

Technical aspects in drawing. Tools used in drawing.

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Abstract: *From the earliest times, visual artists have used, in the technique of drawing, tools and procedures to make their creative act easier. This article presents a diverse range of these instruments with visual cues in the visual and decorative arts. In the case of each instrument, the technical aspects and the results of their use in the field of visual aesthetics are detailed.*

Keywords: *Drawing; Tools; Visual Arts; Technical Aspects;*

1. Introduction.

From ancient times the artists have made their work easier by using observation and drawing tools so that their results can be elaborated in a short time and in an efficient way. As a result of the efficiency of observation and the evolution of technology today we can capture moments with the help of the camera. Some artists use the camera to perfect the sketches that form the basis of their drawings.

2.1 Image Trace.

However, for several hundred years, artists have been using a framing tool that makes their work significantly easier. On the engravings of Albrecht Durer we notice the use of the raster. He formulates his work table in the format of the raster with which he observes the model. In this way what he sees in the raster can easily transpose on the rake-like grid mounted on the work table, in this way the framing and proportions are preserved, the design becoming an exact case of the analyzed model.



Albrecht Durer (1471 – 1528) – *Study* (woodcut)
Andras Szunyoghy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 20.

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The use of the raster is also common in fine arts schools, as it is a piece of cardboard the size of a postcard with a geometric cut in its center. This cutout helps the designer in the correct analysis of the subject and in its pagination on the work surface.

In the absence of the trace, the artists also use a method of framing with their hands, so by using them we can build a rectangle, a geometric shape used as a viewfinder, which will be useful for framing and paging the subject.

The track can be used in various ways. Using it we can fix or cut the part to be drawn. If the analyzed subject is close to the cartoonist then the section will be a large one and if the subject is far from the cartoonist then the section will be a small one, implicitly the subject will be poorly framed. As a result we have to adopt a proper position towards the drawn subject so that the framing with the help of the raster comes to the aid of the subject, in this way we will not have a frame suffocated by a subject too close but no empty frame with a subject placed at a distance too big. The raster will move the user forward or backward, right or left until the appropriate subject is framed.

