

ART *of* DRAWING

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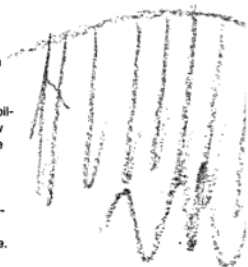
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training the artist's eye

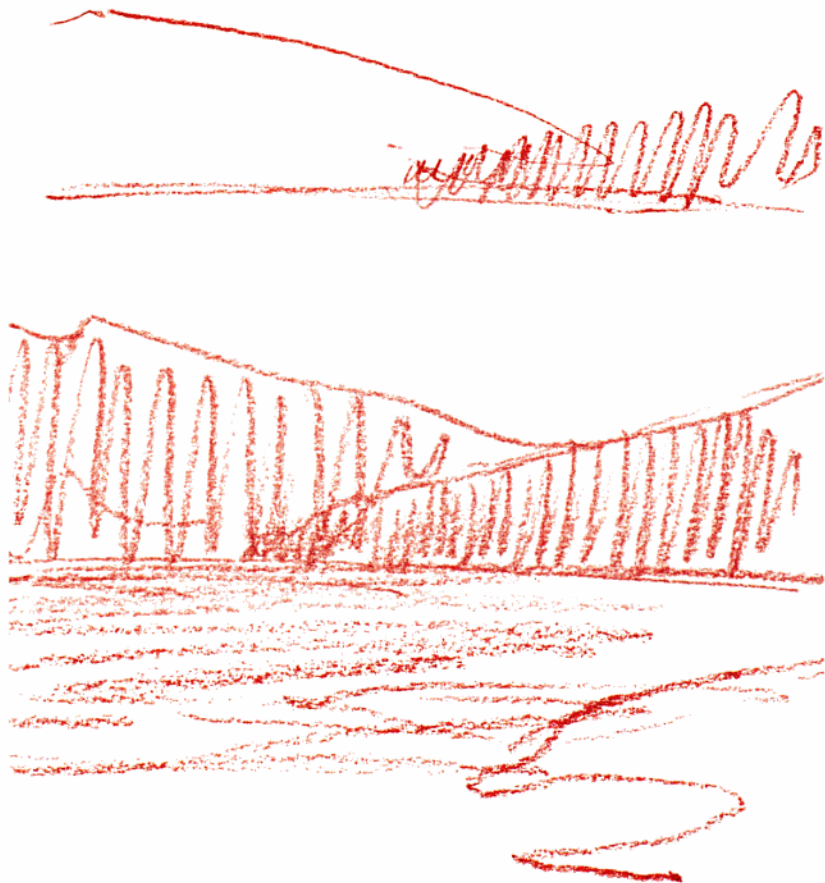
Drawing allows us to represent a three-dimensional image on a one-dimensional surface by using basic elements of form such as composition, proportion, and volume effect. Drawing is the fundamental basis for all types of artistic works. Sculpture, painting, architecture, and even film and photography use drawing as the initial medium to conceptualize, understand, and develop the various components that will work together in the final project. Drawing is many times an original work in itself, giving us the ability to reproduce our surroundings and environments.

As is the case for any art form, drawing can be learned; it is not a special talent that only a few possess. Like writing, which begins with letters that form words, which in turn form phrases, drawing begins with a succession of points that form lines, which create shapes, shades, and stains. The secret of any drawing does not lie in one's ability to apply a certain technique, but rather in one's ability to learn how to observe and analyze a theme, create the drawing's outline, arrange its composition, and calculate its proportions. Therefore, training the artist's eye is the first step in any artistic work. The trained eye precedes the drawing and helps create what may be called a drawing of the drawing that is based on a set of both abstract and schematic approaches to better understand a model, establish a relationship between the seemingly disorderly gesture and the clarity of the structure.

Since we are aware that the lack of this basic knowledge is the greatest obstacle a beginning artist may encounter, this book is intended to provide all the necessary information needed to begin drawing. We explain clearly and methodically each of the processes and techniques that professional artists often apply instinctively. In addition to these, you will find information about other important aspects, such as training the hand, controlling the stroke, composition, and volume effects offered by various mediums, tools, and materials. It is essential to understand and master these basic lessons in order to draw confidently.



Composition and structure are the basis of any drawing.



knowing your



"AN ARTIST TRANSFORMS HIS EXPERIENCE TO A WORK OF ART THROUGH CONTINUOUS PRACTICE. THE ARTIST LEARNS HOW TO USE HIS MEDIA. THERE ARE NO SET OR DEFINED RULES IN ART. THE RULES FOR EACH ARTWORK ARE DEFINED BY THE ARTIST'S OWN PERSONALITY, SPIRIT, AND GOAL..."

EMIL NOLDE

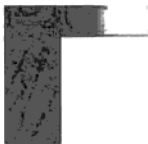




Drawing by



GABRIEL MARTIN, STILL LIFE, 2002
CHARCOAL AND BLACK CHALK



friction.

Believe it or not,

but just a bit of friction



will start you on your drawing course. When a paper's surface is scratched with any pigment medium particles are left behind.

These particles leave an intense, yet delicate stroke. A simple touch with your finger and the stroke will vanish as charcoal dust. Due to its delicate properties, charcoal is the ideal medium to begin drawing with, since mistakes can be easily corrected.

Although an artist has a considerable amount of freedom regarding how he or she chooses to apply various techniques, the inherent characteristics of mediums and materials and how they are used cannot be ignored and must be learned. Anyone interested in drawing and in obtaining the most benefit from a given material should know and follow its "rules." Each tool and material gives specific and unique results that no other medium can duplicate.

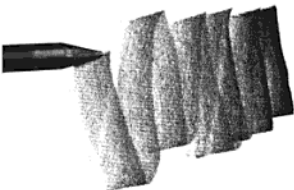
Graphite: line, control, and properties



A



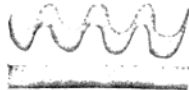
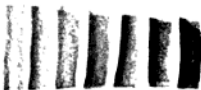
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C

The shape of a graphite stick's point and how it is positioned on the paper are essential in controlling a stroke's quality. Different effects can be obtained with (A) a sharp point, (B) a dull point, or (C) the side of the point.

Graphite is one of the most popular drawing mediums among both art students and professionals. Compared to other media, it is durable and very easy to handle. Graphite is the most immediate, versatile, and sensitive drawing medium that is suitable for quick sketches as well as for detailed work. Graphite is fragile, oily, and soft to the touch, and comes in several forms: sticks, pencils, and powder. It can be used on almost any kind of surface. Due to its oily texture, its marks are permanent and do not require a final fixative, although in some cases it might be advisable to do so. When used for shading, graphite has a smooth, velvety appearance, which can appear sharper and more intense when the point is pressed directly against the paper. The artist has great line control with graphite, since it can be erased and redrawn as many times as necessary.



It is a good idea to experiment with graphite sticks and pencils that have different degrees of hardness.

The graphite sticks below have various degrees of hardness. The hardest sticks produce a soft stroke and are commonly used in preliminary sketches. The softest sticks provide a thicker, more intense stroke and are used for sketches with movement and tonal properties.

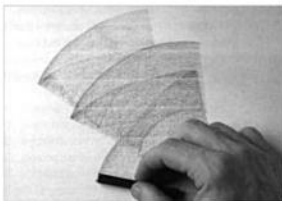




Graphite sticks come in different sizes and various degrees of hardness. Above are rectangular graphite sticks.

FLAT GRAPHITE STICKS

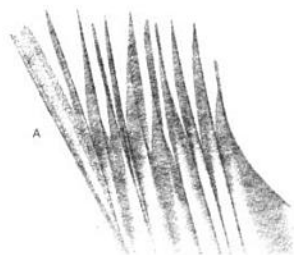
Some types of graphite sticks, such as flat sticks, are used for large-scale works in which large areas need to be shaded. They also create intense strokes. Flat graphite sticks do not have a point and are many times drawn on their flat side. Since graphite sticks are not covered in wood or plastic, their point configuration is not limited, which means you can draw a large variety of strokes.



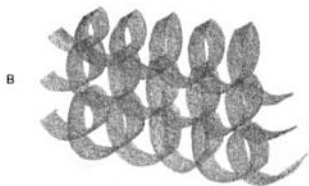
When held on their flat side, graphite sticks are used for drawing wide strokes and for shading large areas.



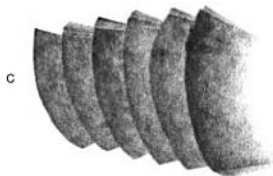
When held upright, the graphite stick's point creates a thin and intense stroke.



A



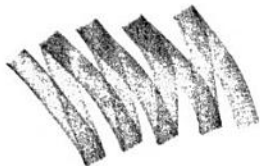
B



C

Here you can see a sample of the strokes and effects that can be obtained from flat graphite sticks: (A) linear strokes with the flat side, (B) ringlets with the point held upright, (C) wide strokes with the flat side, and (D) wide strokes with the point.

D





Mechanical pencils are very convenient to use since they can be carried around easily. Like pencils, refills come in a wide range of soft and hard leads.

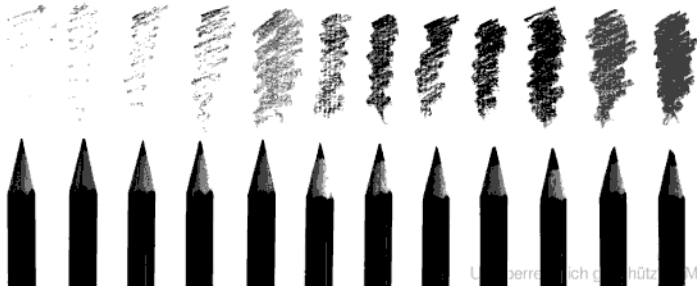
DEGREES OF HARDNESS

The various possibilities of a stroke's intensity depend on the graphite stick or pencil's hardness. This variation in hardness allows us to use light and dark lines to create light or dark shading. A number and letter, engraved onto the pencil's side, indicates its hardness. Pencils with the letter H have hard leads and make thin, light lines that are commonly used in technical drawing. Pencils with the letter B have soft leads and make strong, dark lines. The number that accompanies the letter also indicates the pencil's hardness or softness; the higher the number, the harder or softer the leads is. A good selection to begin with is: 5B, 3B, B, and HB. Artists usually use the softer leads because they create intense lines, which makes shading much easier. It is also a good idea to have some mechanical pencils, so that you have different options to choose from.

It is a good idea to have a selection of pencils with various degrees of hardness in order to obtain different strokes with different values.



Elaborate linear figure work can be achieved with graphite pencils. Draw firm strokes with a well-sharpened point. Since tone (shading, hatching, cross-hatching) is not built up in these types of drawings, use very soft pencils.



LINE QUALITY

If you need to draw wide strokes, we recommend using flat graphite sticks. Combining graphite stick and pencil produces fascinating results. The graphite pencil gives you a lot of control of the line and its tone, while the graphite stick's width enables you to cover large areas quickly. Hard leads are used for the detailed areas and for the initial shading, while softer leads are used to accentuate the darker areas. Many artists combine pencils with different degrees of hardness to create complex drawings with lines and strokes.

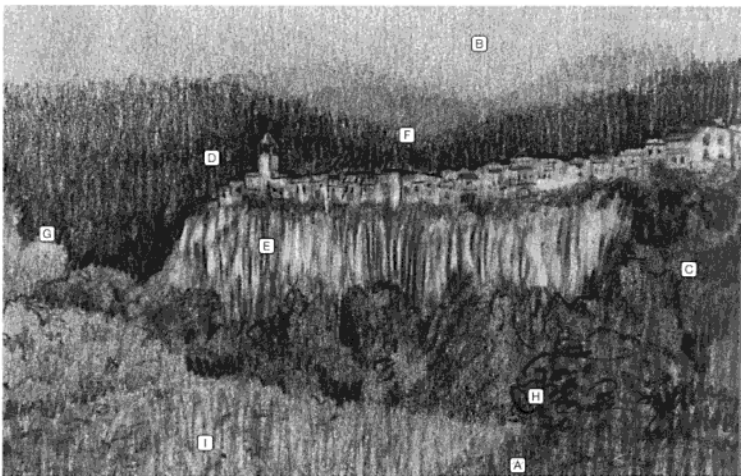
Soft pencils allow you to create continuous gradations.

Blend the gradations with your fingers or with a blending stump in order to create an atmospheric effect. Look at the different shadings in the drawing below. The combination of different strokes give variety and depth to the work.

- A. shading
- B. finger blending
- C. superimposed shadings with various intensities
- D. intense, parallel sketching
- E. parallel stroke hatching with an eraser
- F. tonal gradation
- G. tone contrast to emphasize different planes
- H. doodling for vegetation textures
- I. eraser marks made on blended shading



Just rubbing your finger over a graphite stain will blend the strokes and create an atmospheric effect.



Charcoal is one of the oldest and simplest means of drawing. Because it is carbonized willow branches, charcoal makes a strong and intense black stroke. The basic difference between graphite and charcoal is that charcoal is dry and graphite is oily. Because charcoal is dry, it does not stick to the paper very well, which means you have a considerable amount of control over it and can correct mistakes easily. Just running your finger over charcoal will erase it; be careful though, because doing so will also create gray tones. Blowing on charcoal will lessen the stroke or the shading's contrast.

Charcoal:

the oldest medium

TONE

One of the best qualities of charcoal is that it is the easiest medium for shading, which creates tone. Tone is the degree of lightness or darkness of a color—with charcoal the tonal range runs from black to white. With a little practice, there is nothing that is more pleasing or fun than making quick smudges, reapplying them, erasing, etc. with charcoal. Because of its versatility, charcoal is an ideal medium for beginners, since it allows for corrections and for the treatment of a variety of themes without requiring too much attention to detail.

It is very easy to combine strokes, tones, blends, and gradations with charcoal.



A



B

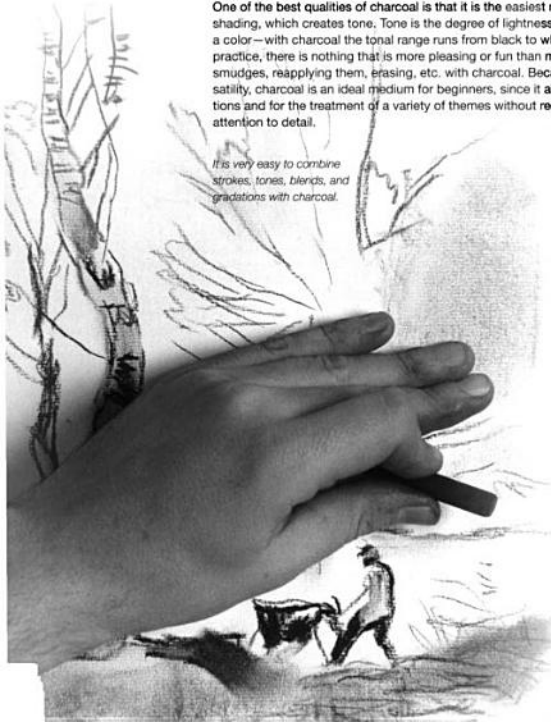


C

Above are some examples of charcoal strokes: (A) with the stick's point, (B) with the point held upright, and (C) with the stick held on its side.



Above are strokes made by rotating the charcoal stick while drawing.





Above are natural charcoal sticks, which are very fragile and brittle. Natural sticks are more expensive than compressed charcoal sticks.



Charcoal will come off the paper with the lightest touch.

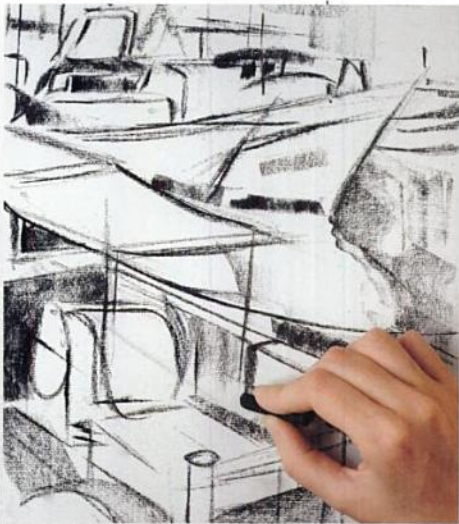


You can break charcoal sticks in order to obtain the size you need. The ideal length for drawing is about 2 to 2½ inches. This size will allow you to create almost any desired effect.



Since charcoal does not stick to the paper very well, it can be erased easily. However, even when the particles are removed, parts of the strokes remain visible.

Charcoal allows you to sketch or outline quickly, using the stick's point or its side interchangeably.



A dull point makes extremely intense strokes.



A beveled point creates wider, more regular strokes.



Drawing on the charcoal stick's flat side makes linear lines thinner, firmer, and more defined.

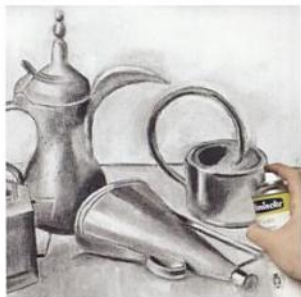


Dragging the charcoal stick on its side produces wide strokes.

USING CHARCOAL

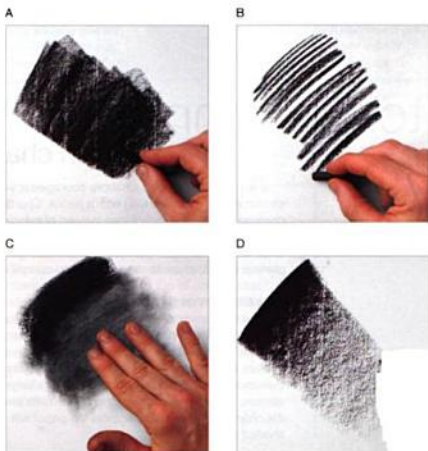
Charcoal can be used in many different ways. The way the stick is held determines a stroke's effect. For example, holding the point horizontally or on an angle will create different lines. Also, by turning the point or varying the pressure you place on the charcoal stick will produce either soft, delicate strokes or bold and intense strokes. Soft charcoal is more granulated and therefore adheres better to the paper than hard charcoal, which is better for detail and line work since it does not erase as easily.

Charcoal drawings no longer have to be temporary works. Spray fixatives allow charcoal to remain on the paper and retain its classic and noble reputation.



STROKES AND EFFECTS

If you hold the charcoal stick like a pencil, the strokes will be neater and more controlled by your hand movements. If you drag the stick on its side over the paper, the stroke will be thin and solid. With the charcoal stick held transversely (on its side in an upright position), you are able to create shadings that are as wide as the charcoal stick. Drawn with one continuous hand movement, transverse strokes become lateral (length-wise) strokes.



To the right are the basic effects that can be achieved by mastering the use of charcoal: (A) even shading, (B) different strokes and intensities, (C) blending, and (D) gradation. By learning these four skills, you will be able to draw any shape and master any tonal effect.



Charcoal allows for an initial schematic approach to a theme without relying on a lot of detail.

tone techniques

with charcoal

An artist must be much more courageous when using charcoal than when working with a pencil. Charcoal calls for drawing complete, whole forms instead of bringing out detail in a work, which is why this medium is more effective for large-scale drawings. Appropriately combining different strokes will allow you to draw seemingly complex shapes.

DRAWING WITH STROKES

Compressed charcoal pencils are the best medium for drawing strokes. These pencils are very useful for small-scale works in which lines prevail over stains. Intense charcoal strokes add greater expressiveness and intensity to a drawing than those produced by graphite. Shadings begin with small strokes, their intensity depending on the dark areas. Pressing the charcoal pencil harder against the paper will create darker shaded areas.



Compressed charcoal pencils are ideal for linear lines and strokes.



A



B



C1



C2



C3



C4

Charcoal pencils create even shades of intense tone, and their pigment is better than charcoal sticks.

Charcoal pencil strokes can be blended, but they are less malleable than charcoal stick strokes.

Above are some basic blending effects with a charcoal stick. You can see how volatile this drawing medium is. Simply rubbing your finger or a blending stump over a smudge or stroke will quickly blend it (A and B).

To test the pliability of charcoal sticks, draw a line or a circle (C1). Drag the pigment inside the circle with your fingertip to obtain a very basic shading effect (C2). This can become a tonal treatment by blending the charcoal pigment on the paper's surface with your hands or with a blending stump (C3 and C4).





After applying different charcoal stick strokes, the body is outlined with a defined line, thus preventing any possibility of another "ghost" line.

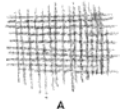
If you need to draw neatly defined shapes, cut the desired shape out of a piece of paper and use it as a stencil.



Linear charcoal strokes produce strong, expressive effects. It is important to keep in mind the kind of strokes that you will apply in each area in order to create definition and contrast.

GHOST LINES

Charcoal drawings are built up by superimposing many juxtaposed lines on top of one another, which are later erased and corrected as the work progresses. This accumulation of erased lines, or "ghost lines," produces an interesting tonal effect on the background. Many times these lines add more emotion and variety to the drawing. A good outline of an object is one that is intense and firm.



A



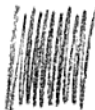
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C



D



E



F

SFUMATO

Charcoal enables us to create a drawing simply by blending strokes, which gives the drawing an atmospheric effect. This technique is called sfumato. Lightly blend the charcoal strokes when using the sfumato technique so that you retain the paper's texture. The only problem with this technique is that due to the absence of defined lines and strokes, which give pictorial effects, the drawing could appear artificial.

In these two sequences you can see how an atmospheric effect can be created just by running your hand or a piece of cloth over the charcoal strokes. The malleability of this medium enables you to modify the surface several times.

Sfumato is used to create pictorial and atmospheric effects.



Some artists use charcoal powder to create smooth gradations and shadings in large-scale works. Powdered charcoal is applied by rubbing the powder onto the paper with cotton rag.



USING A PAPER'S TEXTURE TO YOUR ADVANTAGE

One of the most interesting characteristics in charcoal drawing is how well it adjusts to a paper's texture. If you draw on a highly textured sheet, the strokes will have a granulated appearance, an even semitone effect that will make the drawing more interesting. The rougher the paper, the more intense the strokes will be, given that the sheet will hold the charcoal particles. The pressure you apply on the stick will determine the darkness or lightness of the drawing.



Compressed charcoal sticks and natural charcoal stick offer similar effects, but compressed sticks give more intense and contrasted strokes.

In the darkest areas, (here the arch), intense shading covers the paper's tooth.



The sides of the walls and corners are shaded with tonal gradations.

Interesting tonal effects can be achieved by simply using compressed charcoal sticks.



Even shading is used for the walls of the house.



artists' Chalks:

warm and opaque



The appearance and consistency of artists' chalks, also called *conté* crayons, are similar to those of pastels, but they are harder and more oily. Artists' chalks have a warm and opaque appearance and offer the same blending possibilities as charcoal. However, chalks are more stable and can be used along with charcoal and with compressed charcoal pencils.

COLOR VARIETY

Strictly and traditionally speaking, artists' chalks are limited to the following colors: white, black, sepia, bistre (dark-brown), and sanguine (red-brown). Their color tones perfectly balance each other and make them especially suitable for monochrome drawings, which rely on harmonic shadings and gradations. Artists' chalks are ideal for medium-toned and dark-colored papers.

Artists' chalks are available in various colors and are perfect for creating blended shades. Their best results are seen when applied on medium-toned, neutral-colored paper.



MIXING

Being that artists' chalks are soft, they blend easily and create beautiful color combinations by either rubbing the strokes with your finger, a piece of cloth, or a blending stump. Because they are less powdery than charcoal, they can be mixed by laying one color over another, allowing the colors underneath to show through. This technique will enable you to find different values of gray tones more easily—if needed, the two tones can then be blended by lightly rubbing the strokes with your fingertip.



There are two ways to intensify chalk tones: (1) increase the pressure on the chalk stick or (2) direct mixing, which is to draw over a previously laid down color and press until both colors are blended into a mixed color.



Shading with the flat side of the chalk.



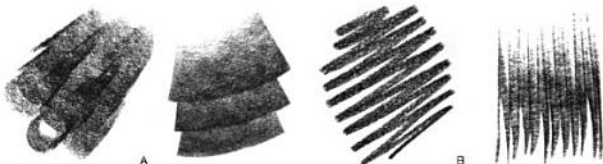
Blending the shades with a blending stump.



Directly mixing two colors.



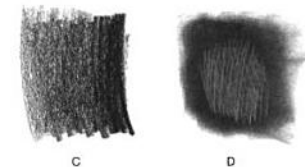
The blending stump blends two shades into a smooth color transition.



As you can see, chalk strokes cover the paper more densely than charcoal. To the right is (A) shading, (B) intense strokes, (C) gradations, and (D) white chalk outlines on dark shading.

EFFECTS WITH ARTISTS' CHALK

Since artists' chalk is more delicate than charcoal, the strokes it produces are slightly less intense and much subtler. Like charcoal, you can use the whole chalk stick to draw, leaving strokes that can be easily modified and blended. Before beginning to draw, break the chalk stick to the desired size. Then, begin to make strokes, holding the stick lengthwise. Use the point to draw the outline of the model. Finally, run your finger over the contours to blend the strokes.



Shades and strokes are combined to create forms. It is best to begin practicing with simple subjects or models.



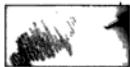
When drawing with chalks, it is important to maintain a continuous stroke and to vary the position of the stick on the paper.





1. When drawing with chalk, begin by outlining the tonal areas. Here, shading was completed with the flat side of the stick in an abstract manner.

For the best result apply chalk on colored paper.



2. Little by little, the initial shape is completed until the dorsal profile of the female figure can be distinguished.

3. The best technique to use when drawing with chalk is to apply continuous shades with the stick held lengthwise, then to combine them with intense linear strokes.

3



Sanguine:

a classic medium

Among artists' chalks and chalk pencils, sanguine, due to its unique characteristics, is the most commonly used color. Somewhere between brown and terracotta red, sanguine is made of iron oxide and endures as a favorite and classic medium among artists. The popularity of sanguine is due to its warmth and sensitivity to the paper's texture. In combination with other mediums, sanguine is at its best.

Some examples of sanguine chalk and pencil strokes applied with different amounts of pressure and different hand positions.



A sanguine stroke and line is primarily plan and flat. Therefore, it is necessary for you to get familiar with shading. If you place the sanguine stick's flat side on the paper and turn your wrist, you will see the interesting shading and gradation effects that can be achieved. Remember, the effects also depend on the amount of pressure you apply.



Sanguine offers a huge variety of drawing treatments: (A) naturalist, with soft shading, (B) structural, with the stick held lengthwise, (C) hatching, and (D) expressionist, with lively, hurried strokes.

BETTER WITH STICKS

Like artists' chalks, sanguine combines the best of pencil and charcoal in that it produces line and also texture in a single stroke. It is better to work with sanguine sticks than with sanguine pencils, since the sticks offer a broader, more dramatic stroke than pencils. Like charcoal sticks, you can draw lines with the end or cover large areas with the flat side of the sanguine stick.



Sanguine, like charcoal and chalks, comes in sticks, which are used for medium- to large-scaled drawings.



1



2



3



4

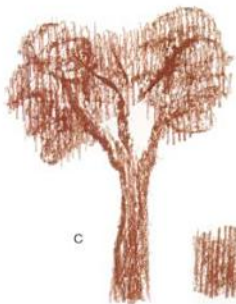


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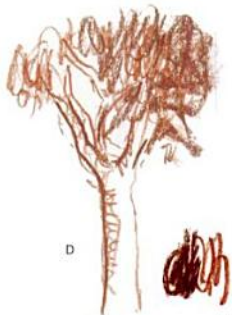


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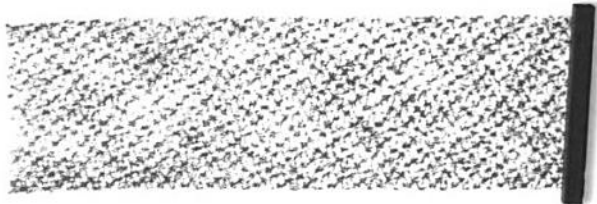
Familiarize yourself with sanguine sticks by creating different effects on various textures and papers. Above are examples of (1) a sanguine stick shading, (2) a sanguine pencil shading, (3) sanguine stick shading, (4) sanguine stick shading on rough paper, (5) sanguine pencil hatching, and (6) sanguine pencil cross-hatching.



C



D



DRAWING LINES AND STOKES WITH SANGUINE

In order to achieve the best stroke or line from a sanguine stick, draw a continuous line without lifting the point from the paper. Extend the line and vary the amount of pressure to create more color intensity and darker tones. Then do the same with a sanguine stick pencil. Given its sensitivity to texture, sanguine should not be used on very rough papers because the strokes will be fragmented. Also, try to avoid shading toned areas.

When drawing with artists' chalks or sanguine, do not work on textured papers; these papers tend to break up strokes and shading.

Learn to draw in a single stroke, barely lifting the sanguine stick from the paper. Modify the line's width and quality by turning the stick or varying the amount of pressure you apply.

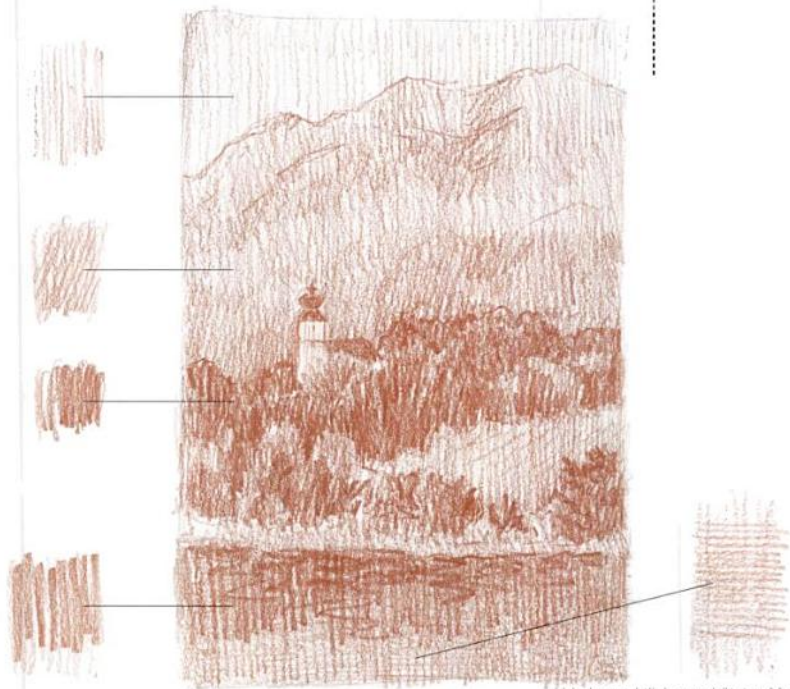
Sanguine gives a unique, warm feeling to a drawing. Combining both sanguine stick and pencil will give beautiful effects.



Sanguine is also available as lead for mechanical pencils, ideal for small-scale works or for those in which line and texture dominate.

Sanguine and charcoal are almost identical in use; however, the results and finishes are very different.

Sanguine pencil is easy to control and offers a rich variety of tonal gradations, as can be seen in this landscape sketch. A fairly good landscape drawing can be achieved by alternating between three or four values (tones) of sanguine. The contrast among the different planes increases the effect of depth.

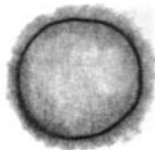


the blending stump: many possibilities

A blending stump is made from a soft paper felt that is double-ended and pointed. It is used for rubbing and blending. Blending stumps come in different degrees of thickness. Use the point for darker tones and the blunt end for lighter tones.

BLENDING STROKES

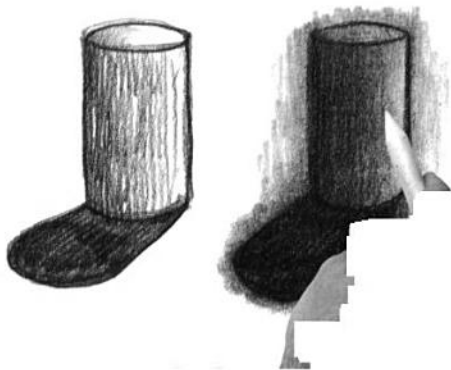
Blending stumps are very useful tools for the artist because, as the name suggests, they allow us to transform the drawing through the use of soft gradations and blended shadings. Blending allows you not only to integrate strokes but also to eliminate the white areas within them. When the tones are graded, a perfect representation of the object's volume can be achieved. The blending stump can be held in any manner; however, using it excessively will reduce a stroke's vibrancy.



