

LEARNING RESOURCE

VISUAL ARTS



ART PRODUCTION
DRAWING AND SKETCHING

LEARNING RESOURCE for VISUAL ARTS

ART PRODUCTION DRAWING AND SKETCHING

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FOREWORD

Welcome to this Learning Resource for VISUAL ARTS.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop Higher Order Thinking Skills of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

**VISUAL ARTS
GRADE 7 / Quarter 3**

**ART PRODUCTION
DRAWING AND SKETCHING**



**ART PRODUCTION
DRAWING AND SKETCHING**

Hello Learner!



Do you remember having fun moments like this with your classmates? Well, we would have wanted to meet with you in a regular classroom to work together in this exciting endeavor of honing your talents and building your knowledge in the visual arts.

However, because of the current crisis, you will be studying through these module instead.

This does not mean that you will be learning less about the fascinating world of the visual arts. Self-learning has its own merits and will develop skills that you may not learn so much about in regular classrooms. This may also improve your reading skills and develop self-discipline!

This material is designed to help you make artworks, read, reflect and do your own research at the same time. Read the instructions slowly and carefully. And don't hesitate to ask your parents or siblings or any person within your home for help if there are things here that you find hard to understand. You can contact me, your teacher, for any advice or guidance through mobile number _____.

Also, remember to keep all your artworks and notes. You might be asked to send them to your school so that we can see them and give you feedback. When we can safely meet again in person, we will mount a fascinating exhibition for everyone to see and enjoy!

So, happy learning and hope to see your work soon!

How to Use this Module

You will be using this module in the next eight weeks – or the equivalent of one quarter of the present school year. This module contains several lessons for Grade 7 that will help you understand and develop skills related to Art Production in Drawing and Sketching.

We wrote our suggestions on the amount of time you should spend with each lesson. But you can spend as much time on each lesson as you want – just make sure you complete all the lessons before the end of the quarter.

To make your learning experience easier, we think you should know about how each lesson goes. You will be guided through the lessons with a combination of activities, readings, projects and reflections.

1. ACTIVITIES

An activity will serve as an INTRODUCTION to a subject matter or a skill that you will be learning, or sometimes it is a REVIEW of things that you have learned in the previous school years.

You will be writing your answers to most of these activities in this module or in your VISUAL ARTS JOURNAL. But for other activities, you may have to find your own materials.

2. REFLECTIONS

To help you REFLECT on lessons and projects, you will be asked to share your thoughts and feelings in your VISUAL ARTS JOURNAL.

Your VISUAL ARTS JOURNAL can be a regular notebook, a sketchbook, or loose sheets of paper. Just be sure to keep these and put the dates of your writings. Just like a regular journal.

You can choose your own style of writing in your journal. It can be formal or informal. You can even make drawings about your thoughts and feelings. Or even paste images you cut out from old newspapers and magazines.

Don't worry about what you write in your journal – there are no correct or wrong entries here. Just write as honestly as you can. The purpose of the journal is for you to explore your thoughts and feelings as you go through the lessons.

After writing in your journal, you are encouraged to discuss your lessons with your parent, a sibling, a friend, or someone you feel sharing your thoughts with.





3. READINGS

You may also be asked to READ an essay or two that will tell you about things that are related to your activity. Read them slowly and try to understand them very well. You might also be provided guide questions to help you reflect on the lessons. These will help you remember and understand better what you just read. Write your answers and reactions to these questions in your VISUAL ARTS JOURNAL.

4. PROJECTS

You will be asked to make a PROJECT that will give you a chance to apply the lessons and skills that you have earlier learned.

Make sure to keep all your projects and document them by taking photos. At the end of the quarter, you will be asked to send these to school so that we can see them and give feedback to help you learn better.

That's it! You're ready to go!



WEEK 1

DAY 1: ACTIVITY: A Very Long Line and Continuous Contour Drawing

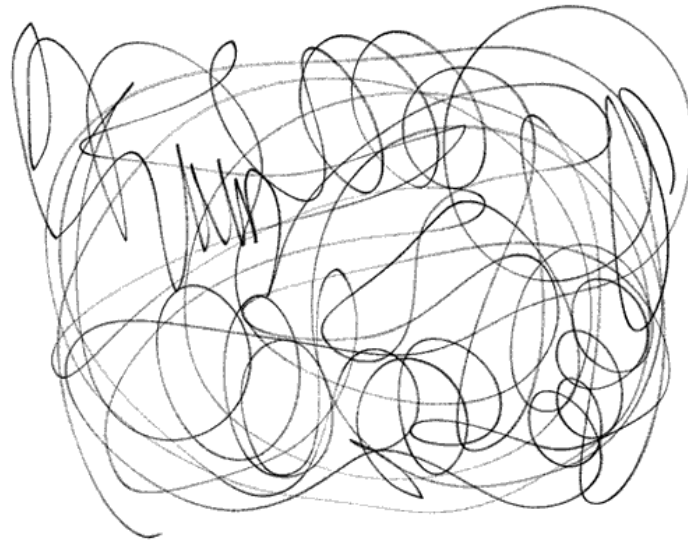
DAYS 2 to 3: READING: Freehand Sketching and the Tools You Use

DAY 4: PROJECT: Gesture Drawing

DAY 5: REFLECTION: Write about the week's lessons in your **VISUAL ARTS JOURNAL**

ACTIVITY 1. A Very Long Line (Continuous Line Drawing - part 1)

Time Allotment: 3 minutes



Objectives:

1. To loosen up your drawing hand
2. To focus on drawing lines

Let's loosen up our drawing hands, shall we? Get a pencil and a piece of paper and follow the instructions below:

1. Put the paper on the table. With your non-drawing hand, hold the paper flat while keeping a large area clear for drawing.
2. Place the graphite tip of the pencil anywhere on the paper. This is your starting point. Try not to be tense in your grip. Hold the pencil as comfortably as possible, as if you are going to write a letter.
3. Start moving the pencil all over the surface of the paper without lifting the graphite point.
4. Count up to twenty at a normal pace. Try not to draw the line too fast.
5. When you think you have drawn enough line to cover most areas of the paper by the time you count twenty, you can stop.
6. Don't worry, there is no need to represent any image with this activity.
7. Take a moment to look at your drawing and prepare for the next activity.

The activity you just finished is an exercise to loosen-up the drawing hand in preparation for the actual drawing. Do this to warm up before each drawing activity to create very good lines.

ACTIVITY 2: Continuous Contour Drawing (Continuous Line Drawing - part 2)

Time Allotment: 10 minutes

Now that you're warmed-up, make a drawing based on a model.



Objectives:

1. To capture an image using a fluid continuous line
2. To focus on details of your subject and its surface

Place your pencil on the paper and imagine this point as a particular point on the model. Move your eye and hand at a steady rate around the model, locating and drawing the model's features without looking at the drawing. You will have to move over areas without edges in your search, comparing and locating points in relation to each other as you go. The rough proportions of the figure will become established in this search.

REFLECTION

Get your VISUAL ARTS JOURNAL and write down your thoughts using the following guide questions:

1. What did the activity do for your drawing process?
2. Can you identify which stage of the drawing process you began to gain confidence in drawing your lines?

READING: Freehand Sketching and the Tools You Use

What is Freehand Sketching?

Freehand sketching is a drawing technique used by artists to quickly visualize an idea and begin a composition. The drawing is commonly made with the use of a drawing tool like a pencil or a pen without the aid of measuring tools. These sketches are made before finalizing the drawings with firm outlines, so that corrections are easily made if needed.

In freehand sketching, you first make quick strokes with your pencil to make what are called construction lines. These lines will guide you in building-up the simple shapes that you will later develop into identifiable forms. You will then erase the construction lines to make a more definite image of what you are drawing. After this you will refine the outlines and add shading to suggest volume and depth. Sounds easy, right?

This quarter, you will study the techniques in freehand drawing. But first, let us identify the tools you need to make sketches.



TOOLS AND MATERIALS IN FREEHAND SKETCHING

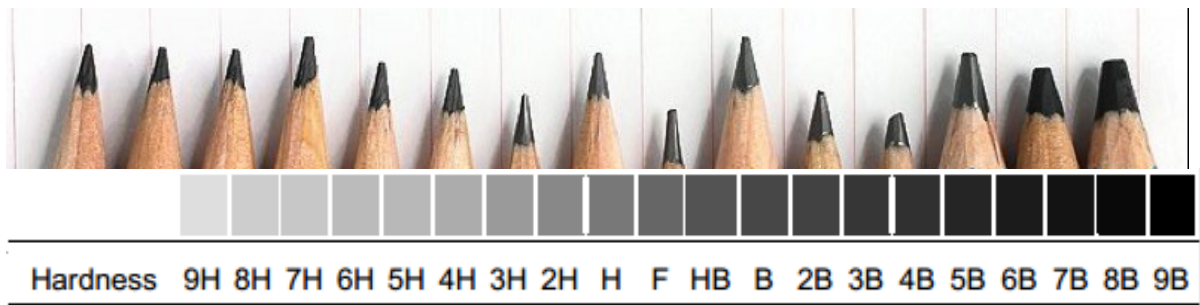
1. Drawing Implement (pencil, pen, pastels, charcoal)

The drawing implement can be any tool that can be used to produce lines and values. You can use pen and ink for quick sketches, doodles, or visual notes with a level of finality. Oil and chalk pastels give you a chance to create color sketches of still life objects (objects that do not move) and make creative explorations of themes or ideas you want to express before you finally draw them on boards and specialty papers.

Charcoal is used in learning advanced drawing and sketching techniques as it produces high contrast values on white paper.

The pencil is the most commonly used sketching medium. Pencils have tips that can produce light or dark marks, depending on the hardness of the graphite (the part of the pencil that marks the surface).

Artists use graphite pencils with varying hardness ranging from 9H (hard, light) to 9B (soft, dark). F and HB are at the middle. Some consider the H pencils good for technical drawing, while B pencils are ideal for sketching. You don't have to acquire the whole range of pencils. A 2B or 3B pencil is a good beginner's pencil.



The photo above shows the different shades produced by each kind of graphite pencil. You don't need the whole set to make a good drawing. You can have only a few for your various drawing activities. Choose the ones that work best for you!

2. Sharpening Tools

When you use pencils for your drawing, sharpening them will be a significant stage in preparing for each work. When you start a drawing, you may need a fine, sharp point to produce thin lines for initial sketches and drawing construction lines. Then you may need a blunt point that can create thick and defining lines to show contours and outlines. Sometimes, you may need a pencil tip with a broad, flat side for shading. Using a sharpening tool will help you prepare the point of your pencil for these various requirements.



