

DRAWING - AN INTRODUCTION TO STUDIO DRAWING



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Licensing

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1: Introduction

What is Drawing?

Drawing is a form of visual communication. It is also a cornerstone of both studio and applied visual art fields and is often the first step in visualizing and exploring an art concept. A drawing can be a work unto itself, or a preliminary step in the execution of a work in a different medium. For example, a drawing may be transferred or directly drawn on a stretched canvas for a painting, or sketched out to help visualize a sculptural work, a cartoon, an illustrated book, a mural, and so on. It is a quick and efficient way for artists, engineers, animators, and creative individuals to ideate. Drawing is universal and a quite natural human means of expression. Even toddlers have a tendency to begin drawing at around the same 12-month age that they begin forming words.

Although drawing tools have evolved and expanded during the past 40 years to include digital pens, tablets and software, the fundamentals of drawing are still the same. The **art elements** are the visual tools used to create drawings and are generally recognized as Line, Value, Color, Form, Shape, Space and Texture. **The Principles of Design** are more numerous and are used to strategically organize the art elements to create works of art. These design principles include, but are not limited to, Composition, Perspective, Balance, Proportion, Size and Scale, Pattern and Repetition, Unity, Variety, Hierarchy of Forms, Design Systems, The Color Wheel, Positive and Negative Space, Emphasis, and Subordination. The best drawings are formed with skill utilizing the physical tools and their accompanying drawing techniques which when brought together are referred to as the **drawing medium**. An example would be: charcoal, charcoal paper, and a kneaded eraser which when combined equals a drawing medium (charcoal medium).

Drawing may create the illusion of our three-dimensional world on a two-dimensional plane of paper or other support. A true drawing master, through knowledge of drawing techniques, use of art elements and principles of design, can become an illusionist creating convincingly rendered three-dimensional spaces with depth and realism. But not all drawing is meant to just please the eye through beautifully rendered forms. Drawing is more than that. It can represent emotions, thoughts, ideas, points of view, didactic purposes, symbols, icons and abstract forms.

Drawing is both a Process and a Product

Drawing is an act of creating an image usually on a two-dimensional surface and thus is a process. So the word drawing is a word of action; a verb. However, a drawing is also the result of that action, something you can view. Drawing therefore is also a thing; a noun.

Drawing as a Cognitive Learning Tool

Alan Walker (23 August 1938 – 20 November 2017), in an anatomy lecture to the medical school students at John's Hopkins University, stated when you can draw your subject with accuracy from memory, then you demonstrate that you fully comprehend your subject matter. It was enlightening and encouraging to hear those words from this world-renowned anthropologist and chair of the Hopkins anatomy department. His observation was clearly linking drawing with learning about, and comprehension of, subject matter. In his world, it was a merging of scientific inquiry, the art of close observation, and the visual recording both mentally and physically of anatomic subjects. Thus, we see a link between the cerebral imprint made when we are seeing with intent and the physical two-dimensional visual recording of the subject. Drawing, when applied in this manner, falls into the category of academia and is a true merging of art and science.

Drawing, Math and Science

Looking back over 500 years from Dr. Walker's lecture, another brilliant mind was combining mathematical formulas with keen visual insight and documenting these new concepts through a revolutionary form of drawing. The results were documented by Filippo Brunelleschi and are now recognized as mathematical linear perspective. Applying the principles of perspective to drawing and painting revolutionized how artists represented the three-dimensional world on a two-dimensional plane. Convincing representations of drawings and paintings were now possible. Moreover, the connections between mathematical theory and drawing brought visual art into the realm of European academic centers established just prior to and during the Italian Renaissance.

Both Italian and German Renaissance artists used drawing to document and study the function and structure of forms found in nature such as the flora and fauna and, more specifically, human anatomy. Leonardo da Vinci and Michelangelo Buonarroti studied

human anatomy through the dissection and subsequent written and visual documentation of these dissections using drawing. Leonardo's greatest achievement is arguably his over 10,000 pages of writing and drawings concerning nature, anatomy, and his ingenious inventions including prototypes for flying machines, automatic transmissions, and military machinery. Albrecht Dürer, having traveled from Germany to Italy and experiencing the Italian Renaissance first hand, took drawing, engraving, and wood block printing to new heights through his mastery of drawing techniques as well as his focused observations of natural subjects. Nature was given a level of respect and dignity through careful study and visual representations by these and other 15th and 16th Century art masters.

Drawing and the Written Language

Drawing in the form of cave paintings and rock carvings provide insight into prehistoric people, but without written documents to augment these prehistoric drawings we are left to speculate the meaning of this incredible body of art. At the end of the Ice Age, about 10,000 years ago, mass human migration occurred leading to the formation of villages, towns and eventually cities along the great rivers of the Middle and Near East. The Tigris, Euphrates, and the Nile Rivers became essential sources of water and fertile lands for the growing human population of the region. This development of civilization also coincided with the advent and evolution of writing from rudimentary pictures, symbols, and marks representing words. These pictographs formed the basis for our modern-day alphabets and, with the ensuing written language, came documented history. Clear links in the evolution of written language demonstrate the importance of drawing pictures in the development and evolution of human communication, documented history, and civilization.

Summary

Drawing is a versatile means of visual communication. It seems fundamental to our existence as humans. We see that drawing had a special place in the tribal ceremonies taking place in prehistoric caves, and on cliffs and mountains beginning around 30,000 years ago and continuing with the few surviving Neolithic societies found in remote global locations. Additionally, drawing contributes to communicating ideas of power, conflict, the afterlife, and societal customs in the ancient world through Egyptian hieroglyphics, Sumerian images on registers, and the earliest writings in cuneiform. The evolution of writing in the west began with pictographs which evolved into letters, words, sentences, paragraphs, and longer documents such as the Epic of Gilgamesh, The Code of Hammurabi and other ancient written stories, accounting ledgers and other historical documents. Drawing has a link to academics through science and mathematics.

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2: Drawing Materials

THE MATERIALS

https://en.wikibooks.org/wiki/Introduction_to_Art/Drawing_I

Papers

https://en.wikibooks.org/wiki/Papermaking/History_of_paper

Paper is the most popular surface for drawing. Paper can be made out of different substances with each combination having certain characteristics. Some papers are best for graphite pencils, others are well-suited to pen-and-ink, while some are made specifically for charcoal, Conté and pastels. So it is wise to select the appropriate paper for the specific medium.

Paper Characteristics



Paper is measured by the weight of a ream of around 500 uncut sheets. For instance, if a 500 sheet uncut ream weighs 90 pounds, the paper is identified as 90 pound paper. The weight also corresponds to the paper thickness. Typical printer paper is 20 pounds, whereas a quality drawing paper is usually 80 pounds, with sketching paper weighing in around 60 pounds.

<https://www.strathmoreartist.com/blog-reader/determining-paper-weight.html>

Another important quality of paper is the amount of acid in the contents of the manufactured paper. If you have ever observed a newspaper left outside in the elements, or exposed to direct sunlight, you'll see that the paper turns yellow and begins to break down. This is due to the amount of acid in this low-quality, thin, and inexpensive paper. Artists use this paper for quick sketching exercises. The paper is called **Newsprint**. Newsprint paper is often used in the drawing studios where models pose and students create multiple, quick drawings, called "gesture drawings." This paper often has a nice "tooth" to the surface making drawing in soft pencils, charcoal and Conté easier and more aesthetic. The archival qualities of Newsprint paper is limited, so this paper is not a wise choice for a finished drawing of quality that may be kept for any future needs.

For more finished drawing, an acid-free **drawing paper** is the logical choice. For pencil drawing, the Strathmore Series 400 paper pad, or equivalent, is recommended because of the combination of weight (80 pounds), eggshell paper color, and archival qualities. It has a slight texture (tooth) to the surface allowing for detail and enough thickness to take multiple changes and drawing revisions using erasers.

The highest quality drawing papers will be handmade and acid-free. This paper is the preferred choice of professional fine artists desiring a combination of specific surface and weight characteristics and documented archival specifications. Handmade papers come in a variety of surface textures and weights up to 400 pounds. Heavier papers do not necessarily indicate higher quality, so careful selection of the appropriate paper requires research and experience.

Paper textures range from very rough to very soft and smooth, with many varieties between these two extremes. Paper with a texture uses a process called **Cold Press**. Smooth papers use a process involving heat to create a smooth paper surface and this is called **Hot Press**.

<https://blog.schoolspecialty.com/hot-cold-press-paper-101/>

For ink drawings a hard, smooth surface works well. **Bristol paper** of sufficient weight (thickness) match well with pen and ink techniques since the surface is smooth, the paper is available in archival form as well as many sizes. Another choice when inking is

a coated, thick support termed **Scratchboard**. Scratchboard can be purchased with a white or black coating. If purchases with the white coating, it is prudent to "burnish" the white coating smooth using an eraser over the areas where you will ink. This allows the flexible nib pen to flow smoothly over the surface when loaded with ink. Areas of the white Scratchboard can be painted with black ink and scratched out as well. Sometimes, combining the ink lines and scratched out lines creates a nice combination in an ink drawing. (add shunt drawing) (or Dotson drawing)

<https://en.Wikipedia.org/wiki/Scratchboard>

Pencil Sharpeners



A great little sharpener is the German-made metal one pictured here. Sharpeners can be electric or manual. Charcoal/carbon pencils should be sharpened with a blade (box cutter) and will continue to break if used in an electric or wall-mounted pencil sharpener.

Erasers



Erasers are made of a variety of materials. The white plastic (rubber) erasers by StaedtlerMars are an all around versatile studio eraser. A kneaded eraser is unique and very useful as well. The kneaded eraser has some very specific uses in the drawing studio, especially when using very soft media like charcoal, Conté and pastels. There are other drawing erasers as well such as the Pink Pearl and the soap eraser. However, my recommendation is to stick with the white plastic and kneaded erasers as your studio erasers.

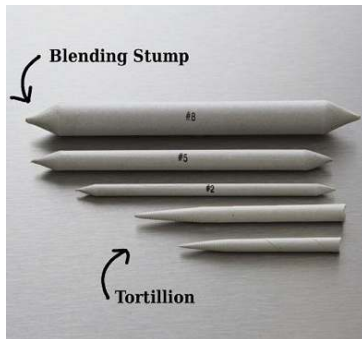
Blending Tools



Blending tools help create smooth values in your drawing. Paper products, such as paper towels, work well for blending. Fingers are generally not used because of the oils found on the skin surface may transfer to the paper. When this happens, the area in which

you are drawing will appear darker in value than adjacent areas. This oil spot is difficult to remove or blend into the surrounding lighter area. So for finished, more precise drawings use a tool to blend rather than your fingers. For a larger, expressive drawing using your fingers may not impact the overall look of your drawing and may connect you more to the process of creating art. My opinion is to grab a large brush in that case, rather than getting into the habit of using fingers to blend.

Blending Stumps



Blending stumps are made of wrapped paper and come in a variety of sizes. Smaller ones are called **Tortillions**. Stumps allow for large area blending as well as very small, detail work. The tips of the pointed ends and diameter of the stumps are variable allowing for a variety of blending options.

Brushes



Brushes are not just for painting but find uses in drawing as well. Soft brushes are a great way to create incredible, subtle blending with graphite, charcoal and other dry media.

Drawing Boards



Drawing boards are transportable allowing you to work outside on a hard surface you can place on your lap, easel, table, bench, or on the ground.

Dry Media

A medium is the art tool and its accompanying technique (media is plural). Dry media used in drawing includes graphite pencils, charcoal and charcoal pencils, Conté crayons, pastels, and colored pencils.

Pencils



Lead pencils and lead-based paints are both toxic, and thankfully a thing of the past.

<http://www.abc.net.au/science/articles/2004/09/09/1195234.htm>

https://www.washingtonpost.com/lifestyle/kidspost/ever-wondered-about-the-lead-in-pencils/2014/11/26/f8b5869c-548a-11e4-809b-8cc0a295c773_story.html

The **pencils** we use for drawing today are manufactured with varying hardness of graphite. The basic #2 pencil is in fact the middle of the hardness spectrum for graphite pencils and equivalent to an HB level of hardness. Pencils are graded by how soft or hard they are, again with HB situated in the middle. From HB, pencils becoming softer, and thus easier to make dark in value, are B, 2B, 3B, 4B and so on. You can really see a difference when working with a 6B (very soft) pencil versus an HB. From an HB, pencils progressively getting harder are H, 2H, 3H, 4H and so on. The hard pencils were often used in drafting since they hold a point, are precise and generally do not smear as easily. These more technical pencils were useful when using drafting tools like French Curves, Compasses, T-squares and rulers. These pencils have little use in the Drawing Studio since they produce a very light mark and can literally damage the paper because of their hard points. So for general studio drawing, using a range of HB through 6B is usually sufficient. Using a pencil designed as a "drawing pencil" has the advantage of using a thicker point or edge of the tip when drawing, whereas a mechanical pencil has a defined width to the tip and is a somewhat less flexible drawing tool. The softness of the lead and general feel of mechanical pencils is appealing and works well for smaller drawings, but not for larger studio drawings.



Graphite sticks are also a versatile drawing tool that allows the artist to use the thick edge or side to block in values. Although somewhat clumsy, with practice this can be an effective drawing too.

Charcoal and Conté



Charcoal comes in Compressed and Vine sticks and pencils. It is also graded for soft and hard qualities the same as pencils. Compressed charcoal is jet black; Vine Charcoal is lighter and must have a fixative sprayed over the Vine charcoal drawing to maintain the details since it is so delicate a medium. Compressed charcoal is more robust in nature and more suited to studio drawing techniques. Can easily be manipulated and blended lending itself to subtle shifts in value and delicate drawing transitions. It has been a staple of academic drawing for centuries and is arguably one of the oldest drawing media used by humans.

Conté is a favorite and also a drawing medium used by students and art masters alike. It comes in a variety of shades, colors and degrees of softness and hardness. It is not as easily manipulated as charcoal and is a bit more permanent when applied to paper. It tends to stain the paper and is difficult to erase. Also, once directly applied it has certain quality that disappears upon blending. So once it is blended, you make a commitment to work with that change on the character of the drawing. This will be covered in the Charcoal chapter.

Pastels and Colored Pencils

Pastels, chalk and colored pencils are used for drawing but will not be covered in depth in this beginning drawing course. Using these media adds color for the creation of the artwork which is best covered in 2-D Design and Color, Watercolor, and Painting courses.

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3: Drawing Mechanics

Overview

Aesthetic drawing is both an intuitive and cerebral exercise. The cerebral aspects of drawing include logical decisions born out of knowledge gained by generations of artists working in drawing studios and creating finished drawings with a level of success and aesthetics. In this chapter, recommendations are made to facilitate drawing. These recommendations include best practices for holding drawing tools, and for positioning your drawing support and your body to best view both your drawing surface (support) and your subject.

How to Hold a Pencil

- Early in life you learned to hold a spoon, crayon, and pencil
- If your grip is awkward, you can retrain your grip

Index Finger and Thumb

- Using your index finger and thumb, pick up your pencil, and then support it with your other fingers
- Your grip should be relaxed



Index Finger and Thumb



Add Support

Sketching Grip

- Most drawing for fine art is actually done with a second type of pencil grip
- This grip may be awkward at first
- The pencil is held loosely and allows for a wide variety of mark-making



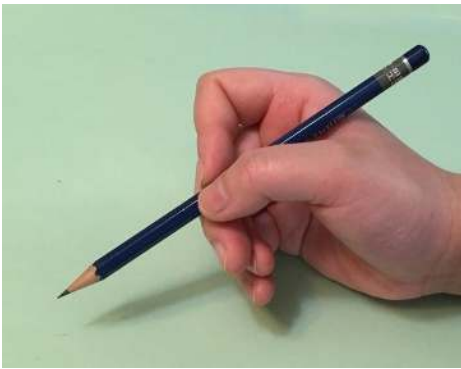
Sketching Grip

Types of Drawing Movements

- Finger Drawing (precise)
- Hand Drawing (good for sketching)
- Arm Drawing Movements (used for large drawings and sweeping marks)

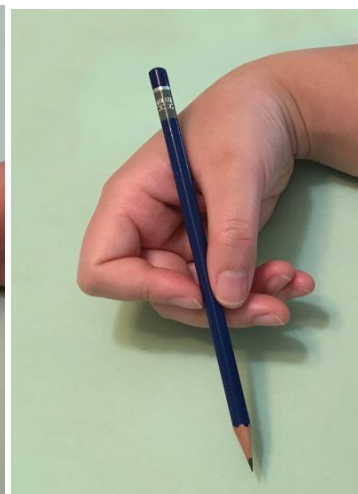
Finger Movements

Use fingers for precise detail and close-up drawing



Hand Movements

Use hand and wrist for sketching and mark-making



Index Finger and Thumb

This is like using chopsticks – first grasp one chopstick



Chopsticks Grip

Then cradle the second chopstick between your thumb and palm – OK, you don't need to worry about this second step when drawing

Body Positioning

When working from an easel, whether standing or sitting, keep the easel on the side of your drawing hand. If you are right handed, the easel is placed on the right side; if left handed, the easel is placed on the left. When drawing a portrait, have the easel the same height as your subject so you may view your subject and easily compare this visual information with your drawing (this will also be covered in the Sighting chapter). Avoid uncomfortable ergonomics when drawing.



Using Drawings Tools

Unless for intended visual effects, do no harm to the paper when drawing. Choose the correct pencil for the desired effect, such as a 6B for dark values, or an HB for lighter tones. Common errors include forcing an HB pencil to create really dark values and having the paper damaged in the process. Less effort is needed for a 4B or 6B pencil to create rich, dark values while also not damaging the paper with unnecessary pressed indentations. This takes practice, but having a light touch and "feeling" the tooth of the paper while drawing is an art unto itself.

White plastic erasers work well removing specific areas of a drawing and sometimes can remove marks nearly completely from the surface. They can also be cut into smaller sizes and shaped as needed with an X-ACTO® knife. Brass holders may be purchased to hold the shaped plastic eraser for customized work. Erasers may also be used as a drawing tool, rather than a drawing correction tool, by creating intentionally erased areas for visual effect. A disadvantage of the white plastic eraser is the left over plastic "eraser dust" created in the process of erasing on paper.

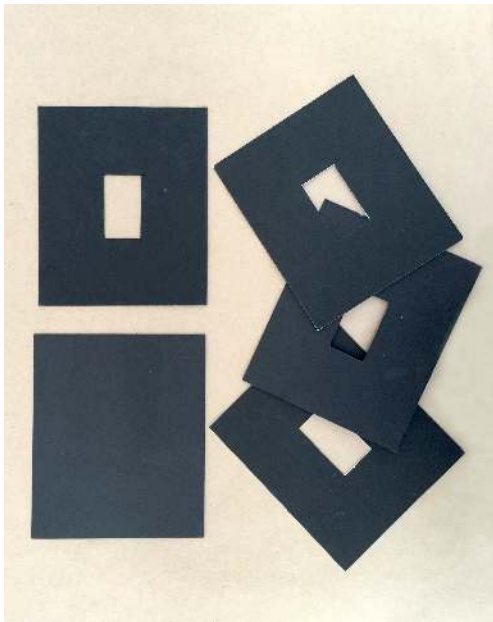
Kneaded erasers also can be shaped to suit the needs of the task. They can be formed into pointed ends for detailed erasing, or flattened out to erase larger areas. This latter technique is quite unique to the kneaded eraser. When flattened out, varying the pressure of the eraser can control how much of the drawing is removed. When practiced, this is quite useful and a technique unique to this eraser. This can technique can be used for graphite, charcoal, and Conté crayon drawings on paper.

Chamois was once made from a specific antelope skin, but today can be manufactured with pigskin or other material. It is very soft and absorbent and used for blending, erasing, and other drawing tasks.



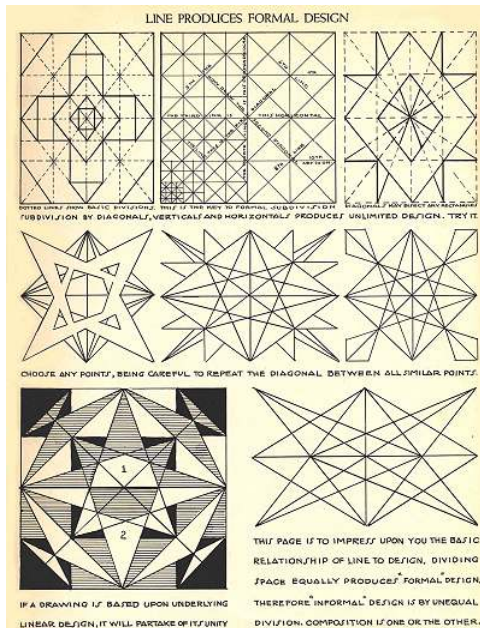
Blending Stumps can be held with the index finger and thumb, or in the sketching position. They are made of paper and of various sizes and used for blending graphite, charcoal, and Conté as well as drawing directly if the tip is loaded with graphite, charcoal or Conté.

Viewfinders are another tool used to visually "frame" your subject as you close one eye and look through the opening to help create a drawing **Composition**. Viewfinders can be purchased or made by hand by cutting the opening out of mat board or other flat material. A 3:5 ratio for the cutout is similar to the Golden Ratio and an aesthetic choice that comes close to the ratio of most drawing pads.



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Lines, as we see in the figure below, can be used to create formal designs. Symmetric designs such as these are visually balanced and stable by nature. They also lack the fluidity of the lines in the above figure. These lines appear more mechanical and are referred to as **impersonal lines**. Several 20th Century Modern Art movements looked to the impersonal line as a means of expressing new ways art concepts.



Historical Uses of Line

Drawing and mark-making using line played a role in human development leading to civilized cultures and societies. From the earliest rock carvings in Africa, to the Pre-historic cave paintings and drawings, we see art in the form of drawing telling stories, visually communicating, and being a part of these ancient ceremonies and traditions of peoples across the globe. Evolution of line drawings coincides with human evolution leading to **pictographs**. Line drawings in ancient societies representing words and eventually lead to the creation of alphabets and written languages. With documents in translatable languages comes documented history. By reading **cuneiform** we can better understand the daily, administrative, military, religious and political lives of Sumerians. Although knowledge of their spoken language is lost, we still have the library of recovered cuneiform writings to study this most ancient culture. Egyptians also leave an invaluable legacy of **hieroglyphs** which also document the lives and culture of this ancient empire.

- Earliest rock art drawings and engravings are found in Africa around 100,000 BCE



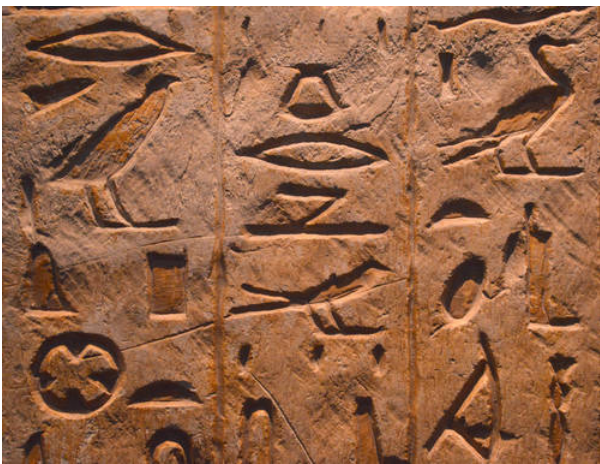
http://www.bradshawfoundation.com/africa/oldest_art/index.php

- Cave paintings are the most impressive pre-historic images and are dated between 40,000 - 12,000 BCE



<https://www.smithsonianmag.com/history/journey-oldest-cave-paintings-world-180957685/>

- Egyptian pictographs evolve into hieroglyphics around 3100 BCE



<https://www.ancient.eu/image/3912/egyptian-hieroglyphics/>

- Sumerian pictographs are dated around 3000 BCE and evolve into cuneiform writing



<https://www.history.com/news/sumerians-inventions-mesopotamia>

- Code of Hammurabi dated 1800 BCE (example of cuneiform writing in Babylon)



<https://sheg.stanford.edu/history-lessons/hammurabis-code>



<https://www.history.com/topics/ancient-history/hammurabi>

<https://www.louvre.fr/en/oeuvre-notices/law-code-hammurabi-king-babylon>

<https://avalon.law.yale.edu/ancient/hamframe.asp>

<https://www.historians.org/teaching-and-learning/teaching-resources-for-historians/teaching-and-learning-in-the-digital-age/images-of-power-art-as-an-historiographic-tool/stele-with-law-code-of-hammurabi>

Drawing with a Sensual Line

Drawing with a sensual line is an expressive approach to art. Sensuality is linked to things which are pleasing to the senses such as emotions, sensitivity, close observation of nature, the beauty of nature, and the appreciation of organic forms. The sensual line is a dynamic line which may curve in expressive ways denoting the play of light on forms, shadows, movement and gesture. Contrast in the line is a key component of creating this sensuality. **Contrast** may be in the form of light and dark; thick or thin; "loose and find," and implied lines. Imagine you are preparing a meal from scratch. Chances are you'll add salt or possibly spices to the dish. Contrast is just that. It is the salt or spice in your drawing. Without contrast, often the drawing will not have desired the visual impact.

Drawing Exercise #1 - Blind Contour Drawing

The first drawing in the course is one that forces you to feel your senses and experience drawing in a new way. It is called a **blind contour drawing**. Using an organic form like a branch of a small tree, or house plant with interesting shapes to the leaves, you draw the contour (outside edge) of the plant carefully without looking at your paper once you begin the drawing. It is sometimes best to start at the top of the plant and the top of the paper. So you look to place the pencil and then look at the top of the plant and not at the paper again until you complete the exercise. Recommended pencil grip with this exercise is Thumb and index finger grip and the pencil choice is an HB. Do not press too hard but feel the pencil move across the surface of the paper. Create a comfortable rhythm with your *continuous* contour line. Do not lift your pencil during the exercise. You are not sketching, you are also not concerned about composition. Your goal is to slow down and carefully observe the contours of the leaves, stems and branches of your chosen plant. If it is in a planter or pot, focus just on the plant, not the container. You will be taught how to draw ellipses and geometric shapes later on the course.



The above drawing is an example of a blind contour drawing

Drawing Exercise #2 - Contour Drawing

This example below is the second drawing assignment titled **Contour Drawing**. It is also a continuous line drawing but with added elements of thick and thin lines and contrast. Use the entire sheet of paper and draw while closely observing the plant and occasionally looking at your paper. Apply what you learned from the first drawing assignment. Try to bring the same sensitivity needed to concentrate on drawing the subtle contours of the leaves, stems and branches while not looking at the paper that you used in drawing exercise #1. Do not sketch, but practice keeping your pencil to the paper and creating a continuous, organic line. Darker lines should be placed on the shadow sides of the leaves, stems and branches. Leaves closer to you may be rendered a bit darker to bring them visually closer. Note that overlapping forms also create a depth cue demonstrating that one is closer than the other. Do not press too hard while using the HB pencil for this drawing. Hold the pencil the same as Exercise #1 and please do not erase. Just draw.



The above drawing is an example of a contour drawing (looking at plant and paper)

Drawing Lesson:

▮ [Lesson1_Beg_Drawing_Line.pdf](#)

[Drawing with an Impersonal Line](#)

This will be covered in the Perspective chapter.

Line Drawing Examples

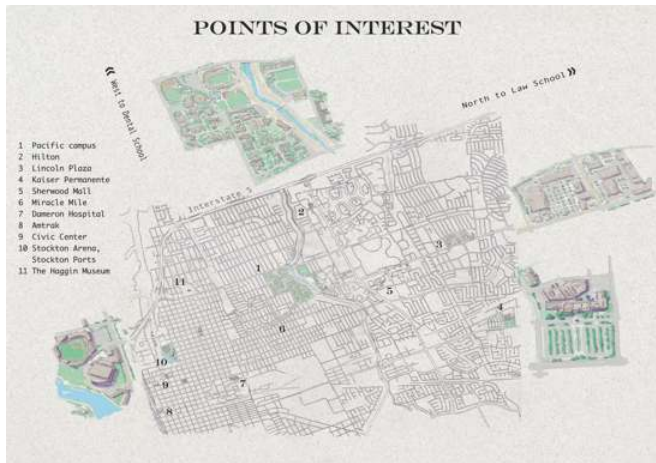
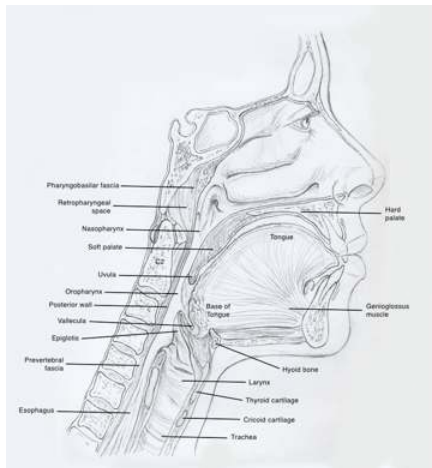


illustration by Michael E. Leonard



drawing by Michael E. Leonard illustration by Michael E. Leonard

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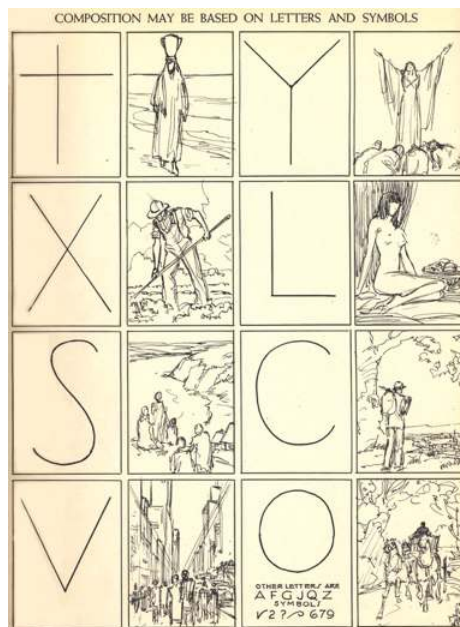
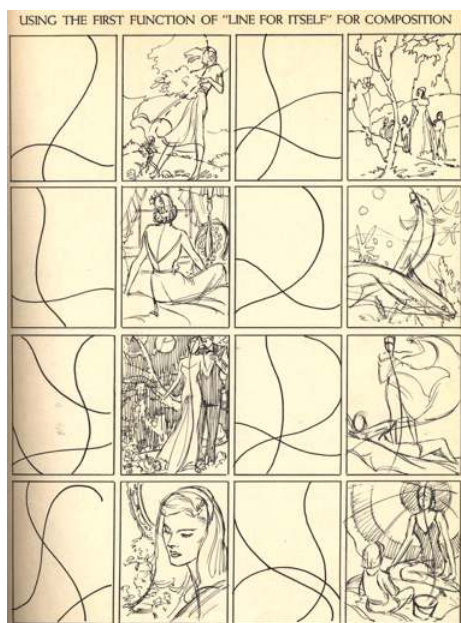
5: Composition

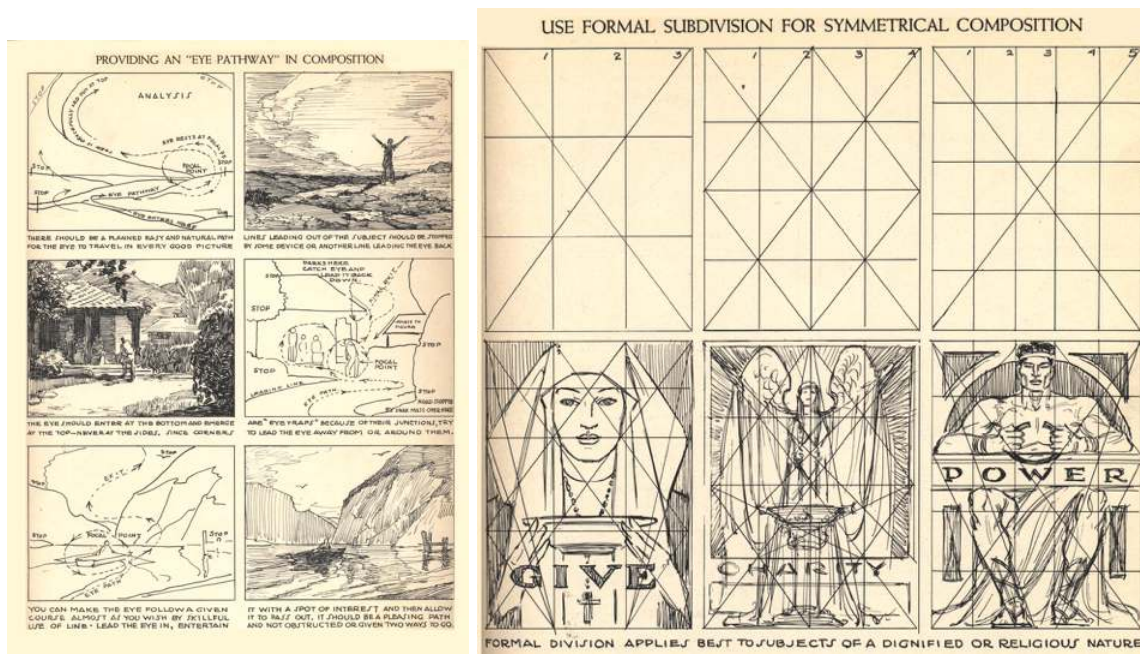
Composition

When we think of someone composing a creative work we may think of a composer creating a work of music, like a symphonic poem, or orchestral suite, maybe a piano concerto? We may not immediately think of an artist creating a drawing. However, composition is the term used for an artist designing within the two-dimensional visual field using **art elements** and the **principles of design**.

An assignment I give my Two-Dimensional Design and Color class is one that really makes them think about the visual forces at play in creating a work of two-dimensional art. I begin by defining a boundary on a white board, usually a portrait format rectangular outline. I then ask a student to go up to the whiteboard and place a mark or shape anywhere within the borders of the rectangle. I ask the class if the art being created is balanced? I then ask a second student and so on to go up and add a mark or shape considering balance and the aesthetics of the art. Each time a shape is added, the entire composition is affected. Some shapes take on a more dominant role and some smaller shapes may be subordinate, yet each piece plays a part in process of building an aesthetic work of art.

Much consideration must be given to the many aspects of composition since the study of the visual forces at play is complex and multifaceted: symmetrical and asymmetrical balance, directing the eye, implied lines, weight of tones and values, line weight, vertical placement of shapes, the play of positive and negative shapes, how packed the space is, or conversely, how open the space is, and the list goes on. An intuitive eye for design is helpful and there are techniques and art principles to be learned. Once mastered, artists begin to bend or break the rules of art in creative ways while still having success with the final work. This is one of the joys of visual art, learning the rules of the game, and then sometimes successfully breaking those same rules.



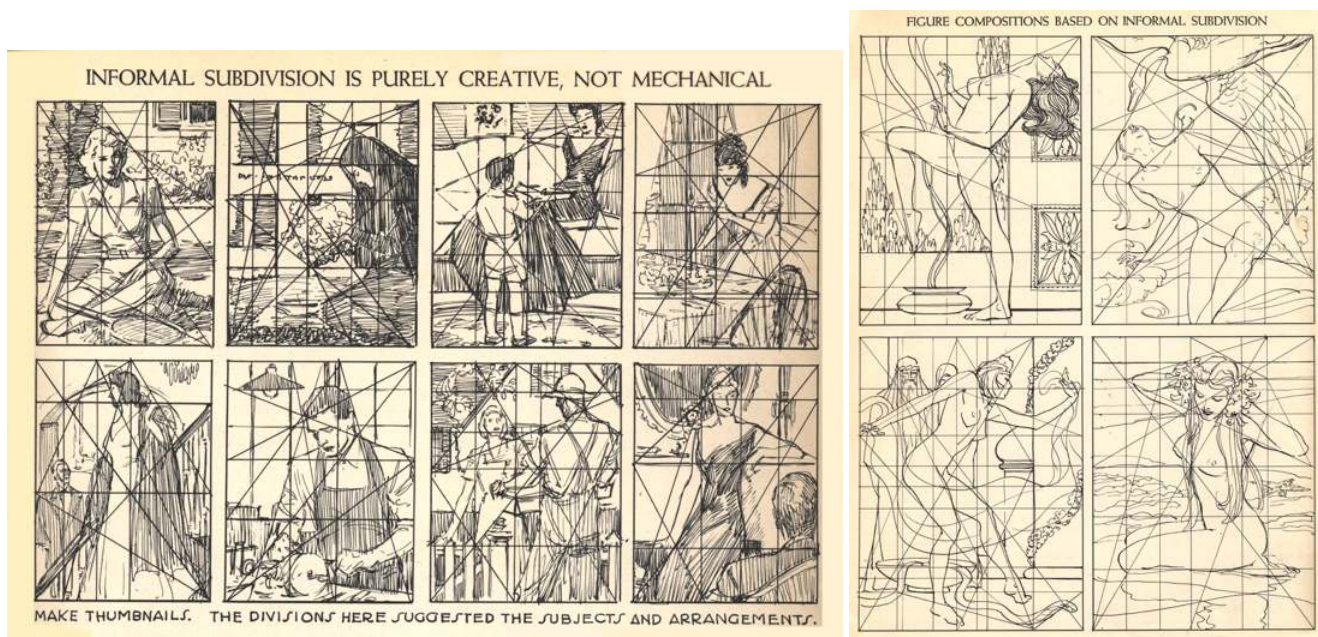


<https://www.joshuanava.biz/creative-illustration/the-form-principle-as-a-basis-of-approach.html>



M.C. Escher, **Möbius Strip**. 1962

https://mathstat.slu.edu/escher/index.php/M.C._Escher



<https://www.joshuanava.biz/creative-illustration/the-form-principle-as-a-basis-of-approach.html>

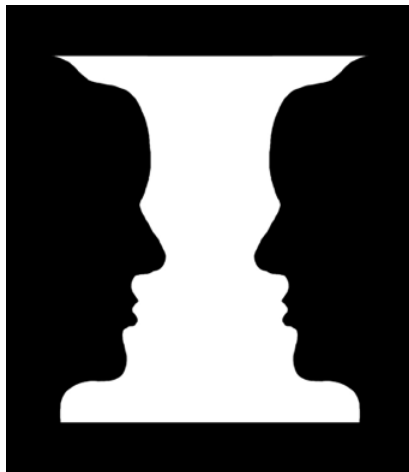
Positive & Negative Space

Overview

Positive and negative space play an important role in determining the overall composition in a work of art. By understanding positive and negative space and applying your knowledge, you can become more successful in designing your compositions.

