

A GUIDE TO

drawing

#CreativeCathedral

GLOUCESTER
CATHEDRAL

Foreword

Gloucester Cathedral is an extraordinary space.

Many are inspired by the art and architecture of this special place and much of our community engagement programme centres on sharing arts based activities that promote wellbeing, build skills and inspire learning.

This workbook is part of a wider range of resources designed to provide accessible, guided, creative activities for a varied range of interests and abilities and can be downloaded, free, from the Cathedral's website.

This workbook is suitable for those with some interest and experience in drawing and can be completed individually or as part of a group. It may be of particular interest to Key Stage 4 school students, adult learning groups and special interest groups. The content supports the UK Art curriculum content at secondary* and at higher and further education levels.

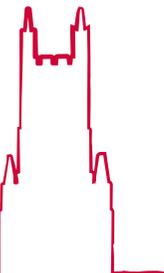
About the author: We have been delighted to work with Gloucester based Artist Adam Davis to create this resource. Adam is passionate about the positive impact of art on physical and mental health and has previously collaborated with Gloucester Cathedral to curate and display Ever-Present, an exhibition of artwork by talented Gloucester based graduates, and accompanying workshops in 2019.

We hope you enjoy using this resource, do share your work with us on our social media pages using #CreativeCathedral

Helen Jeffrey

*Community Engagement and Social Responsibility Manager
Gloucester Cathedral*

*Department for Education (2014) The national curriculum in England: Key Stages 3 and 4 framework document.



Through drawing
individuals often
see an increase in
self-confidence and
reduced anxiety

‘When I’m concentrating on art there really isn’t anywhere else for my mind to go, so it really does help with calming your thoughts and worries, and in my case, it also makes me sit down and slow down, so definitely helps with the stress levels’

Participant – Gloucester Cathedral Drawing for Wellbeing online sessions 2020

introduction

Drawing is a fantastic activity to build a transferable skillset for everyday life such as critical thinking, observation and problem-solving. Through drawing individuals often also see an increase in self-confidence and reduced anxiety.

An understanding of drawing can be beneficial to many different professions and careers – some of these are listed below:

- Graphic Design
- Games Design
- Illustration (anatomical, botanical, children's books)
- Art Therapy
- Architect
- Engineer
- Landscape Architect
- Clothing Design
- Manufacturing Design
- Learning Practitioner

Drawing is much more than an artistic practice, it is something that can be used to help us achieve our life goals, live happier, healthier lives and be more confident in ourselves.

This workbook has been created to help you practice a number of techniques of drawing, providing examples of each technique, its use and effects as well as information about how each can be adapted in other forms of art.

Each technique is clearly explained through written summaries and example drawings; references to artists who use each technique are included for future research and there are a number of reference images throughout the workbook for you to explore at your own pace.



Techniques and Key terms:

The following section gives a summary of a number of drawing techniques. The summaries cover the technique as a whole; providing information on how and why each technique is used and accompanied by swatches demonstrating the technique in different materials, for reference.

Key terms:

- **Medium** – a medium is the utensil you are using to draw with, for example, a pen, pencil or piece of charcoal.
- **Material qualities** – the material qualities are the properties of any particular medium; its ability to create tone, sharp lines etc.
- **Quality of line** – this refers to the characteristics of a line/mark, its depth, width, tone, etc.



A drawing is
simply a line
going for
a walk

Paul Klee



shading

Shading is the most efficient way to create depth and is often used for quick sketching and preparation for more detailed drawings and paintings. There are no noticeable lines using this technique, making it very useful for establishing changes in tone, creating space/depth, and understanding how light impacts an image.

Holding the medium at an angle will allow for more coverage and a better tonal effect, it will also give a grainy effect. If you are interested in using colour then the principles of shading can also be applied to the use of watercolour/ink pencils, tinted charcoal, chalk or pastels. These can all be used to create depth of tone and space, whether it is using the same technique as described above and shown in the examples or through layering colours on top of each other to develop a better understanding of colour.

Mediums:

- Pencil
- Charcoal

Artists:

- Anita Taylor
- Charles Avery
- Barbara Walker



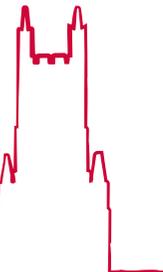
PENCIL



CHARCOAL



CHARLES AVERY



Scribbling

The Scribbling technique involves building up tone through the gradual process of mark making. Darker tones are created through the use of closer and tighter scribbles, whereas looser and more spaced out scribbles act as the medium and lighter tones, the gradual build-up of these will in turn create tonal depth.

This technique is very effective for illustrative drawings, both detailed and quick, creating an energetic and dynamic image. This technique can also be used with coloured mediums and is particularly effective with coloured ink and pens for further exploration with colour.



PEN



ADAM RICHES

Medium:

- Pen

Artists:

- Adam Riches
- Dryden Goodwin
- Mark Powell



Hatching/directional line

The use of Hatching, much like shading, is often used for quick sketching and preparation for more detailed works. This technique, as suggested in its name, is used to observe and highlight the direction of a particular object using parallel lines. This is useful for curved objects, natural forms such as faces and differentiating angles and corners, such as where a wall may hit a floor or ceiling.

To create depth using this technique the placement of line is important, the closer they are together, the darker the tone and the further apart, the lighter the tone. By establishing a clear understanding of hatching/directional line you can start to use it for more complex natural forms such as water and wind. It is also a good technique when considering composition in all forms of visual art as the lines help to understand how mark making can lead the eye through an image.

Medium:

- Pen
- Pencil

Artists:

- Vincent van Gogh
- Walter Moers
- Sarah Esteje



PENCIL



PEN



SARAH ESTEJE



VINCENT VAN GOGH



Crosshatching

The Crosshatch technique is a variation of the hatching technique where opposing directional lines overlay each other. The benefit of this technique over the simpler hatching is the ability to generate greater depth of tone whilst also emphasising the shape of an item. A single directional line will allow for tonal range to be created but will not emphasise the different axis of an image, whereas crosshatching allows for both. For example, a wall will have a diagonal, horizontal and vertical axis, using crosshatching will portray this and give the image a more dynamic presentation.

This technique is particularly useful for more energetic drawings as the lines often create a sense of movement. It can also be used alongside linear perspective drawing, like architectural drawings, as the lines highlight the different axis and shapes within an image. Both hatching and crosshatching can be used with coloured mediums, using these techniques with coloured mediums is a good exercise in understanding colour theory.

Medium:

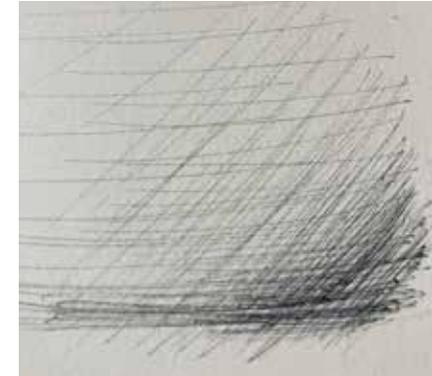
- Pen
- Pencil

Artists:

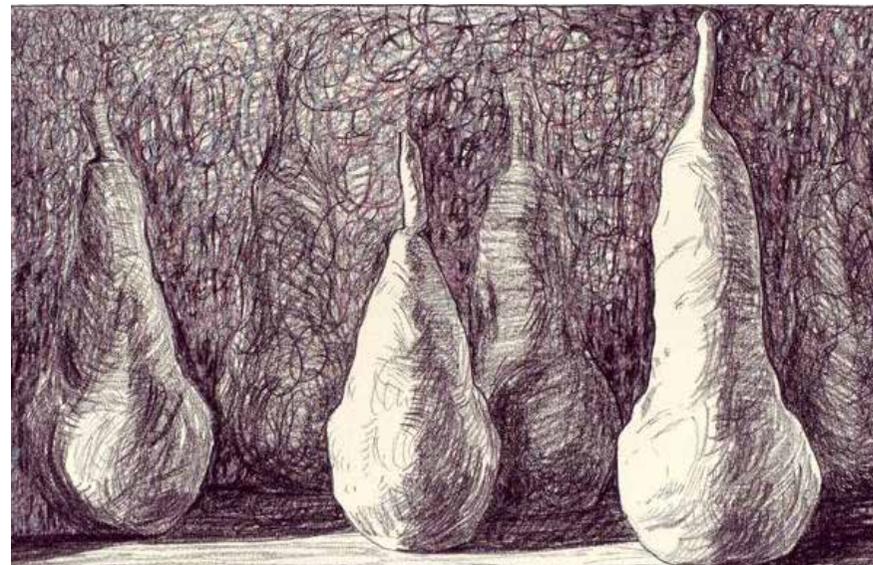
- Kate Atkin
- Benedict Carpenter
- Leonardo Da Vinci



PENCIL



PEN



BENEDICT CARPENTER



smudging

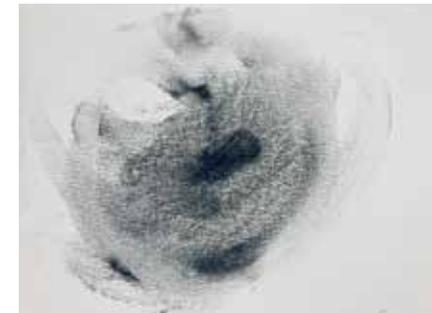
This technique allows for a much smoother texture on a surface than others covered so far, this is because it effectively hides the marks made. Smudging can be achieved through the use of either finger or a stump (a tightly rolled up piece of paper). Although this technique can be used in quick sketching to create depth it is better suited to more realistic and detailed drawings as it allows for a more lifelike presentation of certain surfaces, such as skin and other natural forms.

