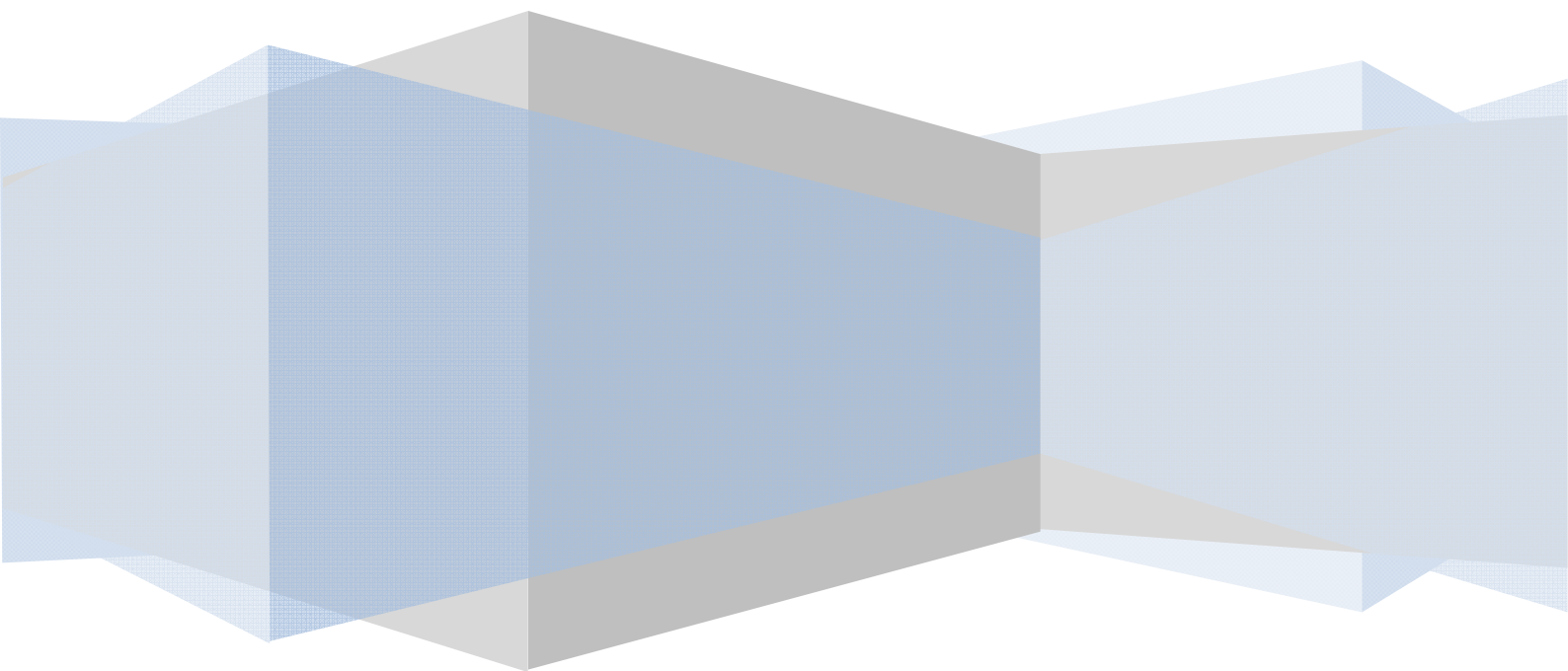


Basement Picasso

The Intermediate Drawing Course

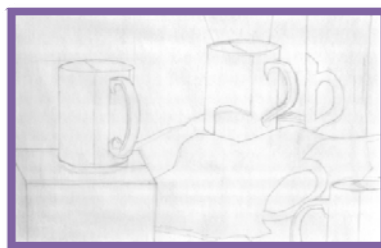
Developing and refining the basic drawing process

Produced by Peter B. Smith



Introduction

In the **Basic Drawing Course** we introduced line and mark making, bounding boxes, measurements, horizontal and vertical relationships, enveloping, estimating angles, refining contours and relating the drawing to the edge. It covered positive and negative shapes. It showed you how to deal accurately yet simply with perspective in all cases and then gradually moved you from basic line work into tonal work, explaining tones and how to see them. The basic drawing course laid the foundation for solid structured analytical drawing from life.



To assist with developing the basic drawing skills we worked purely in pencil, removing the added complexities of different materials and of colour. This allowed us to focus on developing the basic drawing method.



In this course we will develop these initial skills further by first refining the process into a more iterative and responsive drawing process. We will then look at pushing the boundaries of what we can achieve with a pencil before starting to introduce new materials which will include ink, charcoal and pastel. We will also consider different surfaces to work on.



The introduction of these new materials will allow us to further develop the way that we work with line, looking at the quality and expressiveness of the line. It will also allow us to look again at tonal work, allowing us to push the tonal range further than we can with pencil but at the same time looking at the expressiveness that we can bring within tonal work.

Building on these developing skills of line and tone we will then begin to introduce colour gradually by looking at very limited colour palettes, starting with a warm and cool palette, then a limited palette, and lastly a full range of colours.

Finally we start to consider the actual surface that we are working on and look at how we can create and prepare a surface that allows our drawing to react and develop in more creative and expressive ways.

Each module is illustrated, and in the web version most modules have a narrated video demonstration providing a full **step-by-step** demonstration of the module. I hope that you find that the course is clear, practical and enjoyable and that it helps to strengthen your existing drawing skills and develop new ones.

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Material produced by **Peter B. Smith**, owner and creator of Basement Picasso. Version 1.0.1

Course contents

The course consists of **20** modules as follows:

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| • Module 1 | Recapping the basic drawing process | <i>Pencil Work</i> |
| • Module 2 | Redefine as an iterative drawing process | |
| • Module 3 | Full “classic” drawing | |

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| • Module 4 | Contour and quick pen and ink | <i>Working with Lines</i> |
| • Module 5 | Finding a better line | |

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| • Module 6 | Tonal charcoal on plain paper | <i>Working with tone</i> |
| • Module 7 | Tonal charcoal on watercolour paper | |

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| • Module 8 | Charcoal and white chalk on toned paper | <i>Structure and Rhythm</i> |
| • Module 9 | Mixed media collage | |
| • Module 10 | Drawing the impossible | |

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| • Module 11 | Pastel grey scale | <i>Introducing Colour</i> |
| • Module 12 | Pastel grey scale with earth tones | |
| • Module 13 | Pastel with warm and cool | |
| • Module 14 | Pastel with limited full range | |
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|-------------|------------------------------|------------------------------|
| • Module 16 | Pushing the surface - pencil | <i>Pushing the Materials</i> |
| • Module 17 | Pushing the surface - ink | |
| • Module 18 | Pushing the surface - pastel | |

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|-------------|--|----------------------|
| • Module 19 | A personal drawing project - initial studies | <i>Final Project</i> |
| • Module 20 | A personal drawing project - final work | |

Time Required: This course should typically take around **70 - 135** hours to complete.

Course Materials

The materials are listed for each individual module. For the whole course you will need:

Papers:

- Drawing paper or pad - A4 size and possibly A3 as well. Medium grain cartridge paper will be the best - avoid paper that is too rough (as it will be difficult to get good crisp lines) or paper that is too smooth such as Bristol board (as tonal work can be more difficult, and erasing can easily smudge)
- Pastel paper - various shades, mainly neutral greyish tones.
- Heavy card (A4 or A3)
- A2 cartridge, watercolour or pastel paper

Drawing tools:

- A range of graphite **pencils** - 4H,2H,HB,F,3B and 5B would be a good start
- A range of **pastels**, including hard (such as conte) and soft. A range of greys and a small selection of colour one as well
- A **graphite stick** or block (HB)
- **Charcoal** in various sizes
- **Indian ink**

Supporting items:

- Drawing board (as large as biggest piece of work - suggest A2)
- PVA glue and very fine grit
- Pastel primer paint
- Pencil sharpeners, craft knives and scissors
- Rubbers (hard type not putty rubbers)
- Rags and cloths
- Willow sticks
- Various brushes (mainly old ones not good ones) & old toothbrush
- Linseed oil

To draw from:

- Some objects to draw for still life exercise, such as bottles, fruit, vegetables etc.
- Reference photos
- Good natural light or a suitable lamp of some sort

Optional items that might also be needed:

- A1 cartridge or pastel paper
- A2 heavy card
- Full set of pastels (min 72)
- White oil bar
- White household emulsion
- Colour fix Pastel primer (by Art Spectrum)

Module 1

Recapping the basic drawing process

Introduction

In case you have not completed the Basic Drawing Course first, let us recap the drawing process that was introduced:

1. Initial placement of the first object (which dictates the composition of the drawing)
2. The bounding box and initial envelope
3. Relating to other objects and tonal shapes with horizontals and verticals
4. Measuring (size and angles)
5. Taking the drawing to the edge - positive and negative shapes
6. Refining the envelopes to improve the contour
7. Considering the weight of line to describe:
 - a. Space (distance from you)
 - b. Shadow and solidity
 - c. Relative transitions of tone (edge effects)
8. Adding, moving or removing elements in the composition
9. Light mass and Shadow mass
10. Blocks of flat tone
11. Shading that follows the form
12. Working with a ground to add and remove tone
13. Graduation within tonal shapes

Objectives

The objective of this first module is to introduce the basic drawing process (or recap it if you have already done the Basic Drawing Course).

Suggested Materials



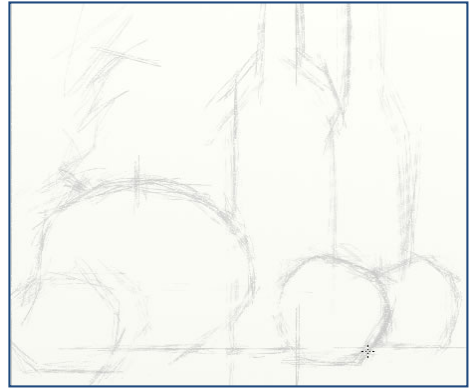
Standard graphite pencils (2H, HB, 2B and 4B)
Pencil Sharpener (or craft knife)
Rubber (eraser) - hard type (not putty rubber)
A4 drawing paper
Objects for a still life setup

Module Description



Set up a simple still life to draw from (or use a reference photo, such as this one). Keep the setup reasonably simple but include a mix of simple shaped objects (for example apples, oranges, bottles etc) and one or two more complex objects (for example a pineapple, a plant, a flower etc.)

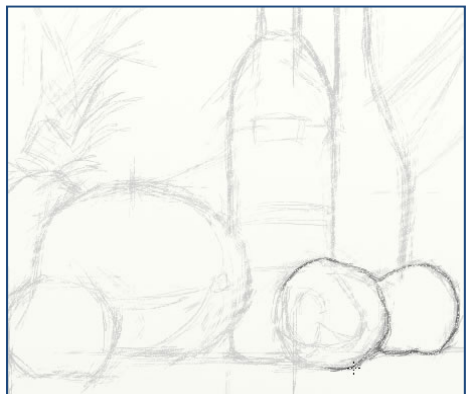
1. Consider the initial placement of the first object and the scale that you will begin to draw it at. Both these factors determine the composition of the work right from the start.
2. Start to draw in the bounding box and initial envelope of the first object. The bounding box is the smallest rectangle or square that can be drawn around the object without clipping it. The envelope is the refinement of this box by chipping away segments of it (usually with straight lines) to begin to approximate the shape of the object.



3. Extend horizontals and verticals from this object as needed to find relative positions of other objects and shapes.
4. Measure sizes and angles to make sure that objects are correct sizes and shapes relative to each other.
5. Take the drawing to the edge, either literally to the edge of the paper or by drawing a border around the image. This ensures that you consider the whole drawing (and don't just do a sketch of the objects) and makes you consider both positive and negative shapes.



6. Refine the envelopes of the objects and shapes that you have created revisiting the contours of each as you start to see them more clearly.
7. As you work through each refinement of the contour consider the weight of the line that you are using, with a lighter line for more subtle transitions and a heavier line for stronger transitions such as large tonal value changes or for objects closer too you.



8. Do not be afraid to add, move or remove objects, or alter shapes as you see fit anytime that it improves the overall composition, even if it is a section that you feel is well drawn - consider the whole image and make the decisions based on what works across the whole image.
9. Having developed the structure of the image considering objects and shapes of tones, consider the main light mass (areas that are well lit) and shadow mass (areas denied direct light).



10. Block in the shapes with flat tones looking at the relative change in tones from block to block.
11. Consider the way that the form moves and allow the direction of shading to respond to that form by tending to follow the form.
12. If the drawing has been created on a ground (a flat wash of pencil tone) then use the rubber to create light areas
13. Consider the graduation of tone to refine the flat areas into more solid varying tones.



Estimated Time

2 hours

Summary

This recap should provide a quick but comprehensive overview of the basic drawing process. The basic process allows you to sit down in front of a subject and to begin to draw it in a methodical and analytical way.



Module 2

Moving to an iterative drawing process

Introduction

In the recap of the Basic Drawing Course (presented in module one) we looked at the steps that had been introduced in that course. The process basically splits into two sections:

1. Line work to create the structure of the drawing
2. Tonal work to create the solidity and form.

The steps in the process were presented quite distinctly with tone following on from the line work.

We will now look at using the same process steps but reorganizing them into a more iterative process where we alternate between line work and tonal work to provide a process that flows more freely. This version of the drawing process does not ignore or skip any of the elements that we have covered already; we are simply going through the whole process repeatedly to build a drawing more organically.

Objectives

To understand how we can make the drawing process flow differently by making it iterative.

Suggested Materials



Standard graphite pencils (2H, HB, 2B and 4B)
Pencil Sharpener (or craft knife)
Rubber (eraser) - hard type (not putty rubber)
A4 drawing paper
Objects for a still life setup

Module Description



Set up a simple still life to draw from (or use a reference photo, such as this one). You may find it very useful to use the same setup or photo as you did in module one as this will help you to see the difference between the two versions of the process.

