Introduction to Drawing: A 2-Part Series with Molly Hatch

Chapter 1 - Introduction to Drawing: Learning to Make Lines

Part 1 Overview

(upbeat music) - Hi, I'm Molly Hatch. I'm an artist designer. I work with companies like Anthropologie to make products for your home ranging from wall art to ceramics. And I also exhibit my artwork in a gallery in New York, as well as museums internationally. I use drawing in my work all the time, and I wanna share the foundations of line with you. I'm gonna go over materials from paper, and the different kinds, to pens, and pencils, and the different marks that they make. I'll go over different kinds of line ^from blind contour, and applied line, to line networks. Along the way, I'll give you a few tips and tricks that I use in my own studio practice.

Materials

- When you first start drawing, you don't necessarily know what tools to use, so here are a few that I like to use. Mixed media paper in multiple different sizes, so try using some that you're comfortable with. It doesn't really matter what size, it's just what you're comfortable with. Mixed media paper can be great for pens and pencils and even for watercolor, depending on what you're doing. So it might be a good all-in-one paper to start with. You might consider artist tiles. They're great and they come in paper that's good for watercolor to pen and pencil. And they're also a good easy size for trying different things out. You can also use a range of pencils from hard to soft. This set comes in HB to 8B. So the micron pens that I have here range in different sizes and they're great to experiment with too. Fat tips, skinny tips, you'll find the one that you like the best. And Faber-Castell also makes some great pens. It's nice to have an eraser cause we all make mistakes and then we'll have a pencil sharpener on the end. Also optional is having a piece of tracing paper on hand.

Get to know your pens and pencils

- I have two different kinds of paper here. The artist tiles are watercolor tiles and that's a slightly rougher paper, the texture is better for taking in watercolor and wet media and then I also have this mixed media paper which is really great for using with pens and pencils and even watercolor but not quite as good for watercolor or wet media. Mostly today we're gonna use this smoother mixed media paper. The different quality of the paper that you're using will effect the quality of the line that you're making with the pencils or pens that you're using and that is a great lead in to talking about pencils. So we have a range here of these Faber-Castell pencils from HB to 8B. HB is the hardest one in the set and I'm gonna show you what marks it makes. I'm drawing on my mixed media paper just to give you a sense of what that looks like with a line. So the hardest pencil, HB, which we're drawing with now, gives a really sharp line. And softer pencils, you'll see as I work through them, give you a softer line. So when you're shading you're gonna get a lot of lines when you shade with an HB pencil and when you shade with the softer pencils as you'll see it gives you a broader, softer shade. The next pencil is just B. It's also a little on the hard side so you'll see it's shading a little bit better than the HB. Moving onto 2B which is more akin to what we use in our day to day, our normal pencil, and again shading a little bit better, still nice defined line. Moving on next to 4B. Whoa, broke right in the middle. Maybe I'll draw that line again and then shading with that. So you can see it's getting softer and there's less defined line in the shading. And the line that I'm

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drawing here is ever a bit softer. 6B is the next. And the shading is even nicer on this and the softest led in this set is the 8B and as I'm shading you can really see that there's very little line definition if any at all when I'm shading. Even hard to see the definition in the 8B there. When you're choosing your pencils for the drawing you're working on consider the harder pencils for finer lines and fine detail and the softer pencils for shading and broad areas of softer lines. Moving on to pens, the different sizes will also effect the kind of line quality you get in your mark making. So the smallest tipped pen is zero zero five. So drawing on the multimedia paper you can see how thin and fine that line is and again when you're trying to do shading or filling in an area the zero zero five is gonna give you very very small little lines. Next is zero one. Again it also is making a fine line that doesn't shade very well. We'll move on to zero two, moving up a little bit in size but again these are all pretty fine, they're all gonna give you good line quality for hatch marking and other kinds of mark making. Zero three, a little bit fatter, you can see that. And a little bit better for shading. Zero five, is much wider, kind of making a big jump here from the zero two to the zero five. Zero eight, very wide. You can see it especially in the written numbers. Now moving on to the Graphic one which is a really fat tipped marker kind of like, normal kids marker almost. The brush pen has a very thick to thin tip so you can use it on its flat side to create a wide line where you can use it at the tip like a brush to create a thin line so you can shade in a wide area with that or you can use it to make a more calligraphic line. Finally the Faber-Castell brush pen as well. It's a little bit tighter, not as loose, but it makes a similar line quality to the other brush pen, the Pigma. We've been working on the multimedia smooth paper without much tooth and I want to show you now with a selection of the pens that we've been working with what happens when you use them on a wet media or a watercolor paper. I'm gonna work with the zero three. This seems to be working okay on the surface and not bleeding much. Here I'm using the zero eight and you can kind of see the texture in the line from the paper so it's not as smooth a line. It's not bleeding necessarily but it's hard to get a detailed or fine line. Brush tool. Single flat line. You can kind of see the texture there in the surface and it's definitely showing up there, much softer line. And finally we'll look at what the Faber-Castell does. Almost acts like watercolor itself. So just remember that when you choose your pens or are trying new pens, different pens and different papers can cause different reactions so even though we didn't get much bleeding in the pens we used, it can happen that the pens and paper that you choose react differently than the ones we used today. So try everything before you execute your final drawing.

