I'm not robot	reCAPTCHA
---------------	-----------

Continue

## The art of pencil drawing

```
Types of Lead Pencil Pencils are available in traditional form, enclosed in a wooden shaft, or as graphite sticks. The draftsman can vary the marks made by using the point, the flattened edge of the point or the length of the stick. The graphite stick is the
preferred medium of many artists, for its variable density of tone. History of the Lead Pencil In Greek art, draftsmen and painters used a metal stylus (often made of lead) to draw on papyrus. During the era of Renaissance art, the stylus was used in conjunction with a variety of different metallic alloys to create exquisite Renaissance drawings in Italy
and Germany. Apprentice artists actually used an empty stylus to practice drawing by making easily removable indentations on tablets. These fine stylus-type instruments may be considered the forerunners of today's graphite pencil. The
German scientist and naturalist Conrad Gesner in 1565, but the modern lead-pencil only emerged much later after an unusually pure lode of graphite was discovered at Borrowdale in the English Lake District. Despite success by both German and American pencil makers, it is the Frenchman Nicolas-Jacques Conde who is credited with inventing the
modern pencil in the 18th century, when a method was found of combining graphite with clay. Current leaders in pencil and art supplies company, Faber-Castell, Sanford. See also: Graphic Art. Grading Today, the majority of pencils are graded or classified according to the European
system using a spectrum from 'H' (hardness) to 'B' (blackness). The regular writing pencil is graded HB, while the hardest is 9B. In simple terms, the differing grades are achieved by varying the ratio of graphite to clay, during manufacture. The more clay used, the harder the pencil. Other Types of Pencil There are several other
types of fine art pencils for artists and draftsmen. They include: coloured pencils, made from graphite but from a mixture of clay, pigment and wax; charcoal pencils and a range of modern implements like col-erase and
other markers. 1. n — HARIN COUNTY FREE LIBRORY 31111009234426 Hie Vrtof PENCIL 2. CIVIC CENTER 3 1111 "00923" 4426 fer THE Ap ^>F PENCIL DRAWING MAY 2 6 1938 | "TO? n 1 1999 JUL162Q0 r DATE DUE 3. aM 4. THE ART OF PENCIL DRAWING by ErnestW.Watson WATSON-GUPTILL PUBLICATIONS • NEW YORK 5. Paperback
Edition 1985 Copyright © 1968 by Watson-Guptill Publications, Inc., 1515 Broadway, New York by Watson-Guptill Publications First published 1968 in New York by Watson-Guptill Publications. a division of Billboard Publications. a division of Billboard Publications, Inc., 1515 Broadway, New York, N.Y 10036 Library of Congress Catalog Card Number: 68-27552 ISBN 0-8230-0275-6 ISBN 0-8230-0276-4 (pbk.) Distributed in the United Kingdom by
Phaidon Press Ltd., Littlegate House, St. Ebbe's St., Oxford All rights reserved. No part of this publication may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, or information storage and retrieval systems—without written permission of the publisher. Manufactured in
U.S.A. 12 3 4 5 6 7/90 89 88 87 86 85 6. CONTENTS INTRODUCTION, 7 AUTHOR'S NOTE, 9 1. WAYS WITH THE PENCIL, i3 Simple Materials and Equipment, 13 • Shaping the Lead, 13 • Paper, 1 Pencils, 16 • Tonal Palette, 16 • Eraser, 19 • Tortillon Stump, 19 Charcoal Effect, 22 • Versatility of the Pencil, 24 • Fixative, 26 2. LOOKING AND
SEEING, 31 Going to the Heart of Things, 31 • An Experience in a Garden, 3 Creative Seeing, 32, • Communication Between Artist and Object, 32 3. SIZE AND COMPOSITION, 35 Time, Weather, and Other Considerations, 35 • Size and Medium, 35 Size and Size and Detail, 36 Size and Detail, 37 Size and Detail, 37 Size and Detail, 38 Size and Detail Det
Composing the Sketch: Selection, Subordination, Emphasis, 38 Isolating a Core of Interest, 43 • Various Ways of Manipulating Values, 49 4. PATTERN, 51 What Creates Pattern and Silhouette, 61 • Tone and Value, 6y 5. SHADOWS, 69 Shadows and
Form, 69 • Accenting Shadows, 70 Creative Manipulation of Shadows, j6 6. TEXTURE, 79 Texture at Close Range, 79 • Paper and Texture, 82 • Abstract Texture, 82 • An Incident of Thwarted Incentive, 90 Getting Accustomed to Onlookers, 94 • Establishing a
Focal Point, 94 Knowledge of Architecture, 94 • Perspective and Proportion, 96 8. LANDSCAPE SKETCHING, 105 Use of Symbolism, 105 • Size in Landscape Sketching, 106 9. DRAWING TREES, 113 A Sketching Trip, 1 1 3 • Palm Trees, 1 1 6 • Silhouette, 116 Geometric
Analysis of Tree Forms, 116 10. MEMORY AND IMAGINATION, 125 Working Purely from Memory, 125 Working from On-the-Spot Sketches, 125 • Drawing by Seeing, 128 Degas' Advice to Students, 130' Following your Pencil, 130 Role of the Subconscious 131 • Rapid Sketching, 131 • Imagination, 132 Distinction Between and Drawing and a
Sketch, 132 Creative Role of Untouched Paper, 133* Imagination and Experience, 135 Imagination and Experience, 136 Imagination and Experience, 136 Imagination and Experience, 137 -h 8. INTRODUCTION Like thousands of art students across America, I was brought up on the books and magazine articles of Ernest Watson. I knew his writings by heart and
studied his handsome pencil drawings stroke by stroke, trying to fathom the technique of which he's still a master at the age of 84. To a large and faithful following—following that continues to grow—Ernest Watson is the author to read on the craft of pencil drawing. For this army of admirers, a new book by Ernest Watson is an event of particular
importance because this is his most ambitious book on the subject —a subject to which he has devoted a large part of his professional life. Having introduced the reader to the fundamentals of pencil drawing in an imposing parade of earlier books—many of them still available—the author now turns to the knotty and sophisticated problems of the
advanced reader: the serious student for whom art will soon be a profession; the advanced amateur; and the pro- fessional who wants to delve more deeply into the disciplines of drawing. Thus, The Art of Pencil Draining is unique among Ernest Watson's books. Purely in terms of technique, its scope is greater than any other book that bears his name,
but equally important this is his most personal book, in which the author reveals the creative processes, both technical and philosophical, which underlie his art and his teaching. For Ernest Watson began his professional life as both artist and teacher, and these have remained his dual vocations. Born in Conway, Massachusetts, in 1884, he concluded
his art studies at Pratt Institute in 1907 and began teaching there the following year. His tour of service at that famous art school was twenty-one years; as supervisor of day and evening classes from 19 19 to 1929, he met thousands of art students, and his profound feeling for young people is one of the secrets of his success as a teacher and as a
writer of books that teach. From teaching, Ernest Watson turned to educational journalism, serving first as Art Editor of Scholastic from 193 1 to 1937. Then, sensing the public need for a magazine that would teach art techniques to the growing number of amateur artists and art students, he and the late Arthur Guptill hit on a remarkable publishing
idea—the magazine which ultimately became the most widely read art journal in the world: American Artist. As Editor-in-Chief of American Artist from 1937 to the end of 1955, when he became Editor Emeritus, Ernest Watson found the ideal way to combine his talents as artist, teacher, and journalist. Building upon the success of the magazine,
Watson- Guptill Publications soon found itself publishing art instruction books. It was another "first"; this small, adventurous American publishing house was the first to 9. sense the coming art boom and to specialize in books that taught Americans to draw and paint. The continuing growth of American Artist and Watson-Guptill books—both begun at a
time when today's art boom seemed a wild dream—is a tribute to the vision of both Ernest Watson's extraordinary productivity as an artist. His beautiful color prints remarkable for their pioneering use of the linoleum cut as a multi-color medium
are in such major public collections as the Smithsonian Institution, the Boston Public Library, the Brooklyn Museum, the Baltimore Museum of Art, and the Boston Public Library. Watson also found time to make drawings for several national advertising campaigns. And he continues to produce a steady flow of superb pencil
drawings which have greater freedom and vitality than ever. Let me admit it: these drawings are a kind of secret motive in publishing this beautiful book. Except for the lucky few who've been allowed to turn the pages of Ernest Watson's private albums, his admirers have never seen a comprehensive range of his pencil drawings. Here, then, for the
first time, is the cream of his previously unpublished work—drawings which are not only self-sufficient lessons in the art of the pencil, but works of art as inspiring as the man himself. Donald Holden, Editor Watson-Guptill Publications 10. AUTHOR'S NOTE Frankly, I was cajoled into doing this book. Having written several books dealing with various
aspects of drawing and picturemaking, I demurred at the suggestion of Editor Donald Holden that I write yet another. But editors can be very persuasive, as indeed was Mr. Holden, who journeyed to my New Rochelle studio and began leafing through portfolios of my drawings made here and abroad over many years. At the end of his browsing, I was
