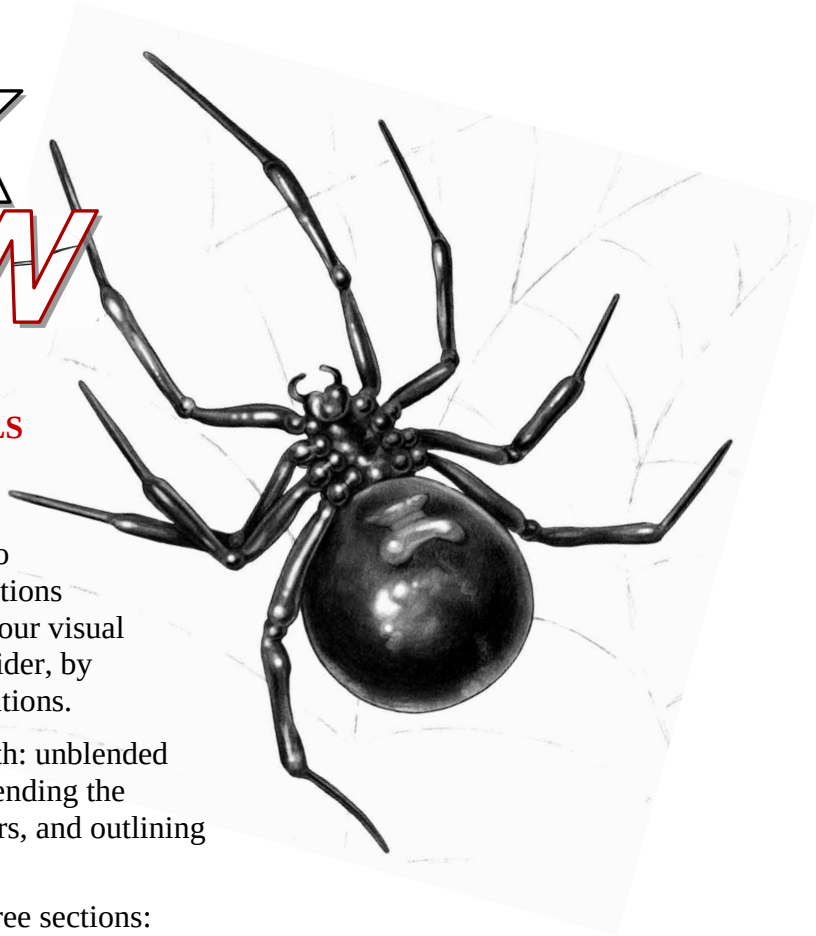
BLACK WIDOW

Brenda Hoddinott



M-05 INTERMEDIATE: ANIMALS & FANTASY

A realistic rendering of a Black Widow spider provides artists with an opportunity to enhance various drawing skills. Text instructions are limited; rather, you rely on fine tuning your visual skills to outline the fine intricacies of the spider, by closely examining large step-by-step illustrations.

This drawing can be considered finished with: unblended shading methods; or further enhanced by blending the shading, adding bright highlights with erasers, and outlining the entire drawing with thin neat lines

This project is divided into the following three sections:

- **INTRODUCTION TO THE BLACK WIDOW SPIDER:** An introduction to the anatomical structure of a spider, and a basic knowledge of the names of the various parts of a Black Widow's body, help you better understand the directions as you draw.
- **SKETCHING THE PROPORTIONS OF SPIDER PARTS:** This project relies on freehand drawing without the help of drawing tools such as a grid. In this section, you lightly sketch the proportions of the major sections of a Black Widow's body and legs.
- **SHADING SPIDER FORMS AND TEXTURES:** In this section, you add shading to the various parts of the spider. A full range of values and carefully placed shading graduations, fool the observer's eye into seeing the three-dimensional under forms of the cephalothorax, abdomen, and legs.

Suggested drawing supplies include good quality white drawing paper, graphite pencils, kneaded and vinyl erasers, and a pencil sharpener.

This article is recommended for artists from age 12 to adult with good drawing skills, as well as home schooling, academic and recreational fine art educators.

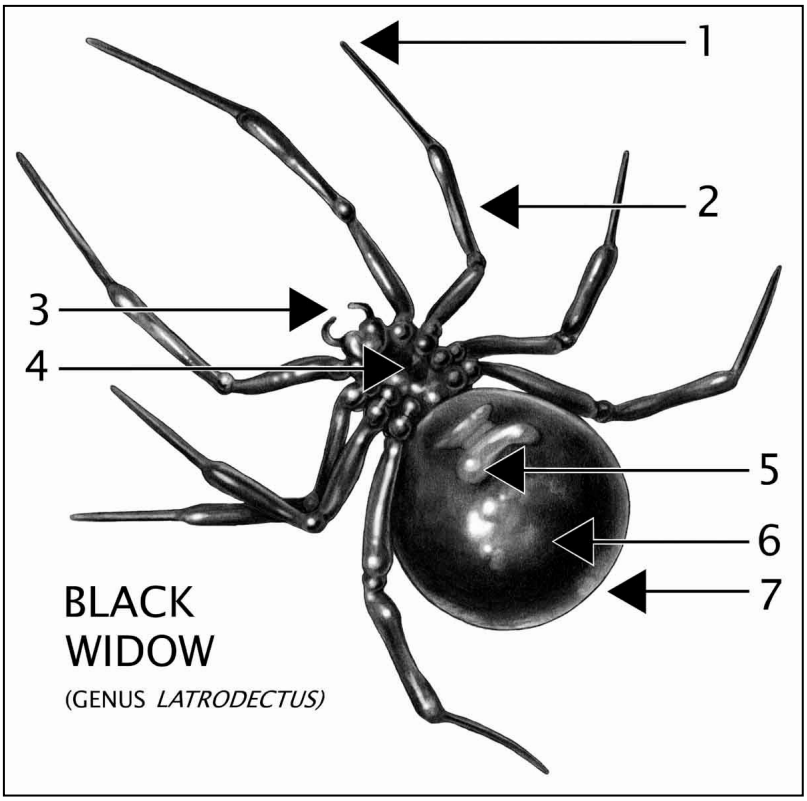
14 PAGES – 14 ILLUSTRATIONS

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INTRODUCTION TO THE BLACK WIDOW SPIDER

Knowing the names of the parts of a Black Widow's body, helps you better understand the directions as you draw. Refer to Illustration 05-01 as you read the following:

ILLUSTRATION 05-01



Black Widow Spiders have claws (1) on the tip of each of their eight legs (2). Their jaws and poisonous fangs (3) can inflict a nasty bite.

While the bodies of insects are divided into three sections, a spider's body has only two. The cephalothorax (4) includes the brain, eyes, jaws, mandible, stomach, and leg attachments.

