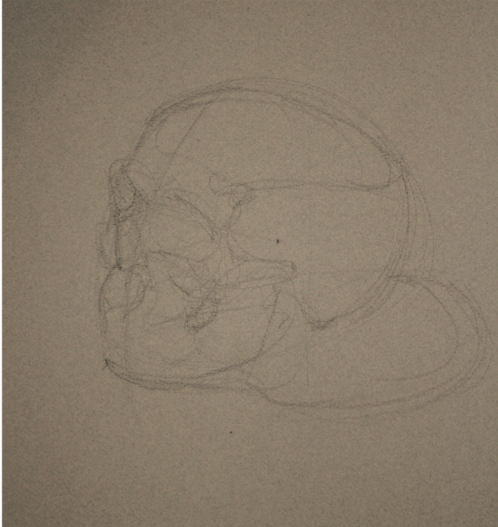
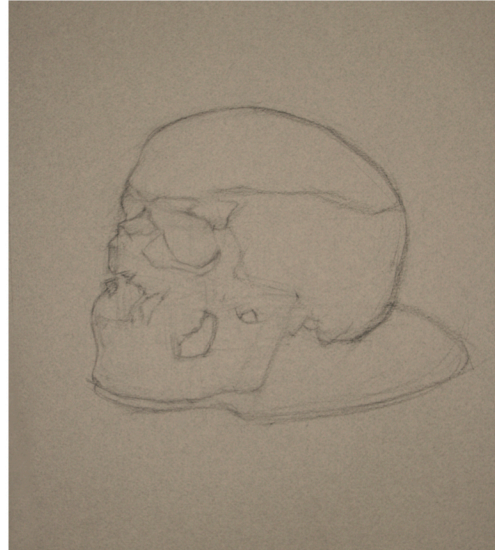




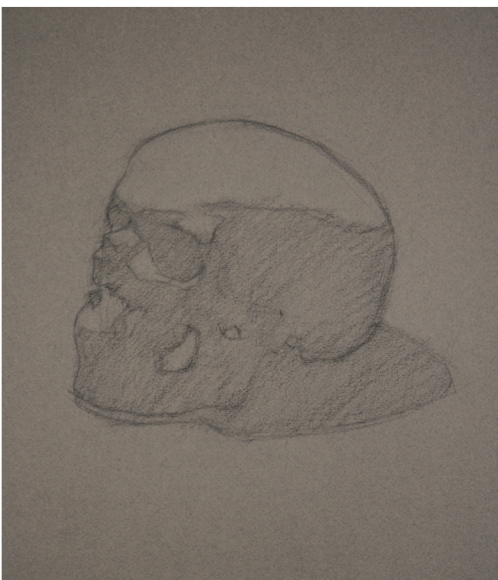
TONED PAPER DRAWING



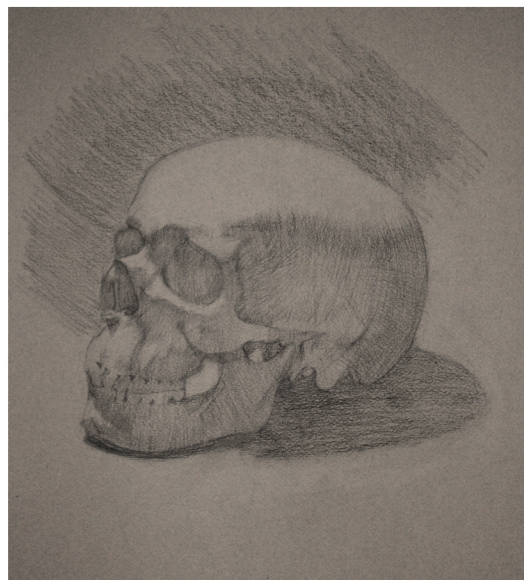
Begin with a gestural underdrawing of the entire subject, including the cast shadow shape. Do not get caught up on details at this stage. Focus on the subject as a whole mass before thinking about the smaller parts.



Carefully measure and correct the overall proportions and alignments. Focus on the specific shape of the shadow and light masses but do not block in the values. You are laying down a foundation for the separation of the **specific** light and shadow mass shapes.

