



Strathmore 2020 ONLINE  
WORKSHOP SERIES

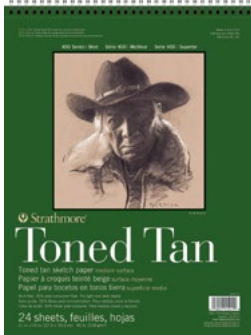
# HOW TO DRAW PORTRAITS

with Justin Maas

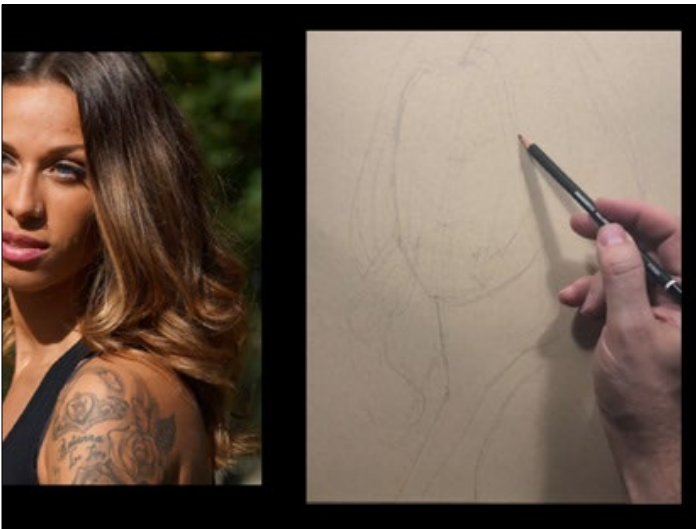
## LESSON 3: A complete portrait in graphite and white pastel on toned paper

In video 3 we will draw an entire portrait from start to finish on toned paper.

### SUPPLIES:



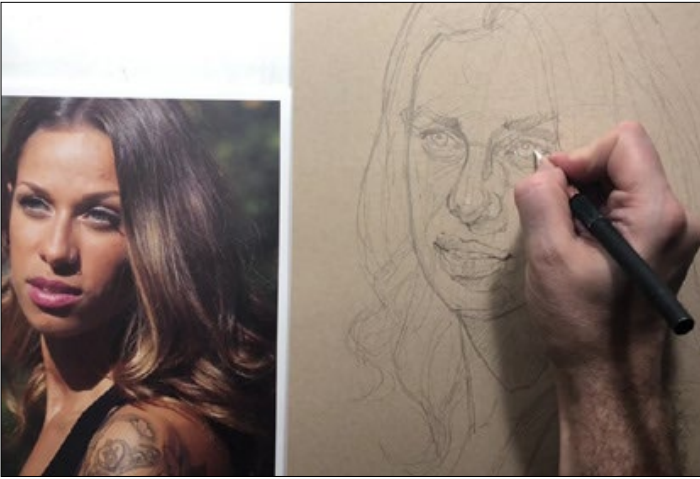
- Strathmore 400 Series Toned Tan Sketch paper
- White Charcoal or Pastel Pencil
- Eraser
- Pencil Sharpener
- Drawing Board / Easel
- Tortillion / blending stump



I begin by free-handing the block-in.



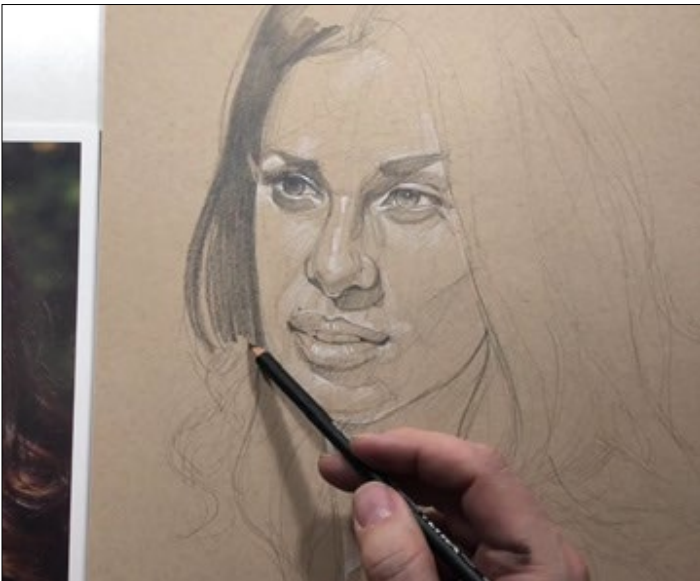
It's important to keep your lines light. I tend to lay down more lines than I need, but only go darker when I "lock in" lines that I know are correct.



