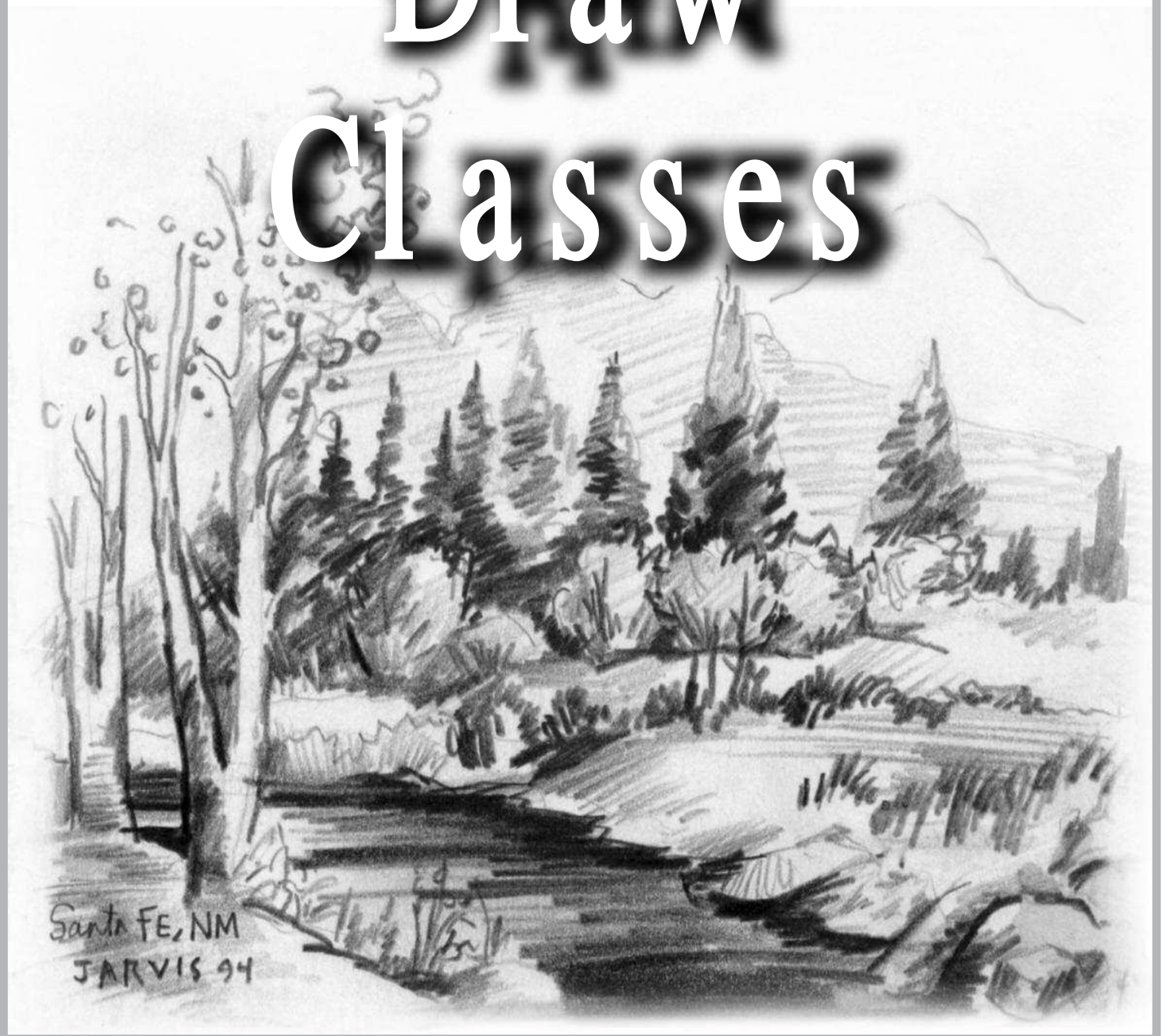


www.westcedarstudio.com

Learn to Draw Classes



WEST CEDAR STUDIO 2019

DRAWING CLASS NOTES:

Within West Cedar Studio drawing classes you will learn basics that, if practiced, will help you become more successful as you continue to draw. We study the importance of improving hand-eye coordination by drawing simple shapes and lines with pencil. It is important to draw every day as a way to get your brain and hand to work together in an effort to draw what you see. We study the artwork created by the Masters.

