DRAWING TECHNIQUES

A Study of Media Manipulation

An Exploration Into The Art of Fine Drawing

Drawing   Tone Value
Media Application   Perspective
Human Anatomy   Drapery
Portraiture   Abstract Impression

Featuring the Artwork of

Dennis Lee Brown

DRAWING TECHNIQUES

Study of Media Manipulation

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IN DEDICATION

I dedicate this work to my beloved wife; Linda M. Brown-Brown for all her priding and encouraging me to write the knowledge I possess concerning the artistry of my paintings and drawings. Linda is the one who leads to make my talent known to the public. By the grace of God and the understanding, He's installed within me, I can complete works that collectors compile.

Dennis Lee Brown's
Drawing Techniques

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Vivid and Diversified

Dennis Lee Brown, Contemporary Artist

Vivid & Diversified

ART TUTORING

Drawing

Sketching, Illustrations, Diagrams, Portrayals, Depictions, Representations

Illustration 1: The Drawing Board

Drawing is visual art that makes use of any number of drawing instruments to mark onto a two-dimensional medium. Commonly used instruments include graphite pencils, pen, and ink, inked brushes, wax color pencils, crayons, charcoals, chalk, pastels, markers, stylus. Drawing is defined as the marking of marks, lines, and shapes (some standard and non-standard), usually supported on, but not limited to various papers (an assortment of acid-free fine art drawing papers with a wide range of texture); although other materials such as cardboard, plastic, leather, canvas, and board, may be used.

Tools of the Trade:

1. A table
   A tabletop will suffice, however, most artists prefer a drawing table with a slanted top

2. A smooth drawing boards
   The finished surface should be as smooth as possible to prevent unwanted groves, knots, and scratches

3. A full set of professional drawing pencils sharpener sandpaper
   Purchase the finest quality of drawing pencils possible

4. A set of compressed and firm charcoal, and a set of charcoal pencils there are various professional-grade charcoal available
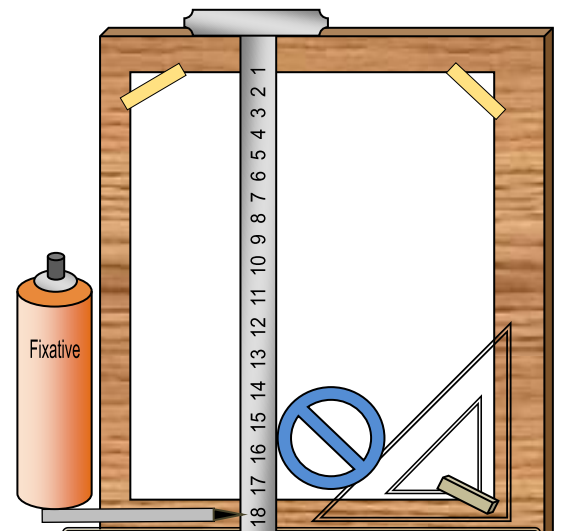

Illustration 2: Tools of the Trade

5. Various sets of pastels

    a. a graduate tone set (from black to white)

    b. soft color set

    c. firm color set

    d. water-soluble set

6. Erasers

    a. General's Knead Rubber Eraser

    b. Mars Plastic Eraser

    c. Art gum Eraser

7. Blotting Paper

8. Masking Paper

    Used as an overlay to prevent unwanted smearing

9. A Circle Compass

10. Masking Tape

11. Twenty-four to a thirty-six-inch ruler

12. A twenty-four inch to thirty-six inch T-square

13. A set of ninety degrees and forty-five-degree triangles

14. Fixatives: workable and final plus Matt Finish

15. Various Papers & Supports

Let us focus on the importance of making marks or strokes on paper which when fully developed will result in a drawing. Making a mark is the expression we use to describe the process of applying a pencil or other drawing instruments to paper. You can improve your pencil drawing skills by carefully considering your pencil and how the graphite is deposited on the page. Controlling and exploiting the possibilities of the mark is an important step in developing as an artist. Practice, practice, practice the art

of mark-making; how marks are executed will determine what your object or subject will look like. The (marks) strokes of the drawing implement can be used to control the appearance of the image.

Drawing Supports

Many artists consider the papers' texture realizing that the surface quality of the paper affects the look of the finished picture. Paper comes in a variety of different sizes and qualities, ranging from newspaper grade up to high quality professional and relatively expensive paper sold as individual sheets. Papers vary in texture, hue, acidity, and strength when wet. Smooth paper is good for rendering fine detailed work and facial portraits, but a more "toothy" paper will hold the drawing material better, and the teeth of the paper's surface will shine through. Thus, coarser material is useful for producing deeper contrast.

Different Drawing Papers

- ➢ Newsprint and/or typing paper may be useful for practice and rough sketches.
- ➢ Tracing Paper is used to experiment over a half-finished drawing, and to transfer a design from one sheet to another.
- ➢ Cartridge Paper is the basic type of drawing paper sold in pads.
- ➢ Bristol Board and even heavier acid-free boards, frequently with smooth finishes, are used for drawing fine detail and do not distort when wet media (ink, washes) are applied.
- ➢ Vellum is extremely smooth and suitable for very fine detail – great for portrait drawings
- ➢ Cold Pressed Watercolor Paper a heavy-weight, cold press paper suited for watercolor, and a variety of techniques, including ink works.
- ➢ Art Paper an assortment of heavyweight, high-quality papers in rich brilliant colors ideal for any dry media

Additional Supports Other Than Paper

> ➤ Stretch Canvas: usually doubled or tripled acid-free primed in textures of a smooth, medium, or course; suitable for any wet and/or dry media (basically used for oils or acrylics
> ➤ Primed Canvas Boards: similar to stretch canvas, but mounted on heavy board
> ➤ Primed Hard Board: doubled or triple primed heavy hard boards used for and wet and or dry media
> ➤ Primed Wood Panels An excellent support for all type of painting or drawing media

For the most part, the initial drawings often capture the spontaneous and immediate expression of the artist's mind. It reveals the way the artist first perceives the object, whether a literal item or an imaginary one. The work of an artist enlightens the observers as to how he represents and distinguishes his subject(s). The preliminary drawing is generally closer to the artist's first observations and thoughts, the composition is a work in progress, and revisions continue until it is a complete finished work. If a drawing is complete, it will maintain a great quality of genus and its freshness will contain longevity. Drawings and/or paintings must be preserved to ensure durability and prolonged existence.
Chisel-point or blunt (rounded) pencil points are useful for some techniques, but for most pencil drawing, keep your pencil point sharp. As you work, brighten the point by rubbing the side of the pencil on scrap paper or a fine grade of sandpaper between sharpening. If you need a darker line, use a softer pencil, and be aware that a softer pencil goes blunt quickly.

When drawing lines, either in a linear drawing or within a texture in a tonal drawing, note that you can vary the **weight** of the line by lifting the pencil or pressing down harder. The lighter the pressure on the point the lighter the line, and of course the greater the pressure the darker the line. One largely used technique is to lift the pencil towards the end of the stroke produces a grassy or fluffy effect. It can be useful to reduce the weight as the pencil is applied at the start of the stroke, rather than dropping it straight into full pressure.

Three Divisions of Drawing

1). **The Original Sketch**

This is the spontaneous and immediate expression of the artist's first impression of the subject. Generally, this is a rough notation of the first idea of the composition, which lacks details; this step widely captures a gesture or pose, or hints at the placement of proportions (background & foreground), and locations of figures or images in the composition.

2). **Studying the Composition**

A serious study is a draft drawing (usually the initial drawing) that is made in preparation for a well thought out drawing. Studying is a state of contemplation not limited too but including:

A: application of the mental faculties to the acquisition of knowledge; years of study

B: such application in a particular field or to a specific subject the study of drawing

C: careful or extended consideration

Studies are used to determine the appearances of specific parts of the uncompleted image, or for experimenting with the best approach for accomplishing the finalized work. However, a well-crafted study can be a piece of art in its own right, and many hours of careful work can go into completing a study including:

Illustration 3: Charcoal, Graphite, Stumps & Erasers

1. The contour(s) of the subject (the silhouette)
2. Number of light sources
3. Cast shadows
4. Tonal value
5. Proportion and perspective
6. Object relationship to one another
7. Details of the subjects, and other vitally important information

This typically serves as a platform to develop and work out the drawing, implemented for examining the anatomy (structure) of all the forms (objects) included in the composition. Studies off-times made from posing models i.e. posing for a portrait or an anatomy study of the human form, a drapery study; these drawings help clarify the structure and incorporating light and shadow to form shapes and contrast. Most artists pay strict attention to the development of details, proportion, mood, and the work in progress is monitored by the artist for the sole purpose of making changes that the composition may result in a work of genius.

3). **Completing the Drawing**

This step allows the artist to bring together all the essentials forms, the sketch and the study, including vivid contrast (tints and tones), the science of drawing techniques, and theory to create a work of genius as a completed drawing. There are several factors, which the artist must employ to achieve a completed drawing:

a) Understanding the use of the media in application
b) The proper use of lines in the composition
c) Object proportions and distance
d) Overall color value and color dominance of the work
e) Tint and tonal values
f) The story that the composition is conveying

For this particular study of drawing techniques, our central focus will rest on several different mediums; Chalk (Pastels – dry & oil), Graphite (An assortment of Pencil Leads – soft & hard), and Charcoal (charred wood). There are plenty of available drawing products on the markets, experiment with different professional brands, choosing those that best suits your fancy. Stick with those favored to develop experience in applying the medium skillfully.

Drawing Mediums

Chalk (Pastels)

During the sixteenth century in Italy, the art of drawing developed quickly. It rapidly grows becoming a favorite technique for studying and understanding the natural world. Chalk mixed from the earth in its natural state: containing three original colors: White, Red, and Black. In the sixteenth century, other artificial colors were developed. These artificial chalk colors are accurately referred to as "Pastels." The application of pastel is relatively soft and a dry medium with massive rubbing ability allowing the artist to achieve shadows and subtle transitions. There other types of pastels: Oil Pastels, Soft Pastels, Semi-Soft Pastels, and Water Soluble Oil Pastels. Each of these possesses has its characteristics and is handled somewhat differently in its application.

The Sub-divisions of Pastel media:

> *Soft pastels*: This is the most widely used form of pastel. The sticks have a higher portion of pigment and less binder, resulting in brighter colors. The drawing can be readily smudged and blended, but it results in a higher proportion of dust. Drawings made with soft pastels require a fixative to prevent smudging.
>
> *Hard pastels*: These have a higher portion of binder and less pigment, producing a sharp drawing material that is useful for fine details. These can be used with other pastels for drawing outlines and adding accents. However, the colors are less brilliant than with soft pastels.
>
> *Pastel pencils*: These are pencils with a pastel lead. They are useful for adding fine details.
>
> *Oil pastels*:   These have a soft, buttery consistency and intense colors. They are slightly more difficult to blend than soft pastels but do not require a fixative.
>
> *Water-soluble pastels*: These are similar to soft pastels, but contain a water-soluble component, such as glycol. This allows the colors to be thinned out using a water wash.

In the application of pastels, they need supports providing "teeth" for the pastel to adhere and hold the pigment in place. Moving it over abrasive support (boards, various textures of art paper, canvas, etc.); it leaves color on the grain. Which can be worked into the grain to cover the foundation color of the background?

Pastels can be used to produce a permanent work of art if the artist meets appropriate archival considerations. Use only pastels with lightfast pigments. Pastels that have used pigments, which change color or tone when exposed to light, have suffered the same problems as can be

Image 1Basket of Fruit © 1996 9x12 Graphite on Paper

seen in some oil paintings using the same pigment. Artworks are done on acid-free archival quality support. Historically some works have been executed on supports, which are now extremely fragile, and the support rather than the pigment needs protection under glass and away from light and air. Works are properly mounted and framed under glass in a way, which means that the glass does not touch the artwork. This is achieved by matting the artwork. This avoids the deterioration, which is associated with environmental hazards such as air quality, humidity, mildew problems associated with condensation, and smudging.
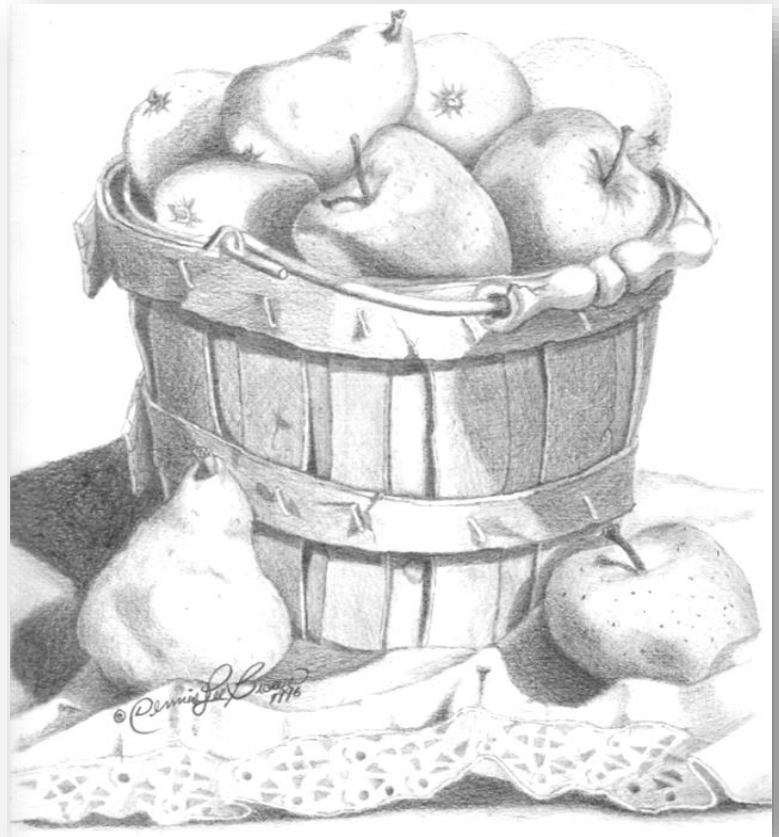
Fixatives:

Some artists protect their finished pieces by spraying them with a fixative. Abrasive supports avoid or minimize the need to apply a fixative. A pastel fixative is an aerosol varnish, which can be used to help stabilize the small charcoal, graphite, or pastel particles on a painting or drawing. However, fixative will dull and darken pastel's beautiful colors. It is also toxic and requires careful use. It cannot prevent smearing entirely without dulling and darkening the beautiful colors of pastels. For this reason, some pastels avoid its use except in cases where the pastel has been overworked so much that the surface will no longer hold any more pastel. The fixative will restore the "tooth" and more pastel may be applied on top; the teeth of the painting surface that holds the pastels not fixative. Pastels must be framed under glass to prevent damage. When you have viewed the drawing for several days to a week, and you are completely satisfied with it, concluded the drawing with final spraying of a quality "Final" Fixative, then seal the painting with a quality "Matt Finish." When working with chalk, graphite, and charcoal, it is essential to use "Fixatives." There are two kinds on the market: "Workable" Fixative and "Final" Fixative. During any given drawing secession, applying very light coats of workable fixative will prevent smearing and smudging the work. Keep your work as clean as possible. You may use paper over the composition to avoid fingerprints from the dust of the medium. Do not overspray the drawing for this will cause the drawing, and the paper to be sealed.

Graphite (Pencil Leads)

Graphite was widely adopted in the seventeenth century by a Dutch artist. It is very adaptable to just about any style of drawing. Graphite leads can produce a wide range of lines from very fine lines to ridged ruff broad and heavy lines, of which all can be created with the assortment of hard and soft leads. Many people who draw, prefer to blend graphite with their fingers or a stump (rolled compressed paper), to produce tint and tone; however, it is best to use the formation of cross-hatching to acquire a higher quality of shade and shadows, lights, and darks. Using lines instead of smearing produces a greater and more attractive picture than the old method of smearing. Applying the right line(s) with graphite should rest solely on using the right degree of lead hardness or softness and not on the amount of pressure one

may apply to the pencil. Handling the pencil with full control and accurate precision makes it one of the most useful tools of the trade.

Charcoal

Charcoal is mainly developed from charred wood, usually willow. Charring vines and twigs of selected woods creating various grades of smoothness and pliability make it an excellent medium for drawing. The harder the charcoal, the less it has charred. Normally the rating is soft, medium, and hard. Cast as a pencil, it is marked as an "H" (the "H" is for Hard – which can produce fine lines because of its firmness) or a "B" (indicating the softness and is generally used for heavy shading and bold construction lines). These two letters are accompanied with a number; i.e. 2H, 3H, 4H, and 2B, 3B, 4B.; the higher the number in the "H" series the harder the charcoal, and the higher the number in the "B" series the softer the charcoal; however, the markets are loaded with a variety of charcoals used in art ranging from compressed soft to hard. These mediums' tones are from high light white to cold dark blacks. The character of charcoal is easily smudged with the finger or an artist stump to create areas of shading, including the darkest portion of the composition, the cast shadows. It is considered a superior medium to graphite since it is not as greasy and will not erode oils.

The Professional Sketching Pencil

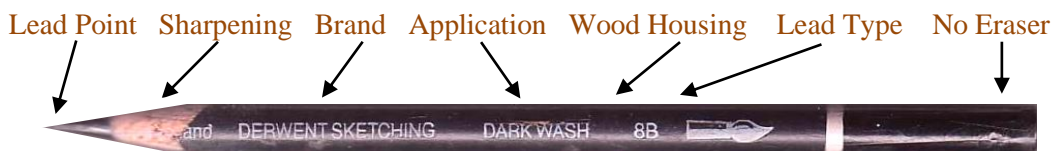Lead Point   Sharpening   Brand   Application   Wood Housing   Lead Type   No Eraser

Illustration 4: Professional Sketching Pencil

View Pencil Lead Range

Before drawing or sketching, it is profitable to gain an understanding of how to use a pencil. Never, we number two pencils for drawing, there are not made for artwork. An excellent understanding of what graphite can do, causes one to create good drawings. Get to know your leads. Use professional leads, and professional supports (acid-free papers, various types of primed boards, and primed canvases; these supports are available in various finishing and textures). In the family of drawing papers, qualities range

from newsprint (usually for quick sketching and studies) to high-quality acid-free artist paper with textures from extra smooth to course and ruff.
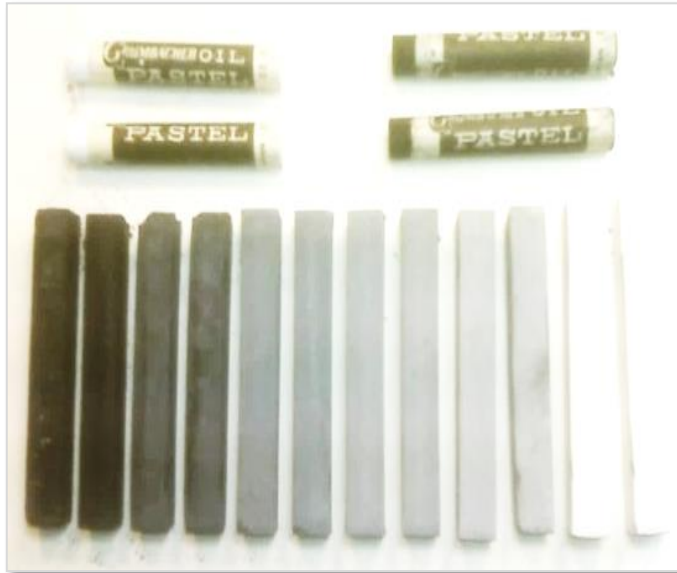

Illustration 5: Dry & Oil Pastels

The drawing pencil is a slender rod of a solid marking substance, such as graphite, enclosed in a cylinder of wood, metal, or plastic; used as an instrument for writing, drawing, or marking, (see figure 1). In 1565 the German-Swiss naturalist Conrad Gesner first described a writing instrument in which graphite, then thought to be a type of lead, was inserted into a wooden holder. Gesner was the first to describe graphite as a separate mineral, and in 1779, the Swedish chemist Carl Wilhelm Scheele showed it to be a form of carbon. The name graphite is from the Greek *graphing*, meaning "to write."

The modern lead pencil became possible when an unusually pure deposit of graphite was discovered in 1564 in Borrowdale, Cumberland, Eng. Numbers from one, the softest, to four, usually designates the hardness of writing pencils, which is related to the proportion of clay (used as a binder) to graphite in the lead, the hardest. Artists' drawing pencils range in a hardness designation generally given from 9B, the softest, (the blackest stroke) to F, the hardest. The designation of the hardness of drafting pencils ranges from HB, the softest, to 9H, the hardest, (the lightest stroke).

The darkness of a pencil mark depends on the number of small particles of graphite deposited by the pencil. The particles are equally black regardless of the hardness of the lead; only the size and number of particles determine the apparent or degree of blackness of the graphite mark. The degree of hardness of a lead to a skilled artist, neither Black nor White is considered as color. Black is used as a toner, and White

as a tint. This sets the tone value of the composition. To determine the brilliance, and even with a Black and White painting, the vividness comes out by how and where lights and darks live in the art.

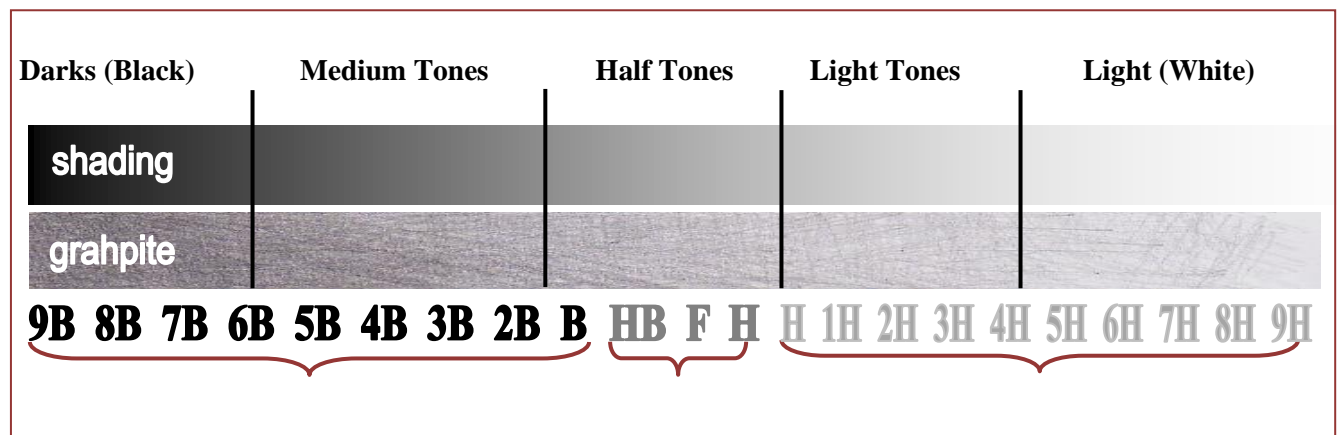## Shading and Tonal Value

Graphite Tones

Darks (Black)	Medium Tones	Half Tones	Light Tones	Light (White)

shading

grahpite

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

Illustration 6: Graphite Tones

Graphite Hardness/Softness

Soft Leads	Medium Leads	Hard Leads

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

Dark Black Leads	Gray Leads	Light Leads

Illustration 7: Graphite Hardness/Softness

Twenty-two Graphite Graduates

Above is the Tone Value Scale of Black and White. When sketching with graphite you will see various shades of tones and tints. Here is the Value Scale from Black to White. The degree of the hardness and softness of graphite leads produces lights and darks. The "B" leads are soft and bolder in their thickness. The "H" leads are hard and are thinner in diameter producing light strokes. The sketcher must use the

correct lead to create just the right tone. Practice using the same amount of pressure on all the leads. Never use the same lead with different amounts of pressure to generate different tones. Use the right tone lead for each degree of darkness and/or lightness required.

The Technique of Blending and Shading

Shading is the technique of varying the tonal values on the paper to represent the shade of the material as well as the placement of the shadows. Shadows naturally fall into place following the direction of oncoming light, rather natural, or artificial. To render a life-like version of an image, one must carefully pay attention to highlights, reflected light, shadows, and cast shadows. The technique of blending is very important to any drawing/painting. It uses as an implement to soften or spread the original media drawing strokes. For shading and blending, the artist can use a blending stump, tissue, a kneaded eraser, a fingertip, or any combination of them. To formulate a richer line shading and blending use cross-hatching strokes, applying the correct tonal media to accomplish the graduate tones needed. There are four major points that one must learn to construct any drawing correctly.

Pencil Holding Positions

Overhand Position

Underhand Position

Illustration 8: Pencil Overhand Position

Illustration 9: Pencil Underhand Position

Each hand position forms different strokes creating various marks. Practice drawing line patterns: parallel lines horizontal, vertical, slanted, and arches, using hatching and cross-hatching, with a blunt point for

shadings and contour lines. This will develop a strong pencil holding posture. These exercises will not only enhance your pencil stroke, but will deliver full accurate pencil control which is important in using charcoal, pastels, graphite sticks, and even the paintbrush.

Pencil

Usage

Each

produces

Sharp Point	Round Point	Blunt Point	Long Point
Fine Lines	Normal Strokes	Blunt Strokes	Mass Shading
Sharp Accents	General Shading	Soft Shading	Broad Strokes
Hatching	Small Glazing	General Glazing	Area Glazing
Thick & Thin Lines	Thick & Thin Lines	Bold Lines	Accurate Lines

Illustration 10: Pencil Point Usage

Points

point

a

different type of line

Crosshatch shading using the pencil's point in the overhand position
Thinner harder lines – "H" Leads
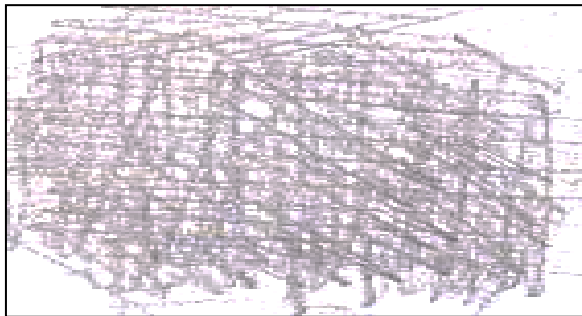
Crosshatch shading using the pencil side of the point underhandedly
Thicker softer lines "B" Leads

Illustration 11: H & B Leads Cross-hatching

A new or sharp razor blade will sharpen the points of pencils, charcoals, and sticks of leads to your desired shapes and sharpness, remember that the point can only mark according to the shape and

sharpness of it. For an extremely sharp point, a chisel point, or a blunt point, use high-quality sandpaper that is available in several grain assortments: coarse, medium, fine, and extra fine. Hold drawing pencils or leads in either position depending on the desired stroke. Practice using different positions as well as the different strokes. This will enhance the finished product with perfection.

Applying Media

It is beneficial to gain an understanding of how various media works, before working on a drawing. Determine the value and texture using different drawing implements on practice sheets of newsprint or typing paper. This will show how to apply the implementation to produce various effects. The stroke of the drawing implement can be used to control the appearance of the image. Most artists use the technique of "Hatching" which consists of groups of parallel lines to apply media. *Hatching* is the engraving or drawing of fine lines in close proximity chiefly to give an effect of shading. Also the pattern so created **crosshatch**: to mark with two series of parallel lines that intersect -- **crosshatch** *n* -- **cross-hatch.ing** *n.*

Cross Hatching

Cross Hatching is the "line language" of drawings. In any given sketch, proper control of the pencil is a necessity. Develop and practice the correct position to hold the pencil and then learn: "Cross-hatching" lines may be drawn in two or more different directions, (also see glossary). Studying hatching you can develop skills of effective shading that can produce a real feel of three dimensions in and on a two-dimensional surface. The cress crossing of lines, hence: cross-hatching, will develop tones to shade in areas throughout the object. Cross-hatching uses hatching in two or more different directions to create a darker tone. Broken hatching, or lines with intermittent breaks, is used to form lighter tones, and by controlling the density of the breaks, graduation of tone can be achieved.

