

### Illustration and presentation techniques

There are many different ways in which colour, tone and texture can be applied to drawings to make them appear more realistic. The rendering medium and the style in which it is applied can create different effects on the finished graphic.

### Spirit markers

Spirit markers are widely used in design and illustrations, and are particularly well suited to the illustration of technical objects. They can be used to lay down large areas of flat tone and are particularly good at simulating plastic, metal and glass surfaces.

There are two main methods of applying colour from spirit markers to create different textural effects:

- strike through
- blocking in.

The **strike through** technique is often used to produce a very loose style of graphic. It can give the impression of movement or reflections on a glossy surface. It is particularly useful when rendering objects that have a single colour.

The **blocking in** technique is more formal in style and often used on more complex graphics where there are a number of different components and/or colours.

Most graphics rendered using spirit markers require additional detailing with coloured pencils. The use of the marker pen is, in most cases, only the foundation of the graphic. The graphic will then have highlights and shadows added to sharpen the image. The ability to execute this stage effectively adds realism and is a key skill that a graphic artist must possess.

Remember to plan your graphics before starting any work. Any graphics that you intend to render using spirit based markers need to be produced on **bleed-proof** paper. This paper has a special coating on one side that stops the marker pen ink from bleeding from one area to another. It is vital that you use bleed-proof paper if you want to get the best quality finished graphic.

### Worked example

A hand-operated sports pump has been designed and the proposal presented to the client.

Four different graphics are shown here to demonstrate the different effects that can be created using spirit markers and coloured pencils. The graphics are similar in style to those you will have to produce in your Thematic Presentation.

Use this section as a guide and apply the techniques demonstrated here to your own illustrations of another product.



## ILLUSTRATION AND PRESENTATION TECHNIQUES

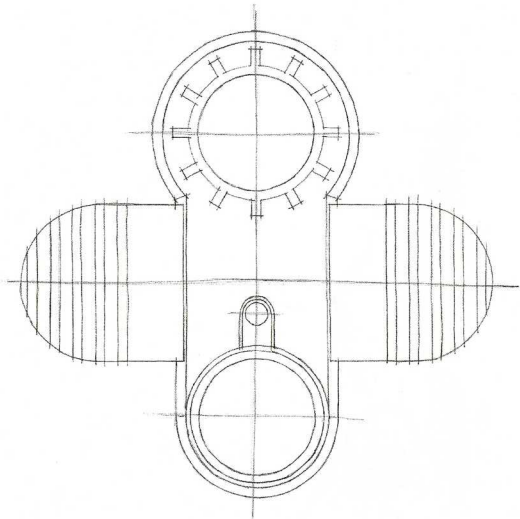
### Marker pen rendering – strike through

Here we use an orthographic sketch of the base of the pump and add colour using spirit based markers to create a realistic view of the object. The strike through technique has been used here to create the impression of reflective surfaces.

The key to this technique is confidence. Apply the pen with confidence and you are halfway to creating a dynamic, striking graphic.

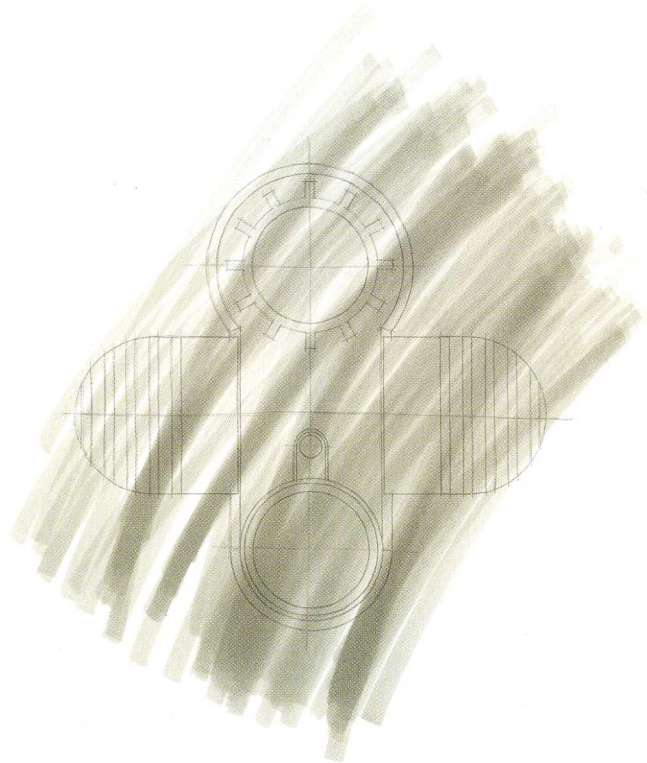
#### 1 Sketch the basic outline of the base

- Use a 2H pencil to construct the plan view of the base of the pump.