reminded that the comments I had made about the drawings, as we were inspecting them one by one, would have been the basis for a book had its beginning. The drawings in those portfolios were made exclusively with the graphite pen-cil. There are many other kinds of
pencils: carbon, charcoal, lithographic, even silver pencils. All will produce effective and beautiful drawings in the hands of creative and idiosyncrasy of the artist. I have worked with all of these different tools and have
learned what they will do. I have practically discarded all but the graphite pencil; I discovered a great many years ago that it will do everything I want to do with a pencil. It is a tremendously versatile tool, a claim which I once set out to demonstrate in a series of one hundred fifty drawings made over a period of twelve years for a prominent
manufacturer of drawing pencils. I was commissioned by the Joseph Dixon Crucible Company to produce a series of pencil drawings appeared, one each month, in the architectural magazine Pencil Points (now Progressive Architecture), in American Artist, School Arts, and
others. They were faithfully reproduced at the exact size of the originals, approximately 9" x 12", the page size of Pencil Points. Although created for advertisements, these pages carried scant commercial messages. The text which accompanied each high-light halftone reproduction was of a technically instructive nature for the encour- agement of the
artistic use of this medium. I was given absolute freedom in the selection of subjects. The commission took me, over a twelve year period, to Europe, England, Mexico, and many sections of this country. It took me also to art museums, where I was privileged to draw sculp- tures, ceramics, and other craft creations from the originals. When recently I
began assembling illustrations for this book, I journeyed to the offices of the Joseph Dixon Crucible Company to inspect these drawings, to select a number of examples printed here—and to revitalize my remembered experiences in doing them. 11. I mention this commission because it was a unique opportunity for exploring in depth the potentialities
of the graphite pencil. Long before this, however, I had become a devotee of the graphite pencil, having used it commercially and having taught its use at Pratt Institute and in special classes for architects. There has been a healthy resurgence of interest in pencil work of late years; collections of my drawings have been, and are now in circulation in
many educa- tional institutions. Every artist makes use of the pencil, but I know of few indeed who have viewed it with such zeal as, for example, a watercolorist applies to the mastery of his medium. Usually the pencil functions as an adjunct to some other medium in experimenting with compositional arrangements. This is quite different from adopt-
ing it as an independent medium. Like all other media, the pencil has its own special suitability for pictorial expression. Likewise it has its limitations are by no means hindrances to creativeness when draw- ing with the pencil sharpens the artist's perceptiveness in pinpointing the
subject's essential interest. This perceptiveness is enhanced also in the act of translating color into black and white expression. That in itself is a creative function. (Although I have not painted professionally, I experienced the entrancement of color while working for twenty years or more with color woodcuts.) When drawing with pen-cil, I never think
color. One has to become color blind, as it were. A sacrifice of pleasure? I suppose so. Yet one attains such sensitivity to values that there is satisfy- ing compensation for that loss. However, I am the first to agree that experience in working with color certainly is contributory to one's development in the mastery of any black and white medium. Simple
as my medium is, there is a lot to say about its use. On the following pages, I shall try to demonstrate some of the things you can do with this pencil. This is not a step-by-step kind of presentation. Nor does the arrangement of its chapters follow a calculated progression from elementary to more advanced work. The drawings shown represent a variety
of themes and solutions, which I trust will be instructive as well as inspiring—knowing from my own experiences that one learns best through example. In closing these brief remarks, I want to acknowledge with gratitude the col- laboration of my wife Eve, who has contributed her editorial know-how to this work. Ernest W. Watson Threshold Mulberry
Lane, New Rochelle, New York January, 1 968 10 12. THE ART OF PENCIL DRAWING 13. WAYS WITH THE PENCIL There are a great many ways to use the pencil as my favorite medium. What I shall have to say about materials, as well as the
drawings themselves will apply in large measure, therefore, to what is known as the broad- stroke technique. The principal ingredients for success in this use of the graphite pencil—and this applies to all media—are practice and experimentation. In other books writ- ten for elementary students, I have gone into greater detail than seems appropriate
in this advanced treatise, wherein I stress conceptual problems and advanced tech- niques. But there are a few instructions about materials which should be offered to anyone, however advanced, who for the first time may be exploiting seriously the pencil as a medium. SIMPLE MATERIALS AND EQUIPMENT The convenience of the pencil in outdoor
sketching is obvious. It allows one to get into places where watercolor or oil would be out of the question. The equipment needed is simple and inexpensive: a portfolio serves as a drawing board. Two large rub- ber bands will hold the paper securely to the portfolio. A
folding camp stool is indis- pensable; a light metal and canvas one which folds to about 8" x 15" will serve. It is carried easily, along with the portfolio, under the arm. A substantial wooden stool is more comfortable and is practical when traveling by car. One more im- portant item is the kneaded eraser, which is a must for pencil work. SHAPING THE
LEAD The pencil is not a tool for rendering large tonal areas such as are natural with the brush; but when used with restraint, in reasonably restricted areas, it yields charm- ing tonal suggestions which are its principal claim for preeminence as a medium. To perform best in this manner the lead (we still speak of "lead pencils," the term lead referring
now only to the pencil core, regardless of its chemical base) has to be given a bevel point, if a bevel can indeed be called a point. This bevel results when the pencil, held in a natural writing or drawing position, is worn down by abrasion on a piece of paper as in Figure 1, the pencil being held in an identical position until the stroke it makes becomes
as wide as the diameter of the lead allows, if such 13 14. Figure 1. Preparing your Pencil for Broad-Stroke technique is a natural way to use the pencil lead should be worn down on a piece of fine sandpaper (or any rough paper),
until it has a point like that shown in 3. Start with the pencil sharpened as in 1, by tapering the lead slightly, instead of merely cutting away the wood. Then wear the lead down until you have a fiat-surface point suitable for broad-stroke technique like that in 2 and 3. When this point is turned over, it will give sharp, thin lines as in 4 Figure 2. Tonal
Palette This tonal palette serves as an approximate key to the use of varying degrees of pencil lead —hard to soft. Not all of the numbered pencils are likely to be used by the artist in any given sketch. Three or four, maximum, usually suffice. 14 15. is desired. Soft leads have larger diameters and therefore will yield wider strokes. This kind of point is
quite different from a chisel sharpening, which would be most awkward to use. When, in the course of drawing, the pencil is laid down and then taken up again to resume the same stroke character, it must be held in the hand in exactly the same position as formerly in order that the bevel will contact the paper as before. One always has a scrap of
drawing paper on the board for trial. This is equivalent to testing a watercolor brush to be assured that it is charged with the desired color. The resilient surface provided by several sheets of paper between a hard board and the drawing permits the pencil edge to bite a trifle into the paper and yield more positive strokes. The strokes will have well
defined edges. This is an important condition for working in broad-stroke, as this technique is appropriately called. It has also been referred to as pencil painting. The development of facility in broad-stroke requires practice: fill many sheets of practice paper with stroke experiments to hasten the point of proficiency. Bevel points, used for broad-stroke requires practice:
stroke, will also produce sharp, thin lines when the pencil is turned in the fingers. PAPER When we talk about the technical aspects of pencil lead is conditioned by the paper having the roughest tooth, lighter pencils will produce darker tones than if
used on a smooth surface. Some surfaces yield a surprising range of desired values; others are limited. If you can find a clay coated paper, you will have the most receptive surface ever made available for pencil drawing. Such papers, named Video and Media, are sold at Arthur Brown's art supply store at 2 West 46th Street, New York City, and are
available in many other cities. Or any dealer should be able to secure them for you from Arthur Brown. The papers are sold in pads of convenient sizes. They are expensive papers, but are worth whatever they cost. The clay coating permits scraping out with a sharp knife edge or with a razor blade which must be sharp
