Bud the Rose

Brenda Hoddinott



Q-04 INTERMEDIATE: PLACES & THINGS

This heavily illustrated lesson takes you step-by-step, through the entire process of drawing a realistic rosebud.

Text is kept to a minimum to challenge you to rely on your visual skills to render accurate proportions and add shading, using hatching and crosshatching graduations.

This project is divided into the following four sections:

- **SEEING AND SKETCHING PROPORTIONS:** lightly sketch the proportions of a rosebud, by outlining the shapes of the various parts.
- **OUTLINING ADDITIONAL DETAILS:** redraw the basic parts of the rosebud with thin neat lines and add additional details.
- **ADDING VALUES WITH HATCHING:** add light and medium values with hatching. A dominant light source from the right front, determines where the various values are located.
- **CROSSHATCHING FORM**: use crosshatching and freshly sharpened HB, 2B, and 4B pencils to add final details and darker values.

Suggested drawing supplies include: Arches 140-lb hot-pressed watercolor paper; 2H, HB, 2B, and 4B pencils; kneaded and vinyl erasers; a pencil sharpener; and a sandpaper block.

This lesson is recommended for intermediate level artists from age 12 to adult, who have good drawing skills. The curriculum is also appropriate for home schooling, academic, and recreational fine art educators.

17 PAGES – 38 ILLUSTRATIONS

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SEEING AND SKETCHING PROPORTIONS

In this section, you lightly sketch the proportions of the rosebud, by outlining the shapes of its various parts, in their correct places.

A *sketch* is a quick, rough representation or outline of a planned drawing subject. *Proportion* is the relationship in size of one component of a drawing to another or others. *Shape* refers to the outward outline of a form. For example, the shape of a sphere is a circle.

ILLUSTRATION 04-01



1. Lightly sketch the shape of the rosebud with an HB pencil.

The rosebud is somewhere between an egg-shape and a kidney-shape. Use an HB pencil, and keep your lines very light so they can be easily erased.

2. Use straight lines to sketch the stem below the rosebud.

ILLUSTRATION 04-02

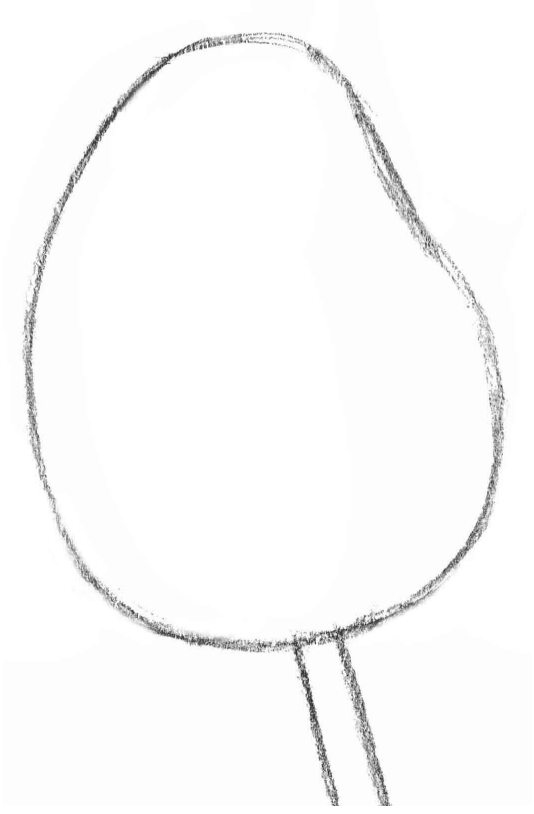
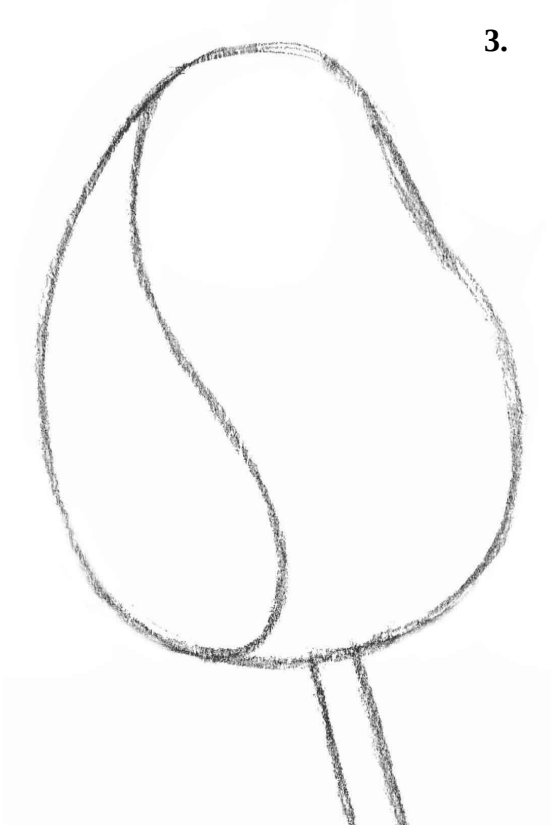


ILLUSTRATION 04-03

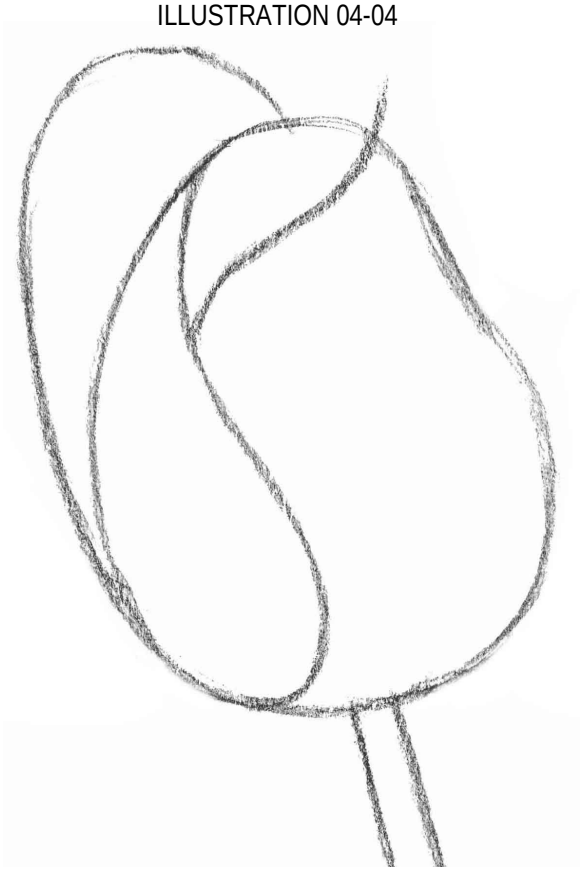


3. Sketch the large petal on the left with a curved line.

This petal is a teardrop-shape.