#### 2 Apply the base tone

- Working from the top left to the bottom right, use the chisel tip of a cool grey (4T) marker to apply random sweeps of colour across the outline.
- When the marker has dried, complete the process again, trying to keep the sweeps random in direction and varying the angle slightly.
- Allow the marker to dry and then work from the bottom right to approximately half-way up the graphic. Ensure the darker tones are on the bottom right side of the graphic.

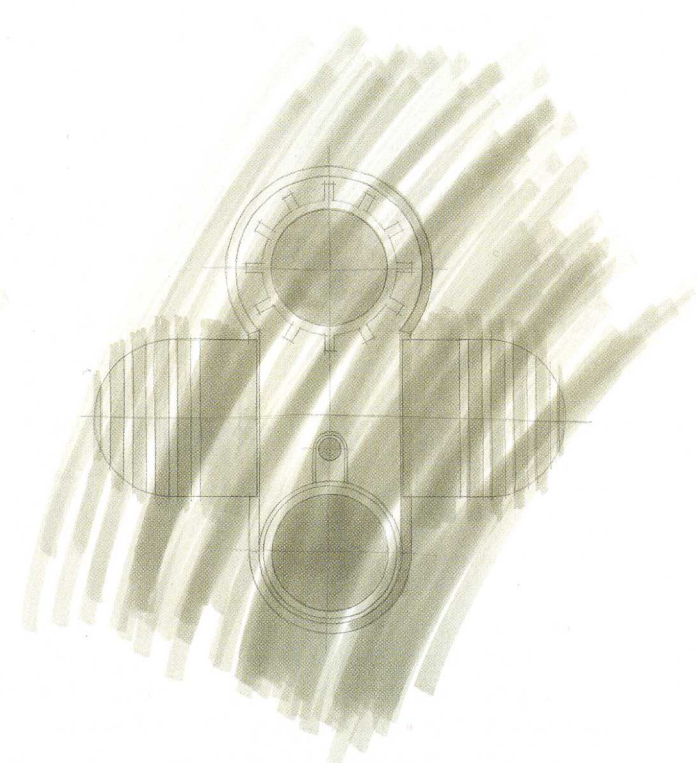


#### TIP

Try to leave areas of white paper exposed. This will create reflective highlights on the illustration.

#### 3 Apply flat tone

- Use the same marker pen to apply flat tone to the recessed surfaces. These will reflect less light because they are further from the light source.



#### TIP

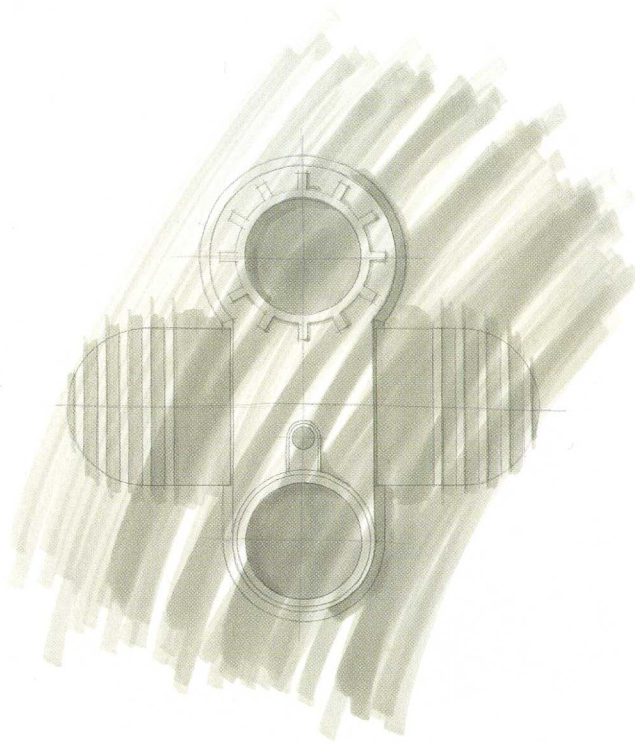
Use the bullet tip of the pen in the narrow areas. Apply the shadows freehand but work carefully, using the outlines as a guide.