This enlarges technical possibilities enormously. White tree branches can be removed in this way. You cannot use an eraser on clay coated paper. Bristol boards are sometimes excellent. One of my favorite papers bears
the trade name of Aquabee Satin Finish, made by Bee Paper Company. Another paper which I've used extensively is Alexis, made by the Strathmore Paper Company; it has been available in stores for as long as I can remember. If there is not a large art supply store in your town, a trip to a nearby art cen- 15 16. ter is worthwhile to collect sample
papers. An assortment of the right papers is essential for those who are serious. More will be said about papers in my comments upon drawings reproduced on following pages. Oh yes, the weather! We must not overlook the weather as a factor. On a damp, foggy, or rainy day, paper has a way of responding most unsatisfactorily. Paper absorbs
moisture and becomes less receptive to any pencil. When in this damp condition, softer leads will be needed to do what can be done with much harder leads when the weather is clear and dry. Of course the paper can be dried out in the kitchen oven before using. Any dia- grammatic scale for specific tonal effects is based upon dry paper conditions, so
this scale is only approximate in wet weather. PENCILS In placing so much emphasis upon paper, we are reminding ourselves that pencil and paper are equal partners in the creation of technical harmonies. In this connec- tion, we must realize that the grading of pencils (H for hard, B for soft) —by numbers that indicate their degree of hardness—is
far from a science. A relatively soft pencil labeled 4B in brand X is unlikely to be identical with the same label on a brand Y pencil. Often they differ radically in this respect. So, when I state in cap- tions that certain degrees of lead were employed in a certain drawing, the reader is advised that the designation is approximate; it is by no means as
reliable as the identi- fication of a musical note on the keyboard of a well-tuned piano. My references to labels, therefore, can designate only such textural relationships as were involved in that I used the same manufacturer's brand throughout. So far as I know, the familiar American brands are not made in leads softer than 6B. A
German pencil named Stabilo is available in soft leads up to and includ- ing 8B. These were not available in my earlier sketching years. TONAL PALETTE In a book I wrote many years ago, now out of print, I used an illustration of a tonal palette which served as an approximate key to the use of varying degrees of pencil leads—hard to soft. It is a good
way to remind the student that a considerable range of leads should be carried in one's sketching kit. If this palette (Figure 2) looks a bit frightening, I should explain that not all of the numbered pencils are Figure 3. Chinese Stone Head A soft pencil lightly applied to a rough-surfaced paper produced the grainy, charcoal-like effect. Darker, smooth
tones were achieved by working the sharp point of the lead into the grain of the paper. I rubbed a stump over the black tones of the head, is untouched paper. 16 17. m Figure 4.
Lightening Tones with a Kneaded Rubber By pressing down on your pencil tone with a piece of kneaded rubber, you can lift off and lighten desired areas. Avoid rubbing or erasing which smears the tones. Figure 5. Cutting Light Accents A piece of kneaded rubber pinched to a sharp edge will cut light accents into pencil tone. M- t*,-- mnm i i imirnm
Figure 6. Tortillon Stump The tortillon stump, a tightly rolled paper cylinder which is tapered to a point, should be used by the artist in any given sketch. Usually three or four numbers are adequate for any subject; and on certain surfaces,
mentioned later, two or even one will suffice. The softest lead will of itself produce a complete tonal range on almost any paper. However, as one soon discovers in experimenting, the tones of a soft pencil become less smooth in texture, more grained in effect, as they approach the lightest extreme of the scale. This is not always a disadvantage
be noted. There is the sharp staccato needed for drawing members of the palm tree family; thin, vigorous lines for some branches; delicate, sensitive lines for some branches; delicate, sensitive lines for others. Sharp outlining strokes for rock masses, and staccato short strokes to relieve a too-pallid mass—these are a few of such uses. Sometimes a broad wash-like effect can be dramatic; this is
done by hold- ing the pencil nearly lying on the paper, using not the lead's point, but the side of its length. Experiment, ex
graphite as do other erasers. One does very little "eras- ing" with this rubber! Once the paper has been rendered too dark may be lightened by pressing the rubber down upon it without rubbing, as illus- trated in Figure 4. This is a good clean-up
eraser. Kneaded rubber is useful for cutting small, light accents into pencil tone as illustrated in Figure 5. To do this, the rubber is squeezed into a narrow edge. Kneaded rubber remains pliable in warm weather, but when the temperature drops, it hardens. If placed on a radiator for a few moments, the eraser becomes soft again. I usually carry an
eraser in my trousers pocket. TORTILLON STUMP The tortillon stump is a tightly wound paper cylinder which tapers at one end. It is designed for rubbing tones of pencil, charcoal, or crayon. It should be used spar- ingly because too much blending of pencil strokes deadens the fresh look which is the special charm of the medium. Figure 6 illustrates
how the stump modifies the effect of direct strokes, giving a wash-like appearance. Up to this point, I've been speaking principally about one aspect of pencil 19 19. Figure 7. Rendering of Brass Valve The pencil is ideally suited for rendering the subtle tonal patterns of brightly polished brass. I used $B, 4B, and 2B leads on a slightly toothy paper. 20
20. Figure 8. An Abstraction / seldom do this type of rendering uith the pencil. This drawing is one of a series, produced for the manufacturers of the Eldorado pencil, designated as semi-photographic, relatively smooth rendering, in contrast to the
direct handling method, which exploits the charm of stroke technique. It is a somewhat laborious tonal method, yet I was surprised to find, after I began this series, that it was rather fascinating. And. as you can see in this example, the identity of the pencil is not wholly submerged by this atypical technique. I created the entire series of abstractions
on heavy white drawing paper, with three or four degrees of leads. Some, like the one here shown, were placed in a shadow box and illuming the broad-stroke method. The
rendering of a brass value (Figure 7) shows how polished surfaces may best be simulated by building up tone with more or less pointed leads, rubbed here and there cautiously with the smooth technique in this drawing, there is enough direct
line work to vital- ize a rendering which easily could have become photographic. Such a polished globular surface is alive with reflections are muted, and they blend into the darks in smooth transition. We are not conscious of the
pencil point in this rendering except, as already stated, for the few forceful line strokes, here and there, which serve to contribute a sense of vibra- tion. The few white strokes are untouched paper, not scraped out as they could have been had the surface been clay coated. For this drawing I used Strathmore's Alexis paper. It is probable that the
kneaded eraser played a part in this rendering, not by rubbing out, but by pressing down and lifting the tone here and there. The eraser must be very soft and pliable to serve in this manner. (The abstraction, Figure 8, was also rendered with the point rather than the broad-stroke bevel edge.) CHARCOAL EFFECT The drawing of the stone head from
the T'ang Dynasty of China (Figure 3) shows how the pencil can be employed in a charcoal-like manner. The charcoal effect of this drawing was simulated by using a very soft pencil lead skims over the paper lightly, except in the very dark areas. In some
places, as around the eyes and the lips, a sharpened point, worked into the depressions of the paper's grained surface, produced the darker, smoother tones. The very top of the head piece was rubbed into a jet black tone with the stump, which was also rubbed lightly on its front. Nowhere else in the drawing was the stump used, but the shaded cheek
and nose were stroked lightly with the finger for a rather smooth texture. The background tones that fan out from the cheek and neck were produced by the side of the lead, with the pencil held as one would hold a charcoal stick. The Figure 9. The Chain Gate, Wells Cathedral, Somerset, England This drawing attests to the pencil's great versatility
and power as a tool for rendering architectural subjects. I began by making a meticulous rendering of the subject in light line, and then placed the darkest values to establish the tonal limits of the drawing. All other values ivere keyed accordingly. 22 22. ---- / - i N **f. < ' **** i * f. Her- / ft 23. pencil was pressed down hard on the paper for the black
areas that outline the cheek and the neck. This drawing and that of the brass valve were among those made as advertisements for Eldorado Pencil. VERSATILITY OF THE PENCIL I had the good fortune, many years ago, of spending a week in the beautiful cathe- dral town of Wells in Somerset, England. I made many drawings there. An architectural
subject like The Chain Gate, Wells Cathedral (Figure 9) challenges the draughtsman who works entirely freehand as I always do, without benefit of straightedge or ruler. My too brief, though very useful, study of archi- tecture stood me in good stead in rendering this subject. If possible, one always chooses the best time of day for the favorable light
