Strathmore 2017 ONLINE WORKSHOP SERIES

ETHEREAL ART ON TONED MIXED MEDIA PAPER

with **Georgina Kreutzer**

Week 4: New York Cityscape in Mixed Media

Creating evocative landscapes can seem like huge a task until you break down the elements into their workable layers. I will be creating a mixed media cityscape – the aim here will be to see firsthand how layering soft and hard media in sequence can create the illusion of perspective and depth. This is a method you can apply to nearly all artworks, but is more perceptible in the various elements of a landscape.

Supplies:

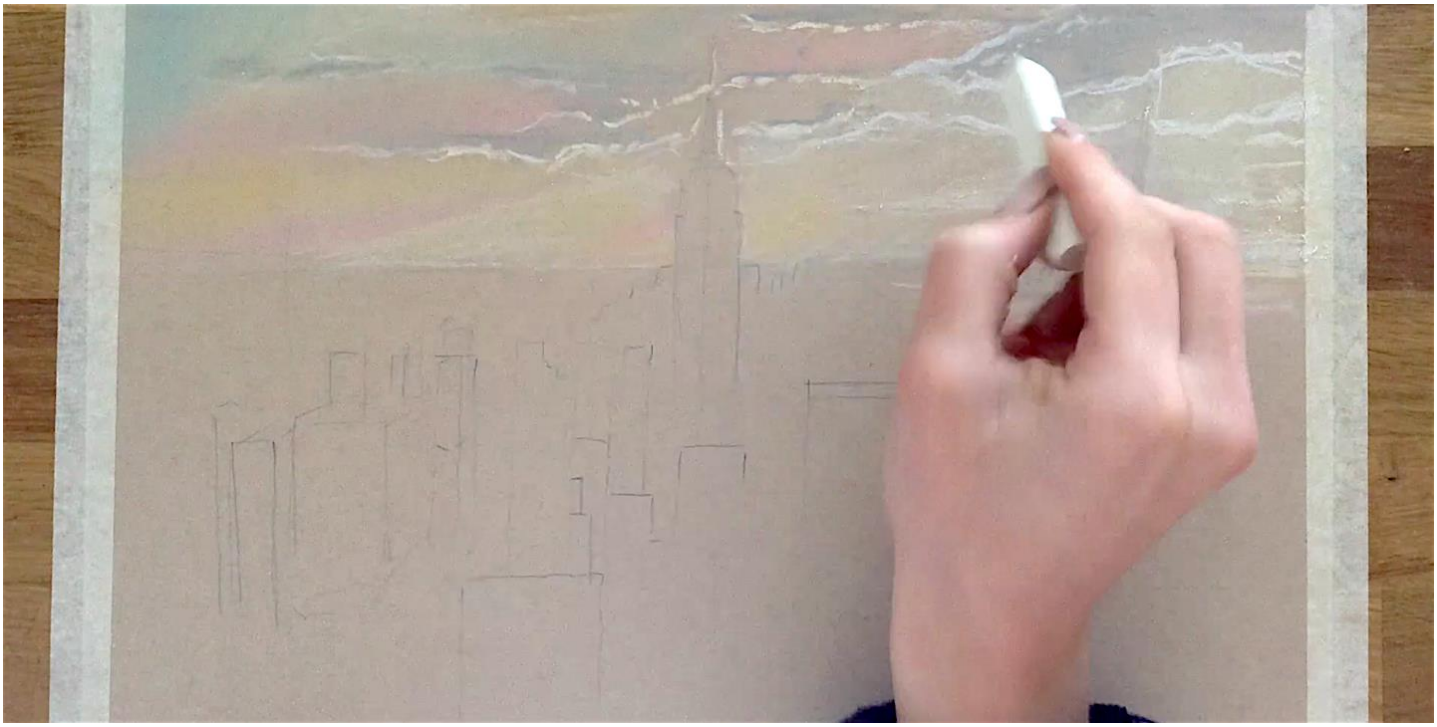
- Paper: Strathmore 400 Series Toned Mixed Media Paper
- Colored pencils
- Soft pastels
- Brush markers
- Workable Mat Fixative (Instructor uses Micador)
- Artist tape (optional)

Method:

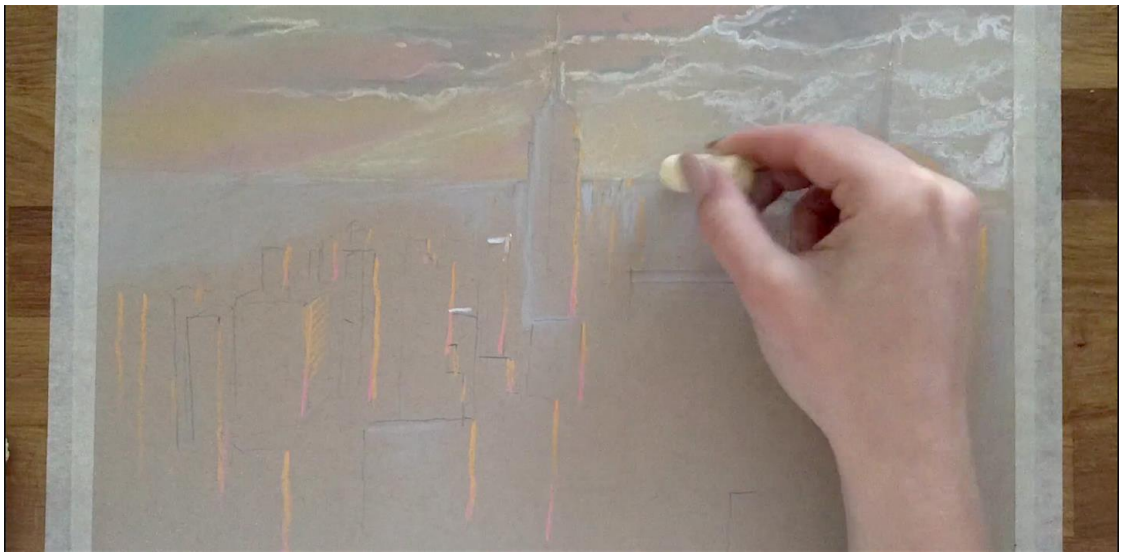
The objective in this tutorial is to work in layers from the softest dry media at the top of the list, through to the hardest or wet media at the base of the list. New York City from the Rockefeller centre is a gorgeous cityscape I have drawn previously (and just as amazing to visit!), it comprises of a transitional foreground, mid-ground, and background, which are easy to divide into their three sections and recreate on paper. An added objective is found in recreating the contrastive definition of the landscape – the foreground is in focus; the background is hazier. Soft pastels in conjunction with wet media help us achieve this.

