

# RAW UMBER

## studios

### BARGUE DRAWING COURSE

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#### MATERIALS

- Bague plate ( included in the course pack), printed out in A4 or A3.
- White paper, the same size as your Bague plate, I recommend Canson paper.
- Pencils, a range of for instance: H, HB, 2B, 6B
- Putty rubber
- Masking/artists tape
- A flat drawing surface, for instance a board

Optional:

- Stump or brush for blending
- Skewers for measuring
- A plumb line (easily made by attaching something to a piece of rope)

## WHY BARGUE?

These Bague plates are part of a French 19th Century drawing course created by Charles Bague and Jean-Leon Gerome.

The course was developed to help students improve their draftsmanship.

Bague plates help develop your accuracy, proportions and handling. The plates already have organised a lot of complex information; for instance, the plates have an exaggerated division between light and shade so it is easier to see this division in other objects you may wish to draw.

The Bague plates consist of 2 images each; the block in, meant to guide you through the earlier stage of the drawing, and the finished drawing.

## GOALS

To recreate the Bague plate as closely as possible, using the methods outlined in the videos and this document.

This will give you the tools to then tackle any other drawing in an organised manner.

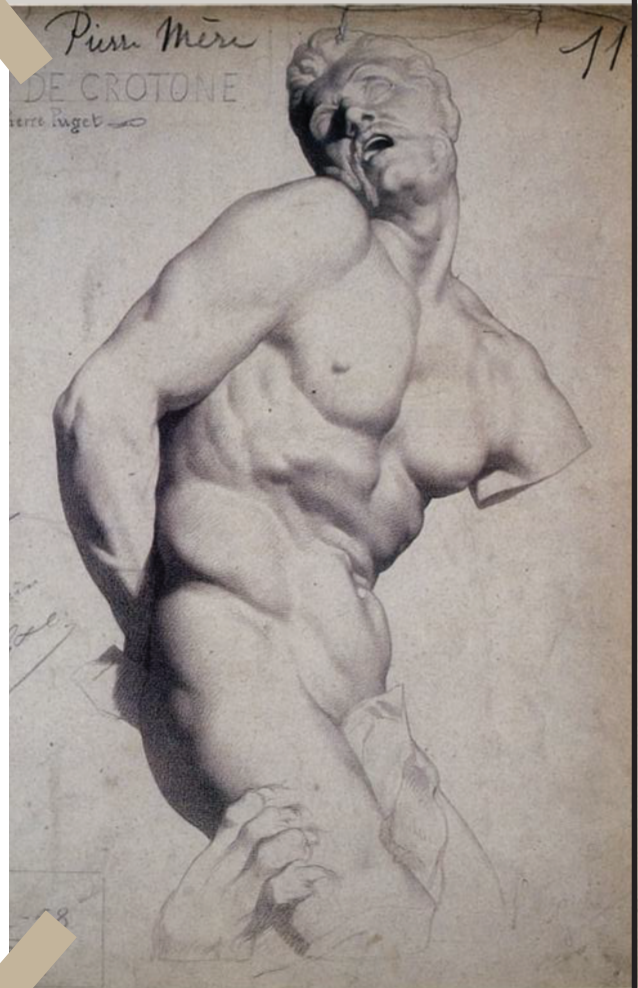
## COMMONLY USED TERMS

Angle break	-	The place where a line changes direction
High point	-	The point that is furthest out from the line
Envelope shape	-	An imaginary shape that outlines what you draw
Block in	-	The initial drawing, drawn using straight lines
Reflected light	-	The lighter areas in the shadows, caused by light reflections (secondary light)
Value	-	How light or dark a certain tone is
Core Shadow	-	The darkest area of the shadow

## STEP 1: Preparing your drawing

Print out your Bargue plate (attached in this pack) in either A4 or A3.

Tape the Bargue plate and your drawing paper next to each other on the board, making sure they are both straight.



Left: Paper  
Right: Bargue plate

## STEP 2: Block in

Draw the big envelope shape (the shape surrounding the image) using an HB pencil.

Make sure you are using your shoulder to draw, and to draw using straight lines.



