Chapter Ten: Drawing

CHAPTER OVERVIEW

- Drawing As An Art
- Drawing Materials

Works in Progress
Raphael’s Alba Madonna
Beverly Buchanan’s Shackworks

The Critical Process
Thinking About Drawing: Pietro da Cortona, Study for a Figure Group in the Ceiling of the Palazzo Barberini

CHAPTER OBJECTIVES

This Chapter Will:
- discuss the significance of drawing as an art form
- identify dry and liquid drawing media
- describe fundamental characteristics of each drawing media
- discuss contemporary drawing media

KEY TERMS

medium
cartoon
sketch
pigment
binder
metal point
charcoal
fixative
sinopie
graphite
Conté crayon
Chalk pastel
Oil pastel
Ink; brush and pen
wash
LECTURE AND DISCUSSION TOPICS

1. **Introducing Art Media**
   Introduce this portion of the text, Part III: The Fine Arts Media, with Henri Matisse’s painting *The Red Studio* (Fig. 265). The imagery of this painting depicts the interior of Matisse’s studio with a display of art objects created with an array of media, such as bronze sculptures, oil paintings, and plaster casts. The history of media used to create art is the history of various technologies employed by artists. These technologies have helped artists both to achieve the ends they desire more readily and to discover new modes of creation and expression. A medium is both the specific material, and the process through which a given work of art is made. Discuss the decisions an artist contemplates as they choose a medium for an idea or select a medium as their signature method of creating.

2. **Why Do Artists Draw?**
   Drawing is one of the most effective and direct forms of communicating an idea and of recording that idea. Some artists draw in sketchbooks as a way to visualize their ideas for later works of art while others use drawing as their primary mode of expressing their ideas. As you will see in this chapter, artists draw for several reasons.

   One reason artists draw is to record. The immediacy of drawing materials allows one to document thoughts, ideas and concepts quickly, with spontaneity. The pages of artists’ sketchbooks are often thought to be their most original work, reflective of their creative genius, as discussed below.

   Secondly, artists draw to practice their technical skills, or to evaluate the varied abilities of a medium, before they commit to a final work. Sketchbooks are often full of preliminary studies that try out compositions and design strategies for final works of art. The sketches for Raphael’s *Alba Madonna* (figs. 270 and 271) demonstrate how the artist was troubleshooting the arrangement of the figures and methods of suggesting motion.

   A third reason that artist’s draw is because the process is an immediate form of expression. Most drawing media needs little surface preparation and requires little drying time, therefore, artists are encouraged to quickly visualize their ethereal thoughts through the direct application of drawing media. The resulting drawings are often very lively and expressive, as seen in Jean Dubuffet’s, *Corps de Dame* (fig. 288).

   Describe how drawing can fulfill a number of functions by asking students if they have ever tried to explain an idea by drawing it? Have they drawn directions to a house or apartment? Doodled in a notebook? Do they draw images to accompany diary or journal entries?

3. **How Do You Learn To Draw Well?**
   *Youth Drawing* (fig. 266), assumed to have been created by an artist apprenticing in the workshop of Pollaiuolo, exemplifies the process of learning how to draw. As the text describes, traditional art training was done as an apprenticeship under the work of master
artists, and often the apprentice would copy proclaimed masterpieces in order to learn the
skills and compositional strategies considered commendable. Today, although drawing is
a still a learned skill, there are other methods of learning how to draw. Artist and teacher
Betty Edwards, in her book, *Drawing on the Right Side of the Brain*, introduced one such
method in the late 1970s. The premise of Edwards’s theory is that each “side” of the
brain functions differently, and by heightening the perceptual skills of the right lobe of
the brain, which enables more intuitive and responsive thinking, and suppressing the left
lobe, considered to be the analytical half that provides reasoning and logic, one could
learn to draw what they actually saw, not what they thought they saw. Using Edwards’
method, which is still popular today, students learning to draw can render their subject
more realistically by enhancing their eye/hand coordination with this method. Any of
Edwards’ exercises will entertain and enlighten you to the processing capabilities of the
human brain. Check out this website to learn more about Edwards’s ideas and to practice

4. The Genius of Drawing: Observation and Preparation
Refer to these works by Leonardo da Vinci:
- *Virgin and Child with St. Anne and Infant St. John* (fig. 267);
- *Study for a Sleeve* (fig. 268) and
- *Hurricane over Horsemen and Trees* (fig. 269)

