



THE LYING EYE  
● DRAWING FROM PHOTOS ●

PROBLEM SOLVING & INTERPRETATION

PATRICK J. JONES



FOREWORD

● STEVE HUSTON ●



D R A W I N G   F R O M   P H O T O S  
○ M A S T E R C L A S S ○

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◦ M A S T E R C L A S S ◦

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“ART IS UNQUESTIONABLY ONE OF THE PUREST  
AND HIGHEST ELEMENTS IN HUMAN HAPPINESS.  
IT TRAINS THE MIND THROUGH THE EYE, AND THE  
EYE THROUGH THE MIND.”

JOHN LUBBOCK (1834-1913)



D R A W I N G F R O M P H O T O S

# ○ M A S T E R C L A S S ○

## F O R E W O R D

### S T E V E H U S T O N

I grew up in [Alaska](#) in the 1960s and 70s. I know Patrick fed from an equally art-bare cupboard in his part of the world.

But . . . there was the pulp fantasy and science fiction art to go on. Until I hit my twenties, it gave me more than enough. It became the escape pod I both craved and loved. Oh yes, I loved the stories when they were at all lovable. But mostly, it was about the art. I loved the often very peculiar realism, along with the superhuman grace and strength, the best artists infused into their work. Even for the most uneven of stories, great artwork more than made up the difference.

Much of my childhood was spent pouring over comic books and comic strips for their extraordinary figure drawings: such artists as [John Buscema](#), [Hal Foster](#), and [Alex Raymond](#). For pulp novel paperbacks, it was the paintings of course. Those included [James Bama](#), [Boris Vallejo](#), [Frank Frazetta](#).

Looking back on my early heroes, I realize the common thread was their gifts for bringing strength and grace seamlessly together. And I loved that they did it, in a heightened way, in — what seemed to a teenager — a superhuman way. Now, after forty years of looking at and doing art, I've seen very few figurative artists who've been able cultivate “the chops” to pull off that superhumanness, let alone pull it off effortlessly.

[Patrick Jones](#) happens to be one of those artists. You won't be surprised to know that I've been blown away by Patrick's work for years.

However, it's only been through a happy arrangement of events in the last few months that I have had the great pleasure to get to know the human being. Normally given such relatively

brief history between us, when asked to write an introduction to even such extraordinary work as we have here, I would have certainly, politely declined. Instead, I am delighted. And also flat out excited. Because it means I get to pass on a little secret about Patrick . . .

I get the great pleasure of informing you and the rest of the world that the strength and grace we all see in Patrick's artwork is equally matched with the striking kindness and grace of the man himself. That makes him world class on two fronts. And it makes it my great pleasure to call him a friend. And also it makes him the ideal mentor to shepherd you through a subject that, in its own way, is as critical to creating successful art as is learning how to construct a nose, or a thigh, or a full-figured pose. Because the latter is entirely dependent on the former.

So, I leave you in the very privileged position of getting to feast your eyes on the amazing art of my friend while being immersed in a master class of how to shoot and then use the reference from the gifted mind that's done it all so beautifully.

Happy journeys and kind regards,

[Steve Huston](#)

[Manhattan, Montana, 2021](#)

Now, flip the blasted page and get to it!

STEVE HUSTON WAS BORN IN ALASKA. HE ILLUSTRATED FOR CLIENTS SUCH AS CAESAR'S PALACE, MGM, PARAMOUNT PICTURES AND UNIVERSAL STUDIOS BEFORE PIVOTING TO A FINE ART CAREER WITH EXHIBITIONS ALL OVER THE WORLD.

ALL THE WHILE, STEVE'S BEEN SOUGHT AFTER BY DISNEY, WARNER BROTHER, DREAMWORKS STUDIOS AND OTHERS TO TEACH HIS UNIQUE FIGURE DRAWING METHODS.

HIS NEW ONLINE COACHING PROGRAM NOW TAKES STUDENTS, STEP BY STEP, THROUGH HOW TO COMBINE CRAFT, CREATIVITY, AND PERSONAL GROWTH INTO ONE HOLISTIC PRACTICE.



# I N T R O D U C T I O N

This book is based on a year's worth of workshops originally written for *ImagineFX* magazine back in 2018. Fun and breezy as a magazine article is to write, there is only so much that can be said in a given word length over eight pages a week.

The world has gone through devastating change in that short period and I decided it was time to rewrite and build further on the workshops, focusing more on the use of photography by artists. I'm writing these words in the midst of the 2020 worldwide *Coronavirus* pandemic which has created an environment where gatherings are forbidden in order to prevent the spread of the virus, meaning, among many social events, life drawing classes are cancelled. This makes the use of photographic models as reference, rather than a live model, a necessary topic for renewed investigation and discussion.

The use of photography as reference for artists has been an incredible gift, but has also created a shift away from observing life, in fact there is no doubt more artists the world over now work from photography than from life.

So, what is the downside? Well the problems, of which there are many, reside in the cold *cyclopic eye* of the camera lens and its relatively primitive idea of depth and *focus*. We have all grown up bombarded by images from this singular lens to the point where most of us no longer notice the flaws, even though our binocular eyes see the world in a vastly different way. There are programmes that fix *photo-distortion* to some degree but they won't fix tangents or inform us what certain obscure shadows may represent, and more importantly, they don't train us to see the world as our human eyes do. There's good reason why the *Old Masters'* paintings, created in a *camera free world*, still have so much depth and atmosphere.

Opposite is a photo with obvious distortion, which can be dramatic when created purposely as I have done here. But most times the distortion is more subtle and can creep into our drawings and betray us. In the following workshops I will work with two of my most treasured artistic collaborators, *Alana Brekelmans* and *Katy Woods*. Together we will delve deep into the multitude of problems regarding distortion, proportion, edges, shadows and tangents conjured by light during that brief moment in time when the camera blinks and *whispers its lies*.



MODEL: ALANA BREKELMANS



# PART ONE

## THE PHOTOGRAPHIC MODEL

Although I had taught drawing techniques in schools for many years it wasn't until the publication of my first drawing book, *'The Anatomy of Style'* that I was invited to teach live workshops. Since the book was the spur for these private workshops I decided to name the workshops after the book. The Anatomy of Style workshops then evolved over time to include more advanced teachings based on my follow up book, *'Figures from Life'*.

Over the course of these chaptered workshops I will draw from photographs to recreate the atmosphere of my live workshops and will conduct each demonstration as if class is in session with a live model posing. This will offer you a first class seat to watch over my shoulder and draw along. I will explain my personal process and insights as we explore the beauty of line and form found in the anatomy of the human figure. A **photographic model** will take the place of a live model and will pose opposite the drawing stages.

Since we will be working from photos I will also focus on guiding us through the typical minefield of problems and solutions associated with photo-reference. The camera's eye can be very deceptive and we must be suspicious of every photo we work from, with the prime suspects being distortion, often unseen to the untrained eye, as we have come to accept the distortion of photos as 'normal'. Unfortunately that level of acceptance doesn't extend to drawings that are distorted, so we trace photos at our peril. I believe only professional artists up against deadlines should rely on tracing, and even then only as a quick aid to get the main elements down. In order not to lean on the crutch of tracing and the many evils inherent in that practice I will demonstrate the sheer joy and freedom of drawing **freehand**.

OPPOSITE: PATRICK TEACHING HIS 'ANATOMY OF STYLE' CLASS WITH MODEL KATY WOODS



"IF YOU CAN DRAW WELL, TRACING WON'T HURT; AND IF YOU CAN'T DRAW WELL, TRACING WON'T HELP".

BRADLEY SCHMEHL



**T**hat duplicitous eye! Our cyclopic nemesis, the camera lens, a teller of falsehoods and deceptions. The camera is now in the pocket of billions of people on Earth. An amazing revolution if we think back to the beginning of the 20th Century when a photographer needed an able assistant to help carry all their photographic equipment.

The camera is so common now that literally trillions of photographs are produced every year, most of them through a warped 20-35mm lens. This has resulted in a world of people adjusted to accepting our average distorted photos as reality. Show most people a photo and they will most likely not see the distortion unless they themselves are in the photo, especially near the outer edges of the photo where most of the distortion lies.

Due to an unlimited choice of photo-reference crowding the internet artists can easily become *lazy cobblers*, grabbing what suits their purpose and frankensteining it all together. The unfortunate problem is that although we have learned 'not to see' distortions and over-sharp edges in photos we haven't yet 'learned not to see' those same anomalies in an artist's drawings. The majority of drawings I observe often have a strangeness that reveals the photo-reference source. When a drawing is close to reality in the sense of 'camera lens reality' it becomes unsettling. We have all seen realistic drawings that are a bit awkward, not quite perfect, but still realistic in a warped way. Non artists may not see the camera distortion in a drawing, but they still *know* something is wrong. When I see a beautiful figure drawing it is usually drawn from life, or from a photograph in the hands of an artist that knows how to see and correct photo distortion and lens anomalies to represent the human eye. In this workshop I will guide you on your way to becoming that kind of artist.

Lets get started...



W o r k s h o p O n e :  
T H E L Y I N G  
E Y E

“PHOTOGRAPHY IS AN IMMEDIATE REACTION,  
DRAWING IS A MEDITATION.”

HENRI CARTIER BRESSON (1908 – 2004)



T H E V A M P Y R E ' S T R A N C E  
C H A R C O A L A N D P E N C I L  
O N A 2 N E W S P R I N T

Today we will be drawing Katy. Katy is a marvellous model who takes no prisoners when posing, which is exactly what I hope for when posing a model. An exciting pose will both challenge us as figurative artists and help expand our imagination.

In my first figure drawing book, 'The Anatomy of Style', I covered average figure proportions, a practice we should return to often. Once thoroughly learned we can store these proportions in our subconscious should we need them. We must keep in mind, though, they are only a guide. Trying to shoehorn every figure to fit an eight-head-high ideal is the recipe for stiff, uninspired drawings.

When working with models we can add fantasy elements by costuming the model or by studying the contours of the figure then add them using our imagination, which is the path I will demonstrate in this workshop.

In order to achieve style we need to work with gesture, which is the spirit of the pose and the fluid nature in line. If we take gesture too far, though, our drawing will look wobbly. To counter this problem we need to also work with a solid structure, but too much structure can make for a stiff drawing, and therein lies the great balancing act of figurative art that we will explore together throughout these following workshops: the artistic balancing act of gesture and structure.





THE VAMPYRE'S TRANCE  
CHARCOAL AND PENCIL ON A2 NEWSPRINT

### 1 The Eye of the Cyclops:

Here is Katy perfectly lit and beautifully posed, we could wish for nothing more...until we take a closer look. I shot this photo with a 50mm Sigma Prime Lens, the closest lens to the human eye, yet even the best lens is still only a single eye; the eye of a cyclops. A single eye is poor at judging depth compared to our human binocular vision. Look how small the foot (A) is compared to the head for instance and how long the torso has become. The distance from the shoulder to the navel should be similar to the distance from the navel to the curve of the upper thigh in a standing pose (B) (the bottom of the gluteus from the back view). With that in mind we can appreciate how much distortion we accepted when first looking at this photo. By knowing the camera is a lie I approach every drawing from photo reference with extreme scrutiny before making a single mark. We must make it part of our artistic tool box to learn to see photo distortion firstly, then other problems as we go, such as focal depth, meaning the difference between how we focus our vision to see depth compared to how the camera sees depth.

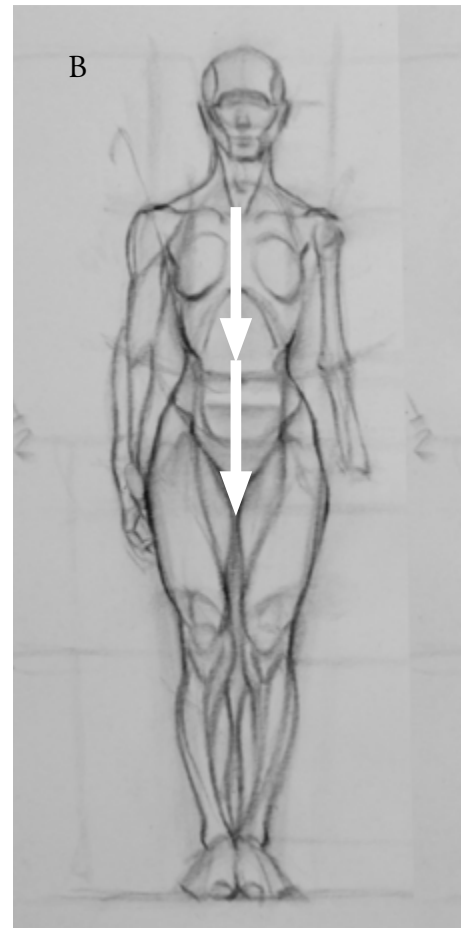


### 2 The Slave Betrayed

Analyse the photo reference with me as I draw. Let's start with our attention level set to high. Using a small two-finger wide piece of charcoal I lay in basic proportions. Aware of the lens distortion noted above I continue to examine and correct proportion as I go. I don't need to measure, it's mostly a matter of what 'feels' right. Learning to see and constant life drawing with our binocular vision will attune us to seeing real-world shapes and proportions. I see the far leg (C) is so foreshortened it looks amputated. This is a major fix.

I also bring the thigh forward to both create more rhythm within the figure and to show more of the far leg. I draw the thigh using natural foreshortening. Our own eyes see objects shorten as they come toward us but not to the degree of a camera lens.

Now all of this fixation on proportion may seem like I'm overly concerned with correct proportion, but it's not that, as I will often push proportion for effect. What I'm changing is the mechanical mistakes of the camera lens so they don't show in my drawing and betray me to the world as a slave to the camera.



THE VAMPYRE'S TRANCE  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



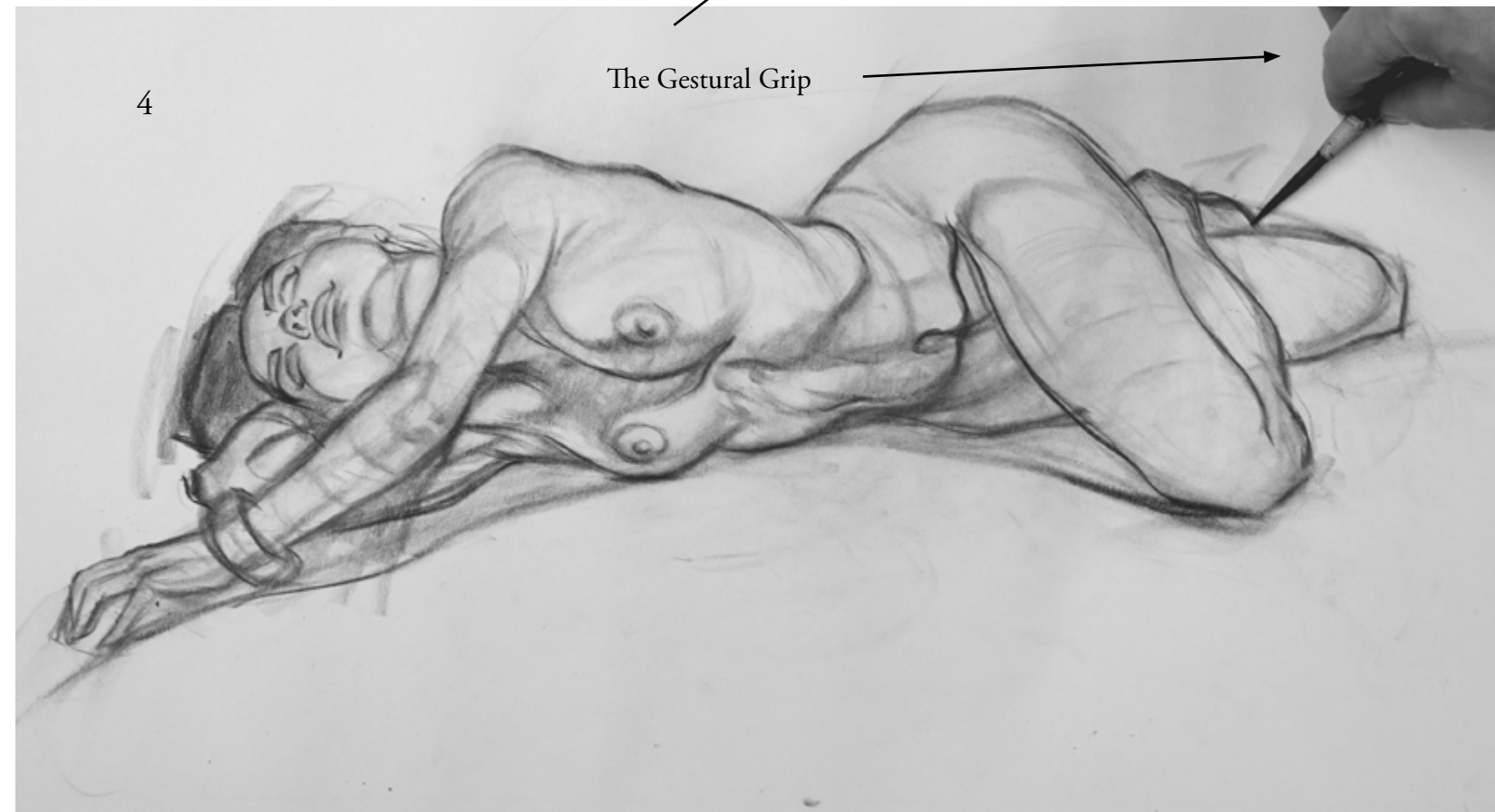
### 3 Drawing with Rhythm

Once again I look to real world proportions for guidance. On a standing figure we are basically two heads long down to the nipples. Even allowing for natural foreshortening I needed to draw the head bigger and wider. In real life Katy has a heart-shaped face, yet in the photo she appears to have a long face. Professional portrait painters in particular usually draw sketches from life first when they intend to work from photos of their subject to be aware of distortion. Learning to see and learning to draw are essential skills for a painter.

By starting with basic shapes it's easier to draw more sophisticated lines on top. I've drawn the face using small shapes inside a big shape. This is two of my disciplines in action at once: Big to Small and Simple to Sophisticated. Note the gestural pencil grip in action. Drawing with our gestural hand we use the rhythm of our entire arm rather than the stifled wrist movement of our writing grip.

### 4 A Tilt of the Head

On closer inspection what appears to be a foot (A) is actually the ankle twisting. In reality we would simply tilt our head to see and understand this in 3D space. We need to inspect every anomaly within a 2D image such as a photo. I decide to draw the classic shape of a foot to make the drawing more clear. I'm improving what I see in terms of artistic mark making. Note also how many times I exaggerate the curves to make the drawing more lively using the gestural pencil grip. The gestural grip allows the freedom to draw long fluid lines from a multitude of angles.





THE VAMPYRE'S TRANCE  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



**5 An Odd Drawing**

At this stage I step back from the art to check the drawing has solid structure. I lay in broad tones with my charcoal. Remember, our main goal here is to interpret the reference. If we gauge success on how close we copy we will end up with a stiff drawing that looks like a distorted photo. As stated in the introduction, people will forgive a distorted photo but will see a distorted drawing as wrong. As a learning experience it's worth tracing on top of this photo to compare it to the adjusted drawing to understand how strange camera distortion becomes evident when transformed into traced lines. The tracing will be an odd drawing.

**6 A More Interesting Drawing**

Up until this point I've juggled the fluid nature of gesture and the solid discipline of structure. It's an OK drawing at this point, but nothing stylish. This is the journey person stage, from which we can now stamp our personal style onto. Using tissue I blend tone into form, this also fades the drawing allowing me a second chance to draw better on top. This is an interesting point to consider: The camera, unlike our eye, has a depth of focus that over sharpens edges and also over blurs out of focus edges. Our human eye has a depth of focus that sees sharp edges without the next edge butting right up in equal focus. In real life If I focused on Katy's face at this distance her hips would be less sharp, but not blurred. In a drawing I use softer lines and broken lines to give the impression of this idea.

Note how even the difference in line darkness has already made the drawing more interesting and less heavy handed. This is the first indication of a drawing approaching an artist's personal style, rather than a drawing as a documentation. Style need not be a wild abstraction, which it can be; for me style is the recognisable hand of the artist who draws with thought, rather than one who simply copies.





THE VAMPYRE'S TRANCE  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



**7 A Small Investment**

Here I'm making small structural adjustments and adding more tonal gestures with charcoal and finger smudging, considering those softer lines and edges as the forms turn. We tend to see more tone than the camera and so our forms should not 'burn out' as quickly approaching light. Note how sharp Katy's hips are in the photo against the dark background.

Adding broken lines and tone adds vigour to the drawing and freshens it up, giving it a more painterly quality. It also helps us feel the drawing as a holistic idea rather than a bits and pieces idea. This second time around goes quickly, just a matter of minutes, which is a small investment for an hour long drawing. From this point onward my quest is to further explore style in the drawing and begin the process of breaking away from the photo source for reference.

**8 All That Matters**

I use shadows to push the gesture but in a considered choice I omit the shadow of the Xiphoid Process ( the small bone under the pointed arch of the ribcage ). It looks odd here, and even though it's correct it violates one of my art laws: 'If it looks wrong, it's wrong, even if it's right!' The drawing is all that matters in the end— not what we see exactly, or the correct proportions—only the drawing.





THE VAMPYRE'S TRANCE  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



**9 Stumpy Fingers**

Using a paper stump I push around the charcoal already on the paper rather than lay more charcoal down. This keeps the drawing light and fresh. I'm also mindful to always be drawing even when blending. To keep from smudging the drawing I use a sheet of paper, this also stops the oil from our skin leaving marks on the drawing. I also keep my hands dirty with charcoal as this also prevents oil transfer and allows me to draw and smudge with my fingers. You can also use surgical gloves if you like and use various-sized paper stumps to blend with, whatever works for you. For me finger blending is the most natural way to work, followed by the more precise paper stump blending.

**10 Our Photo Friend**

I 'draw' highlights with a kneadable eraser. I think of the eraser as a drawing tool rather than a correction tool. Photography can be our friend in finding highlights that may be hard to detect. Photoshop and even apps on our ipads have features to enhance contrast. Old paper book cover artists would have their reference images overexposed and also underexposed to see all the tones that might be tricky to see in the master photo. The danger here is to lean to much on one or the other. The master 'original' photo is still the main go-to for the final drawing.

Slowly does it, especially in the early stages. I believe drawing faster than our thoughts is a false economy – If we rush a drawing we inevitably spend most of our time fixing mistakes. Every mark should be a thought.





THE VAMPYRE'S TRANCE  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



**11 The Bug Bears**

I take a short coffee break away from the drawing and come back with a fresh eye. A break helps me see the bug bears more clearly when I return. Bug Bears is the term I use for elements in the picture that bug me. Sometimes I don't know exactly what the problem is, sometimes I do and refer to notes I make as I work regarding what needs fixed. A break will normally help me see problems that weren't clear when I was too close to the work, meaning I was so busy working on individual elements that the holistic nature of the drawing was suffering.

