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line suggestion. It is not often that I venture into tonal modeling of clouds. Vnail, white paper with a few linear cloud suggestions suffices. This drawing, line accenting of contours is very important. Collection, Mrs. Frederic C. Michel. 57 52. Figure 35. Detail of the Chain Gate, Wells Cathedral (The total patterning on the narrow wall is a typical technique used for rendering masonry. The white shapes which break into the tonal mass serve a two-fold purpose: they create pattern, and they act as a transition to the adjacent wall. Note the diversity of values within the individual stones—a purely arbitrary variation of tonal reality. Figure 36. A Canal in Venice Sauntering along the canals of Venice, one comes upon dramatic compositional effects that vary with the time of day. At a time other than that chosen for this sketch, the light and dark effect of this scene would be quite different. The sunlit wall would be in shadow, and the impact of that dark shadow missing. Here I solved the problem of leading into or retreating from the sketch by creating an arbitrary pattern in my treatment of the paving stones. Reference might also be made to the wall of the distant building, which combines an area of smooth tone with sharply pointed pencil strokes above. There was no need to indicate the structural composition of the wall as I did in the narrow vertical wall at the end of the walk. Here the indication of a few blocks of stone within a broad tonal mass (a Inch tapers off to white paper) suffices to give an impression of solid structure. Collection and courtesy, Mr. Donald Holden. 58 53. 'J r 1 54. Now study other drawings as you contemplate the ways in which pattern operates. Compare the other rock studies (there are three in the book) in Figures 32 and 34. In these, the basic pattern structure may not be so obvious. In Figure 32 you will have to search for it. Figure 3 2 indicates two main divisions in the rock masses which I was constantly aware of as I drew. I call this drawing a jazzy render- ing, being so intrigued with the jumble of broken elements. But look herein for the kind of pattern effects I've pointed out in Figure 31. PATTERN IN MASONRY I now call attention to a kind of patterning we commonly use in rendering masonry. I isolate a detail (Figure 35) from the drawing of The Chain Gate, Wells Cathedral (Figure 9). I have already written at some length about various technical aspects of this drawing, but I want to refer here to the tonal patterning upon the narrow wall that is isolated. We have, first, the intrusion of white stone shapes which break into the tonal mass. These white shapes not only create pattern, they also serve as an agreeable transition to the adjacent wall, which is indicated only in outline. This avoids an emphatic and undesirable separation of the two walls. Then, looking within the tones themselves, we note great diversity of values in individual stone members some dark, some light—a purely arbitrary variation of tonal reality. All presumably were of equal value. This effect of patterning of masonry structure is evident in many of the draw- ings, among which I shall point out one other: the paving of the sidewalk in A Canal in Venice (Figure 36) BASING COMPOSITION ON PATTERN Now to come to a consideration of pattern which becomes the structural basis for the whole composition of the sketch. To illustrate this, I refer to my sketch of St. Germain, France (Figure 37). With it I show an analysis (Figure 38) , in a rough sketch, which I have made to illustrate how a drawing develops upon a positive and felicitous pattern which is Figures 37 and 38. St. Germain, France The little pattern sketch (right) was done in a minute or two, as a preliminary for the drawing of St. Germain. In it, I organized the design, planned the values, and simplified the tonal scheme. In starting the drawing itself (above), I began with the black notes under the awnings, then rendered the dark shaded sides of the buildings and the cast shadow. The roofs came next, then the lightest tones. Last, I drew in the clouds and the curb. 60 55. visualized before any drawing is begun. I happened upon this scene at a very oppor- tune time. The tall buildings at the left were casting a dramatic shadow upon those on the opposite side of the street. Had the day been cloudy and the scene devoid of this ready made skeleton pattern, I would have been obliged to create my own. In any event, I would not have left this place without a sketch, which, by the way, is dated by the horse drawn carts. It was made in 1925. A similar pattern situation is seen in the sketch and pattern analysis of Old Swiss Chalet, Zermatt (Figures 39 and 40), which were made on one of the few brilliant days I spent in that stimulating town. In A View of Zermatt (Figure 41) , there is no unifying pattern of dark and light; the sketch is nothing more than a factual record of a scene I wished to remem- ber because of the hotel where I put up during my visit there, and to remind me of the rather tortuous approach among the small houses of monotonous similarity. I have included it as an example of the failure to produce an exciting drawing without strong pattern interest. On many occasions, we make purely factual draw- ings of things that we thus want to remember. PATTERN AND SILHOUETTE Pattern, of course, applies to silhouettes, their shapes, and their contour character- istics. Refer to the tree silhouettes (Figure 82). The pattern of these trees, so differ- ent from one another in form, is the first