When drawing tonally, be experimental.

Try solid shading first. This will always be effective.

Always use soft 'B' pencils ranging from 2B to 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.

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 the desired depth of tone is acquired. Etc.

Pointilism consists of shading with dots. The best tool to use for this method is a fibre 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.
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.

Find tools to measure with other than a ruler - i.e. sides of the paper you are working on or a pencil.

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!
When shading a curved section of an object you need the tone to show the 3D 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

WAX CRAYON AND WATER-COLOUR PENCIL

EXPERIMENT WITH COLOUR SCHEMES, SHADERS, AND TONES OF ONE COLOUR WILL ALWAYS BE VERY EFFECTIVE WITHIN AN OBJECT DRAWING.
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 color pencils to create water/liquid.
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.

Make a feature out of soft materials/strings etc. to contrast with the hard plastics or metals.

Watercolour pencil and black fibre tip.
WITH A FLAT OBJECT - YOU WILL
NEED TO CLEARLY
SHOW THE 3DIMENSION

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.

BREAK THE EAR
PIECE DOWN
SIMPLIFY IT.

SILVER GEL PENS
CAN BE EFFECTIVE
WHEN DRAWING
METALLIC OBJECTS.
Take each section of the object as a separate job. Look at them individually.

Then work out how you can connect them.
Look at the basic shapes which make up the object.

Take away/eliminate the tricky areas (bristles) - or anything that is confusing you. It will help you understand what you need to draw.

When water touches most fibre tip pens it makes them blot. This one has created an interesting blue.

The bristles can be done in a similar way to the pointillism method. The more or closer together they are, the darker that section will appear.
Think of the trainer as a hard angular shape first.

Then soften its edges and curves.
BREAK DOWN THE OBJECT INTO ITS SIMPLEST SHAPES.

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

WATER COLOUR PENCILS

DON'T BE AFRAID TO EXPERIMENT WITH NON-REALISTIC COLOUR SCHEMES.
Forget about any curves initially - look at it as straightest form.
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 - pointillism/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 the mug.

Look closely to see twists in handle.

Turn the mug around to see the twists in handle from different viewpoints.

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.

Water colour pencils.
SIMPLIFY THE 2 OBJECTS.
THE TUBE IS A CYLINDER DESIGN
UNTIL YOU SQUEEZE ITS SHAPE.

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

PRACTISE BOTH
OBJECTS SEPARATELY.
CHECK THE ANGLES.

WATER COLOUR PENCILS

DAY
WET

IF IT HELPS YOU
GET CURVES
CORRECT - COMPLETE
FULL CIRCLES THEN RUB
OUT AT END BEFORE COLOUR.
BREAK DOWN THE SLIDE:
IT IS REALLY ONLY MADE OF 2 PIECES,
ONE CURVED ONE ANGULAR.

PRO MARKERS
-COLOURING PENCILS
AND BLACK FIBRE TIP PEN

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

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

TRY COLOURS WHICH WORK WELL TOGETHER.
TURN THE GUITAR INTO A 3DIMENSIONAL 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.

WATER COLOUR PENCILS.
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.

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.
A SIMPLE 3 DIMENSIONAL BLOCK SHAPE

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

SILVER GEL PENS ARE ALWAYS EFFECTIVE FOR METALLIC OBJECTS.

A STUDY OF A RADIO.

KEEP PRACTISING FREE-HAND CIRCLES - KEEPING PENCIL ON PAGE

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

KEEP SMALL DETAILS SIMPLE
Keep practicing drawing rough circles round and around - O O O O

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

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