Introduction-Drawing

- **Drawing—defined as the depiction of shapes and forms on a surface, primarily by means of lines—fundamental artistic skill**

- **Even before we learn to write, we learn to draw**

- **Artists draw for many reasons**

  - **To define their ideas**

  - **To plan for larger projects or work out problems**

  - **To record their visual observations**

  - **As final pieces**

Raphael, *The School of Athens*, 1510–11. Fresco, 16'8" × 25'. Stanza della Segnatura, Vatican City

Raphael's preliminary drawings allowed him to refine his ideas and perfect the image at a smaller scale

The artist began the painting process by creating a large drawing of the work

This design, called a cartoon, was perforated with small pinholes all along where the lines were drawn

It was then positioned on the wall where Raphael intended to paint the work, and powdered charcoal dust was forced through the small holes in the cartoon's surface. This impression would aid Raphael in drawing the image onto the wall

Raphael, Cartoon for *The School of Athens*, *c.* 1509. Charcoal and chalk, 9'4¼" × 26'4⅝". Biblioteca Ambrosiana, Milan, Italy

PART 2
MEDIA AND PROCESSES

Gateway to Art:
Raphael, *The School of Athens*
Drawing in the Design Process

- **Raphael's preliminary drawings allowed him to refine his ideas and perfect the image at a smaller scale**

  - **The artist began the painting process by creating a large drawing of the work**

  - **This design, called the cartoon, was perforated with small pinholes all along where the lines were drawn**

  - **It was then positioned on the wall where Raphael intended to paint the work, and powdered charcoal dust was forced through the small holes in the cartoon's surface**

  - **The impression left behind would aid Raphael in drawing the image onto the wall**

The Materials of Drawing: Dry Media

- Dry media offer the artist some unique and versatile properties, include but not limited to:

- Pencil, pen, markers, charcoal(of all varieties), pastels, conte, crayon, or any mark making device used without a liquid medium to convey it

- Some "dry" media can be used in a "wet" way

- Remember that all these can be combined with others in a multi-media piece

Henri de Toulouse-Lautrec
1896
Chocolat Dancing - Pen & ink, pencil, colored pencil
and gouache highlights

Paul Cezanne
1888
Three Pears
Pencil, gouache,
watercolor

Dry Media: Pencil

- **A deposit of solid graphite was discovered in the mid-1500s and gave rise to the manufacture of the basic pencil we know today**

- **Pencils have different degrees of hardness**
  - **The B or black graphite pencils are softer and darker**
  - **The H or hard graphite pencils create a relatively light mark**

9H	8H	7H	6H	5H	4H	3H	2H	H	F	HB	B	2B	3B	4B	5B	6B	7B	8B	9B
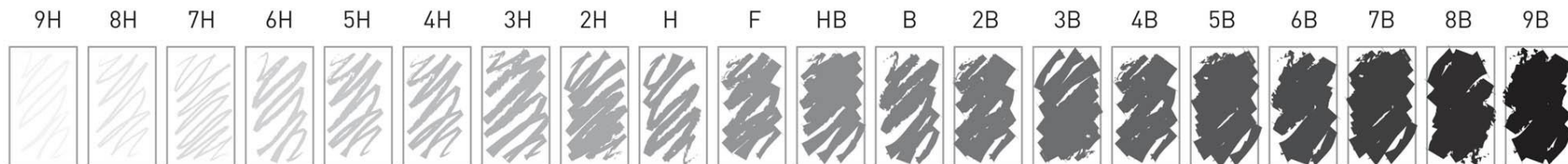
Pencil hardness scale from 9H to 9B

Dry Media: Color Pencil

- **Color pencil is manufactured much like the traditional graphite pencil, but the mixture that makes up the lead has higher amounts of wax and pigment**

- **Color pencils are used just like graphite pencils, although their marks may be harder to erase or alter**

Birgit Megerle, *Untitled*, 2003. Pencil and colored pencil on paper, 16¾ x 11¾". MOMA, New York

Birgit Megerle, *Untitled*

- **Megerle applies the colored pencil lightly, allowing the whiteness of the paper to dominate**

- **These pale tones of color give the drawing a light overall appearance**

- **Her style communicates a sense of stillness**

Dry Media: Silverpoint

- **Silverpoint is a piece of silver wire set in a holder to make the wire easier to hold and control**
    - The artist hones the end of the wire to a sharp point
    - Because of the hardness of the silver, artists can create finely detailed drawings
    - Because silver tarnishes, the drawing becomes darker and the image more pronounced over time
- **Historically, artists have drawn with silverpoint on wood primed with a thin coating of bone ash**

