



Leonardo da Vinci

**Drapery Study for a Seated Figure,**  
c. 1470-75

*Gray tempera highlighted with white  
on a gray prepared linen canvas  
26.5 x 25.3 cm.*

The Louvre, Paris

The cloth he drew from was made wet, saturated with clay and then arranged a clay sculpture or mannequin and allowed to dry.

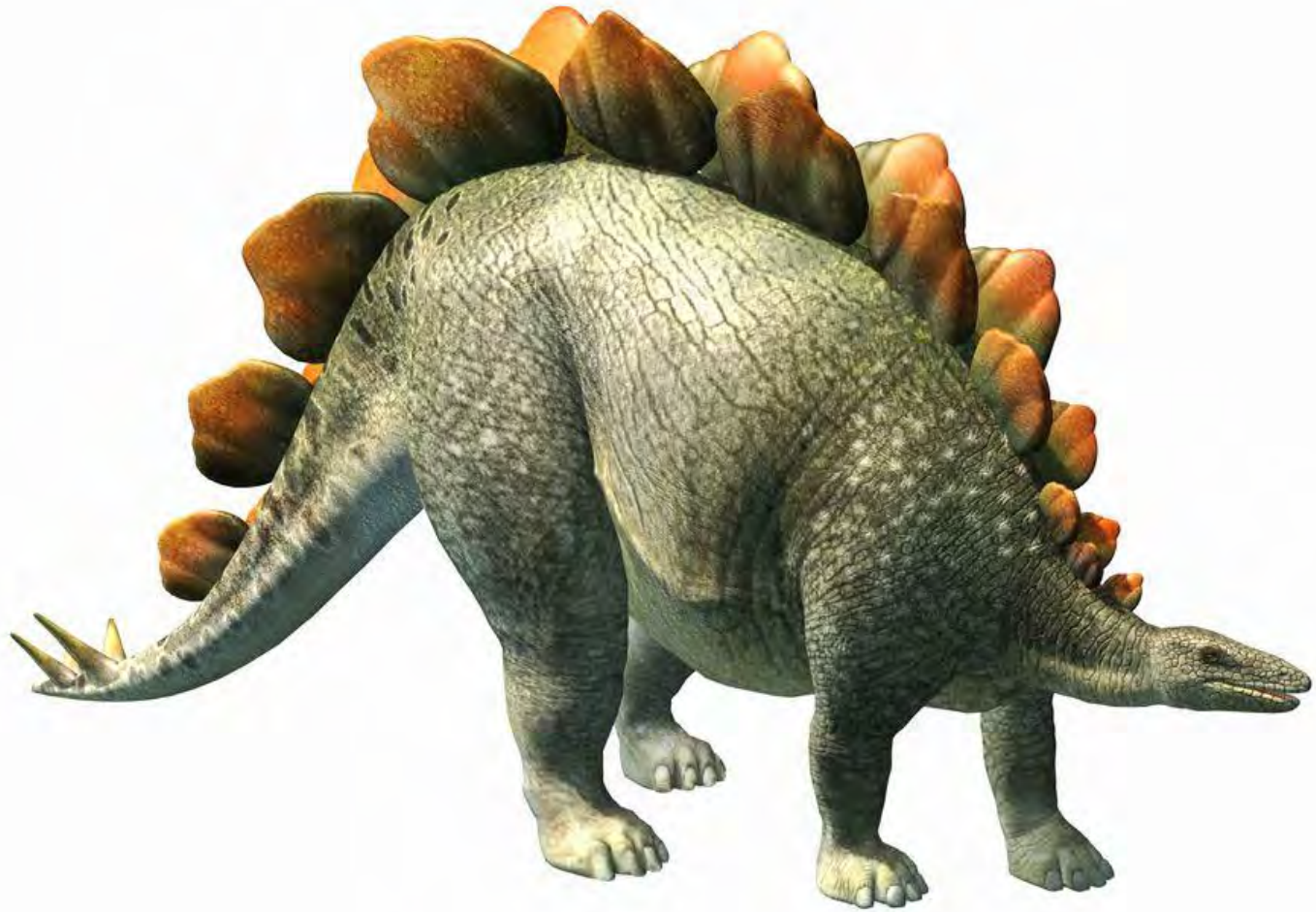


High Museum of Art  
Atlanta, Georgia





Hoang Tien Quyet





Joseph Wu

**Year of the Sheep**



Joseph Wu

**Seren's Horse**





*P. Faraut*





## Drawing Folds and Animals

- It's all about planes.
- As is everything else!
- “Observation and practice is the key to mastery,” says Elizabeth Whelan.
- Ask yourself, what is going on here?
- Why do the shadows fall the way they do?
- How am I going to approach drawing this? Composition, distance from subject, simplification, etc.
- How (technically) will I do it...what medium and paper are best, etc.
- Our brain knows quite a bit, and is happy to tell us about it all the time. Our eyes see objects and scenes a different way. In order to make a successful sketch or detailed drawing, we have to get the eyes and brain working in coordination to **draw what we see, with an understanding of what we know.**
- “If you don't know what to do with it, get rid of it. If it seems obvious, keep it.” – Mike Hernandez

# Elizabeth R. Whelan

[www.elizabethwhelan.com](http://www.elizabethwhelan.com)

Instagram: @elizabetwhelan

Facebook: @elizabethwhelan

[erwhelan@gmail.com](mailto:erwhelan@gmail.com)