6 Pencil Techniques
A complete two week course

Cindy Wider
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By Cindy Wider

IMPORTANT: If you have purchased the soft cover version of this book you can download the image files for the projects at this link http://drawpj.com/book-resources/
Contents:

How To Study This Two Week Course ................................................................. 4
Exercise One: Learn to draw Six different pencil strokes .................................. 6
  1. Shading ............................................................................................................. 6
  2. Broad Strokes ............................................................................................... 11
  3. Chisel Point .................................................................................................. 12
  4. Fine Lines ..................................................................................................... 16
  5. Hatching ...................................................................................................... 17
  6. Cross-hatching ............................................................................................ 19
Exercise Two: Create a drawing of the ‘Old Hay Shed’ ....................................... 22
  Stage One: Transfer the old Hayshed outline drawing to quality paper ............ 24
  Stage Two: Fill in the drawing with the six pencil strokes you have just learned .... 27
Student Artworks ................................................................................................. 31
Bonus Project: Transfer and shade ‘The Holiday’ building .................................... 33
Extra Bonus Project: Transfer and shade ‘Frangipani Dreams.’ ............................. 41
Final words .......................................................................................................... 51
About the Author Cindy Wider: ........................................................................ 52
How To Study This Two Week Course

Welcome to your two week course to help you learn 6 Pencil Techniques. Here’s a quick guide on how to get started:

1. Gather your art materials

- HB, 2B and 4B pencils
- Ordinary Hard Plastic Eraser (or vinyl eraser)
- Pencil sharpener
- Cotton Buds (Q-tips)
- Old rag or paper towel (dry only) for wiping your hands
- Fine Sandpaper (320 fine Grit is preferable) for preparing your pencils for some of the strokes. Alternatively you could use the smooth side of a nail file (emery board) if you don’t have sandpaper on hand.
- Any normal drawing or printing paper (for practicing your strokes on)
- Optional: One sheet of good quality paper for your final drawing in week two such as Arches Watercolour paper (Hot Press 250gsm smooth). Or other paper that is quite thick, smooth but not glossy and has a bit of tooth. You will find it easier to achieve good results for the smooth shading technique when using good quality paper, but you can do okay on plain bond paper just for the sake of practicing the technique. It’s a great idea to put this on your wish list of things to get if you are serious about learning to draw.
- Optional: putty eraser

2. Complete the first week of your course

3. Take a photograph or scan your six pencil strokes from the first week of your course.

5. Email your drawings from the first week of the course to Cindy Wider cindy@drawpj.com to receive comments and suggestions for improvement.

6. Begin the second week of your course.

7. Email your final drawing from the second week of the course with completed pencil strokes to Cindy Wider cindy@drawpj.com to receive comments and suggestions for improvement.
Introduction

During this complete two week course you will learn *six different pencil techniques.* These techniques enable you to draw unique pencil ‘strokes.’ Once learned, these techniques will enable you to create a huge variety of drawings not limited to the ones presented to you here in this two week course. Once you understand how to apply these techniques to make the pencil strokes, you will then use your brand new skills to create a wonderful pencil drawing of a landscape to hang on your wall or gift to family or friends. There are two bonus projects at the end of the course for you to complete on your own with your new skills.

In the first week you will learn the six pencil techniques presented to you in two stages. The first stage teaches you how to **prepare your pencil** for each individual pencil stroke. The second stage teaches you the skill of how to **hold your pencil** the correct way for each stroke. Through this process of you will be able to draw so many things with loads of fun!

The second part of your two week course is an exercise presented to you in two separate halves. In the first half of the second week you will begin by learning how to transfer the picture of an ‘Old Hayshed’ from rural outback Australia (see Fig. 32) onto your better quality drawing paper. The second half of this exercise involves applying the textured pencil strokes to the drawing which will complete a small artwork that you can hang on your wall.

**General information on Graphite Pencils**

During this two week course you will be using graphite pencil. The humble graphite pencil (also known as the lead pencil) does not contain any lead at all! It is actually a non-toxic mixture of graphite and clay. If you are interested, you might like to take a minute to find out more about the history of the wonderful medium of graphite pencil. Just Google; lead pencil history and you will be fascinated in the amount of information available. Here are two interesting links:

- [http://www.officemuseum.com/pencil_history.htm](http://www.officemuseum.com/pencil_history.htm)

It seems like such a simple tool but yet it can achieve some incredible results in the hands of a master like Albrecht Durer, Leonardo Da Vinci, Michelangelo, Armin Mersmann, Kelvin Okafor and Norman Lindsay. Please also take time to Google these artists. Type in the artist’s name then the words ‘pencil drawings.’ Put your search setting on images and prepare to be amazed at the incredible skill of these artists. Once you have completed your studies this week, go back and revisit these artists again to see if you can detect in their drawings the very pencil marks you are studying here!
What Pencils to Use

When you go to a stationery supplier or art materials store you might become confused with the huge array of pencils available. Here is some general information to help you decide for future projects.

The most common graphite pencil used for general drawing is the HB. If you take a look along the side of your pencil towards the bottom, you will see a little code ‘HB’ written in small letters. The pencils you have gathered for your art kit are HB, 2B and 4B.

The letter ‘B’ stands for how Black the graphite in the pencil is. The higher the number; the more black your pencil will be. The ‘B’ range is a softer pencil than the ‘H’ range, however it is also the blackest or darkest pencil range. We do not use the ‘H’ range in this two week course as it is a harder pencil and can easily indent your page. Indentations are not easy to remove if you do not wish to have them there. The ‘H’ pencil range achieves a paler (lighter) effect. The higher the number the paler the effect and the harder the graphite is.

