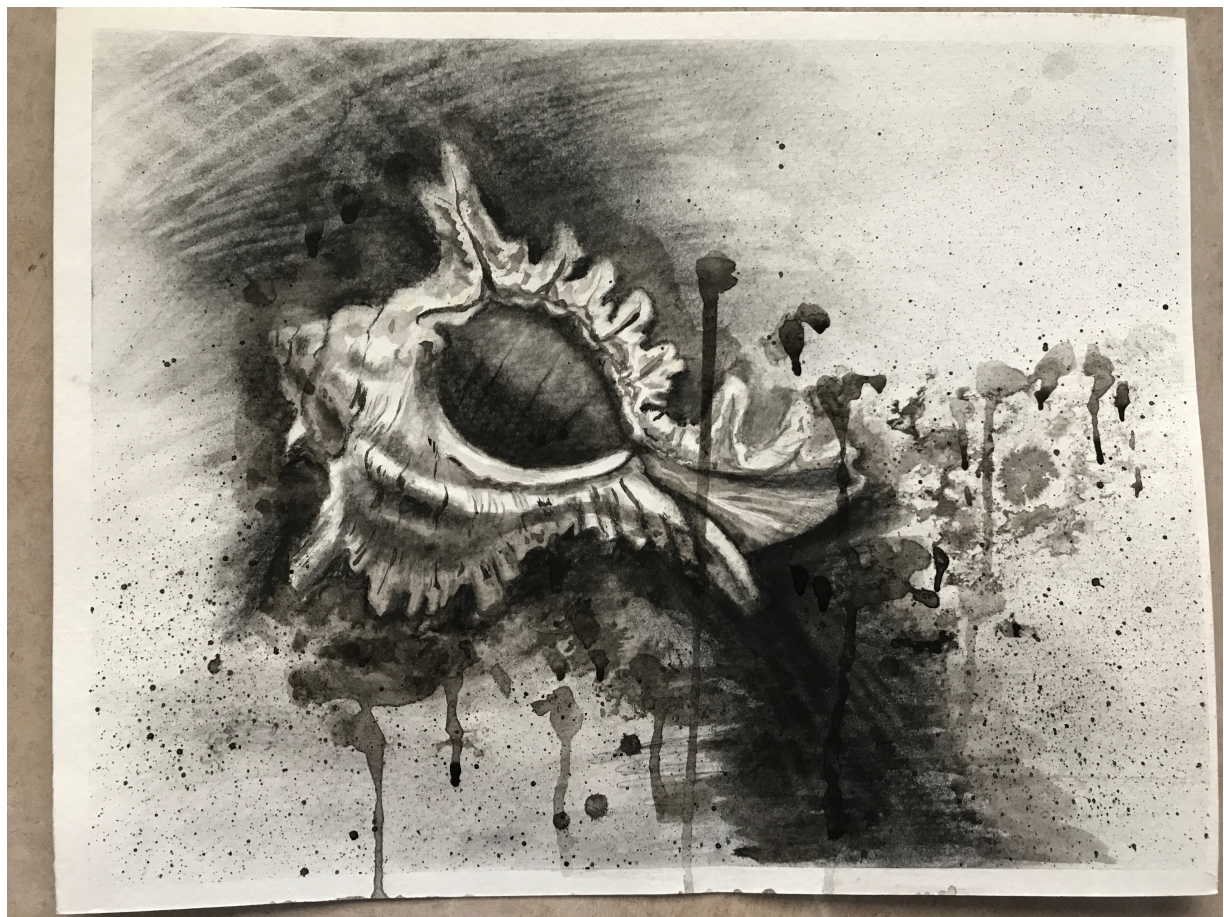


Ordinary to Extraordinary: 3 objects in 3 mediums

For AP Drawing it has mark-making, illusion of depth, contrast, figure/ground...

It doesn't have to take forever either!

Consider: masks, boots, coffee pot, corkscrew.





Materials

4H, 2H, B, 2B, 4B, 5B
India Ink
Masking Fluid
Charcoal
Tough Eraser
Spray Fixative

Objects

- shells
- antique gadgets
- skulls
- tools

- Mark making - Space
- Figure/Ground - Contrast
Relationship
- Value

Ordinary to Extraordinary Object

1. Draw object - line - get accurate drawing
 2. I will enlarge on copier
 3. You transfer to WC paper (rule of thirds) ^{or composition sheet!}
 4. Look @ object
 - where are lightest areas?
 - bright whites?
 - mask off - let dry
 5. Visually divide object into thirds
 - Using a 2H - 4H pencil put your values in on one third of object only
 - Using B - 2B pencil put your values in on another third
 - Using 3B - 5B pencil put your values in on remaining third
 - ★ Spray Fixative
 6. Using India ink with different strengths (diluted w/ water) with a small brush push values as needed: "ground" half in negative space of the object - let dry
 7. Using charcoal create a sense of movement through the negative space - aggressively
 8. Now use an eraser to create more movement through the charcoal area
 9. Adjust & blend & darken as needed ^{w/ ink, charcoal, or eraser}
 10. Using different strengths of India ink, a brush and/or a toothbrush spatter & drip some ink to enliven space
 11. Remove masking; adjust as needed
 12. Remember to keep part of drawing (1/3-ish) lighter in value
- Voila - one piece done for AP portfolio!

Ephraim Rubenstein

- **1. Map out the drawing**
- This image shows the initial “mapping” stage of the drawing, which I ordinarily do on white Lenox 100 paper with a B, HB or F graphite pencil. I call this the “mapping” stage because it functions as a road map, telling me first where the wax is going to go and, later on, where the plane breaks, cast shadows and the like are. It is important to have a very firm, legible contour because when you get to the messy, wet part of the process, it is easy to lose the drawing in all of the ink washes.



