can interbreed and produce offspring known as mules.





This is a small donkey known as a burro, which can sometimes be found living in the wild in the southwestern United States.

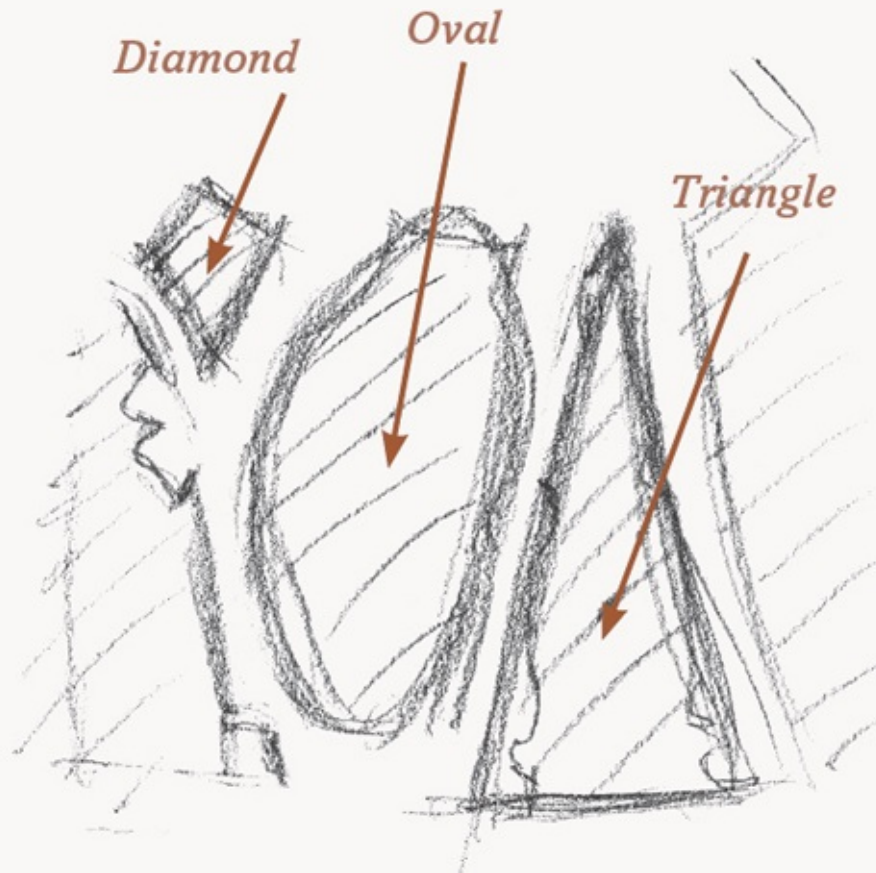
The Artist's Process: proportions

One of the challenges in drawing the horse is getting the proportions correct. There are many very angular body parts and legs that you need to keep track of, or the anatomy will look odd. Here are a few methods to help you do this.

NEGATIVE SPACE One method is to pay attention to the negative (empty) space surrounding the objects you are drawing. This is useful when you are drawing from something that already exists, such as from a photo, from a piece of artwork, or from life.



Say you are trying to draw this young palomino horse, kicking up a hind leg. There are a lot of joints and angles. It's easy to lose track. Rather than looking at the legs, look at the spaces between the legs, and try to see the shapes and draw those.

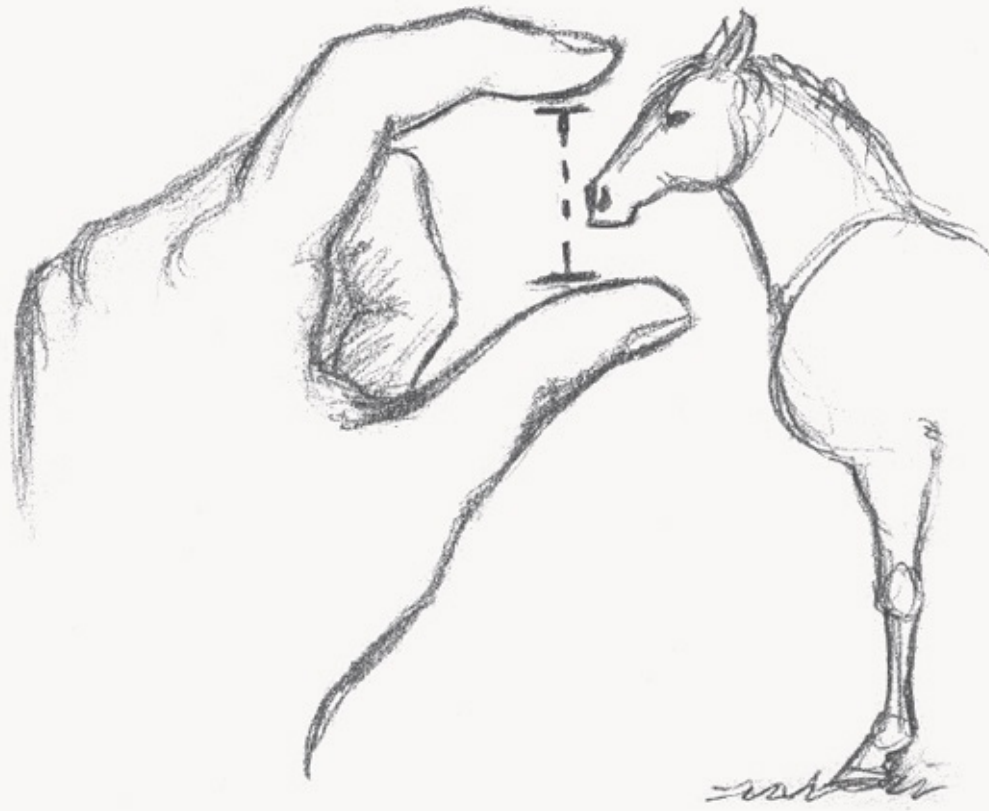


Here are the very basic shapes found in the negative space of the palomino drawing.

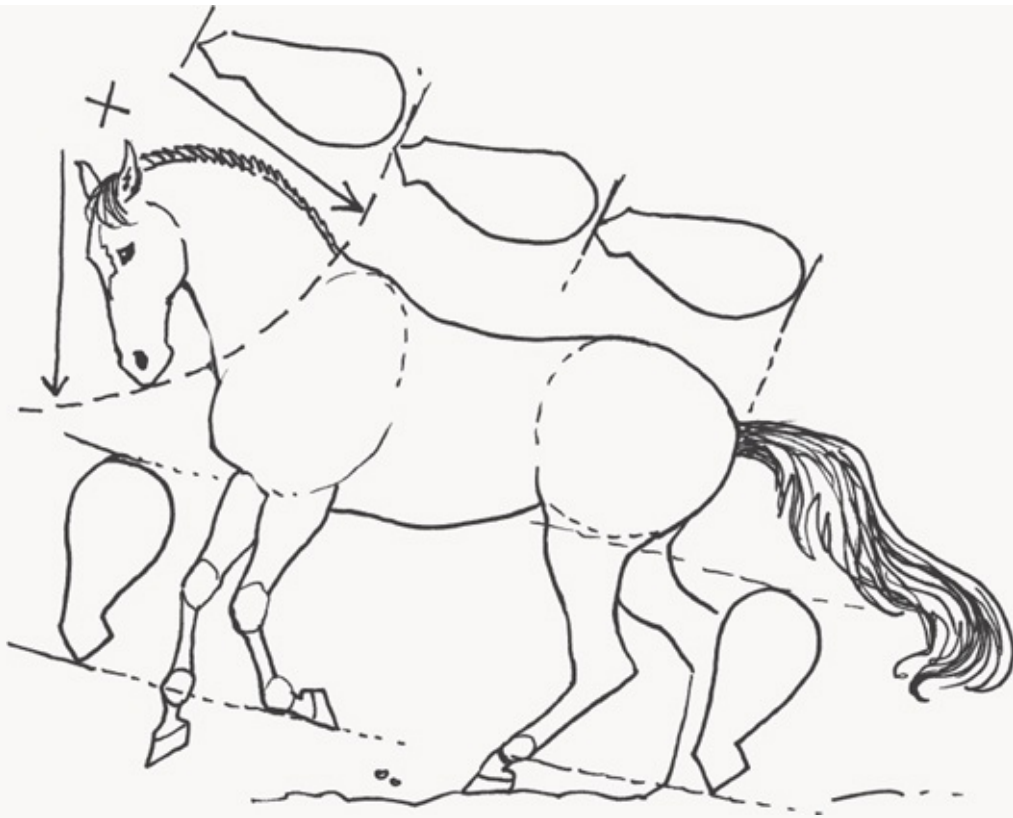


Here is a more refined look at the shapes. Using this technique can help “trick” your mind into seeing the actual shapes present, not just what you “think” they should be.

MEASUREMENTS Another way to keep track of proportions is to use measurements.



One way to take measurements is to hold your thumb and index finger out in front of you, using them to frame a subject and obtain a measurement (such as the length of a horse's head). You then keep your fingers in the same position and move them in your view to compare that measurement against other parts of the horse's body. This is a basic way for any artist to establish the relation of one object to another.



I've used the head-length measurement on this Paso Fino to show that the horse's head and neck are about the same length. You can see that the length of the horse's body from the top of the neck to the rump is about three head lengths. I also used the head to measure the legs. The front legs are almost one head length, measured from the elbow to the joint above the hoof, known as the fetlock. The hind leg has a similar measurement. You don't necessarily have to use head lengths. Use whatever measurement is useful to you. Also keep in mind that individual horses and breeds may vary in measurements.

OTHER TECHNIQUES There are additional methods to obtain the correct proportions and look in a drawing, some of which are covered elsewhere in this book. Many involve “tricking” your eye into seeing the actual shapes of your subject and your drawing instead of just drawing your preconceived notions of what your subject looks like. One good way to do this is to look at your drawing (or an image you might be working from) in a mirror or otherwise flipped optically. Also try looking at it upside down. This can sometimes reveal hidden shapes and

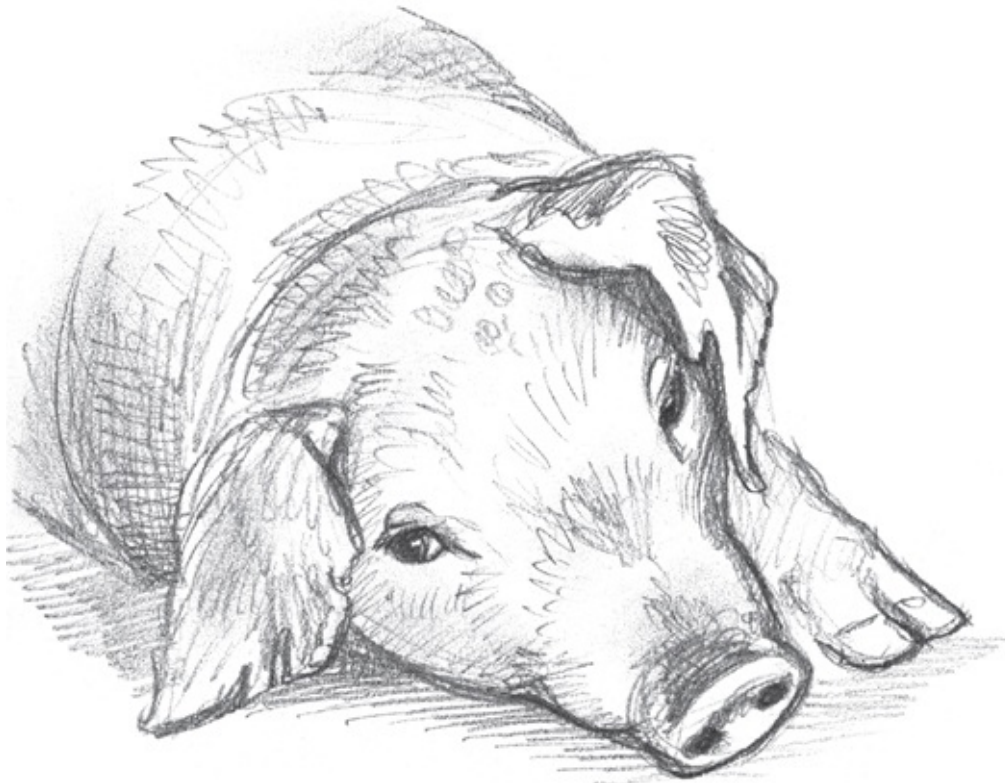
problems in your work that you suspected were there but couldn't quite "see." (See [The Artist's Process: Tabby.](#))

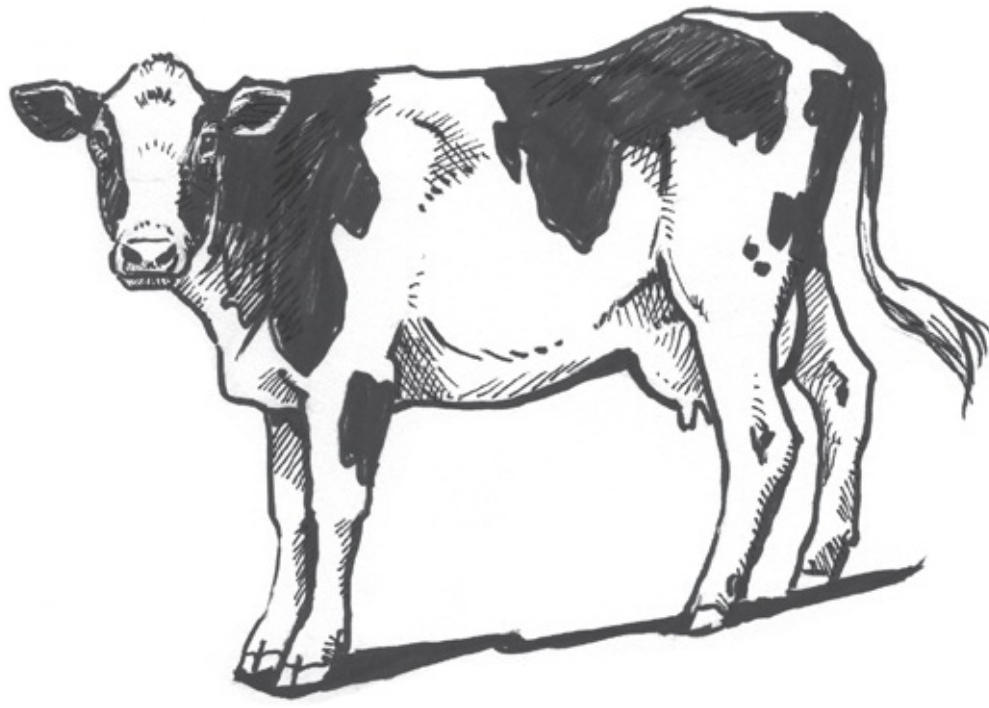
CHAPTER FOUR



OTHER HOOFED ANIMALS

This chapter takes a look at some of the other hoofed animals kept as livestock or pets, including the goat, sheep, cow, pig, alpaca, and llama.





Goats are plucky, curious animals, known for eating almost anything. (They don't actually eat tin cans but may nibble on the can's paper label to see whether or not it tastes good.) Males are called bucks or billies, and females are called does or nannies.

Sheep are mild-mannered herd animals that are famous for the wool they grow. Males are called rams, and females are called ewes.

Cows are familiar animals to many. The term *cow* is used both for the animal species and to designate a female cow. A male is called a bull. Both males and females may have horns, depending on the breed.

Pigs are highly intelligent and social animals, familiar to many around the world. A pig has hair on its body, but on many breeds that hair is not particularly thick, and the skin is often visible through it. Female pigs are called sows, and males are boars.

Alpacas and llamas are South American camelids

(members of the same family, *Camelidae*, that includes camels). Both animals have very soft hair, called fiber, which can be made into clothing. A female alpaca is called a hembra, and a male is a macho. Male llamas are simply called males—or studs, if they are breeding. Females are females—or dams, if they are mothers. Both alpacas and llamas are known for “spitting,” though they tend to use spitting for dominance or defense purposes and do not usually direct it at people. Both animals can make a “humming” noise. Alpacas are usually kept for fiber production, while llamas may also be used as guard animals or pack animals.

Head

In this section, you can see a comparative look at the head, skull, and horns of various hoofed animals.



Goat skull.

goats

Many goats have an arched nose that is almost Romanlike in appearance when viewed in profile. (This varies according to individual and breed.) Others may have a straighter profile. Some breeds of goat have horns and some do not. Horns vary in shape and length, according to age, gender, and breed. Some goats have beards or wattles of skin hanging from their jaw or throat, respectively. Both males and females may have beards or horns, depending on the breed.



Some goats have knobby foreheads.



Front View

Note how the hair sweeps up the top of the nose and muzzle but sweeps down the sides.



Horns

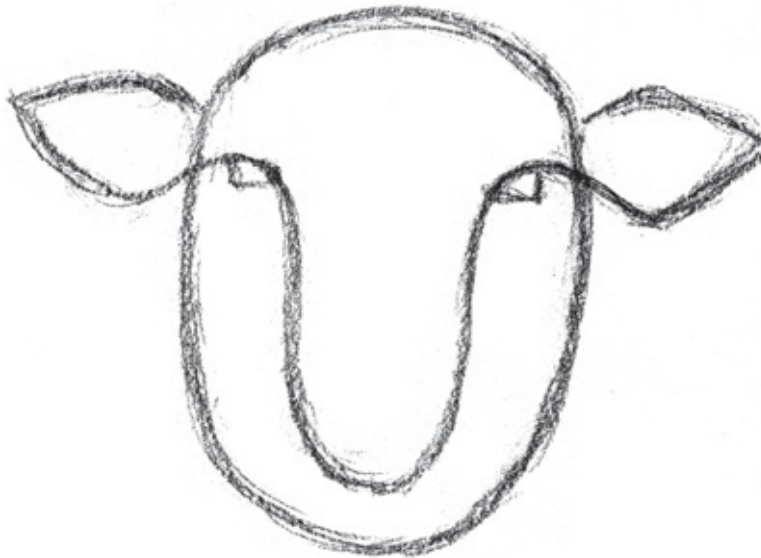
Goat horns come in various sizes and shapes. Some goats have ridges in their horns, like these.

sheep

Like goats, sheep can have an arched nose, Romanlike in appearance when viewed in profile. Some breeds of sheep have horns and some do not. Both males and females can have horns, though males' horns are usually longer than females'.



Sheep skull.





Basic Sheep's Head

To draw a sheep's head, begin by blocking in the sheep's head, a U-shaped muzzle, ears, and eyes. Then, add the nose and mouth, details to the ears, and a slight indent on the very top of the head. Finish the drawing with a fluffy, bumpy line to suggest wool, and shade in the eyes.

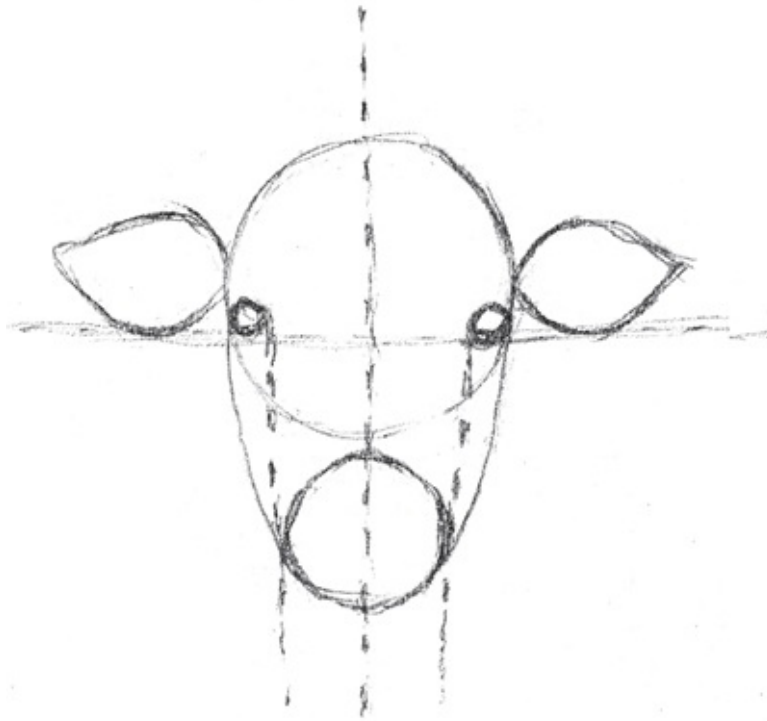
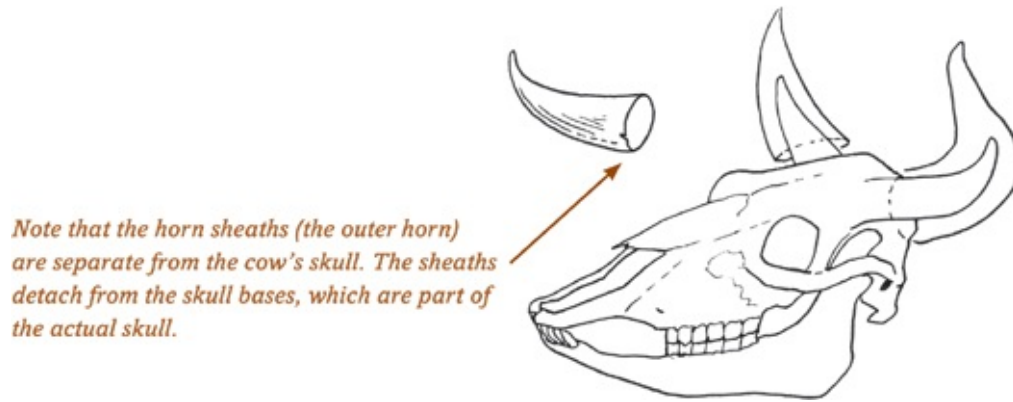


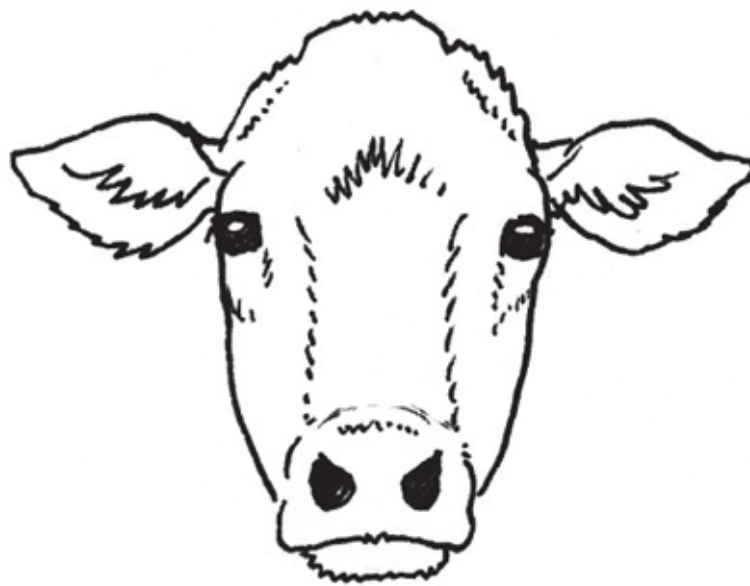
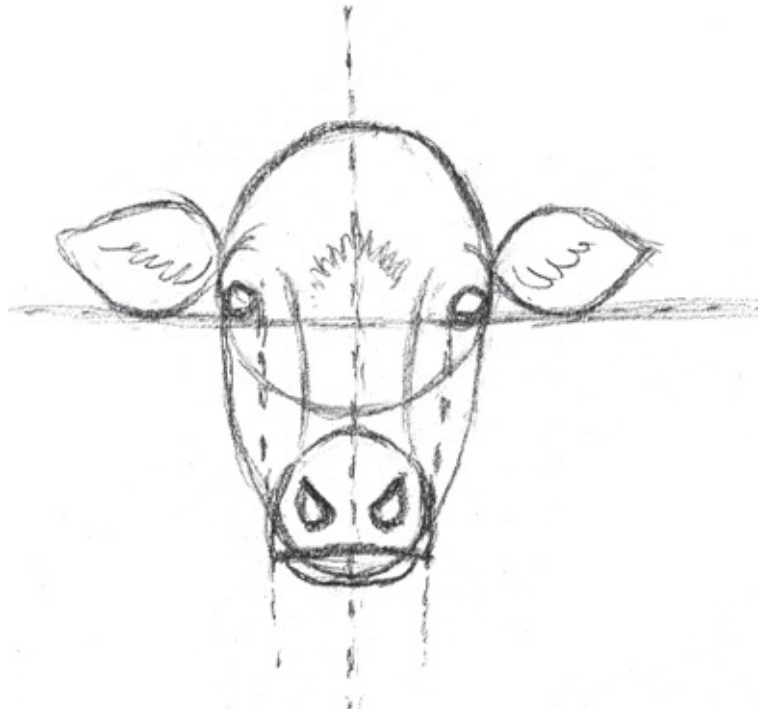
Horns

Sheep have different horn shapes, depending on the individual, the breed, and the gender.

cattle

Cattle have blocky heads with a long muzzle.





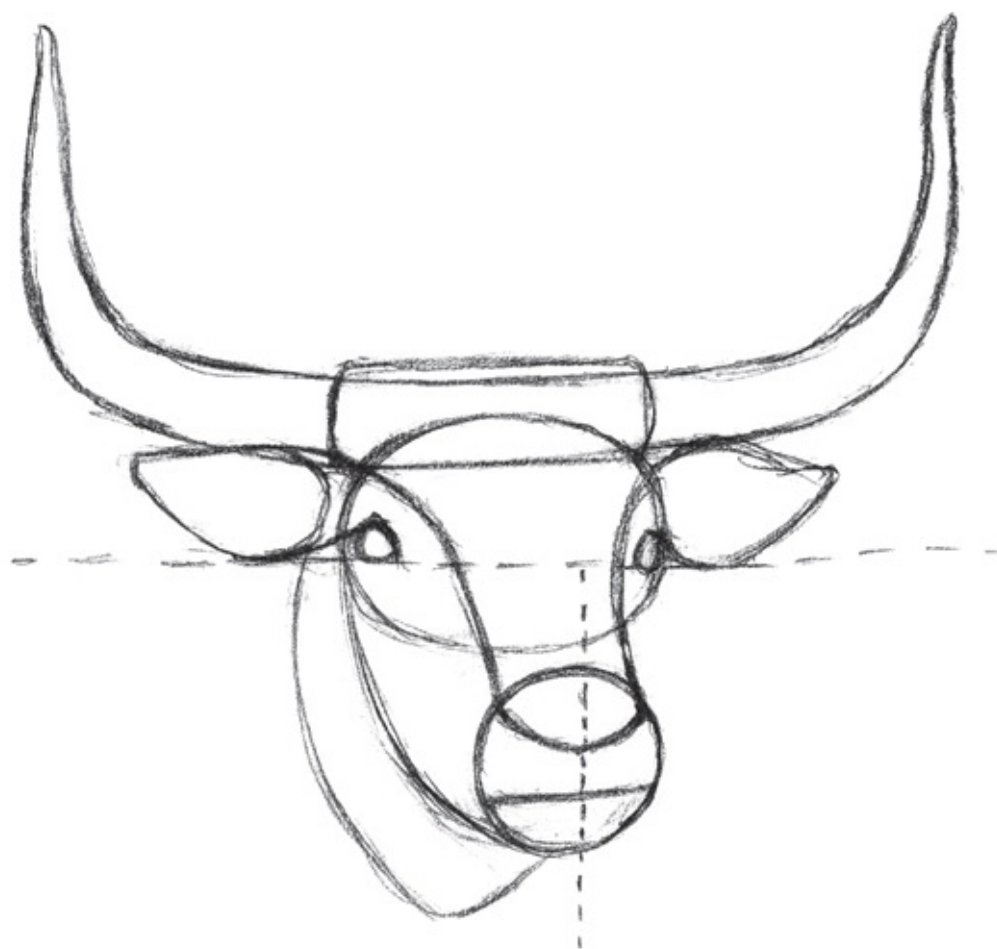
Cow's Head, Front View

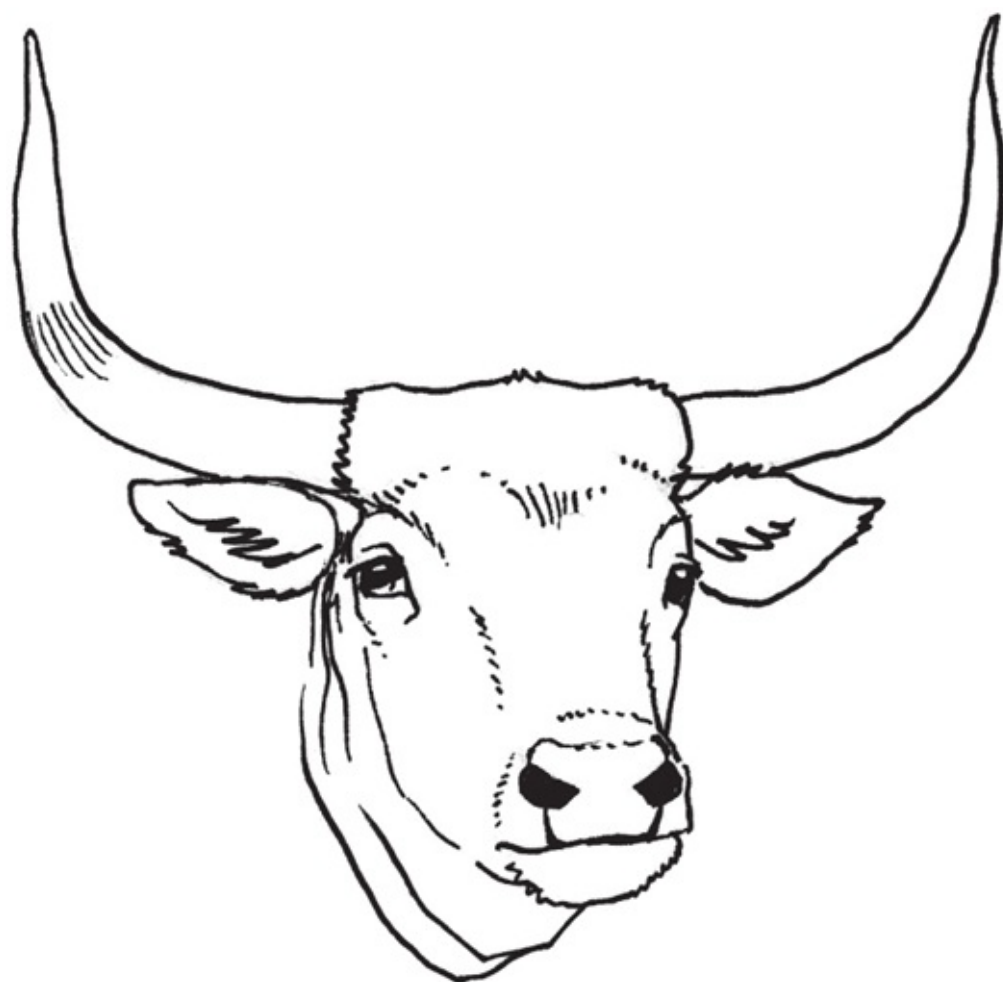
Begin by roughing in the basic shapes of the head as shown, using a plus-sign shape to help get the proportions correct. Next, flesh out the shape more, building up the muzzle and adding details to the ears. Finally, ink in the drawing.

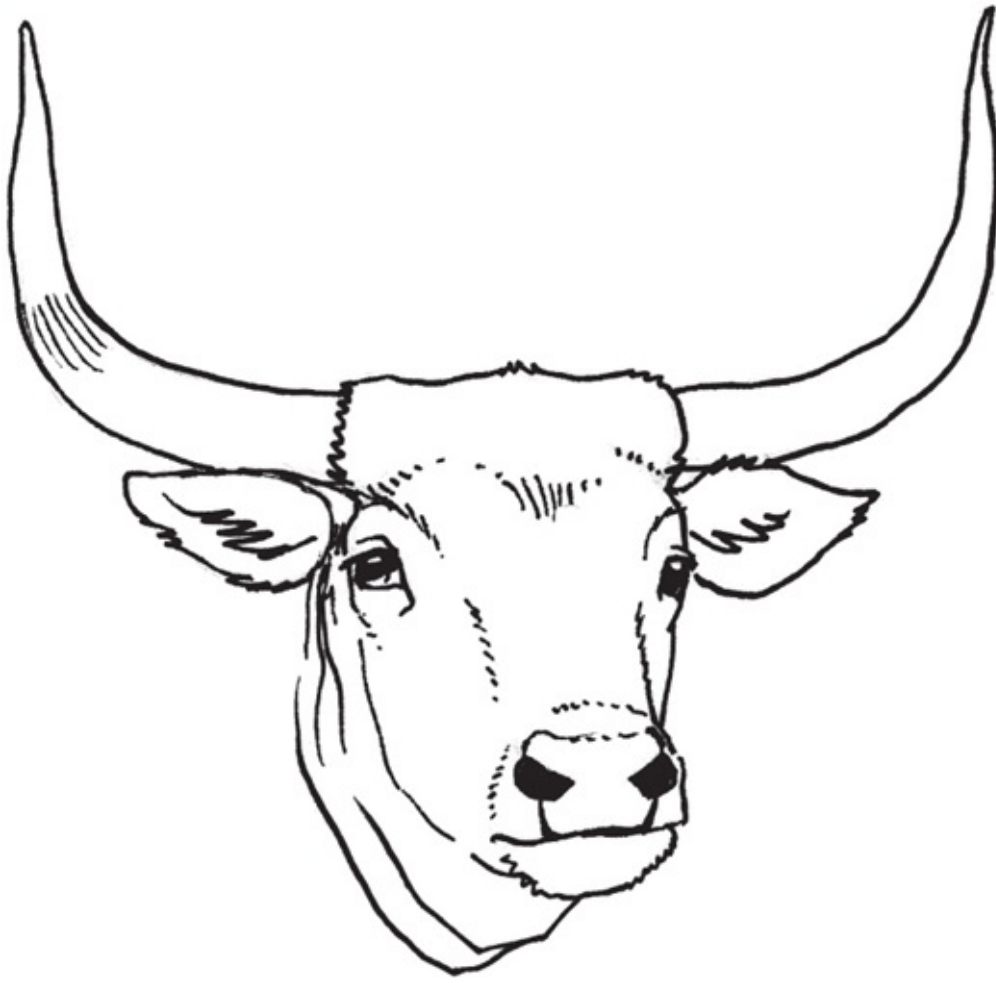
Cow Horns in Three Steps

Block in the basic shapes and start filling in some areas of the horn. Next, add squiggly and short lines to indicate the smooth shape of the horns and the coarse texture of the hair in between them. Finally, shade in the rest (using the lines shown outside the drawing). Note the subtle ridges in parts of the horn.







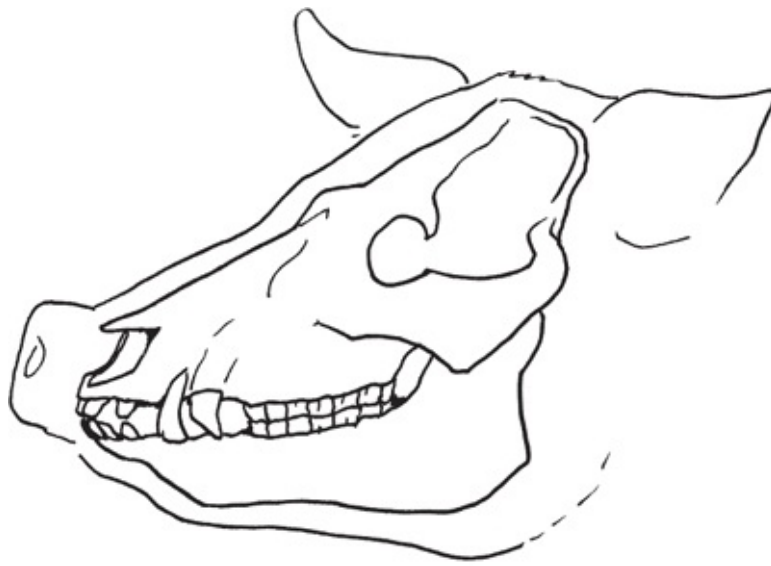


Bull's Head

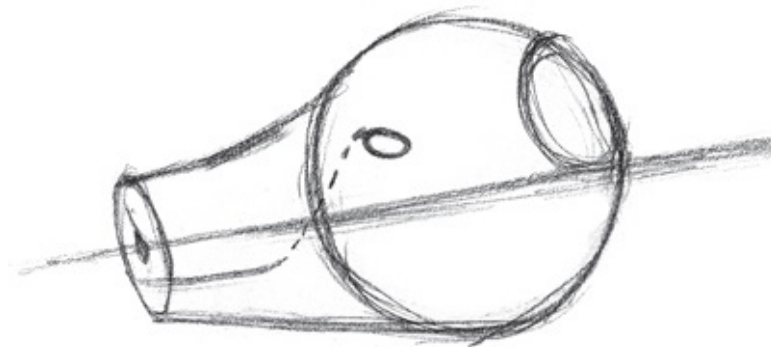
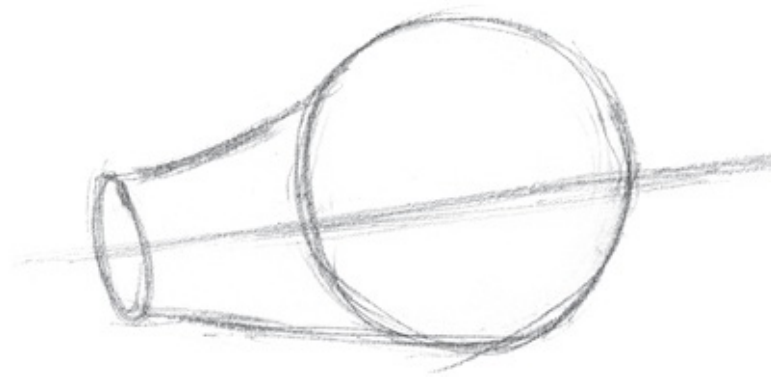
Begin by drawing the head, neck, and horns. Use a faint T-shape to help guide you. Next, add details to the head, such as the nostrils and highlights in the eyes. Add wrinkles to the neck and begin shading in the horns. Finally, ink in the drawing.

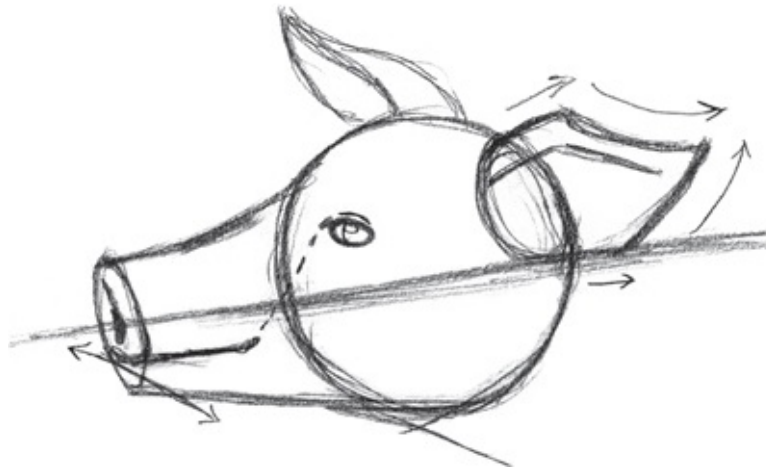
pigs

A pig has a chunky head with a prominent snout and small eyes.



Pig skull.





Pig's Head, Side View

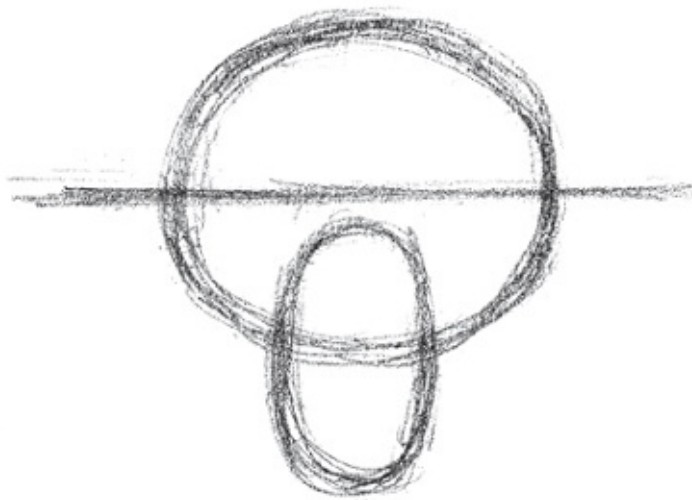
Begin with a circle and funnel shape for the snout. Add the nostril, eye, mouth, and base of the near ear. Note how the corner of the mouth points up toward the inside corner of the eye. Add details to the eye, (pupil and highlight), add the ears, and indent the bottom end of the muzzle to create the shape of the chin. Finally, ink in the drawing.

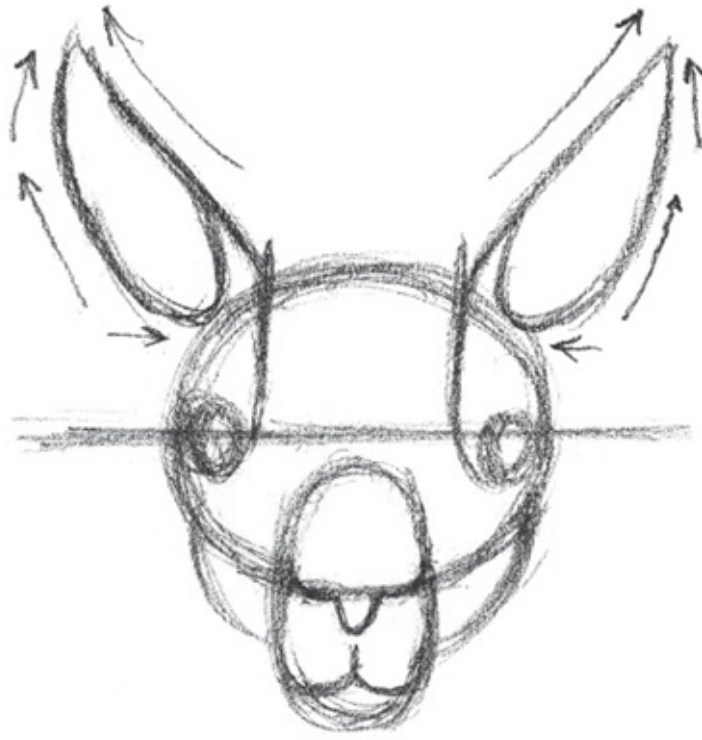
alpacas and llamas

Both an alpaca and a llama have wide-set, large eyes and a narrow muzzle.



Alpaca skull, showing fighting teeth. (See under Nose and Mouth on [this page](#) for more.)

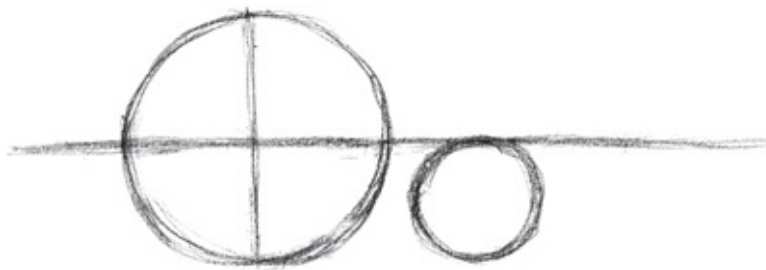


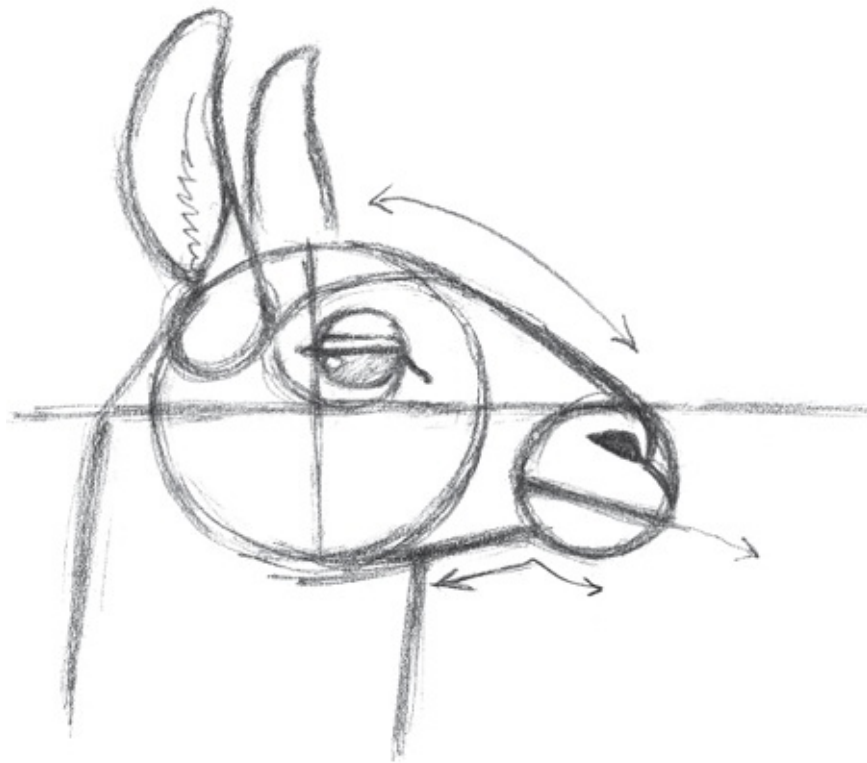
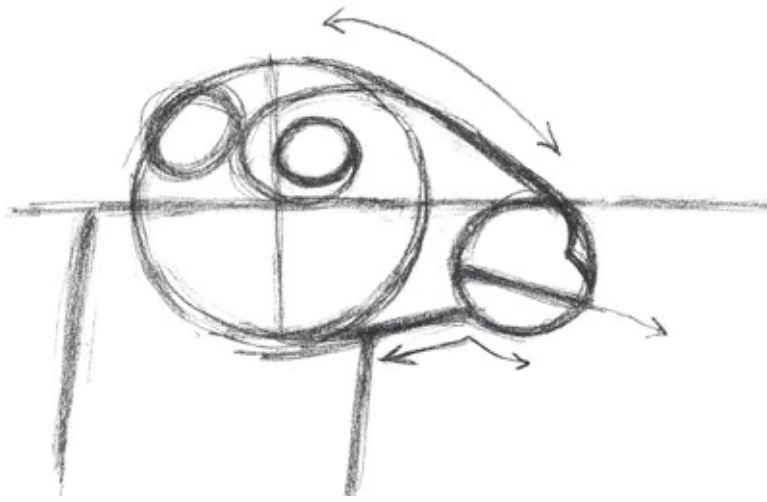


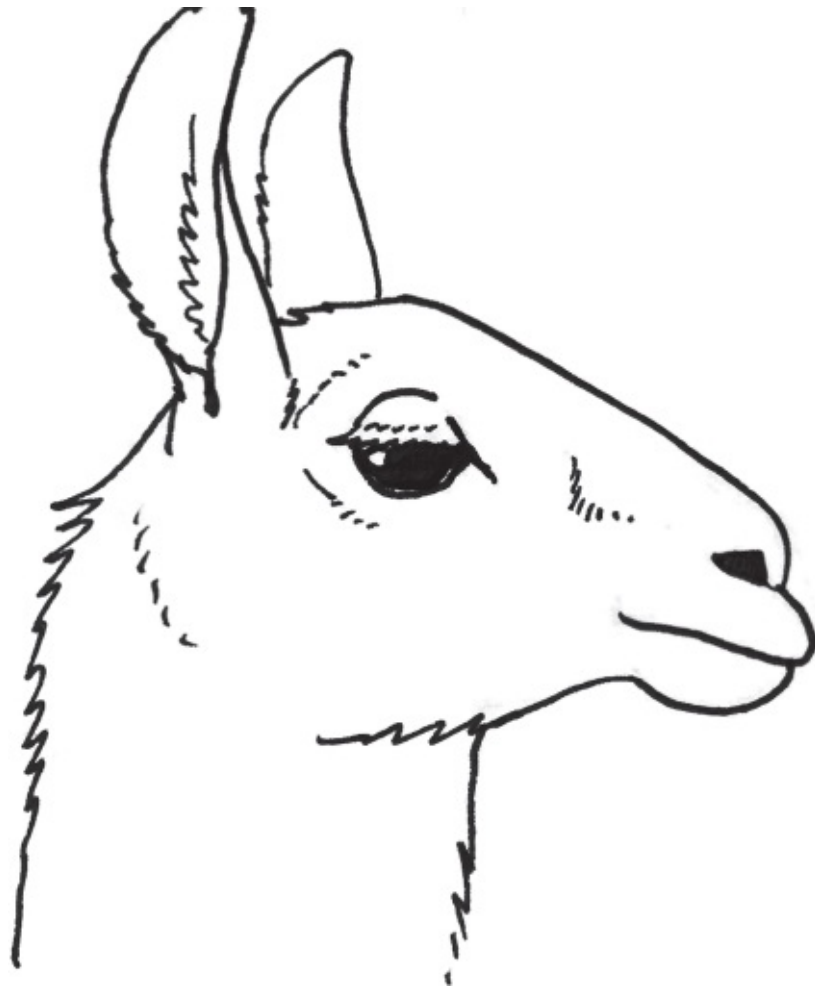


Alpaca Head, Front View

Begin by blocking in the basic head and muzzle shape. Add the rest of the facial features. Use the arrows to guide you in drawing the correct outline of the ears. Add the hair and neck of the alpaca and fine-tune the eye. Note how the one visible eye pinches in toward the inner corner, while appearing rounded and bulbous on the outside edge. Eyelashes jut out from the top and bottom. Finally, ink in the alpaca.





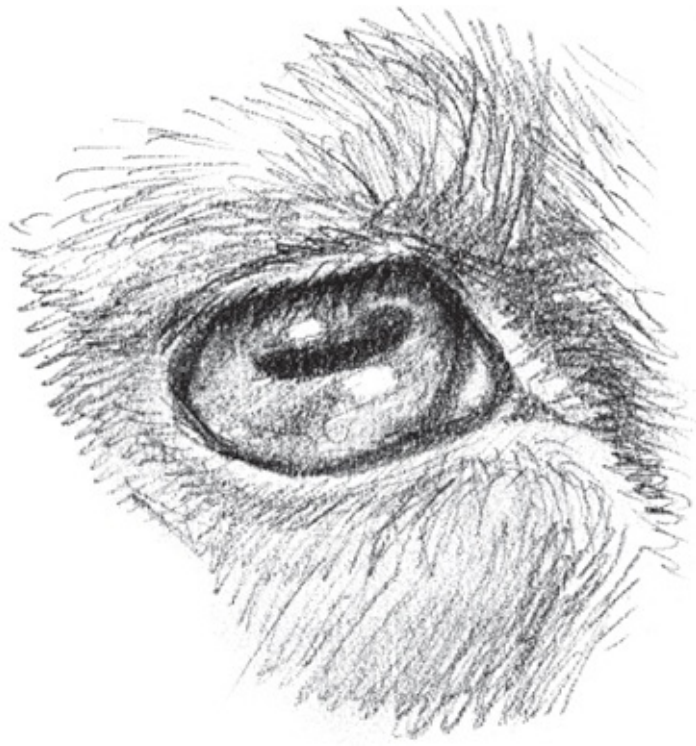


Llama Head, Side View

Begin by blocking in two circles for the nose and head, as shown. Use lines to help obtain correct proportions. Continue building the head. Add curves to the outline of the head, as shown by the arrows. Finish adding details, such as the eyes (and their highlights) and the shape of the nose (which indents in a little from the circle shape at the far right), and add the ears. Finish the drawing with final ink or pencil lines.

eyes

Now, let's take a look at the eyes of these hoofed animals.



Goats

Goats have oval pupils that lie horizontally.



Sheep

Sheep have horizontal, oval pupils.



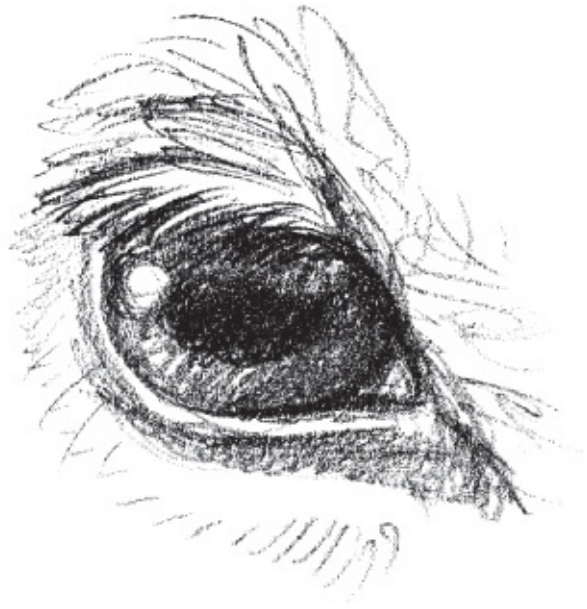
Cows

A cow's eyes have horizontal, oval pupils, but the eyes are often so dark that the pupil is not readily visible.



Pigs

Pigs have small but surprisingly expressive eyes. They can have heavy eyelashes and they have round pupils.



Alpacas and Llamas

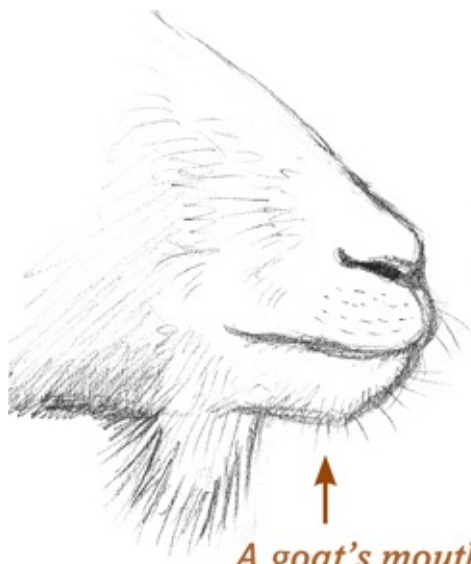
Alpacas and llamas both have large, dark eyes. Their pupils are horizontal ovals, like those of many other hoofed animals. They have heavy eyelashes. The eyes shown above are alpaca's.

nose and mouth

Let's look at the similarities and differences between the noses and mouths of hoofed animals.

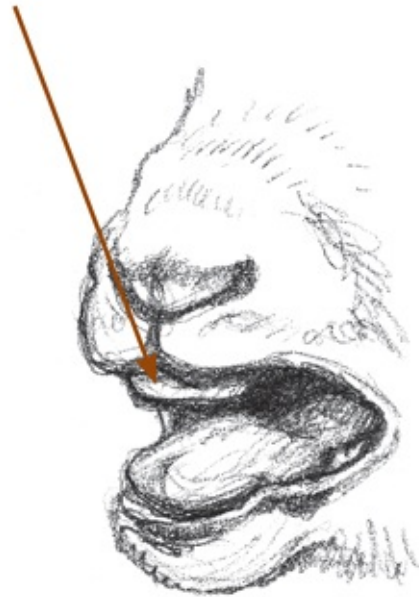
goats

Goats do not have upper front teeth; instead, they have a hard palate there. They do have the rest of the usual set of teeth, including lower front teeth. They have a split upper lip and a somewhat V-shaped nose.



A goat's mouth and nose in profile.

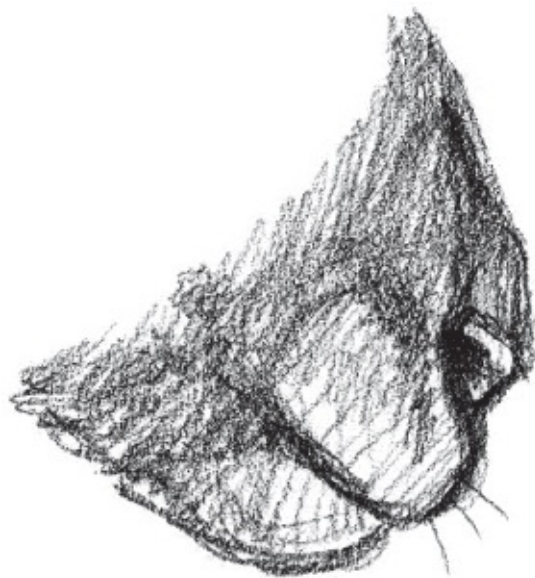
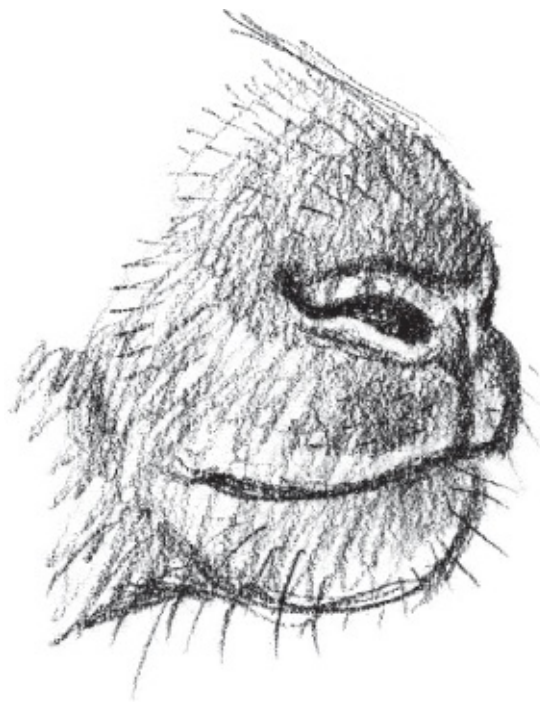
Note the hard upper palate that is visible where the upper front teeth would be in some other animals.



sheep

Like goats, sheep have a split upper lip and a V-shaped nose. Also like goats, sheep do not have upper front teeth but instead possess a hard upper palate (gum).

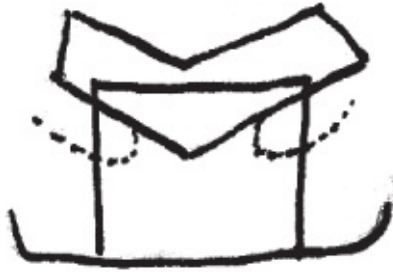




Note the square jaw and muzzle of this sheep.

cattle

Like goats and sheep, cows have no upper front teeth but have a tough dental “pad” or palate instead.



Cows have a nose pad, a bare patch of skin, on the front of their muzzles.



Nose Pad

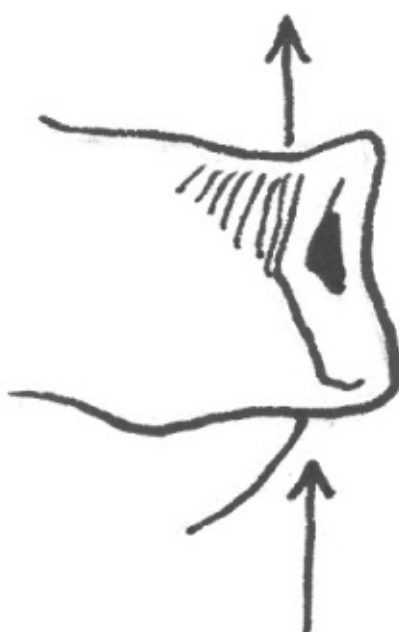
The nose pad is more obvious in a front view and appears smaller in a side view.

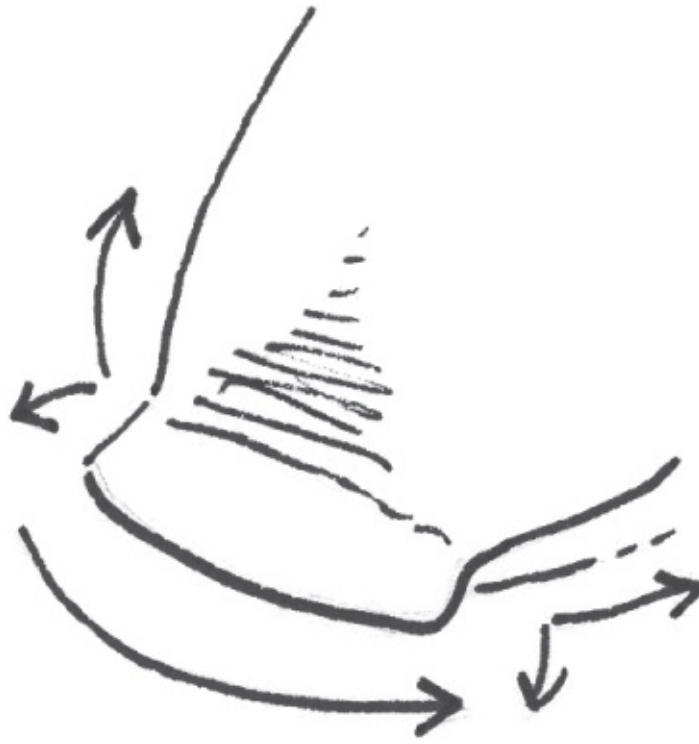
pigs

The familiar nose of a pig is relatively flat in the front with two noticeable nostrils. The front nose pad juts out from the

muzzle and jawline. There is a bare, wrinkled area behind the nose pad on top of the muzzle. The pig can wriggle its nose pad. When the pig's mouth is open, the lower lip is bare and sometimes quite prominent.



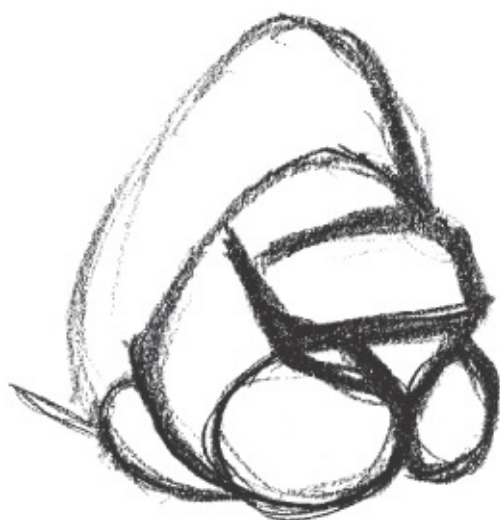


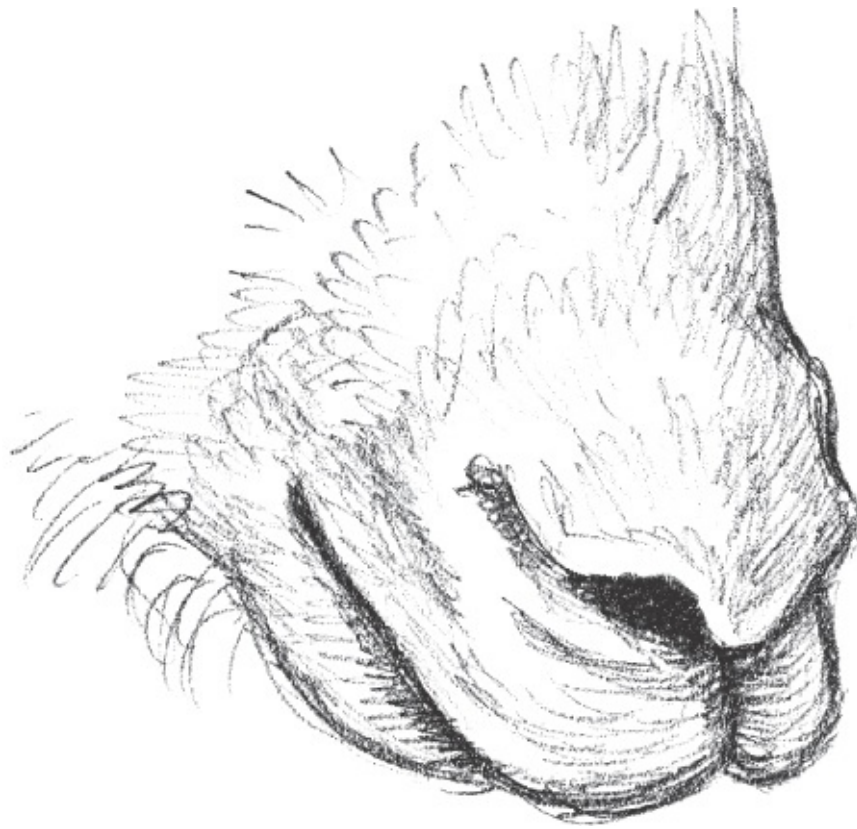


The arrows point out some of the main directions of the lines.

alpacas and llamas

Both species have V-shaped noses and split upper lips. They have no upper front teeth; rather, they have a hard palate there instead. However, both alpacas and llamas may have “fighting teeth,” which are incisor teeth that are placed in the mouth (and look) like canine teeth. There are two sets of fighting teeth on the top and one set below. Fighting teeth are most prominent in males and may be fairly undeveloped in females.





Alpaca Noses

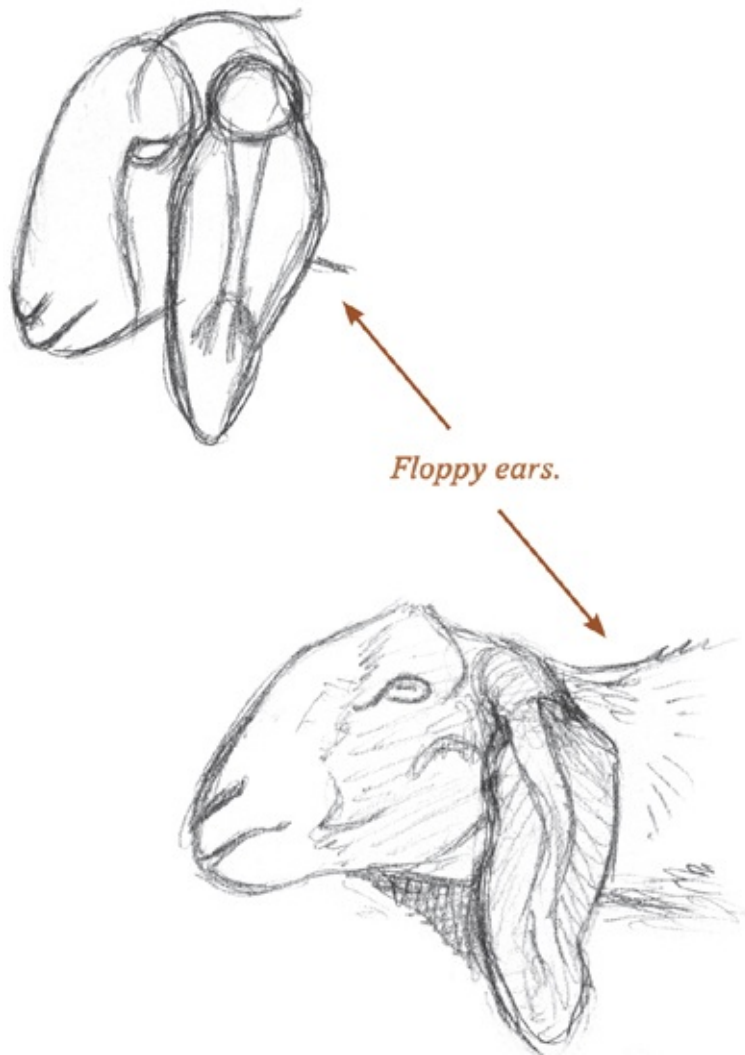
Llamas have similar noses. Note the lower front teeth protruding from the lower gums in a slightly open mouth.

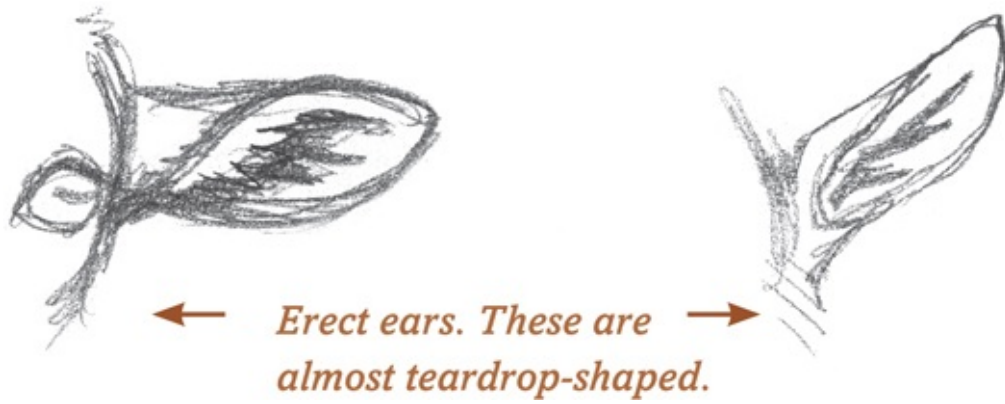
ears

Next, let's examine the ears of our hoofed animal friends.

goats

Goats' ears vary in appearance, according to breed. Some ears are floppy and others stand erect. Some goats have almost no ears at all.





sheep

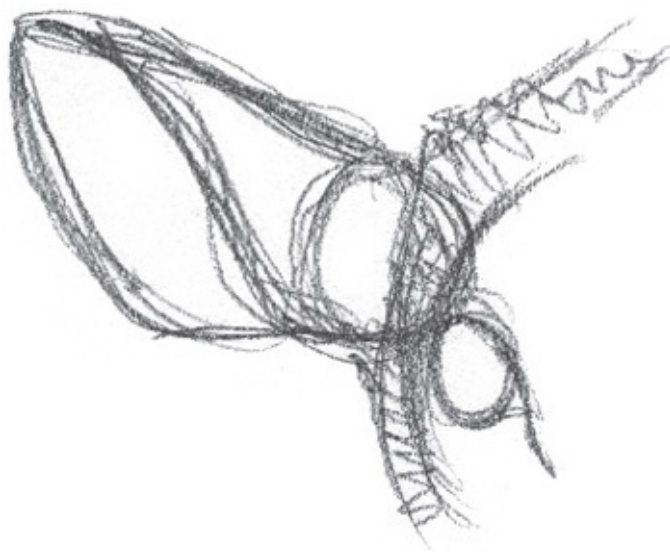
Sheep's ears vary in length. The ears of some breeds stand more erect while others seem floppy in appearance.





cattle

Cows' ears are somewhat teardrop-shaped, coming to a point at the top end.





