

Art and Application of Mediums and Techniques for Drawings

Shekhar Chandra Joshi

Dean Faculty of Visual Art, HOD Drawing and Painting, Kumaun University SSJ Campus Almora,
Uttarakhand, India

**Corresponding Author: Shekhar Chandra Joshi, Dean Faculty of Visual Art, HOD Drawing and Painting, Kumaun University SSJ Campus Almora, Uttarakhand, India*

ABSTRACT

Everything in the world can be the subject for a drawing. Drawing is basically learning and very helpful to understand by way of its execution of visual world around us. Art and application of this medium and techniques practices for Drawings are variable artist to artist. How artists have played with tools and techniques throughout the ages is very curious. Present paper will highlight in detail on these issues related mediums and techniques used for drawings by artists.

INTRODUCTION

Drawing is a very essential and basic part in each walk of expression. Every thing in the world can be the subject for a drawing. Drawings by handling impressions of artists' tool are a kind of visual impressions/record of feeling and facts of living and nonliving things on two dimensional surfaces. It is basically very helpful to understand visual world around us. There are different terms, mediums and techniques used for drawings time to time are discussed finding side by side an appropriate result in the discussions with examples, quotations and definitions in the following.

RESULT AND DISCUSSIONS

There are number of basic line and tone techniques. Also can used rubbed or smudged shading techniques, including drawing with a paper stump and working with eraser. (Smith, 14) According to Jenny Rodwell who wrote series of books Step by Step Art School. He also wrote on Drawing that it is essentially about line, about creating form and movement with charcoal, charcoal pencil, chalk or any drawing instrument- all of which produce a line. Pencils, Charcoal Pencils, Clutch pencils, Studia Pencils, Oil based Pencils, Graphite Pencils, and Graphite sticks, Graphite powder are also used for drawings. Pencils are in having lead of rod shape while Studio pencils have flattened strips. Pen (Drawing pen, Technical Pen, Quill Pen, Dip Pen, Fountain Pen, and Ballpoint Pen), brush and ink are also helpful in producing drawing. Pastel -Dry and

Oil or Pastel Pencil is also used for this work. Now a day markers, felt-tip pen, fibre-tip pen, rollerball pen, water soluble crayons and pencils etc. are being used. Good quality paper or card is needed to work to depict the subject. Markers produce a steady flow of even colours with the shape of marker's tip.

Line drawing a drawing technique, in which the subject is defined through the use of outline rather than with tonal shading. Silver point, a method of drawing using a thin silver wire in a holder on paper coated with white gouache. A kind of use in drawing called Stump also known as torchon, this is a pencil-shaped tool made of tightly rolled paper and used to soften tones during drawing. (Smith, 71) That tightly rolled piece of soft paper/processis also known chamois. The nature of line can vary from the feathery touch of pencil lead to the thick, solid stroke of a graphite stick or charcoal, and the particular quality of line can be infinitely modulated according to the character of the artist and nature of the object, position and pose. Measuring and capturing movements of these in fluent lines, moving lines can be expressed in smooth clarity of line, linear or tonal approaches or as desired according to the professionalism of artists.

As said already in brief the growing of drawing and developing the subject depends on artist's nature and equipment. Charcoal and chalk is initially used by them for the drawing. This is the perfect medium for the beginners. It can be used for linear drawing as well as for shading. Chalk and charcoal can be used heavily to

represent deep black, and chalk similarly for the white. With soft materials it is possible to blend lines to achieve a solid area of tone but it is also possible to create tone with line (hard or soft) alone, using the traditional method of hatching, cross-hatching and optical mixing. Cross-hatching while hatching is the creation of areas of tone by shading a set of graphite/pastel/pencil lines closely together in parallel, cross-hatching is simply depending the tone by overlapping another set of parallel lines at right angles to the first. This can be repeated until the desired depth of tones is achieved.

Pencil drawing, drawing executed with an instrument composed of graphite enclosed in a wood casing is used as a device for autonomous art work now days. The cylindrical graphite pencil, because of its usefulness in easily producing linear gray-black strokes, became the successor of the older, metallic drawing stylus. Besides, Conte Crayon square-shaped crayons are now available in a wide range of colours and grades from hard to soft which are popular for drawing as they hold their shape well and give a rich, strong colour.