Lines and mark making
- What is line? Line is the simplest element in any drawing. So, it can be a connection between two dots or two points, and it can also be an implied connection between points. So, I'm gonna start showing you line qualities and different kinds of line. But, I'm gonna just use this graphic one, you know, sort of fatter tip pen and paper, though you can use anything to try this pen or pencil. And we're using the multimedia paper and that's just basically so you can see it better on camera. A line is a connection between two dots. Just like that. Orientation of line can change how we view it, and imply an emotional response. So, diagonal lines will imply energy or movement. So this is a straight line. And a diagonal line, which, I'm gonna make an arrow, implies energy and movement. Horizontal lines can be more static and stable feeling. So they almost imply, like, a horizon and not a lot of movement is implied. Vertical lines can be also static, and stable feeling, and grounding even when they're broken up. Continuous curves, lines that move, suggest movement and make the eye travel long distances around the page. Short, choppy lines make your eye jump around the page. Density

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of line changes how we see it. So, a growing line that swells, can feel like it's moving outward, and a shrinking line, makes it feel like it's moving inward and away. Different qualities of line are valuable tools in your drawing toolbox.

Blind contour drawing
- Lets put lines into practice. To start we're going to do a blind contour drawing using continuous line. So in this case, I'm going to be doing a drawing of my hand and it's going to sit to my left and I'm going to do the drawing with my right hand. It's going to be continuous contour line. A blind contour drawing is when you're looking at an object, you're drawing a continuous line on your paper, and you're reducing that object in front of you to a simple line. So that you're reducing information and making it all about just the outer line of the object that you're working from. I'm going to be working from my hand, I'm going to be looking at my hand the entire time I'm drawing. When I stop every ten seconds or so, I'm going to look back at my paper, I'm gonna have my pen stopped when I'm looking, then I'm gonna look back at my hand, and continue drawing. The idea is that you're getting an opportunity to learn how to use your hand in conjunction with your eye and trust that your hand can translate the information through your eye of what you're seeing in front of you into a line. To start your blind contoured drawing, you can use your hand, whichever is opposite of your drawing hand. In my case, my left hand. I'm gonna leave it to the left of the paper. I'm gonna let it sit in one position so it doesn't change and I have that perspective while I'm drawing. I'm using a pen and the multi-media paper. I've switch to larger paper similar to the same scale as my hand so that it's easier for me to draw. So I'm gonna start at the outer side of my left wrist. Sort of at the bottom and I'm going to draw, not looking at the paper, only looking at my hand. When I stop my pen, I can look back and make sure that the image is coming out the way I want it to on the paper. There's a certain look to blind contoured drawing, certainly. I'm going to choose the different lines that I wanna accentuate my hand with. So right now I'm looking at the knuckle of my pinky and I'm drawing up. You can see that your hand actually is pretty good at translating what your eye is seeing even though you're not looking at your paper. It's important to not pick up your pen, so continuous line. Only look at your paper when your pen is stopped. There's my wedding ring, over, knuckle ... From my perspective, that finger kind of runs over. Knuckle on my middle finger ... You can see it's kind of a quick process too. There's no need to worry about how much time, you can take as long or as little time as you want. It's a great way to warm up and just let go of your concerns about how good you are at drawing, or bad you are at drawing, the whole idea is to give you a use of your eye and your hand together to create an image. Just learn how to trust that they can work together and train them to work together too. Every ten seconds or so, stop and take a look. Then pick up you pen when you're finished. Now that you know how to do a blind contour drawing, definitely take it to other places. Bring your sketchbook when you're at the park, draw people in the grass, draw your friends, draw the dogs, draw still lives in your house, or in your kitchen. It's a really great way of learning how to communicate with your eye to your hand and trust that you know how to draw, even when you're not looking at the page. I did these drawings earlier with a thinner pen, in this case, than the drawing I just did and with pencil. You can see that that the marks of the pen, pencil, and any other tool that you would be making, make a different line quality in the final drawing. Experiment with different tools and drawing materials to find the kind of line quality that you like. Just remember that you're reducing the outer line, the contour line of whatever it is you're looking at into a line. You don't wanna pick up your pen, pencil, or your drawing tool from the paper until you're done. You also want to not look at the paper unless you're stopped,

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you're not drawing, and you wanna look at the object while you're drawing. Try looking at your paper maybe every ten seconds or so. But if you need to look at it more often, that's okay, just try to work up to every ten seconds.

