

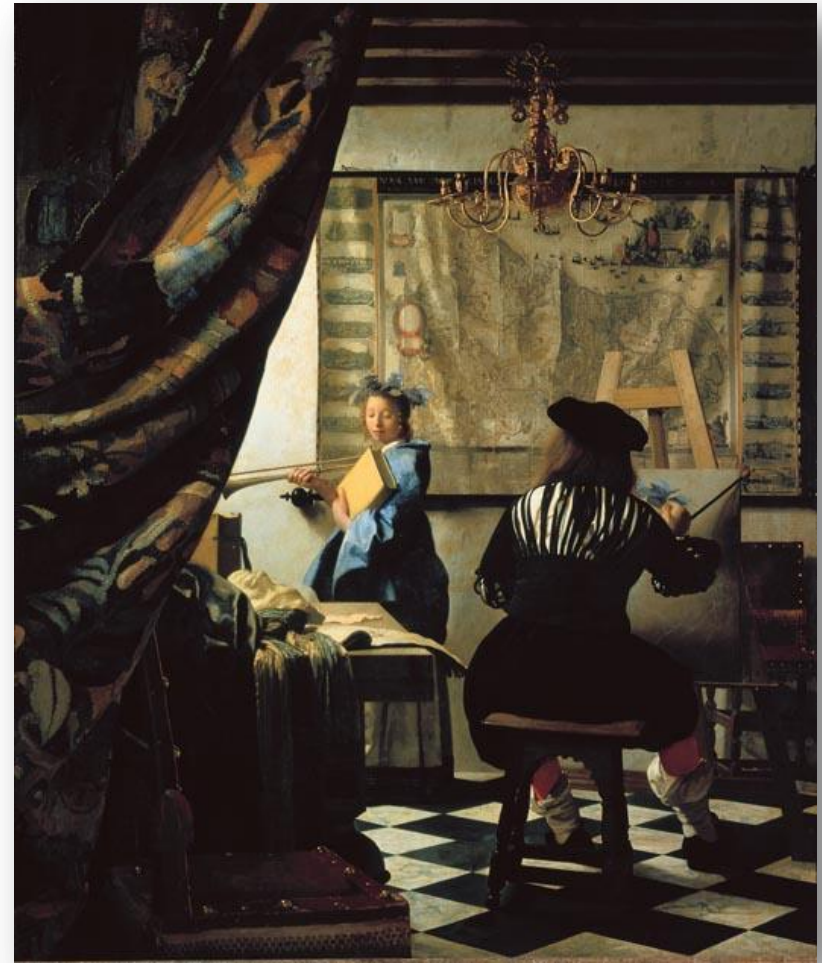
# Drawing as a means to making Art

Medium → *techné*

- Painting
- Preliminary drawing
- Cartography
- Sculpture
- Handwriting (book)
- Literature
- Music

Technologies of the artist

- Help achieve desired effects
- Discover new modes of creation/expression



**Title:** *The Allegory of Painting (The Painter and His Model as Klio)*

**Artist:** Jan Vermeer

**Date:** 1665-1666

**Source/Museum:** Kunsthistorisches Museum, Vienna. Austria. Cat. 395, Inv. 9128. Photo © Eric Lessing. Art Resource, New York.

**Medium:** Oil on canvas

**Size:** 48 x 40 in.

# Drawing as an Art

1. Drawing on any substrate
2. Paper as substrate
  1. Expensive
3. Elements of Art
  1. Countour line
  2. Shading
  3. Negative space



