

# Tulip

Brenda Hoddinott

## F-11 BEGINNER: HATCHING

Tulips are among the most beautiful flowers and are also quite easy to draw.

In this project, you use slightly curved hatching lines of various values and lengths to draw a tulip, as well as a section of its stem and leaf. Detailed step-by-step instructions take you through every aspect of setting up proportions, establishing the shape of the individual parts, and adding shading to create depth.

Simple step-by-step directions are divided into the following four sections:

- **SKETCHING THE TULIP, LEAF, AND STEM:** You first establish accurate proportions by sketching two triangles to represent the tulip and its leaf. You then transform the two triangles into a more realistic sketch.
- **TRANSFORMING A SKETCH INTO A CONTOUR DRAWING:** Your goal is to establish a detailed contour drawing in preparation for adding shading.
- **LIGHT AND MEDIUM VALUES:** You use 2H, HB, and 2B pencils and hatching graduations, to add light and medium values to your outline drawing.
- **DARK VALUES AND FINAL TOUCHES:** With dark values added in layers on top of the light and medium values, the tulip begins to look three-dimensional.

Suggested supplies include 2H, HB, 2B, 4B and 6B pencils, vinyl and kneaded erasers, a pencil sharpener, a sandpaper block, and good quality drawing paper.

## 8 PAGES - 22 ILLUSTRATIONS

This lesson is recommended for artists with basic drawing skills, including the shading technique of contour hatching. The curriculum of this lesson is easily implemented into instructional programs for home schooling, academic and recreational learning environments.

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## SKETCHING THE TULIP, LEAF, AND STEM

In this section, you first establish accurate proportions by lightly sketching an angle line and a triangular shape. *Angle lines* occur when two straight lines meet (or join together). *Shape* refers to the outward outline of a form; basic shapes include circles, squares and triangles. You then render a rough sketch of the tulip and its leaf. A rough sketch is a quickly rendered drawing that illustrates the important elements of a subject with very few details.

**1) Use an HB pencil to very lightly sketch a large triangle to represent the tulip.**

As you draw each side, note the size of each of the three angles, and the length of each side.

**2) Draw an angle line on the lower left (Illustration 11-02).**

The angle line will be the leaf. It seems to overlap (be in front of) the large triangle.

**3) Draw the oval-shape of a tulip approximately the size of the larger triangle.**

Refer to Illustration 11-03. The lower section is wider than the top, and the top is gently pointed upward. Keep your sketch lines light - you need to erase them later!

