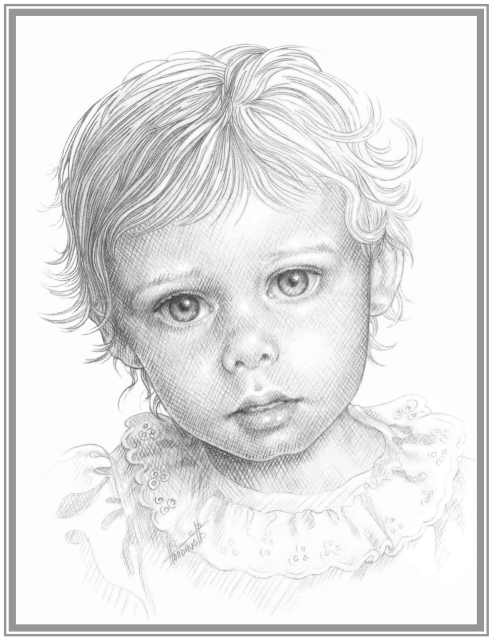
MADISON

Brenda Hoddinott



Z11 ADVANCED: DRAWING ON THE MASTERS

In this project, your primary goal is to study and emulate the crosshatching style of Michelangelo. The reference photo, of an adorable toddler named Madison, was taken with a flash; hence, I also show you how to modify the light source so her face doesn't look flat.

This project is divided into five sections:

- **SKETCHING PROPORTIONS:** You use very gentle pressure on a 2H pencil to very lightly outline Madison.
- **OUTLINING MADISON:** You use your initial sketch as a guide to neatly outline Madison in preparation for shading.
- **ADDING VERY LIGHT VALUES:** This step is optional. If your crosshatching skills are strong, you can continue on to the next.
- **OUTLINING THE HAIR AND COLLAR:** You outline the hair and collar of the blouse in preparation for adding medium and dark values.
- **ADDING SHADING AND FINAL DETAILS:** Now the fun part! You add crosshatching to the face and collar and a few more hatching lines to the hair.

You need several grades of pencils, good quality drawing paper, and erasers. If you plan to use regular wood pencils instead of mechanical, you also need a pencil sharpener and a sandpaper block.

This lesson is recommended for artists with experience in shading with crosshatching graduations, as well as students of home schooling, academic and recreational fine art educators.

12 PAGES – 29 ILLUSTRATIONS

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INTRODUCTION

My goal throughout the process of drawing Madison is to study and hopefully emulate the crosshatching style of Michelangelo.

Figure 1101, *Study of Fabric for a Seated Figure*, was rendered by Michelangelo with chalk and ink. My fascination is with the meticulous crosshatching lines and the diamond-shaped spaces in between the lines.

My subject is an adorable toddler named Madison. The digital file I received of the reference photo (Figure 1102) is much too small to render a highly detailed drawing.

Hence, since creating a strong likeness to Madison is improbable; my goal is to simply create a drawing with crosshatching in the style of Michelangelo.

ArtSpeak

Shading (noun) refers to the various values in a drawing that make images appear three-dimensional; (verb) the process of adding values to a drawing so as to create the illusion of texture, form and/or three-dimensional space.

Shape refers to the outward outline of a form. Basic shapes include circles, squares and triangles.

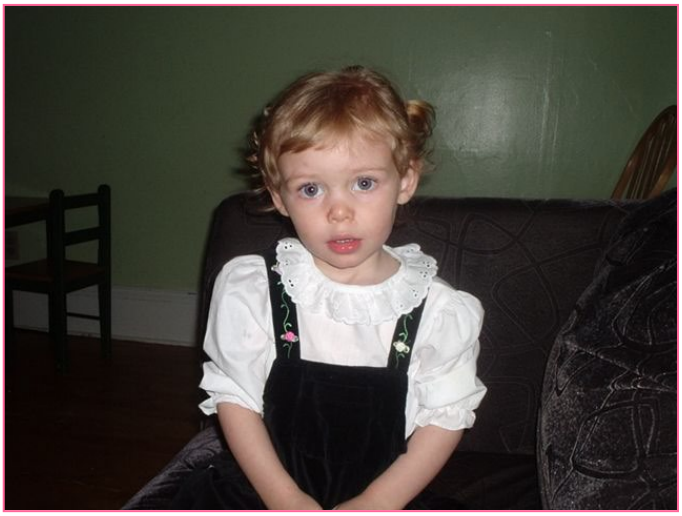
Hatching is a series of lines (called a set) drawn closely together to give the illusion of values.

