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- **LEARN BY COPYING**
- **THE BARGUE METHOD:
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PAINTERLY GRAPHITE

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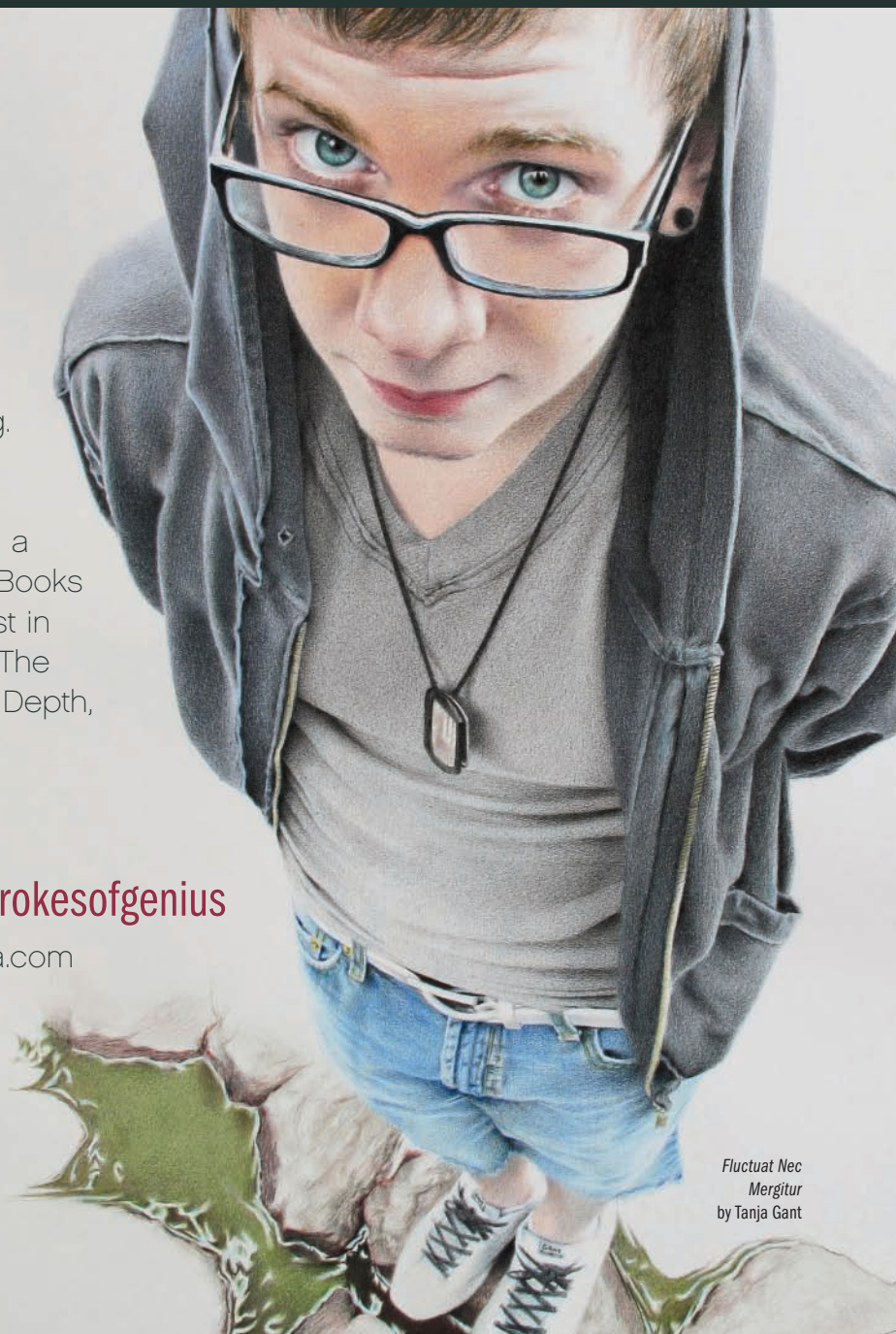
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*Fluctuat Nec
Mergitur*
by Tanja Gant

HOW ARA HELPED PERFECT MY GAME PLAN

Joel Mongeon has spent 13 years in the digital arts. Somewhere along his very successful career path, he spent two years at the Academy of Realist Art refining his fine art skills. Now he's a Senior Artist with Microsoft Studios in Seattle, where he's currently working on content for the next-generation console, Xbox One. Here's how his academic art training helped him get there:

How did you end up in the gaming industry?

I started out working on animation jobs for television commercials and children's shows. During that time I decided to spend time learning academic art skills. When I moved to the US, I got a job within Microsoft Game Studios publishing group and I've been here ever since.

Why did you take academic art training?

When I first went to ARA I felt I needed more discipline for my personal art pursuits. But I quickly realized that the skills I learned there were useful in my digital work as well. Even though I had been working in animation for a few years already, the training really provided me with a much stronger foundation. I've gone to a lot of art schools to take both animation and fine art, but ARA was where I was really able to hone my craft. The principles I learned there apply even though I'm not working with traditional media. I still use everything I was taught there when I'm working on the computer.

How important are realist art skills in your industry today?

It's really important. Without fine art skills, digital art work ends up being a lot of style without substance. Knowing the software is one thing. But it's up to you to train your eye as an artist. That's increasingly important in gaming where machines are so much faster and everyone expects much higher visual quality. Studios want more photo realism, so you can't get away with not knowing the basics of anatomy and proportions. Studying academic art helps you learn all those foundational elements.



Z-brush model (digital sculpture) and final color rendering from Modo of "Happy Jack" by Joel Mongeon.

The Academy of Realist Art builds on the teaching traditions of the academies of the 19th century to develop a step-by-step approach to mastering fine art skills for the modern world. We offer flexible full-time and part-time programs with individualized instruction to suit your skill levels and schedules. We also offer a range of workshops, from figure and portrait drawing and painting to still life and landscape.

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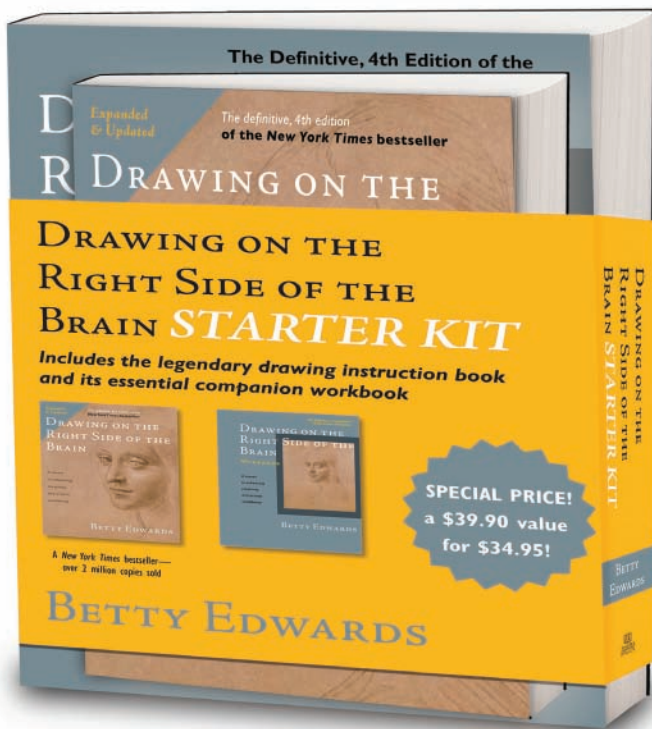


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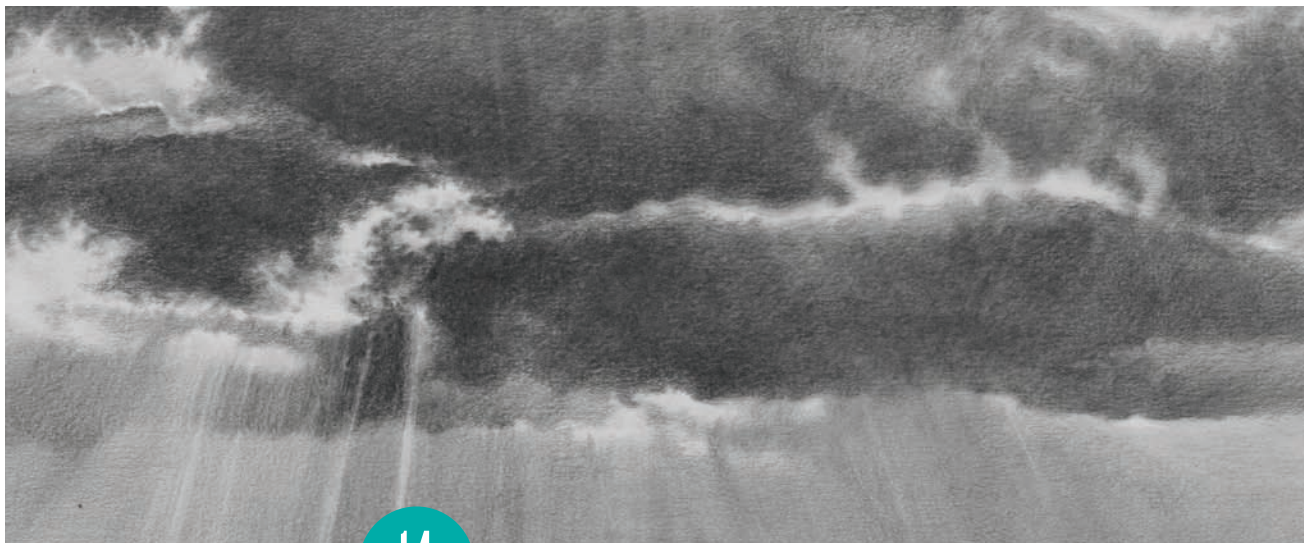
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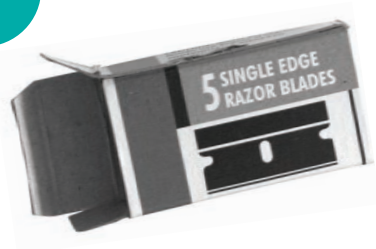
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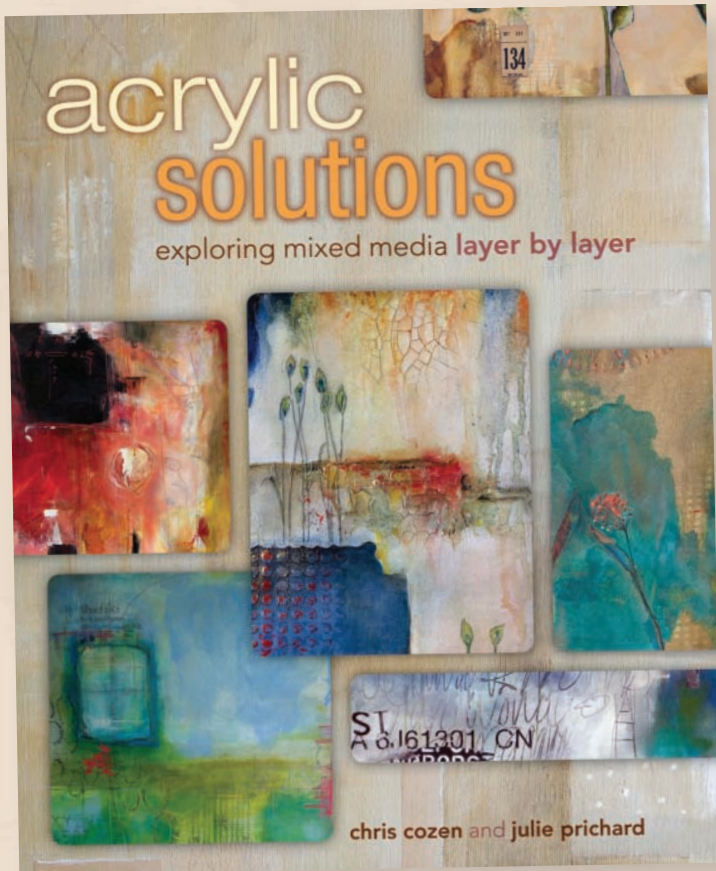
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COVER IMAGE

Dancer in Green Tutu (detail)

by Edgar Degas, ca. 1880-1885, pastel, 187¹⁶/₁₆ x 13. Private collection.

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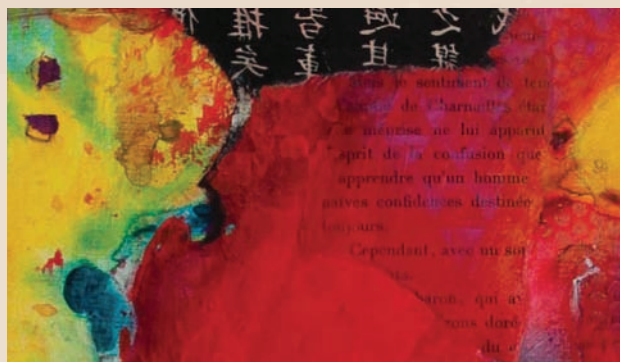
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EDITOR'S NOTE

Looking Back and Forging Ahead

It's *Drawing's* 10th birthday, and we're celebrating by treating ourselves to a cover by Edgar Degas, who appears in three articles in this issue, all of which take a step back to reflect on great artwork from across the ages. "The Figure in Space" looks at how artists from the Renaissance through today have approached one of art's most challenging subjects (page 22). You'll find equally compelling artwork in "From the Archive," which revisits a few of the many artists who have appeared in this magazine over its 10 years in print (page 68).

Those articles look primarily to the past, but the rest of this issue is dedicated to improving our abilities and moving forward. We take an extended look at how **copying**, when done strategically, can improve your drawing (page 48). Our Drawing Fundamentals series continues its ongoing exploration of **foreshortening** (page 32). And we pay a visit to the Academy of Realist Art, whose curriculum is based upon the 19th-century **Bargue Method**, currently undergoing a revival at a number of schools (page 78).

We're also pleased to introduce two instructional columns that will be regular features of the magazine. "Material World" will discuss the multitude of available drawing media and offer advice about how to make the most of various drawing instruments. In our first installment, Sherry Camhy demonstrates a few ways that a graphite pencil can be used in a painterly manner (page 14). "First Marks" presents introductory lessons for artists with relatively little drawing experience—or none at all. For the first entry in this series, Claire Watson Garcia offers three simple exercises that you can undertake in order to draw a convincing object (page 18).

As we pass the decade mark, we'd like to thank you for your continued passion for the art of drawing, your admirable determination to improve your own abilities, and your support for our publication, for which we're immensely grateful. Here's to wishing all of you another 10 years of happy, fulfilling drawing.

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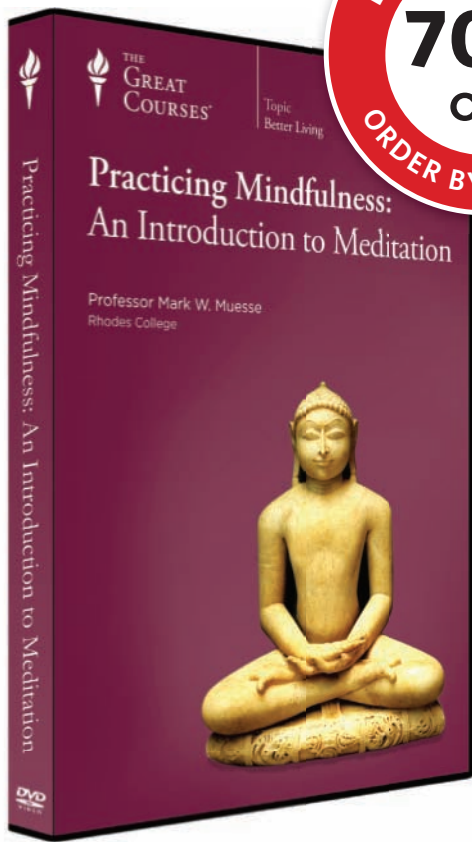


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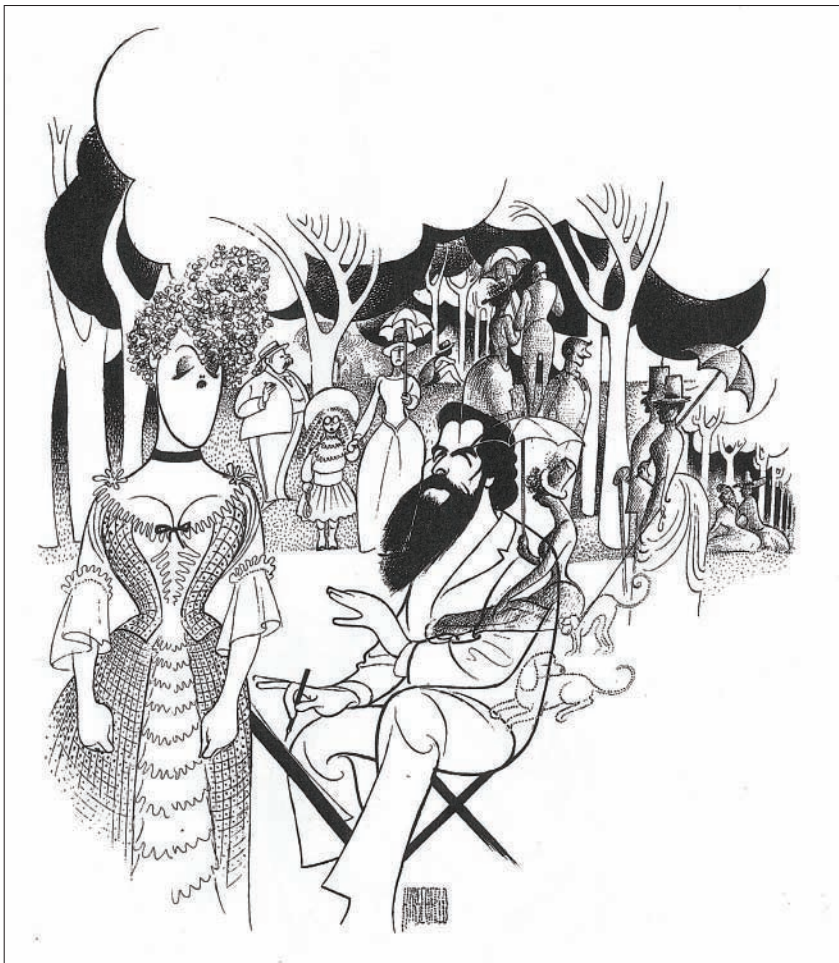
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the New York Public Library for the Performing Arts. “‘The Line King’s Library’ gives us an opportunity to show...the remarkable work of one of New York’s most beloved and iconic artists.”

From the beginning of his career in 1926, Hirschfeld brought a new set of visual conventions to the task of performance portraiture, defined by his signature calligraphic linear style. A portrait by the artist soon became a sign that one had truly “arrived” on Broadway. The artist’s work appeared in scores of publications, most notably *The New York Times*, with

Sunday in the Park With George, 1984

Bernadette Peters and Mandy Patinkin in *Sunday in the Park With George*, 1984.

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BELOW
Hirschfeld in his studio.

which Hirschfeld maintained a 75-year working relationship.

Among the artwork on display are a selection of Hirschfeld’s signature black-and-white drawings and prints, rare examples of his work in color, and an array of his Broadway posters, all of which reveal why the artist has been called “the logo

of the American Theater.” Archival videos and recordings supplement the artist’s work, adding further context and insight into Hirschfeld’s life and legacy. Items of particular interest include a never-before published print of Martha Graham; Hirschfeld’s series of drawings of Pulitzer Prize-winning plays and their authors, such as Arthur Miller and *Death of a Salesman*; and a copy of the only play Hirschfeld ever illustrated, *A Streetcar Named Desire*.

Hirschfeld had a close relationship with the New York Public Library. His career began at Goldwyn Pictures, across the street from the library’s main branch, and over the next nine decades the artist availed himself of the library’s resources and became a supporter of the institution, which began collecting his work.

Stacks of Caricatures: AL HIRSCHFELD AT THE NEW YORK PUBLIC LIBRARY

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In commemoration of the 110th birthday of Al Hirschfeld (1903–2003), the New York Public Library is presenting “The Line King’s Library,” an exhibition of artwork and archival materials from the library’s large collection of the artist’s work.

“Each day when I walk into the New York Public Library for the Performing Arts and see the barber chair and drawing table where Al Hirschfeld created virtually all of his works, I’m reminded of his special connection to this institution,” says Jacqueline Z. Davis, the executive director of



PHOTO: ALAN BEHR

The Academy Exposed

OCTOBER 27 THROUGH DECEMBER 22

Snite Museum of Art
Notre Dame, Indiana
(574) 631-5466
sniteartmuseum.nd.edu

This October, the Snite Museum of Art at the University of Notre Dame, in Indiana, sees the opening of "The Academy Exposed: French Figure Studies From the Permanent Collection." The exhibition, which is timed to coincide with the reopening of the museum's 18th- and 19th-century galleries, gathers a number of the nude figure studies, known as *academies*,

produced by French artists from roughly 1700 to 1900.

The practice of drawing nude figures from a live model originated in Italy in the 1500s and was soon brought to France, where it became one of the founding principles of the French Royal Academy of Painting and Sculpture. For a time, the Academy possessed a government-issued monopoly on life drawing, which led to the use of the term "academies" for nude drawings.



The selection on view in "The Academy Exposed" introduces viewers to the challenges inherent in drawing from the live model, such as lighting, selecting poses, and working with various drawing media. Also on display are examples of *écorchés*—flayed figures drawn as learning tools for understanding anatomy.

Study of a Male Nude

by Jean-Jacques Lagrenée II, ca. 1739–1821, red chalk on buff paper, 15¾ x 21¾. Collection Snite Museum of Art, Notre Dame, Indiana.

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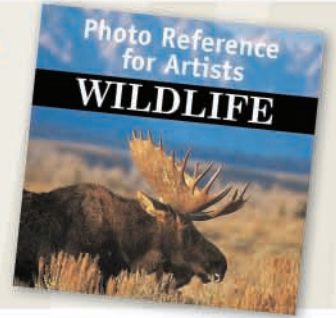
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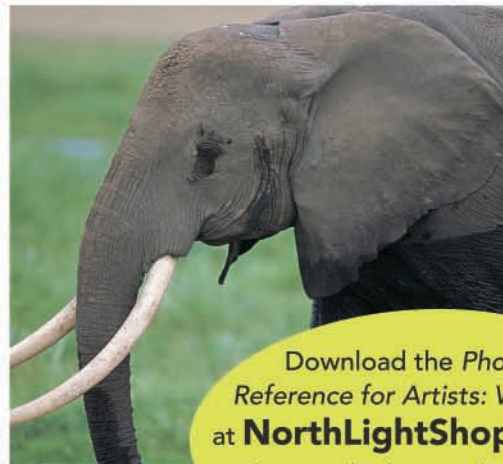


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Colored Pencil Society Exhibition

WINNERS ANNOUNCED



Angler's Prize

by Andrew Purdy, colored pencil, 16 x 20.
CPSA District Chapters Award for Exceptional Achievement.

This August, the Colored Pencil Society of America (CPSA) announced the winners of its 21st Annual International Exhibition. Holly Siniscal, of Nevada, won this year's best of show and "CIPPY" award for her work *Starkissed*. The District Chapters Award went to California artist Andrew Purdy, for *Angler's Prize*. In all, 17 artists received awards, with other winners including Joseph Crone, Denise Howard, and Phillip Zubiata, III.

The exhibition of more than 100 works was on display this summer at the City of Brea Art Gallery, in California. The juror for this year's exhibition was Danielle Susalla Deery, the direc-

tor of exhibits and communications at the Oceanside Museum of Art.

The CPSA holds two exhibitions annually. The International Exhibition includes works created solely in colored pencil and is exhibited at a different location every summer. The annual Explore This competition, in contrast, focuses on mixed media works and is exhibited digitally.

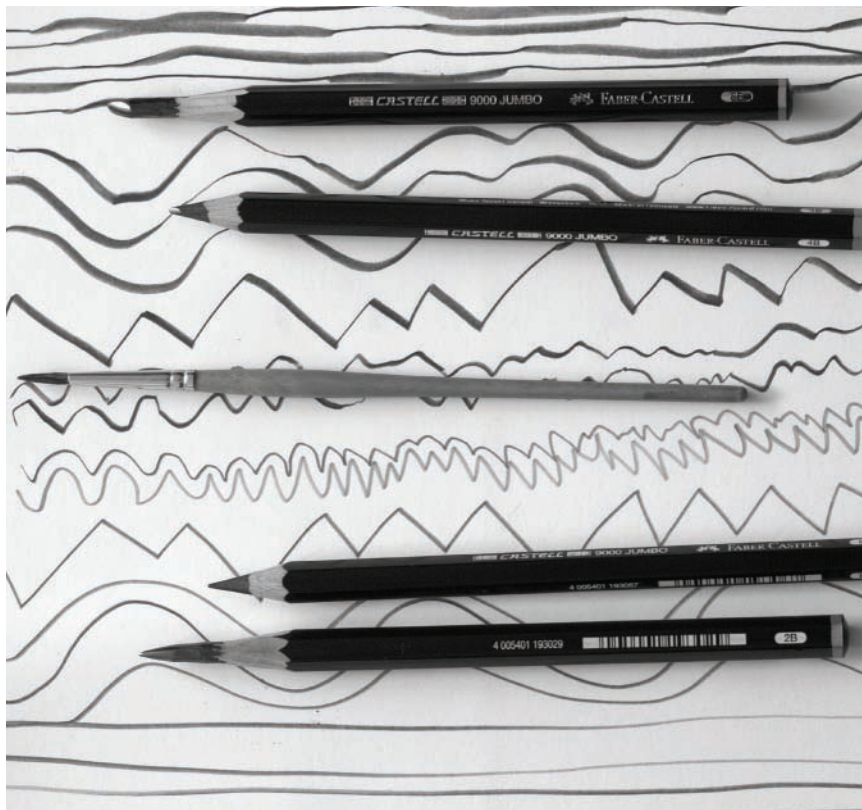
For more information, visit www.cpsa.org.

ABOVE LEFT **Starkissed**

by Holly Siniscal, colored pencil, 20 x 18. Best of Show "CIPPY" Award Winner.

ABOVE RIGHT **Malibu Succulents**

by Phillip Zubiata, III, colored pencil, 13¼ x 8½. Prisma-color Award for Exceptional Merit.

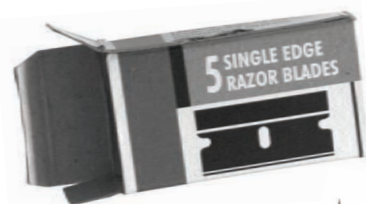


LEFT

Sharpening pencils to different-shaped tips yields a wide range of possible lines.

BELOW

With some practice you can use a razor blade to sharpen a pencil to the type of tip that you want.



Brushes come in many shapes, all suited to different painterly effects. Similarly, pencils can be sharpened into various shapes so that they, too, can be used for painterly effects. For example, a *round* brush resembles a pencil sharpened in the ordinary fashion: Both have cone-shaped points, with the longest and smallest place at the center of the tip. The location of the sharp point is easy to see, so the precise place where it first hits the surface will be clearly visible. These tips are designed to make fine, accurate marks.