Another thing to be aware of with photographs is that we are looking at a frozen moment in time when gravity may not yet have taken its full course of action during the model's movement into the pose. I see the breasts are too close in shape, this may be a moment when the breasts had not fully re-formed into a more natural shape during the click of the shutter lens. The lower rib cage looks too smooth due to reflected light. I make minor changes to both bug bears and am ready for the big finish.

**12 Killing Two Birds**

I lay down a large swath of charcoal using a tissue. Jars of charcoal dust can be bought from art stores but I simply dab the tissue on my sandpaper block which is always thick with dust from my constant pencil sharpening, this also cleans the sandpaper block which is a satisfying way to kill two birds with one stone. I then smudge and tonk (dab) the applied charcoal with both the tissue and also a shammy leather cloth, playing with textures as I go. The tissue creates harder edged marks than the softer shammy. A paper kitchen-towel will give us even harder edged marks. Between the three we can get unique textures. I learned of the shammy from Glen Vilppu a few years back and it has been part of my drawing arsenal ever since. Here I use it for abstract marks to 'ground' the figure and add style.

11



12





THE VAMPYRE'S TRANCE  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



**13 The Elements of Fantasy**

I usually give the model a story to work with, but for this photoshoot I asked Katy to transition from one pose to another using her emotions based on my prompts. Fear, horror, loss, anger, loneliness were some of the emotional word prompts used to bring out a constant stream of poses that transitioned into an spiritual ballet. From this moment onward I take the pose further and imagine a vampire in a blood-lust trance. With large charcoal sticks I draw abstract shapes to create a magical dark mood. I push the hair up into the night air as if it has a life of its own. I then pencil in the breast plates and jewelry using hard erasers for highlights. The variance in line width throughout the figure takes our eye on a liquid journey over the undulating forms, creating a sense of movement even within a still image.

**14 The Distrustful Friend**

I stop referencing the photo completely, beautiful though it is. For if we continue referring the photo as being 'correct' we might believe every change is a mistake. I finish the drawing with gestural freedom. We must learn to separate the photo-reference from the drawing—as the drawing must stand alone. Look only at the drawing now and you will see the artist's style come through due to choices of line, tone, proportion, light and dark, all based on the very decisions to change and move beyond the photo-reference that was our initial source of inspiration. The photo, we must remember, is not our enemy, just a companion that tells us lies once in a while.





THE VAMPIRE'S TRANCE  
CHARCOAL AND PENCIL ON A2 NEWSPRINT

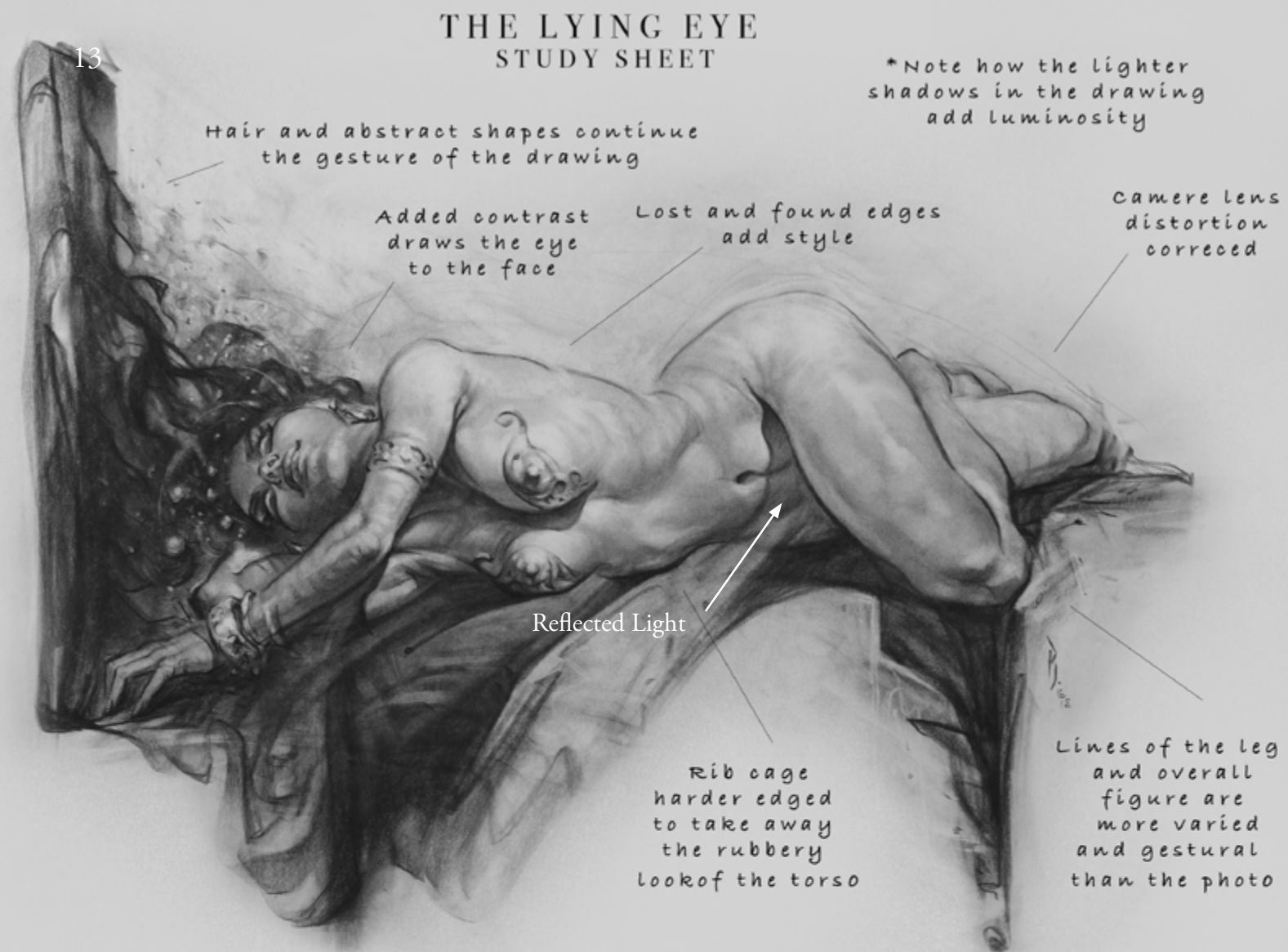
So we end our first workshop with a drawing which, although, resembles the photograph reference as the same basic pose, is now a world apart as far as its emotional reach extends. If I was to show only the photograph as the final result of my artist collaboration with Katy the conversation would tend toward the lighting and what a marvelous model Katy is, and that would pretty much be it. If I were to only show the drawing the conversation would explode in all manner of directions. "Who was the mysterious model that posed for this creature of the night, she must have been amazing to work with?" "She was indeed!" I would reply, but there would be so much more to discuss. "What does the title mean?", "Is she changing into a vampire via her trance?", "What happens next in the story?"

Study now the difference between the photo and the finished drawing. I have made notes to give a rudimentary idea of some stylistic choices made during the process. These are a good go-to if you are starting out but they are not hard-and-fast rules, just a beginning. Some techniques I find lift the art out of the mundane, such as bringing reflected light into the shadows, but sometimes I darken a shadow that is too light to be more like the photo-reference, it depends what the rest of the drawing looks like in relationship to the shadow.

We began with a photo and we fought the lies it told us and rejoiced in the frozen image conjured. It gave us the ability to study the figure for a long period of time without the model shifting position, a feat impossible in reality. It is our friend and foe all wrapped up in a miraculous paradox.

The fact that the final process ends with a drawing rather than a traced image means the artist has invested further thought and emotion into the art, far beyond the photoshoot, so far that the photo is no longer involved in the process. The drawing now has a life of its own. The photo remains in its own unique place as a documented memory of time, but the art has gained an eternal quality due to the fact the viewer can interpret their own stories based on the image. The drawing may have stirred the imagination of the viewer, but now they have something more personal, they have ownership.

I've studied Frank Frazetta's 'Egyptian Queen' so many times over the years I'm certain I've spent more time looking at it than the time it took Frank to paint it. I own it and I own the stories I imagined based on it, they are mine to treasure. Frank started a conversation that is eternal and belongs to us all. What a gift! This is what makes art magical.





THE POWER  
OF  
ILLUSION

On our flat paper surface we can only draw across two dimensions, we can draw up and down, left and right, but we obviously can't draw 'inside' the flat paper, for therein lies the impossible third dimension of depth. Yet, that doesn't mean we can't create an 'illusion' of the third dimension.

It was the illusion of the third dimension that first drew gasps of amazement when the Old Masters such as Rembrandt and Caravaggio displayed their huge oil painted masterworks to the public. Imagine those times when photography and cinema didn't exist, then imagine a giant canvas filled with heroic figures, painted with the illusion of 3D space. Having stood in front of these giant paintings myself I can attest to the fact that you can almost feel it's possible to step inside the canvas. This was not only the height of visual entertainment centuries ago - to the average person it was a feat of magic!

Using charcoals and pencils make the illusion of depth a harder task to fulfill as we don't have the benefit of colour and glazes, and in most cases scale, as pencil drawings are usually a small affair, but it can still be done.

In this workshop we will explore the world of illusion and endeavour through line and tone to trick the eye into believing we are looking at beyond a flat surface.



Workshop Two:  
THE THIRD  
DIMENSION

“LIFE HAS ITS DIMENSIONS IN THE MYSTERIOUS.”  
JESSE JACKSON (1941 – )

1



Today we will draw Alana, with focus on the gluteus while creating depth using tonal value. I have added to the task by choosing a photo with very little foreshortening in it. Apart from the foot coming at us the limbs, torso and head are roughly within the flatter 2D planes: left to right and up and down.

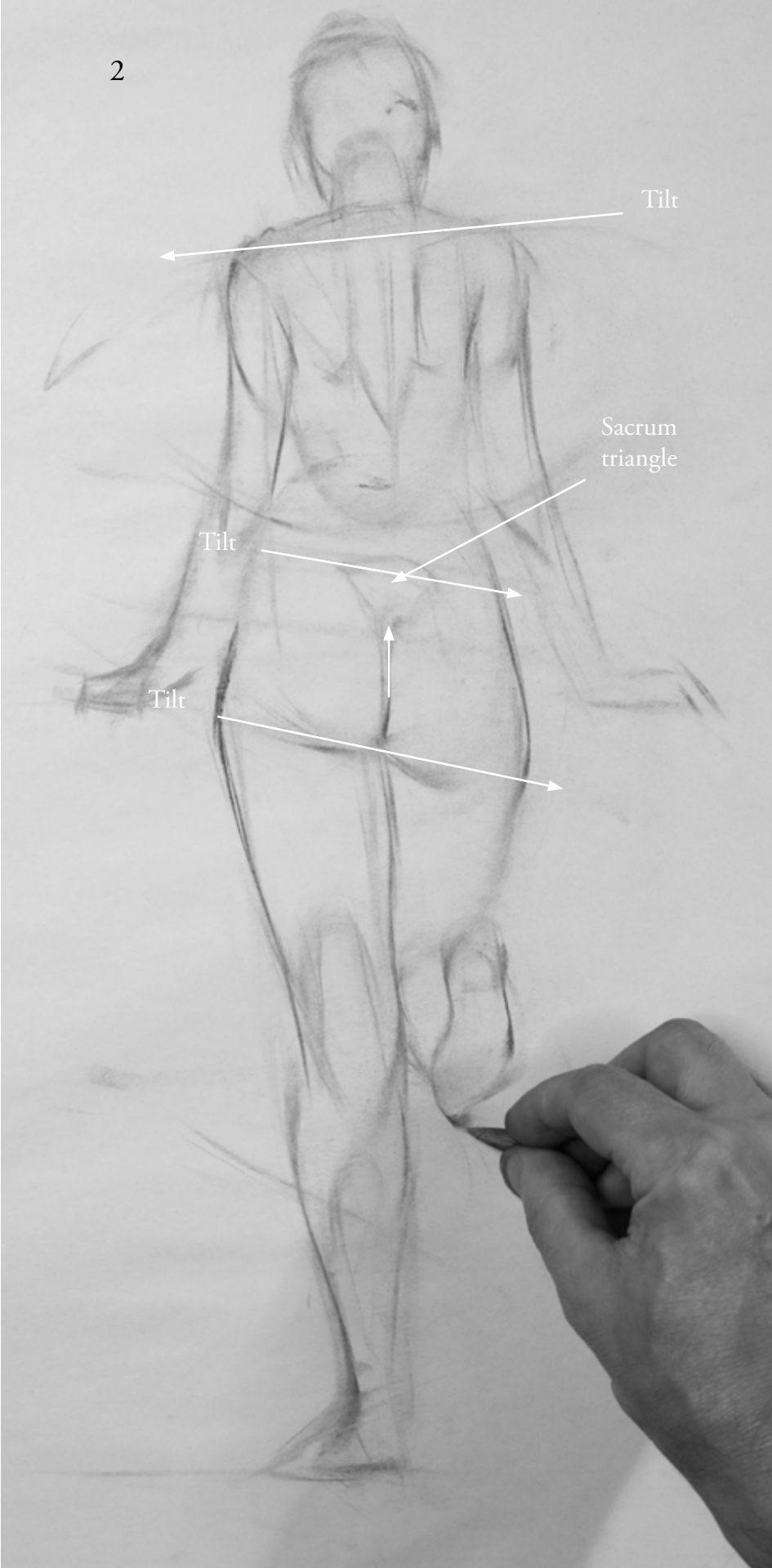
To create the illusion of depth we work with a few ideas. Firstly we need to think like a sculptor and draw the body as if it's a dimensional landscape of overlapping forms with a sense of weight and volume. To achieve this we work with tonal value, from the darkest value 'black', toward the lightest value 'white'. In this case the white value is the bare paper.

As usual I begin with simple shapes, big to small, taking time to assess how I will construct the drawing before I make a mark. Always be on high alert in the early stages as there is no point in rendering a badly constructed drawing.

### 1 Feeling the Pinch

Although this looks like a symmetrical stance, the hips are tilted downwards to the right and the ribcage to the left. Look to the left side pinch of the waist for the clue. The hips are a fused mass, so the tilt affects each side. The pinch indicates the oblique muscles bulging between the ribcage and the hips.

2



### 2 Vague Shapes

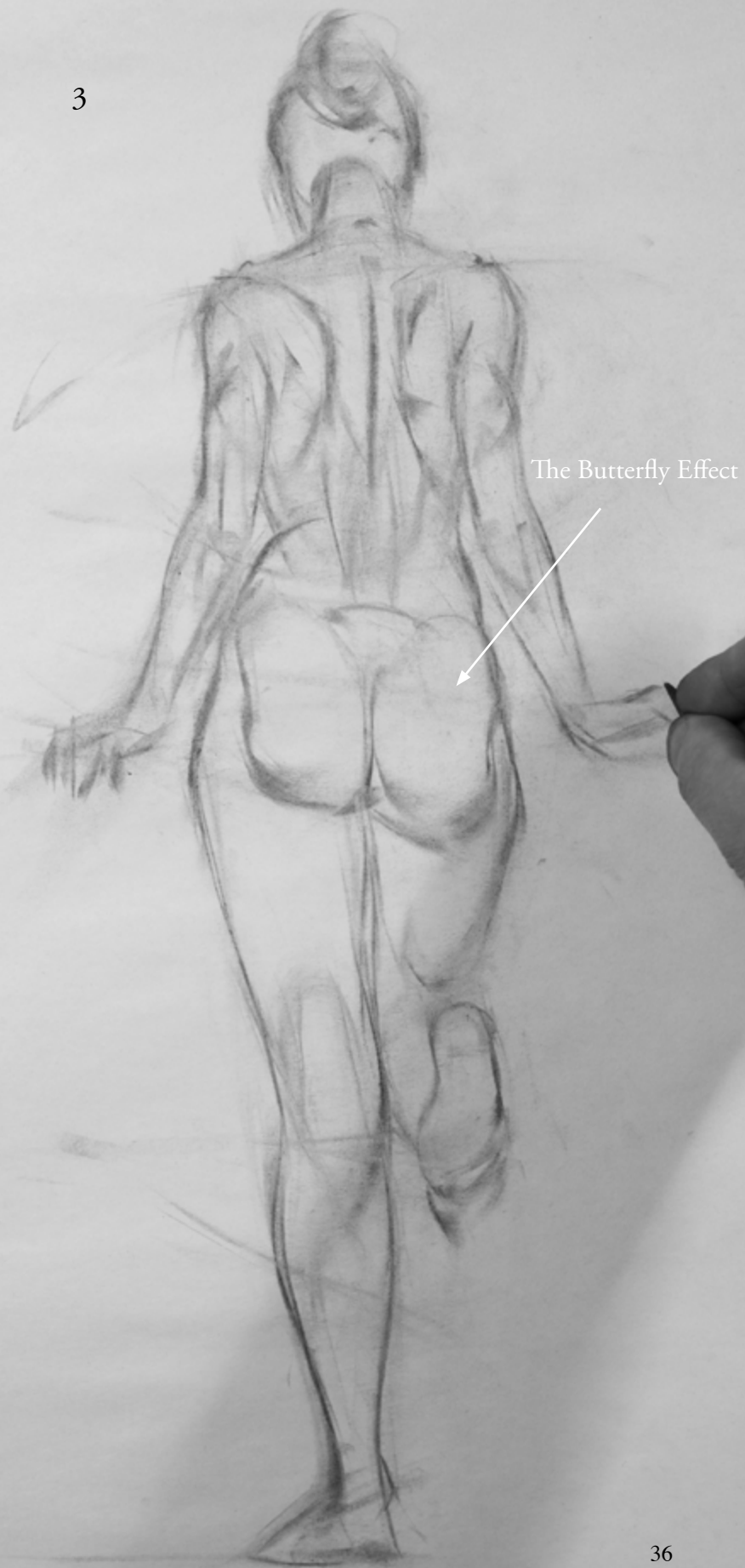
To give the pose more movement I tilt the shoulders toward the higher hip. The shoulders will naturally tilt with the ribcage but because the scapulae (the wing bones of the upper back) work independently this can change. Using a small piece of willow charcoal I also pull the right arm out a little to give the pose a more quirky feel.

Note the sacrum triangle above the gluteal divide, this is a central landmark to look for as it indicates the end of the spine and the beginning of the hips. As the hips are fused they can only tilt and twist. The sacrum and its dimples are the cornerstone to look for to begin our structure. In photographs shot straight ahead the sacrum and its dimples can be hard to find. I recommend paying special attention to this area in life drawing and shifting to a position where you can see the sacrum shape from the side. This we can't do with a photo, but constant study will help use see these vague shapes as I have indicated in our photo here.

Placing the sacrum gives us a landmark to line up the hip bones and gluteal bottom. The top corners will often show as dimples where we can run an imaginary line that informs the tilt of the hips. Once we have the hip tilt we have an imaginary box form to work within, making the complex structure of the hips a simple idea to begin with.



3



### 3 The Butterfly Effect

I explore the body landscape, feeling the depth of flesh, as if drawing in the third dimension. Drawing the corners of the gluteus as I would a box, but with softer edges help clarify the idea. Note the back side of the gluteal masses resemble an upside down butterfly. This is a visual clue, known as a Mnemonic, which helps me not make the mistake of making the upper gluteus and lower gluteus equal sized volumes. The lower gluteal masses are called the Gluteus Maximus for good reason.

### 4 The Power of Illusion

With everything in place I add some grayscale tone with the broad side of my charcoal. The tone immediately adds a sense of volume to our illusion of the third dimension. I'm keeping everything light to begin with in order to have the freedom to change shapes and tones before going into detail.

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### 5 Think like a Sculptor

There's now enough charcoal on the newsprint surface for me to shape the flesh using my fingers alone. I'm thinking like a sculptor. This makes the illusion of flesh softer and fades the image. With the image faded I now have a less confusing drawing to put line on top of.

### 6 The Paper Solution

I use a scrap piece of newsprint to stop from smudging the charcoal as I draw. I could use re-workable spray fixative at this stage to hold the charcoal but it can make erasing highlights difficult later. The paper solution leaves my erasing options open as long as possible as well as making it easier to smudge, fade, and redraw lines.

Here I'm drawing the area of the great trochanter bone (ball of the femur) at the widest part of the hips.

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### 7 Murky Areas

Alternating between finger smudging and penciling I work from dark to light tones to find further illusions of depth. Within photographic images we tend to find murky areas which we can't simply brighten with a light switch, so we need to know our anatomy should we decide to bring those unseen areas into light. I decide to pull the standing leg inward more before detailing. Remember: the early stages are the least painful time to make changes.

### 8 Improving the Drawing

By adjusting the leg in the last step the figure is more solidly balanced. I was lucky to spot the opportunity for change before I added heavier line work, which is more difficult to erase.

Every stage is a new opportunity to re-think and improve the drawing based on the photo (or live model), interpreting what we see rather than copying without thought.

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### 9 The Shapeshifter

I continue to smudge into the flesh until I have a good mid-tone to pull out highlights with my kneadable eraser. By reshaping the pliable kneadable eraser as I go I can vary the shape making. I think of my erasers as drawing tools rather than mistake-fixers.

I don't fear the hard edged marks the kneadable eraser makes as I'm thinking ahead to the next blending stage. Note how dark the eraser is. A dirty eraser is more subtle eraser and leaves less gummy marks.

### 10 A light Touch

With a pencil eraser I 'draw' the brightest highlights. On flesh extreme highlights are usually found on oily parts of the skin such as the nose and forehead, but also where flesh gets pinched. The pencil eraser also has a brush on the end for sweeping erased particles.

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### 11 Black Magic

Now I work into the absolute darks to get further dimension. The darkest darks will be in the occlusion shadows, where flesh meets flesh, such as in the creases of the gluteus and arms. I also add some energetic strokes here to bring back my gestural hand, which can become stiff, in the 'drawing' sense of the word, after a lot of structural drawing. Abstract marks are one of the strengths an artist has over the camera, which, beyond capturing light, has no real thought process to speak of.

### 12 The Mysterious

To finish I tame the strokes down and shape them with my smudgy fingers, erasers and tissue to create a mystical swirl. What is the mysterious 'Entity' in the title? Well, I'll leave that up to your imagination as I like my drawings to be open to interpretation. Leaving mystery creates a connection between the artist and the viewer.

12





D R A W I N G F R O M P H O T O S  
○ M A S T E R C L A S S ○

N A T U R A L  
R H Y T H M

The term *Contrapposto* means counterpoise, or counterbalance, and refers to a figure balanced with most weight on one side, usually the straight-leg side of the body, in a standing pose.