ILLUSTRATION 11-01

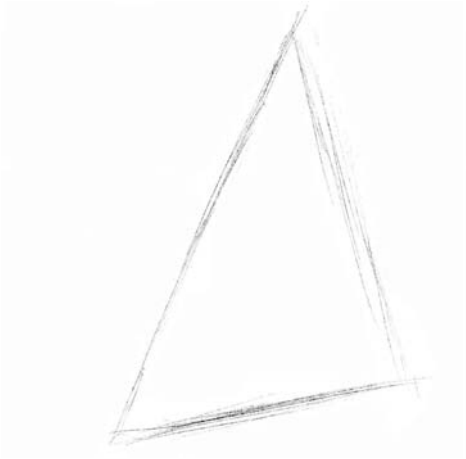


ILLUSTRATION 11-02

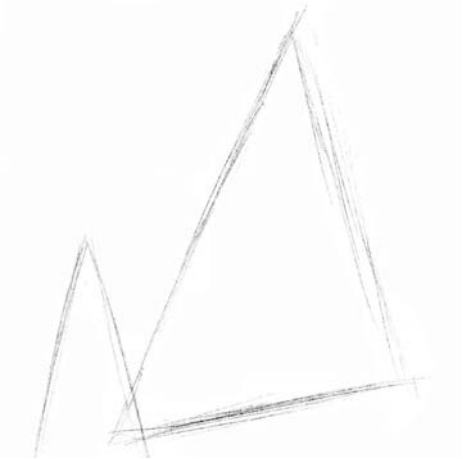


ILLUSTRATION 11-03



ILLUSTRATION 11-04

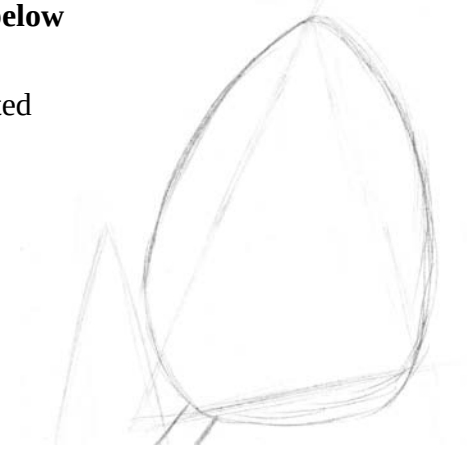


ILLUSTRATION 11-05



**4) Add two short lines below the tulip as its stem.**

These two lines are tilted at an angle rather than straight up and down.

**5) Sketch the leaf.**

This leaf section is approximately the same size as the smaller triangle.

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ILLUSTRATION 11-06

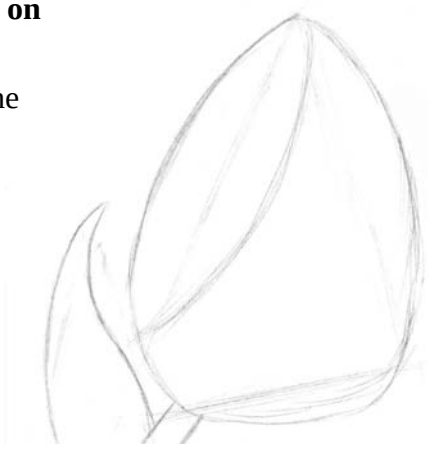


ILLUSTRATION 11-07



6) **Draw a long oval-shape on the left as a large petal.**

   This petal is in front of the main section of the tulip.

7) **Add the long tiny section of a petal on the right.**

   This petal is mostly out of sight behind the main section.

8) **Pat your lines gently with your kneaded eraser until you can barely see them.**

## TRANSFORMING A SKETCH INTO A CONTOUR DRAWING

You've probably heard the old adage "A picture is worth a thousand words". Hence, I've added numerous step-by-step illustrations to guide you through the various steps. The goal is to establish a detailed contour drawing in preparation for adding shading.

*Contour drawing* (also called a *line drawing*) is comprised of lines which follow the contours of various sections of a drawing subject and define the outlines of its forms. *Form*, as applied to drawing, is the illusion of the three-dimensional structure of a shape created in a drawing with shading and/or perspective. *Shading* refers to the various shades of gray (values) in a drawing that make the subject look three-dimensional. *Perspective* refers to the visual illusion created in a drawing in which objects appear to become smaller, the farther away they are from the viewer. *Values* are the different shades of gray created when you draw by varying both the density of the shading lines, and the pressure used in holding various pencils.

Use a freshly sharpened HB pencil. Draw slowly. Accuracy is more important than speed. Your speed will automatically improve the more you practice.

ILLUSTRATION 11-08



ILLUSTRATION 11-09



9) **Draw a thin line around the leaf and large petal.**

   Don't simply draw over your sketch lines. Rather, examine my drawing closely, and draw new lines where you see them.

