

Key Terms

portfolio
art criticism
medium
framing
sighting
attribution



Fig. 1-1. To understand any subject, an artist must look closely. What ideas or feelings does this drawing communicate to you?

Diego Rivera, *Seated Woman with Basket*, n.d.

Watercolor, 15" x 10 1/4" (38 x 27 cm). Los Angeles County Museum of Art. Gift of Mr. and Mrs. Milton W. Lipper, from the Milton W. Lipper Estate.

I What Is Drawing?

Drawing is a natural means of communication and expression. Making marks, and giving them meaning, is an important part of a young child's development. Almost all children draw, so you probably already have some experience with drawing.

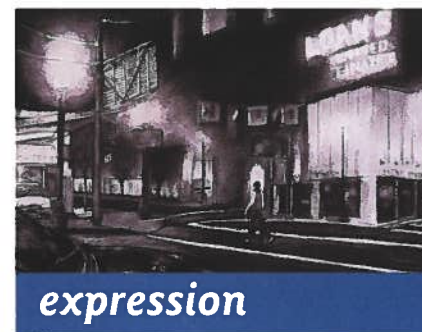
Drawing skills may be different in various cultures and time periods, but the skills are learned through instruction, study, and practice. Everyone is capable of creating meaning in drawings. With instruction and practice, you can draw not only what you see but also what you imagine.

To learn to draw is to learn to see. Seeing the world around you and searching for visual information are the most important drawing skills. If you wish to draw what you see, you must first look carefully at your subjects to understand them. Careful observation also adds to your visual memory, so that when you want to draw from memory or imagination, you have a mental storehouse of images from which to choose.

With this book, you are going to learn many new ways to draw, study the drawings of other students and of artists from the past and present, and explore drawing as a way of communicating your ideas and expressing your thoughts and feelings. You'll also learn about drawing-related careers and how drawings are used as the first step in developing other artworks, buildings, and even the products you use in everyday life. Let's first begin by considering the purposes of drawing, ways of looking at drawings, and drawing media and materials.



seeing



expression



media & materials

The Purposes of Drawing

Drawings have many purposes, from a quick investigation of a subject to a polished portrayal of a subject you know well or have imagined. It is important for you as the artist to know the purpose of an individual drawing. Is it intended to gather information, as when an artist makes a quick sketch as a basis for later creating a more complex drawing? Does it help you understand a complex subject, such as the café scene Vincent van Gogh drew early in his career (Fig. 1-2)? Is the purpose of the



Fig. 1-2. In this drawing, the young van Gogh practiced his observational skills, recording each windowpane and cobblestone. He wrote that this drawing was “done without thinking.” What might he have meant by that?

Vincent van Gogh, *The ‘Au charbonnage’ café*, 1879.

Pen and ink, 5 1/2" x 5 1/2" (14 x 14 cm). Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

drawing to help you think about and plan a project?

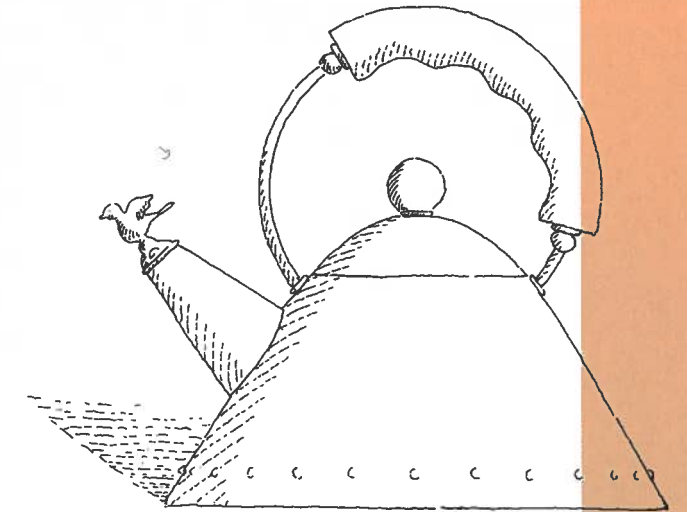
You could simply be making marks just for the sake of making marks, which we call *doodling*. Doodling is valuable because it allows you to relax and develop personal, unique drawings without any preconceived plans. Or perhaps your drawing is intended as a work of quality that will demonstrate your best ideas and skills for an upcoming exhibit or for your **portfolio**—your ongoing collection of completed work. Each purpose requires different methods and approaches that would result in different kinds of drawings. You would evaluate their successes and shortcomings differently.



Fig. 1-3. How does the preliminary drawing for the teapot (at right) compare to the final product?

Michael Graves, *Whistling Bird Teakettle*.

Photograph: George Kopp.



Drawing to Record Information

Drawing is a quick, flexible, and direct method for putting together information. Drawings can tell us where we are and direct us (these drawings we call *maps*). They may show us how to put things together (instructions).

Drawing skills support career paths throughout the world of business and media. Product designers use the sketching process to visualize ideas and concepts for new products. Fashion designers use drawing to develop and communicate ideas for clothing and accessories, including jewelry. Graphic designers create logos, illustrations, and advertisements for business clients. Illustrators, architects, and cartoonists all use drawing as a vehicle for visual and creative thinking and to communicate their ideas.

Try It Develop two or more sketchbook pages of interesting ideas regarding clothing and accessories (shoes, hats, jewelry, etc.). Fill at least one page with drawings and notes of interesting things people around you are wearing. Fill another page with your ideas about exciting and interesting wearing apparel and accessories. Share your observations and ideas with your class.

Fig. 1-4. What fashion ideas does this drawing seem to communicate?

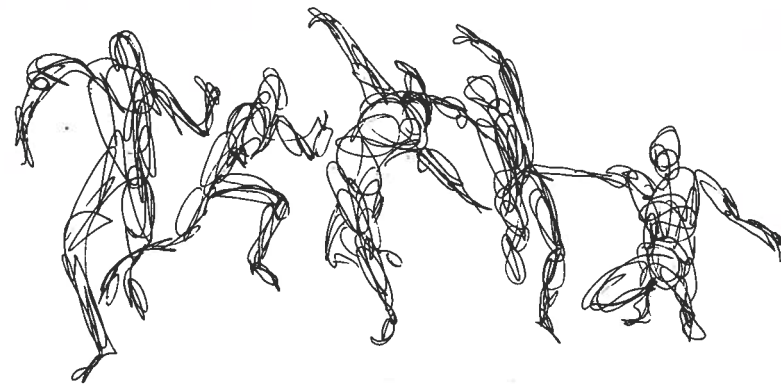
Courtesy of Diane von Furstenberg.



