

HOW TO DRAW WHAT YOU SEE



RUDY DE REYNA

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Figure A. Actual objects can conform tightly to the four basic forms—cube, cylinder, cone, and sphere—as shown in the top two rows. Usually, however, they’re only based on these geometric forms. As shown in the bottom row, the box is elongated but still cubic; in the umbrella, the cylinder form is tapered; in the funnel, the cone shape has been truncated; and the apple, despite its bulges and indentations, is still basically spherical.

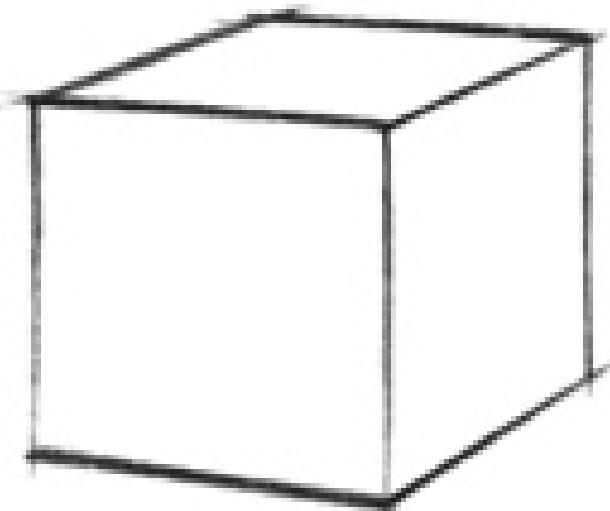


Figure B. This is the geometric cube, with its sides all exactly the same size.

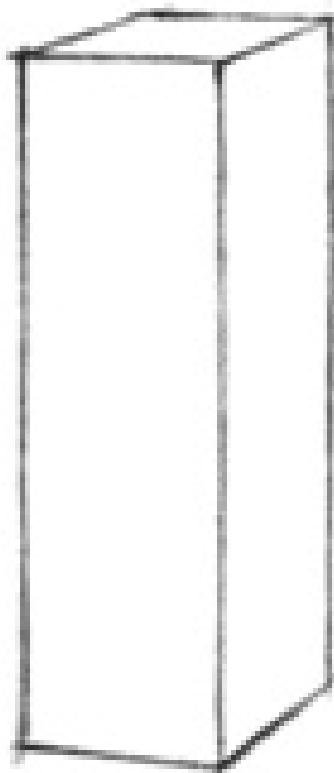


Figure C. This is a cubic form. It's no longer equilateral, because four of its sides are rectangular and its ends are square, but it's still based on the cube. It's like a quarter pound of butter.

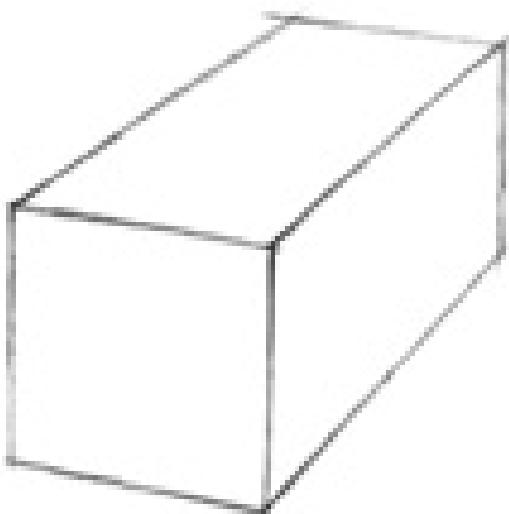


Figure E. Joining two or three cubes together would give you a cubic form like this—something like a box of crayons. Remember that although Figures C, D, and E aren't perfect cubes, they're cubic in character.

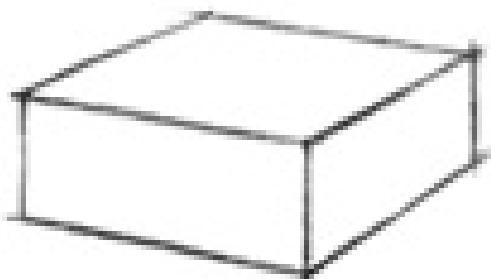


Figure D. If you were to slice a cube into these sections, this is one of the cubic forms that you'd get.

in a northeasterly direction, beginning at the southwest. Your favorite direction may turn out to be the same or it may be a horizontal line that runs from west to east. The direction of the line isn't important. It's the spontaneity and directness of the line that really matters.

Don't be timid and make short stabs at

drawing lines. Dash them off with one stroke. No one is going to see or evaluate them. Relax. Let yourself go, and swing away so that you can limber up your entire arm. If you can draw a straight line in any direction—without turning the paper—you're to be envied. Find out right now if you're one of the fortunate few.

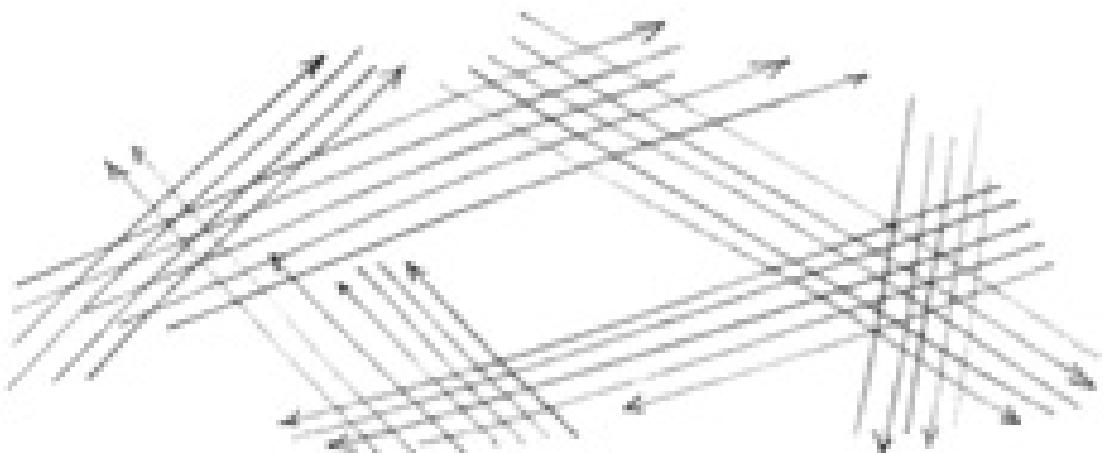


Figure F. Draw lines freehand with one motion. The arrows indicate that I've drawn all these lines from left to right, obtaining the different angles simply by turning the paper. Since there's hardly a drawing that doesn't require some straight lines, it's important to practice drawing them as often as possible.



Figure G. You can hold your pencil in either of two ways, whichever feels the most comfortable. Here I'm holding the pencil in the usual writing position.

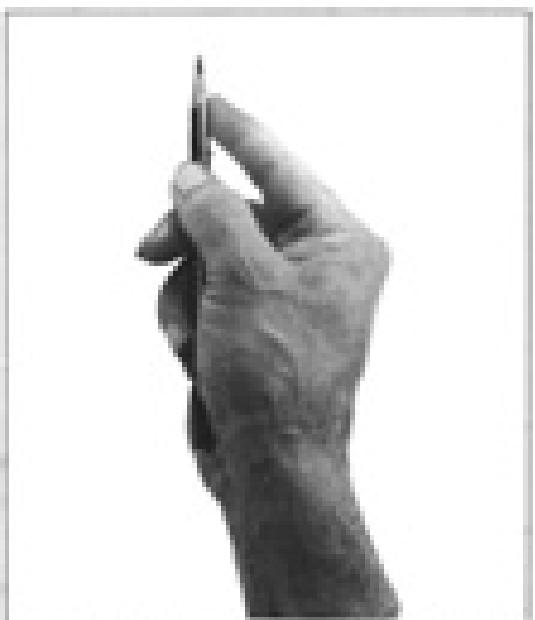


Figure H. If you prefer, you may hold your pencil as shown here in the "under the palm" position. Both positions work equally well.



Figure A. At eye level the converging lines of the sides of the box come down from the top edges and going from the bottom edges to meet and vanish at imaginary points on the horizon (at eye level) called 'vanishing points.'

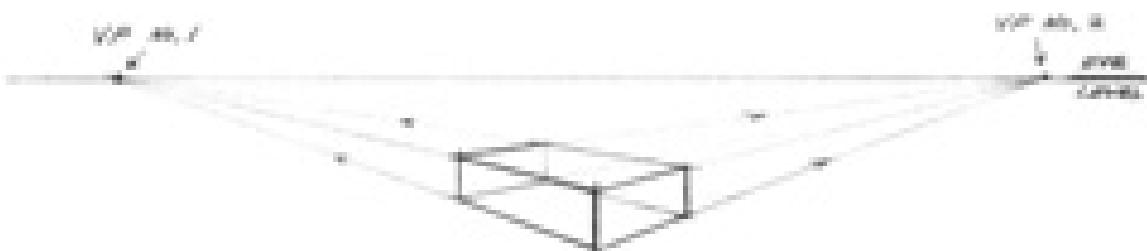


Figure B. When the cubic object is below eye level, all converging lines go up to their respective vanishing points. The arrows show the direction in which the parallel lines extend to the eye level.

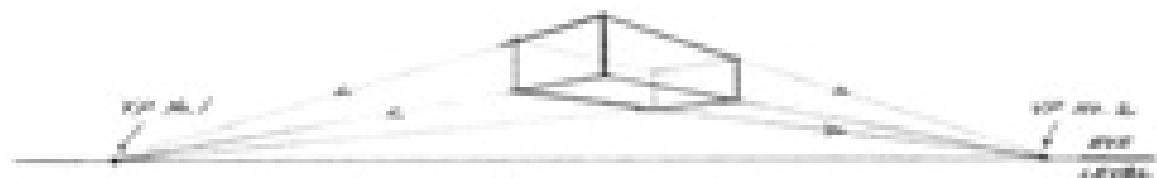


Figure C. When the cubic object is above eye level, all converging lines come down to their respective vanishing points.

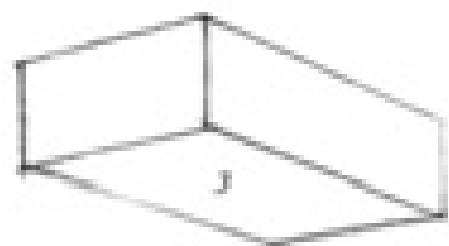
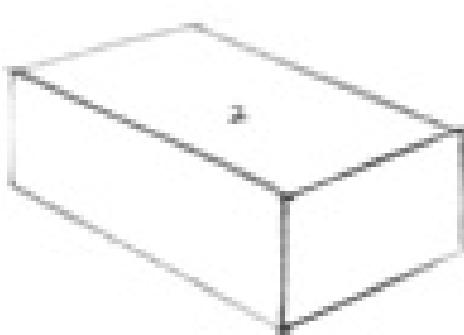


Figure D. These three boxes are at three different eye levels: in view 1 the box is at eye level; in view 2 the box is below eye level; and in view 3 the box is above eye level.

usually, each dimension can vary. The height of a cubic object can be greater than its depth, or the width can be the largest dimension of the three. As long as you're aware of their relationship, you'll be amazed at the progress you'll make.

Now take a box from your pantry—any box, regardless of its shape—and hold it at eye level. Turn it so you can see only two of its sides (see Figure A). If the design on the package proves distracting, tear the paper covering off it and work with the bare box.

Judging Size Relationships

Let me reiterate that drawing realistically means drawing accurately. Whatever proportions your box may have, check the relationship between one side and the other. Notice that in the box I've drawn (Figure D), its length is about twice its width. The three boxes in Figure D are seen at three different eye levels. Draw your box in the three different positions of Figure D. You'll be employing the method of drawing straight lines that you learned in Project 1. It won't matter at all if your box isn't the same shape as mine. The main thing is for you to be aware of the object's planes as you raise it or lower it above or below your level of vision.

When you're satisfied that you can draw a cubic shape at eye level, continue with views 2 and 3 of Figure D. Refer back to the diagrams in Figures A, B, and C. In the boxes you draw, be sure that the lines converging to vanishing points 1 and 2 are at the proper slant, even though the lines can't extend all the way to their respective vanishing points on the eye level—simply because the paper isn't big enough.

Objects Below Eye Level

Most of the objects you'll draw (at least at the beginning) will be indoors and below eye level, because interiors—furniture, rooms, etc.—are scaled to a size that humans can manipulate. Therefore, the reason for drawing objects below eye level is quite obvious. Look around you and notice that even as you sit you can see the tops of tables, chairs, sofas, etc. When you can see the top of an object, it means that it's below the eye level or horizon. Since most

Figure E. As an object goes farther away from the eye level, its verticals get shorter and its vanishing points get farther away from the object.

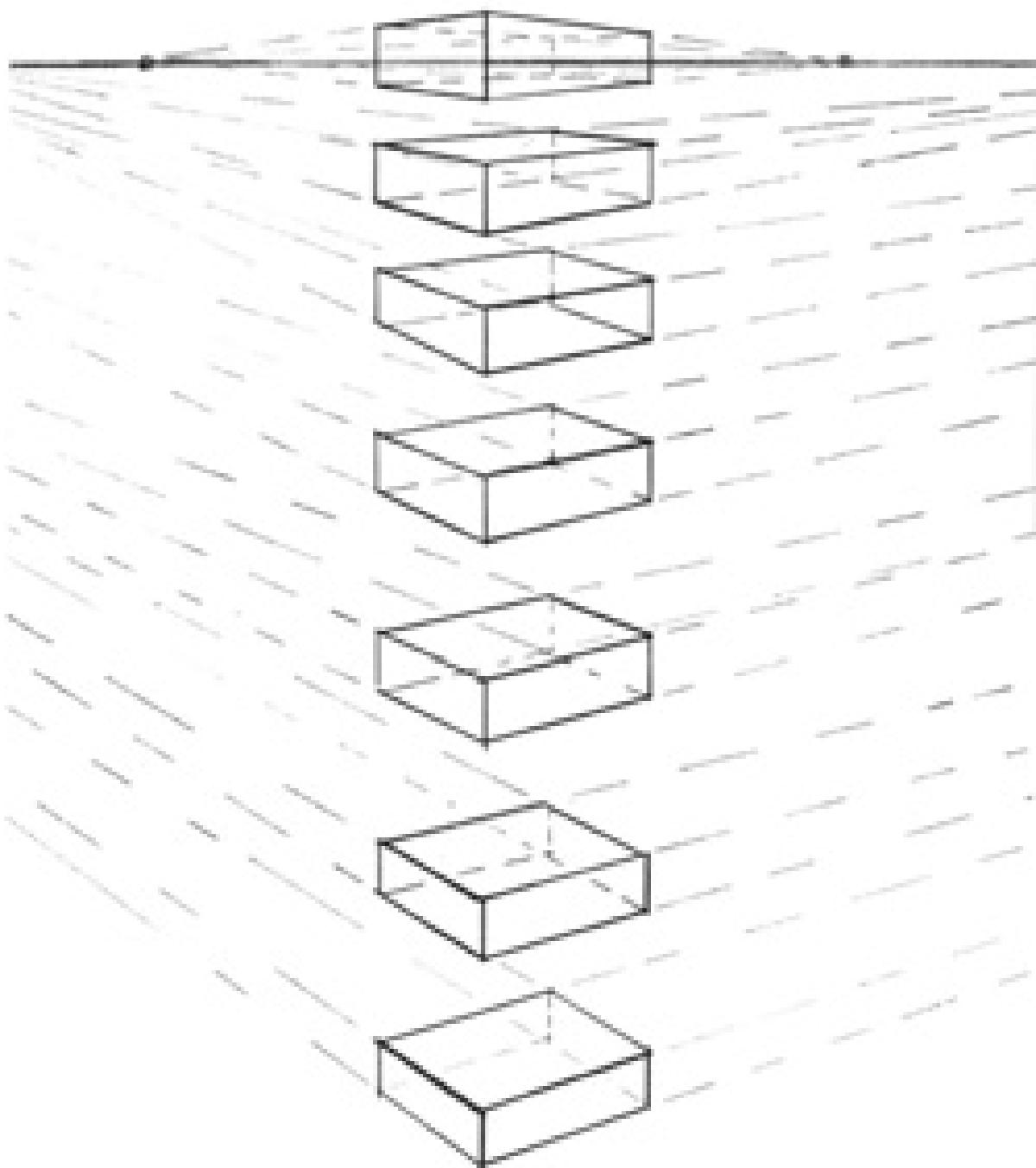


Figure F. You can also draw objects that are tilted away from you, so that you can see that the same principle applies when you're looking up at an object. In this and following projects, the vanishing points will usually be beyond the borders of your paper.

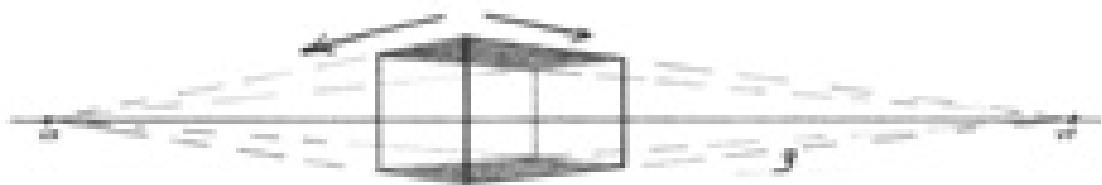
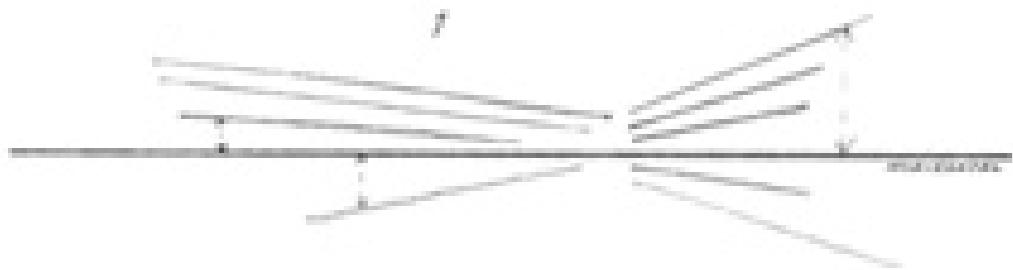


Figure 6. Ask yourself how much the line of an object departs—up or down—from the horizontal, as the diagram shows at view 1. If the diagonals are inverted, you'll get the distortion shown at view 2. Note that the proper angle at view 3 gives you the correct form, because the diagonals run further out to their vanishing points.

of the work you'll do will be from a sitting or a standing position, I'd like you to observe the appearance of things from that viewpoint.

Practice Exercises

Collect four boxes and draw them at different distances below eye level. You might place them on top of one another and draw the top-most first, remove it and draw the second, and so on until you've drawn the fourth. Notice that as you come down to the lowest box, you see more of its top plane than you did on the first box (Figures G and H). Compare the top planes of all four of them when you've finished.

This one and others to follow (Figures G and H) are practice exercises, and they're indispensable. They aren't drawings worthy of being hung on a wall, any more than the pianist's exercises would be performed in a concert hall. Yet, as you know, the pianist submits to daily practice not only to acquire his technique, but to sharpen and control it, even after he has mastered the instrument. Flip through the pages of this book, if you haven't done so already, and you'll see that you're going to draw everything, not just boxes. But first you must find your feet before you can run.

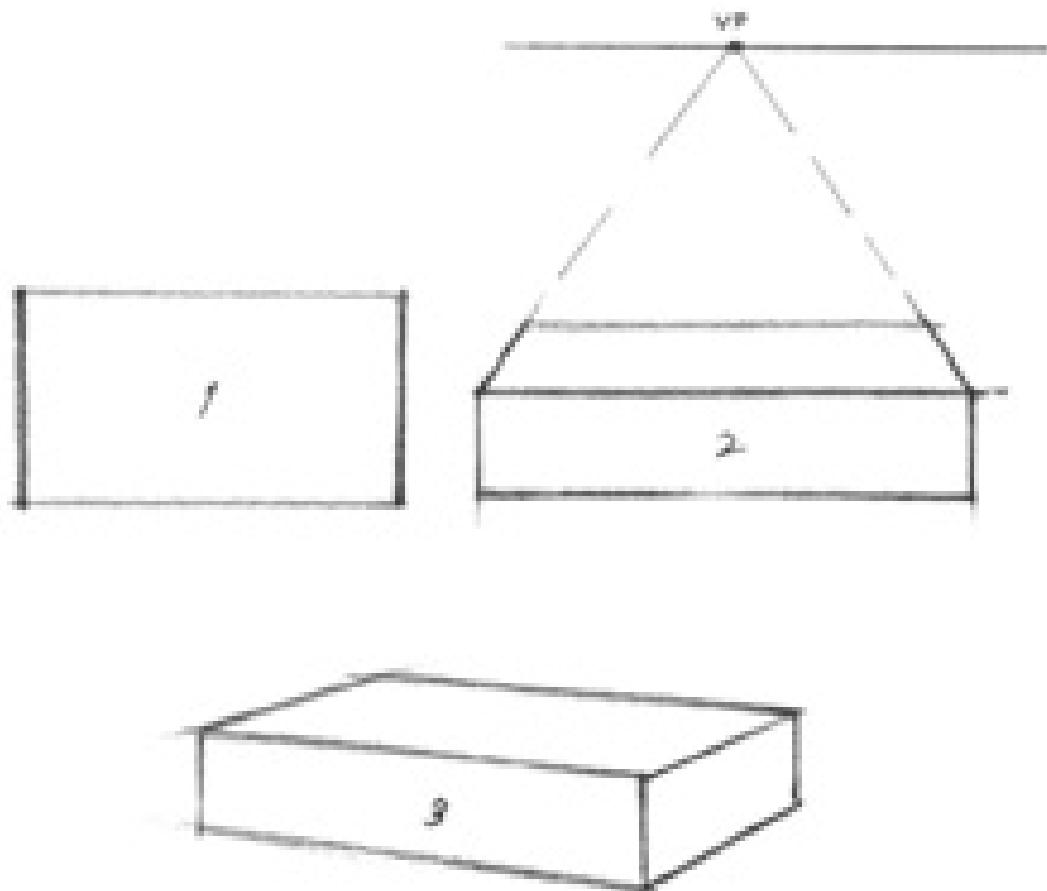


Figure H: A cubic form presents no problem at all if you place it squarely in front of you with only one side visible, as seen in view 1. The horizontals remain horizontal and there's no angle to check. But notice that you lose the cube's sense of solidity and it becomes a flat rectangle. The moment two sides are visible, as in view 2, the cube begins to convey a sense of bulk. There's only one vanishing point here; this is called *one-point perspective*. When three sides are shown, as in view 3, the horizontals have become diagonals, but there's no question about the cube's volume and the space it occupies.

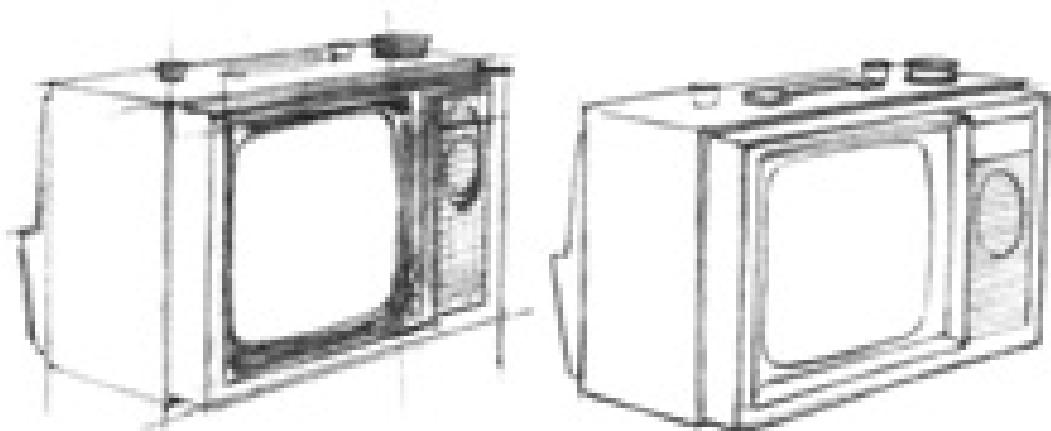


Figure A: With this television, or with any object, remember to draw the big shapes first, then you can add the details.

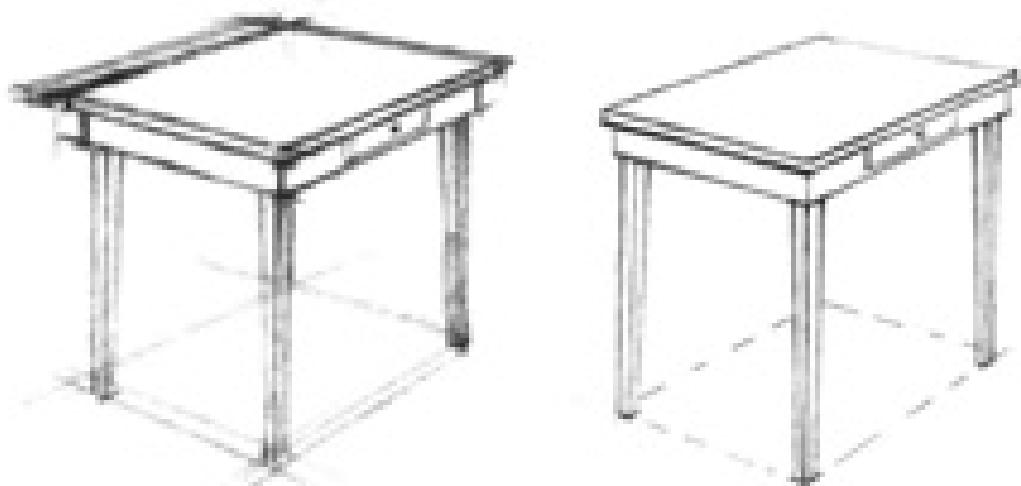


Figure B: Note that the broken "guidelines" indicate that the table is a cubic form.

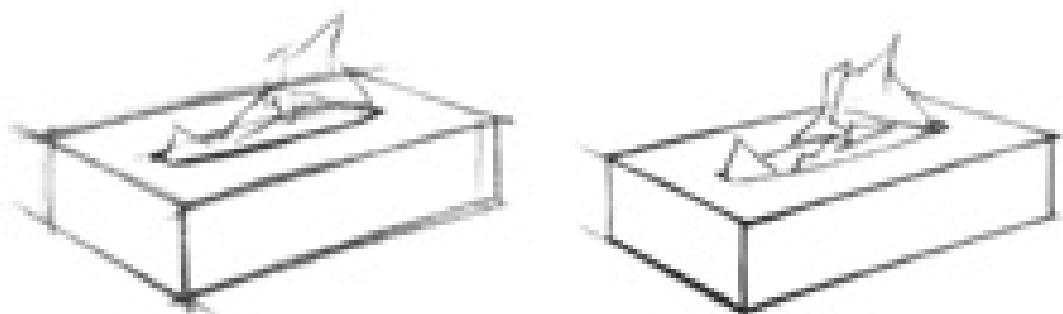


Figure C: This simple box is the simplest form and a good one to begin with.

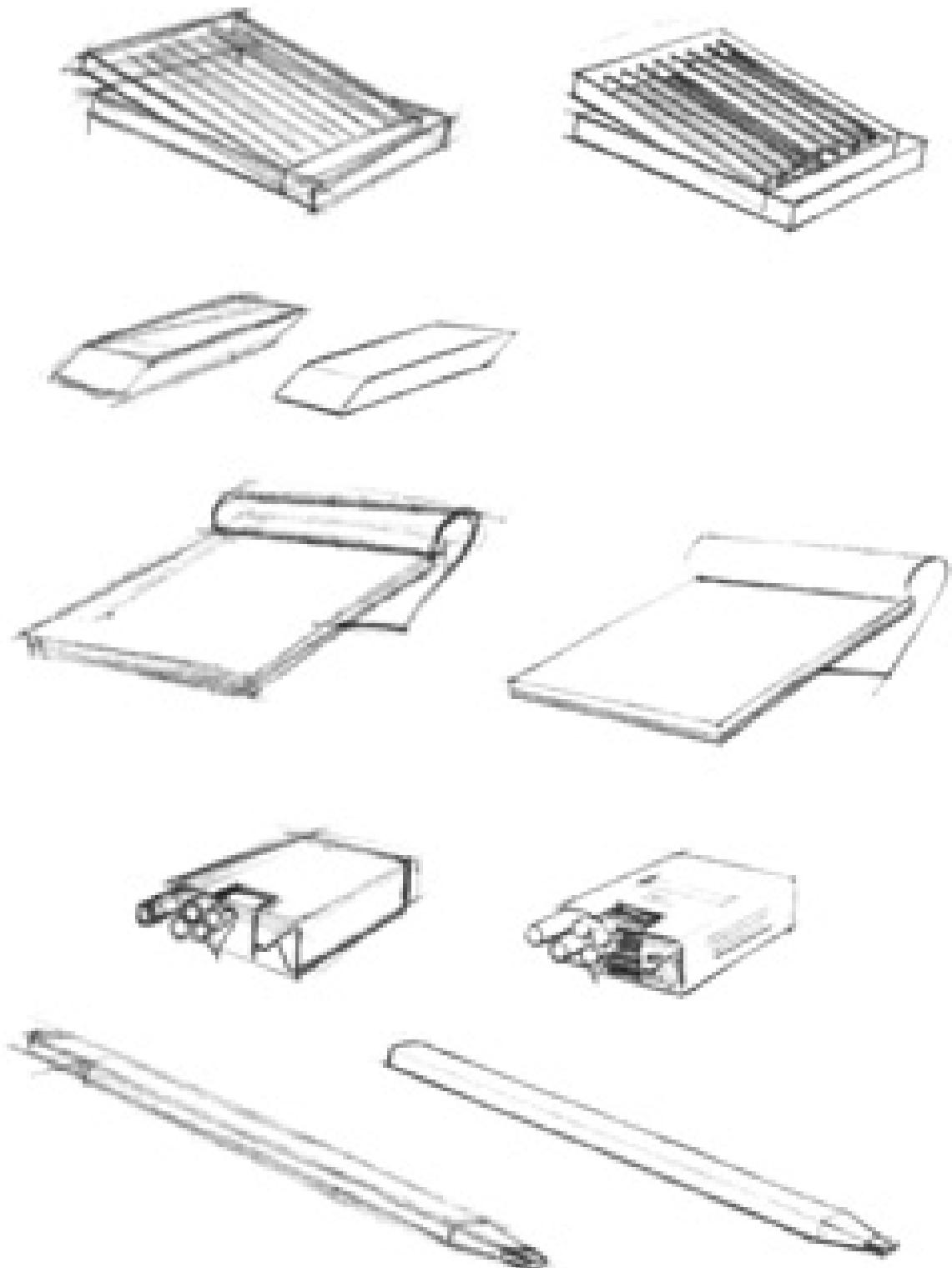


Figure 8a. All five objects here are below eye level. Note that each object extends its top plane and two of its sides.

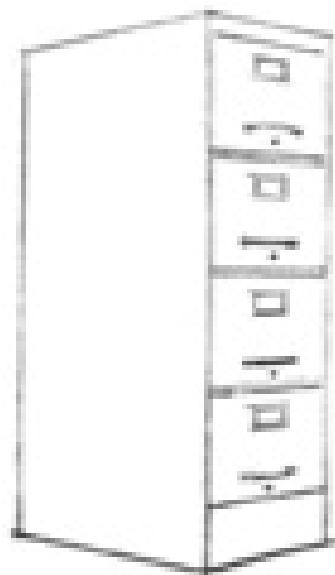
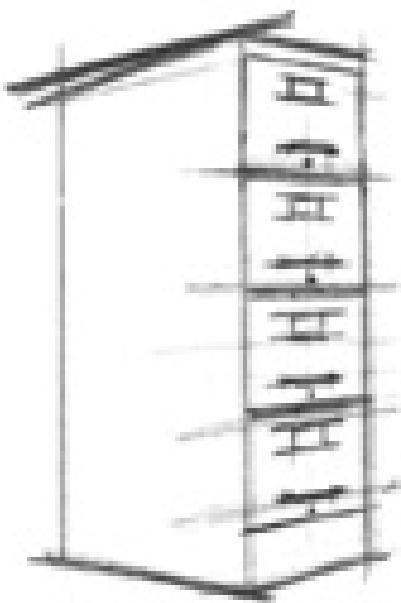


Figure 8. For these three objects I first used the Art Art layer and visualizing pen and a standard office pencil. In each pair, the drawing on the left is tentative. I establish proportions with it. The corrected, refined drawing is on the right.

Using the bookcase as an example, its overall proportions must be established first; then the placement of the shelf or shelves should be determined. Next, the books can be delineated in their proper width and height, followed by the detail on the spine of each book.

Refining with Tracing Paper

Begin by drawing every cubic object in the room about you. When you feel that their basic cubic proportions are correct, then, and only then, start adding whatever details the objects may have.

In Figures A through G of this project, there are objects drawn in two stages. In the drawing on the left of each pair of drawings, notice how roughly I indicated the overall shape of the object as I searched for its proper

proportions. Once having found these proportions, I darkened those correct lines. Never erase. Once you begin to erase, you lose your means of comparing correct to incorrect shapes and dimensions.

Having established these corrected proportions I place a fresh sheet of paper (preferably tracing paper) over the first drawing and "clean it up". That is, I transfer only the correct lines to the new sheet of paper. Although you don't have to use tracing paper, you obviously must use paper that's transparent enough for you to see the drawing beneath it.

If some inaccuracies still remain on your second sheet, correct them with new lines. Place another new sheet of paper over them and transfer the corrected drawing. In Figures A through G of this project, the drawing on the right of each pair is the corrected, refined one.

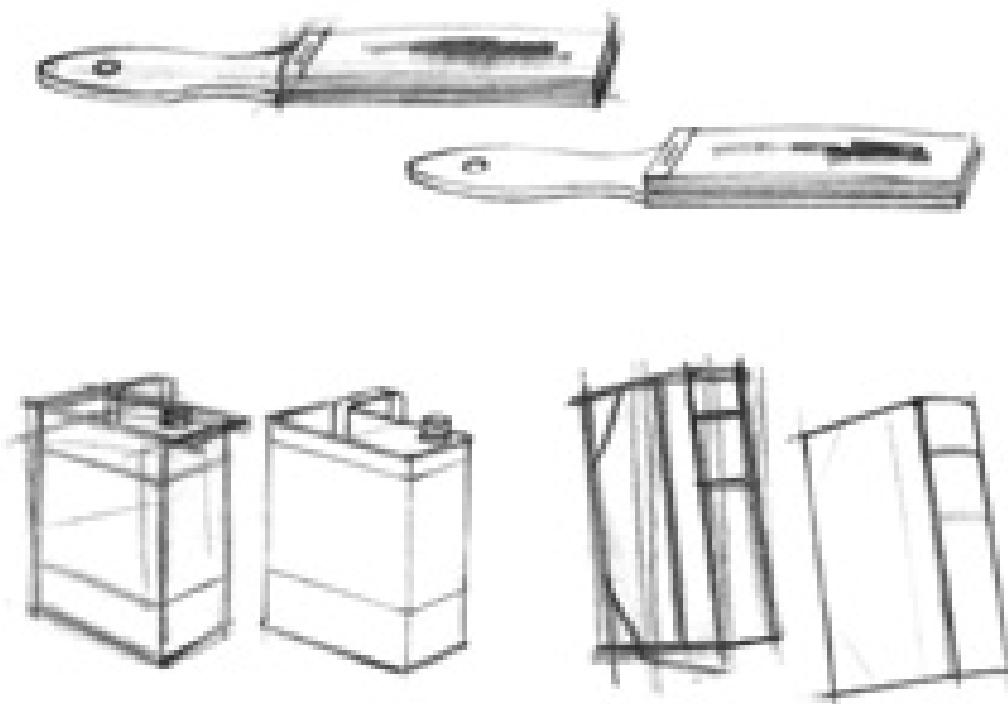


Figure F: In each of these three pairs of drawings I begin searching for correct dimensions with the sketch on the left. I never erase. If an angle or a line is incorrect, I simply draw another. After darkening the correct lines, I transfer them to a fresh sheet and work on the corrected drawing that you see on the right of each pair.



Figure 4. If the plane of an object has rounded corners, first establish the correct proportions of that plane using square corners. Later, when your drawing is refined, you can round the corners off. If an edge curves slightly, the same rule applies. Draw it straight; then later let's introduce its curves or concave character.