and shadow aspect of his subject even if, for one reason or another, this may be none too convenient. In this case, it had to be a Sunday morning. In order to obtain the pre-ferred view, I was obliged to establish my position near the middle of the road lead-ing to the arch. This road soon became a busy thoroughfare for the worshipers bound for the
Sunday morning service, and I found myself in the path of their approach. However, these friendly people—I have always found the English such simply flowed around me, a trivial detour that created no problem at all. Long ago, I became accustomed to drawing with wayfarers about, some of whom stand behind and look over my shoulder. This is all
right so long as I am not expected to answer questions by too inquisitive observers. The first step in the drawing, of course, was a meticulous layout of the structure in light line—giving me freedom to begin the tonal effects that would best express
my impressions of the subject. Rendering, as usual, began with the darkest values—in this case the shadowed arches and the few black window accents. These define the limits of the projecting mass at the right of the main arch. This
had to be kept white to intensify the effect of sun shin- ing brightly upon the structure. "White is so essential in tonal work. Consider, for example, the white accents at the bases of the vertical arch supports. These are Figure 10. Ruined Columns, Temple of Zeus This drawing was made primarily to demonstrate the potential of the pencil in direct,
vigorous, broad-stroke rendering, with jet black tones—such as you see under the archit- trave supported by the columns with their Corinthian capitals. A clay coated paper like Video or Media is most receptive to rendering very dark tones, but it is equally inviting to light values. Notice the sharp, thin lines in the architrave. The clean white lines
within the shaded flutes of the columns also contribute to the drawing. 24 24. purely arbitrary as the gray tone of the masonry naturally covered these details to the ground. In pencil drawing, one always avoids any leaning toward photographic simula- tion—thus the intrusion of white diversions like that over the upper left
window, and the tonal break in masonry rendering, which gives pattern interest to the wall over the small doorway at the right of the main arch. This kind of patterning is also a device for "getting out of the main arch. This kind of patterning is also a device for "getting out of the picture" gracefully. On the left side, this necessity is served by resorting to open-stroke technique. The suggestion of sunlight streak- ing into the
scene, as noted here above the left arch, can often be used to good advantage in enforcing the impression of sunlight—if the device is not overdone. The importance of that dark bush or vine overhanging the iron fence is readily seen if it be covered by a piece of white paper. I call attention to the rendering of the street, which I think is quite successful
in this drawing, very dark under the arch, gradually lightening in tone as it comes forward, and then tapering off in an open, linear technique. Let me refer again to that facing wall at the right, to be sure, be somewhat modified by
reflected light from adjacent walls. However, in my rendering, the shaded tones vary radically from very dark value at the arched door to lighter tones above, again becoming very dark above, where con-trasts seemed advisable. I've taken a lot of space to discuss this drawing because it embodies so many qualities that testify to the great versatility
and expressive power of the pencil in rendering architectural subjects. And then I like to talk about an experience which thrills me in remembrance, as this one does. FIXATIVE Often the question is asked, "Should one 'fix' pencil drawings to prevent damage by rubbing when they are handled?" I have always avoided the use of fixative. Many of my
sketches were made prior to the invention of acrylic fixatives, which doubt- less are far superior to the old shellac and alcohol type which did stain the work Figure 11. The Main Portal, Rouen Cathedral This light-toned, delicate rendering follows the bold drawing of the ruined Greek Temple of Zeus (figure 10) in order to dramatize the vast range of
potential expression of the graphite pencil. The great cathedral doorway, of course, is the focal point here; but while the other forms may seem intentionally subordinate to it, this is not the case. It seemed to me that the lacey detail of the glorious facade above could most appropriately be realized by rendering it in very light tones. While meticulously subordinate to it, this is not the case. It seemed to me that the lacey detail of the glorious facade above could most appropriately be realized by rendering it in very light tones. While meticulously subordinate to it, this is not the case. It seemed to me that the lacey detail of the glorious facade above could most appropriately be realized by rendering it in very light tones.
delineating the area just over the arch, the detail of the two flanking spires has been treated suggestively; and the forms above are so indefinite as to rely upon the viewer s imagination for completion. 26 25. . • $ y * r * 1 ** • j 26. J Figure 12. Uprooted Tree And Cabin In South Carolina The uprooted tree was the real reason I stopped along the road to
make this drawing. It took no more than twenty minutes. Note the broad-stroke technique used in the tall tree and the dead trunk. The clouds play an important part in the composition, holding together elements that would otherwise be scattered. There is much profit in rapid sketching. It compels a degree of spontaneity which is later reflected in
more carefully studied drawings. It certainly encourages the use of broad-stroke technique, which has a rapid covering effect. 28 27. yellow over the years. The modern spray fixatives of any kind. I have referred only to a limited number of
"ways" in this chapter: captions that accompany all of the sketches reproduced in this book will encompass many others. This seemed to be the most direct means of presenting the subject. *9 28. Figure 13. Magenta Tulip An hour of intense, concentrated work went into this study of a single bloom in full sun- light. A profound exercise in seeing, I
searched out shapes, color contrasts, textures, and shadow patterns. Though I copied the forms meticulously, no attempt was made to achieve botanical accuracy. Collection and courtesy, Dr. and Mrs. Frederick C. McLellan. 30 29. LOOKING AND SEEING There is a vast difference between looking and seeing—a difference which is fundamental to
the artist's experience in communicating whatever object or scene with which he becomes esthetic ally involved. GOING TO THE HEART OF THINGS Looking is but a superficial experience which does not promote intimate acquaint- ance, does not go to the heart of things. Indeed, it can be (and often is) of so transient a nature that it makes only a
casual impact upon our consciousness. We look but we do not see. We may be made aware of this gap between looking and seeing if asked, for example, to describe the furnishings of a room in which we have been driving for years. The physical eye, it is
evident, is nothing but a tool, albeit a marvelous tool. Like all tools, it is but a means to an end. It operates to a significant purpose only when the door of awareness is open. It may be likened to a camera lens, which is useless without a sensitive film behind it, waiting to receive impressions and vividly record them. The eye does not do the seeing; it
does not do the perceiving. We see, really see, when we lose self-consciousness in contemplation of scenes, objects, or events. Only then can we be said to integrate with the subject, become a part of it as happens when we witness an absorbing drama or watch a major league game. When we really see, we transcend our own individuality, forget self,
and become engrossed in a visual adventure. AN EXPERIENCE IN A GARDEN That is the way it was with me when, one sunny morning, I drew the tulip reproduced in Figure 13. Reclining in a lawn chair within reach of our full-blown tulip garden, I was wholly preoccupied with a serious problem. I was depressed. In a moment of relaxation, my gaze
fell upon some magenta tulips. I had never before seen a tulip. Oh, I had looked at tulips in a long succession of springtimes and hid gloried in their beauty when their long stems in gentle breezes, and tremble with seeming disapproval when agitated
by gusty winds. Yes, I had looked at innumerable tulips in a detached and agreeable kind of way for as long as I could remember; yet, until this occasion, I had never really seen one. V 30. Suddenly, at this moment I began to see these flowers. It was as though they had reached out to me. I found myself focusing upon a single bloom in full sunlight. I
was seeing a tulip! I was drawn into it. I felt an urge to sketch the flower and I went to my studio for paper and pencil. CREATIVE SEEING I spent a full hour seeing and drawing that tulip. I searched its shapes, its color con- trasts, its value relationships, its textures, its shadow patterns. I copied the forms meticulously, though not from a botanical
viewpoint. My drawing probably would not satisfy a botanist because it was a translation into terms with which he could not be familiar. He would not be familiar. He would not have seen what I saw, as I must have missed what he would not be familiar. He would not be familiar. He would not be familiar. He would not have seen what I saw, as I must have missed what he would not be familiar.