Drawing for Understanding

When you draw the things you see, you also gain a deeper understanding of your subject, even if the drawing is not a masterpiece. We look more carefully at the things and people we plan to draw.

Sometimes you may not be able to draw at the exact moment you see something interesting. You will have to remember it and draw it later as a *memory drawing*. The more you practice memory drawing, the easier it will be for you to do it.



gesture drawing

Some subjects move so quickly that you must draw as you watch the action. This type of scribbled drawing that searches for understanding is called *gesture drawing*, a method of drawing simple lines to capture a figure and pose or motion. The artist must look for the most important lines and shapes in the subject, knowing that what he or she sees will not last.



Fig. 1-5. Long before the development of printed books, artists' renderings of religious stories helped to bring the tales to life. In this scene from the Koran, a hoopoe bird delivers a message from King Solomon to the Queen of Sheba.

Iran, *The Queen of Sheba (Bilqis) and the Hoopoe, Solomon's Messenger*, c. 1590-1600. Ink and watercolor on paper, 3 1/4" x 7 1/4" (9.9 x 19.3 cm). © Copyright the Trustees of the British Museum.

Drawing as Story

A drawing or series of drawings can tell a narrative, or story, such as an episode from the Bible or the Koran. Or a drawing can give readers a picture to help them visualize a written story.

Try It Use a scribbled, quick line to capture the essential shapes and lines of a classmate walking across the room. How does your gesture drawing capture the nature of your classmate?

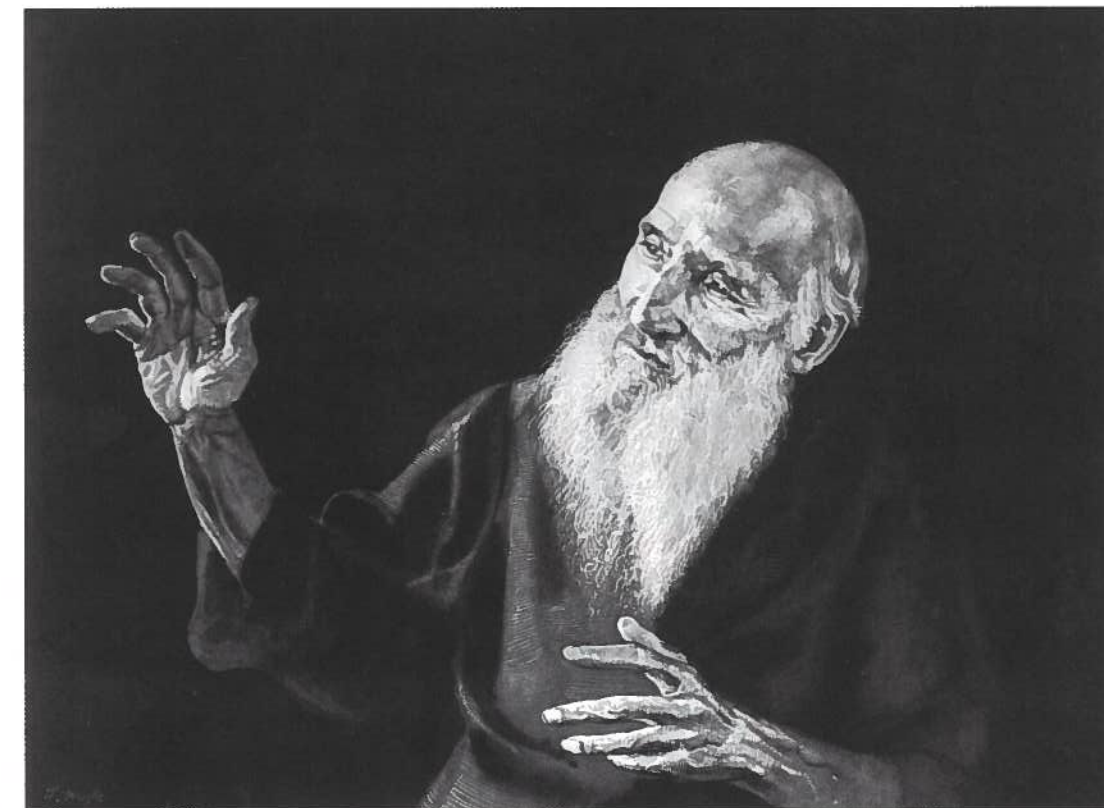
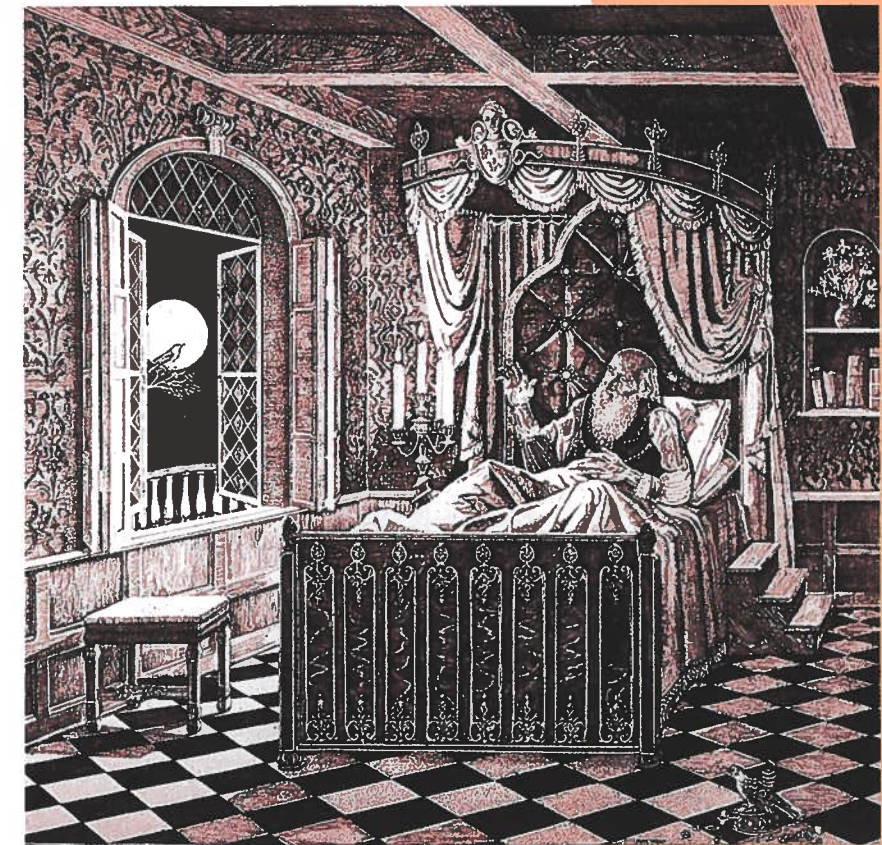


Fig. 1-6. This drawing was created as a starting point for the children's book illustration shown at the top of the page. What changes has the artist made in the final image?

