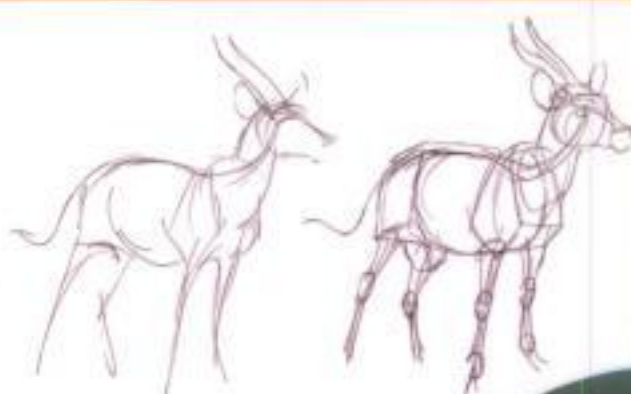
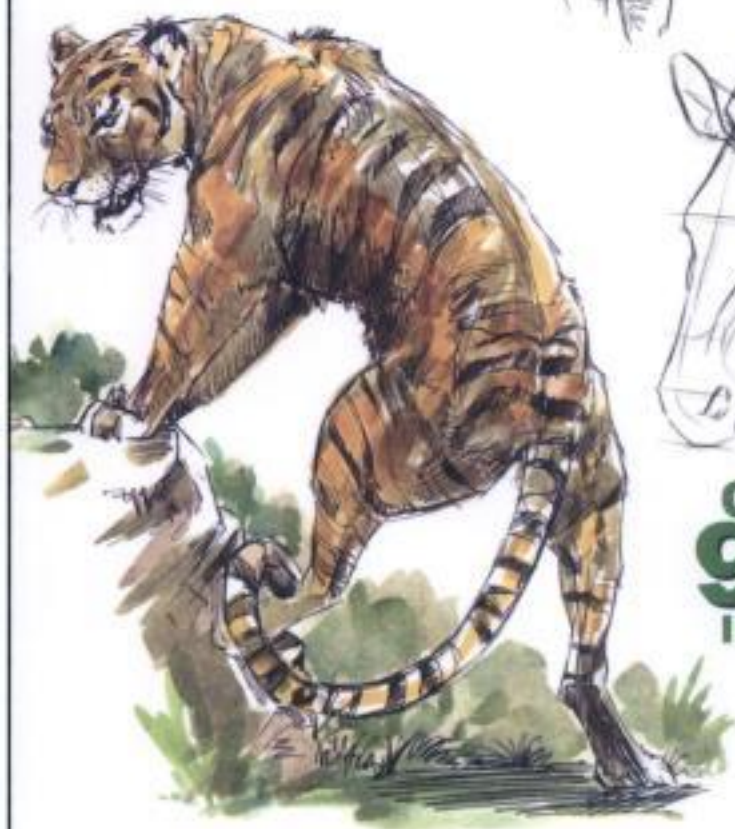


THE WEATHERLY GUIDE TO DRAWING ANIMALS



LEARN

Action
Form Analysis
Expressive Drawing
Structure
Anatomy
Movement
Volume

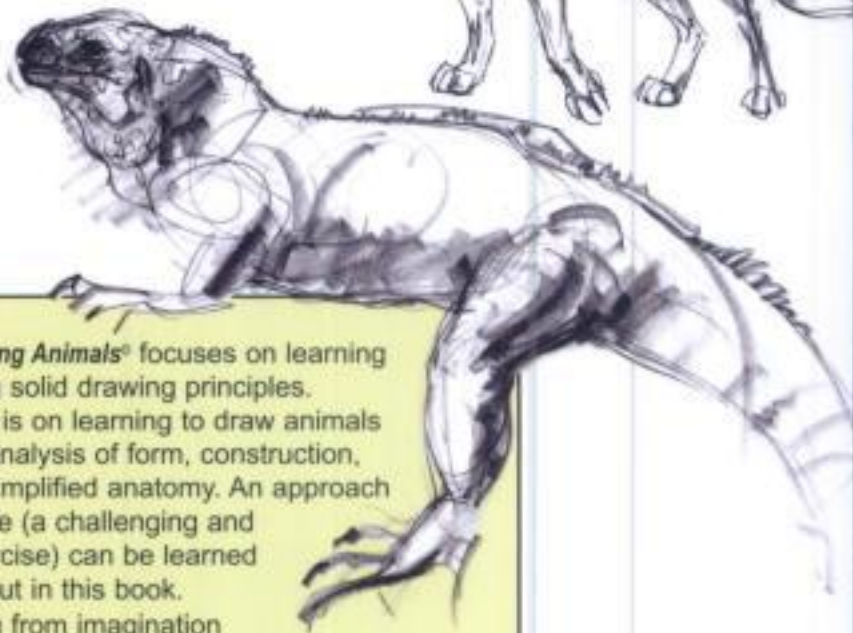


OVER
900
IMAGES



WRITTEN AND ILLUSTRATED BY JOE WEATHERLY

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The Weatherly Guide to Drawing Animals® focuses on learning how to draw animals using solid drawing principles. The emphasis of the book is on learning to draw animals by understanding action, analysis of form, construction, expressive drawing, and simplified anatomy. An approach to drawing animals from life (a challenging and sometimes frustrating exercise) can be learned from the principles layed out in this book. The importance of drawing from imagination