A distinctive red, yellow, or orange hour glass pattern (5) is highly visible on the abdomen (6), which holds the guts, reproductive organs, heart and silk glands (7).

SKETCHING THE PROPORTIONS OF SPIDER PARTS

This project relies on freehand drawing without the help of drawing tools such as a grid. In this section, you lightly sketch the proportions of the major sections of a Black Widow's body.

ILLUSTRATION 05-02



1) Lightly sketch the cephalothorax.

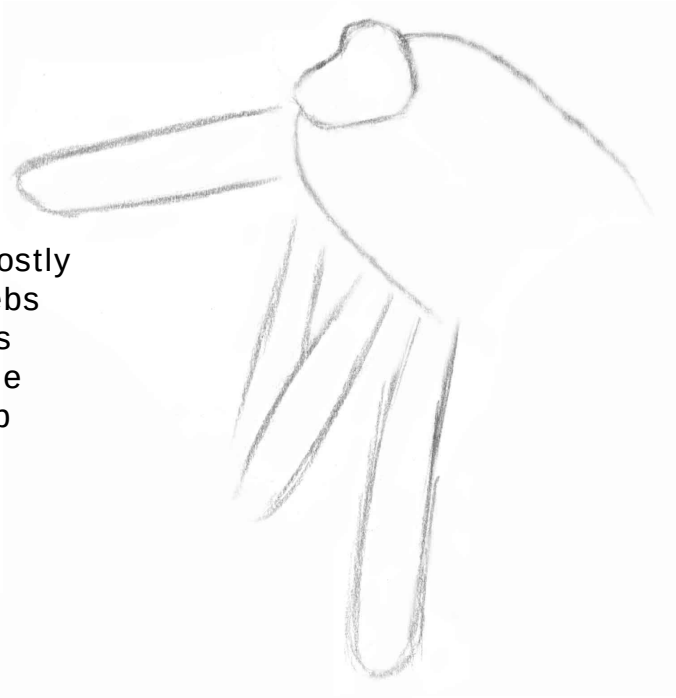
Leave lots of room on your drawing paper for the rest of the body and eight very long legs.

Use an HB pencil, and keep your lines light so they can be easily erased. Pay close attention to the lengths and curves of the various lines which outline the different parts.

Constantly double check the proportions of your sketch as you work your way through this project, and modify as needed.

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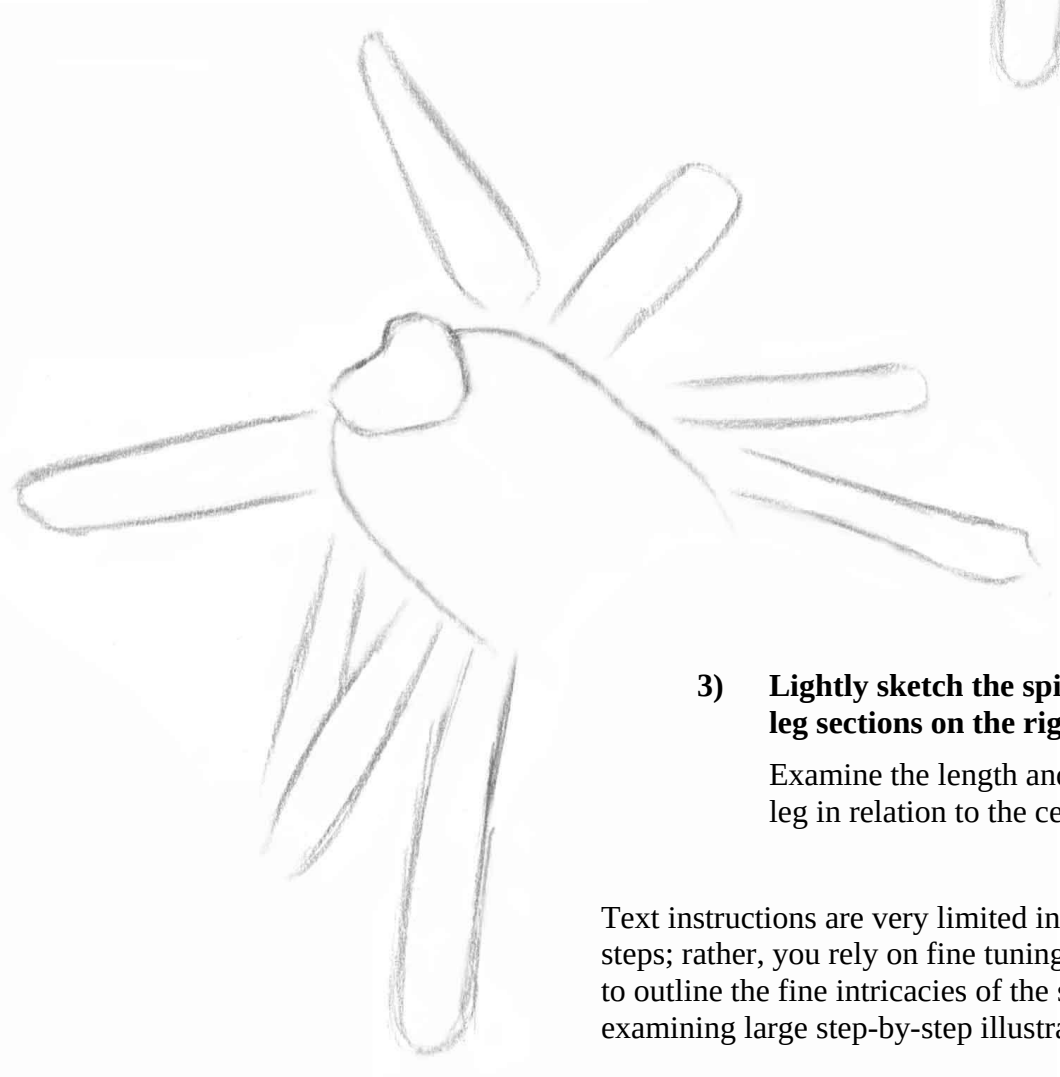
ILLUSTRATION 05-03



2) Lightly sketch the shapes of the upper sections of the four legs on the left.

BLACK WIDOWS live mostly in warm climates, and make their webs close to the ground, in such places as under rocks, plants, and ledges. If the weather turns cold, they may take up residence in homes and buildings.

ILLUSTRATION 05-04



3) Lightly sketch the spider's four upper leg sections on the right.

Examine the length and position of each leg in relation to the cephalothorax.

