



EPHRAIM RUBENSTEIN Elements of Drawing/Life Drawing

Most of the following supplies may be purchased at the League's art supply store, located in the lobby. It is advisable to speak with the instructor before buying supplies.

FOR DRAWING IN CHARCOAL

Drawing Boards

In general, you have a much broader range of papers available to you in single sheets than in pads. When using separate sheets, you will need a smooth, sturdy board of either wood or masonite. Your board should be about 30" X 22", which is large enough for whole pieces of most charcoal paper, and just small enough to fit into the medium size portfolio case.

Papers

Charcoal papers have either a coarse or fine tooth, which allows the paper to accept and retain the charcoal dust. Often the two sides of a single sheet of paper differ in roughness. Most charcoal papers are around 19" X 24". Start out buying 10 sheets of white and 5 sheets of assorted very light colors, creams or grays (no really bright colors). Here are some you might try:

Strathmore Charcoal White
Fabriano Ingres
Ingres Antique
Canson Ingres White
D'Arches MBM Ingres

N.B. charcoal paper and pastel paper are not necessarily interchangeable - get charcoal paper.

For a certain type of subtractive charcoal drawing done with powdered charcoal, a smoother paper, like Lenox 100 or Arches Cover is fine.

Charcoal

Charcoal comes in a variety of forms and grades:

- Soft VINE charcoal – (wood carbon particles from plum, willow or grape vine sticks) The sticks should be straight and round, about 1/4" in diameter. Buy at least 6 sticks.
- Charcoal pencils – (the above, mixed with different amounts of clay to achieve various hardnesses) Buy a variety of grades (soft/medium/hard, or 6B-6H, etc.).
- COMPRESSED charcoal – Charcoal dust mixed with clay and oil and pressed into various hardnesses.
- CHAR-KOLE (Alphacolor) – Black pigment mixed with gum arabic (N.B. it is therefore water-soluble) Buy at least 3 soft sticks
- Charcoal powder – Comes in a jar, made by General's, among others. Applied with a chamois and stumps and removed with a kneaded eraser.
- A white charcoal pencil

Fixative

Most charcoal drawings will need to have a fixative applied to the surface to prevent the drawing from being effaced. The best aerosol I know is Lascaux Fixiv. The next best is Krylon Workable Fixative Spray, or if that is unavailable; Blair No Odor Spray Fix (workable/matte)

UNDER NO CIRCUMSTANCES ARE YOU TO SPRAY IN THE STUDIOS!

There is a special "spraying room" in the basement of the school. Please ask one of the monitors about how and when you may use it.

FOR DRAWING IN HI-FI GRAYS

Hi-Fi Grays- 1 box Alphacolor pastel/chalks in a spectrum from black to white.

5 sheets of BLACK paper, either any of the above charcoal papers available, or in this case, pastel paper. Some pastel papers you might try are:

- Canson Mi-Tientes
- Fabriano Tiziano

FOR DRAWING IN PENCIL

Papers

There are many good drawing papers, ranging widely in surface, quality and price. Start out by buying the Strathmore 400 Series 18" X 24" "Drawing" Pad. Eventually, you may want to experiment with single sheets. Here are some you might try:

- Fabriano Classico
- Rives BFK
- Rives Heavyweight white
- D'Arches

Pencils

"Lead" pencils are graphite mixed with different amounts of clay and wax to achieve various hardnesses. Buy 1 of each: #6B, 4B, 2B, B, F, HB, H, 2H, 4H

FOR DRAWING IN POWDERED GRAPHITE

Papers

For this process, you need a paper that is smooth enough to register fine detail and shifts in tone, but also one that has enough tooth to accept the fine graphite dust. The best results are achieved by taking a piece of 140 lb. hot pressed watercolor paper and giving it a very thin coat of acrylic gesso as a ground. The gesso ground may be tinted with ink to achieve different colors or tones.

Graphite Powder

Comes in a jar, made by General's among others. Applied with a chamois and stumps, and removed with a kneaded eraser.

