

Monumental Drawing and Lettering

WASH DRAWING

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Some teachers induce the belief that painting in water color can be achieved without first learning how to draw. This is not true. Painting is simply the art of drawing in color and cannot be separated from drawing.

Many draftsmen who are strong in drawing, fall down miserably in color work. The reasons for this, in most cases is because of not only a lack of knowledge as to the mixing of color, but awkwardness in the handling of the brush as well.

Skill in handling the brush is acquired only by constant practice. The brush demands great lightness of the hand. Held somewhat like a pencil between the thumb and index finger of the hand with the little finger only resting on the paper, light strokes from side to side are made with the point only of a well filled brush. The working arm should never support the body and should not rest on the drawing.

Before proceeding with further instruction in connection with wash drawing it will be necessary to say something about materials.

The object of this lesson is to aid the student in the making of simple wash drawings applicable to memorial work and for the present only one color will be considered.

Architects generally use India Inks for rendering because of their clean quality. These may be pur-

chased in stick form from any drawing supply house. This color has to be ground before using however and for the student is no more satisfactory than ordinary Lamp Black which may be purchased in either pan, or tube form, preferably the latter as it is less likely to harden and dry up.

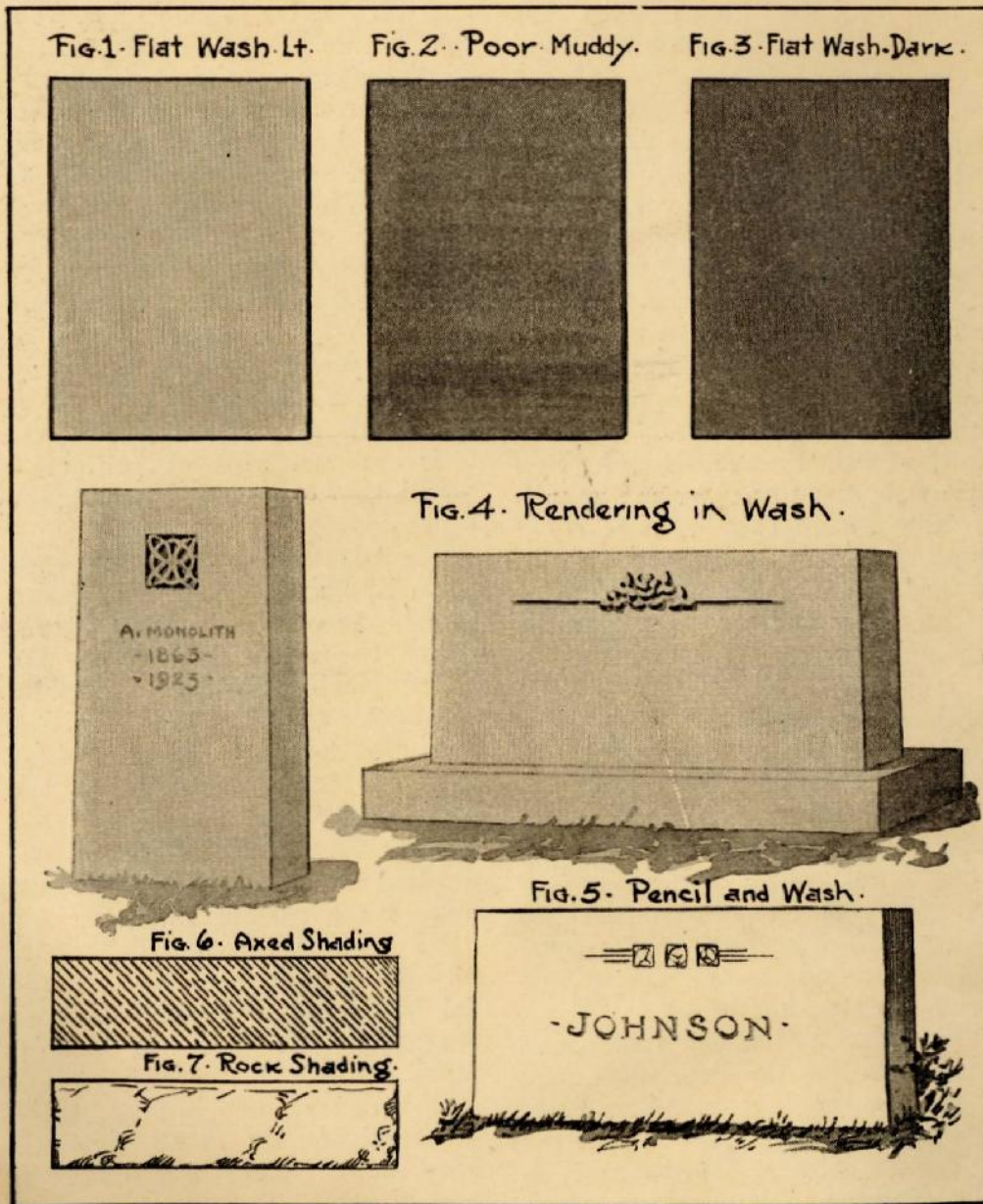
Camel's hair or Sable brushes may be used for work of this character. Camel's hair brushes are much cheaper in price but are not nearly as satisfactory to work with.

If Sable brushes are used sizes 7, 8 or 9 will do for rendering the larger surface of a drawing while a smaller brush about a number 5 is best for rendering details of carving and lettering.

Whatman's "cold pressed" paper is considered best for water color rendering, although any good water color paper will do for practice. Water-color board is also used to good advantage, but is too expensive for the student.