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ILLUSTRATION 11-10

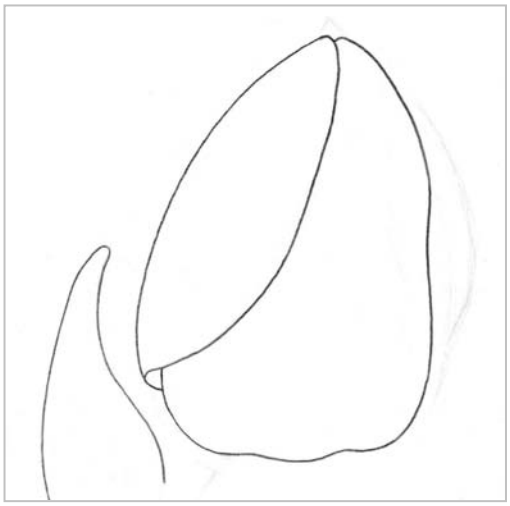
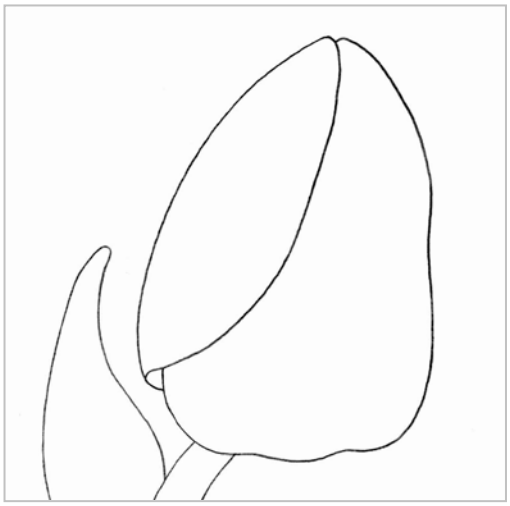


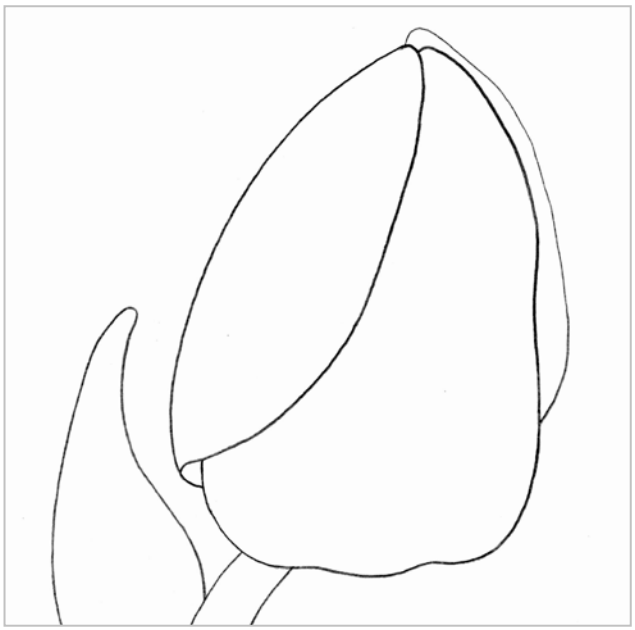
ILLUSTRATION 11-11



10) **Draw the main body of the tulip with delicate, curved lines.**

11) **Add the outline of the stem with lines that curve slightly.**

ILLUSTRATION 11-12



12) **Outline the long thin section of the other petal on the right.**

13) **Check over your contour drawing and make changes to sections you aren't happy with.**

## LIGHT AND MEDIUM VALUES

In this section, you use 2H, HB, and 2B pencils and hatching graduations, to add light and medium values to your outline drawing.

*Hatching* is a series of lines (called a set) drawn closely together to give the illusion of values. *Graduation* (often called *graduated shading*) is a continuous progression of values from dark to light or light to dark.

By drawing the light values first, you can then layer your medium shading on top of the light shading. This layering creates a nice smooth transition between different values.

**Tip** Different values are created by using various grades of pencils, and varying the density of the lines and the pressure used in holding your pencils. For light lines you press very lightly with your pencil. Press a little harder to make darker lines.

To protect you drawing from smudging, place a piece of clean paper under your hand as you add shading. Each time you work on a new section, remember to move your paper so it's always under your hand.

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**14) Use your 2H pencil to add the lightest values to the main section and large petal.**

The hatching lines are of various lengths and slightly curved to follow the contours of the form of the tulip (Figure 11-13). Hatching lines on the petal are more horizontal than vertical (Figure 11-14).