These are some of the things we learn and practice in class:

1. Plan Your Drawing Space

Before you commit pencil to paper, decide in a small rough sketch how much space you want your drawing to occupy on the page. It is advantageous to leave ample white space around your subject matter - for adding some background elements or to draw in a cast shadow.

2. Use Construction Lines

Construction lines help establish proportion and scale to drawings. Using them will help you avoid redrawing major parts of a drawing because certain elements are out of scale. Using this technique will help you determine placement and composition of your drawing on the page, proportion and scale.

3. Use Perspective

This is simply the angle you are viewing the subject matter from. When your angle changes, the shapes change.

4. Simplify Shapes

All subject matter can be broken down into simplified shapes. Circles, triangles, squares and rectangles. We will work on this concept a lot over the next two times we meet.

5. Positive & Negative Shapes

Positive space refers to the main focus of a picture, while negative space refers to the space around it. This can be an abstract concept, but since we are working towards reducing "outlining" in our drawing, we allow adjacent white (positive), or black, (negative) shapes help define a shape rather than using a line.

Using an eraser is useful to "pull" out white spaces, or to erase a line after you have added a tone that has helped you create a shape.

6. Shading & Highlighting

Add drama to your drawing by improving your shading and highlighting. Pinpointing the light source(s) is the determining factor of where a shadow will fall on planes of objects. In the case of multiple light sources there will be multiple shadows, and even multiple highlights. Remember the subtractive method of drawing... use an eraser to pull out highlights.

7. Reflections

Related to shading and highlighting, reflections occur because of natural and artificial lighting. In the lake reflection we studied in class, lake water in calm or wavy form, is nearly always on a horizontal plane, with reflections nearly always occurring vertically in a mirror image.

8. Study Nature

While on a walk or for a drive, study your surroundings. See the shapes of things and how light plays on the surface of objects to create forms. By frequently viewing what you want to draw, the more it gets committed to memory; and the likelihood increases you will capture the spirit of what you are to draw.

Suggested Materials

Thank you for Joining Drawing Class!

Nowadays, drawing is considered a foundational life skill, like reading and writing. It is widely used as a way to slow down the mind. There should be no stress in learning to draw. Shoot for daily improvement in the way you draw - there is no right or wrong. We will not be drawing to attain the goal of a photo-likeness.

The great thing about drawing is that it is an inexpensive and simple hobby. The below materials are basic supplies to help you become a better artist. A few things will be provided for you at the first class, but you are encouraged to gather the other things as you go along for your own kit.

Carrying Bag

Every artist needs a carrying bag to transport all their supplies in. Keeps everything in one place for portability.

Drawing Implements

Have a variety of drawing devices as they each make different types of marks.

Drawing Pencils

Ink Pens

Mechanical Pencils

Colored Pencils / Watercolor Pencils

Charcoal Pencils

Goose Quill Ink Pen

Drawing Extras

Paper Blending Stumps (Tortillons)

Paper Towels

Plastic Circle/Square Templates

Straight Edge Ruler

Gum or Kneaded Eraser

Can of Unscented Hair Spray

Traveling Watercolor Set

Small Paintbrushes

Sketchbooks/Paper

Have sketchbooks in a nice acid-free 98 lb. paper weight. Handy book sizes are a 6 x 9 and 11 x 14 as they fit in a bag. Insist on acid-free paper. Paper finish is important - smooth or textured, whatever your preference.

