

S3 Kitchen still life tonal study

To complete this drawing, you will need white A4 paper, a graphite pencil, a rubber, a pencil sharpener, and a tissue.

A HB pencil was used for this drawing but a softer pencil such as a B, 2B or 4B would be ideal for the darker tones. Softer pencils will go blunt more quickly and will need to be sharpened more frequently for the detailed areas of the drawing.

A rubber will be needed, not just to rub out mistakes but also to add highlights to the drawing.

A tissue or sheet of kitchen roll is useful for smudging and blending areas of tone. It can also protect areas of the drawing from being smudged accidentally, if you lean on it with your hand.



Step 1 – Sketching out the composition.

Start by lightly drawing out each of the objects side by side. This will help you to judge the size of one object in comparison to the others.

Include the straight lines of the worktop and draw *through* the main objects. These lines of perspective will help you create a setting for the main objects as well as add depth to the composition.

Use vertical lines and ellipses (compressed circles) to create accurate 3-dimensional shapes for the glass, bowl, and cup.



Step 2 – Introducing tone to the drawing.

You should now start to use shading for the background areas of the drawing. Use the side of the pencil to do this and avoid leaning heavily on it at this early stage of the work.

This will enclose the shapes of the worktop and objects in the top of the composition.

It will also help you to refine the shapes of any objects that you have needed to adjust.



Steps 3 and 4 – Introducing tone to the main objects.

Step 3

Start to add tone to the main objects by using the side of the pencil for shading.

The darkest object is the black plastic handle on the tin opener. The background is also very dark at the edge of the worktop.

Use these two areas of the composition to judge how soft or heavy you need to lean on the pencil for other areas of the drawing.



Step 4 – Any lighter areas of the composition are being left untouched at this stage.

Remember to add shadows which appear on the worktop. This will add depth and create atmosphere in the composition.



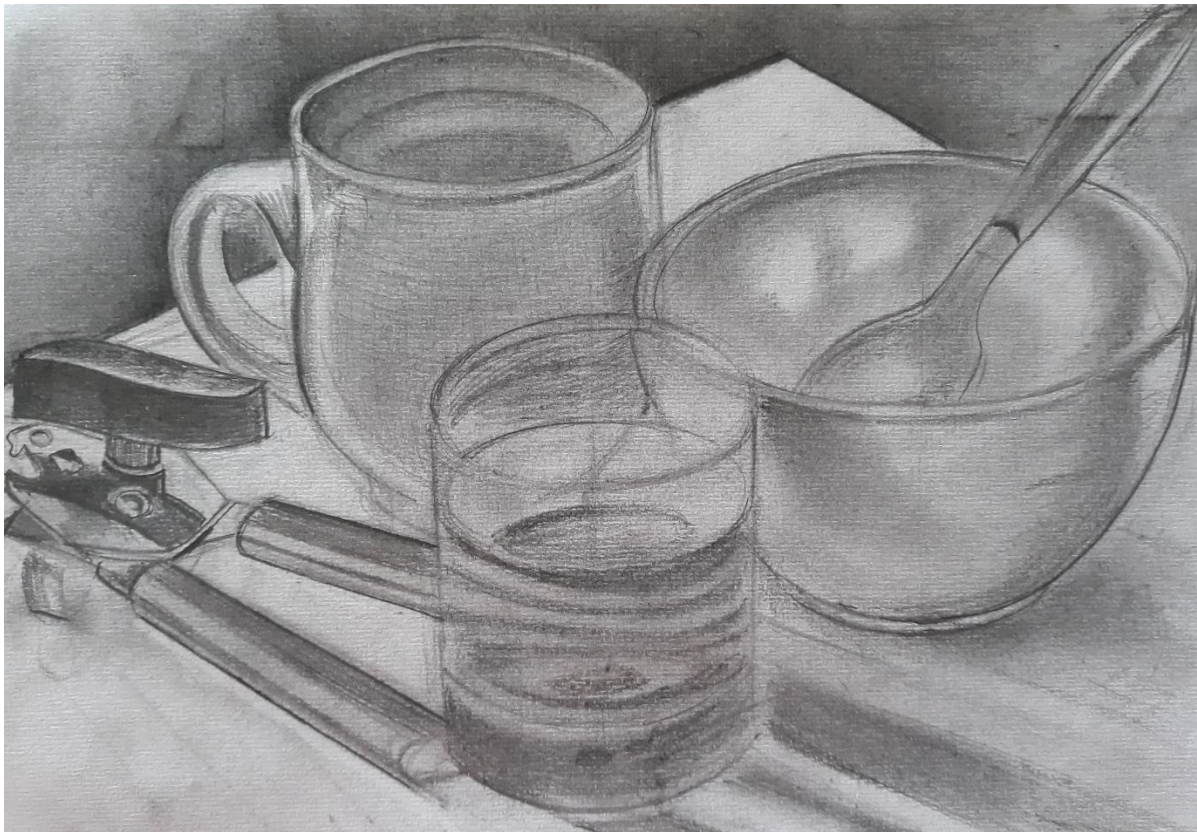
Step 5 – Increasing the tonal range of the drawing.