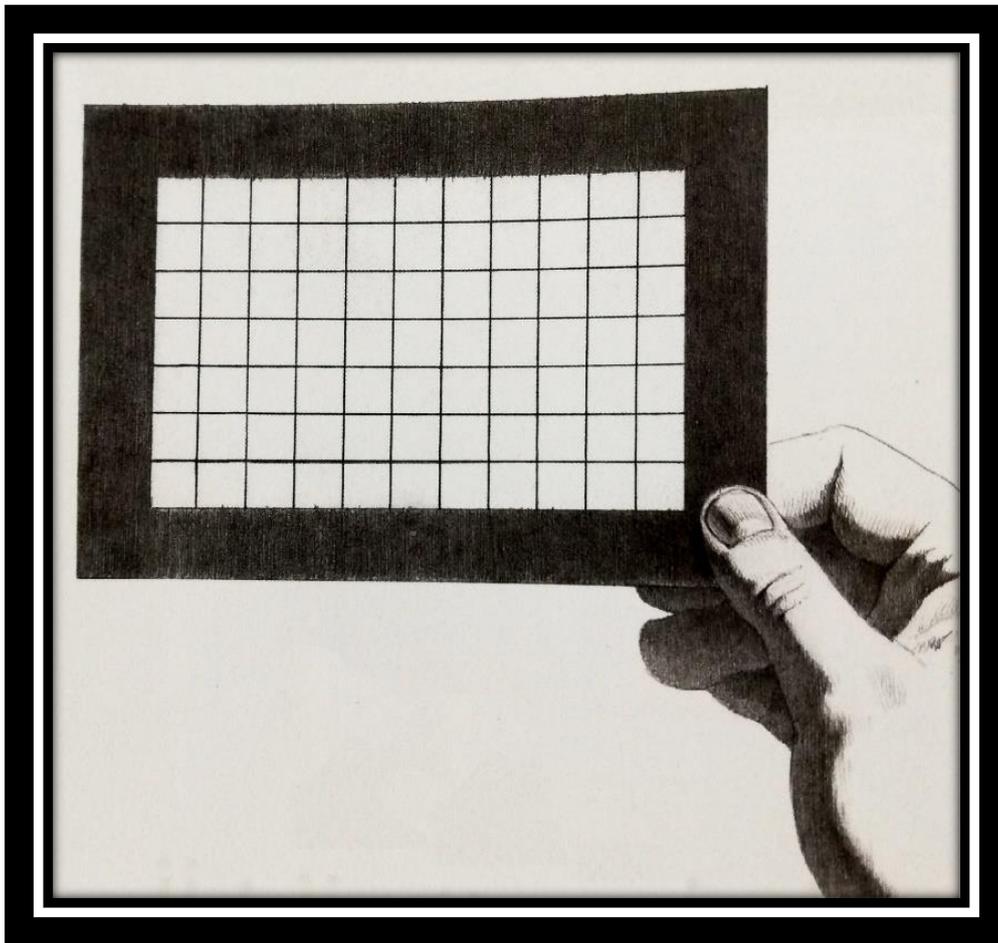
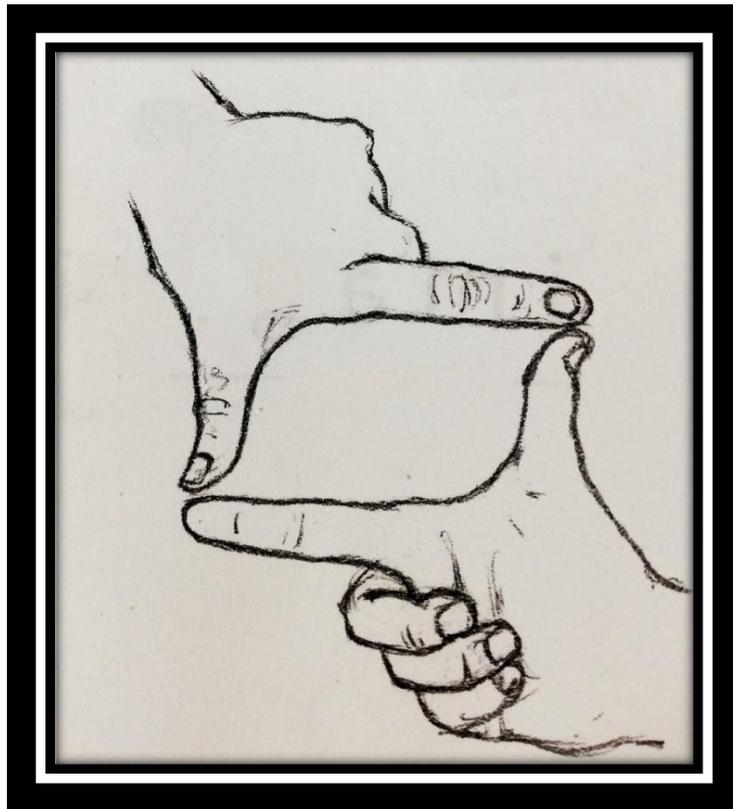


Image Trace.

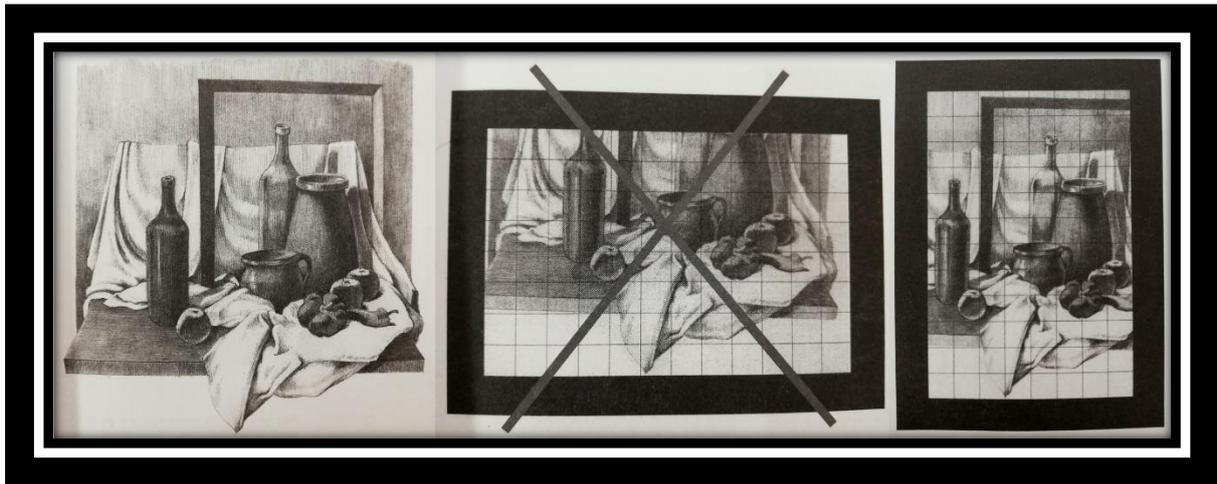
Andras Szunyoghy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 20.