The strongest effect is created through highlighting the darker areas of an image, then smudging the material from dark to light, creating a gradient of tone through the smudges – for best results build the tone gradually, starting with a lighter tone and smudging, then darkening the area through more applications and smudging, this will make sure the image does not become too dark.

The artist has a lot of control over both the tonal range and direction, making it an easy technique to become accustomed too. It is important to consider the lightest part of the image with this technique by leaving areas of paper showing through, making the paper itself part of the image. This technique works well with chalk, coloured charcoal and soft pastels.



PENCIL



CHARCOAL

Medium:

- Pencil
- Charcoal

Artists:

- Shahzia Sikander
- William Kentridge
- Raphael



I love the quality
of pencil. It helps
me to get to the
core of a thing.

Andrew Wyeth



Rubber

The Rubber technique can be described as the reverse of smudging; when smudging you work from dark to light, rubbing works from light to dark. This technique requires you to apply the tonal work in block-like fashion, and then use a rubber to take away and work into the darker tones until a smoother and more subtle transition of tone is created.

Much like smudging, this technique works best when continuously layering the tone and stripping it back, this will create more realism and subtlety to the tonal range. By using this technique, you are effectively drawing with a rubber, meaning you can use other techniques such as crosshatching and directional line to create your desired effects using the rubber. This technique also works with chalk and pastels, so is good to use for colour observations too; however, coloured mediums tend to be harder to rub out. It is also a useful exercise to undertake if you are interested in learning painting techniques that require stripping back layers of paint.

Medium:

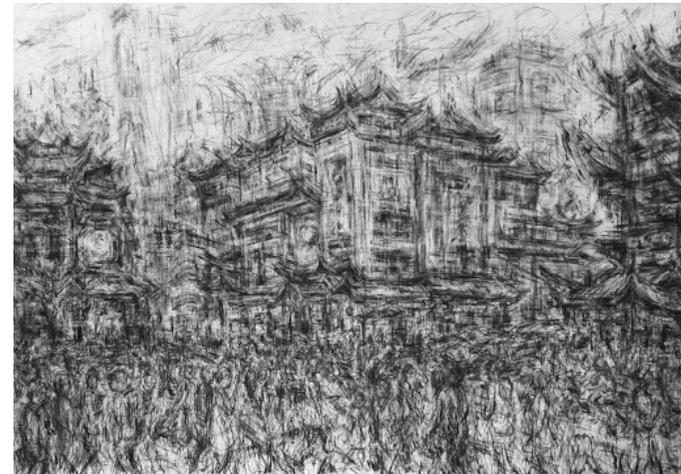
- Pencil

Artists:

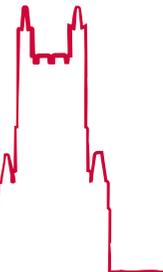
- Jeanette Barnes
- Ginny Grayson



PENCIL



JEANETTE BARNES



Reduction

Like the rubber technique, Reduction is based around taking away rather than applying. This technique requires you to completely cover the paper with the medium you are using and then draw into the surface with a rubber. You can start the image by either drawing the outline with the rubber or taking away the lighter tones of the image. It is a useful tool to use if struggling to draw – the marks made to cover the paper often act as a gateway into the process of drawing.

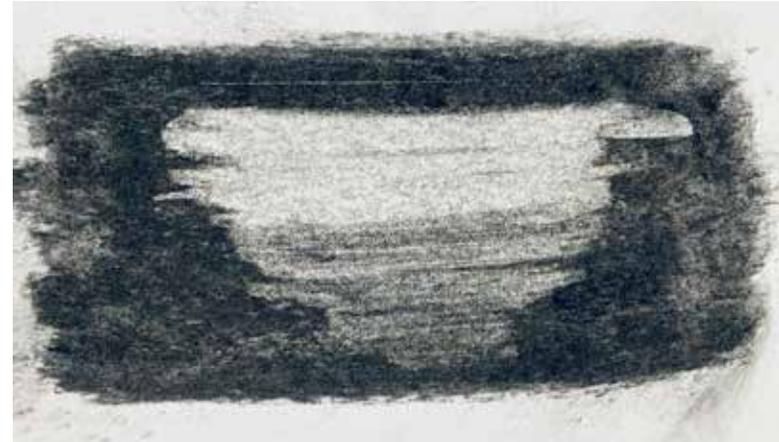
This technique is incredibly good for creating a dramatic atmosphere and dimly lit scenes, it helps with understanding how light effects the image through strong contrasts. The technique is one that can be replicated using oil paints and thinning mediums in place of charcoal and rubber, making it a good technique to become accustomed to or explore if you have an interest in painting.

Medium:

- Charcoal

Artists:

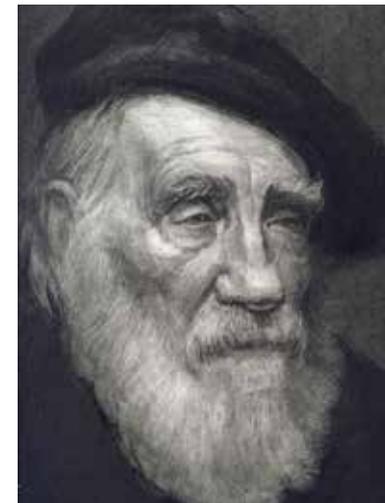
- Robert Morris
- Rembrandt



CHARCOAL



ROBERT MORRIS



REMBRANDT



Line

Line drawing focuses on the creation of depth through the quality of line. This is achieved by adjusting the tonal depth of a continuous line. To achieve this, you must alternate your lightness of touch, from pressing down hard to create darker tones, to more gentle touches for lighter tones, whilst never taking the medium of the paper.

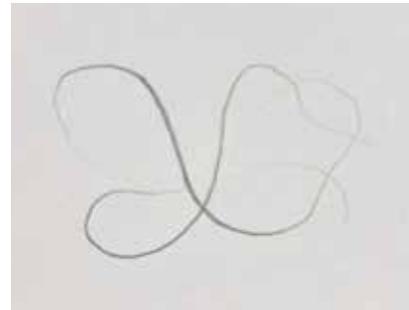
It is often said that drawing is 90% looking and 10% creating, with this in mind; line drawings are an incredibly valuable technique in getting you into the habit of observing, as it requires you to intently observe the subject. Line drawings can be created with many other materials including coloured pencils, watercolour or inks. It is also a technique that can be used alongside others to create more dynamic imagery, for example, sectioning areas for scribble or smudge tonal work can help highlight certain areas of detail and lead the eye through the image.

Medium:

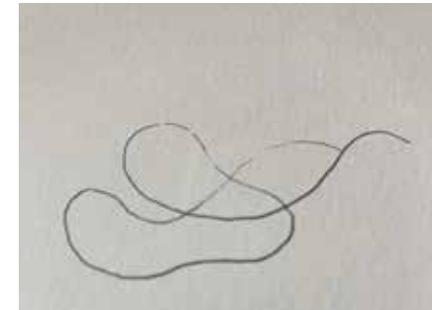
- Pen
- Pencil

Artists:

- Gemma Anderson
- Luke Adam Hawker
- Julie Mehrtu



PENCIL



PEN



GEMMA ANDERSON



Blind Line

The Blind line technique is a variety of line drawing which requires you to draw the object/scene without looking at the paper and without taking your medium off the paper. This can be a challenging exercise, however, it is a very helpful way to get into the habit of observing and can be incredibly liberating!



CLAUDE HEATH

Medium:

- Pen
- Pencil

Artists:

- Claude Heath



Stippling

This technique is used to portray depth through the adding of dots. It is similar in premise to scribbling in that the closer the dots are together the darker the tone created and the further apart, the lighter the tone created. It is a slow process that can take much longer than other techniques, so it is best used for more detailed or considered work than for quicker sketches.

Stippling works best when focusing on creating the tone rather than creating the shape of the object, this can be achieved by starting the drawing by creating the darker tones and gradually spreading out into the lighter areas. This technique can easily be adapted to incorporate colour, especially coloured ink, and watercolour paint. Stippling is very closely related to pointillism; a sub-genre of the Impressionist movement, making this exercise very useful if you have an interest in painting, particularly landscapes, such as those by Georges Seurat.

Medium:

- Pen
- Pencil

Artists:

- Federico Pietrella
- Virgil Finlay



PENCIL



PEN



FEDERICO PIETRELLA



VIRGIL FINLAY



In drawing,
nothing is better
than the first
attempt.

Pablo Picasso



Medium Breakdowns

‘Drawing gives me the space to slow down and take time to do something for me’

Participant – Gloucester Cathedral Drawing for Wellbeing online sessions 2020

Charcoal

Charcoal is the loosest of all the traditional drawing mediums and is far better suited to more expressive and gestural mark making than more intricate techniques. This is not to say they cannot be used for more intricate drawings or create realistic images; but rather that certain techniques will not be as effective, such as hatching, crosshatching, line drawings and stippling. This is because the material quality of charcoal lies in its softer nature.