Raphael, *Heads of the Virgin and Child*, *c.* 1509–11. Silverpoint on pink prepared paper, 5⅝ x 4⅜". British Museum, London, England

Raphael, *Heads of the Virgin and Child*

Because silverpoint has such a light value and is usually drawn with very thin lines, much of the white paper is exposed

Closely overlapping many parallel lines across each other creates the illusion of a darker value. This is called hatching and crosshatching

- **Artists use this technique to darken values and create the effect of shading**

- **The effect gives the drawing a delicate, quiet feel**

Dry Media: Charcoal

- Charcoal smudges easily, creates lines that can be easily shaped and altered, usually has strong dark value, and is soft compared to metal-based drawing materials

- Artists choose charcoal as a drawing material when they want to express strong dark tones, add interest to a surface, and make something look solid rather than linear

- To draw with charcoal, an artist drags the stick across a fibrous surface, usually paper, leaving a soft-edged line

Léon Augustin Lhermitte, *An Elderly Peasant Woman*,
1878. Charcoal on wove paper, 18¾ x 15⅝".
National Gallery of Art, Washington, D.C.

Kathe Kollwitz, Self-portrait in Profile to left, 1933. Charcoal on paper
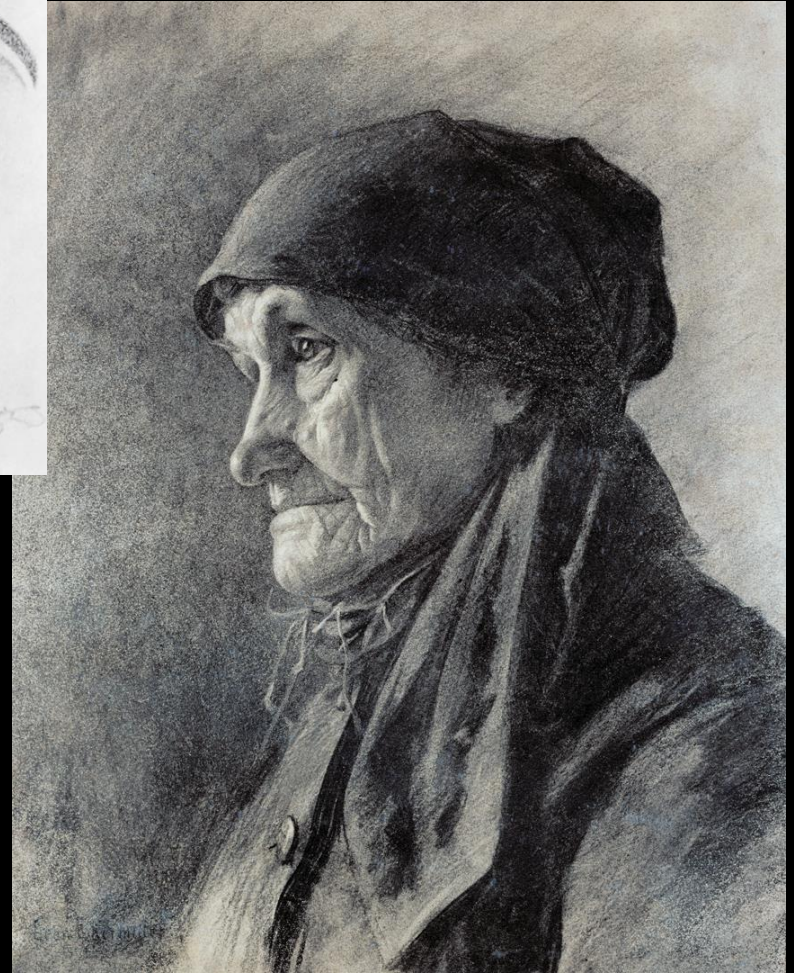
Léon Augustin Lhermitte, *An Elderly Peasant Woman*

Each line and blemish on this woman's face has been carefully rendered

The charcoal's dark value accentuates the contrast between the highlights in the face and the overall darkened tone of the work

Lhermitte has controlled charcoal's inherent smudginess to offer an intimate view of the sitter

Dry Media: Chalk, Pastel, and Crayon

- **Sticks of chalk, pastel, and crayon are made by combining pigment and binder**

