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INTRODUCTION

In this course we shall deal with various aspects of Drawings. The course on Drawing & sketching-I is a practical one, that a lot of artistic creations which need to be learned simultaneously used by engaging oneself in creativity field, has been dealt differently as per the distance mode of learning adopted by SVSU. You shall find a lot of learning skill material after every unit you can check your knowledge. You must not escape them and do not leave them when you studying you have to complete these activity when they appear in the units.

The block consists of the following units:

- How to hold Pencil.
- Methods of sketching.
- Let's sketch.

The first unit of this block deals with the basic concepts of arts and sources through which you can develop your skills in art field. There are different methods of sketching in art and it varies time period to time period. According to our culture and tradition of art. We shall learn how can we start drawing in art are and how can we used pencil and other mediums.

In the second unit, we shall discuss various Methods of sketching. We shall identify all the methods which make Sketching easier and deal with skill that a artist needs to a quire to create a master piece.

Creation of a painting is also a professional work. We need to acquire skills, methods and metrical to work and techniques through which we can create our own style.

CONTENTS

SECTION-A

CHAPTER 1

BASIC KNOWLEDGE OF SKETCHING WITH PENCIL AND OTHER MEDIUMS.

UNIT -1: How to hold pencil.

UNIT -2: Methods of Sketching.

UNIT- 3: Let's Sketch.



UNIT -1 HOW TO HOLD PENCIL

Structure

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Tension in Fingers and Hands
- 1.3 Position of the Wrist
- 1.4 The Illusion of Value
- 1.5 Hatching
 - 1.5.1 Crosshatching
 - 1.5.2 Contour Hatching
 - 1.5.3 Scumbling and Random Hatching
- 1.6 Stippling
- 1.7 Materials - What do you need?
 - 1.7.1 How to hold a pencil
 - 1.7.2 Doodling
 - 1.7.3 Scrabbling
- 1.8 Blind contour drawing
- 1.9 Useful Tips
- 1.10 Pencil
- 1.11 Drawing Techniques
- 1.12 Let us sum up
- 1.13 Aids to answers

1.0 OBJECTIVES

After reading this unit, you will be able to;

- Describe the right way of drawing in art;
- Enumerate the utility in mediums of art; Define
- Define implement of sketching in co-ordination of each other-as – different ways of drawing.

1.1 INTRODUCTION

How to hold a pencil in the tripod position, and check to see that they use this grip while you draw and write. I worked with those who are poor in hand to help them develop this unit so that they can be capable to learn more. The first few days were challenging, because the new grip felt funny and they had less pencil control, but it wasn't long before we saw improvement. Whatever the age of the student, they can change to the tripod grip, just remember that it may take longer to change the habits of a learner. I corrected my grip at the age of 19, and it took more than a year before I consistently used the tripod grip. Now, I use it all the time.

The pencil should be positioned so that there is equal pressure between the thumb, the side of the middle finger and the tip of the index finger. All fingers are bent slightly. This is called a "tripod grip" or "tripod pencil grasp".

We recommend slipping a pencil grip onto the child's pencil. A pencil grip positions the fingers correctly and helps the fingers stay in the position as you write. Pencil grips come in several styles and are available through our store, or you can find them at parent/teacher, stores and stationary stores with prices ranging between 5 to 40 RS, depending on the style.

1.2 TENSION IN FINGERS AND HANDS

Is the first knuckle of the pointer finger hyper-extended? Are the index finger red and the knuckle white from too much pressure? There should be no sign of pressure in the knuckle or the finger tip. The index finger rests on top of the pencil.

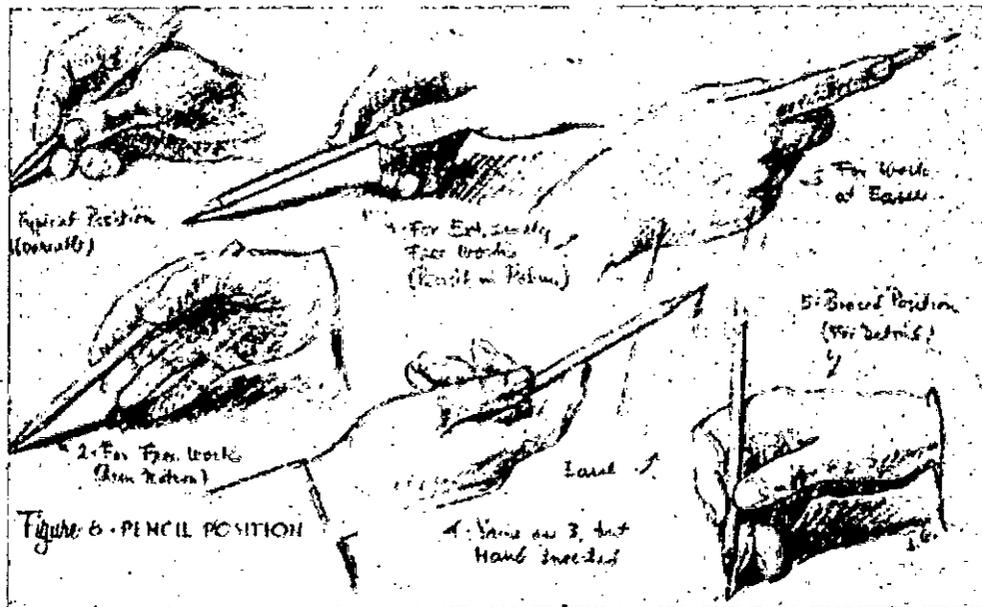
Is the tripod grip too tight? The three fingers should gently grip the pencil and keep the pencil stable while writing. Have the entire class go through this simple exercise: Have the student pretend to tightly hold a small stone in their fingertips as you count to ten. Discuss how their hand feels. Next, have the student pretend to gently hold a feather in their fingertips, and count to ten. Discuss how their hands feel. Help the student understand that they can write more quickly and for a longer time when their hand is relaxed.

Is the hand a tight fist? Have the student pretend they have a round ball inside their hand as they write, or have they held a wadded paper towel as they write. Tension indicates weak fine-motor skills. Work with manipulative to improve these skills: cut with scissors, play with finger puppets, play with modeling clay, stretch Silly Putty, play games that require a pinching motion (Pick-Up-Sticks), and string beads.

1.3 POSITION OF THE WRIST

The eraser end of the pencil should point toward the shoulder. Some students prefer to position the pencil vertically, so that the eraser end is pointing up. It is not the classic grip, but it is fine as long as the hand is relaxed.

The underside of the forearm to the thumb should be a straight line. The hand does not hook back toward the body.

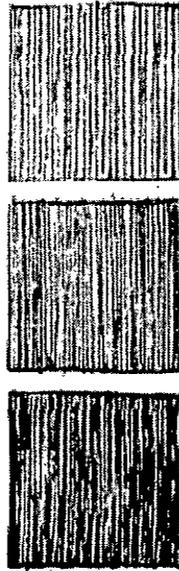


1.4. THE ILLUSION OF VALUE

We usually think of ink drawing in terms of line, because of the solid black line created with pen-and-ink, we imagine that we can't create tonal value. While this might be, strictly speaking, true - there are many ways that we can create the illusion of value.