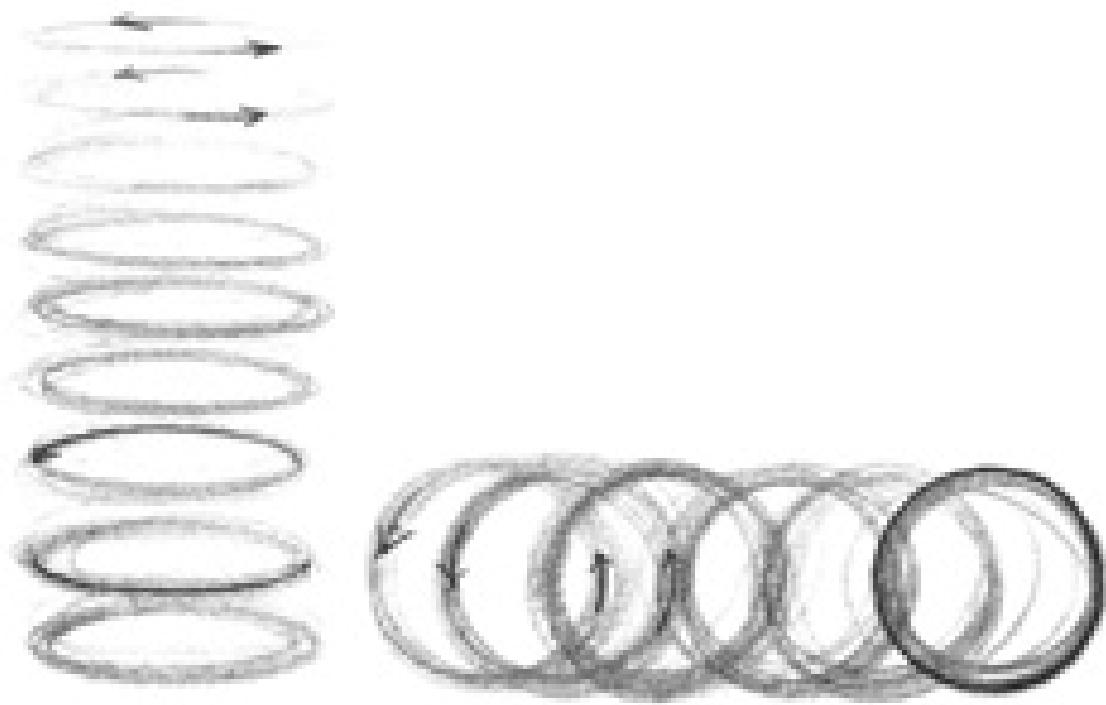


Figure A. To insure a fluid and rhythmic line, be sure to swing your curves from your elbow, and from your wrist.

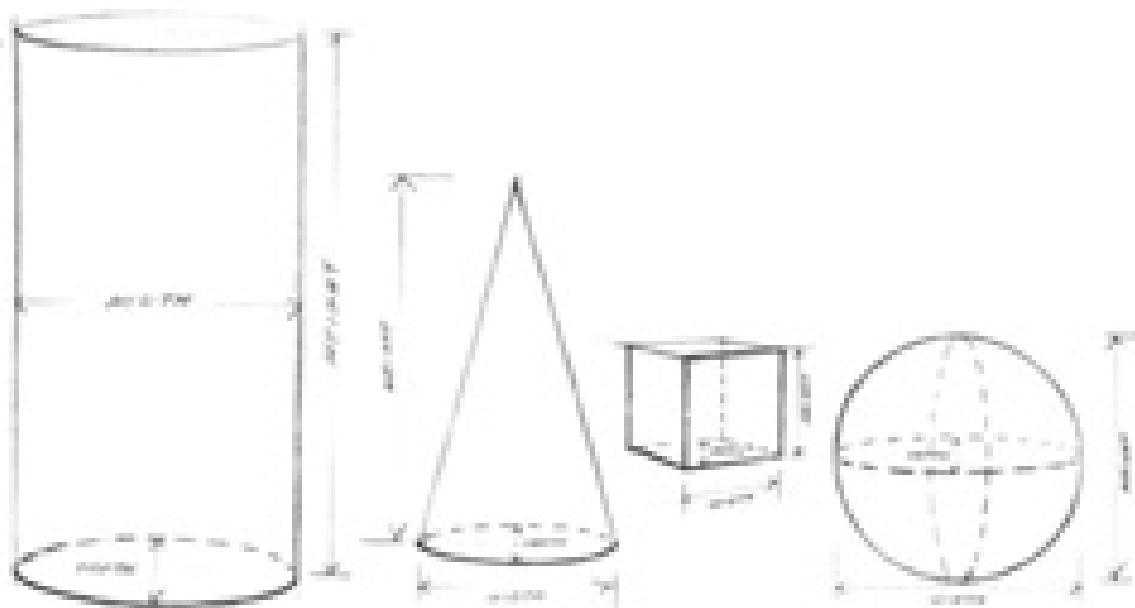


Figure B. Whether you draw cylindrical, cubic, or spherical forms, remember that they occupy a given space (that is, they have all three dimensions). Even though you draw on the flat surface of paper, you must convey the illusion of these three dimensions. Study the dimensions of the objects indicated here with arrows.

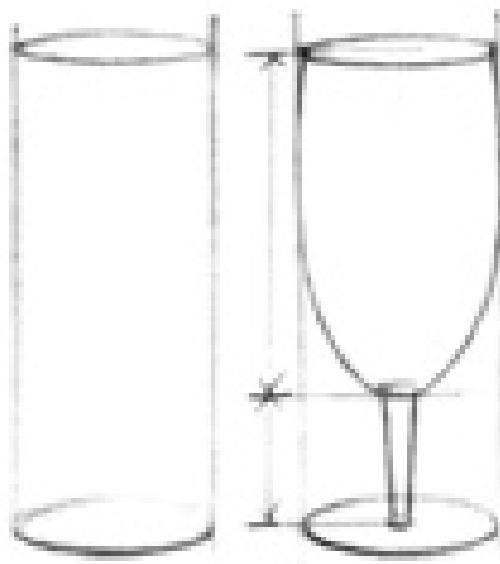
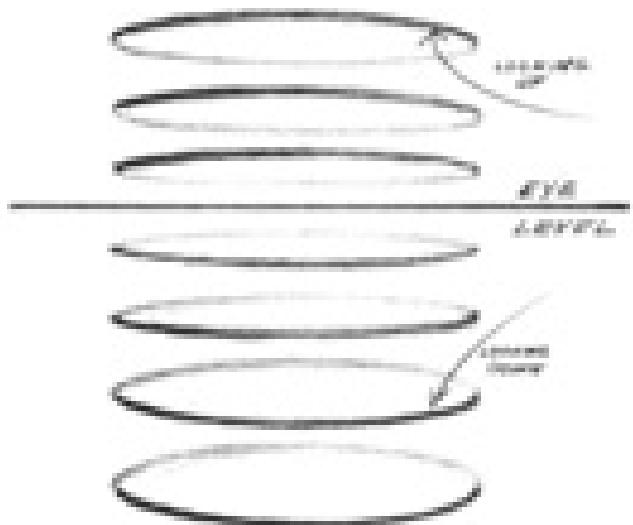


Figure C. Always be aware of eye level; the true appearance of objects depends upon it. Notice that the top ellipses of the glasses are shallower than their corresponding bottom ones, because the top ellipses are closer to the eye level and the bottom ones are further from it.

project is simply to train your eye and hand to observe and render whatever modifications and departures there may be from the rigid cylinder that underlies the shape of the object you're drawing. The correct placement of a handle on a cup, the height of a stem on a glass,

and the different depths of the upper and lower ellipses of a glass are factors that must be considered when observing and drawing these cylindrical objects. Remember that as an ellipse nears the eye level, or horizon, it gets shallower, and that as the ellipse gets further away, it gets deeper.

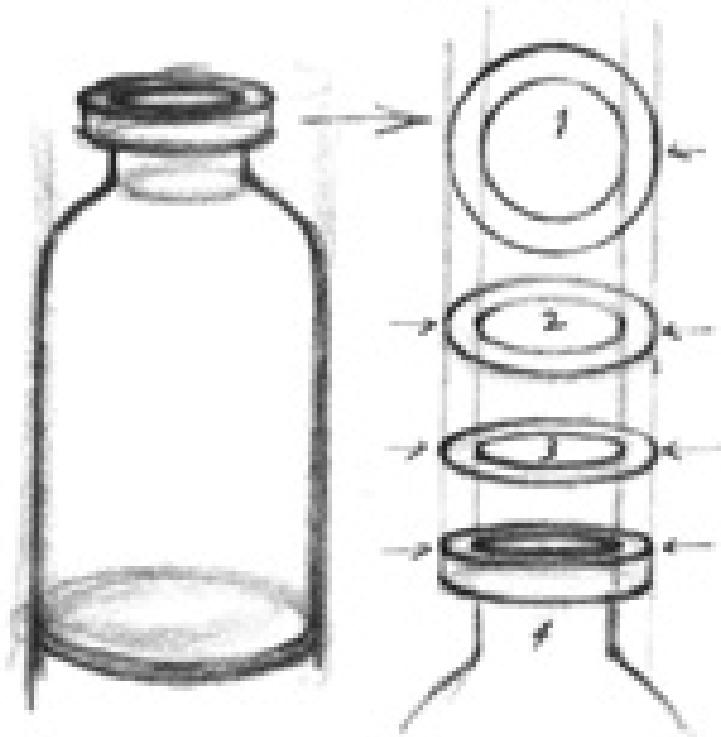


Figure D. Take any opened bottle you may have. Hold it straight down at arm's length, and note that the lip of the bottle is a perfect circle, as in view 1. But the ellipse gets more and more shallow as you raise the bottle to eye level, see views 2, 3, and 4. Notice that while the back and front of the bottle's lip get narrower as you lift the bottle to eye level, the left and right ends of the lip remain the same width.

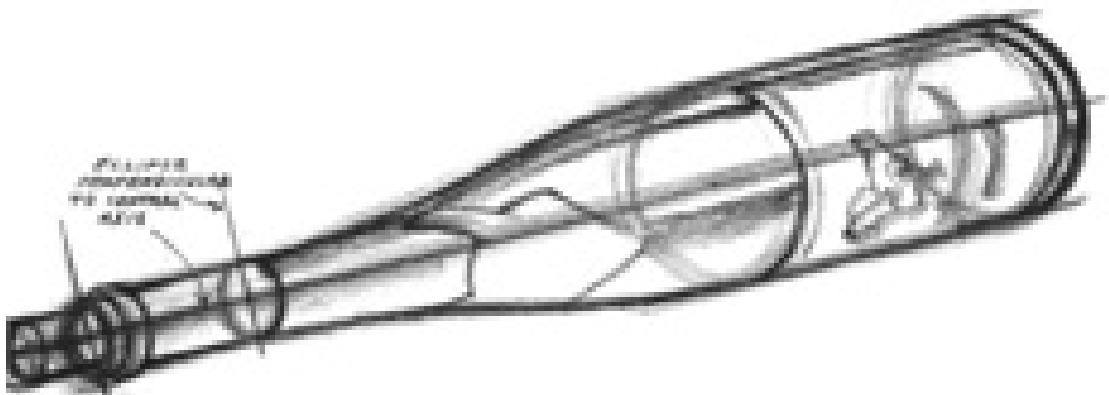
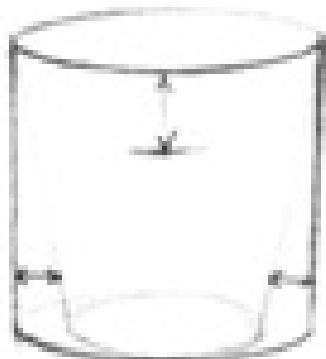


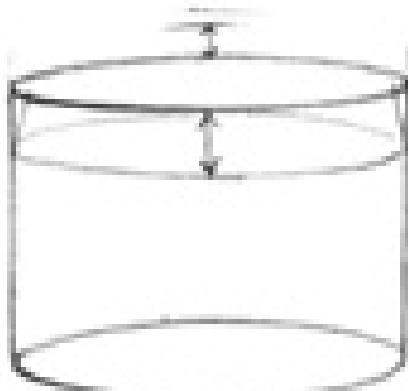
Figure E. When a cylindrical object is placed on its side, like this wine bottle, the ellipses are perpendicular to the central axis of the cylindrical form.



Flower Pot, Step 1: First I draw a true cylinder. Then I determine the sides of the pot and the width of its rim.



Flower Pot, Step 2: I darken the correct lines, then place a fresh sheet of paper over the drawing and transfer those darkened lines, thereby "cleaning up" my drawing.



Cooking Pot, Step 1: Again, I draw the entire geometric cylinder first. I observe the depth and the width of the pot in relation to its height, and indicate the dimensions of the lid.



Cooking Pot, Step 2: Here's the refined drawing. I still have to determine the distance from the bottom of the lid to the top of the side handles, as well as establish the shape of the side handles.



Coffee Pot, Step 1: In actual practice, these architectural guidelines would be very light—if drawn at all—and just visible enough to establish relationships and checkpoints.



Coffee Pot, Step 2: Following the procedure used in the preceding demonstration, I place a fresh sheet of paper over the first rough drawing and draw only the pot itself.

Drawing Spherical Objects

Besides the obvious, perfect spheres that form the structure of a ball—whether a golf, tennis, or basketball—there are those objects which partake of the sphere in one form or another. An egg, a nut, an apple, and an orange all have a modified sphere as their basic underlying form (Figure A). Objects such as a bowl, a cup, and a tea kettle can be based on *part* of a sphere.

Departures from the Geometric Sphere

The departures from the geometric sphere may be quite radical at times, but all the objects in Figure B are based upon it. For example, in the football the sphere is tapered at both ends; in the Silex coffee-maker there's one complete sphere and two-thirds of another; and in the helmet the complete sphere is shown by the broken line. Finally the light bulb in Figure B is actually a sphere with a cylinder attached to it.

When drawing any object that's structurally spherical, draw the complete sphere first; then add the required departure that your particular object demands. You should ask yourself the same questions concerning proportion that you asked when drawing other forms. How much does your object depart—flattened, bulged, or bent—from the geometric sphere you first drew as its basis?

Gather all the spherical objects you can find and draw them in any size you wish. But I advise you to draw rather large, so that you can swing your pencil freely.

Depth and the Sphere

As you draw, remember that a sphere occupies a given space; it is not a flat disk. Hold an apple or orange in your hand and feel its bulk. Try to convey this volume and weight in your

drawing. In the demonstrations at the end of this project, I've indicated this three-dimensional feeling by the ellipses on the apple and orange, and on the geometric spheres upon which they're based.

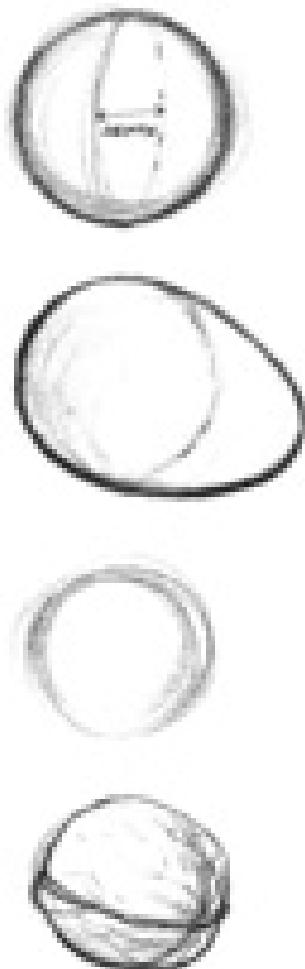
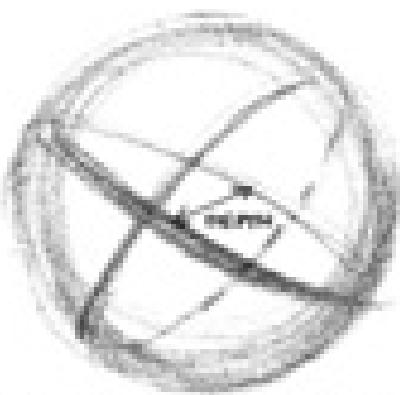


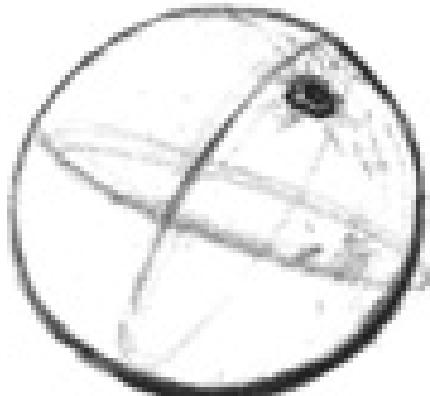
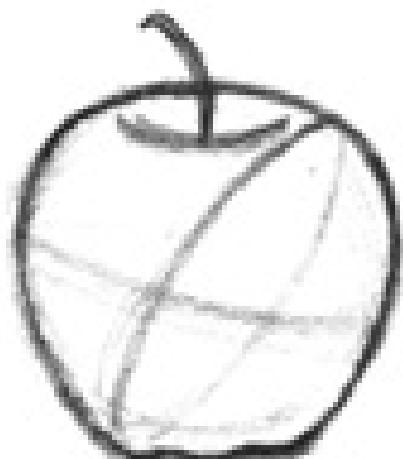
Figure A. A sphere provides the basic form for both the egg and the nut. Remember that a sphere has three dimensions. The ellipses on the egg shape help to emphasize its depth.



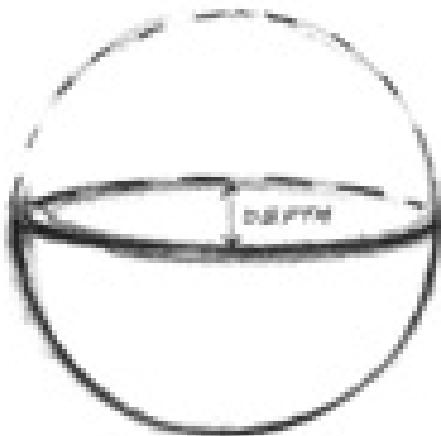
Figure 8. Though modified in some way, each of these objects is based on the sphere. Draw the light pencil line through the center of each object. This line aids me in establishing the symmetry of the left and right sides of the objects. It also helps me to draw the ellipses on the football and light bulb so that they're perpendicular to their central axis.



Apples and Oranges, Step 1: With these fruits, as with any piece of fruit based on the sphere, I first draw the complete, geometric sphere. I also draw an ellipse to help me establish the third dimension of the sphere—depth.



Apples and Oranges, Step 2: Once I establish the basic form, then I can add whatever design patterns make the particular fruit unique: its bulges, recesses, and stems.



Tea Cup, Step 1: Some objects have only a part of a sphere in their structure. Even so, I begin by drawing the complete sphere, as indicated by the broken line. Notice how my ellipse establishes the depth of the sphere, giving it volume.

Tea Cup, Step 2: Now I proceed to add the modifications to the sphere that can turn it into a cup. I omit the broken line and work only with the bottom half of the sphere.

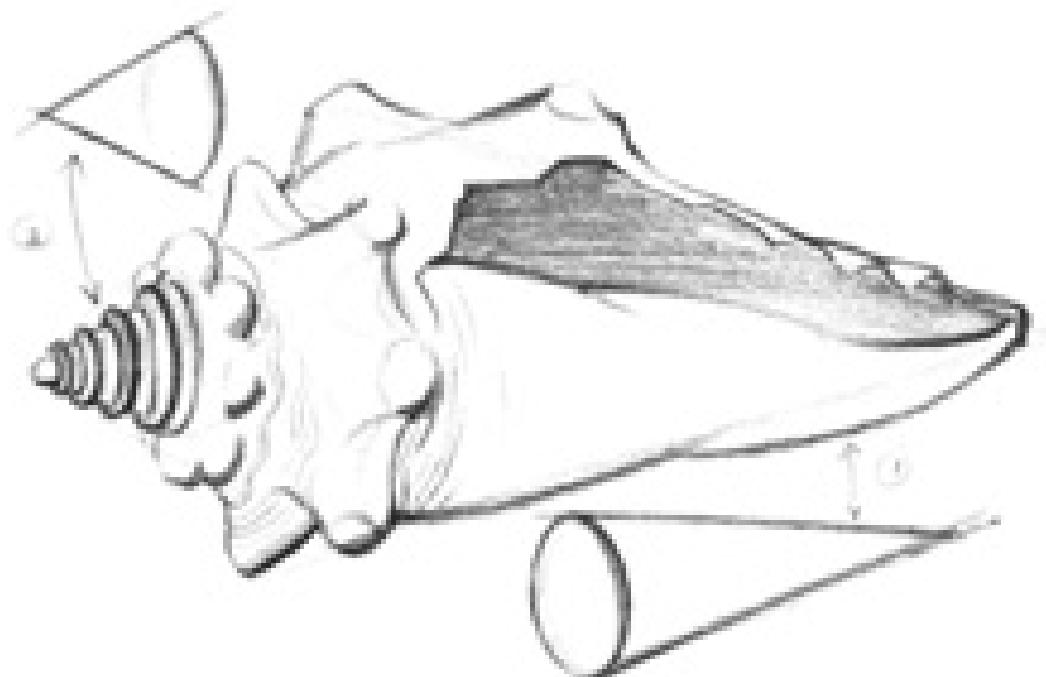


Figure A. Nature provides us with many objects that are based on the cone. This sea shell has two cones forming its construction. In order to achieve its proper proportion, you must ignore, at first, the shell's rather elaborate detail. I have indicated the two cone forms and their relative positions within the large sea shell.

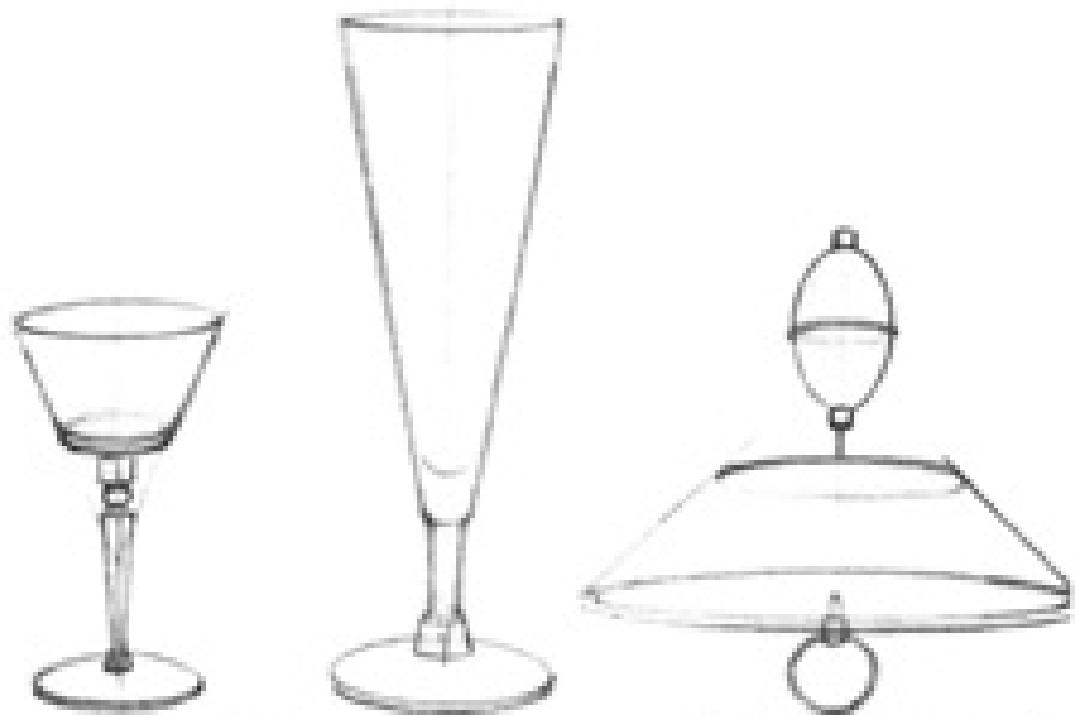


Figure B. The geometric cone can assume any number of variations, depending upon the particular object. It can be elongated and thin, as in the beer glass, or compressed and broad, as in the cocktail glass and lampshade. Regardless of its modifications, you should first sketch out the basic cone shape; then begin to draw your object.

PROJECT 6

Drawing Conical Objects

Now let's tackle the last of the four basic forms: the cone. Quite naturally, the first object that pops into mind is an ice-cream cone. But there are bottles, glasses, lampshades, bowls, and many other man-made objects with shapes based upon a cone. There are also countless creations of nature—sea shells, flowers, and trees—with conical shapes (figure A).

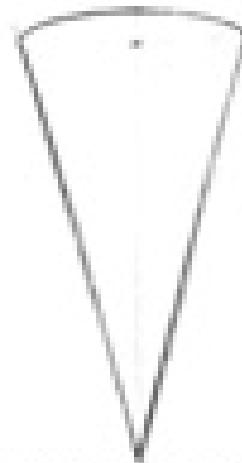
When you begin to draw conical objects, remember that a cone is a solid mass that tapers uniformly from a circular base to a point. Look for this form first in the object you're drawing, whether it's long and thin like a beer glass, or short and broad like a lampshade (Figure B).

Symmetry of the Cone

The best way to draw a symmetrical cone is to begin with a center line. Then draw the ellipse at right angles to this center line. Mark the place on the center line where the tip of the cone should be, depending on its height. Having established the base and the tip, it's a simple matter to run two diagonal lines from the tip to the ends of the ellipse to form the basic cone. (See the demonstration at the right of this page.) Now you can begin to add whatever details pertain to your particular object.

Drawing Everything

Draw as many conical forms as you can find. When you've finished with the last demonstration in this project, you'll have achieved a great deal. It's really a fine accomplishment to be able to draw—in their correct proportions—all the objects I've suggested. If you've mastered the four basic forms, you can draw anything in existence. Imagine! That's exactly what we're going to do in the next project.



Ice Cream Cone, Step 1 I begin by drawing the basic geometric cone. Notice how the line which I drew through the cone's center helps me establish the proper proportions and thus, the cone's symmetry.



Ice Cream Cone, Step 2 Having established the dimensions of the cone, I begin to depart from the geometric form by adding detail. The detail transforms this geometric shape into a recognizable object, an ice cream cone.

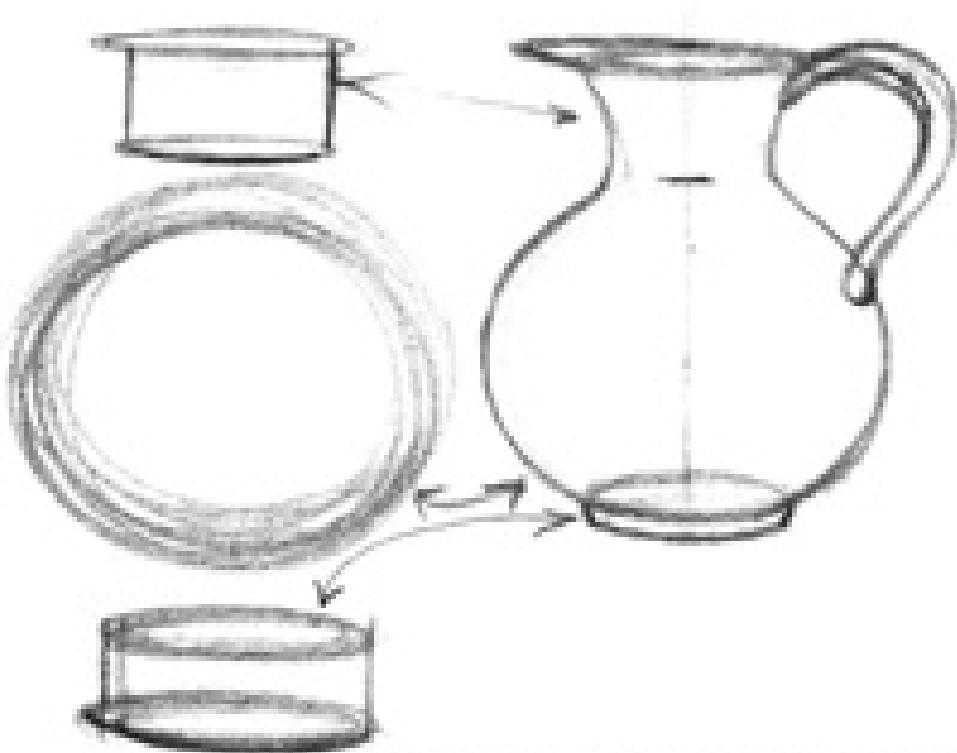


Figure A. This pitcher is made up of only two basic forms: the sphere of its body, and the cylinder of its neck, base, and handle. Study the width and height of the pitcher's neck in relation to its spherical body.

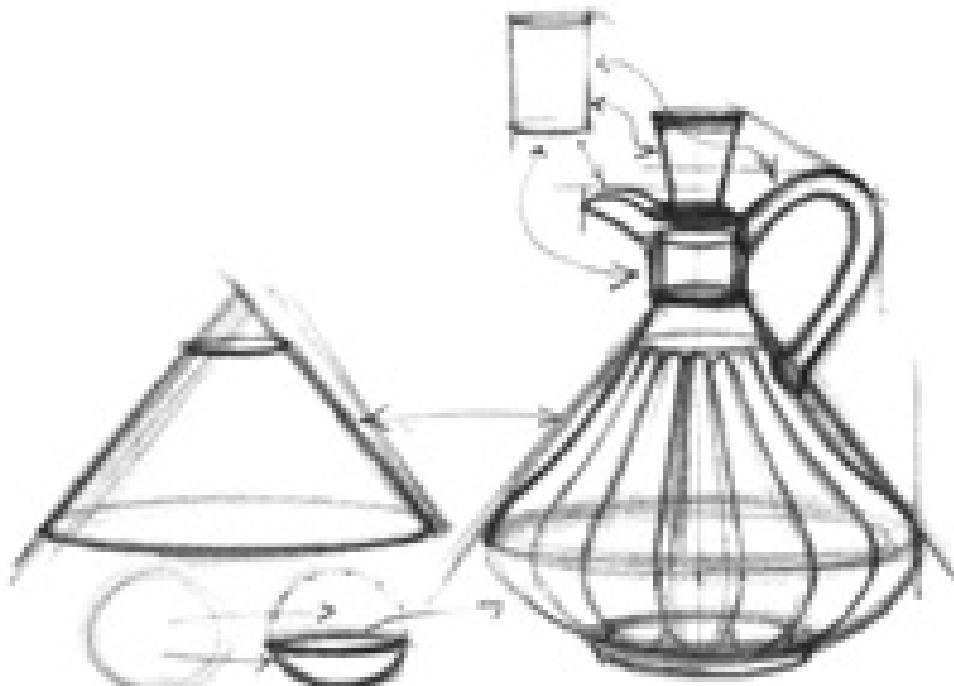


Figure B. With all its ribbing (that is, details this crest seems more complicated than it actually is), however, it's only composed of three basic shapes: cone, sphere, and cylinder.

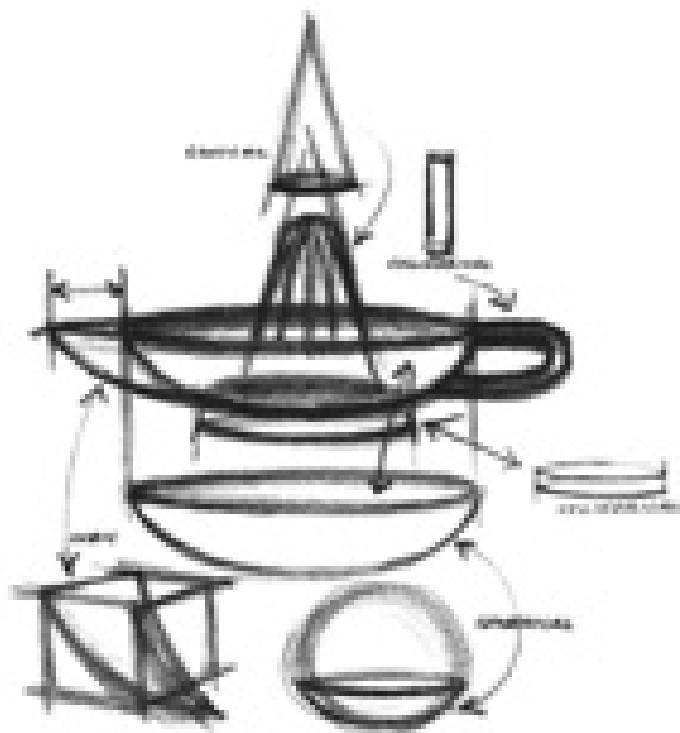


Figure C. This orange sputnik, as well as the hurricane lamp below, includes all four basic forms in its structure. Begin by drawing the largest form first. In this case, the largest shape is a sphere.

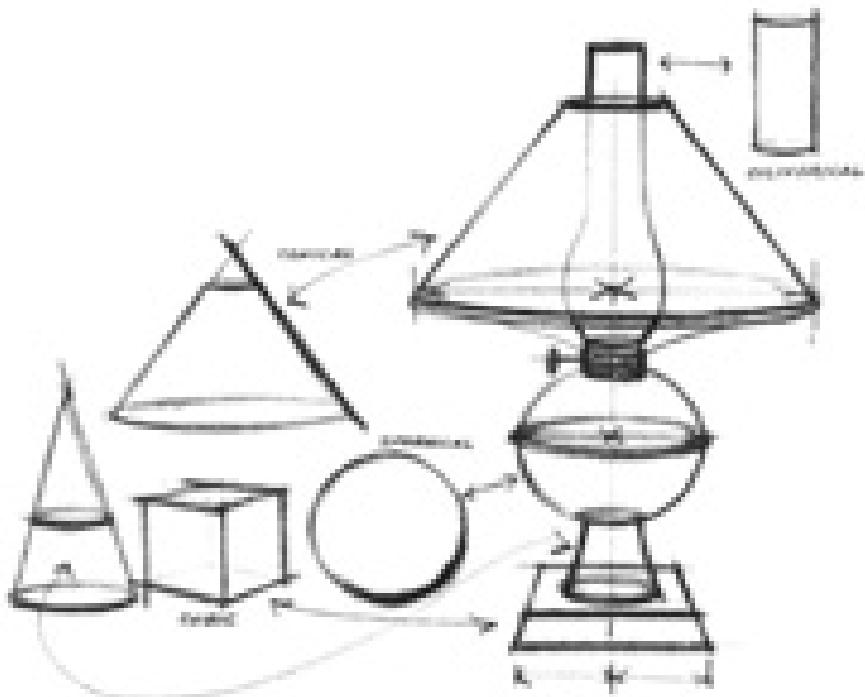


Figure D. Begin drawing this hurricane lamp in the same manner as the orange sputnik with the largest shape first. Here the major shape is a cone.