**Title:** *Youth Drawing*

**Artist:** Workshop of Pollaiuolo (?)

**Date:** Late 15th century

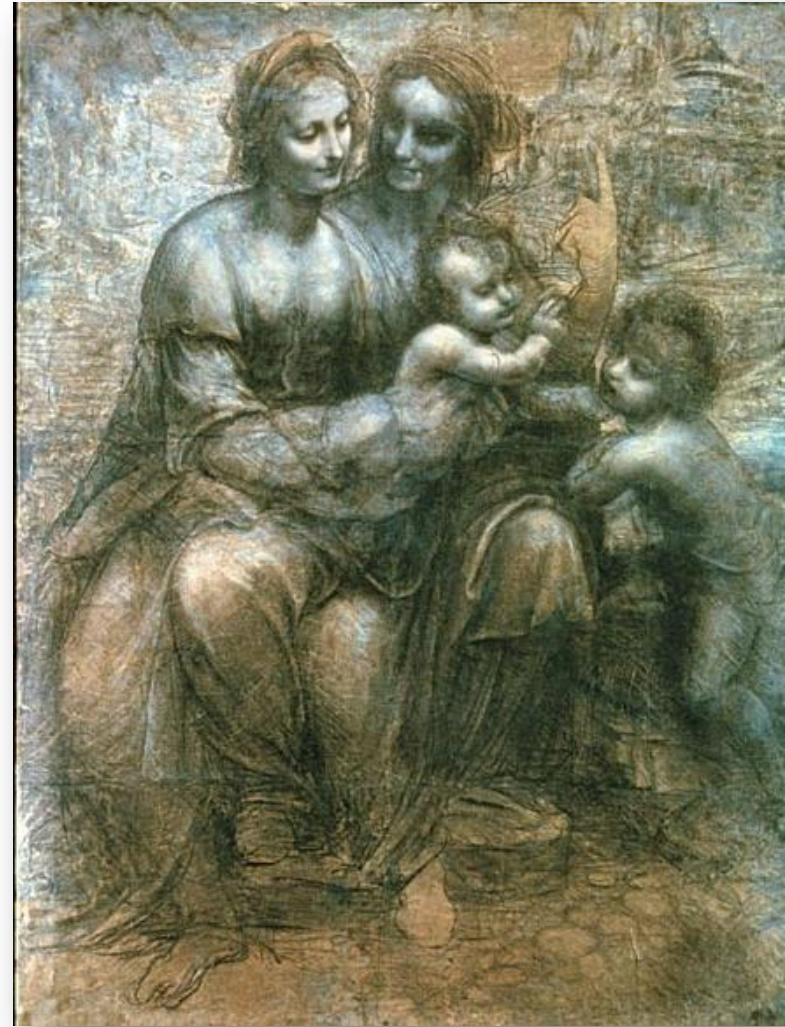
**Source/Museum:** © The British Museum, London

**Medium:** Pen and ink with wash on paper

**Size:** 7 5/8 x 4 1/2 in.

Giorgio Vasari, *Lives of the Painters*

1. *Cartoon, drawing done to finish scale on paper*
2. *Quattrocento, 15<sup>th</sup> Century*
3. *Earliest recorded example of praise towards drawing*