Until the end of the 15th century, a drawing was understood to simply be a sketch,
usually not dated, signed or preserved. However, when art historian Georgio Vasari
began to collect these sketches and document artist’s lives during the Renaissance,
drawing came into its own. The self-consciousness of the Renaissance encouraged the
public response that drawings were the embodiment of the artist’s personality and
creative genius. As stated earlier, drawing is the ultimate form of private note taking,
where ideas may blossom in an intimate arena, only to be seen by the artist. This
freedom to reveal an idea in a safe environment is evidenced in the highly creative pages
of Leonardo da Vinci’s notebooks (see figs. 267-269), which are considered “records of
genius” by some. As a side-note, one of the greatest collections of Leonardo da Vinci’s
drawings is owned by Her Majesty Queen Elizabeth II, and may be viewed by visiting the
Royal Collection’s website at www.royal.gov.uk.

Other artists who were avid journalists, created incredible sketchbooks including Frida
Kahlo, Max Ernst and Joseph Beuys. To view more modern and contemporary artist’s
sketchbooks, visit this site: Sketchbooks from the Archives of American Art at www.
archivesofamericanart.si.edu/exhibits/sketchbk/sketchbk.htm. Of particular interest to
students in the twenty-something crowd, may be commercially published journals by the
artist Sabrina Ward Harrison. Her books, *Spilling Open* and *Brave on the Rocks*, contain
informal collages include sketches, paintings and writings that address “coming of age”
issues.

5. Dry versus Wet: Different Media, Different Qualities
Discuss how the various drawing media perform differently, and produce varying results.
When describing the various drawing media used in drawing it is insightful for students if you
provide the actual media, the tools involved in the varied processes, as well as different
varieties of paper for them to experiment with. Demonstrations of how each medium is used will enhance this experience, as will hands-on practice by the students.

Use these examples from the text to exemplify each medium and its characteristics:

**Metal Point:** Raphael, *Saint Paul Rendering His Garments* (fig. 274)  
linear in character, hatching or crosshatching provided darker values  
adding white chalk created heightening; relatively obsolete because of the work involved in preparation and quality of drawing

**Chalk:** Fra Bartolommeo, *Study for a Prophet Seen from the Front* (fig. 275)  
Georgia O’Keeffe, *Banana Flower* (fig. 276)  
smooth, fluid lines and wide range of values created by smudging  
encourage chiaroscuro and blending; intensity of color depends upon hardness of stick; dry pastels and charcoal are examples

**Oil Pastels:** Beverly Buchanen, *Shackworks*  
similar to chalk pastels, except the binder is oil based, hence they take longer to dry, yet are less prone to smudging and flaking.

**Graphite:** Georges Seurat, *Café Concert* (fig. 278)  
Vija Celmins, *Untitled* (fig. 279)  
tonal qualities and line qualities are subtle and based upon pressure of application and hardness of the graphite;

**Pen and Ink:** Elisabetta Sirani, *The Holy Family with a Kneeling Monastic Saint* (fig. 287)  
Jean Dubuffet, *Corps de Dame* (fig. 288)  
the fluidity of the media works well with the tools that apply it, and creates varied linear qualities, encouraging expressionist works; modeling is created with hatching and cross-hatching;

**Ink Wash:** Giovanni Battista Tiepolo, *Adoration of the Magi* (fig. 289)  
washes provide a wider value range and as in this image, the softness of the value range lends a tender reality to the scene.

6. Immediate and Expressionistic  
As discussed, drawing is immediate and lends itself to expressionistic works of art. In her *Self-Portrait, Drawing* (fig. 277), Käthe Kollwitz was able to reveal the tremendous expressive potential of the medium. Much of the drawing was done by dragging the charcoal on its side, up and down, across the paper. This area of raw drawing connects the drawing to her mind. In the final work, one can see Kollwitz holding the very charcoal used to create the work.

In *Corps de Dame* (fig. 288) by Jean Dubuffet, the artist has used thick and thin lines in a spontaneous, almost frantic, manner. Dubuffet’s drawing, while seeming to derogate
women, actually might be aimed more at attacking the academic notion of drawing. He is employing the modern artist’s approaches of random or accidental scribbling, a type of automatism. Very much like the art-making experiments the surrealists conducted.

7. Pastels Preferred
Edgar Degas stands out as the most proficient and inventive artist to use pastel. He was attracted to the medium because of its immediacy and the fact that its unfinished quality seemed better suited to capturing the reality of the contemporary scene. After the Bath, Woman Drying Herself (fig. 282), like many of Degas’s works, depicts a woman from a voyeuristic standpoint, and perhaps seems demeaning. Still, he is credited with disregarding the “academic” pose in favor of a more candid one. He also is credited with innovative approaches to the medium, including the invention or an early fixative (the formula now lost) that allowed him to build up pastel in successive layers without affecting the intensity of the color.