Crosshatching, a classical shading technique, is comprised of sets of lines drawn closely together, in which one set of lines crosses over (overlaps) another set.

Figure 1101



Figure 1102



SKETCHING PROPORTIONS

In this section you use very gentle pressure on a 2H pencil to very lightly outline Madison.

1. **Follow along with Figures 1103 to 1108 and sketch the proportions of Madison's head, face, ears, and facial features.**

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My outline is very light; so light in fact that the lines are barely visible (Figure 1103).

Figure 1103



Hence, all the drawings in this section have been darkened in Photoshop so you can see them clearly.

Figure 1104

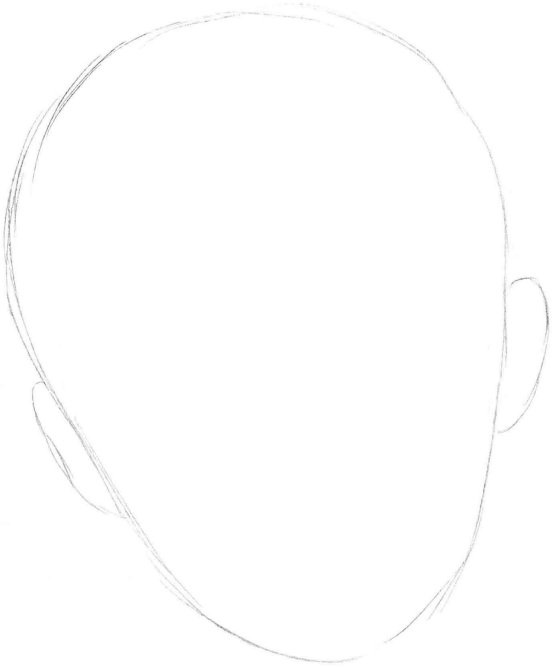


Figure 1105

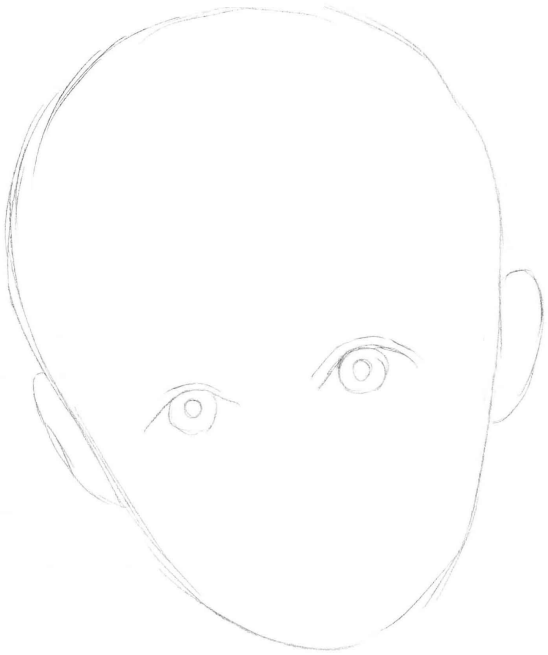


Figure 1106

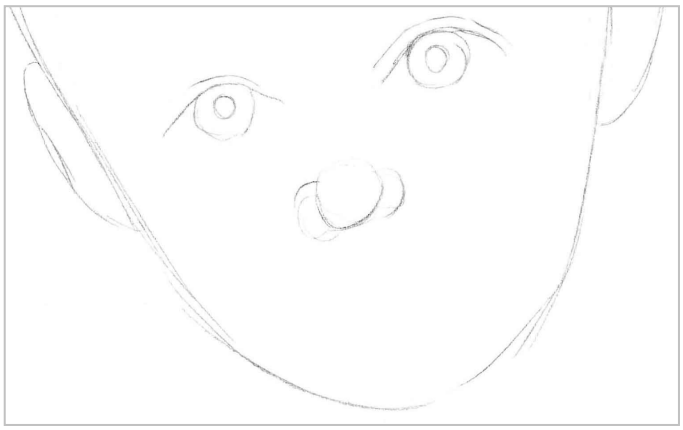


Figure 1107



Sketch a few slightly curved lines to indicate the directions in which her hair curls (Figure 1108).