Crosshatch Shading

Proper crosshatch shading will enable you to produce three-dimensional effects on objects allowing the ability to show direct light, roundness, reflected light, and cast-shadows, while constructing the overall

tone (see figure 5 three-dimensional theory pg. 20). Accomplish an even shading tone by working the point (no matter what type of point is used) back and forth over the area, changing the directions of the point as the entire area is covered. Controlling the direction (up & down, side to side) will implicate a flat surface while using an arch and/or curve stroke of the point allows for curvatures as in a (ball, bowl, cylinder, or and part of an object which in real life has curves. The drawing should house curves if the object drawn has curvatures. Drawings use similar techniques, although, with pencils and drawing sticks, continuous tone variations are achieved. Sketching sets forth, the initial representation of what the artist intends to convey. The lines in a sketch typically drawn to follow the contour curves of the outer surface, thus producing a silhouette, and normally an artist prefers to use his or her right or left hand. A right-handed artist draws from left to right to left to avoid smearing, and the left-handed artist draws from the right. Several artists are endowed with a special gift in that they can use both hands. Developing this skill takes much practice, and it is well worth the effort to learn this skill. This is an extremely valuable tool; allowing the artist to paint from either side of the brain and the right or left side of the support on which he or she is working

How Lines Effect Drawing

Do not let your shading just follow the range emotional curve of your arm as you move it across the page. Naturally moving your arm across the page will result in a curved line. Train your arm and hand to control the direction of the marks made by the drawing instrument. Use directional lines to describe your object. Follow the structure of the object, or create an edge using the contrasting direction in two planes. A casual-looking but carefully executed effect of shading *everything* in one direction can also look effective, but not very interesting. Direct the viewer's eye to perceive roundness on round objects and flatness on flat objects; this creates energy, liveliness to your work. Ask yourself, "Where are your pencil marks carrying the viewers' eye? Is the optical illusion representing roundness or flatness? Mark making is the expression used to describe the process of applying pencil, charcoal, pastels, etc. to paper.

The Artistic Genius is in the Strokes of the Media

The drawing marks you make on the paper are synonymous with the notes played by a musician. It may be an excellent written piece of music, nevertheless, if the 'notes' are carelessly played, the result will be disastrous. Consider the kind of mark you apply to the paper, you can make your idea as beautiful or dramatic as you choose by realizing the stroke you use. Let your pencil strokes reflect your emotions and the feeling you want to portray.

When drawing a dead dry oak leaf, or a blue glass vase, or a wrinkly old woman, they will involve different ways in which to handle and control the drawing point of the pencil. Lines in a sketch are typically drawn to follow the contour curves of the exterior, thus producing a depth effect. When drawing hair, the lines of the sketch follow the direction of the kind of hair, its growth, and the hairstyle. Critically stare at your marks, do they reveal and say what you are implying; or is there a different story told? What are the strokes of the composition saying?

Using Charcoal and Graphite Dust

Applying charcoal dust and graphite dust (used for smearing and smudging – also adding details to a composition), is an essential element of a drawing. Purchased from art supply stores, and it is available in different tints and tones. However, you can create your dust by gently shaving or scraping the lead of a pencil or the charcoal onto a piece of white paper. Use various "B" or "H" leads for different gray-black tones and different charcoals to produce various black tones. Carefully apply a small amount of this dust medium with either your finger or a smearing tool working it into the fiber of the paper. Label, store, and maintain your dust medium in a small container with a tightly fitting lid.

Measuring Dimensions & Proportions

Accurate measuring of the dimensions of the subject or object while filling in the composition is a very important step in producing a realistic rendition of the subject matter. A few basic tools are needed to measure the subject matter throughout the drawing. To measure the angles of different sides, a compass is required. Reproduce the angles on the drawing surface, and then recheck to make sure they are accurate. Another form of measurement is to compare the relative sizes of different parts of the subject with each other. Sighting: (does it looks correct or incorrect) is another form of measurement as the size

of each object is compared one to another; look for a balance. A regular ruler will not only produce a straightedge but also use it to measure and compute proportions.

Proportions are the harmonious relation of parts to each other or the whole composition. In drawing and painting, it is the balancing act of the subject matter and the symmetry of objects one to another or the

whole concerning magnitude. Any drawing that is not abstract, should follow the simple principles of proportions, although many abstract artists use proportions to balance their work.

The Three-dimensional Technique & Theory

The three-dimensional theory illustrates the representation of a three-dimensional object drawn onto a two-dimensional surface. The proper line strokes of the artist define the representation of the object as he or she skillfully manipulates the medium, forcing the viewers' eye to comprehend the composition by carefully planning the layout and incorporating light and dark, tints and tones and the anatomy of the items. Each technique is important to complete the drawing if it is viewed as an actual or an abstract item. Each element must inform the eye of the viewer that the item has depth and tubular form and other three-dimensional shapes. There are four elements of three-dimensional drawing: Cast Shadow, Direct Light, Reflected Light, Object Anatomy, (Roundness, Cylinder, and cubical).

Appling the Three-Dimensional Theory in Compositions

Three-dimensional means pertaining to, having, or existing in three dimensions; also appearing to have extension in-depth (be its length, height, width, or breadth), not flat or two-dimensional; thickness and depth; a dimension that adds the effect of solidity to a two-dimension system; forming a quality that confers reality or lifelikeness.

1. Cast-Shadow

2. Direct Light

3. Roundness

4. Reflected Ligh
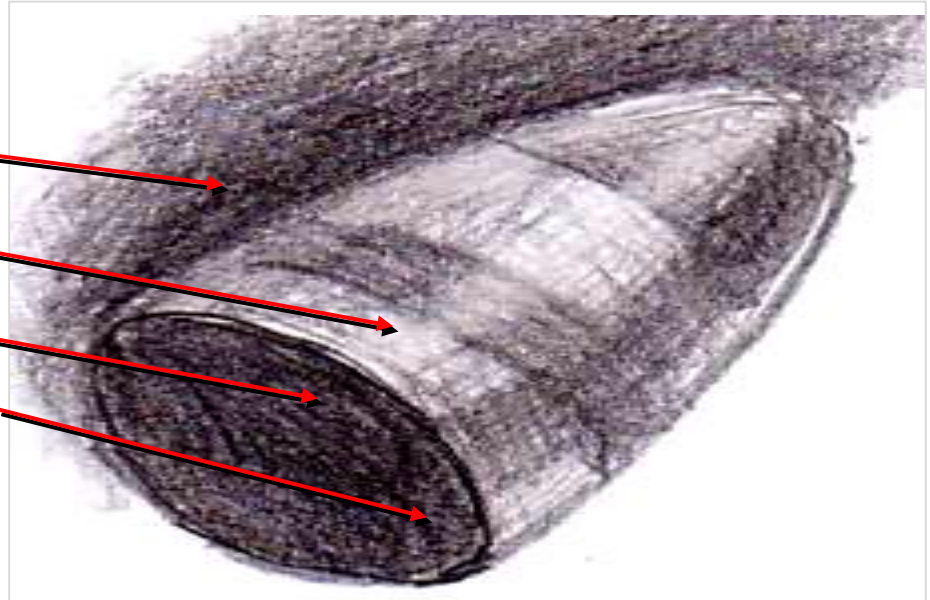
Illustration 12: Cone Showing Light Roundness

Image 2 A Drink Break (C) 1996 11X17 Graphite on Paper

For any object drawn to lifelikeness, it is essential to form it to the required dimensions to indicate the dimensions of real life.

The painting "A Drink Break" was created on a white heavy acid-free semi-smooth art paper using graphite and charcoal as the media. First, the paper was divided into grids 3 by 4 squares, next, the composition was formed by arranging the items in a rectangular shape, paying special attention to where the object-fit on the grid. The glass's edge is on the center vertical line and centered between the top and bottom of the paper. The soda bottle sets forth of the glass and takes up the space of the forth section of the grid, while they can in front, its' top rest half through the first horizontal grid line, and that grid act as the table plane

for the composition where all the items stand. Starting in the forefront of this pencil painting the can in the entrance point to the composition, it is the brightest object and the cast shadows, which produces the stunning contrast leads the eye into the background. The black radiant shadows in the background act as actual objects on the toned-down wall, and they help construct the perspective elements of the picture.

The Artist Drawing Grid

Many historical artists produced masterpieces of the great genus. They relied on the drawing grid frame to establish their compositions. The artist would build a wood frame and then attach the string to it to divide the focus area into equal rectangular shapes. The Grid was placed in an exact location concerning where the artist wanted to capture the image and/or composition. The drawing grid frame is a very useful tool in pulmonary sketching; it is a guide, establishing points and intersections for laying out the drawing. Since most paintings are rectangular, it is easy to divide the perimeter into grids. Depending on the layout of the composition, from either real life or using another picture as a reference, divide the drawing surface into equal parts, vertical and horizontal. In this composition, the vertical section of the paper is divided into thirds.

Illustration 13: the Artist Drawing Grid

 The first vertical section is also used for the table edge in the background. To construct a basic drawing grid frame on the support (the paper, canvas, or other support), start by dividing the drawing area in half, vertically and horizontally (this produces four large equal rectangles). Then measure the large grids of the four rectangles, and then divide each vertical and horizontal rectangle in half producing the full grid. When a grid frame is properly constructed, its useable cross points are the reference points confirming where all the objects of the composition live.
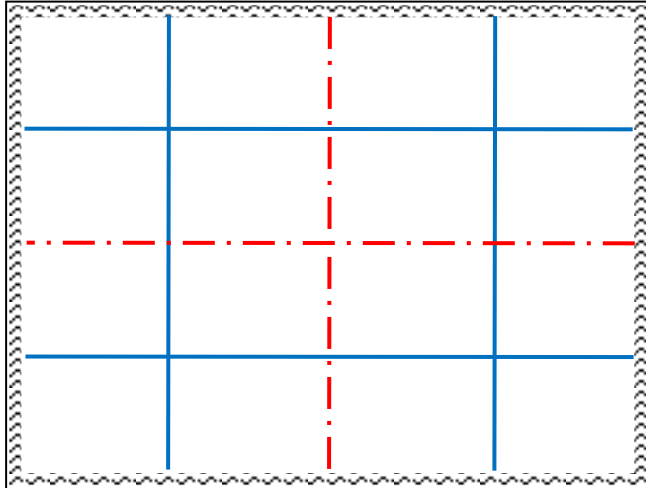
Illustration 14: The Artist Drawing Grid Frame

Position the grid frame over the area you want to draw. Draw only the visible sections inside the grid frame which you want to become your composition. This is a reliable technique to transfer sections of an area of drawing to establish your composition.

Image 3 DLB B&B Inn (C) 1999 16X20 Oil on Canvas

The grid frame over the composition   Section selected for the painting
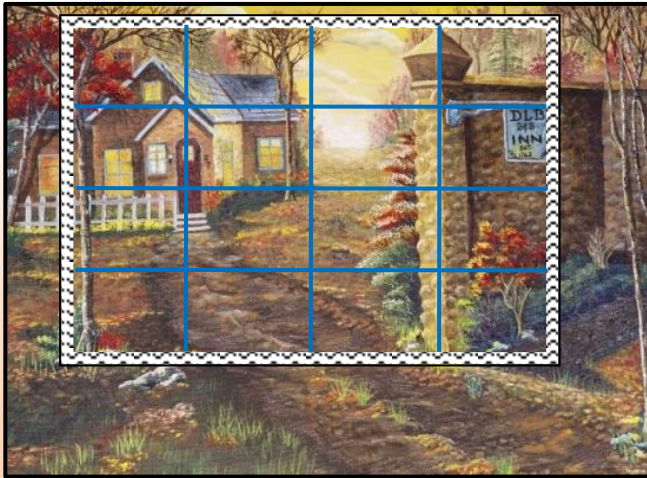
Illustration 15: Grid Fram Over Composition

Construct the artist grid frames with as many grids as the artist deems necessary. It is essential then assembling an artist grid frame to start by establishing the vertical and horizontal centers of the drawing surface. Some grid frames are divided into thirds while others are divided into quarters, and some are constructed into other equal divisions.

Illustration 16: Section Selected

Center line   Center line
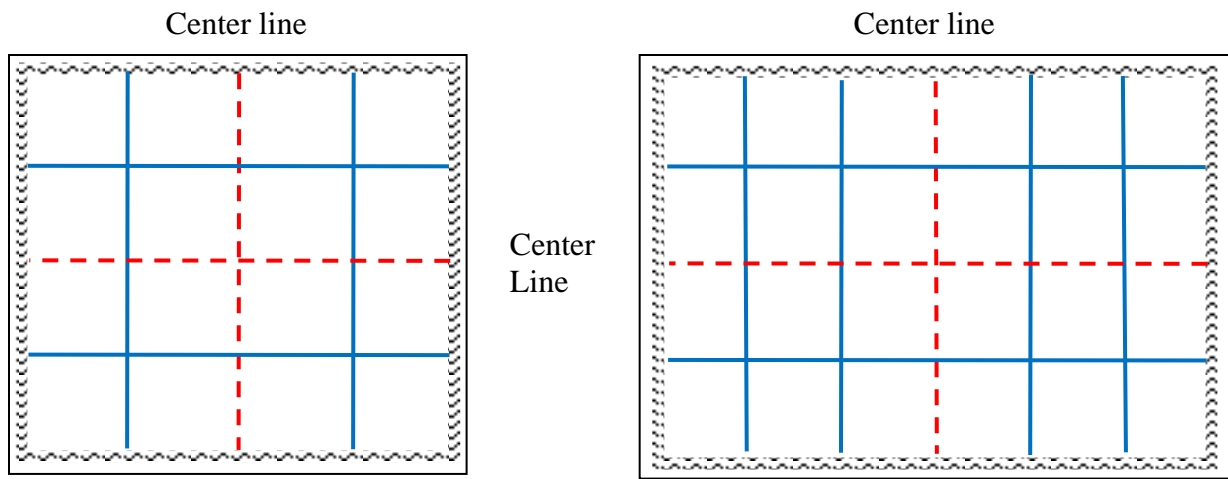
Center
Line

Illustration 17: Grid Center Line

Principles of Perspective Drawing

Perspective is the technique or process of representing on a plane or curved surface the spatial relation of objects as they are visible. Exclusively: the representation of three-dimensional objects or subject matter in a two-dimensional drawing or painting of parallel lines as converging to a precise point to give the illusion of depth and distance... Perspective in the drawing is a theory that enables the artist to depict a three-dimensional object, or space, on a two-dimensional surface. In graphic art, painting, or drawings perspective is an approximate representation of an object on a flat surface (i.e. paper, canvas, board, or other flat support) as the viewing eye perceives it. The most distinctive features of perspective are that object matter and objects are drawn:

a) Items are smaller as their distance from the observer increases

b) Foreshortened: (to shorten by proportionately contracting in the direction of depth so that the illusion of projection or extension in space is obtained) *(Merriam-Webster)*

c) The size of an object's dimensions along the line of sight is relatively shorter than the dimension across the line of sight

A Cube in Two Point Perspective
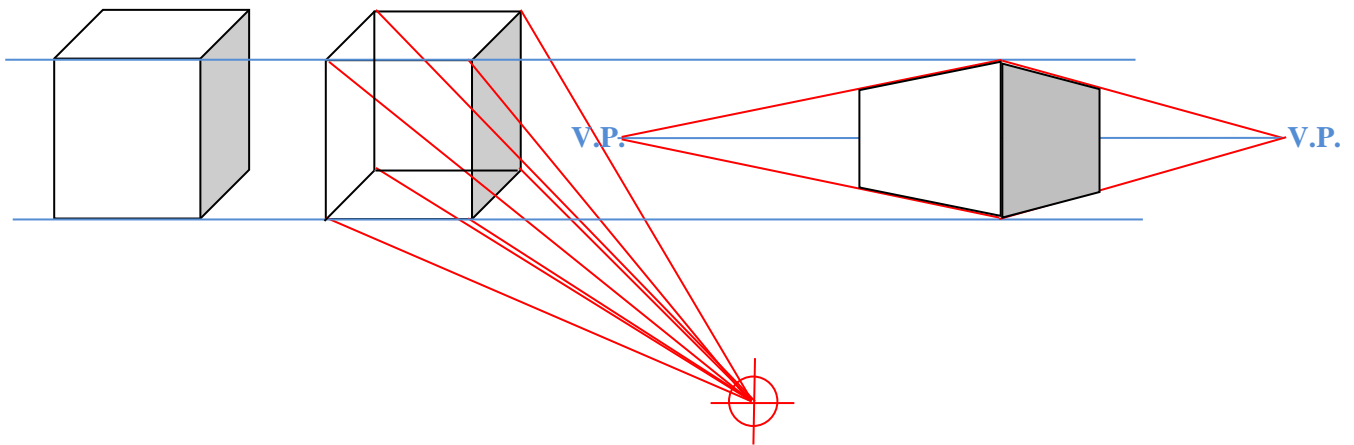
Illustration 18: Cube in Two Point Perspective

- Rays of light travel from the object, through the picture plane, and to the viewer's eye, this is the basis for the graphical perspective picture.

- Linear perspective works by representing the light that passes from a scene through an imaginary rectangle (the painting), to the viewer's eye. It is similar to a viewer looking through a window and painting what is seen directly onto the windowpane, but in actuality, the windowpane view becomes the painting on canvas, paper, etc.

- If the painting were viewed from the same spot as the windowpane was painted, the painted image would be identical to what was seen through the unpainted window. Each painted object in the scene is flat, a scaled-down version of the object on the other side of the window to fit the dimensions of the support.

- Because each portion of the painted object lies on the straight line from the viewer's eye to the equivalent portion of the real object it represents, the viewer cannot perceive (without depth

perception) any difference between the painted scene on the windowpane (the support) and the view of the real scene.

- Perspective drawings presume viewers are a definite distance away from the drawing(s). Objects are scaled relative to that viewing distance. Furthermore, some objects are not scaled evenly: a circle often appears as an ellipse, and a square can appear as a trapezoid, (see Illustration below).

- his distortion is referred to as foreshortening. Normally, perspective drawings contain an often-implied horizon line. This line, directly opposite the viewer's eye, represents objects considerably farther back. They have shrunk, in the distance, to the extremely small depth of the lines. It is comparable to the Earth's horizon. Any perspective representation of a scene that includes parallel lines has one or more vanishing points in a perspective drawing. A one-point perspective drawing means that the drawing has a single vanishing point.

  o A painting may contain a host of vanishing points, one for each set of parallel lines that converge at an angle relative to the drawing plane.

  o The observable fact that all lines parallel within the viewer's line of sight, recede to the horizon at the vanishing points, is acknowledged as "the receding railroad track theory" *(see Perspective Illustration 1below).*

Un-evenly Scaled Items

Un-evenly Scaled   *Un-evenly Scaled*

Circle   Ellipse   Square   Trapezoid

The Receding Railroad Tracks Theory

Horizon Line   V.P.   V.P.

A   B
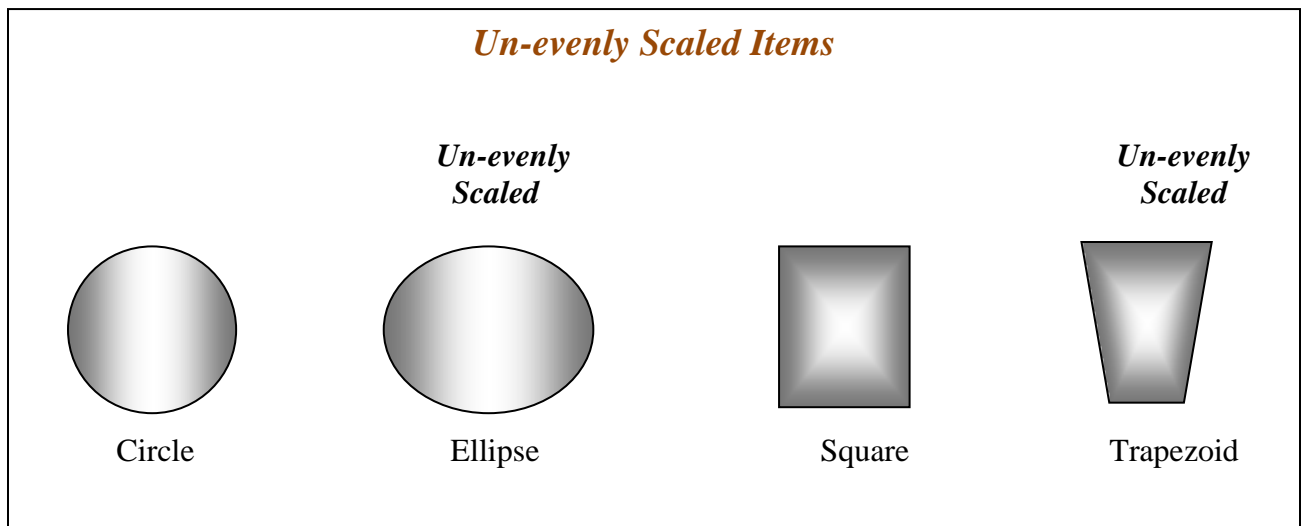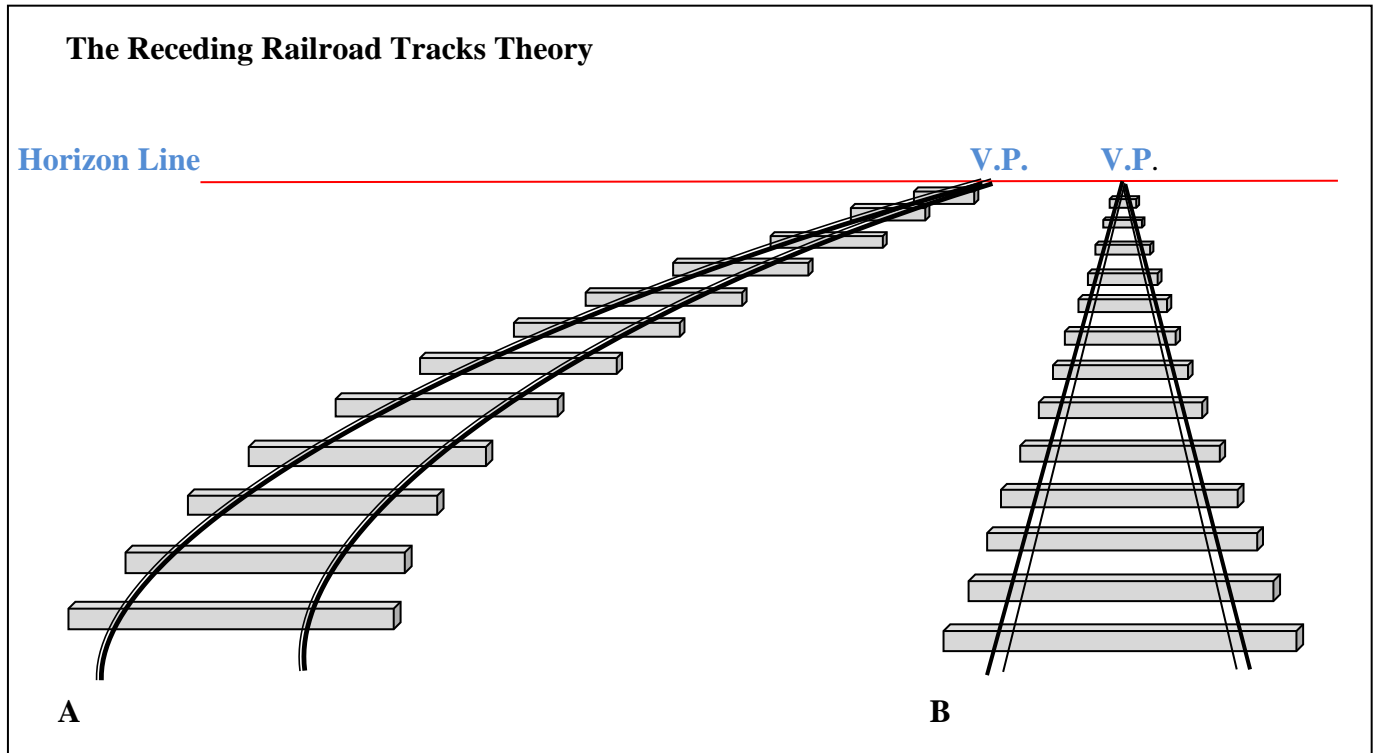
Illustration 20: Receding Railroad Tracks Theory

A drawing may consist of several vanishing points, generally one for each set of parallel lines that are at an angle relative to the drawing plane.

A straight stationary line from a fixed location indicates that objects are within an arc of approximately 180^0, relative to that acute vision is limited to an arc of 45^0 to 60^0 known as the "Cone of View" which expands outward as the area of sight increases as the distance to the object increases. The further away an object is in the drawing plane, the smaller it appears. Planes parallel to the horizon line use one vanishing point. Where an object is located concerning the horizon line, the vanishing points converge showing the perspective angles.

Linear Perspective

At the eye, level the objects as they are positioned in the background looks smaller and further away from the front object which appears larger and closer. Vanishing Points (V.P.) are spots on the eye-level horizon line where parallel lines converge.

Horizon Line   V.P.

V.P.   V.P.

right side view   left side view

Front view
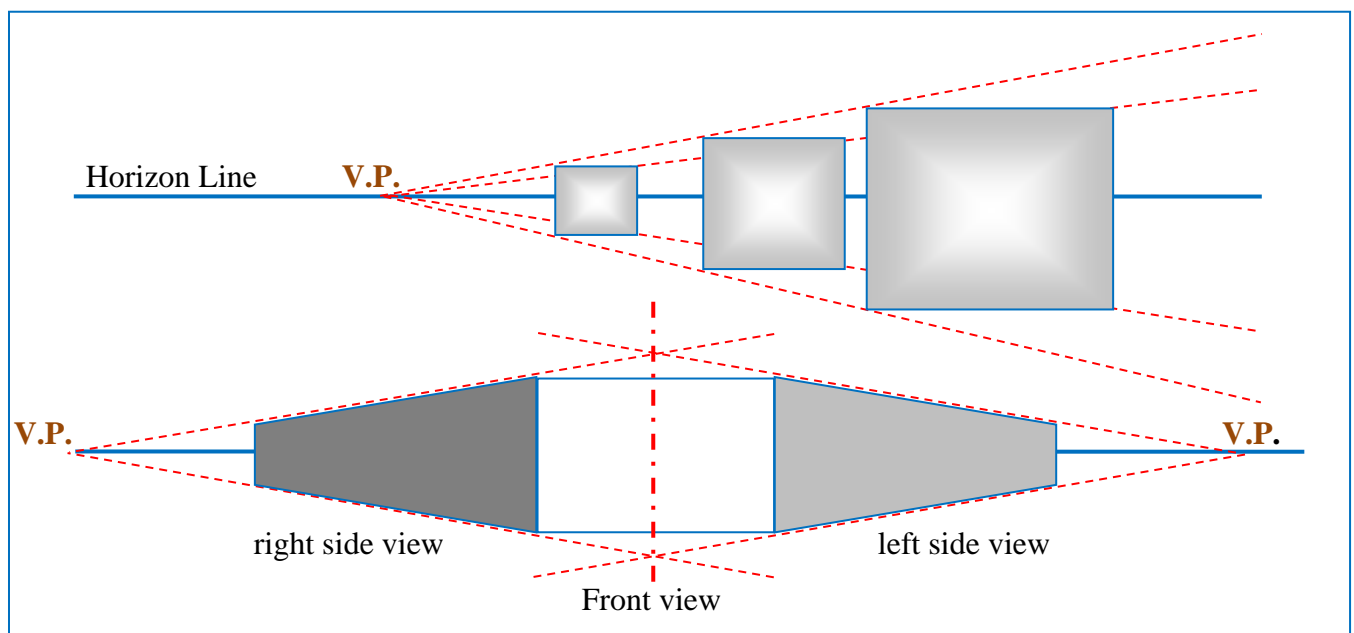
Illustration 21: Right & Left Side View

Two-Point Perspective

Two-point perspective is the process of two sides of an object or a structure, and the parallel lines forming the sides converge on the horizon line at two points. When two sides of a building are drawn (back, left or right side or front, left or right side) the parallel lines forming the sides will meet at a second point (left and right of the corner) on the horizon line. In many instances, these parallel lines and vanishing points may be off the drawing support. Use this technique of perspective drawing when drawing structures of architecture and other objects view at horizontal eye level. On the horizon line, VP (vanishing points) may be generated in different locations depending on where the objects are positioned in the composition.