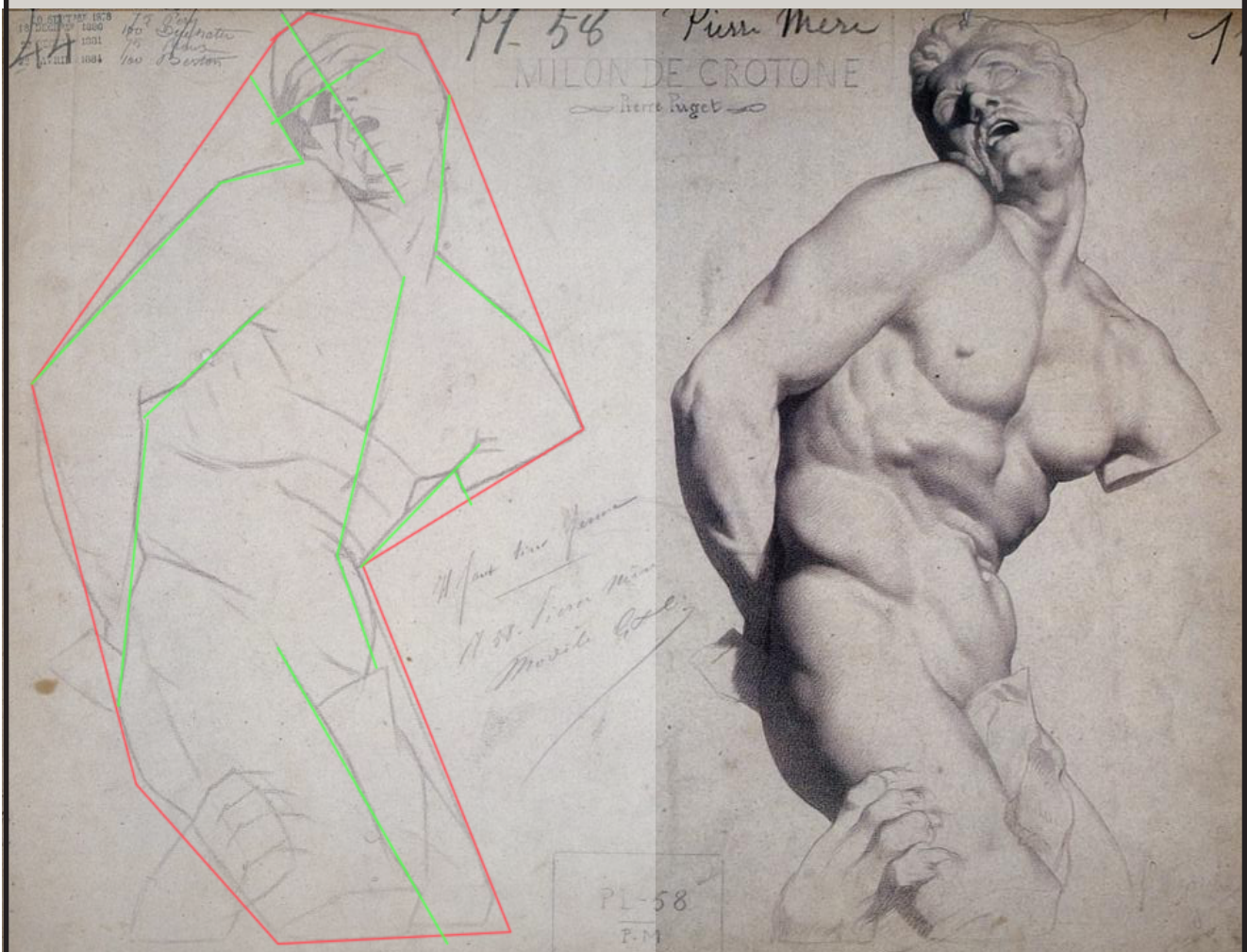
Red Line: Envelope shape



## STEP 3: Detailed block-in

Measure your initial lines using your skewer or pencil and correct where necessary.

Start adding more lines, to complete the block in, going from big to small lines, using the block in as a guide line.