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ILLUSTRATION 04-04



4. Add another large petal behind and to the left of the rosebud.

This petal is shaped like a segment of an upside down U. Remember, you are more likely to end up with a well proportioned rosebud if you visually measure and then compare each of the various parts to others.

5. Sketch another curved line in the upper section of the bud.

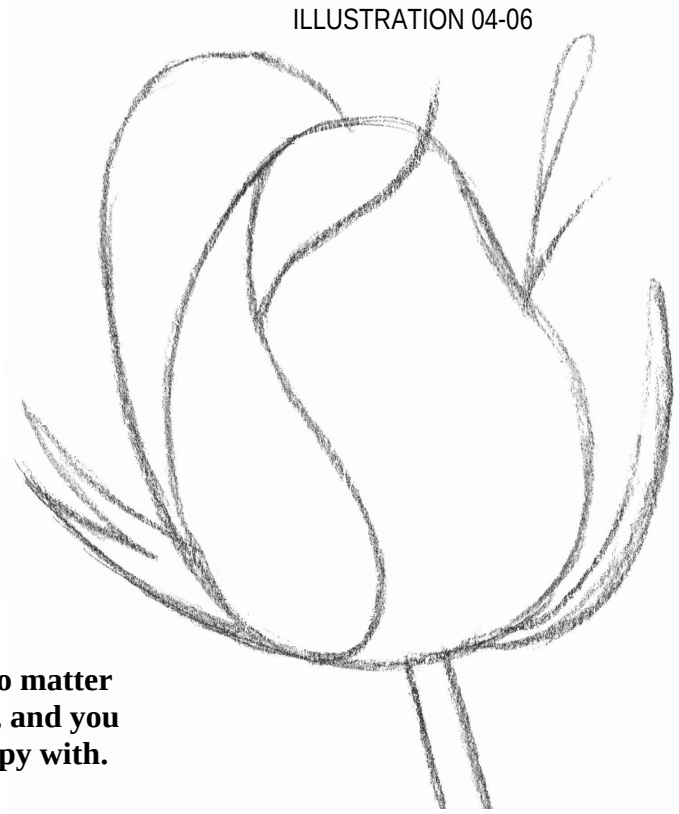
Several tiny petals will later be sketched within this space at the top of the rosebud.

6. Add a leaf section on the left and two others on the right.

ILLUSTRATION 04-05



ILLUSTRATION 04-06



Don't press too hard with your pencils! No matter how careful you are, accidents do happen, and you may need to erase sections you aren't happy with.

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OUTLINING ADDITIONAL DETAILS

In this section, you redraw the basic parts of the rosebud with thin neat lines and add additional details. As you complete this contour drawing, continuously check whether the size and proportions of each section are correct, and adjust as needed.

A *Contour drawing* is a drawing comprised of lines that follow the contours of the edges of various components of a drawing subject and define the outlines of its forms. *Form* is the illusion of the three-dimensional structure of a shape, and is created in a drawing with shading and/or perspective.

7. Refer to the following thirteen illustrations, and replace your rough sketch lines with thin, neat lines.

Examine each illustration closely to find the parts of the rosebud that have been modified and/or added. Before you begin outlining each section, use your kneaded eraser to lighten the sketch lines until you can barely see them.

As you draw, constantly compare your drawing to mine and keep the following in mind:

- Pay close attention to the lengths of the various lines and the directions in which they curve.
- Draw slowly! Accuracy is more important than speed. Your speed will automatically improve the more you practice.
- Keep your pencils sharpened so your lines stay neat and thin. Try using a piece of fine sandpaper or a sandpaper block to keep your pencil points nice and sharp. Pencil sharpeners tend to wear down pencils very quickly.

ILLUSTRATION 04-07



Keep in mind that you can turn your sketchbook around as you are drawing, especially when drawing a curved line or circular shape. Rotate your paper and look at your drawing from different perspectives to find problem areas.

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ILLUSTRATION 04-08

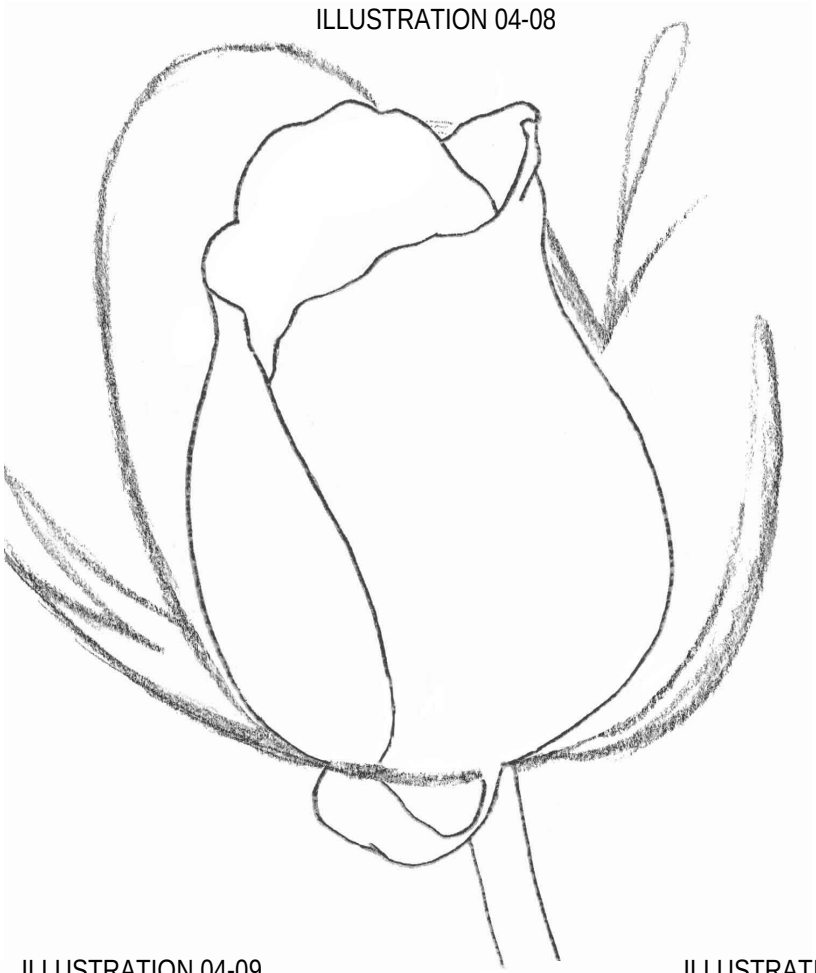
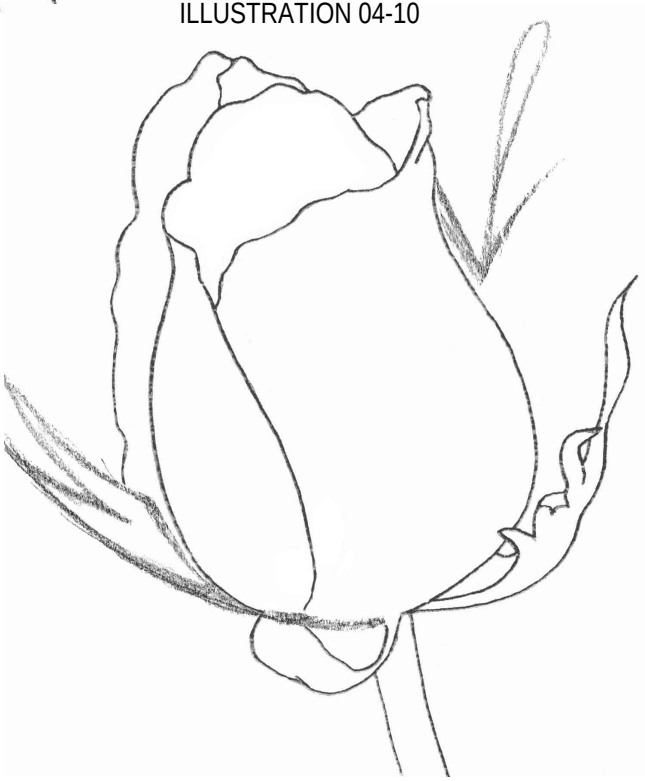