Charcoal is far more brittle than graphite and blunts more quickly, meaning it can cover large areas whilst still creating a strong tonal range; due to the soft nature of charcoal it smudges and rubs out with relative ease. The biggest difference between charcoal and other drawing mediums is the need to use a fixative to make sure the final image does not smudge, layering newspaper on top of the image can be a short term solution, however, to make sure the image remains permanent you must use a fixative spray to seal the charcoal pigments. This must be done in an open area with good ventilation and you must follow the guidelines on the bottle.



Charcoal Comparison

There are three common forms of charcoal; willow, compressed and pencil. Each of these have their own unique properties.

Willow Charcoal:

This form of charcoal is the softest of the three and also the lightest in tone, making it difficult to create dark tones. Willow charcoal is very useful for covering large areas quickly in a consistent tone. As it is the softest of the charcoal it is also the easiest to smudge and rub out. Charcoal of this variety will be shaped as elongated bars of varying thickness and are uniform in tone, however, smaller bars are often far more brittle than the larger, meaning they are better used for lighter touches so they do not snap.

Compressed Charcoal:

This form of charcoal is the hardest of the varieties and can create a far greater range of tone than willow. As it is harder it can also create more controlled lines, as well as more expressive and gestural marks, making it far more versatile than willow. Unlike willow charcoal, bars of compressed charcoal will come in a variety of tones, ranging from black through to varying shades of grey and white. You can still smudge compressed charcoal very effectively, despite it being a harder consistency, however, rubbing out can be difficult.

Charcoal Pencil:

Often the favoured charcoal material due to the ease of use, being bound in a pencil it is the cleanest way to use the medium and easiest to control. Because of this charcoal pencils are often more comparable to graphite pencils than other forms of charcoal. Charcoal pencils are better used for focusing on form and tone as they still have the consistency of the other forms of charcoal. They are also much quicker to use than graphite pencils, therefore are very useful for quick sketches. Much like compressed charcoal, charcoal pencils vary in tone, often labelled dark, medium, and light.



Charcoal Techniques

Shading

This technique is best suited to either willow charcoal or charcoal pencils. The premise of shading with charcoal remains the same as graphite pencils, however, you can add smudging into the shading technique to create different textures of tone very quickly. Because charcoal quickly blunts it also requires you to focus predominately on form and tone, rather than finer details, making it a very beneficial medium to use for preparatory sketches when shading.

Smudging

Compressed charcoal is the best medium to use for this technique as it is easy to smudge but does not lose its tone as much as willow or pencil, of course, this is not to say you cannot not achieve the same results with the others. Much like graphite pencil, using this technique with compressed charcoal works best when gradually building up the tone, however, there is more to consider when using compressed charcoal to create an image with this technique due to the varying tones of grey and black. It is important to blend these into each other to create a smooth transition of tone.

Reduction

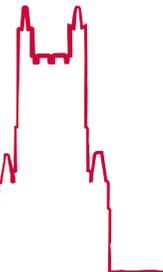
Both compressed and willow charcoal will work for this technique. It is important to create as flat a tone as possible prior to working back into it, as this allows the image to stand in front of the background just as working onto a plain white piece of paper will do. Once the tone is flat enough you can either use a rubber to draw out the outline of the image or strip away the lighter tones, depending on what you want to achieve; if it is a quick sketch, then tonal work is more suitable, if it's a more detailed study, then using an outline to allow time to get comfortable with the technique is advisable. Once you have done this you can start to build up a sense of depth by using the rubber or smudge technique to blend the light and dark areas, this can be continuously added to through reapplying materials and then stripping them away until you are happy with the outcome.



Charcoal Shading Example



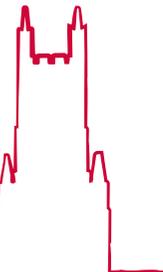
Charcoal Shading Reference



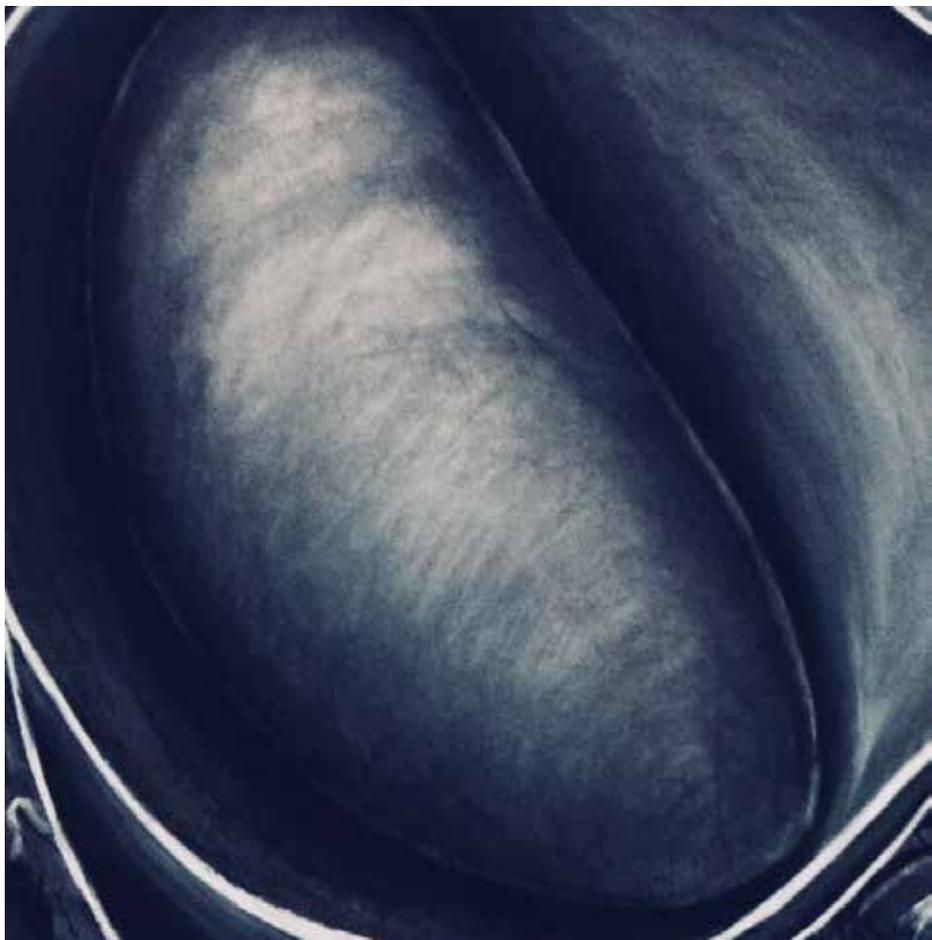
Charcoal Smudging Example



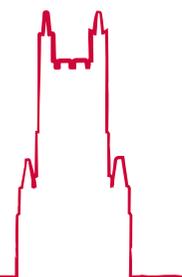
Charcoal Smudging Reference



Charcoal Reduction Example



Charcoal Reduction Reference



Drawing takes
time. A line has
time in it.

David Hockney

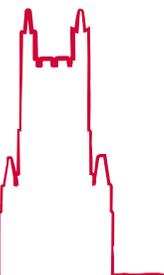


Pen

Pen and ink are a common form of drawing medium, particularly in illustration and design-based works. The material quality of pen lies in its ability to create crisp lines, high contrast between light and dark and its permanency, this can make using pen seem daunting or intimidating. However, by using the different techniques detailed such intimidation can be overcome and you will see how pen can be just as versatile as pencil.

Fineline pen size:

Pen sizes are measured by their width in millimetres, ranging from the smallest of 0.03mm to the thickest of 0.8mm. The wider the pen used, the thicker the line created, with the most commonly used size being a 0.1mm which is the same size as a standard biro.



Pen Techniques

Scribble

The scribble technique can be used as an effective way to shade larger areas of tone (similar to that of the shading technique with pencil). This technique can be created using any pen size – it is often more effective with smaller pens as these can create far tighter scribbles that will provide a greater sense of tonal depth when expanded. Larger pen sizes can be used to cover larger and darker areas quickly. There is no set way or pattern in which to use this technique, however, it is advisable that the scribbles are somewhat directional in relation to the object you are drawing, this will make sure the image keeps a physical structure.

Stippling

Stippling with pen is very different to that of pencil. The creation of tone relies entirely on the placement of marks rather than tonal range and much more emphasis is on composition to create a consistency in the transition of tone from dark to light. It is often tempting to use larger pen sizes for this technique as they cover larger areas faster, however, marks made from these when stippling can become blurry through the ink bleeding into the paper, which will affect the quality of the image, it is therefore advisable to stay with smaller to medium sized pens, with 0.1mm being the best fit.

Directional line

The use of directional line in pen can increase the illusion of depth where tonal range is limited. The premise of the directional line/hatching technique is the same with pen as it is with pencil, however, the tone is created directly through the placement of line, rather than the material quality. This technique is very useful for more illustrative and/or graphic based work but is just as commonly found in the fine arts.