Red Line: Envelope shape

Green Line : Suggested starting lines

## STEP 4: Shadow Shapes

Now the block in is done, start adding in all the bigger shadow shapes.

Make sure to still use straight lines and to not get too caught up in small corrections, and to press lightly, using soft, dark pencil, for instance a 3B or 6B pencil.



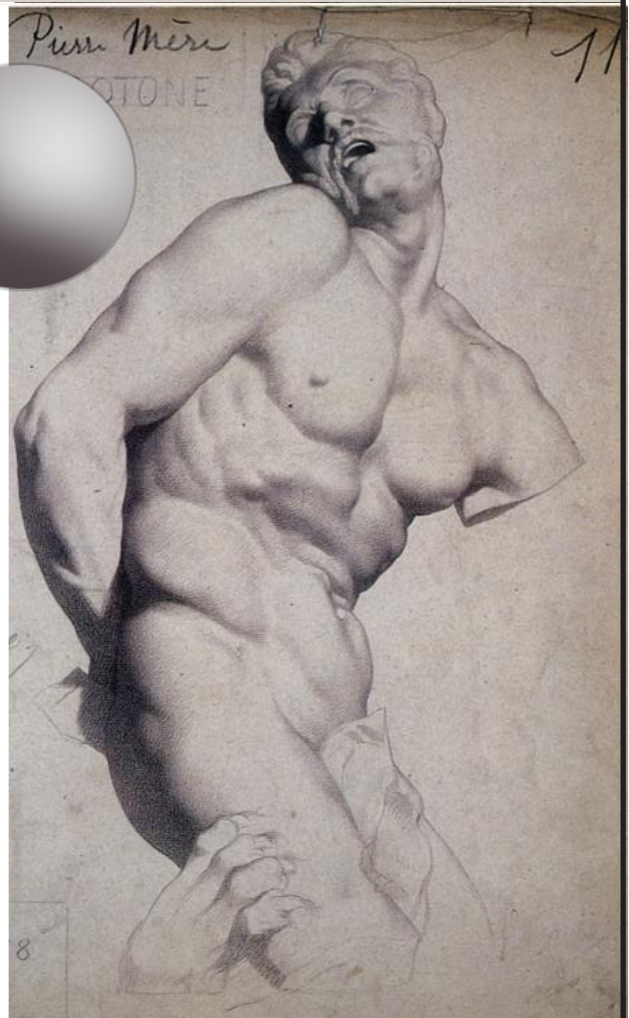
Left: Shadow shapes on the paper

## STEP 5: Big form modelling

Now try to render and round of all the big shapes on the Bague, using the ball shape below as an example of how to to render round shapes.

Look for the underlying round block or ball and render this, leaving the the details for now, using an H pencil for the light forms, and a B pencil for the dark forms.

Do not venture inside the shadows at this point, keeping the shadows flat.



Left: Drawing with general round rendering

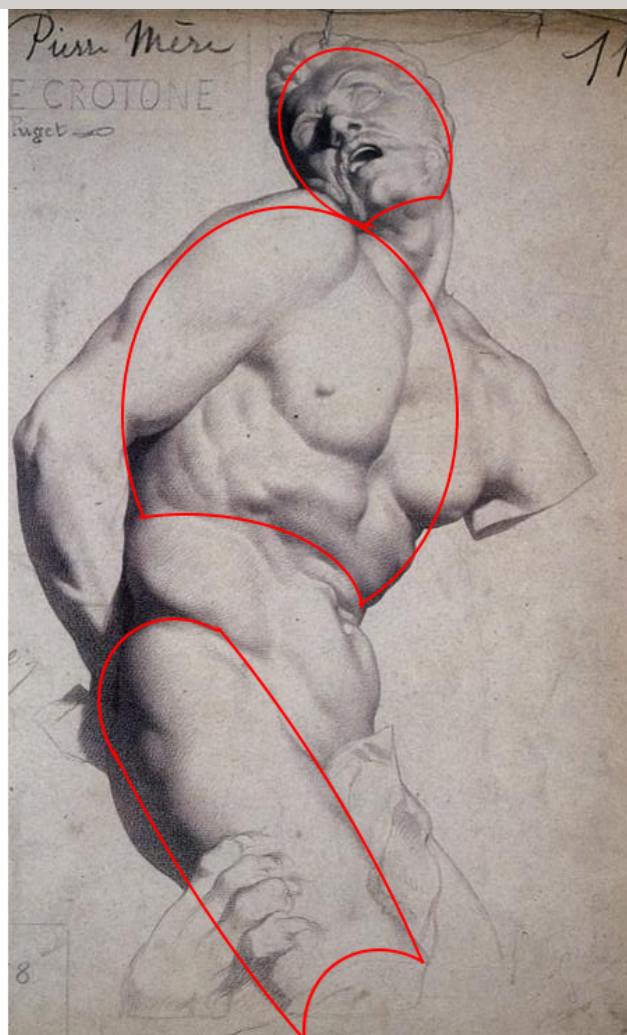
Ball shape: Example of rendering a round form