A typically sharpened pencil is commonly used for writing, sketching, and drawing lines. Creating a traditional, fully rendered drawing using just the tip of a sharp pencil is challenging—it requires patiently (tediously, to some) drawing thin adjacent strokes until the tonal effects are



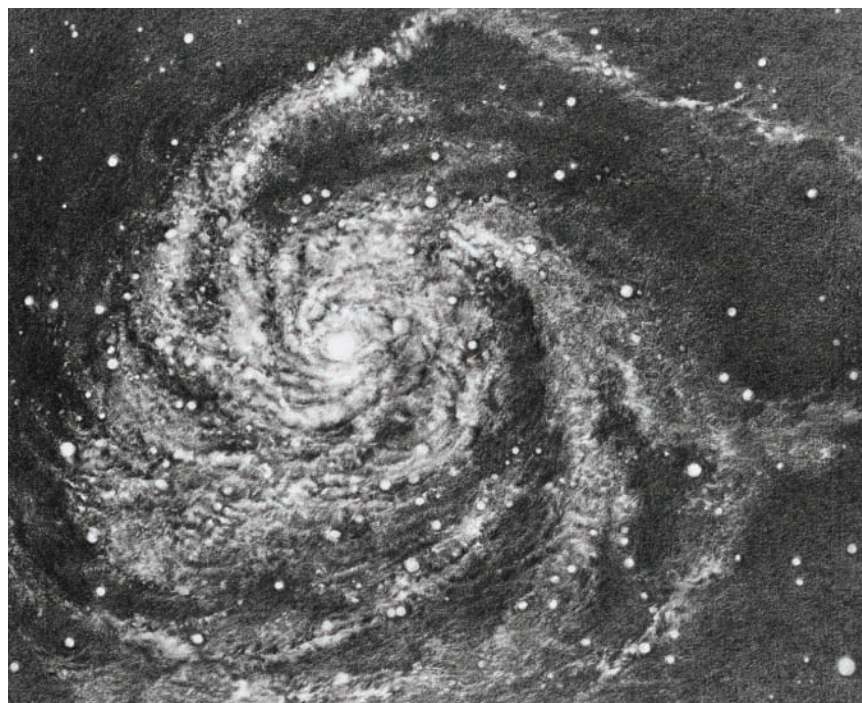
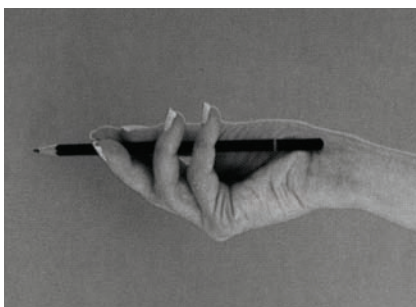
Using a Pencil Like a Brush

Since ancient times, the boundaries between drawing and painting have been blurry. The word “pencil” is derived from the Latin “penicillus” or “little brush.” In ancient Rome, animal hairs were placed into a holder to make brushes for writing, and a little brush used for finishing was called a “pencil.”

Later, thin pieces of silver, gold, and copper were put into holders. Artists used these tools, known today as *metalpoints*, to create “drawings”—linear sketches on specially prepared surfaces, usually thought of as studies for other work. By the 1500s, graphite was discovered and a new kind of pencil-brush was born. It became possible

to create more fully rendered tonal drawings meant to stand as independent works of art. Drawing began to take its place as a separate artistic category, standing alongside painting. But in the contemporary art world, the concepts of drawing and painting have again become less distinct from each other—today artists use drawing concepts in their paintings and painting concepts in their drawings.

As this very brief history shows, drawing and painting have always been intertwined—a fact that we can exploit in order to achieve compelling artistic ends. This article looks at some of the many effects possible when you conceive of a pencil more like a brush.



LEFT
Experiment with different grips and pencil points to expand the variety of marks you can make.

ABOVE
In the Beginning
by Sherry Camhy, graphite.

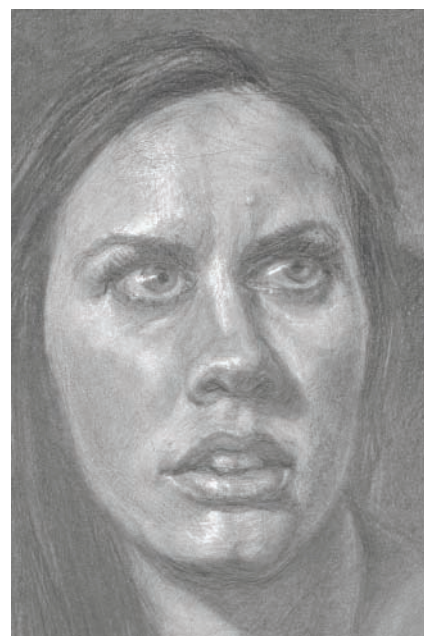
BELOW
Face
by Sherry Camhy, graphite.

achieved. With a typically sharpened pencil, details are easy but shading difficult, and calligraphic strokes—easily done with a round brush—are nearly impossible.

An obvious difference between a pencil and a brush is that one is made of hard, unyielding graphite, the other of soft, pliable bristles. A change of pressure will change the width of a brushstroke. Putting more pressure on a pencil will make a line darker, but it will not appreciably change its width. If a pencil is tilted on its side in an attempt to make a wider mark with the graphite, the wood encasing the graphite can get in the way. But if we change the shape of the pencil's point, these painterly effects become possible.

To sharpen a pencil so that it can make lines that vary in width and value, hold it steady at a 45-degree angle against a sandpaper block. Rub it back and forth until a tilted oval wedge shape develops at its point. (Save the finely ground graphite that falls off of the sandpaper for later use as powdered graphite.) The new tip is no longer centered, and it looks a bit like the shape of a *filbert* brush.

Hold the pencil so that the point rolls from the sharp outside edge of the oval wedge to its wider, flat middle. It may be frustrating at first, but with a little practice, you can easily make a line that moves gracefully from thin to thick and from dark to light. This kind of line adds a great deal of movement and





ABOVE
Let There Be Light

by Sherry Camhy,
graphite.

LEFT

You may find that a shorter pencil is more comfortable and allows you to more easily control the quality of line.



depth to a drawing and makes it instantly more visually compelling.

If you are working with a long pencil, try cutting it in half. The shorter length and lighter weight will cause it to fit more comfortably in the hand, making it even easier to control the movements of the pencil and the quality of its line. Once you have cut a pencil in half, you can also sharpen each of the four resulting ends into different types of points. One end can be pointed and centered. Another end can be made into an oval-like filbert. One end can be left round and dull to make soft edges, like those of a *bristle* brush. Last but not least, one end can be ground down to create a flat, straight edge like a carpenter's pencil—similar to *flat* and *bright* brushes—and used to make even wider marks. When several short pencils are bundled and held together in one hand, the group of pencils will work together to make parallel marks. The result is several lines of similar length and direction

that echo one another, giving a feeling of movement to the image.

Instead of using an ordinary pencil sharpener, use a single-edge razor blade. Carve away the pencil's wood to expose a longer length of graphite. This makes it possible to increase the angle of a filbert-like point to make it even wider or to extend a round point so that it will stay sharp longer.

It takes time and practice to get the knack of it, but the reward is worth it. By having a good supply of a variety of pencils handy, you don't have to stop work to sharpen another one. It's always tempting to just keep going, but by continuing with a pencil that is no longer sharpened to the right degree, you may actually destroy your image, rather than improve it.

Picking up the right pencil is like reaching for the right brush, and by practicing tactics such as these, you can add a painterly look to your graphite repertoire. You'll also be participating in an artistic tradition thousands of years in the making. ❖



Pencils can be sharpened to thin, flat points that resemble the shape of a bristle brush (right).



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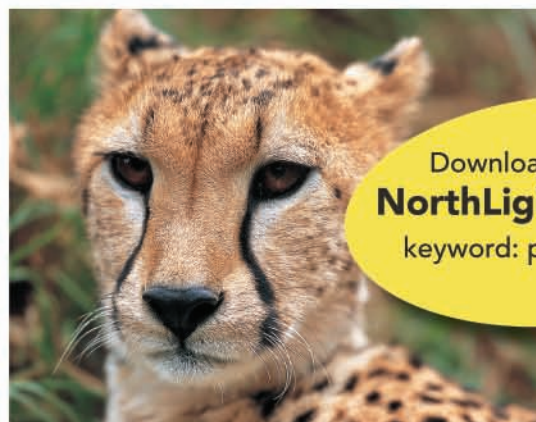
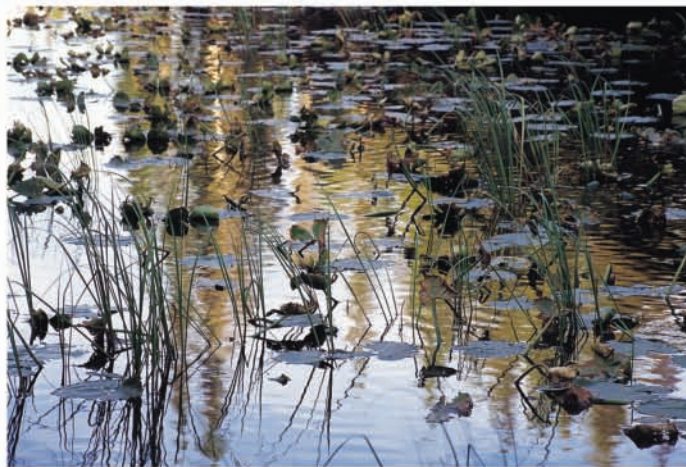
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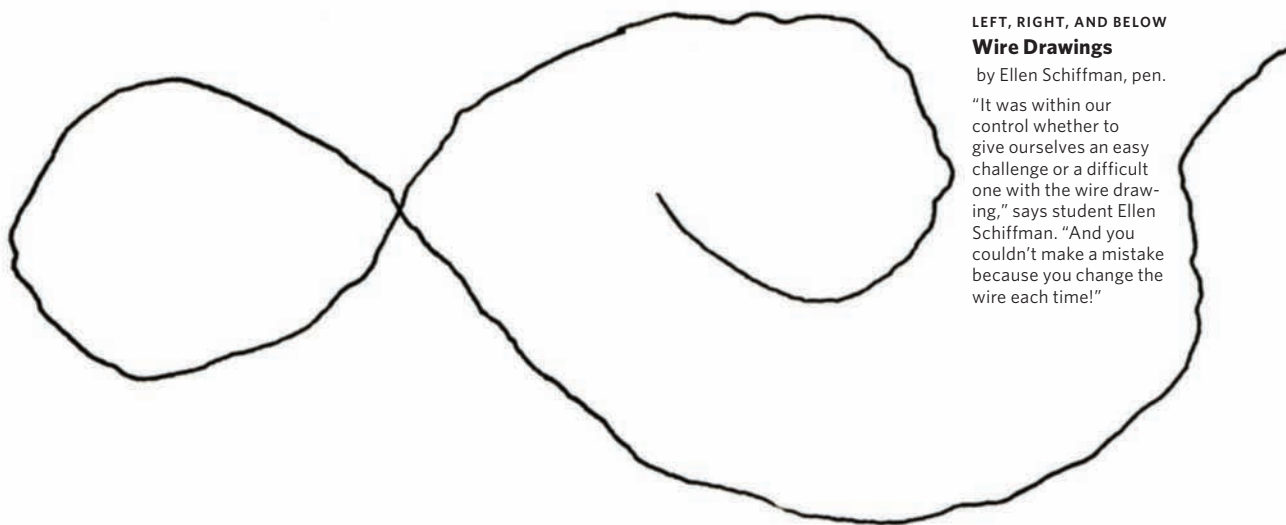
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FIRST MARKS

Introductory lessons in drawing

BY CLAIRE WATSON GARCIA



LEFT, RIGHT, AND BELOW
Wire Drawings

by Ellen Schiffman, pen.

"It was within our control whether to give ourselves an easy challenge or a difficult one with the wire drawing," says student Ellen Schiffman. "And you couldn't make a mistake because you change the wire each time!"

Let There Be Line

3 EXERCISES FOR THE COMPLETE BEGINNER

We are all born with the capacity to draw. It's our underused, universal language. Some people find their drawing skills early, some late. Those who develop it are in most cases encouraged, their effort supported with information, and they acquire their skills step-by-step, over time. If you'd like to start drawing, let's adopt that approach here: The lessons in this column will help you take small steps on the path to your drawing goals.

We'll start at the very beginning. To complete these three exercises, you don't need to know anything about art. To prove my case, earlier this summer, I walked around my Connecticut neighborhood asking people if they'd like to take a drawing workshop, and several agreed to try it. None of the participants had any art experience other than in grade school or high school, with the exception of two fiber artists who, though artistic,

said they were drawing-phobic. The drawings presented here are the result of a three-hour workshop they took, based on the first in a series of classes I teach at Silvermine School of Art, in Connecticut. (These classes also form the basis of my book *Drawing for the Absolute and Utter Beginner*.)

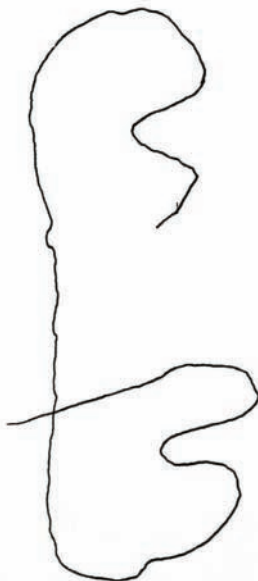
This lesson, intended as a starting point for total drawing beginners, comprises three exercises that will get you comfortable drawing objects with line. First, you'll draw single lines. Second, you'll draw a more

complex line puzzle. Finally, you'll end by drawing actual objects. Try these exercises at home—they'll be your first steps along the path to creating convincing representations of what you see in front of you.

Exercise 1: WIRE DRAWING

Let's start with a single winding line. This first exercise serves as a workout for your creativity, your concentration, and your hand-eye coordination.

Set aside "art time." Forget the rest of your to-do list. Don't answer the phone. Sit at a table where you can spread out the supplies listed here.



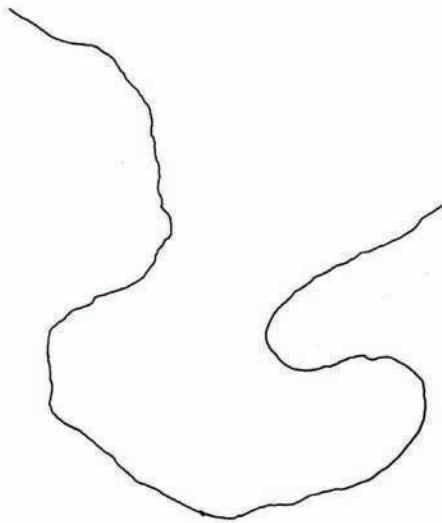
SUPPLIES FOR THIS LESSON

From the hardware store:

- 24-gauge wire
- Painter's tape

From the art-supply store:

- 14"-x-17" sketch pad
- HB pencil with eraser
- Uni-ball pen (not a ballpoint)
- Pencil sharpener



NOTE:

The shapes you create are unique to you. Although they may seem random, they're not—an inner aesthetic is guiding you to choose them.

Cut your wire into a 15" piece. Bend it into a shape you like, leaving the ends free. Keep it abstract—don't form an object such as a star or flower. Place your shape down on a piece of paper so that you can see it clearly. Flatten it a bit if it sticks up.

Using your pencil on a sheet of drawing paper, record the shape of the wire with one long, continuous line. Do this *very* slowly. Look back and forth between your wire and your drawing in progress, recording every small wiggle, twist, and turn, until you get to the end. Try to capture the specific quality and character of the wire line. No erasing. No lifting. No broken lines.

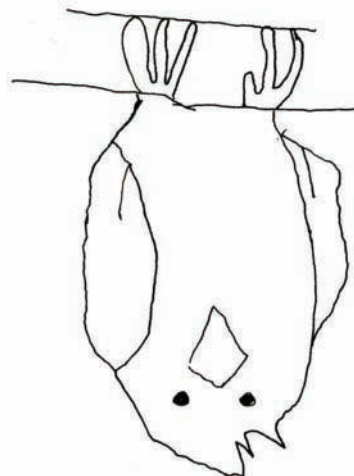
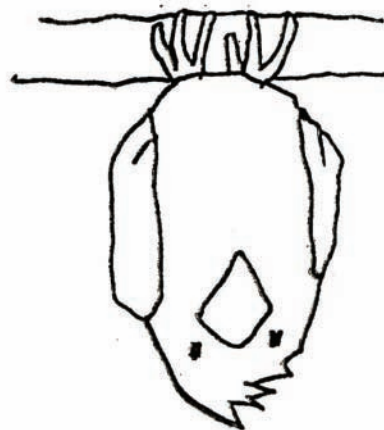
Do this three or four more times, changing the shape each time. After your first drawing, switch to using pen. When you've finished, tape your wire drawings up on a vertical surface. Step back and look.

Exercise 2:
UPSIDE-DOWN DRAWING

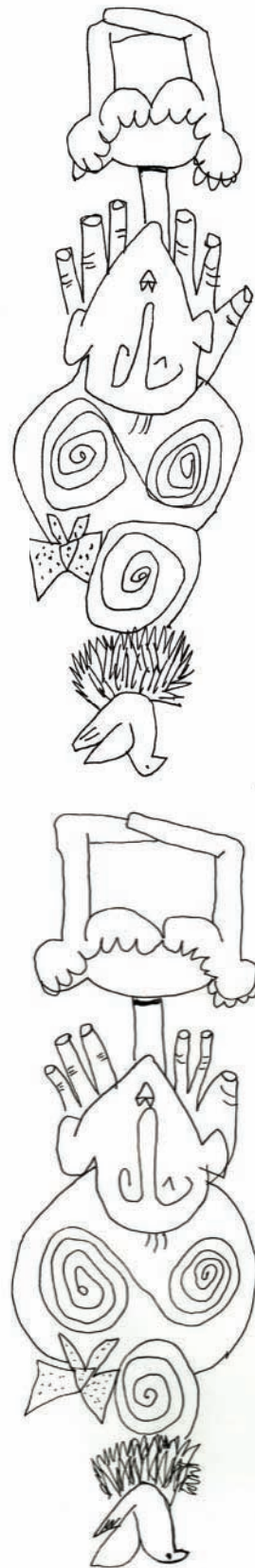
We'll move now to drawing somewhat recognizable forms, but we still want to focus on the lines and shapes themselves, not on what they represent. To do this, it helps to change our perspective.

Draw the upside-down pictures just as you see them here—don't turn them around. For this exercise, keep using pen, which is perfect for maintaining bold, continuous lines.

Study the smaller image. Treat it as a collection of wires, just as you would



FROM TOP
Upside-Down Bird
by Claire Watson Garcia, pen.
Copy of Upside-Down Bird
by Moira Morris, pen.



LEFT
Upside-Down Woman in Hat

by Claire Watson Garcia, pen.
The reproductions shown here are smaller than the original drawings. To do this exercise at home, it may be helpful to make a photocopy that enlarges these templates to roughly twice the size shown here, then draw them yourself from those copies.

LEFT BELOW
Copy of Upside-Down Woman in Hat

by Linda Dilworth, pen.

FIRST MARKS

NOTE:

When you can't figure out what the verbal identity of an image is (a bird, for example), you start focusing more on the shapes that make it up. This tricks your mind into taking on complex images you would otherwise find intimidating.

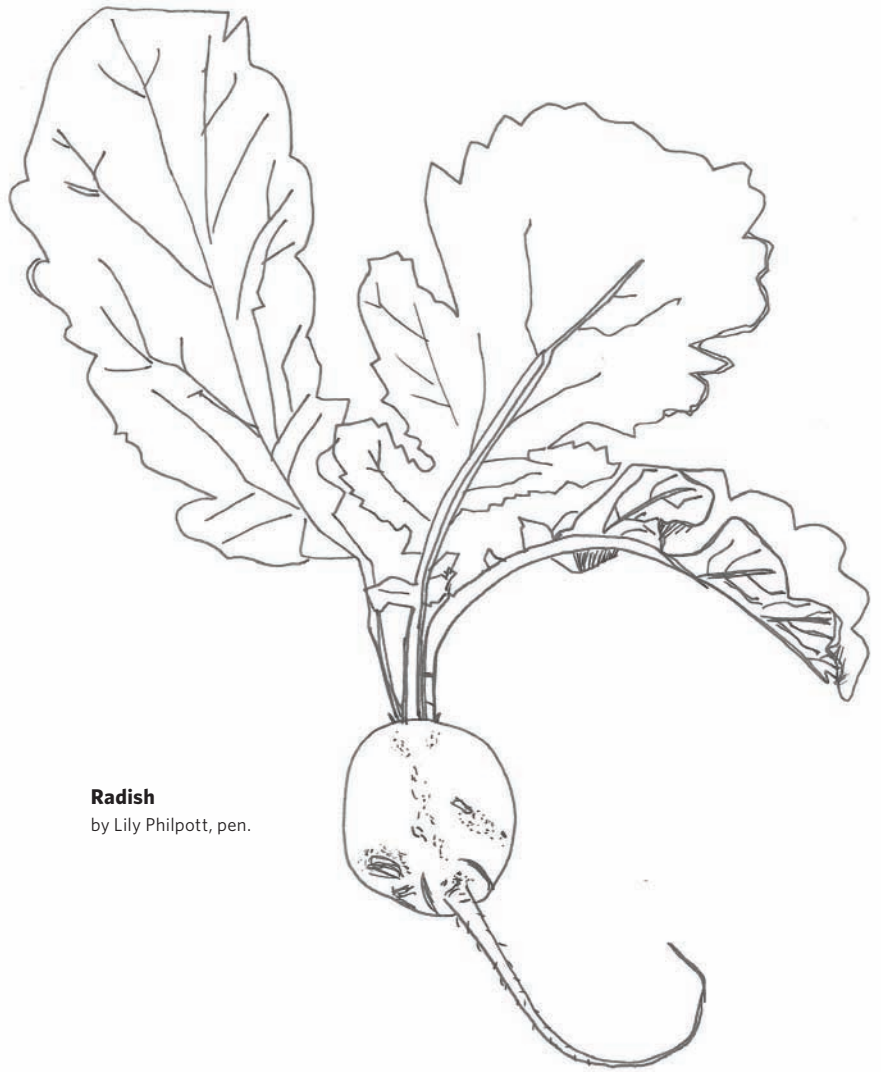
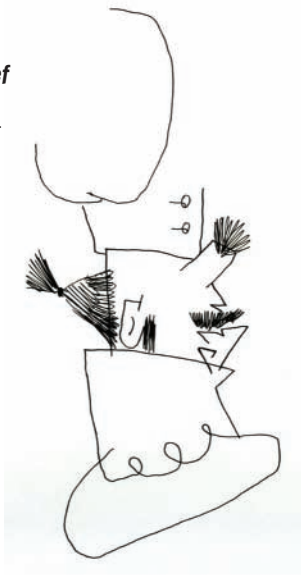
if it were an abstract shape. Record each line, starting at the top of the image, the part farthest from you.

Start with a line you feel you can draw. Then record the next-closest line, and keep adding on. Maintain a slow, methodical pace as you build off of what you've already drawn. The source drawing tells you where the lines stop; lift your pen at these points. If you lose your way, stay put and observe until you see the next line you can draw.

When you finish recording, turn both images right-side up and compare your drawing to the source. Your result will likely be somewhat different in shape and scale from the original, but don't

Copy of Upside- Down Chef

by Cindy
Crean, pen.



Radish

by Lily Philpott, pen.

worry. You want a ballpark likeness, not a photocopy. And after all, it's just a goofy cartoon, so you can only have improved it!

The important part of this lesson is not the final result but the quality of line. By drawing upside-down objects, you're training your eye to focus on the lines and shapes that make up visual appearance—a key drawing skill. As my student Linda Dilworth observed, “Drawing upside-down cartoons helped me to look at the placement and size of lines. I didn't really know what I was drawing until it was done. That was really fun.”

Exercise 3: CONTOUR DRAWING

Our next exercise takes us to drawing actual objects, but it uses the same line-drawing skills you've developed in the first two exercises. “While drawing real objects felt like a big leap at first, it was really just a continuation of what we were doing,” said Lily Philpott, a student in my workshop.

Select an object with crisp edges and segments, rather than something smooth and featureless. You may want to go to the market for

this part, because fruits and vegetables are good choices, as are tools from gardening, cooking, and carpentry, which often have lots of character and interesting shapes.

Put your subject on white paper. If it's a machine-made object, position it so that you can see both its top and its side, to get more depth. Look for that long, doable line that lets you in. If you're fascinated by the object and if you enjoy the shapes and strategize a bit before you start, you'll be surprised how well you can do if you just keep going slowly.

Turn crisp edges along the outside and inside of the object into contour lines. Record them shape by shape, neighbor by neighbor, as slowly

as you can. Maintain long lines as much as possible; lift where logical. Machine-made tools won't look perfectly symmetrical—they'll wobble and also gain character as you draw them. Do more than one if you feel connected. Put what you've done on a vertical surface, stand back, and see if you've achieved a likeness. Whether it looks just like the object or not, these exercises are strengthening your ability to draw a convincing representation of what you see.