The most famous *contrapposto* artwork is probably Michelangelo's statue of *David* sculpted between 1501 and 1504. Incredibly *Michelangelo* was a mere 26 years old when he started chipping into that massive 17ft block of marble!

The earliest example of *contrapposto* can be traced back to the '*Kritios Boy*' sculpted around 480BC. Before *Kritios* figures were usually symmetrical or flat graphics such as the hieroglyphics found in ancient Egyptian temples. I guess it took a long time for a relaxed pose to be taken seriously.

What is it that makes counter-balanced figures in art so appealing? For me it's the fluid asymmetry. When we are counterbalanced we are in a state of flux. I've stared up into the eyes of counterbalanced greek statues in silence and could understand how bygone people believed they saw them move, or even speak, long ago in those ancient temples.

Artists starting out usually find photographic reference poses in magazines or on the internet, but with phones becoming cheaper and pixel resolution getting stronger we can now take our own reference shots. The cheapest models are our friends and ourselves. In this workshop I will use myself as a model as I have done since the start of my career. All we need when using the world's cheapest model is a friend to take the shot, or a self-timer, an understanding of rhythmic balance, and a sense of the dramatic.

W o r k s h o p T h r e e :  
T H E A R T O F  
C O N T R A P P O S T O

'EVERYTHING IN LIFE... HAS TO HAVE BALANCE.'

DONNA KARAN (1948 -)



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7 3/4

The Great Trochanter Line  
Ideal half way mark

Remote Timer

End of the Tibial Nose Ridge

Today we will draw a male figure in contrapposto. To fill in for Michelangelo's David I will employ my most reliable male model. He's always on time and I pay him with simple foods such as cheese. A great deal for both of us.

I've measured myself in heads and come in at around seven and three quarter heads high (head included), which is close to the average proportion of seven and a half heads high. You can see basic landmarks: the bottom of head two lands just above the nipple and the bottom of head three just below the navel. The bottom of head four hits the ideal half way mark of the great trochanter (hip bone) and the bottom of head six lands just below the tibial nose.

An ideal division is eight heads which would line those major landmarks up evenly, which is what David appears to be. I expected maybe less as he has a large head, but he has a long femur. I have a small head and at first glance I expected I might be eight heads too, but I have a shorter femur. The point is everyone is slightly different. Although we can vary greatly in height most of us are close in basic proportion.

### 1 Always on Time

Look closely at my hand and you will see I'm holding a remote timer button to take the shot. Place a full length mirror next to your camera and you are ready to pose.

2

### 2 Begin the Sanguine

For this drawing I'm using a sanguine pastel pencil on toned paper. Sanguine means 'blood' and sanguine pencils can range between dark brown to almost pink. I've chosen a dark sanguine and a warm, midtone paper. To find the right tone just match the paper to the basic midtone of your pencil. The midtone doesn't need to be exact, just close. The paper will now represent the midtone of the figure.

As usual I start with basic shapes, then identify the weight bearing straight leg and tilt the shoulder toward it for more balance, then I tilt the head toward the higher shoulder. This is the ideal balance, but as with the statue of David I am holding an object which tilts the shoulders a little toward the relaxed leg, which throws us off from the ideal contrapposto tilt. Tricky, but common to see.

I usually err on the side of a smaller head rather than a bigger head. A smaller head is more heroic as it makes the figure more majestic, whereas a big head can look comical—though a tiny head will also look comical.

It's relatively easy to enlarge a head that's too small by adding to the jaw or top of the head, but to make a very big head smaller we will have most likely need to draw all the features such as lips and eyes smaller, and that's a big fix. In that case it would be a better, and fresher choice, to redraw again from scratch.





### 3 An Individual Style

I draw smaller shapes inside the big simple shapes. Note how I treat the rhythm of the legs, drawing from one side to the other. Study how the knees have a low, overlapping curve on the inside and how the calves are high on the outside. This is the natural rhythm of the body. Look back and forth at the photo and drawing to see the micro changes I make as I go. They may not all be for the better, but each decision adds to my individual style, and also keeps me interested and constantly thinking, which by its very nature makes the drawing more vigorous rather than a stiff copy.

### 4 Ghosting the Image

I'm using a high grade pastel art paper. Pastel paper has a smooth and a rough side, I choose the smooth side, but it still has a 'tooth', meaning it has micro pits that hold the pastel pigment. I blend with tissue to smooth the pigment into the grain and also to ghost the image back.





5



52



### 5 Get out of Jail Free

I stand back from the art and see with a fresh eye that the head needs to be slightly bigger. I add to the skull and that's all that's required, it's a simple tip to try that will save us re-sizing all the features of the face. As long as we are not drawing a portrait likeness this is a good 'get out of jail free' card. The great thing about using photos is we can quickly reduce them in size to see the basic proportions better, rather than have to walk to the back of the life draw class.

Happy with the new head size and basic proportions I start detailing the anatomy.

### 6 Don't be Stumped

I blend the edges with a paper stump, improving as I go by reshaping and pushing the pigment around. I keep two sets of paper stumps and kneadable erasers, one set for sanguine and one set for charcoal so as not to dirty my drawings. Always be thinking as you render and your drawing will reflect your inner feelings and energy in every mark.

6







### 7 A Simple Plan

As with the blending stump I use the eraser with the same mind-set, and think of it as a drawing tool. Kneadable erasers are pliable and can be moulded and shaped to pull out highlights. Note how the knees are changing from simple shapes into something more sophisticated. Simple to complex is the best approach. A good tip for knees is to imagine an ice cream cone to begin with, this will represent the patella and its ligament

### 8 The Same Squint

Keeping a piece of paper under my hand, as I soften edges with tissue, prevents oil transferring to the paper. Natural oil from our hands can be invisible then appear as blots when we blend pigment later. No big deal on a textured background but it could spoil the flawless skin tone you had hoped for.

To find the mass shapes of shadow and light simply squint at the photo as you would in life class.







### 9 The Big Crowd Pleaser

It's been a long time coming but here it is, the white pastel pencil for the highlights. Make sure the drawing is strong structurally and gesturally as the white effect should not be a crutch to prop up a poor drawing. It's also important not to mix the sanguine with the white. Since the midtone paper represents the midtone flesh there is no logical reason for the highlights to reach the dark tones. This can be tricky as we sometimes have to butt the highlights up against the darkest areas where flesh compresses. Take care as white and sanguine mixed create an unpleasant pink colour that screams 'Amateur!'.

### 10 Blend and Push

Using all my tools I blend and push the white pigment into the surface. Note how fleshy everything has become based on three simple values; the darks of the sanguine, the midtown of the paper and the highlights of the white. I use the pencil eraser with the brush end a lot in sanguine drawing for brushing away eraser debris.







### 11 The Dreaded Pink

Time to address the small stuff and explore the beauty of anatomy and form. Constant study of the knees is important as everyone's knees are different due to variable 'bursa' shapes, which are little fatty pads that protect the joints. Note I'm using a clean paper stump to avoid the dreaded pink tone while blending whites.

### 12 Spinning Rubber

Using a mono eraser pencil I thin some of the line widths. I also use an electric eraser, as shown here, to add textures and erase stubborn areas. Test the electric eraser on a scrap piece of paper first as it can run across your drawing if you are caught unawares by its spinning rubber. Pastel paper is wonderful to work with, but due to the grain it's a fight to get thin lines when working on a relatively small scale. Ideally this drawing would be easier to work with at twice this size, but there are always work-arounds.





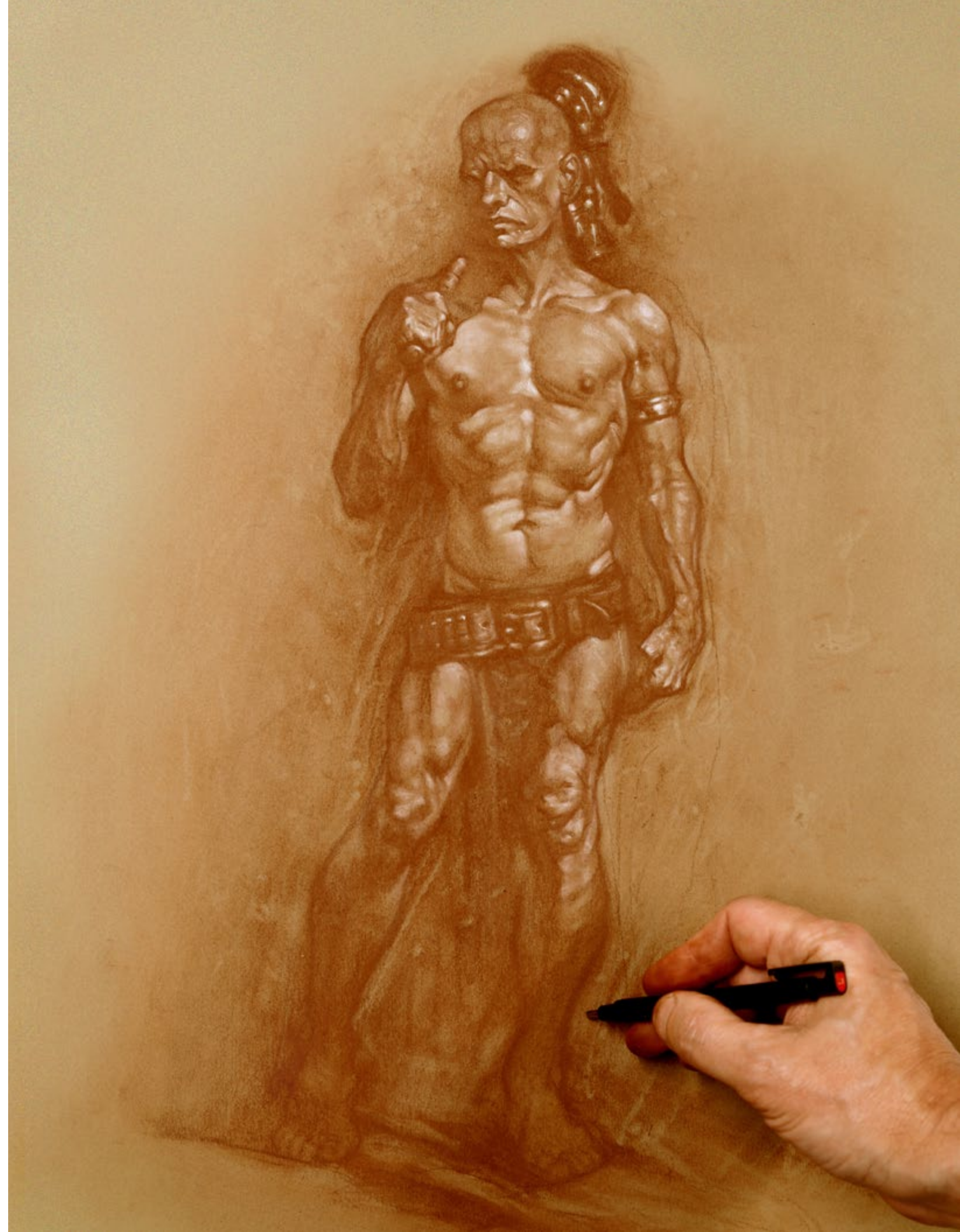
T H E B A C K S T O R Y

I title the piece, 'The Tracker' based on the stories of indigenous warriors who were employed by occupying forces to track down their own people. This happened the world over as colonial might took control. Having a back story, theme, emotion, or symbolism within our drawings gives adds depth. Betrayal is a strong theme in my art due to the desperation and heartache it evokes, and it connects strongly to every viewer as we have all felt betrayed in our lives at some point.

Making marks with erasers, tissue and paper stumps for background texture draw the eye to the contrasting tones of the smooth skin. Sanguine on toned paper is slow, but worth the effort. I probably spent three hours or more pushing and blending into the grainy surface.

I tone down the whites with tissue and paper stumps to take away the metallic look that can sneak up on the over zealous artist who has become seduced by the eye-popping effect of dimension. The less white we use the more timeless the image will be. My advice is to take out as much as possible and keep it concentrated in the areas we want the viewer to see, which will be the focus we consider most important. Note how there is less and less white the further we travel down the body. This keeps the focus on the torso and head. Looking back on this drawing I would, with hindsight, take away all the highlights on the face. This would make the metal headdress read more as jewelry and would also add mystery to the shrouded face.

One of the reasons I think some artists are just that bit better than most is in the care given to the final moments. I almost always leave a drawing overnight before sending it off to a collector or publisher as we tend not to see the flaws during the battle. Some drawings viewed the next day can be littered with errors that just weren't visible the day before. This is known as seeing with a 'fresh eye'. Turn the drawing upside down, or look at it in a mirror to find even more adjustments we could make. Allowing some time away from the art then spending a few minutes, or even hours, improving line, tone and details can turn an OK work into an exceptional piece of art that will stand the test of time. Take some extra time and thought over your drawings and you will be rewarded.





T H E  
F L I C K E R I N G  
I M A G E

*S t i l l n e s s i n*

**D**rawings are usually a series of lines on a flat surface and exist without movement. How can we possibly suggest motion based on this premise? We can add tonal values and overlapping forms to trick the eye into seeing an illusion of depth, but an illusion of movement is usually the domain of animators working with multiple drawings flickering past at a speed that suggests we are no longer looking at a series of static images, but at actual moving images.

**Animators** may have the ultimate answer in making drawings come alive in the mind's eye, but we also have the tools to suggest movement in a static drawing. We may be working with a still image but by using the power of gestural lines and rhythmic strokes we can create the impression of life and movement within a single image. Another method to suggest movement, and even chaos, is to throw the figure off balance. With **contrapposto** we explored the beauty of balance using one side of the body as the support and leaving the other side relaxed, using the **asymmetry** to create life and energy. We can push the idea of energy created from asymmetry by forcing the figure off balance or to have a figure fall or fly.

Another powerful tool in the quest for movement in drawing is the gestural rhythms found in **foreshortened** figures

In this workshop I will delve deep into these methods to project movement onto the static two dimensional surface we have chosen as our artistic domain.



W o r k s h o p

F o u r :

S T I L L N E S S  
I N M O T I O N

“MOTION IS CREATED BY THE DESTRUCTION  
OF BALANCE.”

LEONARDO DA VINCI (1452 – 1519)



A MOMENT OF GRACE

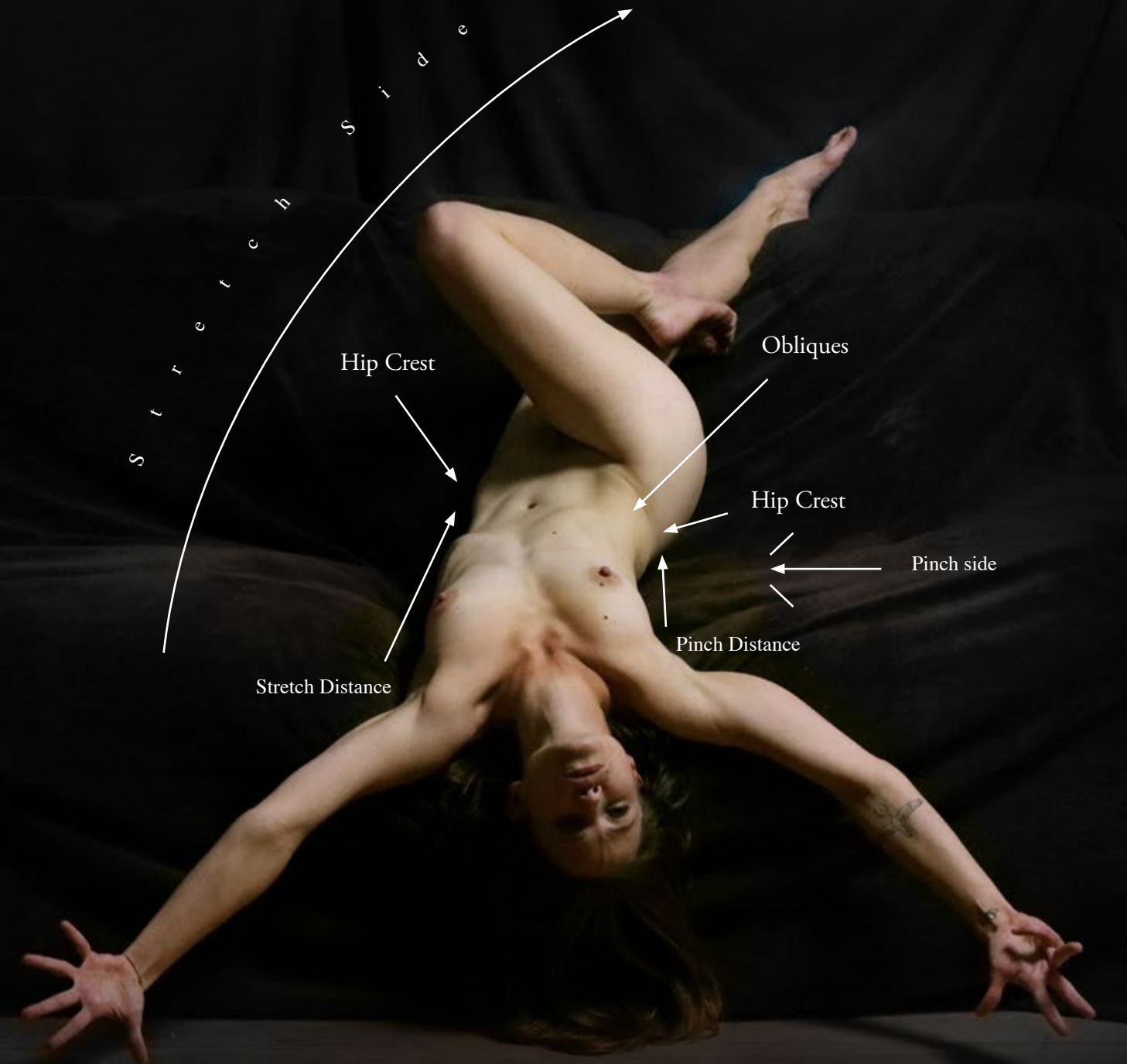
Today we will draw Alana, with focus on the torso and breasts, particularly on how the breasts change shape due to compression and gravity.

On first impression these simple forms look easy to draw, and for that reason they are often drawn poorly. A common mistake is treating them as solid globes, instead of shape-shifting mounds that move, fall, bob, and flatten out. Another common error is drawing them as if both are facing front like a pair of eyes, when in fact each breast sits on the curve of the ribcage. I have chosen this pose to demonstrate the changing shape of the breasts due to their shifting weight against a solid rib cage, and the pull of gravity, evident even on a young woman in peak physical shape.

Apart from drawing the illusion of soft flesh against a hard surface we will also deal with relationships of form. Although the ribcage expands when we breathe, the hips and ribcage are basically solid, with all the twisting done by the abdominals and obliques (the waist side muscles). These hard shapes against soft shapes cause pinching flesh, most noticeably at the waist.

I believe learning proportions is important for the figurative artist but I don't see it as an inflexible rule, especially when drawing from photos. Note how long the arms appear though the camera's eye as the first obvious measurement to attend to. As always I measure the forms by eye, analysing their shapes against each other, their boxed or tubular nature, drawing the biggest shapes first. With a twisting form we will have a longer side being stretched and a shorter side being compressed. This is due to the incredible flexibility of the abdominals and the obliques. Measuring on the pinch side of the figure is easier where shapes are closer together and spaces are shorter, for instance notice the difference in stretch and pinch distance indicated by the arrow lengths from the top of the breasts to the top of the lateral portions of the hip crests indicated in the photo.

If we keep all these ideas in mind as we draw we will create a fluid figure that still feels like it is made of flesh and bone, but more importantly we will draw a figure that gives the impression of a living, breathing being that looks as if it's ready to move gracefully into another position. When I approach this moment of grace and fluidity in a drawing I think of it as a state of 'Stillness in Motion'.





THE WAKE OF THE BLACK WITCH  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



A S Y M B O L O F C R E A T I O N

When it comes to drawing the figure I think of how the basic structures work together. Making structural drawings such as this one helps me understand how everything locks together. Learning to see structure as a form of simplified anatomy is key to drawing with confidence.

Before the photoshoot I sit with Alana and discuss our planned shoot. Having already communicated via email we have a good idea of where to go artistically. I had sent lots of ideas regarding mood such as photos from surrealists and experimental artists and dancers, and Alana added her own collection of interesting ideas and emotional themes. Although we are seeking inspiration we are keen to extrapolate on themes that have gone before rather than repeating ideas verbatim, in fact seeking out the past is a good way to make sure we don't do something that has been done before. It's amazing how many 'original' concepts we think we came up with only to find they have already been explored and exhausted to artistic death.

I decide on 'Creation' as the motivating theme. To make sure we create a fresh adaptation on the idea I call out; cruelty, spite, anger, joy, elation, while Alana moves from one pose to another. As fun and 'Austin Powers-like' as this may sound, it works. With this sorcery pose Alana becomes a raging symbol of creation.

I draw lightly using a small piece of willow charcoal. As usual I treat the photo with deep suspicion. I adjust the long arms and the head feels a little small. I want the body to be flying rather than lying over a support, therefore I lengthen the foreshortened midsection.





THE WAKE OF THE BLACK WITCH  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



UNCOMMON FLUIDITY

With our motivational theme of creation in place I think on what kind of creature Alana is as I draw. She can fly without wings and therefore must be a supernatural being rather than a winged fantasy figure from another world. I decide she is a witch conjuring spells and name the drawing 'The Wake of the Black Witch'. With a title and motivation the drawing gains a driving force. From here on I can build further on the theme and the title. A ship creates a wake in the water as it churns through the waves and I imagine what kind of wake a witch would make in space and time as she conjures her black magic and how that would manifest itself as energy. A task to ponder on as I draw the form and feed off the energy of the pose for further inspiration regarding gesture and life.

Having an artistic collaborator rather than a posed model is what brings life to my drawings, a life they would not have if my model was merely a mannequin to be posed joint-by-joint. For this reason I no longer stick religiously to production sketches, in fact I now make my sketches more abstract to allow further freedom of interpretation. With Alana free to express the overall theme without worrying about every limb meeting contact points we have a fluidity uncommon in life drawing poses. From this point it's up to me to add additional life, which I will do with the overlapping forms created by foreshortening. As a figure comes toward us forms overlap, such as the breasts in front of the hill of the ribcage, and the hill of the ribcage in front of the abdominals. Foreshortening by its overlapping nature creates rhythm not found so easily in a standing figure.

Here I'm marking out angles as I would for my live figure drawing classes, such as the high and low relationships of the forearms and the oblong width of the head. I've also bent Alana's right arm to add more curve to the straightness, implying more of a conjuring gesture as she flies through space.