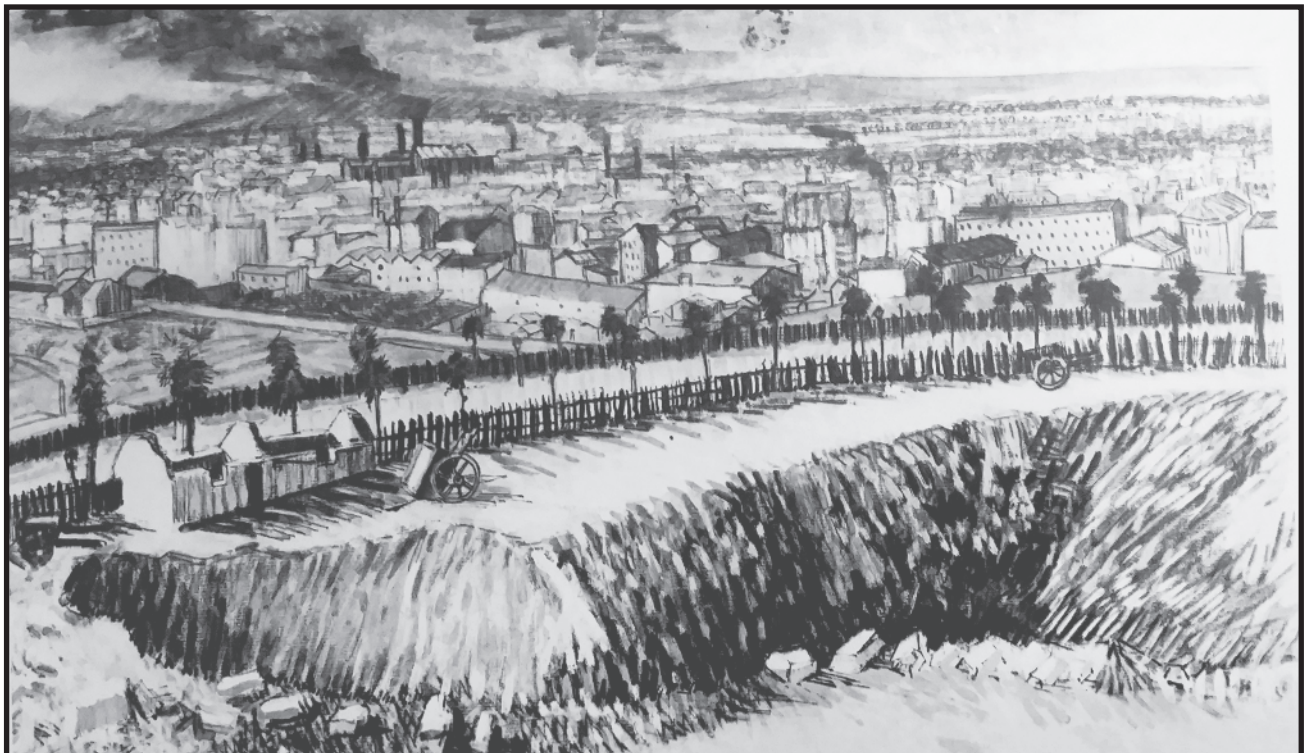
Electronic Drawing

Any tablet or smartphone can be a drawing device when you install a drawing app on it like Autodesk Sketchbook.