Handheld Sharpener



Helical Sharpener



Cutter

You can use a handheld sharpener, a desk-mounted helical sharpener, or a cutter or bladed tool (be careful in using these because there is a chance you might cut yourself). Whatever is available, sharpening your pencil will be a significant part of your drawing process.

3. Erasers

An eraser is a drawing tool used to remove the pencil marks made in a drawing. You can use an eraser to remove construction lines, produce values, or remove a simple error on the drawing. It is an important tool in sketching that should always be beside a pencil. There are different kinds of erasers which can be used in different situations.



Rubber Eraser



Vinyl Erasers



Gum Eraser

The most common is the rubber eraser. Many pencils come with a small eraser head, which is a rubber eraser used for correcting errors in writing. This can be useful in thinning out lines in drawing. Rubber erasers can also be in rectangular form and are firm and effective in removing pencil marks made on paper. When used properly, it pulls graphite from the paper while shedding itself, leaving pieces of “crumbs” on the paper. Too much rubbing or vigorous application can damage the paper, but rubber erasers are not as rough on paper compared with vinyl erasers.

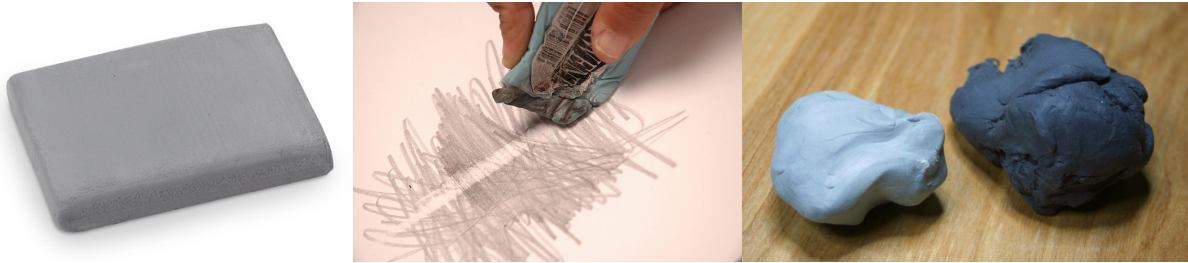
Vinyl erasers, also called “plastic erasers” or “drafting erasers”, are hard — literally. A vinyl eraser has a rigid texture and is capable of doing some heavy-duty erasing. It can even lift ink from a page. The clean and complete erasing capabilities make the vinyl eraser a favorite among drafters. However, a vinyl eraser can easily damage paper because of its very rigid texture, so work gently when using one and don’t use it on delicate paper.

The vinyl eraser also comes in the form of a pen or pencil. This is called a pencil eraser or “erasil” or “eraser-tip pencil.” Instead of graphite, this pencil has a vinyl eraser tip. It can be used to erase very specific areas in a drawing, and can even be sharpened to a point like a regular pencil. However, the firm tip and point can be harsh on the paper and must only be used for erasing small details.

The next kind of eraser is the gum eraser, or “art gum” eraser. A gum eraser works like a rubber eraser but with less precision. This type of eraser has a soft, gum-like texture. It is often used by artists to fully erase a thickly drawn area. It absorbs graphite and crumbles as it erases, leaving plenty of “crumbs” on the page. The eraser itself is a little bit softer than a typical rubber eraser, so it is versatile to use on a variety of paper types. However, it is not the most effective eraser if you want to erase fine lines or details.

An eraser that artists love to use for pencil drawing is the kneaded eraser. This is sometimes called a “putty eraser” (also referred to as “kneaded rubber,” or “putty rubber”) because it has a putty-like consistency like bubble gum, and you knead (stretch

and press) it before and after use. This type of eraser is usually gray in color (other colors like blue, red, and yellow may be available), made of pliable material, and can be molded into pointed shapes to erase fine details. It works by absorbing graphite residue off the paper without leaving “crumbs” like a gum or a rubber eraser. Kneading the putty will prepare the eraser for another contact with your drawing without smudging the graphite.



Kneaded Erasers

When using this eraser, press, rotate and pull it away from the paper to erase the markings. As it takes the markings off the drawing, the eraser will get darker. Knead it again by periodically pulling and folding the eraser to absorb the graphite or charcoal residue. This type of eraser is not intended for erasing large areas. It is best for lightly picking up the pencil marks off the paper, like when you are creating highlights.

4. Blending tools

Blending makes drawings look more naturalistic since a transition of values can add the illusion of depth and volume to the image being drawn. Some students use their fingers to spread the material on the paper. This is not advisable, however, because the drawings can become dirty with the unwanted smudges on areas that are supposed to be clean. Using fingers to blend may also make the sides of the paper or even the next pages of your drawing pad dirty. Using a blending tool prevents the transfer of graphite and other drawing material from your hand to other sheets of paper and avoids the mixing of oils from your skin with the drawing medium.

Blending tools have different forms for different applications. These tools help us spread the pencil marks on the paper to make smooth transitions between dark and light shadings and to create different textures as well.



Tortillions

Blending Stumps

To spread different mediums like graphite, charcoal, and soft pastel, blending tools like blending stumps and tortillions are what we usually use.

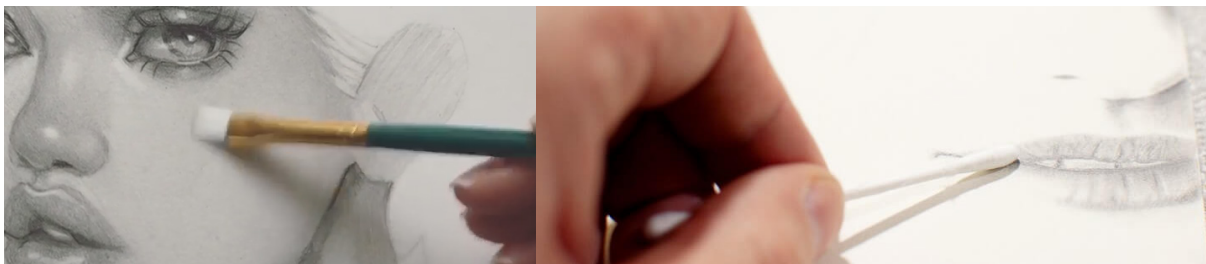
Blending stumps are compressed pen-like cylinders made of paper. There are a variety of widths for blending on bigger spaces. The stump has two pointed ends. When one pointed tip becomes dirty, you can use the other tip. Rubbing the dirty tips on a piece of sandpaper will clean them, but when they become too dirty to use, throw them away.

Blending tortillons are tightly rolled paper that create a long point. Tortillons, unlike blending stumps, have only one pointed end for blending wider spaces. Like blending stumps, tortillons have a variety of widths. Tortillons are not cleaned with sandpaper and must be disposed of when they become too dirty to use.

<https://thevirtualinstructor.com/blending-stumps.html>

Brushes can also be used to blend charcoal and chalk material to create soft transitions. Portrait artists sometimes prefer to use brushes because they are not hard on the surface of the paper and thus help to keep it intact and evenly flat.

Cotton buds can also be used as disposable blending tools to spread and blend mediums like oil pastels, charcoal, chalk and even graphite.



Brush

Cotton Buds

5. Paper

Paper is the usual “ground” or surface where drawings are made. It is a versatile material that can be stored and preserved for a long time. Selecting the paper to use can be important in your drawing process. You can use low-quality paper for studies or for practice, and paper with better quality for your final drawings. You can also test the different kinds of paper and see which is best for your chosen medium and your style.

Paper is made by converting different fibers taken from wood or cotton into pulp, molding them together, and pressing them. When dry, this becomes paper. The different stages of the preparation process affect the quality of the finished surface of the paper.

Paper Quality

Low-quality papers are usually made from wood pulp which has high acid content that will deteriorate in time. Paper used in printing like newsprint and thin papers for publishing are some of the examples. This can be used for making studies or for practice but is not advisable to use for drawings that you want to last for a long time.



Newspaper Paper

High-quality papers are made entirely from cotton and/or linen fibers, making them more resistant to deterioration over time. They are known to last hundreds of years without noticeable fading, discoloration, or deterioration. These are commonly referred to as “rag” paper and are usually handmade and feature a “deckled” (or uneven) edge along with an embossed watermark. An example of this would be “rag” papers that are less likely to break down over time, like archival papers that are non-acidic.



Rag Paper

Somewhere between the low- and high-quality papers are paper made with a mixture of wood and “rag” fibers. For this reason, chemicals are added during the creation of these papers to neutralize the pH (which is short for “potential of Hydrogen” and indicates how alkaline or acidic something is) level. These papers become “acid-free” or “acid neutral” and will take a longer time to deteriorate.

In conclusion, for drawing or sketching, “archival rag” papers are best and “acid-free” papers are good. The other types of paper are least used for sketching.

In any case, you get to choose the paper you can use for simple practice sketches and for more detailed drawings. You can use whatever works for you in your current situation as a student. You can start with low-quality paper, and as you develop your drawing skills, you can find ways to acquire higher quality paper for your artwork.

PROJECT : Gesture Drawing

Time Allotment: 10 minutes

Take a look at the Angono petroglyphs. Our ancestors depicted people in action on rocks. Although drawing on a rock is much harder, the simplification of the figures shows qualities that are essential to gesture drawing.

With the materials mentioned in this weeks' lesson, you can create gesture drawings or sketches faster and easier.

While a contour drawing captures the exterior of an object, gesture drawing represents the interior or the soul of the object. In gesture drawing, you can draw short, loose lines to capture movement.

Materials:

pencil and eraser
A4 size paper

Instructions:

1. Look for people to draw in your location.
2. Make quick line drawings of their actions, capturing them in a particular pose at the moment and showing their basic features -- the head, hands, body, and legs with feet.



Angono Petroglyphs
New Stone Age
Angono, Rizal
2000 BCE



Gesture drawing by Miggy Alcala, age 12.