THE WAKE OF THE BLACK WITCH  
CHARCOAL AND PENCIL ON A2 NEWSPRINT

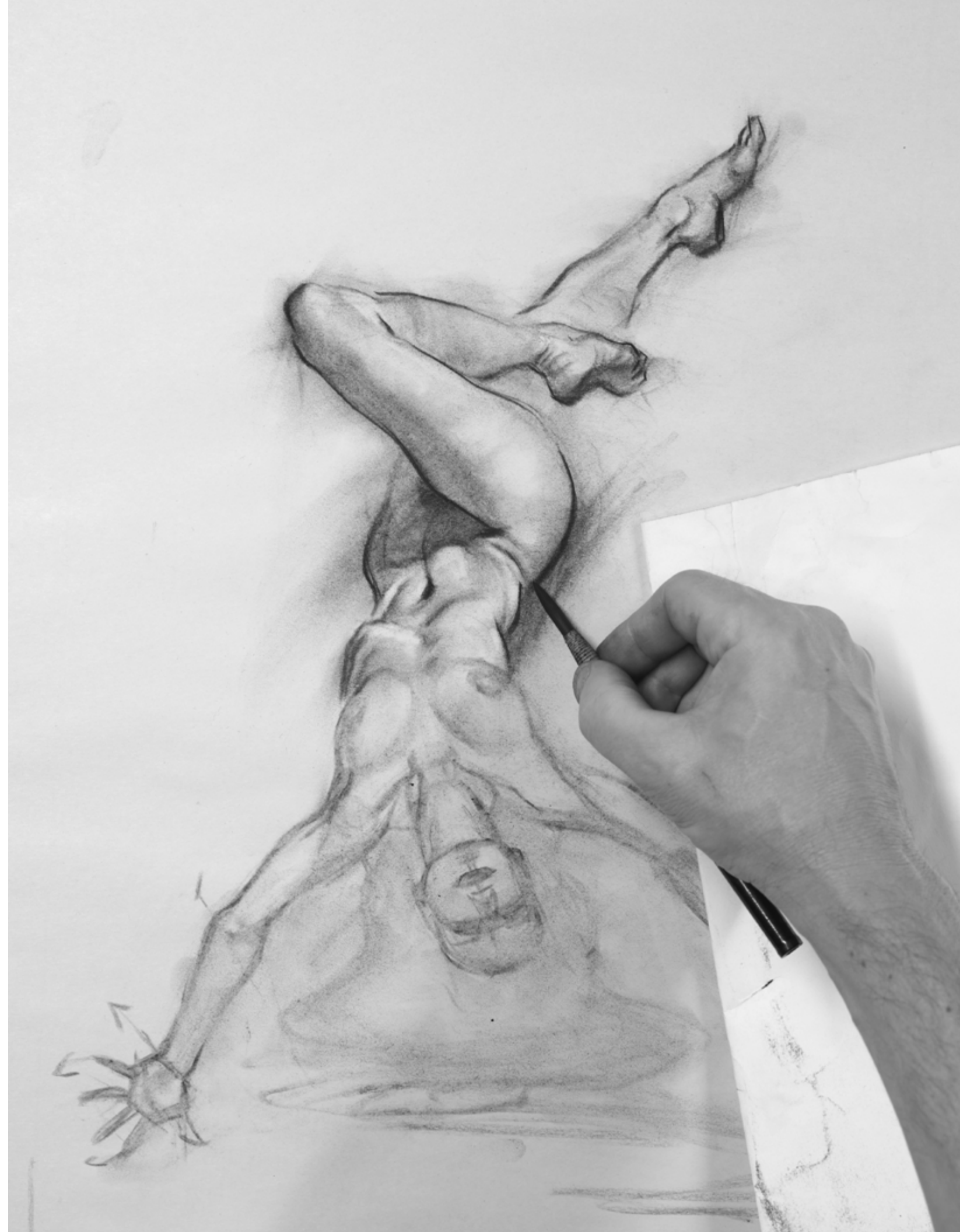


THE SUBCONSCIOUS ART ENGINE

Using my fingers I smudge tones around using the charcoal already laid down on the newsprint paper then refine a little with a paper stump. Here we see the transition between the underdrawing and the next stage of refinement. It's important in the early stages to keep the drawing light as this method allows for changes. I'm chasing the echoes of similar forms as I go, blending nature's rhythmic shapes down the body. With the structural proportions pretty much nailed down I move forward with line quality and gesture in mind, which is the life of the thing. From here onward we are on a quest to escape from structural hell and attain the nirvana of gestural heaven, especially with a flying figure, which needs to convey gestural elegance.

I step back from the drawing and take time to evaluate before committing to darker lines. I feel the overall drawing has solidity, and more importantly, a sense of movement. I lay in darker lines placing a sheet of paper under my hand to keep the surface clean. Using the broad side of the pencil dropped low gives me a thicker line. Rolling my cupped gestural hand up onto its fingers and down onto its knuckles allows me ultimate freedom of expression in line and tone.

Another disciple is the pressure required to blend light and dark tone. I recommend lots of mark making on a blank piece of newsprint paper before starting a drawing. With practice we build a subconscious art engine that fuels our drawings. Once again I am aware of the hyper crisp edges that photography creates compared to the less contrasting edges we see with our eyes. Take a photo of a glass of water on a table then compare the photo to the same glass of water on a table with your own eyes, you will see harder edges in the photo, often with a crisp light edge after a dark edge. These are optical artifacts within the camera's lens. With that in mind I thin the line along the hip to soften the edge.





THE WAKE OF THE BLACK WITCH  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



THE GRAVITY OF THE SITUATION

I continue adding line and tone down the body, moving from side to side as I go, always aware of what one arm is doing as I draw the other, never myopically zoomed into one area, which is one of the big traps when working with photos. I resist zooming in until the final details, at which point photo-reference becomes our friend, as we can't zoom in on a live model.

It's important not to be drawing in 'parts' as this will lead us into structural hell. I'm constantly aware of the figure as a living thing with every imbalance being counteracted in the natural flow of motion across anatomy. If one side is pinched at the waist, the other side will be more stretched. Our awareness of the figure in its entirety from toes to fingertips will make us the boss of our art. By being aware we take charge of the situation, rather than flying by the seat of our pants hoping for the best.

Add gravity to the situation and the breasts change shape. See how each breast is slightly different –because they always are. Note also how the nipples change shape as the breasts stretch or flatten out. We are not only studying anatomy as we draw, but also the skin suit we wear, which stretches and folds like seamless silk. As the nipples are on top of our skin suit they change shape when stretched. Take time to study these ever changing forms.

A major tip is to draw the breasts after the shape of the ribcage is drawn in place, rather than draw them first, because the ribcage will define the shapes based on factors such as gravity pressing them against the hard bone surface. In this upside down view the breasts are more square shaped as they compress over the upper ribs, which has a flatter surface than the lower ribs where the breasts would normally fall.





THE WAKE OF THE BLACK WITCH  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



U S M E R E M O R T A L S

When drawing hands there are notes to keep in mind, for instance, the forefinger and middle finger take up more than half the hand's width, and the little finger splays outward at an angle as it shares a carpal at the wrist with the ring finger. Drawing the outer edges of the little finger and thumb first makes it easier to plot and place the other fingers. A rookie error is to draw the fingers one at a time as we go as this usually results in a giant, misshapen hand. That said, I have watched incredible artists, such as Kim Jung Gi and Eliza Ivanova, manage to draw great hands as they go, one digit at a time. Try and see, maybe you are a rare case of genius. For the rest of us mere mortals drawing the basic shape of the hand first is the best way to go.

I make the bent lower leg and foot longer to adjust for the camera distortion and also to fit my choice to elongate the torso. A glance back and forth between the drawing will expose how short the leg is in the photo-reference.

There is enough charcoal on the newsprint paper for me to blend with a paper stump and I improve the forms as I push the charcoal around. I also dim the torso area by lifting off some tone with tissue. This suggests a central light source which draws our eye down the drawing toward the face.

Our natural senses draw our eye toward light and contrast, this gives artists a powerful tool to use in composition. Composing with light is as important in my art as is composition of shapes. Shapes can be beautiful and elegant, but light and tone are atmospheric and emotional triggers. A misty day has it's own unique sense as does a hazy summer day, yet they have different elemental light shifts. Let's embrace all the elements of nature at our disposal.





THE WAKE OF THE BLACK WITCH  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



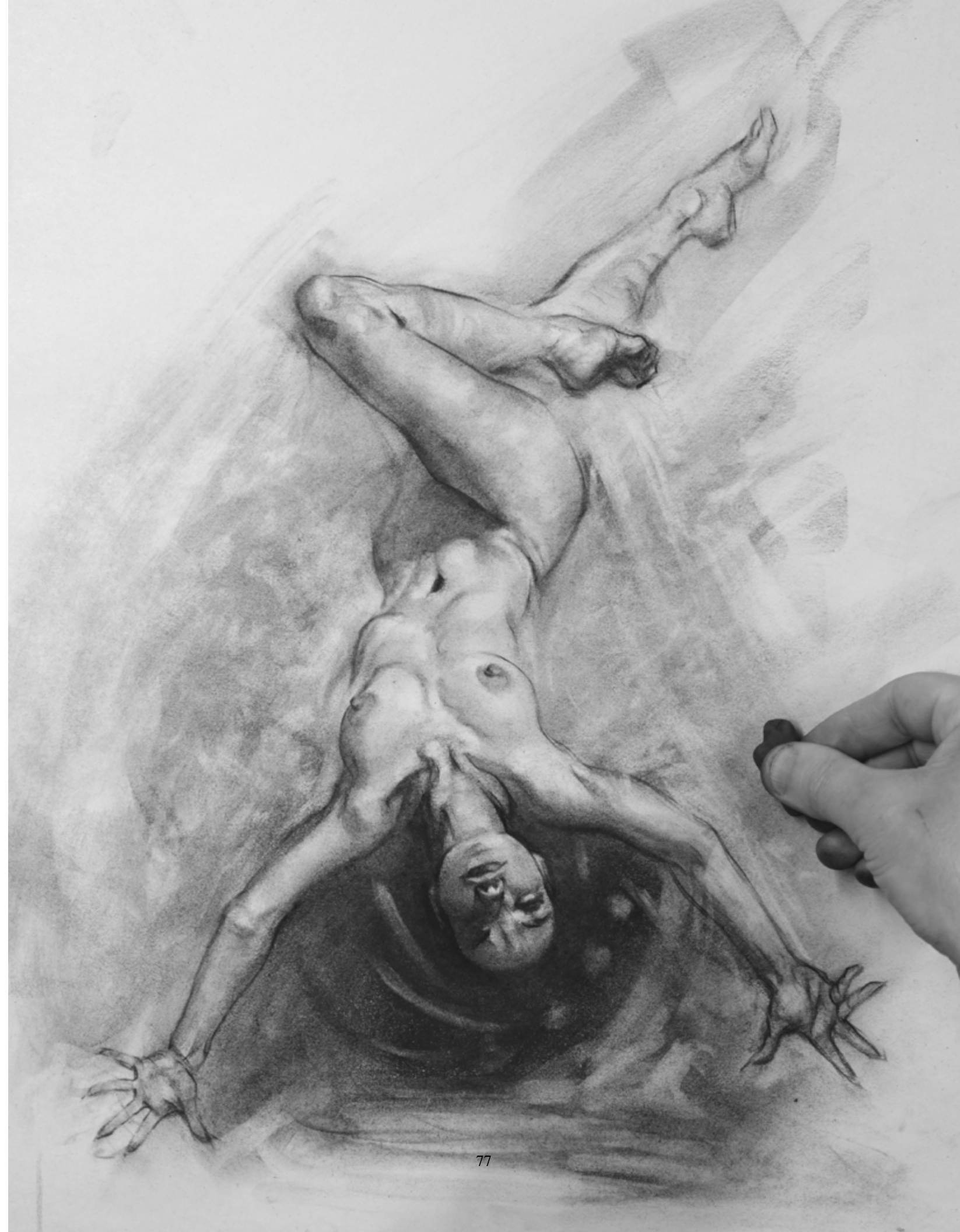
EMERGING MAGIC

With photos we often draw what we see in the background without thinking of further possibilities, as it's hard not to be influenced by what's in front of us. Here I blot texture down with tissue dipped in charcoal powder, moving, twisting and reshaping the tissue as I go so as not to create duplicate patterns. You can buy charcoal powder but I use the stuff already on the sandpaper pad left over from sharpening my pencils.

Within the textures I use a kneadable eraser to pull out highlights. I 'draw' textures with a kneadable eraser reshaping it as I go just like the tissue technique.

I also lighten the flesh. A dirty eraser creates softer highlights whereas a clean eraser will give us a harder edged highlight, each has its own look. If you work in a blocky style then hard highlights will work, but for this kind of soft blended flesh a dirty eraser is better, it also gives us the chance to pull out tone slowly with several ponces at a time. If the erased marks are too hard-edged we can come back and soften the edges with fingers, tissue, or paper stumps.

Slowly does it, especially in the early stages. Take all the time you need to get where you need to be. The confidence gained due to the emerging drawing magically taking shape before our eyes never gets old. Drawing fast is a false economy – If we rush a drawing we inevitably spend most of our time in the negative world of fixing mistakes, which in turn dulls our confidence, resulting in dull artwork. Ironically, to draw fast we often need to slow down.





THE WAKE OF THE BLACK WITCH  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



FROM A DARK ROOM

The moody chiaroscuro lighting in the photo has inspired me to darken the background. One of the advantages of photography is that you can pose the model in a dark room then draw them in the light of my studio.

Using a large compressed charcoal stick I draw large swirls, twisting the stick as I draw for thick and thin marks to suggest sorcery afoot. The compressed charcoal is more dense than the willow charcoal, as the name suggests, and for this reason it needs a light touch as the marks go down as black as night. This could be ruinous to the delicate work already achieved as the compressed charcoal is also more difficult to wipe back or erase. My advice is to practice how light and dark you can control the stick using one continuous stroke on a separate sheet of paper. This practice will not only be fun but it will make your hand more confident. When I apply the charcoal strokes I do so with the ultimate confidence as any doubt will show through with nervous mark making. Time to be brave and sure.

I engage my electric eraser to suggest crackling energy then use a Faber Castell grip eraser to change the swirls into more interesting shapes. I do this directly after the charcoal mark making as I still have the gestural nature in my hand. In other words we shouldn't take a break between the charcoal swirls and the erasing alterations, it should be done in one sitting.

Note how the figure appears visibly brighter now. This is mostly due to the darkened background and less to do with the small amount of highlight erasing on the figure since the previous step. This chiaroscuro light brings the black witch back into focus.





THE WAKE OF THE BLACK WITCH  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



CHASING A DREAM

With smudgy fingers, thumbs and tissue I make the swirls more gestural, then using a kneadable eraser and grip eraser I further reshape them. Finally I carry the swirls upward with compressed charcoal. I have darkened the bent lower leg along the way to further highlight the upper torso. We are working with light as composition here as our eye will naturally track from the dimly lit foot down toward the more contrasting torso. The lighting in the photo has helped immensely here by guiding the atmosphere, so it's not all bad news on the camera front.

Putting in the small stuff of detail is always a danger as we tend to tinker and lose sight of the big overall picture. I'm feeling it's time to stop before the drawing suffers. Was this drawing better the step before? Perhaps, but no one will ever see that stage, unless you write a book like this one or post progress shots on the internet. Had I not pushed further I may not have discovered the atmosphere created in fading the hair into inky blackness. By constantly exploring we get to understand more and will learn to feel the moment of completion in future artworks. As always mileage, the act of drawing lots, will not only build our memory muscles, it will also inform our general awareness of when a drawing is finished, or close to finished.

When I look back at my progress stages I would say most of my drawings tip past their best moment, but those best moments may never have happened had I not always chased a dream of better line and tone, to seek out emotional depth with story, atmospheric and light, in the quest to create the ever elusive 'masterpiece'.





D R A W I N G F R O M P H O T O S  
○ M A S T E R C L A S S ○

M E M O R I E S  
S H A P E D B Y  
L I G H T

In our workshops we have explored the balance of *contrapposto*, the rhythm of *asymmetry*, the *illusion of depth*, and all the time we were working with the biggest illusion of all, the *illusion light* to create an image in the mind of the viewer. In reality a drawing is simply dirty marks on a flat surface arranged to fool the eye into believing it sees an image. In a similar manner light enters the camera's *aperture*, burning light into shadow to create tonal forms. The aperture, that winking eye we see in the camera lens, represents our pupil and iris. When a room is dark the iris opens our pupils wider to let more light in, just as a camera's aperture opens wider for the same reason, and when there is too much light our pupils shrink. The brighter the environment the less we need to open the lens of our eyes.

The photo opposite is a micro second in time, a click of a button, and the opening of an aperture; enough time for the camera's eye to capture the light and dark of a classroom in various tones to make us believe we are looking into the past. What we are really looking at is a memory shaped by shadow and light. There is no depth, it's just an illusion. The moment we realise this we can see it's a flat image. The people at the back are as close as the people in front. This is mostly due to the broad lighting of the room.

In order for us to create a drawing with depth and atmosphere we need to simplify the lighting and create a more focused display of light and shadow. This brings us back to *chiaroscuro*.

Let's explore further...

W o r k s h o p

F i v e :

C H I A R O S C U R O

"REMEMBER, LIGHT AND SHADOW NEVER  
STAND STILL."

BENJAMIN WEST (1738, 1820))

PHOTO: LORENA CAPPELLONE

OPPOSITE: PATRICK TEACHING THE ANATOMY OF STYLE IN BRISBANE, AUSTRALIA.



THE ENCOUNTER  
CHARCOAL AND PENCIL  
ON A2 NEWSPRINT

Today we will draw Alana, with focus on chiaroscuro. Chiaroscuro, pronounced 'keiruscuro', is the composition of light and shadow to create depth, but more importantly, mood. Chiaroscuro creates an emotional atmosphere in both art and film. Movies that engaged us with their skillful play of light and dark, are sometimes referred to as Film Noir, meaning 'dark film', but their moody lighting can be seen in centuries old oil paintings such as the startling, 'An Experiment on a Bird in the Air Pump' by Joseph Wright, painted in 1768, which is housed in the National Gallery in London. It has to be seen in person to truly appreciate the skill of the painter working in an era before photography was invented.

Movies with artistic light are often the collaborative work of a director and a cinematographer. When I first watched 'Apocalypse Now' I was entranced by the cinematography and how it created a constant mood flowing from one scene to the next. As an artist it felt to me like the emotional and gestural flow through great figurative art.

There's no need to buy an expensive lighting set up to create a chiaroscuro photoshoot, all that's needed is a sunny day and a dark background. An old abandoned factory with a hole in the roof will give you the right light, or any indoor space with an open roof. Add a cell phone on a makeshift tripod and you can create a professional photoshoot.

And so we begin our own chiaroscuro adventure of shifting emotional shadows and light using our humble charcoals and pencils.





THE ENCOUNTER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



### 1 Separate Lives

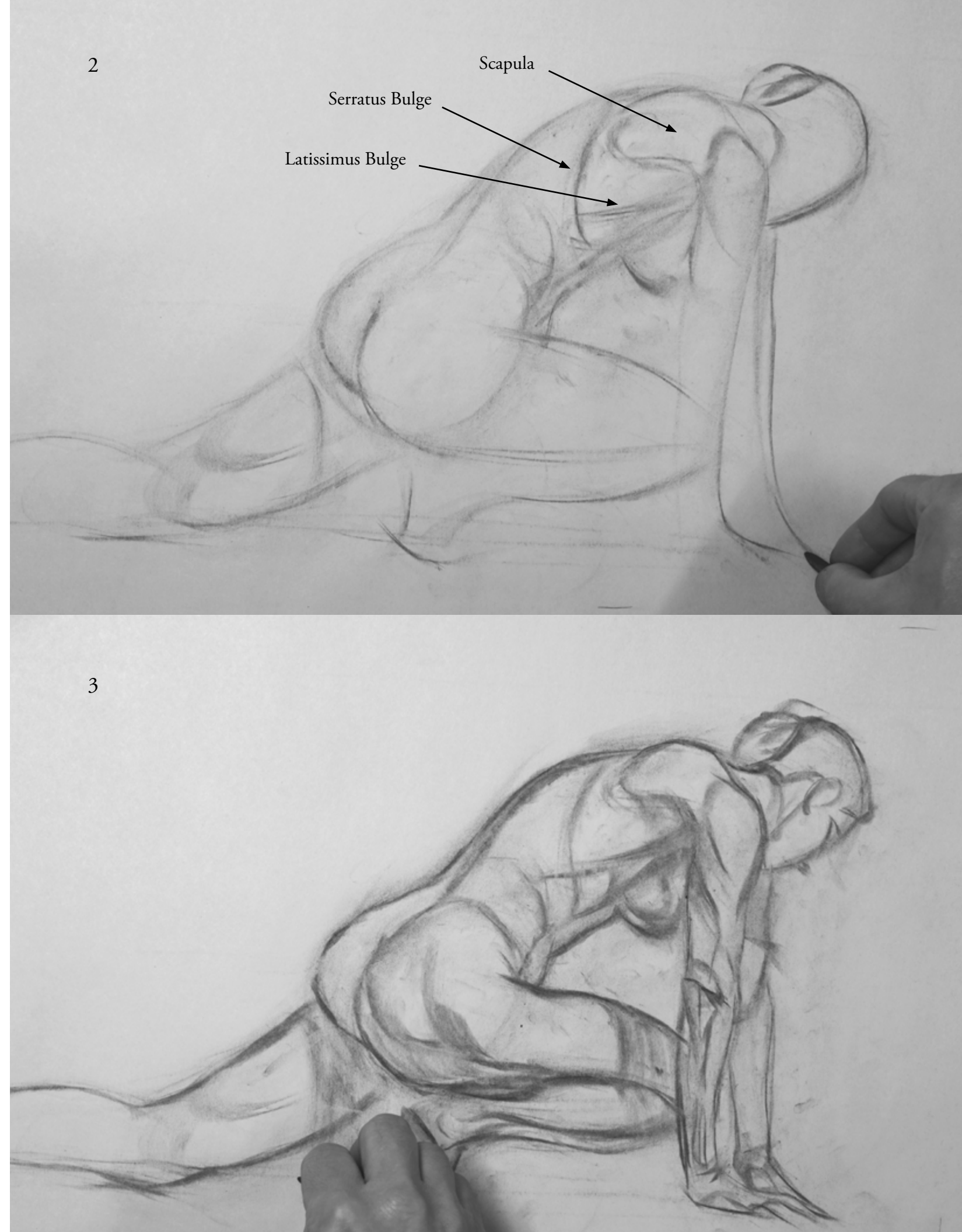
Above we have our wonderful photo and pose to draw from. We can see how clearly the figure stands out from the background, clearly defined, dimensional and atmospheric in tone, and for that reason it holds our attention. This is due to the single directional light source and a dark uncluttered background. My lights are positioned high to recreate an artificial afternoon sun, in a dark studio background. One benefit of artificial light is that it's unchanging and remains constant with no dimming due to passing clouds. But how can a drawing compete with such a great photograph? Well, it doesn't have to as photographs and drawings live separate lives in the world of art.

