



## Why Mastercopies? by Eduardo Fernandez

Learning from the masters is not only an excellent way to build your technical skills. It also leads to a better understanding of what a master artist's voice is; his or her unique style and content of expression. This in turn helps you become more conscious of your own way of drawing, painting, and designing, and ultimately of your own emerging voice and creativity.

The following are suggestions for students interested in trying a variety of media and furthering their study of master drawings.

- A good place to start is if you are drawn to a particular artist, or media to learn from, and begin a collection of images of that artist.
- Master copies are best done from as high a quality image that you can attain. Sources include: online museums that offer high resolution images that can be printed and of course, books. If you wish to make copies from a book, doing so on a color copier is best even if the image is in B&W. Enlarge the image as large as possible without losing quality of the original.
- Suggested master artists to learn from and who excelled in that particular media are included in this list.

Contemporary drawing masters aren't included but please feel free to add those to your favorites list as well.



After Gericault, pencil & chalk on toned paper by EF.

## ***Mastercopy Drawing Projects & Materials Suggestions***

- I. Small  
pencil drawing on Roma paper. E.g. Ingres.
- II. Charcoal on blue-toned paper, heightened with white chalk. E.g. Prud'hon
- III. Red chalk on lightly textured cream paper. Conté Sanguine pastel pencil on Ingres, Umbria or Canson type paper. E.g. Pontormo, Andrea del Sarto, Annibale Carracci.
- IV. Red chalk heightened with white chalk on mid-toned paper. E.g. Michelangelo, Parmigianino.
- V. Red chalk, white chalk, sepia and charcoal on mid-toned paper or blue-grey paper. E.g. Watteau, Tiepolo, Rubens.
- VI. Pen and ink line drawing on tinted paper, using sepia ink. E.g. Michelangelo, Rembrandt.
- VII. Pen and sepia wash on tinted paper, heightened with white gouache. E.g. Veronese, Tiepolo.
- VIII. Silverpoint on prepared paper. E.g. Holbein
- IX. Oil-sketch on mid-toned, primed panel. White lead and raw or burnt umber.
- X. Oil-sketch on mid-toned, primed panel. White lead, yellow ochre, vermilion and ivory black.

### **Methods of Execution**

There are several methods for doing master copies depending on one's goals. One way is to create a faithful reproduction of the work. For this, an artist puts aside his own goals in order to gain deeper insights into the technique and working methods of the master artist, thus strengthening their own artistic process.

A second method is to create a sketched version of the original drawing. Rather than concentrate on the look of the finished work, the artist focuses on his process and applying the artist's lessons to his own style. With this approach the artist interprets the drawing, trying to capture the essence or first thoughts of the master artist. Ideas such as tonal distribution, composition, line quality and content are studied independently of representation and execution.

How you approach your master copy is a matter of what you wish to accomplish, your temperament and ~~in this case, the~~ restrictions of time. Please consider these ideas when considering which master copy you wish to draw.

Last, there is another important reason requiring no explanation for wanting to draw or emulate a great master work; *because you love it!*

### Questions?

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