The arrows indicate the major shapes of the lines.

pigs

Pigs' ears are generally teardrop-shaped and may hang down or may be held up on the head.

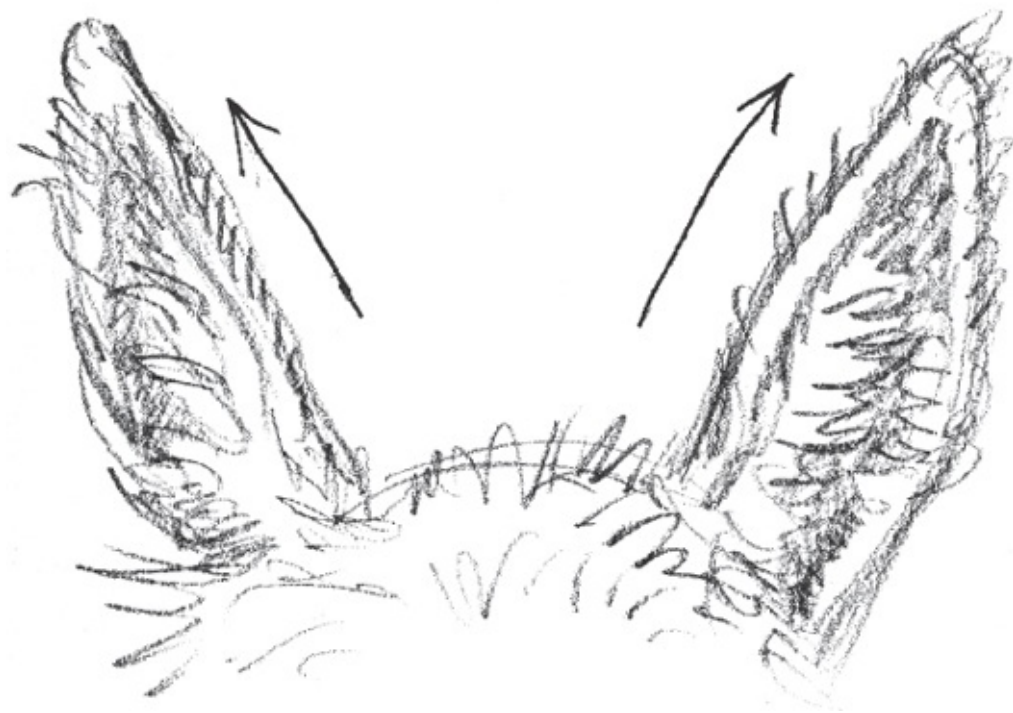






alpacas and llamas

Alpacas' ears are teardrop- or spear-shaped, coming to a point. Llamas' ears are distinctly banana-shaped—long, curved, and narrow.



Alpaca ears.



Llama ears. Note how curved the llama's ears are.

Body and Tail

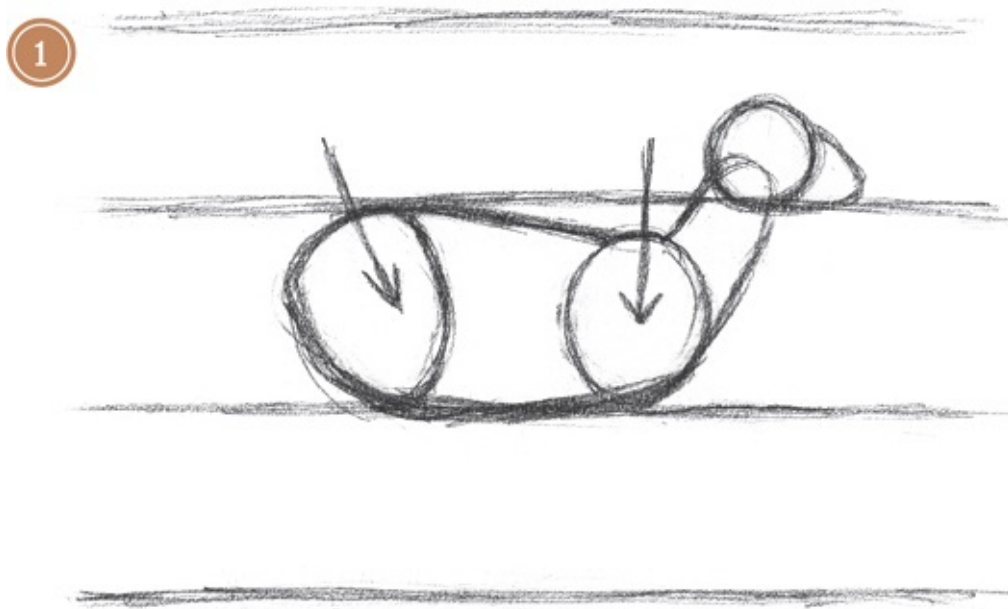
Some of these animals' tails are quite distinctive, such as the long, tufted tail of the cow or the curly tail of the pig.

goats

Goats have a blocky shape to their bodies and from the side sometimes appear to be deeper in the belly and taller in the hips than they are in the chest. Goats' tails are usually held upright.

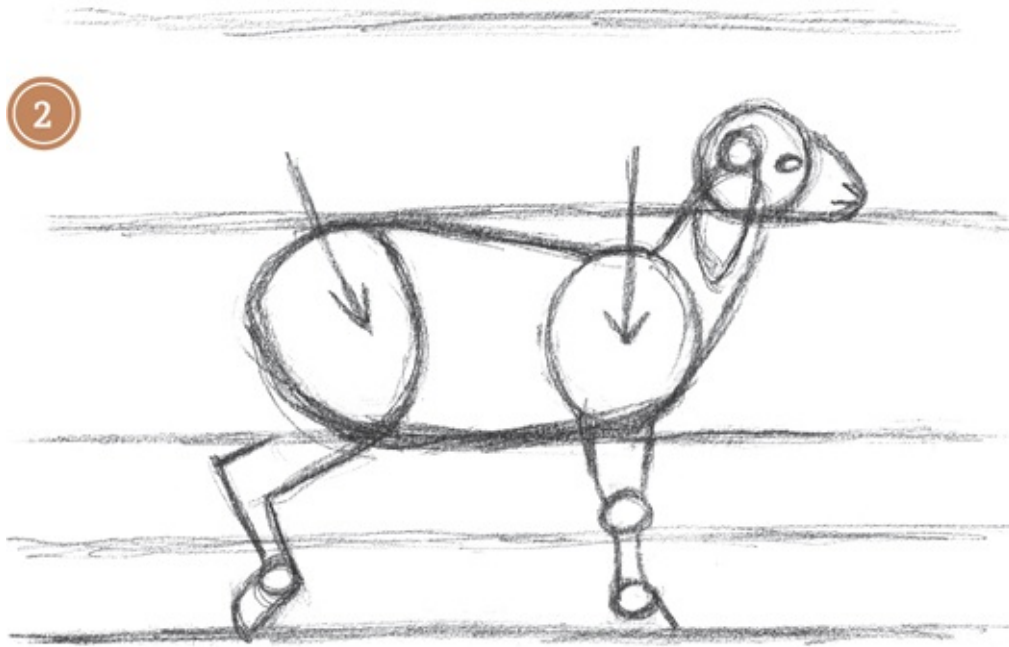
Demonstration: goat body

1 Draw four evenly spaced horizontal lines and block in the goat's head and body as shown. Note how the oval of the hindquarters slants slightly in toward the belly (see left arrow) while the oval of the forequarters is drawn straight down (see right arrow).

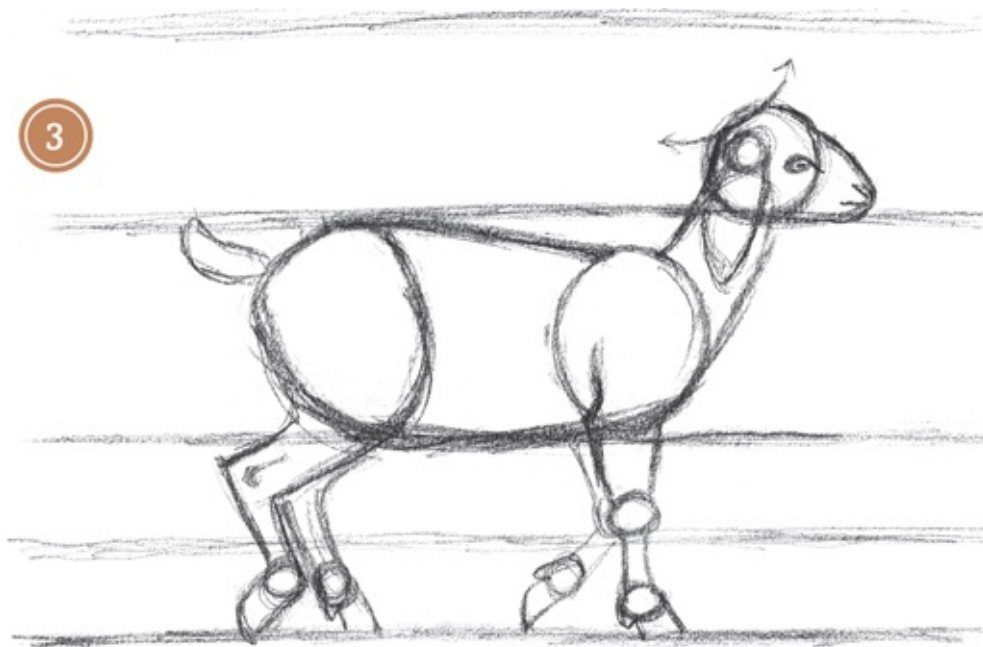


2 Continue to add the details of the head and legs, including

the eyes, ears, nose, and mouth. Add the right (closest) legs. The hind leg is being lifted up to take a step.

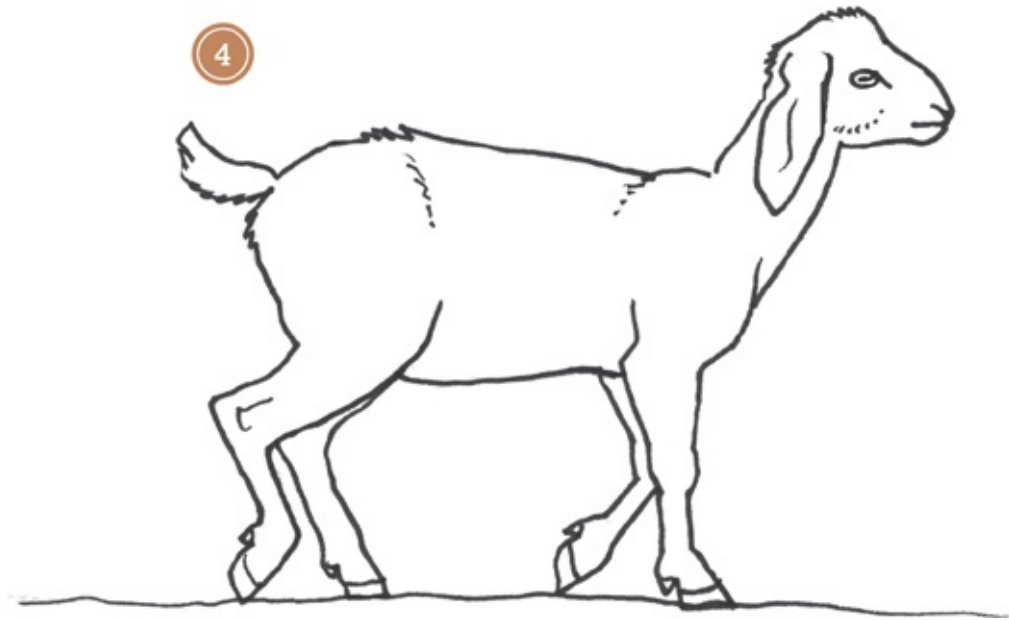


3 Finish drawing the outline of the body, adding a tail and scooping out a hollow on the back of the goat's head to give it a domed appearance.



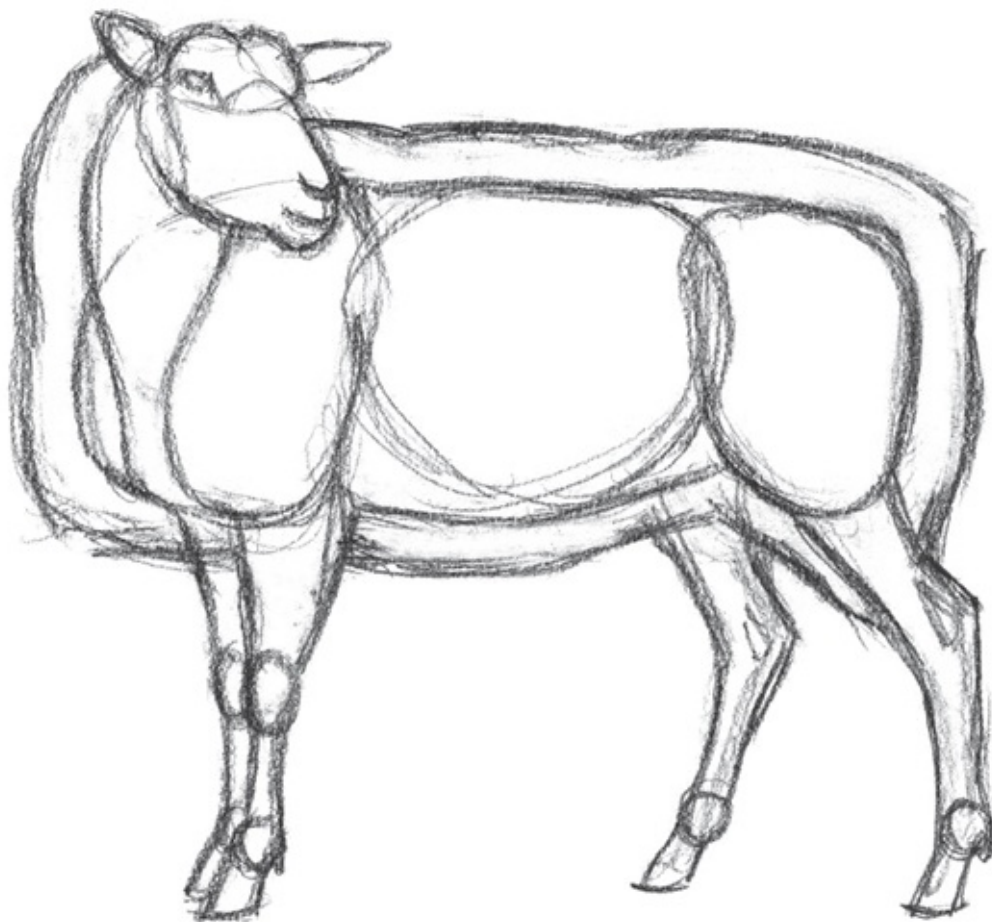
4 Ink in the drawing and erase the pencil lines. A few

scribbled lines can be used to give the goat a slightly shaggy appearance.

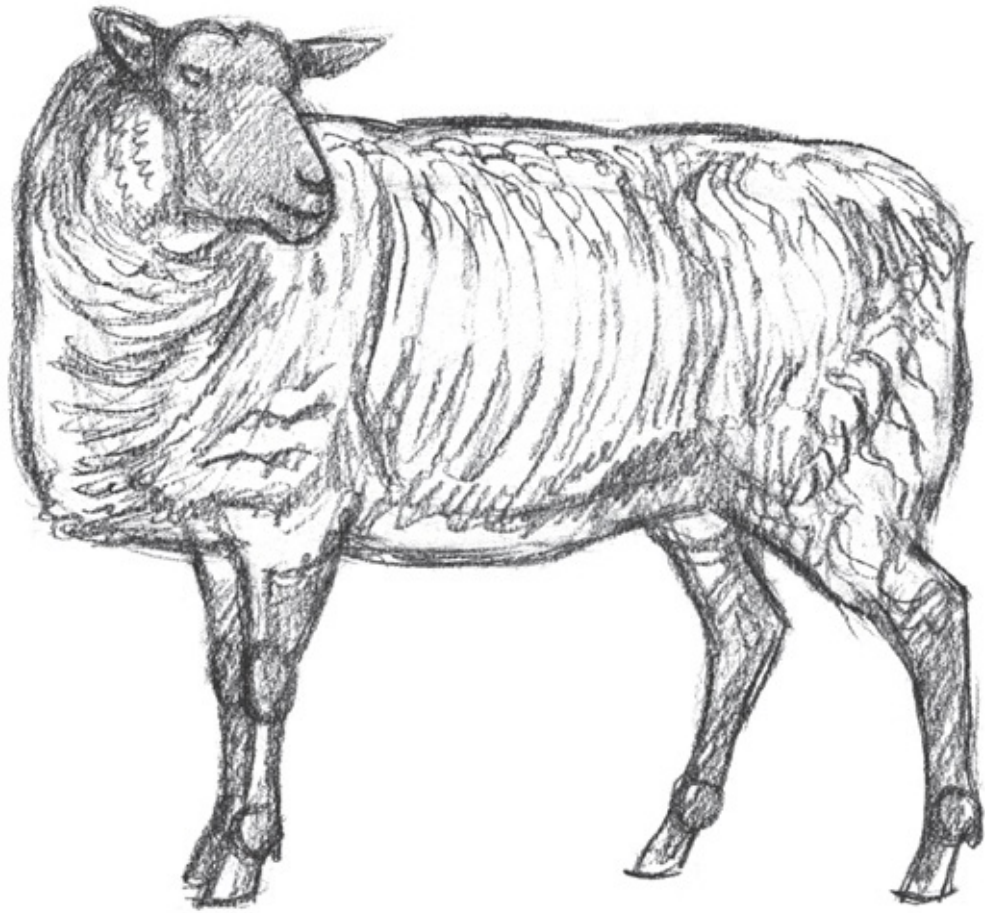


sheep

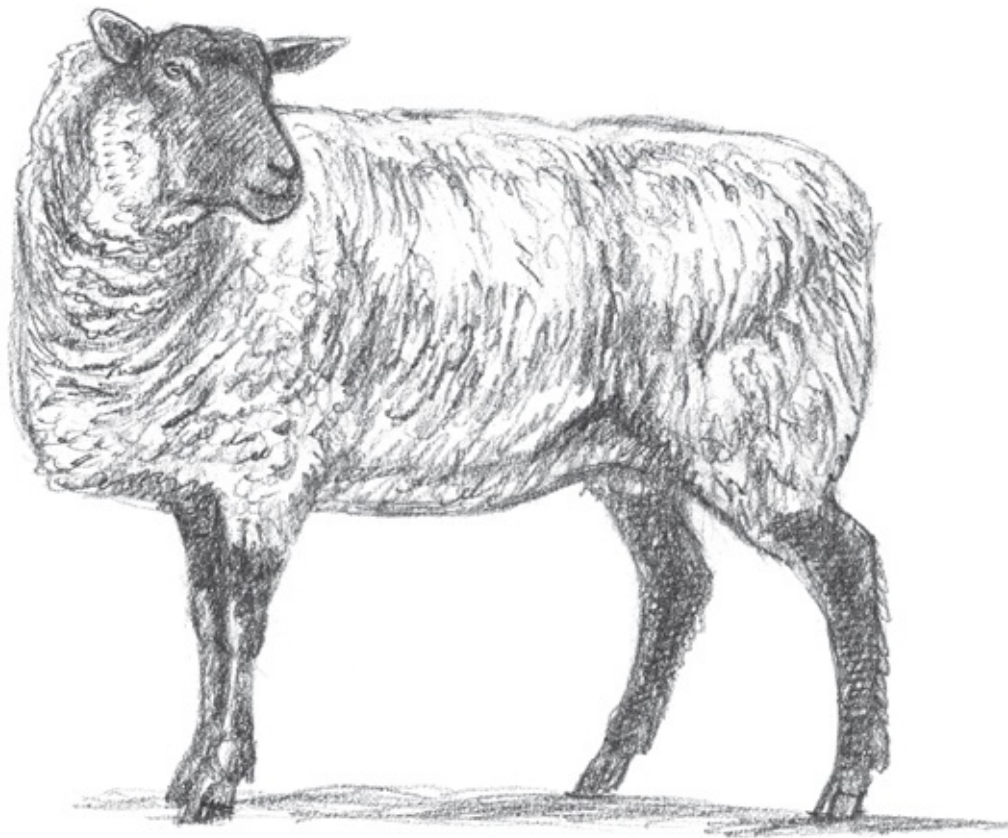
Understanding how to draw a sheep starts with knowing what a sheep looks like under all the wool. The thick, wooly fiber can make a sheep look a lot stockier than it actually is. Sheep usually have long tails that hang down. This is one way to tell the difference between a sheep and a goat, which usually holds its tail up. Sheep tails are sometimes docked (cut short) but still hang down.



The sheep's body is basically a horizontal rectangle.



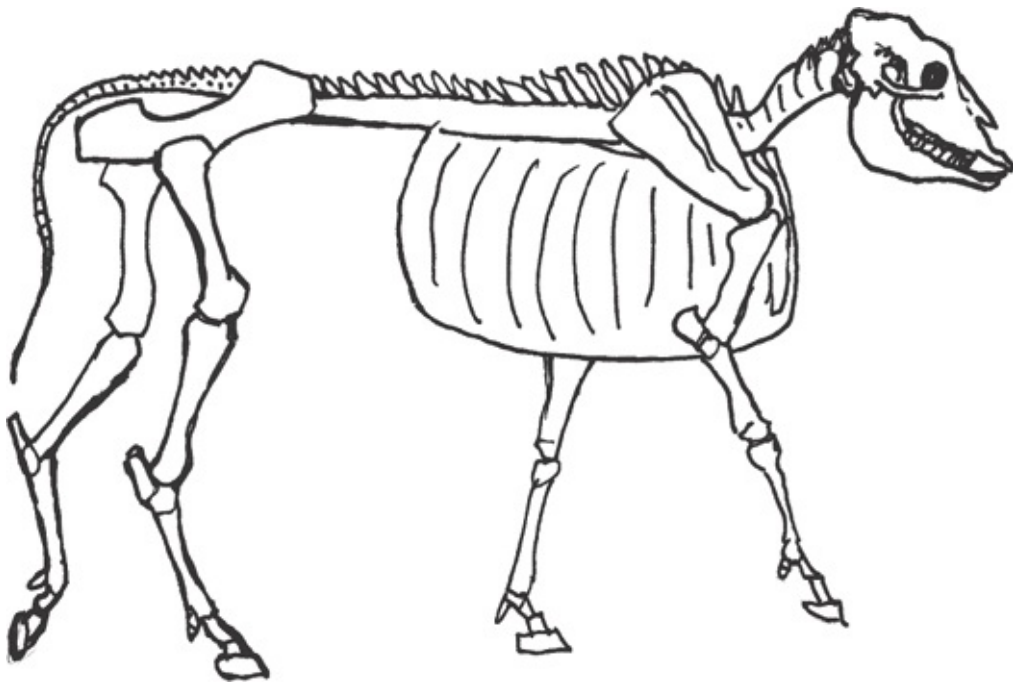
Here is a stylized look at some of the layers and patterns in this sheep's wool.



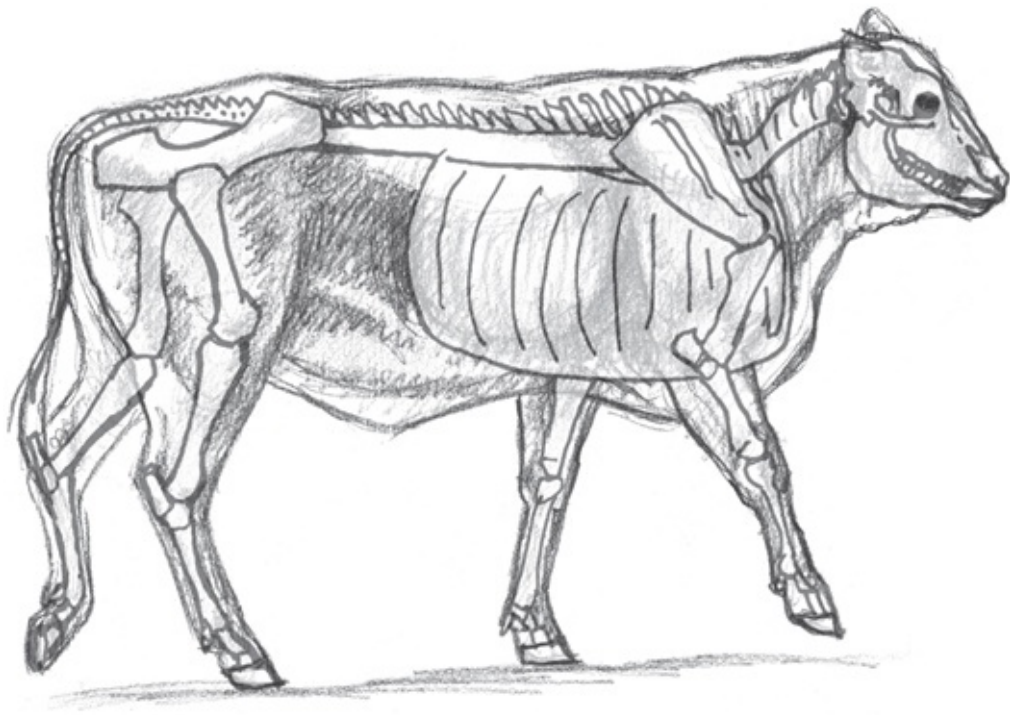
Your final drawing should indicate some of the patterns in the wool without being too heavy-handed or mechanical about it. When drawing wool, put in some detail but let other areas stand as white space. The viewer's mind will fill in the details.

cattle

The bodies of cattle tend to be rectangular in shape with a very short neck. They usually have short hair that comes in various colors and patterns, but there are some with long hair.



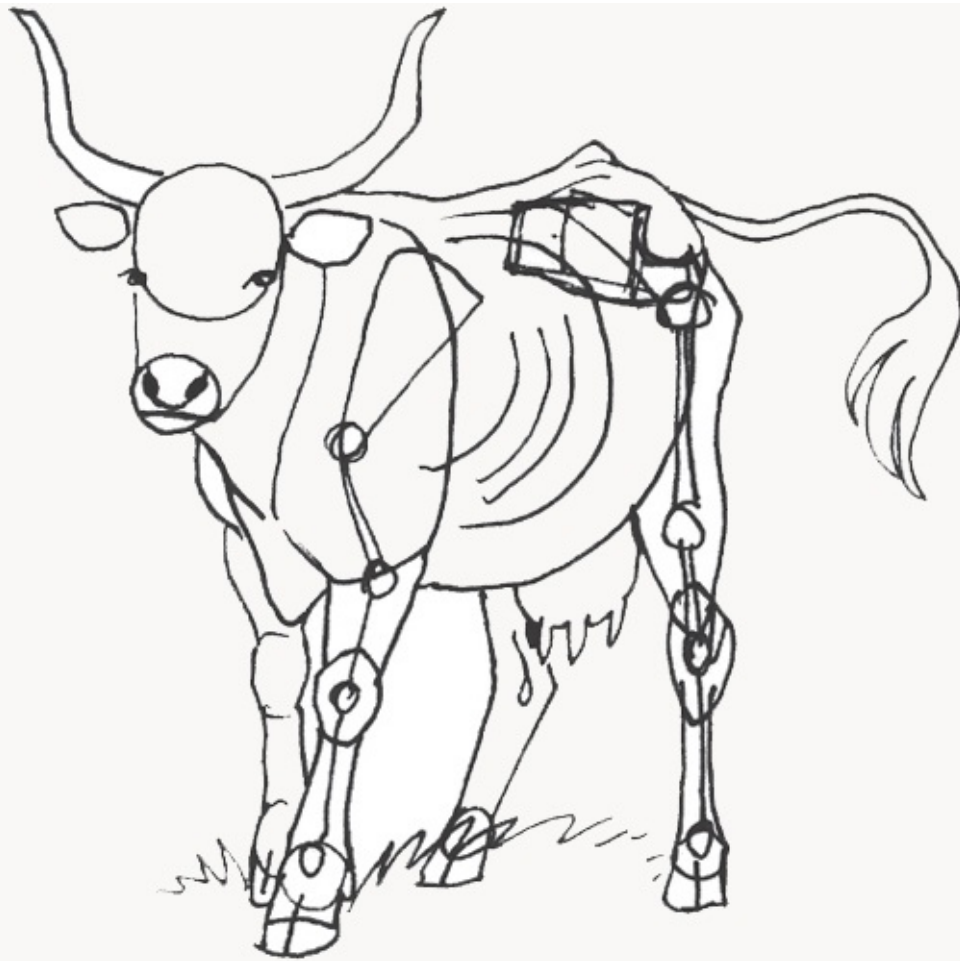
Cow skeleton.



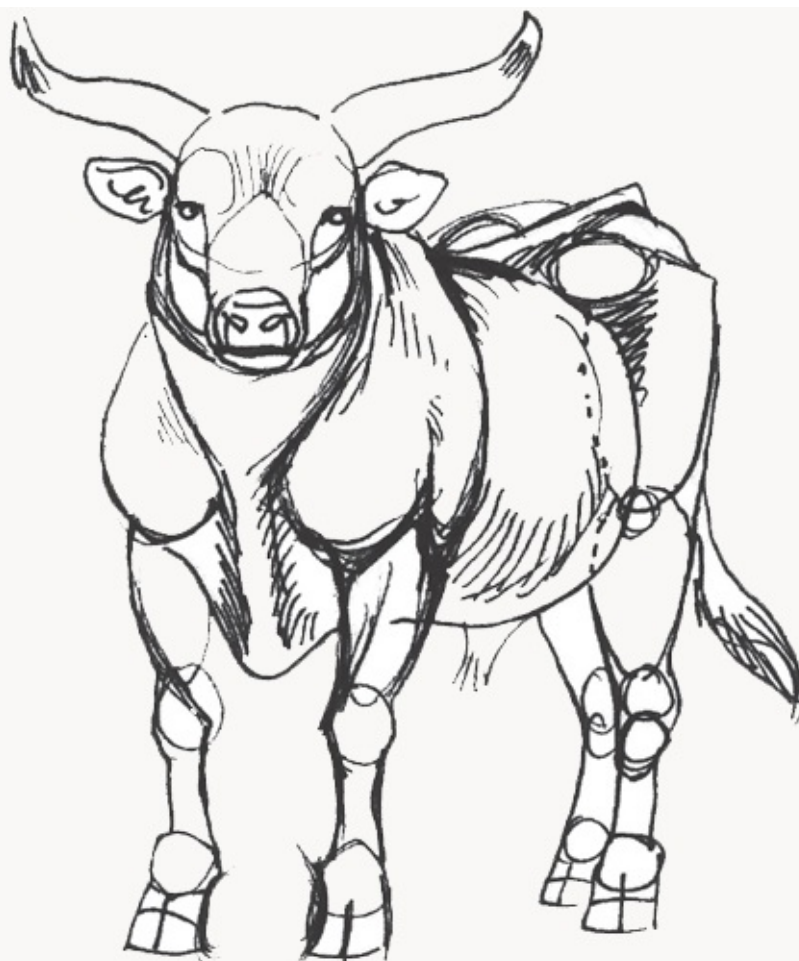
Here the skeleton is superimposed over the cow.

Cow vs. Bull

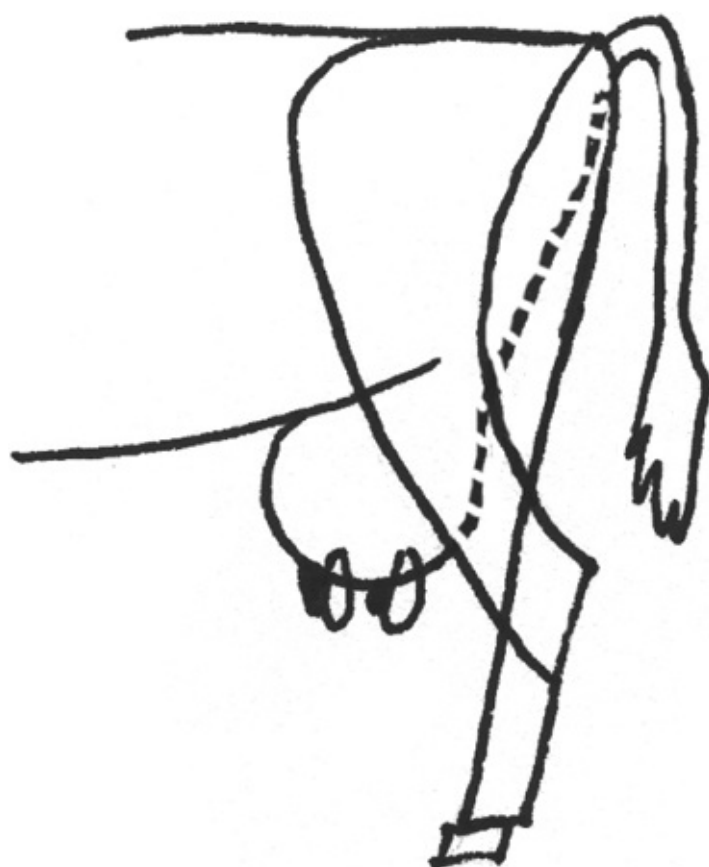
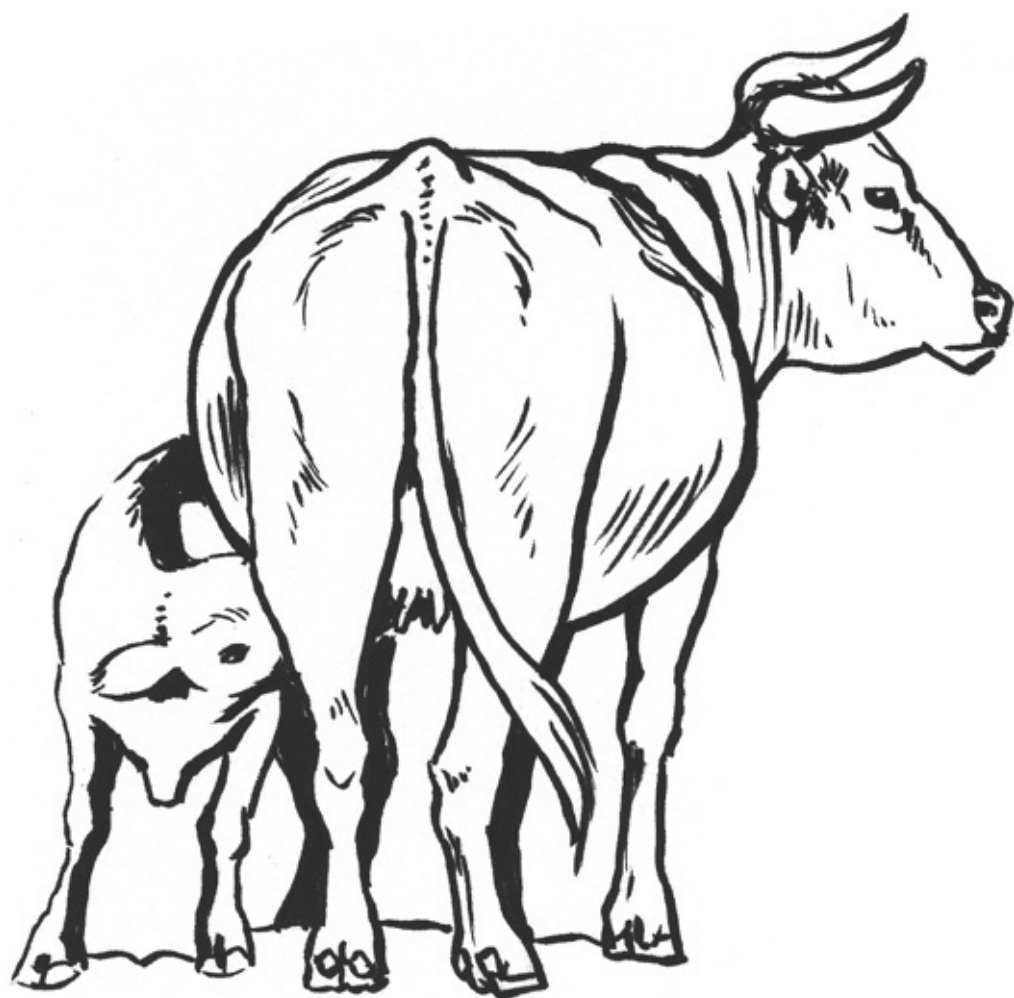
Note how stocky and thick the bull seems in its face and body compared to the cow.

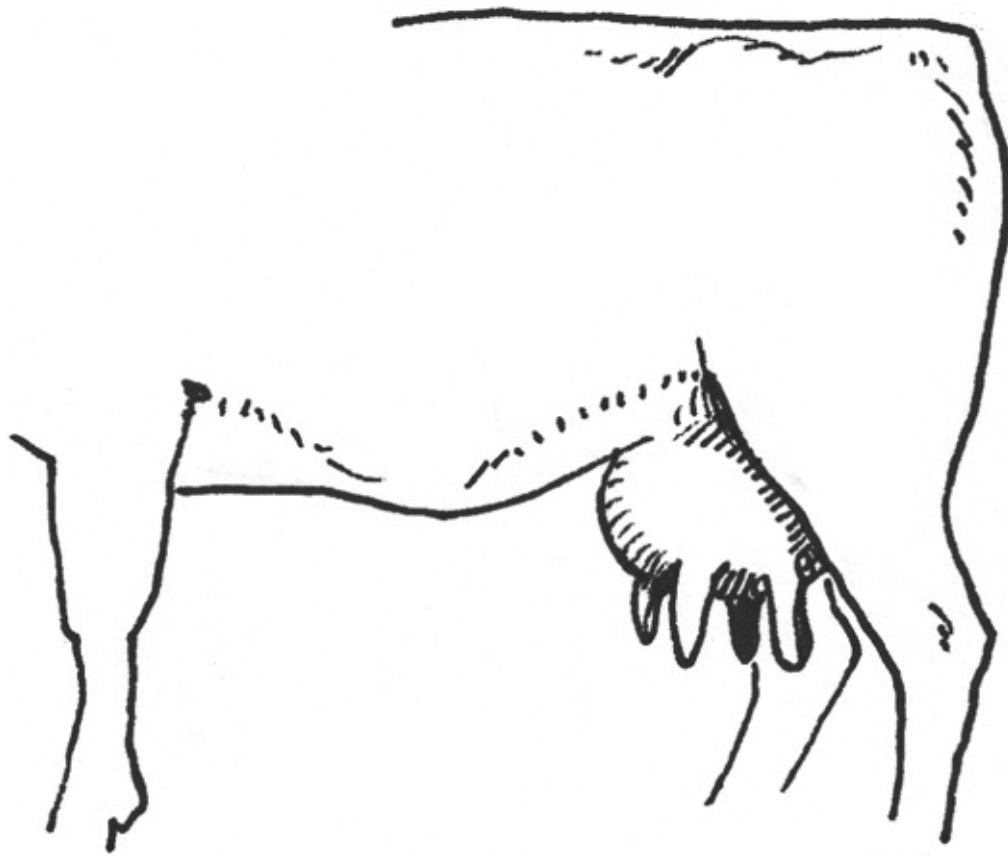


Female Cow with Horns



Bull





Udders

Udders are certainly not unique to cows, but they are perhaps the best known for them. Females have udders, which produce milk. They usually have four teats (nipples) but may occasionally have more that are nonfunctional. The udder is like a circular bag that hangs down between the cow's hind legs. Dairy cows usually have large, noticeable udders, while other types of cattle tend to have smaller ones.

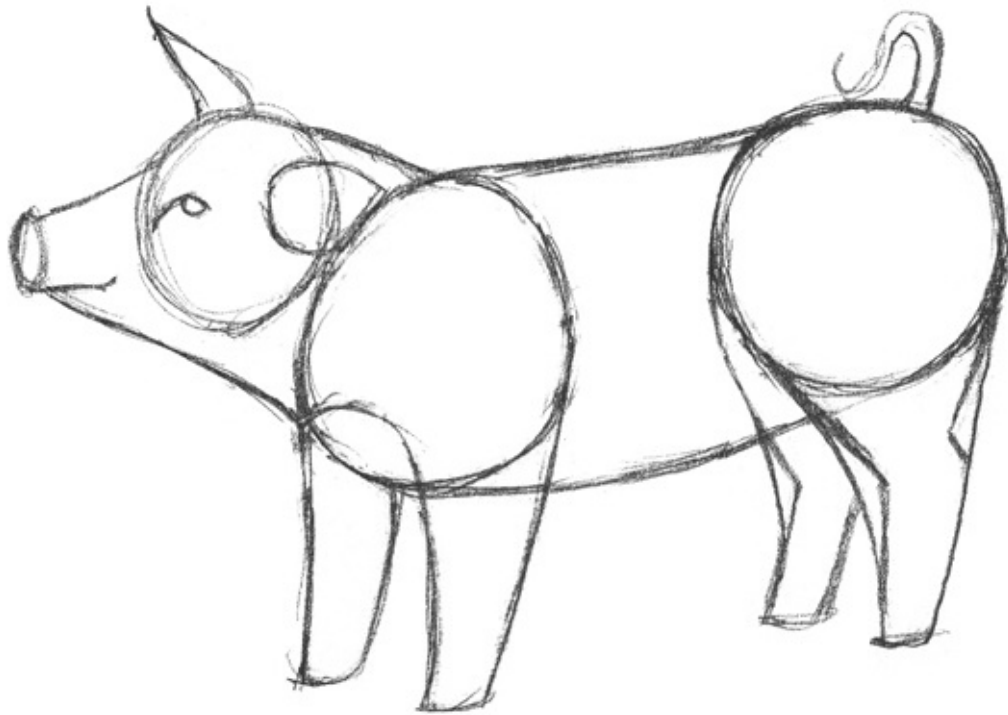


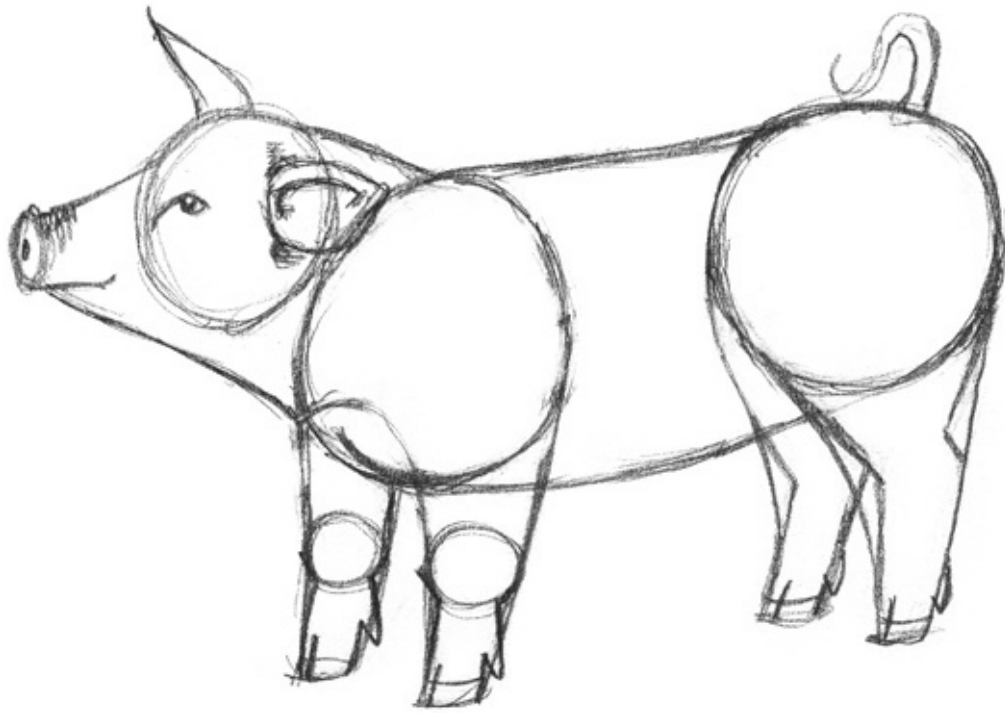
Tail

The tail of a cow is set high on its rear end. Note how the hips protrude to a point on top of the hindquarters, followed by the high-set base of the tail. The tail is usually long and can be swished around to swat away insects.

pigs

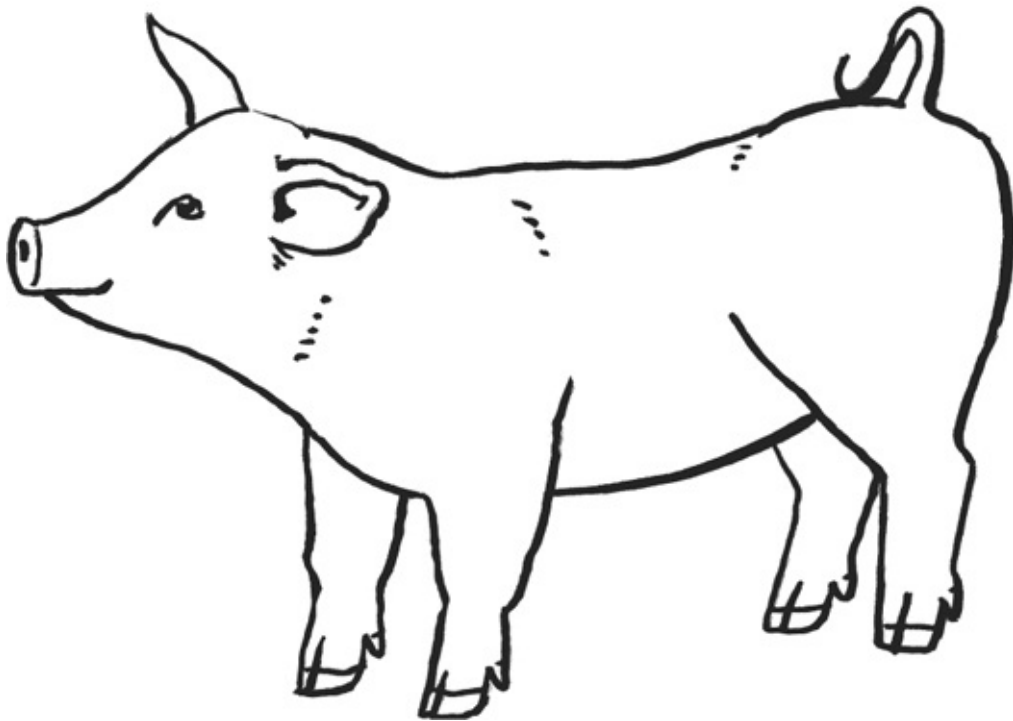
Pigs have very round and stocky bodies, and short necks. Some pigs are quite chubby.





Young Pig, Side View

Rough in the basic shapes of the head and body. Note the straightness of the legs and the length of the body. Refine details, such as the hooves, hind legs, and face. Finish the drawing. This drawing was inked in with a brush pen to add variation of line.





Tail

A pig's tail can be curly or straight, depending on the breed, and is set high on the rear end.

alpacas and llamas

Alpaca and llama tails are short and furry.





The llama (left) has a high-set tail, while the alpaca's tail (right) hangs down.

feet and legs

All of these animals have split hooves, or two hooves/toes on each foot.

goats

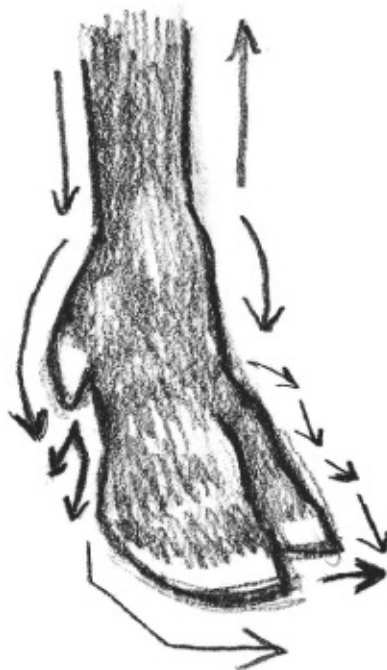
Goats have split hooves (not one hoof, like a horse) on their feet. On each leg they have two dewclaws (small hooves above the main hoof and on the backside of the foot/leg).





Front Legs and Hooves

The arrows show some of the dips and curves of the legs and hooves.



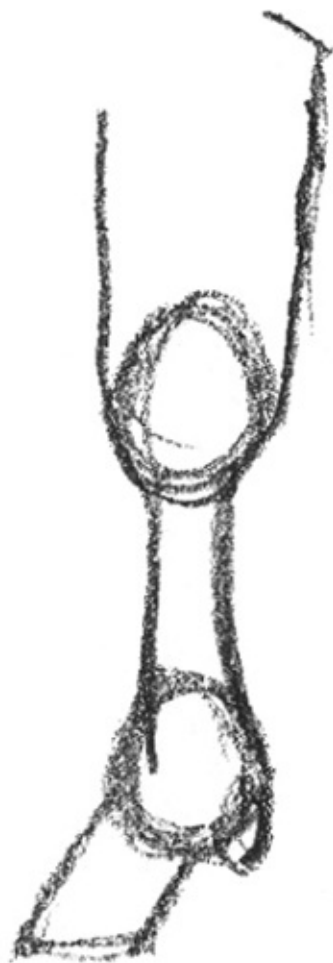
Hind Legs

Note how the hips sometimes protrude on a goat. The arrows point out the major curves of the hips as seen from this angle.

sheep

The feet and legs of a sheep are fairly slender. Sheep have two small dewclaws (small hooves) above and behind the main hooves. The main hooves are split like goats'.









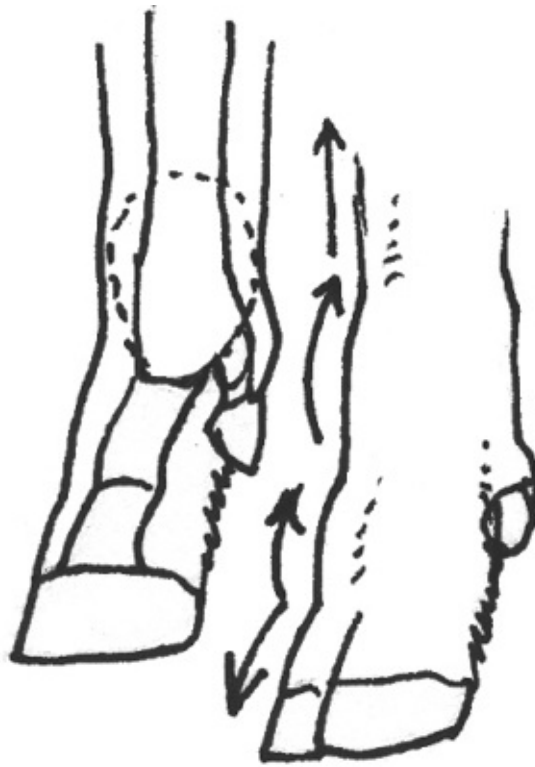


Hind Legs, Rear Views

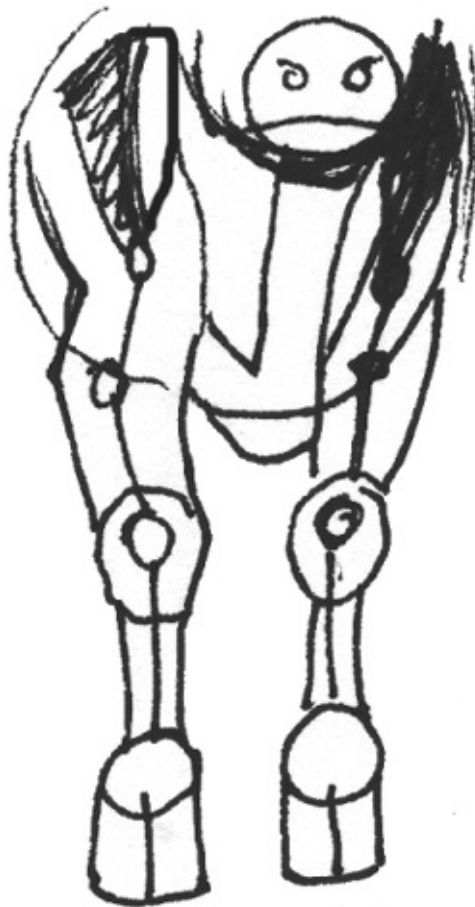
In this view of the hind legs, you can clearly see the sheep's dewclaws. Note the split hooves.

cattle

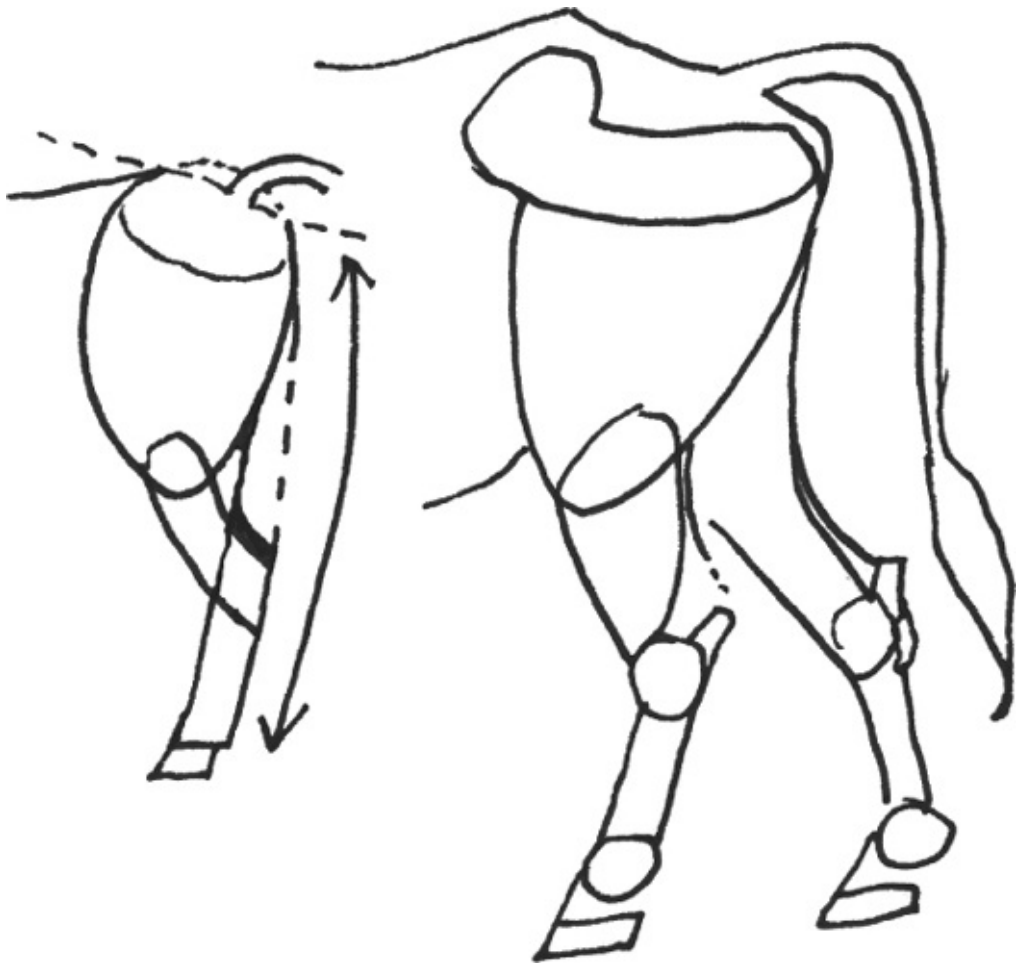
Cattle have sturdy, muscular legs that support the heavy weight of their bodies.



A cow's hoof is blocky and solid in appearance.



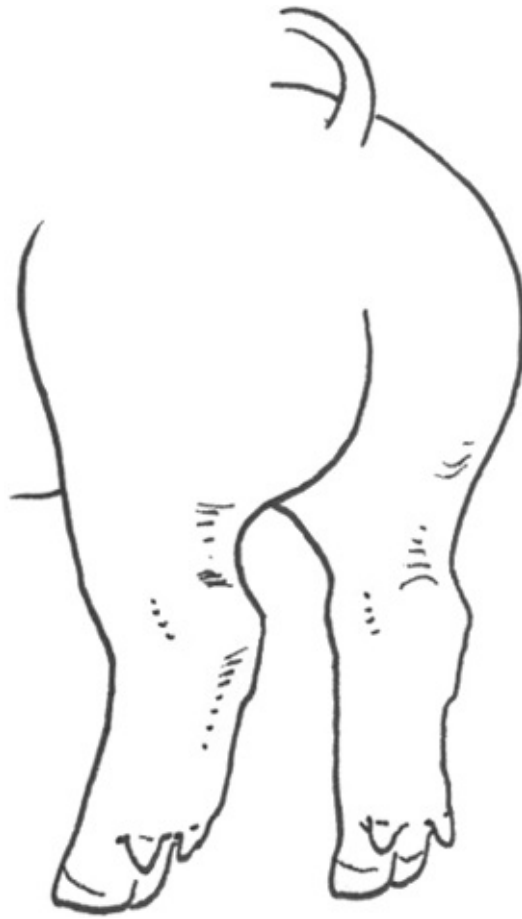
Front legs and hooves. Cows have fairly straight, muscular legs.



With this drawing of hind legs, note how the hips and tail protrude a bit from the top in profile.

pigs

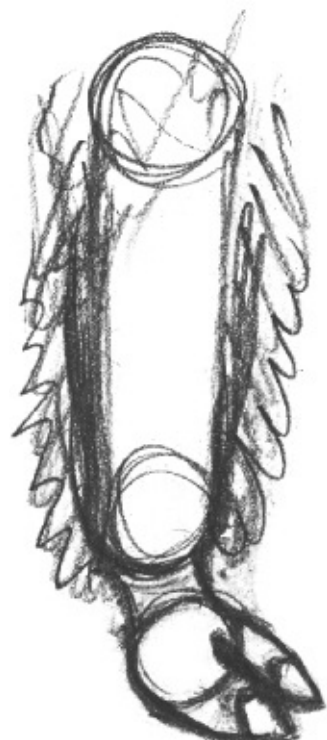
Pigs may have relatively short and straight but powerful legs. They have split hooves (two hooves) on their feet, plus two dewclaws (the smaller hooves located above and behind their feet).



Note how straight the hindquarters are.

alpacas and llamas

Both alpacas and llamas have long legs. The feet are split into two toes with a hooflike nail growing on the topside. The bottom of the foot consists of a pad. They have no dewclaws.



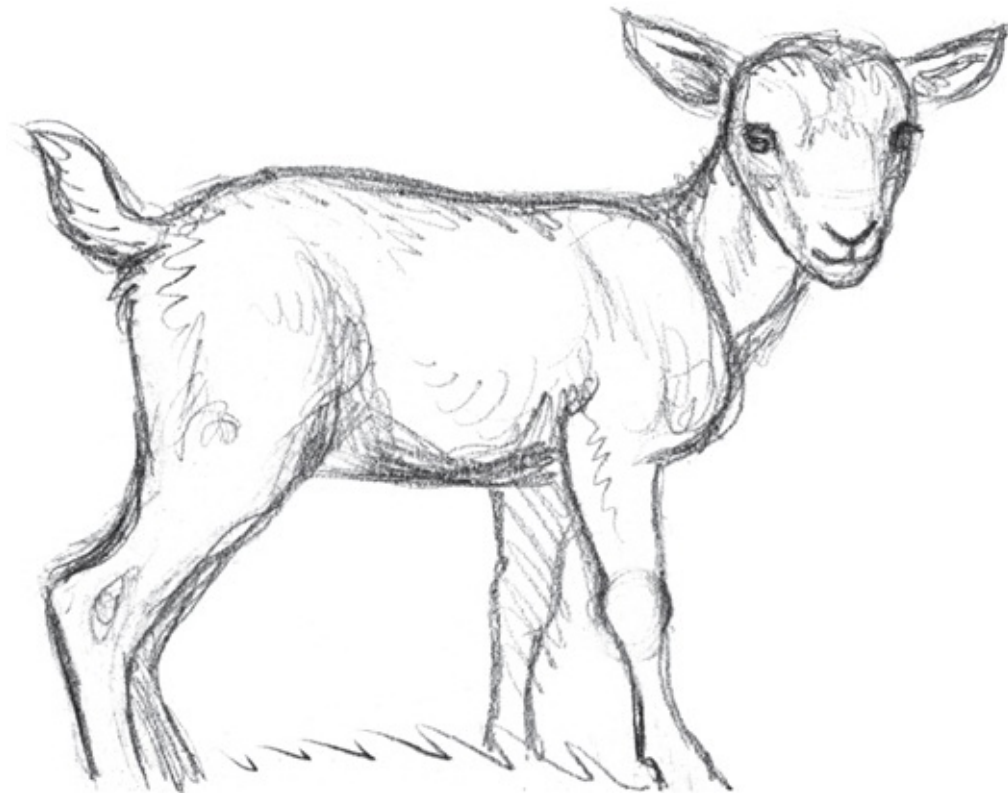


*The underside of the
alpaca's hoof.*

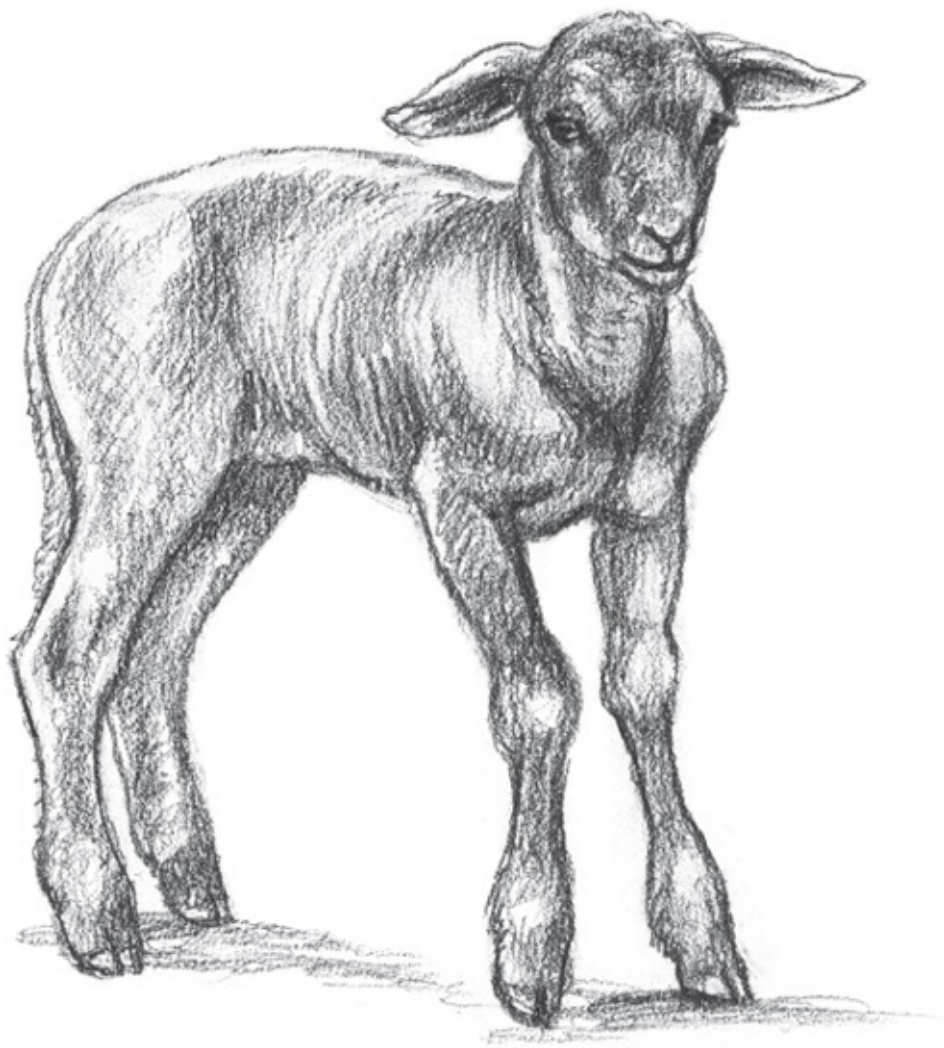


Alpaca front legs and feet. A llama has similar feet.

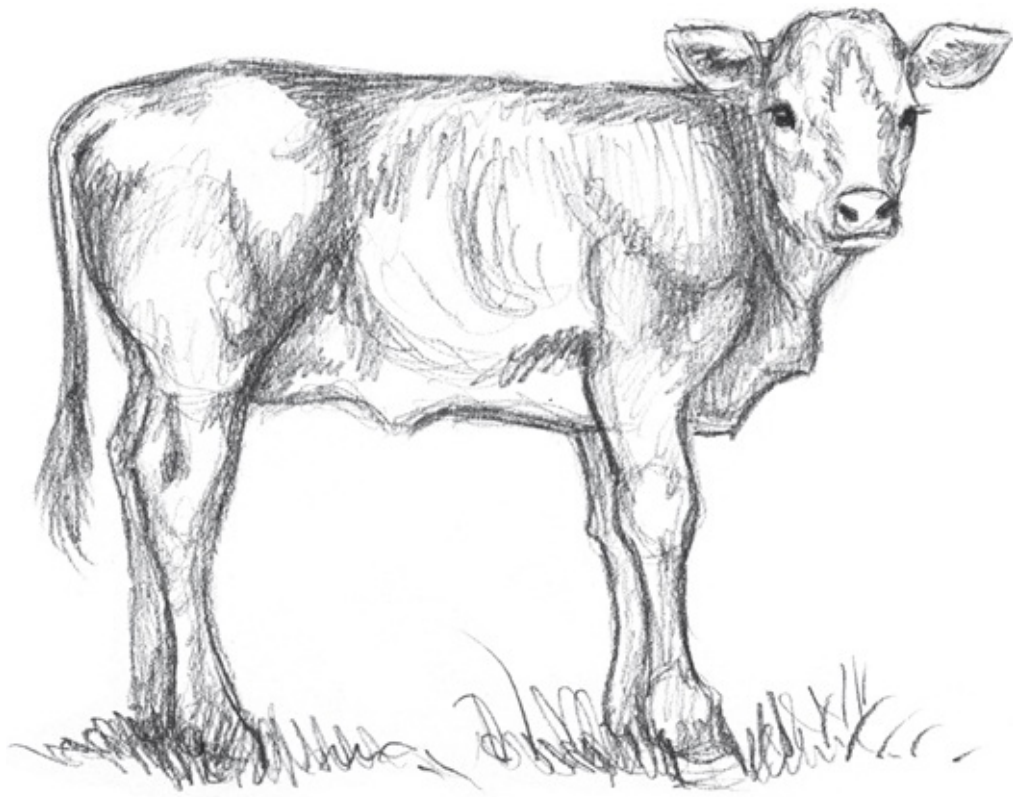
Baby Hoofed Animals



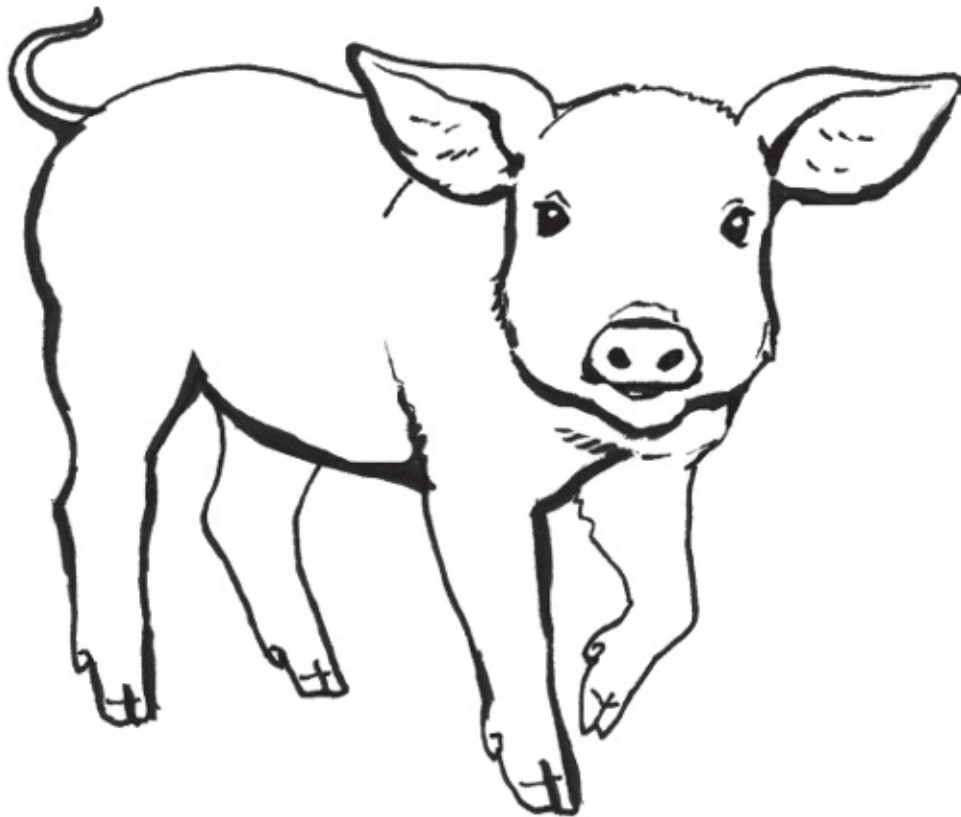
A baby goat is called a kid. Like most young hoofed animals, it has very long, knobby legs.



