Chapter # 2
DRAWING AND SKETCHING-I

2.1 The Importance of Drawing and Its Usage

Drawing is an act of creating image by hand using such graphic elements as outlining, shading, and filling in of solid areas. Different combinations of the graphic elements are used to achieve three-dimensionality, tonal effects, and chiaroscuro (contrast of light and dark). Drawings generally are monochromatic or consist of a somewhat organic blend of different colours.

Drawing has broad application, representing one of the most important and highly developed fields of representational art. In addition to its use for artistic purposes, drawing is used for scientific illustration. It is also used in applied art and in designing (drafting). Drawing is the basis of all art forms on a planar surface (painting, printing, relief). It is usually the initial stage in the execution of a painting, playing an important role in determining the outlines, form, size and spatial distribution of objects. Hence, the term "drawing" signifies the totality of linear and plastic elements that determine the structure and spatial relationship of forms in a painting.

Drawing is the basic technique used in the graphic arts. Other forms of graphic art, such as engraving and lithography, are based on drawing. It is an exceptional means by which an artist grasps and studies reality especially drawing from real objects or models.

There are numerous types of drawings, differing in medium, theme, genre, purpose, and technique. A drawing may be executed as an independent work of art or as a preliminary study for the execution of other works of graphic art, painting, and, less commonly, sculpture or architectural planning. Preliminary drawings (studies, sketches) by any skilled draftsman or artist are often of outstanding artistic

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2.2 Tools and Materials

This section describes and explains the material for the drawing process. Fortunately most of the drawing material is inexpensive and capable of producing many drawings.

Pencils: One drawing tool familiar to everyone is the "lead" pencil. It is not, and never was, made of lead but of graphite. Graphite pencils run from 9H – the hardest, which makes a very pale gray line – down to H and HB. The grades then run from B up to 9B – the softest, this makes the darkest line of all. Remember that each grade of pencil will give an optimum dark tone and applying more pressure will not make that tone darker. If you require a darker tone then you will need to use a softer grade pencil. It is for this reason that drawings are usually made with a pencil which is at least HB, B, 2B or softer.

Figure 2.1 Pencils

Graphite sticks: Today, many artists use graphite sticks for drawing. These are simply thicker version of the same graphite strip found in pencils available in HB, 3B, 6B and 9B grades. They have several advantages over the orthodox "wooden" pencils. The barrel shape is round and can be sharpened from one side like the pencil. This way a large area of graphite can be used to mark bold thick lines as well as the fine lines with its tip. The resulting powder in the process of sharpening the graphite stick can be rubbed on to different drawings to create tone.

Figure 2.2 Graphite sticks and their effects

Charcoal: Made from carbonized wood, the sticks are graded as soft, medium or hard and thin. The lines and texture made from the charcoal sticks and pencils are usually dusty, so will need fixing to prevent them from being smudged. For this purpose textured paper and fixative spray is used.

Figure 2.3 Charcoal sticks and pencils and their effects

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Coloured Pencils: Coloured pencils are made in a similar way to graphite pencils. The pigment is mixed with clay filler and a binder and this mixture is then impregnated with wax. This acts as a lubricant which helps the pencil slide smoothly over the support and to fix the colour to it. Pastel pencils are also similar to coloured pencils, made from a strip of hard pastel secured in a wooden barrel. The lines and marks with pastel pencil are not as permanent as that made with coloured pencils and need to be fixed by fixative spray.

Figure 2.4 Colour pencils and their effect

Figure 2.5 Pastel pencils and their effect

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Sharpeners: Pencil sharpeners create a neat point and needed for graphite sticks and pencils, and for coloured, pastel and charcoal pencils. For all other pencils and sticks a better result is achieved while using a sharp craft or utility knife. These enable the point to be sharpened to suit the style of the work in hand; it can be made long or short, or even sharpened at an angle.

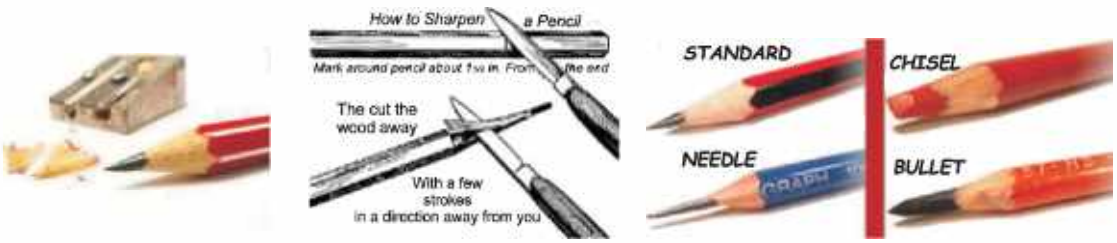

Figure 2.6 Sharpeners

Erasers: The rubber is soft and malleable; it can be used for cleaning large areas and lightening tone or pulled into a point to put in highlights.

Figure 2.7 Erasers

Fixative: To prevent drawings made with pencils, charcoal or other soft pigment or material from being smudged they need to be fixed. Be sure to follow the manufacturer's instructions when using it. Keep in mind that, once fixed, the drawing cannot be altered by using an eraser. However, you can work on top of the fixed drawing and it is a common practice to fix a drawing periodically whilst it is being made.

Figure 2.8 Fixative

Paper and suppor

t: It is wise to match the paper or support to the media being used, as some papers are better suited to working with certain media. There are three distinct paper surfaces, rough, smooth and drawing papers. Rough, as the name suggests, has a random, textured, grainy surface. It is best suited to bolder work using charcoal, chalks, pastel pencils, soft graphite pencils or sticks. Paper with the smooth surface is known as "hot pressed". They are ideal for pen and ink work, wash drawing and fine pencil work. Drawing papers are white but coloured papers are also available with both smooth and textured surfaces and are ideal for pastel, chalk, charcoal and coloured pencils.

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Figure 2.9 Drawing papers /supports

Drawing boards and easels: It will be easier to work if the paper or support will be fixed to a drawing board. A good choice for the students is a drawing board with an adjustable table or easel.

Figure 2.10 Drawing Board

Figure 2.11 Adjustable table easel

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Figure 2.12 Below are different kinds of easels

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2.3 Drawing Practice

For drawing practice students will learn different styles of drawing which can help them in producing a more accurate presentation of the objects. Firstly, they will examine the object they want to draw, and determine what basic shapes make it up.
The image below guide the students to identify the shape as well as the basic form of the object

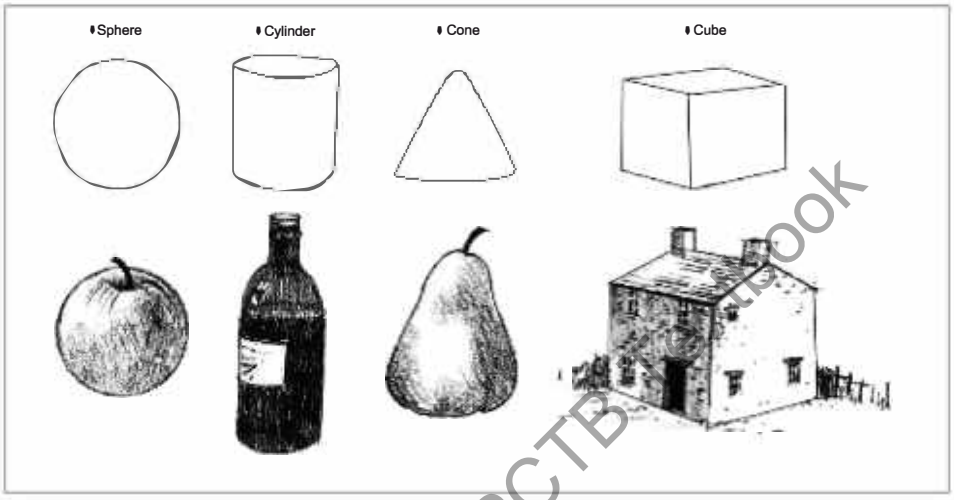

Figure 2.13 Drawing Practice

Note: Before starting drawing practice in class, talk about how "drawing is seeing." The objects that are to be drawn are made up of basic lines and shapes. Put them together in certain ways.

