

ARTKNOWS SPRING 2021

Welcome to this new edition of DRAWING FROM LIFE.

I first worked on this drawing packet 10 years ago. Since then, some of my thinking about drawing has changed. Therefore, some of the material presented to you a decade ago will also be different.

Someone once wrote, “If you have to define something, you don’t trust it.” When you don’t trust something, you demand big explanations. Approaching art works in the same way. Art often gets **over-defined**. The beginning artist often over-defines by putting way too much into the picture; down to that twinkle in the eye. This lack of trust is a lack of trusting one’s own skill, what art is about, and how the viewer’s will respond to your work. As I say to many students, “You’re bringing way too much to the **party**. The viewer will get bored by having to sort it all out.” Artists learn how to leave things out of the picture; it’s the “less is more” thing. AND artists learn that the viewer needs to bring their own understanding to the work. In order to do that, room has to be left for the viewer. Take for instance the drawings below by the Impressionist artist Edouard Manet (French, 1832-1883) and the Expressionist artist Kathe Kollwitz (German, 1867-1945)



Fig 1.



Fig 2. This curriculum attempts to find a middle ground: I don’t want to explain too much, but I want to give you enough ideas to work with.

In this drawing curriculum you will hear **3** things so often that you will probably get bored with hearing them:

- 1. DRAW FROM LIFE!!!!**
- 2. LIGHT AND SHADOW AND FORM!!!!**
- 3. ART HISTORY!**

(THIS IS REALLY MORE THAN THREE THINGS, BUT APPARENTLY PEOPLE ONLY REMEMBER THREE THINGS: FAIRY TALES ALWAYS TALK IN THREE THINGS... THREE BEARS, THREE WISHES.....SO I CONDENSED A BUNCH INTO THREE.....)

First, a little bit about myself. I have been an exhibiting artist for about 30 years showing my work in galleries in New York City, Toronto, Boston, Alexandria, and Philadelphia. I studied art for 4 years at the Pennsylvania of Fine Arts, the first art school in the United States. My work consists of both monoprints, paintings, and sculpture. My husband is also an exhibiting artist. He is a bronze sculptor working in the figure, which means he does sculpture of primarily nude figures. We both have studios and work every day in our studios. Most recently, I have been working in clay modeling and casting my work into either bronze or paper.

SO WHAT IS ART???....



Fig 3. `



Fig 4. (I forget who this is!!).

Most people's idea of art is that it has to "look" like something and the more it looks like that something, the better. If you are drawing a horse, you don't want it to look like a three-legged chair, or worse, a scribble. The **problem** with this idea of art is that it assumes we all see the world in the same way. A **bigger problem** in assuming "accurate seeing", is that it suggests there is a "**correct**" way of seeing the world. And this correct way is the same if you are male, female, trans....if you are Mexican, Asian, African-American, white.

I tell the individuals in prison workshops; "Listen, you are already an inmate in the Department of Corrections. Now you are making yourself a double inmate in the Department of **Art** Corrections by drawing how you think another person will approve."

This does not mean that drawing skills are not necessary and that anything you spit up, we'll call art. The goal is not "correct" drawing, it is drawing with a sense of authority. **What is authority in art?** Authority begins with an exploration of the visual world seen through your own eyes; then creating your own personal notation of that vision through drawing. It is your own way of seeing the world, not something that you make up in your mind. I draw very differently than my artist husband.

This curriculum challenges you to develop your own way of seeing the world; to develop this authority of seeing. So, the big question is: **How do you develop your way of seeing the world in order to draw with authority?** You draw what **you** see in the actual world - the physical world around you; learning through direct observation of the world and drawing that world. After building up your visual vocabulary through observation, you can apply that visual vocabulary to more imaginative drawing. Drawing without observing the physical world is like writing a novel with three words. Without observational drawing, our minds do not develop enough variety to make art interesting.....we tend to repeat things over and over again. How many skulls do you see in prison drawings?

First, however, let's ask what are the primary sources of art in prison. I identified five main influences of art in prison. (Update, I haven't taught in prison for a while so these may have changed. Let me know.) You may add to them, but the basic ones I see are:

- (1) **Bob Ross**, (and I hate to say this, but I saw the same Bob Ross painting in every prison I have been to);
- (2) **Magazines pictures**;
- (3) **Drawings** the photos of celebrities and loved ones;
- (4) **Drawing cartoons**; and
- (5) **Tattoos**.

If you are using these sources for drawing you are not looking at the world directly. You are seeing the world through these "filters" and your drawing will reveal it. I can **always tell when an artist is copying** from a photo. There is no personality to it – every drawing copied from a photo looks exactly the same. There is no individual personality revealed in copying photographs.

Of course, the natural response is that there is nothing to draw in prison. Yes, that may be true. In this curriculum I will offer alternatives to magazine and photos and such. Because....as long as you are looking at Bob Ross's skies, you are not looking at the actual sky. The actual sky will teach you more.

MATERIALS YOU WILL NEED FOR THESE EXERCISES:

1. Paper, computer paper is the most available.....however, drawing paper is better.....(for some exercises, colored paper, grey or earth tone is good but not necessary.) Bristol paper is a great heavy weight paper for drawing. It can handle heavy drawing. **Canson M-Tientes** is a favorite drawing paper of mine (in grey). When you work on a paper that is "toned" in grey or tan, you get to go up in value (using white pencil) and down in value (using black pencils)

2. Pencils: Any kind of pencil will do (we won't be picky). But if you have the money, my favorite is Prismacolor Premier colored pencil in black. I use prisma color pencils because these pencils have a lot of pigment (pure color, as opposed to "filler." Fillers make the color less intense). Pens are good in that it helps you be less concerned about "making mistakes." I find that a lot of mistakes actually make the drawing a lot more interesting. I once spilled solvent on a painting destroying the middle of the painting. However, that "blotch" in the middle of the painting actually made the painting more interesting; it gave it an unintentional character. Since I first wrote this curriculum, I have started drawing at the museums with a pen – a Sakura pigma micron pen which comes in a variety of tip sizes from 005 which is very fine to a 08 which is heavier. My most recent sketchbook choice is made by Denik, "mixed media sketchbook" with 120 lb paper. This is a nice heavy paper. This sketchbook is also prison friendly because it is not wire-bound but sewn. Both pens and sketchbooks are available through Dick Blick Art supplies.

3. Paint. We will not spend too much time with paints except to talk about the harmonies of colors. Watercolors and acrylics are good if you have access to them. Color pencils are okay, although I don't think they have much pigment in them and tend to "understate" color, making color look like an "afterthought."

DRAWING FROM LIFE!! WHEN I TOLD A CLASS TO “DRAW FROM LIFE!!”, THE CLASS THOUGHT THEY HAD TO DRAW LIFE EXACTLY AS THEY SAW IT. I SAID NO, YOU CAN SET THINGS UP IN A WAY THAT MAKES THEM INTERESTING. MAKE A STAGE SETTING ON YOUR DESK. Have your coffee cup in conversation with your toothbrush who are shunning your book at a distance. If possible, use a light source to shine a stage light on it, creating interesting shadows.

THIS “DRAWING FROM LIFE” THE CURRICULUM ADDRESSES 3 CATEGORIES:

1. STILL LIFE,
2. FIGURATIVE (PEOPLE)
3. LANDSCAPE.

I WANT YOU TO LOOK AT THE ACTUAL WORLD FOR THE ANSWERS ON HOW TO DRAW...NOT TO THE HOW-TO BOOKS. “HOW- TO” BOOKS ACTUALLY INTERFERES WITH YOUR OWN EXPLORATION OF LIGHT AND SHADOW, ETC.

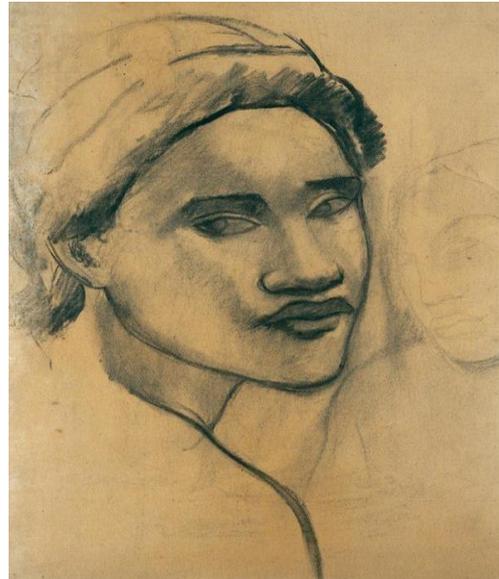


Fig. 5 Paul Gauguin (1848-1903)

LESSON # 1 WHAT is Value and What is TONE? (No, it is not what you get at the gym and yes, it has to do with light and shadow)

ASSIGNMENT 2:

This is an easy lesson that demands no drawing skills.