A baby sheep is called a lamb.



A baby cow is called a calf.



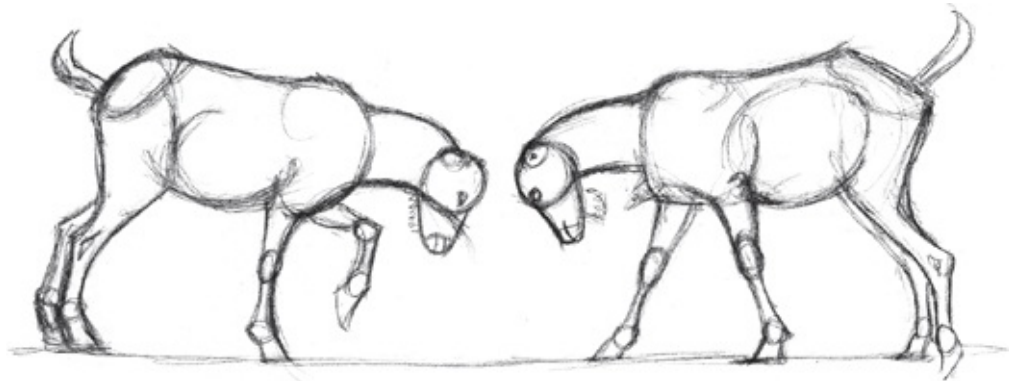
A baby pig is called a piglet.



Baby alpacas and baby llamas are both called crias. This is a very young alpaca cria.

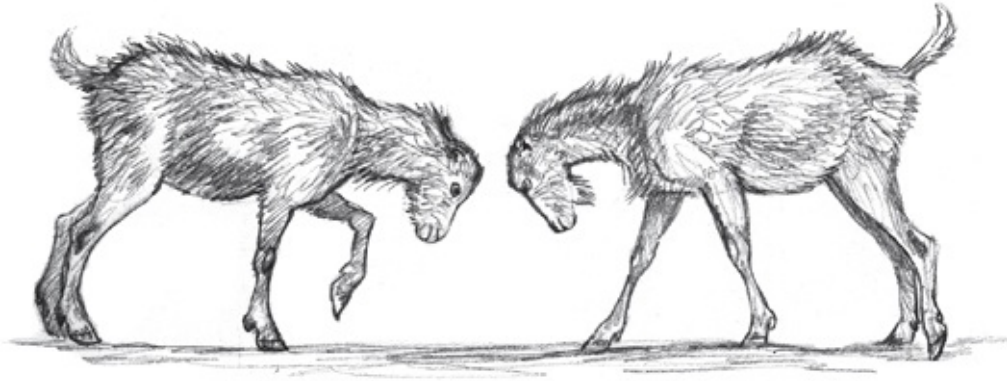
Breeds

Goats, sheep, cattle, and pigs come in several kinds of breeds. Some of these breeds are very common, and others quite rare.

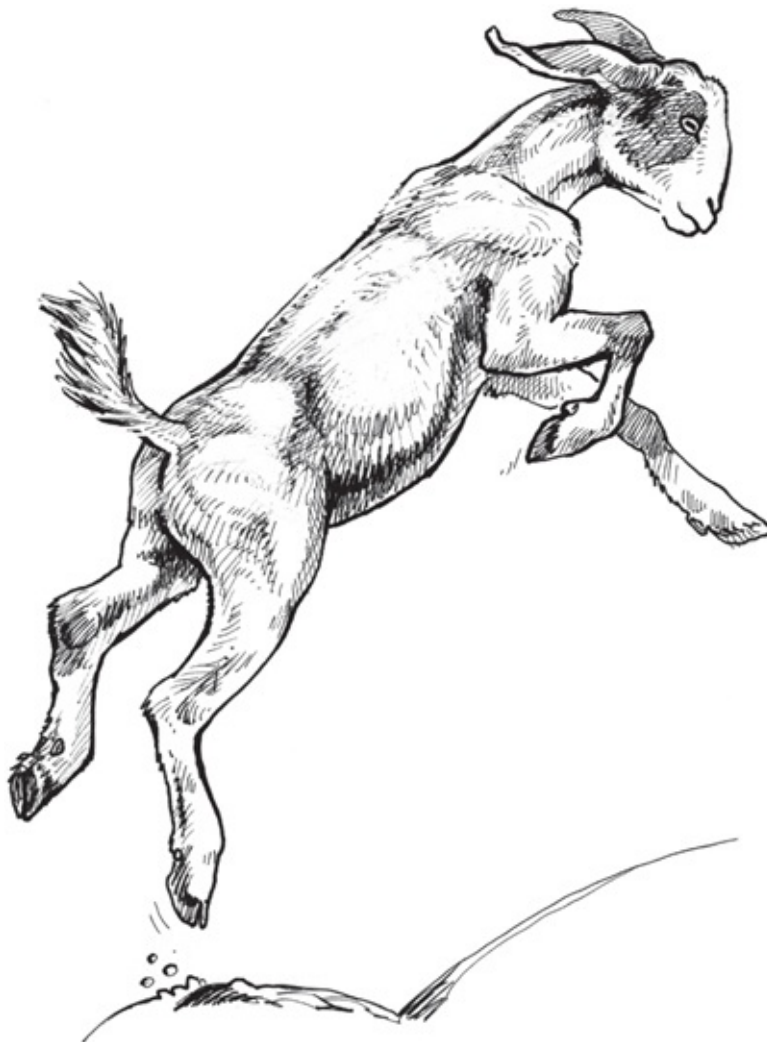


goats

There are a variety of goat breeds.



Here, two LaMancha mixed-breed goats butt heads. LaManchas have almost no ears.

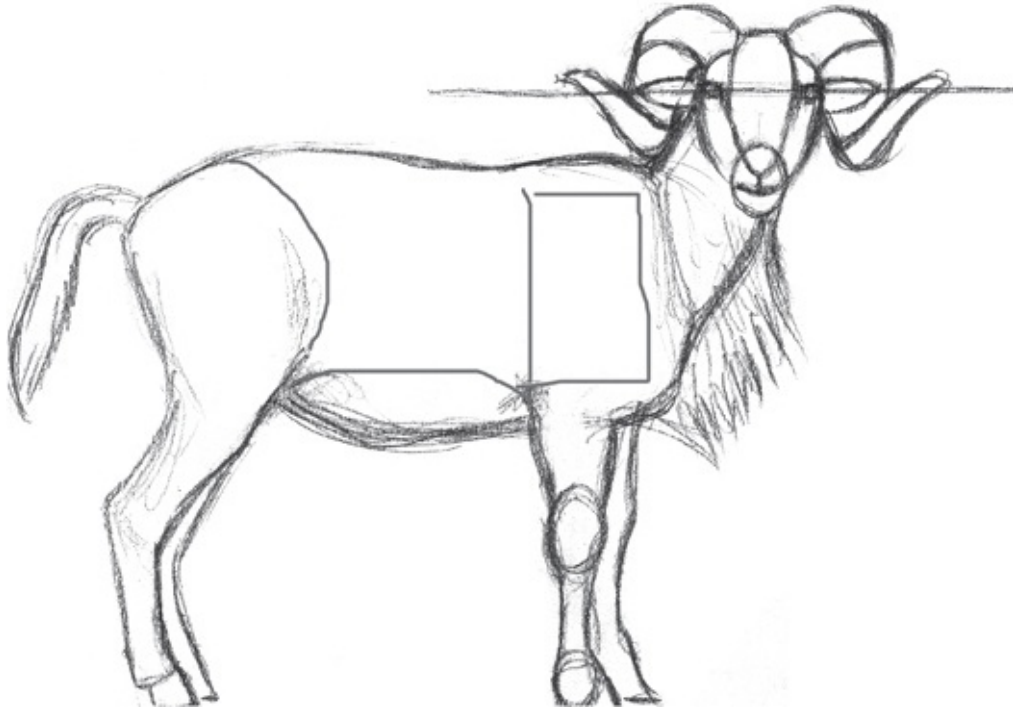


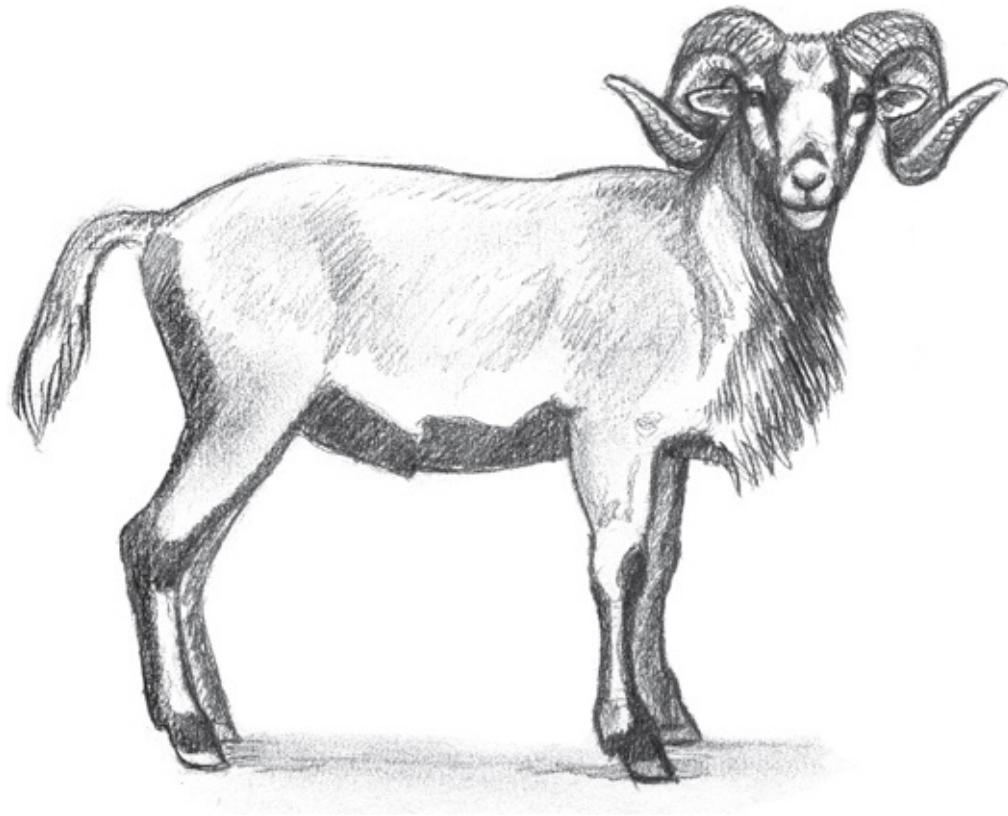
A young Boer-Nubian crossbreed goat leaps. Boers are heavy-bodied “meat” goats

(goats bred for their meat). Nubians are a similar-looking “dairy” breed (used for dairy production) that, like the Boer, have long, pendulous ears.

sheep

Sheep range from the all-white Merino, prized for its wool, to the Jacob sheep, which can grow four or more horns!

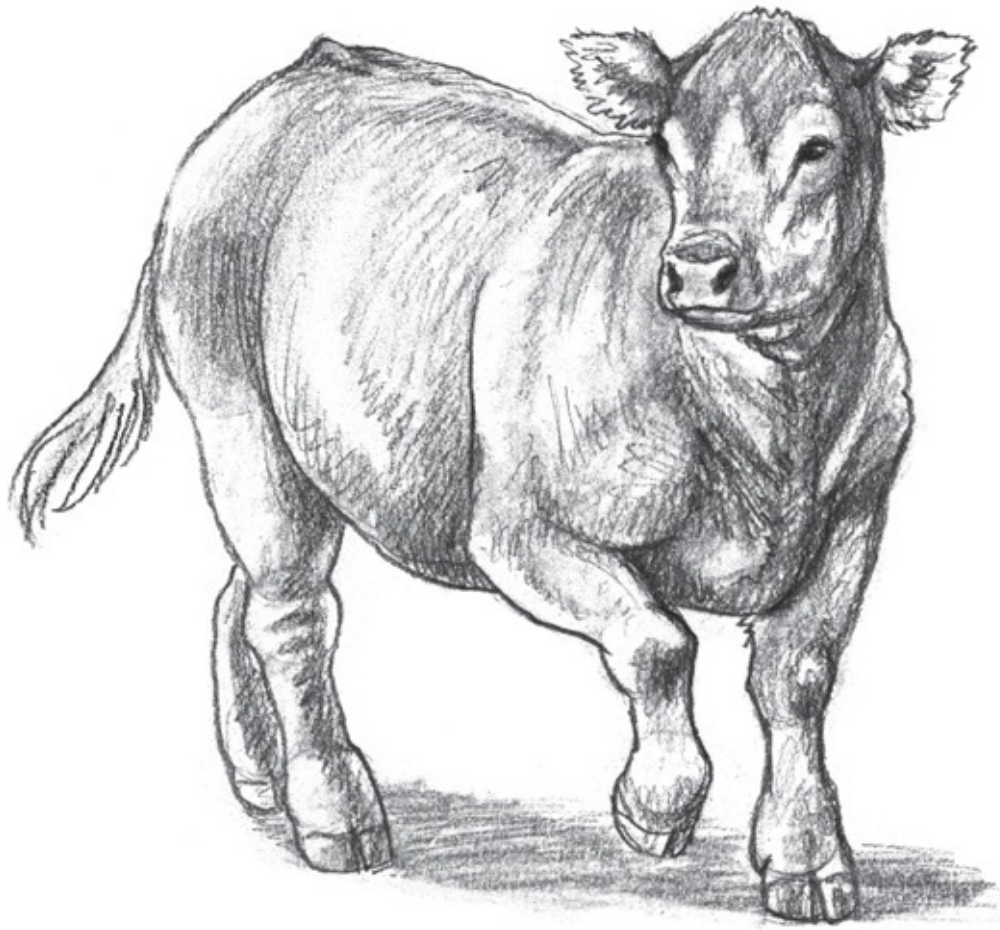




Shown here is an American Blackbelly sheep ram.

cattle

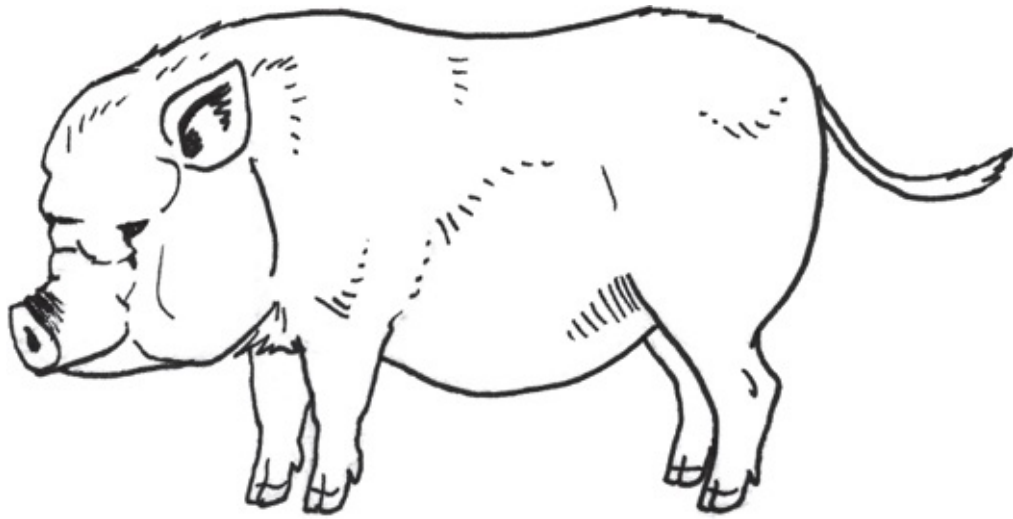
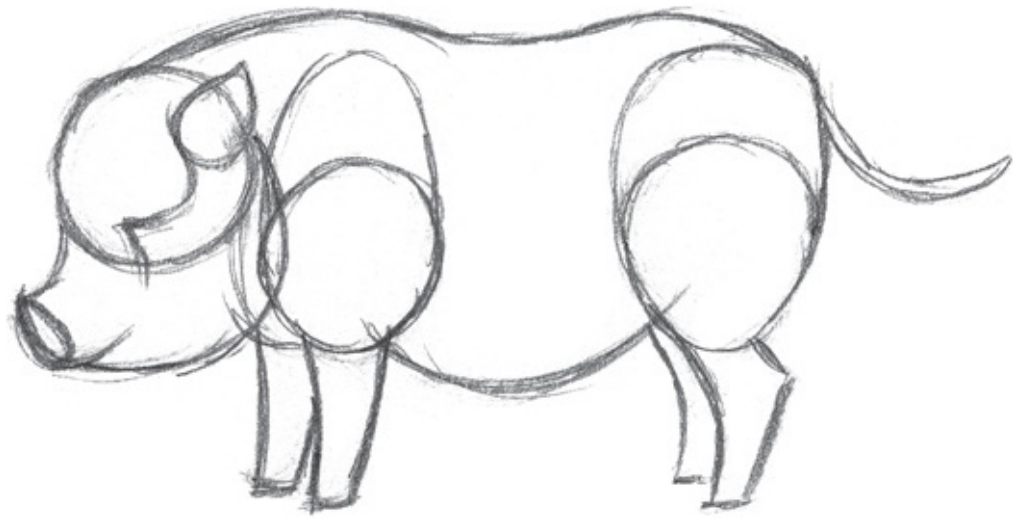
Cattle breeds range from stocky beef breeds to the familiar dairy cow.



Here is a finished drawing of a red angus cow.

pigs

There are several breeds of pig. These include everything from the Hampshire pig, which has a black body with a white band circling the front legs and shoulders, to the spotted Pietrain pig.



This is a pot-bellied pig, a popular pet pig.

alpacas and llamas

Alpacas and llamas do not have a variety of recognized breeds, as many other hoofed animals do. Rather, they are classed by purpose or hair type. Alpacas are categorized as huacaya or suri. Huacayas have dense, fluffy fleece, while the suri is a rarer type with long, flowing hair. Llamas can be grouped as ccara (working) or lanuda (fiber production). Most in North America are mixed breeds, but breeders are working to bring back the traits of each.



An adult huacaya alpaca and a suri alpaca. The huayaca is in front, the suri behind.

The Artist's Process: alpaca head

I had some trouble while drawing the alpaca head at the beginning of this chapter. It required a lot of erasing, reworking, and time away to see things with fresh eyes before I finally got to a drawing I was satisfied with. Sometimes you will encounter these kinds of drawings—the ones that are harder (sometimes much harder than you would expect) than previous drawings. However, if you successfully tackle one of these difficult drawings, you will learn a lot from the process.



Here is my original alpaca head. I had “finished” it, but wasn’t happy with the drawing. I spent some time away to come back to it with fresh eyes and the first thing I noticed was that it was too busy. There was so much hair detail everywhere that it made the animal look kind of like a hairy blob. I needed to bring some focus back, leading the viewer’s eye to important details and letting the eye rest in other places.



I used a kneaded eraser to erase a lot of the hair details, especially in areas that I wanted to “poof out” a bit and shine in the sun. More shadowed areas were mostly left shadowed.



I worked on the eye a bit and then added hair details back in. For the most part, I was satisfied with the ears, so I left them alone. I added a little bit of shading and thus “dimension” to the face.



Time for the eraser again! I wasn't happy with the eye, so I erased a lot of it. I erased around the nose and a lot more on the neck. My idea was to get some patches of white space there to let the viewer's eye rest, so the drawing wouldn't be too busy.



Hair details were added back in and I smudged a little around the alpaca's nose to give it a softer look. The eye was redrawn, this time a little darker and softer. But after all this, I felt I was getting dangerously close to being too "busy" again.



I erased a lot again with the kneaded eraser. I erased parts of the eye and brought out more of the highlight in it. I took out a large portion of the “cheek” area (the area of long hair below the eye) because I knew I would need space to work with. Once I added some hair details again, it would be easy to lose white space, so I wanted to give myself plenty of white space in the beginning to work with.

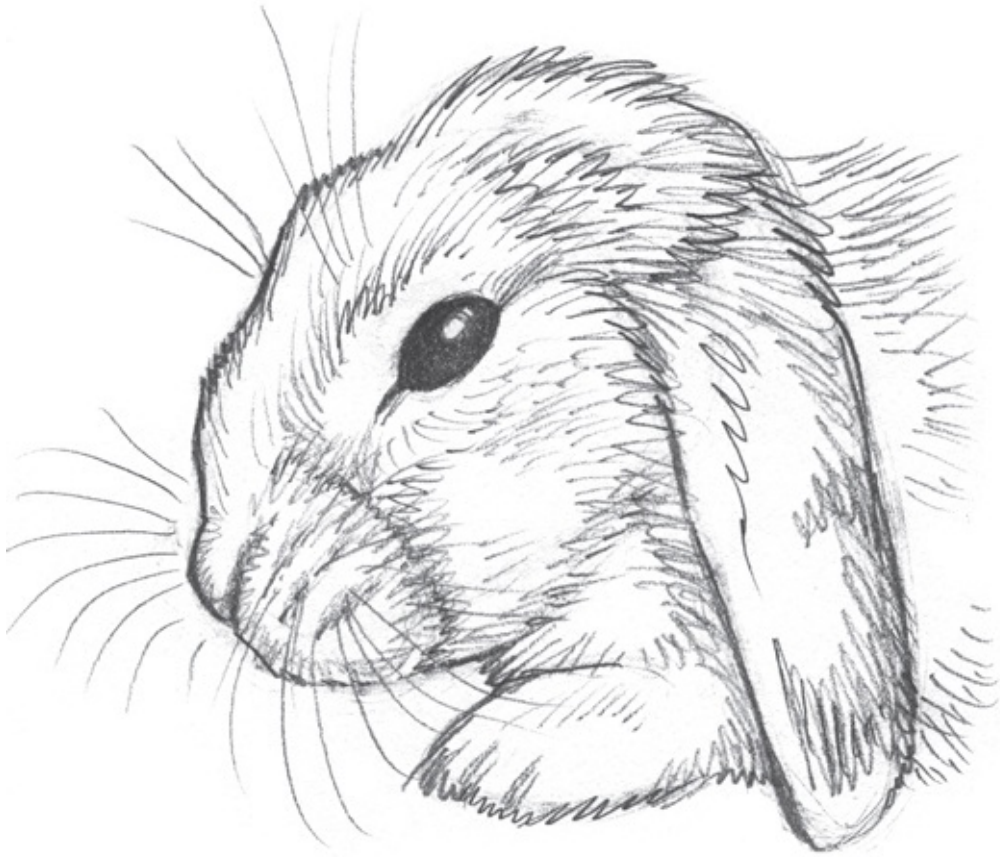


I darkened the eye again and worked on details in the eyelashes. At this point I also added some shading to the ears to darken them a bit and bring them in line with the rest of the drawing. I smudged some areas (such as at the base of the neck at the bottom left of the drawing). Short, scribbly details were added to the nose and muzzle.



I also sought to add some cohesion to the various parts of the alpaca's body. One of the areas I did that to was the nose and upper lips. I softly shaded in that area to make it look more uniform and cohesive, leaving a whitish rim to keep the "velvety" look. Another spot was that "cheek" area. I wanted it to look light, so I emphasized the shadows around it, including shadows on the face. I also worked on getting the look of long, flowing hair running down the neck.

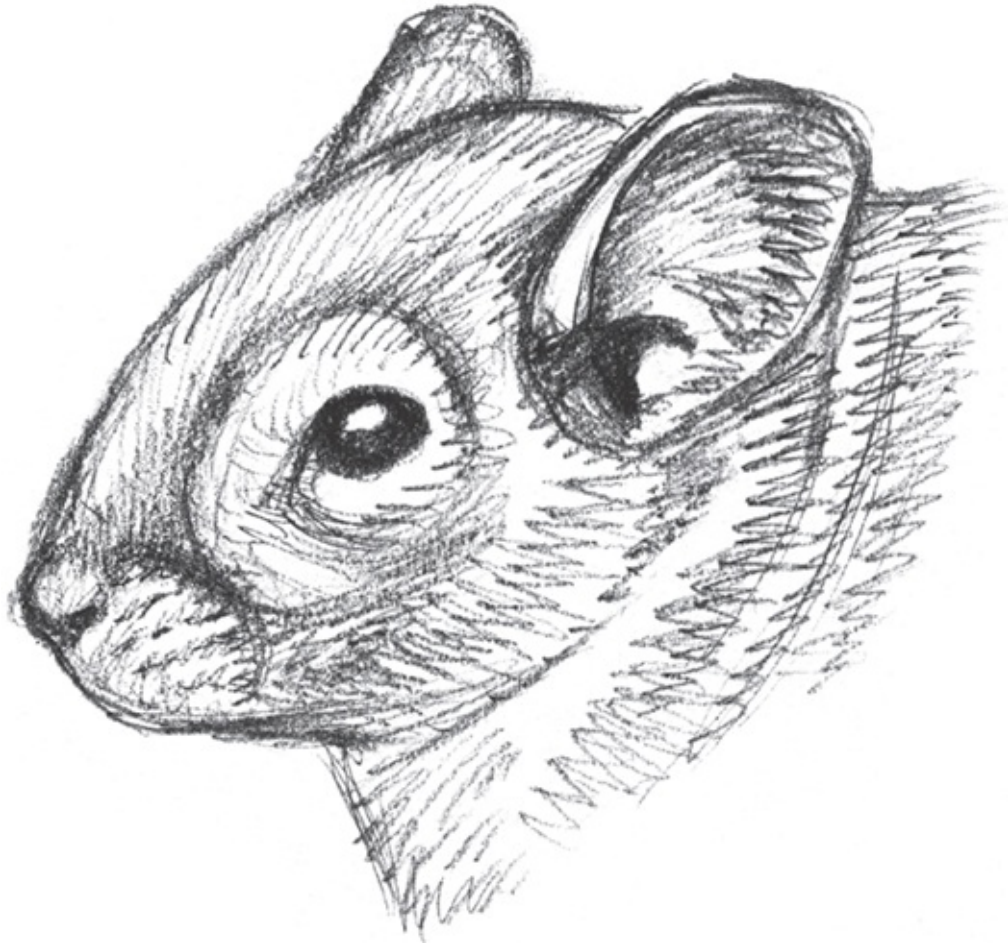
CHAPTER FIVE

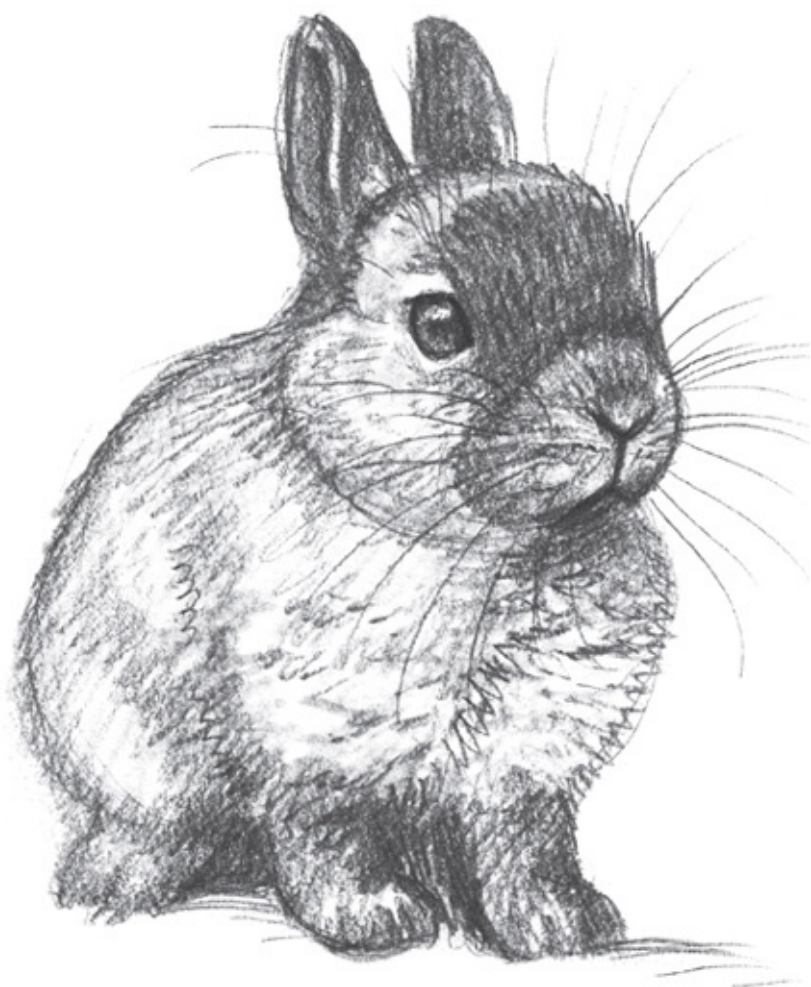


RODENTS, RABBITS, AND FERRETS

This chapter explores the world of small and furry pets: rodents, rabbits, and ferrets. Pet rodents are small and relatively easy to care for. They range from the pudgy and cute hamster to the surprisingly intelligent rat. Rabbits are not rodents, but a separate order known as lagomorphs. They have soft eyes and coats and wiggly noses that endear them to many people. Unlike the others mentioned here, the

pet ferret is a carnivore—a meat-eater, like a dog or a cat. Originally, the ferret was used to hunt small prey, but today many ferrets are kept as entertaining and energetic companions.

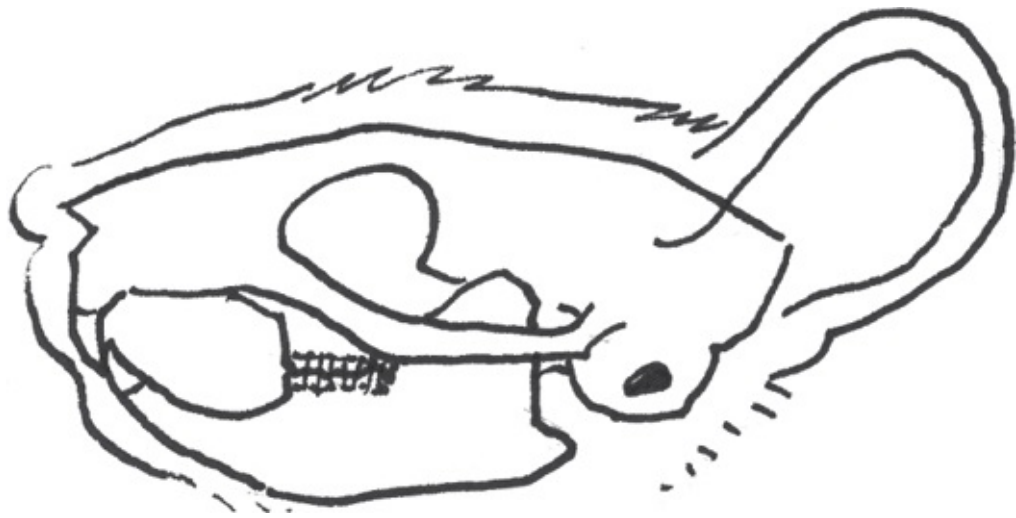






Rodents

This section takes a look at pet mice, rats, hamsters, gerbils, guinea pigs (also known as cavies), and chinchillas. These small rodents have many features in common. They tend to have small, shorthaired or hairless feet with three to five pointed toes. Their fur is soft and sleek, and they all have dark, beady eyes.



Mouse skull.

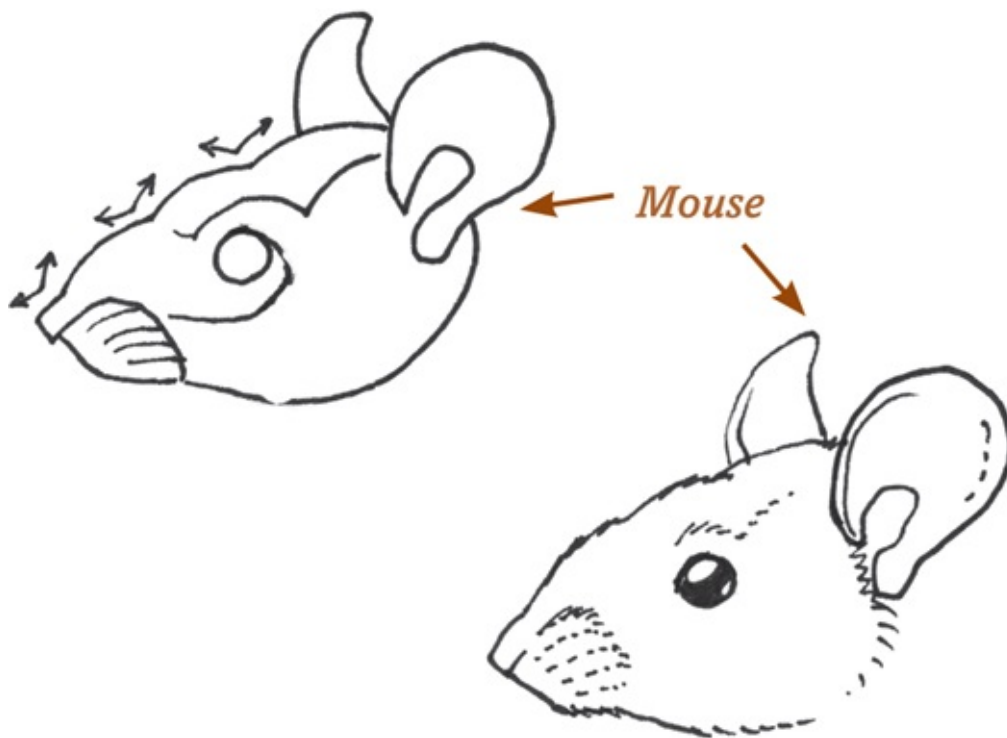
Head

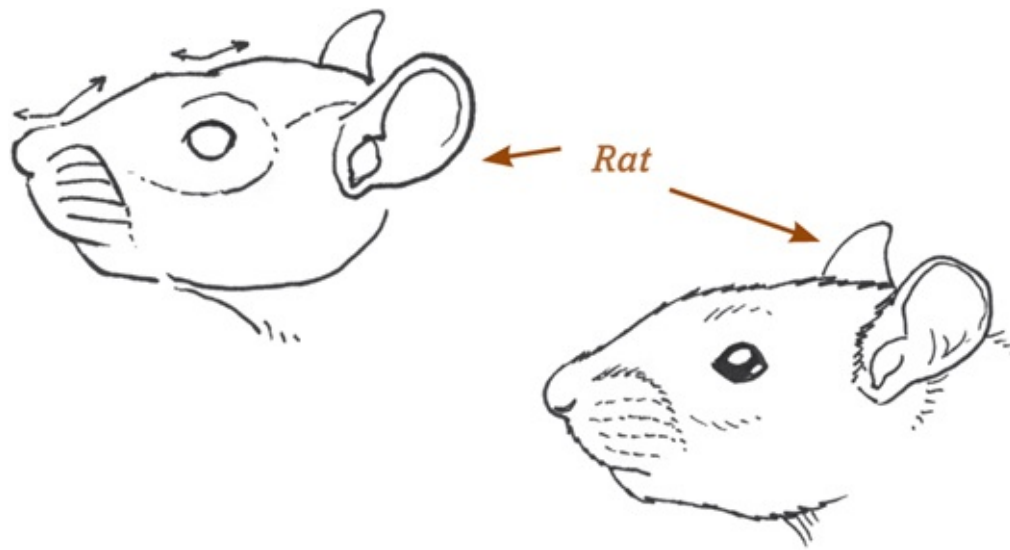
The head of a pet rodent tends to be somewhat oval-shaped, with a prominent muzzle and nose that blend into the rest of the head.





Young rat heads.

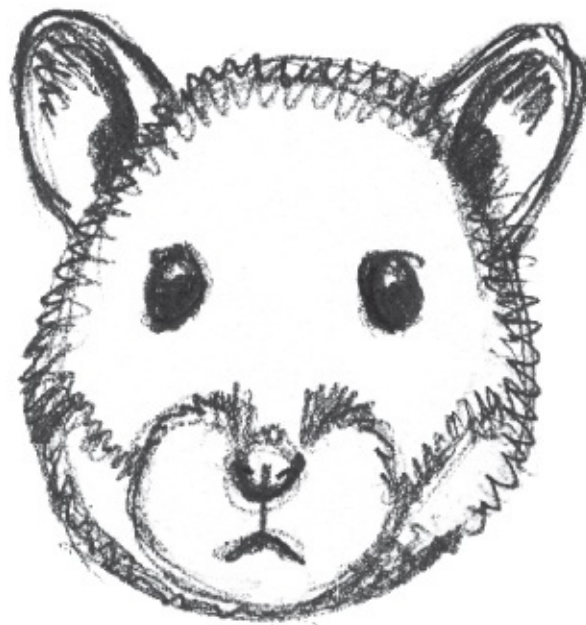
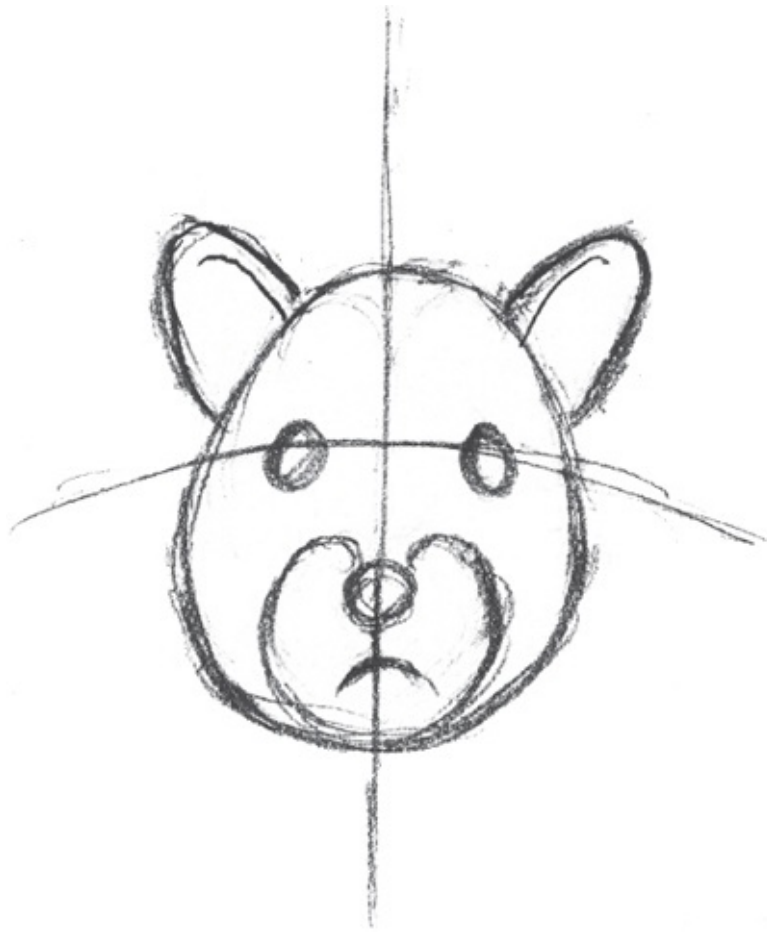




Mice and Rats

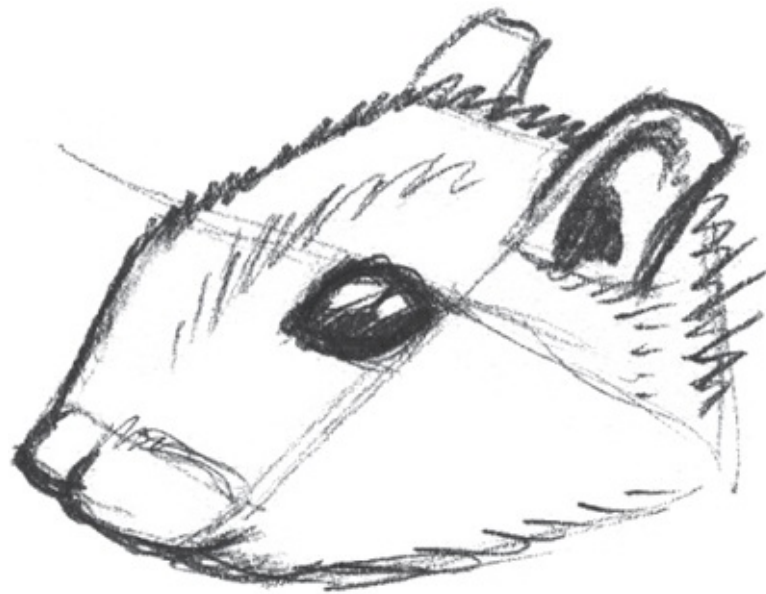
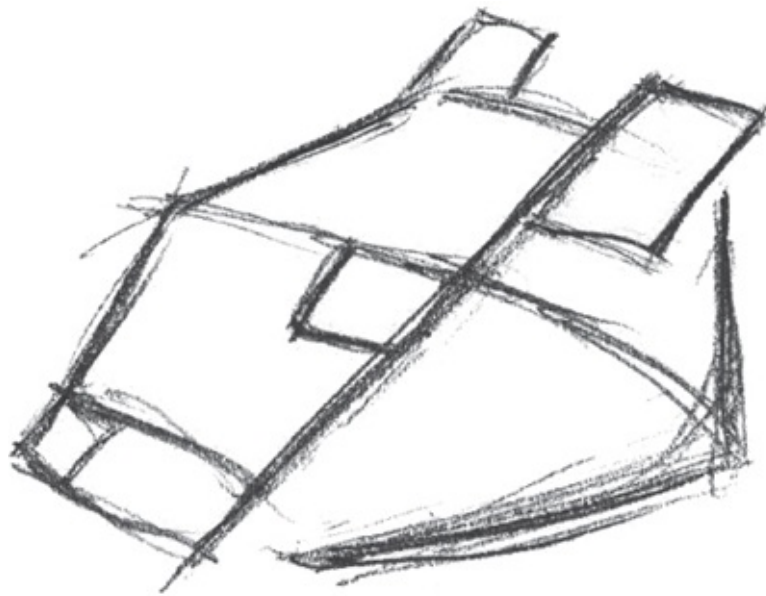
In this side-by-side comparison of a mouse and a rat head, notice that the mouse has comparatively larger-looking eyes. Its ears also seem larger in comparison. The rat has a thicker muzzle.





Hamsters

Head of a Syrian or golden hamster, front view. Use a modified plus-sign shape to help obtain correct proportions. The imaginary horizontal line across the face slopes down the top of each cheek.



Gerbils

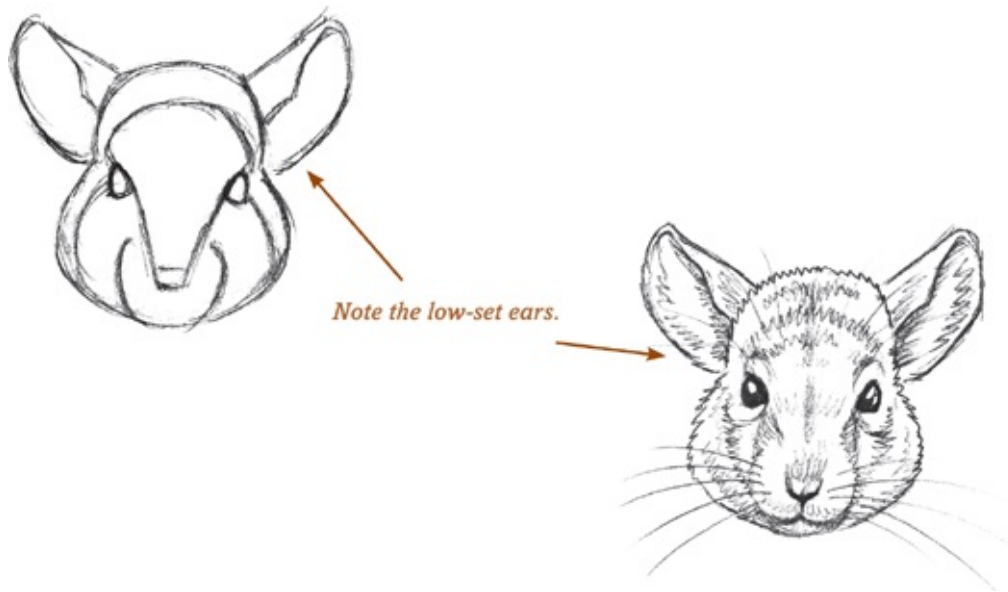
A gerbil's eyes are slightly closer to its ears than its nose is. The ears are low-set on the head.





Guinea Pigs

Guinea pig head, side view. There is usually a pink area along the lips and between the nose and mouth.

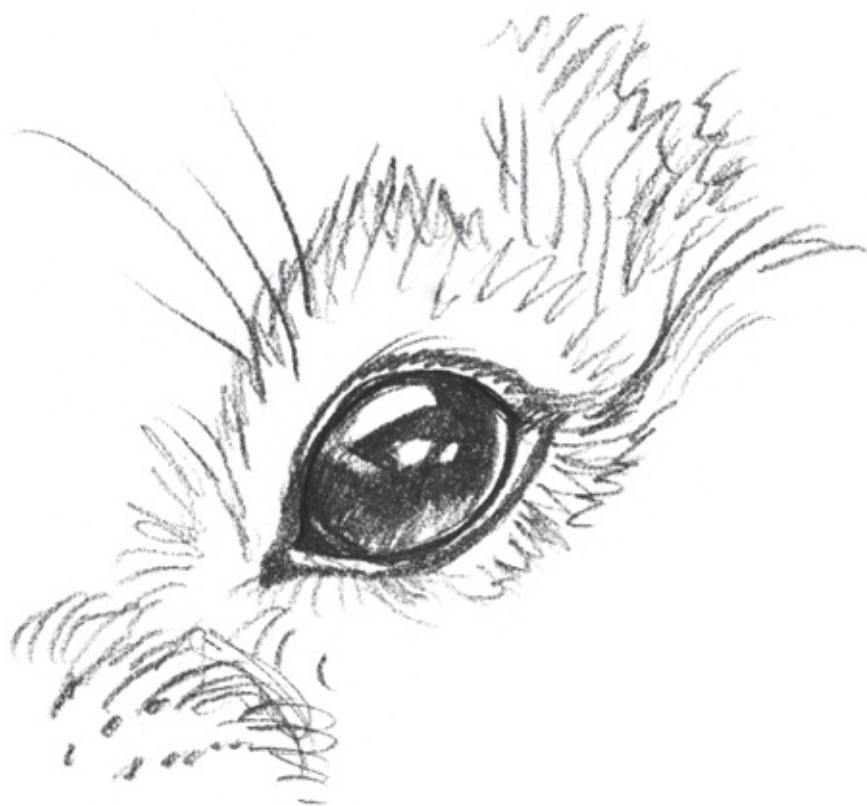


Chinchillas

Chinchillas have a vaguely rabbitlike face. However, their ears are rounded and they have a narrow nose in a rounded muzzle.

eyes

Rodent eyes are dark and beady. They bulge out a bit and protrude from the sides of the head.



Dwarf hamster eye.

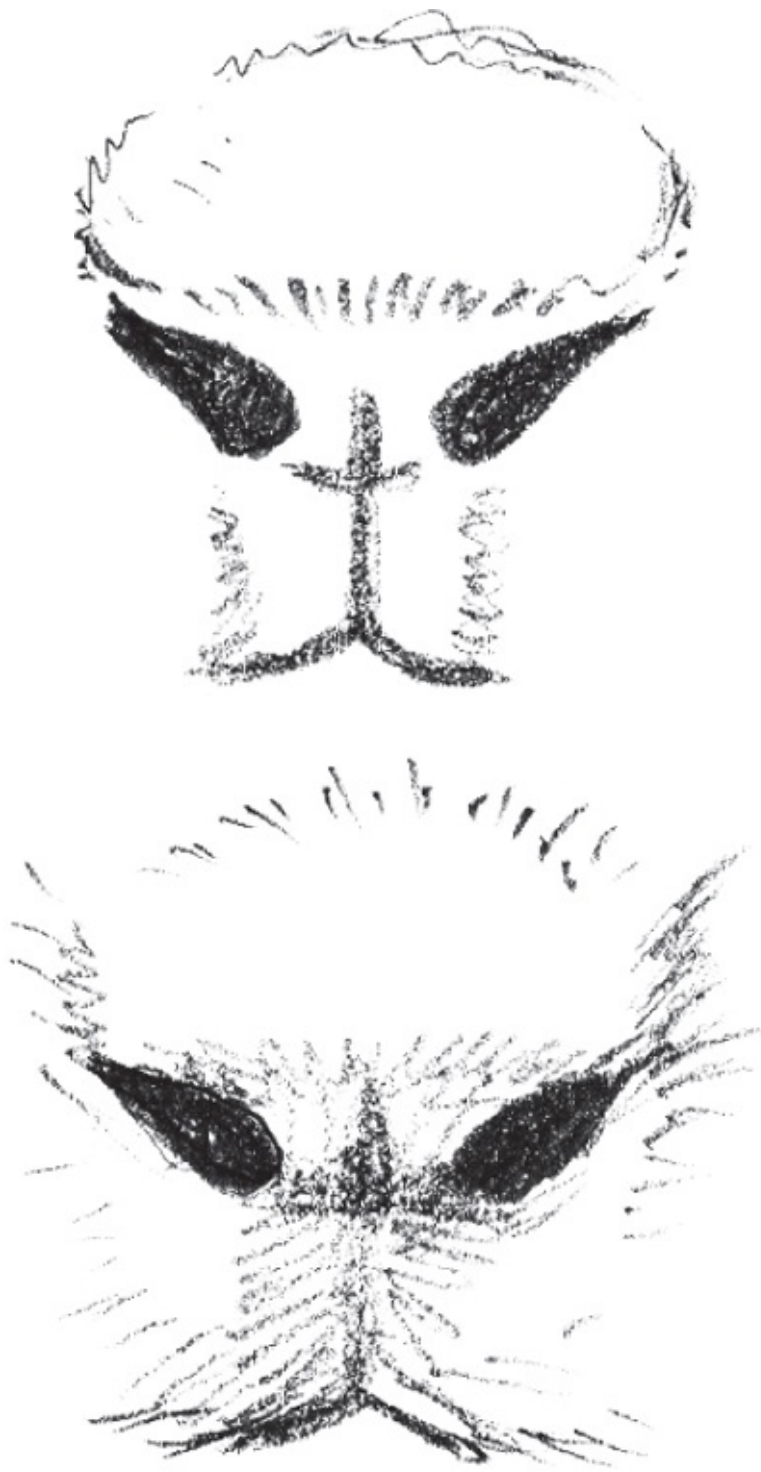




Guinea pig eyes look slightly slanted, leaning in toward the nose and up toward the ears.

nose and mouth

Rodents tend to have small nostrils embedded in a fleshy, knobby nose. The nose is like a small “bump” protruding from the muzzle in profile. The area around the nostrils is hairless and pink. Above that, the top of the “nose bump” tends to have hair. Rodents have about four or five visible rows of whiskers. These whiskers are long and help the animal feel its way around in small, dark places.



Guinea pig nose, front view.



Rat nose, three-quarter view.



Rat Nose and Mouth

Extending down from the nose is the mouth. If the rodent has its mouth open, you can often spot the rodent's teeth. These teeth never stop growing, so the animal must frequently gnaw on things to keep them from growing too long.

ears

Many rodents have relatively hairless ears. They appear thin and papery, and upon close inspection, you can often see the blood vessels inside. Some have a little hair toward the tip of each ear.





Rat and mouse ears.



A chinchilla ear.



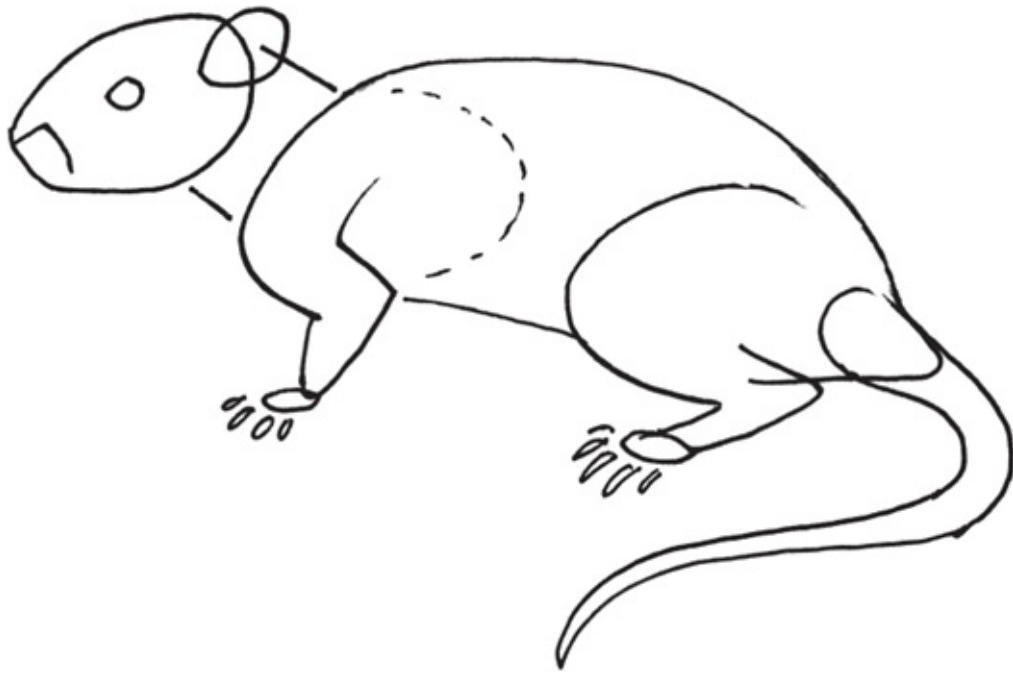
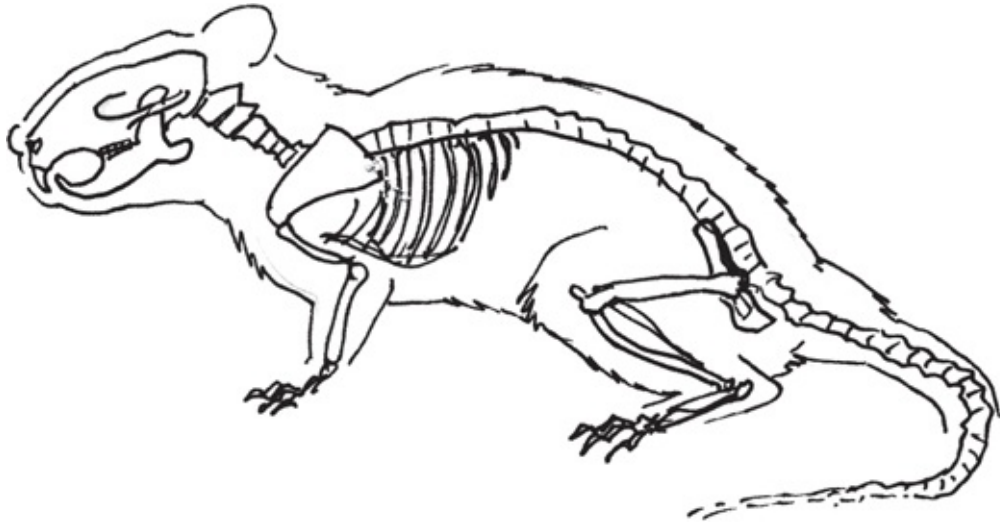


Guinea pig ears are thin and somewhat heart-shaped. Sometimes they flop down from their base.

Body and Tail

The body of most pet rodents is long and slinky, allowing the animal to squeeze through small openings. Their bodies are very flexible and can “squash or stretch” as they twist through narrow spaces. Some rodents have very short tails, like the hamster, and others have very long ones, like the rat. Rodent tails can be hairless or quite furry, depending on

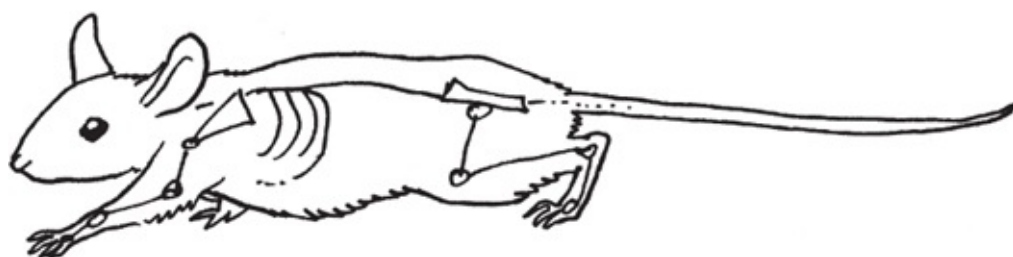
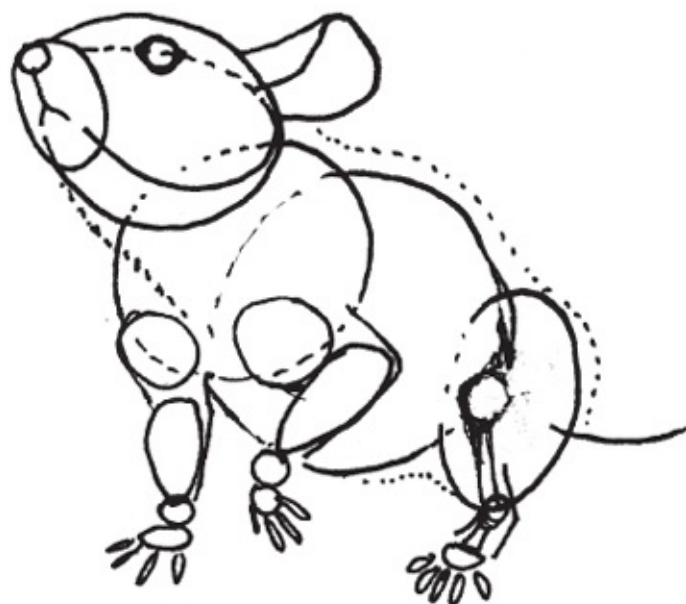
species.

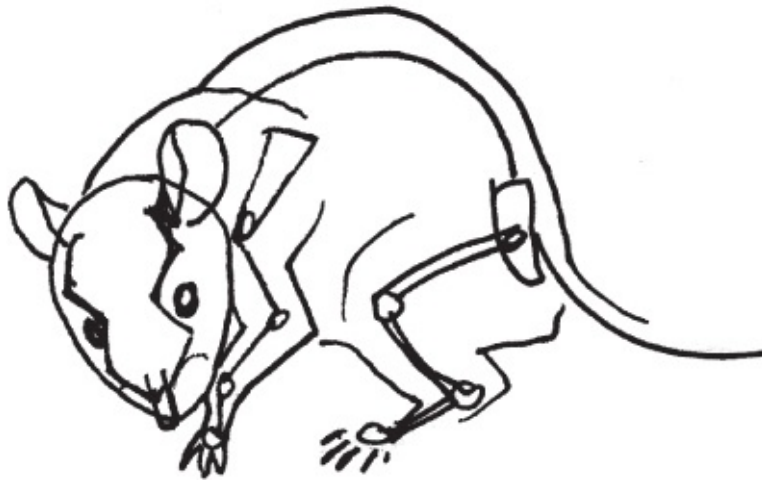


Rat skeleton and body.

mice and rats

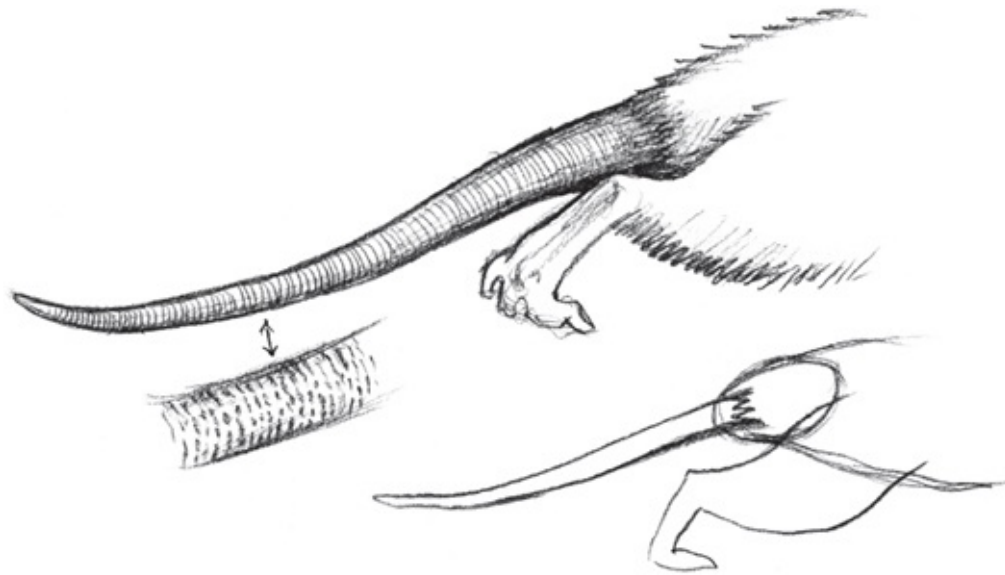
Mice appear smaller and more delicate than rats. The mouse's head seems larger compared to the rest of its body than the rat's. The mouse's limbs and tail appear smaller. Rats and mice have four toes on their front feet and five toes on their hind feet.





Shape

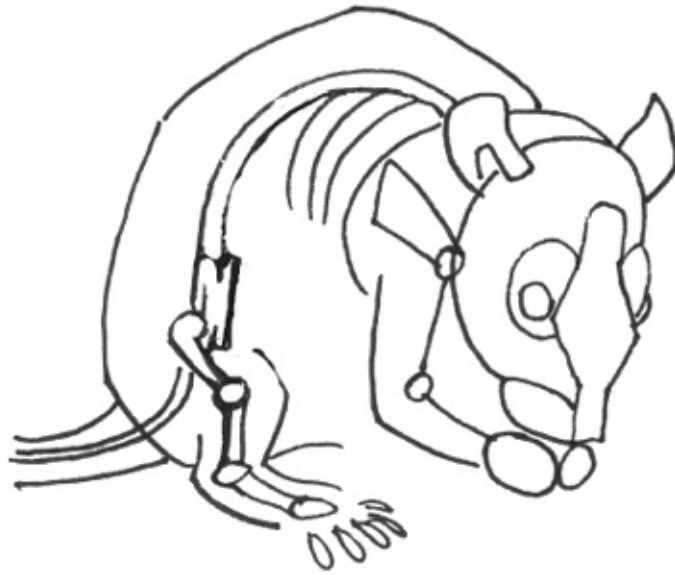
Mice may appear rounded or flat in shape, depending on whether they are sitting or are stretched out.



Mice and Rat Tails

Pet mice and rats have hairless tails. Here is a close-up look at a rat's tail. The scales create a ringlike pattern. A rat's tail is attached to an oval-shaped base.





Rats may also have this slinky or rounded look, depending on their pose. Note how the body is rounded or stretched out depending on the pose.

hamsters

Hamsters are small, cute, rotund little rodents that are kept as pets around the world. The Syrian or golden hamster is the best known, but there are several species. Hamsters have four toes on their front feet and five toes on their hind feet.

Hamsters' bodies appear oval-shaped. Not much anatomy shows through all the fur, so keep the outlines rounded and soft.

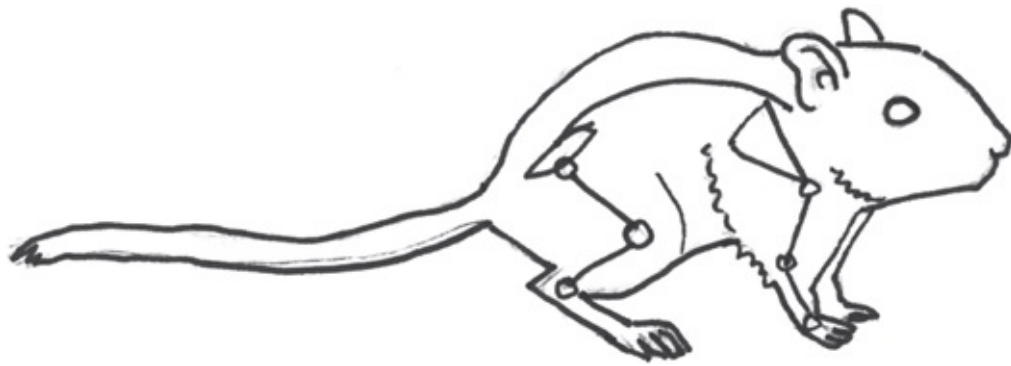


Campbell's Dwarf Hamster, Front View

Hamsters have very round bodies and short tails.

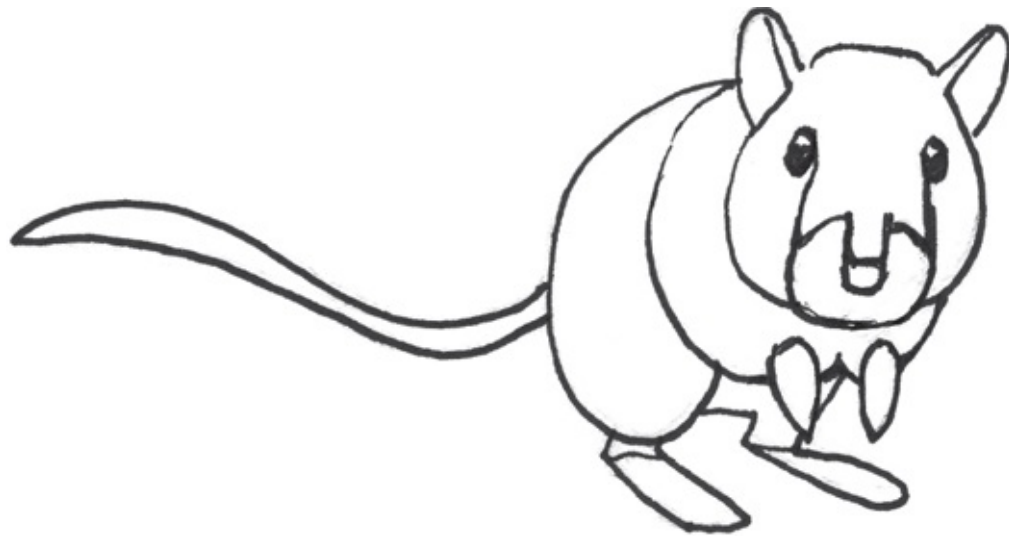
gerbils

Gerbils are small rodents adapted to living in the desert. They can stand on their long hind legs like miniature kangaroos. Gerbils have four toes on the front foot and five toes on the hind foot. Most gerbils in the pet trade are Mongolian gerbils.



Gerbils have small forelegs and more powerful hindquarters. The head seems very large compared to the skeleton and body.



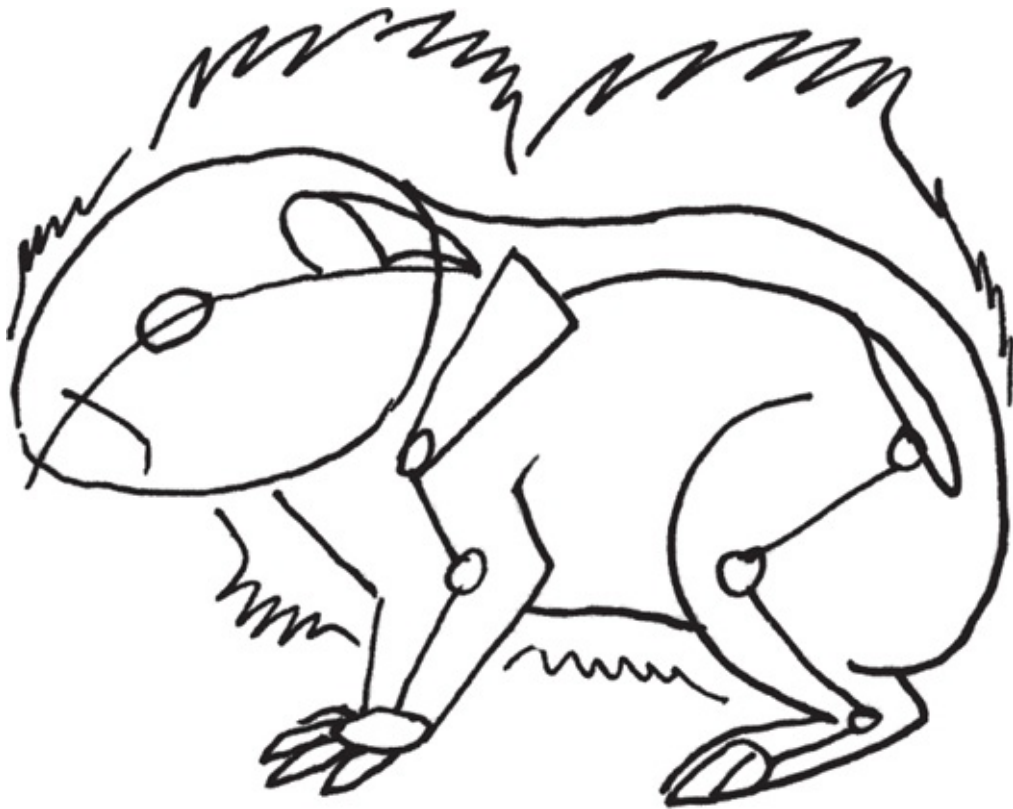


Gerbil Tail

A gerbil's tail has hair, with a small tuft on the tip.