### 2 Major Structures

With my willow charcoal I plot out the figure with two major structures, a long tube for the upper torso and a ball for the hips. Working big shapes to small I add the scapula (wing bone) and below the scapula I indicate the serratus and latissimus bulges as a converging 'V' shape.

### 3 Versions of Anatomy

I continue adding smaller structural shapes to define areas such as the hip bone. Structural shapes are simple versions of anatomy. If I were to draw the intricacies of each anatomical shape as I go the drawing would get so complicated that I might lose the sense of the whole figure.





THE ENCOUNTER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



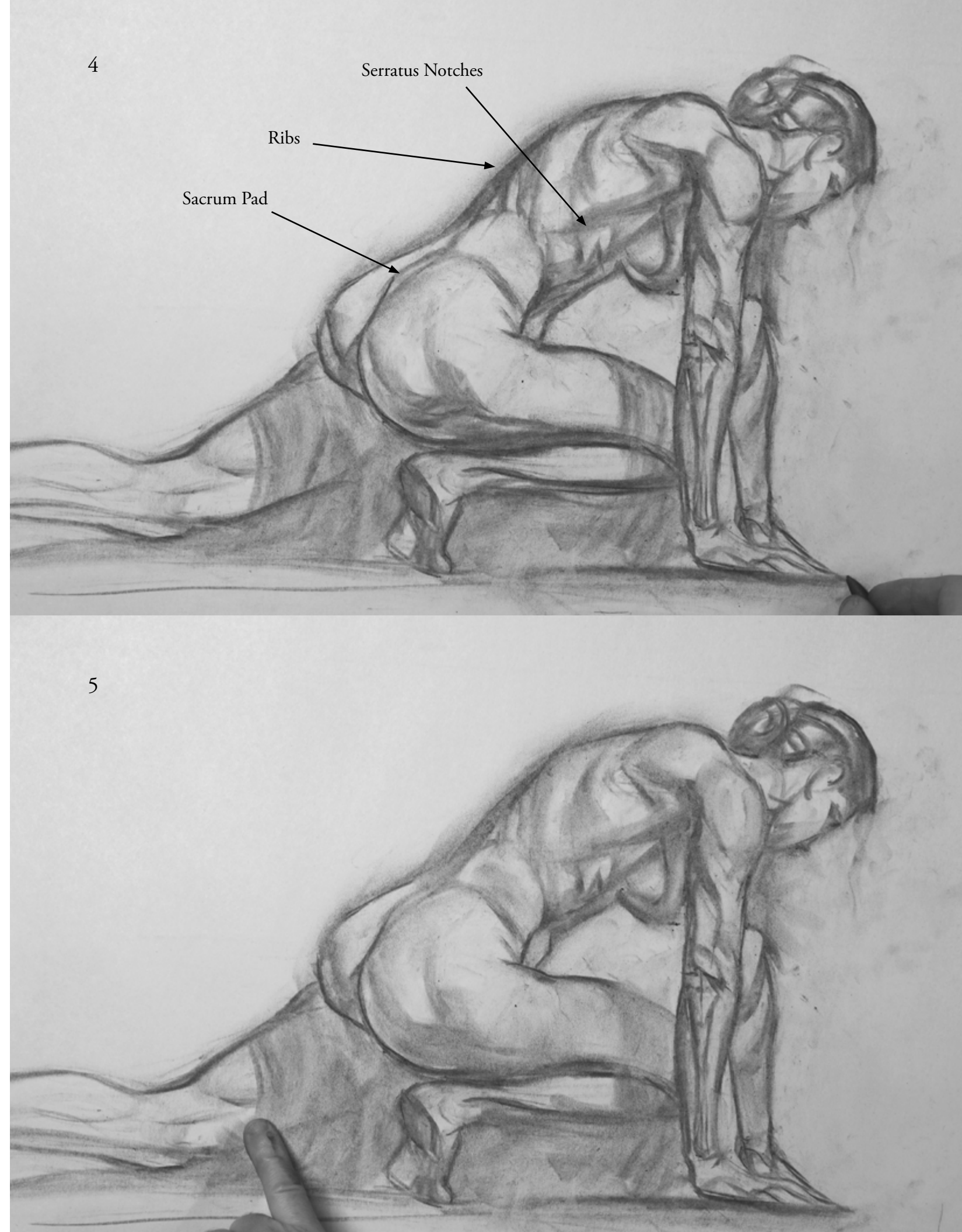
#### 4 Burning Candles

Note how the reference photo carves out the form, almost like a statue. Chiaroscuro is the most dimensional lighting we have to create an illusion of depth and reveals natural muscle form like no other light. Caravaggio would have given anything to have photography to help with his chiaroscuro paintings. Gone are the days when artists had to burn candles all night in order to paint a figure lit like this to keep the light constant after daylight ended.

From here we begin to reap the benefits of strong structure. As I go over the drawing's simple shapes again it's easy to add smaller anatomical details such as the ribs, the sacrum pad above the gluteus, and the two serratus notches visible at the left of the breast.

#### 5 Flickering Changes

I smudge the charcoal into softer forms to freshen the image and introduce tone. In life-draw classes I have my students step back at this stage and glance back and forth at the model until they see every flickering change between their drawing and the pose in order to make adjustments. Time spent analysing forms early, is time saved later.





THE ENCOUNTER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



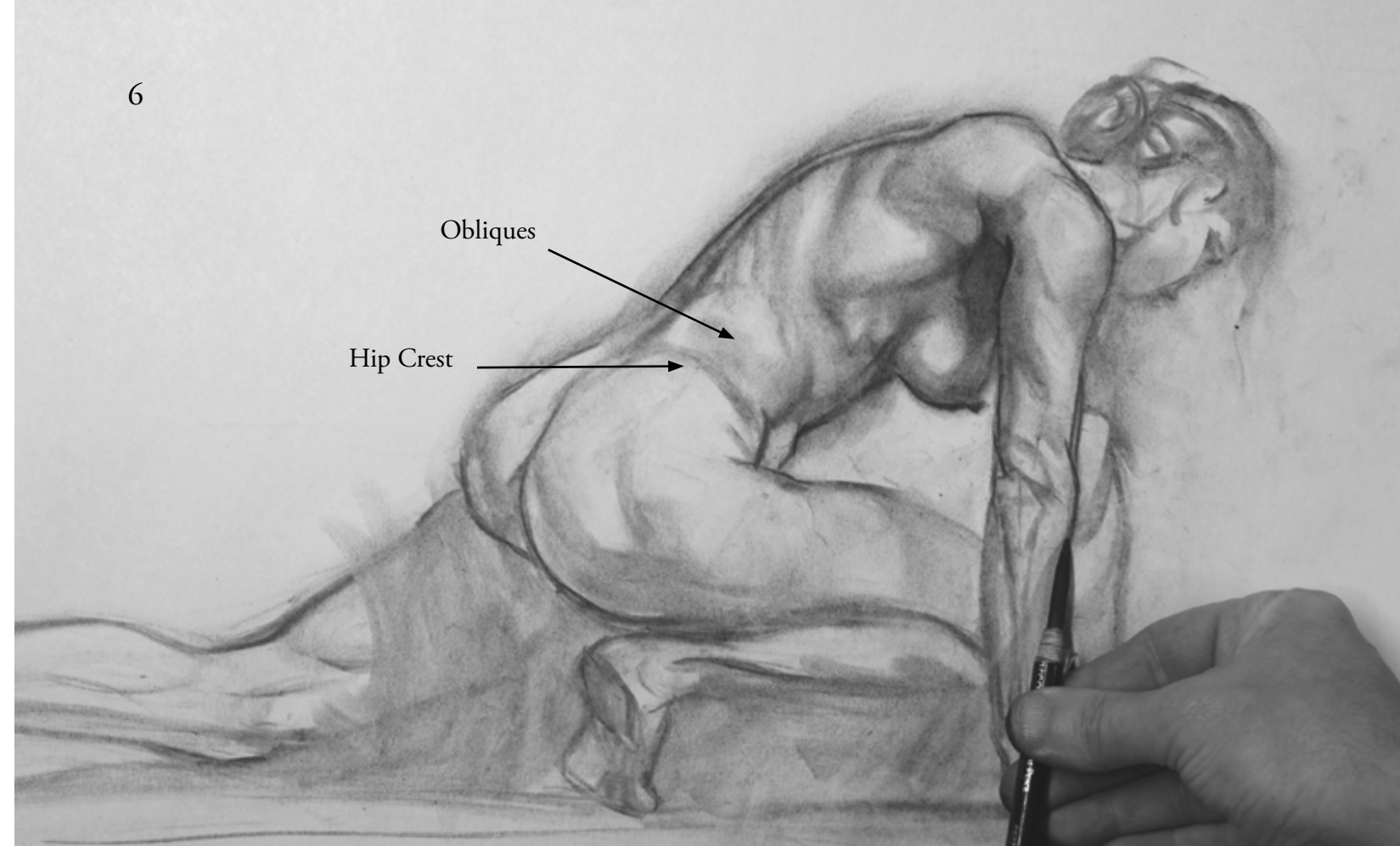
6 Interlocking Forms

With all due diligence done I step back again from the art for a final assessment. This doesn't mean I want exact proportions, I'm simply making sure the anatomy and interlocking forms work both structurally and gesturally, such as the hip crest fitting into the obliques. The chiaroscuro lighting makes the drawing go in fast as I'm not searching so hard for the muscle definition as I often do in poorly lit life draw classes. With everything working to plan I pencil on top.

7 The Magic Light

I'm strolling down easy street now as I continue penciling over my self-approved structure, or so it seems... in my quest to make every line more gestural I've made the raised scapula too rounded. Keep in mind that structure and gesture are a fine balance of back and forth that can fall apart at any time.

Now onto the subject at hand; the magical chiaroscuro. I'm thinking of the single source of light and how it tumbles across the forms as I blend with my fingers. To study the power of chiaroscuro turn any object under a desk light and observe the strong changes in light and shadow produced.





THE ENCOUNTER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



8 Sfumato

I make the shadows darker than I need so I can judge the light better. As charcoal is 'live' meaning it never 'sets' like paint, I can choose to lighten these darks later with a dab of soft tissue. In order to seal the charcoal I wait until the end before spraying a few coats of fixative. I could also choose to spray a light spray of re-workable fixative between stages for a drawing that can still be smudged. If you fix the drawing, though, it will need more push and harder erasing as the hold on the paper will be stronger, this will slow down the drawing and is the reason I leave it to the end.

Note the misty quality of the shadowed leg, this is called Sfumato and gives us both atmosphere and a clearer focus toward the more contrasting upper figure. Often what we don't show is more interesting than what we do show. One of the most dangerous aspects of working from photography is that we tend to draw every detail and miss out on the beauty of sfumato.

9 A Lighter Affair

I've finally addressed that pesky scapula by drawing a straight line across the upper curve. Placing straight lines on top of curves can add authority to a line, something I do more often on the male figure to add a more rugged look, but it can work on the female figure too. After a round of tissue blending the drawing becomes a lighter affair. I add some head ornament with an eraser then pencil in detail. I could call the drawing finished at this stage, but it's a little too bright and breezy. I will explore further in search of more depth, mood and atmosphere.

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10 Echoing Textures

With a block of square compressed charcoal I lay in a gestural abstract background. Artists, most notably Rembrandt, often kept their backgrounds dark, and sometimes black, to bring the figures forward for the ultimate Chiaroscuro effect. The echoing texture also adds suggested movement to the figure.

11 The Artist's Hand

I continue texturing the background with tissue, shammy, and kneadable eraser, turning my hand as I make shapes to avoid repetition. Texture not only adds interest, it can also make flesh seem softer by contrast. At this point I use a paper stump to soften some edges.

As long as the light comes mostly from a powerful single source the figure will appear to be carved from light and shadow, regardless of time or place. I call the drawing finished. The photograph, as incredible an asset as it was, is already a distant memory, a component that has been put aside to live its own life elsewhere. Look now only at the drawing. It stands alone now, a new-born creation of organic line, tone, and gestural energy; an energy that can only come from an artist's hand.

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D R A W I N G F R O M P H O T O S  
○ M A S T E R C L A S S ○

R U S T E D A R M S

Today we will do a study of the male back and arms, exploring the natural rhythm of muscles and the expressive nature they display as they counter-balance and work in union to move the body with style and grace. As someone who loves anatomy this is simply a beautiful thing to observe, but being an artist it also opens a world of possibilities, of flowing shapes, lines and **rhythmic tones**.

But why do live anatomical studies when we have anatomy books to study from? The answer is simple: anatomy looks basically the same for everyone in a non-action pose, but the moment we move, the muscles change shape and affect each other as they jostle and push for position. In other words, muscles are **shape-shifters**. This is a marvellous thing. Add to the fact that we are all different shapes and sizes with different personalities and degrees of bearing and we end up with unlimited chances for expression within the human figure. Look at the way a boxer moves, or even stands, compared to a ballerina and you will see a world of difference in aspects of line and tone within what is basically the same human anatomy.

With that said studies by nature are a notoriously slow affair, with a studied drawing usually ending up on the stiff side. Photos are also frozen in time, adding to stiff art if we stick too close to copying. This is when life drawing trumps working from photos and why I always recommend in my life draw classes to study the model as they move in and out of the pose to truly understand how the muscles shift in position.

Unfortunately I had also not drawn for a month before this assignment as I'd been in **America** for the wonderful **IX** show on **imaginative realism**, where I was giving a lecture on my, then, latest book, '**Figures from Life**', which ironically is about creating gesture through the understanding of anatomy.

Although I was rusty from my time away my schedule left no time for fluffing around as the assignment was due within days of my return, and that leads us to our next adventure concerning the pearls of an artist working with rusted arms, and **the value in failure**.

PATRICK POSING FOR LIFE DRAWING



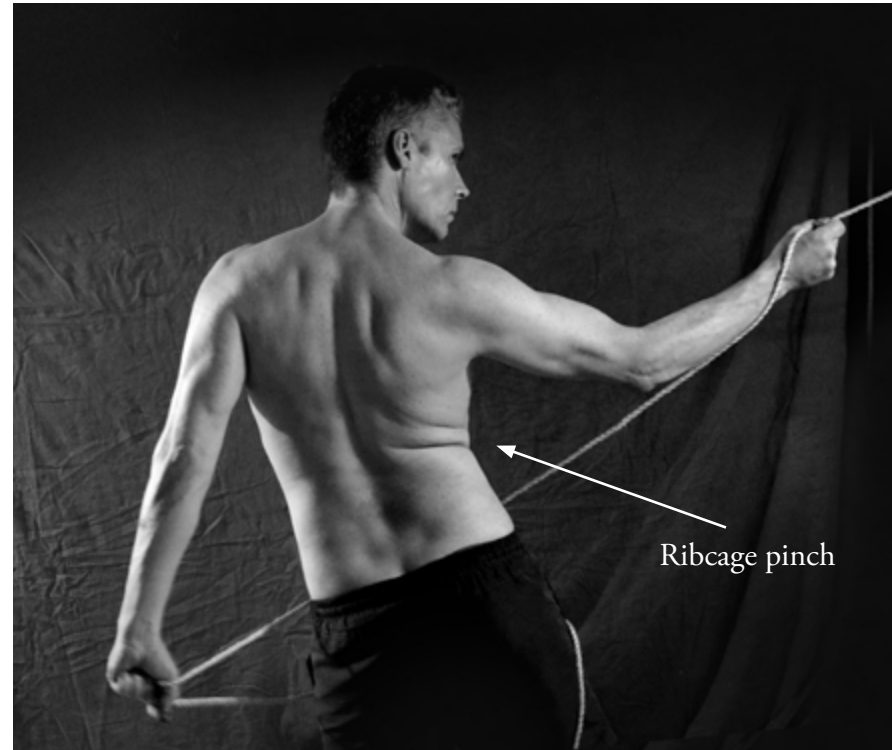
W o r k s h o p S i x :  
E M B R A C I N G  
F A I L U R E

“DRAWING SHOULD BE A VERDICT ON THE MODEL. DON'T CONFUSE A DRAWING WITH A MAP.”

ROBERT HENRI (1865—1929)



THE PEARLFISHER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



In this photo the rhythm of life in muscle movement is evident— when we learn to see it. Note the waves created when the ribcage bites into the side obliques, and the rolling muscular hills. Here the body suggests motion even in stillness. I have struck a fluid pose by acting the part of a fisherman, then stopping, but most posed models can be a lot stiffer if they are directed with limbs positioned to match a rigid sketch. If you have the chance to do a photoshoot I recommend giving the model the freedom to interpret the sketch rather than mimic it.

Opposite is my final drawing based on the photo reference. I consider this a failed drawing, for within this drawing I entered many hells, firstly structural hell where I was over concerned with getting proportion correct, which Ironically can result in getting proportion wrong. The reason for this is we tend to measure parts rather than relating broader shapes. By measuring structure to the detriment of rhythm and gesture will naturally result in a stiff drawing. Now, I know this, and was aware of the balance required, and still I struggled.

Why did I struggle? Well, sometimes we just have an off day and it's worth remembering that should we ever doubt ourselves, we are still better artists on our worse day than we were previously when we did our best drawing, as long as we have been constantly drawing, and therein lay the main problem, which was a dip in mileage. A month away from drawing had left its rust on my muscle memory. My hand had lost its fluidity. The mind was willing but the rhythm had stifled, I even resorted to the worst sin of all and entered render hell in order to bamboozle the unwary. Lets explore what is not usually discussed in books on art, which is a flawed drawing, and how difficult a drawing can be when we enter various hells, but most importantly, how to embrace the failure.





THE PEARLFISHER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



1 The Spectre of Doubt

Using my two-finger-wide sharpened charcoal piece I draw in the simple shapes to begin with. The male figure is notoriously 'blocky' and therefore I need to find as much gesture as I can. By finding simplicity we can uncover gesture, even in blocks. All is going well here as I did a few warm up gesture drawings beforehand which loosened some of the rust, but in the back of my mind lurks the spectre of doubt. The art is due for submission by the end of the day so I only have one go at this. I can already feel I'm not on my game and so the seeds of ego are also sown.

2 An old Adage

I work on the 'pinched' side of the body first as the distances between forms is shorter and easier to judge than on the wider, longer, stretch side of the body. An invaluable tip I learned from master draftsman, Steve Huston. How could I not see this simple tip after years of drawing and painting? This reminds me of the old adage 'We should never graduate from drawing'.

As usual I'm working with simple shapes first to easier deal with the complexities ahead. I can feel the head is too small but as this is a heroic pose I lean toward the smaller head and know the addition of hair will visually enlarge the cranium, so, I'm not too concerned.

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THE PEARLFISHER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



3 Time to Dance

Gesture is king. If we work only with structure in mind our drawings will be stiff. Keep lines long and loose whenever possible. With the block-in stage mostly complete I once again employ the help of gesture to regain some fluidity. By working from one muscle to another it becomes apparent they share similar shapes at their borders. It's time to dance, time to chase the rhythms of muscle and flesh.

Working with gesture has relieved some of the doubt and for a while I ride the crest of a wave, but I have sailed by without properly examining the reference, which, in this case, is not badly distorted, and have drawn the upper right arm too short, which by contrast makes the left arm seem overly long. The reason: I have fallen for one of the most ridiculous rookie errors, which is to try to fit the image on the page at the result of a short arm in the hope of fixing it later, when there is obviously no page left to make the arm longer! I'm embarrassed to even admit it, but there it is.

With a major rookie error identified I would normally stop the drawing, get a new sheet of paper and start again, but I'm not in my right mind here for in the background a camera was also rolling, recording the drawing as a movie, which was part of the commission. There was too much going on and I was running out of time. Pressure is not a friend of the artist.





THE PEARLFISHER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



4 To the Ends of the Earth

I put the short arm problem in my subconscious for now and work down the model's left arm, continuing my rhythmic dance by drawing from one side to the other. Note the natural flow of things, how the forearm bulges are higher on the outside, much like the calves of the legs. I'm chasing rhythms again: left to right as usual but also high to low. All great method, which would normally see me through, but that arm isn't going to fix itself and is constantly on my mind.

This is a rare occasion where the photo is more successful than the drawing. Having been a merchant seaman as a young man it was easy for me to harness the adventure of those incredible years. Brief as they were in the scale of my life they contained a lifetime of experience and exposed me to the tropics, the arctic, and cultures far and wide, to the ends of the Earth, literally.

The reason I have back-lit this photo, which is unusual for me, is to recreate a moonlight low on the horizon, one of the most atmospheric and beautiful times to be at sea. The ability to light a night scene during the day makes a camera an remarkable asset for artists.





THE PEARLFISHER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



5 Echoes of Rhythm

I title the art, 'The Pearl Fishers', after a haunting piece of opera remembered from my childhood. In order to get into the mood I play the music as I work and find it a great motivator with its similar echoes of rhythm and gesture. I add a broad belt echoing the tilt of the hips. Note how the sacrum dimples above the shorts dictate the tilt. On a nude model we can use the dimples as a indicator for tilting belts or imaginary clothing by tracing a line through them. As the hips are fused these dimples will always line up.

6 The Shame

With the rhythms taken care of I dust the drawing back with tissue in order to get a softer undercoat to work the darks and lights out of. I begin rendering the forearm and work up into the upper arm, rendering with the same rhythm as before. To my deepest shame I am relying on render to trick the eye into believing the arm is fine in its proportions. And therein lies the problem with rendering from photographic sources. When we see lots of detail we lose sight of proportion within photo-distortion, we simply accept that all is well because it looks 'realistic'. I know this and reverse my usual method of fixing distortion, using my powers for evil rather than good.

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THE PEARLFISHER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



### 7 The Language of Rhythm

Laying in the darks reveals the nature of muscles pushing into flesh to create ripples. See how the scapula pushes into the rhomboid muscles creating wave-like echoes all the way down the spine to the sacrum dimples of the hips. All this poetry leads me to draw a sensitive face, such is the power and language of rhythm. I think at this stage the figure is at its best, but because my ego is dented I decide to continue, playing the hero who can still win this fight. This leads to one of my mantras: leave your ego at the art studio door (you can always pick it back up on the way out).

### 8 Render Hell

With the game afoot I continue further into the depths of 'Render Hell'. Having pulled back some confidence and some level of dignity I draw a thicker rope than the anemic one I posed with in the reference. Harking back to my Merchant Navy days I am well aware of the kind of ropes used on a ship and how thick they can be. The drawing gains a mass of authenticity from that one thought.

My past life helps me rekindle the atmosphere of life on deck: the salt sea air and how it adds moisture to the skin; the overly tanned forearms; the matted hair, all comes back to me. All good honest stuff, but I am also using the thick rope to shorten the appearance of the forearm, which is less honest.

