

Tonal Drawing in Preparation for Glazing

- This week spend the day doing a self-portrait on an A3 sheet of paper (if you can do it on card it will be really good as you won't have to stick the original, or a photocopy of the original, on a piece of card when you come to glaze it). Make sure you have enough time to do this well (You can do one of a family member but you must do it from life, NOT photos!!).
- You can use pencil grades H's to soft (darker) B's or you can use acrylic (monochrome greys).
- Make sure the head is strongly lit so that you have some interesting shadows for drama. Experiment first with lighting positions.
- Experiment with composition and format.
- Remember this is also revision – you will be looking at the SHAPES OF THE TONE not drawing eyes, noses or mouths the way you think they look.
- The tonal underpainting image you do for a glazed painting is called a “grisaille”. This needs to be in the high end of the tones i.e. don't make the darks too dark because when you glaze your work you will lose the detail in the dark areas. For example, if a full tonal range is 1 to 9 where 1 is white and 9 is black, you could think of the range being 1-6 or 1-7. (I am sure Chris has explained all of this in your glazing workshop). Without getting too technical, as I can't speak to you personally, this “underpainting” can be done in future as your own exercises, in any medium e.g. pen and ink or different coloured monochromatic tones.
- Finish off by Friday 20th March, take a photo of it, or scan it if you can, and email the image to me.
- Research grisaille on the internet and look at the old masters, research portraits and re-visit the BP Portrait awards for interesting composition studies.

Just to remind you of portrait measurements, please refer to the diagram below: Remember you can distort proportion by design to make your illustration work more dramatic etc. Also note, the tonal images shown as examples, are quite dark and could be lighter and if wished could be more exciting regarding shadows and composition .

1. Eye level
2. Central axis
3. End of nose is about less than half and more than a third in the space between eye level and the chin.
4. Centre line of the mouth is approximately $\frac{1}{3}$ between the nose and the chin.
5. Distance between the eyes – and width of one eye.
6. Drop line down from inside corner of the eye – come to the outside edge of the nose
7. Drop line down from centre of pupils – you come to the outside corners of the mouth.
8. Look at the level of the eyes – comes to the top of the ears.
9. Bottom of ears in most cases comes to the space between the nose and the mouth.
10. Neck width – just in front of the ears – in fit people like rugby players it can be wider.