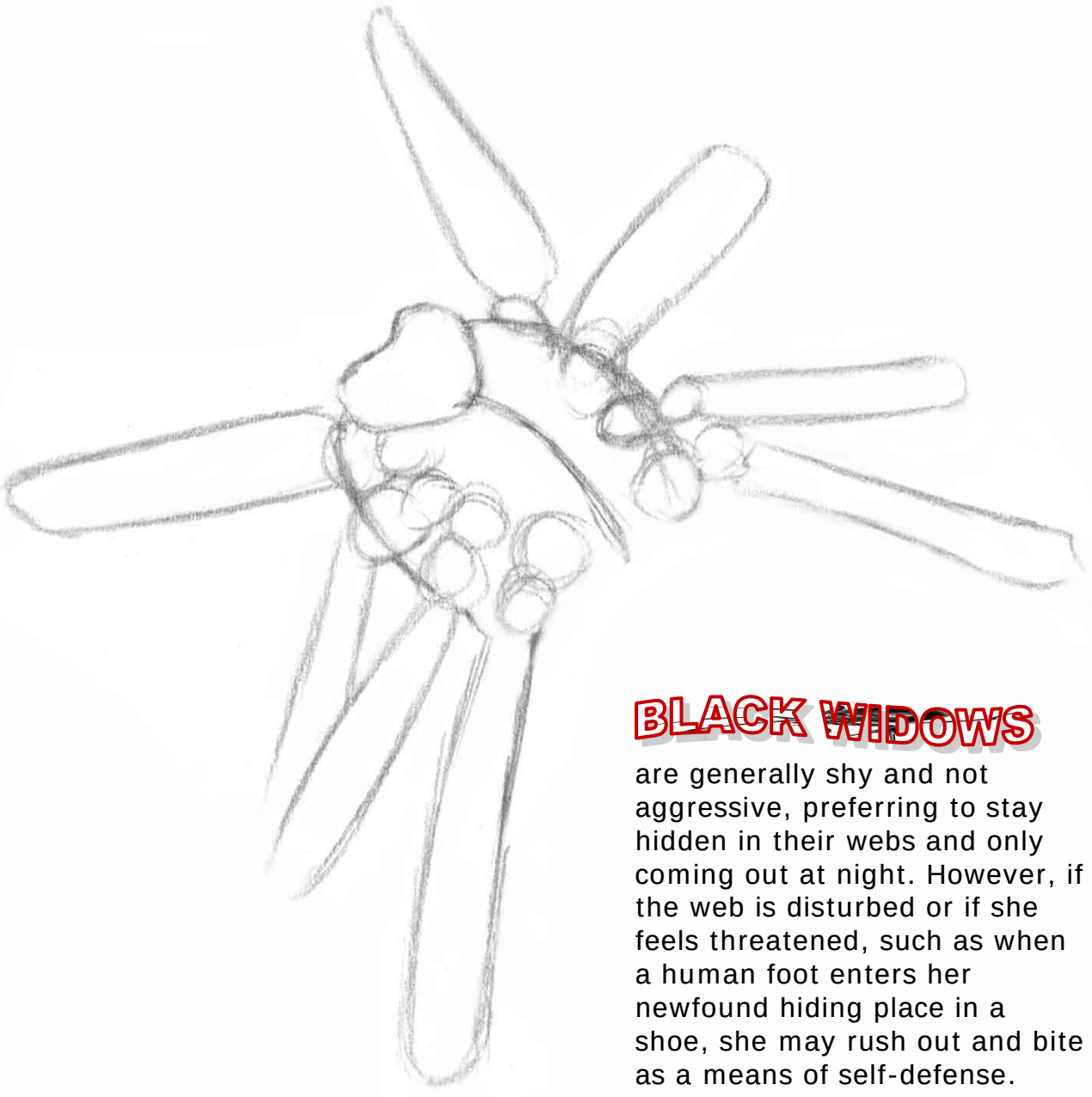
Text instructions are very limited in the following steps; rather, you rely on fine tuning your visual skills to outline the fine intricacies of the spider, by closely examining large step-by-step illustrations.

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BLACK WIDOWS' venom is many times more toxic than that of a rattlesnake, making them the most poisonous spider in North America. Black Widow spiders can only inject a small amount of venom; hence, their bites are rarely fatal for healthy adults, who receive medical treatment.

4) Add a series of circular shapes to indicate where sections of the upper legs connect to the cephalothorax.

ILLUSTRATION 05-05



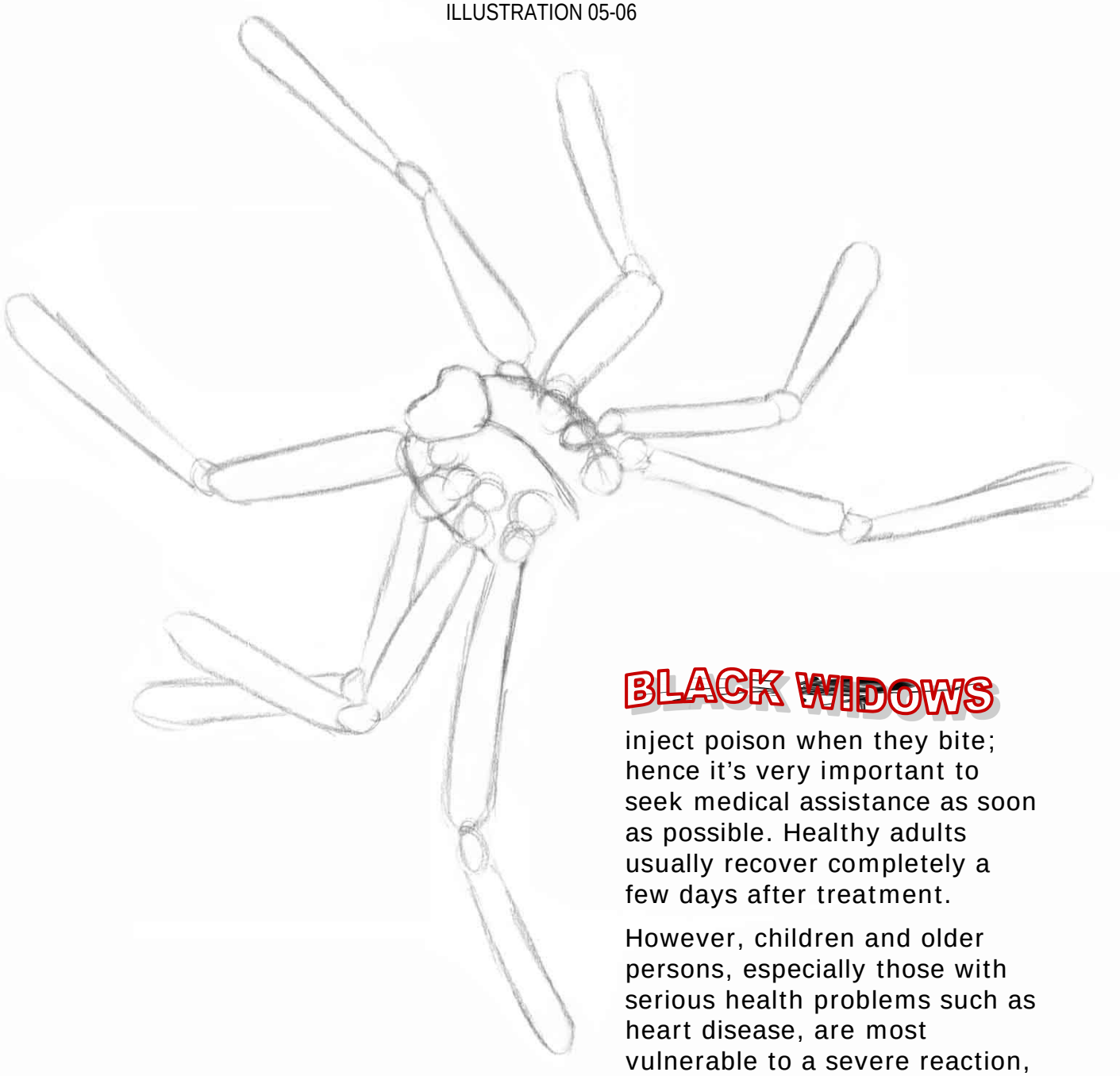
BLACK WIDOWS are generally shy and not aggressive, preferring to stay hidden in their webs and only coming out at night. However, if the web is disturbed or if she feels threatened, such as when a human foot enters her newfound hiding place in a shoe, she may rush out and bite as a means of self-defense.