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Drawing Practice #1

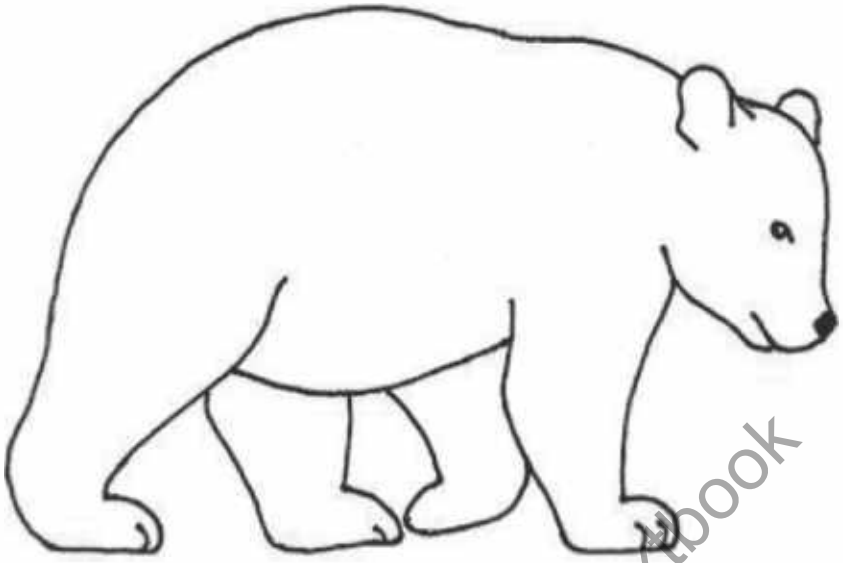
Observe the basic shapes

Material:

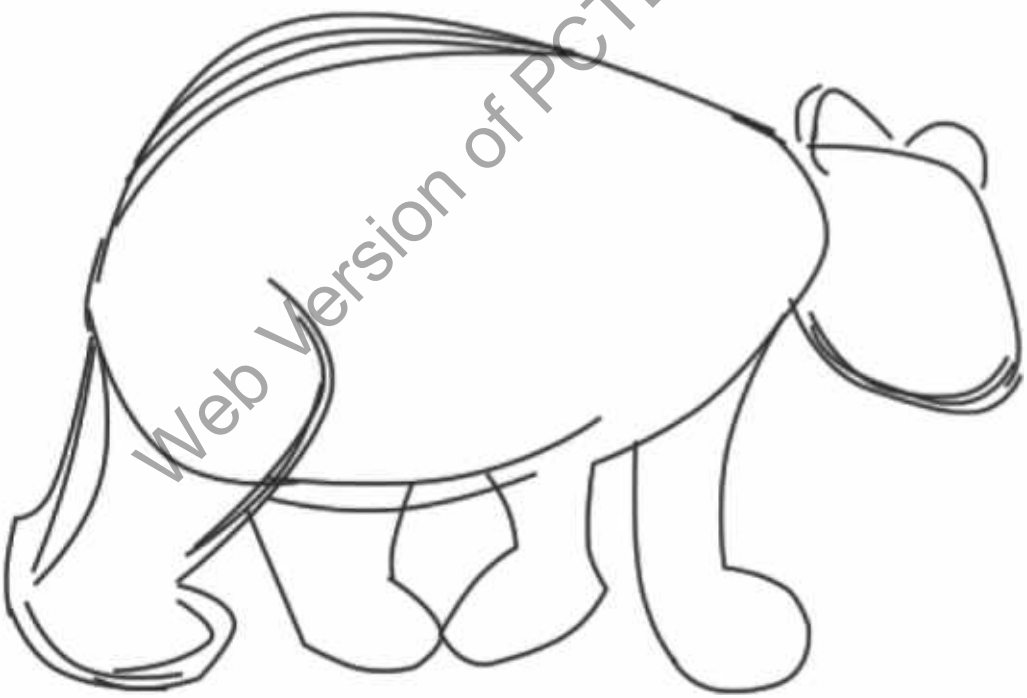
1. Pencils
2. Drawing
3. Paper
4. Erasers
5. Reference Photos

Dear students! Look around the room. Can you find a circle? (Circles can include door knobs, light fixtures, heads of the other students.) Can you find a square? (Squares might include picture frames, window panes, and doors). What about a triangle?

When you draw, it's helpful to begin by drawing with shapes. You will want to sketch these, drawing them lightly, as you may need to erase some of them later. For example, if you were drawing the bear below, you might first draw a large oval for its body, a smaller oval for its head, two round ears, rectangular legs, and round paws.



1. Your drawing might look like this:



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2. What shapes do you see in this drawing of a dog? Draw the shapes – but only the shapes. Don't worry about drawing any details. As you draw, be sure to note where the shapes connect with each other such as where the ears connect to the head and where the legs attach to the body.

3. Your drawing might look like something like this:

4. Now that you understand how to look for shapes, let's look for the basic lines, straight and curved. You can see straight lines on objects such as the edge of a door, window, or book. Curved lines are everywhere else - an apple, a smile, an ear. Looking again at the picture of the puppy, let's add the lines on top of the shapes we drew. Pay careful attention to where the lines are straight and where they curve.

5. As you draw the lines, remember that you don't have to the shapes exactly – use the shapes as a guideline for where the lines should go (notice that you can still see part of the shapes in the example above). After you've drawn in the straight and curved lines, simply go back and erase any extra lines you no longer need.

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Drawing Practice #2

Drawing of symmetrical objects-1

Material:

1. Pencils
2. Drawing Paper
3. Erasers
4. Reference Photos
5. Symmetrical Household Objects

Figure 2.14 Symmetrical vases

A still life is a drawing or painting of inanimate objects. It could include flowers, bowls, fruit, old shoes, tools, toys – the possibilities are endless! When creating a still life, the skill of drawing symmetrical objects comes in handy. Symmetrical objects are objects that are exactly the same on both sides. If you were to draw a line straight down the middle of the object, the two sides are mirror images of each other. For example, these vases are symmetrical (Figure 2.14).

Mirror Drawing Practice

Look at the objects below. The first half of the object has already been drawn. Draw the other side of it to mirror it exactly, completing the picture.

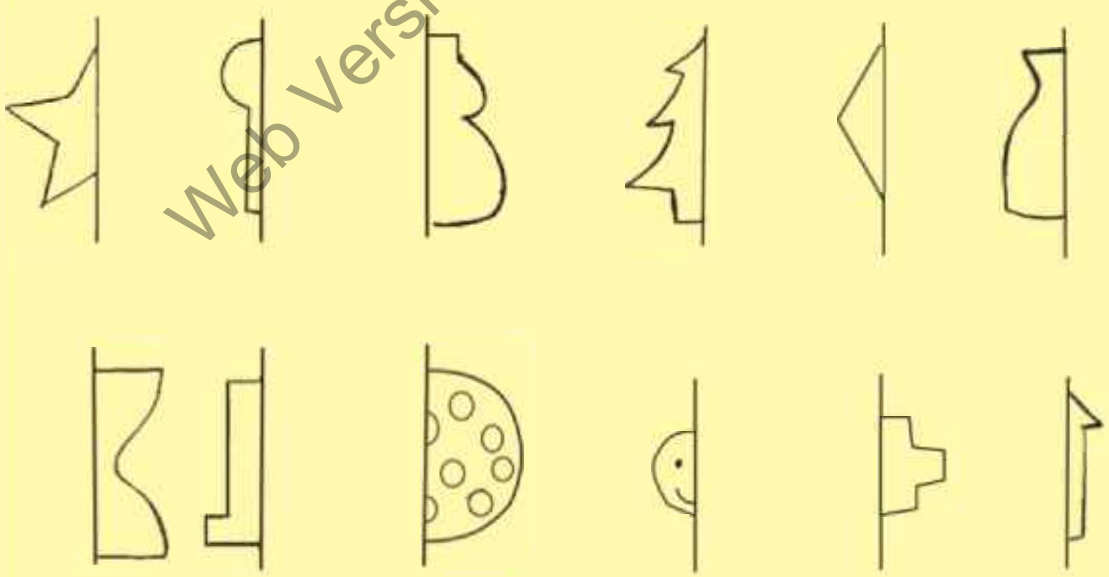

Figure 2.15 Drawing Symmetrical Shape

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Drawing Practice #3

Drawing symmetrical objects-2

Note: For this exercise, arrange different kinds of bottles on a table in the class room for the live observation of students. For initial practice students can copy one or more of the pictures below.

Figure 2.16 symmetrical objects

Draw the basic shape of an object on your paper, making sure your drawing will fit on the page. For example, if you are drawing the vinegar bottle, your sketch might look like its actual shape. Draw the second side of the object to mirror the first side.

Figure 2.17 Drawing of a symmetrical object

Dear Students! Squares, rectangles, triangles, cones, cylinders, circles, ovals...these are the basic shapes that will aid you in drawing objects more accurately. This technique can be used when doing a still life, a landscape, and practically any other object or subject you wish to draw. As you progress through this technique, you will see how this style of drawing can aid you in producing a more accurate presentation of the subjects. First, examine the object you want to draw, and determine what basic shapes make it up.

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Drawing Practice #4

A Still Life Drawing

Note: When drawing a still life you can use some of the techniques from activity 1, 2 and 3 as well as learn some new ones.

A still life is a picture, painting, or photo of an object or group of objects arranged together. It could be a drinking glass, flowers in a vase, an old shoe, a collection of tools, or a pile of toys. For this practice, we'll be drawing a still life from the photo below.

Figure 2.18 Still life with fruit

To begin, you will sketch out the basic shapes you see in this still life. Draw them very lightly to determine how big the objects should be and where they should be placed on the paper. Too big will run right off; too small will look like you chose the wrong size of paper. Your drawing should fill up most of the page, but don't let it get too close to the edges; you will lose some of your picture if you frame or mat it when you're done.