1.5 HATCHING

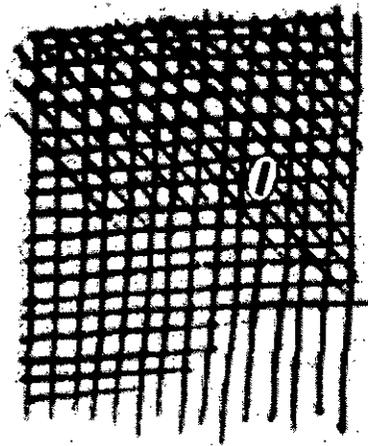
The most basic method of creating value in ink drawing is linear hatching. Fine parallel lines fill an area, so that from just a slight distance, we have the illusion of value. The closer the lines are, the less white paper shows, and the darker the value appears. Heavier line weight (pressing more firmly or using a bigger nib) also gives a darker appearance



1.5. CROSSHATCHING

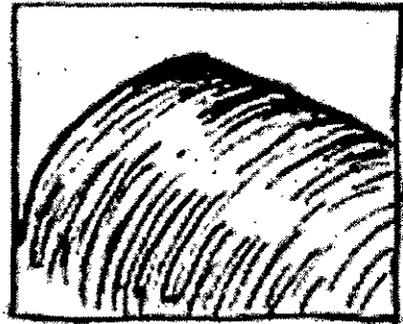
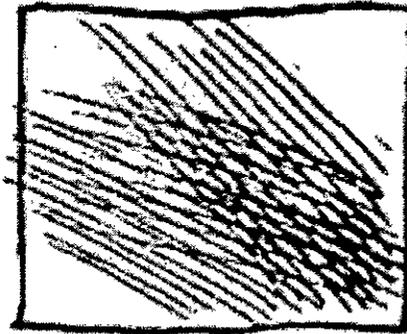
Crosshatching uses layers of hatching placed at an angle. Usually, the first layer would be vertical, the next horizontal, the next at forty-five degrees, and so on. This methodical approach can look a little mechanical, so artists often use variation in direction to add interest. Crosshatching is an extension of hatching, which uses the use of fine parallel lines drawn closely together, to create the illusion of shade or texture in a drawing.

Crosshatching is the drawing of two layers of hatching at right-angles to create a mesh-like pattern. Multiple layers in varying directions can be used to create textures. Crosshatching is often used to create tonal effects, by varying the spacing of lines or by adding additional layers of lines. Crosshatching is used in pencil drawing, but is particularly useful with pen and ink drawing, to create the impression of areas of tone, since the pen can only create a solid black line.



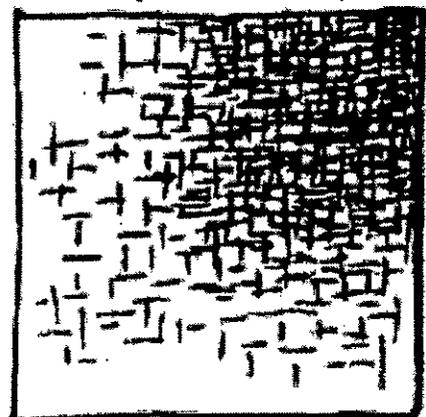
1.5.2 CONTOUR HATCHING

Hatching placed at a slight angle creates a moiré-like effect, the diamond-shaped fragments of white paper enlivening the denser areas of value. This technique is often used in figure drawing, with the direction of line helping to suggest the cross-contours of the body. Hatching which follows a contour can also help to make objects appear more three-dimensional.



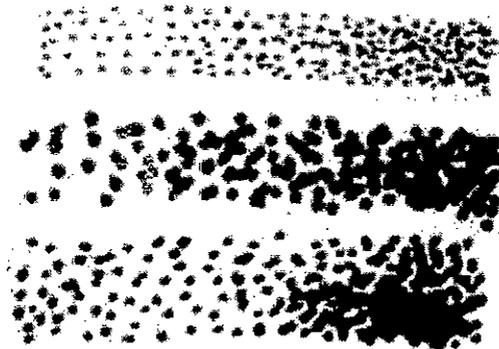
1.5.3 SCUMBLING AND RANDOM HATCHING

Scumbling, often called the 'brillo pad' technique, uses layers of small calligraphic, scribbled marks to build up value and texture. Varying the direction and shape adds more interest than a simple circular scribble. Random hatching uses layers of short, straight marks. Various textures result depending on whether these short hatches are applied vertically, at right angles, following a contour or at random angles.



1.6 STIPPLING

Stippling uses tiny dots to create value. The closer together the dots, the darker the tone. Larger dots create a denser tonal value more quickly, but can look coarse.



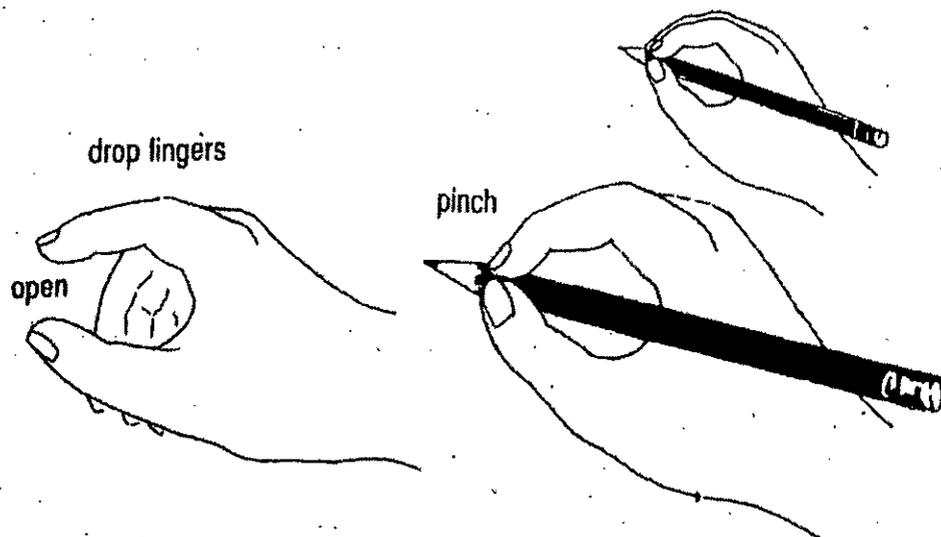
1.7 MATERIALS - WHAT DO YOU NEED?

For this section of the course, you can get by with regular sketch paper, though as you progress you may want to try some better quality drawing paper or Bristol board. You will also need a bigger range of drawing pencils. You will need several grades, and should have at least a B, 2B and 4B. For finer work an H for subtle tones, and consider adding a 2H and 6B if you can. Whenever I specify a grade of pencil in a lesson, use the closest one you have, as the value range of each pencil overlaps. Results will also depend on your own handling of the pencil, whether you have a light or heavy touch.

1.7.1 HOW TO HOLD A PENCIL

Have you ever been told that you're holding your pencil the wrong way? Or that there is only one right way to hold a pencil for drawing? Chances are that this well-intentioned advice wasn't quite right. There is no single right way, and whatever 'works' for you is probably the best choice. This short article demonstrates the most popular ways to hold a pencil for various drawing effects. Try experimenting with various pencil grips, as different methods will suit you for various effects, and you may find some more comfortable than others.

You will need: 5 minutes, some scrap paper and a pencil.



1.7.2 DOODLING

Whether you've never done any drawing before or have just bought a new type of pencil or pen, a great way to find out what each pencil can do is simply mark-making. Scribbling, doodling, call it what you will mark-making with the intent of exploring your new medium - without the pressure of creating a drawing - is a great way to gain confidence and get to know your materials.

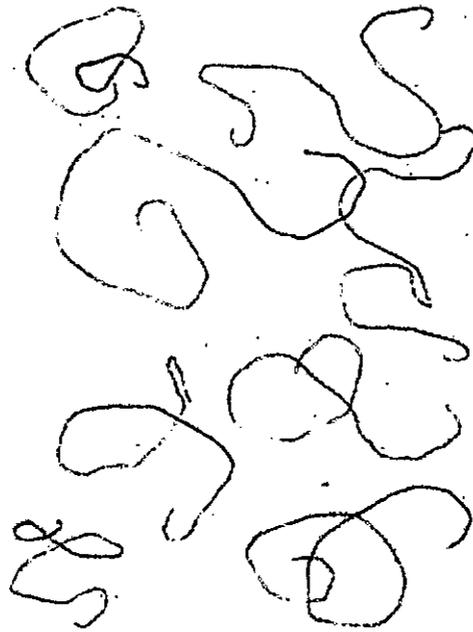


To do this lesson, you need five minutes, some sketch paper, and any pens or pencils that you'd like to try out.