ILLUSTRATION 11-13

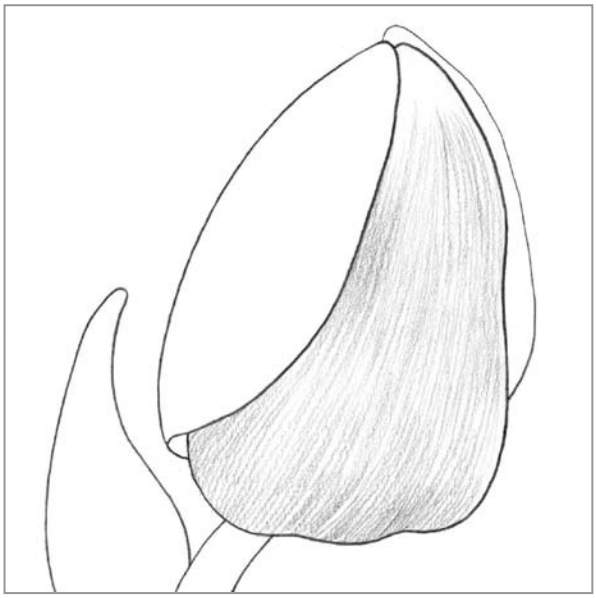
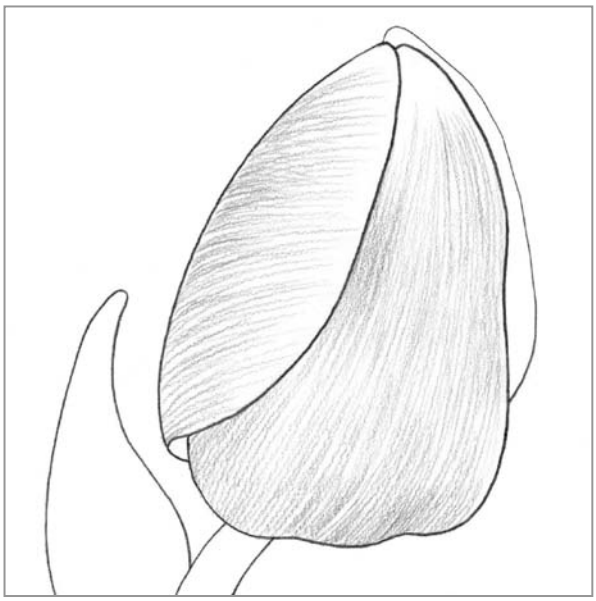


ILLUSTRATION 11-14



**15) Add medium shading to the main section, the tiny petal on the right, and the stem.**

Use an HB pencil. The edges of the darker shading are not abrupt stops, but rather feathered (or ragged) to give a smoother appearance (Figure 11-15). Examine the small section of white on the upper section of the tiny petal on the right (Figure 11-16). Also, observe the section of the stem that is left white, to help make the stem look rounded rather than flat.

