

WHEN DRAWING TONALLY
BE EXPERIMENTIVE

TRY SOLID SHADING FIRST

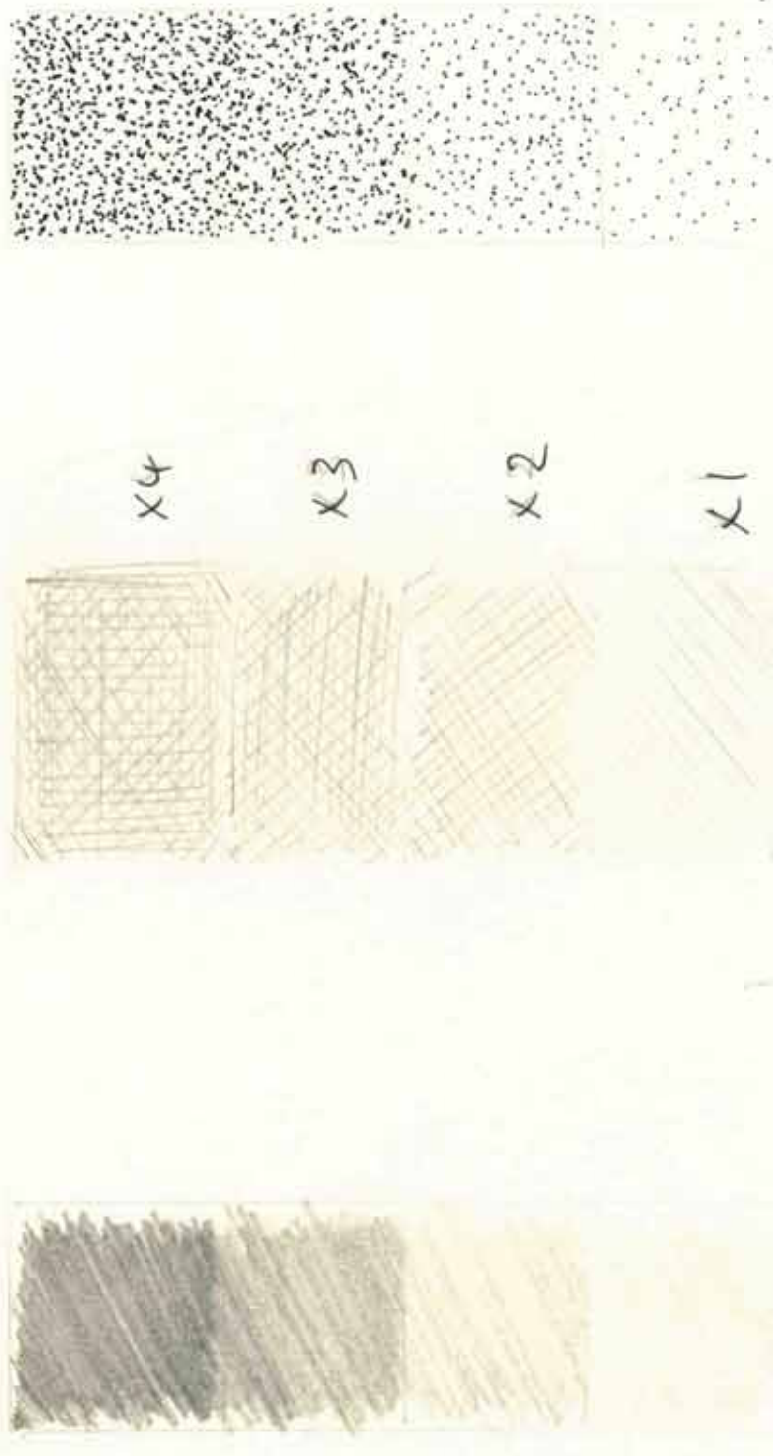
THIS WILL ALWAYS BE
EFFECTIVE

ALWAYS USE SOFT 'B'




PENCILS RANGING FROM
2B - 8B. YOU CAN BUILD
UP IN TONE BY CHANGING
EACH PENCIL ACCORDINGLY

OR IF YOU ONLY HAVE
ONE OF THOSE PENCILS
YOU CAN BUILD UP TONALLY
BY APPLYING MORE PRESSURE

POINTILISM CONSISTS
OF SHADING WITH
DOTS. THE BEST
TOOL TO USE FOR
THIS METHOD IS A
FINE TIP PEN. IT
IS SIMILAR IN CONCEPT
TO CROSS HATCHING.
FOR LIGHT AREAS YOU
HAVE VERY FEW OR
SPORADIC DOTS. THE
MORE DOTS/CLOSER
TOGETHER YOU CREATE,
THE DARKER DEPTH OF
TONE YOU WILL CREATE.



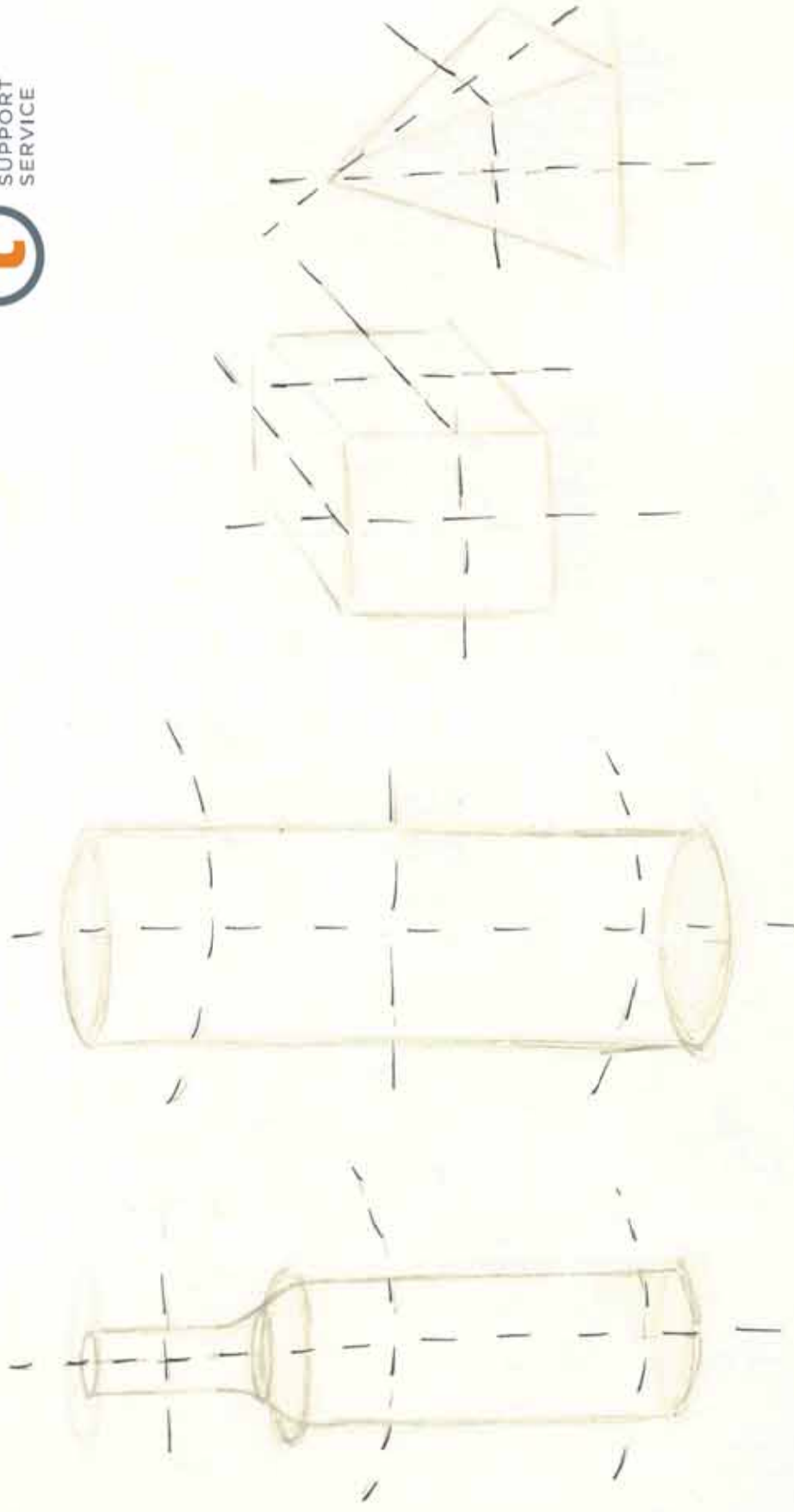
CROSS HATCHING IS A METHOD WHEREBY YOU ARE BUILDING

UP TONALLY BY OVERLAYING LINES. BEGIN WITH ONE LAYER
THEN KEEP OVERLAYING IN THE OPPOSITE DIRECTION UNTIL
DESIRED DEPTH OF TONE IS AQUIRED.   etc. 

ALWAYS FIND THE CENTRE POINTS OF THE OBJECT BOTH HORIZONTALLY AND VERTICALLY

FAINTLY PLOT THE POINTS IN PENCIL (THEY CAN ALWAYS BE RUBBED OUT)

PLOT OR INDICATE ANY NATURAL CURVES WITHIN THE OBJECT.



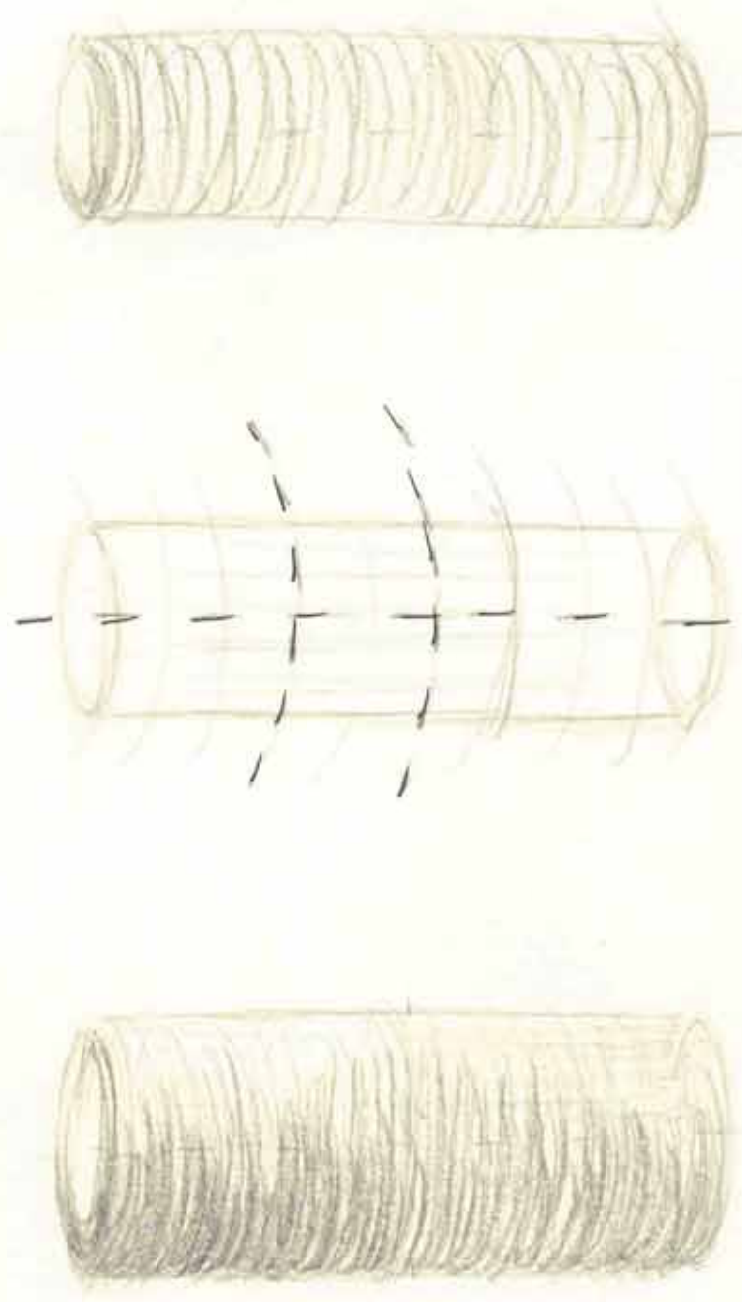
TOP TIP!

- USE THE HORIZONTAL SIDE OF YOUR PAPER TO GUIDE YOU WITH ANY HORIZONTAL LINES - AND THE VERTICAL SIDES FOR ALL VERTICAL LINES WITHIN THE OBJECT. THESE LINES WILL 'ALWAYS' BE PARALLEL!

FIND TOOLS TO MEASURE WITH OTHER THAN A RULER - I.E. SIDES OF THE PAPER YOU ARE WORKING ON / OR A PENCIL

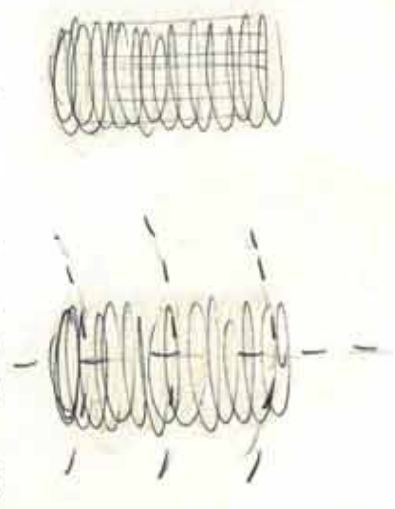
WHEN SHADING A CURVED SECTION OF AN OBJECT YOU NEED THE TONE TO SHOW THE 3 DIMENSION.

SO YOUR SHADING NEEDS TO BE PUSHED AROUND CORNERS WITH A SOFT EFFECT - GIVING THE ILLUSION OF SOMETHING ON THE OTHER SIDE.



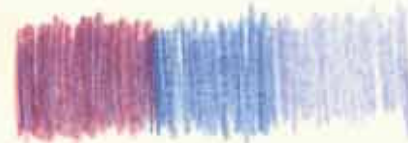
TIP

IMAGINE YOU ARE WRAPPING THE OBJECT WITH WIRE OR BANDAGE BY TRYING TO SHADE AROUND THE WHOLE CIRCUMFERENCE OF THE OBJECT YOU WILL ACHIEVE A GOOD DEGREE OF CURVED SHADING



AS USUAL - ALWAYS FIND YOUR CENTRE POINTS OF THE OBJECT BOTH HORIZONTALLY AND VERTICALLY - ALSO ANY CURVES.