1.7.3 SCRABBLING

Get started drawings without the pressure of having to make it 'look like something' with this fun wire drawing exercise? Practice following a line in space, drawing it on paper, training your hand and eye to work together.

You will need: about 15 minutes to half an hour, a piece of wire - such as an old coat hanger - and pliers, some sketch paper and pen or pencil.



1.8 BLIND CONTOUR DRAWING

Blind contour drawing is a classic exercise that develops your eye-hand connection. Advanced students can also improve observation skills by including Blind Contour drawing as a warm-up.

You will need: 10 minutes to half an hour, some sketch paper and a pen or pencil.



1.9 USEFUL TIPS.

Don't use outlines.

The aim of realist value drawing is to show the light and shadow and surface tones, creating a three-dimensional illusion. Outlines only define visible edges and don't tell us anything about light and dark. Linear drawing and value drawing are two different 'systems' of representation. Mixing up the two can be confusing, if realistic drawing is your aim.

Change your approach.

When creating a value drawing, you need to shift out of line-drawing mode, and the best way to do this is to forbid yourself to draw a line, and focus on areas of value. You might use the lightest of lines to get down the basic shapes. From there, build up the shading. Often the 'outline' will be at the join between two different values, and is created by the contrast between the light and dark area.

Use the background to define foreground objects. Pay attention to drawing the shadows and background. Use them to provide contrast. A circle of light of shading, like a vignette around the subject, is rarely successful. Leaving the background blank can work, but remember its okay to let an edge fade into the background - don't outline.

Check your progress-1

1. Draw free hand in wavy way on drawing sheet.

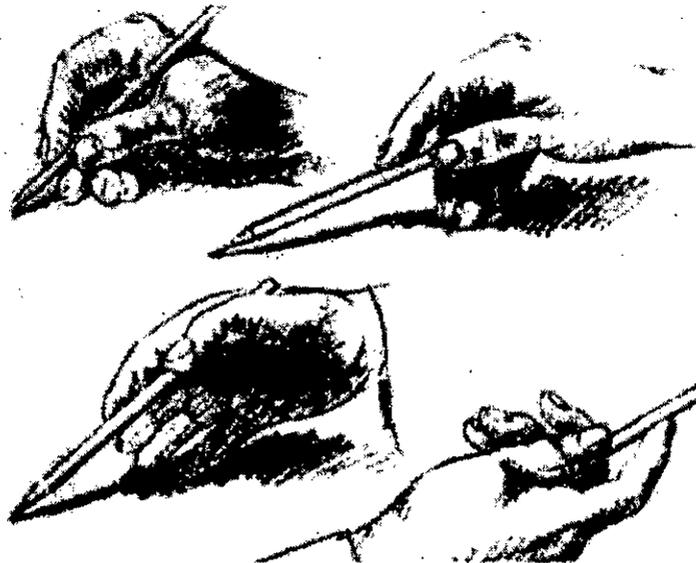
PENCIL

Writing or drawing instrument consisting of a slender rod of graphite or similar substance encased in a cylinder of wood (or less usually metal or plastic). Although the material is graphite, the 'lead' pencil took its name from the lead point (see METAL POINT) which it superseded, and is first heard of in the 1560s. Pencils of predetermined hardness or softness were not produced until 1790, however, when Nicolas-Jacques Conté undertook to solve the problem of making pencils when France was cut off from the English supply of graphite (the mines in Borrowdale, Cumbria, which had opened in 1664, being the main source). He found that the graphite could be eked out with clay and fired in a kiln, and that more clay meant a harder pencil. Conté obtained a

patent for his process in 1795. It was only then that the pencil became the universal drawing instrument that it is today. Although the Oxford English Dictionary records the usage of the phrase 'a pencil of black lead' as early as 1612, until the end of the 18th cent. The word 'pencil' more commonly meant a brush (particularly a small brush) and was often used as a symbol for the painter's art. 'Penciling' could mean 'coloring' or 'brushwork' as well as 'drawing'. According to a handbook published in 1859 (Painting Popularly Explained by Thomas J. Gullick and John Tombs) 'The smaller kinds of brushes are still sometimes termed "pencils"; but the use of the word "pencil" instead of "brush" as distinctive of and peculiar to water-colour is now obsolete.

The New Columbia Encyclopedia: Pointed implement used in writing or drawing to apply graphite or a similar colored solid to any surface, especially paper. From prehistoric times lumps of colored earth or chalk were used as markers. The Egyptians ruled lines with metallic lead, as did medieval monks. The so-called lead pencil--a rod of graphite encased in wood--came into use in the 16th cent. From the late 18th cent. Pulverized graphite was mixed with clay to bind it and to provide different degrees of hardness--the more clay, the harder the pencil. Today the mixture is forced through dies, cut to the required length, and kiln-fired. The rods are laid in grooves of a thin board, a similar board is placed over them, and the wood is shaped into pencils, usually of round or hexagonal cross section. Pencils are also manufactured with cores of colored pigments mixed with clay and wax and of other materials. Mechanical pencils are commonly made of metal or plastic, the cones (or leads) being advanced by operating a screw mechanism or a propel-repel ejector mechanism.

HOW TO HOLD



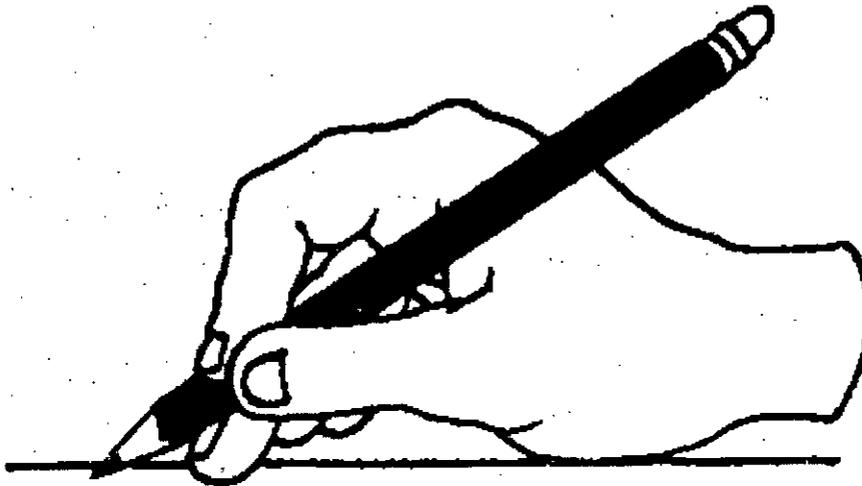
YOUR PENCIL

1.11 DRAWING TECHNIQUES

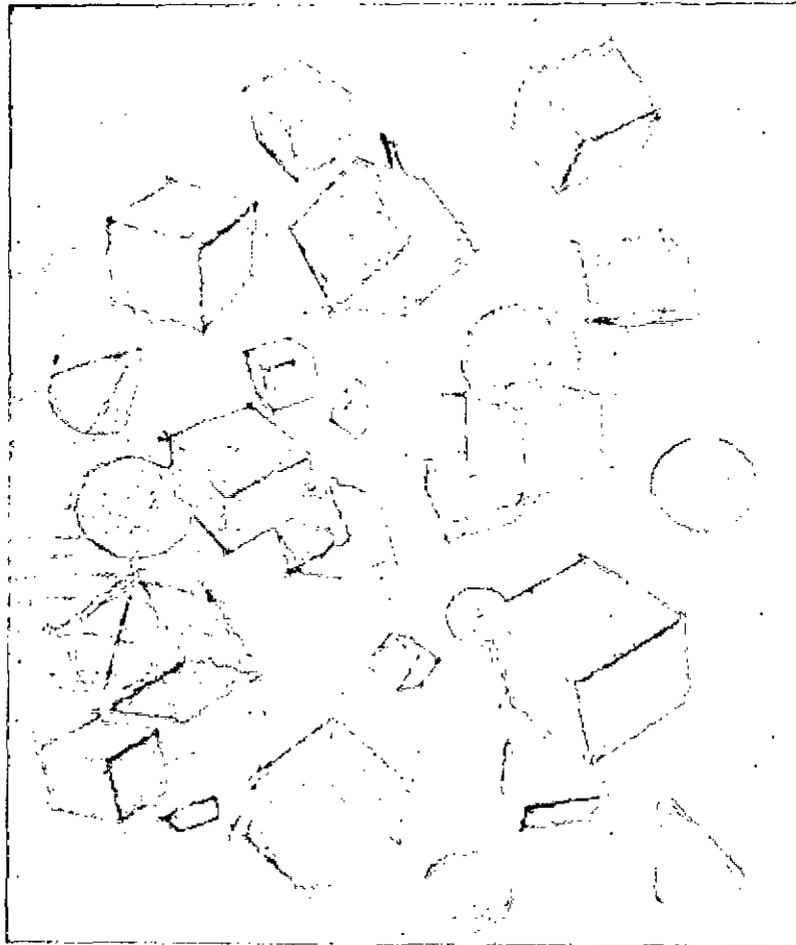
"Drawing can be defined as the making of marks--lines and shapes formed with pen, pencil, brush, or chalk on a flat surface, usually paper. Drawings are often seen as the most immediate and spontaneous expression of the workings of an artist's mind. When made in preparation for another work [a painting, a sculpture, a building], a drawing is generally closer than the finished project to the artist's initial observations and ideas and remains open to further experiment and revision. Even when a drawing is made as a complete and finished work in itself, it still has a quality of freshness and intimacy. . . .