Although graphite was mined in the 16th century, the use by artists of pieces of natural graphite, inserted in a Porte-crayon (“pencil holder”), is not known before the 17th century. In past, famous Dutch and European artists used graphite to make preliminary sketch lines for drawings to be completed in other media, but drawings completely finished with graphite were rare. (<https://www.>)

Nevertheless pencil drawings were much less commonly produced by artists of those centuries than sketches in chalks, charcoal, and pen and ink, the use of graphite gradually increased among painters, miniaturists, architects, and designers. By the late 18th century, an ancestor of the modern pencil was constructed in the form of a rod of natural graphite fitted into a hollow cylinder of wood. Not until 1795, however, did the French inventor Nicolas-Jacques Conté devise a method of producing pencil rods from mixtures of graphite and clays, a true prototype of the modern graphite pencil. Conté’s technical improvement made possible the production of fine pencils the strokes of which could be controlled, varying from type to type in softness and hardness, darkness and lightness. These excellent quality graphite pencils encouraged wider use by 19th-century artists, and pencil drawing became commonly used for studies and

preliminary sketches. The graphite pencil could be used on almost any type of drawing surface, a fact that helped make it indispensable in the artist’s studio.

Although graphite pencils provided a substantial range of light–dark effects and the opportunity for tonal modeling, the greatest masters of pencil drawing always kept the elements of a simple linearism or limited shading that were appropriate to pencil drawing. This concept of pencil drawing contrasted with that sometimes employed in the 18th and 19th centuries in which extensive tonal modeling of three-dimensional forms and elaborate effects of light and shade were produced by artists and miniaturists by rubbing the soft graphite particles with a stump.

In pencil drawing Figure sketches and portrait studies by French Neoclassicist Jean-Auguste-Dominique Ingres expressed reflecting the epitome of this art in which lucid contours and limited shading combined to create a spirit of elegance and restraint. Many artists throughout Europe accepted this manner, including such German draftsmen as Adrian Ludwig Richter, who preferred the hardest of pencils and sharpest of points to produce wire like delineations of figures and landscapes. Softer and darker graphite pencils offered appropriate effects to artists whose tastes required more freedom and spontaneity.

One of the most sensitive users of the graphite pencil in the 19th century was the French artist Edgar Degas. A master pastelist and draftsman with coloured chalks and charcoal, Degas created pencil drawings of warmth and charm. (<https://www.>) Now a days different grade Pencils including coloured pencils are being used by artists for drawings.

Observing the importance of drawings in pencil and watercolour Duchamp also captured in the work of early in his career, he made a number of figure drawings in a traditional representational style. But as his work developed, partially under the influence of Cubism, he began to breakup the figure in order to express one image of movement in which “the lines follow each other in parallels while changing subtly to form the movements. His famous painting “Nude Descending a Staircase” was a landmark in this series of works, which include the “Virgin” drawings, made in the late summer of 1912. This study from the series has been drawn in pencil and watercolour. (Smith, 69) The role of different lines depicted in the

Frescos of Ajanta and miniatures of Jain, Rajasthani, Pahari, and Mughal etc. It can also see in the paintings of Jamini Roy, K.K. Hebbar, N. S. Bendre, J. Swaminathan M. F. Husain etc.

Drawing can be generally on regular white cartridge paper. Good quality watercolour paper is excellent for drawing. Paper comes in different weights in the three main one being 90lb (185 gsm), 140lb (300 gsm) and 300lb (640 gsm). These three main good quality Western watercolour Drawing papers are HP (Hot Pressed), NOT or CP (Cold Pressed) and Rough. An HP surface is smooth, a NOT surface has a fine grain finish and a rough surface has a more rugged texture. The surface texture of paper with in the HP, NOT and Rough classifications vary from one manufacture to other. Any drawing medium will perform differently on each type of surface. (Smith, 12)

A range of texture and tones papers can be helpful for drawings. These are available in the market and could be experiment with them to discover suitable requirement of drawing. On the whole, artists tend to prefer white or off-white papers to the toned variety. But toned paper gives scope for the kind of figure work that could not be made on white paper. In past artists used toned papers to great effect, drawing the figures in charcoal on a blue- grey paper, for this instance, and then adding tones and highlights with white chalk or water colour. This gives a three- dimensional effect that could not be obtained on white paper without considerable ore work. Blue- grey toned paper has traditionally been popular for drawing with charcoal and chalk. A smooth cool brown paper works well when drawing (with orange-red, black and white). (Smith, 12- 13)