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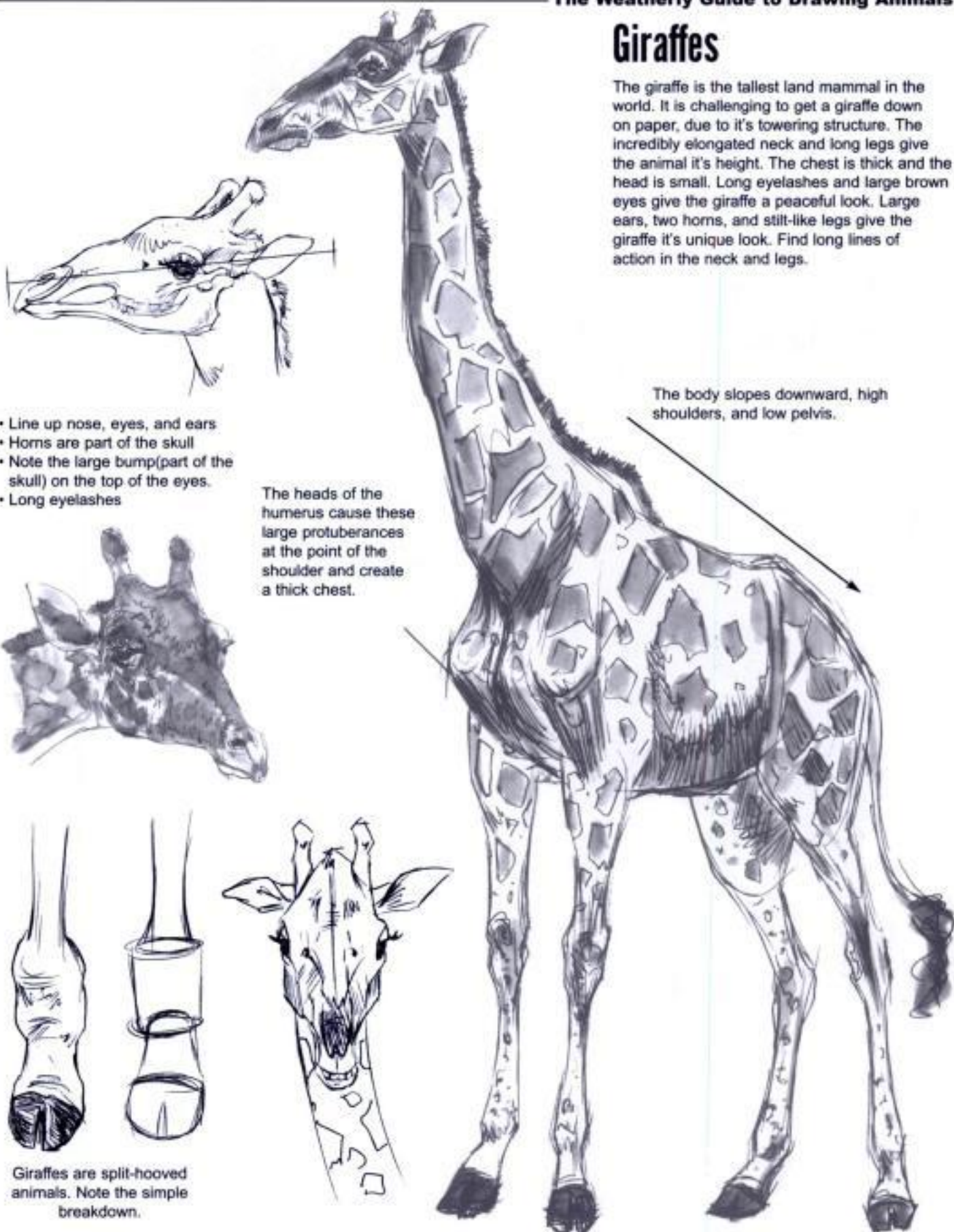
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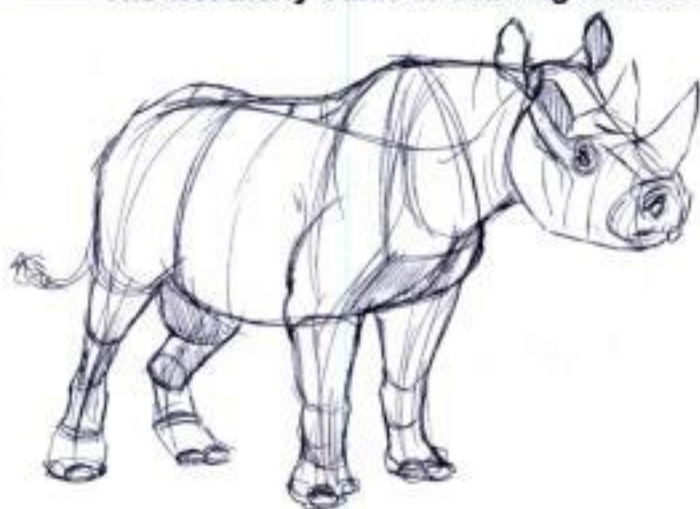
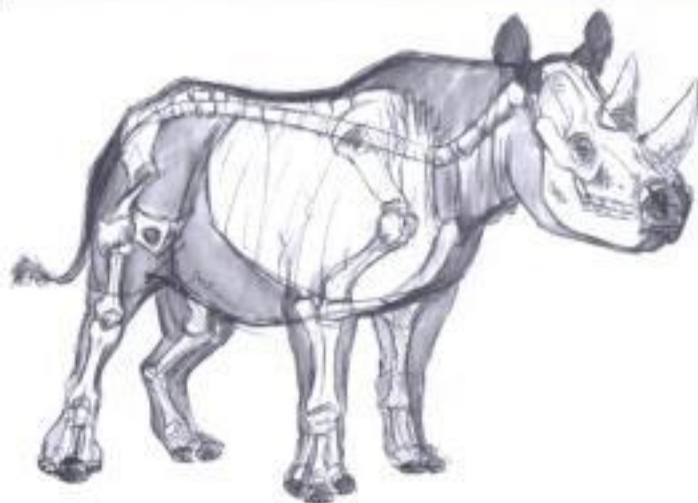
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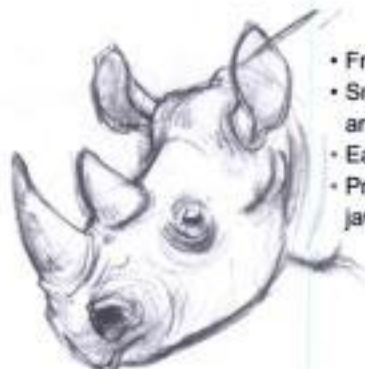
Giraffes

The giraffe is the tallest land mammal in the world. It is challenging to get a giraffe down on paper, due to its towering structure. The incredibly elongated neck and long legs give the animal its height. The chest is thick and the head is small. Long eyelashes and large brown eyes give the giraffe a peaceful look. Large ears, two horns, and stilt-like legs give the giraffe its unique look. Find long lines of action in the neck and legs.





The ear should be solid. Rhino ears are very cylindrical at the base and open up like a flower. This principle is true of many animals.

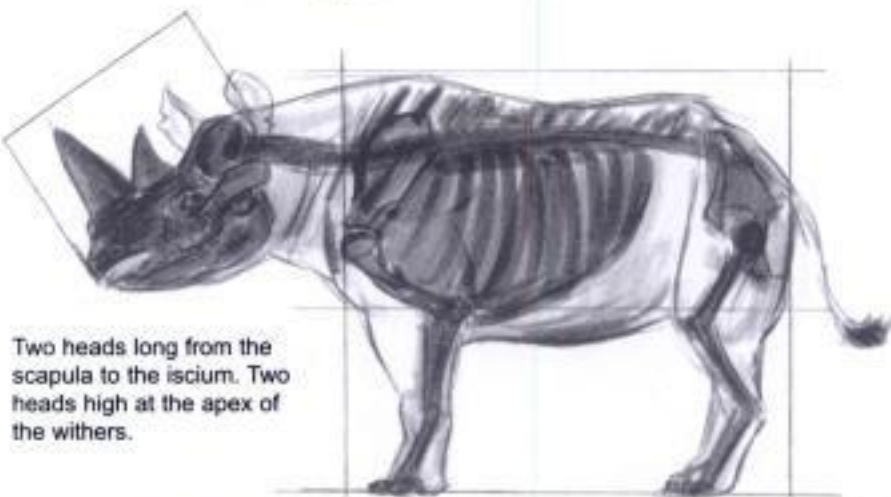


- Front horn is always longer
- Small eyes with large wrinkles around them
- Ears fit into cranial mass
- Prominent cheek bone and jaw line

Rhinos walk on the tips of their three toes.



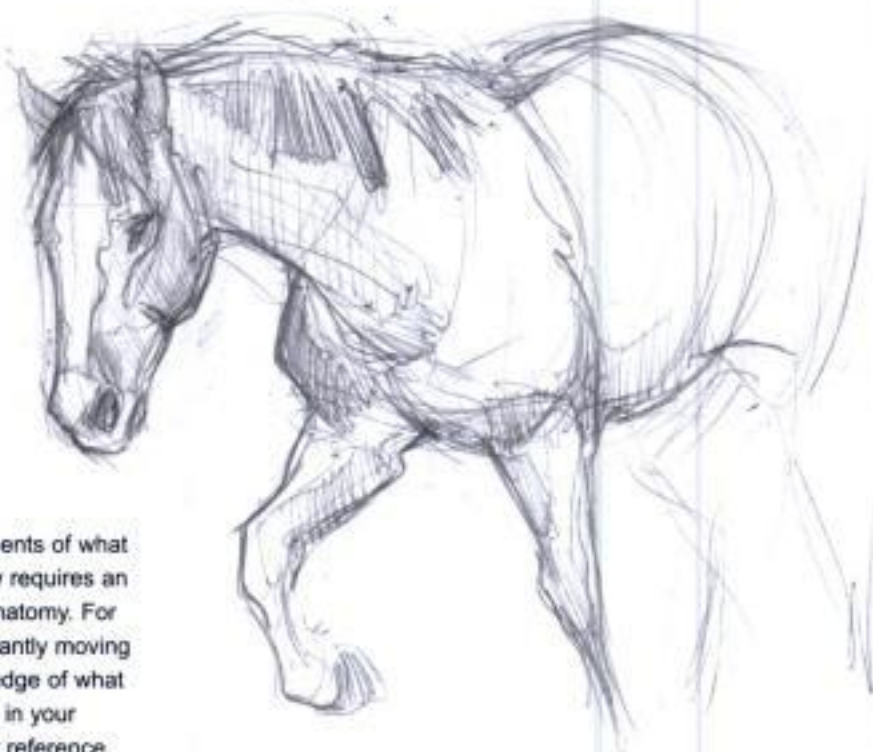
Like elephants, rhinos have a pad under their toes that cushions the foot and helps carry their massive weight.



Two heads long from the scapula to the iscium. Two heads high at the apex of the withers.