Drawings may be divided into those considered complete and sufficient in themselves and those that are preparatory steps in the creation of a work in another medium, such as fresco, tapestry, painting, prints, sculpture, and architecture. The terms for each type of drawing were established in the sixteenth century, in Renaissance Italy.

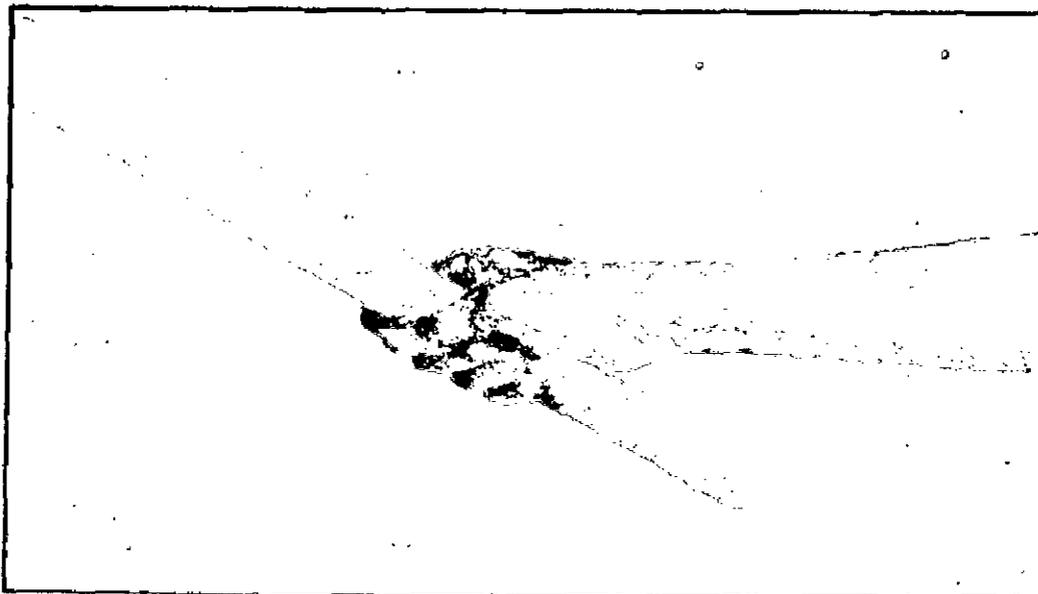
The **sketch** is a spontaneous and rough notation of a first idea, drawn from nature or from the imagination, usually executed with a few lines. It may broadly capture a pose or gesture, or suggest the proportions or arrangement of figures in a composition without including details.



The **study** is usually a more thoroughly worked out drawing, executed for the purpose of analyzing drapery or the anatomy of plant, animal, or human forms. It is often made from a posed model and might be a portrait, a study of hands and feet, or a drapery passage, drawn to clarify structure and the shape of forms in light and shadow.



The finished drawing brings the elements of the sketches and studies together in a final composition."



Check your progress-2

1. Draw an object through your memory.

1.12 LETS US SUM UP

These types of drawing are compulsory to all those who wants to create a masterpiece. Now by the modern time, this is not compulsory to use every material together. This is an introduction to all those starts to study in fine Arts. In modern time artists are free to use the materials as they want and as their need some artist were used to apply colors only, not with brush or knife directly through the tubes and gives their expression. Some of them are only use to line drawing or sketching in their paintings, some are using all these tools of art together as our styles of drawing.

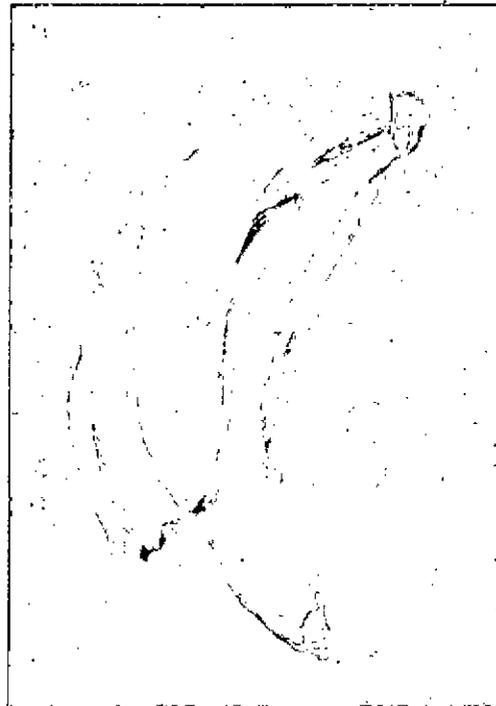
1.13 AIDS TO ANSWERS

Answer to check your progress

1.



Check your progress 2.



UNIT -2 METHODS OF SKETCHING

Structure

Objectives

Introduction

Drawing techniques

Pen

Chalk

Graphite

Crayon

Charcoal

Pastel

Let us sum up

Answer to check your progress

2.0 OBJECTIVES

After reading this unit, you will be able to:

Create your own technique;

Get the full knowledge of applying material of all mediums.

2.1 INTRODUCTION

In the twentieth century, artists have continued to use drawing in both traditional and experimental ways, as preparation for works in other media, as studies, and as finished works.

Pablo Picasso's Head and Figure Studies in conté crayon is one of several studies for an oil painting, Two Nudes. These studies, made in the year before his famous early cubist painting Desmoiselles d'Avignon [Museum of Modern Art, New York], show the direction that Picasso was taking towards a revolutionary new way of seeing and drawing. Picasso, with Georges Braque, developed a way of representing three-dimensional objects on the two-dimensional surface of the paper by the analytical fragmentation of an object, or figure, into simple, geometric planes. In the MFA's drawing, the massive, rigid, simplified shapes of torsos, feet, and hair and the angular facial planes

show the influence of ancient Iberian sculpture in the development of Picasso's cubist style.

In Willem de Kooning's biomorphic black enamel drawing, drawn for a member of the Juilliard String Quartet, the artist has abandoned the idea of a central organizing form. Black calligraphic shapes whip across the surface of the paper. There is a sense of gesture, an essential feature of Abstract Expressionism.

Even with greater freedom in the use of materials and unconventional ways of mixing techniques in a single work, contemporary abstract drawing still often harks back to traditional functions and media. Joel Shapiro's Untitled charcoal drawing, is a sculptor's drawing and in many ways resembles a traditional study, such as a floor plan for a building. [His compact, geometric sculptures often look like small buildings.] The clear, strong black bars form a bold pattern, but the artist has also made expressive use of erasure: "ghosts" of previous contours, smudges, and smears create subtle passages within the drawing and evoke the process of its construction.