Renowned portrait artist Tracy Frein who is known for working in colored pencil on drafting film uses a kind of technique/method as he developed and called Drawing by Subtracting. This method help him on the film bring out elements of his canvas and subject such as texture and emotion. Tracy Frein said about his art that my inspiration is drawn solely from my subjects and their hidden emotional truths. Tracy has lent his skill to top brands across the world but is most satisfied by the opportunities he has to capture his subject's features in the field of portraits. (<https://www.>)

Drafting film is suitable for pen and pencil drawing and is used as a substrate in many

artistic applications including painting. Drafting film is a 100% polyester surface, used traditionally by draftsmen and architects to do plans on, but these days it is gaining increasing popularity as a drawing surface with artists. It is archival, translucent, non-yellowing, stable under different temperatures and loves coloured pencil. Often referred to as Mylar paper the sheets and rolls provide a durable medium capable of withstand extensive revisions and changes. The film feature excellent transparency and flatness. It is dimensionally stable and unaffected by temperature and humidity. Mylar paper polyester drafting film is a superior archival drafting paper. It is chemically matted to accept pencil or ink.

This is also the fact that Mylar is a generic term referring to any polyester film or plastic sheet and does not specifically refer to drafting film which has a special matte coating which makes it receptive to coloured pencil, graphite and some inks. Drafting film allows for rapid, vibrant colour laydown, crisp and fine detail and gives a luminous, photographic quality to your artworks

The qualities of Drafting Film, polyester film are that is with a one or two side matte translucent drawing surface. It will not tear, cut, stain, become brittle or discolored with age. This film accepts lead, charcoal, graphite, colored pencil, pen and ink with ease. It erases cleanly without smearing or leaving shadows. Widely used in engineering, drafting, laser cutting fabrication, stencil making, drawing and mixed media applications. The drafting film is available in one side/single matte or two side/double matte in 3 and 4 mil thicknesses and single matte in 5 and 7 mil thicknesses.

Drafting film is perfect for doing fine detail and line work and is particularly effective for animal artworks and portraits. Because the pencil pigment adheres so quickly to the drafting film surface, portraits of people can be a little trickier when trying to render smooth skin tones, but it is still possible with a patient and gentle approach. Because of the translucency of the film, any one can also work on both sides, giving a layered 3D look to his/her artworks.

Marco Mazzoni is an Italian artist who merges design and botanical elements like flowers, butterflies and critters into modernist portraits with his pencil drawings. German artist, Dzimirsky achieved the goal of hyper-realism,

which pencil works looks like as an image of photographic reliability. He was able to masterfully capture unique aspects of human features and human emotions through observing and translating the tiny details of human appearance.

In graphite medium Paul Cadden, Scottish artist executed photographic reliability to urban scenes and everyday people doing everyday things. With drawings of hands grasping skin and body parts, London based artist Cath Riley is able to put a whole realm of need and expectation into the greyscale of graphite. These graphite artworks do not just present their subjects with photographic accuracy, but they also form meditations on human relationship and longing. She explains her drawings as continuing expansions and evolutionary development. (<https://www.>)

Computers are now widely accepted as legitimate tools for making art. The transforming power of the computer gives drawing with it great flexibility in computer graphics. Among more recent innovation are pocket-sized notepads related to the larger graphic tables on which artists can make drawings using a tool much like a pencil.

The digitalized image with the help of electronic pen lines can be fed into a PC and manipulated in an infinite variety of ways before being printed. (Smith, 64-65) Photo Shop, Corel Draw, Illustrator, InDesign, and Maya 3D Max etc. soft wares are very helpful in computer graphics for drawing works too.

Drawing is one of the most appropriate ways of expression among the artists using different materials as described above by handling as per their choice and subject.