ILLUSTRATION 04-09



ILLUSTRATION 04-10



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ILLUSTRATION 04-11

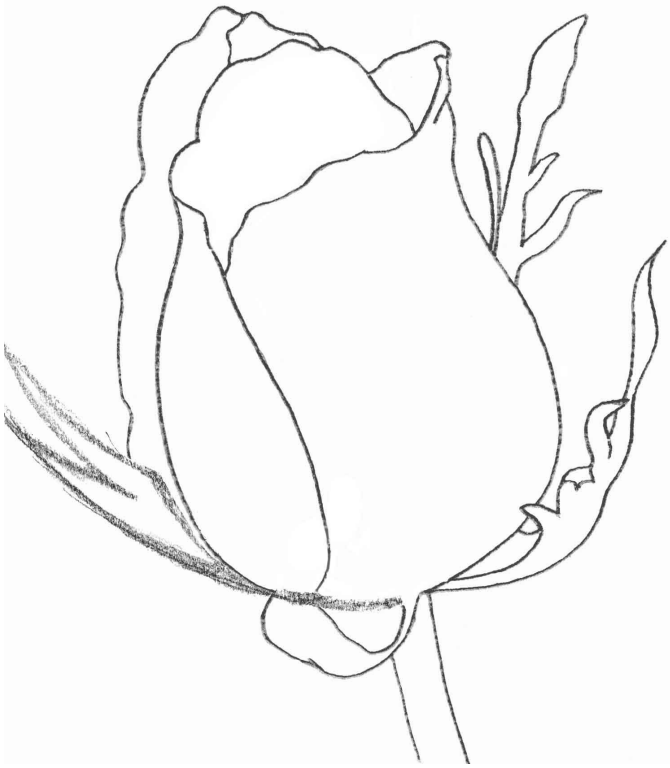


ILLUSTRATION 04-12



ILLUSTRATION 04-13

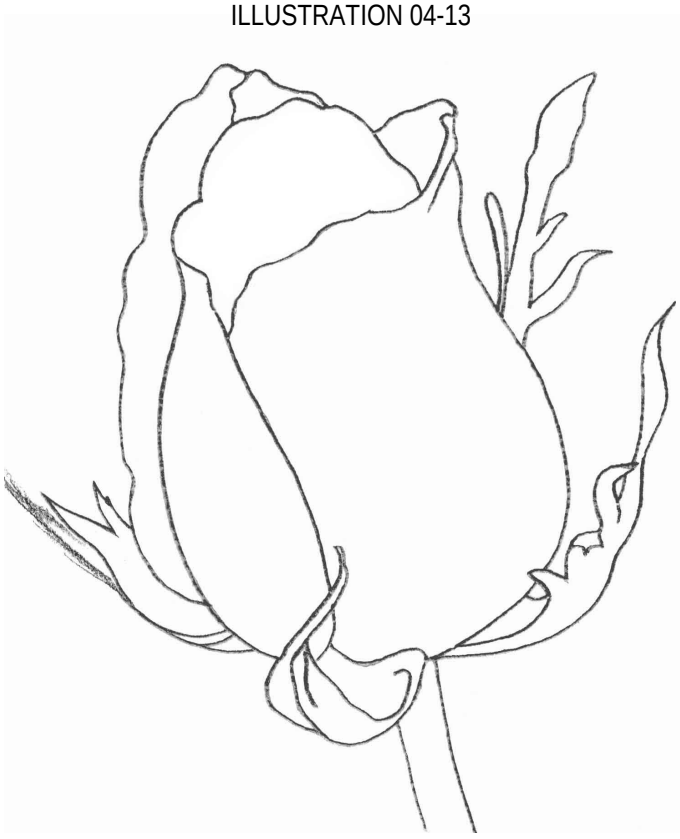
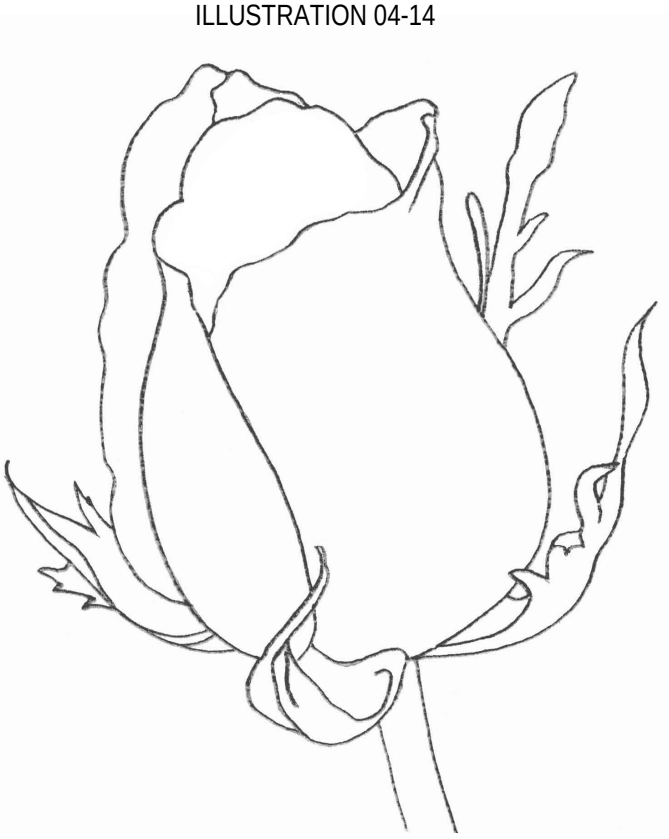


