

Letters

GRAPHITE LINES

As I nonchalantly leafed through the February issue—eureka!—a real live, honest-to-goodness article extolling the virtues of my bread-and-butter tool—the oft-maligned and most ignored of all visual art materials—the pencil. Tom Woodward “paints” beautifully, and the article (“Graphite Comes Alive”) was well written and informative.

Like Tom Woodward, I also consider the pencil the mainstay of my busy studio. Since the 1970s, I’ve concentrated on a lifelong dream—quitting a lucrative (and secure) job and becoming the portrait artist I had always dreamed of becoming. Canadian, American and Bermudian clients keep me more than comfortably busy throughout the year. Berol

Prismacolor and graphite pencils have since proved their worth and longevity for portrait work.

*Bernard A. Poulin
Ottawa, Canada*



Canadian artist Bernard Poulin found the graphite pencil to be well-suited to capture the effects of midday lighting and wind in this drawing of a young potato farmer (24x16). Drawing children is a specialty of his.