Frank Wright, *The Emperor's Nightingale*, 1972. Preliminary drawing and engraving. Courtesy of the artist.

Drawing as Expression

Drawing can reflect your response to emotions or events. As an artist you can use the visual language of art to cause others to respond to your feelings, too. That response is called an *aesthetic experience*. Through your drawing, you can creatively express your thoughts and emotions. (The expressive possibilities of drawing, which include concepts like *symbolism* and *abstraction*, are the subject of chapter 10.)

Note It After World War I (about 1920), Germany's economy was in trouble. Food was in short supply and people were starving. The body language and facial expressions of Käthe Kollwitz's figures in Fig. 1-8 convey a sense of both the children's pain and the mother's despondency. The drawing is designed to elicit recognition and sympathy in the viewer.

Fig. 1-7. In what ways is this drawing both expressive and imaginative?

Aralyn McGregor, *Home Sweet Home*, 2004.
Plano East Senior High School, Plano, Texas.
Instructor: Jim Clark.

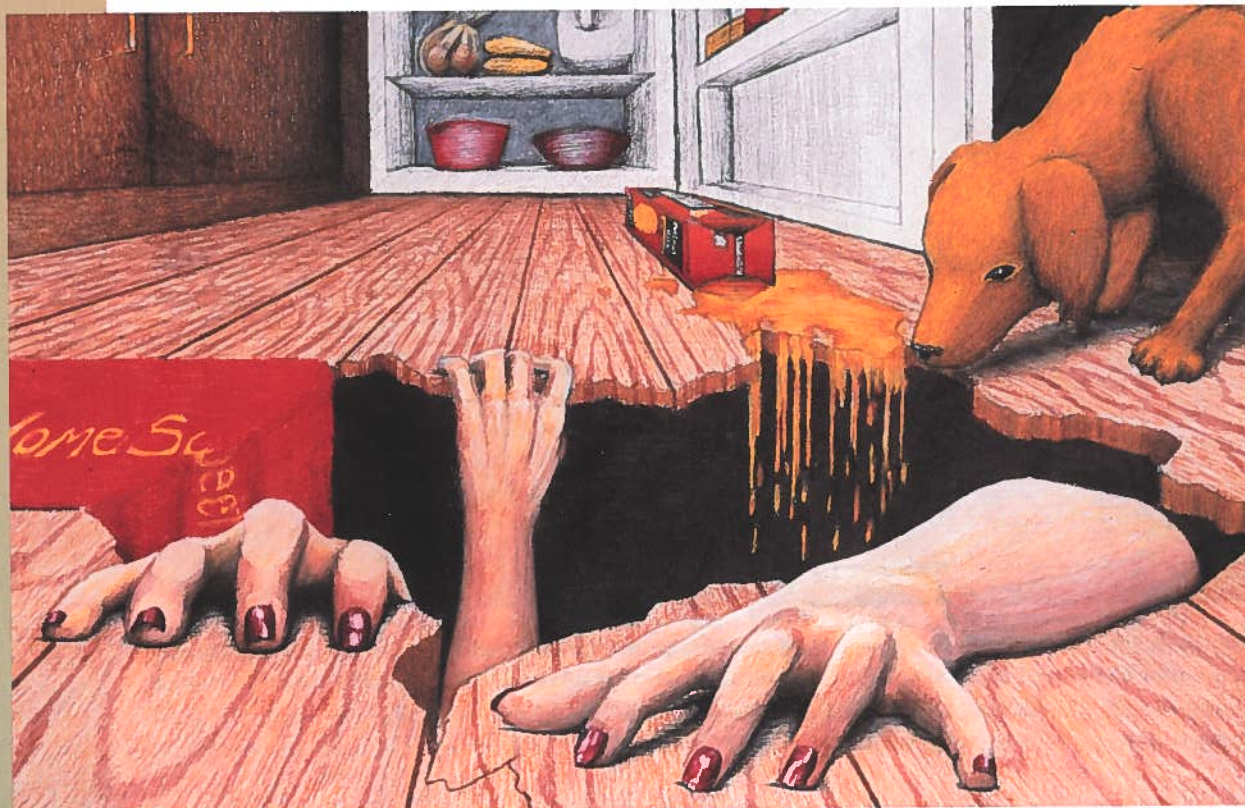


Fig. 1-8. In this powerful drawing from the period after World War I, the children beg their mother for *brot*, or "bread" in German. She has nothing to give them.

Käthe Kollwitz, *Brot (Bread)*, 1924.
Lithograph, 21 1/8" x 14 1/8" (53.6 x 37.5 cm). Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, 1963.



Drawing as Imagination

Even centuries ago, artists were drawing their visions of things that never really existed. Modern superheroes are artists' visions of powerful beings capable of protecting others. When superhero images are combined in comic strips, books, or animations, the imaginary figures can assume a powerful presence in the viewer's imagination.

Fig. 1-9. This drawing skillfully places an imagined character within a recognizable setting. How does the artist convey a sense of drama in this scene?

© 2005 Marvel/Corbis.

Try It Sketch a series of three or four gesture drawings that show an imagined character in a series of movements and poses. You'll want to record just the most important lines and shapes in the imaginary subject.

Criticism and the Critical Process

Drawings may vary widely in materials, methods, and appearance. To really understand a drawing or any other work of art takes some time and concentration. The rewards of your discovery will make this time well spent.

An organized way of looking at art may help you see and learn the most. Using the four-step critical process to discuss an artwork's characteristics will help you develop your own critical skills. This system of inquiry is called **art criticism**. Just as movie reviewers help us decide whether we want to see a film, professional art critics employ the critical process to provide writing and commentary that help us decide whether we want to see a particular exhibition. This process is not just for professional critics but for anyone who wants to gain a better understanding of the field of art in general or any particular body or work of art.

Description

When you describe an artwork, you identify the things about the work that you can see. You should not include opinions, evaluations, or meanings; just the facts. What information does the label provide? What objects, people, shapes, and colors do you see? Look carefully at the artwork. Even small things can be very important.