**Title:** *Madonna and Child with St. Anne and Infant St. John the Baptist*

**Artist:** Leonardo da Vinci

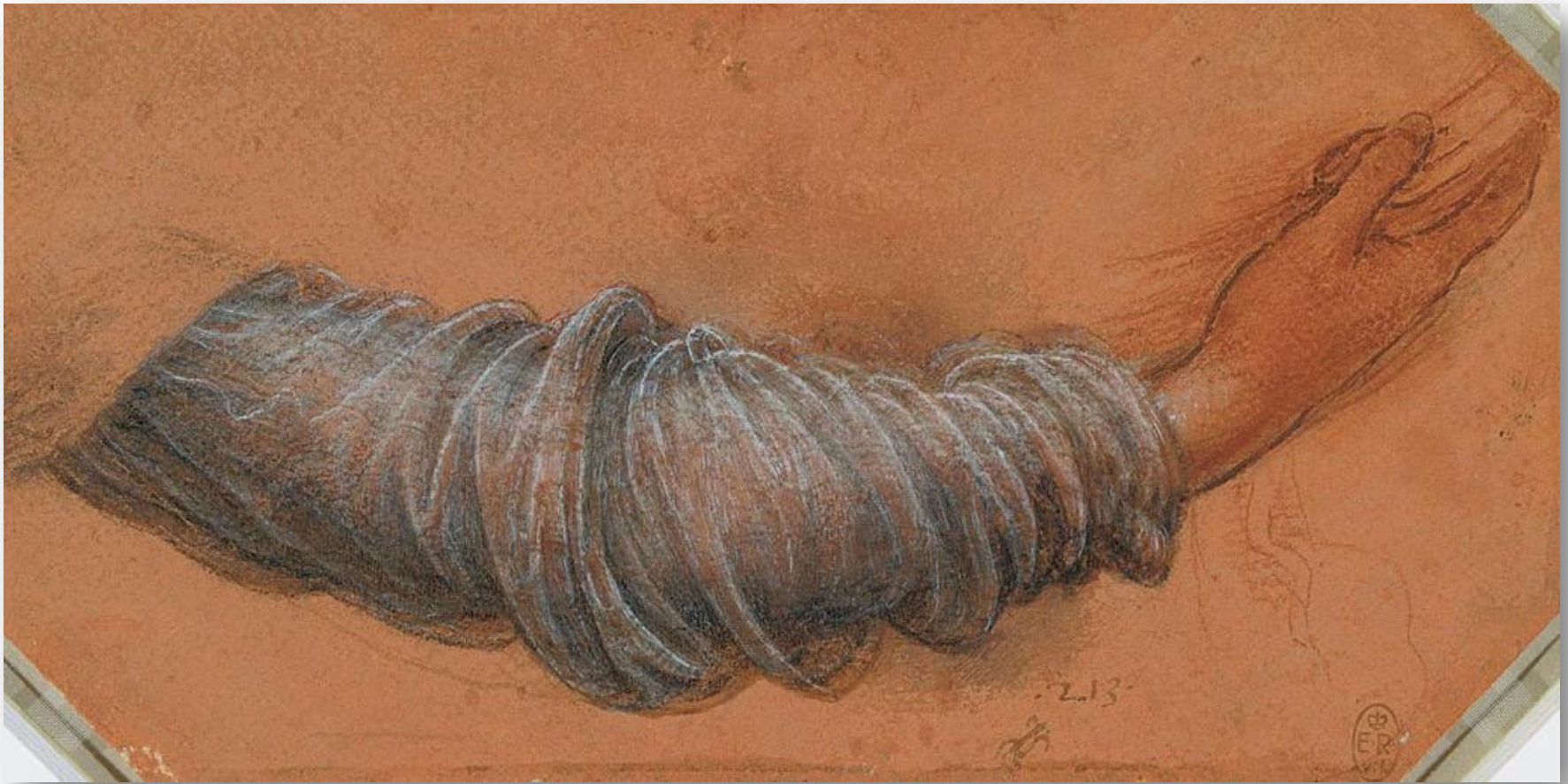
**Date:** c. 1505-1507

**Source/Museum:** National Gallery, London. Art Resource, New York.

**Medium:** n/a

**Size:** n/a





1. Fluidity and Spontaneity
2. Preoccupation with the natural forces of nature
  1. Dictates the medium

**Title:** *Study for a Sleeve*

**Artist:** Leonardo da Vinci

**Date:** c. 1510-1513

**Source/Museum:** The Royal Collection © 1992 Her Majesty Queen Elizabeth II

**Medium:** Pen, lampblack, and chalk

**Size:** 3 1/8 x 6 3/4 in.





**Title:** *Hurricane over Horsemen and Trees*

**Artist:** Leonardo da Vinci

**Date:** c. 1518

**Source/Museum:** The Royal Collection © 1992 Her Majesty Queen Elizabeth II

**Medium:** Pen and ink over black chalk

**Size:** 10 ¼ x 16 1/8 in.



## Sketches and Drawings



**Title:** Studies for *The Alba Madonna* (recto and verso)

**Artist:** Raphael

**Date:** c. 1511

**Source/Museum:** Musée des Beaux Arts, Lille, France. RMN

**Medium:** Red chalk

**Size:** 16 5/8 x 10 3/4 in.

**Source/Museum:** Giraudon/Art Resource, New York.

**Medium:** Red chalk and pen and ink

**Size:** 16 5/8 x 10 3/4 in.

1. Final composition
2. John offering bowl of fruit
3. Emphasis
4. Tension
5. Speed and fluidity of the drawing as compared to final product



**Title:** *The Alba Madonna*

**Artist:** Raphael

**Date:** c. 1510

**Source/Museum:** National Gallery of Art, Washington D.C. Andrew W. Mellon Collection. © 1999 Board of Trustees. National Gallery of Art. Photo: José A. Naranjo.

**Medium:** Oil on panel transferred to canvas

**Size:** Diameter 27 1/4 in ; framed: 54 x 52 1/4 in



# Dry Media

1. Metalpoint
  1. Stylus
  2. Gumwater
  3. Powdered bones
    1. Drawing occurs when metal stylus touches paper



**Title:** *Saint Luke Drawing the Virgin and Child*

**Artist:** Rogier van der Weyden

**Date:** c. 1435

**Source/Museum:** Museum of Fine Arts, Boston. Gift of Mr. & Mrs. Henry Lee Higginson. 93.153.

**Medium:** Oil on panel

**Size:** 54 1/8 x 43 3/8 in.



## Metal point drawing

1. Movement and energy through delicate cross hatching
2. Directional forces of parallels
3. Loose outline
4. Heightening, applying opaque medium to drawing after line is drawn
5. **Delineation**, descriptive representation of the thing through outline and contour drawing



**Title:** *Saint Paul Rending His Garments*

**Artist:** Raphael

**Date:** c. 1514-1515

**Source/Museum:** The J. Paul Getty Museum, Los Angeles.  
84.GG.919. © The J. Paul Gallery Museum.

**Medium:** Metalpoint heightened with white gouache on lilac-gray prepared paper

**Size:** 9 1/16 x 14 1/16 in.

# Chalk and Charcoal

1. **Volumetric**, three dimensional form through modulations of light and dark
2. **Chiaroscuro**, technique used to give form volume in space
3. **Sinopie**, tracing of outline of paintings on wall before frescos were painted
4. **Tooth**, surface of the substrate
5. **Fixative**, synthetic binders
6. Characteristics of charcoal
  1. Expressive
  2. Direct
  3. Immediate results



**Title:** *Study for a Prophet Seen from the Front*

**Artist:** Fra Bartolommeo

**Date:** 1499-1500

**Source/Museum:** Museum Boimans Van Beuningen, Rotterdam, The Netherlands

**Medium:** Black chalk, heightened with white chalk, on brown prepared paper

**Size:** 11 5/8 x 8 5/8 in.





**Title:** *Banana Flower*

**Artist:** George O'Keeffe

**Date:** 1933

**Source/Museum:** Museum of Modern Art, New York. Given anonymously (by exchange). Photo © 1999 Museum of Modern Art. Licensed by Scala-Art Resource, New York. © 2003 The Georgia O'Keeffe Foundation/Artists Rights Society (ARS), New York.