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ILLUSTRATION 04-15

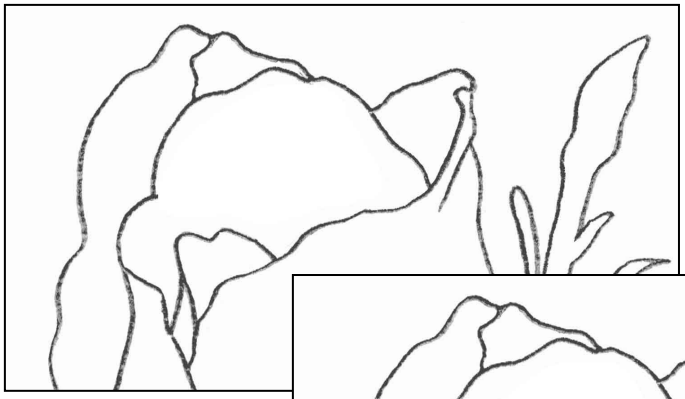


ILLUSTRATION 04-16



ILLUSTRATION 04-17

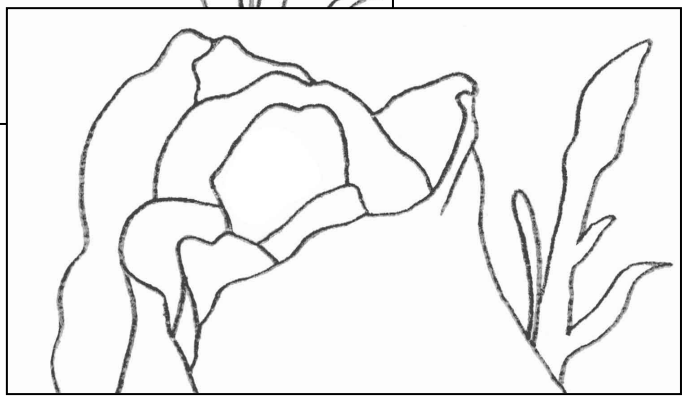
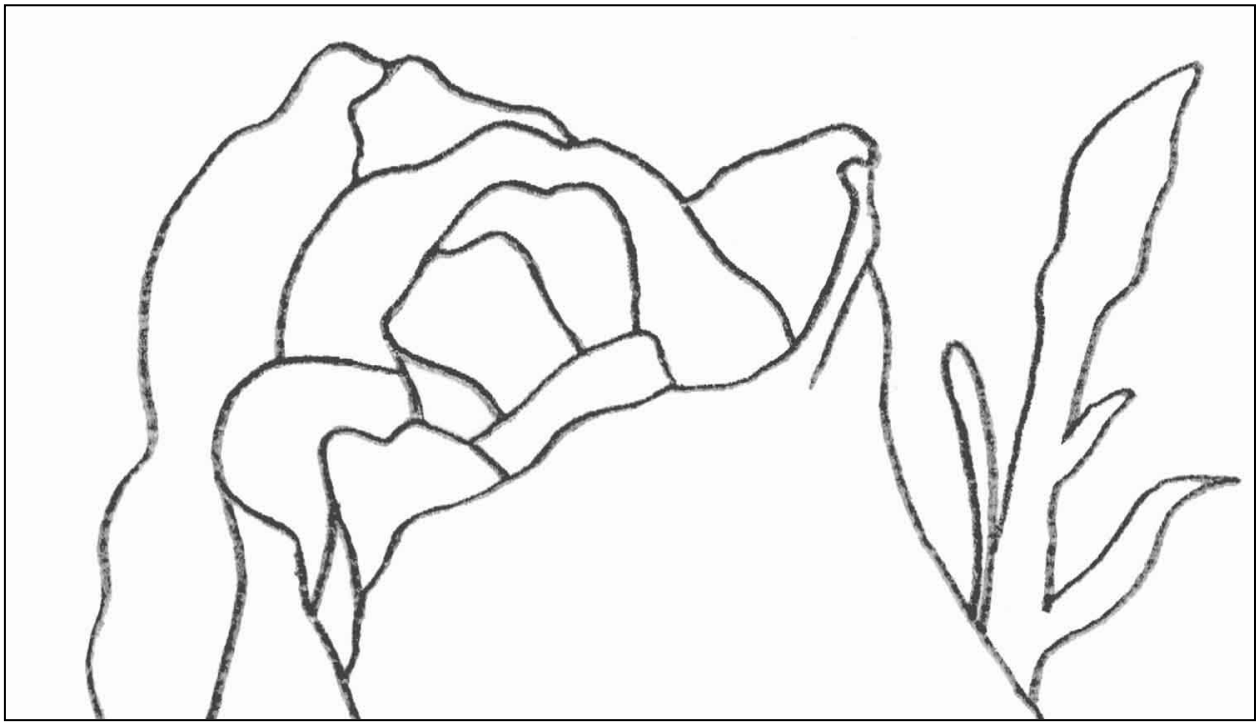


