Another Summer of Drawing

class # 12
on the theme of ‘Home’

At Rest
Concept: Home

Interpretation:
At rest, home is where we rest

How to symbolize that? Objects we use for activity, now at rest, such as a pile of shoes by the door, a coat slung over a chair back.
OBSERVATION

What to do when the object and the background are almost the same color.

What are we drawing here?

The back of the skate is the subject, but what we are trying to draw is the form of an object, by using shadows on the form, and shadows cast by the form, to describe it.

We can use careful application of line + shading to indicate a light object on a light background.
QUALITY of LINE

Sensitive describing of a form through thick and thin line weights, with confidence and intention.

Our eyes connect lines, even when there are gaps in the drawing of the line.

• Adds life to a drawing.
• Can be used indicate light passages against a light background.
• Varying line weight can be used to indicate shadows.
• Varying line weight can be used to indicate a turning form.
• More interesting overall.
QUALITY of LINE

Sensitive describing of a form through thick and thin line weights, with confidence and intention.

Our eyes connect lines, even when there are gaps in the drawing of the line.

- Adds life to a drawing.
- Can be used indicate light passages against a light background.
- Varying line weight can be used to indicate shadows.
- Varying line weight can be used to indicate a turning form.
- More interesting overall.
QUALITY of LINE

Sensitive describing of a form through thick and thin line weights, with confidence and intention.

Our eyes connect lines, even when there are gaps in the drawing of the line.

- Adds life to a drawing.
- Can be used indicate light passages against a light background.
- Varying line weight can be used to indicate shadows.
- Varying line weight can be used to indicate a turning form.
- More interesting overall.
QUALITY of LINE

Sensitive describing of a form through thick and thin line weights, with confidence and intention.

Our eyes connect lines, even when there are gaps in the drawing of the line.

- Adds life to a drawing.
- Can be used indicate light passages against a light background.
- Varying line weight can be used to indicate shadows.
- Varying line weight can be used to indicate a turning form.
- More interesting overall.
How to hold your pencil

You will get more control over your pencil for light lines and light shading, the further back you hold it.

(This does not apply for beveled pencil leads, but it does for leads pointed for academic-style drawing, and regular conical drawing leads.)
Select your pencils and lead style according to the drawing you plan to do.

For consistent soft shading, often an academic drawing approach works well, with pencils sharpened to a point using sandpaper or an emery board (rather than beveled).

The exposed lead is a convenience, so you are not constantly sharpening, and allows you to use more of the lead surface as needed (sides as well as tips).

Experiment with different pencil brands to find your favorites for different applications: Generals, Tombow, Blackwing, Faber Castell, Prismacolor, etc., all have different qualities.
Exercise #1

Working on pencil control for quality of line.

A. Start your lines dark, let them taper off.

B. Start your lines light, increase pressure.

C. Start with more pressure, decrease and leave a gap, continue on the other side increasing pressure again.

D. Draw an oval, as if a coffee cup rim was lit from one side and not the other. Create the feeling of continuity by moving your hand to complete the oval, even when your pencil is not on the paper.

E. Draw a series of wavy lines, going from thin to thick to thin to a gap, and then repeat on the other side of the gap.
Exercise #2

Draw a white box on a white background, using the minimum number of lines, length of line, darkness of line, possible.

Don't worry about the cast shadow or any shading.
Notan:
Work out the composition by looking at the design of the lights and darks.

When a scene is very light, which dark shapes are going to be important? How to stop them from taking over?

SQUINT at this scene. It works because the light and dark areas are linked visually if not actually.
How few lines are needed to suggest form?

Your interpretation will be individual, but the idea is to let the eye and brain fill in the spaces and suggest the form, rather than the line being overly literal.

The goal is not to rely on joining up all the lines, coloring book-style, in order to get the idea across.

If you are going on to add shading for cast shadows, your line darkness should not interfere with the shading unless you have an artistic reason for wanting the line to be obvious.
Exercise #3

Practice using either varying pencil lead or pencil pressure to create smooth masses of light values, as consistent as possible.

Small circular or oval motions, or very small alternating groups of hatching, will help you achieve the smooth look, rather than a ‘windshield wiper’ approach which can be hard to even out.
Step 1:
Using a light pencil (such as F, 2H, or H), carefully sketch the main angles of the scene, 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 anywhere you’d like, massing in the values of the cast shadows as close to this image as you can.

Judge the area you are drawing, in comparison to the area beside it and to the darkest area in the image. How light or dark should it be in comparison?
Step 3:
Squint again. How are those relative values looking? Is anything getting too dark? Keep a light touch. Use that eraser to pick up graphite as needed. Avoid the temptation to put pencil marks everywhere.
Step 4:
Restate the darkest darks and refine your drawing, evening out tones where needed.

Don’t let your mental data bank fill in things you can’t see.

Your role as an artist is to create the magic of convincing form through suggestion.
CONCEPT:

• Use objects as symbols to represent a feeling, an action, an idea.
• An interesting artistic challenge also gives you the opportunity to explore new ways to create the illusion of the scene, realistic or otherwise.
• In composition, even a still object or two can create a feeling of atmosphere, such as calm and repose.

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.

• Although very dark values can become black if it serves to unify the drawing, if your drawing will be light all over you may want to temper the use of darks, and lighten their values respectively, to serve the purpose of the drawing overall.

• For a soft, light-filled drawing, the academic approach to pencil work is very helpful. The smooth even tones do not distract from the feeling of calm and serenity.
• Think about what you are drawing while you are drawing it – in this case, ‘at rest’.
Elizabeth R. Whelan

www.elizabethwhelan.com

Instagram: @elizabetwhelan

Facebook: @elizabethwhelan

erwhelan@gmail.com