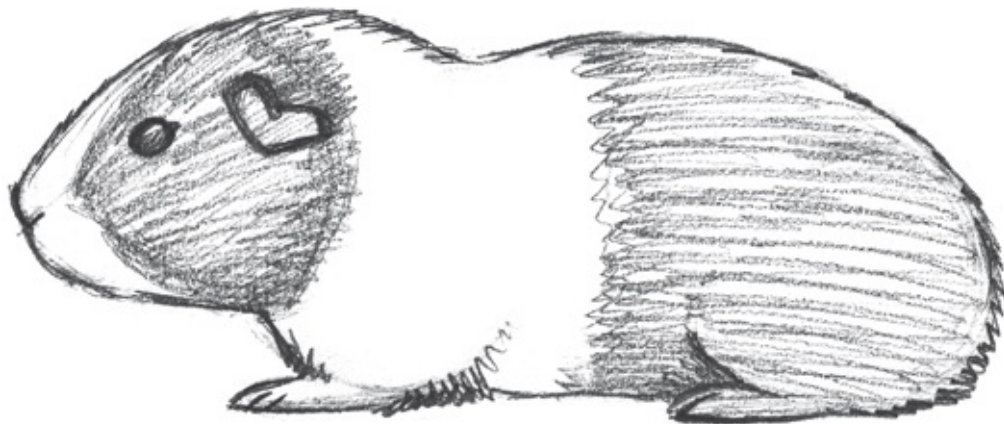
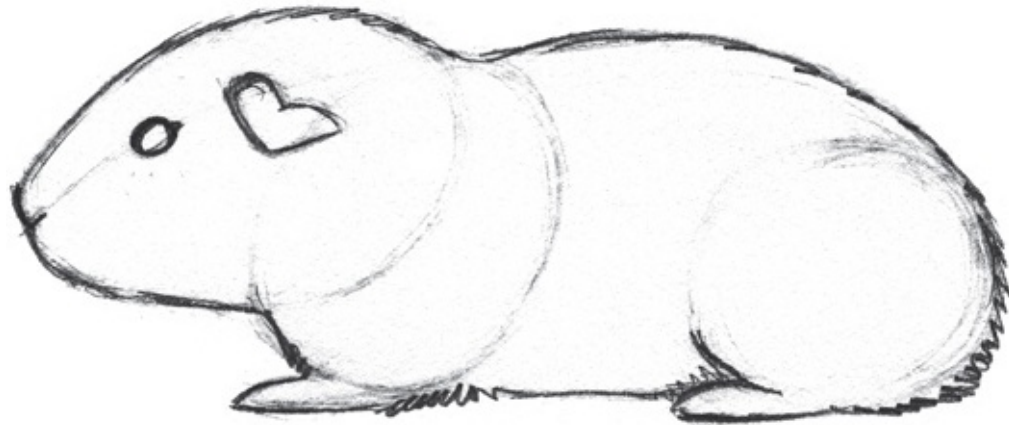
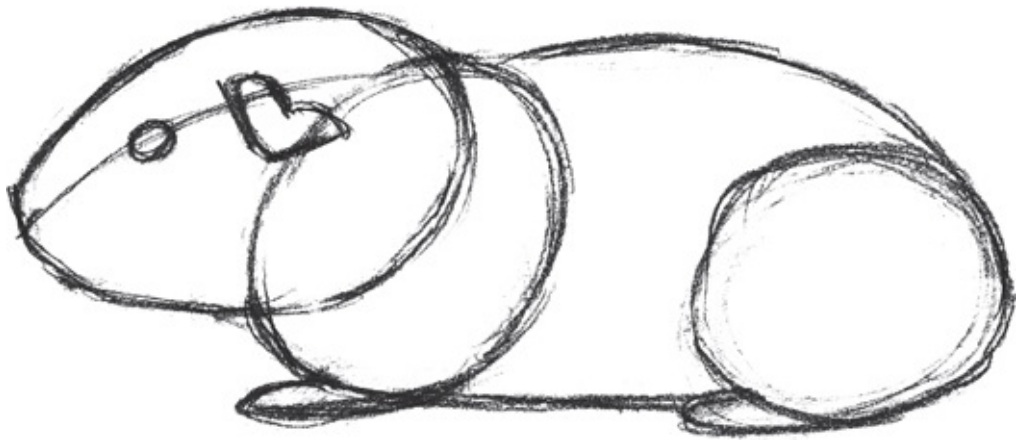
guinea pigs

Guinea pigs, also called cavies, are rodents that are originally from South America, not New Guinea. They are not pigs, but they do kind of squeal like them. Guinea pigs have four toes on the front foot and only three on the hind foot. The guinea pig's body is compact. As with many other rodents, its head seems comparatively large in relation to its body.



Hair Direction

Hair direction on a guinea pig is complicated. Understanding the hair pathways helps to correctly draw this animal. Here arrows indicate hair direction. Different breeds may have different coat hair patterns. Some breeds have long hair, which obscures a lot of the structure visible to the eye.



Guinea Pig, Side View

Begin by blocking in circles and ovals to create a shape for the body, legs, and head. Add the outline of the animal and fill in details. Gently erase some of your guidelines. Shade in the eyes and indicate the fur with long and short strokes of the pencil.

chinchillas

Chinchillas have strong hindquarters and small forequarters.

The body tends to look soft and rounded.



Drawing the Basic Chinchilla

Chinchillas have incredibly soft, thick fur and come from the Andes Mountains in South America. They have four toes on both their front and hind feet. Begin by blocking in basic shapes. Note that the outside of the eyes sweeps up to meet the lining of the ears. Pencil in the basic outlines of the body.



Finishing the Chinchilla

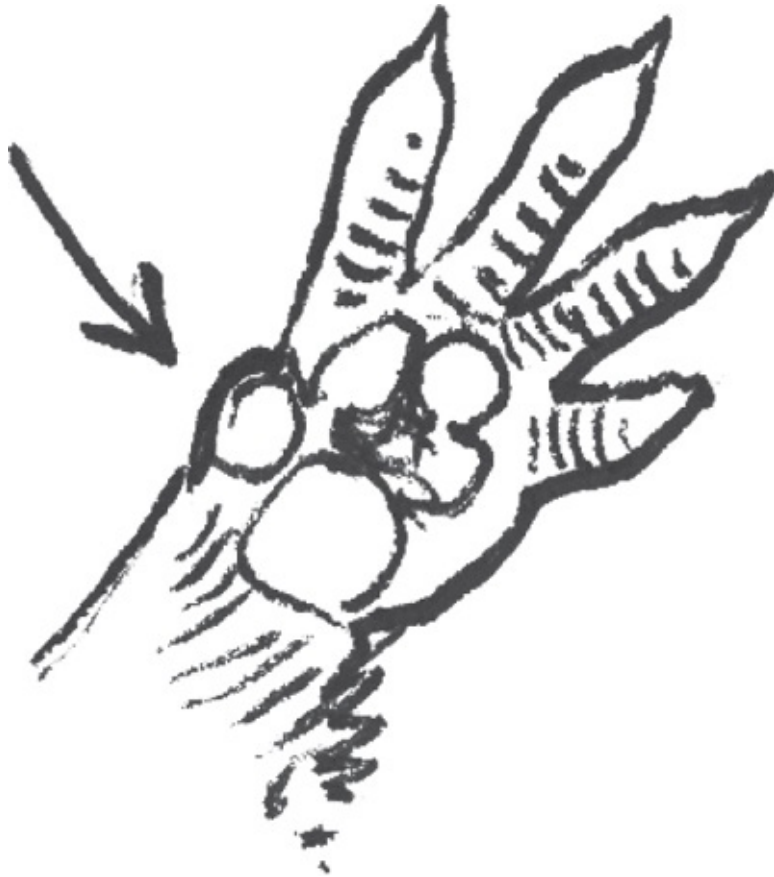
Start shading in the fur. Add details to the eyes, nose, and ears. Finally, go back over the chinchilla, using shorter lines, layered close to one another, to suggest its dense fur. Chinchilla fur has a salt-and-pepper look, which I've indicated in the final drawing with alternating dark, squiggly lines and light areas.

feet and legs

Rodents tend to have relatively short legs that allow them to scurry through small spaces in a hurry. Their toes are small and pointed, with tiny claws at the end.



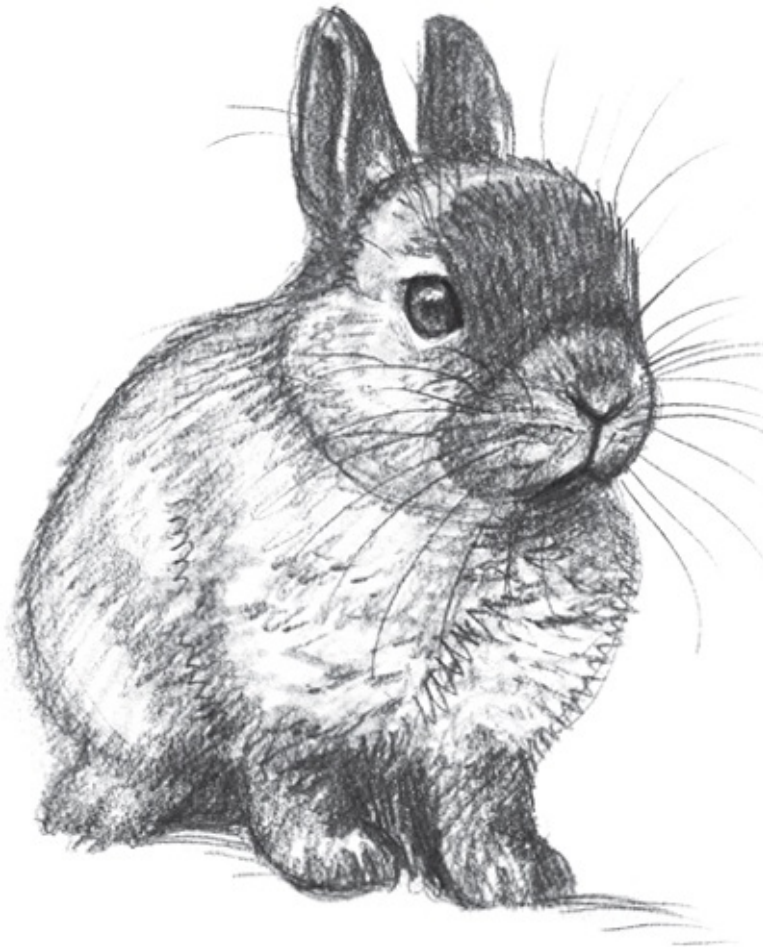
In some rodents, there is an almost thumblike knob (indicated with the arrow) on the front foot.



A rat's hind feet.

Rabbits

Rabbits, also affectionately called bunnies, are known worldwide as soft and cute little animals. The rabbit occupies a special place in the hearts of many people and the stories parents tell their children. Those unfamiliar with the actual animal are often surprised at how clean, affectionate, and engaging a pet rabbit can be.



A Netherland dwarf rabbit.

Head

A rabbit's head tends to be oval-shaped. Always strive for a soft and rounded appearance.



A rabbit skull.







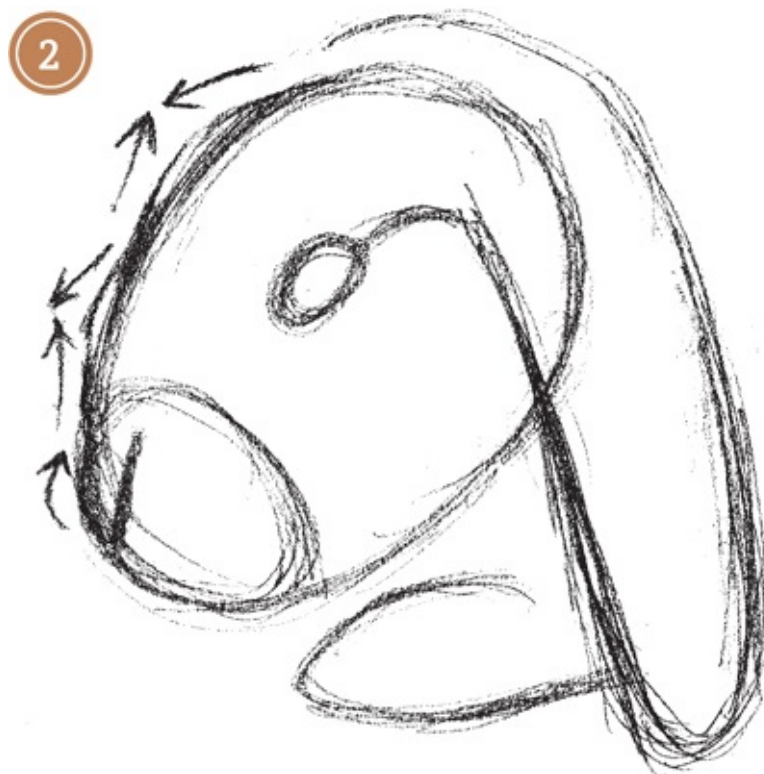
Size

Some rabbit breeds have rather long faces and others have very short, rounded heads.

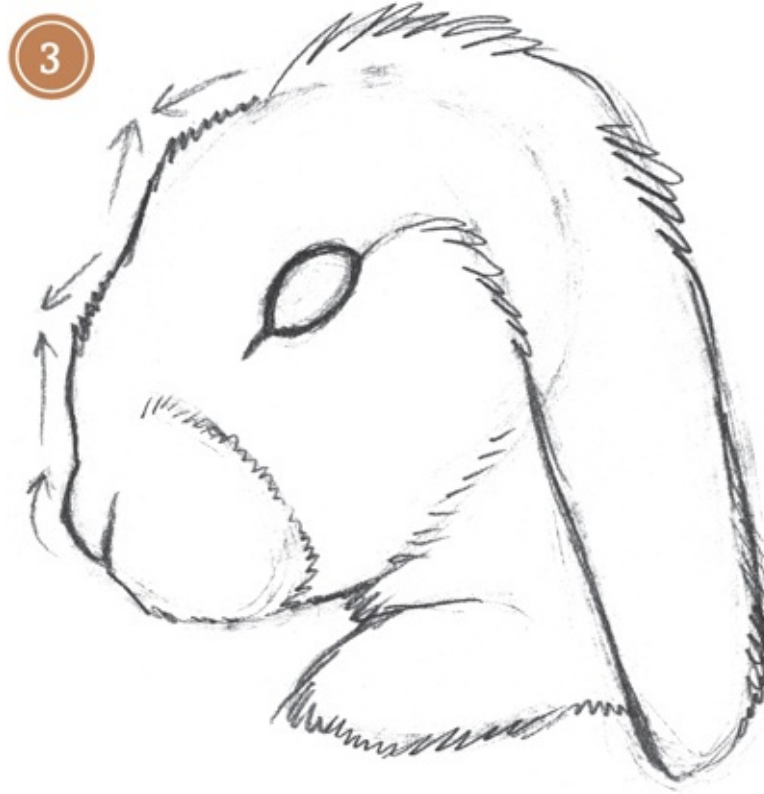
Demonstration: rabbit head



1 First, block in basic shapes of the head, ear, eye, and muzzle.

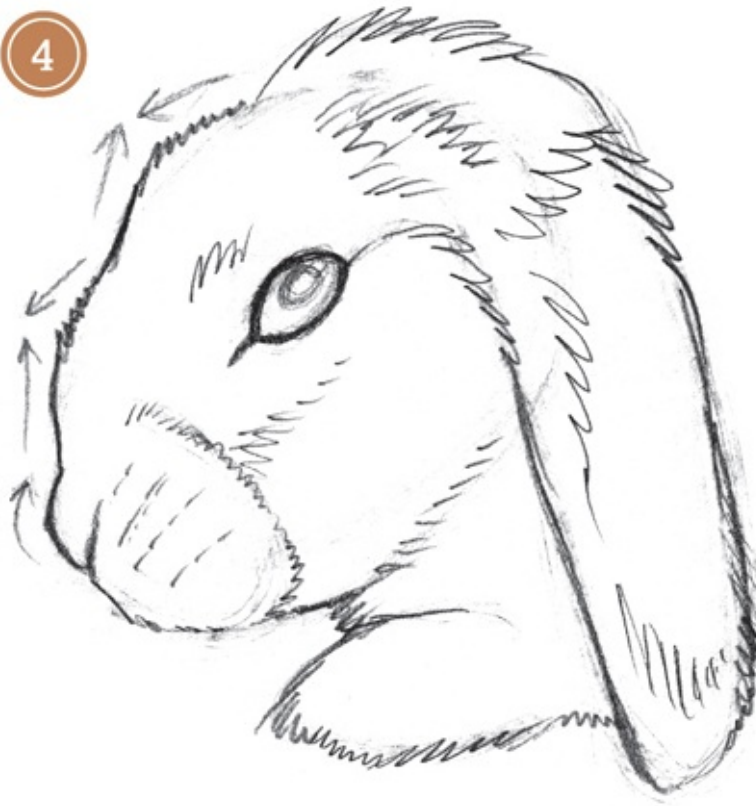


2 Add the front foot, the nose, and some definition to the top profile of the face, showing the “bump of the nose” and the forehead. Show the crease behind the eye, leading to the base of the ear.



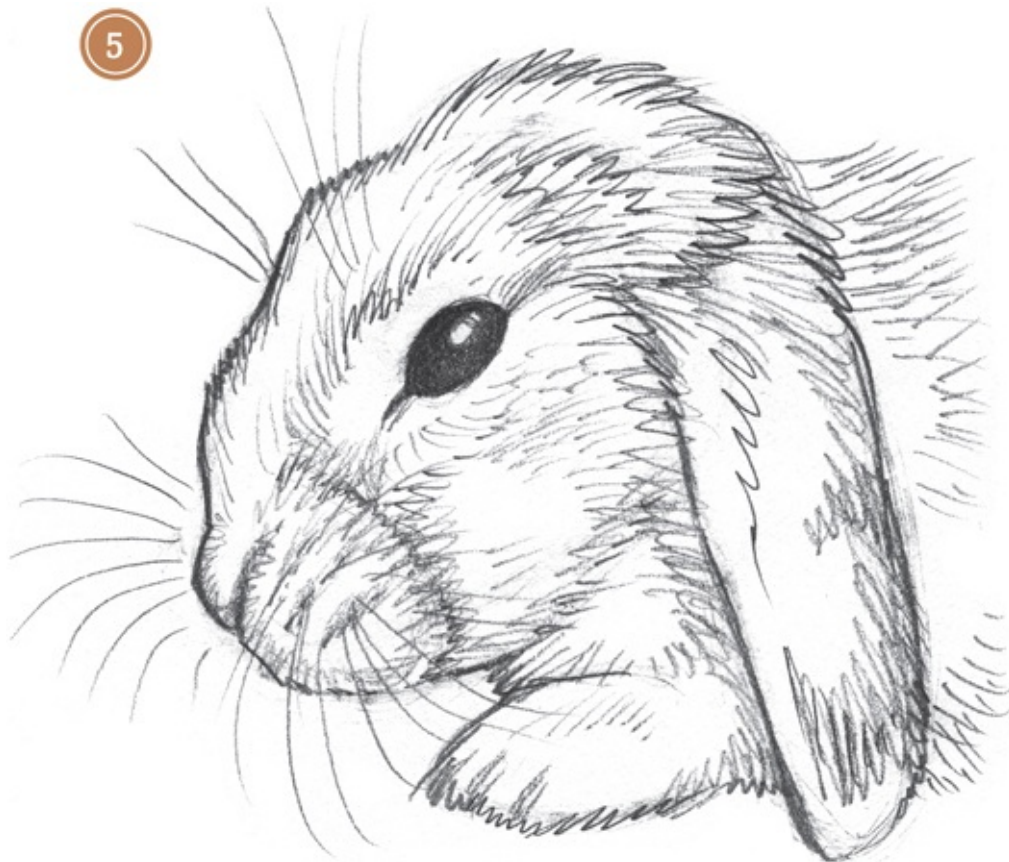
3 Clean up some of the guidelines and sketch in the final outline to the figure.

4



4 Insert some more details, like whisker follicle rows, the highlight in the eye, and some fur patterns.

5

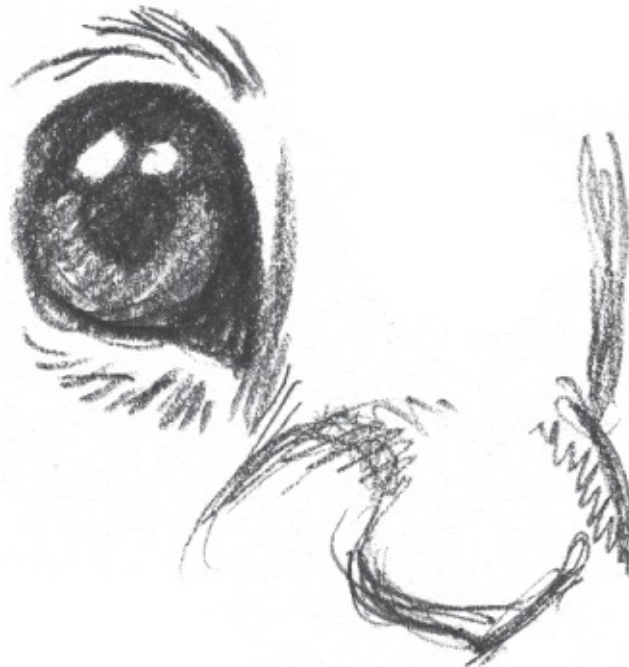


5 Finish the drawing, using short strokes to indicate hair direction. Shade in the eye. Add whiskers and an indication of the toes.

eyes

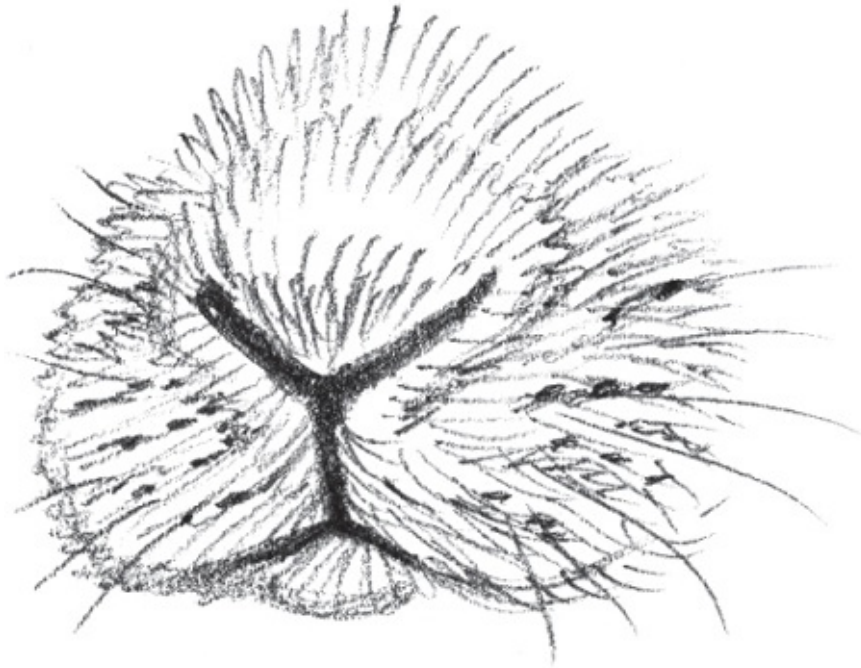
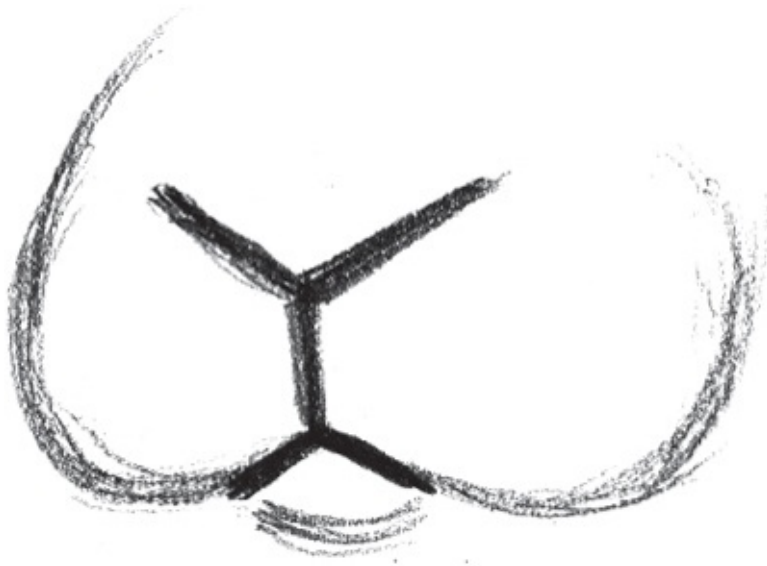
Rabbits have dark eyes with round pupils.



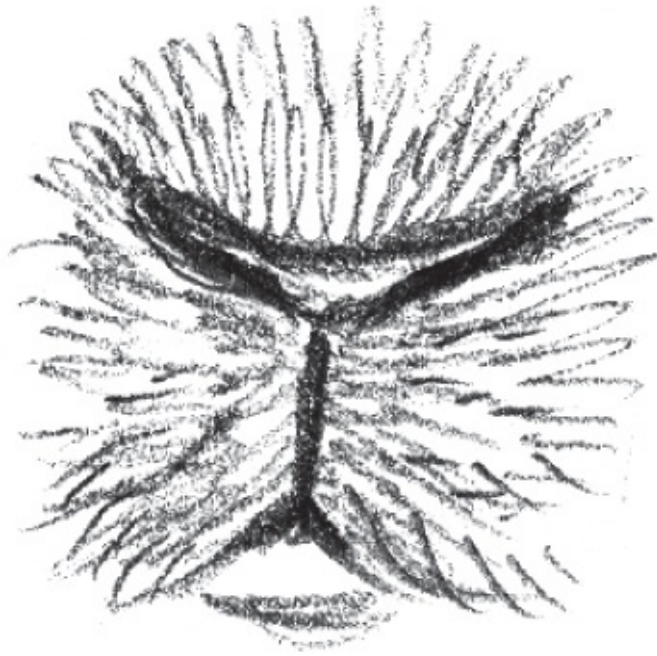


nose and mouth

Rabbits usually have a wriggling, V-shaped nose. The rabbit's "chin" appears small in a frontal view.



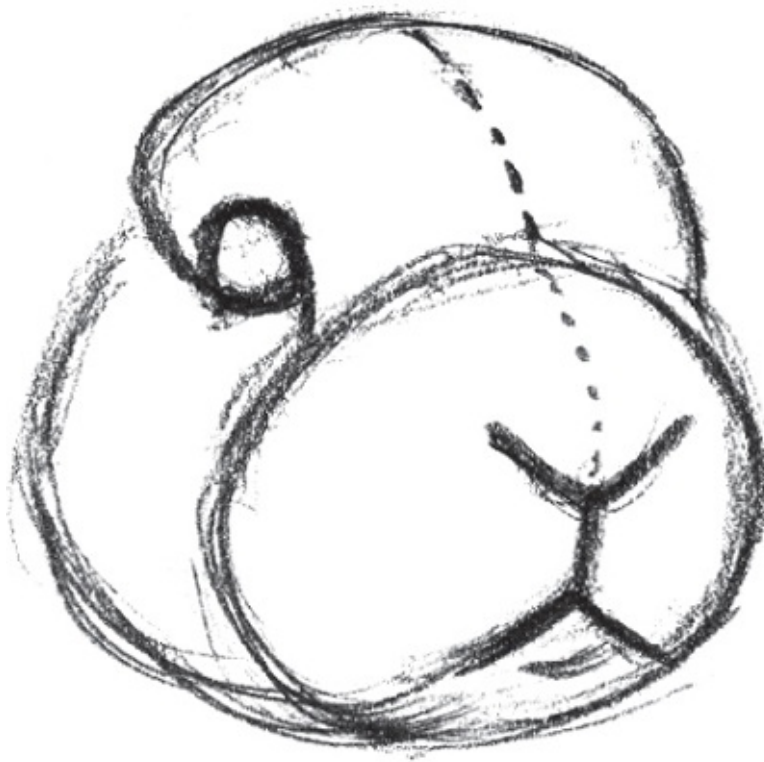
On some rabbits, there appears to be a light area of fur ringing the V shape of the nose. Other times, the fur may be the same color.

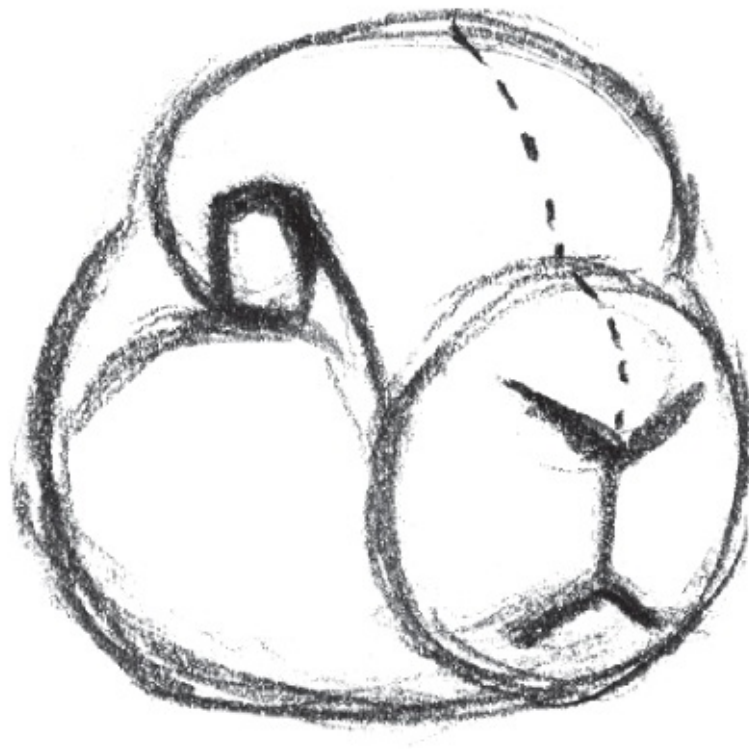


A rabbit's nostrils are often hidden from view in the fold of skin between the top and bottom of the visible V shape.



From the side view, the mouth is rarely visible.





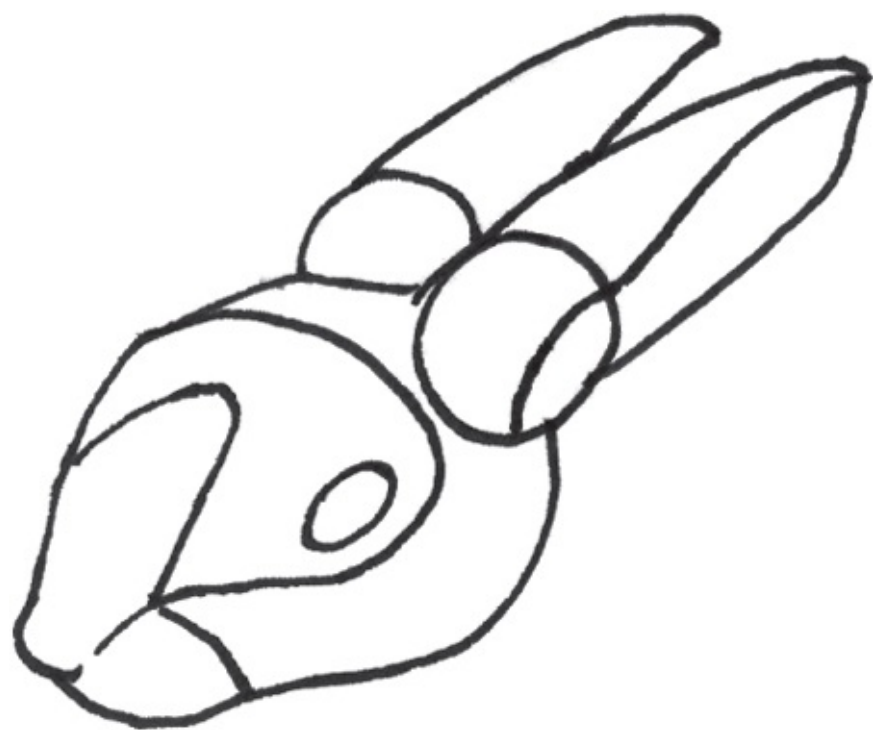
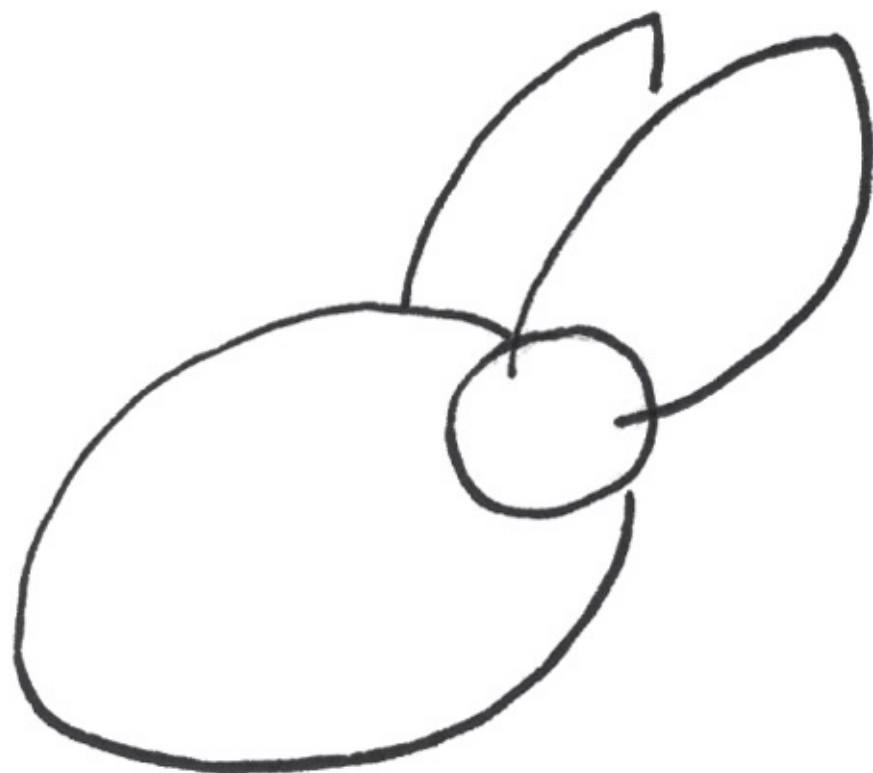
Muzzle Shape

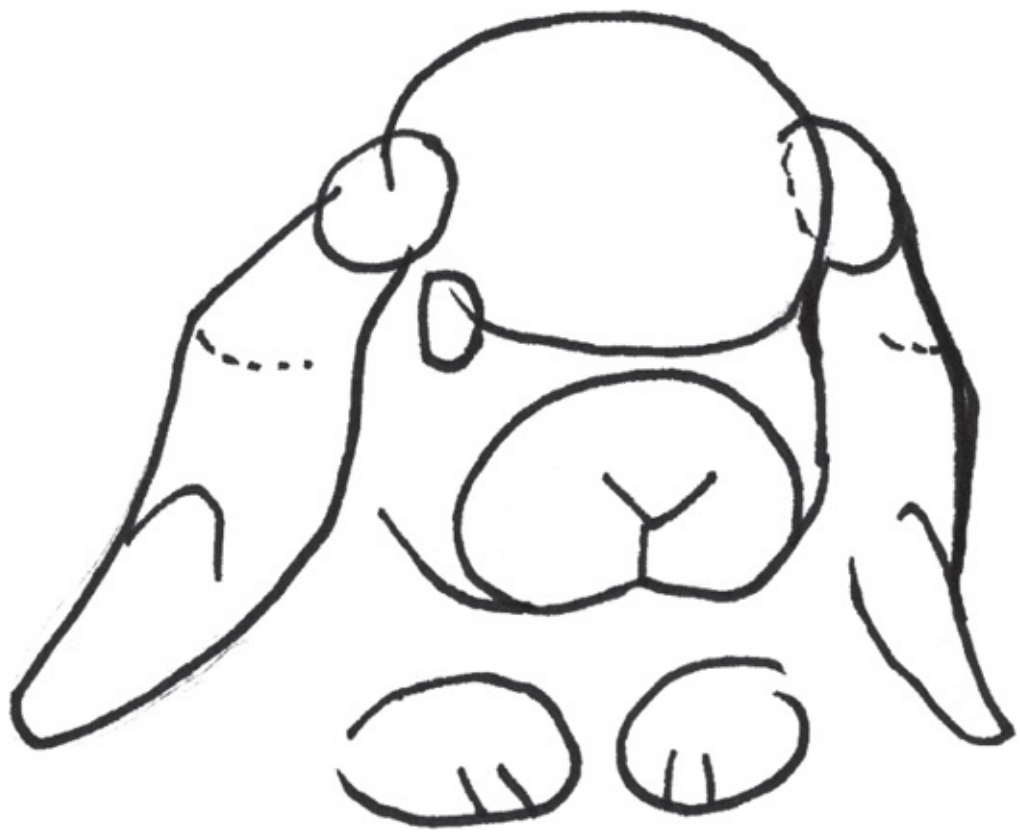
Some rabbit breeds have a relatively narrow muzzle compared to their face, while others have muzzles that look rather wide.

ears

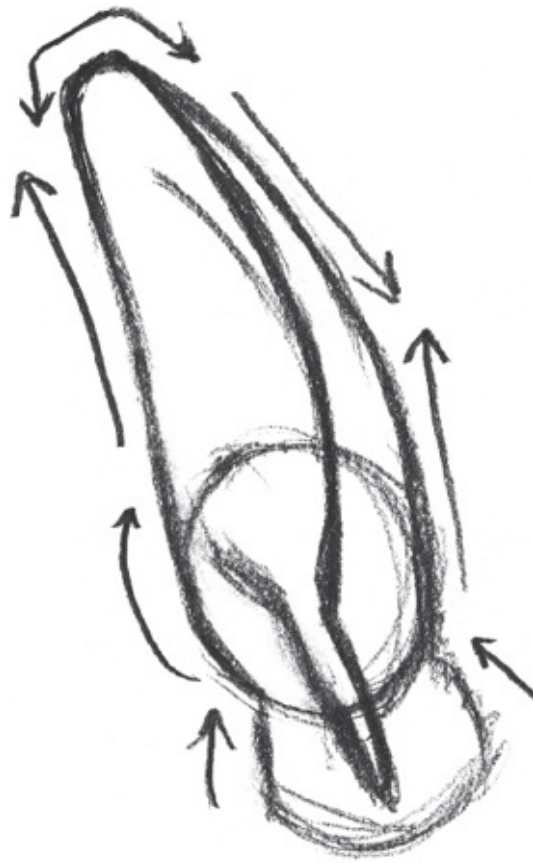
Domestic rabbits have long ears that may stand erect or flop down, depending on the type of rabbit.











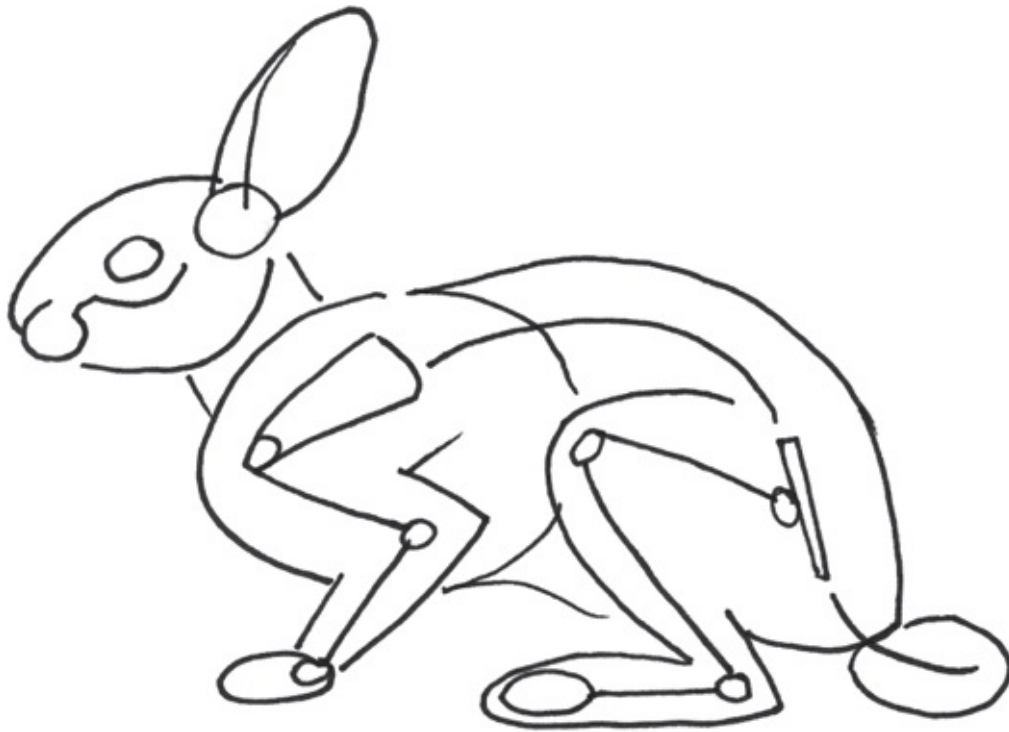
Ear Butt

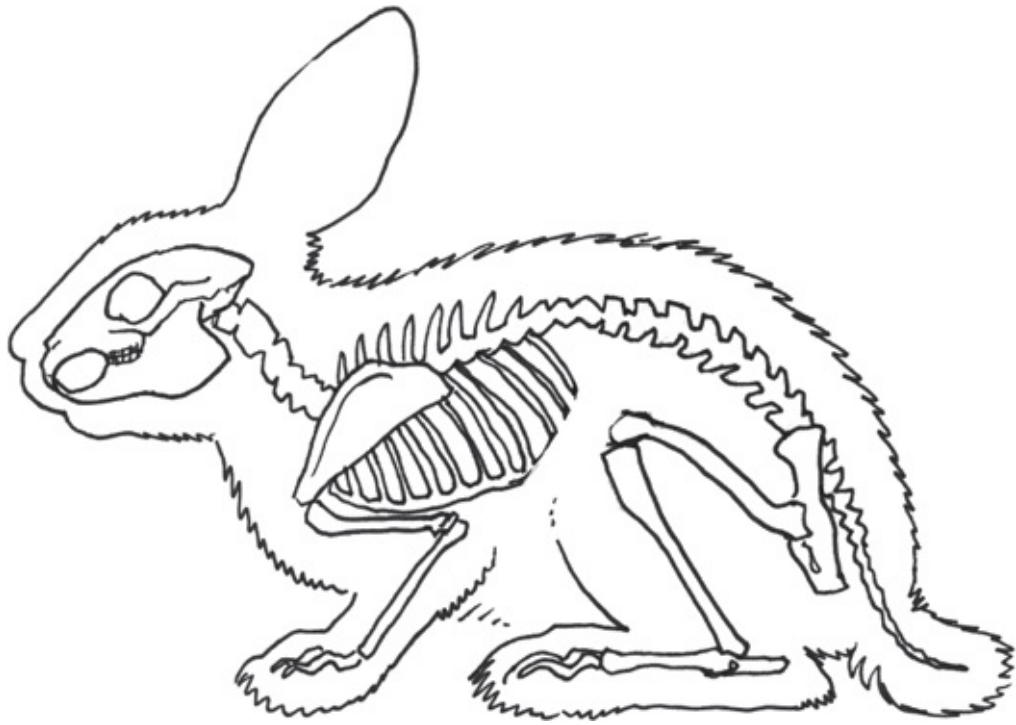
When drawing the ears, keep in mind the ear butt, or cartilage that connects the ears

to the head. Because of this cartilage, rabbit ears are fairly stiff in shape at the base but become (only slightly) more flexible toward the tip.

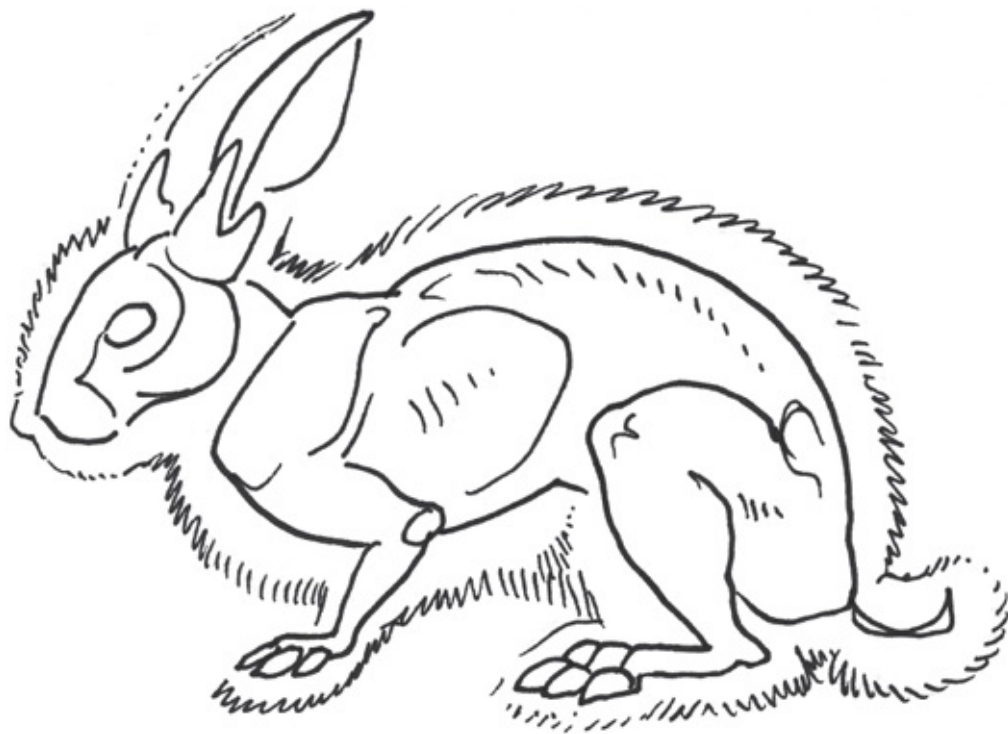
Body and Tail

When their hind legs are tucked near their body, rabbits generally seem a little thicker in their hind sections, than their forequarters.





A rabbit skeleton (above). A very simplified version of the rabbit's skeleton and body is pictured above left.



Musculature of a Rabbit

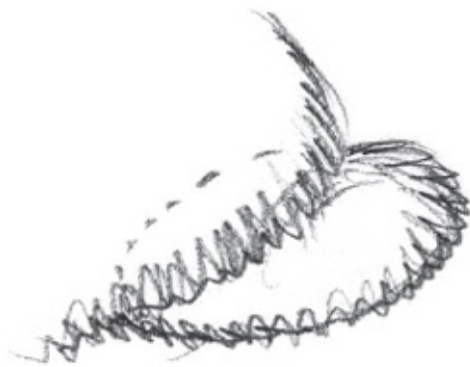
The rabbit has a somewhat hunched-over appearance. Its fur tends to mask most of its musculature and that may make a rabbit seem larger than it is.



Shape and Proportion

When you are drawing rabbits, keep in mind the body's rounded form. This rounded shape adds to the softness of the rabbit's appearance. Members of some rabbit breeds have comparatively large heads, while other breeds have heads that appear smaller.



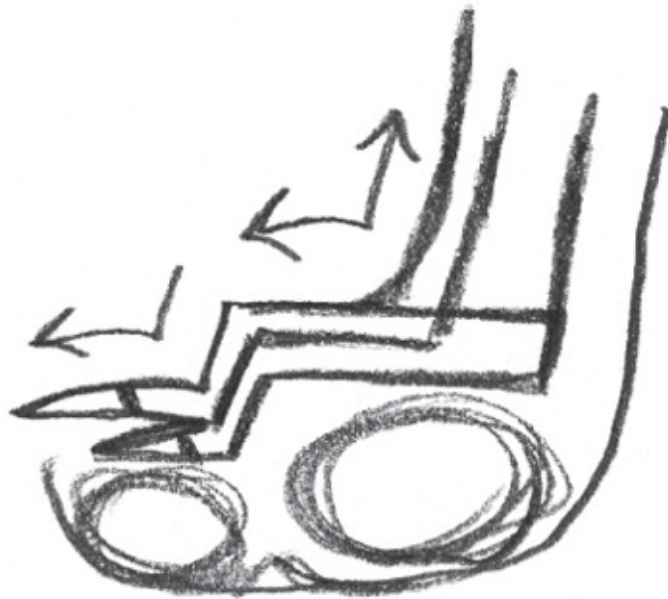


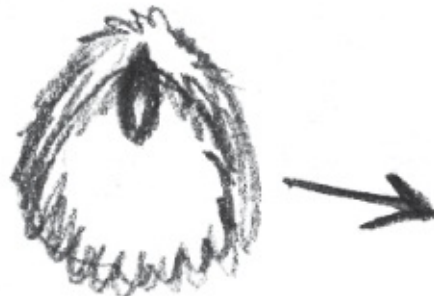


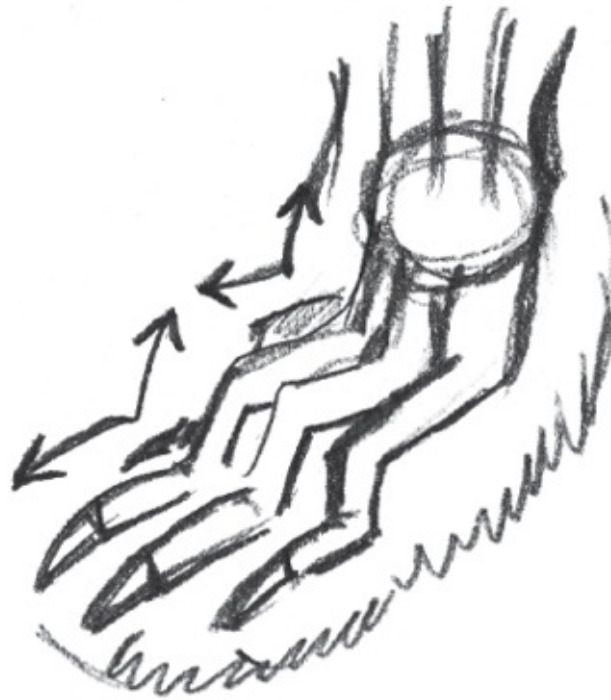
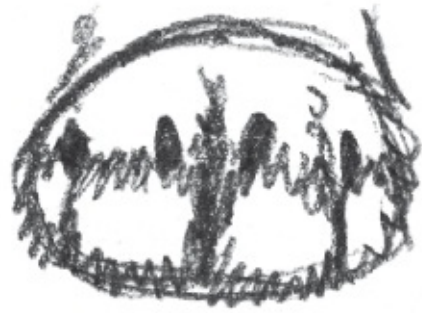
The tail of the rabbit is short and cotton-ball-shaped.

feet and legs

One of the most striking things about a rabbit's foot is that it doesn't have any paw pads. The underside of the toe is covered in a thick padding of hair, but there's no paw pad, as many other mammals have. Rabbits have four toes on both front and hind feet and each toe has a nail. In addition, rabbits have a dewclaw (with a nail) up the inside front paw/leg.

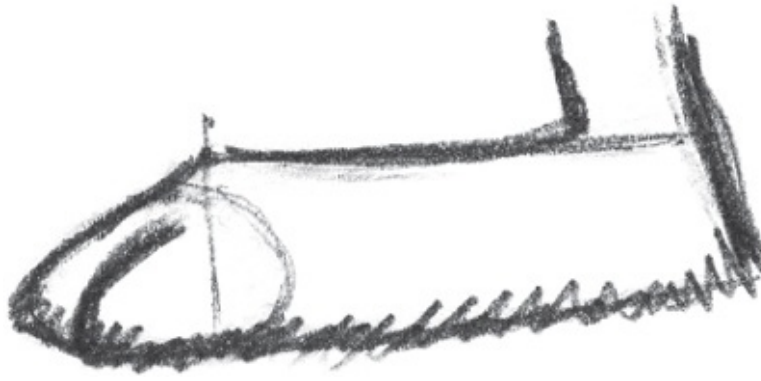






Rabbit's dewclaw.

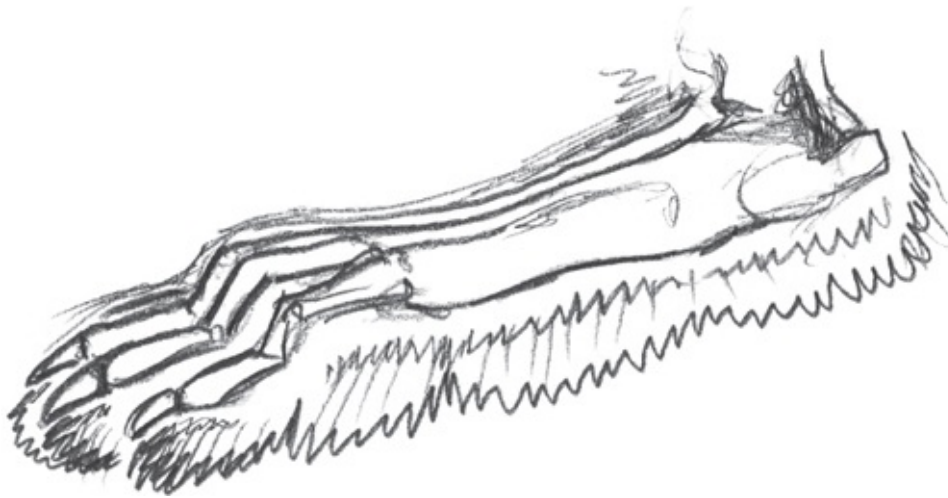




Front Foot

Use longer, scribbled lines under the toes to indicate the thick hair. The hair may extend out in front of the foot and claws.





Hind Foot

When sitting, the hind leg has a rounded appearance but when stretched out running it looks thinner.

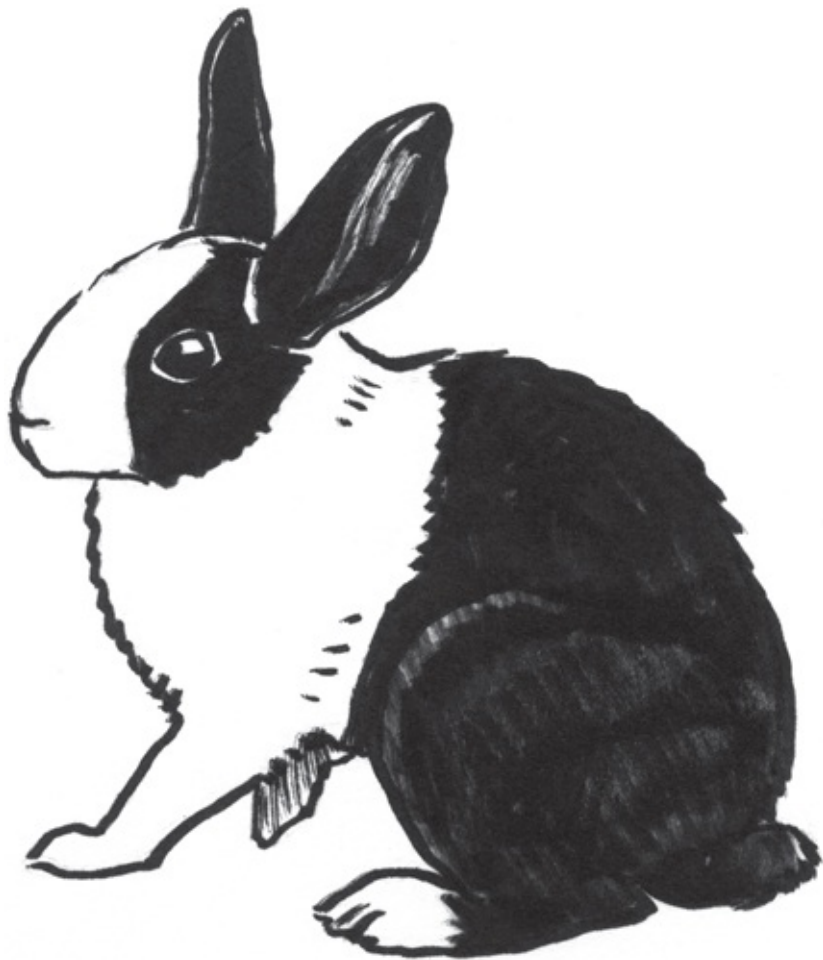
Breeds

There are many different kinds of rabbit breeds, with a variety of colors, patterns, and hair texture and length. Some

rabbit breeds, known as lops, have distinctive floppy ears. Here is a sample of just a few of the more popular rabbit breeds.



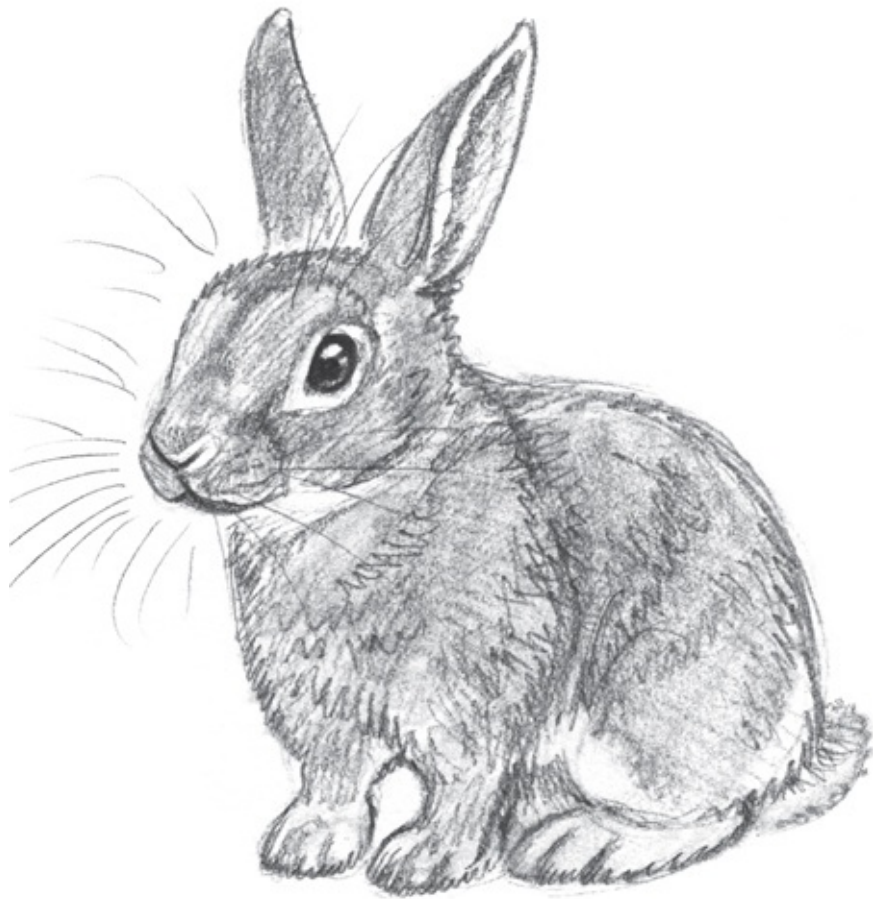
The Californian rabbit, with markings reminiscent of a Siamese cat, has pink eyes.



The Dutch rabbit has a distinctive tuxedo coloration and a compact appearance.



The Holland lop comes in a wide range of colors and patterns, but all have floppy ears.



The mini rex has dense, velvetlike fur, and comes in many different colors.

Ferrets

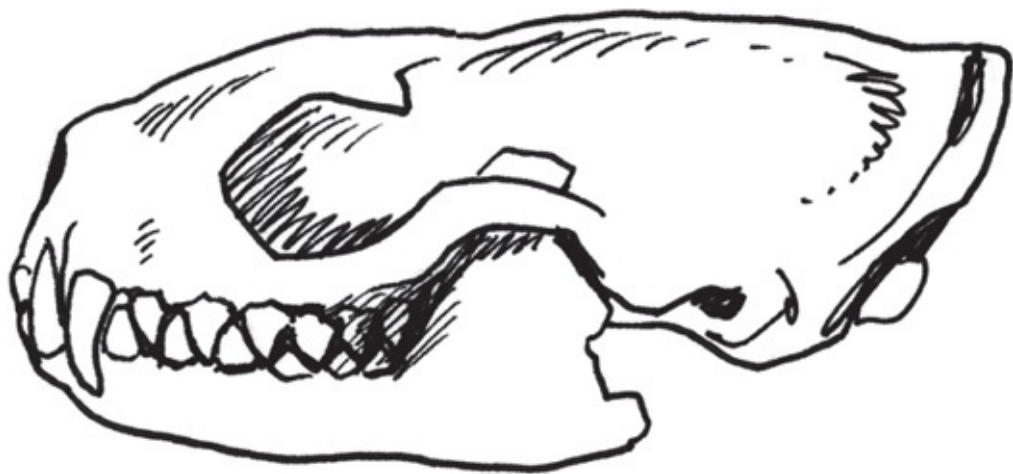
Ferrets are members of the weasel family. The domesticated ferret has several wild cousins (other ferrets and polecats) that are similar in appearance.



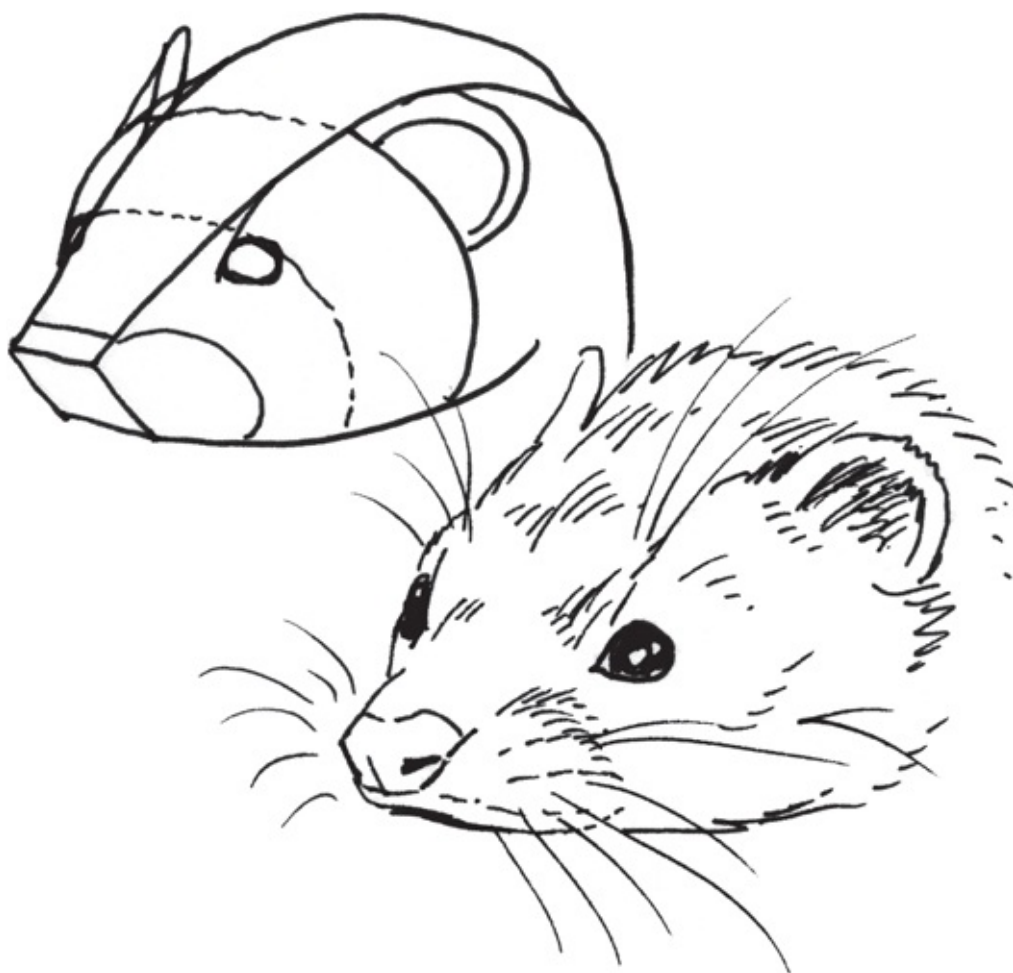
Ferrets are very inquisitive creatures.

Head

A ferret has a very long, comparatively flattened-looking head. This shape helps the ferret fit into narrow tunnels and other small spaces.



Ferret skull.





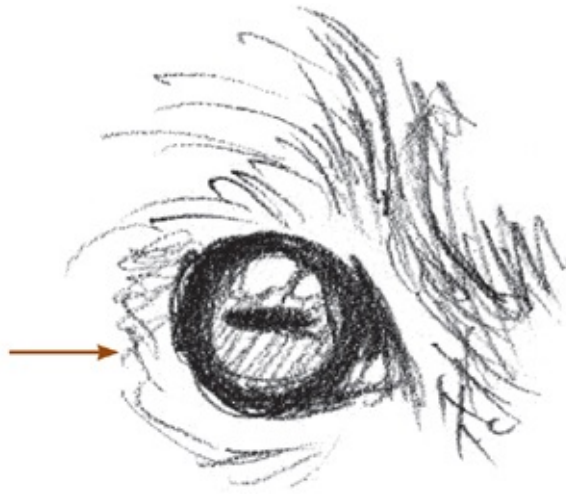
Ferret heads.

eyes

Ferret eyes are dark and beady, and the pupils are not easily visible. When fully dilated, or open, the pupils are round.

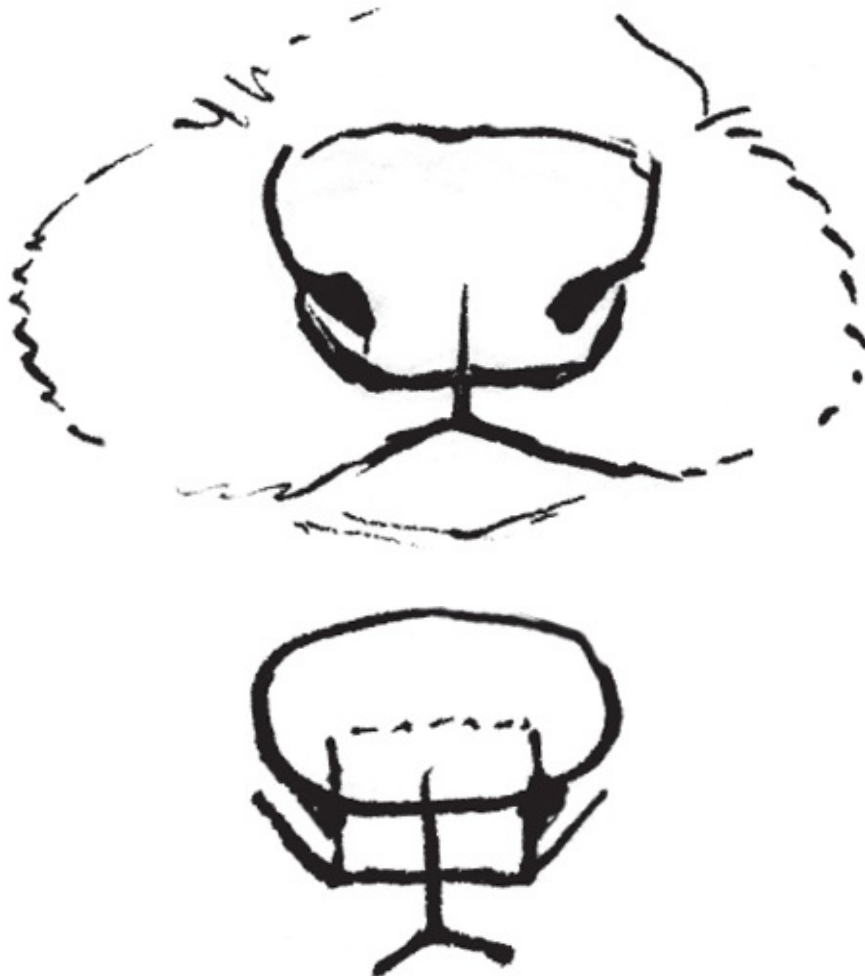


When contracted, the pupils form slits, like a cat's eye. However, in ferrets the slits are horizontal, not vertical like a cat's.



nose and mouth

Ferrets have small nostrils on a bare nose. Their whiskers help them feel their way through dark, cramped places.





The mouth of a yawning ferret.



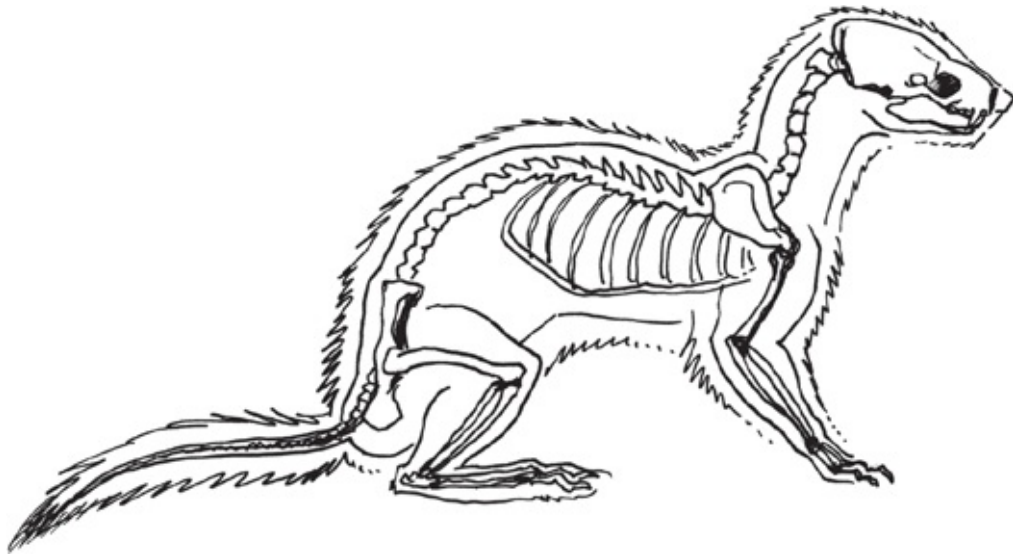
ears

Ferret ears are small, thin, and rounded.