**Medium:** Charcoal and black chalk on paper

**Size:** 21  $\frac{3}{4}$  x 14  $\frac{3}{4}$  in.



**Title:** *Self-Portrait, Drawing*

**Artist:** Käthe Kollwitz

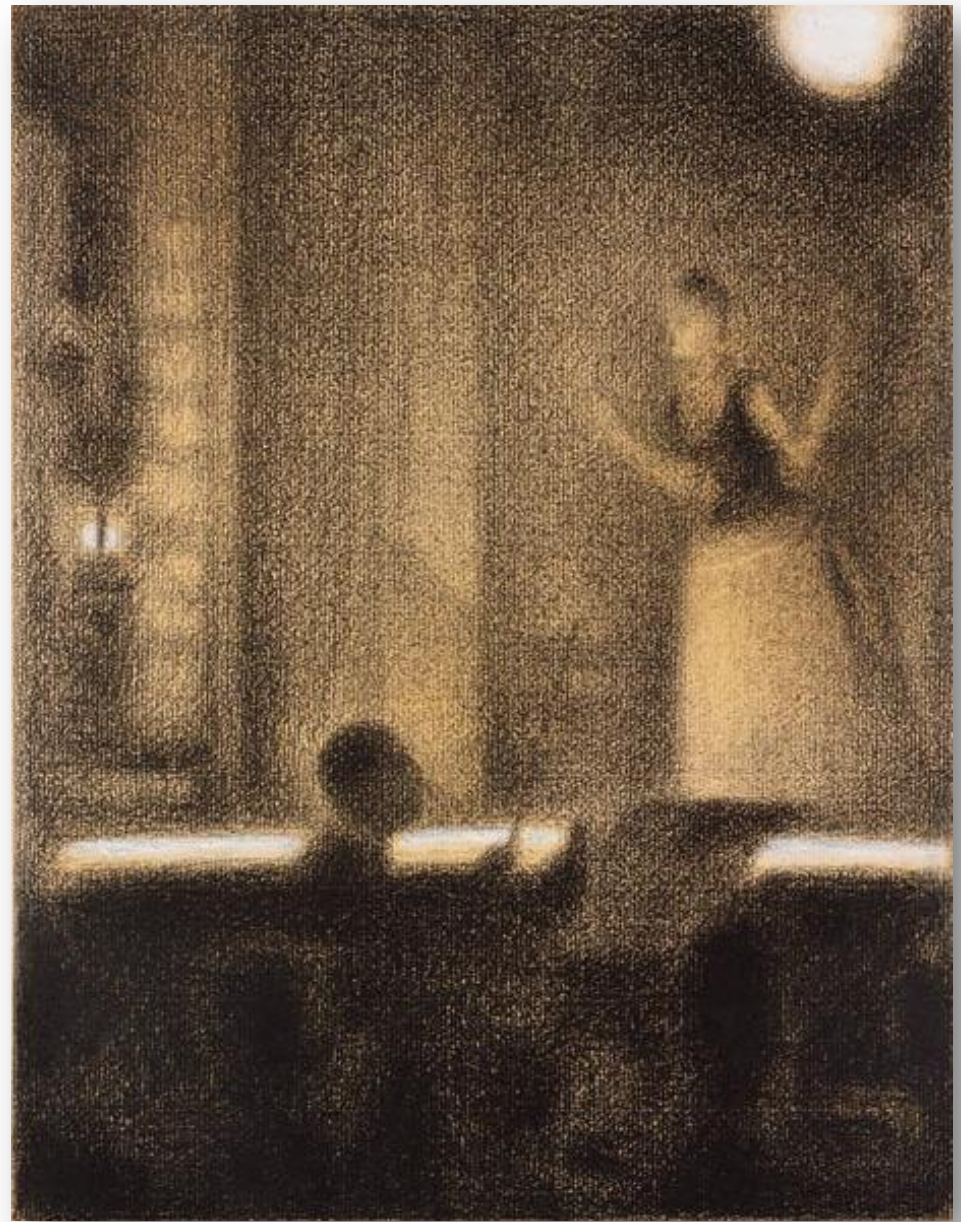
**Date:** 1933

**Source/Museum:** National Gallery of Art, Washington D.C. Rosenwald Collection.  
© 1999 Board of Trustees, National Gallery of Art. 1943.3.5217. © 2003 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.

