

Gesture Drawing

the search for the subjects
essential masses and movements

Approaching the page

aid
to
he
m-
ial
ks
is
of
nd
he
ns
.
di
vo
ict
ri-
ool
he
as
n-



3.8 The traditional writing grip cradles the barrel of the writing tool upward between the thumb and the index finger.



3.9 With this drawing grip the barrel of the pencil passes through the palm of the hand with only the tip of the pencil making surface contact.



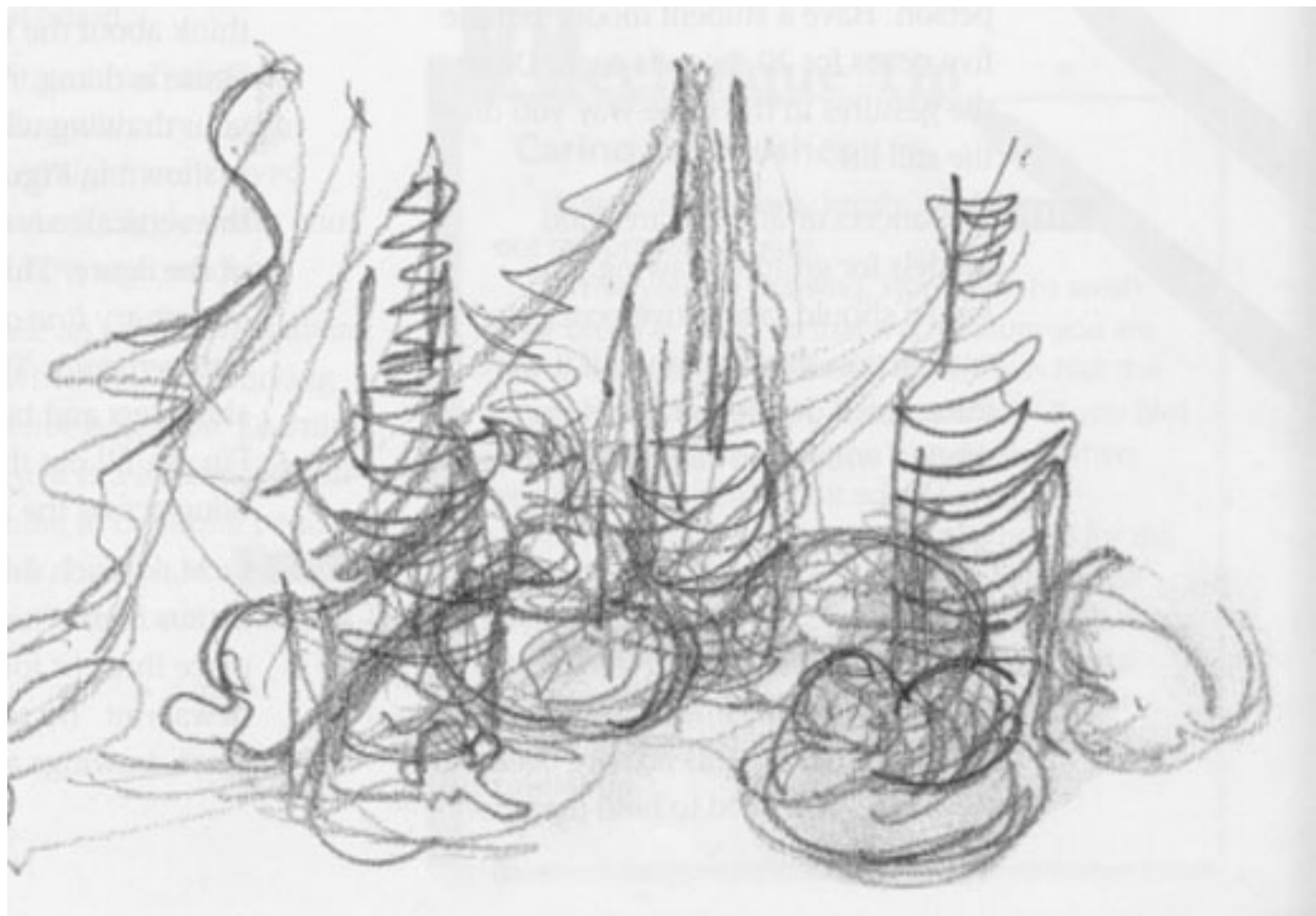
3.11 To prevent smudging when your finger tips touch the surface, you can hold a clean sheet of paper under your hand as you draw.