Analysis

To analyze an artwork, it helps to use the formal language of art. (You will learn more about this language, called the *elements and principles of design*, in chapter 2.) For now, when analyzing a work of art, you might ask, What are the lines like? Thick? Thin? Are they expressive of feeling? Energetic? Calm? What shapes do you see in the drawing? *Value* refers to light



Edgar Degas, *Mary Cassatt in the Painting Gallery of the Louvre*, 1885.

Pastel over etching, aquatint, drypoint, and crayon Électrique on tan wove paper, 12" x 4 7/8" (30.5 x 12.6 cm). Bequest of Kate L. Brewster, 1949. Art Institute of Chicago.

and dark. What parts of the drawing are light? Which ones are dark? Are there many different grays? What colors, if any, has the artist used? How would the textures in the drawing feel? Are they smooth, rough, hard, or soft?

Elements of Design

Line

Line is the most basic of design elements, and you'll be learning about it throughout this book. There is no limit to the number of ways you can work with lines. Primarily, artists use them to describe what they see, but sometimes they also use them to imply, rather than define, an object. Van Gogh's drawings and paintings reveal a varied use of line for both descriptive and expressive purposes. Note the numerous short pen strokes used to suggest forms and shadows in **Figure 1-10**. Later, in his paintings, van Gogh would use similar strokes with a paint-loaded brush to create works that seem to express intense feeling and emotion.



Fig. 1-10. Compare this drawing to Fig. 1-2 on page 4. Do you think this drawing is more successful?

Vincent van Gogh, *Wheat Harvest at Arles*, 1888.

Reed pen and sepia ink on paper, 12 1/8" x 9 1/4" (31.2 x 24.2 cm). Bildarchiv Preussischer Kulturbesitz/Art Resource, NY. Nationalgalerie, Museum Berggruen, Staatliche Museen zu Berlin, Germany.

Interpretation

This is a place for you to speculate about the purpose of the drawing—its meaning and message. What do you think the artist wanted you to think, feel, or understand when you look at this drawing? Does it have a mood or a story? You may later verify your ideas by research to see if you understand the artist's purpose by doing some research about that artist.

Evaluation

To evaluate an artwork is to ask, Is it successful? Did it accomplish what you understand the artist's purpose to be? And last, do you like the drawing?

It is only when we have carefully looked at a work of art that we can arrive at an evaluation of its quality. While an artwork

may be excellent and have everything the artist wanted, you still may not like it. That's all right. As long as your opinion is based upon knowledge and careful looking, you can say the work is good but you do not like it. If you do like the artwork, art criticism provides you with a way to explain to others why it pleases you.

Try It In response to the drawing in **Figure 1-10**, write down your answers to the criticism questions under "Description," "Analysis," "Interpretation," and "Evaluation."

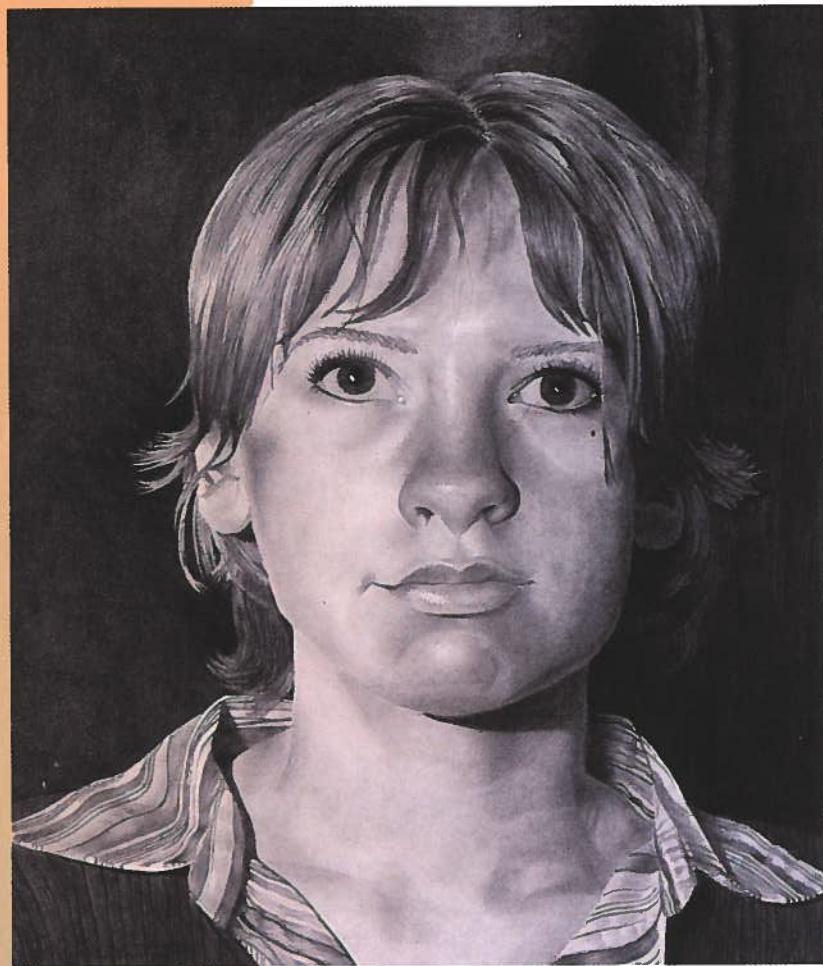


Fig. 1-11. Pencils are quite versatile and can be used for quick sketches and studies as well as for finished, portfolio-quality drawings.

Erin Weartz, *Self-portrait*, 2004.

Pencil. Center Grove High School, Greenwood, Indiana. Instructor: Rick Jones.

Drawing Media and Materials

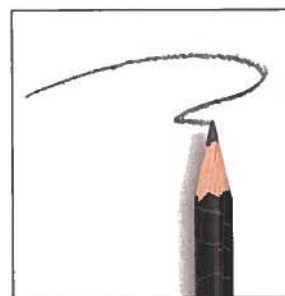
Drawing *media* are the things with which we draw—for example, pencils, charcoal, ink, and paper. The single form of *media* is **medium**. All media have different working and expressive qualities. Artists choose carefully to be certain that the medium they select will contribute to the effect they hope to achieve in the final drawing.