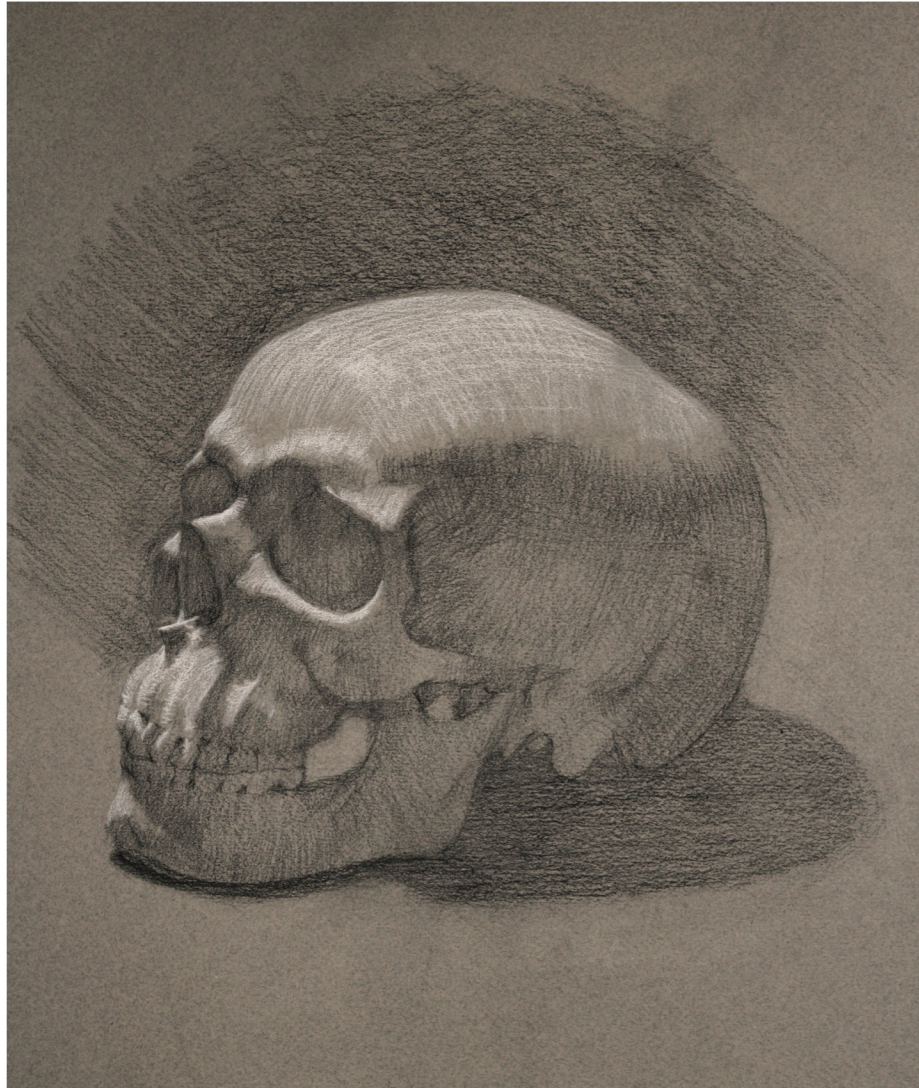


Once the proportions and major bulk shapes of light and shadow have been clarified, block in a general tone for the entire shadow mass. Make the block in value of the shadow mass only slightly darker than the paper.



Once your general tone is down, begin to work up the value range within the shadow. Use the general tone that was blocked in earlier as your lightest area of the shadow (the reflecting lights). At this stage, temporarily think of the tone of the paper as your light mass.