Body and Tail

The ferret has a very long, slinky body, suited to quick travel through cramped tunnels. The tail is somewhat bushy.



Ferret skeleton.



Draw the body long and low to the ground when on all fours.

feet and legs

Ferrets have five toes on both the front and hind foot. They have slender toes with claws at the end. Their legs are relatively short, but strong.



Front Foot

One way to approach drawing ferret toes is to keep a teardrop shape in mind, especially from about the middle joint down to the claw. From a front view, the shortened perspective may make the toes seem shorter and rounder.



Underside of the right front foot showing the pads and claws.







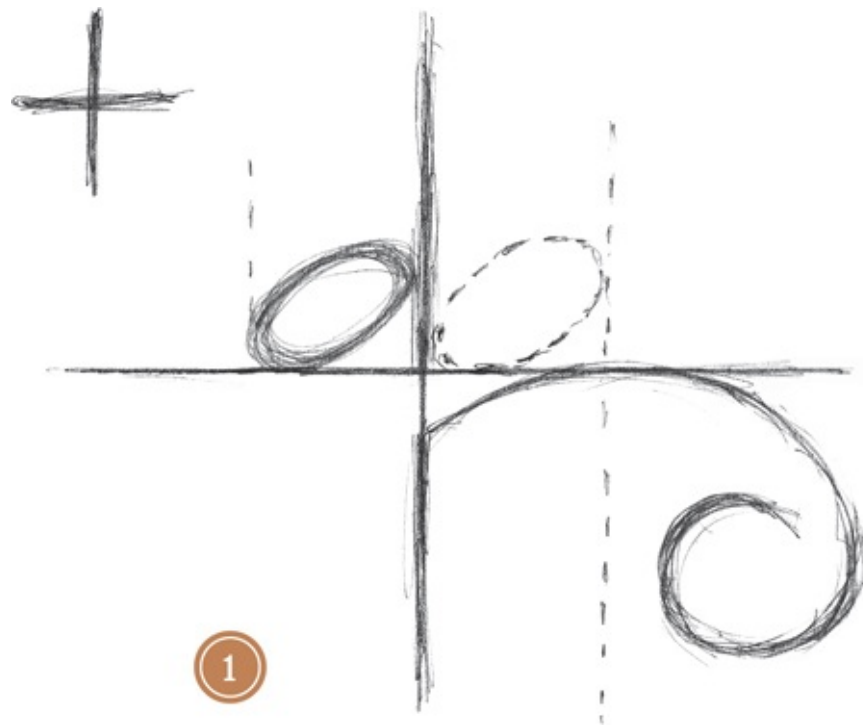
Hind Foot

Depending on how the ferret is standing, it may place the entire underside of its foot on the ground or stand with its heel in the air.

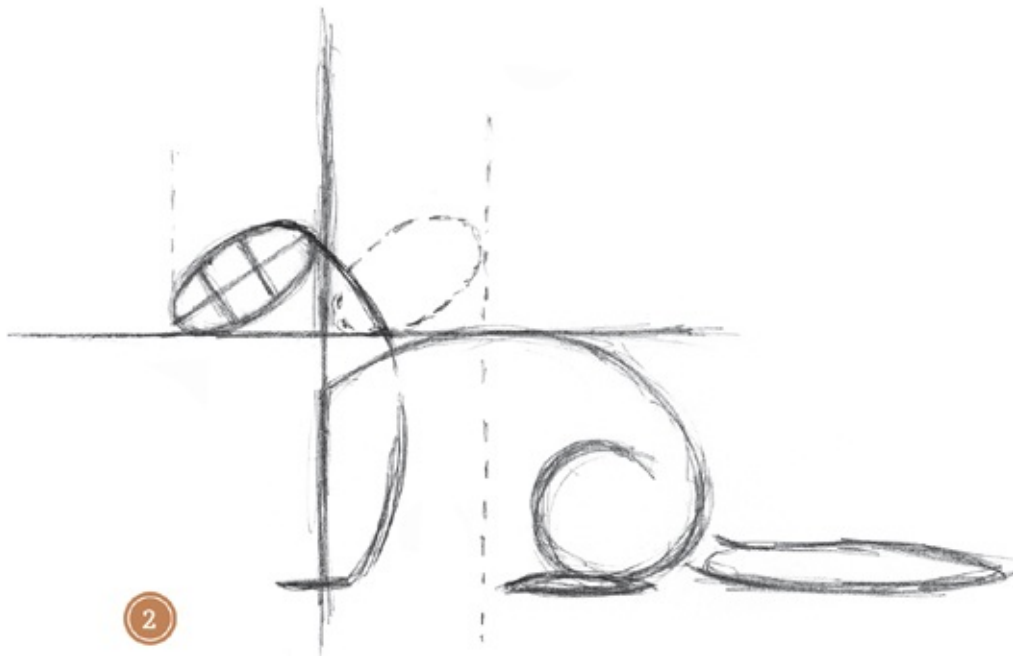


Underside of left hind foot. The hind foot is longer than the front. There are not as many separate pads on the sole of the foot as there are on the front.

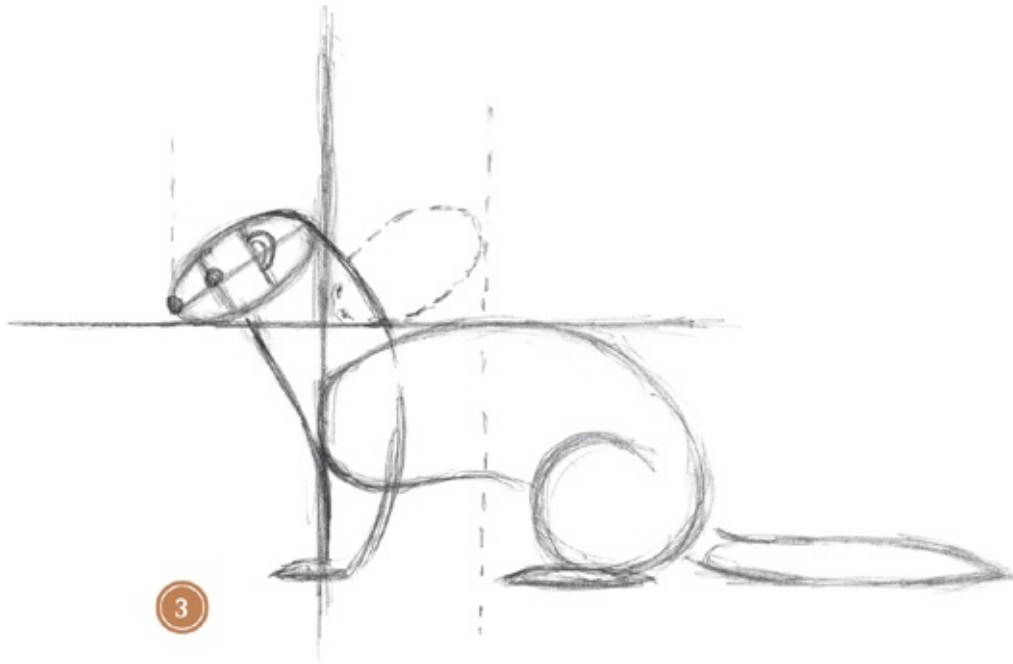
Demonstration: sable-colored ferret, side view



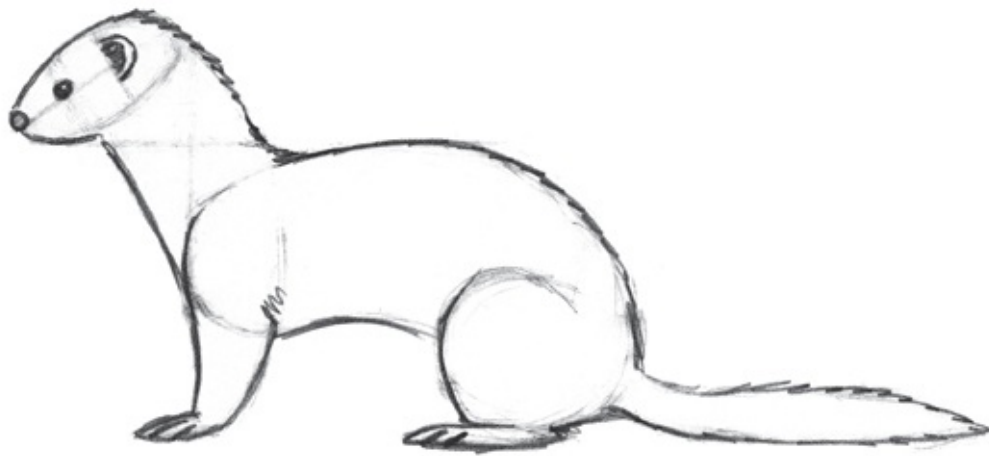
1 First, lightly draw a plus-sign shape to aid with proportions. Add the head, the curve of the back, and the hind leg. Use an extra head length (shown in dotted lines) to help with proportions.



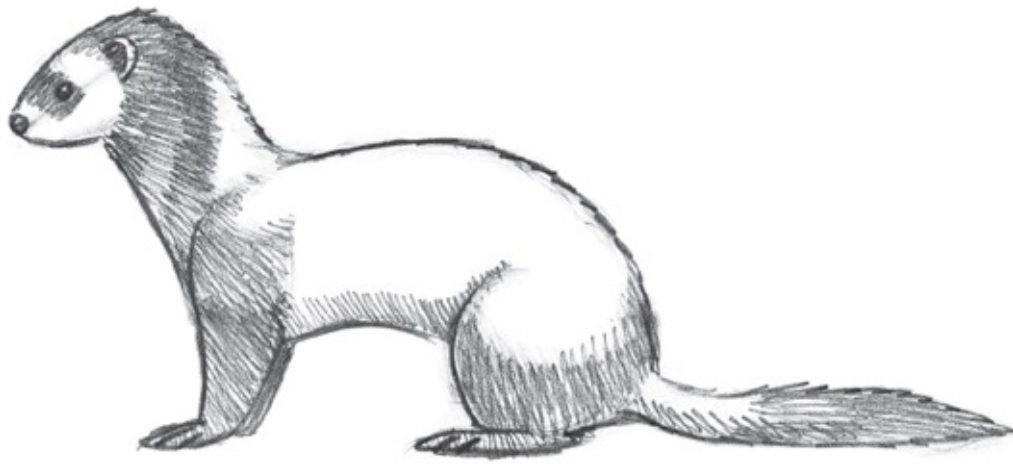
2 Add indications of the feet, tail, neck, and front leg. Use a grid to map out facial features.



3 Draw the facial features. Complete the neck, body, and feet.

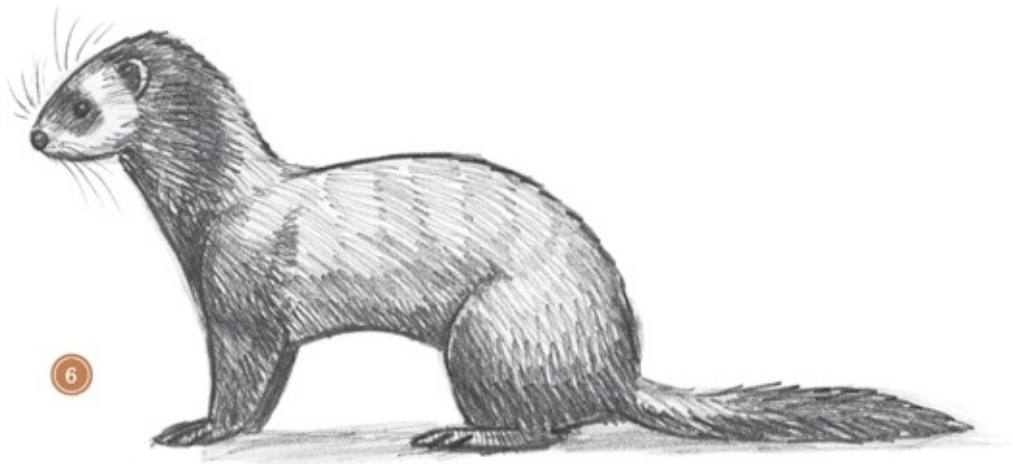


4 Draw in the final outline, erasing guidelines as you go. Shade in the eyes (leaving a small highlight) and add toes.



5

5 To make this a sable-colored ferret, shade in the darker areas of the ferret's coat, including the mask, throat and body, legs, and tail. Use pencil strokes that go in the direction of the ferret's fur.



6

6 Go back over the ferret's form, using short pencil strokes to shade in the rest of the body. Use these shorter pencil strokes on the dark areas of the ferret's fur to add more definition to them as well. Add a suggestion of ground underneath the ferret's feet and add its whiskers.

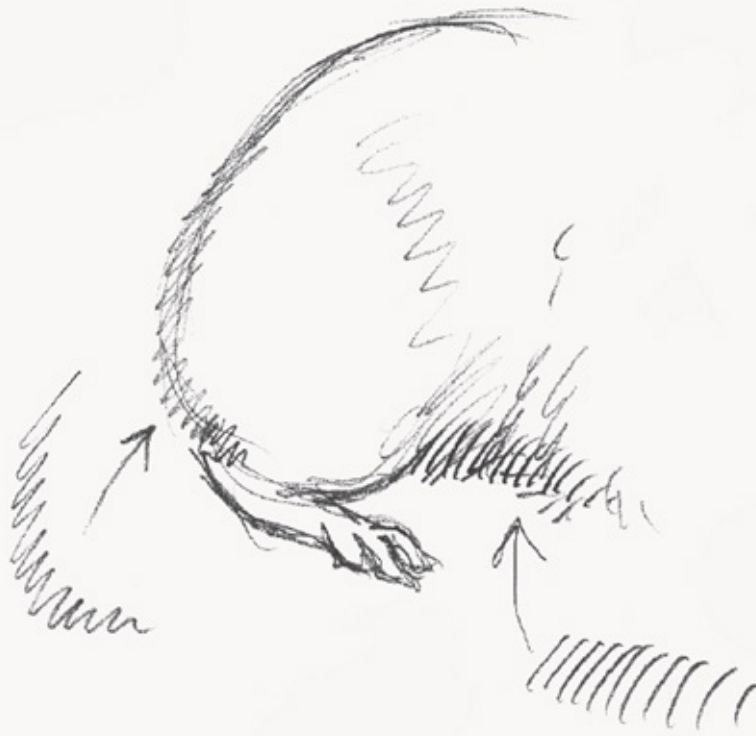
The Artist's Process: drawing soft fur in pencil

Getting a convincingly soft look to animal fur can sometimes be a challenge. After years of studying animal fur and fur-drawing methods, I've picked up some techniques that I'd like to share with you.



First, it helps to think about fur in terms of layers and clumps. It tends to clump together, and part in layers when the animal stretches and moves. In this example, fur layers cover a three-dimensional pinecone-shaped form. The fur on the part of the form closest to the viewer, toward the right, seems to “point” at you. Fur clumps on the edges are slightly farther away and point to the side. As the fur parts layers, the viewer can see the shadows of the cracks between them.

This is most obvious where fur “points toward” the viewer.



Here is a mouse's hind leg and side. Most of the back part of the hind leg slopes away from the viewer's sight, while the front part of the hind leg and the sides of the body are slightly closer to the viewer. Note: The arrows shown in the rest of the drawings in this section point out some of the pencil strokes I used to create each drawing and give an example of where they were placed.



On this form, there are two shapes (the hind leg and body) that are a little like

balls. On the drawing, I begin to indicate where the fur partings and clumps will be.



I continue to add short strokes to indicate hair partings and patterns. Keep in mind that animal fur is natural, not machine-made, so clumps and cracks in the fur should never look too evenly placed. There should be some irregularity to the patterns.



I use longer strokes to begin shading in the form more.



At this point I use shorter pencil strokes to darken the outlines and shade in the edges.



Here I use very short, tight strokes to continue shading the cracks in the fur. I also use short, very light pencil strokes to shade in and soften some areas that have harsh contrast.



I felt the drawing was getting a little too dark, so I used a kneaded eraser to lighten certain areas of hair between the shadows.



Then I go back over the form with very short strokes, adding definition to the fur cracks and patterns again. I also shade in under the belly.



I continue to add short and long strokes to define fur and hair patterns, finishing much of the form.



To add an extra degree of “softness” to this drawing, I use a tortillon (blending stump) to smudge most areas of the mouse’s form, leaving some details intact. I also use the kneaded eraser to lighten some areas up again.



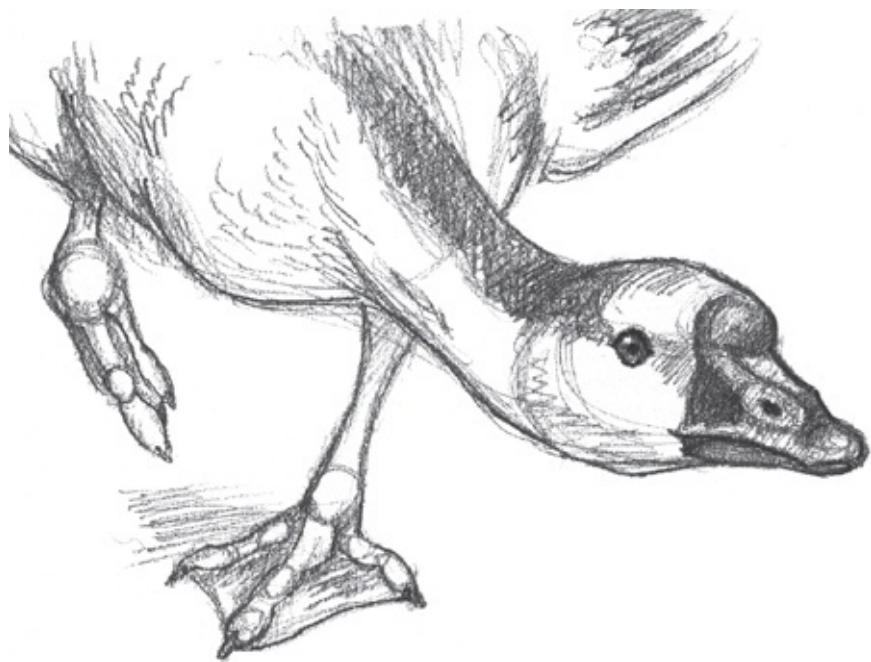
I could stop with the previous step. However, I add more pencil strokes of various lengths to redefine the hair and any details I feel are important to keep. I alternate some areas of detail with other areas of smudgy softness. This is what real hair looks like to the human eye.

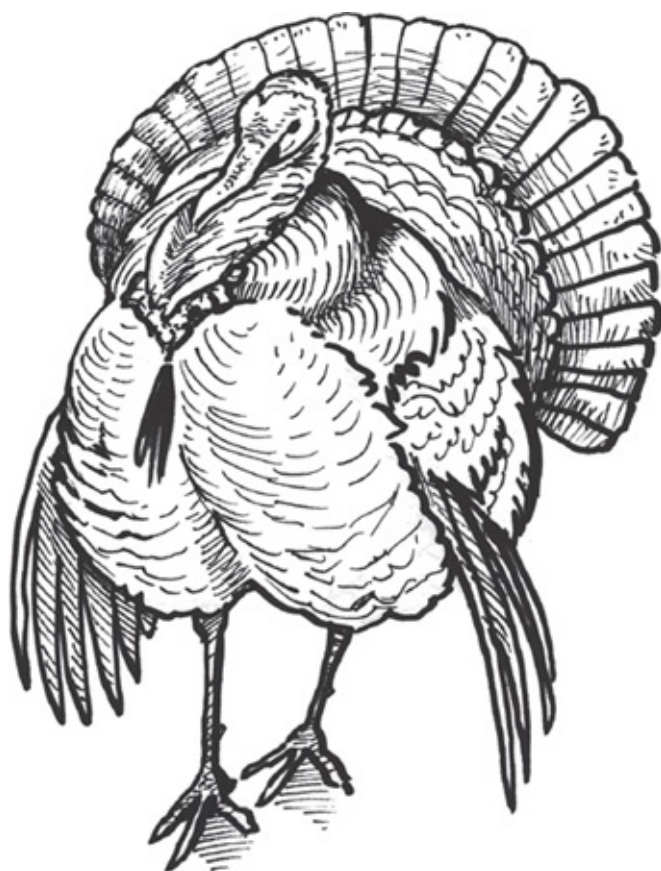
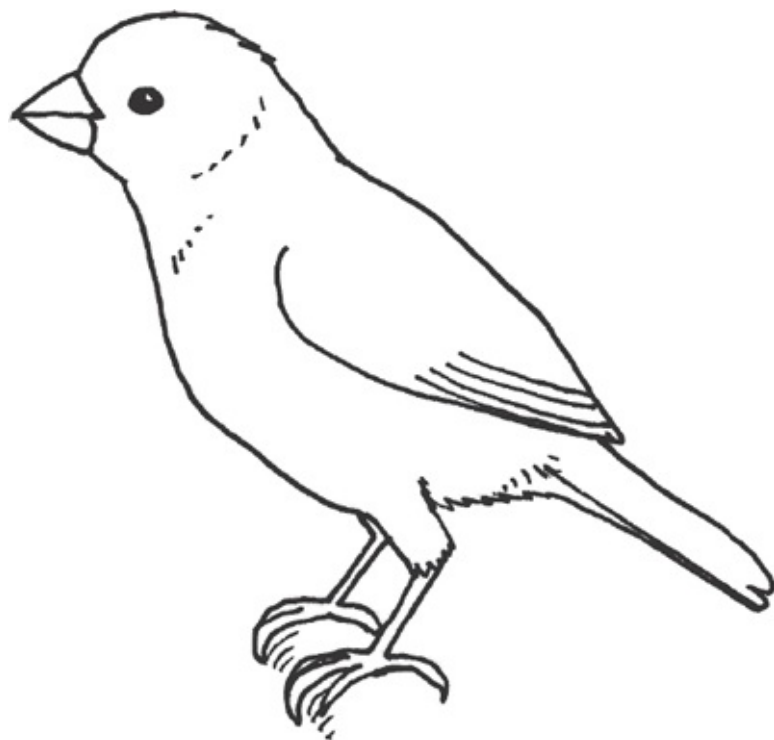
CHAPTER SIX

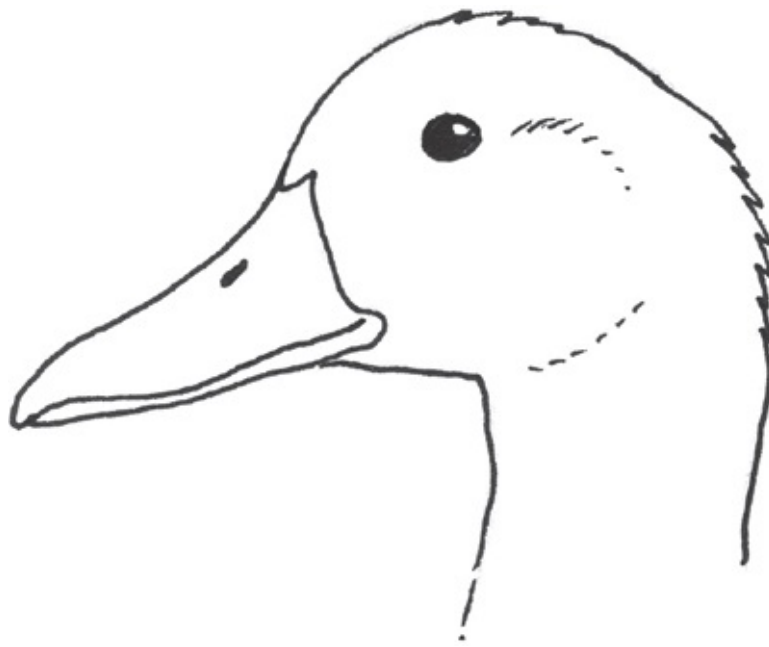


BIRDS

Birds have long captured people's fancy with their soft feathers and their ability to fly. Colorful, vocal, and in some cases very intelligent, birds brighten many people's lives and provide an interesting subject for art. Male birds are often more colorful than females, but not always.







Cockatiels, the smallest members of the cockatoo family, are native to Australia. Budgerigars, or budgies, are also known as parakeets; however, *parakeet* can refer to several small members of the parrot family. Budgerigars are also from Australia. Cockatoos are crested, parrotlike birds, and also native to Australia.

There are several hundred species of parrots, ranging from

small birds to large, showy ones; however, when people think of parrots, they often visualize some kind of macaw species. Macaws are native to South and Central America, Mexico, and, formerly, the Caribbean.

Canaries belong to the finch family and have a finch's thick beak. They are known for their beautiful song and bright yellow color (though they do come in several colors besides yellow).

Most people are familiar with the chicken. Chickens come in different sizes, colors, and patterns. Males are called roosters, females are called hens, and the babies are called chicks. The turkey is a North American native familiar to many Americans, especially around Thanksgiving! Males are called toms (or stags), females are hens, and babies are poults.

The duck and its somewhat larger cousin, the goose, are familiar birds to many. Male ducks are drakes, females are hens, and the young are ducklings. A male goose is called a gander, a female a goose, and a baby is a gosling.

Head and Beak

The most distinctive feature on a bird's head is its beak or bill. The beak is an outgrowth of the skull and has an outer layer of keratin, which is the same stuff that hair, nails, and horns are made of. Beaks are hard and tend to appear smooth and shiny. There is an amazing variety of beak shapes, sizes, and colors, and the appearance of a bird's beak provides an important clue to what kind of bird it is. Each beak shape is suited to eating certain kinds of food, so each bird species has

the bill that helps it obtain the food it needs.

Birds have nostrils, or nares, usually somewhere on the top of their beak at the base of the skull. In some birds, the nares are quite prominent and have a raised surface, called a cere, surrounding them. In other birds the nares are less obvious.



Note how different the bills are in the parrot skull (above) and the duck skull (below).

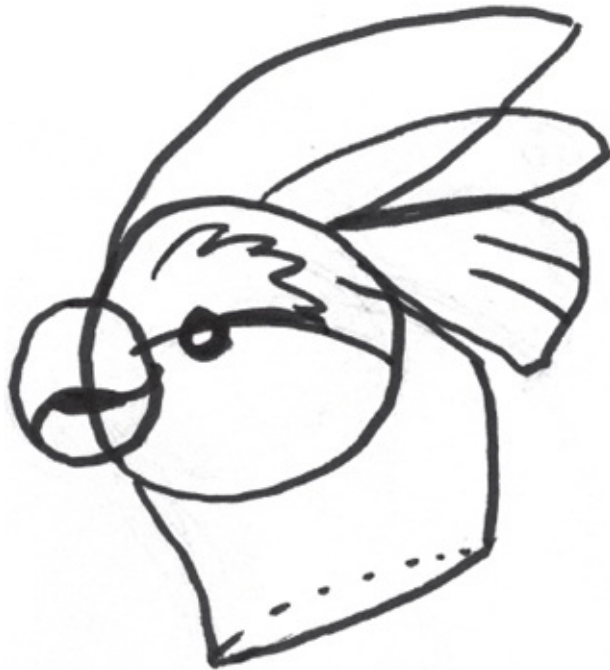


The nares are on the top, above the beak. Note that the bird can open its beak, separating the top and bottom parts (mandibles) to some degree.



Bare Heads

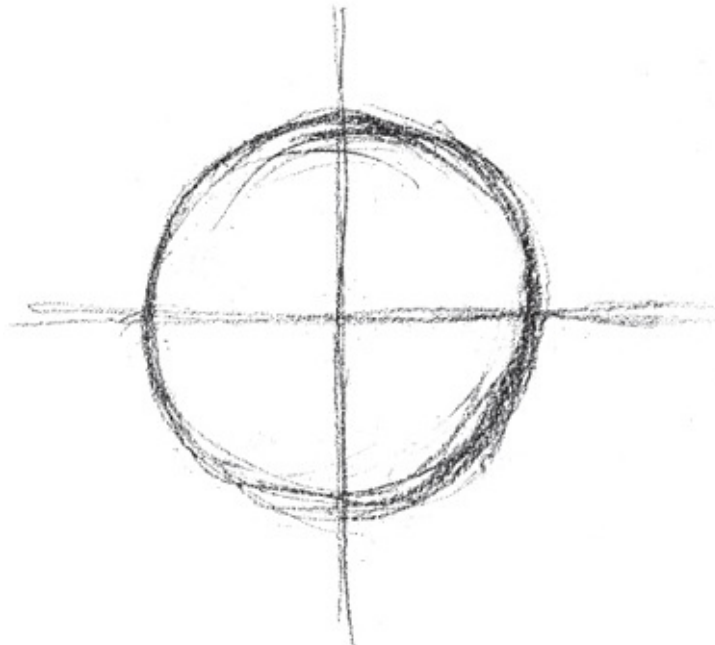
A few birds have bare heads. Some have wattles and other fleshy, wrinkled folds of skin on their heads. This male turkey has a completely bare head and neck. The skin is extremely lumpy-looking, but can be quite colorful when he is displaying for a female.

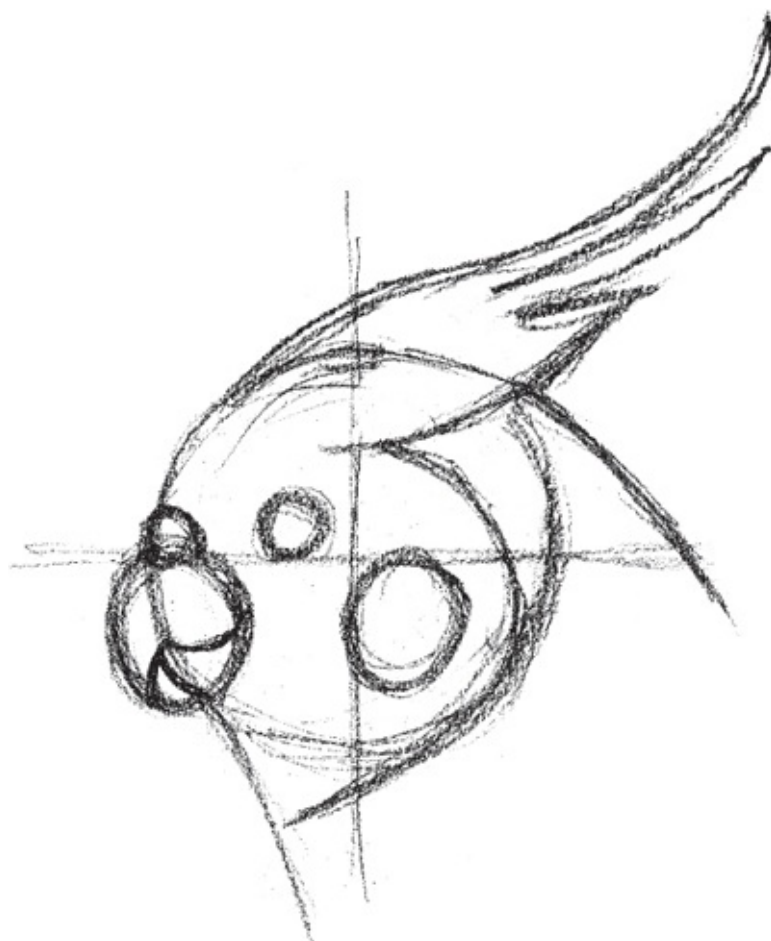
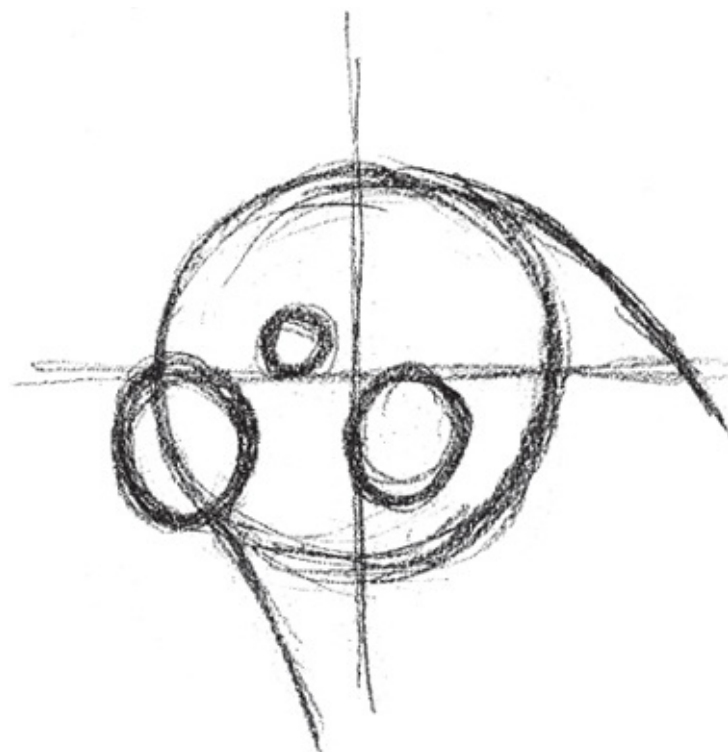


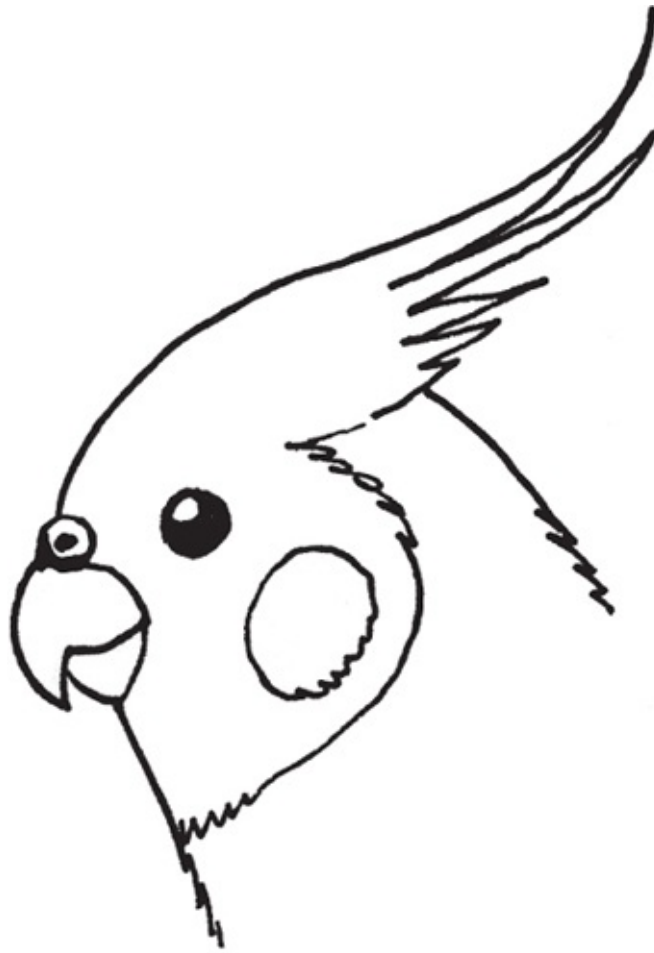


Crest

Other birds have extra-long feathers, forming a crest on the head. The crest consists of several bunches of feathers. The crest feathers can usually be raised or lowered, depending on the bird's mood. This is a cockatoo. The head can be drawn as a circle with clumps of somewhat teardrop-shaped feathers growing from it.

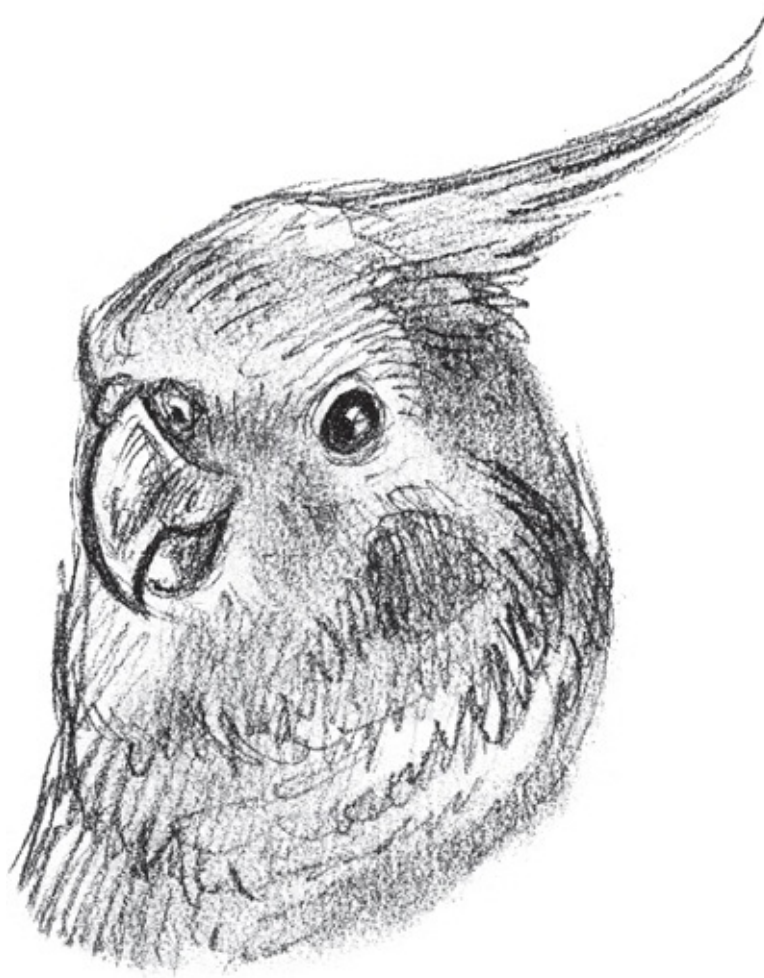






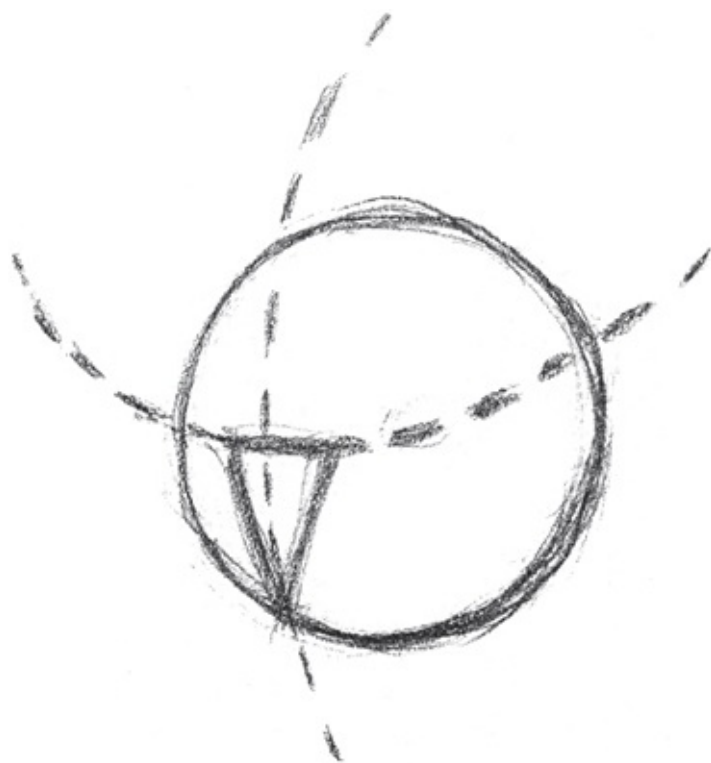
Cockatiel Head (Male)

Draw a circle for the head with a plus-sign shape inside as a guideline. Add circles as guidelines for the eye, beak, and cheek patch. Note how the circle for the beak is mostly placed inside the big head circle, but juts out a little bit. Draw the neck. Draw the top and bottom halves of the beak, the cere (nostrils), the crest, and the facial markings. Draw the final outlines and erase the guidelines.



Coloring

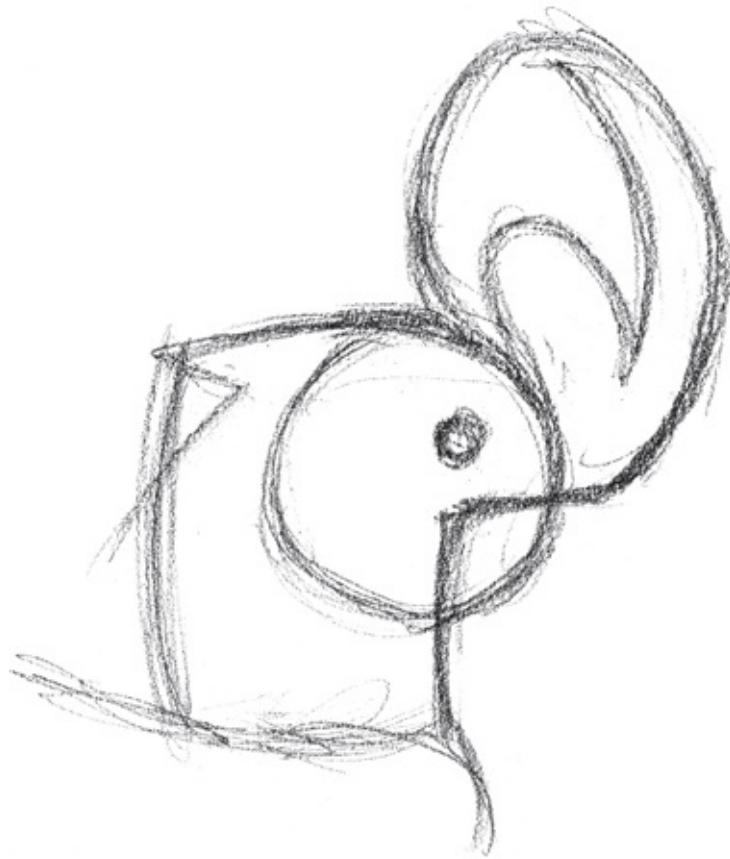
Most males (cocks) have a distinctive yellow face and red-orange cheek patches. The female (hen) cockatiel (pictured here) is usually much grayer in the face. She may have a noticeable cheek patch, but it is usually more faded in appearance.





Budgerigar

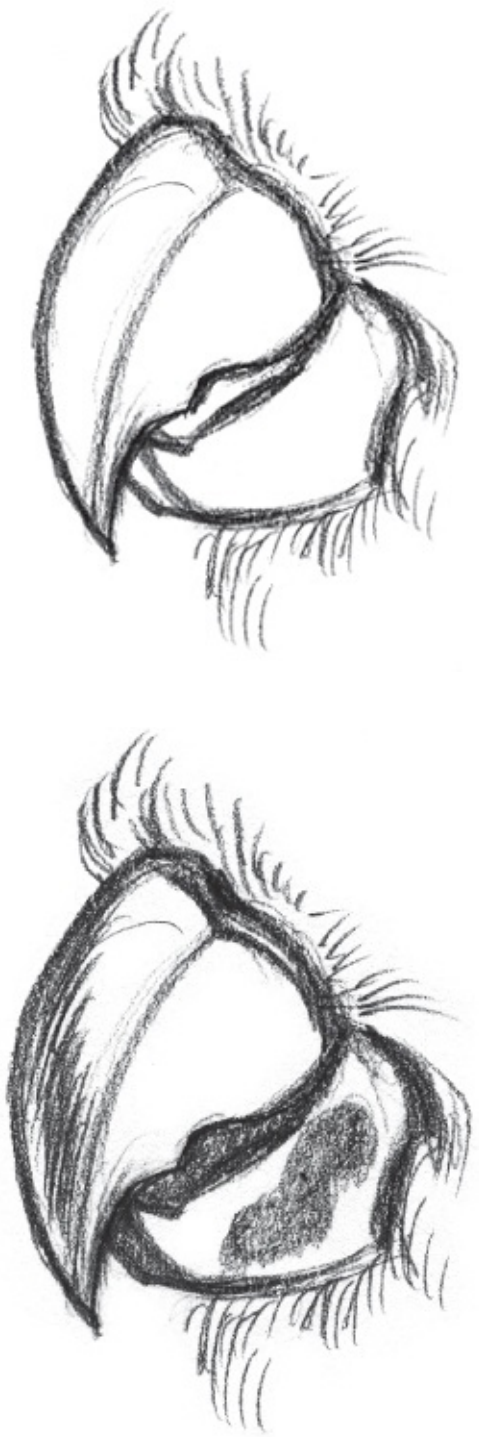
Start with a circle and place curved vertical and horizontal guidelines as shown. Add a triangle for the beak. Add the cere (nostrils), eyes, and another almost triangular shape for the throat feathers. Add a curved line for the forehead (top arrow). The bottom arrow reflects the curve of the beak (added to the left side of the beak's triangle). Add neck and eye details. Ink in the drawing.

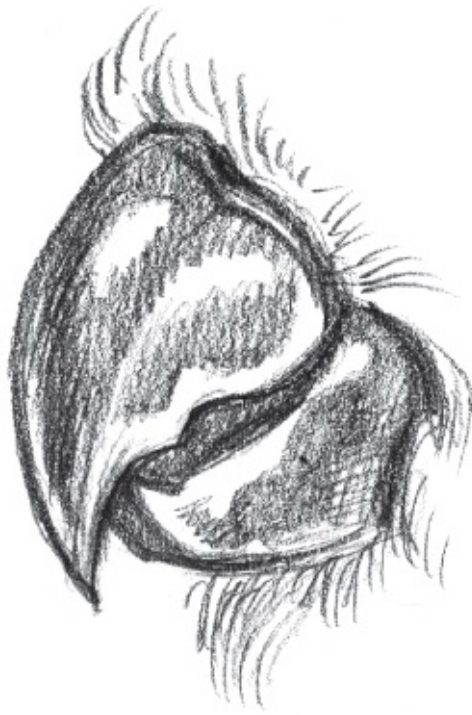


Cockatoo Crest

Cockatoos are known for their showy crests. This bird has arched its neck,

presenting a circular shape for the head, an oval for the crest, and a rectangular shape for the neck.





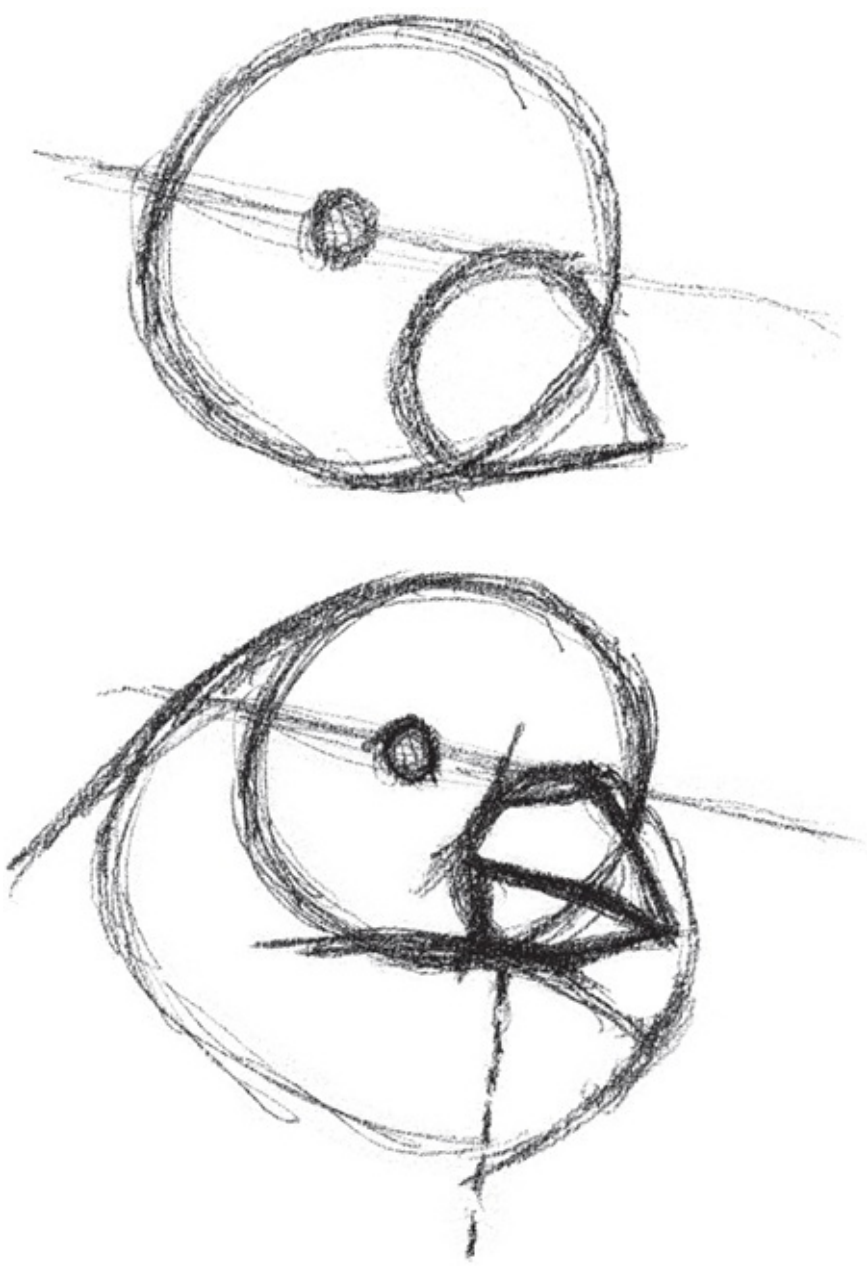
Cockatoo Bill

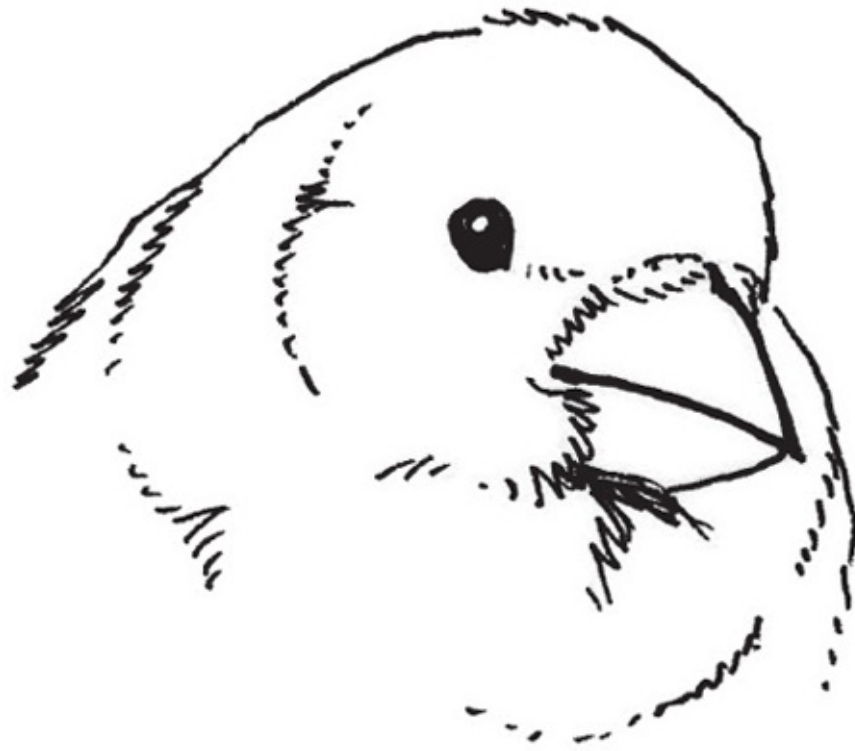
Draw the outline and any additional guidelines that may be helpful. Here I drew guidelines in the middle of the beak where there is a curve to the shape. Start shading in the beak in the areas where shadows run deep. Continue shading, using lighter pencil strokes to add tone and texture to the beak. Leave some thin ribbons of white space for highlights. Go back over most of the beak, lightly shading in all the areas so that they blend with one another (but leave a few spots blank for highlights). Darken other areas as needed.



Parrot Tongue

Note the tongue in this macaw head. It is somewhat club-shaped. A parrot can use its tongue to position food in its mouth and help with eating.





Canary

Start with the basic head and beak shape. Add the eye. Add details to the head like the upper and lower bills, the neck, and the hollow of the throat (under the beak). Finally, ink in the drawing.

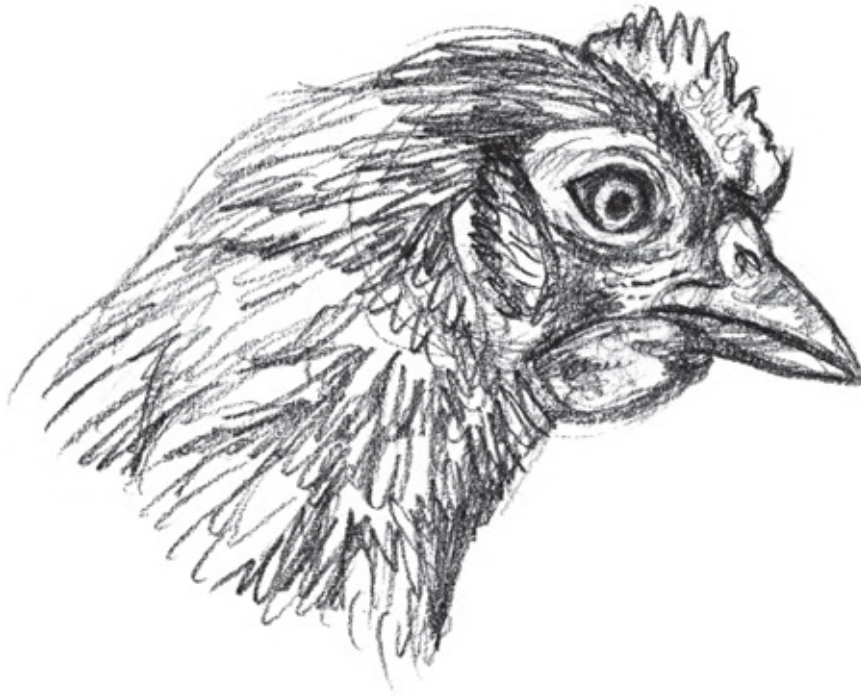




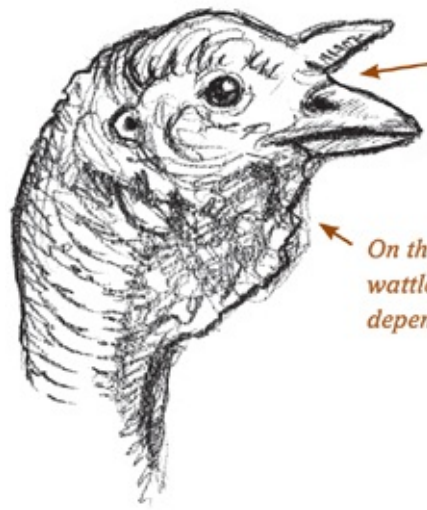
Rooster

Begin with a circle and an eggplant shape for the head and neck. Draw both halves of the beak. Add the wattle and crest. Draw the eyes and nostrils. Finalize details of the eye and the folds and spikes of the wattle and crest. Ink (or pencil in) the bird, adding shading on the head and short, parallel lines to indicate feathers.





Note that the hen's comb and wattles are much smaller than the rooster's.

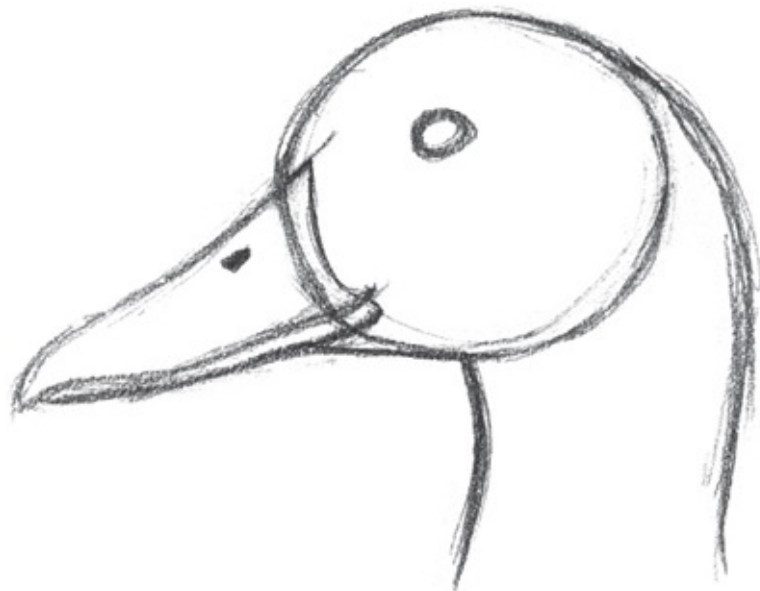
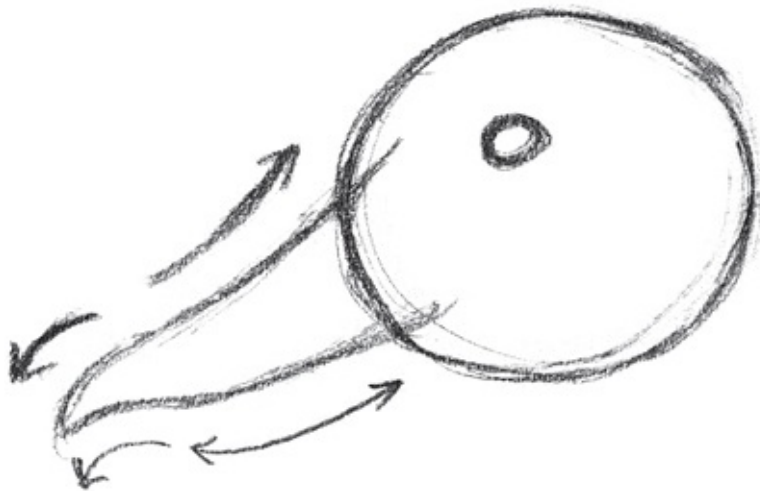


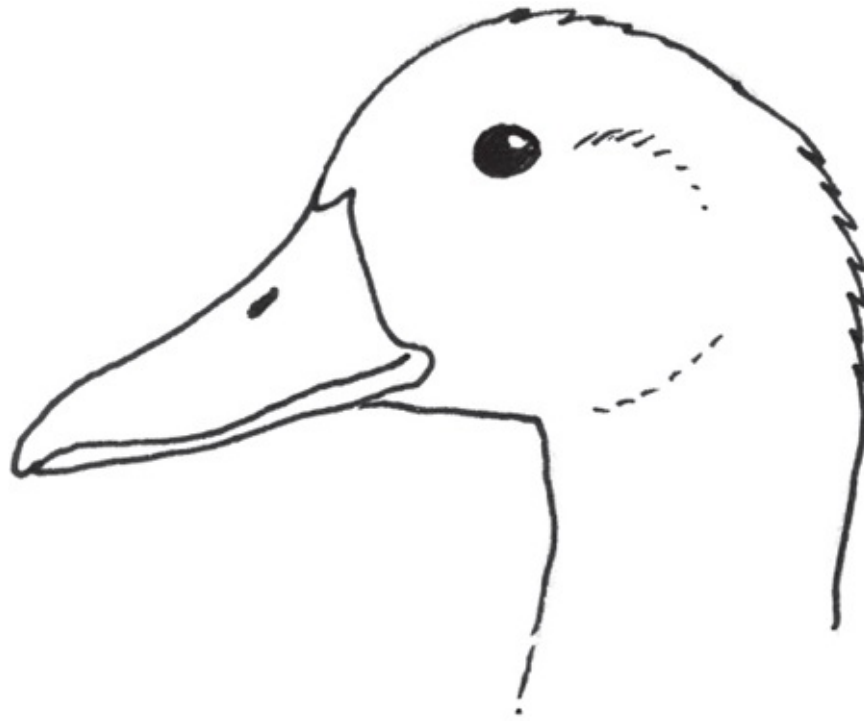
The fleshy appendage on the top of the bird's head is called a snood. In breeding males, the snood can grow and hang to the side of the beak.

On the bottom of the head hang the wattles, or caruncles. These change color depending on the turkey's mood.

Turkey

The opening of the ear is visible on this bird's bald head.



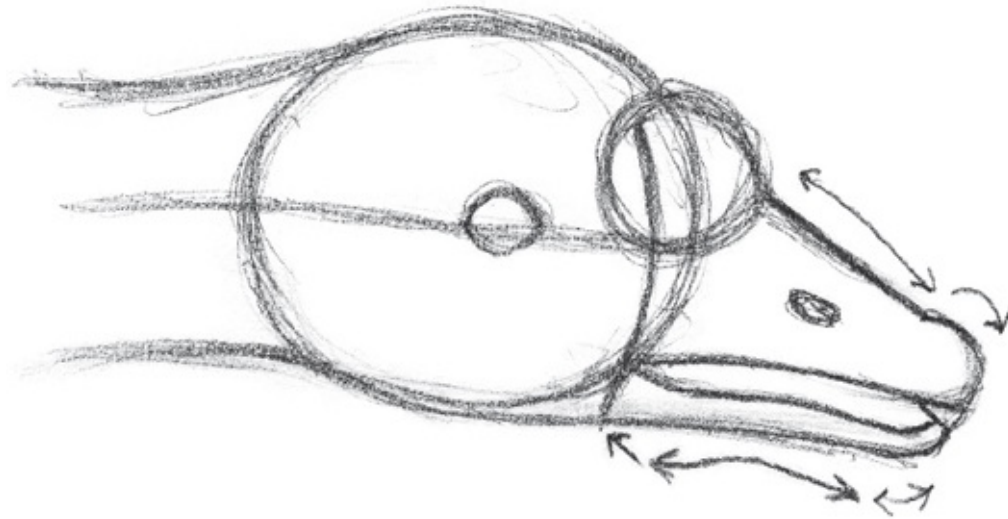
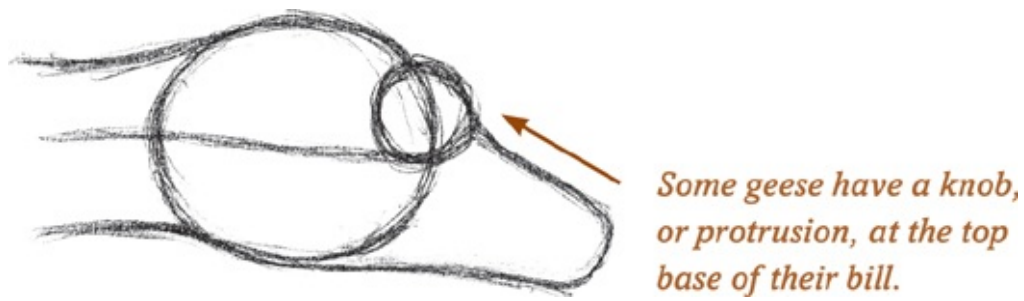


Duck

Draw a circle and add the eye and the beak, using the arrows to guide you. The beak top is scooped in slightly and the tip curves up, then down. Add the lower part of the bill (which is small in comparison) and finish drawing the neck and throat. Ink in the drawing to finish it. I used small, dotted lines to subtly indicate creases where the head meets the neck and where the cheek bulges out slightly.



Geese have a serrated toothlike edge along the sides of their beak, which is noticeable up close.



Goose

Draw a circle. Draw a faint line horizontally (more or less) across the circle and use it to guide you in drawing another, smaller circle for the bump on the top of the goose's beak. Add the rest of the beak's outline and the outline of the neck. Divide the beak into two halves as shown (using the arrows to help you with the curves), and add the eye and nostril. Finally, ink the drawing in.

eyes

Most birds have round pupils. Eye color varies by species. Many pet birds have eyes on either side of their head, allowing for a wide range of vision. (Predatory birds usually have eyes set in the front of their head for better depth vision.)

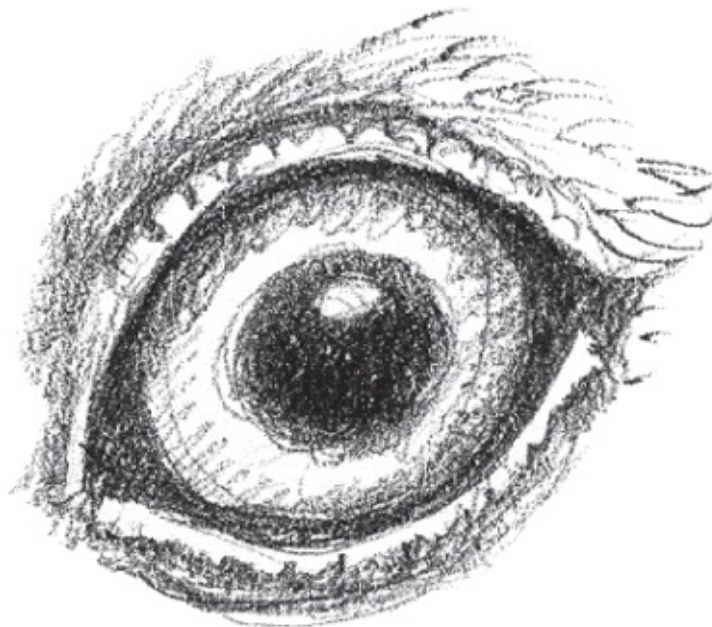
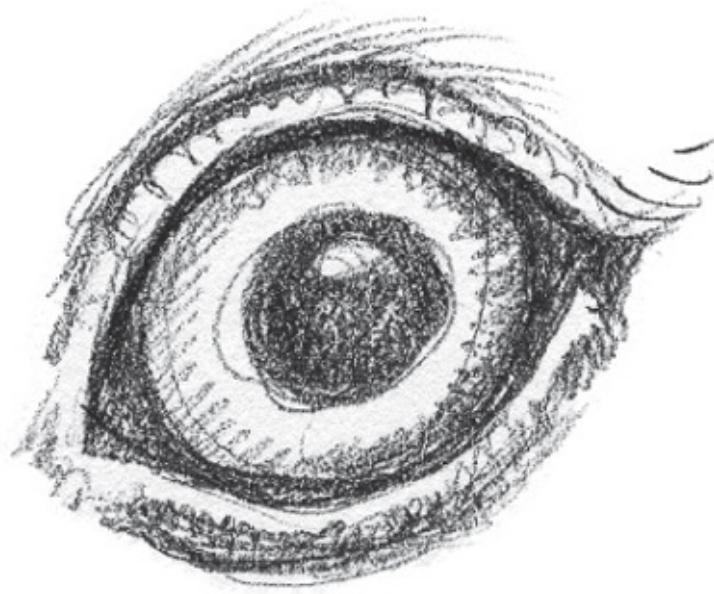
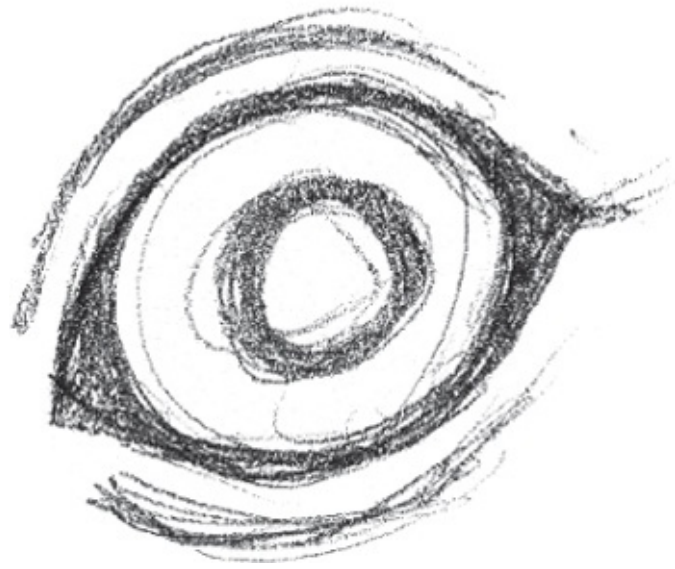
Birds do not blink the way we do. They have a nictitating membrane (a concealed, semitransparent third eyelid) that can sweep sideways from the inner eye corner and across the eye. Birds do use eyelids (usually their lower ones) to close their eyes when they sleep.





Parrot

At some angles, the parrot's generally round eyes almost appear to have a very subtle slant to them. (This is a macaw.)



Goose

Draw the basic shapes of the eye. Begin shading in the eye and eyelids, indicating where shadows and details go. Go back over those areas, adding dark shades and emphasizing details where needed.

ears

Birds have ears (usually simple holes on either side of the head, behind and somewhat below their eyes), but in many species feathers cover the openings and so they are not visible. Some birds (like chickens) have earlobes, or fleshy, wrinkled folds of skin attached below their ears.



The arrow points to the chicken's earlobe.

Body

A bird's body is usually oval-shaped and largely consists of the breast, thighs, and back. While a bird may seem to have a

short neck, it may actually have a long and flexible one that is concealed by its feathers.