Implied line drawing
- For this next exercise, we're gonna talk about an implied line. Implied line is when you have a series of dots that are not connected, except for visually with your eye. So basically, it's a line that's implied between two dots. Your eye kind of naturally fills in that line between. Let's use a series of dots to demonstrate implied line to make a spiral. So I'm just using the marker to show a spiral, but I'm not actually drawing a spiral with a line. Your eye is connecting the dots visually between the two and creating a larger spiral image just through the implication of line. So now I'm gonna connect the dots just to show you what your eye's doing. And you can use this as a way to make lines in your artwork, but without actually having to draw lines, trusting that the viewer's eye or the person looking at your drawing, their eye will connect the dots. So I'm gonna draw a house using implied line as well, as another example of a way to use implied line to draw. Top dot for the roof there. The front of our house. Add a door. So you can get as complicated or simple as you want in this, and it can be a really great way to make a subtle drawing more... Abstract from realistic. So let's give the roof a little more depth here. It's almost like doing embroidery on paper. Add another window. There we go. In my own work, I will use implied line in different ways to add texture or elements of interest to an image. Or a pattern, say a dandelion that I wanna imply a full image of, but I want it to just be there a little more subtly in a pattern or in an image. And it kind of gives you a sense of the texture of the dandelion or you know, sort of dandelion seeds, and not actually have to draw the whole thing out individually. So try experimenting with implied line in your own drawings as a way to add a point of interest or textural differences in line quality in your own work.

Line networks
- In this last exercise we're gonna talk about using line networks, so groups of lines to help define shape in your line drawings. So cross contour, which is lines that go across a shape like in a topographic map where the lines define the shape of the mountains and the valleys in the map. In our case we're gonna use contour lines to help define the shape of a drawing of a hand. Place your hand in the center of your paper and start by tracing around your hand to create an outline of the shape of your hand. And you're just using a continuous line here to do that. And this gives you just the shape of the hand with no definition yet. To help define the shape of the hand using cross contour lines you're drawing lines that go across the shape of the hand and anywhere there would be sort of a curve in the receding line of the hand, so sort of a shape that curves under, you want to try to add a little bit of curve to your drawing. So in this case I know that my wrist kinda tucks underneath and I can look at my wrist and my hand next to the drawing to kinda get a sense of where those topographic shapes are in my hand. And then you want to just include those in how your topographic lines define the shape of the hand. You want to continue doing this until your shape is completely filled in. I'm getting to a point where there's a split in the hand so I'm gonna separate the lines a little bit there too. So there's a little bit of a change there in the knuckle. I'm gonna finish out the finger here. And really you're just giving a sense of the three dimensionality of the thing you're drawing, in this case my hand. As I worked on this you can see that it looked like just some simple lines making up the entire image, but in reality that subtle little difference of curve versus straight changes absolutely how you perceive the drawing at the end of the day. So in this

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case with the cross contour lines defining the shape with that little bit of curve where there's shape in the hand or whatever object you might be drawing it's really important. It starts to define that overall shape of the object. Where as in this drawing you can see there's really very little shape definition thanks to just the straight lines going across and no added shape in the contour to help define the overall shape of the hand. Try doing this with other kinds of objects. Anything from a still life in your studio or your home or from a photograph. Try defining shape using contour and get as detailed as you want and try different ways of doing it, different materials will help increase the shading as you turn corners. Just experiment and have fun with it. I wanted to share some other examples of how I use line in my artwork. Just like the line qualities that we've been talking about. In this first example I've chosen some arrows and diagonal lines creating movement and action in the drawing. And then also these diagonal lines in the mountains enhance that in addition to the arrows. And all the tips of the triangles are creating an implied line, not actually drawing a line, but your eye is filling in a line across them. In this drawing I have a continuous line that's also horizontal so the horizontal line is adding stability, it gives you a sense of wave. It's also creating a linear rhythm in the work which we're gonna talk about in another class. In this with the whale I wanted to share with you a way that I'm using continuous line to move your eye all throughout the composition over and over and the wave is a great opportunity to do that. In this piece the teapot has contour lines. So even though they're not going all the way across the teapot they're definitely creating shape and a sense of shape with the way that they're defining that with their curves. I wanted to share also the ship. The ship is sitting in some waves with continuous lines across, but also there are some implied lines too. So the little dots and dashes are creating an implied line through your eye completing the wave line. In this last one I wanted to show you a pattern. Unlike the other drawings which were images in this pattern I use a bunch of different vines that are groupings of vines. They create an overall implied chevron pattern as well and I think that's kind of fun. Now that you have a better understanding of line and line quality and how to use it in your own drawings I think it would be a great thing to go home and try different materials, different papers and different processes of drawing that we've covered in the exercises that have been demonstrated and try drawing anything that you see around you that is inspiring. So maybe it's your family members, maybe it's other artwork that inspires you, patterns on fabric, anything really, nature. And use some of these great new tools in your toolkit to start making your own drawings.

