

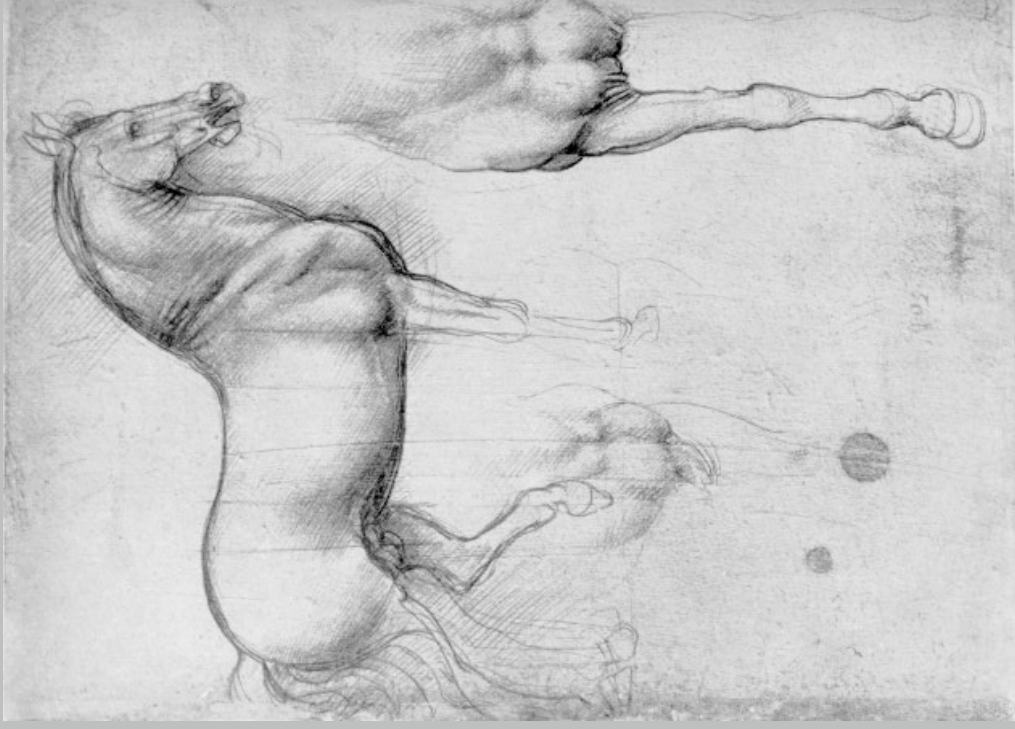


Drawing Techniques
by Old Masters & Contemporary
Artists

A beautiful, sensuous surface is one of the principle goals of meticulous drawing. For the past 500 years, certain artists in each era have maintained fine rendering and attention to surface as a priority in their work. Making these beautiful drawings requires different skills from making good paintings. Many talented painters lack the light touch and sensitivity to produce a sensuous surface on paper. Perhaps the ultimate tool in the meticulous technique is a medium called "silverpoint".

The characteristics of silverpoint are:

- 1) subtlety of tone in the lighter end of the tonal scale**
- 2) single-hatch drawing resulting in an extremely uniform, sensuous surface**



Artists, whether Old Master or contemporary, who are most successful in silverpoint drawing are those with a deep concern for beauty of surface. So an artist such as Leonardo, who was perhaps the most sensitive draftsman in all art history, is much more successful in silverpoint than an artist such as Michelangelo who is relatively heavy-handed in his drawing.



