description and aim of module

This module covers an introduction to traditional "free hand" drawing tools, mediums and techniques. The approach and content leans more toward a fine art application, however the learning objectives can easily be related to design. Essential aspects of art like light & shadow, form of objects and shading techniques are addressed.

assessment criteria

1. Ability to successfully complete the Work Book Exercises.
2. Ability to set up, photograph and draw a Still Life using mediums and techniques taught.
3. [Blank]
4. [Blank]
5. [Blank]

methods and tasks

> Complete all Work Book Exercises.
> Set up a Still Life in your home studio, photograph showing lighting, angle etc, execute a drawing of the objects. Apply the techniques and mediums described in module.

tasks resources

1. Read through module tutorial "Drawing and Form" (ID1-DF-DF).
2. [Blank]
3. [Blank]
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5. [Blank]
When approaching this tutorial try not to bring too many preconceived notions about traditional art drawing, as this may hamper your enjoyment and spontaneity when answering your brief. Try to tackle the tasks with fresh enthusiasm and don’t be too worried about your skill level if this is your first introduction to free hand drawing. The course encourages seeing objects and how to represent them with new insight and embracing your own unique technique and style.

Drawing for interior design requires 2 approaches, the first being drawing for drafting which focuses on the linear aspects of pencil work and the second being quick renderings/sketches from life or photographs, these are often called "Artist’s Impressions". This module focuses on the latter.

Free hand rendering may be required for giving a client a quick preview of a designed space, building, residential or even a landscaped garden. Although there is much available in the form of software which allows designers to design spaces effectively, nothing surpasses the character, energy and immediacy of hand drawing. Drawing unlike a computer generated images possess personality and can be far more expressive in nature. A client may also enjoy a more hands-on approach from a designer.

Another benefit of being able to understand traditional art fundamentals and hand rendering would mean that you will be better equipped to work with computer software tools which are based on shading, light & shadow, perspective and form. In other words working with real objects and practicing traditional drawing with mediums like pencil and charcoal will increase your knowledge and skill, which you can then transfer to computer application.

Let’s begin with looking at form. Good luck!
MEDIUMS & TOOLS:

You will be working with a range of B pencils; charcoal and black ink. Please acquire the following as you will need them in order to complete your compulsory tasks.

> Range of soft drawing pencils ranging from 3B to 6B
> Charcoal sticks & compressed charcoal pencil
> Fixative Spray (fixing charcoal drawing)
> Soft putty rubber (for modifying charcoal mark)
> Pencil eraser (for modifying pencil mark)
> Sharp cutting blade (for sharpening)
> White cartridge paper (any good quality drawing paper)
> A2 or larger drawing board (hard, flat surface to work on)
> Digital Camera (to document process, give indication of scale of work)
> Scanner (Transfer hand-work into a digital format for submission)

MEDIUM 1: PENCIL

Most of us have been introduced to pencils as children, we often forget it’s usefulness and flexibility, not to mention how easily portable they are, as compared to a laptop for instance. Granted a laptop has far more applications, but let’s discover some new facts about the humble pencil.

Artists’ pencils come in 20 grades, ranging from the softest 8B to the hardest 10H, with F & HB being in the middle. As a rule of thumb, hard pencils (H-H10) are best for very fine lines because they can be sharpened to the finest points. They also keep this point for a long time, which means they good for fine lines of a constant thickness. Soft pencils (B-8B) are in many ways more flexible than hard pencils because they have a tip that easily blunts. When sharp they make a fluid line of thicks and thins. When blunt their marks become broad and dark.
TYPES OF PENCILS
Most pencils are available in a standard 7inch length, though the shape of the shaft may vary. Your pencil of choice depends to a great extent on your personal preference.
> Hexagonal pencils - The most common drawing tools. They give you a firm grip, even when you are shading with the flattened side of the tip (a round pencil would roll in your hand).
> Round pencils - Has great flexibility because the slightest turn gives you access to another side of the tip.
> Sketching pencils - Sometimes called 'studio pencils' are like traditional carpenters pencils-rectangular in shape. With these you can produce lines of varying width just by turning the pencil slightly.
> Clutch - Are like propelling pencils - the lead can be extended by releasing clutch lock or clicking the end. They come in the complete range of 8B-10H.
> Graphite sticks - Are available in 2 forms- hexagonal sticks of pure graphite and rounded pencils with a protective outer coating. They range from HB-9B and lend themselves beautifully to such techniques as smudging and blending.