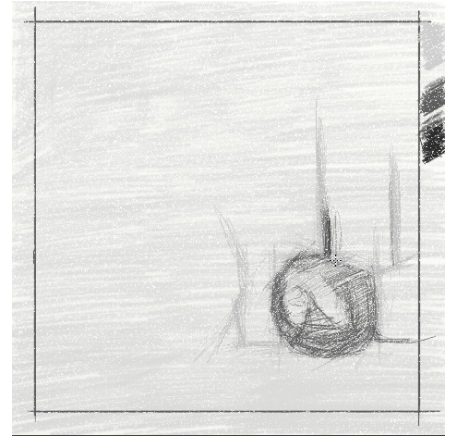
The basic principle of the iterative process is to alternate between drawing lines and working with tones. When you are working with lines apply all the concepts of the process that apply to lines (placement, envelopes, relation to other objects, horizontals and verticals, measuring, positive and negative shapes, line weight etc.).

When you are working with tone consider all the elements of tone (light and shadow mass, blocks of tone, following the form, graduations etc.).

So, put in some basic line work to get the drawing going. Think about all the elements of line that we start with:

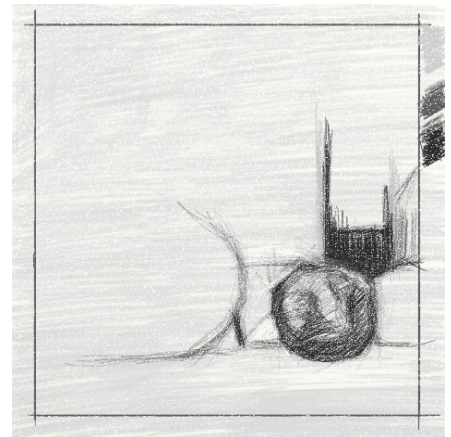
- Initial placement of bounding box (for composition)
- Scale of first object
- Initial envelope
- Horizontals and verticals
- Relative positions and angles

Then get down some basic tonal work relating to these lines.



Then refine the lines relative to the tonal shapes that have appeared.

Constantly switch between line work and tonal work.



You can add lines to define a tonal shape and then add the wash of tone into it.

Or, you can create a wash of tone and then use line to refine and define the edges of that shape.



Build up tones with layers of pencil washes or by using darker pencils. Be careful not to smudge the drawing, but feel free to erase, modify and redraw if needed.

Then refine the tones relative to the lines that are developing.

Continue this iteration as the drawing spreads organically.

Do remember to consider the edges of the drawing as the drawing progresses.



Estimated Time

2 hours

Summary

By turning the drawing process into an iterative one you may find it becomes more engaging as you are dealing with more elements of the drawing right from the start, rather than having to approach the drawing linearly and mechanically. It is possible to use either method as you prefer.

Also, while the linear version is easier to learn to begin with (which is why it is taught in the basic drawing course) the iterative method relates much more effectively to different media such as charcoal and pastel that we will be looking at later in this course. Materials such as charcoal and chalk work so naturally with tone that it can be hard to do a lot of line work to begin with when using them.



It is interesting to compare the drawings from exercise one and two (particularly if the subject has been the same). Using the first drawing process (line then tone) you may find that you have some very nice line work but that the tonal work is weaker when compared to the drawing that was done with the iterative drawing process.

You may also find that the iterative method has stronger tonal statement and weaker line work compared to the first drawing.

The challenge is to bring the best out of the two variations of the process.



Module 3

Full classical academic drawing

Introduction

In this module we will push the pencil drawing much further as we produce something closer to a traditional academic study. This will allow us to engage more fully in a longer piece of work and really begin to explore what we can achieve with what are actually fairly limited materials. Producing a more solid drawing like this should also help you to build confidence in your drawing ability.



Having looked at both the linear process (line - refine - tone) and the iterative process (line - tone - line - tone) you are free to gravitate towards whichever you find easier. As long as you include all the elements that we have covered both should work equally well.

Depending on the time that you wish to spend on this exercise you may wish to render the image fully. This could take anything from 4 to 40 hours just for an A4 drawing and obviously longer for a larger one. An alternative might be to only fully render part of the drawing and to have the rest as line work at various stages.

At this stage it is worth investing at least 4-8 hours on the piece maybe longer if possible.

Objectives

The objective is to produce an accurate academic drawing of a subject of your choice.



Suggested Materials



Standard graphite pencils (2H, HB, 2B and 4B)
Pencil Sharpener (or craft knife)
Rubber (eraser) - hard type (not putty rubber)
A3 or A2 drawing cartridge paper
Still life, figure or photo to draw from
Blending stick
White pastel or chalk

Module Description



Choose a subject of your choice (figure, still life, landscape, etc.) and, ideally, working from life if at all possible, create an A3 or even an A2 drawing.

You can work on plain paper and leave it white to begin with, or create a very light blended pencil tone ground. Alternatively you could use a light coloured paper which will allow you to add white highlights towards the end

(as shown here). Do make sure that you choose a reasonably light tone of paper to work on. You may wish to make a tonal scale at the side first.

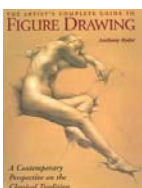
Use either the basic drawing process or the iterative process - whichever process you feel most comfortable with.

Do remember to consider all the elements that we have looked at with lines - enveloping, refining, weight, measuring, horizontals and verticals.

When working with tone constantly check between different areas of the figure. If you are working from life then squint your eyes to see the tones on the subject more accurately. If you are working from a reference photo then feel free to use a black and white version to assist, but do look at the coloured version as well to see how colour can make it difficult to see tone. For example - on the figure shown here, the green light looks very bright, but in fact it is several tones darker than the white light on the left hand side.

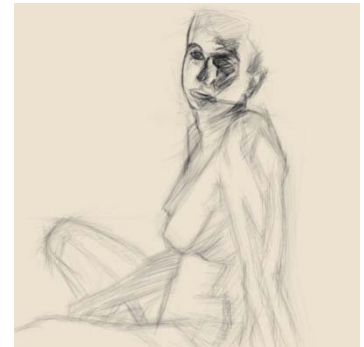
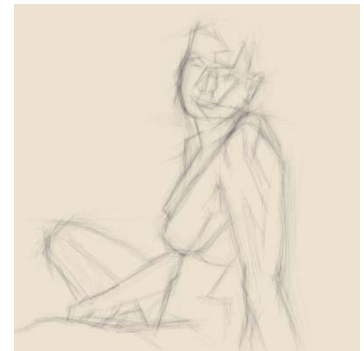
Estimated Time

4-8 hours and longer if possible



Further Reading

If you would like to take this type of work forward and wish to work with the figure I would recommend "The Artists complete guide to **Figure Drawing**" by Anthony Ryder.



Summary

Being able to spend a longer amount of time on a drawing like this will allow you to really push the limits that you can achieve with pencil and paper. It is possible to get very accurate or even photo realistic types of drawing if you are prepared to spend enough time at it. It is perfectly possible to make this the main focus of your artwork.

By spending a longer time on a single drawing you can really get more deeply involved in the mechanism of looking at the subject, putting information down and then looking at the drawing and making relative decisions on what to change and how to change it.

Being able to spend time on a drawing like this will help you to appreciate the subtleties that can be found in both line and tone and will give you the confidence to reproduce them in your own work. Even if you choose to move past this type of work to develop the more expressive side of your drawing, being able to do academic drawings like this will enrich your work and greatly enhance your understanding of light.



Module 4

Quick contour exercises in pen and ink

Introduction

In the previous module we looked at how far we can push a pencil drawing by following the process more slowly. By taking extra time we can spend more time looking at the subject and rendering the drawing to make it more accurate and realistic.

While this can help to push our drawing forward, there is a risk of becoming mechanical in the way that we work.

There is a danger that as we work with a line and repeatedly refine it that we can end up with a technical representation of the line. What can be lost is the expression within the line and the quality of the line in response to the subject.

In this module and the next one we will look at how we can use



this process of line refinement to continually seek a better line while incorporating responsiveness and expression that allows us to capture not just the line but also our response to the subject. In doing this we move away from simply finding a more *accurate* line and towards finding a **better** line.

We shall begin by looking at quick drawings which are done in line only. By responding relatively quickly and without erasing and lines or marks we can develop the skill to respond more freely to the subject that we see.



Objectives

The objective is to make a dozen or more drawings in ink. No more than 10 minutes per drawing. Each pose or setup should be completely different.

Suggested Materials



- Black or Indian ink
- Stick (willow) or small brush (#4 to #6)
- A3 or A2 or best of all A1 drawing paper
- A life model or reference pictures

Module Description

Ideally working from the figure from life (clothed or nude is fine) ask for between 5 and 10 minute poses.

Draw in **line only** at all times. We do not want any tone in this work.

Draw quickly, freely and loosely.

Do NOT MEASURE as there is limited time and it inhibits the smooth flow of the work.

Don't worry about the result. Draw for 5 to 10 minutes and then put to the side out of view.

Feel free to start with a diluted ink which is lighter in tone to begin the drawing. As you work bring in darker lines but make sure that the dark lines are new marks in themselves and are not just darkening existing lines. Each line should be a new response to the subject. As the lines build up they form a history within the drawing making it richer than if it was just a simple clinical outline.

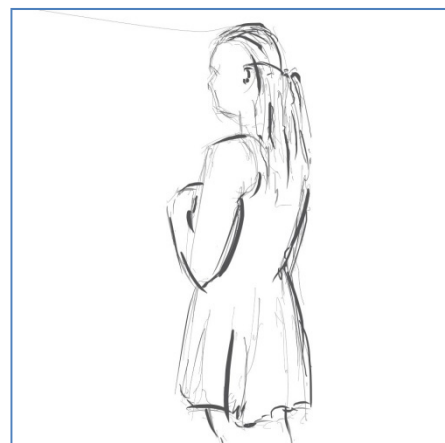
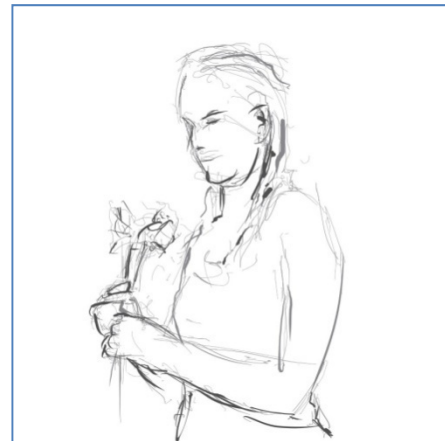
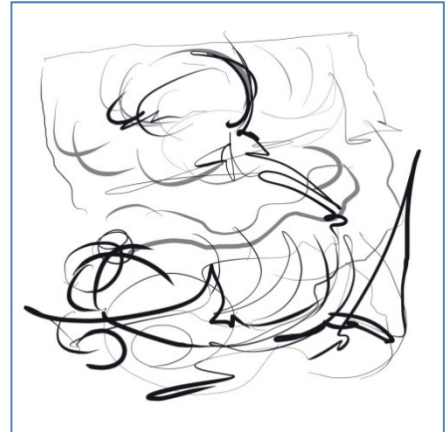
Estimated Time

1-2 hours

Summary

Working this quickly may well have been extremely challenging for you - particularly after the longer time allowed for all the other work. However, if you now lay out your work and look at it sequentially (in the order that you created it) you should be pleasantly surprised at the development of the work even within such a short period of time.

Working quickly like this helps to make the response looser and therefore more of your own personal expressive response to the subject. This is a quality that we want to take forward as we consider line from now on.



Module 5

Finding a better line

Introduction

In this module we continue with the work started in module 4 by looking carefully at line to see how we can work with it to find the balance between accuracy, representation and expression. In module 4 we did not erase any marks at all, so each one becomes an immediate expressive response to the subject.

We will go back to the drawing process which allows us to put a line down and then to erase it or knock it back and find a better line. However, this time we will make expressive, responsive marks each time. The refinement is not limited to a gradual correction of our initial elements to make a tighter and tighter rendition but should be a new expression of the line with each attempt.

To do this we need to be able to use media that can be erased easily and that make good expressive marks, so charcoal is the preferred choice (although pencil is possible too). The advantage of charcoal is the natural variations in the line that you get when using it that adds to the character of the drawing.



When using charcoal it is possible to use either a putty rubber or a soft cloth to gently erase the lines. A soft cloth is generally quicker and easier. The idea is to knock back lines without losing them completely as they add to the sense of history in the drawing. It is likely that a tonal element will appear due to the rubbing back, but this is a line drawing and we are not aiming to bring any tonal description into it at all.

Objectives

The objective is to do several line drawings using a process of making expressive lines, rubbing them back, looking more closely at the subject and at the drawing and then trying to find a better line.

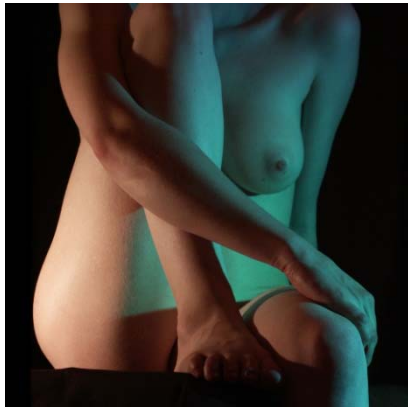
This is a line drawing without tone (as any tone is purely a side effect of the rubbing back and should have no resemblance to actual tone on the subject).

Suggested Materials



Charcoal sticks (thin or medium)
Soft cloth or clean rag
A2 or A1 cartridge paper
Model, reference photos or suitable subject

Module Description



Draw from life if possible, otherwise pick some suitable reference photos. Begin the drawing process as normal, thinking about bounding boxes, and envelopes of shapes, but this time try to allow the initial line work to be a little more expressive right from the start.

