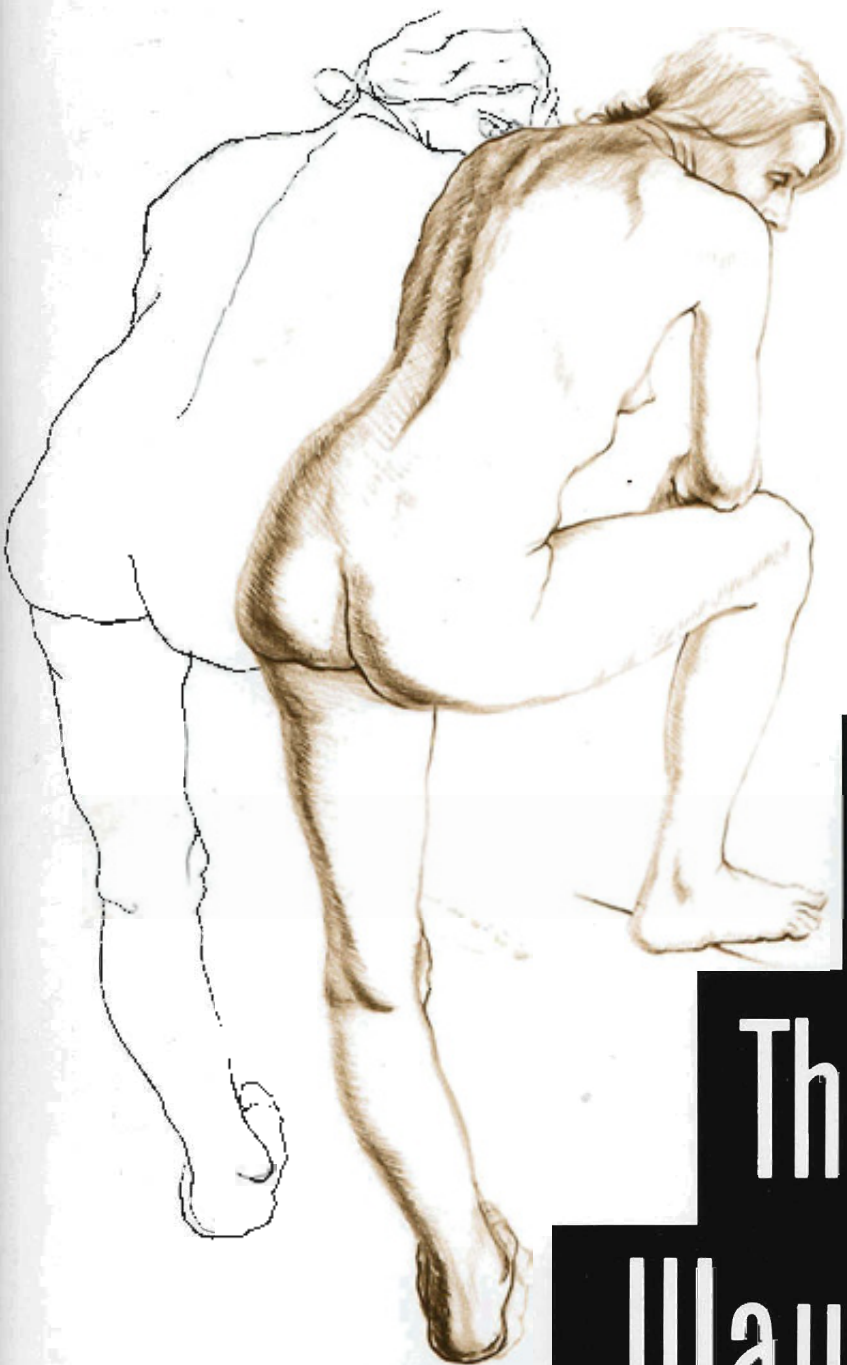


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Nicolaides

The Natural Way to Draw



Peter A. Juley & Son

"There is only one right way to draw and that is a perfectly natural way. It has nothing to do with artifice or technique. It has nothing to do with aesthetics or conception. It has only to do with the act of correct observation, and by that I mean a physical contact with all sorts of objects through all the senses."

— Nicolaïdes

Jacket drawings by
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Peter A. Juley & Son

Limon Nicolaides



Courtesy of the New York Association for the Blind

VIOLIN PLAYER BY CLARA CRAMPTON

(The artist has been blind since birth.)

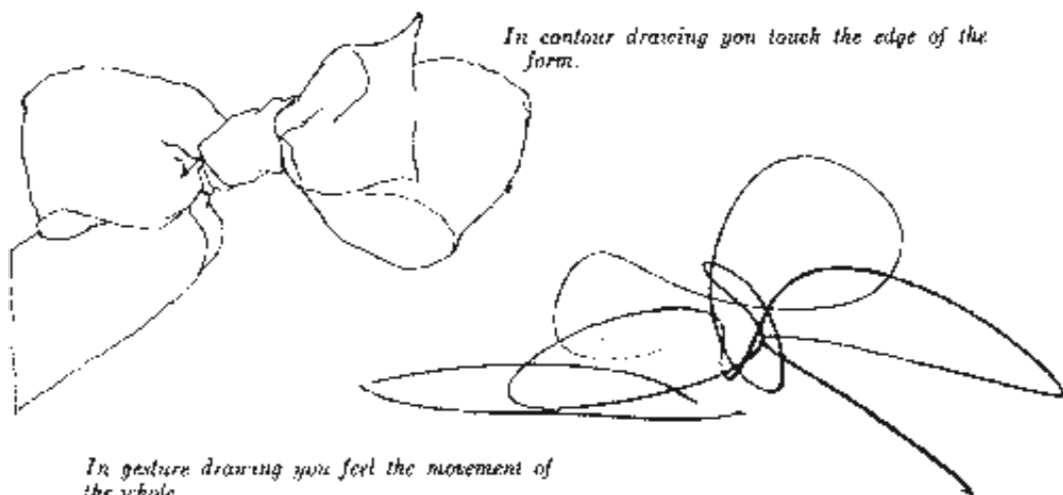
You need not rely on the eyes alone.



By special permission of Pierre Matisse

DRAWING BY MATISSE

YOU SHOULD DRAW, NOT WHAT THE THING LOOKS LIKE, NOT EVEN WHAT IT IS, BUT WHAT IT IS *DOING*. Feel how the figure lifts or droops — pushes forward here — pulls back there — pushes out here — drops down easily there. Suppose that the model takes the pose of a fighter with fists clenched and jaw thrust forward angrily. Try to draw the actual *thrust* of the jaw, the *clenching* of the hand. A drawing of prize fighters should show the *push*, from foot to fist, behind their blows that makes them hurt.



If the model leans over to pick up an object, you will draw the actual bend and twist of the torso, the reaching downward of the arm, the grasping of the hand. The drawing may be meaningless to a person who looks at it, or to you yourself after you have forgotten the pose. There may be nothing in it to suggest the shape of the figure, or the figure may be somewhat apparent. That does not matter.

As the pencil roams, it will sometimes strike the edge of the form, but more often it will travel through the center of forms and often it will run outside of the figure, even out of the paper altogether. Do not hinder it. Let it move at will. Above all, do not *try* to follow edges.

It is only the action, the gesture, that you are trying to respond to here, not the details of the structure. You must discover — and feel — that the gesture is dynamic, moving, not static. Gesture has no precise edges, no exact shape, no jelled form. The forms are in the act of changing. Gesture is movement in space.

To be able to see the gesture, you must be able to feel it in your own body,

You should feel that you are doing whatever the model is doing. If the model stoops or reaches, pushes or relaxes, you should feel that your own muscles likewise stoop or reach, push or relax. IF YOU DO NOT RESPOND IN LIKE MANNER TO WHAT THE MODEL IS DOING, YOU CANNOT UNDERSTAND WHAT YOU SEE. If you do not feel as the model feels, your drawing is only a map or a plan.

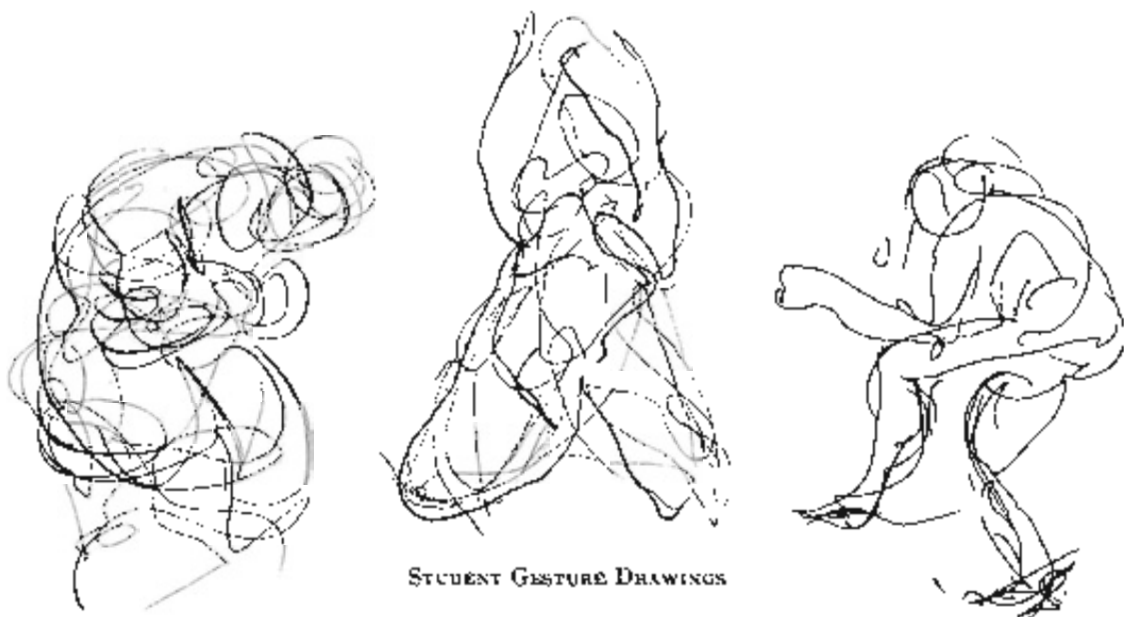
Like contour, gesture is closely related to the tactile experience. In contour drawing you feel that you are touching the edge of the form with your finger (or pencil). In gesture drawing you feel the movement of the whole form in your whole body.

The focus should be on the entire figure and you should *keep the whole thing going at once*. Try to feel the entire thing as a unit — a unit of energy, a unit of movement. Sometimes I let new students begin to draw on a five-minute pose and then, after one minute, ask the model to step down from the stand. The students stop drawing with surprise. I tell them to go ahead and draw, that they had started to draw and must have had something in



STUDENT GESTURE DRAWINGS

Draw not what the thing looks like, not even what it is, but WHAT IT IS DOING.



STUDENT GESTURE DRAWINGS

mind; but usually they are unable to continue. The truth is that they had started with some little thing, such as the hair, and had not even looked at the pose as a whole. In the first five seconds you should put something down that indicates every part of the body in the pose. Remind yourself of this once in a while by limiting a group of gesture studies to five or ten seconds each.

It doesn't matter where you begin to draw, with what part of the figure, because immediately you are drawing the whole thing, and during the minute that you draw you will be constantly passing from one end of the body to the other and from one part to another. In general, do not start with the head. Offhand, the only times I can think of when the head would be the natural starting place for an action would be when a man is standing on his head or hanging on the gallows.

Sometimes students ask whether they should think of gesture in this or that or the other way. My answer to that is that you should rely on sensation rather than thought. Simply respond with your muscles to what the model is doing as you watch, and let your pencil record that response automatically, without deliberation. Loosen up. Relax. Most of the time your instinct will guide you, sometimes guide you the better, if you can learn to let it act swiftly and directly without questioning it. Let yourself learn to reason with the pencil, with the impulses that are set up between you and the model. In short, listen to yourself think; do not always insist on forcing yourself to think. There are many things in life that you cannot get by a brutal approach. You must invite them.

If your model complains that he or she 'can't think of any more



In the first five seconds put something down that indicates every part of the body in the pose.

poses,' suggest the following: typical poses from all sports such as boxing, tennis, fencing; positions used in dancing; ordinary daily acts such as putting on one's clothes; typical movements in various kinds of work such as those of a farmer, a mechanic, a builder, a ditchdigger; poses expressive of different emotions such as fear, joy, weariness. The model should use all sorts of positions — standing, sitting, stooping, kneeling, lying down, leaning on something -- and you should draw all sorts of views, front, back, and side. The poses should be natural and vigorous rather than artificial. Some of them should be quite twisted up and contorted.

SCRIBBLING. My students eventually began to call these studies 'scribble drawings.' They are like scribbling rather than like printing or writing carefully, as if one were trying to write very fast and were thinking more of the meaning than of the way the thing looks, paying no attention to penmanship or spelling, punctuation or grammar.

One student said of his first gesture drawings that they looked like 'nothing but a tangle of fishing line.' The drawing may look meaningless, but the benefits that you have at the moment of reacting to the gesture will pay large dividends eventually. Before your studies from this book are over, you will have made hundreds of these scribble drawings. You will never exhibit one of them — they are considered purely as an exercise — yet they will give you an understanding and power which will eventually find its way into all your work. No matter what path you pursue, you keep going back to gesture.

Feel free to use a great deal of paper and do not ever worry about 'spoiling' it -- that is one of our reasons for using cheap paper. I notice that students working at their best, thinking only of the gesture and not of making pictures, often throw their drawings into the trash-can without even looking at them. A few should be kept and dated as a record of your progress, but the rest may be tossed aside as carelessly as yesterday's newspaper. Results are best when they come from the right kind of un-self-conscious effort.

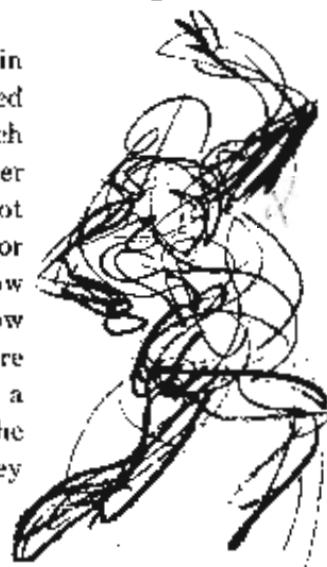
MORE ABOUT CONTOUR. Like many other students, you may have trouble drawing slowly enough in the contour exercise. Try making your next contour study with the left hand instead of the right (or the reverse if you are naturally left-handed). This should have the effect of slowing you up and, since your left hand is less trained, you will find it less easy to relapse into some way of drawing which you had already mastered.

This is a suggestion which may be applied to other exercises that we shall take up. Each exercise is meant to constitute in some way a new experience even if you have been drawing for twenty years. The use of your untrained hand may give you something of the advantage that a beginner always has -- the advantage of a fresh approach.

When you looked at your first completed contour drawing, you probably laughed. No doubt the lines sprawled all over the paper, the ends did not meet in places, and one leg or arm may have been much bigger than the other. That should not worry you at all. In fact, you will really have cause for worry only if your drawing looks too 'correct,' for that will probably mean either that you have looked at the paper too often or have tried too hard to keep the proportions in your mind.

The time you spend counts only if you are having the correct experience, and in this exercise that experience is a physical one through the sense of touch. After you have drawn the contour of the model's arm, pass your fingers slowly along the contour of your own arm. If the sensation of touch is just as strong in the first act as in the second, you have made a good start regardless of what the drawing looks like.

Contour drawing allows for concentrated effort in looking at the model rather than the usual divided effort of looking alternately at paper and model, which exercises mainly the muscles of the neck. In other words, the act of putting marks on the paper does not interrupt the experience of looking at the model. For that reason, you are able most effectively to follow forms to their logical conclusion, to learn where and how they relate to other forms. The parts of the figure are fairly simple in themselves -- an arm, a finger, or a foot. But the way they fit together, the arm into the shoulder, the foot into the leg, is very difficult. They



A gesture drawing is like scribbling rather than like printing carefully -- think more of the meaning than of the way the thing looks.



(1)

of the effort to explain a particular point to a particular student. One night in my class I found a student who did not understand contour drawing, but was making outlines. In the attempt (a successful one) to show him what a contour really is, I explained that if he fixed his eye on the outside contour and moved straight across the body from one side to the other, he would be following a contour even though it was not at the edge of the figure. The value of this as an exercise then occurred to me.



(2)

Fix your eyes on a point on any one of the outside contours of the model, pencil on paper, as you did in the first exercise. Move both pencil and eyes across the figure at approximately a right angle to the contour you were touching when you started. For example, if your pencil was touching a point at the waist on a front view of the figure, you would not move it either up along the ribs or down along the thigh as previously, but straight across the abdomen. There is no visible line to guide you, but actually there is a contour from any point to any other point on the form.

If the position of the body changes, one of these cross contours, as we call them, may become an outside contour. For example, a line straight across the shoulders on the back of an erect figure may become the top contour if the figure bends over.

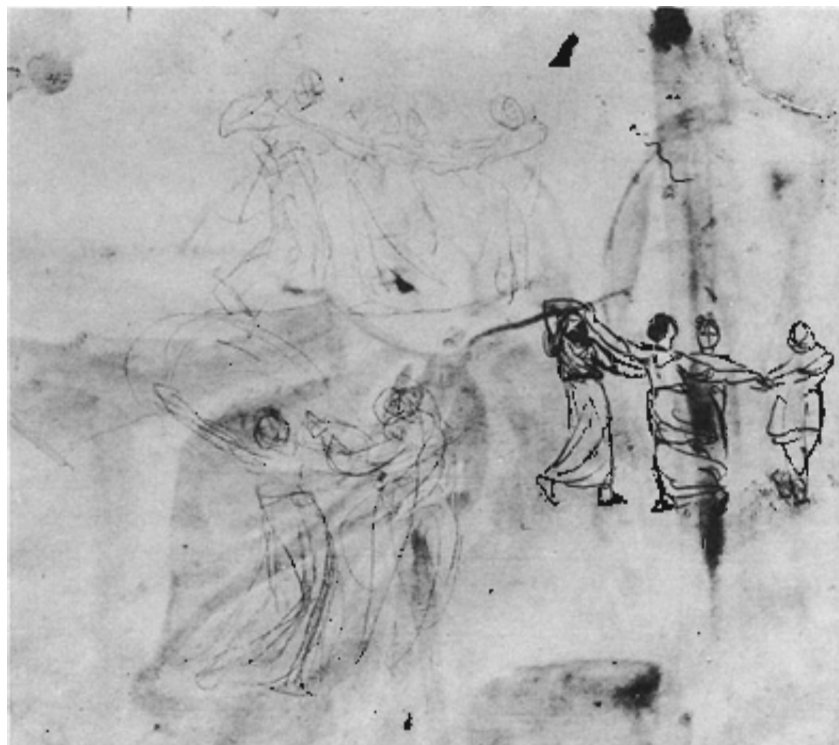
The line of a cross contour follows around the shape of the figure somewhat as a barrel hoop follows the rounded shape of a barrel. It dips down into the hollows and rises up over the muscles much as a piece of adhesive tape would if placed along the line you expect to draw. A contour on a leg, for example (Figure 1), can never be thought of as a line on a flat thing (Figure 2), because the leg is not flat.