BASIC COLOURING PENCILS

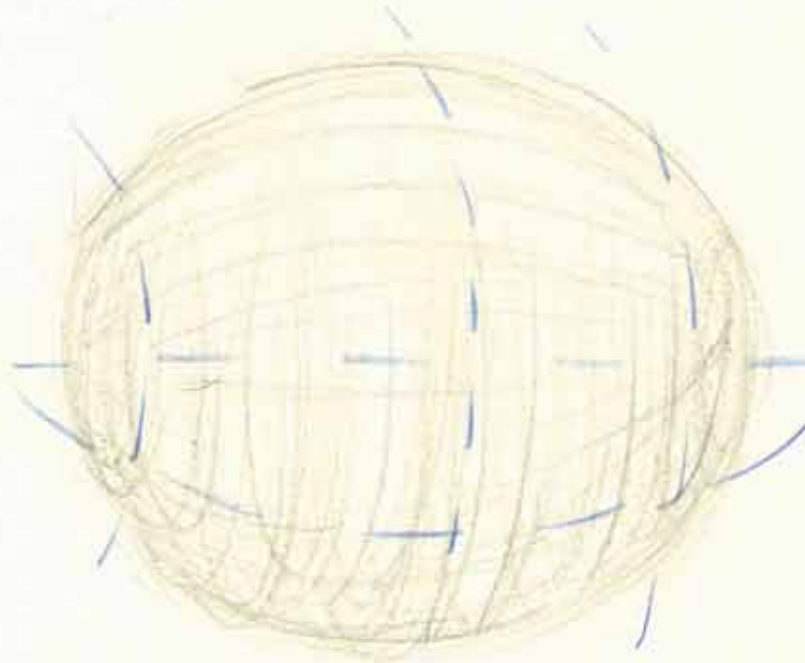


EXPERIMENT WITH COLOUR SCHEMES - SHADES AND TONES OF ONE

COLOR WILL ALWAYS BE VERY EFFECTIVE WITHIN AN OBJECT DRAWING



TECHNOLOGY SUBJECTS SUPPORT SERVICE



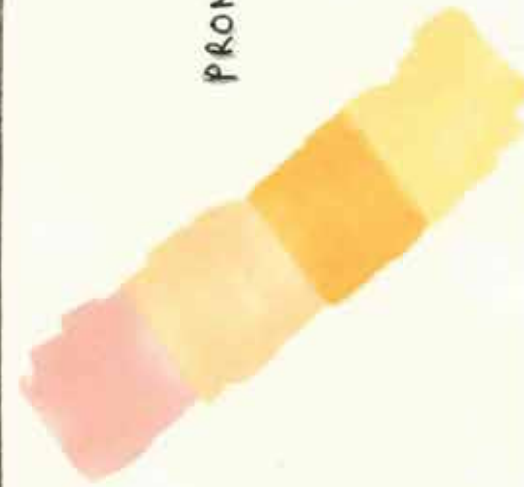
WAX CRAYON AND WATER-COLOR PENCIL



WATER-COLOR PENCIL AND BLACK FIBRE TIP PEN



WATER-COLOR PENCILS

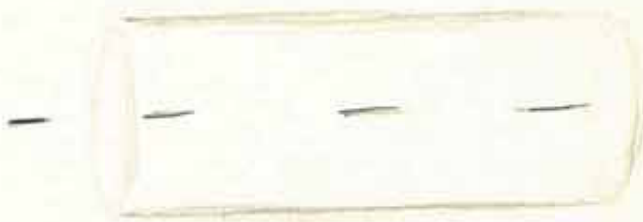


PROMARKERS

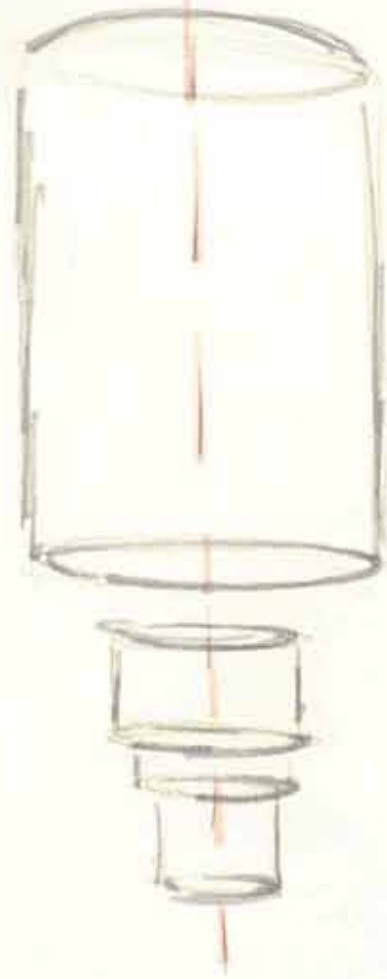
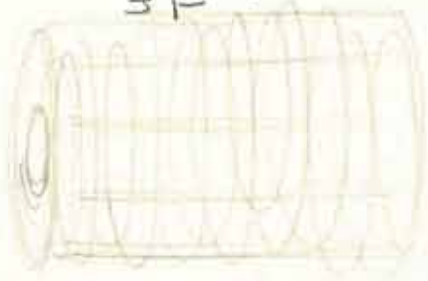


PAINT

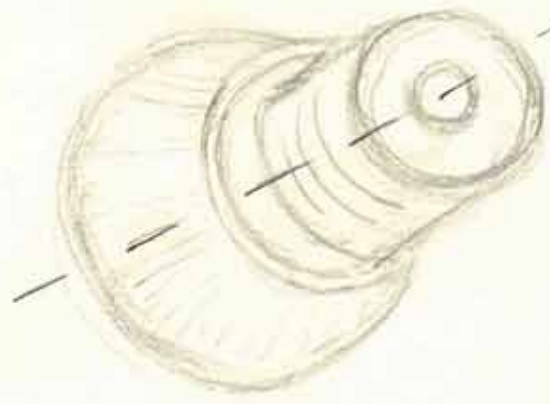
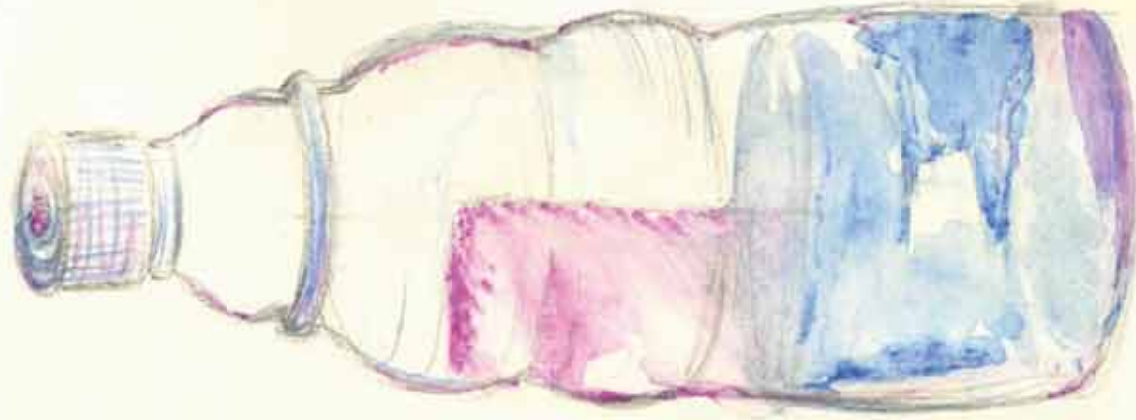
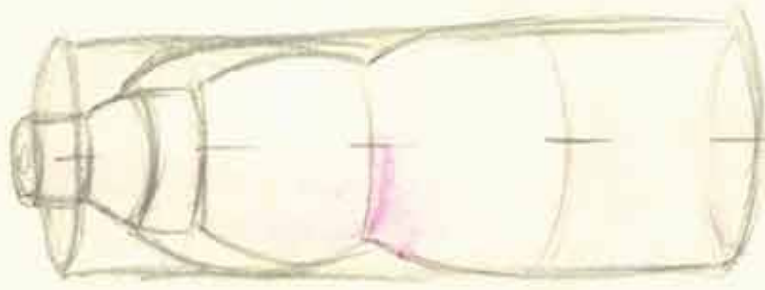
MOST BOTTLES ARE MADE UP OF ONE OR MORE CYLINDER SHAPES.



USE CURVED SHADING TO HELP SHOW THE 3D DIMENSION

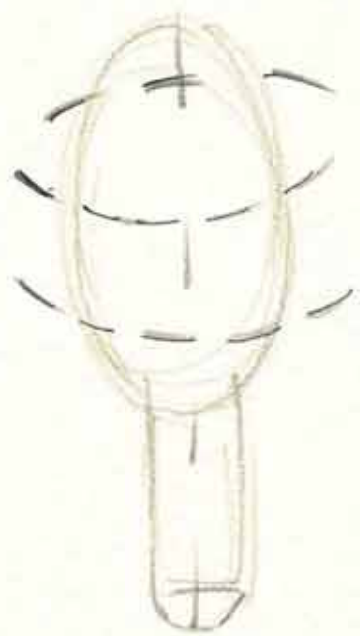


USE IT AS A FRAME - FIND OTHER CYLINDER SHAPES WITHIN IT.

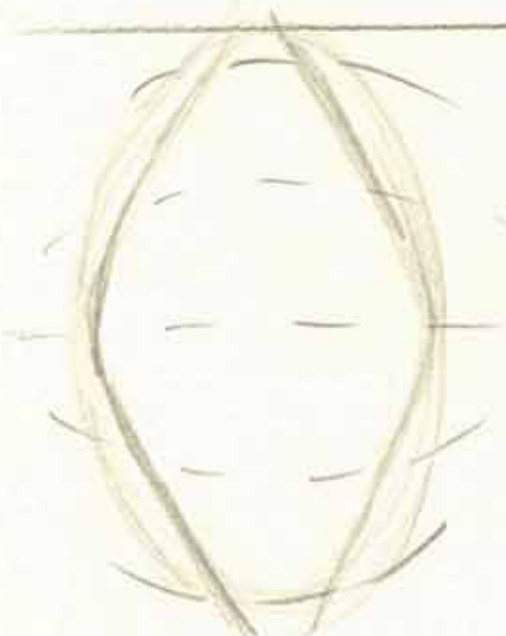


USE INK OR WATER COLOUR PENCILS TO CREATE WATER/LIQUID





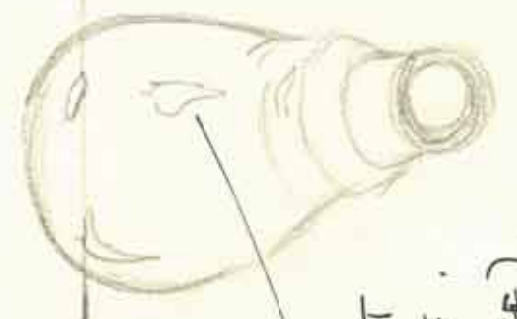
LOOK AT THE OBJECT
IN ITS SIMPLEST FORM.
- FIND ITS CENTRE POINTS
AND CURVES.



CHECK YOUR SYMMETRY



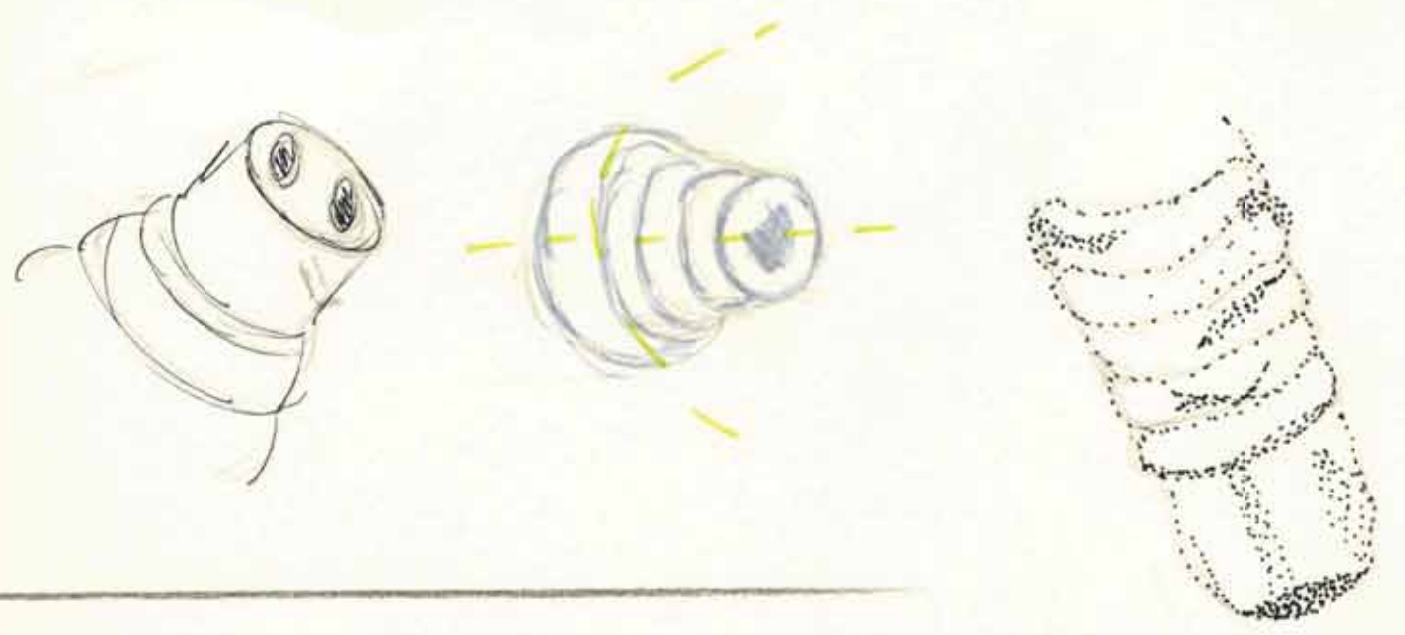
PRO MARKERS.



LOOK FOR
AREAS WHERE LIGHT
HITS THE SURFACE.
(SECTION THEM OFF).



