Another Summer of Drawing

class # 6
on the theme of ‘Home’
Wood Plane
Concept: Home

Interpretation: a shipwright is in the house

Working from home, the workshop out back, building stuff, making from scratch
Working on toned paper uses the paper as the local color.

*Local color means the natural color of the object – in this case a brown wood plane, table, shavings.*

1) Draw in the overall shape of the scene VERY LIGHTLY, just a few lines.

2) Then SQUINT. Where are the darks? Address those first. Some blending may be useful at this step.

3) Now add in the lights and highlights.

4) Refine and restate darks and lights as needed.
TOOLS

Blending stumps
Tortillons (tortillions)
Soft rag
Cotton swab
Finger (note this can leave oil residue)
TECHNIQUE

BLENDING

• Blending can be achieved with a blending stump, finger, cotton swab, soft cloth, etc.

• Creates an even tone

• Can remove the texture and character of that area

• Is best used as a preliminary or middle layer

Try not to rely on blending, instead use the hard/soft pencil leads, pressure, pencil lead shape, drawing style (sketchy, academic, etc.) to give your drawing liveliness.
OBSERVATION

What needs to be in the scene:

The wood plane
Some of the curled shavings

Note light direction

- Implied symmetry of object forms
- Logical progression of movement
3 drawings by John Singer Sargent

Unknown artist, mid 1800's
When creating a drawing using multiple reference items (images, live scene, imagination) start with a thumbnail sketch before moving on to the notan.

**Thumbnail:**
Work out the composition – note potential problems.

**Notan:**
Add in your darks – is there a good balance to pull everything together?
Step 1:
Using a medium pencil (such as H, HB), carefully sketch the main lines of the scene, starting with the focal point. Keep your lines light.
Step 2:
Squint, and look for the darkest areas. Draw those in first.
Step 2b:
Blend some of your darks, for example in the background, then restate the darkest areas with more (unblended) pencil work.
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Step 3:
Add in the lightest highlights, work back towards middle values.
Avoid the temptation to put pencil marks everywhere.
Step 4:
Restate the darkest darks, and the lightest lights as needed, smooth out areas that need better pencil shading or softening using pencil, rather than blending tool.
CONCEPT:

• Tell your own story – you have years of experience, subject matter, and ideas to pull from.
• Edit that photo reference as needed – take the time to observe. What really needs to go in this drawing?
• Do that rough sketch if you’re editing or changing your composition significantly.
• The notan step is KEY.

TECHNIQUE:

• When using toned paper:
  • It’s useful to SQUINT to remove the concept of color from our minds – just see the darks and lights.
  • Get some of those darks in first.
  • If blending, use sparingly, not as a substitute for pencil control.
  • Move to the lights, try not to start coloring everything in.
  • Come back and refine both the lights and the darks.

• 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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