Once you have your initial envelope, rub back as usual but as you restate them, find a completely new expressive line (rather than simply trying to improve the initial line).

You may find it easy to get into a rhythm where you add a line and almost immediately rub it back. I quite often hold charcoal in my right hand and a cloth in my left hand so that I can alternate quickly between adding and removing.

As usual, do not be limited by the placement of your initial lines - everything can be moved and adjusted as you see lines and shapes more clearly. Lines can be adjusted to make them represent the actual lines, or they can be adjusted to make them work better in the drawing.

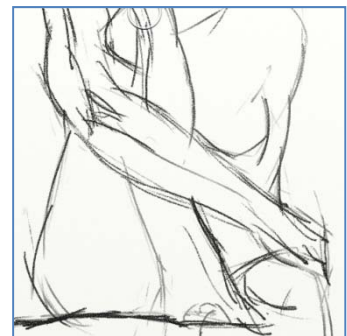
Estimated Time

2-3 hours

Summary

By developing the drawing process further, so that you repeatedly refine the line work but make each mark an expressive response, it is possible to develop the drawing process in a way that will open up your own personal visual language.

You do not need to be constrained by the drawing process nor feel like it will dictate a polished or academic type of work. From this point forward it should become a solid platform from which your own style will develop.



Module 6

Tonal work in charcoal on plain paper

Introduction

In the last two modules we turned our attention back to line work to allow us to develop the way that we are able to use line in our drawings. We will continue to develop the process by looking at how we can develop the way that we work with tone to bring more expressiveness to the way that we respond to the subject.

In the first of these two modules we will work on relatively smooth (but not shiny) cartridge paper which has a nice balance in the way that it takes both line and tone when using charcoal.



This time, however, we will start with tonal masses rather than line. First we will put down blocks of tone **without any lines**. As usual, you may find it helpful if you squint your eyes at the subject to see the big tonal shapes more clearly.

Only once you have some tone down (maybe even as much as half the paper covered in tonal shapes) should you begin to work into this with line. You can create lines by drawing with charcoal and by erasing through the existing tones.

It is **very important** to start this drawing with big tonal shapes and not to be tentative and try to sketch in some outlines or envelopes first.



We will continue the work that we started back in module two where we started to turn the process into a more responsive, iterative one and alternated between line and tone as required.



Objectives

To produce a tonal drawing where we start with tonal shapes and develop first tone then line before continuing to develop both as expressively as possible.

Suggested Materials



Charcoal sticks (thin or medium)
Soft cloth or clean rag
A3, A2 or A1 cartridge paper
Model, reference photos or suitable subject

Module Description



Choose any subject to draw and work from life if possible or from a suitable reference photograph.

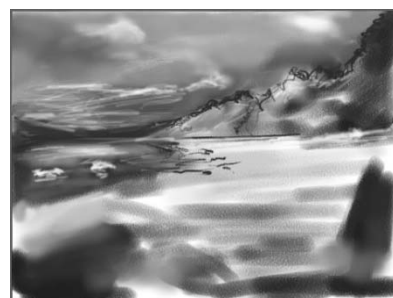
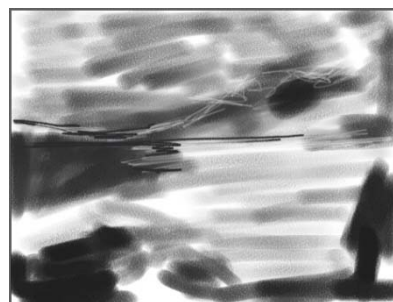
Normally we would start the process with line, using a bounding box, enveloping objects and making relative measurements etc. to develop the line work for the drawing. This time we will start with tone. To do this, look at the subject (and squint your eyes if necessary to see the tonal shapes better) and then block in some rough tonal shapes. It is **very important** that we start with blocks of tone (otherwise called tonal masses) and not to consider lines to begin with.

Once you get some tonal shapes down, bring in some line work but this time, because we already have tone down, we can create lines both by drawing with charcoal and also by erasing (with a putty rubber or with a cloth over your finger).

Think about every mark that you are making whether it is line or tone, and allow it to be expressive. Think about both adding and erasing as forms of drawing (don't think of erasing as correcting mistakes). Let the drawing process flow constantly from **adding and subtracting** and from **line into tone**.

Estimated Time

4 hours minimum





Further Reading

If you wish to pursue this type of work with a figurative theme I would recommend Figure Drawing in Charcoal by Douglas R Graves

Summary

In this work have started to shift the drawing process towards a method where we see tonal masses first and then bring line drawing into the work. We can then proceed using the iterative process, switching between line and tone. Both line and tone can be added with charcoal or created by erasing.

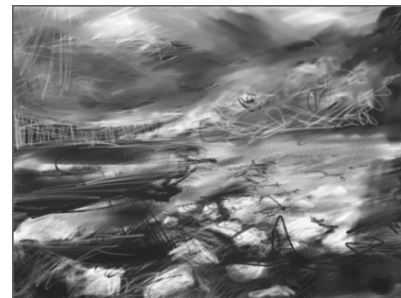


By doing this we get away from thinking about rubbing out mistakes and think of both addition and removal as creative elements. This helps to make us much bolder and looser. If we feel that the work is becoming tired or losing direction, we can work very boldly into the whole drawing, almost losing it completely, to give us a new base from which to attack the drawing.



Almost invariably, when we do this, the new drawing will end up being much stronger than the original one however, it does take a certain element of courage.

The more easily that you can do this, the more **confidently** you can draw because you never worry about losing something good, instead you know that you can always knock it back and develop something better.



Module 7

Tonal work in charcoal on watercolour paper

Introduction

In this module we will repeat the process that we used in module six but will use a different type of paper. In module six we used cartridge paper which takes a nice dark line but quickly loses its tooth and struggles to build up an intense black.

This time we will use a rough watercolour paper. The extra strength and tooth in this paper allows us to build up much darker black tones giving a potentially wider tonal range than we can get on smoother cartridge paper. The downsides are that line work tends to be less crisp and erasing the charcoal is harder work.

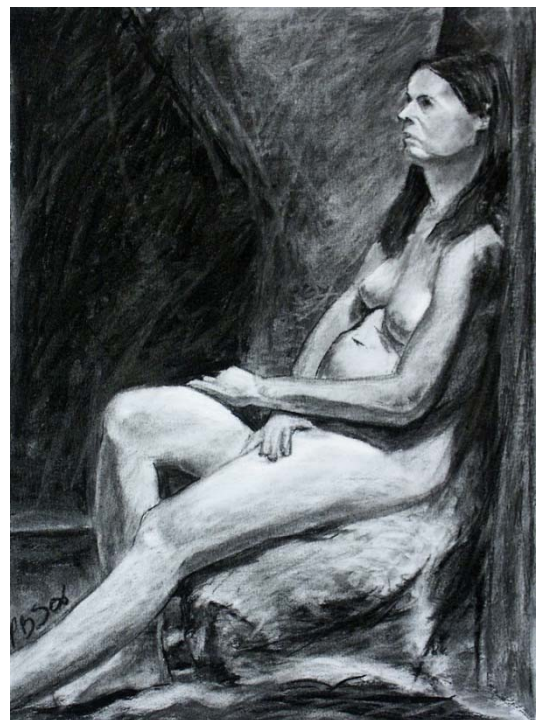
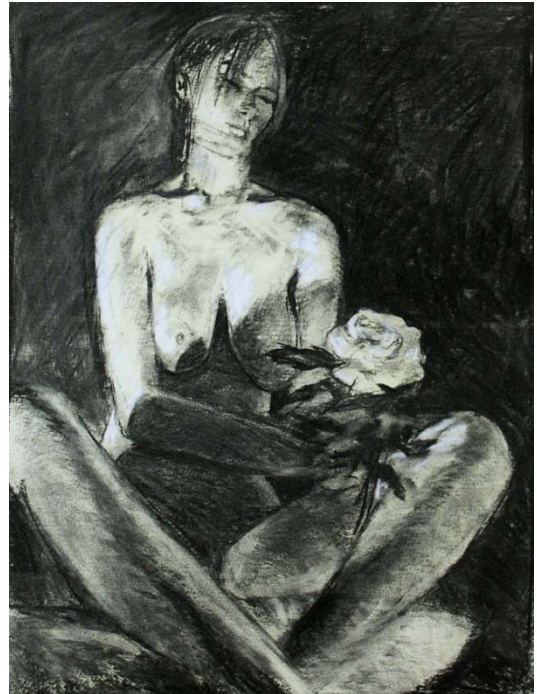
Working on this type of paper will encourage us to be bolder with the way that we use the materials and to really attack the drawing over and over again. Don't be surprised if you go through a lot of charcoal with this drawing as the rougher paper will wear it down very quickly.

Objectives

To produce a tonal drawing on heavy watercolour paper

Suggested Materials

1. Charcoal sticks of various thicknesses
2. Soft cloth or clean rag
3. One sheet of heavy (200+gsm) watercolour paper 50cm * 70cm or bigger of type not-hot-pressed or rough
4. Model, reference photos or suitable subject



Module Description

Select a suitable subject or reference photograph. Try to work with something that has a wide tonal range if possible (but if you feel that you prefer a more subtle subject that is fine too).



As with module six, start the drawing with large areas of tone and get lots of tonal shapes down before starting to work back in line.

Alternate between working in line and tone.

Alternate between adding with charcoal and removing with a cloth or the rubber.

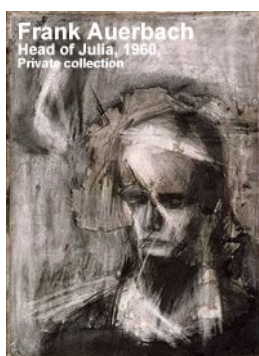


Estimated Time

2-4 hours

Further Reading

You may wish to look at the charcoal drawings of Frank Auerbach.



Summary

One of the reasons for looking at charcoal drawing in the way that we have in this module and the previous one is to bridge the gap between drawing and painting. When you start painting there are two basic approaches:

1. Do a detailed line drawing and then fill it in. This tends to lead to a paint-by-numbers approach.
2. Block in big shapes and then refine towards detail. This can work well but can lead to a painting that fails due to lack of drawing.

Understanding how to draw when you are painting is difficult. We have developed the drawing process in a way that leads towards solving this problem, although it may not be completely obvious just yet.



Using a different paper is also a first step into exploring what we can do with the surface of the work before we start drawing, and this will be developed further in later modules.

Module 8

Charcoal and white chalk (or pastel) on toned paper

Introduction

In this module we will work on a medium toned paper and work with charcoal and white chalk or white pastel. By working on grey paper we can consider the shapes of the light as well as the shapes of the shadow.

When we start on lighter or even white paper the tendency is to consider only the shadows and the light comes from the work that we do with the shapes of the shadows. By working with grey paper from the start we can think about the shapes of both light and shade.

Feel free to work on whatever scale you wish and with whatever subject you feel is appropriate.

Objectives

The objective of this module is to produce a tonal piece which looks at both light and shadow from the beginning.

Suggested Materials



Charcoal - various thicknesses
White pastel (hard type) or chalk
Putty rubber
Clean cloth
A4 to A1 piece of neutral grey pastel paper

Module Description

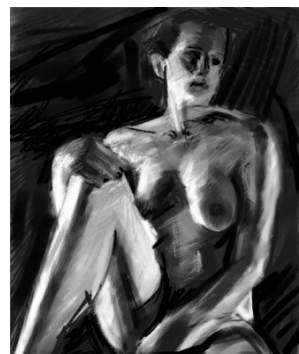
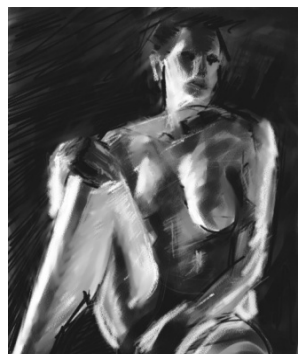
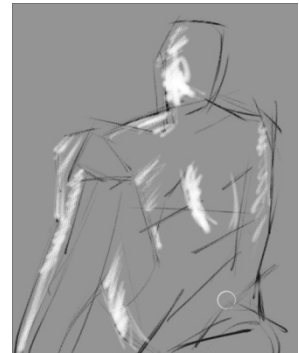


Select a suitable subject and make sure that the paper that you are working on has a medium neutral tone - that is a paper that is close in tone to mid grey and has minimal colour to it. Feel free to start with line and envelopes or with tone and shapes, as you prefer, but do alternate between them fairly regularly.