WHITE
COLOURING
PENCIL



POINTILISM



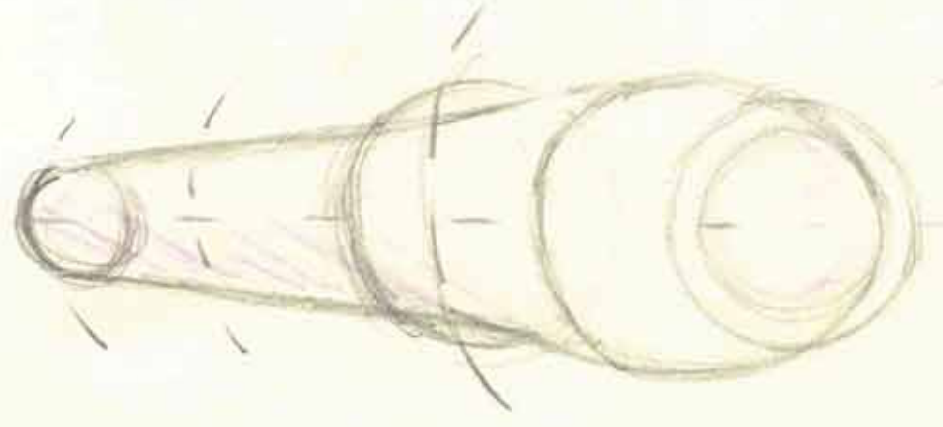
WATERCOLOUR
PENCIL
AND BLACK FIBRE TIP



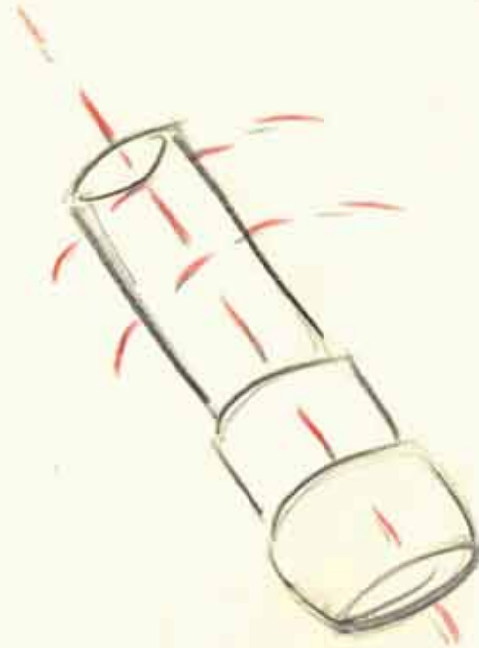
TECHNOLOGY
SUBJECTS
SUPPORT
SERVICE



MAKE A FEATURE OUT
OF SOFT MATERIALS/STRINGS
ETC - TO CONTRAST WITH
THE HARD PLASTICS OR
METALS.



THE OBJECT IS A BASIC
CYLINDER SHAPE.
FIND ITS CENTRE POINTS
AND DIRECTION OF CURVES

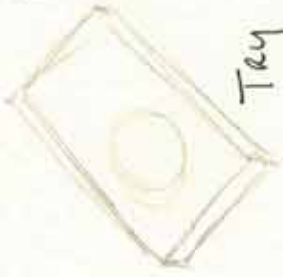
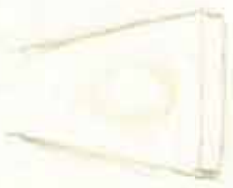


BREAK THE CYLINDERS
DOWN SECTION BY SECTION

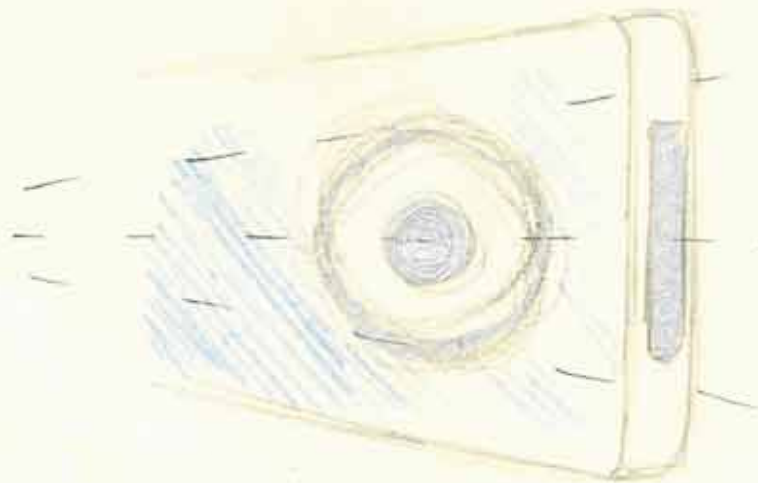
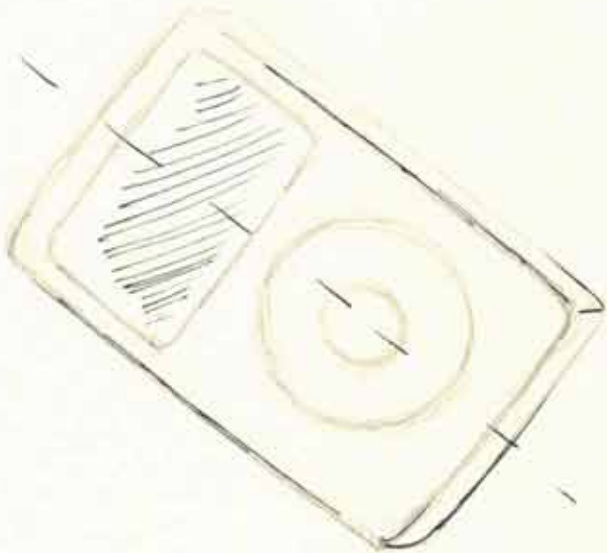
IDENTIFY ANY
STRONG PATTERNS/DETAIL
WITHIN OBJECT.



WITH A FLAT OBJECT - YOU WILL NEED TO CLEARLY SHOW THE 3 DIMENSION.



TRY WORKING WITH ALTERNATIVE VIEW POINTS UNTIL YOU ARE COMFORTABLE



BECAUSE IT IS SUCH A PLAIN OBJECT YOU MAY NEED TO MAKE IT MORE INTERESTING. CONTRAST THE FLAT EDGES WITH THE SOFT FLOWING WIRES.

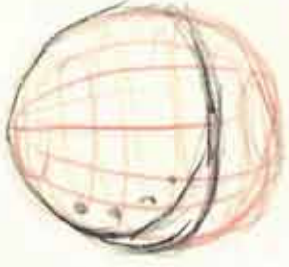


SPHERE

BREAK THE EAR PIECE DOWN - SIMPLIFY IT.