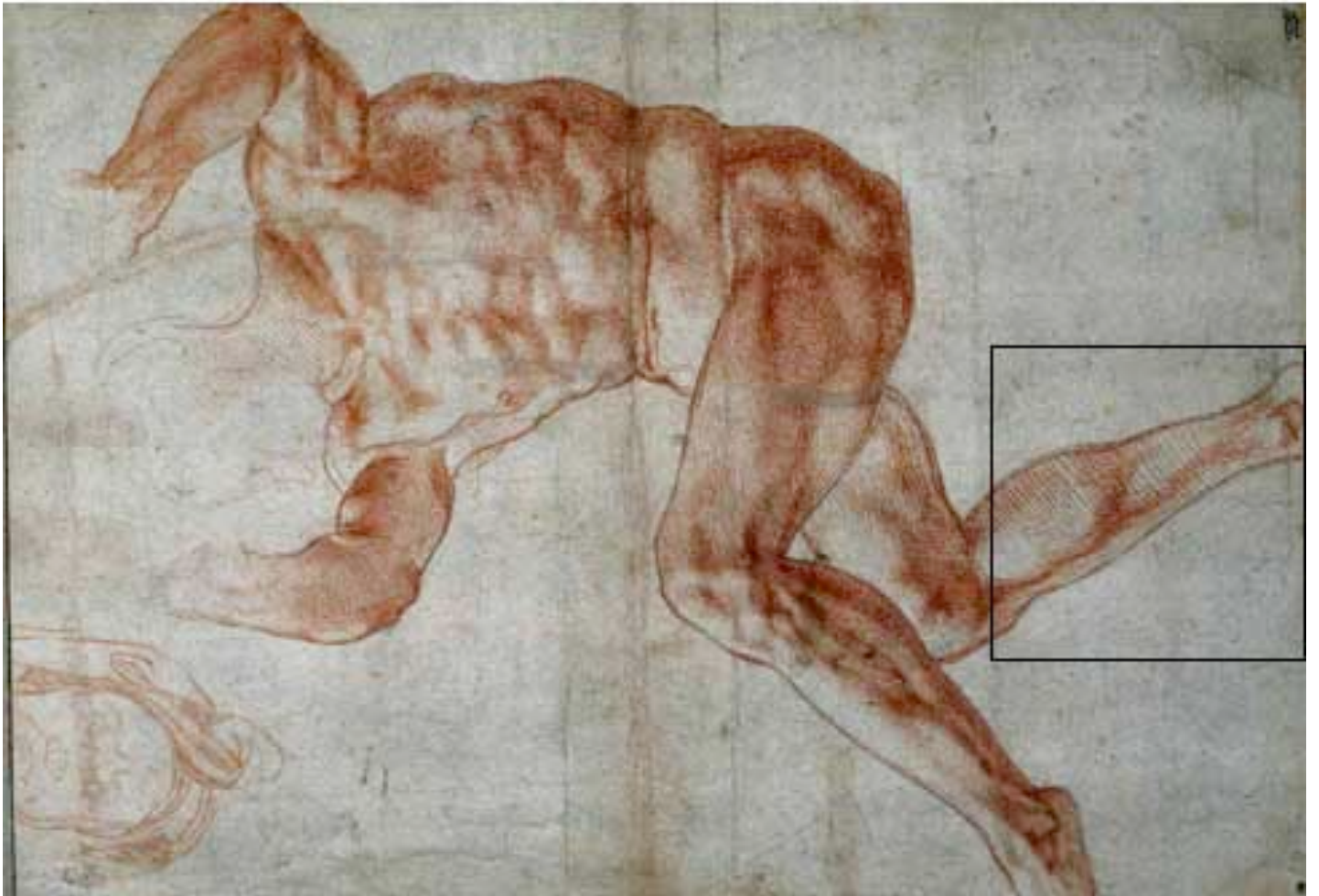
The Ideal Nude

The influence of the great Italian Renaissance artist Michelangelo spread far beyond his own time. His red chalk study for one of the figures on the Sistine Chapel ceiling is an extraordinary example of his conception of the idealized male nude. In making his drawing, Michelangelo depended both on the live model and on his understanding of the idealized anatomy of classical sculpture. Although the two poses are very different, both have forward curving torsos that emphasize the muscles of the chest and abdomen. The pose comes from a famous fragment of classical sculpture that both artists knew, the *Belvedere Torso*.

Michelangelo Buonarroti (Italian, 1475-1564)
Study for the Nude Youth over the Prophet Daniel, 1510-11
Red chalk, 13 3/16 x 9 3/16 inches



Study for the Nude Youth over the Prophet Daniel, 1510-11



Hercules Resting,
1595-97



Annibale Carracci understood this as well when he drew his figure of Hercules almost one hundred years later.

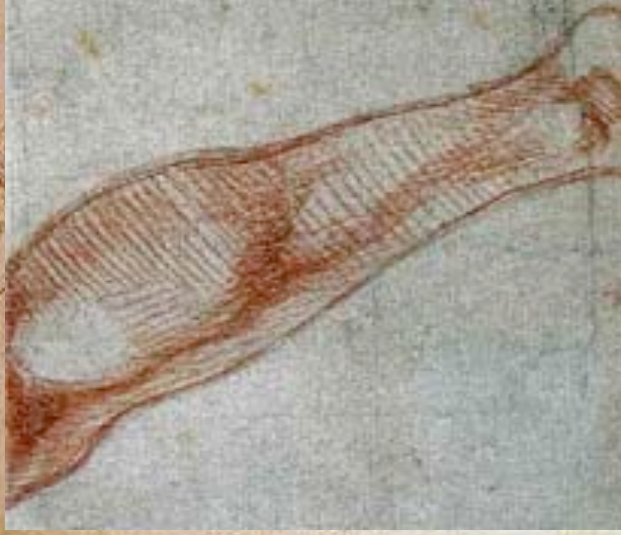
Annibale Carracci (Italian, 1560-1609)

Hercules Resting, 1595-97

Black chalk heightened with white, squared in black chalk on right, 13 15/16 x 20 5/8 inches



Hatching is the repetition of parallel lines to create broad areas of tone, as we see in this detail of a leg in a Michelangelo figure drawing. In Cross hatching the artist adds another series of lines that cross the first set, creating even denser areas of tone, as seen in Dürer's arm of Eve.



Michelangelo Buonarroti (Italian, 1475-1564)
Detail from Study for the Nude Youth over the Prophet Daniel, 1510-11 (recto)
Red chalk and black chalk on beige laid paper, 13 3/16 x 9 3/16 inches
Figure Studies for the Sistine Ceiling (verso)
Red chalk heightened with traces of white



Albrecht Dürer (German, 1471-1528)
Detail from Arm of Eve, 1507
Point of brush and gray and black wash, brush and gray and black wash, heightened with white gouache, on blue laid paper, 33.4 x 26.7 centimeters

The Shape of an Arm

Made almost four centuries apart, these two sheets show how the tradition and function of drawings has been continuous in the history of Western art. Durer and Degas both drew in order to understand how to convincingly render the arm of a female figure they planned to use later in a finished oil painting. However, they used very different techniques to achieve this end.

Both artists wanted to understand how light falls on a form and how to make it appear three-dimensional. Durer used a network of lines—known as crosshatching—made with the point of a brush.

Degas, on the other hand, used black chalk, which he could blend to make subtle tonal variations.