ERASERS
These familiar items are less likely to be used to erase mistakes, but rather as tools to modify (soften) and even add highlights in areas of tone. This module introduces you to 2 types:
> Putty rubbers - Used to erase soft pencil marks and charcoal. They are kneadable like a piece of gum, so that they can be worked into a fine point to erase precise details.
> Hard pencil erasers - Work best with hard pencil marks.

PROCESSES & TECHNIQUES
Once you have all your mediums and tools, the next step is to set up a studio work space. If you have a spare room, that could be the ideal space for a work table, tools, mediums, computer, scanner etc, but if you have limited space a demarcated area in your living room or bedroom will do. Ensure you have a window in the space as a source of natural light, place your work desk close to the window.
You may now begin your first 'Work Book Page' based on our first medium, pencil. Work Book Page's will be required to be submitted with your assignment for this module. Therefore I advise keeping them no larger than A3, since you may need to scan your page. Think of them as practice exercises, which helps you to improve your technique and shows your tutor that you have been working through the module systematically.

Exercise 1: Work Book Page 1 "Mark Making/ Pencil"
Before we get into the technicalities of shading, form and line, lets just consider our humble pencil again. Ultimately it is merely a tool we use to make marks on paper. Isn’t that in fact what drawings are made up of; a series or variety of different 'Marks' on a surface? Artists have obviously refined their skill at creating these marks, but they remain just marks. So lets explore our chosen medium first.
> On an white A3 sheet of paper, Draw a rectangle (20cm x 15cm) in pencil (6B). Within this shape make as many different types of marks as is possible with your pencil. Don’t think about it too much just play with your pencil and try to vary the marks produced, make some hard, dark, soft, feathery, short, long, jagged, curvy angular etc.
**MARK MAKING**

**Sharpening your pencil**
Perfomers, craft knives and scalpels have the edge over the common pencil sharpener. Using abrasive you can cut away more of the wood to expose more lead, which means you don’t have to sharpen as often. You also have more control over the shape of the tip, making it fine, chisel-shaped, or rounded to your wish. Rubbing the tip on a sheet of glass paper melts in fine onshaper.

- **6B medium pressure in 3 directions**
- **6B medium pressure in 4 directions**

**Smudging**
Make some pencil marks then soften and blend them by rubbing gently with your fingers.

**4 TYPES OF SHADING**

- **Random hatching**
- **Scribble**
- **Stipple**
- **Curved hatching**
When exploring the 'Mark Making' exercise, ask yourself the question, "What can my pencil do?" Certainly it can do more than just jot down your weekly shopping list. Try to extend its use, by pressing hard then light, change the angle you hold it and your grip on the shaft. Push it away on the page, then pull it towards you. Even though your approach is playful, be aware of how the line/mark reacts to these movements. Many students new to drawing often hold the pencil right at the very nib, similar to when you write, however, by loosely gripping the shaft with forefinger and thumb while keeping it on it's side allows you better freedom of movement from the arm and shoulder for expressive lines.

> Refer to the visual examples of the '4 types of shading' on the previous page. Styles and types of shading vary, but for our purposes we will focus on these basics and hopefully you will build on them with practice. The reason we add shading to form is to show areas of shadow, texture and to give an indication of shape.

1. **RANDOM HATCHING:** This technique allows the pencil to move in various directions. Hold the pencil firmly but not rigidly, close to the drawing point. Change direction constantly, pivoting from the wrist. Your aim is a fairly consistent middle tone grey which has a lively feel. This technique is different from mechanical cross-hatching which will also be covered in this module.