What is Positive & Negative Space?

Positive space is best described as the areas in a work of art that are the subjects, or areas of interest. Negative space is the area around the subjects, or areas of interest.



Take a look at the image to the left. If you are seeing a vase, then you are seeing the white area as the positive space. The black areas become the negative space. If you are seeing faces, then you are seeing the black areas as the positive space, and the white area as the negative space.

Balance of Positive and Negative space



Mostly negative space (below image)



Mostly positive space

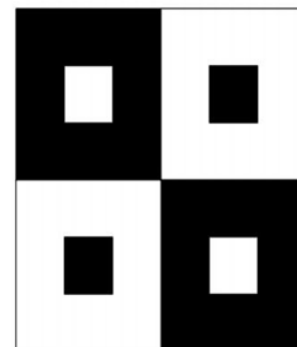
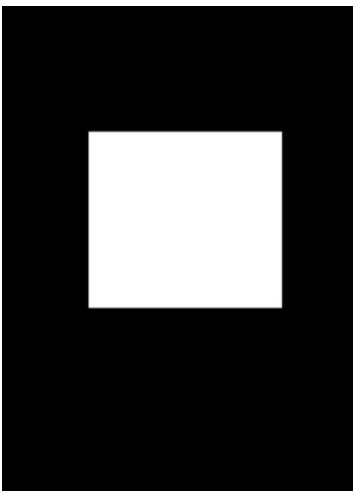


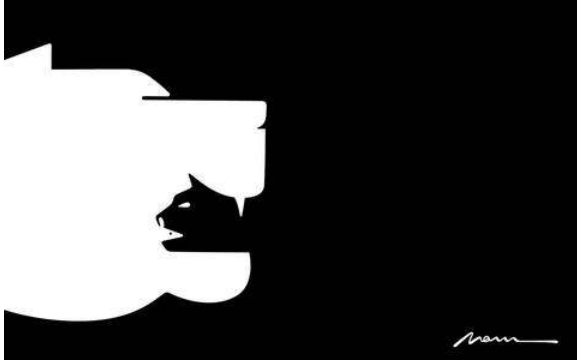
Example of an M.C. Escher lithograph focusing on the play of Positive and Negative spaces and shapes (below image)



Positive and Negative space and forms created by contemporary artists (see below images)



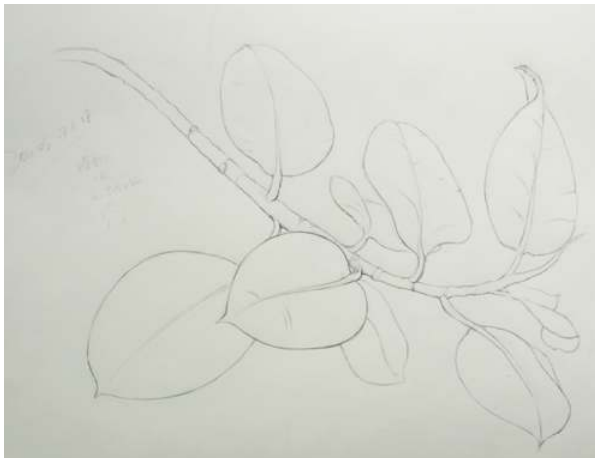




<https://www.fromthegrapevine.com/arts/artist-turns-negative-space-into-positive>



Drawing Assignment

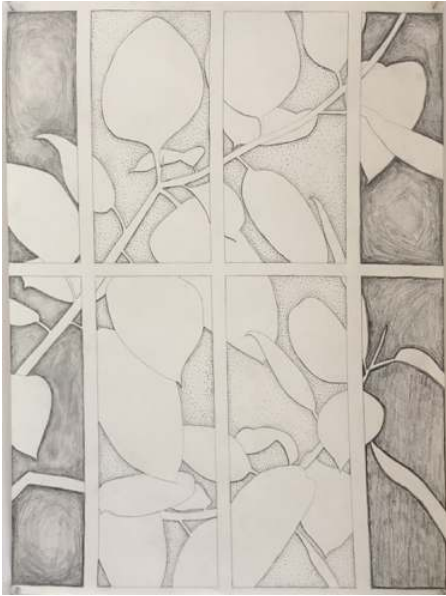


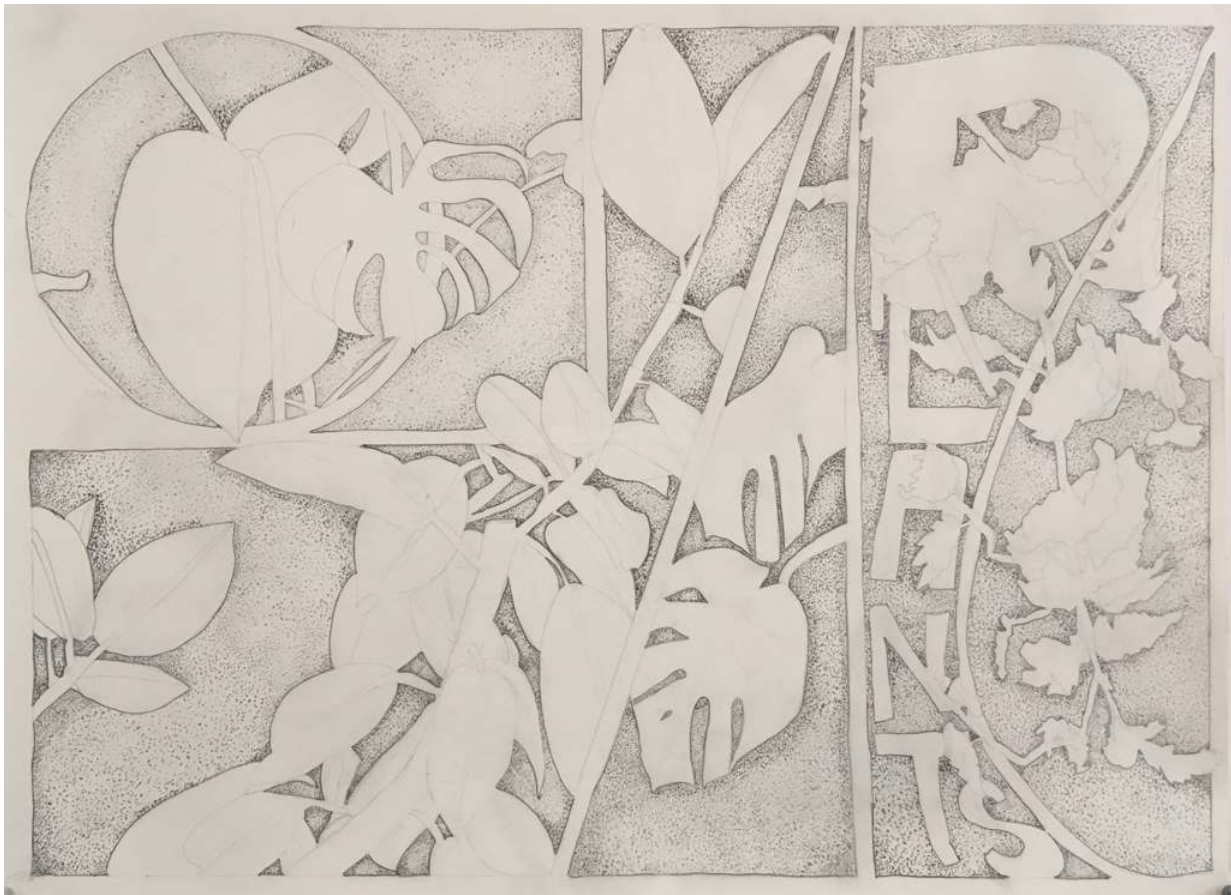
We have learned about the following concepts in studying contour line drawing:

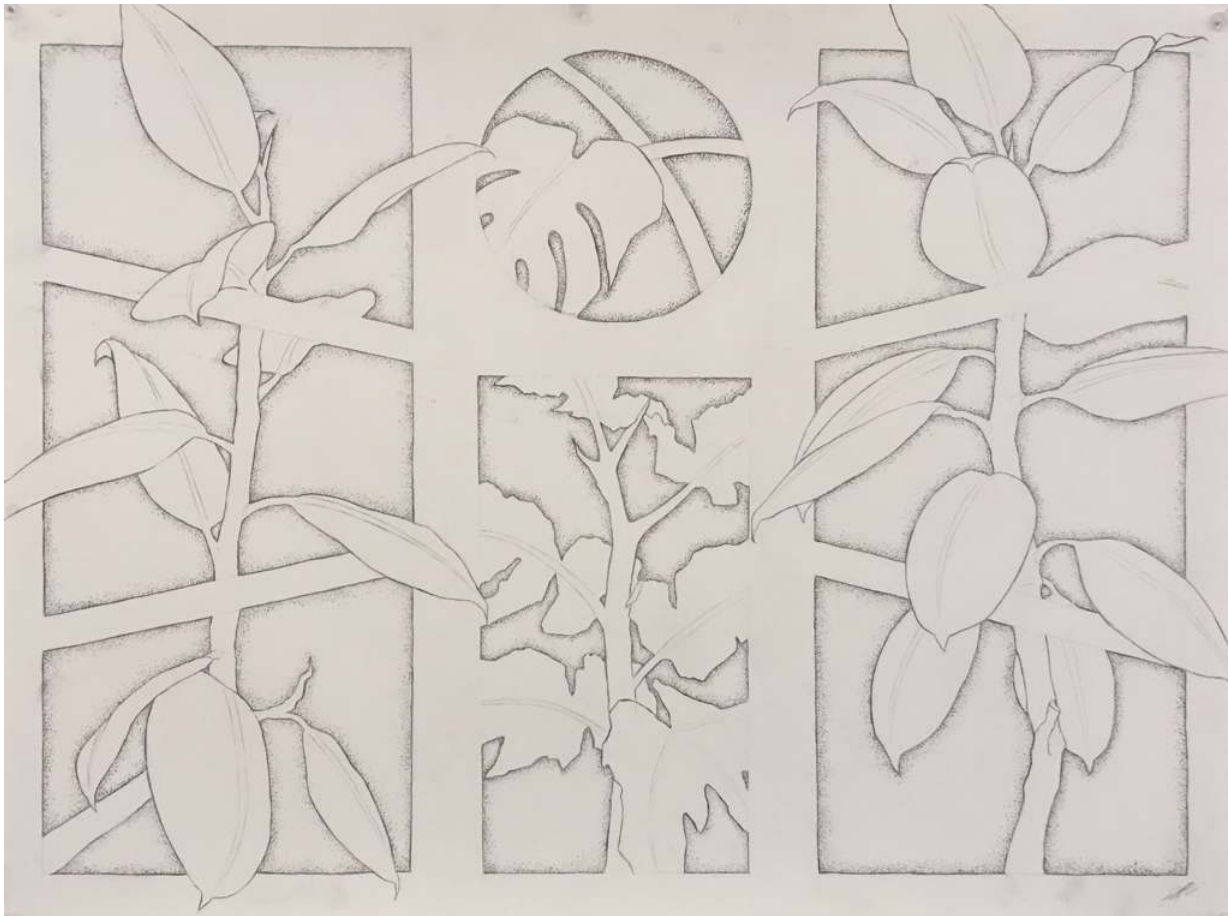
- Sensual (organic line)
- Thick & thin
- Light & dark
- Loose and find

The above drawing combines those concepts with an aesthetic composition in the visual field.

Now we want to combine a contour drawing of a plant and a formal geometric design (composition) emphasizing the negative space. The types and sizes of the geometric shapes you choose are up to your imagination. One objective is to create a sense of balance. Another is to incorporate one of the design systems into your drawing (see design systems featured later in the chapter). Here are some student drawings created for this assignment:







Focus on **Composition**

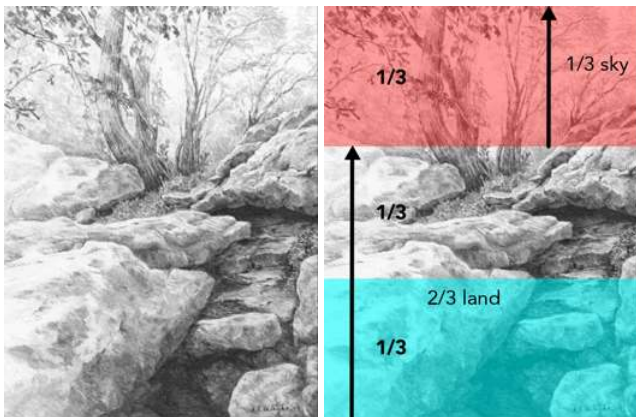
- Composition is a very broad but important term in art. Art is not just about being able to accurately render a scene. It is the visual form of music and you are the composer.
- Composition in art is essentially the arrangement of Visual Elements using various Principles of Art and techniques. It is often used to describe the overall design of a drawing.
- A well composed drawing will intrigue and invite the viewer and help communicate the artist's statement.

Rule of Thirds

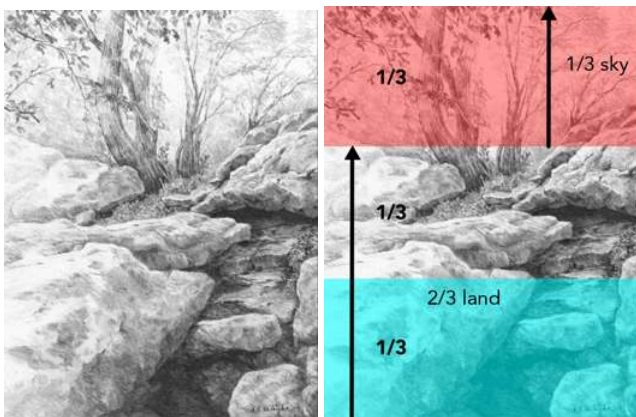
- Rule of Thirds is dividing the visual field into thirds
- Divisions into thirds can be horizontal, vertical, or both
- It does not have to be exact, since it is an aesthetic design principle
- Rule of Thirds applies nicely to landscape photography, painting, and drawing
- The concept of the Rule of Thirds is a Principle of Design



Examples of 2-D Art using rule of thirds landscape format

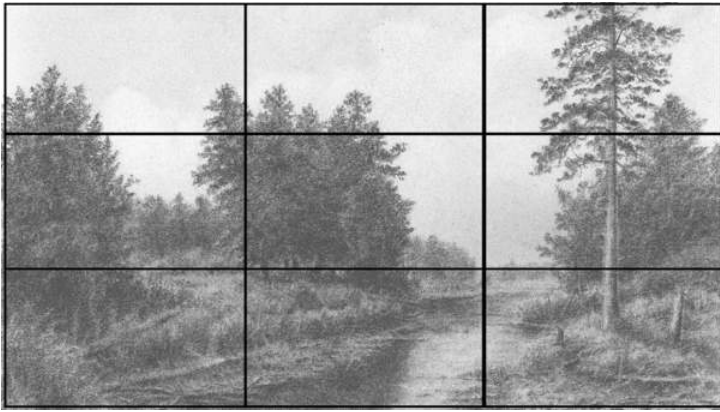


Example of rule of thirds portrait format



Vertical rule of thirds may relate to foreground, middle ground and background

- The foreground is made up of the large rocks
- The middle ground features the closest trees
- The background includes the lightest in value trees - fading them into the background



Contemporary drawing with use of Rule of Thirds

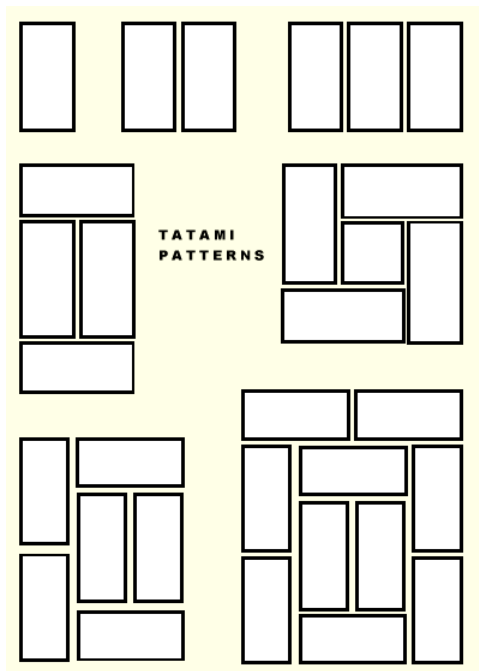
Japanese Design



- Japanese design is based on two squares side by side.
- This is represented in the Japanese tatami mat seen here:

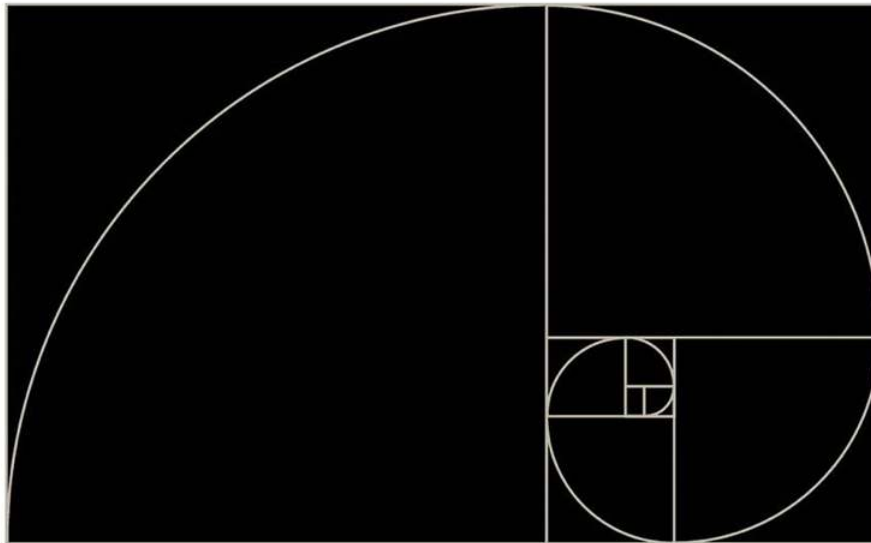


Tatami mats are two squares side by side and form the basis for the Japanese design system.



The two square system of Japanese design = repeated rectangles incorporated into living quarters

The Golden Ratio



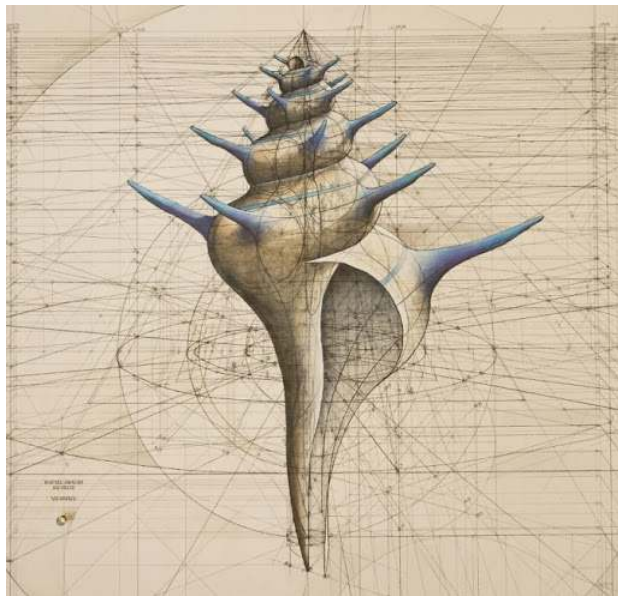
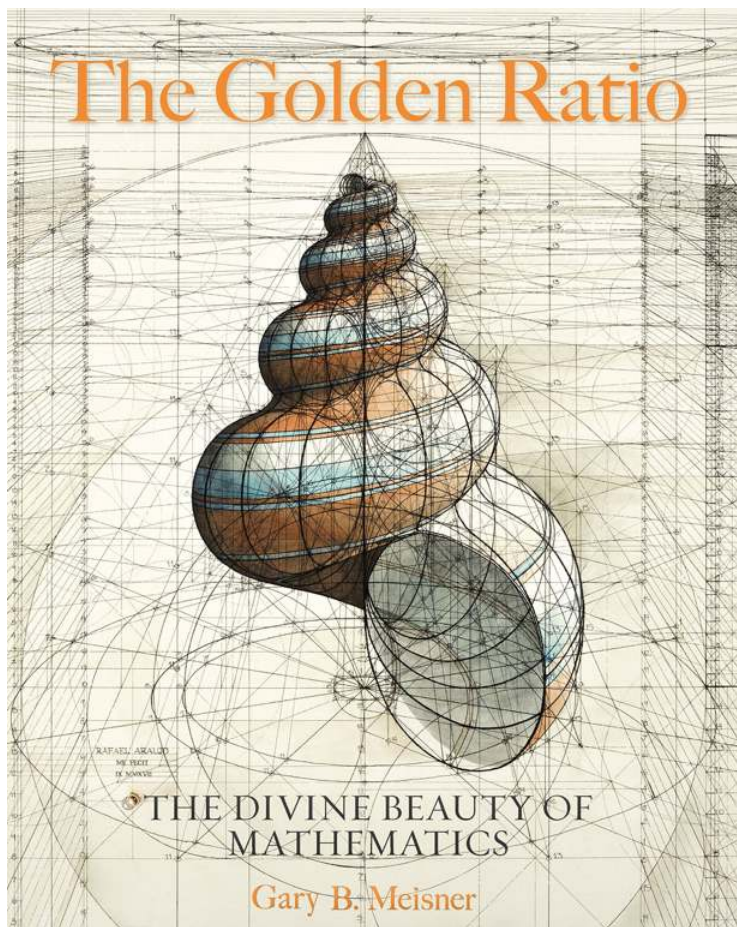
The Golden Spiral

The **golden ratio** is also called the golden mean or golden section.

Mathematicians since Euclid have studied the properties of the golden ratio, including its appearance in the dimensions of a regular pentagon and in a golden rectangle, which may be cut into a square and a smaller rectangle with the same aspect ratio.

The golden ratio has also been used to analyze the proportions of natural objects. The golden ratio appears in some patterns in nature, including the spiral arrangement of leaves and other plant parts. The golden spiral appears in seashells!

The Golden Ratio



Drawing Lesson for Composition:

▯ [Lesson9_Beg_Drawing_Composition.pdf](#)

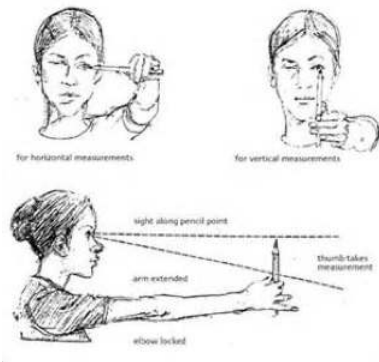
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6: Sighting

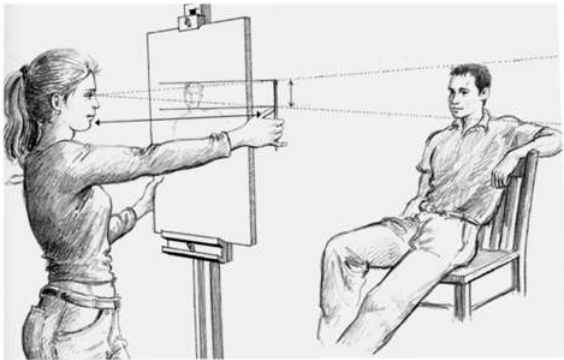
Sighting



Sighting is a useful technique when drawing from life. It helps to draw objects in proper proportions.



Sighting involves comparing the angles and axes of viewed objects with those of your drawing



Sighting involves translating the 3-D world onto a 2-D surface with accuracy and confidence.

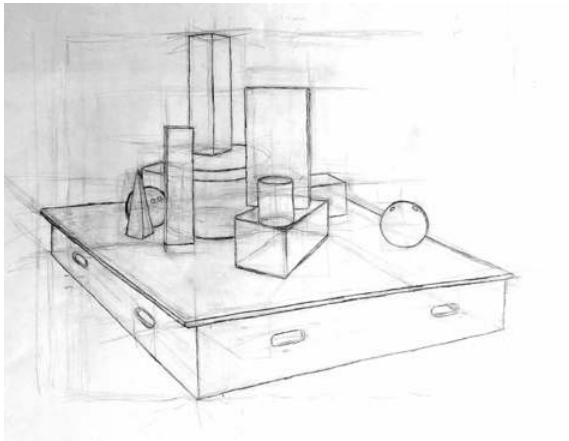
Note the incorrect positioning of the easel to the artist.



The pencil is used to capture angles of objects to be drawn and also, by using the thumb, to measure (Unit of Measure Technique).



If you hold out your pencil and capture the angle of an object, you can move your arm carefully, maintaining the same angle and, while holding the pencil over your paper, draw in the angle as a light line.



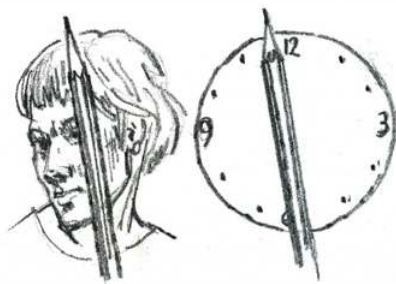
Sighting helps when drawing objects in proper perspective and proportion.

You can build upon what you draw, step by step, by seeing the relationships from one form to the next (especially if they overlap).

Also, the negative spaces should be observed and used for accuracy.

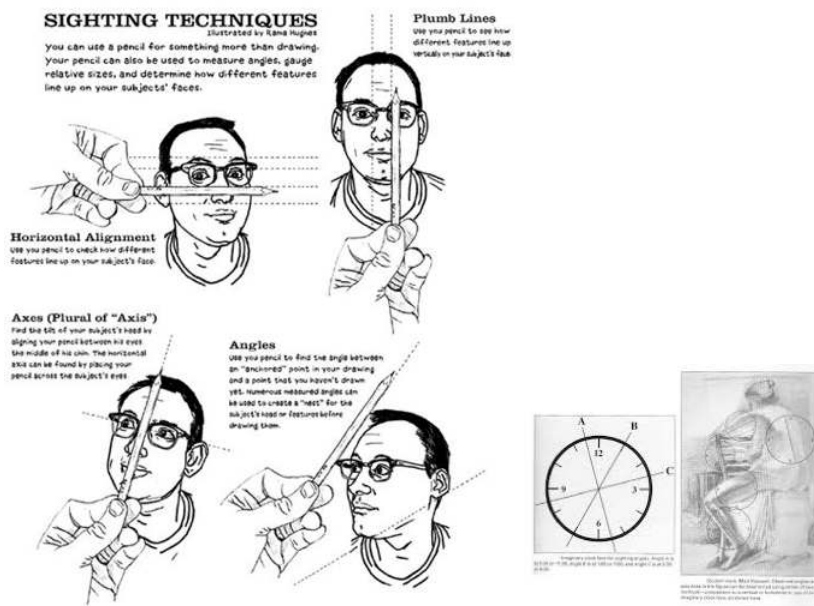


If you check all of the angles of the object you're drawing with your actual drawing and they match, then the proportions will be correct!



Locate a tilt by using a straight edged object held at arms length. Then find your time.

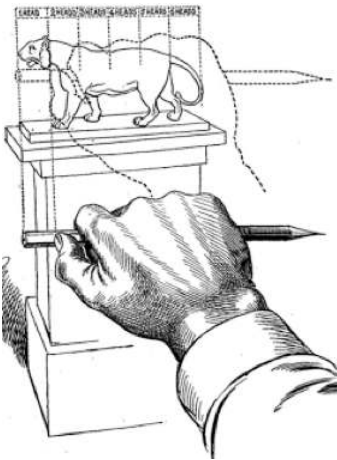
Another helpful technique is to use the hands of a clock to help establish the correct angles when viewing 3-D forms from life. Move the pencil to your paper and maintain the same clock time (angle) and draw a light line.



Even after you draw, go back and compare the "clock angles" with the angles in your drawing. If they do not match, then the proportions of the form(s) may be off.



Unit of Measure is another helpful technique to draw in accurate proportions. When drawing the body, the head becomes the unit upon which the body is measured.



In this instance, the head of the lion is used as the Unit of Measure. The length of the big cat is six head lengths long. When drawing on the paper, the artist will also make it six head lengths.

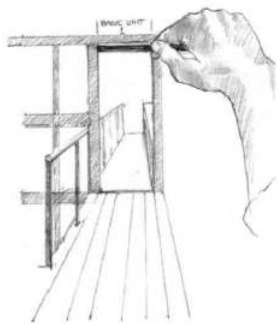


Fig. 8-13. Measure "One..."

Step One:

Measure "the unit."

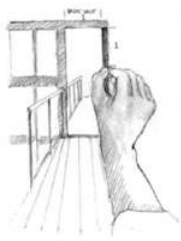


Fig. 8-14. "...to one..."



Fig. 8-15. "...two..."

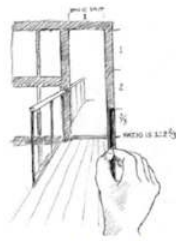
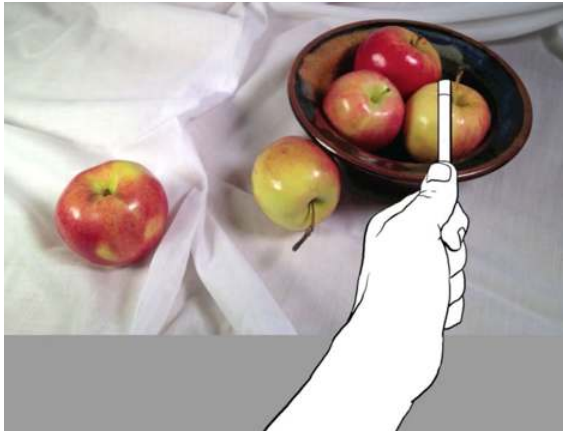


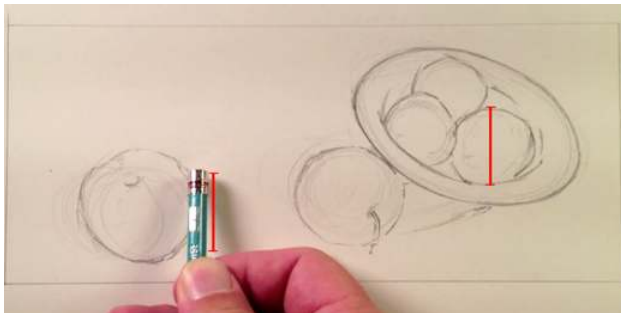
Fig. 8-16. "...and two-thirds..."

Step 2:

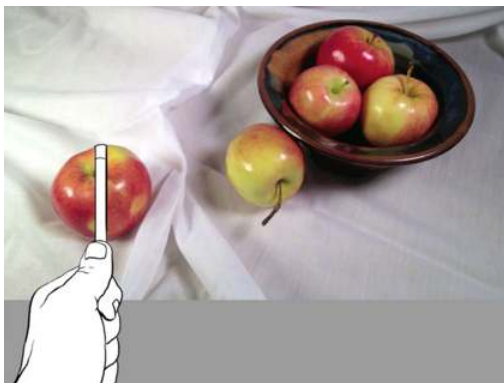
Use that "unit" to then measure other forms (parts) within the composition. Use the same measurements in your drawing.



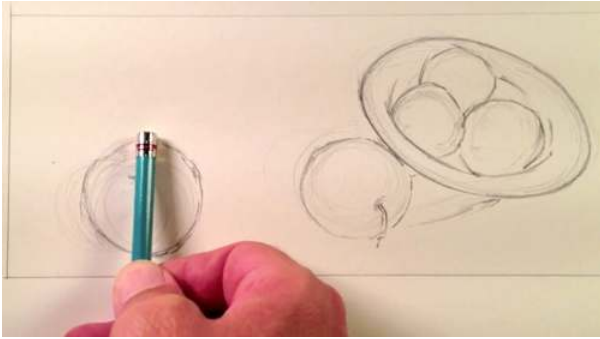
When drawing a still life, a smaller object in the Visual Field is chosen to be the Unit of Measure (the unit upon which the other objects sized are calculated).



The Unit of Measure is used to then draw the other objects as they relate to your established "unit." In this case, the smaller apple is the unit. The apple in the foreground is larger and drawn in that way.



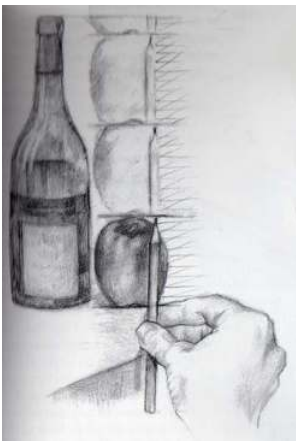
When drawing a still life, a smaller object in the Visual Field is chosen to be the Unit of Measure (the unit upon which the other objects sized are calculated).



When sighting, you begin by holding your pencil out to determine angles and axes of the forms (the big picture) and then use the Unit of Measure technique to draw proper proportions.



Here an apple is used as the Unit of Measure to determine the height of the bottle. This would first be observed viewing the objects from life and then adapted to the drawing.



When drawing the body, the head becomes the unit upon which the body is measured.



You can also use your fingers to form a rectangular window through which you view the world. This becomes a simple viewfinder!



Viewfinders can be simple or have clear plastic sectioned into halves, quarters or even more sections.



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7: Perspective

Perspective

Perspective is an art technique for creating an illusion of three-dimensions (depth and space) on a two-dimensional (flat) surface. Perspective is what makes a drawing seem to have form, distance, and look "real." The same rules of perspective apply to all subjects, whether it's a landscape, seascape, still life, interior scene, portrait, or figure drawing. The use of the technique and application of perspective to two-dimensional art has not always been apparent in the artwork created prior to the Italian Renaissance and the end of the Gothic Art Period in Northern Europe. We will first examine the art of earlier time periods and see whether use of perspective is evident. For the most part, storytelling was more important and the illusion of depth is not present. The development and understanding of this concept in art, and the interest to include the illusion of depth in drawings and paintings will come later.