not in its completeness. I like what William Saroyan once wrote about seeing: "There is such a thing as creative seeing. What constitutes such looking? Clarity, intelligence, imagination and love. You notice the true nature of it in its entirety and
in its parts. You relate its reality to all reality, to all time and space and action. You admire its survival and you love its commonness and its individuality." Now this may sound esoteric, but Saroyan was trying to put into words what can only be felt. And he made a mighty good job of it. COMMUNICATION BETWEEN ARTIST AND OBJECT Yet Saroyan
did not state the whole truth of the matter. The artist employs even more than eyes and brain; his muscles creatively enter into the seeing process. With- out making a graphic record, the seeing process is still incomplete. The action of eye, brain,
and muscle, we go beyond knowing about to the intimate experience of knowing, which is the basis of creation. There is recipro- cal communication of viewer and object. It is a very real experience, this merging of oneself with the life of the object, even though it be an inanimate object. This may seem like a metaphysical concept, and it is, yet it is a
very real phenomenon, and those of us who draw or paint creatively are well aware of this intercommuni- cation between artist and object. Consider, for example, our comparative responses when drawing from a photo- graph and drawing from a photo- graph and drawing from the object. There is a deeply sensed intimacy be- tween artist and object when both are parts of the object.
same scene, both immersed in the same atmosphere, as it were. Is that not why a sketch—our sketch, however slight and lacking in detail—has infinitely more meaning to us than a fine photo- 32 31. graph of the same subject, or a painting for amateurs,
although they doubtless are not consciously aware of it. The inspiration of "being with" tran- scends the mere ability to create a reasonable facsimile. I have gone to some length in discussing this concept of creative seeing because I believe that a conscious awareness of its impact upon one's drawing experience js both pleasurable and inspiriting. 33
32. SIZE AND COMPOSITION One of the first decisions an artist must make concerns size. How large shall he plan his sketch or his painting? The way he answers the question is important. It may mean the difference between success and failure; at least it will qualify his success. There is )ust the right size for his work, whatever it may be. TIME,
WEATHER, AND OTHER CONSIDERATIONS There are many factors to be considered. One is time. It would be folly for the painter to take along a large canvas when for one reason or another—rapidly chang- ing light, for example—he will have not over an hour for his sketch. The necessity for quickly recording some moving action is another. The
inconvenience of a large canvas on a windy day or in a busy thoroughfare is still another factor. Most painters confine their outdoor sketching to small panels that fit in their paint boxes, or to relatively small watercolor papers. SIZE AND MEDIUM But aside from these contingent factors there are others—inherent in the various media—which impose
definite limitations. It is technically possible to make a pen sketch 20" by 30", but no one would think of doing it. A 20" x 30" canvas, on the other hand, presents a relatively small scale for a painter in oils, a medium that can manage a 20' x 30" mural gracefully. Watercolors are kept within nar- rower space limits, as are pastels. When handled broadly
the pencil—which, like the pen, is a point medium—will produce a stroke many times as broad as a pen line. However, it is not a medium for large scale work. Architects, to be sure, do make pencil renderings four or five feet long to visualize proposed buildings for their clients. But we are discussing sketching, and are not concerned with these elaborates.
rate drawings intended to illustrate details, suggest textures of building materials, and give an impression of the whole design. Figure 14. Six Drawings of a Boathouse, Cornish Coast, England These six sketches are reproduced at exact size to suggest how the structure might be ren- dered when seen at varying distances. The largest and most
detailed sketch is a close-up. The smallest drawing illustrates how the boathouse would appear at a distance of about a quarter of a mile. Detail disappears with distance. 35 33. SIZE AND SUBJECT Do not make your pencil drawings too large? The answer depends somewhat upon the subject. A castle or a skyscraper may suggest a
larger drawing than a boathouse, but an 8" x 10" pencil drawing of a castle is as large as I would attempt. I almost never work larger than that, and my preference is for an even smaller scale. The largest sketch of the boathouse (Figure 14) is reproduced at exact size of my original. For beginners, I strongly recommend very small drawings; novices than that, and my preference is for an even smaller scale.
will thus escape the danger of becoming hypnotized by detail. It is by way of illustrating some of these size factors that I have made the six drawings in Figure 14 of the boathouse originally sketched on the Cornish coast of England. They are reproduced at exact size, and are intended to suggest how the structure might be rendered when seen at
varying distances. The largest is obviously a close-up. It is, as I have said, as big as I would care to sketch it in pencil, and it has all the expense of general effect. The smallest sketch is the way the structure might appear at a distance of, say, a quarter of a mile
SIZE AND TONE Seen at a distance, light and dark pattern of that far distant effect when working on our close-ups; there are no very dark tones. As we come nearer, the darks appear. When we are close to the subject, we see its complete tonal gamut. But it is well to keep in mind the simplified light and dark pattern of that far distant effect when working on our close-ups;
otherwise we run the risk of losing clarity and sense of volume. In larger drawings, it is very easy to become so diverted by illustrative detail that the big pattern—hence compositional power—is sacrificed. It is fairly common practice among artists to preface their final drawings or paint- ings with thumbnail sketches which help them to see their
subjects in simple and effective patterns. SIZE AND DETAIL Large drawings simply demand detail. There should be no inactive areas. Every part of the picture must have something to say. When a large area is devoid of illustrative interest, the drawing fails to convince; it looks empty. In this connection, refer to the various treatments of the
boathouse roof. In the first four sketches, the roof is so small that the textural interest of the pencil strokes themselves satisfies the need for detail. In the fifth drawing we begin to feel the need for detail. In the fifth drawing we begin to feel the need for greater interest in the roof; and in the largest one, it was necessary to give a definite impression of an ancient patched roof that probably leaks during
heavy rains. The roof of the fifth sketch would look unfinished if duplicated in the sixth drawing. 36 34. Figures 15 and 16. Photograph and Sketch of South Street, New York (top) was taken "way back when." The pencil sketch made from the photograph (bottom) suggests hmv
attention can be focused upon the point of interest through subordination and emphasis of elements. 37 35. It is safe to say that most beginners get into a lot of trouble by working too large in any medium. They set themselves tasks that would worry even practiced artists. In large scale, it is so difficult to get what we call "quality." Of course fac-tors
other than size enter into quality—such things as the right paper and proper grade of pencil, to mention two. I should remind the reader that the foregoing remarks about size apply only to drawings that have no purpose beyond their own charm. Painters, accustomed to large scale work with the brush, often make sizeable pencil notes purely as
size. "Large scale" people usually write with a bold, scrawling hand. They like to draw with arm movement rather than finger movement. These individual, temperamental qualities ought to be considered; they are important. The
scale which suits him is something each individual must discover for himself. COMPOSING THE SKETCH: SELECTION, SUBORDINATION, EMPHASIS To illustrate my discussion of composition, I am going to take you back to days that most of you were too young to remember, if indeed you had been born. Look- ing through my picture file recently—
from days when I took my camera on walks through New York streets—I pulled out this photograph of a team and loaded cart standing on South Street (Figure 15). Here is a rather fascinating subject, which I probably would have sketched had there been time, that day, before the wagon pulled out from the curb. All I could do was make this photograph of a team and loaded cart standing on South Street (Figure 15).