Drawing from Life

Drawing from life is an essential part of animal drawing. Working this way shows you things that you will never get from a photograph. Being in front of a live animal will reveal the form and working anatomy of your model. Good animal drawing and painting is no accident; it comes from much drawing from life. Just as a musician has to constantly practice his scales in order to progress and get better, the artist must constantly draw from the live model in order to constantly progress and bring that knowledge to their work.



Don't just copy what is in front of you; bring elements of what you know to your model. Drawing what you know requires an understanding of the animal's construction and anatomy. For example, if you are drawing a horse that is constantly moving his head or walking around, you use your knowledge of what you already understand about a horse to aid you in your drawing, while constantly looking at the horse for reference. Remember, animals drawn from life should not be copied. They should be analyzed and conceptualized.

Drawing from Imagination

Drawing animals from life and imagination are done simultaneously. Almost all animal drawing is done from imagination because the animals are constantly in motion. Unlike figure drawing, where the model holds a pose for us, animals are constantly moving so we must trust our imagination and memory to draw them. When in front of a moving animal, think of it like taking a photograph in your mind and then transferring it to your paper. Basically, you are drawing what you remember at first, but eventually you are creating what you know. Animal drawing can be compared to doing quick sketches of people in places such as malls, cafes, and sporting events. They are constantly moving, so we make most of it up. How can you possibly draw something unless you know what it looks like? Remember, knowledge is power in drawing.

To successfully draw animals in motion or even repose from memory, artists must have a working knowledge of the animal they are drawing. Artists who rely upon photographs to copy from will never have the power to create. While drawing from life is extremely important, one must spend as much time drawing

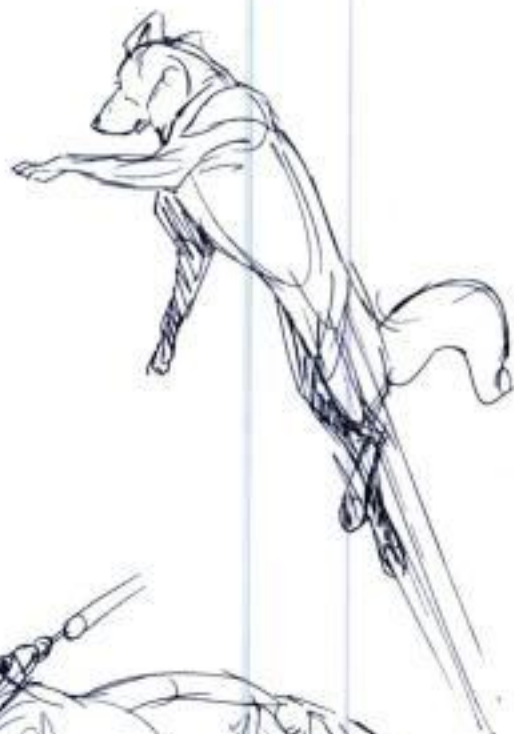
from imagination away from the model. Drawing from imagination tests what we understand and shows what we don't know. Most learning is done away from the zoo, studying anatomy, construction, and individual characteristics of the animal being studied. The best animal draftsmen are not human xerox machines who simply reproduce what is in a photograph; they are amazing artists who can create animals and their actions from their imagination. This is no accident or gift of talent; it is a direct result of the work they have put into it. Spend time drawing animals from imagination in a variety of poses and at many different angles along with anatomical and construction studies.

There is a payoff for constantly drawing animals from imagination in many different positions and attitudes. When you go back to the live model, you will be amazed at how much better you can draw because of all the understanding you have obtained. Always remember, to copy has no value, because copying is a mechanical imitation, not a true statement of nature.





Here are some examples of drawings done from imagination. Learn to draw animals in both repose and action. You must develop the ability to see the pose in your mind and then transfer it to paper. Drawing from imagination gives you creative freedom.



Places To Draw Animals

Anywhere you can find animals is a good place to draw. Places include **zoos, equestrian centers, stables, farms, circuses, pet shops, dog parks**, and of course **pets at home**. **Natural history museums** are a great place to draw, especially when drawing skeletons. Drawing in public, especially in zoos, can be distracting sometimes because of people crowding around you. I've spent years drawing animals under these conditions, and have learned to deal with it.



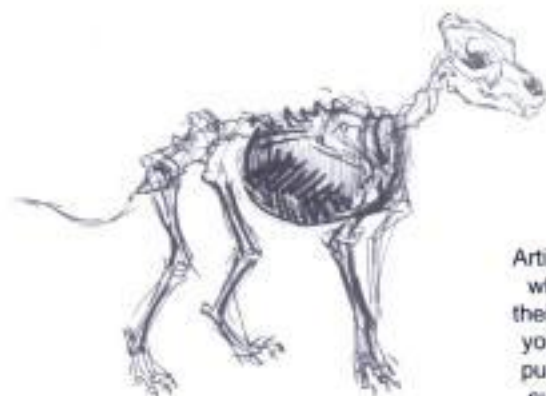
Zoos



Equestrian Centers



Stables and Farms



Museums



Pets

Artists draw best under quiet circumstances, where they can concentrate and focus on their model. When you start to see results in your animal drawings it is worth drawing in public despite occasional distractions. One suggestion is to get to the zoo right when they open so you can get some good drawings in before a lot of people arrive. Another good idea is to wear headphones in order to try and avoid being distracted.

Six Different Approaches to a Gesture



1
Brush pen with
economy of line.



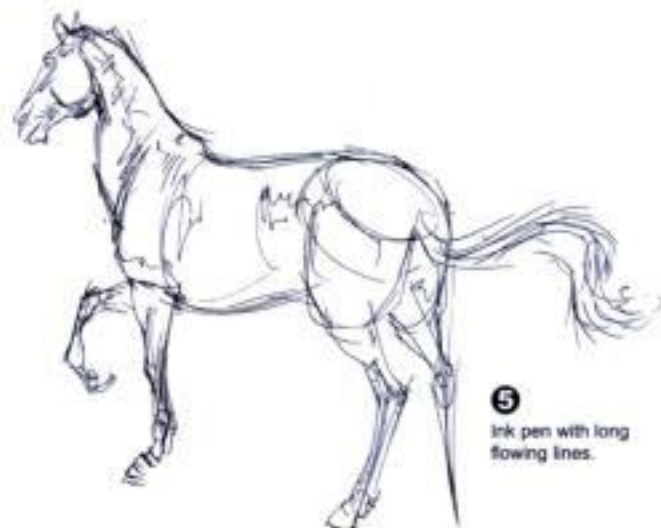
2
Brush pen with
more scribbling
to describe form.



3
Ink pen with an
economy of line,
not a labored line.



4
Ink pen,
scribble drawing.



5
Ink pen with long
flowing lines.



6
Wax pencil with
simple flowing
lines. This would
make a good
preliminary lay-in.

Gesture drawing style and technique varies from one person to the next. Some people prefer many lines, some only a few, but do not be too concerned with your style in the beginning; this will come in time. Some great mediums for exploring gesture are brush pen, felt tipped pen, brush and ink, and fountain pen. Have fun and remember that there are no rules in doing gesture drawing.

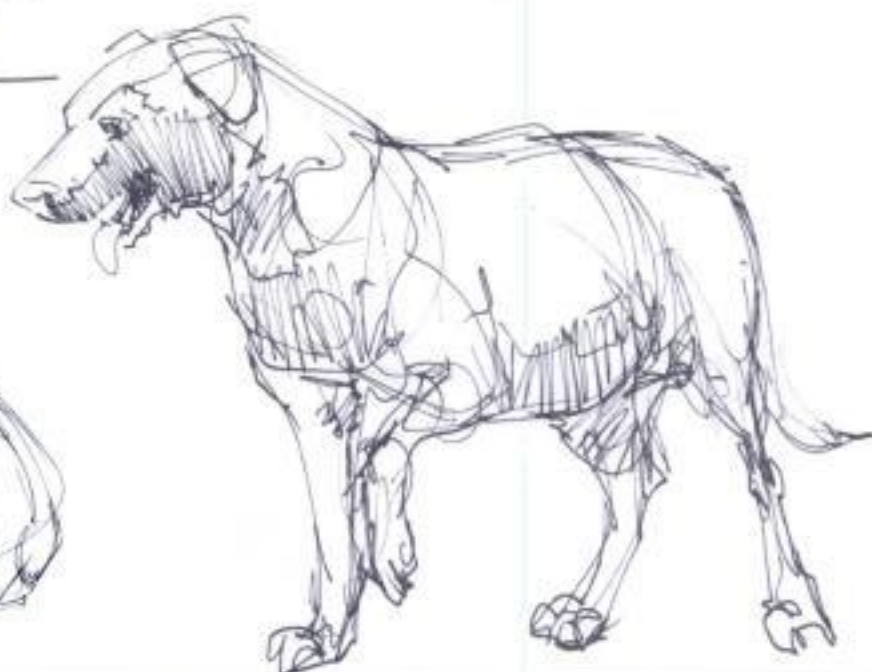




Here are some examples of gestures done with brush and ink.