Historical Overview

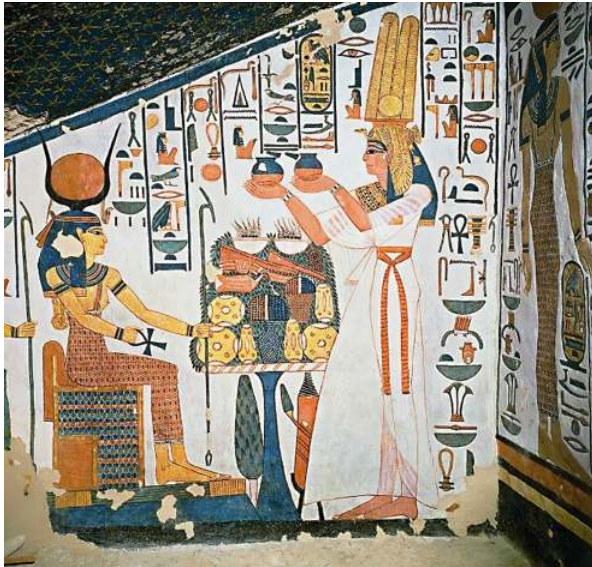
Prehistoric Art



- Cave painting dates back 50,000 years

- Symbols are drawn or painted
- Perspective is not evident

Ancient and Medieval Art

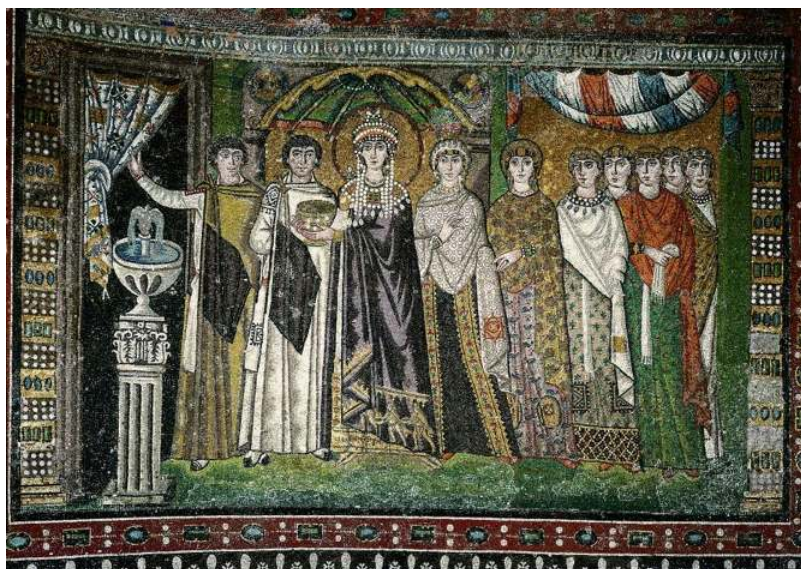


- Egyptian 3250 - 1280 BCE: the artwork is flat and formulaic
- Sumerian 2600 BCE: used registers similar to the Egyptian hieroglyphs
- Assyrian 883 - 889 BCE: flat depictions of war-like leaders
- Persian 490 BCE: similar to Assyrian art, for power and influence



- Minoan 1550 - 1450 BCE: beautiful, but rather flat, artwork of an advanced, peaceful people
- Greek 540 - 530 BCE: focus is mainly on the surviving architecture and sculpture; art of Athens moved western art forward
- Normandy & England 1066 - 1183: tapestries and illuminated manuscripts most significant art of the period; perspective not completely understood
- Italian 1305 - 1311: strides in modeling the forms; awkward renderings of spaces and buildings

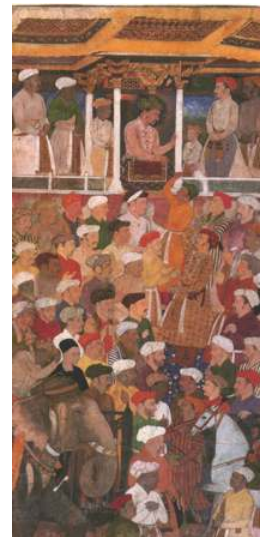
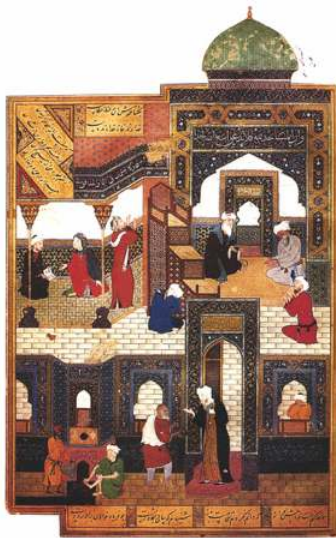
Early Christian Art





- Spirituality, not space, is the concern
- Creating “royal images” in a new vocabulary - mosaics with glittering gold and bright colors
- Perspective not natural

Islamic Art



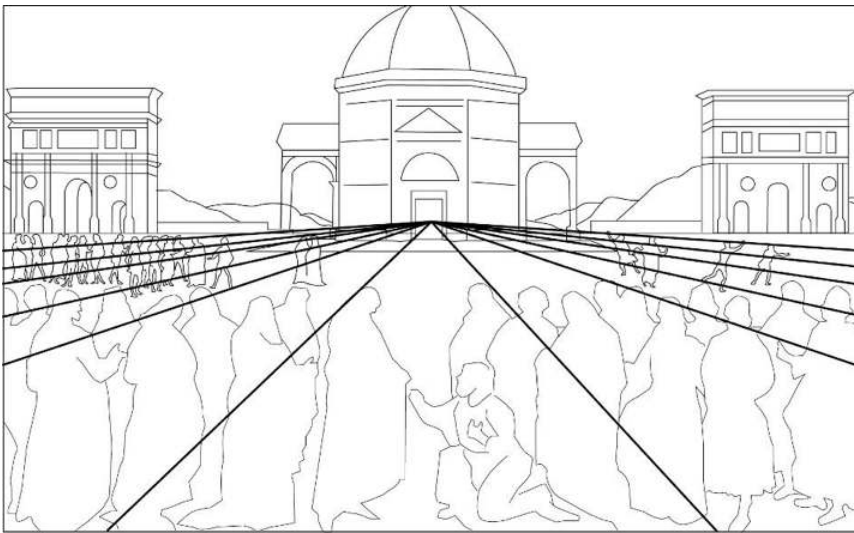
- Narrative important - the art of storytelling
- Most art is quite decorative without emphasis on human form
- Perspective not natural

Late Medieval & Gothic



- Strides are made in creating natural forms in painting
- Perspective not natural with the exception of the paintings by Jan van Eyck

Italian Renaissance



- A rebirth in science and art takes place in 15th century Florence
- Brunelleschi is credited with linear mathematical perspective
- Natural perspective is achieved in two-dimensional art for the first time

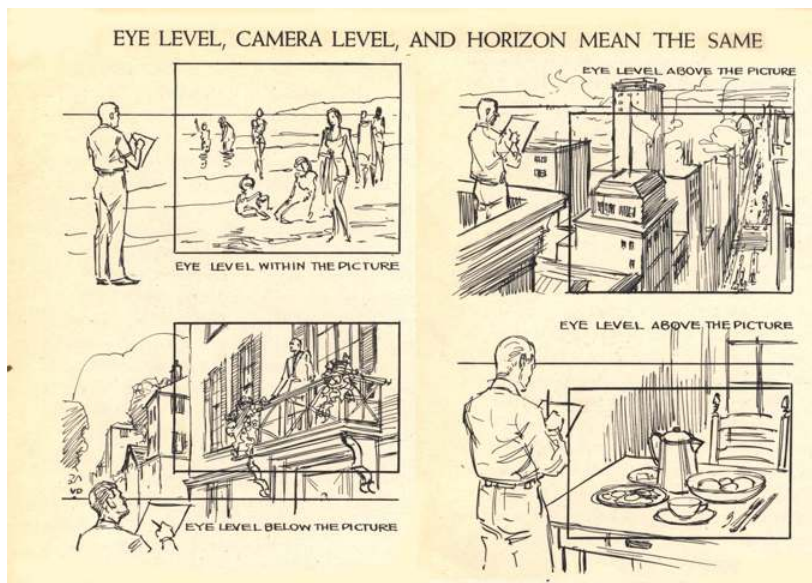
There are three approaches to Perspective when drawing, each with their own rules:

1. Linear Perspective (also called vanishing point perspective)
2. Aerial Perspective
3. Isometric Perspective

Linear Perspective

Linear perspective, a system of creating an illusion of depth on a flat surface. All parallel lines (orthogonals) in a painting or drawing using this system converge in a single vanishing point on the composition's horizon line.

HORIZON LINE

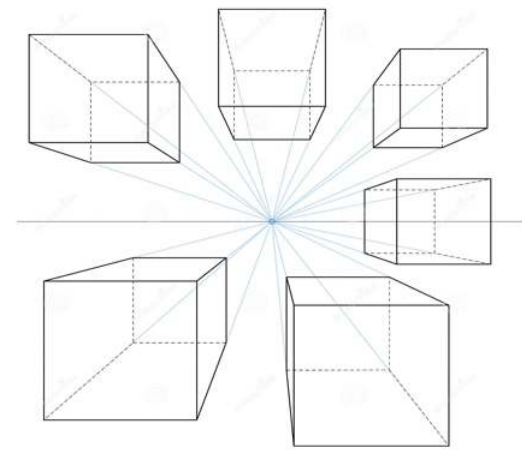


The **horizon line** is where the curvature of the earth and the sky meet when looking into the distance. It is also equal to your eye level.

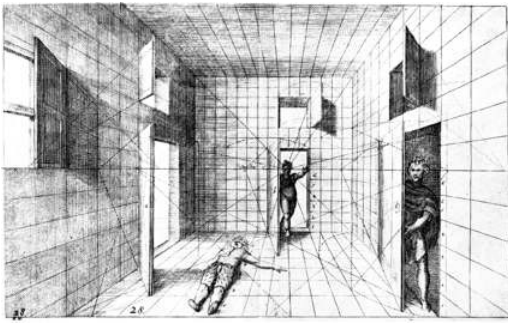
LINEAR **ONE-POINT** PERSPECTIVE

A drawing has **one-point perspective** when it contains only one vanishing point on the horizon line. This type of perspective is typically used for images of roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. Any objects that are made up of lines either directly parallel with the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective. These parallel lines converge at the vanishing point.

ONE-POINT PERSPECTIVE



Renaissance



JAN VREDEMAN DE VRIES, *Perspective* (Leiden, 1604–5), plate 28. Courtesy, the Bancroft Library, Berkeley, California.

Italian Renaissance

Writings on the topic of perspective by Alberti give credit to Brunelleschi for his study of perspective. The new application of perspective coincides with other interests of Italian Renaissance artists and thinkers. There is an interest in beauty, perfection, the classics in literature, revival of lost knowledge, fusion of ideas of the ancient philosophers like Plato and Christian theology, innovations, and money flowing from wealthy patrons like the Medici and other banking families as well as the Roman Catholic church. With knowledge of linear perspective, painters began to explore the creation of an illusion of depth in painting. This became quite a fascination for painters for centuries to come.



Leonardo da Vinci created a wall painting that unfortunately has deteriorated over time in the humid conditions of Milan, Italy. It is, however, an excellent early example of a correct use of one-point perspective.



Modern illustration also uses one-point perspective.



Another great one-point perspective example by an anonymous artist painting during the Renaissance.



A more modern design from CalArts showing one-point perspective



Early Renaissance painting demonstrating reasonable one-point perspective



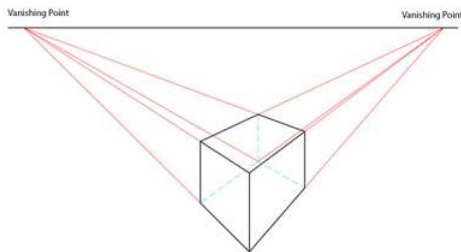
Brunelleschi architecture represented in this one-point perspective fresco



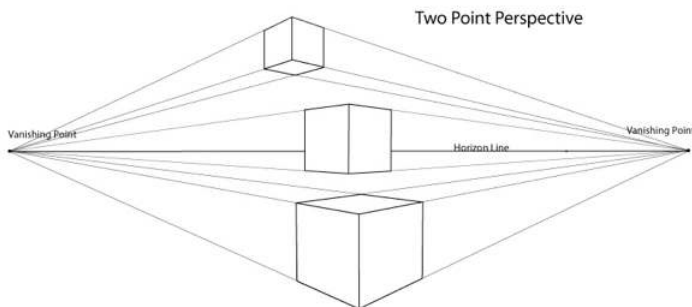
Vatican fresco by Raphael is a great example of High Renaissance one-point perspective

- Linear Perspective
 - 1435 “discovery” by Filippo Brunelleschi
 - 1st treatise on painting by Alberti
- Oil Painting
 - Flanders artists used oils as a painting medium in early 1400s; advanced painting significantly
- Artistic Geniuses helped push art in the west forward
 - Jan van Eyck, Albrecht Dürer, Leonardo Da Vinci, Michelangelo

LINEAR TWO-POINT PERSPECTIVE

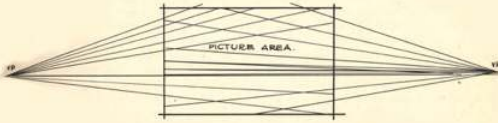


A drawing has **two-point perspective** when it contains two vanishing points on the horizon line. In an illustration, these vanishing points can be placed arbitrarily along the horizon. Two-point perspective can be used to draw the same objects as one-point perspective, rotated: looking at the corner of a house, or at two forked roads shrinking into the distance, for example. One point represents one set of parallel lines, the other point represents the other. Seen from the corner, one wall of a house would recede towards one vanishing point while the other wall recedes towards the opposite vanishing point.





ONE VANISHING POINT PERSPECTIVE
TAKE A POINT ON THE HORIZON. DRAW
RADIATING LINES IN ALL DIRECTIONS
FROM IT. YOU CAN NOW BUILD ON THOSE
LINES BY CHOICE. OF COURSE YOU NEED
TO KNOW PERSPECTIVE TO DO IT.



VP

HORIZON (EYE LEVEL)

TO D.P. VANISHING PT.

TO FIND THE EYE (OR CAMERA) LEVEL OF COPY, CARRY THE DIMINISHING PERSPECTIVE LINES OUT UNTIL THEY MEET IN A POINT. THAT POINT IS ON THE HORIZON. NOW DRAW THE HORIZONTAL LINE ACROSS THE COPY.

TO FIND THE EYE (OR CAMERA) LEVEL OF COPY, CARRY THE DIMINISHING PERSPECTIVE LINES OUT UNTIL THEY MEET IN A POINT. THAT POINT IS ON THE HORIZON. NOW DRAW THE HORIZONTAL LINE ACROSS THE COPY.

minaret

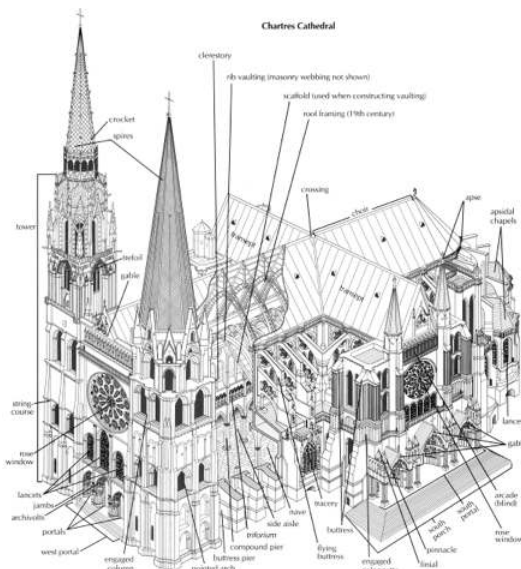
open courtyard

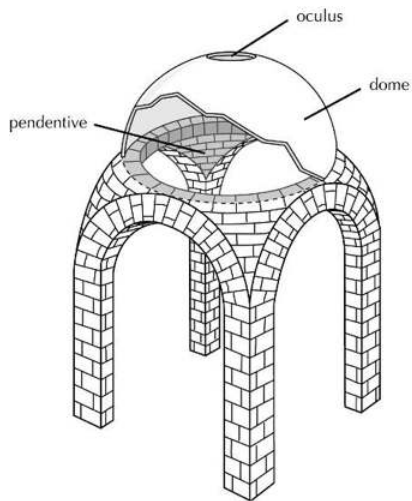
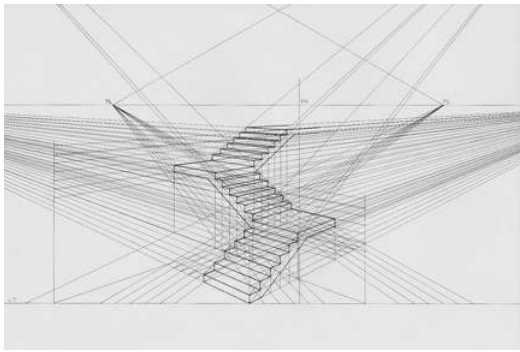
prayer hall

dome over mihrab

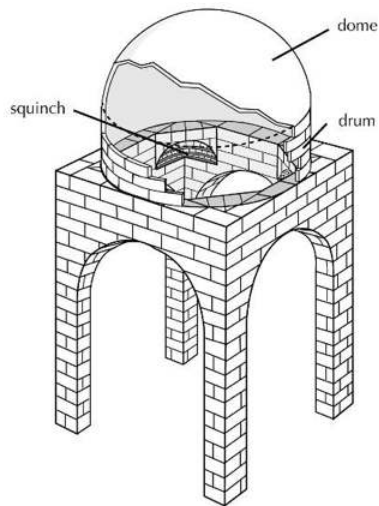
entry portals

qibla wall

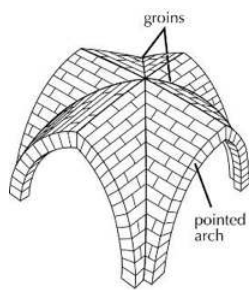




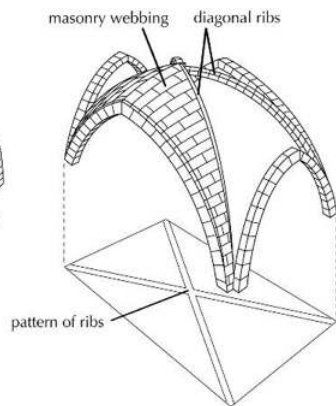
dome on pendentives



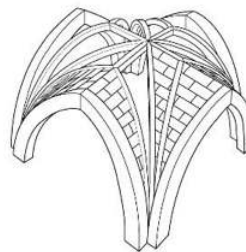
dome on squinches



groin vault

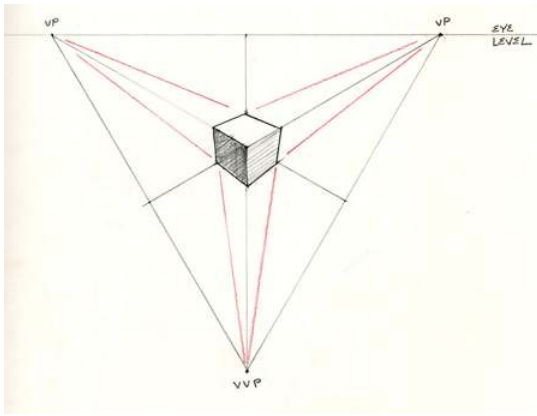


four-part rib vault

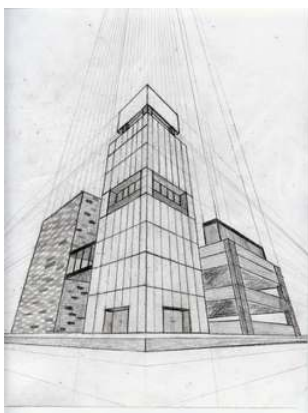
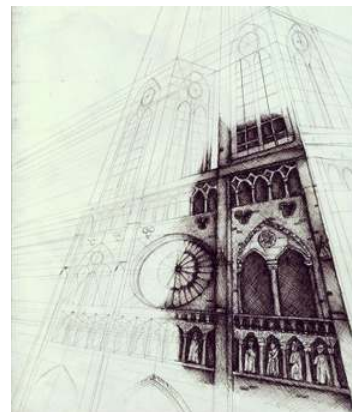
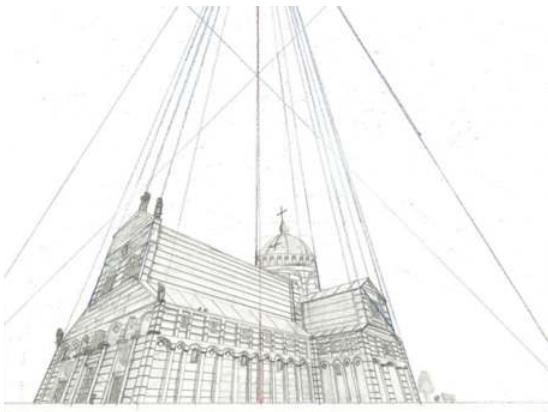
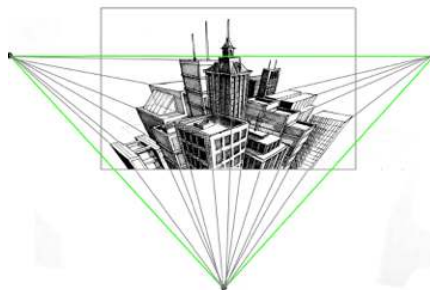
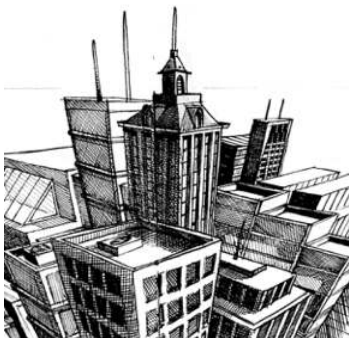


complex rib vault

LINEAR THREE-POINT PERSPECTIVE

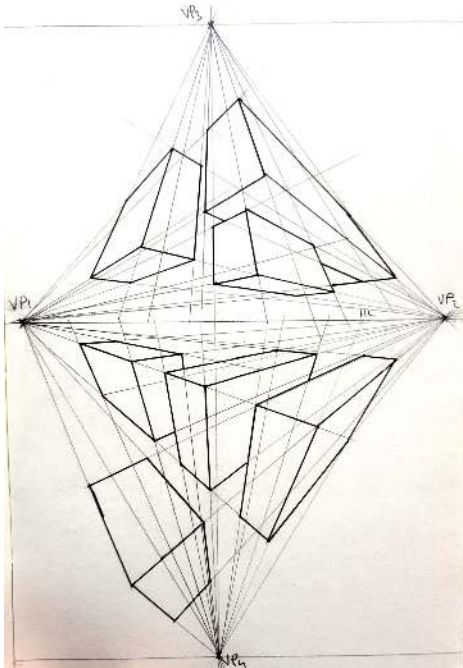


Three-point perspective is most commonly used when drawing buildings viewed from a low or high eye-level. The low eye level in our illustration above creates the illusion that the box shape is towering above us and that we are looking up. It naturally suggests the scale of a tall building.



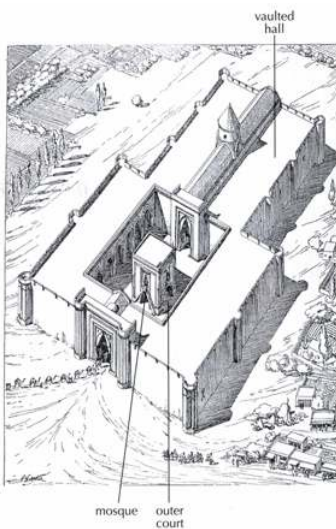
Note how the vertical transversal lines, which were parallel in one and two point perspective, now appear to recede. They form a third set of orthogonal lines, which rise from the ground plane and eventually meet at vanishing point 3, high above the picture plane.

Four-point perspective (see below drawing) is achieved by combining the an upward and downward looking three-point perspectives in a drawing.



Aerial Perspective

Aerial Perspective or atmospheric perspective refers to the effect the atmosphere has on the appearance of an object as it is viewed from a distance.

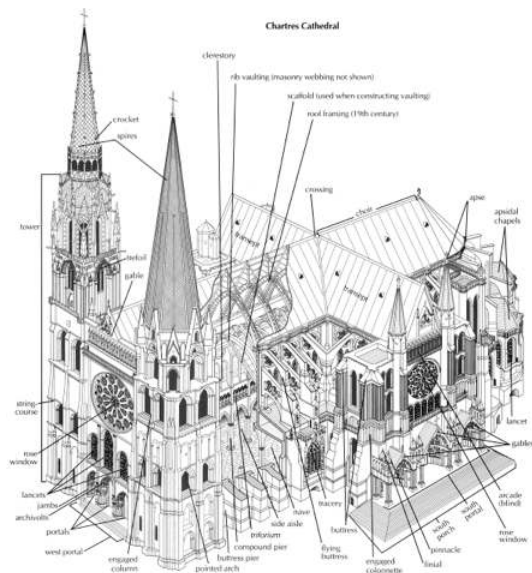


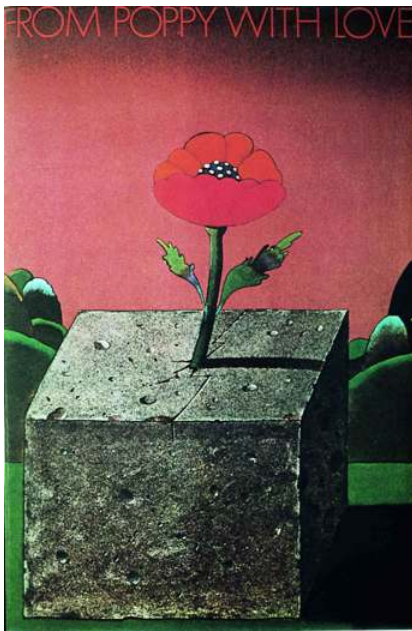


Isometric Perspective

In **isometric perspective** views, all lines on each axis are parallel to each other, and the lines do not converge. Such drawings are commonly used in technical illustrations because of their clarity, simplicity and speed of creation.

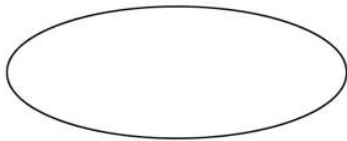






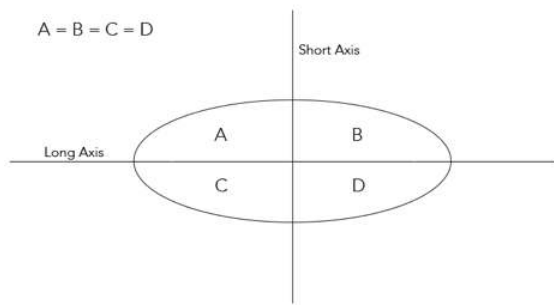
- A favorite of Japanese artists
- Frequently used by graphic designers
- Has a playful quality

Ellipses



An ellipse is a continuous curved line without pointed ends and without straight lines. It is a circle viewed in perspective. Drawing accurate ellipses takes practice!

- An **ellipse** is a foreshortened circle. In geometry, it's a closed curve, like a circle, but with a long axis and a short axis.
- In terms of perspective drawing, an **ellipse** is what we see when we view a circle from its edge, rather than from directly overhead.
- An **ellipse** has a continuous curve. It does not have straight lines anywhere along its path.
- An **ellipse** does not have pointed ends.

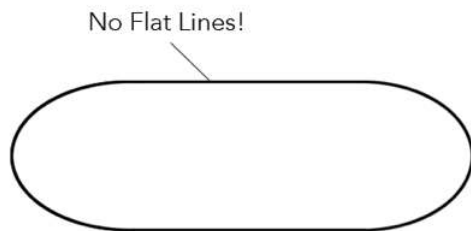


- An ellipse has four identical quarters. It is also easier to draw if you divide the ellipse using a Long Axis and a Short Axis.
- An ellipse has a continuous curve around the entirety of the shape.

IS THIS AN ELLIPSE?



THIS IS NOT AN ELLIPSE



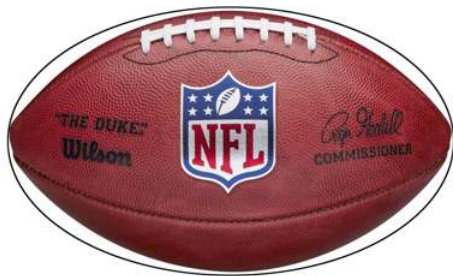
This is NOT an ellipse since it has flat lines and is not a continuous curve!

IS THIS AN ELLIPSE?



Answer: NO!

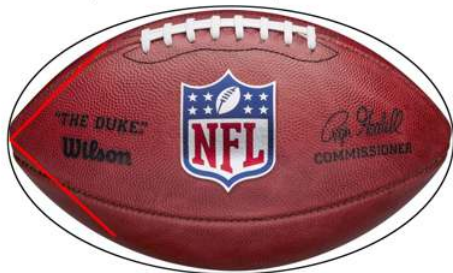
A football is NOT an ellipse!



Although an American football may look like an ellipse, in fact, it is not! As you see it does not conform to an elliptical shape. Why?

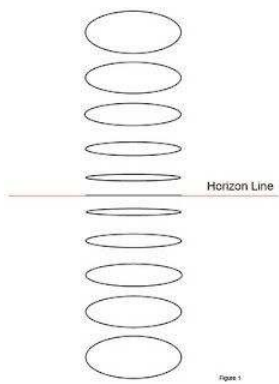
THE AMERICAN FOOTBALL

A football is NOT an ellipse!
Ellipses do NOT have pointed ends!



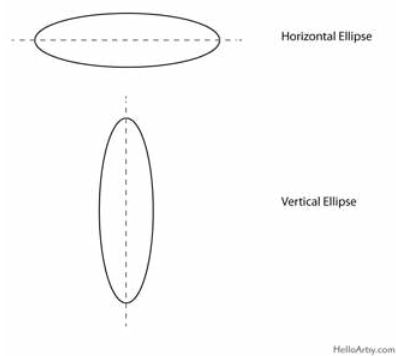
An American football has pointed ends, thus making it different from an ellipse. If your drawn ellipse looks like this, you must change the curved ends making them rounder. This is a common error in drawing ellipses!

ELLIPSE IN RELATION TO THE HORIZON LINE

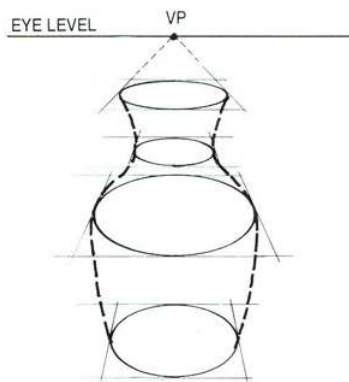


At the Horizon Line, an ellipse is visible as a Line. As you move above or below the Horizon Line, the ellipse is viewed wider. You can demonstrate this by looking at the top edge of a cup. As you drop the cup down from your eye level, the ellipse widens.

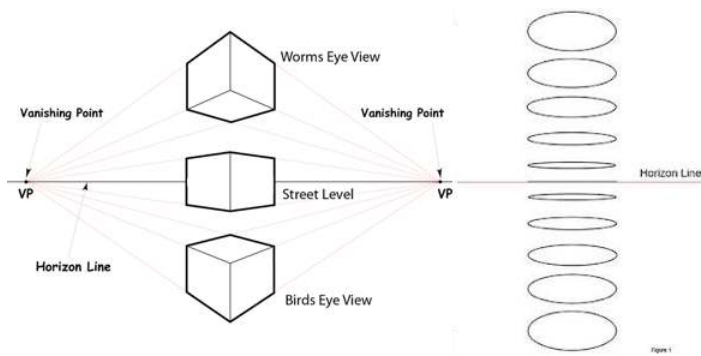
ELLIPSES IN PERSPECTIVE



Ellipses can be horizontal or vertical. They conform to the laws of perspective. It is important to identify the orientation of the Long Axis and the Short Axis.



When viewing a vase, cup or bowl, the ellipse closest to your eye level will be the thinnest and the bottom of the vase, cup or bowl will be a rounder (wider) ellipse.



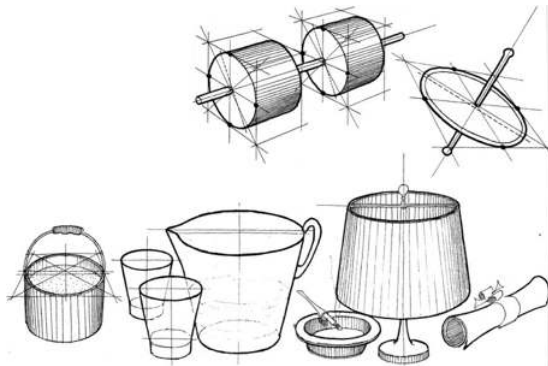
Ellipses follow the laws of Linear Perspective!

DRAWING ELLIPSES



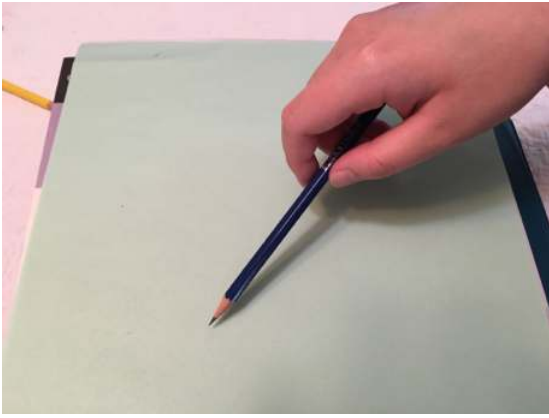
Drawing ellipses is best done using a loose sketching approach. It takes a lot of practice to master drawing ellipses! Since we see ellipses in many man-made objects, it is important to master drawing this shape.

ELLIPSE AXIS LINES



Using axis lines may help you to draw accurate ellipses.

DRAW ELLIPSES USING THE SKETCHING GRIP



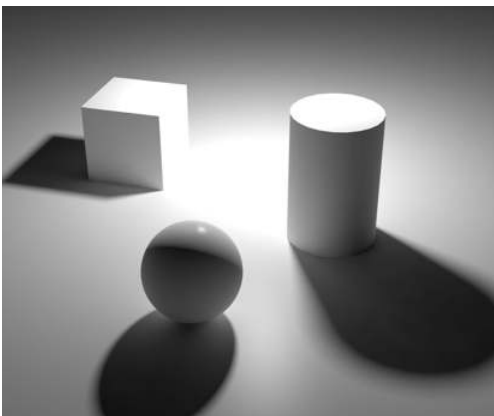
Using the sketching pencil grip is a good way to begin drawing the ellipse. Finish using the thumb and index finger for accuracy.

DRAWING THE ELLIPSE



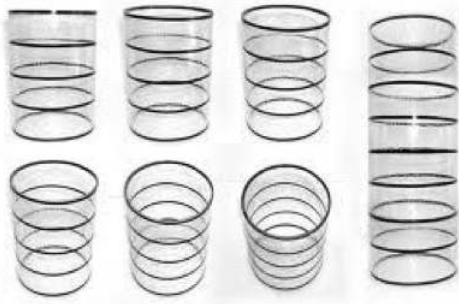
Here we see the thumb and finger grip used for finishing the drawing. Notice the axis lines! Also note the horizon line (eye level) has been drawn in lightly in red.

ELLIPSES ARE ONE OF THE BASIC FORMS



Mastering drawing the Cube, Cylinder and Sphere helps to understand drawing the basic shapes of many subjects including the human figure.

ELLIPSES AND THE HORIZON LINE



Can you identify the Horizon Line (eye level) for each of these images?

Cylinders

Ellipses have certain values, indicated in degrees. This is because they are related towards the bounding squares that widen in perspective. The values state how much of the circular area is seen at that point. The lower the value, the closer the ellipse to the view point and the shorter the minor axis of the ellipse will be. The same rules apply to horizontally placed circular areas. The easiest way to draw a cylinder is to draw a bounding box and construct ellipses in the front and back plane. The axis of the cylinder you want to draw is the minor axis of both ellipses. Draw a line perpendicular on this axis to find the ellipses Maximum. Connect the corresponding maximum of the ellipses with each other to complete the cylinder. When this basic theory is understood you can start practicing drawing cylinders without the bounding box and build up from the axis line and the knowledge that the minor axis shrink when closer to the viewpoint. To achieve perfect ellipses, guides can be used.

Assignment:

Part 1:

Draw rectangular boxes using line using one-point, two-point, and three-point perspective:

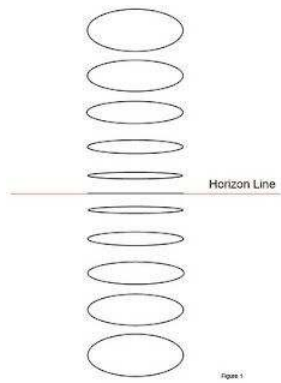
1. Establish a Horizon Line (eye level) about 1/3 the way up on 18" x 24" drawing paper.
2. Arrange the objects in proper linear (vanishing point) perspective establishing one-point, two-point and three-point perspective

Part 2:

Draw seven ellipses:

1. Establish the horizon line in the center of the paper. Measure carefully so the horizon line is 90 degrees from the sides of the paper. Draw the horizon line.
2. Using 18" x 24" paper, draw three ellipses above and three ellipses below the horizon line in sequence from horizon line upwards and also down below the horizon line. The seventh ellipse is just a line on the horizon line. The ellipses should be about 5" long.