Learn from the Masters



"The Sower in the Rain" by Vincent Van Gogh 1888-90



"A Suburb of Paris" by Vincent Van Gogh 1887

Learn from the Masters



“View of Raaien Across the Seine” by Claude Monet 1883



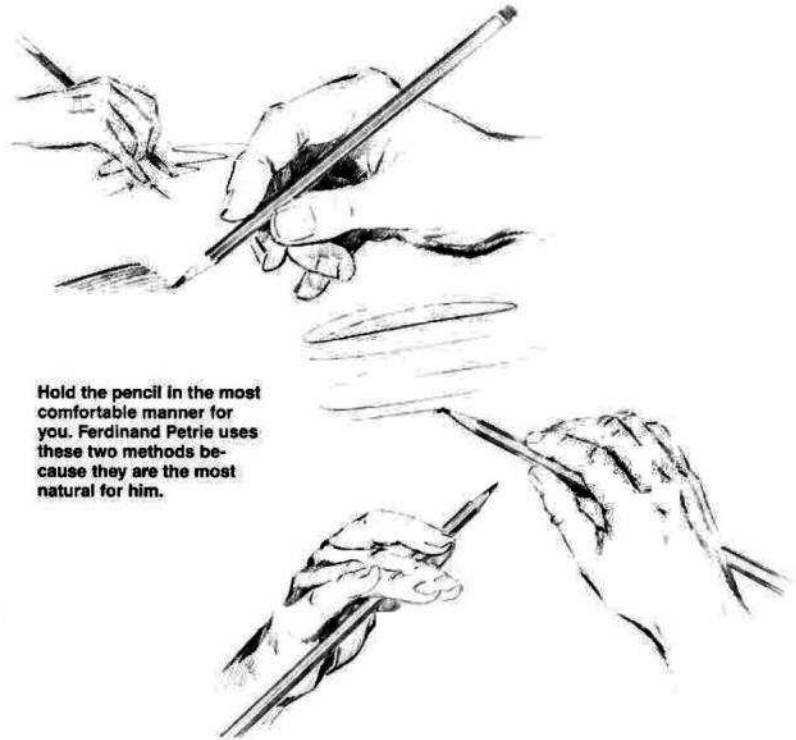
“Villa at Vallauris” by Picasso 1952

Drawing Materials

Learning to Handle the Pencil

HOLDING THE PENCIL

When you start to draw, hold the pencil two different ways. The first is the way you hold a pencil to write a letter. The second is how you normally hold a brush for oil painting—between the thumb and first finger, with the pencil under the palm of the hand. Notice in the illustration (right) how the little finger acts as a guide for your hand. It is easier to control the amount of pressure on the pencil when you let the nail of your little finger glide over the paper. In both methods of holding the pencil, do not grip it too tightly.



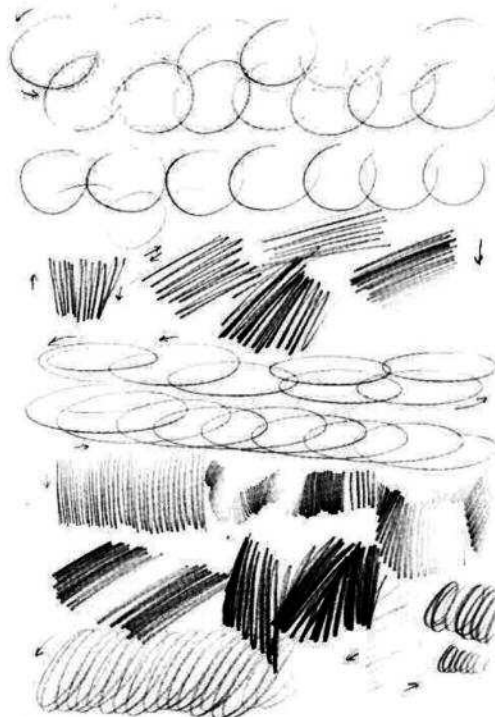
Hold the pencil in the most comfortable manner for you. Ferdinand Petrie uses these two methods because they are the most natural for him.

LOOSENING-UP EXERCISES

Using an HB pencil, loosen up with a series of lines, circles, and ovals. Do not spend a lot of time with each, but do them very quickly (right). Try to achieve complete control of the pencil by using the whole arm instead of just the fingers. You will eventually obtain even circles, lines, and tones.

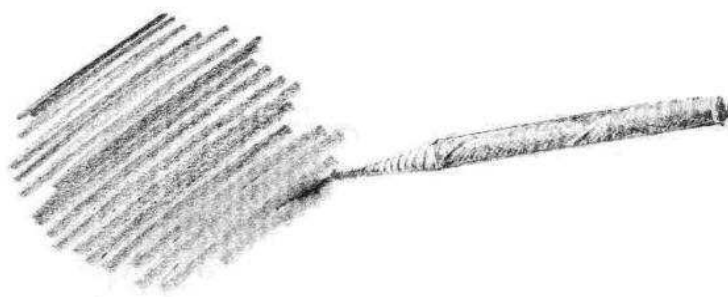
In making the beginning circle exercise, start with your pencil above the paper and your little finger on the paper. Make a circular motion with your hand. As you get the rhythm of the circle, lower the pencil to the paper. Repeat the same procedure with each circle, doing each very quickly. Fill a page of these circles by pressing heavily on the paper, and finish the circle with light pressure. After you get the rhythm and the circles are clean, reverse this procedure.

