Another Summer of Drawing

class # 3
on the theme of ‘Home’

Nesting
Concept: Home

Interpretation: The comfort of home, nesting

The idea of nesting is not a new one, and this interpretation is not particularly inventive!

But it does give us a chance to work with various textures for drawing subject matter outdoors.
OBSERVATION

Textures:

Bird feathers
Nest material
Metal
Brick
Silicon
OBSERVATION

Values (squint!):

Dark:
Bird back and tail
Between bricks
Around box back
Box interior
Between nest grasses
Background??
OBSERVATION

Values (squint!):

Light:
Box to right of nest
Highlights on rims
Nest grasses
Background??
The AUDITION

There's enormous benefit to be found in testing out textures, pencils, values, and ideas in advance of launching a complete drawing.

Audition your thoughts and work out in advance how to deal with the tough stuff.
PRACTICE

Vary the pencil strokes

Wide, narrow
Light, dark, medium
Long, short
Slow, fast
Curves, arcs
Follow the contours

Think about the texture you are drawing!
Notan:
Light and dark design (squint)
Balanced composition
Consider the concept – ‘Home’
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Light and dark design (squint)
Balanced composition
Consider the concept – ‘Home’
Step 1:
Using a light pencil (such as 2H, F, H, HB), carefully sketch the main lines of the scene, starting with the focal point. Don’t worry about small shapes, just get the form relatively accurate, and pay attention to what your notan looks like.
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Step 2:
Continue to draw in and refine main lines, and start working in the masses in lighter values. Erase lines that don’t actually appear in the scene.
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**Step 3:**
Continue working in the masses in middle values, using HB or B pencils.

Use the area where mid and light values meet to define edges rather than using outline.

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Step 4:
Using a soft pencil such as 4B, begin shading the areas that need a dark tone. Move the paper around as needed to get crisp edges.

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CONCEPT:

• Tell your own story.
• Brainstorm to get beyond formulaic responses – however, sometimes a familiar interpretation is just fine.
• Work up your drawing from the start with an eye to concept.
• Use as many iterations as you want – thumbnail, notan, rough sketch (audition), complete sketch...

TECHNIQUE:

• For scenes with texture and lots of tones of similar value, take time to observe:
  • How many textures? How might you approach them?
  • What values will you use where? You can always change values to suit your drawing or story, as long as they still work within the drawing itself.
• Get those first layers down using the beveled pencil leads to quickly create the values you need.
• Come back in to the sketch as needed with sharper pencils, lighter or darker pencils.
• 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 – the essential nature of the texture.
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