NOTE: The collections in the Department of Prints, Drawings, and Photographs are shown in exhibitions that change regularly. For reasons of preservation, works of art on paper cannot be exposed to light for long periods of time. In addition, the size of the collections makes it possible to exhibit only a small portion at any one time. These selected exhibitions may focus on a particular period or artist, examine a certain technique, or follow a chosen theme.

Due to the nature of the changing exhibitions, this series of Gallery Notes does not discuss specific works of art on view. Instead, each one explains a certain technique and gives a brief history of its development, illustrated with major works from the Museum of Fine Arts collections. The Introductory Notes give an overview of basic printmaking techniques. We hope this information will help you understand and enjoy the current exhibition.

2.2 DRAWING TECHNIQUES

Metal point

Metal point drawing is one with a stylus with a point made of gold, silver, copper or lead on a ground prepared by coating paper or parchment with a paste of crushed eggshell or bone. The artist presses the stylus into the coating to create an image somewhat similar in appearance to a light pencil drawing. If the point is of silver, tiny particles of silver are left in the indentations of the stylus and these naturally tarnish, turning the indentations in the paper into darker lines.

Metal point was used extensively by artists of the Late Middle Ages and Early Renaissance. In the late fourteenth and early fifteenth centuries, Flemish artists working in the court of Paris and that of the Duc de Berry at Bourges developed a style in which extremely fine, precise lines, drawn close together, formed delicate gradations of tones and modeling. In the fifteenth century, silver point was a favored medium for sketches and studies, used by Netherlands artists such as Jan van Eyck and Rogier van der Weyden, and Italians such as Filippo Lippi, Botticelli, and Leonardo da Vinci.

In *Head of a Youth* by Lorenzo di Credi, the artist pressed deeply into the coating on the paper to achieve the effect of eyes set deep beneath the brows. The very texture and substance of form is conveyed in the fine parallel lines that subtly model the youthful cheeks, in the white highlights, and in the lines that follow the direction of the neatly combed flowing hair.

During the sixteenth century, artists tended to abandon metal point for media allowing greater freedom and flexibility. However, knowledge of metal point was not completely lost, and the medium has even been used occasionally in the twentieth century.

2.3 Pen

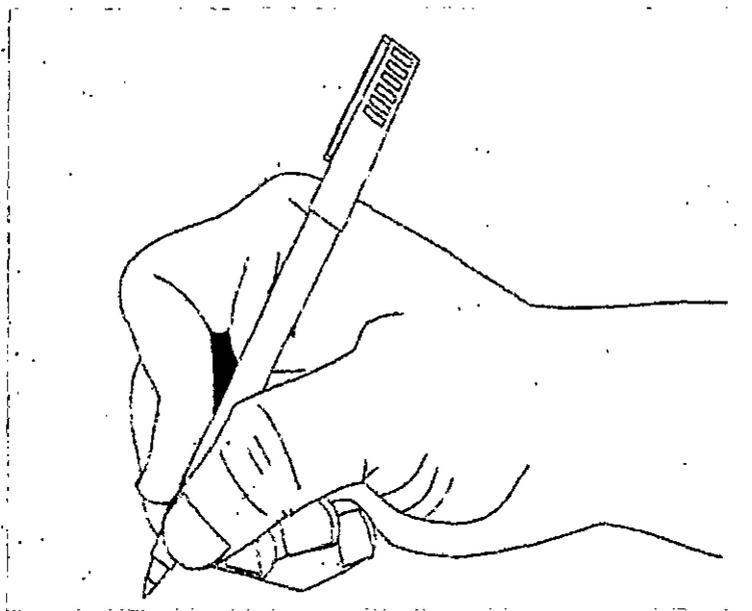
Pen drawing has been the medium most frequently used by artists since the 1300s probably because of its great adaptability. There are three basic types of pen: quill pens, made from birds' feathers; reed pens, made from the stems of grasses; and metal pens.

The quill pen moves with great ease across the paper, without snagging or friction. This made it most suitable for calligraphers and the illustrators of early manuscripts and permitted the flourishes and quick cursive movements of the hand of later artists. The point may be cut to fine, medium, or broad, and the width of the line may also be varied by the degree of pressure on the pen. The quill pen produces a line that may be dark along both edges and light in the center as the ink runs out.

The reed pen with its blunt end and coarse structure produces a short, thick line. Though lacking in flexibility, it produces very powerful, stubby strokes. The pen leaves intense lines of ink when full, but a speckled linear trace when dry. In the nineteenth century, van Gogh used the reed pen, and artists such as Rembrandt have used both quill and reed in the same drawing to great advantage.

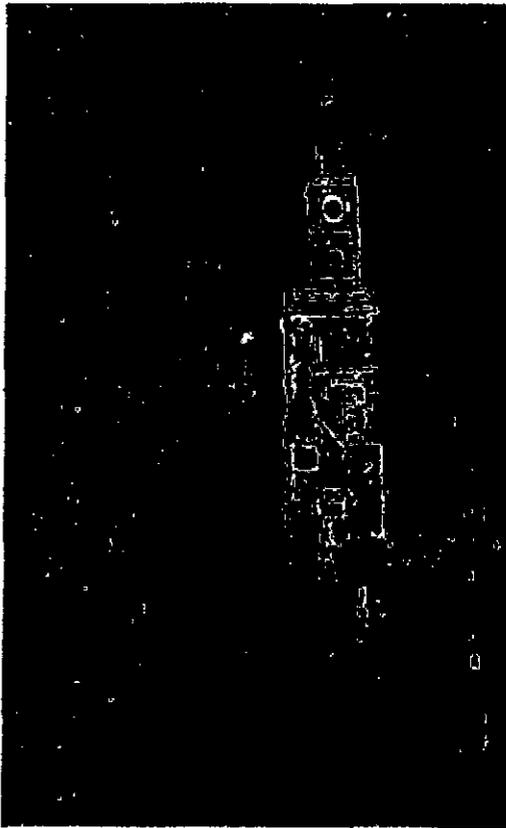
Metal pens were first mass-produced in the nineteenth century, making the quill almost obsolete. They are suitable for making sharp, clear lines, in jet black ink, strongly contrasting with the whiteness of the paper; the pens were often used by artists whose drawings were reproduced in magazines or as book illustrations.

Albrecht Durer [1471-1528] preferred pen and ink and worked in this medium throughout his life. The son of a goldsmith and himself perhaps the greatest engraver of all time, his early training in metal craft and his natural bent led to a precise linear rendering of his subjects. Many of his drawings were studies of animals and plants from nature, complete in themselves, but the most frequently used drawing as preparation for woodcuts, engravings, and paintings. As in his prints, it is both the depiction of his subject and the nature of the line itself that characterizes his drawings. He modeled the forms with great virtuosity with his quill pen, the flourishes of curled and hooked strokes following the contours both of supple limbs and of angular drapery, as can be seen in his drawing, *The Holy Trinity* ^ of 1515.



2.4 Chalk

In Italy, the art of drawing developed very quickly during the sixteenth century, when it became a favorite technique for studying and understanding the natural world. As a result, various graphic media became popular, including chalk. Mined from the earth in its natural state, chalk had three colors: red, black, and white. Since the sixteenth century, these as well as other colors have been made artificially; however, the additional colors are more accurately referred to as pastels. Chalk is a relatively soft, dry medium and can be rubbed to achieve shadows and subtle transitions. All three colors of chalk were used singly for preparatory studies. The three colors were often used in combination to create more fully detailed drawings with a wider range of values and colors. Antoine Watteau exploited this latter technique brilliantly, in drawings such as *Four Studies of a Woman*, whose beauty lies not only in the over-all image, but also in the individual strokes of chalk. Occasional intense accents are added by dampening the red chalk.



Check your Progress-1.

1. Make a sketch with chalk .

2.5 GRAPHITE

Graphite [or, popularly, pencil] has somewhat the same appearance as metal point and produces a similar line, but has a richer, more lustrous texture because of its softer substance which crumbles subtly with pressure. Graphite can be soft or hard, and can produce varying degrees of blackness and grayness.