3. Establish the long axis for each ellipse and use to assist in drawing the ellipse symmetrically. Also, draw in the short axis in the center of the ellipse. When completed, it will look similar to the image below:



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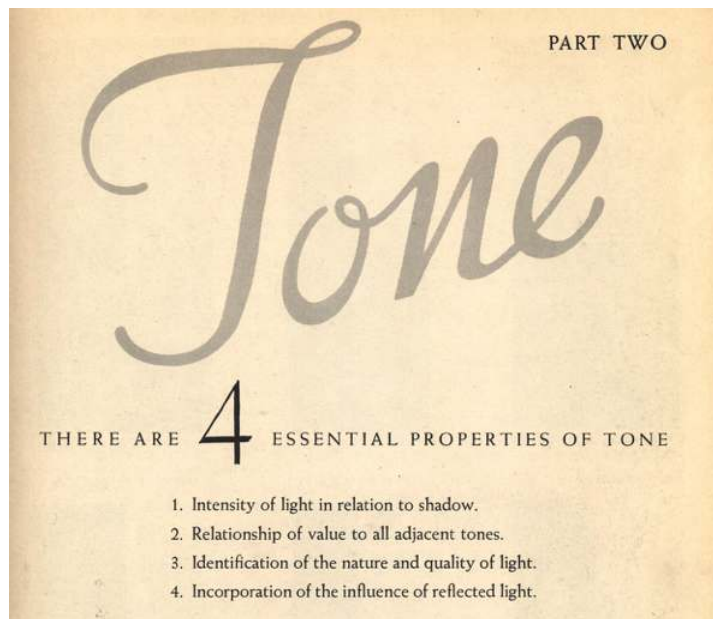
8: Tone

Tone

Creating drawings using tone has been an interest of mine since childhood. My mother was the colorist, so naturally I moved in a different direction focusing more on drawing in pencil and charcoal. Even in my professional career as a medical illustrator, I am known more for my carbon dust work than my color illustrations. Carbon dust is a specialized technique using mainly brushes and a mix of ground charcoal and soft, black Conté pencils. I will share some examples during this chapter to make certain educational points.

Historically, tonal studies have mainly been for the creation of larger works such as paintings, and frescoes. Since much of the artwork created prior to the 20th century was commissioned by a patron, it tended to be for the patron's enjoyment, to express power, to document history, to educate, for a gift, or for commemoration. Few drawings in black and white were created as an end unto itself. That changed during the age when artists began to separate from the patron and create art for the sake of creating art. This trend begins in the mid 1800s and continues today.

Creating drawings with a continuous tone allows for modeling of the form in a more natural way. No longer are we abstracting from the visible forms as in line drawing, but are observing the light as it falls on the subject creating highlights and shadows – form in three-dimensions. Most of these forms can be reduced down to geometric shapes like spheres, cylinders, cubes, pyramids, cones and so on. Mastering the fundamental qualities of light on these forms helps tremendously in drawing them in tone. Applying this knowledge to even the most difficult subjects, like the human figure, will help the student create the illusion of three-dimensionality on the two-dimensional plane of the paper.



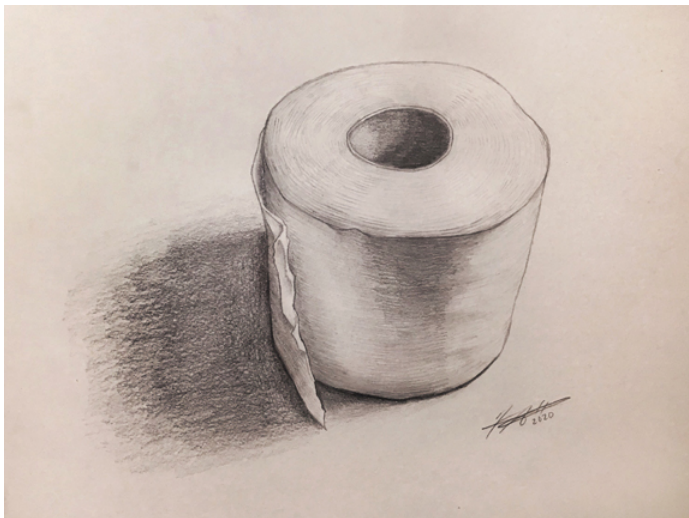
The Importance of Light

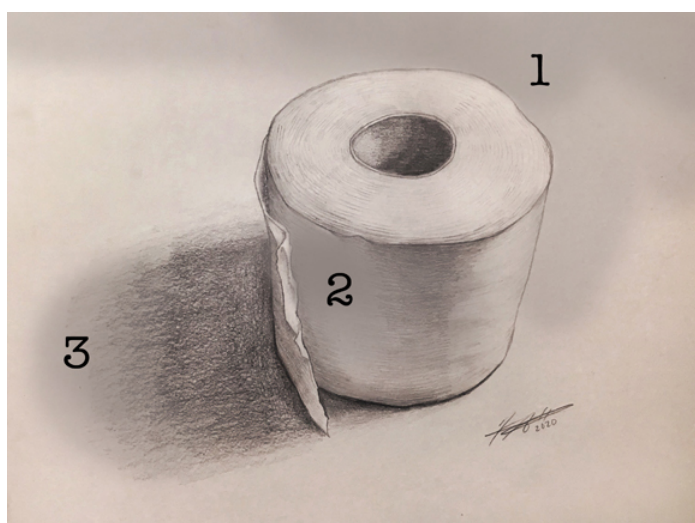
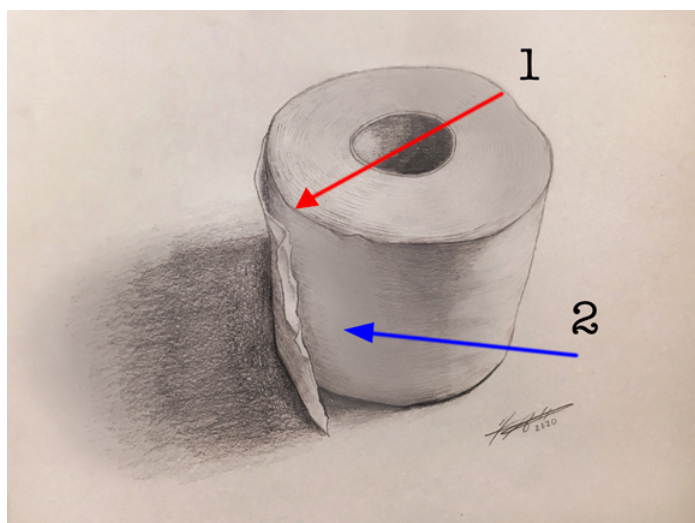
- The quality of light on form is very important
- A one-point (like a lamp) light source will give predictable highlights and shadows
- A strong on point light (like a spotlight on a stage) will be dramatic!
- Try to arrange the object(s) to maximize the effect of light and shadow on the form
- Strong one-point lighting also creates the most contrast
- Strong one-point lighting may also show less number of tones
- Soft lighting often will reveal a higher number of tonal variations
- Sunlight is high quality, fluorescent lighting is low quality
- Creating a value scale is good practice!

Adjacent Values

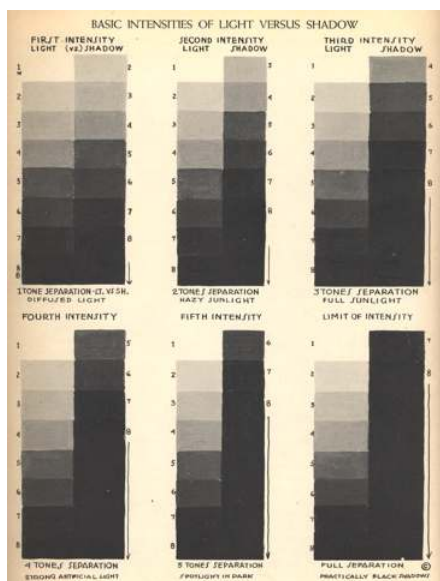
One very important property of tone mentioned in the above figure is the relationship of value to all adjacent values. The student drawing below is excellent (Figure 1). So how can we take it further? We can do this by focusing on and changing around the **Adjacent Values**. Look at how the intensity of the light and three-dimensional qualities of the form change. In Figure 2, the focus now becomes the form and separating the value on the top plane from plane of the table surface, also the reflected light is darkened. Why? It is darkened because it should be darker than the highlight area catching the light directly (not reflected off another surface). Notice also that the tone added to the top surface is added as a gradation to further push contrast (Figure 3, #1). The darkened reflected light area is labeled #2 in Figure 3. The approach in Figure 2 does improve the overall drawing, however, an even better approach is Figure 4. Figure 4, #1 shows the background plane darkened creating the illusion of light on the flat top plane of the toilet paper roll. The reflected light is still darkened at Figure 4, #2, and the cast shadow from the toilet paper is darkened and developed further.

Adjacent Values have an effect on each other - they can create more contrast; make form appear more three-dimensional; create the illusion of light on an object and so on. Look at her drawing again, and then look at the effect created by changing values in specific areas.



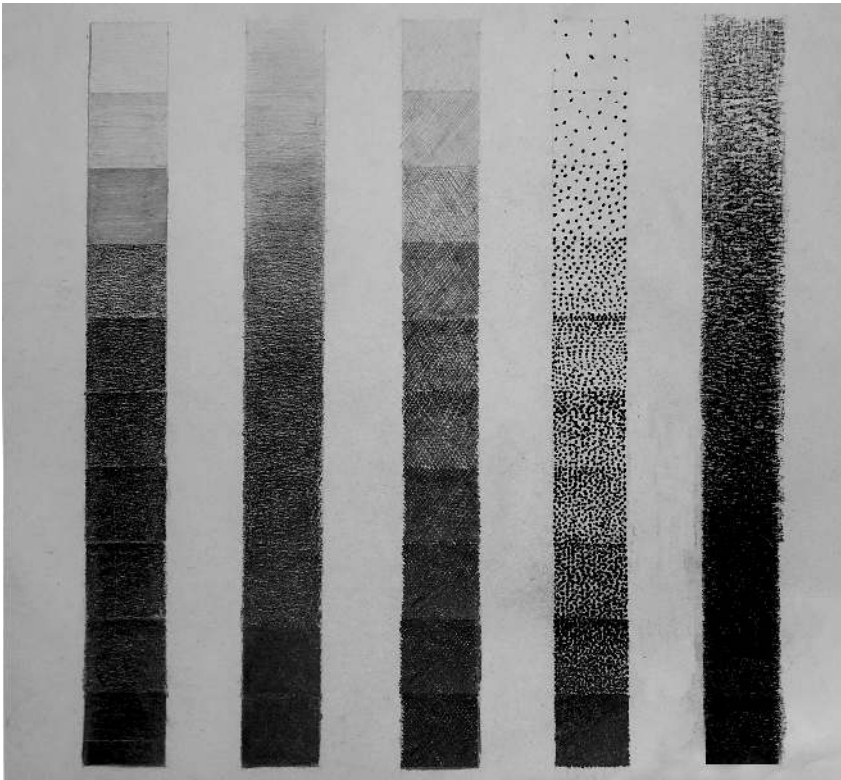


Value Scale

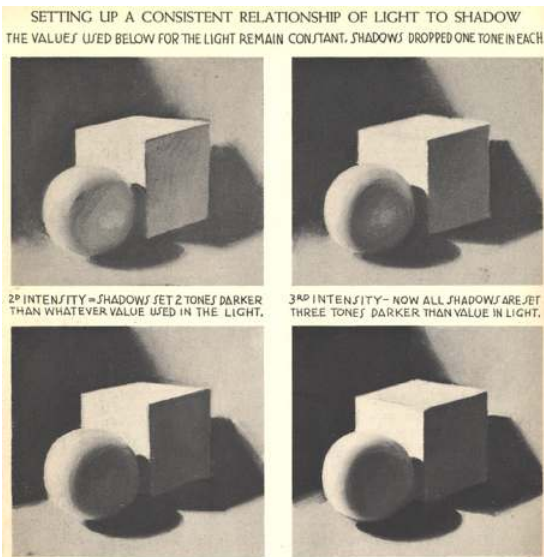


- Create a scale that has even transitions from one value to the next
- Use a variety of media and mark-making

- Notice the First Intensity scale has the broadest range of values
- The Limit of Intensity has the most contrast

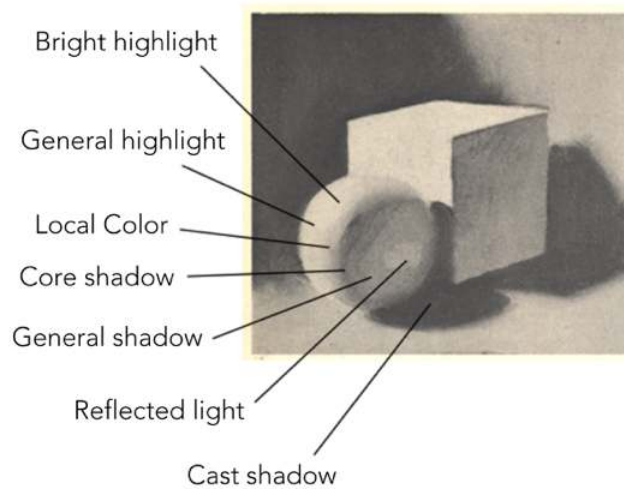


Tonal Study



- Draw basic shapes with one-point lighting
- Notice the first drawing has the broadest range of values
- The last drawing has the most contrast

Tonal Study with Sphere



- The forms have bright highlights
- The forms also have general highlights
- The forms have shadows
- The forms have cast shadows
- The forms have reflected light

Example of Contrast and Value Range



The figure above shows a very successful composition by an artist using black-and-white tones. Where do your eyes go when you look at this black-and-white painting? How does the artist use contrast and tone to direct your eyes to the most important part of the composition?

Answer:

The artist places the most value contrast at the woman's face and hair. Additionally, the top of the sofa with its dark wooden frame directs the eyes also to the face. The dark pillow to her right creates a line on the edge of her dress again leading us up to her face. If we travel down her right arm we reach her elbow and again and move upward to her left arm which then directs us back to, you guessed it, her face! This is a great example of an artist carefully designing a composition that successfully directs the viewers eyes to the exact place where he/she intended for the eyes to land.

Also note the overall compositional form –it’s a pyramid shape which is very stable—a favorite design construct of Da Vinci.



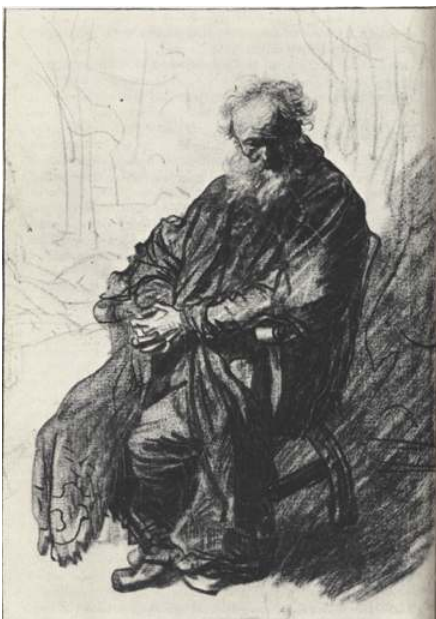
Here the artist began by “mapping out” the drawing (see above figure)

The artist next filled in darker values, including the background –this creates the illusion of light on the form

Next, the artist continued working all over (not just in one area) to build up the drawing –by doing this, changes can easily be made during the process

The final art has strong lighting from the back (backlighting) and a soft “fill” light from the front

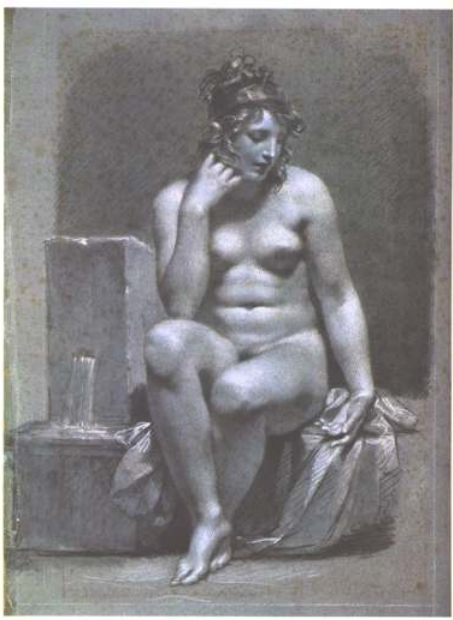
Tonal (Value) Studies



The next three figures show artists using tone to draw the human figure. The first dark drawing is by Rembrandt. It is very solid, almost like a sculpture. The next two charcoal drawings are by Pierre-Paul Prud’hon. Notice that Pru’dhon tones in the background of the paper in order to show light hitting the skin of the figure. He also uses white chalk in his second drawing of the female nude sitting by a fountain. The use of white chalk is possible in this case because he is using gray paper.



The lighting is very soft in the drawings (in charcoal) by Prud'hon. He is a French master artist from the 1800s. Notice also the use of reflected light in his drawings helping to reveal the roundness of the forms.

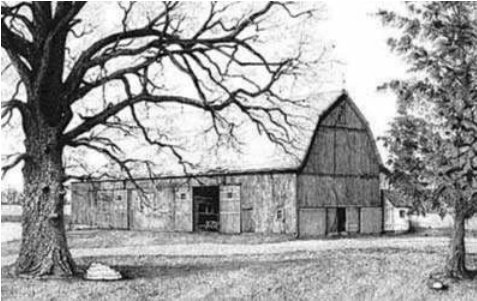


Use of Tone in a Landscape

- Notice the planes of the buildings have different values
- Also see the use of positive and negative shapes are revealed by tone, not line
- The branches of the trees are revealed by dark tones and the snow, by leaving the paper white



Use of Contrast in a Landscape



Use of Light to Show Depth and Shadows from Sunlight



Tone Assignment

Where to Begin?

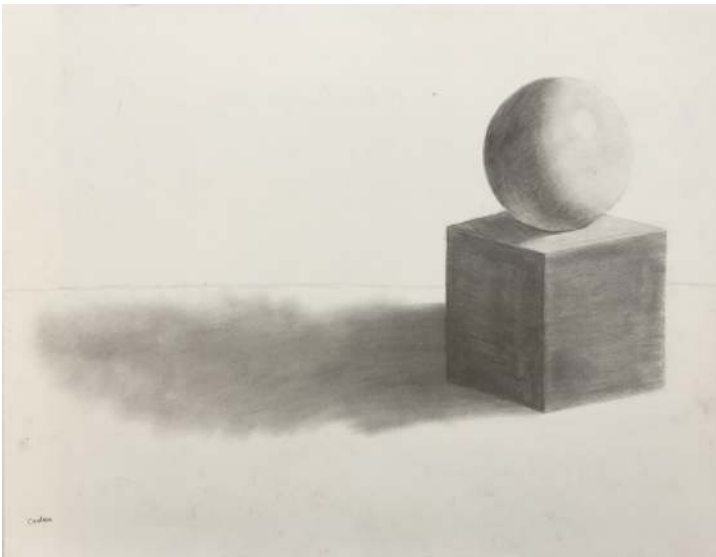


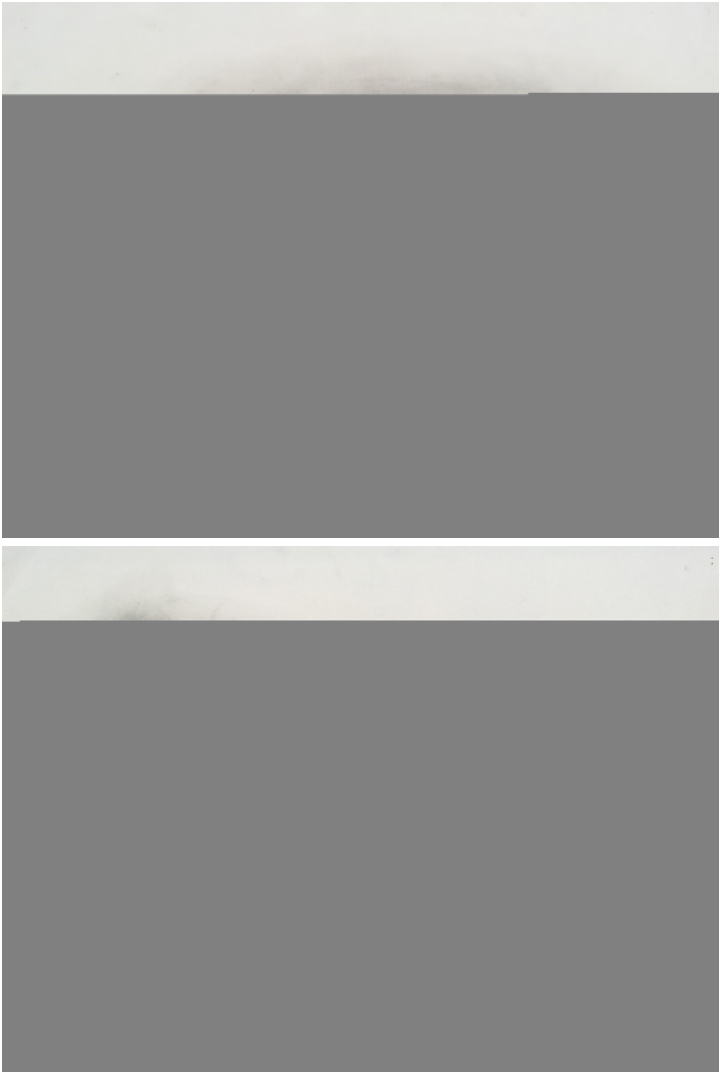
If we look at the form above we see an image made up of values. This image of a rose is made out of a kneaded eraser by a student. Very creative. But the point is that we see soft light hitting the slightly curved planes of the sculpted petals. Each petal in turn has a gradient from the lightest area through the curve to the edge. Under each petal is a cast shadow. When you begin to break down a complex three-dimensional form like this logically, then you are not as overwhelmed by drawing it. Again, we see highlights, gradations, and cast shadows. There are the three major tonal characteristics of this form.

For this assignment, follow these directives:

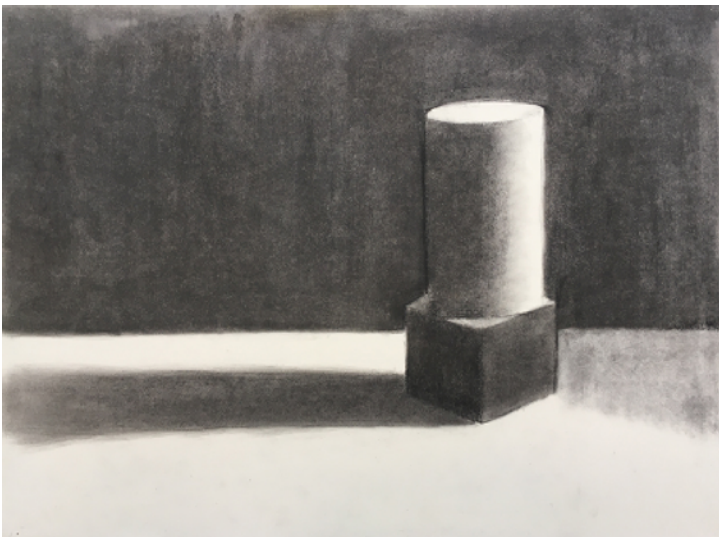
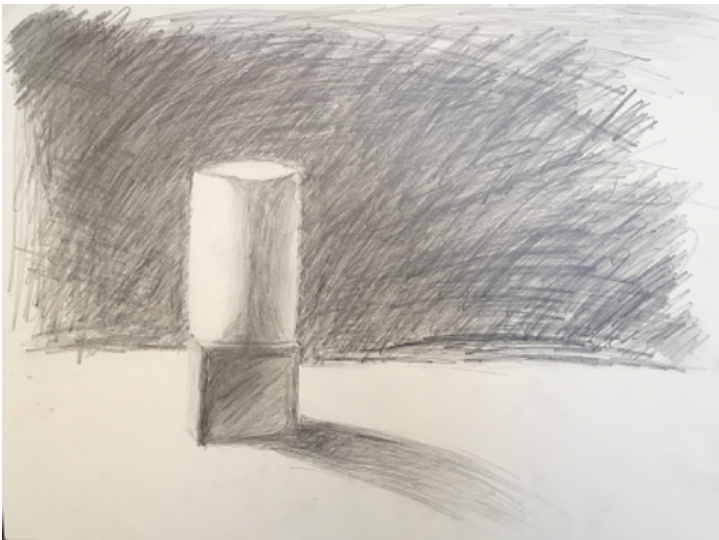
- Choose a place inside to draw where you control the lighting
- A one-point light source (like a lamp) is ideal
- Determine your eye level
- Choose simple geometric forms like a ball, sphere or box
- Simple round organic forms may also be used like an apple, orange, or egg
- Try to arrange the object(s) to maximize the effect of light and shadow on the form
- Create a balanced composition by cropping and the placement of the cast shadow
- Possibly use “Rule of Thirds” to create balance
- Use softer pencils from HB up to 6B
- Hold the pencil loosely and relax
- Focus on values
- Repeat using charcoal

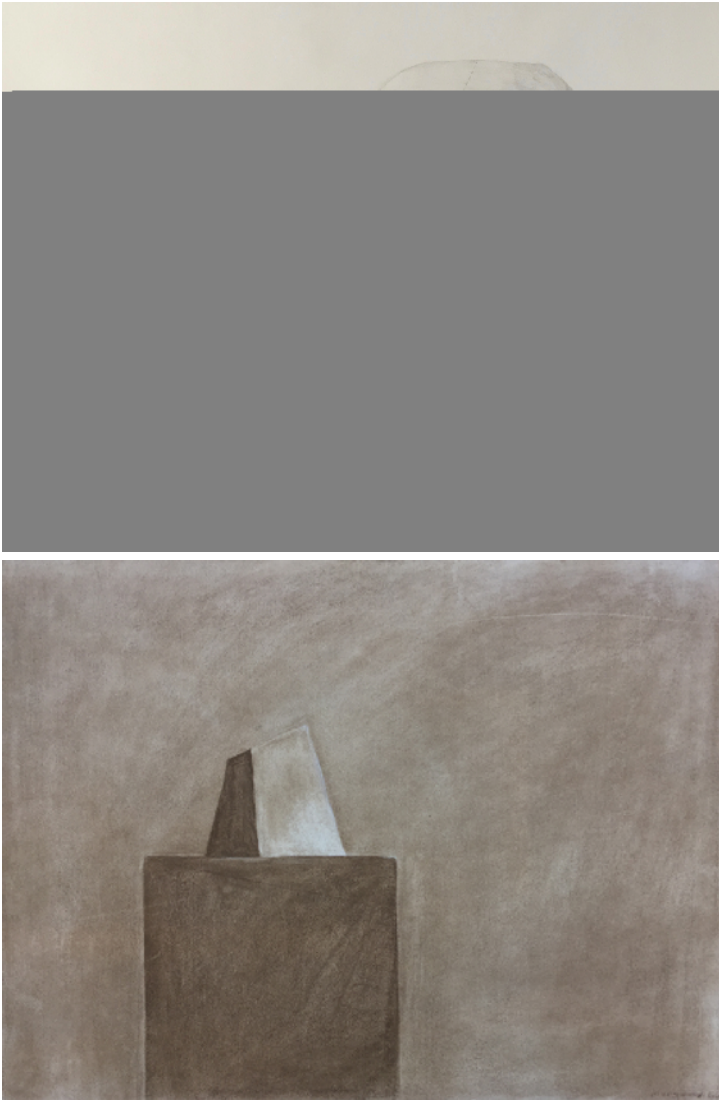
Here are student drawings in pencil and charcoal:



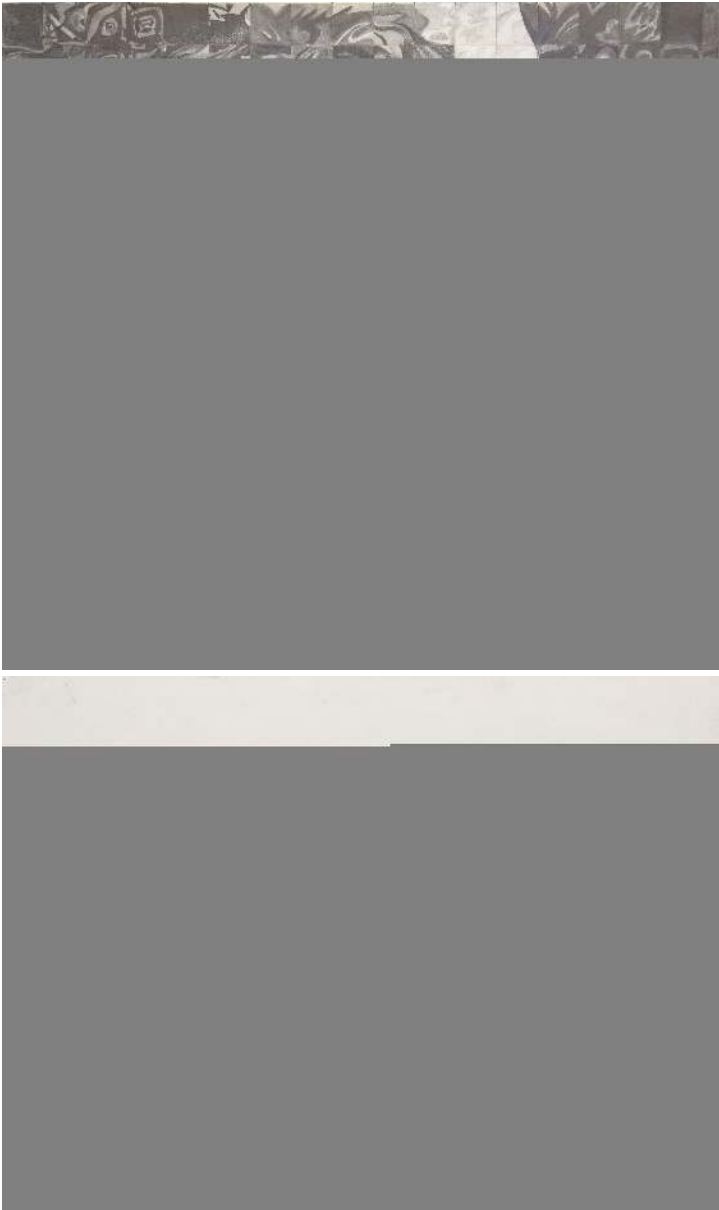




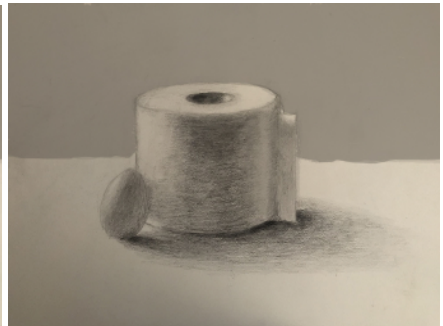
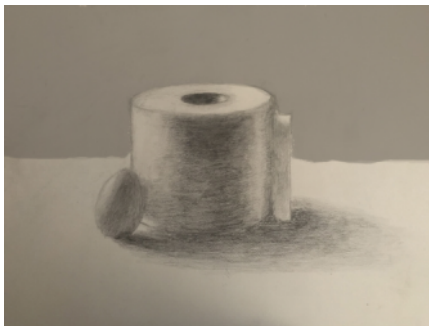




Below are student tonal studies using squares and organic forms:

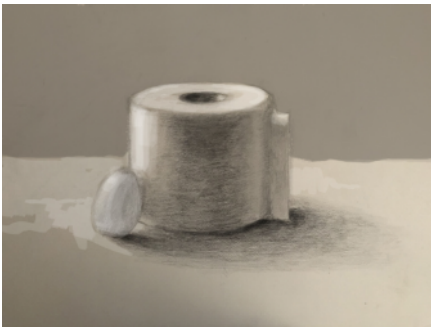
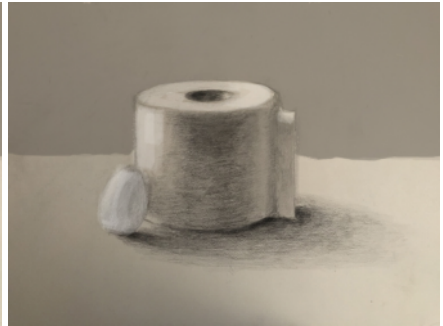
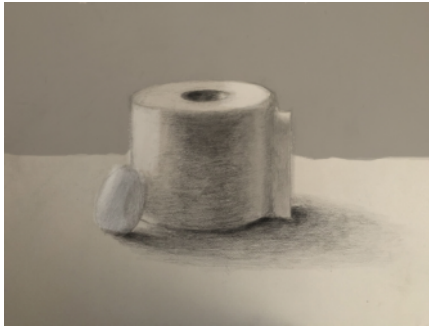


Elevating your Drawings:





The above set of drawings show a student drawing that demonstrates upper left lighting. The sequence that follows shows adding a background value and additional highlights to create more of an illusion of light on the forms.









Drawing Lesson on Tone:

▯ [Lesson3_Beginning_Drawing_Tone.pdf](#)

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9: Still Life

Still Life



A **still life** (plural: **still lifes**) is a work of art depicting mostly inanimate subject matter, typically commonplace objects which are either natural (food, flowers, dead animals, plants, rocks, shells, etc.) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, etc.).



One advantage of the still life genre of art is that it allows an artist much freedom to experiment with the arrangement of elements within a composition of a painting or drawing.

History of Still Life

With origins in Ancient Greco-Roman art and the Middle Ages, still life painting emerged as a distinct genre and professional specialization in Western painting by the late 16th century, and has remained significant since then.



Roman fresco (wall) painting (Pompeii), 70 AD



Still-life paintings often adorn the interior of ancient Roman rooms. These were meant as decorative images similar to the paintings we place on the walls of our homes today. However, they may have more to do with the quality of life enjoyed by the upper-class of Roman society and an expression of that affluence.

Still Life Vanitas



Also starting in Roman times is the tradition of the use of the skull in paintings as a symbol of mortality and earthly remains, often with the accompanying phrase *Omnia mors aequat* (Death makes all equal). These vanitas images have been re-interpreted through the last 400 years of art history, starting with Dutch painters around 1600.

Still Life in Ancient Egypt



Still-life paintings are also seen in the interior of ancient Egyptian tombs. It was believed that food objects and other items painted there would in the afterlife become real and available for use by the deceased. By the 16th century, food and flowers would again appear as symbols of the seasons and of the five senses.

Middle Ages and the Renaissance

By 1300, starting with Giotto and his pupils, still life painting was revived in the form of fictional niches on religious wall paintings which depicted everyday objects. Through the Middle Ages and the Renaissance, still life in Western art remained

primarily an adjunct to Christian religious subjects, and conveyed religious and allegorical meaning. This was particularly true in the work of Northern European artists, whose fascination with highly detailed optical realism and symbolism led them to lavish great attention on the overall message in their paintings. Painters like Jan van Eyck often used still-life elements as part of an iconographic program.



Still life, as a particular genre, began with Netherlandish painting in the 16th and 17th centuries, and the English term *still life* derives from the Dutch word *stillevan*.



Early still-life paintings, particularly before 1700, often contained religious and allegorical symbolism relating to the objects depicted.



Later still-life works are produced with a variety of media and technology, such as found objects, photography, computer graphics, as well as video and sound.

Still life occupied the lowest rung of the hierarchy of fine art genres, but has been extremely popular with buyers in part because they are easily displayed on the walls within a home. In the hierarchy of painting subjects, history painting is considered high, followed by landscapes and portraiture.

Female artists before 1900, were usually relegated to painting still lifes and portraits.



The trompe-l'oeil painting, which intends to deceive the viewer into thinking the scene is real, is a specialized type of still life, usually showing inanimate and relatively flat objects at their actual size (life size).

Late Gothic Still Life



The development of oil painting technique by Jan van Eyck and other Northern European artists made it possible to paint everyday objects in a hyper-realistic fashion, owing to the slow drying, mixing, and layering qualities of oil colors.



Among the first to break free of religious meaning were Leonardo da Vinci, who created watercolor studies of fruit (around 1495) as part of his restless examination of nature, and Albrecht Dürer who also made precise colored drawings of flora and fauna.

Albrecht Dürer Watercolors



These watercolor studies are removed from religious context and are simply close observation and recording the beauty and wonder of nature.

Caravaggio (1600s Italian)



Spanish Painters Influenced by Caravaggio



At the turn of the century, the Spanish painter Juan Sánchez Cotán pioneered the Spanish still life with austere, tranquil paintings of vegetables, before entering a monastery in his forties in 1603, after which he painted religious subjects.

Still Life as a Fine Art Genre

Prominent Academicians of the early 17th century, such as Andrea Sacchi, felt that genre and still life painting did not carry the "gravitas" merited for painting to be considered great. An influential formulation of 1667 by André Félibien, a historiographer, architect, and theoretician of French classicism became the classic statement of the theory of the hierarchy of genres for the 18th century:

He who produces perfect landscapes is above another who only produces fruit, flowers or seafood. He who paints living animals is more estimable than those who only represent dead things without movement, and as man is the most perfect work of God on the earth, it is also certain that he who becomes an imitator of God in representing human figures, is much more excellent than all the others ..."