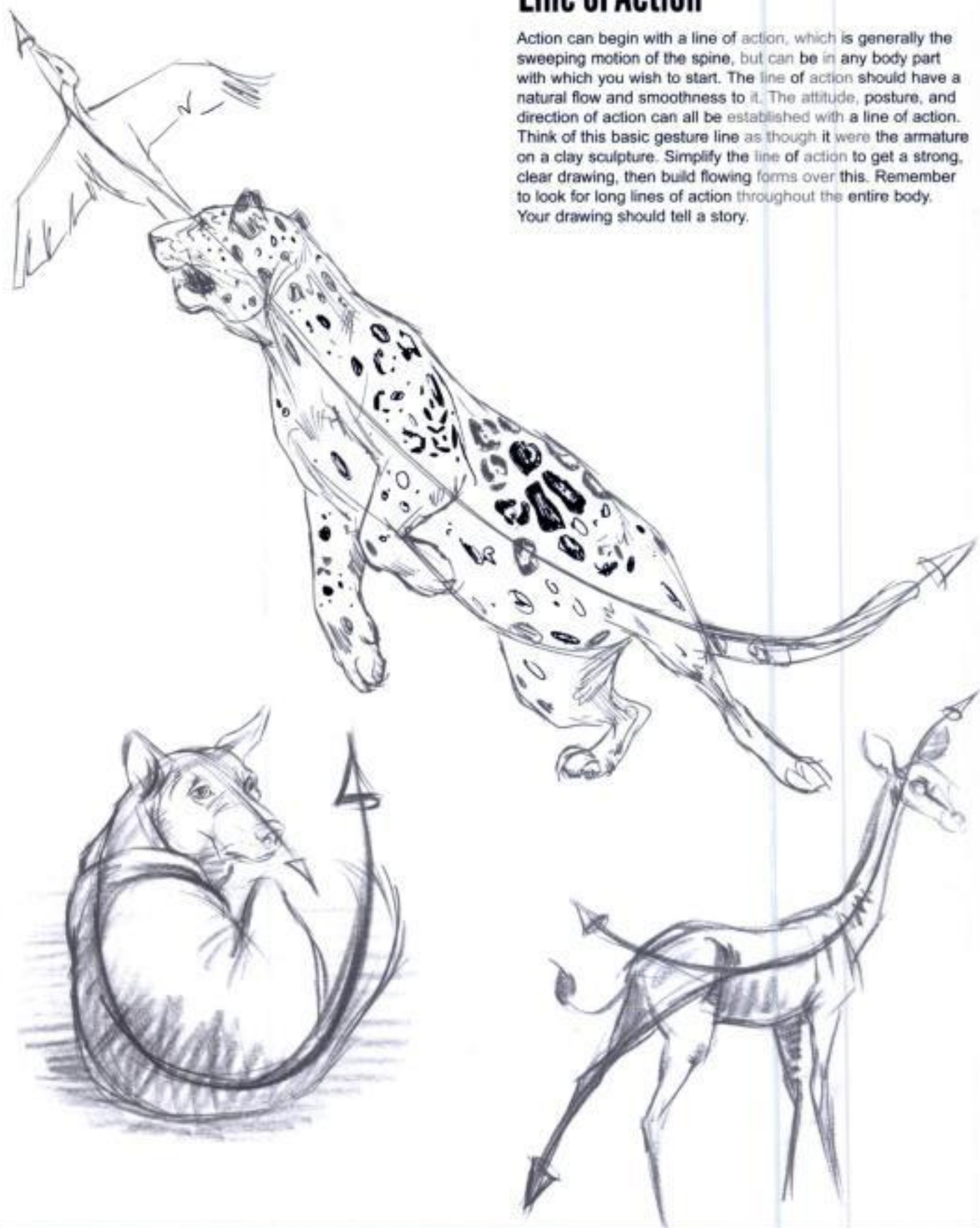
Note how the action is captured in an economy of brush strokes.



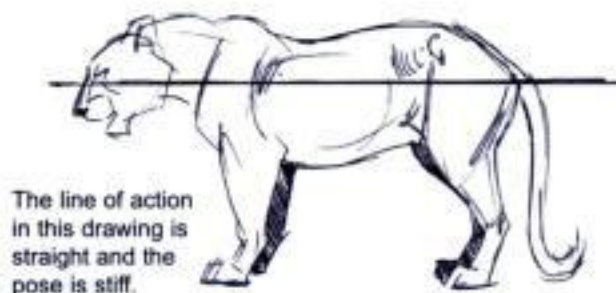


Line of Action

Action can begin with a line of action, which is generally the sweeping motion of the spine, but can be in any body part with which you wish to start. The line of action should have a natural flow and smoothness to it. The attitude, posture, and direction of action can all be established with a line of action. Think of this basic gesture line as though it were the armature on a clay sculpture. Simplify the line of action to get a strong, clear drawing, then build flowing forms over this. Remember to look for long lines of action throughout the entire body. Your drawing should tell a story.



Note the line of action in these examples. Every drawing has one.



The line of action in this drawing is straight and the pose is stiff.



By creating a flow of movement to the line of action, we convey a more interesting drawing

Rhythm

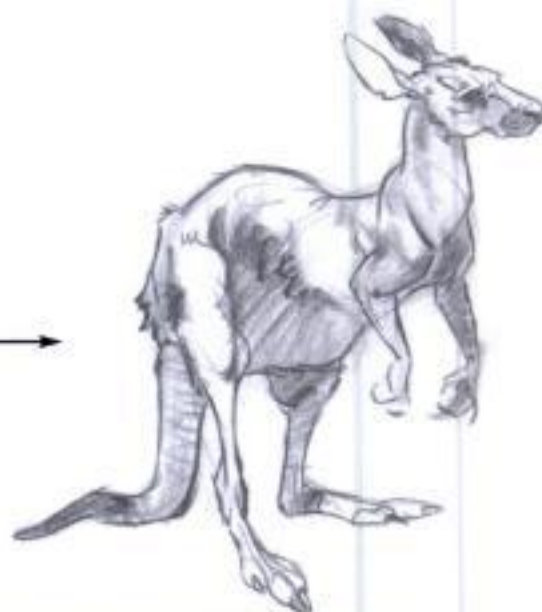
Curved lines that give movement and grace to a drawing are known as rhythm. Drawings can look stiff and clumsy without rhythm. Lines should convey a strong sense of flow, making the drawing look like it was done with ease. Graceful rhythm lines are long and curved, as opposed to short and choppy. Look for straights against curves when you are designing animals. It is the anatomy that makes up the rhythm. Make long, sweeping movements with line and tone to establish your statement. Be selective with getting the rhythm of a drawing by making choices and not including everything. The eye should move in and out of your drawing. Remember, action has rhythm.



Note how the rhythm lines weave in and out of each other. Get this in your animal drawing to convey grace and fluidity.



The examples below show what the rhythm looks like when it is pulled from a finished drawing.