record, but now it is useful to demonstrate how one focuses upon the center of interest by removing the camouflage of its environment. The wagon and cargo are clearly silhouetted against the shadowed background, but the horses are lost in the confusion of the darkened buildings. The tiny pencil sketch (reproduced at exact size in Figure 16)
demonstrates Figures 17 and 18. Photograph and Sketch of Theatre of Marcellus, Rome Here, the photograph (at lower right) and final drawing pose a problem of simplification and pattern similar to that in South Street, New York (Figures 15 and 16). Both subjects required an illustrative approach that would give the illusion of reality, yet create a
pattern that would direct the eye to a desired focal point. 38 36. Figures 19 and 20. Ponte San Lorenzo, Venice In this drawing, the barges under the bridge constitute the compositional nucleus of the scene. Seeing activity around the barges, and expecting that they would soon depart, I made the quick study seen above and incorporated it into the
final drawing at the right. In the rendering of these barges, it was urgent to depict them with the darkest tones the pencil is capable of producing. Obviously, this task is the work of very soft leads. The paper was Alexis, a surface with just enough tooth to accept very dark values. In contrast to these darks, the tone which represents the bridge's
fagade (under the balustrade) was kept very light—just dark enough to display the lighter values of the balustrade and the gracefully arched member that appears to support the bridge. The patch of very light pavement stones bordering the canal prevents the canal prevents the canal edge from leading the viewer's attention out of the picture at the right. Perhaps the
indication of buildings beyond the canal might have been extended more completely, yet they are of little more than environ-mental use, without any architectural interest. 40 37. I. £ 38.;, 4MP • 1.£***• > J) i ^ 4M| 1 39. how I might have developed the subject had I been able to draw it on the spot. Note how the darkened building mass on the right
 gradually is dissolved as it approaches the root, receding from the center of interest; and how, with restrained suggestions, the now lighted building facades have been given a sense of completion. The light gray shading at the far end helps to focus the light behind the team where we want it. The photograph and drawing of the Theatre of Marcell
(Figures 17 and 18) in Rome present a similar situation. In Venice, the artist is literally surfeited with sketchable subjects. One is bewild- ered by the beauty which lies before him in the architecture of buildings; the splen- dor of its bridges, that span the myriad canals; its sculptured forms; and the pervad- ing sublimity of man's commitment to
artistry in every detail of environment. This dedication to the arts is the glory of all Europe, but Venice, the "Pearl of the Adri- atic," has a special kind of bewitchment for the artist who is confronted with the perfect subject at the turning of every corner. The problem is one of selection, espe- cially if one's time is limited and the desire to draw or paint
everything is distracting. One comes upon some subjects that are utterly compelling. Such was the Potite S. Lorenzo (Figure 20). I say "was" because at that particular time when I first saw it, freight barges were tied up under the span. Those barges were the dark shapely masses that made this sketch. I began to draw them at once (Figure 19),
ignoring the structure of the bridge, because, seeing considerable activity on the barges, I sus-pected that they were about to be moved—as indeed they were. I had scarcely fin- ished drawing the boats when two boatmen with poles pushed them out into the canal and out of the picture entirely. This did not disturb me because the bridge remained
and, I suspect, looks exactly the same many years later. I took my time drawing the bridge and indicating the buildings on the far side of the canal. ISOLATING A CORE OF INTEREST In pencil sketching, simplification is a necessity because one does not reproduce the entirety of any subject in a photographic manner. Always there is a core of interest
which one wishes to isolate to some degree from its environment. Figure 21. Wells Cathedral Tower This is one of the many drawings I made in that lovely Somerset cathedral town. I care-fully selected a view of the tower that would display its upper reaches. It is framed at the left by the old tree, and supported below by a mass of dark foliage. As in
all architectural subjects, I drew the tower meticulously, keeping its shadow tones in a silvery middle gray. Although drawn with architectural accuracy, the shadow strokes are vigorous and direct, avoiding the fussiness and monotony of an unbroken technique. I wanted to attract as little attention as possible to the tree, so that it would not dnert
attention from the tower. The dark foliage below the tower serves as a color contrast, thus enhancing the natural delicacy of the tower. I kept the foliage mass as restricted in area as possible, completing its form below merely by white space with hints of its growth form. The light-toned tree delicately rendered at the right is very important as an
enclosing element. 43 40. Figures 22 and 23. Photograph and Drawing of Brooklyn Coal Sheds This drawing, made in 1946 and reproduced in a book now out of print, is useful in illu-strating a kind of compositional strategy that has wide application. I refer to the way in which interest is focused at a central point by arbitrarily manipulating the
shadows of the projecting coal sheds. These shaded sides of the structure appear in the photograph as uniform values (above). I modified these shadow tones in my drawing (right), emphasiz- ing dark and light contrasts and concentrated at this
point by the variety of detail. Notice the introduction of white elements, such as the flight of stairs, at the focal point. The shadowy tone that plays up the side of the pier is not actually a shadow; it is a tonal improvisation, a part of the all over compositional strategy. 44 41. 1 A ^ 42. Such, for example, was the Wells Cathedral Toner (Figure 21) that
rises above a group of trees and a vine covered wall when seen from the viewpoint of my drawing. The tower is the jewel in a setting which should be treated in such a manner as to focus interest upon it agreeably, without allowing the setting to absorb too much of the viewer's attention. So the foliage mass was rendered with restraint, very dark
against the structure and merely suggested below. Likewise, the tree that fans out about the tower provides an enclosing frame for it on that side, and the lightly indicated trees on the right serve a similar purpose on that side, and the lightly indicated trees on the right serve a similar purpose on that side. The wall that runs along the path below is a supporting base for all. The drawing of Brooklyn Coal Sheds (Figure 23) is
accompanied by a photo- graph of the subject (Figure 22) to illustrate how a drab scene can be brought to life by concentration of attention at a focal point, where interest is aroused by arbitrary manipulation, we are aiding it in what it seeks to do:
focus attention upon a restricted area of interest. It is helpful to remember this phenomenon of seeing—the inability of the eye to focus upon more than a very small point at one time. We cannot "take in" a whole scene, or a picture of a scene, o
flitting unconsciously from point to point, that the phenomenon is not noticed. The artist is well aware of it and he composes his picture, be it a painting or a sketch, in such a way as to direct attention to a chosen center of interest, and to prevent the eye from roaming indiscriminately from point to poi
accomplished in the sketch of Brooklyn Coal Sheds (Figure 23), by lightening all peripheral shadow values in a restricted area at the center, and by throwing theatrical lighting upon the area of workers
have been introduced, and miscellaneous white shapes and lines have been cut into the dark shadow to enliven the sense of activity. The spot- Figure 24. Vesuvius from Sorrento Cliffs In this drawing, it was rather difficult to give the effect of the smoking volcano in the dis- tance, while rendering just enough of the immediate foreground to illustrate
the dramatic form of the limestone cliffs rising from the Bay of Saples—and to have them serve as a frame or foil for the volcano. It would be impossible to correctly represent the tone of the volcano appears nearer than the fifteen miles away it actually is. Nevertheless, the
purpose of the sketch nas accomplished, since no one expects the same degree of literalness from a painting in which a far greater range of values—in addition to color—is possible. The indication of the cliffs, accomplished with little effort, is reasonably suc- cessful. I added a hint of the shoreline, and a few projecting rocks.