1. Wherever you are, look around you and identify the brightest thing you see (it may be the light coming through the window).

2. Now identify the darkest thing you see (it may be the windowsill surrounding the light coming through the window). Chances are the brightest thing is next to the darkest thing. This is an important thing to remember when drawing. You make your drawing interesting by introducing a **wide range of TONE**.

TONE describes adding black to any color to make the color darker

VALUE describes the different tones one can get. In drawing one often forgets tone, instead using only one of two values. **Values** are the numerous shades of gray between black and white, giving your drawing more strength and variety. Without these values, your drawing is monotoned. Imagine listening to a speaker who has no variety in their speech but spoke in a bland range. We all would be snoring shortly.

ASSIGNMENT 3:

1. Take a strip of white paper and divide it into 12 blocks next to each other as in this example. SEE FOLLOWING STRIP OF values. With a pencil (or better if you have a black colored pencil), try to make a shade scale going from the first block which will only have the white of the paper through 12 shades of gray to the final block which will be black.

Notice below (Fig. 6), that this expert scale even has a big jump in value from the 7th block (from left) to 8th block. Try to improve on the expert.



Fig. 6

2. Now take an old drawing (or start a new one) and introduce into that drawing the range of values that you created in the exercise strip of values. And remember the darkest area plays against the lightest area...it gains its strength this way.

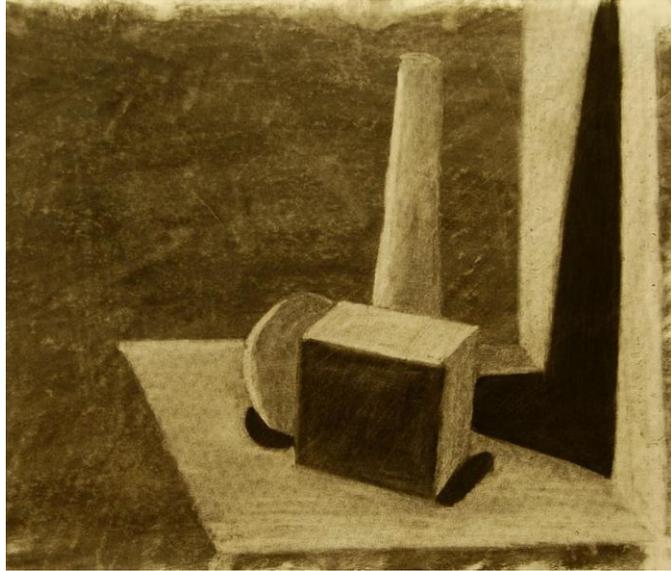


Fig 7.

LESSON# 2: SAY GOODBYE TO THE LINE (UP) PART 1

One thing I discovered in my workshops at prisons is that everyone in prison is in love with the line. In this case the line in which we depict things. This is not necessarily a bad thing, but it limits your skill.



Fig. 8 — Bridget who has a summary of her drawing discipline at the end of this curriculum.

WHAT IS THIS??

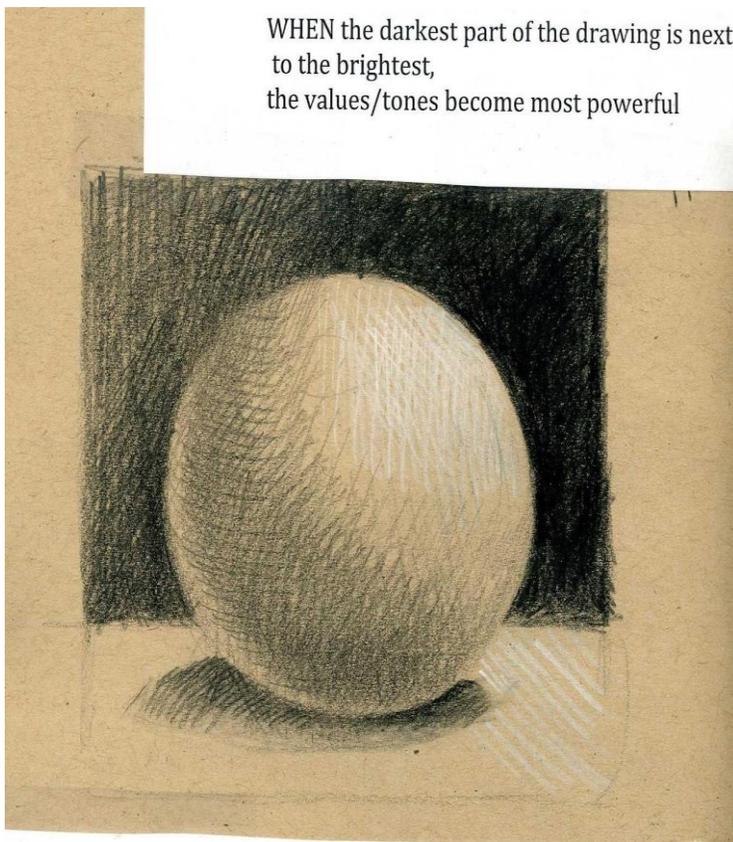


Yes, it is an apple. However, the one thing that told you it was an apple – the line, does not exist on the apple. If you were an ant walking the surface of this apple, you will never see this line. There is no line outlining that apple in real life. →

Fig 9.

ASSIGNMENT 4: I want you to draw a sphere without lines. How would you draw that sphere? You have to look at the “tone” around the empty space of the sphere and darken that area; and then you would have to look at the interior of the object that gave it a sense that it is turning (its volume).

Use the following as your guide.



There are no lines (contour lines...the lines that outline an object) making a boundary between the sphere and its surroundings. There is some cross-hatching of lines that follow the curve of the balls. When the cross-hatching of lines follow the curve of the sphere, volume is created.

Fig. 10

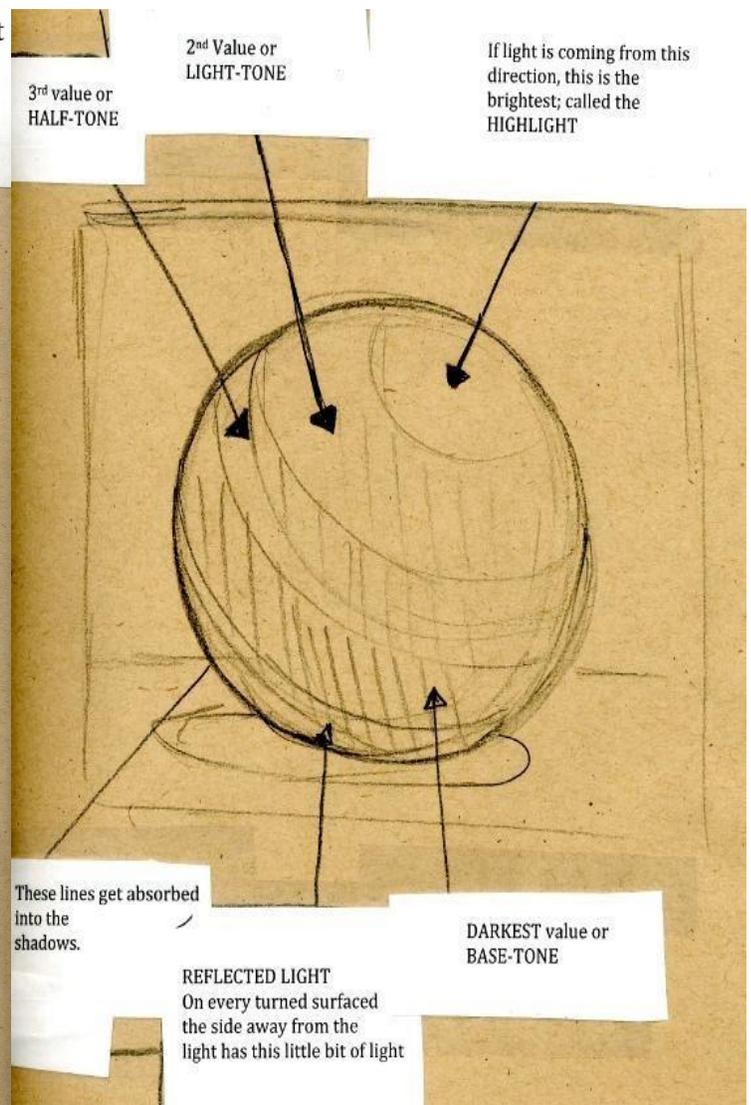


Fig. 11

ASSIGNMENT 5: Draw a sphere and render (draw) the dark and lights as in figure 10 and 11 above.