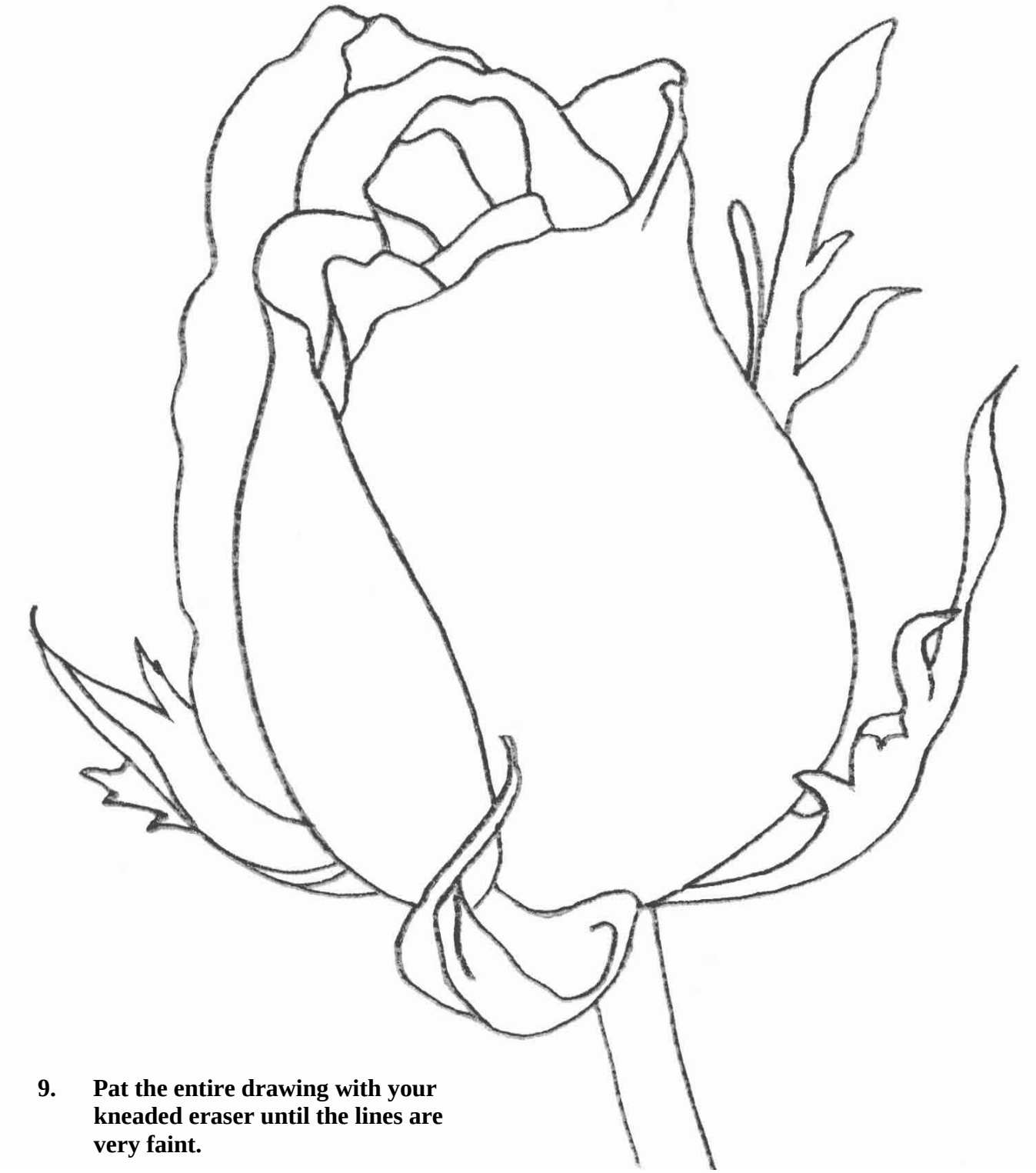
ILLUSTRATION 04-18



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8. Erase any fingerprints, smudges, and/or remaining sketch lines that you don't like, with your kneaded eraser molded to a point (or you can use a sharp edge of your vinyl eraser).

ILLUSTRATION 04-19



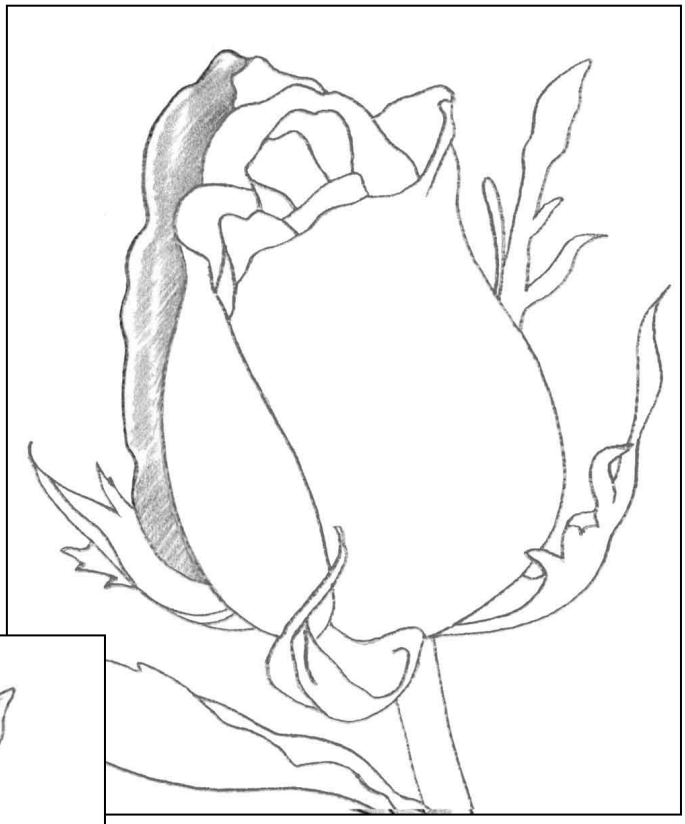
9. Pat the entire drawing with your kneaded eraser until the lines are very faint.

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ADDING VALUES WITH HATCHING

In this section, you add light and medium values with hatching graduations. *Graduations* (also called *graduated shading*) are a continuous progression of values from dark to light or from light to dark.

ILLUSTRATION 04-20



10. Use hatching graduations to add shading to the rosebud.

The dominant light source, which is to the front and right, determines where the various values are located.

Refer to the following thirteen illustrations.

ILLUSTRATION 04-21



To create different values with hatching, combine the following techniques:

- Use various grades of pencils, mostly 2H and HB.
- Vary the density of the lines.
- Vary the pressure used in holding your pencils.
- Vary the lengths, values, and thicknesses of the lines.

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ILLUSTRATION 04-22

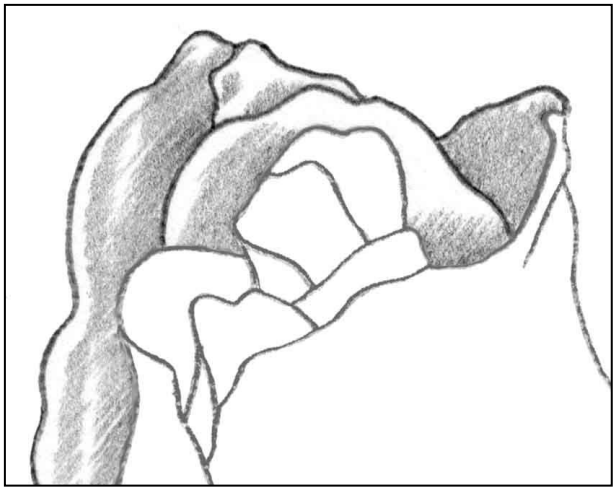


ILLUSTRATION 04-23

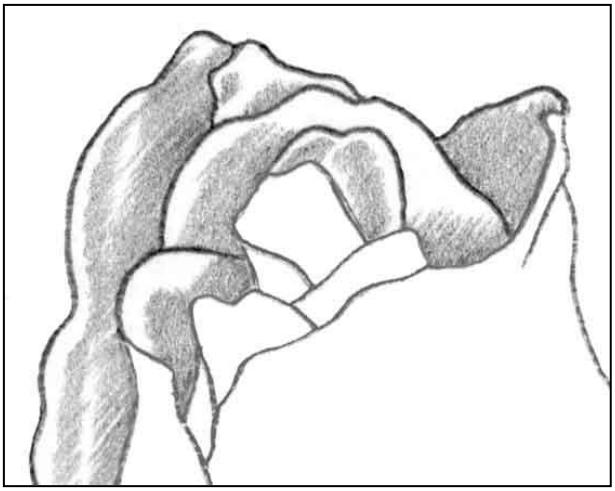
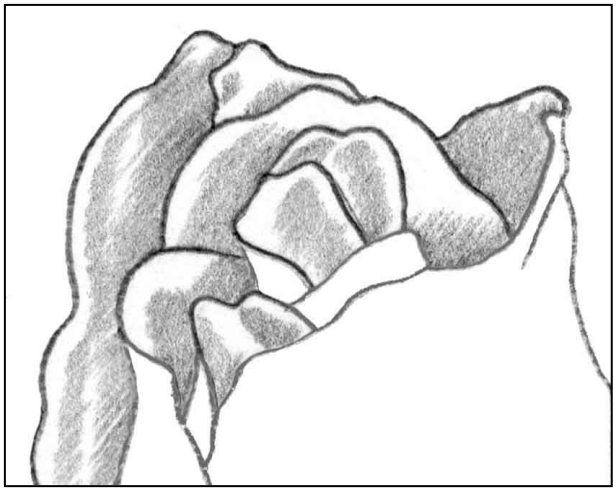