Very soft graphite can be rubbed with a "stump" [usually a cylinder of rolled paper] for shading large areas; and hard graphite, sharpened to very fine point, can produce extremely precise lines.

Graphite was first widely adopted in the seventeenth century, by Dutch artists. It lent itself to different styles of drawing; Gainsborough, Ingres, Delacroix, Degas, van Gogh, and Matisse, among many others, exploited its qualities, and range. In Ingres's drawing *The Guillon-Lethière Family*, the clear, fine lines of graphite variously convey the textures of heavy cloth coat, smooth hair, loose curls, and soft flesh gently modeled from light to dark tones. At the same time, the viewer enjoys the play of line, and the control and precision in the handling of the pencil.

2.6 CRAYON

Crayon is a term that has been confused with chalk and other media. "Crayon" should be used only to refer to a stick composed of powdered pigments held together with a waxy or greasy binder. Such crayons became popular in the nineteenth century. Crayon's advantages are the richness of its intense black, its uniform quality, and the fact that it does not smudge. However, it does not lend itself to fine transitions or great subtleties of tone.



2.7 CHARCOAL

Charcoal is charred wood, usually willow. Depending on the wood, charcoal varies from hard to soft and may be smudged with the finger or stump to create areas of shading. It can be black or dull gray. It is a cheap, widely used and old medium; true charcoal drawings appear at the end of the fifteenth century, with the development of fixatives, which are solutions sprayed on the finished drawing to keep it from smudging. Charcoal lends itself to large-scale works because it is soft and easily manipulated and can be readily erased.



Check your progress 2.

1. Draw a charcoal study.

In the Renaissance it was used primarily for sketches; artists such as Michelangelo and Raphael made many studies in this medium. By the nineteenth century, artists used it for both sketches and finished drawings. Edgar Degas, for example, was a master at suggesting in bold charcoal strokes the energy of a gesture or the personality of a pose, as in *The Violinist*.

2.8 PASTEL

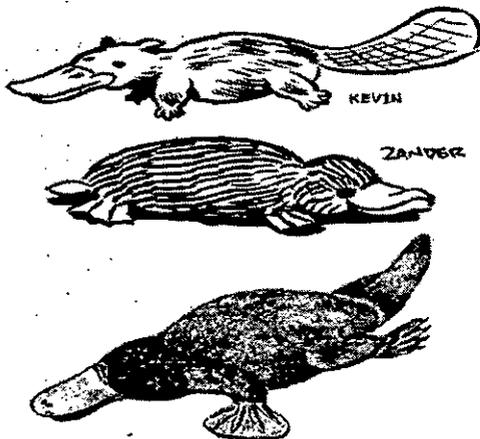
A drawing or painting material consisting of a stick of colour made from powdered pigments mixed with just enough gum or resin to bind them. Pastel differs from other methods of painting in that no medium or vehicle is used. In other methods the colour as applied is different from the colour when dry; in pastel this is not so, and the artist may know at once what effect his colour will give. The practical disadvantage of pastel is the difficulty of securing adhesion to the ground and its liability to be disturbed by the slightest touch or even by vibration. As with drawings in chalk or charcoal this may be counteracted by spraying with a fixative, but fixing is apt to impair the characteristic surface quality and reduce the brilliance of colour. Protection under glass and careful handling are perhaps the best safeguards.

2.9 LET US SOME UP

The sketch is a spontaneous and rough notation of a first idea, drawn from nature or from the imagination, usually executed with a few lines. It may broadly capture a pose or gesture, or suggest the proportions or arrangement of figures in a composition without including details. The study is usually a more thoroughly worked out drawing, executed for the purpose of analyzing drapery or the anatomy of plant, animal, or human forms. It is often made from a posed model and might be a portrait, a study of hands and feet, or a drapery passage, drawn to clarify structure and the shape of forms in light and shadow. Drawings may be divided into those considered complete and sufficient in themselves and those that are preparatory steps in the creation of a work in another medium, such as fresco, tapestry, painting, prints, sculpture, and architecture.

2.10 AIDS TO ANSWERS

Check your progress 2.



UNIT- 3 LET'S SKETCH

Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Pencil drawings step wise
- 3.3 Oil Pastel study
- 3.4 Chalk
- 3.5 Charcoal Drawings
- 3.6 Pen study
- 3.7 Crayon study
- 3.8 Let us sum up
- 3.9 Aids to answers

3.0 OBJECTIVES

After reading this unit, you will be able to:

Create your own Drawings.

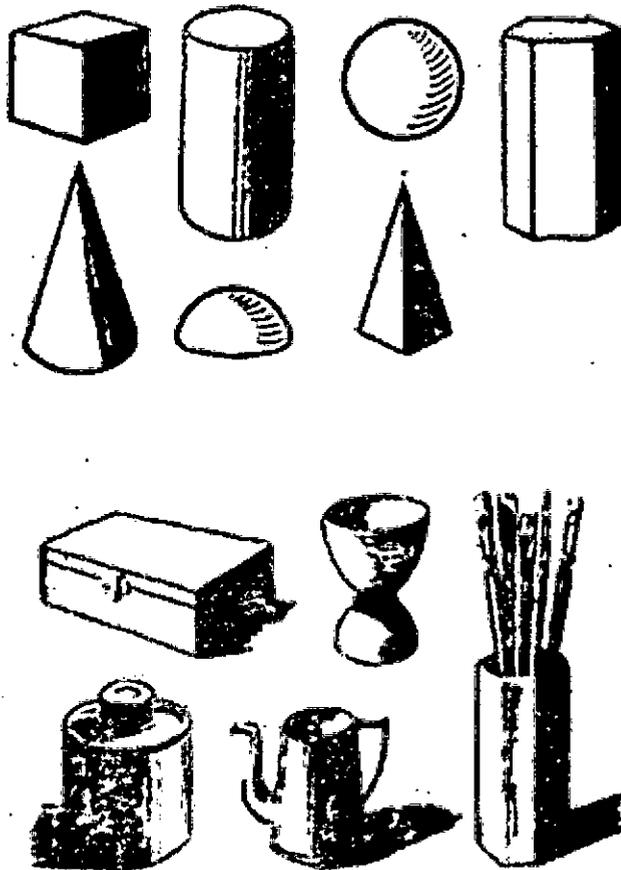
Get the full knowledge of applying material of all mediums.

3.1 INTRODUCTION

According to your history man is always be slave of art means dependable on art. Curiosity and invention able nature of man made him to choose an artist, scientist, Engineer, Doctor, Poet and philosopher etc. as own creative field. Man is very clever. Creature is the picture of god and he uses his brain cleverly. A creation is the picture of feelings in which feelings and imagination can be expressed. Then why all man is not or can not be artist? Because an artist has the gist of god in the form at vision power. Artist can seen through is eyes vision and experience but an ordinary man uses his eyes only. That's why their is a huge gape or difference between ordinary man and in Artist.

And for an Artist it is necessary to get the knowledge about his field. Just like a poet have the knowledge of words power, vocabulary and deepness of words. Same in art artist has the vision or imagination but he has to knowledge about the proper material and its uses until his view becomes unexpressed. So for Art work we have to know about all the material and its uses.