American painter Mary Cassatt learned to use pastel with an even greater freedom and looseness than Degas. In Young Mother, Daughter and Son (fig. 283), the gestures of her pastel line repeatedly exceed the boundaries of the forms that contain them.

8. Drawing with Scissors
Matisse was inspired to cut out shapes of paper using scissors, and through this method of sketching, he found what he considered the essence of form. Cutouts such as Venus (fig. 292) dominated Matisse’s work until his death in 1954, and their boldness conveys his mastery of line and shape.

9. Site Specific: Environmental Drawings
Drawing seems to naturally invite experimentation. To kick-off this discussion of “alternative drawing media” identify alternative media for drawing that quite possibly have not been used by artists yet, such as ketchup, mustard, or baby powder.

Walter De Maria is best known for his 1977 Lightning Field. A rectangular grid in New Mexico measuring one mile by one kilometer and containing 400 stainless-steel lightning rods, it serves as an arena for observing meteorological activity. Walter De Maria’s Las Vegas Piece (fig. 293) is a “drawing” made in 1969 in the Nevada desert with the six-foot blade of a bulldozer. The work is never entirely visible, except from the air. Reminiscent of Robert Smithson’s Spiral Jetty (fig. 6), de Maria was consciously commenting on the way we perceive and experience our natural environment by piercing the soil with a solid line.

De Maria’s work is reminiscent of the mysterious Nacza lines in Peru seen in the photograph by Marilyn Bridges (fig. 293). The creation of these mysterious “lines in soil” is not unique to Peru. Ancient Native American civilizations would often alter the terrain near sacred ceremonial sites, such as in the Great Serpent Mound of Peebles, Ohio. De Maria is not the only modern artist to be inspired by these ancient works, other contemporary art works to include in this discussion are Richard Long’s Walking a Line.
in Peru, Michael Heizer’s Isolated Mass/Circumflex, Nancy Holt’s Sun Tunnels, and Andy Goldworthy’s Stacked Sticks.

10. Computer Generated Drawings
David Hockney’s, Untitled (fig. 295) is an example of a computer-generated drawing. Created during a BBC television show called Painting with Light, Hockney created this childlike drawing using Quantel’s Paintbox, a readily available graphics software program, by “drawing” on a digitized “tablet.” To operate this tool, the artist pulls a stylus across a pressure sensitive pad, and the drawn lines are reproduced on the computer monitor. The artist can choose a variety of colors, textures and lines from the software’s menu.

Increasingly, drawing is being accomplished by electronic means. The use of the computer, a sophisticated machine that can be programmed to make decisions for the viewer, raises issues of authenticity pertaining to creativity. Discuss this innovative medium and encourage students to reflect upon the visual “art” they have made on the computer, from web pages to greeting cards. Debate whether the eye/hand coordination used in a computer drawing is the same as that used when creating a charcoal drawing. Debate whether the computer is making decisions for the artist, and if so, how those preconceived solutions affect the final aesthetics of the work.

CRITICAL THINKING: More Opportunities to Think About Art
Several artworks are detailed in the Critical Thinking and Works in Progress features found in this chapter. In addition, diverse opportunities for studying these works are located on the Companion Website and Companion CD-ROM.

1. Works in Progress: Raphael’s Alba Madonna
In The Critical Process, the question asked is, "Can a sketch have more expression or "life" than the final painting for which it was a study?” The prominence of quick, expressive lines that often form the basis of sketches would seem to make the answer “yes.” Printmakers, painters, sculptors all employ drawings, or use their mediums as a form of drawing. In this sense, drawing informs all of the arts, it is simply something all artists do.

In a series of studies for the Alba Madonna (figs. 270-272), Raphael demonstrates the ways in which artists use drawings in planning a work. In the studies illustrated, Raphael worked on both sides of a single sheet of paper. On one side, he has drawn a model from life and posed him as the Madonna. His sketching continues to the other side of the paper, where he has considered the composition with all the figures included. A circle frames the group, in an effort to visualize the composition’s placement in the final circular panel. The speed and fluency of the drawings are quite apparent, and they are able to quickly capture the pure gesture of the body. Raphael might well have taken the advice of Leonardo da Vinci, who suggested that artists should sketch quickly to capture the precise movements and gestures that will indicate the true emotional state of their subjects.
2. Works in Progress: Beverly Buchanan’s Shackworks

Beverly Buchanan is an artist whose chief imagery derives from the dwellings of the rural poor in the American South. She photographs shacks, draws them with pastel oil sticks, and constructs small models of them from scraps of wood and metal. Through her work, she reveals the lives of the people who made them, often attaching narratives to the individual pieces. Discuss Buchanan’s subject matter, and describe how Buchanan’s Shackwork sculptures (Richard’s Home, fig. 285) resemble her drawings.