Once the block in is done, I move on to adding the white pastel. This is mostly for a technical reason: graphite will layer (a little) over white pastel; the reverse is not true.



I next begin to add a reasonable amount of darks - not the absolute darkest darks - but begin building up my values.

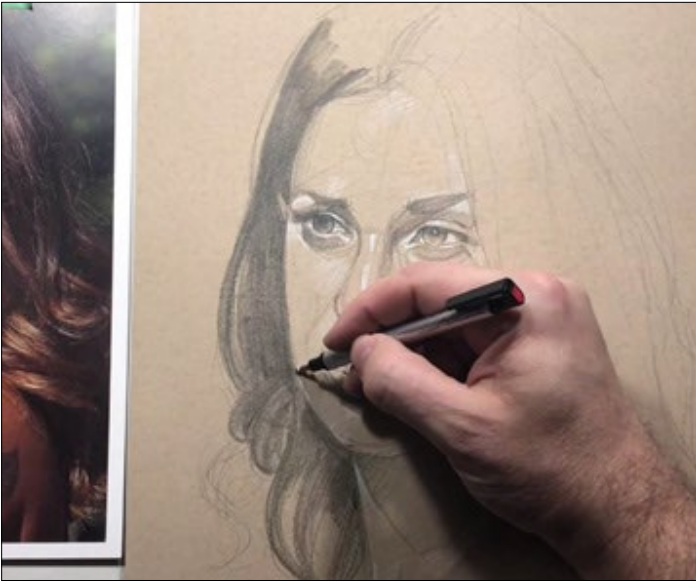


Since the hair is going to be one of the darkest areas in the piece, I need to put that down in order to get a sense of my mid-tone values. I use an 8b pencil.



Using a dirty (previously used with graphite) tortillon I smooth out and darken the hair.





Next I 'draw' with my eraser. this allows you to render the hair much the same way you would a forest: not individual shapes, but large masses - and then start to pick out the smaller strands of hair (trees).



Even though i am using a soft pencil, I am able to vary my pressure and put in lighter areas...



...as well as very dark areas.



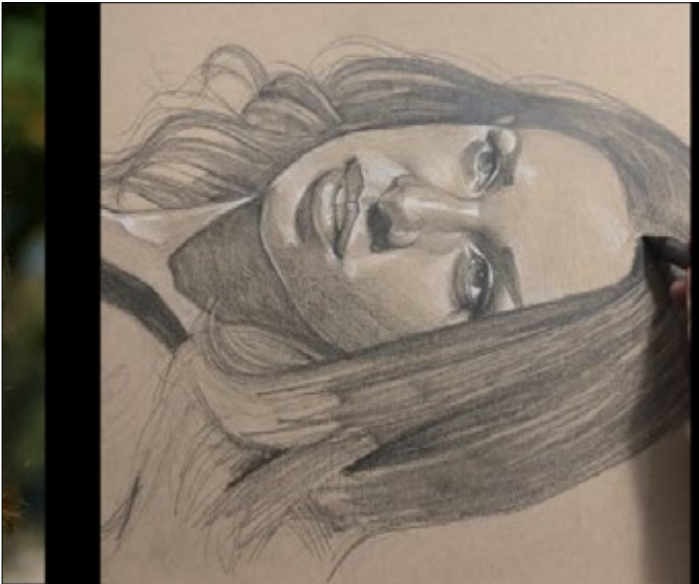
Here I use a tortillion to make the really dark shadows darker. I will still use a hatching technique around (and even over) the shadow but this helps me get the darker, rich black.