If the student takes a piece of water color paper, tack it to his board and then begins to "wash in" his drawing without first treating the paper or stretching it as it is called, he will experience some difficulty because the surface of the paper will become crinkled and this of course will entirely spoil a flat wash.

Stretching the paper is easily accomplished and is handled in the following manner.



First secure a small sponge and some good strong paste. Now thoroughly soak the paper in cold water being careful to keep it clean and not tear it. After the paper is thoroughly soaked, squeeze the sponge well, press out some of the water all over the surface with the sponge until the paper lies quite flat on the drawing board. Now lift

up the edge of the paper and paste the board about an inch underneath the edges of the paper all the way round, then press the paper down and leave it. When the paper dries its surface will be smooth and just right for our wash drawing, and will not crinkle no matter how much color we use. Be careful however, not to remove the

paper from the board until the wash drawing is complete and thoroughly dry. Then by using a sharp knife carefully cut around the drawing leaving as much of a white margin as possible.

We now have our color, brushes and paper all prepared and are ready to begin our rendering.

The object should be carefully outlined in light pencil marks of course as we need correct guide lines. If these pencil lines are drawn very light they will hardly show up in the finished rendering and we do not want them to if we can help it.

Now secure two or more small cups, or any small dishes, not easily tipped. One of these will be for clean water and the others for the color mixtures.

It is best for the student to begin with a very light flat wash. It is difficult to lay an even dark tint with one wash only. By a flat wash is meant a wash which is the same tone or color throughout, a wash that is not graded. A graded wash is one which goes from light to dark or dark to light in the same plane. Graded washes will be left alone for the time being.

As before stated mix your colors very thin for the first wash. Use Fig. 1 in the accompanying Plate as an example to copy.

Tip the drawing board slightly so the colors may flow slowly in the direction in which they are being carried. If the board is placed flat there is danger of the color running back over the part already dry and thus forming streaks as shown in Fig. 2.

Dip the brush lightly in the tint and when you are satisfied it is well filled, lay the wash by starting in the upper left hand corner

and working the brush evenly from side to side, carry the color a little down the sides of the rendered surface after each side stroke. Be sure that the brush is well filled with the tint at all times, for if the brush is allowed to get too dry, one part of the wash will dry faster than the other and streaks will result. Do not attempt to remove color from the brush by touching the side of the cup before rendering. If you think there is too much moisture in the brush give it a slight shake over the cup. This will eliminate any danger of the color leaving the brush before you are ready.

The edge of the wash should always be kept wet, for if it begins to dry streaks will surely follow. Carry the tint evenly across the board, moving the brush as rapidly as possible from side to side so that one side does not advance faster than the other. After filling the brush carry the tint down about an inch each time, the amount depending on the size of the brush and of the surface rendered. Always go over the previous half inch or so with each new advance but be careful that you do not go over any part that has already dried.

If the work has been properly executed, and the brush kept well filled at all times, there will be a pool of color left at the bottom of the rendered surface. This pool may be removed by first drying the brush on blotting paper and then applying it lightly to the surplus tint which will be rapidly absorbed by the brush. Be careful not to remove too much of the tint or streaks will be sure to show.

The drawing board should be left inclined until the wash is dry.

NEVER lay one wash over another before the previous one is absolutely dry.

Fig. 1 our Plate shows a light even flat wash.

Fig. 2 shows a streaked surface that may be easily duplicated by any beginner. This is the easiest to secure of any of the tones and is the best one to keep away from. If your rendering presents such an appearance, you may have been guilty of several errors all of which will produce the same results, viz:—tint too dark for the first wash; dirty colors; too dry a brush, hence uneven drying; failure to carry color evenly from side to side; failure to go back over a part of the drawing with each new advance, or going back so far that a part that had already dried was touched; laying another wash before the previous one is thoroughly dry.

A dark tone as shown in Fig. 3 is the hardest of any to obtain. The student will do well to mix his tint but little heavier than that as shown for the rendering in Fig. 1. A series of washes one over the other after the previous one is thoroughly dry will produce results as shown in Fig. 3, better than to attempt to lay a single wash of heavy color.

Fig. 4 shows two renderings in wash. The light tones were carried completely over the surfaces of the memorials and allowed to dry before the darker tones were placed. Details of carving were placed by using a heavy color and a small brush.

Fig. 5 illustrates a method of making quick attractive sketches for your prospect. The drawing is made in pencil and the dark parts

only, rendered in wash. A slight touch of color in the background around the memorial makes a sketchy appearing work that will often produce the same results you would get with a more elaborate drawing.

Figs. 6 and 7 show two methods of pencil shading for axed and rock work. Every draftsman has his own style for such work. Nothing is claimed for these examples over any other styles, except as an aid to the student in producing neat results.

WHEN PUBLICITY DOESN'T PAY

During the course of a case in his court, the judge pointed out to the jury that a witness was not necessarily untruthful because he changes a statement which he had made previously.

"For example," he said. "When on the way down this morning I would have sworn that I had my watch in my pocket, but when I went to look at it my pocket was empty and I remembered that I left it at home on the window sill in the bathroom."

The case finished and court adjourned, the judge made his way home.

On arriving at the house, the first words his wife said to him were:

"Will you please tell me what all this fuss is about your watch. No less than five men have been here after it."

"Good Lord," gasped the judge, "I didn't send anybody! What did you do?"

"Why, I gave it to the first one, of course. He knew just where it was."