Cross contours are different from the inside contours you have already drawn, such as that around the nose. An inside contour is at the edge of a clearly defined form even though that form does not happen to be at the edge of the whole figure. A cross contour may begin or end at any point on the body which your pencil happens to touch. It would be possible to make

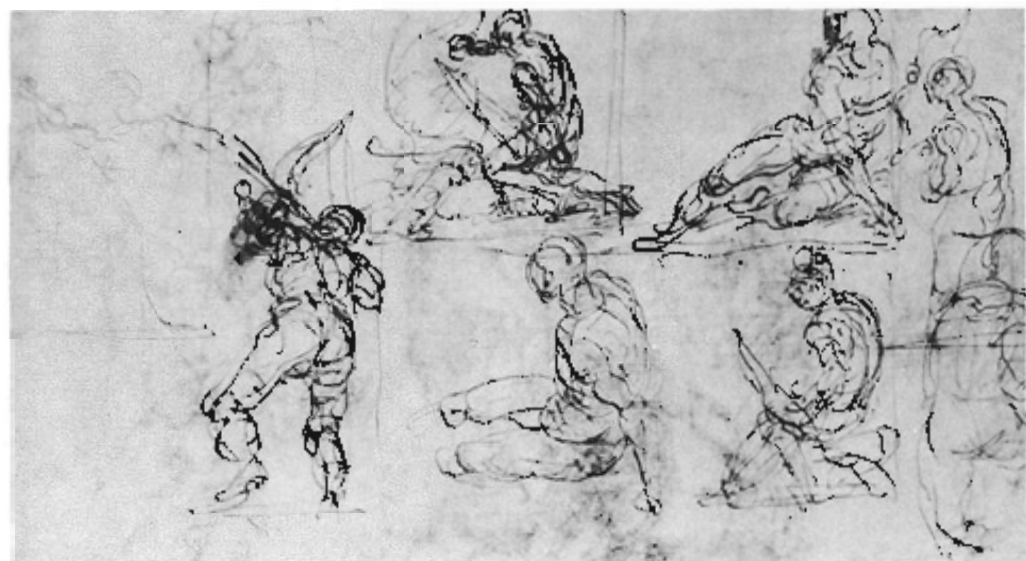


Courtesy of the Metropolitan Museum of Art

A CLOWN BY DAUMIER
Keep the whole thing going at once.



Courtesy of the Metropolitan Museum of Art
DANCING FIGURES BY ROMNEY



From the Sachs Collection
STUDIES FOR ST. SEBASTIAN BY TINTORETTO
If you think of the whole figure, gesture becomes three-dimensional.

GESTURE AND ACTION. By gesture we do not mean simply movement or motion or action. A thing does not have to be in motion to have gesture. You seek for it when the model is relaxed just as much as in a very active pose.

Gesture, as you will come to understand it, will apply to everything you draw. Even a pancake has gesture. There is gesture in the way in which a newspaper lies on the table or in the way a curtain hangs. Gesture describes



Courtesy of the Metropolitan Museum of Art

TOBIAS AND SARA BY REMBRANDT VAN RIJN

There is gesture even in the way a curtain hangs.

the compound of all forces acting in and against, and utilized by, the model. The term action is not sufficient.

We may think of gesture, rather, as the character of the action. Look at two vases — one tall and graceful, the other fat and squat. They are as different in character as two people might be. The similes in which our language is rich often aptly summarize the character of an action or a thing. We say that we felt 'as limp as a dishrag,' that he sat 'as stiff as a poker.' That quality which makes you compare the way the man sits to a poker may give you some clue to the gesture of both the pose and the object.

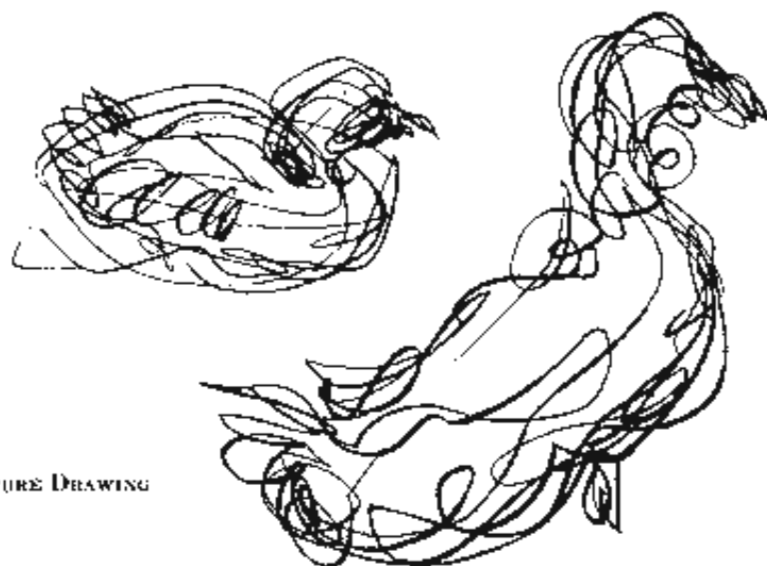
The key to the nature of a subject is its gesture. From it the other aspects of drawing proceed.

Draw for three hours as directed in Schedule E D.

The clouds in the sky are practically all movement. They reflect the movement of the wind. They may swell out at the top or be cut flat at the bottom. The grass has within it the movement of its own impulse to reach the sun and is pressed forward or downward by the passing wind. Stone walls can be seen as having been built by men, each stone lifted and fitted into place, where it now presses sideward and downward because of its weight. Roads move up over hills, down again into valleys, through forests. They were created by movement and exist for the purpose of movement.

Through your ability to grasp something of this, you will begin to understand other things like proportion and perspective, for the truth is that those things are caused by movement and are a part of it. It is far more important that your studies contain this comprehension of movement, of gesture, than that they contain any other single thing.

Draw for three hours as directed in Schedule & E.



STUDENT GESTURE DRAWING

the form. It is not the center between the two edges of the surface (Figure 1), nor is it the center of the half of the form which you can see (Figure 2). It is the center of the whole form, the surface of which can be seen only if you walk all the way around the model and back again.

You know, even if you don't see all of it at once, that the torso is shaped somewhat like a cylinder. Place your crayon along a line which you feel to be the center of that cylinder (Figure 3) and work outward until you come to the surface. Believe and feel that you are working backward and forward as well as up and down until you have actually filled up all the space between the center of the figure and all of its surfaces — back, front, and sides.

Grasp first the general position of the figure and feel its essential weight. Bulk up the thing as quickly and easily as possible. Then you may develop somewhat your feeling for the disposition of the various parts, showing, for example, that the lower leg goes back or the right arm comes forward. But think only of the weight of those parts. If the model stands with his weight on one leg, you should realize that that leg presses with greater weight against the floor than the other.

Perhaps the easiest way to describe this exercise is to say that you work, as nearly as possible, like a sculptor modelling in clay. Usually, the sculptor works around a piece of wire that corresponds somewhat to the center or core of the form. He takes up a casually shaped mass of clay and starts shaping it into the image of the model — a large hunk for the torso, smaller and longer hunks for the legs, until gradually he has filled with clay the space which the figure occupies.

Never think of yourself as drawing a line when doing this exercise. You scarcely think of yourself as drawing at all, but work as if building up the figure with a mass of clay. Leave the edges blurred and uncertain; because you are trying to get the sensation of weight, your attention should be fixed on the center, not on the edge. Your drawing will not show anything that looks like a

(1)



(2)



bulk

(3)



line. It should be a solid, dark mass.

There is no sense of light and shadow in this drawing because light and shadow lie only on the surface and you never draw the surface at all. If one part of your drawing looks darker than another, it will be the core. Keep going over the figure as long as the time allows. It doesn't matter how black the drawing becomes.



Think of the whole form, the surface of which can be seen only if you walk all the way around the model.

Do not try to work out in your mind any system for filling up the form. Work loosely, freely. Generally, a sort of rotating movement will best give the sensation of a constant and gradual reaching out from the center, the core, to the surfaces. Concentrate on the first big conception of the bulk. Respond with your own energy to the weight of the model.

Draw for three hours as directed in Schedule S A.

WEIGHT AND MASS. You may feel that the thing you are trying to respond to might be called 'mass' or 'volume' rather than 'weight.' It is true that you are learning to represent the mass or bulk of anything you draw, but it is necessary to think further than that. A paper cup and a silver cup may take up the same amount of space, but the one is a flimsy and unsubstantial thing while the other is strong and heavy. A glass test-tube and a piece of half-inch lead pipe, in spite of their similar size and shape, have an important difference in weight. Draw a feather pillow and an iron bar, or alternate studies of clouds and stones, thinking of their weight.

Draw for three hours as directed in Schedule S B.

THE CORE. The core is the motivation of the form. If you look at the stump of a tree, you can see how the tree grew, always outward from its core. With your crayon you reach inside the model and touch that core, letting the figure grow on paper as it grew in life.



STUDENT MODELLED DRAWINGS

*Bulk up the form as if you were modelling with clay.
(Different students may work in different ways and yet all be right.)*



STUDENT MODELLED DRAWING

other merely shading the edges dark; you must move across exactly as if you were passing your hand over it.

I am sure you will see the kinship between this and the cross-contour exercise. You now use a flat crayon instead of a point and seek eventually to touch the whole figure instead of single lines, but the sense of touch is the basis of both exercises. Keep studying the model. Keep looking up there, constantly making a contact with the model as if through touch.

PRESS HARD WHERE THE FORM GOES BACK PRESS MORE LIGHTLY WHERE IT COMES TOWARD YOU. When you press back, naturally the mark on the paper becomes darker. When you have finished, the darkest places on your drawing will be the parts of the figure that are farthest from you although they may not look dark on the model at all. The lightest places will be the

parts nearest to you. To illustrate this, I have chosen a simpler form than the human figure, a piece of wooden molding. Because it is simple, you can see more clearly that the crayon moved lightly up over the bulge and then pressed back heavily into the paper without strict regard for details. That is the principle by which the form is to be modelled, however simple or complicated it is.

Draw for three hours as directed in Schedule 3 D.

THE SENSATION OF MODELLING. Continue to work exactly as if you were a sculptor modelling with clay. You have taken your clay and distributed about the right amount of it to the various parts of the body. Now you begin to shape those parts by modelling with your fingers, pressing into the clay wherever there is a hollow in the form, pushing back wherever the form goes back. As you try to get into the smaller hollows of the form, as at the pit of the neck, you will use the point of your crayon just as a sculptor would use a smaller modelling tool. (In fact, you may come to use the point of the crayon altogether, if you like — the directions for these exercises are to be thought of only as a starting-point.) You can, bit by bit, develop a contact with every subtlety of the modelling if you attempt to feel it out with your sense of touch. Do not take anything for granted.

Draw for three hours as directed in Schedule 3 E.





STUDENT DRAWING OF MOVING ACTION
Keep your pencil moving as the model moves.

You can practice memory drawing from any group of quick poses. Simply watch as many of them as you think you can remember, then turn your back on the model and draw. Any of the subjects you use for gesture studies will serve equally well for memory studies - in fact, any subject will serve.

Draw for three hours as directed in Schedule 4 A.

EXERCISE 9: MOVING ACTION

The model is asked to take a moving pose. This needs an example: The model stands facing the class and turns, keeping his right leg in the same position but swinging his left leg around, twisting his torso and reaching with his left hand to the right; then he returns to the original position. He



STUDENT DRAWING COMBINING MOVING ACTION (EXERCISE 9)
WITH THE MODELLED DRAWING (EXERCISE 7)

repeats this over and over again for three minutes, sometimes moving slowly, sometimes moving naturally.

Starting with that part of the body which remains more or less stationary, make a gesture drawing of at least two poses, one at the beginning and another at the extreme of the action. In the pose described above, the right leg remained more or less stationary and the extreme of the pose occurred when the left hand was reaching to the right. These two drawings are made on the same paper and are superimposed, the part of the body



STUDENT DRAWING COMBINING
MOVING ACTION WITH CONTOUR

that was the same in both poses being drawn only once. Keep the pencil continually moving as the model moves. Later you may use the moving-action pose to make drawings that are more detailed, but for the present stick to the spirit and the style of a quick gesture study. Try to draw three positions whenever the pose permits.

To facilitate the model's work, suggest that he think of any natural action that allows some part of his body to remain in the same position. For example: (1) A man recognizes an acquaintance who has just passed him and half turns, waving his hand. (2) A man seated rises to reach for a pen he has dropped on the floor, keeping one hand on the back of his chair. Also practice this exercise from everyday life, drawing any action which you can see repeated — a boy pitching a baseball, a man chopping wood, a woman taking clothes from a basket and hanging them on a line.

Draw for three hours as directed in Schedule 4 B.

EXERCISE 12: GROUP POSES

Two or three members of the class, or two models, are asked to pose together for two minutes, using some natural gesture in which the figures are connected, such as the following: two people shaking hands; one person looking over the shoulder of another; a girl looking at another girl's necklace; a clerk fitting shoes or a hat; a doctor looking down a patient's throat; a boxing match; a barber at work. Subjects like these may be drawn also from everyday life.

The purpose of this exercise is to treat the two or three figures as a unit. Do not draw one figure and then the other, but FOLLOW THE GESTURE OF THE WHOLE, using the scribble technique.

Draw for three hours as directed in Schedule & E.



STUDENT DRAWING OF A GROUP POSE
Treat the two figures as a unit.

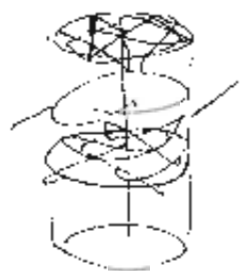
STUDENT POSES. After the class or group have worked together long enough to become acclimated to the serious purpose of their study, the students may sometimes take the poses for all these quick studies. This gives the students who are drawing a greater variety and it gives the student who is posing a better appreciation of the emotional impulse necessary to make the pose expressively natural.

When you are working alone try posing for yourself. Take a pose for a minute or two. Don't try to visualize it. Try to get the sense of the gesture, the essence of it. Think of it all as a unit, as you think of a spoken word as being a whole and not so many letters. Think how a certain part of the body pushes forward, how weight presses in a certain place. Then make a gesture drawing of your own pose.

QUICK STUDIES FROM MEMORY. As soon as you are able to draw somewhat readily from memory, combine the principle of memory drawing with the other quick studies I have described — moving action, descriptive, reverse, and group poses. Watch without drawing while the model takes the pose. Draw only after the model has left the stand.

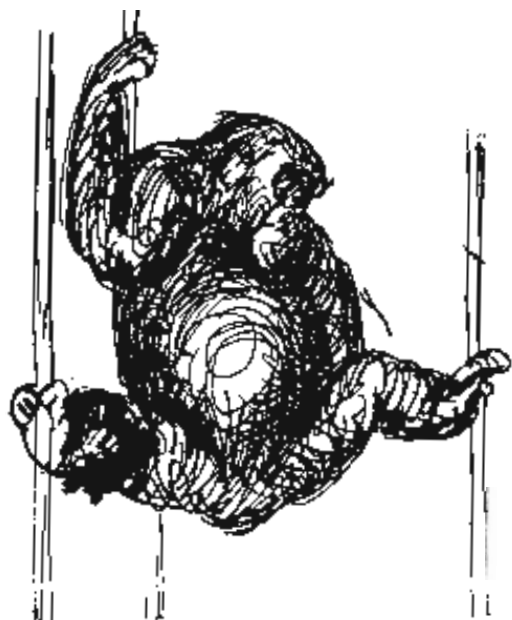


STUDENT DRAWING OF A GROUP POSE
Follow the gesture of the whole.