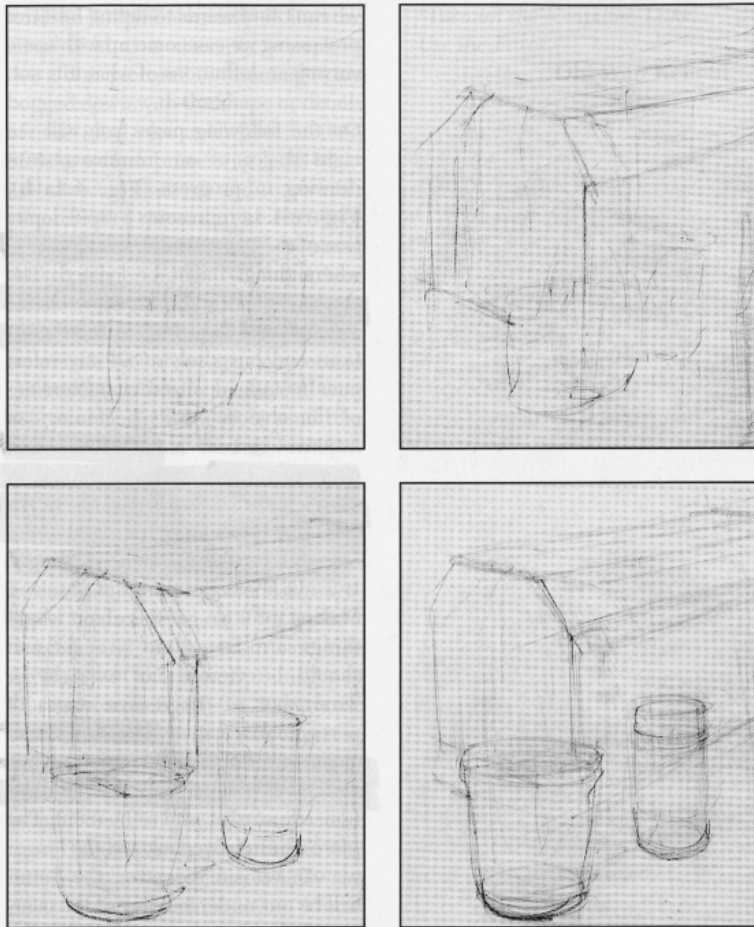


surfa
certa
ally
the r
to be
any t
is un
keep
surfa
to be
your
This
If yo
ing, t
part
more
away
main
the e
ing g