WEEK 2

DAY 1: ACTIVITY: Freehand Sketching

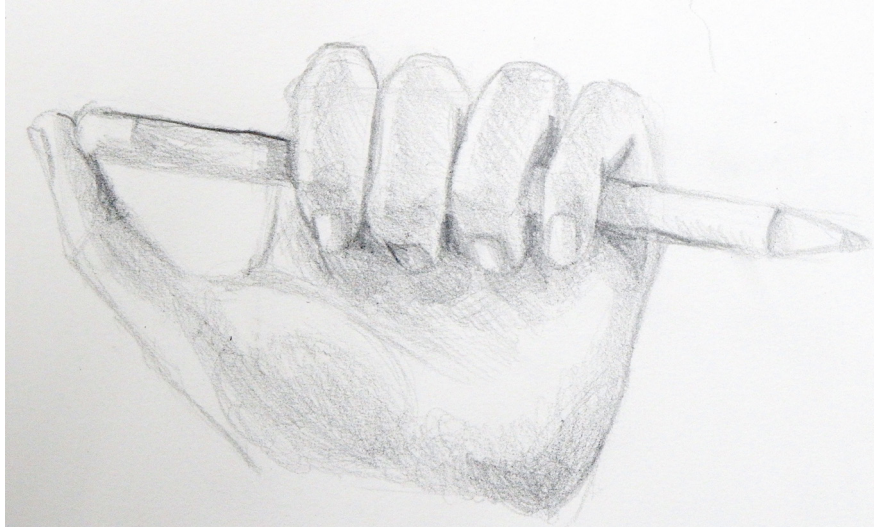
DAYS 2 and 3: READING: Techniques for Sketching with a Pencil

DAY 4: PROJECT: Draw Regular Objects

DAY 5: REFLECTION: Write about the week's lessons in your **VISUAL ARTS JOURNAL**

ACTIVITY 3: Freehand Sketching

Time Allotment: 15 minutes



In our last lesson, we learned that freehand drawing is when you draw images directly on the ground (paper) without the use of other tools like rulers or a tracing stylus. Give the freehand drawing technique a try.

Materials:

pencil and eraser
A4 size paper or a page
from your Visual Art Journal

Objectives:

1. To practice drawing forms without the use of measuring tools
2. To practice the control of your drawing implement

Instructions:

1. Take a look at the room where you are and use it as your subject.
2. First draw the objects you can see in the room on your paper.
3. Add the other parts seen with the objects. Do not use ruler or any guiding tools.
4. Finish by drawing the background walls, doors or windows if any, to show the room
5. You can add quick shading to different parts to give the scene some points of interest.

REFLECTION

Get your VISUAL ARTS JOURNAL and write down your thoughts about the exercise. Use the following guide questions:

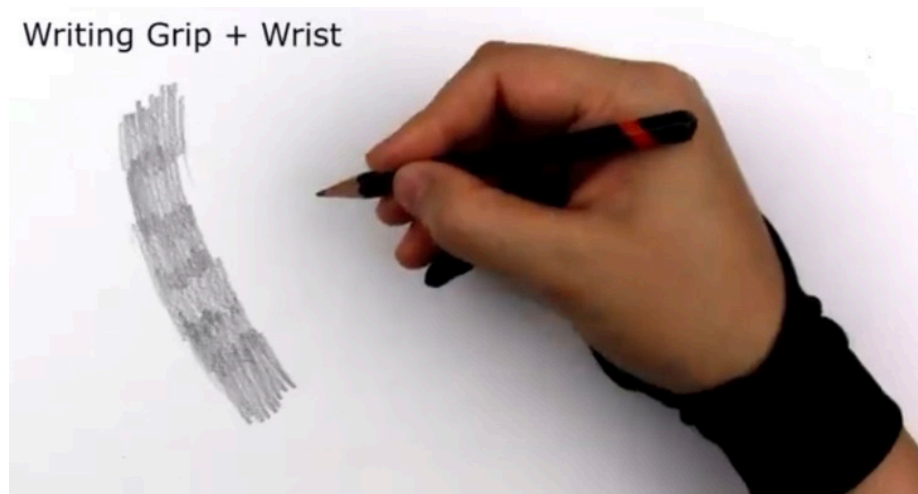
1. What was the main challenge for you in making the drawing?
2. Are there any parts of the drawing you are not happy with? Why?

READING: Techniques for Sketching with a Pencil

During your freehand drawing activity you may have used the basic procedures in sketching. These may have come naturally since we all know how to draw different lines. But let us examine our drawing process step-by-step so we can improve our drawing method make better sketches in the future. Here are some tips on things that may be useful in sketching:

The Grip on the Pencil

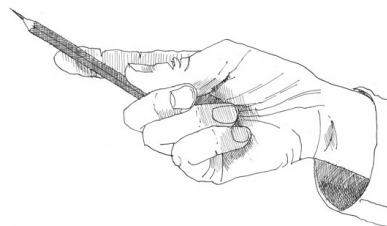
You must hold your pencil with a light grip. Make sure that your hand is relaxed and not tense. You can do the “continuous line drawing” exercise before starting, to warm you up. This way, you can draw for hours without getting cramps or experiencing a stiffening of your drawing hand. Make free-flowing lines by applying the pencil loosely and lightly when drawing.



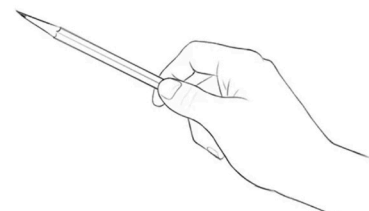
There are three ways to hold a pencil when drawing: tripod grip, and overhand grip.



Tripod Grip



Underhand Grip

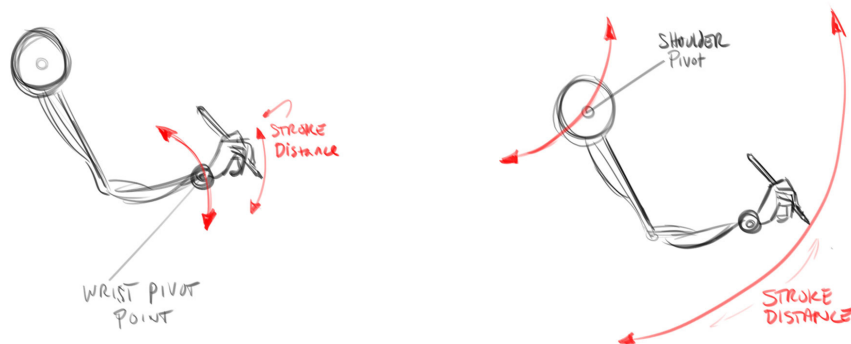


Overhand Grip

Using the three different ways to hold a pencil, practice drawing different lines so you can get used to the tool and create clear shapes and forms and improve each time you make a drawing.

When you sketch lines, try to use the different “pivot points” of your drawing hand. We usually use the wrist as the pivot point in drawing, followed by the elbow, and then the shoulder. Practice using each pivot point and learn to use them for particular drawing needs.

Try moving your drawing arm by using your shoulder as a pivot point to create fluid or smoother lines in your sketches. As you progress to the details, you can use the elbow and wrist to create more refined lines.

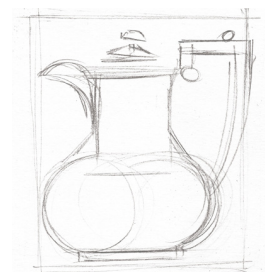


Do not mind the inaccuracy of your lines when making an initial sketch; instead, set your mind on creating basic shapes. Observe the size, shape, angle, etc.

Stages in sketching:

Stage 1: Sketch shapes

Draw the general shape of the object. You can make quick lines in this stage. This is to make sure you give the object enough space on your paper. Then draw the other shapes that correspond to the different parts the object. This stage is also known as “simplifying objects into shapes.”



Stage 1

Stage 2: Draw the forms

After your initial sketch of the shapes, convert them into three-dimensional forms to simulate the volume of the object. Construct the lines to show the structure of the forms.



Stage 2

Stage 3: Refine the lines

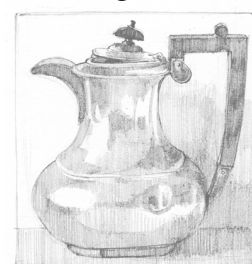
Refining lines means you can improve on the first lines and create better ones. You can erase the initial lines you made or work with lightly applied lines to overlap the existing lines until you create a line that satisfies you.



Stage 3

Stage 4: Define the object

Once you are satisfied with the sketch, draw over the sketch and use clearer lines to establish the final form of your object. Erase visible construction lines or cover them with shading once you have established the form of the object that you're drawing.



Stage 4

There, you may have created a very good sketch of the object.

Project: Draw Regular Objects

Time Allotment: 120 minutes

For this project, you will sketch regular objects found inside or outside your house. Draw actual objects that you can see. You will end up documenting unique objects that can be found around you.

Materials:

Visual Arts Journal
pencil and eraser (you can use pen and ink, or a ballpoint pen)

Instructions:

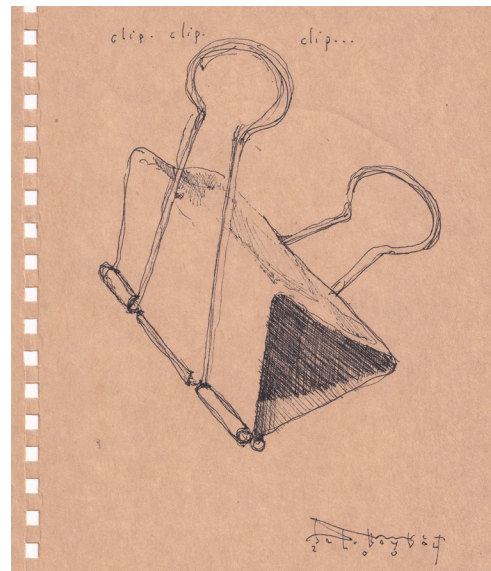
1. Find different objects to draw from inside or outside of your house.
2. Draw them and fill up the entire page of your Visual Arts Journal.
3. Remember to follow the stages in sketching from this lesson.