2. **SCRIBBLE:** For this technique you need a broad gesture so grip the pencil farther up the shaft and hold your hand off the paper surface- if you need support let your knuckles skim the paper. Feather the pencil over the broad lighter tones and then thicken it up in the centre. The resulting variation in tone is perfect for describing spheres.

3. **STIPPLE:** Hold the pencil firmly and, resting your wrist on the drawing surface, tap the pencil in a rhythmic way. You can create variation in tone in 3 ways. The first is by using different pencils in your range. The second method is by varying the pressure you place on the pencil tip and thirdly darker tones can be created by increasing the density of the dots, while lighter tones are made by spreading the dots out sparsely.

4. **CURVED:** This technique is similar to hatching but is more controlled. Rest your hand on the paper as you work. Your lines should follow the natural 3-dimensional curves of the subject-like the contours on a map. Still consider the variations in tone, from dark to light.

**MECHANICAL CROSS HATCHING:** Is the classic type of hatching which consists of criss-crossing lines at right angles. Lines can be overlapped from 2-4 directions, however when softer pencils are used, keeping lines up to 2-3 directions (looser version) work better since gaps between lines start to fill up. Harder pencils and clutch pencils will work better with many cross directional strokes. Refer to the image of the hand in the visual examples on the previous page. Notice how the hatching is light and loose when describing the subtle shapes of the hand and darker and coarser when describing the shadow behind the hand.

*TIP- Cross hatching used in isolation of other techniques can tend to become exactly as it's name suggests "mechanical" and it's for this reason it was often used in text books, instruction manuals and old metal engraved plates for the printing industry. Although it is very descriptive and adaptable, images tend to become a bit flattened and less expressive, therefore we will concentrate on the 4 variations as mentioned above.
SMUDGING: This is a technique which requires you to use your fingers (paper smudge stick, eraser, cloth) to rub over lines/hatching in order to soften or blend hard lines, which gives greater subtlety of tone and smoothness of texture. You will need this for object surfaces that are soft, smooth or even shiny.

Exercise 2: Workbook Page 1 "Four types of shading"
Choose a fruit/vegetable lying around your kitchen as your first subject matter, you may use the same item for all four sketches or a different item for each technique. Work in an area with lots of natural light, place your object on a white surface. On your workbook page draw the object. In your first sketch apply random hatching, in your second sketch apply scribble, in your third show stipple and lastly in your fourth sketch show curved hatching. Your drawings don’t have to be very large (smaller than A4 for scanning purposes). These must be included in Workbook Page 1. You must use only your range of pencils for your renderings.

Exercise 3: Workbook Page 1 "Drawing a Tonal Strip"
Draw a tonal strip similar to the one in the visual image page that follows. Measure x5 squares approximately 4cm x 4cm lightly drawn. Using a soft 4B pencil, colour the first square black (as dark as your pencil will allow) then get gradually lighter on the other 3 blocks, leave the last block white. You may find it easier to colour in block 3 as mid-grey then work a darker and lighter grey on each side (block 2 & 4).

The minimum number of tones you need to achieve a 3-dimensional effect on paper is just 3- white; black and mid-grey. These make for a strongly contrasting image. Five tones give more subtle effects, the more tones you build in (up to 9-10) the more 3-dimensional it becomes. This is a very important exercise as this gives you a fundamental understanding of tonalities which you will then apply to all your visual imagery from this point onward.

Exercise 4: Workbook Page 1 "Applying Shading to x4 Basic Shapes"
Draw the x4 basic shapes (cube; sphere; cylinder; cone) that you see in the example on the next page, then apply shading on the assumption that the light source comes from the right hand side as shown in the example.

We have come to the end of our 'Work Book Page 1' Exercises on drawing fundamentals. Please read through the following step by step Tutorial notes based on a simple example of 'Still Life'. This will assist you with your first assignment.
Light Source

Light 2 Dark

When light hits an object, it casts a shadow on the furthest side. By applying shading, we show light & shadow but also indicate the shape/form of the object.

