

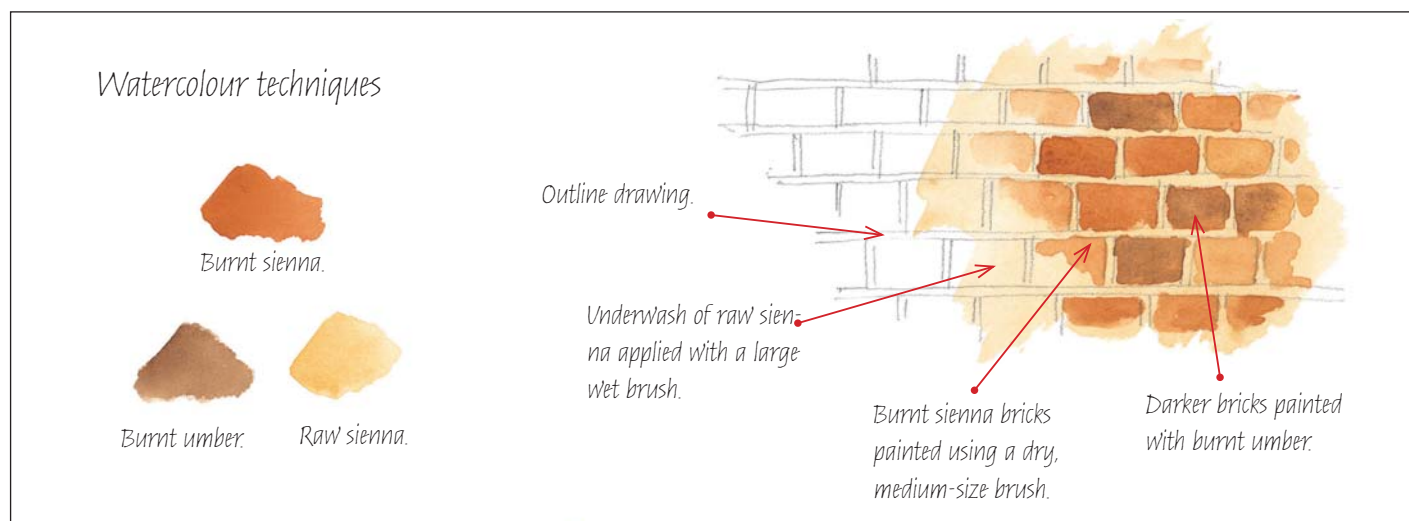
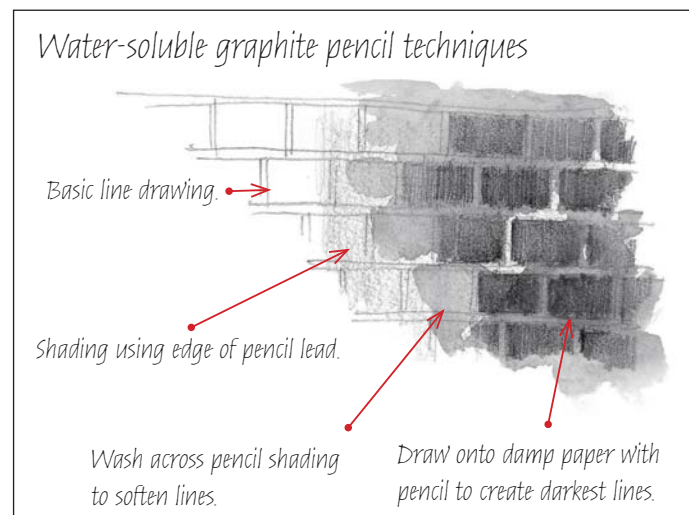
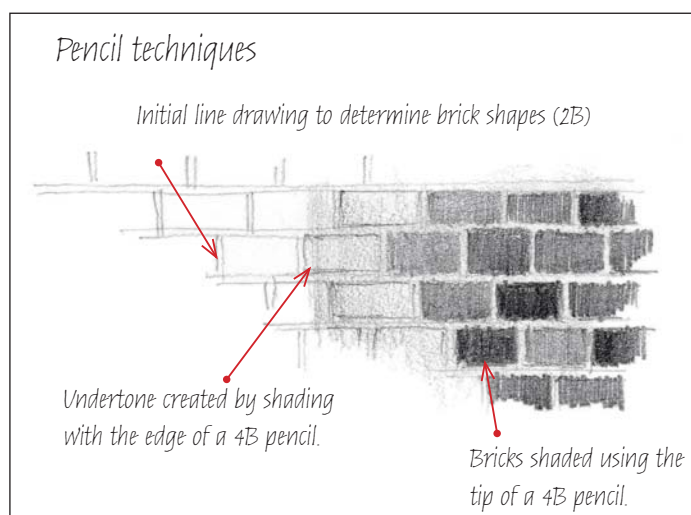
Brickwork

Bricks usually appear in a regimented pattern: even when they are used for decoration, they are generally arranged symmetrically. Most brick buildings also feature different coloured bricks, such as burnt or blue-black bricks, in any one section. These bricks can help to break up the visual plainness of a large expanse of brickwork – pick them out with your chosen media to emphasize that they stand out.