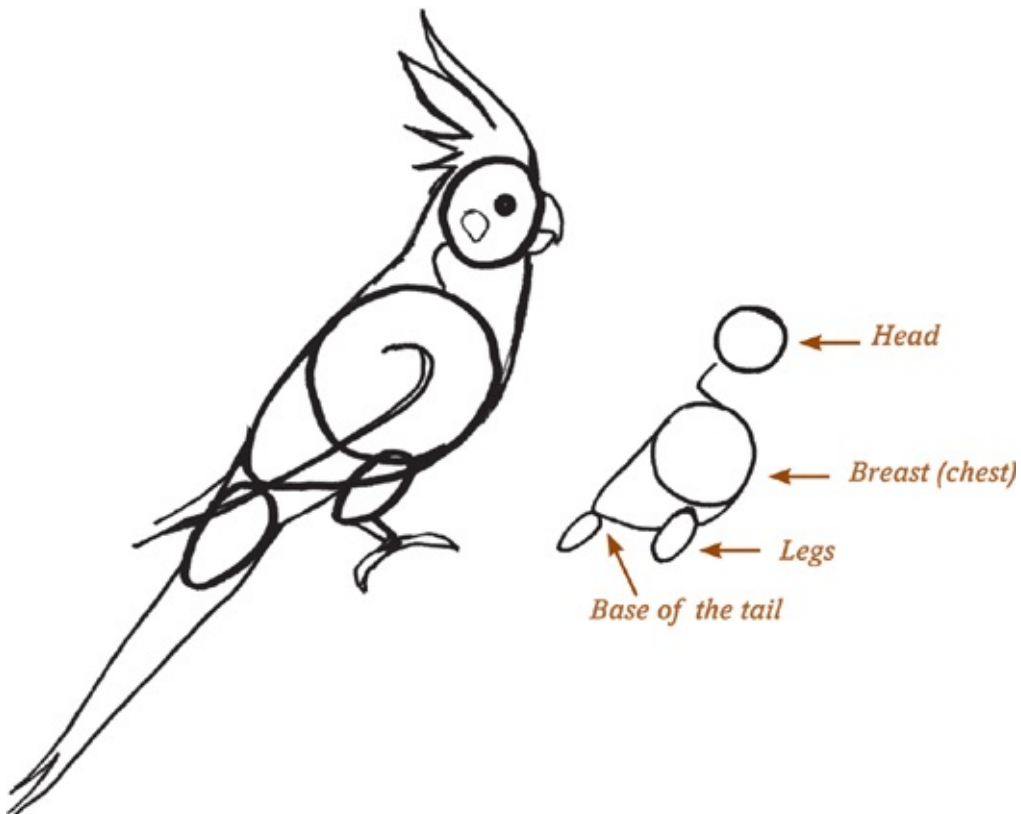


This chicken drawing shows some of the most basic shapes of the bird's bones, minus its wings.



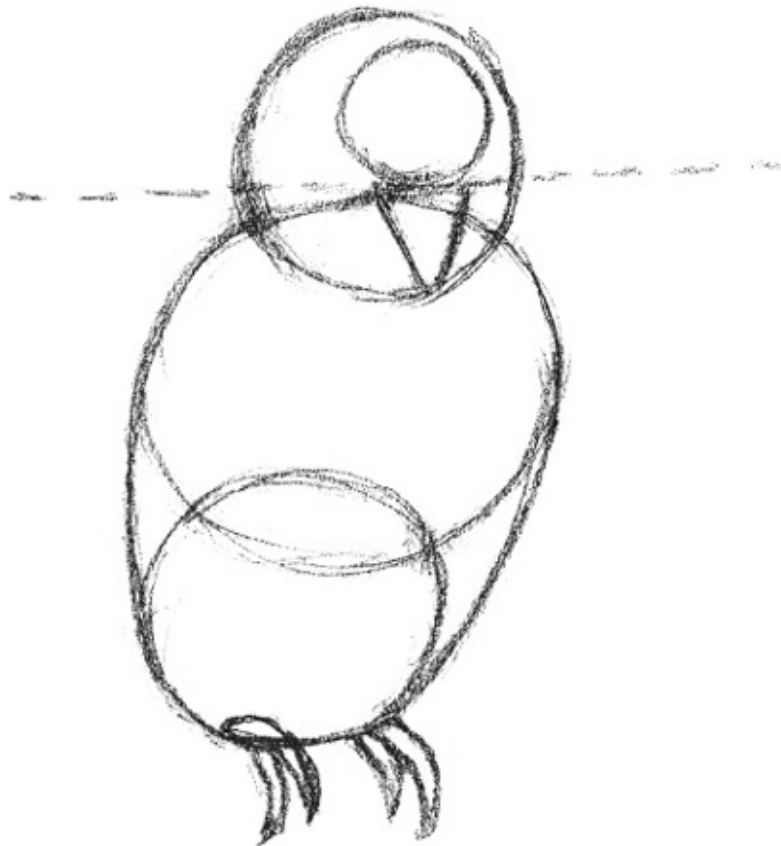
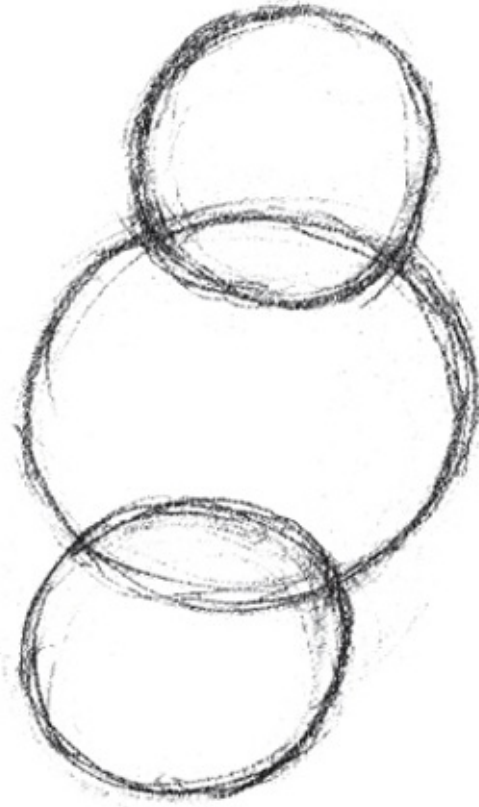
Detailed Chicken Skeleton

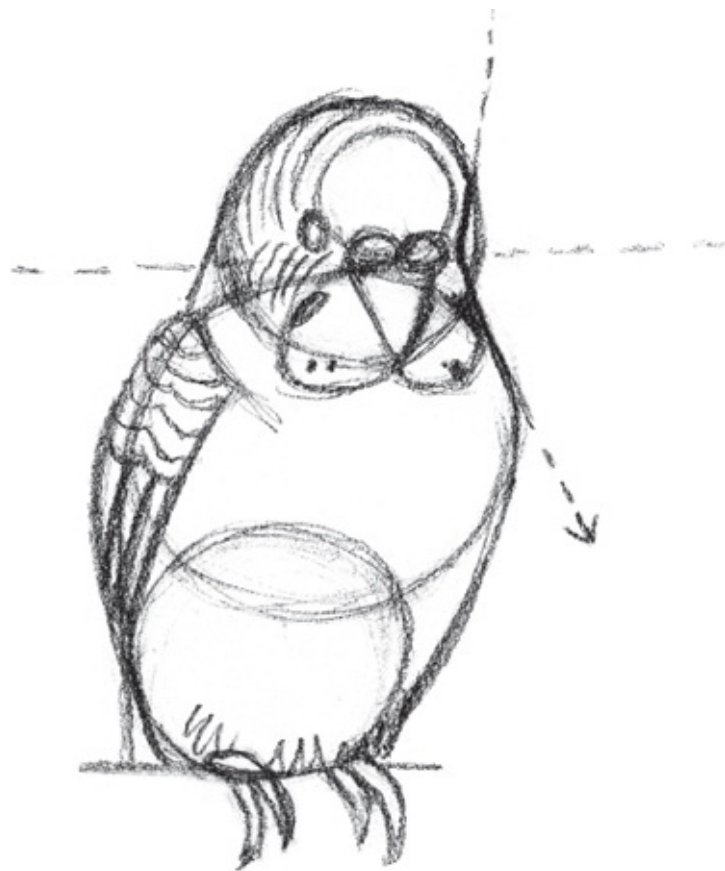
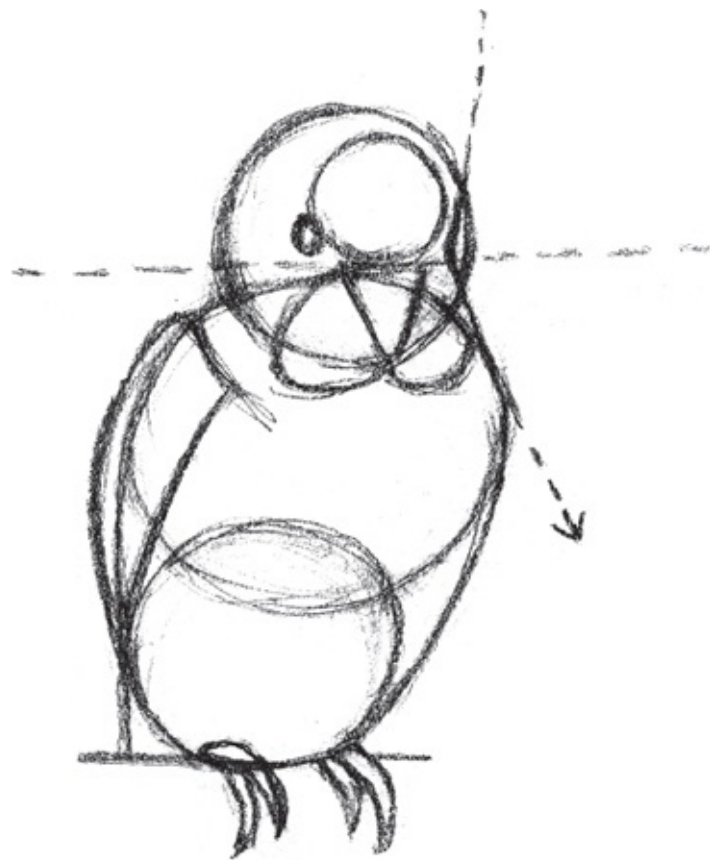
Note the large breastbone on the bottom of the bird's body. The bird's wing muscles attach to it.



Basic Shapes of Cockatiel

The neck is thin and curved. The whole body is somewhat teardrop-shaped.







Budgie

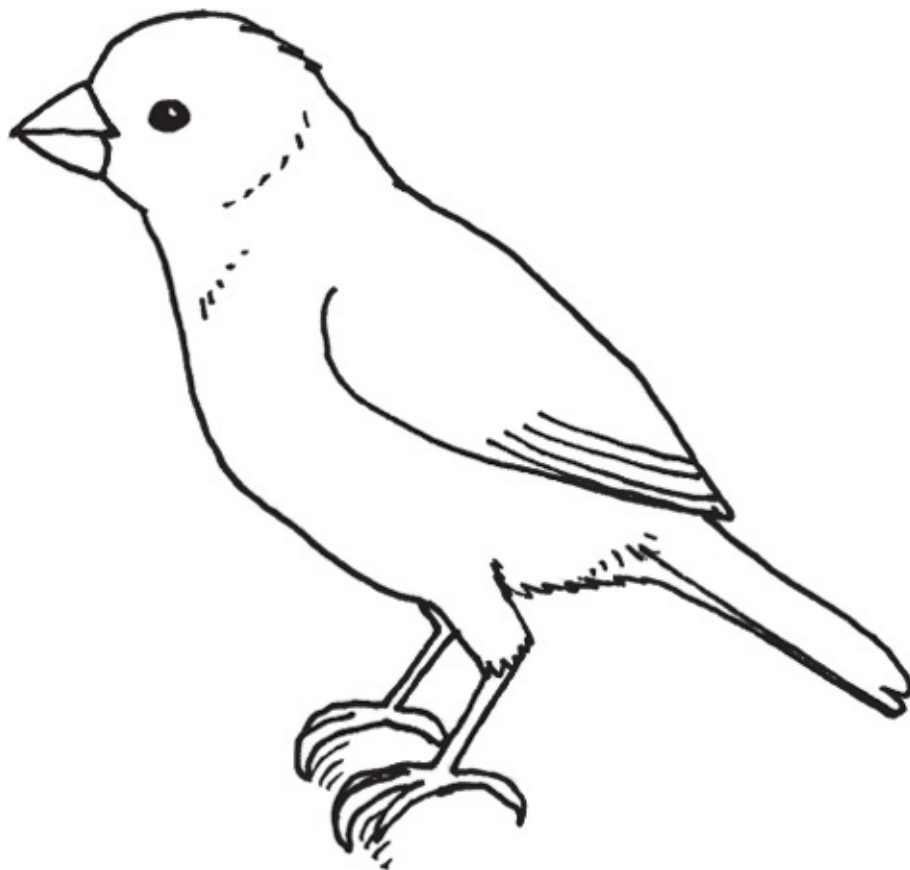
Begin by drawing three circles (the middle one should be the largest) for the head, the chest, and the hindquarters. Divide the head with a straight line, as shown, and add a triangle for the beak. Above it, add a circle for the forehead. Draw toes. Add eyes, throat feathers, wings, and a hint of the tail. Cut into the far side of the head (as shown with the dotted lines), emphasizing the curved outline of the forehead and cheek. Begin to add details to the feathers. Complete the drawing with ink or a final pencil line.



Basic Shapes of Blue and Gold Macaw

The sketch establishes how one area relates to another, with an eye toward the flow and harmony of lines. For instance, note how the line of the throat flows around and up the chest and into the line of the wing.

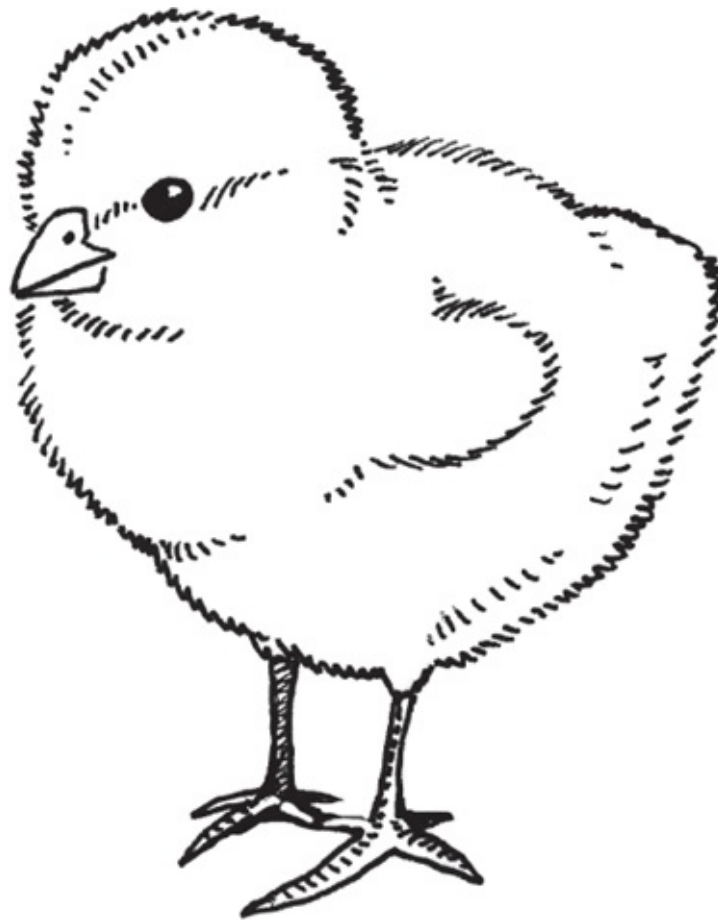




Canary

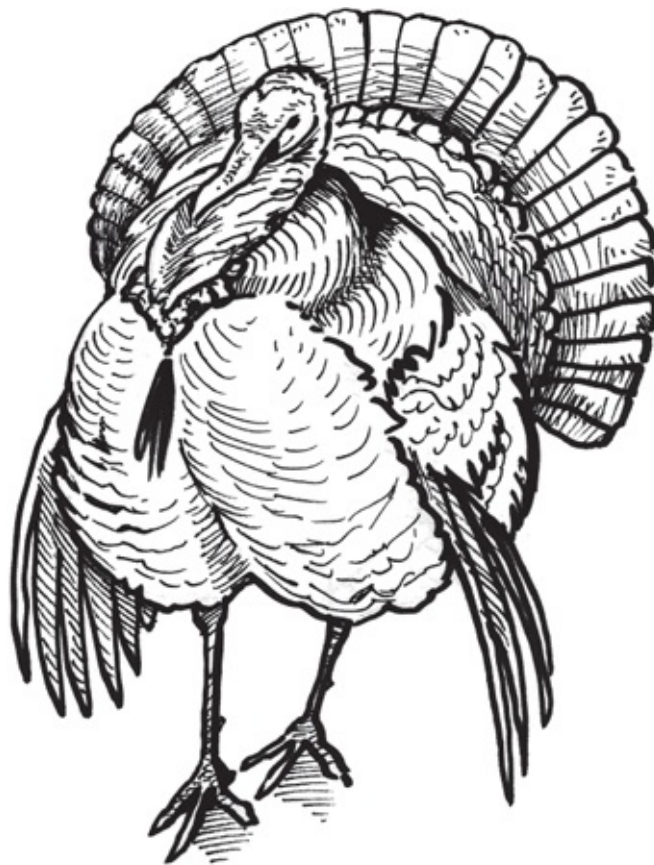
Rough in the basic shapes of the head, body, and tail, using five evenly spaced lines (as shown) to help you, if needed. Finish the basic shape of the bird. Add details to the beak, feet, and tail. Add the angle to the chest as shown (see arrows). Finish the drawing with ink (shown) or pencil.





Chick

The first drawing ([here](#)) shows the basic rough guideline used to construct the bird. The finished drawing was inked with some V-shaped lines and some straight, closely parallel lines.



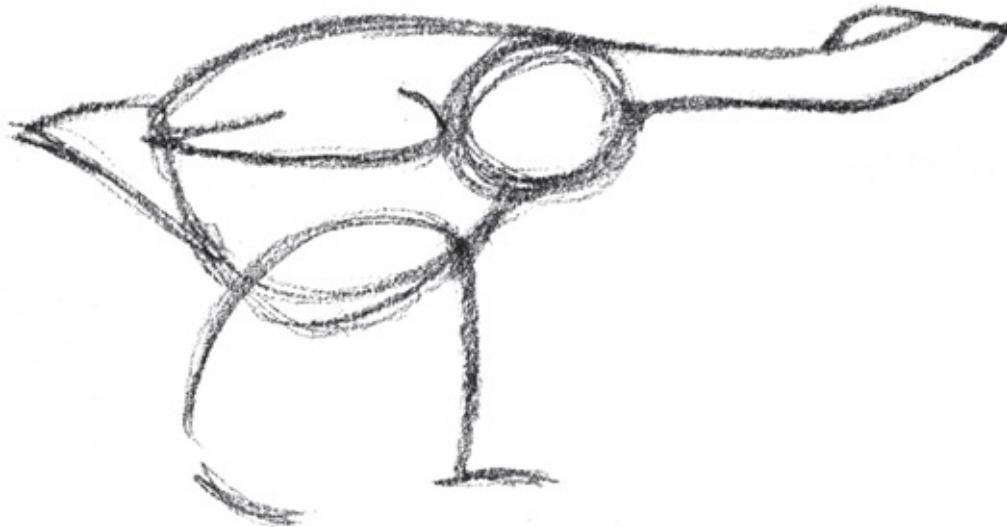
Strutting Tom Turkey

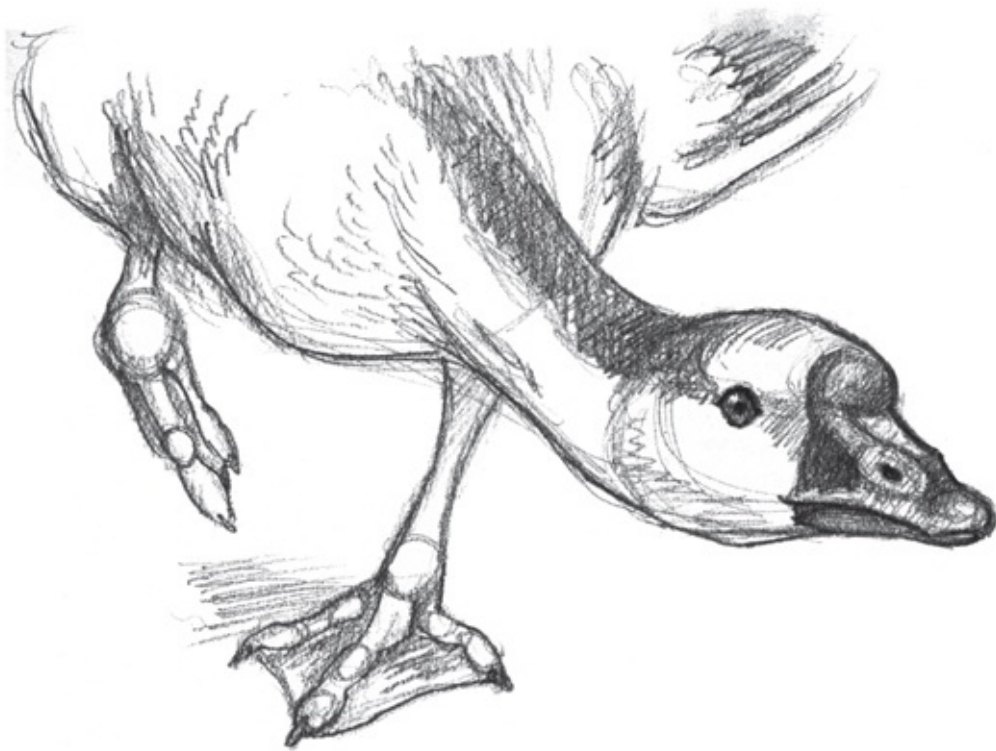
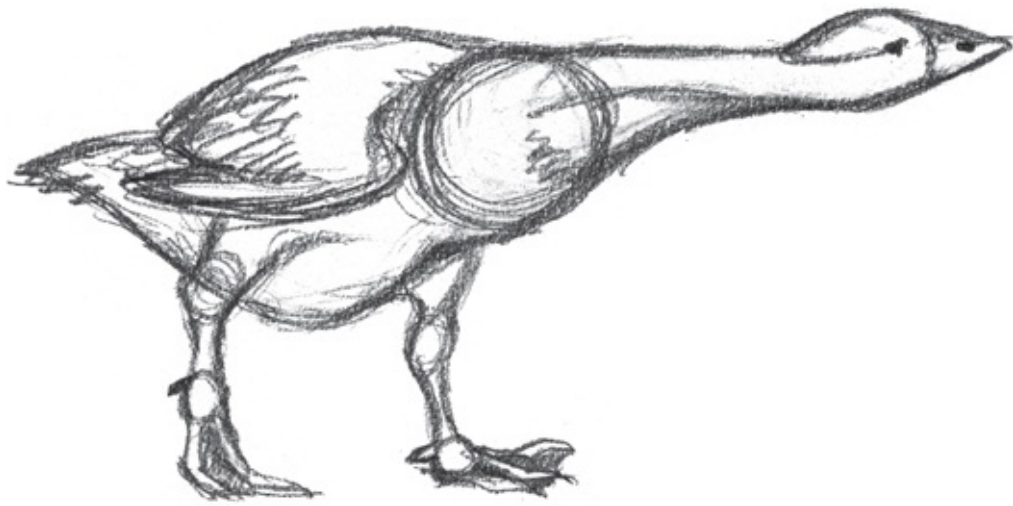
Note the basic shapes and the finished form (above). When puffed out in display, the body resembles a peach with the pointed end tipped up.



Duck Body Shape

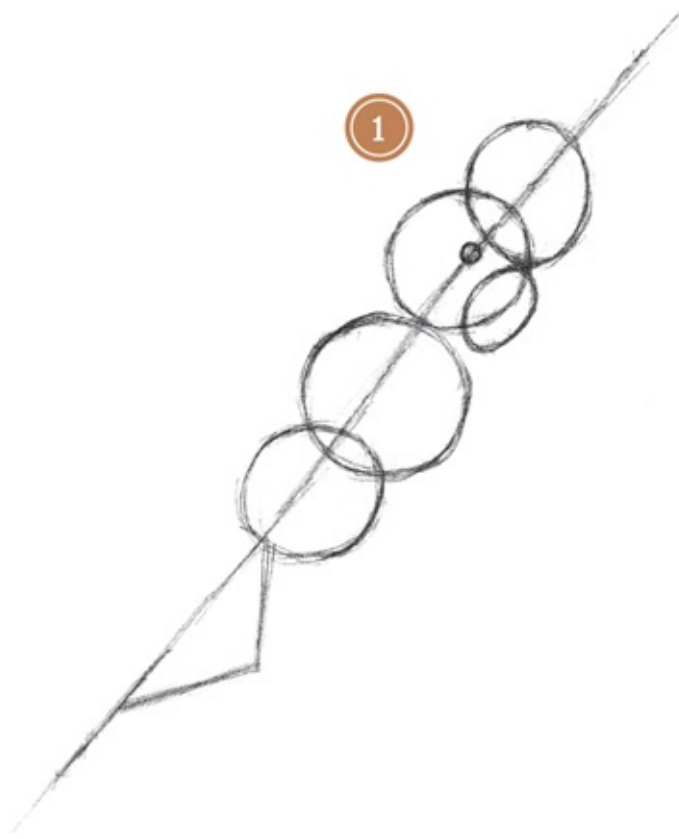
The duck's hindquarters are larger than its rather narrow chest.



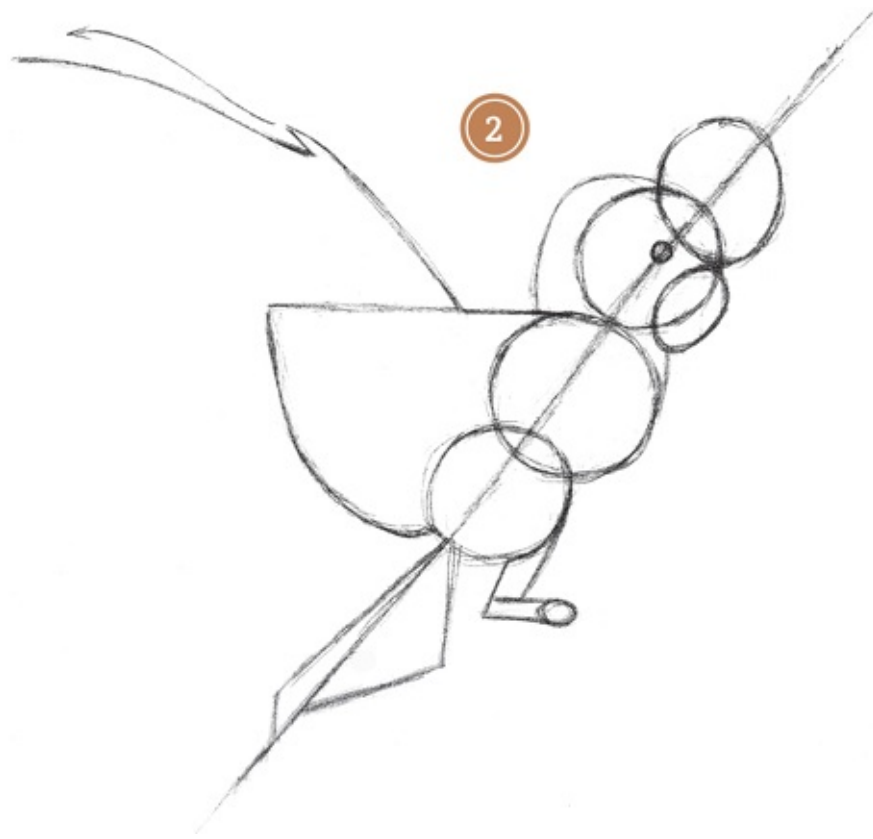


Geese may sometimes stretch their necks out (as shown here) as they walk. Note how large the bottom half is compared to the chest.

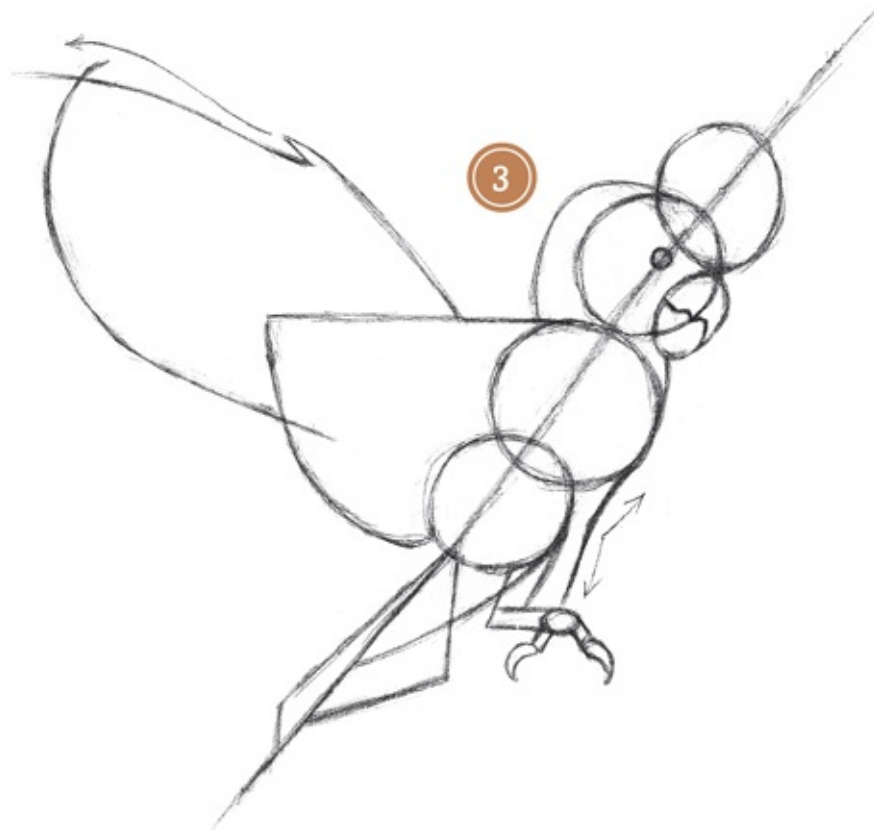
Demonstration: cockatoo, pencil and pen



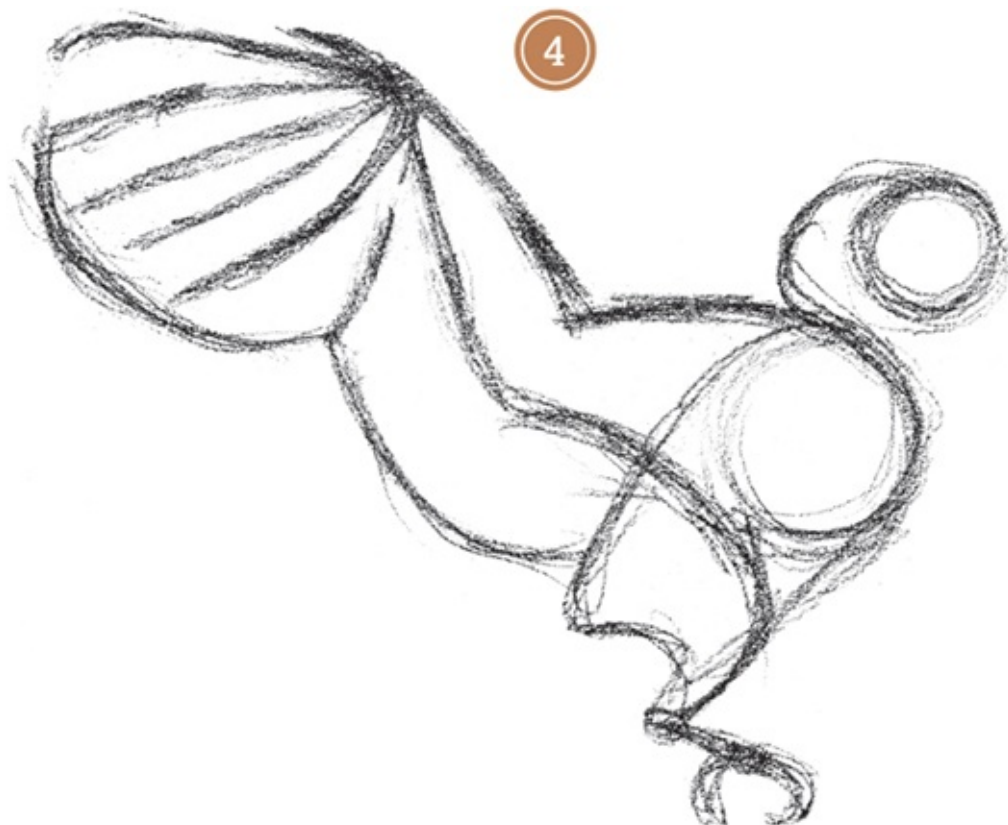
1 Start with four circles lined up diagonally. The third from the top is slightly larger than the others. Add smaller circles for the eye, the crest, and the beak, and a triangular shape for the tail. Drawing a diagonal line can help you visualize this. It may also help to think of a shish kebab on a skewer!



2 Add the top outline of the wing (for more on drawing wings please see [this page](#)). It may also help to add the lower part of the wing. Note how the line of the shoulder flows into the shapes of the wing. The bottom half of the wing is about the same length as the upper half (maybe a tiny bit shorter). Add the top of the tail and begin the legs and foot. Add an arching neck outline.



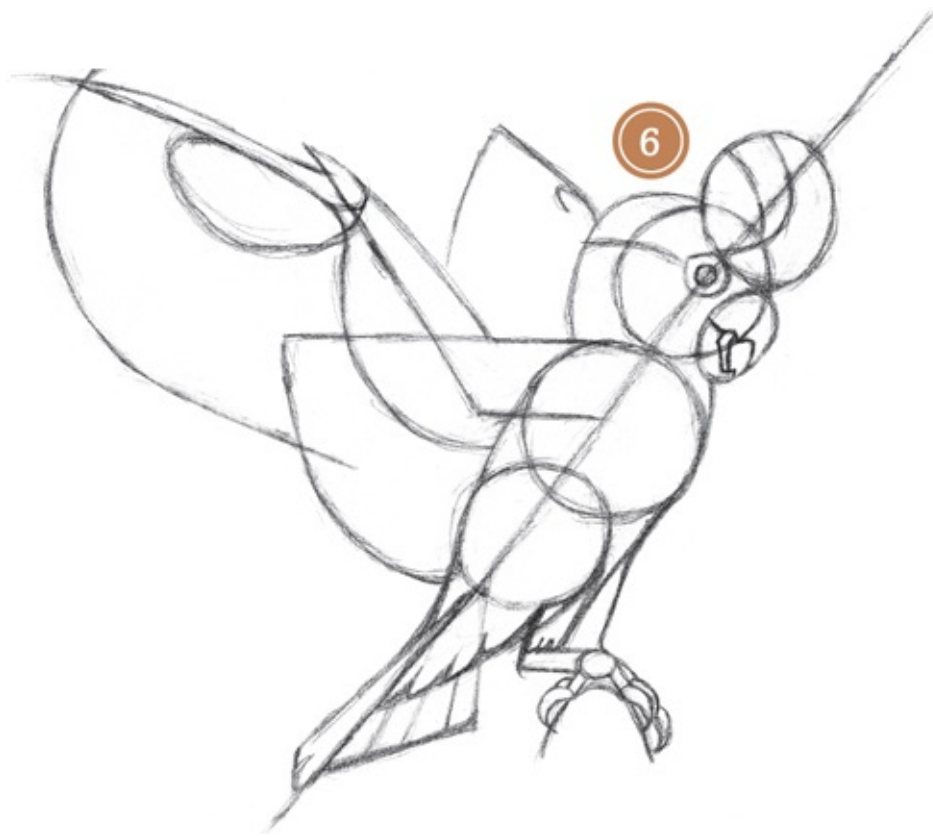
3 Finish the basic wing outline. Add toes to the foot and add the underside of the tail. Add the farther leg. Begin to differentiate the beak's halves.



4 Here's a stylized sketch, showing some of the basic shapes of the body and wing, and the flow of lines between those shapes.



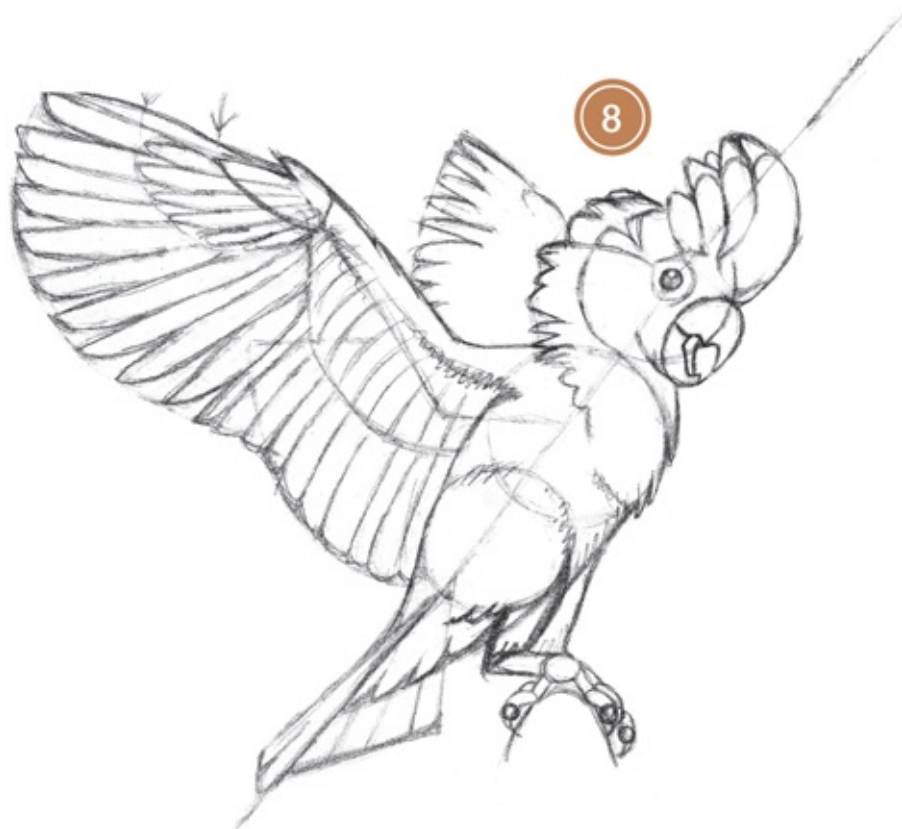
5 Draw the lower part of the beak and a circle around the eye for the eyelids. Begin to block in tail feathers and the rest of the toes. Finish the outline of the back and tail. Draw the “arm” of the bird.



6 Now begin blocking in the basic shapes of the sets of feathers found on a bird's wing. Here I've blocked in the underwing coverts. Add the opposite wing and a suggestion of the alula or "thumb" to help in visualizing the bend in the wing that occurs there. Add more definition to the bird's tail and legs. I added a toe from the further foot jutting out a little in front of the nearer foot. Draw the rest of the beak and the belly. Begin blocking in feathers on the head.



7 Next add the primaries and secondaries (the long “flight feathers”) on the wings. Further define the feathers on the bird’s head and neck. In this example, I added a few more feathers at the top base of the beak.



8 Finalize the details of the cockatoo. Finish adding feathers in the wing, including the three main sets of feathers on both the top and bottom half of the wing. Add a little more definition to the toes. Add any more feather details you want to ink in on the outline and on the head.



9 Finally, ink in the cockatoo and erase the pencil lines.

tail

A bird's actual tail is generally short and stubby, but many feathers grow from it.

These often-long feathers are used to help the bird when flying or making displays. Different birds have different-shaped tails.



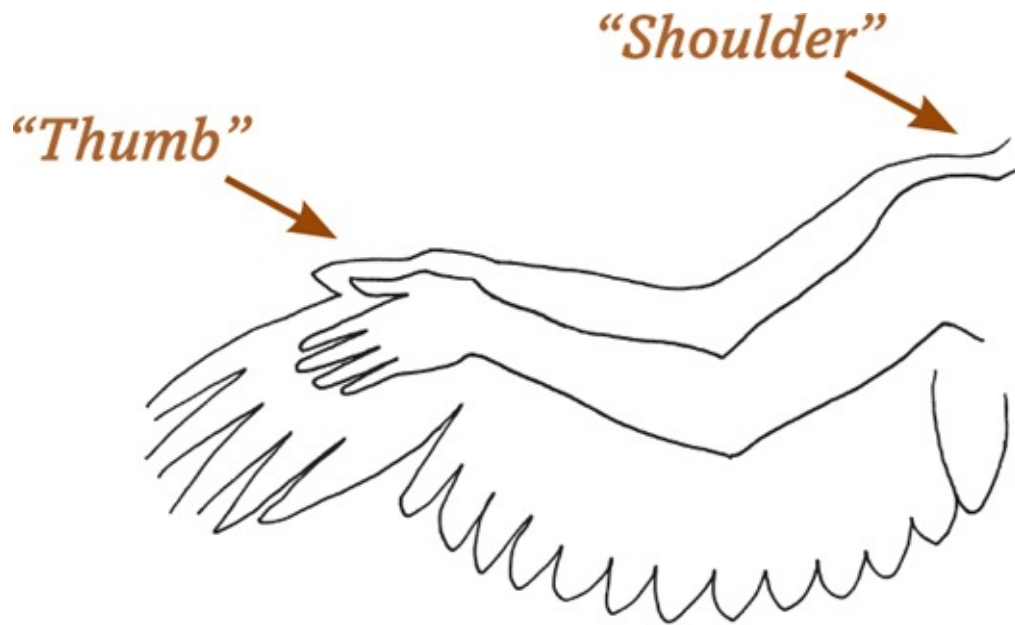
Cockatiels can spread out their tails a little.



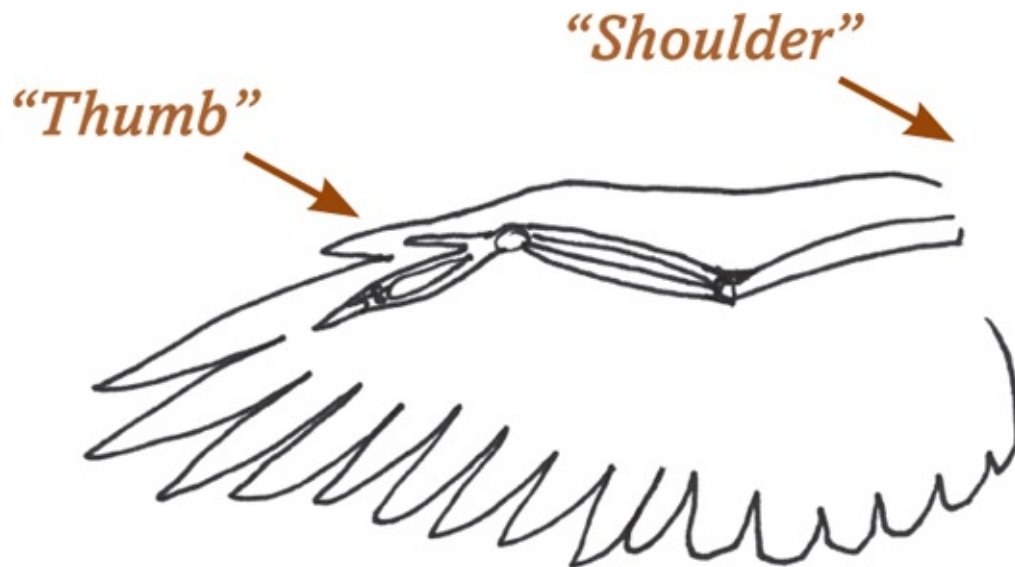
Duck (left) and chicken/rooster tails.

wings

Birds' wings consist of several sets, or tracts, of different-shaped feathers that help the bird fly.



Human arm.



One can think of wings as a bird's arms and hands.



Here is a parrot's wing, both top view (above left) and a view of the underside (above right).





The wings (“arms”) fold to rest on the bird’s sides or stretch out to fly or enable the bird to maintain its balance.

feet and legs

Birds have (usually) bare, scaly feet with a claw at the end of each toe. Most birds have four toes. The shape and arrangement of the toes is influenced by the bird’s lifestyle. For instance, water-dwelling birds, like ducks, have webbed feet for paddling, while chickens have strong toes that help them run and scratch for food. Parrots have feet that help them grip firmly onto a branch.





A parrot standing on a flat surface. The bird has relatively short legs. Sometimes parrots and some other birds will stand with their toes pointing slightly inward, giving them a “pigeon-toed” appearance.

feathers

Birds are the only living animal with feathers. Birds have both longer, vaned feathers, which feature a stiff hollow shaft (quill) that runs up the middle of the feather, and short, soft down feathers (middle), which lie underneath the longer ones. Feathers help the bird fly, keep warm or cool, repel water, and even communicate, hide, or attract a mate (via color and display).

There are some small bare patches of skin that don't actually have feathers growing from them, but these are usually covered by feathers growing from adjacent areas. Occasionally, an observer might spot a bare patch of skin, such as along the “armpit” when the bird raises its wings, but

this is not always so. These “feather tracts” help create bunches of feathers that a keen observer will begin to pick up with enough bird observation. Another time that feather tracts can be rather obvious is on a baby bird. Bird hatchlings (babies), which are mostly bare-skinned, begin to grow feathers from only a few tracts at first before growing feathers all over.







Feathers grow in patches along the skin. This adult chicken is shown without feathers to illustrate the general area of its feather tracts.

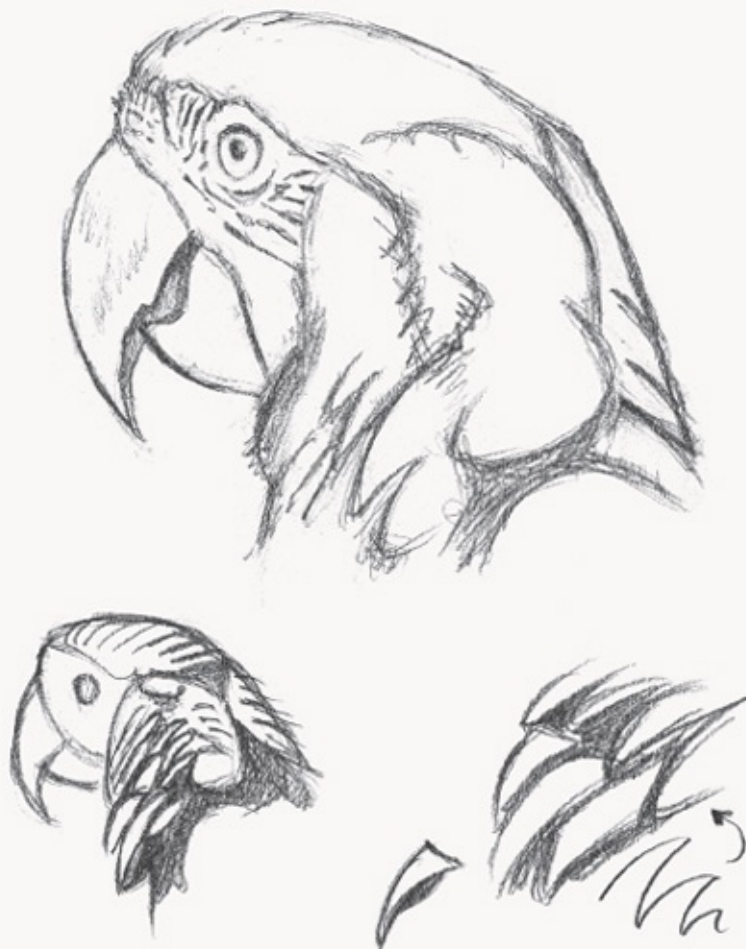
The Appearance of Feathers

The appearance of the feathers affects the appearance of the body. This parakeet appears “fat” when its feathers are fluffed up, while the same bird appears slender when its feathers lie flat. Birds fluff their feathers for various reasons: to keep warm, to realign their feathers, or to express their mood, ranging from comfort to excitement.



The Artist's Process: feathers and legs

FEATHERS Feathers are often challenging to draw. There are many complex shapes and whether a bird is raising its feathers or laying them flat can affect what the human eye sees. Here I'll show how I draw this young Harlequin macaw by observing the different clusters of feathers on its head.



First, I look at the parrot and draw the major bunches of feathers that I see. At this point I'm not too concerned about drawing individual feathers, just the basic shapes of the feather clumps. There are places where the feathers (in real three-dimensional space) would be pointing directly at me. There I would see through the cracks of the feathers and might be able to see the bird's skin (such as on the bottom left along the throat). In these areas, I draw the

shadows (often somewhat zigzag in shape here).



Now I go back and add more details, including suggestions of individual feathers. This bird is leaning its head slightly away from the viewer. Note how the drawn lines of the outside edges of the feathers tend to flow in the same direction as the nearest body outline.

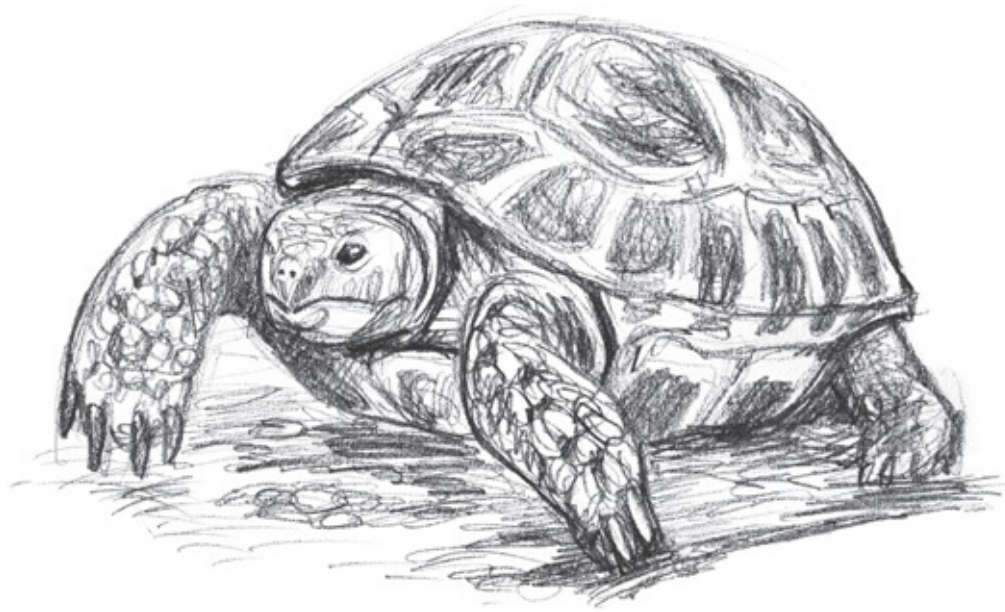


Finally, I went back and finished up the feathers. I added a lot of squiggly lines along the outer edges as I refined the feathers and shaded particular areas. When drawing feathers, be sure not to repeat lines too exactly or the bird will begin to look unnatural.



Legs Sometimes I have had difficulty in getting a bird's legs to look right. They are different than your average four-legged animal and thus can be a bit tricky while drawing. One thing that sometimes helps me get the correct look for birds' legs is to think of them like the front legs of a four-legged mammal (see the comparison of bird and cat above) or the front arms of a human.

CHAPTER SEVEN

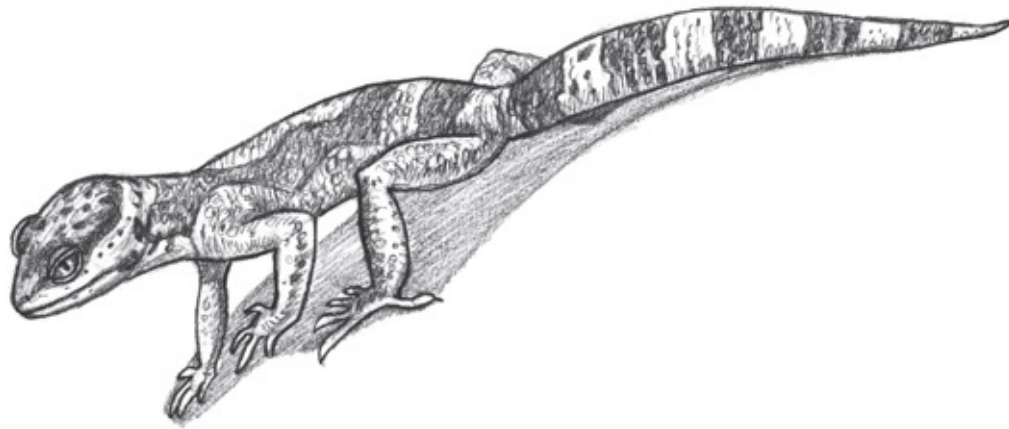
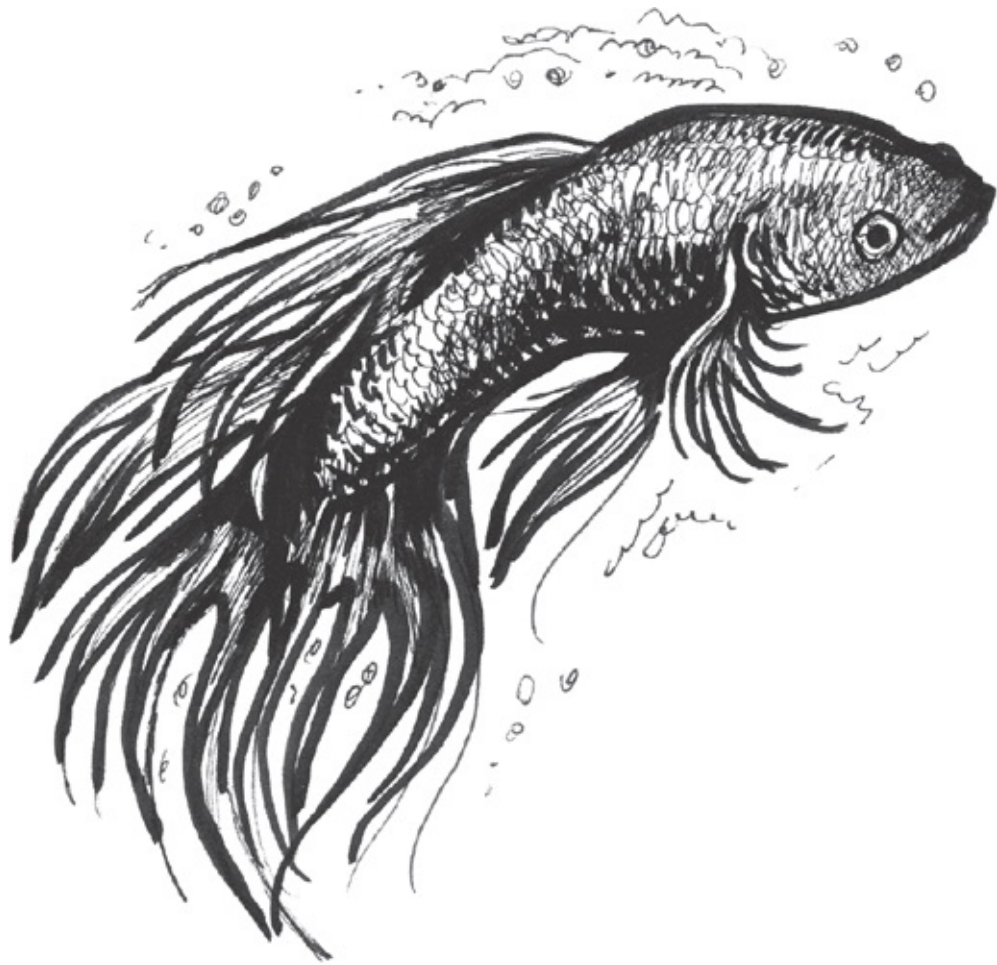


COLD-BLOODED ANIMALS

This chapter looks at some of the cold-blooded creatures we share our lives with: reptiles, amphibians, and fish. These animals may not be as furry and cuddly as some, but they possess distinctive charms of their own. Reptiles and amphibians are similar in many respects, but there are a few key differences between them. Reptiles usually lay leathery eggs and live most of their lives on land (though there are a few exceptions). Their skin is usually scaly and dry, not slimy. Amphibians lay soft eggs in water. When those eggs hatch, the young do not look like miniature versions of the adults; instead, they are some kind of larva (such as frog tadpoles).

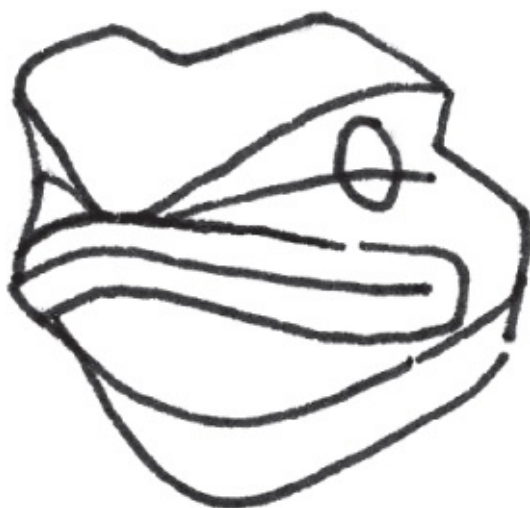
These young live in the water until they undergo metamorphosis into adults. Most adult amphibians can move about on land, but usually still require at least somewhat moist conditions to stay healthy. Amphibian skin is usually smooth or warty, with a moist or glossy look to it.





Reptiles

There are many species of reptiles available as pets, including various kinds of lizards, snakes, and turtles. This section will look at a few common species.





The shape of the mouth on these young bearded dragons suggests an upside-down V shape, while the forehead and eye ridges suggest a right-side-up V.

Head

lizards

Lizard heads vary in size and shape, but they tend to be triangular or heart-shaped, with raised bumps where the eyes are.





Leopard Gecko

Note that the head is somewhat egg-shaped, with two circles (eyes) attached to the top side.

snakes

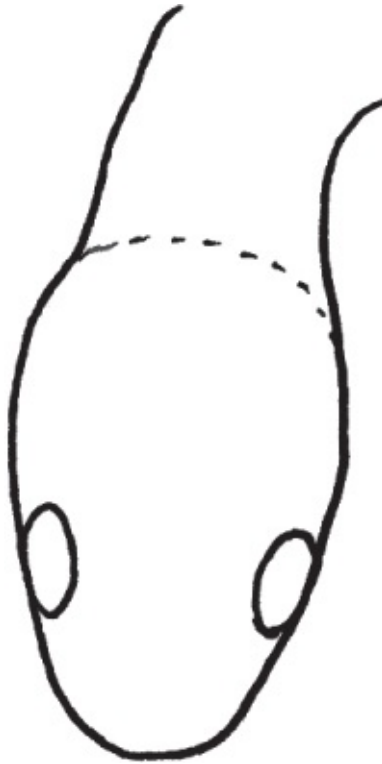
The head of most snakes is oval to triangular in shape, depending on the species. Snakes can hear, but do not have visible ear openings.

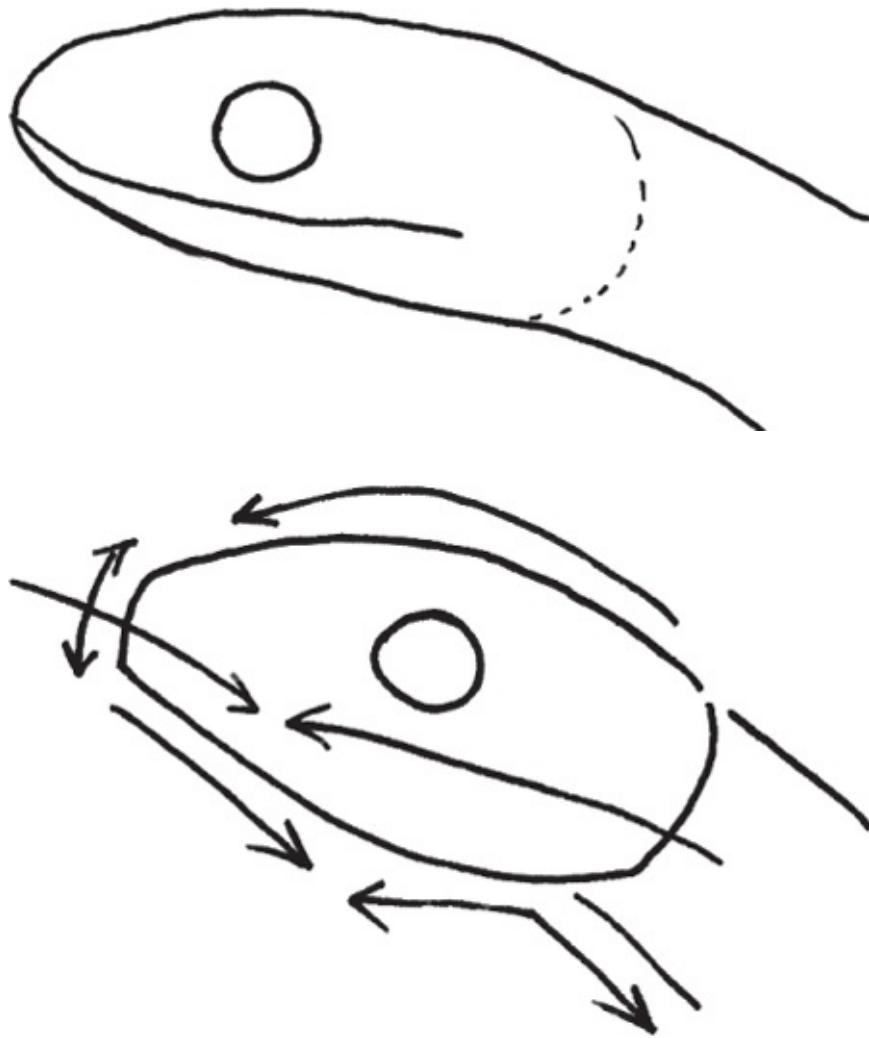




Python

There is a circular shape for the tip of the nose, a tubular shape for the eyes, and another circular shape for the back of the head.



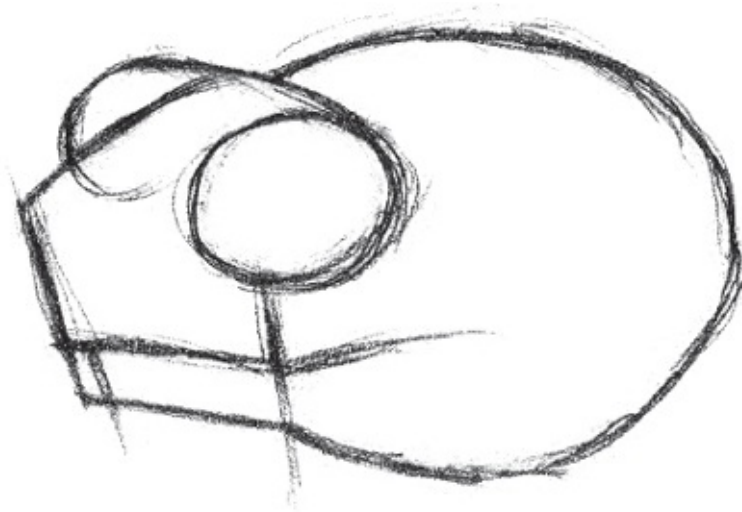
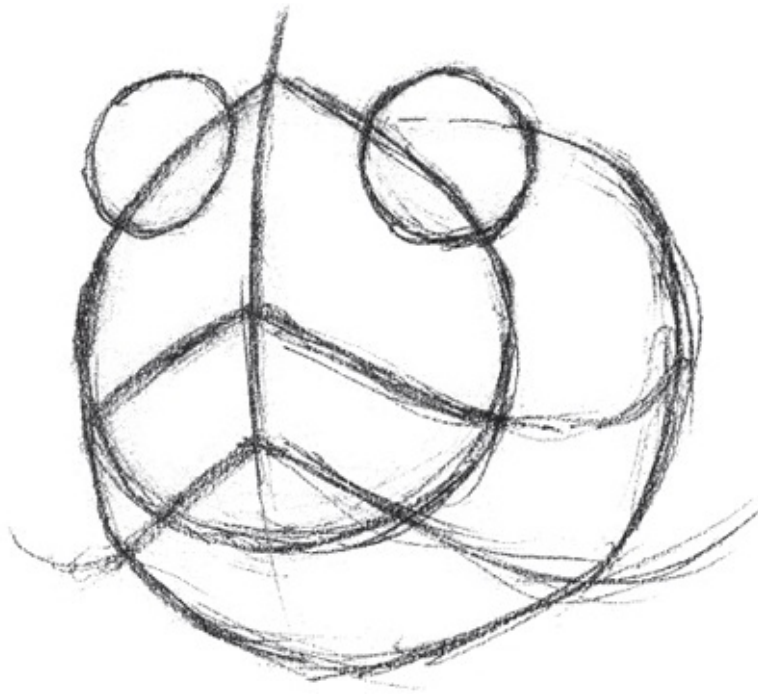


Corn Snake

Note that its head is more oval in shape than the python's head.

turtles and tortoises

The head of a turtle or tortoise has a “beaked” appearance. These animals have no outer ear openings but can sense some sounds and vibrations.



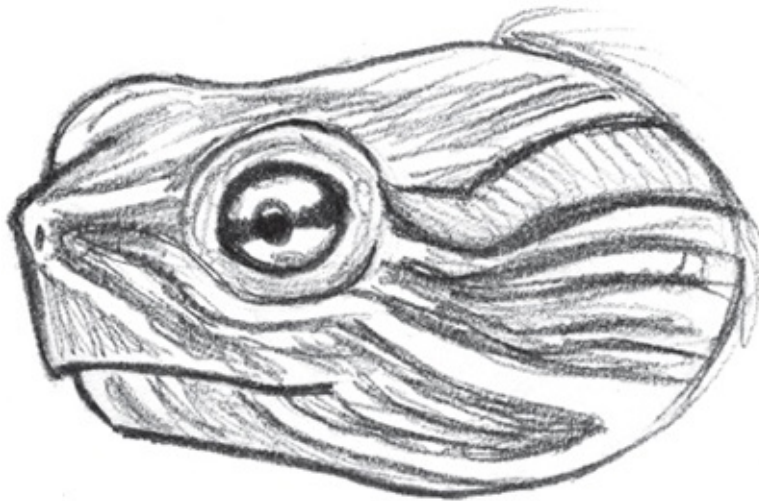
Red-Eared Slider

These sketches show the basic shapes used to construct these heads. The drawing (above) suggests a teardrop shape added to a circle while the one above is somewhat trapezoidal in shape on the face and circular around the rest of the head.





Here the guidelines have been erased and the final outlines are drawn in.



The final drawings show the markings on the turtle's head.

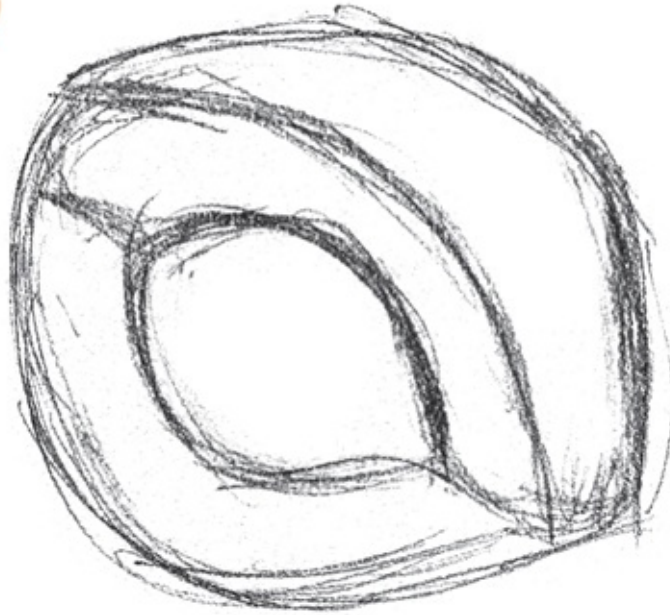
eyes

Some lizards have eyes that can move independently of each other, like an anole or chameleon. Many lizards have movable eyelids, so they can blink the way we do. However, some lizards, such as certain species of geckos, do not; instead, they have a clear membrane that protects their unblinking eyes. Snakes have no eyelids and cannot blink. Their eyes are protected by a transparent scale called a brille, or an ocular scale. Snake pupils may be round or vertical like

a cat's, depending on the species. Many pet turtles have round pupils with some kind of dark stripe running midway across their eye. Pet tortoises often have dark eyes and round pupils. Both have eyelids. Both have eyelids.