Contour drawing gives you an understanding of the visual puzzle pieces that make up a recognizable object. This understanding can be used to create resemblance, and as you continue to draw you'll add new

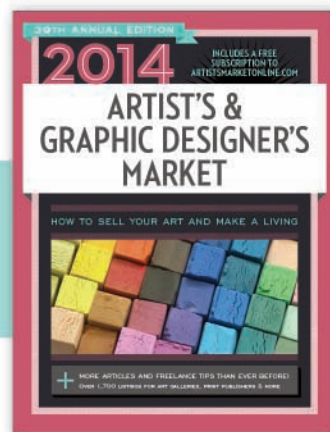
NOTE:

Fall in love with your subject. If you don't, then don't draw it. You have to be beguiled by the shapes in front of you, not just by the objects themselves. Draw a radish if you like its shapes, not because it's a vegetable you like to eat. That interest in the shapes themselves will keep your energy up as you draw.

skills that expand the possibilities of your artwork. For now, just take your time with these introductory exercises, and enjoy the art that's emerging in your life! ❖

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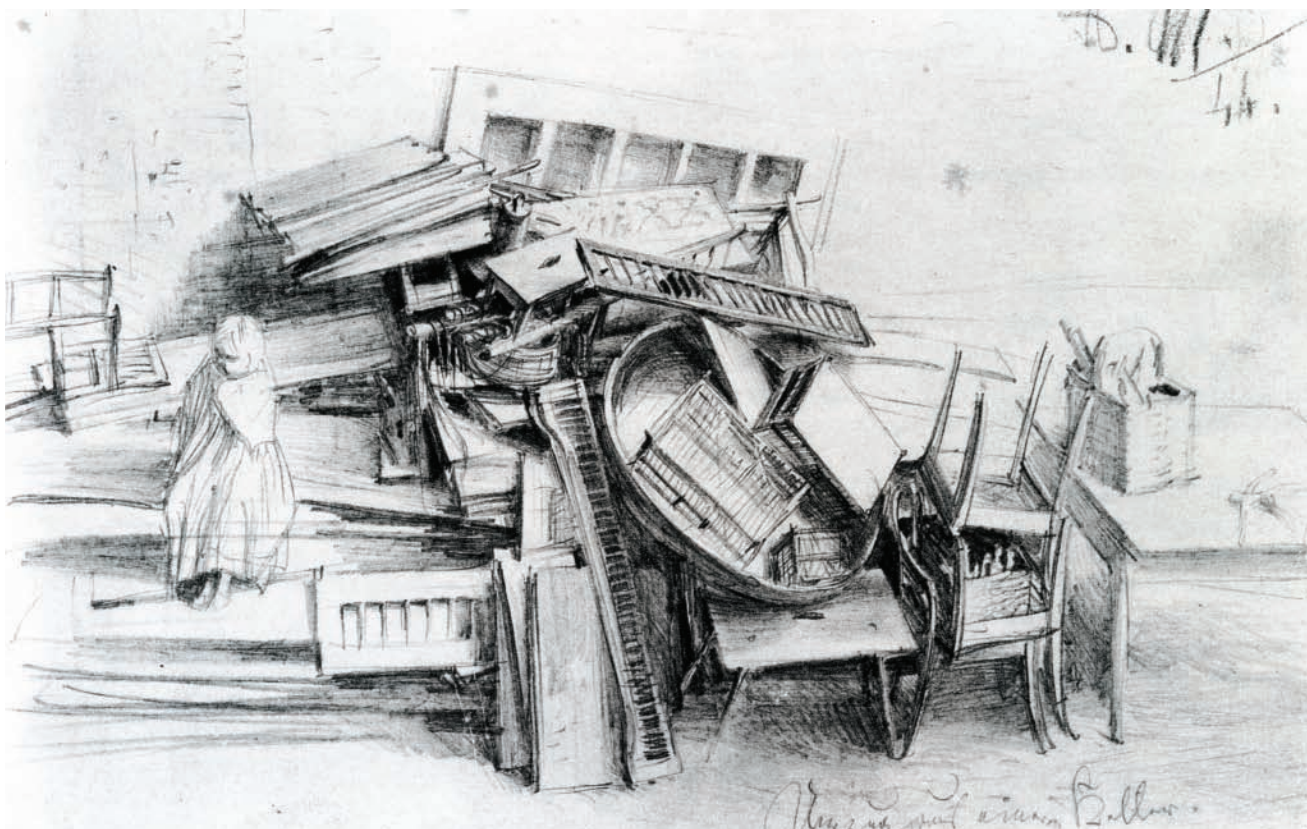
THE FIGURE *in* SPACE

From the Renaissance to today, the difficult task of creating a fully three-dimensional figure in a consistent, measurable space has been at the core of the Western artistic tradition. Here is how some of the world's greatest artists have approached the challenge.

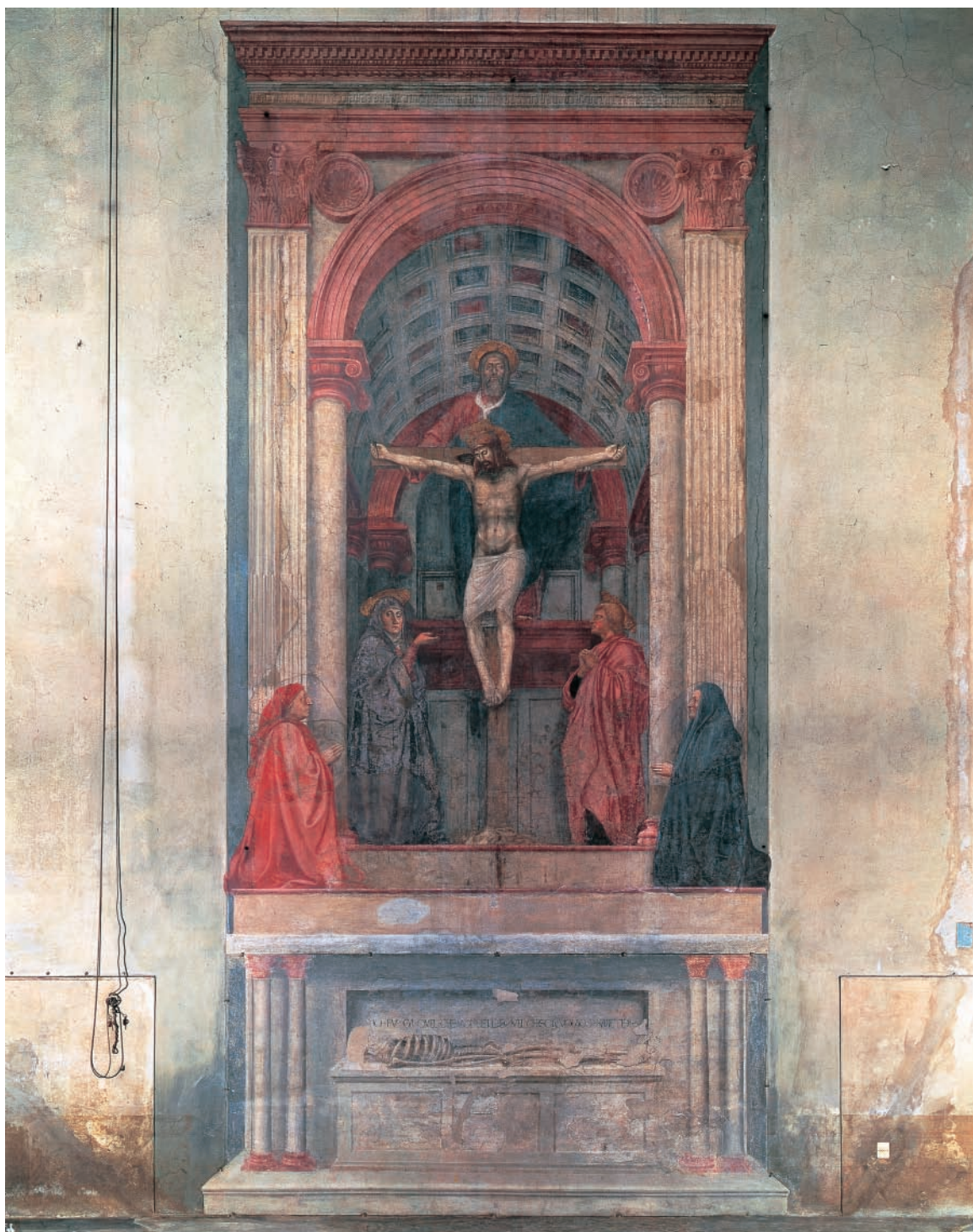
BY KENNETH J. PROCTER

Moving Out of a Cellar

by Adolf von Menzel, 1844,
graphite,
5½ x 8¼.
Collection
Kupferstich-
kabinett, Berlin,
Germany.



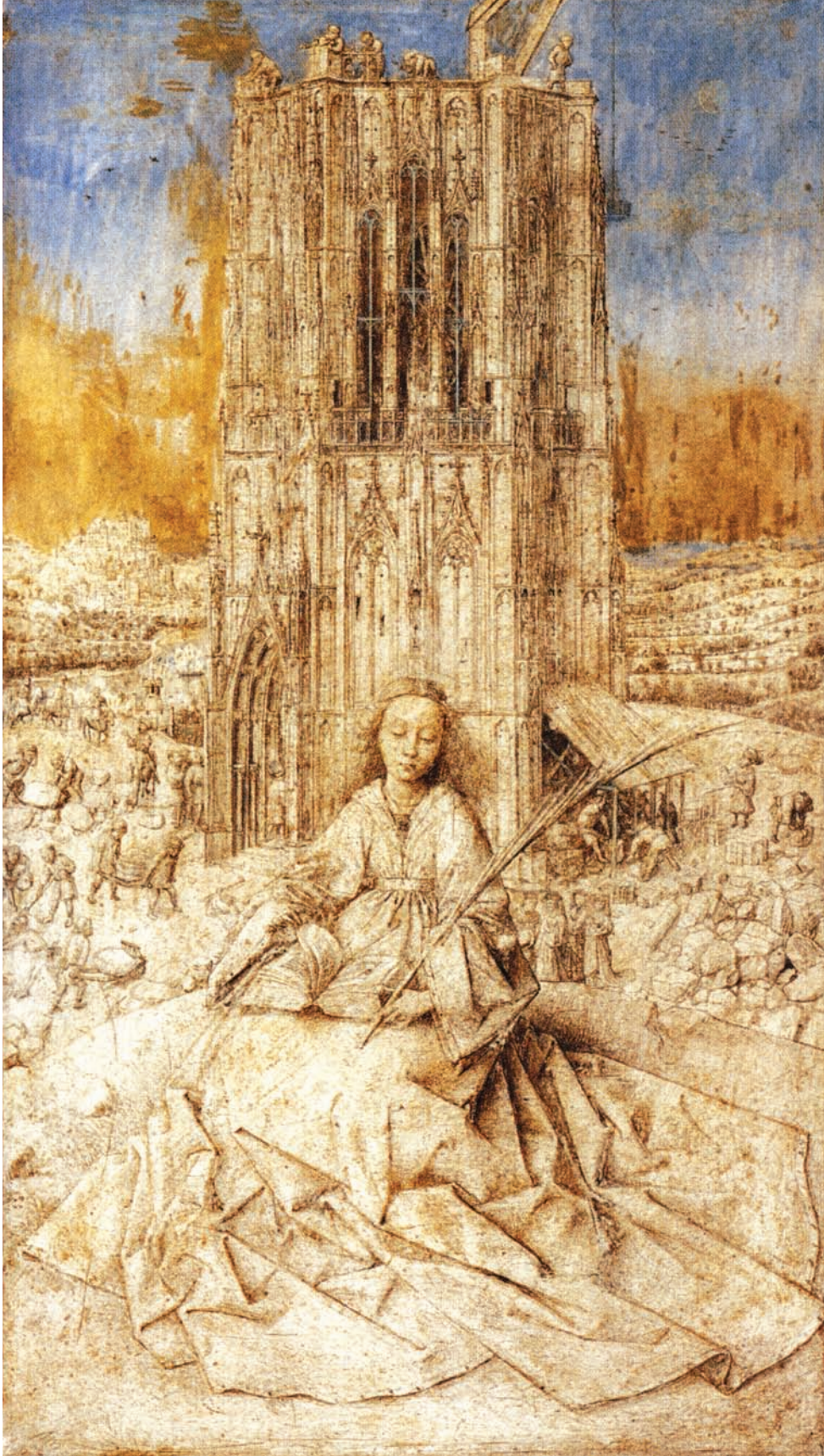
The Trinity
by Masaccio, ca.
1427, fresco,
263 x 165. Santa
Maria Novella,
Florence, Italy.

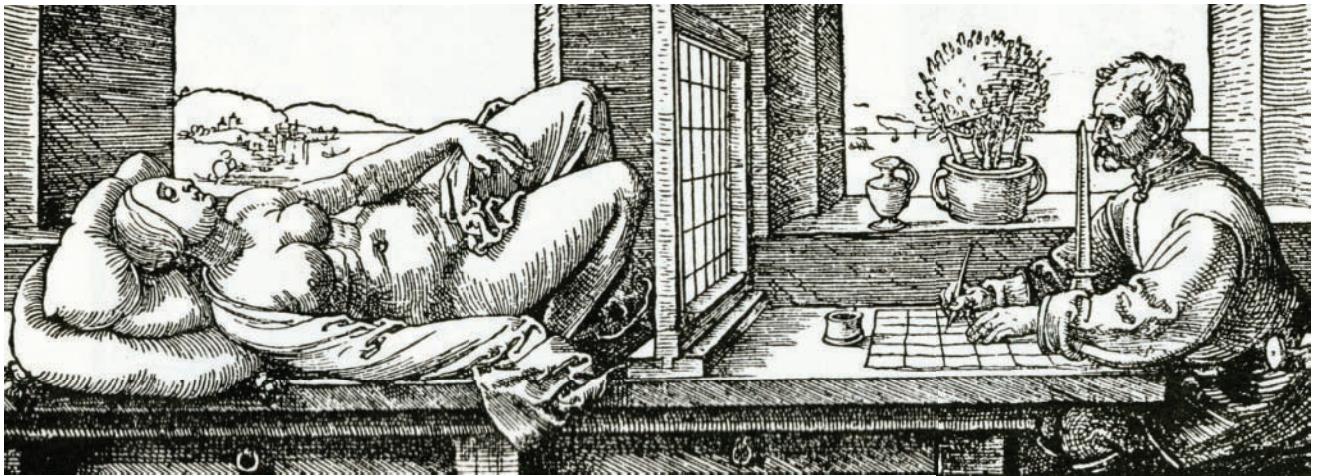


Adolf von Menzel sketched any old thing. *Moving Out of a Cellar* shows just a ghost of a figure and a heap of junk; it looks like a Cubist grid or a Rauschenberg collage. Abstract structure aside, Von Menzel's realism anticipates the contemporary idea that every scrap is worth scrutiny. Maybe he liked the tumble of angles, the heap of overlapping forms. Maybe it was the challenge of the high point of view.

Whatever the reason, he took pains with the sketch. He focused the center and developed contrasts.

Menzel's drawing may show a pile of junk, but it affirms an essential tradition of Western art: the human figure in three-dimensional space. The figure in space is so central to the Western tradition that landscape and still life can be seen as outgrowths of the concept—depict a figure in a room and you need furniture, accessories, and a view out the





OPPOSITE PAGE

Saint Barbara

by Jan van Eyck, 1437, oil and chalk on panel, 12³/₁₆ x 7¹/₈. Collection Royal Museum of Fine Arts Antwerp; Antwerp, Belgium.

ABOVE

Illustration to the Treatise on Measurement

by Albrecht Dürer, 1525, woodcut.

window. Specialists developed those genres, but the figure in space has always been the core.

The ancients created fully dimensional figures in sculpture. The Romans painted lively forms on their walls. Often the illusion of space is pretty convincing, but it isn't consistent or measurable. Medieval painting is flattened, and when space is suggested, the perspective may be reversed—instead of aiming toward a vanishing point, the angles of a room or table spread out as they recede. Sometimes lines recede toward a series of vanishing points. Because of the pattern, we call it herringbone perspective.

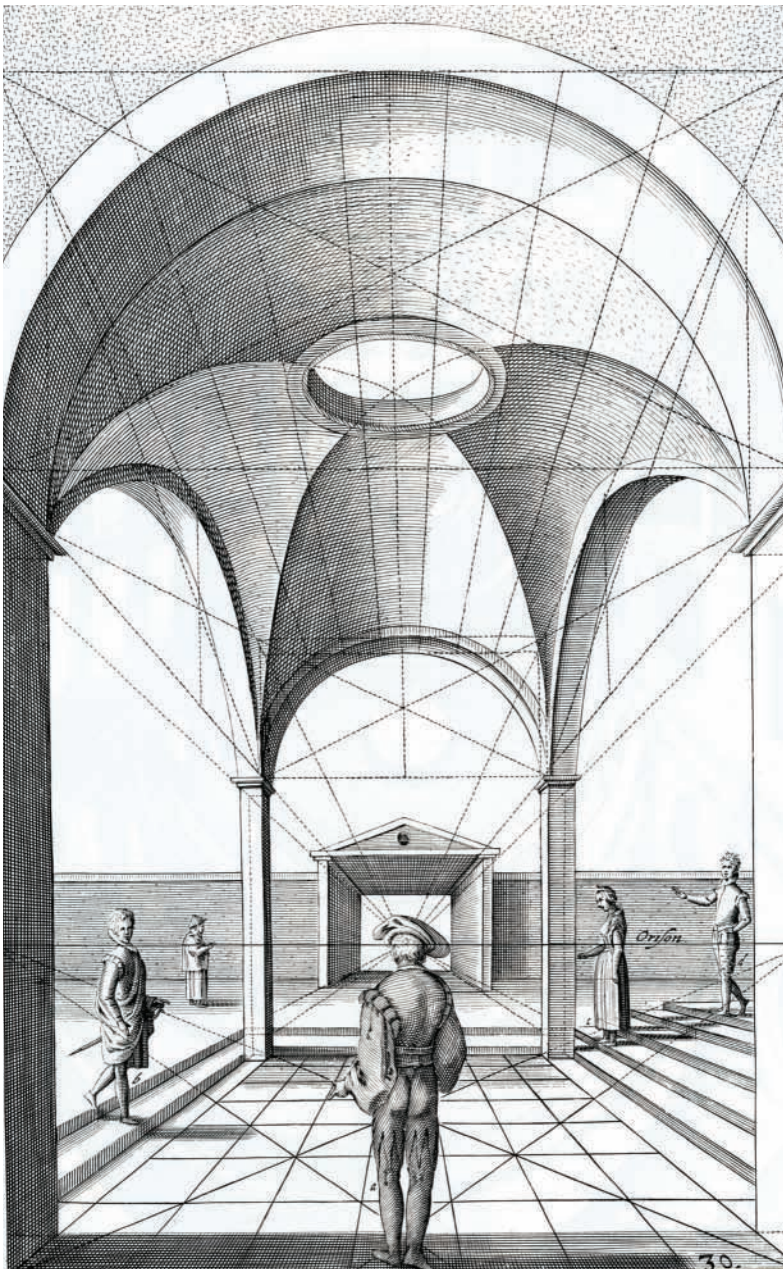
True linear perspective was not invented until the 15th century. Renaissance perspective describes a fully consistent view. From a plan, you can project a perspective; from a perspective, you can derive measurements, sometimes even a plan. Sizes vary with distance in a predictable, measurable way. A single vantage point determines the perspective and creates a direct relationship between viewer and view.

Masaccio was an early adopter. Painted on a wall at a height that would engage the viewer, *The Trinity* exemplifies the new Renaissance vision. Walk up to the painting and it appears to be composed for you, for your point of view. There is death, the skeleton you will someday be. Above, the saints and worshipping donors invite you to gaze on your means to salvation. Because Masaccio placed the central vanishing point at the viewer's eye level, real space appears to flow into pictorial space directly toward the vanishing point, as if the scene were really right in front of you. By linking the viewer with the view, perspective enhances the power of devotional imagery. The illusionistic space of the painting suggests a real vision.

By contrast, medieval altarpieces conveyed truths of the faith through formal, hieratic composition. Without need for the physical substance of this world, otherworldly figures were flat and symbolic. Rank, not nature, determined size and position. The personage with greatest importance was centered, with smaller ranks of lesser beings placed to the sides or below. Architecture might be depicted in detail or like a stage prop, but it lacked realism's concern for consistent scale. Most buildings were too small for the figures—symbols didn't step through doors.

But then Renaissance artists brought figures to life with light and shadow, bones and muscle, and clothes shaped by the body. These fully dimensional figures needed full-size space. When depictions of architecture increased to a size in proportion with the figures, artists had a new compositional problem: How do you show full-size buildings without dwarfing the figures?

Jan van Eyck's *Saint Barbara* sits on the boundary between a medieval sensibility and the new Renaissance naturalism. Perspective was invented in Italy, but it quickly spread north. Although he



Perspective, Illustration No. 30

by Jan Vredeman de Vries, 1604–1605.

point of view—subject and space are virtually the same plane. Depth, though, requires illusion. Add something thicker than a pushpin—a violin or a dead rabbit—and you need perspective.

Deep spaces with dramatically foreshortened forms are among the most challenging views to draw. The trick is to visualize dimensional form as a flat shape, principles illustrated by Albrecht Dürer. Grids help to flatten the view and keep it organized. You then have to stay still and keep your eye in one place. The practice looks a little dangerous.

Jan Vredeman de Vries created a group of perspective engravings that became a popular guidebook for artists. *Illustration No. 30* illustrates the fundamental principle of linear perspective: The central vanishing point represents the position of the viewer's eye. Taller or shorter, left or right, the vanishing point moves with him. Vredeman's figure stands in the foreground, making him also a stand-in for the viewer. All of the orthogonal construction lines—lines perpendicular to the picture plane—appear to emanate from and point toward the eye of this figure. The central vanishing point organizes the composition and mirrors the viewer's eye.

This principle builds the relationship between viewer and view, even with imaginary

subjects and impossible vantage points. It's what makes the illusions of Baroque ceilings work. At the Church of Sant' Ignazio, in Rome, the ideal station point from which to view Andrea Pozzo's ceiling fresco is marked on the floor. Stand there and the illusion rings true.

Thomas Eakins' study for *The Pair-Oared Shell* offers a striking example of how linear perspective positions a figure in space. Using a perspective grid as the basis of a boating study is the last thing you might expect. Aren't landscapes and seascapes informed not by geometry but by atmospheric perspective—the haziness and blue shift we see with distance?

Atmospheric perspective was not enough for Eakins. Even without roof or floor lines, a central vanishing point is implied. As Vredeman illustrated, the central vanishing point corresponds to the position and eye level of the

lacked systematic knowledge of Italian perspective, Van Eyck was a keen observer, and he came pretty close. His forms are convincing. St. Barbara appears to lean against a tower. (She is linked to a tower in her story.) Compared to the tower and to everyone around her, she looks huge—exactly what we would expect to see in hieratic medieval composition.

Van Eyck's compositional effect depends on a gap in space. Look carefully. St. Barbara sits on an outcrop, high above the construction site, closer to us than she appears at first glance. The size of the figure and the tower are not inconsistent. Van Eyck cleverly blended the old hieratic symbolism with the new naturalism. Fully dimensional figures in a proportional space quickly became the norm.

Flat form in shallow space is the basis of *trompe-l'oeil* art. Tickets and notes tacked to a wall are convincing from any

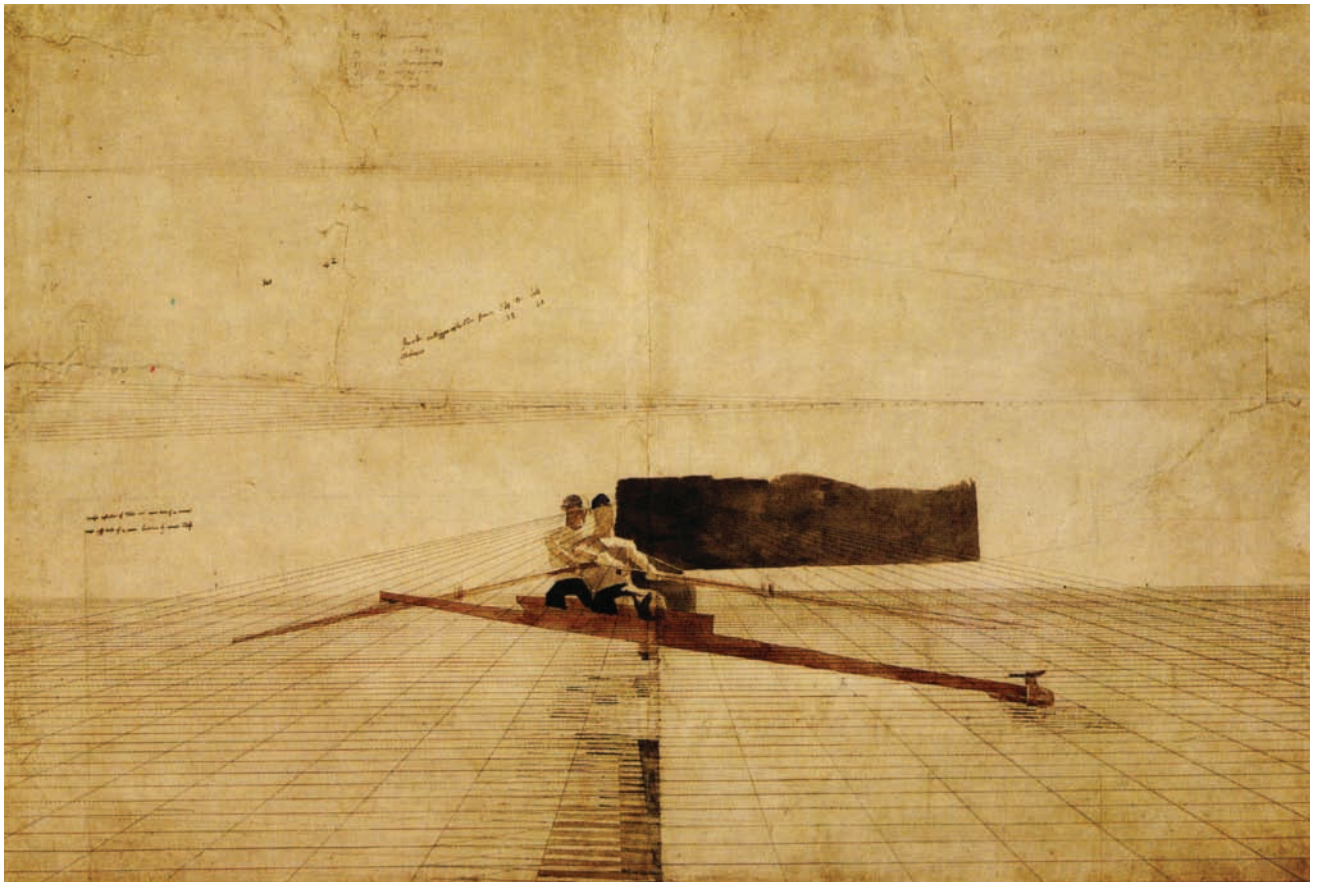
viewer. Outdoors, eye level is the horizon line. The horizon, whether visible or implied, determines the plane of the water. In Eakins' painting, eye level, the horizontal course on the pier, and the horizon all align. Eakins put our eyes level with the rowers. We might be in a nearby boat. As art historian Kathleen A. Foster points out, the grid determines exactly how far away we are.

Realists in the 19th century depicted the world around them as they saw it. Real people supplanted subjects from myth and history—new figures for a new age. Eakins painted rowers, baseball players, and boys skinny dipping in a water hole. Degas painted women working, combing their hair, and bathing. With contemporary figures, the old prototypes didn't apply. Eakins depicted the musculature of the athlete, the grace of practiced motion. Degas studied dancers on and off the stage. And ballet, above all, is an art of grace.

Raphael set standards for figural grace that inspired generations. He found ways to pose elbows, knees, and ankles so that limbs formed graceful lines instead of awkward bumps and angles. Raphael's studies show how he conceived a couple portrait arrangements of the Holy Family. Even in concept sketches we see the smooth flow of limbs, the graceful turn of an ankle. Grace guides the

Perspective Drawing for *The Pair-Oared Shell*

by Thomas Eakins, 1872, graphite, ink, and watercolor, 31³/₁₆ x 47⁷/₁₆.
Collection Philadelphia Museum of Art, Philadelphia, Pennsylvania.







OPPOSITE PAGE

Study for *The Alba Madonna*

by Raphael, ca. 1509–1511, red and black chalk and pen-and-ink with white heightening, 16 $\frac{7}{16}$ x 10 $\frac{1}{16}$ inches. Collection Palais de Beaux Arts de Lille; Lille, France.

ABOVE

Waiting

by Edgar Degas, ca. 1882, pastel, 19 x 24 inches. Collection J. Paul Getty Museum, Los Angeles, California.

whole composition. In his study for *The Alba Madonna*, the *tondo*, or circular format, of the central group guides the graceful, pleasing placement of limbs and figures, formally and symbolically strengthening the family unity.