The placement of the vanishing points depends on the direction of the planes of the objects and the stable position of the artist. The vanishing points are located by projecting lines from the stationary point to the picture plane, parallel to the planes of the object. This will act as a guide as to where to place objects, allowing them to balance the composition. The vanishing point is a point at which receding parallel lines seem to meet when represented in linear perspective, a point at which they look as if they disappear or cease to exist. Linear perspective is a process of portraying objects on a flat surface so that the dimensions shrink with distance. Concerning perspective, objects in the forefront are generally larger and those further away are usually smaller; and they give a rendition of distance. The parallel, straight edges of any object, whether a building or a person, will follow lines that eventually converge at infinity, and this point of convergence is on the horizon line. Background subjects not only are shorter, but they are also narrower and much less vibrant than their counterparts in the foreground. They lose plenty of details as the object/subject fades off into the distant horizon. See Illustration Below

Point of Convergence

Horizon Line   V.P.

Illustration 22: Point of Convergence
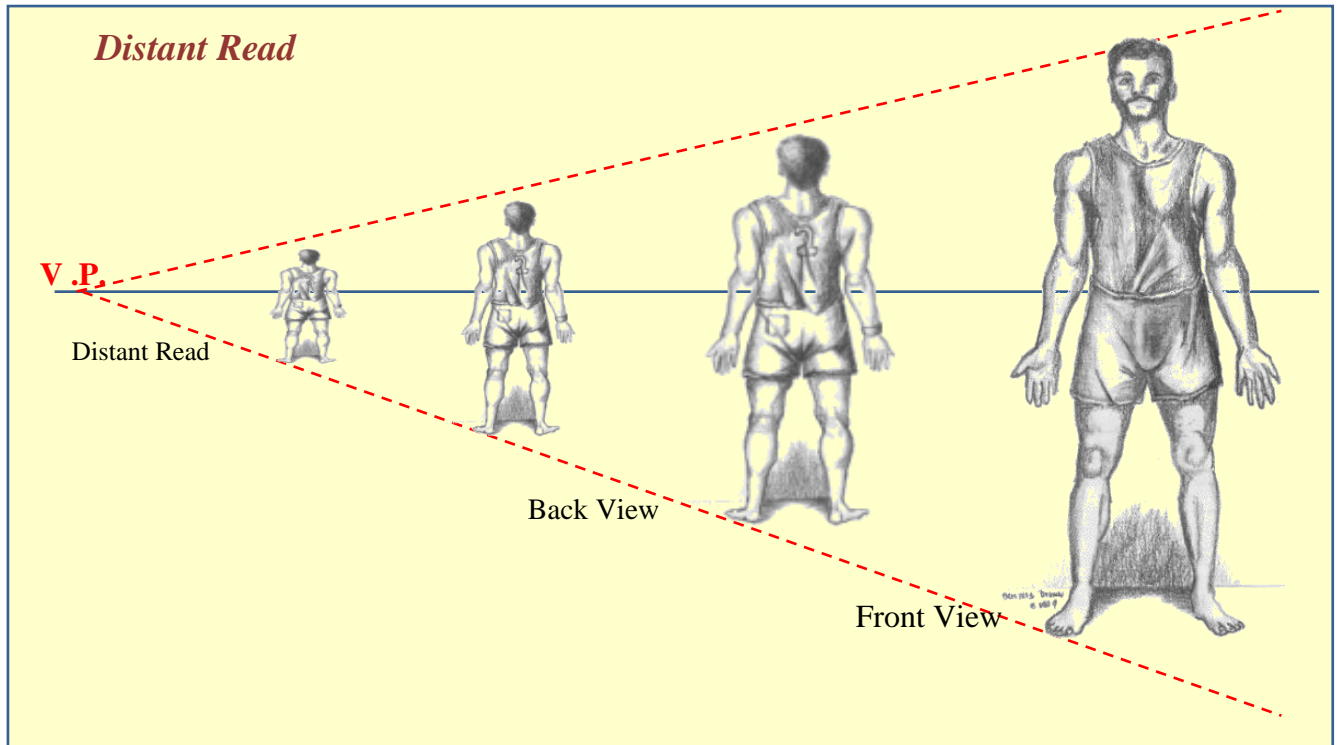
Illustration 23: Distance Read

Planes that are tilted have vanishing trace points that are located on lines projected from the vanishing point on the horizon line.
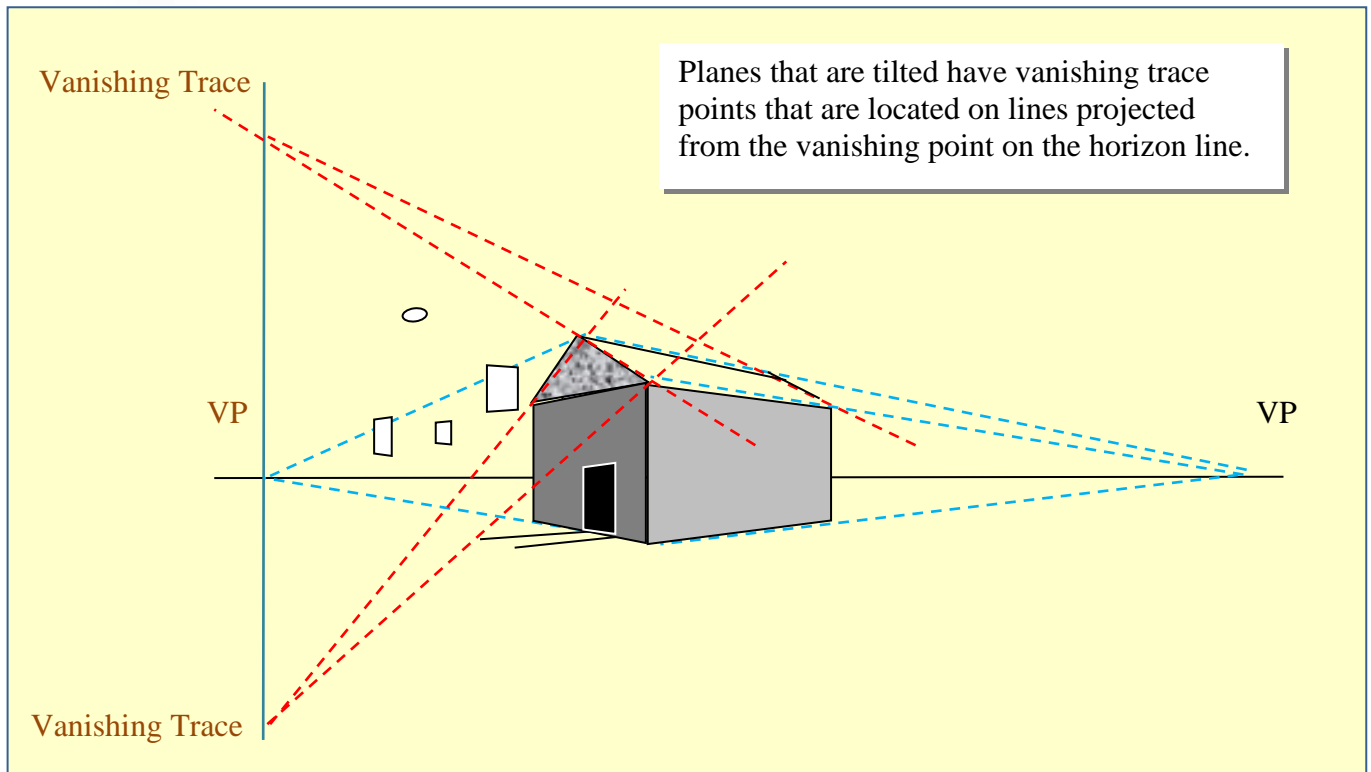
Illustration 24: Vanishing Trace

Portraying Depth of Field

In addition to perspective, several other techniques can portray depth. Objects of **"similar size"** should appear ever smaller the further they are from the forefront Detailed massive objects in front of smaller less detailed objects project depth; for this reason, the back wheel on an automobile appears smaller than the front. The field of depth can be represented with texture. The further back in the drawing, the texture of objects becomes more compressed and dense changing the entire character than if it were up close. Depth can be achieved by reducing the amount of contrast of more distant objects, and by making the colors in the background paper and whitish. The technique, "whitish" and "paler" (add white to the color, or use lighter shades of graphite in the rear of the drawing), reproduces the effect of atmospheric haze, causing the eye to focus primarily on objects drawn in the foreground; practice this method developing skills necessary to construct perspective depth with any composition.

Support Dimensions

Using the correct size support helps in the placement of the subject matter. The too larger paper will have too much air (space) around the small images. Too small support you work will appear cramped or squeezed. Allow just enough space around your objects or subject matter for them to breathe enhancing each other. This assists in laying out the perspective relationship of the objects. The dimensions of the support on which you work will play a large part in the composition's perspective. Your composition should fill the support you are using for your drawing. Too large a support and your work will have increased "air" (space around the objects) and support that is too small, the composition appears crimped. In either case decide on a support that the composition will fill uniformly (not too airy, nor too crowded) the right dimensions of the support is a vast part of your drawing or painting.

See Illustration Below

Support Rotation

A, *Portrait*   B, *Portrait*   C, *Landscape*
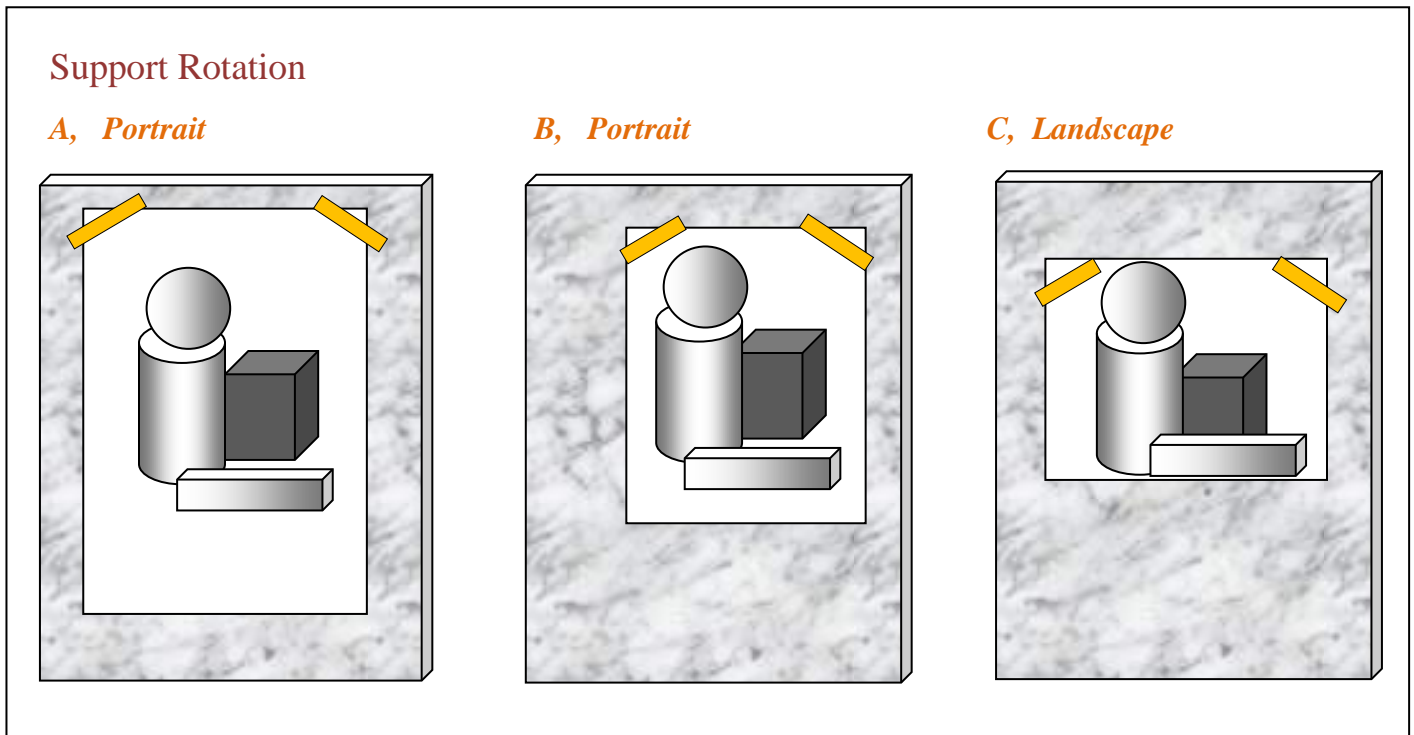
Illustration 25: Support Rotation

Observing the identical twin compositions, which one appears as a well-balanced drawing? The subjects of each drawing have identical dimensions, notice however that the supports are different in size, making

the drawing seems different; the dimensions of the support alter the overall picture. Which composite drawing covers the support better, the larger page, or the smaller sheet?

The Orientation of the Support

The two ordinary positions in which the drawing surface may be rotated are portrait and landscape. Industry standards usually the drawing surface is in the form of a rectangle (see "standard composition dimensions" above,) although painting and drawings sometimes are completed on circles, oblongs, and squares.

Standard Composition Dimensions

Landscape or Portrait
Commmon Sizes

8x10	16x20	24x36
9x12	18x24	30x40
11x14	20x24	24x48
12x16	22x28	12x24
14x18	24x30	15x30

All ways use the proper dimensions that fit the size of the subject matter for your drawing. Remember, you can turn your paper landscape or portrait to layout the composition.

Illustration 26: Standard Composition Dimensions

Choosing the right rotation support for the painting rest upon how the subject matters' appearance on the support. To accomplishing this task, on newspaper print, measure out two supports with the same dimensions, one for the portrait and one for landscape. Sketch the composition on newsprint in both the rotations; this gives the artist a visual to study discovering which rotation to use. Alternatively, draw the picture on large support then cut it eliminating the "air" from around it; however, after the cutting, the picture should measure to "standard Composition Dimensions." Decide on either method or experiment with additional techniques considering the dimensions of the final product.

Landscape & Portrait Composition Rotation

Landscape Rotation
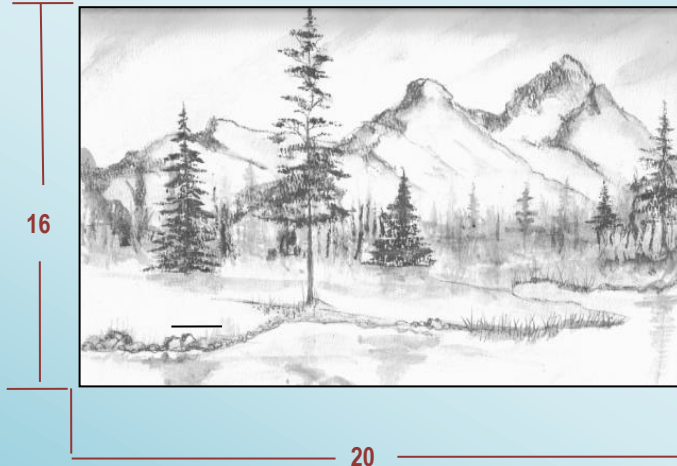
Portrait Rotation

16

20

20

16
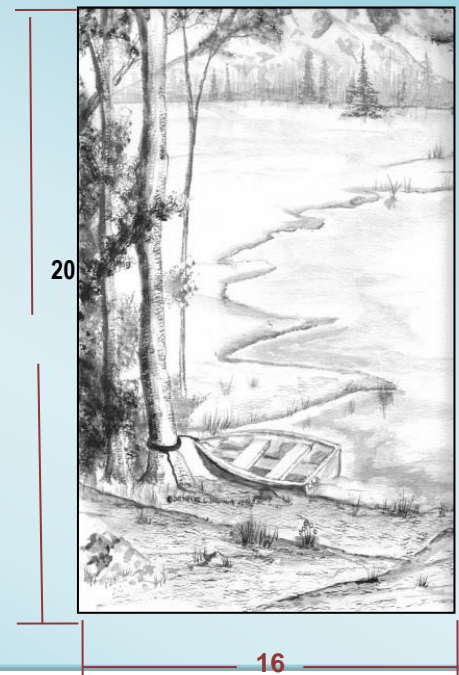
Illustration 27: Landscape & Portrait Composition Rotation

Image 4 Lil Gabriel (C) 1997 8.5x11 Graphite on Paper

Developing Drawing Skills

The "artistry" of a work is determined by the artistic quality of effect that the work projects to its viewer. A picture that no one likes or appreciates lacks artistry. Appealing drawings or paintings must give credence to likeability. The composition of the picture is an important element in producing an interesting work of artistic merit. As a painter or one who just draws, the artist plans the placement of the elements in the picture to communicate the moodiness of the artists' feelings and ideas to the viewer. Carefully positioning items that make up the composition will determine the focal point of the art, and resulting in a harmonious work that is stimulating and appealing to the eye. The

skillful ability and talent of an artist are developed through art education, constant practice, and applying the applications of methods (process), techniques, (procedure), and theory (speculation), which establishes your style of painting. When observing artwork, one will associate that work with a particular artist because of the "Style of Work." E. Barn, known as the "artist of elongation," Thomas Kinkade "the artist of light," Dennis Lee Brown "the vivid and diversified artist," and so on if one is serious about becoming a skillful talented artist, he or she must possess a working knowledge of the science of art. There are individuals who draw and/or paint pictures, yet they are not considered as an artist. Understanding and applying the science of art separates the actual artist from the novice (the one who just draws) Drawing and/or painting does not place one in the category of being an artist. Constantly laboring as an art practitioner in the science of art, builds skill and techniques, transforming the novice to a professional artist.

The illumination of the subject is a key element in creating an artistic piece, and the interaction of light and shadow is a valuable method in representational art. The placement of the light sources can make a

Applying Geometric Forms

Image 5 A Glass Setting (C) 1996 16X20 Graphite & Charcoal on Paper

considerable difference in the type of message the work is presenting. Multiple light sources (natural sunlight, a lit candle, a lamp, a ceiling light, etc.) can wash out small details, and the wrinkles in a person's face, giving a more youthful appearance. However, contractedly, a single stationary light source, such as harsh daylight, can serve to highlight any surface texture or interesting detailed features. A seasoned artist when drawing objects and figures, or pays strict attention to both the area within the silhouette, the proportions, and the relationship to other objects as well as space around the subject matter The exterior of objects is termed the "negative space," and is vitally important in the representation as to the figure. Often negative space houses the objects' cast shadow, which develops strong contrast, giving the object that standout look. Items placed in the background of the main character should appear proportionally placed that it may be viewed. In most compositions, the background item(s) are not seen, only parts of the object may be observed indicating the assumption, or illusion of its presence

Basic Geometric Forms

Symmetrical Shapes in Drawing

| Square | Rectangle | Triangle | Sphere | Cylinder |
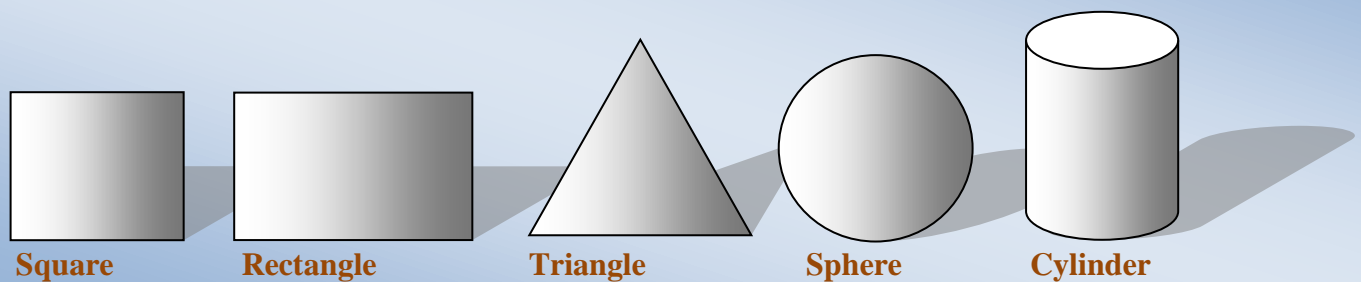
Illustration 28: symmetrical Shapes in Drawing

When attempting to sketch complicated shapes, a cocktail glass, human anatomy, or a car, it is helpful at first to construct a pre-representation of the form with a set of primitive shapes. Almost any figure or object can be represented by some combination of the cube, sphere, cylinder, and cone. Once these basic shapes assembled into the likeness of the subject, and then the drawing can be refined into a more accurate looking image and then detailed. The lines of the primitive shapes, as the drawing is developed

fade into the stages of the work. They incorporate into the artwork more than removed, yet some are removed and replaced by the lines that produce the final likeness. Drawing the underlying construction is a fundamental skill for representational art; taught in numerous art books and art lessons. As its correct application will resolve most uncertainties about smaller details and make the final image, look self-dependable.

Individuals who draw have a tendency, whether they are aware of it or not, to incorporate isometric forms into the compositions. An isometric shape dominates most great compositions, appearing easily to the trained eye. However, the untrained eye may be viewing it, but does not recognize the shape until pointed out to them. The shapes seem submerged in the composition automatically, but they are the adhesive holding the composition together.

Geometric Forms Overlay
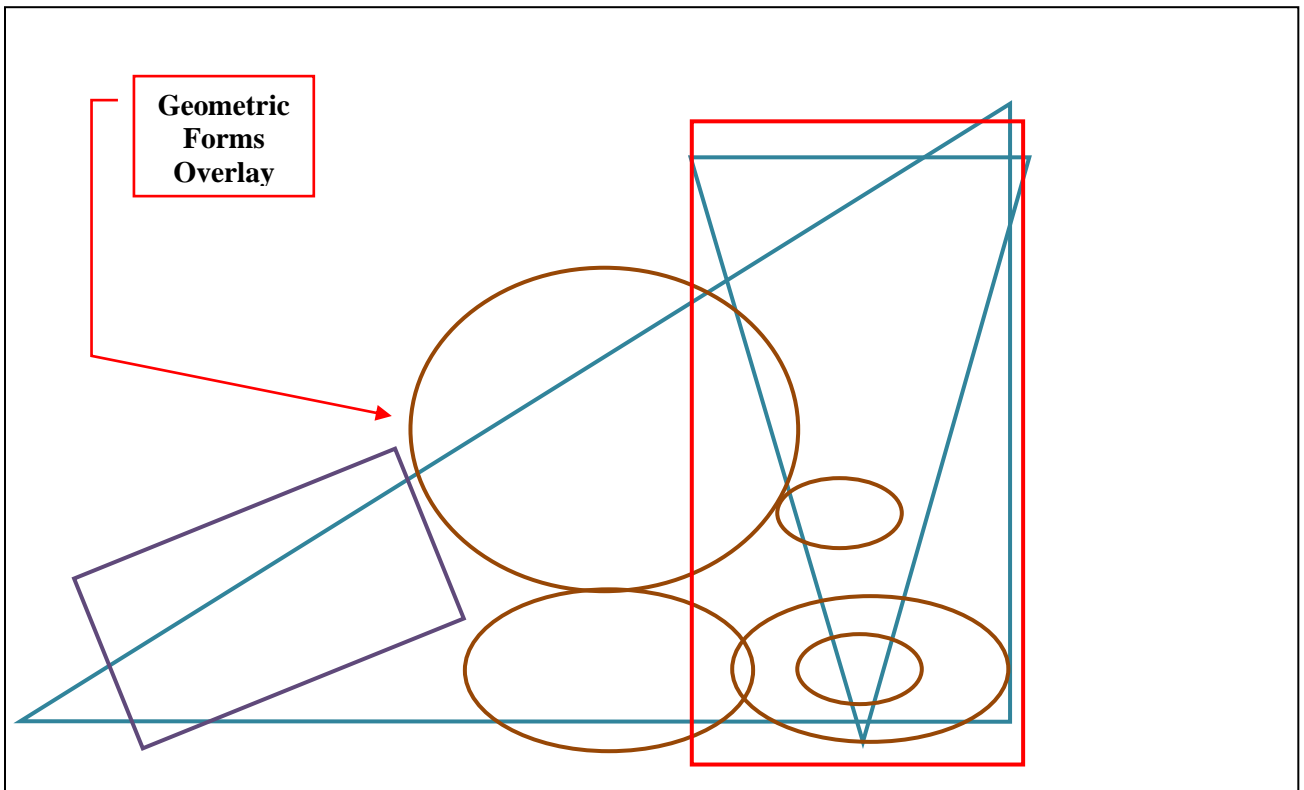
Illustration 29: Geometric Forms Overlay & Picture
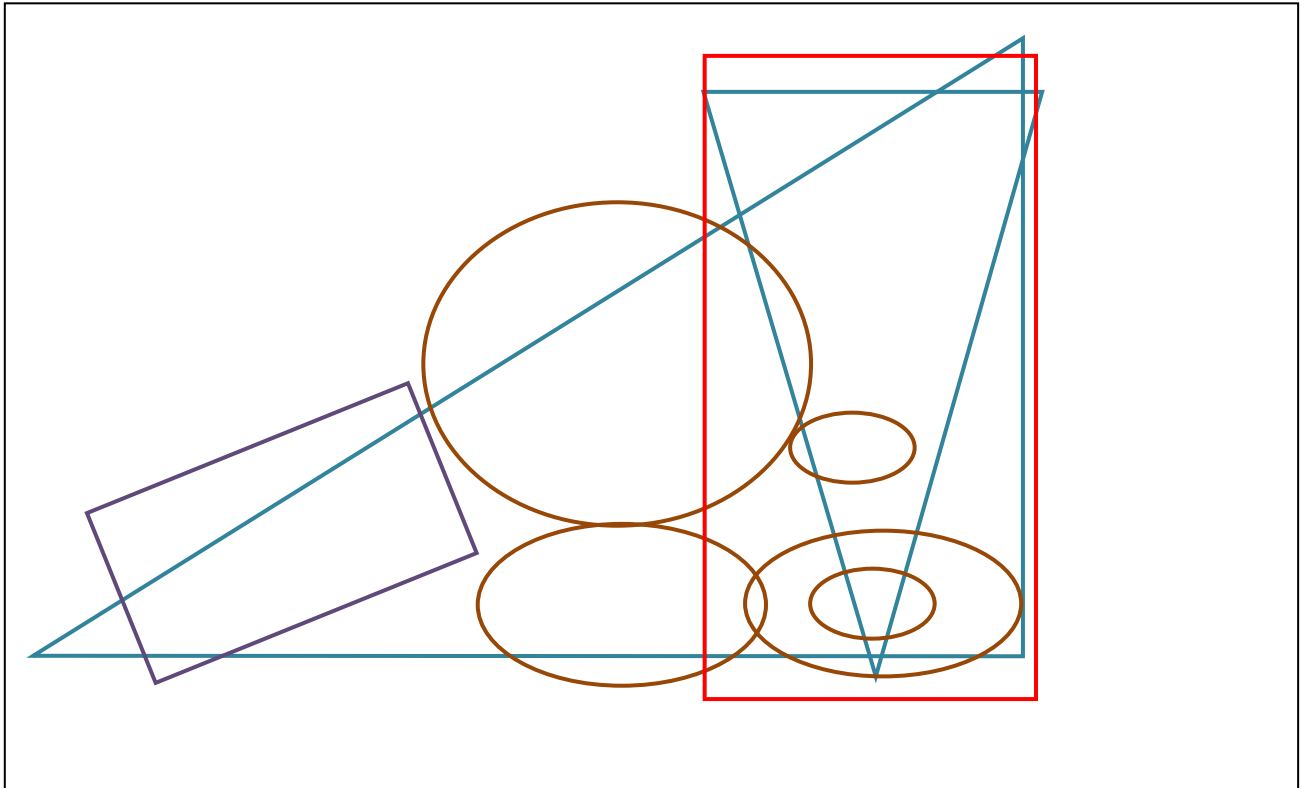
Illustration 30: Overlay Layout

In the painting, "The Glass Setting" the isometric shape, dominating the picture is a triangle. The objects in this painting are held together by an unseen drawn triangle, but it is there and, it makes the picture look correct to the eye because the eye detects the isometric shape. There are tens of thousands of painting possessing this hidden technique. Not only is there an unseen triangle, in the combined anatomy of all the objects together, they individually comprise of isometric shapes. Look closer at the composition; the towel is a rectangular shape, the egg is in the shape of an oval, the glass is in the shape of a rectangle housing a triangle, and the cup is shaped like an oval.