Crosshatch

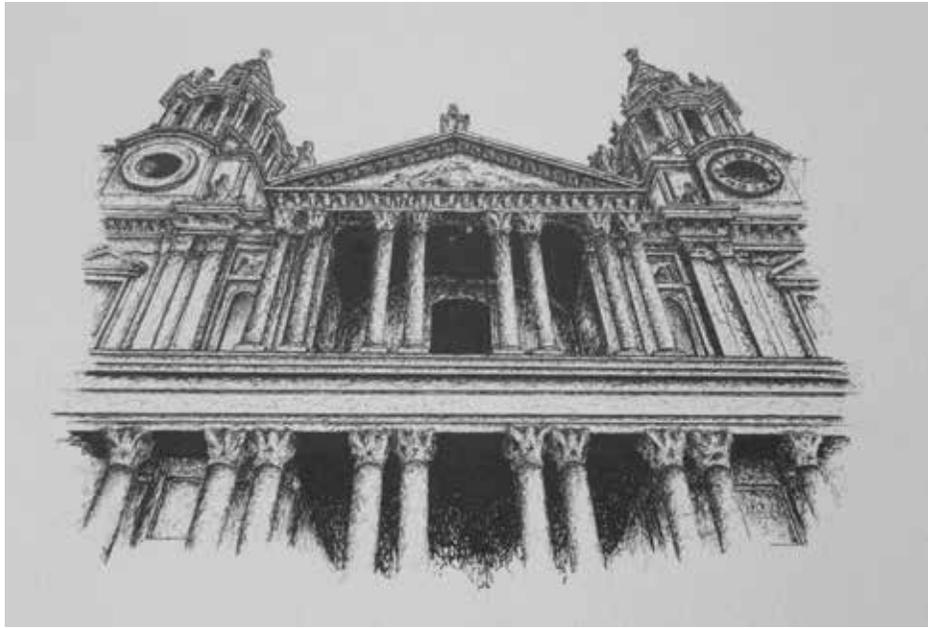
Crosshatching allows for a greater sense of depth than hatching, this is especially true when using pen. Due to the flatter tone and crisper line of ink a greater continuity of line is created, this means that the use of pen when crosshatching regularly creates a more polished or complete image, whereas pencil images often seem more preparatory.

Line and Blind Line

Pen is a fantastic medium for this technique as it does not allow for temptation to rub out and start again. Due to the flatter tone of ink it is harder to create a tonal range through line, so it is important you consider your lightness of touch when trying to recreate lighter areas.