ASSIGNMENT 5 Part 2: FIND any object that is “sphere-like” and if you have a desk lamp or an window with light coming through it, put the object in the light so that there is a side that has a strong light and a side that is in shadow. Look at that lighted area and look at the dark side of the object. See if there are any cast shadows on the surface. Draw the object creating a strong sense of light and shadow without using a line that surrounds the object (**a line that surrounds an object is called a contour line, like the apple above**).

If you know how to cross hatch, cross hatch line, but do not use a contour line.

EXAMPLE OF A DRAWING WITH CROSS HATCHING LINES: (Notice the cast shadow on the wall)

In this drawing from my sketchbook there are no contour lines. Any line surrounding the lamb is absorbed into the shadows. The only lines are in the legs which if I had spent more time on this drawing I would have gotten rid of. For example, the line in the front leg near the belly, I would have created a shadow on the belly side of the line, thus eliminating that line.

LESSON# 3: SAY GOODBYE TO THE LINE (UP) Part 2:

Beginning artists often cling onto “lines” because they are unsure of their skills. Think of all the terms using the word “line” to suggest a safety device, etc. “safety-line, “throw me a life line.” Figures 14 and 15 are two drawings of mine to show how I used the lines: Yes, there are some contour lines, but they are used sparingly. One of the things that help in drawing light and shadow is “seeing” light and shadow in the reverse. What I mean by drawing light and shadow in the reverse is to draw it like it is a negative of a photograph.



Fig. 12



Fig. 13

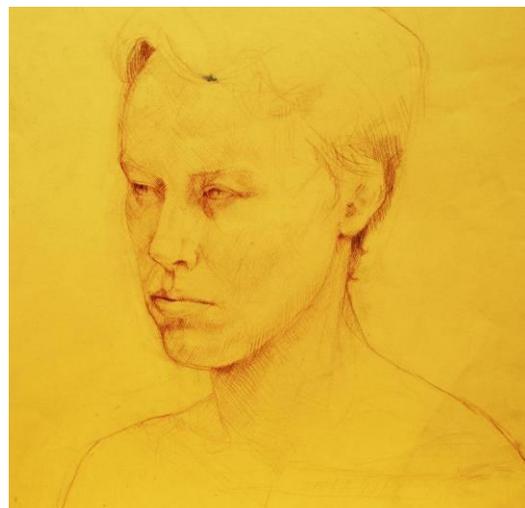


Fig. 14



Fig. 15

ASSIGNMENT 6:

Take the drawing from the last lesson where you developed a drawing of an object with light and shadow and reverse the light and shadow. The area that was shadow, make it light and make the area light as shadow.

One of the things you learn if you use the physical world as your primary drawing source (as opposed to magazines, etc) is that the world is made up primarily of light and shadow. You can identify an entire room with light and

shadow, light is always next to dark and dark is next to light. Start with the corner of the room and see how this patterns goes on around the room....first with the tiny light in the crease of the corner where the two walls come together, then you will see an area of dark, then it becomes light, then to dark again....this is the nature of light and shadow. (And yes, it still happens if the walls are cinder blocks) Line is an abstraction that does not exist in the world...line is always man made. Line tends to flatten out the world. This is okay if you are going for the "flat look" and many artists go for this flat look. But the artist made a decision to draw flat. They are not controlled by the flatness of the line; they chose it. (The problem

with copying photos is that your drawing will always look "flat". It may not be obvious to your mom or friend, but it will always be obvious to another artist, particularly one who has learned to draw from life.)

LESSON # 4 LIGHT AND SHADOW AND VOLUME

Yes, we have been talking about light and shadow. In this lesson, I'm going to describe it further. If you remember in the first assignment where you just looked around the room to find light and shadow, you may or may not have notice that light and shadow forms patterns.

The Beauty of Empty Rooms:

While I would never "romanticize" prison...(it is not a good place to be)...when I first went to a particular prison I was struck by the light in that prison. I wrote later to the warden:

"The prison is very interesting from an artist's point of view in that the light is very distinct there. Because "things" absorb light, when there are no things, light maintains a diffused clarity. This was apparent in some buildings. Other buildings, like the library and chapel, have the red brick walls that soak in the light, created a pattern of light and shadow, where the light seems to gather at the window leaving the rest of the room, while not in a shadow, a darker pattern."

The following three images are all basically empty rooms.

FIG 16

The first one is a quick drawing I did of the corner of my studio to emphasize the light and shadow of a wall beginning with that thin light band in the corner.

FIG 17

The second drawing is by Antonio Lopez Garcia (1936-), an amazing artist. This is a drawing done only in pencil.

FIG 18

The third is a painting by Vilhelm Hammershoi (1864-1916) a Danish painter. One of my favorite artists.



Fig. 16

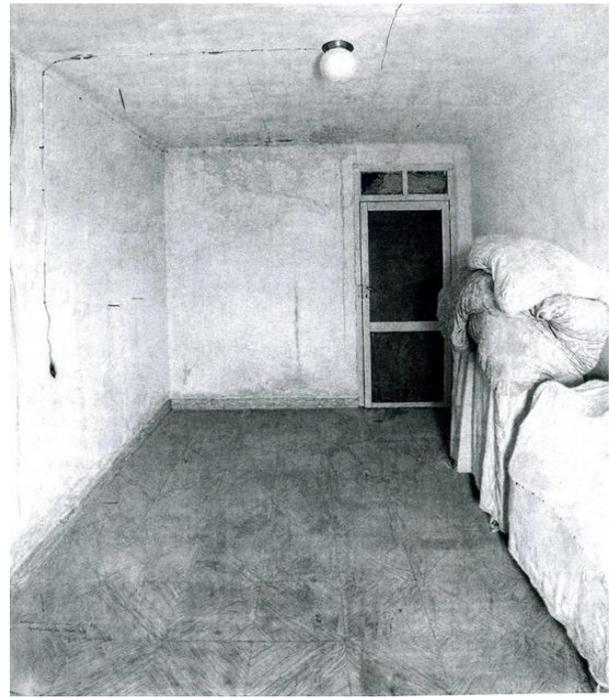


Fig. 17

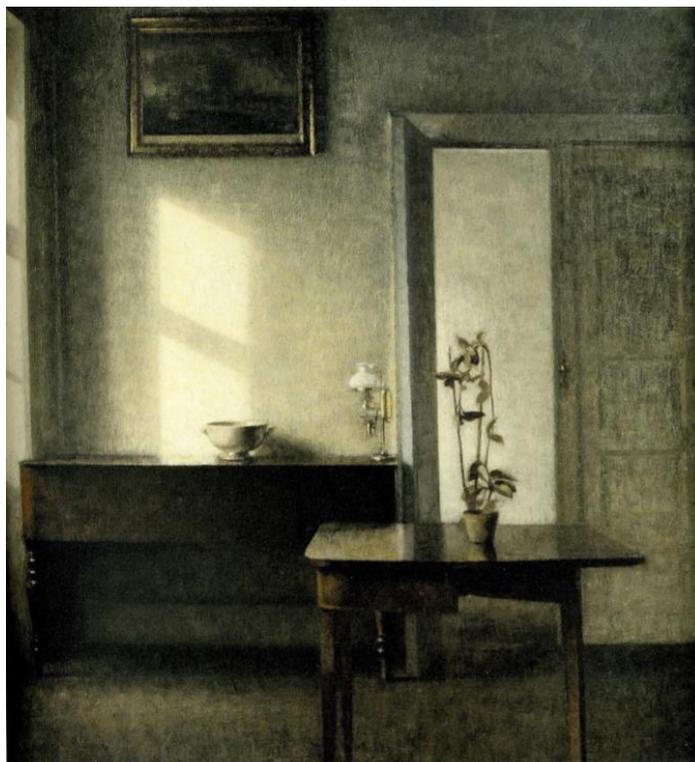


Fig. 18

Notice the pattern of light and shadow in all three pictures. (And even though we are not talking about composition right now, notice there is asymmetry (out of the center) in all three pieces. BEGINNING artists always put things right in the middle of the paper. If a beginning artist did the second drawing they would put the door to right in the middle, and the composition would be “dead in the water.”

Notice the long floor that pulls the viewer into that empty room. You feel like you want to walk into that room even though there is nothing in the room. That is the beauty of composition.

ASSIGNMENT 7: Identify the light and shadow in the above drawings.