Time to begin, let’s get started!

Exercise One: Learn to draw Six different pencil strokes

There are six traditional pencil strokes that are commonly used by many professionals in the art industry. Your goal should be to practice these all many times, then finally produce one A4 sheet (or standard printing size sheet of paper) with each of these strokes all on the one piece of paper. You will need to read the full instruction for each individual stroke before you begin. Here are the six pencil strokes (techniques) that you will be learning today:

1. Shading
2. Broad Strokes
3. Chisel point
4. Fine lines
5. Hatching
6. Cross-hatching

1. Shading
The technique for fine shading work is very specific and your pencil needs to be prepared and held in a special way to get good results. There are two main factors that influence your results; how you prepare your pencil and how you hold your pencil.
The results – what you should be trying to achieve

The following strokes were created on various pieces of paper so that you can see the difference that each paper makes to this first stroke. If you wish to save on your good quality paper, you can create your smooth shading strokes on plain bond (printing) paper along with the other strokes. However, it is not the ideal paper for smooth shading at all. Smooth shading is a very specific technique and the paper directly affects your results. The medium textured paper is too severe for the smooth shading technique. You can also use Stonehenge paper if you were able to find that. If not, the smooth water colour paper is next best.)

- Different textures of paper will produce significantly different results with shading. The rougher the paper is, the more of the white of page shows through in tiny speckled-patches. Medium and smooth textured papers will show less of the white page.
- Notice the difference between the three papers above (see Figs. 1, 2 & 3.) You can just use plain bond paper for your exercises this week and then during your final drawing for the second week you could use the smooth water colour paper.
- When you create the smooth shading technique correctly, there should be no evidence of lines, circles or the direction of the shaded stroke – just a mass of shaded tone.
Step One: Prepare your pencil for the shading technique

Your goal is to expose as much graphite as possible while also keeping it smooth around the edges. If you have the resources to do so, it’s a great idea to purchase an electric sharpener, sharpener with a winding handle or one that sharpens to expose a long length of graphite. This makes it easier for you to get great results with smooth shading. If you have a normal sharpener that’s okay too, simply use the steps below to learn how to prepare your pencil for the smooth shading technique.

1. Sharpen your HB pencil (or any pencil can be used for smooth shading) with a pencil sharpener, exposing as much graphite as possible without it breaking.

2. Smooth out any rough or jagged edges on the graphite part of your pencil by rolling it a full 360 degrees (to avoid flat edges) and at the same time as dragging it across a piece of fine sandpaper. Place the graphite section of your pencil almost flat onto the sandpaper (see Fig. 4.)

Fig. 4. How to prepare your pencil for shading

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3. Lift the pencil on a slight angle off the surface of the sandpaper so that the wood doesn’t scrape along the surface of the sandpaper.

4. Gently roll and drag the pencil (at the same time) across the surface of the sandpaper.

5. Gently wipe off the excess graphite particles (from the tip of the pencil) onto a paper towel, rag or tissue if needed.

**Step Two: Hold your pencil for the shading technique**

Your goal is to hold the graphite section of your pencil as flat to the surface as possible, whilst still resting the main part of your hand on your page for support.

![How to hold your pencil for shading](image)

**Fig. 5. How to hold your pencil for shading**

1. Hold your pencil as flat to the page as possible without allowing the wood part to touch the surface (see Fig. 5.) otherwise it can cause scratches and an inconsistent shaded area.

2. Notice the way the back end of the pencil is securely tucked inside the hand and a pinch-grip is made on the post of the pencil. This way of holding the pencil enables the flat edge of the outside of your hand to remain resting on your page as you move your pencil back and forth across the surface.
**Tip:** Make sure you place a piece of scrap paper (or if you have it on hand its useful to use a piece of non-greasy baking paper) under your hand to prevent smudges and to help your hand slide along the surface easily.

3. As you hold your pencil as flat to the page as possible, gently stroke it from side to side. Make sure you move your entire arm back and forth or up and down the page (from your shoulder.) Use your entire upper torso in the movement. You should notice the skin wobble on the underside of your arm and **your wrist should be stiff** (unless you are working in a very small area.)

4. When working in very small areas you can use tiny circular motions. With the smooth blending technique there should be no evidence of these circles left behind whilst using these fine shading techniques.

**Extra Tip:** Smile while you work and take notice of the things your mind is saying to you. Correct your thoughts if they are in any way negative. Replace all negative thoughts with ‘I can do this and I will.’ Or ‘I love the feeling of the graphite just slipping across the surface of the paper, it’s so sensual and relaxing…..almost meditative.’ Smiling relaxes your entire upper torso and immediately improves your drawing skills.

5. Begin with minimal pressure and gradually apply more pressure to create slightly darker areas. It is better to build your shaded areas up in a series of layers rather than pressing too hard right away. Darker areas should be built up by using darker pencils and **never built up too much using a HB** as this can cause a shiny film to develop on the surface of your page which will repel any further layers of 2B and 4B pencil. **Use your darker pencils on a slightly higher angle** off the page as the tip is softer and will not indent as easily. You will need to do this to achieve a dark-enough result.

For this exercise, please just create **an even area of smooth shading**, not varying in tone at all, and with **no smudging or blending** of the area.