Stage 1: Sketch shapes

Stage 2: Draw the forms

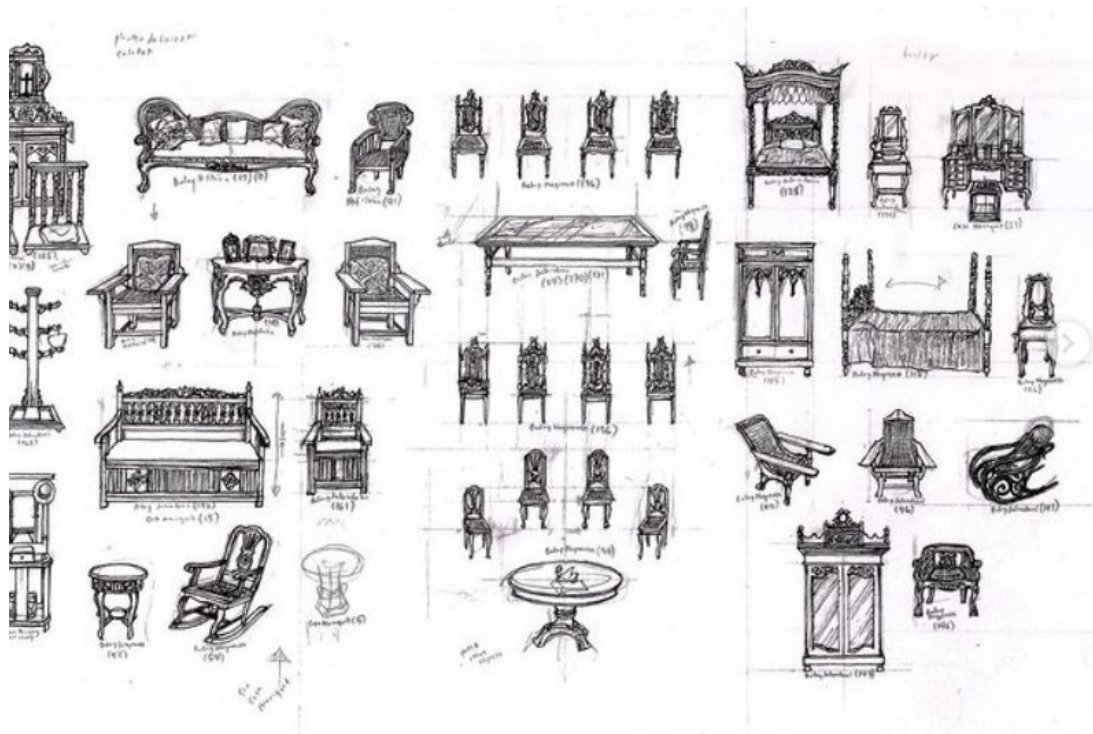
Stage 3: Refine the lines

Stage 4: Define the object



A regular object by Don Salubayba on a sketchbook/journal, 2004.

Once you have filled one whole page of your Visual Arts Journal, try to make more sketches to fill up a new one. Do this as an exercise every day to improve your drawing skills.



The output should look like this drawing by Nielle Pagkaliwangan, 2020.

Week 3

DAY 1: ACTIVITY: Drawing and Shading Using Pencils

DAYS 2 and 3: READING: Shading Using Value

DAY 4: PROJECT: Drawing and Shading the Maitum Jar

DAY 5: REFLECTION: Write about the week's lessons in your **VISUAL ARTS JOURNAL**

ACTIVITY 4: Drawing and Shading Using Pencils

Time Allotment:



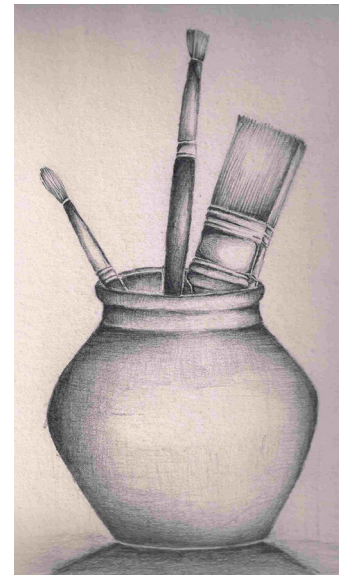
Remember the value scale? Let us review the use of values in a drawing. Apply the different values in your drawing. Refer to the value scale provided.

Materials:

pencil, eraser, and paper

Instructions:

1. Look for 3 to 4 objects inside your house.
2. Set the objects together on a table.
3. Draw them together, applying the stages in sketching to your drawing process.
4. Once you have sketched the objects together, apply different values that you can see on the objects.



REFLECTION

Get your VISUAL ARTS JOURNAL and write about your exercise using the following guide questions:

1. How did the shading affect your sketch?
2. Do you apply shading to your drawings? Why or why not?

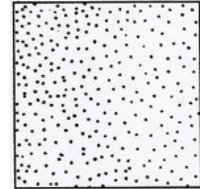
READING: Shading Using Value

You have just rendered forms using values. Rendering in the visual arts and technical drawing means the process of shading and depicting the texture of an image. In this lesson, you are going to understand and apply different values on drawings.

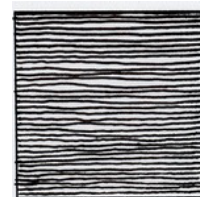
Shading Techniques for Drawing

Shading is a process of applying the different values identified in the value scale on a drawing. Here are the most basic shading applications:

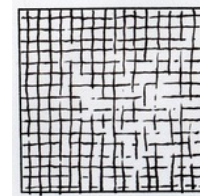
Stippling – This is the application of small dots to build up a range of values in a drawing. The different amounts of dots in different areas will create different values.



Hatching – When a group of lines are created parallel to each other. When you draw lines closer together, you create darker values. When spaces between lines get farther apart, you create lighter values. When drawing rounded objects, you may curve the lines over the form following the surface of the object. This is called contour hatching.



Cross-Hatching – Is achieved when hatching lines overlap and cross each other. Every time the lines cross in different directions, darker values are created.

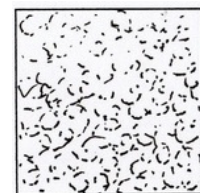


Blending – This is when smooth transitions (sometimes called gradations) of value are produced either by changing the pressure applied when using the pencil, or by using a blending tool.



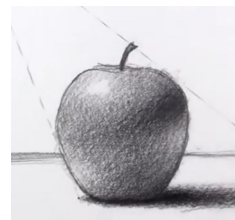
With the use of erasers, you can remove parts of the shading to produce lighter values. This process is usually applied alongside the blending technique.

Random lines – Loose applications of crossing lines. The frequency in which the lines cross over each other determines the value produced.



The Illusion of Light

Light bouncing off objects is how we see things, and through the available light, shade can be identified. Shading informs us how light within a scene behaves and we can understand this through the use of value and contrast.



To show value and contrast in a work of art, you will need to identify a LIGHT SOURCE. A light source is the place where the light is coming from. Changes in value will be easier to identify once a light source is established. When light hits the subject, it produces a range of values.

Values are seen on the subject based on the location and intensity of the light source (or sources). To observe how light behaves on a subject and its surroundings, look at an object with just one light source on a plain surface.

Showing the different values on the object tells the viewer where the light source is located. These values give us an idea of how the light affects the object, giving us information about the form of an object and the texture of its surface.

Group of Values:

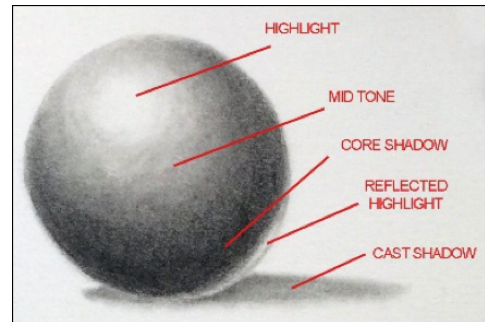
Highlight - The highlight is where the light directly hits the object. It is represented by a very light value. Most of the time, it is white.

Mid-tone – Mid-tones are middle ranged values on the object. They are not as intense as the highlight. These are the low light, gray, and low dark from the value scale.

Core Shadow - The core shadow are values representing spaces that the light could not reach. These are the dark and low dark values, and black.

Cast Shadow - Cast shadows are dark values--created by the presence of the object -- appearing on surrounding surfaces. Light is prevented by the object from shining on these spaces.

Reflected Light - Reflected light are light values created beside the core shadow on the object. These light values are from the light bouncing from the surrounding surface and hitting the object.



How to Shade Forms

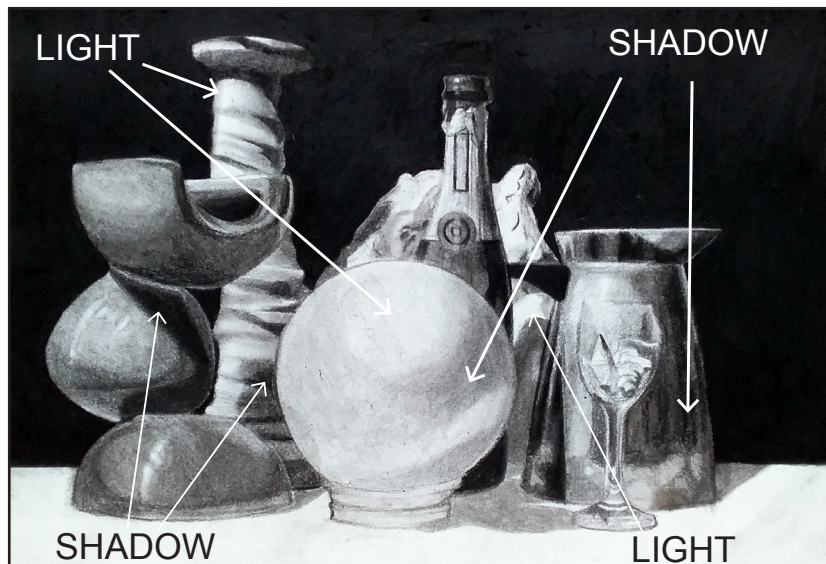
Shading defines the form of the object. When you shade circles correctly, they become spheres. To do this, the values must transition smoothly from dark to light or light to dark based on the light source. This also applies to forms with curved surfaces like cones and cylinders.

Flat surfaces of forms will show little to no transition of value on each side. Cubes can be rendered with each group of values on different sides.

Every time we shade an object, we achieve the illusion of depth and volume. For objects with more than six flat surfaces, we can make use of contrast and use the different values effectively to achieve the illusion of depth and volume. You can achieve contrast when you place together two very different values to emphasize the form. Creating tension to make certain areas advance and other spaces recede will complete the illusion.

Artists sometimes add very dark backgrounds to create a strong contrast with the object. You can adjust the shading of values on the object to make it advance more. Adjustments can be done or create a full set of values.

Contrast can also be used to make the edges that have almost the same values (shading a little bit darker or lighter at the point where they meet) to make surfaces of the irregular more defined.



Charcoal on paper by Kayla Puyat, 12 years old.

PROJECT: Drawing and Shading the Maitum Jar

Time Allotment: 180 minutes

For this project, we will apply sketching and shading to draw a historical artifact: the Maitum jar. Refer to the image provided.

Materials: pencil, Oslo paper, eraser, and picture of the Maitum Jar

Instructions:

1. Sketch the shape and create the form of the Maitum Jar in the center of your paper.
2. Use contour lines to simulate the round surface quality and identify the dark and light areas.
3. Render your drawing using a pencil. Vary the pressure applied to create dark and light shades.
4. Try not to smudge the shading with your finger. Use the pencil or blending tools.