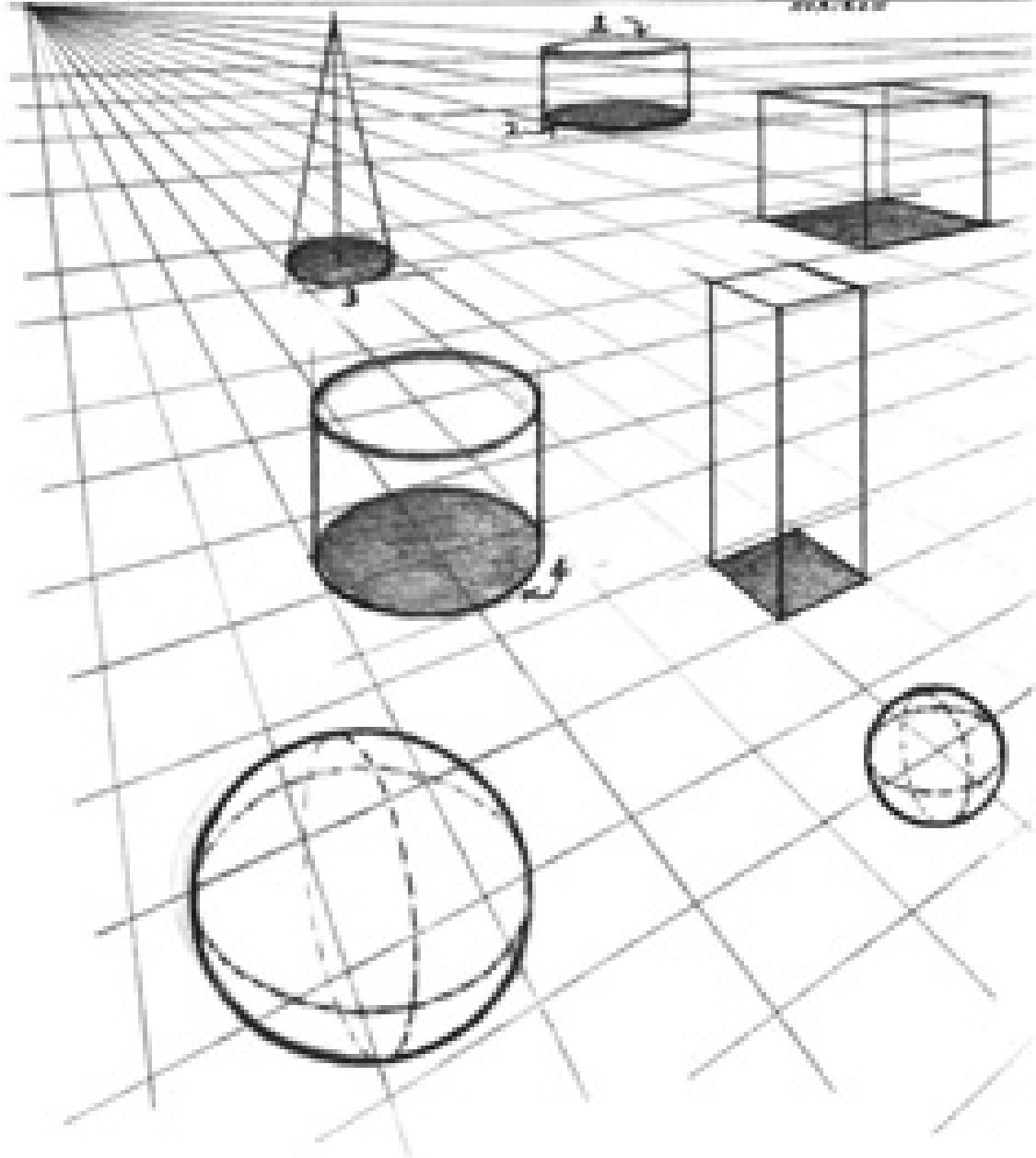


Figure A

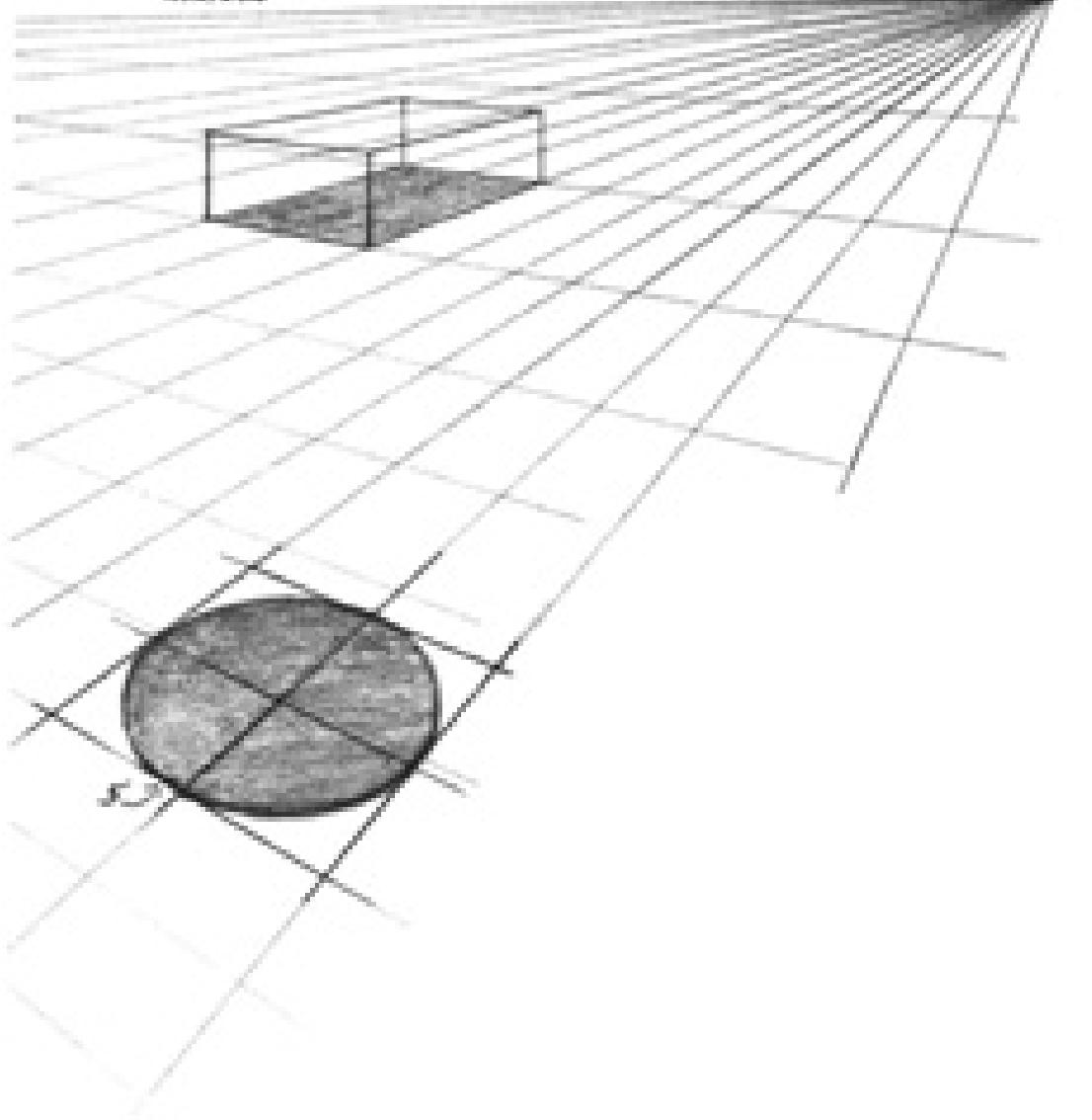


Figure A. Notice that as an object nears the horizon its top and bottom planes get shallower; conversely, as an object drops away from the horizon its top and bottom planes get deeper. Compare the ellipse at 1 and 2 with that of cone 3 and cylinder 4. Look for this principle in the world about you, even when you're not drawing.

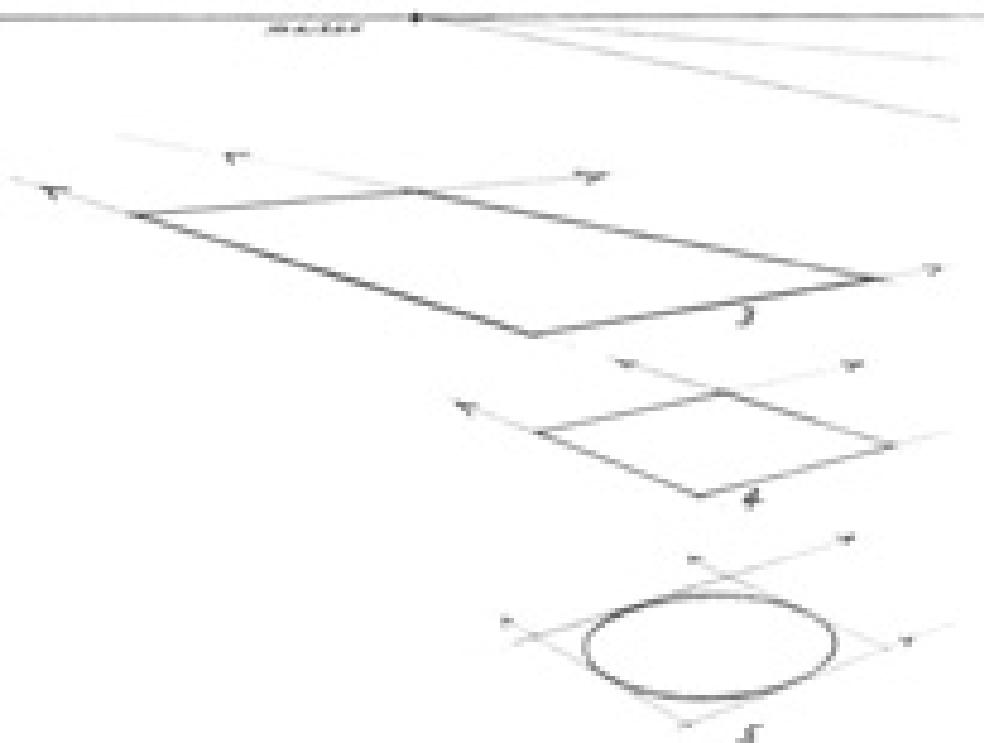


Figure B. There are an infinite number of shapes and viewpoints that I could use for my table top. However, its shape will ultimately depend on its position relative to the horizon plane. I chose view 2 for the composition in Figure C.

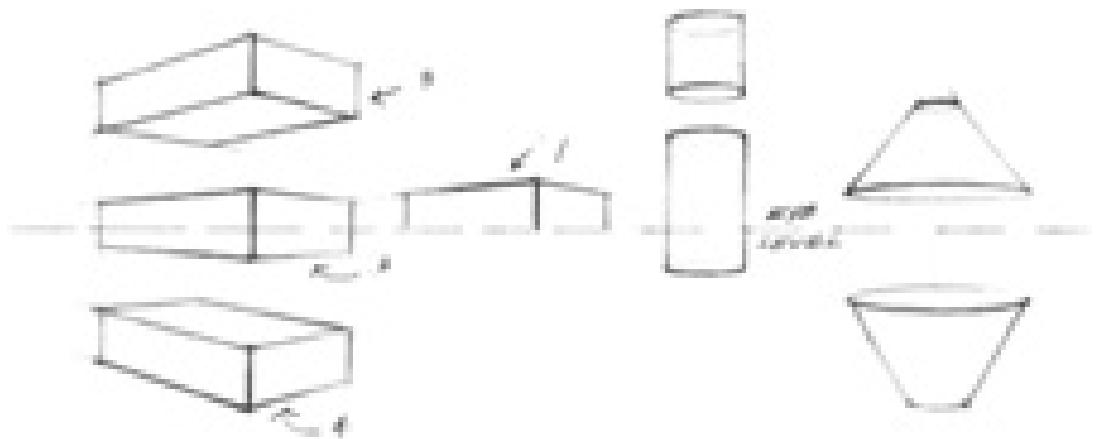


Figure C. Always consider the eye level; the horizon. It controls the appearance of things, whether an object is on it (view 1), split by it (view 2), above it (view 3), or below it (view 4).

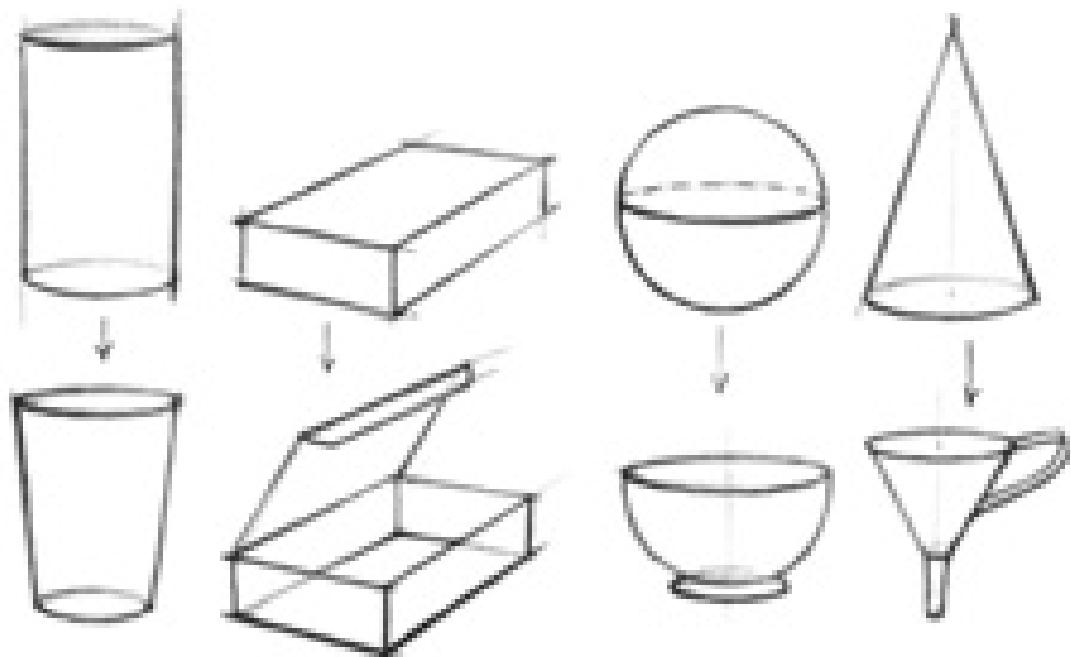
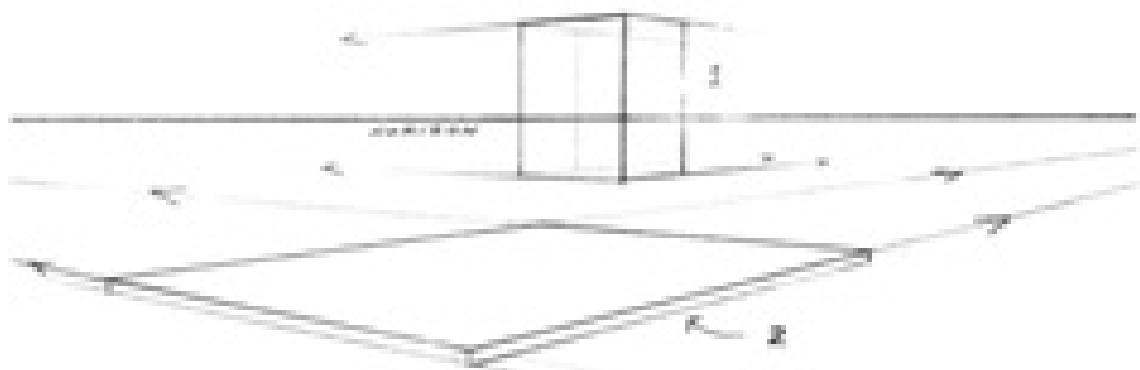


Figure D. Keep in mind that objects have solid geometric forms underlying them. You must convey this construction, which provides depth in your drawing.



Figure 2. This drawing is an exercise in composing a still life. First, I establish the correct proportions of the main elements – the open paper bag – keeping in mind its relation to the horizon plane. Then, I add three additional cubic elements. When there are a number of cubic forms in your composition, you must introduce another basic form to avoid monotony. Here I add three cylindrical objects for just such a reason. When I feel that my objects are varied enough in shape and placement, I indicate the silhouette of the entire group of objects (indicated by the irregular, broken lines). I feel that the top of the silhouette of the group is interesting enough, but the bottom is too even and static. To correct this I position still another basic form – the sphere – so that the bottom of the silhouette will echo the angle at its top.

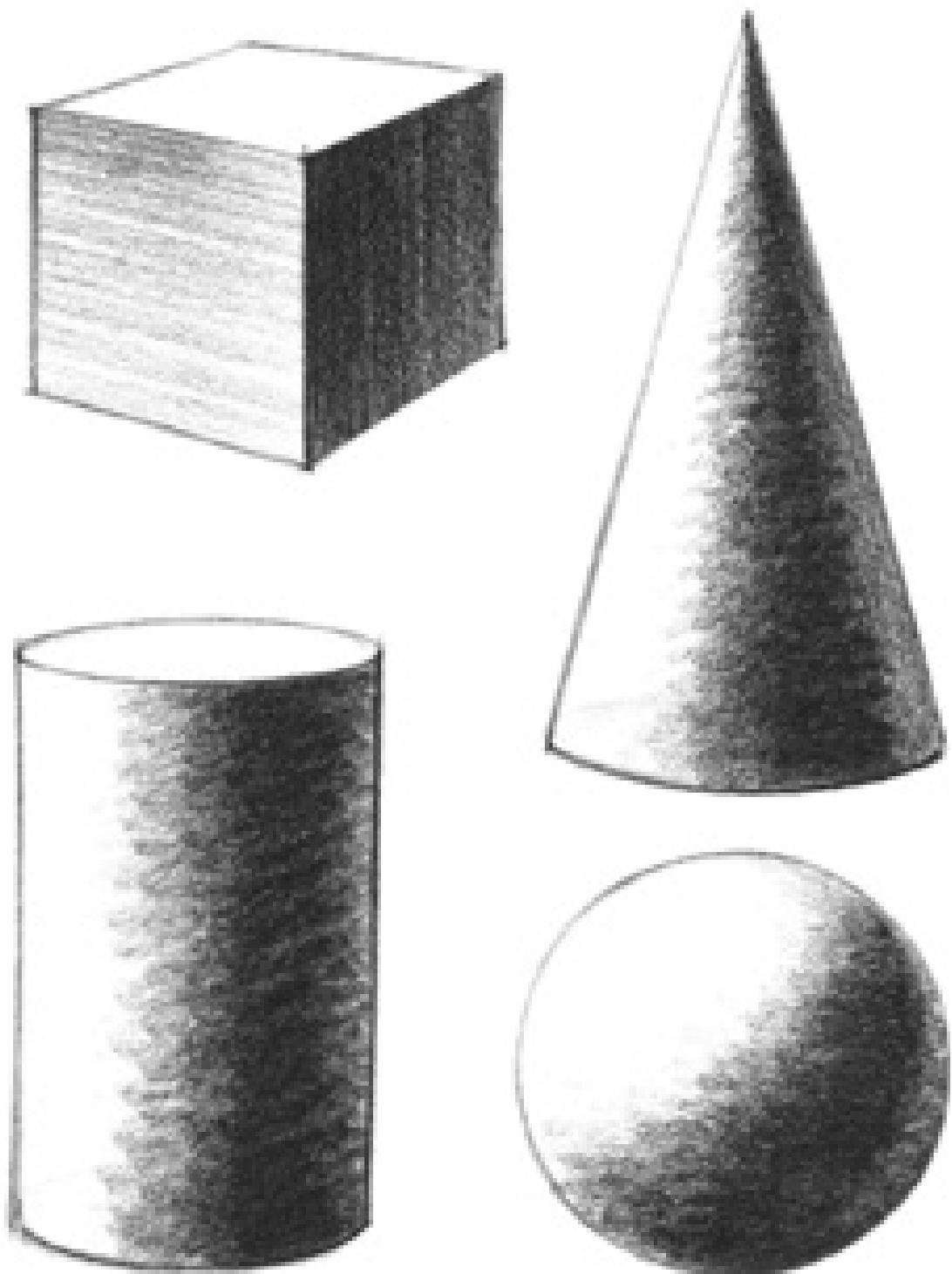


Figure A. As your first exercise draw these four basic forms in line, as I've done here. Then add the shading. The only sharp separation between the light and shadow planes is seen on the cube. The other three objects have a soft, graduated transition from light to dark, defining their curved surfaces.

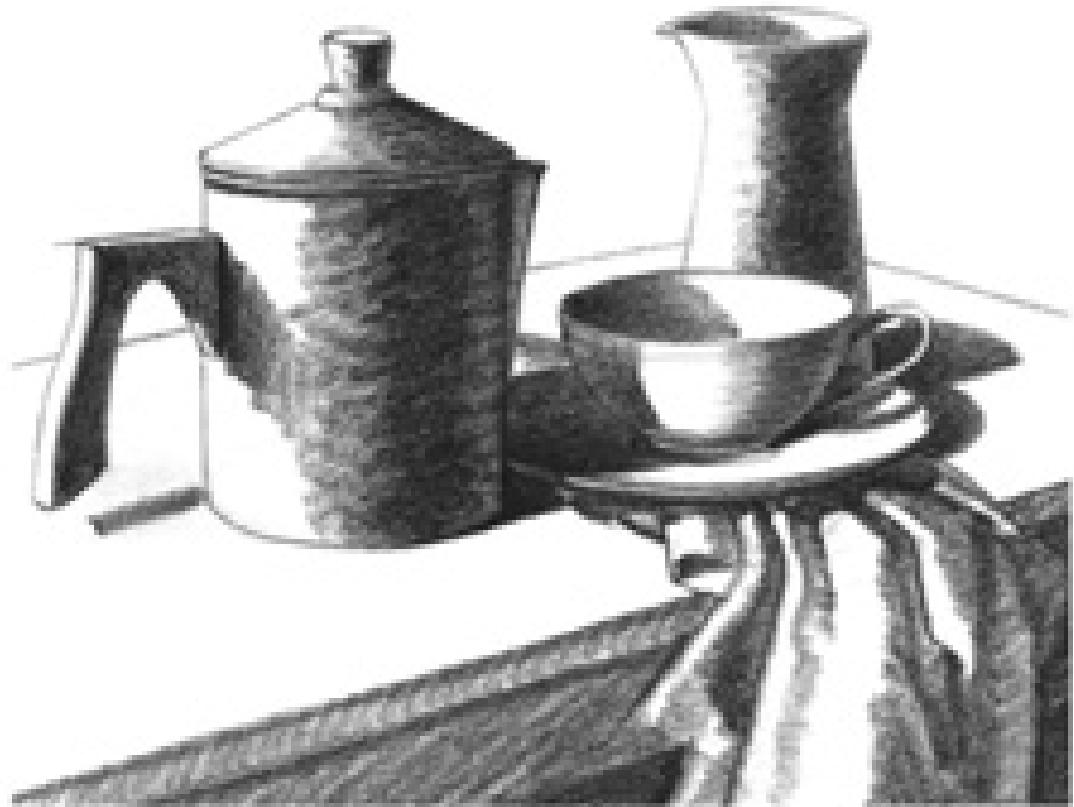


Figure B: When arranging a still life, try several different light angles, using natural or artificial light. Here I have my light coming from the upper left, because it gives my objects the most interesting light and shadow patterns.

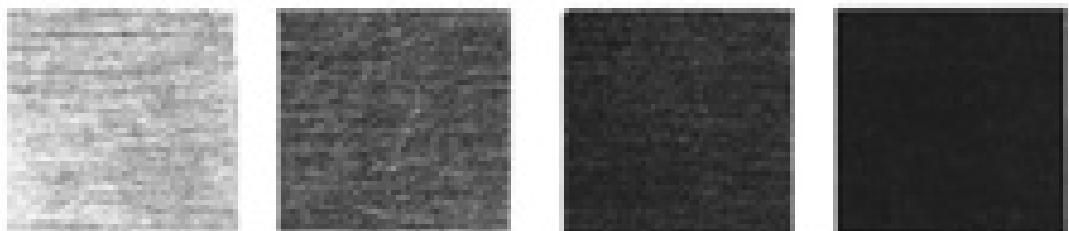
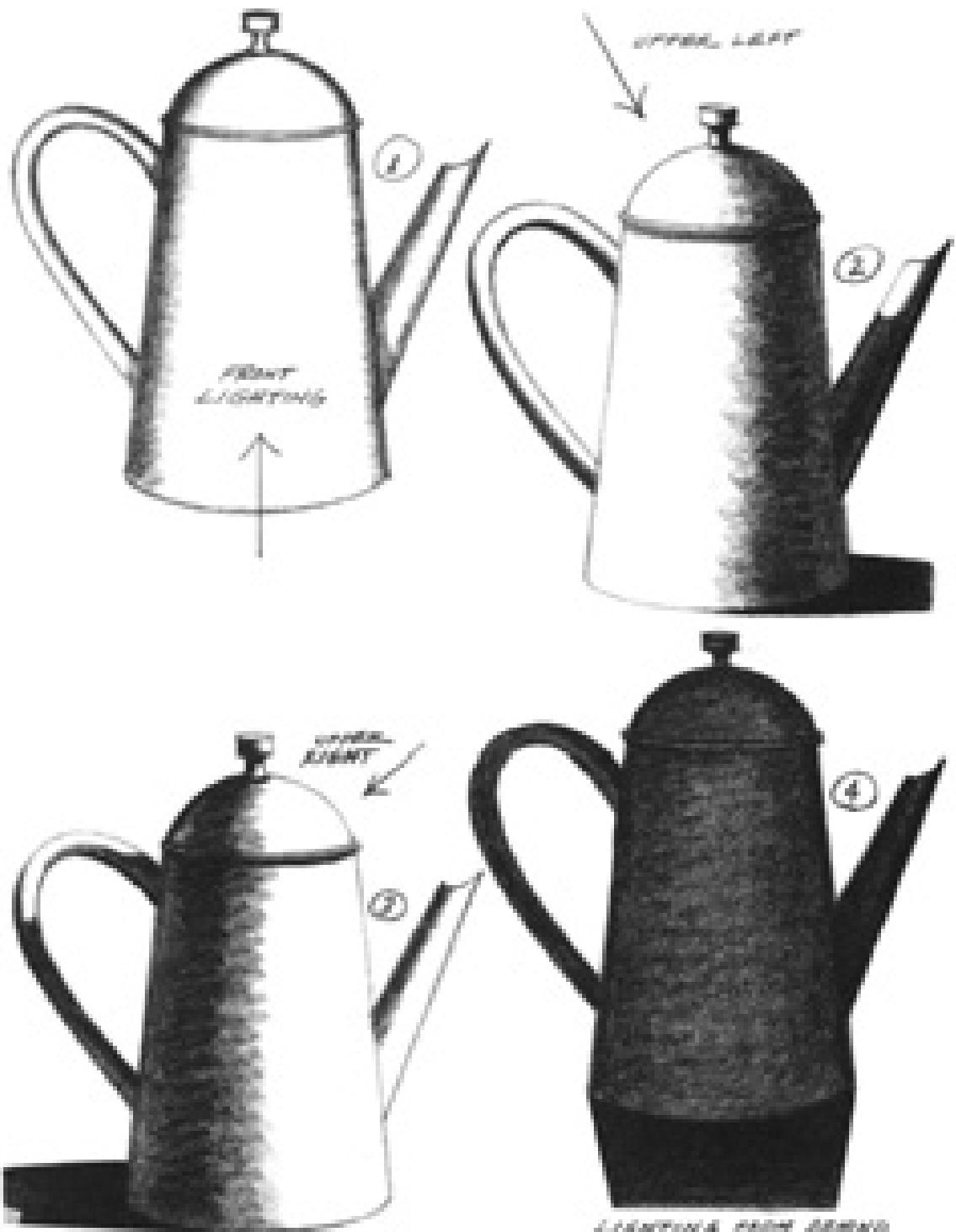


Figure C: Simply by applying various degrees of pressure to it, the same pencil (the Eclipse charcoal pencil B/2H) creates all four values. The harder you press, the darker the line.



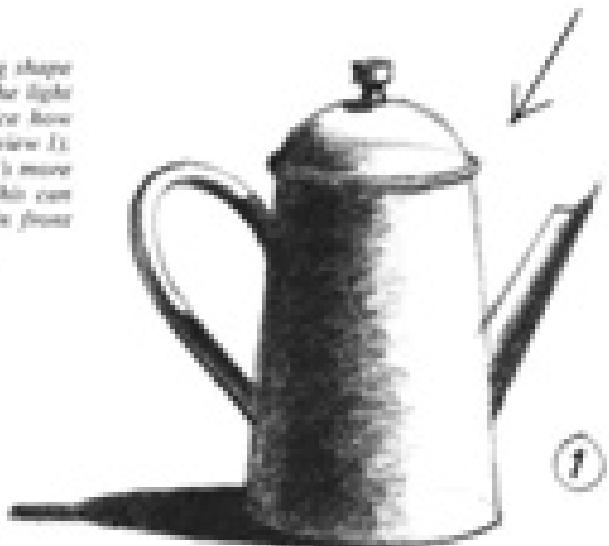
Figure D: Remember that cast shadows are usually darker than the shadows on the object itself. The darkest part of the cast shadow is closest to the object.



LIGHT AND SHADE ■ 49

Figure E. Position your light source to obtain the desired effect on the object you're rendering. In view 1, the shadow areas are dispersed to the side, creating a flat, two-dimensional effect. In views 2 and 3, the light is coming from the upper left and right, causing a distinct shadow pattern that emphasizes the volume or third dimension of the object. In view 4, harsh light provides a flat silhouette in space.

Figure F. Take any object with an interesting shape and place it under artificial light. Position the light at the angles indicated by the arrows. Notice how the shadow lengthens as you lower the light (view 1), until the shadow grows to the point where it's more important (longer) than the pot (view 2). This can be corrected by placing another element in front of the cast shadow, intersecting it (view 3).



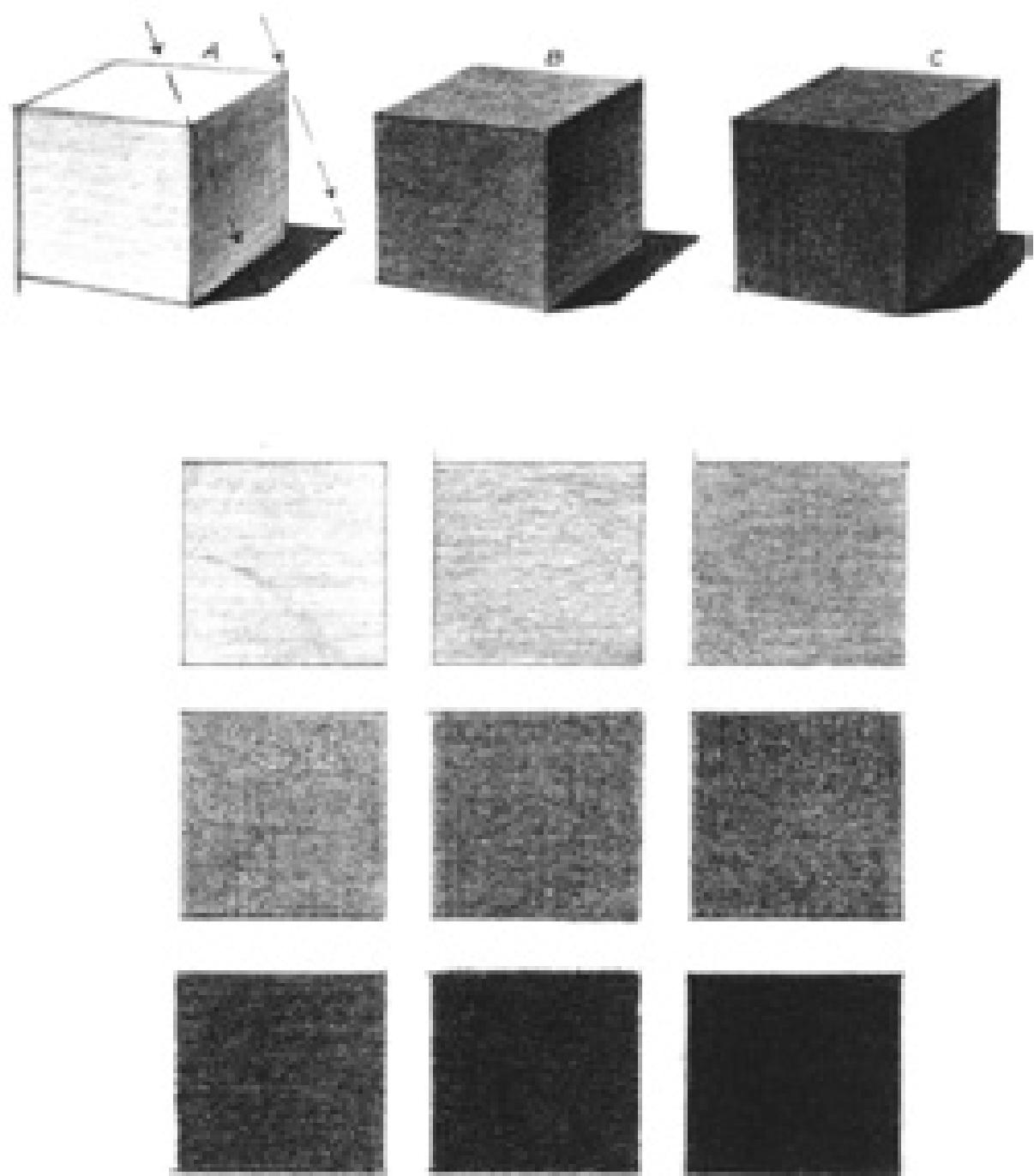


Figure A. (Top Row) The cube on the left is actually yellow. When drawing it in black and white, its yellow would translate to a light gray. The middle cube is deeper in tone, indicating that its local color may have been red or some other deeper value. The cube on the right has the deepest tones. A local color such as brown or purple could be represented by such a value. In the set of squares (below) I've represented the tones of the entire value scale spectrum.

Translating Local Color to Black and White

Local color simply means the color that nature—or man—has given to an object: a red apple, a beige curtain, a green tree, a white boat, or a black cat. When drawing with tonal media, such as pencils and charcoal, you must be able to transpose this local color into some shade or tone of black, gray, or white.

For example, if you were to draw a red apple with charcoal (our demonstration at the end of the chapter), it would appear as a dark gray compared to the much lighter gray of, say, a green apple. There would be lights and shadows correspondingly lighter and darker on the middle tones of each. The shadows on a red cube would be deeper than the shadows on a yellow cube, etc. (Figure A).

Using a Middle Tone

When transposing local color to a tone, the best procedure would be to first apply an overall middle tone—a light, middle, or dark gray. After you establish this middle tone over the area, you can work in the deeper shadows. Finally, you can remove lights from the middle tone with a kneaded rubber eraser.

Values and Tones

When translating local color to black and white, you have the entire value scale at your disposal. That is, you have all the tones ranging from white at one end through the grays to black at the other (Figure B). If you use tones from all the ranges of this spectrum—white, some grays, and black—your drawing will be in full contrast.

If your drawing contains only those tones at one end of the tonal scale—for example, tones ranging from white through a medium gray—then your drawing is said to be done in a high key. The value key is high if your tones

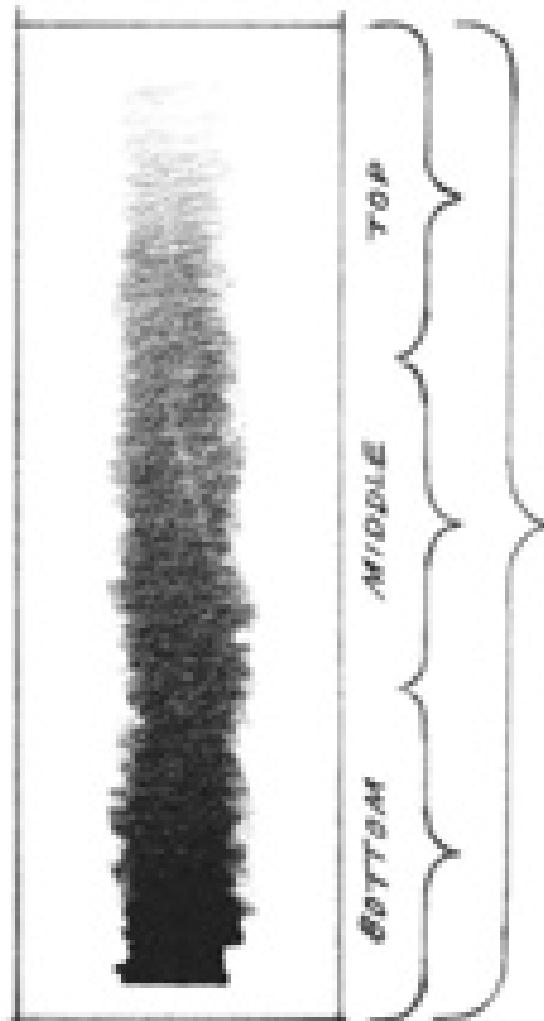
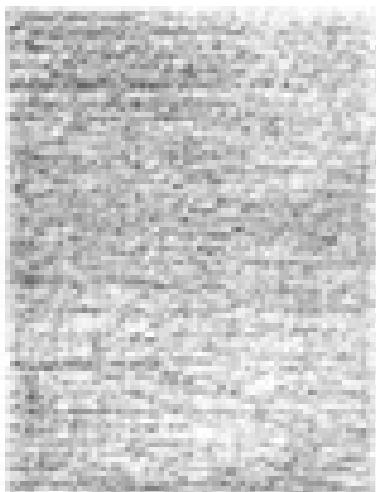


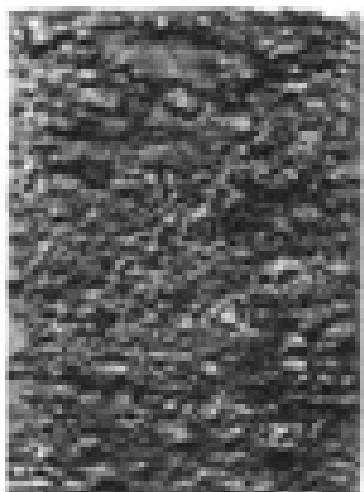
Figure B: How I've drawn the tonal spectrum in a linear fashion. By staying in the upper half of the spectrum, or "white," you could render a "high-keyed" drawing. If you use only the tones in the lower half, your drawing would be in a "low key."



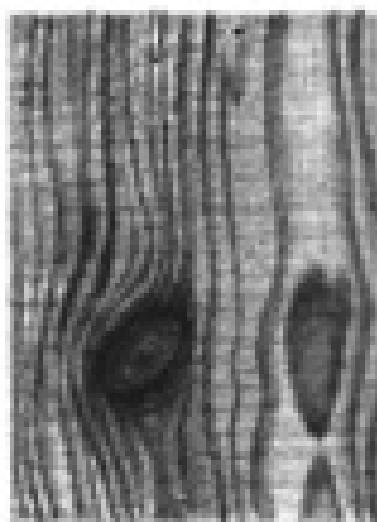
Paper: First I indicate the "local color" of this paper bag with a medium gray tone applied with a "dramaphing" 8B/14 pencil. Then, I modeled the darker configurations and picked out the lights with a textured eraser.



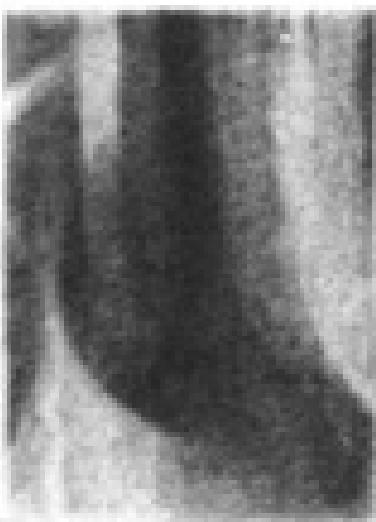
Cloth: Here I simply rub the side of my pencil over a "caron board," a surface used for painting in oil. I apply medium pressure to the pencil.