aspect with which we are concerned. We are attracted to trees which are most appealing in their silhouette patterns, and we are insistent upon correctly portraying their silhouette aspect before breaking their masses up into light and shadow definitions. Often there is little more than a silhouette to be done, especially if the trees are relatively distant in the landscape. But when the trees are viewed at closer range, we have the problem of rendering the details of branch structure and foliage group- ings. Often the foliage is confusing in its monotonous repetition of many unrelated details. Even in rendering distant tree groups—those not near enough for focus upon structural details—there is the need for textural refinement of the masses in a man- Figures 39 and 40. Old Swiss Chalet, Zermatt The chalet makes a picturesque subject for any medium. It is a particularly delightful motif for the pencil artist because its construction—deep roof overhang and butt ends of timbers which support the horizontal wall timbers—gives the sketcher something very tangible to get hold of. This sketch was made in a favorable light; the sun was falling directly on the gable end, creating deep shadows of great interest. Actually, the tone of the gable facade was uniform, but the pencil rendering shows great tonal variety, lightening up the facade by the use of white areas, within which the horizontal timbering is indicated by line. The accompanying analysis (Figure 40) explores the confining light and shade pattern of the chalet. 62 56. 2: &+ 6} 57. ^ 1 L Figure 41. A View in Zermatt This sketch was made principally to record a picture of the hotel where I lived for a few days in 1925. The mountain rising abruptly behind the hotel is dotted with simple huts or chalets. The stream which flows in the foreground seemed as white as milk—the mineral deposits from the surrounding mountains. The crazy cluster of little huts which lines the path to the hotel makes little sense esthetically, so I did not try to make a studied composi- tion of them. This sketch is a realistic report of what was there—no more, no less. 64 58. Y * ^rw — > # Figure 42. View of Cheddar, England Cheddar was, years ago when I teas there, a sleepy and beautiful one-street town. It was located on a lovely lake, lightly indicated in my sketch, below Cheddar Gorge. Water is always a problem to render in pencil. My usual way of suggesting water is to accent the light tonal strokes with sharp line—as I characteristically did in this sketch. I also call attention to the treatment of the banked trees—the employment here of accenting lines to give a sense of solidity to the mass and to add technical variation. These line accents help give this scumbled sketch more assertiveness. Line accents are used around some of the lighter areas of tone within the tree masses. The tree tones were kept very dark at their bases to contrast dramatically with the buildings silhouetted against them. 65 59. :k TTV^ V **! WV* F*~ T :%. 1* MIN | u', 6- *-> # 60. ner suggested by my drawing at Cheddar, England (Figure 42). There, I did intro- duce some light and shadow effects and, as you will see, I have added accents with a sharp point and directional lines within the silhouette mass, which serve to give considerable textural and tonal attraction to what might otherwise have been a relatively flat tonal shape. While referring to that Cheddar sketch, I might speak also of the function of pattern in suggesting water. This combines arbitrary pattern with more than a hint of reflections from the white buildings. I have found that the use of sharp, thin line is helpful in giving the light, tonal water shapes a sharper definition and a more positive statement. TONE AND VALUE Lest the term "tone" be confusing to some readers, I should explain that tone (as I use it in my book) should be envisioned as color tone, which, according to the dictionary, means the dark or light value of a color. But in speaking of non-color work, I think the term tone is generally understood to mean value. Tone is more appropriate than value in such use, since value has other connotations not involved in black and white drawing. In conclusion, I would say that pattern is the artist's first consideration in the analysis of any subject he chooses to draw. It is an anchor for every detail of his drawing. Other shapes are tied to the dominant pattern core. Making rapid analyti- cal pattern aspects of any subject—similar to those I made for the St. Germain drawing (Figure 37) —is certainly good practice, at least until the time when such an analysis can be purely visual—in the artist's head, rather than sketched out. Figure 43. Another Swiss Chalet, Zermatt The darkened passageway between the buildings, which leads upward and includes the steps, establishes the tonal key for all the other gray areas which focus upon it. This tonal scale is conspicuous in the shadow of the roof overhang, which tapers from very dark to very light at the right; and it is true of all the tones on the facing facade that gradually lighten in value as they recede from the central interest. The principal stroke emphasis on the building, like the timbers themselves, is horizontal. Monotony is avoided by vertical strokes which offer contrast, but are not insistent enough to destroy the horizontal structural characteristic. Distant hills or mountains are difficult to indicate with the pencil. Should one use tone, or merely line, to suggest them? 67 61. I 62. SHADOWS I have never lost my wonder at shadows. As I write this morning, near noon, I sit in our