TONED PAPER DRAWING



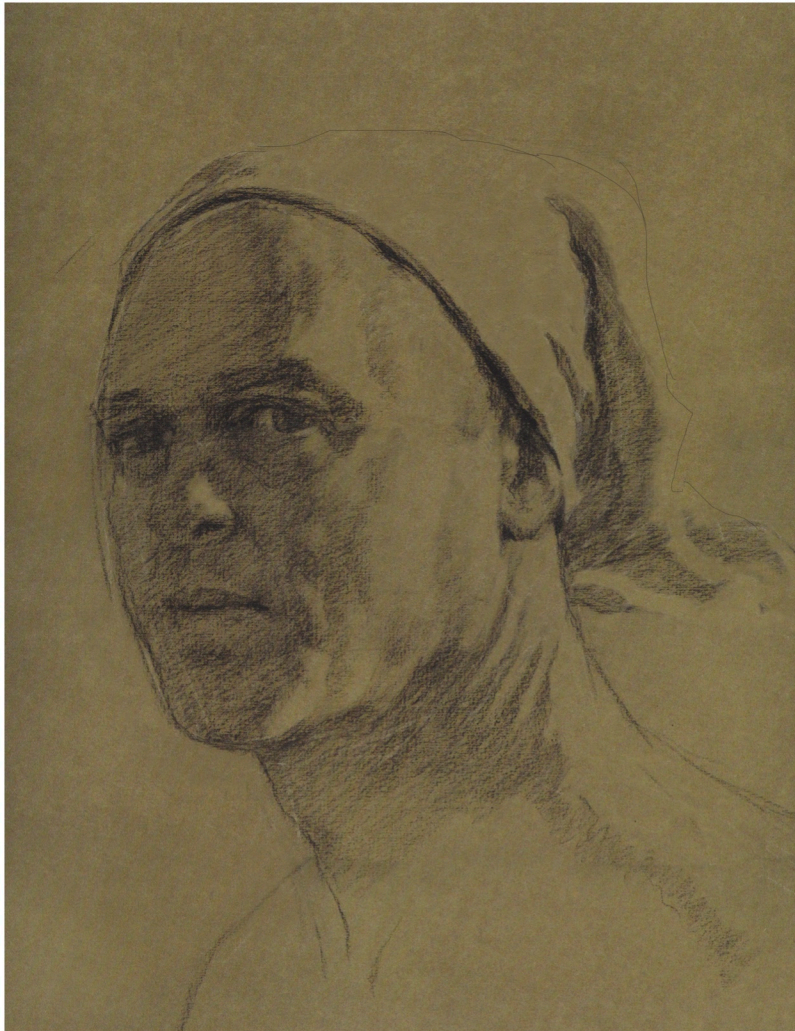
Once the value range of the shadow has been resolved, begin to work up the value range of the light mass using the white pencil. Start in the lightest area, but begin by only going slightly lighter than the paper. Do not rush into drawing in light values or the light will become flat. Gradually build up to the lightest values as you work throughout the light mass. Use the tone of the paper as your darkest area of half tone.

DO NOT USE THE WHITE PENCIL IN THE SHADOW MASS. THE REFLECTING LIGHTS IN THE SHADOW ARE DARKER THAN THE AREAS OF THE LIGHT MASS.

DO NOT MIX THE WHITE AND BLACK PENCIL. THIS WILL MAKE THE VALUES LOOK DIRTY AND UNCLEAR. THE POINT OF USING TONED PAPER IS TO LET THE VALUE OF THE PAPER SERVE FOR AS MUCH OF THE VALUE RANGE AS POSSIBLE.

DO NOT SMUDGE THE WHITE PENCIL. THIS CAN CAUSE THE VALUE RANGE IN THE LIGHTS TO BECOME UNCLEAR. SMUDGING THE WHITE PENCIL CAN RESULT IN THE REMOVAL OF THE WHITE CHALK. SMUDGING THE BLACK PENCIL IS POSSIBLE, BUT ONLY DO IT TO HELP SOFTEN AN EDGE, NOT TO CREATE A VALUE SHIFT. WHEN APPLYING THE WHITE PENCIL, VARY THE PRESSURE ON THE PENCIL TO CREATE DIFFERENT VALUES. DRAW YOUR MARKS IN THE DIRECTION OF THE FORM CHANGES.

DO NOT FILL THE ENTIRE LIGHT MASS WITH WHITE PENCIL AND AVOID USING THE BLACK PENCIL IN THE LIGHT MASS. LET THE TONE OF THE PAPER SHOW THROUGH AS MUCH AS POSSIBLE WHEN CREATING VALUE CHANGES.



When working on toned paper it is important to remember that the tone of the paper should be considered when building the range of values with your pencils. In the example to the left you can see that the drawing still has a strong feeling of light and shadow before any white pencil has been added. The easiest way to work with toned paper is to work up the value ranges of the shadows and let the tone of the paper serve as the light mass for as long as you can. After working up the shadow range you will begin to notice that in order to complete the full range of light and shadow, white pencil will need to be added. Begin by adding it only in the lightest areas, but remember you are using the tone of the paper for your mid tones, so **don't abuse the white pencil**. If in doubt leave it out. Notice that the majority of the white pencil is used in the drapery on the head and a very minor amount is used in the face, allowing the tone of the paper to be just as much of a tool to create light and shadow as the pencils. Notice also that the reflecting lights are slightly darker than the tone of the paper.

Remember some basic points when using toned paper with white and black pencil:

Do not mix the white and black pencil together, Do not use the white pencil in the shadow mass,

Do not smudge the white pencil with your finger or any smudging tool (this will create a chalky mess, use varying pressure to create value shifts with the white pencil.) Do not fill all of the light with white. (Notice that some of the paper is still showing through in the drapery on the head).

Toned Paper

Subtle amounts
of white pencil
(some tone of
paper is still
showing)



Tone of the paper