**Blending with the cotton bud (Q-tip)**

**Never use your finger to blend with** as it contains oils that will repel any extra pencil you wish to put down, as well as leaving a greasy imprint. You can use a variety of objects to blend the shaded area with, such as a paper stump, a small piece of leather, chamois or even a tissue. A cotton bud (or Q-tip) is also a useful instrument for shading with (see Fig. 5.) Blending with these different objects and textures will create a variety of effects. You can experiment to see these for yourself. Be careful not to over-work the surface, as it can tear or be spoilt in some way.
• You can first of all shade a new area to blend (as mentioned previously) then gently rub the section with a cotton bud, using soft circular movements. Be careful not to damage your paper by rubbing too hard or too much (see insert in Fig. 7.)

• Another way to shade using other textures is to shave the pencil on sandpaper and tip the powder onto a spare piece of paper, then dip a cotton bud or soft brush into the powder (see Fig. 6.)

• This technique will enable you to achieve very soft effects (see Fig. 7.)

Fig. 6. Dip your cotton bud into the graphite powder

Fig. 7. Cotton bud techniques

2. Broad Strokes

This stroke is ideal for achieving long, wide lines and to indicate objects like fence-posts, tree trunks, grooves on a tin-roof etc. It requires confidence. Remember to smile and don’t be tense. Smiling relaxes all the entire upper torso muscles. Have fun!

The results – what you should be trying to achieve

Fig. 8. Broad strokes are wide lines and can be all shapes and sizes
Step One: Prepare your pencil for the broad stroke

Prepare your pencil exactly the same as you did for the shading stroke. This time use your 4B pencil.

Step Two: Hold your pencil for the broad stroke

Although you prepared your pencil the same way you did for the shading stroke, your pencil must be held in a different way for the broad stroke (see Fig. 8.)

Fig. 8. How to hold your pencil for broad strokes

1. Hold your pencil on a slight angle off the page (almost flat but lifted up a touch) without your hand resting on the page this time.

2. Apply pressure with your index finger and drag as you press firmly.

3. Practice a full sheet of straight broad strokes. Broad strokes can vary too; they can also be curved and closer together or further apart, wiggly, short lines etc. Experiment with this stroke.

3. Chisel Point

The chisel point stroke is fascinating and can produce a large variety of effects. When used with a flicking motion the stroke has a wide base and a thin tail as it tapers off (see Fig. 9.) The chisel point shaped pencil can also be used to shade small areas or draw broad lines.
The results – what you should be trying to achieve

![Image](Fig. 9. Chisel point strokes)

Step One: Prepare your pencil for the chisel point stroke

1. Prepare a 4B pencil for this stroke by first of all resting the tip of the graphite on a sheet of fine sandpaper.

2. Place it carefully on an angle that is just about 25 to 30 degrees off the surface of the sandpaper. Begin to shave the graphite section backwards and forwards only, do not roll it at all! This is to grind down the tip on an angle in a special way (see Fig. 10.) Make sure that you maintain the exact same angle as you rub the graphite section against the sandpaper because if you wobble or roll your pencil around at all, you will not achieve the shape on the tip we are after. The shape we are after is a beautiful elongated ellipse on the end of the graphite part (see Fig. 11.)

3. When viewed from side on, this ellipse shape appears as an angle on the tip of the graphite section (see Fig. 12.)

4. The chisel point stroke will only work if you prepare the chisel point correctly as mentioned. You must continually shave and prepare your point as you work throughout your drawing (by using this procedure.) Once the chisel point loses its shape, you will no longer be able to achieve the chisel point stroke.
Fig. 10. Prepare your pencil for the chisel point stroke by shaving it backwards and forwards across fine sandpaper

Fig. 11. The Chisel point now has a wide ellipse shape on the end of the graphite

Fig. 12. When viewed side on, the graphite now has an angle on the end of it
Step Two: Hold your pencil for the chisel point stroke

1. First of all the ellipse shape must be placed snuggly and evenly onto the page surface. Make sure it is completely flat. This means it should be held on the exact same angle that you recently held it on when you shaved it across the fine sandpaper (see Fig. 13.)

2. Once you have placed the ellipse flat onto your page, swipe it across with a flicking motion, like you are drawing a ‘tick’ using the large ellipse surface. The result should be a line that has a thicker wider end and a graduating fine tip (see Fig. 13.)

3. You can draw long straight or wavy lines or tiny short stumpy shapes with the chisel point stroke. The short lines are really just little marks and they make great leaves on drawings of trees. (see Fig. 13 and Fig. 14.)

Fig. 13. Place the ellipse shape flat on your page first before you begin the chisel point stroke. You can achieve marks that look like leaves on a tree

Fig. 14. A variety of lines can be created with the chisel point stroke
4. Fine Lines

It is amazing how fine a line you can achieve just by being vigilant in pencil-preparation. If you want to draw many fine lines be willing to carefully prepare your pencil constantly. As soon as you forget to prepare your pencil your lines will not be as fine as you would like them to be. It requires continual sharpening and preparation.

The results – what you should be trying to achieve

Step One: Prepare your pencil for fine lines

Prepare your pencil exactly the same as you did for the shading stroke. This time use your HB pencil and concentrate on maintaining a sharp tip.