3.2 Pencil Drawings Step wise

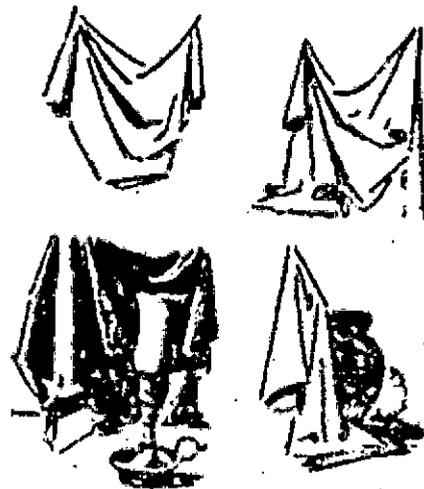


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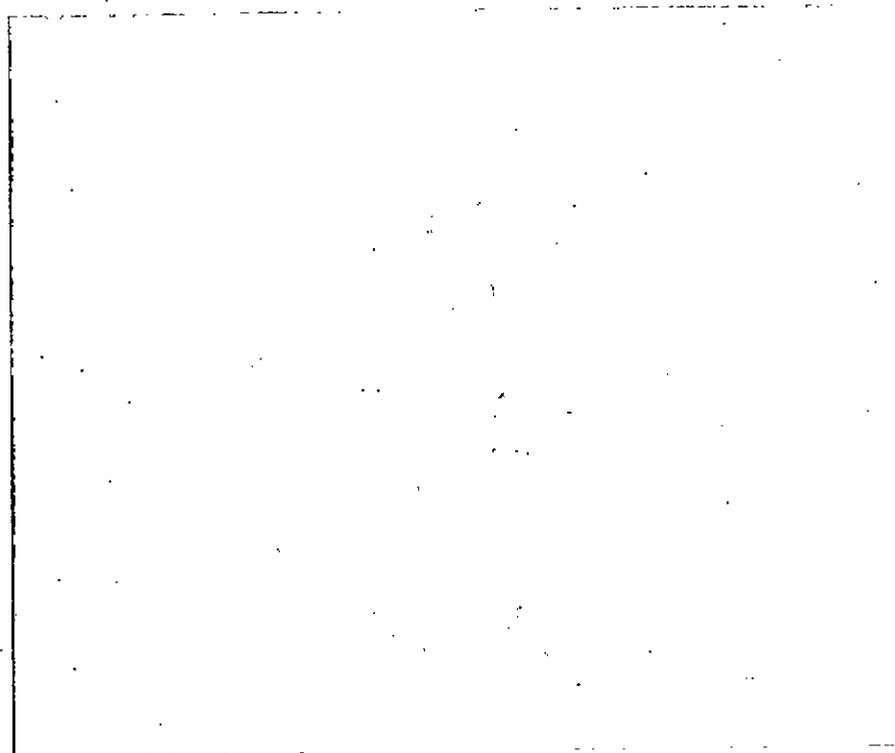
Basic drawings of objects..

DRAPERY

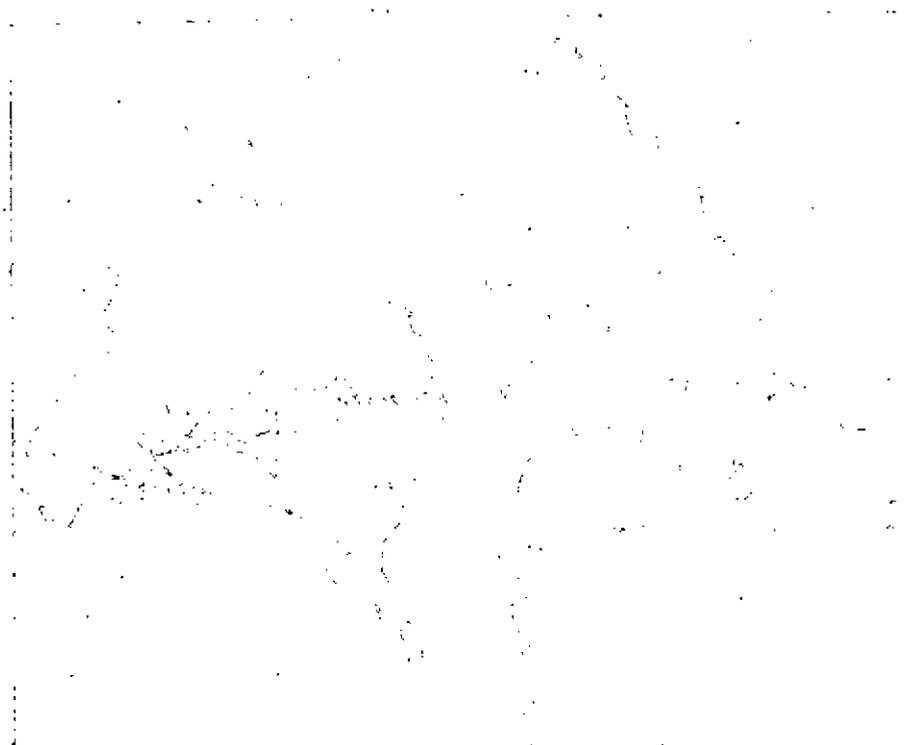
Drapery affords the most variety and its arrangement as well as its color can be controlled by the painter, some time should be spent in studying it as background material. Place a few tacks in the upper edge of a piece of material and let it hang freely, assuming its own folds. Notice where the folds are straight and others are V-shaped. Experiment with various types of material, learning how soft heavy cloth hangs in contrast to stiff, shiny material. Try various arrangements of light objects against dark drapery and reverse combinations.



Tree Study- step 1



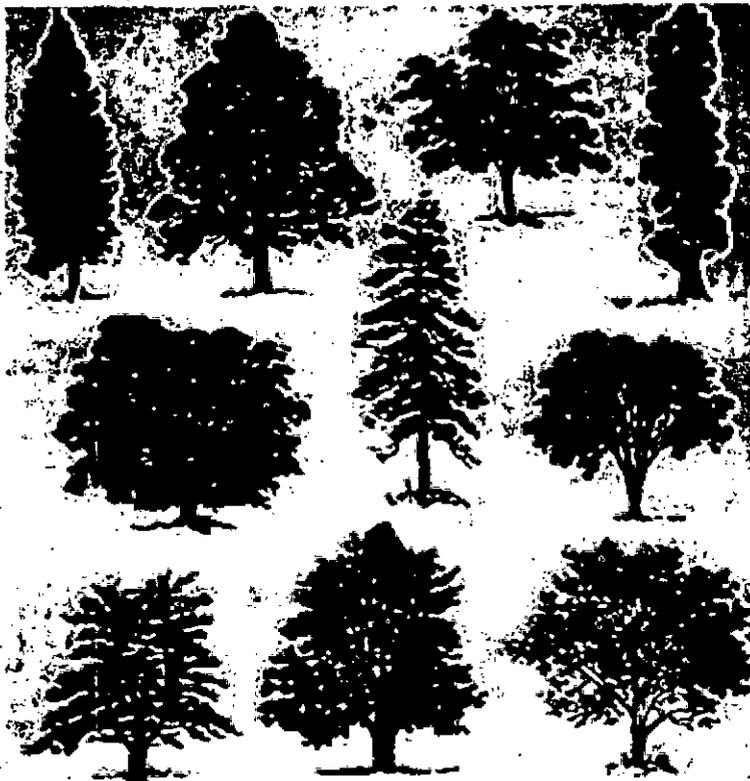
Step-2



Step-3



Different Types of Trees—



3.3 OIL PASTEL STUDY

Step wise model study

Step-1



Step-2



Step-3



3.4 Chalk

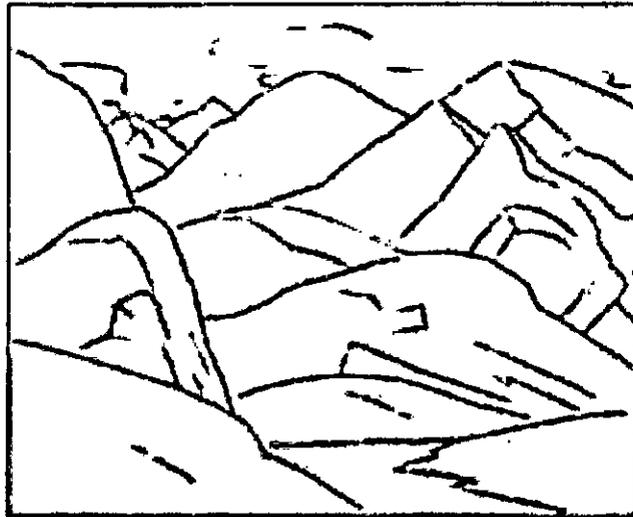
Step-1



Step-2



Step-1



Step-2



3.5 CHARCOAL DRAWINGS

Step 1

Create a field of gray - Vine Charcoal:

Break off a small section and use the broad side to cover your entire page. Blend with a paper towel or soft cloth. Repeat until you've achieved the desired gray (I like to get my paper to a medium gray, but you can go all the way to black if you prefer).