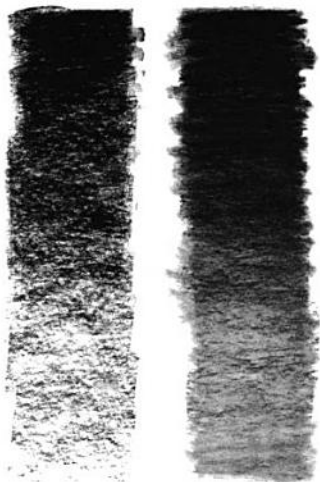
A blending stump allows you to blend a line, giving the drawing an atmospheric effect.



Blending closes the paper tooth completely, turning an irregular shading into an even one.

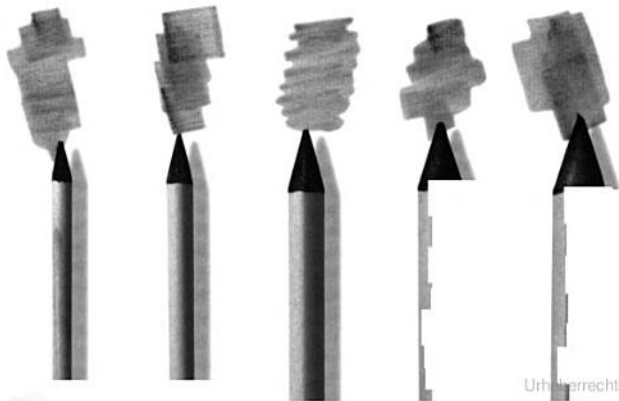


Blending the strokes with a blending stump gives volume to a figure and softens the transition between light and dark.



Rubbing the stump on a stroke or hatching will smooth tone transitions.

When, after blending in a dark area, you move toward a lighter area, clean the stump on a separate piece of clean paper, so that you do not dirty the drawing or the shade.



It is a good idea to have several blending stumps of various widths. This will allow you to work with different colors and with large or small areas at the same time.



To draw with a blending stump, start by rubbing the charcoal stick with rough sandpaper to make charcoal powder.

Then saturate the stump's end with the charcoal powder.

Draw strokes on the paper. The more charcoal on the stump, the more intense the strokes will be.

DRAWING WITH A BLENDING STUMP

Blending stumps can also be used as drawing tools. To do so, rub the stump's point in charcoal powder until it becomes saturated. Then, draw with the blending stump. For darker tones place more pigment onto the point, less pigment for lighter tones. The final result is a smooth drawing without defined lines.

There are two basic blending techniques with the stump: (1) use the point for smooth, intense strokes or profiles and (2) use the wide, blunt end for wide areas. Your hand movements should follow the direction of the model's texture. If working on an undefined background or plane, use circular movements.



Your hand can also be very useful to blend, shade and stain. The upper part of the palm is ideal for applying wide stains with even tones, whereas the fingertips are normally used to blend and shade local areas.

Blending stumps give an evanescent, atmospheric effect to any drawing. Since it is an effect technique, the drawings do not require a high degree of definition.



A



B



C



D



E



F



G

With soft strokes and without a great deal of tonal contrast, a blending stump will produce a drawing with many pictorial effects.

- A. Light hatching on the roofs
B. Spaces between strokes on the balcony

C. Soft shading in the illuminated street areas

D. Erasures for more graphic effects

E. Intense hatching on the church bell tower

F. Cross-hatching on the building's façade

G. Intense tones in blended dark areas



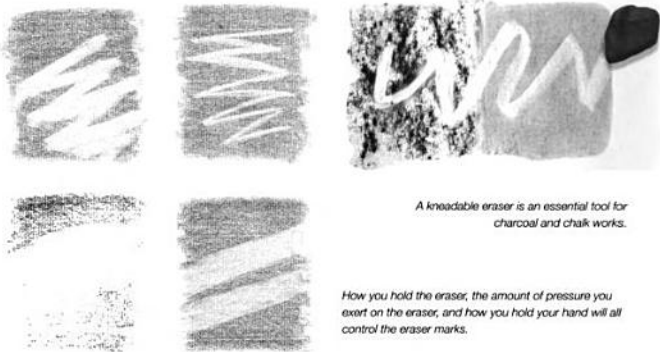
Erasers provide artists with a wide creative margin in which to work. An eraser can be used to clean an area, blend a stroke, place light markings on a darker color, or draw erasures on top of previously laid colors.

EFFECTS FROM AN ERASER

The eraser offers a wide variety of effects, all of which are not particularly complex. For instance, with the tip of the eraser held at a slant, wide strokes can be obtained; if held upright, you will create fine strokes.

The eraser can also be used as a drawing tool in itself, a medium to produce line and tone quality. With charcoal, you obtain different tones of black depending on the pressure you apply; similarly, the eraser works in the same way, although the opposite results. The more the pressure, the whiter the erasure mark will be on the paper. When lightly rubbed over a tone, a light blend is created.

the Eraser: a very versatile tool



A kneadable eraser is an essential tool for charcoal and chalk works.

How you hold the eraser, the amount of pressure you exert on the eraser, and how you hold your hand will all control the eraser marks.

PRACTICING YOUR STROKES

In order to practice and observe the different effects an eraser offers, cover a paper with the flat side of a charcoal stick. Then make different eraser marks, alternating the position of your hand and the pressure you exert on it to see the results.

Similar to graphite pencil work, different hatching combinations with a mechanical eraser provide an interesting variety of shading and textures.

A kneadable eraser will give you an interesting range of effects.



There are several types of eraser. Soft erasers are the best for graphite pencil works and kneadable erasers are ideal for charcoal works.



Since they are ideal for hatching and creating detail, mechanical erasers are very useful for "eraser drawing."

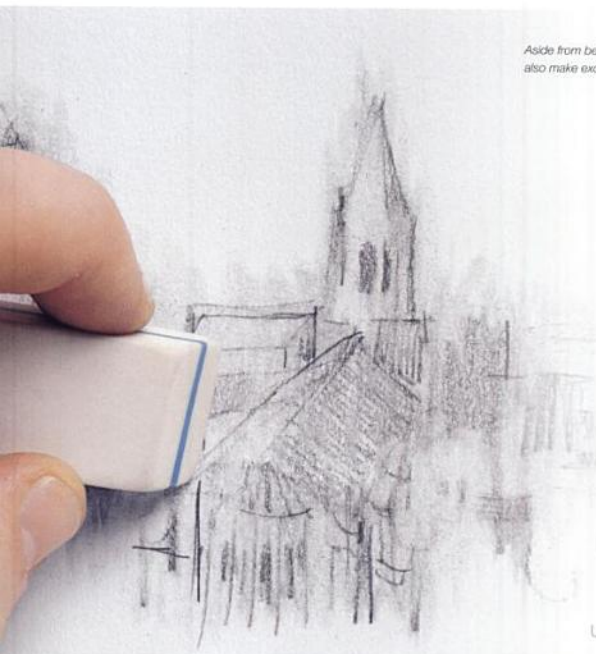


THE KNEADABLE ERASER IN CHARCOAL DRAWINGS

Given that charcoal drawings rely on erasers more than graphite drawings, it is extremely important that you know how to use them correctly. When used with charcoal, the eraser allows you to add details and introduce light areas. Hard erasers damage the paper surface and smudge much more than kneadable erasers. Preferably, use soft, malleable erasers when working with chalks and charcoal. Kneadable putty erasers are particularly convenient because when the tip gets dirty, it can be turned inward and reused.



Aside from being used to make white marks, erasers also make excellent blending tools.



With the eraser you can also blend contours and work on stains and tonal values, giving the drawing a more pictorial effect.

1



1. This sequence follows the eraser technique. First, white marks are made on an even-shaded background.

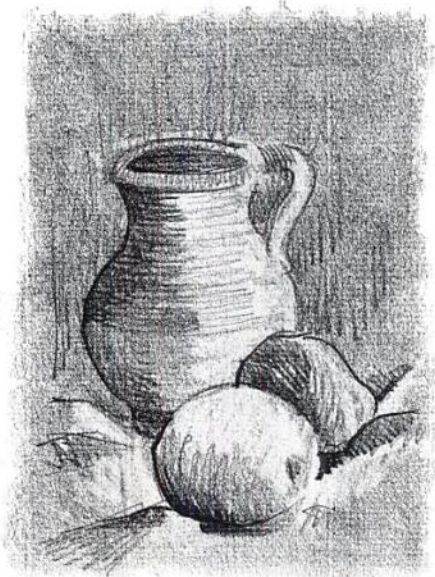
2. Strokes with a graphite stick are added to the light areas; these strokes will finish outlining the shape of the pitcher and fruit.

3. Finally, the light areas are shaded and graduated, giving volume to the objects.

Always clean the eraser before reusing it. Simply rub it on a clean piece of paper.



3



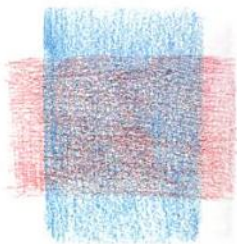
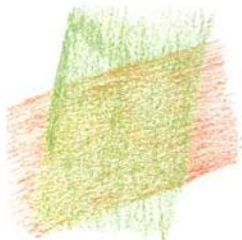
colored Pencils:

a love for details

Colored pencils are clean, practical, and easy to carry around, which make them an ideal medium for drawing outdoors. Colored pencil lead is made of pigment, a filling—usually chalk, talc, or kaolin—and an agglutinant, usually a cellulose gum. Colored pencils are handled just like regular pencils, but offer a less oily, smoother, and glossy finish. Colored pencils allow you to work with the precision of a graphite pencil, while at the same time adding color to a drawing. They are soft enough to create delicate shadings and can be sharpened to draw intense and linear strokes.

Colored pencils are perfect for optical mixing.

Colored pencils can be purchased as single pencils or in boxed sets. In this book, we used Artists' quality colored pencils.



OPTICAL MIXING

The most significant characteristic of colored pencils is the subtle optical blends that they produce. This medium relies on the rich intensities of color tones and on the ability to mix colors. To optical mix, a lighter color is placed on top of a darker color. The result is a glaze—a colored film that gives the effect of mixture. Remember to always put down the darker color first and the lighter ones on top. Light tones cover less and allow the base color (the darker color) to be visible, which is necessary in order to achieve a thoroughly mixed color.

Optical mixing gives great results. In order to achieve chromatic depth, mix the colors (A1, A2, A3) instead of drawing with just one color (B).

The colored pencil's sharpened point and ability to draw progressive values allow the artist to produce high-resolution works.

The combination of subtle scumbling and rough strokes gives colored pencil drawings interesting chromatic color variations.



A1

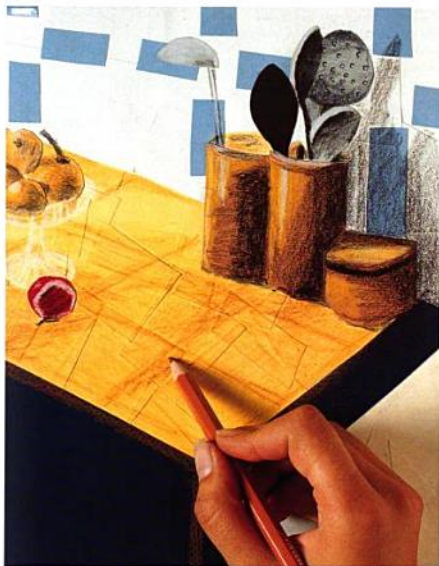


A2



A3





FINE AND THICK LEADS

There are two types of colored pencil leads available: 3.5 mm, which are used for special works that require a lot of detail, and 4 mm, which are thicker and ideal for wide and intense lines and strokes.

Soft and wide leads are recommended when you are combining techniques. They produce wide lines, which contrast nicely on a colored background.

There are several kinds of colored pencils, whose differences reside in their lead compositions. Although percentages vary, a waxy pencil's pigment is agglutinated with kaolin (a type of clay) and wax. Oil pencils are the most common and are available in hard and soft leads—the softest allow you to color the most easily.



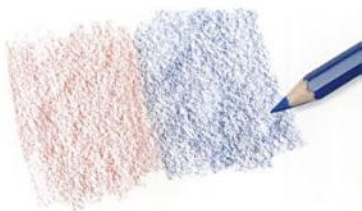
WATER-SOLUBLE COLORED PENCILS

Also called **watercolor pencils**, water-soluble colored pencil leads are made with coloring pigments that are agglutinated with waxes and varnishes. They have a **soluble ingredient** which enables them to dissolve when water is added. Watercolor pencils were created for graphic designers and illustrators, and **only recently** have they been incorporated into the Fine Arts. Even though watercolor pencils combine two techniques into one, they are, nonetheless, considered a mixed-media technique.

Drawing with watercolor pencils is just like drawing with conventional pencils. Because of their waxy composition, conventional pencils do not dissolve when they come in contact with water; they resist it. Watercolor pencils, on the other hand, explode with color when water is added. Hatching will vanish after a wash is applied, but hard strokes will still be visible. Additional colors and details can be added after the wash dries. If you add them while the paper is still damp, they will blend into the paper.



In this drawing, colored pencils and watercolor pencils were combined. Watercolor pencil strokes need not be mechanical and symmetric. Note the fine, thick lines and how the shapes of the trunk and branches are rounded, producing a great graphic and chromatic richness.



Watercolor pencils have the same characteristics as colored pencils. However, with a wet brushstroke the pigment dissolves, creating a stain that brings washes and strokes together.





Pastels: drawing or painting?

Considering pastels encompass both drawing and painting properties, it is difficult to link this medium exclusively to only one of these two disciplines. This dichotomy is due to the fact that pastels allow for a wide variety of techniques, from lines to strokes, like those drawn with chalk, to blends and tonal gradations, which resemble pictorial effects of gouache and oil paint. Therefore, although pastel is applied like the previous drawing mediums we have studied, their chromatic richness, blending effects, gradations, and tone mixtures place them in a category of their own. Pastel work is commonly used to introduce painting techniques to art students. There are two types of pastels: soft and oil.

SOFT PASTELS

There are three basic ways to draw with pastels: (1) dragging the pastel lengthwise over the paper, (2) with the point, and (3) with your fingers. When dragging the pastel, the quality and intensity of the stroke depends entirely on the amount of pressure applied. The more pressure, the more saturated and opaque the color will be. A pastel's opacity allows for an easy application of light colors over darker ones. With the edges of the stick, the artist can draw fine lines, for detailing, or thick strokes, for covering large areas. Finally, since soft pastel sticks crumble easily, you can apply the powder onto the paper with your finger and create a more diffused color stain.

There is a wide range of soft pastels to choose from, all of which give a drawing a rich, chromatic, and pictorial finish.



Oil pastels have an oily texture and provide a stroke that is more expressive, although less malleable, than soft pastels.

OIL PASTELS

Oil pastels are a relatively new invention and have become extremely popular among artists, given their ability to produce color sketches and finely detailed works. Oil pastels are small sticks, similar to those of traditional pastels, but containing a combination of animal fat or wax pigments. Due to an oily agglutinate, oil pastels are softer, stronger, and less brittle than soft pastels.



In order to mix the color strokes with the wax, the artist may use a solvent such as turpentine. When rubbing the color stroke with a damp piece of paper on which solvent has been applied, the wax will dissolve, producing translucent washes.



A pastel's opacity allows you to build up color and mix colors by laying a lighter color over a darker one.

Drawing with the point will give you intense, chromatic strokes and lines.



Because soft pastels are very brittle and malleable, you can make nice blends easily with your fingers.



MIXING COLORS WITH OIL PASTELS

While soft pastels are known for their velvety texture, oil pastels give bold, intense strokes. Images created with oil pastels are flexible enough to be worked on; however, start with light strokes and lines in the first working phases because erasing is not easy. Unlike paints and inks, both oil and soft pastels do not cover the paper very well, unless heavily applied. Hatching and cross-hatching are also suitable for the whole range of

pastels. For broad effects made with side strokes, you can overlay colors more directly by simply placing one stroke over another. Oil pastels cannot be blended by rubbing, but the color can be "melted" with turpentine or white spirits. Another advantage of using oil pastels is that they do not need to be fixed, so you can build up layers of color without worrying that the top layer will fall off. One popular technique with oil pastel



is sgraffito, in which one layer of color is scratched away to reveal another below. This can be done with soft pastels, but the first layer of color or will have to be fixed—it is a little more difficult and the effect is not as good as with oil pastel.

One half of this drawing was made with dry pastels (left) and the other half was made with oil pastels (right). Here you can see how these two media respond to (A) blending effects, (B) sgraffito (cutting away parts of a surface layer to expose a different colored background), (C) blending, (D) scumbling, (E) impasto (thick application of color), (F) gradations, (G) water or turpentine dilution, and (H) superimposition of intense strokes. These effects are next to the drawing, shown separately and with different colors.

Simple themes can be interpreted with bright colors. If you want an element to contrast with the background, work on a dark-toned background, using dull, blended colors.



different Drawing papers: different characteristics

In addition to a theme, technique, and medium, paper is also a major protagonist in a drawing. The drawing's final result will vary considerably depending on its color and whether it is smooth, rough, thick, or thin.

CHOOSING PAPER ACCORDING TO THE MEDIUM

Each medium requires a particular type of paper. Smooth-grained papers, with an extremely fine tooth, are hot pressed and come in a wide range of grays that maximize the quality of blends when working with graphite pencils. Fine papers are also suitable for detail drawing with colored pencils. Medium-grained papers are appropriate for charcoal and chalk work because they retain the charcoal and chalk particles. Laid paper is traditionally used for charcoal work. Its texture enables the artist to draw fluidly and blend shadings.



A rough paper breaks the trace of the stroke, giving a granulated appearance to shading.

There are different paper types for every drawing technique and medium.

Smooth-grained paper with a fine tooth is more appropriate for graphite or colored pencil drawings and for making sketches.



A paper's tooth and texture determine the final result of a drawing.



COLORED PAPER

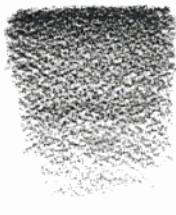
There are many brands of high-quality colored papers available. In order to create a vibrant effect, you should choose a paper color that contrasts with the dominant color of the drawing you are about to start. To achieve a harmonious effect, choose the closest color to the dominant color of the drawing. Colored papers are available commercially in a wide range of textures; therefore, you should remember the effect that not only the color but also the surface will have on the materials. In addition, colored papers allow for white chalk outlines.

PAPER WEIGHT AND TOOTH

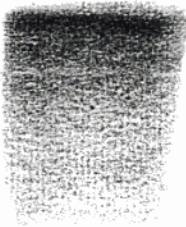
The heavier the paper, the thicker and more resistant it will be. It is easy to perforate very fine paper with the point of the pencil when drawing; therefore, low weight papers should be used with special care. Fine tooth papers show a pencil's varying gradations, allowing for the creation of shadings and for clear, high quality lines. Rough paper, instead, breaks lines and strokes, giving a discontinuous and fragmented look. This type of paper also allows for rugged shadings, which give the drawing a much more atmospheric effect. Pigment particles remain fixed to rough paper, in the grooves of the granulated surface, like small color specks. This effect allows for the reflection of the light of the paper, which gives the colors more translucence.



Medium-grained and rough watercolor paper provide more energetic shadings to the drawing.



The medium texture offered by Bask paper is ideal for almost all of the dry techniques.



Laid paper is traditionally used for charcoal work.





liquid techniques:



GABRIEL MARTIN, THE PEN AND THE PAPER, 2002
BOSTON, MASSACHUSETTS

brushes and inks.

Drawing with brushes
is the first step towards



drawing with liquid techniques. In principle, working with washes and strokes is very simple: you just add water to a color with a brush. Whether you are an experienced artist or not, you will see that the effects offered by the brush and quill pen drawing techniques are closely related to those of drawing. This creative medium allows you to combine line with areas of color and tone. It can be used in monochrome or in multicolored drawings. Experiment with different pens. Try an old quill pen, a modern fountain

pen, ballpoints, or technical pens. Once you are familiar with all the possibilities this medium offers, you can begin your study of color and its techniques.



Despite the fact that the wash is watercolor or ink, this technique is intimately related to drawing. Wash is a simple technique. It consists of loading the color on a damp brush and laying it on the paper with various amounts of water to achieve light tones in illuminated areas, dense tones in the dark areas, or gradations to blend in with the background. Before beginning to draw with liquid media, we must learn the basics of the monochrome wash.

the Wash: a range of tones



The brushstrokes, or gradations, created with wash are extremely spontaneous. Superimposing several washes will result in darker tones.

Mastering the brush and wash medium will produce sensual drawings that can be quickly rendered.

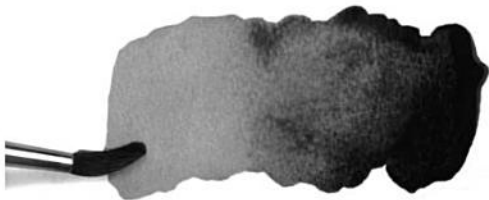




To move the wash, first lay the color down on the paper.



Then add water to the initial stain, dragging the brush and extending the wash.



The more the wash is extended, the broader the tonal gradation will be.

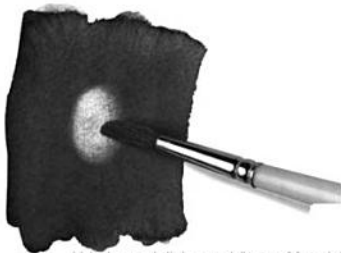
TONE VARIATIONS

The tone of a wash depends entirely on the amount of water added to the color on the palette. The smaller the amount of water added to the color, the darker and more opaque it will look and vice versa. More watery colors are the lightest and most transparent; this makes it easy to imply that white does not exist in the wash technique.



It is easier to create gradations on previously dampened paper; however, this makes it harder to control the color because it will spread.

To make white marks with wash, run the tip of the dry brush over the damp area; the brush hairs will immediately absorb part of the color.



Practice making tonal gradations in order to see the rich shadings that washes can offer.



EXTENDING THE WASH

Wash allows for wide and rich tonal gradations. In order to create these gradations you should stain the paper with a very saturated and intense color, wash the brush with water, and then dissolve the color over the paper. As it slides, the color expands through the dampened area, since the water on the paper transports the color. As you extend the color, the tone turns lighter. The more times you repeat this operation, the lighter the tones of the gradation will become.

A VERY SIMPLE METHOD

The best way to learn how to extend a wash is through practice. Start with a very simple example: a pear. After making the pencil drawing, the first step will be to outline the fruit with the tip of the brush, with a constant and continuous brushstroke. Then, apply a very light wash in the inner area of the pear, leaving a small white space. This space will be the reflection. Before the wash is dry, add a second wash, with a much more intense tone. When painting over the damp surface, the tones will mix rapidly. Squeeze the brush and help distribute the tones with very light brushstrokes.

When working with washes, it is always a good idea to have a piece of cloth handy to remove any excess water; this will keep the stroke from spreading all over the paper and losing precision.



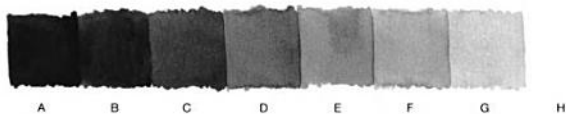
1. This simple example shows the easy execution of a wash drawing. First, draw the outline of a pear.



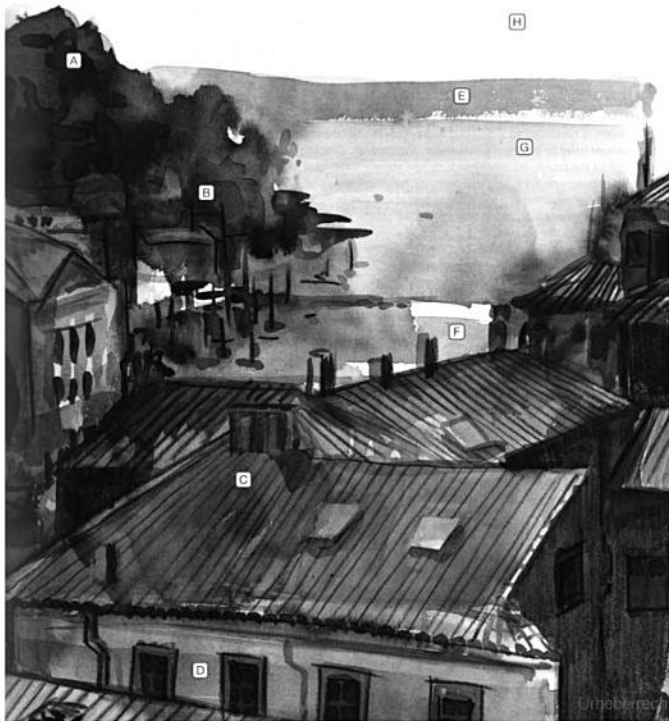
2. Then, with very diluted washes, begin to stain the inner section, extending the color of the initial outline.

3. Finally, add new colors to better define the light and shadow effect on the fruit.





In order to achieve effective backgrounds with broad gradations, the paper should first be dampened with clean water. Before the sheet dries, put the color on the brush and make the stroke. The humidity of the paper will cause the colors to expand and distribute, forming gradations.



Wash drawing enables the artist to develop a rich variety of tones. Tonal juxtaposition, contrast, and gradations are fundamental to appropriately represent the various planes within a landscape, which in this case is a succession of roofs with a small pier in the upper part of the drawing. Notice how the tones complement each other in the drawing.

Brush effects

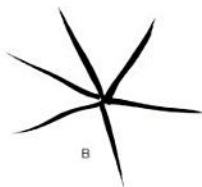


In wash, it is very important to be able to manipulate the brush correctly, being that it is the most common drawing tool for liquid techniques. Although wash is classified as a drawing technique, the brushstroke is the main medium used to create stains, values, and strokes. Due to the rapid absorption of the brush, no other medium can compete with it. The brush expresses movement, light, and atmosphere; however, the artist needs to rely on his or her repertoire of techniques and ability since wash cannot be corrected and the addition of too many lines will create confusion, all of which will damage the end result.

Brushstroke allows for rapid strokes with either a firm or wavy line (A, B, C). Washes and various kinds of tonal effects can be applied, which range from gradations to dry brush applications (D, E, F, G).



A



B



C



D



E



F



G

It is necessary to have a variety of brushes in order to achieve diverse brushstroke effects.



The brush enables you to create the definition of a dark silhouette from a single stain, as well as to outline the contour of the shapes from broken and loose strokes.

FROM LIGHT TO DARK

Brush drawing begins from a completely transparent background in which the value work is always made from light to dark; this means that the tonal additions should always be made to the lighter tones, and not vice versa. Therefore, it is extremely important to establish from the very beginning the work areas of the drawing. This allows you to obtain an exact measure of the gray tones that correspond to each area.

If you practice making strokes with the brush on a damp background, the lines will expand, producing interesting pictorial effects (H, I, J).

Washes on a damp surface produce atmospheric tones, useful when painting rainy or foggy landscapes (K, L, M). The same application of wash over a dry surface will produce more intense strokes, where the paper's tooth will remain visible (N).

LINE WITH WASH

Among the watercolor techniques, linear wash is closer to drawing than painting because it has the same characteristics of drawing: monochrome; value; and the combination of strokes, lines, and shapes. Through wash you can come to a truly drawing-like understanding of the model, alternating the brush stain and the line. Because of its purely drawing-related character, the wash enables you, besides applying chiaroscuro, to outline the volume of shapes from the direction of the stroke on the darkest areas.



H



I



J



K



L



M



N

Inks: strokes and effects

The stroke is the basis of drawing. From this simple gesture on the paper, volume will be constructed by modeling the shape, caressing the paper with the medium, or simply by drawing the shapes with a clean and direct stroke. If wash, as explained before, allows for the location of the various planes of the model according to their tonal values, drawing with a brush helps to make the object's outline stand out against the background by creating contrast.



A



B



C

Black India ink is a more intense black than black watercolor, has greater tonal richness, and expands more easily (A, B, C).

When drawing with a brush, shifting from lines to stains depends only on the hand movement and the amount of pressure placed on the hairs (D, E, F, G, H).



D



E

A fine and round brush offers an interesting stroke range. Superimposing hatchings of different colors creates bright and colorful effects (I, J).



F



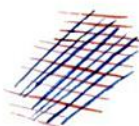
G



H



I



J

Once you understand the basic principles of wash and learn to handle the brush, you will be able to produce interesting sketches by combining washes and strokes.



THE BRUSHSTROKE

The brush is a very flexible drawing medium and is easier to handle than the quill pen. You can move brushes very rapidly and fluidly. If you vary the pressure on the tip as you draw, you can achieve lines of varying widths in a single stroke. You can easily shift direction by bending and rounding corners, where pencils and quill pens would fail to do so. A round sable brush in good condition transmits stroke, rhythm, and modeling in one stroke.

In brush drawing you may use one or, at the most, two colors. If more tones are used there will be mixes on the paper, which will produce a mingling of the shape outline. This limitation in the use of color is compensated by the tonal variations deriving from a "higher or lower" dissolution of color in the water.

Different stroke possibilities achieved through shifting pressure and inclination of the hairs against the paper:

(A) A fine brushstroke with the brush's end.

(B) A wide brushstroke by pressing harder on the paper.

(C) A wider brushstroke if you flatten the hairs against the paper.

(D) A slightly damp brush applied in short and rapid strokes will give the texture effect of a broken line.



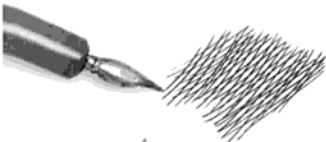
If your work involves a lot of thick color, the strokes will reveal the paper's grain. The brush will not flow easily and will leave a granulated and discontinuous trace.

T



QUILL PEN STROKES

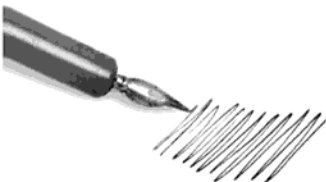
The quill pen makes a fine and clean line, which can be used to outline any object's form in a drawing. But if you want to shade and give texture and volume to an object without using a wash, you will need to use the white of the paper and different strokes. Each type of hatching, depending on the proximity and shape of the lines, will create various shades of gray. You need only a simple theme in order to build up volume and texture.



A

The quill pen and reed pen offer various stroke possibilities according to the position of the hand. Here are some examples:

We begin with cross-hatching on an angle, one of the most characteristic effects of quill-pen drawing (A).



B

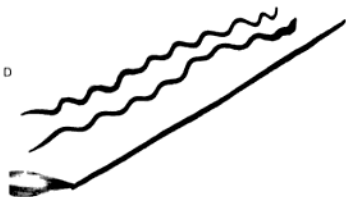
The classic zigzag shading can also be drawn with the quill pen, although using this medium will result in a more unstable and irregular line.

You may shift the stroke pressure in order to vary the line's width (C).

The greatest advantage of this medium is that you can go from fine and sensual lines to firm and intense strokes, like the ones shown in (D).



C



D



1



2



3



4



5



6

On the right side of this page are various samples of a quill pen and ink drawing: (1) parallel, (2) zigzag hatching, (3) spiral hatching, (4) curved hatching, (5) cross-hatching, and (6) spiral shading.

Combined with other media, washes, whether made with watercolor or with ink, allow for countless effects, which may make the drawing more aesthetically interesting. In these next pages you will be introduced to some of the most common effects that drawing professionals use to create texture.

Washes:

effects and techniques

Sgraffito is applied by scratching lines on top of the wash while it is still wet.



APPLYING SGRAFFITO

Sgraffito creates white marks or strokes on dark backgrounds. This operation should be done on a recently painted area, while the watercolor is still wet. There are two ways to "open" these white strokes. One is scratching strongly and firmly, using the edge of a brush handle; the other way is to use the tip of a razor blade or cutter. The strokes made with a razor blade will be deeper, thinner, and more intense.