I'm certainly not Michelangelo; hence, up to this point, I have used my own habitual techniques to establish proportions.

Before you continue on to the next section, check over your drawing carefully and change anything with which you are not happy.

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Figure 1108



Figure 1109

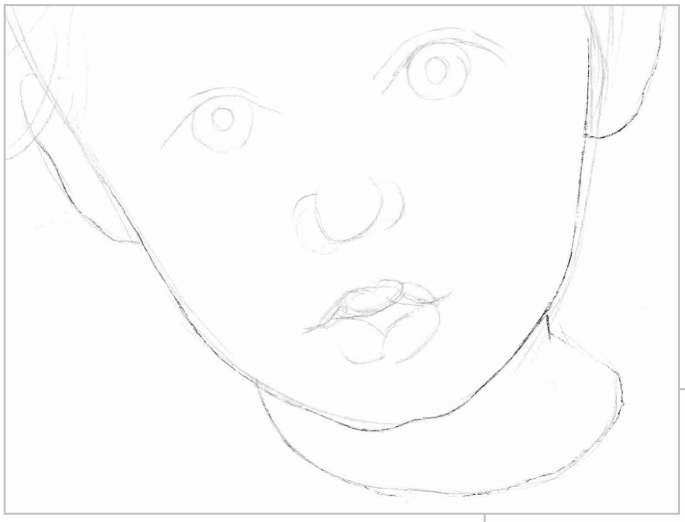


OUTLINING MADISON

Your goal in this section is to use your initial sketch as a guide to neatly outline Madison in preparation for shading.

Remember, your initial sketch lines merely serve to establish accurate proportions. These new, more detailed lines are almost never in the exact same places. Compare Figure 1108 to the completed outline in Figure 1109.

Figure 1110



2. Press gently with a freshly sharpened 2H pencil to lightly outline Madison with thin neat lines.

Her face, ears, eyes, nose, and mouth are neatly outlined (Figures 1110 to 1113).

Figure 1111

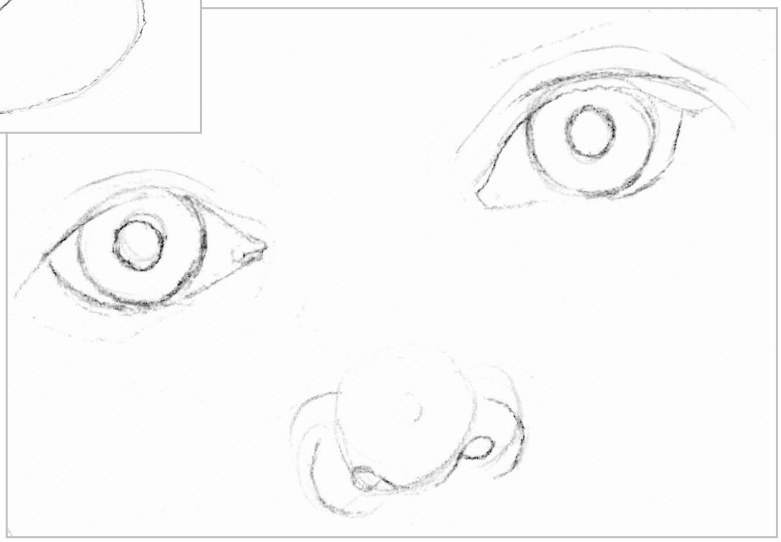
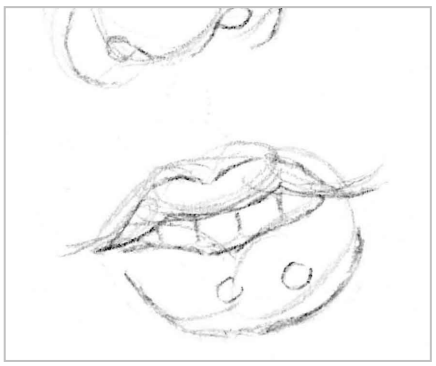


Figure 1112



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Figure 1113



ADDING VERY LIGHT VALUES

This step is optional. If your crosshatching skills are strong, you can continue on to the next.

My reference photo was taken with a flash; hence, I'm dealing with a frontal light source. I plan to modify the shading to represent a light source from both the upper right and from the front, so her face doesn't look as flat.