### 4 Apply shadow

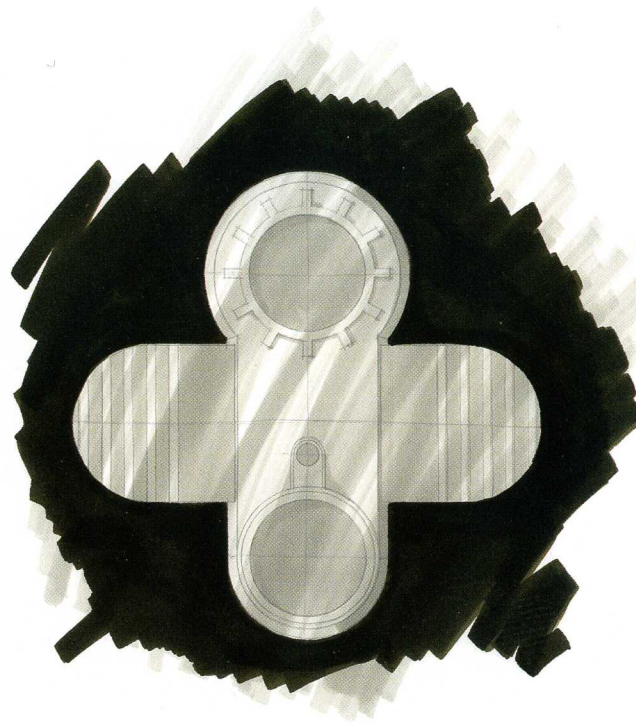
Imagine the light source is coming from the top left – shadows will be cast in the grooves and recesses.

- Use the bullet point of a cool grey (6T) pen to add areas of dark tone where the shadows would be cast.



### 5 Block in the background

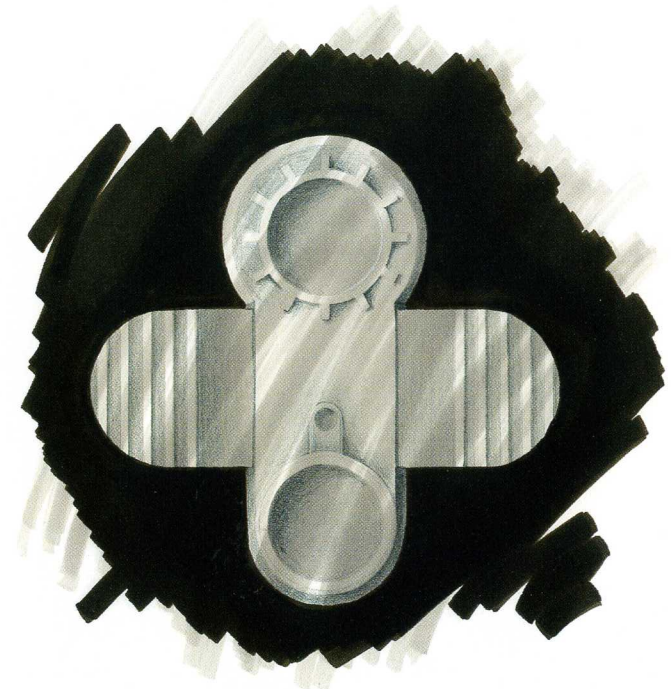
- Use the chisel tip of a black marker pen to apply flat tone to the outside of the graphic. This helps push the graphic forward and allows you to clean up the outside edge of the object.



### 6 Add highlights and shadows

Use good quality black and white rendering pencils to add highlights and shadow to the graphic.

- Pick out the edges that face top or left with the white pencil. (Make highlights as bright as possible.)
- Darken shadows with the black pencil. (Take care to build the tone gradually.)