2. Apply first wax-resist layer

- At this point I identify those areas of the drawing that I wish to remain white. When I have located these, I protect them by drawing over them with the (invisible) wax. (I use finger-size pieces of wax that I cut off the block with a penknife). I then wet the paper lightly with clear water so that the surface will be receptive and even. Next I introduce a very light gray ink wash (what I call “gray No. 1”) by diluting my black ink with a large proportion of water and brushing the ink onto the white paper. Those areas that I have “stopped-out” with the wax won’t darken like the rest of the paper but will remain light.



3. Access the Wash and Resist

- In this detail, you can see that, even though the wax acts as a resist to protect the light areas of the paper, the ink can bead up on the surface of the wax. You can wipe this off with a sponge or paper towel, or leave it (as I often do if it helps add to the texture I am trying to render).



4. Apply second wax-resist layer

- At this stage I have a very light gray paper with selected areas of white shining through. I now try to identify those areas of the paper that I would like to remain light gray, and I draw over (protect) them with the wax. I again wet the paper with clear water and apply a slightly darker ink wash (my gray No. 2). When this dries, I have a slightly darker gray with areas of lighter gray and white shining through.



5. Note the protected light areas

- You can see in this detail that, as you begin to build up the darks, the protected light areas glow in response. (This is very different from a light that is added on top; this light is shining from below, from the lowest layer of the paper.) This process of masking areas with wax and adding darker and darker ink washes can go on as many times as you like. I have done as many as five or six layers, but I generally get by with about three, as I did for this piece.



6. Begin to build up the darkest darks

- Up until this stage, I work with the lightest lights in the drawing and am gradually making my way toward the darks. Now, I shift gears and, using my Char-Kole (extremely fine, very black charcoal particles compressed into sticks), I identify the very darkest areas of the drawing and begin to build these up as darks.



7. Think ahead when applying dark pigment

- As you can tell in this detail, I do not really care about rendering at this stage—I care only about getting just the right amount of this densely compressed, extremely black charcoal down on the surface of the drawing. The reason I use the Char-Kole, as opposed to any other black stick, is that it's bound with gum arabic, which means that it is water-soluble—a crucial factor in the ink wash process (see images 8a and 8b).
- I have to decide how much of the Char-Kole stick to lay down, depending on how dark I want any given area. If I want it superblack, I lay it on extremely thickly, working the pigment into the weave of the paper. If I want a lighter dark, I might just scumble the stick lightly across the surface of the paper, barely catching the fibers. Throughout this process, you have to decide ahead of time what effect you want and then prepare for it.





8a, 8b (Details) Apply water and manipulate the black ink wash

- Now I take a 2-inch house-painting brush and introduce water into the areas of Char-Kole. As I rub the wet brush around in the dust, it begins to generate a beautiful black ink that I can spread, splash and push into whatever areas I want darks. The value of generating a black ink in this manner is that, unlike the shellac-based ink used earlier for the washes, this ink can be rewet, lightened and erased.
- For me, this is the hardest but most exhilarating part of the process—hardest, because it can feel like everything is getting out of control, and you're forced to make split-second decisions about where to put darks before the ink dries; exhilarating, because you just have to let go and trust your instincts.

9. Adjust and refine with dry media

- At this point (if everything has gone right), all the big darks and lights should be organized within the drawing. Once the paper dries, I go at it with vine charcoal, compressed charcoal, Conté crayon, Nupastel, black pastels and anything else and do whatever clarifying, adjusting or rendering that I want to the image, as I did with *Selinunte II* (mixed media, 50×38), my drawing of some of the ruins at the ancient Greek archaeological site Selinunte on the southern coast of Sicily.

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April Coppini

- <http://aprilcoppini.com/drawings.htm>



- Draw 3 views line work, no shading, in sketchbook. Then copier enlarges and shrinks them. Lay those out on good paper making an interesting composition. Trace the drawing copies. The smallest one was "furthest away" using the lightest pencil then shaded with details... medium one was middle value, largest one is boldest and closest. Show illusion of depth! Then use charcoal and India ink to engage negative space.

DAVID DODGE LEWIS



Torso detail:



<http://www.lewcox.com/sabertoothcat5.html>

- My technique uses paraffin wax as a water-repellent drawing material, stopping out areas of paper from ink or charcoal washes. Gulf Wax, available in grocery stores, is a good source, as are colorless candles. Pieces of the wax can be used as drawing implements, though it can be difficult to keep track of where it has been applied (check for sheen from the surface). Stonehenge paper is an excellent and inexpensive paper stock for this technique, but it will work fine on many papers.
- I begin with a preliminary line drawing in pencil to help establish what the relative light and dark tonal areas are. Wax is put down in the white areas to protect the white paper, then the paper is evenly dampened and a light wash of waterproof India ink in water is added. (Be sure this wash is dry before going further with the drawing.)
- The process is repeated, stopping out the next lightest tonal areas and adding darker washes, as often as one wishes (I usually do this two or three times). After the final application of wax, the darkest areas are added using a very soft compressed charcoal. A wet brush is then run over the charcoal and the drawing as seems appropriate for the image.
- When the drawing is dry, the wax may be removed by ironing (putting clean newsprint over the wax area and ironing until the wax appears on the newsprint), may be scraped off completely, or partially, or may be left on (wax is inert and will not hurt the paper). The drawing is completed using various hardnesses of compressed charcoal and conte, blending stomps and tortillions, and erasers.
- Various special effects can be achieved by scraping charcoal powder onto clean water on the paper, adding drops of clean water to an ink wash, and so on.