Brick: I follow the same procedure here as I used in rendering the cloth. For the brick, I rub harder to achieve the dark tone which approximates the brick's real local color.

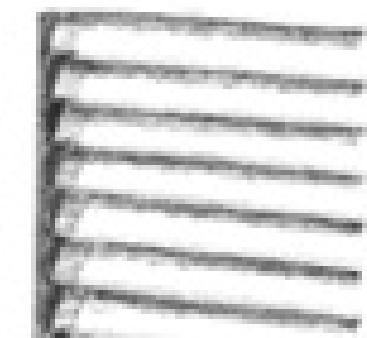


Wood: For both the wood here and the metal no rubbing is employed. Over an even, light gray middle tone I just drew in the grain of the wood with the side of the pencil's lead.

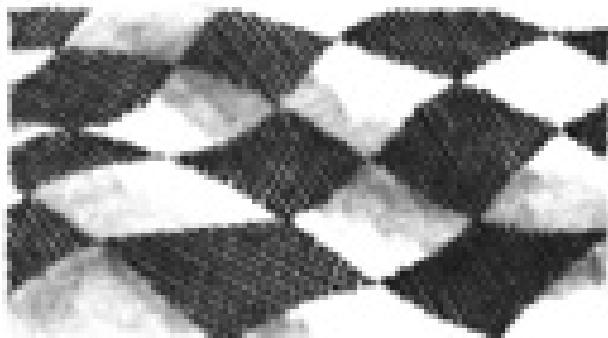


Metal: After applying a light gray tone over the entire area, I smooth this tone with a paper stump. Then I drew in some dark shapes and smoothed them out with a stump also.

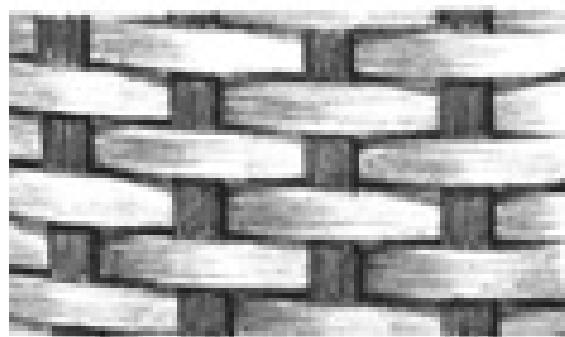
Figure C. Practice doing the textures shown here. Remember that just like certain species, a little texture goes a long way.



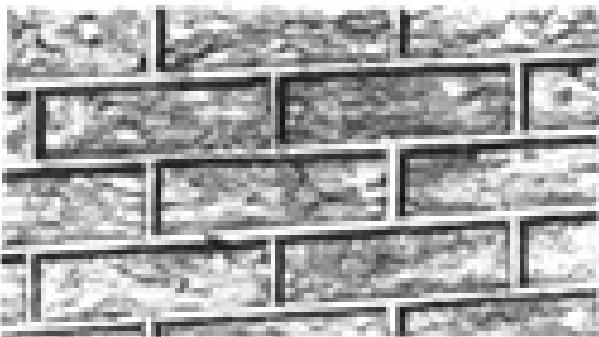
Fenster Blind



Tablecloth Check



Latticework

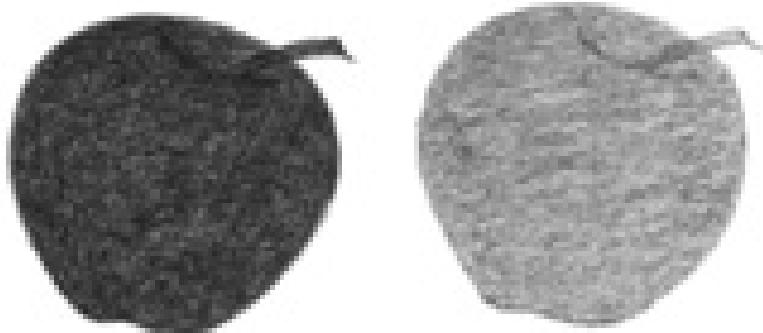


Brick Wall

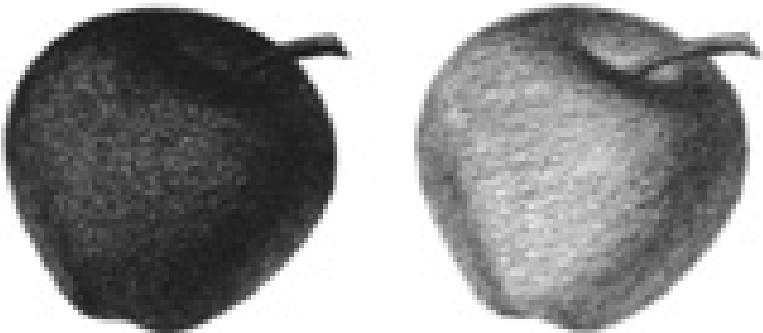


Wallpaper Pattern

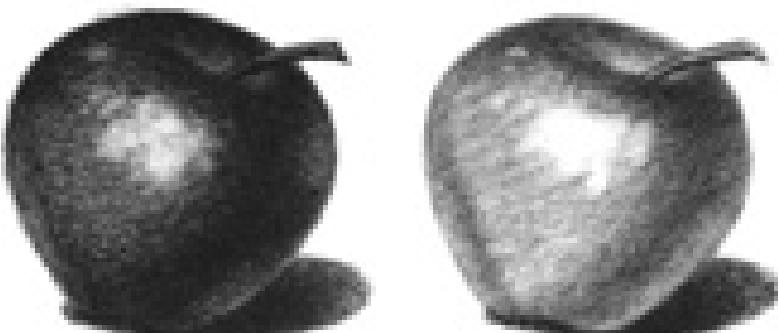
Figure B. Visual textures help to make a drawing more interesting by breaking up large areas of tone with a certain pattern.



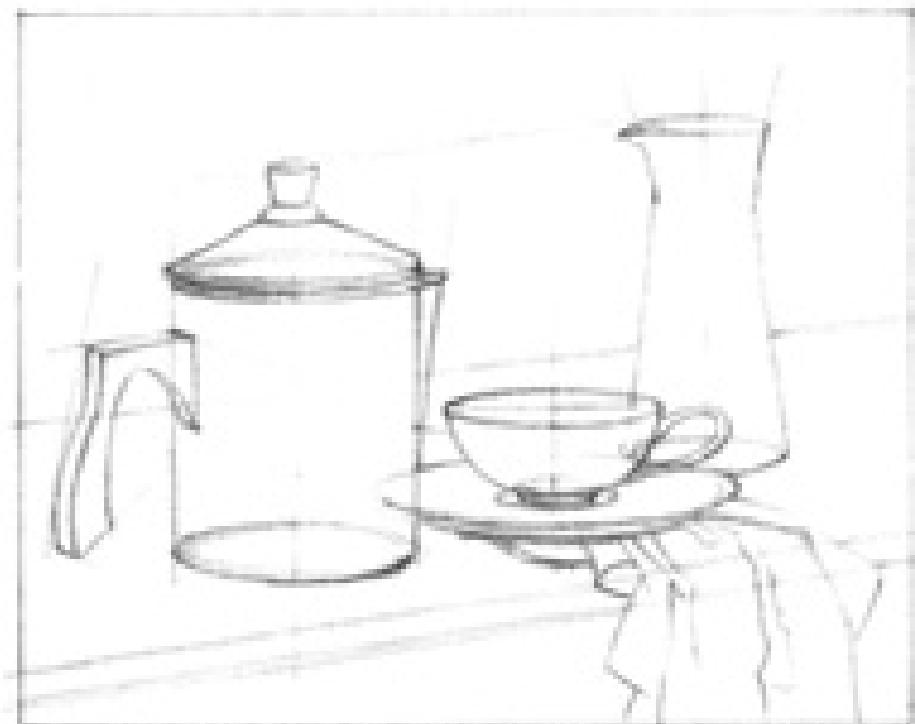
Two Apples, Step 1: In this demonstration the red apple is on the left; the green one is on the right. In a flat manner I convey the local color of the fruit with a corresponding gray "middle" tone. Notice that the apple on the right—the green one—has a much lighter gray for its middle zone.



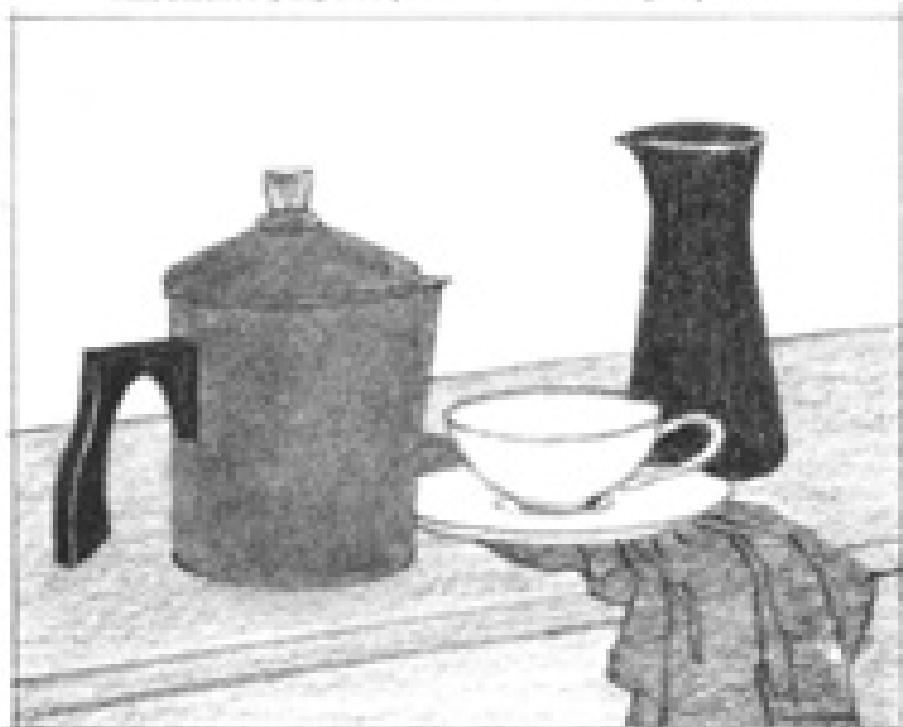
Two Apples, Step 2: Here I add the stem shape as well as the shadow areas over the flat middle zone. Notice that the value of the shadows on the red apple at the left are correspondingly darker than those on the green apple at the right.



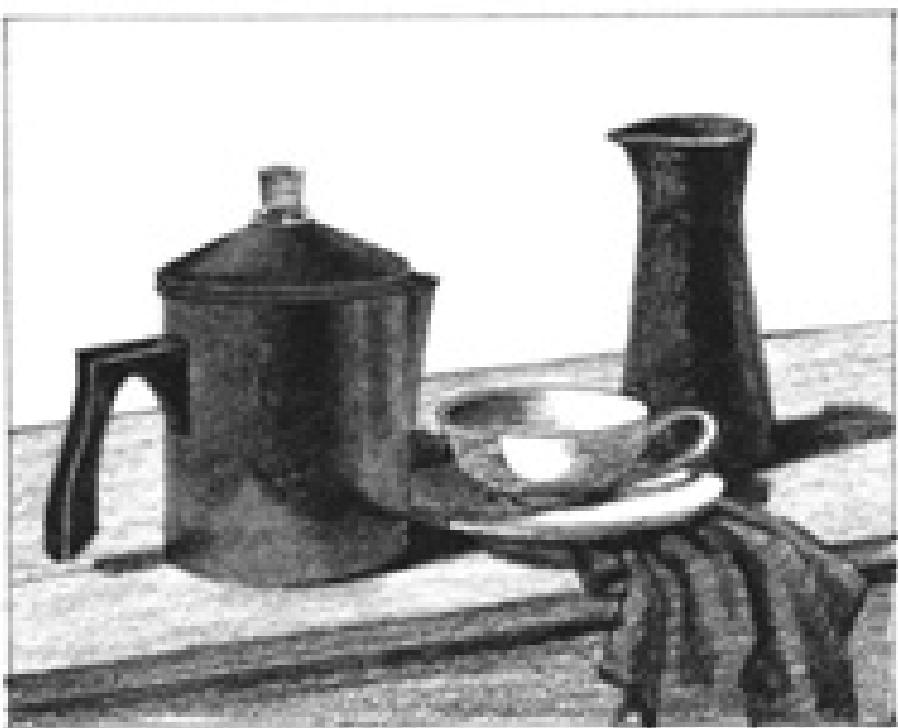
Two Apples, Step 3: Once the middle zone and shadow are correctly established, I pick out the highlights with a kneaded eraser. By compressing it with your fingers, a kneaded eraser (composed of malleable rubber) will give you whatever type of shape you need—from flat and blunt to pointed and sharp. It's better to press and lift on the area you want removed than to rub over it, as you would with a hard rubber eraser.



Coffee Break, Step 1: I begin by delineating the underlying geometric structure of the objects. I'm sure you'll recognize the cylindrical construction of the pot with its conical lid. There's a modified cylinder forming the container; a cube underlies the saucer top; while a section of a cylinder forms the saucer. The cup is spherical.



Coffee Break, Step 2: Here you can employ your newly acquired knowledge of "local color." The local colors in this drawing become shades of gray which fall between the darkest or "lowest" value – the black handle of the pot, and the lightest or "highest" value – the white cup and saucer (and the highlights which can be seen in Step 3).



Coffee Break, Step 3: I develop the light and shadow areas on the objects themselves. I also add their cast shadows. Notice how these cast shadows follow the contour of the objects upon which they fall. There's some reflected light from the bright, white cup onto the pot and creamer.



Coffee Break, Step 4: This last stage is the "dresser" for the artist. All the problems, except those concerning texture, have been solved. The best advice I can give you about rendering texture is to decide how much to include; it is to try to "feel" with your eye the quality of each surface as you render it.



Figure A. The thin vine charcoal stick (1) is a good tool with which to begin a drawing because it produces a delicate line. It can also be used on its side to produce broad sweeps of charcoal. Compressed charcoal sticks (2, 3) do produce both thin lines and broad strokes (4, 5). Charcoal pencils, grades WCB and WCH (6) and 7, do produce light or heavy lines (7) depending upon the amount of pressure used. The charcoal skin (8) rubbed over a spot of powdered charcoal will blend a big, soft tone (9). The light areas in the blended tone are picked out with a blending eraser (10). One of these light areas on the left is sharpened with a white charcoal pencil (11). A fat, #7 charcoal pencil is used to produce both thin lines and broad tones (12). The tortillons (13) and large paper stump (14) can be used as additional blenders (Fig. B).

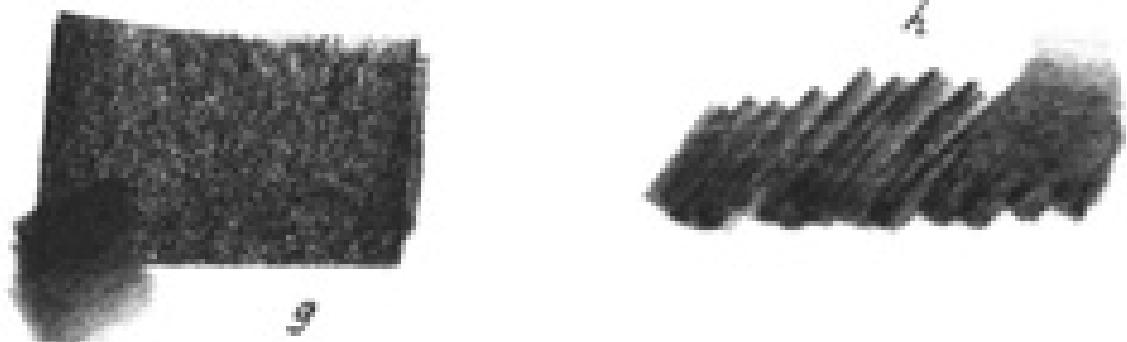
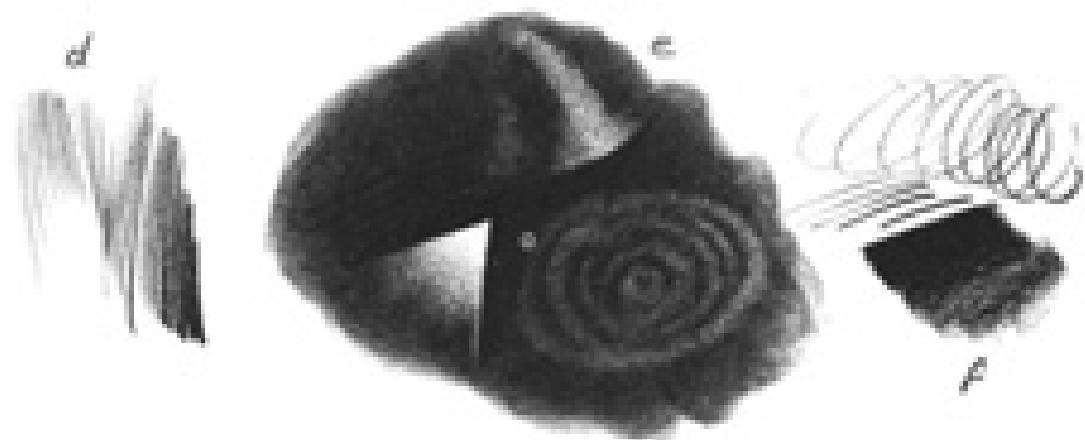
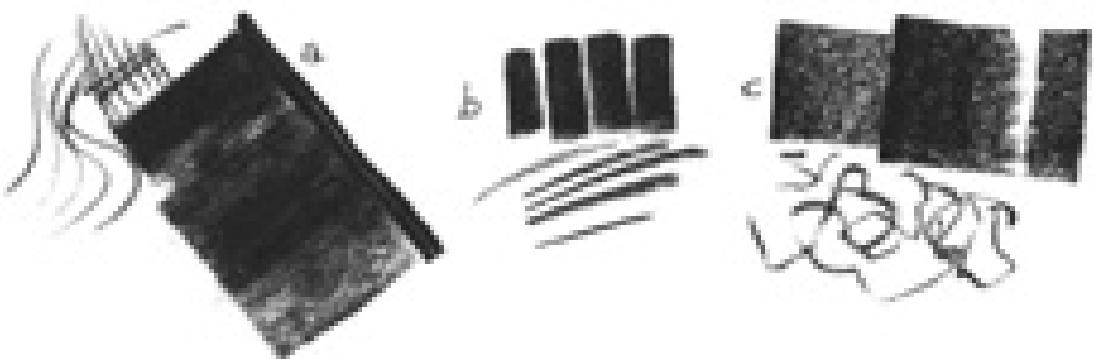


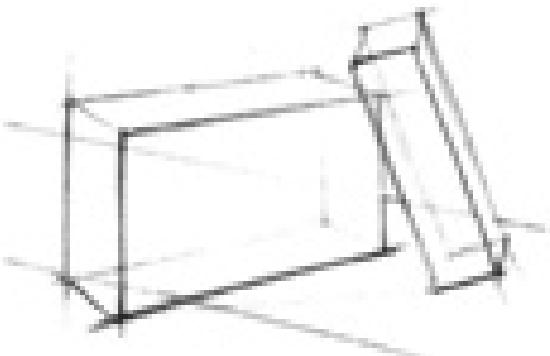
Figure B. I've used both a medium and a soft charcoal pencil for this drawing. I've indicated my tones with a stamp, some of the lighter I've picked out with a kneaded eraser. I've also used a white charcoal pencil for the lighter values. You can, of course, use harder and softer pencils if you wish. If you prefer to work in a large scale, then you should swing over to the big pencils and the large sticks.



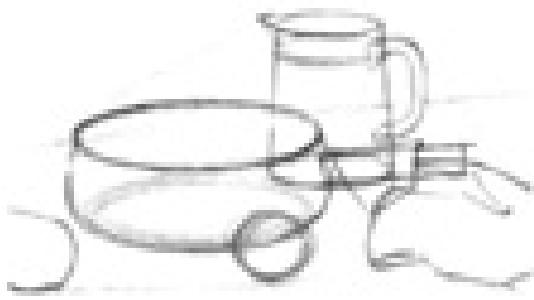
Figure C. I came upon this delightful broom quite by accident and was immediately captivated by its beautiful character. I've drawn it because I want you to see that a common subject sometimes has qualities that lift it to the level of art. I've used a very charcoal stick. With its point I've indicated the tone, the tone on the floor and walls is done with the side of the stick, blending the tone a bit with a stamp.



Paper Bags, Step 1: No matter how complex the detail of an object may be, always begin by setting down the *correct* planes of the geometric underlying structure, as I've done here. In this case, the structure consists of two simple cubic forms. Once I've established the big shapes, I can easily subdivide them into smaller details such as the folds and wrinkles of the bags.



Paper Bags, Step 2: Using a 9.2B charcoal pencil, I choose brown wrapping paper for my drawing surface, because it gives me both the local color of the bags and the value of the light areas without having to render them. Using a 9.2B charcoal pencil, I separate the darker configurations of folds and wrinkles from the areas that are to be left uncolored (that is, the color of the brown paper). I'm careful from the beginning to establish the soft and crisp edges of the shadow pattern that I've already laid in. When the bags and their cast shadows are finished, I do the counter top in white Conn charcoal, because this is to be the picture's brightest light. I apply more pressure for greater contrast, and closer strokes in the areas adjoining the larger bag. If you work in a large scale, use charcoal sticks instead of pencils and substitute white panel for the white Conn.



Shallow Bowl, Step 1: I always begin the construction of the elements with line. It's at this stage that mistakes can be easily corrected. Here, some of the key proportions are the proper ellipse—top and bottom at this eye level; the height of the pitcher in relation to the pan, and the size of the onion compared to the potato. At first, I had only these four articles. However, they didn't come off right until my wife Julie, who is also an artist, suggested that I wrap the dish towel around the handle. This gives me the necessary rhythm and movement the picture lacked, as well as a delightful contrast in texture. Cover the sketch with your hand and notice how dull the remaining elements become without it.



Shallow Bowl, Step 2: Here, as in the preceding demonstration, I use the 8CB and the 8B charcoal pencils. With the 8CB, I first indicate the arrangement, the proportions, and the lighter grays. With the 8B, I create the darker grays and blacks. This time I use a cream-colored charcoal drawing paper. I establish the lightest areas with the white Conte pencil. You can see these areas on the highlights of the pitcher, the pan, and the onion.

Figure A. After the completion of the preceding drawing, I'm sure you'll find this one child's play. Select two simple objects that you may have around and see that they complement each other in size and shape. It doesn't matter what they are as long as they aren't the same size. Find the most pleasing arrangement; trace or do a line drawing on dark gray charcoal paper as I've done here. I've rendered the shadows and cast shadows with 0.2B and 0.4H charcoal pencils. I've used a paper stump to smooth these surfaces and rendered the highlights with the white chalk, using the side of its point. This technique brings out the linear pattern of the paper itself, and introduces another texture as well.



Figure B. One of the things you'll find interesting about drawing papers is that some of them have two different surfaces—smoother on one side than on the other. I've used the same charcoal over dark gray paper on this drawing of the eggplant as I did on the drawing of the two owls. However, for this drawing I've used the paper's reverse side which has a smoother surface, yet still has enough "tooth" to take the charcoal.

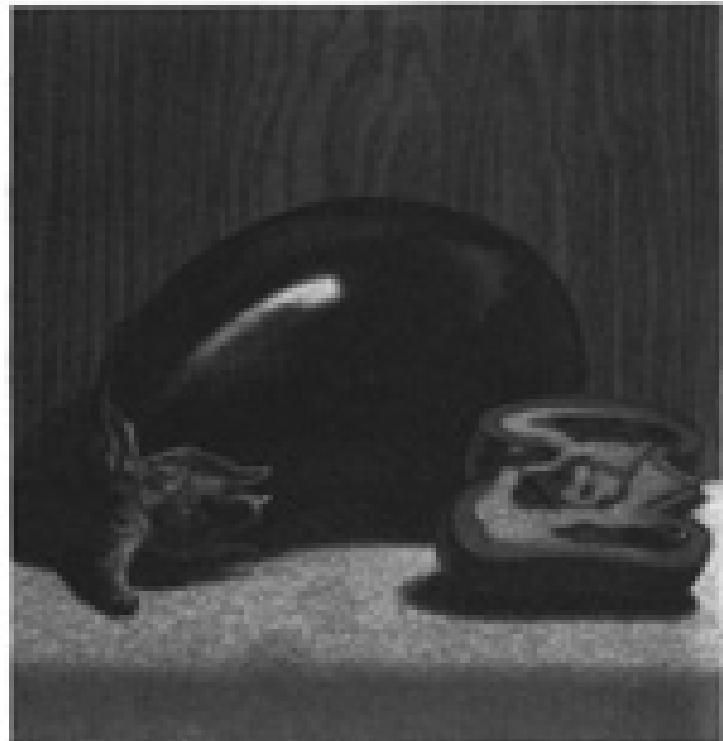
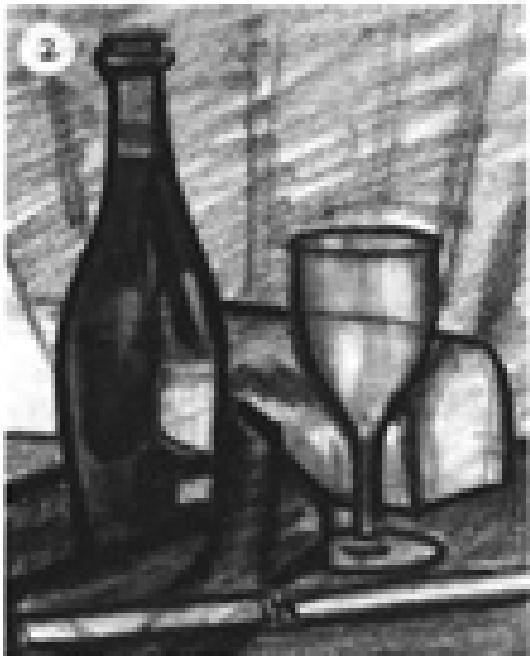


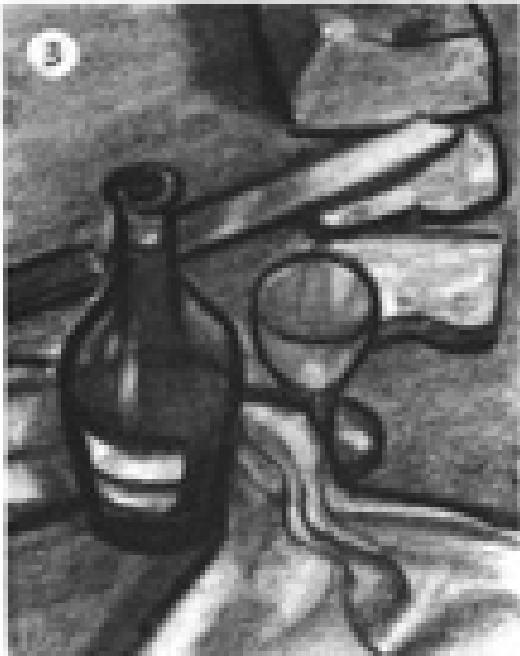
Figure C. The composition of a picture must be thought out in preliminary sketches. I'll describe my series of "roughs" individually and explain why all of them were discarded.



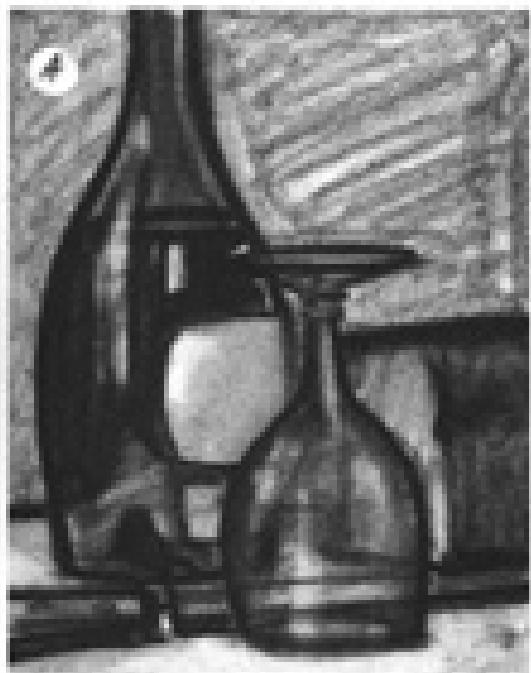
2. This has possibilities, but the slippage in the background, combined with the napkin, steals the show from the center of interest.



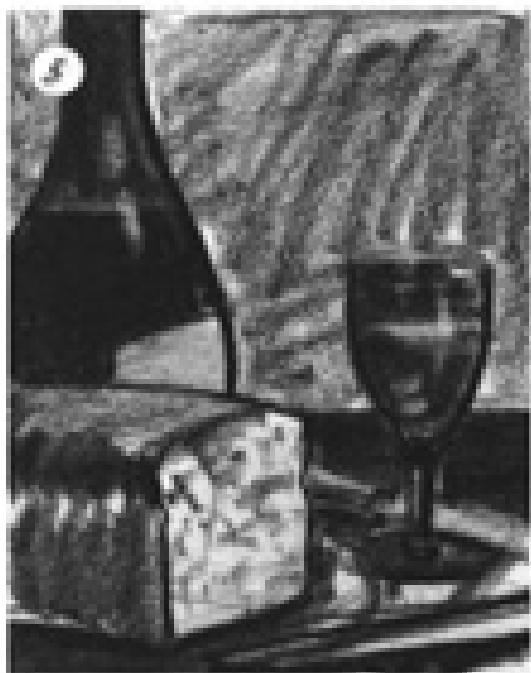
3. All of the elements here are vying for attention. The diagonal from the top of the bottle down to the brush is too violent.



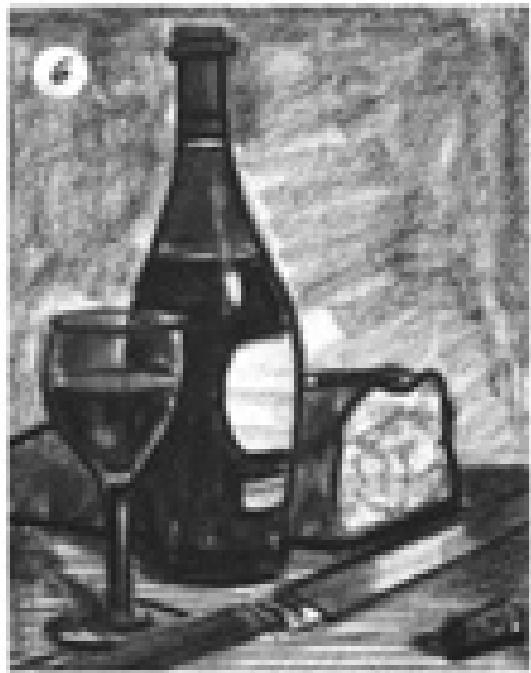
4. I like this as an arrangement of shapes but the bird's-eye view intent has been destroyed.



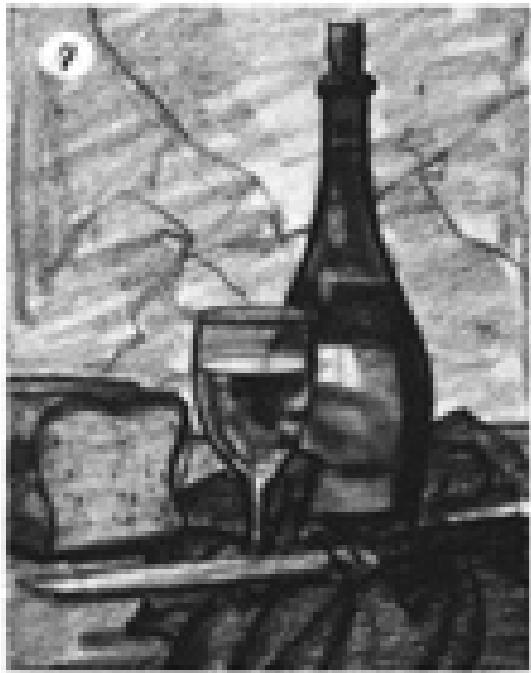
4. I get too close on this one, and I don't like the negative suggestion of the inverted glass.



5. Inclining the glass gives it added importance. The base of bread and the bottle make the picture heavy on the left.



6. This is a very bad arrangement. The three main elements are lined up, and the knife only serves to accentuate the monotony.



7. This is *it's* I feel that with a few minor changes this composition will provide the foundation for a very nice drawing. See Figure E.

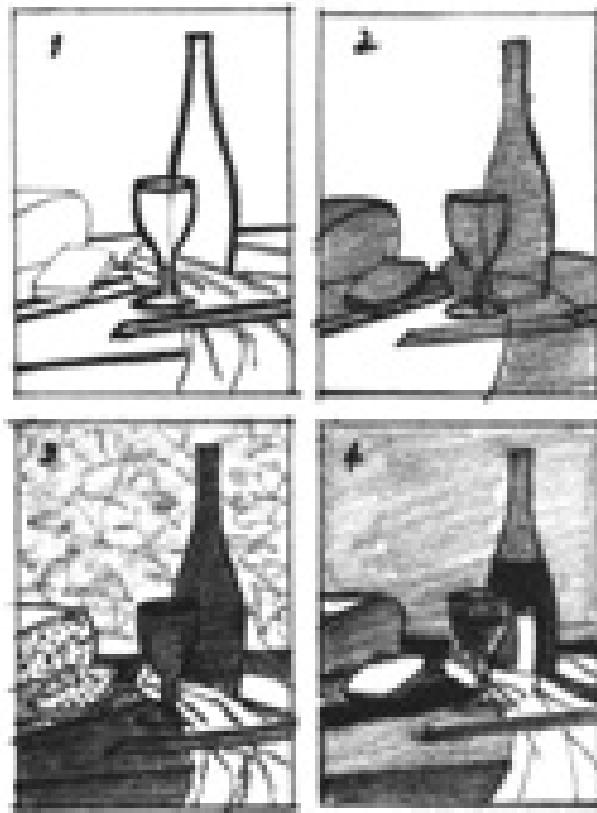


Figure D. By using these diagrams rather than a verbal description, I can better explain the function of the various elements in a good still life. (1) Here I've accentuated the hard edges (contours) of the bottle, the bread board, and the counter. Notice the composition of these edges and the soft edges of the bread and the still surface area of the counter. (2) Here I've softened the objects in a flat tone. Note the silhouette of the objects as an integrated shape. The unshaded shapes form an integral part of the drawing as well and are called negative shapes. (3) I've applied a flat gray tone to the elements of this still life. This tone points out the placement of smooth surfaces in relation to rough ones. (4) Here I've shown the distribution of tones. Notice how the white areas sweep across the darks in a countermovement. The gray tones support back these extreme values, providing visual balance.

avoid niggling details is to use a blunt charcoal pencil or a thick charcoal stick.

Composing a Still Life

You have noticed, I'm sure, that I took the last rough (view 3 in Figure C) as a basis for my still life. It doesn't necessarily follow that the last sketch is usually the best. There are times when the first rough is far superior to the ones that follow. But you owe it to yourself to explore all the possibilities of any subject.

In this particular case, although I liked the one above, I knew it had certain flaws that had to be corrected. Mainly, the objects were too "lined up," and the diagonal folds on the napkin weren't strong enough to counteract the alignment. In addition, the placement of the dark tones was "heavy" on the lower right corner. Mind you, these are things that you notice after the rough is set down in "black and white." I think this, more than anything I can say, proves that these first visual attempts are invaluable. As you do them yourself, you too will find that it would be rash to begin any drawing without their aid. See Figure E for my finished drawing which incorporates the solutions of the problems presented in the "rough."

Practice versus Theory

Up to this point I've emphasized the "why" of a procedure, because you must know the reason for following any prescribed sequence of action. It's important to know the fundamentals of drawing first, even if your understanding is awkward. Facility in handling charcoal, or any medium, comes to everyone through constant practice.

Eventually a particular drawing technique takes so little thought that if you asked an artist "how" he did a certain passage, he probably wouldn't remember. But if you asked him "why," he'd eagerly and most willingly tell you. In fact, you might be sorry you asked! I'll continue to explain the "why's" as the need arises, but I'd like you to concentrate now on "how" to draw.



Figure E. This drawing was done at night; the light is artificial, coming from the upper left. I applied the deepest tone on the bottle. The lighter tones are taken care of by the white Charbonneaux charcoal paper itself. Highlights are well shaped and lifted out with a kneaded eraser. Where I needed a sharp edge on a highlight, I used a white Conté pencil.