**Medium:** Charcoal on brown laid Ingres paper (Nagel 1972 1240)

**Size:** 18 ¾ x 25 in.





**Title:** *Café Concert*

**Artist:** Georges Pierre Seurat

**Date:** c. 1887-1888

**Source/Museum:** Museum of Art, Rhode Island School of Design, Providence. Gift of Mrs. Murray S. Danforth. Photo: Cathy Carver. 42.210.

**Medium:** Conté crayon with white heightening on Ingres paper

**Size:** 12 x 9 ¼ in.

## Photo real graphic drawing



**Title:** *Untitled (Ocean) (Venice, California)*

**Artist:** Vija Celmins

**Date:** 1970

**Source/Museum:** Museum of Modern Art, New York. Mrs. Florence M. Schoenborn Fund. Licensed by Scala-Art Resource, New York. Photo © 2000 Museum of Modern Art.

**Medium:** Pencil on paper

**Size:** 14 1/8 x 18 7/8 in.



Eraser, sure



**Title:** *Willem de Kooning*

**Artist:** Larry Rivers

**Date:** 1961

**Source/Museum:** The Detroit Institute of Arts. Founders Society Purchase, Director's Discretionary Fund. 64.63. Photo © 1993 The Detroit Institute of Arts/© Larry Rivers/Licensed by VAGA, New York, New York.

**Medium:** Pencil on paper

**Size:** 10 ¾ x 10 in.

1. **Pastel**, chalk medium with pigments and nongreasy binder
2. Soft medium and hard
3. The harder the pastel the lighter the color
4. Softer pastels are more intense and vibrant
  1. But harder to use



**Title:** *Seated Woman*

**Artist:** Willem de Kooning

**Date:** 1952

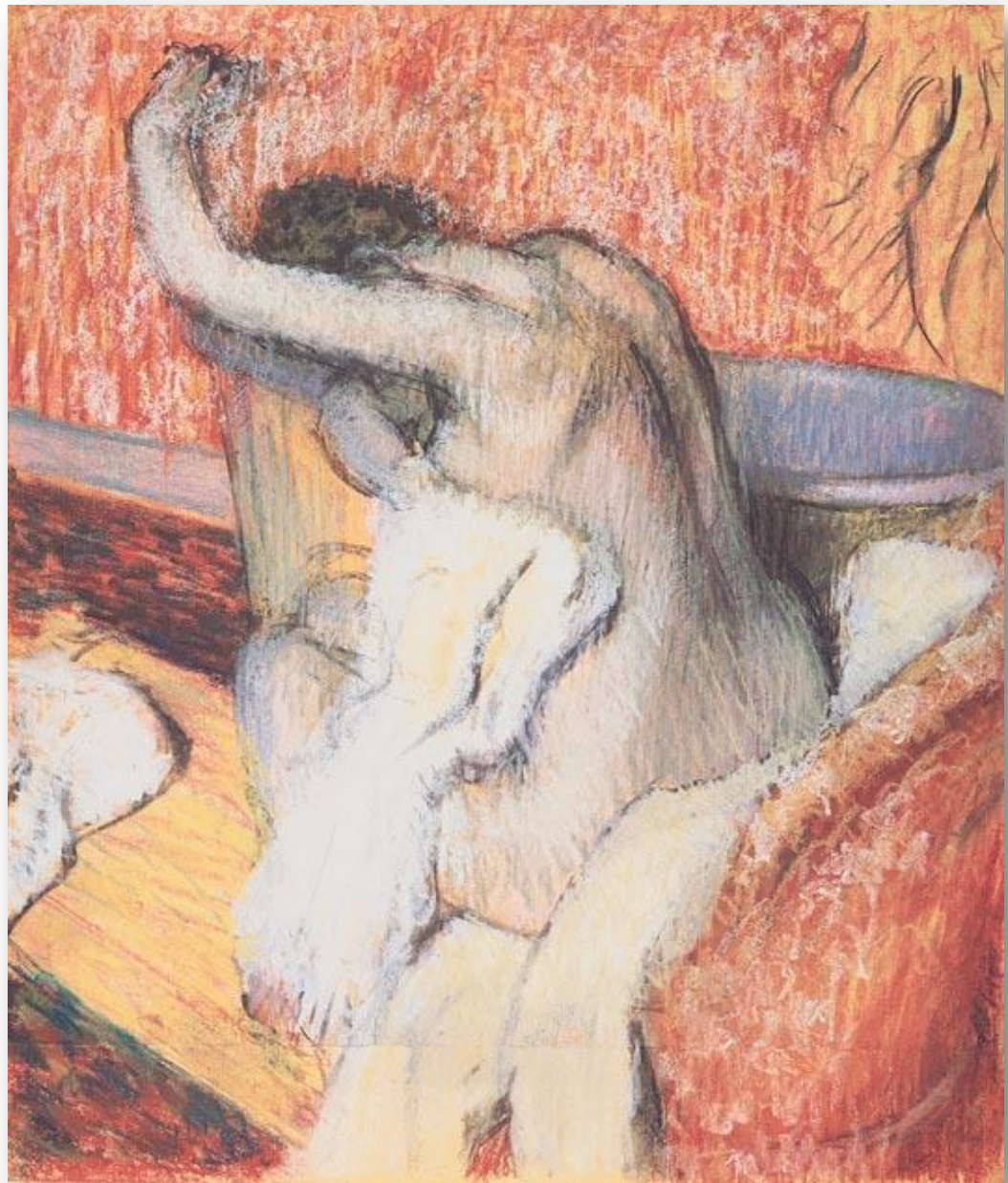
**Source/Museum:** Museum of Modern Art, New York. The Lauder Foundation Fund.  
Licensed by Scala-Art Resource, New York. Photograph © 1996 Museum of Modern Art © 2003  
The Willem de Kooning Foundation/Artists Rights Society (ARS), New York.