How to observe the subject with the help of a hand dial.
Andras Szunyoghy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 20.



The trace in the study of the curtain.
Andras Szunyoghy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 22.



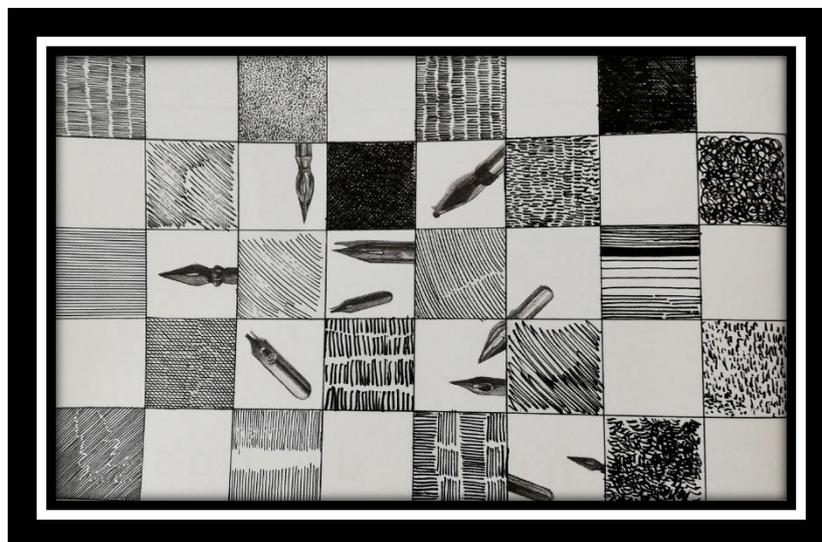
The trace in the study of static nature.

Andras Szunyoghy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 22.

2.2. The Ink.

Ink has been used in writing and fine arts for more than two millennia, documents attesting that since 2550 BC in China and Ancient Egypt the scribes of those times used it. The ink is nothing but a pigment dissolved in water, and depending on its dilution we find many more or less transparent tones, the black tone of the ink is considered to be the classic one. The ink can be applied on the work surface with many tools and depending on the tool used, the effect obtained is varied. Thus we find the use of pen, pen, brush and other manufactured tools such as goose feather, reed and sometimes bamboo.

Using the pen generates a wide range of results due to its versatile appearance. When we want to draw lines we will use the pen but we will not limit ourselves to this drawing and we notice that it is used in calligraphy from ancient times to the present day in contemporary calligraphy art.

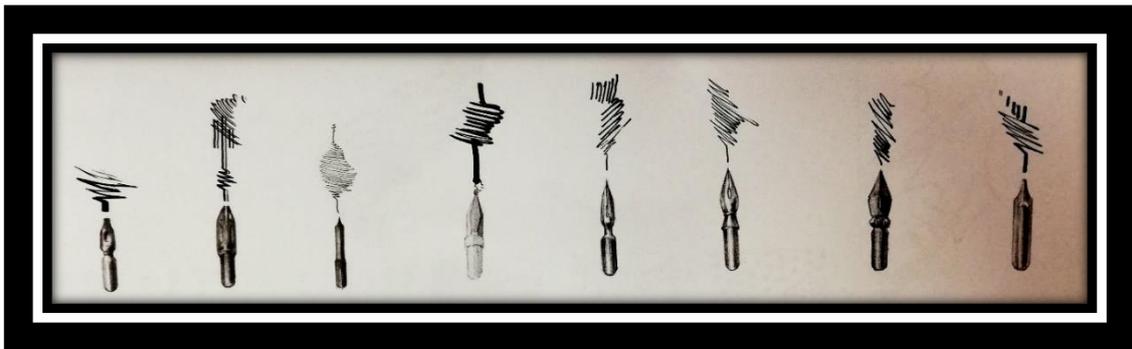


Wide range of pens and ratings obtained with them.