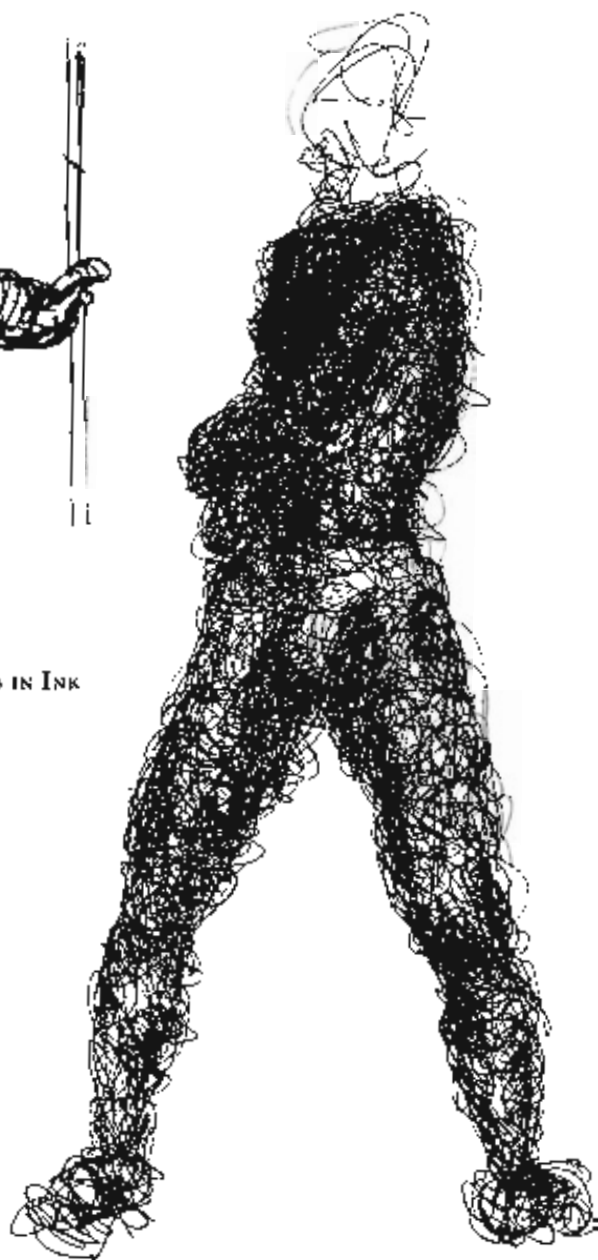


*Start in the center of the form and
work out toward all the surfaces.*



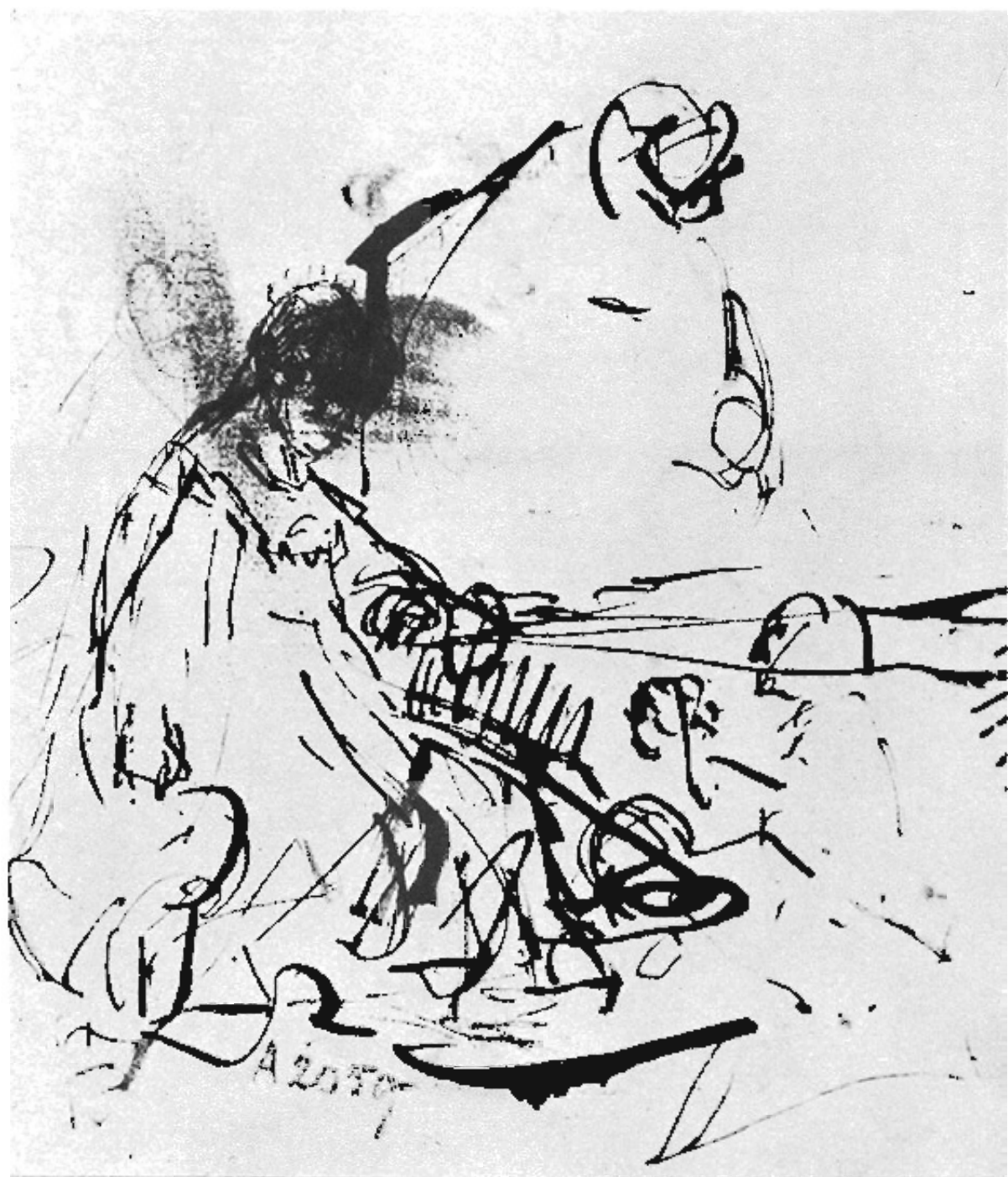


STUDENT MODELLED DRAWINGS IN INK





Photograph by courtesy of the San Francisco Museum of Art
STUDY FOR GUERNICA BY PICASSO



Рембрант. Амстердам

HAMAN IMPLORES THE GRACE OF ESTHER BY REMBRANDT



IN THE MUSEUM BY TOULOUSE-LAUTREC

Courtesy of the Pops Museum



DON QUIXOTE BY DAUMIER

Collection of Claude Roger Marx, Paris



Collection of Mrs. Diego Suarez. Photograph by courtesy of the Frick Art Reference Library
LAWYERS IN THE LOBBY BY FERNAND LÉGER



Rupferstick Kabinett, Berlin

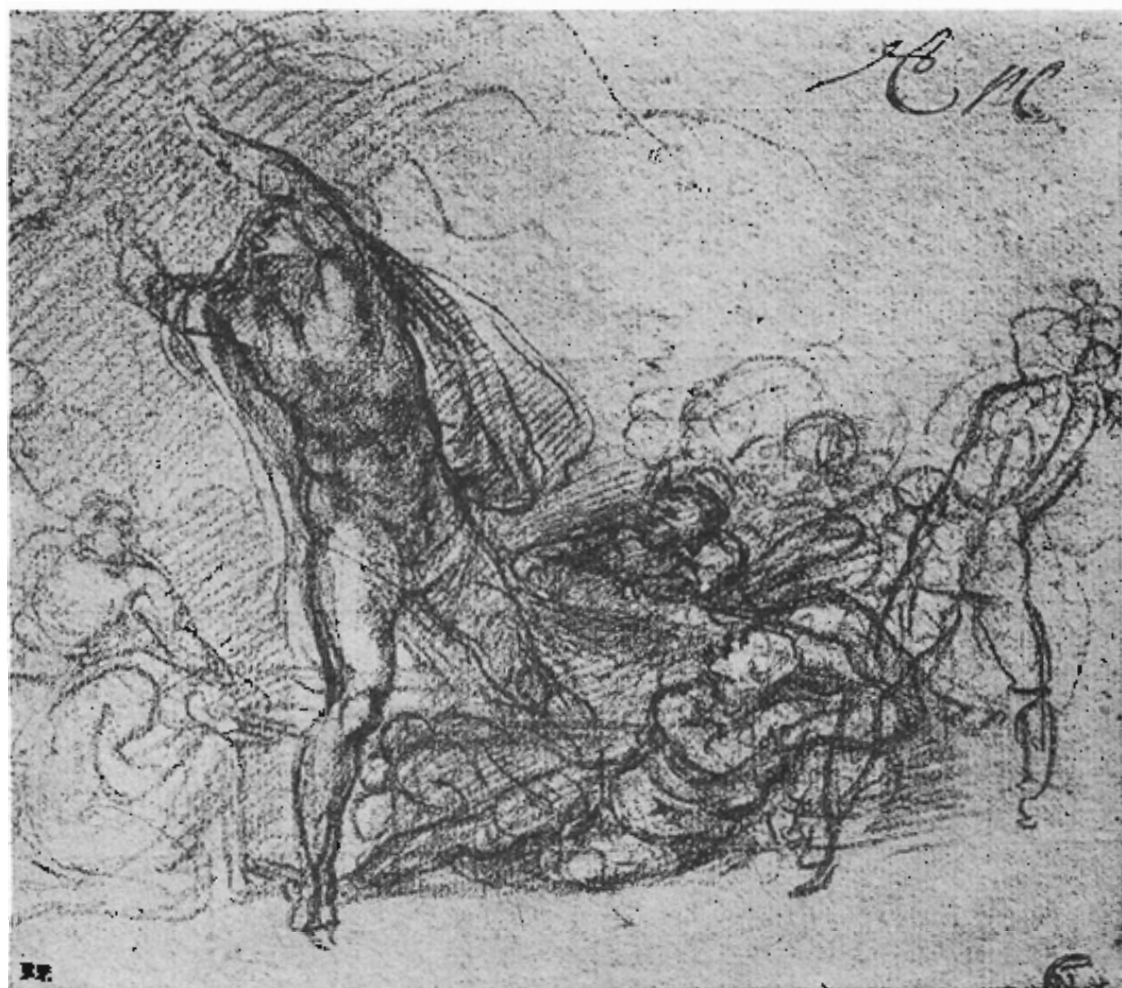
RUGGIERO AND ANGELIKA BY VAN DYCK



J. F. M.

OFFERING TO PAN BY MILLET

Courtesy of the Fogg Museum



CHRIST RISING FROM THE TOMB BY MICHELANGELO

Louvre, Paris



Courtesy of the Metropolitan Museum of Art

THE STABBING BY GOYA



Courtesy of the Museum of Modern Art- Lillie P. Blum Collection

BATHERS UNDER A BRIDGE BY CÉZANNE



Lille Museum, Collection Wicar

MASSACRE OF THE INNOCENTS BY POUSSIN



LANDSCAPE BY GAINSBOROUGH

Courtesy of the Metropolitan Museum of Art



Courtesy of the Metropolitan Museum of Art
SKETCH BY AN EGYPTIAN ARTIST (18TH CENTURY B.C.)

gating a thing fully and anew. Once we have had an experience, the repetition of the experience becomes muffled and not clear. We anticipate and in anticipating we lose the significance, the meaningful detail. The very difficulties of using a new medium, like the difficulties of using a new language, tend to bring you back to the meaning you desire to convey, because the medium can be used properly only in relation to your grasp of the meaning.



STUDENT MODELLED DRAWING IN WATER COLOR

In the first step build up the form quickly.

EXERCISE 15: THE MODELLED DRAWING IN WATER COLOR

Materials: Use large sheets of cream-colored manila paper (fifteen by twenty inches) and three tubes of cheap water color -- yellow ochre, burnt sienna, and black. It is important that you should use tube colors and that you should use only the three colors named. Do not use water color paper, even if you can afford to; the tough manila paper is better for this exercise. You will need one sable water color brush, which should be quite large (size 9) and of the best quality you can afford. Use a cheap water color pan to mix the colors in, a glass of water, and several soft clean rags about six inches square.

This is essentially the same exercise as the modelled drawing in lithograph crayon, but, naturally, whether you press lightly or hard with a brush-load of color makes no difference in the lightness or darkness of the color that appears on the paper. Therefore, you will use the dark colors to give the sensation of pressing back that you have gotten previously by actually pressing with the crayon or pen.



STUDENT MODELLED DRAWING IN WATER COLOR
Use the dark color to give the sensation of pressing back.

Use the lightest color (yellow ochre) for the first step, the building up of the form from the center to the outside surfaces. For the next step, touching the vertical and horizontal contours, mix burnt sienna and black until you get a sort of chocolate color, with which you model the forms before the yellow ochre is too dry. Keep the whole thing going at once and, as before, pay no attention to edges.

If a time comes when the paper is so wet that it refuses to take any more color without spreading it meaninglessly, start another study and keep the two going at once. Work on one while the other dries a little. Keep the brush fairly dry by wiping it with the rag before dipping it into the color. In the first stage, building up with yellow ochre, the brush will be wetter than

in the second stage. Keep the color full and thick. Fill the brush with it, using plenty of pigment. It should not be thin and watery.

THE USE OF WATER COLOR IN THIS EXERCISE HAS NOTHING TO DO WITH WATER-COLOR TECHNIQUE OR WITH 'COLOR.' It is simply an exercise in drawing for which we use a color roughly approximating that of flesh, instead of black. It will not approximate the color of many things you draw, but that does not matter. You should not think now of trying to reproduce any color that you may see. Work exactly as you did with the crayon and the pen, bringing the form forward when it is nearer you and pushing it back as it goes away from you. With the crayon you could push the surfaces back away from you by pressing harder. Here you must do it by letting the color get darker. That is the only difference.

Draw for six hours as directed in Schedule C A and C B.



STUDENT MODELLED DRAWING IN WATER COLOR

Do not be afraid of overworking the drawing.

uneventful forms take a second place and the more eventful or exciting forms become intensified.

Always draw the whole figure. In the beginning you may have some difficulty in getting exactly the right pace, but through practice you will learn the relationship of the time you have to the amount of study you have to accomplish.

Draw for three hours as directed in Schedule 7 B.



STUDENT DRAWING: QUICK CONTOUR



STUDENT DRAWINGS: QUICK CONTOUR



EXERCISE 19: THE HEAD

Because the head is one of the important parts of the body — the most important for the purpose of identification — devote one pose in each schedule to a separate study of the head, including enough of the neck and shoulders to support it. The drawing should be more than life size, filling a large piece of paper (fifteen by twenty). This exercise supplements the long study in each schedule. Work with the same materials and follow the same directions as in the long study, but use a different view of the head. In Schedule 7, for example, you will make a large contour drawing of the head.

Some students become self-conscious and confused as soon as they attempt to draw a face. Don't think of the head or the face as something different from any other part of the body. Draw it as you would draw a hand or an elbow or a knee.

Don't try to 'get a likeness' of your model. The tendency of the beginner is to separate likenesses from *drawing*. Draw strangers if you can because you care less what they look like. Do not draw members of your family — or at least do not show them your drawings — because their one reaction will be to look for the likeness. Keep it clearly in mind that **YOU ARE NOT MAKING A PORTRAIT**. You are making a study of a head.



STUDENT DRAWINGS OF THE HEAD: LITHOGRAPH, CONTOUR, AND INK
Draw the head just as you would draw any other part of the body.



STUDENT DRAWING OF THE HEAD IN WATER COLOR

EXERCISE 20: THE GESTURE OF THE FEATURES

Each drawing of the head may be accompanied by a group of one-minute gesture studies, also of heads. This may be done most easily in places where you see many faces in rapid succession, as in a bus or a crowd. It may be done from the model during the usual one-minute poses if you use all views of the head or if you have a model who is clever enough to change his expression. The study of the gesture of the head — and by that I do not, of course, mean a movement of the head but its *character* — makes for the best appreciation of the shapes and proportions that you are trying to describe.

There is just as much gesture in the features and the sum-total of the features as there is in the body or any of its parts. You should not be concerned with the shape of the forehead, the eye, the nose, or the mouth, but become aware of it through the sense of movement. For example, one nose may seem to reach forward and turn and go back up under, whereas another may push back and suddenly bob up and stop short. But even that sort of description is inadequate. You are to think of the character of the gesture — that one nose is quick and another slow, one retiring, another quite positive and forward.



STUDENT DRAWING OF EXERCISE 20
*Become aware of the shape of the features
 through the sense of movement.*

The hair grows and is arranged with a peculiar gesture. It may move back easily, quietly, or it may be stubborn and resist the effort of the comb and brush. It may grow straight or it may curve and twist and sometimes cascade. Even the eyes glow or droop or penetrate. The ear either tucks back quietly and unobtrusively or flares back aggressively. The chin may square off, move forward with force, or pull back timidly. The eyebrows may be knit together, drooped, or flaring. The principle of gesture applies also to the bone construction of the face, as in the reaching, inquisitive, cutting quality some faces have.

The words I have used to describe these faces are words suggesting movement. Notice how often writers use terms like those to bring home to the reader the actual look of the person they are attempting to describe. These pictures are more clear and immediate than when the head or any part of it is related to static things.

Draw for three hours as directed in Schedule 7 C.

EXERCISE 21: RIGHT-ANGLE CONTOURS

Begin this exercise by making a ten-minute right-angle drawing as described in Exercise 16. Then spend about five minutes drawing cross contours as you imagine they would appear from the right-angle position. In the check-up notice your errors, but do not try to correct them.

Draw for three hours as directed in Schedule 7 D.

CONTOUR AND LINE. We think of the contour as composed of the apparent lines around the structural forms of the body. Of course, there are no actual lines on the figure unless you take a piece of crayon and draw some on it. The edge of the figure, which you may heretofore have thought of as a line, is in reality simply the place where the figure ceases to exist. Whenever you think of lines and whenever you use them in drawing, you should realize that the figure is inside your lines and that actually there are no lines on the figure. **LINES, IF YOU THINK OF THEM AT ALL, ARE CAUSED BY THE FIGURE.** They are not separate from the figure but a part of it.

A contour drawing means to you now a drawing that is made without looking at the paper. Naturally, you are going to make much use of line in drawing and you will not always refuse to look at the paper while doing so. You don't have to go through the contour ex-



STUDENT DRAWING OF EXERCISE 20
(A more advanced study making use of color.)

ercise every time you draw a line, but in every line you draw there should be preserved the things you learned from it. One sees 'line drawings' everywhere. Many of them are outlines. Think of a line as a contour when it has the quality of contour — the sense of touch, the three-dimensional form, the conviction that the line is caused by the figure.

A line in drawing is not meant simply to record how long or how wide a thing is. If it were it might as well be drawn with a rule. The important thing is for the line to say as much as possible of all that you know about the thing.

Draw for three hours as directed in Schedule 7 E.



*Frühneue Collection, Frankfurt-am-Main
Photograph by courtesy of the Museum of Modern Art*

FACSIMILE OF A PREHISTORIC
ROCK ENGRAVING



Courtesy of the Metropolitan Museum of Art

ATHENIAN DRINKING CUP (CIRCA 480 B.C.) FOUND AT CORNETO



Courtesy of the Fogg Museum

CHINESE PAINTING: KOREAN GENTLEMAN



Courtesy of the Fogg Museum

THE DWARF OF MURAD II BY A PERSIAN ARTIST (16TH CENTURY)