Chapter 2 - Introduction to Drawing: Learning to Define Shape

Part 2 Overview

(peppy music) - Now that you understand the basics of making line, we're gonna use line to help define shape in our drawings. We're gonna learn about different kinds of shapes, from abstract to representational and geometric to organic. We're gonna do different drawing exercises that cover positive and negative space. We're gonna talk about different ways to use pencil and pen to shade and add definition to shape. Learning about defining shape will add interest and dimension to your drawings.

Materials

- We're gonna be working with similar materials to our first section of the class, but with a few additions. We're gonna work with smooth multimedia paper, and we have a couple of different sizes here. Also, tracing paper to help with shading and protecting our paper, which I'll go over in practice. Our pencils from HB to 8B, our Staedtler Mars plastic eraser, pencil sharpener, and our

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range of pens. The new things that you're gonna need for this class are a range of bottles or still life items, and leafy greens.

Defining shape
- Before we get going into too much more detail about different kinds of shapes, I want to share with you what a shape actually is. It's an enclosed area by shape or line. So let's take a quick look. In this case, I'm drawing with a 6B pencil, and I'm just going to show you, these are four lines, and they are sort of defining a shape by implied line, but if I actually connect all four of these, you're actually going to have a shape. In this case a square. Now volume is different than shape, volume is actually definition of the space the shape takes up. So in this case, this is a cube, and that is defining volume. So again, shape, and volume. Let's talk about a few different kinds of shapes that there are. Starting with abstract versus representational. I'm going to draw this bottle. Using my 6B pencil, I'm gonna kind of go around the surface of the rim and I'm basically making a contour drawing of the bottle, and it's representational, so I'm really trying to get the right proportions, it's still in my hand, so it looks like my drawing, but, I'm going to move down from that rim, to the neck of the bottle. Wide. And I'm sort of looking at my paper, and looking at the bottle. It's okay, if you don't get it exactly. But representational is basically reducing what you see in front of you into a drawing. I'm going to give that a little ground. That is a representational drawing. So we just did a simple line drawing of the contour of the bottle. To define the shape of the bottle, there was no shading, nothing complex yet, we're just giving a realistic, representational line drawing. Of the bottle. Now, I'm going to show you what an abstraction of that is using the same pencil, same paper same bottle. I'm just going to move into drawing this in a sort of more gestural and abstract way. A bottle can be represented abstractly in just about any way. But I'm going to sort of define the shape using a sort of shaded gestural mark with this pencil. And again it's the 6B pencil so it's giving me the opportunity to make fatter pencil marks. But I'm king of looking at the bottle shape and defining it using large strokes and more gestural and movement oriented mark making, rather than trying to represent it exactly. I'm just trying to give you a sense of the shape in general. And the mark making you make can actually give someone a sense of emotion, so like this kind of crazy different directions, and all of that, they're dynamic lines that are giving you a sense of movement throughout the page, so if you wanted it to be very soft and subtle, you mights just actually do the same kinds of mark making up and down, in this case I want to have this sort of a little bit of movement in the piece so, I'm using the pencil in multiple different directions. And I'm not going to give it much of a ground, I'm just going to leave it like that. So that is an abstraction. Let's discuss geometric versus organic shapes. Geometric we see them all the time, they're kind of hot right now. It's the triangle, it a repeat with multiple different triangles. Squares, anything that's a geometric, hard angled shape. And organics are, we hear this word a lot too, organics are basically a soft line that defines a shape that isn't hard edged. So maybe a squash, or a small curve of a hair, or a wave. Anything that sort of defines a natural shape. I'm just going to draw some examples of geometrics. And then I'm going to share some organics. Just from my head, I just want to share some different kinds of patterns that you might be familiar with that are geometrics. So triangles, we already talked about squares. But squares, or grids, those are all geometric shapes. And they can be irregular. They don't have to be exactly the same, this might be a slightly irregular line, but it's still a geometric shape. So even, you know, hexagons. Tiling, any kind of pattern that repeats. Or individual shapes on their own. So a triangle that stand alone is a geometric. Make it a little mountain. That's geometric still. An organic might be something that defines, here's a butternut squash shape, right? So that's a soft round