Andras Szunyoghy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 26.

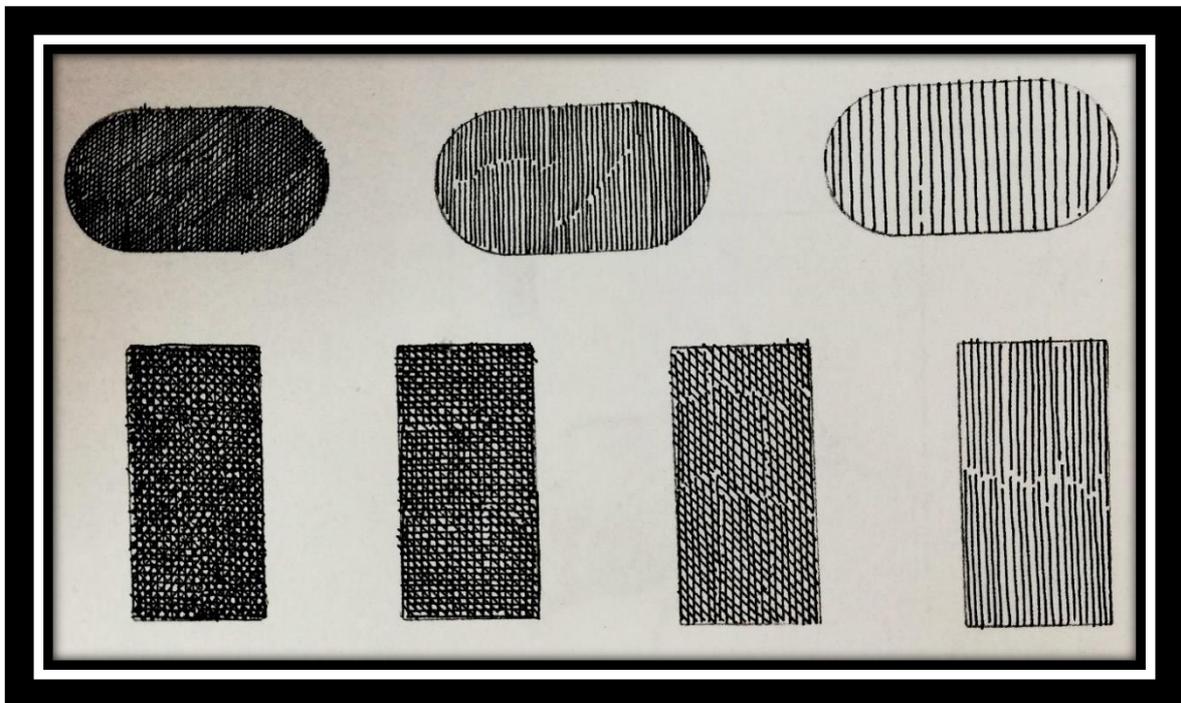
2.2. Pen Drawing.

In the case of the drawing made with the help of the pen, we can notice various aspects related to the work technique. The drawing in the pen can be executed by joining lines, horizontal, vertical or oblique, the intensity of the valuation being established by the proximity or distance between the drawn lines, the distant lines give the impression of a light valuation and the close ones outline a dark surface. The lines can be equal or modulated, depending on the thickness and shape of the pen.



The line and the pen.

Andras Szunyogy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 28.