## ILLUSTRATION AND PRESENTATION TECHNIQUES

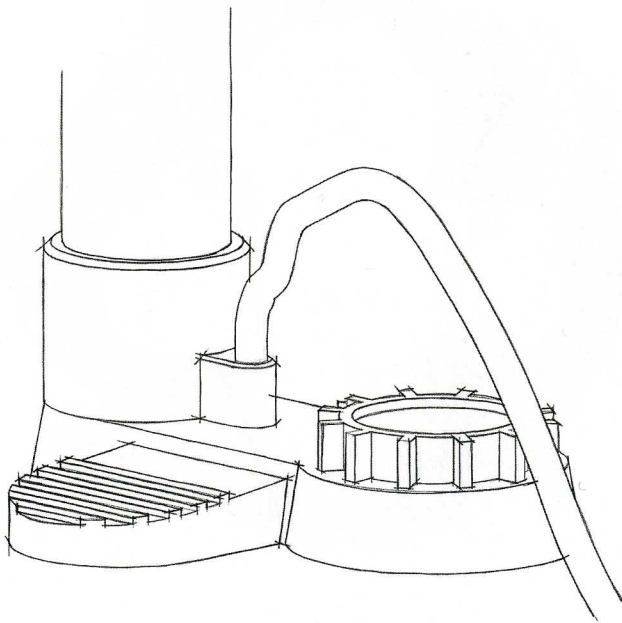
### Marker pen – blocking in

Here a two point perspective sketch of the body of the pump is to be rendered using a blocking in technique. This type of graphic is more formal in style and enables different areas of colour to be applied to the graphic.

The key to this technique is accuracy and pace. The marker must be applied at a steady pace, taking care not to pause as this will cause the marker to 'bleed' ink into the paper.

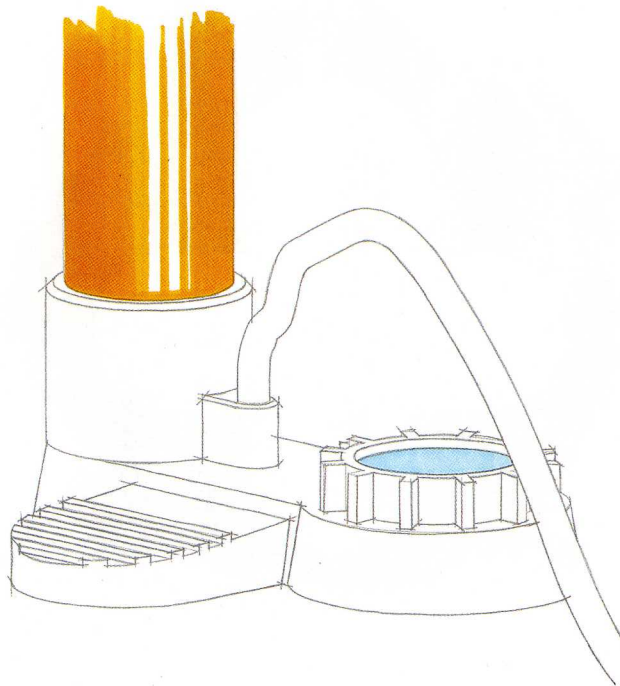
#### 1 Sketch the outline of the pump body

- Use a 2H pencil to sketch a pictorial view of the pump body.



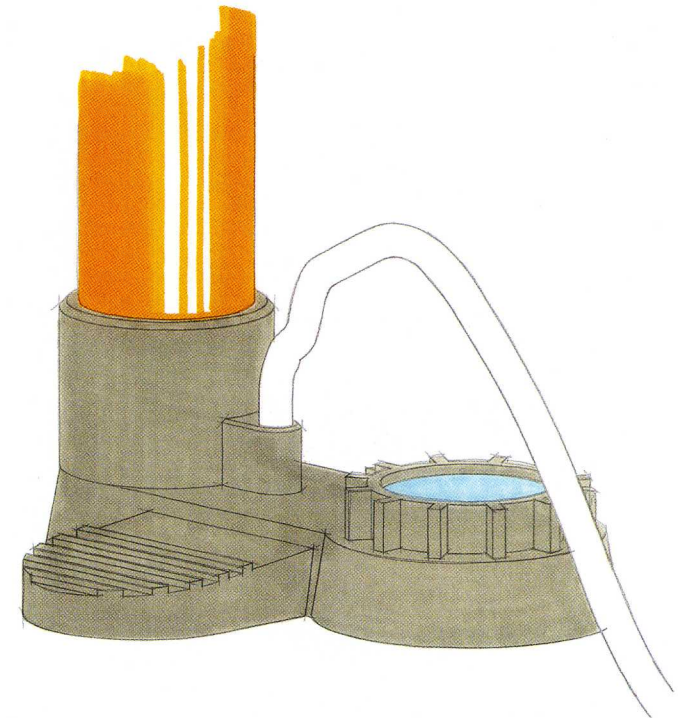
#### 2 Block in the yellow cylinder and blue screen