Next, do a series of straight lines. By again varying the direction and the pressure, notice the various effects you can obtain.



Try these loosening-up exercises with different grade pencils. Notice the dark values you can obtain with the B pencils. Do these quickly, using your arm, not just the fingers.

Choosing Pencils



Smudging is done mostly with the softer pencils from HB to 6B. You can also smudge with a cloth or tissue wrapped around your finger.

SMUDGING FOR TONES

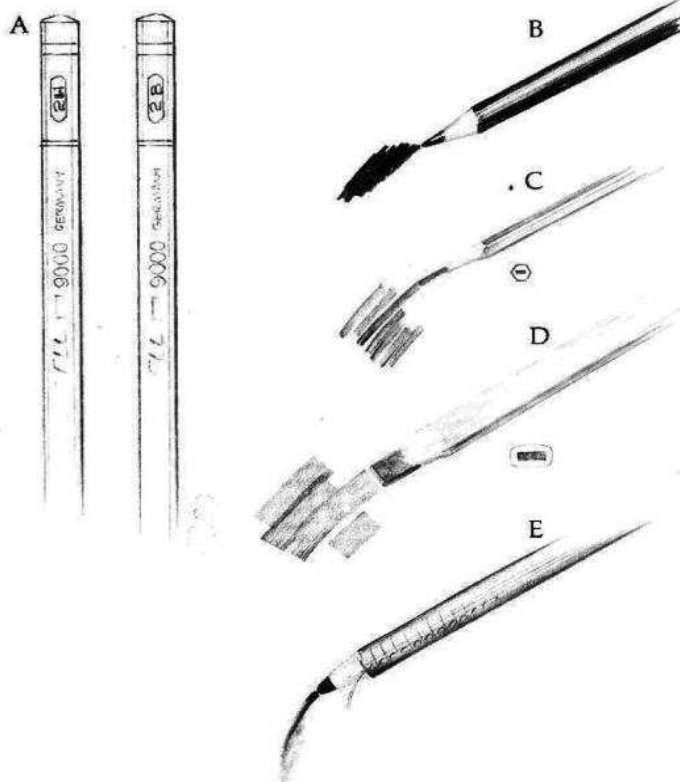
Many artists use a paper stump and smudge or blend their pencil drawings to give a very lean, almost photographic quality. Ferdinand Petrie occasionally uses this method, but only where he wants to create a soft blending of the edges of a vignette. He does not recommend this technique when drawing on location. There is a tendency in smudging to indicate even the slightest value changes. This is difficult to do when you are outside and the light is changing rapidly. Also, smudging obscures the special quality and charm of the pencil strokes. To see an example of a drawing done by using smudging techniques, turn to page 45.

CHOOSING PENCILS

If you were to look in a catalog from one of the large art suppliers, you would find many types of pencils. There are carbon pencils, drawing pencils, ebony, flat sketching, layout, charcoal, China marking, etc. Each is used for a specific purpose and has its own characteristics. For example, the ebony pencils are very black and are good to use when reproducing your work. The flat sketching pencils contain square leads that become a chisel point when sharpened. Chisel point drawing is excellent for quick sketching and architectural renderings. Layout pencils were used for advertising layouts before markers were invented. They contain flat leads that are about $\frac{1}{2}$ " (1.3 cm) wide, and are used now mostly for quick sketching. Charcoal pencils are familiar to oil painters who use them for their initial drawings, and charcoal is also used for portrait drawings. China marking pencils are wax crayons used for working on slick surfaces, like photographs, which will not take a carbon pencil.

The type of pencil Ferdinand Petrie uses is the graphite or more commonly called "lead" pencil. The graphite pencil comes in various degrees of hardness, designated by letters: "H" for the harder pencils and "B" for the softer ones. They also have numbers that indicate the degree of hardness or softness. For example, 6H is the hardest and 2H is the softest of the hard leads that Mr. Petrie uses. Later on in this section, you will see how the hardness of the lead enables you to create the values you will use in your drawings.