Still Life in the Dutch Region



Around 1600, flower paintings in oils became something of a craze; [Karel van Mander](#) painted some works himself and records that other [Northern Mannerist](#) artists such as [Cornelis van Haarlem](#) also did so. No surviving flower-pieces by them are known, but many survive by the leading specialists, [Jan Brueghel the Elder](#) and [Ambrosius Bosschaert](#), both active in the southern Netherlands.

Still Life in France in the 1700s



The 18th century to a large extent continued to refine 17th-century formula and levels of still life artistic output decreased. In the Rococo style, floral decoration became far more common on porcelain, wallpaper, fabrics, and carved wood furnishings so that buyers preferred their paintings to have figures for visual contrast. Chardin (see below) was a leading proponent of still life genre and celebrated every day life of the French people. This was in stark contrast to the erotic paintings by French court painters like [François Boucher](#).



Jean Baptiste Simeon Chardin

Still Life in Spain in the late 1700s, Early 1800s



Francisco Goya

France in the 1800s



Camille Corot

With the rise of the European Academies, most notably the [Académie française](#) which held a central role in [Academic art](#), still life began to fall from favor. The Academies taught the doctrine of the "[Hierarchy of genres](#)" (or "Hierarchy of Subject Matter"), which held that a painting's [artistic merit](#) was based primarily on its subject. In the Academic system, the highest form of painting consisted of images of [historical](#), Biblical, or mythological significance, with still-life subjects relegated to the very lowest order of artistic recognition. Instead of using still life to glorify nature, some artists, such as [John Constable](#) and [Camille Corot](#), chose landscapes to serve that end.

The Rise of Still Life in the Late 1800s

However, it was not until the final decline of the Academic hierarchy in Europe, and the rise of the [Impressionist](#) and [Post-Impressionist](#) painters, that technique and color harmony triumphed over subject matter, and still life was once again avidly practiced by artists.

This painting below is by French Realist/Impressionist painter Edouard Manet.



Impression & Post-Impressionism



Mary Cassatt



Paul Gauguin



Paul Cezanne



Vincent Van Gogh

Vincent van Gogh's "Sunflowers" paintings are some of the best-known 19th-century still life paintings. Van Gogh uses mostly tones of yellow and rather flat rendering to make a memorable contribution to still life history.



Hidden Gems - Female Artists of the 20th Century

Without a patron, art dealer, or connection to a male figure, such as a prominent husband or artist, many female artists of the 20th century and beyond have significant artwork unknown to the academic world. Hopefully as these artists are discovered their work will be added to the canon of art history. One such artists is Alleen (Chic) Leonard.



Alleen (Chic) Leonard

Still Life Drawing Assignment



Choose three to five objects and group them together creating a balanced composition. Once you are satisfied with your grouping, use the viewfinder to assist you with the compositional framing around the grouping.

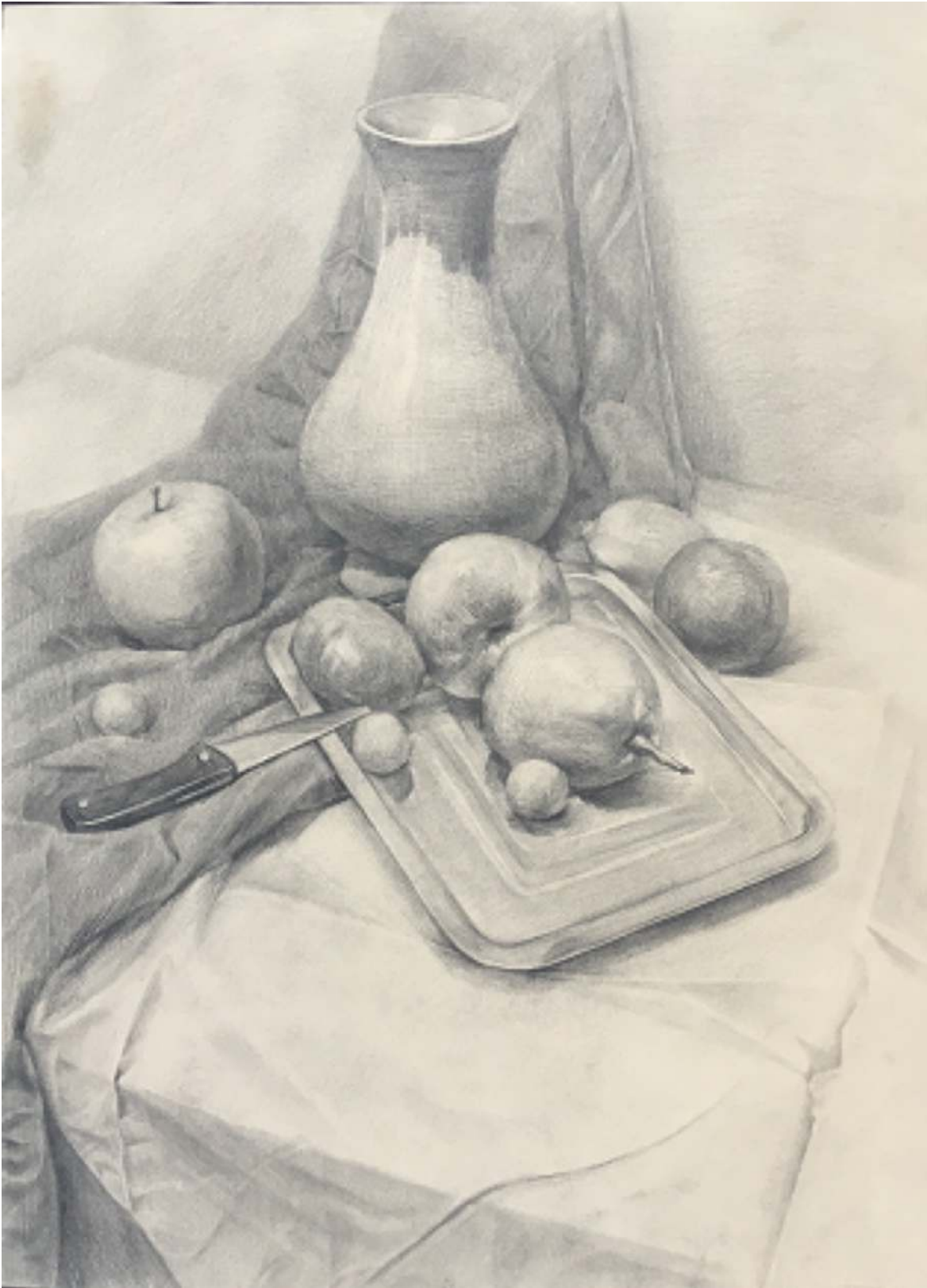


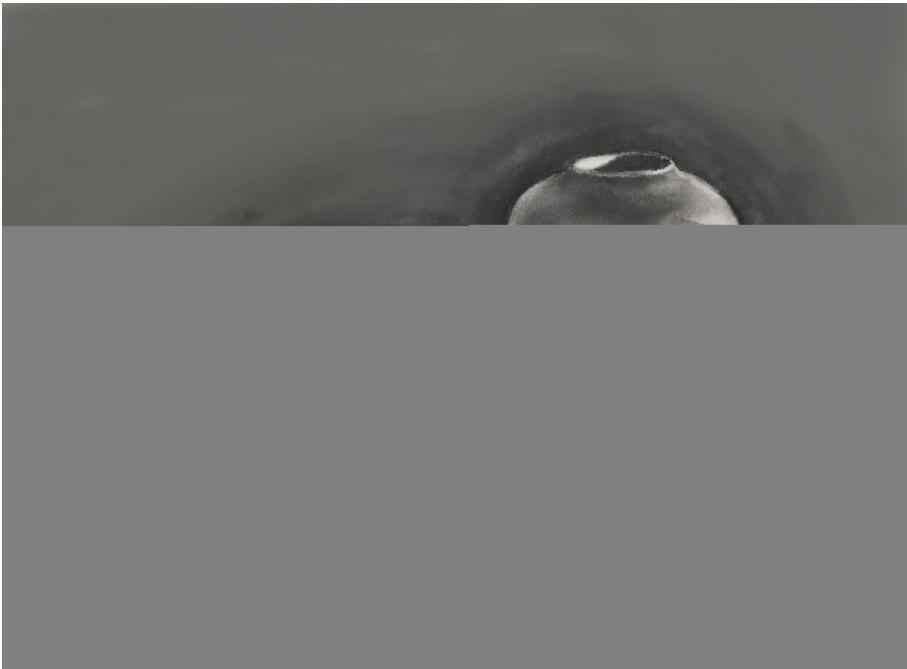
This still life demonstration has some of the elements that make the drawing aesthetic. There are directional forces through the use of diagonals, several objects at differing elevations, asymmetrical balance, contrast, overlapping forms, strong lighting, and vigorous mark-making. The detailed pattern on the large vase can be drawn before or after adding the shading to the vase. If you add the shading after drawing the pattern, you can come back in and reinforce the pattern if needed. This is about a 30-minute drawing demonstration using pencil, no eraser, on 18" x 24" drawing paper.



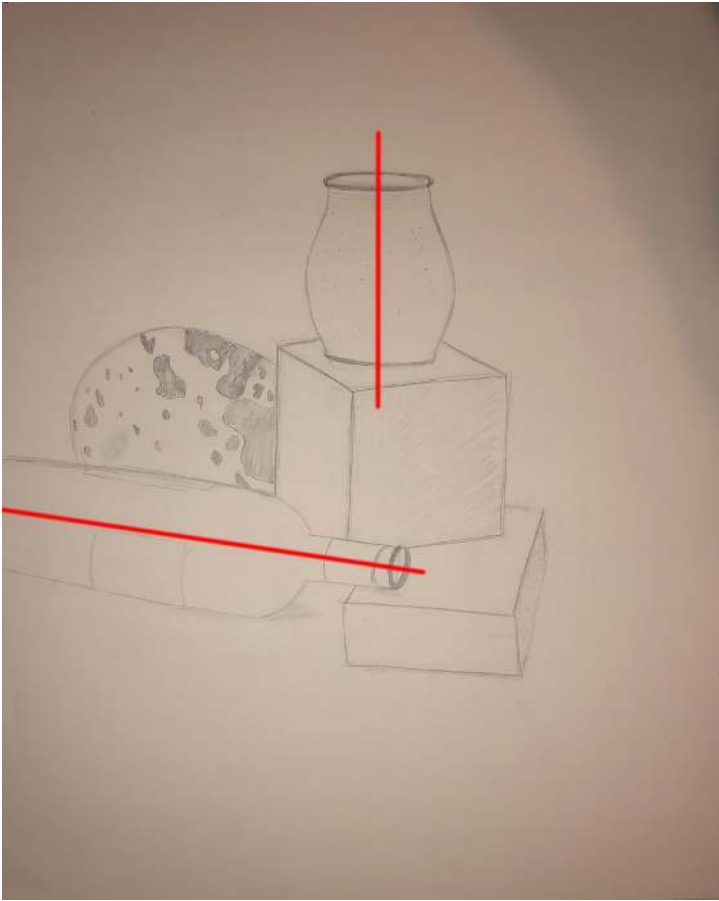
Another still life demonstration showing overlapping forms with both organic and manmade objects. Lighting is more diffuse and is coming from above and slightly from the left. Again, the drawing is first mapped out and adjusted during the drawing process adding details and values as the drawing progresses. No erasing allows the gradual buildup of the drawing.

















Drawing Lesson on Still Life:

▢ [Lesson10_Beg_Drawing_Still_Life.pdf](#)

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10: Landscape

Landscape Drawing

Drawing or painting our surroundings is something artists have done for thousands of years. Most of the ancient images of landscapes are lost forever along with the plaster walls or other supports used in their creation. Some early paintings survive decorating the walls of palaces and rooms found in areas of volcanic activity in the ancient cities of Thera and Pompeii. These dwellings were buried in volcanic ash preserving the beautiful frescoes of flora and fauna. Additionally, during the Amarna Period in Egypt there was a flourishing of artistic activity unlike any the Ancient Egyptians previously experienced. Some of the artwork depicted natural scenes similar to landscapes with vitality and life.

LANDSCAPE FROM 3,500 YEARS AGO!



Island of Thera, Minoan 2000 - 1400 BCE

https://kuscholarworks.ku.edu/bitstream/handle/1808/10273/King_ku_0099M_12275_DATA_1.pdf;sequence=1

https://www.cs.princeton.edu/courses/archive/spring07/cos598C/notes/4_feb_2007_presentation.pdf



Amarna Landscape 1353-1336 BCE

https://www.amarnaproject.com/pages/amarna_the_place/north_palace/index.shtml

<https://www.britannica.com/art/Amarna-style>

DETAIL OF FLEMISH LANDSCAPE FROM 1500s



NORTHERN RENAISSANCE LANDSCAPE

- Take a look at this early Flemish 1500s painting of a landscape
- What areas can you identify that help create the illusion of depth?
- Some of these are known as Principles of Design, others are Art Elements
- There are also three distinct areas of the landscape explained below



IDENTIFIABLE LANDSCAPE PARTS

- Take a look at this 1800s painting of a landscape
- What areas can you identify that help create the illusion of depth?
- There are also three distinct areas of the landscape – can you name these three areas?

- Answer below



Answer: FOREGROUND, MIDDLE GROUND, AND BACKGROUND

- Foreground is in yellow
- Middle ground is in blue
- Background is in violet



OTHER FACTORS

- Notice that the landscape features a full range of values
- The shapes with the highest contrast are closest to the viewer in the foreground
- The **Principle of Verticality** is the landscape forms closest to us are located at the bottom of the visual field (area of the paper if a drawing, canvas if a painting)
- The middle ground has less contrast and detail
- The background has the least amount of contrast giving the illusion that the shapes “fade into the distance”
- In a painting, the intensity of color may be brighter in the foreground and become less intense (more dull/diluted) in the middle and backgrounds



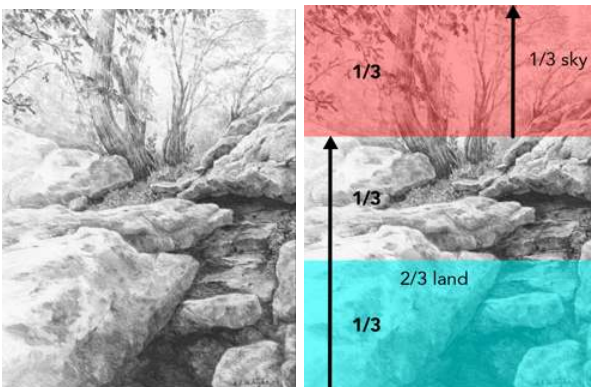
“RULE OF THIRDS”

- Rule of Thirds is dividing the visual field into thirds
- Divisions into thirds can be horizontal, vertical, or both
- It does not have to be exact, since it is an aesthetic design principle
- Rule of Thirds applies nicely to landscape photography, painting, and drawing
- The concept of the Rule of Thirds is a Principle of Design

EXAMPLES OF 2-D ART USING RULE OF THIRDS LANDSCAPE FORMAT



EXAMPLE OF RULE OF THIRDS PORTRAIT FORMAT



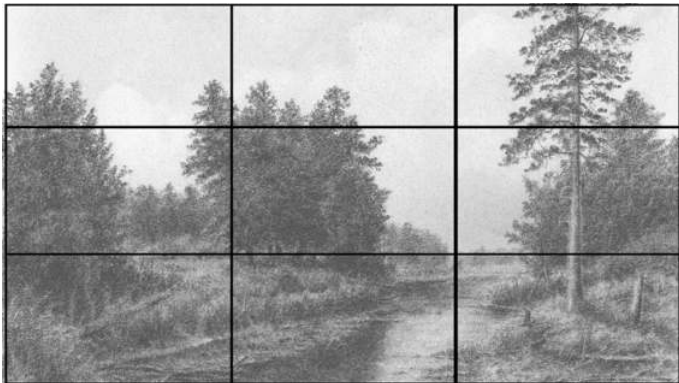
VERTICAL RULE OF THIRDS MAY RELATE TO FOREGROUND, MIDDLE GROUND, AND BACKGROUND

- The foreground is made up of the large rocks
- The middle ground features the closest trees

- The background includes the lightest in value trees - fading them into the background



CONTEMPORARY DRAWING



1500s DUTCH/FLEMISH PAINTING



NOT ALWAYS RULE OF THIRDS

- This painting creates balance through asymmetrical placement of the sailboats
- Other important factors include the use of light and shadow, repetition of forms (boat sails), shape of the clouds, and the placement of the horizon line



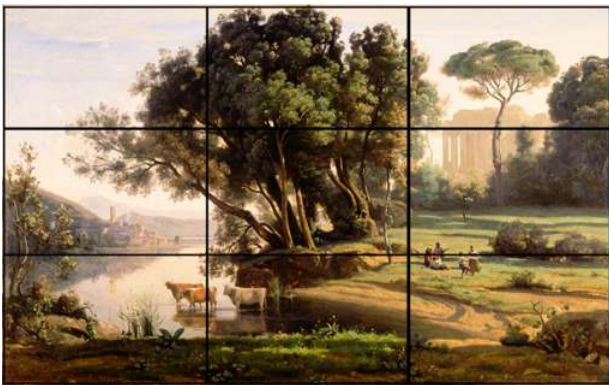
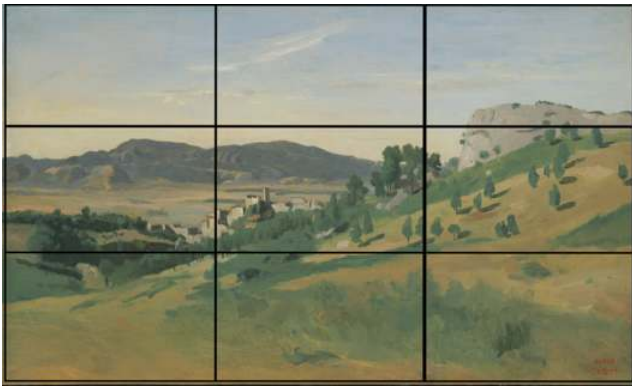
LATE 1700S/EARLY 1800s BRITISH PAINTING



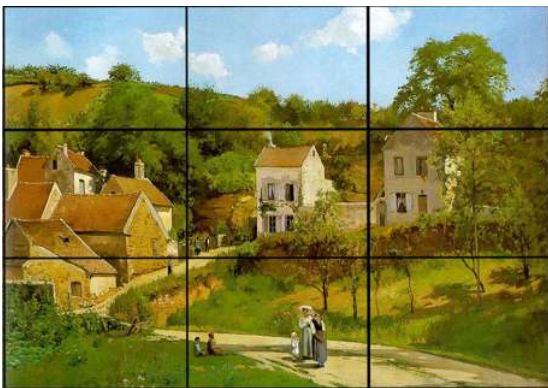
EARLY 1800s BRITISH PAINTING

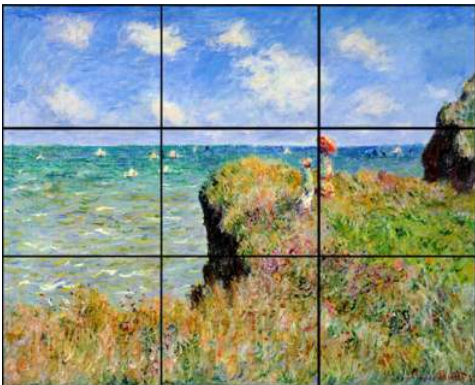


EARLY-MID 1800s FRENCH PAINTING

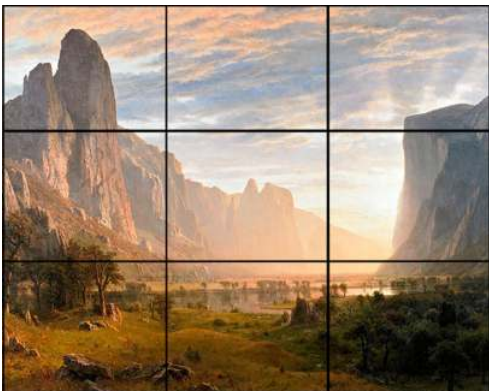


MID-LATE 1800s FRENCH PAINTING





MID-LATE 1800s AMERICAN PAINTING





MID-1900s AMERICAN

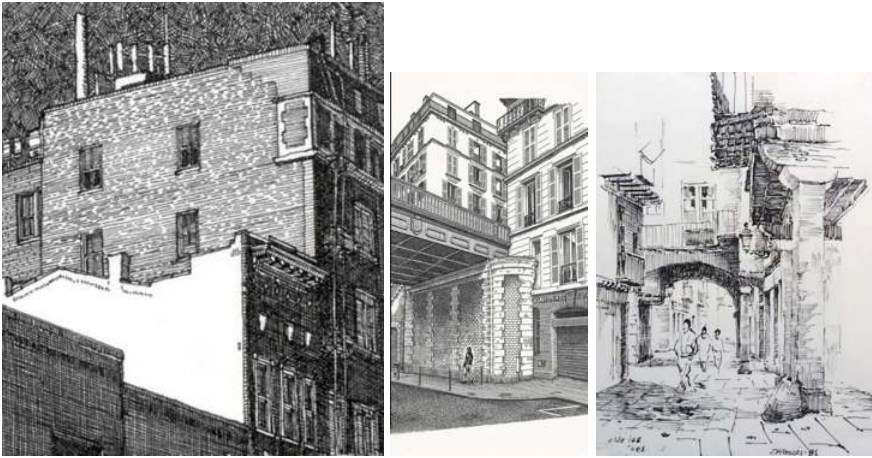


LANDSCAPE DRAWINGS INCLUDING BUILDINGS

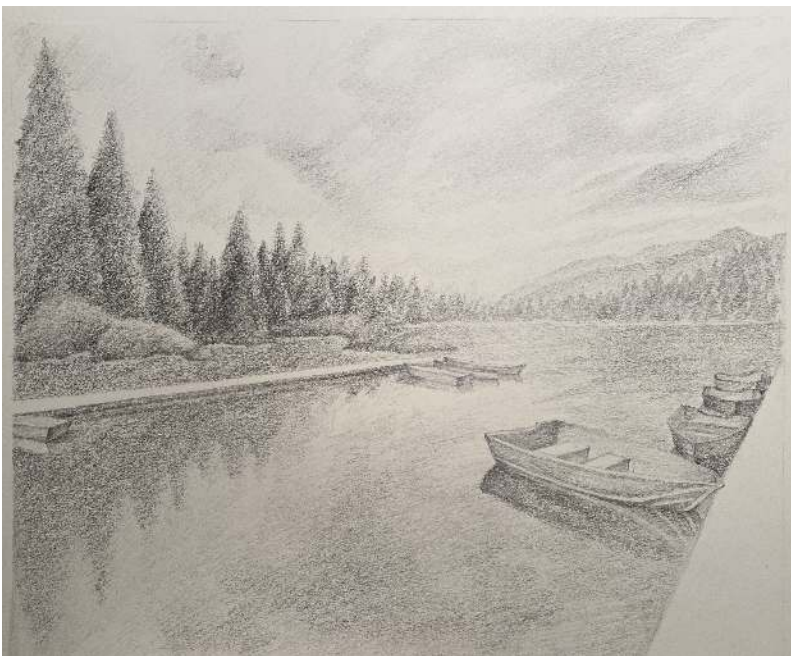


CITYSCAPES

If you include a building in your landscape, looking at these next several cityscape slides may help you



Student Work



Landscape Drawing Assignment

Where to Begin?

- Choose a place outside to draw where you can view a natural setting
- If you successfully include a building that's extra credit
- Determine your eye level
- Can you include a foreground, middle ground, and background?
- Create a balanced composition by cropping
- Possibly use "Rule of Thirds" to create balance
- Use softer pencils from HB up to 6B and a full sheet of paper
- Hold the pencil loosely and relax
- Focus on values

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11: Portraiture

Portraiture

<https://www.tate.org.uk/art/art-terms/p/portrait>

Art performs many functions. It can celebrate beauty, represent power and influence, document history, make us feel a variety of emotions, and inform us. Humans are the primary subjects in art, and portraits are a large part of that body of work. Prior to the invention of photography in the early 1800s, portraits of people were commissioned and created as drawings, paintings, and sculpture. The quality of the portrait was dependent on the skills of the artist, available materials, and the artist/patron interaction. Stylized portraits were often created in Ancient civilizations and often represented the power or status of the individual. By the height of the Roman Empire, realistic sculptural portrait busts were created showing every wart, scar, and wrinkle of the Republican patrons.



Paintings using the **encaustic** method (wax-based medium) on Egyptian caskets during the time of Roman governance are well-preserved and are quite beautiful portraits. The quality of both drawn and painted portraits will mirror the centuries-long struggle for stability after the gradual decline and fall of the Roman Empire. When people are struggling to survive, as Europeans were during the early Middle Ages, creating **monumental art** may not be a priority or even possible.



Jan van Eyck (Belgium, 1390 - 1441). Sitter: **Cardinal Albergati**. (silverpoint). Date: 1431

https://www.metmuseum.org/toah/hd/eyck/hd_eyck.htm

However, by the end of the **Gothic Period**, we see great portraiture emerging by Northern artists such as **Robert Campin**, **Rogier van de Weyden**, and **Jan van Eyck**. This was in the 1400s before the ideas and influence of the emerging Italian Renaissance were realized in Northern Europe.

<https://www.nationalgallery.org.uk/paintings/jan-van-eyck-portrait-of-a-man-self-portrait>

<https://www.metmuseum.org/art/collection/search/470304>



Man in a Red Turban, Jan van Eyck Portrait of a Woman, Rogier van der Weyden

Renaissance

Albrecht Dürer twice traveled to Italy and experienced first-hand the **Italian Renaissance**. He brought back to Germany inspiration and new ideas from his travels, but also had a profound effect on many Italian artists. He is considered a fine artist, illustrator, accomplished printmaker, and a graphic designer as well as one of the first German Renaissance artists. In his self-portrait he shows himself as a serious artist who merges both **Northern Realism** portrait techniques of Van Eyck, with its extreme attention to detail, dark backgrounds, and clarity, with a compositional style similar to that of da Vinci. Like da Vinci's Mona Lisa painted just several years later, parts of the torso, arm, and hand are included and the overall composition is in the shape of a pyramid or triangle, which is another favorite compositional device used by da Vinci.



Self Portrait, 1500, Albrecht Dürer

<https://lutheranreformation.org/history/albrecht-durer-man-behind-self-portrait/>

<https://www.nytimes.com/2007/05/18/arts/18iht-conway.1.5769292.html>

The Italian Renaissance spanning over one hundred years saw several larger-than-life artists creating and advancing painting, sculpture, and architecture forward. With his famous painting, *Mona Lisa*, **Leonardo da Vinci** put his creative genius to work in a most magical way. He added a landscape of great depth and interest, turned her shoulders to her right, rotated her head to her left, and included her arms and folded hands. Revolutionary. That alone would not be enough if it wasn't for his use of **sfumato**, or haziness that envelopes the painting. Brushstrokes are not visible and his painting technique, which legend has it made Verrocchio put away his paint brushes for good, is still a mystery.

Mona Lisa – Portrait of Lisa Gherardini, wife of Francesco del Giocondo, 1506

<https://www.louvre.fr/en/oeuvre-notices/mona-lisa-portrait-lisa-gherardini-wife-francesco-del-giocondo>

https://www.metmuseum.org/toah/hd/leon/hd_leon.htm

Baroque

In Amsterdam, **Rembrandt** became a prominent portraitist, attracting attention with dramatic compositions like *The Anatomy Lesson of Dr. Tulp* (1632; Mauritshuis, The Hague). In securing commissions, the artist was assisted by the Mennonite art dealer Hendrick Uylenburgh, whose cousin Saskia married Rembrandt in 1634. The Mennonites advocated personal interpretation of scripture, which probably influenced Rembrandt's subjective and often moving treatment of biblical subjects. The artist became highly successful in the 1630s, when he had several pupils and assistants, started his own art collection, and lived the life of a cultivated gentleman, especially in the impressive residence he purchased in 1639 (now the Rembrandt House Museum). Rembrandt exudes confidence and urbanity in his *Self-Portrait* of 1640 (National Gallery, London), which was modeled upon courtly portraits by Raphael and [Titian](#). These artists probably also inspired his Amsterdam signature, "Rembrandt" (dropping "Van Rijn").



Self Portrait, 1640

<https://www.nationalgallery.org.uk/paintings/rembrandt-self-portrait-at-the-age-of-34>



Diego Velázquez, with a letter of introduction for the pope from the Spanish king, initially was denied audience with the pope. With time on his hands, he painted his assistant and companion, Juan de Pareja. The painting gained attention in Rome for its originality. Velázquez uses the **chiaroscuro** technique developed by da Vinci, as well as a composition similar to the Mona Lisa by including the torso, arm, and turned shoulders. However, what is new is the blurred painted background. When we focus on a person's face, the background cannot simultaneously be seen in sharp detail. Velázquez paints what the human eyes see naturally, and portraiture, as an art form, moves forward once again.

Velázquez most likely executed this portrait of his enslaved assistant in Rome during the early months of 1650. According to one of the artist's biographers, when this landmark of western portraiture was first put on display it "received such universal acclaim that in the opinion of all the painters of different nations everything else seemed like painting but this alone like truth." Months after depicting his sitter in such a proud and confident way, Velázquez signed a contract of manumission that would liberate him from bondage in 1654. From that point forward, Juan de Pareja worked as an independent painter in Madrid, producing portraits and large-scale religious subjects.



Juan de Pareja, 1650

<https://www.metmuseum.org/art/collection/search/437869>



British Portraiture

Sir Joshua Reynolds vs. Thomas Gainsborough

Thomas Gainsborough (British 1727 - 1788). Sitter: **Mrs. Siddons** (British 17--). Date: 1785

Gainsborough was, with [Reynolds](#) (his main rival), the leading portrait painter in England in the later 18th century. The feathery brushwork of his mature work and rich sense of colour contribute to the enduring popularity of his portraits. Unlike Reynolds, he avoids references to Italian Renaissance art or the [Antique](#), and shows his sitters in fashionable contemporary dress. He was a founding member of the [Royal Academy](#), though he later quarrelled with it over the hanging of his pictures. He became a favourite painter of George III and his family. He was born in Sudbury, Suffolk, the son of a wool manufacturer. He trained in London, and set up in practice in Ipswich about 1752. In 1759 he moved to Bath, a fashionable spa town, attracting many clients for his portraits. He settled in London in 1774. His private inclination was for landscape and rustic scenes, and his amusing letters record his impatience with his clients' demands for portraits.

<https://www.nationalgallery.org.uk/artists/thomas-gainsborough>

Reynolds was the leading English portraitist of the 18th century. Through study of ancient and Italian [Renaissance](#) art, and of the work of [Rembrandt](#), [Rubens](#) and [Van Dyck](#), he brought great variety and dignity to British portraiture. Reynolds was born at Plympton in Devon, the son of a headmaster and fellow of Balliol College, Oxford: a more educated background than that of most painters. He was apprenticed in 1740 to the fashionable London portraitist Thomas Hudson, who also trained [Wright of Derby](#). He spent 1749-52 abroad, mainly in Italy, and set up practice in London shortly after his return. He soon established himself as the leading portrait painter, though he was never popular with George III. He was a key figure in the intellectual life of London, and a friend of Dr Johnson. When the [Royal Academy](#) was founded in 1768, Reynolds was elected its first President. Although believing that [history painting](#) was the noblest work of the painter, he had little opportunity to practise it, and his greatest works are his portraits.

Sir Joshua Reynolds (British, 1723–1792). *The Age of Innocence*. Date: 1788

<https://www.tate.org.uk/art/artists/sir-joshua-reynolds-444>

<https://www.nationalgallery.org.uk/artists/sir-joshua-reynolds>

Sir Thomas Lawrence (British, Bristol 1769–1830 London). Sitter: *Portrait of Elizabeth Farren, Countess of Derby* (British, 1759?–1829). Date: 1792.

<https://www.nytimes.com/2011/04/24/nyregion/thomas-lawrence-regency-power-and-brilliance-review.html>

Neoclassical

Jacques-Louis David



General Wolfe

Impressionist and Post-Impressionist

Manet

Van Gogh

John Singer Sargent

Modern

Becker

Wood

Portrait Drawing

Drawing portraits from life is a difficult proposition for a beginning drawing student. However, the benefits outweigh the challenges posed by this drawing. Drawing a person from life allows the artist to infuse the artwork with the personality of the sitter. This may feel awkward at first, especially with students more attuned to communicating with and navigating through the world using social media. Once past any awkwardness, students usually respond in a very positive way to this drawing assignment.

A basic template (Figure 1) is provided as a starting point and modifications are made to the template as close observations and sighting techniques are applied to the drawing of the sitter. As long as you possess a mirror, you always have a sitter available. Draw yourself as a last resort if you have difficulty having someone sit for you, or for your own reasons. Drawing self portraits is more than looking in the mirror as self-examination since you must slow down to really observe your facial features during the drawing process. Either way, if you draw another person, or yourself, to be successful you must really see by looking with intent

and focus. By going step by step using the template and instructions I provide, you will have a plan to execute in the process of drawing the portrait.



Figure 1 Figure 2

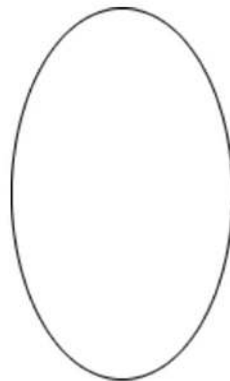


Figure 3a Figure 3b Figure 3c Figure 3d

Step 1:

A basic template is useful when learning to draw the face from the front. When my daughter was 10 she wanted to draw a face and asked for help. Having some printing paper available I quickly drew the template as a guide and a starting point for her exploration into portrait drawing (Figure 1). This should be useful for you as well to simplify the complexities of drawing the face. Use the

following steps as a guide and note that I use an underlying face to help show how the template really does match the features of the face. After this guide is explained, I include partially finished portrait drawings so you can see the various stages. Note how light the lines are and that the more finished areas are progressively becoming darker with more added details. Additionally, the anatomy section of this chapter should be carefully and thoughtfully studied since it goes into more detail about the underlying structures and portrait drawing techniques not covered in this step-by-step instruction. Read both sections of the chapter carefully before attempting to draw a portrait.

Using a full sheet of paper, visually map out the placement of the head, neck, shoulders, and upper torso on your paper. Place the head slightly above the center of the paper, not in the middle (Figure 2). Anticipate drawing the head life size or slightly larger if the paper size allows. After visualizing the placement of the head, neck, shoulders and upper torso, lightly sketch using an HB pencil an almond shape for the head. Relax as you do this using the sketching grip (Figures 3a - 3c). The top of your almond (elliptical) shape is the crown of the head (this does not include the hair, just the scalp) and the bottom margin as the chin (Figure 3d).

Step 2:

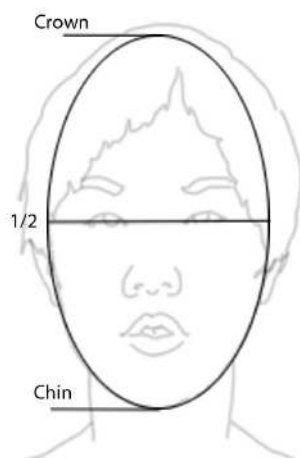


Figure 4a Figure 4b Figure 4c Figure 4d

Using light guidelines, draw lines for vertical placement of the eyes (Figures 4a - 4c), nose, and mouth. The horizontal guideline for the eyes is one half the distance from the chin to the crown of the head, so right in the center of the almond shape. Note that in diagrams 4b and 4c Distance A = Distance B. The horizontal guideline for the nose is halfway between your eye guideline and the chin (Figure 4d). In this case, it is observed that the distance from the mouth to chin is slightly longer than the template and the nose ends up a bit higher than the halfway position between eyes and chin. The horizontal guideline for the mouth is approximately one third of the distance down from the nose guideline to the chin (Figure 4e). Also, place a light vertical guideline centered in the almond shaped head (Figure 4f). These are the primary guidelines to help you place the facial features.

Figure 4e Figure 4f Figure 5a Figure 5b

Step 3:

Carefully observe the face using sighting techniques. Holding the pencil out and closing one eye, look at the angles between various facial features, for example the angle of the bottom of the ear lobe to the corner of the mouth, to the bottom of the nose, and to the outer angle (corner) of the eye (Figure 5a). Do this using several of features of the face. This helps you become accustomed to sighting the face and really seeing and observing the facial proportions which may vary from the template. Now carefully sight the eyes. Where are they in relation to the width of the head? Are they slightly above the eye guideline or slightly below? Placement of the eyes is an important step since the placement, shape, and size of the eyes will be used to place the other features. This is an important step so take your time and make careful observations. Using your pencil and the unit of measure technique, measure one eye (Figure 5b). Now measure the distance of the outer corner of the eye to the side of the head (Figure 5c). Lightly draw the outer outline of one eye. Now look again at the sitter and check your measurements. Note that there is usually the distance of one eye between the eyes (Figure 5d) and you must also account for the width of the second eye and the distance of that eye to the side of the head on the opposite side of the head from the eye you placed. This is arguably the most difficult part of this drawing, so please take your time. Using sighting and unit of measure, place the second eye as a lightly sketched outline.