Pencils

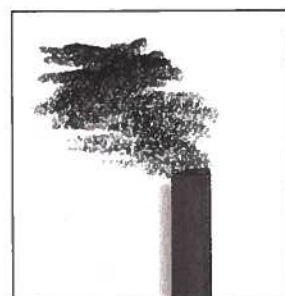
Pencils are the most commonly used drawing material and have been used by artists for centuries. Graphite pencils are generally called lead pencils and are available in nineteen grades of lead.

Try It Experiment in your sketchbook with a variety of pencils, making different lines and marks. How does the grade of pencil used affect the type of lines and marks created?

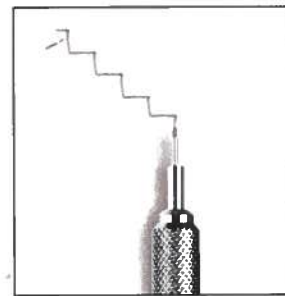
Note It A 6B pencil is very soft and makes a very dark mark. H-grade pencils are hard, and the higher the number the harder the lead. A 7H pencil is very hard and makes a very light mark. The HB, B, or 2B pencil has a midrange lead that is good for drawing lines and medium tones.



pencil



graphite stick



mechanical pencil

9H 8H 7H 6H 5H 4H 3H 2H H F HB B 2B 3B 4B 5B 6B 7B 8B 9B

HARD

MID

SOFT

Range of lead grades for graphite pencils.

Charcoal

Charcoal is capable of a wide range of values and deep, intense blacks. The two types of artists' charcoal are *stick* (or vine) and *compressed*. Compressed charcoal produces a richer, blacker line than stick charcoal and is more difficult to erase. Charcoal's thickness and the difficulty in keeping the point sharp make it a medium suited to large, free drawing rather than small, precise work. Charcoal pencils come in a range from hard to soft. Hard ones can create fine lines.



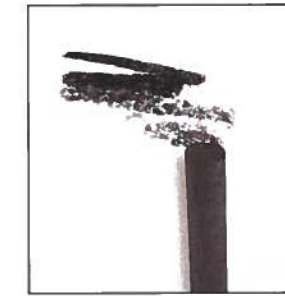
Fig. 1-12. Charcoal is versatile and can be highly expressive. You can use it to create dark contour lines, interesting textures, and shaded areas in your drawing.

Andrew Griebeler, *East Burnside*, 2004.

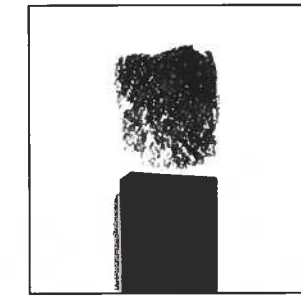
Charcoal, 18" x 24" (45.7 x 61 cm). Plano East Senior High School, Plano, Texas. Instructor: Deborah Moore.



charcoal pencil



charcoal stick



compressed charcoal



ink pen

Ink

Ink may be black, brown, or a variety of other colors. It can be used with brushes, diluted into washes, and used with different types of pens and sticks.



Fig. 1-13. Sallye Mahan-Cox, *Arthur's Orchid*, 1998.

Ink, wash, pen, brush, 16" x 27" (40.64 x 68.58 cm). Courtesy of Sallye Mahan-Cox.



Fig. 1-14. Rembrandt used loose ink lines to create this drawing. Do you think he worked from observation, imagination, or memory? Why?

Rembrandt van Rijn, *The Star of the Kings*, c. 1645-47

Ink on paper, 8" x 12 1/4" (20.4 x 32.3 cm). © The Trustees of the British Museum.

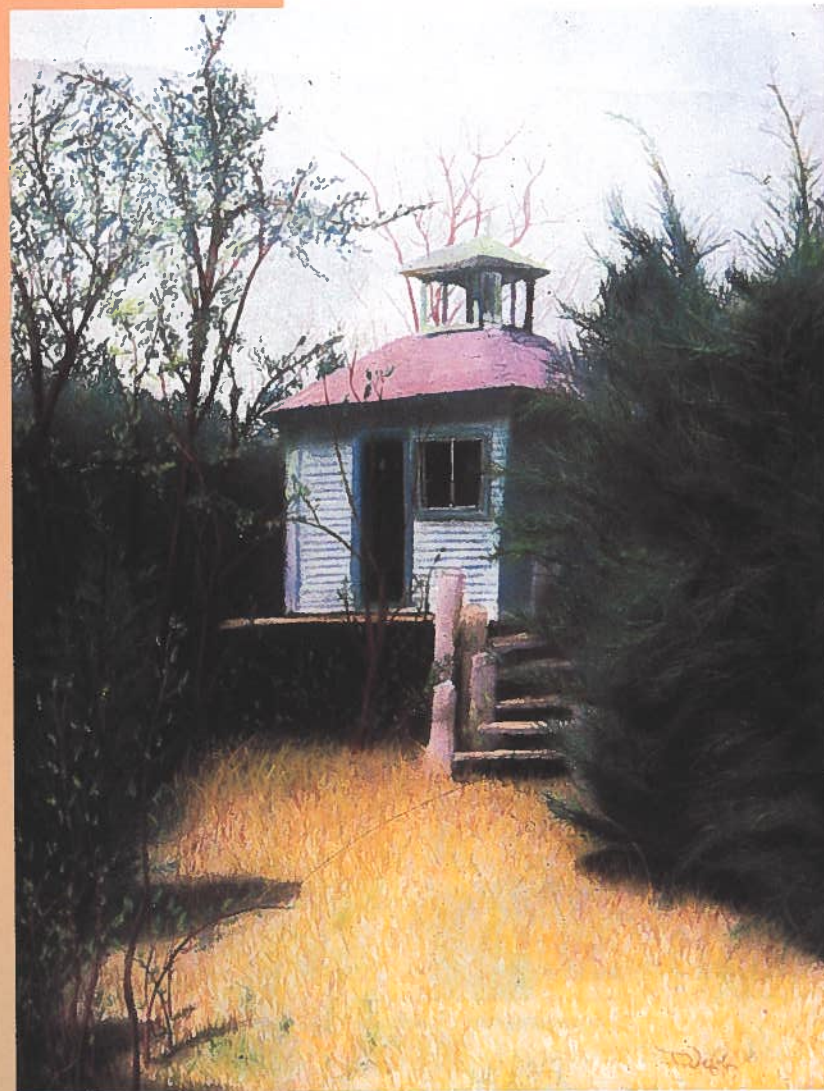


Fig. 1-15. Colored pencil is an excellent medium for exploring views on the natural world. This drawing successfully places a human structure in a natural landscape.
Dakota Wolf, *Landscape*, 2005.
Colored pencil. Booker T. Washington High School for the Performing and Visual Arts, Dallas, Texas. Instructor: Nancy Miller.