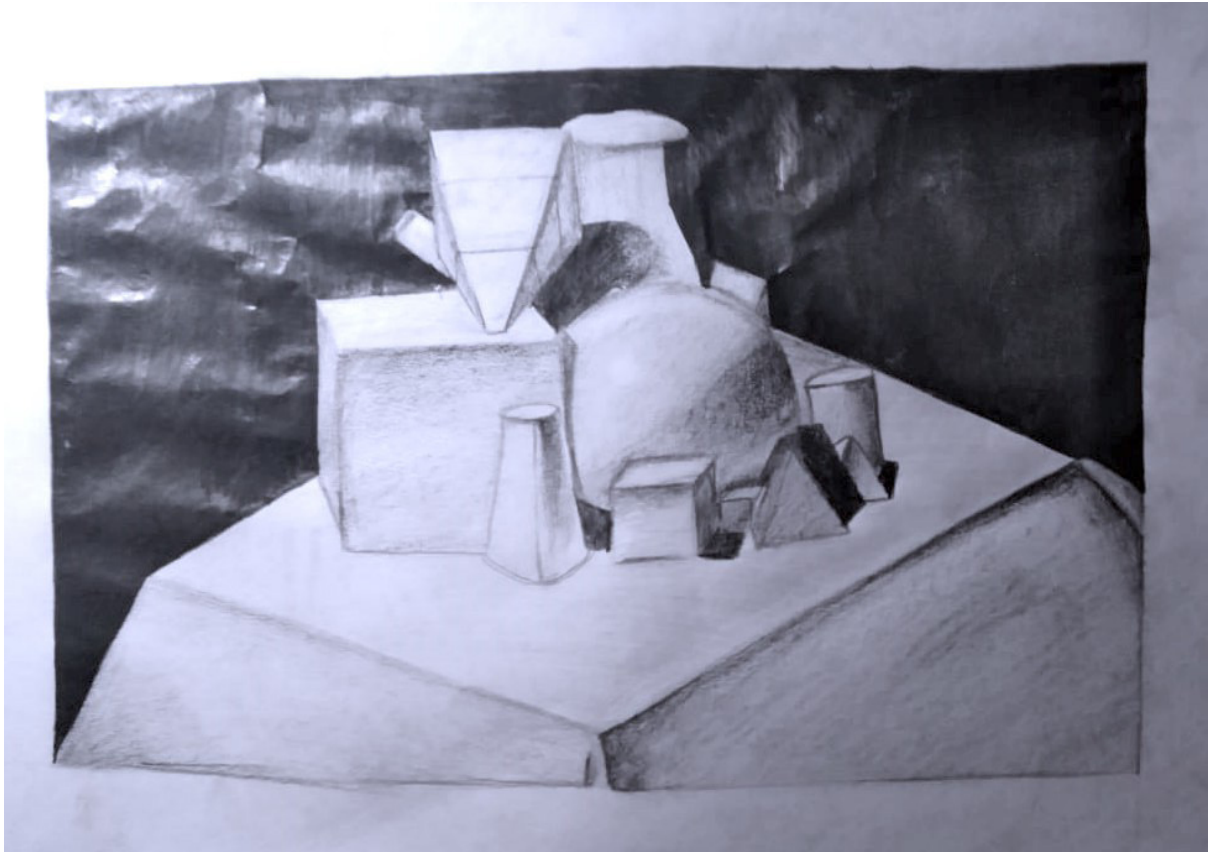
REFLECTION

After completing your drawing, get your VISUAL ARTS JOURNAL and answer the following questions:

1. What are difficulties, if any, did you experience in making the shading on drawings?
2. What did you observe about the change or transition of values in depicting the subject?

PROJECT: Drawing and Shading the Maitum Jar
The Maitum Jar Image Reference





Pencil on Sketchpad by Rilka Loquias, age 12.

REFLECTION

Write your thoughts about the exercise in your VISUAL ARTS JOURNAL. Use the following guide questions:

1. Did you observe improvements in your shading compared with those in your previous drawings? How did your shading improve?
2. What can you say about copying the photo of the still life?

Later, you will draw another still life with real objects as models.

READING: Why Practice Still Life Drawing?

Making still life drawings is the best way to practice your drawing skills and even experiment with different styles. This enables you to apply the steps in sketching objects and render the forms using various techniques in shading. It will improve your skills in creating an illusion of depth on a two-dimensional surface.

It is also practical as you can choose objects that are readily available and arrange them in the way you want. And because your models do not move, you can take your time drawing them.

You will also improve your sense of composition as you arrange the objects in a given space. You will also learn how to make your subjects interesting by designing value and contrast through lighting.

Here are common steps in making a still life drawing:

1. Select objects that are available in your house and arrange them together in any way you want. These can include fruits and vegetables, kitchen paraphernalia, house decors, and the table or space where you put them.

2. Arrange the selected objects together to form an interesting composition. Be aware of the different shapes, sizes and textures of the objects while you are arranging them.

3. Then find a position or an angle where you have a good view of the objects.

4. You can choose between using ambient or natural light, or if available, an alternative lighting equipment, such as a lamp or spotlight.

5. Start your drawing by sketching the general shape of the entire composition then drawing the shapes present on the different objects. You can use a view finder (below) to help you establish the image you are going to draw.

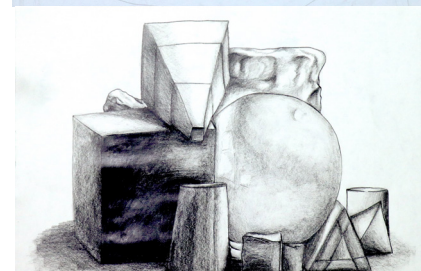
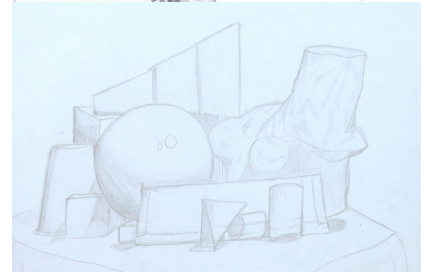
6. Once you have the basic shapes of the objects, turn them into forms that occupy the space, showing how they overlap, as well as the volume of each object. Erase the construction lines and extra pencil marks as you refine the outlines of each object before you start shading.

7. Once the form of each object is established, you can start shading. Start the shading from left to right of the space if you are right-handed or the opposite if you are left-handed to avoid the graphite from sticking to the side of your hand. But if you can be careful not to smudge your drawing, you can shade in any order you want.

8. You can erase the areas with highlights and darken other spaces to create greater contrast.

9. Refine the details and the edges, making sure they are clean and clear.

10. Once you are done, you can protect your drawing with fixative and take a photo of the finished output for documentation.



By accomplishing still life drawings, you develop your skill in translating three-dimensional forms or actual objects on a two-dimensional surface. It can also develop your awareness of the details present in different objects as you translate them into drawing.

How about drawing a still life for your next project?

PROJECT: Still Life Drawing

Time Allotment: 120 minutes

Materials:

12 inch x 18 inch sketchpad
pencils for shading
erasers
a bottle
a round object
a metal object
a piece of cloth



Still life drawing by
Minnesota Flores,
age 12.

Instructions:

1. Look for the following inside your house: a one-liter bottle, something round, and a metal object.
2. Arrange them on a table covered with a plain tablecloth and if possible, choose a space with a definite light source. Make sure you can see all three objects.
3. On your sketchpad or a sheet of drawing paper, sketch all the objects and render the drawing using the shading techniques you have learned.

Drawing process

Start with drawing an organic shape, simplifying the clustering of objects to make sure all objects will fit on the paper. Then draw each object as a geometric shape. Create the basic form of each object as you see it. Draw light contours and outlines for each object. Erase some of the construction lines (geometric shapes and forms). Now, you can start shading the dark and light values you see on the objects. Include the shadows cast on the table.

REFLECTION

Think about the things you learned in the exercise. Write about them in your VISUAL ARTS JOURNAL. You can use the following guide questions:

1. What are the challenges you encountered in making this project?
2. What shading technique did you find easy to use?

Week 5

DAY 1: ACTIVITY: Illusion of Depth

DAY 2: READING: Introduction to Linear Perspective

DAYS 3 and 4: PROJECT: Drawing with Linear Perspective

DAY 5: REFLECTION: Write about the week's lessons in your **VISUAL ARTS JOURNAL**

ACTIVITY 6: Illusion of Depth

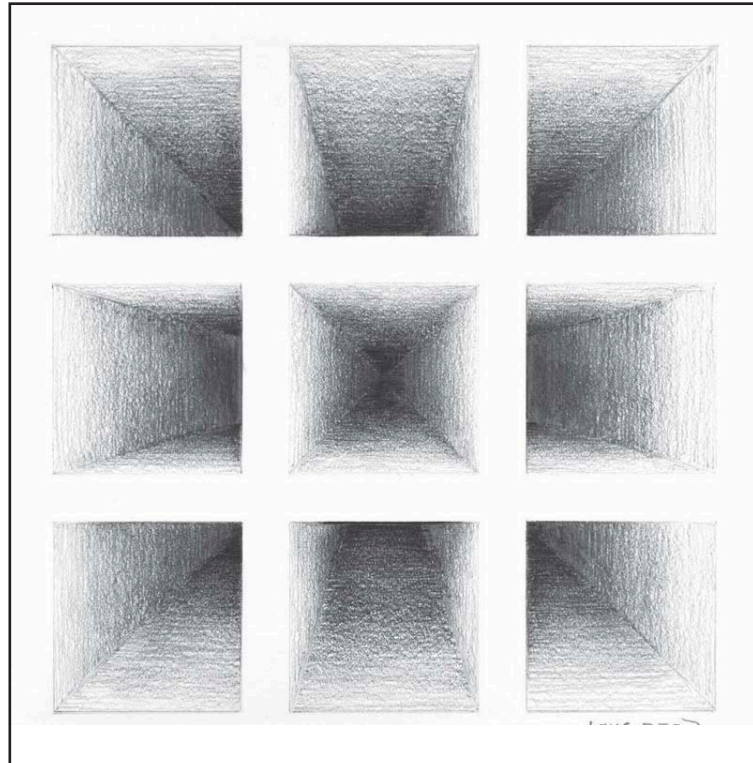
Time Allotment: 60 minutes

In this activity, you will explore an optical illusion that uses the principle of one-point perspective and shading to suggest depth.