Albrecht Dürer (German,
1471-1528)

Arm of Eve, 1507

Point of brush and gray
and black wash,
heightened with white
gouache, 13 1/8 x 10 1/4
inches



Arm of Eve,
1507



Angel Blowing a Trumpet,
1857-59

Edgar Degas (French,
1834-1917)

Angel Blowing a

Trumpet, 1857-59

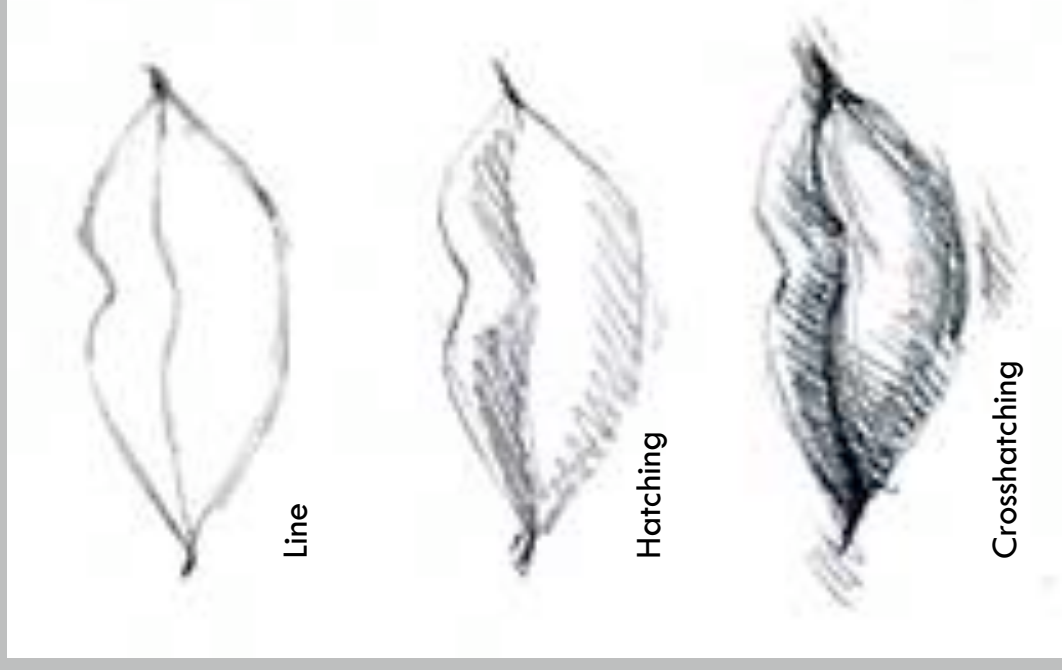
Black chalk, 17 æ x 21
15/16 inches

Gift of the Print Club of
Cleveland 1976.130



Hatching: One of the most common ways for an artist to suggest volume and depth, or the depiction of shadow, by which closely drawn parallel lines are grouped together.

In the case of cross-hatching, the parallel lines are crossed by other sets of lines which create a dense grid-like pattern.



painter Jean
Boussu's Venus
is fully sensual
and homoerotic.
The figure is
erotic and
sensual.



**Raphael's drawing
with delicate combination
of lines and hatching.**



Stumping, Stump work

Artists use a stump, a tightly rolled piece of leather or paper, to manipulate and blend dry media like chalk or charcoal. Piazzetta used a stump to vary the rich blacks in this detail from a crayon drawing.

Giovanni Battista
(Giambattista) Piazzetta
(Italian, 1682-1754)

*Detail from A Young
Woman Buying a Pink from
a Young Man, about 1740*

Black crayon (wetted and
rubbed) heightened with
white chalk, on blue laid
paper (faded to green-
gray), 42.7 x 54.9
centimeters



Wash

Wash is a general term that generally refers to diluted ink applied with a brush. In this detail from Guercino's drawing of Venus and Cupid, the face of Venus shows how, by varying the density of the wash by varying his brushstroke, the artist achieved tonal gradation.

**Giovanni Francesco
Barbieri, called Guercino
(Italian, 1591-1666)
Detail from *Venus and
Cupid*, 1615-17
Pen and brown ink and
brush and brown wash
over red chalk, on cream
laid paper, 25.5 x 39.4
centimeters**



Metalpoint

As its name implies, metalpoint is a stylus made of metal that actually leaves small deposits on the paper, which much be specially prepared so that it has a slightly rough surface. Metalpoint is made of several different soft metals, including gold, bronze, or, more commonly, silver. This drawing by Raphael on paper prepared with a pink ground is in silverpoint.

Raffaello Santi, called Raphael (Italian, 1483-1520)
Detail from Studies of a Seated Female, Child's Head, and Three Studies of a Baby, about 1507-8
Silverpoint on cream laid paper prepared with a pink ground, 12 x 15.3 cm.