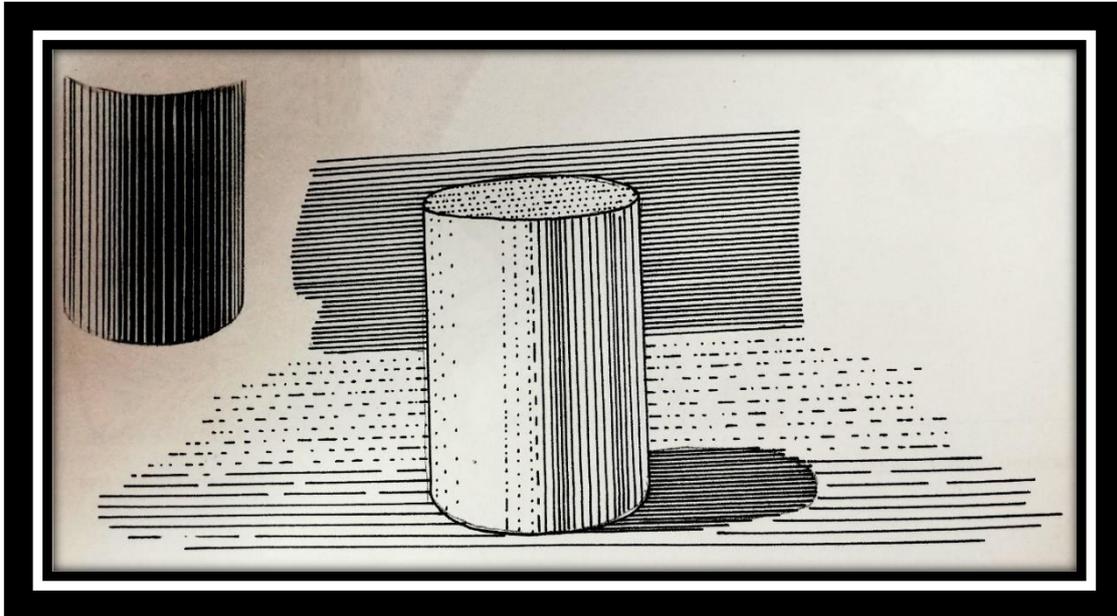


Line and line valuation.

Andras Szunyogy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 28.

Even when we use a single layer of lines we notice countless plastic possibilities. Two or more layers of lines give rise to a stronger shade. When we make the intersection between the lines at an angle of 45 degrees, the value obtained seems more intense, implicitly more visible.

If we use only parallel lines, either in continuous form or in interrupted form, we can emphasize plans within the same static nature by different orientations.



Line and line valuation.

Andras Szunyoghy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 28.

2.3. Charcoal Drawing.

Coal is one of the most used tools in artistic drawing due to the special results obtained and due to the fast pace that this tool allows in the work. Coal is used in art schools to work on large drawings, being recommended on small surfaces only in sketches. Coal is obtained by burning wood in an airless enclosure. The wood from which it is recommended to be made must come from fruit trees, shock and willow.

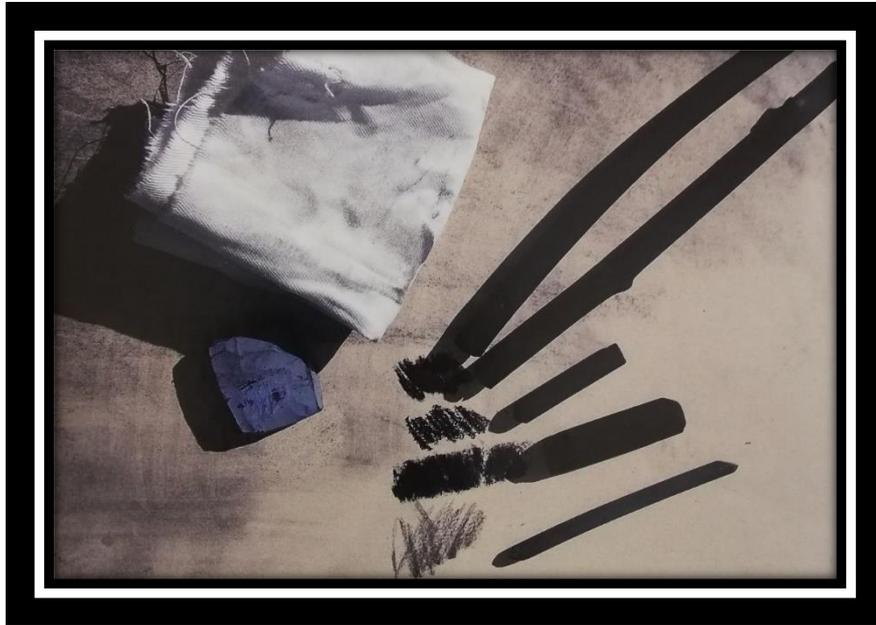
In addition to the classic coal that we obtain by burning, we can also use pressed coal. Pressed coal is softer than natural coal and leaves strong marks even on the finest uses, which is why it is not the most recommended tool for study in art education institutions.

The color of the charcoal can vary from brown to black depending on the wood and the burning process. The thickness of the ink obtained in the drawing process depends on the thickness of the wood from which the drawing tool is made.