Once you have your placement, double check the proportions of the objects. Remember, proportion refers to the size something when compared to something else. For example, apple is about half the size of the pumpkin; make sure your pumpkin is twice as big. Measure them with a pencil. Hold your pencil next to the pumpkin. The pumpkin is about one and a half pencils high. Now hold your pencil next to the apple. The apple is only about half a pencil high.

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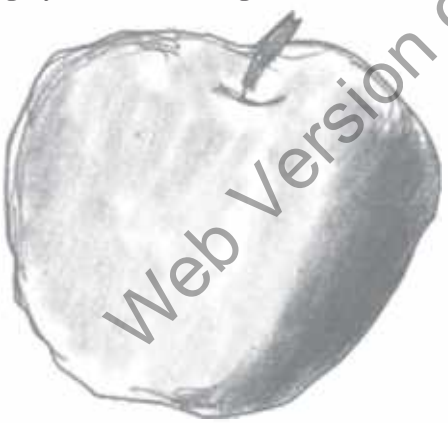
with darker lines to draw the objects. Look at all the lines to see if they are straight or curved and to see where they connect.

In this drawing, notice the bottoms of the apples versus the bottom of the pumpkin. The bottoms of the apples appear lower than that of the pumpkin.

This is because the apples overlap the pumpkin. When two things overlap, the object in the front appears lower than the object in the back.

When you are satisfied with your basic drawing, it's time to add the shading. Look at the photo again. There are shadows not only on the table, but also on the pumpkin and the apples. Using your 2B pencil, gently go over the apples with a light layer of graphite. (Drawing A) This will give them the appearance of having colour, even though you are drawing in "black and white."



Drawing A

Drawing B

Next, where you see the shadows, press the pencil a little harder, making the area darker. There are a couple of ways to do this. One way is to move your pencil around in a circular motion, creating marks like in the drawing B.

Another way is to make straight lines very close together (Drawing C). Be sure these lines are all going in the same direction. Whatever direction you choose for the shadows of the first object, use the same direction for the shadows of the other objects.

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Drawing C

Drawing D

You can also use lines that criss-cross which is called cross-hatching (Drawing D). If you use this method on one object, go ahead and use it on all of them.

Continue this same process with the other apple and the pumpkin. Add the shadows on the table.

3

Note: To improve your drawing skills you must practice, practice and practice. You can collect and arrange items from around your home to create your own still life.

When drawing a still life from the actual objects instead of photos, you'll find that you can draw the objects from many different perspectives, or points of view. Each perspective will result in a different drawing. In the photos below, none of the objects were moved. The photos were taken from different perspectives. Notice the "change" in the shadows as well.

Figure 2.19 Options for composing the fruits in different way

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Drawing Practice #5

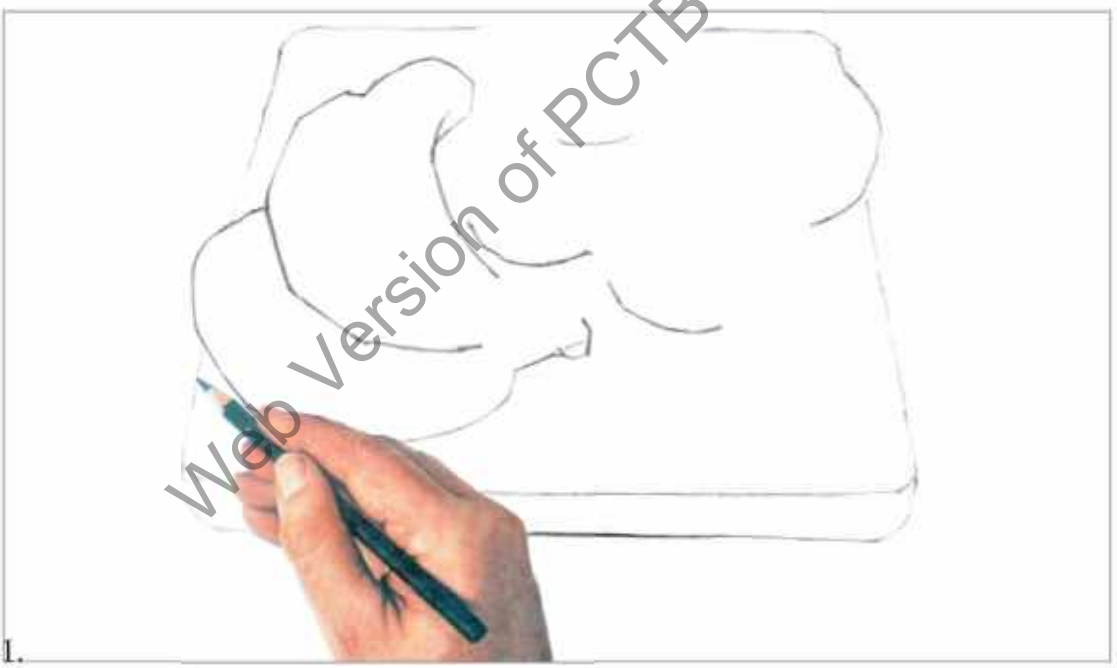
Still Life with Fruit

Material

1.Pencils HB or 2B
2.Eraser
3.Sharpener
4.Drawing paper
5.Drawing Board

Figure 2.20 Still Life

Note: This exercise primarily will explore the potential of the simple pencil line. Arrange a few pieces of fruit on a square wooden chopping block. For this exercise as most of the fruits have relatively uncomplicated, rounded, fluid shape with little in the way of extreme surface textures. This will be an ideal subject for the students to practice the line work and develop an understanding of shapes and forms.



1.

The arrangement of fruit on a square wooden chopping block has the effect of holding all the images into one place. Begin by lightly indicating the shape and position of the board. Pay particular attention to correctly positioning the angle of the line that represent the right - and left - hand side of the block. On to this, lightly indicate the simple shapes and position of the fruit. Once you complete this positioning, use these light lines as a guide and redraw the edges of the block and its shadow with a darker line by applying heavier pressure to the pencil.

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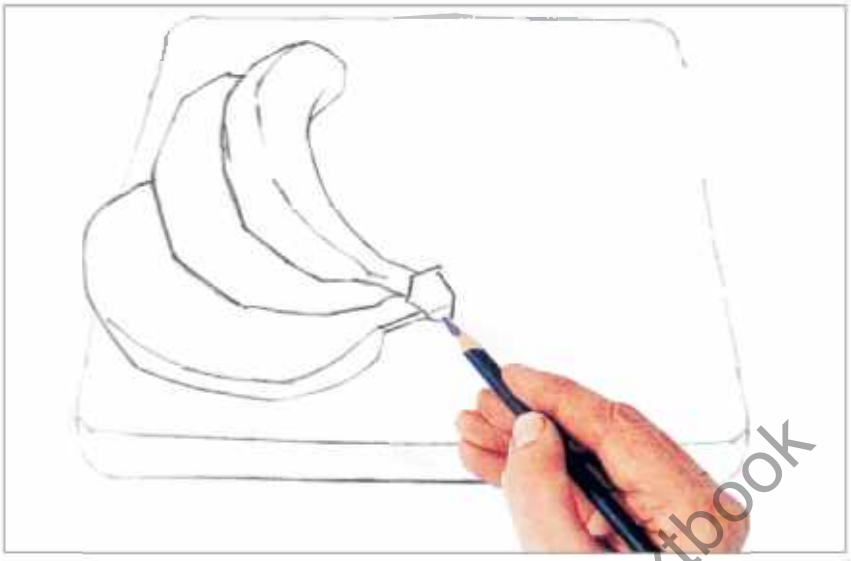
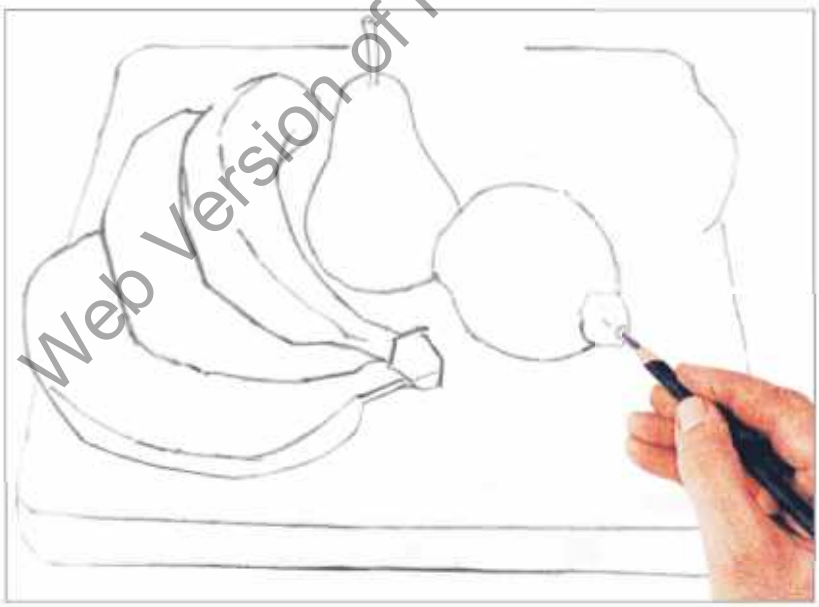


2.