**Medium:** Pastel and pencil on cut and pasted paper

**Size:** 12 x 9 ½ in.



Impressive gesture and loose  
like drawing  
Abstract design through the  
layering of colors



**Title:** *After the Bath, Woman Drying Herself*

**Artist:** Edgar Degas

**Date:** c. 1889-1890

**Source/Museum:** Courtauld Institute Galleries, London

**Medium:** Pastel on paper

**Size:** 26 5/8 x 22 3/4 in.

Loose composition  
Strong line



**Title:** *Young Mother, Daughter, Son*

**Artist:** Mary Cassatt

**Date:** 1913

**Source/Museum:** Memorial Art Gallery of the University of Rochester. Marion Stratten Gould Fund.

**Medium:** Pastel on paper

**Size:** 43 ¼ x 33 ¼ in.



1. Oil stick, paint with wax
2. Impasto, layering of medium to get texture



**Title:** *Clifton Chenier*

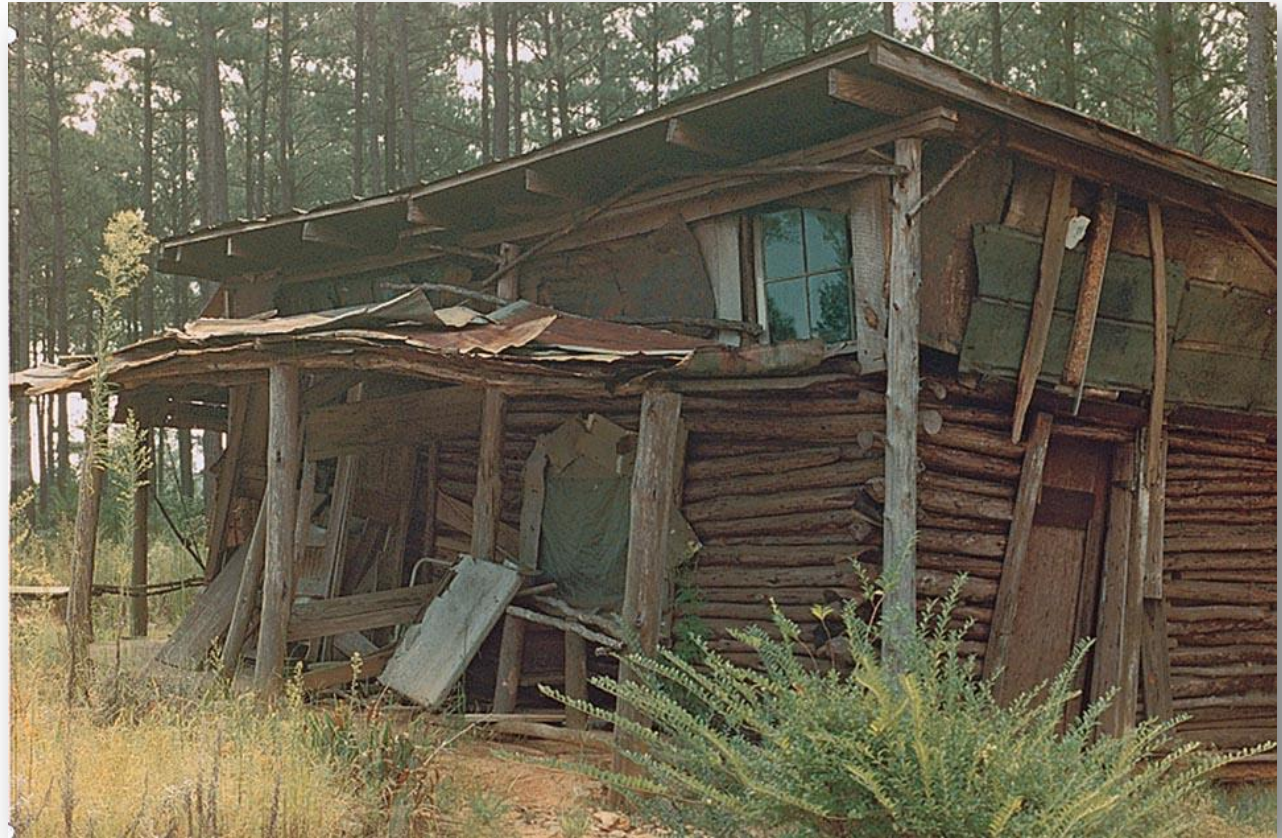
**Artist:** Richard Serra

**Date:** 1997

**Source/Museum:** From the series *Rounds*. Whitney Museum of American Art, New York. Purchase, with funds from the Painting and Sculpture Committee. Photo and Digital Image © Whitney Museum of American Art. 98.4.2.

**Medium:** Oil stick on paper

**Size:** 5 ½ x 59 ¾ in.



**Title:** *Ms. Mary Lou Furcron's House, deserted*

**Artist:** Beverly Buchanan

**Date:** 1989

**Source/Museum:** Courtesy Steinbaum Krauss Gallery, New York

**Medium:** Ektacolor print

**Size:** 16 x 20 in.



## Pastel oil sticks



**Title:** *Richard's Home*

**Artist:** Beverly Buchanan

**Date:** 1993

**Source/Museum:** Courtesy Steinbaum Krauss Gallery, New York. Photo: Adam Reich. Collection of Bernice and Harold Steinbaum.

**Medium:** Wood, oil crayon, and mixed media

**Size:** 78 x 16 x 21 in.

## Expressive line and color



**Title:** *Monroe County House with Yellow Datura*

**Artist:** Beverly Buchanan

**Date:** 1994

**Source/Museum:** Courtesy Steinbaum Krauss Gallery, New York.  
Collection of Bernice and Harold Steinbaum. Photo: Adam Reich.

**Medium:** Oil pastel on paper

**Size:** 60 x 79 in.



## *Liquid Media*

### Pen and Ink

1. Fast expressive
2. Direct
3. Pressure of artists hand dictates outcome