Salt produces the richest textures. Sprinkle salt on the wet wash and wait a few minutes until you begin to see small marks forming on the surface.



TEXTURE EFFECTS WITH SALT

If you paint a regular, mid-tone wash and, while it is still wet, sprinkle a little bit of cooking salt over it, you will see, as the wash dries, the grains of salt absorb the pigment and produce interesting, light blended stains. Once the paper surface is completely dry, you can easily shake off the salt grains.

In order to apply a smear, load the brush with a small amount of water. It will leave a dry, brittle, and discontinuous trace, which will give an interesting texture effect to your drawing.





Make white marks with wax or an oil pastel. The wax will resist the wash.



After applying the wash you may see that, while the paper absorbs the color, the wax strokes resist and become clearly visible, producing an interesting effect.

SMEARING OR SCRUBBING

Also known as the dry-brush technique, this technique consists of using a brush saturated with color and a little water, to produce a rough texture when applied to the paper. The dry-brush technique is perfect for making contrasts and for representing the rough texture of certain objects.

WAX RESISTS

If you draw with an oil pastel or with wax, you will be able to preserve a series of thin lines on the paper's surface. Afterwards, you can cover them with washes and the waxes will resist the water.



This drawing uses wax resists to give texture to the foliage and to the tree trunks.





IF THE PAGE NEEDS MORE SPACES, THE PROPORTION OF HEIGHTS AND THICKNESSES, THE SPACING AND OTHER DETAILS, KEEP THE 14728-190 AND ADJUST TO "PINKA-BLÜCK".

FRANZ JUAN RIZZI, *Treatise of the Wise Drawing, The Course*





Achieving a



GABRIEL MARTIN, A PATH IN THE PINETWOOD, 2002
GRAPHITE PENCIL

professional stroke.

One of the main challenges for the beginner



is drawing long and continuous lines with just one stroke. People who do not draw regularly have the habit of drawing in a static manner, placing their hand firmly on the paper, the same way they write.

The hand of a person who draws should not rest on the paper, but instead should move and slide, brushing over and caressing the paper.

The secret to a professional stroke lies in the mobility of the hand and the forearm, trying to make them work together as a whole. To be successful in drawing, it is fundamental to acquire the ability to draw continuous lines without lifting the pencil from the paper, to know how to hold a pencil, to train the movements of the hand, and to master the basic strokes. Learning all of these skills will allow you to obtain the most from texture effects and will give expressiveness to your drawings.

training

the hand

To render a drawing spontaneously and with a variety of strokes, you need to train your hand movements. You must also learn the different ways to hold a pencil and how to control the amount of pressure you exert on it.

DETAILS

For precision and detail work, hold the pencil as you do for writing, but a bit higher towards the end. Holding the pencil this way gives mobility to your hand and flexibility to your fingers.

SHADES

With the stick of the pencil held inside your hand, you can make wide shades with a rhythmic side-to-side or up-and-down movement of the wrist for light shading.

There are three basic forms of holding a pencil to achieve graphic effects: (A) with the stick inside your hand for shading, (B) holding the pencil firmly to exert more pressure, and (C) holding the pencil as you would for writing.

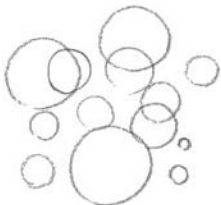
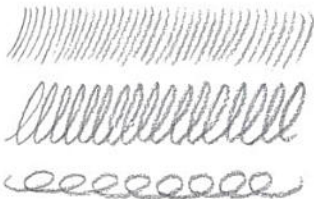


SKETCHING

Sketching is the form associated most often with a rough draft or a quick sketch. It is also the phase in which the drawing is first tried, especially when working in relatively large sizes. By having the point of the pencil slanted you will acquire faint strokes that are easy to erase.

MASTERING THE STROKE

Any drawing beginner should investigate and become familiar with the variety of strokes before starting to work. You can do this using the same pencil lead, the sharpened point (for fine strokes), or the side of the point (for wider strokes). Simple linear drawing is the most difficult approach because the artist has to create tones and textures in the model without resorting to shading or tonal gradation. In the hands of a skillful artist, the mere line is capable of depicting almost all the visual effects that a drawing can present. In the following pages are some practical exercises for you to practice making strokes. Mastering hand movements, lines, loops, spirals, circles, and ovals will start you on your way to becoming an artist.



Slanting the Pencil

Holding the pencil at a 45-degree angle will produce a very intense and regular stroke. If you slant the pencil more, say to 30 degrees, from a wedge-shaped lead, the stroke will be much wider. By turning the pencil to the opposite side of the wedge in the lead, very fine lines can be drawn.

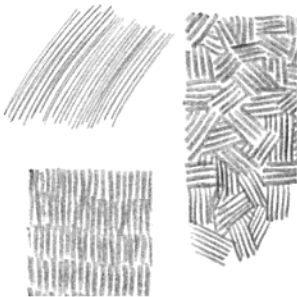


HATCHING

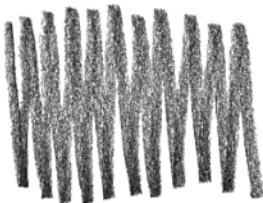
This form of shading is achieved by drawing parallel lines close to one another to obtain the effect of tone. The broken nature of parallel hatching, when observed from a distance, can produce a more vibrant quality than plain tonal areas. By combining different varieties of short, parallel strokes in random patterns, you will achieve solid tone and color.

DRAWING WIDE LINES

Slanting the pencil to obtain a wider line, draw a series of consecutive parallel, vertical, short lines, trying to maintain the same space between lines.



Basic
 strokes



A



The following figures show different strokes made with: (A) a wedge-shaped point for wide lines and (B) the edge of the same lead for thin lines.

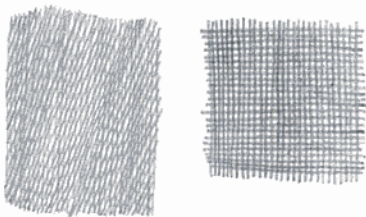


B



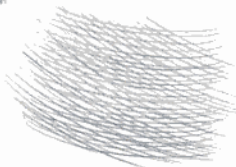
CROSS-HATCHING

Cross-hatching consists of a series of parallel lines crossing each other at an angle. These lines can be straight and systematic, or free and imprecise. The closer the lines are, the darker the shading, which will allow for different shade tonalities in the same drawing. Cross-hatching does not have to be done with straight lines only. By crossing curved or wavy lines, or doodles, you can achieve a wide variety of effects.



DRAWING LOOPS

With a slight slanting of the pencil, draw several loops swiftly, as if cracking a whip. If you do a gradation with loops without lifting the pencil from the paper, you will have spiral strokes.



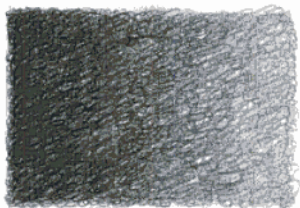
Vary the Pressure

The intensity and quality of the line can be changed and controlled according to the hardness of the pencil, how sharp it is, and the amount of pressure you apply.



SHADING WITH SPIRALS

Some of the most interesting shadings and gradations are those made with small circles or spirals. Just draw small spirals, resting the point of the pencil slightly slanted on the paper and turning the pencil as if cracking a whip. Filling all the space gradually and controlling the amount of pressure on the pencil will produce a homogeneous shading.

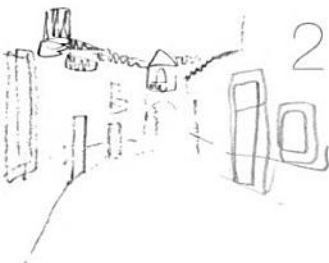


Automatic drawing

The most interesting works in any artist's portfolio are usually found not in his or her finished drawings, but in his or her sketchbooks. Artists express themselves in their sketches, registering in them the most immediate impressions of the world that surrounds them.

Doodles and random hatching are strokes made in a quick and hesitant manner. These are strokes that the artist makes automatically and intuitively, as an exercise in expression. Artists usually turn to this technique when they have only a few minutes to make a note, to practice a loose, spontaneous stroke—with no academic concerns—or when they want to give the drawing a more expressive effect.

Artists use doodling as a form of shorthand to include information in their sketchbooks; it should be developed in an intuitive, putting foremost the spontaneous aspect of expression.



2. Add new strokes to the previous ones, this time varying the pressure and the width of the line to start establishing several values and the forms that stand out the most.

3. Finally, you can try shading—one or two tones will be sufficient. The drawing must not be completely finished; it should remain somewhat sketched and imprecise.



To gain competence in doodling, draw this view in only two minutes. This process is very useful for drawing notes from life.



1. First, start with a quick, seemingly disorganized and somewhat abstract, doodling. To establish the first composition lines you should study the model, and draw swiftly and a bit unconsciously.



Automatic drawing performs two basic functions: exercising the control of the arm and enhancing the ability to capture and translate the live model.



COMMAND OF EXPRESSION

Automatic drawing allows imagery to be translated to the paper through swift and spontaneous movements. A gestural drawing does not try to describe the model in detail, but uses confident and wide strokes to capture its essence. In this type of drawing, spontaneity emerges from the vivacious movements of the artist's forearm, while the theme is translated through rhythmic and dynamic lines.

The required swiftness and spontaneity allow the development of a vivacious and accurate line.

The drawing should not be completely carried out: it should summarize the theme in a few strokes and tonal combinations.





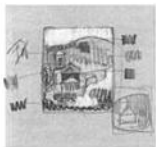
Techniques to



GABRIEL MARTIN, *El Bosque de San Mateo*
1840. *Plancha 1.ª*

improve pencil control.

Controlling the pencil is important not




only for those who see pencil drawing as an end in itself, but also for painters, engravers, and sculptors. A line's quality is an important element in the finished work. The lines may be wide or fine, straight or wavy, with an endless diversity. Only in technical drawing are straight lines with consistent widths essential. The weight and width of the line, its fluidity and its character, whether continuous or discontinuous, are all devices that can create effective visual illusions in a drawing.

lines, spirals, and gradations

Once you have learned the basic strokes you are ready for exercises that will teach you to control the drawing tool. Perhaps what is most difficult for the beginner is managing a firm and continuous stroke. In fact, many people who have never drawn usually make a line with short, successive strokes, lifting the pencil each time, drawing first one line and then another and another. The problem is that they rest their hands on the paper in the same way that they write. The drawing hand does not rest on the paper; instead, it should move, slide, and caress the paper.

IN A SINGLE STROKE

Your first goal will be to acquire the skill to draw continuous lines without lifting the pencil or stopping your hand. To achieve this you will have to hold the pencil just as you would for writing but a little higher up towards the end. Hold the pencil on a slant; the more the slant the more fluid, longer, and wider your strokes will be. Now, barely pressing the point of the pencil, draw several straight diagonal lines. Draw some slowly and others lightly. Try to make the space between the lines even. Then practice hatching with vertical and horizontal lines. Without turning the paper around but still keeping it vertical, draw vertical lines and then cross them with horizontal lines. Try to leave the same space between all of the lines.



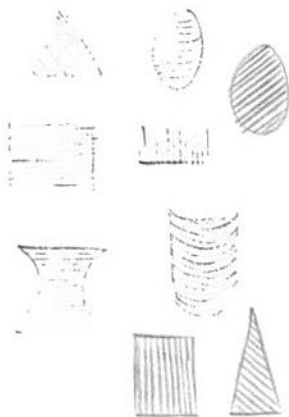
The beginner tends to make hesitant, interrupted strokes. To be able to draw you need to control the stroke in a firm, direct, and steady manner.

The ideal position for drawing is to hold the pencil as if you were going to write, holding it a little bit higher than usual.

Practicing a series of diagonal straight lines with one stroke and keeping the same distance between them will help you achieve more fluency.

Vertical and horizontal strokes require more care since they have to be performed without turning the page.

Fill in the geometric forms with diagonal and horizontal lines, and with spirals to acquire dexterity in controlling the calculated line.



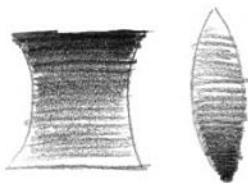
LINES AND GRADATIONS

Now draw a series of simple geometric forms of different dimensions and fill them in with the hatching, loops, and spirals that you developed on the previous page. Your goal is to draw them uniformly. Drawing squares, circles, and rectangles of different sizes, repeat the exercise again but inscribe within the forms several gradations of various lengths, in diagonal, vertical, and horizontal directions. Repeat these exercises several times. Be aware that by practicing you will achieve the control of the line from beginning to end, which will allow you to be confident later when drawing forms.

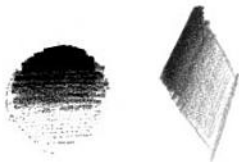
Another interesting exercise consists in drawing circles and ovals inside squares and rectangles. It is essential that you begin and end the stroke on the same point. The circumference should be perfect and without interruptions.



This is the ideal position for making gradations.

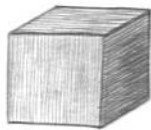


Inscribe gradations within the geometric forms, holding the pencil with the stick inside your hand.



creating Volume

in drawings

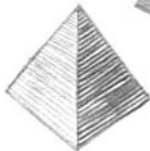


The simple linear drawing is the most difficult to draw in that the artist has to achieve the tones and textures of the model without resorting to shading or tonal gradation. In a skillful artist's drawing, the line itself should be capable of describing the form and the volume, as well as the contrasts of lights by merely controlling the direction of the stroke.



THE DIRECTION OF THE STROKE

Not only is the intensity and the width of the stroke important when it comes to drawing, but also the direction you give to the stroke. In other words, the way the lines are drawn form the particular texture of each object. Lines are also useful to express an object's shading. Drawings seek to represent the "roundness" of objects, as they appear in nature. Of course, this refers not only to spherical forms, but also to some curved surfaces. There is a rule among artists: "The direction of the stroke should envelop, follow, and explain as much as possible, the volume of the object."



Strokes should represent an object's volume. The intensity and width of the stroke should also describe its tonal variations. Here are some examples of simple geometrical figures built up with lines. On the cube and the prism, the lines should be straight, while on the sphere and the cone they should be curved.

A STROKE FOR EACH SURFACE

When analyzing a model, you should keep in mind the direction of the lines at all times. In other words, on flat surfaces the stroke should be straight, on curved surfaces it should be curved. For example, in a drawing of a wheat field vertical lines would represent grass and some doodles would represent the vegetation's texture. On the other hand, in a drawing of a house, cross-hatching would successfully build up the volume of the floors and walls. On cylindrical figures, the stroke should envelop them. Wavy and sharp lines give the natural appearance of people and animal hair. Also take into account that strokes can be grouped together or spread out to represent light and shadow, as well as the object's texture.

The best way to understand the principle of representing volume is through the direction of the stroke.



A STROKE'S FUNCTION

The function of the stroke will vary according to the artist's needs. It can be used for shading, modeling, or toning, or it can have a purely descriptive ornamental role. The combination of different kinds of strokes in a drawing creates different planes in a drawing. A well-drawn

stroke recreates the sensation of volume in a drawing. This helps to understand that in nature elements are not simple spheres or cylinders, but present very irregular forms composed of different segments.

A stroke should never be broken or appear "uncertain." Also, unnecessary, repeated strokes should be avoided.



A



B



C



D



E



F



G



When drawing a model, you should be aware of the direction of the strokes in every area:

- A. A fluttering stroke for the vegetation
- B. Spirals to recreate diaphanous clouds
- C. Curved strokes to increase the volume of the rocks
- D. Wavy lines on the roofs
- E. Intense parallel strokes in the shutters
- F. Straight perpendicular strokes on the façade
- G. Soft doodles to suggest the tree's foliage

Hatching is a technique that is used for drawing areas of tone with fine, parallel strokes. The closer the strokes, the deeper the tone. Similarly, the amount of pressure exerted on the pencil will determine the intensity of a stroke. Hatching and cross-hatching techniques for building tone. Practice drawing them, since each one provides a different finish to the drawing. Graphite and mechanical pencils are ideal instruments for hatching. There are several ways of making a type of stroke or hatching, according to the effect you are looking for. In just one drawing it is possible to use several different hatchings, alternating shadings and colorings.

Successive strokes create hatching, which gives volume to a drawing.

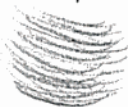


Hatchings can be made with fine or thick strokes. What is important is that the strokes appear orderly.

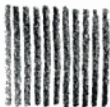


hatching:

possibilities and combinations



Hatching can consist of straight, curved, or wavy lines. The important thing is the tonal result.



A

The tonal result of the hatching depends on two basic factors: (A) the intensity and the thickness of the line and (B) the space between them.



B

In a good drawing, it is essential to vary the type of stroke or hatching according to the surface texture you want to reproduce.





When drawing freehand, the easiest lines to draw are those that go up from left to right or vice versa. The ones that go down from right to left, if they are drawn too quickly, will have hook-like ends.

HATCHING

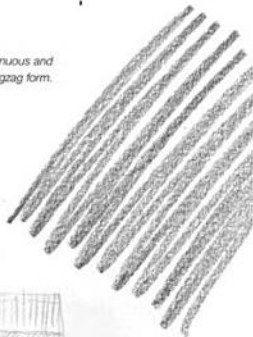
Soft drawing materials, such as charcoal and chalk, allow us to build up a solid area of tone by blending lines and strokes. But it is also possible to create tone with lines alone. Building up a series of hatched lines will suggest solid tone and color. Varying the space between the lines will make the tone or color darker or lighter. The broken nature of hatching, when looked at from a distance, can produce a more vibrant effect than simple, flat areas of tone. Since the white part of the paper is not entirely covered, the tone maintains luminosity, which is one of the characteristics of the technique. By manipulating the space between the strokes, you can obtain a variety of shading effects.



Hatching is composed of straight or curved parallel strokes. The amount of pressure applied to the hatching will provide differing tonal intensities.

The classic shading is based on a continuous and swift stroke, usually diagonal, in a zigzag form.

The combination of hatching and shading provides a sketch with interesting tonal work.



CROSS-HATCHING

Cross-hatching is a series of parallel lines that cross each other at an angle. These lines can be straight and systematic or free and imprecise. The closer the hatching, the darker the shading will be. Cross-hatching does not have to be made exclusively of straight lines. Crossing curved or wavy lines or doodles may also achieve a wide variety of effects. Likewise, you can modify the tone by varying the angles of the lines.



A



B



C



D



E



F



G

Take a look at some of the hatches you have been studying in a drawing. The variety of cross-hatchings allows you to obtain different gradations, textures, and surfaces in a work.



Below on the right-hand side of this page are different samples of cross-hatching. Depending on the degree of inclination of the line and the quantity of superimposed hatching, we have: (1) crossing at an angle, one of the most commonly used; (2) perpendicular crossing; (3) diagonal crossing at right angles; (4) triple crossing at right angles and diagonally; (5) quadruple crossing, which superimposes a diagonal crossing on the perpendicular crossing; and (6) triple crossing at an angle.



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2



3



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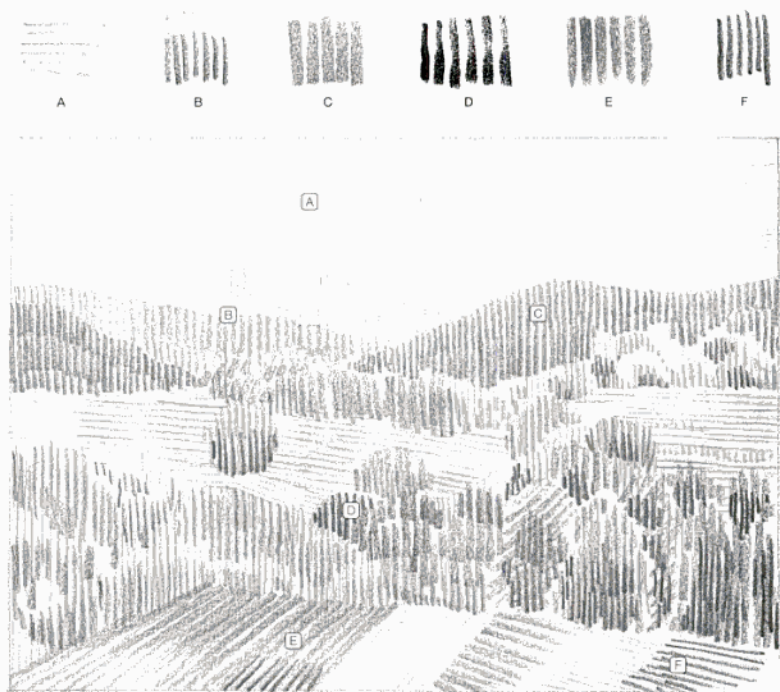
5



TONAL VALUE

Tone depends on the amount of pressure you exert on the pencil. Applying more pressure makes the tone darker; with less pressure the tone is lighter. With or without hatching, each shading presents its own tone. Hatching will be darker if it is denser and more pressure is applied to the pencil. You can obtain a tonal range from exerting different pressures on each tone. You must also take into account that the stroke may be darker over the light depending on the pencil's hardness. Also, if you use a softer medium, the tone of the colors will be more intense.

Varying the amount of pressure on the pencil and the thickness of the line determines the tone of the shading and hatching. In this drawing you can see a sample. The variation in the intensity and in the spacing represent the different planes in the landscape.



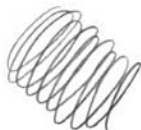
Rings:

three-dimensional forms

To achieve a three-dimensional effect, shade with rings. In this type of shading the succession of juxtaposed rings creates the illusion volume in a cylindrical object. The application of this type of shading depends on the form, structure, and texture of the theme you want to draw; it is more appropriate for sketching cylindrical or semicylindrical bodies.

In this example, the trunk of a tree, a cylindrical shape, can be represented with curved strokes in the form of a C. The texture of the shrubs can be represented through free and superimposed strokes.

When working with linear techniques in chalk, it is better to use chalk pencils.



A



B



C



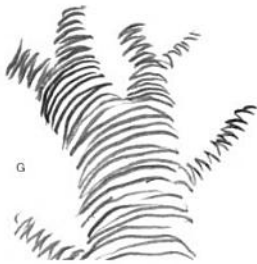
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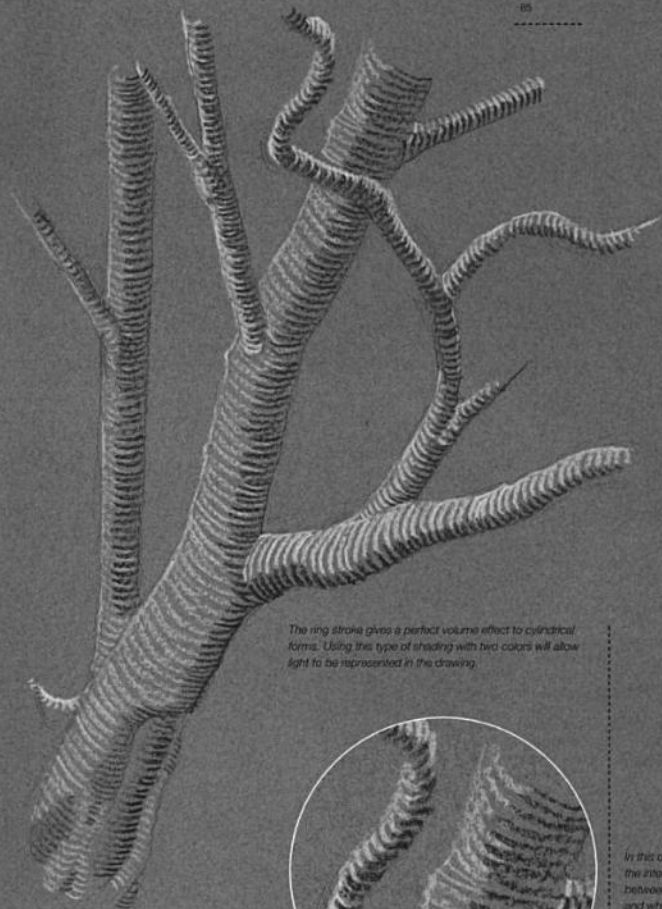


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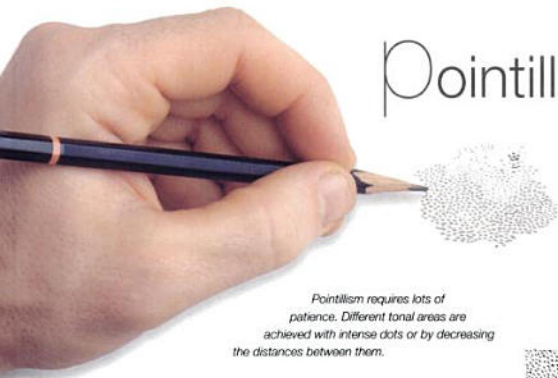
- Ring strokes begin with loops. A good exercise is to practice this type of curvilinear stroke.
- You will gradually obtain greater control of the stroke. A swift whip-like stroke should suffice.
- When you have enough practice, you should be able to perform the ring strokes without lifting the pencil from the paper.
- It is important to practice several strokes, horizontal, diagonal, etc., until you achieve the desired cylindrical effect.
- Practice any variant of the stroke, always taking into account the intensity of the stroke as well as its size.
- If you need to draw or sketch quickly, use a more carefree stroke.
- The ring stroke allows you to give a sensation of volume to a cylindrical body through a subtle play of curves.



The ring stroke gives a perfect volume effect to cylindrical forms. Using this type of shading with two colors will allow light to be represented in the drawing.



In this detail, notice the interaction between the black and white chalk colors, which give volume by representing the dark and light areas.

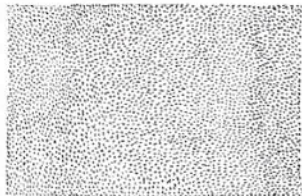


Pointillism:

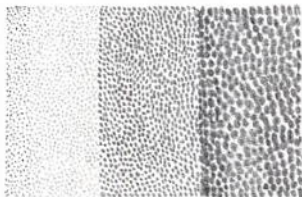
a divisionist technique

Pointillism requires lots of patience. Different tonal areas are achieved with intense dots or by decreasing the distances between them.

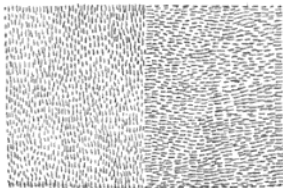
Pointillism is a technique in which small dots of color are applied to the paper in a way that, when the drawing is viewed from a distance, the lights reflected on each one of the individual spots appear to blend. Thus a unified effect is achieved, which provides an attractive texture with very uncommon effects. In the pointillism technique tonal effects are achieved by combining groups of points together: an agglomeration of different particles of different colors that interact. The quantity of points will automatically be interpreted as tonal areas by the observer. This drawing method became popular at the end of the nineteenth century with the Divisionists, who interpreted nature through juxtaposing tiny dots of color to provide the model or object with an even distribution of light. In monochrome drawings, tonal areas can be achieved by combining dots or small strokes of different sizes and spacing. By altering the size of the dots, the distances between them, and the amount of pressure you apply on the pencil, it is possible to create a complete tonal range.



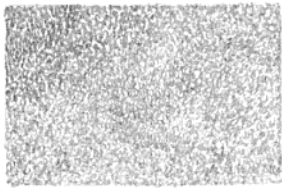
With a very sharpened graphite pencil, clean and uniform pointillist shading can be obtained.



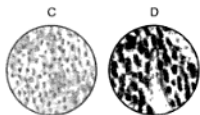
You can create tonal variations by varying the size of the dots, intensifying pencil pressure, and compressing the dots together.



The small dots can be converted into short lines that follow a direction to create texture. Here are two hatchings of linear marks, in vertical and horizontal directions.



Compressed doodles visually give an effect similar to pointillism. It is a resource that can be combined with other pointillist effects.

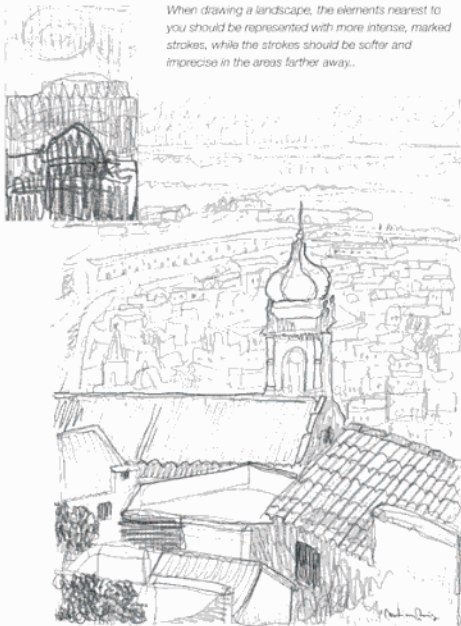


Pointillist shadings should not be applied mechanically; the dense hatching of small dots applied, sometimes in two or three superimposed layers, should never have the aspect of a uniform application.

- The points should be small and distant from one another to represent the clear area of the sky.
- For the foliage, the pointillism should be denser and the distance between points should be reduced.
- Grass should present an intermediate tone. To achieve this use a pencil with a flat and worn out point.
- The forms of the vegetation on the foreground are achieved by the contrast between two tonal areas with different intensities and dot size.

Gestural and outline drawing

Gestural drawing and outline drawing allow you to represent the model with linear, sinuous, and carefree strokes. Artists resort to this technique when they want to form the rough basis of a more finished work or when they want to give the sketch a more expressive effect.



When drawing a landscape, the elements nearest to you should be represented with more intense, marked strokes, while the strokes should be softer and imprecise in the areas farther away.



Random hatching allows you to draw several lines on top of one another to describe the profile of a fruit. Then, the artist selects and emphasizes the one that is most defining.

GESTURAL DRAWING

Gestural drawing is made with quick, nervous, rough strokes, which the artist executes intuitively as gestural training. In this type of drawing, spontaneity emerges from the vivacious movements of the artist's forearm, while the theme is translated through rhythmic and dynamic lines.

Gestural drawing is a good method with which to begin drawing. Even if the strokes seem to be made in a nervous and casual manner, a certain degree of control must exist. Artists use gestural drawing as a form of shorthand to include information in their sketchbook. This technique could be applied when working outdoors or with themes that require the artist to draw quickly, such as a landscape where the weather conditions are changing or a pedestrian area with the constant movement of people.

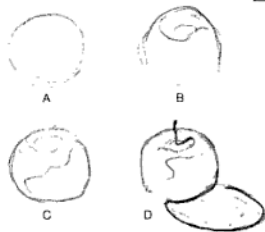
Look at the application of the definition in this urban view. The elements in the foreground appear more streamlined and are more emphasized than those in the background.

OUTLINE DRAWING

Outline drawing describes the model through lines that outline the object's profiles. The lines can be compared to the contour lines in a map, in which the graded lines represent the relief of a landscape.

In a finished work performed with these types of strokes (vigorous, fine, short, or long), the lines are combined to describe a pleasing scene. To attain a three-dimensional effect in the contours of the drawing, it is necessary to vary the quality and value of the strokes. An isolated line may be ambiguous, but if its intensity varies, it may transmit the illusion of space or volume, even when used only as a contour. Widening the line may indicate shadows or proximity to the viewer, and a thin line may indicate light and distance. Success in silhouette drawing has to do much more with knowing how to observe than the act of drawing itself. This technique is an excellent form of training the hand to interpret what the eye sees.

If you do not lift the pencil from the paper while outline drawing, you will achieve a sketch that will seem to be made from a long wire.



In this sequence you will see an apple interpreted through outlines. First draw a circle (A). Then start sketching the inside form and add new lines to the profile (B). With a line, differentiate the illuminated parts from the shadowed ones (C). Finish the form gracefully by drawing the fruit's casted shadow (D).

Outline drawing brings to mind a map's contour lines. The lines not only describe the profile of the figure but also the borders between the light and dark areas.



A fun variant is blind drawing. It is a drawing technique that consists in not looking at the paper while drawing. The eyes remain focused on the theme while the hand draws the contours on the paper.