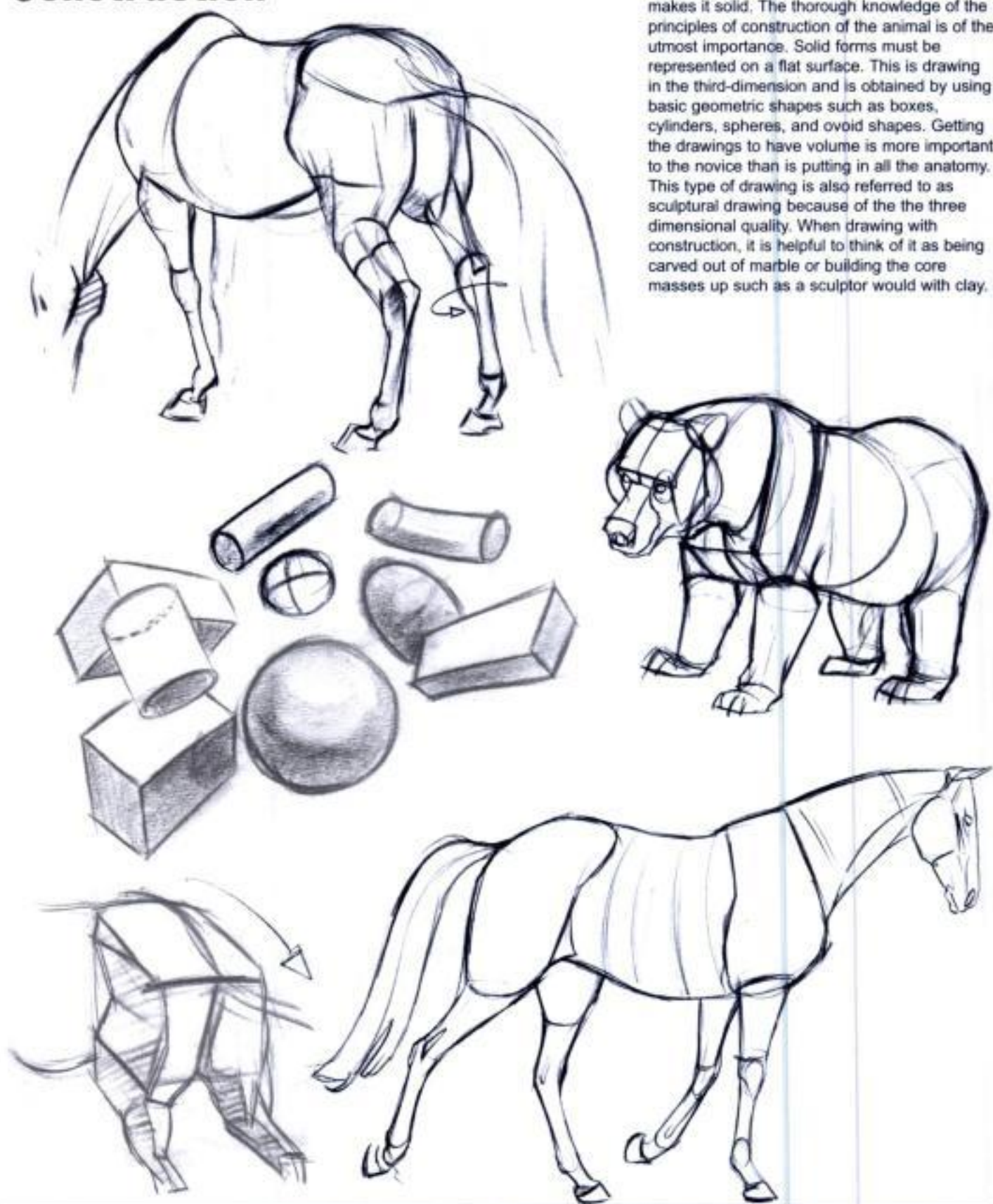
Getting the action with rhythm lines is a great way to start a drawing.

The ideal way to start a drawing, is to first get the action or essence of the pose. Getting the action first gives you a framework on which to hang the forms. By doing so, the drawing will stay loose and free, not stiff and wooden. A few flowing lines are all that is necessary for action. You should also start to work out proportions and attitude in this initial stage.



Construction

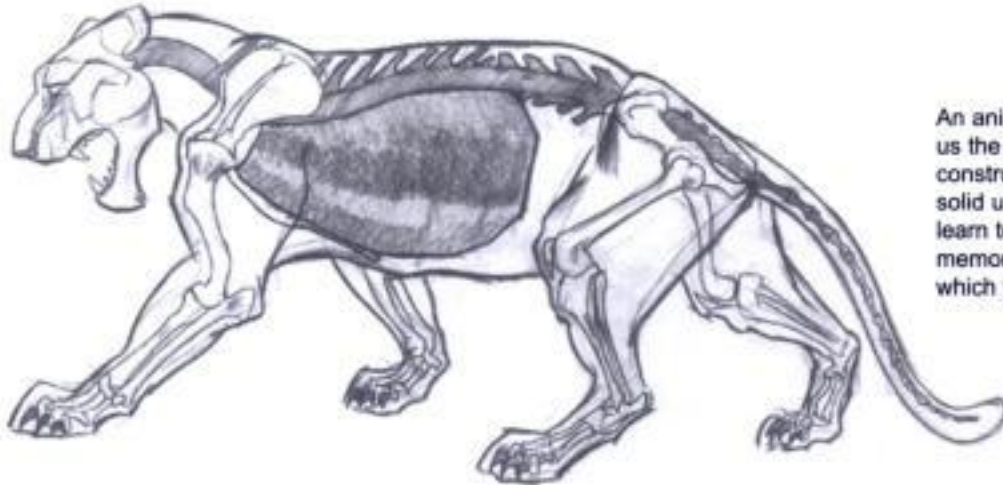
Construction is the foundation of drawing that makes it solid. The thorough knowledge of the principles of construction of the animal is of the utmost importance. Solid forms must be represented on a flat surface. This is drawing in the third-dimension and is obtained by using basic geometric shapes such as boxes, cylinders, spheres, and ovoid shapes. Getting the drawings to have volume is more important to the novice than is putting in all the anatomy. This type of drawing is also referred to as sculptural drawing because of the three dimensional quality. When drawing with construction, it is helpful to think of it as being carved out of marble or building the core masses up such as a sculptor would with clay.



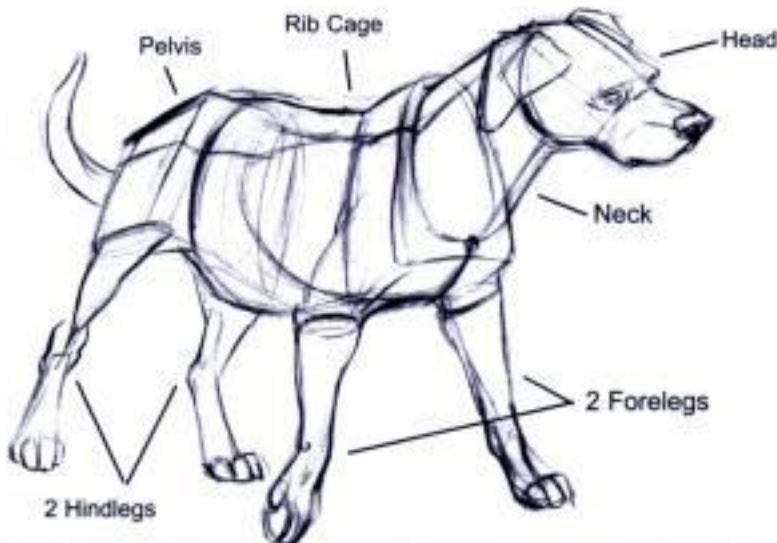
Animal Structure

The key to good animal drawing is to understand what you are looking at. Don't draw the outline of the animal, draw the form. Anyone can copy the outline of an animal, but true drawing is drawing from within. This can only be obtained by having a thorough knowledge of the animal's structure and how to construct it.

Structure gives the artist the reasons for outward appearances. The anatomical structure we need as artists is the skeletal system and the soft forms that attach to it. Anatomical forms have the quality of design.

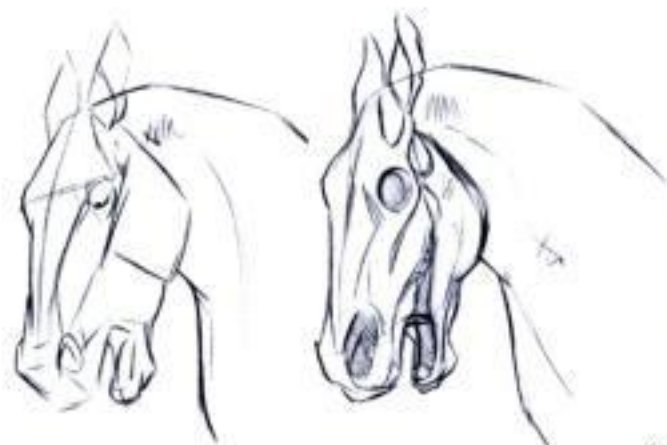


An animal's skeleton and muscles give us the form and landmarks that we base construction on. Anatomy will give you a solid understanding of structure, but first learn to simplify the forms into easy to memorize basic geometric shapes in which to construct.