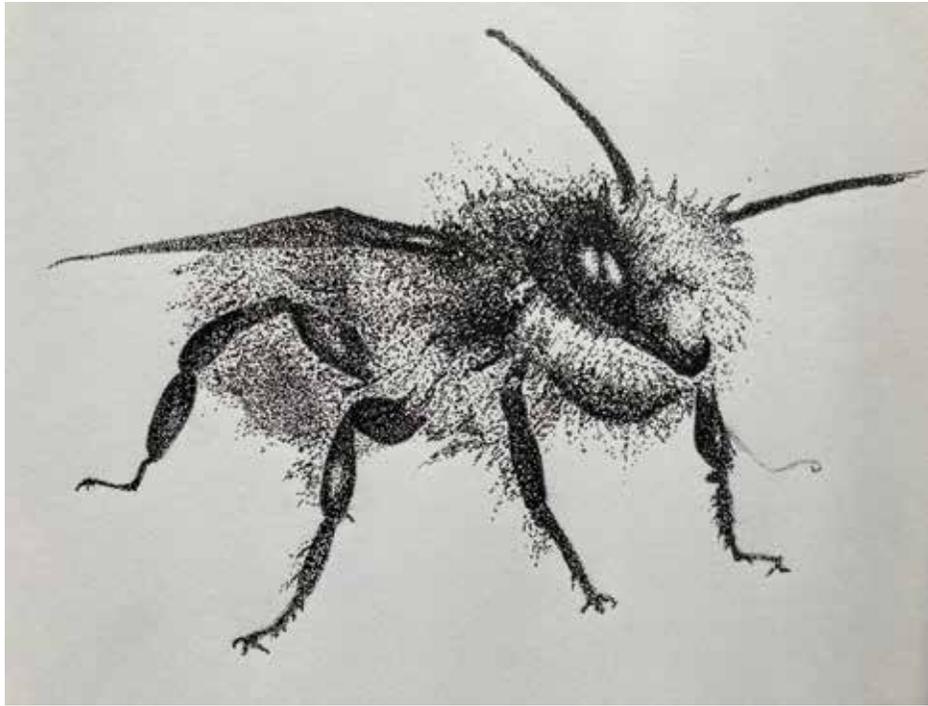
Pen Scribble Example



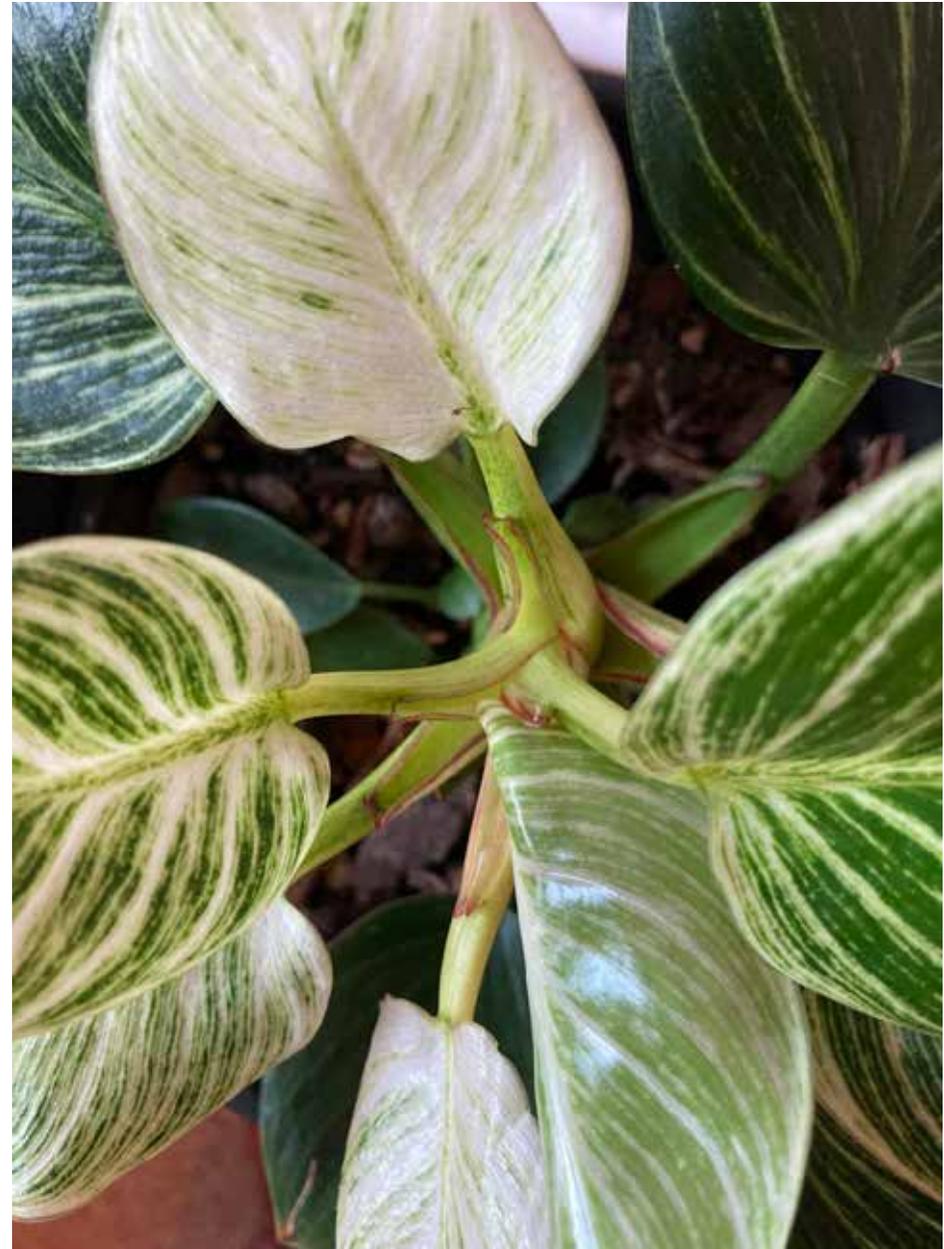
Pen Scribble Reference



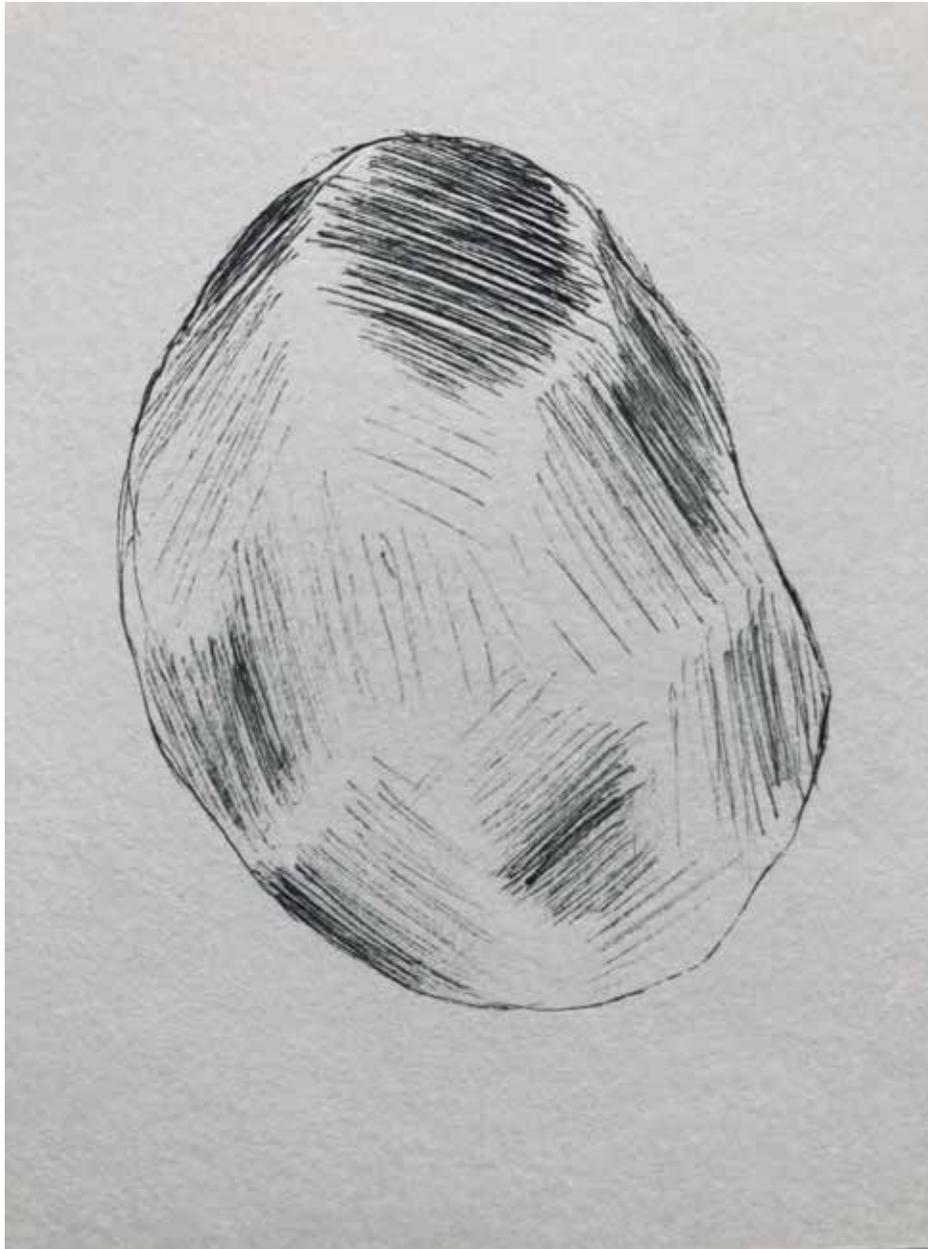
Pen Stippling Example



Pen Stippling Reference



Pen Directional Line Example



Pen Directional Line Reference



Pen Crosshatch Example



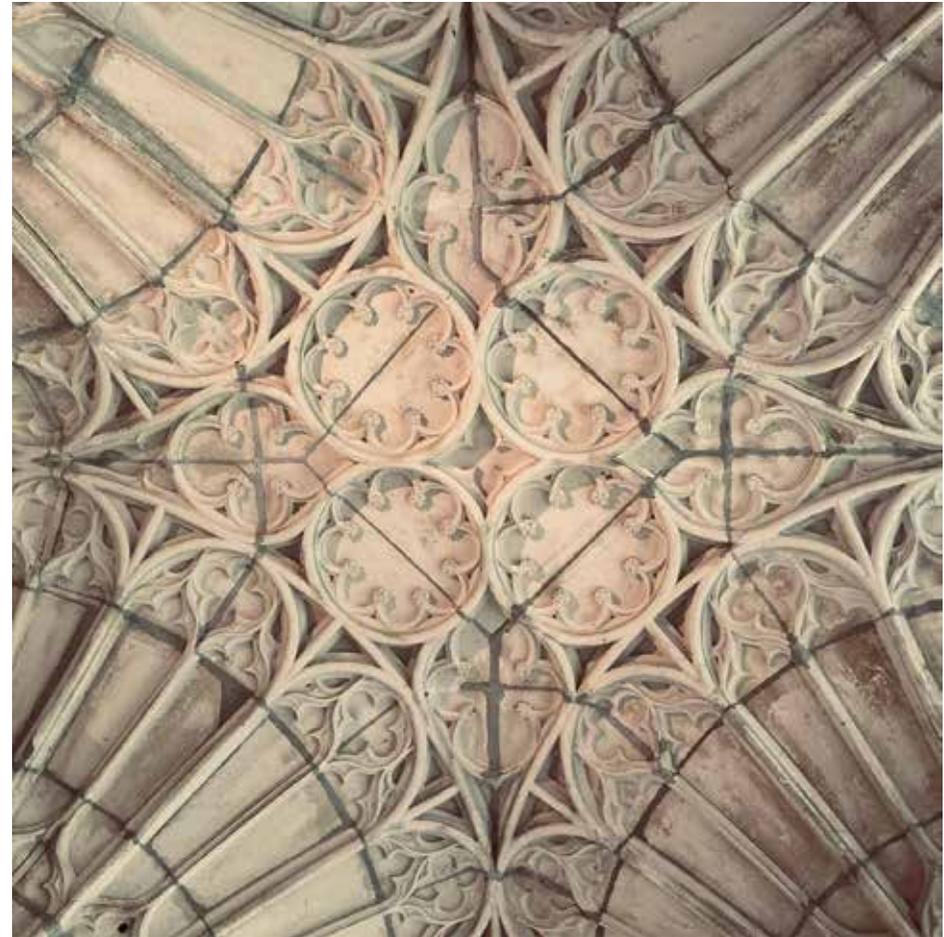
Pen Crosshatch Reference



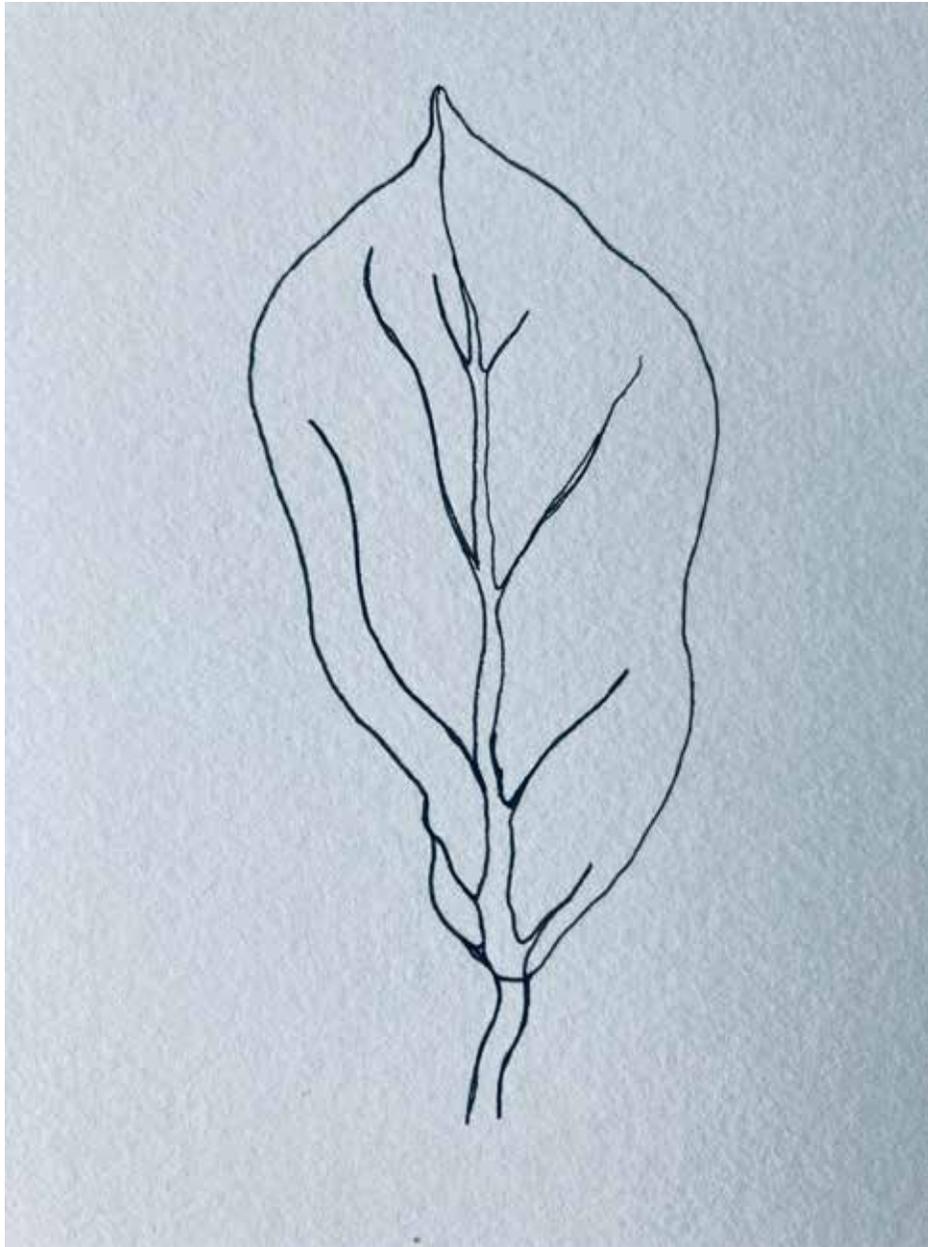
Pen Blind Line Example



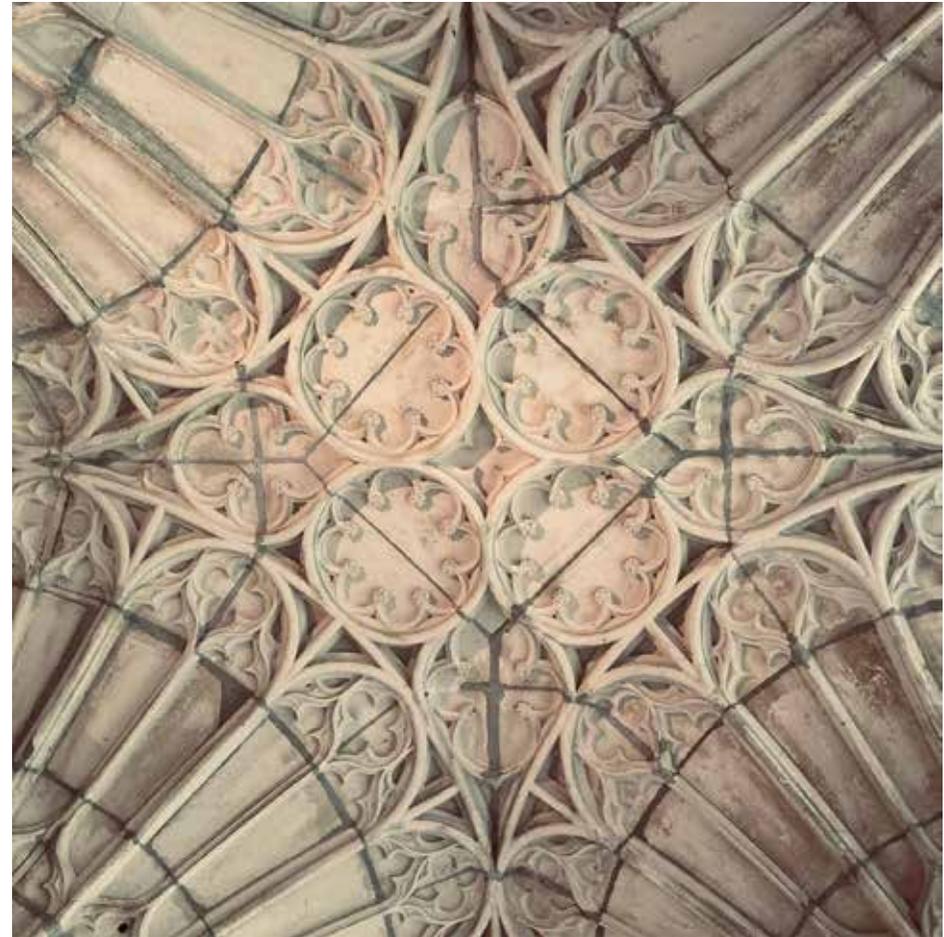
Pen Line and Blind Line Reference



Pen Line Example



Pen Line and Blind Line Reference



Drawing is a
frame of mind,
a loving embrace
if you will.

Susan Avishai



Pencil

The pencil is arguably the most versatile drawing medium – it can be used for almost anything, from doodling to fine art drawings and illustrations to architectural works.

Graphite pencils are the most recognisable and accessible medium. A large variety of tone can be created using pencil, as can be seen in the different grades listed below and their uses:

H Pencils:

A 'H' pencil indicates that it sharpens to a fine point and makes a lighter tone due to it being made from harder graphite. 'H' is the darkest tone of this variety, numbers are then used to signify how light the tone created is; '2H' is the next step down from 'H', it then goes down to '9H', which creates the lightest tone. These pencils are best used for more technical drawings such as architectural work and engineering plans as they stay sharper for longer and such drawings require fine line rather than tonal work. Because these pencils have a harder point they do not smudge as well, meaning certain techniques do not work as well as they do with 'B' pencils.

B:

A 'B' pencil is softer due to a higher clay content in the graphite, meaning it blunts more quickly and creates a greater range of tone, especially darker tones. 'B' creates the lightest tone of this variety and much like 'H' pencils, numbers are

then used to signify the tone each creates, the next step being '2B', going up to 9B, which is the darkest tone. 'B' pencils are better suited for more artistic and illustrative drawings as they are more versatile than 'H' pencils. They can still create fine lines if sharpened regularly and also create a much better range of tone, meaning you can create more realistic light in the image. Due to 'B' pencils being softer, techniques that require smudging, rubbing out or shading work very well.

HB & F:

The 'HB' and 'F' pencils are the most commonly used pencils and are the middle values between 'H' and 'B' pencils. They are used as the standard pencils for both writing and drawing purposes as they can be sharpened to a point (particularly 'F') and create a good range of tone (particularly 'HB'), making it a very good pencil to use for the basis of both artistic and technical drawings.

Grades of pencil in order:

9H 8H 7H 6H 5H 4H 3H 2H H F HB B 2B 3B 4B 5B 6B 7B 8B 9B

The next section will outline a number of techniques in pencil, with summaries on how to use them and the effects these create. These will be accompanied by annotated drawings linking to the summaries, showing how each technique can be used.



Pencil Techniques

Shading

To create a strong tonal range you may require different gradings of pencil, 2B, 4B, 7B and 9B are a good starting point as they will give you a basic yet solid foundation of the light, medium and dark tone. However, depth can be created using a standard HB pencil. Shading technique is really effective when focusing entirely on the tonal work and not line. Instead of drawing an outline, try using the pencil to create the tone of certain areas of an object/scene to create the sense of depth.