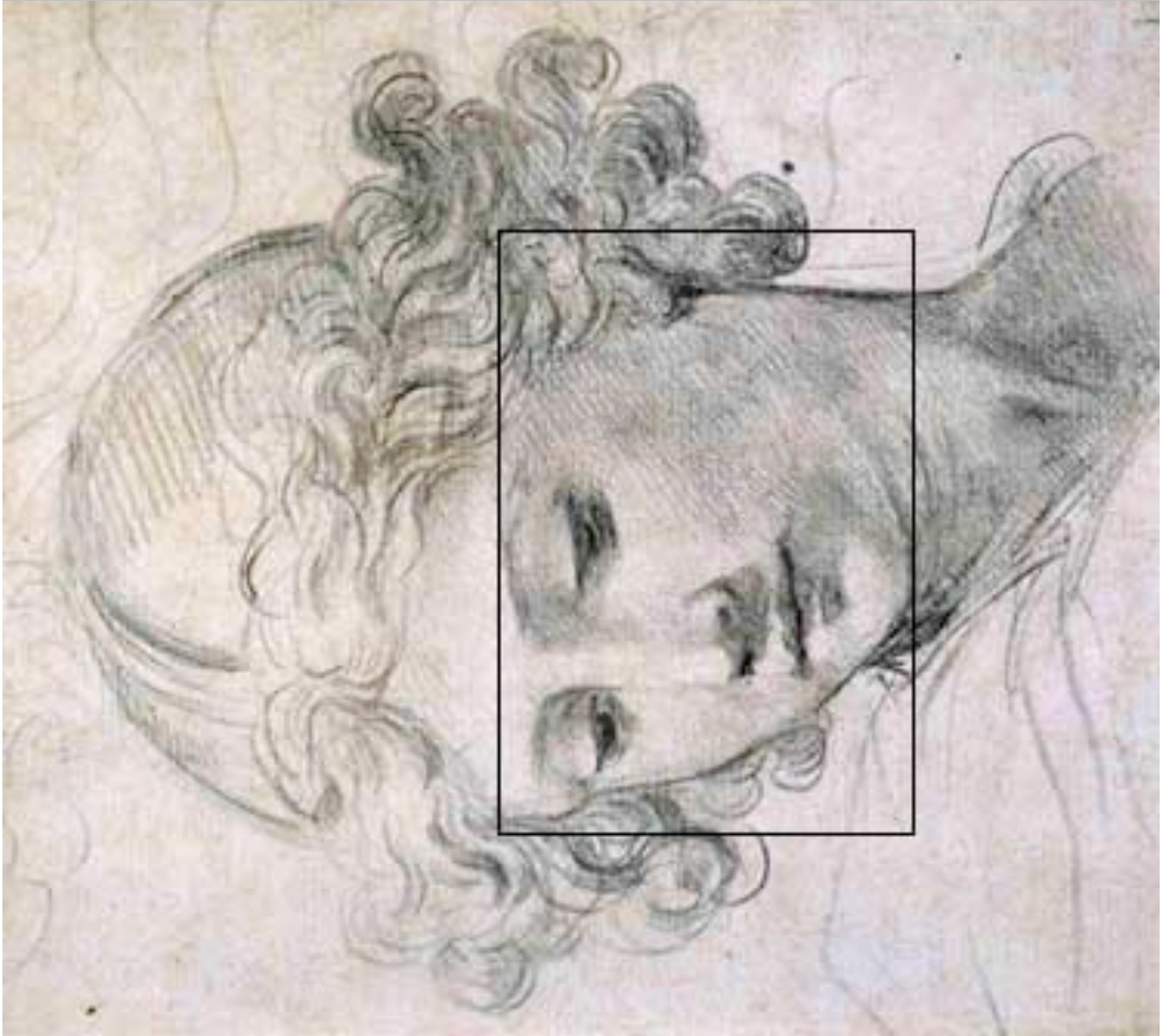


Black Chalk

Cortona's idealized head of a youth shows the extremely refined shading that is possible with black chalk. Cortona used a combination of parallel hatching and stumping to achieve the fine gradations of surface tone that give this head three-dimensional volume.

Pietro Berrettini, called
Pietro da Cortona
(Italian, 1596-1669)
Detail from *Study for the
Head of St. Michael*, 1633
Black chalk on beige laid
paper, perimeter
mounted to cream laid
paper, 19 x 16.8
centimeters Leonard C.





Red Chalk

Red Chalk is a naturally occurring clay that gets its red color from iron oxide (hematite). It has been popular since the Renaissance and can produce both sharp contours and delicate, smooth modeling, as in this drawing by Jusepe de Ribera.

**Jusepe de Ribera
(Spanish, 1591-1652)
Detail from *St. Sebastian*,
1626-30**

**Red chalk with pen and
brown ink, on cream laid
paper, 17.3 x 12.4
centimeters**



Trois Crayons

The French term "Trois Crayons" (three chalks) refers to a technique using black, red, and white chalk together to achieve a wide range of values, black being the darkest tone, red the middle tone, and white the lightest.

This technique became especially celebrated in the drawings of Antoine Watteau, but this sheet is an example by Watteau's mentor, Charles de La Fosse.

Charles de La Fosse
(French, 1636-1716)
Detail from *St. John the Evangelist*, about 1700-2
Black, red, and white
chalk on beige laid
paper, 42 x 26.2
centimeters





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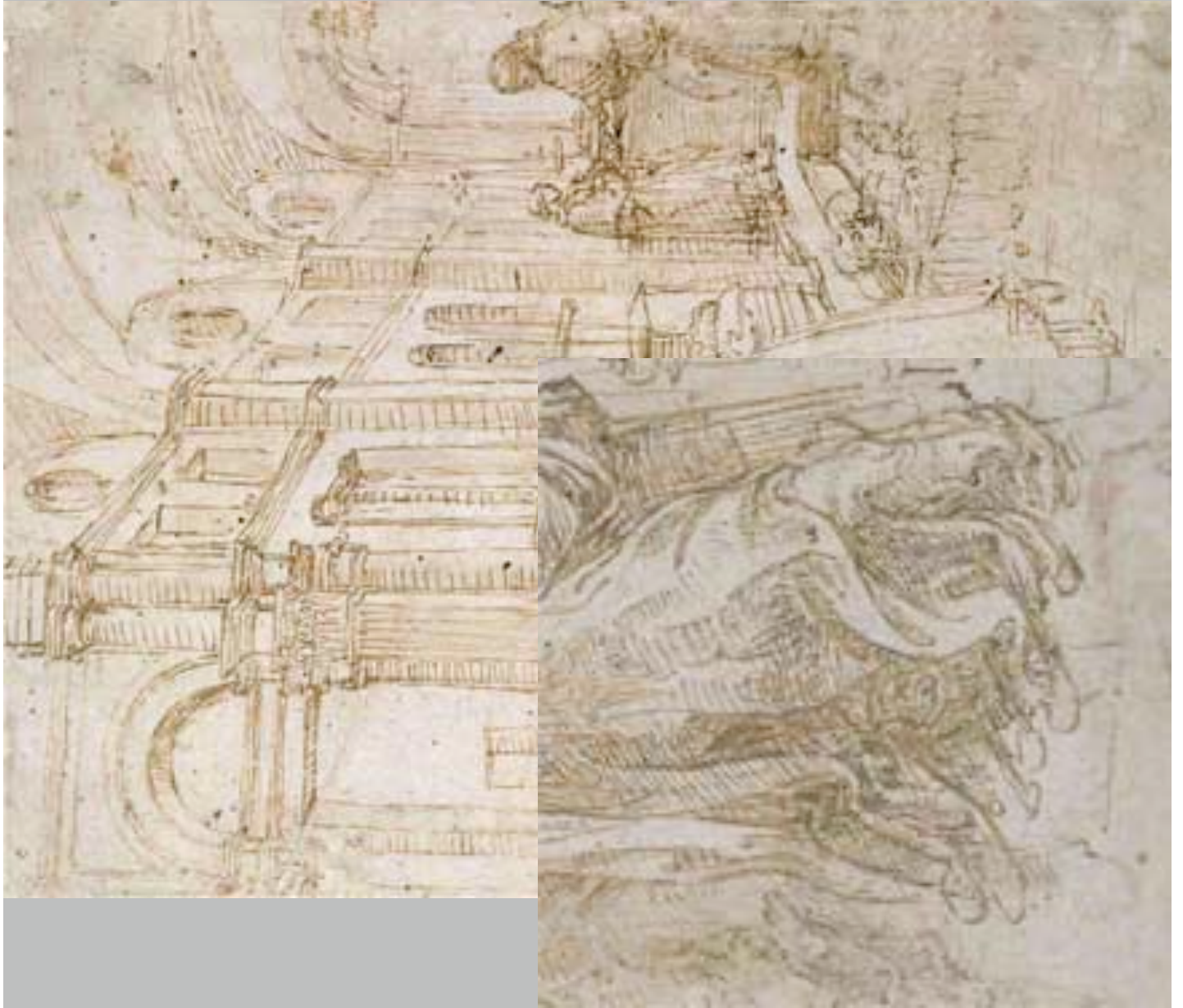