BEATRICE APPEARING TO DANTE BY BOTTICELLI

Berlin. Kupferstichkabinett



Museum Focke, Bam

PORTRAIT OF FRAU BÜRGERMEISTER DOROTHEA MEYER
BY HANS HOLBEIN, THE YOUNGER



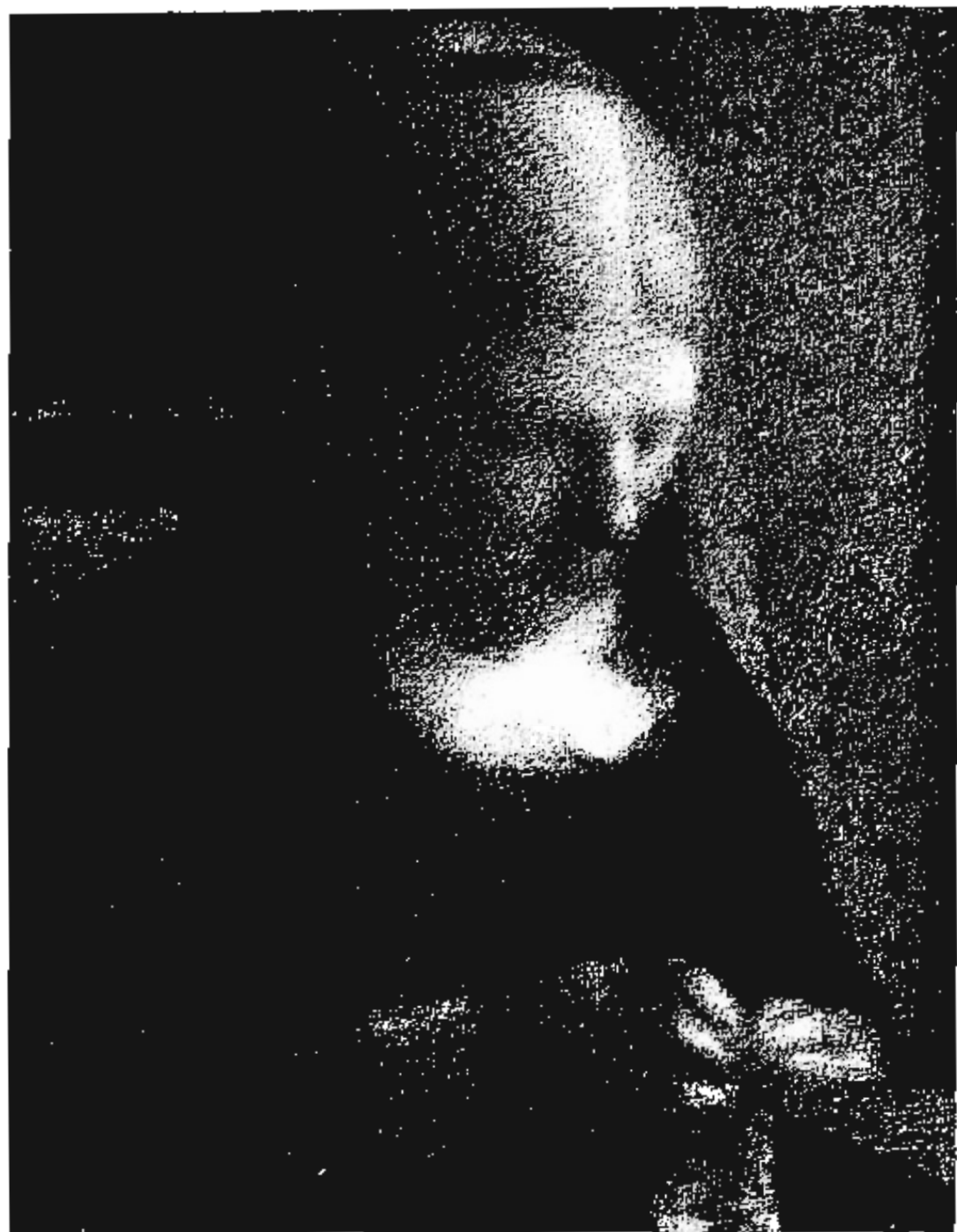
Courtesy of the Museum of Modern Art

STANDING NUDE BY GAUDIER-BRZESKA



NUDE FIGURE KNEELING ON ONE KNEE BY RODIN

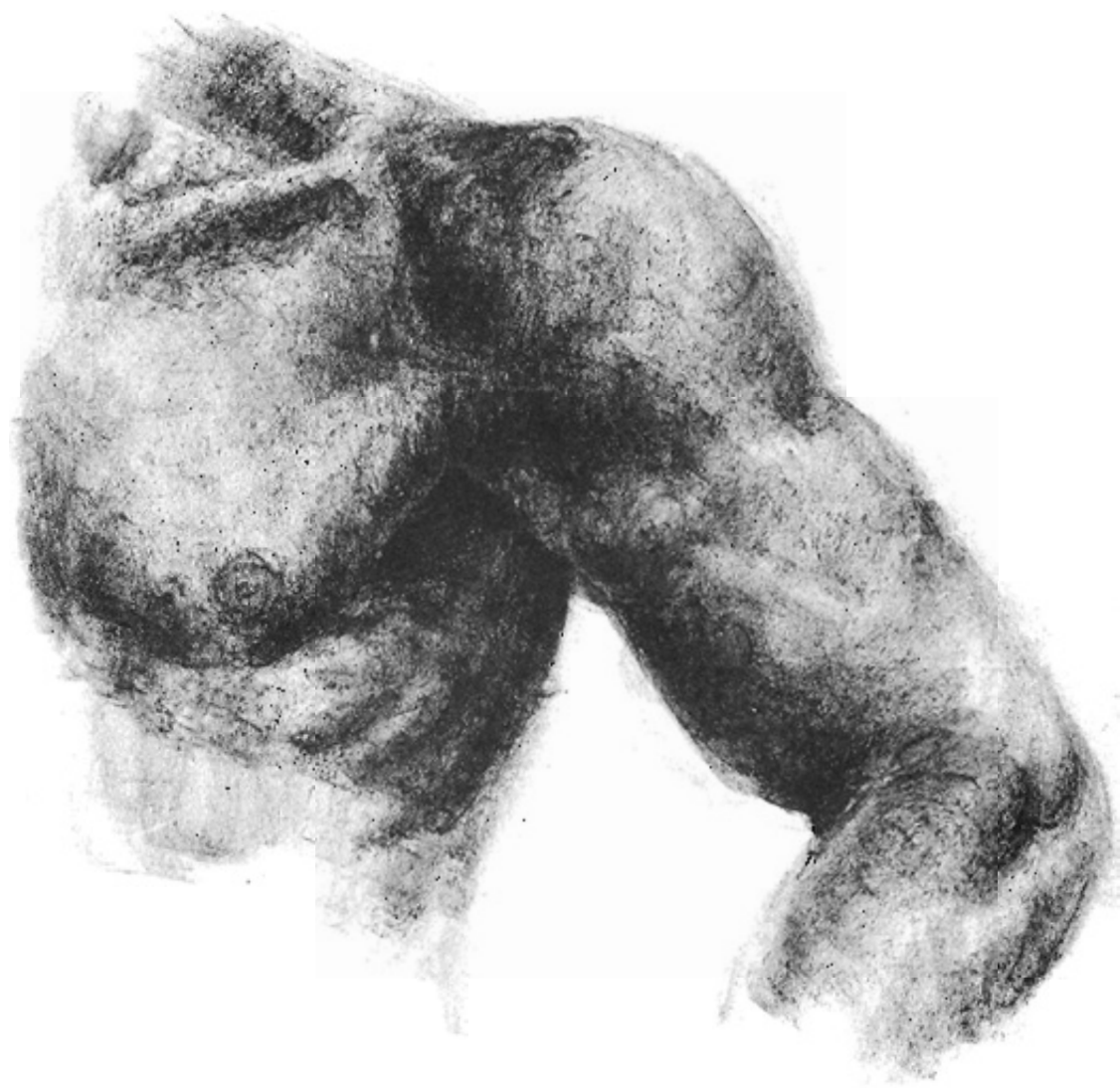
Courtesy of the Papp Museum



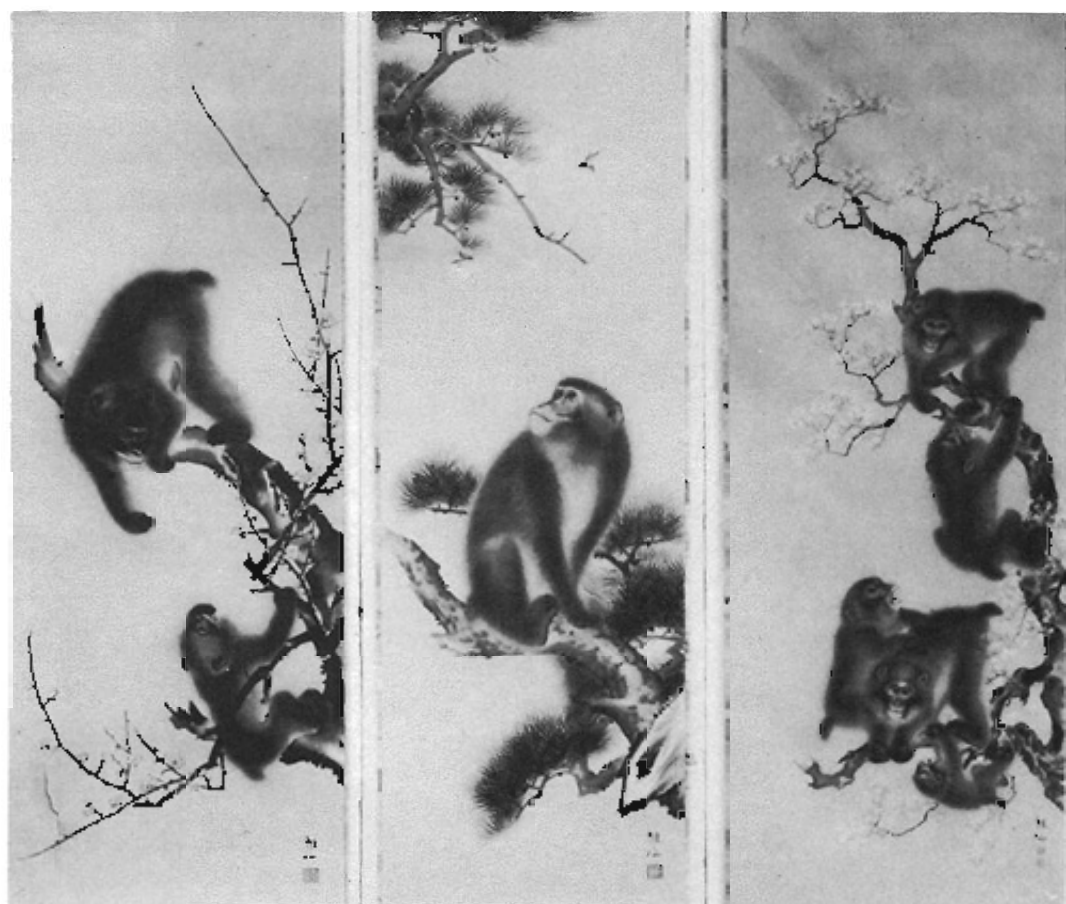
Courtesy of the Museum of Modern Art. Lillie P. Bliss Collection.

THE ARTIST'S MOTHER BY SEURAT

See first the large simple forms.



STUDENT MODELLED DRAWING:
PART OF THE FORM



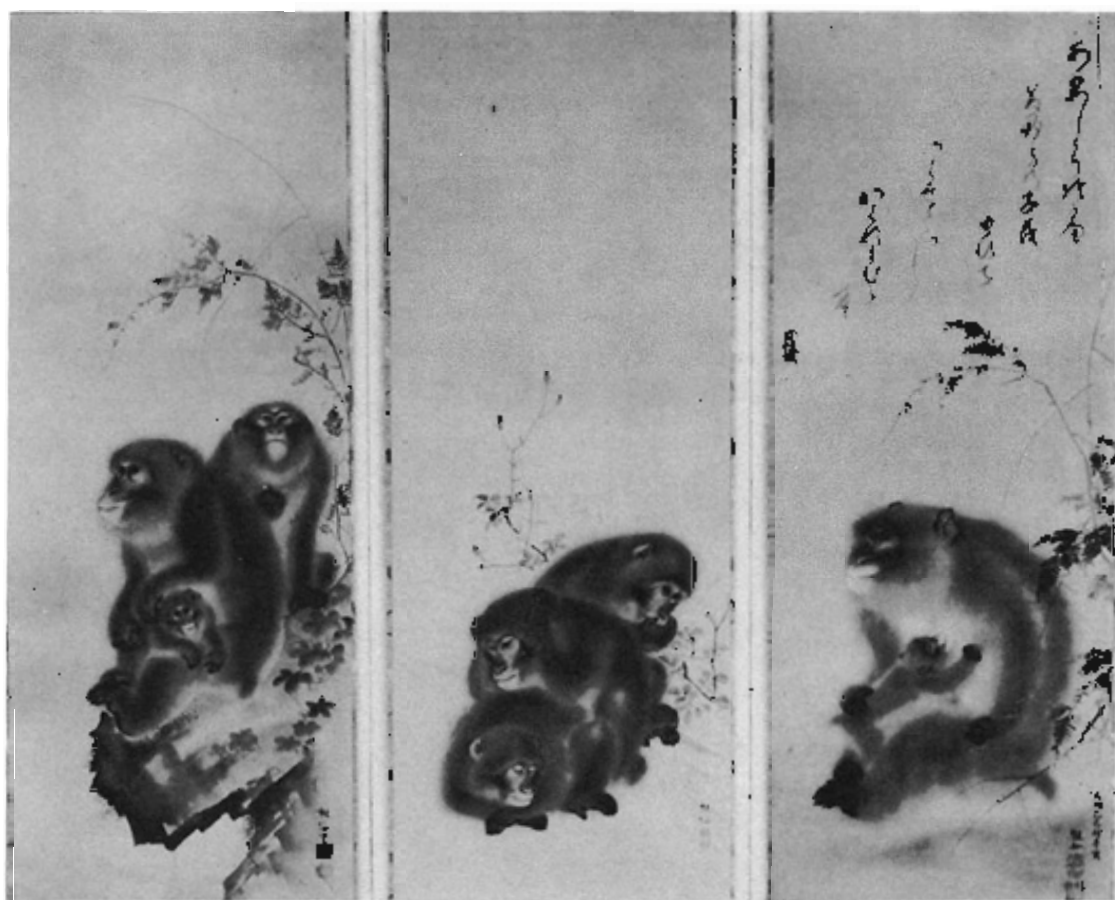
JAPANESE SCREEN PAINTING (TOKUGAWA PERIOD)

Start with the consideration of the weight

over, do not search for the details but define more accurately the position of the parts of the body. This will lead you to develop with more clarity and finesse the shape of these forms.

THE DISPOSITION OF THE FORMS IN SPACE. As we go on, you are to strive more and more to realize the manner in which the form fills the space. There wouldn't be any real movement without space for the body to move in and there wouldn't be any form without space for the form to occupy.

To understand this, imagine, as you draw a standing figure, that you are placing it more or less centrally in a glass box. One arm moves back away



Courtesy of the Metropolitan Museum of Art

and try to get the displacement of that weight in space.

from you until it touches the back of the box. The knee is bent forward until it touches the front of the box. As you draw, remember that the figure extends into space, forward and back, up and down. You can apply the same idea to a group of figures. The figure at the extreme right touches one side of the box and that at the left touches another. The entire group reaches from side to side and from back to front.

In this exercise you need not be especially concerned with little separate forms. They will come easily enough. This is to be your conception of the existence of those forms in space. At some place, here, there, the figure

projects into space — and into your consciousness. The forms are acting in space and there must be on your part a thrilling consciousness of that.

Draw for six hours as directed in Schedule S C and S D.

COMPREHENDING THE FORM. Developing the consciousness of the form is a slow, sensitive process. It is not something that can be comprehended instantly, no matter how intelligent you are. The parts of the figure are welded together in a perfectly logical and functional manner. No one can teach you their truth, but by a certain manner of approach you can bit by bit come to know these forms and their relationship to one another. No diagrams, no pat explanations, will suffice, because the form speaks to you only as it does things.

Draw for three hours as directed in Schedule S E.



STUDENT DRAWING OF EXERCISE 23



Collection of John Nicholas Brown

L'ASSOMMOIR BY RENOIR

Press back where the form goes back and lightly where it is near you. (Compare Exercises 13 and 24.)

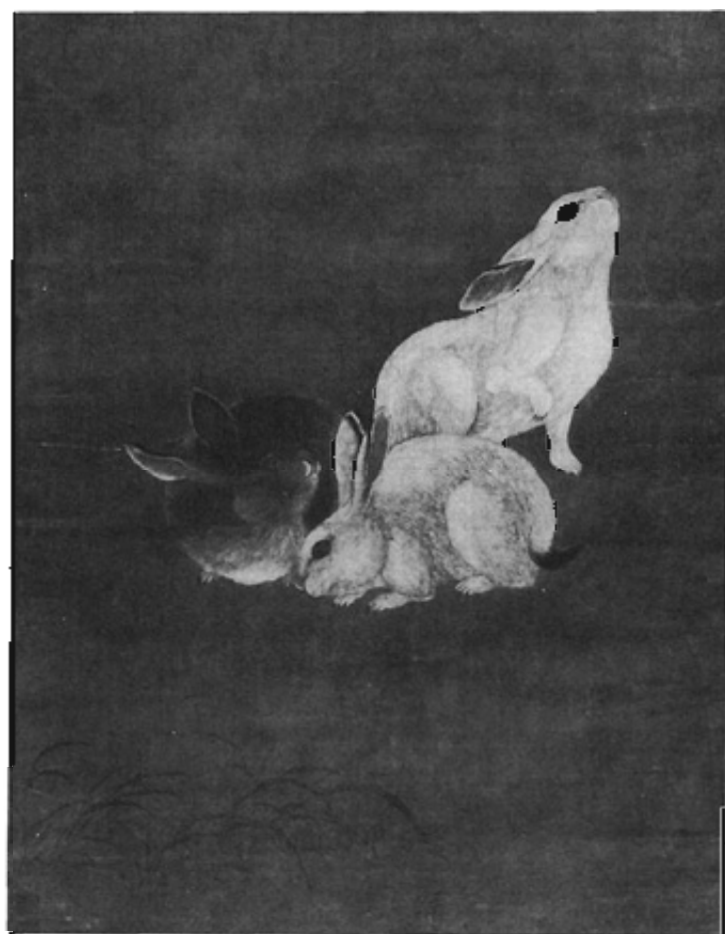
movement, its depressions and elevations. In other words, some of the feeling of the gesture studies may begin to creep into your half-hour studies. Keep working over the whole figure at once.

If you are drawing objects, you have probably limited yourself to single things up to now. Put several things together and make a study of them that will occupy several hours. Collect any of the objects you happen to see around you. These are examples: (1) A large piece of paper folded as if it were corrugated, a wagon wheel, a chain, a dish mop, a bit. (2) A pin cushion, a victrola record, a shutter, the divider from an ice tray, radio tubes. Go to the workshop, the kitchen, or the junk pile and pick up anything you happen to see. The act of putting these things together may be

are meant to comprehend. You must make a tremendous effort to overcome that tendency. If you failed to do so, it would be better to skip this exercise altogether and continue with crayon or ink.

Remember that you are not trying to paint with water color. You are only trying to draw. In order to get the same feeling with the brush that you had with the pen or crayon, it is necessary to keep the brush dry. In the very beginning the brush may be quite wet, though the color should be thick and not watery, but from that point onward keep it dry.

To understand how to do this, make an experiment. Take a perfectly dry brush, one that has not been in the water at all, and dip it into the paint just as the paint comes from the tube. Make several marks on your paper.



Courtesy of the Metropolitan Museum of Art

CHINESE WATER-COLOR PAINTING; THREE RABBITS, ATTRIBUTED TO KUNG CHI

In order to get the same feeling with the brush that you had with the pen or crayon, keep the brush dry.



Original in The Pierpont Morgan Library

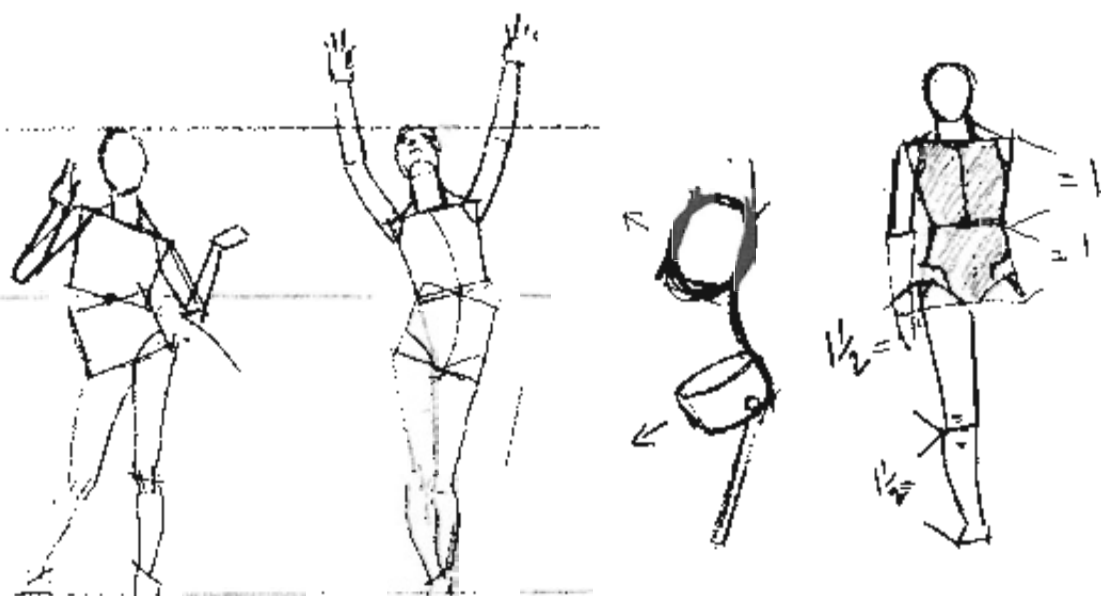
STUDY OF A GOAT AND A DOG BY A LOMBARD ARTIST OF THE 15TH CENTURY

You will see that the paint does not spread but stays where you put it. This is, of course, a little too dry because the paint probably stands up on the paper and the hairs of the brush spread, but it will give you an idea of how dryness enables you to control the paint. Now try this. Make a mixture of burnt sienna and black with a very little water in your water-color pan. Wash your brush and wipe it quite dry on the paint rag. Then dip the brush into the mixture and you will find again that you can control the brush better because there is no excess water in it. By working in this way you should be able to handle the brush just as easily as a crayon.