ILLUSTRATION 04-24



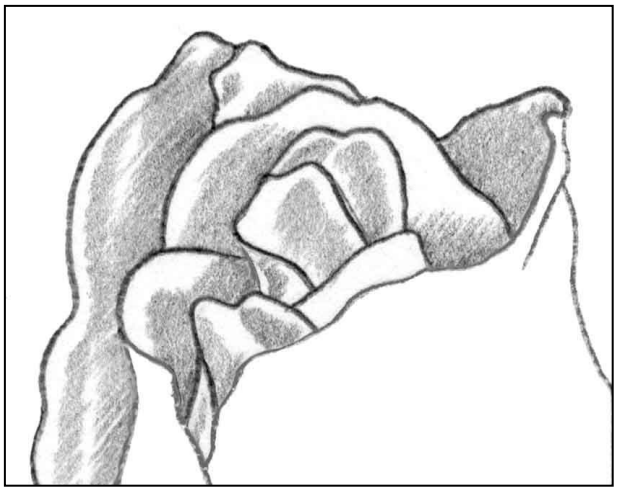
The shading of this part of the rosebud is quite intricate.

Examine my drawings closely. Some sections have light and middle values, and others are simply left white.

ILLUSTRATION 04-25



ILLUSTRATION 04-26



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ILLUSTRATION 04-27



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 04-28

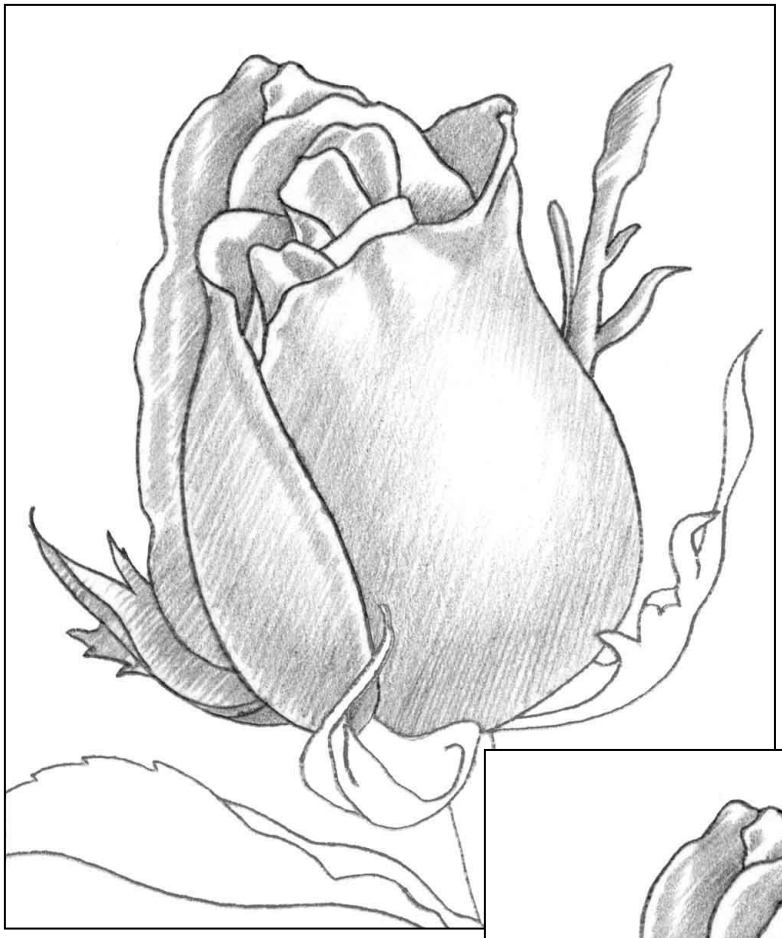


You can make the transition from one value to the next barely noticeable, by drawing the individual lines of your hatching in different lengths.

Sometimes a short line, placed inside a space between two other lines, helps make the transition look smoother.

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ILLUSTRATION 04-29



Most artists prefer to work from light to dark.

By drawing light values first, you can then layer medium shading on top of some sections of light shading, to create a smoothly graduated range of values.

ILLUSTRATION 04-30

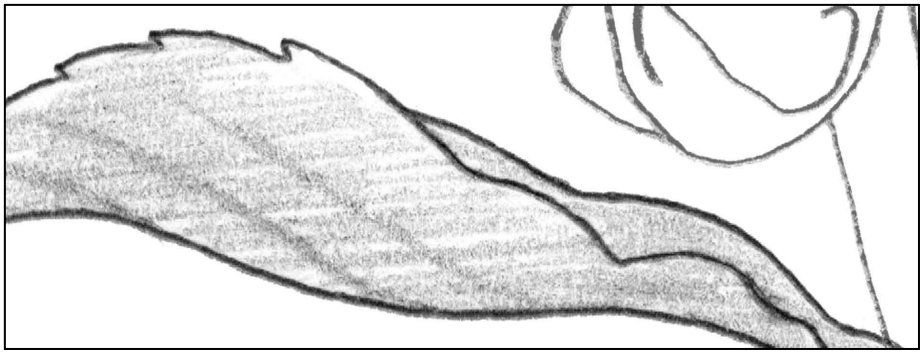


Layering creates a nice smooth transition between different values.

The darkest values are then built in layers on top of the medium values.

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ILLUSTRATION 04-31



Before you add darker values (in the next section), examine your drawing to make sure you have a range of values from very light to medium.

Refer to the illustration below.