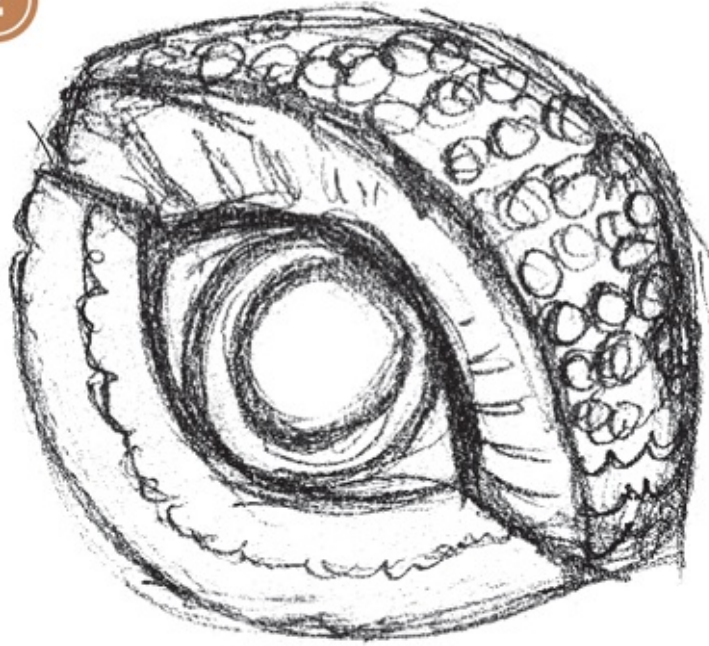
Demonstration: bearded dragon eye

1



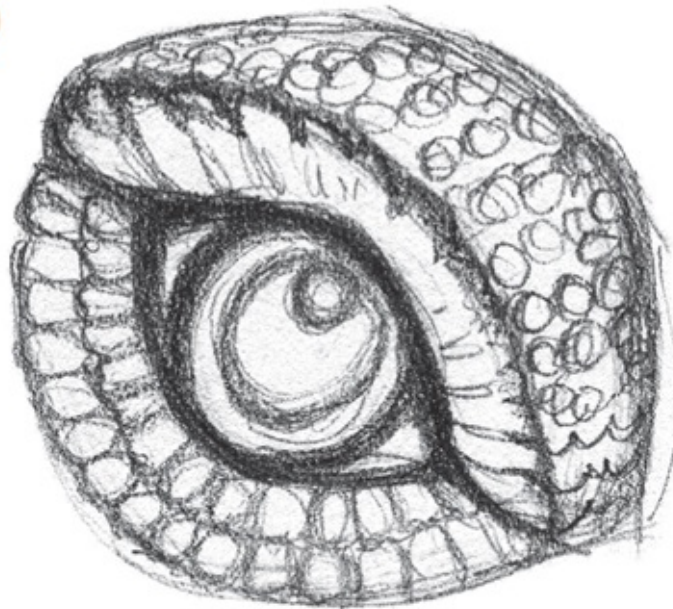
1 First, block in the basic shape of the eyelids and eye.

2

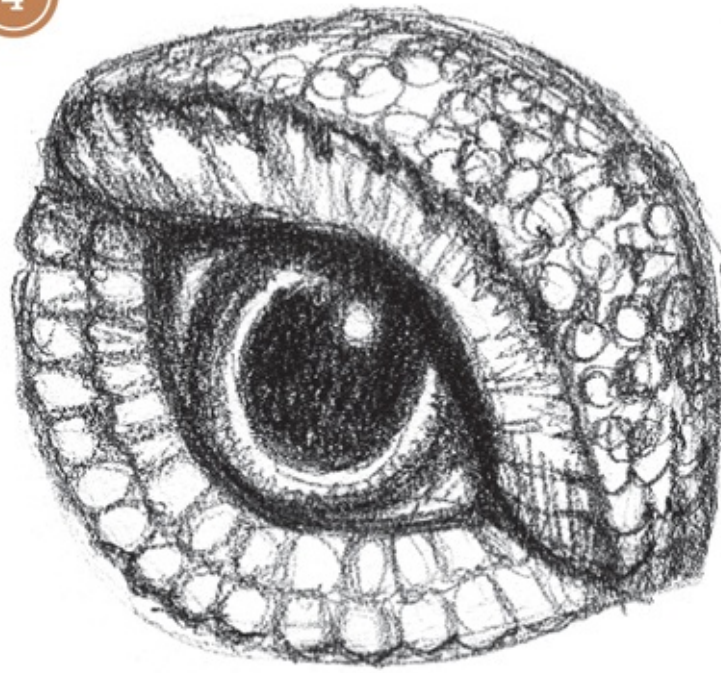


2 Use circular lines to suggest scales. Directly around the eye, block in radiating lines and bumps (like waves from the sun). Draw the iris and pupil.

3



3 Clean up and sharpen the lines on the drawing. Define each scale on the lower and upper eyelids, maintaining the radiating appearance. Add a highlight to the eye.



4 Shade in the pupil and some of the scales. I focused shadows on areas of the upper lid and around the eye. Further define the scales on top, as needed. Add very fine, squiggly lines to the iris, radiating from the center.

nose and mouth

The “nose” of a lizard generally consists of two nostrils at the front of the skull. Lizards may also have teeth, though the size and placement of those teeth vary by species. All snakes have nostrils. Some species, such as pythons, also have pits, which are heat sensors. Most snakes have teeth, but only venomous snakes have fangs. Turtles and tortoises have beaklike, hard-rimmed mouths. Their nostrils are usually placed toward the tip of the nose.

Lizards can open their mouths wide to grab food or make a threatening “gape.”



A bearded dragon strikes a menacing pose. You can see its “upper palate” here, as well as the tip of its tongue (resting on the tip of the lower jaw).

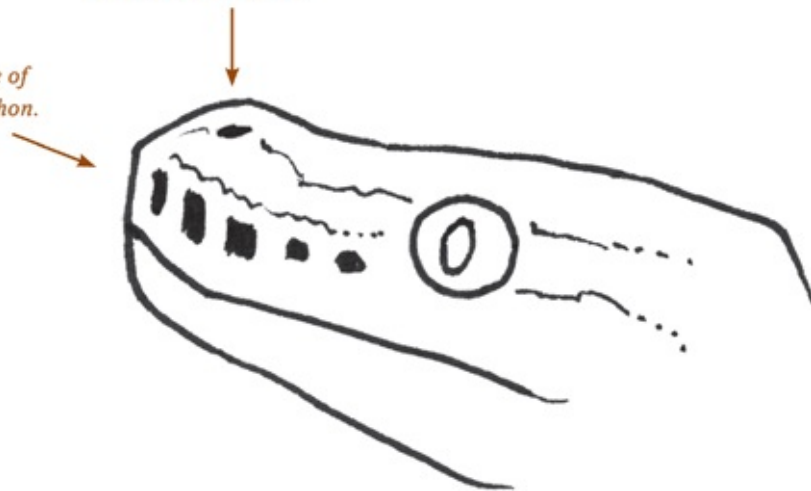
snakes

Snakes’ jaws are attached by a flexible ligament and can be stretched extremely wide in order to allow the snake to swallow large prey animals.



The python's nostrils.

*The pits (lower line of
holes) of a ball python.*

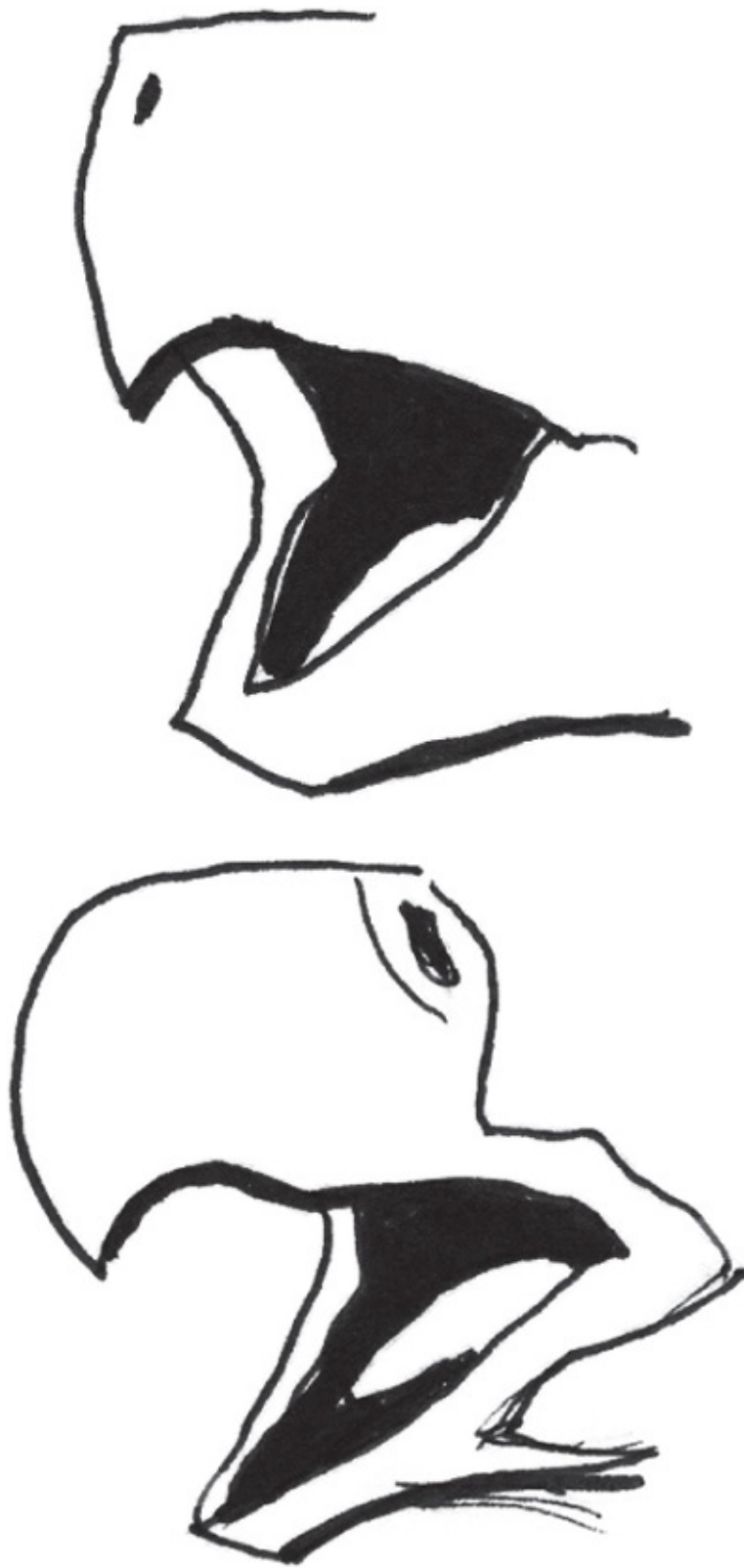




Rather than using its nostrils for smelling, a snake uses its forked tongue!

turtles and tortoises

Turtles and tortoises have strong jaws.



A turtle's mouth is somewhat like a bird's beak (below), with a hard edge and no teeth.

ears

Lizards have ears, but they are simple holes on the sides of the head. Snakes and turtles have no visible ears.



A young bearded dragon, showing the ear opening behind the eyes and mouth.

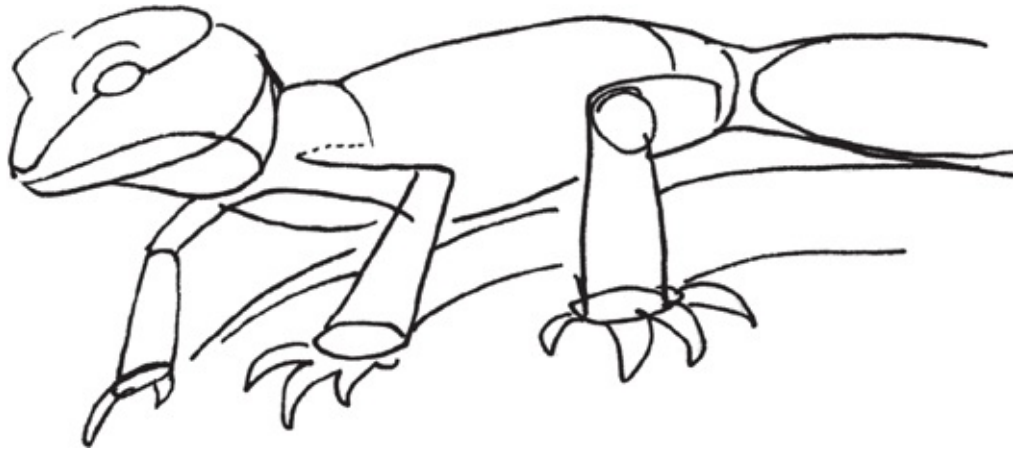
Body and Tail

The body of a lizard often has a somewhat “squat” or crouched appearance. Snakes have no legs and move by slithering on the ground, using their scales and muscles to aid them. The body of a turtle or tortoise is enclosed by its shell. The shell of a turtle consists of the carapace (on top) and the plastron (underneath) that join at the sides. The turtle’s head, legs, and tail stick out from openings on the side. Most turtles and tortoises can withdraw at least partially into their shells, though some species are able to do it more completely than

others. Their tails tend to be short and tapered.

lizards

Lizards have long, tubular bodies.



Lizards have long bodies and usually have long tails. In some lizards, if the tail is broken off, it can regenerate and grow back.

Angles

There are many sharp angles to the body and legs of leopard geckos.



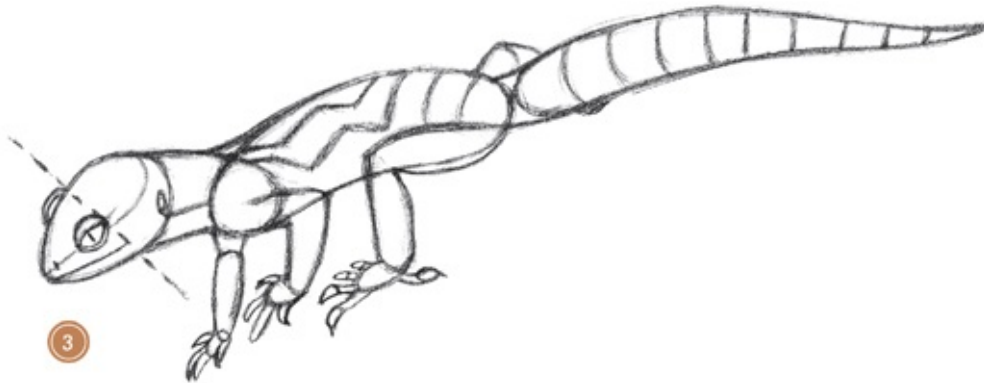
Demonstration: leopard gecko, hb pencil



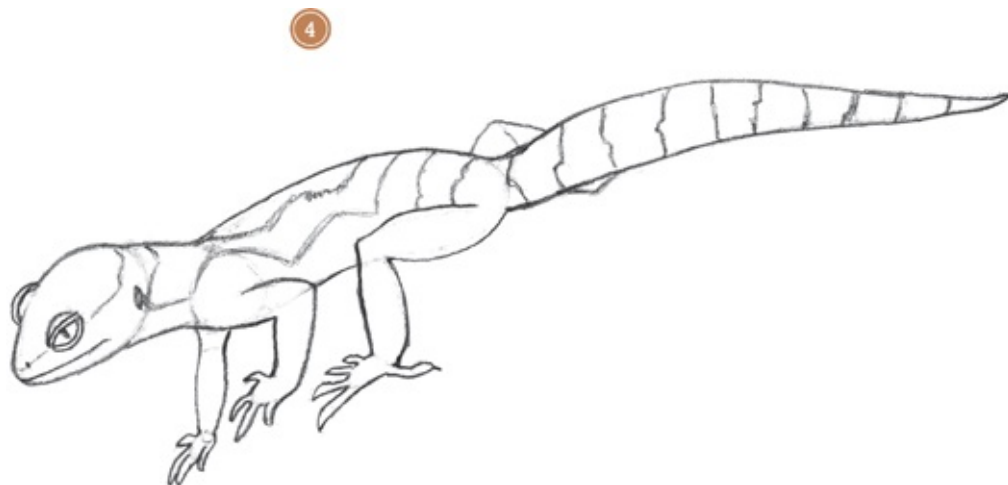
1 First lightly block in the gecko's head, eyes, body, and tail with a pencil.



2 Add basic shapes for the legs, feet, throat, nostrils, eyelids, and tail.

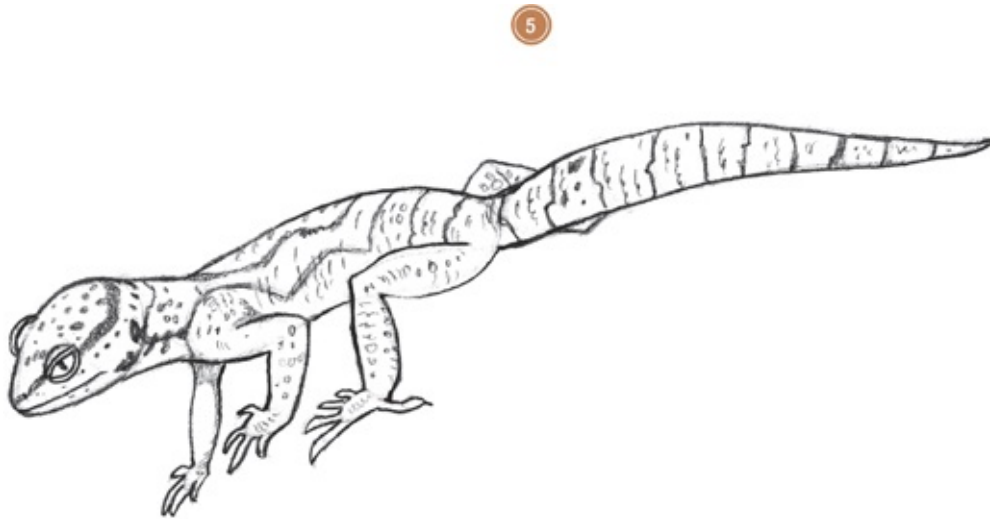


3 Now draw in the toes on each foot. Add the ear and more of the eyelid. Begin blocking in some of the pattern on the gecko's skin.

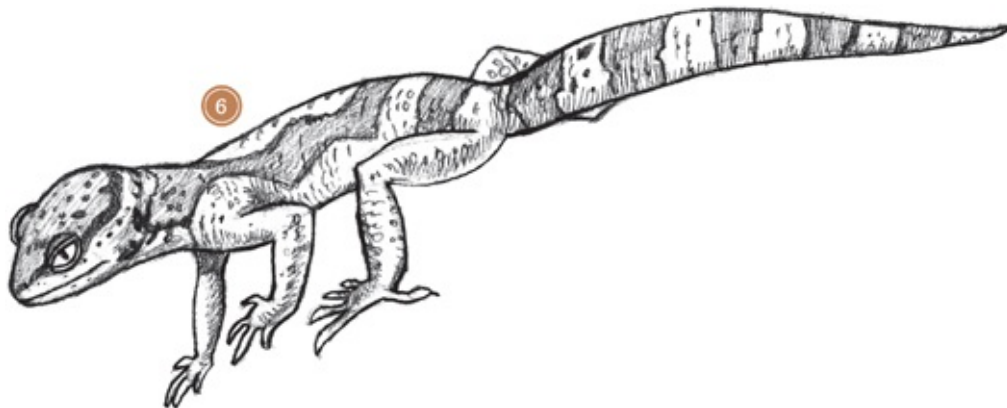


4 Erase some of the guidelines to clean up the drawing, and

then darken the outlines and pattern. Add some irregularity to the outlines of the gecko's pattern for a natural look. Finish the eyelid.

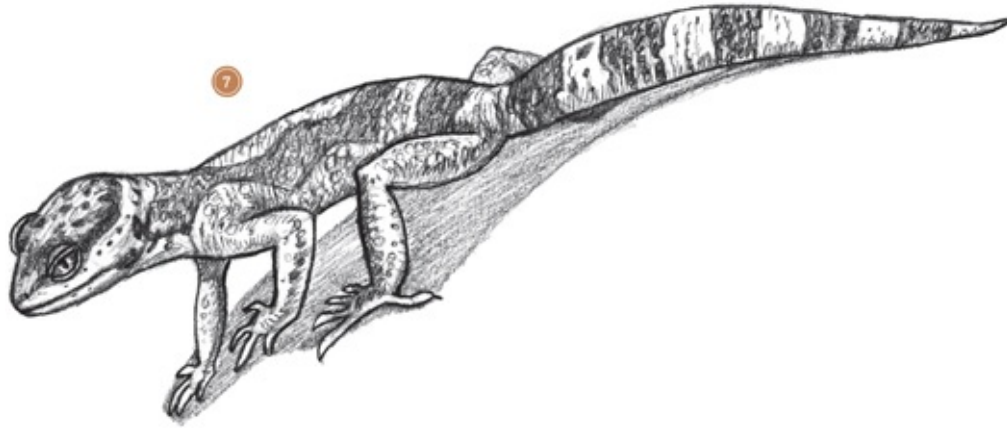


5 Sketch some of the dark spots and patches of the skin's pattern. Draw the shadow on the far front leg. Begin adding skin texture. Leopard geckos have soft skin covered with tiny scales. It does not look "scaly," the way most lizards or snakes do, but it does have a bumpy yet delicate appearance.



6 Shade in the dark patches of the gecko's skin, leaving some of the darkest spots visible. Add light shadows to the underside of the gecko's head and body, and some shading to

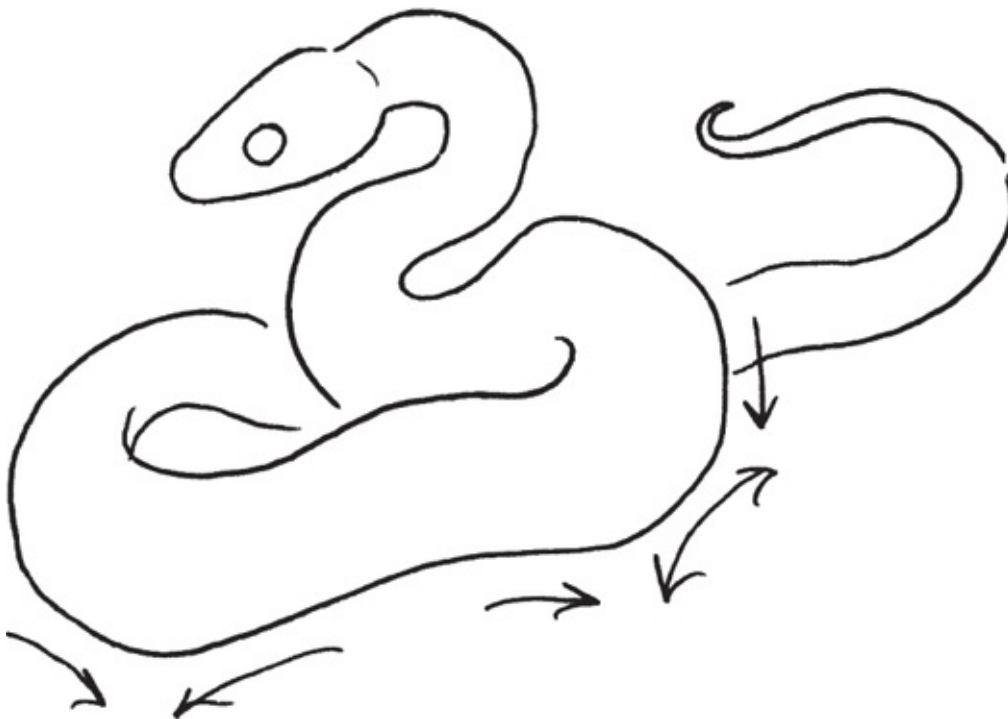
the gecko's legs.



7 Shade in the gecko's eye. Leopard geckos can appear to have a light-colored "iris" around their pupils and a darker eyeball. Go back over the entire drawing, adding more detail with circles and squiggly lines that indicate the bumps and lines of the gecko's skin. Do this in both the dark and light areas. Further refine the shadows. Finally, add some shading to hint that the gecko is standing on a curved surface.

snakes

The snake's head, body, and tail all flow together. When drawing snakes, the simplest way to think of the body is as an often S-shaped tube that tapers on both ends.

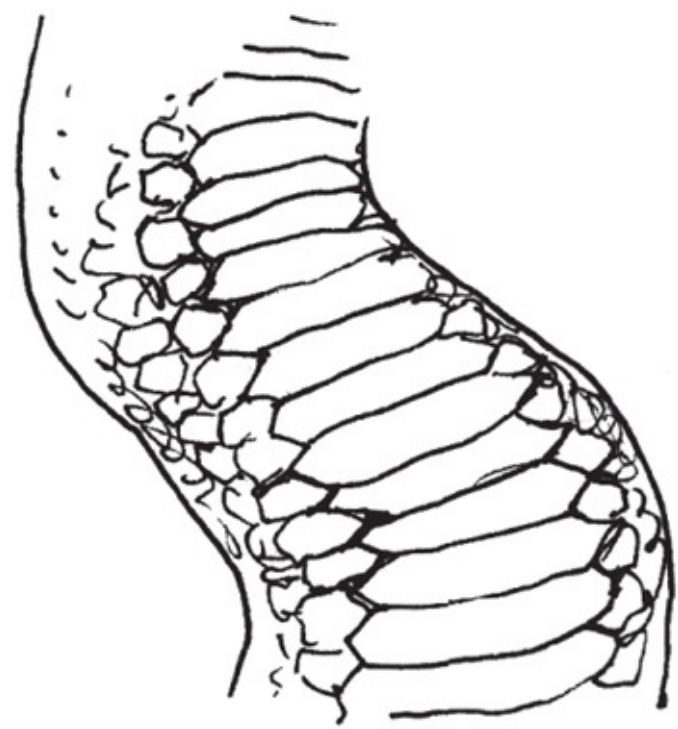
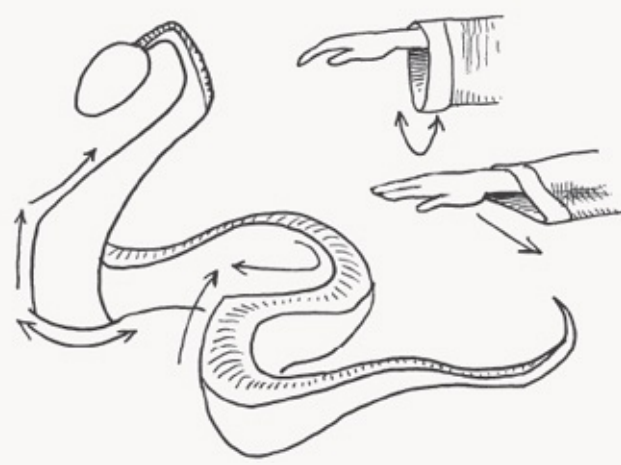
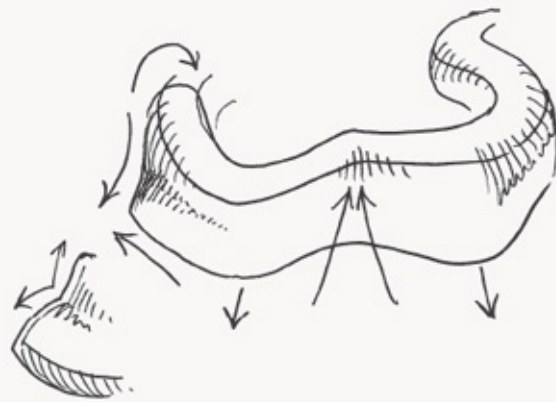


The Snake Body

In this drawing, the snake's body angles in and out (as shown by the arrows), creating the appearance of depth and movement. This is a corn snake. The body of a smaller snake often appears rounder, compared to that of a larger snake, which may be more noticeably angular.

Tricks for Drawing Snakes

For a little more detail and “weight” to your drawing, add subtle angles to the snake’s body. Think of the top of the snake as a stripe traveling the length of the snake’s backbone and imagine a fat “belly” draping heavily from that backbone. That fleshy belly flattens out and spreads where it rests on the ground. Where it lifts up from the ground, the sides and belly are thinned a bit as they hang from that top stripe. For instance, think of a long, loose shirtsleeve. When hanging loose, it is about the width of the arm. When the arm rests on a table, the sleeve may flatten to be much wider than the arm inside. A snake’s body is a little like this. As it moves about, some parts of the body may be resting solidly on the ground and look wider at the bottom. Other parts may be lifted in the air and appear thinner or deeper. The angle of the body to the viewer’s eye also has an effect on its appearance.

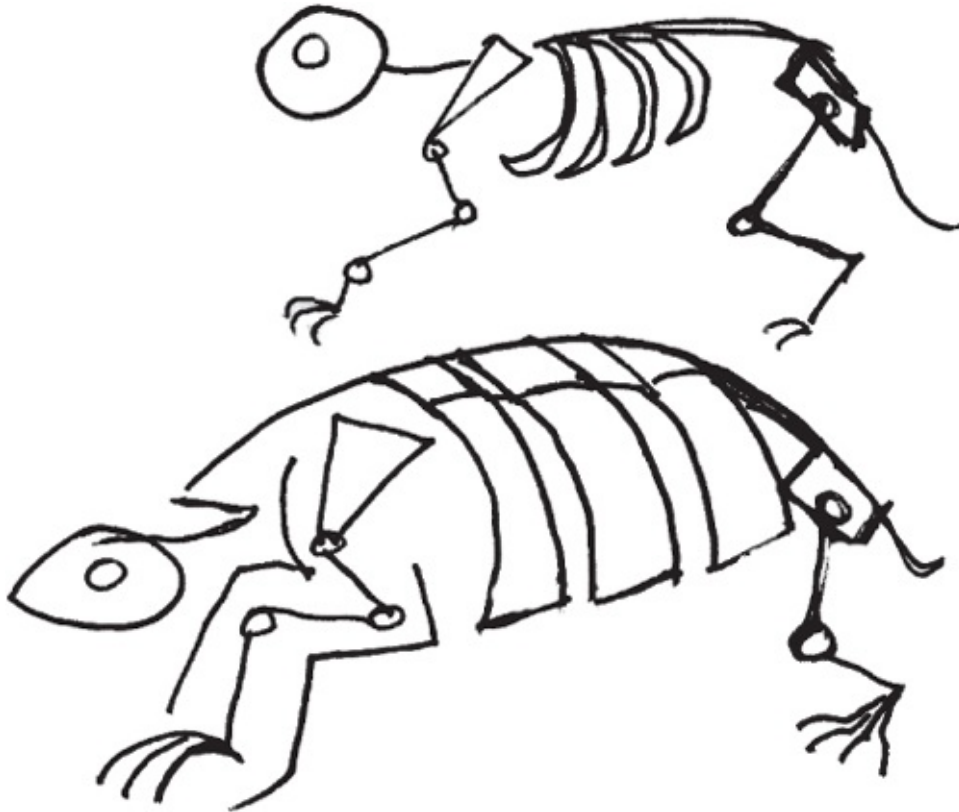


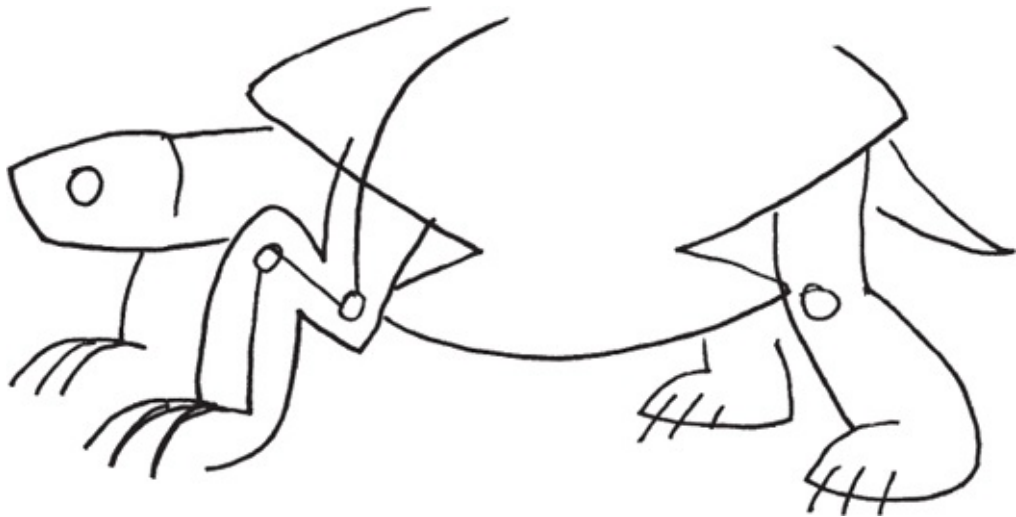
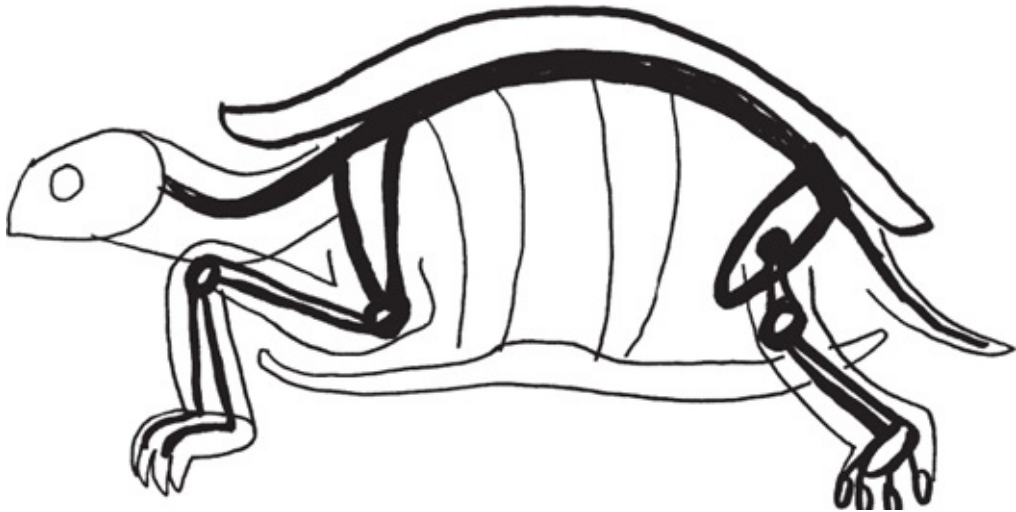
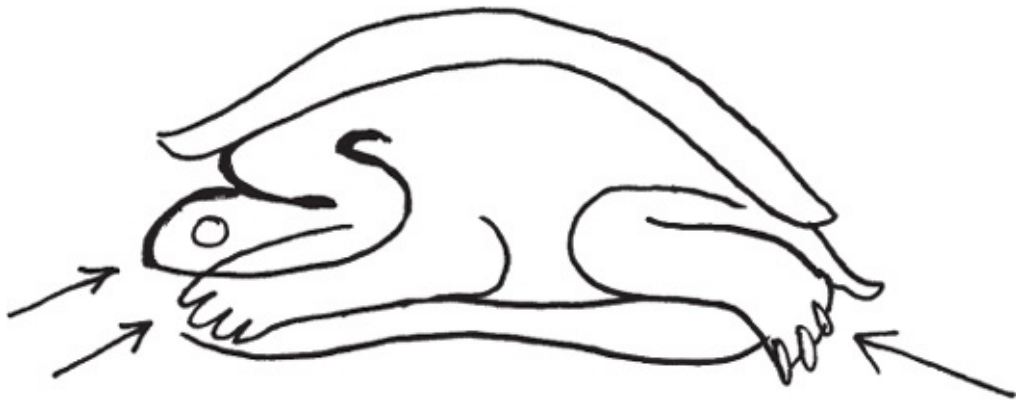
Scales

Snakes have broad belly scales underneath their bodies where they contact the ground. They have scales all over their body. Healthy snake skin looks shiny, but is not moist or slimy at all.

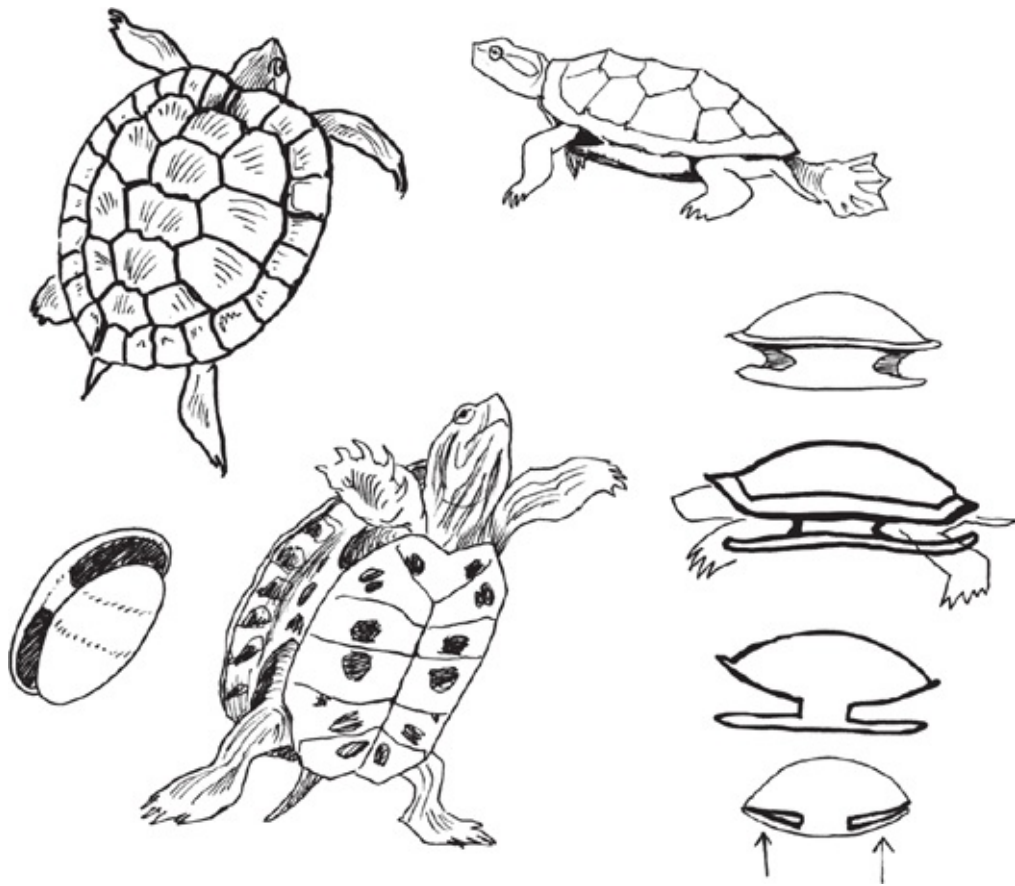
turtles and tortoises

The turtle's shell is, in a very basic sense, an outgrowth of its backbone and ribs. These "ribs" wrap around the turtle's body as a shell and protect its soft insides. It cannot leave its shell. In general, turtles live on or near water, and tortoises are adapted for living on land.





These illustrations show some of this basic skeletal structure. Note how the turtle can withdraw into its shell. The two drawings at top left show the similarity between a mammal skeleton (top) and a turtle (below). Note how the turtle's shell (stylized here) is placed similarly to the mammal's ribs.

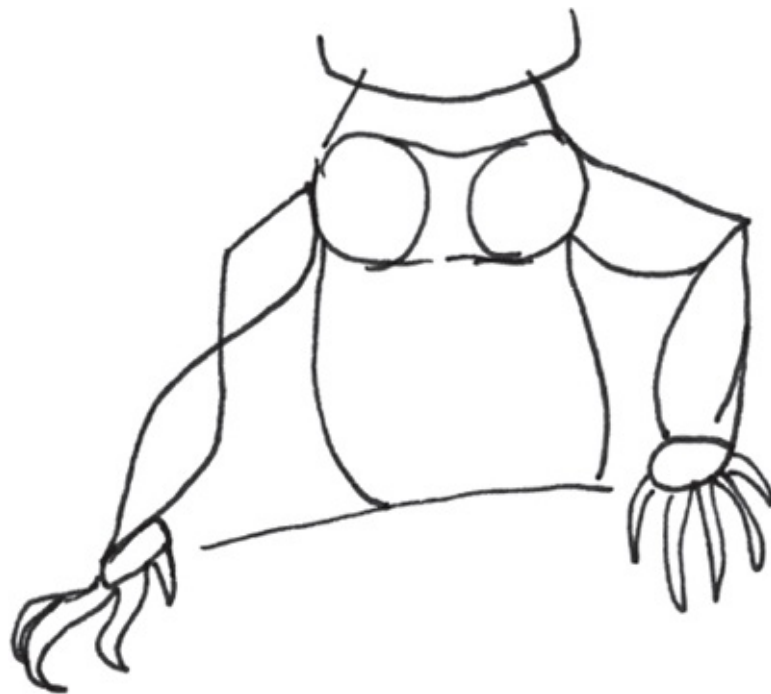


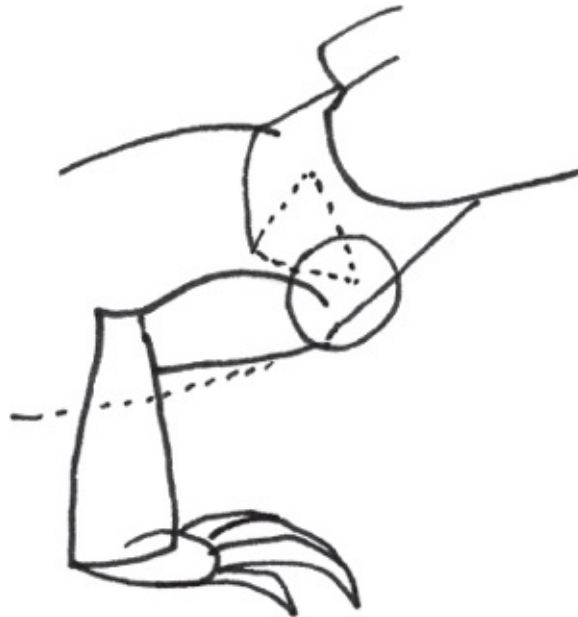
Turtle Shell vs. Tortoise Shell

A turtle's shell often appears a little flatter than a tortoise's shell, which usually looks more highly domed and round. Some turtles can clamp their shells shut using hinges on the plastron (bottom shell). The detailed illustrations here feature different views of a red-eared slider and its shell. Note how the shell wraps fully around the middle of the side of the turtle, but its legs and head poke out in front and behind.

legs and feet

Lizards have front and hind legs that tend to “squat” a bit, with the “elbow” and “knee” held out to the side. Many have feet with long toes and claws at the end. Snakes have no legs. Turtles have flat, webbed feet with claws at the end, perfect for swimming. Tortoises have more clubbed feet, suitable for walking on land.





Lizard's Front Legs and Feet

Note how the elbow is often narrow, while the lower half of the leg may be thick.



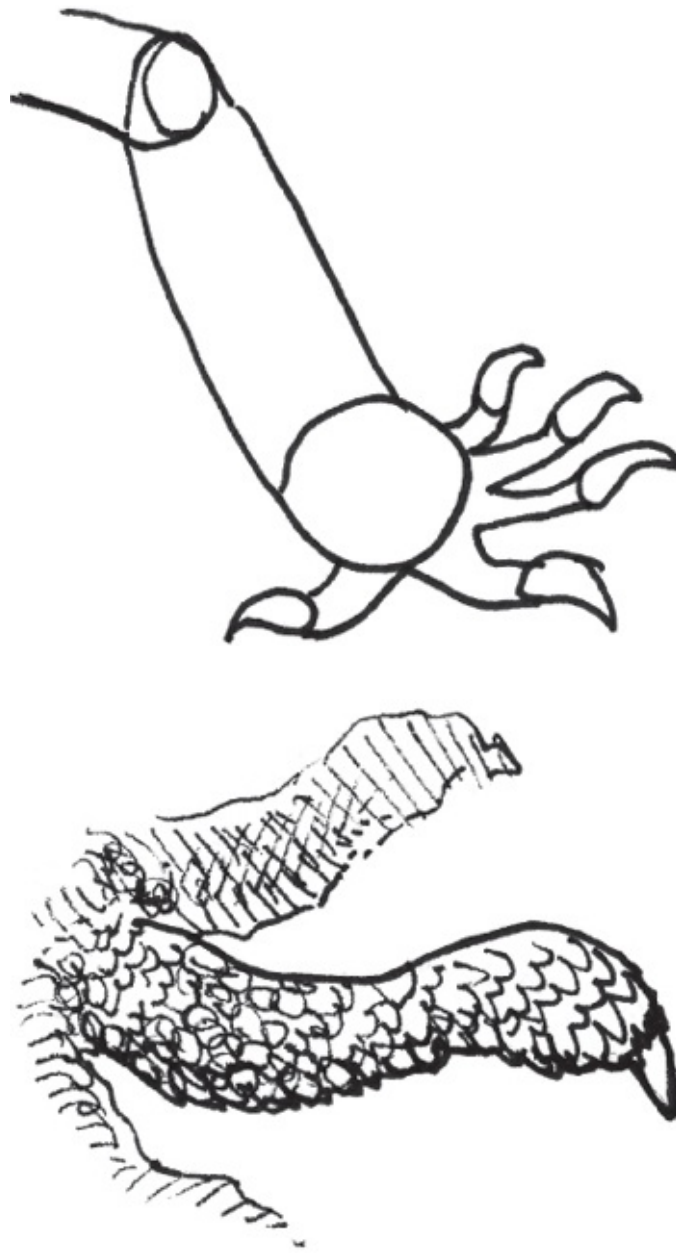
In both their front and hind feet, lizards often have one toe that is longer than the others. This toe is often the one that is the equivalent of our “fourth” or “ring” finger. The other toes vary in length. These legs shown here are front legs.



Hind Legs of a Leopard Gecko

Geckos have slender, delicate legs and toes.

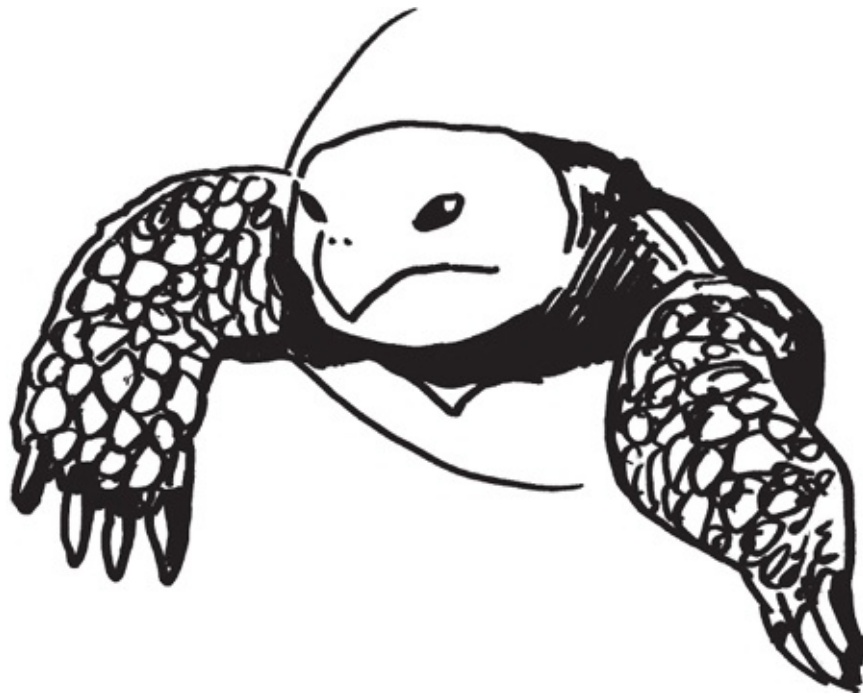




Hind Feet and Toes of a Leopard Gecko

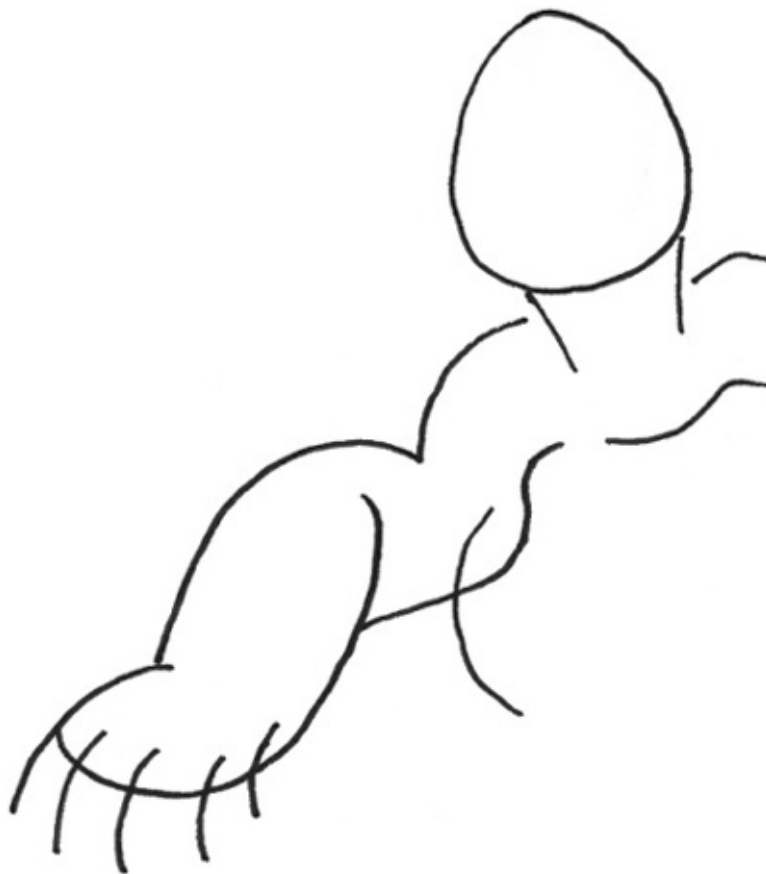
The gecko has many small scales on its toes. Note how the top outline of the toes curves down and then up toward the tip. When you are drawing them, the outer part of the toes can also be approached as teardrop shapes attached by tubes to a circle (the base of the foot).





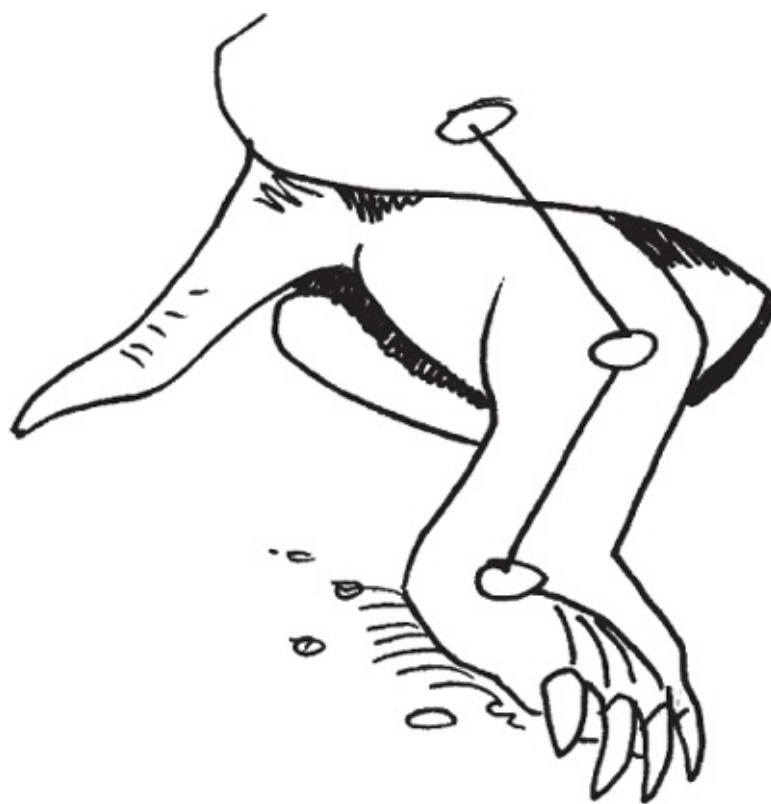
Russian Tortoise Front Legs and Head

In the top two illustrations, we see the tortoise with its head out. It is holding some weight on its legs. The bottom three drawings show the tortoise with its head tucked in and arms drawn together. The tortoise is not putting a lot of weight on its front legs here, instead resting on the belly of its shell.



Front Leg of a Red-Eared Slider Turtle

Note how the stripes of the turtle align with its claws.





Hind legs of a red-eared slider turtle (above) and a Russian tortoise (two above).

Amphibians: Frogs and Toads

Amphibians are usually associated with water. Here we will look at one of the more common types of pet amphibians: frogs and toads. Frogs and toads are well-known for their hopping and jumping form of locomotion. Toads are actually frogs. However, the word *frog* usually refers to a smooth-skinned, water-dwelling animal, whereas a *toad* usually refers to an animal of the family Bufonidae that has warty skin and usually dwells on land. There are exceptions to these rules, however.

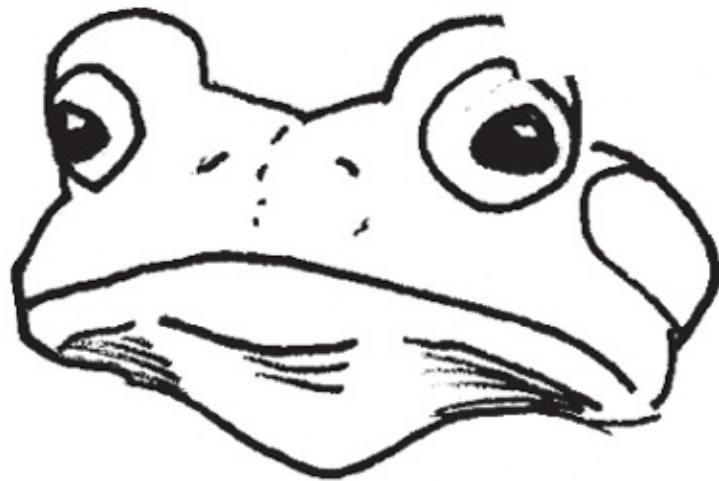


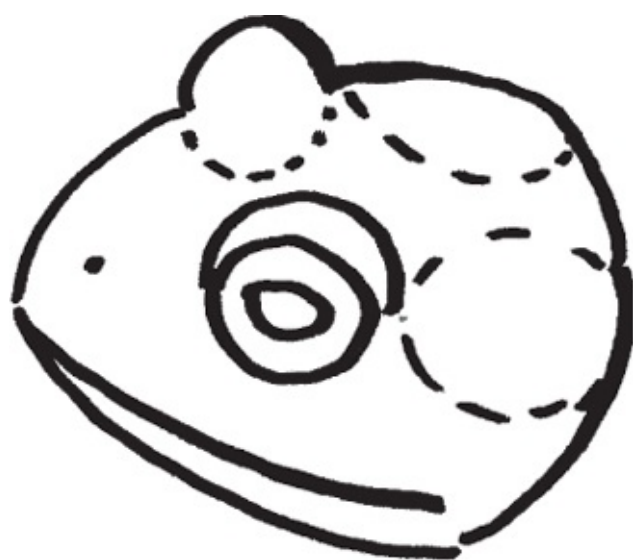
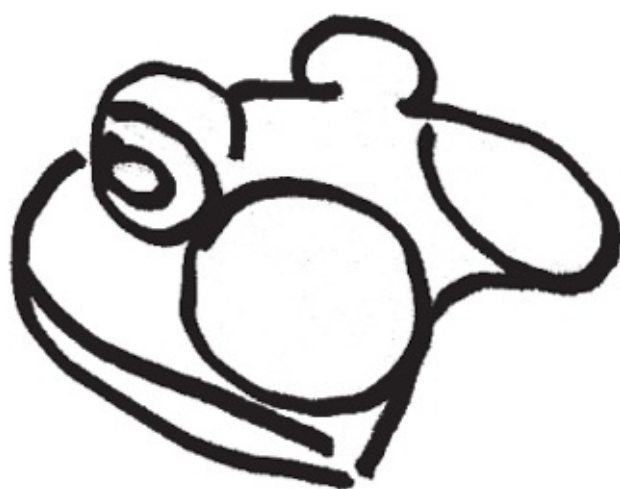
Pacman Frog, or South American Horned Frog

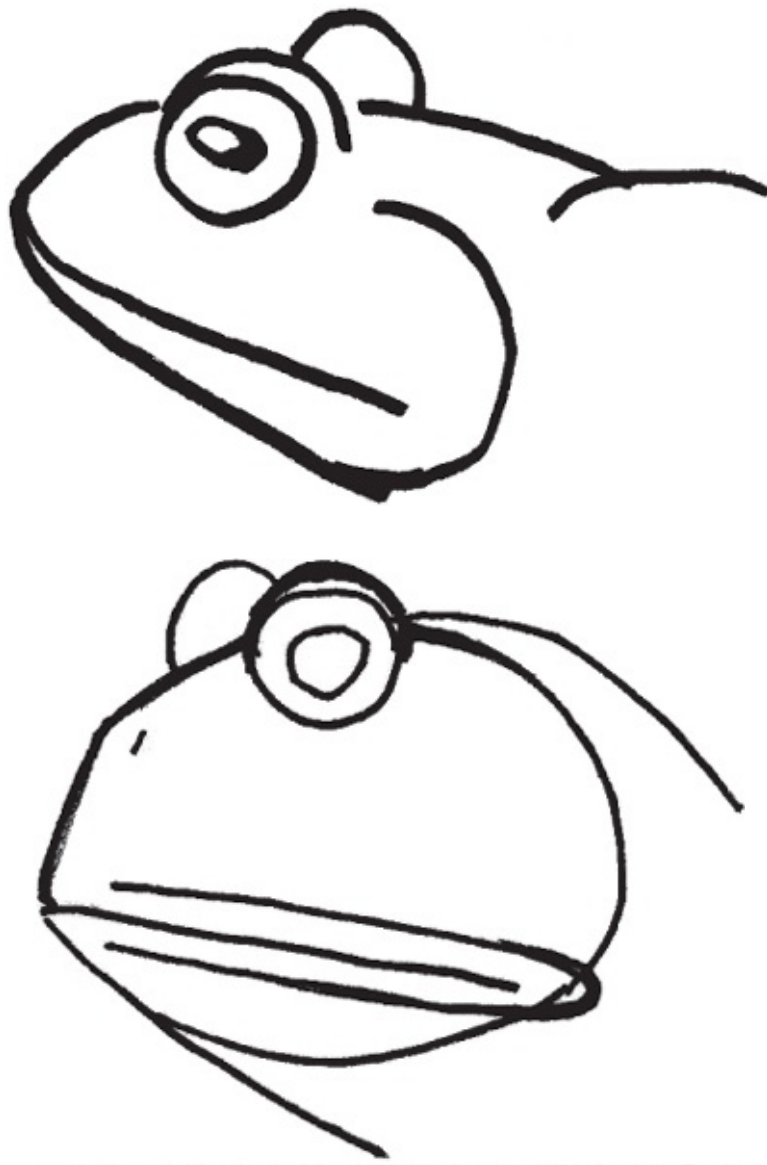
Note how the head resembles a puppet's head, with bulging eyes on top and a wide mouth. Get the basic shapes down (above); then tackle the details.

Head, Nose, Mouth, and Ears

Frogs and toads have somewhat triangular-shaped heads and bulging eyes. They have nostrils. While they don't have external ear openings, they have a tympanum, or eardrum, behind their eyes. This eardrum is more pronounced in some species than others. In toads there is often a large gland (which looks like a bump in the skin) behind the eardrum.





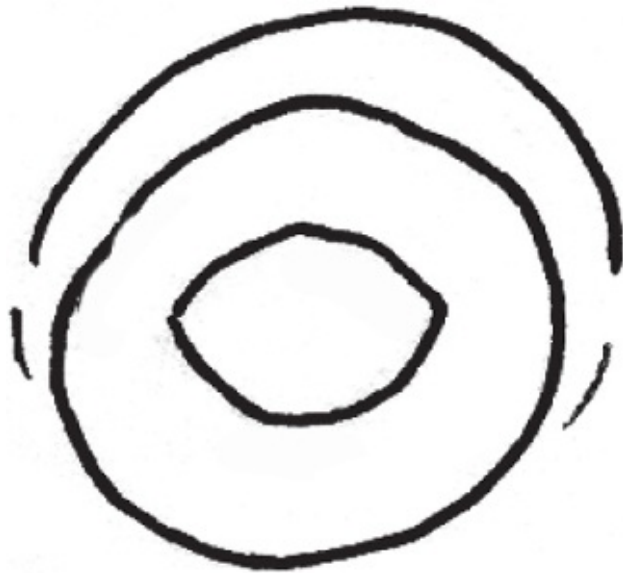
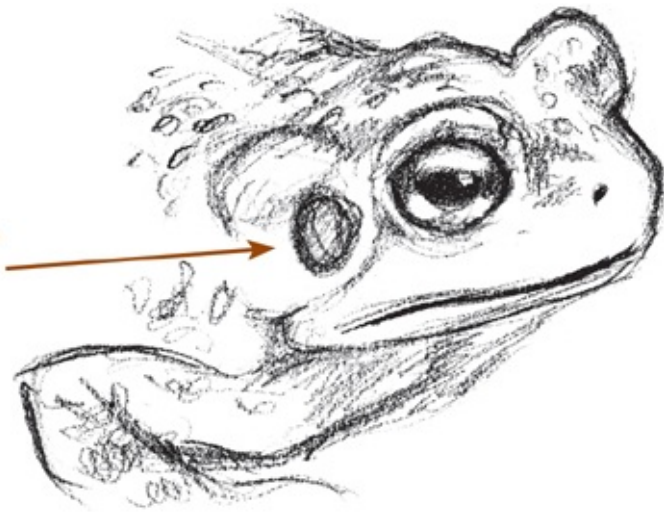


Frog and toad heads.

eyes

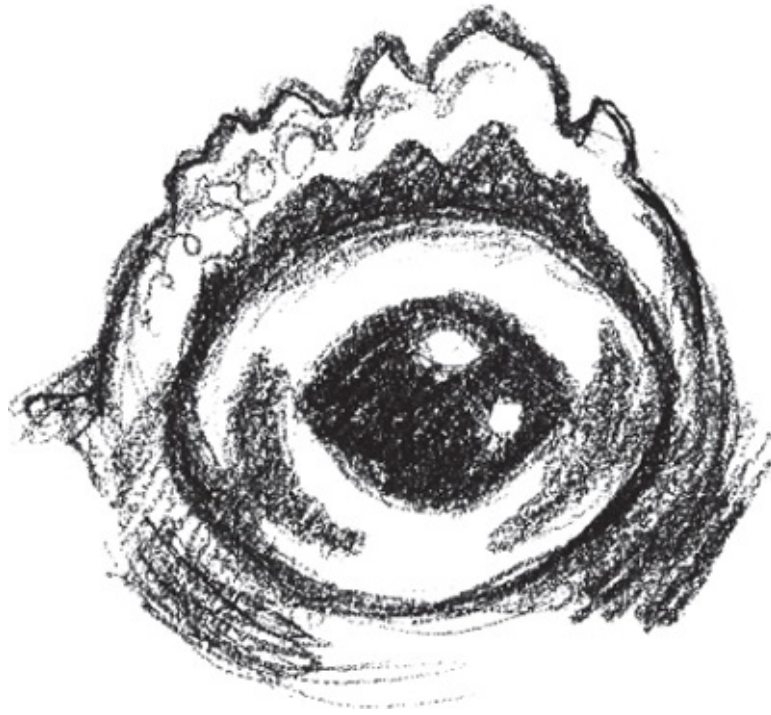
The eyes of a frog or a toad bulge on the top of its head. Various species have different-shaped pupils, ranging from horizontal oval or diamond-shaped pupils to vertical “cat’s eyes.” They can push their eyes inside their head to aid in swallowing!

Ear. This could also be called an eardrum.



Diamond-shaped pupil.



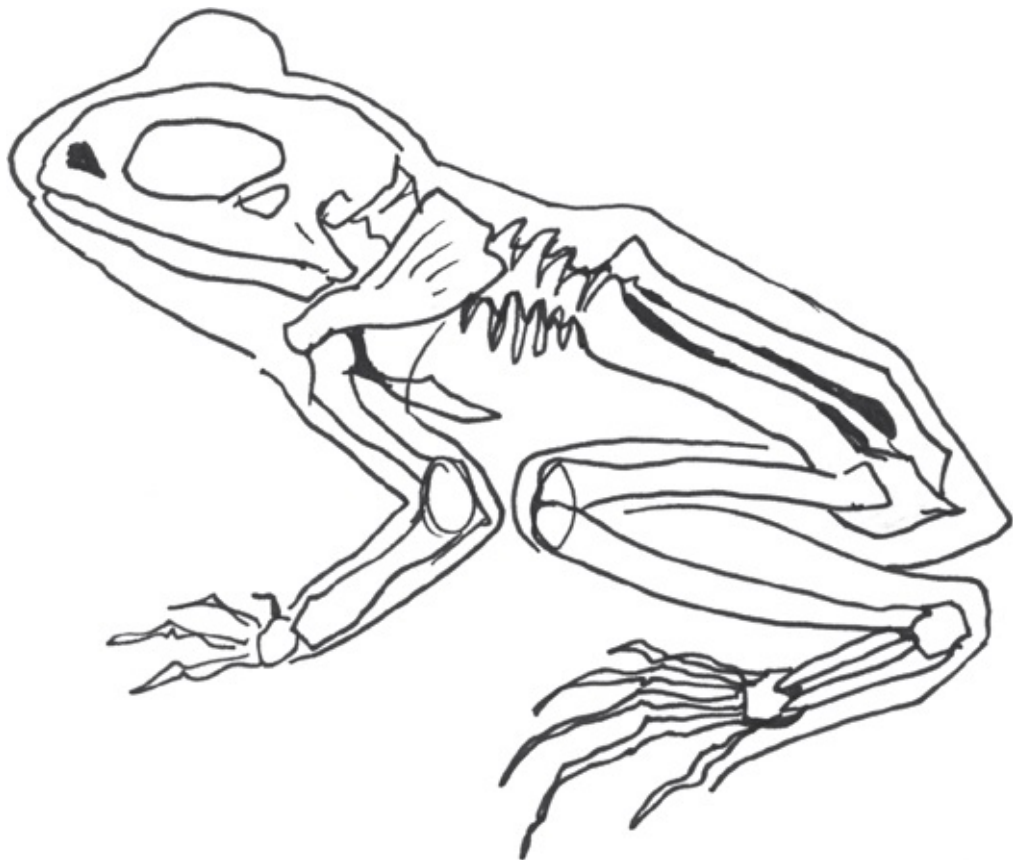


Pacman Frog's Eye

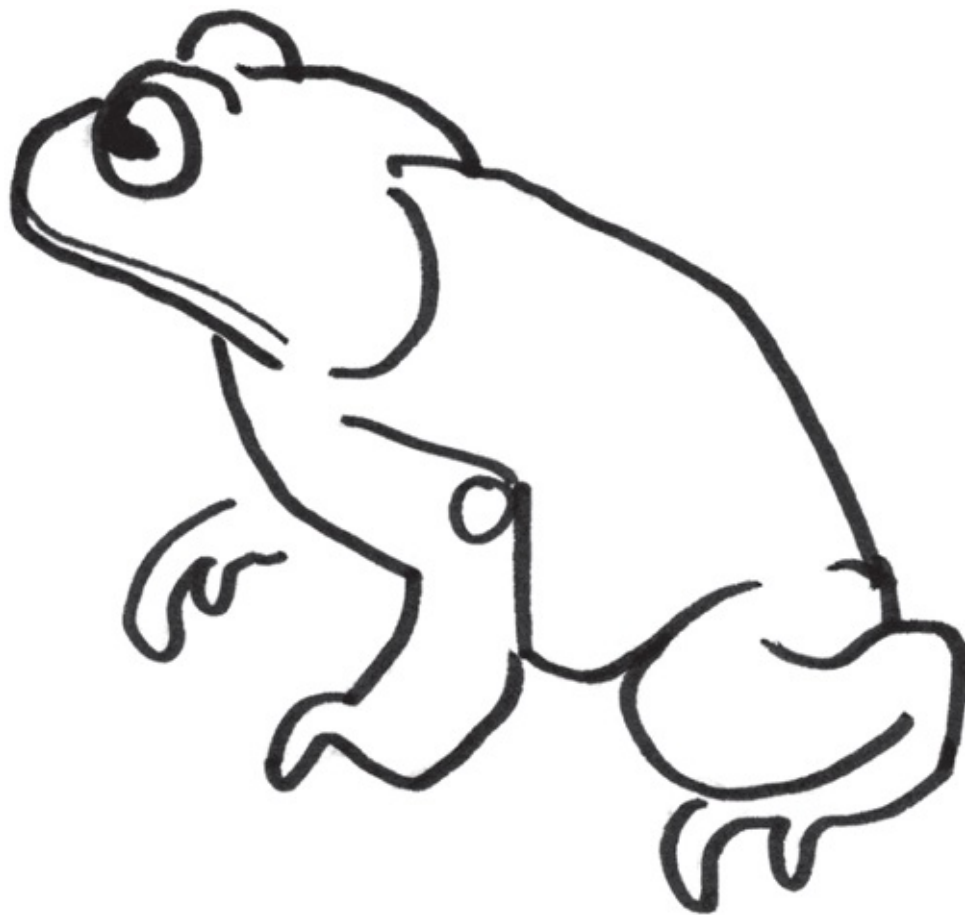
Draw the basic outlines of the eye, including the highlights and eyelids. Begin shading in large sections of the drawing where there are markings or shadows. Refine the edges and darken where needed (such as the pupil).