Step Two: Hold your pencil for fine lines

To achieve very fine lines, you must use the very sharp point of your pencil. To do this, you must hold it in an almost upright position. Find a comfortable position for this stroke so long as the pencil is almost perpendicular to your page. You can roll it often on the sandpaper to keep the tip sharp. You must prepare the pencil continually throughout your drawing for the best results.
5. Hatching

The main characteristic of a traditional hatching stroke is that it is usually laid down on the page in a series of equidistant lines stroked alongside one another called a ‘set’. This technique requires great skill and can take years to fully perfect. Some of the great masters of art became extraordinarily disciplined in this part of their craft.

For practice fill an entire sheet of paper with random sets of hatching lines. Try curved lines as well as straight. Try long with short lines (see Fig.16.)

**The results – what you should be trying to achieve**

![Fig. 16. Various sets of hatching lines](image-url)
Step One: Prepare your pencil for hatching strokes

Prepare your pencil exactly the same as you did for the shading stroke and fine lines. Again, use your HB pencil and concentrate on maintaining a sharp tip. You can hatch with a chisel point but in this exercise we use a fine tip.

Step Two: Hold your pencil for hatching strokes

1. To achieve the fine hatching stroke, use the very sharp point of your pencil. Hold it on a slight angle so that it is not quite upright (see Fig. 17.)

2. Find a comfortable position for this stroke and continually turn your page around until you find your natural hand motion. This will help you to achieve many different effects. Eventually you will find the best position for you.

3. Begin by simply placing the tip of your pencil and resting it gently on your page to avoid indenting and creating a dot or short line.

4. Once you have placed your pencil on the page ‘flick’ your wrist as you swipe your pencil across the page to achieve a tapered line. Use your entire arm in the process from shoulder to elbow to wrist. It’s much easier to do this one quickly without thinking too much about it. If you drag too slowly your lines will wobble but you also need to make sure the lines are equidistant, so try to find a happy medium. Have fun and remember to smile for the best results.

Fig. 17. Hold your pencil so that it is comfortable for the hatching stroke. Place the pencil on the page gently then flick with your wrist.
5. When you are hatching, think of the object you are rendering (drawing) and follow the shape of the form. If you do not do this, your object can easily look flat. There is a big difference in the results of a drawing where hatching is used to follow the shape of the object and one where hatching is simply applied (See Fig. 18. and Fig. 19.)

![Fig. 18. Hatching on an angle](image1) ![Fig. 19. Hatching following the shape of the form](image2)

6. Cross-hatching

Cross-hatching is two or more sets of hatching laid over each other. Traditionally, the first set is laid over the other on a slight angle which results in a diamond-like pattern (see Fig. 20.) Other sets can later be laid over the top by gradually altering the angle each time until a set becomes horizontal or vertical (see Fig. 21.)

Cross-hatching can also be a series of random curvy lines that follow the shape of a variety of different forms. Have a go at these – nothing specific, just do random curvy lines (see Fig. 22.)

For practice fill an a4 sheet with random sets of hatching lines. Try curved lines as well as straight ones. Try long with short lines (see Fig. 23.)
The results – what you should be trying to achieve

Fig. 20. Cross hatching with two sets

Fig. 21. Cross hatching with three sets

Fig. 22. Cross hatching with a series of random curvy lines
Step One: Prepare your pencil for cross hatching strokes

Prepare your pencil exactly the same as you did for the hatching stroke and fine lines. Maintain a sharp tip by continually sharpening and then rolling on your fine sandpaper.

Step Two: Hold your pencil for cross hatching strokes

Hold your pencil the same as you did for hatching; continually move your page until you feel comfortable. Hatching and cross hatching should be produced using the natural movement of your hand. Lay one set down then turn your page to lay on another and so on. Have fun and relax!

Well done! You have successfully learned six different pencil techniques, that’s a cause for celebration!

**IMPORTANT:** You are invited to submit these pencil strokes for comments and helpful advice from the author Cindy Wider. Please make sure that you have drawn all six pencil strokes onto just one sheet of paper, then photograph or scan your drawings at full colour 300dpi and save as a large file. Email to cindy@drawpj.com before proceeding onto the next exercise the ‘Old Hayshed.’

**IMPORTANT INFO FOR THE NEXT EXERCISE:**
If you have purchased the soft cover version of this book you can download the image files for the projects at this link http://drawpj.com/book-resources/
Exercise Two: Create a drawing of the ‘Old Hay Shed’

There are two major goals for this exercise; to learn how to transfer an image and have an opportunity to see how all of your new pencil strokes can come together in the one image. Please see the completed drawing you will be creating for this exercise (see Fig. 24.)

Make sure you use the quality drawing paper as recommended in your art supplies list for this exercise if you have chosen to purchase it (otherwise you can use any drawing, bond or printing paper providing it’s not too glossy.) The transferring method will be explained during this exercise.

Fig. 24. Old hay shed final stage of the project

Old Hay Shed

This drawing was inspired by an old hayshed that still sits on a small sugar-cane property at the base of Mount Coolum, Queensland Australia. Imagine the stories that this creaky roofed old tin shed would share with us if it could speak. It would probably tell us tales of heroic men and women who worked so hard for years to maintain their family farm and home through many trials and tribulations. Succeeding through sheer determination and commitment they would have worked away under its shelter day and night. Old and dilapidated, this beautiful hayshed still sits there faithfully watching over the crops as though it is the Grandfather of all the land.
Fig. 27. Outline drawing of The Old Hayshed to transfer to good quality paper
Stage One: Transfer the old Hayshed outline drawing to quality paper

Transfer the image onto quality drawing paper by using the following instructions.