Consider the shapes of light areas as well as darker and shadow areas. Work between light and dark and line and tone

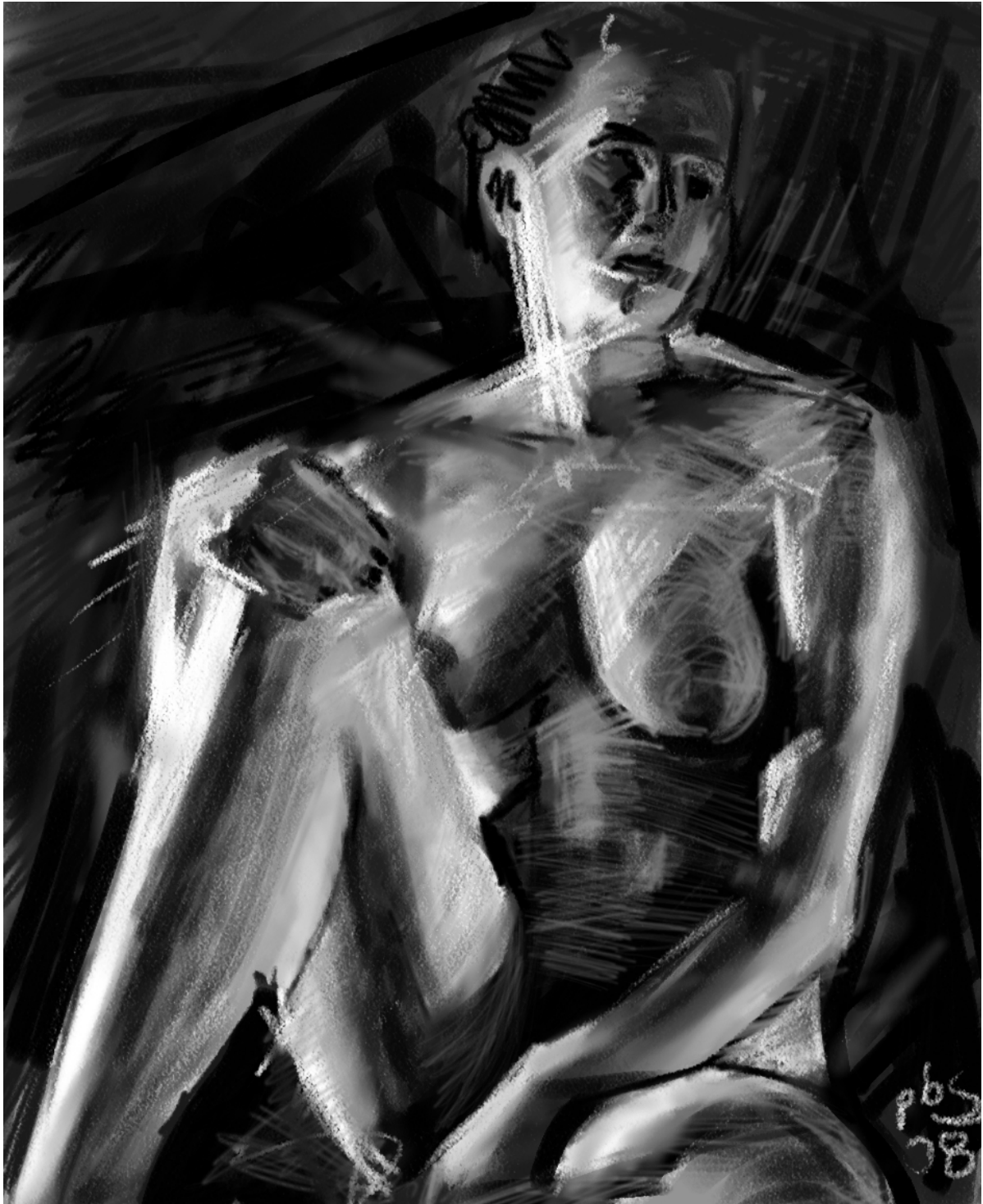
Estimated Time

2-4 hours



Summary

The main thing that the mid toned paper allows us to do is to consider both light mass and shadow mass simultaneously right from the start of the drawing. Previously the brightest areas have been created indirectly as the rest of the tonal work develops. By using a grey paper we can create the light and dark positively and we can now draw with white as well as black extending the range of marks that we can make. We will extend this further in later modules when we work in pastel.



Module 9

Mixed media collage

Introduction

In this module and the next one we are going to look at developing the structure of the drawing and look at ways that we can build a drawing from existing material.

This can be an excellent way to develop work from initial drawings and provides a way of developing an idea without being constrained by not having a subject in front of us.

Objectives

The objective is to create some tonal pieces which we can then use as a resource while we create a collage of the image.

Suggested Materials



- A4 or A3 drawing paper (several sheets)
- A2 heavy cartridge paper
- Indian ink
- Black and white acrylic paint
- PVA (acrylic water based) glue
- Water
- Several brushes, an old toothbrush and some thin sticks
- Craft knife or scissors
- Objects or reference material

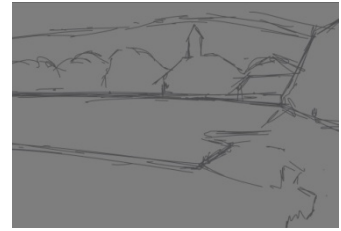
Module Description

First we need to create some tonal source material, so take a number of A4 or A3 pieces of paper and paint them with various shades of grey through to black. Paint the larger sheet (A2) a mid-grey and have the smaller sheets as lighter and darker tones than this. You should aim to have at least five tones available - for example:

| Blank A4 or A3 | A4 or A3 | A2 | A4 or A3 | A4 or A3 |
|----------------|----------|----|----------|----------|
| | | | | |



Start the drawing on the large A2 sheet with very big structural lines (big strong envelope lines that quickly break the whole surface down into a few key shapes). Don't spend too long on this and move quickly towards creating a collage.



Look at the subject and decide on the big tonal shapes and then rip out a rough shape (by hand or using the knife or scissors), check it on the A2 page and when you are happy, stick it down. The shape does not have to be particularly precise. You do not have to get the shape in one go - you can use several pieces of the same tone as needed.



Once you have a few pieces stuck down, use the stick and ink to draw. It will probably be rough and messy and difficult to control, but that it is fine. **Note** that you are only drawing on the surface and not painting with a brush. Put down a tonal shape by ripping the appropriate paper and sticking it down - not by painting it in.



Swap between creating shapes of tone and sticking them down and then using the stick to draw. Feel free to draw using black grey or white paint as you feel is appropriate. Do not worry too much about subtleties of tone; just try to make decisions about the major tonal shapes.



Estimated Time

4-8 hours

Summary

This exercise can be difficult to begin with but what it is helping to reinforce is the connection between the ability to see tonal shapes and how they relate to the drawing. It also helps to focus on



the major tonal structure right from the start.

This method is relatively slow and time consuming and doesn't always lead to a very refined image but that is fine when you use it as a development tool. As such this method can be a quick and powerful way to explore subjects as we will see next.

Module 10

Drawing the impossible

Introduction

We will continue the process that we introduced in module nine where we used collage to develop the structure of the drawing. This time we will develop the initial work further before beginning the drawing process.

We will deliberately choose a subject which, at first, appears to be highly complex to draw. That means that we want something that has a very large number of objects, such as leaves on a plant (and by lots we mean the type with thousands of small leaves). The idea is to find something where we cannot simply think about drawing each object individually. This will force us to deal with a level of complexity that we have not looked at so far and to look at how we can deal with it whilst still developing a solid structure to the drawing.



Objectives

The objective of this drawing is to pick a seemingly impossible subject to draw to show how we can break down even the most complex of subjects and find a way to approach them.

Suggested Materials



A4 or A3 drawing paper (several sheets)
A2 heavy cartridge paper
Indian ink
Black and white acrylic paint
PVA (acrylic water based) glue

Water

Several brushes, an old toothbrush and some sticks

Craft knife or scissors

Objects or reference material

Module Description

Select a subject carefully; making sure that the subject contains differing qualities in terms of shapes and textures.

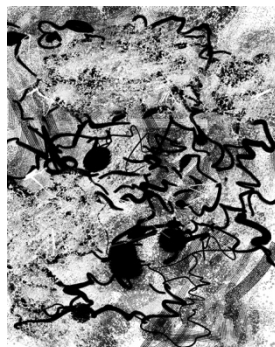
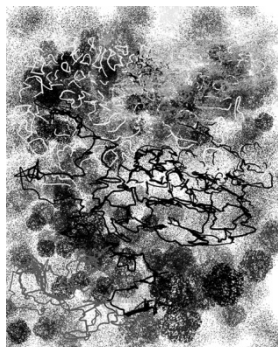
Pick **one quality** from the subject (for example leaves) and cover an entire A4 (or A3) page with a response to that quality. What we want is a slightly abstract page responding to the quality of the object. We do **not** want a drawing of the actual object (so we want a page of leafy type marks not a rendering of these particular leaves).



Pick a second different quality in the subject and make a new page with only those marks. For example respond to the curliness of the model's hair, the straightness of the plant stems, or the roundness of the grapes or the rolling of the hills.

Draw a complete page, each time responding to the quality. Note that quality does not simply mean texture or edges. Respond to the subject. Think back to the exercise of finding a better line and think of it as finding a better response with each mark, but without rubbing anything out. Be as expressive and creative with your mark making as you like.

At the end of the initial work you should have at least three pages along the following lines:



Now move over to the larger sheet of A2 paper. Start to work on this sheet looking at line and tonal shapes. As well as making marks directly on the sheet, look at the smaller sheets and start to rip pieces out of them and stick them to the drawing by roughly ripping or cutting a piece and using PVA glue to stick it down.

Continue to alternate between working directly on the new piece and ripping up shapes from the smaller ones to stick down. Also alternate between line and tone. Look for appropriate tone and quality in the small sheets to use in the larger drawing.

Estimated Time

4-8 hours

Summary

At first this can seem like a very difficult and challenging process but what will come out of it is a drawing that is much stronger than you might expect and is full of rich qualities that you would perhaps not achieve if you were to try and work more directly.



Module 11

Introducing colour - pastel grey scale

Introduction

Well, firstly congratulations on the work that you have put in so far. I hope you have found that it has helped to develop and strengthen your drawing skills. Before we start to investigate the use of pastel it is worth recapping some of the principles that we have looked at so far:

- **Iterative drawing** - by changing the basic drawing process so that we consider tone and line right from the start (rather than doing all the line work and then filling it in) it is possible to respond more fully to the subject.
- **Line quality** - by considering expressive qualities within the line work it is possible to develop a richer language of line.
- **Structural development** - by considering the major shapes and tones along with the dominant lines we can quickly establish a strong structure

In the second half of this course we will develop all the principles that we have looked at so far. We will start by working in pastel for a number of reasons:

1. **Tone and Colour** - using pastel we can easily and quickly broaden the tonal range that we work with and introduce colour into our drawing.
2. **Drawing into painting** - pastel is an excellent transitional material that actually sits between pure drawing and pure painting. It is primarily a drawing tool but can begin to work like and produce the results of painting.
3. **Forgiving** - pastel can be worked very gently or worked at quite heavily. Things can be added, removed and changed reasonably easily. Although pastel will lose its “tooth” if too much is built up it can be dusted back if needed or fixed and then worked over more.

Pastel is capable of incredible work - it offers amazing colours and can produce stunning detailed and realistic pictures.

Objectives

We will work purely in tone without any colour. We will work with a range of pastel tones from black to white with various tones in between. The two main things to look at will be:

1. Quality of marks - we will be using both hard and soft pastel
2. Blending and layering - how tones and marks build up

Suggested Materials



Hard pastel - about 5 different tones from white to black

Soft pastel - about 5 different tones from white to black

Black and white sheets of pastel paper (not coloured ones)

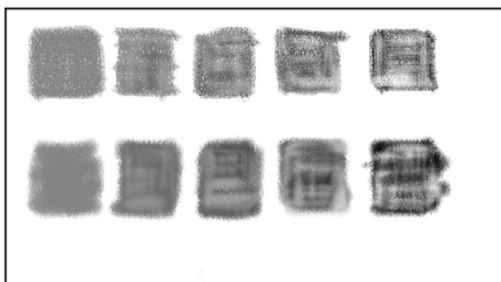
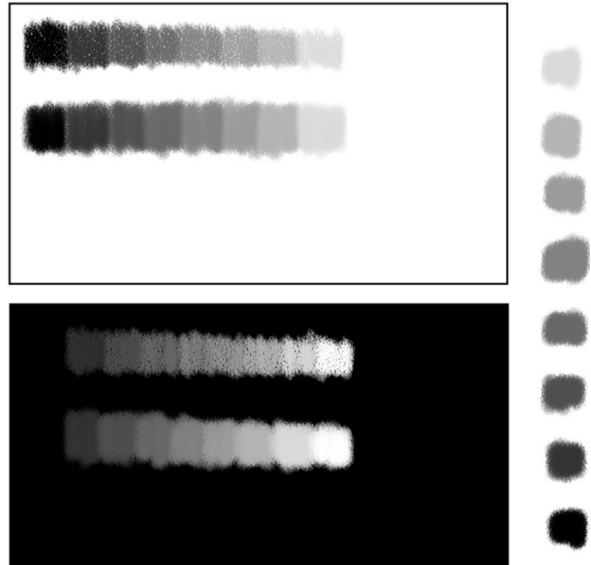
Module Description

Firstly, as this is a new material to work with, it is worth exploring what we can do with it. Start with a piece of white paper and make a grey scale of the basic tones that you have. Do this with each of the hard and soft pastels.

Repeat this on the dark paper with both hard and soft pastel.

Notice two things:

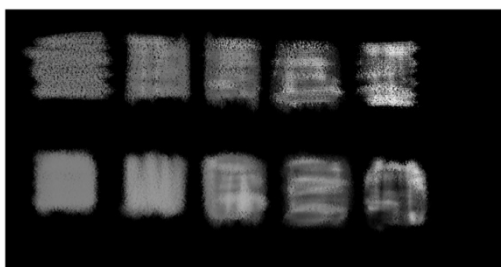
1. The darker pastels appear much lighter on the dark paper and much darker on the white paper. The tone is **not absolute** - it is a perceived tone that is relative to what is around it.
2. Where flecks of the paper show through they are much more obvious when there is bigger tonal gap between the paper and the colour. White flecks of paper are most obvious through dark or black pastel.



Take a piece of white paper and draw in a box with a mid tone pastel. Now make a box next to it by blending the tone above and the tone below the first one you used. Try to get the same tone as the first box. Repeat this process with the next two tones and so on, until you make one with pure black and pure white.

Repeat this with the soft pastel on white paper.

Repeat this with both types of pastel on dark paper.



Notice how the grey becomes more interesting as the two tones become further apart, but with too wide a range it becomes harder to achieve the desired tone.

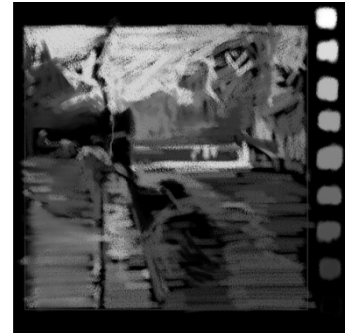
Finally, on a new piece of paper try putting soft pastel down over hard, and then hard pastel down over soft pastel. Try blending, smudging and erasing to see how it behaves.