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shape. Maybe a leaf is more organic, even though it might have some hard edges, or maybe more geometric lines inside, like these shapes, it's still an organic shape. Maybe we'll make it a lemon. So that is geometric versus organic. Now that you know the difference between abstract versus representational, and geometric versus organic, it might be fun to take your phone, or take out your sketchbook, and walk around your home, walk around your neighborhood, when you're shopping, or looking online at clothing, start to understand the things that you are drawn to, that will start to help you figure out what to make in your own artwork, in your own drawings. Take pictures and look on Instagram, and follow other people's interesting patterns. Look at Pinterest, and check out people's folders or start folders of your own to start defining your interests in all of these. And you can use them in different ways, so, you might decide you like representational drawings a lot and you want to make them more, and you start making patterns with them, might be worth trying just making an abstraction of that same representational drawing that you love so much just to see the difference. Same with geometric versus organic. Geometric forms in patterns we see a lot they can be really hard and sort of modern feeling, simple, to complex. But organic tends to give you maybe a softer, more feminine, and organic feel, so try playing around with all of these in your own sketch book and with your camera.

Still life with pencil
- For this next exercise, I set up a still life of three bottles so that I can start to show how we define shape through first doing a line drawing, and then adding shading. So I'm just gonna go ahead and get started in drawing the composition that's in front of me in this still life. I'm starting with a harder pencil, it's a B, and I'm doing a representational drawing of the contour just to define the shape of the bottle. And again, I'm using that harder pencil. Give me a nice clean, crisp line. And sort of a long neck here with a hard transition shape in the stem. Following the outside down. Bottle has sort of this curve at the top. Sort of does this curved edge here too, which is a little bit hard to draw. Erase. And I think this top could be a little bit better too. So feel free to make mistakes (laughs), nobody's perfect. We're just giving this definition of the bottle form. And now I'm gonna go for the middle bottle, which is set back a little bit. It's a little bit taller, starting on the left side of the bottle. Hitting the rim. So you could even practice blind contour drawing, and make a blind contour drawing, and that could be the beginnings of what you would then define with shading later. But I'm choosing to sort of do a little bit of, almost like a mixture of the two. Spending a little more time looking at the bottles. The third bottle, it's a little bit closer. And I'm looking at sort of where it rests in relationship to the other changes and shapes. So like this neck here kind of starts to hit a little bit below the shoulder of that bottle. And again, this sort of is in little bit more relationship to the middle of this shape, so you can sort of start to develop a more realistic or representational composition based on what you're seeing in front of you, and looking at how they relate to each other can help define the space too. Do that rim on that bottle, it's got a tiny little spot at the top. Alright, I've actually forgot to define this sort of, rim up here, and on this bottle as well. Okay, and I'm gonna give them a ground. And there's actually a sort of corner to the table behind that kind of happens, like right in between these two. Now that I've finished the outline and the contour of the still life, I'm gonna change pencils from the harder pencil to a softer pencil for shading. So I'm gonna use the 4B, or the, uh, in this case I'll use the 8B. We're gonna start shading by looking at this section of this bottle, in particular some of the darker spots. So this corner, and this sort of entire area, and this corner is slightly darker than this area, so this will be a little bit heavily shaded, and this will be slightly more light in its shading. So I'm making motions that sort of follow the shape of the bottle as I'm shading.