In this section, you use a 2H pencil to add light lines to help guide you through the crosshatching.

3. **Follow along with Figures 1114 to 1119 to add very light values to Madison's face and neck.**

Figure 1114



ArtSpeak

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.

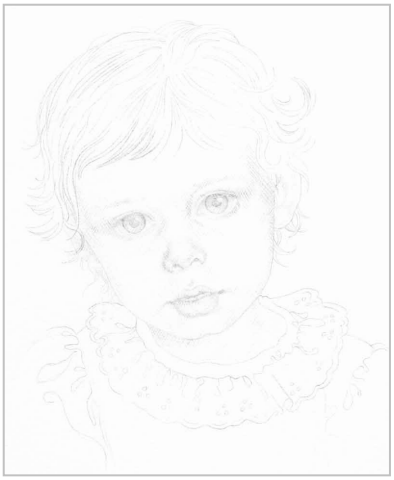
Light source is the direction from which a dominant light originates. A light source identifies the light and shadow areas of a drawing subject.

Graduation (also called *graduated shading* or *graduated values*) is a continuous progression of values, from dark to light or light to dark.

Cast shadow is a dark section on an adjacent surface of an object that receives little or no light. The values of a cast shadow are darkest next to the object and become gradually lighter farther away.

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Figure 1115



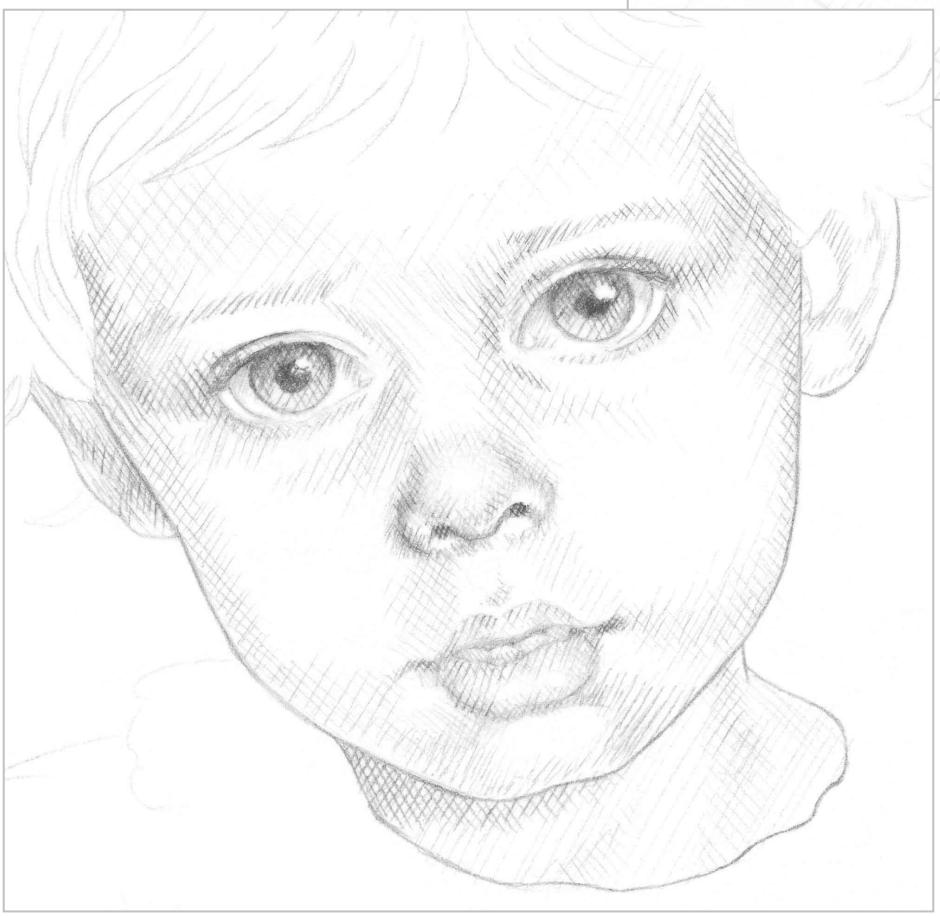
In theory, planning a shading map should not be necessary. However, in this case, I'm completely changing the light source; hence, I have no visual reference to guide me through the crosshatching. These guidelines help keep me on track, so I know where to add light and dark values (in the next section).

