

Learning to draw

By using shading, you give your subjects dimension

For the next several weeks, the Observer & Eccentric will be featuring drawing lessons by artist Dave Messing.

A Wayne State University graduate with a bachelor's degree in fine arts, Messing has been teaching art for eight years, as well as operating his store, Art Store and More at 18774 Middlebelt in Livonia.



Dave Messing columnist

Today's column is the second lesson in the series. The first lesson ran on Page 1E of the June 9 edition. If you have any questions relating to the column, feel free to write Dave Messing, c/o the Observer & Eccentric Newspapers, 23352 Farmington Road, Farmington 48024.

By David Messing special writer

So now that you have drawn a few

cartoons or simple line drawings, you will enjoy shading.

Many people are scared away from drawing altogether because they don't know the technical aspects of shading. Believe me, there is no mystery and there are no hard and fast rules. Here is a good way to start shading:

First draw a simple line drawing in pencil. Then lightly blend the inside of those lines so that instead of black lines on white paper, you have shades of gray fading out of the black lines.

This will make everything look rounded or three dimensional. A good pencil drawing should have white, black and as many shades of gray as you can get.

HERE ARE some tools that are handy for this: a kneaded eraser, blending stick and varied hardnesses of pencil. The H's are hard and make light gray shades and the B's are soft, making dark gray or black shades.

You also can get this effect of shading quickly by merely softening your pencil lines by rubbing a blending stick or paper stump over them.

Right now, while you are reading this article look at your hand. There is no black outline around your hand. You only see it because the color texture and shade of your skin. So learn to look

Artifacts

for not only the shapes of what you wish to draw but also the shades that make it stand out from its surroundings.

WHAT YOU choose to draw is very important to the success or failure in your attempt. Start by choosing easier subjects. Gradually work toward more difficult subjects. The easiest is still life or scenery. For this reason: If the apple or basket you draw is a little different than the model you drew from, who would know? Now flowers are a little more demanding.

If you have to tell everyone that the daffodil they thought you drew was re-

ally a rose, then you are not drawing the characteristic shapes of the flower. If it was a small step from scenery to flowers then it's a giant step to drawing animals. So if the cute little cockapoo you tried to draw looks like a sabre-toothed dust mop, you'll know what I mean.

Now if you take two giant steps you will be attempting to draw people. So if the sketches of your children or grandchildren look like the aliens in Close

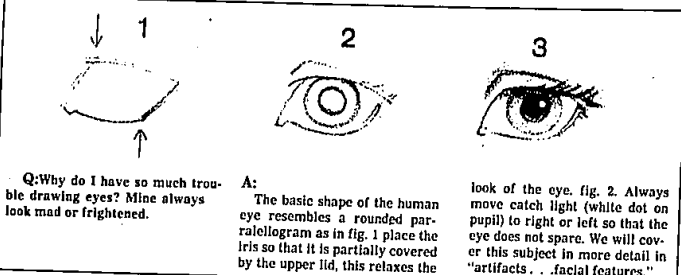
Encounters, don't quit. Just back up a few steps.

I SUGGEST drawing from other artist drawings, simply because they carefully choose the most important lines, shapes and shades. This is no more copying than a beginning music student, who learns to play the music written by more advanced musicians. I encourage my newer students to draw animals since they are more demanding than still-life, yet less restrictive than drawing people.

IN WHATEVER you draw, whether you are a beginner or advanced, do not lose the basic shapes in a multitude of details. I often tell my new students to imagine their subject is a great distance from them and they are looking through a telescope.

As you begin to focus you see the main shapes that make your subject characteristic. This is what you would draw first. To get this effect you can either squint your eyes or if you're working from a photo lay tracing paper over it to block out the details.

Then upon focusing more, you begin to see the more subtle shapes and features, this is what you should draw next. Finally you focus in clearly to see the details. This is what you should draw last.



Q: Why do I have so much trouble drawing eyes? Mine always look mad or frightened.

A: The basic shape of the human eye resembles a rounded parallelogram as in fig. 1 place the iris so that it is partially covered by the upper lid, this relaxes the

look of the eye, fig. 2. Always move catch light (white dot on pupil) to right or left so that the eye does not stare. We will cover this subject in more detail in "artifacts... facial features."



This linoleum cut by Henri Matisse is titled "Pasiphae."

Detroit Art Institute has Matisse works

"Henri Matisse: Prints and Illustrated Books" is featured in the Schwartz Graphic Arts Galleries of the Detroit Institute of Arts through Sunday, Aug. 14.

An outstanding selection of illustrated books including both versions of "Jazz" (with and without handwritten text) and "The Legend of Pasiphae" with poetic text by Henri de Montherlant show Matisse's achievement in this medium.

"Matisse's Achievement in the Art of the Illustrated Book" will be discussed by Ruth Rattner of the Graphic Arts department in free gallery talks at 1:30 p.m. Wednesday, June 15 and Friday, June 17.

Along with the artist's book, 36 prints from the permanent collection of the Art Institute will be exhibited. These fine examples of Matisse's graphic

work are in various techniques such as etching, aquatint, lithography and linocut.

"I do not distinguish between the construction of a book and that of a painting," Matisse wrote late in his career.

Between 1930 and 1952, the artist designed 11 books. Whether painting or using etching as in his first book, Matisse's "Poésies," (1932), he strove to integrate words and illustrations so as to bring out each expressive nuance.

A highlight of the exhibition are 50 linocut illustrations for "Pasiphae," exhibited in Detroit for the first time. These are variants of the illustrations Matisse selected for "Pasiphae" and were only recently discovered, according to Ellen Sharp, curator of Graphic Arts.

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