The technique of drawing in charcoal is different from that of pencil. It is recommended that in the case of starting a drawing with a certain type of coal to be kept until the end of the study, the combination of several types of coal can complicate the designer and often the study does not achieve its purpose.

In this type of study, coal can be stunned by hand, finger, a piece of material, a felt. The recommendation in case of fading is to be done with a dry cloth, if we use our hand or finger we risk staining the work surface and abstaining from unwanted effects that we will remove with weight. The use of plastic gum to wipe unwanted surfaces will be used towards the end of

the drawing because when used, the gum will break from the first layer of paper (phenomenon not very visible to the naked eye) and when adding layers of layers will appear unwanted stains on the work surface.



Coal, cloth, rubber.

Andras Drabant. 2018. *Bazele Desenului*. [Basics of Drawing]. Oradea: Ed. Casa, p. 12.

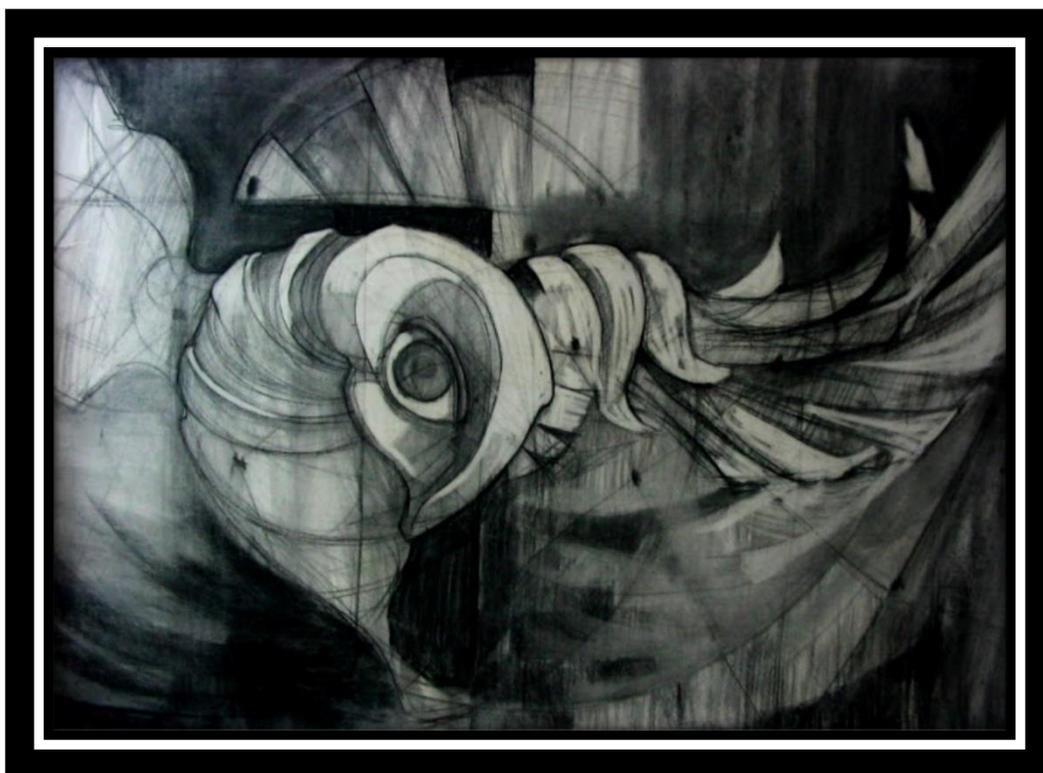


Charcoal drawings.



Charcoal drawing. Drawing by Janos Szunyogy.

Andras Szunyogy. 2011. *Școala de Desen. [Drawing School]*. București: Ed. Aquila Logistic, pp. 34-35.



Charcoal drawings.

Working with this type of tool requires a certain type of discipline, work steps must be followed without mixing these steps. Being a tool that quickly contaminates the work surface, we must start with thin lines in sketching the chosen subject without pressing too hard. The working tool must be well sharpened so that when we have the temptation to press too hard, the tip will break and thus let us know that we are exaggerating with the pressure exerted on the coal. After establishing a fine construction without hard lines we can move on to the valuation we perform by adding successive layers of grays and blurs. We repeat this evaluation process until we obtain at least 7 different grays.