ILLUSTRATION 04-32



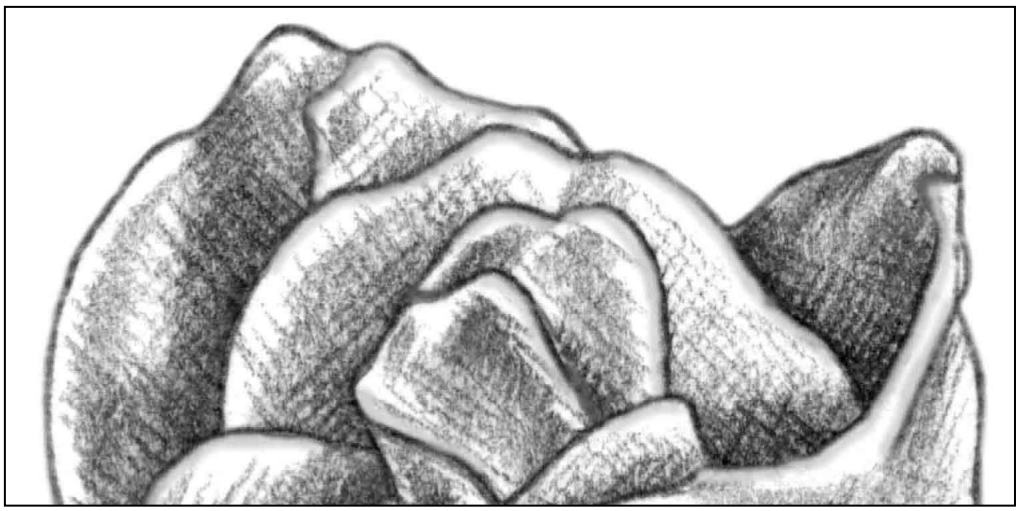
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CROSSHATCHING FORM

In this section, you use crosshatching and freshly sharpened HB, 2B, and 4B pencils to add final details and darker values. *Crosshatching* is a technique for rendering an infinite range of values within shading, in which one set of lines crosses over (overlaps) another set.

11. Refer to the following six illustrations, as you use crosshatching graduations to add a strong contrast in values, hence creating the illusion of form.

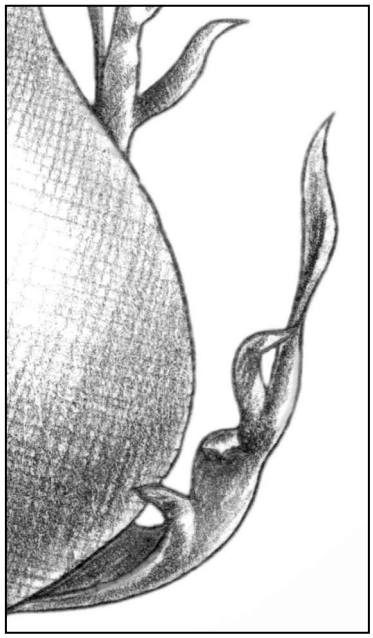
ILLUSTRATION 04-33



By crossing over the existing hatching lines with another set of lines, you create crosshatching.

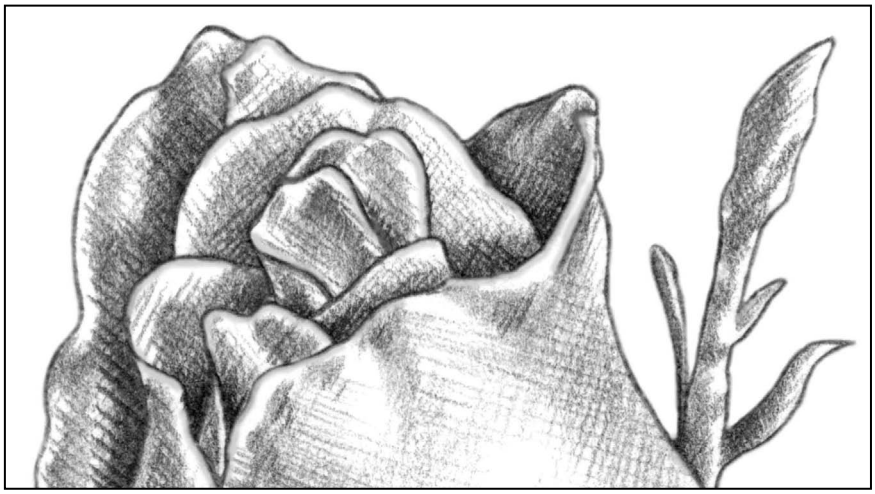
Be careful to not add too much dark shading.

ILLUSTRATION 04-34



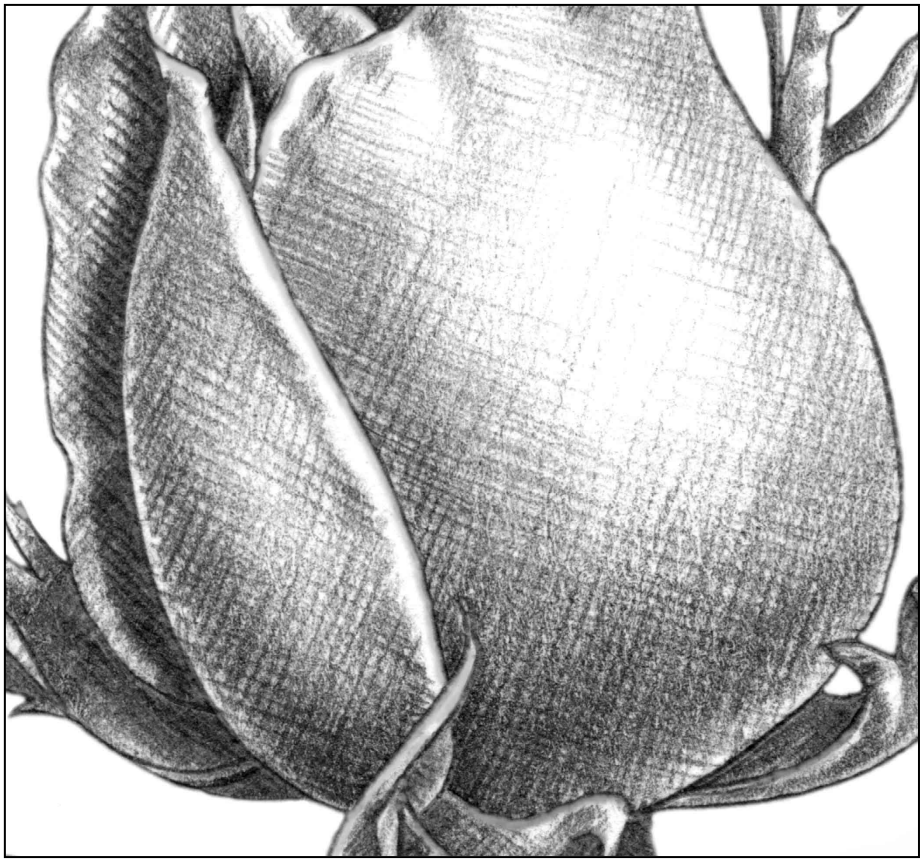
Note the many different values used to complete this detailed area of shading. A strong contrast in values is created when some values are almost black and some sections are left completely white. *Contrast* measures the degree of difference between the light and dark values within shading, and creates the illusion of three-dimensional forms in a drawing.

ILLUSTRATION 04-35



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ILLUSTRATION 04-36



Experiment with turning your drawing paper around in various directions as you add the crosshatching lines.

You can also try holding your arm in different positions as you draw.

Whatever you find to be the most comfortable is right for you.