Image 6 The Purple Beach (C) 2001 16X24 Oil on Canvas

Positioning the outline of basic isometric shapes the square, the rectangle, the triangle, the circle, the oval, the pentagram, and the arc is used in placing an object in a composition. Evermore, cut out the shapes and place them where an object with the same shape will reside in the picture. This technique allows you to move that object to just the right location in the picture. Move them around until the composition looks right to the eye. In the painting, "Purple Beach" there is an isometric form that draws the viewers' eye to the horizon in the background. The oval shape is positioned left of center and it serves as the portal into the painting. A healthy array of blue-velvets and strong contrast dominates "Purple Beach."

This piece of art: "Purple Beach," is constructed by laying out different isometric shapes (see layout design below) on the right side of the painting, triangles dominate the top and bottom of the forefront. On

the left side, 3 three smaller triangles establish the perspective in the background; the distance front vegetation, the smaller distant trees, and the landmass in the back horizon.

Note the many different shapes that make up the entire composition. They work in harmony, some overlapping incorporating parts of the other object to tie it all together. The light reflection from the distant sun invites the eye to enter the picture and travel to the horizon.

Countless people who would like to draw and paint declare that they cannot. They profess they cannot even draw a straight line or a circle, "I agree. No one can draw a perfect freehand circle or straight line." Anyone can become well skilled at drawing, and even become a renowned artist.

There are no tricks or magic; now, your talent, that remains to be seen. Nevertheless, there are scientifically proven theories and techniques that when employed, will generate reputable works of art. No matter how small an individuals' skill or lack of artistic ability one possesses, everyone can draw according to his or her ability. Art education is the prime key to learning how to convey a single object or an entire composition. In addition to education (absorb as much as possible), develop your skills and talent by continuously practicing. "Practice makes perfect," is a true saying. A good skillful painting requires time, so, take your time, there is no rush to hurry the drawing. A quick stroke, a hit, and a miss produce an unskillful painting that lacks quality. Yet, do not overwork the painting; this could lead to a disastrous mess.

Illustration 31: Picture Overlay Outline
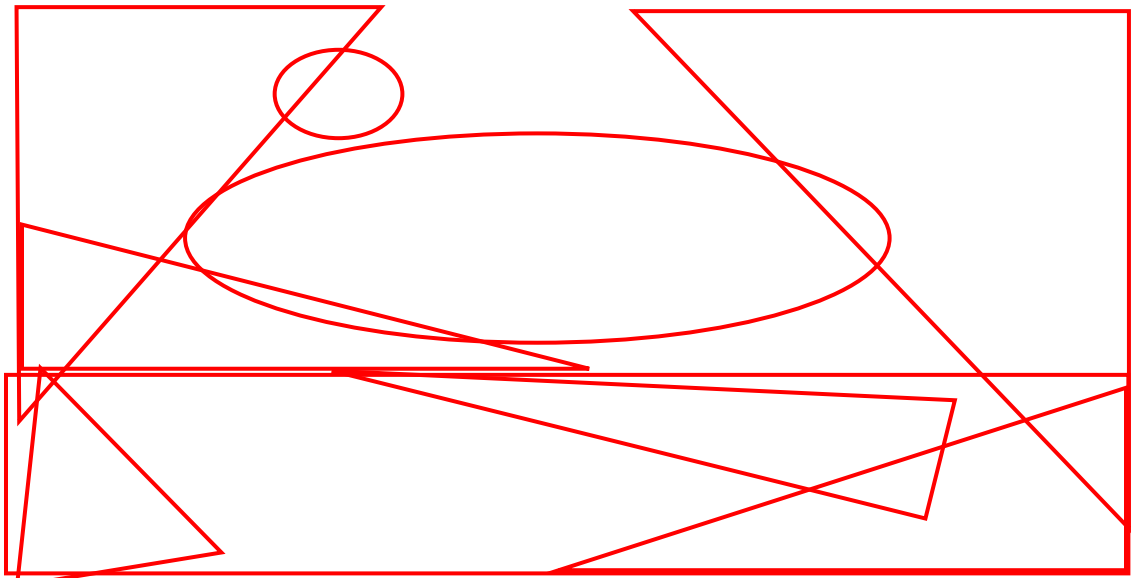
Illustration 32: Picture Overlay Outline 2

So, you think you can't draw!

You need a great deal of practice to perfect your artistic ability applying everything you ever learned about how to draw. If you are right-handed or left-handed, your hand requires training that it might know how to transfer, what the eye beholds from your brains to your hand and from the hand to the support on which you are working on. Develop this procedure by first carefully studying the anatomy of everything – everything has a shape or form. Your brain acts as a massive storage file accumulating and processing immeasurable amounts of information. If you truly, really want to learn how to draw, fill those file cabinets with images of items by close up observation of their anatomy and details. Although thousands of things surround you, the only ones you notice are the ones you "focus" on, and that is the main key, pay attention to and absorb their image.

This method of studying objects will assist you when it is time to construct your initial sketching for your painting or drawing. Each item or object you focus on paying attention to its' details, is stored in the brain, and each time you use that image in a drawing the better it gets. After a while, you will have a huge resource of objects, images, and items stored in your brain; which when that particular object, image, or item is required, it is there to draw from. "Doodling" is all-important to the novice, student sketcher.

Study different artists' works, styles, methods, and techniques. Keep your hands and mind busy with scribbling, drawing, sketching, and doodling as much as possible, these practice sessions should never cease.

Why Practice?

    1). to enhance pencil control including holding other medium sticks properly

    2). to develop and perfect the cross-hatching method (line control)

    3). to increase anatomy perception

    4). to increase the ability to incorporate fine details

    5). to expand the understanding of using the graduate tone scale

6). to gain knowledge of how the light hits an object and the cast-shadow

7). to perfecting your style, techniques, and methods of drawing

8). to enhances your natural artistic ability

A renowned artist grew to that position by foremost being an art practitioner. A practitioner is one who practices a certain craft or profession. If one craves to be a professional artist, art education and endlessly practicing the craft will ensure it.

Commence your drawing with an "H" or an "F" pencil; lightly sketching in your composition. It is highly recommended that the preliminary strokes are light marks, when satisfied with the rough draft; proceed with darker marks as the composition develops. For this purpose artists' pencils are sold in various formulations ranging from 10B (very soft – darkest black) to 1B (medium soft – grayish mid-tones), and from 1H (medium-hard – light gray tones) to 10H (very hard – light tones). Graphite like charcoal is manipulative by either: formation of the pencil strokes, finger smearing, and the usage of an artist stump, and they are erasable. Erasers can be a major tool

Illustration 33: Illustration of Baseball Cap & Bat

used in the process of drawing. The "Kneaded Rubber Eraser" is a multi-task tool it can be manipulated shaped into a variety of sizes and shapes. Knead erasers are used to lift (without smearing) charcoal and/or graphite to create lighter tones in a rather dark shadow and because of its lifting capabilities, it is often used to create direct light. Many other applications and techniques may be relevant to their users. The "Art Gum" eraser is handled to remove unwanted smears from around the major subject matter; it is known as the dry cleaner. The "Plastic" erasers assist in removing unwanted heavy dark lines, though the line may not fully disappear, plastic erasers can pick up the majority of the media that corrections may be made.

After completing the rough sketch,   study it for a while before you began working on it again. This will allow you time to focus on the picture to make necessary changes to the object's anatomy, placement of

the objects in your composition, creating the details locations, incoming light directions, and casted shadows, etc.

Then began to add details that are more precise according to the anatomy of the subjects you are drawing, add light and darks, tints and tones, and shadows. Once you have reached the end of this procedure, take your drawing to the next level by injecting more vivid details, set perspectives according to background objects and forefront objects (see the chapter on *Principles of Perspective Drawing*). Exercising and practicing cross-hatching techniques with three-dimensional techniques will generate amazing drawings and sketches that will capture the observers' attention and imagination. Using graphite and charcoal together while developing a drawing gives you greater access to a richer graduate tone scale. No matter how soft and dark the "B" leads are, they do not reach the darkness of black charcoal.

The composition titled "I Love Baseball," is from real-life objects. It derived from propping a baseball bat holding a baseball cap against the wall, with a baseball glove holding a baseball positioned at the base in front of the bat. The medium is graphite and charcoal on heavyweight, smooth white acid-free artist paper. Following the initial sketch using a "2B" pencil, I stepped back from it to see what, if anything needed changing. Making a few minor adjustments, I began to shape the anatomy of each character. With a "4B" pencil, I drew in the major details to show the characteristics of the items bearing in mind the roundness of the three.

Considering the incoming light and the texture of each obstacle, I placed the light reception and cast shadows. Following outlining the cast shadows, a light layer of charcoal was applied first, and then a sharp pointed "9B" graphite is used, applying the cross-hatching technique. This procedure applied to the inside of the glove holding the ball. The shading in this picture is produced by working medium-hard charcoal and graphite into the paper, there is no finger smearing or the use of an artist stump blending the graphite and charcoal. All the shadows and shades consist of cross-hatching techniques. Upon the completion of each drawing session on this painting, I stood back viewing its' progress. Between sessions, it was necessary to spray a gentle coat of workable fixative on the drawing to prevent smudging and smearing
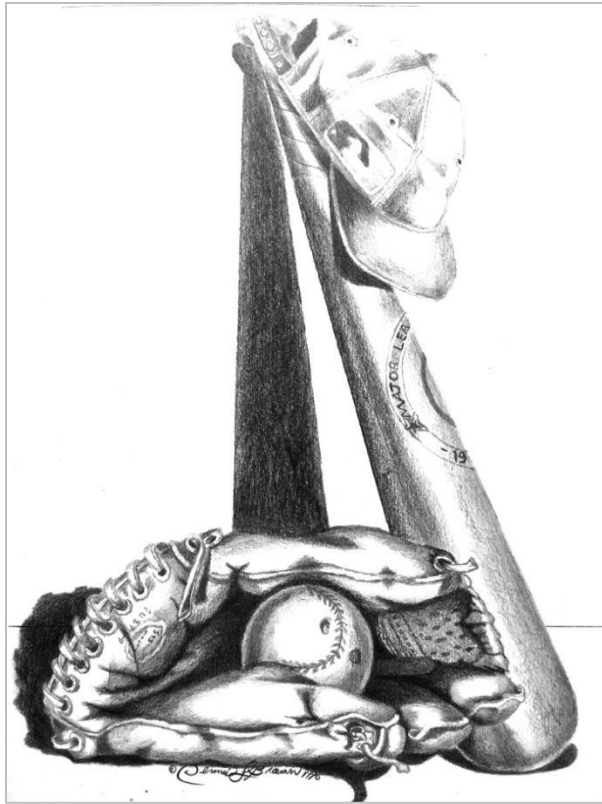
Image 7 I Love Baseball (C) 1999 18X14 Graphite on Paper
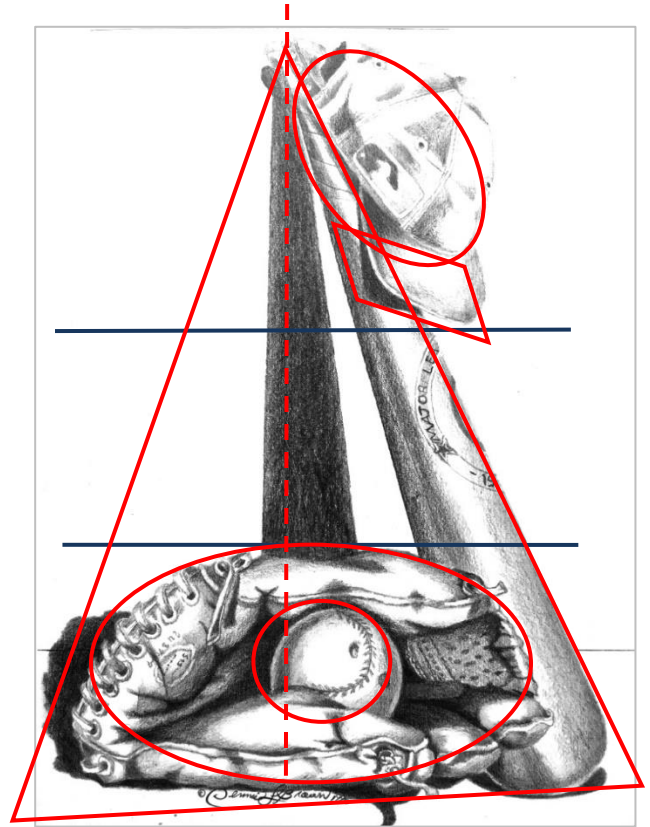
Illustration 34: I Love Baseball Geometric Forms

during its' development. Upon completion of the project, two coasts of Matt Finish is lightly sprayed over the entire composition (allowing the first coat to completely dry before applying the second coat), this seals the paper and the drawing.

In the painting, the lighter shading consists of fine-line cross-hatching, and the darker shading and cast shadows compiled using a blunt point setting forth the contrast. The high quality of this graphite and charcoal painting is within controlling the cross-hatching technique. In the detailed view below, it portrays the gloves leather and its manufactures' details. The shinny bat behind the glove, notes the National League Baseball emblem. The development of "I Love Base-ball," relied upon splitting the paper in half vertically and into thirds horizontally, centering an oval and triangle with then a small circle

located in the center. No matter what the subject matter is, or what the composition consists of, details are what make the painting rich. People, when viewing an exhibition, always look for infinite detailed features. Well-developed features of a painting advise and inform the viewers of the story that inspired the artist to paint the painting. The major question to the majority of artists is, "what inspired you to paint that picture? Many times the non-verbal answer is within the experience of the artist. Embedded in an artist's work are his/her modes, disposition, character, physical behavior, emotions, and another aspect of the artists' life. Even in abstract and distorted art, the viewer realizes that the artist is expressing part of him or herself.

Image 8 Wooden Bowl & Brass Picture (C) 2000 Graphite & Charcoal on Paper

The imaginary creative mind of the art can provide the world with infinite artworks of pleasure. Painting from the imagination: the fantasy world, the make-believe, the invented, and the pretend, etc., supply the artist with unlimited subject matter. They may consist of anything that influences the artists' mood from a frame of mind, his/her disposition, good, or bad temper, sense of humor, and emotions. From the endless realm of the imagination come multitudes of masterpieces.

There is a huge variety of categories that artists draw from to form compositions, from peace, love, happiness, sadness, fear, contentment, and so on... Born from this realm, with the application of scientific expertise, are created masterworks of true genius. Emotional titles are attached to certain pieces of artwork because the picture radiates peace and calm, slow and/or fast movement, and tranquility.

Distinguishing the Objects Surface

This picture "The Wooden Bowl & Brass Picture," speaks expressively to the brightness and darkness of the light as it hits the impounded objects. The contrast is dramatically bold, and light dominates this painting. This extraordinary graphite and charcoal painting are incredibly detailed. The wood grain work of the cracked bowl, the metal punch, and the protruding fruit cluster of the shiny brass picture, along with the background glass holding a straw sitting on a white towel makes for a dynamic still life.

Distinguishing the uniqueness of the surface of an item certainly demonstrates that all the objects are different and that the eye sees them differently. Light strikes different
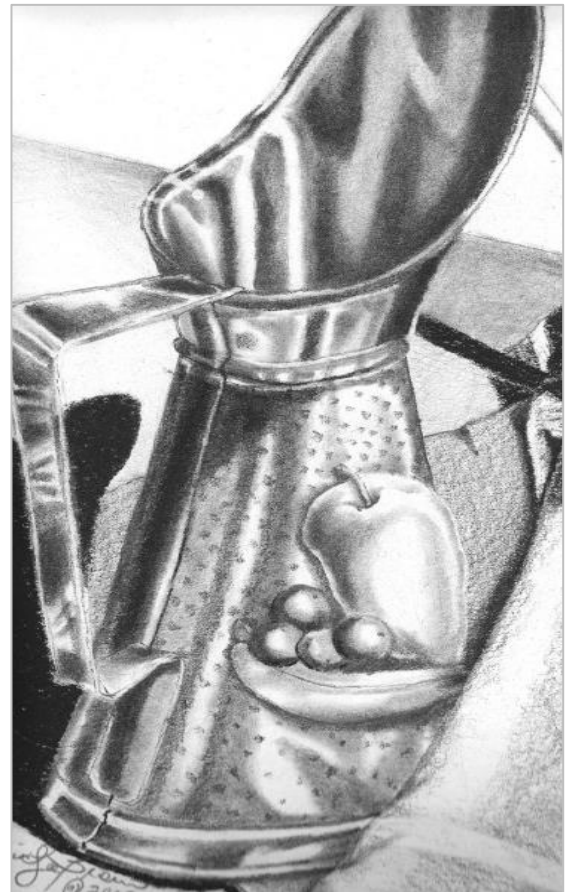
Illustration 35: Brass Picture - (Cropped)

materials differently; in that light passes through transparent objects such as glass, tinted glass, for example, receives light differently from clear glass. Light does not hit brass as it hits the wood. The surface of an item determines how light rays affect its appearance.

1) Light bounces and reflects off some objects
2) Light penetrates some items, and

---

3) Light goes totally through some things.

In the painting "The Wooden Bowl & Brass Picture," seven objects are producing this composition: the brass picture, the glass with a straw, the wooden bowl with a silver spoon, and a towel on the table. Each objects' surface is different and is portrayed as such.

The wooden bowls' details are marvelously tremendous. The wood grain pattern is visibly clear and in the forefront, the wooden bowl has a small chip and crack. Where the light hits the bowl, it sparkles with shine, while the cast shadow demonstrates brilliant black contrast. The brass picture houses a Three-dimensional fruit cluster that protrudes from the metal pointed surface of the brass container, shining from

the reflection of light. Its shaded side and black cast shadow not only assist in portraying three-dimensional form and roundness, but it shows that the brass picture is standing upright.

The Texture of the Drawing Surface

The texture of the drawing surface affects how the finished painting will look. On the market, there are very smooth finishes thru very coarse ruff finishes.
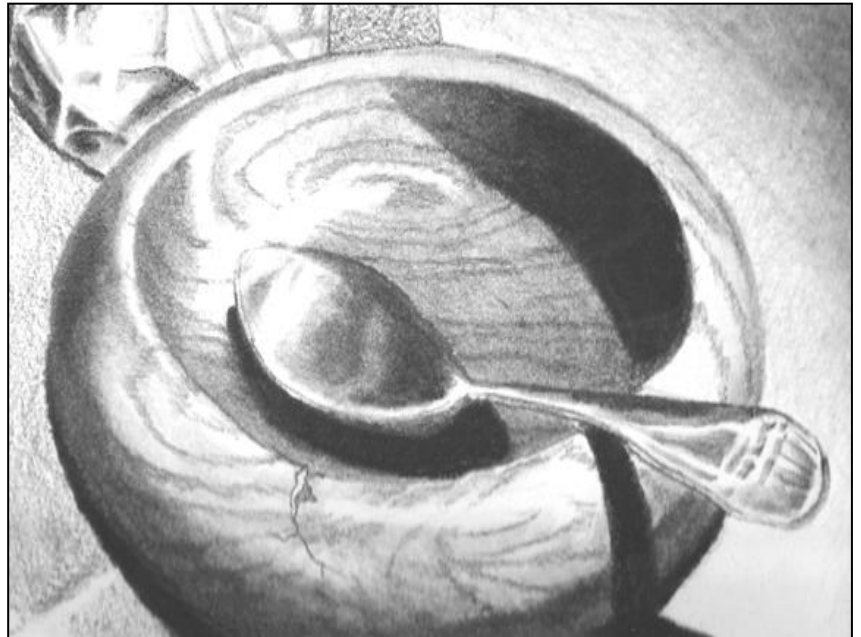
Illustration 36: Wooden Bowl & Spon (Cropped)

Experiment with different paper textures using different mediums. Graphite, charcoal, pastels, and washes act differently on different textures of drawing surfaces. Artist papers with fine smooth finishes are perfect with graphite, charcoal, and pastels; these papers and other smooth drawing surfaces allow for easy blending of the medium and are excellent for portrait painting. Some fine art paper is known to have "teeth" or "crevasses" (also known as the "grain"), they provide tiny valleys
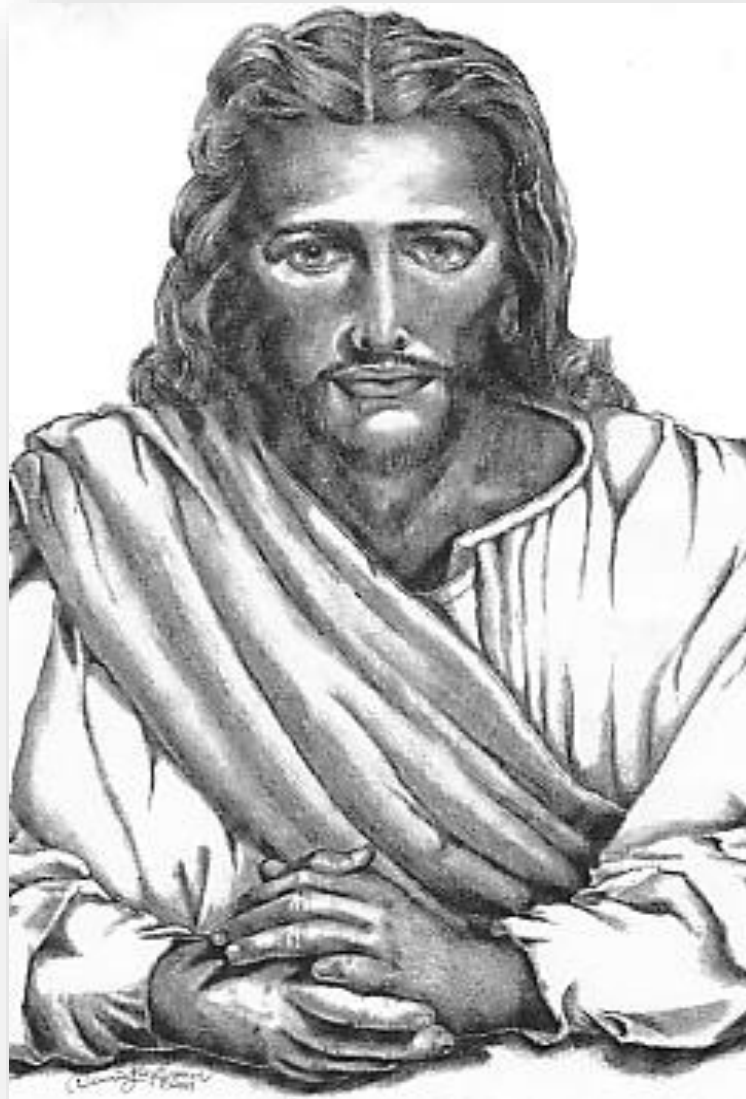
Image 9 Image of Christ (C) 1999 18x22 Graphite on Paper

Image 10 Together (C) 2000 18X24 Graphite on Watercolor Block

which holds the medium, (graphite, charcoal, or pastels), and the extra medium may be scraped or dapped off with a "Kneaded Rubber Eraser" producing an antique effect. This outstanding technique allows the paper to show through the medium causing the paper to become part of the medium. These ruff textures, allow for countless application techniques by the theorist. For example, draw with graphite, charcoal, or pastels using very little pressure and your lines will only cover the upper section of the crevasses allowing the valley of the crevasses to show through. This is a technique that works well when the composition call for an

underlayer of pastel color, a wash of watercolor, or a wash of acrylic color. The graphite and charcoal painting titles: "Together" is painted on ruff textured Cold Press Water Color Paper. We can see the graphite marking rest on top of the grain of the paper with an exception of a few locations.

The texture is introduced into the drawing by skillfully applying hatching and stippling. There are several other methods for producing texture in the picture: in addition to choosing a suitable paper, the type of drawing material and the drawing technique will result in different textures. Textures appear more realistic when

Image 11 Male Model I
(C) 2001 Graphite on Paper

drawn next to a contrasting texture; a coarse texture will be more obvious when placed next to a smoothly blended area. A similar effect can be achieved by drawing different tones in close proximity; a light edge next to a dark background will stand out to the eye, and almost appear to float above the surface. The

locations house contrast produced by charcoal pressed into the crevasses of the grain, and graphite lay down over top to create various graduating tones of shade and cast shadows. This same procedure is used in developing the strips of the shirt, by applying charcoal first, then "9B" graphite, using the cross-hatching process.

In creating the overalls the small fellow is wearing, a "4B" graphite stick draws in the blue overalls giving them a darker contrast than the white dress the young misses sporting. Employing "6B" graphite develops, and enhances the details (the drapery and pockets) of the overalls. A hard sharp-pointed "HB" graphite pencil formulates her satin white dress, permitting the front to fade off into the light; and a jet-black extra smooth "Ebony Pencil" constructs the hanging bow. The light of this painting is shinning inward from the left allowing the young man's white striped shirt to set the dark contrast.