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BLACK WIDOWS are among the slobs of the arachnid communities with their untidy-looking webs that appear irregular in shape. Yet, the silk they spin is much stronger than that of almost all other spiders.

5) Lightly sketch the lower sections of each of the eight legs.

ILLUSTRATION 05-06



BLACK WIDOWS inject poison when they bite; hence it's very important to seek medical assistance as soon as possible. Healthy adults usually recover completely a few days after treatment.

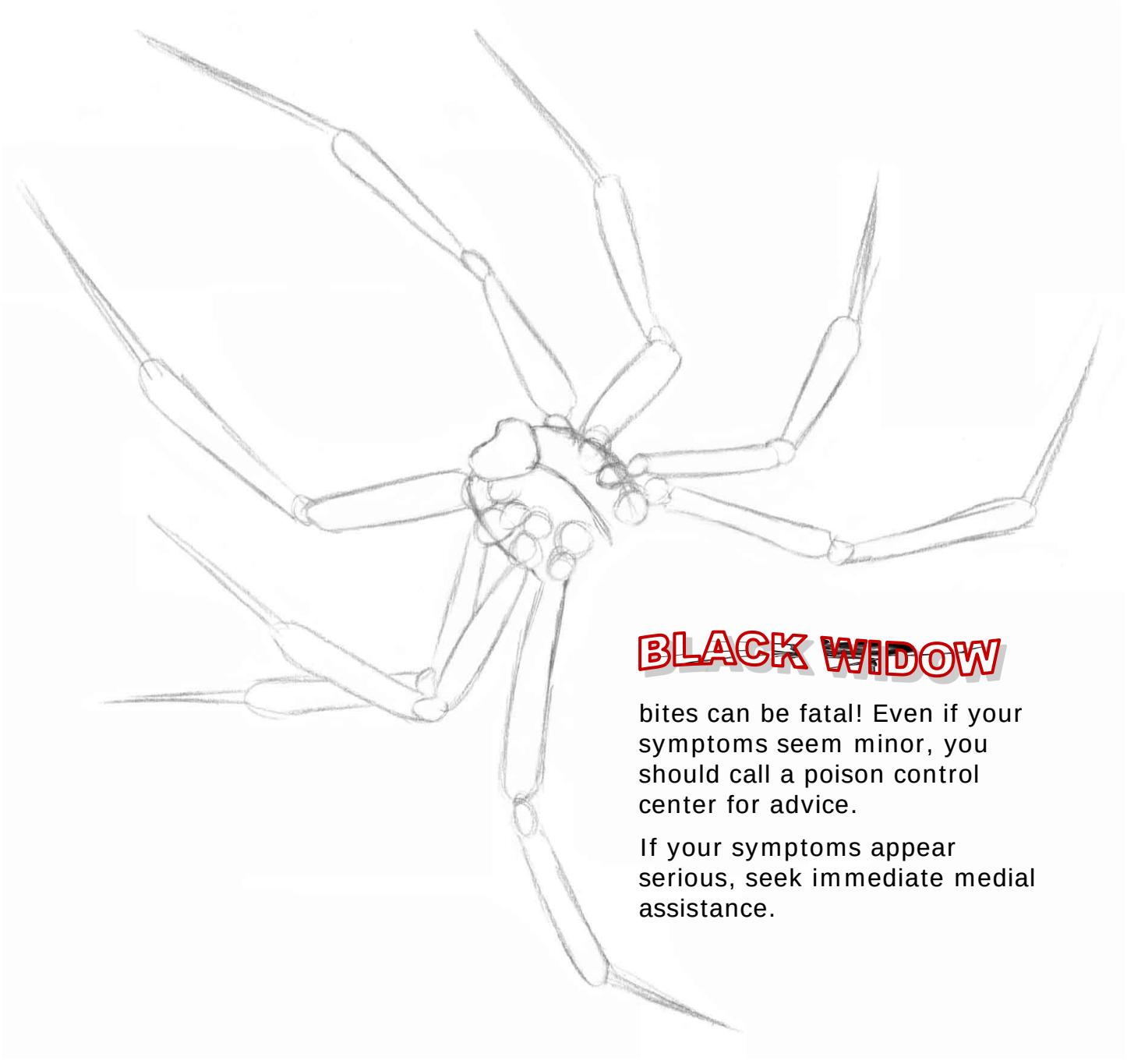
However, children and older persons, especially those with serious health problems such as heart disease, are most vulnerable to a severe reaction, and may need hospitalization.

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BLACK WIDOWS are infamous for eating their mates; however, while this does occasionally happen, it's uncommon. Adult males are not poisonous and are only about half the size of a female.

6) Add the tips of each of the eight legs.