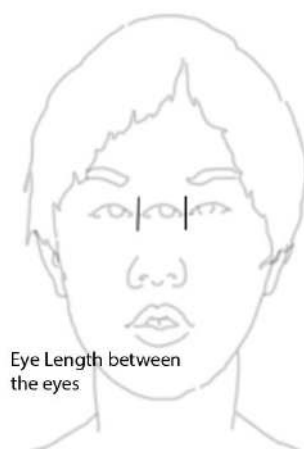


Figure 5c Figure 5d Figure 6 Figure 7

Step 4:

Using the same intent and careful observations, use sighting to determine the shape and placement of the nose (Figure 6). The template is a guide, but do not force what you observe into the measurements of the template. Delight when you observe slight variations since drawing these differences is what will make the drawing look like your sitter. We are interested in celebrating our uniqueness in this drawing, not creating standardized clones. Lightly draw in the root of the nose, alae, nostrils, and bulb, using the template guide. https://en.Wikipedia.org/wiki/Human_nose

Step 5:

Lightly sketch the shape of the mouth using sighting similar to above. Sketch in the general shape of the eyebrows noting their placement in relation to the eyes. Look at the distance from the upper edge of the eyes and make sure your placement is allowing the right space between the two features. Is there an identifiable break in the eyebrows where the angle changes? Make that observation and include it in your drawing.

Step 6:

Make sure your sitter is in the position where the head is straight. Ideally, you are also at the same height. With the head straight, observe the upper and lower points of the ears. Sight the position of the top of the ear (top of the helix) in relation to the eyebrow and outer corner of the eye. On the side of the head, make a light mark with your pencil. Now observe the bottom of the ear lobe and, using sighting, compare it to nose and outer corner of the mouth (Figure 7). Make a mark on the side of the head for that placement. Double check your work. Look at the shape of the ear and the distance away from the head the feature is visible. Lightly

draw in the ear. Note that you may see either the helix or the anti-helix as the outer shape of the ear. At this point check all the angles between the facial features you've drawn. If they match, move on to Step 7. If not, revise your drawing.

Step 7:

Look at the jaw line and make any modifications. Note that from profile the angle of the jaw using the hands of a clock as reference is usually either 4:00 or 7:00. Look for that angle of the jaw from your frontal view. Can you see the slight change of direction in the jaw line? If so, draw it. Now look at the outer edges of the neck as they relate to the jaw line. Draw the vertical lines of the neck. Also, look at the shape of the neck you just sketched in lightly in relation to the shoulders. Using sighting and unit of measure, sketch the horizontal, slightly sloping lines of the shoulder in your drawing. While sighting the shoulders, take a point at the crown of the head and an angle to the outer edge of the shoulders. This will help you properly place the shoulders. If the shoulders are too large to draw on the paper, that is OK. Let the shoulders extend in your drawing in the correct proportion, do not force them into the drawing by changing their shape and size. Check your work.

Step 8:

At this point you have all of the major features and shapes in place and the details are what remains. If your sighting was accurate, you have successfully mapped out your drawing. If after checking angles and using unit of measure you see errors, make adjustments at this time in your drawing. It is better to correct now while your drawing is a light sketch. Drawing in the details begins with sketching the irises into the eyes. Make sure you draw them the correct size in relation to the outlines of the eyes. Continue drawing the features of the face by working all over the face a little at a time allowing for adjustments in tone. Rather than completely drawing one feature at a time, which requires a commitment in style and values, draw in stages all across the features of the face building in a more intuitive fashion. The face in the drawing is the sum of the parts and each part is critical and individually of visual significance, yet each must work in harmony to create a unified whole. This is the art of portraiture.

Anatomy

Having a basic understanding of the bones, cartilage, and muscles of the face is key to drawing a portrait with accurately and with confidence. The bones create the three-dimensional framework and is where we begin. Areas of importance are the bone around the orbits of the eyes, top of the nose, cheek bones, bones of the forehead, chin, jaw, and underlying the mouth. Unless you are studying anatomy or biology you may not know the medical or anatomic terminology associated with these structures. It is great to learn the proper terms so I will use them here and relate them to the more common lay terms as well. Below is a list of the bones to study. I will refer to them during the discussion on portraiture.

Bones

- Vertebrae of the neck (Cervical vertebrae)
- Skull (Frontal, Parietal, Zygomatic, Temporal, Occipital, Nasal, Maxilla, Mandible)
- Hyoid bone
- Manubrium
- Clavicles
- Mastoid Process

KNOWLEDGE IS POWER!

Study the following to have greater understanding and to improve your drawing:

- Bony framework
- Structure and function
- Muscular attachments
- Movement

Cervical Vertebrae

- 7 in number (C7 of particular importance)
- Atlas and Axis
 - Atlas, like the name implies, bears the weight of the head
 - the Axis allows the head to turn side to side
- Flexibility
 - there is tremendous flexibility in the cervical vertebrae, more so than any other section of the vertebral column
 - note the position of the cervical vertebrae in relation to the neck, it is positioned in the posterior (back) third of the neck

LABELED C1 –C7

Clavicle

- The two clavicles form a wishbone shape
- They have an "S" curve rising from the center line of the torso, dipping down and then rising to meet the acromion process at the shoulder
- The muscular attachment tend to hide the edges of the clavicles where the muscular tendons attach - on the superior (upper) edge, the sternocleidomastoid and trapezius muscular attachment are seen. Inferior (lower) attachments include the pectoralis and deltoid muscles (see below)

Skull

- Areas to focus with the skull are the bony orbits made by the fusion of the Frontal bone, Zygomatic bones, Maxilla, and Nasal bone
 - the bony orbit creates shadows around the eyes that help create the three-dimensional look of the head
- The Zygomatic (cheek) bone creates a flat plane and is a foundation for several muscular attachments including the Masseter muscle (for chewing)
- The Mandible (jaw bone) has a visible angle at the inferior (lower) edge, often viewed from the lateral (side) position as 4:00 or 7:00 o'clock
- The combination of teeth, Maxilla, and Mandible project outward creating a three-dimensional form
- The Nasal bone creates a hard, elevated structure that, depending on the height of the bone, creates shadows and highlights
- The bulb and alae of the nose is supported by cartilage

Lateral View below: Note the 7:00 o'clock angle of the Mandible (jaw); projection of the teeth, Maxilla, and Mandible; elevation of the Nasal bone; Bony framework comprising the orbit; Planes of the Zygomatic (cheek) bone

Below is a line illustration of the skull by the author.

MUSCULATURE

The muscle we focus on in portraiture are listed below:

- Sternocleidomastoid

- this is the most visible muscle in portraiture so focus on the shape, planes, and how it helps establish the "pit of the neck"

- Trapezius

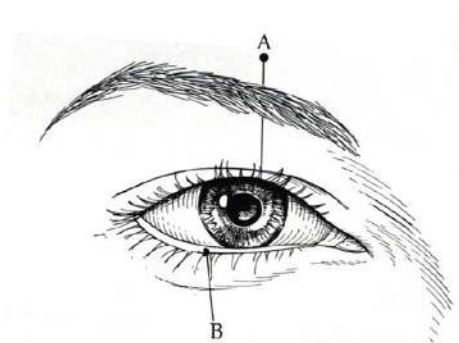
- this may also be visible at the clavicle, the upper portion creates the contour of the shoulder

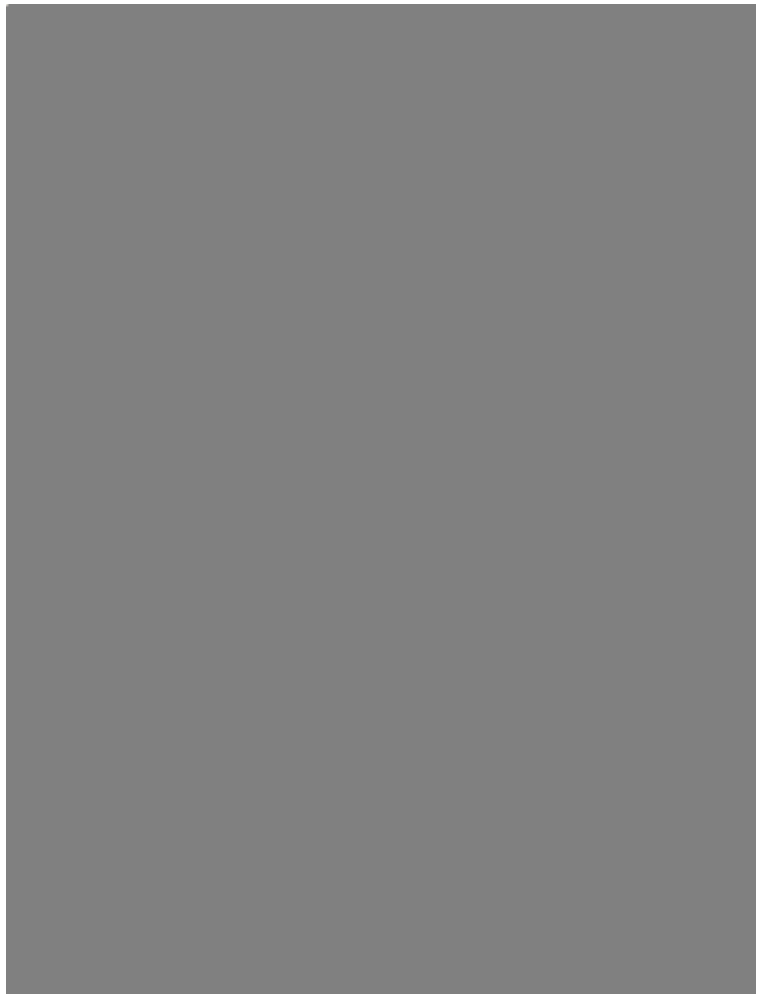
- Masseter

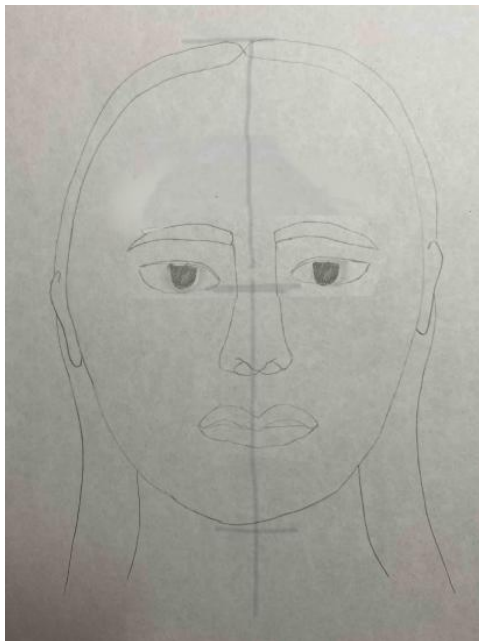
- Orbicularis oris, Orbicularis oculi

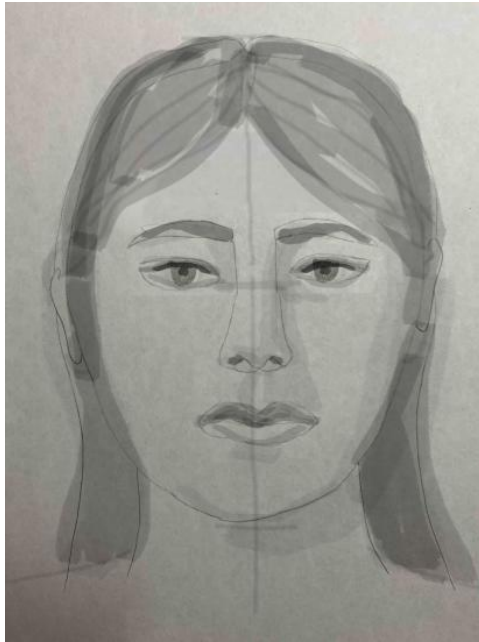
- Temporalis

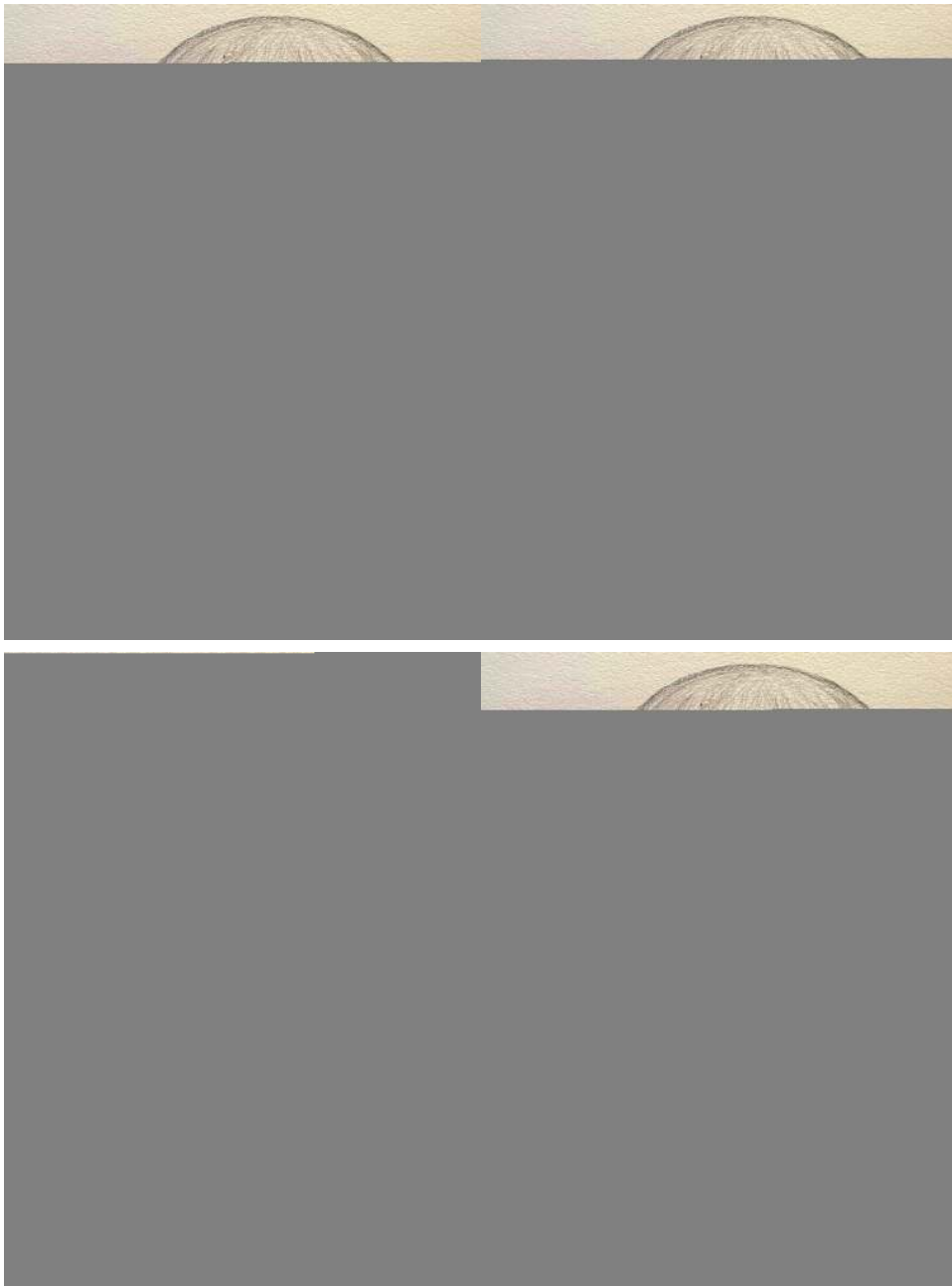
Studies (this is student work by the author) like the lithograph below are great for studying anatomy and modeling forms.

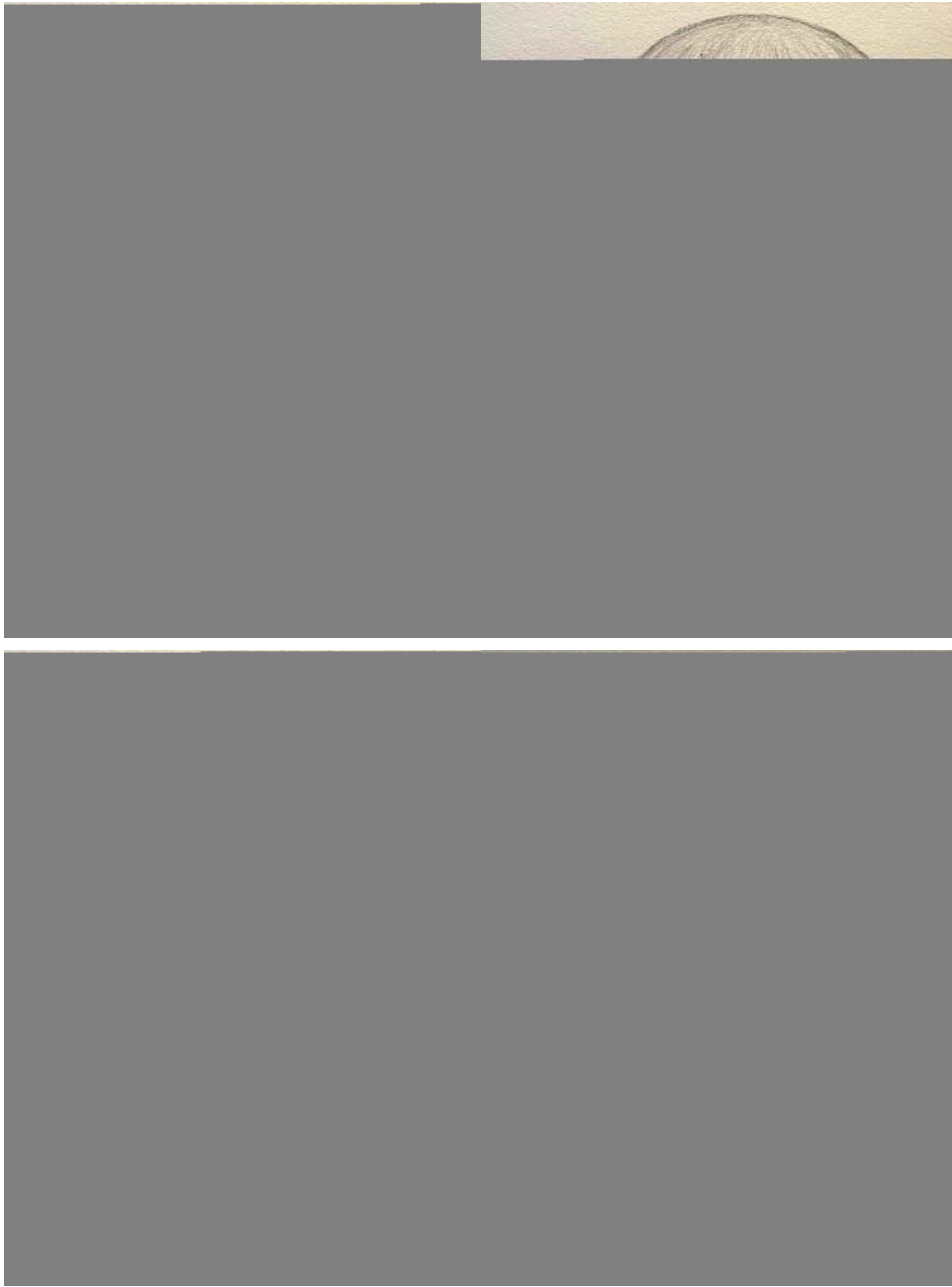


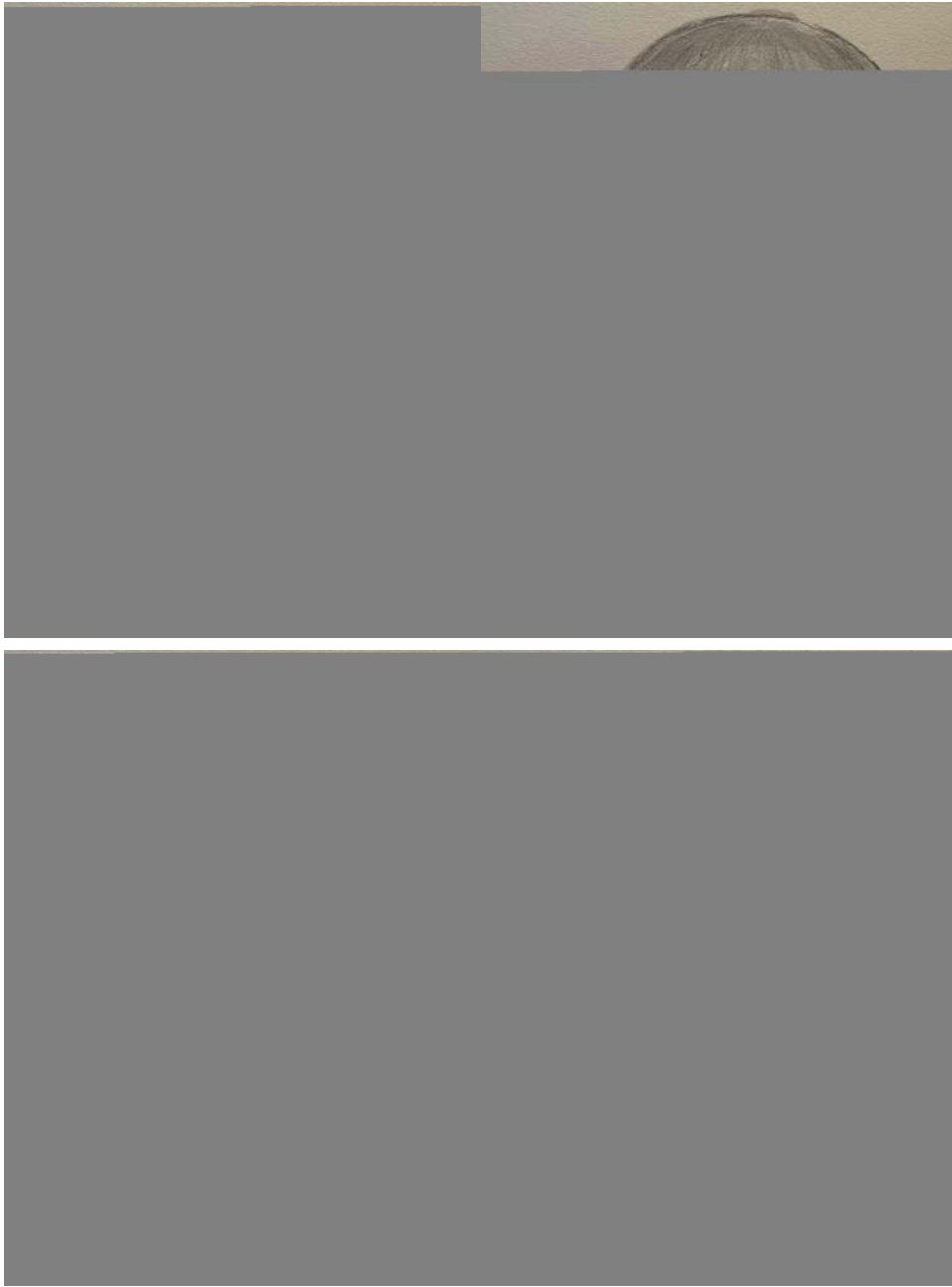










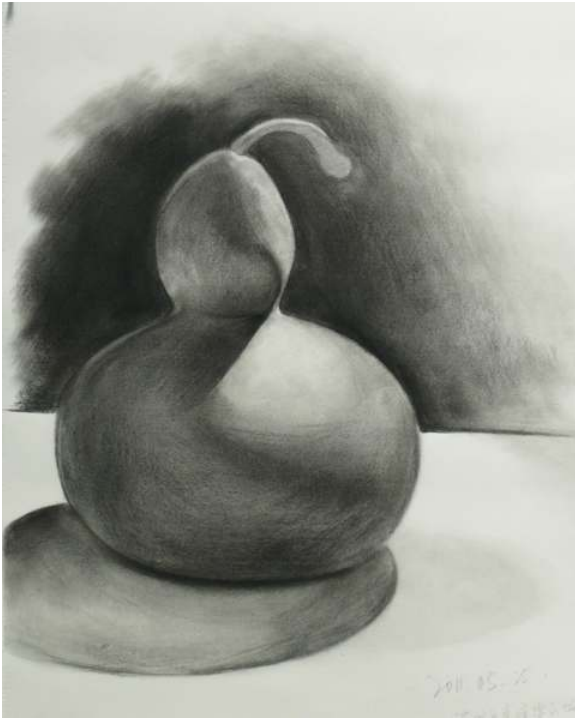




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12: Charcoal Drawing

Charcoal

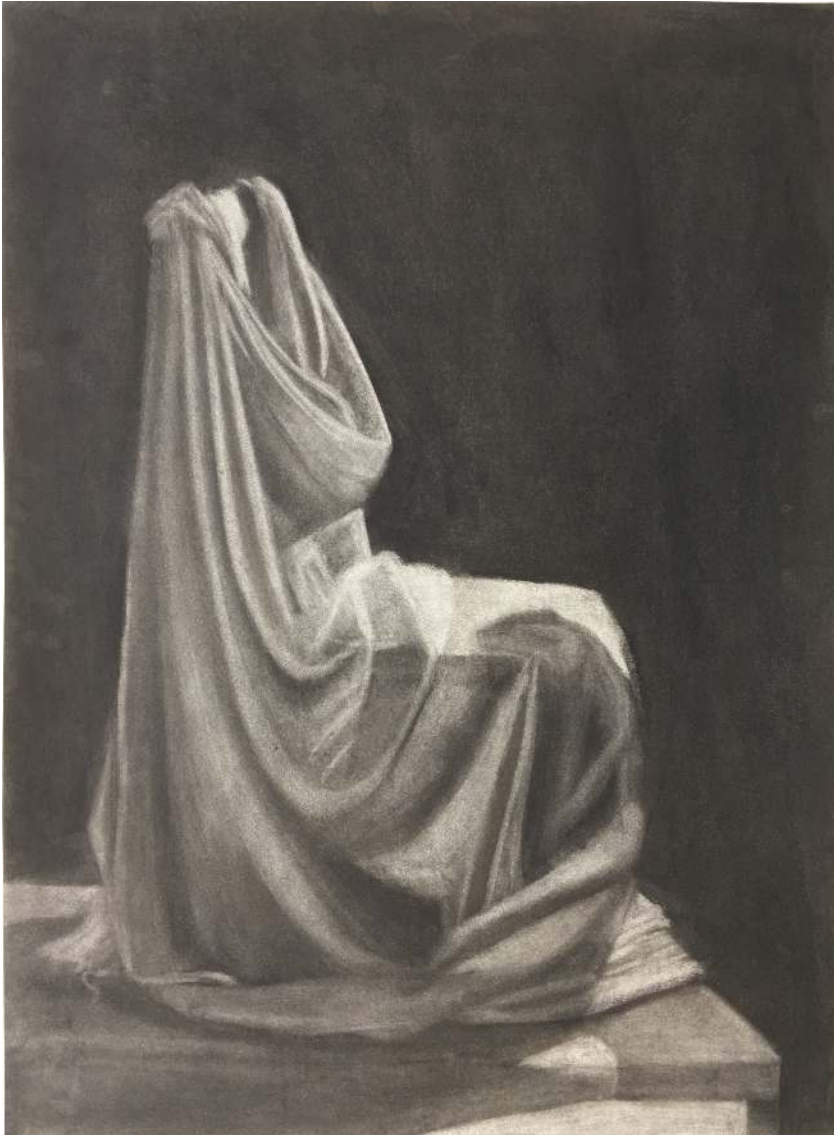


Student Drawings in Charcoal. 2011

Charcoal is arguably the oldest of drawing media used by humans going back over 20,000 years. It has several advantages over other drawing media. You can achieve a rich black at one end of the value scale. Also, it can be blended into the subtlest of tones, while also being able to be scrubbed into the paper so you can erase out the areas you want revealed. That is much like drawing in reverse! Using that technique, which I call a “reverse-out” drawing, you can achieve amazing results in a matter of a few hours at the drawing table. To use a graphite pencil and create a similar visual illusion would take days, instead of hours.

Because of the subtleties of the medium, charcoal is a favorite of artists producing figurative drawings. Charcoal clubs were popular venues for professional and aspiring amateur artists to draw from the nude or partially draped model. Today, figure study sessions and classes are still available for artists to learn to draw human anatomy and to learn the aesthetics of this specialized art genre. Charcoal as a medium is a great choice for portraits and figurative work.

The preferred erasers for charcoal drawing are the kneaded eraser and the white plastic eraser, each performing specific tasks. The **kneaded eraser** works well for subtle and detailed erasing when made into a point. Flattening out this eraser allows for broad areas to be lifted from the paper. The pressure from your hand or fingers determines the amount of the drawing removed. With enough practice, you can become adept at removing very specific area and amounts of the drawing with this eraser. It really is a versatile tool! The **white plastic eraser** can also be used for detail work if it is trimmed to the desired size and shape using a blade, and held in a brass ferulle. You can even draw with the eraser in this way. Of course, you can purchase a white plastic eraser that is in the shape of a pencil and use that to erase and draw as well. The white plastic eraser also is used for firm scrubbing of the charcoal to remove it. Again, another versatile tool for the artist with some specific uses.



Student Reverse Out Charcoal Drawing (using kneaded and white plastic erasers). 2018

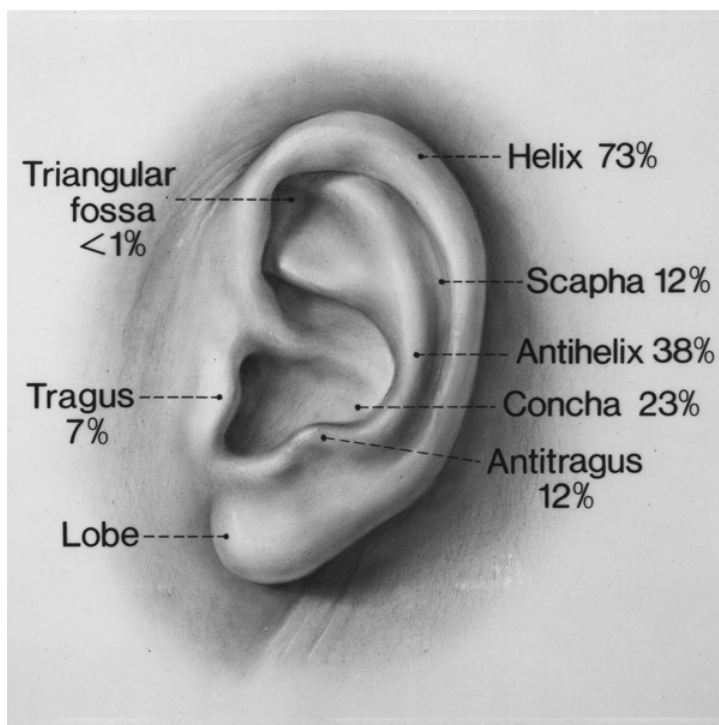


Illustration using brushes and carbon dust (charcoal/Conté mixed powder). 1982

Conté Pencils and Crayons





Drawing demonstration. Conté (white and burnt sienna). 2008 - 2011 Demonstration drawing from live model. Conté. circa. 1995

The characteristics of Conté are similar to charcoal, yet there are some differences that should be noted. The size of the Conté sticks is ideal for both drawing with the end, as well as drawing from the side of the stick. Conté comes in different levels of hardness as does charcoal. I prefer the softer sticks since I find it easier to get a range of tone and textures on the paper surface. Drawing directly with the sticks yields a drawing different from one that is blended and pushed into the paper with brushes, paper stumps, or blending tools. Conté is harder to erase than charcoal, yet is more permanent on the paper surface. Both charcoal and Conté benefit from using a fixative to help prevent smudging and lifting of the drawing. To protect and preserve a finished charcoal or Conté drawing, it is best to place it under glass after placing a properly sized cut mat around the drawing.



Charcoal reverse out drawing by student. circa. 2015



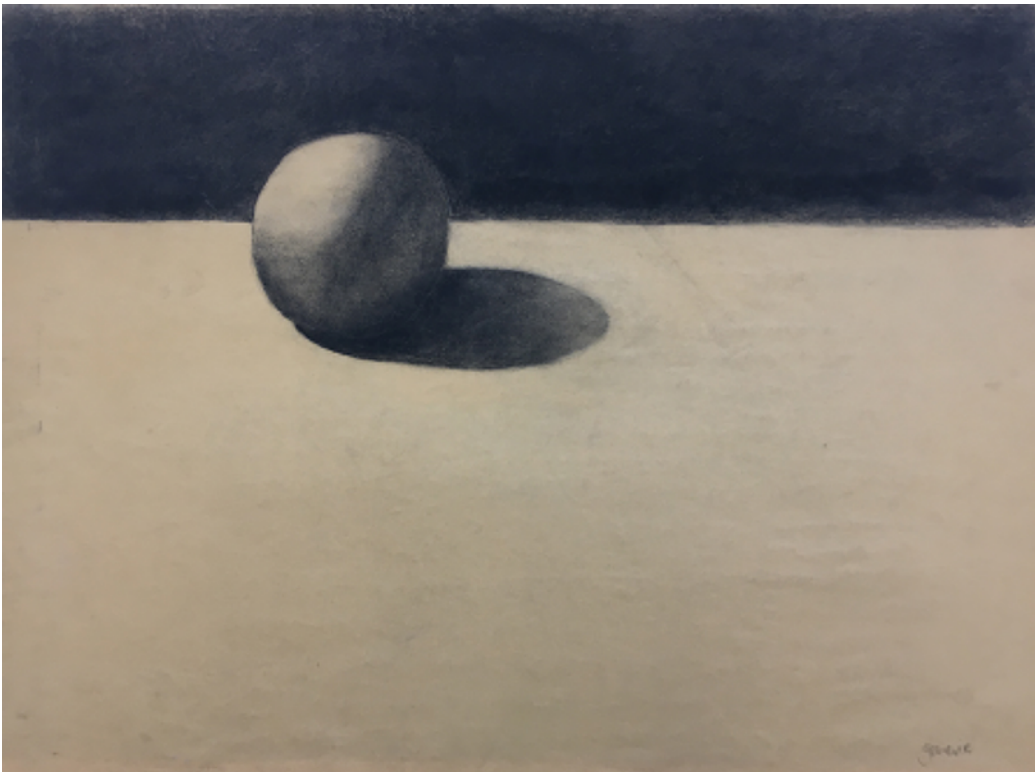
Variety of media with compressed charcoal jet black (on the right)



Demonstration using compressed charcoal (some scrubbing and blending of the charcoal). circa. 2016



Charcoal drawing demonstration (without blending). Conté. 2018



Student Charcoal Drawing on Newsprint. 2012



Charcoal student drawing. 1978

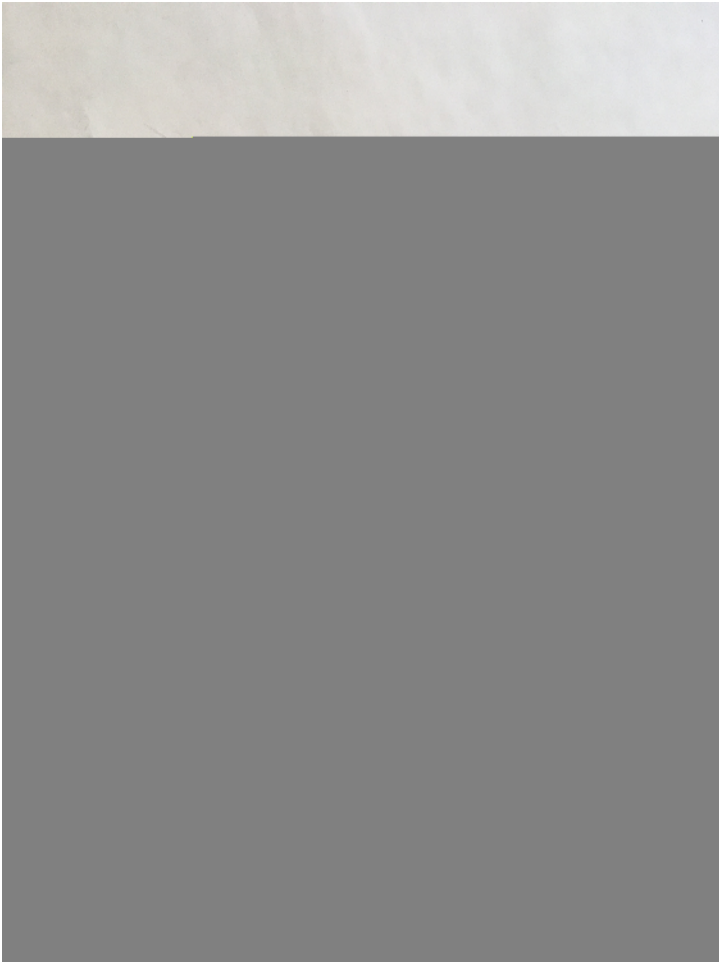


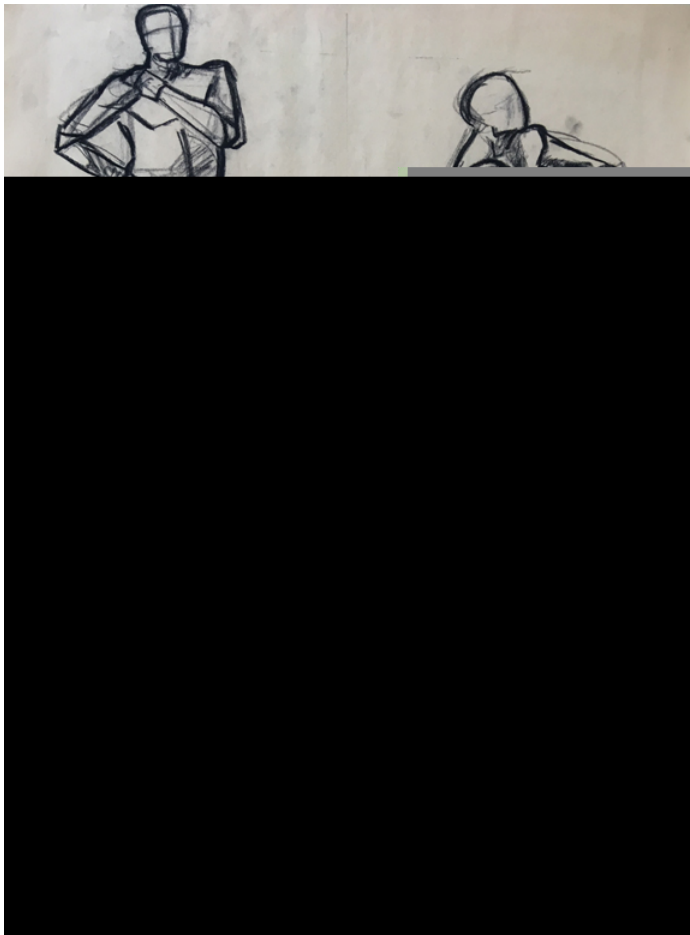
Charcoal "Painting"

Charcoal and pastels have a unique ability to appear as either a drawing, or as a painting depending on the application. The beautiful drawing above is more like a charcoal painting in the strokes and subtle shifts in value.