47 43. light has brought the flight of stairs out of the shadows. The slanting, shadow-like tone across the pier—which could not have been there—is an arbitrary contribu- tion to the dramatic effect. VARIOUS WAYS OF MANIPULATING VALUES Another quite different situation might appropriately be included in this chapter. The panoramic view of
Vesuvius from the Sorrento Cliffs (Figure 24) was sketched from the garden of the Cocumela pension, perched atop the limestone cliffs, which rise about one hundred sixty feet or more above the sea, and was intercepted by a prominence known as Montechiaro. This prominence
serves as a frame for the view of Vesuvius across the Bay of Naples. I wanted to render this rocky mass in dark tones and then gradually lighten it as it receded from the prominence, at the same time indicating the cliff formation with as little penciled tone as possible. One would seem to have little scope for composition in the drawing of the ogive,
main entrance to Notre Dame Cathedral (Figure 25). Selection would appear to be involved here. It was necessary to select areas to receive an approximation of the tonal darks and those in which the detail is brought out into the light, tone being restricted to that which was essential for the expression of forms. This arbitrary division of dark and
light sections of the sculptured decoration resulted, I think, in a more striking presentation in the pencil rendering than in the photo- graph itself. The white is carried up with the dark areas by representing the lightest modeling in white, instead of the literal gray light of the sculptured decoration resulted, I think, in a more striking presentation in the photo- graph itself. The white is carried up with the dark areas by representing the lightest modeling in white, instead of the literal gray light of the sculptured decoration resulted, I think, in a more striking presentation in the photo- graph itself.
The unknown creator of (his magnificent sculpture is among the vast company of artists who, during the era of cathedral building, contributed anonymously to a great collaborative achievement for the glory of God. This drawing was made from a photograph. I could not have been favored with a vantage point from which to make such a detailed
rendering. Photographs are not likely to evoke the emotional incentive experienced in direct drawing from the subject. Occasionally, however. I have been so stimulated by unusually fine photographs of sculpture and architectural details, that I could not resist the temptation to draw them. One can readily see that my drawing is not a copy. // is a
simplification and translation from one medium into another. The forms, but not the tonality, are copied. Tone is interrupted even in the darkened upper area by white paper accents. 49 44. ^ t-i 45. PATTERN Unless a drawing is being made exclusively with line—without tonal mass, that is—pattern becomes the essence of its structure. Even in line,
we do not escape the demand of pattern, as may be simply demonstrated by the comparison of Figures 27A and 27B. In A, the drawing suffers from the absence of design interest pro-vided in B, where the massing of twigs in three different places provides a degree of excitement entirely lacking in A. Thus, tonal pattern is created through the con-
junction of lines. WHAT CREATES PATTERN? You might say that you cannot make any drawing without pattern of some kind. In a drawing of the space they enclose, and indeed the conformation of the lines themselves, constitute pattern. In this chapter, however, I refer principally to pattern resulting from
relationships of tonal masses —their relative sizes and shapes, together with the white areas that are associated with them. Color may be almost entirely responsible for pattern possibilities, as in my sketch Along the Beach, St. Ives (Figure 28), where the color tones of vines which decorate the wall of the principal building, and the color tones of the
roofs, consti- tute the essence of pattern interest. In such a situation, the designing of the foliage becomes the key to the interest of the entire sketch. Here the mass of the vine is broken into by uncovered areas of the masonry—white paper. The effect may or may not have been just as I rendered it. That does not matter. The tonal variations of this
foliage mass—dark and light—are of importance too, and one is impressed by the relationship of nearly black areas at the left to the light tones at the right, where the observer's interest is being gently led out of the picture. Interesting value relationships are always a big factor in the creation of pattern. Consider, for example, the impact of the black
accents of the windows in Along the Beach, St. Ives. These are as vital to pattern interest as seasoning is to food. In this sketch, also do not overlook the function of line both in line width and line value, in its assertiveness and in its expression of perspective. Figure 26. Old Jesuit Church in Sorrento, Italy The point of interest in this sketch is the bell
tower, where I concentrated my delineation of details. The palm tree is fortuitously placed to support the tower; and the shrubbc r the base serves as a terminating connection with the street. 5> 46. Figure 27. Two Line Drawings reveals.
Drawing A (left) lacks the design interest generated in Drawing B (right), where the massing of twigs in three different areas creates visual excitement. BEGINNING WITH PATTERN Pattern is the very first consideration in the creation of almost every sketch. Analyze, for example, the sketch of Rocky Shore #3 (Figure 29). First we look for the
essen- tial, basic pattern which will hold the entire structure together (Figure 30A). Next (Figure 30B), we attend to the prominent secondary pattern details and intend to keep these inviolate, proceeding to subdivide them without losing their identity and their importance in the allover pattern scheme. In Figure 30C, we work within the lighted area
of the principal boulder, again seeking the most dominant shapes. After that, we get down to rendering. We have established the framework, but that, however important, is only the beginning. As we explore the tonal aspects, we get even deeper into pattern problems. Yet, if we have become expert and have "taught our pencil," it takes over very
much as I have tried to illustrate in the detail of Rocky Shore #3 (Figure 31). Within that small shadow area, pattern continues to dominate our work. And pat- tern here, as you see, is involved with values and with technical niceties, where direc- tion and character of stroke conspire with white (or light) accents within the mass to portray the texture
of the rock and to create an agreeable abstract expression. 52 47. '* i . W -A JI8.W- •«' /an- L i * Figure 28. Along the Beach, St. Ives, Cornwall On the shore of almost any harbor in Cornwall, the artist is treated to the delights of ancient towns created to serve the business that for centuries has been the occupation of this part of old England—the sea.
I made many drawings in St. Ives, Mousehole, Newhn. and other Cornwall harbor towns—seaports that have been sketched and painted by thou- sands of artists. The typical group of masonry structures seen here is not perhaps dominate
the vine which clings to the main building of this group. How vital to the effect are the two uncovered areas of the wall ami the contrasting dark window openings. Note the very light areas at the right, where solid tone gives way to open-line
technique as interest trails off for exit at the right. The dark mass of seaweed near the boats contributes an important balancing tonal note, and adds an appro- priate illustrative accessory as well. 53 48. Figure 29. Rocky Shore #3, Larchmont, New York This is one of several studies I made of the interesting rock formations on the New York shore of
Long Island Sound. The rocky outcrops attract geologists and artists alike. A com- parison of the three studies discloses different rendering techniques, which are due, in large measure, to the drawing papers on which I worked. The two other rock subjects (Figures 32 and 34) were drawn on clay coated paper, which not only permitted scraping out of
white shapes and accents, but also provided diversity of tonal character. However, there is considerable technical interest in the toned areas. If this rendering lacks some of the tonal character apparent in the other interpretations of the same subject, it emphasizes the pattern structure, as is pointed up in the accompanying analytical diagrams. 54 49.
