Another Summer of Drawing

class # 11
on the theme of ‘Home’
Where the Art is
Concept: Home

Interpretation: Home is where the art is.

The ‘ANOTHER / Summer of Drawing’ community
OBSERVATION

What needs to be in the scene:

The three women
The sketching materials
The bench or some seating

The background wrought iron?

What are we drawing here, individuals or a group of people? Crowd, mass, couple, group, etc.
OBSERVATION

The gesture:

The center woman's sketch is their focus.
One woman is leaning back, arm raised in contemplation.
The other two are angled inwards to see her drawing.
OBSERVATION

The angles that create that feeling of the group:

The angles of the upper bodies
The arms
The sketch pads
The legs
OBSERVATION

The lights and darks that create that feeling of the group:
Edward Hopper (1892-1967)

Nighthawks (1942)
Oil on canvas, 33 x 60"
Edward Hopper
(1892-1967)
Edward Hopper
(1892-1967)
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Edward Hopper
(1892-1967)
Exercise

Create a small sketch that concentrates on the angles of the people and the scene.

- Don’t worry about drawing ‘people’ – this is just a first look at what will make the group of people appear cohesive by looking at the interaction of the figures.
**Notan:**

Work out the composition by looking at the design of the lights and darks.

When a scene is very dark, which light shapes are going to be important?
Step 1:

Using a light pencil (such as F, 2H, or H), carefully sketch the main angles of the scene, starting with the focal point and checking your angles by holding your pencil up to the scene, and then carefully move your hand over to your drawing. Keep your lines light.
Step 1:
Using a light pencil (such as F, 2H, or H), carefully sketch the main angles of the scene, starting with the focal point and checking your angles by holding your pencil up to the scene, and then carefully move your hand over to your drawing. Keep your lines light.
Step 2:
Start sketching in the scene, using line and mass at the same time as you draw. If there is an area you think should be defined by line draw that way, and if you can’t see edges, don’t draw them in – let them blend into the nearby darks or lights. Keep the background lighter than the foreground for now.

- Beveled pencil leads help you ‘mass in the darks’.
- You can use the blending stump to join together the dark areas and unite the figures.
- The eraser is your friend – use it as a drawing tool and to clean up edges in the lights.
- You can intermingle line work with massed values, and also use line to clean up edges where darks and lights meet.
Let the white paper be the lights in your drawing. Lighter values can become white paper if you choose. You can always darken something later.

Step 3:
Squint again. Where are the lightest areas and highlights? Use that eraser to pick out highlights as needed. Avoid the temptation to put pencil marks everywhere.
Step 4:
Restate the darkest darks and refine your drawing.

If you can't see something clearly, don't draw it...
CONCEPT:

• Idiom, popular quotations, shared cultural ideas can form the basis of your drawing on a particular concept.
• What really needs to go in this drawing? All the elements should contribute to the scene in some way; helping to tell the story, strengthening the design, or both.
• It can be useful to assess how the drawing needs to work – for example, the angles of the figures – at the start, so that the end result has the same feeling of life.

TECHNIQUE:

• When working on white paper, the paper becomes a ‘color’, just as graphite and charcoal create the various values needed. Light values can become white, if there’s no need to have them be subtle light values – just as very dark values can become black if it serves to unify the drawing.
• Vary the pencil strokes – width, darkness, length of stroke, direction of stroke, speed of stroke, etc.
• Think about what you are drawing while you are drawing it – in this case, the group, not the individuals.
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