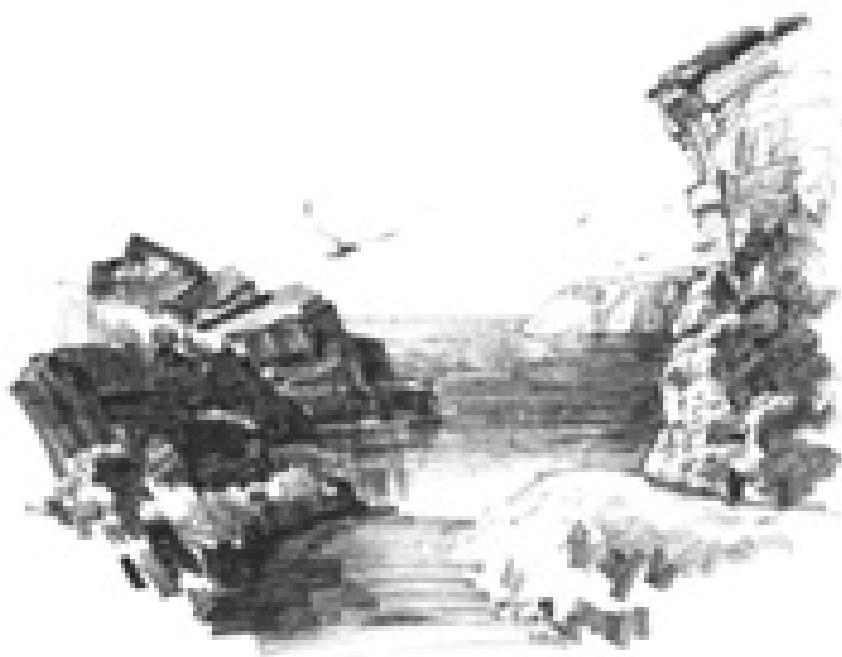


Figure A. In this landscape, done mainly with the side of a graphite pencil point, the light is coming from the upper left. This type of diagonal light, characteristic of mid-morning or afternoon, creates clearly defined cast shadows. This light and shadow pattern creates a visibility of form that's needed for rendering rocks.



Figure B. The angle of light is coming from the upper right at an angle that is indicative of late morning or afternoon. Notice that although the roadway is partly in shadow, the grading on the side of the road is still picking up the sun. Note also the presence of other drawing fundamentals such as the parallel lines of the roadway that merge as they recede to the horizon and the variety of textures that are present.



Figure C. For this sketch I use the side of the pencil for the right to achieve the crisp, broad planes of the rocks. Rocks are generally lighter in tone on top, regardless of the angle of light, because they face up toward the sky—the source of light. Their sides are generally darker in tone except when the angle of light is extremely horizontal—in early morning or late evening. Then one side is illuminated while the opposite side is in darkness.



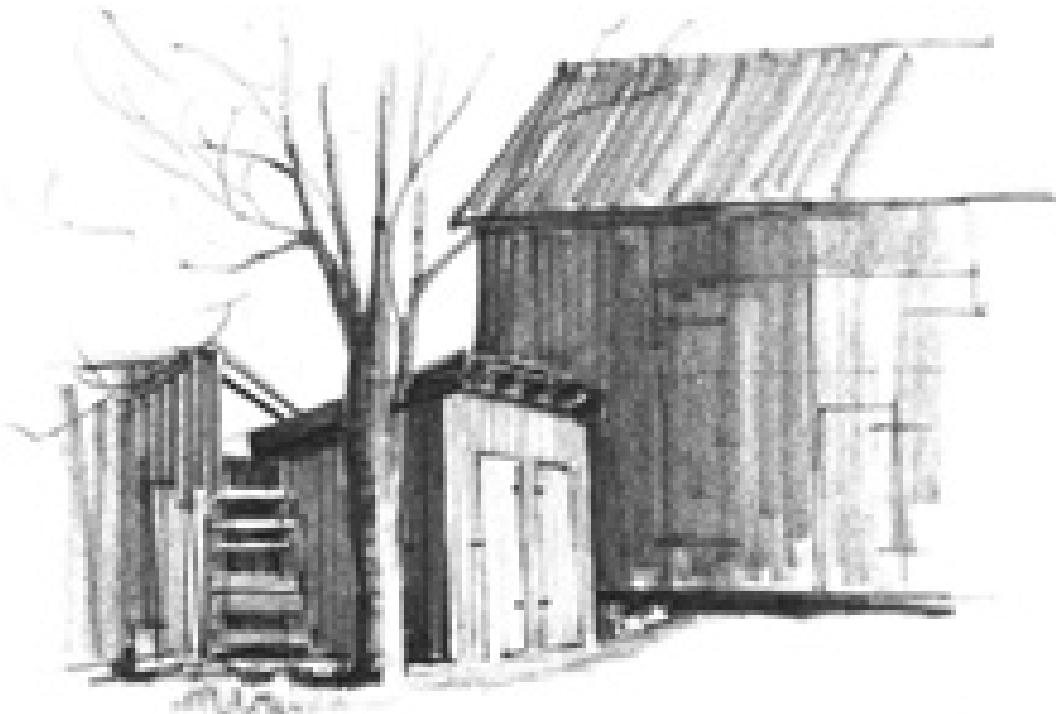


Figure D. It's primarily the shapes present that prompt me to draw this sketch. From this viewpoint the elements have the most interesting variety of lights and darks. Notice that the cylindrical tree introduces variety to what would otherwise have been a rather monotonous arrangement of cubic forms.

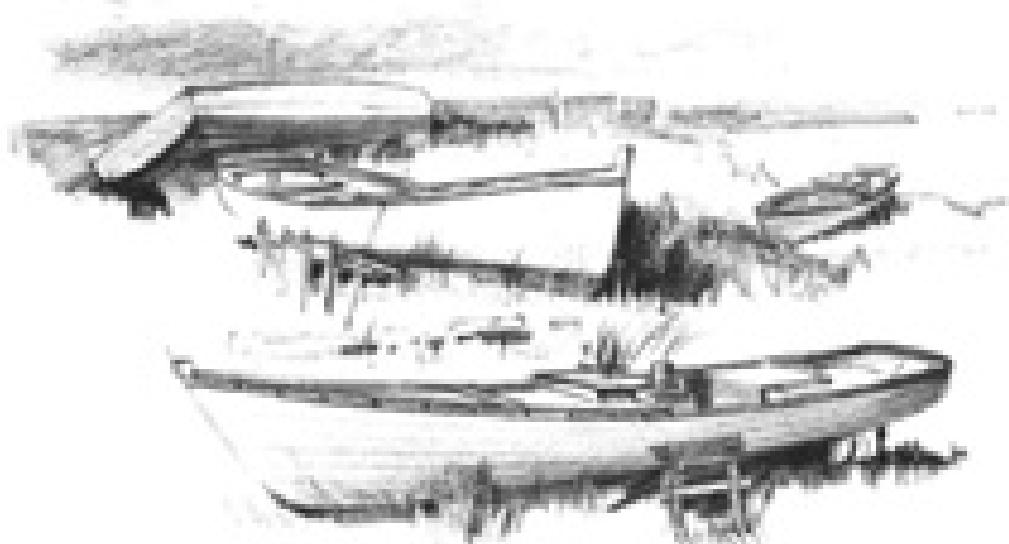


Figure E. At the water's edge in Wind in the Willows: "There's nothing so marvelous as rowing about with boats." When I came upon these, arranged so beautifully and gleaming white against the green, I just had to draw them. Notice, especially, the wonderful counterpoints of the curves of one boat against another.



Figure 5. I've done this sketch because of the contrast of textures present. The juxtaposition of the wood grain, as well as the mottled grain, to the smooth metal bucket is especially pleasing.

Figure G. If you have difficulty in finding a subject, make a viewfinder by cutting an opening, or "window," about 3" x 3" in an 8" x 10" piece of cardboard. This is an old trick to simplify nature's profusion. Try it.

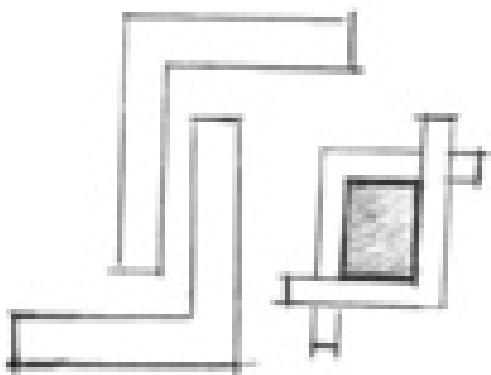
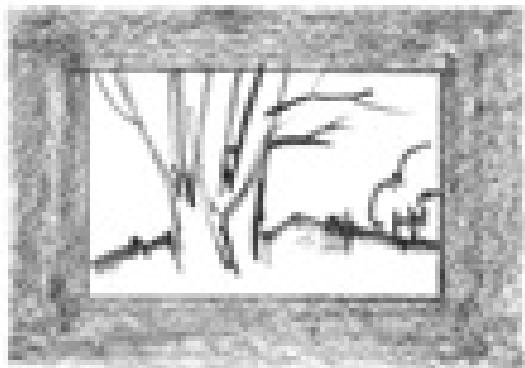


Figure H. Back in the studio, you may find that you've included too much in your sketch. If so, cut two L-shaped pieces of cardboard as shown and try placing them over sections of the drawing that you think would make better compositions by themselves.

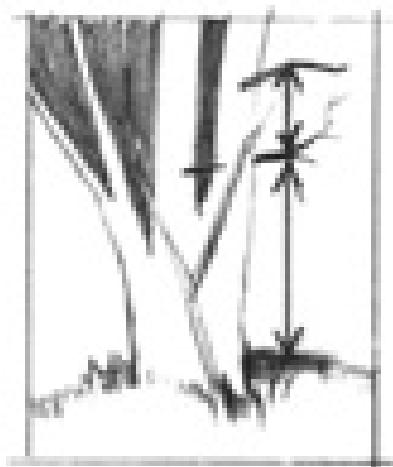


Figure I. As you work, remember to look beyond the positive shapes of your subject to the negative shapes (shaded here by gray tones).



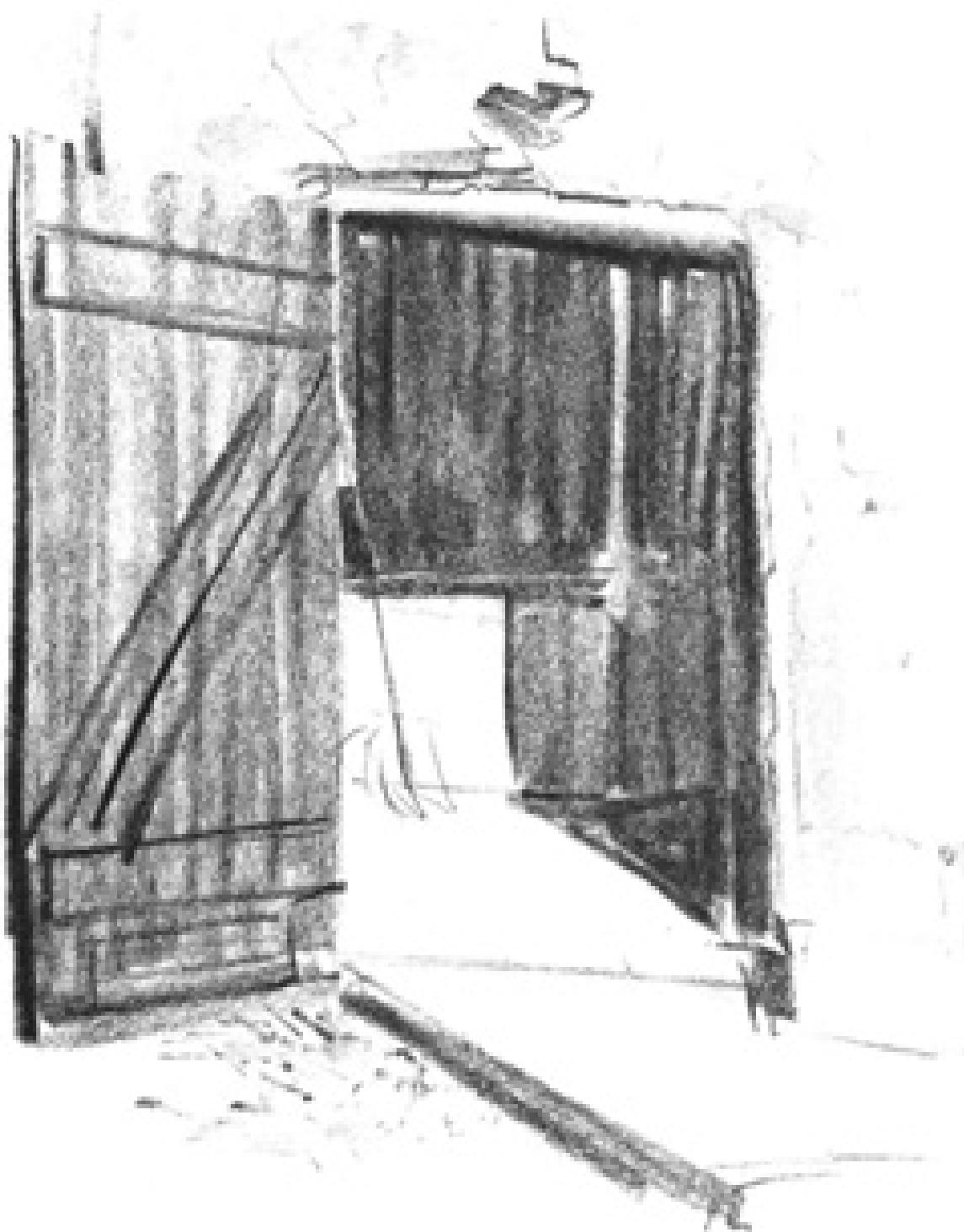


Figure A. The situation here is primarily the interplay of rectangular shapes and the beautiful crinkling places on the wall. Charcoal is ideal for putting down quick impressions like this. At no time at all with the side of a piece of charcoal, you can indicate big shapes in the broadest terms. With the point of a charcoal stick, you can record just enough detail to create certain textures or interesting elements.

Drawing Outdoors with Charcoal

Just as we took a pad and some office pencils out on our first sketching trip, let's now take the same pad and some medium-grade charcoal pencils, a kneaded eraser, a rag, and a can of fixative. Charcoal is well suited to drawing outdoors. It's pliable and versatile, producing a wide range of tones and effects—from delicate to bold.

Advantages and Disadvantages of Charcoal

Charcoal's ease of manipulation and simplicity in handling (no brushes, water, or other mediums are needed) are clearly advantageous when drawing outdoors. The only drawback resides in charcoal's pliability.

Because a charcoal drawing can be changed at the slightest touch, you must be careful when handling your finished drawing. Indeed, because a charcoal sketch is so easily disturbed, you should spray it with fixative the moment it's finished.

Capturing the Moods of Nature

Because nature's forms are endlessly changing, the artist working outdoors must be prepared to quickly note her fleeting moods. Charcoal provides the speed necessary for such rendering. For example, you can quickly jot down the most fleeting aspects of light and cloud formations. You can quickly spread charcoal over a large area to produce a tone. The charcoal can be lightened by rubbing the tone with your fingers or a chamois, or you can easily eliminate it altogether.

Rendering Specific Objects

Outdoors in nature, just as indoors with man-made objects, the simple, underlying geometric

forms must be sought out first. Charcoal's ease of manipulation lets you quickly indicate the large shapes; then you can go on to judge the proportions and interrelationships of these larger shapes to other, smaller ones. Once you've captured your tree or rock in the broadest terms, you can work down toward the smaller shapes and the intricate details (Figure A).

There's one danger to watch for when rendering the large shapes of a particular subject, such as a rock (Figure B). Because you're so engrossed in establishing correct proportions, you may forget about placement or composition. The result might be a monotonous arrangement as in view 1 of Figure B. However, the compositional problem is easily solved (view 2 of Figure B).

Rough Charcoal Sketches

I've done the rough charcoal sketches of Figures C and D to emphasize charcoal's particular suitability for capturing the quick impression of nature. I also want to point out that most drawing on the spot (outdoors) produces these charcoal "roughs" or sketches rather than studies. In the latter, you try to study the character and detail of a subject. In the charcoal rough or sketch, you're trying to capture only the fleeting impression of the moment.

Finished Drawings in Charcoal

In your rough sketch you establish the basic proportions and relationships of the elements in your landscape. The rough should be executed quickly in a simple, flat outline of the basic forms. Only minor attention should be given to rendering the particular tones or textures. They should merely be hinted at.

When you're happy with this first impression, you can then concentrate on the edges of shadows, gradation of tonal values, and specific textures. As you work on your finished drawing or study, you can erase your sketch's

first broad, contour lines. I prefer to slip my charcoal rough, or outline, under another sheet of paper on my Ad Art pad, and then begin the final rendering. (See the demonstrations at the end of the project.)

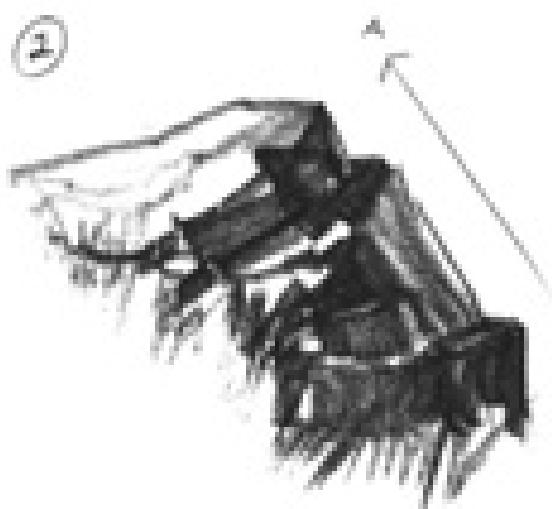
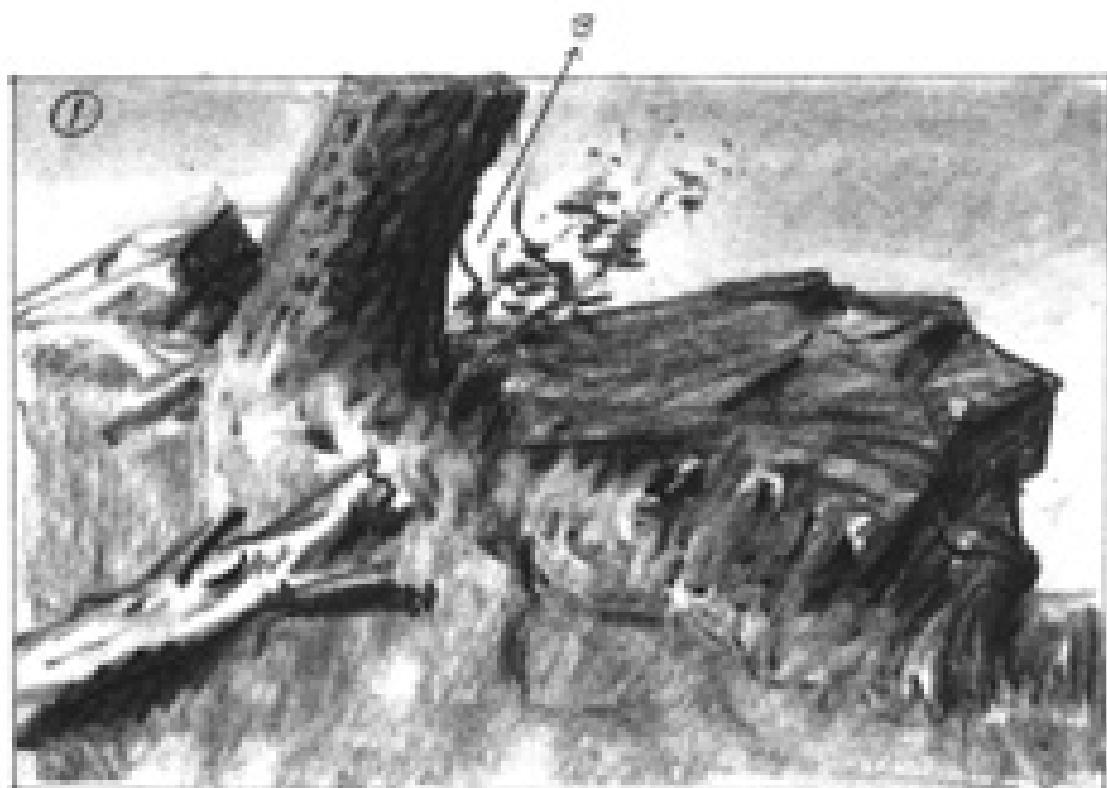


Figure 8. When I did this sketch I became completely absorbed in rendering the scene before me exactly as it was. But when I returned to the studio I noticed the monotony of the rock's contour. Since the drawing was already "fixed," I slipped it under another sheet from my Ad Art pad, traced it, and replaced its rock with the one you see in view 2. Notice that slant A of the new rock provides the needed counterbalance to diagonal B of the tree trunk.



Figure C: All I do is change the original scene to enlarge the shape at the right to balance the composition a bit better.



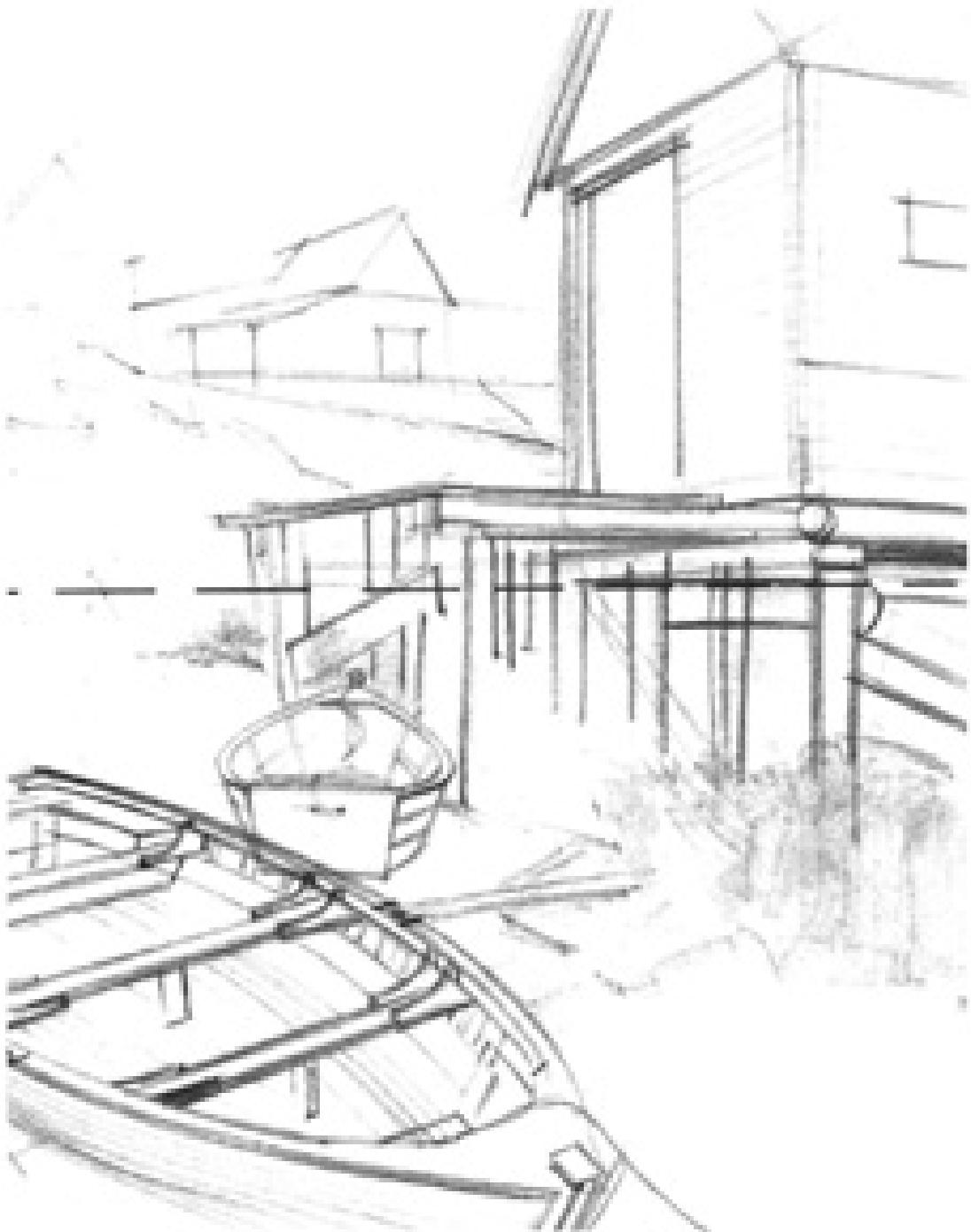
Figure D: Everything is beautifully distributed in this rough charcoal sketch: the roof, the entrance, and the linear sheets.



Figure 2. Here's another rough sketch done in charcoal/pencil. If I was going on to a finished drawing of this scene, I would do the trees a bit smaller, so that they wouldn't compete with the center of interest—the house. I'd also make them a bit more slender.



Figure 7. Once the overall shapes of these pine trees are correctly established, I slip my working drawing under another sheet of my pad and begin the finished drawing. I can now begin rendering the smaller details with fine charcoal. Because charcoal is so easily disturbed, I spray the drawing with fixative the moment it's finished.



Boathouse. Step 3 I've promised to show you everything that I've done on my sketching up whether it's turned out well or not. Here's one sketch that doesn't work. I started with great enthusiasm because the shapes and textures were so exciting. I quickly blocked in the line arrangement you see here, and then it happened! I noticed there were too many things; the background and the boats were competing for attention. I suppose I could save this one by concentrating on the boats only, or just clearing the distant horizon with the dock up front, as indicated by the broken line. But sometimes a drawing just doesn't come off.



Boathouse, Step 3: Reluctant to give up on this drawing, I slip the line sketch under another sheet of paper and start applying tone. I only get as far as what you see here, because my tones come out flat, and the color and texture of the scene before me are so beautiful! Everything is partly unknown, and crying out to be painted! That's the key word, painted, not drawn. The first thing you should ask yourself is: what is it about the spot that attracts me in the first place? If it's color, and you're equipped with only charcoal, forget it. Make a notation to come back to the spot later with your paints.

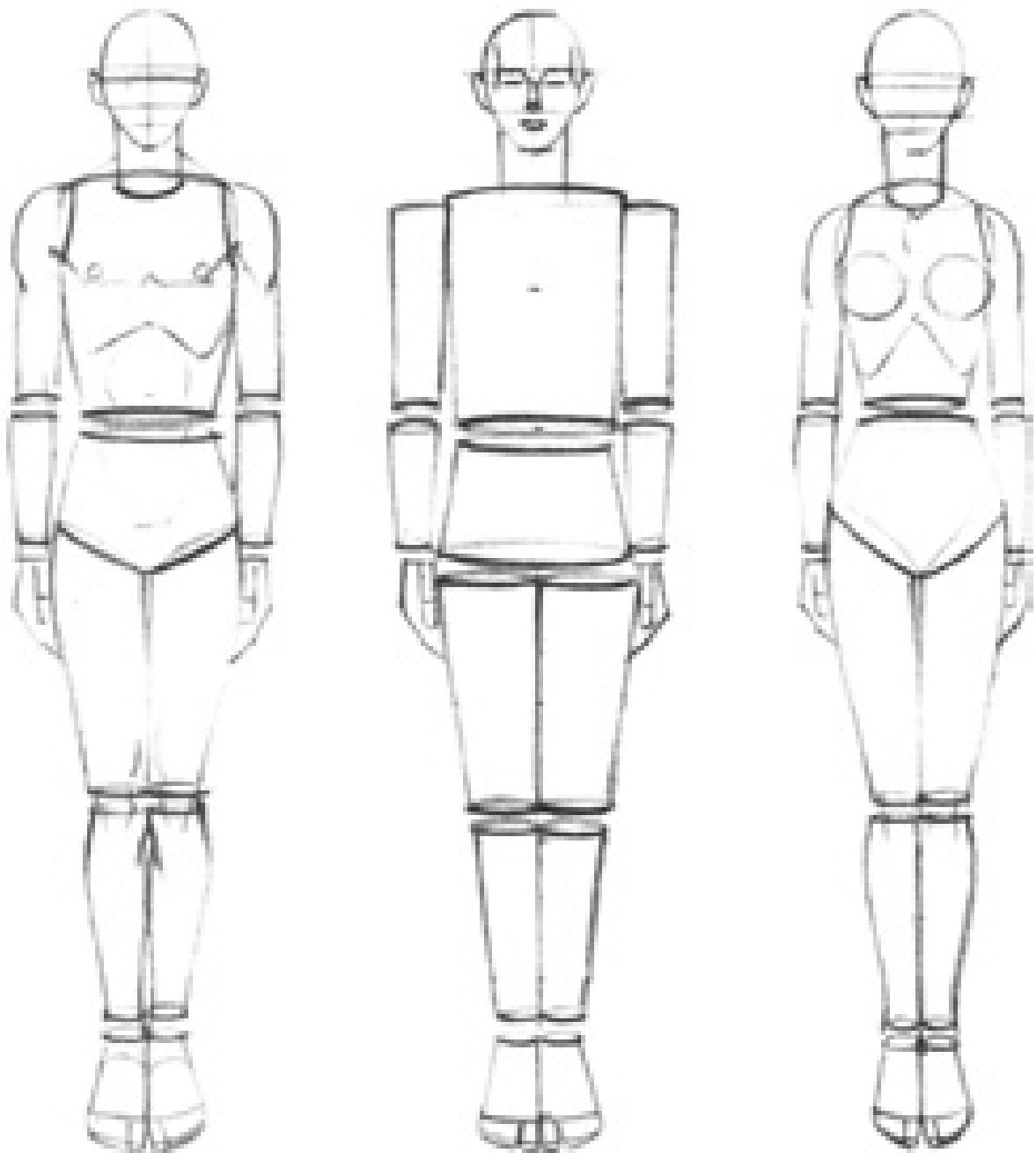


Figure A. I want you to consider and apply the principle of cylindrical construction as you draw the human body. You can begin by indicating the gestural cylinder first. This should only be a preliminary step. As you articulate the actual human contours, you'll be conscious of all three dimensions in the forms before you. Later you can dispense with the gestural cylinder altogether and begin with the actual contours of the figure.



Figure B. (Above) Here I've constructed a female figure with its basic cylindrical components drawn separately. Their relative positions within the whole figure are indicated with arrows. Besides the cylinders, notice that the spheres play a part in the shape of the breasts. The sphere that forms the head is modified into an egg shape. Remember the cylindrical figure is only a means to an end—drawing a correctly proportioned human figure.

Figure C. (Right) Try to spend at least fifteen minutes every day drawing the basic cylindrical figure in every position and from every angle. As with the other fundamentals of drawing, "practice" is the key to facility of execution.







Reclining Nude, Step 1 I begin by trying to capture in block form the graceful rhythms of my model's body. I work carefully on proportions and in achieving a sense of dimension. Notice the foreshortened leg here underneath her. I also consider composition as I work. I break up the almost straight line of her back by introducing some folded, curved drapery behind her.



Reclining Nude, Step 2 Here I consider the total volume. The positioning of the lights and darks helps to give her body volume. Also, the shading on her front leg emphasizes the foreshortening. Use a regular office pencil in the first step, and add shadows here.



Seated Nude, Step 1 Here I use my Adel Art pad and a charcoal pencil. I first block in the large forms and proportions of the model's figure. I use cylindrical construction to clarify the proportion and direction of her body's individual forms. Note that her left leg is directed almost squarely at you.



Seated Nude, Step 2 As you render lights and shadows, as I've done here, imagine that you can touch the resilience, or the firmness, of the body's surface. Note the sharp definition of my model's elbow and knees. In these areas the bones come close to the skin surface. There are softer transitions on her breast and shins.



Figure A. The best approach in drawing hands and feet is to consider them as separate entities. Concentrate on them, forgetting the rest of the body for the time being. Begin drawing a foot with a simple outline of its overall shape. Then, make the necessary subdivisions between the heel and the top of the toes. Ask yourself such questions as these: How long are the toes in relation to the entire foot? Where is the ankle bone in relation to the heel?

Drawing Hands and Feet

I've noticed over the years that the students tend to disregard (or completely ignore) feet and hands. They'll do an adequate job on legs and arms, but by the time they reach the extremities their enthusiasm has waned and their vision is spent. Here I'd like you to reverse this trend and concentrate on drawing nothing but hands and feet at every chance you get for at least a month. They aren't any more difficult to draw than a coffee pot; they're more complex, yes, but that only means more practice, not a greater demand on your artistic resources.

Drawing Feet

I wish I could give you specific diagrams for dealing with feet and hands, but since the basic forms involved here are so varied (changing with each person), it wouldn't be practical. Simply begin by establishing the foot's overall shape first—as with any other object. Then, start the subdivisions. Always keep an eye on the large masses of the bones and the tendons. Begin your own drawings in line, then develop the contours and model the forms (Figure A). If no one can pose for you, then draw your own feet and your left (or right) hand in as many positions as possible.

When you're finished establishing the correct proportions, place your drawing under another sheet of paper and begin its refinement. Pay attention to the sharp and soft contours of the foot, depending on how close the bones are to the skin's surface. These passages can be differentiated by using different tonal values. Discover where the foot's contour sits and where it rises on the straight line that you have set down in your original line drawing. You can apply the very same approach to the drawing of hands.

Drawing Hands

I'll ask you again to feel your fingers, your wrist, and your arm. The volume and weight that you "feel." I'd also like you to experience as you observe your model. Begin drawing the outline of the hand in line without modeling. Just concentrate on pinning down the correct relationships; be aware that hands (and feet) occupy a certain space.

The fingers are basically cylindrical; the hand and wrist are cubic and the beginning of the arm is also cylindrical (Figure B). I've used these basic shapes to make you aware of their volume, not just to indicate their basic construction. If you wish, you can just as easily visualize the fingers as cubic and the wrist as cylindrical, as long as you convey their three-dimensional character. I can't help stressing this point, because many students tend to flatten everything they draw.

When you begin the rendering of details be sure to indicate the joints, knuckles, and any other places where the bone comes close to the skin's surface. The knuckles of the hand are about halfway between the tips of the fingers and the end of the back of the hand.

Finding Your Niche

The demonstrations and figures in this project are really just to get you started. The principles I've pointed out are only part of the discoveries you'll make for yourself. I've no way of knowing if life drawing appeals to you. Perhaps landscape is your cup of tea, or maybe you plan to specialize in still life. Or do you rejoice in drawing anything under the sun? Whatever your inclination, I urge you to do every project in this book. It will be fine training, no matter what area you'll eventually "specialize" in.

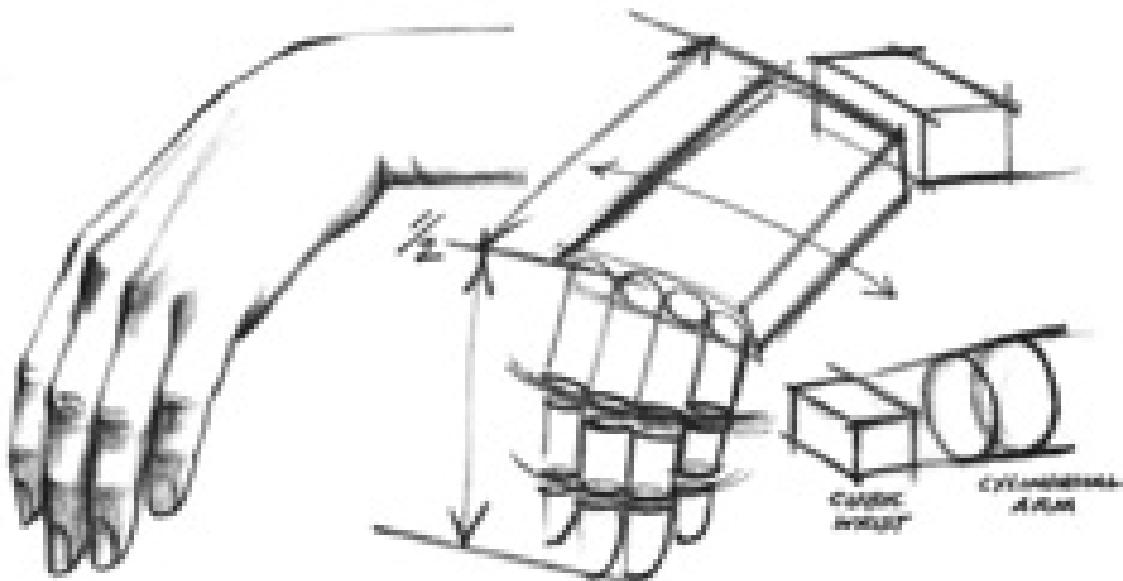


Figure B. Blocking in the main forms of the hand, or any object, is the beginning and the foundation of realistic drawing. These simple "maps" or line drawings help you determine the length, width, thickness, and correct relationships of one part of the hand to another. Skip these preliminary indications under a fresh sheet of paper and begin your realistic drawing. At this stage you can look for the subtleties of contour and the refinements of detail, because the problems of correct proportion have already been solved. I've used an ordinary office pencil for all the drawings in this project.