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And I said that one spot here should be a little bit darker along that edge because of the hardness of the shadow. And then, this is a slightly... Lighter. So I'm really gently brushing the pencil over the area to cause it to be a lighter shadow than a darker shadow. Experiment with different mark-making, and try different compositions to see how different pencils react. Might be that you want a pencil that is a little bit harder to do some of the lighter shading. So I'm just kind of following the shape of that bottle, following the shadows that I see on the bottle, to the left, and the form. So this one kind of curves around the front. I'm following the form again, making up-and-down marks, not tons of side to side. If you stay consistent across the board as you're drawing, it will help make the viewer see a more unified image. So this is a sort of bowed shape of the bottle, here, that's a rounded edge. And as I'm sketching and shading, I'm following that form and helping define it by making marks that follow the contours of the shape of the bottle. There's shading inside as well. And again, I'm pressing harder where I want the shadows to be darker, and lighter where I want the shadows to be lighter. And this rim has a hard shadow on it too. And remember one of the rules, or things, that can be helpful in shading, is that the things with the highest contrast and the sharpest edges tend to be closest to you. Further away, things tend to be out of focus and a little more evenly-shaded. When I mean contrast, I mean hard blacks and hard, you know, bright whites. So, little bit of shading in there. Again, following that shape of the curve of the bottle. Hard line here. And this kind of goes back a little more, I'm gonna define that. This is our highest-contrast spot here, pretty much, in this area. This sort of corner edge of the piece, and that is the closest to us. I'm slowly building up the shading, making lighter marks and then adding more to the marks to make them more defined or heavier. And I think that's a good way to go, you can always erase if you find that you're not pleased with the marks that you're making. There's sort of a shadow that's pretty strong here. So I'm also gonna define the shading at the very edge, and then there's sort of a broad shadow coming, because the light source is sort of from behind, that's generally the shape of the bottle. And it fades out pretty quickly, so I'm just gonna make this as even as possible. And I'm gonna move on to the next bottle. I'm gonna start drawing this shadow here on this central bottle. Using a softer pencil, and shading... On that harder side where the shading is stronger. This is one of the points that is closest to us in this area, so the contrast is the highest. Shading the interior, the mouth of the bottle. Very dark. And again, as the mouth of the bottle recedes, it's sort of more evenly shaded. And as we get to see the front of it, it's more strongly contrasted from light to dark. So following that right hand side of the bottle, there's still a little bit of shading there. But it's soft. And there's a little bit of, couple little lines here. And then again, more heavily-shaded in this area. I'm gonna move kinda quickly, because it's a broad, flat area. And then there's this sort of contrast here at the front of the bottle, right around the foot-ring there where it's quite dark. Where it hits the table. Just a little bit of shading here, that's softer. Really soft. And now I'm gonna move on to shading the shadow that's on the table there in front of the bottle. And it's pretty harsh here, and here, kind of strong shadow. And then it gets quite soft, just because of the nature of the light as it comes off the bottle. There's a little bit of shading right where this turns the edge, here. So now I'm moving on to bottle three, and I'm gonna start shading here at the neck, and then move down into the rest of the bottle. I'm gonna follow the shape of the neck, and it's round, so I'm actually not going up and down the way I have with all the others. I'm gonna follow this really tight neck, and that's sort of round. And then it shifts really hard here, at this point where the neck meets the bottle. I'm gonna kinda come around a little more, and this is a really strong shadow here so I'm gonna go pretty dark with it. Again up here, the rim. Really harsh angle there, so it has a strong shadow. And then the interior of the bottle, also. Then again, the further away tends to be a little bit more

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blended, and evenly-shaded. Moving down to the side of the bottle, using my marks to sort of emphasize that shape, and define that turn that happens there. And there's sort of a funny shadow that happens across that neck there. Opens up over here. Little bit of a shadow. So my eyes kind of move around and notice things, and that's why my pencil is moving around the shape. So also just follow your gut, and pay attention to the things that you find most important about whatever it is that you're drawing. In this case, bottles are, you know, simple, single-color shape, and it's easy to have a strong light source to give you a strong shadow. And I think it's really exciting when you have things that are more textural, and things that are different shapes and different materials. But once you practice bottles, it can be really fun to try other things. Just continuing shading. Where's that, real change in direction here at the edge of that rim. The shadow on the table, kind of strong from this one edge on the right side. And then it softens, and then it gets a little bit stronger again at this edge, the left side. Gonna give it a little more definition there. There's a little bit of shading here on the bottom of the bottle, and again around the neck. Now that I've sort of done the basic drawing, and outlined most everything and shaded it, and I'm seeing some moments where I'd love to go back in and do some more definition, and shade a little bit more, and make the drawing a little bit better. But I worked left to right on that composition, and that meant that I wasn't smudging the paper or anything. And now I'm gonna go back in, and my hand will actually smudge some of that soft lead. So I'm gonna use this tracing paper to block my hand from causing issues with the smudging that might happen as I'm reworking areas that are to my left. So I'm just gonna work back in on this bottle here, using the same pencil I've been using this whole time to shade. And I'm gonna just kinda develop and add a little more definition to the shading where I feel like it might need it. Some spots here. There's a nice, strong shading in here. And underneath this, nice contrast. And this should be defined a little bit more in here too. Move the paper a little bit as I move the drawing. The convenient thing about using pencil for both the outline and for the shading is that I can change the drawing any time I want, so I'm gonna make this look a little more realistic with how the shading goes. And I'm extending this side just a little bit. So one thing that you can do to understand if you're done or not, which is always sort of hard, is to step away from the drawing for a moment and take a look at it from a different perspective. And sometimes it's as simple as just putting it down and coming back later, maybe tomorrow, another day. Sometimes it's a matter of taking a photo of the still life itself, and working from that when I come back to it later. Sometimes it's even a matter of just taking a photo of the actual drawing. And looking at it with that much distance can help a lot to understand where you might need more shading, and where you might be done. And I think you can just trust your instinct to know when you're done. It's your drawing, so you get to decide.