ASSIGNMENT 8: Draw your cell, or whatever room that is available for you to draw in tone (again using that 12-value scale). Create a drawing that invites the viewer into the room not because there is anything (objects) in the room, but through strong lights and shadows (and if possible, with diagonals creating depth.)

LESSON # 5 Creating more SPACE From Light and Shadow.

There are two things that happen in drawings (or paintings): either they are **flat** or **they give a sense of space**. Usually, drawings are flat because of the lack of skill of the artist. Sometimes, the artist wants it to be flat as in the following painting by Alex Katz. Everything he does is flat, not because he is an inferior artist but flat is **the look** he is going for. Compare that portrait (Fig 19) to the following one by Michelangelo (1475-1564) from the Sistine Chapel (Fig 20). This portrait has a lot of form (or volume).

I had one class point out to me that there are “contour lines” (those lines that outline something and to which I am constantly objecting). I pointed out to the class that there were two things they need to remember about Big Mike. First, he was not my student, and second, and more important, Big Mike looked at the world intensely and he understood “form” so well that he could draw tons of contours lines around his portraits and never flatten out the form within the lines. But personally, I think if Michelangelo took out the line on the shoulder, neck and chin, or soften that line, this portrait would have more form.



Fig. 19



Fig. 20

SO, WHAT IS FORM AND VOLUME?

When drawings or paintings seem to give a sense of space, this sense of space is called **Illusionistic Space**; what you may refer to as the 3-D quality of the drawing.

This term, 3-d, is a poor term to use, because it does not really convey the sense of how we feel about that space...it is a graphic term that doesn't describe the viewer relationship to that space. In drawing and paintings, I think of three terms that describe space: volume, form, and distance/nearness that suggest our involvement with that space

Volume is a term I would use this when describing a non-living thing like a cube, or cone or sphere. The sphere has volume because it has surfaces going in several directions.

Form is something I think of when describing the dimension of a living thing; like the form of an arm (and all those forms within that arm). This form we have a sense of, we can feel it, we can feel that it has weight and is under the burden of gravity.

Distance and nearness are spatial (space) terms when doing a landscape or interior. It is space we can walk around it. It is space we want to get near or space we want to get away from. Here is an example of space in landscape.

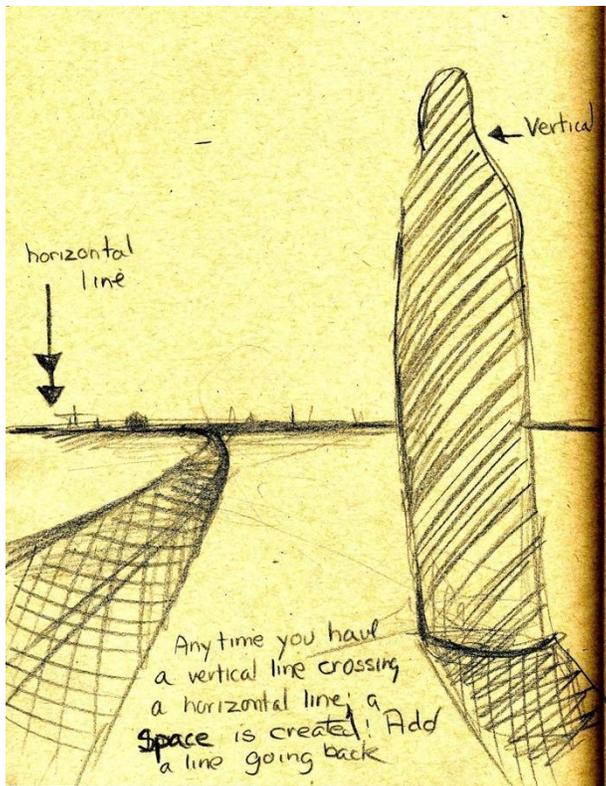


Fig. 21

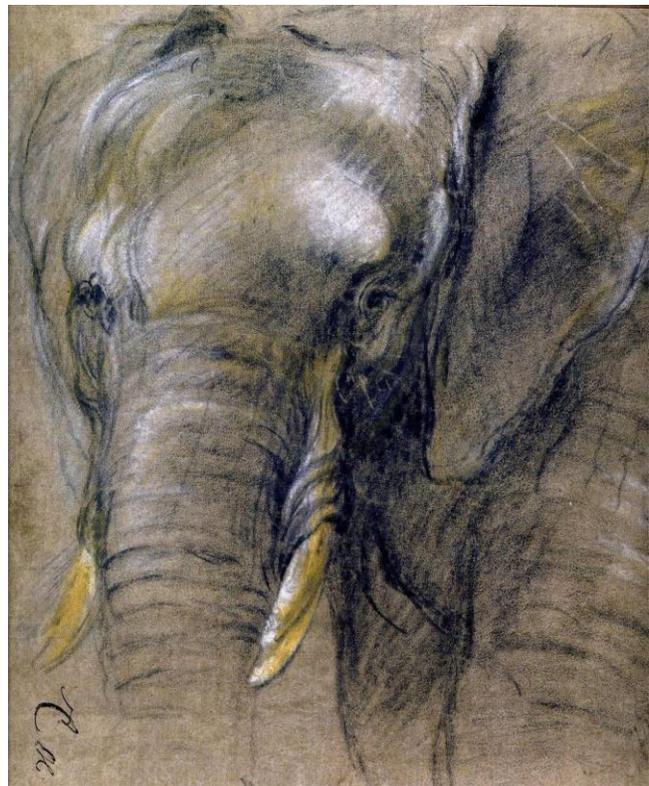


Fig. 22

The above is an example of form in a drawing by Pieter Boel (1622-1674) of an elephant. Notice how he uses line. The lines do not outline the elephant. Rather the lines go around the trunk bringing the front of the trunk towards us. If the lines emphasized the contour of the trunk instead of going around the trunk like Boel drew them, the trunk would look flat.

ASSIGNMENT 9 Part 1

Draw “form” by drawing your foot or arm or hand and think in terms of lines that go around the form as in the following:

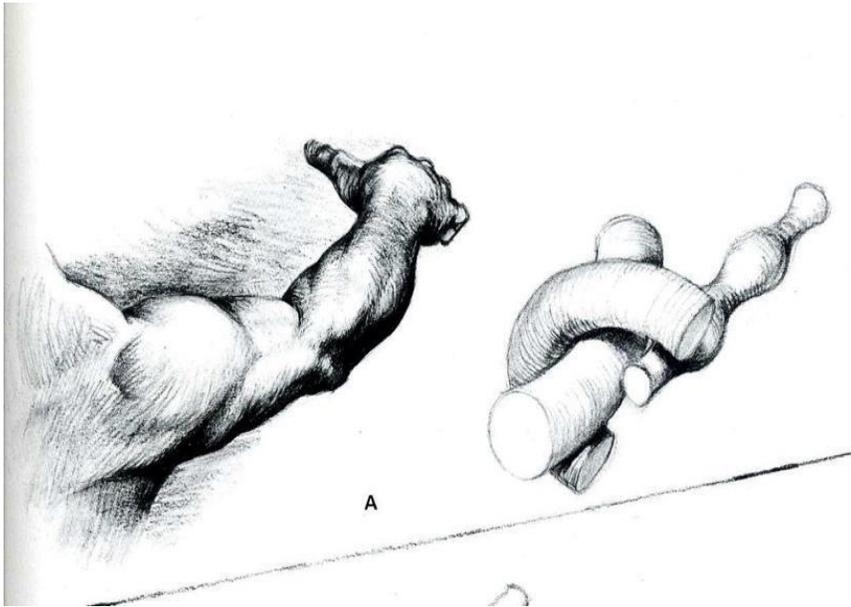


Fig. 23

Drawing Part 2. Draw space by drawing something close and something far away. Draw that chair that is close to you and then perhaps a shoe that is on the other side of the room or cell. **Measuring tip:** Take your pencil and hold it vertical (up and down) at arm's length. Measure the shoe or whatever you are drawing (from top to bottom) by holding the pencil in the air and see how it compares to the length of the pencil. Using the top of the pencil to gauge with your eye the top of the object, bring your thumb down the pencil to the bottom of the object. If the further object measures half the pencil and the closest object measure a whole pencil, then the closest object will be twice as big on your paper as the object further away like fig. 24 to the right →