Figures 30 and 31. Pattern Structure of Rocky Shore #3 Figure 30A (top) isolates the dominant compositional basis of the picture—what I call the anchor pattern units are subdivided into smaller light and shadow details. Figure 31 (below), a pencil
sketch, explores a detail of the same subject. Within that small shadow area, pattern continues to dominate, involving itself with values and technical niceties. 55 50. r>* r -ft: Figures 32 and 33. Rocks at Shore, Manor Park, Larchmont, New York In contrast to the simple compositional arrangement of Rocky Shore #3 (Figure 29), the light and dark
shadow patterns of this rock mass might be described as jazzy. The drawing is composed of many small, dark and light areas which keep the eye bouncing from one detail to another. The line analysis (Figure 33) explores the dominant divisions of the rock formation. The nearer rock mass forms a distinct unit silhouetted against the enfolding rocks
behind. I remember insisting upon the cohesion of this group. The dark massing of clouds, cohering with the tree mass, is a stabilizing factor in the design. 56 51..., T*ff4& Figures 34. Rocks in Larchmont Harbor / consider this my best drawing of rocks—and I've made many of them. The subject itself was fascinating, and I sketched it at just the right
```

time of day, when the light revealed the beauty of these boulders. All I had to do was follow my pencil. The niceties of technical rendering were spontaneous and effortless. The treatment is so direct that I did not need to take advantage of the paper's scraping out possibilities. On a clay coated paper like Video, one can create the blackest tones of which any pencil is capable. The intrusion of white accents throughout adds immeasurable sparkle to this sketch. The sky needed only the barest linear cloud indication. Indeed, as you examine most of my drawings, you will note that the sky seldom goes beyond

line suggestion. It is not often that I venture into tonal modeling of clouds. Vsnail), white paper with a few linear cloud suggestions suffices. Though tone does most 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 of 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 the 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 disvertical 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 improved 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	create pattern, and they act as a transition to the adjacent wall. Note the case sketch, the light and dark effect of this scene would be quite different. Stant building, which combines an area of smooth tone with sharply points ession of solid structure. Collection and courtesy, Mr. Donald Holden. 58	diversity of values within the individual stones—a purely arbitary variation. The sunlit wall would be in shadow, and the impact of that dark shadow med pencil strokes above. There was no need to indicate the structural compost. 'JrI 54. Now study other drawings as you contemplate the ways in was	of tonal reality. Figure 36. A Canal in hissing. Here I solved the problem of position of the wall as I did in the narrow hich pattern operates. Compare the other
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 comm 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 white emphatic and undesirable separation of the two walls. Then, looking within the tones themselves, we note great diversity of values in individual stone members som 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 consi 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. 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 build	conly use in rendering masonry. I isolate a detail (Figure 35) from the drawich break into the tonal mass. These white shapes not only create pattern ne dark, some light—a purely arbitrary variation of tonal reality. All presurderation of pattern which becomes the structural basis for the whole comest. Germain, France The little pattern sketch (right) was done in a minute dings and the cast shadow. The roofs came next, then the lightest tones. I	wing of The Chain Gate, Wells Cathedral (Figure 9). I have already written, they also serve as an agreeable transition to the adjacent wall, which is it mably were of equal value. This effect of patterning of masonry structure aposition of the sketch. To illustrate this, I refer to my sketch of St. Germain or two, as a preliminary for the drawing of St. Germain. In it, I organized east, I drew in the clouds and the curb. 60 55. visualized before any drawing of St.	at some length about various technical indicated only in outline. This avoids an its evident in many of the draw- ings, in, France (Figure 37). With it I show an the design, planned the values, and ing 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 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 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 tort 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 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 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 it 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 deligh	and 40), which were made on one of the few brilliant days I spent in that mous approach among the small houses of monotonous similarity. I have it is shapes, and their contour character- istics. Refer to the tree silhouettes of before breaking their masses up into light and shadow definitions. Ofte in its monotonous repetition of many unrelated details. Even in rendering	stimulating town. In A View of Zermatt (Figure 41), there is no unifying procluded it as an example of the failure to produce an exciting drawing wits (Figure 82). The pattern of these trees, so different from one another in there is little more than a silhouette to be done, especially if the trees and distant tree groups—those not near enough for focus upon structural details.	pattern of dark and light; the sketch is hout strong pattern interest. On many a form, is the first aspect with which we re relatively distant in the landscape. But hils—there is the need for textural
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 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 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 ^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, 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 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*~	If the gable facade was uniform, but the pencil rendering shows great tonal is sketch was made principally to record a picture of the hotel where I live path to the hotel makes little sense esthetically, so I did not try to make lightly indicated in my sketch, below Cheddar Gorge. Water is always a pay to the mass and to add technical variation. These line accents help give to	al variety, lightening up the facade by the use of white areas, within which yed for a few days in 1925. The mountain rising abruptly behind the hotel is a studied composition of them. This sketch is a realistic report of what variablem to render in pencil. My usual way of suggesting water is to accent this scumbled sketch more assertieness. Line accents are used around son	the horizontal timbering is indicated by s dotted with simple huts or chalets. The was there—no more, no less. 64 58. ¥ * the light tonal strokes with sharp line—ne of the lighter areas of tone within the
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 he 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 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 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 of 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 but 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	have been a relatively flat tonal shape. While referring to that Cheddar skew and a more positive statement. TONE AND VALUE Lest the term "tone" be not value. Tone is more appropriate than value in such use, since value has been. Making rapid analytical pattern aspects of any subject—similar to the uildings, which leads upivard and includes the steps, establishes the tonal method that the central interest. The principal stroke emphasis on the building, like	etch, I might speak also of the function of pattern in suggesting water. This e confusing to some readers, I should explain that tone (as I use it in my be other connotations not involved in black and white drawing. In conclusion case I made for the St. Germain drawing (Figure 37)—is certainly good problems for all the other gray areas which focus upon it. This tonal scale is contained the timbers themselves, is horizontal. Monotony is avoided by vertical straining the confusion of the timbers themselves, is horizontal.	s combines arbitrary pattern with more ook) should be envisioned as color tone, , I would say that pattern is the artist's actice, at least until the time when such nspicuous in the shadow of the roof okes 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 merel 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 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 volked them again. At the first reading you may have overlooked their profundity, perhaps considering them no more than a poetic reference to a common experient 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 base 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 no	py of an original Mayan head. Now, at this moment, the early October sur nuchsafed an unexpected awareness of the beauty of simple things. This have ce rather than a practical prescription—as indeed they are. Shadow may be sis of pattern in perhaps the majority of sketches. SHADOWS AND FORM of portrayed. There are no outlines in appearance, though outline has a us	n brings it to life. It casts a delight-ful shadow that falls upon the unevenn as been one of those moments when, in meditation, I recall the words of W be wholly responsible, or practically so, for the pattern seen in many sketo. Shadows are the artist's best friend. Without shadows, form is invisible. For seful and an esthetic function in representation to which we have been con-	ess of the textured wall. Overhead, the filliam Saroyan, quoted in Chapter 2. Thes. A perfect example of such dominant an object uniform in color and value, ditioned 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 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 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 upon the 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 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 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	tonal accents, and give a feeling of aliveness to the scene. 69 63. Shadows used to best advantage in the compositional pattern of light and dark as on on to objective reality. Sometimes, however, the cast shadow is controlled descriptive function; it defines the sculptured convolutions of this structure will observe the same treatment of shadows. It is common practice. This	s cast by forms and their details in turn define the character of the forms to ne sees fit. Such is the case in the Assissi Street (Figure 44) and in the skeet by the nature of the surface upon which it falls. In these two drawings, the that spans the Grand Canal. This shadow is the most important feature effect, which may or may not be present in nature, depends upon the light	chemselves. Hence, the artist insists upon etch of a Venetian canal (Figure 45). In the surfaces were practically plain walls. of the entire drawing. I chose carefully the ing and the reflected lights that often
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 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 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 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,	as it is in architectural subjects, the accenting of shadows (even by linear time on a sunny day, sun and shadow effects give Venice's canals very dra k bridge and water reflections. I treated the building on the left with as lit	r accents) is an important tech- nical device. The emphasis at the shadow's a- matic picture effects. The artist can play with the shadows to suit his pic	s edge is easy to render because, when ctoral needs. My sketch is probably fairly