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THE PEARLFISHER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



9 The Depths of Hell

Drawing the arm bracelet leads me into a stiff corner, and the depths of Render Hell I break out a piece of compressed charcoal and engage my gestural hand again. I also add some abstract shapes in the background with willow charcoal for added movement. Normally a textured background will help bring a figure forward and make the flesh look more fleshy by contrast, but here it highlights the short arm. If we look back at the previous stage we can see that the white background made the arm seem longer due to the amount of space behind it, which demonstrates the law of relationships and how it affects our perceptions, such as dark clothes making us appear slimmer. The texture also makes the outreaching nature of the arm seem like less of a distance.

Adding a metal hair ring and a row of bolts to the belt adds further exotic elements and more movement, but the chimes of doom cannot be quelled. At this point I have all but conceded that the drawing is a magnificent failure, but nothing kills creativity more than doubt, and so I blaze ahead regardless. Working broad strokes into the native Lavalava sarong brings some hope of redemption and stokes my optimism that the drawing can still be saved. This is a perfect time to take a break and reassess the situation and plan a strategy to escape this hell of my own making.





THE PEARLFISHER  
CHARCOAL AND PENCIL ON A2 NEWSPRINT



10 The Beautiful Antagonist

I return to the drawing with renewed energy. If I may give myself one affirmation it is my eternal optimism. If you lack optimism, then fake it until it becomes true inside. Tell yourself you are a magnificent artist as you draw as there will be plenty of time during the break for critique. Of all the skills I have acquired, it is my natural born optimism that is my main strength, for which I credit my mother who displayed that strength in abundance.

I continue highlighting with erasers and detailing with pencils. Despite the shortness of the raised arm I enjoy rendering the beautiful antagonistic nature of the triceps and biceps as they work in sync. The triceps are lengthening to allow the biceps to contract and shorten. The opposite is happening on the straight arm.

The back-lit photo is my crutch now and I cling to it for much needed strength, and it provides. I work an oily sheen into the flesh by contrasting the darks and lights more I add 'gold' spots to the sarong with an eraser, which feels a touch feminine for a fisherman, but I like the spots too much to let them go. To counter this I draw a rugged face. This is a more interesting face but may not be an improvement as the head is now larger, making the arm appear shorter still.







### 11 An Old Dog

As I suspected the continued rendering has killed a lot of the gestural energy of the earlier stages and I counter with further swirls of charcoal to express an abstract storm and windy rain. From this point onward I fight to regain footing with a more scattered pattern of dots on the sarong and jangly gold to the head dressing. The rendering and line work recover the drawing in some way, as all those hard fought for skills are on show. An old dog can put up a hell of a fight when it's cornered. To the average eye it's now an adequate drawing, but falls well below my original aim due to its proportional flaws. I will continue past this point to the result shown at the beginning of this workshop to further flash more style around for my penance.

When I called this a 'failed drawing' earlier it was an attention seeking call to arms, as there are no real failures in art, only learning experiences. If we don't experience 'failure' then there is no going forward. Embrace the fear! Experimentation wins out when playing the long game of art, despite the pitfalls, and I'm all-in as far as the long game goes. As with most longer studies I'm left with a drawing more rendered than I would like, but for all its flaws I've gained further knowledge of how muscles shape-shift and work together, and planted the knowledge into my subconscious art engine for the future drawings to come.





T H E J O Y O F  
L E A R N I N G

Every once in a while I meet up with two artist friends of mine, Richard Denham and Andrew Trimmer, to talk art. We are an art brotherhood in search of a name. One time we met they were both enthused about a book by George Leonard, entitled :‘Mastery: The Keys to Success and Long-Term Fulfillment. The title of the book would have had me sway past it in any book store as it sounded like a get-rich-quick kind of deal, but it turned to be a book about discipline, particularly the discipline found in martial arts, and it touched upon a buried weakness of mine— the will to surrender.

Surrendering to the discipline of practice was an echo from my past when I first surrendered to ego, which I will discuss further in this workshop. It became obvious that I had been working with these principles on a subconscious level for many years, but like a good psychiatrist Mr. Leonard made it clear to me when he spoke of the plateau.

What is a plateau beyond being a high mountainous ledge? In martial arts its the period of repetition needed to acquire a skilled move, so fluid that it can be done instinctively, almost without thinking.

In art the plateau is often rushed as it’s the period when we seem stuck in one place and are no longer learning anything new. With art, like all skills, we need to practice repetition in order to master our medium, be it pencil, oils, or most of all, expressive mark making. We need to surrender to the fact that this takes discipline and time.

Once we accept the discipline of practice we experience an unexpected bonus—the joy of the plateau. The moment I learned to surrender and enjoy the learning experience I realised what true art is, which is not the final destination, but a lifetime of practicing the process of art itself. By enjoying the practice of each new skill I found myself always in the moment, and never in pursuit of something else.



W o r k s h o p  
S e v e n :  
T H E  
P L A T E A U

“TO LOVE THE PLATEAU IS TO LOVE WHAT IS MOST  
ESSENTIAL AND ENDURING IN YOUR LIFE.”  
GEORGE LEONARD (1923 –2010)



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Today we will draw Katy while discussing the anatomy of style and the disciplines of art.

As a young artist I was driven by my love of art, and my devotion to drawing. I believed love and devotion were the only disciplines needed to scale each new wall and reach each new plateau, but one day, many years into my career, I realised my taste in art had changed. I faced a colossal wall carved with the unforgiving words: 'Why are you unhappy?' 'I want to draw with more style and freedom,' I replied. 'What's stopping you?' the wall asked.

'I'm a photo-realist, my work makes people gasp with admiration,' I said. 'If I change now I won't be so impressive'. 'Then surrender your ego,' the wall demanded. And in my silent surrender a giant wall toppled and I ascended to a new plateau.

I wrote three words that would anchor me in future moments of doubt: Love, Devotion and Surrender, and writing them down changed everything.

Good fortune had gifted me the first two disciplines of love and devotion, yet the act of surrender proved difficult. In my quest for artistic freedom I was all over the place, painting and drawing, obsessed with high ambitions, leaving little time to practice each new skill. With this headless chicken approach my art seemed to get worse. I needed to slow down. I surrendered to the fact that true progression takes time and was

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able to hone my skills until I reached each new plateau. I learned once more that surrender could be a discipline. Art, I discovered, was not like anything else.

In the past when I art directed my models like mannequins, adjusting every finger and tilt to echo the sketch, Invariably ended up with stiff poses. I needed to surrender my ego once more and allow the model interpretive freedom. The fact that Katy's poses are so fluid is the result of her own artistic disciplines. The fact that I managed to harness this force of nature in a photo is the result of my discipline to surrender to Katy's interpretations.

### 1 What's Wrong with this Photo?

Let's take a little time to praise the camera and its ability to capture a frozen moment of motion. If this pose was from life Katy would start to flag and shift microscopically and would lose the energy found in the split second the photo was taken. Let's also study the problems with this photo. Firstly Katy's left hand looks odd and kills the rhythmic flow, secondly the stretch side of the body is almost a straight line. These are just the obvious problems so I need stay on high alert as I draw.

### 2 Sweet Surrender

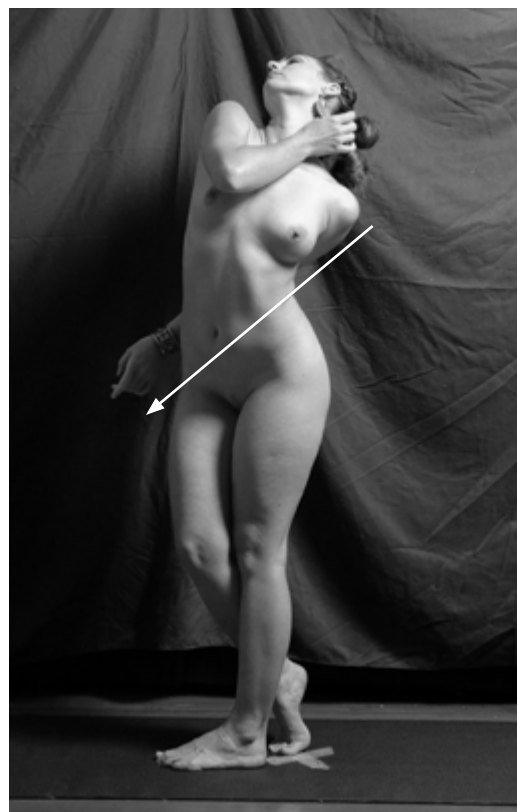
I start with the rhythmic flow of the figure, back and forth from one side to the other. I used to measure proportions with great importance but ended up with dull drawings. Once I surrendered to rhythm more for my proportional guide my drawings were no longer so 'correct' but they were more interesting, gestural, and filled with life.



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Deleted Hand and Hip Pop

Arm Adjustment



### 3 The Lifeless Dummy

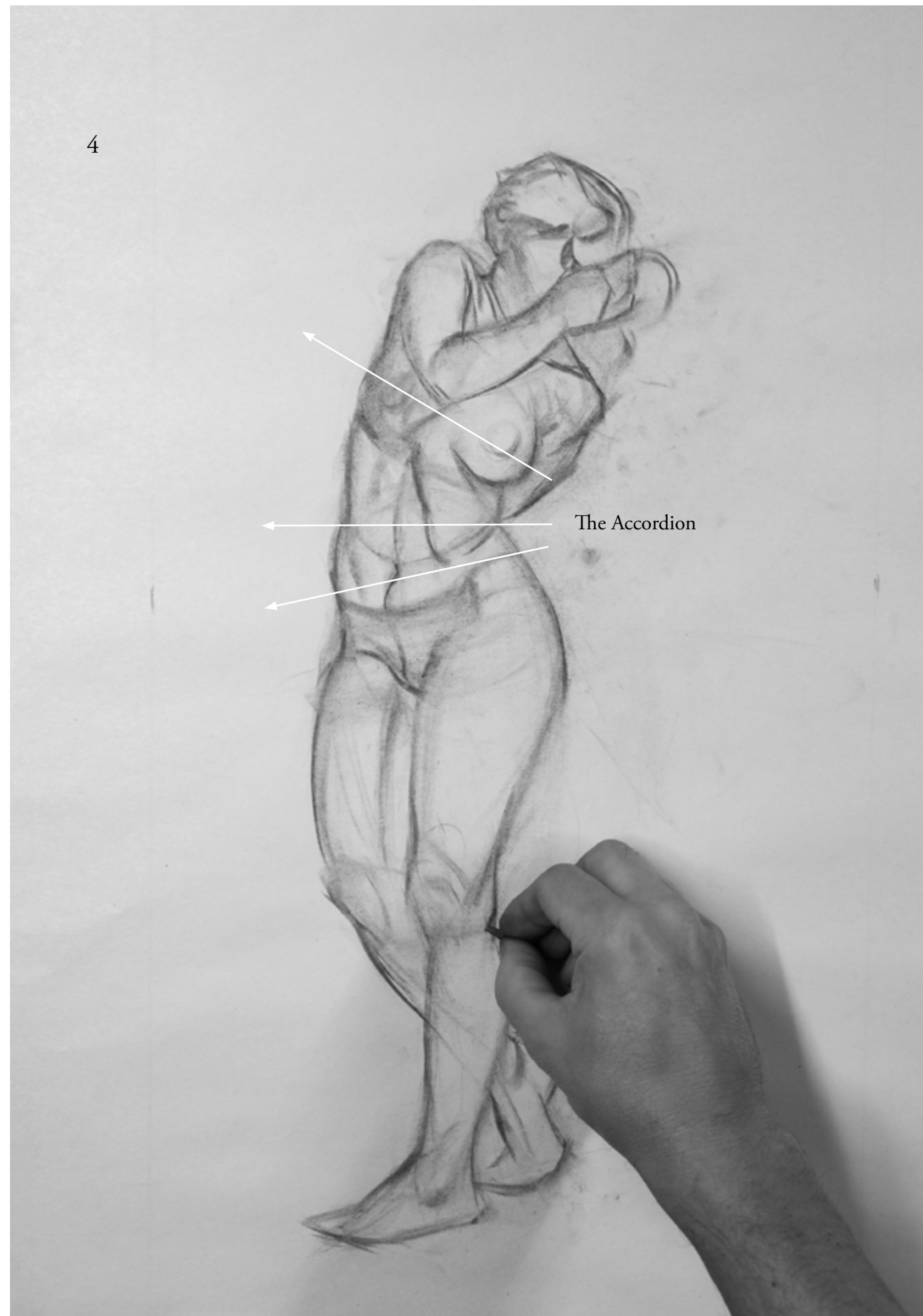
Here I've interpreted the photo reference toward the dynamic. The stretch side has more gesture due to the hip popping forward more, with more overlaps, and undulations all the way down. I delete Katy's hand as it looks odd, like a lifeless dummy's hand. I've also dropped Katy's left arm in order for the deleted hand to appear as if it's behind her back. Many studious hours committed to the love and devotion of craft has made this balance of gesture and structure possible.

### 4 Play the Accordion

With the extra bend of the torso I make sure the pinch side is counterpoised with wider distances on the stretch side, like an accordion. Imagine a line through the nipples, rib pinch, and hip crests to see what I mean. At this stage I title the drawing, 'The Storm Bringer' which sets the mood to come.

4

The Accordion





5

Overlapping  
Forms



### 5 The lost Depth

I block in the core shadows. The stretch side of the photo-reference was visually flat due to tangent lines (converging lines that destroy the illusion of depth). Study the flatness brought about by tangents in the photo compared to the newly applied overlapping forms of the drawing. I have overlapped Katy's ribcage with her right breast and pushed the hip and tenth rib forward to regain the lost depth. If your photo-reference lacks depth see if you can create overlapping forms.

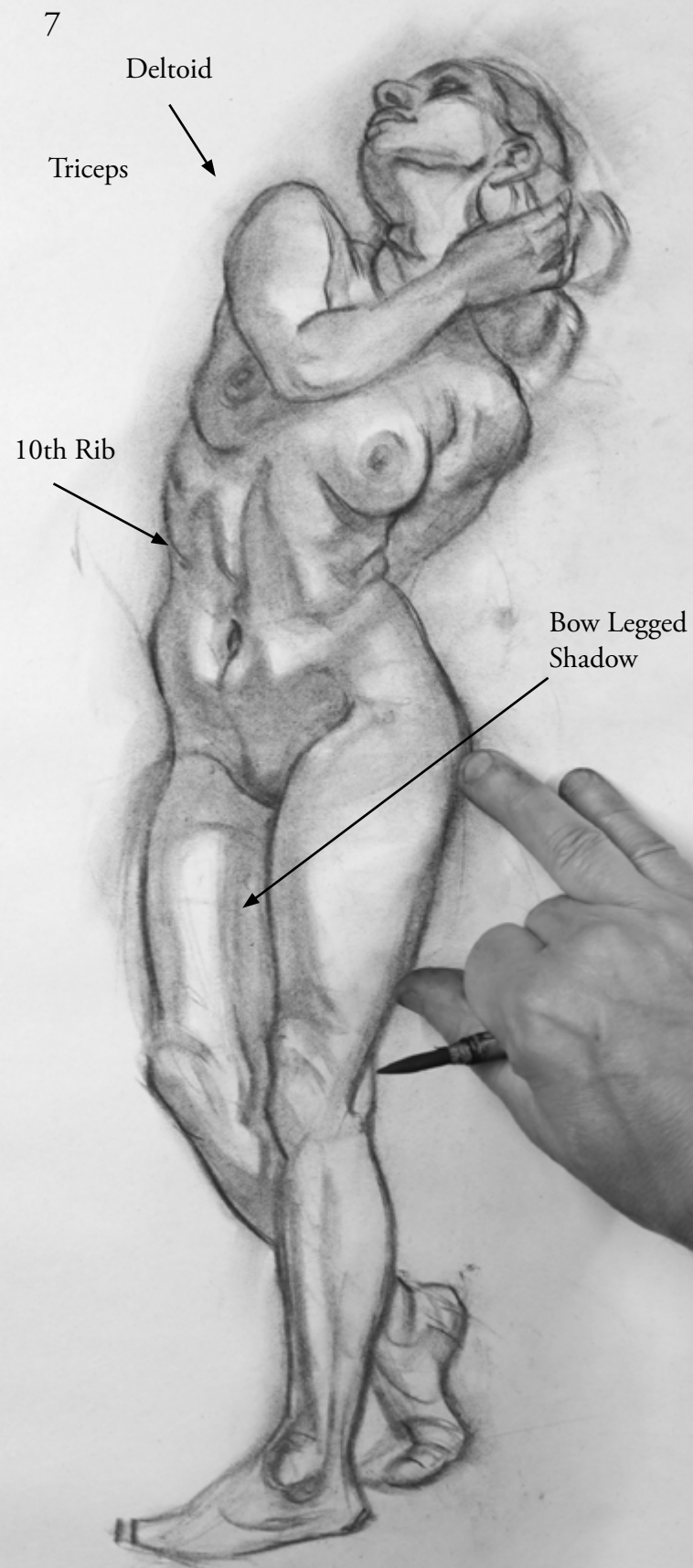
### 6 Surrender to the Rhythm

Using tissue I soften the forms. My figure is shorter in proportion but the natural rhythm gained is more important. If I were to go in now and make the legs longer it would kill the organic rhythm and the drawing would become horribly stiff. I feel surrendering to the rhythm was the right choice and I lay-in gestural lines on top of the structures.

6







### 7 Stay Focused

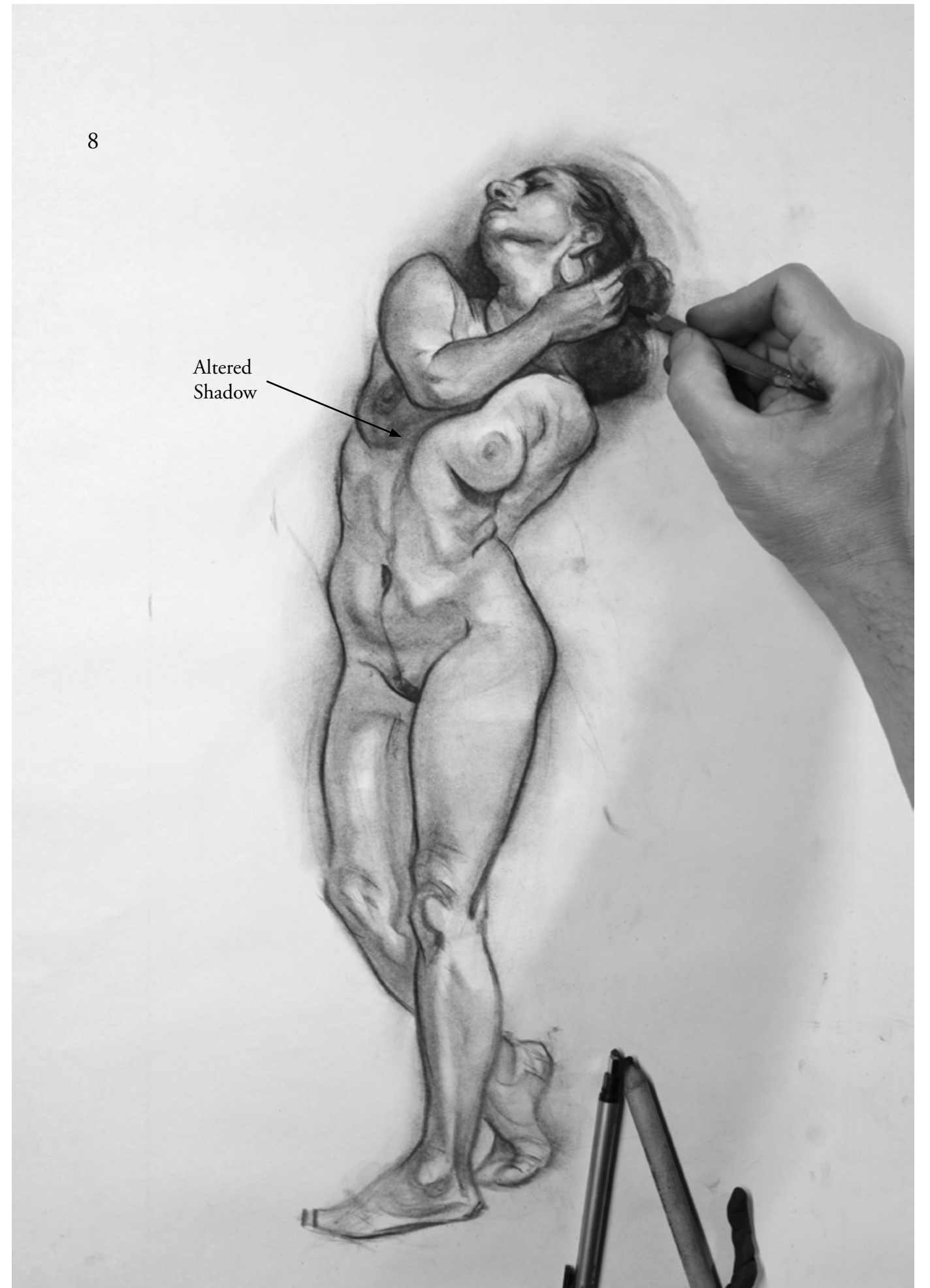
I bring out Katy's right shoulder and triceps and overlap the ribcage across the obliques to continue to find more illusion of depth with overlaps. As I smudge tone I'm aware that the head had grown bigger as I added details and note to myself to trim it down later, for now I'm on a mission to find depth and don't want to be distracted with fixes which could kill my focus and rhythm. I also note the cast shadow of Katy's left leg has created a bow-legged look to her right leg.

### 8 If it Looks Wrong, it's Wrong!

I step back and assess the drawing. I decide the cast shadow of the arm should drop over the ribcage instead of across the breast. It now reads more clearly and dimensionally, and has more gestural appeal. In my live workshops I say: If it looks wrong, it's wrong, even if it's right! This conundrum is always guaranteed to raise student's eyebrows.

8

Altered Shadow





9



126



### 9 Energy and Purpose

We have done a lot of work taming this photo and it's paying off with fresh energy and rhythm. I work on the edges, softening core shadows and fading Katy's left arm into a sfumato mist. I slant Katy's head making it more dynamic and smaller. The head needs to be smaller still and I think on it as I highlight the upper torso. Thinking ahead as I work adds energy and purpose to my hand, which is different from multi-tasking where we constantly interrupt the flow of one thing only to do another thing just as badly.

### 10 A Metaphorical Storm

Alternating between my drawing tools I reduce the head and fade the right leg into shadow to kill the bow-legged look. With this new shadow shape I'm considering both story and style and plan to run a line of action through the body in the shape of a metaphorical storm. Always going forward, always thinking ahead.