Step 2

Sketch out your still life - Vine Charcoal:

Erase mistakes easily by blending them back to gray using a paper towel.

Step 3



Draw Shadows - Vine and Compressed Charcoal:

At the beginning stages stick to the vine and the hard (lighter) compressed charcoal. Introduce the softer (darker) compressed charcoal in the final stages of your drawing to represent the darkest parts of your still life.

Step 4

Blend Values - paper towel, fingertips or blending stump:

Create gradual gradations and soften values. If you don't want to get your hands dirty use a paper towel, soft cloth or blending stump instead of your fingertips - or wear powder free surgical gloves.



Step 5

Draw Lights - Eraser:

Reveal some of the white paper using this soft, pliable gray eraser to to represent the lighter areas of your still life.

Step 6

Draw Highlights - Gum & White Erasers:

Use the harder erasers to find the lightest lights & highlights.



Step 7

Draw Details:

Once you have your basic values blended you can draw the details right on top.

Step 8

Spray fixative on your drawing (Optional):

This keeps your drawing from smudging once it's completed. Buy spray fixative at any art store. If you want to store your drawing so that you can work on it over time use a "workable" spray fixative.

IMPORTANT! You must take your drawing **OUTSIDE** for this step. Avoid breathing the hazardous spray. Read the warning label and follow directions.





Charcoal Study



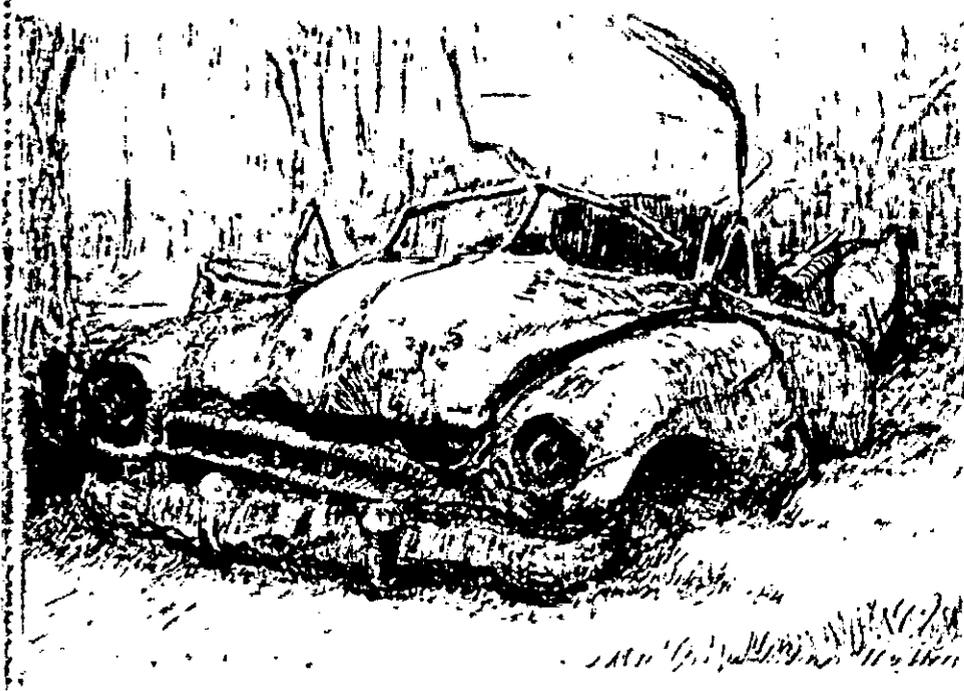
3.6 PEN STUDY

Black Gel pen study-



Ball point Tip -Pen Work





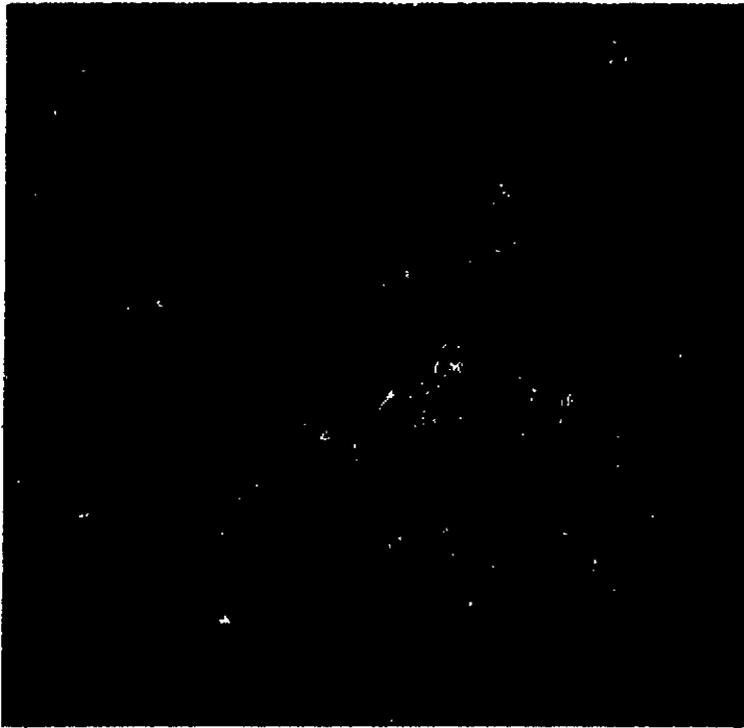
Gel Pen study—



Check your progress-1
1. Draw a Picture with pen.

3.7 CRAYON COLOR STUDY

Crayon color study on card sheet



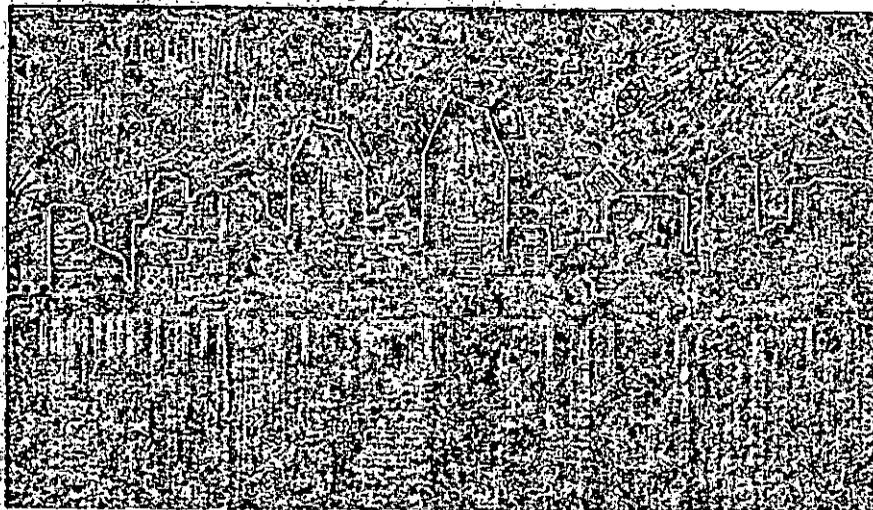
Check your progress-2
1. Do a Crayon Study?

3.8 LET US SUM UP

Before both century artists were used these colors and techniques in their subjects matter. At that time subject was important then the technique. But now in modern trends artist first priority is technique and their own techniques make their style different. They create their painting by flowing material, using different impacts of rough and smoothness of mixing colors in their palate. They can not wait for a creation for long time. There imagination and mood becomes change by the time so they applying material through hands or quick impacts. Now medium and techniques are the main demand of very artist. So that they can create something new in the art world.

3.9 AID TO ANSWERS

Check your progress 1.



Check your progress 2.