Charcoal vs. Graphite Earlier we discussed charcoal and graphite; now let us compare the two mediums by examining their qualities, and how these qualities'

Illustration 38: Sketch of Male Model 1

complement one other. The market carries a variety of Charcoal and graphite that are available in various shades of light grays to cold black made by different manufactures. When choosing your mediums, purchase high-quality reputable charcoal and graphite. Experiment with different brands and manufacturers until you discover the kind that suits your style of the artwork be aware although graphite (the "B" leads) may produce black marks; it cannot makes blacker than the

darkest charcoal. Graphite will create marks of gray-blacks, while the darkest charcoal will create solid cold black marks In examining the two male model drawings: "Male Model – 1" (charcoal drawing), & "Male Model – 2" (graphite drawing), there is a great distinction between the contrast of these painting. First, the fine lines of graphite in "Male Model – 2" are produced with a sharp point; basically, an unattainable stroke using charcoal, which for most cases, even in pencil form, creates a blunt (wide) stroke. Even when the point of a charcoal pencil is sharpened to an extreme point, after a few strokes, you end up with a blunt stroke. The image made using a broad cross-hatching stroke, overlaid with cross-hatching strokes of a sharp point. The creation of this composition is from using round and blunt strokes. The upper right-hand corner and the top of the males figure to set the physically powerful contrast. This vibrant contrast is impossible using only graphite; develop by using white and cold black charcoal. Housed in the man's body is an array of mid-tones constructed using gray and white charcoal. The shadowed leg is distanced by an application of dark grays and

Image 12 Male Model II (C) 2000 16X20
Oil Pastel on Parchment

gr finishing marks are gentle glazing of graphite using a long round point. Second, the painting "Male in Model – 1" (charcoal drawing) is comprised of three basic charcoals, white, gray, and black The eε creation of this composition is from using round and blunt strokes. The upper right-hand corner and the top of the males figure to set the physically powerful contrast. This vibrant contrast is impossible using only graphite; develop by using white finishing marks that are gentle glazing of graphite using a long round point. Second, the painting "Male Model – 1" (charcoal drawing) is comprised of three basic charcoals, white, gray, and black.

The ratio between the blacks of the two, charcoal produces a richer colder black, whereas graphite can formulate blacks, but they are not quite as black as charcoal. Many learned artists use a combination of the two mediums because the character of both can complement each other manufacturing great tones and tints. To compose the painting titled, "Lady with Black Pearls" the support of dark gray acid-free paperboard was used as the backdrop. The oil pastel picture is derived from using light to medium shades of gray and white. Where the light hits the image Cerulean Blue enhances its brightness and the cast shadowed is filled in with cold black. The dominating tone of the composition is some-what dark contrasted by the titanium white and blue. The stroke technique is a combination of cross-hatching employing broad round strokes overlaid with thick and thin strokes to show forth the contour lines and details. This painting required several

**Image 13 Lady with Black Pearls
(C) 2008 9X12 Pastels on Toned Paper**

drawing sessions to allow a buildup of the medium; between each session, a light spraying of workable fixative sets up the medium preventing smearing, allowing room for the next layer of medium. To finalizing the painting, a few coats of clear acrylic spray (matt) employed, to protect and seal the artwork. An affluent amount of tones and tints of oil pastels creates the painting, "Instead of Basketball."

Layers of pastel hues: white for vibrant light, numerous grays for mid-tones, and blacks or contour lines, shade, and shadows construct the tonal value. The support of this painting is on acid-free artist paper with a smooth finish. The finish texture of the paper permits the building up of the oil pastel

Image 14 Not just Basketball (C) 1999
18X24 Graphite & Charcoal on Paper

that provides the painting with a generous texture. From the vanishing point emerges the black and white towel floor. The work on this painting took about three or four sessions to complete. Between each session, the composition is sprayed with workable fixative, finalized with one light coat of clear acrylic finish, and after drying a heavy coat of the same.

The black-toned charcoal painting "Passion" is developed by using only one shade of charcoal: black. Wealthy pressurized strokes of black charcoal are precisely laid down on a smoothed finished acid-free art paper. The vivid cold black charcoal against the white background makes

for the greatest form of contrast (solid black and solid white). An abundance of mid-tones is absent from this piece of work, in that the artist intended to create a work that has little to no gray-tones.

This painting houses no smoothing techniques except those made from using lighter crosshatch strokes of the same charcoal. Although the painting is a three-session painting, it was necessary to spray light costs of workable fixative on it, preventing smearing marks. A kneaded rubber eraser assisted also in cleaning and removing charcoal powder and fingerprint smearing.

Image 15 Passion (C) 2000 18 X 24 Charcoals on Paper

Basic Human Anatomy

CAUTION

This Chapter Contains nude human anatomy

The Three-Body Structures:

a. **Endomorph**

1: of or relating to the component in W. H. Sheldon's classification of body types that measures the massiveness of the digestive viscera and the body's degree of roundedness and softness

2: having a heavy rounded body build often with a marked tendency to become fat

b. **Ectomorph**

1: of or relating to the component in W. H. Sheldon's classification of body types that measures the body's degree of slenderness, angularity, and fragility

2: characterized by a lean slender body build with slight muscular development

c. **Mesomorph**

1: of or relating to the component in W. H. Sheldon's classification of body types that measures especially the degree of muscularity and bone development

2: having a husky muscular body build
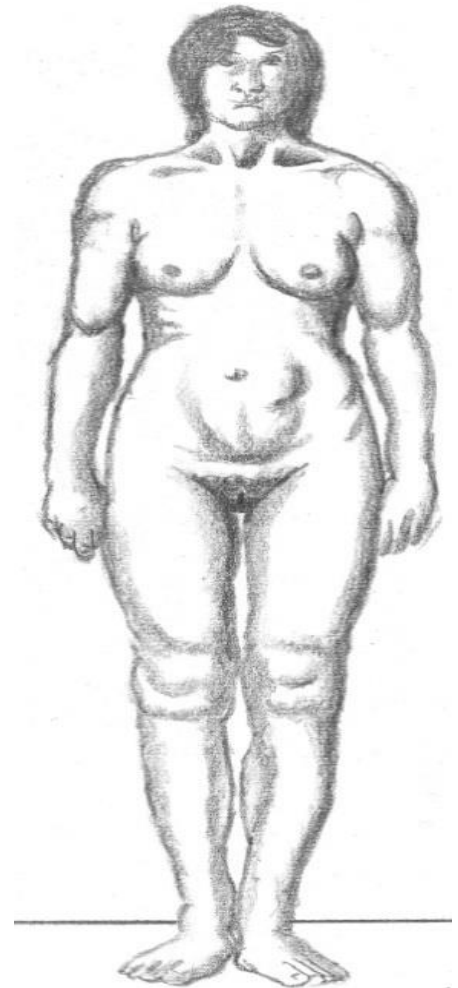
Image 16: Female Frontal Figure

Generally speaking, the majority of body shapes found in one of these categories. Nevertheless, there are exceptions to the rule, for there are midgets, and extremely tall individuals as well as obese and even heavy, stout, short, petite, etc. Before attempting an exercise or a sketch in drawing the human body, it is essential to obtain a working knowledge of the three different body structures.

1, Endomorph: **2, Ectomorph:**   **3, Mesomorph:**

Softness & Fat   Slenderness, Lean, & Thin   Masculinity & Husky
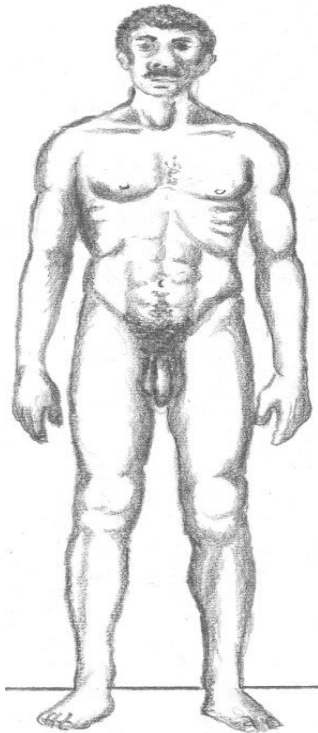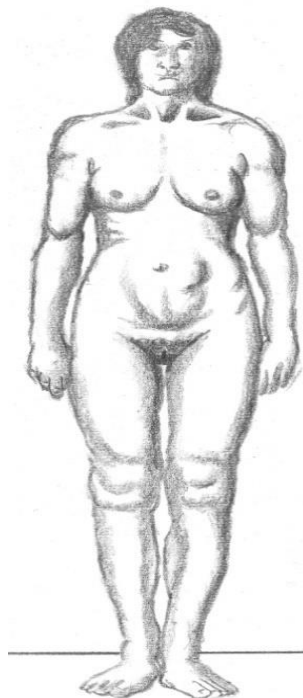
Image 17: Male Ectomorph Figure   **Image 19: Female Endomorph Figure**   **Image 18: Male Mesomorph Figure:**
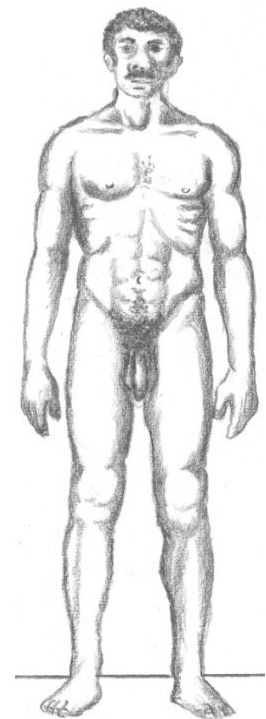
The overall appearance of the bodies' shape can be illustrated according to its' build and the relative distinction of the limbs and the trunk. A firmly muscular built body, in which the trunk stands out concerning the muscles and limbs, is referred to as Endomorph, while Ectomorph is quite thin and have outstanding arms and legs; and people of intermediate stature with limbs and a trunk that are of similar prominence, may be described as a Mesomorph built person.

**Figure Drawing**
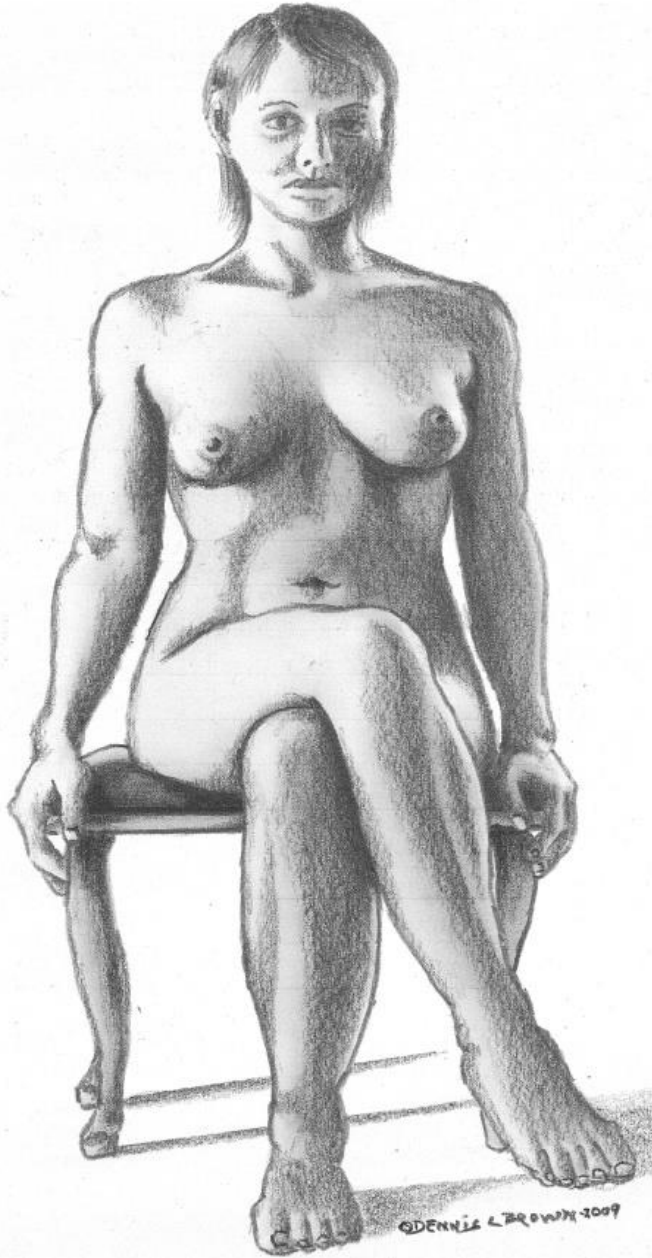
Image 20 Lady in a Chair (C) 2009 11X17 Graphite on Paper

Figure drawing is the craft of sketching the human body in its various forms and positions and is arguably one of the most difficult subjects people who draw encounters. Depictions of the human form are a theme, undoubtedly an enduring topic in visual arts that is applied to countless areas of fine art. Drawing the figure can be done from very basic as in a gesture drawing, (usually in abstracts) to extremely critical precise details, (as in a portrait painting) using the media of charcoal and/or graphite, and even applying pigments (various paints or pastels) which are known as "Life or "Figure Paintings."

Drawing the human figure correctly takes a variety of approaches. Usually, the artist draws from live models, photographs, or other reference material, from skeletal models, in which the bones are arranged to a certain position, an artists' wooden manikin, or from memory and imagination. Although common, the use of photographic reference often criticized or discouraged. Photographs tend to produce "flat" images that fail to capture not only the dynamic aspect of the subject, but the three-dimensional ratio, and the majority of these works are lifeless. The picture produced from imagination is frequently praised for the expressiveness it encourages. However, viewers, for the inaccuracies, criticize many of these drawings, resulting from the

The Male Anatomy
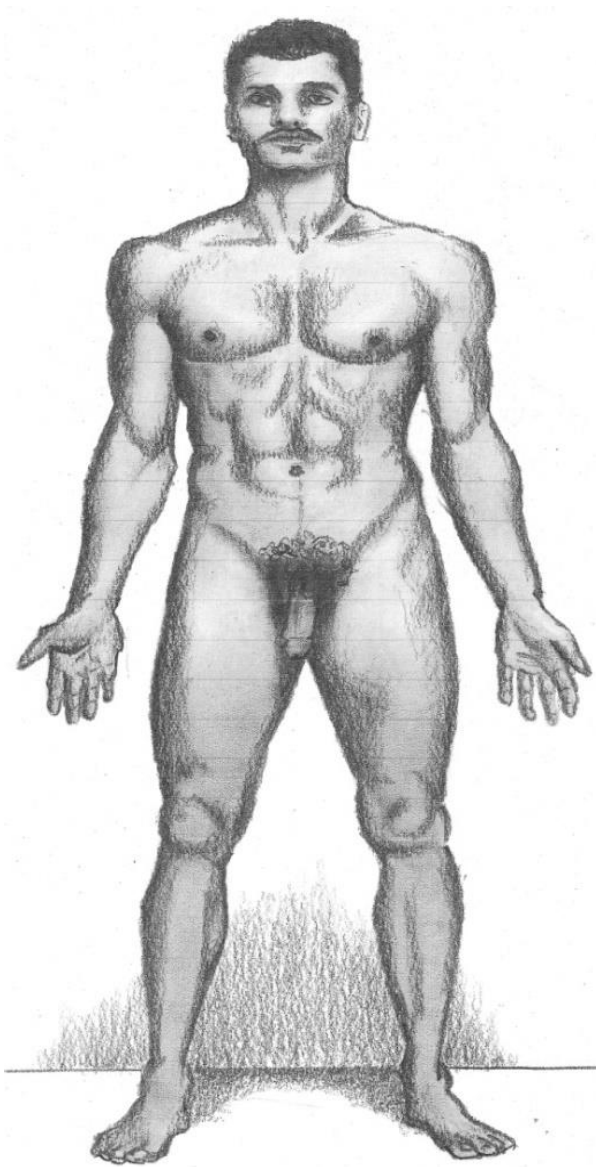
Image 22: Male Frontal Anatomy   Image 21: Male Back-sideAnotomy
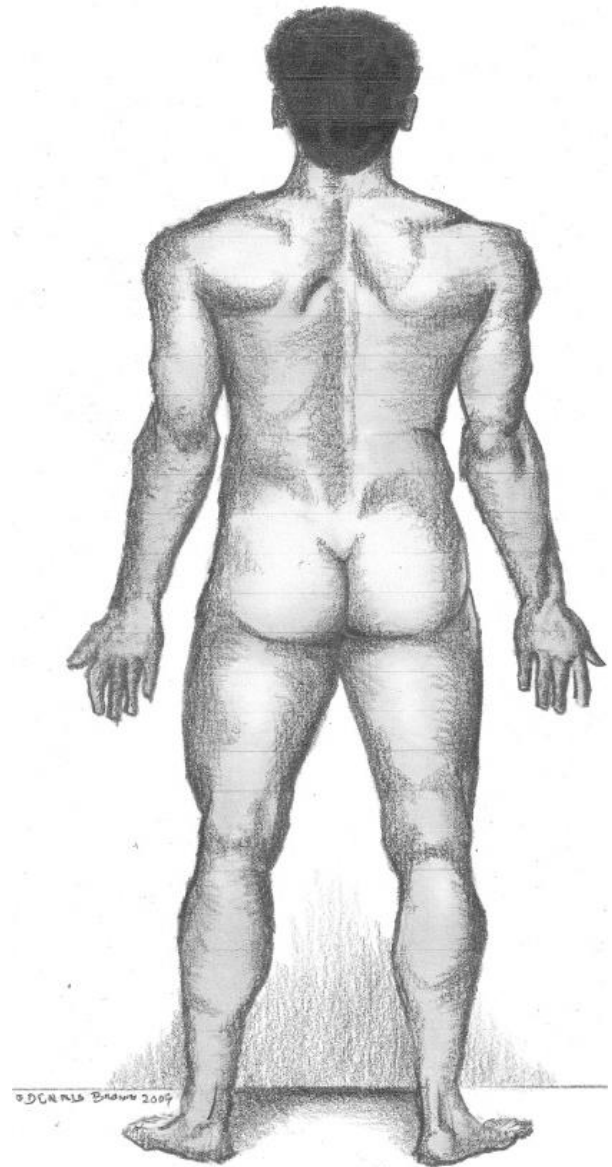
artist's inexperience of drawing knowledge or the limited memory in visualizing the human figure. An artist's experience from the longevity of practice, influence the success of the drawing. The majority of figure drawing instruction focuses on the use of models in "life-drawing" courses, and serious students of drawing the human body prefer live models.

Drawing the Human Figure

In developing an illustration of the body, some artists focus on the shapes created by the interaction of light and dark values on the exterior of the individual. Others take an anatomical approach, beginning by approximating the internal skeleton of the figure, overlaying the internal organs and musculature, and covering those shapes with the skin, (it is of utmost importance to shade the skin with the appropriate skin color, and finally (if applicable) clothing. It is best to clothe the figure with clothing after constructing the anatomy of the subject. A precise study of human internal anatomy is usually involved in this technique. Use geometric shapes loosely constructing the human form, e.g. a sphere for the cranium, a cylinder for the torso, etc. after close examination, and the form is correct, refine them for a more accurate resemblance of the subject. When working without visual reference, commonly recommended proportions in figure drawing are:

- An average person is generally seven-and-a-half heads tall (including the head)
- An ideal figure, used for an impression of nobility or grace, is drawn at eight heads tall.
- A heroic figure used in the depiction of gods and superheroes is eight-and-a-half heads tall. Most of the additional length comes from a bigger chest and longer legs.

The Division of the Body

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The perfect or ideal body structure measuring at seven-and-a-half heads tall equally divided with the one-half head remaining at the foot level. In reality, not all individuals body mass measures up to this ideal standard

Frontal View   *Backside View*
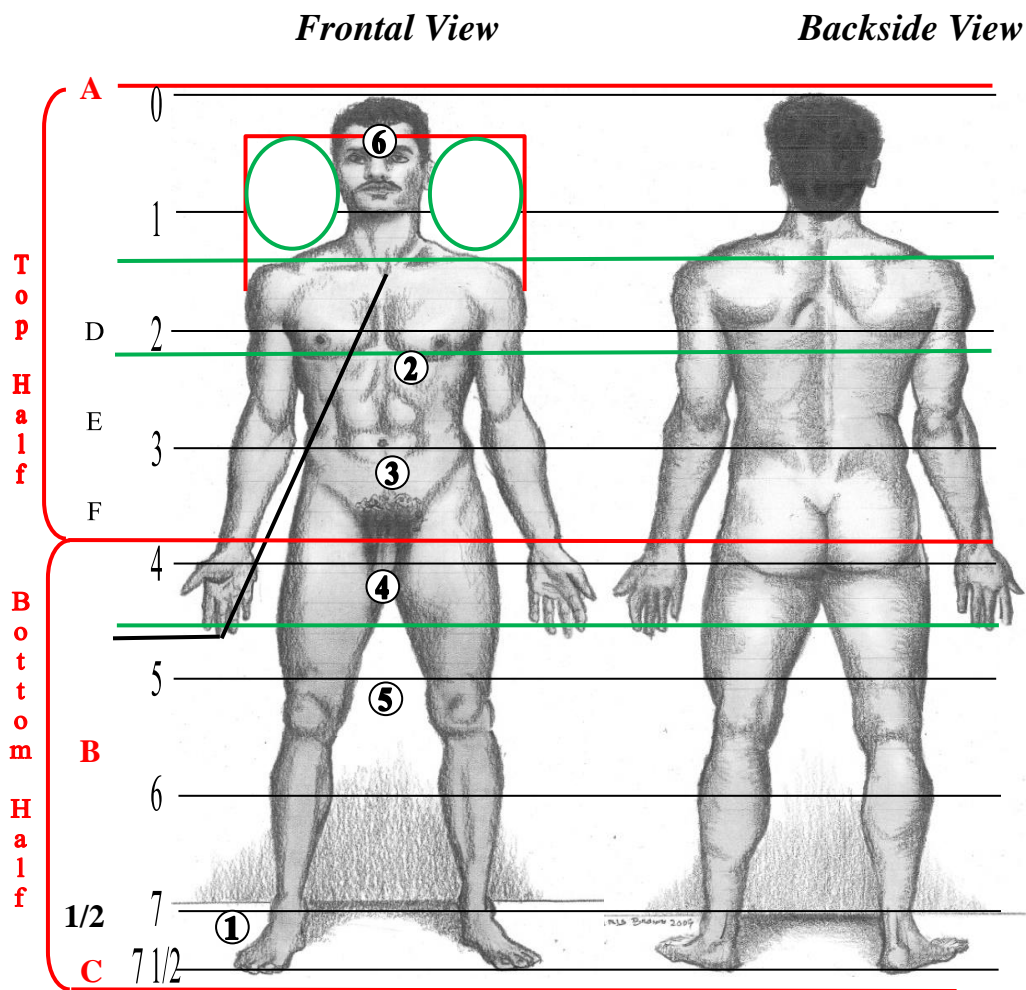
These proportions are most useful for standing figures. Poses that introduce foreshortening of various body parts will cause them to differ

The upper portion of the body

a)   Generally, the standing upright human form may be divided into two halves: A to B + B to D

b)   The trunk is split into three equal parts: D + E, E + F, and F + B

c)   From the tip of the middle finger to the suprasternal, fossa equals half of the body's length.

The Head and Neck

The Upper Extremity

The Trunk

The Lower Extremity
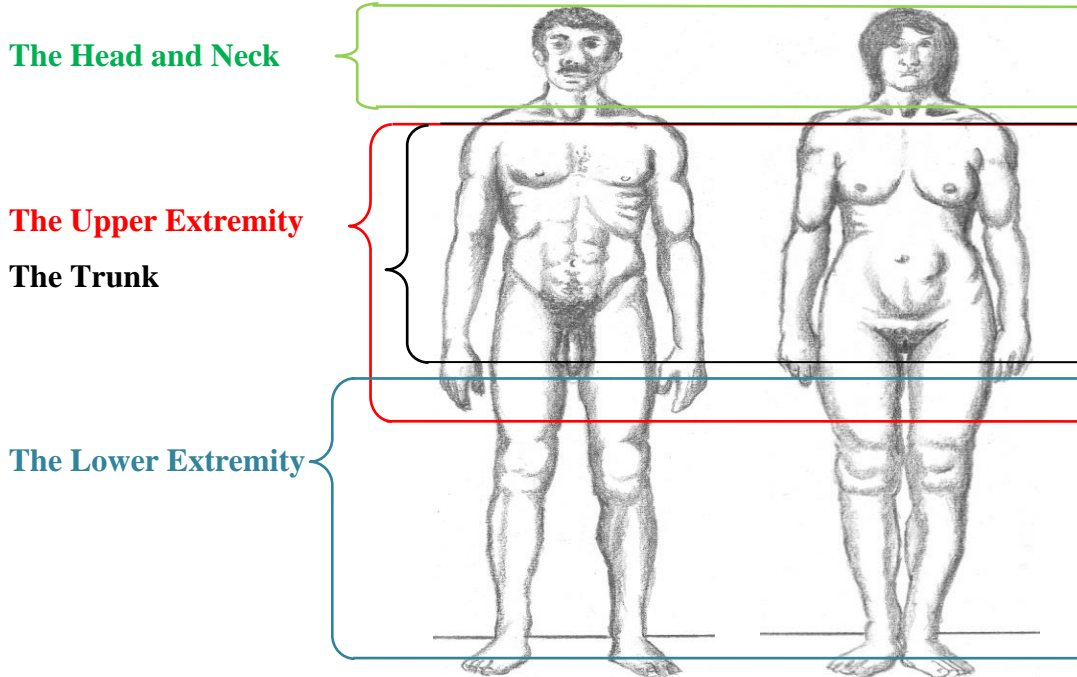
Compartments of the body

1, The Head and Neck:

The face & skull * the eyes * the nose * mouth (lips) * the ears * the jaw

2, The Trunk:

The spine * the thorax * the back * the shoulders * the pectoral (breast) region * the abdomen * the male & female torso

3, The Upper Extremity:

The arm * the scapula (shoulder blades) * the radius * the lower arm * the hand

4, The Lower Extremity:

The pelvis * the thigh * the legs * the knees * lower leg * the feet *

The drawing of "The Lady on A Stoop" is an endomorph shaped person completed by employing charcoal on white Bristol Vellum for its' smooth surface. Applying the darkest charcoal produces the cast-shadows, while various mid-tone charcoal captures the body's' silhouette and curves. During the drawing sessions, utilizing the cross-hatching technique and smoothing it with an artist stub generates the blended tones of the body. The illumination of the drawing is directed from above the left of the subject producing cast-shadows off to the lower right. Exercising this procedure sets the strong black contrast of the painting.
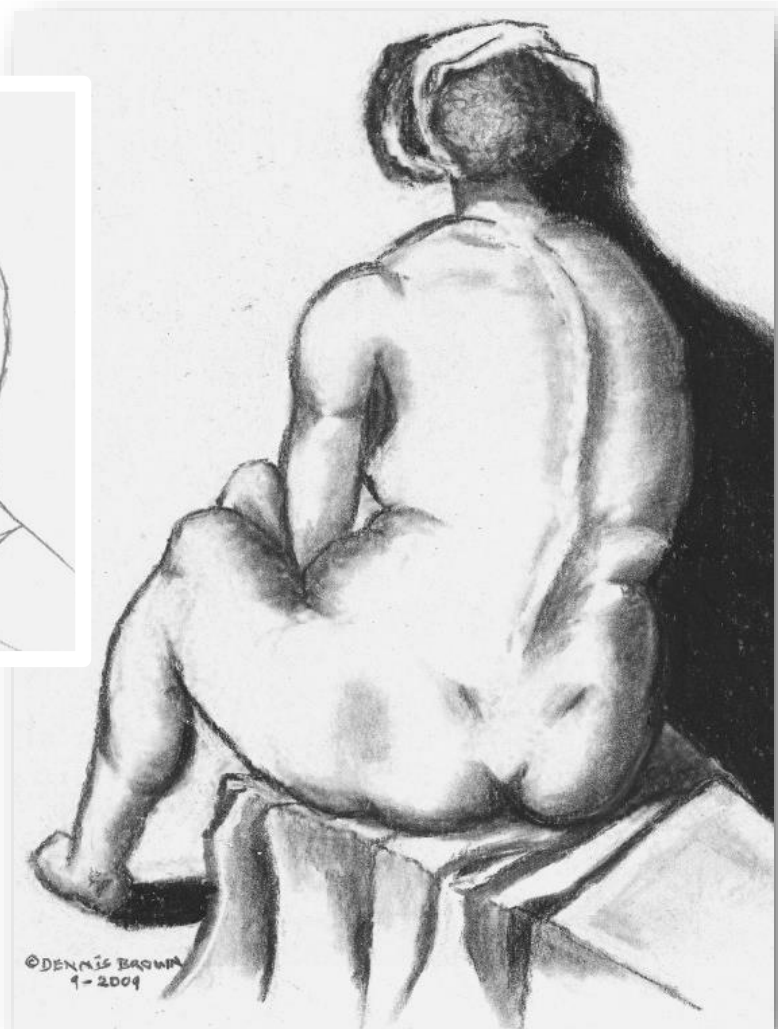
Image 23 Female Model (C) 2009 11" X 17"
Charcoal on Parchment

| *Outline Silhouette* | *Anatomical Study* | *Clothed Figure* |
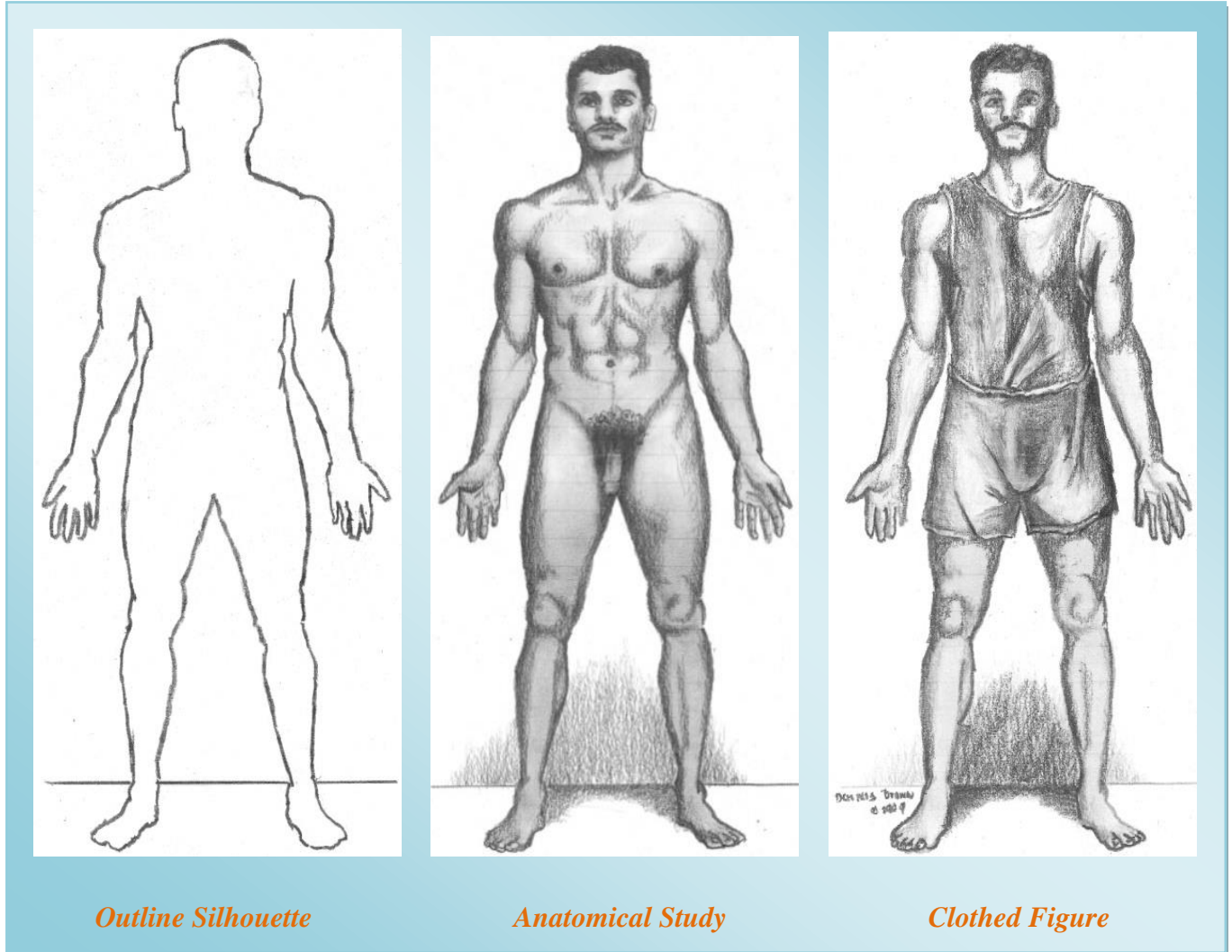
Illustration 39: Male Figure Study

At elevated levels of art education, sketching and drawing the human figure is frequently from posing models, for anatomical studies, and the wooden manikin. As with everything in life/nature, they comprise of anatomy; ever so often, the artist initially sketches a silhouette of the object or subject. Commonly artists consider the use of graphite and/or charcoal for figure drawing, and as the painting progresses, other media is applied to create the final product. Utilizing the silhouette as a guide, it directs where to locate everything housed within the figure. The anatomical study ensures the muscular system is correct with the body's frame. Upon completion of the muscular system, and it appears correct, spray the work

with a "worker fixative," proceed to dress the individual in clothing, and enhanced details. Finally after all said and done, gently spray several coats (allowing each coat to dry before applying the other) of fixative sealing the support and the drawing.

Figure References from Manikins
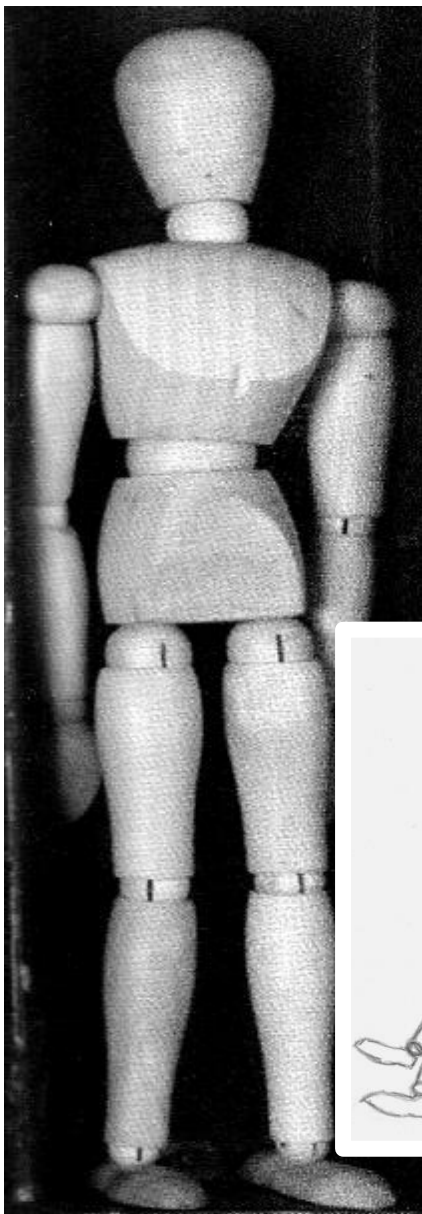
Artist utilizes cast, plastic, and wooden manikins as reference objects and structure indicators while sketching the human form. The manikins are made of hardwoods from five inches thru sixty-seven inches, precision-constructed with pliable joints and limbs with full mobility for a near-endless assortment of poses. Manikins are designed to portray standard body proportions. When using manikins as a prop or reference guide, first bend the limbs to the desired position, viewing the manikin observing the formation for the correctness of form, that the pose appears accurate. Second, lightly sketch a silhouette of the manikins' pose and position using 4B graphite. Discontinue the sketch, take a break, again observe your work to ensure the perfection of the bodies' appearance. Thirdly, carefully insert the features and characteristics of the individual. Decide from what direction the light approaches the image and add shadings of shadow and light, plus cast-shadows providing the subject with that real-life appearance.
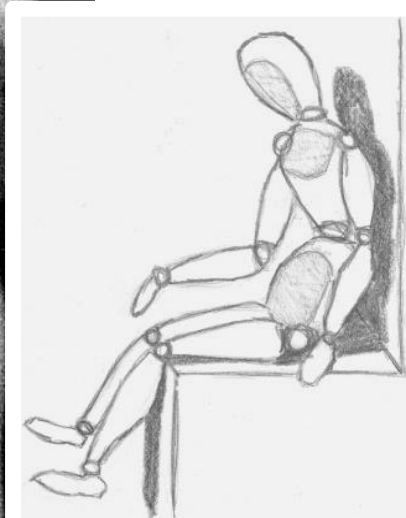
Wooden Manigune

Image 24: Wooden Manigune
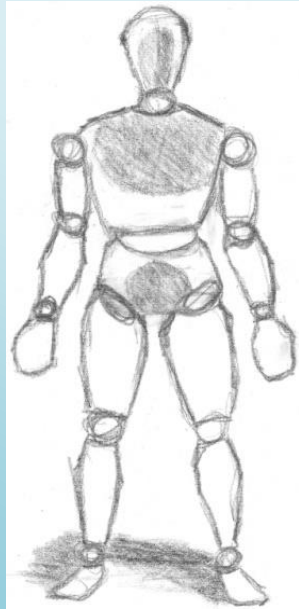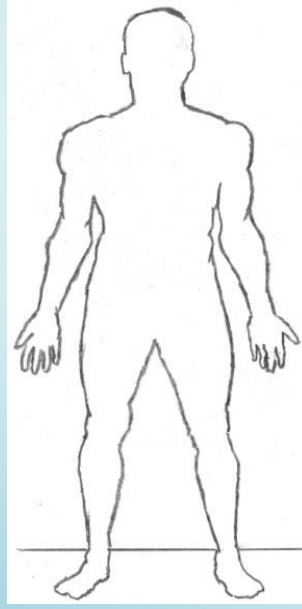
| Manikin Sketch | Silhouette Image | Nude Drawing | Clothed Drawing |
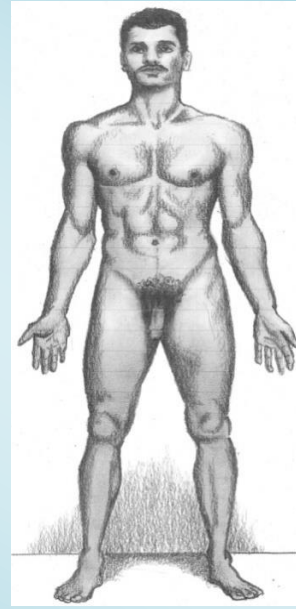
Illustration 40: Male Study

In the drawing "Lady on a Bench" (below), the incoming light is slightly forward from the left, the right side is saturated with shading of shadow, and cast shadows on the floor attest to the light source. In all, the drawing developed by using the sides of an 8B lead

c). Detailed Figure exploiting the technique of cross-hatching, the finishing approach is the glazing of 2B graphite to blend the darker shadows into the light. The graphite paintings are protected by spraying several light coats of matt finish ensuring the preservation of the work. Practice sketching from manikins assists in developing skills related to the human body form. If one desires to perfect his/her life drawings then a great deal of time must be put into practice the formation of the muscular system and approach body illumination. There is a vast range of manikins, models, plaster cast, and tools that may assist in sketching and drawing the human form. The materials designed for life drawing measure up to

the average human form, but practicing with tools ensures that the sketch artist will enhance his/her art ability

1

2

3

Illustration 41: Sitting Female Manikin & Outline Sketch
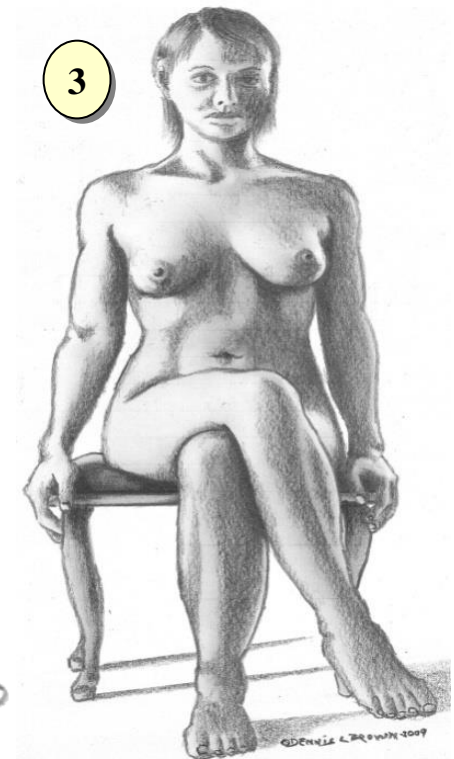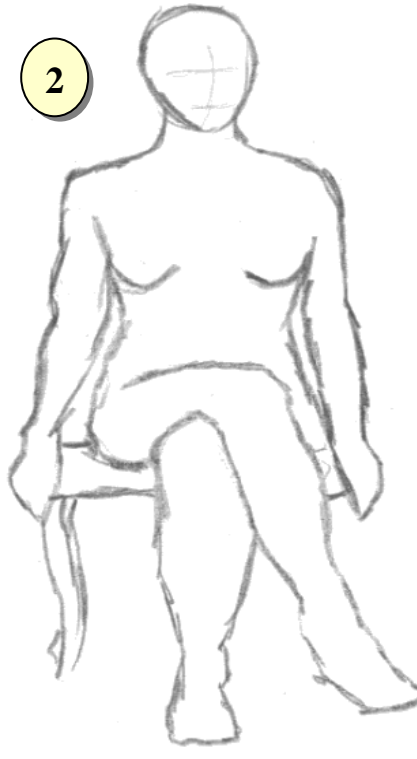
Image 25: Sitting Female

Drapery – Fabric Folds

Drapery is the study of how fabrics gracefully cover objects and the folds produced by them. Clothing made from different fabrics (some light, medium, and heavyweight) clings to the male and female body, regardless of the weightiness of the cloth; garments follow the contours of the underlining figure. Clothing covering the body clings, either drape stretches or compresses on and around the figure. There are two major fold categories: tension and compression. From hanging drapery, folds are fashioned when the cloth is in either tension of Hanging folds (swag and pipe folds) occur when the material is in tension, detained against the gravitational pull.
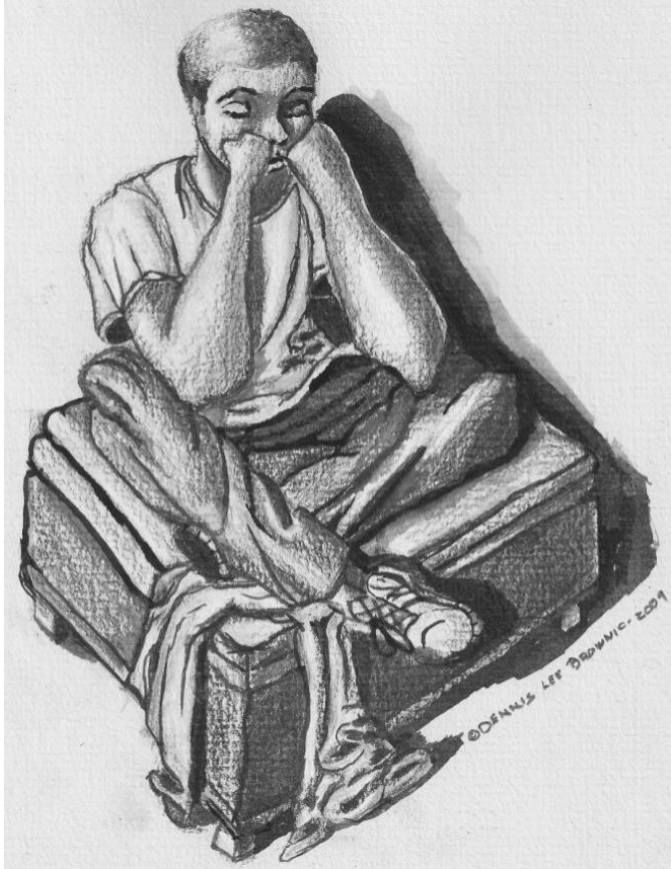
Image 26: Boy Sitting

Compression interlocking and spiral folds (compression folds) are developed as the cloth is pressed together, bunched upon itself. Creating folds usually incorporates both tension and compression folds. The hybrid folds (billowing folds zigzag) emerge as tension and compression forces are presently in action.

Depictions of how fabric acts on an individual:

1. Draping – is created by hanging shag folds usually draping form points where the fabric is draped
   Stretching – is when tension stretches the fabric causing it to ride tightly around the figure of a person
2. Compressing – arrives from pushing fabric close up together causing spiral folds
3. Hanging – is delivered when compress cloth is pulled down by gravity forming pipe folds, hanging fabric incorporates both compression and tension (vertical tension) creating the pipe folds

Creating Folds in Clothing

a) <u>Basic Pipe Folds</u> – The simplest form of hanging folds are pipe folds formed when material stretches down by gravity's pull when the cloth is suspended from a single stationary point; the wave's width at the bottom of the pipe fold is determined by the weight of the cloth as it hangs from its suspension point
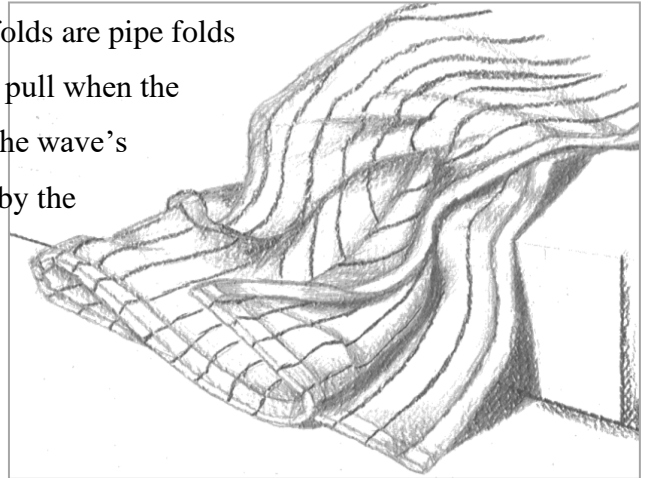
Illustration 42: Diapery Fold -1

b) <u>The Swag Fold</u> (diaper fold) – is a series of pipe folds suspended between two points accompanied by downward gravitational pull in the middle forming a semicircle type pattern.

c) <u>Interlocking Fold</u> – when fabric folds over on itself they are interlocking folds, these folds create small pockets, formed by the material being pushed together

d) <u>Spiral Fold</u> – These folds wind around tubular underlying forms, when pushed together the excess cloth creates folds that coil around the tubular shape, used in clothing around the arms, legs, and around the waist of a sitting figure

e) <u>The Inert Fold</u> (motionless folds) – inert folds are the result of fabric piled on the floor, it has no forces of gravity, wind, stretching (pulling to and fro) or stationary points, it just sits dormant with any organized form

Illustration 43: Hanging Diapery Fold

f) <u>Billowing Folds</u> – (The Flying Fold) the creation of this fold is a direct result of the blowing wind and the cloth reacting to it, these folds are vigorously bulging, gathering, and constantly changing as the wind blows; they produce large waves that travel across the length of the cloth, usually, the cloth is secured at different points

Image 27: Folds in a Clothe

Material, fabric, and clothing if depicted accurately demonstrates a more realistic observation of the subject through the usage of the proper fold (s). Everything that incorporates any variety of fabric, the representation of it is through drawing folds that surround the human body and/or additional objects. Use folds to represent the underlying form of the body's movement, gravity, and wind, as well as covering an item by draping fabric over it.

Practice creating fabric folds continuously ensuring that your form of folds tells the story you are trying to convey. Observation of people, and how their clothing adjusts, cling, and drape on their body's structure forms is a primary method to obtain a working knowledge of creating all forms of folds. Furthermore, layout different pieces of cloth (different sizes, color, weight, and in a different position – on tables, hanging, draped, randomly dropped on a surface etc.), applying this study approach, and soon drawing and sketching folds will be of little effort. Study the folds in the following three pictures; they will assist in the application of folds.
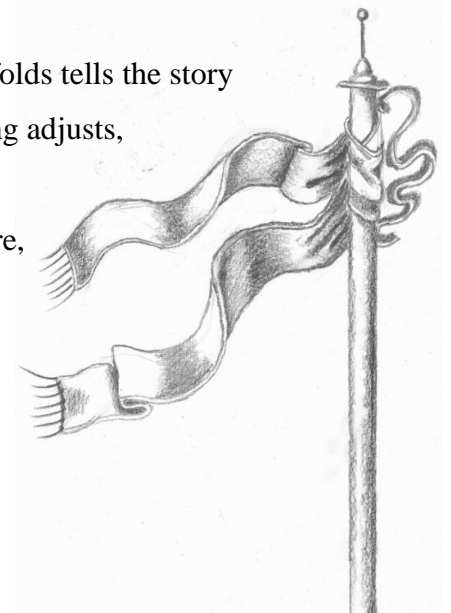
Image 28: Waving Poled Banner

Image 29 Little Fisherman (c) 2009 16X20 Hard Board

Image 30 Maleek D. Brown (c) 1999 18X24 Oil Pastel on Paper

Image 31 Puppy Love (c) 18X24 Mixed Media on Parchment

The Art of Portraiture

Theoretically, when examining the proportions of the face, we discover that the face is generally divided into three divisions. However, sensibly viewing different faces, we find that everyone's face is not according to this mold most people do not. The three proportions or basic facial divisions of the face are:

1). cranium to the eyebrow

2). eyebrow to the nose base

3). nose base to chin base

The eyes are halfway between the top of the head and chin A. while the left and right side of the forward   B. face is the base of the nose distance between the eyes is, "one eye," and it is the same width

Illustration 44: Basic Face Division

as the nostrils. The vertical lines from the entrance edge of each iris facing forward are the width of the mouth, C,

The artists' level of skill to draw faces and his ability to draw skillfully, which acquires through much practice, determines his or her ability to draw life-like portraits. It is normally recommended that the eye be trained to see the correct proportions of the face before trying to draw it. Train the eye skillfully to observe what looks correct and what looks incorrect. If the primary sketch of the face looks distorted, the proportions of the face are incorrect, or out of proper proportional alignment. Prior to sketching a portrait, study the proportions of the face and the facial features of the subject.

Left side   Right Side
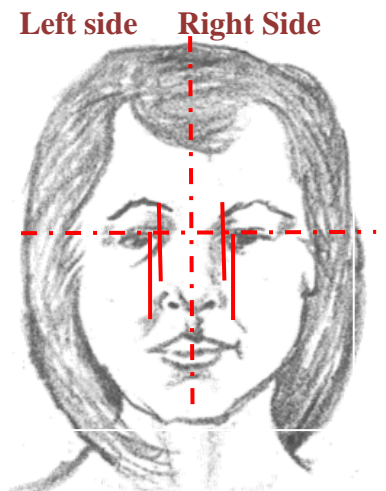
Illustration 45: Face Left & Right Side

The silky soft, nearly wrinkleless skin of a baby's face enforces the appropriate age of the youth.

Image 33 Kala Lyons (c) 18X24 graphite on Paper

Image 32 Monte Brown (c) 18X24 Oil Pastel on Paper

Baby's facial muscles, because they are in the infant stage of growth have not developed into strong distinctive contours. Since there is little to no muscle, formation the skin smoothly covers the face without gravity pulling it down, or by the mature muscles forming the facial structure. Facial expressions dictate numerous messages in accordance with the reactions of a precise segment of time. Given that facial expressions are conveyed by the complexity of signals from the brain, muscles in the face react therefore producing facial appearance and expressions.

Multiple sources inspire the uniqueness of each individual's expression including the general form, posture, and orientation of the head (pose), more detailed in the shapes and positioning of the features e.g.

Image 34 Two Babies (c) 16X20 Graphite on Paper

size and shape of the wrinkles, muscles, and fat content underneath the skin, the eyes, nose, mouth, skin tone, coloration, and condition. Keep in mind that the dimensions of the skeleton of the face, (shapes of the bones) and the shapes of fleshly tissue, hair cartilage, and teeth are major features in determining facial expressions.

Various sources of facial expressions, although not all, are predetermined during growth, while others are more changeable. The muscle structure movements in the face are the primary source of changing expressions in the face. Providing the most considerable modification of appearance shortly lived, donating mostly to nonverbal facial communications.

Through the sources from which facial expressions arrive, are countless messages of nonverbal indicative communications (the body language of the face). The interpretation of facial expressions and transferring them to drawing support may be very complicated.

Know when representing a character(s) in life drawings, one must realize that the appearances produced by one or more sources may interact with each another. Study what the face is communicating by watching the individuals' facial expressions conveyed.

Each person possesses his or her features that are as individualized as the uniqueness of everyone. In a perfectly proportioned face, the eyes are
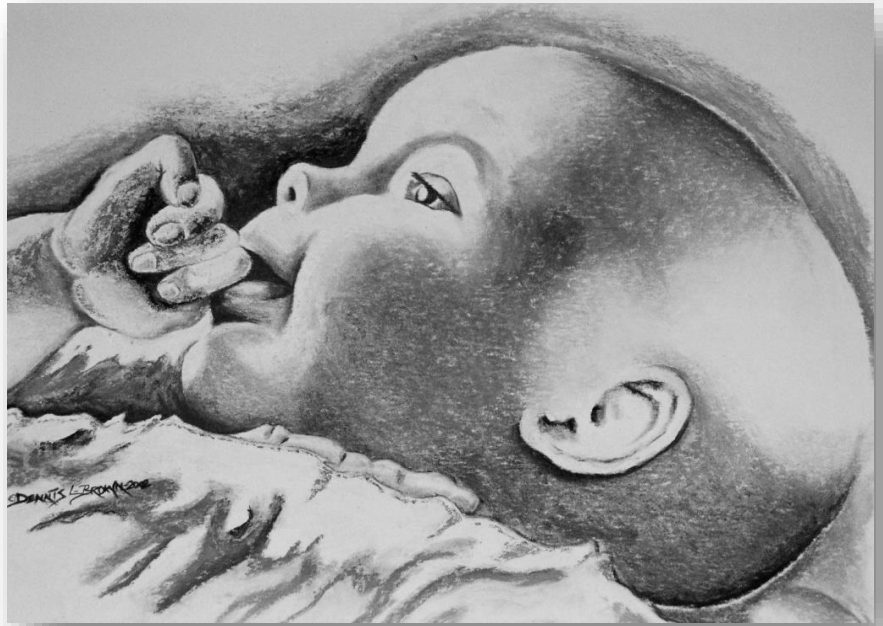
Image 35: Baby Girl (c) 16X20 Graphite on Paper

the middle of the face, between the crown of the head, and the chin. There is a distance of one eye between the eyes and the same distance to the nostrils. Between the edges of the irises is the width of the mouth, when viewing the face look forward.