Work from life or from a suitable reference photo. Choose a pastel paper to work on. Either black or white paper is suitable for just now, whichever you think you prefer after the previous exercises.

Start with the hard pastels and gently begin to draw in the subject. Try to make each mark a drawing mark in response to the subject, thinking about shape, space and form. Don't just start blocking in big shapes.



Build the pastel up slowly, sticking mainly with hard pastel as long as it is still adhering. Use the edge or corner of the stick for finer lines (or sharpen the stick carefully with a craft knife).



Work all round the drawing. When the hard pastel starts to lose its grip use a softer pastel to continue building up the tones. Allow the pastel to blend and mix and use your finger to smudge and move it around.

If the pastel loses its grip completely you can dust some of it off with a hard brush or use fixative to help bring the tooth back to the surface.



Let variations in the pastel come through, such as blended strokes versus crisp strokes. Let some bits of the paper show through in some areas but blend it away in others. Look at small marks versus large marks.



Stand back from the drawing or look at it in a mirror to see it from a fresh perspective.



Estimated Time

4-6 hours

Summary

Notice the different qualities and appearance of the pastel depending on what is underneath it. Because the pastel does not need to completely cover the surface that we are working on and bits of the underlying paper can show through it brings a unifying effect to the drawing. This will become even more apparent as we introduce colour. By deciding where we blend to a uniform tone and where we let the paper show through we can use the paper as an extra element within the drawing process.



Module 12

Introducing colour - pastel grey scale plus an earth tone

Introduction

In the last module we looked at a greyscale tonal drawing in pastel. This ensured that we were comfortable with everything that we have done to date in terms of line, tone, structure etc. and that we could take that into the new material (pastel).

We will now begin the process of gradual colour introduction. It is very easy to fall into the trap of adding lots of colour to your palette straight away. After all, colour is amazing to work with - it suddenly adds something to the work that can be beautiful, even mood altering. But for a developing artist colour adds an incredible level of complexity because it suddenly adds not one but two new dimensions.

Most people select the colour, otherwise referred to as **hue**, fairly well, so they can tell if something is basically red or orange or yellow or somewhere in between. Where people tend to struggle is with tone which we refer to as **value** (which is why we have focussed so much on greyscale values so far in this course) and with **saturation**, which is the amount of colour in the tone.

Before we introduce more colours, we will first work with one single colour and a grey scale so that we can investigate and understand **saturation**. If we de-saturate an image, as shown below, then we gradually remove the colour **without** affecting the tonal values.



This is what we do when we squint at a subject to draw it in tones. We will now look in much more depth at the saturation of colours. Please note that saturation is not lightness; a colour does not get lighter (in tone) as it gets more saturated but it may seem brighter.

Objectives

The objective of this module is to introduce colour by picking one suitable colour and considering both **value** (tone) and **saturation**.

Suggested Materials



- Hard pastel - about 5 different tones from white to black
- Soft pastel - about 5 different tones from white to black
- One slightly neutral pastel colour - e.g. raw sienna or burnt sienna
- Black and white sheets of pastel paper (not coloured ones)

Module Description

First we will explore exactly what we mean by **saturation**. Create a grey scale with your black, grey and white pastels. Next make squares of your colour next to the greyscale and identify which value in the greyscale is approximately the same value as the colour.

Once you have identified this value, draw another square of full colour to make the point of a triangle as in (1).

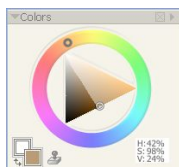
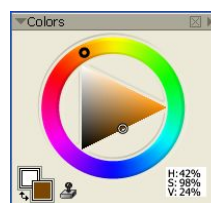
Make a scale between the colour and the black. To do this, use more black in the mix nearer the black and then use more colour nearer the colour. This gives you darker values of this colour which are sometimes referred to as **tones** of this colour.

Now make a scale between the colour and the white, using more white nearer the white scale and more of the colour nearer the colour square. This gives you the lighter values of this colour which are sometimes referred to as **tints** of this colour.

The tints and tones are the maximum saturation of this colour that can be achieved for that particular value. Note that very dark tones and very light tints look less saturated (because of the amount of black or white in them) but they are still the maximum saturation for that particular value - you cannot make the colour stronger without affecting the value.

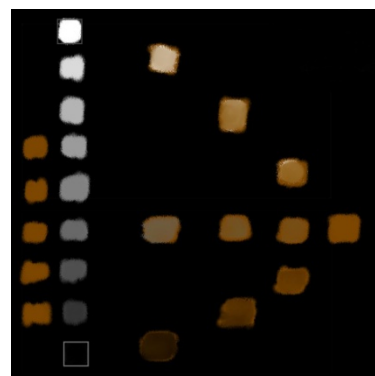
We can also plot scales between the colour and each grey. If we do this with the colour and the grey that has the same tone then we get the line where we de-saturate the colour gradually without ever affecting its value. Think back to the examples shown earlier with the colour being taken out of the fruit to leave the value only.

If we did this exercise very carefully we could end up with a complete triangle where grey scale is the vertical axis and we have tints and tones down the other two edges. In between we would have a wonderful range of lights and darks, colours and neutral greys. This triangle is the basis of the colour picker that is used in many digital painting applications such as Corel Painter X shown here.



Because we are not using a full intensity colour (e.g. a bright orange) but have instead started with a more neutral brown (raw sienna) we are actually only creating a partial section of the colour picker as shown here.

You can also do this exercise on black paper which will give you the same triangle of colours but you will probably notice that the colours look completely different (lighter and brighter) because of the black paper that they are on. We looked at this in the last module. Tone and colour are not absolute they are relative to what is around them. The same principle applies to saturation.



Module Description - Continued

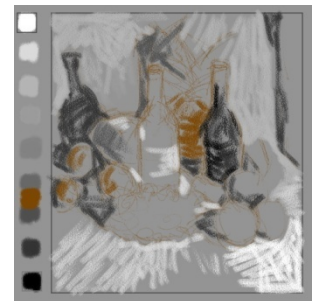


Working from life or from a suitable reference picture try to make sure that the subject has a good tonal range and also a good range of colours.

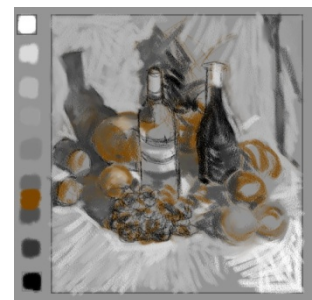
Choose a paper with as little colour in it as possible - white, grey or black.

Start in the usual way looking at the shape of objects, drawing in envelopes and contours and massing in shapes of values.

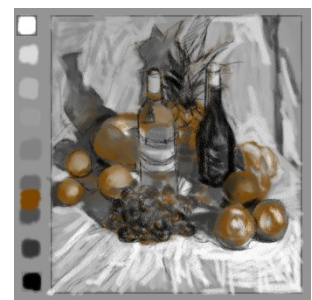
From the start consider both the tone and the colour of objects. Look at the value first, and then the amount of colour (the saturation) in that value.



As the drawing becomes more established look at how much colour each tone has. Obviously you are replacing the actual colour (hue) with your single colour, but you should constantly think about saturation. Ask yourself - "is this the correct tone and, if so, how much colour is in it?"



As usual work around the whole drawing as much as possible rather than focusing on any one area. Look at areas of the drawing where it is starting to feel too grey (too de-saturated) and introduce more colour carefully.



Remember to work with all the basics that we have covered: line, structure, composition and tone. Try not to lose any of the elements that we have already covered as the first colour is introduced.



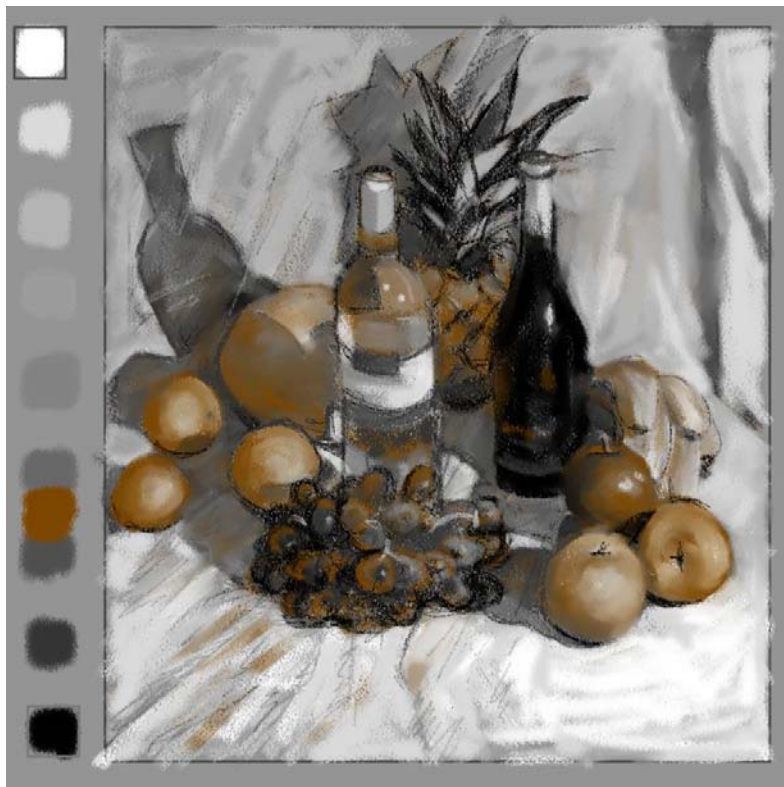
Estimated Time

2-8 hours

Summary

In general, when you are trying to do a representational (or realistic) drawing of a subject, the tonal (value) relationships are the most important. If the tonal control is correct the drawing will look solid and believable. The values do not have to be accurate, they can be only mid to light values for example (making the whole drawing feel lighter and more delicate), or mid to dark (making the whole drawing feel darker and more atmospheric), but as long as the relationships are correct the believability is maintained. A drawing will therefore fail more quickly due to tonal errors than it will fail because of colour errors.

Once value is correct, the next element is saturation. If the colour saturation is incorrect the drawing will look either washed out or garish. In this exercise we have only used one colour and it wasn't even a full-strength genuine colour (raw sienna is a de-saturated orange) but you should already be able to see how colourful the image suddenly becomes.



When you are working with full colour you will probably think (for reasons we will explain later):

Hue-Value-Saturation

But for now try to remember that in terms of importance to the drawing it is:

Value (tone) - Saturation - Hue

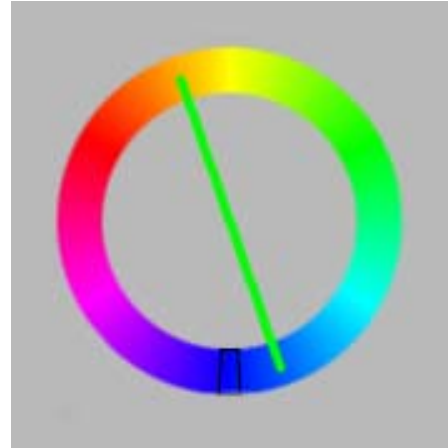
Module 13

Introducing colour - pastel warm and cool grey scale

Introduction

In the last module we introduced the concept of saturation. The work that we had done in all the previous modules had focussed on making sure that we were seeing and understanding the correct tonal relationships, without colour. Then we introduced a new dimension called saturation - how much colour does this tone have?

In this module we will extend this principle by using two colours, specifically chosen to allow us to consider warm and cool. The colours that we choose are roughly opposite each other on the colours wheel. In this case I have chosen a darker brown and a lighter blue, but you may wish to try other combinations too.



Objectives

The objective of this module is to continue to consider the effect of tone and saturation, but in a controlled way that also allows us to introduce the concept of warm and cool colours.

Suggested Materials



- Hard pastel - about 5 different tones from white to black
- Soft pastel - about 5 different tones from white to black
- One dark pastel from one side of the colour wheel (e.g. burnt umber)
- One light pastel from the **other** side of the colour wheel (e.g. light blue)
- Neutral grey sheets of pastel paper (not coloured ones)

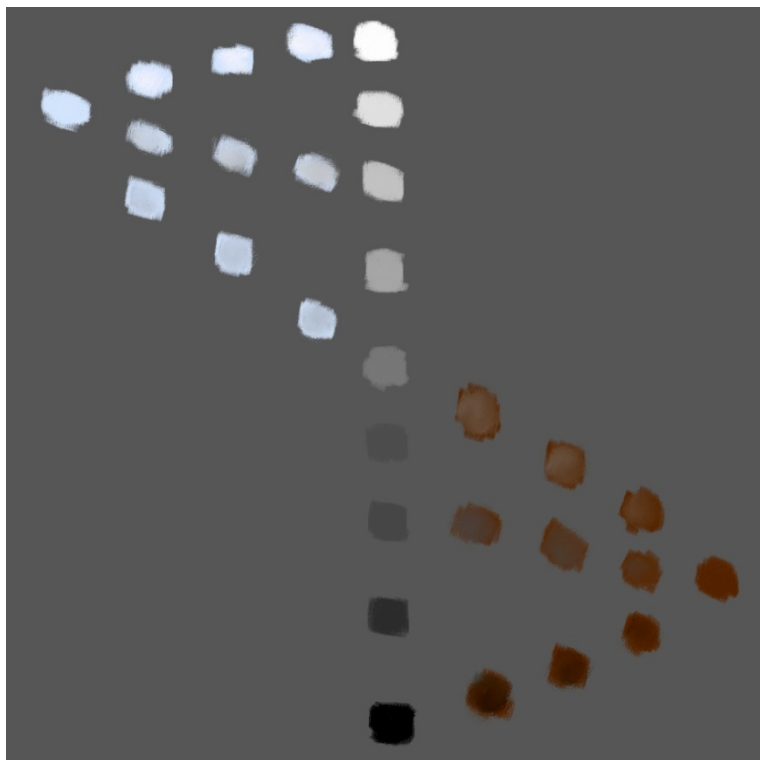
Module Description



Set up a simple still life to draw from (or use a reference photo, such as this one). Keep the setup reasonably simple but include a mix of simple shaped objects (for example apples, oranges, bottles etc) and one or two more complex objects (for example a pineapple, a plant, a flower etc.)