- Use the chisel tip of an orange marker to apply flat tone to the cylindrical part of the pump. Pen strokes should be vertical and pass through the top of the graphic. Leave areas of white space to act as highlights.
- Allow the marker pen to dry, then apply more orange marker pen to the outside edges. This will deepen the tone and start to give the cylinder a 3D appearance without the need for pencil work.
- Use the bullet tip of a light blue marker pen to apply flat tone to the screen on the pump. This is fiddly work and needs careful attention.



#### 3 Block in the body of the pump

- Use the chisel tip of a light grey marker pen to apply flat tone to the body of the pump. Follow the outline of the shape first and then fill the inside. It is vital here that you keep the pen moving; any pauses will result in a patchy finish.
- If the finish is patchy, repeat the 'blocking in' process again. This will darken the tone but should help create an even surface finish.





### 4 Add tonal scale

- Use the chisel tip of the same marker pen to add graded tone to the body of the pump.

#### TIP

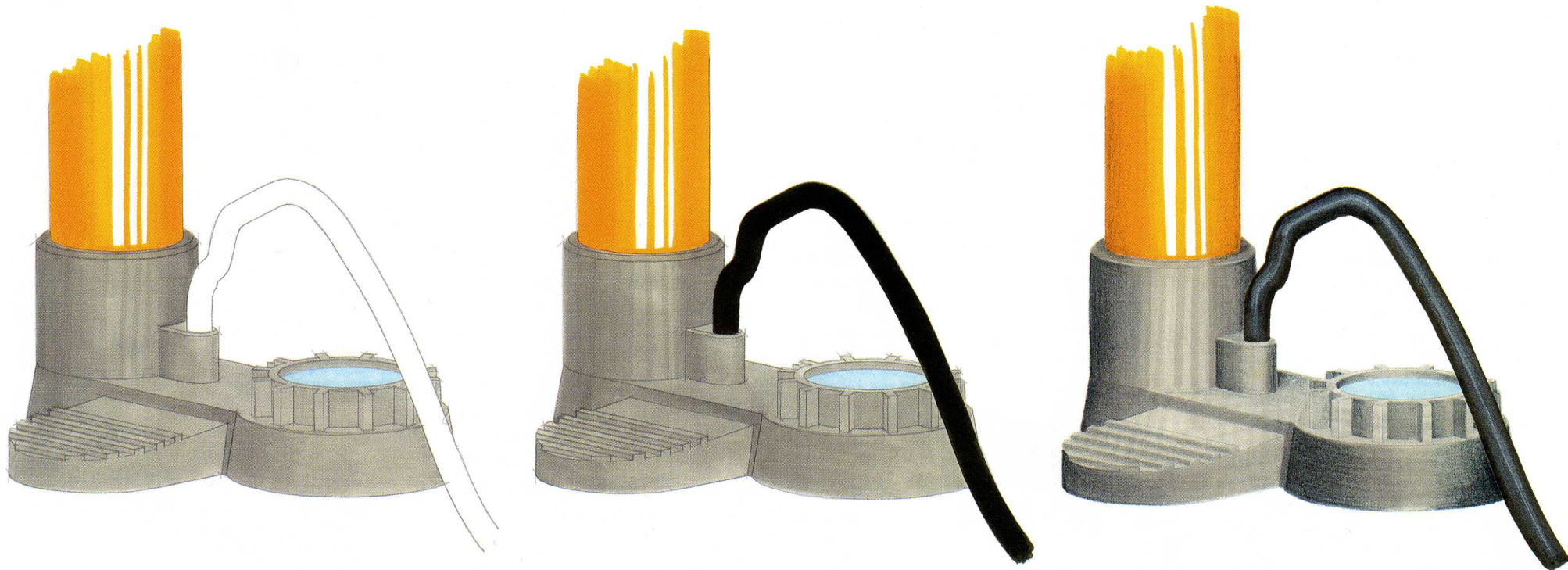
There should be darker areas around the outside edges of cylindrical parts and on surfaces that face away from the light source.