**Title:** *The Holy Family with a Kneeling Monastic Saint*

**Artist:** Elisabetta Sirani

**Date:** c. 1660

**Source/Museum:** Private collection. Photo courtesy of Christie's, London.

**Medium:** Pen and brown ink, black chalk, on paper

**Size:** 10 3/8 x 7 3/8 in.



**Title:** *Corps de Dame*

**Artist:** Jean Dubuffet

**Date:** June-December, 1950

**Source/Museum:** Museum of Modern Art, New York. The Jean and Lester Avnet Collection. Licensed by Scala-Art Resource, New York. Photo © 2000 Museum of Modern Art © 2003 Artists Rights Society (ARS), New York/ADAGP, Paris.

**Medium:** Pen, reed pen, and ink

**Size:** 10 5/8 x 8 3/8 in.



## Wash and Brush

1. Wash, diluted ink with water applied in broad strokes
2. Helps define volume and form
3. 3 layers
  1. Graphite sketch, preliminary drawing
  2. Pen and ink drawing
  3. Wash,
4. Alternating composition on light and dark areas

**Title:** *The Adoration of the Magi*

**Artist:** Giovanni Battista Tiepolo

**Date:** c. 1740s



**Source/Museum:** Iris & B. Gerald Cantor Center for Visual Arts at Stanford University. Mortimer C. Leventritt Fund. 1950.392.

**Medium:** Pen and brown wash over graphite sketch

**Size:** 11 3/5 x 8 1/5 in.



## Brush

### 1. Immediacy and spontaneity



**Title:** *A Sleeping Woman*

**Artist:** Rembrandt van Rijn

**Date:** c. 1660-1669

**Source/Museum:** The British Museum, London. Marburg/Art Resource, New York.

**Medium:** Brush drawing in brown ink and wash

**Size:** 9 5/8 x 8 in.

Calligraphers, calligraphy  
Quick strokes of diluted ink on robe  
Detailed small strokes of the face

**Title:** *The Poet Li Bo Walking and Chanting a Poem, Southern Song Dynasty*

**Artist:** Liang Kai

**Date:** c. 1200

**Source/Museum:** Tokyo National Museum, Japan

**Medium:** Hanging scroll, ink on paper

**Size:** 31  $\frac{3}{4}$  x 11  $\frac{7}{8}$  in.





## Innovative media drawing

1. Sketching with scissors
2. Negative space of composition



**Title:** *Venus*

**Artist:** Henri Matisse

**Date:** 1952

**Source/Museum:** National Gallery of Art, Washington D.C. Ailsa Mellon Bruce Fund. © 1999 Board of Trustees, National Gallery of Art. © 2003 Succession H. Matisse, Paris/Artists Rights Society (ARS) New York.