Colored Pencils, Crayons, and Pastels

Color media give you the option to emphasize areas, create moods, and incorporate a wider range of materials into your work. Pencils come in a huge variety of firmnesses and colors. Crayons may be anything from the ones you used in grade school, which can be used to create very good drawings, to the traditional conté, pastel, and other artists' crayons.



Fig. 1-16. The artist who drew this shell in chalk pastel used the pastel and the dark paper to achieve a wide range of lights and darks.
Carissa Weber, *Untitled*, 2003.
Chalk pastel, 11" x 14" (28 x 35.5 cm). Redondo Union High School, Redondo Beach, California. Instructor: Debra K. Smith.



colored pencil



soft pastel



conté crayon



pastel pencil

Fig. 1-17. Would you have guessed the artist used pencil to make this colorful drawing? Notice how the combination of color and white space creates the reflections on the cups and bowl.
David Dooley, *Everware*, 1992.
Colored pencil. Courtesy of the artist.



Fig. 1-18. Alec Joler, *Colored Pencil Portrait*, 2004.
Colored pencil, 18" x 24" (46 x 61 cm). Free State High School, Lawrence, Kansas. Instructor: Carolyn Berry.



Fig. 1-19. Jackson Armstrong, *Bird Series*, 2004.
Oil pastel. Booker T. Washington High School for the Performing and Visual Arts. Instructor: Nancy Miller.



Fig. 1-20 What role does the vibrant color play in this pastel drawing?
Zwelethu Mthethwa, *Where Angels Fear to Tread IV*, 2001.
Pastel on paper, 41 $\frac{1}{8}$ " x 55 $\frac{1}{8}$ " (105 x 140 cm). Photograph by Franko Khoury. National Museum of African Art. Smithsonian Institution.



Fig 1-21. To create this drawing, the artist first drew the lines and forms in pencil, then added watercolor washes.
John Singer Sargent, *Muddy Alligators*, 1917.
Watercolor. Worcester Art Museum, Worcester, Massachusetts.

Watercolor & Mixed Media

Watercolor may be treated as a paint or as a drawing medium. For many artists watercolor is a quick note-taking color medium or means of working out color ideas for larger works. Others use a watercolor wash over pencil work to add color and depth to a drawing.

Modern and contemporary artists sometimes combine their drawings with other art media like paint or photographs to create mixed-media works. How might you combine different media in your drawings?

Note It The image in Fig. 1-22 is a *detail*, or small portion, of a large-scale work that combines drawing and photography. Notice the full dimensions of the work as stated in the credit information.



Fig. 1-22. Note how the graphite sketching in this mixed-media work softens the lines in the photograph of the central figure.
Y. David Chung & Claudio Vazquez, *Angulas* (detail), 1990.
Photo emulsion, graphite, watercolor and gouache on paper mounted on masonite, 8' x 32' (2.43 x 9.75 m). Courtesy of the artist.

Printmaking

While not technically drawings, prints, too, are produced on paper. In creating their designs, printmakers employ many of the same visual techniques used by those whose medium is drawing. As in drawing, in printmaking the design is created with a tool upon a single surface, or *plate*, against which paper is pressed to create a print (in reverse). The big difference between prints and drawings is that prints can be produced as multiples. When produced in *editions*, or series, each print is considered an original work of art.

Paper

Many different kinds of paper are available to artists. Some, like newsprint, are inexpensive but last only a very short time. Others, like illustration board, are *archival*, which means that they will last a long, long time. Archival materials are generally more expensive. While inexpensive papers are excellent for experimenting with media and techniques, they become brittle and yellow with age. High-quality archival papers are best for works to be included in a portfolio or those expected to last for a long time.



Fig. 1-23. Prints, unlike drawings, can be produced again and again. This image was created by carving lines into a sheet of linoleum.

Elizabeth Catlett, *Sharecropper*, 1957.
Color linocut on cream Japanese paper, 21 1/2" x 20 1/4"
(54.4 x 51.3 cm). Restricted gift of Mr. & Mrs. Robert S. Hartman, The Art Institute of Chicago.

Try It Create a gesture drawing of a classmate, scan it into a paint program, then color the digital image in the color scheme of your choosing.



Fig. 1-24. By a process called silverpoint, this drawing was created using a metal stylus on the specially prepared surface of a high-quality paper.

Benozzo Gozzoli, *Head of San Lorenzo* (?).
Silverpoint heightened with opaque white-lead pigment on prepared orange-tinted paper; 6 1/2" x 6 7/8"
(16.8 x 15.5 cm). Windsor Castle, Royal Library. The Royal Collection © 2004, Her Majesty Queen Elizabeth II.

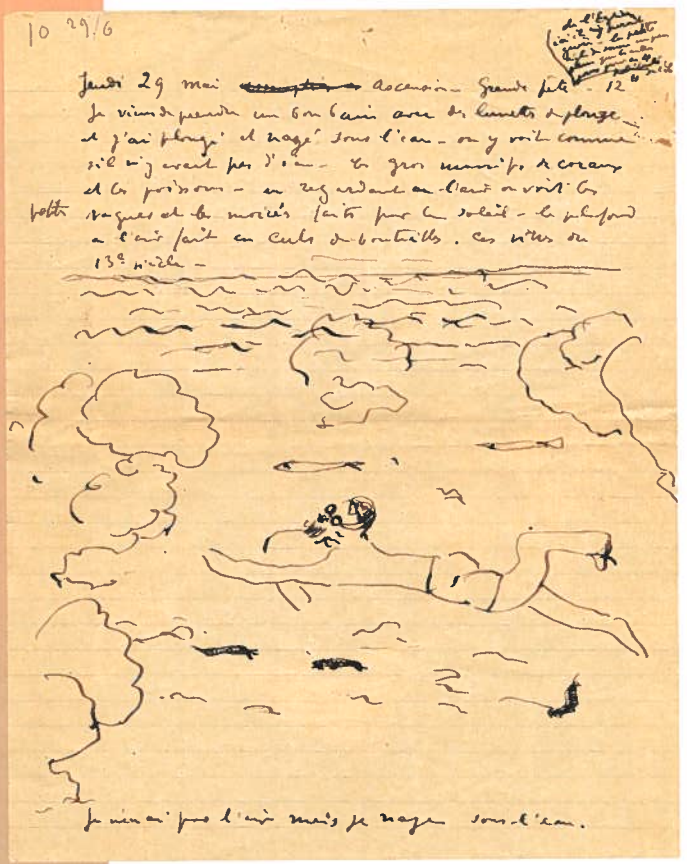
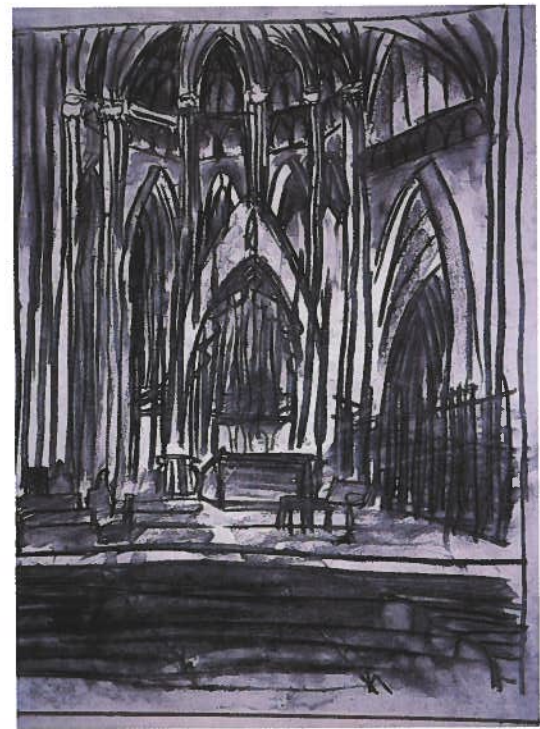


