

Why not try these drawing exercises inspired by the Betts Collection?

Why not try these drawing exercises inspired by the Betts Collection...

Take a pen, pencil or medium of your choice.

Get a friend or family member to pose in a chair, sofa or bed. Or pose yourself and take a photo, or look into a mirror.

Draw their/your figure as much as you can in 5 minutes.

What did you notice about your drawing style?

Where did you start drawing from on the body?

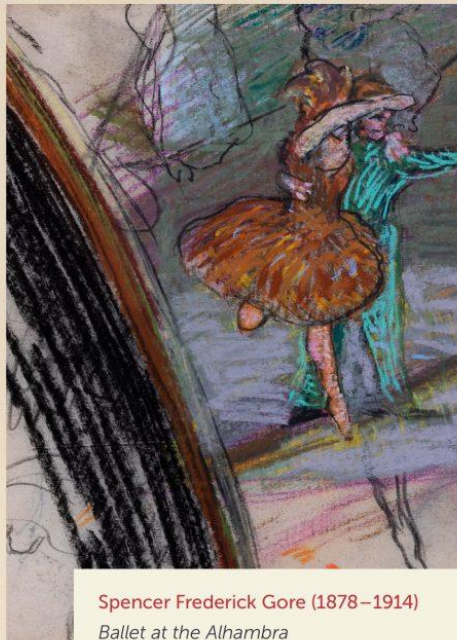


Albert de Belleruche (1864–1944)

Study from the Montparnasse
Sketchbook: Woman Sitting at a Table

Pencil

University of Reading Art Collection UAC/10552



Spencer Frederick Gore (1878–1914)

Ballet at the Alhambra

Pastel

University of Reading Art Collection UAC/10566

With a pen, pencil or medium of your choice, find a video of someone/a group of people moving: maybe they are dancing or playing your favourite sport.

Try to make quick marks and lines on the page to show how the figure/figures move. Use different colours and textures to represent the different types of movement you see.

What was the most difficult thing about trying this exercise?

Does your drawing look like a figure, or is it more abstract?

Take a pencil, pen or medium of your choice. On a sheet of paper draw a part of your body, then rotate the paper.

Draw another part. Keep rotating the paper in between sketches.

Try changing your medium or drawing style too. You've created a "sheet of studies" style composition!

How have you arranged each sketch?
Do they overlap? Do you think they clash or complement each other?



Jacopo Zanguidi, called Bertioia
(1544–1573/1574)

*Sheet of Studies with Seated Male
Nude and Two Arms*

Ink and chalk on blue paper
University of Reading Art Collection UAC/10545



Jean-Louis Forain (1852–1931)

Military Officer

Ink
University of Reading Art Collection UAC/10581

With a pencil, trace the outline of a figure facing away from you.

Try to use as few continuous unbroken lines as possible. Once you're happy, retrace the lines in ink.

How do the lines interact with each other?

Do you think that a simple line can suggest detail?

Take a pencil, pen or medium of your choice. Look at the view from your window – it doesn't have to be rural!

Draw the main shapes on the horizon (if you can see it) in one, continuous line.

Fill in the rest of your composition with dots and dashes. What is the difference between creating forms with lines or dots?

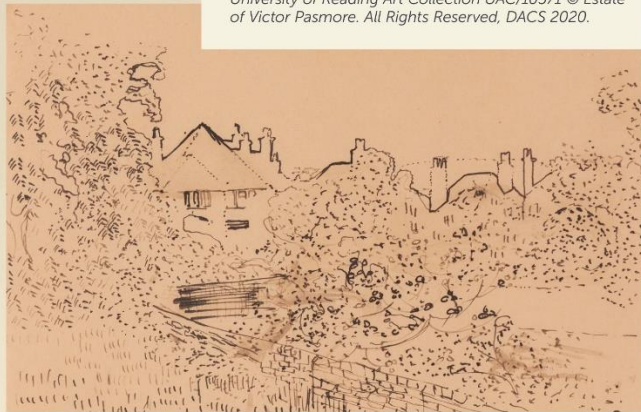
Which was more difficult and why?

Edwin John Victor Pasmore (1908–1998)

River Landscape (Drawing for 'Suburban Gardens'), c.1947

Ink

University of Reading Art Collection UAC/10571 © Estate of Victor Pasmore. All Rights Reserved, DACS 2020.



Ambrose McEvoy ARA (1878–1927)
Study for Phyllida

Ink, pencil, chalk and wash

University of Reading Art Collection UAC/10565

With a pen, pencil or medium of your choice, quickly draw someone – that could be you in a mirror, or a family member/friend.

Take a different medium, something contrasting.

Create a background around your figure.

How did you make the figure stand out from their environment?

Here are some tips and tricks by our Drawing Micro-Residency artists, Jerome. and Sae Yeoun.

Try out their Drawing Tutorial



Click on the image below to explore our Resource Pack for Teachers. Featuring artists from the *Rubens to Sickert: The Study of Drawing* exhibition alongside a series of questions and drawing activities.

Walter Richard Sickert 1860-1942

'Perhaps the chief source of pleasure in the aspect of a nude is that it is in the nature of a gleam - a gleam of light and warmth and life. And that it should appear thus, it should be set in surroundings of drapery or other contrasting surfaces.'

Walter Richard Sickert

What is the artwork?

The *nude* was one of Sickert's most important and influential subjects, and he sought to re-invent the way in which artists represented the female body. He thought other artists over-idealized their models and detached them from the reality of their surroundings. He advocated for "truthful" images that showed the model in their modern, everyday environment, including unflattering or revealing poses. *The Little Bed*, one of Sickert's earliest drawings of the female nude from 1902, demonstrates this new approach.

Sickert also taught that artists should draw quickly, to prevent over-laboured images, and that you should always draw your model exactly to scale. Finally, he believed you should never rub out "mistakes". This approach is evident in the drawing *Practice*, where the position of the legs has been overdrawn without prior correction.

Sickert's artwork suggests an **expressive** approach to capturing the human figure, with some areas seeming studied, calculated and devised through careful observation. Meanwhile, other areas of the same

piece can be interpreted as still 'in development', only just addressed and captured vaguely as seen within *Marie Seated on a Bed* (completed in 1911-1912).


The artist also experimented with capturing light as well as shadow, through the use of chalk and charcoal on grey paper seen within this same piece.

Questions for the students:

Compared to the Bertioia drawing, what do you notice is different about the way the figures displayed are 'posing'? Are they more natural-looking in Sickert's studies? What makes you think so?

Do you think that art can be significant in the study of other subjects? How can observing Sickert's work teach us about the history of the time period in which the works were made?


Why do you think we study nude figures? What skills/techniques do we gain from drawing them?



Marie Seated on a Bed
c.1911-1912
Charcoal and white chalk heightening on grey paper
380 x 282 mm
University of Reading Art Collection
UAC/10536

Who is the artist?

Walter Richard Sickert (1860-1942) was part of the Camden Town Group of artists, who sought to show the reality of urban living in London just before World War I. Since his death, his work has been known to greatly influence British art in the 20th century. A multi-linguist, and well-known during his lifetime as a famous figure in London, Sickert also practiced as a writer and teacher.



Practice
c.1909
Pencil and chalk
379 x 284 mm
University of Reading Art Collection
UAC/10538