## STEP 6: Modelling the smaller forms

Using the same technique as the previous step, model the small forms within the bigger ones, making your drawing more specific as you go.

At this stage, you may lose some of the outline as you model the forms.



Left: Drawing with general round rendering  
Right: Examples of underlying forms

## STEP 7: Edges

Start looking at the edges between dark and light, finding the sharper transitions and the soft transitions.

Try to find a sharp transition in every shape, as well as a very soft one. For the soft shapes, try to merge the light of the paper and the darks of the shadows until there is no clear boundary and it is one big gradient.

Use the full range of pencils for this, with the B pencils for the darks, and the H pencil for the lights.



Middle: Gradient example for a soft edge

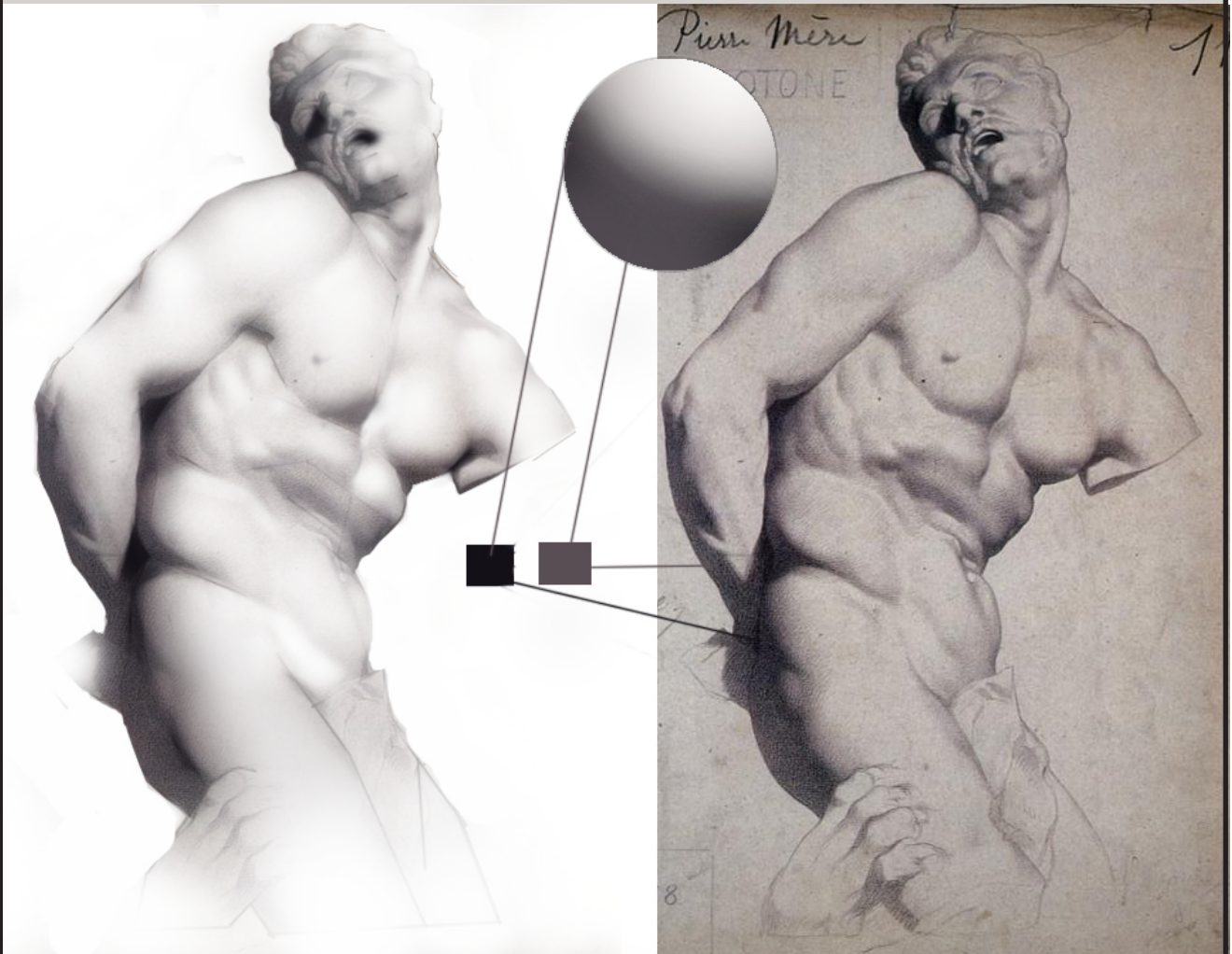
Left: Edges applied to the drawing



## STEP 8: Working inside the shadows

Add reflected light, keeping in mind that even the lightest value in the shadow should be darker than the darkest half tone.

Reflected light will be where the form protrudes, whereas occlusion shadow and core shadows will be where the form recedes.

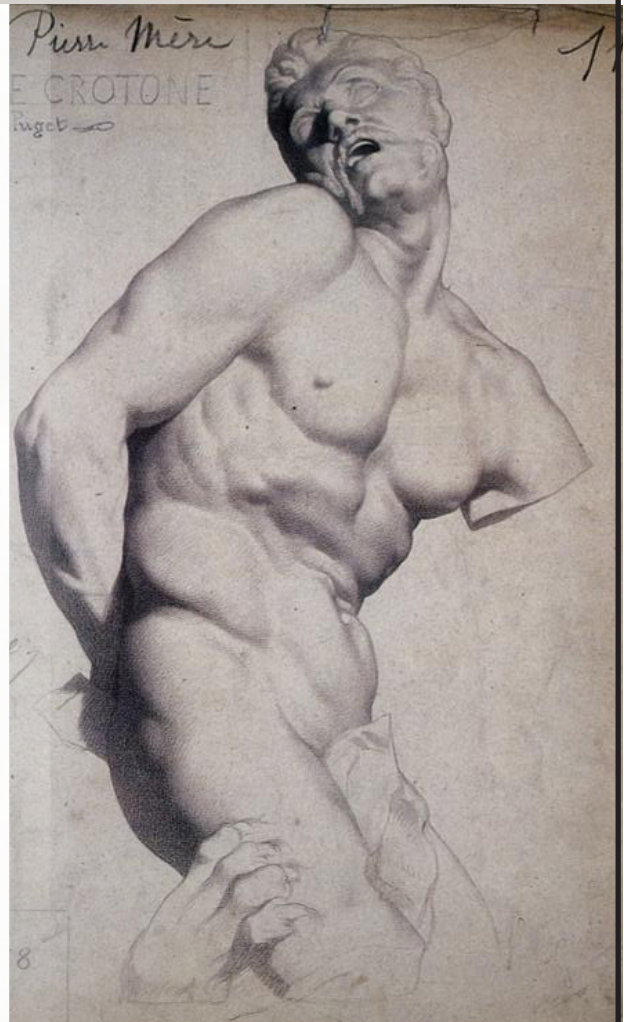


Left: Note the darker core shadow

Ball shape: Core shadow/Occlusion shadow vs reflected light

## STEP 9: Finishing

Finish the drawing by adjusting the smaller shapes, and adding small accents.



Left: Note the darker core shadow

Ball shape: Core shadow/Occlusion shadow vs reflected light