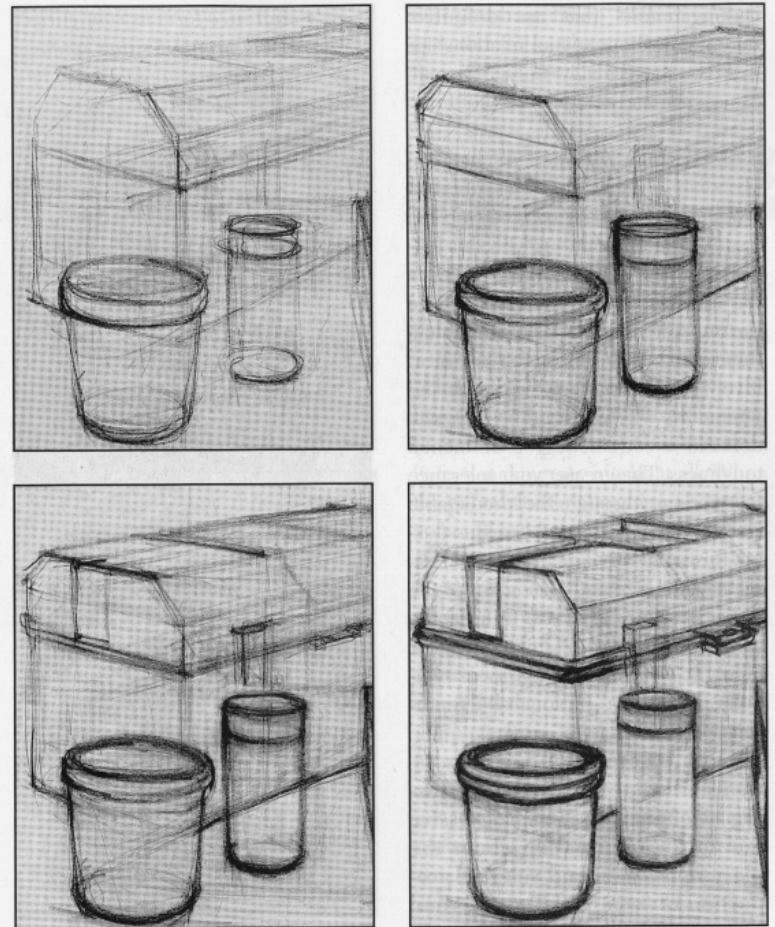
Steps to Success

- 1. **FOCUS**--- constantly. The eye, a wonderful camera estimates proportions, contours, movement, and contrasts quickly. Determine line of action first, proportions, then contours.
- 2. **DRAW LIGHTLY**---for the 1st "layer" as a rough draft; darker for the 2nd drawing corrections right over the 1st layer adding contrast; then, the darkest 3rd layer with deep shadows and final contours.
- 3. **DRAW QUICKLY**--- The entire image is viewed in a blink. Make the pencil follow content flashed to the brain. Keep the pencil/pen in constant circular and linear motion. Catch the form, not the details.
- 4. **CONSTANT MOVEMENT**---is a necessity. Quick, light drawing makes for easy clarifications in succeeding layers. Move eyes with quick returns without moving the head. Accuracy takes patience, perseverance and lots of practice.
- 5. **TIMED DRAWINGS**---from 10-30 seconds for skill practices of single shapes and 1-2 minutes for grouping objects together. It's a challenge only in the beginning.
- 6. **NO ERASING**. Step 2 is the key. Gesture drawing's purpose is to develop visual skills which will effect expertise. Erasing breaks focus and wastes time.





4.4a-d At its earliest stages, an intuitive gesture is concerned primarily with establishing a graphic notation that suggests the “where” and the “how big” of each visual element. We must jump quickly from one element to another to develop all areas of the gesture simultaneously. It



4.4e-h The less specific the reference to actual shape or surface detail of the objects, the easier it will be to make any necessary adjustment in their size and placement. When the gestural notation becomes an enclosed, recognizable shape we tend to encounter substantial psycholog-

Gesture drawing is many things: a way to “see” a technique of drawing an exercise, a defined “scribble” .



Figure 1.6

ARTIST UNKNOWN, 16TH CENTURY

Dancing Figures

Red chalk

The Metropolitan Museum of Art Gift of Cornelius Vanderbilt, 1880.

