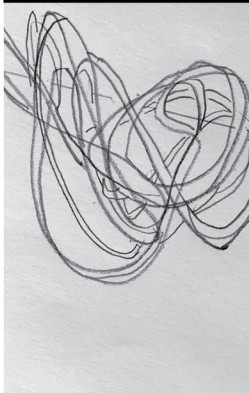


Reexamine the world with curiosity making visual notes on new discoveries.
Step away from the screen for a short recess to shift your point of view and open space within you.

Excerpted from soon to be released
Drawing Illuminated Short Explorations & Rubrics
by Rachel L. Philips MFA

gesture drawing

Learning Objective: Coordinate time and motion using a directional line to describe action. Gesture is associated with movement but can also be used to describe objects.



Materials

- sketch book
- pencil
- vine charcoal or
- crayon
- scrap wire

What action or verb can be seen in the way a you draw a thing? Above a liner echo adds dimension and mass to a wire.

Experiment

allow 10 minutes to draw

Line from wire - Find a coat hanger or other scrap wire to bend and study. Use a pencil to fill a page with blind contour movement inspired by a mass of a wire suggests Bartel (2003).

1. Do not look at the paper. Do not erase. This is done with one continuous blind contour line. If the line is broken reposition and restart. If tempted to look use a pencil shield.
2. Stop and look at the drawing and notice the quality of line. Add thickness to marks, add to what is there, parallel existing lines into dimensional forms building on the existing pathways.
3. Create depth to show what is in front and goes behind as you add a new dimension to echo original gestures.
4. Try using a **side** of your charcoal or crayon to create more mass. Create emphasis on parts of the wire. Exaggerate movement by using your arm length. Next try a half blind sketch split the time focusing part on the subject and part on the paper.

Instructions allow time to find a subject and 10 minutes to draw

Go outside and find something living to draw (like an animal, insect or plant). If not available bring a once living thing inside to draw. Make the three gesture drawings that explore contour and mass. Draw the same subject several times, overlapping on the same page. Use variety in the line weight and scale keep your eye and pencil following edges.

1. Make three gesture drawings of the same subject. In each drawing shift the point of view by moving yourself or the subject a quarter turn after a minute of drawing.
2. Use the side of your tool strengthen a prominent line using more pressure to add weight, mass and depth to a mark.
3. Compose the page to expand outward. Rather than making an isolated small thing build a dynamic composition by adding a large element running off the edge of paper.
4. Do not shade or erase. Draw what a subject is doing rather than what it looks like.

Points to Ponder

Try making a portrait of someone out of wire. At right is a pencil sketch of a wire sculpture by Alexander Calder. It is of a 3D tribute to Josephine Baker an American dancer who made big impression touring France in the 1920's. At the National Gallery of Art the sculpture sways as it hangs in space from one point. Note the construction sketch at right recording how the wrist connects to the arm.