Still life with pen

- Now I'm gonna draw a second still life, this time using two bottles and a pen instead of pencil. I'm starting with this bottle on the left, and I'm gonna start around the tip and then move around. I'm gonna draw the outlines of both and then we're going to shade them in, just like we did the last time. I'm using an 08 micron pen to do the drawing. I'm drawing the rim and it's got that nice square edge. Again I'm just doing the contour of the shape and we'll define the shape in a moment with shading. I made that a little bit longer than it is. You know, it's always good. Roll with it. Sort of hits that shoulder of the bottle. It's got that nice square edge. And one more ring for threading the lid. I'm not worrying too much about scale, but I am still doing a representational drawing of what's in front of me. And this does land a little in front of the bottle, so it should be a little bit forward. I'm going to put a table end in there. Make it up, actually. Just so we feel like the pieces aren't floating

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in the middle of the paper. Using the same 08 pen, we're going to go in and crosshatch and use a network of lines to shade one bottle, and then the other bottle I'm gonna use a brush pen to shade that one, so that we can kind of see the difference between different tools and the different marks they make, and the different kinds of shading you can achieve. So I'm gonna start, again, at the top of the bottle, same as I did to draw it. And I'm gonna make a network of lines following the shape, again, the same way that we did with the pencil, but I'm making groupings of line. And the tighter, the darker it's gonna be. So if you want to make more of a gray, you're gonna use less line, and if you want it to be darker, you're gonna use tighter line and more line together. So, crosshatching basically means that you're making a check mark or a hatch mark that you're crossing over itself. You can see here where I left a few marks uncrossed, and that leaves your visual eye to read it as lighter, because you have more white space between the lines. And it gives you a sense of a more gray than a dark black. I'm gonna continue working across the bottle, crosshatching lighter areas and darker areas, and then continuing to work into it to define the shadows more and more with additional lines. I'm drawing the shape of the bottle and sort of the general shaded areas that I want to go back in and darken by going over a little bit more with crosshatching. This bottom half of the bottle is much darker. So I'm making smaller marks to make more defined dark and black areas, and longer, thinner marks to create a lighter and less black shaded area. So this transition here has got less shading on it. And I'm gonna keep going with these longer marks, 'cause it's all pretty dark here. I'm making some smaller marks here to sort of follow the shape of the bottle as well, so remember that, because it can help define the shape in a big way. Remembering back to cross contour drawing for an example of that. Now working the shading from the shadow as well. Now I'm gonna switch to the brush pen and define the shading in the cup. So using the pen with the brush tip, I'm going to go in and shade in a similar way, but almost like you would use a paint brush. So knowing that you have wider, fatter areas that are being marked, you're gonna actually make more like brush strokes right around the tip here. And I'm using for smaller areas, the very tip of the brush. And for larger areas, I'm gonna use the fatter part, and I can even do pretty broad strokes, just by using the brush on its side. So you're gonna achieve a very different look depending on the tool that you use. In this case, the brush tool gives us a much broader stroke, and it makes shading more general and less specific, less detailed. Just gonna work on the shadow on the table. It's always interesting to see the difference that just a tool choice can make. So amazing that the left hand has a very different feel and texture, and shading quality from the right hand cup in this image. It's just the difference between using the brush tool and the 08 pen. So take this as a lesson to try multiple different materials at home, even unexpected ones. Raid your cabinets, find pens that you never thought you'd use, 'cause you never know which pens are gonna be your favorite.