Pencils made by different manufacturers may differ in their degree of hardness or softness. Therefore, it's a good idea to obtain sets of pencils made by the same company. This artist uses hexagon-shaped pencils called "Castell 9000," which are made by the A.W. Faber Company. He uses the



following pencils: 6H, 4H, 2H, HB, 2B, 4B, and 6B. HB is the transition between the hard and soft leads. He has also used the Koh-I-Noor drawing pencil, the Venus pencil, and the Eagle "Turquoise"—all are of excellent quality.

All manufacturers identify the grade pencil by numbers located in the same place (A). Be careful you don't sharpen the wrong end of the pencil and lose the grade number. The leads in the Ebony pencil (B) are round, soft, and very black. The flat sketching or chisel point pencil (C) has the same outside shape as other pencils, but the leads

are rectangular. They can only be sharpened with a razor blade. The flat layout (D) is also called a carpenter's pencil. The leads are usually $\frac{3}{16}$ " (.48 cm) or $\frac{1}{4}$ " (.60 cm) wide and again must be sharpened with a razor blade. Large areas can be covered quickly, so it is often used for fast sketching. There are many makes and varieties of charcoal pencils (E). Some are similar to the regular lead pencil and can be sharpened with a sharpener. Others like this are paperwrapped and have a string pull to sharpen the pencil.

Shading-Highlighting

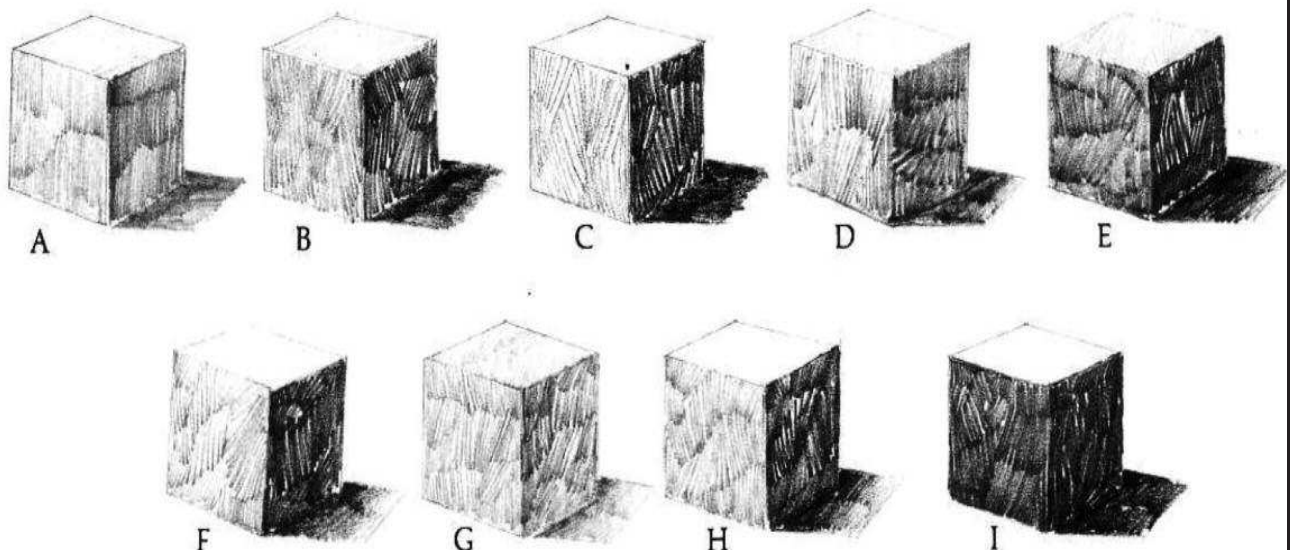
Creating Form with Lighting

One of the most difficult problems of drawing is creating a three-dimensional form on a flat piece of paper. The best demonstration of producing three-dimensions is with a drawing of a cube that has height, width, and depth. If there is a flat overall light on a cube, it is difficult to see the light side, the middle tone side, and the shadow side. When a single light is directed on the cube you will be able to see the height, width, and depth. Each surface of the cube will have a value, and the difference between these values will reflect the amount of light. For example, if the lightest side of the cube is a 9th value and the shadow side is a 1st value, there is a stronger light effect than if the difference were a 7th value for the light and a 5th value for the shadow.