These 7 different grays will allow us to obtain a harmonious and rich design in a plastic direction. An important role in the coal valuation process is played by paper, which must be porous and by no means glossy. A glossy work surface would not allow the coal to adhere and so the drawing will be an eloquent study of the chosen subject.

When the coal study is completed it must be fixed so that it will not be erased on contact with any other surface. In the past, the artists fixed the drawings with a solution prepared by them by dissolving 50g of celery in 0.5 l of technical alcohol with a concentration of 96%. Nowadays we find the hairspray ready ready in specialty stores. The hairspray should be applied at a distance of 50 cm in successive layers so that the work surface does not get wet.

2.4. The Pencil.

The pencil is considered the most important drawing tool, with its help you learn the basics of drawing in art schools.

“The pencil is made of graphite, which is actually carbon with a crystal structure. Large graphite deposits were discovered in England in the 18th century.

In Leonardo da Vinci's time, the forerunners of drawing used tin, silver, or lead pencils, but their color intensity does not compare to that of today's graphite pencil. Graphite mine hardness is measured using block letters. The highest hardness is 9H, an average hardness is HB, B corresponds to a fine pencil, and 9B to a very fine one. The fineness of a pencil corresponds to the intensity of the black color. A pencil with a hardness of 4H does not leave much marks on paper, while a pencil with 8B gives the most intense shade of black.”²