Look for these body parts in every animal you draw. Here they are in a simplified fashion. Give each body part individual study and remember to think in volumes.

Animal Heads



Work out the basic planes of the head.

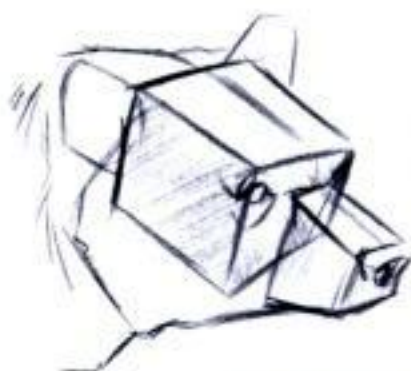
The skull determines much of the shape of an animal's head, especially horses.



The skull is the basis for all good head drawing.



Knowing the skull gives an understanding of drawing the head from the inside out.



The box and the sphere are good shapes to start many heads.



Line up the ears, eyes, and nose on most animals.



Modify the shape of the planes such as this kite shape for this cow's head.



Establish a volume



T-Shape or cross to find the eyes and nose.



Get the basic planes.



Flesh it out.

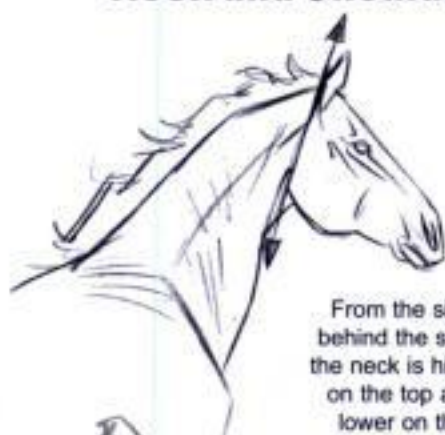
Neck and Shoulders



The neck is often a cylindrical shape.

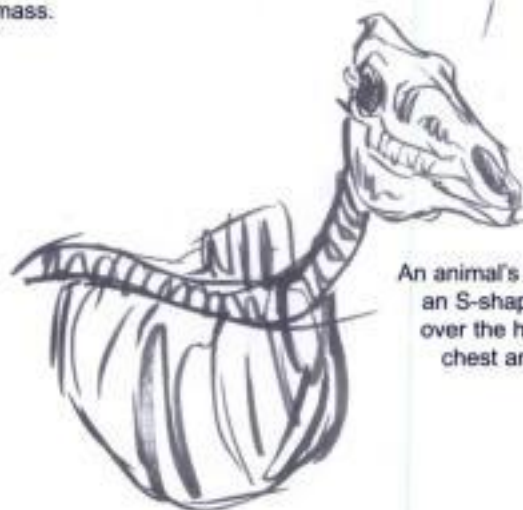


Note how the neck fits into the shoulder mass.



From the side behind the skull, the neck is higher on the top and lower on the bottom.

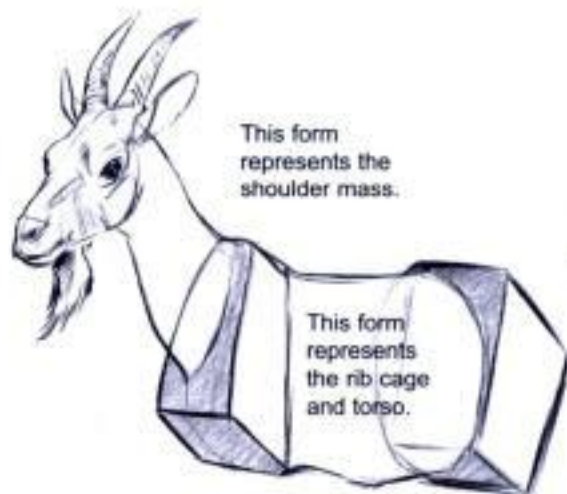
Rib Cage and Pelvis



An animal's back outline resembles an S-shape because it is lifting over the high projections of the chest and pelvic vertebrae.

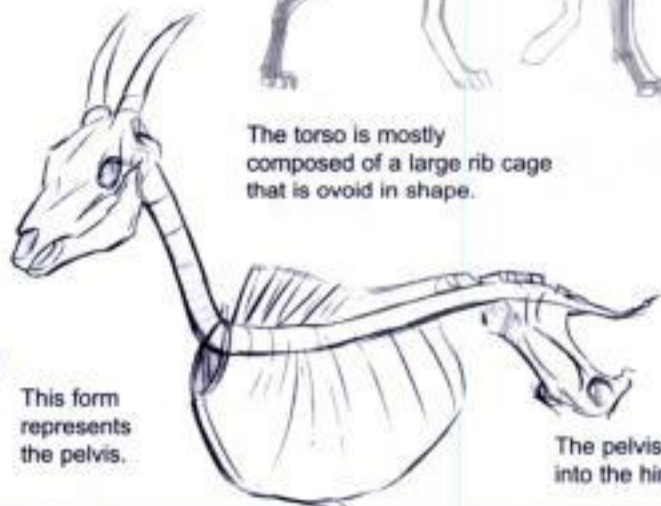


Note the downward tilt on most animal's hindquarters.



This form represents the shoulder mass.

This form represents the rib cage and torso.



This form represents the pelvis.

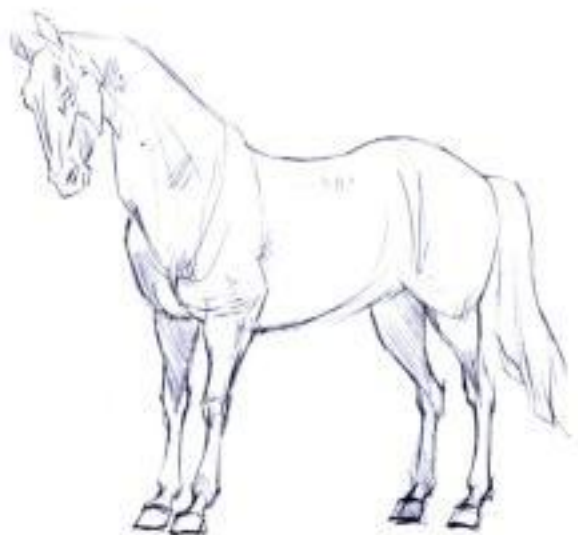
The torso is mostly composed of a large rib cage that is ovoid in shape.

The pelvis tilts downward into the hindquarters.

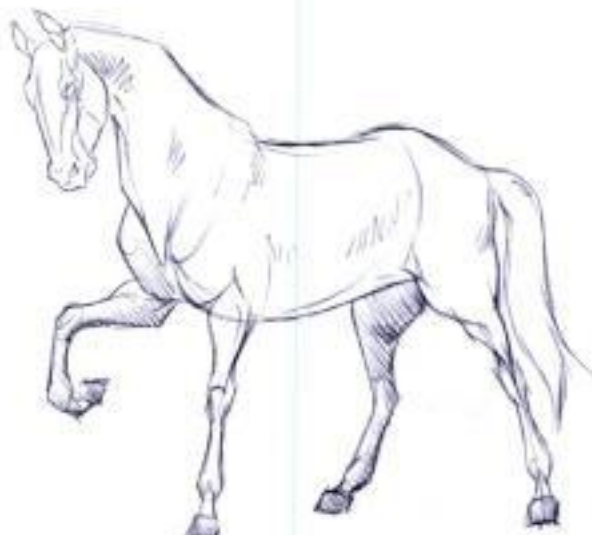
Avoid Perfect Symmetry

Avoid Perfect symmetry in drawing. In order to establish dimension or stability, don't use twin parallel lines because they establish a flat image. Lack of symmetry between two sides gives contrast in form and shapes. In animal drawing, symmetry (also known as **twinning**) is usually when all four (or two) legs are in the same position with all of the weight equally distributed. A good remedy to this is taking the weight off one or two of the

