Strathmore 2017 ONLINE WORKSHOP SERIES

ETHEREAL ART ON TONED MIXED MEDIA PAPER

with **Georgina Kreutzer**

Week 2: Polished Metallics & Rusted Patinas

How to approach polished metallics and rustic patinas – a workshop that aims to prove how achievable these seemingly tricky, contrastive surfaces can be to render in pencil, pastel, and paint.

Supplies:

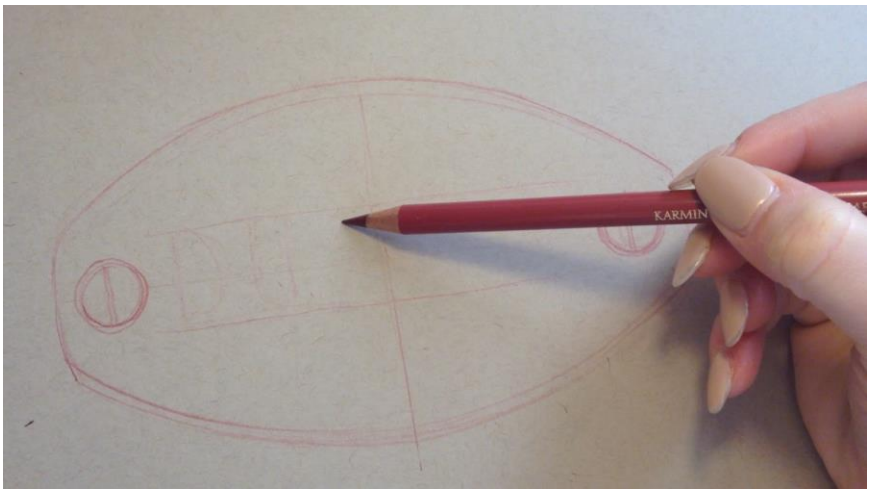
- Paper: Strathmore 400 Series Toned Mixed Media Paper
- Colored pencils
- Soft pastels
- Small paint brush
- White charcoal pencil
- Gray marker (Medium to Fine Tip)
- Black marker (Medium to Fine Tip)
- Acrylic paint
- Fine tip brush
- White acrylic (white gouache or a white gel pen can also be used)
- Workable Mat Fixative (Instructor uses Micador)
- Artist tape (optional)

Method:
(Metallic)

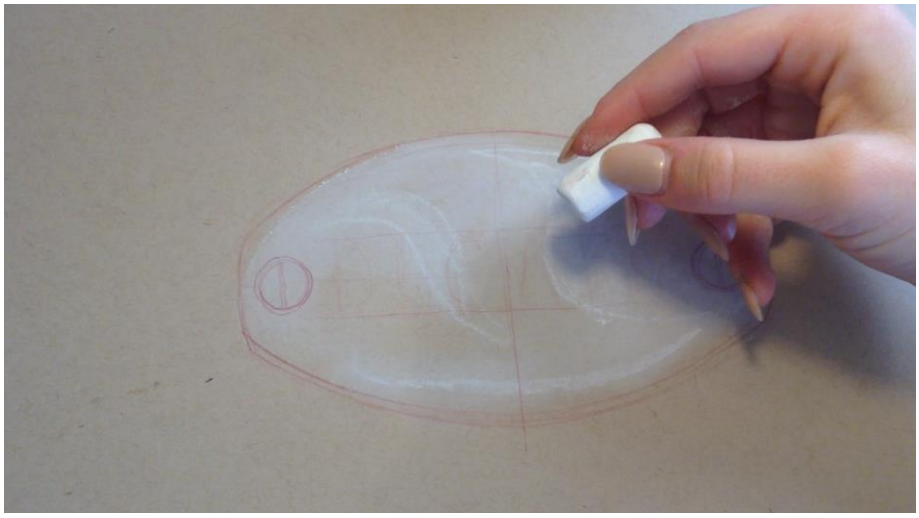
(Optional first step – secure paper to table with artists' masking tape)

As shown in the video, the media in are (generally) applied from the softest through to the hardest. In fact, I usually layer softest to hardest in all work.
The two subject items in the video are vintage emblems with contrastive lustres – the first a high-shine metallic surface, the other a rusted patina.