General information about transferring your image:

It’s much more professional to have clean, neat artwork without smudges and eraser markings etc. on your work. Often during the process of decision-making in the early stages of creating an artwork there are many smudges, lines, indentations, measuring devices etc. that have used to achieve our final drawing.

It can be difficult to erase all of these markings and impossible to do so completely, so it’s easier and more professional to transfer your drawing to a sheet of brand new paper ready for the shading stage.

Tip: It’s not the best idea to use graphite transfer paper for transferring drawings, unless you are feeling confident in your skills and can transfer lightly but with enough pressure to still see the image. Graphite Transfer paper doesn’t erase as easily as just graphite rubbed onto the back of the image and also stands out as a slightly different texture to your graphite pencils. You can use transfer paper for transferring drawings onto canvas prior to painting and it works very well.

Important Note: See the image overleaf (Fig.28.)

You will not be drawing a teapot; the images in the notes are for general instruction only. Use this process shown here to transfer the outline drawing of the ‘Old Hay Shed’ at Fig. 27
Step One:

- First of all, **collect the outline drawing of the 'old hayshed' (see Fig. 27.)** Flip this image over so it is image side down on your drawing surface. You should see a blank page with a slight vision of the printed image showing through, but if not; position the image onto a window with a light shining from behind the window. The sun shining through the image is great during the day. This will help you to see the printed image shining through from the reverse side of the paper.

- Rub the back of your drawing with a 2B graphite pencil (see Fig. 28.) Make sure you are **placing the graphite over every part** of the outline drawing on the image. Remember, the image is face down on the window and you can see the outline shining through to the back of the paper. You are rubbing graphite onto the back of the image.

**IMPORTANT:** if you miss any area, that part of the drawing will not show up later when you transfer the image onto your quality paper.

**Tip:** Before you move to the next step, be aware of this; **don't press too hard!** It will create unsightly indentations that are hard to fix afterwards.
Fig. 29. Flip your drawing back over.  
Tip: Press just firmly enough for the image to come through onto the other side.  
**Be very careful not to indent your page by pressing too hard.**  
Use a HB pencil.

**Step Two:**

- Flip your image over (see Fig. 29.) it should contain graphite on the back and the printed image from your notes of the old hayshed on the front.

- Place this image onto a fresh new sheet of high quality drawing paper with the graphite rubbed surface placed flat against the fresh sheet of paper. The image side should now be facing up. Attach the image to the top of the new sheet of quality paper with just **two pieces** of masking tape; one on either end at the top of the page to make a flap. This is very important so that you can lift the page like a flap; up and down without it moving (to check your drawing as you go.) You can check the image along the way to see if it is transferring through to the sheet of quality paper but don’t be tempted to do this too often as it moves a bit.

- Using your HB pencil, begin the transfer process by drawing over the outline drawing of the ‘Old Hayshed.’ Press gently but hard enough for the image to transfer without indenting your page. Follow around the lines of the ‘Old Hayshed’ drawing. Test a small area first and check to see that it is working. It should be barely visible, just enough to see it. This process will transfer the image onto your new page ready for adding the pencil strokes to it.

**Note:** It is inevitable that occasionally you will see some indentation marks as a result of transferring your image. These show up as thin white lines once you begin to shade an area. They can be corrected by gently filling in the white area with a very fine tip on your HB pencil. Press super softly and stroke the area with gentle feather-like strokes. The graphite has to only sit inside the indentation, if it rubs either side of the indentation it will appear as a double line with a white space. You
can gently putty this back out (with a putty eraser which can be bought from a stationery supply store if needed) and have another go. Make sure your HB pencil has a very fine tip. The indentation marks pose more of a problem in the shadow shape areas. As you become more confident with your drawing skills, it’s much better to sketch the shadow shapes directly onto the newly transferred image (you will still have to draw super-soft to avoid indentation marks.)

![Fig. 30. Your drawing transferred.](image)

**Your image will not be as dark as this. It is only this dark here so that you can see it clearly in these course notes.**

**Step Three:**

Lift up your drawing to expose the transferred image underneath (see Fig. 30.) It should be very pale, much paler than seen above, as this is only for you to be able to see the demonstration more clearly. If your image has come through darker than you wish, you can erase it back to barely visible.

**Stage Two: Fill in the drawing with the six pencil strokes you have just learned**

It is time to fill in the drawing using the pencil strokes;

- Shading
- Blending (with the cotton bud)
- Broad Strokes
- Chisel point
- Fine lines
- Hatching
- Cross-hatching
**Step One:**

Take careful notice of where each pencil stroke has been used in the drawing above (see Fig. 31.) You will also see a number alongside some of the strokes. The number indicates how light or dark the area should be drawn.

**Different levels of light and dark**

When we draw we not only have to consider the outline drawing and the pencil strokes, but also how light or dark the drawing must be in certain areas. We call this area of study the theory of light and shade. There is no need to be concerned with this too much here.
For the purpose of your instruction, at this point in time you will be given some very basic knowledge on light and shade to enable you to draw the picture with a little more depth which helps to make it appear a little more three-dimensional.

When we are working with graphite pencil, we talk about varying levels of grey ‘tones’ ranging from white (as the blank page) to the darkest dark you are able to achieve with your graphite pencil. Each level is allotted a number. This helps us to make sense of the many different levels of light and shade within a drawing. For now we will just work with three tones and number them as 1, 2 and 3 in this order;

1) This is the lightest level. It is left as the white of your page (no pencil markings at all.)
2) This level is a medium level of tone (use either an HB or 2B pencil in these areas.)
3) This is the darkest level of tone (use either a 2B or 4B in these areas.) Press quite firmly but not so hard that you indent your page. You will not be able to achieve a level of tone with your graphite pencil that is as dark as the computer screen.