Grace suggests careful design. Degas' dancers could have the grace of a Raphael—some do—but Degas went a step further, using awkwardness to suggest realism, which often seems more clearly embodied in a found pose. *Waiting* can be viewed as a subtle parody of grace. Tired and bored, the girl and her mother stare at the floor. Ballet aspires to height and loft, but the dancer's legs foreshorten to dwarf length. Her feet splay in a mockery of *seconde position*. An awkward lump, she needs a third foot—the bench leg—for support. Her mother stands in for the ballet master; her umbrella, the master's baton. Perspective plays its part in the parody. Degas raked the perspective so the floor drops away. We hover over a mock stage as if seated in the balcony. Like the two women, we see lots of floor.

If Degas' painting can be read as parody, a century later, Philip Pearlstein's *Two Female Models on Peruvian Rug With Mirror* is subversive. Pearlstein uses the tools of tradition to deconstruct both the fully dimensional figure and the space it occupies. Realism thrives on awkwardness. Pearlstein's composition looks random, as if he found his models sprawled on the floor during a rest break. Despite his meticulous observation, Pearlstein seems careless with the humanity of his models. Cropped and anonymous, they look like props. Desirée Alvarez, a longtime Pearlstein model, put it this way: "I find it liberating

to be objectified because I am not present in the painting to arouse, but rather to exist and to provide a complex surface to interact visually with other complex surfaces. My head is frequently out of the painting, and rarely am I central to the composition. This is a democratic, postmortem vision of the nude: casually presented, cynically cropped, unromanticized—the individual observed within Pearlstein’s carefully constructed still life of artifacts and collectibles.” Ironically, despite being treated like still life, the awkward poses of the figures invite our empathy. We feel their twists and strains. We care because of the cropping. Anonymity cries out for identity. The awkwardness of realism heightens humanity.

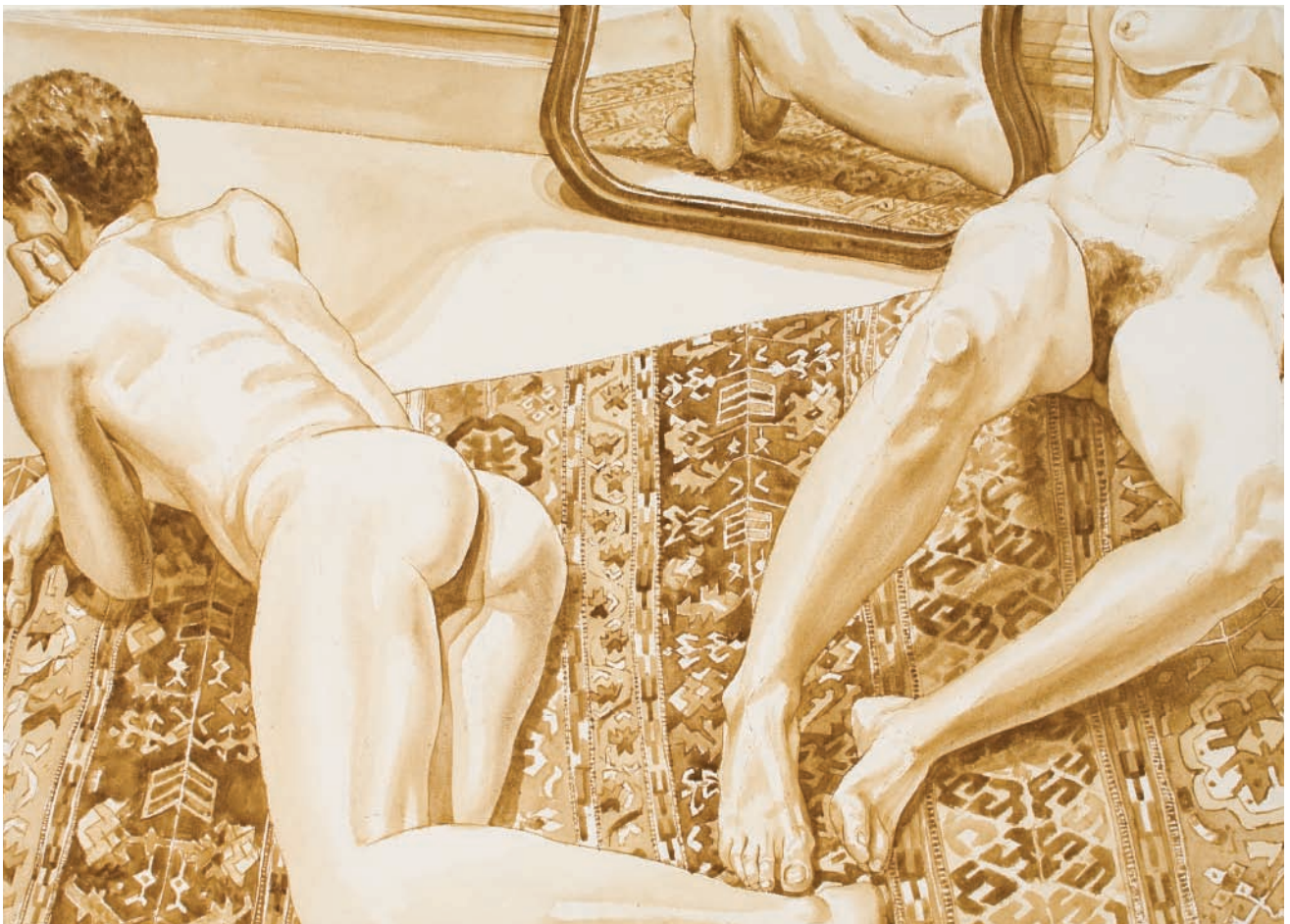
Like Degas, Pearlstein rakes the floor, but even more radically. The rug curves out and down. The models seem to slide down the slope landing virtually underfoot. Perspective books instruct you to stand back (and tell you exactly how far) to avoid this effect. But just like the awkward poses, awkward perspective—stretched and bent for new purpose—is integral to the composition. As if the bottom edge were real, a thing that could actually catch a leg, Pearlstein creates a frame from a shin bone. Just above, the little still life of toes and heels seems too clever to be coincidence. Here is convincing evidence that the arrangement is composed, that the “find” is designed. Heightening his irony, Pearlstein reinforces the top of the composition with base molding, and then punctures the frame with a mirror. Even while it points back into the picture, in effect adding a third model, the mirror angles off in a new direction, extending space within a space.

Pearlstein’s radical approach to the model and his play with pictorial space extend the potential and continuing power of the dimensional figure in dimensional space. His spatial manipulations recall intriguing elements of *Las Meninas*, among the most profound meditations on pictorial space in all of Western art. The classic one-point perspective structure is simply a point of departure for numerous

BELOW

Two Female Models on Peruvian Rug With Mirror

by Philip Pearlstein, 1976, sepia wash on paper, 29½ x 41. Courtesy the artist.





BELOW

Las Meninas

by Diego Velázquez, ca. 1656, oil, 125¼ x 108⅞.
Collection the Prado, Madrid, Spain.

ABOVE

Las Meninas, No. 1

by Pablo Picasso, 1957, oil, 76⅞ x 102⅞. Collection Museo Picasso, Barcelona, Spain. Courtesy Bridgeman Art Library.



pictorial complexities and ambiguities. In the center of vision, along the back, Velázquez paired a silhouetted figure in an open door with a couple reflected in a mirror. Above and beside are paintings. Door, mirror, and painting—all are metaphors, and each projects its own kind of space within the larger composition.

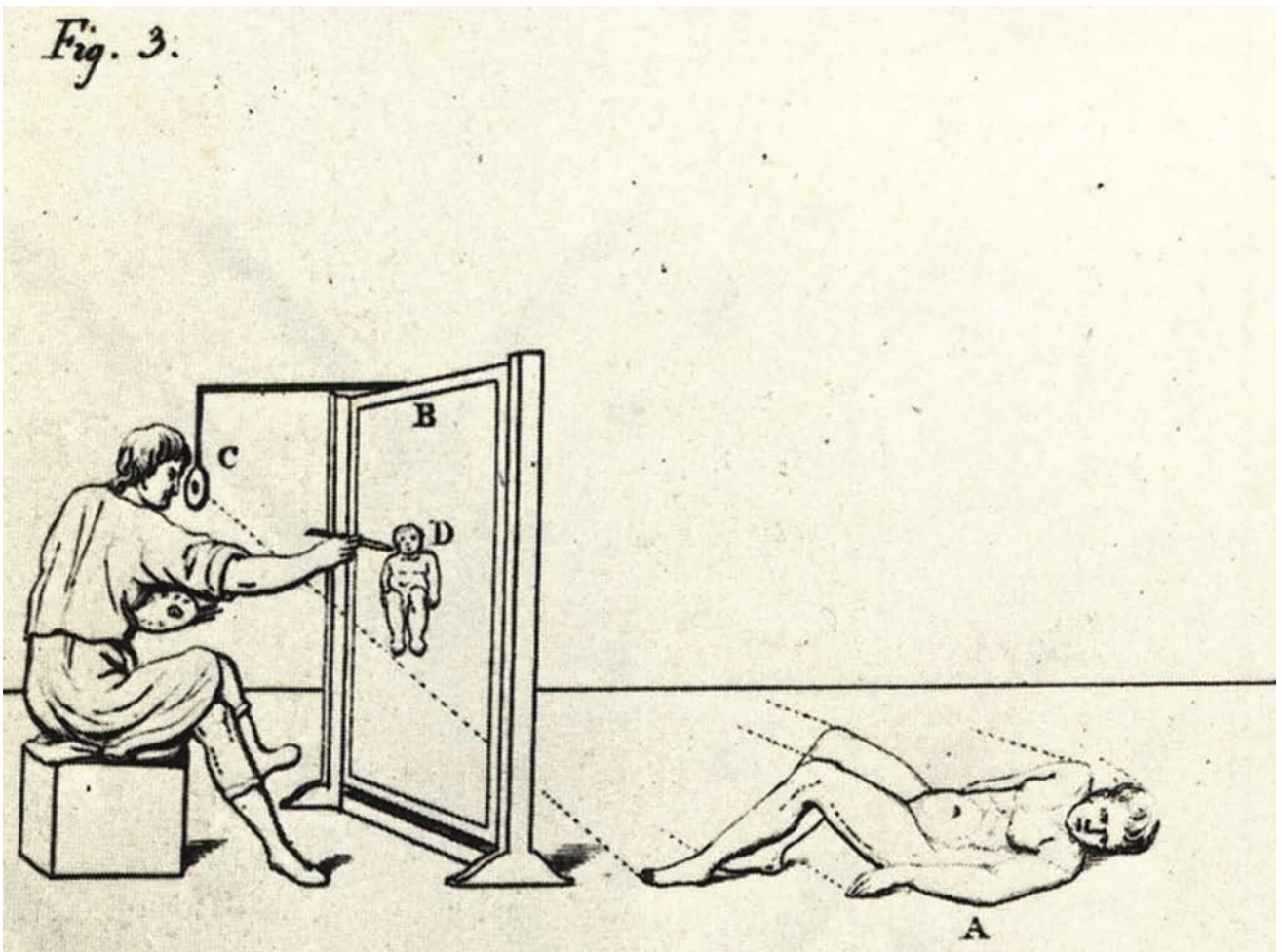
Picasso created dozens of copies of *Las Meninas*. In the version shown here, he mapped the original but flattened the door and positioned it as a spacer between passage and mirror, as if the three were a set, nearly equal in width. It's a subtle change, but now the passage opens out, the mirror reflects back, and between them, the door is flat and solid yet with the potential to reveal. Peopling this catalog of space, Picasso's figures vary from cartoony to complex, but he gave the painter his due. In a dramatic break from Velázquez's unified scale, Picasso depicted the painter and canvas towering over the other figures—a variable scale that recalls the medieval approach to composition.

Ultimately, every artist re-envisioning figure and space. Picasso took apart the traditional figure and space and then put them back together again, changing the course of art. ❖

Principles of **FORESHORTENING**

In order to depict a foreshortened figure, artists must apply knowledge of the picture plane, lines of action, and the geometric solids that underlie the forms of the body.

BY JON DEMARTIN





OPPOSITE PAGE
ILLUSTRATION 1

LEFT
ILLUSTRATION 2
Illustration to the
*Treatise on
Measurement*

by Albrecht Dürer,
1525, woodcut.

Drawing the figure in a simple, straight-on view presents difficulties of its own, but when we change the point of view so that the subject involves foreshortening, then our structural knowledge is really put to the test. Here, we'll look at basic strategies that will help simplify the complex task of drawing foreshortened subjects.

At its simplest, *foreshortening* is the visual illusion that causes an object to appear smaller than it actually is when it recedes from the eye. Technically every part of the figure is always in foreshortening because the laws of perspective apply to everything we see in the picture plane. But in certain, heavily foreshortened poses, such as when a model's arm is pointing toward you, the effect is especially pronounced and challenging to depict.

THE PICTURE PLANE: THE KEY TO PERSPECTIVE

Before we discuss foreshortening, we must touch on the profound importance of the *picture plane*, which can be thought of as a transparent pane of glass between the viewer and the scene beyond it that is being depicted. Our

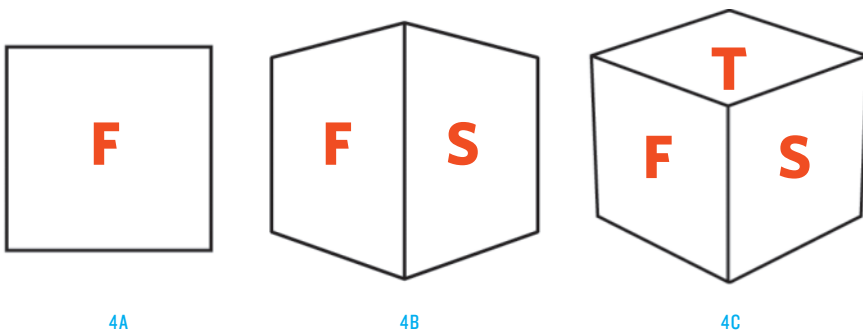
line of vision travels in a straight line from our eye through the picture plane to our subject.

The 19th-century French engraving shown in Illustration 1 uses dotted lines to represent the artist's lines of vision. You can see that the artist's drawing is determined by the points at which his lines of vision pierce the picture plane. In this way, our lines of vision give our subject its placement and size on the picture plane. The farther the lines travel, the smaller an object will appear.

In the well-known print by Albrecht Dürer (Illustration 2) we see an artist looking through a gridded window, which in this case serves as the picture plane. Even though the figure is three-dimensional and in a highly foreshortened pose, the artist can consider the subject as a flat two-dimensional appearance on the picture plane. His picture plane and his drawing surface have matching gridlines, a method to help ensure an accurate representation of what he sees.

This aspect of drawing—conceiving of our subject as a two-dimensional representation on the picture plane—is a crucial first step in seeing our





4A

4B

4C

**OPPOSITE PAGE
ILLUSTRATION 3**

by Luca Cambiaso,
ca. 1527–1585.

It's hard not to mention Luca Cambiaso when discussing cubes in foreshortening. In this drawing, which was most likely done from his imagination, we can see how effortlessly Cambiaso could compose the cubistic figure in space. This capability allows an artist to run through a gamut of poses before even consulting the live model. Reducing the masses of the body into simple geometric solids and viewing them in different orientations also serves to reveal the graphic, underlying power of a pose.

**ABOVE
ILLUSTRATION 4**

**BELOW
ILLUSTRATION 5**

subject's shape accurately. However, beyond drawing an accurate shape, the artist must also reconcile this with what truly exists—the three-dimensional subject in space.

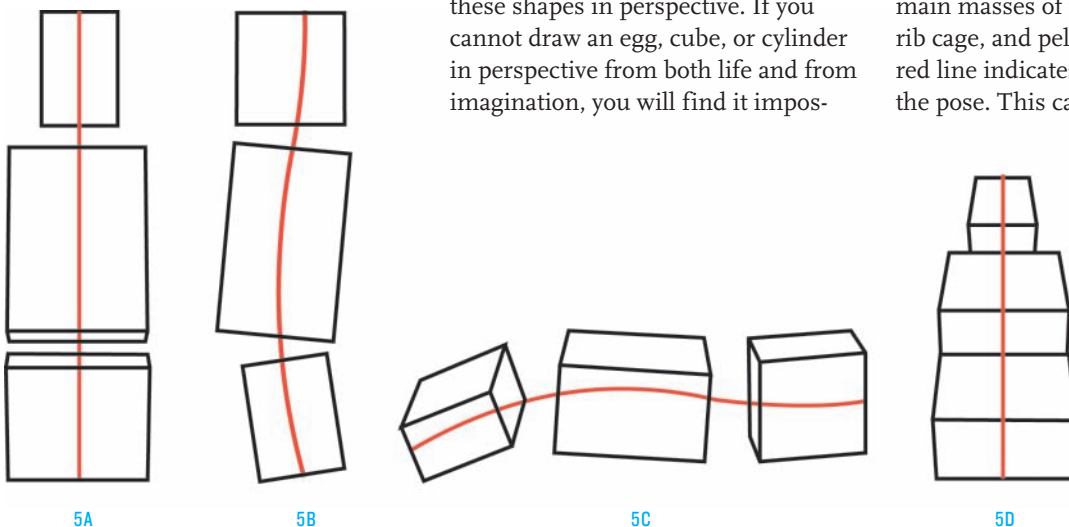
**GEOMETRIC SOLIDS: A WAY
TO SIMPLIFY THE FIGURE**

In order to draw the forms of the human body in perspective, it's best to think of them in terms of underlying geometric shapes—something artists have done for centuries in order to create drawings of tremendous power. (See Illustration 3.) The head, for example, closely resembles an ovoid, or egg shape (as discussed at length in the spring 2013 issue of *Drawing*). To achieve a lifelike figure, you must be able to reduce such complex forms as heads and limbs to simple geometric solids and understand how to depict these shapes in perspective. If you cannot draw an egg, cube, or cylinder in perspective from both life and from imagination, you will find it impos-

sible to draw a convincing figure.

To become familiar with drawing geometric solids, begin by drawing simple views. Illustration 4 shows three basic views of a cube. The first is seen straight on, revealing only its front plane. The second cube is turned so that the corner is directly in the center, revealing its front and side planes. The third cube is seen from above, revealing its top, front, and side planes. If you are just beginning to practice drawing objects in space, try drawing cubes, cylinders, and ovoids first in basic positions such as these, then in more complex ones, with the forms tilted at odd angles. A good perspective book will also familiarize you with the principles of 1-, 2-, and 3-point perspective, such as the horizon line and vanishing points.

Illustration 5 shows three cuboids that together approximate the three main masses of the figure—the head, rib cage, and pelvis. In each view, the red line indicates the line of action of the pose. This can also be visualized

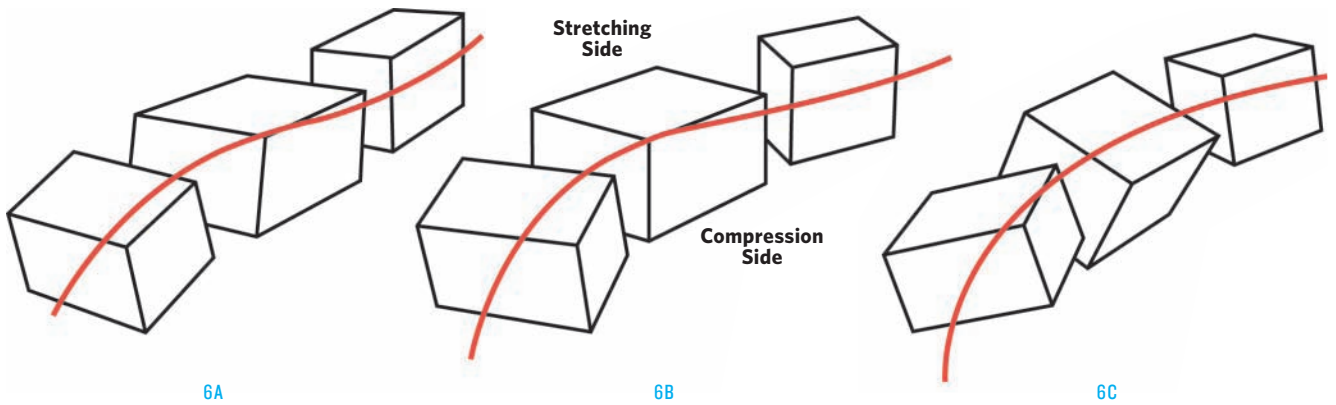


5A

5B

5C

5D



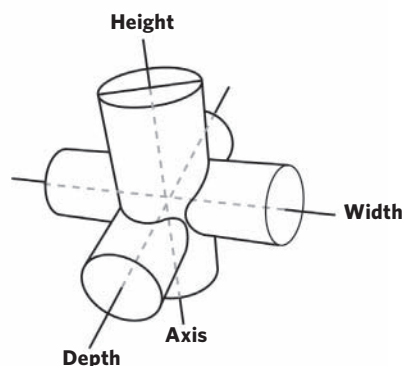
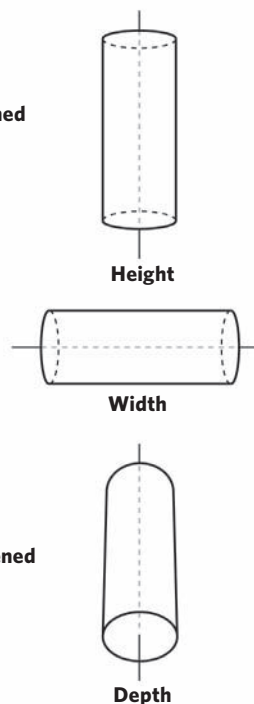
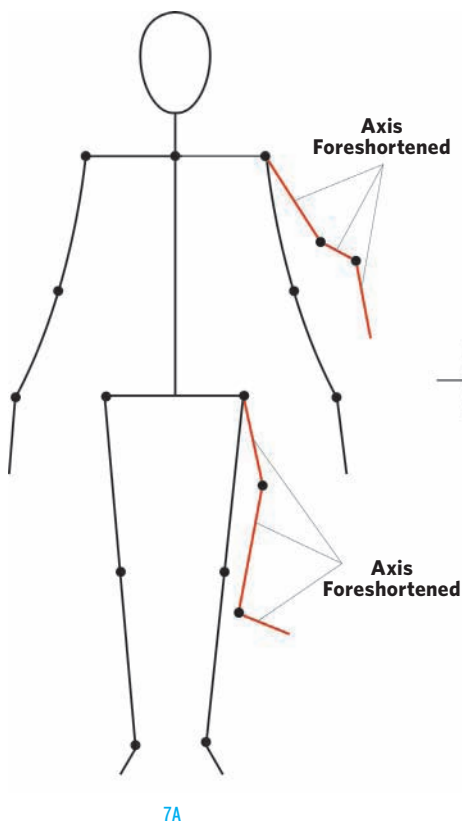
as the spine that runs through the masses, allowing the greatest flexibility of movement.

In the front, side, and reclining views (Illustrations 5a, 5b, and 5c, respectively), we can clearly see the spaces between the masses because of their essentially parallel orientation to the picture plane. The cube figure in Illustration 5d, however, is tilting away from the picture plane, demonstrating an important principle of foreshortening:

As they recede in space, foreshortened forms are blocked by other forms, and we can no longer see the spaces between the masses. Artists refer to this visual phenomenon as the “overlapping” of forms, which can be a powerful tool in creating depth. (This principle actually applies to all views, but it is more pronounced in foreshortened ones.)

As a figure turns diagonally away from the picture plane, the overlapping

of the masses increases, and so does the illusion of depth. In Illustration 6a, a figure recedes in a fairly straight diagonal line. Accordingly, the central axis, shown in red, is relatively straight. In Illustration 6b, the masses are turned toward each other, creating a “compression side” and “stretching side.” This creates an even more dynamic sense of action, which can also be seen in the increased curvature of the red axis. In Illustration 6c,



ABOVE
ILLUSTRATION 6

LEFT
ILLUSTRATION 7
In Illustration 7a we see a stick figure demonstrating the main joints that create the figure’s action. The red axes represent the limbs in foreshortening, so they appear shorter in length than the unforeshortened limbs, shown in black. Illustration 7b shows three cylinders, one representing height, one width, and the other depth. Illustration 7c shows the three cylinders combined with each axis moving three-dimensionally, showing how these three facets together reveal a subject’s orientation in space.

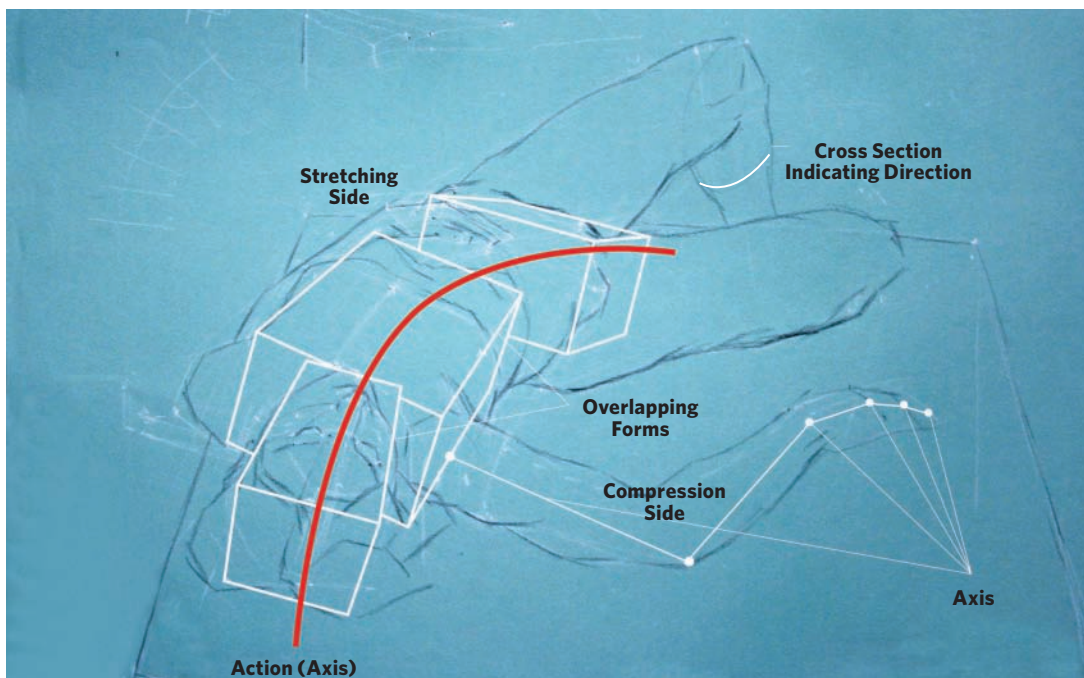


8A

ILLUSTRATION 8
Demonstration Drawing
at Bay Area Classical
Artist Atelier

by Jon deMartin, 2012,
 black-and-white chalk
 on blue paper, 18 x 24.

Illustration 8a shows an unfinished demonstration drawing. Notice the white chalk marks estimating the figure's significant landmarks—these points help us visualize the figure's relevant proportions seen in foreshortening. Illustration 8b illustrates the blocked-out volumes of the overlapping head, rib cage, and pelvis. Although I did not literally draw the masses of the head, rib cage, and pelvis as cubes, I did visualize them in perspective. This would have been impossible had it not been for my understanding of what a cube looks like in perspective.



8B

we see the most dynamic and three-dimensional illusion of all, with the masses turning, tipping, and tilting.