### 5 Block in the flexible rubber pipe

- Use the chisel tip of a black marker pen to apply flat tone to the flexible rubber pipe on the pump. It is vital here to keep the pen moving as any pauses will result in a patchy finish.

### 6 Add highlights and shadows

- Use good quality black and white rendering pencils to add highlights and shadow to the grey and black sections of the graphic.
- Use a good quality dark orange pencil to add shadow to the cylindrical part of the pump.

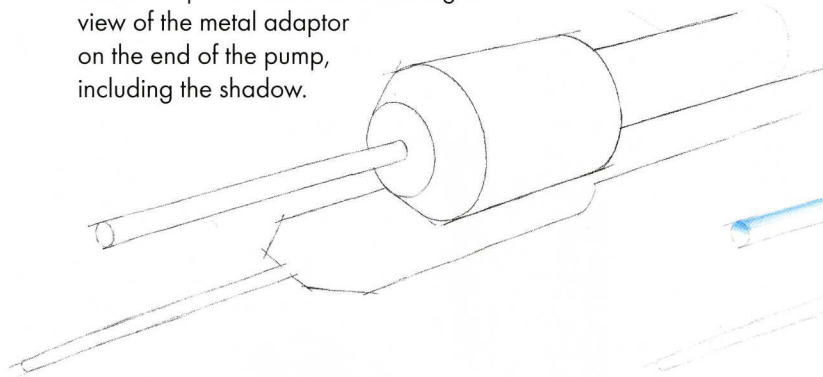


## Marker pen – desert scape

The desert scape technique is used to represent highly polished metal surfaces. These surfaces reflect their surroundings and would normally be very difficult to recreate. The desert scape technique places the object in a theoretical desert, where the surroundings are relatively simple to recreate. There are three main areas of colour: blue sky tone, neutral earth tones and a dark horizon line.

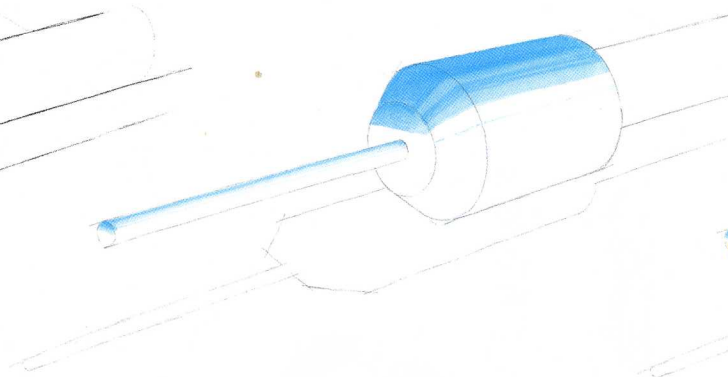
### 1 Sketch the outline of the adaptor

- Use a 2H pencil to sketch an enlarged view of the metal adaptor on the end of the pump, including the shadow.



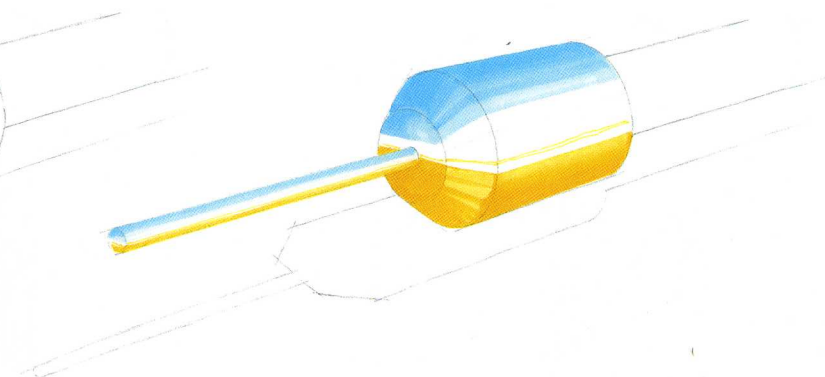
### 2 Block in the sky tones

- Use the chisel tip of a blue marker pen to apply flat tone to the adaptor. Pen strokes should run towards the vanishing point and stay within the outline of the graphic. Leave areas of white space to act as a highlight just above the centre.
- Allow the marker pen to dry, then apply more blue marker pen to the top of the adaptor. This will deepen the tone and give the cylinder a 3D appearance, reducing the need for pencil work later on.