Draw the bananas next. Although they appear to be gently curved in shape, the line describing their shape should search out and show each slight change in direction. Note how one of the bananas intersect or overhangs the edge of the wooden block. Use the darker of heavier line on the side of banana in shadow and draw a lighter line on the side receiving light. The angled sections, which make the sides of banana, should be indicated using low intensity of lines.



3.

The pear and lemon will be drawn in the same way. As you are drawing, pay attention not only to the shape of each piece of fruit but also to the shapes created around and between them, relating their shape and position to the bananas and the edge of the block. These shapes around an object are known as negative shapes and are as important as the object itself or the so-called positive shapes.

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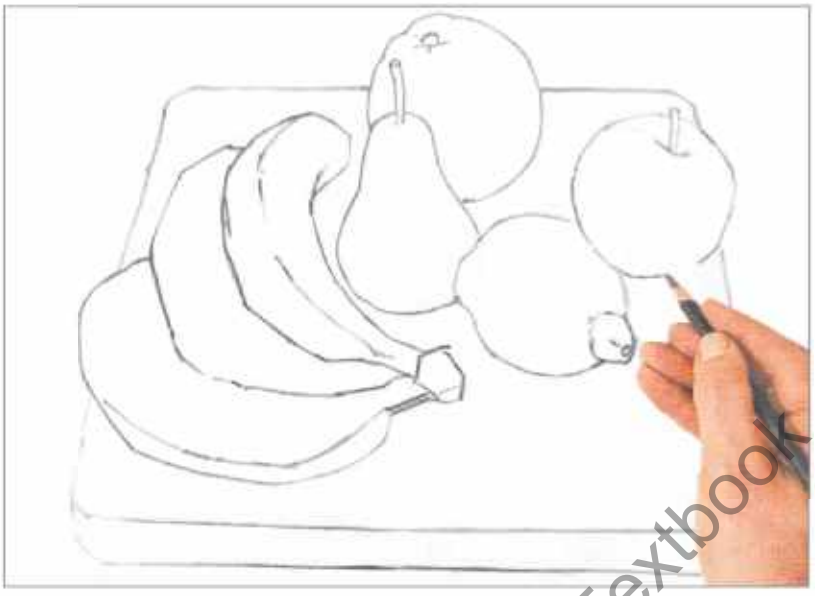
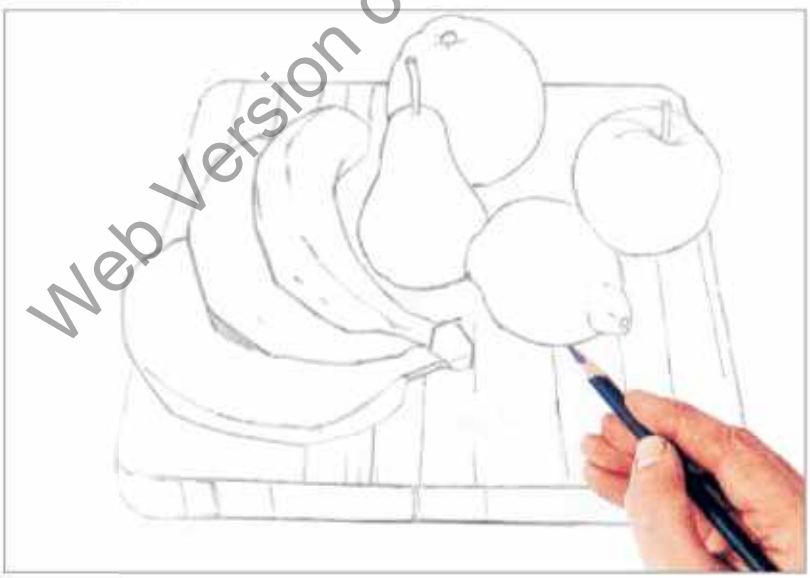


4.
Draw the orange and apples as before, vary the pressure as you draw the lines; apply less pressure on the lit side of an object and heavier pressure on the side in shadow. Pay particular attention to the stem or the area where each piece of fruit was attached to its parent plant and notice the degree to which each piece of fruit dissects the edge of the wooden block.



5.
Use a few lines to describe the position where the shadows fall on both the wooden block and each piece of fruit. Also use light lines to describe the contours of each piece. These should not be overdone – two or three lines for each piece of fruit are enough. Add lines to indicate each section of wood making up the wooden block.

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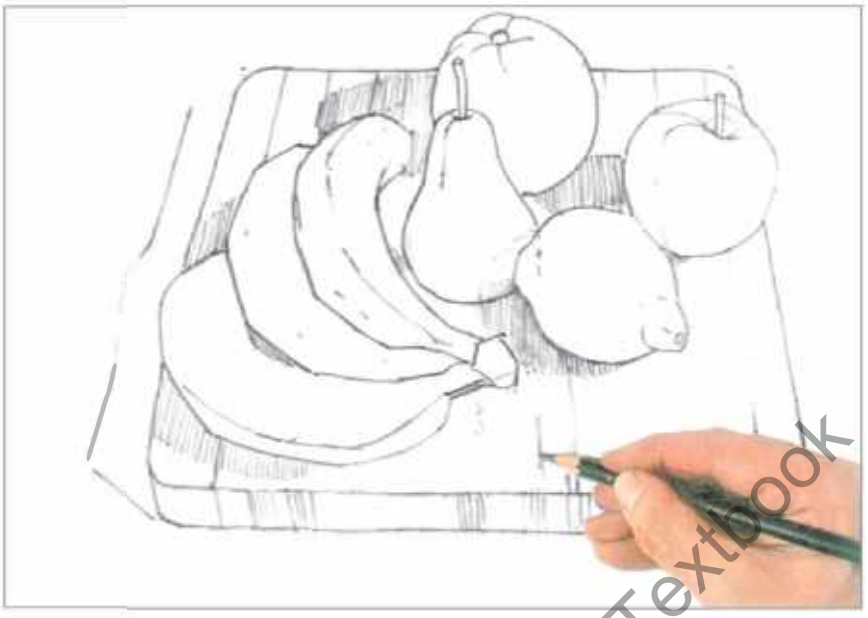
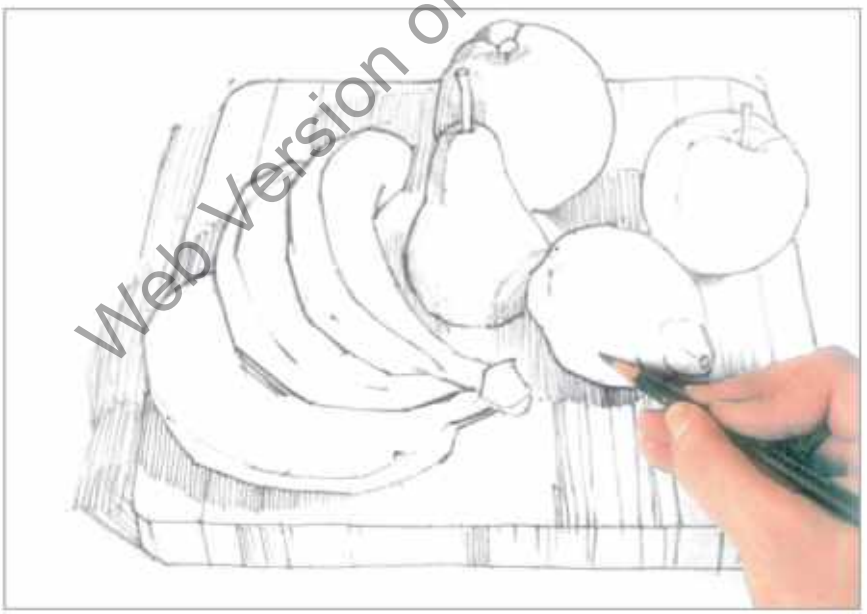


6.
Add more lines to the block to suggest the pattern of the wood grain. Make these lines darker in the area of shadow and on the block edge. This has the overall effect of throwing the fruit, which in tone, is much lighter, to get relief.



7.
Although essentially a line drawing, complete the work by adding a little simple tone to these areas in deep shadow. Apply the tone using a series of simple lines, following the shape of contour of each surface.