CYLINDER



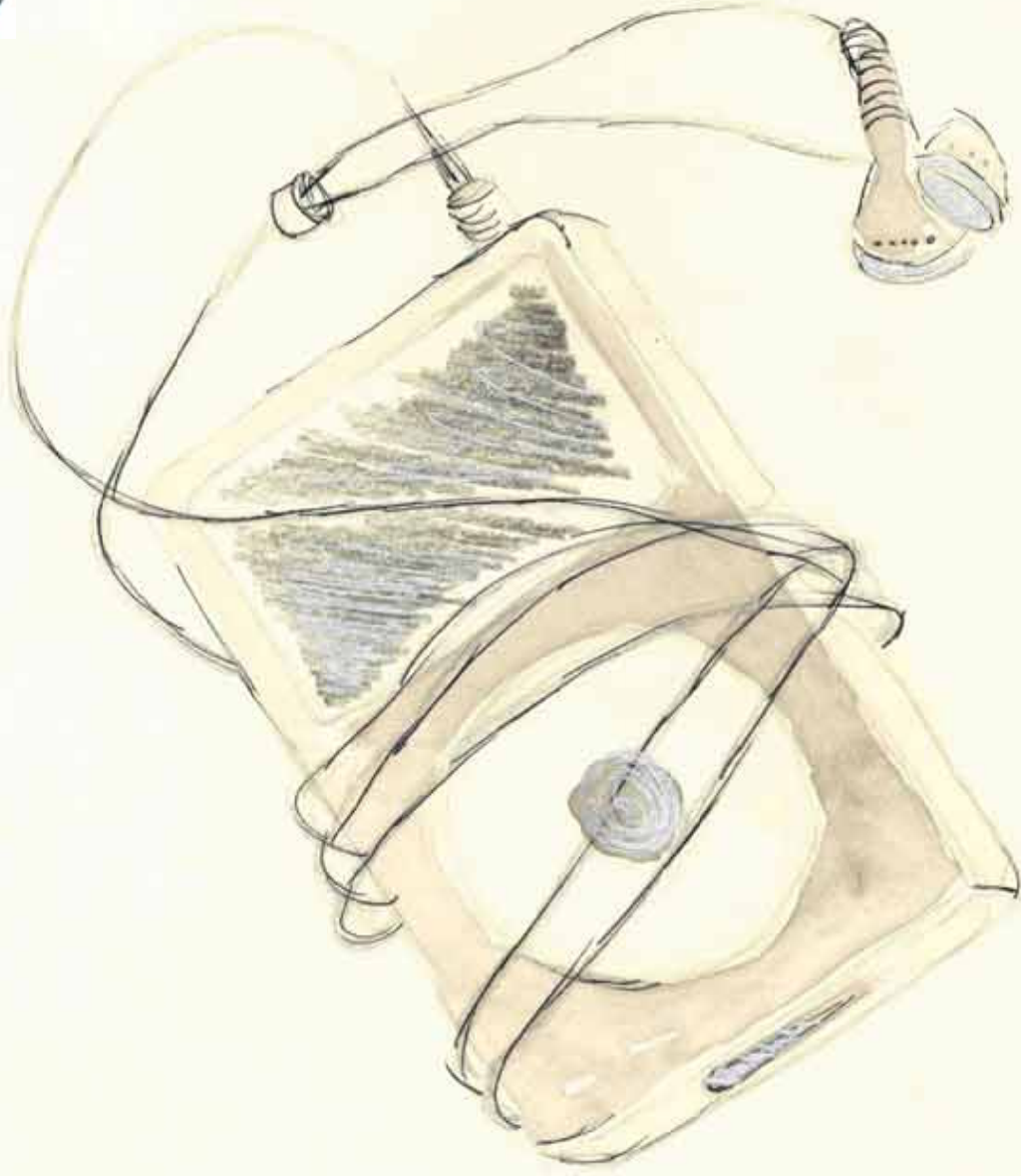
SILVER GEL PENS CAN BE EFFECTIVE WHEN DRAWING METALLIC OBJECTS



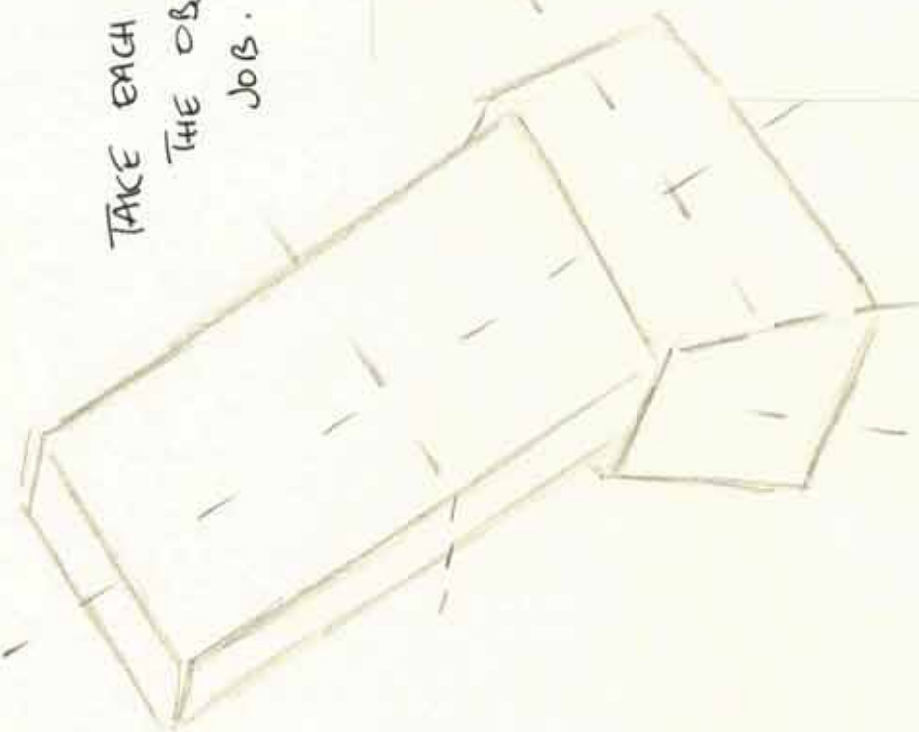
SILVER GEL PEN ON INK



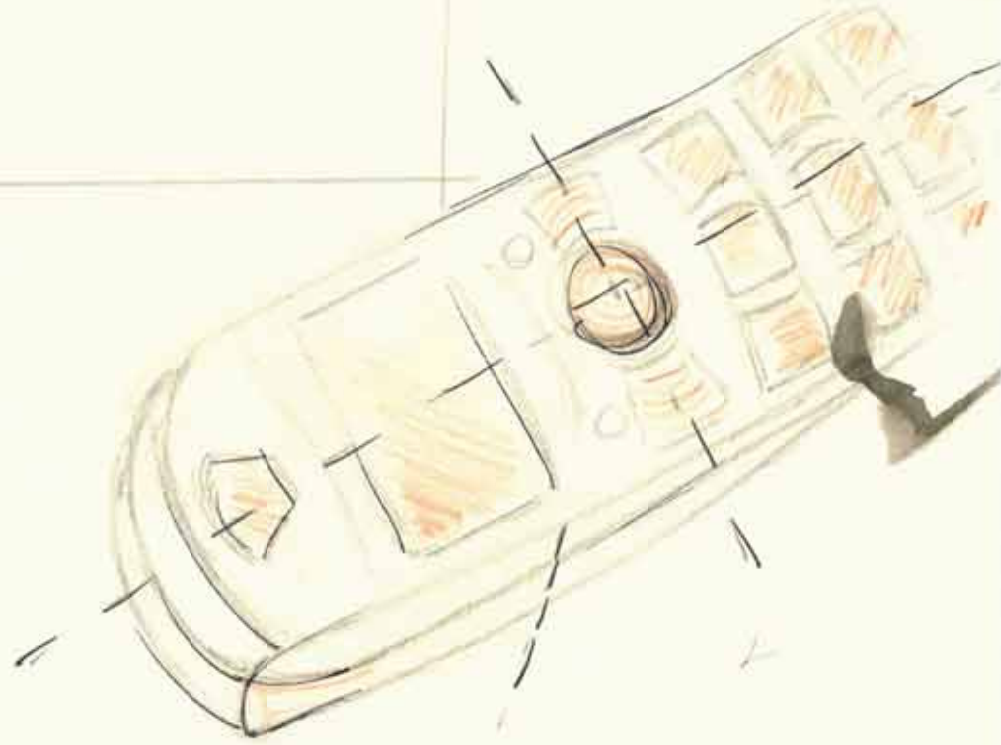
TECHNOLOGY SUBJECTS SUPPORT SERVICE



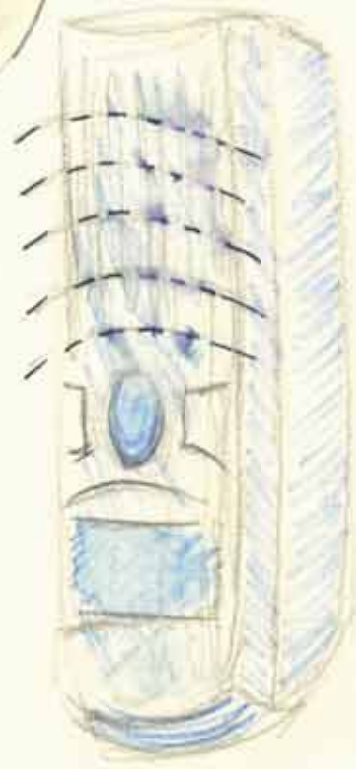
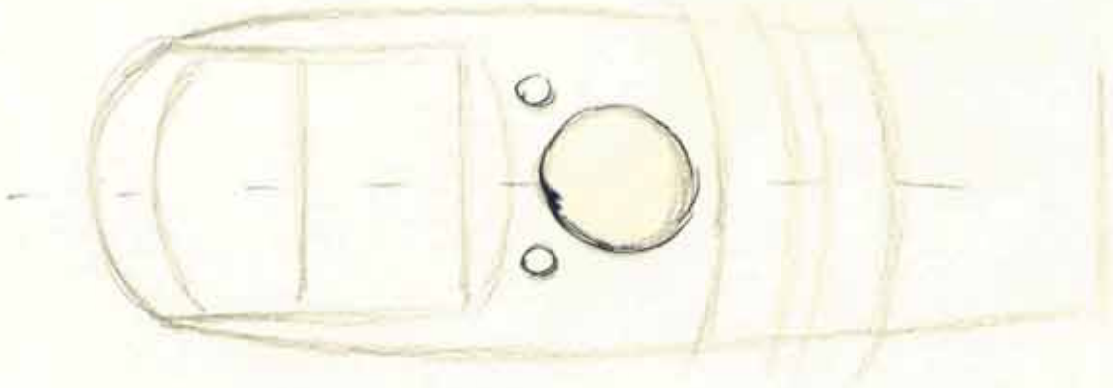
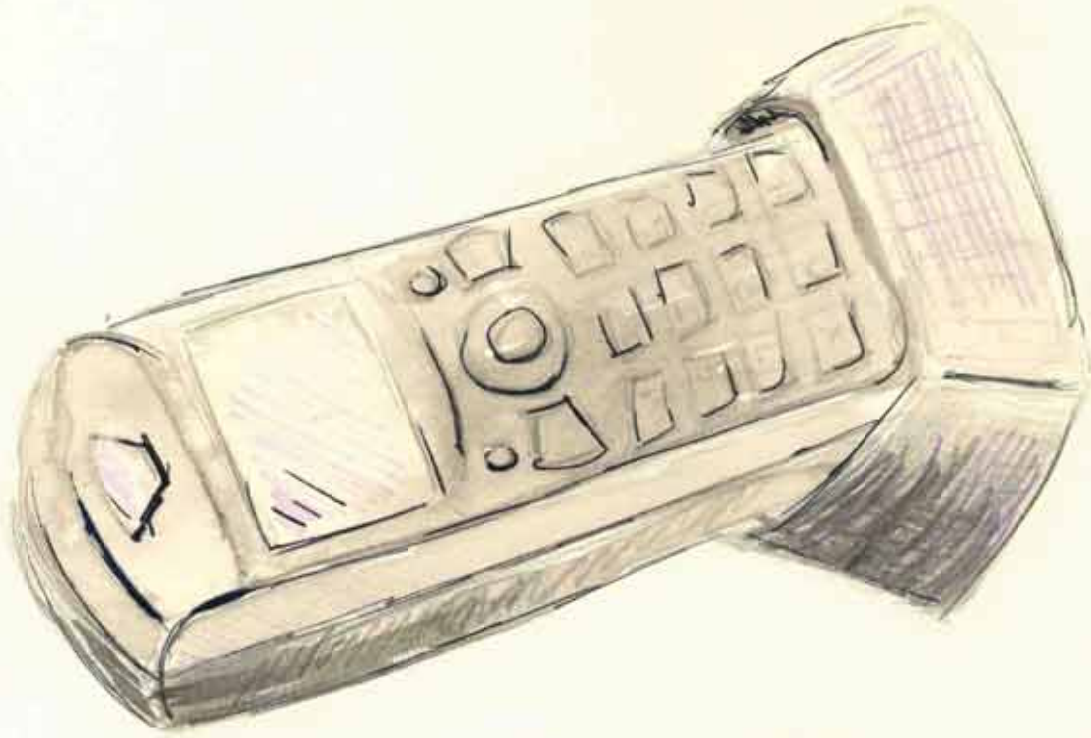
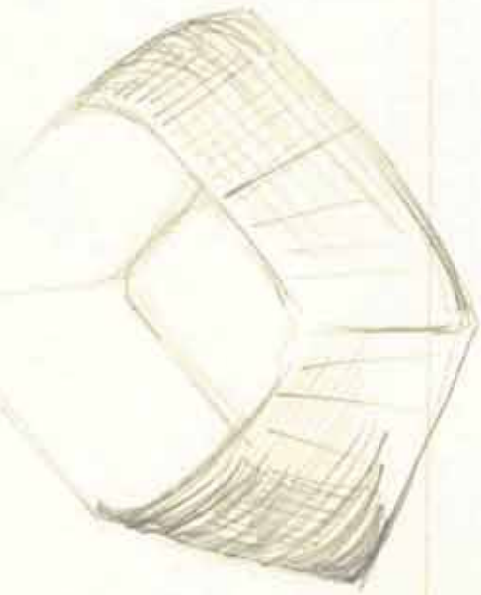
TAKE EACH SECTION OF
THE OBJECT AS A SEPERATE
JOB. LOOK AT THEM INDIVIDUALLY.



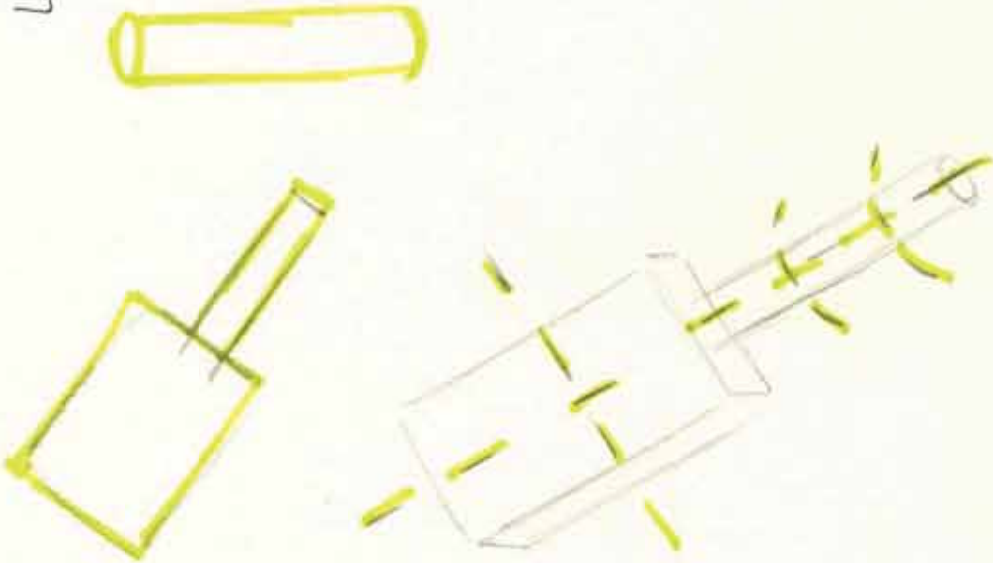
— THEN WORK OUT HOW
YOU CAN CONNECT
THEM.



1 2 3 4 5
6 7 8 9



LOOK AT THE BASIC SHAPES WHICH MAKE UP THE OBJECT.



INDIAN INK



WHEN WATER TOUCHES MOST FIBRE TIP PENS IT MAKES THEM BLOT. THIS ONE HAS CREATED AN INTERESTING BLEND.



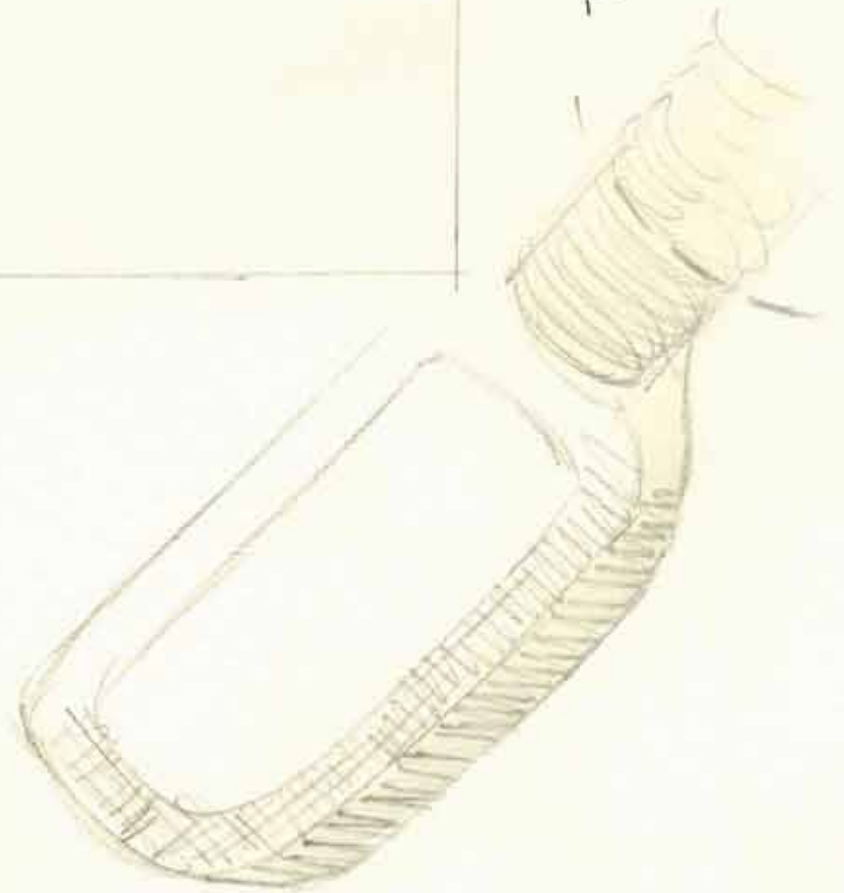
TECHNOLOGY SUBJECTS SUPPORT SERVICE



THE BRISTLES CAN BE DONE IN A SIMILAR WAY TO THE POINTILISM METHOD. THE MORE OR CLOSER TOGETHER THEY ARE - THE DARKER THAT SECTION WILL APPEAR.



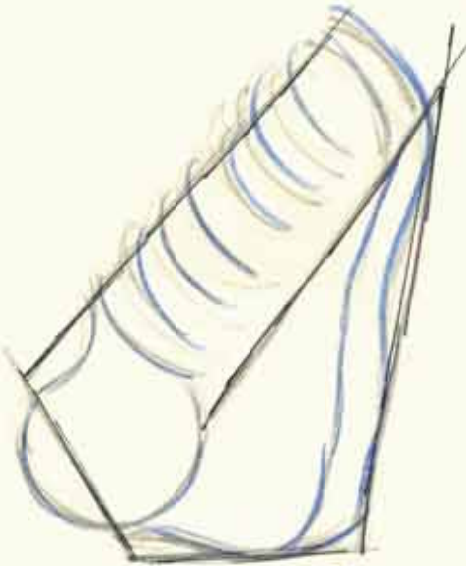
TAKE AWAY/ELIMINATE THE TRICKY AREAS (BRISTLES) - OR ANYTHING THAT IS CONFUSING YOU. IT WILL HELP YOU UNDERSTAND WHAT YOU NEED TO DRAW.



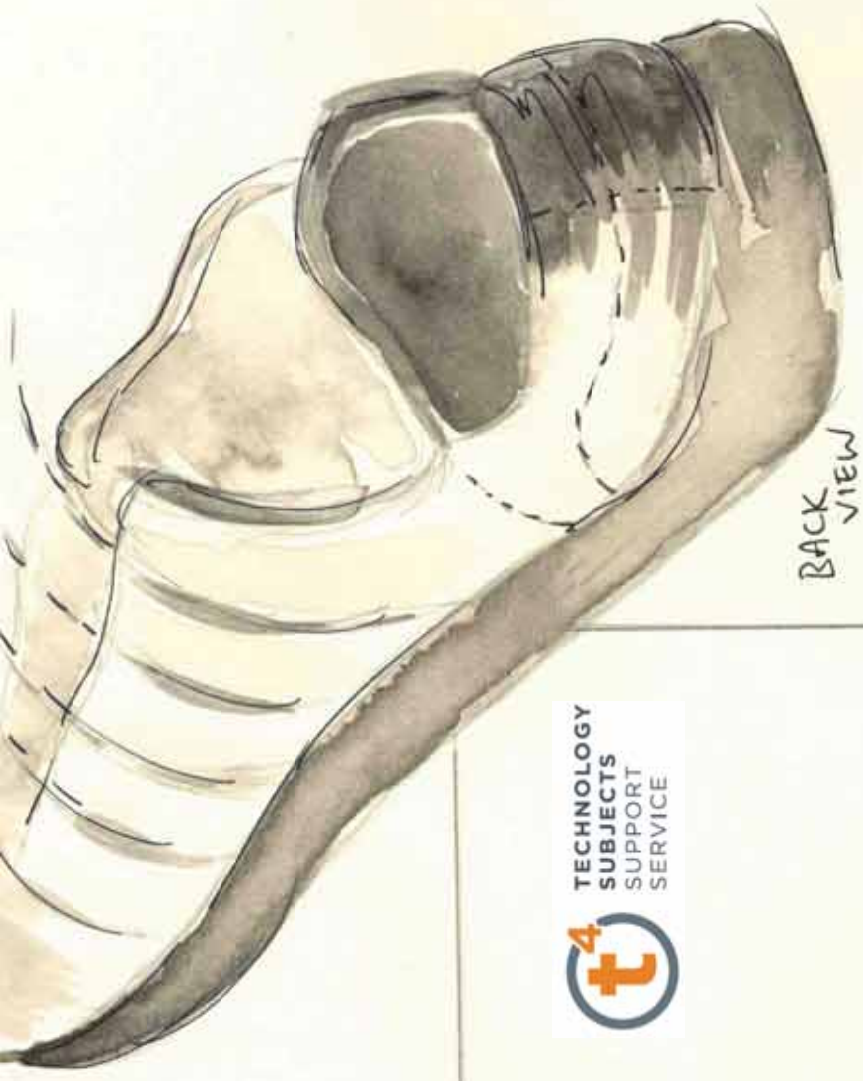
THINK OF THE TRAINER
AS A HARD ANGULAR
SHAPE FIRST.



