



Strathmore 2020 ONLINE
WORKSHOP SERIES

HOW TO DRAW PORTRAITS

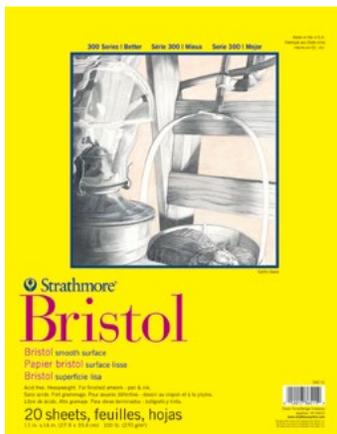
with Justin Maas

LESSON 1: The Basics - Materials, Techniques and All About The Portrait

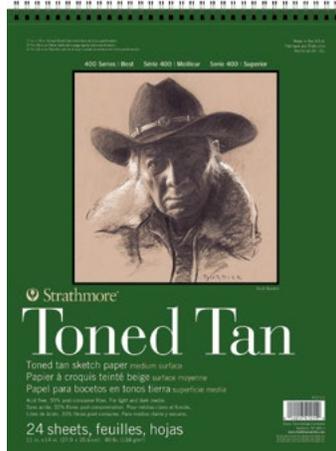
In video 1 we will go over the building blocks of any portrait drawing: namely, the materials and the basic techniques.

PAPER:

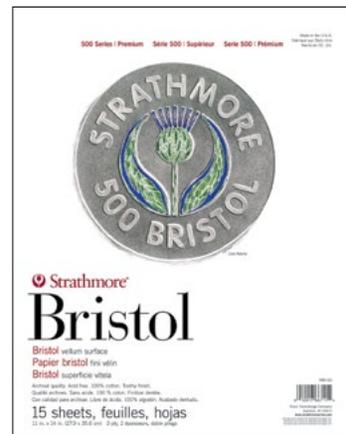
As the foundation of your artwork, paper is the natural place to start & plays a huge role in the success of your artwork. Always choose a quality paper which will remain archival and allows multiple layers and reworking. In this workshop series we will be working with 3 papers:



**Strathmore 300 Series
Bristol (for quick sketches)**



**Strathmore 400 Series
Toned Tan Sketch**



**Strathmore 500 Series
Bristol Vellum**

PENCILS:

The main tool for most drawings is a pencil. In this workshop series we will be working primarily with:



**Lyra graphite pencils, including:
HB, B, 2B, 4B, 8B**



Lyra white pastel pencil

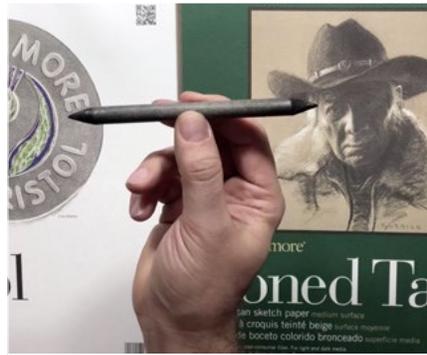


Lyra polychrome colored pencils

We will talk briefly about other sketching pencils like charcoal and carbon.

OTHER ITEMS:

While its true that all one really needs for a drawing is a pencil and some paper, the following items will help make your job easier:



- Erasers
- Tortillions or blending stumps
- Desk lamp with 5000k daylight bulbs
- Pencil sharpeners
- Painter's tape
- Drawing board or easel to keep your work at a 30-50 degree angle



BASIC TECHNIQUES:

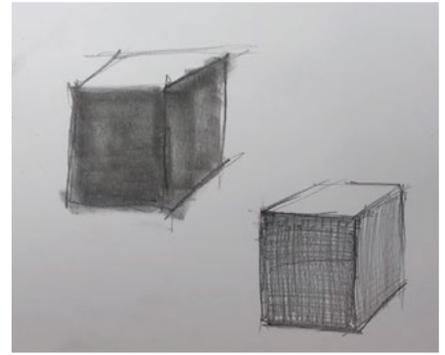
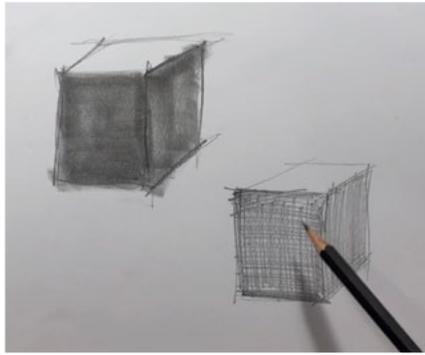
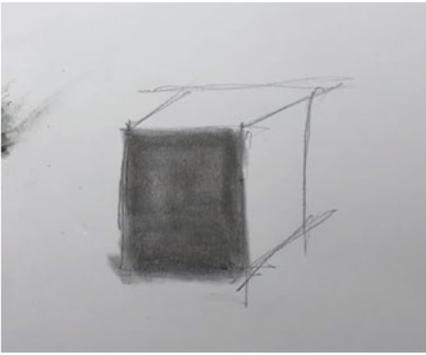
Understanding the ratings on pencils: HB is a mid-point pencil - everything marked as a B gets progressively softer (darker) with each number. Likewise, any pencil marked with an H gets harder (lighter) as it gets larger. Thus, a 6B is darker/softer than a 2B and a 6H is lighter (harder) than a 2H.

GRAPHITE SHINE:

While graphite has many, many advantages (price point, ability to achieve great details, layering etc) one of the only drawbacks is a phenomenon called 'graphite shine.' Graphite, when it builds up, can 'shine' - this is something that you can minimize by using a quality paper and switching to softer pencils rather than applying more pressure.

MAKING DIFFERENT TYPES OF PENCILS WORK TOGETHER:

Even though they look similar, some pencils do not really "work" together. Charcoal doesn't mix with graphite and carbon pencils aren't a lot better. Ideally we try not to mix them, but what about when we work on a toned paper and want to use white pastel? White pastel will not layer over graphite - but - the reverse does work to an extent. So if you lay down your white pastel first, you have the option to slightly overlay graphite on it.



SHADING:

One of the most asked questions is "how do you shade." A lot of inexperienced artists pull out their blending stumps immediately to start shading but the problem with this is that there's often a disconnect between the line work and the shading in the drawing. When you look at very heavily-rendered, photo-realistic drawings,

this sort of shading is commonplace. In more sketchy style drawings, if we blend & shade this way, it often makes a very disjointed looking drawing. In order to combat this, I have developed a hatching technique that allows me to 'blend with my pencil' in theory.

By building up layers of graphite (ideally following the

form of the object) I create areas that are shaded but still work well with the lines that are still visible in the drawing. This is not to say that we should never use a tortillion - you will see in later videos that i will use it - sparingly - in the darkest dark areas to really bring out the darkest graphite has to offer.