Try and make sure that you have a good light source (either natural day light or a good colour corrected bulb) and a good range of contrast in the subject.

On a sheet of pastel paper, start by drawing a grey scale down the middle and then place your warm and cool colour at the edge, next to the approximate tone of that colour. Create mixes with various greys as shown to provide a range of de-saturated tones. All the light tones will be cool and all the darker tones will be warm (or vice-versa depending on the two colours you choose).



Consider this to be your colour palette. While you are drawing, these will be the colours that you have to work with.

Begin to sketch out the image following the usual process, placing your first object, bounding boxes, horizontals and verticals etc. Start with harder pastels to begin with and lay in areas without filling up too much of the tooth of the paper.

Try not to spend too much time drawing lines and outlines, just put down enough to get your drawing going and then switch to blocking in areas with shade and tone. Focus on getting the tone correct and the look to see how much colour to bring in (i.e. the amount of saturation).



Some colours may be tricky to translate (e.g. darker versions of your light colour - dark blue in this case) and lighter tints of the dark colour (such as light yellow/orange) in this case. Try and keep the right temperature (warm/cool) as much as possible as you work through these.

Don't get caught up with too much detail at an early stage, make sure the broad statement of shapes and tonal areas are correct before you start to refine and add detail. Take your time with the drawing and feel free to try a couple with different colour combinations.



Estimated Time

4-8 hours

Summary

Having the ability to use complimentary colours expands the range of colour that we can look at. Focusing simply on cool and warmth helps to simplify the process of understanding and starting to add colour and helps to highlight the difference between:

- De-saturation - where there is less colour (more grey) in a particular tone
- Warm/cool - where the colour actually shifts (in hue)



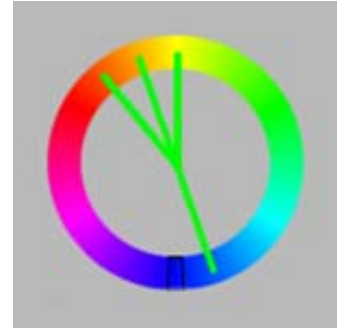
As we move further into colour, understanding the difference between shifting saturation and shifting colour will become increasingly important.

Module 14

Introducing colour - pastel limited full range

Introduction

In the last couple of modules we have looked at introducing colour gradually. Having worked so much in tone, the aim is to introduce colour without losing our sensitivity to tone. We have introduced colour gradually so that we can consider saturation. Many people struggle when they first go into colour as they find the colours to be wild if not garish. This will tend to be because of lack of control with saturation rather than tone. The tones of the colours will be reasonably accurate, but the saturation will usually be too high. This is an important point to bear in mind as we start to introduce more colours.



The next step is to use a small range of more intense colours. Start by choosing a complimentary pair of colours (such as orange and blue) which are opposite each other on the wheel. Select bright vivid versions of these colours. Then pick one and select a colour either side. Make sure that these colours are quite close to the original, so an orange-yellow and reddish-orange would be fine. This just gives us slight variations to play with.

In the last exercise one colour was used for lights and the other for darks. This time we can use the full range of both warm and cool colours, and this will be part of the exercise. Is something warm or cool? We still don't have the full range of colours to play with, so we will still need to substitute to a certain degree.

Also, in the last module, we largely keep the cool and warm colour apart, using them separately; however it is possible to mix these colour together, rather than just with grey, and this opens up a new set of neutral colours. Spend some time making up a colour charts with each of the colours as shown, and then try scales that mix the colours together.

Objectives

The objective of this module is to continue to introduce colour, but in a limited way, so that we can keep the focus on looking at tone and saturation without the colour dominating.

Suggested Materials



Hard pastel - about 5 different tones from white to black

Soft pastel - about 5 different tones from white to black

Three pastel colours from one side of the colour wheel

The complimentary colour from the **other** side of the colour wheel

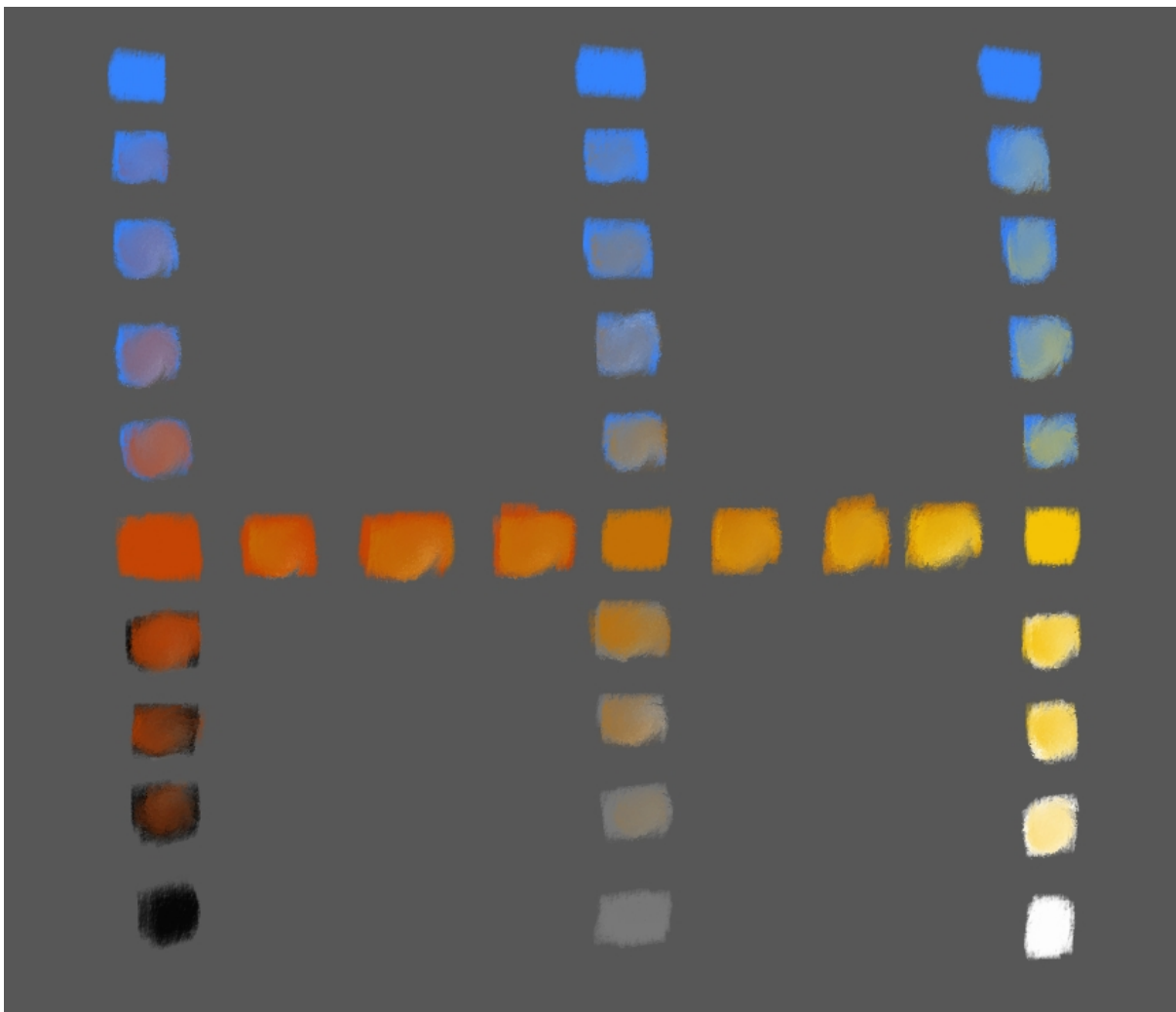
Neutral grey sheets of pastel paper (not coloured ones)

Module Description



Set up a simple still life to draw from (or use a reference photo, such as this one). Keep the setup reasonably simple but include a mix of simple shaped objects (for example apples, oranges, bottles etc) and one or two more complex objects (for example a pineapple, a plant, a flower etc.) You may also work outside if you prefer, or use a landscape reference photo, but make sure that it has a good range of colour and tone.

Firstly spend a little time making a colour chart something like this:



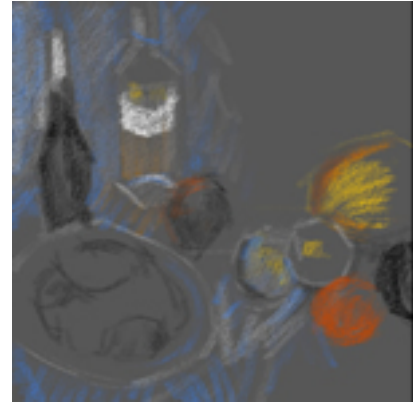
Start with your three related colours and mix them to make colour swatches that show how they mix to provide intermediate hues. Then mix them with whites, greys and blacks to make tints, tones and de-saturated colours. Finally, use your complimentary colour to mix directly with your three initial colours (no grey needed). The true complimentary (blue and orange in this case) will give some interesting neutral colours, while the other two will provide new, but muted colours - in this case a very muted green and very muted purple.

Take your time and experiment with mixing various colours and greys together to see how wide a range of colours, tones and saturations you can make. Also, notice the difference when you blend the colours to mix them and when you gently layer them. Pastels can provide what is called optical mixing, where colour combines in the eye. The impressionists used (and exaggerated) this ability, referred to as pointillism, to great effect. Look up some images by Seurat. Have a look at Wikipedia for some more on this <http://en.wikipedia.org/wiki/Pointillism>

When you are ready, keep the colour mix sheet nearby to refer to, and then start the drawing in the usual way thinking about placing the first object, bounding boxes, refining shapes, finding negative shapes, horizontals and verticals etc.

Start with the hard pastels first and work lightly to get the initial shapes. Move between line and shading reasonably freely to get the drawing started.

As with the previous drawing, don't spend too long drawing shapes and outlines before you start to switch to blocking in tones and colours.



As you develop the drawing, note the intensity of the colours that you are using. They will almost always be too highly saturated for what you need. Constantly think about the last exercise in terms of tone and saturation to keep the colours more muted and under control.

Although you have a slightly wider selection of colours to work with, you will still need to substitute colours to make up colours that you do not have. In the example here, the green of the apples is tricky to get close to as the blue and orange-yellow give such a muted green.

As with the last module, you can do one slightly longer picture, in which case, make sure that you don't get too caught up in details too early - it is far more important to get the larger shapes, the tonal range and the saturation correct.

Alternatively, you might choose to do two or three slightly shorter (and smaller) drawings, using different sets of colours each time. It is quite a good idea to draw the same (or very similar) thing each time for comparison.



Estimated Time

4-8 hours

Related Reading

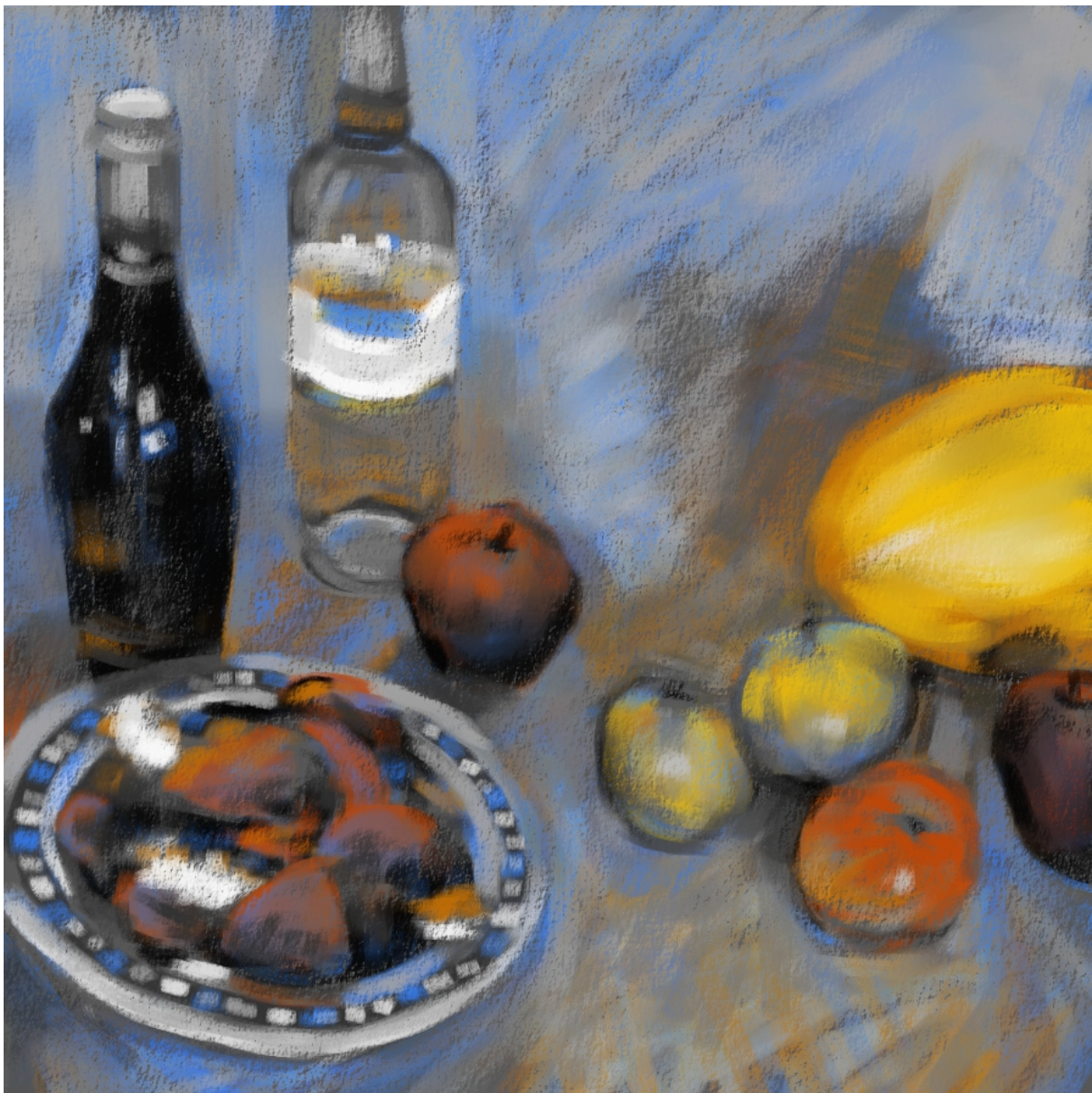
- How do you feel about your control of colour?
- Is the relationship between tone, saturation and colour starting to become clearer?