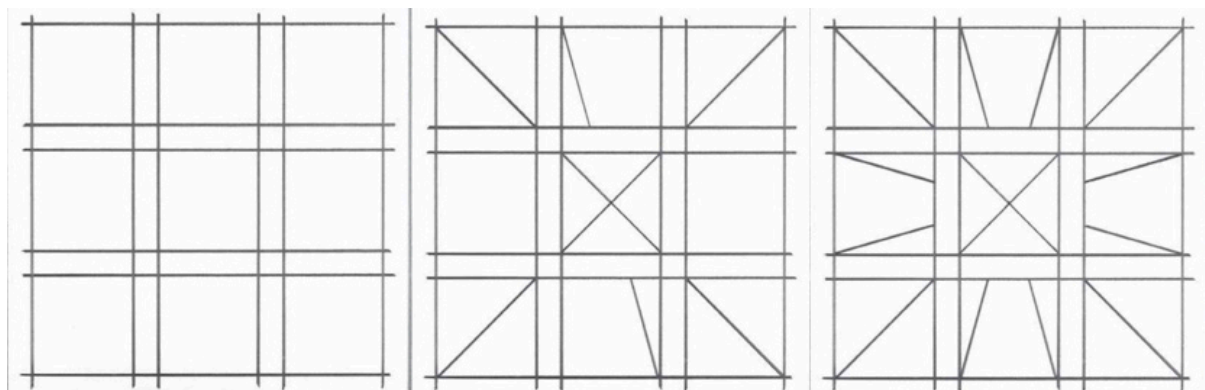
Materials:

12-inch x 9-inch Oslo paper
pencils: 2B and 4B
kneaded eraser
ruler

Internal Boxes, graphite pencil on drawing paper, 8" x 8"



Instructions:



Step 1

Step 2

Step 3

1: Draw Squares

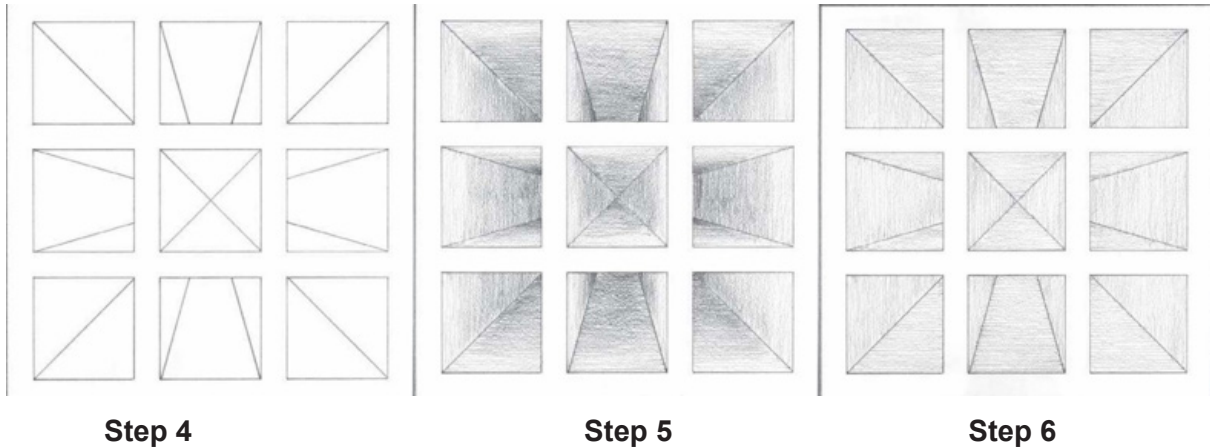
Draw a square measuring 8 inches by 8 inches (or 20cm x 20cm). Inside the square, measure 2 inches, 0.5 inches, 2 inches, 0.5 inches, 2 inches from left to right, then top to bottom. Using the marked measurements, draw lines guided by a ruler to create nine squares with half-inch borders on each of their sides.

2: Vanishing Point and Diagonal Lines

At the center of the paper, draw a dot for the vanishing point. Draw diagonal lines guided by a ruler starting from the corners of the squares directed toward the center dot. Do not draw the diagonal line over the half-inch spaces between the squares.

3: Add Lines Toward the Vanishing Point

Complete the diagonal lines for all nine squares.



4: Clean the Spaces

Erase the lines that are not needed on the borders of each square. You can also clean the lines used for the squares and diagonal lines.

5: Shade Using Light Values

Render the values that show value transition from light turning to dark as the diagonal lines go nearer the dot or vanishing point.

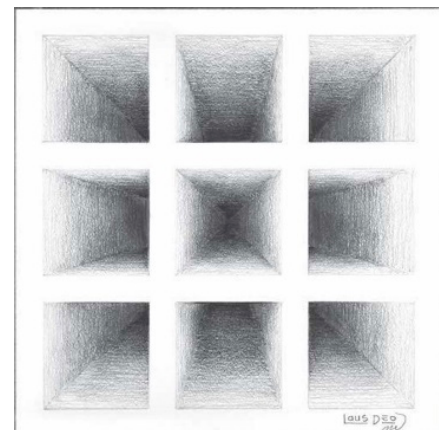
6: Make Darker Values

Render the darker values to make the squares seem deeper.

7: Make the Darkest Values

Create even darker values to complete the illusion of deep space. You can erase some areas for light values to achieve contrast.

There you have it. Your finished output is an example of an optical illusion using one-point perspective.



Step 7

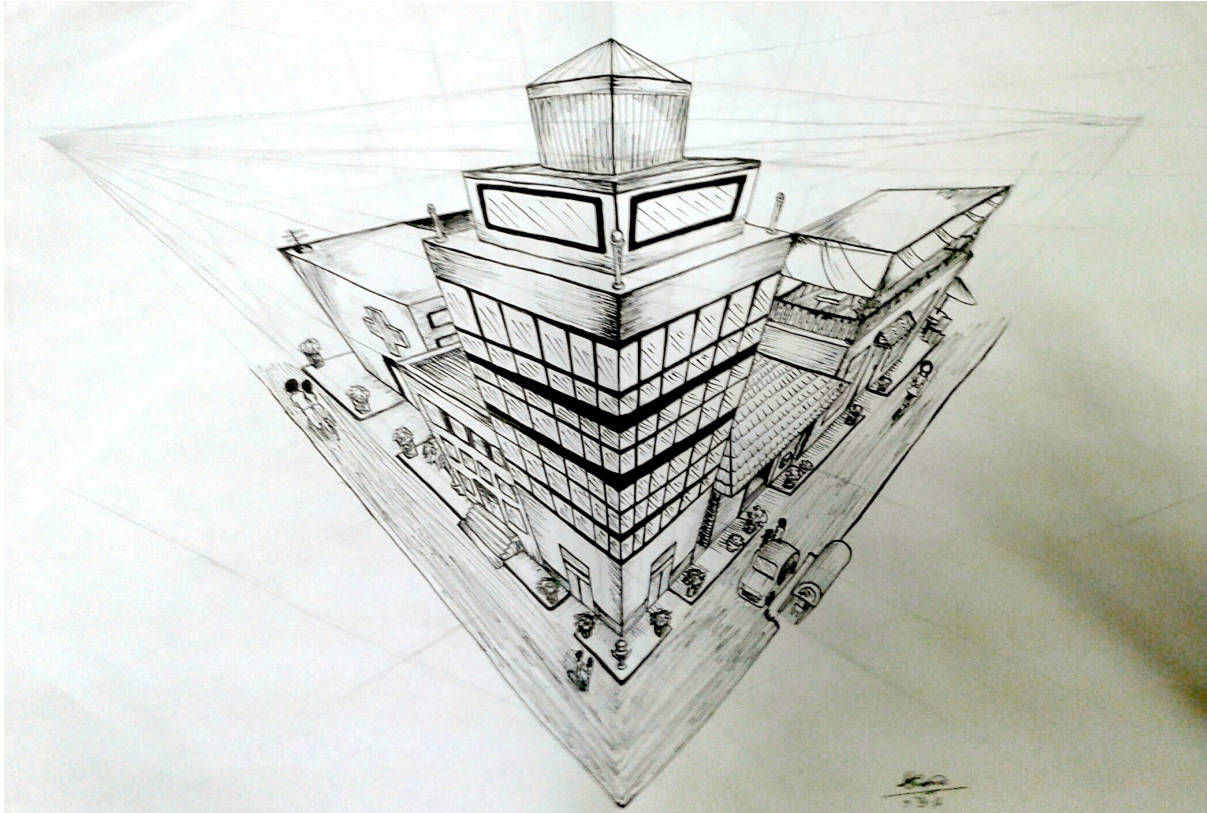
REFLECTION

Get your VISUAL ARTS JOURNAL and write your thoughts about this exercise. Use the following guide questions:

1. What do you think about your output for the activity?
2. What space did this activity remind you of?

READING: Introduction to Linear Perspective

For today's lesson, you will study the use of linear perspective to create the illusion of depth for larger objects in bigger scenes.



Drawing using linear perspective by Vien Danille Husana, age 12.

Linear perspective is a technique that makes an image suggest depth and distance on a two-dimensional space. This is based upon how we look at actual space, where images that are close to the viewer look bigger, while images going farther into the distance looking smaller. There are three major components in the linear perspective system, namely: the parallel lines (known as orthogonals or convergence lines), the horizon line, and the vanishing point.

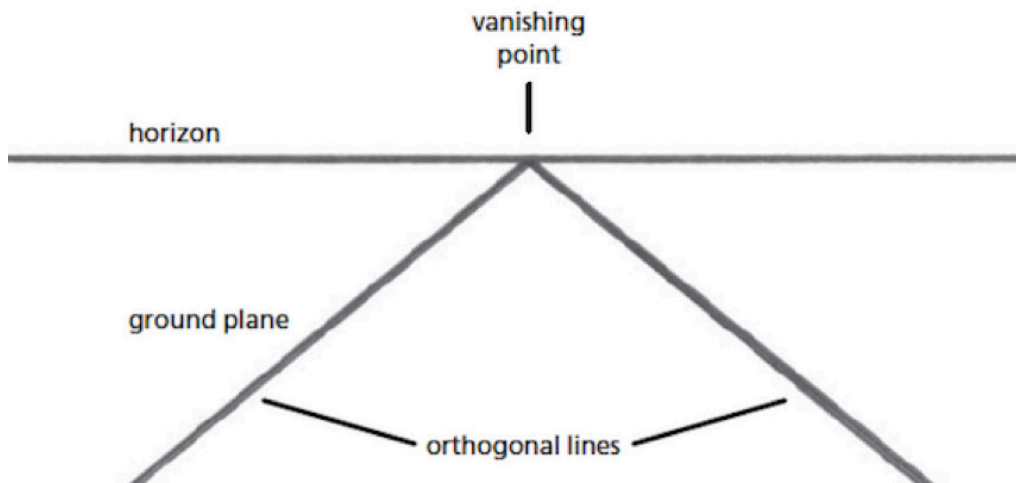
When using linear perspective, parallel lines that are moving away from the viewer will converge at a single vanishing point in the horizon line of a composition. As the lines converge, depth is achieved with the use of size and placement of forms.