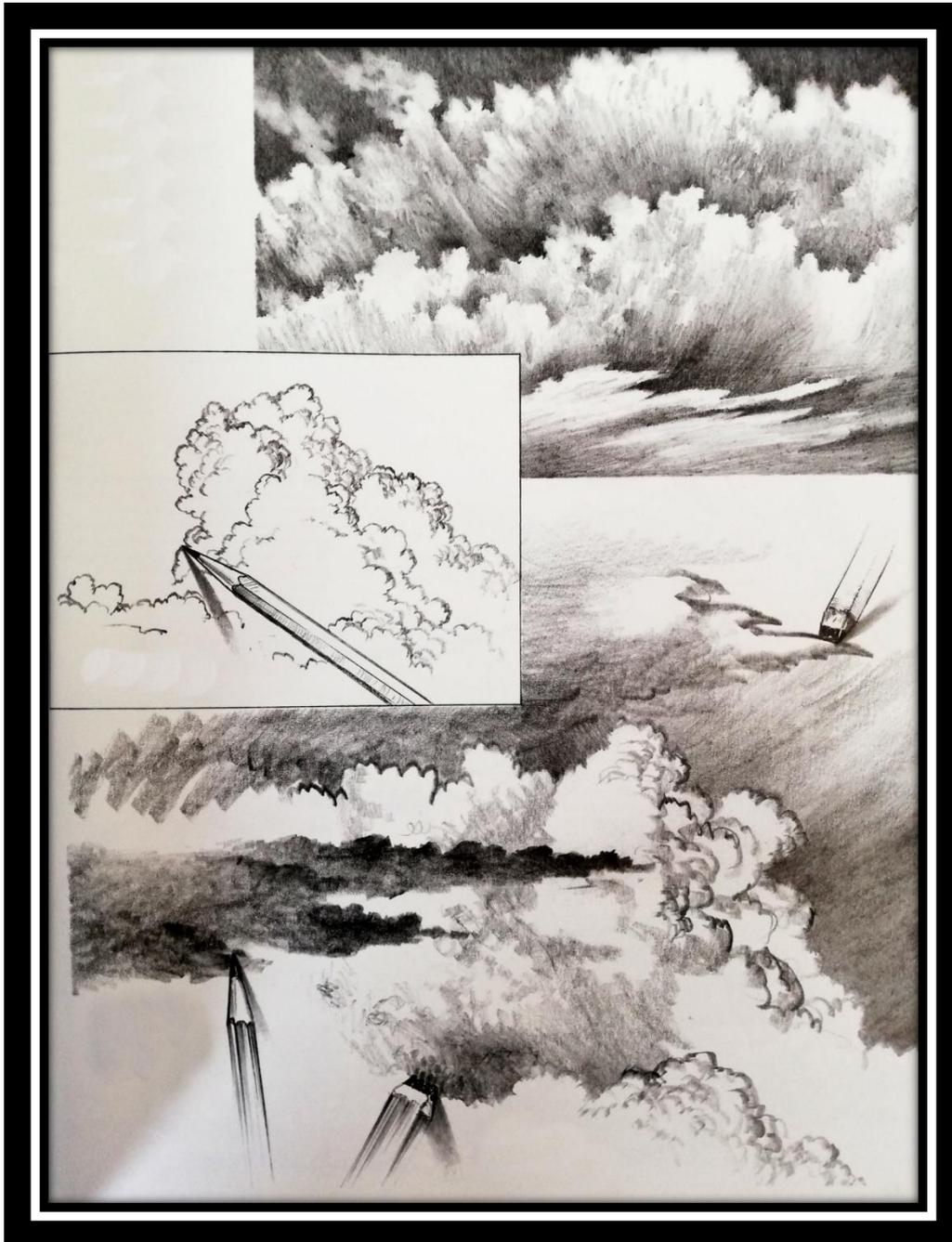


Range of pencils.

Andras Szunyoghy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 36.

² Andras Szunyoghy. 2011. *Școala de Desen [Drawing School]*. București: Ed. Aquila Logistic, p. 36.

The ideal surface for working in pencil is 20cm x 30cm. In this format, the pencil can be used freely without soiling the paper. When we move to larger surfaces and work in pencil we have to use a sheet of paper on which to support our hand so that when we value we do not erase by hand what we drew earlier. The diverse range of pencil types allows the designer to obtain multiple types of grays, blurring some of them with felt or a dry cloth. Unlike charcoal, when drawing in pencil, we can apply corrections with eraser in the type of drawing, the covering power of the pencil solving the possible spots that appear as a result of the use of plastic eraser.



Clouds sketched and valued in pencil.

Delia Zahareanu. 2018. *Ghid Complet de Desen pentru Începători [Complete Drawing Guide for Beginners]*. București: Ed. Litera, p. 63.

2.5. The Chalk.

Pressed chalk is a tool used in drawing and can be found in specialty stores most often in black but there are colors such as browns or different shades of red. Similar to the charcoal design, this type of design must be fixed so that the valuation tones do not mix with each other. Erasing the chalk drawing is difficult, so as with coal, certain steps must be followed and in this way we will not have a clogged study.

Chalk-Pastel.

Chalk-Pastel comes in a wide range of colors, in specialty stores we find it in complete sets or in pieces. If we use pastel chalk properly we can get velvety plastic surfaces. There are multiple types of pastel chalk but the difference is their oily nature. As a technique they can be used as an ordinary chalk or dissolved by turpentine, the effect obtained being similar to that of watercolor.



Chalk-Pastel.

Andras Drabant. 2018. *Bazele Desenului [Basics of Drawing]*. Oradea: Ed. Casa, p. 14.

2.6. Cough, stain, cuttlefish, bister.

Ink is the pigment used since ancient times in drawing, in China its first appearance was reported in the second century BC. Along with the black ink, we use the brown bister obtained from beech charcoal and sepia with a brown-purple hue. Sepia ink is prepared from the liquid of *Sepia officinalis* mollusc. The blue ink is obtained from the shrub *Indigofera tinctorial*, the purple one from the mineral Cinnabarit (cinabaru), and the green one by adding malachite.

"Chinese cough became known in Europe in the 1600's. It was used in some cases for sketches or water-based paintings (watercolors). As a graphic technique, the ink looks very good, especially if I have acquired skill in drawing technique. It can also be drawn with a pen, with a sharp stick, or we can apply ink on paper with a brush. Eventually, all three methods can be used at the same time."³



Ink - Cough.

Andras Drabant.2018. *Bazele Desenului [Basics of Drawing]*. Oradea: Ed. Casa, p. 15.

3. Conclusions.

The present study brings together a wide range of tools useful in the elaboration of artistic drawing. This wide range of instruments presents the complex universe of monochrome and its importance, as a basic element, in all branches of art, the importance declared by the author Traian Bradean in his drawing course: "Drawing can be independent, while color without The drawing remains invertebrate. The drawing is more honest than the color, being more controllable."⁴ This view of monochrome finalities is borrowed from the writings of the artist Theodor Pallady.

³ Andras Drabant.2018. *Bazele Desenului [Basics of Drawing]*. Oradea: Ed. Casa, p.15.

⁴ Traian Bradean. 2010. *Curs de Desen [Drawing Course]*. Iasi: Ed. Poliron, p.7.

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