THE SIMPLE PROPORTIONS. This is really a first lesson in anatomy, but it is a very simple one. I will start by giving in the simplest terms possible the normal proportions of the human figure. No one of these measures is exact, or could be exact, for no two figures have the same proportions. Nor is this planned to be an ideal figure but only a starting point for further study. The diagrams which illustrate these measurements are not *drawings* just as a map is not the trip. Your drawings are to be continuously meaningful to the actuality of the figure.

The torso is divided into two equal parts, shoulders to waist and waist to thigh, and we use a half-section of the torso as the unit of measure. From the shoulders to the waist then we count as *one*. From the waist to the thigh is also *one*. From the collarbone to the top of the head is approximately one or somewhat less. From the highest point of the leg to the middle of the knee is *one and one-half*. From the middle of the knee through the foot, if it is placed flat on the floor, is also *one and one-half*. The highest point of the leg on the outside is less than half of the way up into the lower part of the torso.

The width of the shoulders equals *one* and the neck occupies a third of the distance across the top of the shoulders. The arms fit into the torso at the shoulders just as sleeves are set into a coat. From the shoulder to the elbow



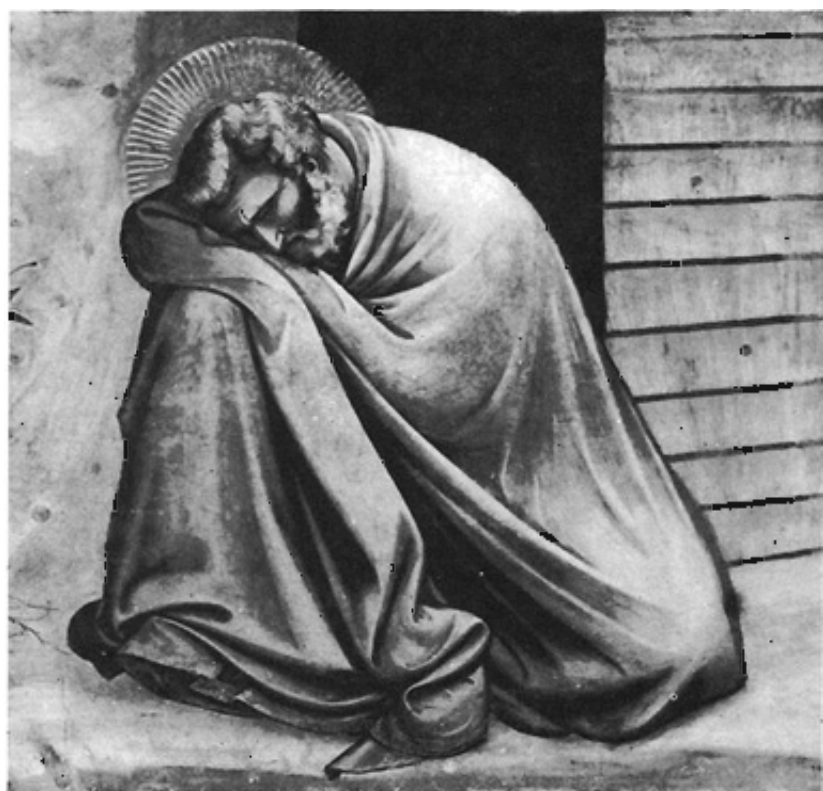
Most of us are so constructed that we try to take care of ourselves and save ourselves effort. But when you are too careful and save yourself too much, you cease to be creative because there cannot be creation without a terrific amount of energy. Energy is like the heat which is required to weld things together, for creation is a welding of things that have not previously been united – making them fit together as a unit, making of them a new thing, a fresh thing.

Draw for three hours as directed in Schedule 10 D.

If you really want to learn to draw, you must be willing to build the underpinning. I have had students whose imagination far exceeded what might be called their student qualities, their capacity for sustained and detailed study. They want to run before they can walk. Unless they can discover the other qualities they need to balance this errant imagination, they often give up drawing and try some other art. If you are a student of this type, you may find some of these exercises burdensome. That will not matter, *so long as you do them*. No art is all made up of one thing. There are many ingredients, of which imagination is an important one but not the only one, and the ingredients must be balanced.

I have had other students who seemed to be more interested in 'being artists' than in drawing. They were enthralled by a train of mental ideas rather than by the feeling of responding on paper to a vivid experience of the senses. Such students are likely to be found, not sitting in front of the model, but sitting over a cup of coffee in a neighboring café, talking about art. The student who really learns to draw will be the one who *draws*. As Leonardo said, the supreme misfortune is when theory outstrips performance.

*Draw for three hours as directed in Schedule 10 E.
Repeat Schedule 10.*



Chapel of the Arena, Padua

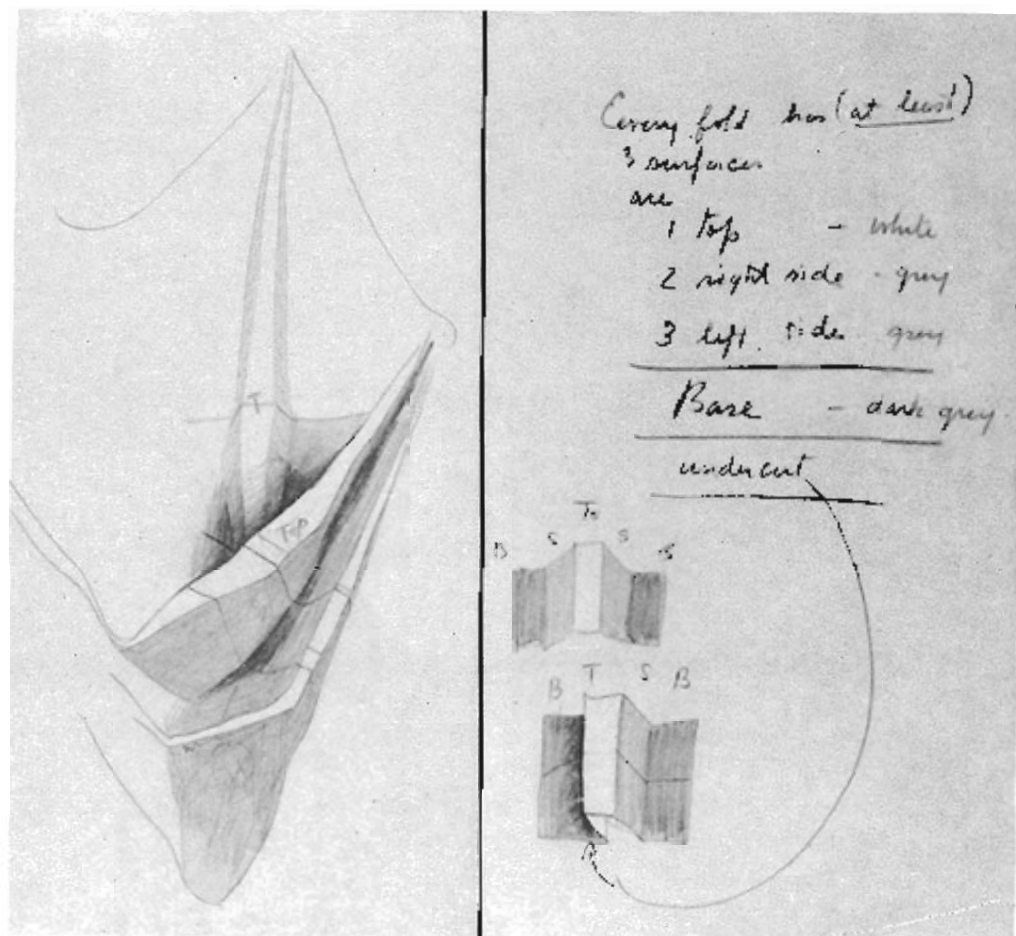
VISION OF SAN GIOVACCHINO (DETAIL) BY GIOTTO

Wherever the drapery is held, as at the knee and the elbow, that point becomes a hub from which the folds radiate.

The folds flow from one to the other, always of course, due to the force of gravity, attempting to drop to the earth and dropping in proportion to the weight of the cloth.

EXERCISE 27: QUICK STUDIES OF DRAPERY

Materials: Use a piece of cloth something like bed sheeting, about three by five feet in size. It should be white or of a solid light color, of medium weight, and without sheen.



same shade. The base is to be made a much darker gray but not black. The undercut is to be indicated by a black line which graduates as it moves away from the edge of the fold, giving the impression that the pencil has reached under where the fold turned under and has then come out again with lessening pressure. Similarly, the sculptor would lessen the pressure of his tool as he came out from under an undercut. Under no condition are you to feel that you are putting a black line under the edge of the fold as it turns under. You are following the fold as it goes under and comes out again.



Cluny Museum, Paris

SAINT MADELEINE, 16TH CENTURY WOOD CARVING

A drapery study should be so clear that a woodcarver could carve a piece of wood from it without any other explanation.



STUDENT DRAWING OF DRAPERY

Always account for the three surfaces that a fold must have.



Collection Vicomte Bernard d'Hendecourt, London

THE MAGDALEN KNEELING BY FRA BARTOLOMMEO

The drapery follows the form and the gesture.



National Museum, Naples: Photograph by courtesy of Department of Archaeology, Bryn Mawr College

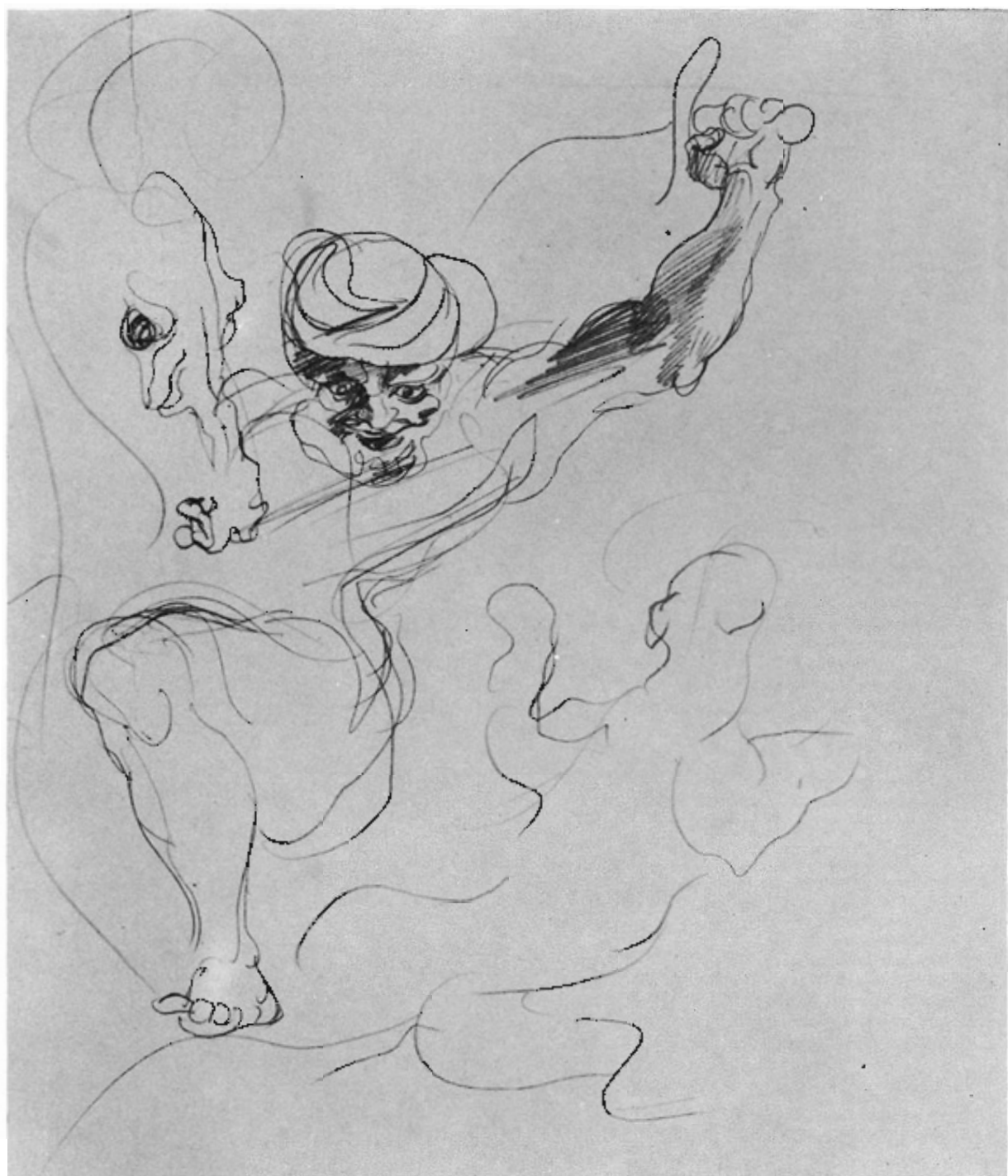
STREET MUCICIANS, A MOSAIC BY DIOSKOURIDES

Compare Exercises 28 and 29.

muscles, fat, and flesh as one thing, so you are now to consider the figure and the drapery as one thing. The drapery follows the form and the gesture. When the model changes to a new pose, the folds are determined not only by that pose, but by the previous one as well and by the movement the model made when she changed from the one to the other. The drapery represents the residue of the action the model takes. It is a path back to the cause.

The following will indicate the type of poses desired. (1) The model holds the long side of the drapery and pulls it over her shoulders like a cape, letting it fall from the shoulders wherever it will. (2) The model holds the short side of the drapery around her waist while standing, sitting, or stepping forward, a pose that throws the drapery into some relief against the figure. (3) The model places the drapery across her chest and catches it in the back with her hand over her shoulder. (4) The model turns her back, holds the drapery behind her, and with one hand brings a corner of it over her shoulder to the pit of her neck.

Draw for six hours as directed in Schedule 12 A and 12 B.



ARAB ATTACKING A PANTHER BY DELACROIX
The line can show both gesture and weight.

Courtesy of the Fogg Museum

cises as you were directed and for as long as you were directed, you must fail in doing this one. All of these exercises are tied up together in the effort to understand the fundamental truth *out there* — in the model or the event. Each effort, as fleeting as it may seem, is a link in the chain of your progress. If you have missed any one, go back to it now. The person who tries to get ahead of himself is like a juggler trying to juggle eight balls before he has learned to juggle two. It takes him twice as long if he finally succeeds in learning it at all.

EXERCISE 31: THE EXTENDED GESTURE STUDY

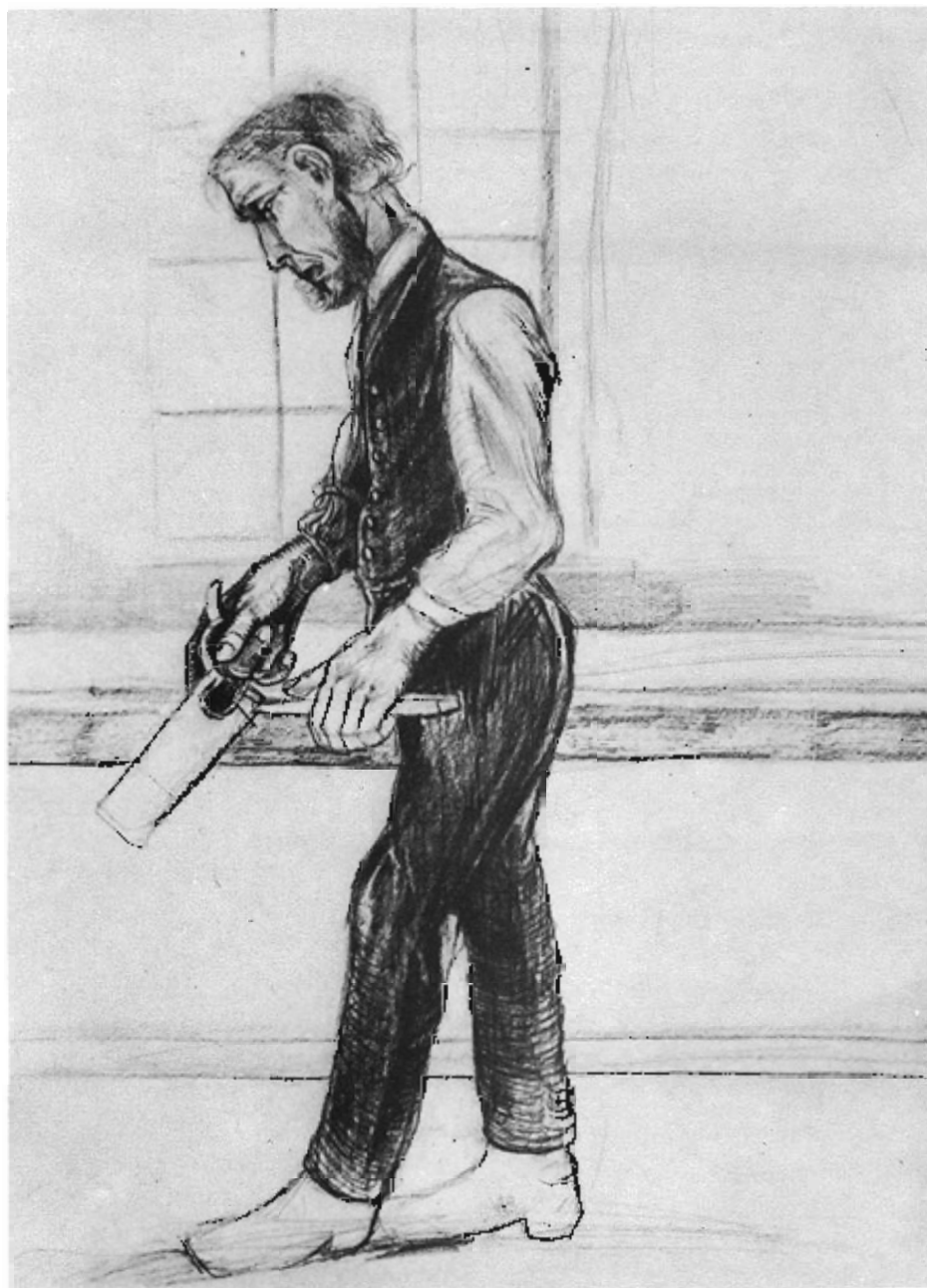
This is the first step in the sustained study, but it is one which you will use also for separate half-hour drawings. Start with a gesture study on a large piece of manila paper, using a 4B pencil, and go on from that to delineate more carefully the forms and contours, including the outside contours. Having made a real contact with the gesture in the first few minutes, you can then afford to develop the drawing as to its other details such as the forms of the various parts. You may include some feeling of the contour study, but continue to use the same principle of thinking what the thing is doing, still feeling the quality of the gesture even when you are drawing a contour.