Keep in mind that my drawing is much lighter than these illustrations. Figure 1115 shows the actual values of the guidelines I added in this section.

Figure 1116



Figure 1117



The pupils of the eyes are shaded lightly. The highlights serve to identify and remind me of the new light source.

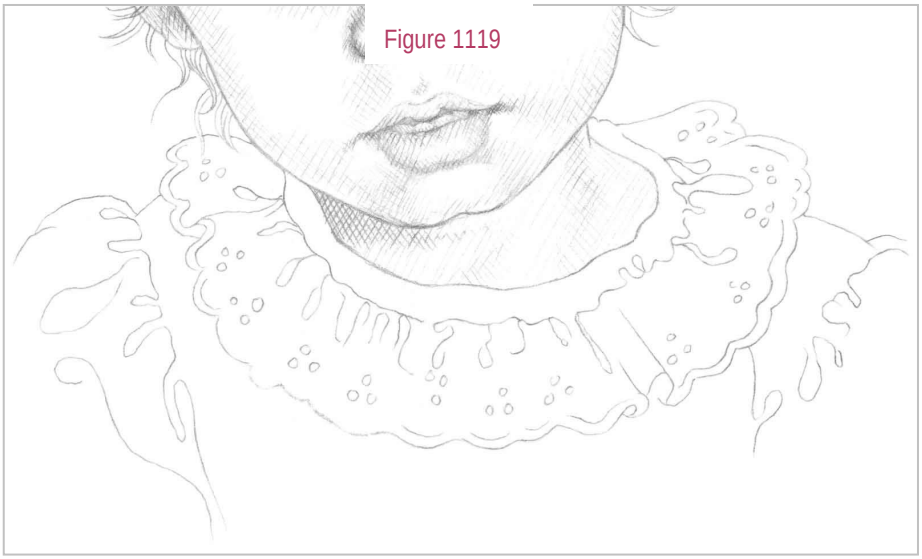
As I build on the shading with slightly darker (but still faint) graduations, the light source becomes better defined.

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Figure 1118



Figure 1119



ArtSpeak

Highlight identifies the brightest area of a form where light bounces off its surface; usually the section closest to the light source.

Forms are three-dimensional structures of shapes. In art, shading and perspective are used to transform a shape into a three-dimensional structure, such as a circle becoming a sphere or a square becoming a cube.

Reflected light is a faint light reflected or bounced back on an object from surrounding surfaces.

OUTLINING THE HAIR AND COLLAR

With the hair (Figure 1118) and collar of the blouse (Figure 1119) outlined, the drawing is ready for medium and dark values.

If your drawing is a little too dark, pat it gently with a kneaded eraser before you continue to the next section.

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ADDING SHADING AND FINAL DETAILS

Now the fun part! You add crosshatching to the face and collar and a few more hatching lines to the hair.

4. Use 2H and HB mechanical pencils to add medium values with crosshatching.

Refer to Figures 1120 to 1123.

Many of the crosshatching lines are drawn directly over the faint ones I added in the last section.