**Tip:** If you squint (look with your eyes half-closed) you will find it much easier to see different levels of tone in the drawings you are working from.

**Step Two:**

1. Take another look at Fig.31 and notice the number that is given to some of the strokes. These have been placed on the drawing to give you just a general idea of the different levels of tone you should be aiming for in your drawing.
2. Begin filling in the strokes in the various places and take a look at the larger drawing to use as a guide (see Fig. 32.)

Voila! You have completed your drawing! Make sure you take a photo of your work then it’s a great idea to frame this image and give it as a gift or keep it as a memoir of your newly acquired skills.

Your two week course is now complete. You are invited to pull up a seat and join us for further study in one of our online classrooms at Drawpj.com to continue learning so many valuable drawing fundamental skills. You will be given one-to-one expert advice from a fully certified instructor for every single exercise in your Drawpj.com art course.
Student Artworks

Here are some examples of excellent student artworks after completing this exercise. These people have kindly given permission for their artworks to be reproduced here. I hope this inspires you to create your version of the ‘Old Hayshed’ and to submit to Cindy Wider cindy@drawpj.com for encouragement.

Artwork by Scott Kunkle

Artwork by Ivor Doherty

Artwork by Tanya Brown

Artwork by Yana Buzby
Artwork by Frances Green

Artwork by Angela Deck

Artwork by Jo Knox
IMPORTANT: You are now invited to submit your final drawing of the 'Old Hayshed' landscape with all six pencil techniques within the image to Cindy Wider: Email cindy@drawpj.com

Bonus Project: Transfer and shade ‘The Holiday’ building

This final section of your two week course is a bonus gift for you and offers another opportunity to practice your new pencil drawing skills.

IMPORTANT: It is strongly recommended that you purchase a sheet of quality watercolour smooth paper for this project.

This project is a portion of the final project in the unit five section of the art course I have written titled the ‘Complete Drawing and Painting Certificate Course’ presented at Drawpj.com. It is based upon a photograph of a section of a very popular Hotel in Noosa, Queensland Australia (see Fig 33.) In this image you can take note of the amazing variety of textures, angles and shapes that all come together to form an incredibly complex yet very beautiful composition. While you are drawing this magnificent piece of architecture, imagine yourself being there; standing at the base, looking up in wonder at this awesome structure.

In the following pages you will discover three images;

1. The photograph of the building that your project is based upon. This is your ‘reference’ photograph (see Fig. 33.)

2. The drawing that you will transfer to quality paper using the graphite transfer method (see Fig. 34.) as an idea of how to simplify the shapes for an outline drawing.

3. The shaded artwork provided to help you get ideas for shading your artwork.

IMPORTANT INFO FOR THE BONUS PROJECT:
If you have purchased the soft cover version of this book you can download the image files for the projects at this link http://drawpj.com/book-resources/
Fig. 33. Photograph to use as a guide when shading your drawing
Fig. 34. The outline drawing ready for transferring to quality paper.
Fig. 35. Shaded pencil illustration of ‘The Holiday’ to be used as a guide for your final shading ideas
Step One: Transfer ‘The Holiday’ outline drawing

Transfer your image to quality paper by following these steps;

1. Shade the back of your drawing using a 4B pencil. Make sure that you do this thoroughly so that there is graphite on every area of your page that has a part of the image drawn onto the front of it. You can see where the image is much more clearly, if you hold it up to a window with the sun behind it. Place the image so that it is facing onto the glass and shade the back very well wherever you see line showing through from the drawing in front.
2. Position your drawing so that it is the right side up. Align it carefully so that an imaginary centre vertical line is parallel with the side of the new sheet of paper (not on an angle.)
3. Use some tape to stick your drawing to the quality paper along the top in three places only. This is so that you can carefully lift it up like a flap to check on your work underneath. Make sure it absolutely does not move whenever you lift up the page to check your work.
4. Begin to transfer your image by drawing back over your image carefully with a HB pencil. Don’t press too hard or it will cause unsightly white indentations later when you go to shade your image.
5. Lift up your initial drawing once you have completed the outline and double-check the new image on the quality paper very thoroughly to make sure it has transferred through everywhere. If it hasn’t come through in any places, go back and transfer the missing section again. Sometimes you may need to add more 4B graphite to the back of your original drawing to successfully achieve a line.
6. Simply fold back your original image to reveal your newly transferred drawing. Once again, draw over your image to double-check and firm in the image. Press softly with your HB pencil so that you don’t indent the page.
7. Prepare your work area ready for the final shading stage.

Step Two: Shade ‘The Holiday’ outline drawing

The main things to keep in mind when shading this artwork are to always consider where the darkest tones are and where the lightest tones are, then make sure you make your tones the same. If you would like to know more about the major areas of highlights and shadows, consider studying the unit three ‘Shading and Form’ section of the ‘Complete Drawing and Painting Certificate Course’ at Drawpj.com.

We will begin by shading the sky area, and then make our way gradually down the page. Place a sheet of scrap paper under your hand to prevent the oils in your skin forming a film which can repel the graphite. The oils can result in a patchy, faded drawing. Use your HB, 2B and 4B pencils to shade with.
1. Shade the background sky using the smooth shading technique. Leave the cloud areas empty (see Fig. 36a.)