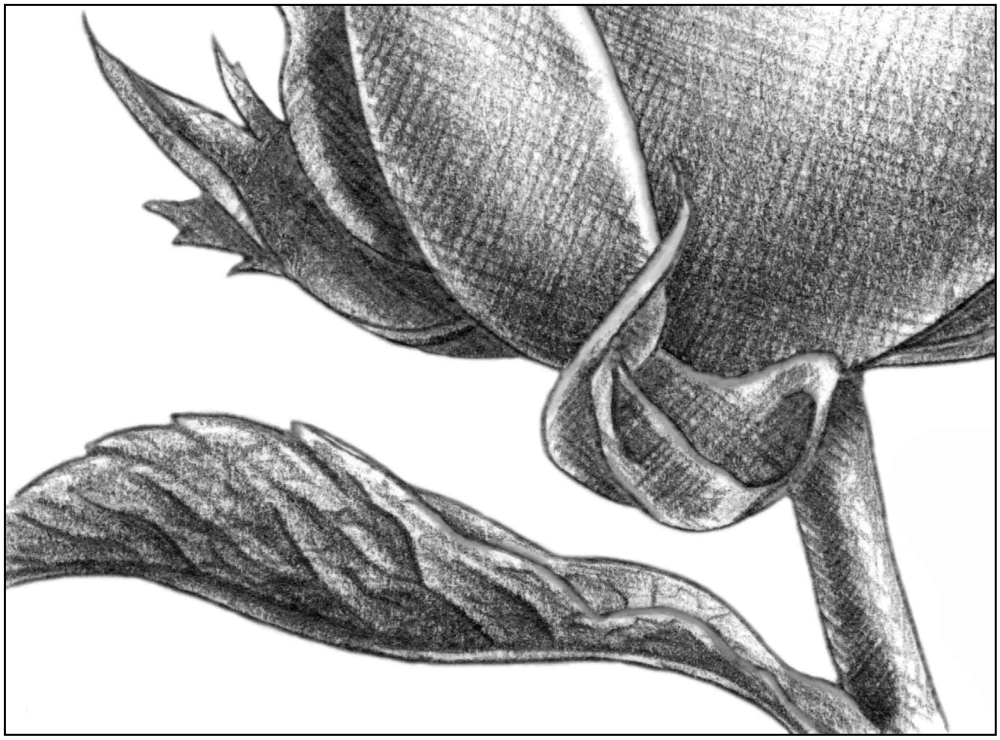
Refer to the final drawing on the next page, compare your drawing to mine, and touch up any areas you're not happy with.

ILLUSTRATION 04-37

If an area is too light, you can make it darker by adding more shading.

To make a section lighter, pull and stretch your kneaded eraser until it becomes soft, and then gently pat the shading that is too dark.

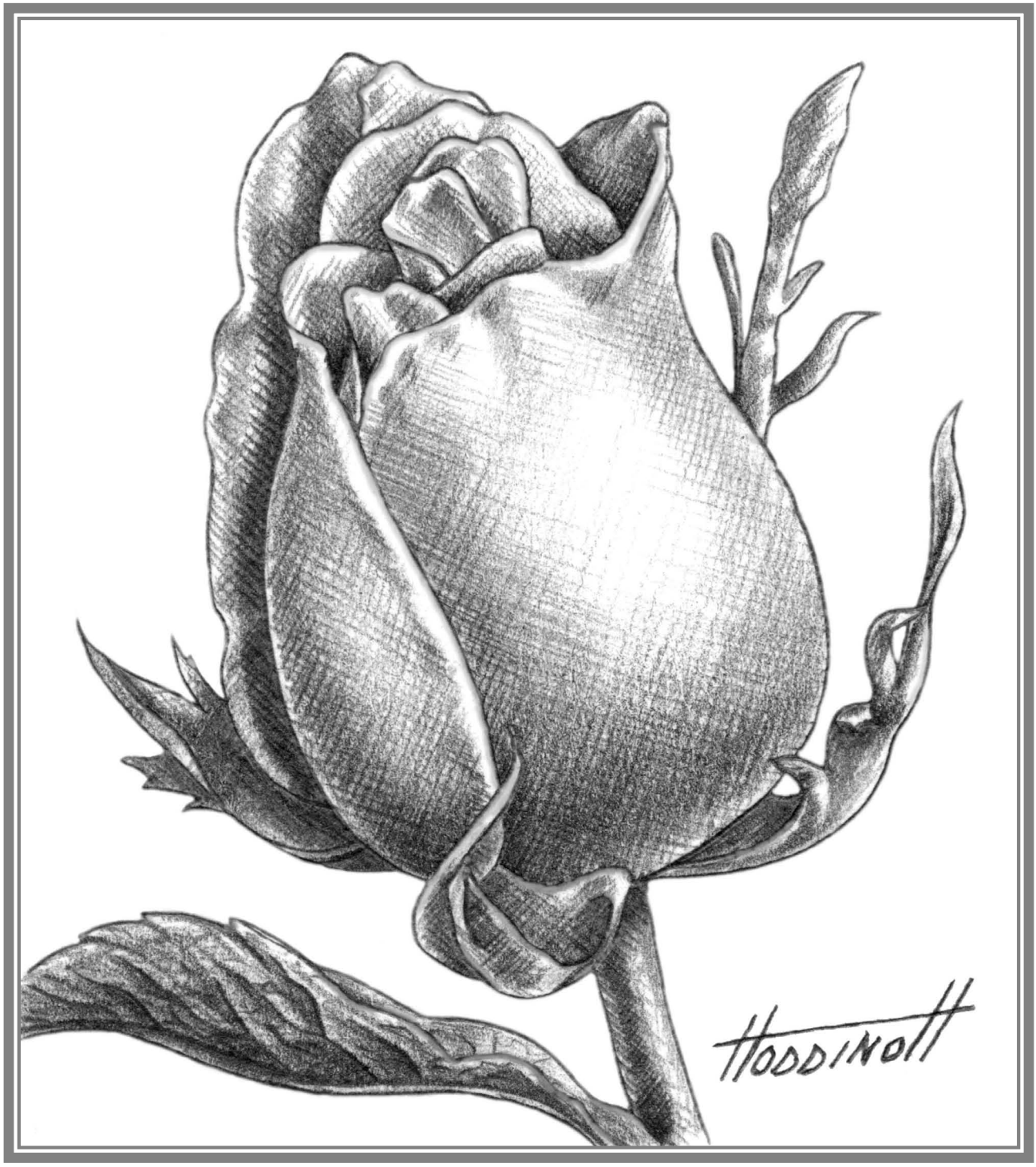
Use your vinyl eraser to clean up smudges on your drawing paper.



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Put today's date on the back of your paper, sign your name, and pat yourself on the back! Then find another flower to draw, using the skills taught in this lesson!

ILLUSTRATION 04-38



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BRENDA HODDINOTT - BIO

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.

Drawspace http://www.drawspace.com incorporates her unique style and innovative approach to curriculum development. These sites offer 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 BY BRENDA HODDINOTT

- **Drawing for Dummies (March 4, 2003):** Published by 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 (August 2004):** Published by Alpha - Pearson Education – Macmillan, Indianapolis, IN, this 360 page book is available on various websites and in major bookstores internationally.

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