ILLUSTRATION 11-15

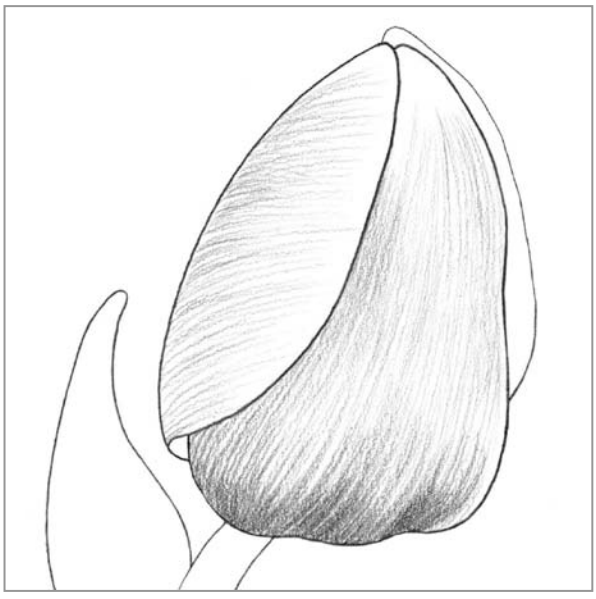
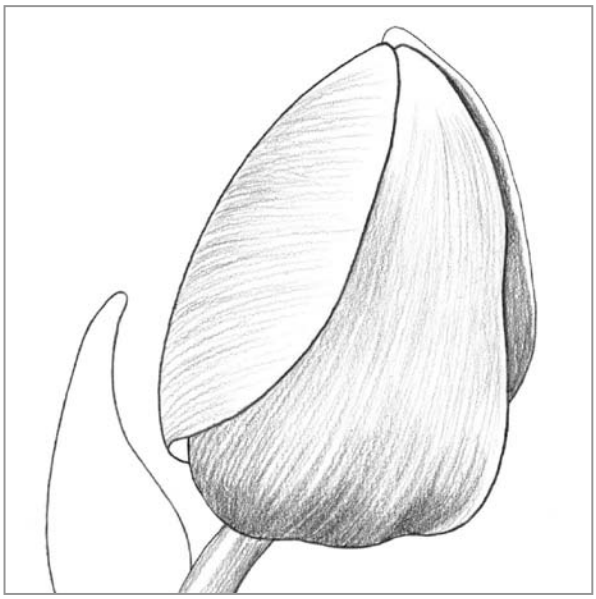
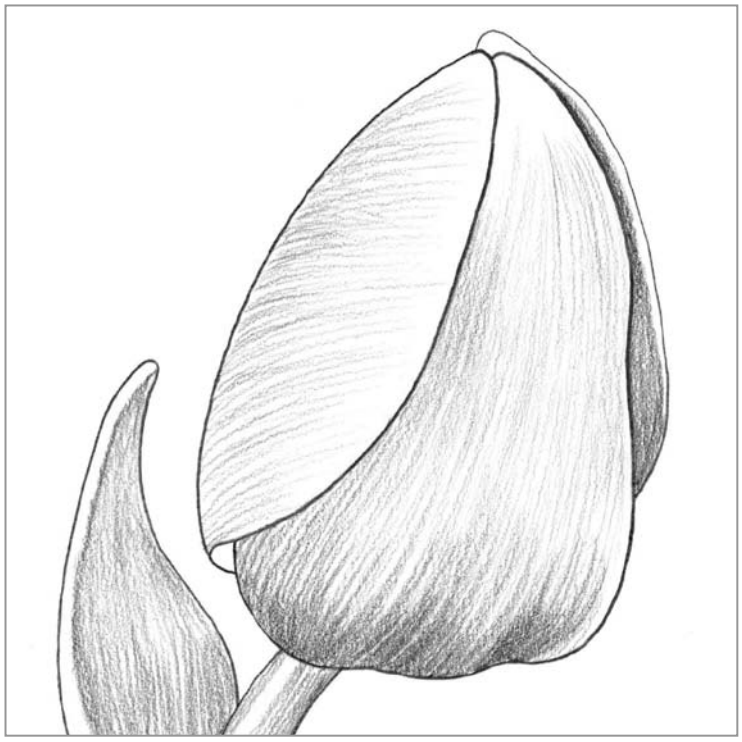


ILLUSTRATION 11-16



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ILLUSTRATION 11-17



**16) Add shading to the flat section of the leaf with your HB pencil.**

Before you begin, lightly draw a line close to the left to represent the edge of the leaf. Leave this section white for now.

## DARK VALUES AND FINAL TOUCHES

In this section, you build the darkest values in layers on top of the light and medium values. With a few final touches of darker values, the tulip looks realistic and three-dimensional.