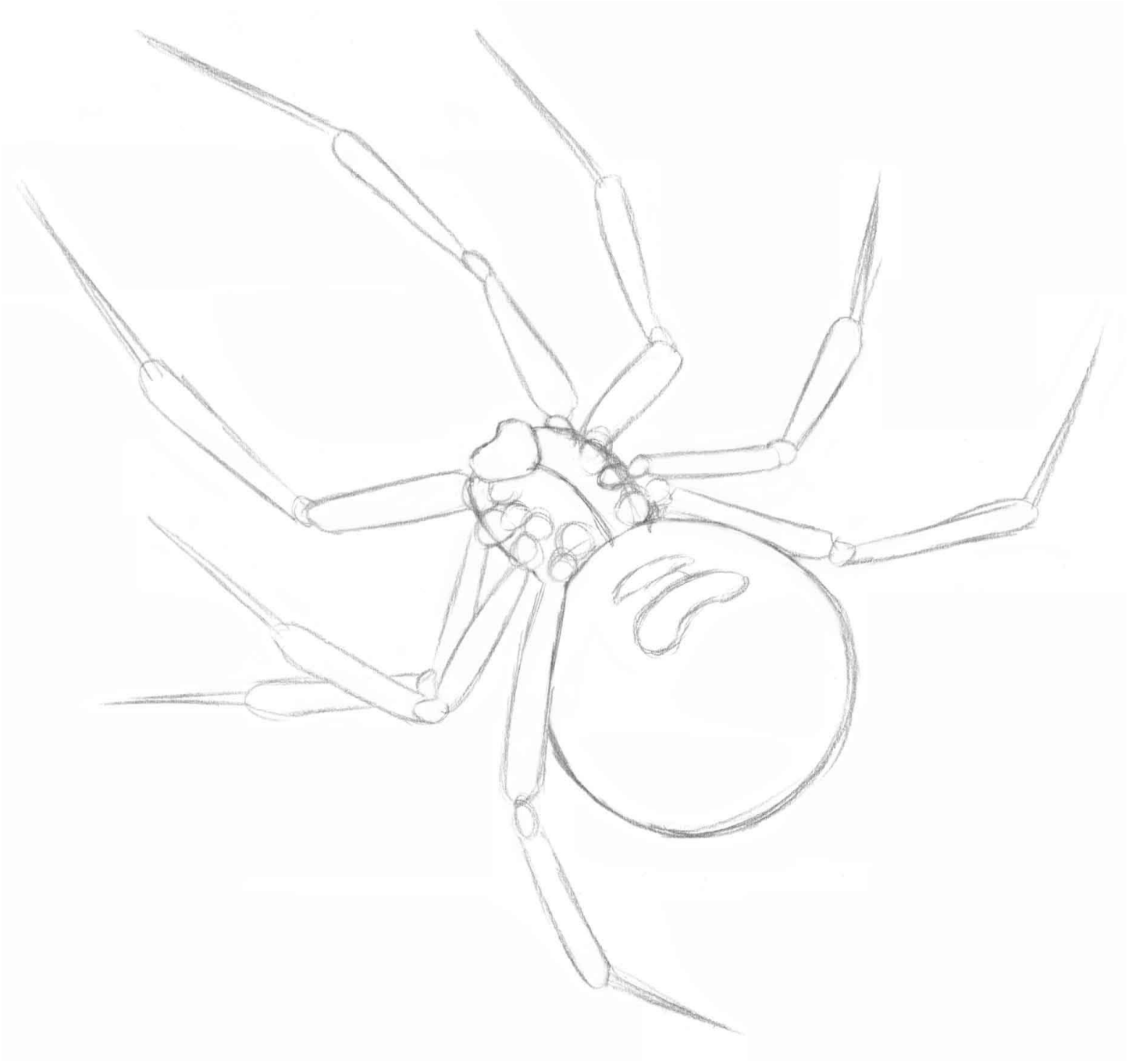
ILLUSTRATION 05-07



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7) Sketch the large rounded shape of the abdomen and add the hourglass shape.