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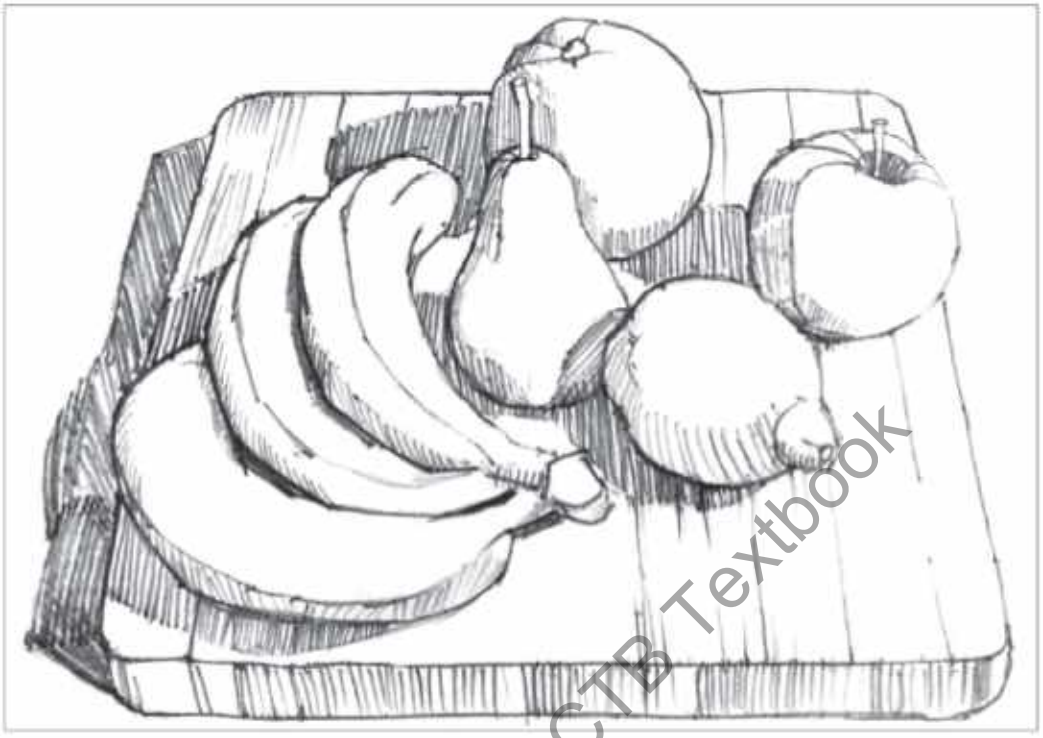

8

Try a different arrangement and medium. The possible variations of a simple arrangement are almost limitless. Experiment with the composition by adding or removing different objects or fruits and also try with different material like charcoal sticks or coloured pencils.

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Figure 2.21 options for Still Life with Fruit

Drawing Practice #6

Still life with hard objects

Material
1.Pencils 2B and 6B
2.Eraser & sharpener
3.Drawing sheet or paper
4.Ruler
5.Drawing board

Figure 2.22 Still Life

Note: Arrange a still life using a collection of objects that can be found around most homes like jars of different sizes and colours, ball, wooden boxes etc. Such shapes are relatively simple, as are ellipses and perspective on the box and bricks. The source of light should come strongly from the right, thus the objects would be evident and straightforward to represent.

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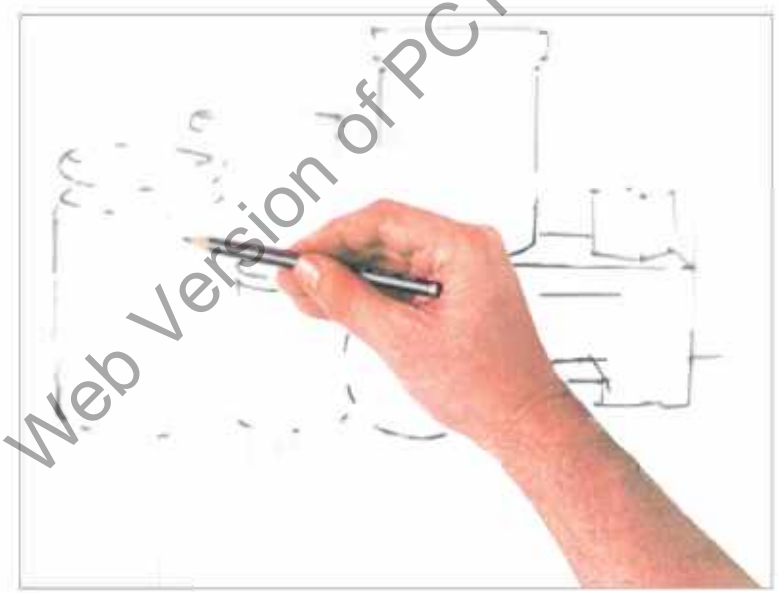
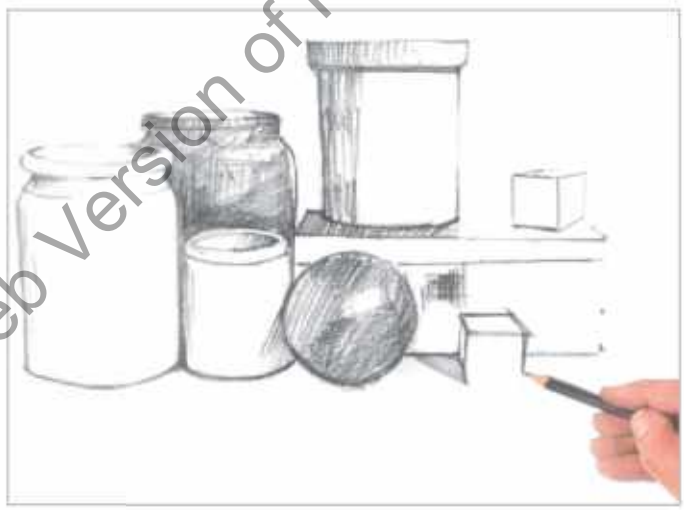


1.
Using the 2B pencil, sketch in the position of the objects. Work lightly so that the lines will disappear once tones is added. Notice the jars and pots are little more than simple cylinders; concentrate on getting shallow ellipsis at the top and bottom of each of them correctly. The wooden ball is simply a circle. Draw the boxes according to the perspective. Once you complete the drawing of the objects, begin to work the middle tones, seen on the left-hand jar. In order to make darker tone, apply heavier pressure to the pencil.

2.

Use the darker tone in the vase of dark colour. Press hard to make the dark tone between the left-hand jar and small pot at the front. Light pressure establishes the overall tone of the small pot with slightly heavier pressure giving the shadow inside, around the rim and the shadow cast by the wooden ball.



3.

Scribble a relatively dark tone evenly across the wooden ball and apply a slightly lighter tone across the front of the wooden box. Work a similar tone onto the earthenware jar placed at the top of the box. Darken the rim of the jar and add a dark area to the jar's left hand side and the top of the box immediately below the jar. Treat the small boxes next with the light tone applied to the side facing the light and a mid- tone on the forward-facing side. Indicate the lid of the box and the shadow beneath it with a dark line.

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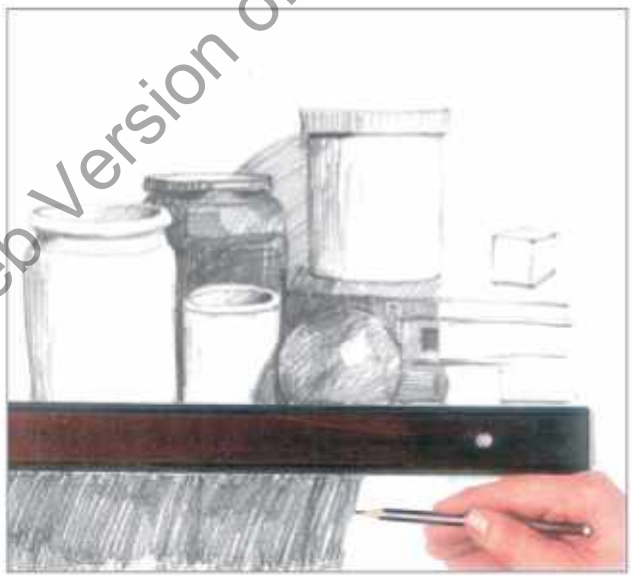
4.

Establish the shadow tone seen on the wall behind the objects, followed by the linear pattern of the wooden grain along the edge of the shelf. Change to the 6B pencil and darken the vase at the back. Darken the shadow side of the left-hand pot and the wooden ball and its cast shadow. Darken the left-hand side of the box and the top of the box immediately beneath the earthenware pot placed at the top of it. Add a little shadow beneath the brick with a dark line and describe the wooden grain on the front of the box.



5.

Use the 6B pencil to describe in the very dark shade beneath the shelf. A quick and easy way to do this is to use the straight edge of a ruler as a mask. Hold this down on the paper, support with one hand, whilst using the pencil with the other to scribble up to it. Notice how once a mask is removed the quality of the dark edge which is left has a pleasant crispess to it.

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6.

At this point any highlights or lightening of tone can be made by using a piece of soft eraser. It is always easier to darken an area of tone than it is to lighten it, so try not to over-darken tone and always judge an area against the one next to it. Graphite makes eraser dirty very quickly and they will not last longer. You may cut the eraser into pieces and use them separately when needed.

7.

Look at the drawing carefully and reassess the tone – lightening or darkening. Try not to be too critical; remember it is a drawing not a photographic representation. Complete the drawing by adding a little linear detail to the surface of the shelf.

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Try a different arrangement and medium. Limitless variations are possible by adding or taking away objects to make the arrangement more or less complex. This technique of making several different drawings using the same or slightly different objects is an ideal way to learn about space, balance and composition.