Before metal was available, artists typically used quill pens made from bird feathers, and dipped the nubs in ink in order to draw.

Pen lines can be loose and scratchy, as in the detail on the left, from a sheet by Fra Filippo Lippi, or careful and regular: in the next detail, we see how Degas tested his pen before he drew.



**Fra Filippo Lippi (Italian, about 1406-1469)
Detail from *The Funeral of St. Stephen*, about 1460
Pen and brown ink with brush and brown wash and
traces of stylus over traces of black chalk,
on beige laid paper lined with cream laid paper,
24.9 x 19.3 centimeters**



Squaring

Squaring allows an artist to transfer a design, square by square, from one surface to another. Varying the relative scale of the grids allows one to change the scale of the composition during transfer. We often see it on drawings used to plan larger compositions, as in this black chalk sheet by Domenico.

Domenico Zampieri, called Domenichino (Italian, 1581-1641) *Temperance*, 1628-30
Black chalk heightened with white chalk, squared with black chalk, on four sheets (joined) of light gray laid paper, laid down on cream laid paper, perimeter mounted to a tertiary support of laid paper, 59.2 x 43.7 centimeters





François Boucher: Early and Late Styles

These two sheets by the French rococo artist François Boucher show his early and late style of drawing. He made the fountain design toward the beginning of his career, using black and white chalk to create a decorative play of forms that follow the French style of ornament known as *rocaille*. The later drawing shows a looser technique, using pen lines and freely brushed ink washes. The artist drew it in preparation for a devotional religious painting that he never finished, and the sheet may have been one of the last works he completed before his death.

François Boucher (French,
1703-1770)

*Fountain with Two Tritons
Blowing Conch Shells*, about
1736

Black and red chalk and
black chalk wash,
heightened with white
chalk, 14 13/16 x 8 11/16
inches



Fountain with Two Tritons Blowing
Conch Shells, about 1736

François Boucher (French,
1703-1770)

The Presentation in the Temple,
about 1770

Pen and brown ink, brush
and brown wash, and black
chalk, heightened with white
paint, 12 5/8 x 7 7/8 inches

The Presentation in the Temple,
about 1770



Fountain with Two Tritons Blowing
Conch Shells, about 1736



The Presentation in the Temple,
about 1770



Expressive Heads

Both of these drawings are examples of a practice exercise known as the "expressive head" (*tête d'expression*), in which the artist focuses in on the face and on how the features and musculature change with different emotions. The idea of studying expression developed in the late 1600s with the French painter Charles Le Brun, who developed an entire system for drawing different emotional states. The drawing shown here by Benjamin West was directly inspired by Le Brun and is meant to represent "Terror." The red-chalk drawing by Greuze, on the other hand, is more psychologically subtle, representing a combination of shame and anger.

Jean-Baptiste Greuze
(French, 1725-1805)
Head of Caracalla, about
1768
Red chalk, 15 ° x 11 15/16
inches



Head of Caracalla,
about 1768

Benjamin West (American,
worked in England, 1738-1820)
Head of a Screaming Man, 1792
Black crayon, 12 11/16 x 16 inches
Dudley P. Allen Fund 1967.130.a



Head of a Screaming Man,
1792



Rich and the Poor in Paris

The representation of social class is often an important aspect of portraiture. Here, the French artist Ingres shows the wealthy Madame Raoul Rochette looking comfortable in the height of fashion, with enormous "leg of mutton" sleeves, her hair tightly bundled at the top of her head in a style known then as an "Apollo's knot." Toulouse Lautrec's *Laundress*, on the other hand, is more a portrait of a type than an individual. She wears her hair in a similar way to Madame Raoul Rochette, but her slovenly appearance and weary demeanor suggest a life of difficult work.