You will rarely be able to draw every brick that you see in a wall – indeed, this is neither possible nor desirable. Instead, suggest brickwork by drawing small sections of brick – usually clusters of four or five bricks spread across two or three rows. Make sure that the gaps between these clusters are uneven, or it will look as if the bricks have been positioned to form a decorative pattern.

The last big decision that you need to make is about positive and negative bricks. As you look along a row of bricks, you will often find that the cement holding the bricks together is, in some places, darker than one or two of the bricks. In this case, you can create negative brick shapes. This technique involves either leaving the selected bricks with just the first layer of toning (you will usually add a second layer of either paint or pencil to darken the tone of most bricks), or not shading them at all if you are suggesting a small cluster. The effects of positive and negative painting are varied and it is worth experimenting.

Using all these techniques can bring an artwork to life: odd bricks can be picked out for emphasis; negative bricks add a sense of contrast; and small clusters of suggested bricks should give you the effect of a very good brick wall.



Stonework

Unlike brickwork, stonework is often set in an apparently random manner, rarely following any standard pattern. One common characteristic, however, is the contrast to be found between large stones and small stones. This makes many stone walls visually appealing. It also raises a key difference in the techniques used for drawing brick and stone walls. The uniform size of bricks means that you have to suggest rather than draw every one. Stones, however, are irregular in size and shape, so you can draw a much greater number of stones in a wall without visually cluttering your drawing.

Another difference between brick and stone is that stone walls can take on a relief appearance as some stones protrude from the wall, casting a slight shadow. It can

be helpful to leave these stones as negative shapes and use the shading to the side or underneath to push them forward visually so they look as if they are sticking out from the wall. Details commonly found in stonework can be attractive to depict and it is a good use of time to make studies of these details for future reference.

The other main difference between brick and stone walls is that stones are not always cemented together. Sometimes you will find that stone walls have been constructed with only a few paper-thin gaps around each stone. In this case, you will have to ensure that you keep the shading on the stones quite light, and save the darkest tones for the spaces surrounding them. This will give a feeling of depth and solidity to your work.

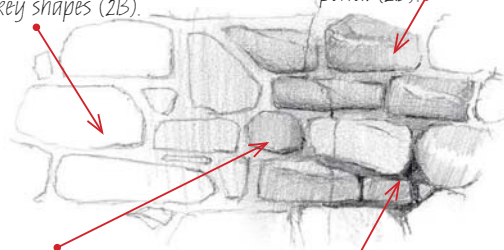
Pencil techniques

Initial line drawing picking out key shapes (2B).

Create individual stone shapes by cross-hatching or line shading with the tip of the pencil (2B).

Create an undertone by shading across the line drawing with the edge of a pencil (2B).

Dark tones in between stones push light shapes forward, creating negative stone shapes (6B).



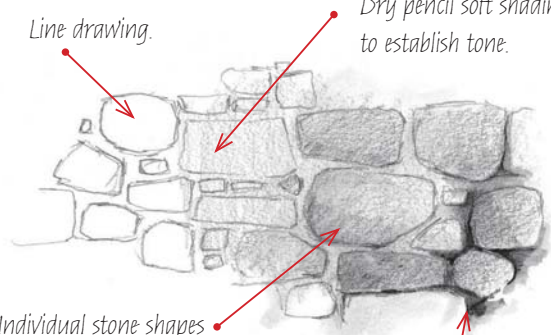
Water-soluble graphite pencil techniques

Line drawing.

Dry pencil soft shading to establish tone.

Individual stone shapes are created by washing across stone shapes, leaving gaps in between dry.

The darkest tones are created by drawing between stone shapes with a wet pencil.



Watercolour techniques

A watery wash of raw sienna is applied to dry cartridge paper.

Payne's grey is used to strengthen tone in between stone shapes.

Raw sienna.

Burnt umber.

Payne's grey.

Line drawing.

A watery wash of burnt umber is touched on to damp paper to reinforce the stone colour.