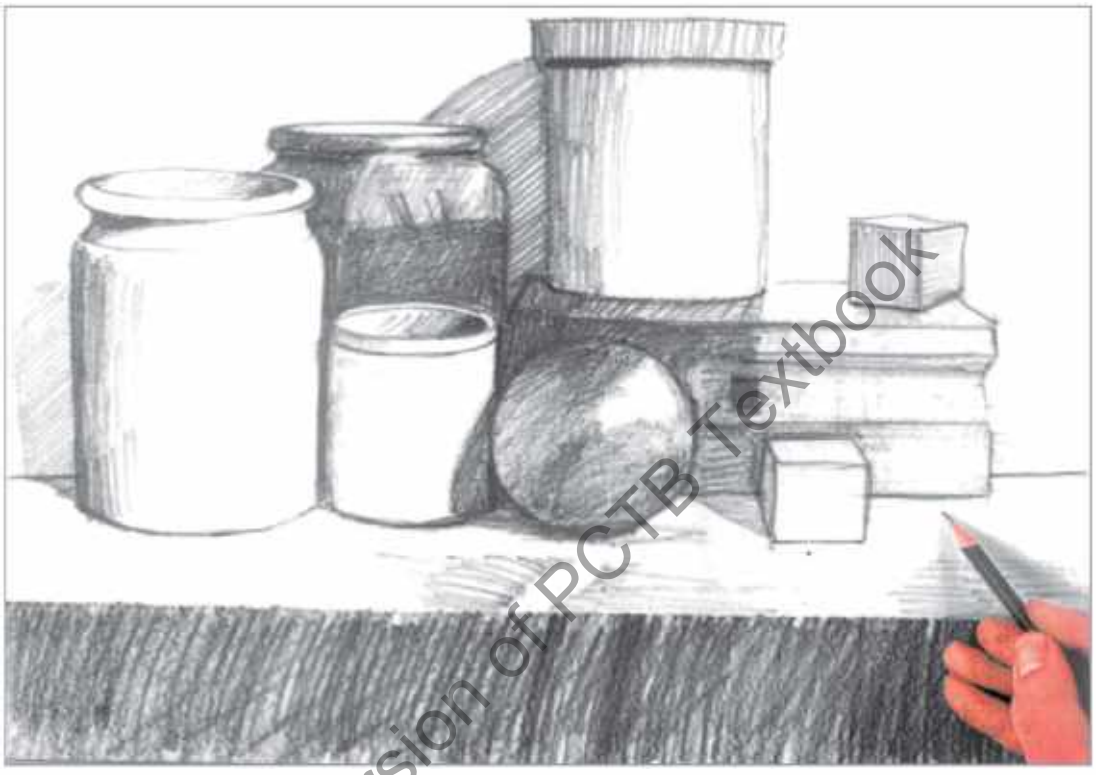

Figure 2.23 Still Life

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Figure 2.24 Option for Still Life

Drawing Practice #7

Still life with garden tools

Note: Select a few items from the garden shed for this still life. Arrange the items in such a way that your eyes keep moving over and around the scene in a circular motion.

Material:

1. Soft and hard Charcoal pencils
2. Drawing paper or scholar sheet or boxboard sheet
3. Large soft brush or soft rag
4. Stick charcoal
5. Paper torchon or stomp (you can also use tissue paper for blending the charcoal on the surface of paper instead of paper torchon or any stomp)
6. Fixative
7. Ruler

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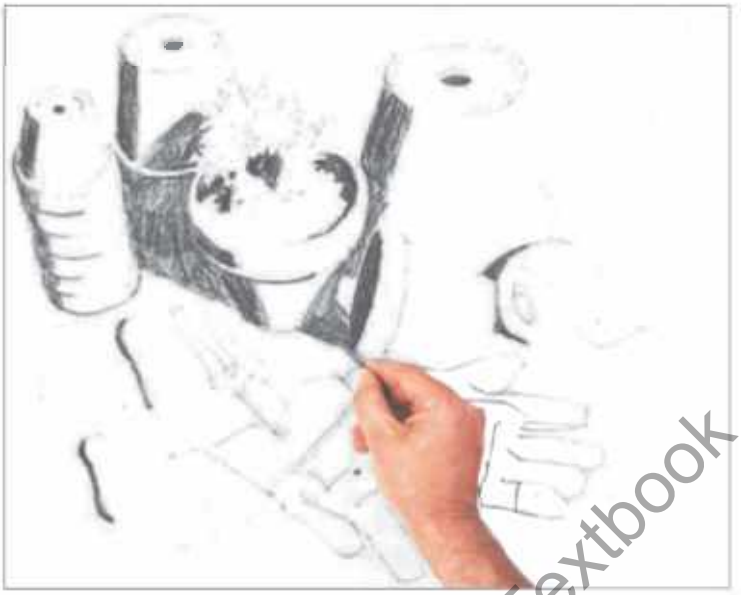
1.

Use the soft charcoal pencil to sketch the objects. Ignore details and concentrate on shape and position. Pay attention to the ellipses of the flower pots and the angles of the fork and trowel. Once you complete the drawing, lightening the line work by brushing off any excess charcoal dust using the soft brush or rag.



2.
Use the stick charcoal to establish the darkest tone in the shadow area of the drawing. You will find that a point is reached where it becomes impossible, even by pressing harder, to make an area of tone any darker. This is because the paper surface can only hold a certain amount of loose pastel dust.

3.
Using the paper torchon, pick up the excess charcoal dust and rub it into the paper surface to establish the mid-tones. Work across and around the flower pots, over the tools and onto the fabric of the gardening gloves. Occasionally you may find that you need to reintroduce more depth into the darker areas using the stick charcoal.

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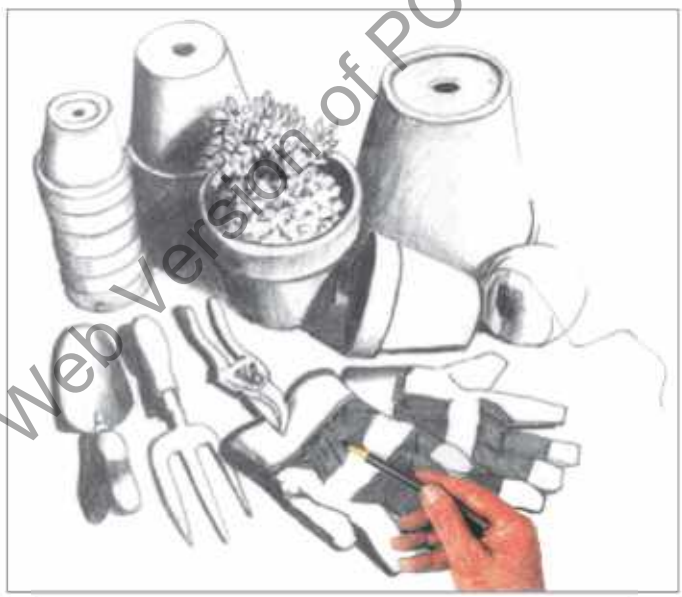
4.
Once the medium tones have been established the work can be fixed. Fixing before this point would mean that the charcoal cannot be manipulated and move around using the torchon. Once fixed, use the stick charcoal to retouch those areas in deep shadow and begin to define the leaves on the plant.



5.
Once you have completed all of the tonal blocking, you can begin to add some details. Use the combination of hard and soft charcoal pencil to draw the leaves on the plant and the gravel dressing in the pot. Add dark reflections beneath the tool handles and defining the cutting blades and cutters with one sided light. Establish the lines on the surface of sting roll and wrinkles on the gardening gloves.

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6.

Define the wood block grains and lines of the tabletop with stick charcoal around and between the objects. And draw the dark gapes between the wooden planks which make up the table top by using the stick charcoal and a ruler. Add the final touches using the soft charcoal. When complete, fix the drawing to prevent smudging.

Figure 2.26 Option for Still Life

Try a different arrangement and medium. A more complex composition can be made by introducing other objects into this still life arrangement. Draw it from different angles and viewpoints. You can also try the same exercise and the new composition with coloured pencils.

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Figure 2.27 Option for Still Life

Drawing Practice #8

Fresh Flowers

Figure 2.28 Still Life with Fresh Flowers

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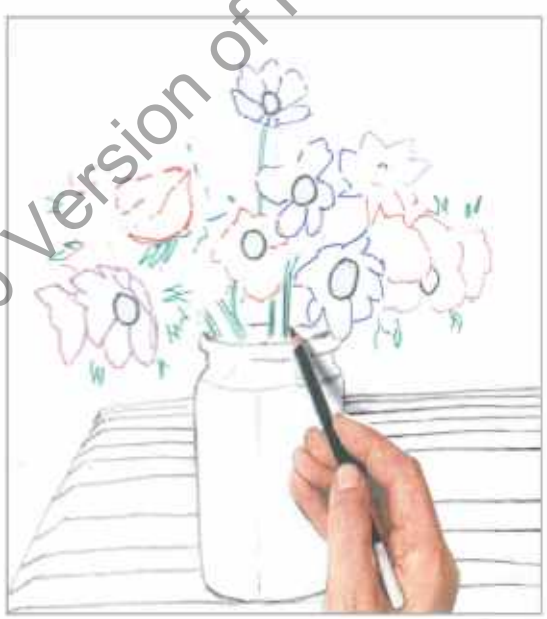
Arrange flowers of different colours in a simple stoneware pot. Cover the table with a piece of cloth having a linear pattern and set the source of light from right side or left side, it should be one sided.