Distinctive facial features, wrinkles, scars, blemish marks, skin creases, bumps, and a host of other features, not to mention facial skin tones, skin texture, and facial appearance are all elements that make the drawing a life-like portrait painting. No two individuals have the same facial features and are identical, with maybe the exception of identical twins, and some of them have to distinguish. Therefore, the drawing must be one that captures all the features of the individual drawn. Use the person's facial features and unique marks as identifying characters; they will assist in developing the portrait

Age Appropriate Features

The wrinkle formation of the skin determines the age of the subject, especially in young people, and even in babies, whose tender smooth skin has acquired no muscular characteristics, nor hanging aged skin (view pages 78 thru 79). The elderly the subject, the more attention the artist has to pay to the wrinkle formation of the face. These features can be used as focal points in constructing the face of the subject *(see Portrait of Bill Cosby, pg. 85).*
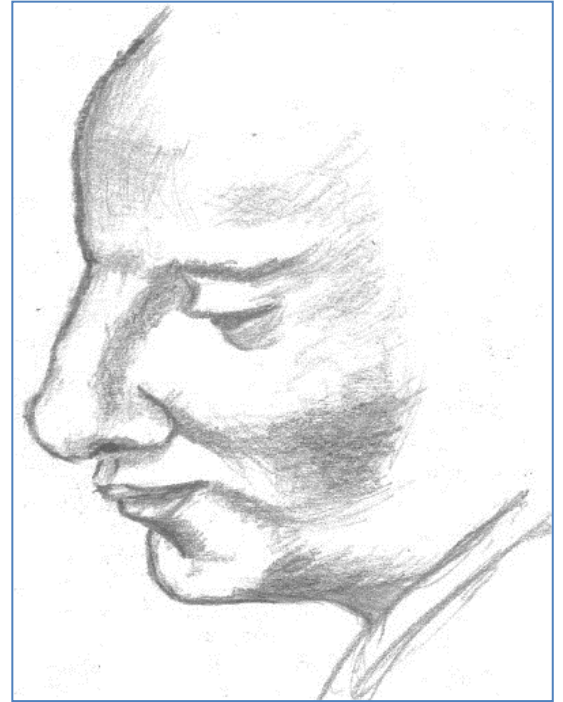
Image 36: A Face Sketch

Commence drawing portraits by

a. First, choose your support to house your work, and which media you will draw from.

b. Study the face of the person to be drawn, when a vivid mental picture of the face is obtained, sketch the facial proportions of the subject.

c. If the proportions are accurate, precede to fill-in the general facial details. This important segment of portraiture drawing, this is where much study is necessary to create a precise "look-a-like" image of the subject. The majority of the drawing, studying of the likeness is during this session.

d. If complete satisfaction is obtained, apply tones of light reflections, shade, and cast-shadow.

e. Insert wrinkle formations, muscular characteristics, and distinctive facial features (scars, blemish marks, skin creases, bumps, etc.).

f. Work up the distinguishing details rendering the drawing to really look like the subject.

g. Do not forget to keep your work clean by masking the drawing as you work on it, and use "Workable Fixative" to avoid smearing.

h. When completed, and you and the subject are well pleased with the work, finalize it by spraying two light cost of "Finial Fixative" allowing the first to completely draw between sprayings. With both coats dry, seal the drawing with a "Matt Finish."

The portrait of "Young Ali the Champ" – "Muhammad Ali" is from using a combination of charcoal and graphite on white artist paper. The black objects (the tuxedo, the bowtie, the eyebrow, the noises' cast shadow) are drawn with the blackest charcoal. The facial features and the background are developed using cross-hatching techniques with various tones of graphite. The shadings behind the character provide the portrait with that "stand-up" 3D effect.

Image 37 Dennis Lee Brown-Self Portrait
(c) 2006 Graphite & Charcoal on Paper

An essential part of portrait painting from photographs is the ability to study the subject before any execution of the initial sketching. The image must be buried in your mind so the brain may translate what the mind and eyes see to the support (paper, board, canvas, etc.) you are working on by way of the hand.

Image 38: Muhammad Ali - The Champ
(c) 2001 11x17 Graphite & Charcoal on Paper
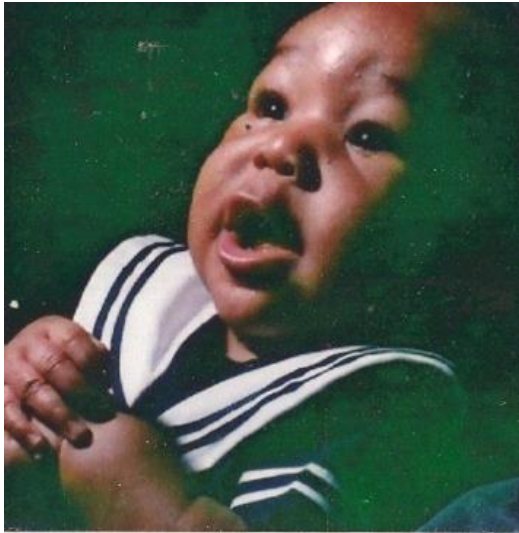
Photo

Primary Sketch
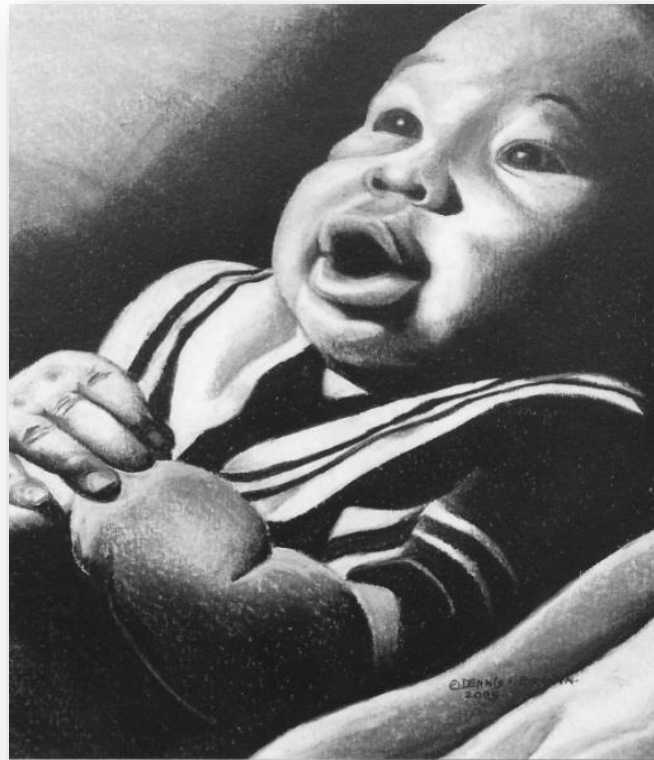
Image 39 Kennan Hayes (c) 2006 18x24
Graphite & Charcoal on Paper

Image 40 William (Bill) Cosby (c) 11X17 Graphite on Paper

When you sketch the preliminary drawing, "the study composite" most of the focus should be on the face. If the face is not accurate and does not resemble the person you are drawing, and then there is no need to continue with that portrait. If after you have tried to correct the errors of the drawing, and the face is still disfigured or there is no resemblance between the drawing and the person or photo you are working from, stop and redo the drawing. In commencing to paint an individual, one must strive for perfection.

An accurate look-a-like is importantly necessary when depicting a portrait painting. No one accepts a portrait painting of himself or herself if it looks like someone else.

The graphite painting of Bill Cosby's portrait posed its challenges in that the famous wrinkles of his forehead

Image 41 Sister& Brother (c) 11X17 Graphite on Paper

and smile were the focal points in establishing the facial features. Capturing the creases in his face was very important, for they brought out his personality and the character of his face. Closely examining the

direction from which the light hits the subject; when applying light it is best to work from the graduate tone scale: tones (shades and shadows) and tints (brightness and light) to establish light.

This prevents the painted subject from appearing lifeless, flat, and non-three-dimensional. When engaging in the art of portraiture, the goal should be capturing not only his or her realistic image, but the personality of the person should shine throughout the painting, making it a life-like portrait. Natural light sources, as well as artificial illumination, cause everything in creation to produce cast-shadows; therefore, it must be a major part of the object, image, and subject matter of the drawing and/or painting. To avoid a portrait drawing from resembling a flat non-dimensional depiction, it is essential to capture the images' cast-shadow. The direction from which the light is approaching the image will determine the location of the cast shadow.

Light Direction Source

The direction of the light source, and its' cast-shadow:

	Light & Cast Shadows	
	Light Direction	*Cast Shadows*
1	Directly overhead	The base of the object
2	Overhead left of center	Shadow cast to the lower right
3	Overhead right of center	Shadow cast to the lower left
4	Directly in front of the object	Shadow cast behind an object
5	Directly behind object	Shadow cast in front of an object
6	Overhead left & right	2 Shadows casted left & right
7	Directly center-left side	Shadow cast directly left
8	Directly center-right side	Shadow cast directly right
9	Flood on the left	Shadow cast behind up to the right
10	Flood center front	Shadow cast directly behind and up
11	Flood on the right	Shadow cast behind up to the left

Illustration 46: Light & Cast Shadows

Light Hits Object

Light Source

Light strikes object

Reflected Light

Shade

High-light

Cast-shadow
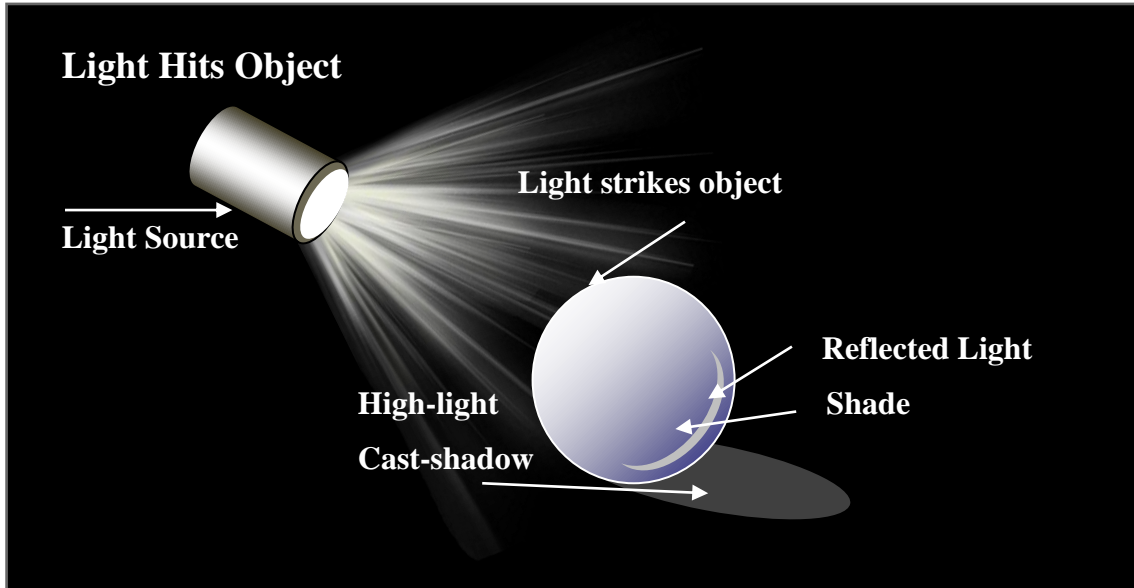
Illustration 47: Light Hits Object

Tiger Woods" is a portrait of brilliant portraiture, featuring the graceful smile of Mr. Woods. The baseball cap accommodates the contrast for the entire composition. Because the material (the cloth of the cap) is unlike the skin of the face, a different approach was taken to achieve the representation of the hat. Very dark graphite: 8B & 9B, along with medium-toned charcoal produced the shady object. Developing the collar consisted of using light strokes of 3B & 4B lead. The facial one is a delicate combination of various graphites in the "B" range. The strokes of the entire composition are skillfully using cross-hatching. "The Intimidator" known as Dale Earnhardt is striking graphite and charcoal painting whose demeanor and posture indicate a winner. The painting is housed on a smooth surface acid-free artist paper. Some in the art community rely strongly on very smooth finish supports to do portrait painting. Using of
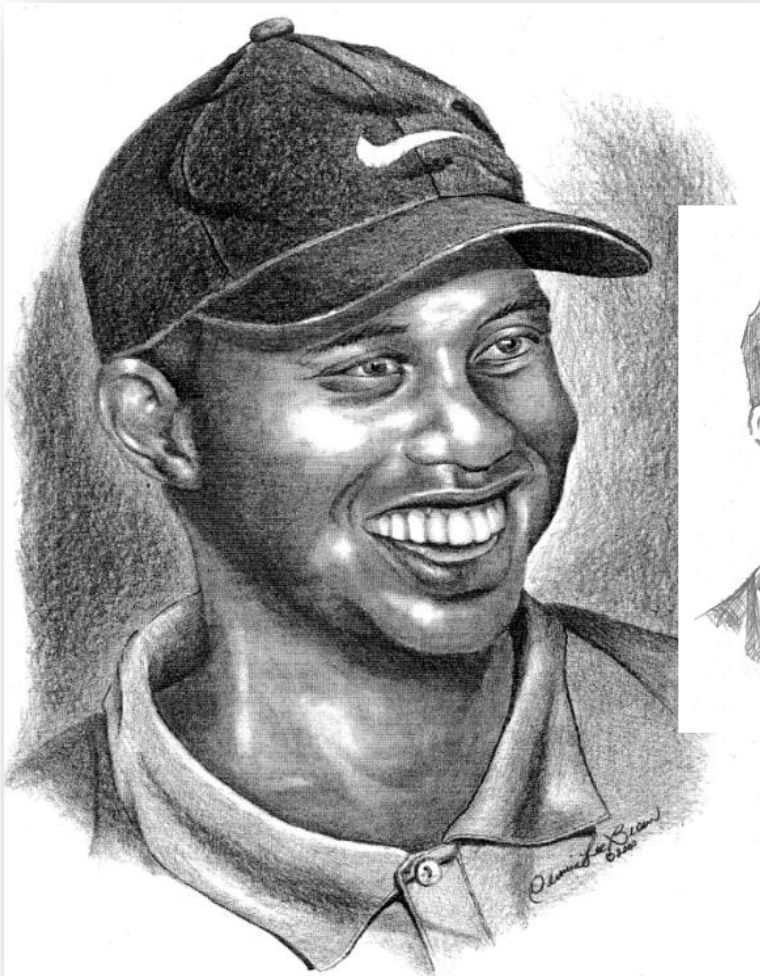
Image 42 Tiger Woods (c) 2000 18X24 Graphite & Charcoal on Paper

the blackest charcoal creates the reflective sunshades, the good wrench jacket collar, and the number three checkered flag; they set the crisp contrast of the portrait. The face, hair, and background are constructed using "HB", "2B", "4B", and a jet black extra smooth Ebony pencil utilizing the techniques of cross-hatching and glazing.

Image 43 Dale Earnhardt (c) 18X24 Graphite on Paper

Various leads of graphite are used to sketch the "Michael Jordon" portrait. The "9B" leads form the shadow of the back of his head, eyebrow, mustache, and under the chin. All the dark tones were blended into the light by increasing the lead tonal value of the graduated tone scale. This painting contains no finger or stump smearing; all the graduate tones are produced by the crosshatch technique. As with all charcoal and graphite, painting sprays workable fixatives as the painting progresses and seal the work with a final fixative, a matt finish, or a clear acrylic spray.
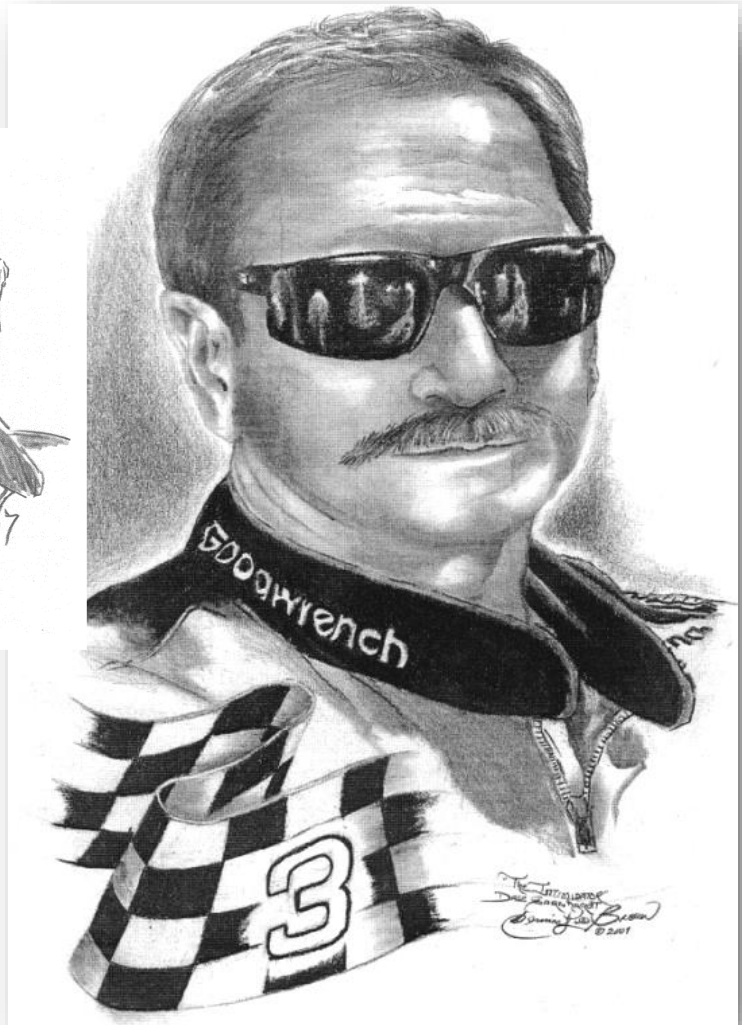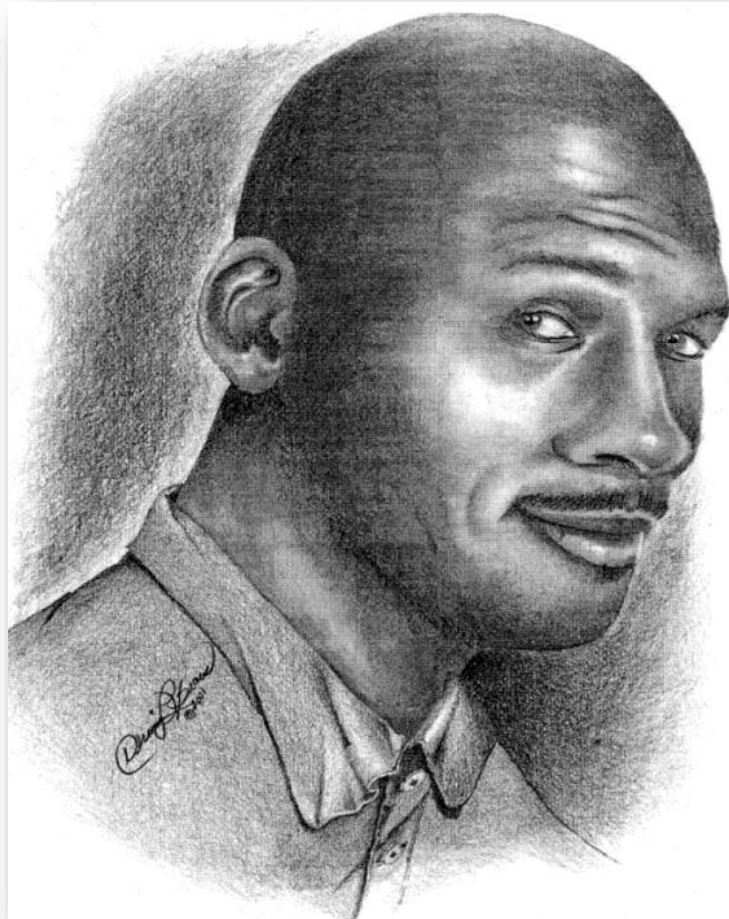
Image 44 Michael Jordan (c) 200111X17 Graphite on Paper

Formed by layers of watercolor washes over-laying an "F" light graphite sketch "the study composite" arises the portrait of "Brandy." The eye-level light source assists in providing the radiance and luminosity of her face, forming a brilliant glow of the hair. Particular concentration achieves the draped blue fluffy fir surrounding her shoulders; highlighted by using light blue dry brush strokes over the darker blue washes. An application of final fixative, mounting, matting, and framing the piece insures the longevity of the portrait.

Practice sketching and drawing portraits, enhancing not only ability to understand facial anatomy; but it provides experience as to the world of art portraiture.

Image 45 Brandy (C) 2004 11x17 Watercolors on Block

Image 47 Synneal Brown (c) 2000 Graphite on Paper
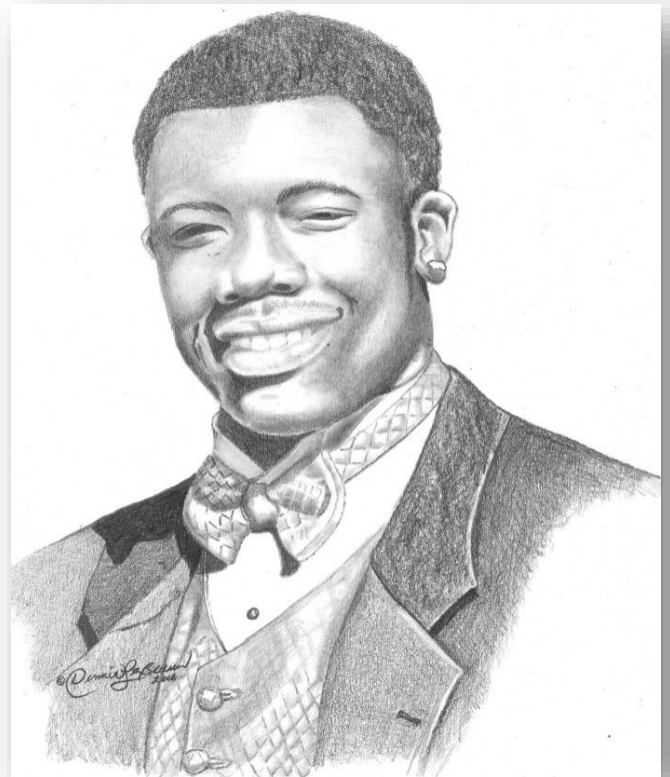
Image 46 Linnis Brown (c) 2000 Graphite on Paper
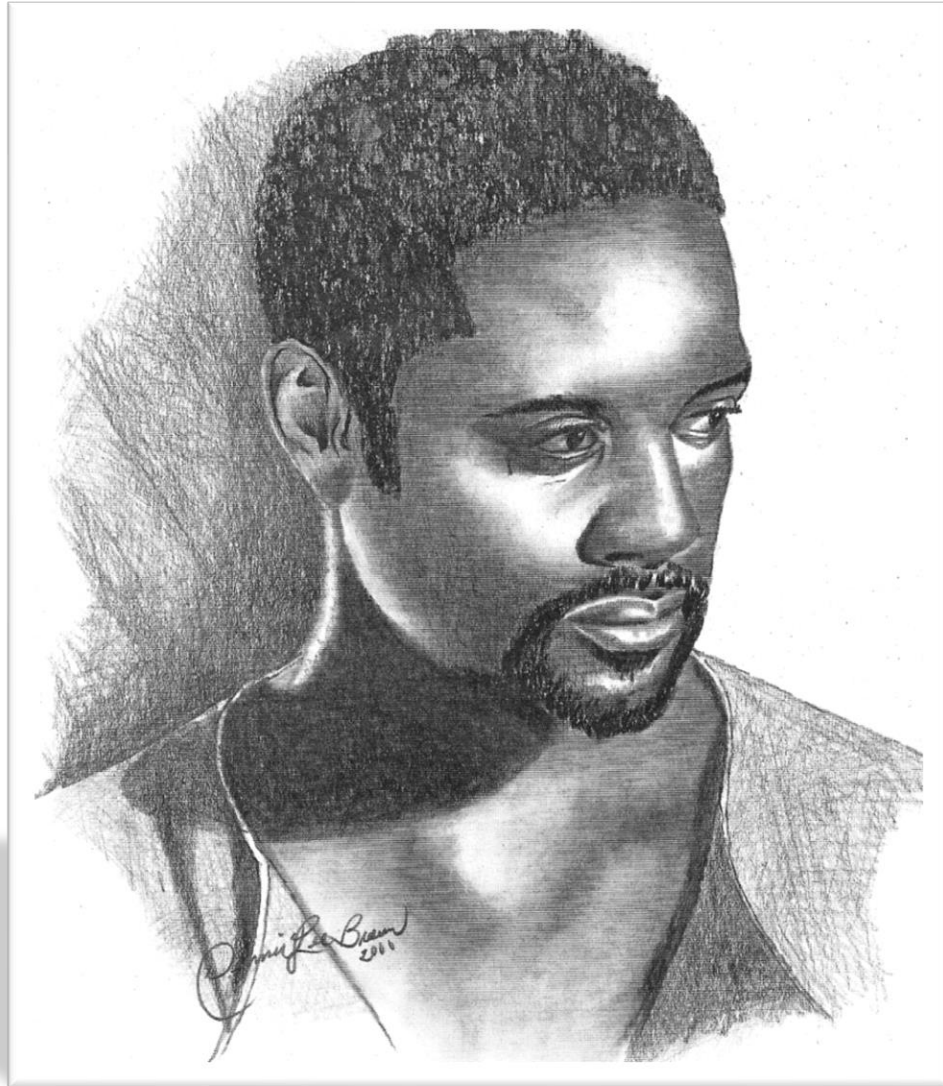
Image 48 Blair Underwood (c) 16X20 Graphite & Charcoal on Paper

"Blair Underwood is a composite created by applying graphite and charcoal to paper employing the cross-hatching technique. The shading and cast-shadows are a combination of these strokes performed with the blackest charcoal and worked up utilizing 9B graphite to smooth the tone.

This portrait is a mixed media composition fusing watercolor, graphite, and charcoal on heavyweight, cold press watercolor paper. Drawn from a photograph, first studying it; washes of watercolor are introduced over the preliminary sketch. Rich earth tone generates the overall color, while the blunt point of charcoal is incorporated into the drawing exhibiting the contrast and shadowy areas. In producing the portrait, focusing on much caution and carefulness it is developed by constantly masking the work to prevent smearing and smudging. During the development of the portrait, to stabilize the media during

sessions, gentle spraying of workable fixative is attached. To complete the drawing, a coat of final fixative is applied, and then the portrait is mounted, matted, and framed.

Abstract Impression

Abstract Impression implies freedom to express one's interpretation of those things surrounding him or her. This is the most liberal form of fine art (painting and drawing); speaking of "freedom of expression" abstractionism is it. The term "Abstract art," by its very characteristics eludes its viewer from easy simple comprehension, and explanation, speaking to each viewer separately.