Hatching/Directional line

As has been mentioned in the grading of pencils, a large variety of tone can be created through the use of graphite pencils and this can be very beneficial when using the hatching/directional line technique. When hatching you can use a single tone and use the placement of line to create depth and direction, however, when using graphite pencil you can also change the tone of line. Using a tonal change alongside the placement of line can create more subtle tones and more of a realistic image.

Crosshatching

Much like hatching, you can utilise tonal range to highlight depth alongside placement of line. Because of the layered nature of crosshatching using softer pencils, such as 6B-9B, can become problematic, the image is more likely to smudge and as these pencils blunt faster the lines may not be as crisp and therefore diminish the effect of the technique. With this in mind it is advisable to use 'H' pencils as they will stay sharper for much longer; however, if you want a darker image then make sure to either keep the pencils sharp or use lower numbered 'B' pencils, such as 2B-4B.

Smudging

This technique is better suited to softer pencils as they create a greater range of tone and have looser pigments of clay, making them easier to spread. This technique works better when using a range of pencils as this will give a greater depth; 2B, 4B, 7B and 9B will give a good range of tone from light to dark, which will give more subtle realism to the image. It is advisable that you start by using lighter tones to mask the darker areas and build them up gradually, this will make sure that you get the tone you want.



Rubber

This technique works incredibly well with graphite pencils and one of the few that works just as well with both harder and softer pencil work, although the darkest tones can be difficult to rub out if applied too hard. To form the base of the image before rubbing out use either the shading or smudging technique, this will act as a rough template to be worked into with the rubber. Try reapplying graphite pencil over rubbed out areas then rubbing them out again, this process will create a layered effect that will highlight the tonal range. You can also alternate the marks made to create different effects – short strokes of the rubber will create a more dynamic and energetic feel to the image whereas longer and more considered strokes will create a sense of stillness more akin to the smudging technique.

Line and blind line

This technique can be created using any pencil, however by using a softer pencil you can create a greater quality of continuous line due to the larger tonal capacity within 'B' pencils and it remains a very effective way in which to hone observational skills and create preparatory drawings.

Stippling

This technique can be created through either the use of a flat tone and placement of mark or alternating the tone in the placement of marks made. Both of these will create a strong tonal depth, however, by alternating tonal marks you will create a more natural image, creating a sense of physical embodiment through layered tone. When using this technique it is important to pay attention to the sharpness of the pencil, especially if you are using softer pencils as they can blunt very quickly with the stippling process, this diminishes the effect of the technique as larger marks will not be as effective in creating the sense of depth as smaller ones.