Linear Perspective Terms

Here are the basic terms used in linear perspective drawings:

The horizon line shows the farthest distance in the background of a drawing and is the place where you establish a vanishing point. The sky and the surface of the earth (or sea) appear to be connected by the horizon line. This is also referred to as the "eye level" in a drawing. This is where the vanishing point is located.

The vanishing point is where parallel lines converge or meet as they move away from the viewer. There can be more than one vanishing point in a composition.



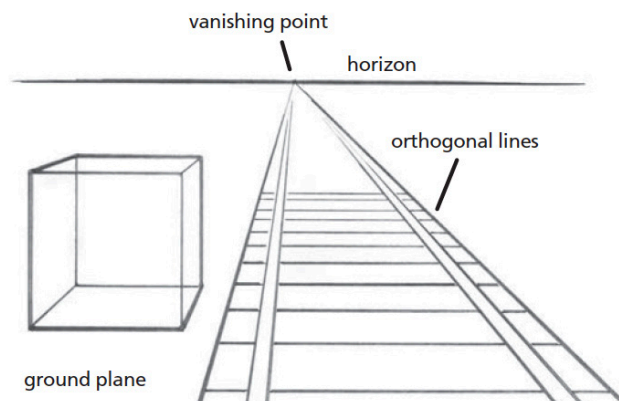
The convergence lines or orthogonal lines are the parallel lines which meet at a vanishing point. These parallel lines will slant diagonally and come together as they approach the horizon line, converging at a vanishing point. A straight road vanishing into the horizon is an example of an image that shows convergence lines.

The ground plane is the surface located below the horizon.

The vantage point is the viewer's point-of-view. It is where one views a scene and may be identified depending on where the horizon and the vanishing points are located.

Types of Linear Perspective

We can use three basic types of linear perspective: one-point, two-point, and three-point. Each refers to the number of vanishing points used. Other types of perspective are atmospheric perspective, which does not use linear perspective guides, and multi-point perspective which uses more than three vanishing points showing different objects.



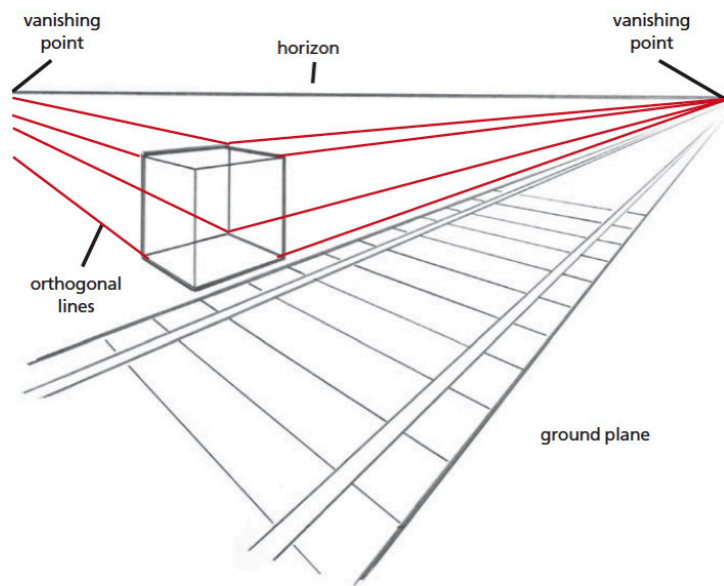
One-Point Perspective is defined as having one vanishing point typically placed at the center part of the horizon line. Two or more orthogonal lines will meet at the point, creating the illusion of depth and distance. Objects with convergence lines will appear pointing toward the vanishing point.

In the drawing above, the eye level is based on the horizon line placed near the top of the frame. Orthogonal lines of the object (the box), and the "parallel" diagonal lines of the railroad, converge at the vanishing point located at the center of the horizon line.

Two-Point Perspective is defined as having two vanishing points that are placed at the far ends of the horizon line. In some cases, these points appear out of frame.

This perspective shows the object in a position where the viewer can see an object at an angle with two sides visible at the same time. This is like standing in front of a corner of a building, where you can see two sets of convergence lines pointing at opposite directions.

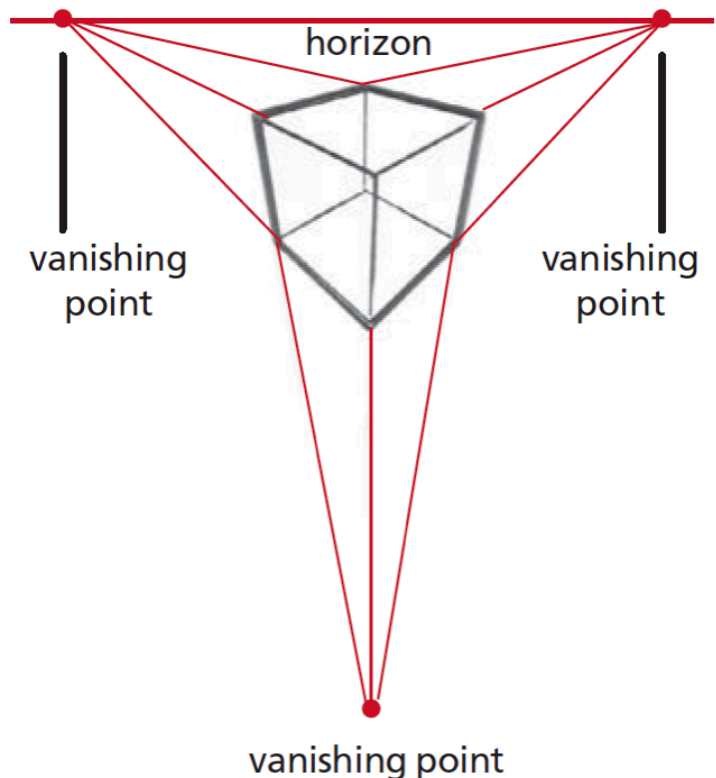
From this vantage point, two vanishing points can be identified because of the directions of the parallel lines present on the box and the railroad – one set of parallel lines is pointing toward the far left and the other set is pointing to the far right.



Three-point perspective makes use of three vanishing points. Two vanishing points are placed at far ends of the horizon line like in two-point perspective, and the third vanishing point is located at the top or at the bottom of the pictorial space where all vertical lines converge.

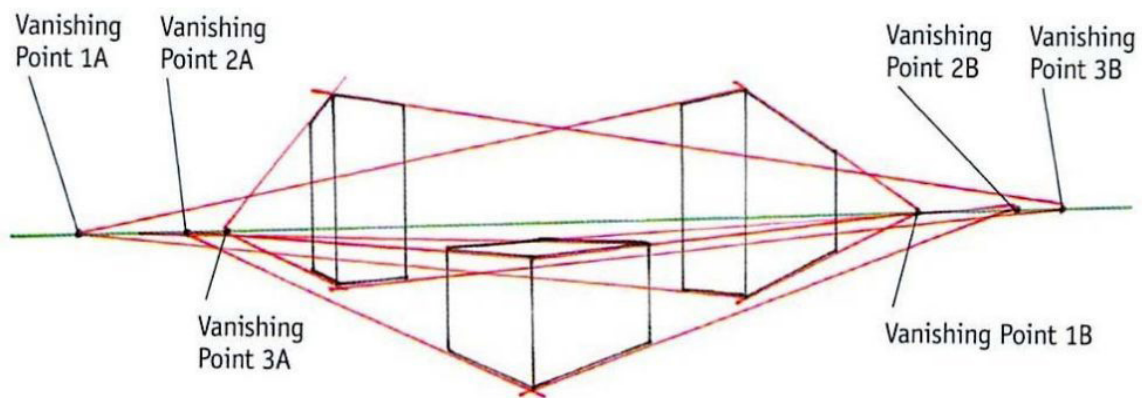
This perspective creates the illusion of a vantage point high above the sky or as low as the ground. This is often used when drawing huge structures such as buildings and cityscapes. If the third vanishing point is located at the top part of the composition, then an object is presented at a vantage point from below looking up. Sometimes, we call this the "worm's-eye view." If the third vanishing point is located at the bottom, then an object is presented from a vantage point from above looking down. Sometimes, we call it the "bird's-eye view".

In the image above, the cube is presented having three sets of parallel lines pointing at three directions – one at the left side, one on the right side, and one at the bottom of the ground plane.

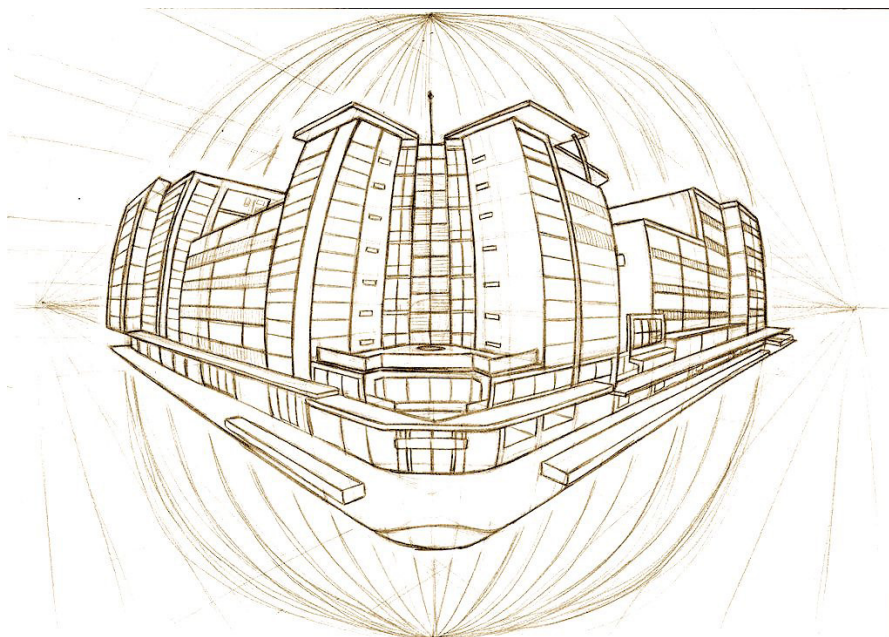


Multi-point Perspective. This perspective shows more than three vanishing points. Pictorial space can present multiple vanishing points at times because of the complexity of the subject and composition.