2. Use your cotton bud to blend the area and add darker areas of tone wherever needed by either dipping the cotton bud into loose graphite powder or shading more with your pencil.

3. Use your eraser to pull out any areas that need to be lightened. You could also consider buying a ‘putty’ eraser from a stationery or art supply store. Keep working on the sky, swapping back and forth between the cotton bud, eraser and pencils to gradually build up this area.

Fig. 36a. Begin at the top and gradually make your way down shading as you go.

Step Two:

- Make sure that you keep the photo right alongside you and parallel to your drawing as you work (see Fig. 36b.)
- Continue to work down and across the image as you go. Use the tip of your 4B pencil to define the edges before shading into the dark hard-edge corners (see Fig. 36c.)
- Shade the first layer of all the darkest tones with your 2B pencil and a light pressure to being with. Press firmly to achieve a dark tone when you are satisfied with the shape and placement of the area of shading. This will help you to achieve a nice dark tone.
**Note:** We don’t need to place the HB layer down first because it really is very obvious where the shapes and various tones are in this drawing. The HB pencil can fill the surface too full too quickly if we aren’t careful.

![Fig. 36b.](image1)

![Fig. 36c.](image2)

![Fig. 36d. Shade the tiles and leave the areas in between blank (no graphite)](image3)

**Step Three:**

Continuing to make your way down the building you will eventually arrive at the tiled areas on the curved wall. You can shade the tiled areas by leaving the white grout areas between the tiles as the blank page (see Fig. 36d insert.) This is easier, neater and more effective than attempting to erase the white lines back out later.
Treat each little tile as an individual and important shape in its own right. On the left side, each tile should be shaded with a slightly darker top left corner as the light source is in the centre of the wall.

Take a good look at the tiles themselves in the photograph and drawing provided for ideas of where you need to place the light source on the tiles (see Fig. 33 and Fig. 35.) You will notice some changes in the tones and you can use this information to change the texture and tones in your tiles.

**Step Four:**

Begin to shade the rock wall by first of all applying a soft HB layer working in just a small group of four to six rocks at a time (see Fig. 37.) Outline the Rocks carefully in varying degrees of light and dark tones then add the textures and markings before further shading the rocks with your 2B and 4B pencils. Continue to make your way across the area until you have finished.

![Fig. 37. Shade the rock wall](image)

**Step Five and Final Step:**

Complete your drawing by shading the area on the right side then go back over your entire drawing firming in all of the darkest tones. Use your eraser to lift out any very light areas. Your drawing is now complete and you can frame your artwork to impress your friends, family or work colleagues. I am sure they will be surprised at how clever you are with your new pencil drawing techniques!
Extra Bonus Project: Transfer and shade ‘Frangipani Dreams.’

IMPORTANT: It is strongly recommended that you purchase a sheet of quality watercolour smooth paper for this project.

In this section you are given the step by step process to shade the drawing ‘Frangipani Dreams’ which is not a part of the course, it is purely for your enjoyment and extra practice. Please see a photograph of the Frangipani reference photograph (see Fig. 1.) The gridded outline drawing which is the artistic interpretation of the photograph and the drawing you would be completing if you studied unit one ‘Draw’ (see Fig. 2.) For the purpose of this exercise you are invited to transfer the drawing using the graphite transfer technique taught earlier in this course.

Fig. 1. Photograph of Frangipani

**IMPORTANT INFO FOR THE EXTRA BONUS PROJECT:**

*If you have purchased the soft cover version of this book you can download the image files for the projects at this link*  
http://drawpj.com/book-resources/
Fig. 3. Completed shaded drawing of 'Frangipani Dreams'
Instructions For Shading ‘Frangipani Dreams’

By this stage you will have completed the transfer of your outline drawing, onto a smooth, good quality paper which is essential to the success of your shading stage.

You are now ready to apply the pencil strokes to fill in the image and create the optical illusion of a solid 3 dimensional drawing of a bunch of Frangipani. The majority of this stage will be completed using the smooth shading stroke. Once all of your shading is correctly in place, you will then use the cotton bud technique to soften the image.

The shading process:

Remember that shading should be built up in layers. Do not immediately darken the area to its full strength of tone. If two tones that lay alongside each other are the same and you risk losing your drawing, choose one of the shapes to be slightly darker than the other by pressing a little firmer with your pencil. Working from light to dark work your way through the image, make sure you leave the white areas as blank page. If you start to lose the shape of the highlighted area then carefully erase back with your putty eraser.

Use your putty eraser as a drawing instrument (or if you don’t have one you can use a normal plastic eraser but you just won’t have quite as much control over the process.) If you do happen to have purchased a putty eraser, it’s important to remember to continually prepare it by moulding in your fingertips as it becomes filled with graphite very quickly.

What Pencils to use

- In general, use your HB pencil for the first layer of shading.
- If an area is to become darker later on, you can begin your shading in that area using a 2B pencil pressing softly at first.
- In areas that will become very dark by the end of your shading process, use your 2B pencil for the first layer then 4B after that.
- Do not use a 2B or 4B in an area that is meant to be very light. Always leave the paper as pure white in the very lightest parts.
**Step One:**

Make sure you have transferred your image to quality drawing paper before you begin the shading step. Begin shading the areas as you can see in the drawing (see Fig. 4) Notice that there are some dark areas and also areas that are left blank.