It seems Pencil Drawing is commonly more attractive and preferably explored by artists starting from the initial learning stage to professional maturity. Besides, artist develops his/her mastery in drawing with the help of any one material or partly in all adopting a new material/method. Finger nails drawings are unique of Shekhar Chandra Joshi (writer of this article) who uses his nails as a tool for engraved lines of different pressure or thickness on paper with out using pen and pencil or any other kind of the same. Using paddy coins he puts different colours to the drawings as well as to create a painting on other side too. His series of Ragamala and others are credited and exhibited

in India and abroad working after in this unique, skillful and innovative style.

In 2014, featuring some selective drawings of some of the most influential Indian modern and contemporary artists namely Ram Kumar, Somnath Hore, KG Subramanyan, Rollie Mukherjee, Manjunath Kamath, Krishen Khanna, Birendra Pani, and Atul Dodiya etc. were exhibited to assess the development and evolution of drawing in Indian art by Gallery Espace. "Drawing 2014: Seven Decades of Indian Drawing", was displayed at the Exhibition Hall of the Indira Gandhi National Centre for the Arts (IGNCA) in New Delhi, is co-curated by Prayag Shukla along with Annapurna Garimella and Sindhura Jois DM from Jackfruit Research and Design, Bangalore.

According to report of an art journal that with the 21st century and the Indian art market crash, drawing has taken on a new meaning in artists' practices and is now being re-evaluated. Today, it is not merely a two-dimensional medium, but has transformed to embody a whole new set of forms of visual representation, including performance, installation, video and animation, textiles and embroidery, and sculpture, among others. Drawing can be a form of communication, a sign, a plan, a map or a mark on a surface. It is an essential part of an artist's training and is used to sketch studies for sculptures, designs and artistic projects, but it also can be a final artwork. (<http://artradarjournal>)

Finally it can be said the Drawings by handling impressions of artists' tool are a kind of visual impressions/record of feeling and facts of living and nonliving things on two dimensional surfaces. Some extend these are delineations of land, figures, objects and things in original shapes or beyond the imagination. Freedom and spontaneity of drawings reflect the command of artist(s). They communicate the joyful rhythm and overall impact reflecting a spiritual elegance. The use of Computer base drawing is also applied frequently as per the demand of work. Architectural drawings are also one of them. There are numbers of many other trades applying to drawings first hand for designing the goods in their respective fields either of jewelry, furniture, leather, fabric, sports etc. or other kind of art preparation or presentation or execution that is necessary for drawing and its value.

So besides the use of drawings that is essential for designing of any kind of man made

Art and Application of Mediums and Techniques for Drawings

things/production for a beautiful look. The things made by artisans and craftsmen with the help of drawings of drawn designs on demand are beautifully placed in the environment and society including a drawing drawn by artist. We should always appreciate Drawing trying to build a beautiful shape of our art and society through drawing(s) in any medium and technique. These are the ways of our expressions.

CONCLUSION

Line drawing with tone and texture or Architectural drawings or drafting with the help of different materials and techniques as described and discussed above by handling as per the choice of artists and their interest of subject vary time to time availability of material. Nevertheless drawing is remain very helpful of learning and expressing our desire with full of freedom and joy for a wider use in our life. It has become the necessity. It can be adopted in any form, in any medium and technique for the communication using sign,

plan, map or mark on a surface. This art is the most adoptable in the 21st century with skillfully new application of medium and technique in the era of technology and creativity.

BIBLIOGRAPHY

- [1] Ray Smith, 'Drawing Figure' in Association with the Royal Dorling Kindersley, London, New York, Stuttgart, 1994
- [2] Jenny Rodwell, 'Drawing' Hamlyn, 1996
- [3] (<https://www.britannica.com/art/pencil-drawing> August 2, 2018)
- [4] (<https://www.artistsnetwork.com/art-mediums/a-happy-medium-winners-of-the-all-media-art-competition-2018/>, August 1, 2018)
- [5] (<https://smartartbox.com/blogs/smart-art-blog/the-most-famous-graphite-pencil-artists-and-drawings-in-history> August 2, 2018)
- [6] (<http://artradarjournal.com/2014/11/21/drawing-s-by-100-indian-contemporary-artists-in-pictures/> August 25, 2018)

Citation: Shekhar Chandra Joshi, "Art and Application of Mediums and Techniques for Drawings". (2018) *International Journal of Research in Humanities and Social Studies*, 5(11), pp. 47-51

Copyright: © 2018 Shekhar Chandra Joshi. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.