Pencil Shading Example



Pencil Shading Reference



Pencil Hatching/Directional line Example



Pencil Hatching/Directional line Reference



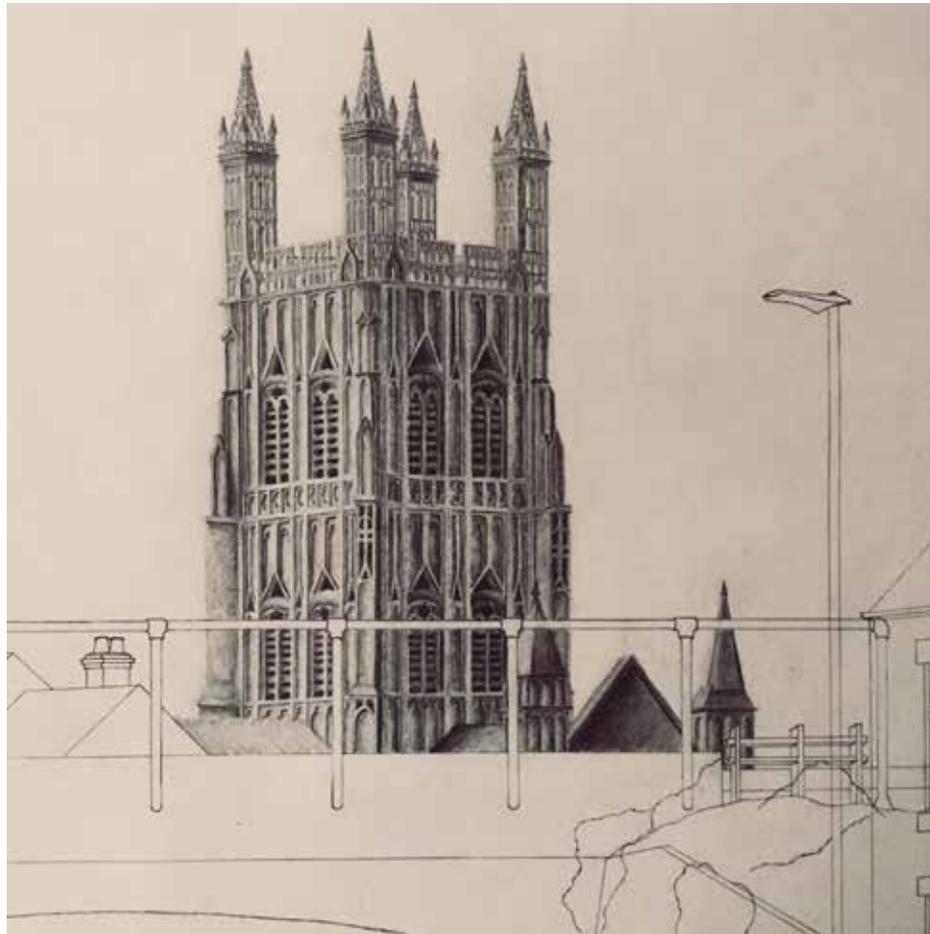
Pencil Crosshatching Example



Pencil Crosshatching Reference



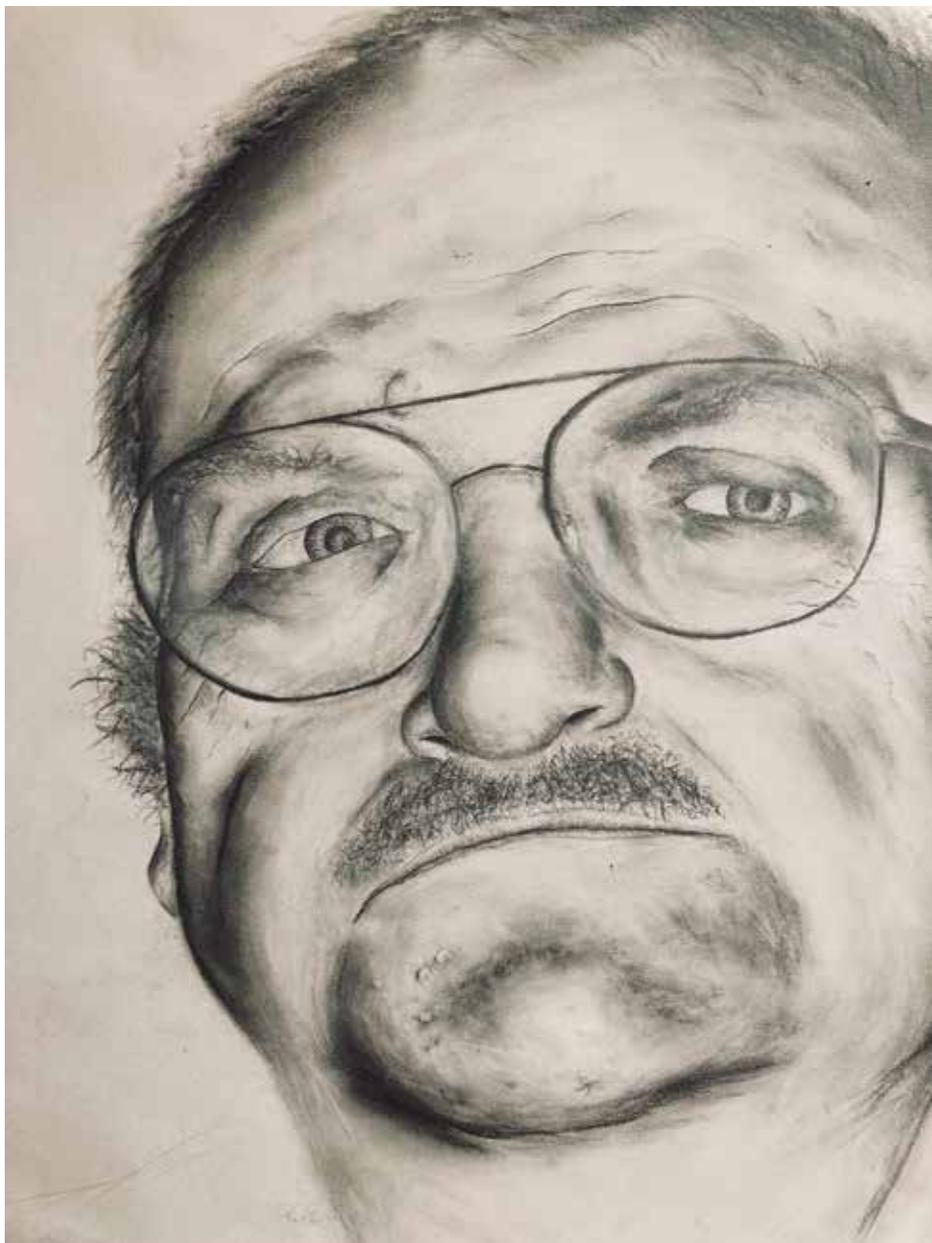
Pencil Smudging Example



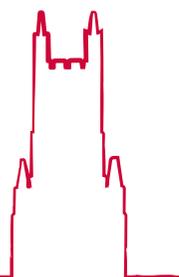
Pencil Smudging Reference



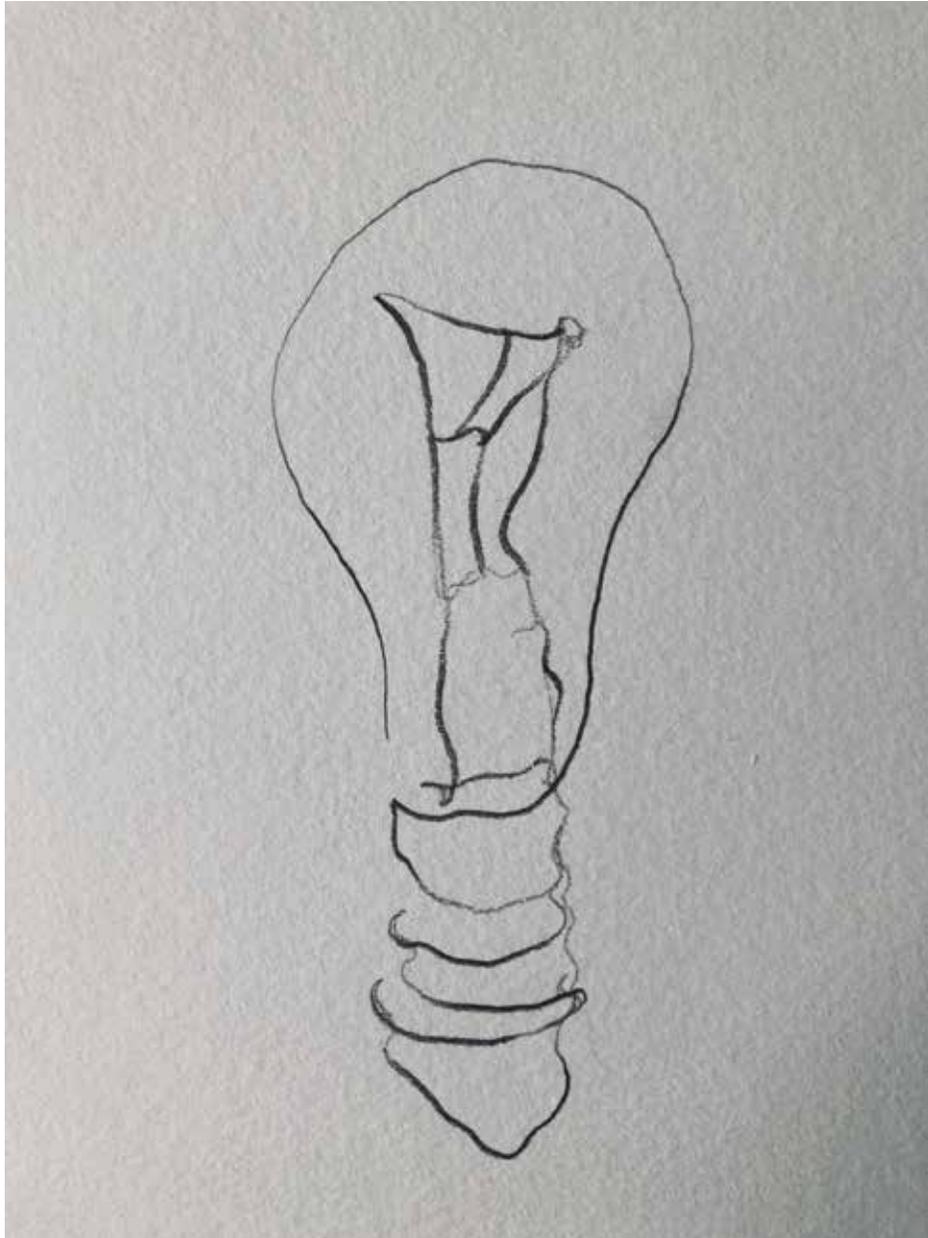
Pencil Rubber Example



Pencil Rubber Reference



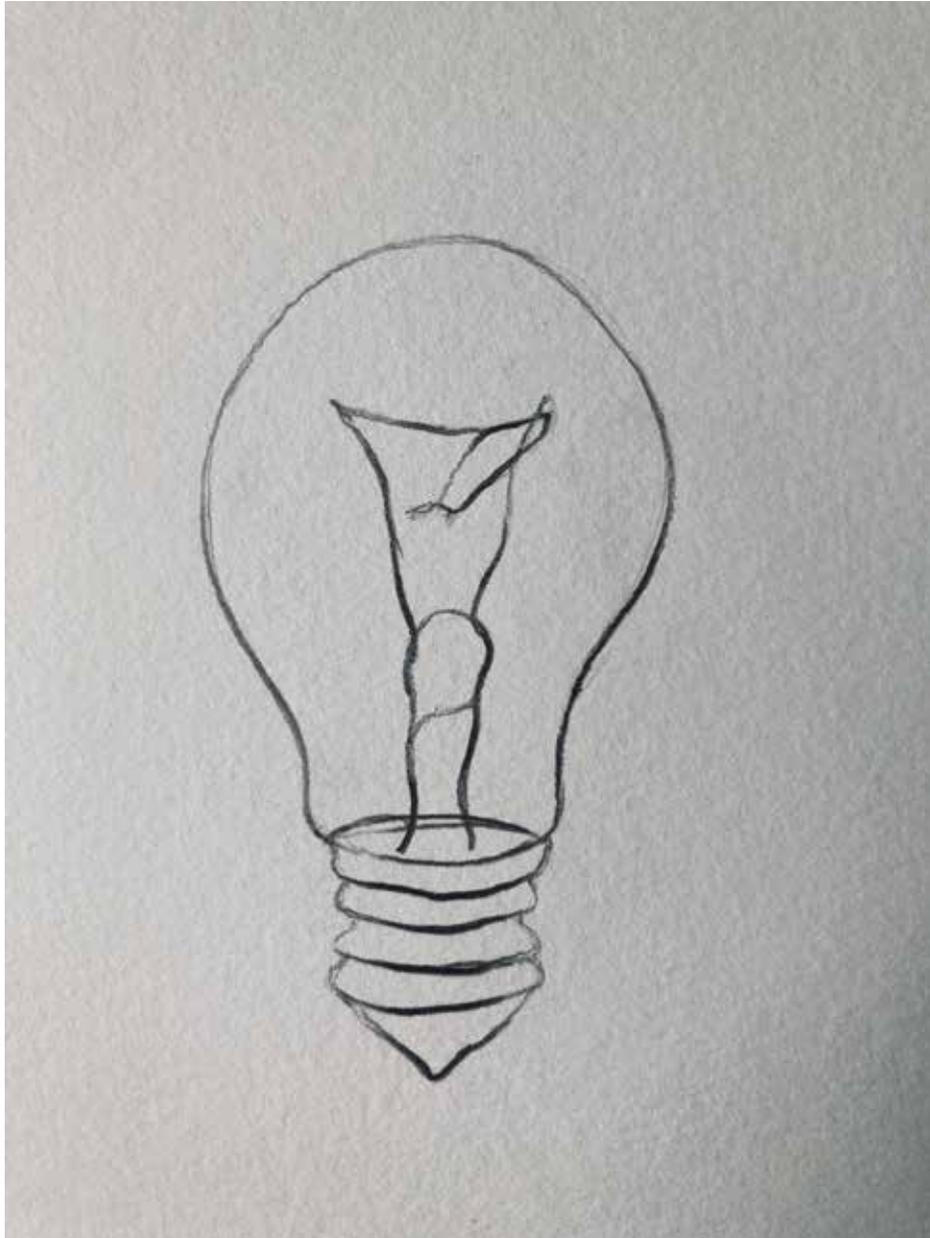
Pencil Blind Line Example



Pencil Line and Blind Line Reference



Pencil Line Example