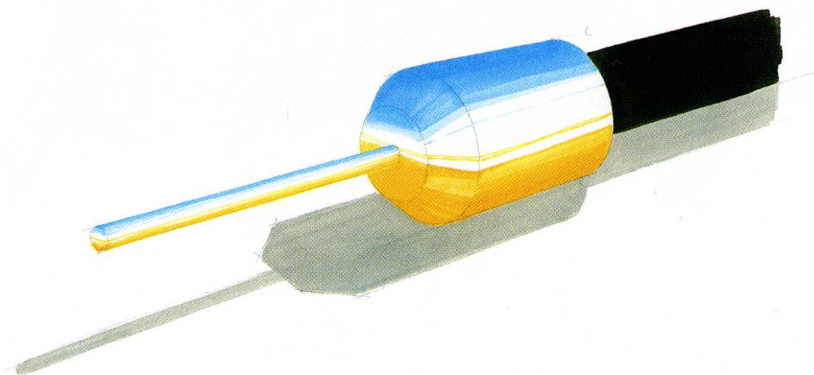
### 3 Block in the earth tones

- Use the chisel tip of a yellow marker pen to apply flat tone to the adaptor. Once again, pen strokes should run towards the vanishing point and stay within the outline of the graphic. Leave areas of white space to act as a highlight just below the centre.
- Allow the marker pen to dry, then apply more yellow marker pen to the bottom and end faces of the adaptor.



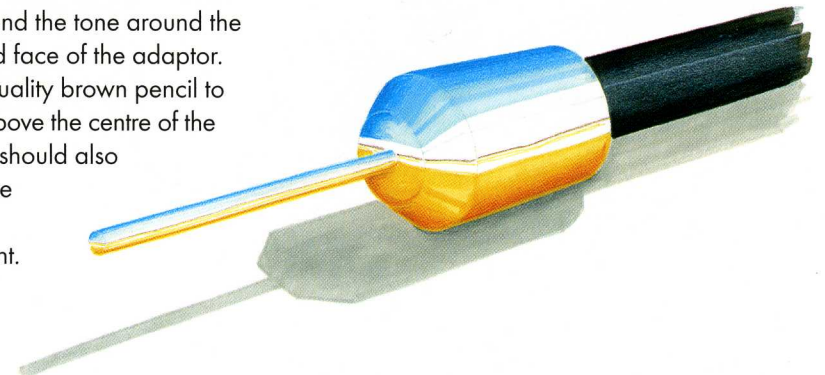
### 4 Block in the shadow and flexible rubber pipe

- Use the chisel tip of a light grey marker pen to apply flat tone to the area of shadow.
- Use the chisel tip of a black marker pen to apply flat tone to the flexible rubber pipe.



### 5 Add highlights and shadows

- Use a good quality white rendering pencil to add highlights and shadow to the flexible rubber pipe.
- Use a good quality black pencil to add to the shadow just below the adaptor.
- Use good quality dark yellow and blue coloured pencils to deepen and blend the tone around the outside edges and the end face of the adaptor.
- Use a very sharp, good quality brown pencil to add the horizon line just above the centre of the adaptor. The horizon line should also be marked on the end face of the adaptor, projected towards the vanishing point.





## Pencil rendering

The two point perspective view of the handle of the pump is to be rendered using coloured pencils. Texture and tone should be applied to create a realistic wood grain and finish.

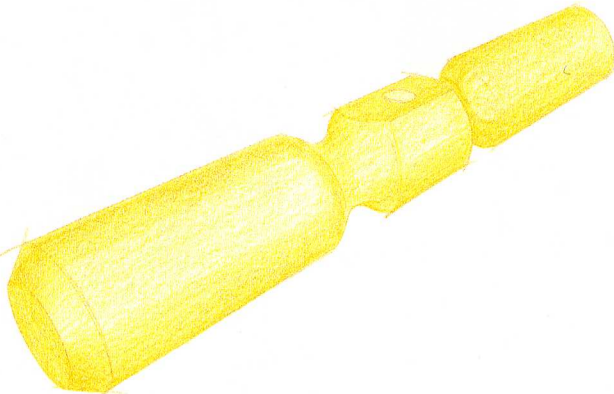
### TIPS

- Remember, in your Thematic Presentation you must produce these graphics freehand. You will be penalised if you use any drawing aids to construct your graphic.
- The key to all of the stages used to create this type of graphic is to build up the tone gradually. This will let you spot any errors before it is too late.