We begin by lightly sketching out our base shape, as a guide.
Identify where the light is coming from – in this case, it's the upper-right corner. It's important to keep this in mind at all times while sketching, to ensure the final image is as convincing as possible.



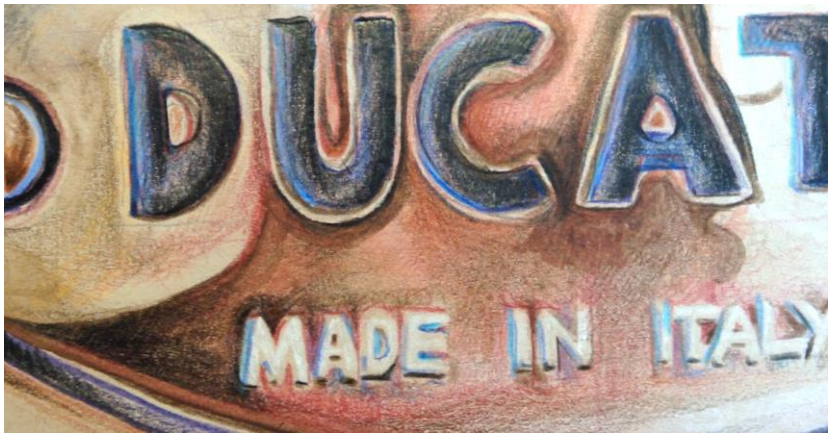
Block in the base highlights with the soft pastel, and blend with a small brush. I am using a white, soft Roymac Pastel (these blend wonderfully as they are rich in pigment.) Blend in a warmer hue (I am using orange) to finish our base colour. Seal with a matte fixative spray.



With a cobalt blue pencil, trace shadow lines along the wording and details (the semi-oval curves, and two screws), and while you are at it, shade some colour over the shadowed half of the emblem (the left). I love using blue, especially on warm-metallic details, as I find that by contrast it emphasizes the warmth of the golden metal.

With a burgundy or deep brown pencil, begin shading in larger lettering, with sweeping lines. This is the first of several layers of colour, so don't agonize over the details (yet!). With deep blue watercolour pencil, shade in the same letters from the base, working upwards. Keep layering until the pencils form a rich pigment to later blend with water.

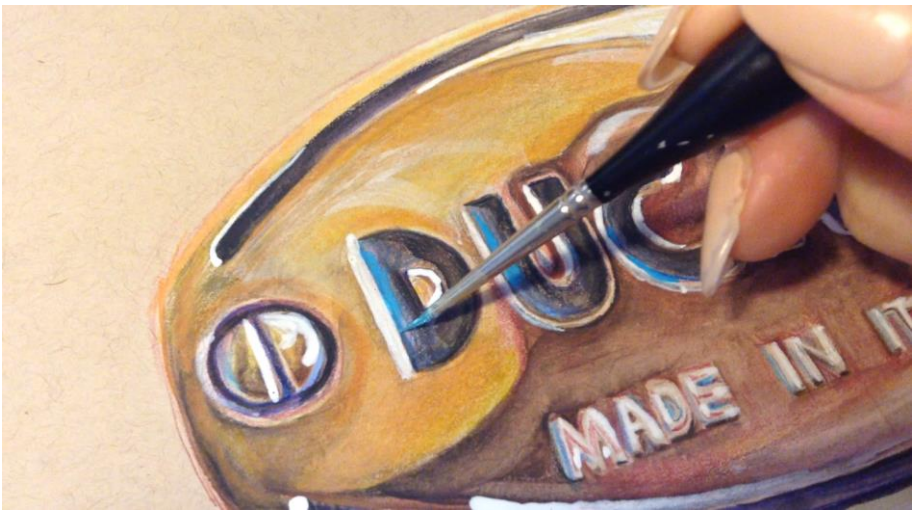
Using a light, warm brown watercolour pencil, shade in the non-highlighted parts of the emblem, and apply water with a brush. Blend in the lettering as well. With a darker brown watercolour pencil, add in shadows over the existing brown as per the reference image, and blend with water and a brush.