FOR DRAWING IN SILVERPOINT

Paper

New York Central "Clay Coat" or the same prepared paper as for powdered graphite

Stylus

Available in fixed or adjustable holders

FOR DRAWING IN RED CHALK

Pencils

CRETACOLOR Sanguine oil pencil #462 02

Papers

Same as for pencil

FOR DRAWING IN PEN AND INK

Papers

Watercolor papers can be very expensive, but there are many student grade papers available. They come in different surfaces, "hot pressed" being the smoothest, "cold-pressed" with a rougher texture, and "rough", being just what it says. They also come in different weights, from around "90 lbs." (very light), to "300 lbs.". "140 LB" paper should be just right for our purposes. Sheets tend to come in sizes around 22" X 30", and can be cut down if necessary. Start out buying 3 sheets of assorted textures, all of them white. Here are some you might try:

- Strathmore Watercolor
- Fabriano Artístico
- Winsor & Newton Cotton
- Waterford Cotton

Printmaking papers often offer very good smooth surfaces for wash drawings. Some less expensive ones you might try are:

- Arches cover
- Lenox 100
- Stonehenge
- Rives BFK

Inks

Winsor & Newton "Nut Brown" or Pelican or Higgins "Sepia"

Penholder,

Assorted nibs

#5-#12 watercolor brush (inexpensive) and a watercolor palette.

FOR DRAWING IN WAX RESIST MIXED MEDIA

Paper

Lenox 100 – at least the 26" x 40"

Materials

Black ink (waterproof/permanent) Higgins, Pelican, W&N etc.

Wax (Gulf canning wax paraffin),

Black Conte

Vine charcoal, compressed charcoal, pencil, white pastel

GENERAL ITEMS

Plumb-line: Make one of red carpet thread and a nail

View-finder: Make one of shirt cardboard or the back of a legal pad. Make 2 "L" shapes, about 7" on the leg and 1 1/2" wide. Use 2 paper clips

Knitting needle: A thin one #0, 1 or 2, buy at 5 & 10 or drugstore, etc)

Chamois

Razor Blade

Assorted Erasers (Kneaded, Pink Pearl, White rubber etc.)

Stumps

Sandpaper block

HOLDERS

2 drawing clips

Portfolio case

18" X 24" Newsprint pad

Medium/hard conté, sticks or pencils

Small sketchbook/journal

Hat with visor or brim

BIBLIOGRAPHY

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John Vanderpoel, *The Human Figure*, Dover
R. D. Lockhart, *Living Anatomy*, Faber & Faber
John Cody, *Visualizing Muscles: A New Ecorché Approach to Surface Anatomy*, University Press of Kansas
Carmin D. Clemente, *Anatomy: A Regional Atlas of the Human Body*, Urban & Schwarzenberg
James Watrous, *The Craft of Old Master Drawings*, University of Wisconsin Press
Rex Vicat Cole, *Perspective for Artists*, Dover

"The surface of uncoated paper is, microscopically, a web like mass of long fibers; depending on the degree of coarseness of its finish and upon the hardness of the crayon or pencil, these fibers act as a file; they wear away the pigment particles and hold them within their interstices" --Ralph Mayer, *The Artist's Handbook*

Monet, to an American pupil:

"I wish I had been born blind and then had suddenly gained my sight so that I would have begun to paint without knowing what the objects were that I saw before me."

Frederick Wedmore (English art critic) writing in The Standard, July 1, 1882:

"...that is to say, in the matter of the Impressionists, we have 'entertained angels unaware', for Mr. Whistler and Mr. Tissot have long been with us, and their work is like that of the Impressionists in two respects-- it aims generally to record what the eye actually sees, and not what the mind knows the eye ought to see, and likewise it addresses itself with courage and confidence to the artistic problems of modern life..."

-Heinrich Wölfflin, *Principles of Art History*

"Ludwig Richter relates in his reminiscences how once, when he was in Tivoli as a young man, he and three friends set out to paint part of the landscape, all four firmly resolved not to deviate from nature by a hair's breadth; and although the subject was the same, and each quite credibly produced what his eyes had seen, the result was four totally different pictures, as different from each other as the personalities of the four painters. Whence the narrator drew the conclusion that there is no such thing as objective vision, and that form and color are always apprehended differently according to temperament."

"VITA BREVIS EST, ARS LONGA" - Seneca

GRAPHITE PENCILS

←←← Higher H number = harder pencil, lighter line

Higher B number = softer pencil, darker line →→→

9H	8H	7H	6H	5H	4H	3H	2H	H	F	HB	B	2B	3B	4B	5B	6B	7B	8B	9B
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More binder/less graphite

More graphite/less binder

Binder made of wax, clay, and now, cellulose ether