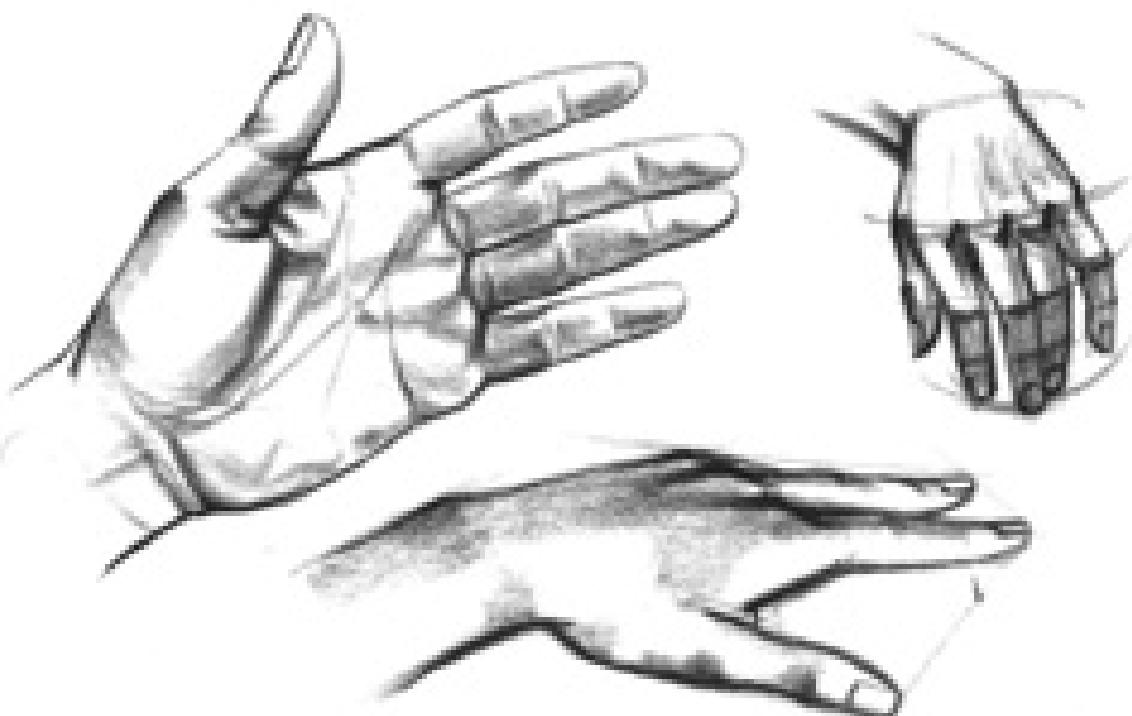


Figure C. To practice drawing hands and feet for thirty days sounds like an impossible sentence but, believe me, it's not. If there aren't any models available when you need them, then draw your own left (or right) hand in every position you can manage.



Foot Proportions, Step 1: Begin drawing the foot by blocking in the large shapes first. Feel your ankle right now and you'll discover that the inner ankle is higher (A) than the outer one.



Foot Proportions, Step 2: To create a more finished rendering, you can slip your line drawing under a fresh sheet of paper and then concentrate on the detail, as I've done here.



Hand Proportions, Step 1: I begin my drawing of the hand by establishing the big shapes and correct proportions of its component parts. Notice that the back of the hand is usually curved (B) unless it's pressed down upon a plane; then it's flat.



Hand Proportions, Step 2: In the more finished drawing, I concentrate on the shadow patterns. I pay particular attention to those parts where bones come close to the skin's surface: the wrist and knuckles.

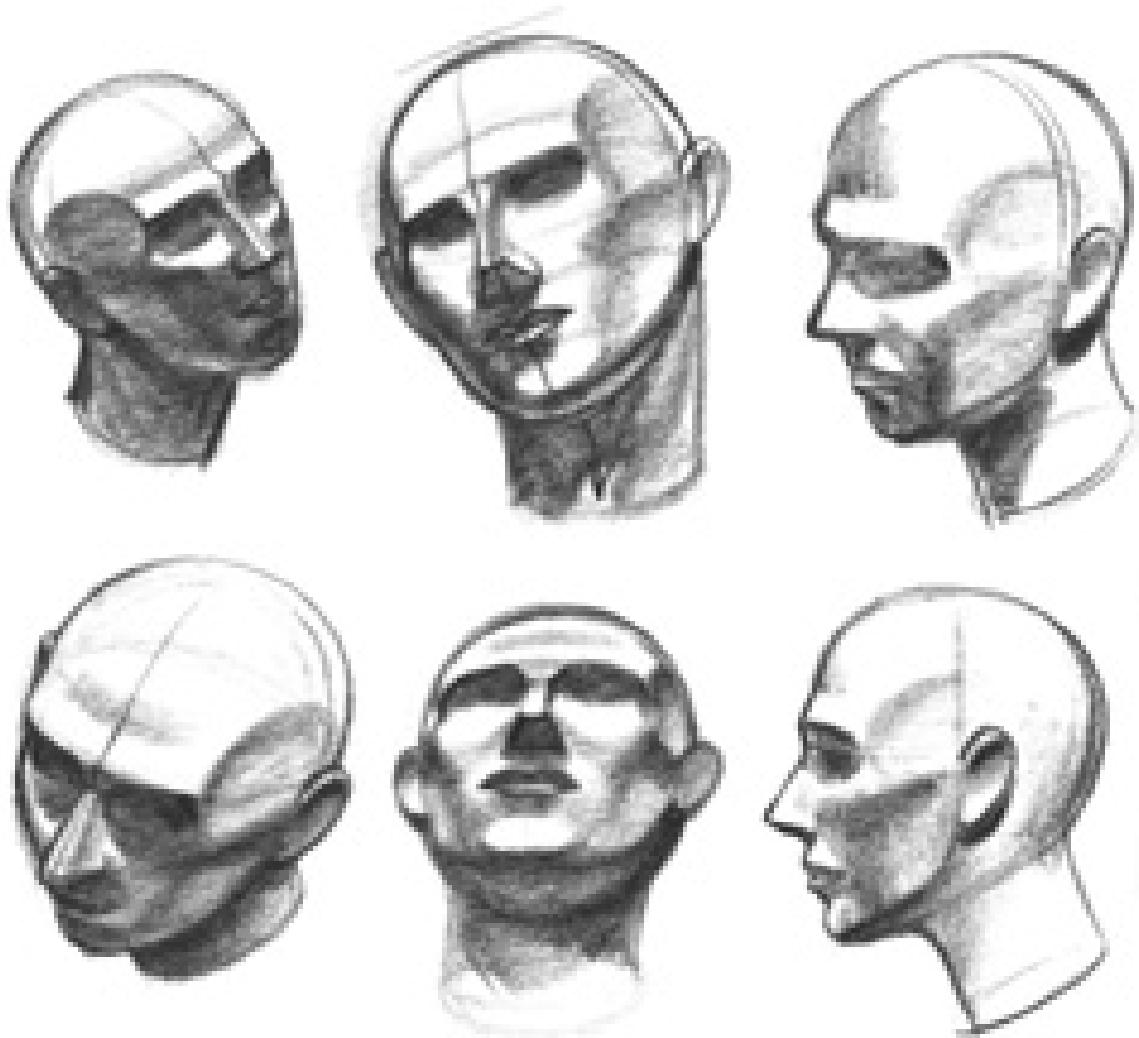


Figure A. Never lose sight of the head's framework with its simple planes, ridges, and depressions. It provides a foundation which you can modify later to suit the particular characteristics of the individual you are drawing.



Figure B. You must always be aware of the shape of the head. Whether you're doing a front or three-quarter view, the first line to indicate on the head's egg shape is the center guideline (A). Then, you should place your horizontal guidelines at right angles to it, no matter how the head sits.

Male and Female Features

The proportions just mentioned apply to both the male and female head. Male features tend to be a bit more angular while female features are characterized by a softer contour. However, their placement within the face and their relative proportions are the same (Figures F and G).

The placement of the features, as you see them in profile and front view, are indicated by straight lines. However, the moment you turn and tilt the head these straight lines curve, because they follow the contour of the egg shape of the head.

Drawing the Head and Face from Life

Before we proceed too much further, let me say that the measurements and proportions that I give you are relative. They're only guidelines. When you draw an actual person (when you draw from life) his particular head structure and features will depart from these "ideal" dimensions. That's why you shouldn't adhere slavishly to these "rules". Simply train your eye and hand to observe and render faces and features in terms of how they differ from these ideal dimensions (Figure H).

Drawing the Nose

Just as you can now easily visualize the entire head as an egg with definite divisions for the placement of features, I should like you to know just as well the construction of each feature itself: the eye, the nose, the mouth, and the ears.

The nose rises cubically in four distinct planes: the top ridge, two side planes, and the base (Figure I). Notice how the realistic nose (right) conforms to this simple basic construction of the blocky-in shape left.

Light plays an important part in defining the basic contours of the nose. Note that the top, flat ridge in Figure I is receiving most of the light, while the sloping sides are in shadow.

Drawing Ears

The divisions to check concerning the ear are in thirds. The center third of the ear is occupied by the "bowl". Match the divisions of

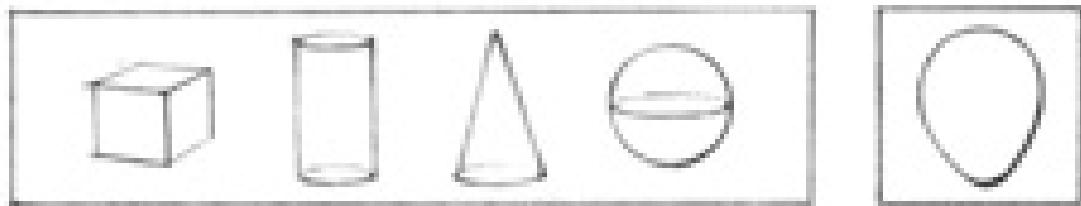


Figure 1. The basic forms here are so familiar that they need no comment. The new basic form I'd like to introduce as the basis for drawing the head is the egg shape at the right. Take a real egg from the refrigerator and hold it in your hand. Feel its volume and weight! Remember this when you begin drawing.

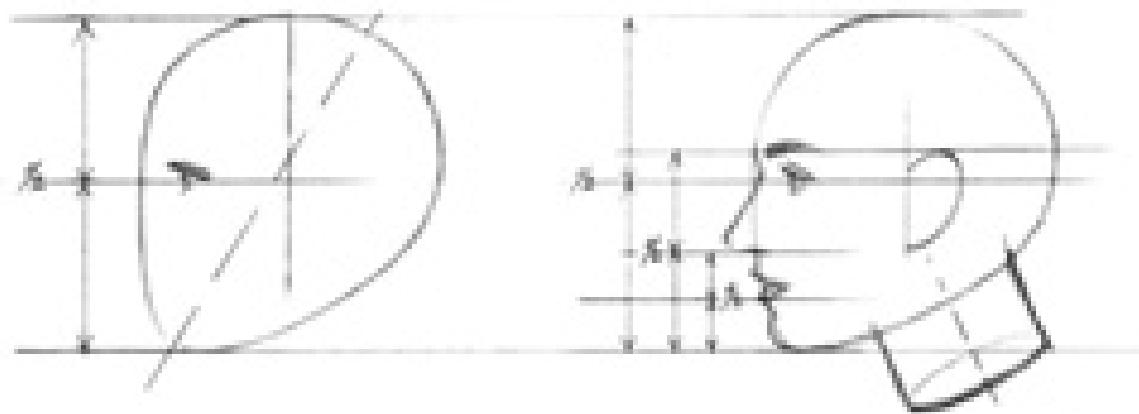


Figure 2. Draw the egg at about a 45° angle. The guidelines here will help you position the features and are quite simple to remember. It's just a matter of "halves." Halfway down is the eye. Halfway between the eyebrows and the chin is the base of the nose, and halfway between the base of the nose and the chin is the edge of the lower lip.

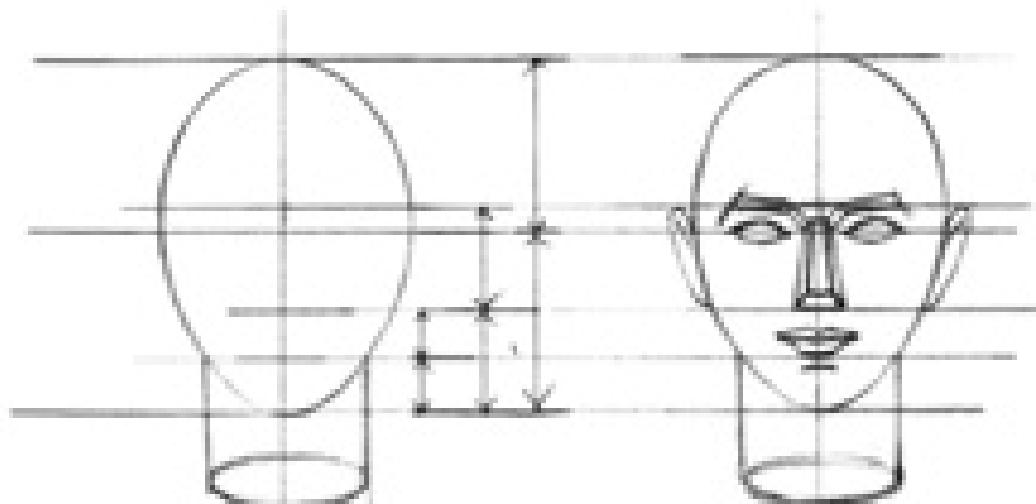


Figure 3. Naturally the "halfway" measurements hold true for a front view of the head as well as a profile or three-quarter view. Notice that the egg here is upright. Although the neck is actually considered part of the upper torso, try to include it and the shoulders.



Figure F. The basic divisions for the features apply to both sexes. The planes are a bit more defined and accentuated on the male. His skin and face are more angular; his nose, forehead and mouth more "whittled" in contrast to the softer contours of the female. However, the features of both will fall in the same places on the face. Remember these facial relationships when you draw the actual head. Check the departure of your model's features from these points of reference.

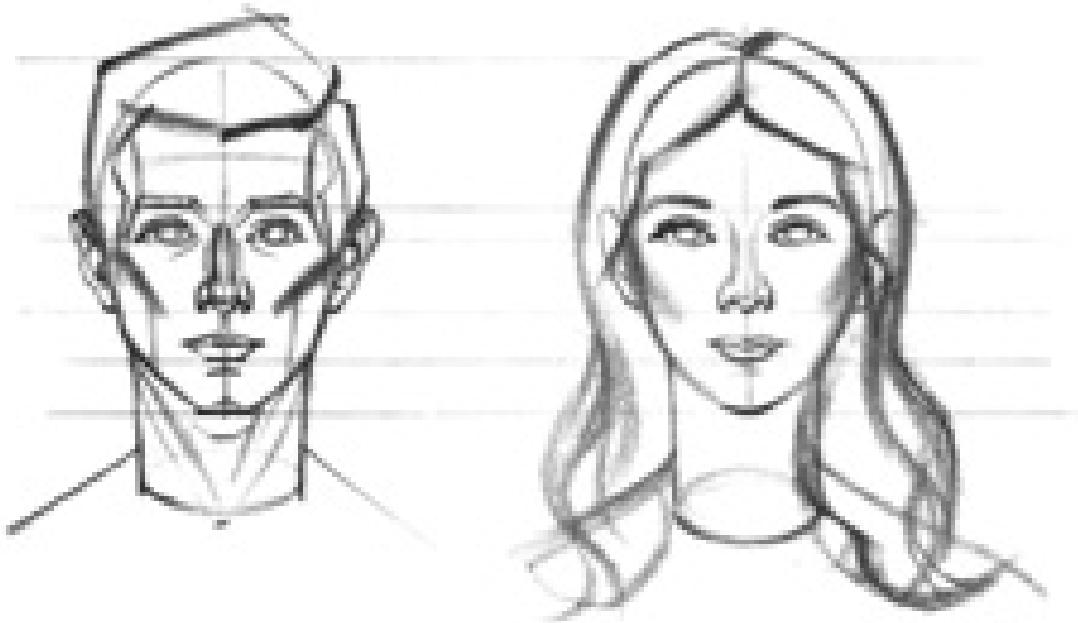


Figure G. The relationships of the male and female features are the same when viewed from the front as when viewed in profile. Copy these diagrams until the prescribed measurements are engraved in your mind.



Figure 11. Draw the same person in every conceivable position. If the model is a girl, ask her to fix her hair in different ways, as I've done here with Holly. Try drawing in both line and tone.

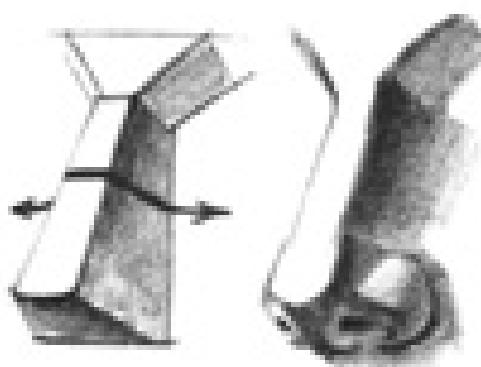


Figure 1. The basic structure of the nose consists of four distinct planes: the top ridge, the two side planes, and the base.

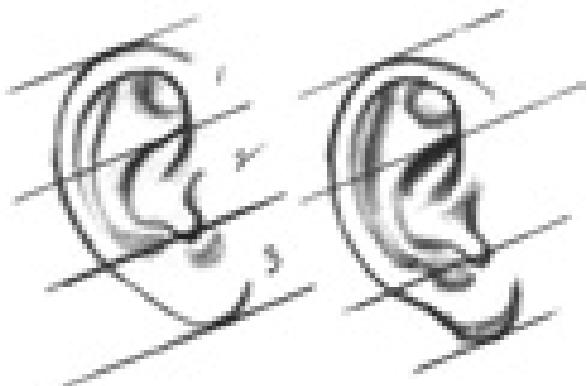


Figure 2. The ear falls into three major divisions.



Figure 3. Despite its eyelid makeup, or any other "extra" shape, the eye is basically spherical in construction.

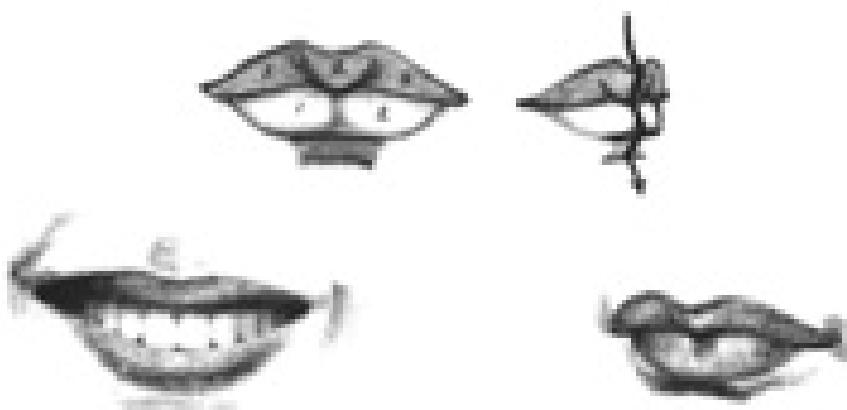


Figure 4. The mouth consists of two parts: upper lip and lower lip. These two parts have further divisions. The upper lip has three distinct divisions or areas; the lower lip has two. Notice that the lip, like the eye, follows the cavities and protrusions of the head (indicated by the arrows).



Figure 3d. The facial features shown here illustrate that no matter how old or young their owners may be they must still conform to their basic geometric construction. Sketch noses, eyes, mouths, and ears whenever you get the chance. Then, when you draw the features of a particular person, you'll be thoroughly familiar with basic shapes of features.

Figure 2 against the model before you. You may find that the actual ear you're drawing is an unequally divided as the diagram at the right of Figure 1. However, the three divisions of the ear are always present, regardless of the exaggerations in proportion that may occur among individuals.

Drawing Eyes and Eyebrows

If the nose is cubic, the eye is spherical. In the diagram on the far left of Figure K you see the entire sphere, because I want you to be aware of the entire eyeball when you draw the lids over it. When you add the eyelashes—and even "make-up"—never lose sight of the eye's fundamentally spherical construction. Study the diagram: the arrow follows lid and dips down on the curvature of the eyeball below it. This arrow graphically describes the protuberances and cavities of the face itself. All the features of the face must conform to its bony structure.

Although eyes may be camouflaged by "make-up" or old age, they're still subject to the same fundamentals of drawing as the eyes in Figure K. Position may temper with eyebrows in countless ways, but all you have to remember is that they follow the bones' bony ridges.



My Wife, Step 1: I begin by indicating the egg shape that forms the underlying structure of the head. Place your model in a light that clearly separates the shadow areas to bring out the solidity of the forms you're drawing.

Drawing the Mouth

As you can see in Figure L, the upper lip consists of three parts. Part 1 and 2 are the "wings" on its sides; part 3 is the swollen center of the mouth in the shape of a shield, called the tubercle. The names of these three parts aren't really important. What does matter is that you must be aware of these divisions: the three divisions on the upper lip and the two divisions of the lower lip.

Life Drawing from Memory?

If the heads you draw turn out to be portraits, so much the better. But the purpose of the heads you're going to do in this project is primarily to train your hand, eye, and memory. Isn't there a contradiction in terms here, you ask? How can drawing from life utilize memory? After all, the model is right in front of you.

It's a matter of memorizing the image before you. When you take your eyes away from the model to look back at your paper to record what you've seen, you hold an image of the model in your mind. You've memorized the model. It follows that the more you draw, the more you'll memorize; eventually you may do your best work without a model at all. But right now I'd like you to do all your drawing from life.



My Wife, Step 2: Always keep in mind the planes, the cavities, and the ridges that are beneath your realistic rendering. I've done this finished portrait of my wife with charcoal on newspaper.



Male Study, Step 1: I've done this drawing exercise on a gray tinted paper. When you draw, try and make smaller than a head five inches high. Perhaps, at this stage of your development, it would be better to prepare a working drawing and then transfer only the line structure to the tinted paper. You can blacken the back of your working drawing with a 4B or 6B pencil. But better yet, use a separate transfer paper.



Male Study, Step 2: Now I take a piece of vine charcoal or a #2B charcoal pencil and begin the rendering of details and shadows. Then I take a kneaded eraser and mold it to the required shape. I use it to pick up the highlights on the forehead, the nose, cheekbones, mouth, and chin. You'll find that you have to press the eraser in a point for some areas, but in larger areas you'll need a round, broader edge.



Male Study, Step 8: Try using paper in different tones of gray. Always make sure that the gray tone is deep enough so that the highlights will show when you pick them up with a pointed eraser. The reason for using a toned paper rather than white is that the middle value is already established by the paper itself. All you have to do is to render the darker shadows and pick out the highlights.



Figure 26. Ladies predominante in my drawings because it's my good fortune to be surrounded by them. If there's no one around, look in the glass and draw yourself. When you get tired of front views, use two mirrors and draw your profile from the second mirror. This drawing was done with an office pencil on an Art Pro pad.

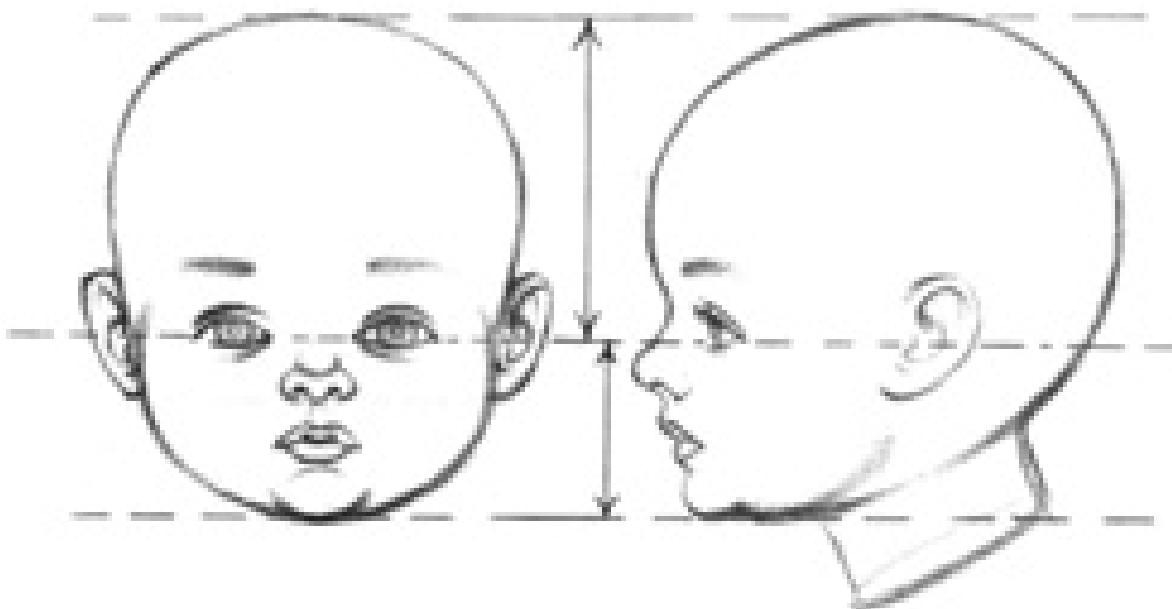


Figure A. Notice that in both front view and profile the proportions of a baby's head differ markedly from those of an adult. The baby's eyes are well below the halfway mark that is used as a guideline in the adult face.



Figure B. In the adolescent male or female, the facial proportions return to the "halfway" measurement of the adult face.

Drawing Children

I've left the drawing of children and young people until last because, in my opinion, they're the most difficult to do. You can ask an adult not to move and he'll usually comply. But when you ask a child not to do so, it's usually only a signal for him—or her—to start helping. Besides, it takes a special approach always beyond me to make children understand that what I'm doing is deadly serious. In their mind (this) all the sound and fury of the artist signifies nothing. What wisdom beyond their years they show!

However, it's the artist's business to record everything that's beautiful. When you consider the irresistible loveliness of a child's face, then, no matter what the price, you must find ways of capturing that innocence, promise, and that appeal that dwells in a child's, or young person's, face.

Drawing the Infant's Head

There are two important points to remember when drawing babies. First, an infant's head is larger than an adult's in relation to his features. Also, a baby's eyes fall below the middle line that serves as placement for an adult's eyes (Figure A). You can't, I'm sure, escape noticing the "blown" nose, the fat cheeks, the short neck, and the high and light eyebrows that further characterize the baby and small child's face.

Learning to observe these differences between child and adult will help you immensely in capturing the special quality of children. As children grow, check how their features become more clearly defined.

Drawing the Teenager

The proportions of the child's face change as the child grows older. By the time he reaches

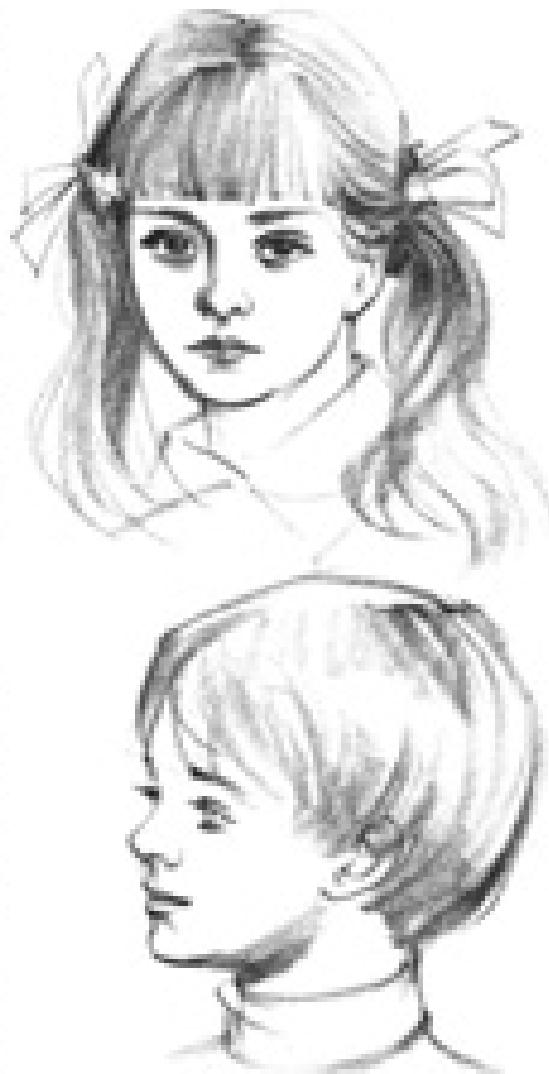


Figure C. There are few distinctively male or female characteristics in the child. The shape, style, and length of hair (in the young child only) can help establish the sex of a child's face; while clothing can help distinguish the child's figure.



Figure 3b. With a pad and pencil I've followed my fourteen-year-old around the house while she was doing her reading homework. When she would fall into various natural attitudes I'd ask her to "hold it" for a few minutes. These natural positions are far more satisfying and expressive than studied "poses."



Figure 8. Here are more sketches of my daughter in natural poses. All drawings in this project have been done with an "office" pencil on the Art Pro pad 8.00". You'd think I get a commission from the Blawing Paper Company (mentioning their product as often as I do, but I don't). I just think their pad is the greatest surface for drawing in dry media.



Figure A. Don't delay getting started with this marvelous medium simply because you can't get all the equipment recommended. A large white plate can temporarily replace the painter's tray. Instead of the slanted-well palette, white saucers can be used for mixing the various tones. All you really need is pigment, water, a brush, and something to draw on.

Wash Techniques

There's been a hue and cry about watercolor being a difficult medium, better left to the hands of a master; any student attempting it would only find grief and disappointment. Did you ever hear worse nonsense? No one, no matter how talented, is born with a brush in one hand and a pot of paint in the other. Actually, watercolor is an easy medium to handle once you get acquainted with its characteristics.

Pigment and Water

The phase of watercolor that we're concerned with is called wash. It requires only a tube of black pigment and water; that's all. With Gamma Black or lamp black—both prepared by Grumbacher—and varying amounts of water as a medium, you can get any tone you need from the palest gray to the darkest black (Figure A).

The more water you add to the paint, the lighter the tone; naturally, the more pigment and the less water, the darker the tone. But even for black washes, the paint must be thinned down since it's too thick for easy handling as it comes from the tube.

Surfaces

Illustration board provides a good surface for a drawing (Figure A). A good board at your stage of development is Bainbridge #80, single thickness. A good size would be about 11" x 17". Another good illustration board is Grumbacher's #150, medium texture. It comes in a 20" x 30" sheet that can be cut into two nice 10" x 15" boards. I recommend the single thickness at the time; later you can graduate to the double thickness and more expensive boards.

As a matter of fact, for the exercises in this project, you could use a pad of Aquabord 16x24 bond paper. It's thin and will crinkle, but if you don't find these characteristics annoying, you could save a substantial sum compared to the price of even the cheapest illustration board.

Brushes

The brushes I use and recommend for the exercises in this project are Winsor & Newton #3, #5, and #7 pointed, red sable brushes, as well as a ½" flat sable (Figure A). They're the best. I've suggested that you can skimp on other materials, but I'd like you to always get nothing but first-rate brushes. They do cost bidding without costing and last longer, if you take care of them.

Always rinse them thoroughly in clean water when you've finished; dry them on a rag and reshape them to their original point before you place them back in the brush pot.

Additional Equipment

You'll need a butcher's tray in which to mix a large puddle of wash and to flatten and shape your brush (Figure A). A palette is also needed, one with slants and wells which easily keep your various tones separate. You'll also want a container for water that's large enough so that you won't have to change the water too often.

You'll find that a roll of ½" masking tape is useful. You can stretch it along the borders of your drawing for clean, even edges. Rags, of course, are necessary to wipe off your brushes after rinsing. A kneaded eraser is used for lightening areas that come off too dark. More about that later.



Figure B. Leaving the white paper showing through the center, the lightest gray is applied first. Next, the two darker grays are applied, and finally the black, all of them along the white rectangle of paper. This is one of the medium's shortcomings. You can't achieve a fresh, crisp, tight tonal value by lightening up a dark zone.

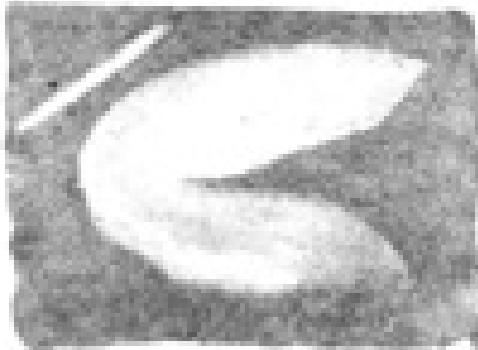


Figure C. You can "pick up" a lighter shape from a darker ground. With a damp brush, while the wash is still wet, you can get a degree of lightness as shown. But the tone you get is just lighter gray—never pure white.

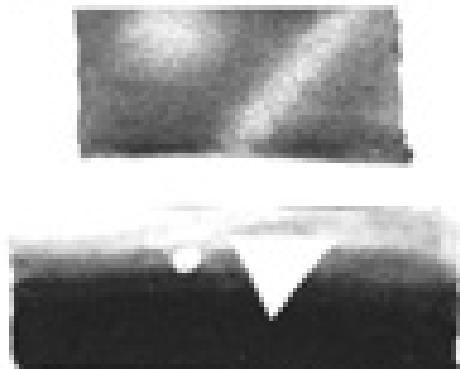


Figure D. You can get a dark zone a bit lighter in value by rubbing it with a kneaded eraser, as I've done here in the top square. However, you can never get back to a really crisp white as seen in the circle and triangle, where the paper's surface is left untouched.

Properties of Wash

With watercolor, or wash, you must begin with the light and work down to the dark values. A tone can always be darkened, but it cannot be lightened, at least not very effectively.

Like all transparent watercolor, wash uses the paper itself for the white shapes. Whatever areas you want to have white in your drawing must be left untouched. The necessary tones must be applied around these white shapes. (Figure B). Once your wash is applied, you can "pick up" or lift out a shape with your damp brush. However, it will be a lighter gray, never pure white (Figure C).

There are times when, through a miscalculation, an area turns out too dark. Then you can make it lighter by the laborious process of rubbing it with a kneaded eraser (Figure D). Even though you can get somewhat the desired lighter tone, I don't recommend this practice. It's contrary to the properties of the medium. The other alternative—which I've never liked—is to throw the entire drawing away and start again.

Flat Wash

Dissolve some lamp black (or Gamma Black) with water in the slant or well of the palette. Use a brush to mix it. For your first exercise, mix and match the four grays that appear in Figure B. With the white of the paper and black, you'll have a tonal range that's wide enough for the drawings coming up in future projects.

When you've mixed the four grays, take the #7 brush and load it generously with wash. Tilt your illustration board (or 8½" H drawing pad) about six inches from the horizontal. Begin at the top of the board, and without lifting the brush, bring your puddle of wash down in a zigzag manner (Figure E). What you've just executed is called a flat wash.

Wet-in-Wet Technique

An indefinite blending of tones can be obtained with a wet-in-wet technique. First, lay your drawing surface down flat. Wet your paper or illustration board thoroughly and let the water spread over it. Load your brush with pigment and apply it to the wet surface.

Experiment with different degrees of wetness — from a flooded surface to just barely damp. You can force a certain pattern into the blends by picking the paper up and tilting it in the desired direction (Figures G and H).

Graded Wash

You can achieve a gradual change in tone from light to dark, or vice versa, by using a graded wash. Squeeze a dab of pigment on the batcher's tray for a large white plane. Dip your #5 or #7 brush (the larger the brush you can handle comfortably, the better) in clear water. Dissolve part of the black into a large puddle. Rinse your brush. Dip it into clear water again and work your brush into the outer strings of the puddle.

In Figure I begin, as I did, at corner A. Zigzag your brush about a half inch down your paper. Dip into a darker part of the puddle and continue downward another half inch, slightly overlapping the first strip. Repeat the process adding darker grays until you dip into the black itself.

To do a graded wash from dark to light, simply reverse the process. Begin with the darkest value and add more and more water as you zigzag your way down the paper. To do a vertical graded wash, you turn your paper.

Drybrush

There'll be times when, for textual reasons, you'll want some drybrush passages. These effects are created when a brush that's fairly dry (not loaded with pigment) is rapidly skinned across paper. The brush deposits pigment only on the ridges of the paper. The effect produced is that of pigment with many gaps through which you see the paper's surface.

Dip your brush into whatever tonal value you want to reproduce on the paper (Figure J). Empty it by discharging most of its load of pigment on a piece of scrap paper. Work the brush in any direction that will flatten and tan the point.

Linear Effects

There'll also be times when you'll want some linear definitions over a graded or flat wash.

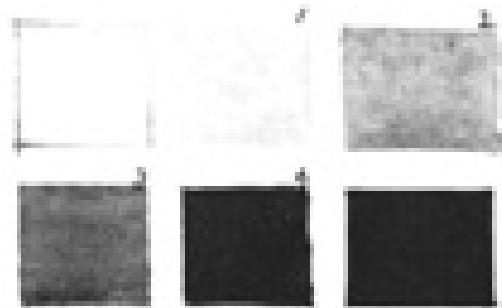


Figure E. Mix and match the four gray tones numbered 1, 2, 3, & 4. Since even the light ones appear dark in the well of the palette, test your tones on a piece of scrap paper. If a tone turns out too light when dry, add pigment; if it's too dark, add water.