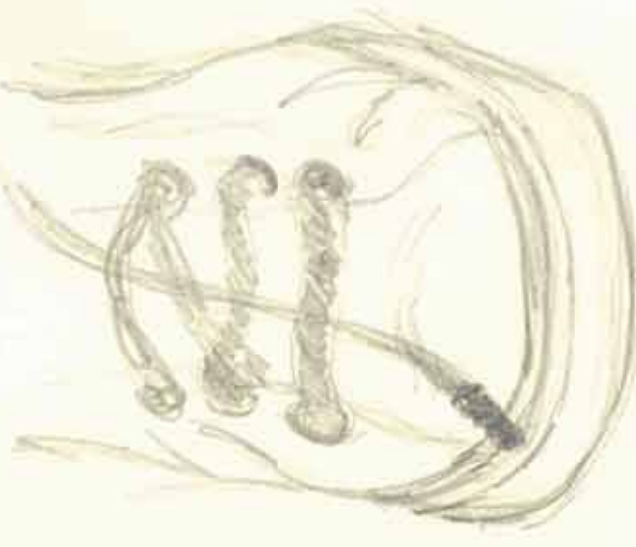
THEN SOFTEN ITS
EDGES AND CURVES



COLOURING
PENCILS



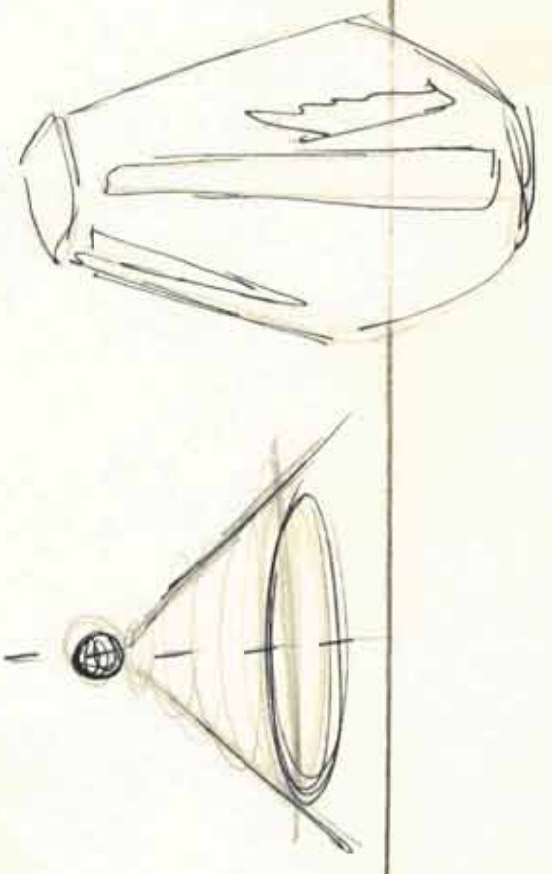
BACK
VIEW



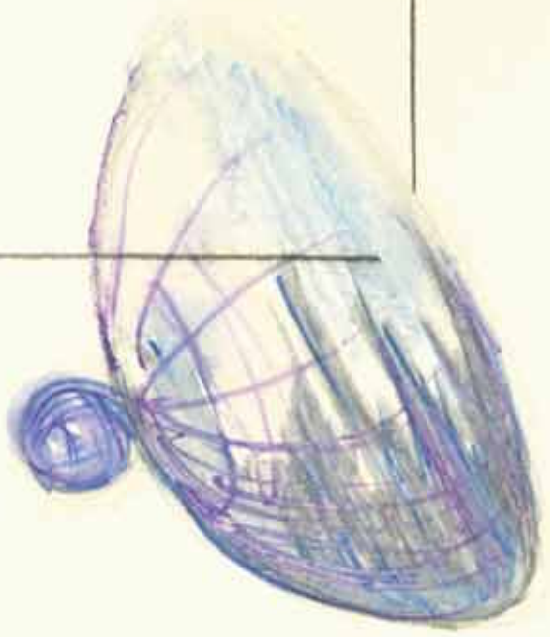
FRONT VIEW
PENCIL



BREAK DOWN THE OBJECT INTO ITS SIMPLEST SHAPES.



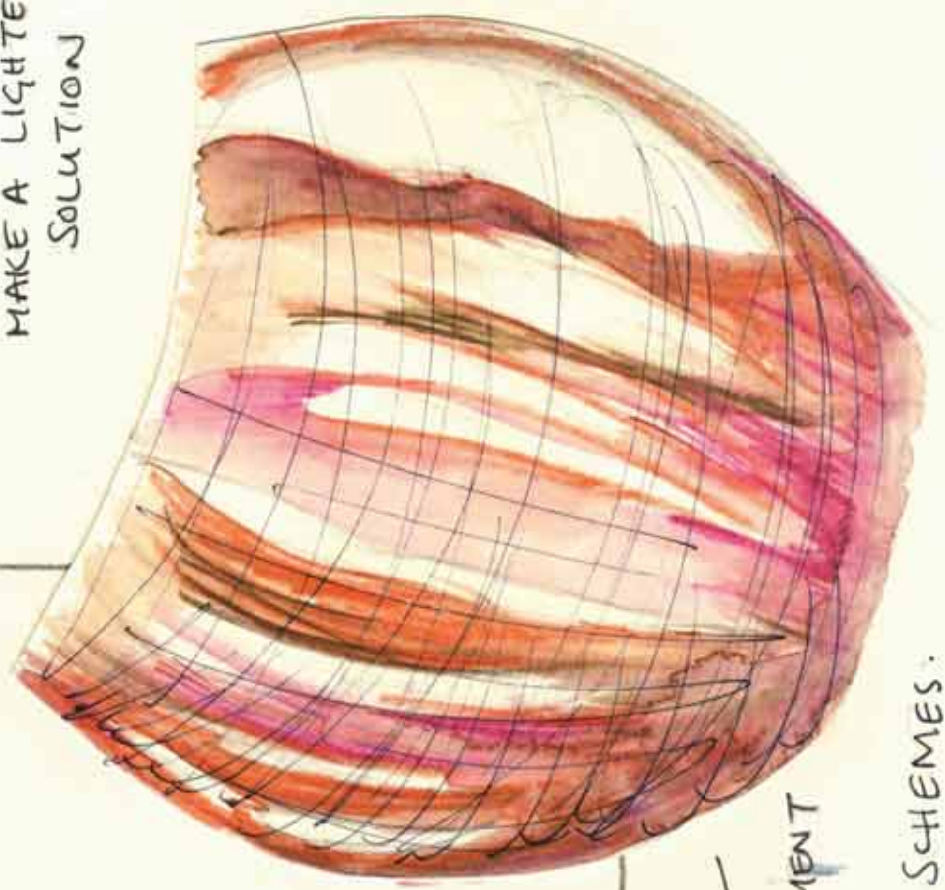
WATER COLOUR PENCILS



DONT BE AFRAID TO EXPERIMENT WITH NON REALISTIC COLOUR SCHEMES.



INDIAN INK
 - USE NEAT FOR MORE DEPTH OF COLOUR.
 - ADD WATER TO MAKE A LIGHTER SOLUTION



Watercolor pencils.



PLAY AROUND WITH NON REALISTIC COLOR SCHEMES.

8B PENCIL



TECHNOLOGY SUBJECTS SUPPORT SERVICE

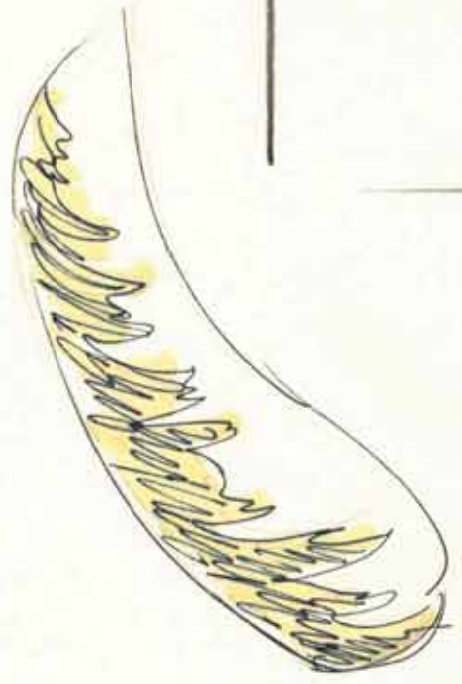
FORGET ABOUT ANY CURVES INITIALLY - LOOK AT IT IN IS STRAIGHTEST FORM



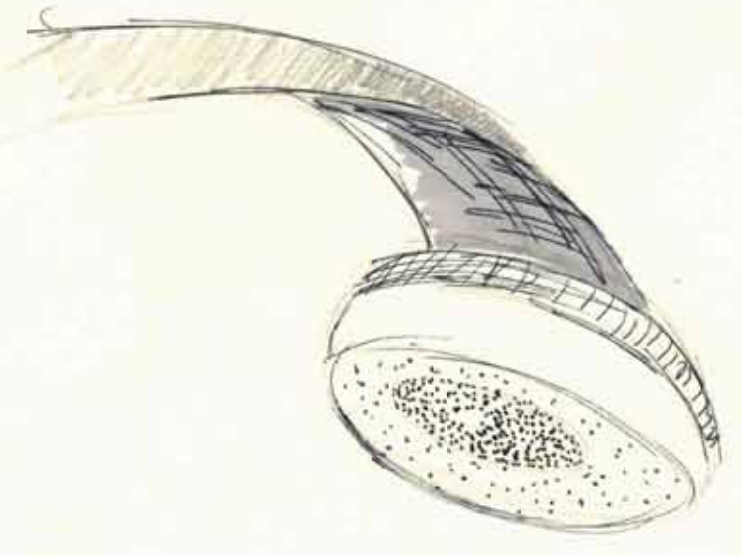
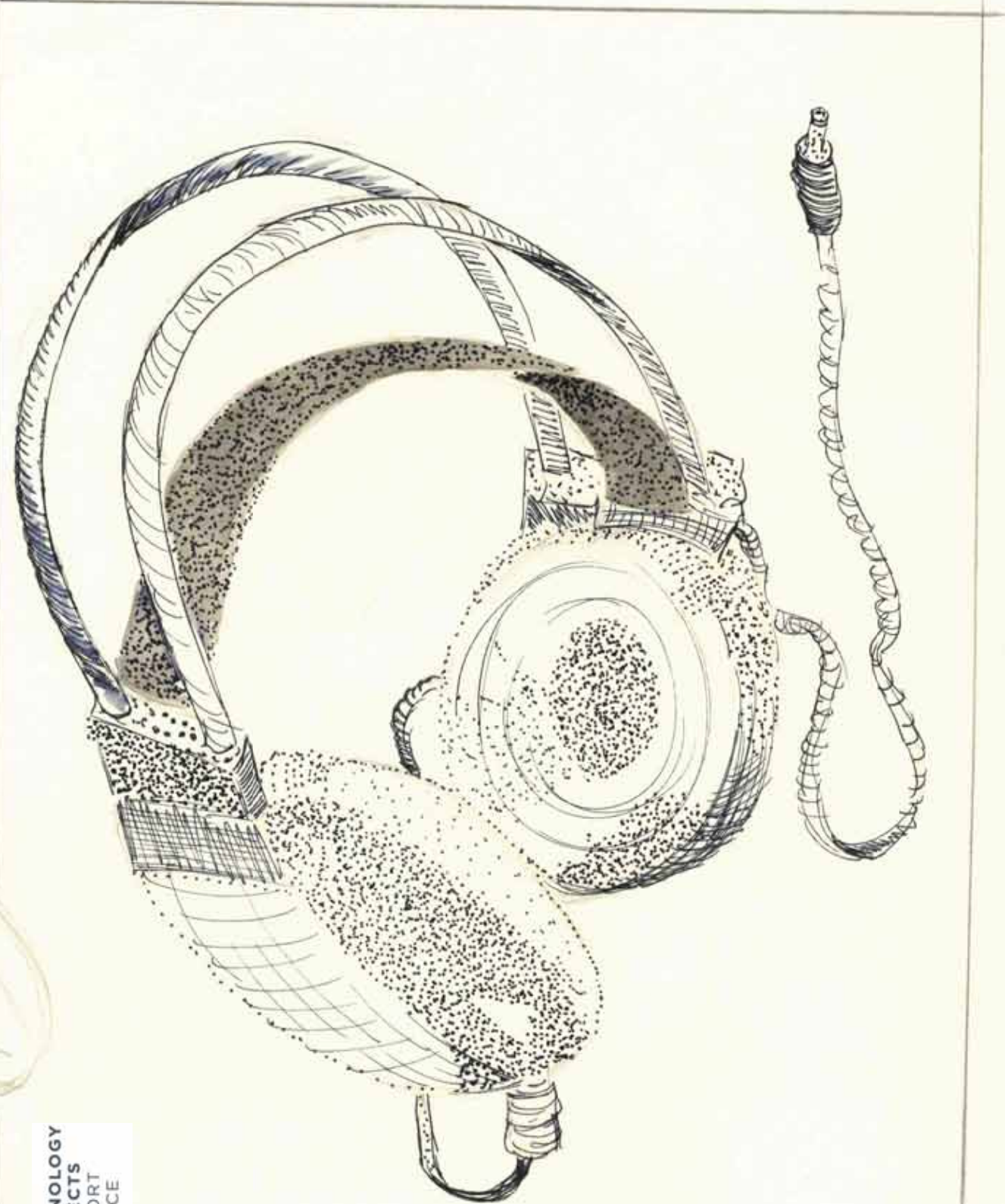
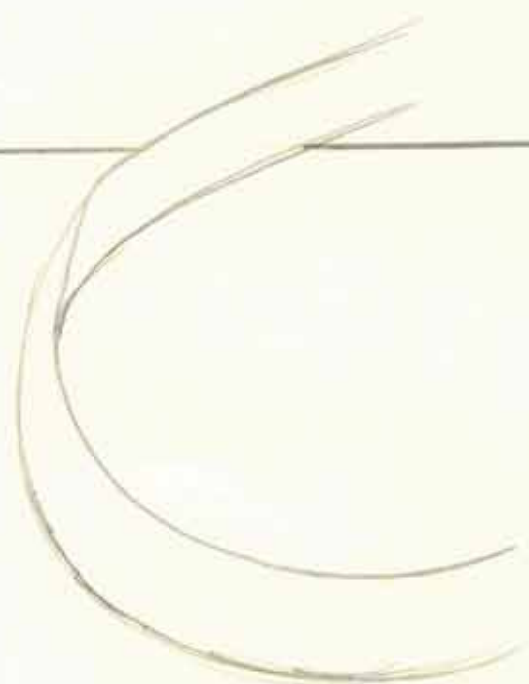
COLORING PENCILS.



INDIAN INK.