garden, which is enclosed on one side by an exquisite wall of clinker brick built by an Italian craftsman whom I should love to meet. In the wall, set in an arched recess, is a beautiful sculptured head. It is a copy of an original Mayan head. Now, at this moment, the early October sun brings it to life. It casts a delight- ful shadow that falls upon the unevenness of the textured wall. Overhead, the ivy vine that drapes the wall hangs slightly over the arched curve of the recess and adds its serrated shadow to that of the sculpture. Sometimes it seems we are vouchsafed an unexpected awareness of the beauty of simple things. This has been one of those moments when, in meditation, I recall the words of William Saroyan, quoted in Chapter 2. Read them again. At the first reading you may have overlooked their pro- fundity, perhaps considering them no more than a poetic reference to a common experience rather than a practical prescription—as indeed they are. Shadow may be wholly responsible, or practically so, for the pattern seen in many sketches. A perfect example of such dominant and illustrative pattern is seen in the tonal analysis of my Mousehole sketch (Figure 49). Shadows almost always define much of the subjects' forms and are the basis of pattern in perhaps the majority of sketches. SHADOWS AND FORM Shadows are the artist's best friend. Without shadows, form is invisible. Paint an object uniform in color and value, illuminate it so that each of its facets receives an identical amount of light, and it disappears from sight. Form can be described by pure outline — described, but not portrayed. There are no outlines in appearance, though outline has a useful and an esthetic function in representation to which we have been conditioned from childhood—when we began to draw in outline. Figure 44. Assisi Street / have included a number of Assisi street sketches because of their unusual architectural interest. This sketch was made when the sun played upon the buildings with a delightful tonal consonance, which left little need for improvisation in designing the shadow pattern. The tones of the foreground, which lead the eye to the center of interest, are the only exception. Note the arbitrary patterning of gray and white on the sunlit walls. The figures at the street's end serve as tonal accents, and give a feeling of aliveness to the scene. 69 63. Shadows cast by forms and their details in turn define the character of the forms themselves. Hence, the artist insists upon the relative accuracy of their shapes as they appear in nature. Shadows cast by invisible forms (hence of no descriptive importance) can be treated arbitrarily and used to best advantage in the compositional pattern of light and dark as one sees fit. Such is the case in the Assisi Street (Figure 44) and in the sketch of a Venetian canal (Figure 45). In both of these scenes the shadows upon sunlit walls give no hint of the shapes which cast them, so the artist is free to manipulate them esthetically, without obligation to objective reality. Sometimes, however, the cast shadow is controlled by the nature of the surface upon which it falls. In these two drawings, the surfaces were practically plain walls. ACCENTING SHADOWS There is a different situation in my sketch of the Rialto in Venice (Figure 46). In this case, the shadow on the near end of the bridge has a descriptive function; it defines the sculptured convolutions of this structure that spans the Grand Canal. This shadow is the most important feature of the entire drawing. I chose carefully the time of day when it appeared just as you see it in my sketch. Notice that this shadow is darkened at its delimiting edge. And in examining other drawings you will observe the same treatment of shadows. It is common prac- tice. This effect, which may or may not be present in nature, depends upon the light- ing and the reflected lights that often condition the shadows greatly. But shadows thus rendered with emphasis on the edge give the sketch a positive character and enliven its general aspect. Even if the shadow is not assertive in the subject, it has an enlivening effect because of the contrast with lighted areas where shadows fall. The accenting of shadows at their edges is an important aspect of the drawing of a mountain peak near Gates Pass in Tucson, Arizona (Figure 47). It is evident that here, where exact delineation is really not as important as it is in architectural subjects, the accenting of shadows (even by linear accents) is an important tech- nical device. The emphasis at the shadow's edge is easy to render because, when drawing vigorously, you naturally end with a degree of accent of the strokes which presumably is at the shadow's edge. Figure 45. A Canal in Venice At almost any time on a sunny day, sun and shadow effects give Venice's canals very dra- matic picture effects. The artist can play with the shadows to suit his pictorial needs. My sketch is probably fairly faithful to the shadow pattern that drew me to this particular subject. The shadow that plays upon the building facade at the right combines agreeably with the dark bridge and water reflections. I treated the building on the left with as little detail as necessary to give it reality. The sunlit walls of the various buildings needed tonal rendering to give them a sense of structure. These very light tones were laid in with vertical, diagonal, and horizontal strokes. 70 64. it v-""* 4 v. i^ViA'1 ' ft 4 Figure 46. The Rialto, Venice The original drawing, on Alexis paper, is

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