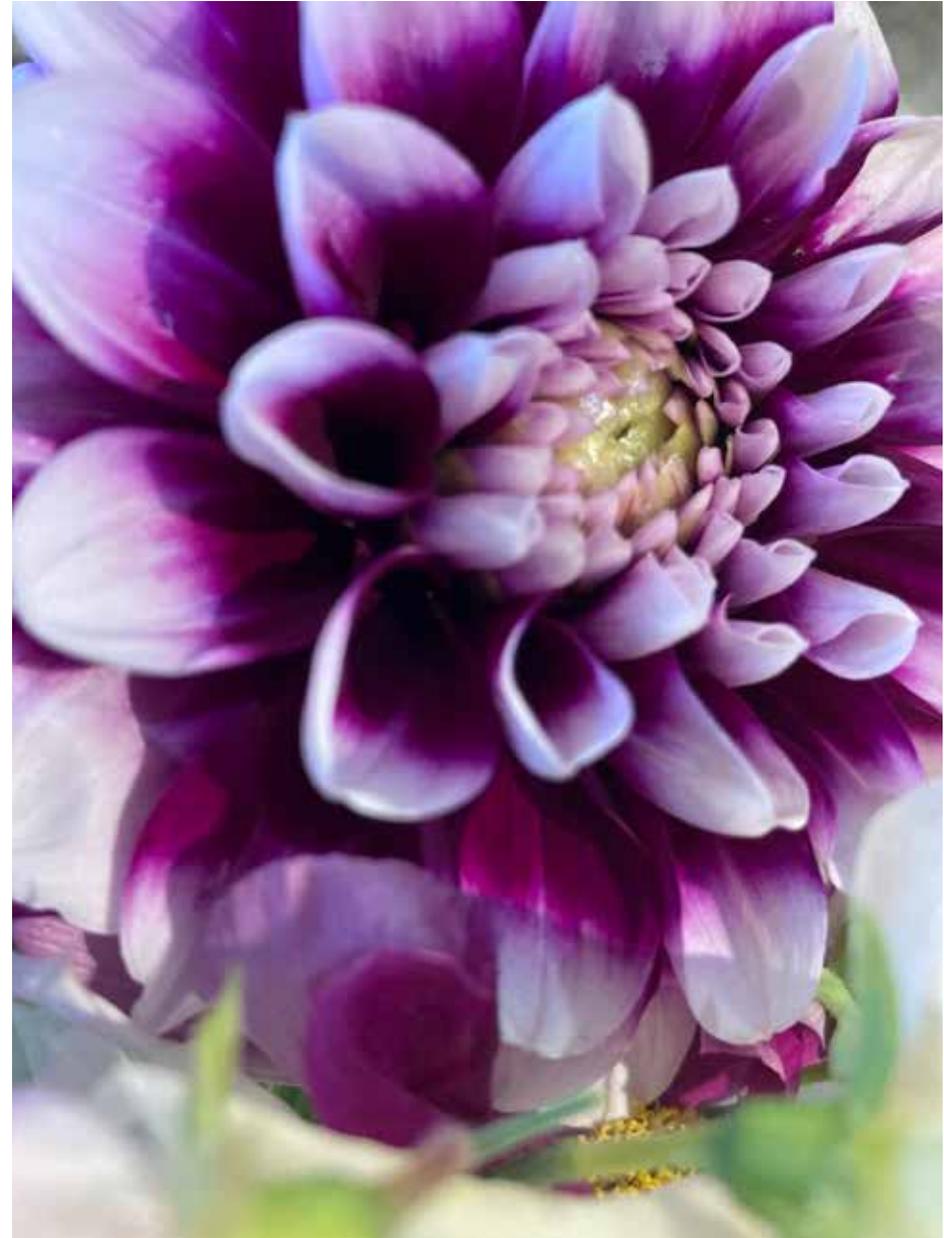
Pencil Line and Blind Line Reference



Pencil Stippling Example



Pencil Stippling Reference



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with thanks to Adam Davis, Artist.

#CreativeCathedral

‘Understanding perspective through drawing has made me notice the real world more’.

‘Drawing helps my anxiety no end and I can now draw a very acceptable picture’

Participants – Gloucester Cathedral
Drawing for Wellbeing online sessions 2020



I sometimes think
there is nothing
so delightful as
drawing.

Vincent Van Gogh



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