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

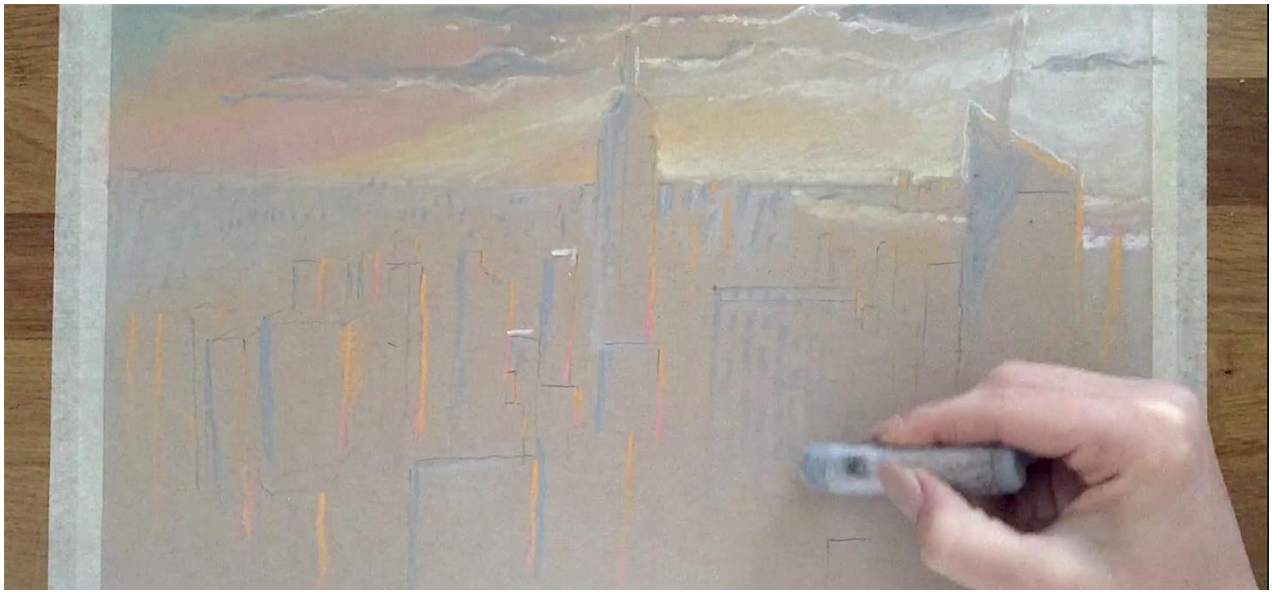
After defining the basic composition using light pencil, we start out by blocking in the background at the top of the page with soft pastel, and blending.
It is fine for this stage to be loose and less precise, as we have plenty of opportunity for refinement over the course of the drawing.
Shaping the clouds and defining the soft horizon colours are the first objectives, and I usually work from lightest colours first, to darker. (Highlights first, darker tones and colours next.) I use an old watercolour brush for small-area blending, and a blending sponge for larger areas. Don't forget to periodically seal any soft pastel work with a matte fixative as you go.



Using a light-toned pastel pencil, block in central and foreground highlights. I have used orange, to show those golden-hour bursts of light on the right-side of some of the foreground and central buildings.



A grey pastel applied to she shadowed side of our buildings will begin forming our buildings – loosely work the shading around to the base of the image, concentrating there. To contrast, I took a white pastel pencil and began sketching in linework in the foreground buildings.



Pencils are the next step. We can begin defining our foreground buildings, and bring some shadow and further depth. Using both warm and cool tones (I am using a blend of sky blue, cobalt blue, burnt carmine, burgundy, cream yellow, and various earthy tones) I further the depth by working a single colour around the page, and rotating to the next. Similarly to the portrait art tutorial, the pencils are on a continual rotation until I am happy with the level of shade and detail in the artwork.

Typically, quick, light strokes with a medium pressure on the pencil works well, but working in many, gentle small circles can result in a more blended render overall.

The final step is working ink or marker over the pencil-work. This is where true depth and clarity comes through, so it is important for your lines to be applied more carefully and intentionally. Using a brush-ended marker, I concentrate the ink towards the base of the drawing. I'm refraining from applying around the horizon line, as we want to retain the soft haziness we have built up there from the pastel.