Use an eraser if the number of lines used in the beginning confuses this more clear delineation of the forms. You may use any and all methods at your command to arrive at the correct proportions and the posture, even to the extent of measuring how much higher one point is than another or the angles and distances that are created from point to point. In such measuring there is danger of making your drawing static so, after you have checked up the proportions, return again to the conviction of the gesture. Do not shade the drawing.

Courtesy of the Metropolitan Museum of Art

DANCING FIGURE BY PONTORMO



Kedzie-Muller Foundation, Wassenaar

CARPENTER BY VAN GOGH

You cannot start where some other painter left off. You have to start where he started . . . at the beginning — and you have to start with the same integrity and the same interest.

the beginning which is the top of the fold, which is side, and which is base, and draw those elements just as clearly as before. The base will be that part of the clothing which touches the figure and it must now be modelled as the figure would be. The knee, the shoulder, and the elbow will play an important part as hubs.



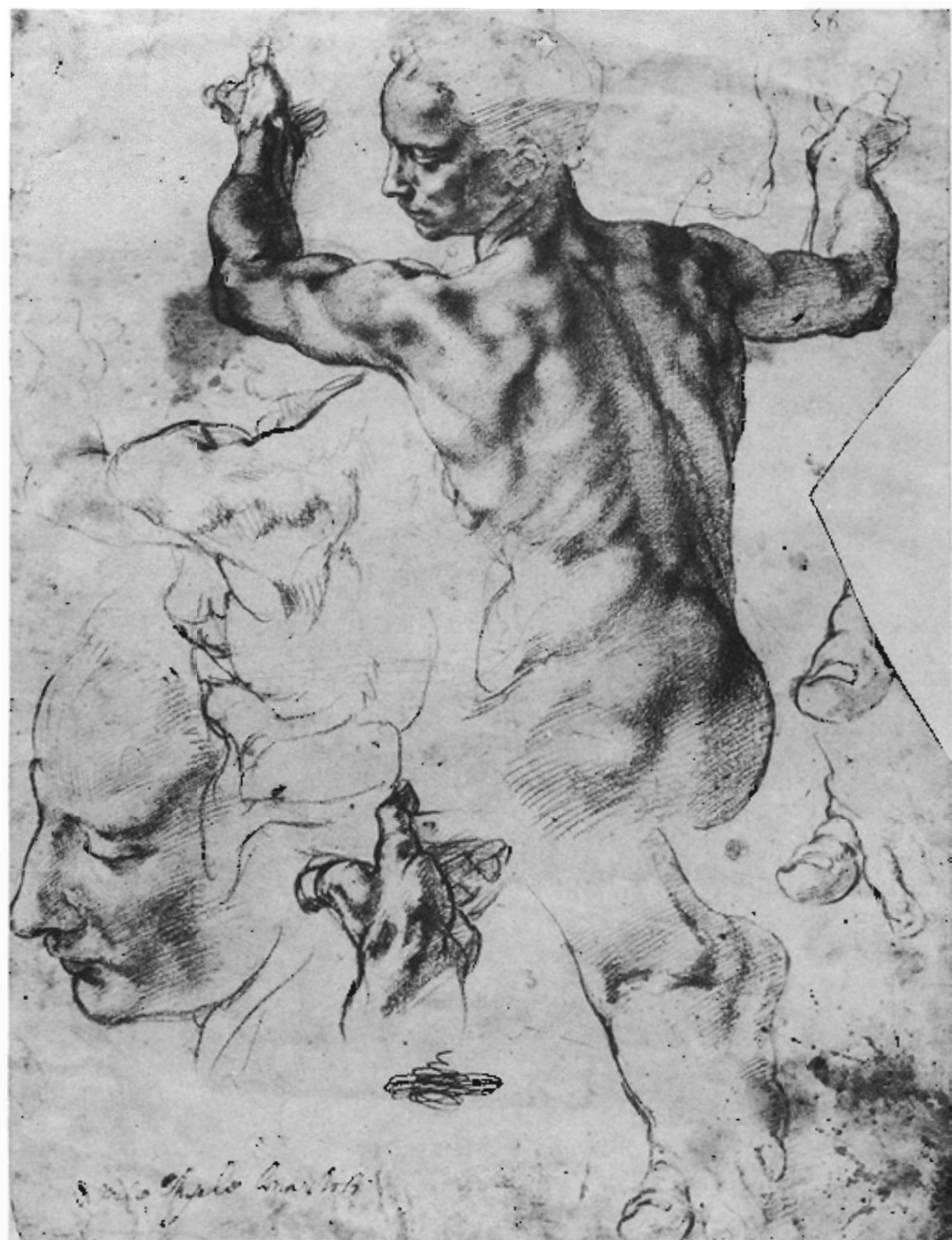
HEAD OF A WOMAN BY LEONARDO DA VINCI

The Louvre, Paris



SPRING BY PIETER BRUEGEL

Albertina, Vienna



Courtesy of the Metropolitan Museum of Art

STUDIES FOR THE LIBYAN SIBYL BY MICHELANGELO



Courtesy of the Metropolitan Museum of Art
STUDY OF TREES BY TITIAN

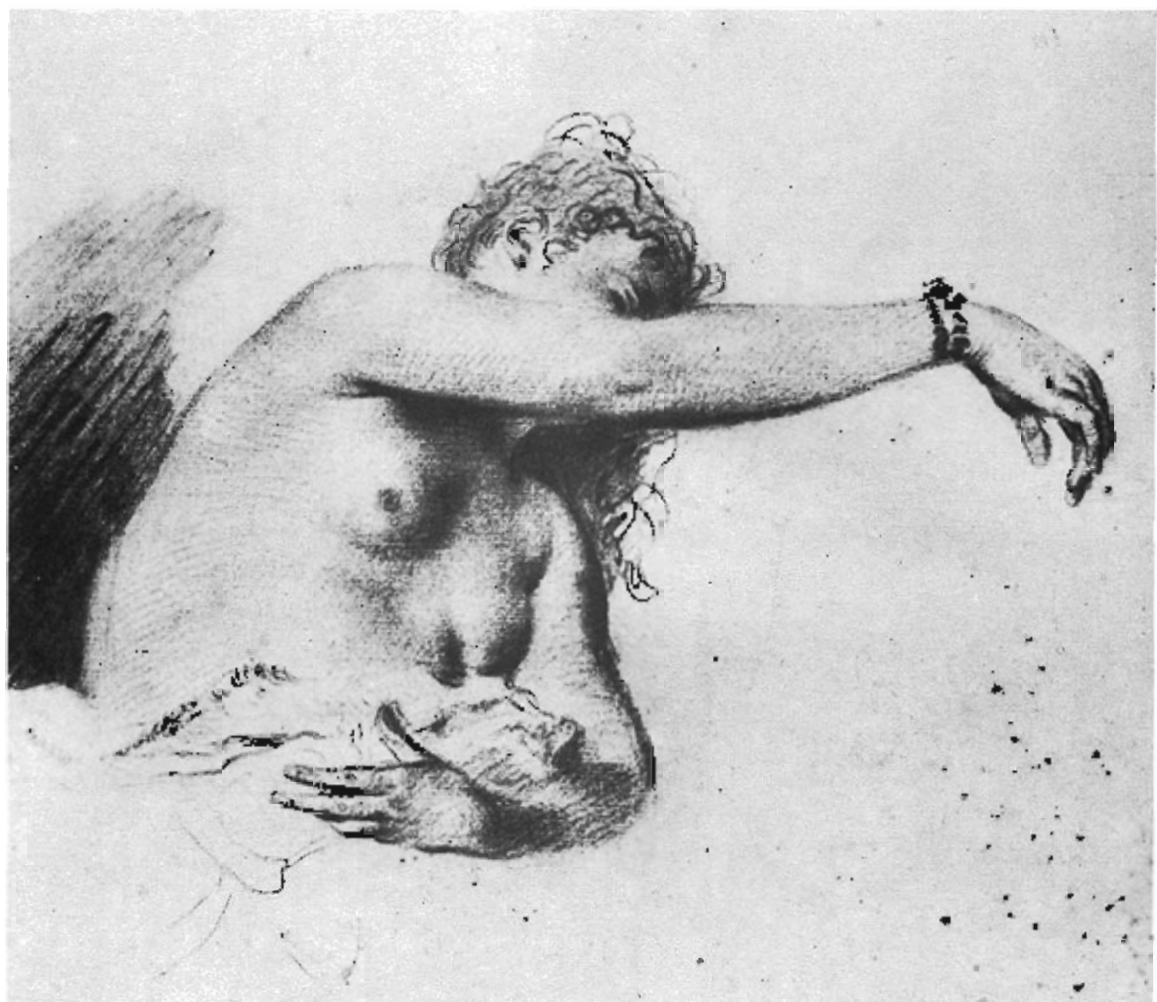


The British Museum, London
STUDY FOR LANDSCAPE WITH COWS BY REMBRANT



SEATED NUDE BY COROT

The Louvre, Paris

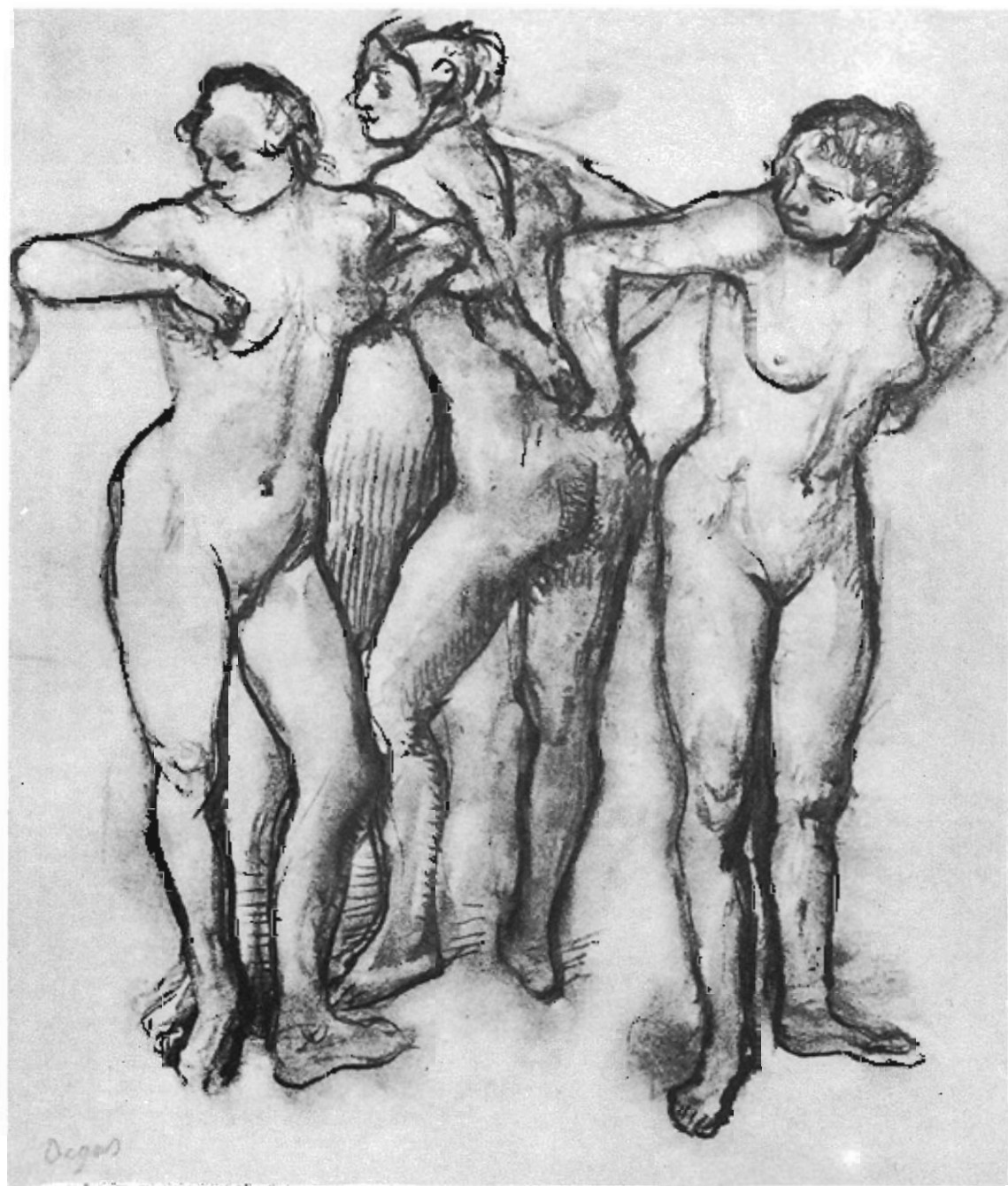


STUDY OF FEMALE TORSO BY WATTEAU

The Louvre, Paris

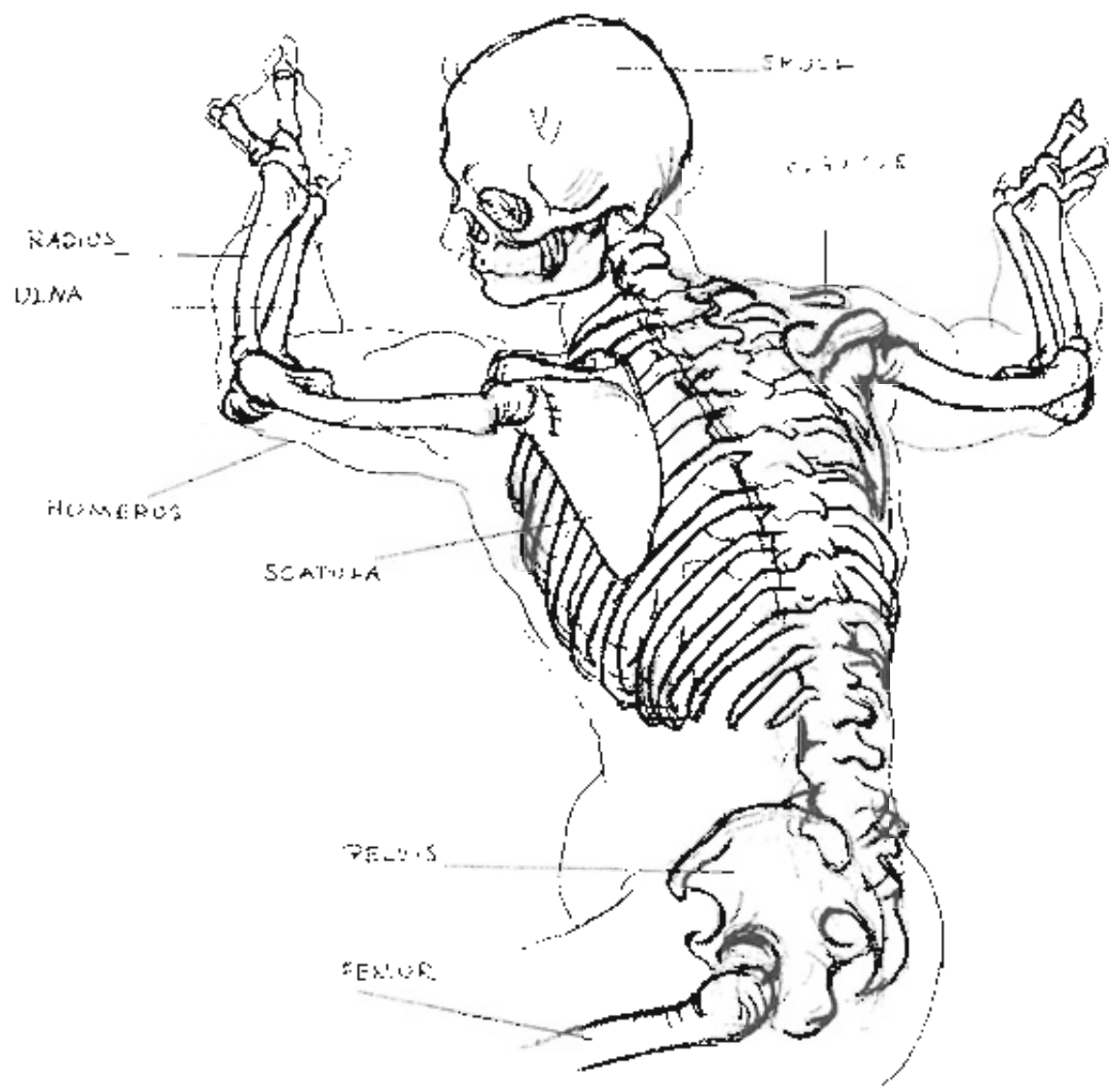


Courtesy of the Metropolitan Museum of Art, H. O. Havemeyer Collection
THE SHEPHERDESS BY MULLER



THREE NUDE DANCERS BY DEGAS

Collection of M. and B. Biny, Paris





Collection of Philip Hofer



Courtesy of the Boston Museum of Fine Arts

THE DEAD CHRIST BY VERONESE

*The long composition should
begin with the gesture.*



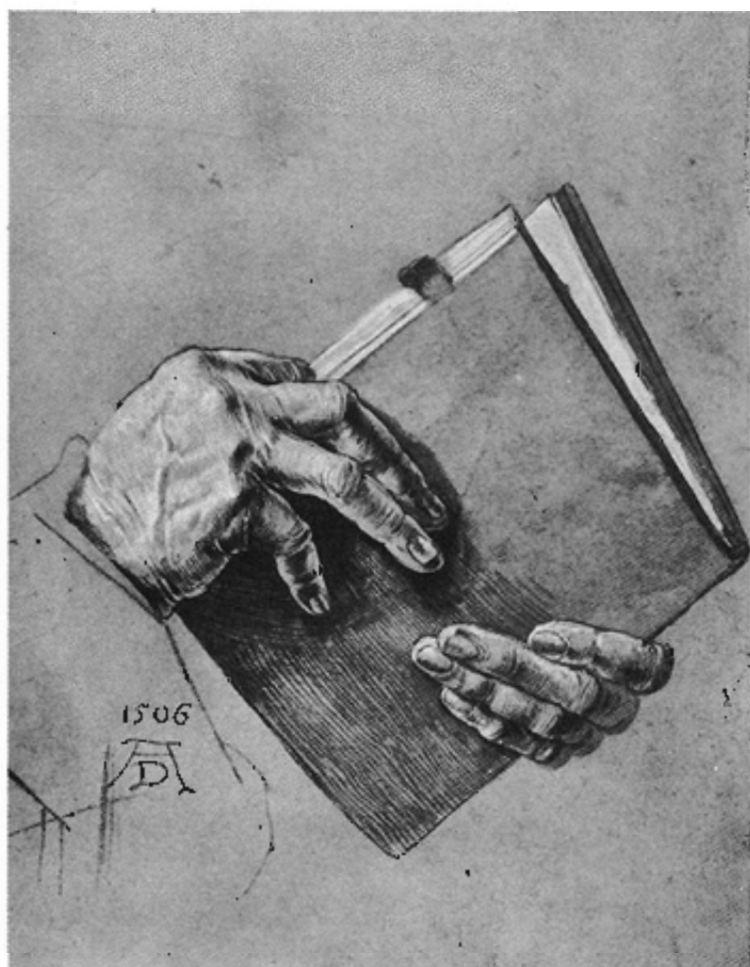
Bonnat Museum, Bayonne, France

THE VISITATION BY RUBENS

And no 'life' is lost in the final thing.