DRAWING FORESHORTENED LIMBS

We don't want to actually draw a limb as a cylinder, but we can conceive of it as one. It's a geometric solid that can help us quickly determine the limb's direction. When drawing an arm or a leg, we must first establish the directions of its

axis. Think of an axis as an imaginary line running through the middle of a form. Together, the axes of individual forms set the larger action of what we're drawing.

In drawing limbs, look for the action first and then for the points at which the action changes direction, invariably located at the joints. (See Illustration 7.) Once the axis is drawn we can then "clothe" it with volume. (See Illustration 8.) We can also ascertain the relative

lengths of the arms, hands, legs, and feet by studying the skeleton.

Even though the lines you draw on your paper are flat, you should try to conceive of them as moving through three-dimensional space. We want to develop the capability to construct forms believably in space without relying solely on the flat appearance of a shape. In other words, we want to create shapes based on both our direct observation of the model and



ABOVE
ILLUSTRATION 9
 by Giovanni Paolo Lomazzo, ca. 1538-1592.

This view would have been impossible if it were copied directly from life, but any conception is permissible as long as we're constructing a three-dimensional figure in space. To draw such views, artists must equip themselves with strong structural knowledge. The limbs can become truncated cones, the arms elongated rectangular cubes, the rib cage an egg. Notice the curve moving through space on the under-plane of the jaw. Look at the cross sections explaining the girth of the upper rib cage,

abdomen, and pelvic girdle. Also, look at the cross section indicating where the tapering of the torso occurs.

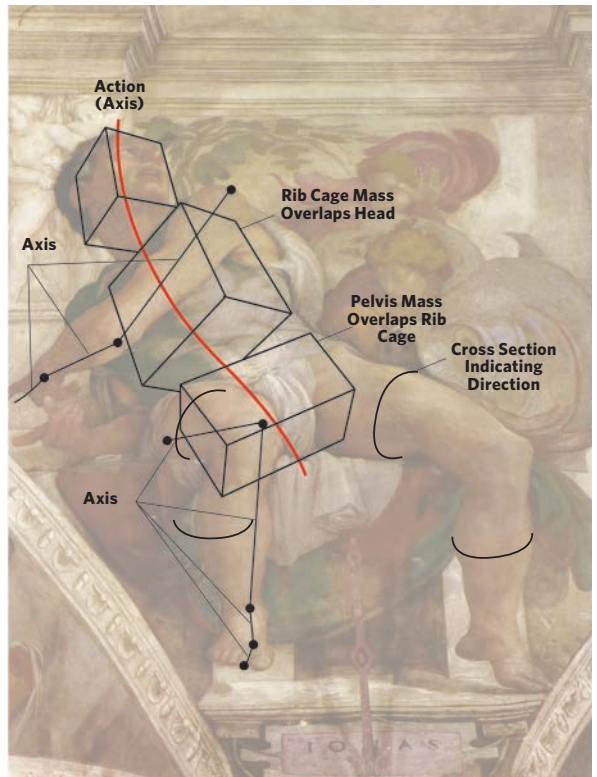
RIGHT
ILLUSTRATION 10
Jonah

by Michelangelo, 1508-1512, fresco.

It's exciting to study how the Old Masters designed poses to meet their specific narrative needs. Many Renaissance and Baroque artists chose views to dramatize the illusion of depth, and we can see outstanding examples of foreshortened figures by Michelangelo in the Sistine Chapel.



10A



10B

BELOW

ILLUSTRATION II
Julie Reclining

by Jon deMartin, 2007, black-and-white chalk, 16 x 20.

My drawing of Julie was first carefully realized as a shape with its correct height to width proportions—similar to the goal of the artist in the Dürer's print (Illustration 2). After finding those proportions, I had to rely on as many solid structural principles as possible to bring about a convincing three-dimensional illusion of form.

our knowledge of anatomy. This will allow us to construct forms when posed with difficulties such as a model moving his arms or legs—which any model will eventually do—and to fashion drawings that simply cannot be done from life, such as the view drawn by Giovanni Paolo Lomazzo, in Illustration 9. This is the essence of great drawing: artists using both what they see and what they know.

PRACTICE THROUGH COPYING

You can apply these foreshortening concepts not only when drawing the model from life but also when copying the works of the masters. For example, in his painting of Jonah, we see Michelangelo's profound ability to conceptualize the human figure

in three-dimensional space. (See Illustration 10.) Take a great figurative masterwork that inspires you and then overlay it with tracing paper. Try drawing convincing cubes and cylinders that fit the figures. Include the axis of each solid, and look for significant overlapping forms. A copy of a work becomes much more meaningful and edifying when we're applying concepts as opposed to just "copying."

Putting cubes and solids in perspective in this way may seem simple, but it is not easy, and practicing it will immediately expose both our weaknesses and strengths. It also reminds us of the importance of learning how to draw simple geometric solids in space from life—an essential underpinning of well-constructed figure drawing. ❖



**IN THE
NEXT
ISSUE**

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The next installment of Drawing Fundamentals will unfold the process of how to transform a two-dimensional shape into a convincing three-dimensional form to depict a figure in foreshortening. We'll also explore ways of checking ourselves for accuracy.

MIX MASTER

In **Amy Cutler**'s creations, folklore, fairy tales, and personal iconography all vie for attention—and presence on the page.

BY COURTNEY JORDAN



OPPOSITE PAGE

Molar Migration

2012, gouache, 22³/₈ x 22⁷/₈.

All artwork this article © Amy Cutler; courtesy Leslie Tonkonow Artworks + Projects, New York, New York.

BELOW

Embargo

2010, gouache, 23 x 30.



NO QUESTION ABOUT IT, AMY CUTLER IS AN ARTISTIC MIXOLOGIST.

The inspirations for her drawings and gouache-on-paper works encompass anxieties about global warming, Persian dynastic stories, a favored pair of shoes, and deceased family members. An idea can come from

just about anywhere, arising most often when the artist is simply sketching. “I always draw first, and then the detail develops on its own,” she says.

This almost subconscious way of arriving at visual narrative is a pro-

cess that, for Cutler, goes way back. “In childhood, I thought drawing was a bit like voodoo—I could work out my struggles and take control of certain situations,” she says. “It

was also therapeutic, helping me get through my parents’ divorce. ... And if there was a person I didn’t like, I could draw them as a dead mouse, a bit of secret revenge.”

Nowadays, not much has changed



OPPOSITE PAGE

Tiger Mending

2003, gouache, 17¾ x 14¾.

BELOW RIGHT

Initiation

2010, gouache, 22 x 23½.

for Cutler, minus the rodent payback. Her studio routine consistently involves drawing and making thumbnail sketches before selecting and fine-tuning a final composition. She makes a habit of reviewing retired sketchbooks filled with years-old drawings, which often provide her with new inspiration. In *Molar Migration*, for instance, Cutler began with an image that she had drawn years before: a human head opened up like a medicine chest to reveal all the busy inner workings of the mind. In one chamber, a hot tub represents a sort of “spa” of the psyche and the figure’s pursuit of calm. Further down, a bronco bucking on the tongue could be impeding communication or just the opposite—representing the chaos that is left in the wake of being too free with one’s opinions. Certainly there’s no end to the interpretations, which is in keeping with Cutler’s aim to use her work not to explain what is going on in her life but to articulate themes she wants to explore through metaphor. Still, Cutler puts a lot out there. “I get loose with my private things, but the more personal I am, the more response I get,” she says.

Despite the personal cornerstones that ground Cutler’s work, there is a lot that steers the drawings and paintings away from reality. For one, Cutler’s artistic world is almost exclusively female, and the women who occupy it are like a foreign tribe whose rituals are carried out with great seriousness, no matter the absurdity of the situation. In *Embargo*, dowager-esque females with fancy updo’s outfitted



in what look like 19th-century day dresses are turned into prows of ships—quite a contrast to the comely figureheads that usually adorn vessels. In other paintings, Cutler’s figures braid copious amounts of hair, perform military maneuvers in inner-tubes, and ford bodies of water on the backs of elephants. In *Tiger Mending*—Cutler’s “greatest hit,” which was exhibited in the Whitney Biennial in 2004—the figures play Florence Nightingale to the big cats, sewing up their wounds with neat stitches.

From these peculiar and somewhat arduous activities, one might ascribe Herculean stamina or fearlessness to these painted ladies, but in Cutler’s mind they aren’t so powerful. Instead, she sees them simply as everyday women. The tasks they perform are less physical challenges and more about the nature of being consumed by a duty or a situation and the resulting tension that comes from it. No matter the task at hand, all of the figures face their conditions with stern aplomb, seemingly unmoved by what they are doing.

Gorge

2009, gouache, 59¼ x 40½.

BELOW

Waders

2003, gouache, 40 x 60.

Although they are most often presented in groups, Cutler's figures rarely seem to notice one another. Through this dynamic, Cutler explores the nature of collective separatism, or as she puts it, "how you can be in a room and working toward one thing together, yet that same thing creates solitude for the individual. I actually picture myself looking the same way they do while I am painting—concentrated in this time-consuming task, getting serious and withdrawn."

Most of Cutler's finished works are done in gouache, but her style is largely based on line and can be considered drawing as much as painting. Her mark-making instruments are not far removed from traditional drawing tools—the brush most often in her hand is a 6/0, which has a head the width of a toothpick. It allows her to achieve meticulous detail in the many costumes, textiles, and objects that fill her images. She can't do much with it besides draw lines,

but the artist says she would never consider trading in her brush for an actual pen. "I do draw and use a lot of linework, but there is something about line made with a brush—it undulates and you can't get it with anything else," she says. "I don't use any painterly techniques. It is not about how the paint sits on the surface. I am actually trying to hide that so that it's more about the image."

Cutler uses gouache because of the intensity of the colors available and the





Ursy

2011, gouache, 5½ x 4¾. From the series "Brood."



“THERE IS SOMETHING ABOUT LINE MADE WITH A BRUSH—IT UNDULATES AND YOU CAN’T GET IT WITH ANYTHING ELSE.”

fact that the pigment dries matte, an excellent way to mask surface quality. “It’s something about the way the light is absorbed and not reflected,” she says, although she is also aware of the limits of the medium. “Once you cover the tooth of the paper, it’s saturated, and beyond that it will be pasty and gloppy, without the crisp lines I want.”

In situations where Cutler is drawing objects or animals she isn’t entirely familiar with, she’ll consult simple plastic toys or watch nature videos. “For anatomy, I just work it out in a sketchbook,” she says. “I never use a reference when I am working. I’d rather it be awkward and wrong than stiff. That just sticks out. And the slowness of going back and forth when you are looking at something just doesn’t work for me.”

Cutler tends to start with the faces of her figures after loosely drawing a preparatory sketch on her watercolor paper, which she pins to the wall to work on. She usually has four or so pieces going simultaneously and will often go back and forth among them rather than completing them one at a time. “If I finish one from beginning to end, I suffocate and kill it,” she says.

As she works, Cutler remains open to modifying her images, as she did with the painting *Gorge*, which depicts women in elaborate costumes transformed into the craggy peaks of mountaintops. Their vantage points allow them to see everything around them, but they are immobilized, un-

able to move or change their situation. As she worked on the piece, Cutler thought the image had interesting psychological undertones and engaging visual elements, but she could tell it wasn’t quite done. “It was so boring,” she says. It wasn’t until she was looking on Flickr and came across a photo of prayer flags that *Gorge* was ready to be finished. “At the time, the meaning of the flags—that every time the wind blows and the flags wave it is believed that they are sending prayers—really touched me,” says the artist, whose stepfather was then struggling with cancer. “I thought to myself, I need Tibetan prayer flags! And I attacked the piece with all these primary colors, and that is what finished it for me. They saved me, because it was otherwise a dead painting.”

Recently, Cutler has been on a different track, creating works of portraiture that started out simply as a lark, an experiment to use up the slick-surface Japanese paper that a friend had given her. “I thought it was just going to be this running practice

of doing things for myself,” she says. But her latest series, “Brood,” features more than a dozen painted headshots of grimacing, frowning, and a few outright scowling ladies. They are bedecked with hats and jewelry, lace collars and folded bibs, their clothing enriched with the patterns that Cutler so loves to create.

Cutler did not play to the vanity of the figures, painting in detail their crepey, cracked, and sagging skin. But in her hands these signs of age are made abstractly beautiful, and viewers sink into the works through these passages of intricate line and color. The far-fetched scenes Cutler is known for are nowhere to be found—a departure the artist welcomed. “When you become known for something, it becomes frustrating,” she says. She spent a year exclusively creating these portraits, but she has since come back to familiar territory. “I did miss creating full stories, so I am back to narratives, although I can’t talk about them,” she says with a laugh. “It’s a magic romance that I can’t expose.”

What she is willing to reveal is how she is preparing for her next steps in the studio. “Looking at my old drawings—that is a constant,” she says. “They’re just pencil sketches in a sketchbook, but they are a reservoir to me. I look back and find one that lets me see where I wanted to go next all along.” ❖

ABOUT THE ARTIST

Amy Cutler received her B.F.A. from The Cooper Union, in New York City, in 1997. She participated in the 2004 Whitney Biennial and has held solo exhibitions at the Indianapolis Museum of Art; the Kemper Museum of Contemporary Art, in Kansas City, Missouri; and the Weatherspoon Art Museum, in Greensboro, North Carolina, among other venues. Her work is found in public collections worldwide, including the Museo Nacional Centro de Arte Reina Sofia, in Madrid; the Hammer Museum, in Los Angeles; and The Museum of Modern Art, in New York City. Cutler lives and works in New York.

LEARNING THROUGH COPYING

You can improve your ability to draw by copying the work of great draftsmen, painters, sculptors, cartoonists, and filmmakers—anything from Michelangelo to Mickey Mouse.

BY DAN GHENO

In the past, most artists began their journey of learning the craft of drawing by copying other artists' work. Indeed, many advanced artists continued copying over the course of their careers, in order to hone their skills and sharpen their eyes.

Copying remains as valuable as ever for figurative artists trying to improve their eye-hand coordination and their understanding of form.

But unlike during the Renaissance, when a budding artist's only choice was to study under a local master and copy whatever was to be found in the master's studio, today there are many more options at an artist's disposal. They range from the traditional resources of Old Master reproductions in books and original works in museums to comic books, animation, and a wealth of resources available online.

Of course, there's no substitute for working from life and making your own observations. But copying from Old Masters can supplement your other efforts, or it can be the foundation of your studies if you don't have ready access to a model, as was the case for me when I first began drawing.

Here, I'll explain some of the many advantages of copying different visual media, along with advice on how you can most effectively use copying to improve your drawing abilities. I'll begin this article the same way I began my own drawing career: with the artists who first inspired me to take up a pencil and draw.



PHOTO: F. BUCHER

CLOCKWISE FROM TOP

Study of *The Belvedere Torso*

by Rubens, ca. 1601-1602, red chalk, 10¼ x 15½. Collection The Metropolitan Museum of Art, New York, New York.

Sketch of *The Belvedere Torso*

by Dan Gheno, 1985, charcoal, 12 x 9. Collection the artist.

The Belvedere Torso

by Apollonius the Athenian, 1st century B.C., marble. Collection Vatican Museums, Rome, Italy.

The Belvedere Torso is one of the most frequently copied sculptures in history. It was venerated by artists such as Michelangelo, Goltzius, and Rubens, who sketched it many times. With its massive proportions, strong plane changes, and forcefully defined musculature, this sculpture fragment is still sought out by artists looking to advance their understanding of the human form.



The Atom—A Handful of Wishes

by Gil Kane, 1966, ink. Printed in *Atom*, No. 26. Courtesy DC Comics.

You can learn a lot about form concepts, anatomy, and the expressiveness of gesture from classic comic-book artists such as Gil Kane, Steve Ditko, and Dan Spigle. Kane's drawing of the Atom was a big influence on me as a kid, with its powerfully designed pose, expressively arching torso, and explosively spread-out limbs. Along with his comic-book work, Kane never stopped drawing quick anatomical sketches, always honing his understanding of anatomy, form concepts, and his specialty, foreshortened body parts.



IN THE BEGINNING, THERE WERE COMIC BOOKS

In the mid-1960s we didn't have the easy access to Old Master drawing reproductions that have since been made possible by improved printing methods and the openness of the Web. Like many kids who grew up in this period, my first exposure to readily available, good, volumetric figure drawing came from comic

books. The industry was experiencing a visual renaissance at the time, populated by many artists who had traditional training drawing from life. It seemed to my young eyes that they could sketch the human form from memory almost as well as the great Renaissance and Baroque artists had—at least judging from the low-quality master reproductions available to me.

At the age of 10, when I first began drawing, I possessed almost no natural eye-hand coordination. Many of my friends could draw much better

than me, and some of them encouraged me to give up the pursuit for my own good. Instead, I drew incessantly from comic books for hours on end, every day for several years, determined to become a figurative artist.

Learning to draw takes time. Unless you are one of the lucky few blessed with a lot of inherent talent, the only way to develop your eye-hand coordination—whether you are an aspiring artist of 10 or 65—is through extensive practice. The old academies forced new students to draw from engravings of Old Master drawings before allowing them to draw plaster casts and eventually a life model. There's no substitute for years of this kind of brute-force practice. It is a lot easier to tackle the more difficult issues of form, value, and color once you can control where you want your hand to go with the pencil or brush.

MASTER DRAWINGS: TAKE IT ONE FORM AT A TIME

I learned a great deal about muscle anatomy and three-dimensional forms drawing from comic books. I learned even more when I grew into my teens and had access to an art library and good-quality reproductions to study from and later when I began going to museums in the "big city" to copy original works.

This progression from the Batman to the Baroque isn't quite as jarring as you might think. One thing that the great comic-book artists of the 1960s have in common with the Old Masters is an ability to draw the figure from memory, made possible by a conceptual understanding of the figure's underlying volumes. Even though many of my favorite master drawings were done mostly from life, I believe it's the artists' intuitive understanding of form that gives their drawings so much volumetric depth and energy—what Rodin called "projectures of interior volumes."

Perhaps the most important thing to know about copying work by the masters is that the goal is not, in most



Male Torso Fragment

by Dan Gheno, 2013, charcoal, 24 x 18. Collection the artist.

By copying Old Master drawings and sculptures, and the works of comic-book artists, you become more sensitive to the expressive potential found in muscle definition and plane changes on the live model, here accentuated by a strong reflected light that leaves the corner where the side and back meet slightly darker than the rest of the shadow.

cases, to make a flawless replica of the original image. There is nothing wrong with doing that, but for most artists, a better use of time is to concentrate on areas of personal interest. When you have a reproduction of an Old Master drawing in front of you, ask yourself what you want to learn from it. If you're having difficulty understanding a certain part of the body, you can copy

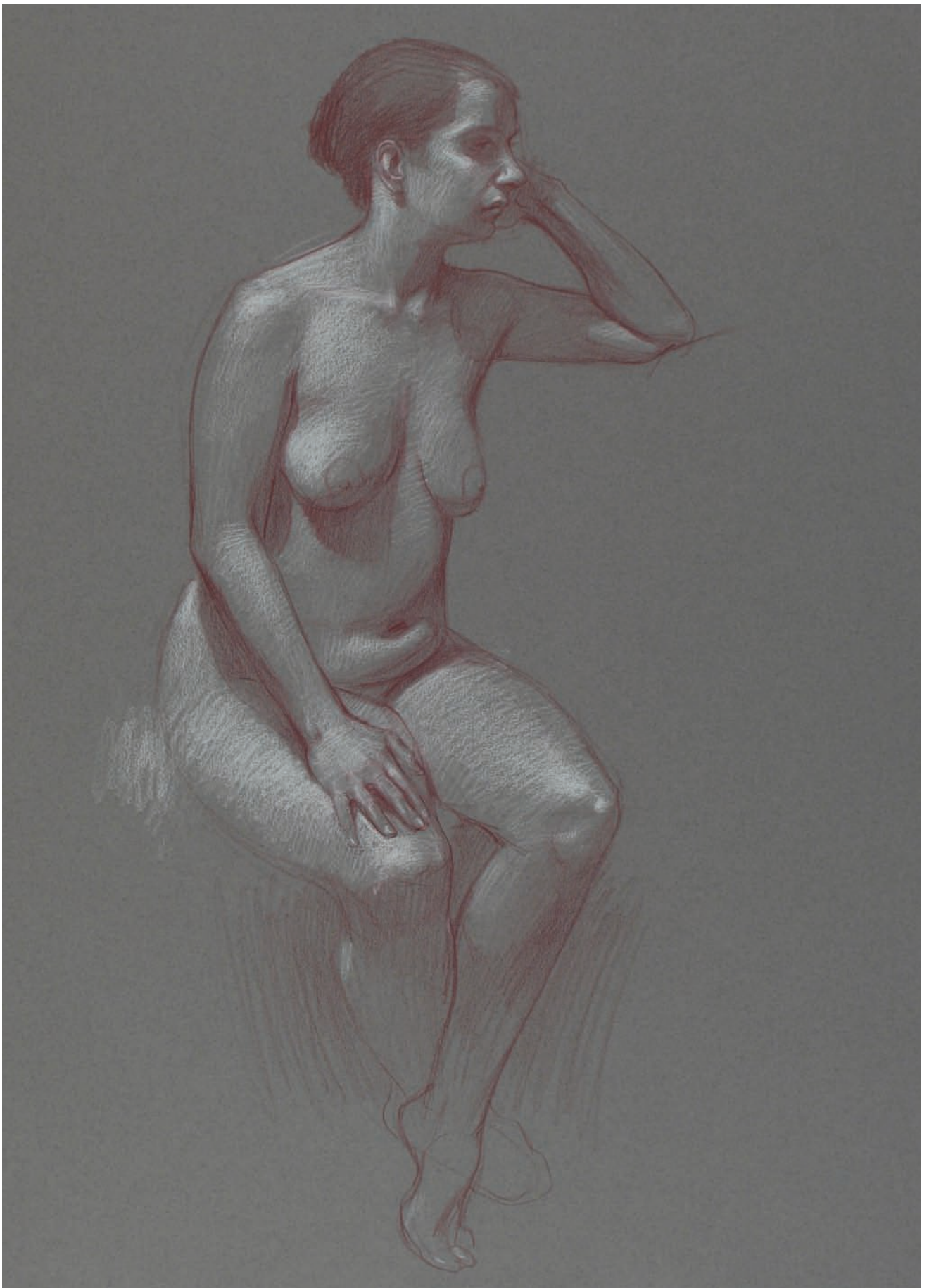
areas of drawings that focus on that body part to learn how other artists have interpreted it. Or, if you need to practice foreshortening, select a foreshortened segment of a master drawing and practice copying it.

One very effective copying strategy is to copy a body part such as a leg or an arm, then put both your copy and the original away and try to draw the form

COPYING: *Key Points*

Keeping these central principles in mind as you select and copy works will help you gain the most possible benefit from your efforts.

- The point of copying is not to make a perfect copy if your goal is to improve your understanding of the human form and benefit your own creative efforts. It doesn't matter what your finished copy looks like as long as you are learning something.
- To improve at drawing specific body parts, first copy them from a drawing, painting, or sculpture, and then draw them again from memory, without referring to the original or to your copy. This exercise will help you internalize the body's key underlying forms, or *form concepts*.
- Drawing marble sculptures from life is a great way to develop an instinctual gut feeling of form in general and the three-dimensional nature of the human body in particular. Sculptures also make good subjects for copying because they lack color, which can often be a distraction.
- Roughly sketching numerous Old Master paintings—especially large and complex canvases—helps you develop a sense of compositional principles.
- Any visual media can be copied—including photography, animation, and film.
- You can learn a lot from copying reproductions of Old Master works found in books and magazines or on the internet, but nothing is more edifying than drawing from the originals in person.
- However you go about it, learning to draw takes time. You just need to draw, draw, draw, and draw.



Woman Leaning on Table

by Dan Gheno, 2007, colored pencil and white chalk on toned paper, 24 x 18. Collection the artist.

again from memory, concentrating on the body part's essential simplified forms (or *form concepts*). You can follow the same approach when working from life, repeatedly drawing from your own sketches, trying to internalize the body's forms.

This process is similar to an approach used by the 19th-century French teacher H. Lecoq de Boisbaudran, who taught Rodin and Henri Fantin-Latour, among others. Lecoq often had his students stand with their backs and easels turned away from the model and draw the pose from memory. Sometimes they would even be on another floor or in a different building. Lecoq also ad-

vocated copying from Old Masters—he sent his students to the Louvre to stare at paintings for hours on end before returning to their studios to do accurate copies of the originals.

You can see many of these reproductions in Lecoq's book *The Training of Memory in Art*, which can be found on the internet. But again—don't be intimidated by these impressively flawless student reproductions. The point is not the finished copy but what you learn in the process of making it. My early sketchbooks are filled with thousands of little, scribbled sketches loosely transcribing fragments of Old Master drawings, recopied many times

over on the same page. Some of these scribbles might not even be recognizable to an outside viewer—and that doesn't matter. These drawings aren't meant to be framed. But they can make a great difference in your understanding of the human form.

SCULPTURE: FINDING THE FORM

Doing copies from Old Master drawings is helpful to one's understanding of form, but drawing sculptures from life (not from photographs) is even more useful. Unlike flat reproductions, you can peer around the edges of a sculpture to see and draw it from all sides. And unlike working from a life model, you can observe it from above and below as closely as you want for as long as you need to get a fully three-dimensional view of a particularly difficult body part.

Some of the most helpful sculptures are broken Greek and Roman fragments, especially when the breaks run transversely across the form. This allows an opportunity to experience the complicated forms of the human body more conceptually as simplified solids. For instance, when the cut passes through an arm, you can see its underlying cylindrical shape. When the cut slices through a torso, as in the

Studies of the Borghese Gladiator

by Edgar Degas, ca. 1856–1857, red and black chalk, 12¾ x 9½. Collection Sterling & Francine Clark Art Institute, Williamstown, Massachusetts. Courtesy Bridgeman Art Library.

Working from Old Master drawings and 1960s comic books, I discovered a lot about the conceptual potential of linework, learning how to manipulate lines to indicate the "projecture" of form that Rodin spoke about. A faint line placed on the side of the form facing the light source and a darker, heavier line on the opposite dark side can help reinforce the feeling of light and shadow without much actual shading of the paper. Likewise, you can use darker, thicker overlapping lines to infer advancing form and relatively thinner faint lines on receding forms, as Degas does here. Notice also how one line sweeps into another just as one form dovetails into another.



BELOW

The Model Nizzavona

by Henri de Toulouse-Lautrec, ca. 1882, charcoal, 24 x 18½. Collection Art Institute of Chicago; Chicago, Illinois.

You can also look to the masters for advice about expressiveness of form and about how to put more gesture into your drawing of the overall figure. In Lautrec's drawing, observe how he slightly exaggerates the foot leading forward into the lower corner of the image. In *Standing Female Nude Seen From the Side* (at right), observe how Van Gogh slightly reinforces the back-and-forth movement of the hips and chest to give the standing figure a sense of firm weight and balance.



ABOVE

Standing Female Nude Seen From the Side

by Vincent van Gogh, 1886, graphite, 19⅞ x 15⅞. Collection Van Gogh Museum, Amsterdam, Netherlands.

famous *Belvedere Torso* (see page 49), it brings out the underlying cubic shape of that form.