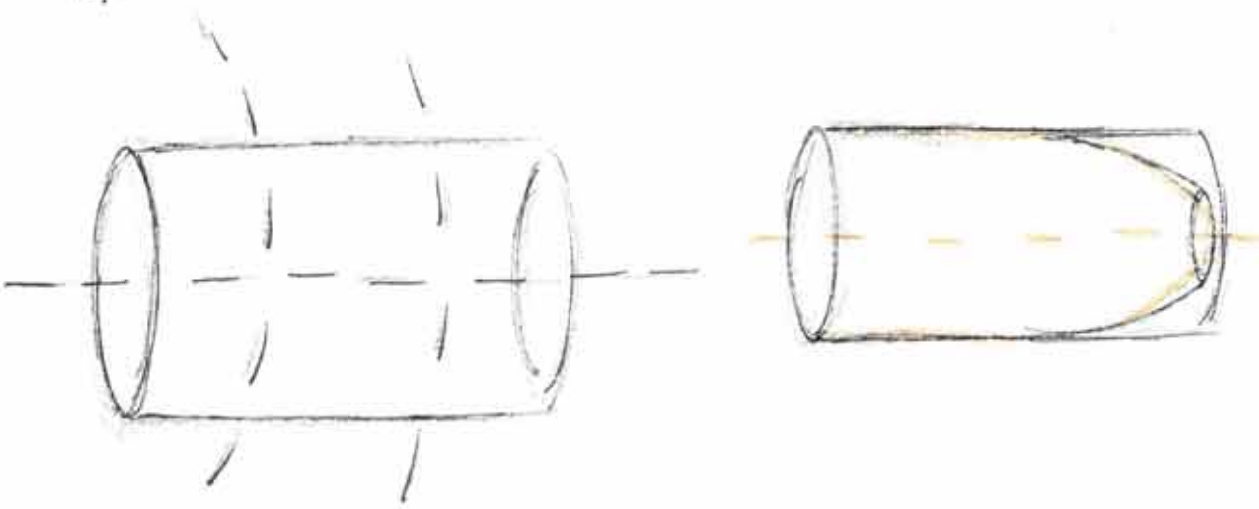


BREAK THE OBJECT
DOWN INTO ITS
SIMPLEST SHAPES
AND FORMS. FIND
SHAPES WITHIN IT
THAT YOU RECOGNIZE.



-TRY INCORPORATING VARIOUS
MEDIA - PENCIL/INK/PEN
- AND VARIOUS SHADING
TECHNIQUES - POINTILISM/
CROSS HATCHING/SOLID SHADING-

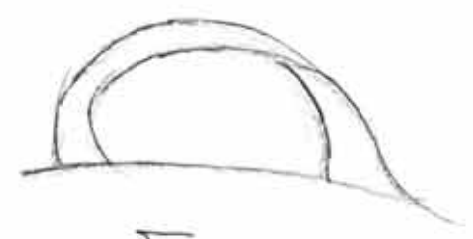
INDIAN INK



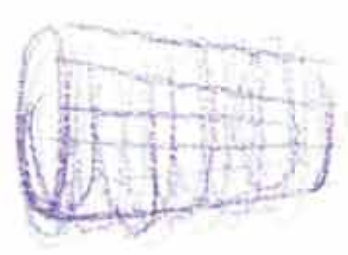
A MUG IS MADE UP FROM A SIMPLE CYLINDER SHAPE.



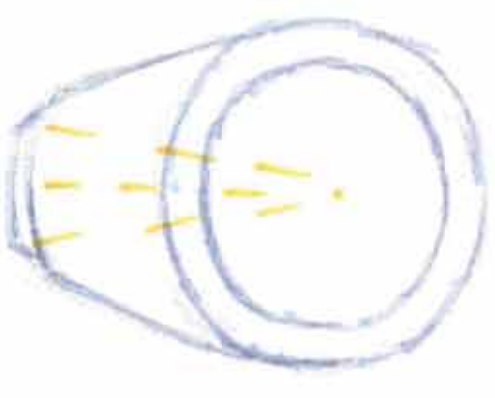
IMAGINE YOU CAN SEE ALL THE WAY ROUND THE CIRCUMFERENCE OF MUG



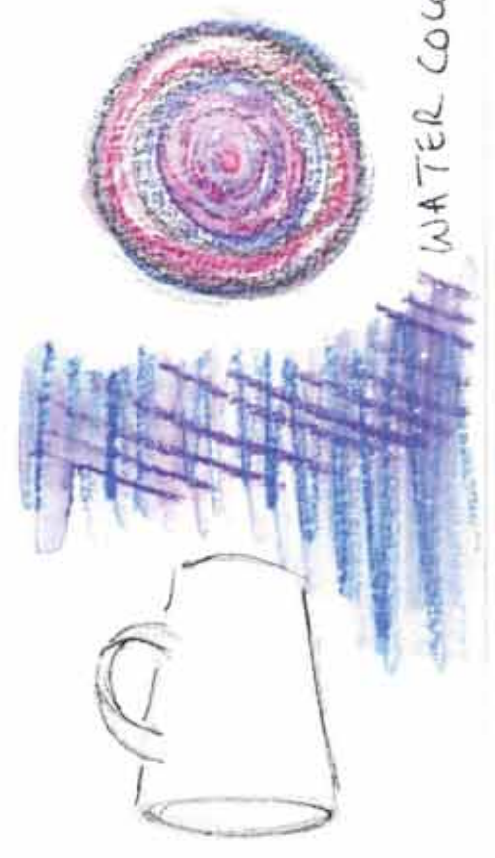
LOOK CLOSELY TO SEE TWISTS IN HANDLE



REMEMBER - WHEN DRAWING OBJECTS WITH HANDLES - YOU CAN MANIPULATE THE VIEWPOINT TO SUIT YOU. YOU CAN CHOOSE HOW MUCH OF THE HANDLE YOU ACTUALLY WANT TO SEE!



KEEP PRACTISING SOFT ROUND CIRCLES, ELLIPSES, SPHERES. KEEP YOUR PENCIL ON PAPER AT ALL TIMES

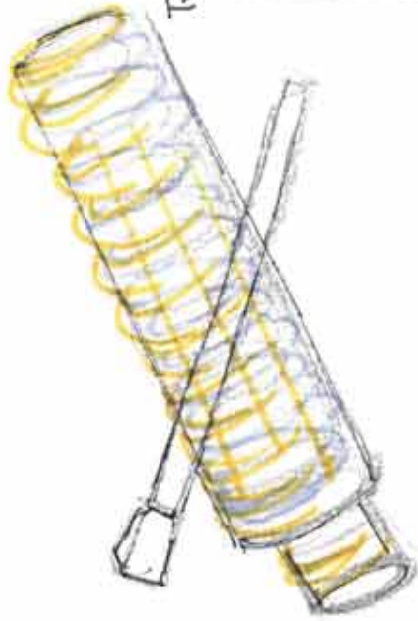


TURN THE MUG AROUND TO SEE THE TWISTS IN HANDLE FROM DIFFERENT VIEW POINTS.

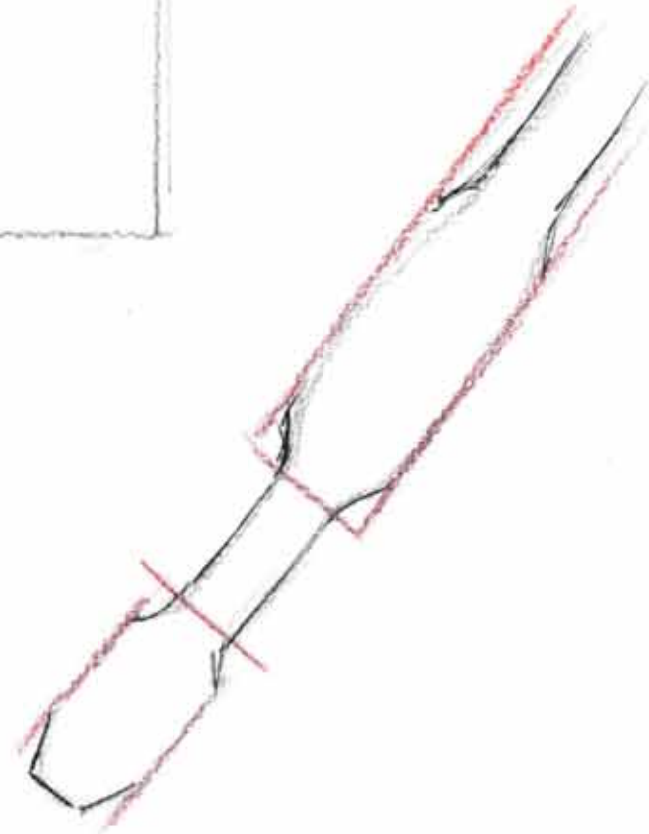
WATER COLOUR PENCILS.

SIMPLIFY THE 2 OBJECTS.

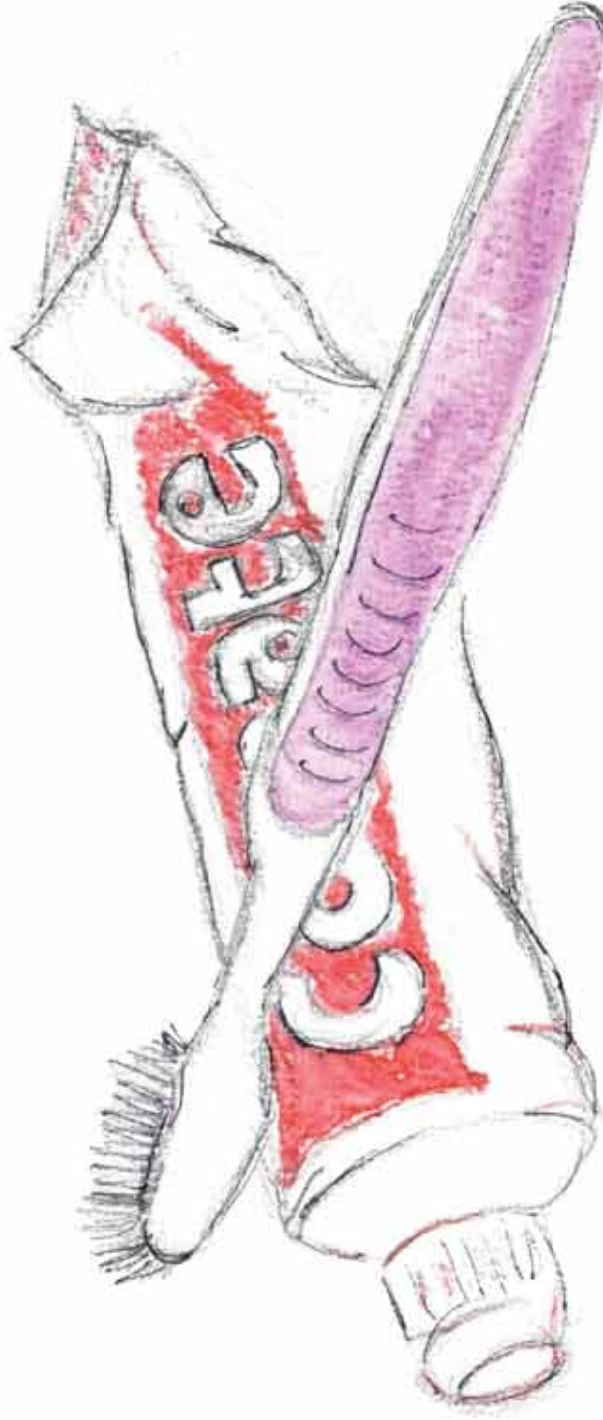
THE TUBE IS A CYLINDER DESIGN UNTIL YOU SQUEEZE ITS SHAPE.



↑ PRACTISE BOTH OBJECTS SEPARATELY. ↓ CHECK THE ANGLES.



MANIPULATE THE TUBE INTO VARIOUS SHAPES UNTIL YOU FIND ONE WHICH YOU ARE COMFORTABLE DRAWING. THE MORE CREASES - THE MORE TEXTURE YOU HAVE TO DEAL WITH.

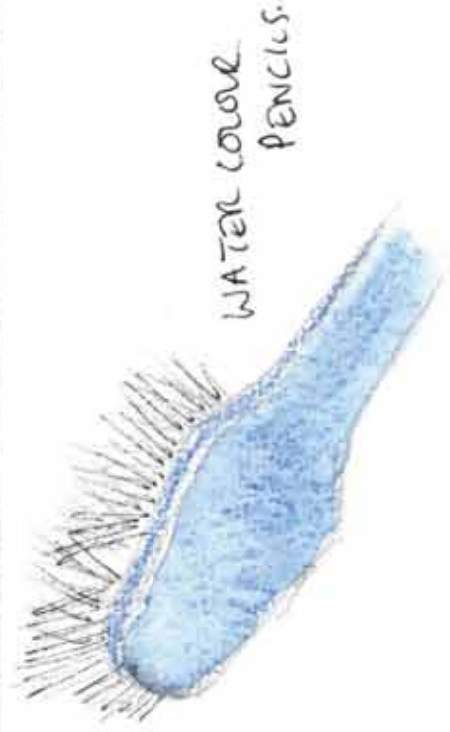


DRY

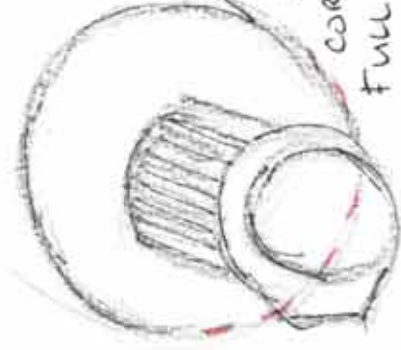
WATER COLOUR PENCILS



WET

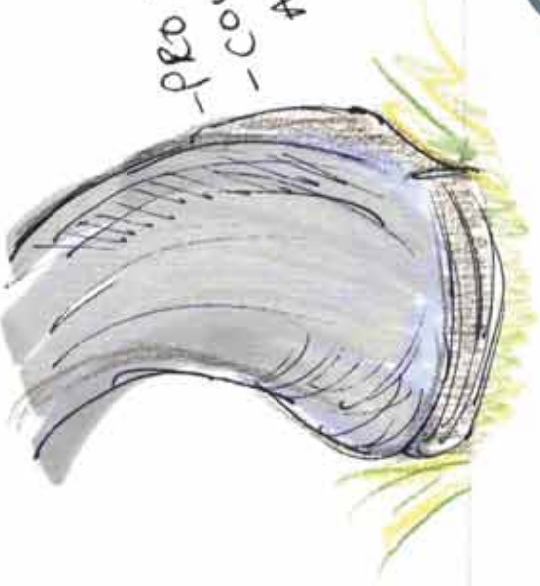


WATER COLOUR PENCILS.



IF IT HELPS YOU GET CURVES CORRECT - COMPLETE FULL CIRCLES THEN RUB OUT AT END BEFORE COLOUR.