Drawing

proportionately

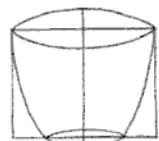
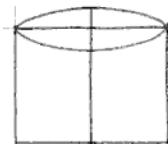
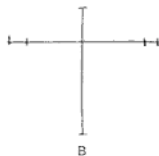
Objects that are part of an ensemble require you to study their positioning in order to construct a proportionately balanced drawing. We do this by first setting up “boxes” to define the height and width of the different objects in a composition. You could call this beginning phase the outline sketch; it will be used as a preliminary composition throughout the rest of the drawing phases.

SYMMETRICAL OBJECTS

To learn how to draw a well-proportioned symmetrical object, you will draw a cup as an example. Positioned in front of the cup, first draw a line to define its height. Mark with line segments the upper and lower limits. Draw another line across the first one to define the cup’s width. Again, mark with two segments the cup’s outer borders. Connect the cup’s border segments and height segment with a perfect ellipsis. Extend the outer border lines and draw a square; you will draw the cup’s form inside the square. Draw the body of the cup using the vertical line as a reference. Finally, draw the base in the same way you drew the neck. This method is ideal for drawing symmetrical objects (bottles, cups, pitchers, etc.) and is very helpful in drawing still-lives as well.

In the next drawing, try to use the least number of lines possible to define the positioning of each object.

A square is a good aid when drawing an object. By marking the outer borders, height, and width, you obtain useful reference points from which to draw the object’s contours.



This example demonstrates how to draw an object in proportion: (A) First draw a vertical straight line to define the object’s height. (B) Then, cross the vertical line with a horizontal line to define the object’s width. (C) Extend the lines to obtain a square. (D) Where the horizontal and vertical lines meet, draw an elliptical circle with the ellipsis at the base. (E) Finally, you only have to erase the initial outline sketch, streamline the contours, and add a handle to finish the drawing.

DRAWING AS IF THE OBJECT WERE TRANSPARENT

To draw an object, it is necessary to understand its structure. For this purpose, it is often helpful to draw the object as if it were transparent, that is, drawing the parts that would be hidden from the observer. This allows you to study more easily the object's structure as well as its form. It is always easy to first place forms within the context of a square and then develop the drawing later.



Starting from a vertical axis will allow you to obtain proportionally symmetrical objects.

Imagining that the objects are transparent is a good method to study and understand their internal structure.

Occasionally, an object's contours should not be closed in, since this could spoil the transition between light and shadow.



Starting from a simple geometric form enables you to construct more elaborate ones, in this case a chair.



Once the fundamental form of an object has been drawn, you can begin to work and build up its texture by drawing the profiles and emphasizing the object's contours; do not worry about the tonal zones at this point. You should work with soft lines and strokes that can be easily erased in these next steps.

Strokes and profiles

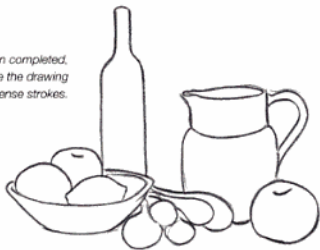
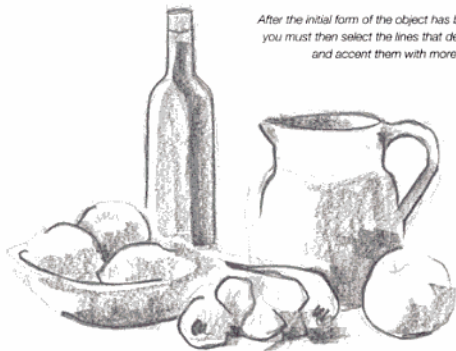
REAFFIRMING THE LINES

When the external part of the model is completely finished, reaffirm the lines with a much freer and firmer, but not too rigid, stroke. You will see that it is easier to accent the more definitive lines when you have drawn a previous sketch. Now you can begin to superimpose different strokes on the previous ones to make the forms more concrete. As you continue drawing, the lines will be firmer and more intense and will define the forms with more precision.



Outline sketches are usually riddled with lines that give too much information, sometimes even contradictory, so it is necessary to clean the profiles.

After the initial form of the object has been completed, you must then select the lines that define the drawing and accent them with more intense strokes.



Finally, shadings and intense strokes have to be mixed. It is not necessary to keep the initial, preliminary lines.

After finishing the outline sketch with soft strokes that can be easily erased, you need to accent the drawing with more intense strokes.

PROFILES

After the preliminary outline sketch is finished, it's now time to highlight the profiles and build up the tones. Do not make the mistake of drawing the whole object with an intense stroke; only the zones that define the object have to be emphasized. When the outline sketch is considered definitive, you can start superimposing different strokes on the previous outlines to make the forms concrete. Remember, the strokes you are drawing represent the different borders, internal as well as external, of the theme. Using pencil gradations will give more three-dimensional character to the object as well as present some diverse strokes. Thicker lines will make the object stand out from the background, while finer lines should be reserved for hatching and for the object's internal details.

General profiles are lost if there are too many strokes. It is necessary to clearly indicate where there is a crease, a fold, or a shadow.



The outline sketch may be a simple doodle or sketch; later you will select and reaffirm the more important strokes and profiles.



Working with an even, continuous line will not suffice; you need to use different gradations in the lines to establish a hierarchy in the drawing.

a linear landscape: controlling the stroke

The following exercise will demonstrate how to develop linear hatching and shading in a landscape, in this case a cliff. Combining these tonalities allows for rich transitions between light and shadow. It is gratifying to draw a landscape in which you have to represent an object in the foreground, where the observer can clearly see its texture. You can create three-dimensional effects in a drawing based on hatching made with directional strokes. Frequently, you can include strokes that go across or surround the model to support the representation.



1. The first step consists in dividing the paper into four equal parts; this will make the layout easier. On this grid, start sketching the plant with an H pencil. The strokes should be light in case you have to correct them with an eraser. The cliffs in the background are lightly sketched and laid out.

2. Once you are satisfied that the proportions are correct, reaffirm the lines and draw the contours and basic forms of the plant in the foreground with an HB pencil. Do not worry about the details; you must concentrate on the general structure of the drawing.

1



The hatchings of the objects situated on the first plane should be more intense and defined than those in the farther planes.



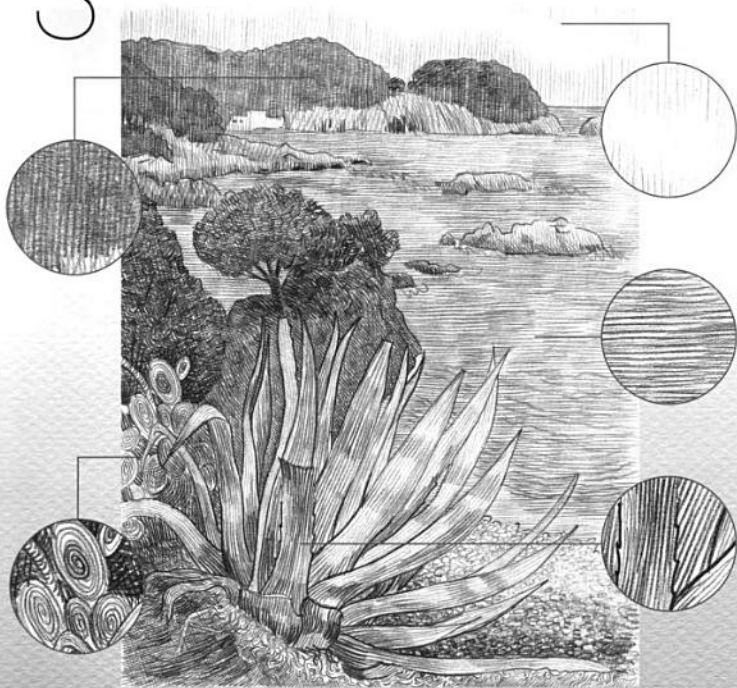
2

3. Start shading the plant in the foreground with parallel hatching. Then proceed to shade the cliffs and coastline in the background planes with cross-hatching. In the finished work notice the quality that can be obtained by drawing with lines only. These lines are combined in a skillful way to create a three-dimensional illusion, suggest texture, and have a range of tones. Observe below the different types of strokes used in the different zones of the drawing.



Drawing a vertical and a horizontal line before you start working can help you in establishing dimensions and placing the elements on the plane of the picture.

3



a theme:
selection and

■ C ompo-

"DRAWING FROM LIFE IS NOT COPYING THE OBJECT, BUT RATHER MATERIALIZING YOUR OWN SENSATIONS. TWO THINGS THE ARTIST POSSESSES, SIGHT AND BRAIN. HAVE TO HELP EACH OTHER. THEY SHOULD BE DEVELOPED AT THE SAME TIME: THE SIGHT THROUGH NATURAL VIEWING AND THE BRAIN THROUGH THE LOGIC OF ORGANIZED SENSATIONS."
PAUL CÉZANNE, AUTOBIOGRAPHICAL NOTES

sition





factors in



GABRIEL MARTIN, JULIO 2002
BLACK CHALK PENCIL

selecting a theme.

Everybody has the ability to find

in any theme something that is extraordinarily significant. This is the skill that transforms a person into an artist. However, selecting a theme is not enough; it also has to be presented to the observer in an attractive and interesting way. There are several factors that you should take into account if you want to turn a model into a visually stimulating drawing, among them: observing analytically, selecting an interesting point of view, selecting an original framing, and composing the different elements within the drawing. To develop these factors, look for drawing themes in your natural environment (a nearby park, the street where you live, the plants on your balcony, etc.) and study their composition and values. If you sketch persistently, your visual perception will soon heighten and you will discover themes that for others go unnoticed.



Composition

and blocking in shadows

Composition refers to the way in which a theme is presented and laid out within the different planes of the drawing. Before you begin drawing, you have to break down, sketch, and evaluate the different elements in the theme and try to understand how each one balances the other for a well arranged drawing. Think of how the object or model will effect the overall drawing. In order to compose, you must first learn how to make a rough outline. A rough outline is the first step that an artist takes to define the form of the model, its limits, and its proportions.

BREAKING FORMS DOWN INTO A FEW LINES

All forms in nature can be broken down to a few outlines, whether it is a chair, vase, jug, or tree. You will see that these structures in turn can be reduced to spheres, cubes, and cylinders. This is a good starting point for a sketch; that is, to make a rough outline of the model or object on paper. A rough outline is not the same as constructing a frame into which the whole subject will fit. The artist must know how to identify the most important basic shapes to be included in the rough outline.



A

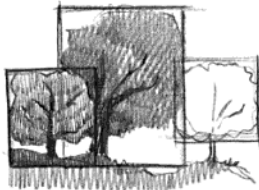


B

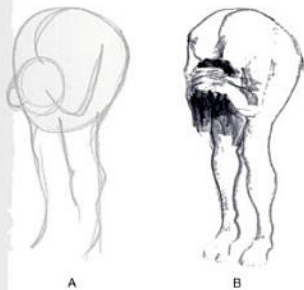
The best approach in constructing a rough outline is to start with simple blocks (boxes) in which you draw the forms. These forms should be simple, flat, and very basic.



You should learn how to break down objects into simple geometrical forms. Here are three examples: (A) a vase with a flower arrangement can be reduced to an inverted trapezoid and a circumference, (B) a jug can be drawn into a triangular form, and (C) squares of different sizes can be used to frame a group of trees.



C



A

B

Observe in these two drawings the difference between a structured outline and a free one. (A) The structured outline allows you to analyze the form from a previous sketch. (B) The free outline differs from the first one because you try to draw the form directly, without a previous rough outline of the different forms.

The free outline allows you to be less concerned with proportions and gives the drawing a more expressive effect.



In a drawing, you should alternate pencils of different hardness to vary the width as well as the intensity of the stroke.

DRAWING WITHOUT AN OUTLINE

You can also begin to draw objects and models without the aid of geometrical forms by instead drawing a general form directly and repeating the process until you achieve the adequate form. The strokes must be swift and spontaneous. Try to include composition and proportion at the same time. This kind of quick sketch will help you understand the model's form and will help you later in more developed drawings. The lines that define the contours do not have to be fine and elegant; they can be broken lines. To begin a drawing without an outline, it is best to draw the ensemble freely, without streamlining or shading every form. The lines may be reaffirmed as many times as needed, but remember that you should give form to each object with only a few free strokes.



Direct outlining, without geometrical forms, is more appropriate for simple compositions. In this example, it was better to develop a structured outline in order to avoid errors in the form and avoid arranging the elements disproportionately.

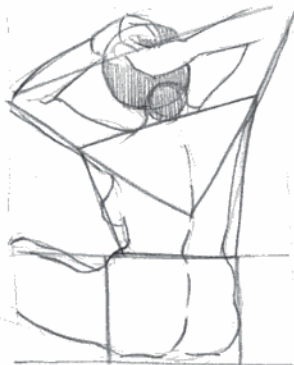
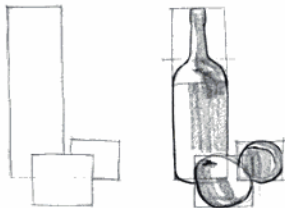
The rough outline should simplify the model into geometrical forms. These forms will provide the initial composition of the ensemble. Here are two examples, one with a triangular composition and another with a circular one.

ARRANGING THE BLOCKS

After you have broken the objects or model down to basic geometrical forms, they must now be arranged within the drawing. This means that if you fit the model completely inside its block, the drawing will be limited to that particular object, thus creating a concise representation. When the model is composed of many objects, each block, with a form, is added to the main block. It is easy to complete a drawing if you start with the basic forms. The guiding lines can always be easily erased.



The main model must be able to fit into the main block, in this case a tea kettle. Once the form of the tea kettle has been drawn, new blocks (for the handle and the spout) can be added.

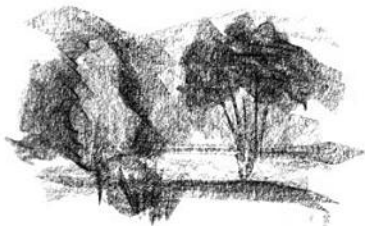


The first step in creating an outline sketch should be to place each element into small, simple blocks. Then according to the dimensions of the blocks, place each one of the forms inside them, paying close attention to their profiles.

If you learn how to break down simple still-lives, you gradually will be able to draw more complicated models by combining more forms and lines.

BLOCKING IN SHADOWS

In cases where the model is strongly illuminated, a useful technique called blocking-in allows you to establish shadows which will later be built up. Blocking in dark zones becomes part of the initial drawing process, to the point where it is common to start a drawing by alternating between initial lines and preliminary stains. Do not worry about details at this point; you are simply establishing the main areas of tone. The profiles of shadows are a good reference point for blocking in, especially in models that have a strong light and dark contrast. You can also establish the illuminated areas by outlining them with dark lines—again, do not worry about details at point.



Blocking in shadows is good when you are sketching a landscape. Working with a chalk stick on its side, you can create a sketch like the one above in a few minutes.

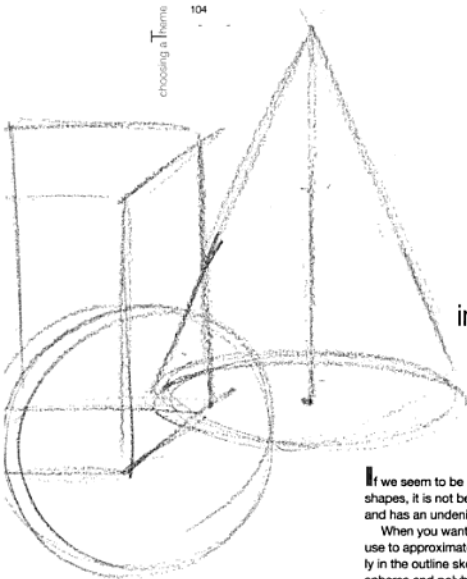


The shadows in a model, when clearly contrasted, can be a good reference for blocking in a theme.

Blocking in shadows during the early stages of a drawing serves as a reference when working in later stages. Below, compare the blocked-in shadows with the final result.



Using outline sketches helps you to compose and establish the various elements so that you can use it as a general reference throughout the later drawing stages.



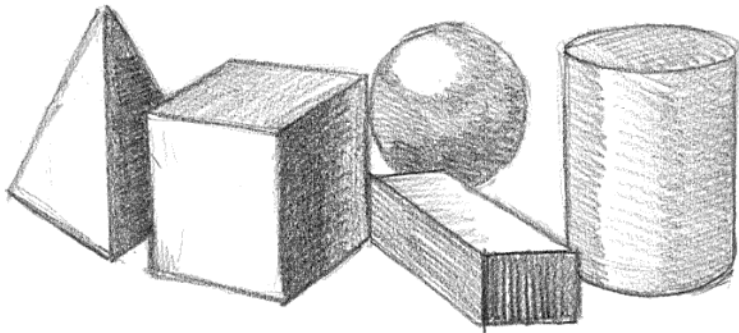
using Perspective in the preliminary outline sketch

To draw three-dimensional forms, it is a good idea to become comfortable with drawing geometrical forms in which to lay out the model.

If we seem to be laboring the point that drawing is based on geometric shapes, it is not because we enjoy theorizing, but because it is quite true and has an undeniable practical value.

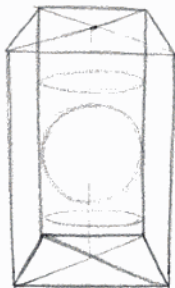
When you want to begin a drawing, there are several techniques you can use to approximate a model's dimensions in order to lay it out proportionately in the outline sketch. The most common is based on geometrical forms: spheres and polyhedrons. As we have explained in the last section, you can draw anything if you can break down the model into a few basic forms.

When analyzing any object, see if it can be drawn in one of the basic forms below.



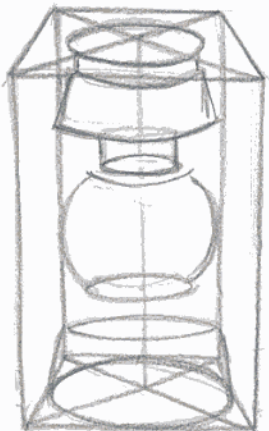
DRAWING AN OBJECT INSIDE A GEOMETRICAL FORM

When analyzing an object's form (a table, vase, cup, car, tree, etc.), you will find that it can usually be drawn inside a cube, a prism, or a cylinder, which later becomes its structure. Therefore, the artist will derive his or her drawings initially from any one of those above-mentioned basic forms. First you will have to observe the object and decide which geometric form will be the most adequate. Once the form has been drawn, you can then draw the profiles. The geometric figure only serves as a guide to draw the object or model and establish its proportions; after you define and detail it you can erase the initial geometric figure.



1

1. If you have to draw an apparently complex object, the first step is to draw a rectangular form that will hold the object inside. Draw an axis and suggest, with ellipses and spheres, an initial layout of the most important forms that characterize the object.



2

2. Gradually streamline the object's form, adding new geometrical forms to the previous ones until you have the object's structure.



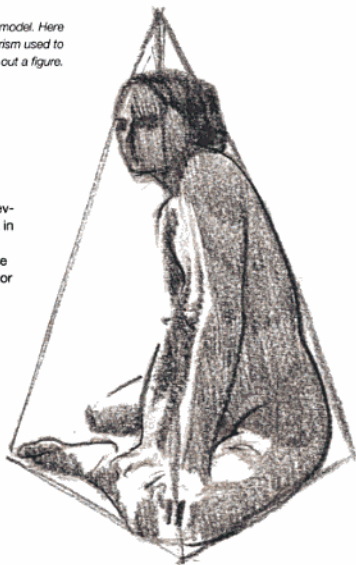
3

3. To finish, join the different forms and define the object's structure. The last step will be to apply a light shading to give volume to the drawing.



For blocking in, you should start the drawing with a soft gradation pencil such as the HB. Continue to work with softer pencils whose strokes can be modified with an eraser.

The geometric forms can be applied to any model. Here is an example of a pyramidal prism used to lay out a figure.



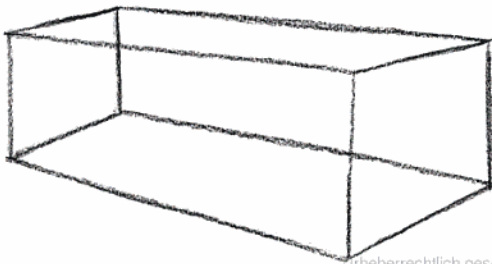
COMPLEX OBJECTS

A complex object can be broken down into several geometric forms that can then be laid out in one general geometric form. First start with a simple form and then combine or superimpose new geometric forms according to the object or model's composition. Use simple and straight lines and do not worry if at first the geometrical forms are not similar to the object. These geometrical forms are simply that, mere geometrical forms. Also, do not use a ruler to draw the lines; draw freehand, even if they are not perfect. Later, you can go over them until you obtain the desired result.

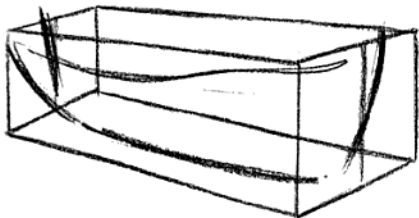


1. A drawing based on three-dimensional geometric forms is used for drawing objects in perspective or for those that present certain foreshortened effects.

You should practice drawing cubes, orthogonal shapes, and prisms by freehand. A simple method is to first draw the flat geometric form and then project its volume in perspective.



2



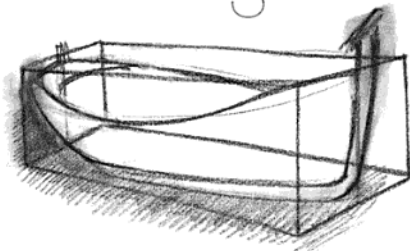
2. Once you have drawn the geometric form, draw the first lines of the model. Remember that a rectangle is always a good reference point to determine the size of the object.



When trying to lay out objects within geometric forms, remember to draw the geometrical axis: a perpendicular straight line that divides the figure in two. It will act as a reference to draw the model symmetrically.

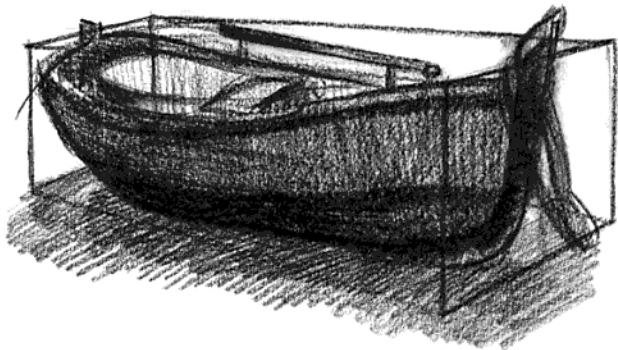
3. Gradually, you will define the profile of the object with firm and decisive lines. This first linear layout will act as a guide to develop the drawing's tonal effects.

3



4. The last phase culminates in building up volume in the model. Once the drawing is complete, you can erase the geometric form.

4





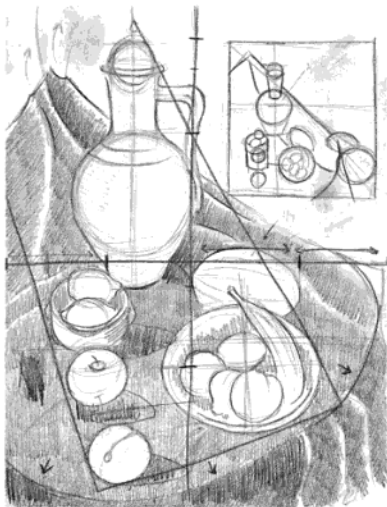
calculating Proportions

In all models it is possible to find corresponding distances that can be compared to one another, be it as whole parts, as halves, as fourths, etc. This analytical task of comparing sizes and establishing proportions is essential before starting the actual drawing.

THE PROBLEM WITH PROPORTIONS

The problem with proportions begins when the artist tries to reduce the size of the real model to proper scale for the drawing paper. When it comes to drawing, it is essential that you keep the same relation of proportions among the diverse elements that comprise the subject. Logically, there will be some dimensions that will not adjust exactly to the measurements you have established, but it will not be difficult to approximate them.

The first problem any artist faces in laying out a subject is transferring the real size of the model to the paper.



Upon observing this group of figures, you can see different linear relationships that have to be taken into account when making the composition.

ALIGNED POINTS

The drawing space can be divided into different zones that relate to the model or subject. Perhaps, the best way to study the relation of distances between different zones of the model is by the method of making aligned points. This method consists in finding vertical and horizontal reference points that will help you to view the model's structure, contours, distances, and forms. The model's basic structure is a result of constantly comparing heights, widths, and lines through imaginary vertical and horizontal lines that run through basic points.

To arrange and draw the elements in a model proportionately,

place the subject beside the drawing board and draw directly onto the paper the lines that indicate the height and width of the different elements.



When studying a model, align points and draw imaginary lines to represent the positioning and layout of the elements.





It is very helpful to first divide the drawing with a cross in order to break the area into four clearly distinguished zones.

SEARCHING FOR EQUAL PROPORTIONS

The search for equal proportions among the different objects of a model can be a very helpful exercise in learning to relate the different parts of the structure. This consists basically in comparing and determining (as has been done already in the previous chapter) that the height of the pitcher is approximately equal to half the total height of the bottle and that it is almost twice as wide as the apple found on the second plane.

When you are in front of a model, you should mentally take it apart and study how the propor-

tions among the different parts of the model relate to each other. You may, for example, decide that one zone will be one third the other zone, or that another zone will measure exactly twice as much as the previous one. Many times, especially when approaching architectural themes, you should compartmentalize the façades in equal-sized segments in order to place correctly the windows and the balconies.



You will see in these images the importance that the relation of dimensions has in blocking in. First, draw the box where you are going to develop the theme.



To draw a balcony, divide the box in half, making sure that the upper limit of the rail coincides with this measurement.



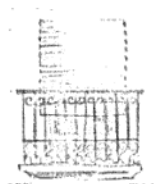
Divide the upper straight line into four segments and use the two central portions to project the vertical lines.



Once the first measurements have been studied, finish the vertical lines to obtain the principal lines that define the balcony.



Progressively add new partitions to define the decorative elements of the balcony, its projection, and the doorframe.



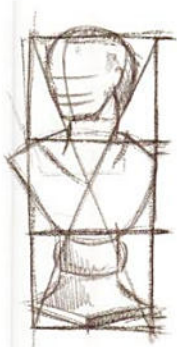
Now you only have to erase the initial lines and define the texture of the blind, the ornamental forms on the balcony, and the light and shadow effects.

MEASURING WITH A PENCIL

A simple pencil, stick, or ruler is commonly used to establish proportions. To do so: raise a pencil to the level of your eyes, extend your arm (return to this position every time you take a measurement) and situate the pencil in front of the part of the model you want to measure. Move your thumb up and down until the visible part of the pencil coincides with the measurement of your model. Translate this measurement onto your paper and continue to use the pencil to measure the remaining proportions. Compare distances frequently. Work meticulously, correcting proportions, relating them to one another, and indicating points of reference. Suddenly, without noticing it, you will find that your mind is working in a logical way. Remember to calculate horizontal measurements as well as vertical ones, without ever altering the distance between your arm and the subject.

PROCESSING THE MEASUREMENTS

Starting from these first measurements, the artist creates the forms using a minimal number of lines. All the elements of the model go through a first outline sketch before being drawn in definite forms. This outline sketch, with its proper relation of proportions, will slowly be built.



To measure, stretch your arm and visualize the height and width of an object using a pencil. With your thumb, calculate the measurements and proportions of the object that you want to transfer to the paper.

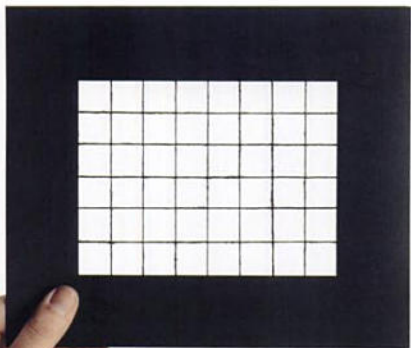
Using an initial outline sketch and geometrical forms provides good reference points by which to measure the height of a torso, checking that the total height of the sculpture is adjusted to the dimensions of the three segments. This measurement system can be applied to any subject.

Drawing with grids

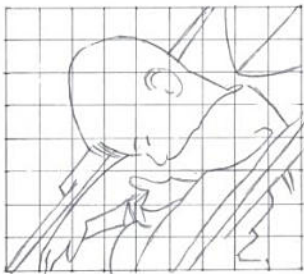
The third method to ensure that the different parts of the image have correct proportions is the grid, which interprets the direction of the model's lines and its structure. The more divisions the grid has, the more exact it will be, thus avoiding the possibility of errors in the drawing. Besides being a perfect method for copying, the grid also allows you to enlarge a model proportionately. This method may seem boring and mechanical at first, but you must remember that this is just another base from which you can start working.



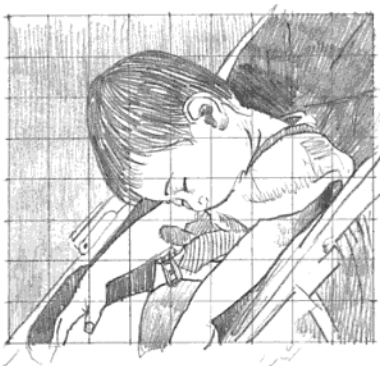
A grid allows you to adjust and draw a model's features to the highest degree.



You can make your own grid with a cardboard square and transparency paper that has a grid drawn on it. Place the grid on the photograph that you want to copy or enlarge.



On a different piece of paper, draw a grid with a pencil and try to draw the model's features, paying close attention to each one of the squares and the particular feature that is in each square.



After first blocking in the tones, go over the drawing's outlines carefully with a well-sharpened hard pencil until you achieve clean, defined lines and almost no gray shadings.

The advantage of drawing with a grid on the model is that you can choose the size of the squares. If you want to concentrate on the complex area of the model, draw more sections on that particular area.

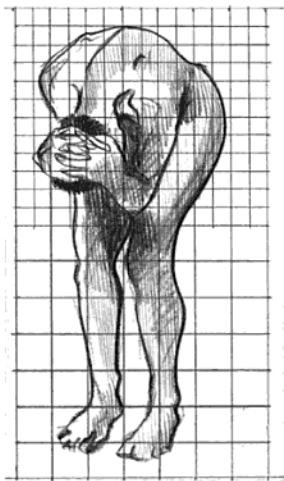
A VERY SIMPLE METHOD

The technique of drawing with a grid consists of laying squares on top of the model, usually a photograph or preliminary sketch, to enlarge a drawing. To copy an image with a grid, draw squares on the model and repeat the same squares on a blank piece of paper; each one of the squares is a part of the image.

Even though learning to draw from life is more advisable, there are occasions in which copying a photograph or drawing with this method may be necessary.

A PROPORTIONED DRAWING

The grid is a good method if you still have difficulties making a proportionate drawing. The object of this system is to help you see, understand, and draw with more fluency and exactitude. As you acquire dexterity and fluidity, this system of drawing will seem excessively mechanical. With time, you will not need the aid of a grid to compose; you will draw with imaginary lines.



Use a ruler to measure the space into horizontal and vertical thirds. Place the centers of interest on the points where the lines cross each other. This very simple system produces balanced and proportioned compositions.

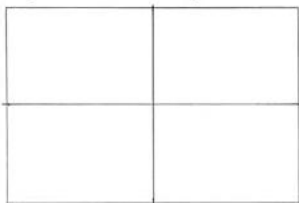


The “Lorrain method:” harmony in the composition

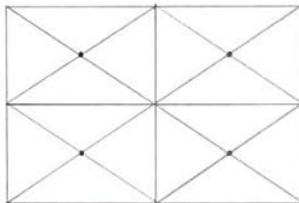
We will now study an ingenious grid system that was popular in the seventeenth century by the great landscape painter Claude Lorrain. In his preliminary landscape drawings, this French artist would first draw geometric lines that would cover the paper’s surface like a net. It was a simple grid that partitioned the paper rectangle according to its medians and its diagonals. This geometric partition allowed the articulation of the surface of the square according to the composition and the depth effect that the artist wanted to suggest, ignoring the mechanical requirements of perspective.