I still draw from marble statues in museums, and I often send my students to museums for this purpose, especially when they're having trouble rendering value relationships on the model. The sculpture's lack of color helps the artist view the figure as pure form, devoid of the subjective preconceptions that come from the local color changes in the flesh, makeup, or costume. For example, when painting eyes, many artists make the shadow side of the eye too white and put too much emphasis on the lids as lines. Seeing sculpted, monochromatic eyes allows one to better observe them in real life and to understand on a gut level that eyelids are not discontinuous, separate forms but are molded

over the eye, turning continuously along with the underlying spherical form of the eyeball and washed over by a graduating series of light-to-dark values.

One difficulty in drawing from sculpture is lighting. Try to find sculptures illuminated by a single form-enhancing light source. Multiple light sources fracture a sculpture's volumes and diminish its more cubic sense of volume.

MASTER PAINTINGS: COMPOSITION CONCEPTS MADE CLEAR

When learning about composition, it helps to read a good book on the subject, but nothing beats the

knowledge that comes from roughly sketching master paintings. My early sketchbooks are filled with scribbled thumbnails done while walking through museums, looking at how the Old Masters both manipulated and "broke" the rules found in books. I soon realized that there are no rules in composition that can't be broken as long as the image has some sort of internal logic.

When drawing from these paintings, don't worry about detail. Just sketch the big shapes in a broad, abstract manner. You'll soon begin to notice how distant shapes interact with one another and connect in an implied relationship that holds the whole image together. To make it clearer for yourself, try drawing tracking lines between these shapes to literally connect them. Or use a

Portrait of the Artist

by Rembrandt van Rijn, ca. 1663–1665, oil, 45 x 37. Collection Kenwood House, London, England.

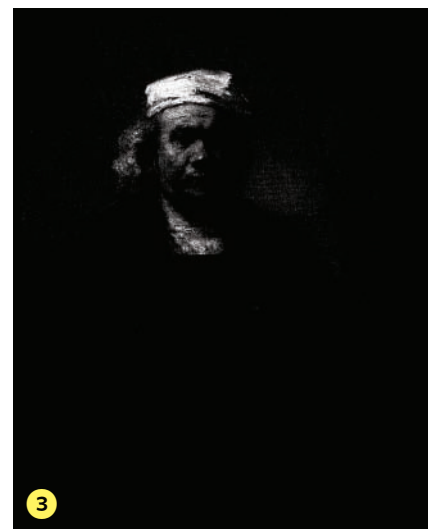
THE BEAUTY OF *Black & White*

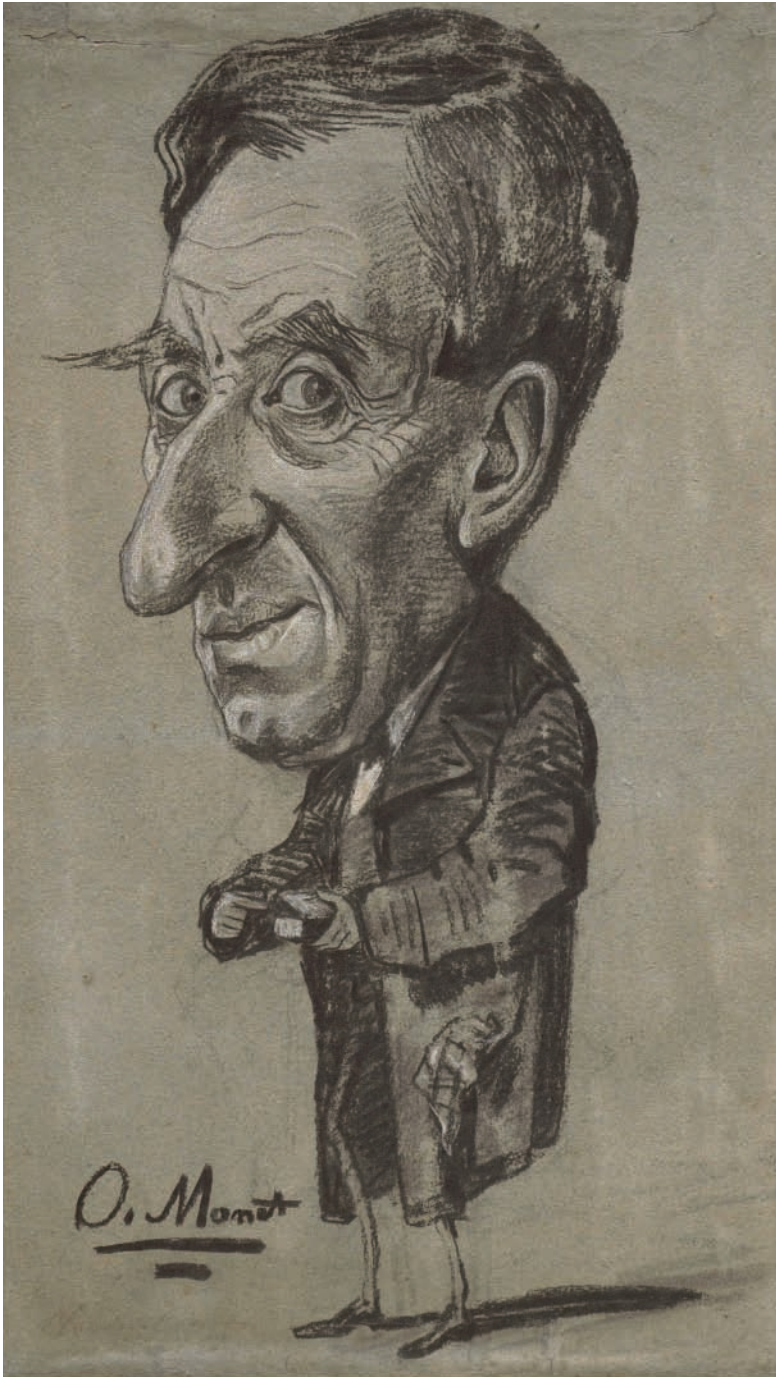
When copying from a painting (or when drawing from a colorfully clothed model), it's not unusual to have a difficult time visualizing the broad value relationships, because your color perceptions will often get in the way. To help see these key value relationships, make a black-and-white photocopy from a painting in an art book. Photocopies, especially ones with heavy contrast, tend to overstate value differences, blurring the shadows together into one easily identifiable shape and bleaching the lights into one another. Copying these black-and-white images will attune your eyes to the big light and dark value relationships running through the figures and background. This exercise also makes it easier to visualize whether half-tone values belong in the dark range or the light range and educates your eye to see these subtle relationships on the live model.

In the unaltered black-and-white Figure 1, notice how important the half-tone background is to the overall composition, setting off the strongly contrasting lights and darks of the figure. Nevertheless, many artists tend to make the reflected lights found in the forehead shadow too bright, as if they belonged to the much brighter direct-light planes. In the darkened Figure 2, you can see how the darks melt together—

the reflected lights are clearly more related to the dark side of the face than to the light side, merging easily into the rest of the shadow shapes. In Figure 3, the photocopy is even darker, demonstrating how much brighter the highlights are compared to the rest of the light half-tones and how the highlights on the face tend to group into a crescent shape.

You can try this exercise either with photocopies or with a reproduction on a laptop monitor, simply by tilting the screen back to accentuate and mass together the dark shapes.





Caricature of a Man With a Snuff Box

by Claude Monet, ca. 1858, charcoal with chalk, 23 $\frac{3}{4}$ x 13.
Collection Sterling & Francine Clark Art Institute, Williamstown, Massachusetts.
Courtesy Bridgeman Art Library.

Try to be open-minded about what artworks you choose to copy, for you can learn something from almost any source material. For example, drawing from caricatures helps you to better understand how to grab onto a likeness by using the *rule of three*. This is a fairly reliable process wherein you compare the lengths of the forehead, nose, and nose-to-chin unit, asking yourself which is longest and which is shortest. Caricaturists often exaggerate these relationships, as Monet did in this drawing. As you work to pin down a likeness, it doesn't hurt to "imagine" these exaggerations in your mind, even if you are doing a restrained realistic drawing.

charcoal stick to sketch broad masses of dark value, and you'll find how to connect shadow shapes throughout the composition to create bigger, rhythmically exciting abstract shapes.

The Old Masters aren't the only artists worth studying—you can learn almost as much from sketching abstract paintings as from figurative works. Ultimately, all good composition must work on an abstract level to be a compelling reflection of reality.

Sometimes, it's useful to do copies of paintings or drawings with no explicit goal in mind. Even if you're not an artist and just enjoy looking at art, drawing in this way will help you better understand and get beyond your preconceptions of the painting. It slows you down and makes you look at subtleties you might have missed if you were just casually walking through a gallery.

PHOTOGRAPHY AND FILM

The art forms of still photography, film, and video are usually ignored when artists talk about the importance of doing copies. But I've done many quick drawings inspired by these sources, following in the footsteps of such traditional 19th-century artists as Degas and Delacroix, who worked from photos to enhance their understanding of human and animal gestures and movements. Degas is said to have based some of his drawings and paintings upon Eadweard Muybridge's photos of horses in movement, and it's very clear that much of his compositional sense evolved to incorporate some of the cropping and viewpoint sensibilities found in photography.

You can find worthwhile photos to copy almost anywhere—examine action poses and facial expressions in sports magazines and newspapers, or pause DVDs to better see how the body moves frame by frame. As a kid, I was heavily influenced

Horse and Jockey

by Edgar Degas, ca. 1897-1890, red chalk, 11 1/8 x 16 1/2. Collection Museum Boijmans van Beuningen, Rotterdam, Netherlands.

Degas wasn't shy about using whatever tools he could find to improve his understanding of movement, and he did many copies from photographs, such as this sketch from an Eadweard Muybridge photograph.



compositionally by filmmakers such as Fritz Lang and Akira Kurosawa. Now, thanks to DVDs, I'm like a kid in a candy shop again, able to pause their films to better appreciate and learn from their compositions, how they related or cropped figures, set up their lighting, and used shadows to reinforce a mood or emotion.

ANIMATION: BRINGING OUT THE GESTURE

Although most current animation is flat and graphic, you can learn a lot from the classic animators of

the 1930s and 1940s. Even their individual character sketches have an incredible sense of movement and gesture. In a process these early animators called *squeeze and stretch*, they drew each of a character's body parts leaning toward the next one, as if stretched in the direction of the overall action. In life, there's always some sort of interlocking relationship of body parts that rhymes with the overall flow of the figure, which you can choose to render dryly or exaggeratedly in your drawing. Although never as obvious as in a cartoon figure, there's usually a series of gradual, anticipative

changes in the edge of one body part before it meets another, and the skin often stretches out in the direction of the pose's implied movement. Copying a few examples of classic animation can sensitize you to these very subtle, elastic relationships in the human body.

Many classic animators drew around and through overlapping forms as if each body part were transparent, not unlike an approach advocated by Hokusai in his drawing-instruction book. This is a good reminder of how important it is to draw back and forth across either side of a body part to get a better understand-



LEFT

Lunging Figure

by Dan Gheno, 2013, sanguine pencil, 24 x 18. Collection the artist.

When laying out a movement, animators usually block in the beginning and ending positions of a major action before drawing the stages in between. I often think of this when drawing the model and try to imagine a path of action, asking myself where this person is coming from and where he or she is going.

BELOW LEFT

Foreshortened Female Torso

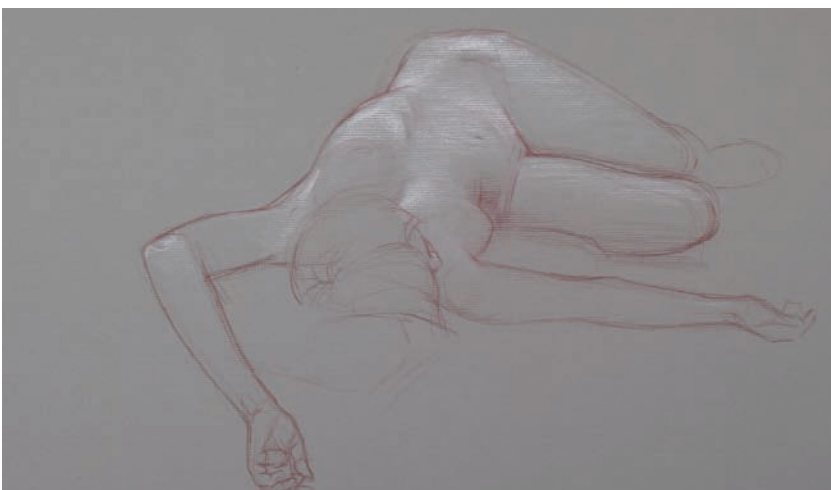
by Dan Gheno, 2010, colored pencil and white charcoal on toned paper, 18 x 24. Collection the artist.

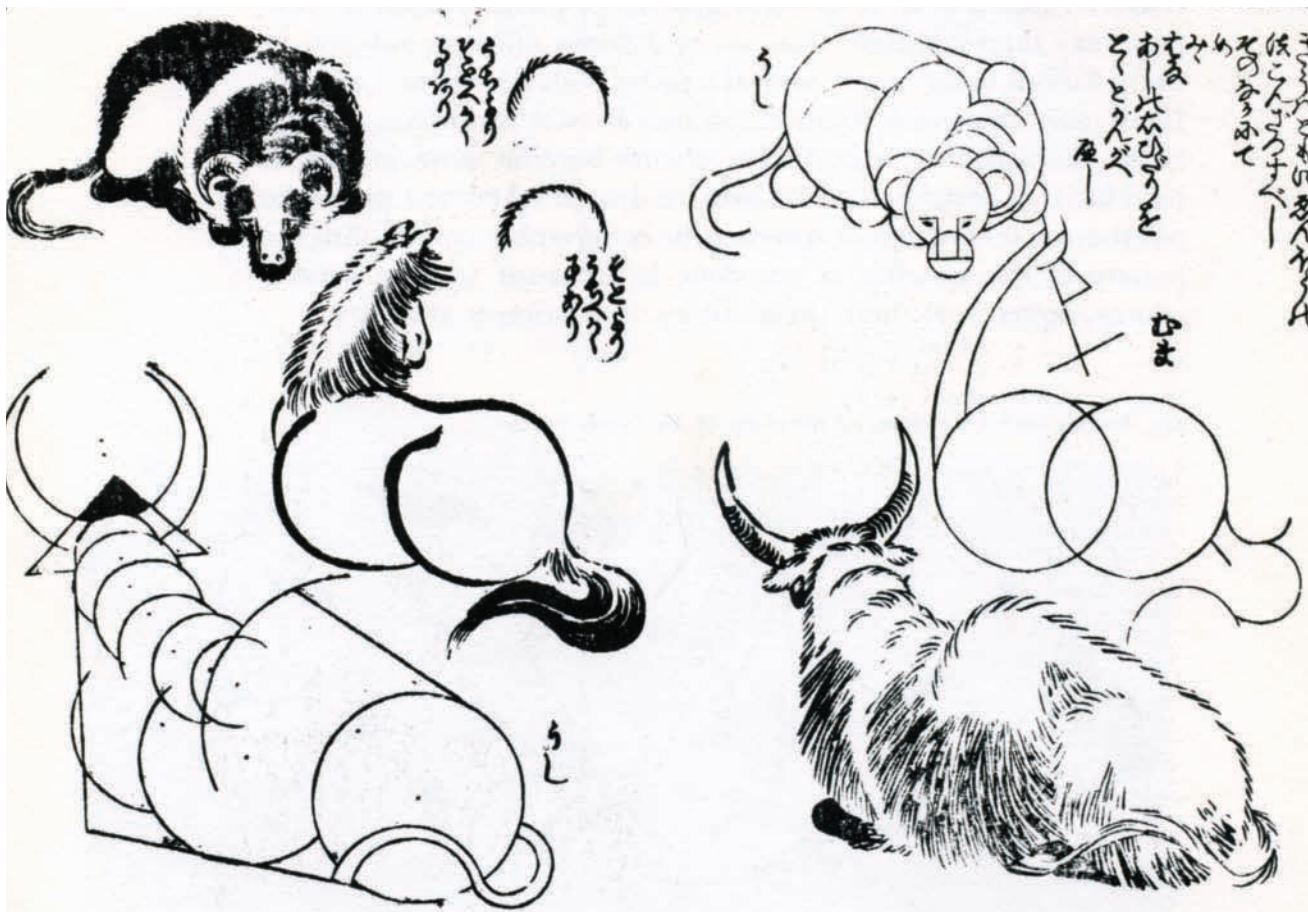
ing of the form's girth. You'll also see evidence of this in drawings by the Old Masters, who often drew faint, curving construction lines across and around their forms. Remember, though, that animators favor even, symmetrical forms, but the human figure, especially its limbs, are quite asymmetrical. Always trust your eye.

CARICATURES: GETTING A LIKENESS

Look to another form of cartooning, the caricature, to learn how to get a reliable likeness in your portrait drawings. When artists draw caricatures, such as Monet's *Caricature of a Man With a Snuff Box* (see page 56), they use a technique called the *rule of three*, dividing the face into three major segments consisting of the forehead mass, the nose length, and the nose-to-chin area. They then exaggerate each portion, overplaying the longest and underplaying the shortest to get a reliable likeness in a relatively brief working time.

It doesn't hurt to take the same approach in your own more serious work. Ask yourself which is the sitter's largest segment and which is the shortest, while also comparing the height of the overall head against its width. Initially, you might even employ a slight exaggeration like a caricaturist to be sure you have the "likeness," and then pull the image back to a more restrained, realistic approach.





ABOVE

Illustration From *Ryakuha Haya Oshie* (Method for Learning Rapid Drawing)

by Katsushika Hokusai, 1812-1814, woodblock.

Knowing how each module of form rhythmically relates to all the others in a figure helps an artist put more gestural punch into the overall pose.

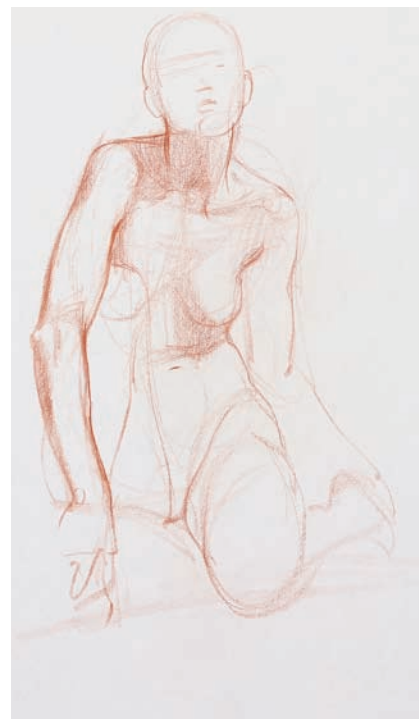
ORIGINALS VERSUS REPRODUCTIONS

We live in a lucky time with the easy availability of high-quality Old Master imagery on the Web and in books. But don't fool yourself; nothing compares to looking at the actual thing.

I can still remember the day I saw an Old Master drawing in person for the first time. I stood dumbfounded. I could see all the visual lessons one normally sees in a reproduction, but I had never realized the delicacy of line, the way some strokes stood above the paper with others deeply incised, how some ink lines shined as if still wet, and even the way the grain of the paper seemed to shimmer under the light.

At the same time, you'll notice that no master drawing is perfect, although you wouldn't realize this from reproductions in books and magazines, where the drawings are usually reduced in size from the original, with all the lines appearing firm and crisp and the paper clean and perfectly flat. Instead, many master drawings are full of erasures, along with a lot of barely visible preparatory construction lines and dented troughs in the paper where lines once existed. Throughout the image, you can see the artist's mind at work, looking at the model, making an estimate about value and shape, putting it down, changing his or her mind, and making a revision.

Perhaps the most important lesson you can learn from copying great masterworks is that revisions aren't



ABOVE

Crouching Woman

by Dan Gheno, 2013, sanguine pencil, 18 x 9. Collection the artist.

When working from life, I always try to think around, through, and inside the body's forms.



CLOCKWISE FROM ABOVE LEFT

Standing Woman

by Dan Gheno, 2012, sanguine pencil, 18 x 9. Collection the artist.

Arms in Action

by Dan Gheno, 2012, sanguine pencil, 20 x 18. Collection the artist.

Light on Female Torso

by Dan Gheno, 2010, colored pencil and white charcoal on toned paper, 18 x 24. Collection the artist.

Not everything needs to be equally rendered when working from life. I learned this lesson after looking at a couple of Old Master drawings in real life for the first time—I realized how loose and improvisational some of their lines were and how important the preparatory construction lines used to begin the drawing were to the look of the finished image. The more defined lines that occur later in the drawing process are essential to establishing the volumetric structure of the figure, but if you can avoid the temptation to erase your earlier faint construction lines, you may find that they give your sketch extra energy.

RIGHT

Sketch From *Ugolino and His Sons*

by Dan Gheno, 1995, ballpoint pen, 11 x 8½.
Collection the artist. Copy after the sculpture
by Jean-Baptiste Carpeaux, in The Metropolitan
Museum of Art, in New York City.

BELOW RIGHT

Standing Male Figure From Behind

by Dan Gheno, 2013, charcoal, 18 x 9.
Collection the artist.

“mistakes” but a necessary part of the process. Indeed, this evidence of the artists’ groping, exploratory thought processes gives Old Master drawings much of their charm. In the same way, it’s important to be willing to change a line or a proportion at any moment if you truly want to respond to the model with an honest and uncompromising attitude.

MAKING IT WORK IN A MUSEUM

You may find that the logistics of copying from originals can be quite daunting. Many museums will allow you to make an appointment to view specific works, but they are usually understaffed and short on time, so they can’t allow random sightseers to wander haphazardly through their archives. It improves your chances enormously if you can prove your bona fides by showing an affiliation with a school or some kind of professional position as an artist, researcher, etc. It also helps to prove your seriousness if you know the exact title and accession number for the drawing you want to examine before you call for an appointment—this information can often be found with a bit of searching on a museum’s website.

The easiest way to see a drawing in its original form is to wait until a museum puts it on display, but even this is not a panacea, as museums do not always allow patrons to draw works, especially those on display in temporary exhibitions. You can often get past this injunction by simply asking for permission beforehand from the museum office. Failing that,



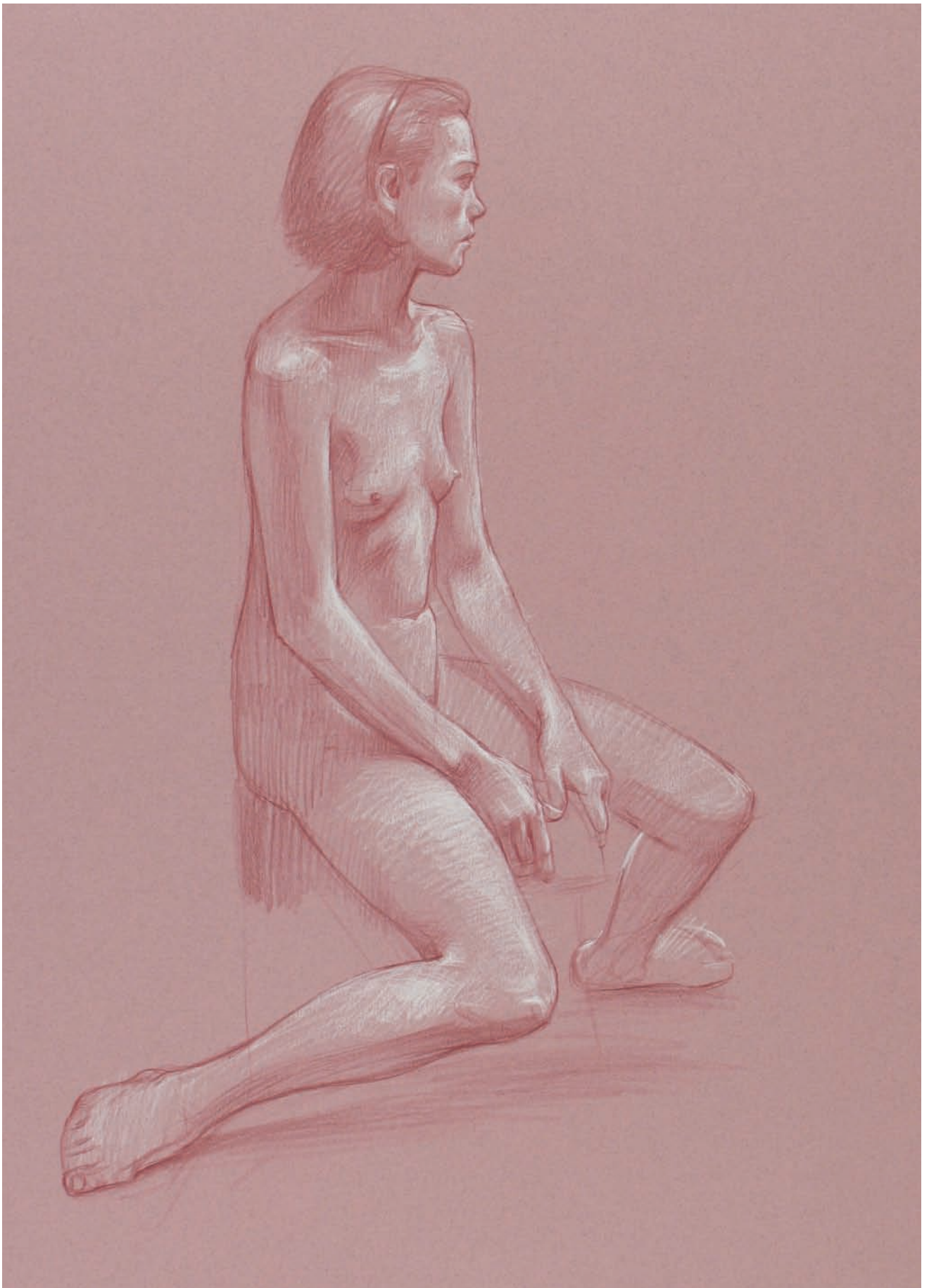
it won’t help to argue with the guards, but they will frequently look the other way if you are discreet and stand off to the side to avoid blocking another patron’s view—a good idea even if copying is explicitly allowed.

You can also buy the exhibition catalogue to draw from the reproductions. But remember that no matter how good a reproduction is, photography always exaggerates values and lines; there’s nothing like the real thing.

MASTERS AND IMITATORS

Don’t be surprised if you occasionally experience some side effects after copying a lot of master drawings. For instance, if you copy a lot of Rubens drawings, you might find yourself subconsciously exaggerating the curves of the model’s forms. If





OPPOSITE PAGE

Seated Splayed Figure

by Dan Gheno, 2001, colored pencil and white charcoal on toned paper, 24 x 18. Collection the artist.

I was consciously thinking of the comic book artist Steve Ditko when drawing this pose. I wasn't trying to copy his style, but I was attempting to channel the energy found in his work. I find inspiration in the way he often positions limbs in counterpoint, sometimes plunging one arm in front of the torso, with another limb projecting out toward the viewer and another limb receding away from the core figure.

You should avoid purposely copying someone else's style. At the same time, we are products of our age. It's understandable and normal that we all have a personal style, based on the kind of art we like and look at, the people we draw, and the reasons we choose to do art. Don't be ashamed of who you are or of the influences that help make you who you are.

looking at a lot of caricature, you might notice that you are developing a habit of making your heads too big on your figure drawings. This is a natural phenomenon, and it's easy to counteract if you look for it.