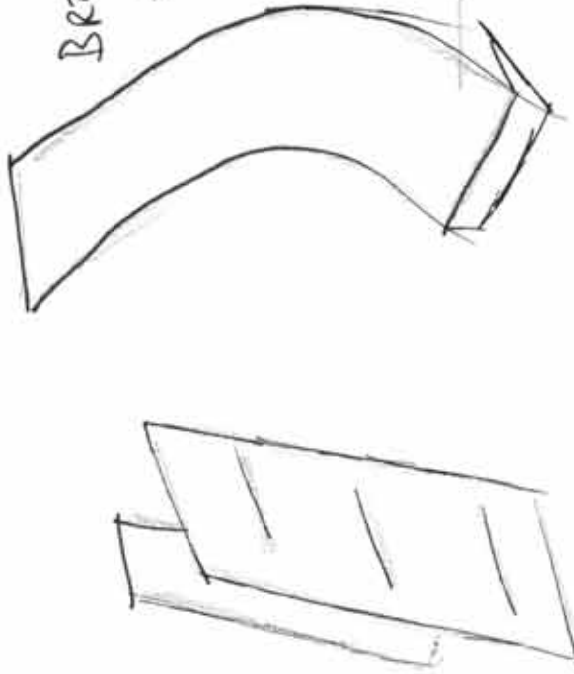
- PROTRACTERS
 - COLOURING PENCILS
 - AND BLACK
 - FINE TIP
 - PEN



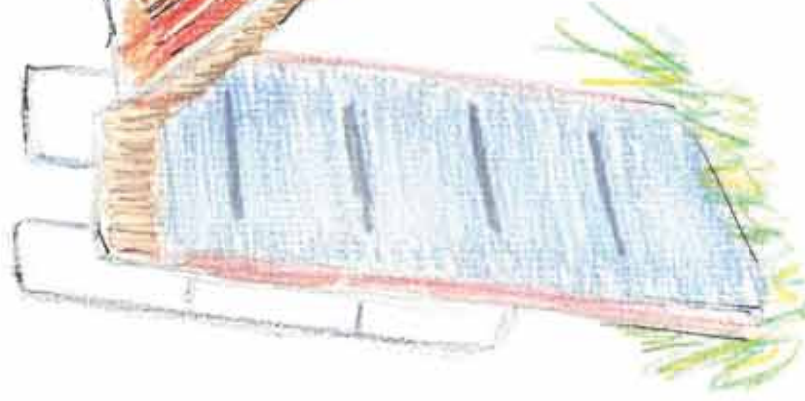
BREAK DOWN THE

SLIDE.

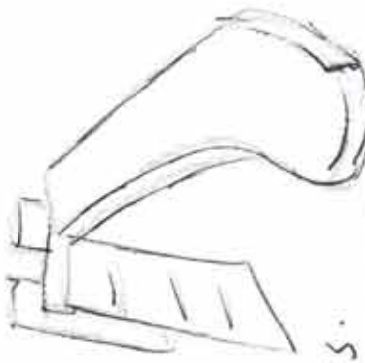
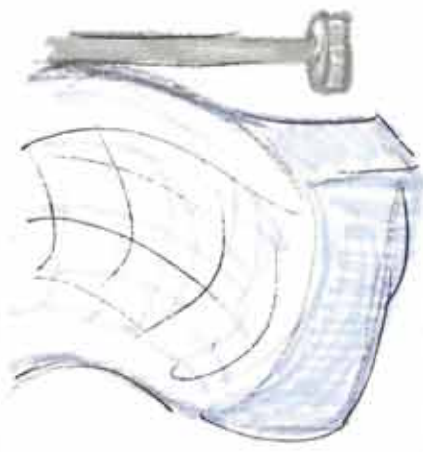
IT IS REALLY ONLY
 MADE OF 2 PIECES.
 ONE CURVED - ONE ANGULAR.



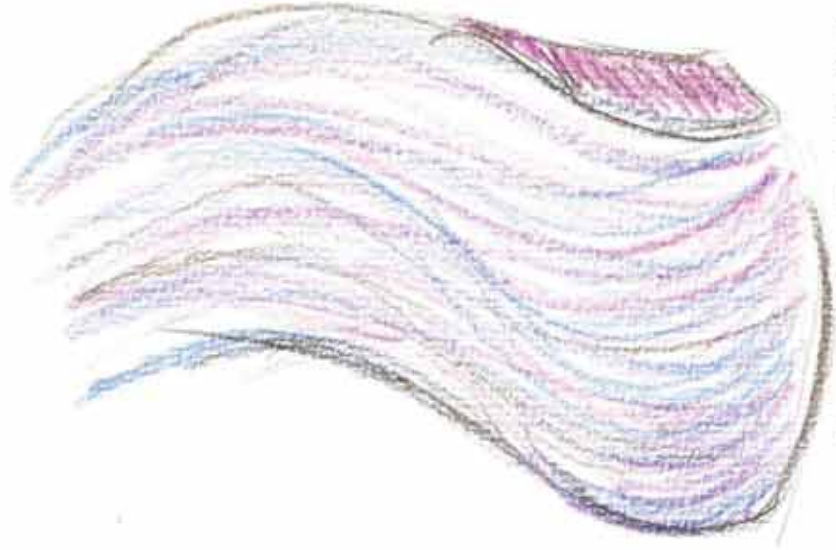
TECHNOLOGY
 SUBJECTS
 SUPPORT
 SERVICE



LOOK AT ANYTHING
 WITHIN THE PAGE THAT
 WILL HELP YOU WITH
 STRAIGHT LINES. TO
 CONTRAST WITH
 CURVES.

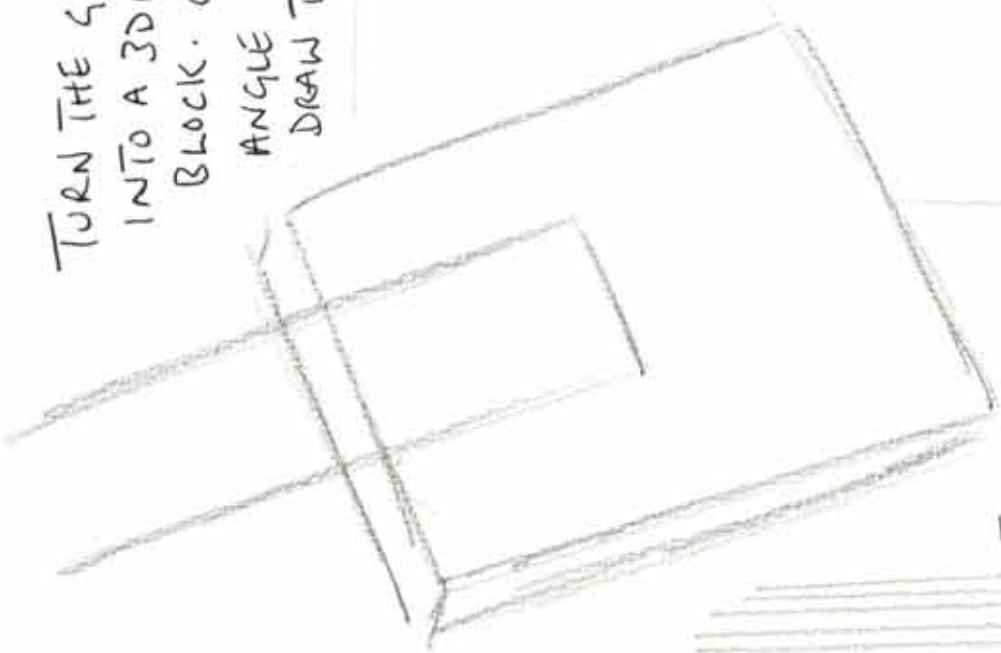


Try colours
 which
 work well together.



KEEP FLOWING LINES WITH YOUR
 COLOURING PENCILS. DON'T
 TAKE PENCIL OFF PAPER. KEEP
 OVERLAPPING CONTINUOUSLY.

TURN THE GUITAR INTO A 3D DIMENSIONAL BLOCK. CHOOSE THE ANGLE YOU WISH TO DRAW THE GUITAR FROM



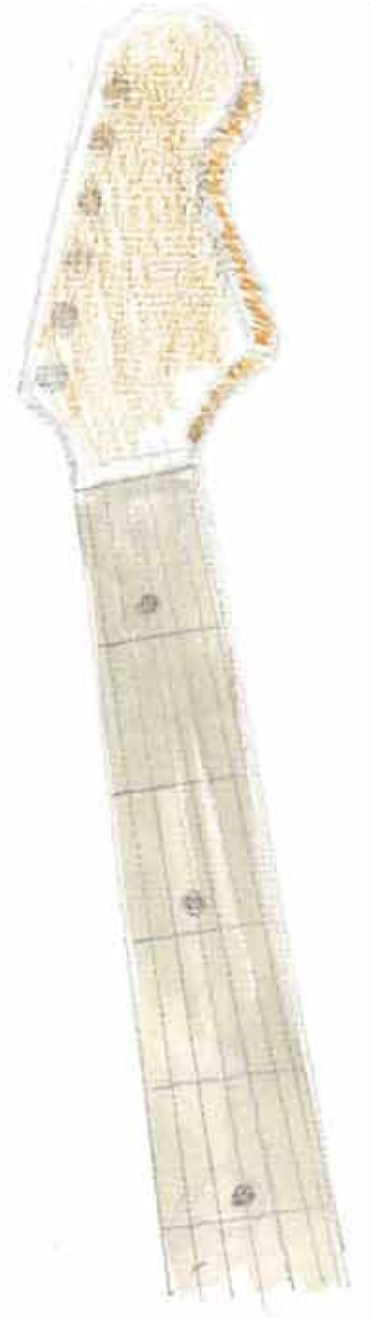
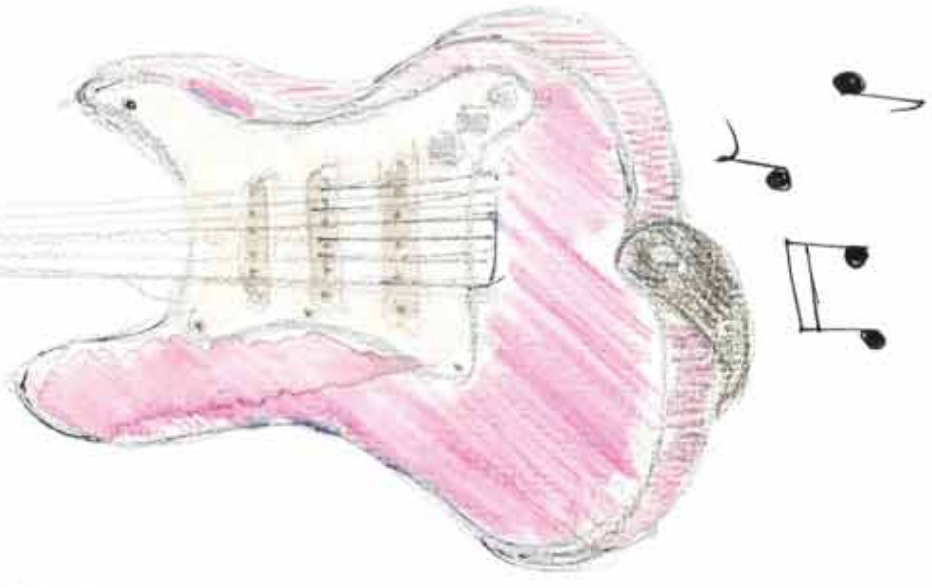
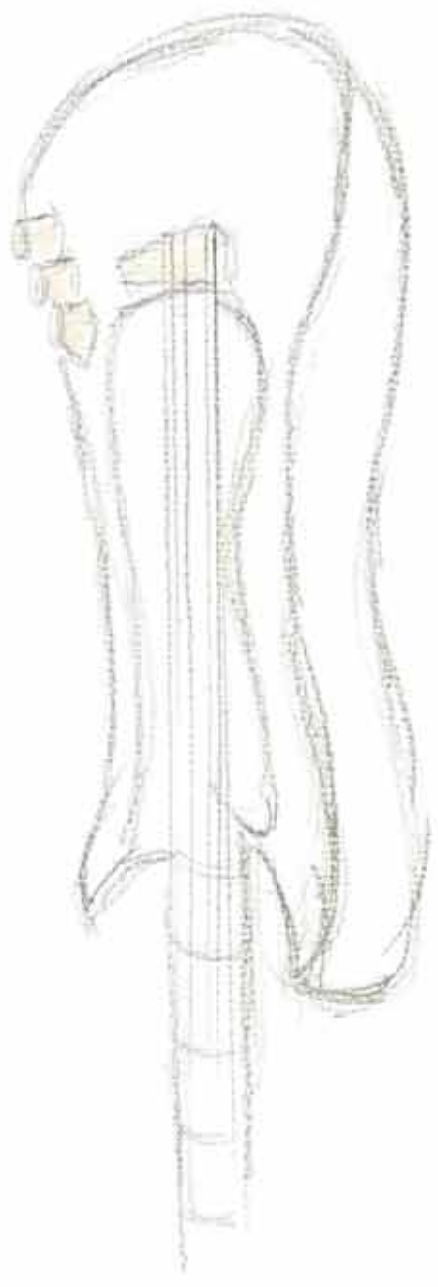
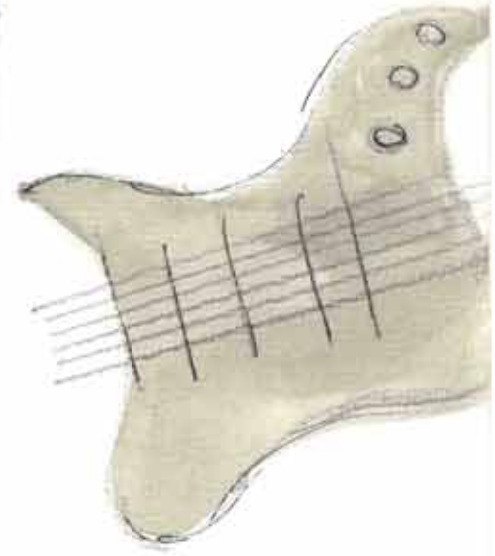
FIND ANOTHER STRAIGHT LINE WITHIN THE PAGE TO HELP YOU KEEP THE STRINGS STRAIGHT



FORM A GENERAL BLOCK SHAPE AND FIND THE OUTLINE OF GUITAR WITHIN IT.