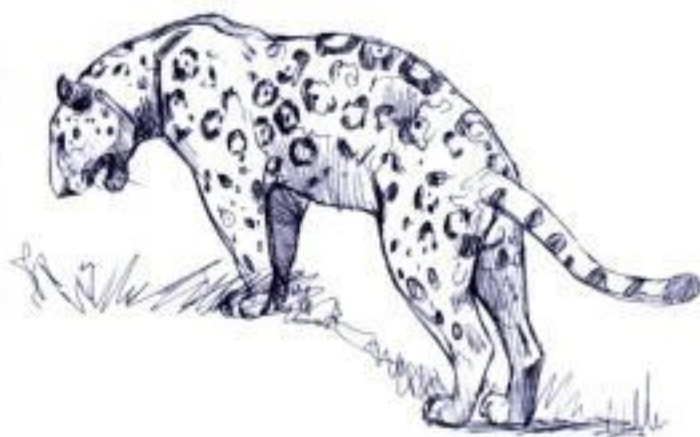
legs in a pose. An example of this would be a quadruped with both forelegs and one hindleg contacting the ground and the other hindleg slightly raised. In doing this, you must compensate the pelvis by tilting it down on the side the leg is lifted. Animals do it all the time, constantly shifting their weight from side to side. The forms of the pose should be active, energetic, dynamic and vigorous, not passive, flat and redundant.



Here is an example of perfect symmetry in a drawing. The forelegs and hindlegs are "twinning" each other, causing the pose to appear stiff and uninteresting.



By rearranging the leg positions, we have a non-symmetrical, interesting drawing.



This is another example of "twinning". There is no contrast or life in the drawing. Note the front and hindlegs, they are very symmetrical.



This drawing is much more interesting. Note the shift of weight in the hind quarters. The pelvis drops on the same side that the leg lifts. Also note, the shoulder is higher on the right side because this arm is taking the weight.

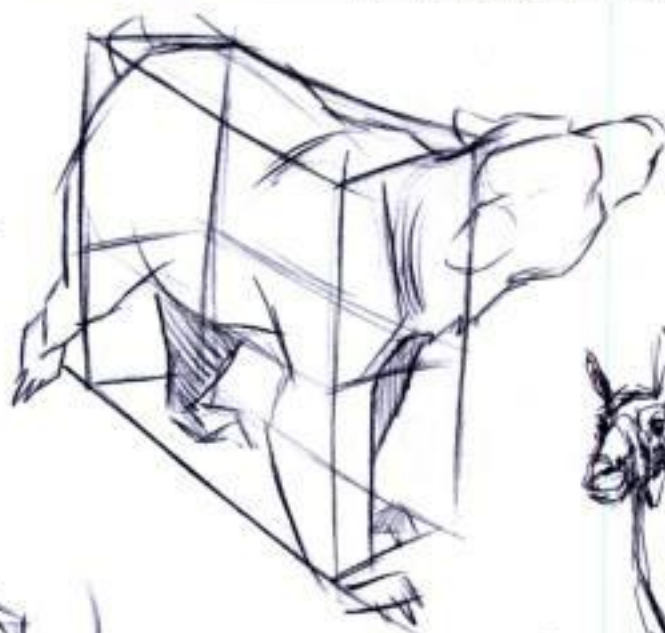
Attitude and Expression

Knowledge of attitude and expression is the difference between a competent rendering and a drawing that is alive and full of character. The best animal drawings all reveal some sort of attitude or character in them. This is not easily mastered, but when your drawings have attitude they convey interest and feeling. When you are drawing an attitude, detail is unimportant, and can be added later if so desired. Exaggeration is useful in capturing bodily attitude and mood. Attitude should start from the line of action or gesture. In just a few lines you should be able to see what your subject's attitude is.



Perspective

Any serious draftsman will acquire a thorough knowledge of perspective along their career. Perspective cannot be faked and it is obvious when a drawing or picture is not in proper perspective. I just want to touch on some basic perspective issues that pertain to animal drawing.



Put the animal in a box to check perspective. It's a good idea to put a box under the animal's feet to check perspective and foot placement.



The Weatherly Guide to Drawing Animals

Shoot for interesting angles in your drawings. Dramatic angles can add interest and excitement to your drawing. Perspective becomes the main challenge when dealing with these angles.