Image 50 At the Table 1 of 2
(c) 2001 18X24 Acrylic on Board
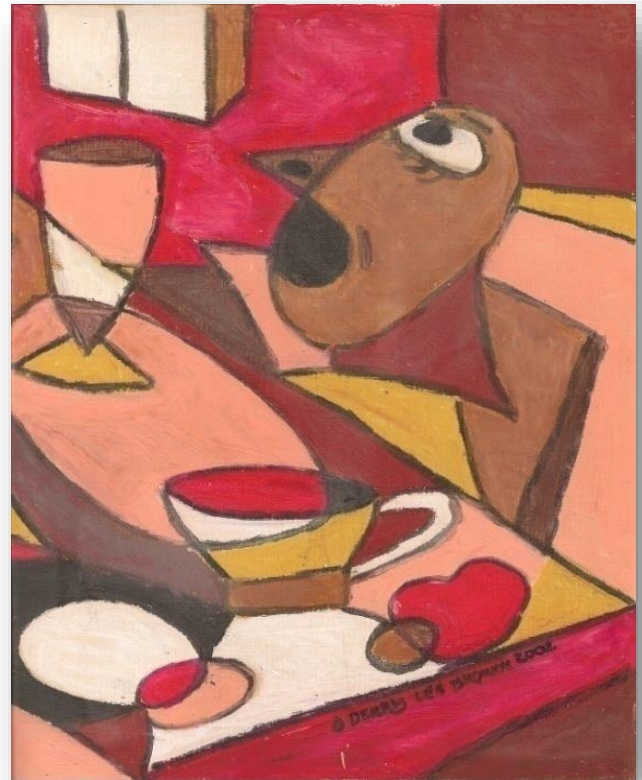
Image 51 At the Table 2 of 2
(C) 2001 18X24 Acylic on Board

No two sets of eyes observing or analyzing the work will comprehend, summarize, or present the same definition as the other. Abstraction merely denotes any art that does not present or represents objects in a straightforward, or a noticeable appearance. The art of abstraction and its practitioners feel free literally to abstract anything within their environment and/or develop abstract ideas, images, and shapes from their intellect. Generalization, for all its many purposes, is the basis on which many abstract artists achieve their compositions. Abstractionism is infinitely broad-spectrum, in that there are no set boundaries – it is like;

Image 52 Music Studio Series 1of 3 "Music Compositions"
(c) 2010 18X24 Oil on Canvas

"anything goes," because of the infamous freedoms which lay within abstractionism, there are very, very few so-called mistakes found within its' compositions. True, the entire scope of abstract art speaks for its self, yet many viewers observing some works will jest, "What is it suppose to be?"
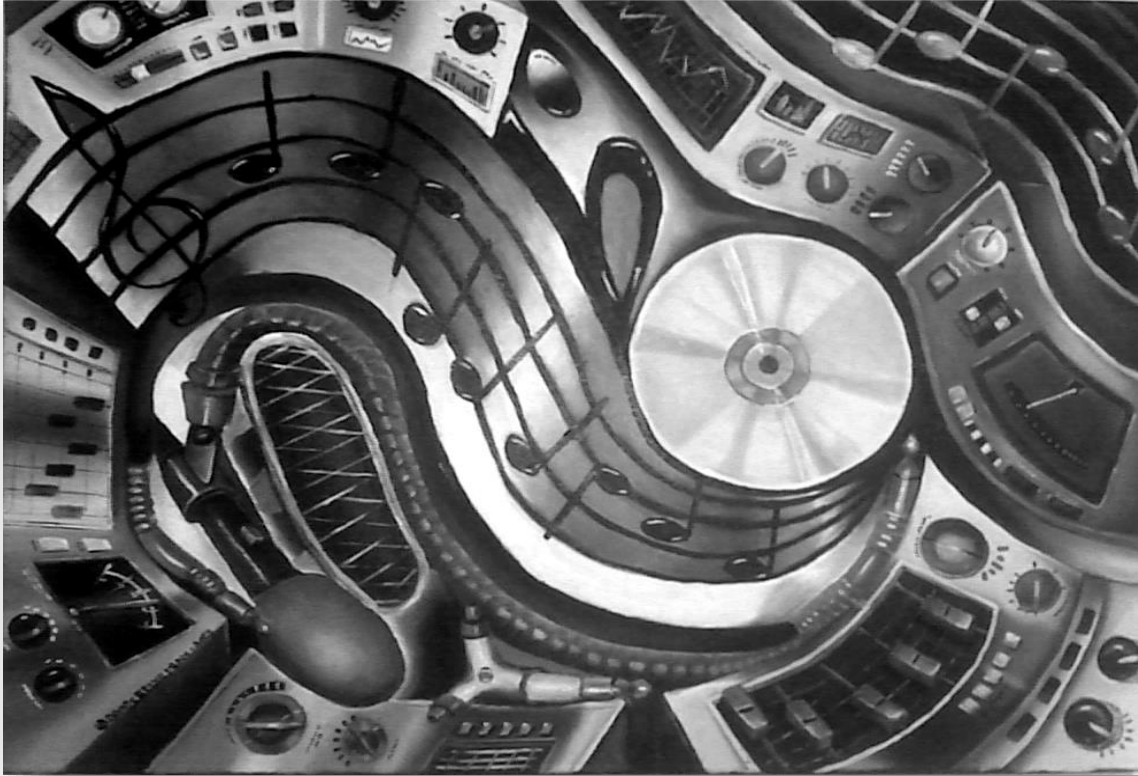
Image 53 Music Studio Series 2 of 3 "Digital Effects" (c) 2010 Oil on Canvas

Lacking the understanding of the artists' message or the inspiration behind compiling the composition, the observer is free without stipulations to interrupt the work for him or herself, in that the abstract speaks volumes for its self.

The three pictures, "Music Composition," "Digital Effects," and "Digital Sound," object distortion abstract art. The term "object distortion" simply implies that the recognizable object's anatomy is distorted in some form. In these pictures, they
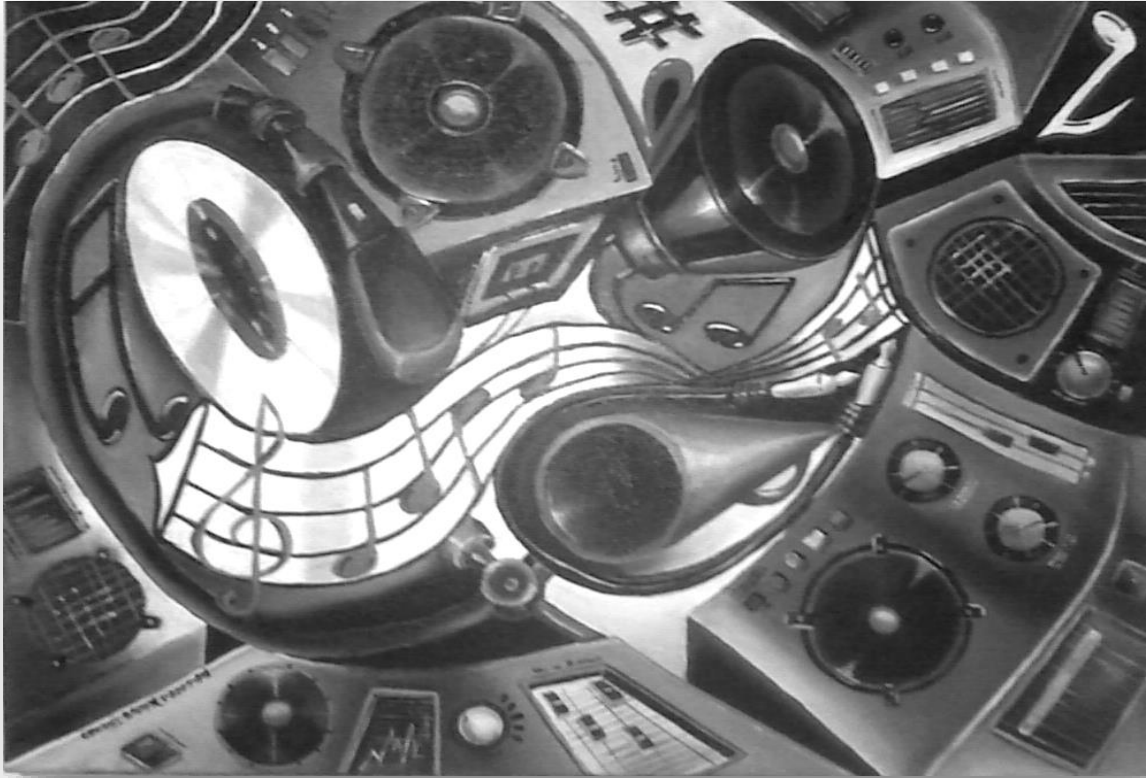
Image 54 Music Studio Series 3 of 3 (c) 2010 18X24 Oil on Canvas

are curved, pull, and disfigured. All the objects in these paintings show forms of deformity; they illustrate bending, buckling, twisting, defamation, misrepresentation, and some form of anatomy alteration. Each composition smoothly flows to the eye, as mellow music flows to the ears.

"Generous" is a work produced in ink, comprised of the three primary ink colors (magenta (red), cyan (blue), and yellow, drizzled with a touch of black for contrast effects. The inks are applied transparently overlapping one another. In certain areas of the composition, the wet on wet technique provided easy drainage for the trailing effect. Within the painting, executing the "Drop & Drizzle" technique provided the light (white) of the paper to radiate through. The painting contains very little paintbrush work, instead, however, several objects: rag paper, and scrapers, even tilting the paper to promote the ink to run

helped in achieving the outcome. To finalize the painting, after the drying of the composition, a light coat of matte finish and an even coat of acrylic finish sealed the composition.

Image 55 Abstract "Crashed (c) 2010 11X17 Ink on Block

"Softly Moving," a rich violet toned painting invites the eye to stay affixed upon the circumference of the central image, holding captive its' admirer. The rich darker violets against the soft whites make for a generous spectrum of contrast.

The black outline sections of the images assist in providing sharp contrast throughout the painting. The objects within the masterpiece are a result of combined curvatures from the imagination of the artist.

This is an expression of abstract liberty. Abstract expressions are simply a free realm to express ones' self minus the general rules of art. Though rule less, yet the basic composition building regulations and "how too" applies, such techniques as:
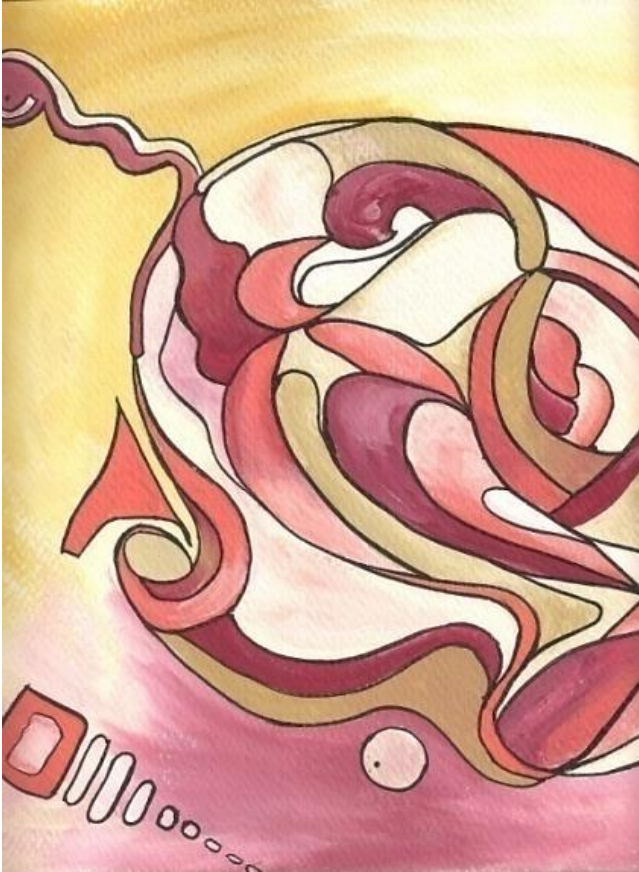
Image 57: FLOW 1 of 2 11" X 17"
Acrylic on Parchment (c) 2000
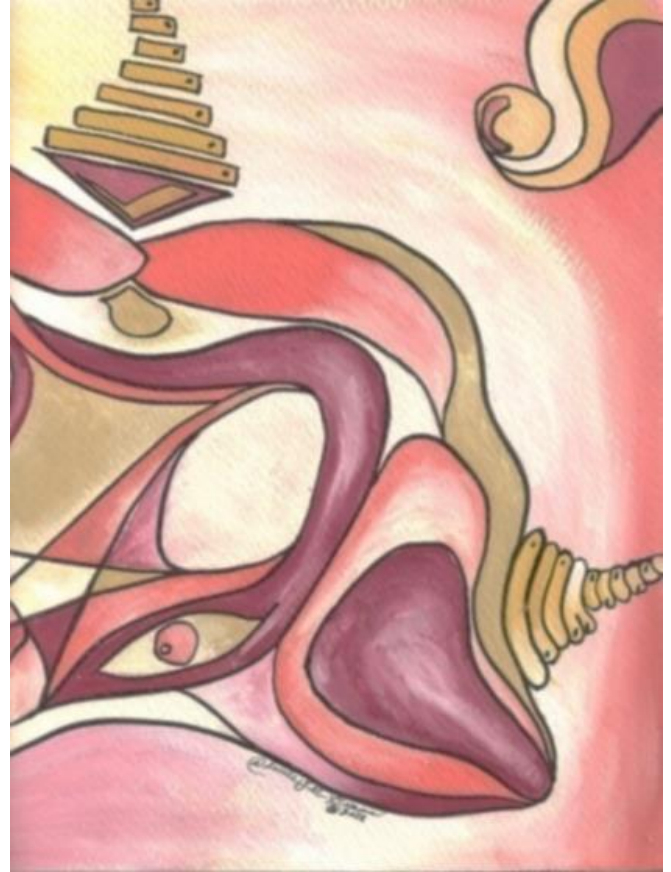
Image 56 FLOW 2 of 2 11" X 17"
Acrylic on Parchment © 2000

1). Perspective (considering background and forefront)

2). Object domination, and object placement

3). Color value, color scheme, color manipulation, and color dominance

4). Execution of contrast; tones and tints values (brightness and darkness)

5). Distortion of the images and objects' anatomy

Painters of abstract art may not be aware of the execution of these five techniques, but when a knowledgeable viewer of their art considers it, surely these elements come into play.

"Learning Books" derived resulting from placing distorted figures and images, some overlapping and others standing alone throughout the canvas. Some of its' contents are recognizable and the others are without recognizable form. This mixture brings interest to the viewer, as they attempt to analyze the artists' intent.

Image 58 Learning Book (c) 1997 16X20 Oil on Canvas

Image 59 Abstract "Untitled 3 © 2001 16X20 Oil on Hard Board

Though the overall tone of this work is somewhat low-keyed, the vibrant cobalt inserts liveliness to the composition. The freedom of artistic expression this canvas speaks of is "non-censored and non-suppressed" formulating it to be a "liberal" work of art.

Image 60 "Pressed" (c) 18X24 Oil ON Masonite

The untitled above abstract painting fits into the category of cubism (a style of art that stresses abstract structure at the expense of other graphic or symbolic elements especially by displaying several aspects of the same object simultaneously and by fragmenting the form of deplored objects). However, the objects and images in the untitled composition are not actual "cubes" per se, the overall combination of them makes this composition an art of cubism.

The painting "Fireworks" a black and gray composition using black Indian ink as its' medium on cold press watercolor paper, sparkles with a little man and his bursting fireworks. A thin liner brush and a number one sable brush using the dry strokes created many of the streamers exploding from the subjects. Diluting the black ink with water provides the mid-tones (the grays), while the undiluted ink creates the

vivid cold blacks; they set the contrast for the composition. The mode and motion of this work of art are actively explosive, expressing joyful excitement. Spraying a regular coating of Matt finish on the painting sets the water-soluble ink into place, and a final coat of clear acrylic seals the entire picture.
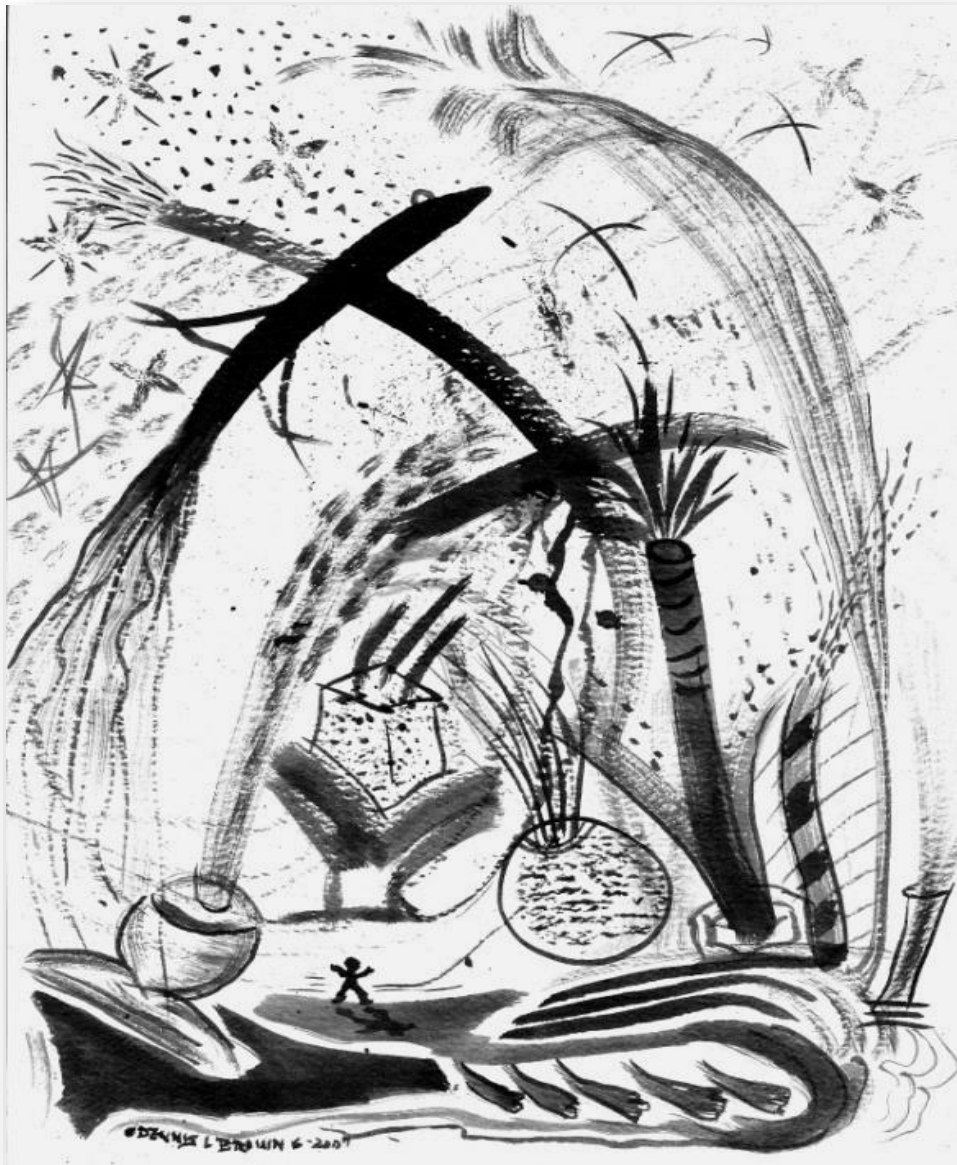
Image 61 Fireworks (c) 2010 Ink on Paper

The paintings "Tic-Tack-Toe" is comprised of Indian ink at regular strength and diluted with water to bring out the washes while the normal

Image 62 Tic-Tac-Toe (c) 11X17 Ink on Paper

insights the dark contrast. Along with random select sections of the "Wet on Wet" technique generating soft glazes and fading. Informs of abstract, there are recognizable characters that need no interpretation, in that they speak for themselves. Some complied abstraction works possess identifiable subjects created by manipulating forms and shapes. This type of manipulation generates images that are familiar to the

eye; giving a strong indication of what the composition is saying and the story behind the artists' inspiration. The artist experiences, whether good or bad, happy or sad, adventurous, courageous or timid, things favored and loved or the lack thereof presents the painter to interject his mood, frame of mind, disposition, temper, humor, and feelings into his or her artwork.

Image 63 Love & Basketball (c) 2000 16X20 Oil on Canvas

Still-life Configuration

Still-life compositions are painting consisting predominantly (totally) of inanimate (non-living) objects and/or subject matter.

These compositions rely heavily upon correctly positioning the subject matter in a perspective relationship one to another, i.e. the taller large objects in the forefront and the shorter smaller objects in the rear. However, several smaller objects positioned in front of larger ones does not necessarily mean

Image 65 Object in Still-life

the perspective becomes distorted. Precise placement of the subject matter builds compositions that are easy to view.

If you are an artist that has a strong desire to have your work view as a normal painting, then you will eventually become a normal artist. However, if you strive for perfection as an artist of extreme aptitude and capability, you will ultimately produce works of brilliance genius.

Image 66 Angel Face (c) 2010 Oil Pastel on Parchment

In all, upon completion of your work, it is critical for the longevity of it that it is properly preserved, sheltered from the elements. Excessive heat, strong sun rays, high humidity, extreme cold, the film from cooking, household sprays, tobacco smoke film, and countless other factors will desecrate and damage the artwork. Protect and preserve your masterpieces:

A)   Oil Painting: on canvas, wood or other supports – frame without glass, suspend away from direct sunrays, clean the painting with a quality manufacture oil painting cleaner (test on the edge of the painting, if color is lifted, STOP (do not disturb the media), and wait for the painting to thoroughly dry, (which may take some time). After cleaning and the painting are dry, re-varnish it with Damar Final Varnish.

B)   Acrylics, Watercolor, Pastels, Ink, Graphite, and Charcoal: Painting in these media requires mounting, matting, stored under glass in a frame, and suspend out of the suns direct rays. It is vitally important that the picture does not lie against the glass, that is why mounting and matting are so

Image 67 Nina Freeland (c) 2004 Pastel on Paper

important, do not forget the back of the mounted picture be sealed preventing air from entering into the overall farming. Clean the glass with good window glass, wiping off the frame as needed. When installing all heavy works of fine art, make sure the art is hanged on a beam or wall stud, lightweight drawing may be suspended just about anywhere. The artwork is more attractive to the observer if framed and suspended in a non-disrupted area with a clear view of observation.

The Artist Final Thoughts

Acknowledging, the majority of people admit they lack the ability to sketch. A few individuals are born gifted with artistic capabilities, while others seek an art education. Either way, anyone can through the scientific knowledge of art, the understanding of media application, and aggressively practicing to develop artful skills and techniques, can become an accomplished artist. "Practice Makes Perfect" is the solution for lacking talent; just do not practice anything any kind of way, pursue the scientific methods and techniques that apply to the type of media you are using. During your practice secessions, pay strict attention to the stroke and marks of the applied media. With the proper knowledge of drawing and applying that understanding, you will eventually become an outstanding artist.

Every person from infancy unto his or her demise possesses some category of raw talent. Some gifted in performing, visual, liberal, and additional arts, however, the gifts must receive full nurturing that the inspired raw talent may completely mature.

For an individual to graduate from being a novice or apprentice to a qualified professional, lying between the two is higher education. The abundant the received formal instruction, the greater the artist, the knowledge of the science of the art enhances one's capabilities. Knowledge acquired is true understanding when applied, and when practiced over a segment of longevity, it will produce perfection. If you are fond and affectionate regarding drawing, comment on a drawing. The moral of this is, whatsoever you engage in, do it heartily and habitually. It cannot be expressed enough, "practice, practice, practice" build up experience with knowledge. Be very creative, think freely, try new approaches, and challenge the ordinary, discovering the "new," ask "why," and explore... Creating Masterpieces

About the Artist

View Bio Video

Dennis is the second son, the third child of eight of the late World War II & Korean War Veteran "Alexander Brown Sr., son of Richard Brown of Richmond, VA, and the late Julie Ella Brown, second daughter of Julia Thomas of Clearwater SC.

Dennis Lee Brown, born on August 3rd. nineteen fifty-four in Baltimore Maryland became involved with painting in various mediums during his adolescent years.

In my fifties, I had a vision of myself as a toddler sitting on the floor with pencils, paintbrushes, paint, charcoal, and other art tools around me, and I heard a voice stating, "You were born for this purpose… to be an artist".

Image 68 Self Portrait Dennis Lee Brown (C) 2000 16X20 Acrylic On Canvas

In the seventh grade, Dennis was triumphant in a state artist competition receiving a scholarship to Maryland State College of Fine Art where studies consisted of composition, portrayal, and color integration while learning techniques of painting.

Living in a rigid era during urban disadvantage, Dennis, at the age of seventeen enlisted in Job Corps. In 1969 during his intern, his studies consisted of drafting and architectural depiction graduating in the top five of his class. Upon graduation, Mr. Brown enlisted in the US Armed Forces. While on a tour of duty in Europe, his company commanders encouraged him to paint murals for the army's recreation facilities.

His military career expiring, he returned to Baltimore, MD where he answered the divine from God, he became a born-again Christian. Laboring in the ministry, he assumed the leadership of directing the art department of Faith Tabernacle Church. As the administrator, he enrolled in the Visual Arts Institute of Baltimore where he became an expert in commercial Illustration and graphic design. Dennis's works of fine art depict powerful and peaceful inspiration.

Dennis Lee Brown is a multi-talented, versatile practitioner in the skillful craft of fine art painting. He has completed hundreds of painting in oils, watercolor, acrylics, charcoal, pastels, and graphite. He has held numerous exhibited in galleries, craft shows, as well as private viewings amongst the fine art community. He is a vivid and diversified artist whose works brokers, art appreciators, and collectors throughout the USA accumulate.

"My art techniques are that of the old masters with modern style vibrancy that represent what I view. Working with light, color and a variety of ideas makes the art vivid and diversified. A well-devised work of art must flow with harmony to the eye as the music flows to the drum that makes the feet pat, the hands clap, and the heart filled with emotion to its' rhythm."

Having over 50 years of art skills and a dedication to detail, I bring you vivid & diversified works of art, and I will teach you art techniques to improve your art. As a student of art, I have learned the science of art composition and the techniques of mastering fine art drawing and painting. After years of studying and practicing, I went into teaching in private school, private tutoring, as well as tutoring college students and

I do not believe there is magic & tricks or even secrets to completing the artwork. However, I understand the usage of proven art methods and applied art knowledge, anyone can produce great works of art. After

55 years of studying, practicing, and applying scientific art techniques, I bring you vivid & diversified works of art. Landscapes, portraits, still life, seascapes & waterways, and abstracts are my specialty.

 I work in mediums of graphite, oils, acrylics, charcoal, pastels, and digital media. "Enjoy the inspiration as you view my art gallery of vivid & diversified artwork.

Dennis Lee Brown a lover of God, retired bishop of Pentecostal Holiness Tabernacle Church of the Christian faith. Now Pastor and Administrator of The Prophetic Word online ministry, and Dennis Lee Brown's Creativity website, Bishop Brown, a multitalented artist indeed. Included in his talent, Dennis sings and plays the electronic keyboards and is the writer and composer of inspirational gospel music.

He is the author and self-publisher of various short stories including the titles: "Jennifer Blossom's Predicament", "Somewhere Locked Down", "When Things Go Wrong and Twisted". The majority of his published literary works are on Amazon.com.

Artwork Images

Images in the ordered appearance

Illustrations

Images in the ordered appearance

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Vivid & Diversified
ART TUTORING