10





11



### 11 A Insecure Decision

Katy's hand may seem big here next to her foreshortened forearm, but I find hands and feet look better bigger rather than smaller. If I were to make the hand smaller it would feel like an insecure decision. When we look at the photo it's actually the head that's too small regarding photo-distortion. Here I add subliminal rhythm with gold head bands which echo the shape of the skull. The mono eraser is great for this.

### 12 Engage the Storm

Time for the metaphorical storm. With a block of compressed charcoal I engage the gestural hand with fluidity set at maximum to bring out the raging tempest.

Compressed charcoal is dark and may hinder confidence with its stark nature. To draw with bold confidence try practicing on some scrap newsprint before drawing on your art. Light strokes building to dark strokes is the best approach.

12







### 13 It's a Kind of magic

Reshaping the gestural lines to represent a storm has killed some gestural flow. There are trade-offs as we draw but keeping our disciplines in place, while also taking chances, enables us to learn something new. Next time I use this rhythmic charcoal technique I'll surrender more to the natural rhythm and not try to control it as much. This is a balancing act watercolourist know all about. Sometimes we must let the medium do as it likes in order to find freshness and energy. It's also exciting when the art surprises the artist. It's a kind of magic.

### 14 Love, Devotion and Surrender

We are a world away from the reference photo now and the micro changes to structure and gesture have created a style uniquely mine, and if you have drawn along you will have a drawing uniquely yours. Embracing the disciplines of love, devotion and surrender don't limit our art, instead, they embolden us with freedom of expression.







MODEL KATY WOODS DURING A PHOTO SESSION BASED ON  
EMOTION AS PHYSICAL MOVEMENT

D R A W I N G F R O M P H O T O S

○ M A S T E R C L A S S ○

C a m e r a

P A R T W O R D  
P R A I S E F O R  
T H E C A M E R A

**F**or most of this book I have been casting my eyes of suspicion upon the magic box that is the camera with its primitive processing brain and wonky eye. As I look back at myself with some reproach I feel a little cruel, for, after all if we strip away the technical marvel that is its creation we are left with only a dim-witted servant. The problem is the camera has become the master of many artists and has achieved a level of **malignancy** that is unparalleled in art history. The servant has become the master. How do we regain control of an automation that is running amok spreading lies about proportions and depth? We must first lose the fear of its control. In this final part of our exploration in working with photos I will show how we can regain **mastery** and lead with our emotion and our artistic nature at the fore.

Opposite is a photo of professional model and dancer, **Katy Woods**. The camera has told mostly the truth here due to Katy staying within its **focal plane**. None of her limbs are coming toward or away from us in any drastic manner, she stands within the **2D** realm of up and down and side to side, therefore she retains her proportions almost as our human eyes see her. She has been shot with a **50mm prime lens** from a distance, then the surrounding background, the outer area of the lens containing the most distortion, was cropped out. That's as good as it gets through the eye of the camera. A student took a photo of me at a weekend workshop a while back with her iphone and it looked like my head had been sucked into a vortex just off screen. If you are on a budget I recommend buying a good secondhand camera from a professional photographer who is upgrading and selling.

Apart from the inevitable **tonal banding** 'sudden value shifts' the flesh is blending without too much information missing, so all is tip-top. Let's look at some less fortunate photos and along the way some praise for our poor one-eyed friend.



*The Inner*  
T H E I N N E R  
W O R K I N G S

**W**e have all at some point watched an artist work and wondered how they make it look so easy, when it comes so hard to us. If we don't want to think too much we could say it's 'talent' and stroll off uninformed. I recently watched **Rodger Dean** paint a picture and he spent two thirds of the process looking and thinking before making a flawless mark. That flawless mark of course came from a lifetime of application, passion, and study. Once we understand that all artists work hard to achieve their vision then we have opened our minds to follow that same path. The only problem then is we can't read minds. When an artist gives a workshop there are moments when they are quiet. Ironically this is the artist most likely working with their deepest thoughts.

In this workshop we will not draw the figure, but simply analyse and understand what we looking at. This is that quiet moment I talked about—the inner workings of the mind. I often talk about my process of **Analyse, Understand and Draw: A.U.D.** We can always see the drawing part of an artist's process, but here I will stop short of mark-making to show the other two thirds of that process, which are the most important, for without understanding we may as well try grabbing a handful of smoke.

As we are working with photos there is more analysing to do regarding distortion and depth, but most of what we will examine next contains the same thought processes I use when drawing from life.



W o r k s h o p  
E i g h t :  
L E A R N I N G  
T O S E E

“ANY FOOL CAN KNOW. THE POINT IS TO UNDERSTAND.”

ALBERT EINSTEIN (1879-1955)



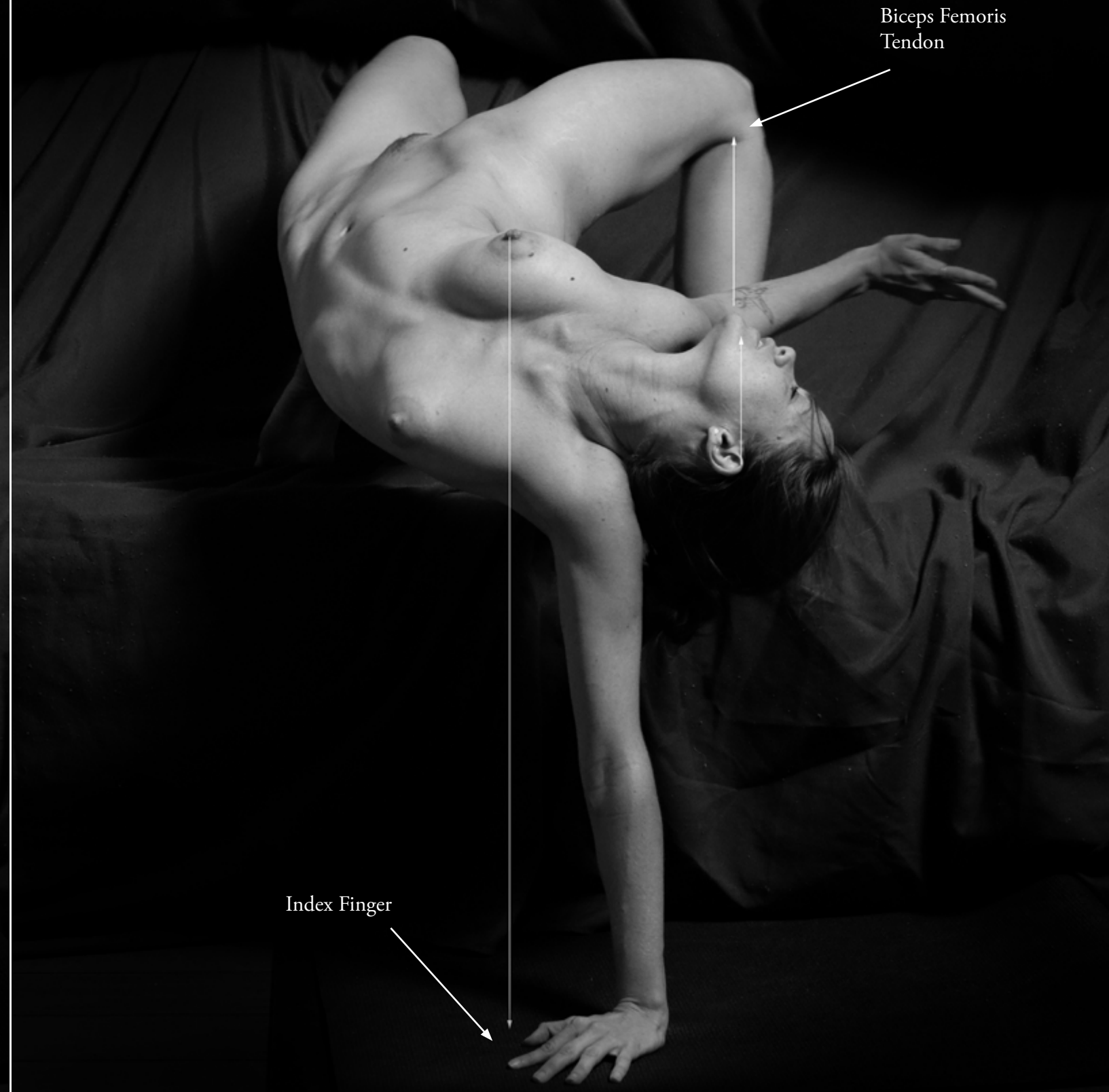
## A PEARL OF WISDOM

One of my favourite quotes is: 'It is necessary to keep one's compass in one's eyes and not in the hand, for the hands execute, but the eye judges'. This pearl of wisdom was from none other than the great Michelangelo. But what did he mean? Well in academic art circles there is a method known as the 'sight size' method, which is a bit of an oxymoron as it requires measuring with tools. For instance they might use a plumb line, which is a line with a weight at the end. When held up the line will find a perfect straight regardless of uneven ground. With a plumb line we can relate how certain landmarks of the body line up. It's a marvelous method to begin with, and to continue with if it is your preference, but I prefer the Michelangelo method for one solid reason; and that is gesture. I've watched masters of academic art maintain the gesture using the sight sized method but I have chosen the path of 'learning to see' the lines of measurement as imaginary lines as it's simply more natural to me.



## LEARNING TO SEE

Let's look at the plumb line idea. Imagine I'm holding the weighted line with one eye closed. I hold the line high enough that it runs through the whole body. I then move the line across any pose, especially a difficult pose like this one, and search for relationships. I have found three examples, the nipple to the index finger, the bottom lip to the top of the ear, and the bottom of the chin to the insertion of the biceps femoris tendon. A useful exercise would be to try the plumb line method to begin with and then see if you can learn to see these relationships with imaginary straight lines. I've found using imagination much more enjoyable and no longer use the sight size method, as it's not as necessary in my analytical approach to drawing the figure, but we can learn a lot from it as we will see.





## THE MIND'S EYE

A plumb line that finds up and down relationships is a great start, but it's a pretty narrow experience. What if we take the line taut in two hands and turn it at angles? Now a whole world of relationships open up. Look how the accordion rhythm of the body looks as we measure lines across the landmarks of the body such as the hip bone ridges, clavicle peaks, the nipples and the ridge of the rib cage. I also make note of the ear position as it's a great indicator of how the head is tilted. As the figure is no longer standing straight we observe the landmarks have shifted to our advantage, giving us fluid asymmetry. Here I'm showing the inner workings of my mind's eye when analysing a figure before making a mark on paper, all based on the sight sized method.



## THE MERMAID'S NET

Another important factor when analysing relationships between landmarks of the body is to imagine a net cast over the figure. This is often referred to as an 'envelope', but I prefer a net as it's more evocative. Here we can almost imagine a mermaid struggle to get free. I run the net from one knee to the other and on to the outmost fingers then up to the ribcage and hips. The spaces in between the net and body are known as 'negative space' and help us see shapes that break down the figure into a more manageable set of steps, rather than one muddled mass. Casting a net can also help us fit the figure onto the page. I will often draw a net if I need to do this, therefore the net idea is recommended if you find your figure drawings often run off the page proportionally.





If you refer back to my drawings you will see that I don't begin a drawing with these lines, apart from the occasional net, but they are constantly in my mind's eye when analysing relationships. With these imaginary markers I can draw gesturally without the need to use actual plumb lines or pencil measurements, which is the classic stance of an artist closing one eye using a thumb and pencil to measure. As we are working from a flat photo I take extra note of overlaps as they will help with the illusion of depth. Note the overlaps of the breast, gluteus maximus, which is also overlapping its own tendon and the biceps femoris after the tendon. Here I also analyse smaller plumb lines, gauging the negative space between the chin and nose, then the nose and forehead. This I analyse as I draw big shapes to small shapes. You could think along the lines of big mass analysis to small mass analysis.



Another analytical process is to understand the figure in 3D space. Here photos have one supreme advantage over life drawing in that we can draw on the 'virtual' model. If you have a programme such as Photoshop, which I have used here, start by drawing contours on the body as if it has dimension. This helps us understand the anatomy as dimensional rather than mindlessly copying a flat illusion of form onto a page. Note the interlocking shapes of the arm as a structural idea here and the box nature of the hand. In this example most thought processes are on show plus the analyses of structural muscle shapes. Remember not all of these thought processes are happening at the same time, meaning I don't draw all this beforehand, what I do is analyse everything broadly to begin with then continue the analyse throughout as I draw—A.U.D: Analyse, Understand, and Draw.





THE HORIZONTAL ZONE



THE VERTICAL ZONE



Let's look at a pose more perspectively warped by the camera's eye than our human eyes would see. This is more of a fly's eye view with Alana being relatively a hundred feet long. Here the torso alone is longer than the legs due to the extreme foreshortening of the lens. We get natural foreshortening through our human vision of course, but we need to learn the difference when analysing photos, otherwise our drawings will look like poor renditions of photos with all the flaws intact. Finding the basic mid point of the great trochanter hip bone to the top of the head is a good start to get a notion of what a basic mid-way point would be on a standing figure.

Once we see the extreme nature of the distortion we can reign it in a bit. This is when hand measurements are 'handy'. The hand on the floor is in the 2D non-distorted horizontal zone. We can check it now as a basic length for other hand long landmarks such as: the clavicles, the sternum, the sternum to the tenth rib, and the length of the top of the foot. We could also use it for the chin to the hairline, but the camera has done a good job and I see no unnatural foreshortening here. It feels like the natural foreshortening seen through human eyes. By using yardsticks, such as hand lengths, as a basic guide we then use our feelings to also not fall into the trap of shoehorning measurements. We need to learn to feel as well as to learn to see what is wrong.

We know the camera struggles with the idea of the third dimension (depth) but modern cameras, especially 50mm fixed lenses, do very well with any objects on the straight vertical or horizontal plane and is the reason why a 50mm lens is the photographer's first choice for portrait photography. The focal depth from the nose to the cheek and the side plane of the face to the ear is not a big deal and will look perfectly normal, but once we have a leg or arm come forward or go backward in space the camera, literally, is out of its depth. For that reason I always look for objects on the vertical and horizontal to judge the camera's eye against. There are photo apps that fix camera distortion but usually distort something else in doing so. I encourage artists to learn to see distortion, for one thing we won't always have our computer programmes with us, and for another thing we will have gained stronger 'learning to see' skills.

In this photo the most obvious objects on the basic vertical and horizontal planes are the upper arm portion of the arm leaning on the floor and the almost horizontal forearm and hand. These are the least distorted elements from which we can judge everything else. The breasts are also within the same vertical depth (plane) even though they are slightly tilted. Learning to play the horizontal and vertical two dimensional game simplifies our quest for natural proportions.





When we work from photos we are gifted a frozen pose, which is both a curse and a godsend. Gone are the slight movements of the model over time and also the play of muscles changing due to fatigue. As the model gets tired they engage fresher muscles to take over from tired muscles, and the body often hunches forward in a standing pose. This particular pose would be unsustainable after five minutes at best. For this kind of pose and also action poses the camera is an incredible asset to the artist. So here I am praising the camera, as I should, as it is a miracle of science, we just need to be wary of its shortcomings.

One shortcoming of the camera is in its flattening of form. There is hardly any definition in the torso here. The mid tones merge to together as do the light tones and highlights. One trick is to bring the photo into Photoshop or a similar a programme and bring the levels together. By doing this we reveal hidden forms. The old paperback artists such as James Avati would create three separate exposures of the same photo to get a clearer idea of light and form and also for dramatic lighting ideas, taking information from each exposure to dramatise his work. I do this too for my paintings. In the photo opposite I've dimmed the light using Photoshop levels to reveal more mid-tones. This has killed all the information in the shadows but between both exposures we have all the information we need to find anatomical detail. The thing then is to not to fall into the trap of drawing everything we find in both exposures, otherwise we will end up with an over detailed drawing, it's just a way to see some forms that got lost in the exposure then pick and choose what we want to emphasise, just as our old friend James did.



Here I've adjusted the levels to reveal more anatomy within the lighter areas. This creates a deeper chiaroscuro light. You can now use this more dramatic light to draw or paint like the old masters and let the details disappear into the shadows, or use it along with the original photos to simply see the anatomy that wasn't so obviously visible. This is further praise for the camera. Although I could recreate this light using studio equipment, it would take much longer than the time spent pulling three sliders around in a computer programme.

Note how we are almost box-shaped at the lateral side of our body and how it makes us aware of the gestural ledge leading down the leg all the way from the corner of the ribcage. If we put our hands at the side of our ribcage it can be surprising how flat that area is, we only feel the curve as we push over the tenth rib to the front. I consider the tenth rib to be the 'corner' point of the torso. The term 'core shadow' makes clear sense here as we can see the 'corner change from light into dark. The major landmarks such as the iliac peak and the tenth rib are clearer to see in this darkened photo due to their sharp bony edges, but the main benefit is in finding those muscles lost in over-exposed light such as the junction where the latissimus meet the ribcage. Also note how the gluteus comes from the side to disappear behind the obliques, that's why I sometimes call the gluteus the 'behind and side' and also the 'behind and under' as we see it from the front in certain poses looking through the legs. There is a good reason for the name 'Gluteus Maximus, as it's the bulkiest muscle in the body.

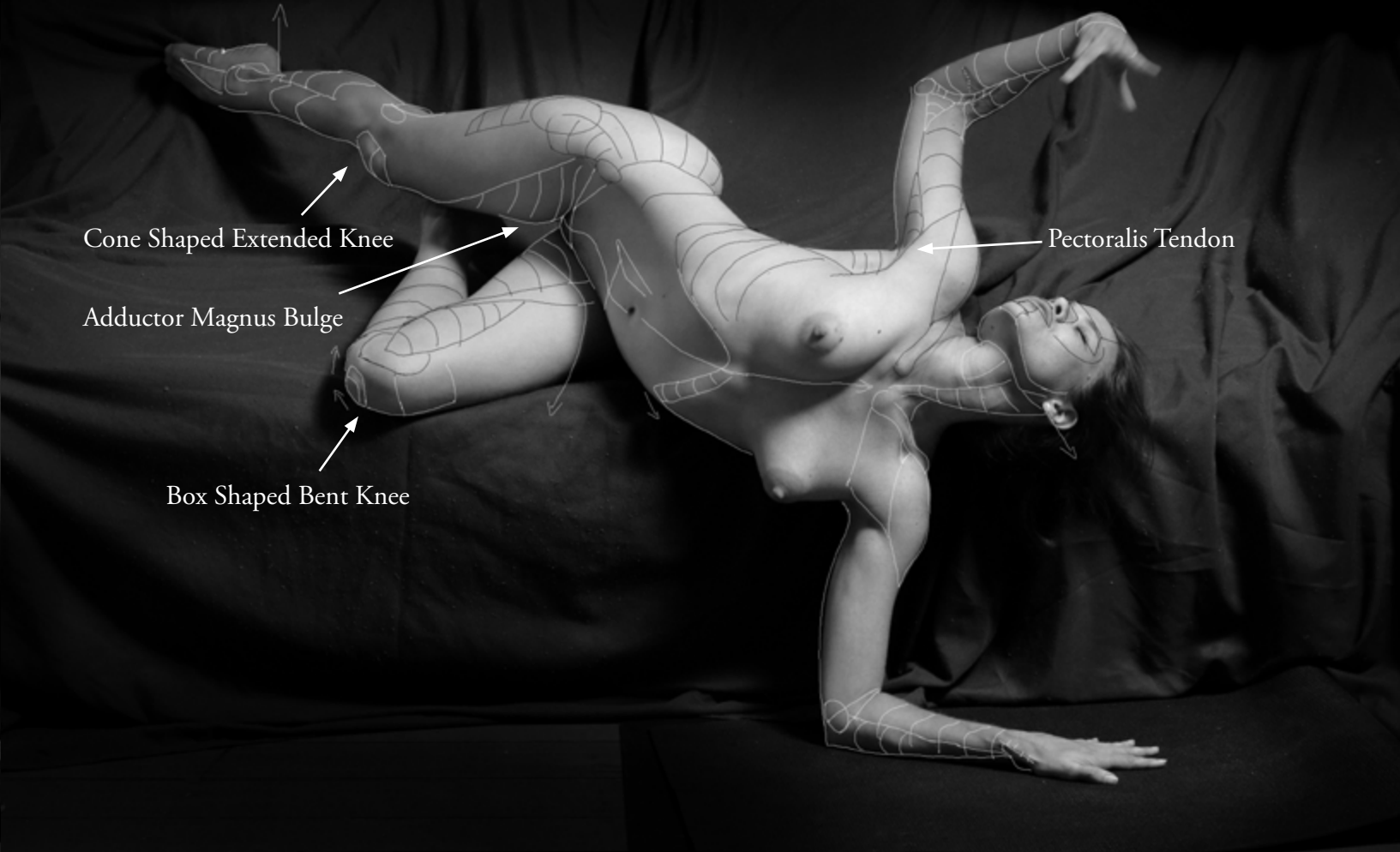


THE SIMPLE CONTOUR GAME



Wrong contour direction

THE COMPLEX CONTOUR GAME



Cone Shaped Extended Knee

Adductor Magnus Bulge

Box Shaped Bent Knee

Pectoralis Tendon

Let's play the simple contour game! When working with a nude model we have the opportunity to see how the flesh turns. This gives us the opportunity to practice adorning the body with imaginary jewelry. If we are working in the realm of fantasy art we need to train our imagination. Some artists set up a photoshoot hiring costume and jewelry, and it's a whole heap of fun. I highly recommend getting together with friends to dress up and act. It was a great bonding experience when teaching my early fantasy workshops at college here in Brisbane, Australia. The students loved it and often recite it back to me as a college highlight over ten years later, as it was for me too as a young fledgling teacher.

The only drawback to working with a costumed model is it can lead to a misunderstanding of form. Clothes hide form and if we are always working with clothed models it's very easy to lose our sense of the figure and before long we become lazy and eventually our anatomy skills deteriorate to the point where we need to have every piece of adornment worn and adjusted in the photoshoot to begin with. By playing the simple contour game we will always be equipped to add any jewelry or adornments on the fly. By drawing simple contours and arrows on photos we train our eyes to see direction and volume. I often see students add fantasy elements coming at us in the wrong dimension. Look how wrong the dark contour line of the raised arm is here. It's clearly the wrong contour shape along which to draw an imaginary bracelet. Try the simple contour game, it's quick, fun, and vitally important for fantasy artists to understand.

Anatomy is already complex 'the right way up' and can take the wind out of even the most seasoned artist in a pose such as this. Once again this is when photography is the artist's friend. By drawing anatomy over the photo we become more acquainted with the forms before we commit to a drawing on paper. I do this kind of draw-over mostly for my online students during Q&A sessions to illustrate what's in my mind as I draw and find that it adds to my own internal art engine. In other words we all benefit from this analysis regardless of experience levels.