Fig. 1-25. Matisse included this sketch of himself diving in Polynesia in a letter to his wife. He later made a large series of artworks that evoked his experiences there. Henri Matisse, *Sketch of Matisse snorkeling in Tahiti*, 1930. © 2005 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York.



Sketchbooks

A sketchbook serves many purposes. A sketchbook may be a folio of a few sheets of drawing paper or a thick, bound book. Some artists make their own sketchbooks. A sketchbook is an artist's thinking place, a kind of incubator for ideas, in much the same way a journal is to a writer.

Within your sketchbook, you can make careful observations, write notes, draw, paint, keep images you admire, practice drawing skills, experiment with new techniques, plan works of art, and gather research to help you learn what others have done and how they did it. Using a sketchbook in a class helps you communicate your ideas to others and to your teacher.

When drawing, artists use **framing** to determine the limits of what is seen in a picture. You will often be asked to draw a frame for your work. That simply means to draw a rectangle or other shape to work in. It will help you determine the space, the point of view, and the meaning of a scene. Sometimes professional artists use the paper itself as their frame, but it is harder to see the space of the drawing then.

Note It When drawing with a frame, don't worry if your drawing goes outside the lines. You can always extend the frame, if necessary.

Fig. 1-26. Think about how this artist drew the frame that borders the image before attempting to sketch the cathedral interior. A sketchbook frame need not be very dark or perfectly straight. The important thing is that it allows you to determine the limits of what will be shown in a drawing.

Laura Wilson, *St. Patrick's Cathedral*, 2002. Charcoal, 24" x 18" (61 x 45.7 cm). F. D. Roosevelt High School, Hyde Park, New York. Instructor: Sharman Fitchett.

For Your Sketchbook
Take a walk with your sketchbook and pencil around the school or school grounds. Draw, in any way you can, what you observe on your walk, and write notes to help you remember what you saw.

Delacroix's Moroccan Sketchbooks

Eugène Delacroix (1798-1863) is counted among the greatest and most influential French painters. He is most often classified as an artist of the Romantic school, a style of art that emphasized personal emotions, dramatic actions, and exotic settings using literary and historical subject matter.

fascinating people of Morocco. He wrote in his journal about his trip, "I am quite overwhelmed by what I have seen." In Delacroix's Moroccan sketchbooks, the eye travels in and out as it follows the curves and countercurves of his figures, archways, and landscape details.

Delacroix began studying painting in 1815. In 1832 he took a trip to Spain and North Africa, where he was enthralled with the brilliant color and

Delacroix valued and appreciated his sketches, writing in his journal, "A fine suggestion, a sketch with great feeling can be as expressive as the most finished productions."



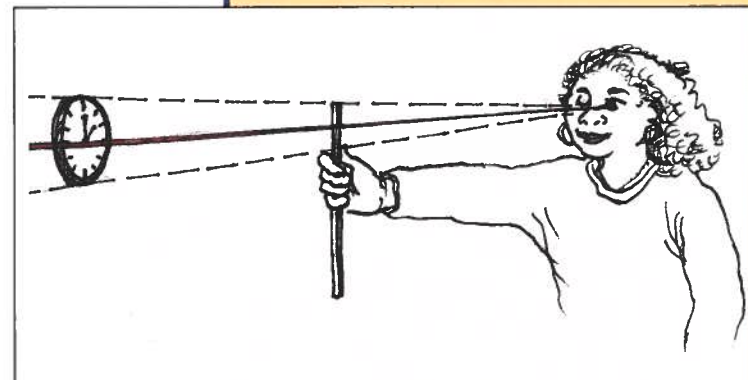
Fig. 1-27. The first major painter in modern times to visit the Islamic world, Delacroix would eventually fill numerous sketchbooks with scenes of harem interiors, street scenes, and lion hunts.

Eugène Delacroix, *Moroccan Sketchbook: Album of North Africa and Spain*, 1832. Watercolor, brown ink, pen, 7 1/2" x 5" (19.3 x 12.7 cm). Réunion des Musées Nationaux/Art Resource, NY. Louvre, Paris.

In addition to framing, another tool useful to artists is **sighting**.

When sighting, you can use your pencil as a measuring tool by holding it out in front of you with your arm fully extended.

Try It Do a sighted drawing of the corner of the art room. For accurate measures of sizes and angles, remember to extend your arm fully and to keep your measuring tool truly horizontal.