You can create the values you'll use to produce the form with the same methods that were used to make the value charts. Use either one pencil and change the pressure to make the values, or use all seven grade pencils

(see below). With a 2H pencil (A), indicate the light value, the middle value, and the dark value. It is difficult to achieve a strong light effect since the darkest tone you can obtain with a 2H pencil is the 6th value. When you use an HB pencil (B) you can achieve a much stronger light on the cube, since the HB pencil can make a 4th or 5th value. However, by reducing the pressure on the pencil you can create more texture in the middle tone side. A stronger light effect is obtained with a 2B pencil (C) because the shadow side now becomes a 3rd value. Since the pencils are softer, the texture in the paper becomes more noticeable. By using a 6H pencil for the lightest tone, a 2H for the middle tone, and an HB for the shadow (D), you'll have more control in creating the values. The value relationship between the middle tone and the shadow is only one value difference, which gives a very weak light effect. You can obtain a stronger light by using an HB pencil for the middle tone and a 2B for the darks (E).

There is still only a one value difference between these two sides, which does not enhance the form. As in (F) leave the lightest side white. By doing so, you'll make that side as light as possible. In effect, this is the same as using a darker value in the shadows. By keeping the values on each side close together (G), you can achieve the effect of a very dim light. In a landscape, for example, this could give you a very hazy or foggy atmosphere. The value relationship in this cube is 9, 8, 6. You can achieve the strongest contrast in values (H) by keeping the light side white, the middle tone a 6th value with a 2H pencil, and the dark side a 3rd value by using a 4B pencil. You may want to try keeping this value relationship in most of your drawings. In order to create the strongest effect of light possible (I), leave the light side white and the middle tone a 4th value with a 2B pencil and the darks a 3rd value with a 4B pencil. This has the effect of a strong spotlight on a subject.



Dr a w i n g

Creating Tonal Values

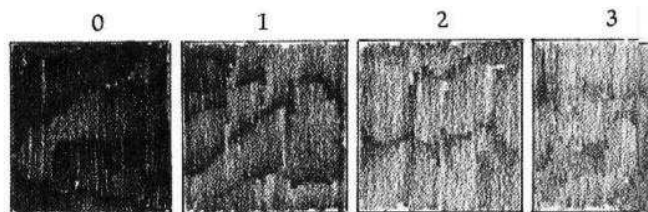
The placement of values is of prime importance in the composition of a picture. It is possible to create all the values in a drawing by using just one pencil. To do this, you must use a pencil that will make a dark value. Try using a 2B. By varying the pressure on the paper with a 2B pencil, you can render all values between white and black.

Another way of creating values is by using different grade pencils for different values. You can make all the values between white and black with seven pencils as follows:

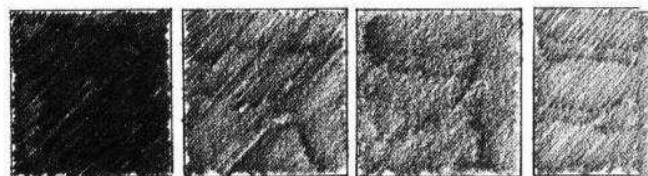
0	1	2	3	4	5	6	7	8	9	10
6B	4B	2B	HB	2H	4H	6H				

Before you start any drawing, make a chart of all ten values using the pencils suggested here. Make each square 1-inch (2.5 cm) and create the tones with vertical lines, horizontal lines, and cross-hatching. Do each value as carefully and accurately as you can (see above).

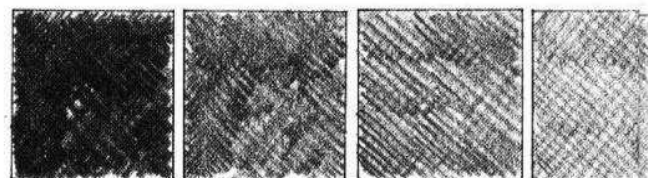
There are two other exercises you should do in order to understand values and how to achieve them: 1. Using the seven pencils of grades 6B, 4B, 2B, HB, 2H, 4H, and 6H, make a chart of a graded tone from value 0 (black) to 10 (white). Be sure as you change pencils that there is a gradual blending of the tones. Notice how you can create a very smooth blending from one value to the next by simply changing the pencils. 2. The second exercise is the same graded value chart you did (above) with seven pencils, but now you will use only one pencil that will make a dark enough tone to create a solid black. With a 4B pencil you are able to create all the values from 0 to 9 by changing the pressure. When you grade the values with one pencil, the texture of the paper becomes an important element, since with less pressure the roughness of the paper becomes more apparent (opposite page, bottom)