ILLUSTRATION 05-08



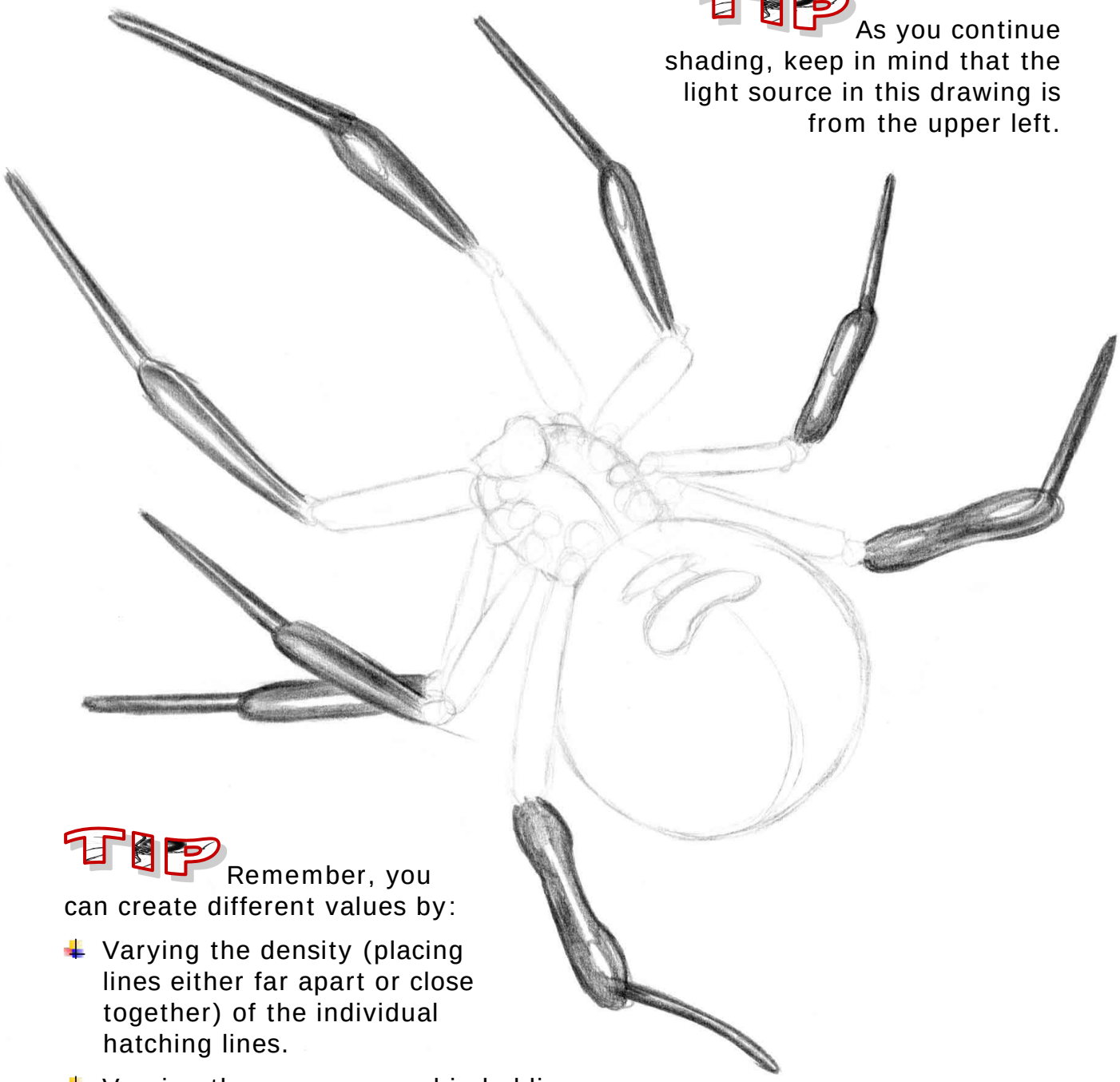
SHADING SPIDER FORMS AND TEXTURES

In this section, you add shading to the various parts of the spider. A full range of values and carefully placed shading graduations, fool the observer's eye into seeing the three-dimensional under forms of the cephalothorax, abdomen, and legs.

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8) Use various pencils to add shading to the lower sections of the legs.

ILLUSTRATION 05-09



TIP As you continue shading, keep in mind that the light source in this drawing is from the upper left.

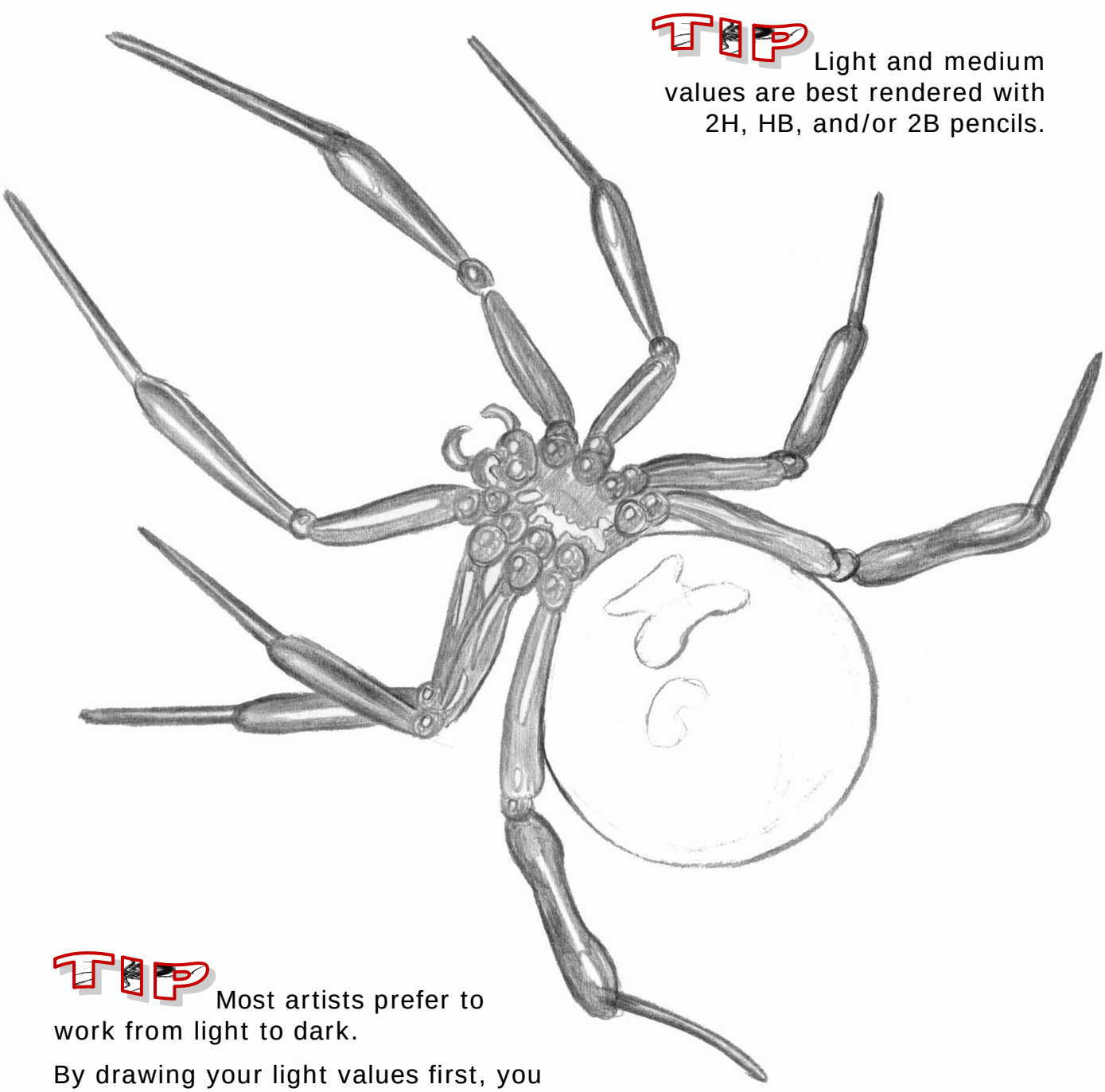
TIP Remember, you can create different values by:

- Varying the density (placing lines either far apart or close together) of the individual hatching lines.
- Varying the pressure used in holding various pencils.
- Using different grades of pencils, from hard to soft, to help with the different values.

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9) Refer to the next two illustrations as you add additional shading to the spider.

ILLUSTRATION 05-10



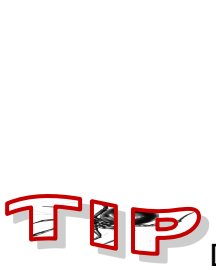
TIP Light and medium values are best rendered with 2H, HB, and/or 2B pencils.

TIP Most artists prefer to work from light to dark.

By drawing your light values first, you can then layer your medium shading on top of your light shading.

This layering technique creates a nice smooth transition between different values. The darkest values are then built in layers on top of the medium values.

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Don't forget to always place a piece of clean paper under your hand as you draw. Each time you work on a new section, remember to move your paper so it's always under your hand. This prevents you from smudging your drawing, and protects the paper from the oils in your skin.