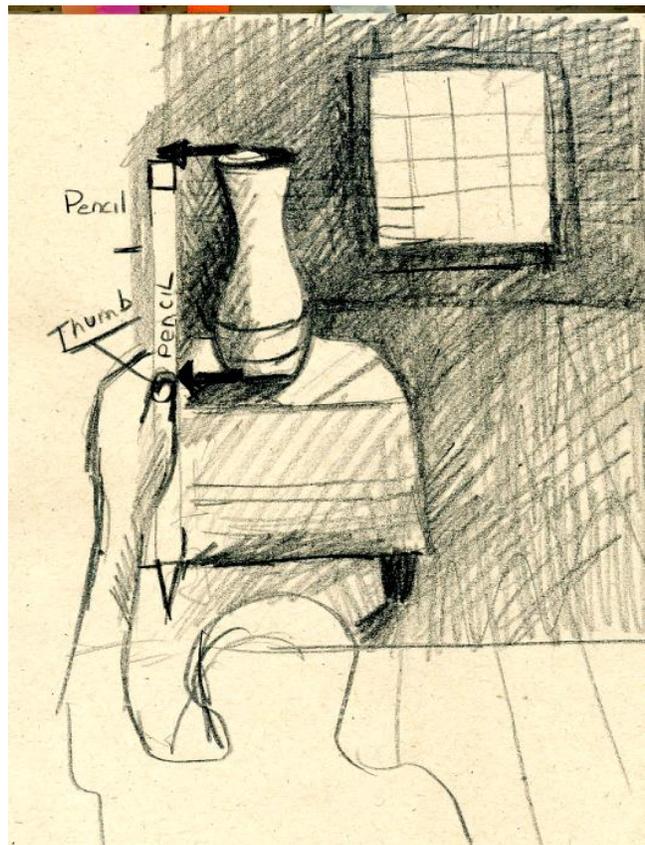


Fig. 24

LESSON # 6: Chiaroscuro

Chiaroscuro: It is pronounced “key-air-O-score-O”. I love this word. Literally it means finding light in darkness and finding darkness in light. Originally it meant; the light that hides the darkness. Usually, we say “darkness hides the light” but in this case clarity (light) it hiding the dark. One student said when I explained this that it reminded him of being at a campfire and standing back from the campfire you could see both into the light and into the darkness. Chiaroscuro is a term first used in 1500 and is often mentioned with the Italian Renaissance artist Caravaggio (1571-1610 Fig. 25). Caravaggio is one of the most famous incarcerated artists...he was in prison but I am not up to date on the details. Here is a sketch of mine that I did of a Caravaggio painting while I was in Rome (Fig. 25).

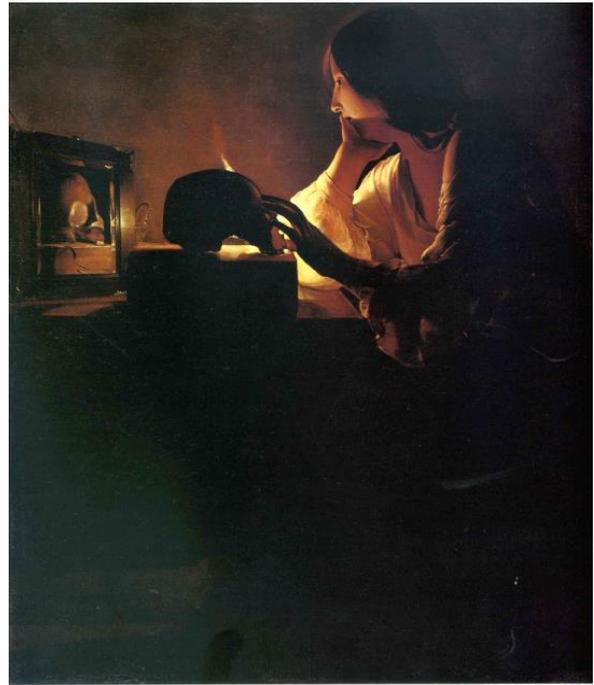


Fig. 26

Notice how most of the above painting is dark. The light becomes very mysterious and precious. Like that campfire, you can imagine the forms in the darkness. The following is a modern version of this painting by Julio Lazzar (1944-) Lazzar did not copy, but was clearly “influenced” by art history. (Fig 27)

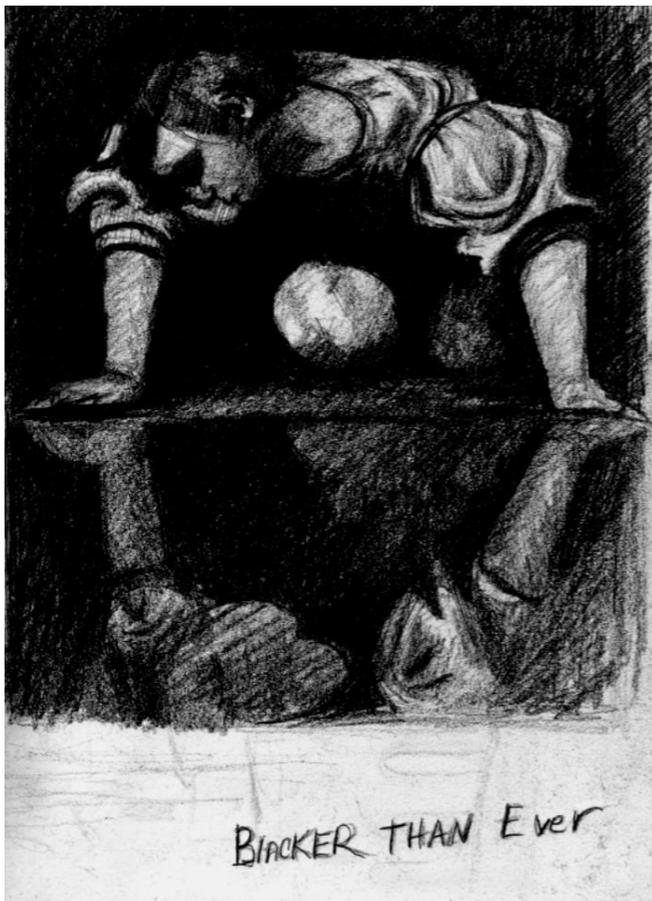


Fig. 25



Fig. 27

The head of the lion is visible, but the head of the woman is in shadow: the body of the woman is visible, but the body of the lion is invisible. Compositional tidbit: Notice how the composition is separated into three horizontal lines: a black band; and white and ochre (on your page is it gray) band; and a band of pattern. This is a very strong composition!

ASSIGNMENT 10: Think of something you saw or remember that would fit into this idea of chiaroscuro...a campfire, etc. Draw that memory.

Chiaroscuro in Reverse: While I don't think anyone ever thought about this, I was struck by the idea that chiaroscuro could be seen in the reverse where light was the dominant element in the picture rather than darkness. I thought of this reverse of light and shadow when I saw this drawing online. (Fig 28) I don't know who the artist is:



Fig. 28

Chiaroscuro in simple objects: Chiaroscuro makes even the simplest object (like a toilet paper roll or this jug) into something dramatic (Fig. 29).

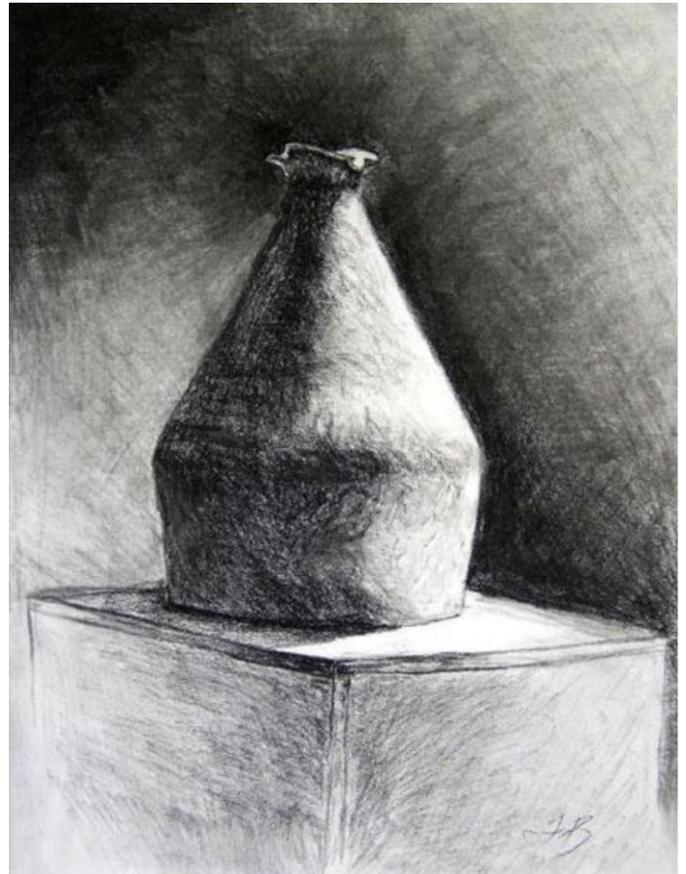


Fig. 29

ASSIGNMENT 11: Now get more complicated. On your desk or flat surface (on the floor, if you don't have a desk), arrange several object: a shoe, toothbrush, cup,... things with various shapes and texture and create a more complex chiaroscuro" composition

Lesson # 7 Portraiture (Drawing faces - although don't refer to it that way, use the art term: Portraiture.)