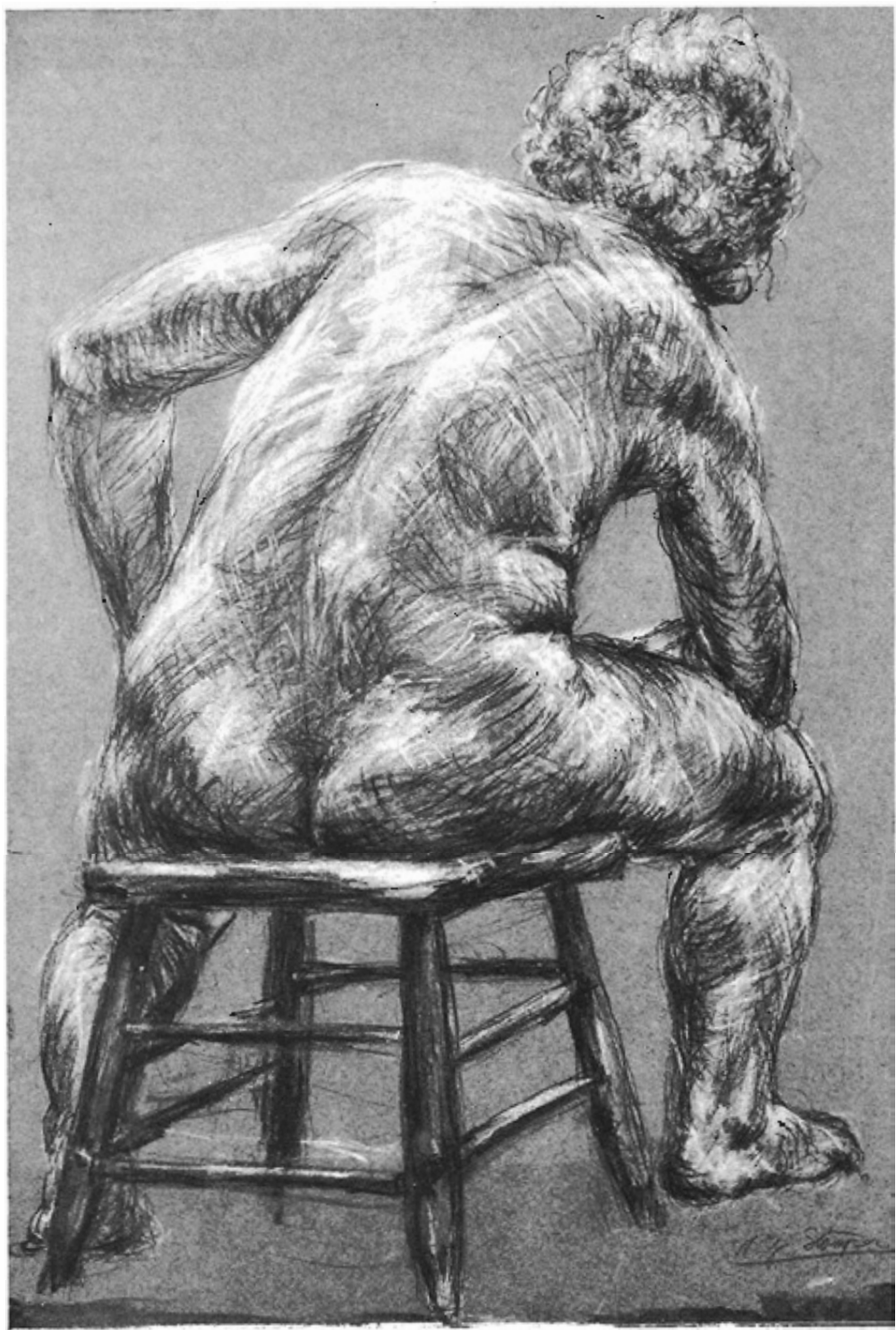
Antwerp Cathedral



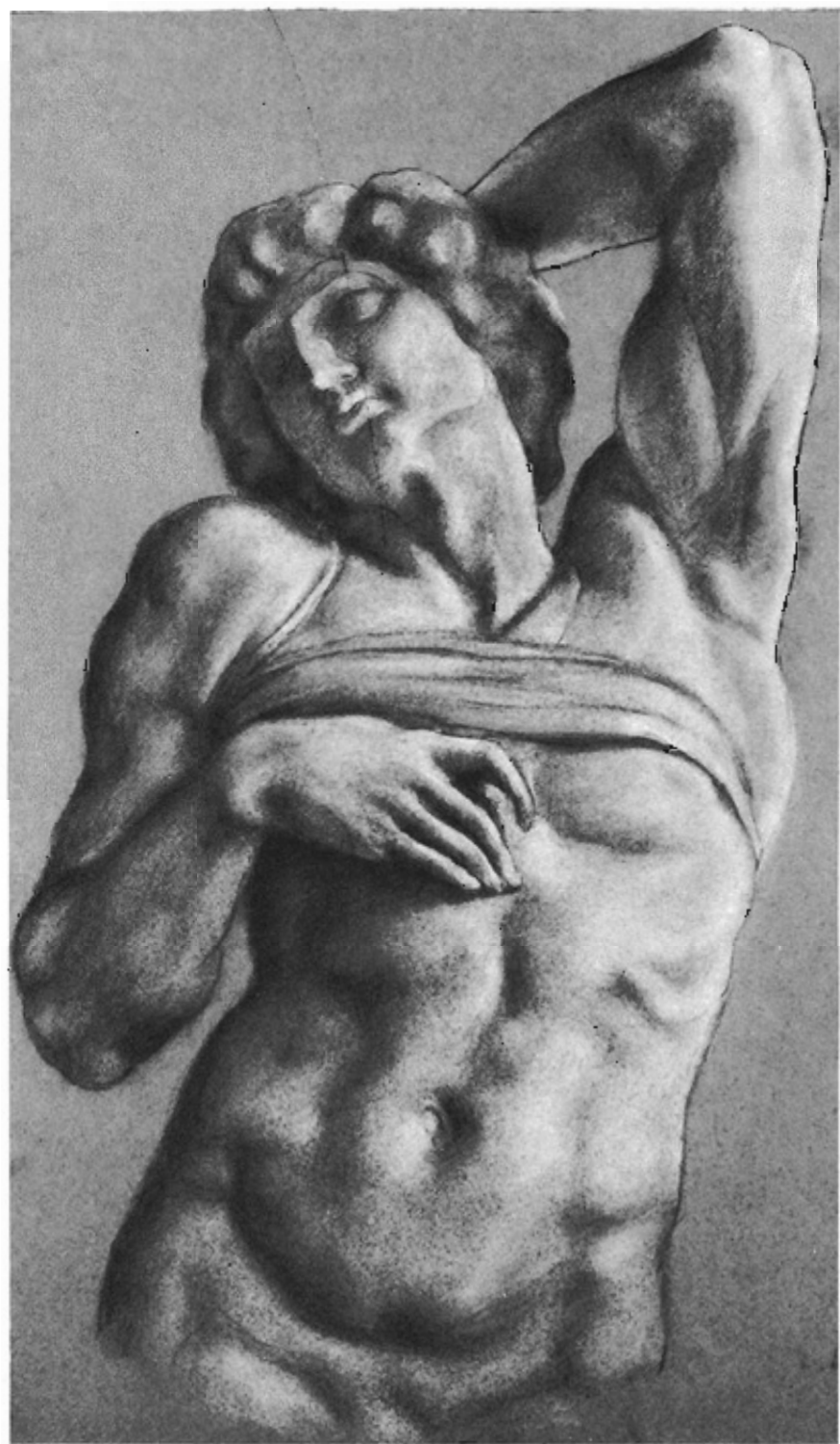
Hausmann Collection, Breslau

STUDY FOR HANDS BY DÜRER

Compare Exercise 35.



STUDENT DRAWING: THE SUSTAINED STUDY IN CRAYON



STUDENT DRAWING: THE SUSTAINED STUDY IN CRAYON

THE first two steps in this study are identical with those of the sustained study in pencil (Exercise 32) — an extended gesture study in pencil on manila paper and a contour study made over it on tracing paper. It then becomes necessary to transfer the contour to the gray paper. Do this by blacking the space around the lines on the back of your contour study with a Wolfe carbon pencil. (Do not use lead pencil for this purpose because the graphite would repel the carbon which you are to use later for modelling.) Then place the contour drawing right side up over the gray paper and go over the contours with the HB pencil, pressing hard enough for the lines



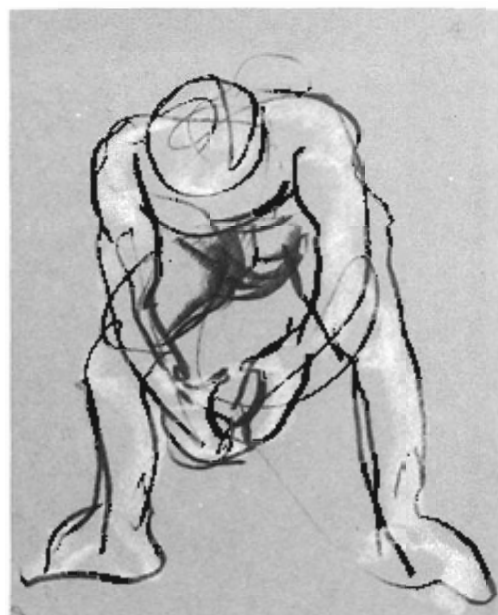
STUDENT GESTURE DRAWINGS

to show on the gray paper but not hard enough to make grooves in it.

The tracing is apt to become mechanical because, as you move your pencil over the lines, you lose consciousness of what those lines mean and are. This mechanical and diagrammatic look can be avoided if while tracing you hold to the feeling you had while making the original contour study, moving your pencil in the same sensitive, seeking, and slow manner. Even when

tracing, you can't make a swift line slowly or a slow line swiftly. The experience must be simultaneous with the drawing. When the tracing is finished, you will find that you have a clean-cut contour on the gray paper, the lines of which are in carbon pencil. Soften these lines with a kneaded eraser, or with art gum, so that it will be necessary to re-study them as you build up this drawing.

I have found that some students are more successful when they start modelling with the black crayon or pencil and others with the white. It is immaterial which you use in the beginning. Assume that you start with



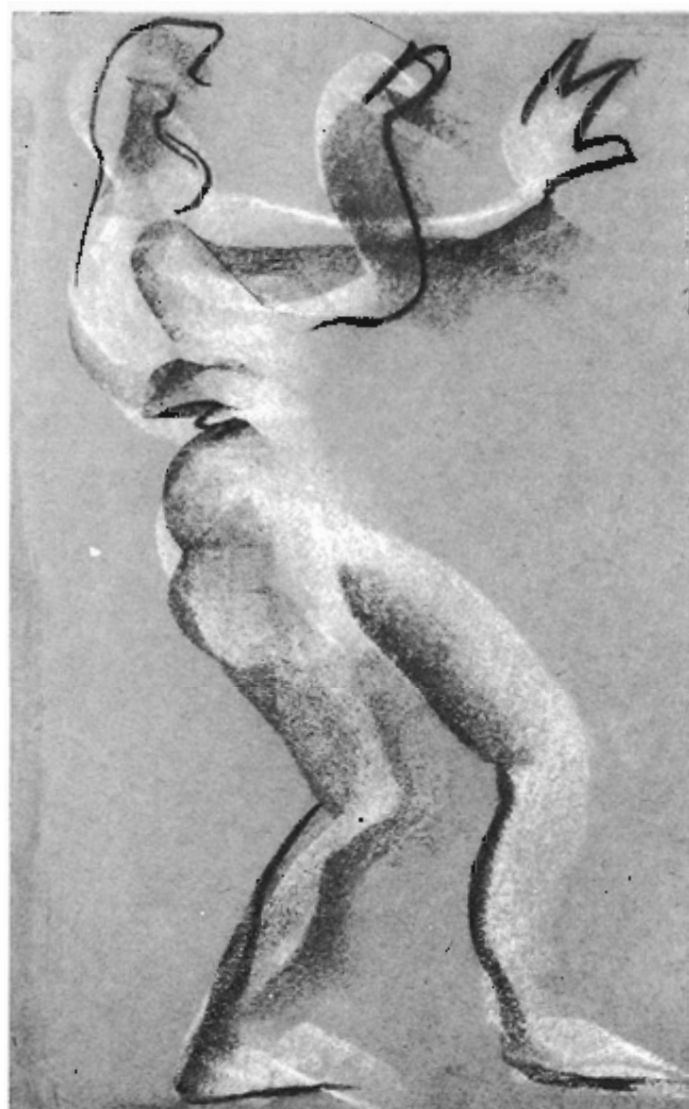
STUDENT GESTURE DRAWINGS

the black. Model just as you did in the modelled drawings except that now you model only the dark parts, remembering that you think of those parts, not as shadow, but as form moving in space. Then change to the white pencil or crayon and model those parts on which the light falls, with more feeling of what they are doing than of what the light is doing. Eliminate cast shadows.

You cannot remove the contour when you are through with it as you did in the pencil study. Therefore, it is continually necessary to relate the con-

tour, which is already on the paper, to the modelling, and the contour as it first existed will change. Sometimes you will find yourself pressing it back, sometimes erasing it or parts of it. In other words, to a certain extent you model the contour. All of this is done with the sense of making an actual physical contact with the model.

I have often found students to be self-conscious in the attempt to utilize



STUDENT GESTURE DRAWING



THE HAND KISS BY FRAGONARD

Section 18

Studies of Structure

EXERCISE 38: GESTURE STUDIES OF ANATOMY

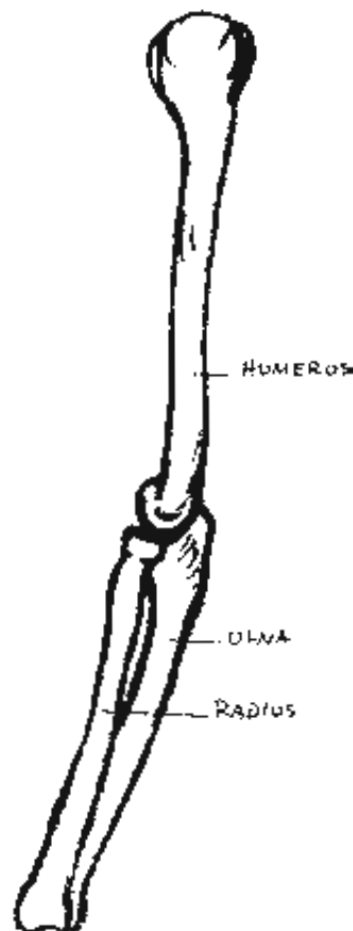
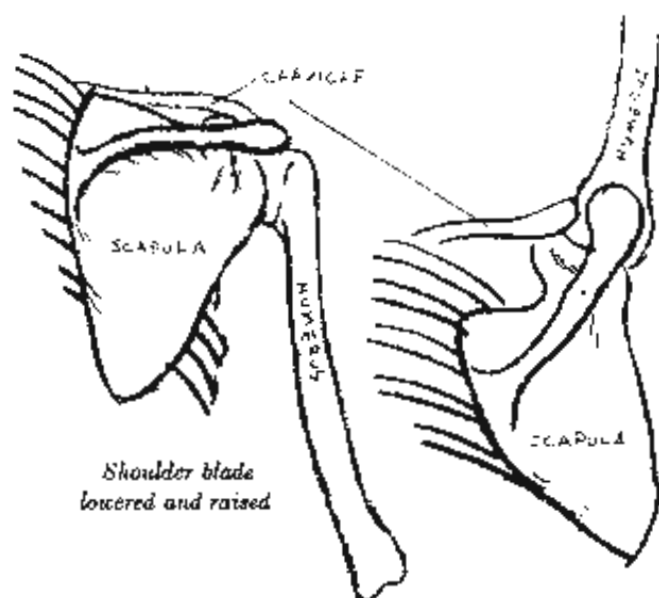
THESE are one-minute gesture studies which follow the directions for Exercise 2 with one new element. As you draw, still attempting to draw the *whole* figure, include some feeling of the movement of the bones within the figure. Record loosely the gesture of the spine, the general basket shape of the ribs, the basin of the pelvis, the ball of the skull, the wedge of the foot. Let the bones and the figure move as one thing.

EXERCISE 39: HAND AND ARM

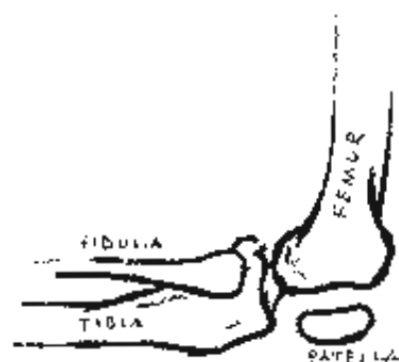
Make a large fifteen-minute contour drawing of a hand and arm, including the elbow but not the shoulder. Put a piece of tracing paper over the drawing and spend the remainder of an hour in studying the bones of the



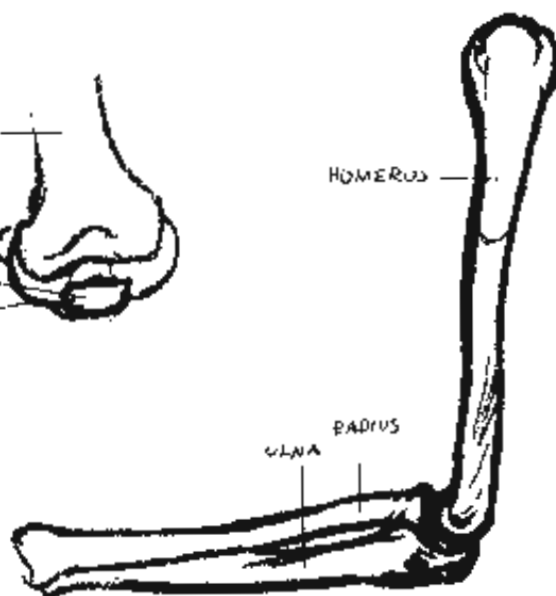
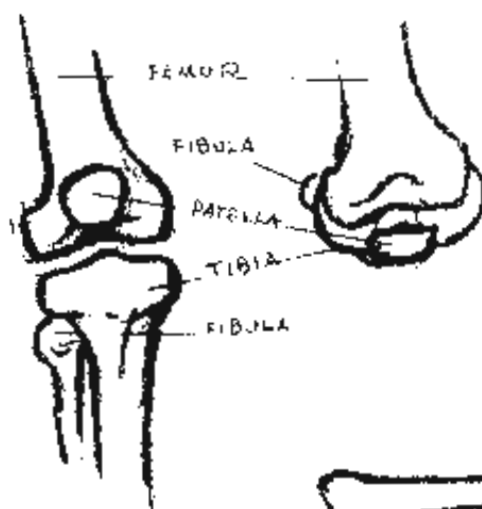
Include some feeling of the movement of the bones within the figure.