By playing the complex contour game we gain a deeper understanding of how the muscle and flesh shapes change as they contract or compress under weight or via gravity. Note the huge difference between the shape of each breast. The upper breast is being pulled up by the raised pectoralis, which is attached to the upper arm, which in turn compresses the breast into a new shape against the hard ribcage. The lower breast by contrast is being pulled down by gravity with very little pressure against the ribcage. Note also the bulge of the adductor magnus of the upper leg under the pull of gravity compared to the flatter adductors of the lower leg flattened by compression. Notice the box-like nature of the bent knee compared to the cone-like nature of the extended knee. Study the separation of muscles and plane changes here then try it yourself. It is immensely rewarding when it all makes sense.



## VERTICAL STRIPES

Although this *is* a foreshortened pose it's not so much the torso that is distorted, it's the furthest thigh that's more foreshortened than our eyes would see, which is only noticeable because of the lower leg seeming wider on the vertical, less distorted, 2D plane. So why does the torso seem so long? Apart from some natural foreshortening there are a few reasons. First off the obliques are being stretched and also the ribcage is being elongated. There are intercostal muscles between the ribs that allow the ribcage to expand. In this pose they are allowing the ribcage to become slightly longer. With arms raised we see a tube formed torso which optically appears longer, just like vertical stripes appear longer than vertical stripes.



## THE EGON SCHIELE EFFECT

Now it may seem that I'm the arch-enemy of photo-distortion, and *I am* when photos are traced without any understanding, making us incumbent slaves with no will who are fearful of stepping out of line. But here's the rub— I actually admire artists who play with proportions, such as Egon Schiele and Jenny Saville. What make their work so exciting is they *know* their anatomy well enough to make personal distortions that are not reliant on camera distortion. How can we tell the difference? Well let's simply take the ribcage as an example. If it retains its egg shaped nature we can make it a longer egg, whereas the camera might distort it into a *skewed* egg.





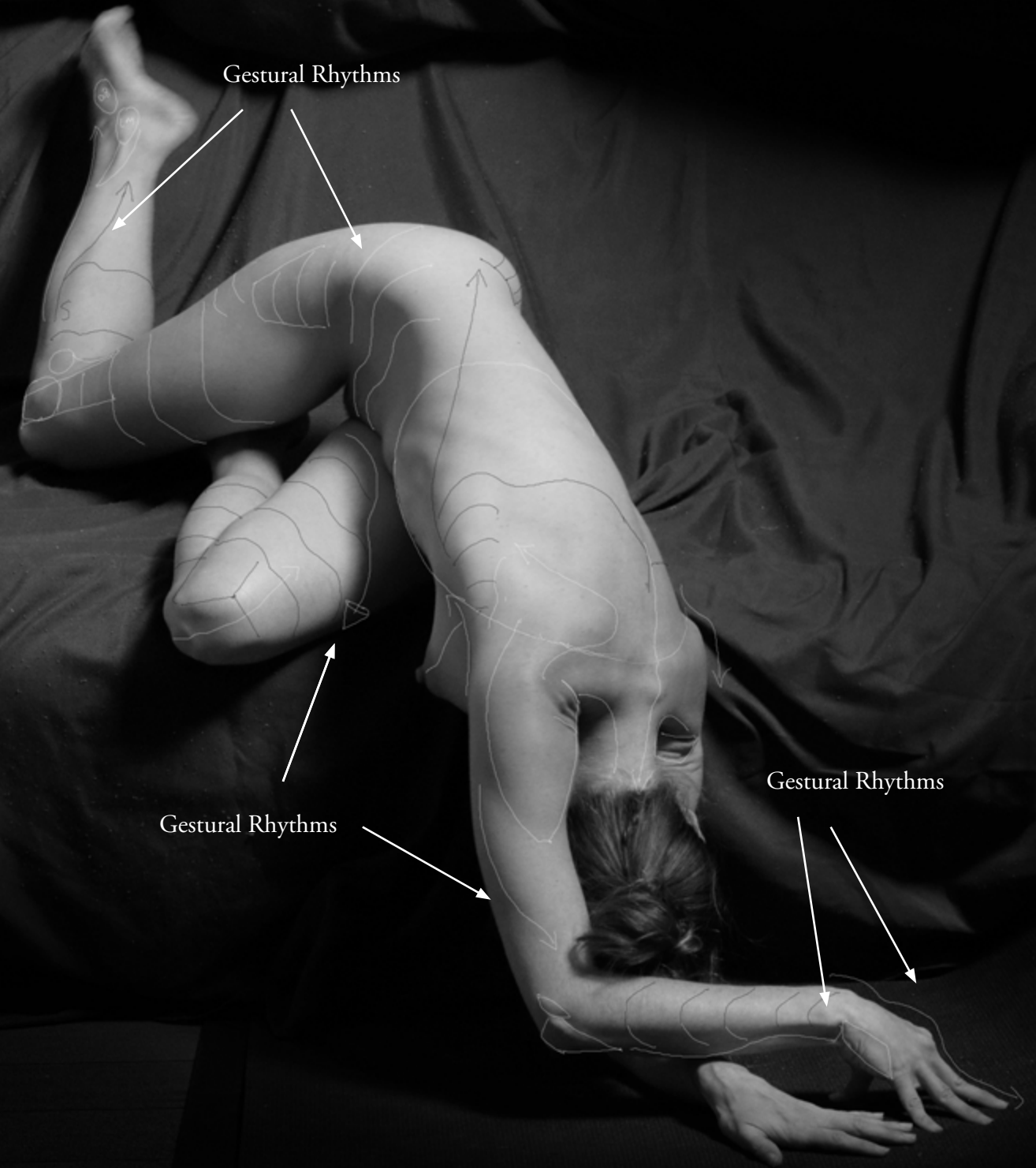
## B E C O M I N G   T H E   M A S T E R

Now that we understand the weakness of the camera's lens we can become the master rather than the slave. By learning to see the landmarks of the body we can draw on top of the photo to find simple structure. Landmarks are usually bones and so we can seek them out. The tenth rib almost always makes its presence known, as does the 7th vertebra (the top of the ribcage), therefore we can trace an egg shape to find if it's distorted by the camera. Here it looks pretty good. From this point we can play the shapes game. The knees always box-off especially in a lateral side view with some top showing, as in both legs here. Notice the pinch of the acromion process bone when the arms are raised. Here we can wrap the hot-air balloon shape of the deltoid around the pinch.



## A F L U I D   F I G U R E

What the great masters of art were most interested in was not so much getting the proportions 'correct' but in making the relationships of forms harmonise. In the art deco period it was all about the geometric shapes complimenting each other. With most figurative artists it's the opposite, we want our figure to look fluid, not stiff. When we have found our structural shapes we can link them with gesture, adjusting the flow to our own will. Here I'm exploring muscles and also shadows that I will most certainly make more gestural in my drawing. Note how I'm chasing rhythms down the body, especially in the arm and hand.

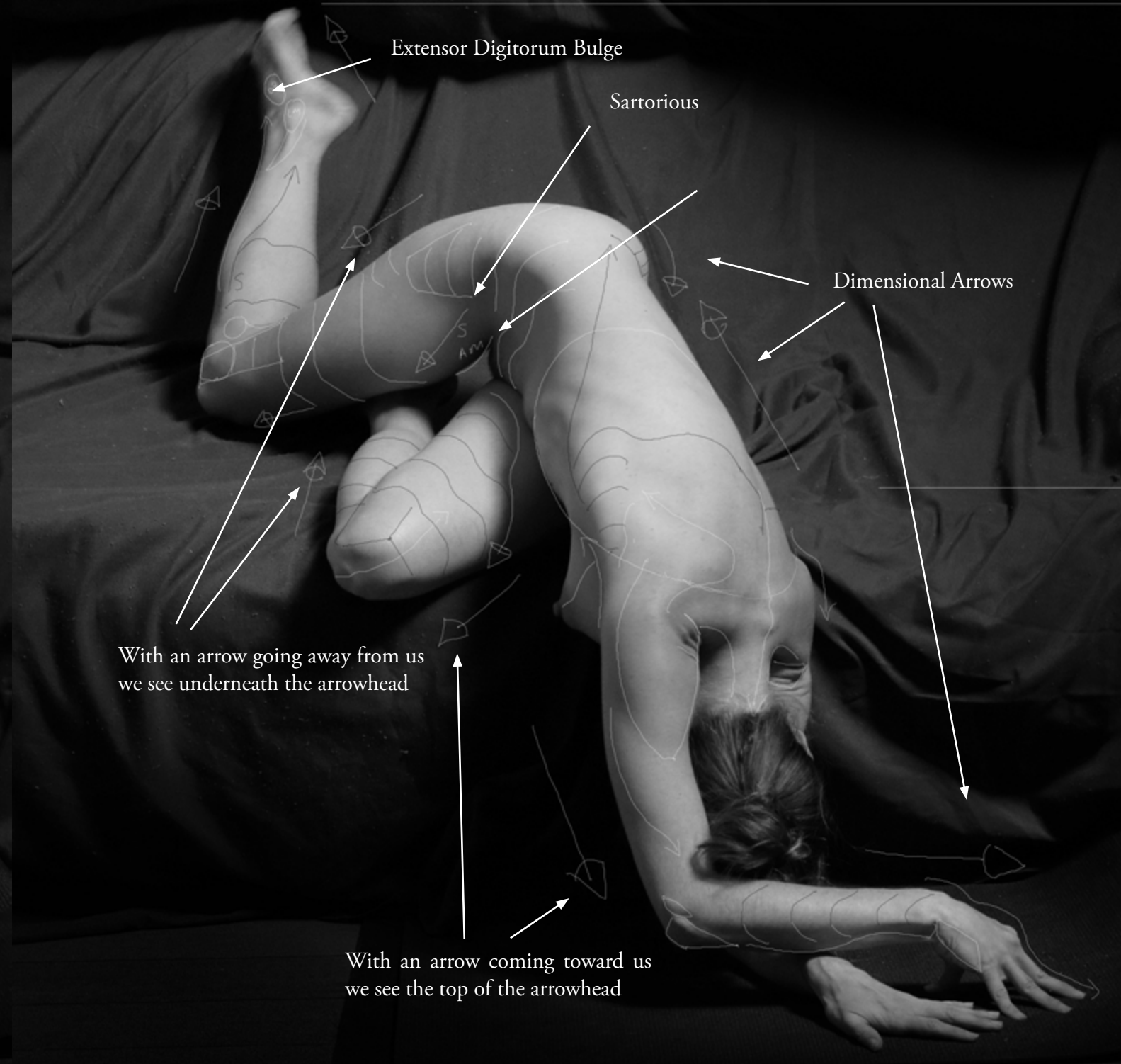




With all the anatomy and structural analysis done we can start thinking of style. Remember I am doing all this analysis internally. With photos and computers we can actually draw on top of the photos as I have done here, but it's best to train our eyes to see this on the live model. Use every aid you need and eventually you will no longer need to draw over a photo first. We can then consider ourselves free from slavery and draw with our eyes as the master decision maker. As we no longer have a standing figure we can learn to see a half way point to make the figure easier to proportion, In a standing figure pose half way would be roughly the hip bone area, in this pose with the arms raised it's around the lower part of the scapula.



When considering 3D depth it's a fun idea to imagine thick-headed arrows shooting into space. Play with the idea using photos to show the directions of the head, limbs and torso. As the arrows head away into space make the underside of the arrows wider or narrower based on how deep or shallow you think the structures are being foreshortened. Note the arrowhead indicating the direction of the forearm has very little curve, indicating it is heading toward us only slightly and therefore has basically no foreshortening to it, whereas the we can see underneath the arrowhead indicating the thigh going away from us and the top of the arrowhead of the thigh coming toward us. Playing the shooting arrows game will train our eyes to see 3D space within a 2D photo.







Let's look at an artistic pose seen from an unusual viewpoint. Here I've flipped the photo to create a supernatural pose. This is an example of photography giving us the power to experiment with a pose beyond the abilities of any life model. We can easily imagine a vampire defying the laws of gravity to peer in a window for instance. I usually present Alana with thumbnail sketches then let her continue the idea using her inner emotions, in other words — to become the vampire! My artworks are an art collaboration and would be severely diluted with an inferior model. When you discover a great model, treasure them like gold.



A less curved Iliac Crest of the hip seen from above

By this point I'm sure you have a good idea how to play all these games of finding structure, gesture, and 3D space within a 2D photo. Note how deep for instance the spine is, which is deeper still on the male figure. Note how the iliac crest has lost its high curve from this view point. Lay a sheet of tracing paper over the unmarked photo opposite and copy these exploratory shapes, then see how much more structure you can add to the photo yourself. The more we learn to see the more fuel we have for our internal art engine, and the stronger we become as artists.



D R A W I N G F R O M P H O T O S  
○ M A S T E R C L A S S ○

I N P U R S U I T  
O F A R T

**D**rawing the nude figure creates a timeless image, carved from the endurance and evolution of our ancestors over hundreds of thousands of years, unblemished or dated by the clothes of fashion. What better a subject to rejoice in than the extraordinary specimens we have become. We are a **body landscape** sometimes embellished with exotic markings, tattoos or jewelry, or posed simply unadorned in all our original splendor. By interpreting the human figure with line and tone we scratch our individual marks on paper and canvas to leave eternal memories of our common humanity and connection to one another. I believe **art is the ultimate expression** of who we are. In this joyful act of creation we leave a lasting impression of our brief time and place in the world, as did the artists before us and the artists to come.

For me drawing and painting the figure has been the most challenging and also the most fulfilling of all artistic pursuits and I hope I have inspired you to find the same bounty through my art and teachings.

And so it comes time to say farewell and close the curtain on another series of workshops. I trust these adventures in art have been as enjoyable for you as they have been for me. For my art companions who are reading these words after having taken online or live workshops with me, I thank you once again for joining me here in spirit and for being part of the ever growing community of artists exploring the spiritual and emotional appreciation of **the human figure**.

PATRICK J. JONES  
BRISBANE, AUSTRALIA 2020



PATRICK COLLABORATING WITH KATY WOODS FOR A SERIES OF DRAWINGS.





D R A W I N G F R O M P H O T O S  
○ M A S T E R C L A S S ○

*Thanks...*

My heartfelt thanks to **Steve Huston** for writing the wonderful foreword to this book.

To my artistic model collaborators: **Alana Brekelmans** and **Katy Woods** for lending their incredible artistic voices expressed here in my drawings. This book would be a lesser achievement without you.

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To my publisher, **Yak El Droubie**, for his humour friendship, and for bringing these books into the world.

For my eternal **childhood friends** of **Belfast** who are far away but forever in my mind.

For my parents, **Patrick** and **Sally** for being my inspiration.

For my kids, **Dean** and **Daryl** for making me prouder every day.

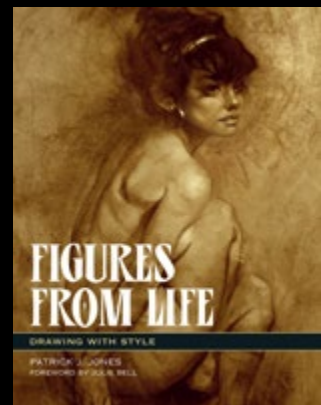
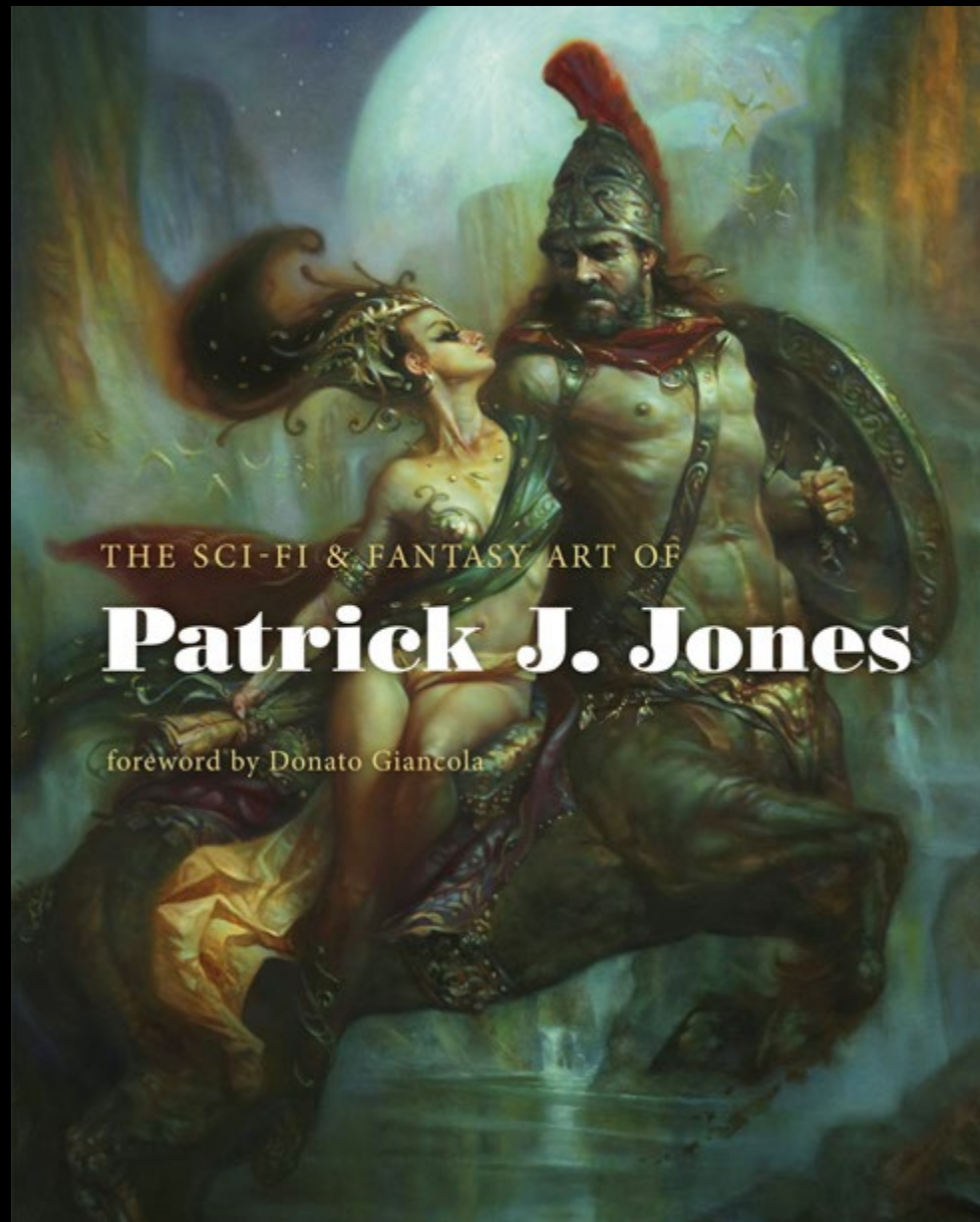
For my beautiful wife, **Cathy**, my eternal sunshine.



○ PAPERBACK BOOKS ○

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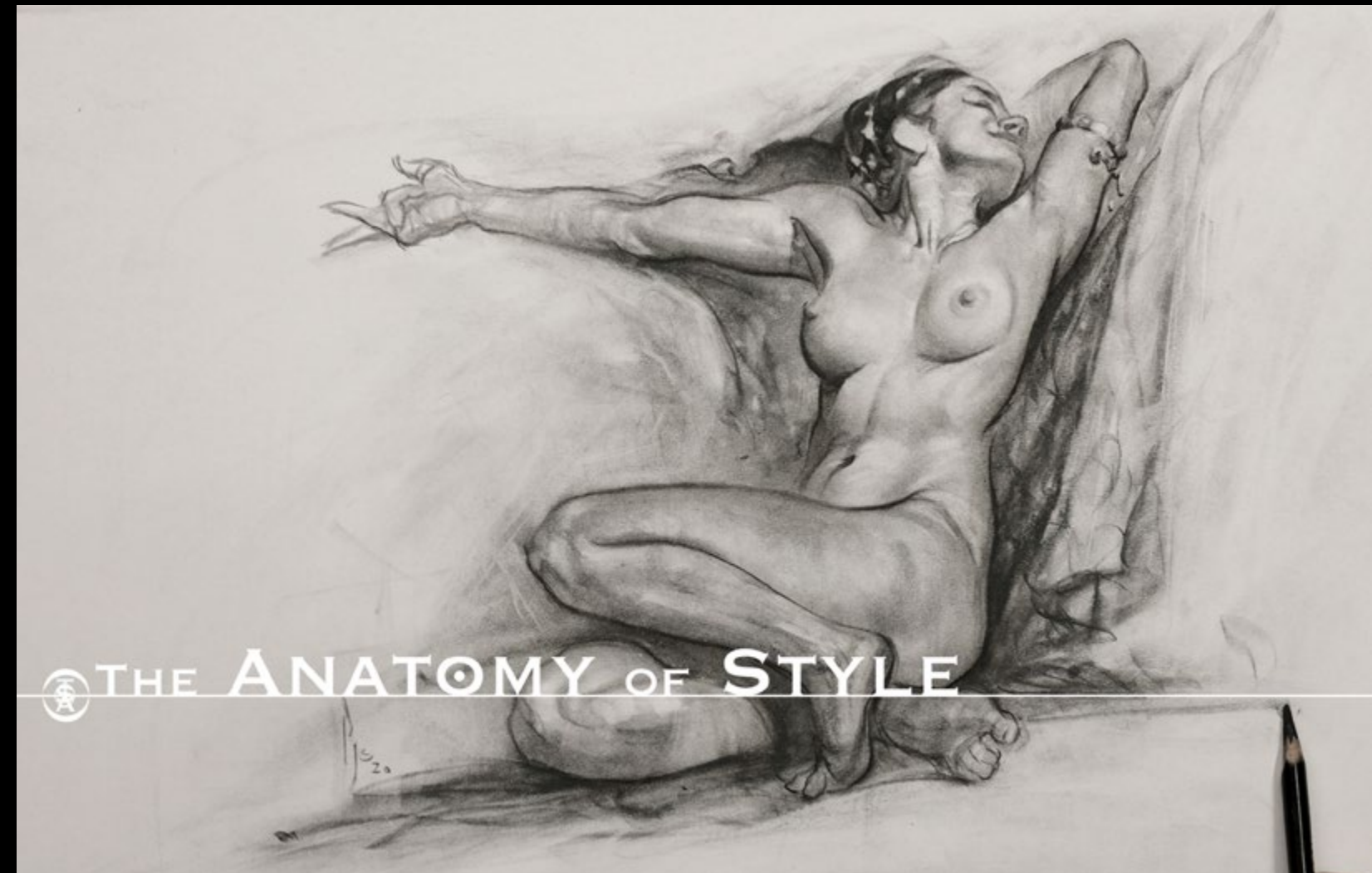
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