**17) Add darker shading to the lower section of the leaf with a 2B pencil (Figure 11-18).**

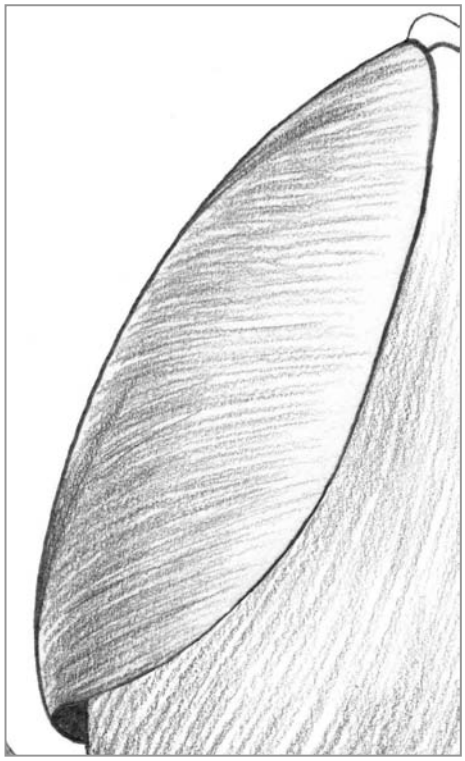
ILLUSTRATION 11-18



**18) Use an HB to add shading to the leaf's edge.**

**19) Add medium values to the left side of the large petal with your HB (Figure 11-19).**

ILLUSTRATION 11-19



**20) Use a 4B to fill in the tiny dark section under the large petal.**

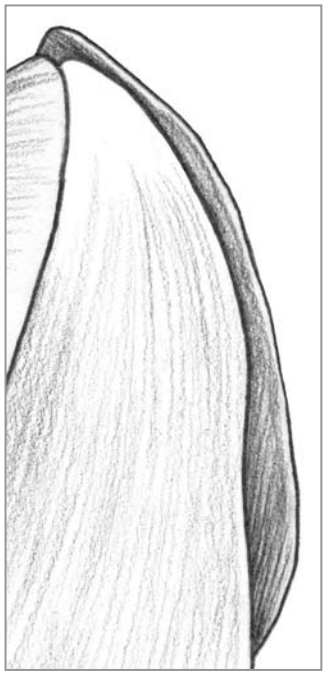
ILLUSTRATION 11-20



**21) Use a 2B to add darker shading to the upper section of the stem under the flower (Figure 11-20).**

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ILLUSTRATION 11-21



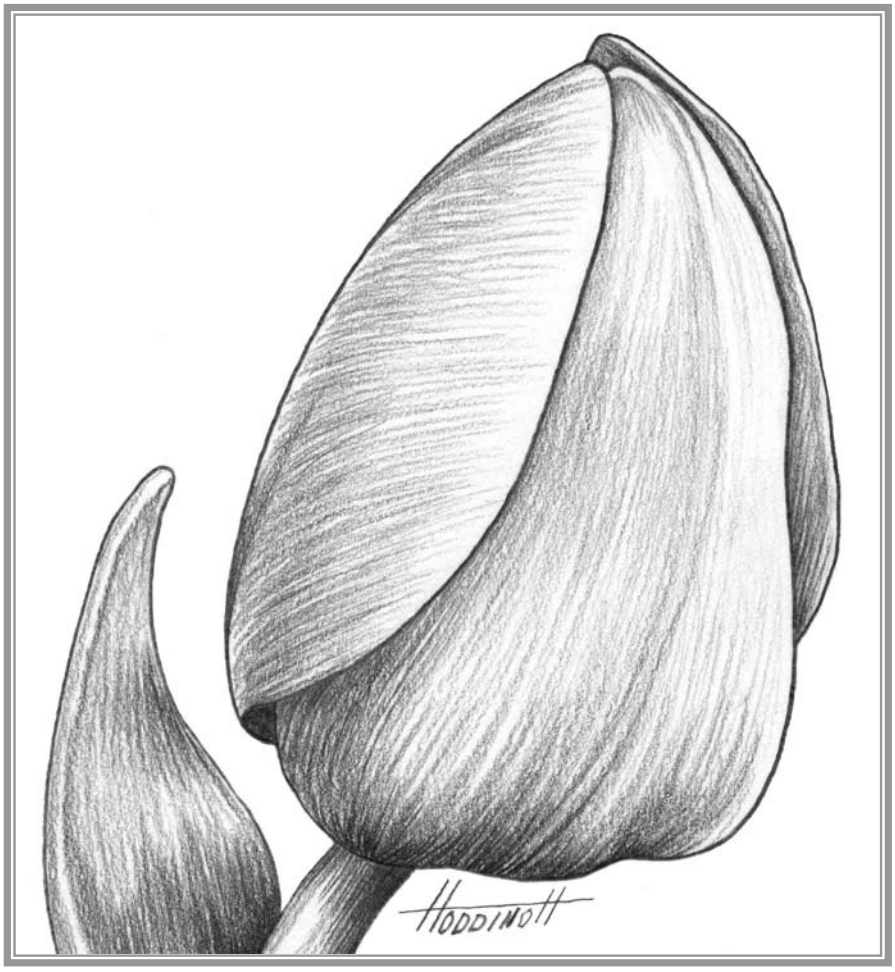
**22) Use your 2B pencil to add more shading to the small section of the petal on the right.**