The system allows you to harmoniously place the different elements of a landscape, moving, if necessary, some tree or shrub so that it coincides with one of the intersections of the diagonals. This method helps to balance the emptiness, distribute the elements throughout the surface, and obey the logic according to how the elements influence one another.

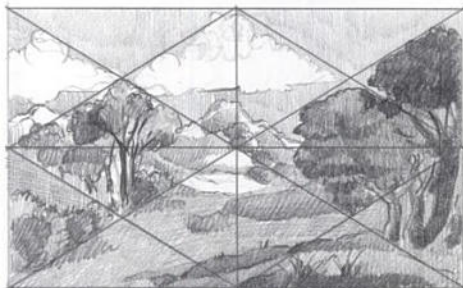
As you can see, the principle of the grid is basic and applicable to any format, whether vertical, horizontal, narrow, or elongated.



To apply Lorrain’s composition method, first partition the surface of the paper into four segments by drawing a vertical and a horizontal line that converge in the middle.



Draw two diagonals that converge in the middle of each one of the four resulting rectangles. These four points will be reference points for the composition, just like the diagonals that aid in strengthening the effect of depth in a landscape.



The diagonal system of composition created by Lorrain is very useful for composing landscapes and helps to arrange and distribute the elements in a more harmonious way.

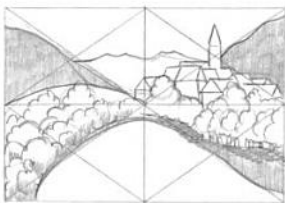
A SENSE OF COMPOSITION

By practicing the principles described in this chapter you will acquire a sense of composition. And although most artists usually theorize about the motives that have led them to organize the theme in a certain way, you will be surprised to realize that most of the drawings conform to the conventions that have been explained in these pages.



Here is a view of a town on a mountain with a balanced, although monotonous, composition that was applied with the "Lorrain Method."

If you draw the diagonal grid on a paper you can displace the center of attention, the town, towards the upper right-hand side. The profile of the mountains and the nearby meadow is adapted so that it coincides with the main diagonals that cross the picture.



After developing the drawing and applying the tonal values, you will see how the new distribution of the elements turns the initial photograph into a more attractive work. You should never be satisfied with the real model; learn how to interpret it and transform it according to your convenience.



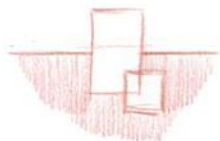
point of View:

transformations in the model

When you are looking at a landscape, trees, animals, figures, etc., you are not completely conscious that your view depends on the position you are in vis-à-vis the real model. Before drawing, it is necessary to move around the model in order to find the point of view that will best express the variation within the unity of the model's forms, sizes, and colors.

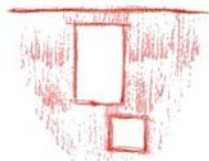
VARIATIONS IN THE POINT OF VIEW

A "normal" level of observation, when the theme is situated at the artist's eye level, is most adequate for simple and descriptive images. A model observed from a higher point of view separates even more the different elements of the scene and allows you to play with the different spaces that open up among them. When, to the contrary, you draw a scene from a point of view lower than the usual one, there is a tendency to have the different elements that compose the drawing overlap each other.



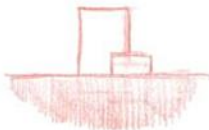
If you look at the model from a frontal point of view, the horizon line is positioned in the middle, dividing the model into two halves. The still-life appears compact and the objects appear together although clearly identifiable.

A



If you stand up and look at the still-life from a higher point of view, the horizon line will appear higher, the objects will reveal more space between each other, and the shadows will appear rounder.

B



If you look at the model from a lower point of view, the horizon line descends drastically, the projected shadows disappear, and the objects are superimposed one on top of the other, somewhat hindering the identification of certain details of the group.

C

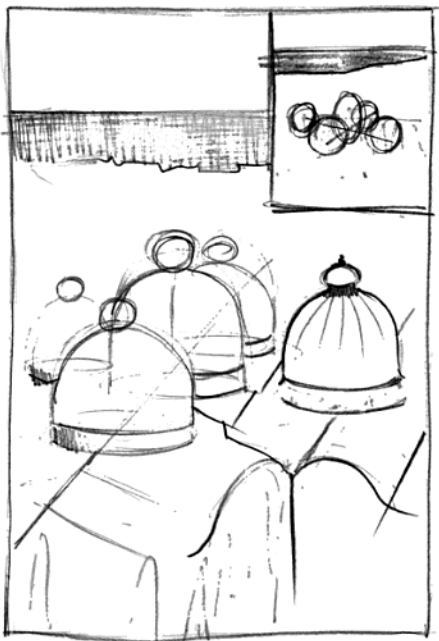


The variation in the point of view affects the individualized perception of the objects. (A) Drawing a cup from a high point of view makes the circular opening have an oval form. (B) Cup seen from the same height produces a profile view of the object. From a point of view situated below the object (C), the cup's upper border appears convex.

THE POSITION REGARDING THE MODEL

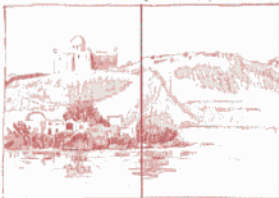
The best way to learn how the view of the model changes if the point of view is changed is to compose a still-life on a table and try to look at it from different points of view, as you can see in the images on the previous page. Notice figure A, in which the objects that form the composition have been drawn below the line that demarcates the table (horizon line); this means that the person is observing the scene from a high position. You can deduce then that the viewer is standing. On the contrary, if the viewer is sitting in a lower position than the previous one, the line of the model will also be lower, and the elements will be observed from a more level position with the table (figure C). Observing both images you will also see that the forms, as well as their respective shadows, have changed noticeably. When looked at from the higher position (B), they present more rounded forms, while when you crouch down the shadows are elongated and are nearer the horizon line. Through this brief observation exercise, you can see that what you want to draw relates to your position vis-à-vis the model.

The principles of point of view explained through the previous figures can also be applied to landscape drawings, such as the view of the cupolas of this church observed from a high position.



composing Outline sketches: balancing the image

A good artist should introduce a bit of asymmetry in the composition, breaking the formal equilibrium between both sides of the drawing. This adds more interest to the composition.



Frequently, nature itself suggests the composition to the artist. You should take advantage of these occasions, but do not rely on them too much: if you don't have a previous composition outlines sketch, confusion will soon come into the picture. This impact depends greatly on the combination of the principal forms on the surface and on the divisions of space in the drawing in general.

SYMMETRIC OR ASYMMETRIC COMPOSITIONS

The first and most basic rule is the one that determines whether you are going to draw a symmetric or an asymmetric composition—the global equilibrium of the theme must be taken into account. A too symmetric composition can appear boring and static. The symmetry will provide equilibrium to an image, but will take emotion away from it. However, this is not always so, since a landscape composed of interesting forms and angles can sometimes offer variation enough to the sight. Asymmetric compositions are the ones that create the most tension in a drawing. They may be apparently unbalanced, but a close analysis of the work will show that even though the landscape is asymmetric, the balance among the different color masses and the elements composing the scene complement each other and give a certain sense of equilibrium.

A diagonal composition is one of the more recurrent in the world of art since it provides asymmetry and stability.



Symmetric compositions appear balanced, static, and monotonous.

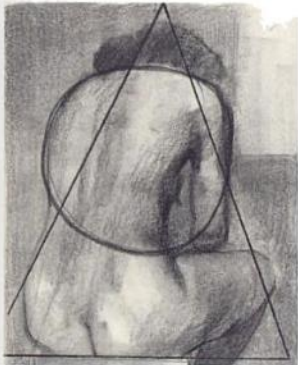
SIMPLE FORMS

Composition also implies combining forms within the picture's area. It has been demonstrated that most people prefer compositions based on geometric shapes on account of their simple and concrete configurations. When three simple forms such as a triangle, a rhombus, and a circle are placed separately or superimposed in a composition, the viewer can identify each form and enjoy their interaction.

Therefore, we suggest that at the moment of selecting a theme and determining its composition, you should begin with an outlines sketch, a schema, that responds to a precise geometrical form. Experience has shown them to be pleasing to the majority. This way, you can be sure your drawing will present a visually satisfactory picture.

These outline sketches show different composition schemas for the drawing space. (A) an architectural element presented through an oval form, (B) a human figure based on a triangular schema and on a circular form for the torso, and (C) a marina with the composition schema of an inverted L.

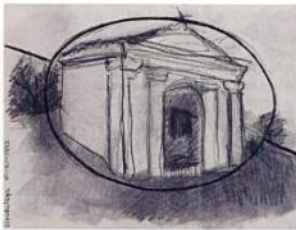
B



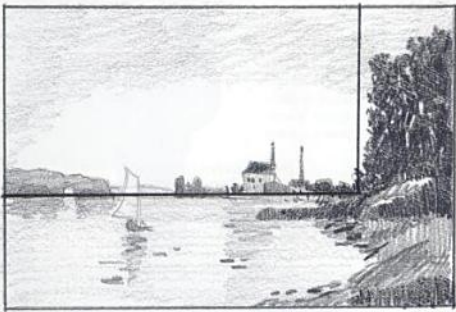
COMMON SCHEMAS

The use of geometrical schemas in a drawing's composition was already being used the Renaissance, with a general predominance of the triangular schema. The arrival of the Baroque caused more use of the diagonal composition, suggested and applied mainly by Rembrandt. Besides these schemas, which may be considered classic, and other traditional ones such as the rectangle, the square, and the oval, some common schemas are those that refer to typographical forms that remind us of the letters L, C, Z, etc.

A



C



Since making a composition schema of a model is a preliminary step in the drawing process, you should draw it with soft strokes, hardly exerting pressure, so that it can be easily erased once its function has been completed. Experiment with all types of geometrical forms to find the most appropriate one.

balance and Rhythm: a visual order

One of the most important factors when approaching the composition of a drawing is obtaining a visual balance—in other words, the order and disposition of the different elements that comprise the model. Everybody has a certain intuition which can give balance to a work, but this is not enough. You also have to learn to look at a model from a drawing point of view, as an ensemble of strokes and tonal surfaces. The equilibrium in a composition depends a great deal on the harmony it expresses.

BALANCE IN THE FRAMING

When framing, you are placing borders on the view you want to represent. An appropriate framing takes into account the color masses confined within its boundaries. In a landscape it is sufficient to modify the framing, since there are several possible compositions, and many of them can be interesting. In selecting the framing, be aware that centered elements reinforce the balance of the composition, while those placed to the sides may unbalance it.



To achieve a balanced drawing, it is necessary to make allowance for the tonal zones. Observe how the artist has balanced the tones and forms of the roofs.



A



B



C



D

The most balanced drawing is, without a doubt, the symmetric one, that is, the one that presents equally distributed masses and the one that repeats the same forms on the left and right sides of the paper (A). If you want to create unbalance, you should not equalize the distribution of the tonal masses. You should look at the paper as if it were a scale to indicate that the right side of the image weighs more than the left or vice versa (B). But this unbalance has an easy compositional solution, which consists in placing the small square in a more elevated position in relation to the larger one; the visual effect does the rest (C). Quadrangular forms are heavier than rounded ones, so the circle should be placed higher if you want a visual equilibrium (D).



There are several methods to analyze the drawing to see if you are doing it right. The simplest ones are (1) to turn the sketch upside down to check its balance or (2) to look at it reflected in a mirror, which will reveal its compositional defects.

CHECKING FOR BALANCE

You can verify the balance among the masses through a simple analysis in order to assure that a composition be pleasing and not disproportionate or prone to errors. Turn the drawing upside down, 180 degrees. This will create some distancing from the work. The work has been well fashioned when the object or figure is supported and does not seem like it is going to fall down. A composition gives the impression of falling when you have not taken balance into account. You can also analyze the composition by observing the schema reflected in a mirror. You can better identify the errors in the reflected image than in the real drawing.

DISTANCING

A first impression of something strange in the drawing could indicate that you have made an error. This may not always be evident. You can leave the drawing for some time, since with time you distance yourself from the work and thus will be able to distinguish the errors in proportion or balance.

You should work at a moderate distance from the model as well as from the support. If you work too closely to the paper you will be prone to making errors in proportion, balance, or perspective.

RHYTHM

Rhythm in a drawing has the same function as in music: it joins the different elements and provides a distinct character to the composition. Rhythm can be achieved through the systematic repetition of motifs, through the control of an ordered stroke, or through a succession of lines that direct the gaze of the viewer onto the surface of the work.

When the content of a framing is analyzed, everything is reduced to simple forms in straight, curved, broken, or mixed lines. The repetition of these directions gives the work rhythm. In a drawing, rhythm may be obtained through the repetition of strokes; an example of this can be seen in the law of continuity developed by some British artists during the nineteenth century.

THE LAW OF CONTINUITY

The law of continuity is a method of expressing the unity of the work starting with a succession of ordered strokes or elements from the scene: "For example, the succession of the columns in the wing of a cathedral is more interesting when they are recessed in perspective and become darker the farther away they are. The same thing happens with a succession of hills, when some follow others on the slopes surrounding a valley, or with the succession of clouds, which become hazier towards the horizon. Each hill and each cloud have a different form, but each element evidently follows another in a tranquil and expected order."

The law of continuity guides the gaze of the viewer over the picture through the strokes. In these cases, the succession of strokes creates currents that flow as rivers, or as waves, on the surface of the drawing. You can observe this effect on the beach drawing in the following exercise. The purpose of the artist in this drawing has been to transmit a greater expressive effect, thanks to the control of the strokes, together with the bewitching, swaying, and undulating movement of the clouds and the waves. As you can see, the strokes describe clouds that move in countless rows that follow the sun and converge on a point in the sky. There, the strokes of the clouds find their continuation on the beach and flow to the sea, where in the swell, the same undulating forms of the clouds are repeated. This rhythm of continuity joins the different elements and provides the composition with a distinct character.



The following exercise will demonstrate how to translate this photograph with the use of rhythmic and repetitive strokes that guide the gaze of the viewer over the picture.



1. Before beginning to draw, the artist sketches the model. On this, a series of arrows are drawn which mark the direction of the strokes in each one of the zones of the drawing. Notice that the arrows start on the sea, ascend through the tree in the foreground, and continue through the sky and then back to the sea, to the starting point.

2. With a graphite pencil of medium hardness, start covering the white spaces of the paper, respecting the directions indicated by the initial arrows.

3



3. With the drawing almost complete, you can see that the application of the "law of continuity" renders a surface covered with undulating strokes that show the direction the gaze should follow over the picture's surface.



To organize a balanced model, imagine the group of objects as if they were on the plates of a scale. Make sure that the objects distributed on the left half of the model have the same visual weight as those on the right half.

4

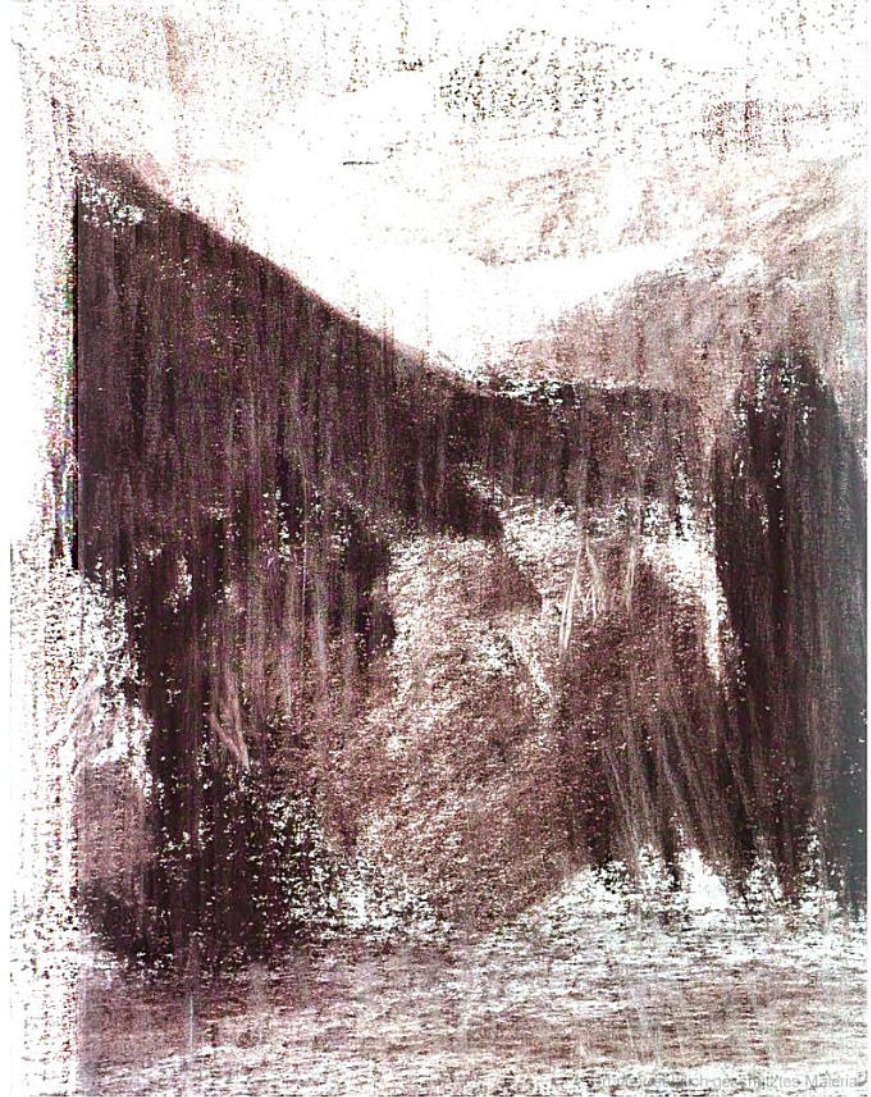
4. In adding more lines over the previous ones and contrasting the darker zones, you will obtain a more satisfactory final effect. Observe how the direction of the lines is kept in relation to the initial arrows. The control and direction of the strokes provide the work with an undulating rhythm.

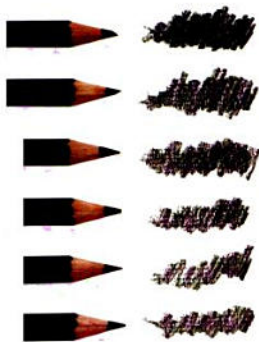




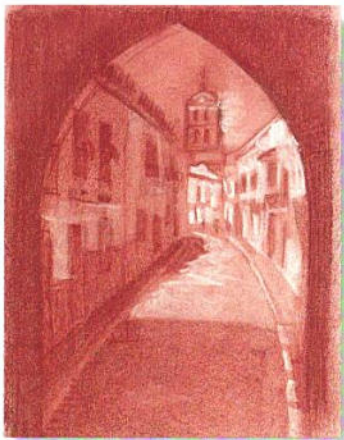
Light and atmosphere

"A REALLY GREAT ARTIST, AS HE INCREASES THE DISTANCE, REDUCES THE SUBJECT UNTIL REACHING THOSE
SHADY ABSTRACTIONS... WITH ABSOLUTE PRECISION AND INTENSITY"
JOHN RUSHKIN, DRAWING TECHNIQUES, 1869





tonal



GABRIEL MARTIN, A STREET IN ZAFRA, 2002
SANGUINE AND CHALK



techniques.

The combination of shading and



line widens the range of drawing possibilities. Studying light and shadow allows a closer approach to the elements that give realism to a drawing. Establishing the value scale of a subject means registering its tonal development, clarifying and comparing tones and hues, and deciding which ones are lighter and which ones are darker. To understand the value of a tone, you should establish on the model a range of shadings that is complete enough for the drawing to acquire corporeity, volume, and atmosphere. When outlining any object, it is necessary to view it as a set of intense stains that vary according to the incidence of light in the various zones. A good drawing value cannot be achieved through sharp contrasts of light and shadow zones. Instead, a progressive value must be rendered, with smooth transitions between shadings.

Shading

Shading is a painterly resource that evenly covers the paper's surface. Applying various types of shading requires a great deal of practice because it is a fundamental element for modeling objects.

THE LIGHT AND THE MODEL

It is essential to learn to see certain concrete things in a model. All the elements grouped in a composition can be represented if there is enough light, with all their shape and color attributes. To study the trajectory of light you should locate the darker zones and those more exposed to the light (the maximum points of light). The next step is establishing an order among the different intermediate values within the dark and light zones. The comparison is always based on the concepts "one is darker than the other" or "one is lighter than the other."



After linear drawing, shading is fundamental to provide the model with a greater volume effect.



When the models are illuminated by an artificial light source, you should study the light trajectory and try to locate the darker zones and those under greater light exposure.



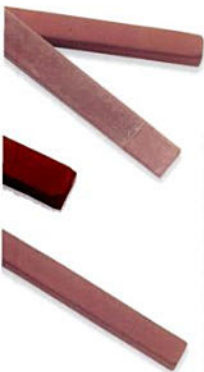
VALUE SYSTEM

When the tones are arranged on the drawing, a value system is established. The value system consists in determining the different tonal values and the way they are assigned. Delimiting the darkest zones allows you to frame the shapes. The shapes begin to take form as you shade these very dark zones. The darkest tone corresponds to the darkest zone.

Working with the side of a charcoal or chalk stick, you can establish the first tonal value through rapid stains.



Only with tonal work does the drawing acquire a pictorial finish. The contrast between light and shadow gives volume to the elements. In order to reach this modeling, it is necessary to learn to use the various tonal values correctly, keeping in mind that blacks will be more intense in the darkest shadows and in the objects located toward the foreground, and softer and more blended toward the background.

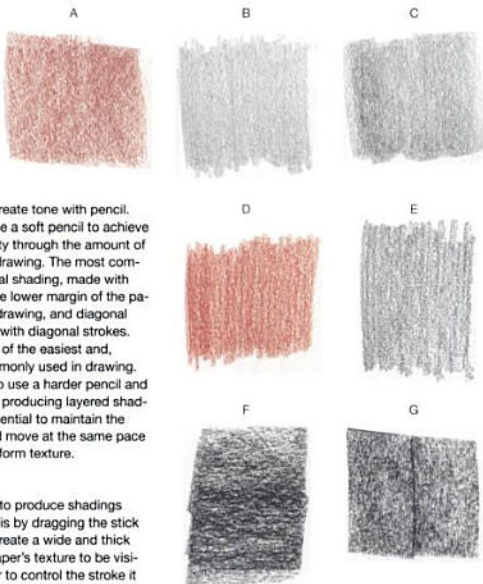


SHADING

There are two ways to create tone with pencil. The first method is to use a soft pencil to achieve the desired tonal intensity through the amount of pressure exerted while drawing. The most common shadings are vertical shading, made with lines perpendicular to the lower margin of the paper or to the line of the drawing, and diagonal shading, which is made with diagonal strokes. Diagonal shading is one of the easiest and, therefore, the most commonly used in drawing. The second method is to use a harder pencil and create a series of tones, producing layered shading. For shading it is essential to maintain the pressure all the time and move at the same pace in order to achieve a uniform texture.

DRAGGING

The most common way to produce shadings with charcoal and chalk is by dragging the stick lengthwise, in order to create a wide and thick stroke that allows the paper's texture to be visible immediately. In order to control the stroke it is necessary to cut the stick according to the line width. The amount of pressure you apply will determine the darkness or luminosity of the drawing. A zone can be covered until the paper's tooth is completely covered. Tones can be softened by rubbing, as if using graphite. A soft shading applied by barely pressing the stick against the paper surface will produce a very delicate range of tones.



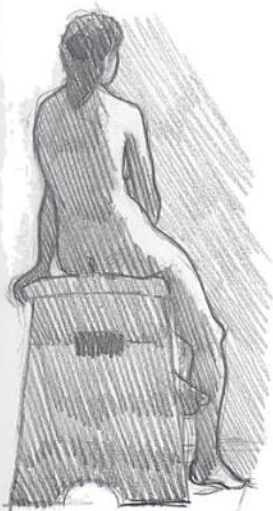
Above are basic examples of shadings made with graphite pencils, charcoal, and chalk, on fine coated paper:

(A) Homogeneous shading made with the side of a sanguine stick, (B) classic shading made with a dull-pointed graphite stick-pencil, (C) homogeneous shading drawn with the side of a rectangular graphite stick, (D) classic shading extended with a sanguine pencil, (E) classic shading with an oily pencil, (F) textured shading made lengthwise with a charcoal stick, and (G) homogeneous shading made with the side of a black chalk stick.

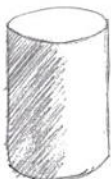
By gradually increasing the pressure of the sanguine stick, you will be able to cover the paper's tooth almost completely. Practice tonal value scales of this kind to master shading quality.

TONAL EXERCISES

Select simple **themes** and try to create them by applying different approaches to tonal work. First try to apply shading to create shapes. Then, always working with a single color, draw a theme by defining **large tone blocks**—three to five tones will be enough—and use the tones to create the object's **shapes**, regardless of whether the tones in the **theme** are visible or not. Once you have simplified the **theme** to three to five tones, look at the **tonal zones** as abstract shapes, and leave some zones of the drawing indefinite so that the eye can complete them. Keep in mind that, often, the most **efficient** drawings have a minimum of elaboration. As you become more experienced you will be able to assign to the drawings a wider value range **which**, when applied to the model, allows for a **great variety** of light intensities. The good use of **shadings** will make it possible for you to create a **more volumetric** representation of the model.



Below are four samples of the most common shadings: (A) classic shading based on hatching, (B) homogeneous shading made with a slanted graphite stick, (C) shading by dragging the side of a chalk stick, and (D) staining with a small charcoal stick.



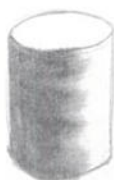
A



B



C



D



Once the shading has been drawn, it can be extended with your finger.

In order to shade quickly and without much variation, the quickest and most effective method is the classic hatching shading.

When developing a variety of tones and gradations, it is recommended to use the most homogeneous shadings. You can even combine different types of shadings in one drawing.



how to Shade:

stains, tones, and hatchings

The value system can be established thanks to the effect of light and shadow on a model. We then assign a tonal value to each zone, and each tone corresponds to a particular exposure to light.

BEGIN THE SHADING WITHOUT STROKES

At the beginning, it is advisable to apply shading without strokes, using the side of a charcoal, graphite, or chalk stick. With some practice you can master, or at least have a good understanding of the tonal value system. Once you get used to relating and establishing tone values, it will be easier to use strokes.



Staining is the first step in shading; it consists of homogeneous stains with hardly any tonal value. The goal is to diminish the effect of the white of the paper.

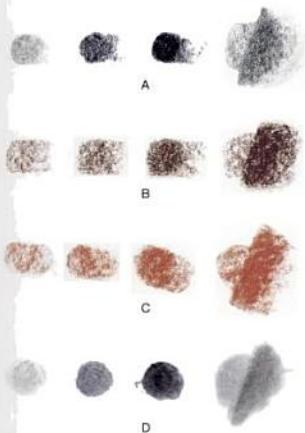


Shading with strokes is best for outdoor drawing, when the sketch has to be drawn. You should always keep in mind the direction of the strokes in order to render the model correctly.



SHADING WITH STROKES

It is possible to cover the paper's surface by using strokes repeatedly. Hatching can be produced in many different ways. For instance, you can practice a hatching that consists in varying the stroke density, or another one, which consists in superimposing stroke series or various hatchings. The final intensity of the shading will depend on various elements: the distances between lines, the pressure of the pencil, and the type of repetition.



If you are a beginner, try to darken the shading progressively, in a slow and soft manner, superimposing shading layers. Here you may see four examples using different media: (A) graphite, (B) chalk, (C) sanguine, and (D) charcoal. The last stain with each medium shows the difference between the first and the last shading.

SEARCHING FOR THE TONE

If you make a tone darker than you want it when shading or coloring, the only way to correct it is by blending or erasing the surface. Given that this operation reduces a paper's adherence capacity, it is advisable to apply the layers more softly than you would deem necessary, so it is easier to approach the appropriate tone by applying successive layers and superimposing applications.



To correct a shading, you may erase wide zones with an eraser, holding the paper to prevent wrinkling. It is advisable to begin the shading by applying thin layers of tone, since these can be erased more easily.

HOMOGENEOUS SHADING

When charcoal is used to cover the paper uniformly and applied without making strokes, the result is a shading without a stroke. In order to create this shading, take a piece of charcoal, chalk, or sanguine and draw with its side, with smooth movements to create a uniform color layer. This method allows for atmospheric shading, of granulated texture, without sudden line or tone changes or stroke contours.

Homogeneous shading, that is, one made by softly rubbing the stick against the paper, produces tones without strokes. This results in high-quality gradation and modeling.



how to Control the quality of a shading

If you press hard against the paper with the drawing medium you will produce dark lines. However, by controlling the amount of pressure on the medium, the shading will be more tenuous, resulting in a lighter color. A saturated tone is a tone that has the most intensity, the darkest tone. The least saturated tone is a lighter one. Many tonal values can be created. To begin a drawing you should locate the darkest tone and the lightest one, as well as three or four other intermediate values. To create tonal gradations it is important to have several tones, which can be achieved by alternating the amount of pressure you apply on the paper while drawing.

Sketches allow you to explore the possibilities of each drawing medium. In this case the shading has been made with a 4B graphite pencil



It is convenient to use pieces of the same paper used for the drawing for samplers of tonal ranges. Keep in mind that the color, weight, and texture of the paper will significantly affect the final result of the shading.



Here you can see a series of arranged tonal values made with graphite and sanguine. These samples show various tonal intensities, which enable you to assess the hardness and quality of the medium. It is advisable to alternate leads of various hardness levels in the same drawing.



THE QUALITY AND HARDNESS OF THE DRAWING MEDIUM

As we have explained, developing the shading possibilities of the different media is fundamental for value work. Therefore, an artist should know the possibilities of each of the hardness levels of the graphite pencils or sticks used. Once you know the limits of each material, applying it will be a more logical operation, extending the technical scales of grays in the context of the drawing.



It is necessary to have a good knowledge of the properties of every drawing material in order to develop the best shading method to be used in each case.



With your eyes half closed you will have a blurry vision of the model. This enables you to simplify the forms and have a better perception of the general light and color characteristics; then you can establish the distribution of the large tonal zones.

PRELIMINARY PRACTICE OF TONAL RANGES

Before beginning to draw, you may find it useful to practice developing the tonal range on a piece of the same kind of paper you will use to work. When applying charcoal, sanguine, or chalk on the final paper, you should always start by exerting less pressure, increasing it according to the lines outlined in the sketch.

DIRECTION

When applying shading, it is essential to follow the correct direction. This is why it is so important to start out using life models, since it is only through observation that you can analyze and synthesize the gesture needed to produce the desired effect. In general terms, the gesture is perpendicular to the direction of gradation, although sometimes you may need to blend in a curve or impart circular direction to express cylindrical or spherical volumes.



A



B



C



D



Shading should not follow a random direction. You should follow a certain direction, which will depend on the volume of the object being drawn. For instance, on a spherical body the shading will be circular (A), on a curved surface the shading should also describe the curve (B), if the surface is flat the shading should be straight (C). This will also apply when, instead of using the slanted stick, you create strokes. The form of the strokes should be consistent with the undulations of the object's surface (D).

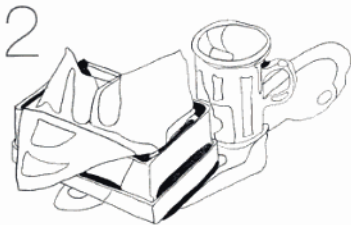
If you want to further develop the shading direction, draw simple still-lives, such as the one shown in the figure, and try to create the shading following these principles.

SHADOW SYNTHESIS

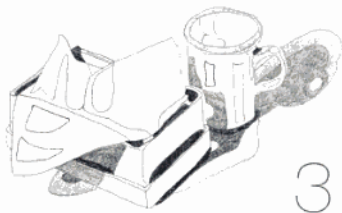
Once the model is reduced to black and white values, an intent to synthesize will enable the location and delimitation of various values of different value. The limits of the tonal zones can be specified on the preliminary outline sketch. Two basic tones will allow you to define the value system. The lighter one is associated with the zones that present the highest light intensity and the darker tone for those areas that are darker.