Having multiple vanishing points can be used to show different objects composed in a space. Distortion may take place if you apply at least four vanishing points to an object or objects.



Multi-point perspective applied to different objects.



A drawing with four-point perspective.

Atmospheric perspective is used to give the illusion of depth when there are no parallel lines in the image and no vanishing points are shown or implied. This is showing depth or perspective without vanishing points. The most common example of depth without parallel lines or vanishing points is a natural setting, such as a mountain range or a landscape of hills and valleys.

Atmospheric perspective creates the illusion of depth through the following:

1. **Overlapping elements.** When an object overlaps another in a picture, it suggests a space between the two objects in the picture and creates a layer.
2. **Size.** The sizes of objects in an artwork can suggest depth. The larger object will seem closer to the viewer, while the smaller object will seem farther away.
3. **Placement.** Objects placed higher in the picture space will seem far from the viewer; objects that are in the lower part of the picture space will appear nearer.
4. **Focus.** Clear and detailed images will seem closer than the objects that are blurred or have less detail. The same goes with lines. Thick lines seem closer to the viewer, while thin lines suggest that they are farther away and are vanishing into the distance.
5. **Intensity and Value.** Warm colors advance to the foreground while cool colors recede to the background. While the warm colors may dominate the space, you can lower the intensity of the warm color by mixing its complementary color. Darker values suggest depth and distance, while lighter values will advance as highlights.



A drawing depicting a landscape with mountains. The mountains that are less clear appear to be farther than those drawn clearly and with more detail.

PROJECT: Drawing Using Linear Perspective

Time Allotment: 120 minutes

Now that you have learned the basics of linear perspective, apply the technique to draw objects and spaces in your immediate vicinity.



Bedroom drawing using linear perspective by Genelyn Forcads, age 13.

Materials:

paper: Sketchpad 12-inch x 18-inch medium texture drawing paper

pencils: 2B, 4B, and 6B

erasers: Rubber, Vinyl, or Kneaded eraser

ruler

drawing board

triangle (if available)

T-square (if available)

Instructions:

1. Find a spot inside your house that shows linear perspective. Look at the lines created by the walls and ceiling.
2. Prepare your drawing space where you have your drawing materials near you.
3. Determine the vanishing points and the horizon. Using the techniques in perspective, draw what you see from your vantage point.
4. Start sketching the general shapes of the structures using lightly applied lines.
5. Draw the convergence (convergence) lines that meet at the vanishing points.
6. Build-up the shapes into forms.
7. Draw the details of the objects. You can erase the construction lines (convergence lines, initial sketch, etc.) used.
8. Apply shading to create depth and contrast. Review the drawing and enhance key areas.
9. Once you are finished, take a photograph of your work and send the image to your teacher.

REFLECTION

Get your VISUAL ARTS JOURNAL and write down your thoughts about the lesson.

Guide Questions:

1. What are the elements that made your drawing interesting?
2. What other spaces you would like to draw?

WEEK 6

DAYS 1 to 4: PROJECT: Philippine Panorama in One Point Perspective

DAY 5: REFLECTION: Write about the week's lessons in your **VISUAL ARTS JOURNAL**

PROJECT: Philippine Panorama in One Point Perspective

Time Allotment: Four sessions of 120 minutes

For the next three weeks, you will focus on making three different drawing projects that make use of linear perspective. First, you must identify structures that are landmarks in your community, you can ask the help of an adult to go out and take a photograph of the landmarks for you. Or you can look for existing images on the internet if you can't go out. Your image references should show one-point, two-point, and three-point perspective and you must translate each into drawings rendered in pencil.

One-Point Perspective



UP Diliman Quezon Hall

Materials:

clear picture of a prominent structure in your community showing one-point perspective
¼-size illustration board or master board
pencils: 2B, 4B, and 6B
rubber, vinyl, or kneaded eraser
ruler (triangle, T-square are optional)
drawing board
fixative or 'clear' spray paint

Instructions:

1. Go to a famous landmark in your locality and find a view that shows one-point perspective. If you can't go outside your house, you can use a photograph of the landmark that shows one-point perspective.
2. Prepare your drawing space where you have your drawing materials near you.
3. Draw the landmark on a ¼-size illustration board. You can use a drawing board as support to your drawing surface.
4. Using the techniques in perspective, determine the vanishing points.
5. Carefully sketch the general shapes of the structures using lightly applied lines.
6. Sketch the scene in the picture showing the structure and other elements in the scene.
7. Draw the diagonal lines that converge at the vanishing points.
8. Build up the shapes into forms. Draw details of the structure/s.
9. Apply shading to create depth and contrast. Review the drawing and enhance key areas.
10. Once you are finished, spray fixative (or clear spray paint) to protect the drawing.
11. Take a photograph of your finished work and send the image to your teacher.

REFLECTION

Write down your thoughts about the exercise in your VISUAL ARTS JOURNAL.

Guide Questions

1. What difficulties did you encounter in making your drawing?
2. How did linear perspective help you?

WEEK 7

DAYS 1 to 4: PROJECT: Philippine Panorama in Two Point Perspective

DAY 5: REFLECTION: Write about the week's lessons in your **VISUAL ARTS JOURNAL**

PROJECT: Philippine Panorama in Two Point Perspective

Time Allotment: Four sessions of 120 minutes

This week, you are going to make a drawing project that shows the use of two-point perspective. Prepare your reference image that shows a landmark in your community that shows two-point perspective then start drawing. Take your time as you have 4 days to accomplish this project.

Two-Point Perspective



The Ruins of Talisay City, Negros Occidental.

Materials:

clear picture of a prominent structure in your community showing two-point perspective
¼-size illustration board or master board
pencils: 2B, 4B, and 6B
erasers: rubber, vinyl, or kneaded eraser
ruler (triangle, T-square are optional)
drawing board
Fixative or 'clear' spray paint

Instructions:

1. Go to a famous landmark in your locality and find a view that shows two-point perspective. If you can't go out of the house, you can use a photograph of the landmark that shows two-point perspective.
2. Prepare your drawing space where you have your drawing materials near you.
3. Draw the landmark on a ¼-size illustration board. You can use a drawing board as support to your drawing surface.
4. Using the techniques in perspective, determine vanishing points.
5. Carefully sketch the general shapes of the structures using lightly applied lines.
6. Sketch the scene in the picture showing the structure and other elements in the scene.
7. Draw the diagonal lines that converge at the vanishing points.
8. Build up the shapes into forms. Draw details of the structure/s.
9. Apply shading to create depth and contrast. Review the drawing and enhance key areas.
10. Once you are finished, spray fixative (or clear spray paint) to protect the drawing.
11. Take a photograph of the finished work and send the image to your teacher.

REFLECTION

Write down your thoughts about the lesson in your VISUAL ARTS JOURNAL.

Guide Questions

1. Did the finished output come out the way you want it to? Why?
2. How well do you think your drawing skill has improved at this point?

WEEK 8

DAYS 1 to 4: PROJECT: Philippine Panorama in Three Point Perspective

DAY 5: REFLECTION: Write about the week's lessons in your **VISUAL ARTS JOURNAL**

PROJECT: Philippine Panorama in Three Point Perspective

Time Allotment: Four sessions of 120 minutes

This week, you are going to make a drawing that shows the use of three-point perspective. Prepare your reference image of a landmark in your community that shows three-point perspective and start drawing. Take your time as you have 4 days to accomplish this project.

Materials:

clear picture of a prominent structure in your community showing three-point perspective

¼-size illustration board or master board

pencils: 2B, 4B, and 6B

erasers: rubber, vinyl, or kneaded eraser

ruler (triangle, T-square are optional)

drawing board

Fixative or 'clear' spray paint

Three-Point Perspective



Cultural Center of the Philippines, Pasay City

Instructions:

1. Go to a famous landmark in your locality and find a view that shows three-point perspective. If you can't go out of your house, you can use a photograph of the landmark that shows three-point perspective.
2. Prepare your drawing space where you have your drawing materials near you.
3. Draw the landmark on a ¼-size illustration board. You can use a drawing board as support to your drawing surface.
4. Using the techniques in perspective, determine vanishing points of perspective.
5. Carefully sketch the general shapes of the structures using lightly applied lines.
6. Sketch the scene in the picture showing the structure and other elements in the scene.
7. Draw the diagonal lines that converge at the vanishing points.
8. Build up the shapes into forms. Draw details of the structure/s.
9. Apply shading to create depth and contrast. Review the drawing and enhance key areas.
10. Once you are finished, spray fixative (or clear spray paint) to protect the drawing.
11. Take a photograph of your drawing and send the image to your teacher.

REFLECTION

Write about the project in your VISUAL ARTS JOURNAL.

Guide Questions

1. How well were you able to draw this time?
2. Were the techniques of linear perspective useful in drawing structures or buildings?

ACTIVITY: Check Your Understanding

Encircle the letter of the correct answer.

1. What is a tool for highlighting a drawing?
a. Tortillion b. pencil c. eraser d. sharpener
2. What is the drawing technique used to quickly visualize an idea and made without the aid of measuring tools?
a. Shading b. Freehand sketching c. Contour drawing
3. What do you call the process of shading and depicting the texture of an image?
a. Blending b. Freehand sketching c. Rendering d. Contour drawing
4. What drawing technique is used to suggest depth and distance on a two-dimensional space?
a. Linear Perspective b. Freehand drawing c. Rendering d. Shading
5. What do you call the spot where parallel lines converge or meet as they move away from the viewer?
a. Horizon line b. vanishing point c. convergence lines d. vantage point
6. What do you call the place from which one views a scene and is defined by the location of the horizon and the vanishing points?
a. Horizon line b. vanishing point c. convergence lines d. vantage point
7. What are parallel lines that meet at a vanishing point?
a. Horizon line b. vanishing point c. convergence lines d. vantage point
8. In linear perspective, what shows the farthest distance in the background of a drawing and is the place where you establish a vanishing point?
a. Horizon line b. vanishing point c. convergence lines d. vantage point
9. What type of linear perspective has two vanishing points found at the far ends of the horizon line?
a. One-point perspective b. Two-point perspective c. Three-point perspective
d. Aerial perspective
10. What is a tool that can be used to produce lines and values?
a. Erasers b. paper c. blending tool d. drawing implement

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