Elbow straight above
Elbow bent below



Side views above
Knee bent and straight
Front views below





Munich, Pinakothek

HEAD OF A WOMAN FROM THE ESPOLIO BY EL GRECO

Select those lines which seem to intensify the meaning of the pose.

STUDENT DRAWING OF EXERCISE 46

Look for one movement either straight or curved that runs through the figure.



one reason for making quick studies - to make a contact with the gesture. You are to use straight and curved lines, but use them as a means of analyzing, even quickly, the gesture. This study is done concurrently with ordinary gesture drawing and each feeds the other. It will be only a short time before the impulse you receive from the natural gesture of the model will fuse with your arbitrary use of the straight or curved line.

First reach about in your drawing for the movements that are biggest, simplest, and most connected, thinking of them as either straight or curved. As you do this, strive to find one movement, either straight or curved, that goes through the entire figure. This line need not be continuously on the

contour but might start on the contour and then run inside of the body. It may sometimes include only the main part of the body or seem to divide into two lines, but on the whole try to see it as one line that will carry through the figure.

Assuming that you have found a dominating curve, you should immediately attempt to see some complementary straight lines. After these first simple straight and curved lines are found, they themselves may be gone over and broken up or subdivided but always with the impulse of the gesture. Bear in mind that there is no one absolute analysis to be made. Out of twenty studies of one pose you might make twenty different selections in its presentation. They could all be right provided your first im-



STUDENT DRAWING OF EXERCISE 46



*An analysis of Raphael's Alba Madonna in 'Light and Dark' (Exercise 49A)
and of Titian's Diana and Callisto in 'Straight and Curved Lines' (Exercise 49C)*



a starting point I suggest Michelangelo, Rubens, Leonardo, Titian, Raphael, Tintoretto, Signorelli, Dürer.

Draw for six hours as directed in Schedule 20 C and 20 D.

EXERCISE 49: ANALYSIS OF REPRODUCTIONS

Exercise 47 can be enlarged upon as time goes on in the following ways. (A) Taking three or four of these gesture compositions and the reproductions from which they were made, spot in very freely and in a somewhat connected manner the dark parts. Don't draw static or separated shadows, but feel their movement in a general way. (B) Take one of these gesture compositions and turn it upside down. Without looking again at the reproduction, use the gesture that is on the paper as a starting point and make over it a new drawing of something you have recently seen or done. Continue with ink if the pencil becomes too black. (C) In the same manner in which you attempted to experience the figure in Exercise 46, analyze the composition in straight and curved lines. Allow the gesture of the reproduction to act as the impulse.

Draw for three hours as directed in Schedule 20 E.



STUDENT DRAWING OF EXERCISE 49 A
An analysis of the 'Lights and Darks' in El Greco's
Saint Francis (in black and white oil color)

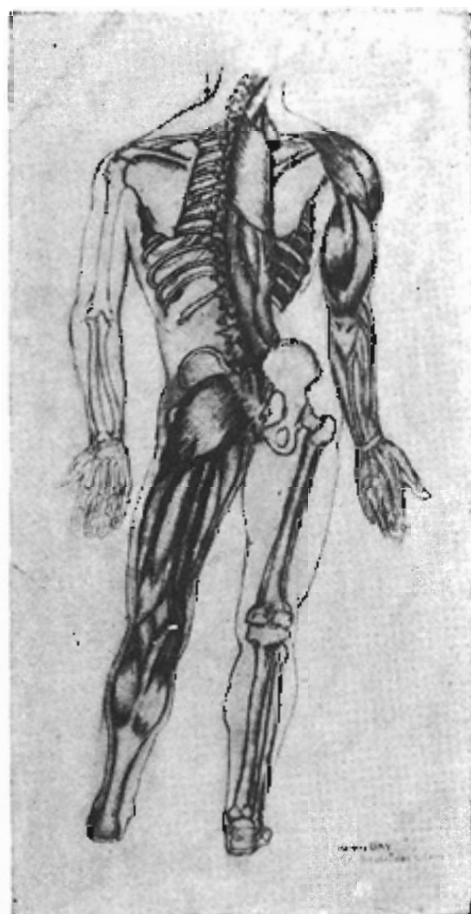
muscle extends to grip the bone of the upper leg. The lower tendon of the calf muscle grips the heel. The arrangement of these muscles on the back of the leg is a perfect example of the overlapping which occurs throughout the body.

Because of this overlapping you should draw only a limited number of muscles in one study. For example, since the deltoid covers the place where the biceps is attached to the bone, you might draw the biceps on one arm and the deltoid on the other, showing the whole of each muscle. Any number of studies may be made over the same drawing of the skeleton, each having a different choice of muscles.

On a front view of the figure you see, not only the muscles of the front, but parts of the muscles of the side and back as well. An important example

of this is the trapezius muscle, a part of which is visible in the front view of the shoulder although it is a muscle of the back. Likewise, from the side you see muscles of the front and back and from the back you see muscles of the side and front. It is necessary to remember this when trying to correlate the figure and your drawing with anatomical charts because you see forms on the figure that are muscles from another side. You should not think of the front of the body as if it were distinctly separated from the sides like the front of a box.

Neither should you think of the muscles as separated from the rest of the body except for the purpose of study. In drawing the figure the muscles should never be so overplayed that the actual main form is lost. For example, when you study the muscles of the neck, you observe that they are very different in the front and the back. In the front the bonnet-string muscles of the neck (sternomastoid) are seen to extend from behind the ear down to the pit of the neck, whereas the trapezius muscle of the back reaches all the way up to the base of the skull. The study of these muscles may have a tendency to break up the form



STUDENT DRAWING OF EXERCISE 50



STUDENT DRAWING OF EXERCISE 50

of the neck in your mind, but the important way to think of the neck is as a cylinder that rises from the shoulders to support the head like a pedestal. It is the unit that locks into the head and into the shoulders, and it moves as a unit without ever losing this simple cylindrical form.

*Draw for fifteen hours as directed in Schedule #1.
If possible, repeat Schedule #1.*



STUDENT DRAWING OF EXERCISE 50



STUDENT DRAWING: THE SUSTAINED STUDY IN OIL



STUDENT DRAWING: THE SUSTAINED STUDY IN OIL



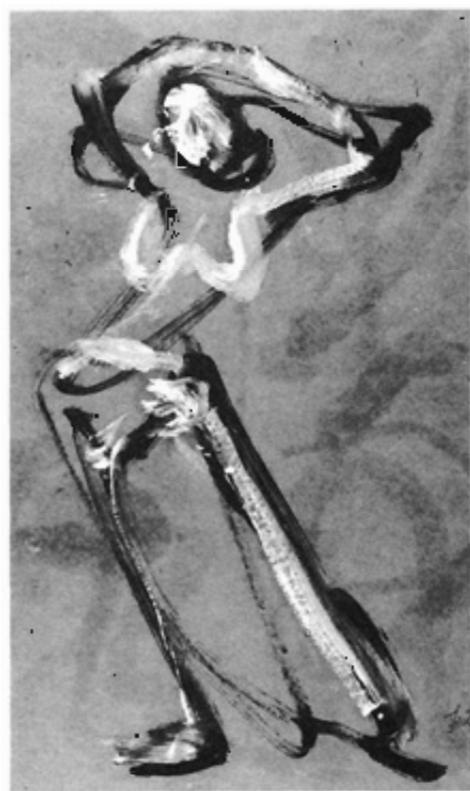
Doge's Palace, Venice

ST. CHRISTOPHER BY TITIAN

The paint becomes the best medium for the study of drawing when used correctly.



STUDENT GESTURE DRAWING

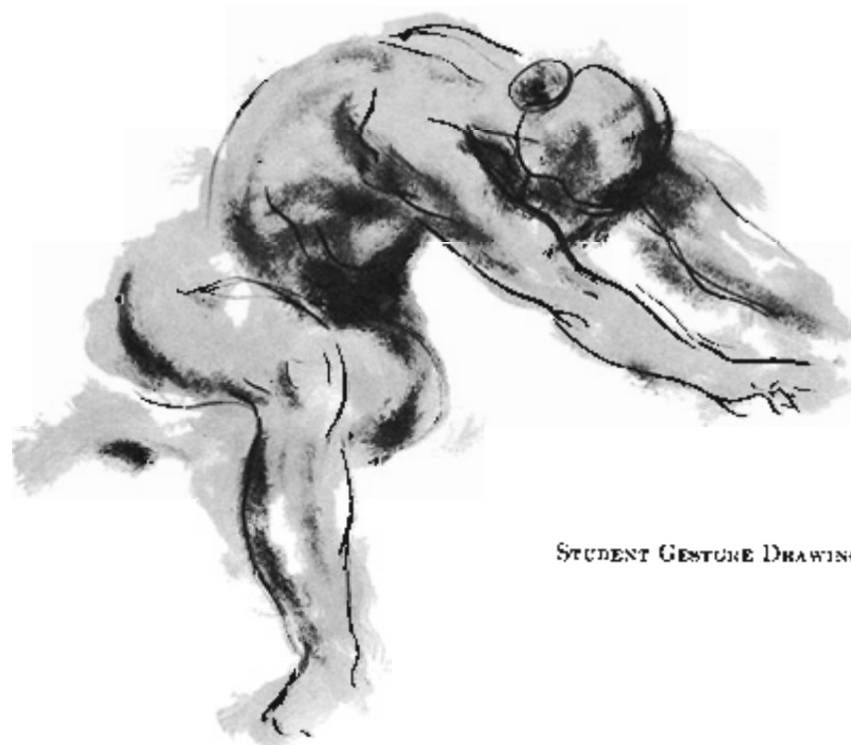


Feel that you touch every part of the form. Because the brush is broader than the crayon, you may feel that you are touching more of the surface at once. This is like the difference between the modelled drawing in lithograph, when you used the side of the crayon, and the modelled drawing in ink.

The paint becomes the best medium for the study of drawing when used correctly. These directions are given only as a starting point to help you feel that you are really drawing, not with any idea of teaching you a way of 'handling paint.' If you painted steadily for eight months, I couldn't keep you from learning to handle paint even if I tried. The secret, if it is one, is to be so completely interested in studying the model that the paint just follows. Forget that you are drawing or painting and feel that you are using this medium to reach out and touch the model.

EXERCISE 52: GESTURE DRAWING IN OIL

This is a five-minute study that is like the gesture study in black and



STUDENT GESTURE DRAWING



STUDENT GESTURE DRAWINGS

white crayon (Exercise 36) except that you use black and white oil color on a large sheet of brown paper. Since you must work quickly, do not dry out the color before using it.

EXERCISE 53: HALF-HOUR STUDY IN OIL

Start with a gesture study (Exercise 52) and proceed to work for a half hour with something of the feeling of the modelled drawing (Exercise 7) and the extended gesture study (Exercise 31).

Draw for fifteen hours as directed in Schedule 22.

cal. They may be somewhat irregular. Beware of using a circle, for it tends to isolate or conclude itself, and things should never be isolated.

Draw for six hours as directed in Schedule 23 A and 23 B.

EXERCISE 55: MODELLING THE STRAIGHT AND CURVE

This is a continuation of Exercise 46, so begin by making a gesture drawing in straight and curved lines, using lithograph crayon. Then model the drawing. Use five-minute poses at first, lengthening them gradually to a half-hour or more.

The way of modelling is necessarily indefinite. The most exact direction I can give is this — just as your straight and curved lines do not follow the



Be selective — do not try to model all of the form. (Exercise 55)

contour as it exists but heighten the meaning of the contour in relation to gesture and design, so your modelling does not follow the form exactly as it exists but seeks to heighten the meaning of the form. Do not try to model all of the form, just as with straight and curved lines you do not try to draw all the contours, but be very selective. Choose those surfaces to model that intensify the meaning of the pose. Model them with two aims. One is to describe or to emphasize the form and the other is to create on your paper



STUDENT DRAWING OF EXERCISE 55

a well-balanced design based on the gesture of the model. Those were also your aims in putting down the straight line or the curved line.

It would be a mistake for me to try to pin this down to a particular method. You must be given a certain amount of leeway because your drawing will develop out of your own feeling and understanding if you are not too much limited. Some of my students have more completely filled the space between the outside edges of the figure and have done it successfully, while others have left considerably more blank space. Either could be correct. You may go through one way of working and come to the other.

Remember the existence of what is underneath the planes which appear. The sense of substance should always be in your consciousness and, naturally, in your drawing.

If you are at a loss as to how to begin modelling, I suggest that you simply draw a few cross-contours or vertical contours on the figure and start filling in the space near or between those lines. But do not fill in all the space. Jump from one place to another, seeking to intensify the gesture. One way to progress in this exercise is not to look too often at the model. When you do look, look to see the gesture — hardly know that you are looking at the parts. You will find yourself selecting, saving, those forms which are most affected by the gesture. Add whatever lines seem necessary for the simple emphasis of your first impulse. This should be no cheap imitation arrived at by conscious distortion, but an effort to comprehend the gesture in a fresh way.

Draw for six hours as directed in Schedule 23 C and 23 D.

EXERCISE 56: STRAIGHT AND CURVE IN FRAMES

Draw on your paper several frames of various shapes and proportions — square, rectangular, round, triangular, et cetera. Start in a somewhat haphazard way with one of the smaller details of the figure. For example, you may begin by selecting the inner line of the model's shirt collar as a curve which you decide to place in the upper left-hand corner of the square. Having this arc moving down from the left-hand corner in a square, you are now



STUDENT DRAWING OF EXERCISE 55



STUDENT DRAWING OF EXERCISE 55

presented with a dual problem: (1) looking at the model and deciding what can be turned into a curve and what into a straight line; (2) relating the next line you choose to the square and to the curved line which is now in the square.

You immediately see in relation to the second problem (that is, of continuing to fill the square) that you must move at some time or other diagonally across to the lower right-hand corner. It is instinctive to find yourself selecting from the model the line that will most quickly carry the movement in that direction. Therefore, you may skip the shoulder and select next the line of the arm from the shoulder down. The reason you do this is that the

diagonal unifies. Any engineer would recognize this principle — you see it in steel girders and in the simple architecture of country barns. When you start with a four-sided piece of paper, your first effort is to hold these four sides together, and this can be done with the least waste of effort by a diagonal movement. A perpendicular line down the middle of the paper would divide it instead of pulling it together.

Having solved this problem, you must choose a third line which is related to the square and to the two lines that are now in it. No matter how you see the space, the things in it are to fill it and fill it in a pictorial manner. Continue selecting lines in this way during a fifteen-minute or half-hour study. The drawing may be made from anything you happen to look at — your own hand, a clump of bushes, any part of the figure, a group pose. The subject will probably not be recognizable in the drawing. When you become accustomed to the exercise, begin to make use of modelling.

Obviously, your selection of lines cannot be exactly the same when you begin to work in a triangle or circle instead of the square. This exercise is planned to help you see the figure or the event in what might be called its more abstract relationship to the paper. It enables you to see the model in a new way, from a fresh point of view, as if you looked at it through a



STUDENT DRAWING OF EXERCISE 55



Courtesy of the Museum of Modern Art

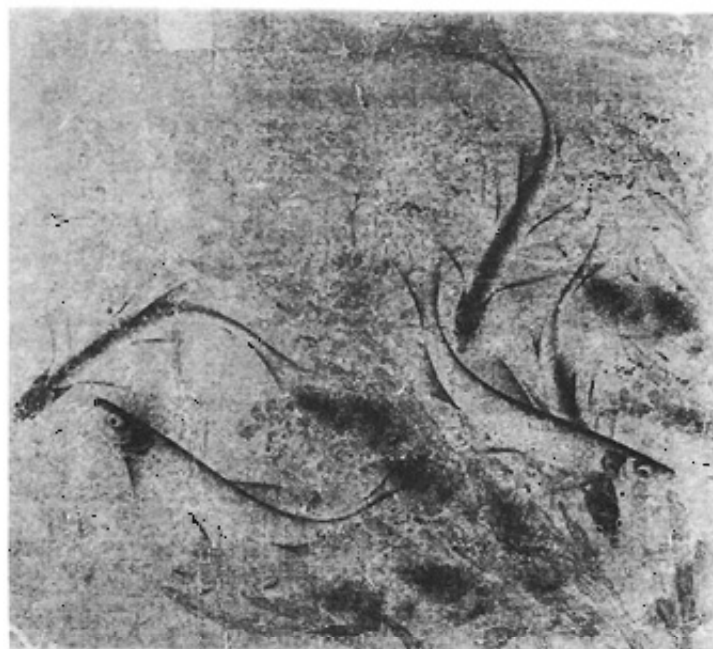
AFRICAN NEGRO SCULPTURE: WOODEN MASK

*You will find yourself selecting, saving, those forms which are most
affected by the gesture.*



Analyze some of your own quick compositions (Exercise 14) in straight and curved lines.

THE QUALITY OF GESTURE. From these first crude beginnings you begin to become aware that the quality of the model which suggested a fish was fish-like, not because the model looked like a fish especially, but because he or she suggested the capability of a fish. A fish looks like a fish because of its capability for a certain kind of gesture or a certain kind of life. The artist's constant effort is to abstract from the fish that quality which is most fish-like — its gesture. Therefore, you will find yourself putting down,



Courtesy of the Metropolitan Museum of Art

FISH AT PLAY BY CHAO-K'EH-HSIUNG (CHINESE, SUNG DYNASTY)

The artist's constant effort is to abstract from the fish that quality which is most fish-like.

not a fish, but a drawing which is the gesture of a fish and which might coincide with the gesture of other things. Similarly, when you draw the grove of pine trees, you may find yourself drawing neither the trees nor the umbrella but that gesture which made you think of the one when you saw the other.



Courtesy of E. & A. Silberman Galleries, New York

DREAM OF THE BUTTERFLIES BY REDON

Drawing or painting may express ideas formed by means of visual experience without being necessarily a literal recording of that experience.



Marshall Field Collection

FIELDS AT AUVERS BY VAN GOGH

Whenever you are uncertain as to how to begin a study think of the movement.



MOTHER WITH CHILD ON HER ARM BY DAUBIGNY

Collection Edward Fuchs, Berlin