Figure 1120



Figure 1121

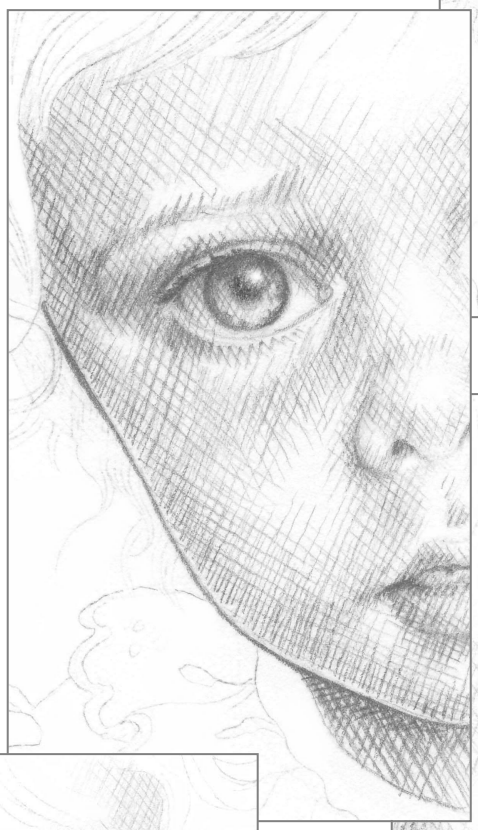
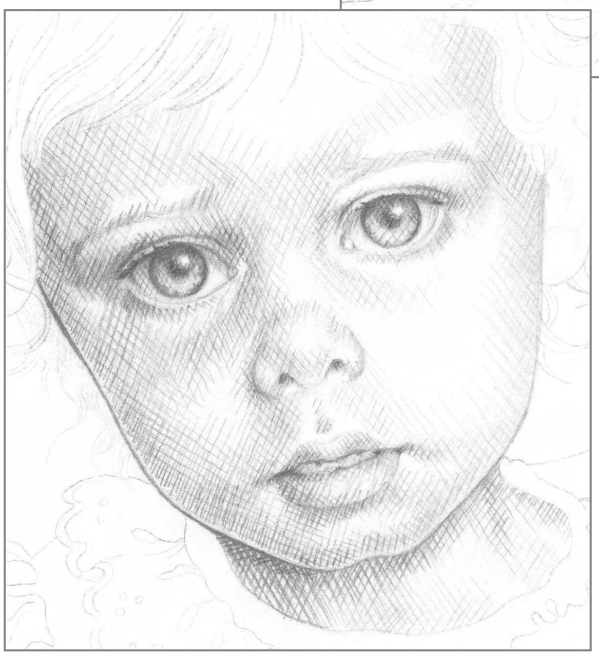


Figure 1122

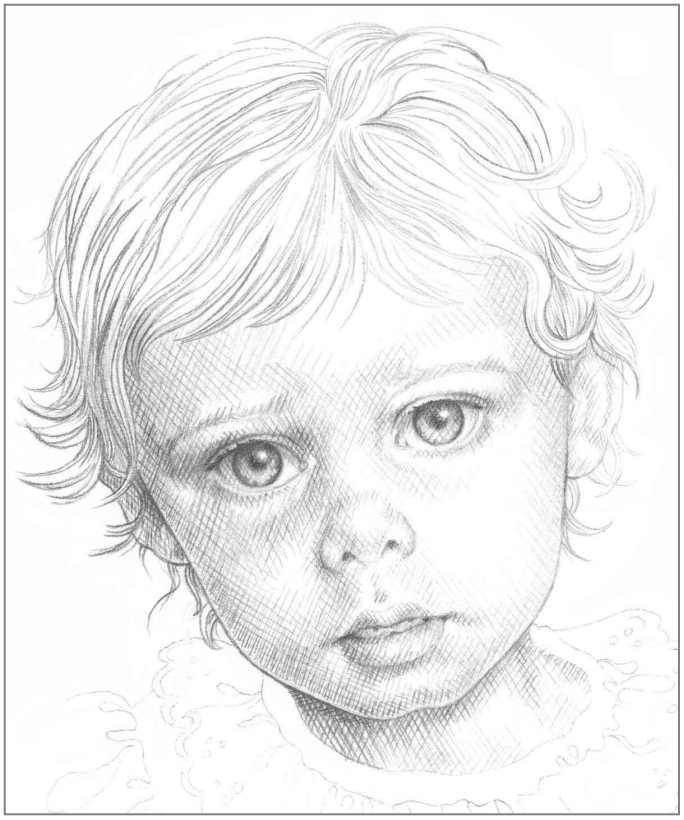


Figure 1123



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Figure 1124



Use the side of the point of a 2H pencil to lightly fill in some of the white spaces in the shadow sections. This little technique imitates the tones Michelangelo added to the shadow sections of his drawings with brush and diluted ink.