- **Binders include oil, wax, gum arabic, and glues**
  - ◆ **Chalk is powdered calcium carbonate mixed with a gum arabic (a type of tree sap) binder**
  - ◆ **Pastel is pigment combined with gum arabic, wax, or oil, while crayon is pigment combined with wax**
  - ◆ **Conté crayon is a heavily pigmented crayon sometimes manufactured with graphite**

Frank Auerbach
Head of Catherine Lampert VI
1980
 Charcoal, chalk, eraser
on paper
Mark making
And drawing with eraser

Edgar Degas, *The Tub*, 1886. Pastel, 23⅝ x 32⅝". Musée d'Orsay, Paris, France

- **Degas is noted for pastels that stand as finished works of art**

- **Degas lays down intermittent strokes of different color pastels-"Scumbling"**

- **The charcoal-like softness of the material is used to blend the colors together, giving them a rich complexity and creatin a variety of contrasting textures**

Erasers and Fixatives

- **Erasers are used not only for correction but also to create light marks in areas already drawn**

- **In this way the artist can embellish highlights by working from the dark to light**

Robert Rauschenberg, *Erased de Kooning Drawing*, 1953. Traces of ink and crayon on paper, in gold leaf frame, 25¼ x 21¾ x ½". San Francisco Museum of Modern Art

Robert Rauschenberg, *Erased de Kooning Drawing*

- **Rauschenberg created a new work of art by erasing a drawing by Willem de Kooning**

- **De Kooning agreed to give Rauschenberg a drawing, understanding what the younger artist had in mind**

- **But, in order to make it more difficult, de Kooning gave Rauschenberg a drawing made with charcoal, oil paint, pencil, and crayon**

- **It took Rauschenberg nearly a month to erase it**

- **Rauschenberg's idea was to create a performed work of conceptual art and display the result**

The Materials of Drawing: Wet Media

- **The wet media used in drawings are applied with brushes or pens, or hands or sponges or whatever**

- **Examples are but are not limited to:**

- **Pastels**

- **Paints-watercolor and gouache**

- **Inks**

Wet Media: Ink

- **Ink is used because of its permanence, precision, and strong dark color**

- **Can be difficult to control and there is no "erasing" so it is deemed a rather "unforgiving" media**

  - **Carbon ink, made by mixing soot with water and gum, has been in use in China and India since around 2500 BCE**

  - **Most European ink drawings from the Renaissance to the present day are made with iron gall ink**

  - **Other types of fluid media include bistre, which is derived from wood soot and usually a yellow-brown color, and sepia, a brown medium that is derived from the secretions of cuttlefish**

Vincent van Gogh, *Sower with Setting Sun*, 1888. Pen and brown ink, 9⅝ × 12⅝". Van Gogh Museum, Amsterdam, Netherlands

Vincent van Gogh, *Sower with Setting Sun*

- **By changing the way he applies his pen strokes and by controlling their width, he creates an undulating, restless design**

- **Van Gogh's emphatic direction of line expresses the characteristic energy of his work**

Claude Lorrain, *The Tiber from Monte Mario Looking South*, 1640. Dark brown wash on white paper, 7⅜ x 10⅝". British Museum, London, England

Claude Lorrain,
The Tiber from
Monte Mario Looking South

- **The brushstrokes give us a feeling of the expanse of the Italian countryside**

- **The wash that Lorrain uses gives a sense of depth by making the values of the foreground areas both the darkest and lightest of the whole drawing**

- **Has the easy feel of a watercolor-an immediate quality**

Paper

- **Paper was invented in China by Cai Lun, who manufactured it from pounded or macerated plant fibers around the year 100**

- **http://www.youtube.com/watch?v=s8WiU8jyfiw**

- **Paper making**

The Drawing Process

- **Life drawing is the practice of drawing from a live model**

- **We associate this process with nude models, but life drawing can also involve animals, plants, and architecture**