Figure F. Practice the flat wash I'm doing here. It's quickly done; once you gain proficiency in handling it, when speed is essential, wash is the medium to choose.

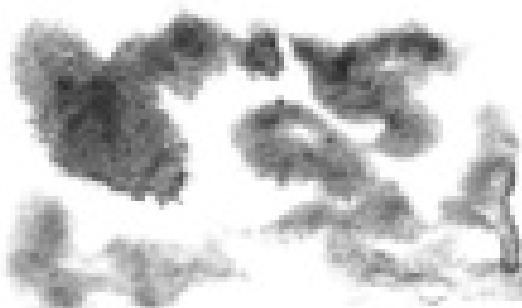


Figure G. "Lucky accidents" happen in the process of watercolor blending that sometimes can enhance your entire drawing. With this technique, you can quickly create clouds, rain, mist, fog, and anything else requiring soft edges.

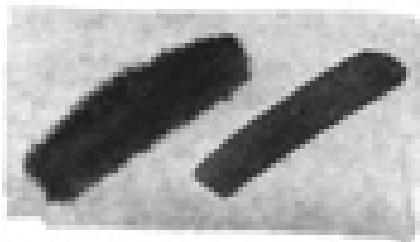


Figure H: If you want a soft edge, the surface must be wet or damp. If you want a crisp edge, the surface must be dry. Try a few strokes of a gray tone while your paper is still wet (left). Try the same strokes after the paper has dried (right).

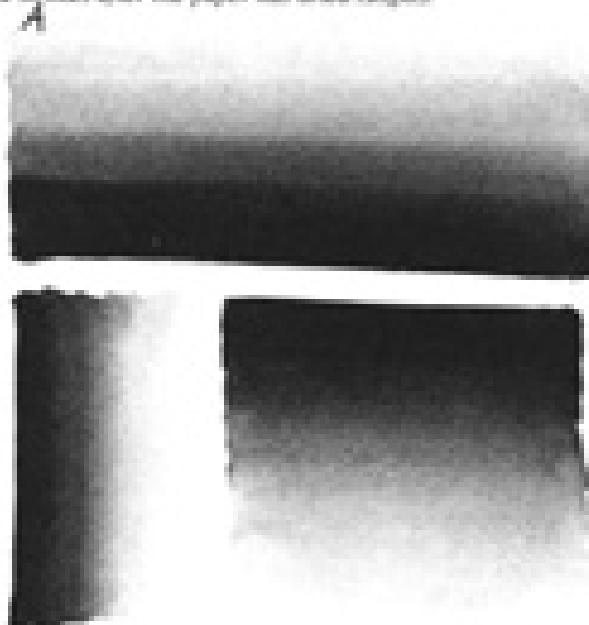


Figure I: There's an easier or faster way to do the graded tones of a sky or render the shading on a cylindrical form than by using a graded wash.



Figure J: Take a half-inch brush that's fairly dry; run it quickly over rough watercolor paper. You'll get a sparkling effect produced by the gaps of white paper showing through the pigment. This effect, known as drybrush, is good for depicting water or the fresh, crisp smell of a morning scene.

Simply by varying pressure, you can do the thinnest line or the thickest strokes with the same (#7) brush. Thin lines can be done with the tip of the brush, as you apply pressure thicker lines will appear. Practice the strokes shown in Figure K.

I can't urge you too strongly to practice the exercises demonstrated in the figures until you can do them with ease and spontaneity. Please don't be timid. Let yourself go. Relax and splash away. It's marvelous to see the various effects that you can get with only black and varying amounts of water. Remember that you can apply the techniques of these exercises to the still lifes and to the landscapes coming up in subsequent chapters. Master them thoroughly so you won't be groping your way when confronted with actual subject matter.



Figure K. Linear effects can be applied over flat or graded washes. For fine lines use the point of the brush with very little pressure, as I've done here. The thick lines require more pressure.



Figure A. I've made this drawing from the actual branch, keeping in mind the negative shapes and cylindrical forms suggested in Figure B. I hold the office pencil in the conventional manner for the thin lines and "under the palm" for the broad, shading strokes. If the prominent cracks and knots in the branch are correct, the smaller configurations can be done with wash right on the finished drawing. The drawing is now ready to be traced on illustration board, or turn to the demonstration (pp. 129-129).

Drawing with Wash

Since you're now familiar with some basic techniques let's put your newly acquired knowledge of "wash" to work. For your first wash drawing, you'll begin by preparing a "working drawing" in pencil. This working drawing will be traced onto illustration board and finally rendered in wash. This is "behind the scenes" work; the public never sees it. The charcoal drawings you did were an end in themselves—ready to be framed and hung; these working drawings are not. Their only purpose is to serve as a guide for your finished drawing in wash or any other medium you wish. They record only the salient points you'll want to transfer, leaving the minute details of the finished drawing to be rendered in the particular medium you're working in, in this case, wash.

Working Drawings

Follow the demonstration I've done in this project. Go out and pick up a branch that has several leaves and bring it into the house. Set it up in any position you wish and begin your "working drawing." Your drawing doesn't have to be true to the last detail. Just establish the big, overall proportions and a suggestion of the lights and shadows. See my Figures A and B for examples of such drawings.

Realism First

At present you're concerned with creating a factual representation of an object. Later, the object—animate or inanimate—will only serve as a point of departure for you. As you let your sensitivity and your reactions take over, you'll become more subjective. The more you submerge the cold, calculating eye of correct proportions, the more you'll change, exaggerate, and distort in order to express visually the emotions you want to convey.

But remember this stage comes later, after you have mastered the fundamentals. It's only when you know why you throw away or bend certain drawing principles to your own needs that your art will rise above the factual and have the power to impress your spectator.

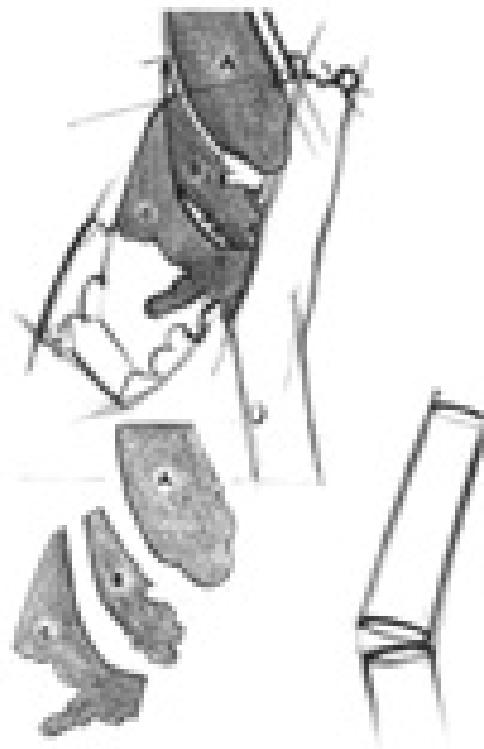


Figure B: One of the requisites for sound drawing is the accurate observation of both the positive shapes and negative shapes of objects in a composition. In case you've forgotten, the positive shape is the object itself, and the negative shape is any area left vacant. Since the positive shapes of the branch and its leaves are so obvious, I've diagrammed and "pulled out" the negative shapes (A, B, and C) and made them gray so you can see them clearly.



Maple Branch, Step 2: When your working drawing is correct, blacken it back with graphite, then transfer the big shapes and the large details onto an 11" x 14" illustration board.



Maple Branch, Step 3: Prepare four tones of gray (as in Project 2b). Charge your #3 or #7 brush with the lightest value and bring the wash down from top to bottom of branch and leaf. Make sure white details are left uncolored.

Maple Branch, Step 4 (left): When this first wash is dry, begin the modeling. Run the #7 brush with clear water down the center of your big branch; it won't disturb the flat wash if the wash is completely dry. Before the water dries, apply the graded washes that give the branch its cylindrical form. For soft edges, work on a damp surface; for hard edges, work on a dry surface.

Maple Branch, Step 4 (Opposite Page): Work over the whole drawing. While you're waiting for one part to dry, keep working on another until the most intense details are finished, as I've done here. Incidentally, I'm sure you've noticed that the smaller leaf was shifted down from its original position in the working drawing. When I was tracing the big shapes, I noticed that it was just too centrally located between the twig and the big leaf. Since the negative shapes should be as varied and interesting as the positive shapes, I decided to move it.



DRAWING WITH WASH 19

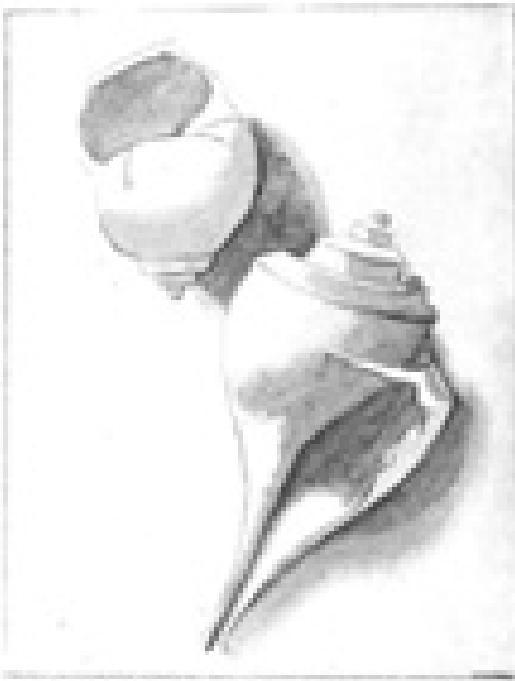


Figure A. I've placed the basic geometric forms that comprise the structure of the shells alongside the shells, themselves, so that you can clearly see the modifications that occur. Half a sphere represents the upper part of shell 1; the entire sphere is used for its body. The cone comprises its tip. Sections of the cylinder wouldn't be more evident than at the top of shell 2. The body of shell 2, in spite of its undulations, is clearly based on the cone.

Figure B. Here, I follow the same procedure as in the drawing of the branch. First, I do a line drawing with the office pencil to get the correct proportions and relationships of one shell to the other. Then holding the pencil "under the palm," I model the shells in this order: first, I render the shadow, watching their soft edges on the spherical, conical, and cylindrical forms. Then I work on the cast shadows to better judge the value of the reflected light. The darker "turning edge" over the shadow's center must be darkened. Finally, I darken the reflected light in some areas with the side of the pencil, or lighten them by applying with the rounded eraser. Turn to the demonstration to see how I render the shells in each.



Shells, Step 2 (Above) Trace your working drawing (see Figure B) — whether it happens to be shells, or eggs, or jugs — as I've done here. Just carry over the big, important shapes, leaving the small details for the rendering in wash. When the big divisions are correct, the subdivisions can't help but fall in their proper place.



Shells, Step 3 (Above) I've applied preliminary light washes on the entire drawing (except where I want whites). With a brush and clear water I dampen the center of a soft-edged shadow. If you apply the light washes beside the dampened center, the pigment will spread into the moisture producing a soft edge. I bring the shadow down to its required width. After rinsing my brush, I start the same procedure in another area.



Shells, Step 4 (Left) I follow the same procedure as in the final stages of the branch; darker and darker washes are applied one on top of the other. I take care that the previous wash is completely dry before applying the succeeding one. In trying to strip a shadow into shape, you end up with a color darker than you intended; let it dry and then use the laborious process of rubbing the tone with a textured eraser.

Shells, Step 4 (Opposite Page) The edges of the washes of Step 3 become soft near the light areas. When these soft edges dry, I dampen them again with clear water and apply the darker "turning edges" by adding pigment to my brush. Then, I rinse my brush, dip it into clear water, and wash off with a soft "turning edge" near to the reflected light. For the cast shadows, I run my brush, loaded with clear water, only where the edges are soft. The faint stripes on the smaller shell and the tiny irregularities on the larger one — being small details — should be left until the last, naturally.



A STILL LIFE IN WASH 10

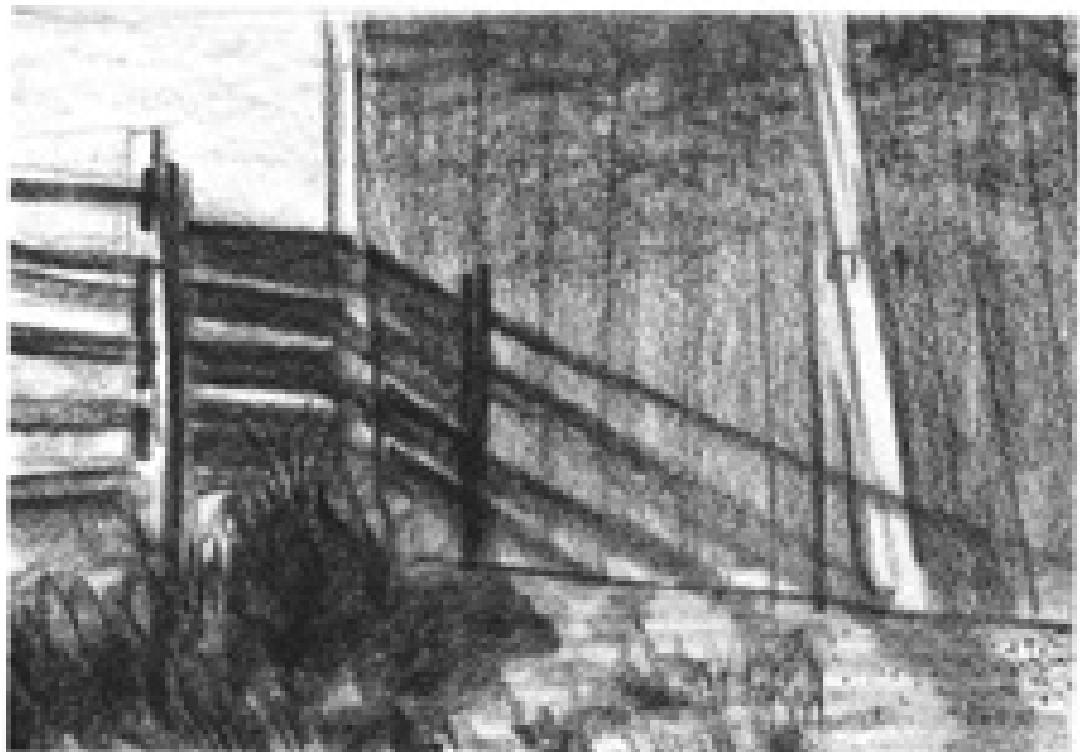


Figure A. I mentioned before that nature hardly ever gives you a perfect picture. Well, this is the exception; all I had to do was to determine how much of the scene to include, and how much to leave out of this rough charred trunk.

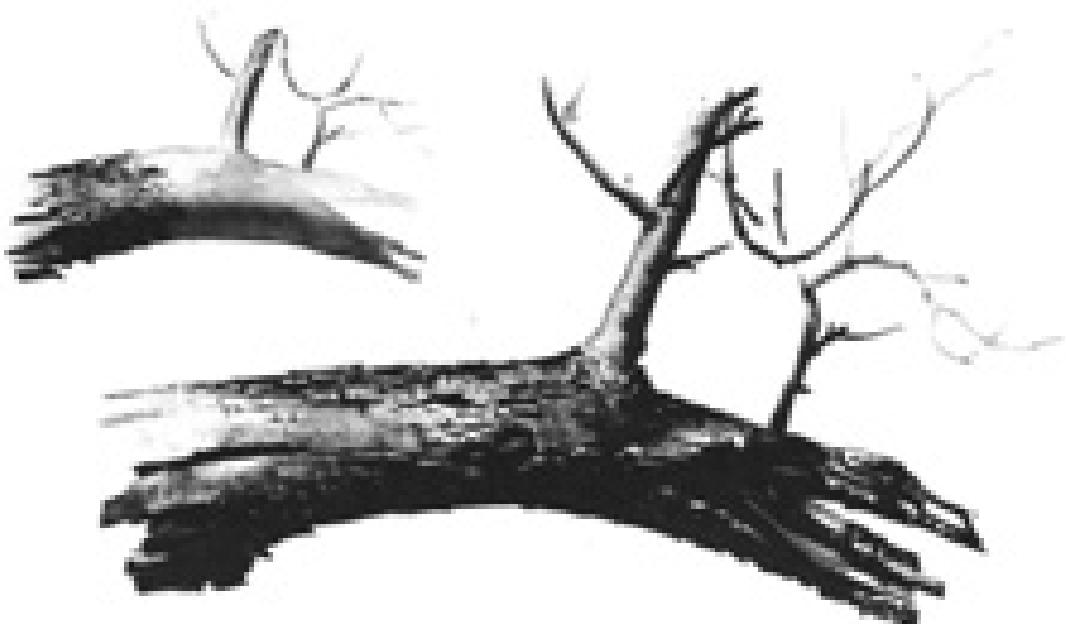
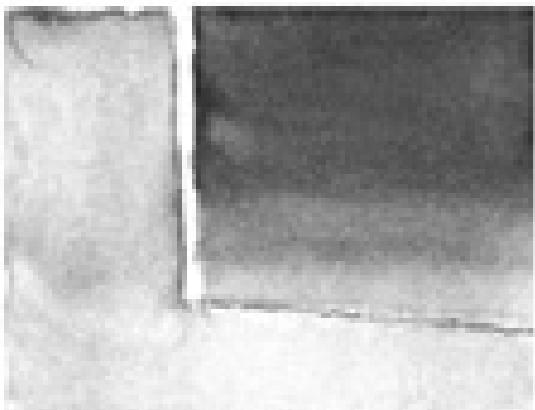
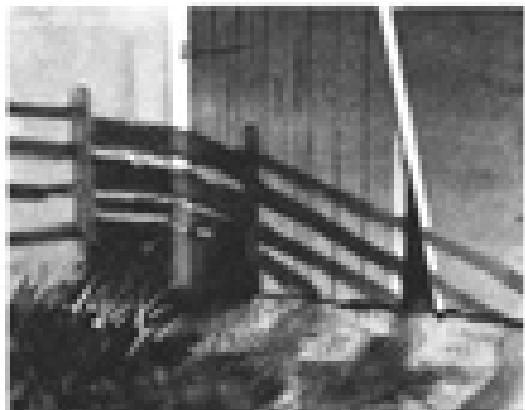


Figure B. It wasn't until I was ready to render it in wash that I noticed the gnarly "knobs" I'd drawn here! The rough bark was rendered over the flat wash, as demonstrated in the smaller sketch.



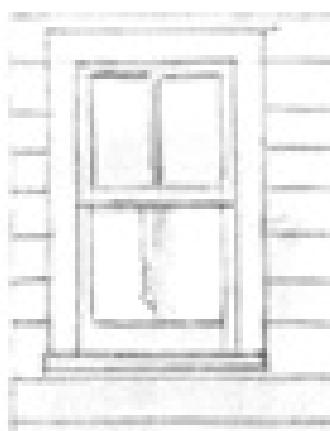
Barn Doors, Step 1: From the charcoal rough seen in Figure A, I've done a pencil drawing to pin down the smaller details. Then I've traced the pencil drawing onto illustration board. Next, I lay in a light, flat wash followed by a darker, graded one which you see here.



Barn Doors, Step 2: After the two underlying washes are dry, I place the pencil drawing back over them and trace the fence and its shadow on the barn doors and the ground. The grass texture in the foreground is done with a fine sponge. The highlights on the grass and the door's trim are white sponges.



Barn Doors, Step 3: I've done this final drawing in the studio. Study whatever you sketch out there to see if it deserves further development in the same or a different medium. Notice the wood grain texture of the barn doors. I've achieved this texture with a dry brush that was well "fluffed" over the graded wash. One more point: you can work freely just the borders of your picture and then trim them back with opaque white.



Farmhouse Window, Step 4 (left) Here's another drawing that began as a charcoal sketch done on the spot. It's a special type of "landscape" that's become very popular in recent years. It's known as a "blown-in." I've followed the same procedure here that I've used with the barn doors. I trace a pencil drawing on an illustration board. Then, I begin the rendering by laying in a flat gray wash that you see here. Notice how I left the paper uncolored for the curtain.

Farmhouse Window, Step 5 (below) Here's the finished drawing. I've put down increasingly darker washes to achieve my shadows. The texture of the weatherbeaten clapboard contains some drybrush work. The broken strips of paper are put in last with white opaque.





Figure A. With the exception of the tray and the water bowl, the equipment pictured here can be added to the tools you've already acquired for working in wash. The sponges are torn off into manageable pieces. At this size they can be used for several washes and for blending washes over tones.

Opaque Techniques

I mentioned that I'd like you to try as many media as possible. It's the only way to find out which one best suits your temperament.

Opaque watercolor is my favorite medium. So much so that I even wrote a book exclusively devoted to its handling (*Painting in Opaque Watercolor*, Watson-Guptill Publications, 1989). However, there have been long stretches when I used nothing but ink in my work. Actually all the media are marvelous to handle; the more of them you master, the less risk there'll be of getting into a rut. The moment you begin to feel too comfortable in one, I'd suggest you change to another to avoid the possibility of sliding into mere slickness and vacuity.

Characteristics of Opaque

As you've already discovered, wash is a spontaneous and sparkling medium. It lends itself perfectly to flat passages, as well as to smoothly graded washes. If you're so inclined, you can accurately render the minutest details with wash. It's also the medium for "happy accidents" when working wet-in-wet; when pressed for time, there's hardly a faster way of applying pigment.

However, when the white details of a subject are so intricate that it becomes painful drudgery to work your way around, say, filaments and fibers, then opaque is needed. Opaque watercolor (sometimes called gouache) is at best when rendering light traceries over a dark ground. Such subjects as delicate branches and twigs against a dark evergreen, a lace curtain against a dark shade, a flock of gulls against a stormy sky, in fact, any complex articulation that's to be light over dark is suitable for rendering in opaque.

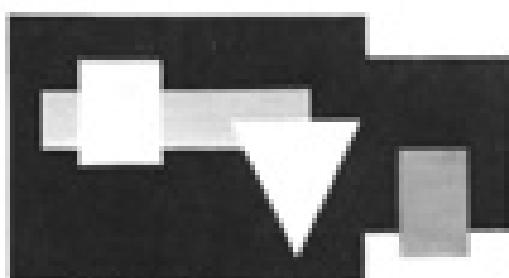


Figure B. Here's the great virtue of opaque: a light color can be painted over a dark one. The dark tones here were applied first. Then the lighter ones—all the way up to white—were painted on top.

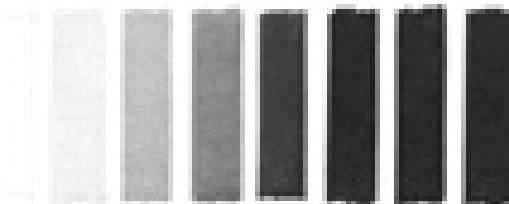


Figure C. These are the six values—four grays plus black and white—that can be purchased already prepared. Should you need more of any of the values as you work, all you have to do with these pigments is to squeeze the tube containing that,

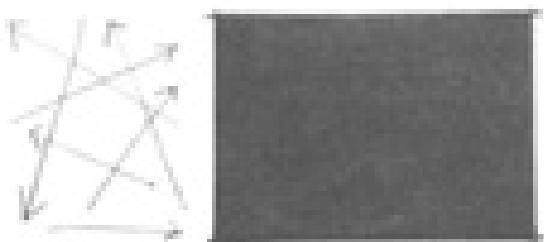


Figure D. When working in wash the puddle of tone is brought down by dipping the brush, creating a thin tonal value. In opaque you can paint the borders first and then fill in the shape. Work the pigment in all directions (as the arrows indicate) to spread it evenly and smoothly.

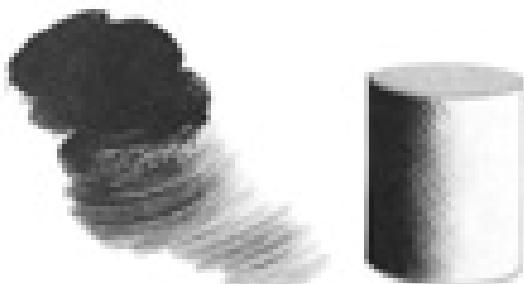


Figure E. Here's one type of blending that you can do with opaque. Demonstrated here is the drybrushing of an edge. Be sure that your tones always sweep toward the light area.

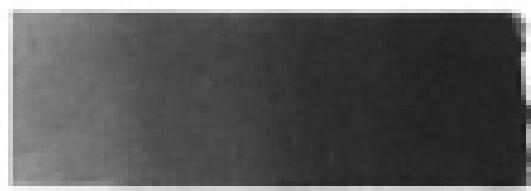


Figure F. With wet blending, one color is joined to another while both colors are still wet. The final gradient is produced by overlapping the two colors.

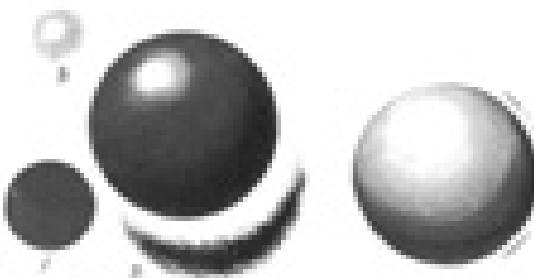


Figure G. For the drybrush approach, paint a flat disk in a middle value as in view 1. You can use a sponge or do it freehand. When it dries, sweep the shadow over it, view 2. Then place the highlights at the top, view 3. When the light gray is dry, drybrush the small white spot over it. For the wet-blended sphere on the right, begin with the white spot and then brush the light gray next to it. Add the darker grays until you get to the contour of the shadow. You can also work from the dark shadow toward the light spot if this is easier for you. Keep the tones wet as you overlap one slightly into the other.

Pigments

You'll need the same tube of Gamma Black that you used for the wash drawings, and a tube of Gamma White (Figure A). With these two extreme values—the darkest and the lightest—you can get any of the grays in between by varying the amounts of one with the other. Notice this distinction between wash and opaque. Wash requires only water to create a light value, while opaque requires white pigment to make or lighten a value (Figure B).

You can also get a set of six ready-mixed gray tones (Grumbacher) in tubes or jars (Figure C). There's also a set of five tones manufactured by F. Weber Co. called "Permogray." Together with Permoblack and Permowhite, they also form a most adequate value range.

Brushes and Drawing Surfaces

You can simply add to the stock of brushes you've already purchased for the handling of wash. In addition to them, you'll need a red sable bright #20, bristle bright #5, and a bristle flat #5. The surface for opaque watercolor can be the same as that for wash. You can use any illustration board with a surface smooth, medium, or rough of your own preference. For the exercises in this project, the cheapest, single thickness illustration board will be adequate. In fact, even mounting board or showerboard will do.

Accessories

Two pieces of sponge, fine and coarse, will be needed. They can be either natural or synthetic. A painting knife will also be useful. Finally you'll need a water bowl, rag, a butcher's tray, and pencils and paper for the working drawing. You may not use all of these materials in the exercises, but you'll need them for the still life and landscape drawings coming up shortly.

The exercises presented in the figures of this project will demonstrate how to apply a light value over a dark one. This procedure gives you the tremendous advantage of laying in the elements in flat shapes with middle-tonal values upon which not only the shadows but also the lights can be rendered (Figure D).

Drybrush Blending

Opener can be blended in two ways: by "dry-brushing" an edge and by joining wet tones. Let's take the drybrush first (Figure H). Dip into a medium gray with a pointed watercolor brush. Flatten the brush as you "empty" it on a piece of scrap paper. Then, with quick movements using only the tip of the brush, sweep the surface of the board lightly in a north-easterly direction. Turn the drawing upside-down and repeat the strokes. Be sure that the colors sweep toward the light area or toward a lighter tone. You can sweep the strokes past the contour of a shape and then trim back with white or with the adjoining value.

However, never forget that the consistency of the paint must be correct. Your pigment must be just thick enough to cover the paper or the tone underneath. If it's too thin it won't cover the surface; if it's too thick it becomes unmanageable.

Wet Blending

As the term implies, wet blending means joining a value while the preceding one is still wet. The graded band in Figure F was done by joining the four values, slightly overlapping one after the other. They went a bit past the top and bottom edges, but then I trimmed them with white opaquer, as I did the bottom of the cylinder in Figure E.

Practice both types of blending on a sphere, as I've done in Figure G. Both types of blending produce graduated tonal patterns. However, linear patterns can be produced on top of a wet-blended band (Figure H).

Working Toward Craftsmanship

Remember that these exercises aren't an end in themselves, but merely the means toward your goal of rendering a drawing in a given medium. The purpose of learning to handle any medium with ease is to let you concentrate on what you have to say as an artist, and to free you from thinking about how to say it.



Figure H. For this exercise I'd like you to try wet-blending on a band like the one in Figure F. When dry, take your #1 watercolor brush and work it to a point on your tray or scrap paper. Apply the linear pattern. Begin with white at the left and end with a medium gray at the start side.

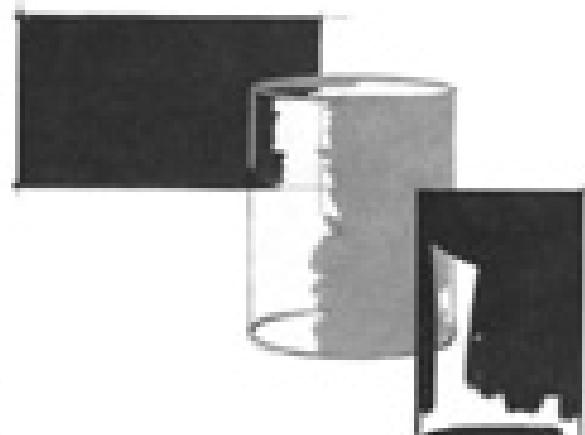


Figure I. Many students gingerly paint up to an edge of a rose, invariably leaving a white (paper) margin between one zone and another. To avoid this, I'd like you to practice drawing a rectangle in pencil overlapped by a cylinder that is, in turn, overlapped by another rectangle. The idea is to paint slightly past the edge, as shown. Then when dry, regain the shape of the overlapped object by painting back to its original contours.



Figure 8. Concentrate on correct proportions, relationships, and the general distribution of light and shadow when preparing a working drawing. Remember it's only a guide, not a drawing per se. Any unnecessary detail should be left for the final rendering in opaque. I've used an Eagle "descripting" pencil (B114) on this paper so that the drawing could easily be traced later onto illustration board. Turn to pp. 166-167 to see how I develop the drawing in opaque.

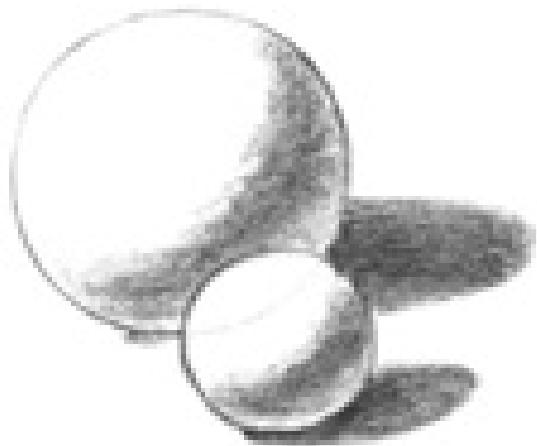




Figure B. The shadows on Pearl's face will only be convincing if you're aware of the modified sphere that shapes her head. When you observe the cylinder shape underlying her neck, you'll have no trouble in making the collar of Pearl's dress "go around it." By the same token, knowing that her rib cage and her arm are cylindrical will help you in the execution of the fabric patterns, the rendering of its folds, and the placement of its shadows and cast shadows.

Support for the Hand

I don't know whether you prefer to work in a small or large scale. If you work in a size that requires your hand to rest on the drawing, slip a piece of paper under your hand so you won't disturb the traced line or the paint itself. Besides, it's easier to glide your hand over a piece of smooth paper than over the texture of the painted areas. Of course, you can rest your hand on a mahlstick or a ruler. Some artists wouldn't put down even the minutest stroke without one of the other.

Controlling Opaque

The subject of the second still life in this project is a doll—Painful Pearl. Engaging as she is, Pearl isn't a very popular doll. So, if you or your friends don't have her, use any doll with simulated hair and a patterned dress.

This demonstration, like the shell still life you did in wash, requires a more complete control of the opaque medium. In doing the lettuce and tomato it didn't really matter if some proportions or values were slightly off. However, any deviations here would be instantly apparent.

I know how easy it is to get absorbed in the handling of a medium. So don't lose sight of the fact that your main concern throughout this book is drawing. Even if the underlying structure of an object is hidden by outer coverings, always be aware that it exists and greatly affects the final shape and character of the surface (Figures B and C). When you draw with this type of understanding, your work will be convincing—whether you're rendering a fold on a garment, or modeling a form.

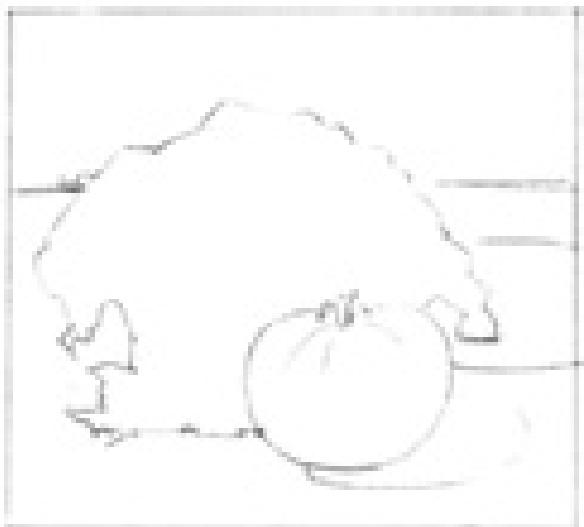
Suitability of Opaque

As you'll see in the final opaque rendering of Painful Pearl, opaque is the medium most suited to the subject. With opaque you can easily render the light strands of Pearl's hair over the shadow of her neck and especially the white pattern of her dress over a medium gray ground. Can you imagine rendering this in wash and working your way all around the white design? Unthinkable.

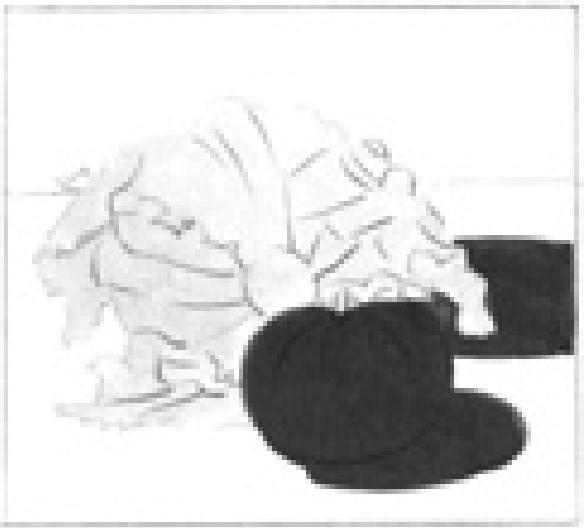


Figure C. Set your doll up in a sitting position, preferably under artificial lighting so that the shadows remain the same. Look for the size relationship of her head to her body, and in turn, the length, thickness, and position of her arms. When you draw her features be aware of the shape of her head. Put down the guidelines for her eyes and the middle line for the placement of her nose and mouth, just as you did when drawing a human head. If the pattern on her dress is light on dark, as Pearl's is, do it dark on light in the working drawing as I've done here. This reverses the values in the opaque drawing. See pp. 101-107 for the demonstration of Pearl in opaque.

Vegetables, Step 1: I've traced only the main outline of the elements in the working drawing onto illustration board. The lights and shadows—the detail—will be rendered on top of a flat tone. Leave your drawing taped to the top of the illustration board, just flip it over behind the board. Begin applying the middle values to the objects.