Shacks are examples of what is called vernacular architecture. Vernacular architecture is that which is made from local materials or available materials such as railroad ties, cable reels, auto tires, and reused building materials. The recycling, or re-versioning, of these materials demonstrates considerable resourcefulness and impressive creativity.

Some have likened Buchanan’s drawings to that of Vincent van Gogh. Her use of color, expressive lines that create texture, rhythm, movement and pattern, and theme of recording familiar places call to mind many of the masterpieces by van Gogh. Are there other similarities between these two artists? What are they?

Buchanan is featured in the Works in Progress video series. In one segment of the video, she creates a pastel oil stick drawing from beginning to end, providing a wonderful example of the drawing process. However, the video is also appropriate for Chapter 13: Sculpture, as another segment of the video is dedicated to building a sculptural model of a shack.

3. Thinking About Drawing: Pietro da Cortona, Study for a Figure Group in the Ceiling of the Palazzo Barberini

As it has been demonstrated in this chapter, drawing is one of the most basic and direct of all media. Initially, drawing was not considered an art in its own right, but only a tool for teaching and preliminary study. In fact, Study for a Figure Group in the Ceiling Fresco of the Palazzo Barberini (fig. 296) is a cartoon for a ceiling fresco celebrating the life of the Barberini pope, Urban VIII. Discuss how frescos were made from initial cartoon drawings that were then transferred to the site in a contour line called sinopie, and then painting began. Because artists were working in wet plaster, their medium was time sensitive, and having a layout in place was essential.

By the time of the Renaissance, it was generally acknowledged that drawing possessed vitality and immediacy that revealed significant details about an artist’s personality and style. Review the concepts discussed in this chapter regarding how drawing was and is perceived, and the many purposes of drawing, while viewing this work and its proceeding fresco painting. Pose these questions: What suggests that Pietro’s drawing was thought of as a work of art in its own right? How did Pietro take advantage of the expressive qualities of pen and ink? What are the differences between the drawing and the final work (fig. 297)? Does this initial sketch have an exuberance that the final painting lacks?
Be sure to refer to the detailed analysis of this work, which answers many of the questions posed, found in the back of the textbook.

WRITING ASSIGNMENTS
Direct students to their Student Study Guide when assigning Writing Assignments as the following assignments are written as instruction for the student and are contained in the Student Study Guide as they are here.

1. Drawing is Thinking
Drawing, it could be argued, is a way of thinking—the visual equivalent of thinking aloud. Have students go back through the Works in Progress profiles that they have read so far in A World of Art and look at those where the artist has utilized drawing to think about the work at hand. Have them write about what the examples have in common and how the drawings exemplify the concepts about drawing discussed in this chapter?

2. Are Artists Born to Draw?
Assign an essay in which students answer whether or not they believe drawing is a learned skill or a natural talent. Instruct students to practice the strategies of Betty Edwards before summarizing their belief.

3. Leonardo’s Inventions
Have students investigate the sketchbook pages of Leonardo da Vinci and identify the varied subjects and themes he wrote and sketched about. Access much of this information at the official Leonardo Home Page link provided via the companion website, and traditional research in periodicals and books. Have students answer whether or not these sketches help them understand why Leonardo was considered a true “Renaissance Man”? What have critics and art historians had to say about these sketches?

HANDS-ON PROJECTS
Direct students to their Student Study Guide when assigning Hands-On Projects as the following assignments are written as instruction for the student and are contained in the guide as they are here. For additional project ideas, remember to investigate the Hands-On Projects found on the Companion Website.

1. Communicate with Drawings
Using a pencil, have students draw symbols and pictures that communicate basic daily functions to someone who did not speak your language. For example: draw a picture that asks someone in a foreign country where the nearest lavatory is, or library, or restaurant.

2. Drawing on the Right Side
Using the techniques of Betty Edwards, have students create contour drawings of an image from a magazine or newspaper. Turn their chosen image upside down and draw the image upside down. By not knowing what the image is exactly, have them turn off
the analytical nature of their thought processing (the left lobe), which will allow the intuitive side to take charge of the task at hand. The image should fill the entire sheet of drawing paper, so have students start drawing the top of the image at the top of the paper. They should be looking at the magazine image 90% of the time and only glance at their drawing paper when necessary. They will engage in the process of using the right side of the brain inspire visual awareness.