## 3 Increase the depth of tone

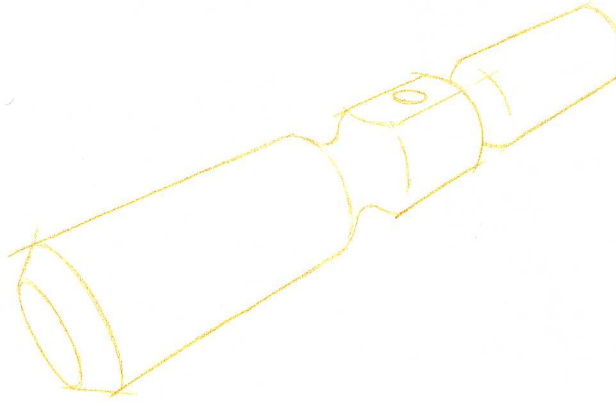
Imagine the light source is coming from over your left shoulder.

- Use the side of an orange pencil to apply darker tone to the outer edges of the cylinder, becoming lighter towards the middle. Work from dark to light, easing the pressure on your pencil as you go.
- Use the same technique to apply graded tone to the chamfered edges.



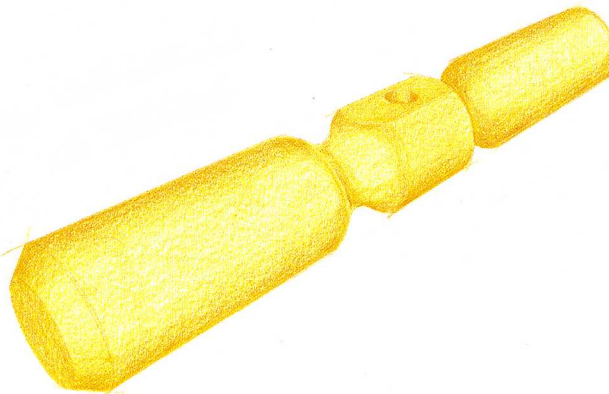
## 1 Sketch the outline of the handle

- Use a light brown coloured pencil to sketch the outline of the handle. Try to keep this as light as possible and use the tip of the pencil.



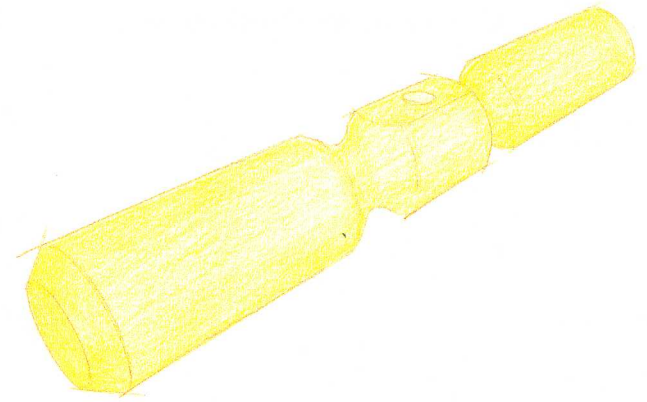
## 4 Increase the depth of tone further

- Use a brown pencil to apply a darker tone to the handle. This should add depth to the graphic.
- Darken the tone on the underside of the handle as this is in shadow.
- Darken the tone to the end of the handle.



## 2 Apply a yellow base colour

- Use the side of the pencil lead to apply a yellow graded base tone to the graphic. Try to keep this as light as possible and build up the tone gradually.



## 5 Introduce texture

Here the aim is to create an illustration that represents wood. It does not have to be an exact duplication of wood, as long as it looks realistic.

- Use the point of a brown pencil to add the rings (end grain) on the end of the handle.
- Create grain patterns along the main body of the handle, but remember to keep things simple.