Material:

1. Drawing paper
2. Coloured pencils or pastel pencils
3. Fixative if using pastel pencils

1.
Begin by using the grey pencil to establish the shape and position of the pot; this placed more or less centrally on the paper. Using the same pencil, draw the lines of the cloth. Draw the position and shapes of the flowers next. Draw each one in the colour which corresponds to the flower's actual colour. Work across the bunch positioning each flower head relative to the flower next to it and the top or lip of the pot.



2.
Continue positioning all of the elements by drawing the pattern of the cloth in grey colour and the foliage and the stems using the olive green pencils. Use black for those stems which are deep in shadow. In order to prevent your hand smudging out the work which have been done so far, you may find it helpful to spray the image lightly with fixative.

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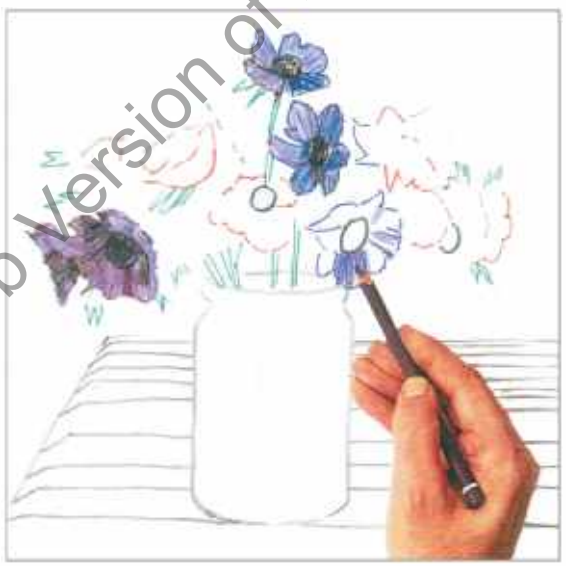
3.

Draw the flower heads colour by colour, starting with the purple flowers on the left. Use black to draw the flower centres and also for those petals which are in shadow. Keep the pencil work fairly open as there is no need to try to eliminate every last trace of the white paper. Use a combination of violet and manganese violet to add colour to the petals. Then treat the blue flowers in the central area in the same way; using black, ultramarine and the two violets.



4.

Once the colours of blue and violet flowers have been established, turn your attention to the red flowers. These are treated in the same way using a combination of black and red pastel pencils. On all of the flower heads, an occasional smudge with the finger will blend or subdue a colour. Rework this area with a few darker, more incisive linear marks to suggest the linear pattern on the petals.

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5.

Use black to draw in those stems and parts of leaves that are in deep shadow. Where the leaves catch the light, use light green or yellow green. Use chrome green or olive green in middle tone areas of leaves. Work carefully around the each flower head so as not to obscure their shape.

6.

Once the flowers have been completed turn your attention to the pot. Use black, grey and a little brown ochre on the shaded side of the pot. Add a little ultramarine on the left-hand side of the lip where there is some reflected colour from the purple flower heads above. Apply the ivory colour over the right side which faces the light source.

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7.
All that remain is to use a combination of warm grey and black to scribble (apply) in the shadow cast across the white wall. Use linear strokes to represent the waves of the cloth; draw the black pattern followed by the red. A final spray of fixative will ensure the work will not become smudged.

Try a different arrangement and medium. The variations of the theme are endless. As you progress in drawing and confidence try more and more complex arrangements. Try flowers with a glass vase and use different material like pastel colours or water colours.

Figure 2.29 Two options for still life with flowers

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Drawing Practice #9

Landscape

Material:

1. Charcoal pencils (hard and soft)
2. Charcoal paper or pastel sheet
3. Stomp or Tissue paper for smudging wherever it will be required

The right landscape subject often gives an opportunity to combine delicate blending with crisp lines and broad stokes in a charcoal drawing.

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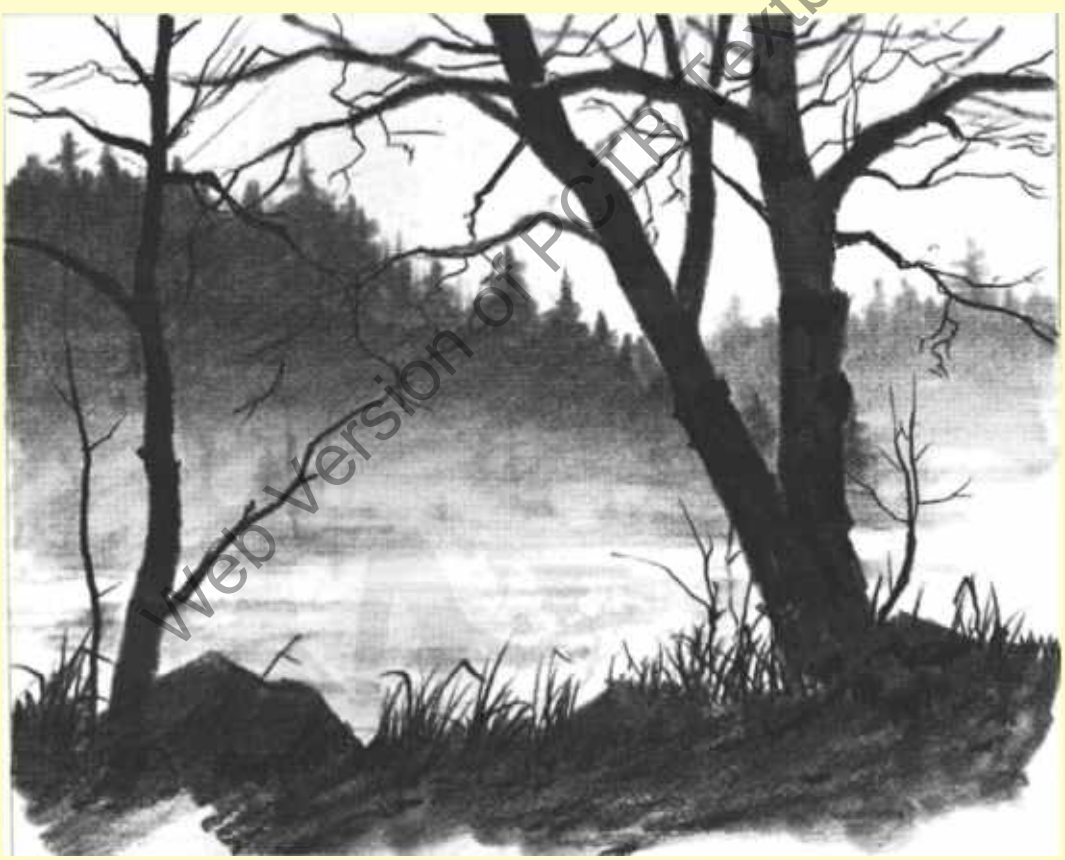
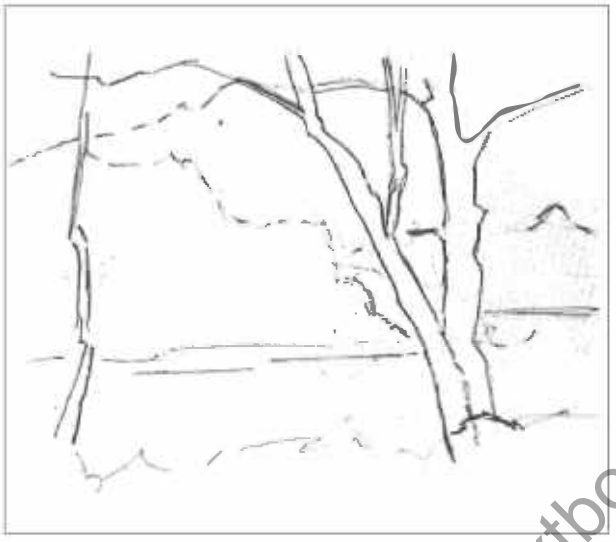
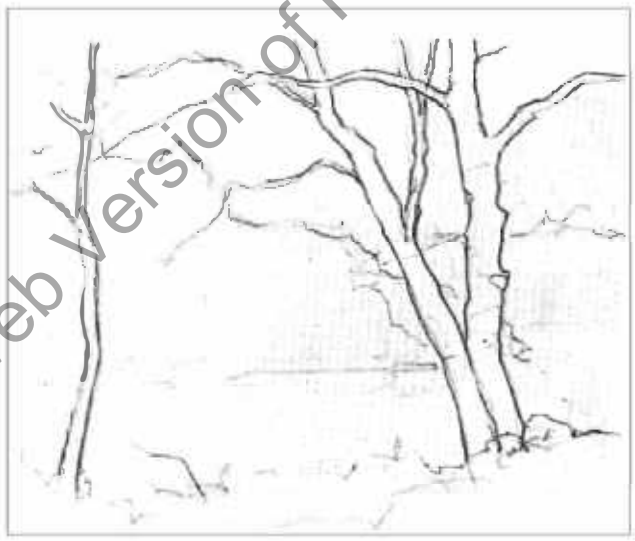


Figure 2.30 Landscape Drawing



1.
Draw the foliage in the back ground simply marking their area with putting light pressure on hard charcoal. And applying just a bit more pressure to hard charcoal, draw the trunk and branches of the trees. Concentrate on the natural shape of trees. Then draw the casual wandering lines to define the shape of the ground at the foot of the foreground trees.