Jean-Auguste-Dominique
Ingres (French, 1780-1867)
*Madame Désiré Raoul-
Rochette*, 1830
Graphite, 12 5/8 x 9 7/16
inches



Madame Désiré Raoul-Rochette,
1830

Henri de Toulouse-Lautrec
(French, 1864-1901)
The Laundress, 1888
Black and gray wash with
white paint, scratched
away in places, 29 7/8 x
24 13/16 inches

The Laundress,
1888





Scenes of Everyday Life

This pair of drawings shows two artists' interest in images of everyday life (genre scenes), but their approaches are very different. Piazzetta suggests a narrative with the use of just a few props—a hat, a flower—and focuses on the scene in the way a film director might use a close-up. The idealized youths engage us with their gestures and glances, but it is up to us to figure out the exact relationships among the three. Goya, on the other hand, presents a much more direct exchange—a young woman, clearly a prostitute, solicits the attention of a fat, ugly older man.

Giovanni Battista
Piazzetta (Italian,
1682-1754)

*A Young Woman Buying a
Pink from a Young Man,*
about 1740

Black crayon heightened
with white chalk, 16
13/16 x 21 5/8 inches



*A Young Woman Buying a Pink
from a Young Man, about 1740*

Francisco de Goya (Spanish,
1746-1828)

*Prostitute Soliciting a Fat, Ugly
Man, 1796-97*

Brush and black and gray
wash, 9 ° x 5 11/16 inches

*Prostitute Soliciting a Fat,
Ugly Man, 1796-97*





Drawing With Light

Georges Seurat developed an incredibly refined style of drawing using the black, waxy crayon stick manufactured by the Conté company. Whereas most artists use at least some line when drawing with crayon or chalk, Seurat found a way to vary the pressure of the tool so that the texture of the paper picked it up in different amounts.

In this way he could develop subtle tonal effects. The special quality of light that results from this technique was something that Seurat's follower Charles Angrand well understood. Building on Seurat's technique, Angrand used it to make larger, more open compositions and often explored rural subjects, like this harvest scene.

Georges Seurat (French,
1859-1891)

Café-concert, 1887-88

Conté crayon heightened

with white chalk, 12 5/16 x
9 1/4 inches



Café-concert,
1887-88

Charles Angrand (French,
1854-1926)

End of the Harvest, 1890s

Conté crayon, 19 3/16 x

25 inches



End of the Harvest,
1890s

Charles Angrand



Winslow Homer: Early and Late Watercolors

Homer was one of the greatest practitioners ever of the watercolor medium, but his style and technique changed much over the course of his career.

Boy with Anchor is an early work and belongs to a group he made in Gloucester, Massachusetts. Homer used graphite pencil extensively to make outlines of the composition, then filled in these outlines with brush and watercolor, so that they feel tight and linear, with areas of individual color. In the later work, a radical concept showing a fish caught in mid-jump over the surface of water, he used very freely brushed and blended watercolor washes, taking advantage of the fluid quality of the medium.

Winslow Homer (American,
1836-1910)

Boy with Anchor, 1873
Watercolor and gouache
with graphite, 7 5/8 x 13
3/4 inches



Boy with Anchor,
1873

Winslow Homer (American,
1836-1910)

Leaping Trout, 1889
Watercolor over graphite, 13
x 19 7/8 inches

Leaping Trout,
1889





The Modern Nude

The female nude was a subject that fascinated the two towering figures of twentieth-century art, Picasso and Matisse. Picasso's gouache of his mistress Fernande Olivier plays radically with space and bodily form: her limbs, torso, and head are all stylized and reduced to simplified to shapes rooted in geometric solids. Matisse's model is in a very similar pose to *Fernande* and, like her, wears a mask like expression. The artist placed her decoratively on the sheet, with no indication of setting. His interest in pattern is evident in the complicated folds of drapery.

Pablo Picasso (Spanish,
1881-1973)

Reclining Nude (Fernande),
1906

Watercolor and gouache,
with graphite and possibly
charcoal, 18 5/8 x 24 1/8
inches



Reclining Nude (Fernande),
1906

Henri Matisse (French,
1869-1954)

Reclining Odalisque, about
1923

Graphite, 11 1/16 x 15 1/8
inches



Reclining Odalisque,
about 1923





**(Hilaire Germain) Edgar Degas (French, 1834-1917)
Detail from *Sheet of Studies and Sketches*, 1858 Graphite (central head study), pen and
brown ink, brush and brown wash, and watercolor, on cream wove paper,
30.3 x 23.5 centimeters**



Testing pen

Watercolor

In watercolor, artists paint with colored washes made of extremely fine particles of pigments dispersed in water. Watercolor is usually transparent and allows the white of the paper underneath it to affect how the color appears, and this gives it its beautiful luminosity, as in this sheet by J.M.W. Turner.

**Joseph Mallord
William Turner
(British,
1775-1851)
Detail from *Fluelen,
from the Lake of
Lucerne*, 1845
Watercolor with
gouache,
scratched away in
places, on cream
wove paper, 29.2
x 48 centimeters**



"Most people enjoy seeing a drawing as a reflection of the artistic process – a very direct expression of an artist's hand and his or her thoughts. Imagine a glimpse into Michelangelo's mind."

Carter Foster

*Co-curator of the exhibition
and associate curator of drawings*



Many people think of drawings as pencil sketches or chalk doodles, limited to shades of black and gray, and often left unfinished or preparatory to some bigger project. While some drawings may indeed represent the very beginnings of an artist's idea, others are the intended final products. The variety of works museums now collect and exhibit as drawings is great, including graphite (or pencil), pen and ink, crayon, charcoal, and chalk, as well as watercolor, gouache (an opaque watercolor medium), and pastel.

An artist commissioned to produce a painting or sculpture would usually sketch large portions of the image, then draw numerous studies of each figure to get the pose, the anatomy, or the lighting just right. Other drawings were made as showpieces, to display the artist's ability to potential clients. Drawings began to be hung on walls and kept in albums for viewing from the 18th century onward, which is about the time (with a few exceptions) artists began to sign their drawings, too.