Figure Drawing

Drawing the human figure is a difficult task for beginning artists. The complexities of the forms may frustrate the student since the human body is all so familiar. We see our heads, hands, and feet regularly, but try to draw them accurately! A thorough study of the anatomy for artists helps to unlock the mysteries behind drawing this challenging subject. If you really are intent on mastering drawing the human figure, don't give up. Keep practicing and carefully observing the model. Make connections with the textbooks and other resources and your observations of the figure in the drawing studio. First learn to recognize the bony landmarks. Next, study the muscles, tendons, and fat pads – both the underlying anatomy as well as the surface anatomy. Study the human figure proportional systems associated with the male, female, and children. Do not neglect the most challenging areas of study – head, hands and feet. Devote extra practice time to drawing those parts of the body. Perfect practice makes perfect, so use reliable sources to help guide you in your figure studies.





The quick gesture drawing is a staple of the figure drawing studio. In my drawing studio, drawings from the model are timed at 2:00 minute intervals, 5:00 minute intervals, 10 minutes, with a maximum of 20 minutes per model pose. Longer poses can combine 20 minute poses into 40, 60, 80 minutes combined as needed. The above drawing on the left is from the 5:00 minute poses. The drawing on the right demonstrates ways of using geometric shapes to better capture the quick gesture.



The artists of the 1800s were often banned from drawing from nude models. Here are two charcoal drawings from that era.



This is a longer drawing demonstration of about 40 minutes. Black and white Conté are used with a middle value of gray established by the paper. 2019



20 minute drawing demonstration using Conté. 2019



10 minute drawing demonstration using Conté. 2019

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13: Pen and Ink and Wash Drawing

Pen & Ink and Wash

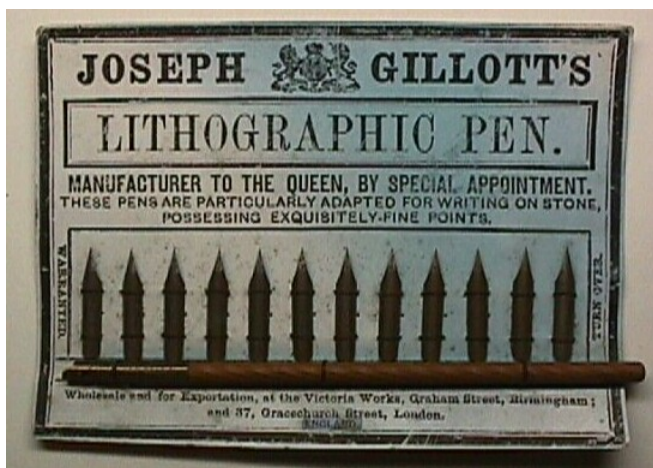
Drawing includes wet media, such as pen and ink and wash which often will refer to watering down ink and using a brush to apply a tone to the paper. The tone can be applied prior to or after drawing lines in ink, pencil, charcoal or other drawing medium. This expands the drawing repertoire and presents one more area for creative exploration. Do not concern yourself with whether you are creating a painting or a drawing since the lines are blurred when using wet media. The emphasis, when drawing in wash, is placed on the various aspects of drawing rather than the more expansive painting techniques using watercolors. It is more of an adjunct to drawing and a logical expansion of the pen and ink drawing techniques that go back centuries.

Pens

The most traditional quill holders are made of wood and have a metal holder at the end to hold the pen nib. Below are wooden holders made by the Joseph Gillott company of England. This are the pen & ink supplies I'm used to using and hold up quite well to professional production in applied art. They certainly will serve traditional fine artists well when creating ink drawings on Bristol paper, vellum tracing paper, and scratch board. Nibs come in a variety of sizes from the tiny crow quill nibs to the larger, stiffer nibs.







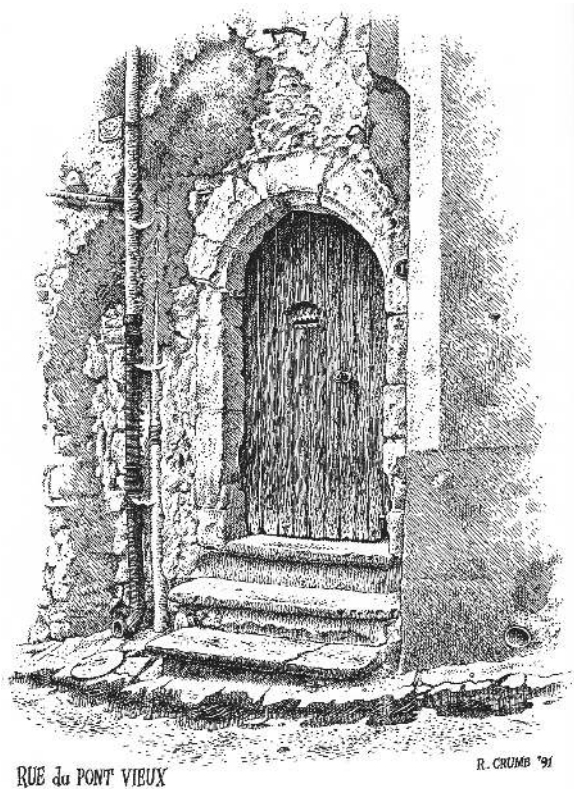
Ink



Papers



Containers



Traditional pen and ink drawing includes the use of a well of ink, a flexible nib pen, and a drawing surface that will accept the ink without the ink bleeding. This is a difficult technique and not easily mastered by beginning students. An easier method is to use Micron pens on Bristol paper. Erasing ink is a different matter and best left to professionals.

Traditional Pen & Ink

There are different size nibs and holders. Nibs come in different shapes and also levels of flexibility. For the most part, the concept of ink application of the same. The nib of the pen is dipped into the well of ink, then applied to the paper. The pressure on the nib as the ink is drawn has an effect on the amount of ink dispensed. Pressing down separates the two parts of the nib point allowing the ink to flow downward towards the tip and onto the paper. The more pressure on the nib, the thicker the line.

How to hold the pen.

How to dip into the ink well.

Thick and thin lines. Eye lashing

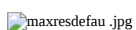
Surfaces (supports)

Erasing.

Cloth for cleaning and wiping

Wash Examples

<https://www.youtube.com/watch?v=gm63WcJXTkY>

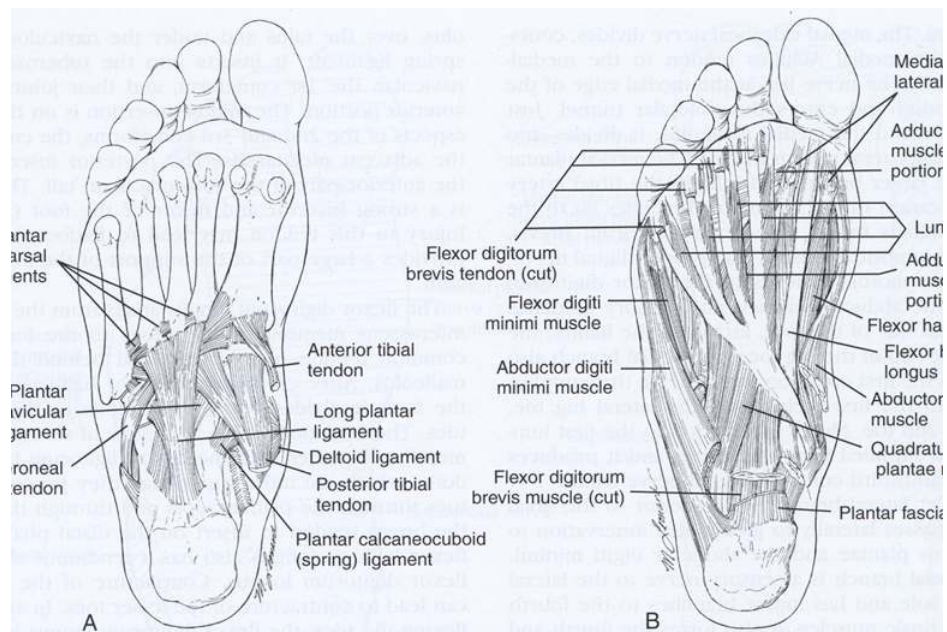
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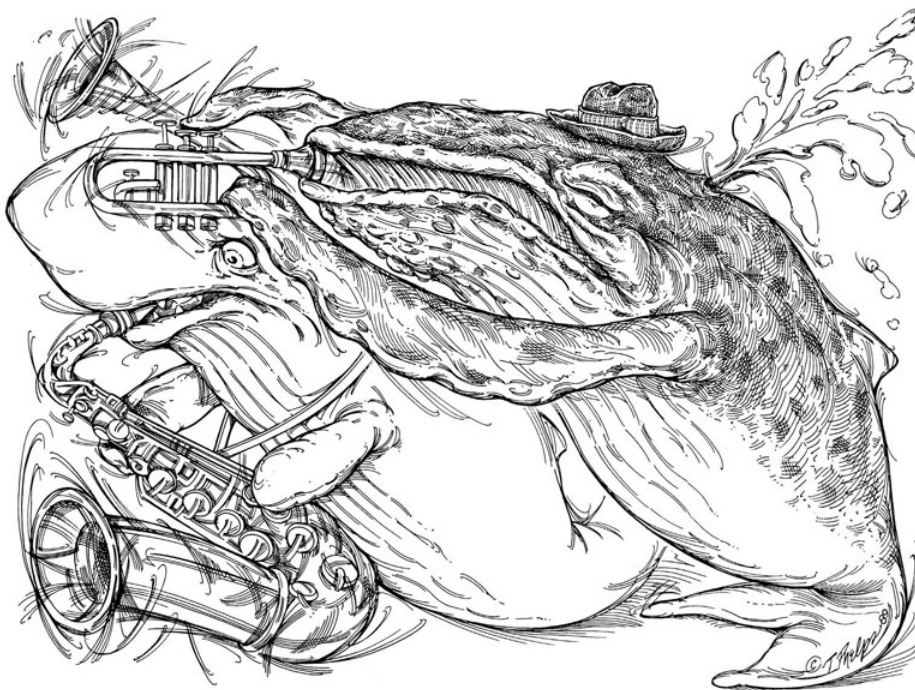
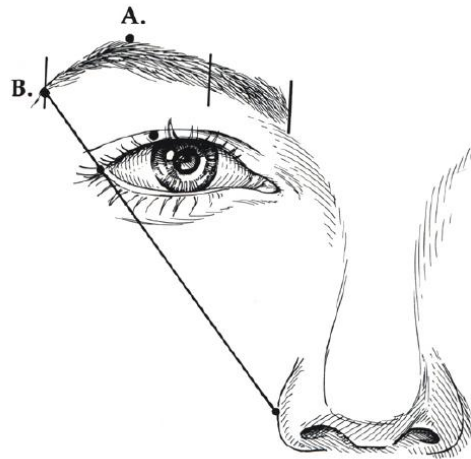
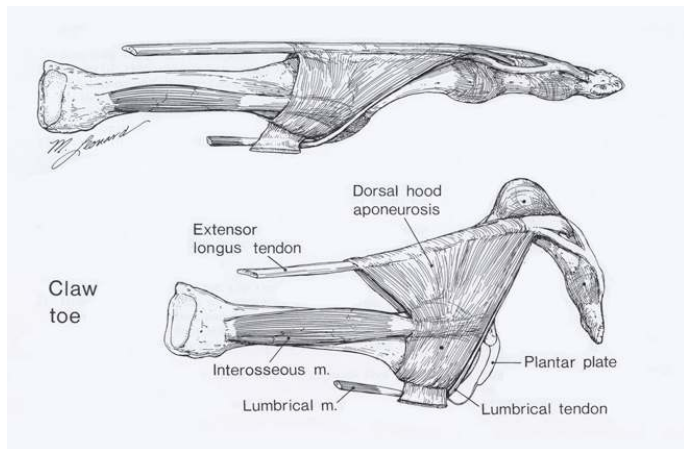
Demonstrations

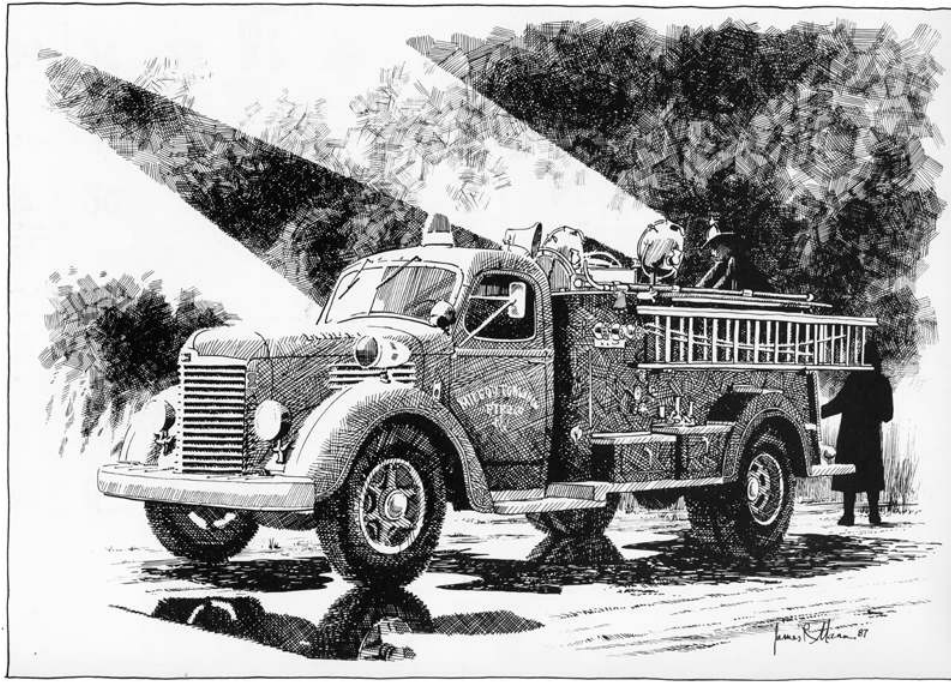




Pen & Ink Examples











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14: 20th Century Modern Art Movements- Cubism

Cubism

https://www.metmuseum.org/toah/hd/cube/hd_cube.htm

<https://www.tate.org.uk/art/art-terms/c/cubism>

Cubism was one of the most influential visual art styles of the early twentieth century. It was created by [Pablo Picasso](#) (Spanish, 1881–1973) and Georges Braque (French, 1882–1963) in Paris between 1907 and 1914. The French art critic Louis Vauxcelles coined the term Cubism after seeing the landscapes Braque had painted in 1908 at L'Estaque in emulation of [Cézanne](#). Vauxcelles called the geometric forms in the highly abstracted works “cubes.” Other influences on early Cubism have been linked to Primitivism and non-Western sources. The stylization and distortion of Picasso’s groundbreaking *Les Femmes d’Alger* (O.J. no. 111), painted in 1907, came from African art. Picasso had first seen African art when, in May or June 1907, he visited the ethnographic museum in the Palais du Trocadéro in Paris.

The Cubist painters rejected the inherited concept that art should copy nature, or that artists should adopt the traditional techniques of perspective, modeling, and foreshortening. They wanted instead to emphasize the two-dimensionality of the canvas. So they reduced and fractured objects into geometric forms, and then realigned these within a shallow, relief-like space. They also used multiple or contrasting vantage points.



Abstraction

Cubism is a form of abstraction. Many students when asked the question "do you understand abstract art?" answer that they do not. A second question is then posed, "do you like abstract art?" and the same students often answer no as well. I explain that like many things in life, if you study the subject and have a general understanding of the "Ws," (who, what, where, when, and why) you may come to appreciate it. That certainly pertains to modern art of the 20th Century. Why was Dada art created? Without the context of the First World War as a backdrop, we may not understand at all this approach to art. However, with the context of the time considered, it makes begins to make sense.

Abstraction in art can be a simplification. Consider the large published scientific article. With what does it begin? An Abstract that condenses the article into the most salient points. It can also be so with abstract art where the artist sees the world and abstracts from reality presenting an imaginative vision of that reality. We have the need to be creative, and when creating art that records

only what we see we become bored. Why create what we see? We can use our eyes for that. The Ancient Greeks worked hard to create realistic, life-size images of Koure and Kouros (idealized men and women). They reached that goal with the landmark sculpture Kritios Boy, yet, in about a generation, they began lawfully distorting the human body by evidence of the Riace bronzes and other works of that period. The Riace bronzes go beyond human through idealization and subtle exaggeration. The stylistic formula for the Riace bronzes and much of the Greek Classical and Hellenistic sculpture is attributed to Polykleitos and Pheidias.

<http://www.getty.edu/art/collection/artists/3266/polykleitos-greek-active-460-415-bc/>

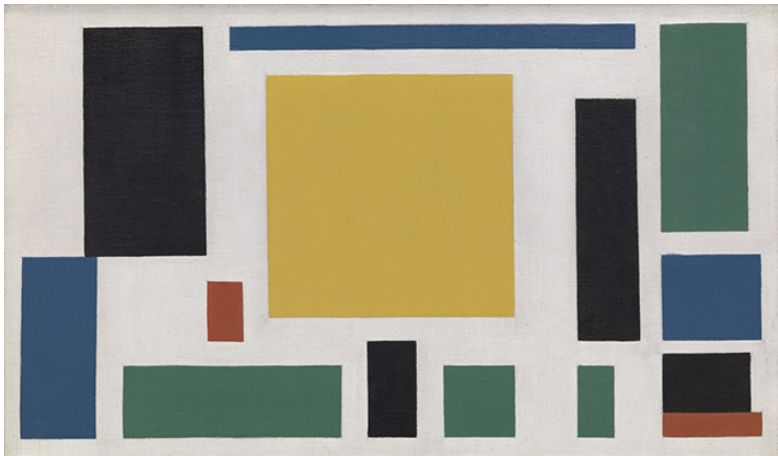
<https://www.theacropolismuseum.gr/en/content/kritios-boy-and-severe-style>

<https://www.bbc.com/news/world-europe-25468964>



<https://www.moma.org/interactives/exhibitions/2012/inventingabstraction/?work=207>

<https://www.tate.org.uk/art/artists/theo-van-doesburg-1017>



Theo van Doesburg, *Composition VIII (The Cow)*, 1918, oil on canvas, 37.5 x 63.5 cm, (MoMA)

Theo van Doesburg's *Composition VIII* consists of just fourteen rectangles. One nearly perfect yellow square in the center is surrounded by thirteen rectangles of different proportions: four green, three blue, four black, and two red. They are scattered evenly across the surface, not overlapping (although two pairs abut), and are carefully aligned with the edges of the rectangular white canvas. This seems to be a good, and fairly early, example of what is called "abstract art," art without any subject matter or visual resemblance to actual objects in nature.

In what appears to be a ludicrous parenthetical statement, however, the title also declares the work to be a cow. And indeed, there are a number of preliminary studies by van Doesburg that may justify that subtitle.



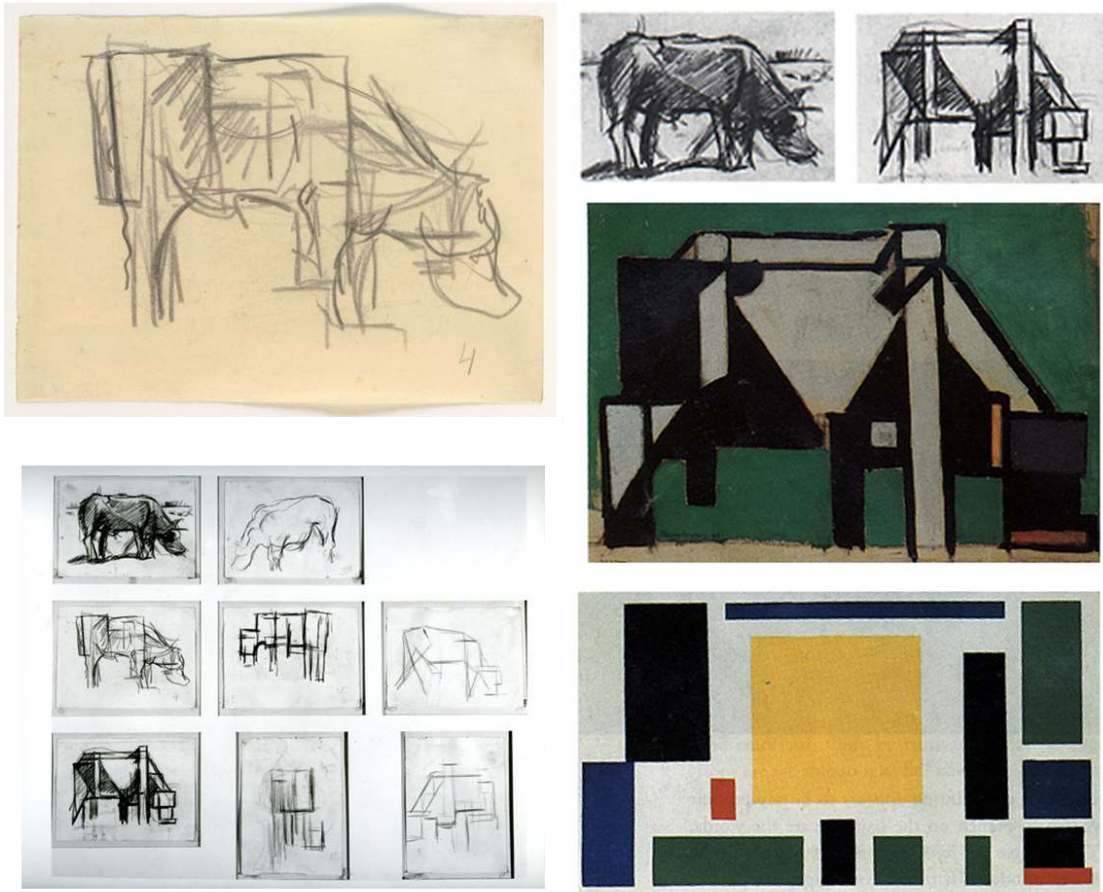
Top left: Theo van Doesburg, *Study for Composition (The Cow)*, 1917, pencil on paper, 11.7 x 15.9 cm (MoMA); top right: Theo van Doesburg, *Study for Composition (The Cow)*, 1917, pencil on paper, 11.7 x 15.9 cm (MoMA); bottom: Theo van Doesburg, *Composition (The Cow)*, 1917, gouache, oil, and charcoal on paper, 39.4 x 58.4 cm (MoMA).

One graphite drawing is immediately recognizable as a cow or bull grazing head down in a field, despite its sketchy execution and the simplification of its muscular contours. Another graphite drawing squares off those contours; the cow's hip and thigh muscles are simplified into a block, and the rear leg is straightened into an elongated peg. A painted study continues this squaring off process. The head is now composed of a few rectangles: a broad forehead in purple, a black snout terminating in a nested red band, and a yellow antenna-like vertical suggesting an ear.

Now it is possible to see *Composition VIII* as a cow as well. The central yellow square is a massive, weighty ribcage, and the black rectangle on the left is a hip, with the blue and red below representing two legs. In the lower right is a tripartite head: blue forehead, black snout, and red mouth/nostrils. The title is appropriate after all; at first sight what we see is just an abstract "composition" of colored rectangles, but hidden within is a cow.

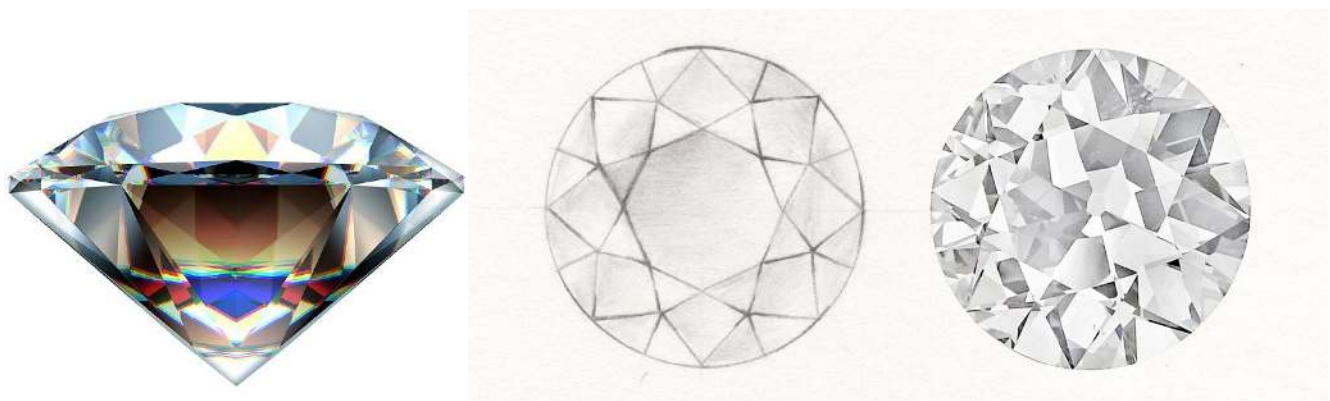
The above highlighted areas by authored By Dr. Charles Cramer and Dr. Kim Grant (full article accessed by using link below)

<https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/de-stijl/a/de-stijl-part-ii-near-abstraction-and-pure-abstraction>



Visualizing Cubism

There are several helpful ways to look at creating an imaginative abstract drawing inspired by Cubism. Imagine that the form you wish to draw is simplified into facets, planes and surfaces each catching light differently. Each may have its own value. Gradations in tones may be added and contrast, by allow the lighter side of the facet, or plane, to be placed next to a darker side of a plane. This creates a shimmering effect like a mosaic, or a cut gemstone. Below are examples of cut gemstones and you will see the light effects on the many facets. Each facet is on a plane catching light in a unique fashion.

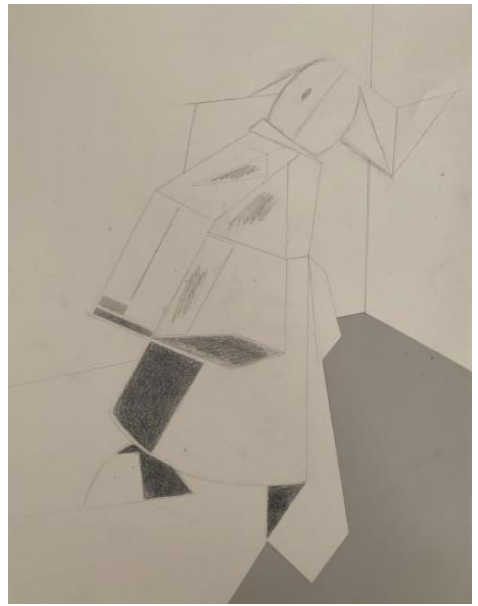


Another way of looking at Cubism is to consider what happens when a mirror is cracked and you look at your subject in that mirror. The image is distorted in a way that separates the whole image into shapes shifted in various directions creating a unique

image quite similar to the drawings and paintings we sometimes see in Cubism.



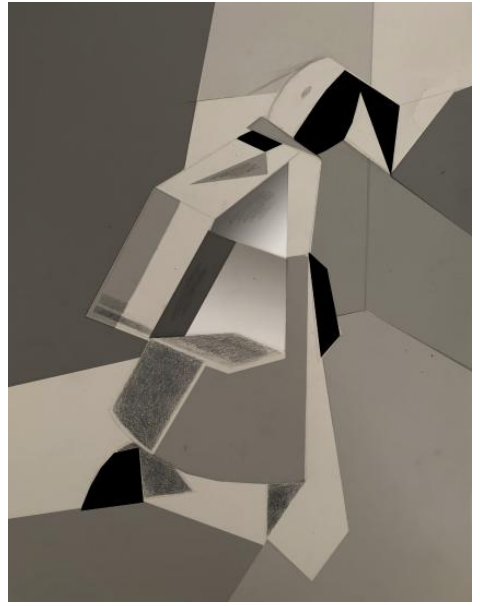
Often students have difficulty applying the concepts and new ways of seeing the world that Cubism affords. The first drawing below is the beginning of a Cubist student drawing. It represents an abstract bunny that is broken up into geometric shapes using line and some tone. The student is unsure what to do next and how to complete the drawing. Since this is from an online drawing class I am not able to easily demonstrate drawing solutions using tracing paper and a pencil over the student drawing. Instead I am relying on Photoshop to teach the student how to take this drawing to the next level. Each time I add an element the composition is changed. When adding shapes, values, and textures, the balance is effected and so I work over the entire piece adding elements with the goal of creating a balanced drawing with contrast, movement, and rhythm. Note that I place several values on identified planes, create facets with gradations, patterns with lines, texture with a rough stipple, and areas shadows. Most importantly, I add black shapes which immediately change the look of the work from a rather flat art with middle grays, to a work of art with a full range of values. It becomes more dynamic and complete. I could also play up the use of white in the drawing, but decided to stop where I was considering the art completed to an adequate point. Sometimes it is good to know when to stop when creating art. You can overwork a piece.

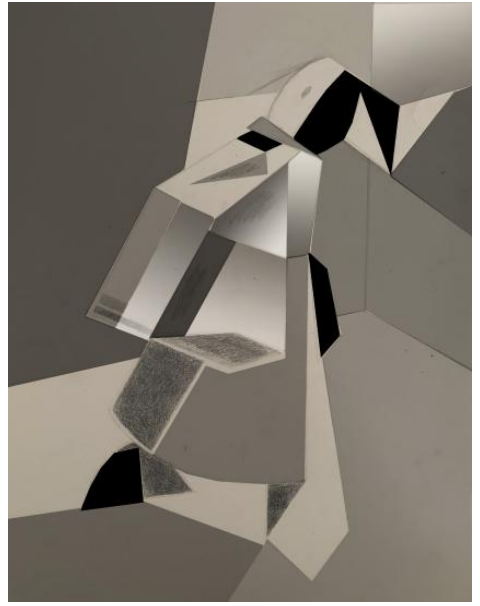
















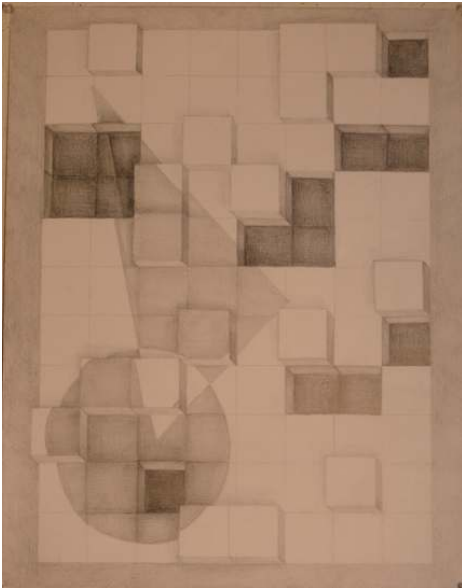
Before After

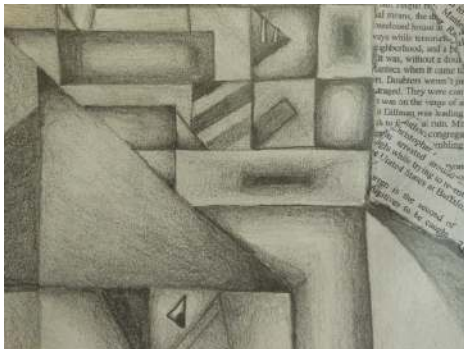
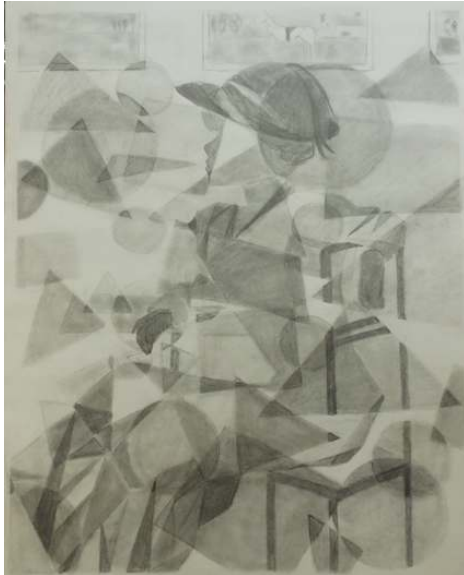
Assignment

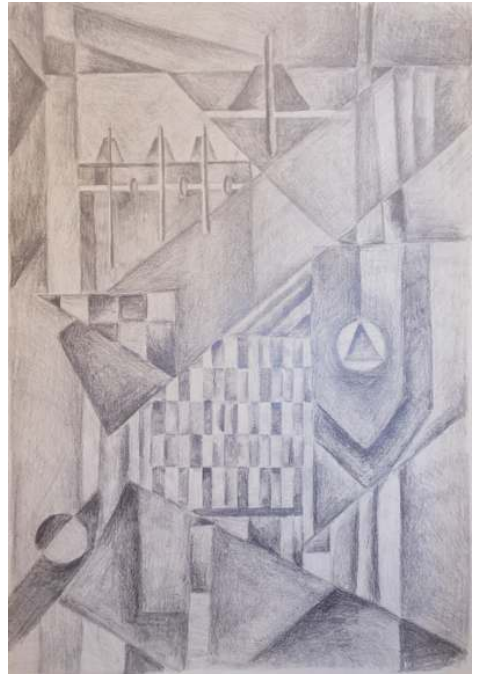
- Study the Cubist work of Picasso and Braque
- Be inspired by their “new ways of seeing”

AFTER YOU DETERMINE YOUR CONCEPT

- Share your concept with the instructor
- Gather your materials
- Carefully execute the design (collage or drawing)







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15: 20th Century Modern Art Movements - Surrealism

Surrealism

André Breton



André Breton, French (1896 - 1966)

André Breton was the founder and chief theorist of the Surrealist Movement. Through his study of medicine and work with the insane, he became interested in irrational imagery. After serving as a medical auxiliary during the First World War, he discovered the work of Sigmund Freud. The subjects of psychiatry, the illogical and the unconscious mind appealed greatly to the Surrealists. By 1924, Breton had become a prominent figure in the Parisian avant garde and had gathered around him a group of poets and artists interested in exploring the subconscious. The Surrealist Movement was launched that year with Breton's 'Manifesto of Surrealism'.