Seeing tone (light & shadow) takes practice. Try this experiment. Place a white jug/mug on a white surface in a darkened room, shine a light onto it. Notice how bright the surface is closest to the light and gradually gets darker on the surfaces furthest away from the light. Now try geometric/angular shapes.

TONAL STRIP dark to light

1 2 3 4 5
Still life 1
Pencil

Step 1

Step 2

Step 3

Step 4

Step 5

Completed drawing
IMPORTANT TIPS WHEN BEGINNING A STILL LIFE DRAWING:
> When beginning to draw from life, ensure you are pleased with the overall composition of the objects you have chosen and arranged.
> Sit in front of the objects at about x2.5 arm lengths away, ensure you have only 1 source of natural light (window), as this will bring out the shadow areas.
> Place your page on a firm drawing board, keep your board lower than eye-level or a bit to your side so that you don't have to look over it as this may distort your view. Ensure you are comfortable.
> Remember that all objects, whether natural or man-made, all have a basic underlying structure. E.g. A tree consists of a trunk which is cylindrical and the branches could be smaller cylinders. A spoon is made up of an oval at one end and a long, thin, rectangle attached to it.
> Look at your objects and try to see the underlying basic shape as this will help you to quickly get a feel for how the objects are going to be placed on your page (scale, distance from each other etc).
> MY MOST IMPORTANT RULE: Draw what you see and do not draw from your imagination!! This module requires you to render from reality.
In other words, if from the angle you are viewing an object, it is being blocked by another, don’t attempt to imagine what the blocked part looks like, this is a sure way to alter your perspective and weaken the visual authenticity of the work. Draw only what you see.

Please refer to the Sequence of images (step 1-5) on the previous page.

STILL LIFE 1 “Cylinders & Cubes”

Step 1: Start by using a soft pencil (5-6B) to plot the basic ovals, squares and rectangles. A soft pencil allows you to rub out any mistakes easily. Allow your arm and wrist to move freely/loosely across the page as you constantly glance back and forth from objects to page. You may use a ruler for straight lines if you feel your hand is a bit too unsteady. Notice how the artist uses construction lines (lines of symmetry) to achieve the oval shapes.

*Tip: Remember it is a sketch not a technical drawing, keep a degree of accuracy but also keep it fresh and spontaneous as this gives life and character to the drawing.

Step 2: After the artist is satisfied that the overall placement and shape of the all the objects is correct, he starts to add shading to the areas of shadow. Look at the photograph of the still life in the first frame, compare the actual shadow/dark areas with the artist rendering, is it quite accurate? These are the questions you must ask yourself when tackling your own drawing.

*Tip: Remember skill can be learned and sharpened with practice, but “Observation” is key. The ability to see shape, tones, highlights, negative space around objects is crucial to creating interesting images. You may use an eraser to remove unwanted lines, correct your work or blend hatching.

Step 3: Notice the artist uses the “Smudging” technique discussed earlier in this module to blend pencil marks with his finger. This softens any hard lines and creates a smooth shadow area, since the surfaces of the shapes are smooth. The artist has also darkened the tones in order to push the inner spaces of the shapes further back, creating a 3-dimensional feel.

Step 4: At this stage the drawing is almost complete, the artist decides to add some dark, straight lines with a ruler to emphasise the linear edges of the geometric shape. These fine lines also add a lip to the edges of the boxes.
This is the oldest drawing medium in the history of art and because of its versatility it is still available today. Charcoal is simple to use and lends itself to expressive, spontaneous work. This is the ideal medium for beginners, and is often the starting point of many art classes. Students are encouraged to pick up a piece and start sketching big, bold images right away. Many students who have only used pencil, often complain about the messy clumsiness of charcoal, yet fail to use it as an expressive medium that is capable of bold line, sensitive texture and fine detail if used correctly. Charcoal as a medium is very receptive to smudging, variations of pressure and rubbing.