- **Life drawing is one of the core skills that art students learn**

- **Two types of introductory drawing methods are popular in the teaching of life drawing: gesture and contour**
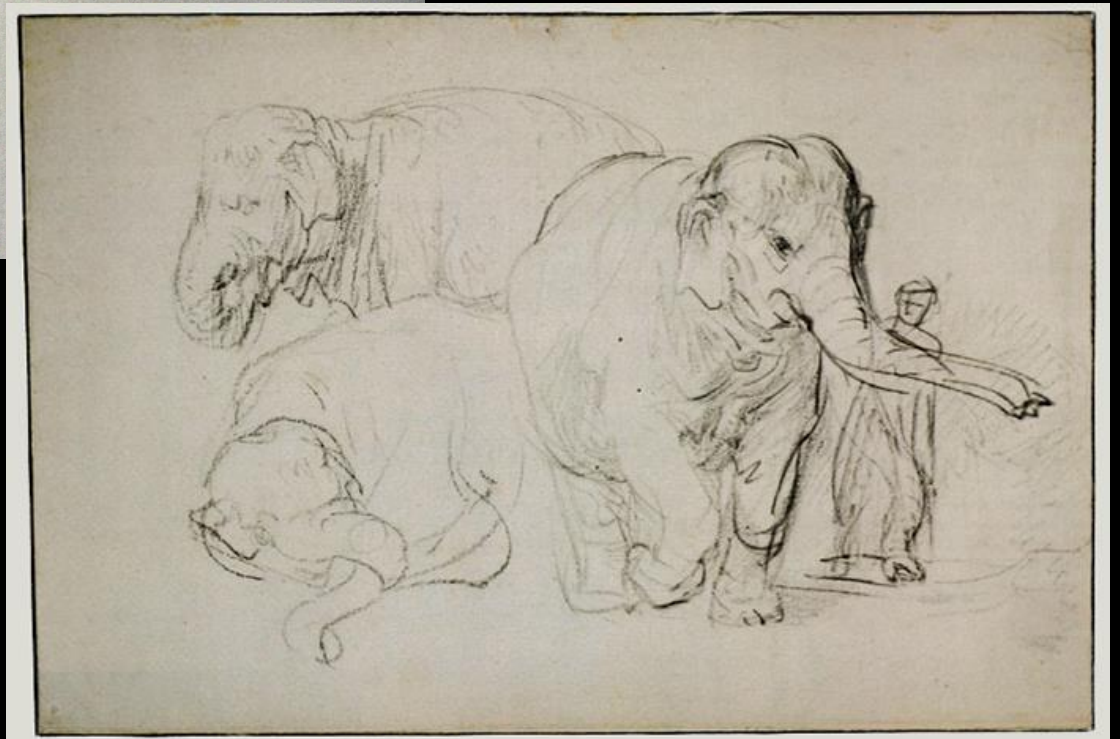
Gesture & Contour Drawing

- **Gesture drawing captures the essential movement-very short in duration 15-30 seconds, focusing on the inner core (of the body)**