Don't consciously try to copy an Old Master's style for its own sake. It's rather easy to imitate another artist's quirks, and you may feel comfortable doing so because you'll have an objective scale to compare your work against. But you'll never say anything unique with your impersonations, and you will never have the depth of experience that comes from looking at the model with your own eyes and mind.

In the end, doing a lot of copying is pointless if you don't spend even more time working from life. The goal, after all, is not to make a perfect copy but to advance your understanding of the human form and to observe how other artists use line, value, and composition—knowledge that will benefit your own creative efforts. ❖

Portrait of Guillaume Lethière

by Jean-Auguste-Dominique Ingres, 1815, graphite on wove paper, 11 x 8¾. Collection The Morgan Library & Museum, New York, New York.

If you are used to seeing drawings by artists such as Ingres in reproduction, when you see them in real life, you'll be surprised to find how much you've been missing. In person, you'll notice how faint some of the values are and how elusively thin some of the lines are. There is a much wider value scale in an original drawing than there is in a photographic replica. Where an artist's linework might appear as one bold, dark value in a reproduction, it might vary greatly in the original. I knew I had to keep my pencils a lot sharper after I saw my first Ingres drawing in the flesh, and, in general, I think you will find yourself raising your own expectations for your drawing after observing even just a few Old Master originals.



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to Some of the Best
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Portrait in Grey and Red
by Dale Redpath, oil.

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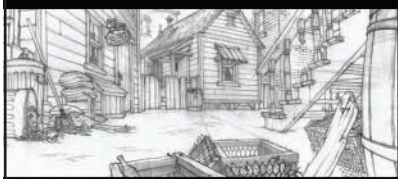
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N. Michelle Tully - Faculty "NG" oil on panel, 35 cm (round), 2013



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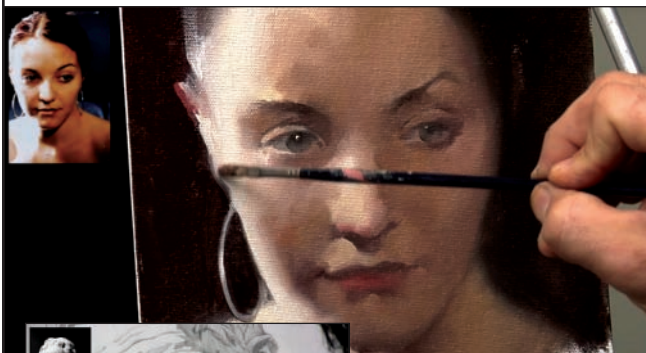
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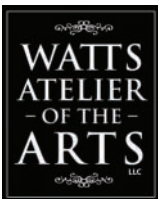
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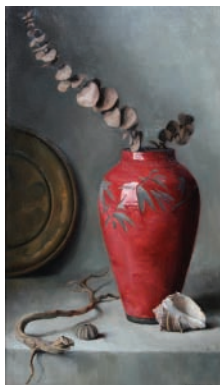
TEXAS ACADEMY OF FIGURATIVE ART



Texas Academy of Figurative Art

The Texas Academy of Figurative Art was founded in 2007 in Fort Worth, Texas, and offers an atelier experience for contemporary artists seeking to reconnect with a foundational and historical approach to art education. The program and curriculum is rooted in both Old Master working methods and the academic realist approach.

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Oriental Vase

by Andrew Boatright, oil.

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Woman With a Burden

by Ron A. Cheek, oil.

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FROM THE ARCHIVE:

10 Years of Drawing

With this issue, *Drawing* magazine is celebrating 10 years of publication. That's 10 years of advice from the pros about figure drawing, quick sketching, foreshortening, perspective, anatomy, composition, et cetera—not to mention all the exhibitions, competitions, schools, galleries, and other topics we've covered. It's simply wonderful to have had so many opportunities to explore the world of drawing with our readers.

Above all, we're thrilled to have been able to print the work of so many terrific artists. And because you can't ever look at a great drawing too many times, we're presenting here a short roundup of some of the many

outstanding drawings we've been privileged to share with you before and that we think are worth revisiting.

We begin with the very, very best—works by a few old artists you may be familiar with (that is to say, some of the greatest draftsmen of all time). We then turn our attention to the home front, with drawings by a few of America's greatest practitioners. We conclude with what has always been our magazine's bedrock subject: drawing in the representational tradition by contemporary artists.

We hope you enjoy these highlights of *Drawing's* past, and we look forward to exploring more masterworks together in the years to come.



LEFT

HEAD OF A YOUNG WOMAN

by Leonardo da Vinci, metalpoint, pen-and-brown-ink, and brush-and-brown-wash highlighted with white gouache, 11 x 7½. Collection Uffizi Gallery, Florence, Italy.

OPPOSITE PAGE

DANCER IN GREEN TUTU

by Edgar Degas, ca. 1880-1885, pastel, 18¾ x 13. Private collection.

European Masters

Leonardo

Leonardo created two of the best-known paintings in the world, but as *Head of a Young Woman* (page 69) shows, he was as accomplished with the pen as with the brush. And given the catholic nature of his accomplishments, it's not surprising to learn that even within the field of drawing his achievements are diverse—he excelled equally at ink, chalk, and metalpoint. As Ephraim Rubenstein wrote in this magazine in 2006, Leonardo's lines are “mellifluous, delicate, and graceful. He doesn't do anything that doesn't have the most beautiful curves.”

Michelangelo

Michelangelo's biographer, Giorgio Vasari, was not withholding in his praise for the master sculptor, draftsman, painter, and architect. “The benign ruler of heaven graciously looked down to earth, saw the worthlessness of what was being done, the intense but utterly fruitless studies, and the presumption of men who were farther from true art than night is from day, and resolved to save us from our errors,” wrote Vasari in *The Lives of the Artists*. “He decided to send into the world an artist who would be skilled in each and every craft, whose work alone would teach us how to attain perfection.” This would sound like hyperbole in a discussion of almost any other artist, but more than five hundred years later Vasari's effusive praise for Michelangelo still feels spot-on.

Rembrandt

In both his ink drawings and his etchings, Rembrandt showed an unparalleled mastery of line, which he used to incredibly expressive



ends. As Daniel Mendelowitz wrote in his book *Drawing*, “Probably no one has combined to as great a degree as Rembrandt a disciplined exposition of what his eye saw and a love of line as a beautiful thing in itself.”

Degas

Edgar Degas is one of art's designers extraordinaire. “Although some of the Impressionists were criticized for lack of design and finish, Degas' work was always carefully composed,” wrote Kenneth Procter in 2012. This unmatched compositional sense shone through whether the artist was painting, drawing, or using pastel—in essence, doing both at once.

BELOW

OPPOSITE PAGE

STUDIES FOR THE LIBYAN SYBIL

by Michelangelo, ca. 1510-1511, red chalk, with small accents of white chalk, 11 $\frac{3}{8}$ x 8 $\frac{7}{16}$. Collection The Metropolitan Museum of Art, New York, New York.

JOHANNES UYTENBOGAERT, RECEIVER GENERAL OF THE NETHERLANDS

by Rembrandt van Rijn, 1639, etching and drypoint on cream laid paper, 9 $\frac{3}{4}$ x 8. Collection The Frances Lehman Loeb Art Center, Poughkeepsie, New York.



American Greats



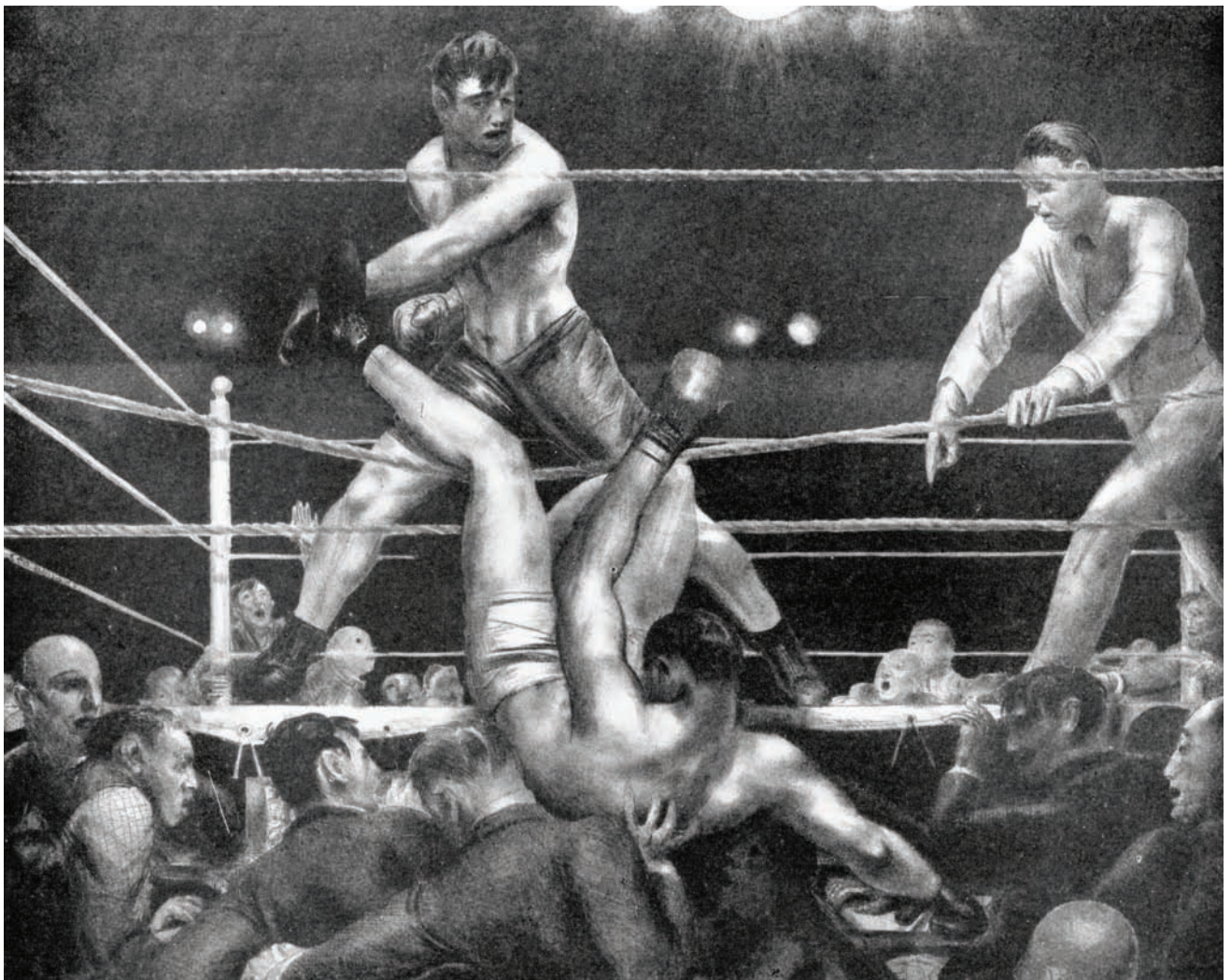
ETHYL SMYTH

by John Singer Sargent, 1901, black chalk, 23½ x 18. Collection National Portrait Gallery, London, England.

Sargent

One way to judge the enduring greatness of a master is through the strength of his influence on artists today. By that measure, John Singer Sargent reigns supreme among American artists—and perhaps among all artists, full stop. Over the years, the dozens

of contemporary artists who have been interviewed for *Drawing* have cited Sargent more often than anyone else as an artist they look to for inspiration and information. The same word always seems to come up when talking about his drawings: “perfect.”



DEMPSEY AND FIRPO

by George Bellows, 1924, lithograph.

THE BED (STUDY FOR *CHAMBERED NAUTILUS*)

by Andrew Wyeth, 1956, graphite, 13 $\frac{3}{8}$ x 19 $\frac{7}{8}$. © Andrew Wyeth.



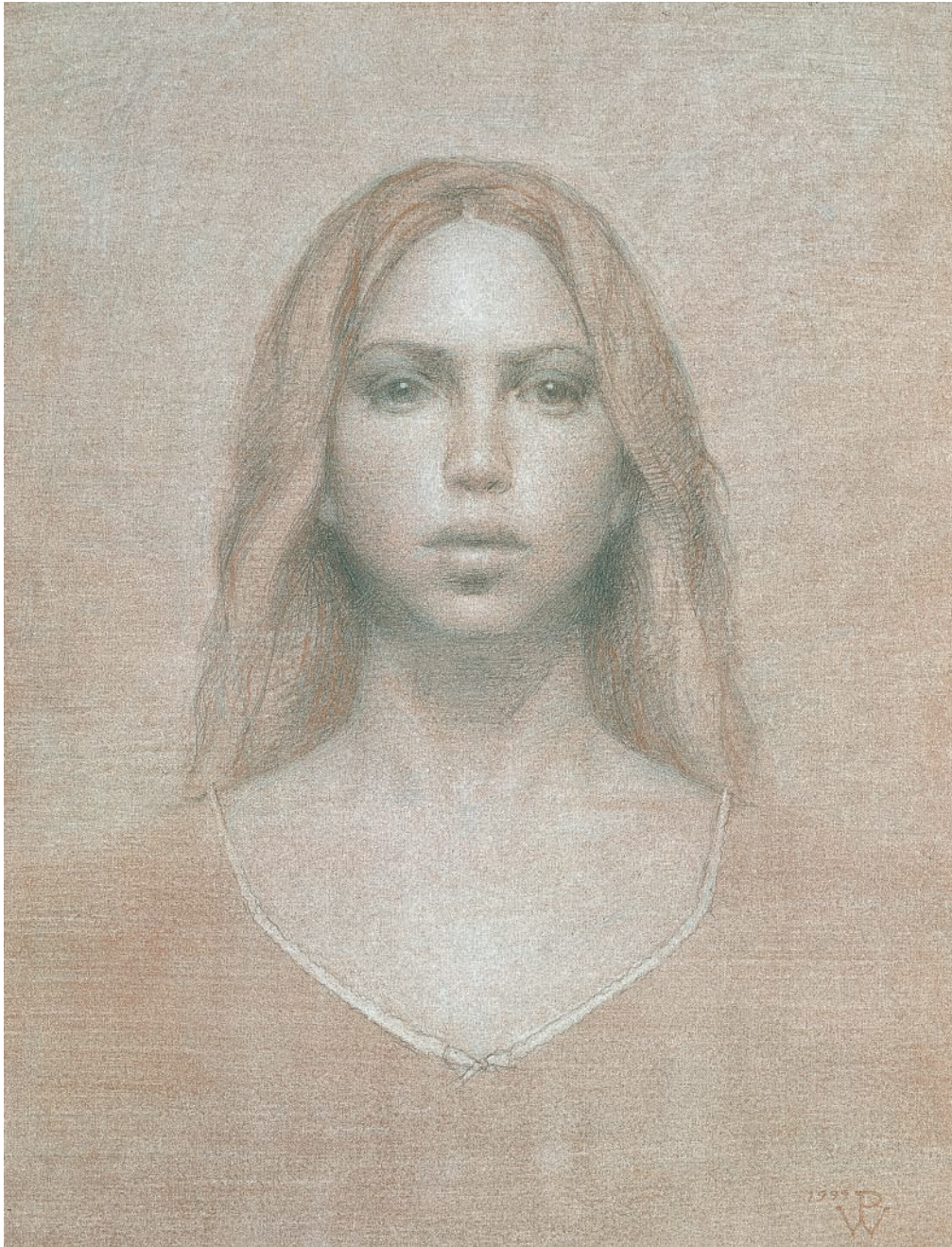
Bellows

George Bellows was a member of the Ashcan School, an early-20th-century group that also included Robert Henri, John Sloan, and Everett Shinn, among others. These artists worked in a variety of styles, but they shared a focus on urban life in the crowded cities of turn-of-the-century America. Bellows' milieu of choice was the boxing ring, and in numerous lithographs and paintings—including *Dempsey and Firpo* (page 73) and his famous *Stag at Sharkey's*—he depicted the startling violence and undeniable drama of these contests.

Wyeth

“What are the secrets of Andrew Wyeth’s technique that make his work more haunting than that of any other living master?” Henry Adams posed this question in *Drawing* in 2004 and attempted, at length, to answer it, listing numerous factors that elevate the work of Wyeth—who passed away in 2009—above that of most draftsmen. These included Wyeth’s ability to capture tonal values; his quivering, mysterious outlines; his use of contours to map the sculptural quality of the form; and his disregard for conventional formulas. “Briefly put,” wrote Adams, “it seems to me that Wyeth’s drawings are interesting because of the intensity with which he thinks through line about the nature of the object.”

Contemporary Artists

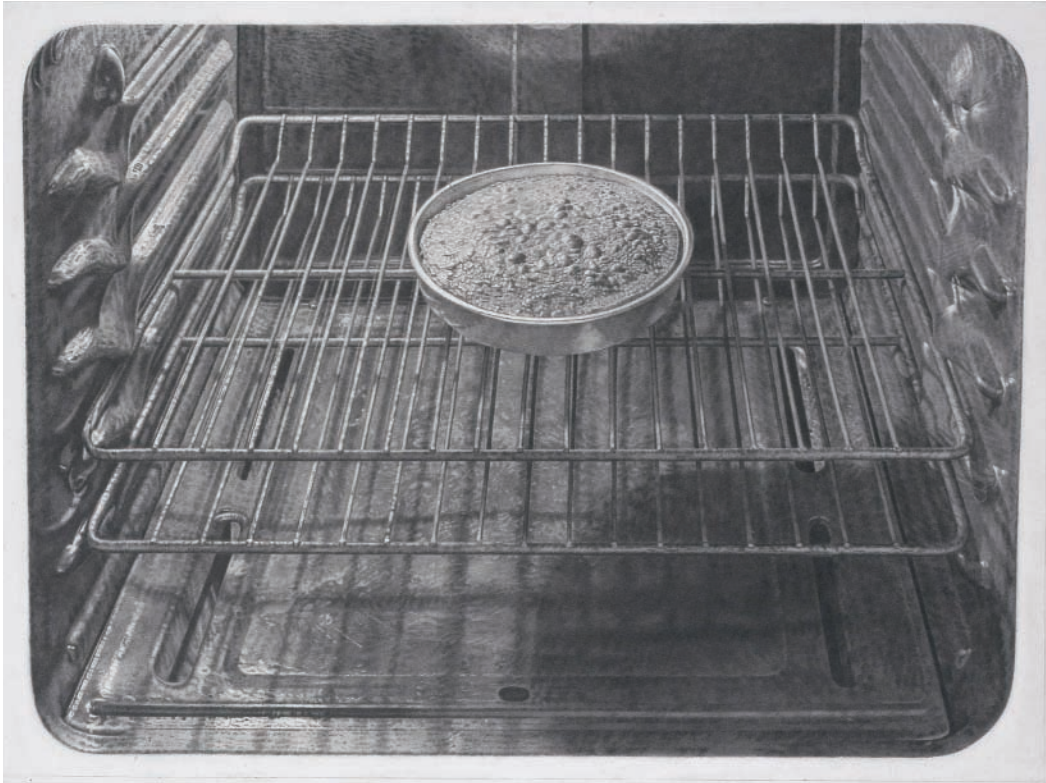


PORTRAIT OF LISA

by Patricia Watwood, 1999, graphite and watercolor, 18 x 14.

OVEN LIGHT

by Catherine Murphy, 2008, graphite, 29 $\frac{5}{8}$ x 37. Private Collection.



Patricia Watwood

A recurring topic in this magazine has been the ongoing atelier revival—the burgeoning group of small schools that advance some manner of traditional art education. Patricia Watwood was featured in the first-ever issue of *Drawing* in an article about one of the most influential of these institutions: the Water Street Atelier, in New York City. *Portrait of Lisa* (page 75), like much of Watwood's work, exemplifies the high level of art that is possible when the drawing skills taught through these rigorous programs are put to use in service of personal, sensitive, and ambitious artistic visions.

Catherine Murphy

In her large graphite drawings, Catherine Murphy hones in on the little things: textures, patterns, and the bits of dust and rust and water that make up the surface of everyday life. Her subjects are “unusual because the images chosen are rarely presented as subjects for large, complex, beautifully rendered drawings,” wrote Lisa Dinhofer, in 2009. In focusing on

these often ignored subjects, Murphy recalibrates our expectations for what artwork can depict and also explores the hazy line between representation and abstraction. She is, as Dinhofer wrote, “at once a minimalist, a realist, a Northern Renaissance-style master, and a 21st-century abstract artist.”

Sophie Jodoin

The immediacy and graphic power of drawing have long led it to be used in provocative and sometimes political ways. “Working in Conté, black gesso, and collage on Mylar, Sophie Jodoin deploys a rich and sensual language of mark and gesture to build images suggestive of horror and violence in a fashion that is curiously affecting,” wrote John A. Parks, in 2009. But Jodoin's work is not solely polemic. “Just like poetry, my artwork is not intended for any clear purposes,” the Montreal-based artist says. “I simply hope that the poetic quality that I try to infuse in my work creates an emotional experience in the viewer beyond that of a political discourse or any specific narrative.”



ABOVE

THE WARD, NO. 5

by Sophie Jodoin, 2008, Conté on Mylar, 11 x 8½. Private collection.

BELOW

SIDWAYS

by Elizabeth Patterson, 2006, colored pencil, charcoal, and solvent, 15 x 20. © Elizabeth Patterson, courtesy Louis Stern Fine Arts.

SEE MORE ONLINE >> For additional images from artists featured in *Drawing* throughout the years, visit TheDrawingMagazine.com.

Elizabeth Patterson

Although many people, when they first hear the word “drawing,” picture a black-and-white image, the practice also includes the colorful media of pastel, marker, and, of course, colored pencil. Recent years have seen a tremendous revival of the latter medium, with artists devoting themselves to the challenging and labor-intensive task of using colored pencil to create tightly rendered drawings. The watery and uncannily realistic drawings of Elizabeth Patterson are among the finest achievements in this field. ❖



THE BARGUE METHOD:

Learning to Draw the Traditional Way

The Charles Bargue Drawing Course, a curriculum used to train many of the 19th century's greatest artists, is undergoing a revival at schools such as the Academy of Realist Art. Here's a guide to how you can use this method to help build your skills of perception and realistic drawing.

BY FERNANDO FREITAS

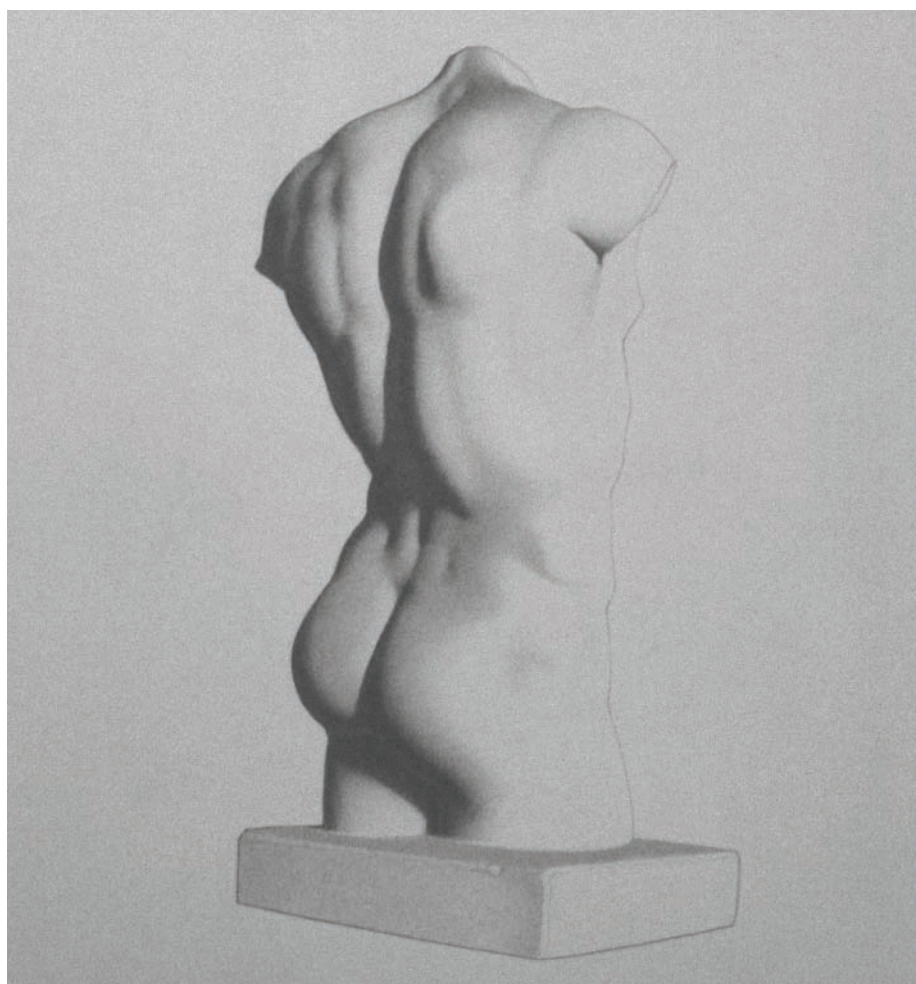
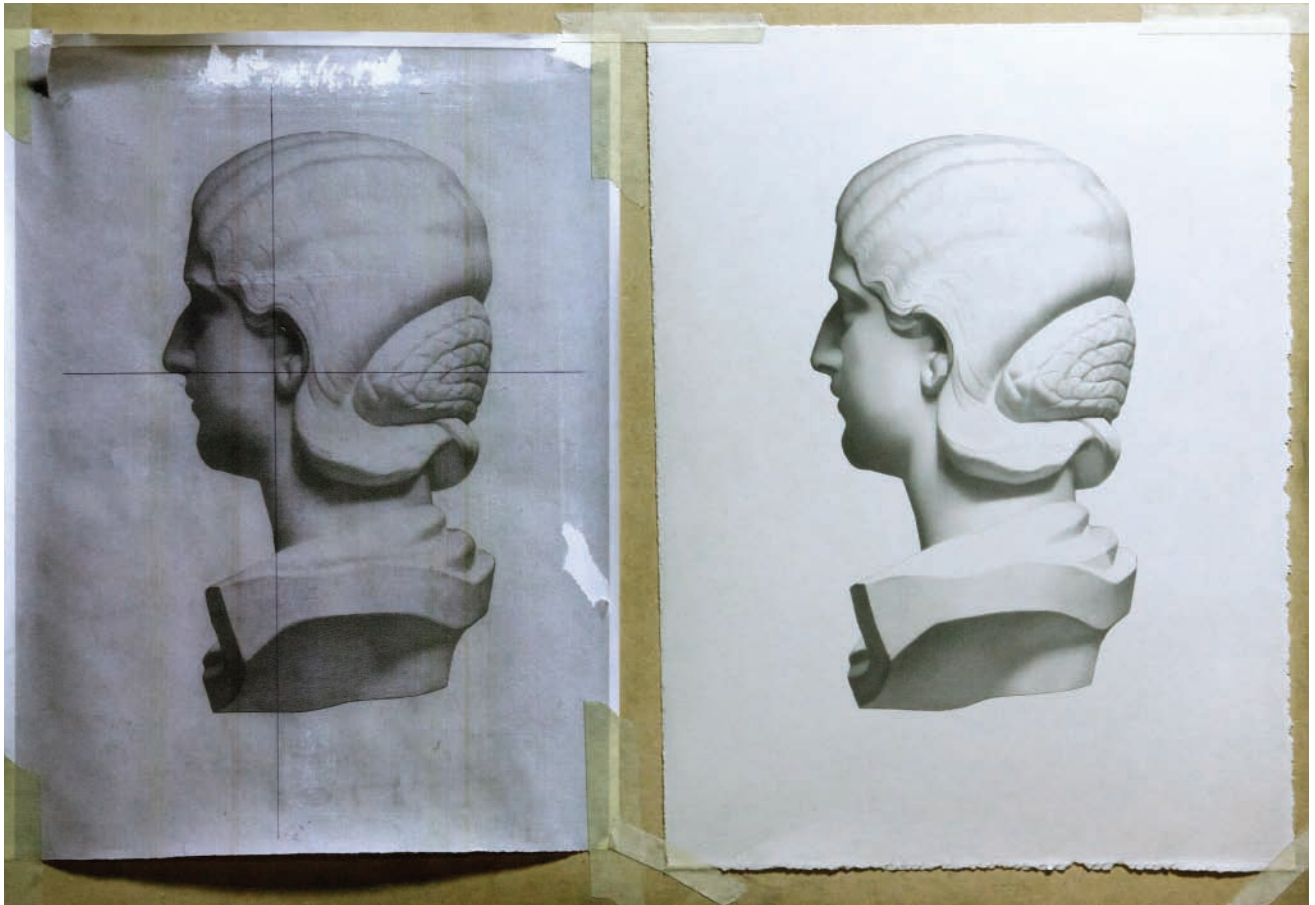


Illustration 1

Three-Quarter Torso, by Lenny Dass. Private collection.