Positive and negative space

- One of the foundational elements of understanding drawing is learning about positive space and negative space. I'm gonna start with positive space by drawing a contour of a fern and then filling it in. And I'm gonna be a little bit loose about it. And when you're doing this exercise you can do it with any kind of flat, leafy vegetable, leaf matter, whatever you have near by. Something with a clearly defined shape. Just thinking about the outer-contour line not the interior lines. And you can get really into doing contour drawings of the exterior, this is one of my favorite parts of my foundational drawing in high school was to go out and draw branches and cherries on trees and anything that had sort of a lot of detail and gave me a lot to look at and think about and only in it's shape. Okay, I'm on the stem now and I'll go in and probably define a little bit of the space between

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the leaves after I get this contour done. You look back at the frond about the same amount that you would look back when you're doing a blind-contour drawing, so I'm looking back-and-forth every couple of seconds. And instead of stopping my pen when I'm looking, I'm continuing, so just do whatever's comfortable for you. You can go back into the contour shape that you've drawn and add definition in the areas that you might have missed when you did your first drawing. So there are a few spots here where I see areas where there's room between the stem and the leaves that I kind of missed and I want to add in that definition. Not a lot, but a few spots. The next step is to color in the shape that we just defined with a contour line. That's defining the positive space in the drawing, so the positive space is anytime that you color in the shape that would be the foreground or the subject of the drawing. And as an alternative, the negative space is anything that's in the background or the shape behind. So often we see this in silhouettes, usually we see a silhouette of a person or shading of a person, and that is usually the negative space is white and the positive space is black in that case. So if you can think about that in your mind as you're looking at what I'm doing it's just like doing a silhouette. I'm switching to a brush pen which is a wider tip and can easily fill in a larger area to accentuate the positive space in this drawing. So I'm just filling it in, just as you would fill in the silhouette of anything. Creating a strong difference between the positive shape of the fern and the negative space around it, which is the background or the white space on the page. 'Cause really what's defining this shape is that exterior-contour line. I don't want to loose any of the detail that's there. So that is our positive shape. I've highlighted the shape by coloring it in black and we're seeing all of the different areas filled in and the negative space is now the white space on the paper. Even the little spots in between the little fern leaves is considered negative space. So anything surrounding that positive shape that you've drawn. I also wanted to show you an image of negative space highlighted in a drawing. So this is another drawing of a fern that I did, so that you could see the negative space highlighted. So the positive shape is the white space in this case, so it doesn't necessarily mean that it's negative space if it's white. This can also happen in color, so I wanted to share with you an image of a color, positive space and negative space illustration. So in this case, these little vine shapes, the white space is the positive space and the red around is the negative space. So you can even use that as ways to highlight different aspects of your image making, drawings, you know things like that. It really can bring forward the positive shape when you highlight the negative space with a dark color or vice versa. In this case you're seeing that positive white space of the fern is really popping out at you and the negative space is receding because it's darker and filled in behind. And in this case that fern is really highlighted and pops right off the page because the negative space is white and sort of recedes and the positive space is dark and it really jumps out at you. And the same way that I was talking about the higher contrast in shading, being closer to you and the sort of more washed-out and more even colors being further away from you. Your eye still perceives that the same way in negative space and positive space. So a couple more examples of negative space and positive space used in compositions that I've made. In this case the negative space is the shape around the Sleep under the stars. And the positive space is the white and same with the stars and the white sky, that's still all negative space around the stars. It starts to get a little complex, but I think you got the basic idea. Just a couple silhouette examples. So the dog and the ball are definitely positive space, they've been filled in and then the ground around is the negative space or background around them. The poodle, same thing, silhouette. And then in this snail I've got a couple different things going on. I've got an example of shading, so you see the little hatch marks, the cross-hatching and the definition of the shape of the shell, using cross-contour lines and then you have one snail that the positive space has been highlighted and then one snail

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where it's not colored in and not highlighted, but it's still the positive space. So even if you have an object, you must understand that the space around is the negative space and then the space within the line is the positive space. I also wanted to cover a couple other examples of drawings that I've done that are great versions of some of the other things we've talked about in the class. So in this tea-towel design of mine, I've done representational drawings of different kinds of silver. And I've shaded them in using little cross-contour hatch marks. And you can see that definition happening there, all over. And in this I wanted to share a quick abstraction, this is a fabric pattern from my tea-garden collection and these are little flowers and sort of abstractions of foliage and I just wanted to share with you another example of what abstraction can look like. We can probably figure out what they are but they're an abstraction of that, so we don't actually really know very well. But it's a suggestion and that's really the nicest thing about abstraction is that it gives you an idea but, or more a feeling maybe even of something that you're looking at and that it's a general reference towards that. In this well image I showed you already, but I wanted to show you again, this is organic line that's a really nice example of the waves being organic and they're also continuous. And then geometric, we've got geometric shapes in the triangles of the mountains. We've got a geometric shape in the rectangle border and also the triangles in the framing. Learning how to make lines and learning how to define shape are foundational parts of learning how to draw. Now that you know all about both of these, I hope you do lots of exploring in your sketchbook and start to gain your own voice in your own drawings.

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