When I introduced the idea of drawing portraits (having one student volunteer to sit for each other at 10 minute intervals), I could tell they all got anxious. "Drawing faces" for some reason often causes a lot of anxiety. Maybe this is because everyone is an expert at how the face is "supposed to look" and that "resemblance" is a strong indicator of a "good portrait." I told this class, don't worry about it. Making someone/thing look like what it is "supposed to look like" is merely being dutiful – not necessarily creative. What is the problem with most beginning portraits??

Most beginning portraits do not show any structure; they do not show that there are muscles under the skin; that there is skeleton beneath the skin. Most naïve portraits are "features drawn upon an oval." This is like icing a cake without any cake beneath the icing. Drawing facial features without understanding structure beneath those features merely make the drawing flat. The lines are only symbolic... they don't really project what the feature is about. Here are some eyes drawn that shown no understanding of structure (that's not to say they are bad, but eyes do have structure). Without structure, these eyes are no different than writing out the letters E Y E S. They are hieroglyphics (Fig. 30 below).

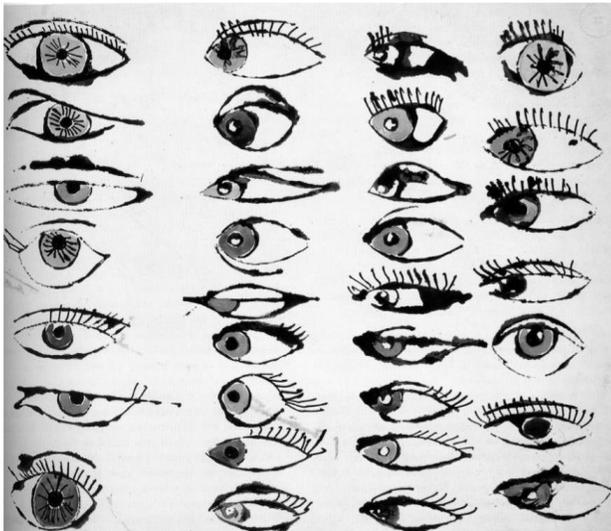


Fig. 30

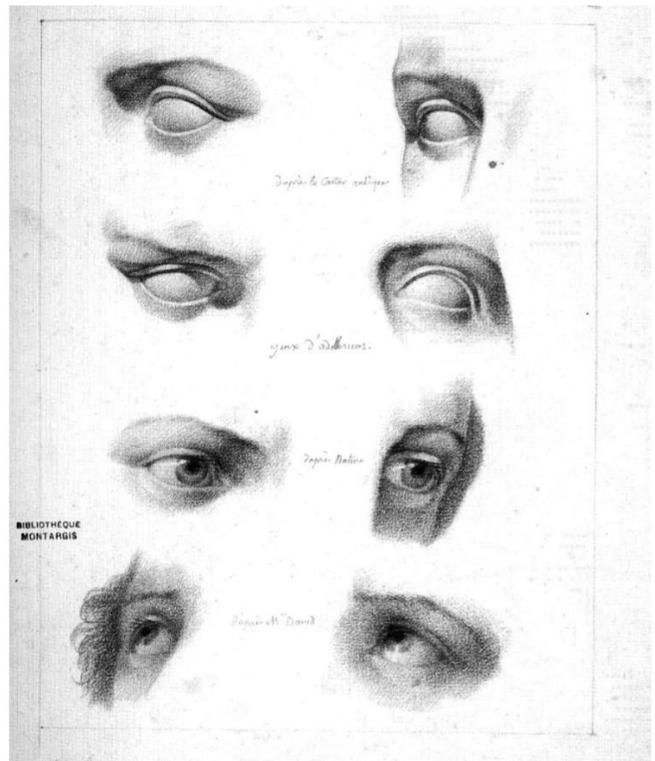


Fig. 31

ASSIGNMENT 14: DRAW EYES WITHOUT THE IRISES (the color and the pupil part). Again, think of the sphere. If you have a baseball or something, cover it over with a cloth using the cloth like an eyelid.

1. Light and Shadow on a Portrait

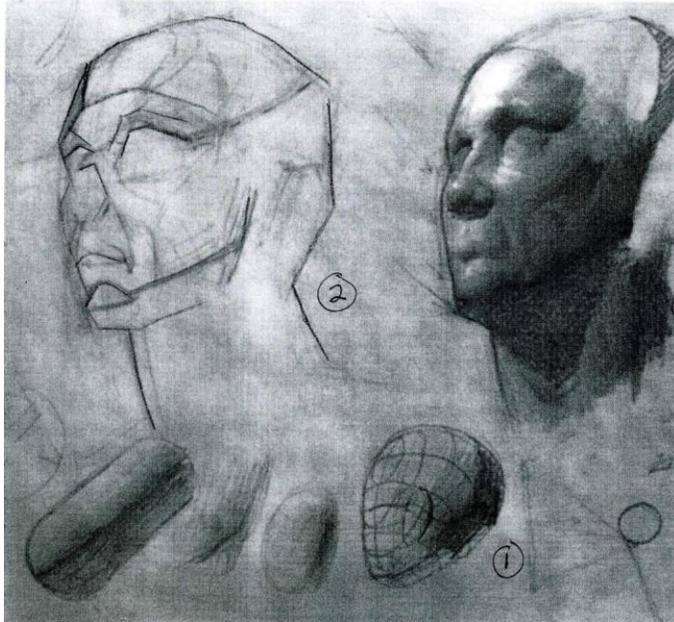
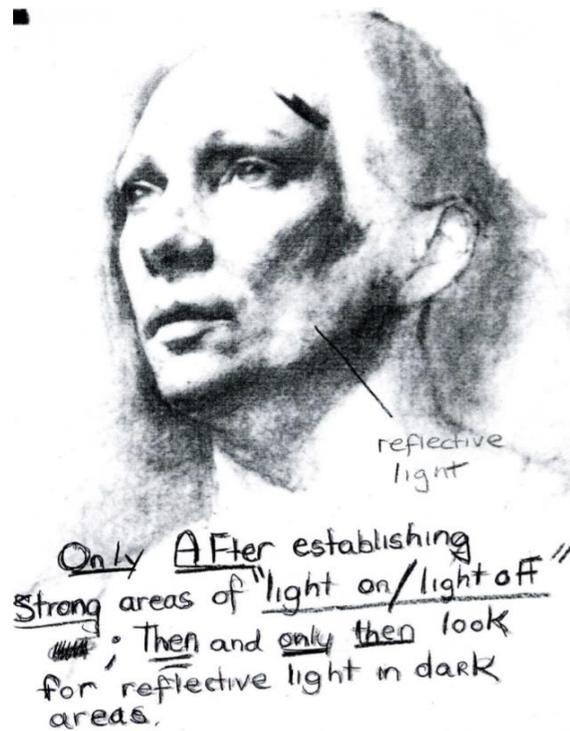
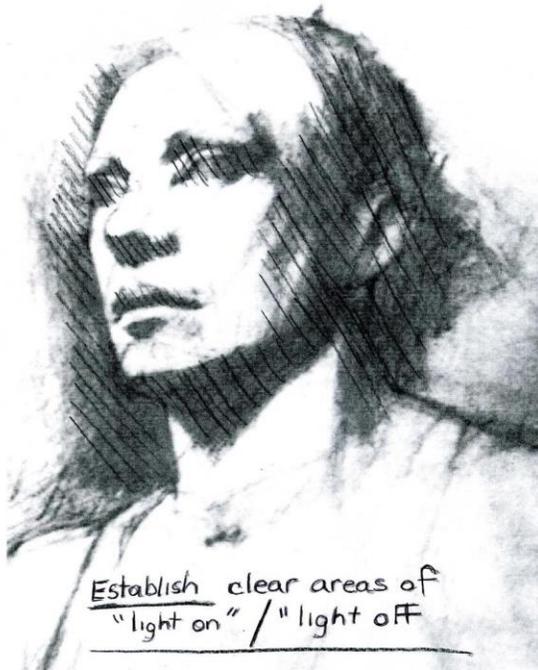


Fig. 32

Notice the geometry of the structure that is first established. Then the “blocking in” of shadow separating it from light.