**TYPES OF CHARCOAL:**
> Charcoal is made from burnt vine, beech or willow twigs and is available in natural or compressed sticks, in pencil form or as a powder.
> Vine sticks produce a brownish-black colour, while willow and beech are bluish-black. There are varying degrees of hardness, soft powdery charcoal blends easily and is useful for tonal areas, while the harder sticks are useful for linear work and detail. The sticks come in various thicknesses to enable a range of mark making.
> Charcoal is also available as a pencil, in a compressed formed, it produces a dark black line that no pencil can match in terms of tone.
> Charcoal won’t adhere to glossy paper, but works well on any drawing paper that is matt or textured. Canson and Ingres paper are good choices, but even common sugar paper will work.

**ERASERS:**
Most hard pencil rubbers will not erase or blend charcoal, therefore a putty rubber is essential when working in this medium.

**FIXATIVE SPRAY:**
These sprays can be purchased at your local art supplier, but please ensure it is fixative for charcoal and not spray adhesive/glue, as these are totally different products. Hair spray can also be used very successfully to fix your drawing, which means the powdery residue of the charcoal is fixed in place to avoid the drawing becomes smudged. It may take several coats before this is achieved. Do not fix a drawing if you still want to erase or add highlights as it won’t allow you to rub out. Working over fixed work allows you to darken tones, as the matt texture of the spray grips more pigment.

**PROCESSES AND TECHNIQUES**
> Exercises 1: Work Book Page 2 “Mark Making”
Please refer to the visual examples on the next page. On an A3 white page lightly draw x4 squares approximately 5cmx5cm. Label the squares “Smudging”; “Cross Hatching”; “Soft Blending”; “Erasing”, now render the same techniques you have seen demonstrated in the images within your squares.
Assignment Outline:

> Submission of Work Book Pages 1 & 2.
> Still life drawing in Pencil or Charcoal.

Assessment Criteria & Outcomes:

<table>
<thead>
<tr>
<th>Completed Work Book Pages</th>
<th>Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photo of still-life setup + Light.</td>
<td></td>
</tr>
<tr>
<td>Plotting shapes, variation of line</td>
<td></td>
</tr>
<tr>
<td>Shading, light &amp; shadow</td>
<td></td>
</tr>
<tr>
<td>Composition</td>
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</tbody>
</table>

Successful completion of the assignment will show the student’s ability to work through all Work Book Page exercises. The knowledge of how to compose a pleasing still life setup for drawing. The final piece would reflect accurate representation of shapes and extensive use of line. The ability to apply shading/hatching techniques to show light & shadow on objects. Overall pleasing composition.

Brief:

> Scan and submit Work Book Pages 1&2 as JPEG images. Please name/number according to exercises.
> In your home studio, set up a “still-life” on a flat surface, that comprises of a selection of household objects of your choice. Consider the elements that make a good composition, such as ‘negative space’ and the ‘pyramid formation’ discussed in the tutorial notes. Ensure that you have a natural light source close to your still life, such as a window or open door. Once you are satisfied with your arrangement, Take a photograph of your objects from the exact angle you intend drawing them from. (Avoid using a flash as it does tend to white-out the shadows, and it would make it difficult for me to assess your final piece)
> Draw your still-life.
> Mediums: Pencil or Charcoal; (all related art materials mentioned with these 2 mediums)
> Size: A3 (Work will have to be scanned (preferred method) and submitted as a JPEG image, if you decide to work larger, your work may have to be photographed, as scanning on a large format can be expensive. Please note that poorly photographed work may not show detail, texture, line work etc, and this will effect your mark severely. Please ensure your images are of a good quality and reasonable resolution.)

**Please note your specific due date for this assignment will be given after successful registration.**
Positive shapes

Negative Space around objects

Cropping: Objects extending beyond page

Find the underlying shapes of the objects you have selected for your Still life. This will help you plan your composition.

The ‘Pyramid’ is a popular compositional device used for grouped objects. It is characterised by a high peak and a wider base. Note also the balance between negative and positive space.

SMUDGING

CROSS-HATCHING

ERASING

SOFT BLENDING