You should now be confident about using much darker tones wherever these are required.

When you are adding shadows to the glass, the bowl, and the cup, you should use curving movements of the pencil and tissue.

Using horizontal or vertical shading could instead make these objects appear flat.

Vertical, horizontal, and diagonal areas of shading are more suitable for using in the background and worktop areas of the drawing. These types of marks are also ideal for creating depth and form in the steel handles of the tin opener.

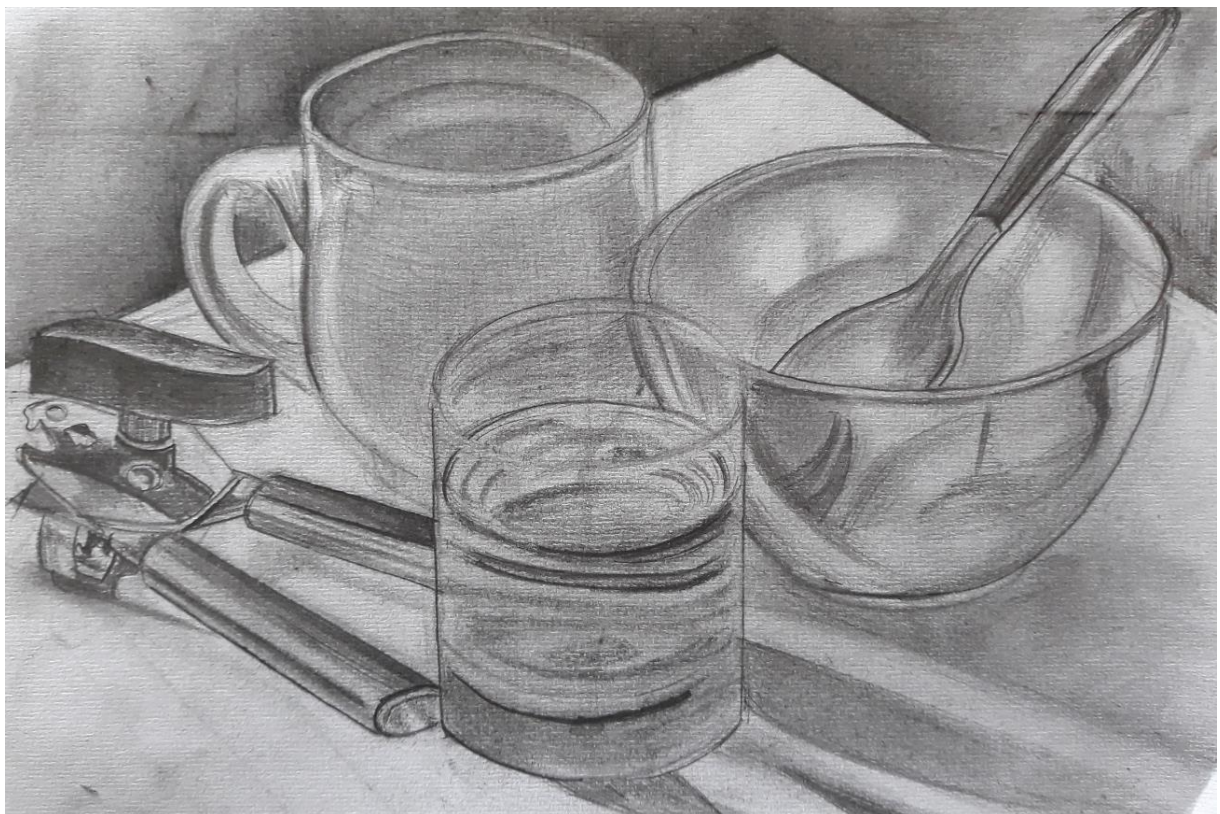


Step 6 – Adding tone and texture to the main objects and surrounding areas.

Look closely at the surfaces of the individual items. The surfaces include glass, metal, plastic, and glossy ceramic.

Use suitable tones and directions of marks to create these surfaces.

Also use a tissue to create softer blends of tone if these are required.



Step 7 – Completing the drawing by adding detail and enhancing the range of tones used.

Use the tip of a sharp pencil to add detail to each of the individual objects.

To create the reflections on the front of the glass, you should use the edge of a rubber to *draw* soft areas of light. These marks should be very subtle and almost appear to float on the front surface of the glass.

The decorative marks on the cup are drawn with edge of a rubber and enhanced with thin pencil marks.