2.
With step 1 as a guide, redraw the counters of the trees with firmer, more precise lines. Working with the sharpened point of hard charcoal pencil, search for the small irregularities that lend realism to the trunks and branches. Add few rocks to the shape of land at the bases of the foreground trees. Then look more carefully at the shape on distant shore and reinforce the lines created in step 1 with more exact counters – keeping in mind that these lines will disappear when further tones will be added in later steps.

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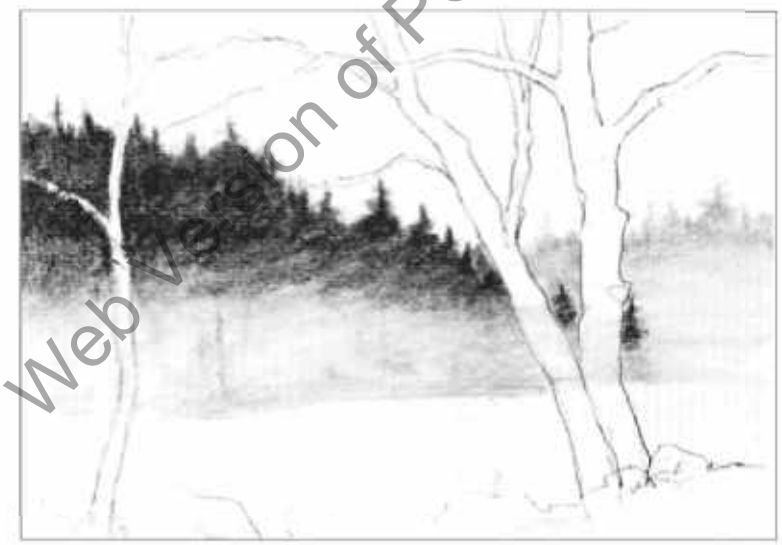
3.

It is important for this drawing to have a feeling of deep space, which depends upon strong contrast between the lighter or pale shapes in the distance and the dark shapes in the foreground. So begin with the lightest tone in the background. Now use a soft charcoal pencil and apply the tones with less pressure on it. Use a piece of tissue paper or stomp very carefully to smudge this tone. Look closely at this tone and you would see the texture of charcoal or pastel paper that will be an ideal surface for this drawing in which you are going to do a lot of blending.



4.

Going on to the darker mass of trees, use soft charcoal pencil to shade in darker tones. Apply more pressure on your charcoal pencil whilst shading at the top of the mass of trees and less pressure towards the bottom where the island disappears into mist. Blend the tones again with the slanted edge of stomp or previously used tissue paper. Carefully blend the delicate shapes at the top of trees so that the feeling of tree tops should be visible. Use a soft tissue for blending the misty area, which will not remove the tone completely but will leave a soft grey veil.

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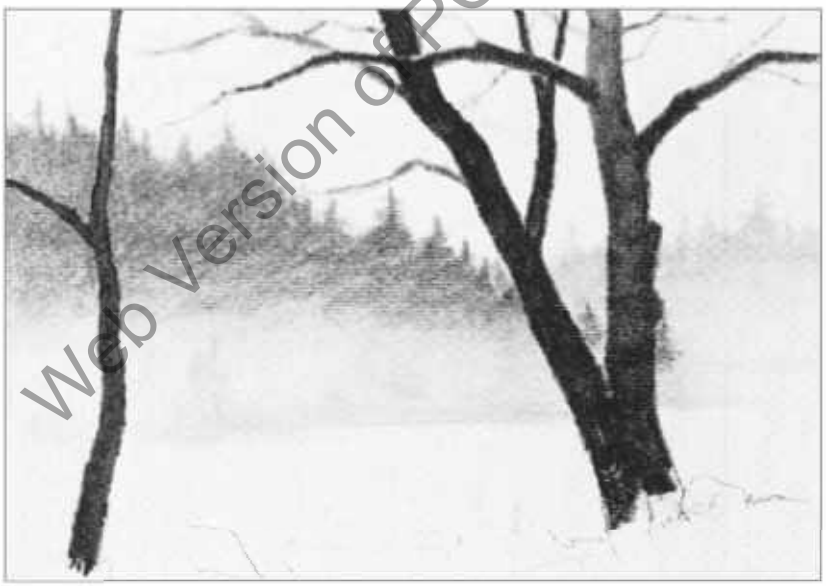
5.
Using the soft sharpened charcoal pencil draw the tree trunks in darker tone which are immediately in the foreground. Use hard charcoal with less pressure to draw some of the branches at the top of trees and some with lighter effect using pencil to show the perspective and variation of branches.



6.
Work with the broad side of soft charcoal on the immediate foreground applying heavy, ragged strokes. Strengthen the contours of the rock in the foreground with the sharp tip of the soft charcoal and add a few strokes representing the blades or leaves of grass against the pale or light tone of water, which is still a bare paper. Use the tip of your finger to blend the tones slightly in the foreground. But do not rub too much and leave some stokes to suggest texture of the foreground.

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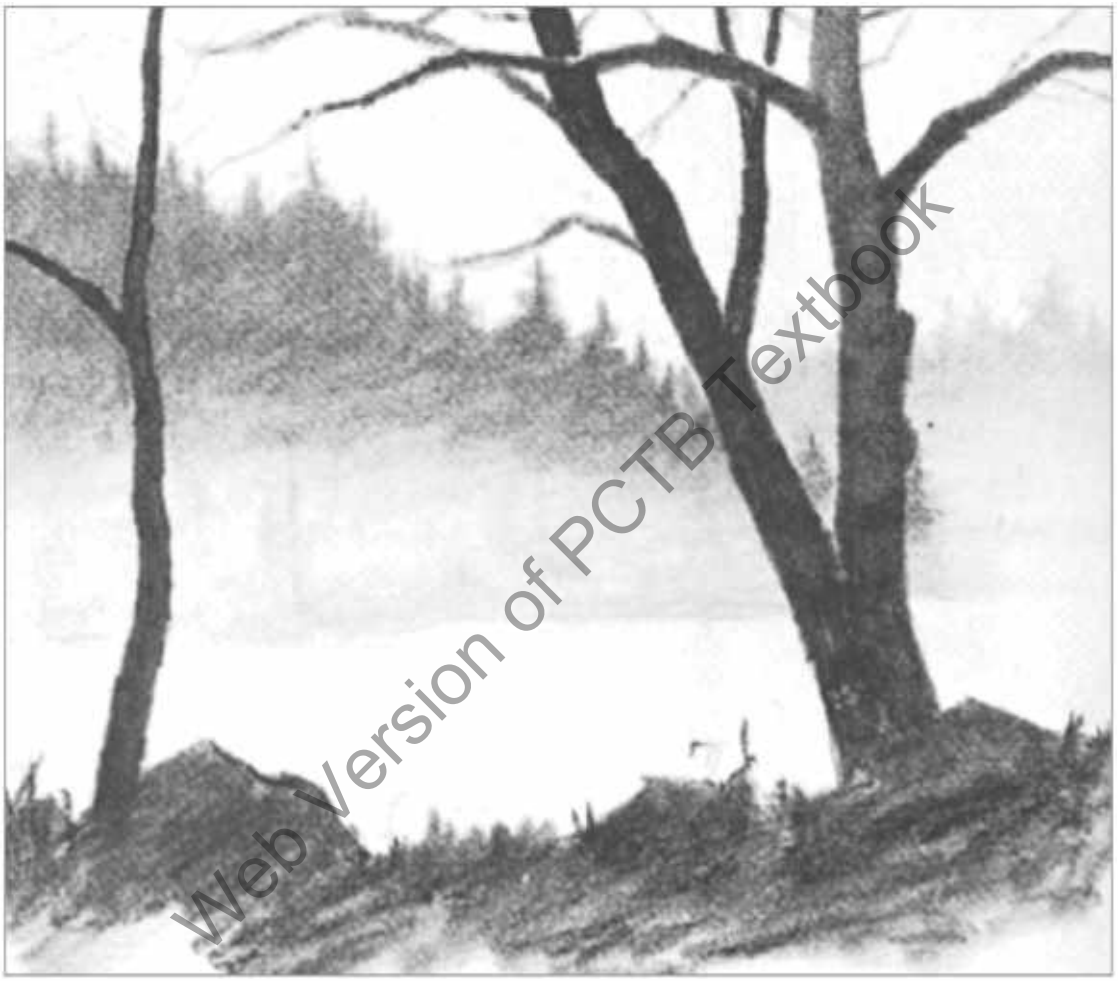
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7.
Finally, add some details in the foreground and dark mass of trees in the background with the combination of soft and hard charcoal. Complete the landscape and fix it finally.