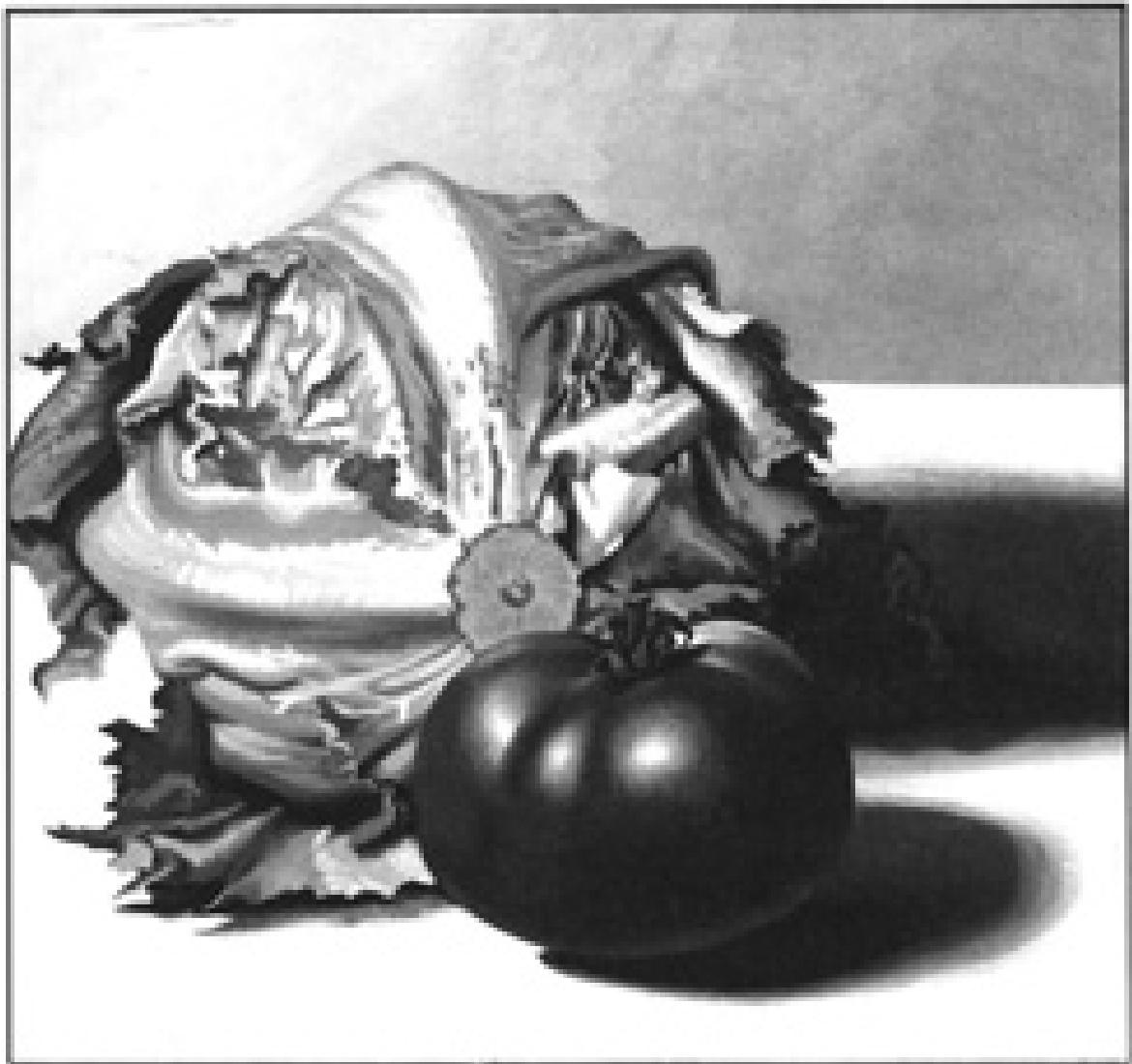


Vegetables, Step 2: When the middle values are dry, flip the working drawing back over the illustration board and trace the important details over those flat, painted areas. Find out how thin the paint can be without destroying the flat tone underneath. The tendency of the student is to handicap himself with paint that's too thick. Try to find out how thin you can make your paint and still get the desired effects.



Vegetables, Step 3: As you begin the articulation of details, work with both the values that are lighter as well as those that are darker than the middle tone. By comparing the light with the dark passages, you'll be better able to judge the proper tones of both. From here on, it's a matter of checking the values of one area against another. If a spot turns out too dark or too light, you can easily correct it by letting it dry and then painting over it with the correct value.





Vegetables, Step 4: This is an *faithful* transcription of the objects before me as I could make. It's a drawing in opaque that employs both methods of blending that you practiced in Project 20. It's not, and doesn't pretend to be, a work of art. However, it's the result of sound craftsmanship, and this you must acquire before you can aspire to be a creative artist. Notice the background; as you can see, it's a watercolor-blended wash band.

Poofy Pearl, Step 6: Unlike the transferring of the features and shapes, here I've traced not only the outline but also the main details of Pearl's face and dress. I've drawn the shape and position of the light on her hair. I've done this opaque drawing on Grumbacher 8130 illustration board, 12" x 12", with a medium texture surface.



Poofy Pearl, Step 7: The reason for transferring all the important features of Pearl's face is that I'm going to use the illustration board itself for the white of her face and arms. It's a matter of common sense: if any white area is quite large, it's not practical to cover it with a mask, only to have to bring it back to white by passing over it. Here the paint is just thick enough to cover the paper, but not thick enough to obliterate the pencil lines indicating the folds on her dress. If your paint covers them completely, just flip your working drawing back over your illustration board and remove the lines on top.



Poofy Pearl, Step 8: Now the lighter gray on her face, compared to the middle value of her dress and hair. With the lighter value and the middle tone already established, it's now a matter of going down the scale all the way to black. Before you apply the darker modeling to her hair, dampen a pointed brush in clear water. Following the direction of the hair, work your brush across the light area to "kill" the bare paper. This brings the entire hair mass closer to the hair's final color. Flip your working drawing back again and trace the pattern of her dress.





People First, Step 4: I've used all three—#3, #5, #7—watercolor brushes on this drawing. I've used a #3 for the modeling on the face, a #7 for the dress and the hair, and #5 for the definition of the single strands of hair over her neck and behind her ears. I've also used it for the patterns on her dress. When rendering thin lines, work your brush in a *pencil* on the butcher's tray or on a piece of scrap paper. Hold it perpendicular to the surface of the paper.

Figure A. I've used the same procedure for this drawing that I've used in the demonstration for this project. First, I do a simple pencil outline of the big shapes, followed by a thin layer of light gray over the entire picture area. Over this flat wash the promontory, the two projecting rocks, and the beach are layered in with 85 gray. Then I paint the lighter gray of the water. A few dots of black at the base of the cliff and some white for the surf become the extremes of the tonal scheme. On the beach I use the sponge to create a pebbly texture. Finally, I add the dark edge of the beach against the surf and the reflections in the water.

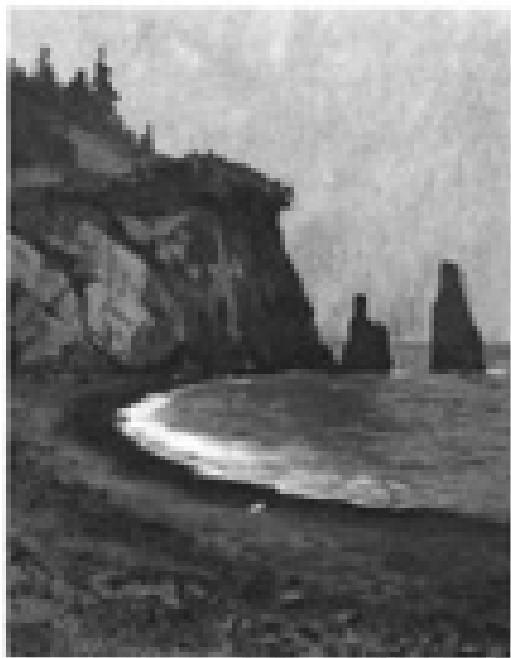
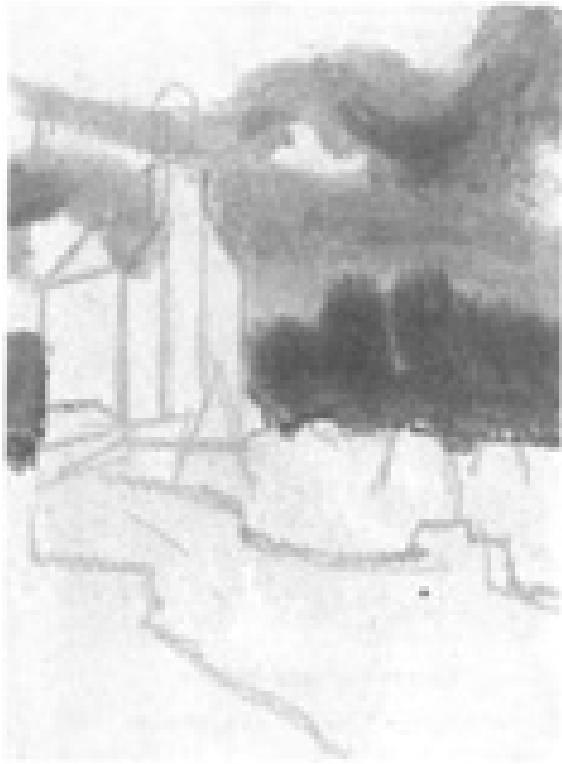
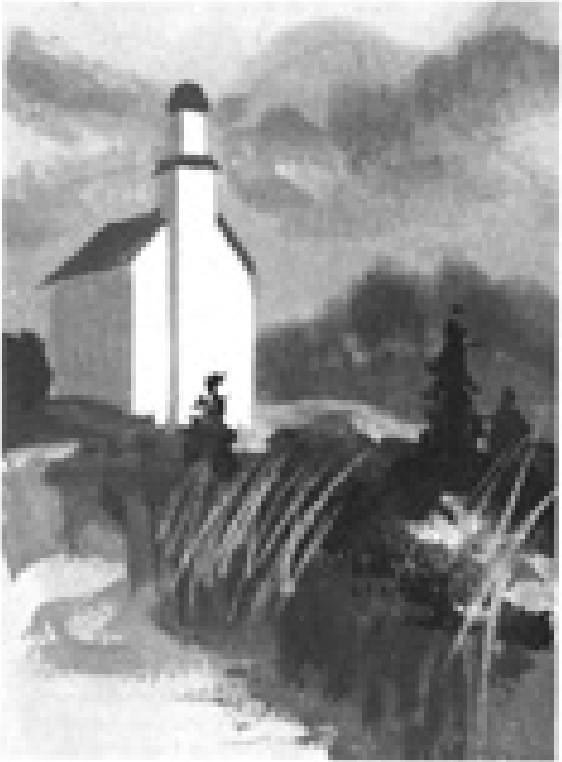


Figure B. Horns have always held a fascination for me; I don't know why. It pains me when I can't stop and do even the simplest rough sketch of them. This one was done from my car somewhere in Nova Scotia. The detail in the left corner shows how I use the side of my brush for the ground textures. Notice how the pebbled surface of the paper on the Grumbacher pad plays its part.

Country Church, Step 1: I begin by drawing the big shapes in dark pencil line with no detail gray wash. I make the line definite and dark so that it shows through the first, thin layer of opaque which I've applied to the entire picture area. Notice that I'm working from the background forward, overlapping the background shapes into the ones in front. Since I'm using opaque, I can put a lighter shape on top of a darker one—and I'll do with the church and the grass.



Country Church, Step 2: Now I begin working my way to the foreground. Starting with the church, I put in the white of its front, the light gray on its side, and the dark gray on its roof. I've chosen opaque for this church because I can easily superimpose the white of the church upon the background. More importantly I could render the tall, light grass over the dark mass behind it. The white of the church and the black evergreen are my "key" colors.





Country Church, Step 3: When the big shapes are done (as in Step 2), you can begin the smaller details. I've put in faint guidelines in pencil for the windows, so that they would conform to the perspective of the church. Then, in sweeping upward strokes using the point of the #10 water brush, I did the tall grass, its value, checked against the pure white of the church, turned out to be a #1 gray. Finally, using the same gray and the same brush, I flicked in the treetops of the cemetery in the distance.

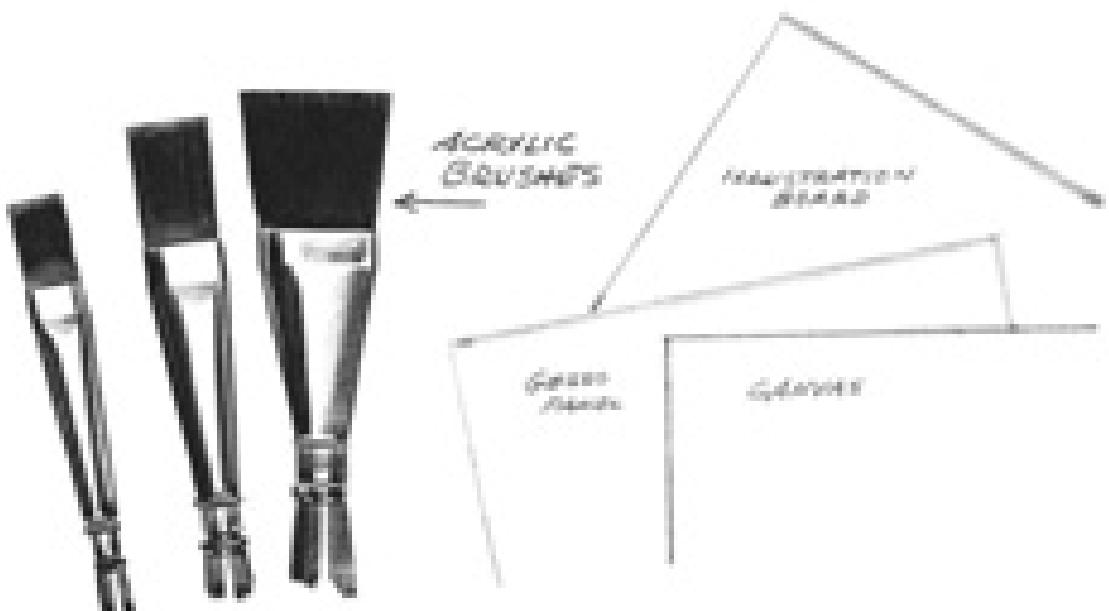


Figure A. You now have powerful tools to investigate this corner of art media. You can think of working that you can't do with it, no matter what type of subject you may choose as your specialty or what techniques you may find most congenial.

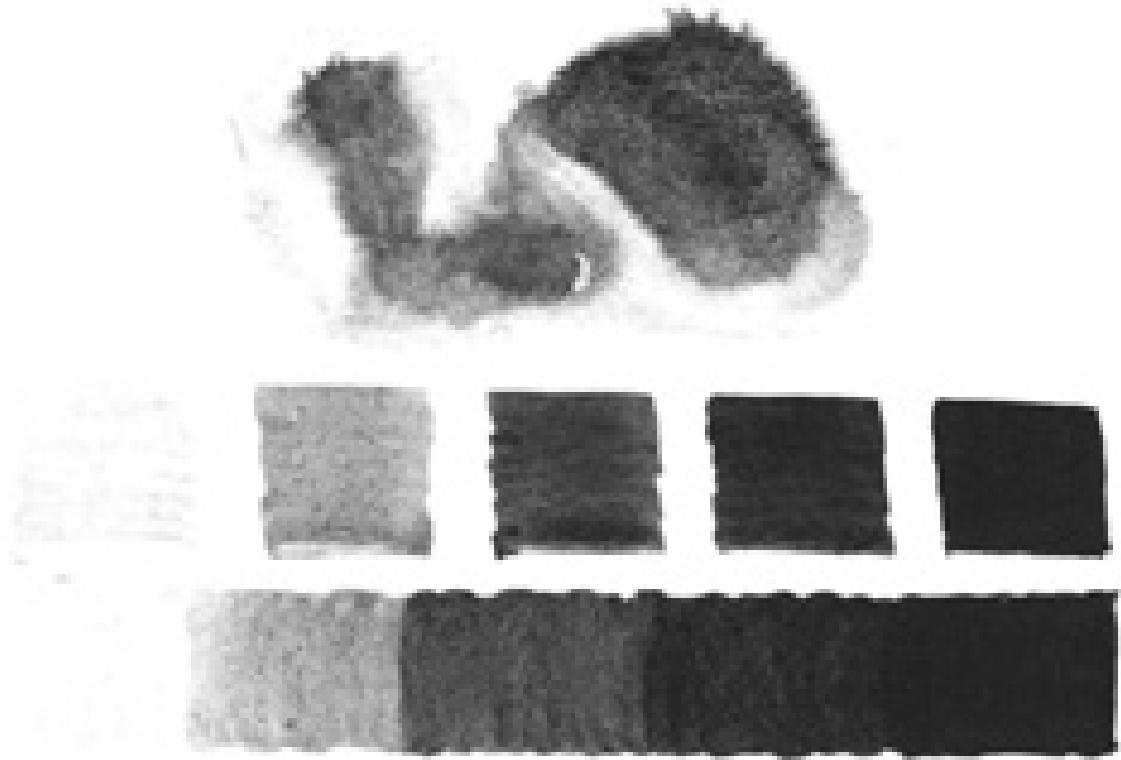


Figure B. With water as a medium, you can use acrylic paint like watercolor and really splash away on a wet surface as shown here. Used as wash, you can prepare four gray values from light to dark gray plus black. With these plus the white of the paper you'll have a value range wide enough to render any subject.

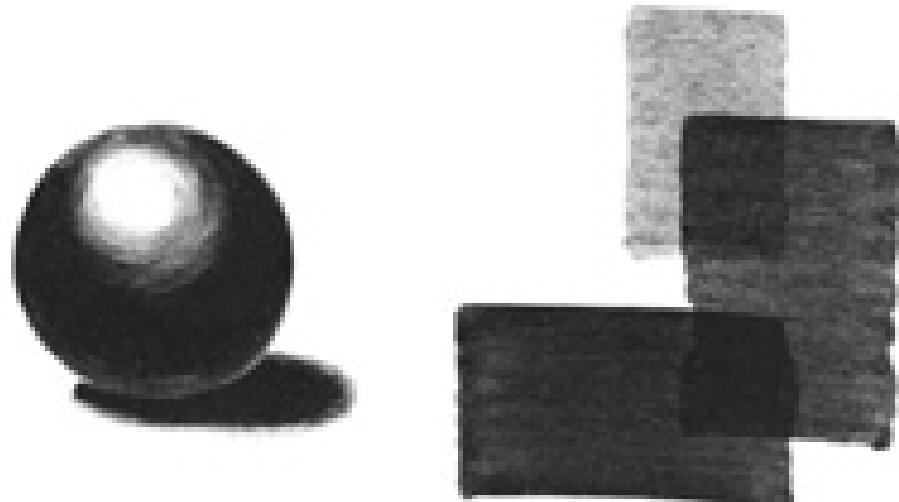


Figure C. Begin by indicating the contour of the sphere in pencil, either freehand or with a compass. Use the paper itself for the highlight; circle it with clear water, and begin adding pigment as you get into the darker areas. When you're done with the sphere, begin by circling the cast shadow with clear water and then add pigment as you work your way to the sphere's base. When you can execute a sphere properly, go on and try in the flat washes, partly superimposing them as shown in these squares. These flat washes are executed in the same manner as those done with wash.

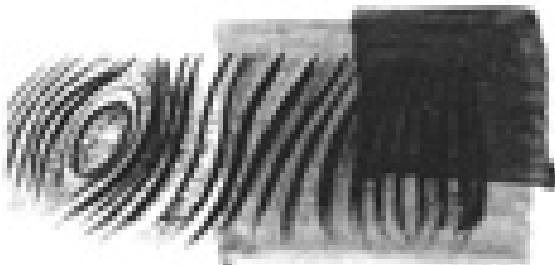


Figure D. One of the tremendous advantages of acrylic is that you can glaze any number of coats over a painted texture or pattern without in the least disturbing the work underneath. Practice rendering this texture of wood, or any pattern you wish. Acrylic dries so quickly that you can begin glazing the moment you've done with your pattern.



Figure E. This impasto of white acrylic is applied with the paintbrush. You can either squeeze the tube right on the illustration board or you can pick up the undiluted paint from your painter's tray and spread it on the board with your painting knife. The thicker the paint, the longer it takes to dry, so test it with your fingertip before you apply the glaze, shown at the right.

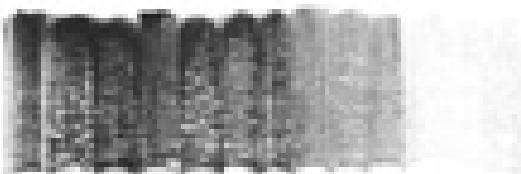


Figure F. You can raise a tone's value by glazing it with white, instead of having to render the tone all over again. The original tone here is on the left, which I've "voiled" with lighter tones as I move right. With a thick enough consistency, I could have completely covered the black drybrush strokes with white.

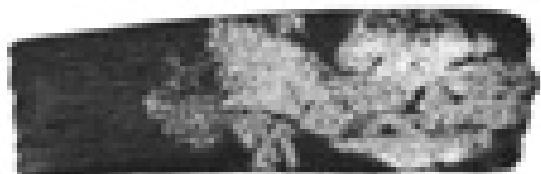


Figure G. Another way to achieve textured effects is to apply a flat wash over an area. While still wet, dab the area with a damp sponge, a dry paper towel, a piece of cloth, or anything that will give you the textured effect you need.

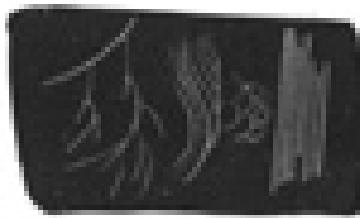


Figure H. You've seen that you can use this medium as a wash, and that you can apply it straight from the tube to produce a thick impasto. You can also render the most delicate lines with it—either light on dark or dark on light.

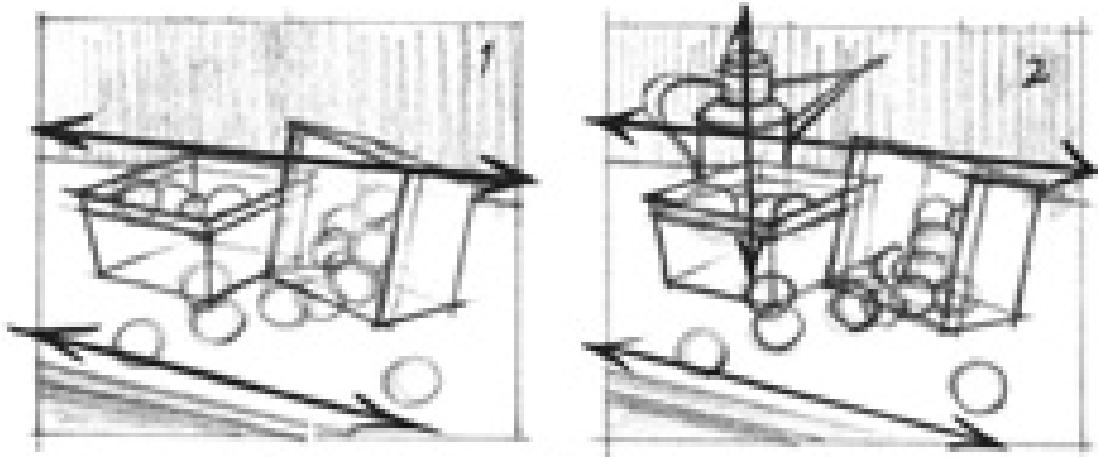


Figure A. In view 1, the horizontal movement is so strong that it leads the eye out of the picture. This movement is arrested in view 2 by the vertical stroke of the oil can.

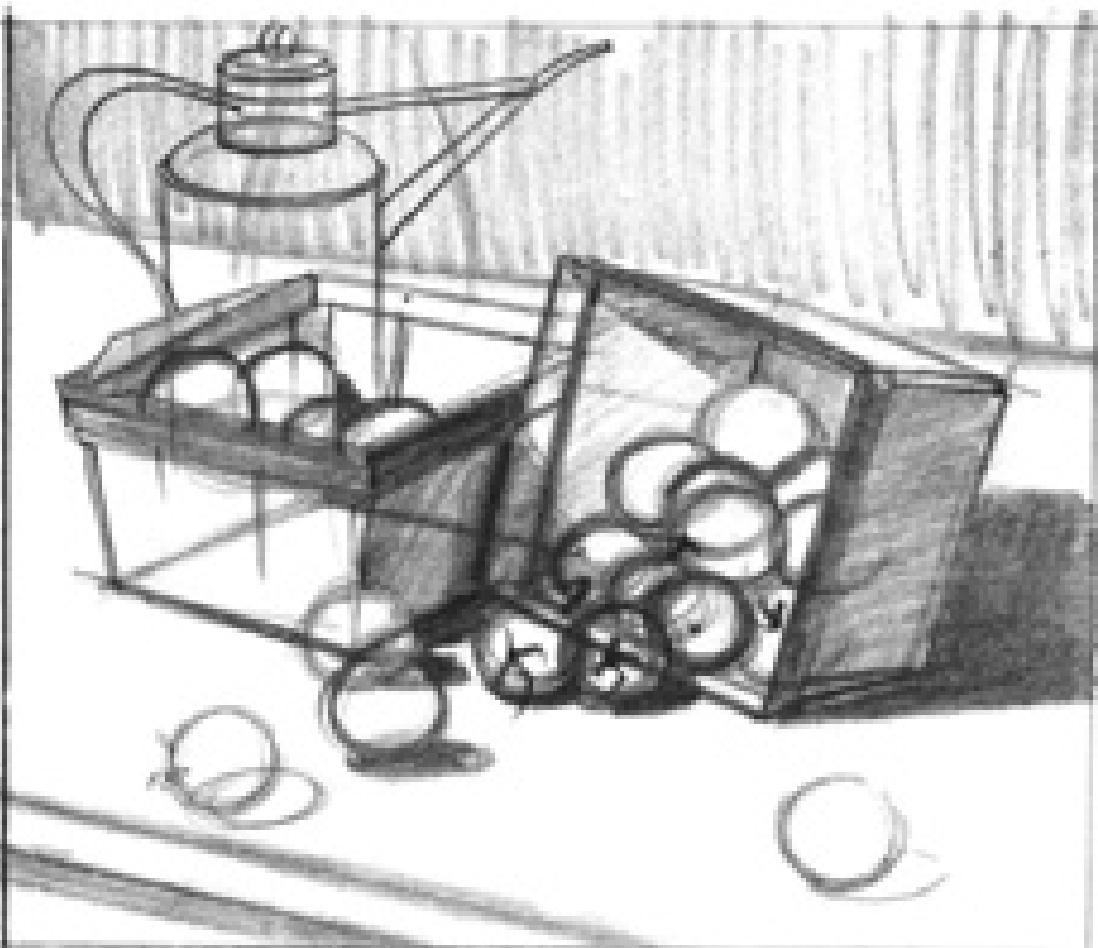
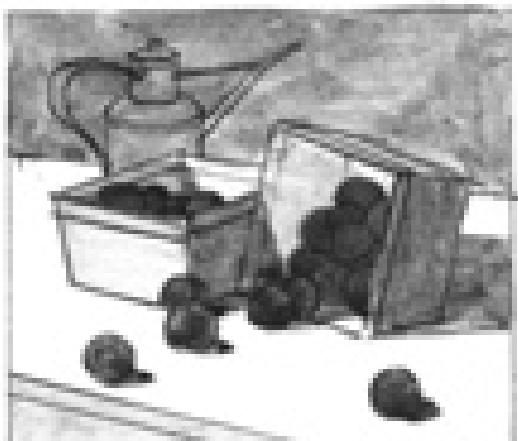
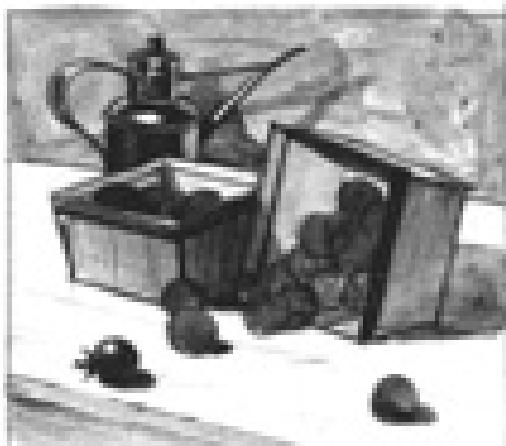


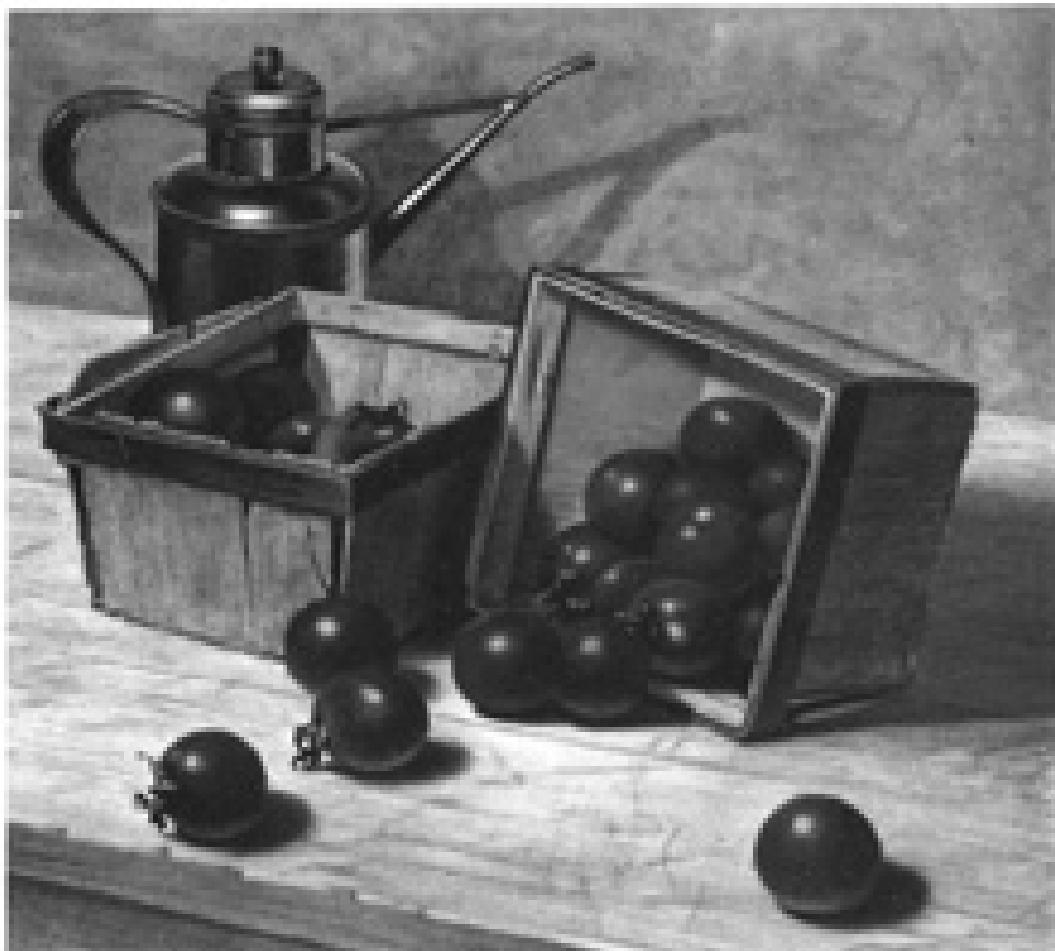
Figure B. This working drawing establishes the proportions and the placement of the elements in the picture. See the finished drawing in the demonstration which follows.



Cherry Tomatoes, Step 1: After tracing the big shapes onto illustration board, I apply the main tonal values in a skin wash.



Cherry Tomatoes, Step 2: More flesh tones, lights and shadows, and began to explore texture effects.



Cherry Tomatoes, Step 3: Notice the interplay of smooth and rough textures throughout the picture. As I mentioned, there's a nice balance of forms. Since the focal point consists of two cubic shapes, I feel they should be relieved by the spherical forms of the cherry tomatoes and the cylindrical structure of the oil can.



Figure A. I'd like you to try your hand at doing trees, rocks, grass, and rocks in ink—if you're lucky enough to have them around. Don't neglect to use the piece of sponge to render foliage. By tapping the sponge you can achieve a grainy effect. You can also sweep the sponge in the direction in which the grass grows. Rocks are better done with the 0.3 pointed nib brush. Always be on the alert for other unorthodox techniques for creating texture: applying a tone with crumpled tissue paper, scratching a wet tone with a knife, stick, or even the handle of your brush.



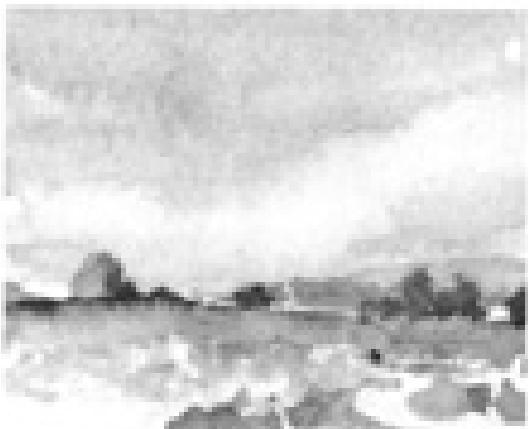
Figure B. For this tree done in ink I've followed the wash technique – working from the very lightest value to the darkest. I begin by laying in the faintest indication of objects with mostly water and just enough ink to make them visible. Remember that the charm of a sketch is its freshness and spontaneity. Try not to destroy these qualities by getting too finicky in your handling of detail. On this and Figure A, I've used an Aquatherm Bristol pad #1771, Higgins India ink, Winsor & Newton brushes #3, and #5, and a piece of sponge.



Figure C. Everything in this drawing is done in wash, with the exception of the light branches which are done in opaque. It just doesn't make sense to laboriously work around their lighter values with the dark tones of the trunks behind them, as I would have been forced to do if I had done the drawing completely in wash.



Figure B. I had to come up close to this weatherbeaten house to give you this demonstration in India ink. The most usual approach with this medium is to first do a line drawing (A). Then superimpose washes (B) in their respective tones onto the line drawing. Find a subject and sketch it in ink following the procedure indicated here. Be sure to have water in some type of container to dilute the ink, a rag, #2 and #3 watercolor brushes, and thick paper or illustration board.



Twin Trees, Step 1: I establish the sky, the distance, and a rough indication of the ground in wash.



Twin Trees, Step 2: Now, switching to sponges, I sponge in foliage, and render trunks, branches, and foreground with a #3 watercolor brush.



Twin Trees, Step 3: A few spots are defined on the edge of the foliage with a #3 brush to relieve the monotony of color produced by the sponge. Wash and opaque used together here produce better texture and more faithful values than either technique alone.

Drawing Children in Various Media

I've been talking about observing and drawing the proportions of everything you see. Hopefully this attention to the fundamentals of drawing (observing basic shapes, lights, and textures) has resulted in a faithful reproduction (that is, realistic) of what you see around you.

Nudes versus Children

You've explored the general divisions of the head as they apply to adults and children. As you now know, these proportions may vary from individual to individual. Yet, they'll be an invaluable aid in doing the last two demonstrations in this final project.

You may very well ask: why not draw the entire figure to demonstrate all the things already learned about it? I admit it would have been a very impressive closing to this book, and frankly I was tempted to end it with just such a thunderous volley of nude and glamourous figures. But then I realized I would just be showing off without really being much help.

Children in Opaque

As you perhaps discovered in the project dealing with life drawing, it's no easy task to find a model, especially if you don't yet have a proper studio. My guess is that you would have enjoyed looking at such nude studies, closed the book, and for actual practice you'd have gone back to either still lifes, landscapes, clothed figures, or portraits.

I posed the question to all my neighbors. Would they rather have a nude drawing, or a drawing of one of their children? Need I tell you their answers? Unanimously they chose the latter. On that premise then, let's do two more portraits of children in opaque (see the demonstrations) and who knows, you may become famous for them.



Figure A. Try drawing children from life. Select your best drawing and transfer it to gray illustration board, as I've done here. I've tapped any dark pencil lines with a rounded eraser so that they won't show through the wash that I'll be using. I've used #1 and #3 Winsor & Newton watercolor brushes on the girl's head, and a #20 flat water brush, made by Simonon, for the background.

Steve, Step 1: As I've done so many times before, I've transferred from my working drawing to my illustration board only the large shapes of the boy's head and features. I've indicated in line the shadow created by the child's deep bangs between his eyes and over the bridge of his nose.



Steve, Step 2: Here I apply #2 gray to the child's face in a flat manner. The application is thin enough to allow his pencilized features to show through. I use #2 gray on his hair, also applied in a flat tone.



Steve, Step 3: Here I go back and touch base with the working drawing in order to be able to refine the details. I apply the darker tones for the cast shadow on his face. With a pointed nib, I delineate the strands of his hair as well as his eyebrows and lashes. I use my kneaded eraser here to lift out some highlights in his hair.





Steve, Step 4: Notice that I've left the child's shirt unmodeled. I've used a bit of drybrush in his hair. The shadow on his face becomes lighter as it runs down from his forehead and nose and finally eventually into the base of his chin.



Nancy, Step 1: Once more, I've traced only the main shapes from my working drawing onto my illustration board. I'll be doing this adolescent girl's portrait in opaque.



Nancy, Step 2: Now I've laid in the main overall values in flat, gray washes. Notice that both the tones for the hair and those for the face are close in value. This is an attempt to faithfully reproduce her local color in terms of black and white.



Nancy, Step 3: Now the darker washes have been rendered on top of the flat washes. In this three-quarter pose, the shadows are deepest in her hair next to the contour of the right side of her face.



Nancy, Step 6: Note that the type of blending that I've done on her face is drybrush. I've also used it in her hair. The shading always moves from dark toward the lighter tone. I've used Greenbacker Gamma Gray on Greenbacker's #150 illustration board with medium strokes.