**Medium:** Paper collage on canvas

**Size:** 39 7/8 x 30 1/8 in.

## Dealing with memory

<http://www.youtube.com/watch?v=zO7-pjHaL-U&feature=related>



**Title:** A drawing *from WEIGHING...and WANTING*

**Artist:** William Kentridge

**Date:** 1997-1998

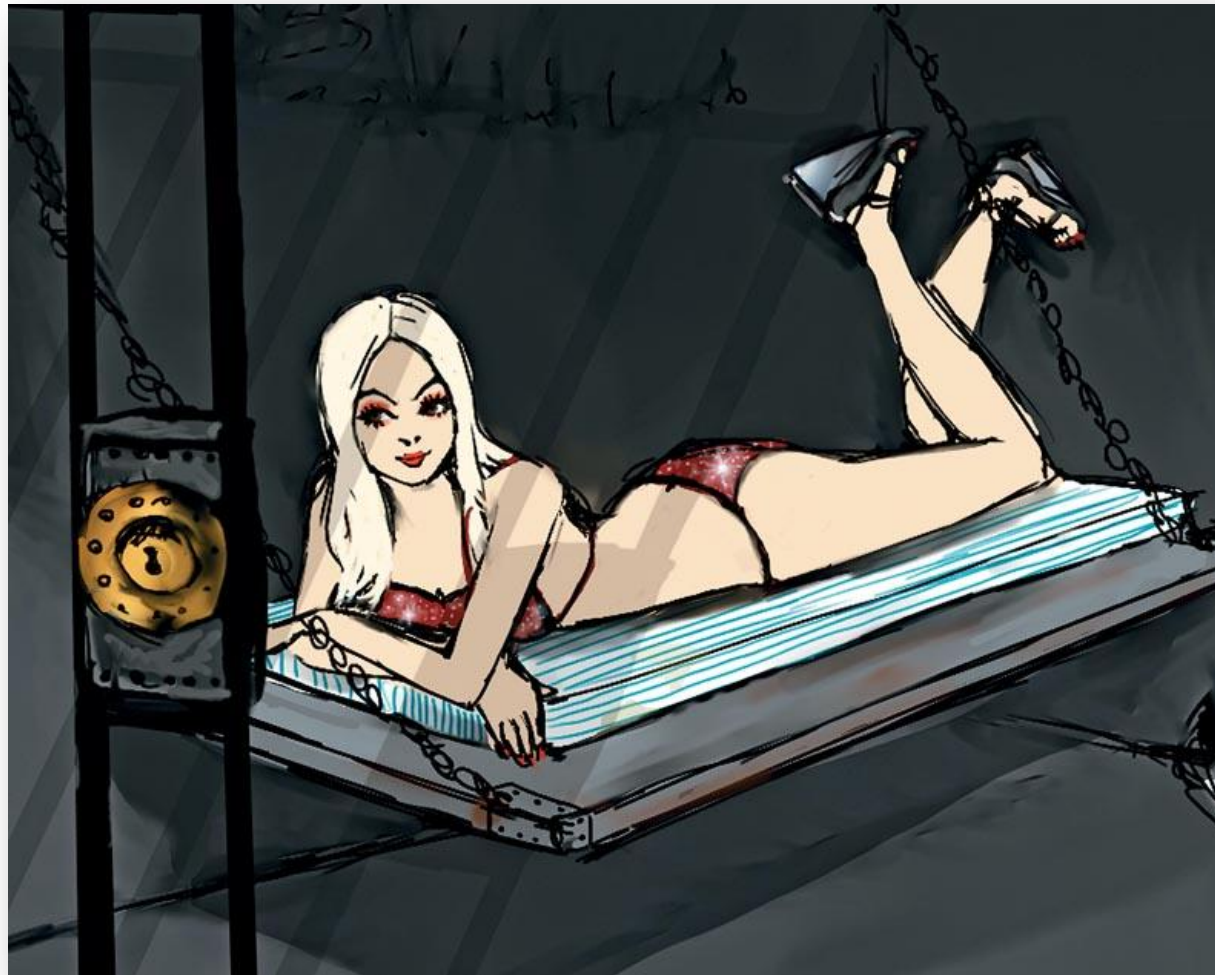
**Source/Museum:** Courtesy Marion Goodman Gallery, New York

**Medium:** Charcoal, pastel on paper

**Size:** 47 ¼ x 63 in.



Appropriate medium for subject, narrative, or work of art



**Title:** Still from *The History of Glamour*

**Artist:** Theresa Duncan and Jeremy Blake

**Date:** 1998

**Source/Museum:** n/a

**Medium:** Video, color, sound

**Size:** 39 minutes