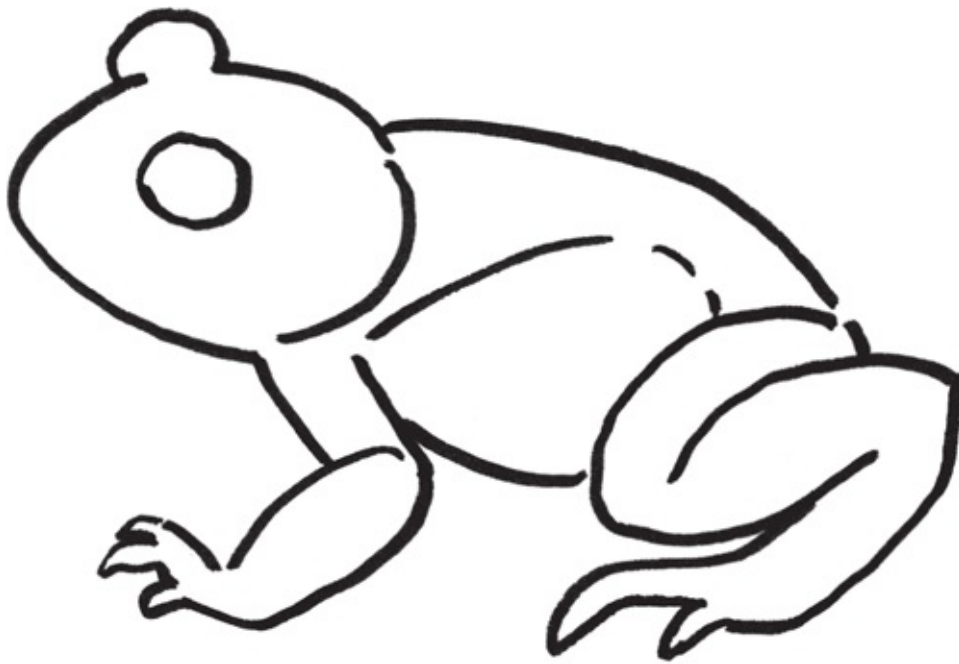
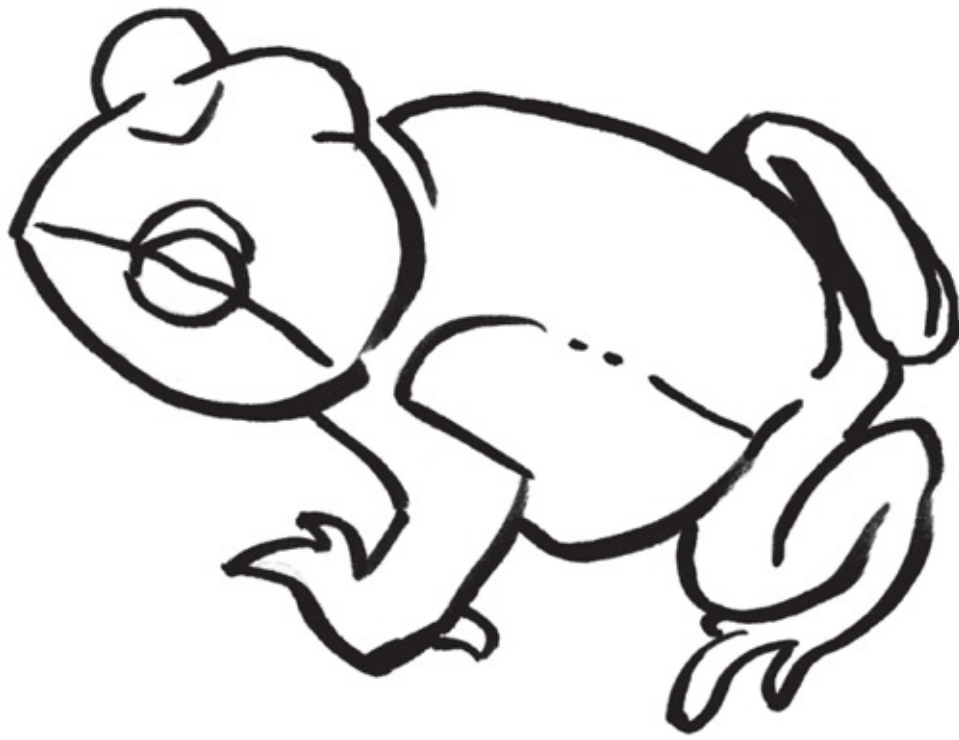
Body and Tail

Frogs and toads have oval or round bodies. Frogs often seem leaner, while toads can appear quite rotund. Neither animal has a noticeable tail (except for a young adult, which just underwent metamorphosis from its tadpole stage; this tail soon disappears).



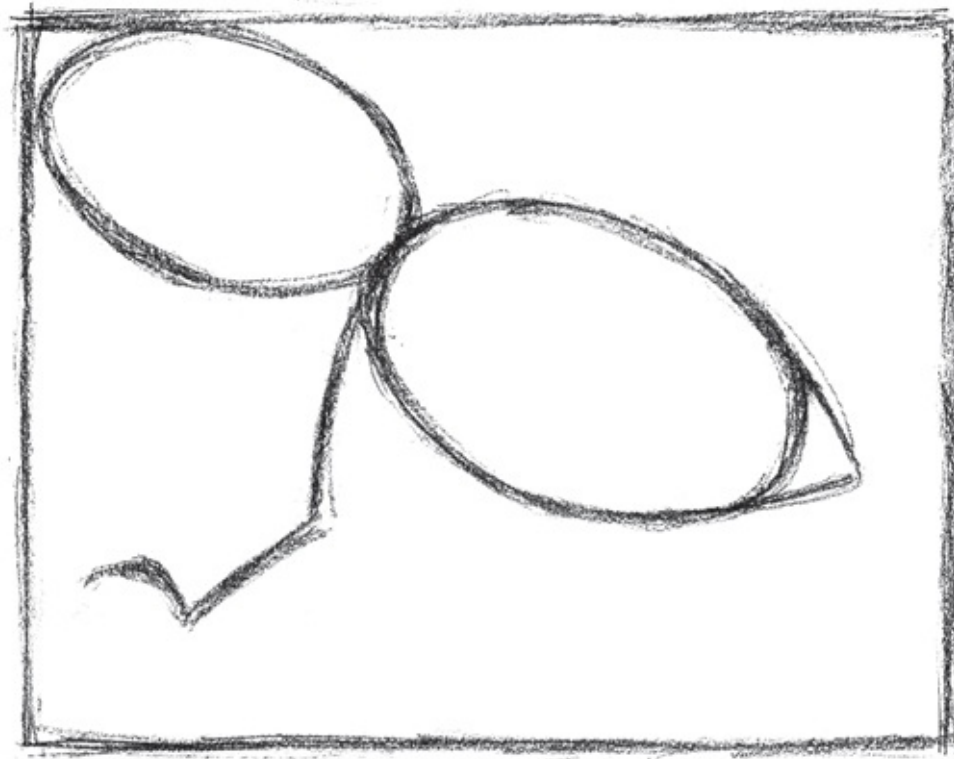
Frog skeleton.





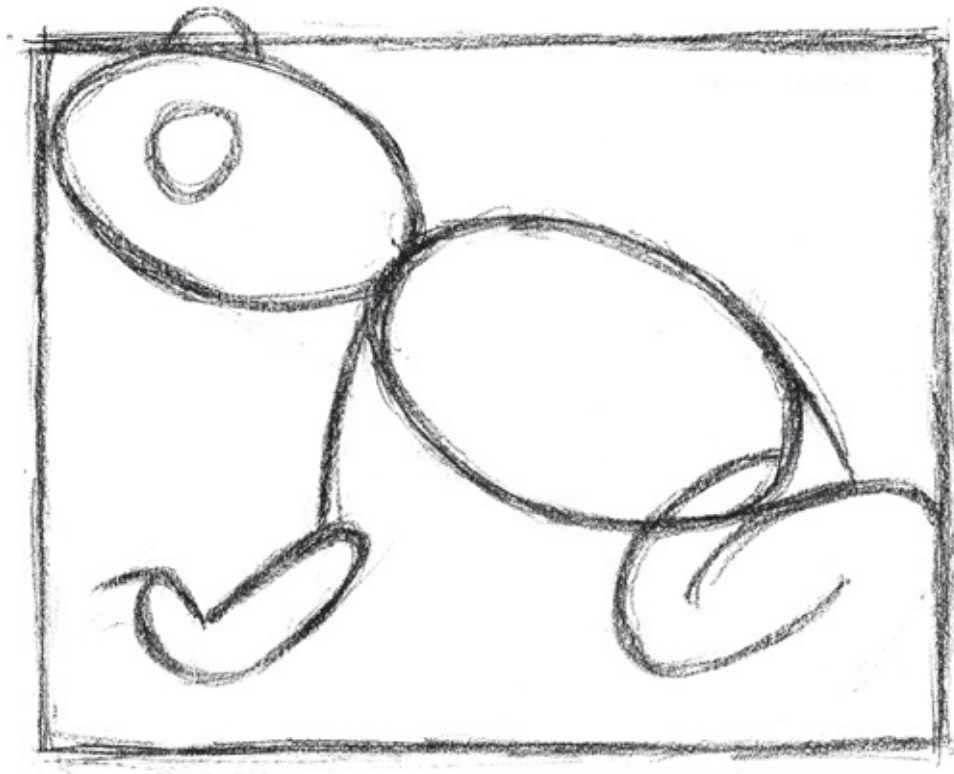
Frog and toad bodies. Note the somewhat S-shaped leg (when sitting, side view). The “heel” of the frog or toad is often raised up from the ground.

Demonstration: fire-bellied toad



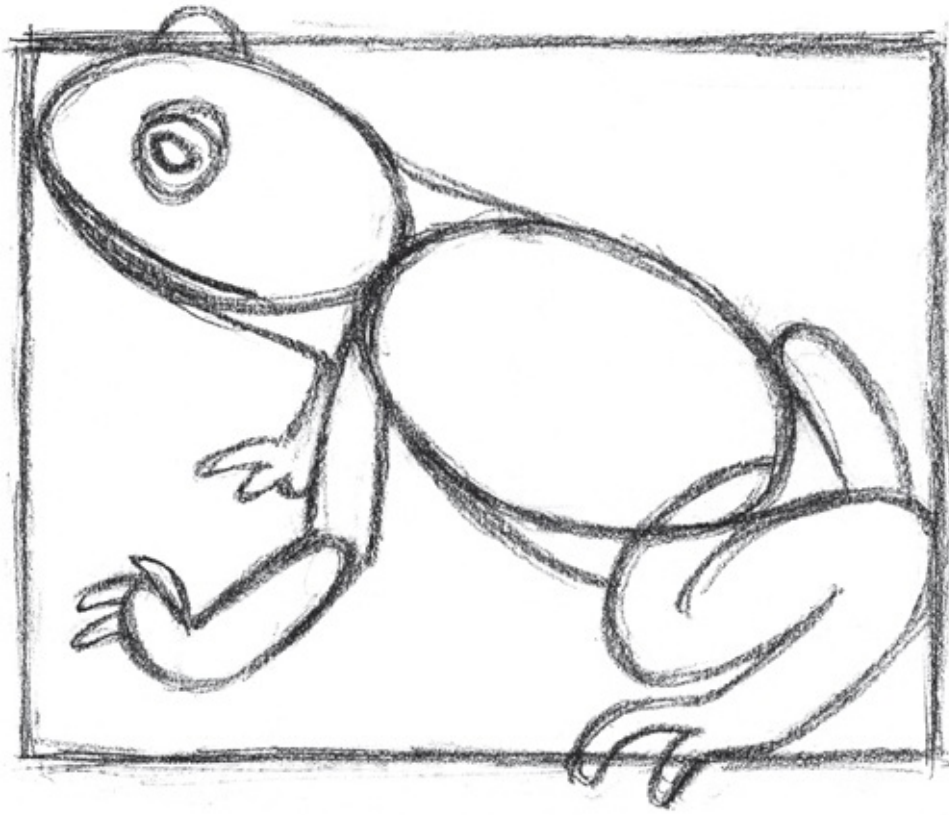
1

1 Use a box shape as a guide. Draw two ovals (almost a figure eight) for the head and body. Add a point to the “tail” end and suggest an arm.



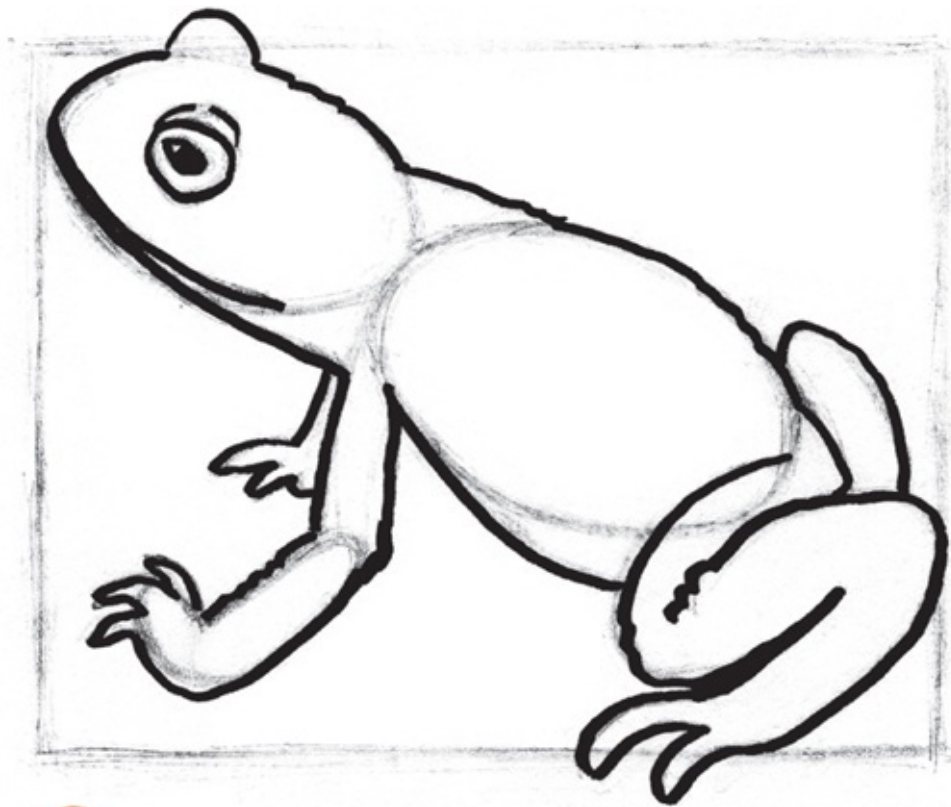
2

2 Add the eyes and begin shaping the arms and legs.



3

3 Connect the head and body, add pupils and a mouth, and finish the belly, legs, and toes.

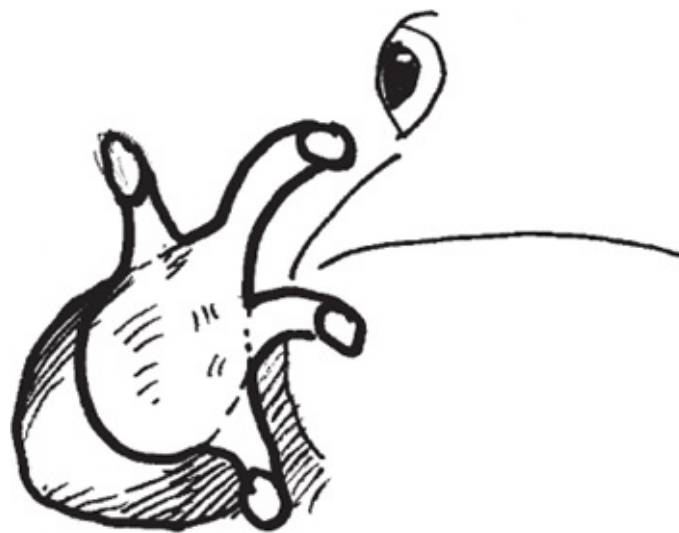


4

4 Ink in the final outline and erase the pencil marks.

legs and feet

Frogs and toads have webbed feet. With their powerful hind legs, they are ready to spring into a leap or hop at any moment.





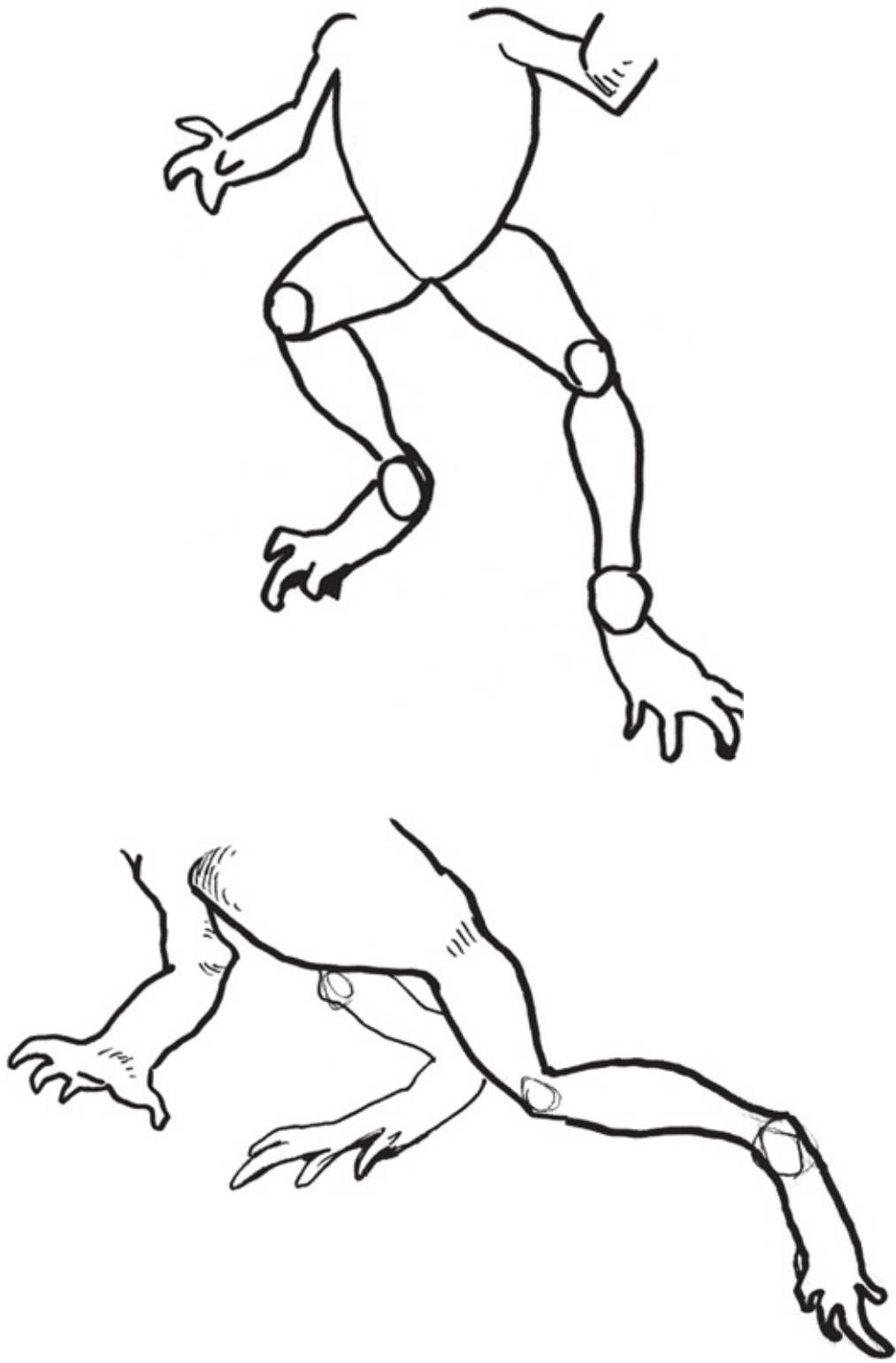
Front Legs of Frogs and Toads

Note that the front foot sometimes has the appearance of a “thumb” and then three “fingers,” of which the middle one is the longest. Their front feet often point inward, giving them a “pigeon-toed” appearance.





Hind feet of a frog and a toad.

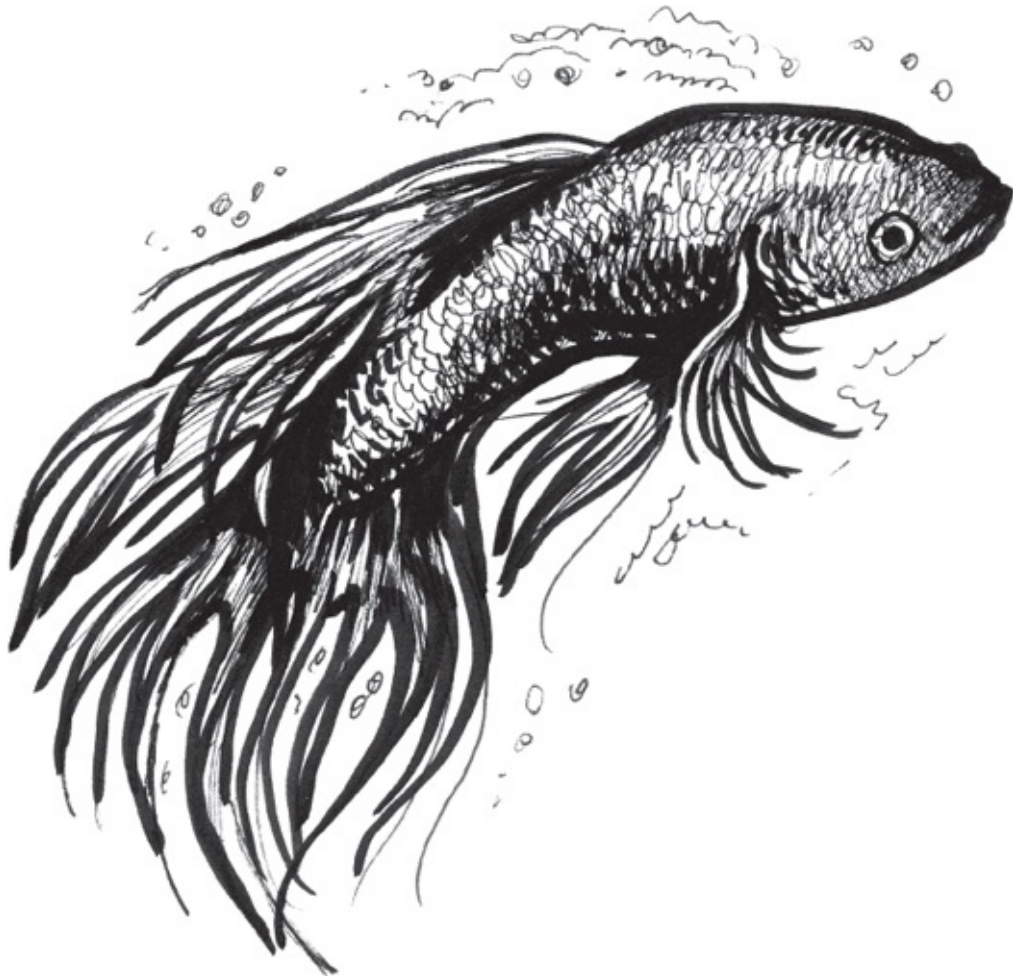


A toad's hind legs.

Fish

Fish have a simple form that comes in a variety of shapes,

colors, and sizes. This section will focus on goldfish and betta fish. Goldfish are one of the earliest species of fish to be domesticated and are a common aquarium fish today. Betta fish (or Siamese fighting fish) have long, beautiful, flowing fins.

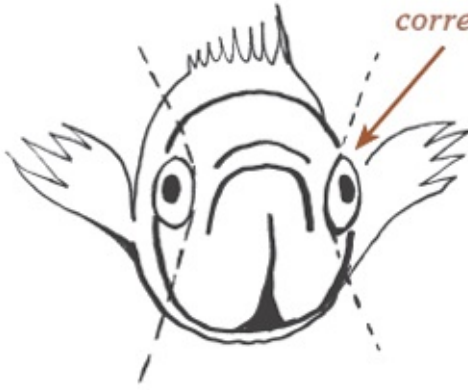


Male crowntail betta fish.

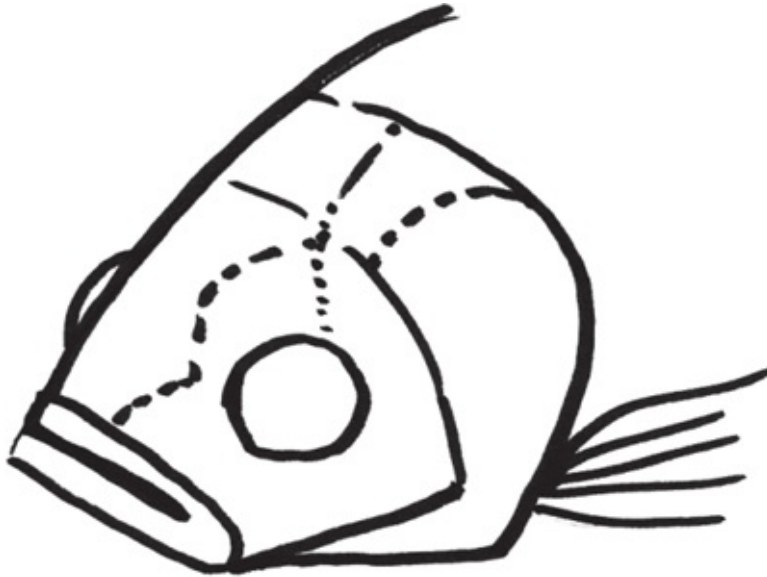
Head, Eyes, Ears, Nose, and Mouth

Fish heads are wedge-shaped, with prominent eyes. Their lips may protrude out as their mouths gape open. Fish do not have a visible ear.

Visualizing this fish with a somewhat hourglass-shaped face can help in correct placement of the eyes.

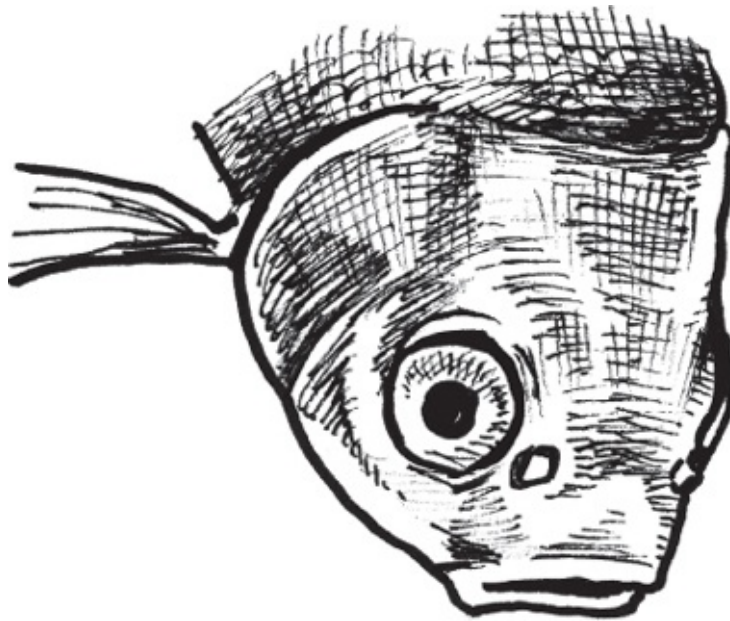
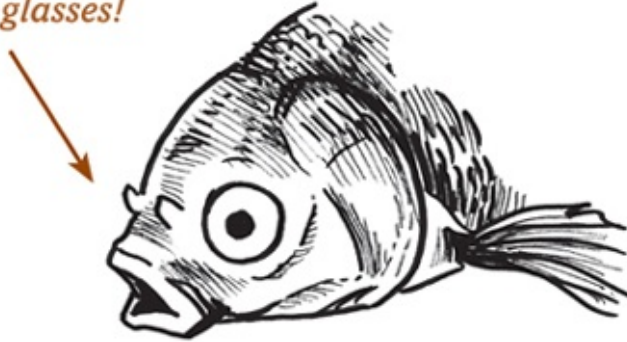


There are subtle angles and curves on the top of this fish's head.



Looking down at a three-quarter angle on a goldfish. From this angle, the fish's mouth is almost horseshoe-shaped, broadening out from there to the rest of its face.

The nares of a fish. Note that they look a little like reading glasses!

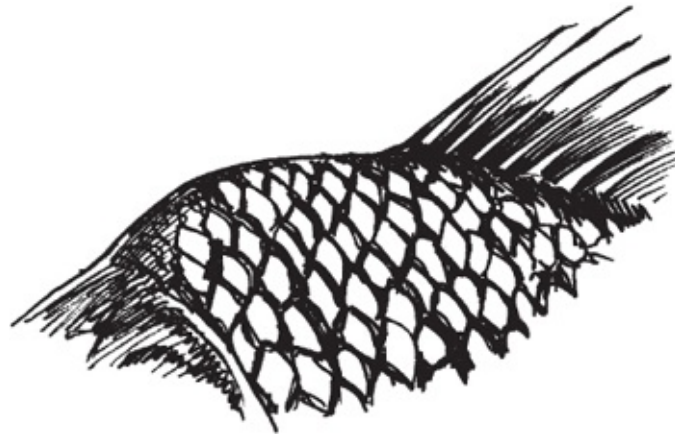
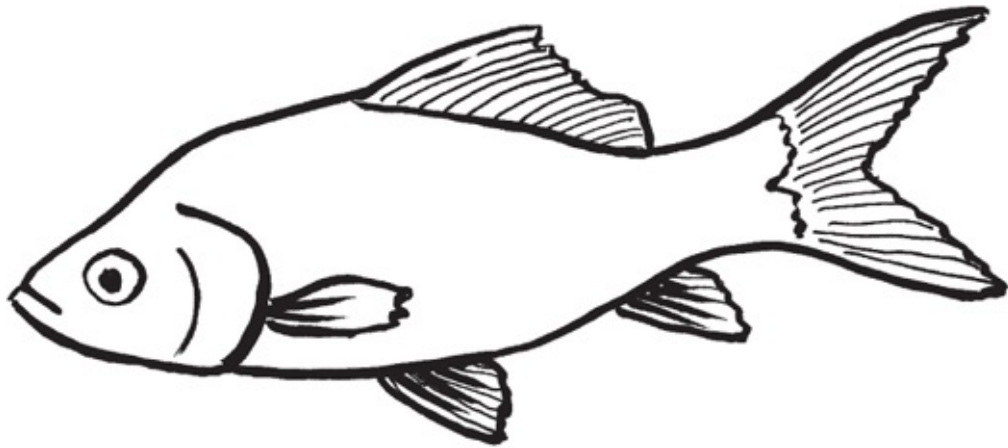
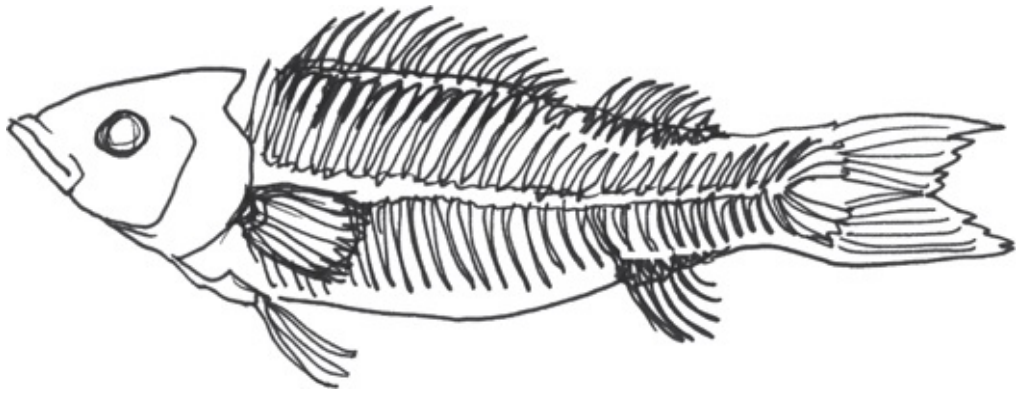


Goldfish

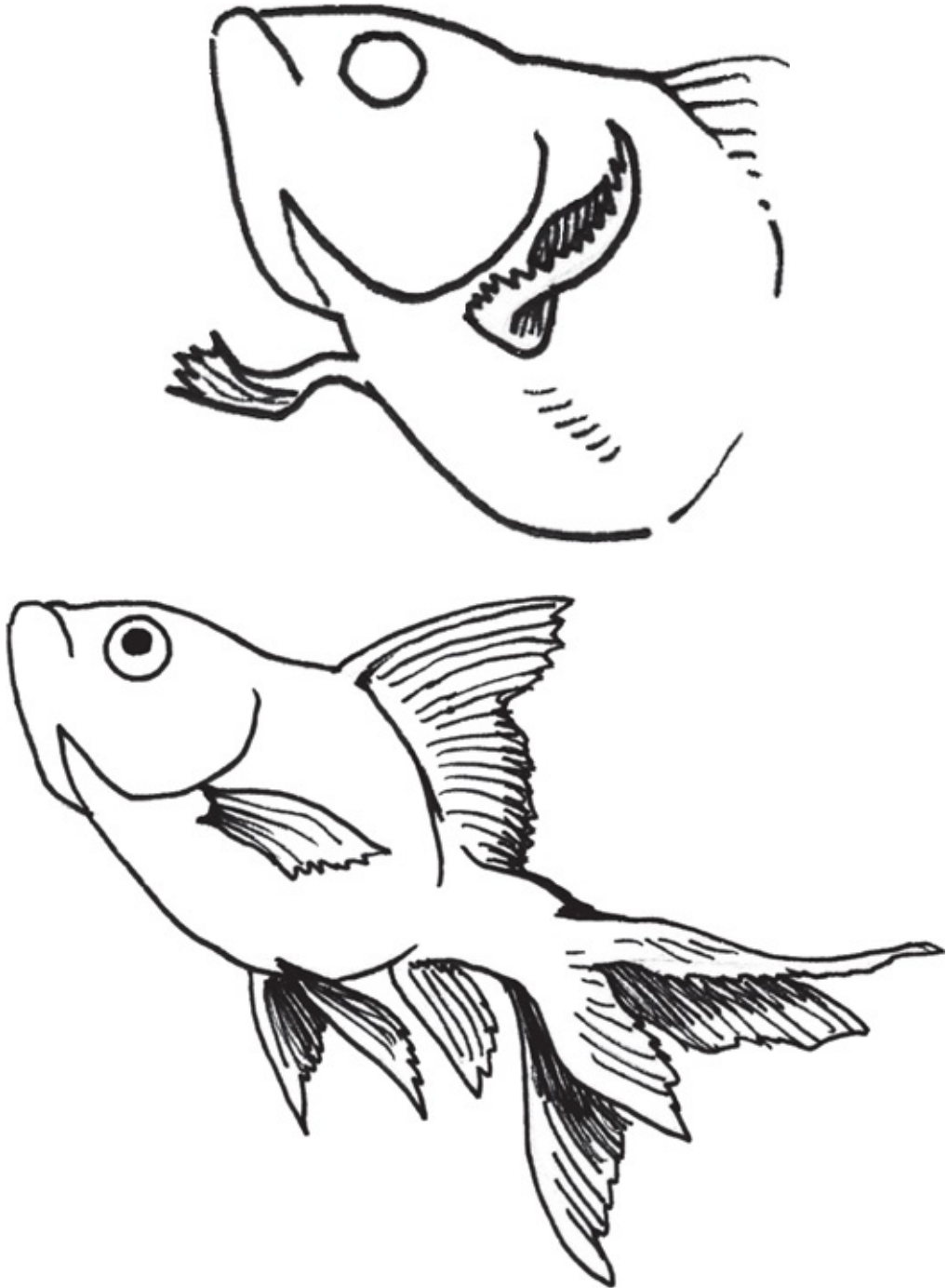
Fish have nostrils, or nares, which enhance their sense of smell. Some fish appear to have “horns” or bumps where their nostrils are. These protrusions also help with their ability to smell.

Fins, Body, and Tail

A fish uses its fins and tail to push itself through the water. The number and shapes of fins vary by species.

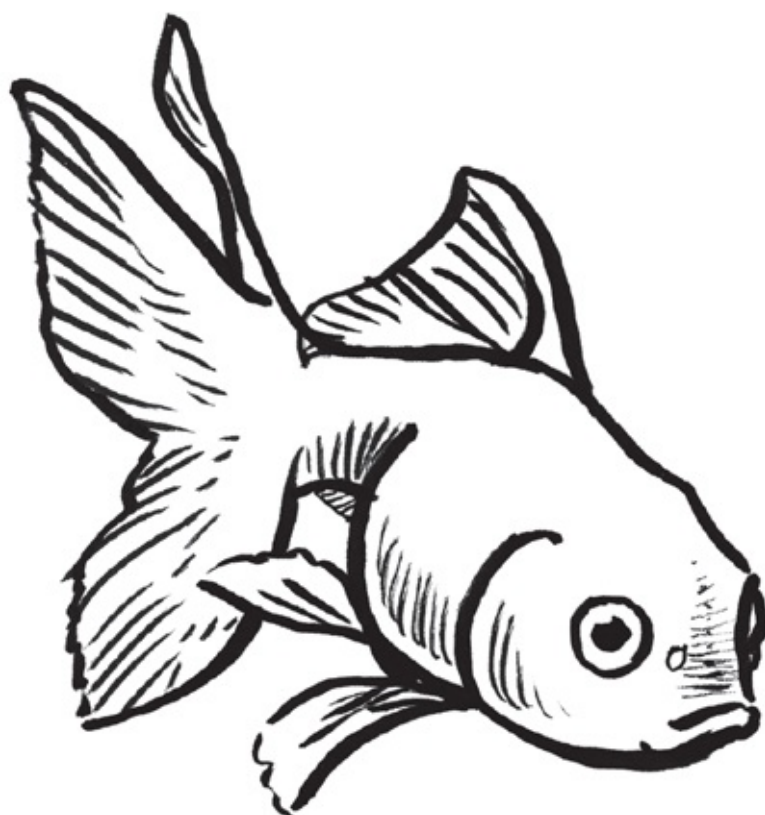
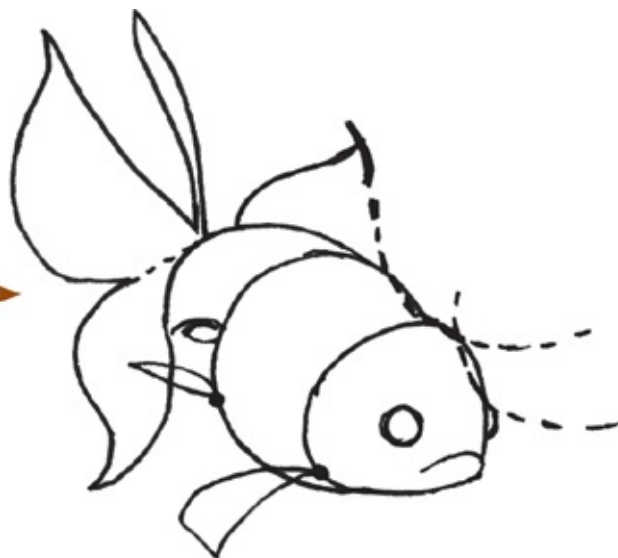


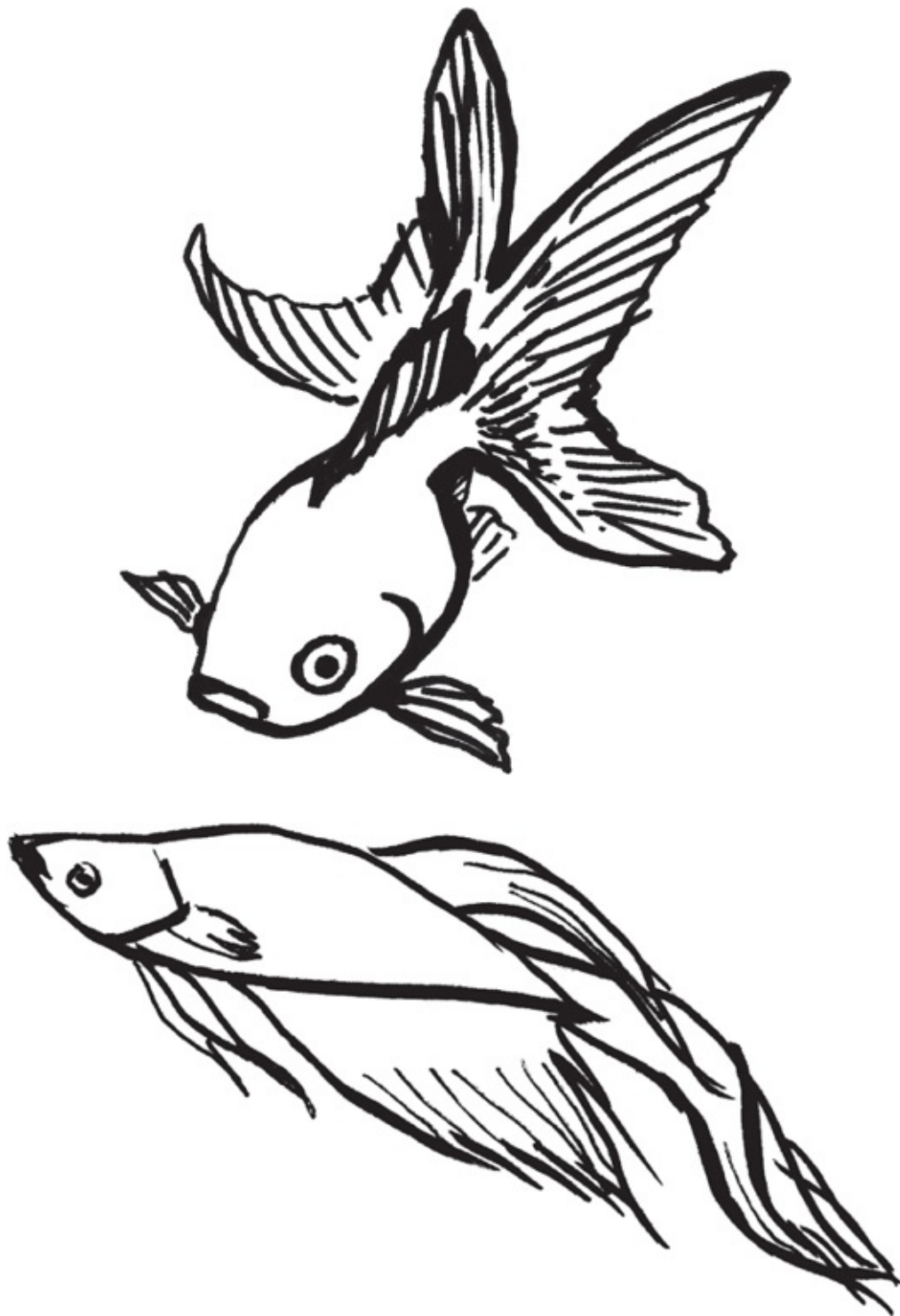
A fish skeleton, a goldfish, and a close-up look at the scales and fins of a fish. On the top of the fish is the dorsal fin. The tail fin is called a caudal fin. Just behind the gills in the head is the pectoral fin. The front “belly” fin is called a pelvic fin and the rear an anal fin.



Fantail goldfish. Note that the pectoral fins swish in the water, helping to steer the fish.

*Note the split tail on
this fantail goldfish.*





Note how the jaw sweeps up under the fish's head. The outline of the top of the head dips down and then rises with the front half of the body.



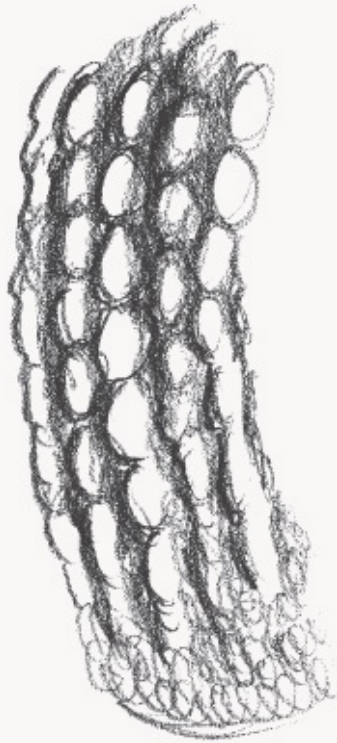
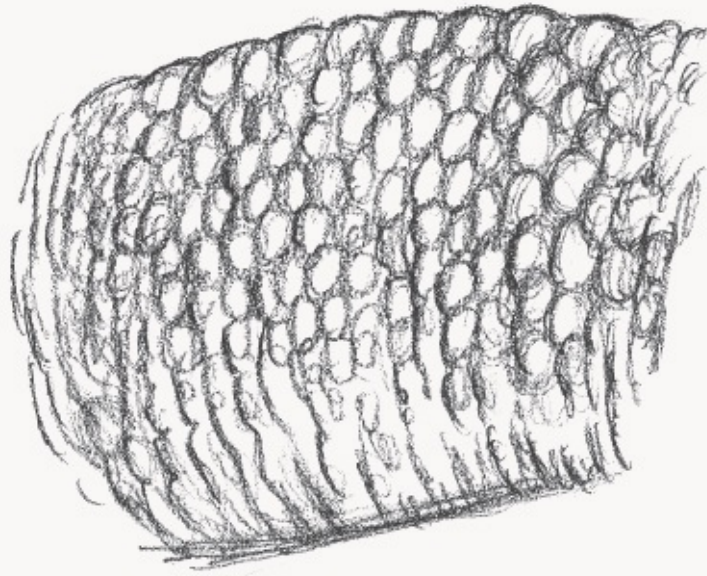
Male Veiltail Betta Fish

The long fins trail behind the fish, creating a showy appearance. The bottom illustration shows the basic forms of the fish and fins, while the top goes into more detail.

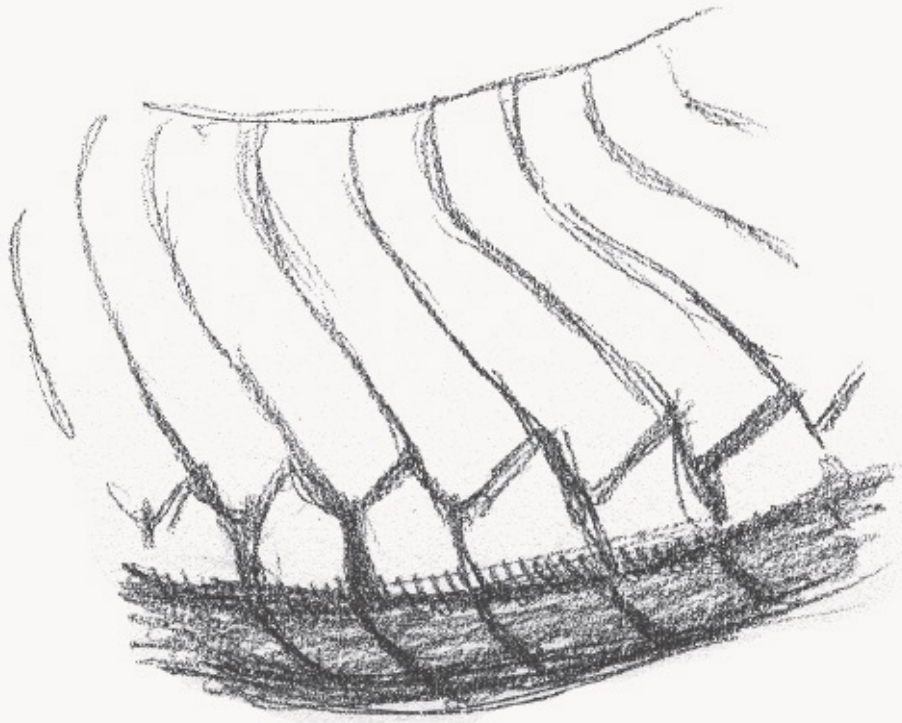
The Artist's Process: drawing scales and reptile skin, and avoiding an unnatural look

Reptiles and fish have scales, which present a special challenge to the artist. To add to the challenge, scales can differ in appearance from very noticeable, armorlike rows of scales on a snake to the soft, delicate, very fine scales of a gecko's skin.

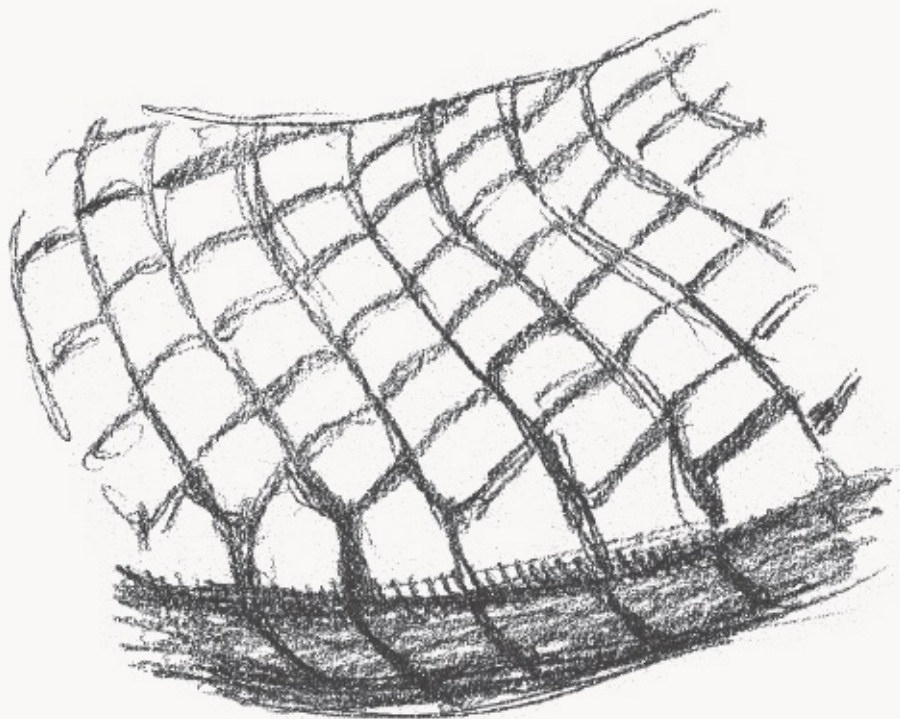
Geckos have scales but they are so tiny they are not easily visible to the eye. What the eye does tend to pick up is the gecko's bumpy and slightly wrinkled-looking skin. On some parts of the body, gecko skin features rows of bumps bordered with wrinkles. In some patches of skin, such as toward the belly, the wrinkles are especially prominent, while the bumps fade away. Other parts, such as the gecko's nose and the top of its head, may appear rather smooth from a distance (but bumps and scales are visible if you look closely).



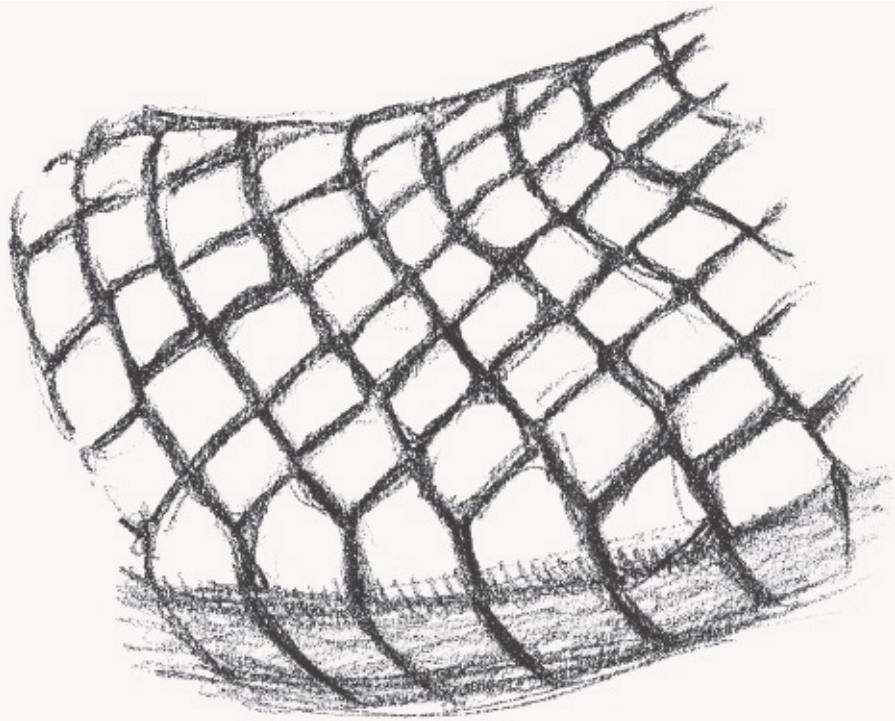
The skin on a gecko's body (midsection).



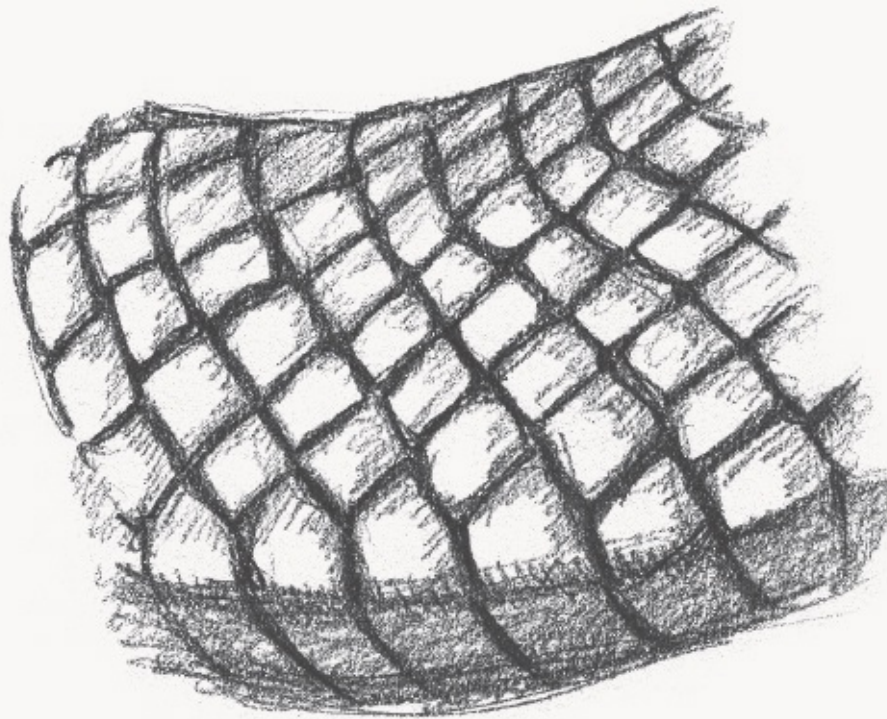
Here I've demonstrated how to draw the scales on a snake's midsection (in pencil). On the bottom, in shadow, are the longer scales of the belly. I began by drawing some of the top-to-bottom "rows" of scales flowing down the sides of the snake.



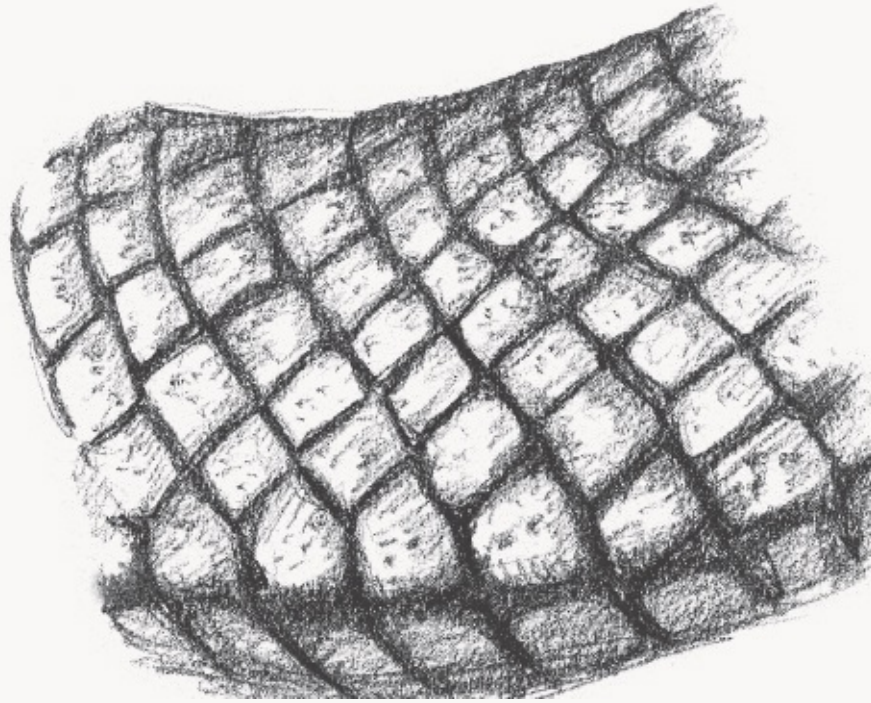
Next, I added the rest of the rows of scales, going from bottom left to top right.



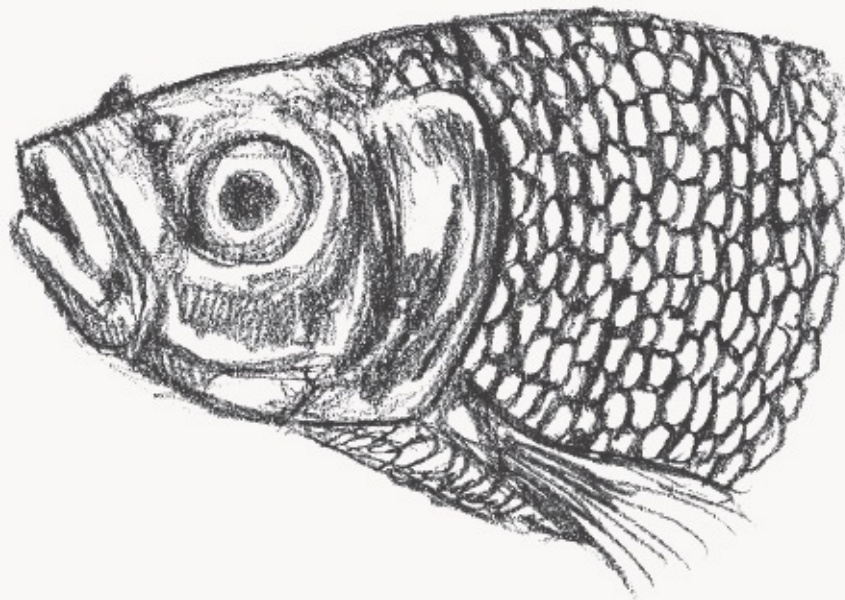
Then I went back and defined each individual scale, giving many of them slightly rounded corners.



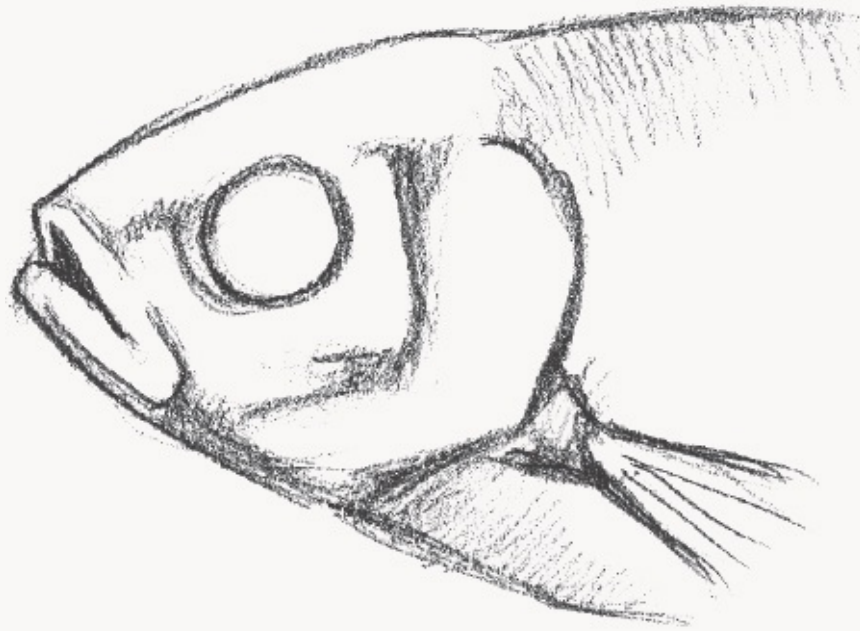
At this stage, I lightly shaded in parts of each scale to give them a sense of dimension. They lie mostly flat, but overlap slightly. I shaded some of the back (top) to make the back seem to recede a bit while the sides pop out.



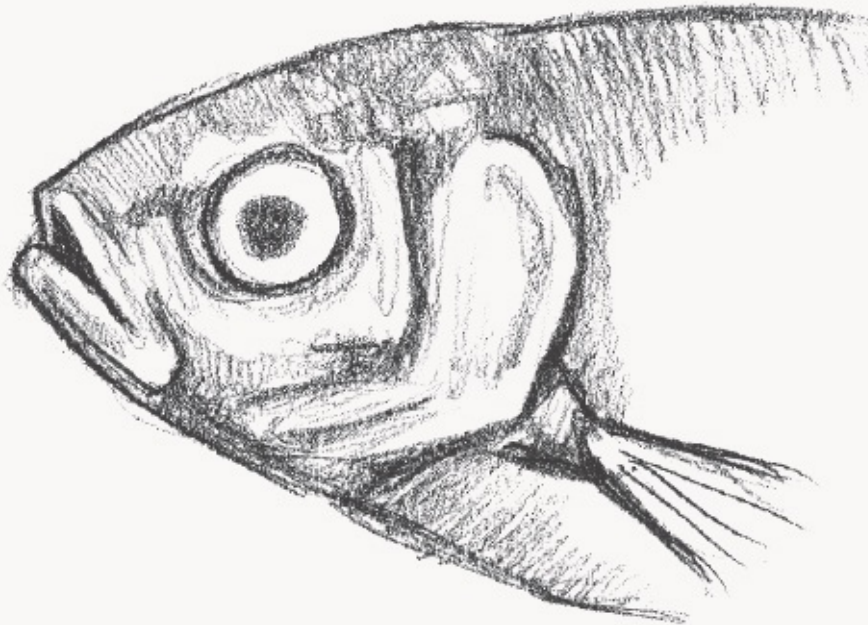
Some more shading and a few speckles were added to each scale to help give the snakeskin a mottled and natural look. Finally, I outlined several individual scales again—especially the belly scales—and gave each one a slightly rounded appearance on the corners.



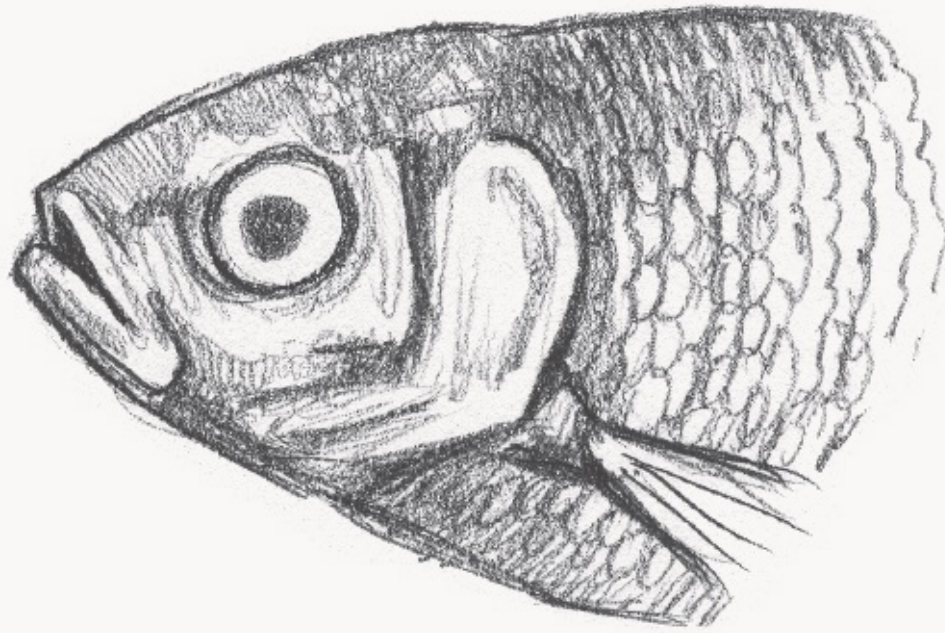
When drawing scales, you might find yourself overdoing it. Drawing in every single scale on a fish (such as shown here), may look overworked, too busy, and unnatural. The human eye doesn't really pick up every single scale all at once. This doesn't mean it's always wrong to draw every single scale. Some styles of superdetailed art require such an approach. However, in many cases less is more when drawing scales (and fur and feathers, for that matter).



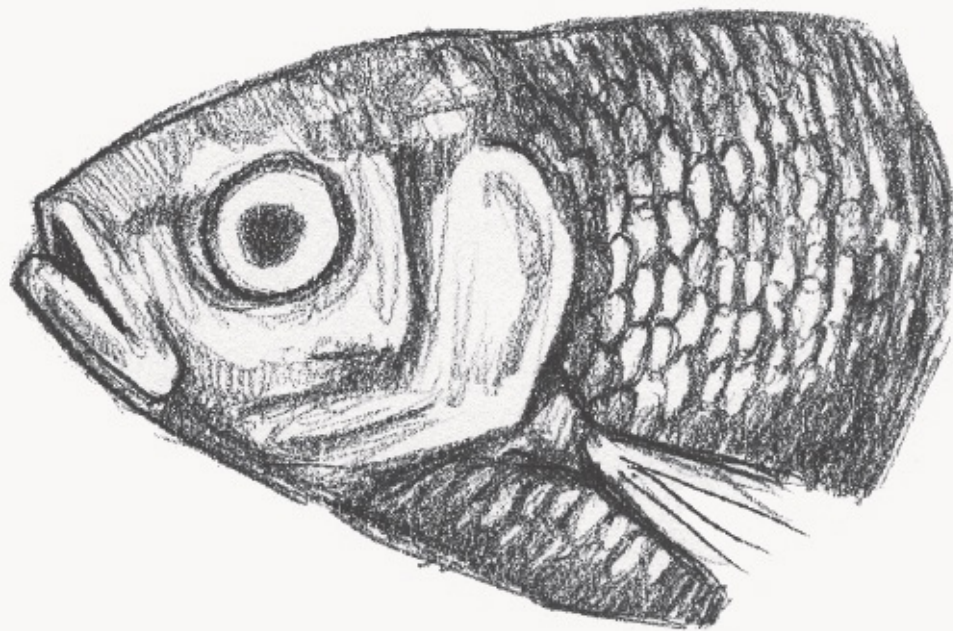
In this less hyperrealistic drawing, I began by defining the details of the goldfish's head and shading parts of its body.



At this point I'm still shading. Note how the pencil strokes on the body follow a vertical direction. The rows of scales I'm about to add will follow the same direction.



Now I have added scales. However, I did not add each and every scale. Behind the gills (one of the areas that would be closest to the viewer) I have added each scale. Farther away, and sloping up to the back, I have put in less detail. In some cases I have let the shadow on the back stay relatively untouched. In other cases I've drawn a quick, bumpy line that suggests a row of scales.



In the final step of the drawing, I've gone back over the fish, further defining both individual scales and shadows on the fish's body. I used darker lines to accentuate the details I want to stand out and used softer lines on areas I want to recede. Giving an animal a scaly look doesn't require slavishly drawing in every last scale (though that's fine if it's the look you want).



Another technique to use when drawing scales is the “crosshatching” technique. Drawing several diagonal strokes one way, then crosshatching them with strokes drawn in the other direction, is a good way to quickly suggest scales. Many of the finalized drawings in this chapter feature crosshatching.

afterword

I hope this book provides you with an entertaining and informative look at some of the most important animals in our lives. Domestic animals enrich our lives in many, sometimes surprising, ways. One such unexpected gift came to me in the form of my deaf dog, Mack. Mack was an American Eskimo dog mix. My parents brought him home to me from the shelter the day after our beloved miniature poodle, Lifo, had suddenly died. Mack was a tiny little ball of white fluff that looked (and sounded) more like a guinea pig than a dog. So much so that I was worried our cat Sheba would eat him (but she turned out to treat him like he was her kitten)! The little, lost “pound puppy” helped me through my grieving period. As he grew, my parents and I noticed that something wasn’t entirely normal about him. He never “smiled” (if you have dogs, you know how they often seem to smile when they’re relaxed and happy). Mack always seemed worried and would often completely ignore us if we weren’t right in front of him. We eventually realized that he was born completely deaf! We had never dealt with a deaf dog before, and didn’t know what to expect, but we decided to give it our best shot. We found that by using consistent hand signals we could eventually communicate our wishes to him. This made a world of difference to Mack. I think that once he realized there was a way to understand us, his world went from confusing to comforting. He began to “smile.” I took him for walks every day and he began to get to know and not fear his world. Mack grew in confidence and became a very friendly, well-adjusted young dog—but he hated to be alone at any time.

We eventually realized that Mack would benefit from a “hearing ear” and companion dog. That was when Spenser, another shelter puppy, entered our lives. Spenser’s whole body wagged, and his infectious cheer was good for Mack and our entire family. The two spent many years together with us, teaching us lessons in courage, loyalty, the power of friendship, and overcoming life’s obstacles. When I wrote my first book, *Drawing Wildlife*, Mack was still with us, and I included him in my book dedication! I thought it would be appropriate to include a little story about him in this book, so here it is.

Mack taught me the importance of good communication and consistency. He taught me the importance of standing tall, even when you’re scared. He taught me that it’s OK to accept help from others when they have strength in an area you do not. He taught me that even though we may be faced with severe personal challenges, that does not mean they can’t be overcome—and sometimes overcoming these limitations reveals a new and surprising strength. All this is from “just an animal.” No wonder we like to draw them.



Jazz, our poodle/papillion mix, and Mack shown in recent times.



A drawing I did of Mack and Spenser when they were still young adults. This was drawn with a ballpoint pen.

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THE ARTIST'S GUIDE TO

Drawing Animals

HOW TO DRAW CATS, DOGS,
AND OTHER FAVORITE PETS



J. C. Amberlyn

author of *Drawing Wildlife*