TECHNOLOGY SUBJECTS SUPPORT SERVICE

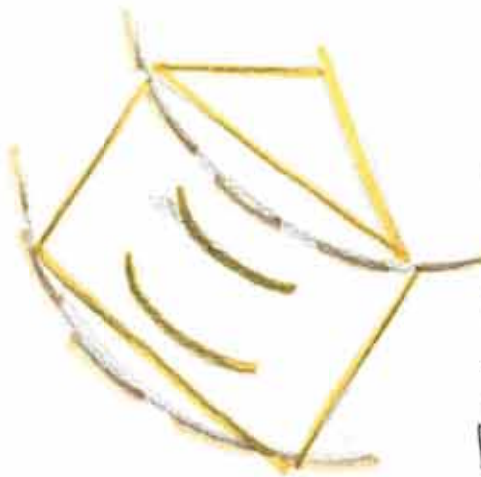
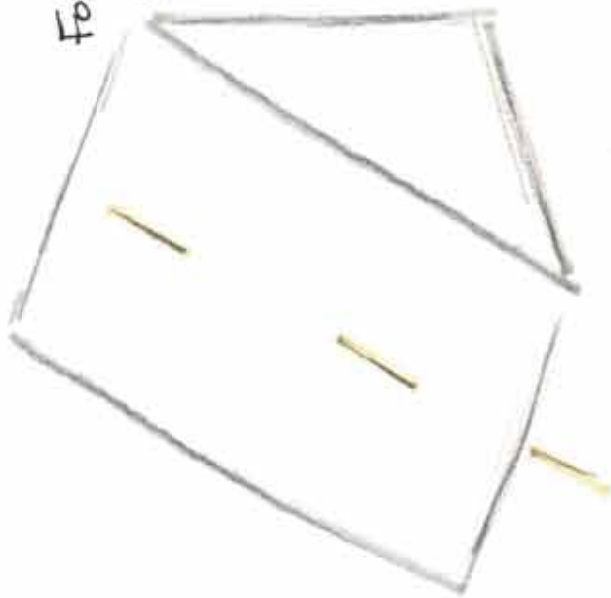


FORGET ABOUT ROUNDED

EDGES. LOOK AT THE

OBJECT IN ITS SIMPLEST

HARSHEST GEOMETRIC FORM

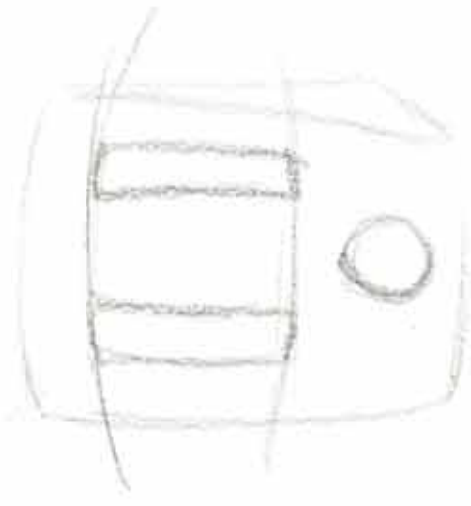


THEN START TO REALIZE
ITS TRUE CURVED
NATURE.



PRACTISE DRAWING
ANY OF ITS DETAIL

THE STRAIGHT LINES
WITHIN THE PUG WILL
BE AN INTERESTING
CONTRAST TO THE
CURVES



WHEN DRAWING AN OBJECT
THAT IS MOSTLY FLAT - WITH
NO TEXTURE - TRY AND
MAKE TEXTURAL FEATURES
OUT OF LEADS OR OTHER



SMALL

INSIGNIFICANT

PARTS OF THE DESIGN

SILVER GEL PEN FOR EFFECT OF LIGHT.

OLD HATICLES

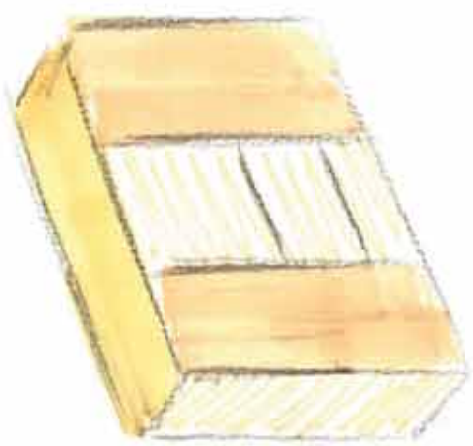
INK.



TECHNOLOGY
SUBJECTS
SUPPORT
SERVICE



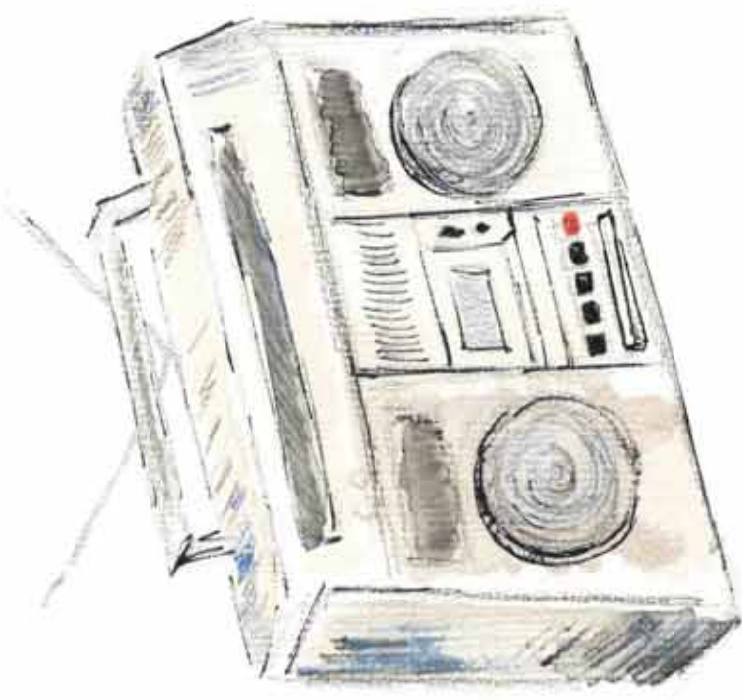
A SIMPLE 3 DIMENSIONAL BLOCK SHAPE



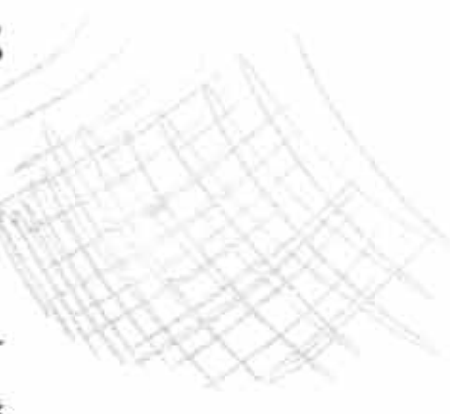
BLUES, BLACKS, GREYS AND SILVERS ARE EFFECTIVE COLOUR SCHEMES.



WATER COLOUR PENCILS



SILVER GEL PENS ARE ALWAYS EFFECTIVE FOR METALLIC OBJECTS.



KEEP PRACTISING - FREE HAND CIRCLES - KEEPING PENCIL ON PAGE



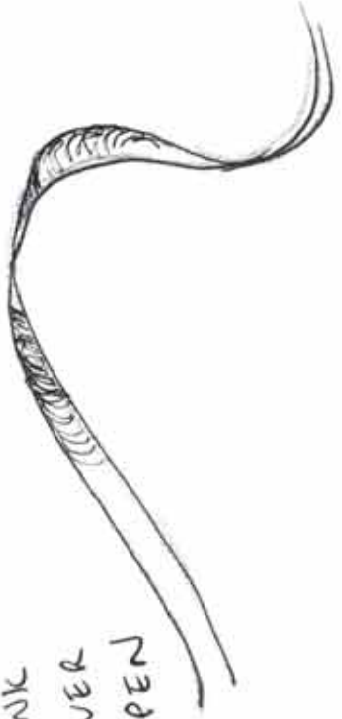
IF IT HELPS YOU GET THEM IN LINE - DRAW FAINT GUIDE LINES - THEY CAN BE RUBBED OUT LATER.



(DON'T OVER COMPLICATE THINGS!)

KEEP SMALL DETAILS SIMPLE

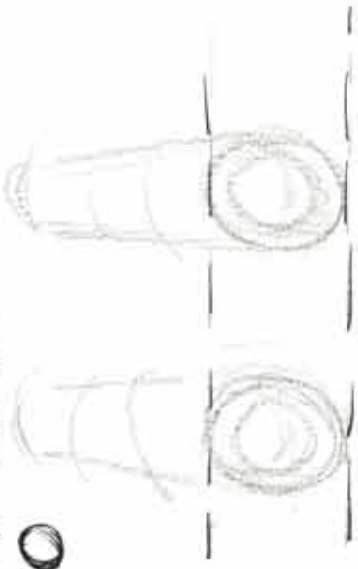
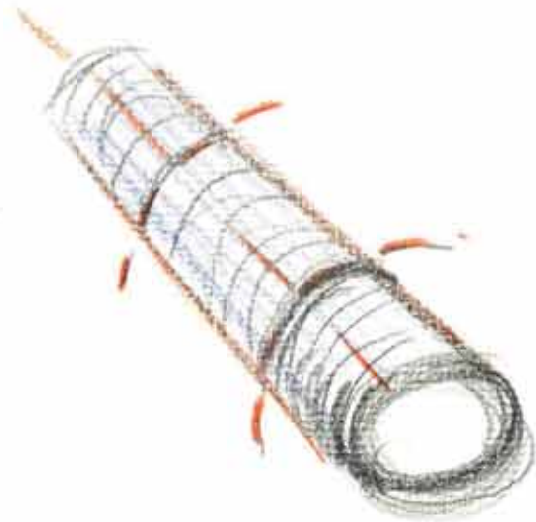
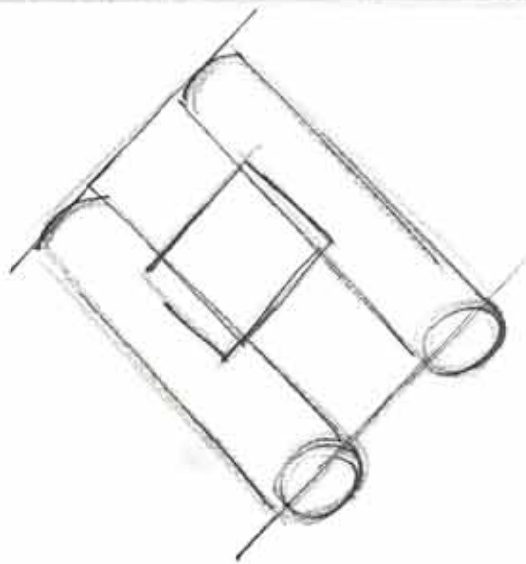
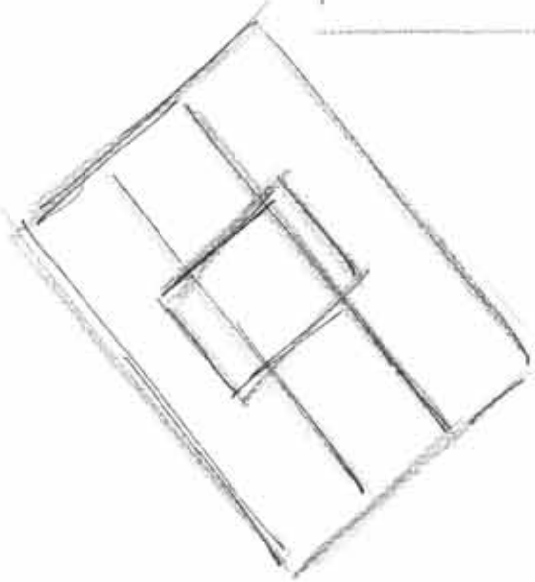
INDIAN INK
AND SILVER
GEL PEN



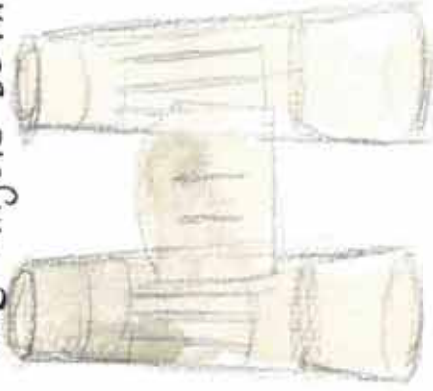
KEEP PRACTISING DRAWING ROUGH CIRCLES.
ROUND AND AROUND - O O O O



TECHNOLOGY
SUBJECTS
SUPPORT
SERVICE



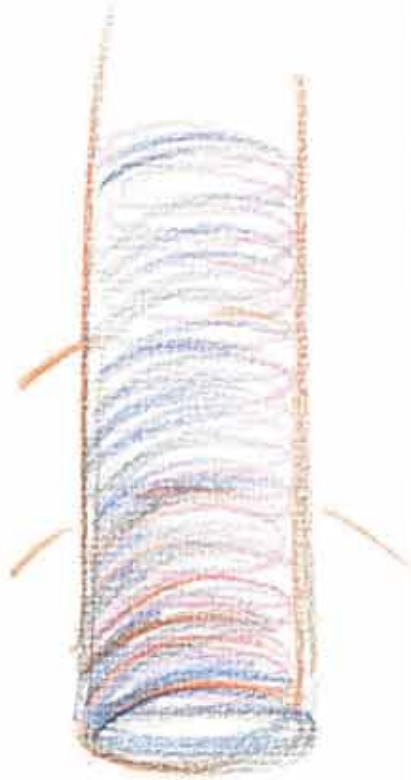
LOOK AT THE OBJECT
IN A SIMPLE FORM OR
VIEWPOINT. TAKE AWAY
ANY MAJOR DETAIL



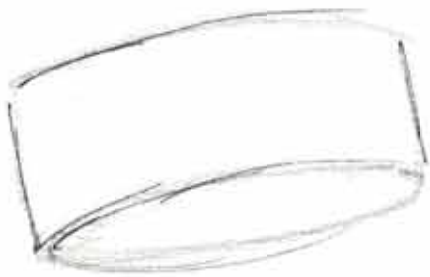
-IT WILL HELP YOU
UNDERSTAND ITS SHAPE.



BREAK THE CYLINDERS DOWN
WORK OUT HOW MANY IT IS
MADE OF.



WATER COLOUR
PENCIL AND INK.



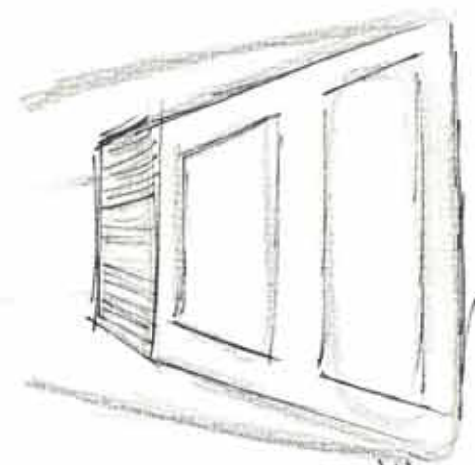
TECHNOLOGY
SUBJECTS
SUPPORT
SERVICE



THINK OF THE OBJECT AS 2 SEPERATE OBJECTS.
ONE IS A STRONG ANGHULAR BLOCK - THE OTHER
A CURVE.
PRACTICE BOTH SHAPES SEPERATELY



INDIAN INK - SILVER GEL PEN



IMAGINE WHERE THE
REST OF THE CIRCLE
IS - THIS WAY
YOU WILL ACHIEVE
THE CORRECT CURVE