This subject is lit by a strong light.



ABOVE

Illustration 3

Julia Mamaea (in progress), by Jay Cudal.
Bargue drawing using a one-to-one ratio.

BELOW

Illustration 2

The Belvedere Torso, by Lenny Dass. Private collection.
This subject is lit by a softer light than the subject in illustration 1.



There was a time when drawing was an essential part of all students' curriculum, much the same as math or penmanship. Unfortunately, the technical aspects of accurate drawing have been losing ground for some time, and today the teaching of drawing basics is often seen as an arduous and unnecessary process. However, recent years have seen an extraordinary revival in the skills and techniques of academic art, and in support of this, academically focused schools have made a concerted effort to combine modern tools with the discipline and perspective of 19th-century artists.

One such school is the Academy of Realist Art (ARA), where I teach. An integral part of ARA's teaching model is the Charles Bargue Drawing Course (*Cours de Dessin*), a curriculum that was widely used in the French Academy in the 19th and early-20th centuries. At ARA, we firmly believe that this method, which was almost lost over the course of the 20th century, is integral to mastering the academic art style—and any other art form, for that matter. We have designed an instructional approach centered around the Bargue course that ensures our students gain the fundamental drawings skills necessary for further artistic study.

The lessons learned from the Bargue exercises extend far beyond learning how to draw. They teach greater skills, such as how to actively observe the world and how to complete a project with painstaking accuracy, leading students to become competent and confident in their work, whether that work is drawing, painting, or something else entirely. Students come to the ARA to build artistic skills in order to excel in fields



ABOUT THE ACADEMY OF REALIST ART

The Academy of Realist Art (ARA) utilizes the academic approach to figure drawing and painting, modeling its curriculum and teaching methodologies on those used by the 19th-century European academies. Its classes are offered on full- and part-time bases and are specifically designed to let students learn at their own pace. ARA offers instruction in Toronto, Boston, and Edinburgh. For more information, visit www.academyofrealistart.com.

ABOVE
Illustration 4
 Drawing *The Belvedere Torso* using comparative measurement.

such as animation, architecture, and medical illustration, among others. Many have told us that the Barge drawing process played a key role in developing a visual vocabulary that has served them well in these fields.

Here, I'll present an overview of the Barge course and how it is used at ARA. If you are looking to shore up your ability to draw realistically, I hope you consider this valuable course of study, which you can either practice on your own or through one of the increasing number of schools that have revived it.

AN OVERVIEW OF THE BARGUE COURSE

The ARA follows the time-honored tradition of copying from the instructional plates developed by Charles Barge (1826–1883) in collaboration with the great academic artist Jean-Léon Gérôme (1824–1904). Through the process of copying Barge's illustrations, students improve their observational skills, learning how to deconstruct complex visual information into large and small forms and shadows and lights.

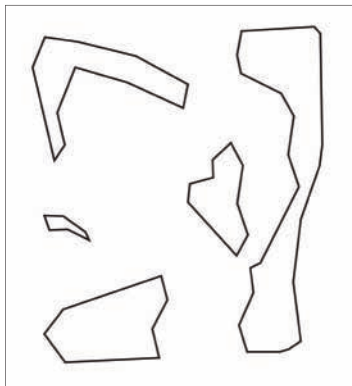
In the ARA program students work their way through four levels of Barge drawings, starting with the simplest. The first lithographs students copy are simple constructs of eyes, ears, noses, and mouths. These are followed by the more complex forms of feet, hands, arms, and heads in profile, three-quarter, and frontal views. Finally, students draw full torsos.

Each of these series begins with relatively simple, high-contrast images (such as the torso seen in Illustration 1) and advances to more intricate, softer-lit plates that demand more detailed rendering techniques (such as Illustration 2). Through this graduated approach, artists learn to progress from larger to smaller forms and from basic to more complex value ranges. By the end of the course, an artist has mastered skills including proportion, the development of the construct (also called the *block-in*), and the rendering of light and shadow.

Students complete their first Barge drawings in a one-to-one ratio, with their drawing the same size as the plate from which they are copying. (See Illustration 3.) At first students may use plumb lines and constructs

provided for them, but as they become more proficient, they are required to discover axes and constructs on their own. When students reach their fourth and final Bague exercise, they are also required to use comparative measurement as a means to evaluate proportion in creating a copy at a different size than the original. (See Illustration 4.)

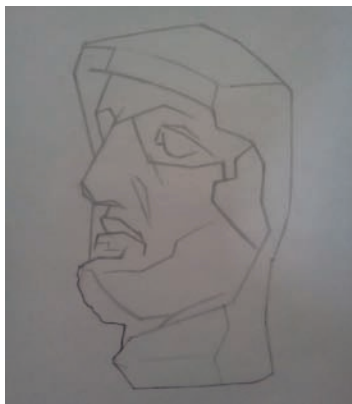
Some artists question the value of the exactness taught by this approach. The reason for such precision is this: The Bague method is not about artistic expression but about teaching the mechanics that will lead in time to that expressiveness, like a musician learning notes and scales. The method lets artists work side by side with instructors as they learn to observe with accuracy and



ABOVE LEFT
Illustration 5a
The simple geometric shapes that make up the construct.

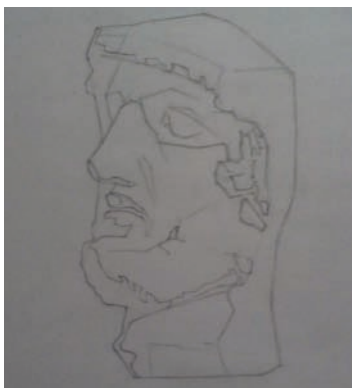
CENTER LEFT
Illustration 5b
The construct (location, size, and structure).

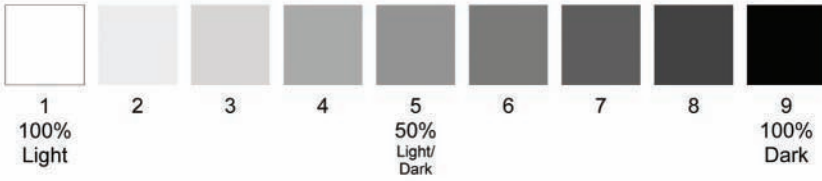
BELOW LEFT
Illustration 6
Articulation—detailing the contour and the edge of the core shadow.



ABOVE RIGHT
Illustration 7
The silhouette, showing the division between light and dark.

BELOW RIGHT
Illustration 8
The essential shadow shapes of the image can be seen as abstract shapes or as creatures or animals.





discover the truth in what they are seeing. Because in this exercise there is no debate about what the end result should look like, the student and teacher both can focus entirely on the process and the skills being learned.

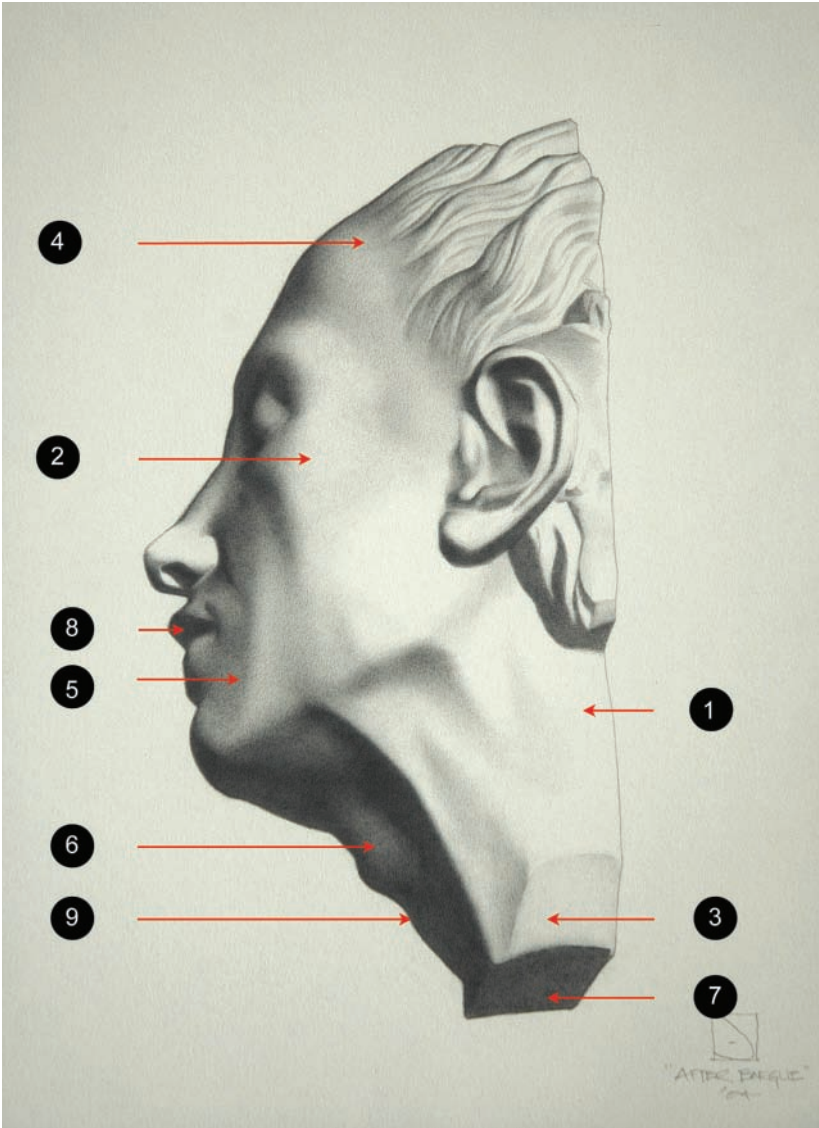
THE COPYING PROCESS: FROM SIMPLE SHAPES TO SKILLFUL EDGES

Let's walk through the process of copying one Bargue plate. The early-stage Bargue plates provide an image of the construct, composed of large, simple shapes. (See Illustration 5a.) Using a fine knitting needle, try to form this simple construct using a minimum number of directional lines. The visual result should be a drawing made of simple geometric shapes. (See Illustration 5b.) The reason for starting this way is simple: By focusing on the construct, you won't get seduced by the distracting smaller shapes and details. Rather, you train your eye to master distance, proportion, and angles and to identify relationships and key points.

Once the construct is complete, you can move on to *articulation*, detailing the form's contour (its outer edges) and the all-important lines where the light meets the shadow (sometimes called the *bedbug line*, *shadow edge*, or *terminator line*). Break down each simple shape from the construct into a descriptive complex shape that rehearses the topography of the forms. (See Illustration 6.) The subjects will become more complex as you work your way through the program.

After refining the contour, the next step is to separate the lights from the shadows to achieve a simple, flat, clearly delineated silhouette, as seen in Illustration 7. At this stage, you are visually stating what is receiving direct light and what is in shadow, and the result bears a true likeness of the subject.

Throughout the process, try to view the image and its component parts as



TOP
Illustration 9a

ABOVE
Illustration 9b

RECOMMENDED RESOURCES

- *The Charles Bargue Drawing Course*, by Charles Bargue (Dover Publications)
- *Charles Bargue and Jean-Léon Gérôme: Drawing Course*, by Gerald Ackerman and Graydon Parish (Art Creation Realisation)
- *The Bargue Drawing Companion DVD* (available through www.academyofrealistart.com)



ABOVE LEFT
Illustration 10

Rendering the shadows—assessing values in the shadows and showing what areas are light darks, middle darks, and darkest darks.

ABOVE RIGHT
Illustration 11

Rendering the lights—starting by rendering the larger forms.

abstract shapes; this helps to simplify the form in the mind's eye. There are five basic geometric forms that comprise the drawing lexicon: sphere, cube, cylinder, pyramid, and cone. Try to see and draw various forms as versions of these five shapes—a leg can be treated as a column, the head as a sphere, or a nose as a pyramid. You can also view light and dark shapes as silhouettes of creatures, cartoon characters, or other shapes, similar to finding images in the clouds. (See Illustration 8.) By focusing on these shapes—and not being preoccupied with the complex, three-dimensional form that the shape is part of—you will find it easier to accurately lay in forms.

Once you have established those big shapes separating light and shadow, it's time to begin rendering values. We refer to a 9-value scale, on which 1 represents pure light, 9 represents pure dark, and 5 is the exact middle value. (See Illustration 9a.) This scale is the “alphabet” of the eye. As your eye becomes trained, you will become increasingly proficient at identifying the values you see and depicting them in your drawings, giving you more detailed and lifelike renderings, such as the drawing in Illustration 9b.

Moving back to our Bargue drawing, you next render the shadows, again working from large to small and from simple to complex. (See Illustration 10.) In this stage, you will gradually learn the rules of light, including the principles of the shadow edge, reflected light, cast shadows, and the various levels of values in the shadows.

After rendering the shadows, render the lights. (See Illustration 11.) By practicing this, you will learn to distinguish between direct and reflected light (shown in Illustration 12), the different levels of values in the

SUGGESTIONS FOR INDEPENDENT STUDY

Any artist can pursue the Bargue method on his or her own—all it takes is a set of reproductions (see “Recommended Resources,” on page 82), patience, and determination. Here are some tips for getting the most out of your self-directed Bargue exercises.

- Don't get ahead of yourself, which will only lead to frustration. Start with a simple, high-contrast body part, and follow the steps in order. It won't be long before you can tackle more challenging images.
- Remember that the whole idea with the Bargue exercises is to learn through repetition. Mistakes are part of the learning process and should never be interpreted as failure.
- While working on a drawing, use these helpful techniques to check your progress:
 - ◆ **Squint.** Blurring your vision will help you gauge contrast between values.
 - ◆ **Turn the drawing upside down occasionally.** This helps to provide a fresh perspective and allows you to see shapes more abstractly.
 - ◆ **Step away frequently** to observe your drawing from a distance.
 - ◆ **Use a small “cut-out window”** on a blank piece of paper to isolate areas and compare them to your copy.
 - ◆ **Have a friend critique your shapes.**
- For a detailed tutorial on Bargue techniques, consider the ARA's DVD *The Bargue Drawing Companion*, available at the school's website.

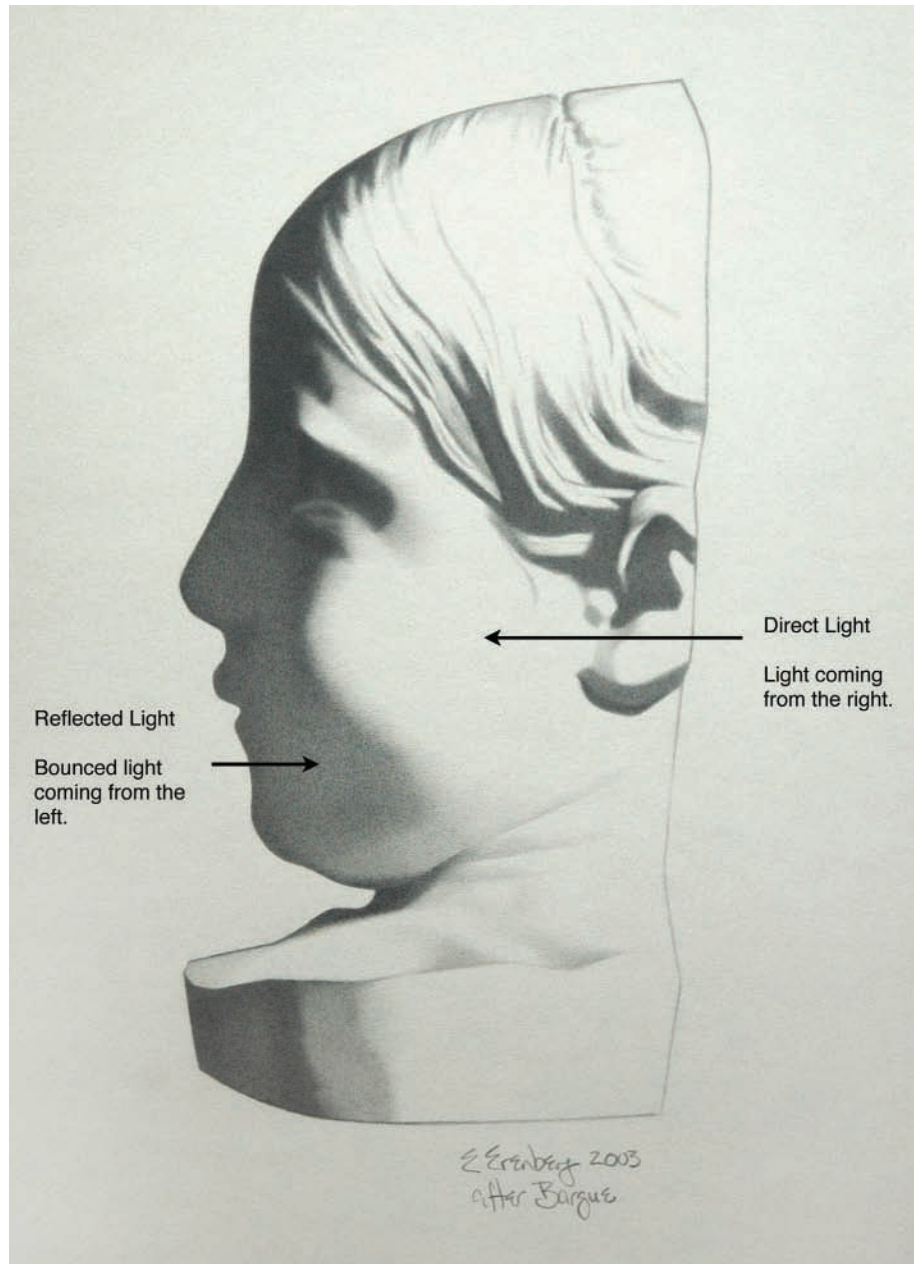


Illustration 12

light, and *facets* or planes of the form. Rendering also teaches the key skill of transitioning between values through hard, soft, blended, and lost edges. (See Illustration 13.)

BARGUE AND BEYOND

In copying four successive Bargue plates, artists master increasingly advanced skills. In the first stage, the focus is on developing a strong silhouette. For the second drawing, students build on this ability by copying an image with smaller shadow shapes and more forms and value ranges. In the third Bargue drawing, students work on a softly lit image

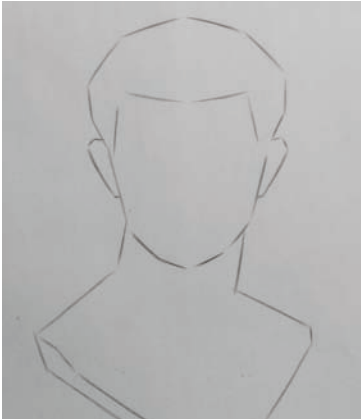


Illustration 14a

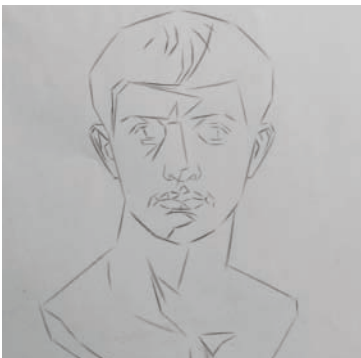


Illustration 14b



Illustration 14c

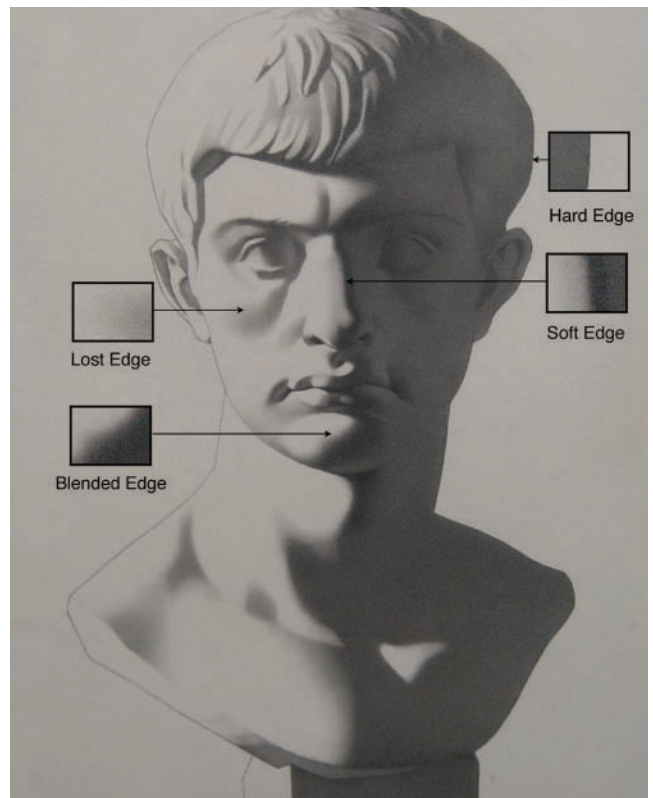


Illustration 13

to execute a more detailed subject (see Illustration 14), and beginning at this point students must develop the construct on their own. In the fourth and final drawing, the lighting and forms are extremely complex, and students are required to do a comparative measurement exercise to better understand ratios—a crucial skill for figure and portrait work.

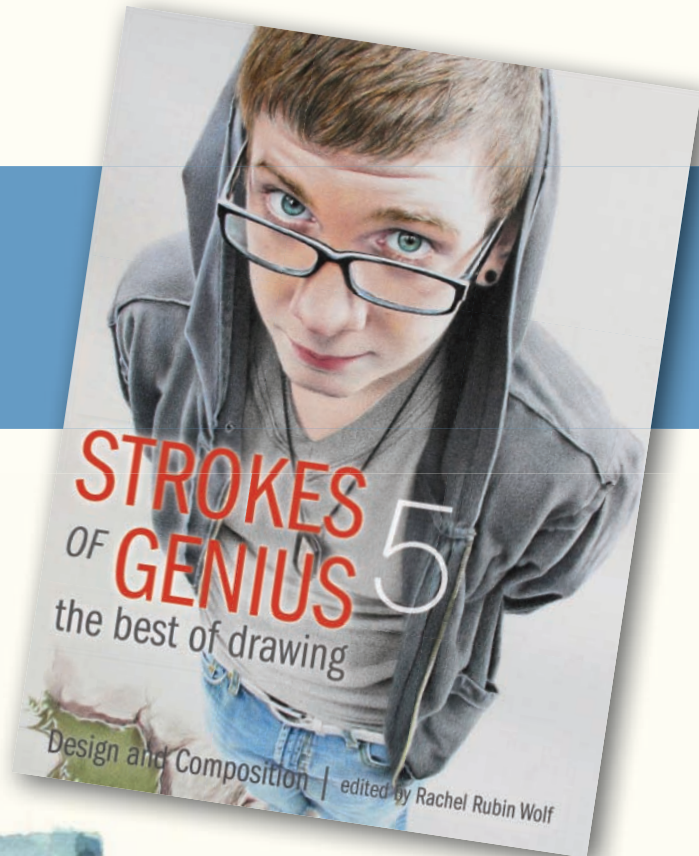
These drawings are more than just exercises; they form a system that prepares students to excel in painting and other artistic pursuits, all of which require the ability to build constructs, identify shapes, understand tonal value ranges, master complex lighting, and render forms. In addition, despite the fact that during the Bargue course one is working in monochrome, the lessons learned through this process can help you develop an eye for seeing the properties of color.

The practicalities of the Bargue approach have a strong bearing on a range of modern disciplines, from animation and visual effects to gaming and tattoo artistry. A number of students have come to ARA to bring their skills up to the level needed to succeed in their chosen fields. For example, Kalene Dunsmoor earned a job with Industrial Light & Magic on the strength of her fine art portfolio. She has since pursued a successful career with various visual-effects studios. According to Dunsmoor, the industry values academic drawing skills as much as computer proficiency. “Those skills don’t come along often,” she says. “But they are in high demand, because you need to know all the same things: edges, color, light and dark, and the drive to finish things perfectly.”

It is unfortunate that in today’s world, proper drawing habits have given way to expediency. But we firmly believe that those habits should be taken as seriously as any other discipline. The Bargue drawing process may seem at first to be a simple copying exercise, but the skills it teaches can take you far as you pursue your creative goals. ❖

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Contact: Anthony (Tony) Ryder

505/474-3369, anthonyryder@mac.com

www.theryderstudio.com or www.tonyryder.com

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RIGHT
Elephants (detail)

2012, carbon pencil, 8' x 36'.
Courtesy the artist.

Adonna Khare

WHY NEW?

Khare has been exhibiting for 10 years, but awareness of her work exploded last year after her drawing *Elephants* was selected by popular vote as the first-place winner in the Art Prize competition, in Grand Rapids, Michigan—a victory that came with one of the largest cash prizes of any art competition in the world. This past summer, following her big win, the artist held the solo exhibition “In the Clouds” at Lora Schlesinger Gallery, in Santa Monica, California, her third solo show there.



WHY NOTABLE?

Khare’s drawings, many of which are enormous in size, throw together an enchantingly crowded assortment of anthropomorphized animals in energetic yet enigmatic scenes—a children’s storybook run completely amuck. She captures it all with vibrant dashes of carbon pencil, delighting especially in the dense textures of water, clouds, feathers, and fur.

IF YOU LIKE IT...

See more of Khare’s work at her website, www.adonnak.com.

LEFT
Grizzly Bears (detail)

2012, carbon pencil, 96 x 72.
Courtesy Lora Schlesinger Gallery,
Santa Monica, California.

SEE MORE ONLINE >> For additional images from this artist, visit TheDrawingMagazine.com.

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