It would be worth your while looking at other artists work and thinking about:

1. Have they used this sort of limited palette?
2. Can you start to see the control of tone, saturation and colour in their work?

Summary

As we introduce more colour, and therefore the ability to translate colour more realistically, there is a danger that the ability to see tone and saturation give way to using highly saturated colours which can easily look garish. There will be times when the colour is what is important and pushing the colour into a more highly saturated state will be required to achieve the goals, but it is very useful to be able to do this in a controlled way and not to let the colour force this upon you.



Module 15

Introducing colour - pastel full range

Introduction

In the final module on pastel we will now open up to using a full range of pastel colours. If you feel that pastel might be something that you want to work with a lot more it may be well worth investing in a good set of pastels (maybe 70-100) colours. If not then we can do this exercise with between three and six bright colours chosen from the colour wheel. A good choice would be the three primaries (red green and blue and the three secondary colours, green, orange and purple).

Objectives

To produce a drawing that opens up a much broader range of colours allowing the choice of more accurate and realistic colours.

Suggested Materials



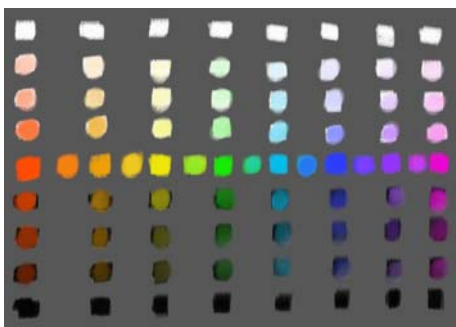
- Hard pastel - about 5 different tones from white to black
- Soft pastel - about 5 different tones from white to black
- Either a small set of primary and secondary colours **or**
- A full set of pastel colours
- Neutral grey sheets of pastel paper (not coloured ones)

Module Description



Set up a simple still life to draw from (or use a reference photo, such as this one). Keep the setup reasonably simple but include a mix of simple shaped objects (for example apples, oranges, bottles etc) and one or two more complex objects (for example a pineapple, a plant, a flower etc.) You may also work outside if you prefer, or use a landscape reference photo, but make sure that it has a good range of colour and tone.

Working with the same source as in the last module may be useful to help see the progress.



Firstly spend a little time making a colour chart something like this:

Lay out the primaries and secondary colours in order and then mix together intermediate hues to get a full spectrum of colours. Then create tints and tones of the key colours. You can also mix with various shades of grey to produce different saturations of the colour.

If you have bought a set of pastels, take the time to make up your own colour chart, grouping similar colours together and thinking about the tone of each colour. It really helps to see the colour down on paper, as looking at the pastel stick itself can be harder to judge. Use the same colour and tone of paper as you are going to work on if possible.

Start the drawing using the harder pastels and using the iterative drawing method lightly block in the bigger shapes looking to put down colour as soon as possible.

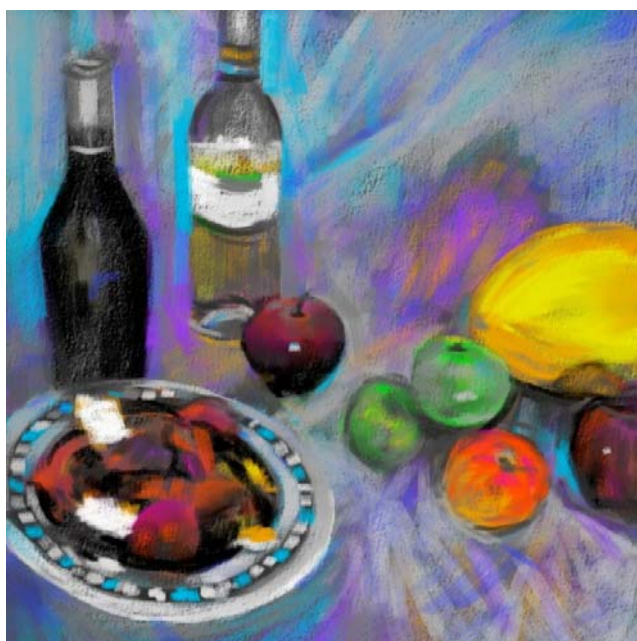


Refine the shapes as you work round the drawing, but looking carefully all the time to balance tone, colour and saturation. Pay special attention to the saturation of the colour as you work. If you are using a limited number of pastels with colourful primaries and secondary colours this will probably be hard work.

With a full range of pastels, you will have much more choice, but don't be restricted to single pastel sticks - blend and overlay different colours and tones to get the required colour, tone and saturation.

Keep working all round the drawing before getting too caught up in any detail. Try to harmonise the colours by using colours elsewhere in the drawing (maybe to mix to get a required colour) to help create unity.

Try to avoid having a stark local colour isolated. So for example, the yellows, oranges and browns of the melon need to carry into touches of other areas to help create a connection between different areas of the drawing.



Even with a larger set of pastels, you will rarely have exactly the hue, tone and saturation that is required, so careful mixing, blending and layering is needed to achieve the desired effect.

It is also possible to adjust what is around the object, for example making the background less saturated, rather than making the object more saturated.

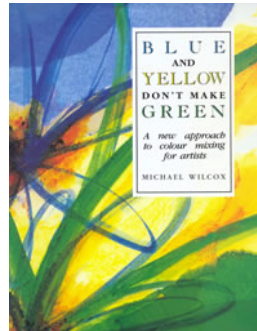
Estimated Time

4-8 hours

Further Reading



Pure Color - the best of pastel. An excellent book showing contemporary pastel work and provides fantastic examples of what the medium is capable of.



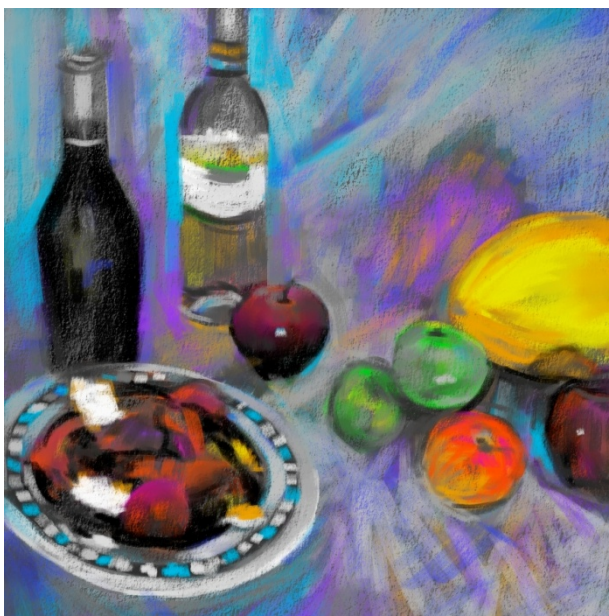
Blue and Yellow don't make green. Michael Wilcox is well known for colour theory and colour mixing and this will provide a wealth of extra information on the subject.

Summary

Have a look at the work from the last three modules. This will be particularly useful if you have drawn from the same subject, although this is not essential.



- How do you feel about the colour piece?
- Are there elements of the other ones that work well or even better?
- Have you managed to keep the colour under control, or could you have pushed it further?



By introducing colour gradually like this the aim is to show how colourful and controlled limited palettes can be. It demonstrates the challenges that a full range of hues can present.

The most immediate difficulty that people will likely face when they work in colour like this is to bring colour into their work without losing control of tone or saturation. Poor tonal control will make the drawing look weak. Poor control of saturation will tend to make the drawing look garish.

Module 16

Pushing the surface - pencil

Introduction

In most of the modules that we have worked on so far in this course, we have been drawing on simple standard types of paper such as cartridge paper, watercolour paper or pastel paper. These supports tend to behave reliably and repeatedly and help us to learn how the materials will behave. They also tend to be reasonably easy to control, allowing mistakes to be corrected.

In these next few modules, we will look at some different surfaces and mediums that we can use that can open up some new possibilities. In doing this, the materials will start to behave less predictably. This forces the artist to respond to what is happening and helps to break any mechanical working processes into a more responsive and sensitive analysis.

Objectives

The objective is to create a surface to use pencil on which will respond differently (and potentially less predictably) than paper might.

Suggested Materials



- Standard graphite pencils (2H, HB, 2B and 4B)
- Pencil Sharpener (or craft knife)
- Linseed oil
- White oil bar
- A4 drawing paper (white and coloured) and A4 card
- White household emulsion

Module Description

Choose any suitable subject that you wish to draw.

For the first drawing, take some A4 or A3 paper and apply linseed oil to it so that is lightly and evenly coated.

WARNING: Linseed oil rags can **spontaneously combust**. When finished, soak rags in water and dispose of carefully outside.



Draw using pencils and the white oil bar. Note that you will not be able to erase the pencil however you should find that it draws a darker line and has a very different feel to drawing on paper.

You can do one or two longer drawings, or a number of sketches. Try using different colours of paper as well which will allow the oil bar to work more effectively.

Alternatively, take the card and paint it with white emulsion using a very stiff brush to leave small ridges in the paint. If it is smoothing out too much as it dries, use the brush dry to pull ridges into the paint. Try making them regular and in the same direction and try some with random marks.

Use the pencil to draw (no oil bar or linseed oil) to see how the pencil responds and the kind of texture that you can create.

Estimated Time

4-8 hours

Summary



Using different materials like this should show how we can introduce new qualities into the work. There are many mixtures of materials that can potentially be used to provide new and exciting ways of working.

By removing some of the elements of predictability and control, although it may possibly feel frustrating at first, what it is beginning to teach is the ability to respond to what is happening on the work in front of us.

Module 17

Pushing the surface - ink

Introduction

Continuing from the last module where we introduced ways of working that started to remove a little bit of control and create a little bit of randomness in the work, we can now push this a little further by doing two things:

1. Making a paper with an interesting surface (both visually and physically)
2. Using a stick and ink to reduce the control

Objectives

The objective is to create a surface to use ink on which will respond differently (and potentially less predictably) than paper might and to use a tool such as willow sticks which produce a much more variable line quality.

Suggested Materials



A3 paper
Watercolour or acrylic paint
PVA glue
Find sand or grit
Black ink
Willow sticks (to draw with)
White oil bar

Module Description



Firstly, we need to make a surface to draw on. Take a sheet of paper. Mix up PVA with a little water to thin it. You can add a little colour to tint it if you like. Paint it on the paper and then sprinkle on sand/grit lightly. Feel free to make random marks, lines etc to make an interesting surface. Make up a number of sheets. It does not matter if the sheet buckles slightly.

Choose any subject that you wish to draw from.

Using a willow stick and a tub of ink start drawing the subject. Obviously you will not be able to refine the drawing in the way we have before, so take your time and try to draw sensitively to the subject before you.

The ink will not behave as you expect, particularly with the gritty paper, and you should start to get very expressive lines with runs, splashes etc. Move the ink around the page and respond to what it is doing. Experiment with trying to draw fine lines, and also try putting down drops of ink and moving it on the paper.



Work mainly in ink for as long as you can, but feel free to try a little oil bar as well if needed (but remember that the ink will not sit on top of the oil bar as it will resist - this can give some interesting effects as well)

Try out different colours of paper, but don't make them too dark to begin with as you want the dark ink to show up reasonably well against the surface.

Estimated Time

4-8 hours

Summary



Some people will probably find these sorts of exercises fun, others may find them frustrating. Either way, this is an important exercise to help expand the sensitivity to what is happening on the drawing.

It can be easy to become overly focussed on the subject and to lose sight of the fact that the drawing is itself a new object that you can respond to.

Artists often refer to the phrase "happy accidents" which refers to the moments when something happens that they did not intend, but which actually works really well. Some artists will work very randomly to begin with (splashing, dripping etc) in a very random way and then form the work in response to what they have.

What we have done here is traded away a little control to deliberately create some of these random events



Module 18

Pushing the surface - pastel

Introduction

In this module we will combine the work that was done to introduce colours into the pastel work with the work in the last couple of modules to look at the surface that we are working on. Many artists will talk about what they do to quickly break up a uniform support surface, particularly if it is white, by using washes of colours, or by quickly working large areas of colour first.

In this exercise we will look at ways in which we can create an interesting starting point for a pastel drawing by creating an abstract coloured and textured surface which we can then work on. Doing this can help to quickly get past the “blank page” syndrome and can be a good exercise to get the creative process flowing. It will be possible to leave some parts of the image undrawn to let the surface show through. In fact, seeing how the drawing starts to react with the surface further helps in the process of looking at the drawing as a new object.

Objectives

The objective is to create an interesting surface to use pastel on which will respond differently (and potentially less predictably) than pastel paper might, and allows the drawing to develop slightly differently.