Pastel

Pastel is made by blending dry, powdered pigments with a non-greasy liquid binding medium. The resulting paste is then usually rolled into a stick and dried. In this black chalk drawing, Millet added pastel at the request of one of his friends, who thought the work would be easier to sell if it had color.

Jean-François Millet
(French, 1814-1875)
Detail from *First Steps*,
about 1858-66
Black chalk and pastel,
on beige laid paper,
perimeter mounted to
beige wove paper, 29.5
x 45.9 centimeters



Crayon

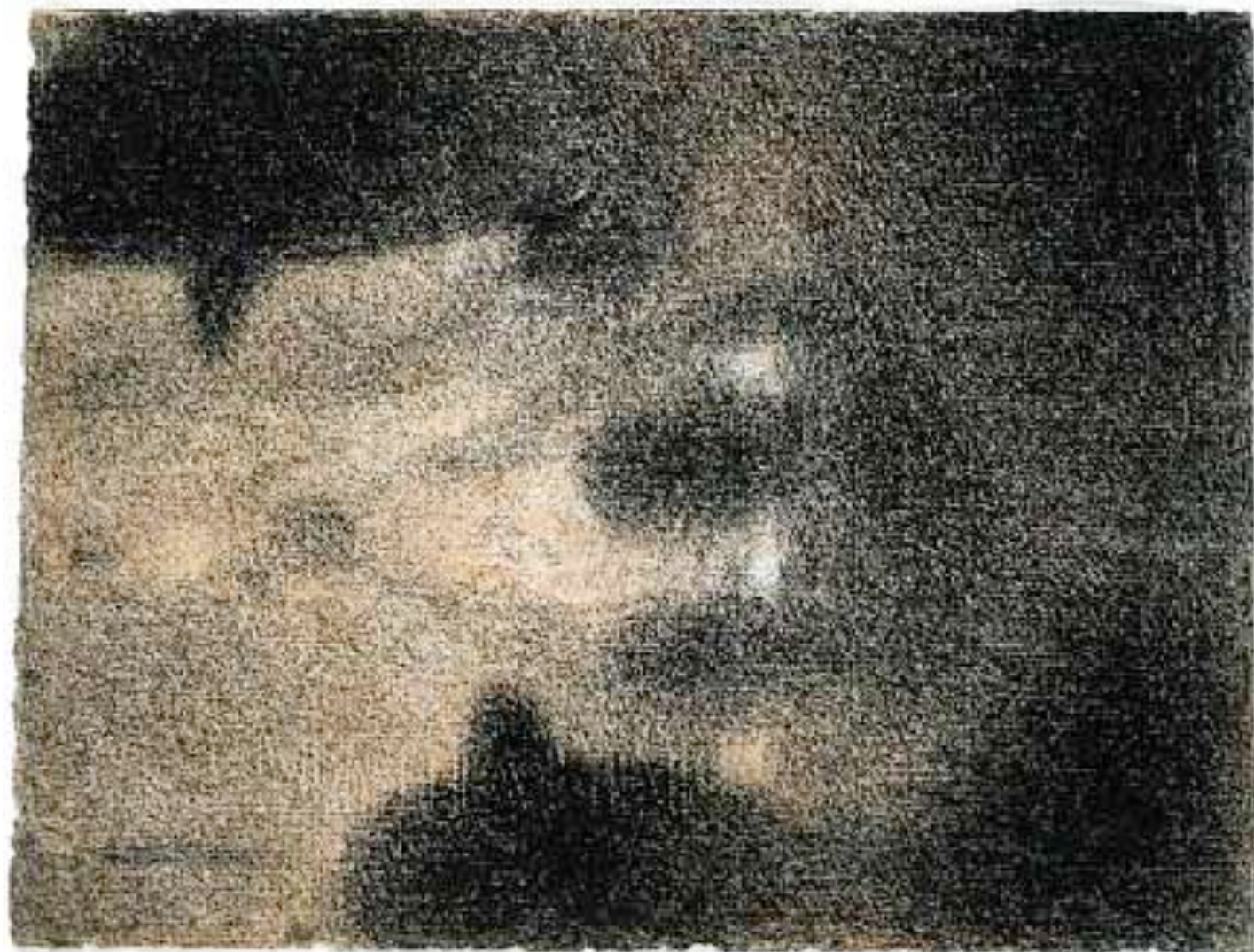
Crayon has a waxy or greasy quality created by the addition of a binder to the pigment, so the material builds up thickly on raised portions of the drawing surface. This quality allowed Georges Seurat to draw using the texture of the paper.