Figure 1126

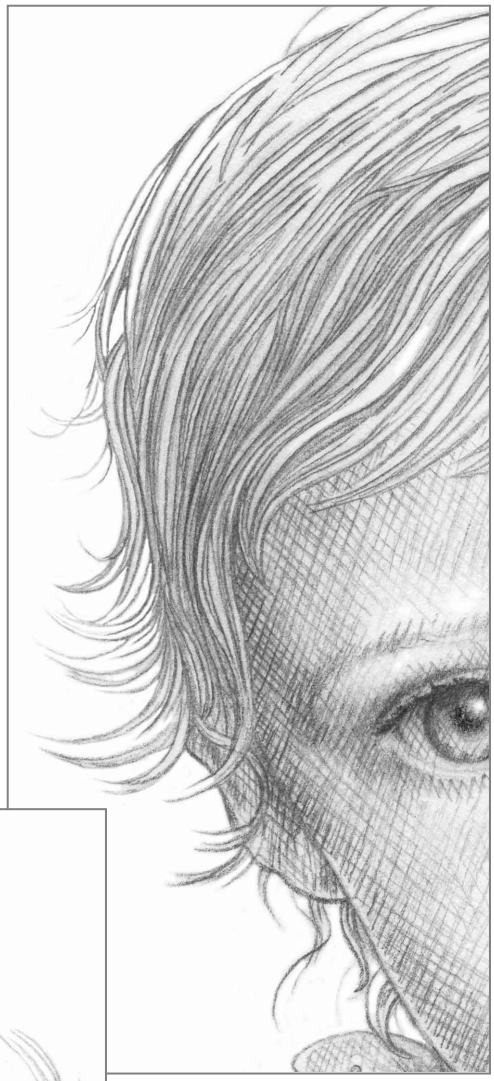


5. Finish her hair, face, and collar.

Refer to Figures 1124 to 1129.

Add a few extra hatching lines to the hair, mostly on the left, which is farther away from the light source.

Figure 1125

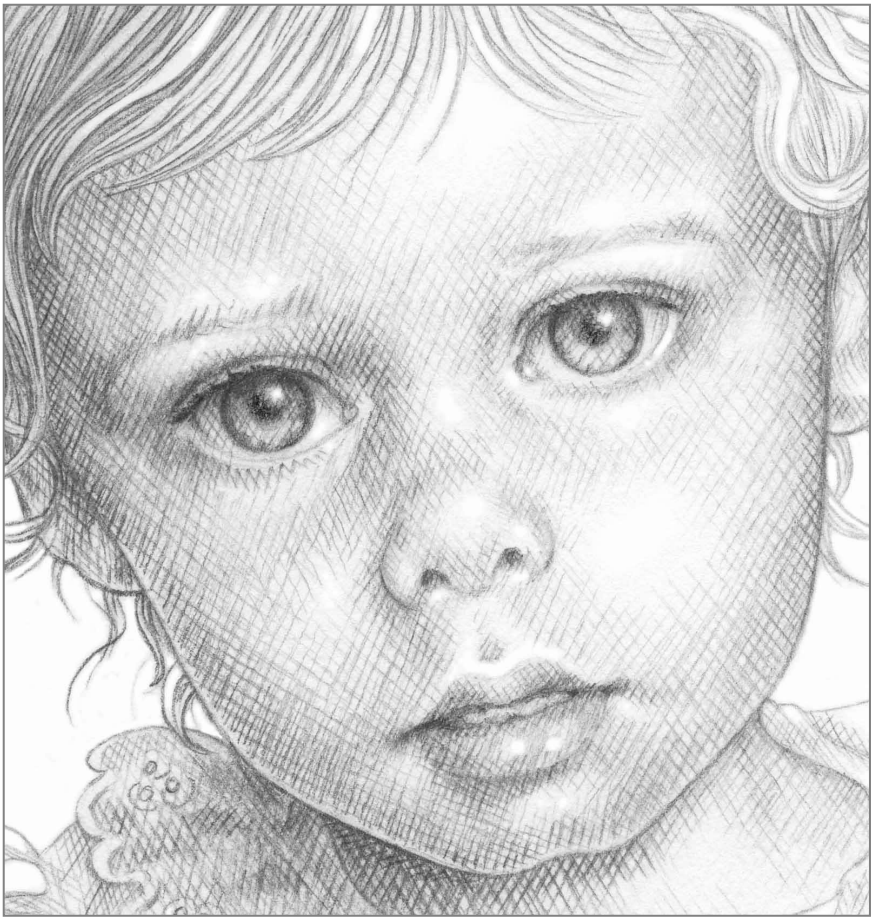


ArtSpeak

Contrast measures the degree of difference between the light and dark values within shading.

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Figure 1127



Add more contrast to her face by darkening some sections of crosshatching with an HB pencil and lightening others with a kneaded eraser.

As you did with the hair, use the side of the point of a 2H pencil to very lightly fill in some of the white spaces in the shadow sections.

