



Chateau Ramezay, Garden

**Urban Sketchers Montreal
2023 Broken Silhouette Workshop**

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Why do I call it a BROKEN SILHOUETTE??? The GOAL is to see the SUBJECT - no matter how complex - as a MOSAIC OF FUSED SHAPES

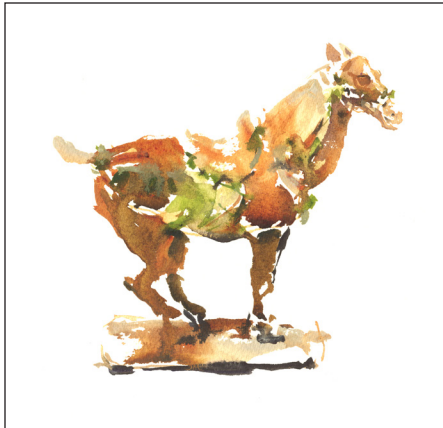


EACH SHAPE is fused to the next; and full of COLOR VARIATION; and TINY WHITE GAPS that represent the light.

I try to find background shapes that can TRAP the LIGHT.



And I tend to have ONE MAIN COLOR for each shape - but of course - with some 'accidental' mixing.



How to make a BROKEN SHAPE:

A shape drawn with broken brushwork, NOT SOLID, NOT 'FILLED-IN'. Strokes are laid side-by-side; NOT BLENDED. Make a MOSAIC TILE inside the shape. Wet strokes will fuse together where strokes touch.



How to make a ENCLOSED EDGE:

Create a BRIGHT HIGHLIGHT by trapping white paper (light), with the background tone. This is sometimes called a negative shape.

Rue Saint-Paul, Notre Dame de Bon Secours Chapel



Create STRONG SUNLIGHT by only painting shadow shapes and OMITTING DETAIL in the Light.

COMBINING POSITIVE and NEGATIVE SHAPES



Enclosed Edge/Shape

ALSO: Use HIGHEST CONTRAST to create a focal point. The bright roof is the focus here.



TREE SHAPES: Exaggerate Color Variety in Green Shades

Broken Brushwork

'Air Gap': Let shapes break!

WINDOW PANES: Never repeat small shapes; join some, skip some, not too perfect.

Enclosed Edge

MOSAIC Shapes: Vary by COLOR and BRUSHWORK. Don't let shapes be repetitive.

FENCE: Use Negative Drawing!

Variety in the WINDOW PANES!

Reduce Detail in the Light

Broken Brushwork

Strong light WASHES OUT detail :)

Enclosed Edge

The front of the house is NEGATIVE, The house behind is POSITIVE. The interlocking edges create depth.

This drawing has a SECRET UNDERLYING PATTERN of verticals: | Light | Dark | Light | Dark |

EXERCISE: Broken Silhouette Thumbnails

Do three or four on a page. These were approx 4" high. Smaller is better - we DON'T want detail - we want COLORED SHAPES - Try to do three of them in 30-45 minutes!



DRAW A SMALL FRAME and make a VERY SIMPLE DOODLE in PENCIL. Just a BOX for a Building! Then; try to place the PATTERN OF SHADOWS as a MOSAIC OF FUSED SHAPES.

Work briskly, so your shadows merge. No dry edges where you don't want one! Only go slow at important edges :)



Look for opportunities to use a BACKGROUND TONE to ENCLOSE THE HIGHLIGHTS. *Exaggerate lighting if necessary!* I put trees behind things - even if they aren't really there :) You can also use a sky tone or the shadow of another building.



It can be tricky to LEAVE THE HIGHLIGHTS - try to learn to draw with the POINT of your BRUSH.

I used a #12 Pointed Round. All points are the same size. Use a big Brush! It holds more color. There's less going back to the mixing well.

There's no need for small brushes, only good points!



Remember; If you want to layer a DARK over LIGHT - you have to let the first wash dry. That's why I like to work on three of these at a time.

TIP: To EASILY draw a building: GET FURTHER AWAY! It reduces detail and helps you see the shape. Also; Learn to ignore stuff in your way :)



USE color variation INSIDE shapes, and leave hard (DRY PAPER) edges OUTSIDE shapes. WET EDGES ARE THE DRAWING. The WHITE is the drawing! Edge Control is everything :) Accidents (blooms, lost edges) are ok!



Views around Parc Place d'Youville, Re-enactors from the 18th Century Market, Pointe-à-Callière

The CASERNE CENTRALE de POMPIERS

This very decorative building has three major passages:

The WHITE Roof, RED BRICK Windows, and SANDSTONE Arches.

It's just a box with three stripes :)

I've realized ACCURATE DRAWING DOESN'T MATTER to me anymore :)

The sketch ISN'T A BLUEPRINT; it's AN EXPERIENCE of being there.

I don't try for correct proportion, or even straight lines. Especially not a fancy building like this! I only want to suggest the color and texture, and tell the story of this historic place.



These planters are tricky! Remember; Make a MOSAIC of FUSED STROKES + color variation.

'Air Gap'

INVENT random variation for each set of windows. It creates the illusion there's something behind the glass.



Always paint lightest colors first, darkest color last; work FAST to FUSE shapes but WAIT for the paper to DRY if you need SHARP EDGES on top (as in; dark windows!)

Remember to Leave those PAPER-WHITE gaps. You can always fill them later.

I like to 'weld' the building to the street with some color, and use invented shadows to emphasize the flat ground-plane.

You can download a free copy of this PDF at : <https://citizensketcher.com/downloads/>
If you come to Montreal, look up Urban Sketchers Montreal (Facebook) for free drawing events every 4th Sunday!