



Drawing from Line to Life

online workshop

Intermediate Course

COURSE OVERVIEW

Welcome to this course for the Intermediate artist. I'm assuming you know the basic techniques, and have possibly taken my Beginners course, although that's not essential. You and your fellow participating artists will have varying levels of ability so we'll all start at the same point and journey together and, wherever possible I've prepared the guideline drawings for you. That will speed up the drawing process, and allow you to concentrate on techniques rather than the ability to draw accurately.

As your skills progress, you begin to leave thoughts of technique behind and instead think about the message within your art – be it a simple story, a trigger for an emotional response, or just to emphasise the beauty of something. This course moves into that area – the mental preparation and mindset required to lift your art above the mundane. There's little to be learned from always drawing what you know you can achieve, so embark on this course with an open mind and a full box of pencils.

WEEK ONE

Exploring pencils and shading techniques

- The pencils you'll use for this course and why they were chosen,
- An explanation of pencil points
- Exercise: A simple drawing that will help me to help you.
- Shading – darks, midtones and highlights
- Shading – light to super-light values
- Exercise: Trying out all the above methods as you work through this week's techniques.

WEEK TWO

Negative Space

- Introduction to Negative Space
- Exercise: Negative space explained the practical way
- Negative Space explained in detail
- Exercise: Extracting negative space from a supplied image
- Exercise: Drawing objects using negative space
- Exercise: Using negative space to accurately draw a hand-fork
- Using negative space to solve problems
- Seeing negative space in our three-dimensional world
- Exercise: Using negative space to draw from life

WEEK THREE

Negative Drawing

- Exercise: A practical demonstration of negative drawing
- Exercise: Creating objects using only negative drawing
- Negative Space and its part in Negative Drawing
- Negative drawing explained in M. C. Escher's "Three Worlds"
- Combining Negative Space and Negative Drawing
- Exercise: Simplifying and dividing work using negative drawing
- Exercise: Using negative drawing to simplify drawing hair

WEEK FOUR

The uses of Contrast, and High-key and Low-key drawing

- High-key and Low-key explained
- Exercise: Draw the same image in both high and low keys
- Contrast in use
- Using photographic references
- How we see Light and Shade, and Light and Shadow explained
- The qualities of light
- Cast shadow basics
- Exercise: Shading a tree and establishing its cast shadow (part-completed drawing supplied)
- Creating three-dimensions on two-dimensional paper.

WEEK FIVE

Creative Shading techniques

- Creatively and spontaneously shading textures
- Exercise: Creating the texture of old bricks and mortar
- Exercise: Creating the dirt surface of a yard of your choice
- Shading light to dark – drawing a lock of shiny dark hair step by step
- Exercise: drawing a lock of dark hair

WEEK SIX

Drawing Hair

- The basic techniques described
- The detail and tone layers method
- Exercise: Using the detail and tone method
- Basic drawing hair techniques
- Dividing your work into manageable and natural sections
- Basic steps of the negative drawing method
- Exercise: Drawing hair using the negative drawing method
- An explanation of drawing different types, lengths and colours of hair
- Exercise: Drawing the sinuous locks of a Spaniel's ear

WEEK SEVEN

Drawing Grass and Weeds

- Using references and visual clues
- Drawing grass – the basic method
- Advanced technique for drawing grass and weeds
- Exercise: Understanding the fundamental basics
- Exercise: The basics of the advanced method
- Exercise: Taking the advanced method a stage further
- Drawing weeds
- Exercise: Exploring the techniques in four easy stages

WEEK EIGHT

The final drawing

- Putting it all together – an introduction to our final drawing
- Refining the supplied line drawing
- Transferring your line drawing to your drawing paper
- The drawing begins –where to start and where to move next.
- Assistance with each section and texture that you encounter.

EQUIPMENT and PAPER required

You will need the following for this course:

- 4B, 2B, HB, 2H and 4H pencils. Any make will do but Staedtler, in my opinion, contain the least impurities and the best consistency.
- Kneaded eraser or any wall putty (preferably Blu-Tack)
- Tortillon, or blending stump, and toilet tissue
- Paper – about A4 or letter-size. Almost any medium to heavy weight paper will do but it will assist you if the texture is not pronounced – smooth is best, such as Bristol board, and a plate-finish is better.

I'm looking forward to working with you.

Cheers.....



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