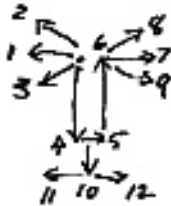


# Drawing Lesson 3

## Design

The design is a re-evaluation of your drawing, not just a copy of the layout. It is done on the same paper, on top of the layout. The layout gave you a general idea where things will be. Now we get to refine the size and shape of features tentatively placed during the layout. We will put one detail in place (say the corner of the eye) and relate everything else to it. Always draw the detail next to what you just did, without skipping anything. Relate your second detail to the first, and so on, as you work around the drawing. Check and recheck your placement, using imaginary verticals and horizontals as indicated in the layout. Check areas and shapes for consistency with your model. Correct first, then erase what is wrong. Remember to keep a piece of clean paper under your hand as you draw, and change it when it gets dirty. Use the same long thin conical pencil point, but hold the pencil in the standard writing position (between the thumb and index finger). This gives more control. Again, draw very lightly.

### DESIGN & FINISH



This illustration shows the method for drawing the design and finish. One spot is chosen, and everything on the page is related to it. The spot selected here is the inside corner of the subject's right eye (the edge of the tear duct). Work from the starting point back across the eye to number 1, then draw the area above the eye (starting point to number 2), and next draw the area from the starting point below the eye (to number 3). Return to the starting point, and draw down the right side of the nose (from the starting point to number 4). DO NOT jump across the bridge of the nose, or you may get the width wrong. Work down, across the bottom, and back up the nose. Once you have reached the inside corner of the left eye (number 6), draw across the eye (number 6 to 7), above it (number 6 to 8), and below it (number 6 to 9) as you did with the right eye. Next draw the area directly below the nose (number 10), beginning where you left off at the nose (number 4 to 5). Notice how we do not leave the area we were drawing, but always expand upon what has already been drawn.

Congratulations! You have just finished the second stage of drawing your subject. Your drawing now should be reasonably accurate. Continue around the page, going from an area already drawn to an area not yet drawn, without skipping anything. Estimate shapes and distances by using imaginary horizontal and vertical lines to line up each feature.

The drawings below show completed designs.



## Finish

We use a different point on the lead for this process. It is made on the sanding pad by holding the pencil at a slight angle. Turn it over and sharpen the other side the same way. You will have a screwdriver-shaped point when done correctly.



Now comes the easy and fun part! We are going to change our pencil again, this time to a chisel-shaped point. Remove the lead from your drafting pencil, turn it around and re-insert it. Use your sanding pad to make a point like a standard screwdriver or chisel.

We will start again at some point and relate everything in the picture to it, just as we did in the design. We will use the same starting point (the inside corner of the eye) and finish in the same numerical order as above. This time, we are not just refining the drawing. We will make corrections as we go (if necessary), but we will be matching the values and textures of the finished drawing.

Hold your pencil between your thumb and forefinger as you did in creating the design. Place a clean piece of paper under your hand, and rest the knuckle of your little finger on the paper. Pivot on the the little finger's knuckle as you draw. Use momentum, not pressure as you pivot on the knuckle. This stroke makes a distinctive sound, and, when learned, you wonder why you weren't on to it sooner. Do a practice page of strokes before you start on an actual drawing.

This stroke allows you to feather your edges, so you can blend areas as you go across the drawing. Begin in the air, swing down and touch the paper, and lift off back into the air.



Dig into the paper for those rich blacks! Try to hit your value the first time. Remember that graphite is a lubricant, so if you have to go back again, the lead does not want to adhere as well. You can make an eraser shield from a piece of paper. It is very handy for making a natural strand of hair (as in a beard) crossing on top of other hair. Cut shapes in it, erase with a kneaded eraser.

Check your composition and balance the lights and darks. I usually place my hardest edges and maximum contrast (lightest light and darkest dark) where I want my center of interest. You will note this in my paintings as well as drawings.

Once you have completed the drawing, put it away, and come back to look at it later. The eye tires after looking at one thing for a long time, and a fresh eye (perhaps a week later) may reveal you overlooked something while working on the picture. It may also reveal you did a fine job! We hope it does. Look at it without the subject and see how it stands as a drawing. It must stand on its own merits. The person who was your model many not be available years later, but your drawing will be a moment frozen in time, and show many characteristics of the person at the time of the drawing.

Here are two samples of the start of a finish on top of the design. The drawing page shows completely finished works (Ben, the priest and bricklayer).



Words mean different things depending upon a person's background. If you ask someone for a file, they may bring you a 10" piece of metal, a manila folder, a computer disk, or a file cabinet, depending upon what type of file they are accustomed to. I have attempted to make these instructions as clear as possible, but they may be difficult for a novice to comprehend. Therefore, feel free to email me any questions, or send samples, and I will reply as time permits.