To create all the values between white and black, use the following pencils: 6B pencil for 0 and 1; 4B for values 2 and 3; 2B for the 4th value; HB for the 5th value; 2H for the 6th value; 4H for values 7 and 8; and 6H for the 9th value. The 10th value is the white paper.



This chart was created by using the same pencils as above for the values; however, the strokes were drawn on a slant. Use different directions for the strokes, but keep the values the same.



Only a 2B pencil created the values for this chart. The values were made by cross-hatching and varying the pressure on the paper.



Dr a w i n g

Fundamental Strokes

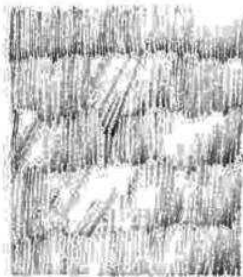
There are a few basic strokes that will be helpful when drawing on location if you apply them! You will discover many more strokes on your own as you practice and sketch.

Three pencils, 2H, HB, and 2B, were used here, but do try each exercise with different grade pencils. Keep in mind that strokes of all kinds and combinations should be drawn without trying to create a picture, although some of the exercises may take on the appearance of actual objects (see below).

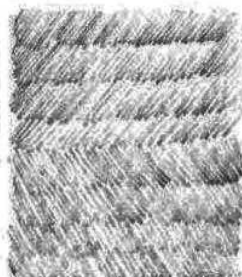
Here are some of the many strokes and patterns that are created

by using the 2H, HB, and 2B pencils: Short vertical strokes (A) with a 2H pencil varying the direction, even pressure. Short strokes (B) at an angle, even pressure, 2H pencil. Short horizontal strokes (C), even pressure, overlapping, 2H pencil. Long vertical strokes (D), irregular lines, even pressure, 2H pencil. Short, curved lines (E) in different directions, 2H pencil. Short, curved strokes (F) in one direction, leaving white spaces, with HB pencil. Short, curved strokes (G) with HB pencil. Vertical background with 2H pencil, using vertical strokes. Short, vertical strokes (H) with 2B pencil,

varying the pressure and direction. Short, vertical strokes (I), even pressure, varying the direction with HB pencil. Short, angle strokes (J), varying pressure and direction, with 2B pencil. Combination of 2H, HB, and 2B pencils to vary short angular strokes (K) in various directions. Small, curved lines (L) with 2B pencil, varying the pressure from left to right. Short, vertical strokes (M) with 2B pencil, varying the pressure, and direction. Vertical strokes (N), varying the pressure, leaving white areas. Combination of 2H, HB and 2B pencils with short strokes (O) going in various directions.



A



B



C



D



E



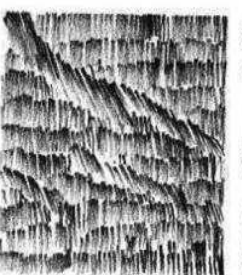
F



G



H



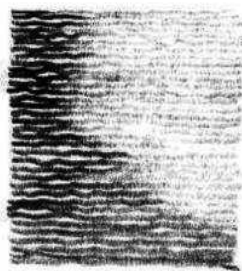
I



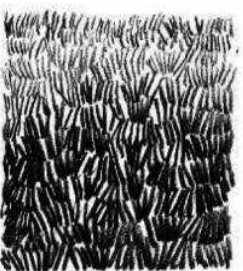
J



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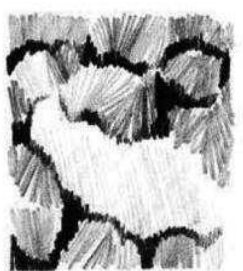
L



M



N



O