Shifting between various shades of yellow non-water soluble pencils, warm up the highlights placed earlier with quick, light strokes of colour.

With a fine paintbrush, apply diluted white acrylic to the areas of most extreme highlight, and applying finer highlights around the details – especially the lettering.

While the water and paintbrush were out, I blended white and blue acrylic to bulk up the blue hues around the highlights and letters, and red and burgundy to deepen and smooth the shading around the emblem. The trick to getting that slick metallic render is crisp, bold block colours and lines.



Shading shadow beneath the object is key to having it appear to sit upon the page, and we are done!

Method:
(Patina)

(Optional first step – secure paper to table with artists' masking tape)

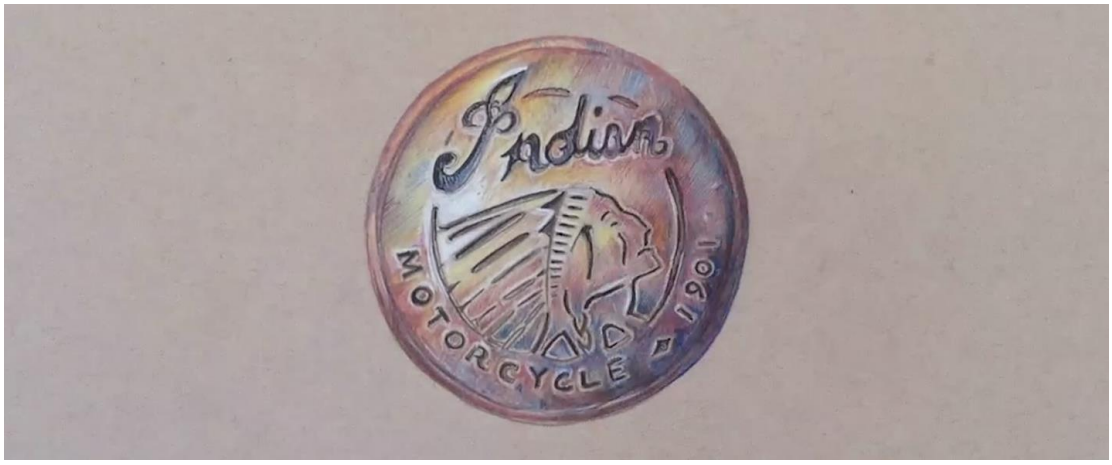
Starting out: In light pencil, sketch the outline of the emblem.
Highlights using white soft pastel are blended in first – in this drawing they are concentrated on the top left as we are imagining the light source to be in this direction.

Using a water-soluble pencil (I am using a deep-brown tone), begin filling in the lettering and logo on the emblem.

Refine your white highlights around the same lettering and logo details, using a white pastel pencil (or if you prefer sharper details still, a sharpened white pencil.)

Working from lighter pencil colours to darker – I apply light layers of yellow to red to blue, from the inside to outside of the sketch (a lighter white/yellow centre, red centre, and blue/shadowed outer edge). Remember – warm hues for light, cool hues for shade.

Finalising base colours: Rotate your pencil colours, slowly building up layers of colour. Saturate cooler hues in the lower-left shade, and warmer tones where reds and yellows were placed earlier. Keep building until you have covered all uncovered paper, or most importantly are satisfied with the look.



Creating a scratched and chipped patina look: With a fine tipped paintbrush, apply white acrylic (gouache, white ink, or other similar opaque wet media substitutes well) to the left hand side of details. Keep this loose and have fun with it!
Apply small chips in the metal surface, and add a little shadow to the right side of selected ones, to provide that 3D illusion.

Final touches: Apply the white acrylic thinly around the upper-left edge of the emblem, as the light source would hit this directly, and, as with the metallic emblem, shade in a base shadow on the lower-right hand side, and we are there!