Figure 1128

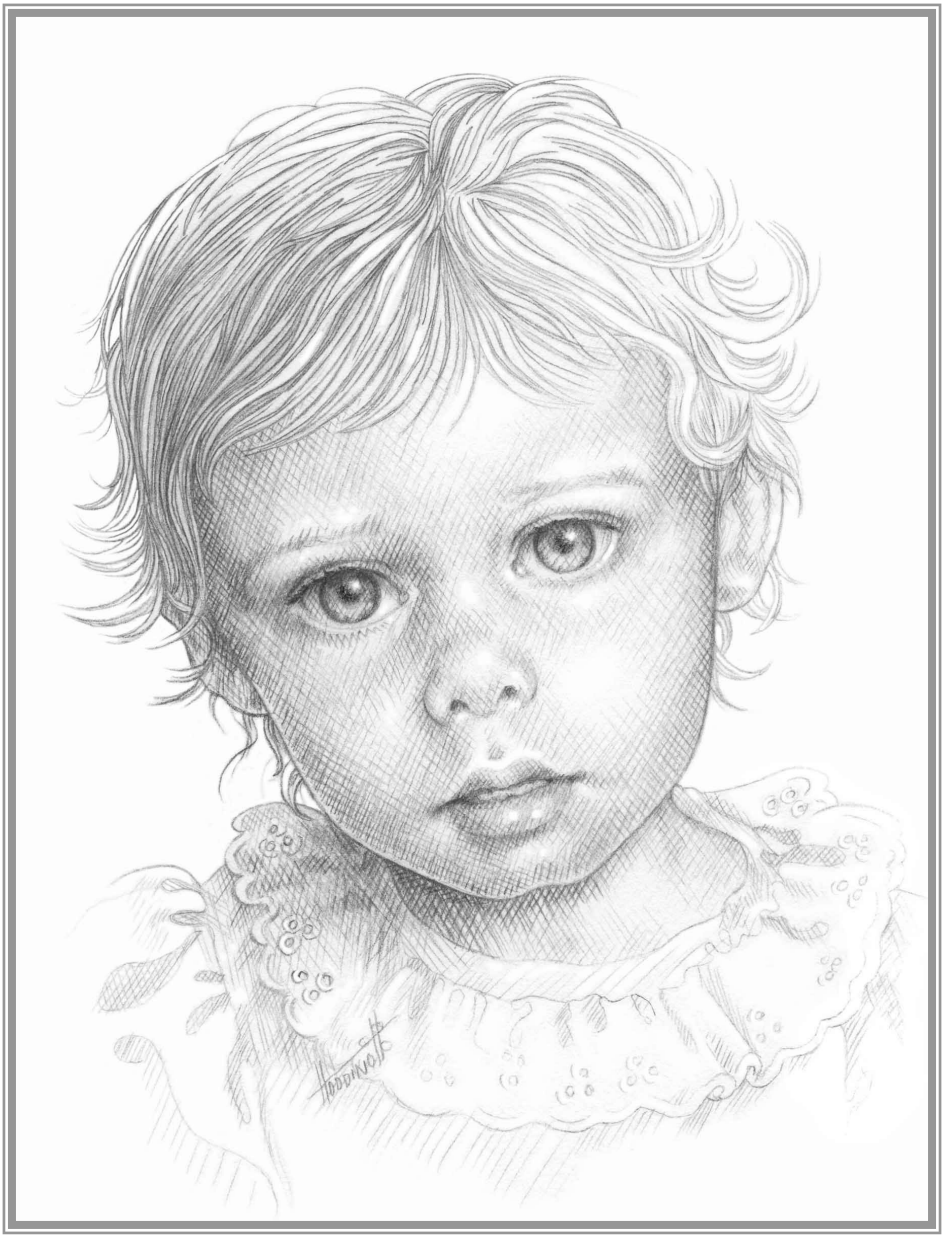


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Remember, the less shading you add to teeth, the more natural the mouth will look. Madison's teeth are mostly in shadow, so a little shading with a 2H pencil is all they need. Add a few tiny sections of medium shading above and below her teeth with an HB. No matter how tempting it may be, outlining teeth with lines is a huge faux pas!

Use the molded point of a kneaded eraser to lighten the highlights in her eyes and on her lower lip. Darken the pupils of her eyes with a 2B or 4B.

Figure 1129



Sign your name, then write today's date on the back of your drawing, and finally give yourself a big hug!

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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.

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 BY BRENDA HODDINOTT

- **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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