ILLUSTRATION 05-11



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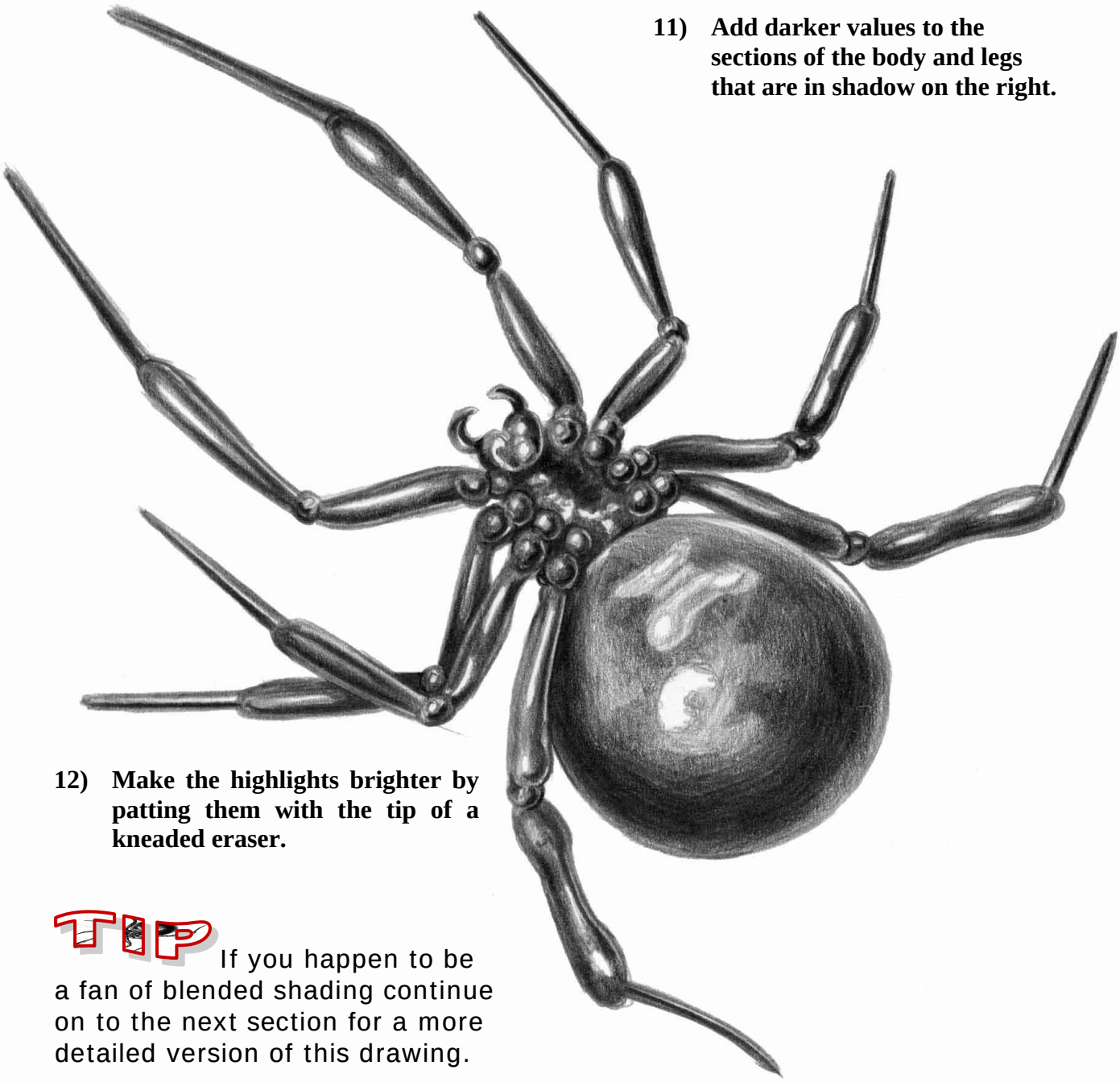
SHADING OPTION ONE

This drawing can be considered finished with the shading discussed in this section, or further enhanced by blending the values as in Shading Option Two.

10) Add shading to the abdomen of the spider while paying special attention to accentuating the distinctive hourglass pattern by using lighter values.

ILLUSTRATION 05-12

11) Add darker values to the sections of the body and legs that are in shadow on the right.



12) Make the highlights brighter by patting them with the tip of a kneaded eraser.

If you happen to be a fan of blended shading continue on to the next section for a more detailed version of this drawing.

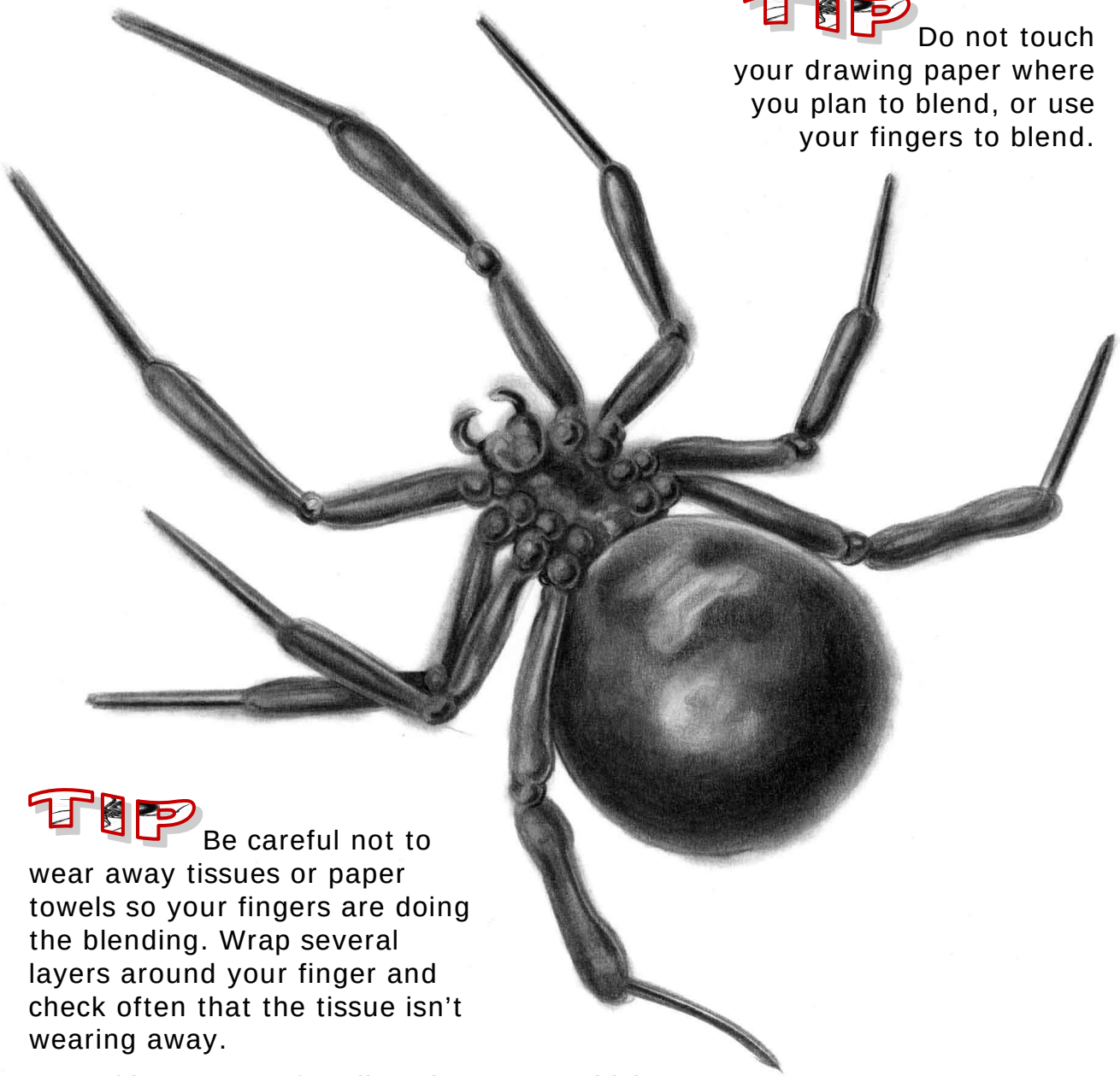
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SHADING OPTION TWO