BLOCKING IN SHADOWS

Through simple sketches where shadows have been blocked in, you may group the zones that have the same tonal value. You may represent with lines the limits that divide the paper in various spaces. Each zone has a tonal value. It is easy to establish the relation among the zones that share the same value. This is the system that allows for relating and classifying all the tones.

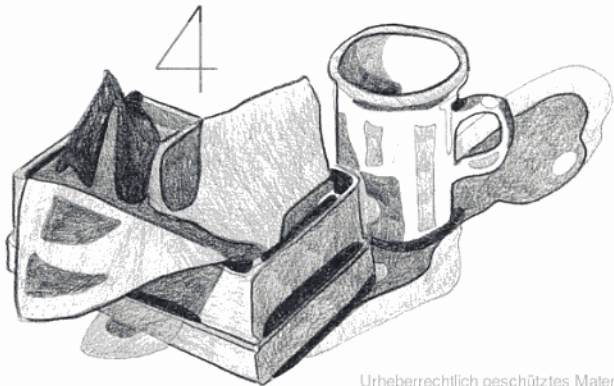


2. With a sharpened graphite pencil, draw a more precise profile of the objects. You should block in the contours of the most clearly distinguishable shadows and their reflections. Once the drawing is finished, shade the most intense shadows of the model with a black oil pencil.



3. Now extend the intermediate tones, evaluating the quality of the grays in the cast shadows—which also contribute to the impression of volume.

4. The block-in work of the shadows is finished now. This system allows the beginner to study the shadows of a model without much risk. After applying this system several times, you should move on and attempt to draw a model without drawing the lines that delimit the different shadow intensities.



the importance of tonal gradation

Gradations are smooth transitions from a light tone to a dark one and vice versa. The goal is to achieve, in a shading, the organization of all the tonal values in a progressive range, that is, without tone changes. In order to make a gradation it is necessary to use a tonal range, arranging it gradually in order to minimize the sudden tone changes.

ACHIEVING A GRADATION

A gradation is created by caressing the paper softly with a slanted pencil, beginning with a constant pressure and a zigzag drawing. This pressure is diminished gradually in order to go through the range of grays, from the maximum darkness point to the lightest point, according to the possibilities provided by the hardness of the pencil or charcoal. In order to create gradation through shading, besides controlling the amount of pressure placed on the pencil, it is necessary to juxtapose the strokes. However, to start it will be easier to work on a gradation without using strokes and using the dull point.

GRADATION BY DRAGGING

When drawing with a charcoal, chalk, or sanguine stick you can also create gradations by dragging the stick lengthwise. You just have to exert higher pressure on one of the tips of the stick, so that the resulting shading will be a gradation. This method of shading is very popular. Through practice you will be able to master this type of gradation.

If you add one gradation after another, have them fit appropriately. To do so, make sure that there is correspondence between the tonal values. A thin layer is usually applied to avoid sudden tone changes or visible gradation borders.



A



B



C

Above are some examples of gradations of various lengths created using different drawing media: (A) gradation with black chalk, (B) graded shading with a graphite stick, and (C) a gradation with a sanguine pencil.

Below are various samples of gradations made with a sanguine and a graphite stick. As you can see, the gradations can also be created by dragging the sanguine stick (D) and (E), and by dragging the graphite stick (F).



D



Blending tones with your finger, a piece of cloth, a malleable eraser, a blending stump, or a fan brush is a common technique for making gradations.



BLENDED GRADATION WITH HATCHING

Whether you use charcoal, sanguine, or chalk, you will obtain different effects if you blend a gradation. This very soft blending can be made with a fan brush or by blowing on it after it is blended. The strokes disappear more easily when using charcoal, a little less when using chalk, and they stay almost completely fixed when using sanguine.

ATMOSPHERIC GRADATION

One of the most interesting methods of gradation, which is perfect for landscape drawing, is producing a gradation by drawing small circles. This results in a completely atmospheric effect. You should begin by drawing small circles, progressively filling the whole space and regulating the amount of pressure on the pencil, to create a progressive gradation effect.



Atmospheric shading can be achieved by slowly rotating the slanted stick on the paper's surface. This method is ideal when drawing landscapes with interposed atmosphere.

If you create gradations by only varying the pressure on the charcoal stick held lengthwise, you will achieve a synthetic drawing with a strong volume effect.



tonal Backgrounds:

drawing on colored paper

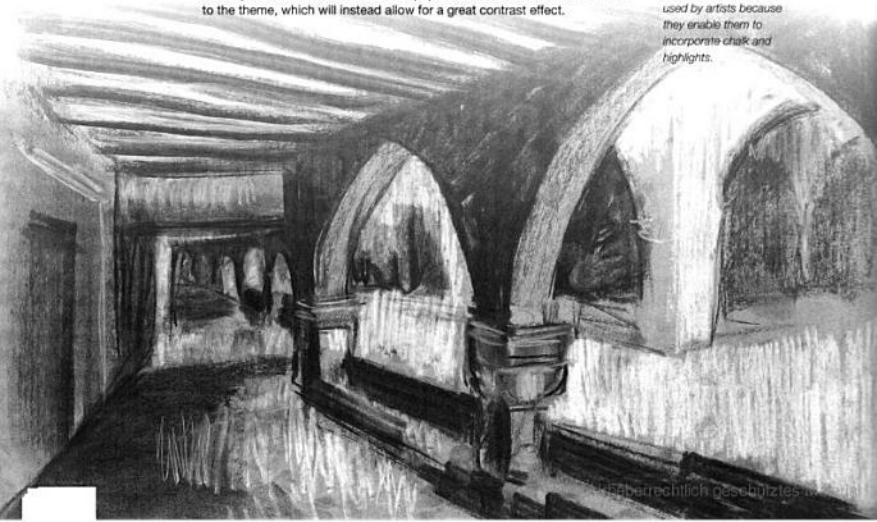
Instead of always working on white paper, you can also draw on a tonal surface, a colored background. It makes for an easier and appropriate tone and color value and for drawing light and dark zones easily. The color for the drawing will depend on the theme. Keep in mind the following: (1) drawing on a dark colored background will strengthen the light colors, (2) a mid tone will produce a tonal equilibrium with a background color that will harmonize with most colors, and (3) a light background will display the dark strokes stronger. Tonal backgrounds are ideal to use with charcoal or colored chalks, and are also a perfect base for drawings with white highlights.

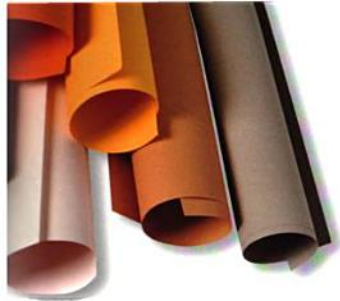
CHOOSING THE COLOR OF THE PAPER

There are several options for choosing the color of the paper. The model can indicate the dominant color. For instance, a sunset may suggest an orange paper; a nude will lead you to choose an ochre, pink, beige, or salmon color to match the skin color. For a pier, you may consider using a light blue paper, such as sky blue. But you may also intend to create more dramatic and expressive effects and choose a paper color that has no direct relation to the theme, which will instead allow for a great contrast effect.

There is a huge variety of colored drawing paper available. Your choice will depend on the warmth and expressive effect you want to give to your work.

Neutral-colored and gray or brown papers are those most commonly used by artists because they enable them to incorporate chalk and highlights.



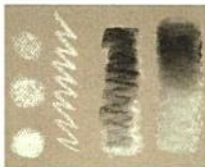
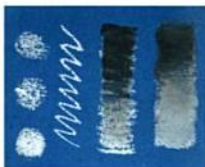
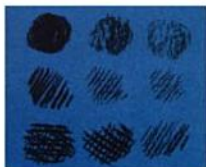
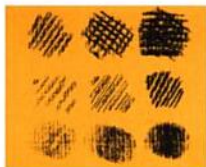


SHADINGS ON COLORED PAPERS

Drawing a charcoal tonal range on colored paper will enable you to see the effect on different paper colors. In the most tenuous layers, this color shows through the shading, while in more intense applications the color of the paper will be completely covered. Blendings with charcoal or chalk on colored paper, though applied identically as on white paper in technical terms, produce different effects that result from the combination of the charcoal applications and the particular color of the paper.

WHITE CHALK: HIGHLIGHTS AND COMBINATIONS

On a tonal background you may use white chalk to highlight the light. If you combine other chalks, in darker tones or charcoal, you will achieve many intermediate tones. In fact, you may play with three ranges: charcoal, chalk, and the color background, and increase the possibilities of defining the value system.



If you want to check the way a drawing medium functions on a colored paper, do one of these tests and evaluate the results. Here you can see three illustrative examples: shadings with charcoal and white chalk on a yellow paper, then on a blue one, and finally on a neutral gray. Practice blending and observe how the paper color integrates into the shading.

If you choose colors with more intense tones you should keep in mind that the paper color will have to "coexist" with the strokes of your drawing, imposing an intense dominant color. If your goal is to transmit the coldness of the snow in winter, a blue color is very appropriate.



Contrasts

and



GABRIEL MARTIN, A STREET IN ALBARRACIN, 2002.
WASH AND CHAI K

volume effects.

Knowing the effects

of shading



with the various grays allows you to achieve not only the outline of the position planes of the drawing, but to also render the volume of the forms. When outlining any voluminous object, it is necessary to consider it as a set of intense stains that vary according to the effect of light on the different zones.

First, you arrange the general forms. Then, you outline the different volumes of the shadows. Finally, you establish gray values, increasing the tonal value in the zones with the most contrast and opening white spaces with the tip of an eraser.

Blocking in and modeling

Blocking in starts from the initial outline sketch that has the general shapes of the model. A value system is established from the beginning, according to the planes that will define the limits and forms of the elements. The most important shadows should be schematized with planes in which the direction of the stroke will envelop the forms.

BLOCKING IN FOR MODELING

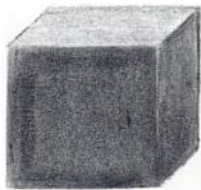
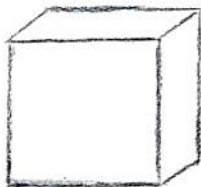
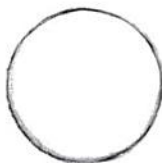
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Blocking in should always be progressive, beginning with the lightest values and moving toward the darkest ones.

A good modeling exercise consists in drawing simple geometric shapes, for example spheres or cubes, with a charcoal stick. Begin with a sphere: first draw the outline, then shade it, and finally model by blending with your fingers. Our goal is to create a sphere with a strong volume effect.

Do the same with a cube. Here you should keep in mind that each side will have light with different intensities. The drawing process is similar to the one of the sphere; however, work more carefully in order to avoid blending the shadings from the different sides.



BLOCKING IN

Blocking in is the beginning stage of modeling and drawing; this is why the value system of a drawing should present a detailed study of the zones that will require special shading. The first values should be made without exerting any pressure on the paper, in order to avoid subsequent problems when manipulating forms. If the paper has medium or coarse tooth, the texture will become visible when rubbed.

MODELING

When the first value is blended, the pigment penetrates the paper tooth, creating different tones from those of the initial drawing and losing part of the spontaneity of the drawing. This stage is necessary for studying the lighting and volume of the bodies. The modeling process goes from establishing on the model a range of shadings that will be complete enough to give volume to the form. The various tones start out from the paper's tone, unless colored papers or chalk highlights are used. Once the values of the different grays are understood, it is possible to create not only the outline of the drawing planes, but also the volume of the forms.



These two images show the difference between the blocking in with uniform tones and the modeling with more complete and contrasted shading. The first stains help situate the masses, while the second ones define the drawing in terms of tone and volume.

WORKING WITH SIMPLE SHAPES

The best way to illustrate the concepts of blocking in and modeling is to begin working with simple shapes: spheres, cylinders, cubes, prisms, and different combinations of these shapes. In some sense, any object is, to a greater or lesser extent, a combination of several simple shapes of various sizes. It is instructional for the beginner to start modeling simple volumetric figures and practice with these shapes the blocking-in and modeling exercises with graphite shadings. In this case blending is crucial in describing the volume of the bodies.

Here you can see the modeling of a cylinder. First, the contours are drawn in the right proportion. The borders of the darkest and lightest shadows are indicated with a soft shading in the middle (A).

The central shadow is intensified, the lightest value being on the left—the one that receives direct light. On the right border line, the value turns lighter again due to the reflected light.



A



B

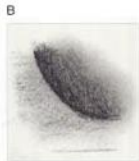


C Urheberrechtlich geschütztes Material

THE NOTION OF MODELING

If the artist has created a correct blocking in of the theme, the forms will be modeled and their volume and relief will be displayed. Modeling in drawing may be compared to the sculptor's work in that it is a two-dimensional imitation of what the sculptor does in three dimensions: giving body to the theme and rendering its presence.

The best way to model, whether you are working with an oil pencil (A) or with a compressed charcoal pencil (B), is to treat the shadows very smoothly, almost caressing the paper with the point of the pencil. This will produce gradual tonal transitions that will better explain the volume of the bodies.



The correct relationship between values and, thanks to the transition among them, the modeling of a cylindrical volume has been achieved. Now the only thing that needs to be done is to intensify the modeling by darkening all the values in order to maintain the relationship among them (C).

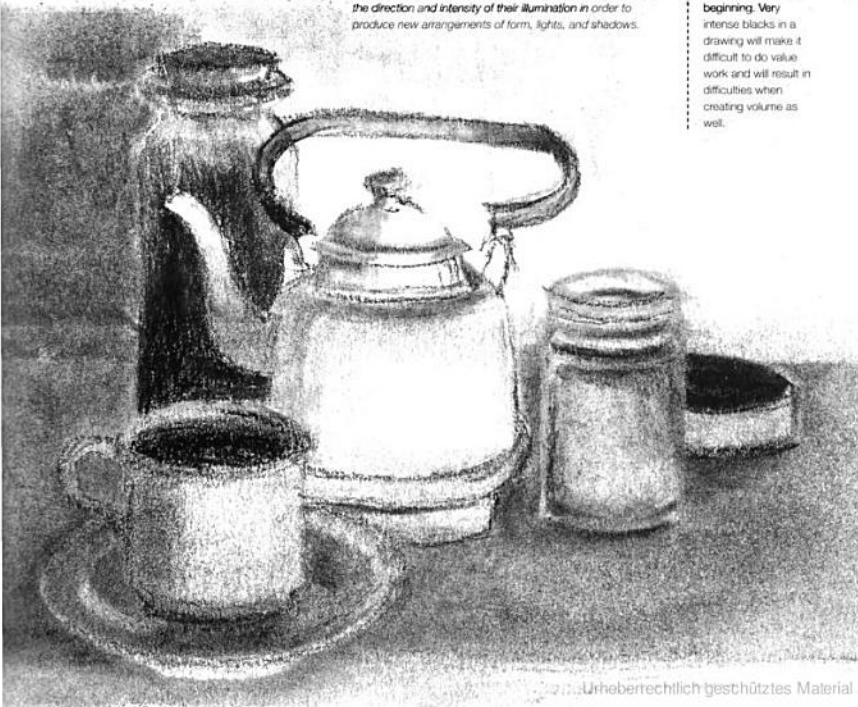
WORKING SOFTLY

Modeling should be done very softly and progressively, avoiding at all times the presence of strokes. Intensify the values by superimposing new **tenuous ones**. That is, shadings will accumulate gradually over the initial shadings of the drawing, darkening values, highlighting illuminated zones, and rendering more precisely the volume and effects on the forms of the objects. Working the theme as a whole, you can achieve a uniform and atmospheric effect.



You can describe the textures of the materials and volumetric effect in any simple still-life with a minimum amount of modeling. Practice by using simple compositions and change the direction and intensity of their illumination in order to produce new arrangements of form, lights, and shadows.

No matter how dark certain shadows may appear, avoid trying to represent them very intensely in the beginning. Very intense blacks in a drawing will make it difficult to do value work and will result in difficulties when creating volume as well.





Artificial light transforms colors and gives a different atmosphere from that of the daylight. Shadows are more contrasted and the objects look lighter and more brilliant.



When drawing with a source of artificial light, you will notice a very distinctive aureole of light that surrounds it. You should keep in mind that, in this case, the light source is radial, so the strokes should follow that direction.

By controlling the light effect in an interior, diminishing the contrasts among tones, and avoiding intense linear strokes, you will achieve a certain ambience.

STROKE AND ATMOSPHERE

The stroke is a fundamental element in drawing. Independent from the atmospheric effect created with the various gray tones, the stroke should be adapted in relation to its distance. The stroke is understood not only as a line, but also as a gesture. As a certain ambience begins to be created in the different planes of the drawing, the stroke should vary in relation to the gradation and direction.

Your hand can be used to blend and your fingertips for local blending.



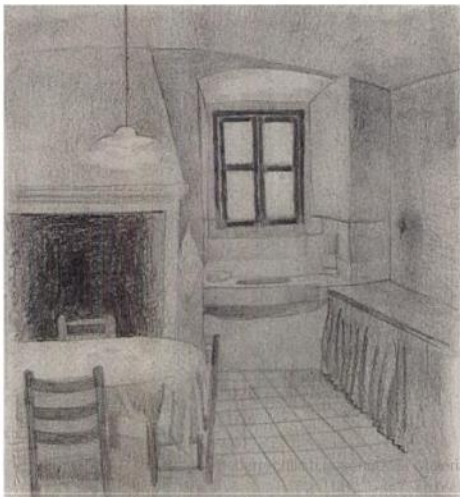
A



B



In a tonal drawing (A) the zones are clearly differentiated and their borders are well defined. In an atmospheric drawing (B) the profiles are dissolved and the forms integrate with one another; there are no marked borders.



Chiaroscuro:

maximum contrasts between light and shadow

In chiaroscuro, the artist attempts to represent objects through developing the light and shadow zones as a tonal contrast. Modeling forms from a study of light is an exercise that requires a detailed study of tonal values and of gradations of grays. The main dark contrasts outline the luminous zones and increase the three-dimensional impression in the model.

VALUE AND CHIAROSCURO

The chiaroscuro is a value system that affects not only the main element but also all the elements within the frame of the drawing. The value of each one of the elements of the drawing will vary depending on the situation of the model in relation to the light focus. The less light the still-life zones have, the darker they will be; this allows for greater contrast where there is less illumination. Chiaroscuro proposes an exhaustive analysis of the model in relation to the illumination it receives; therefore, the treatment of the surfaces in relation to the light is indispensable in rendering the different objects composing the model.

These drawings of a sphere clearly illustrate the difference between a body rendered with modeling effects (A) and a body rendered with chiaroscuro effects (B). The first shows softer tonal transitions, whereas the second has greater contrast between the illuminated and the shaded zones.

The tonal range offered by charcoal is ideal for chiaroscuro works. The only thing you should keep in mind is that the tone is controlled with the pressure of the charcoal on the paper, and also by how much the paper surface is covered.



ILLUMINATION IN CHIAROSCURO

The model's value for chiaroscuro is determined according to the background and the light focus it receives. It is essential to understand that the light is not the same in the whole surface, given the fact that once it falls on the first plane of the model, it gets distorted and bounces off, changing each zone. When coming laterally from an electric source, the light is direct and creates well-defined and outlined shadows; when the light is diffuse it comes either from a natural focus or as a reflection of the electric light, which produces soft shadows without edges.

THE ZONE OF GREATER ILLUMINATION

The zones that show brilliance, as well as those with great illumination, should be free of charcoal, sanguine, or chalk. However, if there is a mistake these zones can be corrected with an eraser.

THE DARKER ZONES

The zones of maximum darkness, corresponding to the darkest tone in the tonal value system, can also be treated with a special method. Once the desired tone is achieved, it should not be touched. This zone will be definitive. Doing this will help avoid limiting the adherence capacity of the paper, which would impede achieving a darker tone if such tone were necessary.

The edges of a new eraser may be used to work on small surfaces and details.



The compressed charcoal pencil is ideal for chiaroscuro; it allows you to outline the forms and create more intense and contrasted blacks than natural charcoal.



The chiaroscuro effect is characterized by a strong contrast between lights and shadows, which gives a much more volumetric and dramatic appearance to the model.

To learn how to work with lights and shadows, direct intense light directly onto the model. This will clearly create different dark and light intensities.



blending



GABRIEL MARTIN, THE AFTERNOON LIGHT, 2002.
CHARCOAL

techniques.

Blending is one of the various studies of

tonal value; it facilitates gradations by applying soft tonal gradations on a zone with an established value system. Blending is directly related to tonal value, which is why it should not be used to create effect. Blending is a practical tool used to elaborate the drawing. Soft media, such as charcoal and chalks, are the most appropriate materials for developing layers of blended stains, which will give the drawing a more pictorial appearance. Blending not only produces subtle tone effects, but also gives the surface and attractive texture. Blending softens and combines the different zones in the drawing.



Sfumato:

smooth contours

Sfumato means "a softening of the tones." When applied to drawing, the term refers to producing very subtle tonal gradations, similar to the misty effect of the wash. After an initial composition is made, sfumato is created by blurring the strokes and shadings with your fingertip. The sfumato effect in a sketch is very soft, given that the uniform gray tone integrates light and dark tonalities.

ATMOSPHERE IN LANDSCAPES

The atmospheric landscape requires, more than precise forms, sfumatos, blurred strokes, open lines, and suggested forms. The general atmospheric appearance of the drawing is usually more important than the precision of each detail. For this type of drawing, blending links the different parts and gives unity to the work. The misty effects should be carefully mixed so that the objects are rendered without explicit drawing.

Sfumato can be used as a medium to create atmosphere and to unify the different values of a drawing.



Observe above how a sfumato drawing has a more pictorial appearance than one made with clean and precise strokes.

Because graphite is very soft and allows for a very delicate finish, it blends well.

DIRECT BLENDING

On a support treated with graphite, charcoal, or chalk, forms can be dissolved by blending directly with your finger. For sfumato to be soft and well integrated to the white of the paper, without a trace of strokes, rub the drawing with papers. This method is not as precise as blending but may work for treating large zones of the work, such as the sky or water, which require an especially soft and delicate treatment. You can also rub a graphite shading with a cotton ball to obtain a soft blend, allowing you to create the general tone of a form.

THE IDEAL MEDIUM

Charcoal may be the ideal medium for the sfumato technique, due to the fact that it has rich tonal qualities and can be mixed and dissolved very easily. The sfumato tones can be achieved by rubbing the charcoal on the paper with your fingers, so that the foreground integrates with the background.

A fat charcoal stick can be applied on the zones that require a general shading.

With cotton you can produce softer and more continuous shadings than those obtained with a blending stump.



Charcoal is the best the medium for sfumato effects.



how to Use

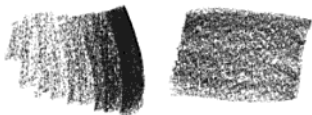
a paper's texture

Coarse paper has a pronounced tooth. When a stroke or shading is applied to this type of paper, a medium's pigment is left in the ridges of the paper, leaving the holes free of pigment. Coarse paper breaks lines and strokes, producing a mottled and discontinuous appearance. As the shading is not get completely integrated into the paper's surface, it has a blended, atmospheric effect in the drawing.

TOOTH AND ATMOSPHERE

In order to create an atmospheric effect on textured paper, do not exert too much pressure on the drawing medium. Apply shadings, avoiding any trace of strokes and combining gradated scumbles. You should also avoid defining the outlines of objects, so that the contours of the objects seem blended and blurred.

Working on coarse papers and using the side of a chalk stick is ideal for making tonal sketches with interesting atmospheric effects.



Above are some examples of the various types of textures that the surface of a coarse paper can offer.



Because of its malleable character, charcoal enables you to hide the *pentimenti* more easily, although they remain as sketch lines.



Correcting without erasing

As it develops, the drawing undergoes a process of continuous change, to the point that the initial block-in is only an initial reference. The artist should transform the work constantly, increasingly marking the stroke that defines the different planes and forms.

As the drawing approaches its final stages, lines gradually cover previous ones. The process is a continuous correction of forms. The final lines are defined with greater decision than the first ones—this correction does not necessarily have to be done with an eraser.

DELIBERATE CORRECTIONS

In many of the drawings by the great artists, the corrections and repetitions are left in the drawing deliberately, as a practical resource, which gives vitality to the work. These corrections are known as *pentimenti*—Italian for “repentance.” These corrections add interest to the work; they express a strange fascination for the unfinished, the sketched, and for the drawing process, as opposed to an interest in finished and detailed work, which appeals to the romantic side of every human being. Therefore, we encourage you not to pay much attention to your mistakes. Instead, draw next to them with more precise and vigorous strokes. Every drawing should be an experimental and changing process, correcting is a fundamental action in this creative process.



In the contour of this figure you can see the superimposed strokes, which resulted from the various attempts of the artist. Notice the detail of the correction, for instance, in the position of the arm.



Drawing with a quill pen is good practice. If you make an incorrect stroke, you cannot correct it; therefore, you will have to draw another stroke next to the incorrect one.

SKETCH AND MOVEMENT

The *pentimenti* are very often related to the effect of movement in the drawing. The sketch impression is considered fundamental to transmit the sense of mobility. The sfumato effect, through which a figure's contours are blurred, is a common resource for suggesting action. This is the same principle of the image that is out of focus in photography. The dispersed mass of the figure gives a vibration and movement effect. The silhouette of the model is not outlined; rather, the model is given an imprecise profile or various overlapping profiles, which indicate the effect of movement. Sometimes, a more loose style, with gestural lines, is more appropriate to suggest action. Long, disorderly, and relaxed strokes, as if capturing a subject's high-speed movement, also produce a certain effect of mobility.



A rapid, vigorous, non-deferring stroke helps transmit the impression of movement to a figure.

When drawing very quickly, it is common to make mistakes because the work is a result of a process. Here you can observe how the positioning of the church was finally decided upon.





in drawing.

Any object has

three dimensions:



height, width, and depth. However, in drawing the artist only has a flat, two-dimensional surface to work on. In order for the representation to have the appearance of volume, you must follow the principles of perspective. When a model presents difficulties of drawing and if you want to get the most realistic representation possible, you should note in the sketch all the lines that will help better represent its volume: the principles of perspective

are very useful to draw these lines correctly. The notions of perspective and learning how to measure will enable you to compose with strokes that will configure the sketch. In this section we will discuss perspective and depth effects, two very important elements.

Perspective:

basic notions

The reality we perceive has three dimensions. To represent this reality on paper or canvas the artist only has a flat, two-dimensional surface. However, appropriately projecting the representation will express depth. Thanks to the basic principles of perspective, parallel, oblique, and aerial, you can create a realistic representation of a model on paper or canvas. Besides being one of the most commonly used formulas, perspective is also one of the most effective in representing depth. You just have to choose the point of view and the composition that will best reproduce the distance effect.

LOCATING THE HORIZON LINE

The first thing to do when drawing a landscape in perspective is to locate the horizon line. This line is very easy to locate: it depends on the position of your eyes when you are looking forward. It is an imaginary line on the horizontal plane that crosses exactly at the height of your eyes. The position of the horizon will depend on the composition and will be a point of reference throughout the drawing process.



Our surroundings are represented in three dimensions. Some of the simplest objects are polyhedrons formed by four-planed surfaces or more.



The horizon line is the principal line to be located in the model. After locating it, all the objects are placed in relation to this imaginary line. By raising the horizon line and placing it closer to the top of the composition, you will enlarge the area of the ground included in your field of vision.



PARALLEL PERSPECTIVE

The parallel perspective of a vanishing point is the most simple one and is used when the objects have a vertical side that almost completely face the viewer. The lines of the sides converge into a single vanishing point. In the frontal view, the vertical lines are parallel, as well as the horizontal lines. In order to find the vanishing point you only have to draw freehand the lengthening of the lines of the lateral sides.

BEGIN WITH A CUBE

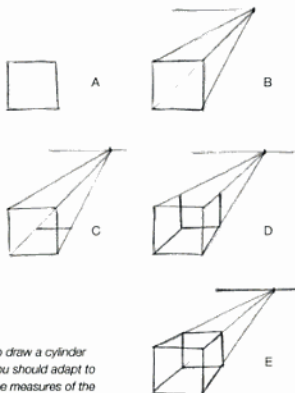
The cube is the most useful regular figure to understand the way perspective works. Afterwards, you may project any other regular geometric figure by analogy. From the cube you will be able to develop new forms of perspective. The simplified spherical or cylindrical objects are drawn the same way in parallel perspective. The foreshortening of the circle, if there is one, does not change. A horizontal cylinder in oblique position looks very different from the way it looks when it is vertical. The two parallel lines seem to be approaching each other as the distance increases, receding into a single point (vanishing point) located exactly on the horizon line; this is the case for a road or a path that disappears into the distance.

In urban and rural landscapes it is common to apply principles of parallel perspective to render streets or façades.



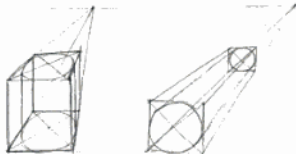
We will draw a cube in parallel perspective below:

- To develop any simple geometric figure you should first draw the front line that is closest to you.
- Then, link the vertices on the vanishing point located on the horizon line.
- Move the measure that marks the cube's depth.
- Draw some straight vertical lines to finish defining the back profile of the figure.
- You will finish forming the figure by drawing the parallel lines that coincide in their vertices.



To draw a cylinder you should adapt to the measures of the box or cube. Draw the circles in perspective on the upper and lower sides and draw the border of the flanks.

Now you can see the vertical cylinder. You will just need to lengthen the distance between the two sides of the cube and include the figure inside it.





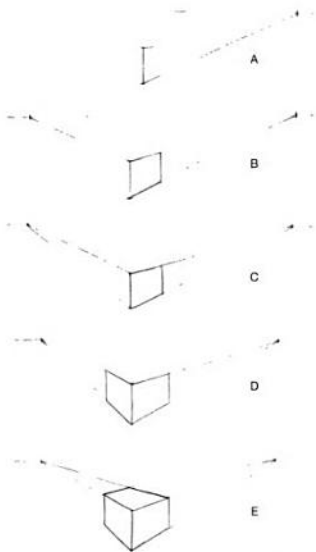
GREATER DEPTH

Oblique perspective produces a greater impression of depth than parallel perspective. It is characterized by having two vanishing points, because the vertical lines are the only parallel ones. The other lines, the non-vertical ones, recede to one vanishing point or the other. The name of this kind of perspective is due to the profusion of oblique lines.

OBLIQUE PERSPECTIVE

There is a sequence to follow in order to develop any simple geometric figure using oblique perspective. First, you locate the horizon line. Taking into account the measures, you should draw the most visible side of the geometric figure. The lines that cross each other in this figure establish a vanishing point on the horizon line. Then, draw the side next to the first one. This side has more foreshortening, although it remains visible. You can also link the lines that cross one another, the ones that locate the second vanishing point on the horizon line.

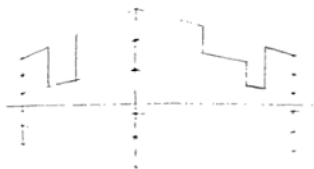
When you see the façade of a house from a front point of view, the lines of the construction will generally be horizontal and vertical; however, if you observe the same building from a more lateral position, distinguishing several sides at the same time, these same lines will show inclination because of the perspective effect.



- To draw a cube in oblique perspective, measure the nearest and most visible edge. Then draw the horizon line and link one of the vertices of the edge to the vanishing point.
- Project a parallel line to the original edge to define one of the cube's sides.
- Locate another vanishing point in the opposite side and draw the corresponding perspective diagonals.
- Using the same procedure, raise a third edge to define the second side of the cube.
- When you draw the final receding lines you will be able to verify if the representation of the cube is correct.

Oblique perspective is very useful when drawing the corners of a building. It gives a solemn appearance to architectural constructions.

You may want to develop a guide, such as the one shown in the figure, for cases in which you need to locate the vanishing point outside the paper.