With values being established throughout the piece, I am able to begin adding the darkest darks to define the eyes and other areas the focal points.



Working on the larger mass of hair on the (viewer's) right, I try to establish large areas of shapes, not individual hairs.



You may find it easier to flip the paper, or even work with it on your lap or on the floor etc- this is all fine. Make sure the movement of your hands, wrists and arms feels natural or else the lines will look forced.

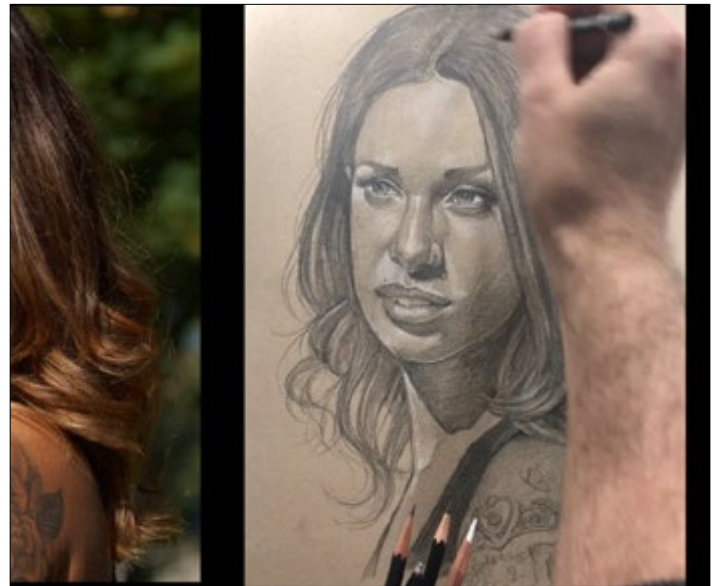


Once the main mass of hair is established and smoothed out, I go back in with a dark pencil to bring out even more shapes.





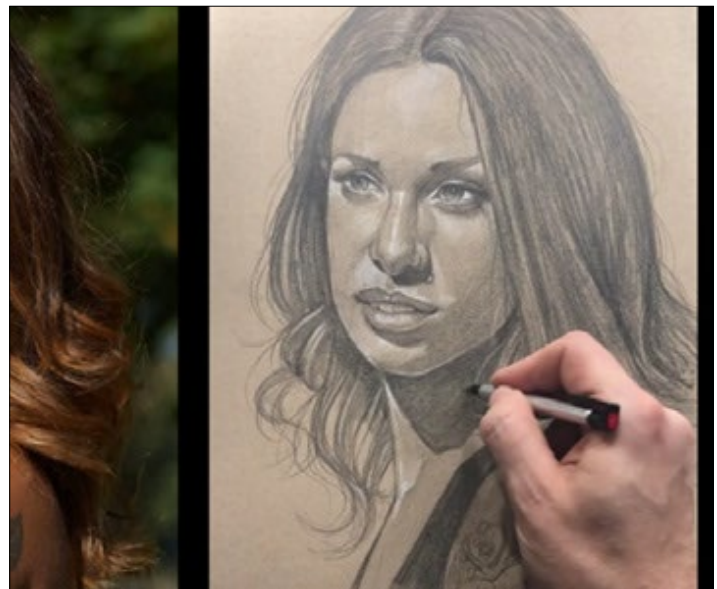
I wasn't sure if I would include the tattoo (I was worried it may take away from the face as a focal point) but I decided it was important to include. When drawing a tattoo remember to use a light touch and to apply all highlights and shadows to the tattoo as well as the skin below so it doesn't look like it was "stuck on."



At this stage we are looking for value refinement, missing details and the contrast/highlights that may be needed to make the portrait "pop."



I add in more dark areas and refine sections that need some touch ups on hard vs. soft lines.



Remember that graphite shine and a certain amount of 'wash out' is seen in the video. The final piece is darker (see below) but is difficult to capture under desk-lamp lighting.





**The finished piece:**

*Alisa*

11" x 14"

Graphite and White Pastel on  
Strathmore 400 Series Toned Tan Paper