Suggested Materials



Colourfix pastel primer (any colour) or PVA glue plus fine grit
Heavy card (A4 or A3)
Water based paints (Acrylic, watercolour or gouache)
Old or cheap 1 or 2 inch brushes
Pastels (hard and soft)

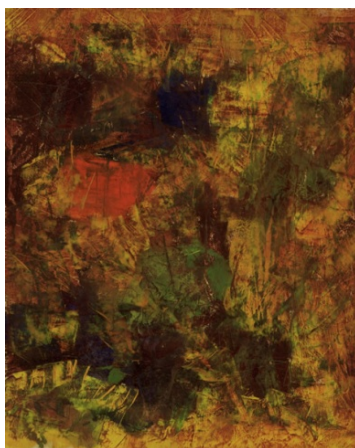
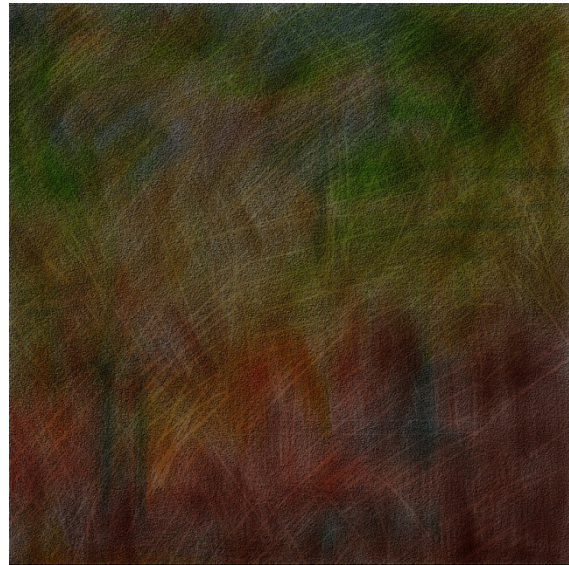
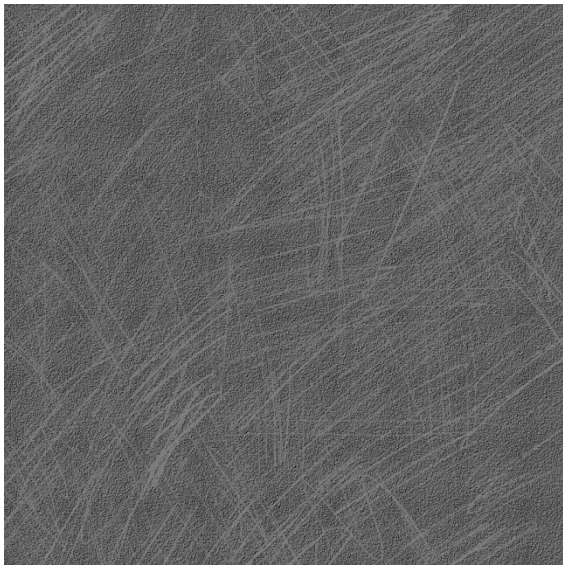
Module Description

The first step is to make the surface:

1. Put the card on a sheet of newspaper so you can paint to the edges
2. If you are using PVA and grit, dilute some PVA (50/50) with water and add some grit
3. Paint the card with the primer using random patterns
4. Using a sharp tool (or the end of the brush) scratch some lines and shapes into the surface
5. Mix some coloured paints in as you work, but do not try to paint anything particular - purely random abstract shapes, patterns etc. vary the colour as much as you like, but **do not** make the tonal contrast too great though (as it will be more distracting to draw on later).
6. When the surface is dry you can paint (very thinly) to refine the colours if you like. Keep it completely random and abstract.

Feel free to make up a number of pieces of card. Test one to make sure that the pastel will work nicely on the surface. If the grit is too fine (or not enough) the surface may not have enough “tooth” and won't grip the pastel. Too much grit will **eat** your pastels very quickly.

What you should end up with is a number of cards something like:



The drawing



Choose a subject that you would like to work with and a selection of pastels to work with. I would suggest a limited set with warm and cool colours, but you are welcome to use a full range if you feel comfortable with them.

Start with hard pastels as usual and follow the normal drawing process that we have worked with (in terms of lines, shapes, tones, horizontals and verticals etc.).

Notice two things as you work:

1. The pastels should respond slightly different to the texture of the surface, interacting with the marks that you created. The challenge is to make sure that you do not simply highlight the previous marks.
2. The colour and tone of the pastel immediately has something to respond to. A grey pastel, for example will look very grey against a coloured background, so you will need to let your colours, tones and saturations respond to the background.



Do not feel that you have to cover up all the background as you work. Let small spots show through in places if that works well. Leave other areas completely uncovered if they are starting to sit well with the drawing. Make these decisions consciously and not randomly.

If the tooth of the paper is filling up, either dust off some pastel, or use a workable fixative to allow you to keep going.

Estimated Time

4-8 hours

Summary

Spending a little time preparing the surface that we are going to work on provides an extra dimension to the work. It provides an extra element that the drawing can relate to as we develop it, both in terms of tone and colour, but also in terms of texture.

When we use any sort of textured support it will start to affect the way the materials react when we put them down – the challenge is to make sure that the texture does not dominate by making sure that you do not simply end up highlighting the texturing ridges.



Module 19

A personal drawing project - initial studies

Introduction

To complete this course we are going to do a two part project. In the first part we will focus on preparatory material and look at analysing the basics in terms of shapes, tones, structure and composition. In the first part of this project we will stick to black and white work.

Objectives

To carry out preparatory work to analyse our subject ready for a longer and more detailed drawing.

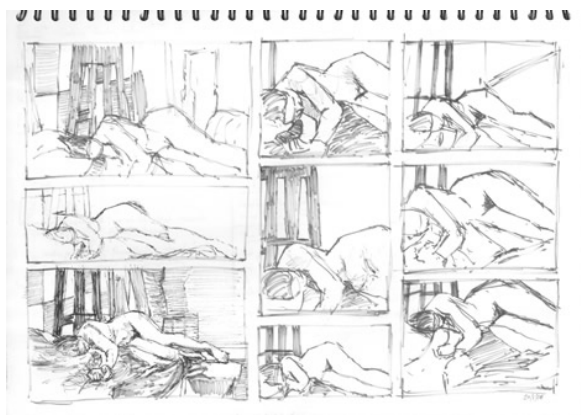
Suggested Materials



- Standard graphite pencils (2H, HB, 2B and 4B)
- Pencil Sharpener (or craft knife)
- Rubber (eraser) - hard type (not putty rubber)
- A4/A3 drawing paper
- Charcoal and putty rubber
- Willow stick and ink

Module Description

The choice of subject (still life, landscape, figure etc) is completely up to you. Part of the challenge with this module is to begin to work out your own subject matter and to find things that interest you. Start with a set of compositional studies. Draw the setup repeatedly using different formats. It is really good to do this on one sheet of A3 (or in an A3 sketchbook).



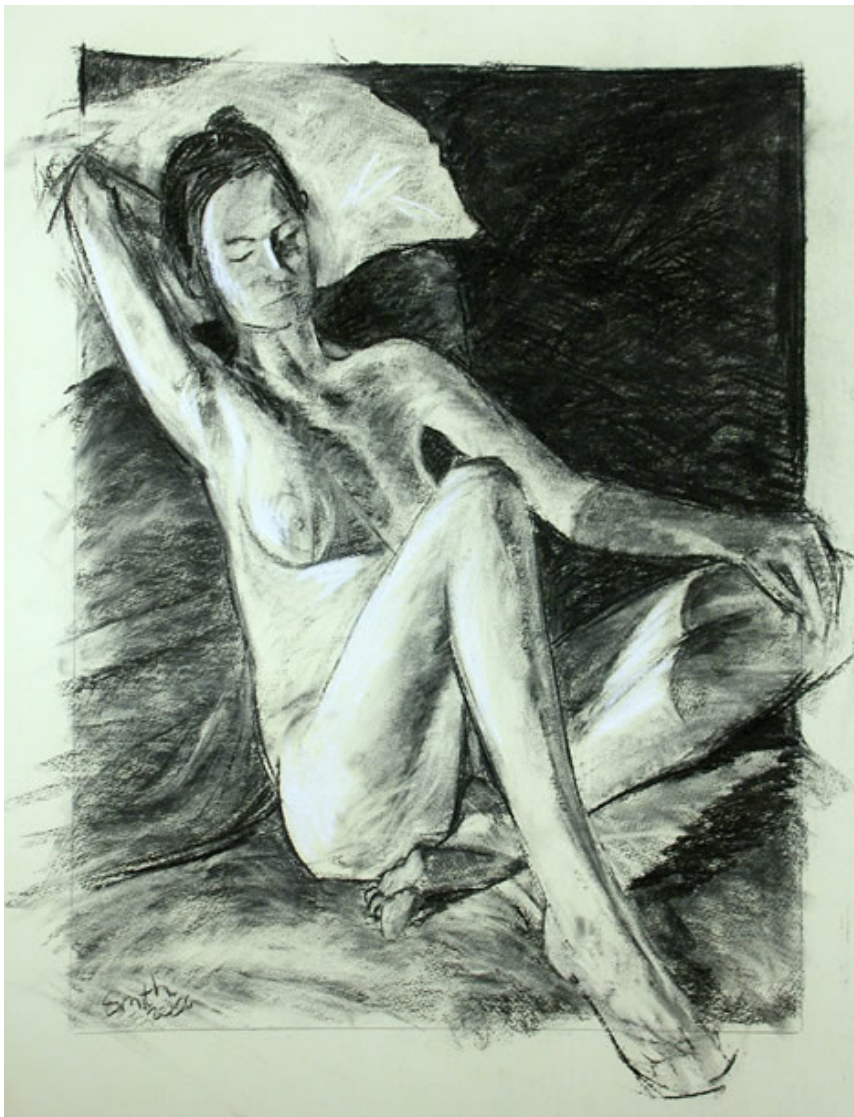
Don't be afraid to make some changes to the setup as you see things within it - maybe move the model a little, or add or remove some objects in the still life. Write notes on the drawings if it helps. Feel free to use whatever materials you prefer for doing this (but not pastel just yet).

Expect to spend at least 2-4 hours on a page of studies like this.

Once you have started to find the subject and composition that is of interest, start to produce tonal studies. Again use whatever materials you prefer (except pastels).



You can do a number of drawings to continue the compositional study, or simply produce a single more detailed tonal study. Expect to spend another 4-8 hours doing tonal studies. Again, feel free to refine the composition and make small changes as you work through the studies.



Estimated Time

6-12 hours

Summary

Remember that all these drawings are studies, and not finished pictures. The **quality** of the work is less important than what you are **learning** while you do it. The aim is to find things of interest within the subject, things that interest you. That is what makes your response to this subject personal.

Drawing is never a mechanical transcription (even in highly realistic drawings). There is always an element of personal interest and the more that you can bring that out, the more the work will become your own.

Module 20

A personal drawing project - final work

Introduction

The preparatory work that has been undertaken as part of Module 19 should have helped you firstly to identify a subject that you would like to work with, and then to begin to study and analyse it to find an interesting composition. For the final piece of work in this course you can choose whether to do it in black and white (using charcoal), or in colour (using pastel), but in either case it is important to work on a larger scale of at least A2 paper. Choose either a good quality cartridge or watercolour paper for black and white, or good quality pastel paper for colour.

Objectives

To produce a larger scale drawing (black and white or in colour, your own choice).

Suggested Materials



A2 (or larger) paper (watercolour or cartridge or pastel)
Charcoal, putty rubber and cloth or
Various pastels

Module Description

The subject should be the same (or very similar) to what you used in module 19, so that you can use all your reference material that you have worked with. Have that material visible to you while you work on this drawing. (Maybe pin it to another drawing board, or just stick it to the wall next to you).



If you are going to work in colour, then it is worth while spending some time doing some colour studies first.

In this example I used a similar set of pastels with a few variations, done on different coloured backgrounds to decide what I wanted to use. These thumbnails do not have to be particularly large (A4 or maybe A3 maximum).

You might want to do a small colour sketch of the subject with your chosen colour palette to get a better feel for it. A4 would be fine for this study. Again, you might want to try a couple of different colour palettes (maybe a primarily warm one and a mainly cool one).



Once you feel comfortable with your preparatory material start on your final drawing. Use your studies as guides, but remember to continually think about:

- Shapes
- Tone (and if appropriate, colour and saturation)
- Drawing (size, bounding box, horizontal and vertical relationships)

Take your time and build the drawing up slowly and carefully, but without getting into fine detail until the bigger elements have been resolved.



Work around the drawing to keep the whole thing moving along - don't focus on one area for too long. Remember to step back regularly to see the whole thing.

Analysis

When you have finished this drawing, take some time to review your work. Lay it out in a chronological order and have a good long look at it all. Ask yourself:

1. Can I see a progression in the work?
2. Can I see things that I have learnt in the early work influencing the later work?
3. Are there qualities in the early work that have been lost?

Consider showing your work, as a whole, to some friends and family (or other artists) and get their opinions.



Estimated Time

8-16 hours

Summary

Well, firstly, **congratulations** on completing the course. Every artist is on a journey, and by completing this course you will have invested a significant number of hours in your own development. I hope that you can see an improvement through the course of the work that has been undertaken.

More importantly, if this course has increased your **confidence** in your drawing skills in any way, or has increased your **enthusiasm** for drawing then you should consider it a great success.

Ultimately, this course is intended to be a platform - to build upon the work that was done in the basic drawing course, to provide a solid set of

drawing skills that can be used in future work. Whether you continue to primarily draw, or if you choose to develop more painterly skills, you will never be at a disadvantage for having really solid drawing skills that underpin your work.

It has been a pleasure putting this course together, so it only remains for me to thank you for taking the time to complete it, and if you have any comments or feedback about it, I would be delighted to hear about it at pete@basement-picasso.com.

The end of the course