(Below are Fig 33, and 34)

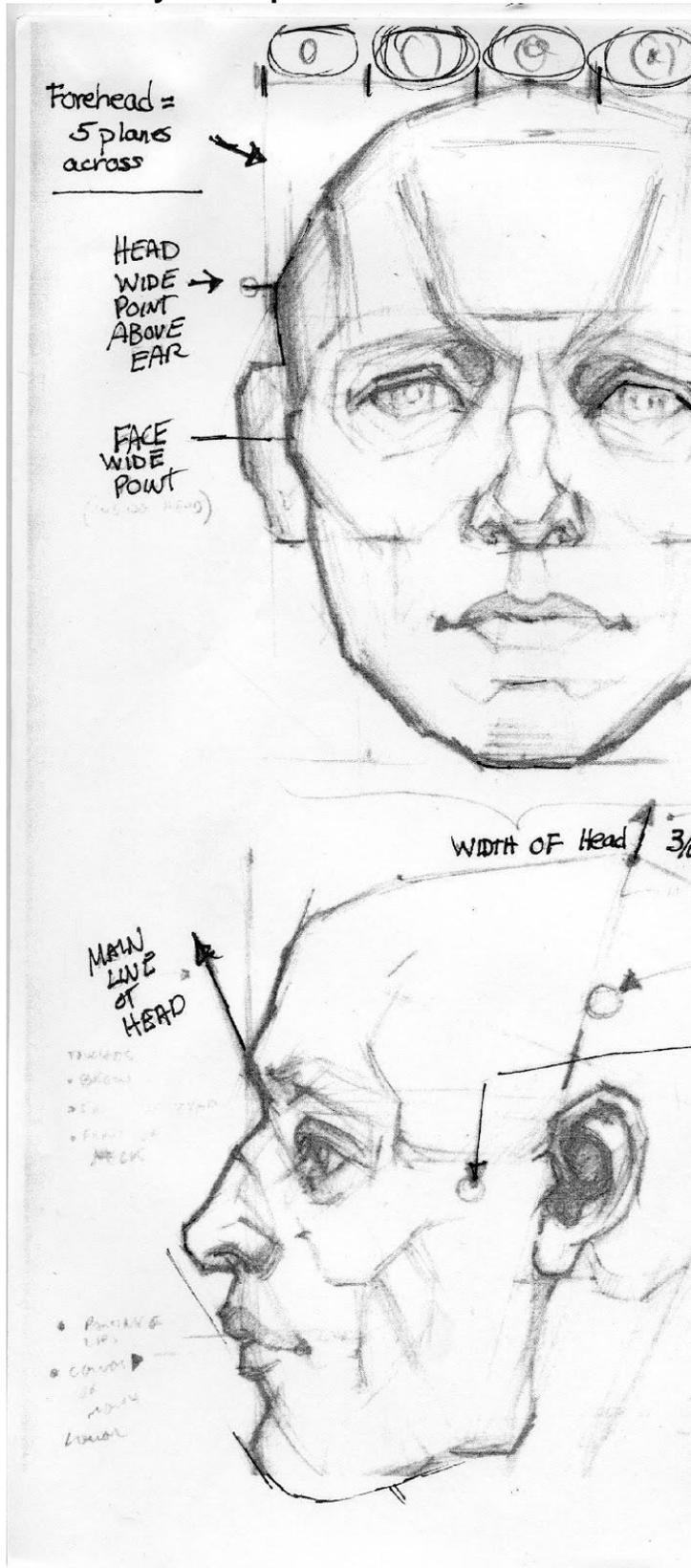


In the second drawing, areas of “light on and light off” are established. The “reflective light” that you see in the third portrait, is very tempting to draw before you established this strong sense of light on and light off areas in your drawing. However, it will mess up the clarity of form if you go to the reflective light too soon in your drawing. If you establish the sense of the “light on and light off”, your drawing will have a clear direction of where the light is coming from and a clear sense of the “planes” of the face. What are planes? (Other than the ones flying overhead?) Planes are those sides (like the side of a box) that describe the direction of the face. Light cannot turn corners. Light cannot be on two adjoining planes in the same way. The last drawing captures what I call putting the icing on the cake kind of thing. It is at this stage in which the artist looks to reflective light (in her cheek and under her chin, that twinkle in her eye.) I see this often in drawings before the artist has fully established the second drawing and the drawing gets a naïve flat look about it. I tell student “Don’t ice the drawing (putting in reflective light) until you fully understand the two main light switches; light on area and light off area (the shadows). Only after those two areas are clearly established can reflective light make any visual sense.”



Fig. 35

2. Anatomy of the portrait



Portrait anatomy chart explanation (Fig 36) Measuring the widest part of the head (1 inch above the ears) it is 5 eyes across. The forehead has 5 planes going across (it is not just one flat runway across the forehead)...break it down into these 5 planes and it will "turn". Look at someone and notice the turn. Some individuals have flatter forehead, in some individuals these 5 planes are more noticeable.

From the very top of the head to hairline (which on many of you who are bald it is not so obvious) measures the height of an eye. Ear sits at the level of the eyelid. Face is widest at the middle of the ear (obviously there are changes for individuals in this...some portraits are round, some oval...) but most beginners fail to see that the face is wide at this point.... actually, the face is never quite an "oval" or "round"...Notice how the forehead is somewhat like a cylinder that sits on top of the face. Measuring vertically (up and down) the face can be divided into thirds: hairline to bridge of the nose, bridge of nose to bottom of the nose; bottom of nose to bottom of chin. Then, from the bottom of nose to bottom of chin can be measured into thirds: bottom of nose to top of lip; top of lip to center line of chin; center line of chin to bottom on chin.

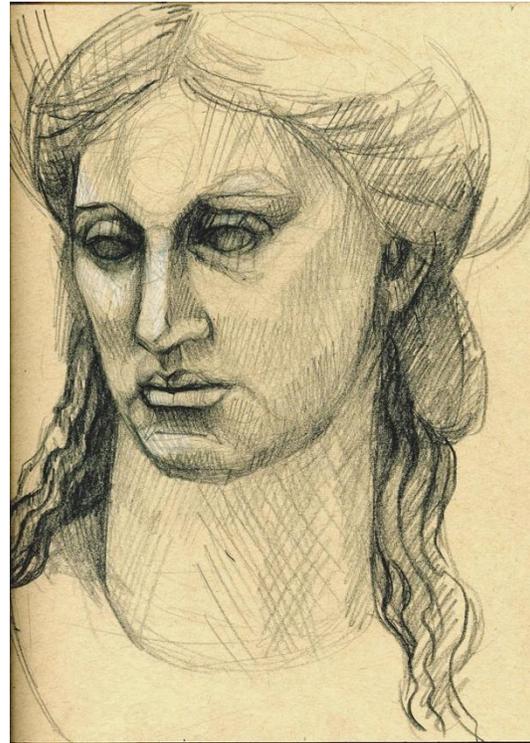
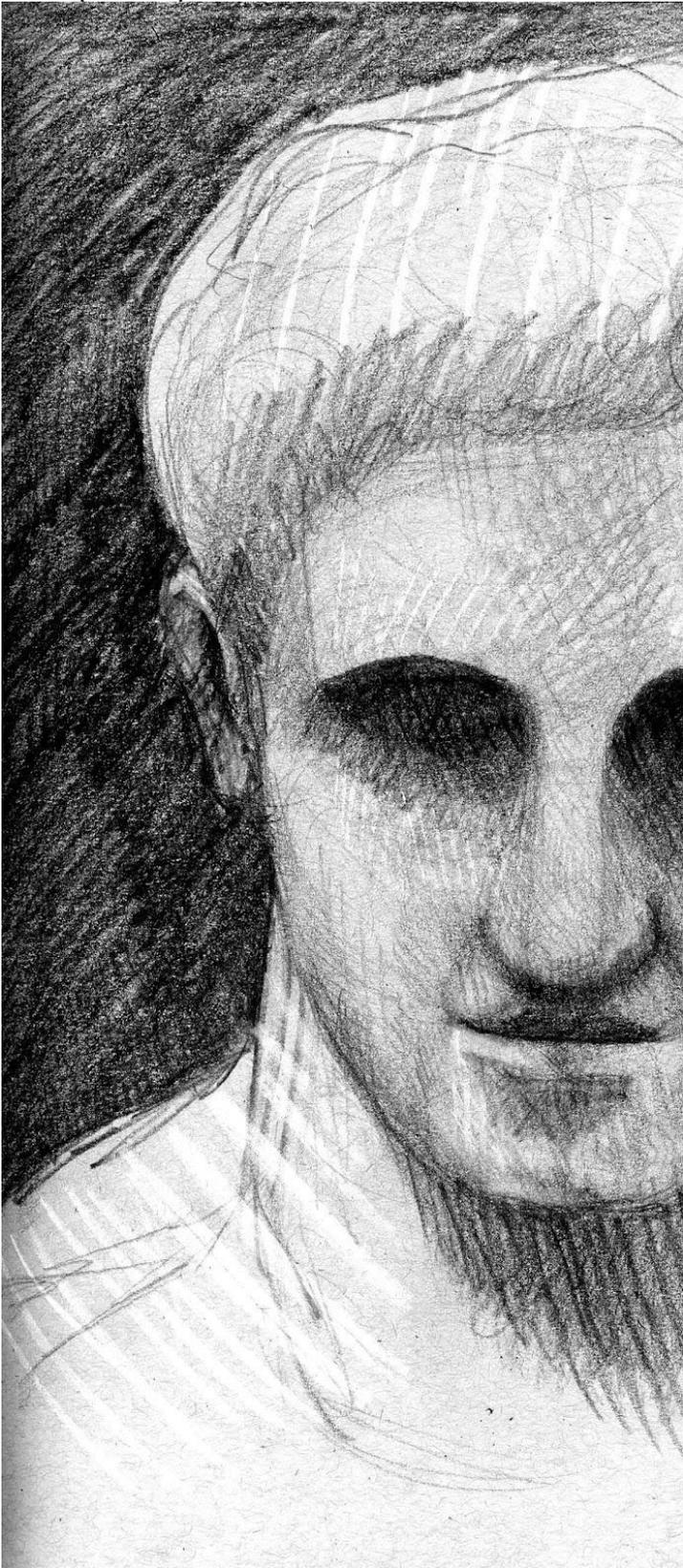
Profile chart:

The width of the head this way is $\frac{3}{4}$ that of the height. Notice the parallel lines. AND notice how the chin sits back beneath the nose. Most beginning profile portraits have the chin sticking way out. Tuck it back in. **OBVIOUSLY<...THIS PERSON DOES NOT EXIST.....**the charts gives you an average of several types of individuals. When you draw an actual person, you must LOOK at that person for the variations on this chart!!! (And obviously the illustration is it dated in that it presents the Caucasian young adult male and doesn't not present the many different racial and gender characteristics.

Fig 36

ASSIGNMENT 15: Make a similar chart of your face.

Examples of planes



ASSIGNMENT 16: Do a drawing without the features drawn; just the basic planes, as in the upper portrait with the eyes not being very visible. (Use an old drawing, or even a photograph. The problem with photographs is that they have no understanding of form, nor of light and shadow.....the two big things I am trying to give you a sense of in this curriculum)

Here are some more portraits:



Fig. 39

Notice how light and shadow develop the whole sense of structure in this portrait by Max Beckman (German Expressionistic, 1884-1950).



Profiles are difficult because they tend to go flat....the light on the side of the cheek helps to create form....remember the sphere drawing. (Fig 40 above)

Luca Signorelli (Italian 1445-1523) There are many many great artists, but the ones who were the greatest “draftspersons... those who could render form were the early Renaissance artists. (Fig 41 below)



But in summary.....

DRAW FROM LIFE EVERYDAY! Some great teacher once said about music...if you want to learn an instrument, you have to practice everyday you breathe.

This is from the artist Bridget McAlonan's notebook of writings. She did the drawings on the cover, the fish and figure 8. She writes:

"This project began out of frustration with myself. I felt artistically stuck. So I made a resolution (which I never make): I'd do at least one drawing per day.

I gave myself rules: I had 30 minutes or less to complete the drawing. Once that 30 minute mark was hit the drawing was done. In addition, to keep myself honest, I would post the drawings on my Facebook page, Inventing Trees within a couple of days of creation (if not that day). The drawing did not have to be good...I just had to do it. I did not create perimeters around media. The public nature of posting the drawings would keep me doing the drawings so that I wouldn't have to dance around why I had quit.

The result is that I have created a daily habit. I feel weird now if I haven't done a drawing. My family also has accepted that this is part of my routine. I have done the drawings while travelling, regardless of sickness and despite overwhelming other demands on my time. I have created at least one drawing everyday over the course of the year.

Now, some of the drawings suck. Drawings that I enjoyed, others seemed to dislike. And thing that I thought were worthless, others loved. I do believe, regardless of others' personal preferences that my voice has shone throughout the year and that my line has gotten stronger. I have gotten some excellent ideas for larger paintings and prints and indeed, dolls

In addition, I chose to make it 30 minutes because that was a consumable amount of time to be placed in my daily schedule...It was something that I could do at the end of the day, it was the length of the tv show, and it felt attainable. That nature of being able to do it was important. Often, I created way more than just one drawing and that was fine. But NOT drawing was the inexcusable in this self-challenge.

I found myself thinking about drawing during the day and while not drawing because of this process. My role as an artist and maker was pushed into the front of my thoughts. This was a joyful revelation to me. Also, because I was sharing my daily drawings, I had viewer feedback. I was able to ask folks what I should and what they would like to see more of. This "conversation" and to some extent criticism was very helpful. The encouragement and support kept me going.

So as an artist....

Either you need to draw from life each day...or else.... hold your breath for 24 hours. Draw your shoes, the light coming in the room, your desk, beneath your desk, a t-shirt (now I know everyone has those white t shirts) hanging on a chair.

LIGHT AND SHADOW AND FORM:....This is one of the basic way of seeing that world. Practice looking at the patterns of light and shadow whenever you sit in a room by beginning with that band of light in the corner.

ART HISTORY.....No other teacher is really as good as art history.....and I can assure you, Big Mike, Rembrandt, or any of the master ever worked from formulas and easy solutions.....

**Ciao for now,
Treacy**

Hi All, Gary here. It turns out after formatting, the packet is 23 pages, so rather than have a blank page I get to jump in and say hello and wish you a happy life and update you a bit about PE. As you can imagine we are busy reading mail and creating and sending out packets. When the school year ends, I lose many of the volunteers for the summer and everything slows down a bit. I do have enough help and we will slowly get back up to speed. Our biggest headaches is how the mail delivery systems are changing state by state. If anything has changed in your state let us know. In the next PE News we will have a survey to collect updated info on addresses and the possibilities of electronic communication.

Treacy has once again created another inspiring packet. She also reaches out into the art world to get folks to pay attention to the work you do. From Treacy's efforts PE has been invited to present at

The "Marking Time" symposium in Cincinnati, Ohio, July 15-17, 2022

Join us for the Marking Time: Art in the Age of Mass Incarceration symposium in Cincinnati, Ohio, July 15-17, 2022, at the Nathaniel R. Jones Center for Race, Gender, and Social Justice at the University of Cincinnati. Marking Time is an ongoing initiative that aims to explore the reach and impact of prisons on everyday life through a focus on art and culture. The summer convening will be the first opportunity for Marking Time artists, collaborators, and supporters to gather since the pandemic. The panels, workshops, and events will also feature local artists and organizations that are committed to ending mass incarceration and transforming the criminal legal system.

I address people for 12 minutes at 9am Saturday morning. It seems like a short time, but hey I get to go to Cincinnati for 2 days. I'll let you know how it goes.

Here are some ideas to inspire creativity
Artistic Prompts to Get You Through a Creative Slump-

www.prisonerexpress.org

You tumble over a handful of ideas, even sketch out a few and nothing you create feels right... That is if you can come up with something to create at all. When you depend on your creativity day after day, it's not uncommon to hit a wall in your inspiration. This constant repetition can be mentally exhausting... There's good news, though: creativity is never lost, just hiding. You just need some way to jumpstart it.

That's why we've rounded up a list of artistic prompts that can help spark your imagination and get you back on your feet after a creative slump.

Pick one subject and illustrate that thing an entirely different way every day for thirty days.

[Repurpose trash and junk mail](#) as project material to make a sculpture or collage.

Pick a color or material you normally avoid and use it in excess.

Illustrate a cause or current event that you are passionate about.

Create something memorable from your childhood.

Have someone [draw a random shape](#) then complete the drawing.

Practice continuous line drawings where your pencil can't leave the paper while you draw.

Find a still-life subject, and using a viewfinder, draw or paint three images while zooming in closer every time.

Illustrate a scene or character from your favorite book.

Create something inspired by your favorite song.

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