- **Contour drawing records the essential qualities of forms by rendering outer/inner contour, primarily with line**
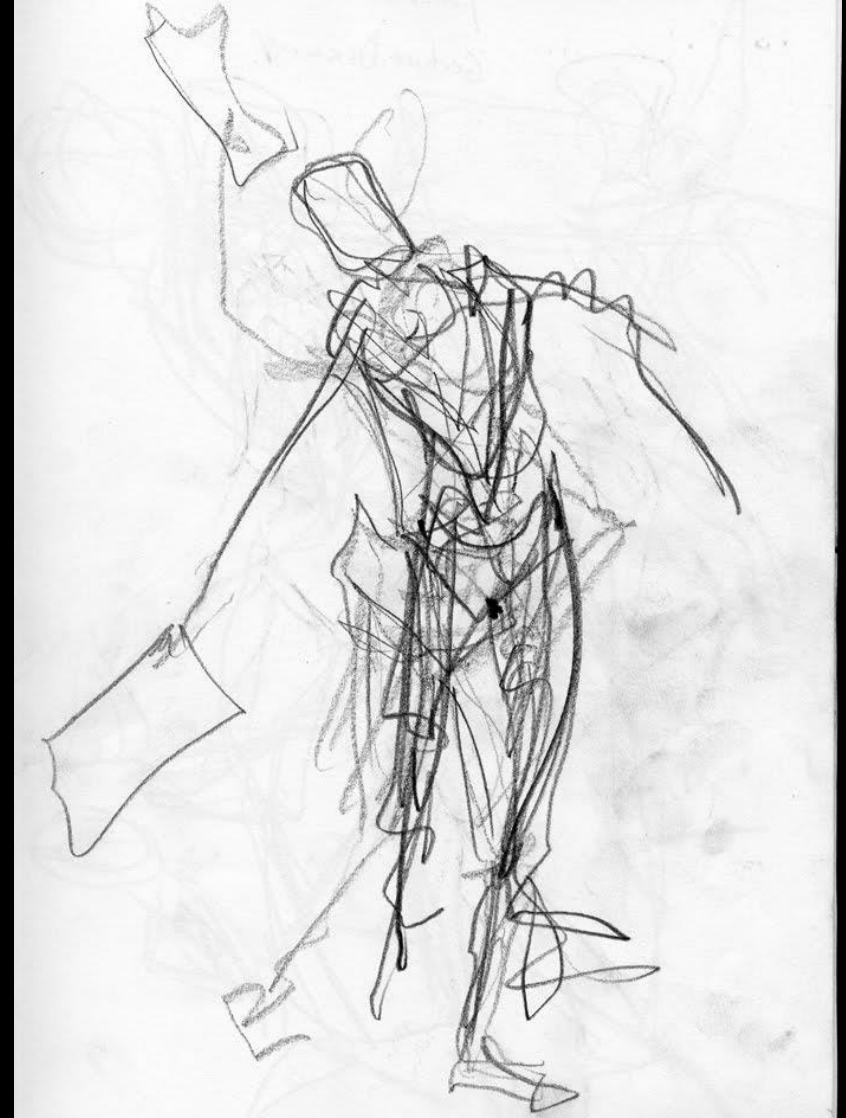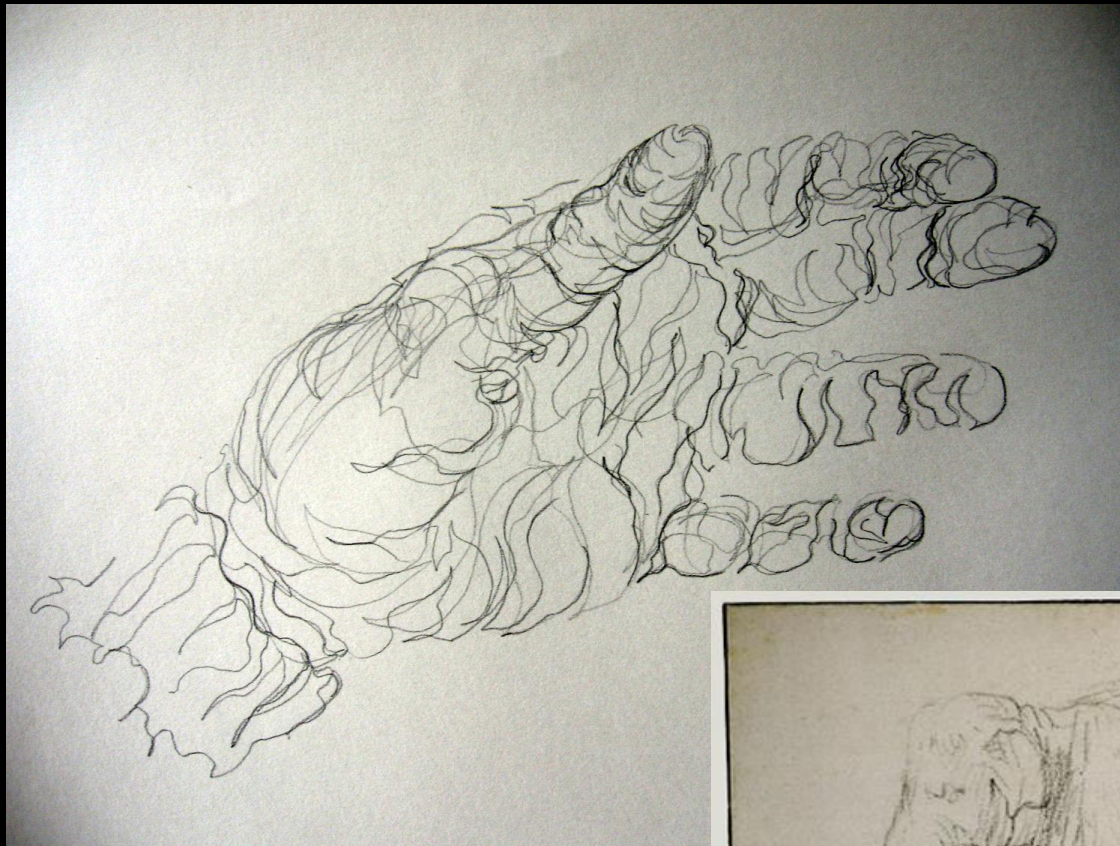
Leslie White
Contour Line
Examples

Rembrandt

Mixed Media and Mixed Approach
Terry James Marshall

Den Mother 1996
Acrylic, pencil & charcoal

Study for *Blue Water, Silver Moon*
1991 Conte & watercolor

Whitfiled Lovell, *Whispers form the Walls.* **1999 Charcoal drawing installation**
DRAWING MIXED MEDIA