This shading is very dark close to the main section of the tulip, and graduates lighter toward the outer edge. Also a tiny section at the top is left white.

**23) Use various pencils to add shading to the main section.**

**24) Add final touches to the shading if needed.**

ILLUSTRATION 11-22




You can make areas lighter by patting them gently with the edge of your kneaded eraser. To make a section darker, simply add more hatching lines in between others.

Step back from your drawing and examine the graduations. Sometimes a short line, placed inside a space between two others, helps make the transition look smoother.

## CHALLENGE

Find or take a photo of a tulip from a slightly different angle than the one in this project (or you may prefer to draw from an actual flower). Render a detailed drawing using high contrast shading. *Contrast* measures the degree of difference between the light and dark values within shading. Your goal is to capture a full range of values from white to very dark as in my drawing of a tulip. Use the shading technique of contour hatching graduations demonstrated in this lesson.

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## Brenda Hoddinott

As a self-educated teacher, visual artist, portraitist, forensic artist, and illustrator, Brenda utilizes diverse art media including graphite, technical pen, colored pencil, chalk pastel, charcoal, conté crayon, and oil paints.

> My philosophy on teaching art is to focus primarily on the enjoyment aspects while gently introducing the technical and academic. Hence, in creating a passion for the subject matter, the quest for knowledge also becomes enjoyable.
>
> Brenda Hoddinott

## Biography

Born in St. John's, Newfoundland, Brenda grew up in the small town of Corner Brook. She developed strong technical competencies with a personal commitment to self directed learning, and the aid of assorted "Learn to Draw" books. During Brenda's twenty-five year career as a self-educated civilian forensic artist, numerous criminal investigation departments have employed Brenda's skills, including Royal Canadian Mounted Police and municipal police departments. In 1992, Brenda was honored with a commendation from the Royal Canadian Mounted Police, and in 1994, she was awarded a Certificate of Membership from "Forensic Artists International".

Her home-based art career included graphic design, and teaching recreational drawing and painting classes. As supervisor of her community's recreational art department, Brenda hired and trained teachers, and designed curriculum for several children's art programs. In 1998, Brenda chose to end her eighteen-year career as an art educator in order to devote more time to writing, drawing, painting, and developing her websites.

Drawspace http://www.drawspace.com incorporates her unique style and innovative approach to curriculum development. This site offers downloadable and printable drawing classes for students of all abilities from the age of eight through adult. Students of all ages, levels and abilities have praised the simple step-by-step instructional approach. This site is respected as a resource for fine art educators, home schooling programs, and educational facilities throughout the world.

## Learn-to-draw books

Drawing for Dummies: Wiley Publishing, Inc., New, York, NY, this 336 page book is available on various websites and in major bookstores internationally.

The Complete Idiot's Guide to Drawing People: Winner of the Alpha-Penguin Book of the Year Award 2004, Alpha - Pearson Education – Macmillan, Indianapolis, IN, this 360 page book is available on various websites and in major bookstores internationally.

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