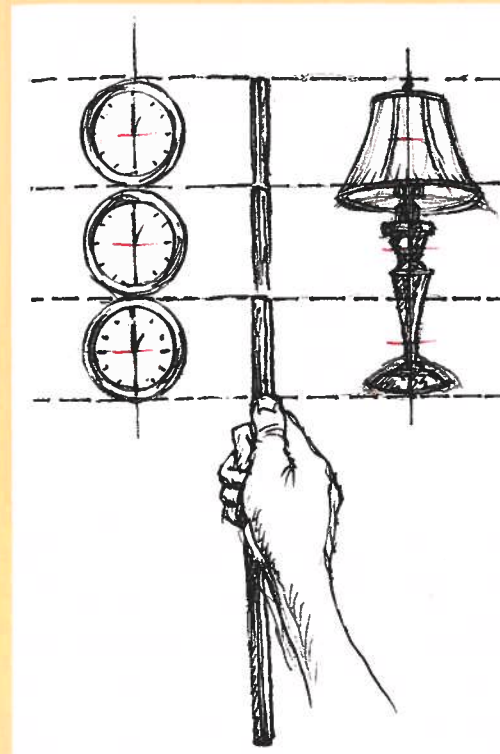
How to...

Use Sighting

When deciding what size to depict objects to be included within your drawing frame, you can "sight" them—that is, take their measure—using a pencil, brush, or ruler as a measuring tool. This reliable and time-saving technique is useful and easy to master, and you'll apply it often, whether sighting objects to be placed in a still life, checking angles in a drawing of your school or bedroom, or determining the relations and proportions of body parts in a figure drawing.

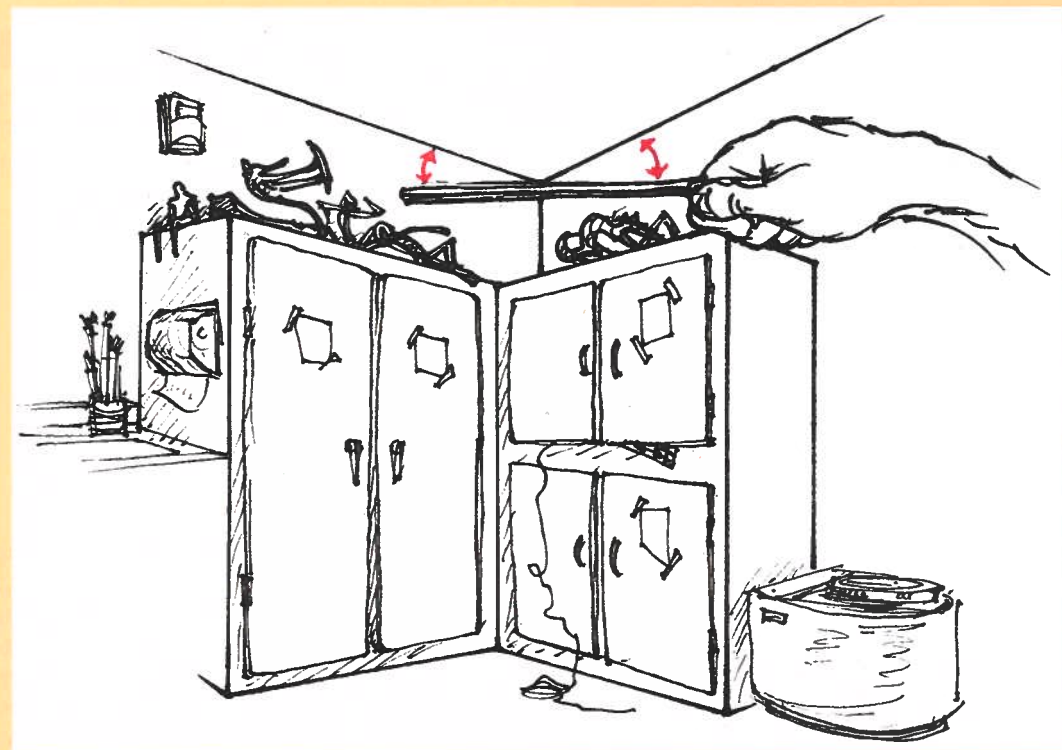
1 Hold your measuring tool out in front of you with your arm fully extended. With one eye closed, align the top of your pencil with your line of vision and take the measurement with your thumb along the pencil.

Note It For sighting object sizes, your arm must be fully extended. Sighting with your elbow bent will change the perceived size of objects. For sighting angles, the pencil or measuring tool must be held truly horizontal. That way, corners that project toward you will be seen as going below the pencil.



2 Sighting is useful in determining proportions within your drawings. The lamp being sighted here is three times the height of the clock, with the lampshade comprising about a third of the lamp's overall height.

3 Sighting can also be used to calculate angles within your drawings. To master realistic drawing skills, you'll need to pay strict attention to the size relationships and angles you've determined via sighting.





Study Drawings

For hundreds of years artists have studied the drawings and paintings of other artists to learn from them. Young artists have copied the drawings of masters to learn techniques and styles. These works are called *study drawings*. In a study drawing, there is no attempt to hide that a work is copied. Instead, the artist should provide an **attribution**, or credit to the artist and work under study.

Fig. 1-28. *The Tribute Money* (above), by Masaccio, and Michelangelo's study (left) based on the older artist's painting. When Michelangelo and other beginning artists were sketching the painting, they got into a fistfight and Pietro Torringiani broke Michelangelo's nose.

Masaccio, *The Tribute Money*, c. 1427.
Fresco, Brancacci Chapel, Santa Maria del Carmine, Florence. Scala/Art Resource, NY.

Michelangelo Buonarroti, *Copy of St. Peter from Masaccio's Tribute Money*.

Pen and brown ink and red chalk. Munich, Staatliche Graphische Sammlung.

Fig. 1-29. The woman's face and hands seem to be the focal points of this drawing. What techniques does Ribera use to draw your attention to these areas?

Jusepe de Ribera, *Saint Irene (Woman looking down)*, n.d. Christ Church Picture Gallery, Christ Church, Oxford, England.



Because the drawing process is a learning experience, study drawings are a sincere form of flattery. You copy only what you think is excellent. You might do a whole series of study drawings after one master if you really want to learn about how he or she worked. The most effective studying happens when you then try to take what you learned from the master artist (style, technique, composition, etc.) and use it in your own work.

Note It When you study another artist's work by copying, you should attribute the work by writing on it "After a work by ____." This is usually placed in the lower right corner of the drawing by your name.

Try It Choose a drawing from this chapter to make a sketchbook study of. Focus on the lines, forms, and shadows. Be sure to attribute your drawing.

Fig. 1-30. Compare this study with the original, above. Which parts of the original did the artist focus on in her study drawing? What did she leave out? How can you tell that the artist looked very carefully at the original as she worked?

Anna Kim, *After a work by Ribera*, 2004.

Crayon chalk on gray paper, 17" x 14" (43.18 x 35.56 cm). Hayfield Secondary School, Alexandria, Virginia. Instructor: Sallye Mahan-Cox.