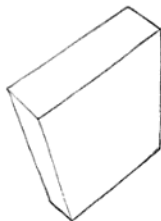


DRAWING WITH A GUIDE

When two vanishing points are very far from each other a guide must be established. You should first draw a bigger box in which the model will be framed, keeping the original inclination of the receding lines. Secondly, you should segment the most visible edge, the vertical straight line in the middle, into equal parts. Then, draw the vertical lines of the ends to create a guide in both sides of the paper. In turn, divide these segments into the same number of equal parts than the main edge. The two series of oblique lines are a guide to draw balconies, windows, etc.

AERIAL VIEW

This type of perspective consists of three vanishing points. Two are located above the horizon line. The third one is located on the vertical line and, therefore, perpendicular to the horizon line. There are three series of lines. Each one converges toward its corresponding vanishing point. The particular characteristic of this type of perspective is that there are no parallel lines. Some aerial views may turn out distorted. The best position is one in which the forms do not become extremely distorted. A low object, for instance, does not look very distorted from an aerial view.



There are no parallel lines in the aerial view. Each set of lines recedes to its corresponding vanishing point.

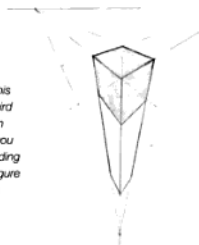
The aerial view consists of three vanishing points. In order to develop it, draw the upper side of a cube in oblique perspective.



Then, drawing a cross from the vertices, find a mid point. After that, raise the vertical line from the center of vision, at the intersection of the medians.



In the lower part of this vertical, locate the third vanishing point. From this vanishing point you will project new receding lines. The resulting figure resembles a building seen from an aerial position.



When locating the vanishing points beyond the edges of the paper, there are various ways to achieve the recession of oblique lines. For example, you can place a piece of packing paper underneath the paper on which you are drawing and use a thread or a ruler to draw and lengthen the receding lines until reaching the vanishing points.



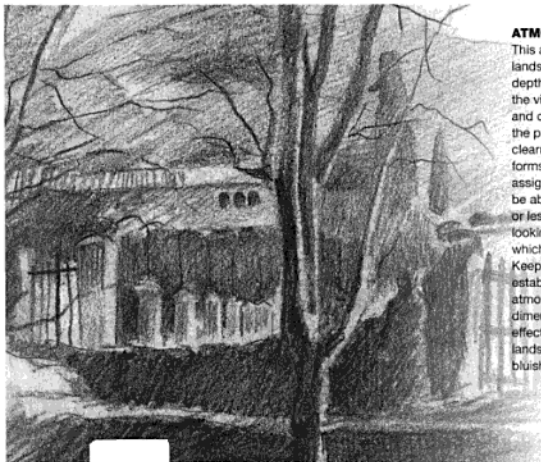
drawing with Atmospheric perspective

There is a type of perspective which is not made with lines, vanishing points, or division between spaces, and which also creates a three dimensional effect. This is atmospheric perspective, which is achieved through contrasting and defining the foreground and spreading and fading the background planes. The depth effect and the atmosphere are an optical illusion caused by the water vapor and the dust particles in the air, which partially fade and blend the colors and the forms at a distance. The three dimensional representation through light and shadow effects and the sensation of distance are achieved by using this atmospheric perspective.



In drawings where the three dimensional effect is recreated through atmospheric perspective, the most intense tones are located in the foreground and fade toward the background

When creating the atmospheric effect, the artist's goal will be to work the particles and the water vapor in the air.



ATMOSPHERE AND LANDSCAPE

This atmospheric effect is stronger in the landscape drawing when you are trying to give a depth effect to the planes that are further from the viewer. The foreground will always be clearer and contrasted than the background planes. As the planes approach the background, they lose clearness and color, and show more blended forms and lighter colors. Having the correct value assigned to every plane of the drawing, you will be able to recreate an atmosphere with greater or lesser density for each, determining, by looking at the intensity of the drawing tones, which range of grays corresponds to each plane. Keep this in mind and try to find this way of establishing the value to emphasize perspective, atmosphere, and, as a result, the three dimensional effect. The best time to find this effect in a landscape is at first light, when the landscape is still covered by a gentle mist and a bluish light.



This drawing shows you how to apply the depth effect with grays. Look how the darker blacks appear in the lower part of the drawing, while the lighter ones are in the upper part of the drawing.

THE ATMOSPHERE OF A STILL-LIFE

Consider that, when looking at an object at a short distance, your eye immediately focuses on the object and takes out of focus all the bodies that surround it that are not at the same distance. When drawing a still-life, try to follow this logic: draw relatively clear, sharp objects in the foreground, with less precision in those behind it. You may also create gray tonalities of the still-life with an eraser or simply with a blending stump; the goal is to create the atmosphere through the subtle difference among the planes.

The depth effect by atmosphere is summarized in this figure: A shading that fades gradually toward the top of the the drawing.



In this atmospheric still-life, less importance is given to the planes in the back of the apple; this effect produces a separation in the atmosphere of the two established planes.

the *Coulisse* effect:

successive planes

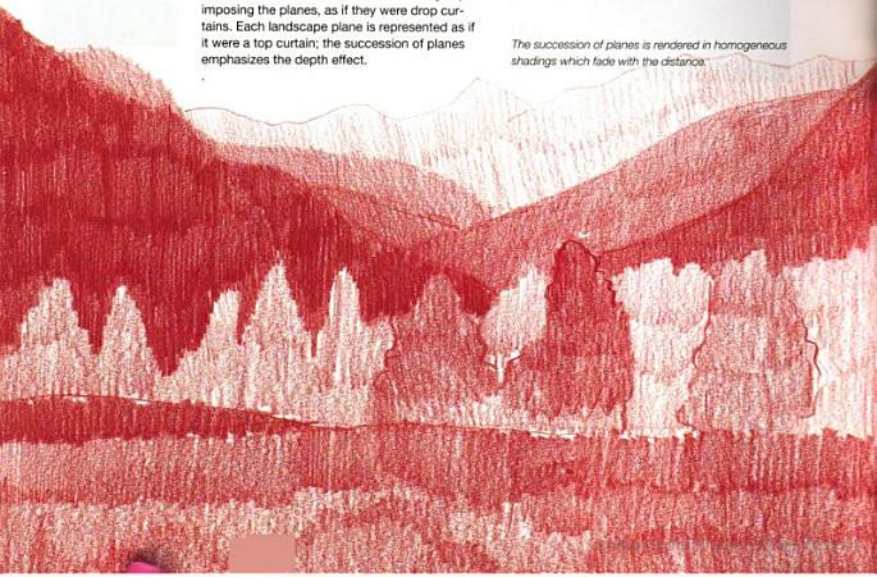
Depending on the depth of a body in relation to the viewer, it will be in front or behind other bodies. You can establish an order by first placing the closest object in the foreground and the farthest object in the background. This will allow you to situate the different planes that are embedded in the framed model. These observations decide where to situate the planes of the drawing and emphasize the depth effect of the model.

The French word *coulisse* refers to the decorations on the side of a theater stage that are arranged so that the actors can walk on and off stage; they are also called top curtains. In this case, the three dimensions are created by superimposing the planes, as if they were drop curtains. Each landscape plane is represented as if it were a top curtain; the succession of planes emphasizes the depth effect.



The coulisse effect may be observed in high mountain landscapes during sunny days.

The succession of planes is rendered in homogeneous shadings which fade with the distance.

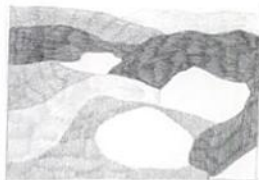




SUCCESSIVE PLANES

French artists adopted this word from stage design in order to define a type of composition in which the superimposition of successive planes generates the depth, or three dimensional, representation. The overlapped planes fade as if they were superimposed layers of different tonalities. The luminosity shifts help create changing distance effects and, therefore, enhance the depth effect of a landscape.

This depth effect is not appropriate for rainy landscapes or with diffused light. It is preferable to apply the coulisse effect to sunny landscapes, when the various planes are more defined and clearly delimited.



This blocked-in composition allows us to analyze the tone distribution in the drawing above.

The depth of a landscape created with the coulisse effect may be schematized as a mountain range that fades as the distance increases.



The coulisse effect allows for a successful distribution of tones. The goal is not only to create a depth effect but also to create a more interesting composition.

DIFFERENCE IN LUMINOSITY

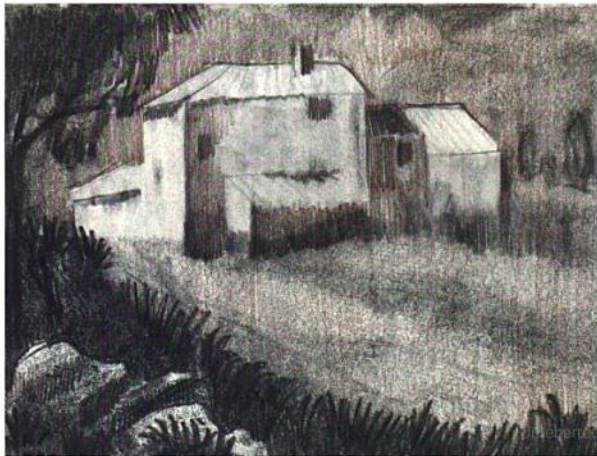
In a still-life, a portrait, or a figure, you can identify foreground objects by just selecting a single background on which the objects will stand out. The effect of the so-called *repoussoirs*, which are elements of considerable size placed in the foreground to make the background look more distant, will be reinforced in landscape drawing if, in addition, there is a strong difference of luminosity between the foreground and the background.

LOOKING FOR A FOREGROUND

When drawing a landscape outdoors, try to find a point of view in which you can situate a distinctive foreground: a tree, a hut, a hayloft, etc. In case there is no tree in the foreground, you may can apply the formula of the English landscapists from the end of the 18th century; these artists represented the third dimension by drawing some bushes, rocks, or blurry edges in the foreground without definition, as if the objects were out of focus.



You can see the difference between these two photographs. The one on the right is, without doubt, more interesting, since it includes a distinctive foreground, which gives greater depth effect and variety to the composition.



A distinctive foreground is more effective if the drawing also has a difference in luminosity; the result is a strong contrast between the object in the foreground and the background.





Colored pencil and



GABRIEL MARTIN, STAIRCASE IN "DES MITTES" CAFE IN FÜHRG, 2002.
COLORED PENCILS



pastel drawing.

Drawing does
not always have



or tonal stain.

to be monochrome; this medium included color (despite the fact that many people tend to think the opposite). Colored drawing gives a very chromatic brilliance with a clear pictorial appearance. Illustrators and drawing professionals achieve results of extraordinarily high quality with just a few colored pencils. It is true that colored pencil work is not very different from graphite pencil work. The difference lies in that the effort to establish the value of the grays in the monochrome work is substituted by adding color to the value system; however, the techniques used are basically the same: hatching, using paper texture, and a type of work that includes line

Like colored pencils, pastel is an ideal medium to start learning how to draw and to mix colors. It is also good to discover the way in which just a few colors and black enable the artist to achieve almost every tone of the color spectrum. Colored drawing is the first step to learning how to paint, because it allows you to draw without paying so much attention to the medium itself—which is a habit when you are used to drawing with pencil. It allows you to focus completely on the basic problem of mixing and composing.

A dense blending allows you to cover any area of the paper, even when it is colored paper.



BLENDED DRAWING

Blending modifies the appearance and texture of a color through smudging and dissolving the surface. This will turn the paper into a layer of fine and semiopaque color. Besides giving depth to a composition, blending also fulfills the artist's need to smooth contrasts and unify colors from various zones of the work.

To make a gradation, first apply a color. Then with a superimposed zone, apply the second color. The two colors are blended until the dense transitions between them are achieved.

To blend strokes or a shading, rub a cotton ball against the pastel. Pastel's volatility enables you to extend and blend it until it has almost disappeared, which is a very popular method for this medium.



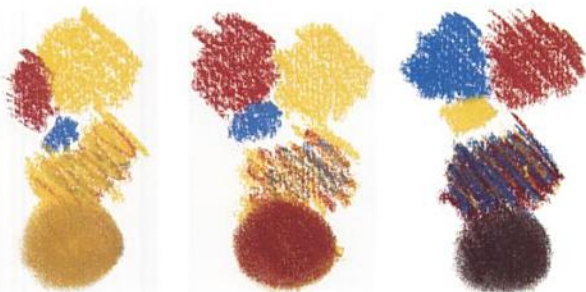
how to Mix colors

One of the most attractive characteristics of pastels is their ability to mix with different colors to produce soft and velvety tonalities, as well as subtle gradations from light to dark. The artist's personality is reflected in his work, the material used, and the way he or she mixes colors.

MIXING WITH STROKES

Superimposed mixtures of pastel hatchings produce the so-called "optical mixtures." The eye, from a certain distance, establishes the mixture between the strokes of both colors. If you want to create a zone of tonal mixture, draw soft random strokes with the tip of the pastel or use it on its flat flat to draw wide strokes; do not apply too much pressure because if the pigment adheres too much to the support's surface, the mixture will be more difficult to make.

When working with three or four different colors at the same time, place a piece of cotton cloth on the table. This will protect and isolate the surface, and can also be used to clean the colors that have come in contact with other colors.



The blended mixtures where more than two colors have been mixed look dirty and imprecise compared to the corresponding manufactured colors.

Through blending you can reduce the width of the pigment layer and smooth the color contrasts on the paper.



colored Pencil techniques

The characteristics of colored pencils allow for the combination of some of the basic resources of drawing and the polychrome effect in a single work. With a good knowledge of the material and an appropriate technique, the expression possibilities of this medium are ideal for practicing, exploring, and discovering the nature of color, its combinations, harmony, and variations.

A MORE LINEAR DRAWING

The characteristics of colored pencils enable you to develop some of the most basic techniques of the linear stroke. The weight and width of the line, its fluidity, its experimental character, and its possibilities of being continuous or discontinuous produce effective optical illusions in a drawing. Besides the fact that it is the most elementary form of drawing, linear drawing is the basis of all the other techniques.

Before beginning to draw, the first step any beginner should take is to explore the variety of possible strokes and familiarize him or herself with them. This can be done using the sharpened point of the pencil (for fine strokes) or the side (for wide strokes). Purely linear drawing is the most difficult approach: the artist must render the colors, tones, and textures of the subject without creating shadings or tonal gradations. A skillful artist is able to describe, with a single line, all the possible visual strokes for a drawing.

A purely linear approach is the most difficult approach to use in a drawing. At the same time, it is the beginning of any work.

Colored pencils use optical superimposition. The different tonal variations are achieved by superimposing new scumbles to an initial color.



In order to master the techniques of colored pencil drawing, first experiment with the stroke, the degree of pigmentation of the pencil, and the hardness and shape of the point—whether it is sharpened or wedge-shaped.

COLORING FROM LIGHT TO DARK

The colored pencil technique is based on progressively intensifying tones, hues, and contrasts and on superimposing color layers, that is painting from light to dark. This will result in a more efficient control of values and tendencies. Otherwise, the paper surface will rapidly become saturated, making it difficult to overlay colors. Besides scumbling, you may also use hatching or cross-hatching.

THE AMOUNT OF EACH COLOR

Each color may have one or more tones. These values depend on the amount of pigment that is applied onto the surface, which will constitute the amount added to the mixture. A small amount of color should be added for scumbling or for applying tenuous layers, whereas the first shadings should be more intense and opaque.

SHADING WITHOUT STROKES

In order to obtain homogeneous shadings, try to choose a direction and maintain it while drawing. Each stroke is drawn next to the preceding one, exerting the same amount of pressure at all times. This will produce a homogeneous shading. When the area to be covered is large, the color should first be applied to a small zone. Another adjacent coloring should be added afterwards and so on, trying to hide the borders of the zones.



Shading with spirals provides a very homogeneous result without color changes. This allows you to return to the drawing at any point without creating scales or sudden changes.

The continuous superimposition of colors gives colored pencil drawings tonal gradations without sharp color changes, as well as an attenuated atmosphere.



The most common technique in colored pencil drawing is to always draw from light to dark, beginning with very soft shadings and finishing with the most intense and contrasted colors.



A modulated line shows shifts of width, which are achieved by turning the pencil in a controlled manner.



Feathering and whitening are perhaps two of the most interesting, complementary colored pencil. While in feathering the goal is to achieve harmonization and obtain atmosphere through the stroke, whitening gives luminosity to the color by lightening the colors with superimposed layers of white.

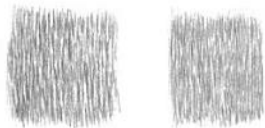
feathering and Whitening techniques

FEATHERING

Feathering is a method in which a soft drawing is made on an area covered with a different color with gentle, juxtaposed strokes, always in the same direction, to achieve an atmospheric effect and harmonic rhythm and direction. In this technique, delicate directional strokes are drawn over the subjacent color, with a loose wrist and exerting little pressure. This technique is ideal for intervening with colored pencils on a monochrome drawing, smoothing pronounced margins, and creating smooth light and shadow transitions.

A CHARACTERISTIC APPEARANCE

With this technique the drawing surface presents a very characteristic appearance, reminiscent of a feather—hence its name. The accumulation of vertical strokes modifies the basic colors, producing subtle and dull mixtures. These mixtures are sometimes similar to those of impressionist artists like Degas, who often used this method in his pastels. As the whole surface of the drawing shows a tonal range of the same intensity and the same vertical stroke, the work acquires greater harmony. The feathering stroke also suggests dynamism, movement, and a vaporous effect. In the figure you can see a vertical feathering which contrasts interestingly with the horizontal emphasis of the sleeping figure.



The feathering technique is based on the juxtaposition of short and directional strokes, which give a characteristic texture to the drawing.



After the first tonal values have been applied, more colors are added, covering the whites of the drawing completely except for the zones with maximum luminosity.

In the feathering technique the accumulation of strokes modifies the basic colors, producing a clear dividing effect of color.

First render the drawing with tonal techniques; then you may apply the white strokes, saturating the paper tooth.

WHITENING

Colored pencils, due to their physical consistency, have a particular characteristic: they allow for the blending or softening of strokes by adding light gray or white on top of other colors. This gives the drawing a more harmonious appearance and a softer, less contrasted chromatic effect.

The whitening technique consists in polishing, balancing, and mixing the colors on a surface covered with shadings by only rubbing them with a blending stump, a white pencil, or an eraser. Besides the combination of colors, this process makes the pigment particles finer and gives the drawing a glossy, brilliant finish.

WHITENING THE TONES

The best way of whitening is to apply the white color intensely on the shadings, which causes the initial colors to look duller, more pastel-like that is with softer and less saturated tones. The strokes are blended with the white pencil and the effects of the paper texture disappear. It is not necessary to completely cover the paper's surface with white tones; you may also obtain gradations from more vivid, intense colors to more whiter, lighter ones. When using this technique, be aware that the paper can break easily because of the amount of pressure exerted on it.



With whitening you can obtain creamy, pastel-like tones, whose texture will be very different from that of the direct colors. It will cause the tone to become lighter and the color will acquire a different quality.



If you apply successive color layers and whiten each layer, you can create a very soft, marble-like surface

SGRAFFITO

The sgraffito technique consists in producing a layer of impasted color and then scratching the surface with a stylus. Oil pastels, because of their waxy consistency, are very good to use for this technique. Each scratched stroke will remove the upper color layer, which easily comes off, uncovering the first layer color and allowing it to be visible. In the sgraffito technique any sharp tool may be used to create a great variety of lines, from dense scratches to fluid and thin lines.

COLORED SGRAFFITO TECHNIQUE

This is a common technique when drawing with waxes, which offers spectacular chromatic results. This technique consists in drawing various superimposed layers of dense and thick color and using a sharp tool to scratch lines through the color areas to reveal the colors and paper underneath. Dark colors are usually applied over light colors.



1



2



3

1. In order to use the colored sgraffito technique with waxes you should first create a very basic outline of the drawing. You should avoid adding details, because they would end up being covered with the dense wax layer.
2. Then with bright-colored oil pastel, cover all the model's zones with thick stains—do not worry about defining them. After that, cover the initial color outline with a thick layer of black wax. Only use enough pressure to cover the surface fully.
3. Now you can scratch the black layer with a lancet or sharp tool to uncover again the underlying colors. Remember to control the direction of the stroke to achieve the desired effect. The darkest zones will remain intact.

drawing a Nude in charcoal

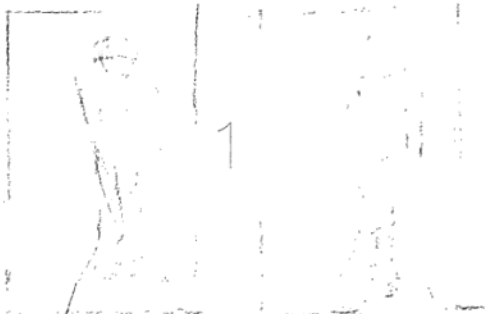
Even though charcoal may seem like an extremely messy drawing medium and one difficult to control due to its powdery characteristics, its ability to reflect tonal gradations is so great that this technique is worth learning. Charcoal is difficult to manipulate in small format drawings, so it is better to work on a large sheet that is mounted on a rigid support. Here the model is a female nude with interesting light and shadow contrasts, partially illuminated from the front with chiaroscuro effects. In this exercise, presented by Carlant, use the charcoal's point to perform the fine strokes, the charcoal's flat side to introduce the large tonal areas, and your fingers to create the various tonal intensities.

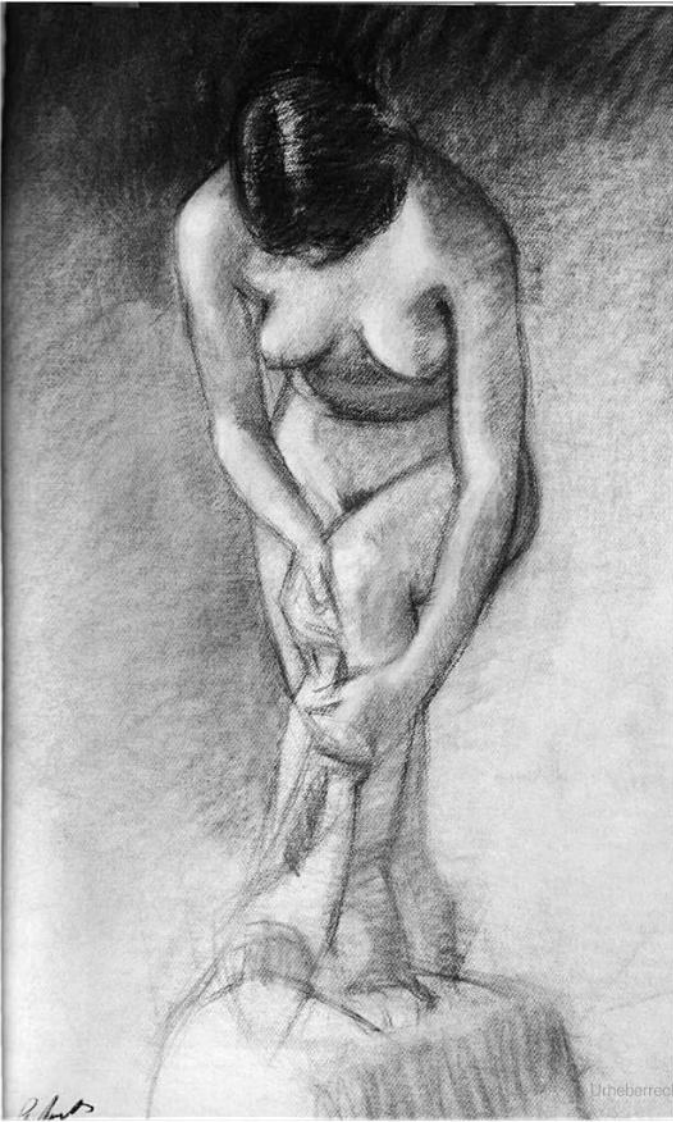


1. The two initial outline sketches are created with the model's forms correctly proportioned and the model's contours defined. To start, do a couple of quick sketches while observing the model. In these sketches try not only to register the form of the figure but also to capture the pose correctly: an oval for the head, arched lines for the height of the shoulders, the position of the arms, and the support of the legs. In the second sketch, pay attention to the blended shadings and the light on the model.



A good aid in drawing a proportioned figure is to establish a relation between the different parts of the body through geometric forms.





Many people tend to make the upper part of the figure too large, failing to notice that in the classic canon the head represents approximately a seventh part of the model's height and that the height of the legs equals half of the body.

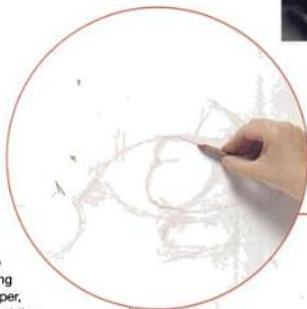


5

5. In this phase we complete the processes of adding and eliminating charcoal, and of modifying the model's contours so that you can create more precise forms. Proceed making gradations of various tones and intensifying the shadows until you achieve a good modeling effect, which will contribute to defining the body's volume and roundness.

a Still-life with sanguine

Sanguine is a very interesting monochromatic drawing medium. It has a wide range of tones, but because of its color, it is much softer and warmer than charcoal, providing more luminosity to the drawing. In this exercise, carried out by Mercedes Gaspar, giving relief to a still-life by using the modeling technique with sanguine is illustrated based on grating and blending. Pay attention to the changes of direction in the lights, shadows, and reflections, since, as you know, these factors describe the object's form and curvature.



1. First sketch the basic forms of the model with a blending stump that is saturated with sanguine. This is the perfect medium to describe form without worrying about details, staining the paper, drawing profiles, and looking at the object's size and angle. Drawing with a blending stump also has the advantage of being easily erasable.

The beginning of the drawing requires careful hand movements and strokes. Even a form as simple as an apple or a dish should be drawn with a great deal of attention and with the least number of lines, since any small irregularity will be immediately visible. You have to concentrate on the contours, erasing and redrawing them if necessary until they are suitable.



2



2. With the sanguine stick on its side, block in the shadowed areas. The first shadings should only be blended lightly; they should simply separate the different planes within the drawing. Do not place any stains on the more illuminated zones. Afterwards, rub your finger on the contours to fade the stroke's profile on the paper.

3



3. After the blocking-in is completely developed, you can start to add the mid tones and model the forms with tonal gradations and blending. With the sanguine, draw softly and insistently on the more intense zones.

When modeling with sanguine, it usually extends past the object's outlines. If this happens, simply erase the lines or strokes and profile the drawing again.



4

4. Blend the shadings and the initial strokes to clearly define the contrast between light and shadow and also to make each one of the drawing's component's form and texture stand out. As you can see, the modeling does not appear heavy, but rather light and atmospheric, thanks to the sanguine color.



You now will draw, with the erasure technique, a rural scene outlined by Ester Llaudet. The only difference between this drawing procedure and others is that you erase the strokes instead of adding them. Look for the illuminated zones and erase the background shading to obtain lighter tones, or even pure white. The model is an interesting rural view. Drawing with an eraser is especially needed when the theme presents *chiaroscuro* contrasts.



erasure technique: drawing highlights

1



1. Prepare the tonal background by covering the paper evenly with charcoal shading, using the stick on its side. It is important to work the whole plane at the same time if you want to obtain a homogeneous background. Then, rub the surface with a blending stump to eliminate any traces of strokes.

2

2. Draw a very synthesized contour of the model's forms, being careful not to apply too much pressure. Pay special attention in this phase of the drawing, since the next steps will be based on these results. Avoid excessive erasures.



3



3. The advantage of working with an eraser is that the light is integrated into the image from the very beginning. You can add and erase tones until they are adjusted in the image. The erasures will be the light zones; the background color will be the mid tones; and the charcoal will be the dark zones. Shading will stand out more if you apply it by using the side of the eraser.

Using a piece of paper as a mask lets you obtain straight borders.



4

4. The final result is a vivid and interesting composition. To obtain the texture of the vegetation, vary the angles of the eraser strokes or even cross them over one another.



a landscape on gray paper



1. The main elements of the landscape are defined with simple strokes, made with a black oil pencil. The sizes and proportions are then determined and the composition is laid out. This first phase of the drawing is extremely important, since it deals with arranging the elements correctly in order to balance the picture. When you decide that the location of each plane is correct, reaffirm the forms with more definite strokes.

In this next exercise by Gabriel Martin, shading and white highlights are combined to give volume to the trees and mountains. The texture of the landscape's elements will vary according to their distance from the viewer: the farther away the trees are, the more uniform their texture will be; the closer they are to the viewer, the more detailed they have to be. This is not a drawing with a realistic character; its interest lies in the composition and the study of the light.



2

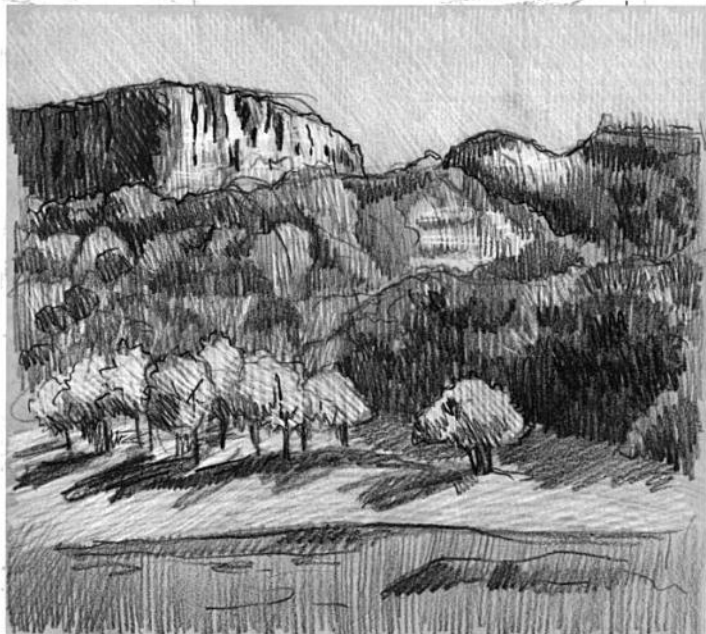
2. Block in the shadows with short strokes, varying their intensities according to their zone. In this phase it is not important to create extremely intense dark zones; it is much more important simply to establish each dark zone. The darker areas are achieved by superimposing the same stroke as many times as needed until you obtain the desired tone.



3. Finish the drawing by using a white pencil to highlight the illuminated zones in the landscape. Instead of studying the details and nuances, break down the landscape into light and dark zones that are combined and juxtaposed. The white highlights play a fundamental role in defining the foreground's texture. The result is a landscape with its most significant elements clearly emphasized.

3

When you superimpose white strokes on top of black strokes, they may get messy. You should take into account this factor when drawing on a saturated shading.

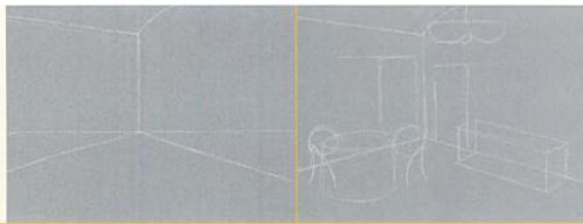


an Interior

with the white-on-white technique

The white-on-white technique uses artists' chalks and oil pencils on a tonal background. The monochrome work method which we see applied in this exercise by Gabriel Martin, allows one to construct the model without distraction from local colors or shadings, directing all our attention to representing its vivid luminous effects. It could be said that to work with the white-on-white technique is to draw light.

The selected model is an interior corner with mixed lighting, meaning daylight and artificial light are combined. The framing, the scarce furniture, and the absence of ornamental motifs will help us to understand space, texture, and volume.



1

2

1. First we have to express the perspective of the corner. To do so, draw the horizon line, which is located somewhere below the middle of the paper. After adding a vanishing point, project two diagonals, which will be the lower limits of the two walls. To finish the schema, draw another diagonal and a curve to delimit the vaulted ceiling. In order to place the furniture correctly, imagine that they are simple geometrical forms. Remember, draw the objects as if they were transparent.