**Georges Seurat (French,
1859-1891)**

Café-concert, 1887-88

**Conté crayon heightened
with white chalk, on
cream modern laid
paper, 31.4 x 23.6
centimeters**



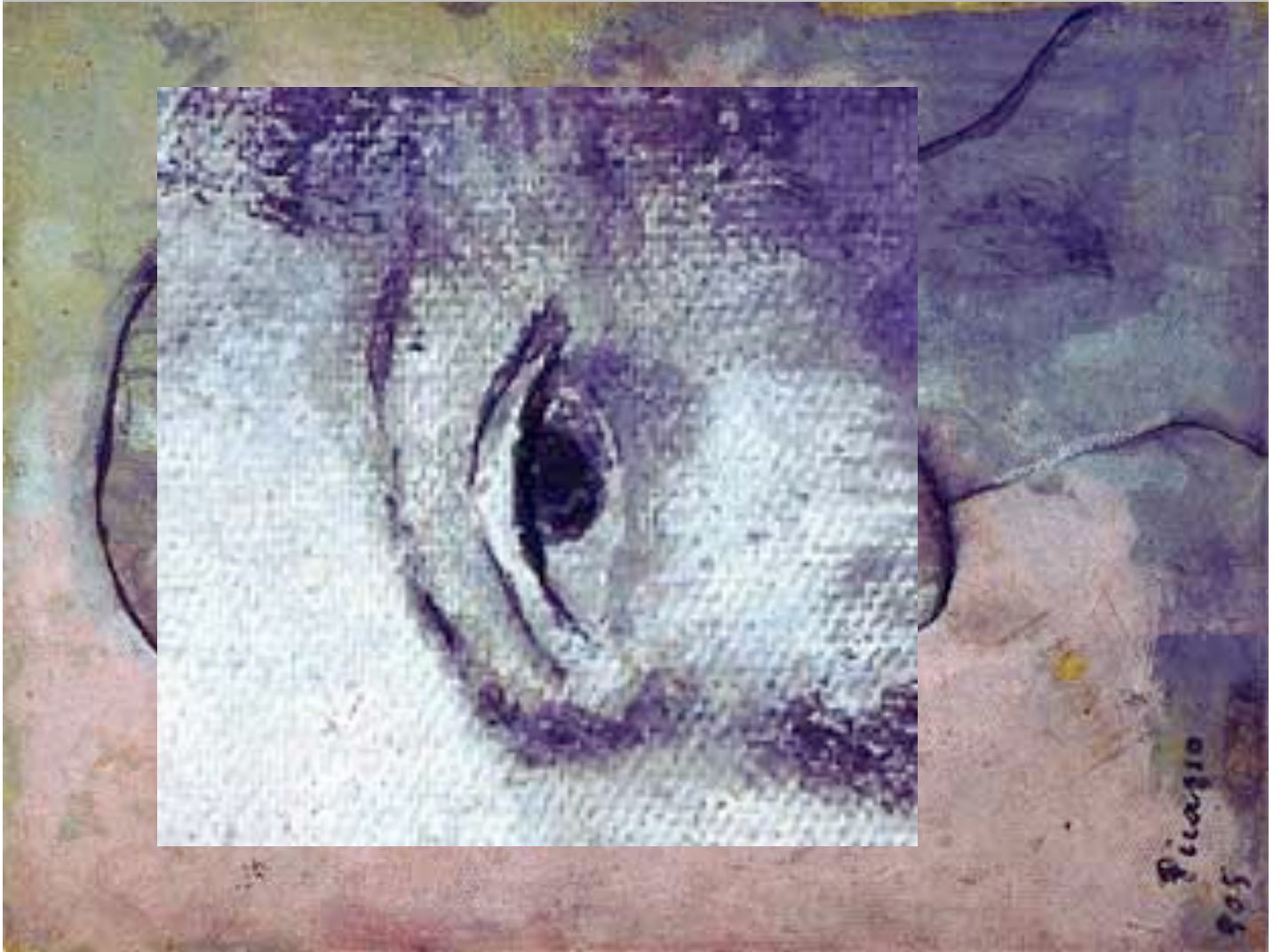


Gouache

Gouache is similar to watercolor, but it includes the addition of a white pigment (or "body;" it is often called bodycolor) that makes it opaque. It has a matte finish, as we see in the strokes of gouache on this masterpiece by Picasso.

Pablo Picasso (Spanish,
1881-1973)
Detail from *Head of a
Boy*, 1905-6
Opaque matte paint,
possibly tempera, on
board, laid down on
wood and cradled, 24.6
x 18.6 centimeters





Structuring Space

Although totally different in technique, these two drawings share a similar compositional structure and illustrate how the distortion of space adds to the expressive effect of a work of art.

Benton dramatizes his depiction of a raucous political meeting through the use of angular diagonals marking off the space and directing our attention to the main elements of the scene. Lawrence's scene is much calmer, but he similarly used diagonal lines to pattern the space inhabited by his figures.

Thomas Hart Benton
(American, 1889-1973)
G.O.P. Convention, Cleveland,
1936

Pen and brush and black
ink and black crayon, with
graphite, 14 1/16 x 20
15/16 inches



G. O. P. Convention, Cleveland,
1936

Jacob Lawrence (American,
1917-2000)

Creative Therapy, 1949
Casein over graphite, 22
1/16 x 30 1/16 inches



Creative Therapy,
1949



The Force of Gesture

Made in the same decade and with similar materials, these two sheets show completely different approaches to abstraction. Both artists explored the expressive quality of gesture in these works, but the contrast in their vocabulary of forms is striking.

Bourgeois used hundreds of small brushstrokes to create a dense, all-over composition suggestive of an agitated, turbulent landscape.

Newman used two long vertical forms he called "zips" to create a sense of classical balance in his composition. His two zips play off of each other, the one defining positive space with black ink, the other negative space left by the white of the paper.

Louise Bourgeois (American,
born in France, 1911)

Untitled, about 1950

Brush and black ink and gray wash, with white paint and traces of black chalk(?) and blue crayon, 22 x 28 inches

Untitled,
about 1950



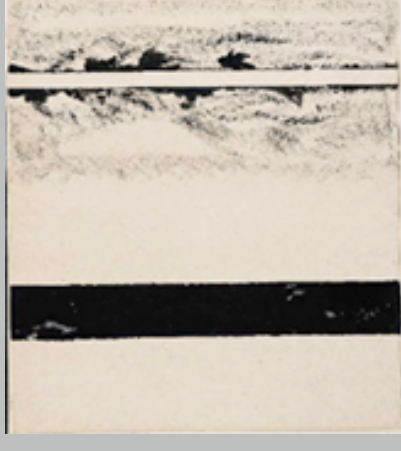
Barnett Newman

(American, 1905-1970)

Untitled, 1959

Brush and black ink, 21
1/16 x 24 1/16 inches

Untitled,
1959



Louise Bourgeois



Barnett Newman (American, 1905-1970)