![Shade in the medium level tones](image-url)
Step Two:

Once you have shaded the entire picture lightly and placed in the basic medium level tones, you can then concentrate on completing the shading on the leaves. Work on just one leaf at a time. (see Fig. 5.)

Using your HB pencil and pressing a little harder to achieve a slightly darker tone, shade a strip just along the inside of the leaf edge. This means that you will leave behind a fine white line and have a wider band of tone along the side of the leaf.

Fig. 5. Shade the edge of the leaf

Using your putty eraser or a thin slice of your plastic eraser to draw little curves along the inner edge of the strip of shading you just did previously. (see Fig. 6.)

Using your HB pencil, apply enough pressure to achieve a level 3 tone and shade little curves just under the erased white curve to define the white area.

Tip: Do not use the point of your pencil with a hard line. Instead, use your pencil prepared with a chisel point to shade the smaller areas. Don’t use the flick motion, just shade.

Once you have done that you can then fill in the remaining spaces between the white vein lines. Gently outline the area first then simply fill it in. The vein lines can be made narrower now, and become more defined. See the finished drawing for more information.

Fig. 6. Erase little curves along the edge
**Step 3:**

1. Use your 2B pencil to shade around the background of the entire picture press harder in some areas and softer in others where it is lighter (See Fig. 7.)

2. Continue to darken the leaves, finishing each one as you go. Use your 2B pencil in the centre of each leaf to give it more depth and perspective.

![Fig. 7. Shade the background and continue with the leaves](image-url)
**Step 4:**

Use your 2B pencil to continue to darken areas on the leaves and travel around the picture bringing the leaves almost to completion as you go. Press harder in some areas with your 2B pencil and use your HB in areas that are lighter. Compare your tones continually other areas of the image making sure that the dark tones are in the correct places and the lightest areas of the image are left as blank paper (see Fig. 8.)

Fig. 8. Continue to travel around the drawing shading the leaves
Step five:

Shade the inside of the flowers using a delicate touch and your HB pencil then use a cotton bud to soften the area. Rub in soft circular motions. Use the graphite that is already on your cotton bud to shade the very light areas, working slowly and carefully. Leave the whitest areas as the page left blank. Use your putty eraser whenever necessary to redefine the area (see Fig. 9. and Fig. 10.)

Fig. 9. Shade the flowers

Fig. 10. Use a cotton bud to soften the shaded areas
**Step six:**

Continue to shade the buds, and then the stem. Take careful note of the shapes in the bud areas. Zoom into the image provided as a separate file for a more detailed view than the printed copy. The shapes need to be copied carefully for them to be convincing to the viewer (see Fig. 11.)

![Fig. 11. Close up of a bud](image)

**Final step:**

1. Shade the background again, this time using your 4B pencil pressing firmer. Notice where the image is the darkest of all and also where it gradually goes lighter.
2. Once you have completed shading the entire picture, gently blend everywhere with cotton buds (see Fig. 3) Make sure you use clean cotton buds in the very light areas this time. Always retain the shape of the shaded areas as well as the highlighted areas.

Now that your image is complete you are welcome to frame it, give it to a friend as a gift, print it on a card or just hang it in your home. Shading can be a beautiful relaxing pastime. I hope you enjoyed the process of creating this image.
Final words

By now you have completed your ‘Old Hayshed’ drawing and perhaps even your bonus extra exercises of the building titled ‘The Holiday’ and/or ‘Frangipani Dreams’. You should have learned your six pencil techniques and that’s a huge and exciting achievement. Well done and congratulations!

Remember that you will only achieve mastery of these pencil strokes by experimentation and many hours of practice. Be patient and don’t expect your strokes to be immediately perfect yet. You are not expected to put in many hours of practice; you can slowly do that over time.

Great pencil control requires concentration and coordination which comes naturally the more you draw. You can gradually develop these pencil skills over time so long as you know what you are aiming for.

Some of the great masters of art became extraordinarily disciplined in this part of their craft. The markings shown here in your notes are an indication of what you are aiming for.

A valuable aspect of your art training is to become inspired - to get that excited feeling that has you wanting to do art more and more; to become the best you can possibly become purely for your own fulfillment and for the love of art. Those feelings can come from the pleasure of looking with deep admiration and respect at the works of the great masters of art.

Inspiration is what keeps us trying and doing our best. I strongly suggest you take some time to research on the web some of the drawings of the great masters mentioned earlier on in this week’s notes and also discover some of your own. Consider the work of the great master artists of our time such as Armin Mersmann and Kelvin Okafor.

Have a fabulous week and remember to just show up at the table, the rest will take care of itself! The joy is in the journey, not only the destination.
About the Author Cindy Wider:

Australian-born in 1968, Cindy Wider grew up in Papua New Guinea and returned to live in Australia from 1979 until 2013. She currently lives and works in West Yorkshire, the United Kingdom.

An Award winning gallery represented fine artist and licensed commercial artist represented by Porterfield’s Fine Art in Florida, Cindy has over 20 years of experience in the art industry. She is the author of the soft cover books ‘Paint In Your Pyjamas - every woman’s guide to finding your life purpose through art’ as well as ‘Action Painting Workshop’ and ‘12 Charcoal Techniques.’

She is also the author of 37 art educational e-books which form the ‘Complete Drawing and Painting Certificate Course’. Cindy’s art courses are taught by Certified Art Instructors in both the real world and online at Drawpj.com as well as other websites.

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