2. Reaffirm the basic forms, taking into account how the oblique perspective affects them. Use a white chalk pencil with a very sharpened point.



the “three Color” technique: drawing with pictorial qualities

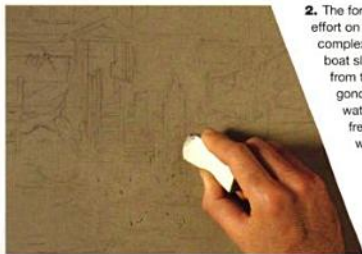
The “three color technique” uses three different chalk colors to create intense, light, and mid tones on a drawing with a colored background. The following exercise, performed by Oscar Sanchis, combines colored chalks and a colored background to achieve a drawing with pictorial qualities. The theme is a picturesque dock in Venice, which was selected because of the simple forms in its composition and because of the different light variations within it.



1. A medium-grained brown paper was selected for this exercise. Begin by drawing the outline sketch with a graphite pencil. Then, with schematic strokes, draw the houses on the background. Begin with geometric forms that have an unfinished and imprecise appearance.



2



- 2.** The foreground will require a bit more effort on your part since it contains complex architectural elements, such as boat slips, stairs, and balustrades—aside from the foreshortened forms of the gondolas and their reflections on the water. You will most likely have to frequently adjust the structural lines with an eraser.

Avoid clear, open spaces on the paper, since the brown-colored background will be a component in the drawing.



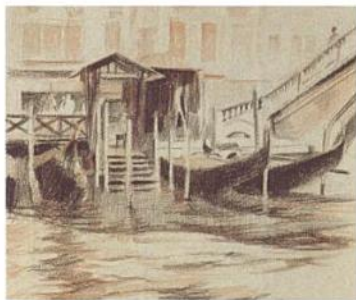
- 3.** The contours should remain open, not closing the lines completely, in order to leave the option of shading, rounding, and defining the forms.

Block in the shading with sanguine, which will give the drawing a second gradation with mid tones. With very soft strokes, work on the shadows on the houses' façades and on the water, trying not to make them too intense. The beauty of sanguine lies in the warmth and softness it imparts to the drawing.

3



4



4. Add the more intense shadows with a bistre-colored chalk pencil with discrete shadings and gradations, which will be different depending on their zone. The darker parts of the gondolas are achieved with a series of strokes. While you are drawing, run your finger softly over the strokes to better integrate them into the paper.



5. Add the clear, illuminated areas as highlights with white chalk pencil so that there is a strong light and dark contrast. Highlight the lighter tones of the gondolas and define the bridge's balustrade. With the same white chalk pencil, apply scumbles with light, slanted strokes. These will enrich the houses' façades and provide an atmospheric feeling to the drawing.

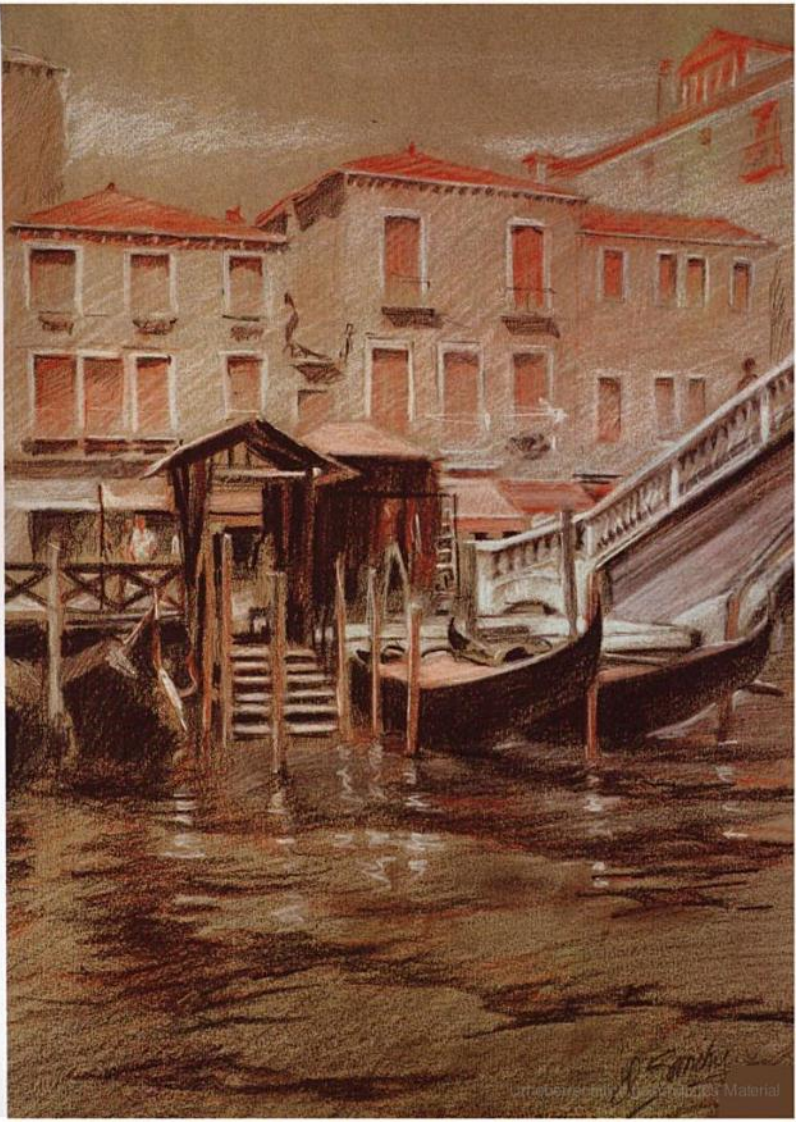
5



So that you do not create any smudges on the drawing, place a clean piece of paper on top of the drawing and rest your hand on it while drawing.

6. Once the colors are all laid out, keep working on modeling the entire ensemble, drawing; blending; and adding lights, shadows, and new colors. The effect of the "three color" technique is extraordinary, as you can see in the finished drawing.

6

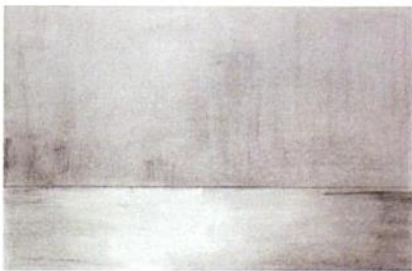


the **b**lending stump technique: just a blurred stain



1. Draw the horizon line at approximately one third of the way up the sheet. Since you will be starting with light tones, take the largest blending stump and add a small amount of the compressed charcoal powder to its end. Block in the sky's shading completely. The sea's shading should be lighter and more transparent.

Now we will use the blending stump as a drawing tool. You will need compressed charcoal powder and blending stumps of different sizes. Works performed with blending stumps, like this one by Carlant, produce soft, atmospheric drawings without any hard and pronounced profiles or lines.



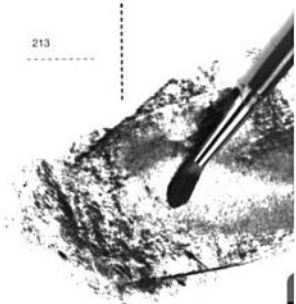
2. The blending stump spreads the charcoal and creates graduated tones. Make the profile of the buildings on the coast with blurred, vague shapes. Use even strokes to create the clouds' forms. The more saturated the stump is with charcoal and the more pressure you apply on it, the darker the tone will be. If you make a mistake, correct it with a kneadable eraser.



2



Using two or three blending stumps of different thickness is common in this type of exercise.

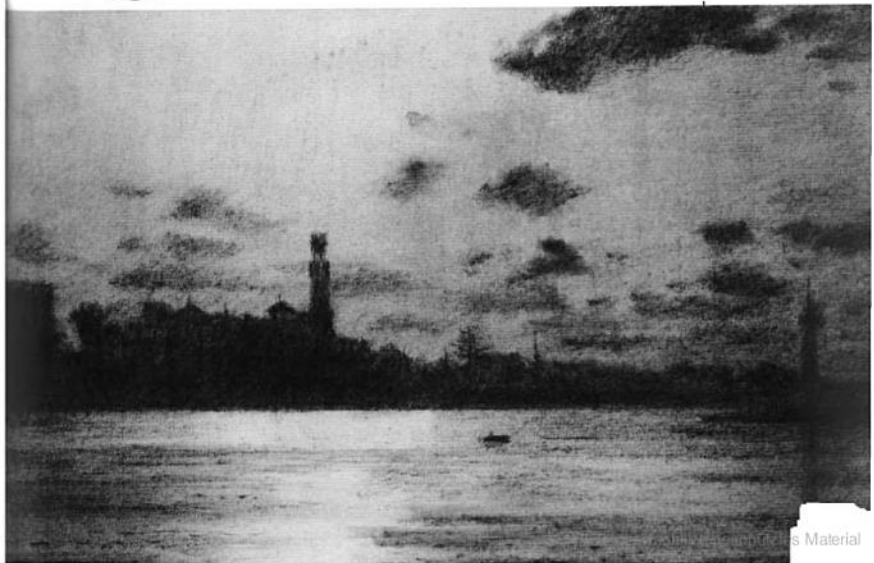


A brush can also be a good blending tool. Since it is softer than a blending stump, it lightens a tone much more.

3. Continue the drawing, modifying the intensity of the shadows by adding more charcoal powder. Emphasize the building's outlines and bring out the contrast between the coastal line and the sea, which appears much brighter.

Apply horizontal strokes on the water with the blending stump to describe its calm and crystalline surface. Use the white of the paper to represent the sunlight's reflection on the water.

3



a landscape with chalk powder

To carry out this drawing you will need a cotton ball, a clean rag, and chalk powder. Instead of buying chalk powder, you can make your own by filing a bistre-colored chalk stick with a knife or heavy sandpaper to obtain a fine powder. Use a piece of paper as a dipping tray and place the chalk powder in it. Chalk drawings require a medium-grained paper in order for the pigment particles to stick on the paper's surface. Oscar Sanchis drew this next drawing.



1

1. With the cotton ball saturated with the chalk powder, start sketching the forms of some of the coastal rocks. Continue to build up their tones and main forms minimally. Quick and spontaneous chalk stains are more adequate than careful shading. This technique, which creates a drawing through tones instead of strokes and lines, makes chalk powder a unique and fun medium.



If you want to create chalk stains with one of the borders clearly defined, use a sheet of paper as a mask to cover the area you do not want marked. Apply the chalk powder with a piece of cotton, blending from the drawing paper towards the mask. The result is a blended tone with well-defined borders.

2



2. Intensify the tones by continuing to shade the initial stains, thus creating several tones in the drawing. Working with a cotton ball will make the transition between tones soft and graduated. The more illuminated zones are achieved by letting the white of the paper show through. The water's surface requires a more uniform treatment.

3. Finally, draw the lines that finish contrasting the dark zones and add detail to the complex structure of the rocks. Perform these strokes with a chalk pencil that is the same color as the chalk powder. The chalk pencil is an excellent aid in modeling with hatching and cross-hatching.

3



Sketching with a charcoal pencil

In this exercise by Marta Bermejo Teixidor, you will learn how to make a quick sketch of a forest landscape with a compressed charcoal pencil and without any blending. Although this exercise is not very difficult, you must closely study the dark and light zones so that you can draw them with soft strokes. The combination of finished and unfinished areas gives the sketch a fresh look.



1

1. The first forms of the trees and their branches are built up with very simple strokes. Do not worry about the thick vegetation; it will just confuse you.

2

2. Carry out the tree's texture with the compressed charcoal pencil. First outline the trunks and branches in the foreground by shading their bark with ringlets, which will give them volume. Then apply the first shadings to the foliage. Be careful with the amount of pressure you apply on the pencils, since light tones are achieved with very soft strokes. Do not concentrate on any specific zone; instead, focus on the general structure of the drawing.





Compressed charcoal does not erase easily, so you have to think about a tone's intensity before applying the charcoal.

3. The pencil strokes will vary according to the area you are working on. The distant planes are faded, while the closer planes, such as the vegetation on the riverbanks, are drawn with strong and short strokes. On the water's surface, the hatching is spaced apart. You do not need to cover the water's entire surface; just suggest some shading. Contrasts are applied according to the plane they are on; the farther away they are, the more blended the tones must be. It is important to alternate the dark and light zones, that is to leave luminous zones in the shadows which give volume and density to the leaves.

3



a Still-life with chiaroscuro effects



The chiaroscuro effect in a model depends on the location of the main light source illuminating it. When light falls onto an object, it is distributed into lighted and shaded zones. The principal dark colors give shape to the lighted zones. This allows you to study the tones and establish which ones are denser. When you work with the chiaroscuro technique, as in this next exercise by Marta Bermejo Teixidor, you have to take into account how the shadows are graded little by little until they blend in with the lighted plane. The study of light and shadow allows you better understand the elements that give realism and volume to a drawing.

1



1. After studying the location of the elements, start drawing with the tip of a charcoal stick. Blocking in will give you a close approximation of the model's forms. In fact, the whole structure of the drawing depends on the blocking in: equilibrium, correct proportions, and the perspective of the unseen circles in the dishes and the borders of the cups.



2

2. With firm strokes, using the tip of the charcoal stick, emphasize the profiles of the objects. The main elements of a structure will be clearly visible and differentiated when the lines that form it are completely closed. For a good study of light distribution, practice combining the two planes; in other words, omit the middle tones and only develop the dark tones. Later, the erasing technique will do the rest.



3

3. Once the blocking-in has been resolved, use a piece of cotton cloth to erase the initial lines, leaving only the trace of a toned-down gray. By erasing you establish a basic toning that provides an initial distribution of lighted and shadowed zones. Use the eraser as if it were a pencil, opening up strokes and transforming them into luminous white stains. During this stage, move between the white of the paper and the mid-toned shadows.





6

6. Once the background shadows are completed, retouch the profiles and the more pronounced contrasts with a compressed charcoal stick. With compressed charcoal, the blacks are more intense than natural charcoal. You can still correct lines, as well as any badly located shadows, as long as you have not drawn extremely intense black strokes that are difficult to erase.



You can make your own blending stumps by rolling a piece of paper into a tube and then shaping it like a spatula. If you work with the wider end of your handmade blending stump, you will achieve pictorial blends with effects similar to those produced by a brush.

white Chalk highlights: an explosion of light



This next exercise, by Esther Laudet, will use white chalk to represent illuminated zones. A beginning art student may think that illuminated zones do not have many tonal variations and contrasts; however, after a closer look, you will see that it is just as varied and nuanced as the previous exercise—where dark shadows dominated. Instead of concentrating on dark areas and shadows, we have to pay attention to the white and illuminated areas found in the next drawing.

1. When drawing a strongly lit scene, we must first present the structure. With a natural charcoal stick, outline the forms of the sofa, plant, and pillows. Working with the chalk stick on its side, apply the first white stains to the pillows, concentrating on their characteristics and fundamental form.

2. At the same time you are developing the sofa's form, build up the texture and the folds in the fabrics using tonal gradations. The intermediate tones are achieved by letting the color of the paper show through the white chalk shading.



3. Shade the whole background with white chalk. Blending it with your hand will give an unfocused look to the second plane. Later, you can add some finishing touches with a darker color to enhance some of the profiles and contrasts. Emphasize the interior profile of the sofa and give some folds more weight with the natural charcoal stick.



1

3

a flower with abundant water, fluidity, and sinuosity

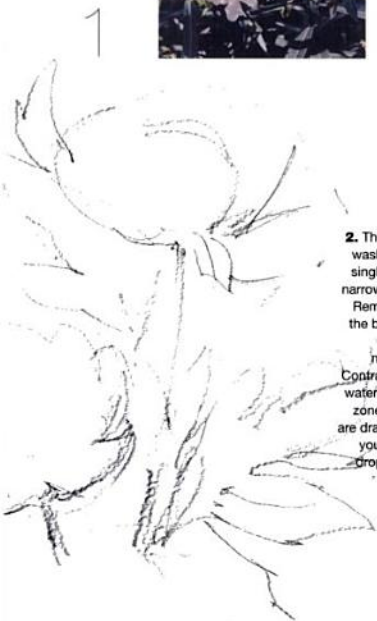


If you have learned the processes in the previous pages, the following project, by Mercedes Gaspar, will not be difficult at all. You will draw a simple flower in a monochrome wash. To carry out this exercise, Mercedes used more than one model, creating her own by combining several forms from different flower models.

1. Draw the initial form of the flower with a pencil; it does not have to be exact, only approximate. The drawing should not be shaded or have excessive detail; it should be simple and concise. Remember that the wash is transparent and that it uses this initial drawing as a guide to fill in the tonal areas.

2. The brush with watercolor wash technique gives you a single stroke that goes from narrow to wide, or vice versa.

Remember, the accuracy of the brushstroke depends on the firmness and the movement of your hand. Contrasts are then increased, water is absorbed in the light zones, and the leaves' lines are drawn using large drops—you can either blow on the drops to move them or use the tip of the brush.





To paint flowers, it is important to study their structure based on the brushstroke. First draw the center of the flower. Before it dries completely, wet its lower part and add a gray gradation, giving the leaves a darker tone.

3



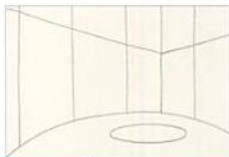
3. If you make another pass with the brush and wash, the painted zone will become darker. Fluidity and control are essential features in this type of drawing. In this exercise, empty spaces have as much value as if they were full of brushstrokes. Remember to always use the color of the paper to your advantage in drawings.

an interior **P**atio in wash

Washes allow for some scumbles and some delicate light and dark, contrasts. **This next** exercise, by Oscar Sanchis, is an interior patio that has **strong** contrasts between bright light and shadows. Due to this **theme's** lighting effects and the richness of mid tones, we are going to focus on gray tones.



1



1. As always, begin by outlining the structure, in this case an ellipsis in the lower part of the paper and two perspective diagonals in the upper part. Make the doorframes line up with perpendicular lines. The initial outlines are combined with circular forms that define the arches of the doors and windows. Another circle in the middle indicates the position of the well. Erase the geometrical outlines and reaffirm the contours of the patio's structure.

2



2. After the forms of the drawing have been made, you can proceed to detailing the drawing. In this stage you have to be very scrupulous in observing the model and presenting the forms in detail.



You should keep the zones that will have lighter tones reserved.

3



3. Since the white of the paper lightens the grays, the wash should be applied using a small range of mid tones, starting from a lighter tone and moving towards a darker one. Use this technique to block in the mid tones. All of the tones should be applied before the washes dry so that when you add more tones, they will graduate with the zones that are still wet.

The first washes modify the background and prepare the drawing for the addition of more grays.

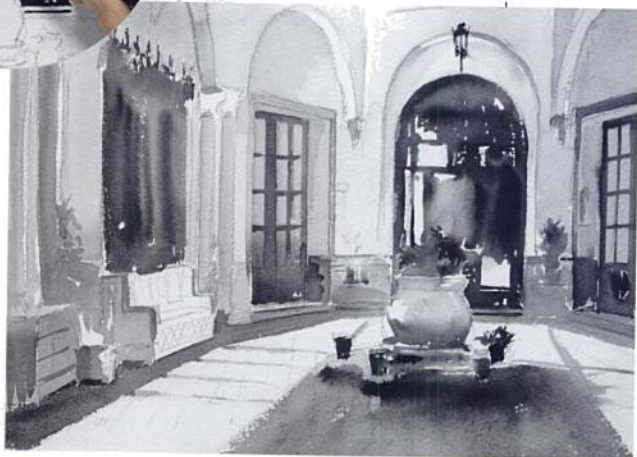


4. With a more intense black and a round, fine brush, contrast the mid-toned shadow zones with the illuminated zones. In a wash, handling the brush correctly is very important, since the brushstroke—even though it is a drawing technique—creates the stains, tones, and strokes.

5

4

5. Using different brushes, continue to contrast the forms and make them concrete. The contrasts should be accented with dense washes having less water.





5. When the drawing dries, proceed to the phase of contrast and detail using a black chalk pencil. Apply hatching on the background to intensify and streamline the form of the stone houses, trying to highlight the doors and windows with intense black strokes.

5



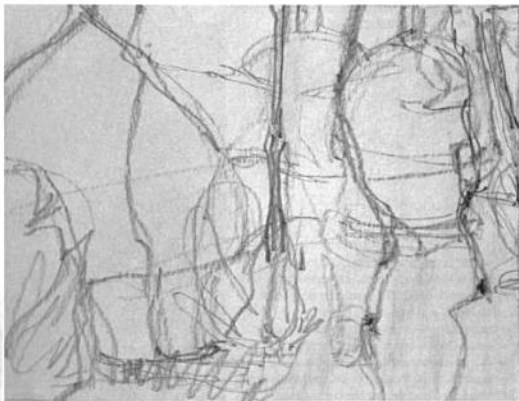
the reed Pen and its effects

In spite of its rustic appearance, the reed pen is a very versatile drawing tool. Its stroke is softer than that of the metallic nib, with more variations in the thickness of the line. You have a certain amount of control in the intensity of the strokes if you blot the reed pen on a piece of paper before drawing. The theme of this exercise, performed by Mercedes Gaspar, is some bales of hay seen against the light.

The difficulty here is to keep the whites intact, since you will not be able to make any corrections.

1. Before starting any ink drawing it is important to sketch the theme in pencil to make sure you will be working with correct dimensions and proportions. In this case, you will start with a quick sketch that will serve as your outline.

When there is little ink in the reed pen, the stroke is softer and covers less.



2



2. First, accent the drawing with the edge of the reed pen by drawing thick ink lines diluted in water. When the ink is diluted, in case of an error, you can correct with more intense strokes. Once the main elements of the theme have been silhouetted, you can start shading with dense strokes, according to the degree of darkness of the shadows.

3. The larger width of the reed pen's strokes allows you to create solid black stains easily. Draw several superimposed strokes of different intensities on the bales to give them texture. On the foreground, several blank spaces have been left so that the trees' shadows can be projected against the light.

3



drawing on Colored paper

with white and black inks

Alternating between white and black inks on dark paper is a traditional drawing technique. The white ink is used for the illuminated zones, the mid tones are provided by the paper, and the black ink is reserved for zones with intense shadows, as Carlant describes in this next exercise. The model, in spite of being very simple, is rich in contrasts and reflections. Aside from the above, it presents a challenge in representing the lighting effect and perpetual movement on the water's surface.



1. The initial outline sketch is very simple. First draw the horizon line with a white pencil. Then project the diagonal that composes the picture where the boat is located. A couple of creative strokes will be sufficient to situate the boat. Once the outline sketch is resolved, you can begin to draw with white ink and metallic nib.

Draw the profile of the boat and its crew with an intense and firm stroke; try to capture only the contours. Exert more pressure on the metallic nib to produce thicker and more intense lines.

2. The profiles and the proportions has to be absolutely correct in these first stages. As you draw new forms you can shade with very fine hatching, which will give the first tones to the drawing.



3



3. Concentrate on the reflections on the lake's surface. Initially, these appear silhouetted as if they were perfectly defined oil stains. To distinguish these lighter zones from the rest of the surface, cover their interior space with diagonal stroke hatching. These lighter and broken lines will serve as tonal zones. With another metallic nib, apply shading with black India ink. Concentrate on the darker shadows of the vegetation on the upper part using intense and uneven doodling. The change from thin to thick in the same stroke can give certain sensation of fluidity. A freer and random hatching will give the vegetation an incomplete and less concrete aspect while providing a richer tone depth.

During the drawing process it may be necessary to clean the tip of the reed pen with a rag in order to get rid of any particles of ink that could make the stroke of the pen or charging it difficult.

4

4. Through a careful observation of the model you can capture all the details and tonal and textural variety, especially those of the water's reflections. The contrasts achieved through the black ink in the upper part of the drawing help to enrich the tones that give the drawing a three-dimensional quality, accented by the greater contrasts between lights and shadows.

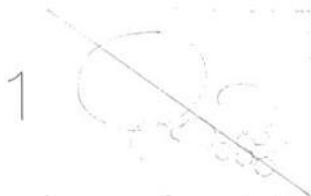


a Still-life

with colored inks

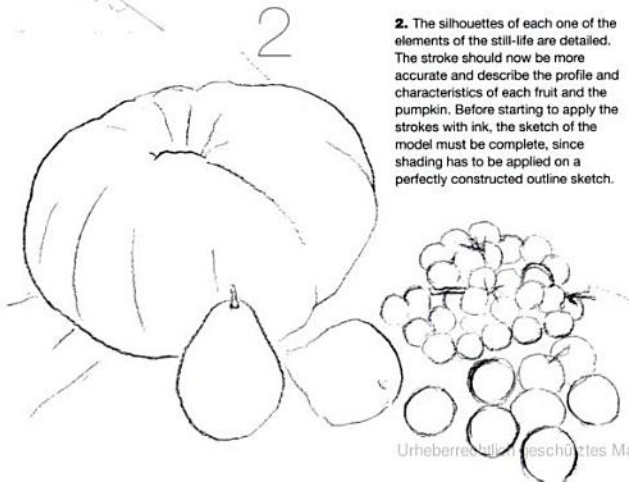


A drawing with colored inks presents the same characteristics as a drawing done with India ink, except that it requires us to use a specific work method. Although inks can be mixed with one another, we recommend that you do not mix them often because the colors tend to get dirty and the tones become cloudy. The only really viable mixes are the ones that result from combining different color strokes on the paper, just as Esther Rodriguez explains in this next exercise.



1. It is extremely important to first construct a very simple outline sketch on which to base the lines of the still-life. We chose oval and circular shapes to begin describing the pumpkin and fruit's forms.

When the ink strokes are still wet, you can blend them with a wet paper towel to achieve rich tonal effects.



2. The silhouettes of each one of the elements of the still-life are detailed. The stroke should now be more accurate and describe the profile and characteristics of each fruit and the pumpkin. Before starting to apply the strokes with ink, the sketch of the model must be complete, since shading has to be applied on a perfectly constructed outline sketch.



It is a good idea to use several nibs and metallic nibs so that the residues of a color do not mix with the next color.

2



- 2.** You will start working on the background light by making short, delicate yellow and red strokes. Mix them until you have an interesting range of pink and orange tones. It is extremely important that you reserve the white of the paper when applying the first colors; therefore, apply them with the ink jar's cap.

3

- 3.** Finish covering the background by applying some new yellows to the table. Start to define some of the objects with diluted tones or with tones mixed with other colors. The strokes turn into an elongated stain that gives variety to the drawing and reinforces its intensity. Work with strokes that go from less to more dense and intense.





4



4. In this stage you can see the chromatic effect of the ensemble after several bluish and purplish strokes were added to the objects, contrasting with the warm and luminous tones on the background. Alternate the strokes' thickness by combining different reeds and metallic nibs. Colored inks are very transparent and can be mixed with each other; it is possible also to lower their intensity with a little bit of water.

The enlarged detail shows how the accumulation of strokes modify the basic colors, producing a clearly divided color effect. A stroke's density in a concrete zone determines the form's shading and volume. If you want an object to stand out, you have to give it contrast; that is, you must surround the object with complementary colors that define its profile and form.

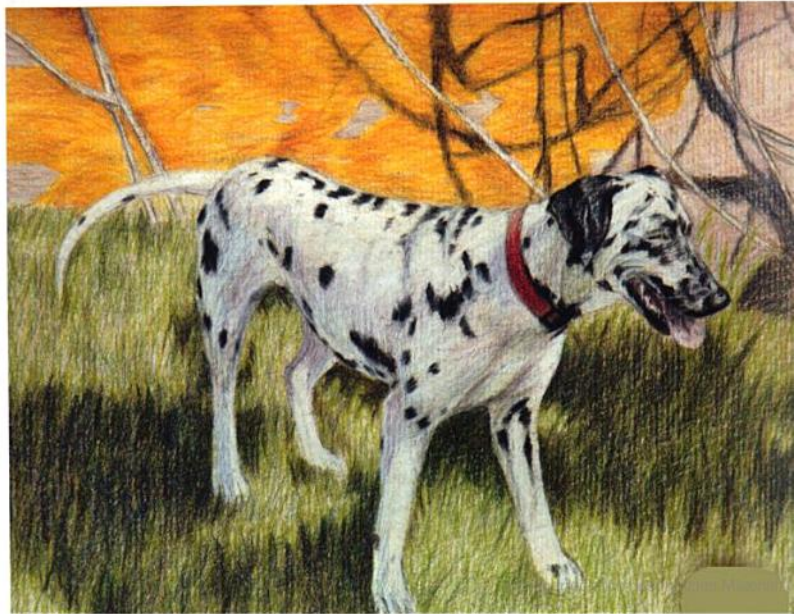
3



3. In these types of drawings, the modeling has to be very soft, with nothing standing out. The lines and strokes fade, giving way to tonal gradation. Each fragment of the picture has to be resolved in detail, describing everything: luminosity, reflections, and textures.

4. The details are what instill photographic realism into the drawing. Nevertheless, these should not be treated in an isolated manner; they should always be related to the basic structure. Frequently, the suggestion of the texture of the represented object is all that is required to achieve a high-resolution work.

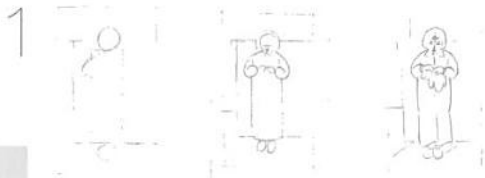
4



a Girl in watercolor



When working with watercolor pencils, use the traditional pencil techniques to make the base of the drawing; then incorporate brush techniques as a tool. This fluidity and ease of control make watercolor pencils and pastels a flexible medium to interpret themes naturally. In this exercise by Mercedes Gaspar, you will see how to resolve the portrait of a little girl through watercolor pencils, combining strokes and washes on the same support.



1. When you find yourself before a model that may present difficulties, the first thing to do is always to summarize its components into simple geometrical forms that will aid you in understanding its structure better.

Thus, you will see this is a symmetric composition dominated by the girl's figure, which can be reduced to a block starting from circles and straight lines.

When the profile is clear enough you can deal with interior details on the figure, such as the features of the face and the position of the arms holding the doll.

2. Once a soft outline sketch has been completed, build up the drawing, paying attention to the details that the model presents. It is advisable to start the drawing with a mid-toned colored pencil. The colors mostly used by professional artists are purple, pink, blue, or an earth tone, because these colors are then perfectly integrated into the drawing.

3



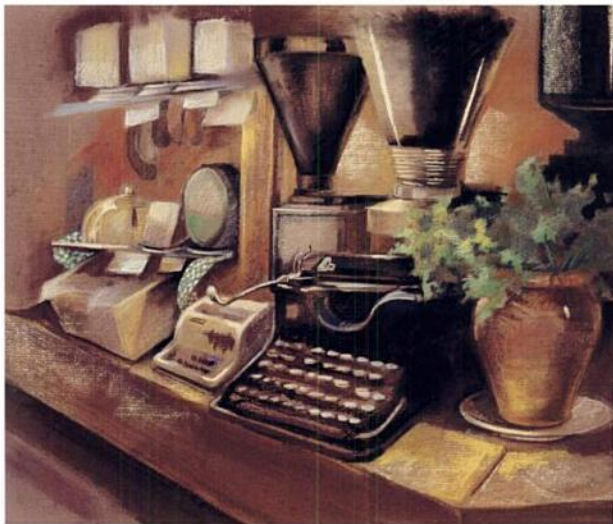
3. Pastels should never be mixed; the result is always more interesting when colors are obtained by applying the pastels directly on the paper. This does not mean that you cannot blend one color into the other, but that it should not be done excessively.



4. The build-up of the model requires the artist's special attention to blending. Pastel is the most direct medium available, but if you are making a drawing based on blended colors, the drawing will lose all its appeal and spontaneity; you have to alternate the gradation techniques with the direct stains.

4

5. One of the attractions of a soft medium such as the pastel is the ease with which it blends to create soft and velvety tones, like subtle gradations from light to dark. The final blending of some zones modifies the color of the tonal background by applying a fine and semi-opaque layer of another color on it. You have to remember that when working on colored paper it is necessary to leave blank zones, so that the background color interacts with the tones of the drawing.



5

Develop your skills at drawing, learning the fundamentals so that you can focus on expressing yourself. From training your hand and controlling the stroke to composition and effects offered by various tools and materials, these methods are easily mastered with practice. Whether you want to create drawings as the basis for other types of media, such as sculpture and painting, or as finished works, the advice and exercises here will give you a firm foundation to expand upon.

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