<https://www.nationalgalleries.org/art-and-artists/artists/andre-breton>

Surrealist Manifesto

André Breton wrote the manifesto of 1924 that defines the purposes of the group. He included citations of the influences on **Surrealism**, examples of Surrealist works and discussion of Surrealist automatism.

Definitions

Dictionary: Surrealism, n. Pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.

Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.

Surrealism and Reality

The way artists approach reality is part of their visual toolbox: Artists may depict much of what they see in the physical world, they may alter appearances, or they may invent forms that no one has seen. Breton initially had a group of writers in his small group of Surrealists, but eventually several visual artists were accepted into the group. The following are several prominent Surrealist artists and examples of their work.

René Magritte



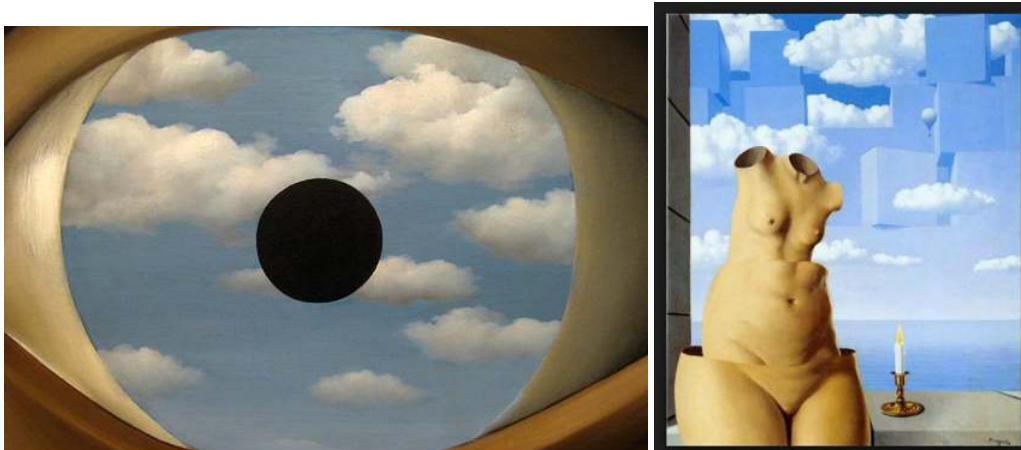
René Magritte, Belgian (1898 - 1967)

<https://www.nationalgalleries.org/art-and-artists/artists/rene-magritte>

Magritte was born in Belgium and, apart from a few years spent in Paris in the late 1920s, lived there all his life. Unlike many Surrealists, Magritte did not subscribe to the view that the unconscious could be expressed through chance or 'automatic' techniques. Instead, he planned and executed his paintings with all the deliberation and skill of an academic painter. The results are surprisingly credible images of seemingly illogical scenes. Magritte would undermine logic by tampering with scale and by placing unrelated objects in unexpected settings. A constant theme running through his art is the relationship that exists between the painted image and the visible world, between fiction and reality. Magritte's art blurs the boundaries between the two. In his art, Magritte shows images that appear real. However, he may add writing that tells a different story and leads the viewer to a place where they must interact with the work and answer the literal posed question, or visual conundrum. These paintings require the interaction and participation of the viewer and are best represented by his series of paintings *The Treason of Images* painted in 1929.



The Treason of Images, 1929





Surrealist paintings by René Magritte.

Salvador Dalí

Salvador Dalí spent much of his life promoting himself and shocking the world. He relished courting the masses, and he was probably better known, especially in the United States, than any other 20th-century painter, including even fellow Spaniard Pablo Picasso. He loved creating a sensation, not to mention controversy, and early in his career exhibited a drawing, titled *Sacred Heart*, that featured the words “Sometimes I Spit with Pleasure on the Portrait of My Mother.” Publicity and money apparently mattered so much to Dalí that, twitching his waxed, upturned mustache, he endorsed a host of products for French and American television commercials. Modesty was not in his vocabulary. “Compared to Velázquez, I am nothing,” he said in 1960, “but compared to contemporary painters, I am the most big genius of modern time.”

<https://www.smithsonianmag.com/arts-culture/the-surreal-world-of-salvador-dali-78993324/>

<https://thedali.org/about-the-museum/timeline/>



Salvador Dalí, Spanish (1904 - 1989)



Max Ernst

A key member of first Dada and then Surrealism in Europe in the 1910s and 1920s, Max Ernst used a variety of mediums—painting, collage, printmaking, sculpture, and various unconventional drawing methods—to give visual form to both personal memory and collective myth. By combining illusionistic technique with a cut-and-paste logic, he made the incredible believable, expressing disjunctions of the mind and shocks of societal upheavals with unsettling clarity.

<https://www.moma.org/artists/1752>

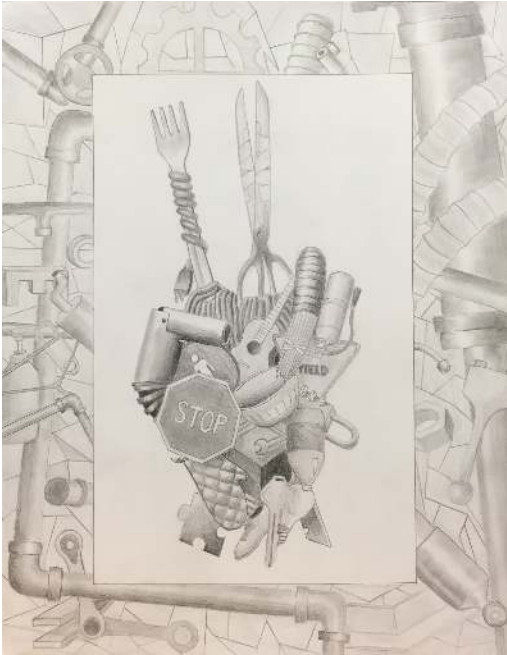


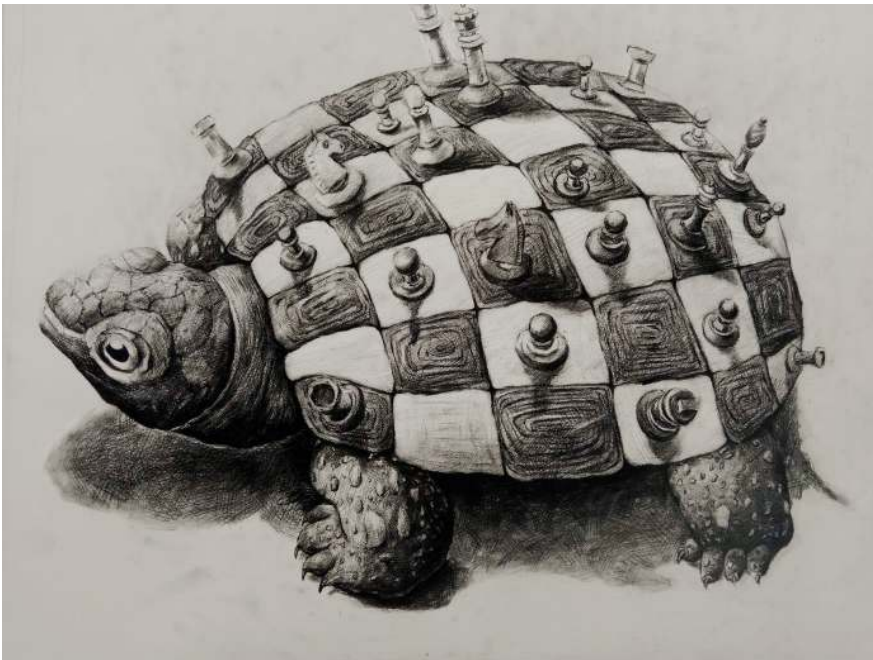
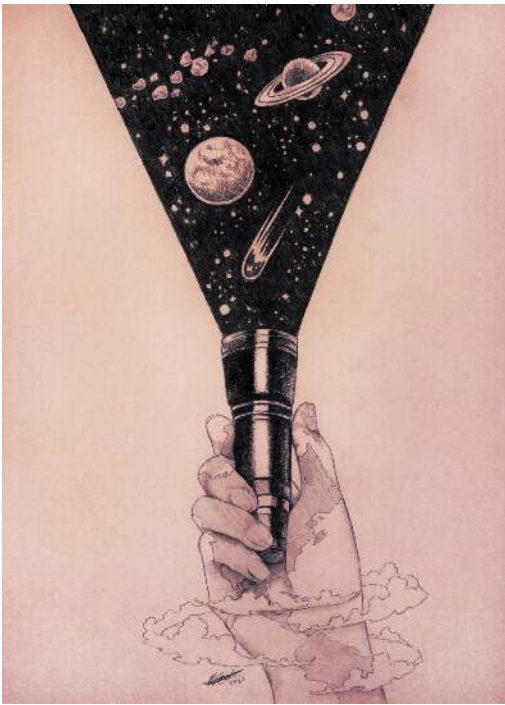
Max Ernst, French and American, born in Germany (1891 - 1976)



<https://medium.com/@milenaolesinska77/max-ernst-the-master-of-surrealism-8096a78d24dd>

Examples of Student Surrealist-inspired Drawings







Surrealist Drawing Assignment

Using a full sheet of drawing paper, create a drawing from your imagination after studying the philosophy and artwork of the Surrealists. Examples of student work is above.

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16: The Grid

The Grid

Why a Grid?

Helps artists and graphic designers:

- organize space
- create unity, rhythm, repetition
- proportionally enlarge an image or photo
- with page design and composition

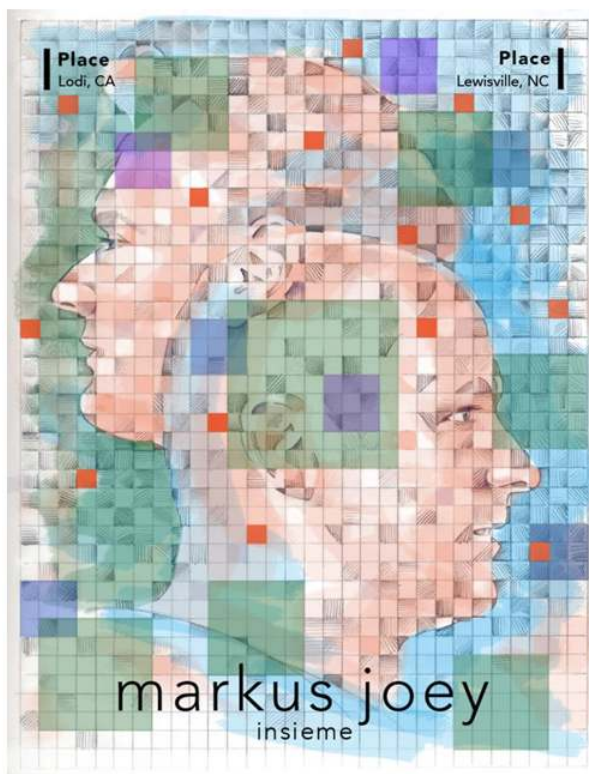
<https://www.tate.org.uk/research/publications/tate-papers/12/the-grid-as-a-checkpoint-of-modernity>

Professional Applications

- ❖ The grid, along with the Rule of Thirds and the Golden Section, is a design (composition) solution with practical applications
- ❖ As an artist I often use the grid to design layouts for print and web applications
- ❖ I also use the grid to create illustrations for a variety of clients, including wineries (see below)

<https://www.meleonarddesign.com/wine-labels?lightbox=dataItem-iiw09hx41>

<https://markuswine.com>



General History of Grid and Grid-related Art

<http://www.artnowpakistan.com/the-grids-before-modernism/>

Ancient Egyptians

<https://www.ucl.ac.uk/museums-static/digitalegypt/art/artgrids.html>

- ❖ The ancient Egyptians were the first to create and utilize the grid system as a step in the formation of their art
- ❖ Some of the unfinished temples from the Middle Kingdom have surviving grid line systems still showing on the stone walls
- ❖ The parts of the body relate to a grid consisting of eighteen squares from the soles of the feet to the hairline (see below)



Grid applied to unfinished tomb painting

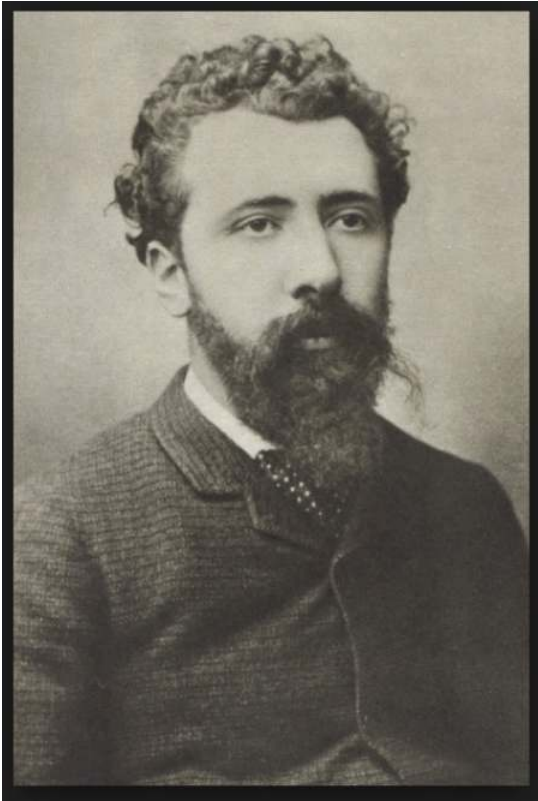


Typical Ancient Egyptian figure using the standard Egyptian proportional grid system

The Grid in Modern Figurative Art

- ❖ Post-Impressionism (1886-1905)
 - ❖ Georges Seurat (1859-1891)
- ❖ Cubism (1910s-1920s)
 - ❖ Pablo Picasso (1881-1973)
 - ❖ Georges Braque (1882-1963)

Georges Seurat (1859-1891)



<https://mymodernmet.com/pointillism-art-georges-seurat/>

❖ Known for **Pointillism**:

- ❖ Pointillism is a technique of Post-Impressionist painting using tiny dots of various pure colors, which become blended in the viewer's eye. It was developed by Seurat with the aim of producing a greater degree of luminosity and brilliance of color.
- ❖ Although technically not a grid, there is a systematic application of the tiny dots of color creating a similar organized rhythm within the painting.

A Sunday Afternoon on the Island of La Grande Jatte, 1884 - 1886

A Sunday Afternoon on the Island of La Grande Jatte, 1884 - 1886 (detail)

Pablo Picasso

https://www.metmuseum.org/toah/hd/pica/hd_pica.htm

<https://www.nationalgallery.org.uk/artists/pablo-picasso>

With Picasso and Georges Braque we see exploration into new ways of seeing and representing the world through visual art. *Les Femmes d'Alger* cleared the way for new and radical ways of representing subject matter as well as creating art. It shocked viewers and some of Picasso's patrons. Nevertheless, it helped pave the way for the art movements that follow. One of those movements is Cubism.

<https://www.moma.org/collection/works/79766>



Les Femmes d'Alger, 1907

Les Demoiselles includes symbolism and abstraction, however it is not considered Cubism at this point. Cubism, to follow shortly after this landmark painting, is a systematic approach to art involving an underlying framework upon which shapes are attached. There is, in a sense, a loose grid underlying the forms drawn or painted on the two-dimensional surface. Additionally, color becomes less and less important and the focus is on the placement and nature of the forms in the visual field. No longer is the intent to create a sense of depth, but rather the forms tumble out towards the viewer. A similar effect was achieved in the realistic Baroque paintings of Caravaggio where the depth of field was limited and the figures projected outward with hand and arm gestures.



The Conversion of St. Paul, 1600

<https://www.nationalgallery.org.uk/artists/michelangelo-merisi-da-caravaggio>

https://www.metmuseum.org/toah/hd/crvg/hd_crvg.htm

Cubism also plays with our point of view. The same subject may be represented in a drawing or painting simultaneously from different angles. For example, a nose may be shown in profile, while an eye may be represented from the front. Where have we seen this before? The Ancient Egyptian grid proportional system for depicting the human form is similar to what Picasso and Braque were creating with their Cubist works. However, the Egyptians created logical images in their minds. They show the head in profile, but the eye from the front; the shoulders and hips from the front, but the hands and feet from the side. Each body part is drawn or painted to its most advantageous point of view. Logical. The below paintings are by Picasso.



Girl with a Mandolin (1910)



Ma Jolie (1911-1912)

Georges Braque

<https://www.tate.org.uk/art/artists/georges-braque-803>

https://www.sfmoma.org/artist/georges_braque/



Man with a Guitar (1912)

Chuck Close (born 1940) - *read more about Chuck Close at the end of the chapter*

<https://www.pacegallery.com/artists/chuck-close/>

https://www.sfmoma.org/artist/chuck_close/

- ❖ He uses a grid to divide the image into small sections which he scales up onto a large canvas.
- ❖ His later work uses the grid as a structural element in the composition.
- ❖ Due to their large scale, Chuck Close's paintings can be read in different ways: up close each section of the grid becomes a small abstract color study; from a distance all the sections of the grid combine to create a realistic portrait.

Chuck Close's Early Artistic Work

- ❖ Influenced by late Abstract Expressionism:
 - ❖ Jackson Pollock
 - ❖ Willem de Kooning (Chuck thought of himself as an inferior copy of de Kooning)

Jackson Pollock (1912-1956)

<https://www.moma.org/artists/4675>

<https://www.guggenheim.org/artwork/artist/jackson-pollock>

- ❖ Abstract Expressionist known for his drip paintings.
- ❖ Chuck Close saw his work and thought "that's not art." However, within a day or two, he was dripping paint on his work.

- ❖ Pollock, obviously was an influence on Chuck Close.



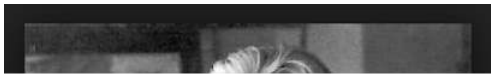
Willem de Kooning (1904-1997)

<https://www.moma.org/artists/3213>

<https://www.guggenheim.org/artwork/artist/willem-de-kooning>

<https://www.tate.org.uk/art/artists/willem-de-kooning-1433>

- ❖ Both de Kooning and Pollock are Abstract Expressionists.
- ❖ They are part of a group of artists who are known as the New York School.
- ❖ His images of women show aggression and complexity, much like the paintings of women by Pablo Picasso.
- ❖ He was the most influential artist in the early development of Chuck Close.



The Early Works (1960s-1970s) of Chuck Close

- ❖ Monument is scale
- ❖ Personal subject matter (himself, friends and family)
- ❖ Exhibited in 1967-68
- ❖ Black and white Photorealism
- ❖ Uses a grid to enlarge
- ❖ Influenced by ancient Roman mosaics

<https://blogs.getty.edu/iris/a-brief-introduction-to-roman-mosaics/>



Ancient Roman Mosaic



Chuck Close Self Portrait (1967-68)



Chuck Close Self Portrait (1967-68) (closeup)



Size and scale of the painting.



Another painting from the first show.



Mark (1978-79)



This shows the process Chuck Close was using for the paintings of the late 1970s.

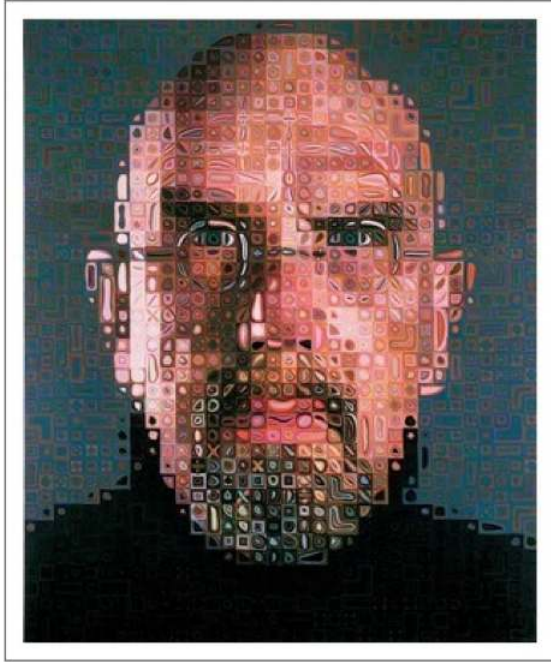


Details of the painting *Mark*

Chuck Close and “The Event”

- ❖ In 1988 he suffered a spinal stroke which left him paralyzed from the neck down and dependent on a wheelchair for mobility. He refers to this as “The Event.”
- ❖ After “The Event,” he was determined to continue with his painting despite the limitations of his disability.
- ❖ He now uses a splint to enable him to hold a paintbrush and a mechanized easel to raise, lower, and rotate his canvas to a suitable position for painting.

Current painting technique.



There is now a heavy influence by the color theory work of Vasily Kandinsky (1866 - 1944) as seen here and the following examples.

<https://www.moma.org/artists/2981>





The Grid Drawing Assignment

OBJECTIVES:

The student will learn how to draw using a grid and enlarge a photographic print based on the artwork of the artist, Chuck Close. The drawing will transcend the photo in one or more ways to become art. This project allows students struggling with drawing from life to successfully create a drawing of depth, correct proportions, strong values, interesting mark-making and enough contrast to be visually appealing, from both a distance, and from up close.

STUDENT LEARNING OUTCOMES:

Upon completion of this assignment, the student will be able to:

- Create value contrast in a drawing
- Match a variety of values in a graphite drawing
- Create art from a photographic image
- Successfully incorporate a grid to enlarge a photograph
- Effectively draw using shapes, symbols and patterns

MATERIALS:

- High resolution 8 1/2" x 11" photographic print
- 18" x 24" Strathmore Series 400 drawing paper
- Variety of graphite drawing pencils (HB, 2B, 4B, 6B)
- White plastic eraser
- Metal ruler!

DIRECTIONS:

Step 1:

Choose a portrait photograph that has good contrast and is relatively high resolution. The subject of this portrait can be yourself, a family member or friend, a celebrity or an animal.



Step 2:

Print this photograph in black and white on 8 1/2" x 11" paper. Most printers do not print to the edge of the paper, so about a 1/4" white border will remain. That is OK. Note: if you enlarge the photo digitally, make sure you hold down the "shift" key as you drag the object box corner to enlarge, so that you do not distort the photo.

Step 3:

Using your metal ruler, carefully mark all four sides of the photograph with small tick marks at predetermined intervals. The intervals are typically 1/4" or 1/2".



Step 4:

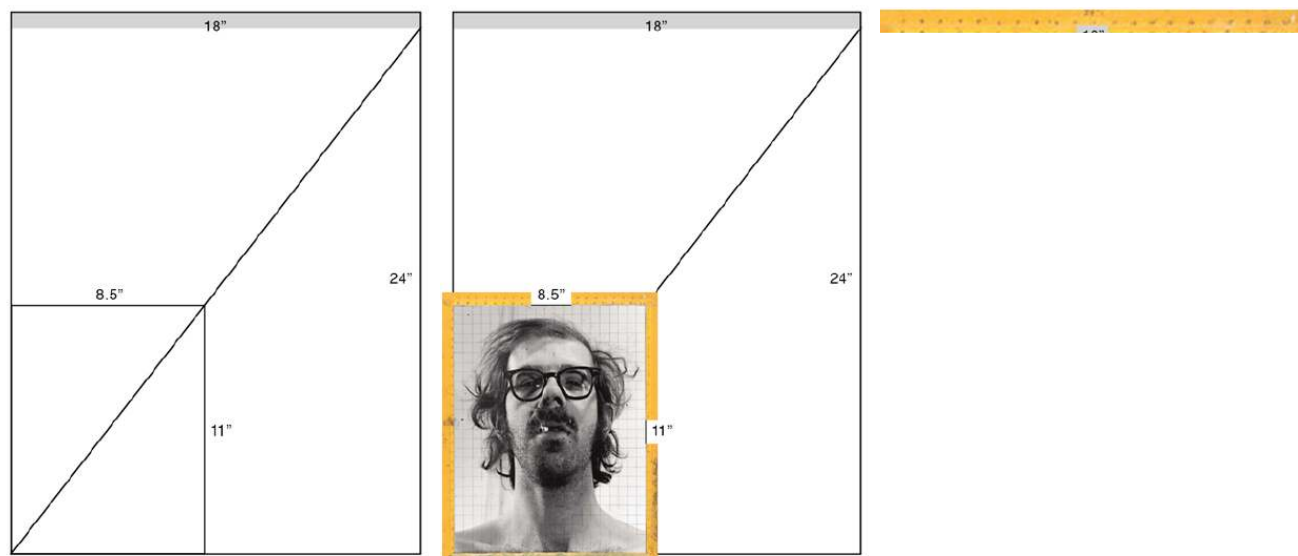
Again, using the ruler, draw lines connecting the tick marks carefully to create a grid over the entire photograph using a marker visible over the values in the photograph. The grid can be straight up and down or on a diagonal. You may need a pen to do this.



Step 5:

Label the squares on all four sides (top, bottom, left and right) with numbers and/or letters. You are now ready to move to the drawing pad.

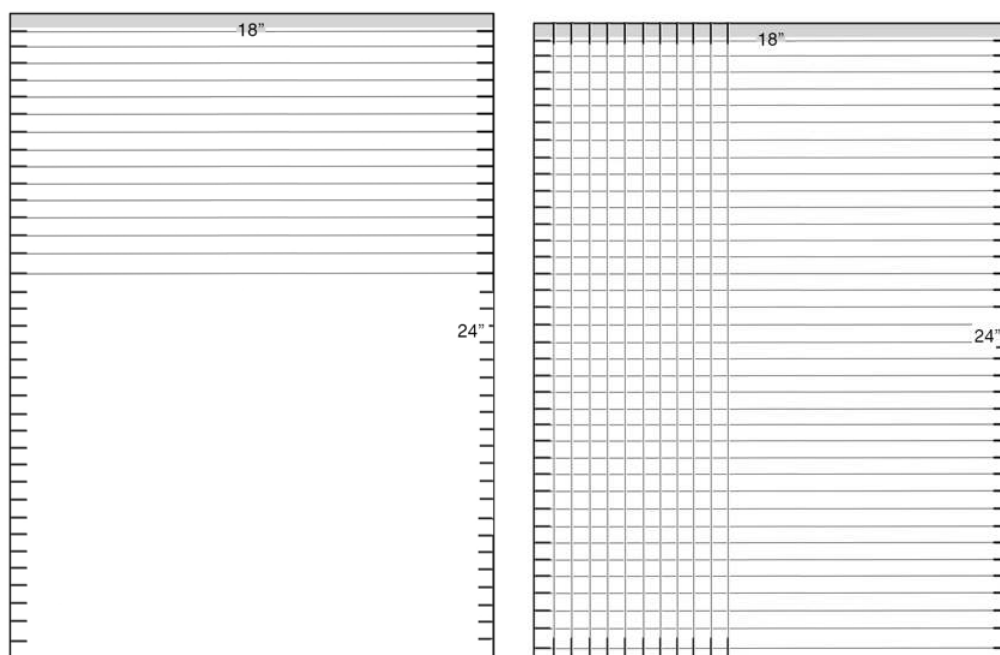
Step 6: You will enlarge your photo proportionately as follows. If you created a $\frac{1}{4}$ " grid on your photo, then create a $\frac{1}{2}$ " grid on your 18" x 24" drawing pad. Note: the ratio of the 8 $\frac{1}{2}$ " x 11" printed photo is not the same ratio as the 18" x 24" drawing pad. You will have four more squares from top to bottom and also from left to right. Given a little thought, these extra rows of squares can be successfully added into the final drawing.



If you chose the 1/2" grid for your photograph, enlarge your drawing paper grid to 1" squares.

Step 7:

Follow Steps 3-5 above on the drawing paper. Your lines will be light and drawn with a pencil.





Step 8:

Study the photograph. Examine various drawing solutions to represent the values in the photograph. On a separate sheet of paper, experiment with mark-making, shapes and symbols, cross-hatching, stipple and any other creative ways to represent the values seen in the photo. The drawing may have two different experiences for the viewer; one from a distance where it looks like representational art, and one from up close where the abstract patterns, symbols and shapes dominate.

When confident you have a strategy to complete the drawing, move on to Step 9.

Step 9:

Lightly draw in the major shapes of the photo using an outline. Be careful to create this outline using the correct squares. Take your time. Once the major shapes are in place, in outline, move to Step 10.

Step 10:

Following your strategy for tones and shapes, begin drawing square by square. Pay attention to values Match the values of the photo closely in the drawing. Note: if you are having difficulty “seeing” the values in the photo, cut a 1/4” (or 1/2”) square out of paper and place it over the square on the photo you wish to replicate in the drawing. This will isolate the value. Likewise, you can place a cutout square over the square in the drawing to assist you.

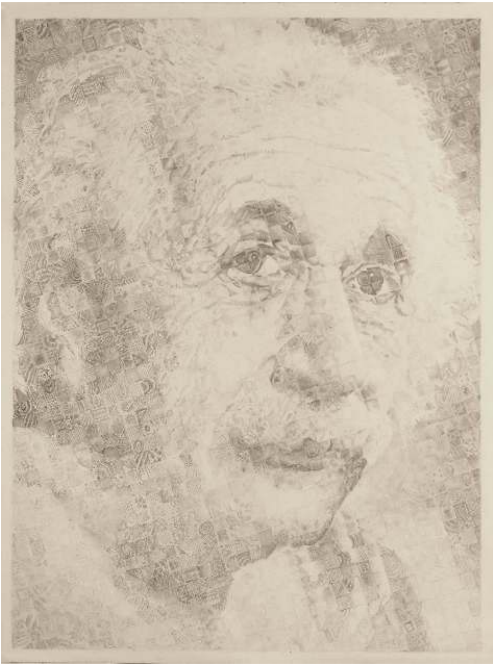
Step 11:

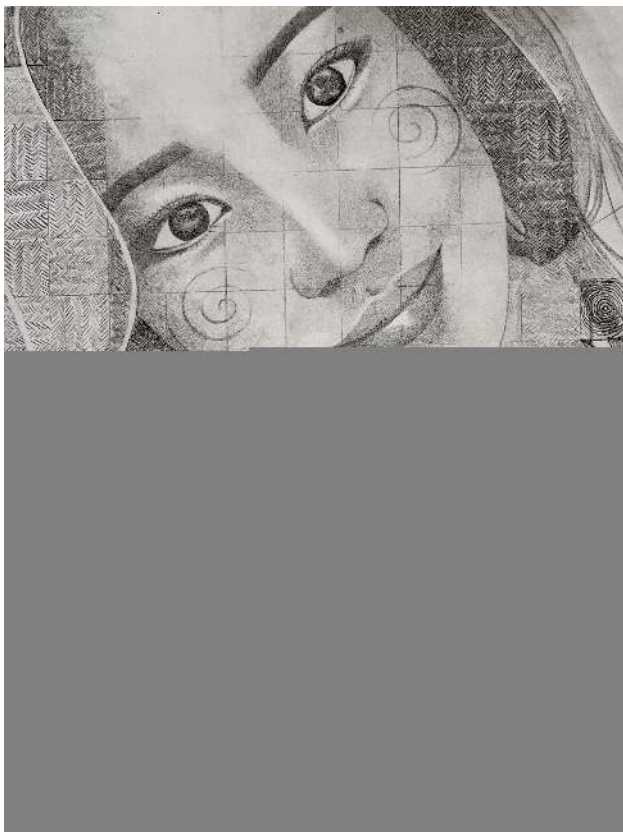
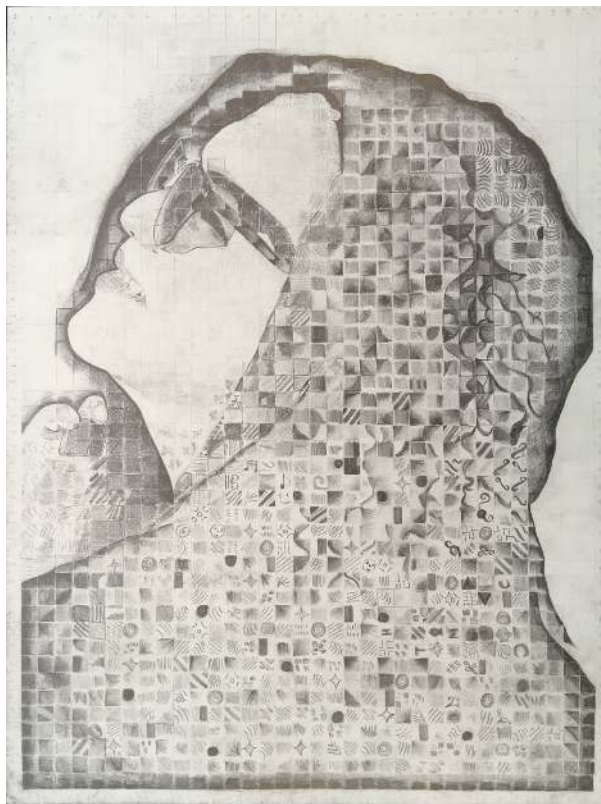
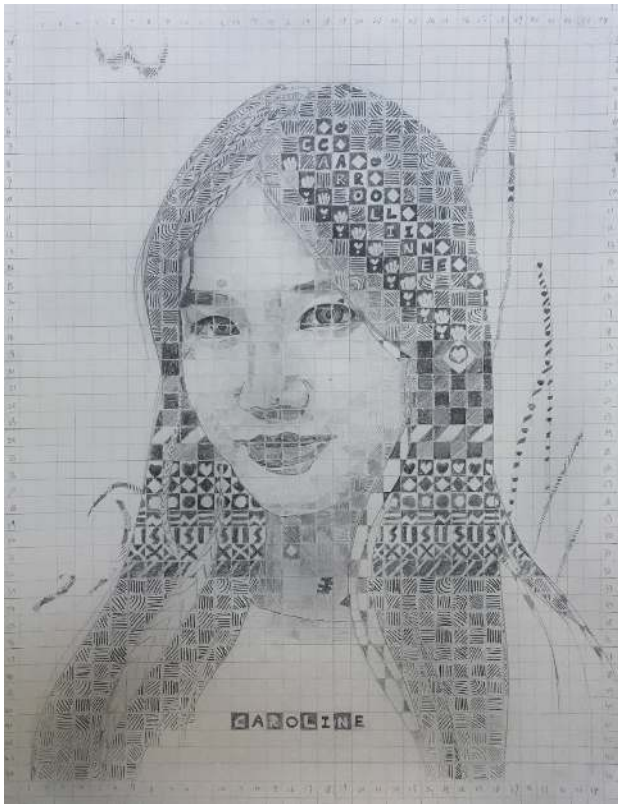
Complete the drawing square by square.

Recent Student Grid Drawing Examples:











<https://www.thebroad.org/art/chuck-close>

Chuck Close

Chuck Close's paintings are studies in both patience and the limits of seeing. When his monumental close-ups of human faces appeared in the late 1960s, there was already a burgeoning return to realism in painting, even if the dominant modes of art making at the time were color field painting, pop art, and minimalism. In this return to realism, the photograph was often used as a guide to enhance the detail of painting or, as in the case of Gerhard Richter, to question the reliability of both painting and photography. Close took a fresh and different approach, using an airbrush and a grid to painstakingly expand a photographic image to monumental size. In the process, Close showed the limitations of the photograph through his intuitive adaptation and changing of the image to accommodate the demands of painterly detail and scale.

- Chuck Close is a modern American artist who is famous for his massive portraits of his family and friends.!
- He works from large printed photographs of his subjects.
- He helped to revive the art of portraiture at a time when abstract art was all the rage.
- His early works are painted in black and white in a Photorealist style.
- He is influenced by many different styles and techniques from Pop Art to Pointillism to ancient Roman mosaics.
- He uses a grid to divide the image into small sections which he scales up onto a large canvas.
- His later work uses the grid as a structural element in the composition.
- Due to their large scale, Chuck Close's paintings can be read in different ways: up close each section of the grid becomes a small abstract color study; from a distance all the sections of the grid combine to create a realistic portrait.
- His artworks are a careful balance between the representational, the abstract and the conceptual qualities of the image.
- Chuck Close has learning difficulties such as dyslexia and prosopagnosia (the inability to remember faces) which have had a major influence on his style.
- In 1988 he suffered a spinal stroke which left him paralyzed from the neck down and dependent on a wheelchair for mobility. He refers to this as 'The Event'.
- After the 'Event' he was determined to continue with his painting despite the limitations of his disability.
- He now uses a splint to enable him to hold a paintbrush and a mechanized easel to raise, lower and rotate his canvas to a suitable position for painting.
- Chuck Close works in a wide range of techniques and materials including acrylic, oils, watercolor, drawing, pastels, printmaking, collage, tapestry, photography, CMYK color separations, digital imaging, rubber stamps, fingerprints, paper pulp and string.

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