3. Daily Drawing or Draw Daily
Have students create sketchbooks by folding five sheets of 8 1/2” x 11” copy paper in half and then bind with a rubber band wrapped around the stack, parallel with the fold. Have them practice the discipline of keeping a sketchbook by drawing at least once daily for a week. Upon completion, have them write about how their observation skills and drawing skills changed within this one week period.

RESOURCES

A World of Art Companion CD-ROM:

Key Activity
Have students enter the Hands-On Exercises room found in A World of Art Companion CD-ROM and review the Key activities. This visual demonstration will further their understanding of light properties, and how artists create heightened areas in a composition for realism and emphasis.

A World of Art Companion Website:
Remember to direct students to A World of Art companion website (www.prenhall.com/sayre) to help further their understanding of the materials discussed in this chapter with ideas for completing hands-on projects and exercises. Self-testing materials are also available and offer students the opportunity to evaluate their understanding of the chapter materials in a variety of formats. In addition, links to websites featuring contemporary artists, and museum and gallery exhibitions related to this chapter will enhance discussion and comprehension. Links for this chapter include:

CONTEMPORARY ARTISTS: Clinton Brown teaches drawing and painting at Oregon State University. His work is featured at the University's Fine Arts website. His masterful drawing skills are revealed through his work, The Four Horsemen of the Apocalypse.

CONTEMPORARY ARTISTS: Dangerous Pleasures: The Art of Judith Linhares was an exhibition that surveyed over twenty years of work by this highly respected New York artist. Linhares' work is a "unique blend of rich, sensual color, and childlike, naively rendered imagery whose meaning is shrouded in mystery and ambiguity."
CONTEMPORARY ARTISTS: Quantel Paintbox® was tested as an artist's drawing tool by Jennifer Bartlett and David Hockney when it was first introduced in 1986. To see the direction that Quantel has taken, visit their site to see the latest developments in high tech graphics and film editing products. This section has a link to Quantel®, the company that created the Paintbox® Program used by David Hockney.

GALLERIES AND MUSEUMS: Leonardo da Vinci's Homepage features beautifully reproduced images from Leonardo's famed sketchbooks. Be sure to view all of the images, as they really do "reveal the genius of the artist," just as Georgio Vasari claimed.

GALLERIES AND MUSEUMS: The Drawing Center is the only not-for profit institution in the country to focus solely on the exhibition of drawings, both contemporary and historic.” —Statement from The Drawing Center.

GALLERIES AND MUSEUMS: Studies for the Libyan Sibyl, 1508-12. Michelangelo made these preliminary sketches in preparation for his work on the Sistine Chapel ceiling.

Other Suggested Websites:

Edgar Degas, acknowledged as the master of drawing the human figure in motion, is exhibited online at www.ibiblio.org/wm/paint/auth/degas/

A Jacob Lawrence virtual archive and information center is located at www.jacoblawrence.org

Drawing Media is explained in comprehensive detail at Mike Miller’s Drawing Materials and Drawing Techniques at www.nyu.edu/classes/miller/guide/contents.html

To view Drawing Notebooks, their topics, history, and other educational information see www.noteaccess.com

Leonardo’s Drawings are provided online at www.groups.dcs.st-andrews.ac.uk/~history/PictDisplay/Leonardo.html

Picasso’s Guernica and other works of art are exhibited online at www.pbs.org/treasuresoftheworld/

For more information about Walter DeMaria Lightning Field, see www.diacenter.org/ltproj/lf/index.html

The Great Serpent Mound of Ohio, its mysteries, history and images are online at numerous sites including the following: www.greatserpentmound.org/ or www.ohiohistory.org/places/serpent/
Suggested Videos:
Videos and other resources are available for purchase through any of the distributors listed in the Resources section of this manual.

Works in Progress: Beverly Buchanan
Drawing with Light /Computer Imagery
Mary Cassatt
Georgia O’Keeffe
Discovering Drawing technique instruction (36 minutes)
Fundamentals of Drawing technique instruction (27 minutes)
Basic Perspective Drawing technique instruction (30 minutes)
Behind the Scenes with Wayne Thiebaud drawing and illustration (30 minutes)
Pablo Picasso's Guernica use to emphasize sketching (45 minutes)
Degas: Beyond Impressionism use to feature pastel drawings (30 minutes)