

# Learn How to Draw Step-by-Step MULTIMEDIA Lessons

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## Lesson 3 The Important Concept of Sensing

[\(Watch the Video\)](#)

The entire essence of art is in this Lesson. Learn what I am going to talk about here and you will move many, MANY steps closer to becoming a good artist in a shorter period.

When you look at a rose, what do you see?

Likely you see exactly that...the rose. You “see” the leaves, thorns and stems, but in truth, you are enraptured by the Petals—the softness, the color, the dew, the variation in color, the hue, brightness, contrast, the flowing folds, the unity and harmony of the petal grouping, the lilting angle, the openness or close-ness of the bud—even the size ratio of the flower compared to everything else—all this is more than just “the rose”—it is the vital quintessence that breathes life and soul into an artist’s thinking.

**It is called Sensing.**

Sensing, which was also the basis of the Impressionist movement in France in the 1800’s, is a very subtle right-brain process that truly brings you into the art world. Being aware of “things” in a very different way, like the rose above, will truly awaken the artist within you.

Any engineer can draw a rose and copy it exactly the way they see it. The mechanics and technology for doing that these days is very easy with computers.

But the artist can give life by **EVOKING THE SENSES**. HOW you Sense what it is you are about to draw and how you are *involved* with the drawing, decides **how** you will create the drawing. **Art** is not about mechanics, it **IS** about those feelings that **you** put into it and what feelings you intend to “pull” from your viewers—how you were inspired and how you are going to *inspire* your viewer.

Art is a means of communication. The old phrase “One picture is worth a thousand words” has its basis in the ability of the brain to absorb great amounts of information in an instant, and drawings and paintings can do that.

In fact, art can move people to act or to change their thinking, even faster than words.

All of this by just connecting with your viewer and giving them the thoughts and feelings of what is going on inside YOU. What motivates you, your inspirations, fantasies, dreams, even your epiphanies can be presented in such a way to your audience that they feel the same emotions that you felt while sketching.

So how does one start Sensing and incorporate it into their drawings?

Here is an exercise. Grab a clipboard, paper and a pen. Go to rooms in your house, or places outside and stand a moment. Take a couple of deep breaths and ask yourself if anything emotional comes up. Is there a thing in the room that creates a sense of strong feelings? If so, what feelings are they? What emotional impact does it have on you? What attributes of that (or those) things are playing in your heart right now?

Write them down. Don't wait to “think” about the thing, just free-flow write the words as fast as you can with every emotion as it comes to you. If nothing happens, change rooms until you can lock onto some emotions that pour out of your gut or heart. It's important here that I NOT stack the deck with **my** ideas or examples—you just need to go do it. Do it right now before proceeding with the next page.

Did you get results?

Years ago, I took my sketchpad and pencils and put them in the car with me and took off—I wanted to travel up through the California Hwy 49 Gold Rush Trail—places like Sutter’s Creek, Placerville, and Angel’s Camp. And of course I wanted to draw.

Here is a sketch of an object that inspired me while traveling there. The sketch is all about the old west—feelings of timelessness, freedom, power, man and machinery. The drawing represented my time away from modern man into a time of yesteryear. These old engines ran through the gold camps and giant sequoias of Sutter’s Mill, blowing their steam whistles and clanging their huge bells up and down treacherous mountains. Now they are lost to just resting as relics for passerby’s to appreciate. But this sketch always reminds me to reconnect back to the trees and the earth and feel of those cold, rough steel plates—and to appreciate the life and times then and now.



While you are working on your first drawings, remember to let go of the details. Stay loose and flowing. And live in the moment. Follow your intuition. Focus more on the One Big Shape.

Learning how to Sense **now** will vastly improve your ability to make more interesting, absorbing compositions. That is why it is important to start now to be aware of Sensing. The earlier you can accomplish this skill, the faster you will make huge strides in your artwork.

A final word about Sensing. You don’t need to be drawing to be doing Sensing. You can do that anywhere, anytime. There is a caveat, albeit a small one: I remember when I was

working for a manufacturing company (I was a project consultant in my capacity of technical designer) I had just learned all about tones, light, and shadows and was just fascinated by the way light worked. My “Sensing” sort of got in the way when I realized the President was talking to all the project managers in a meeting and I found myself drifting over to the right brain by “sensing” the way the shadows dynamically played over his face while he spoke. (Yes, of course, I had to ask later some key points I had missed). So choose your Sensing times thoughtfully!

And [Watch the Video](#) for more.