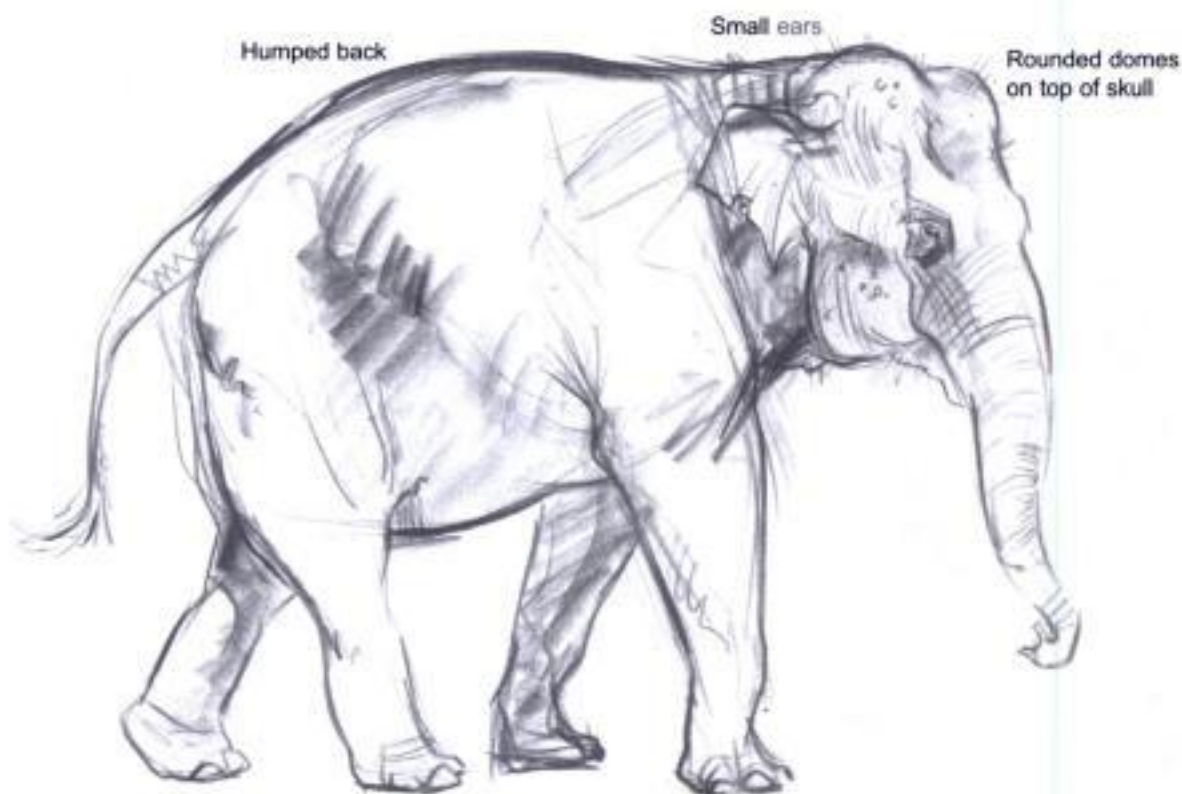
**Downshots, or
bird's-eye view**



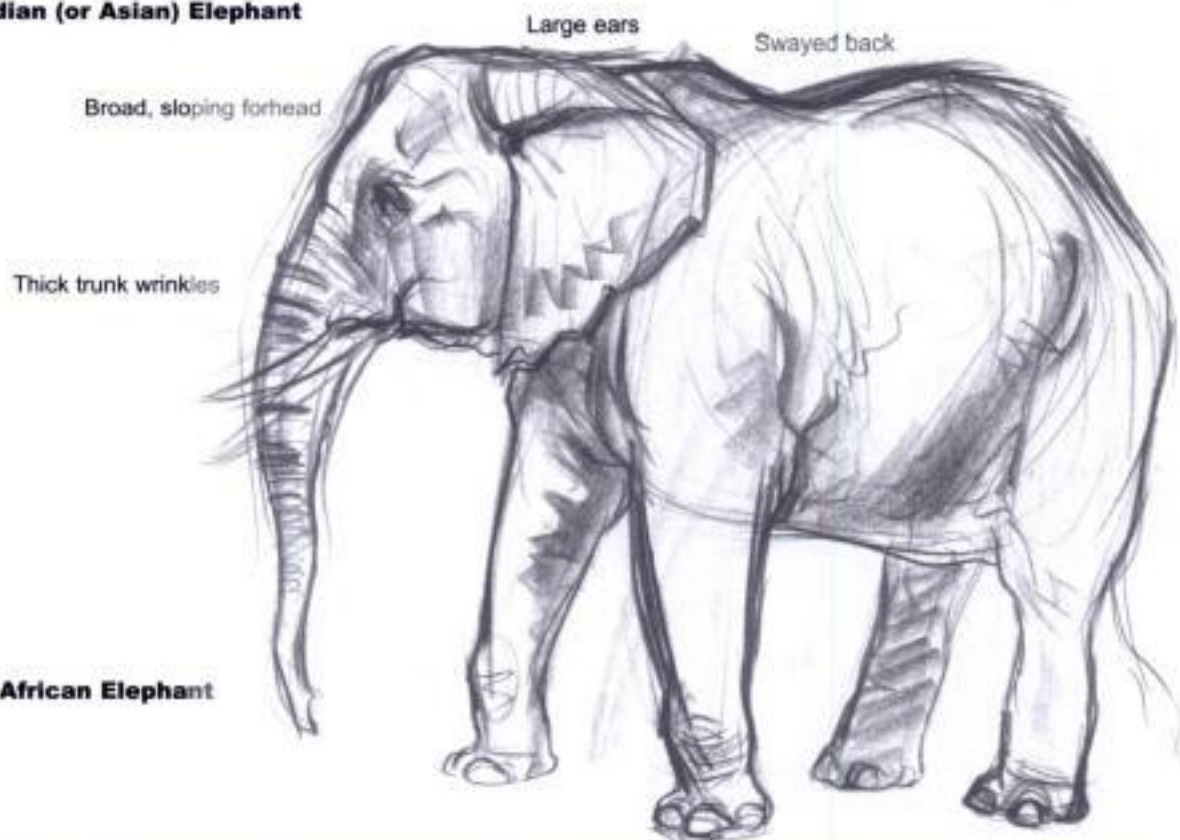
Upshots, or worm's-eye view

Elephants

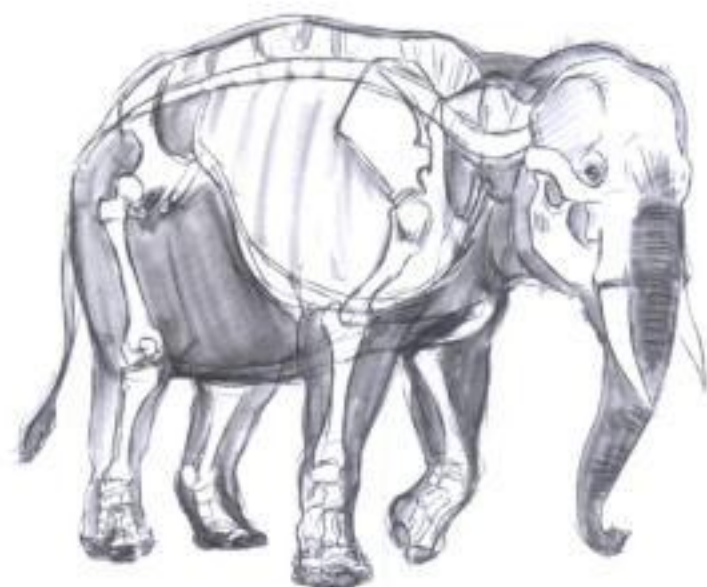
Convey a sense of heavy weight when drawing elephants. Because elephants are so large, their anatomy may be hard to identify. Elephants that are too rounded look stuffed, so learn the skeleton and the planes to avoid this. Strive for massive scale and true character.



Indian (or Asian) Elephant



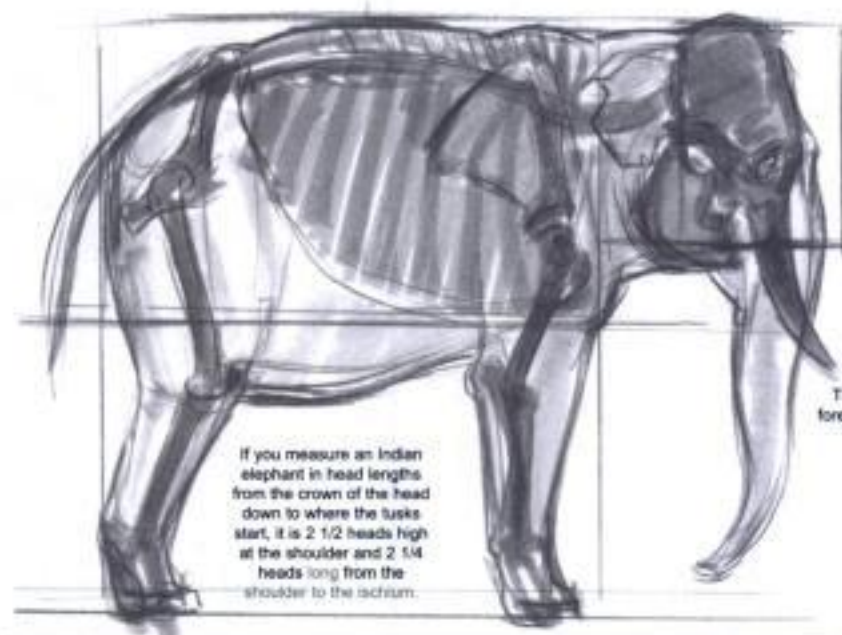
African Elephant



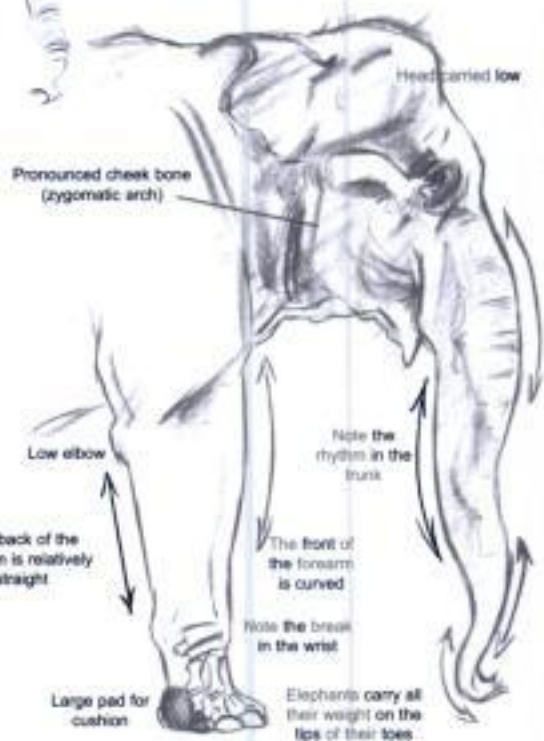
Build off a basic sphere and pull rhythm lines down for the trunk.



See how the base of the ear is a cylinder that fits into the top of the skull. The trunk is series of cylinders. The tusks fit into the face. Notice the large planes.



If you measure an Indian elephant in head lengths from the crown of the head down to where the tusks start, it is $2\frac{1}{2}$ heads high at the shoulder and $2\frac{1}{4}$ heads long from the shoulder to the ischium.



Head carried low

Pronounced cheek bone (zygomatic arch)

Low elbow

The back of the forearm is relatively straight

Large pad for cushion

Note the rhythm in the trunk

The front of the forearm is curved

Note the break in the wrist

Elephants carry all their weight on the tips of their toes

Rhinoceroses

Rhinos have a powerful and prehistoric look. Think of sheer size and strength when drawing these impressive animals. Common to all rhinos is a short neck, large head, broad chest, and thick limbs. The skull is very evident in the design of the head and the eyes are small.



White Rhinoceros

- Square-lipped
- Two horns
- Distinct shoulder hump

Black Rhinoceros

- Two horns
- Hook-lipped



Indian Rhinoceros

- One horn
- Bumpy, armored skin