In this section you expand on Option One by blending the shading, adding bright highlights with erasers, and outlining the entire drawing with thin neat lines.

13) Use your favorite blending tool to blend the shading of all the sections of the spider.

ILLUSTRATION 05-13



TIP Do not touch your drawing paper where you plan to blend, or use your fingers to blend.

TIP Be careful not to wear away tissues or paper towels so your fingers are doing the blending. Wrap several layers around your finger and check often that the tissue isn't wearing away.

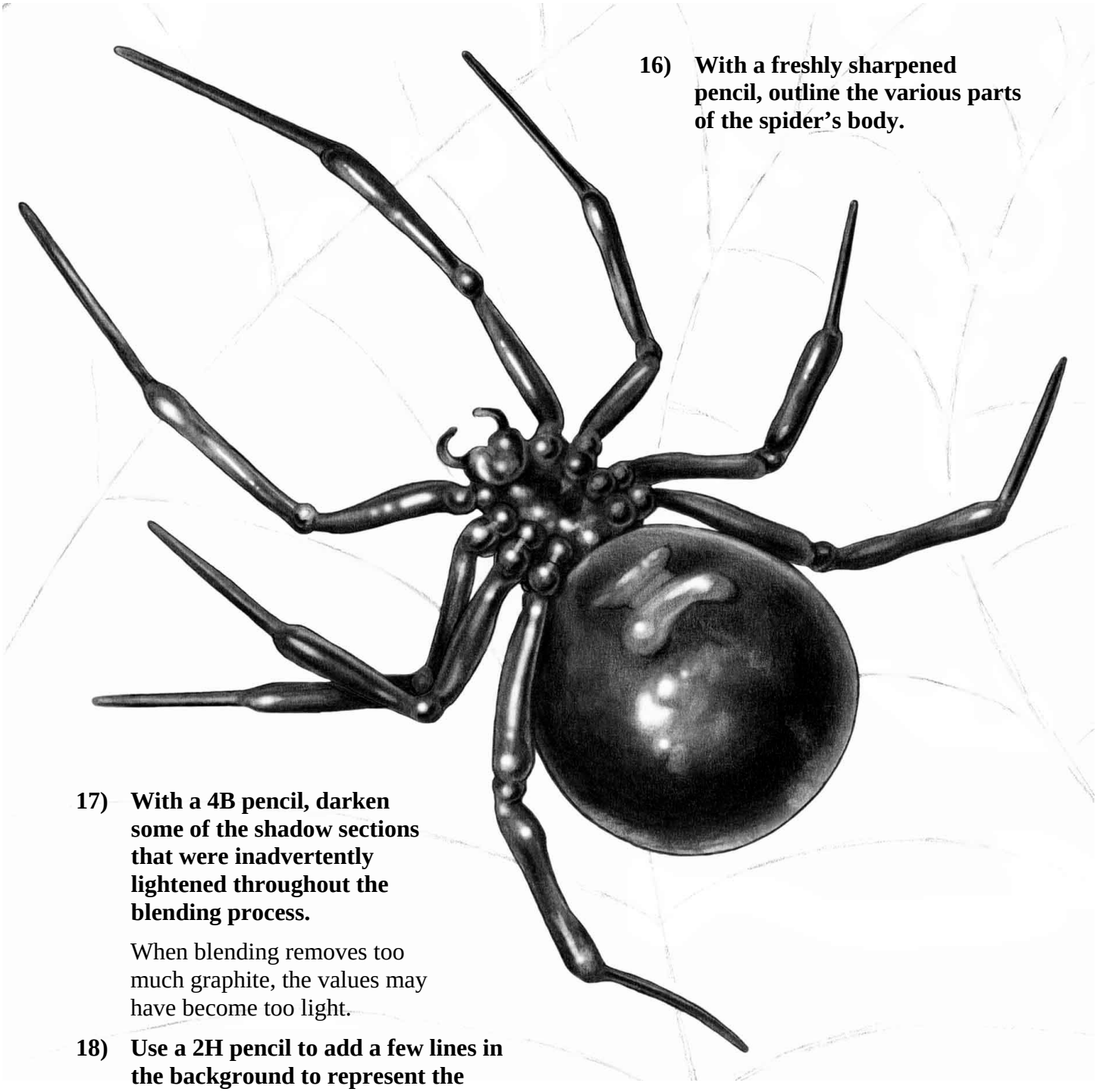
Your skin can transfer oil to the paper, which becomes noticeable after blending (especially in light values). Creating a smooth tone then becomes darn near impossible.

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14) Use erasers to clean up the smudge marks around the edges of the drawing.

15) Pull out highlights from the blended shading with the sharp point of a vinyl eraser, and/or a kneaded eraser that has been molded to a point.

ILLUSTRATION 05-14



16) With a freshly sharpened pencil, outline the various parts of the spider's body.

17) With a 4B pencil, darken some of the shadow sections that were inadvertently lightened throughout the blending process.

When blending removes too much graphite, the values may have become too light.

18) Use a 2H pencil to add a few lines in the background to represent the spider's web.

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To find out more about blending tools and techniques check out *Lesson J-02: To Blend or Not to Blend.*

BRENDA HODDINOTT - BIOGRAPHY

As a self-educated teacher, visual artist, portraitist, forensic artist, and illustrator, Brenda Hoddinott 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<

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.

Fine Art Education http://www.finearteducation.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.

ART PUBLICATIONS BY BRENDA HODDINOTT

- **Drawing for Dummies (2003):** 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 (2004):** 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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