All rights reserved, The Metropolitan Museum of Art

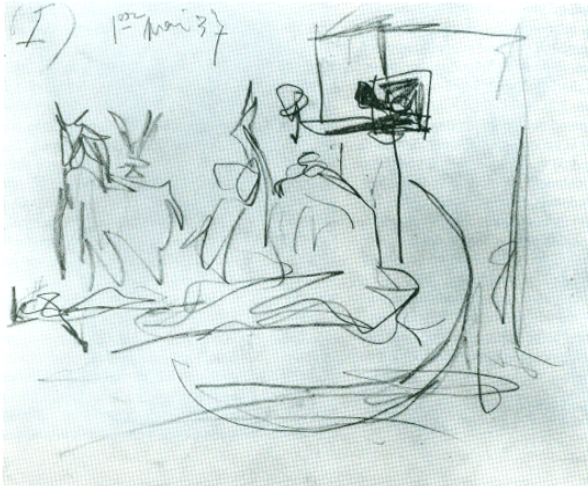


Picasso's Guernica,



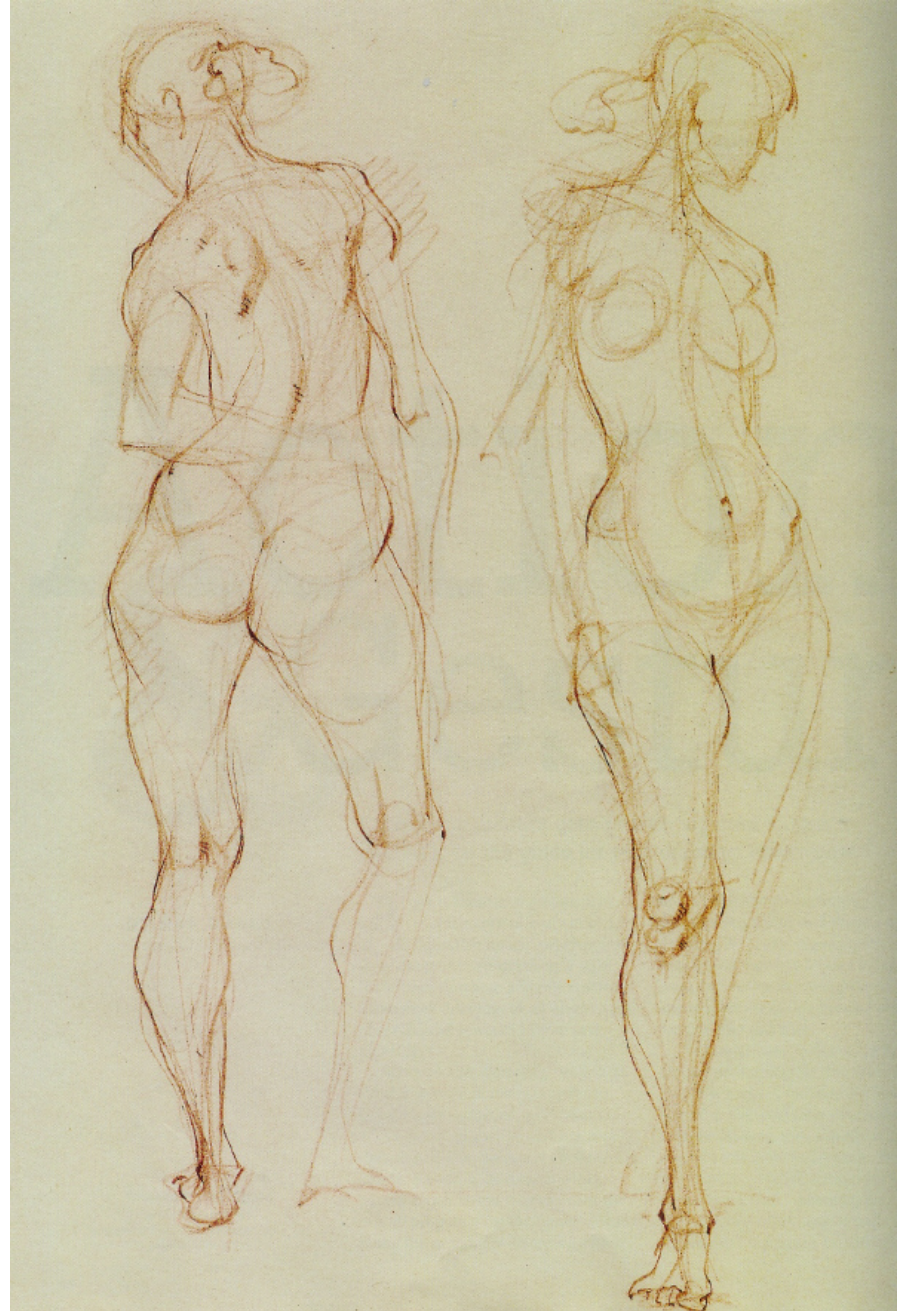
Figure 1.3
PABLO PICASSO (1881–1974)
Guernica (1937)
Oil on canvas, 11 ft, 5½ in. × 25 ft, 5¼ in.
Courtesy of the Prado Museum
Copyright 1991 ARS, N.Y./SPADEM

Figure 1.4
PABLO PICASSO (1881–1974)
First Composition Study for "Guernica" (1937)
Pencil on blue paper, 8¼ × 10¾ in.
Courtesy of the Prado Museum
Copyright 1991 ARS, N.Y./SPADEM

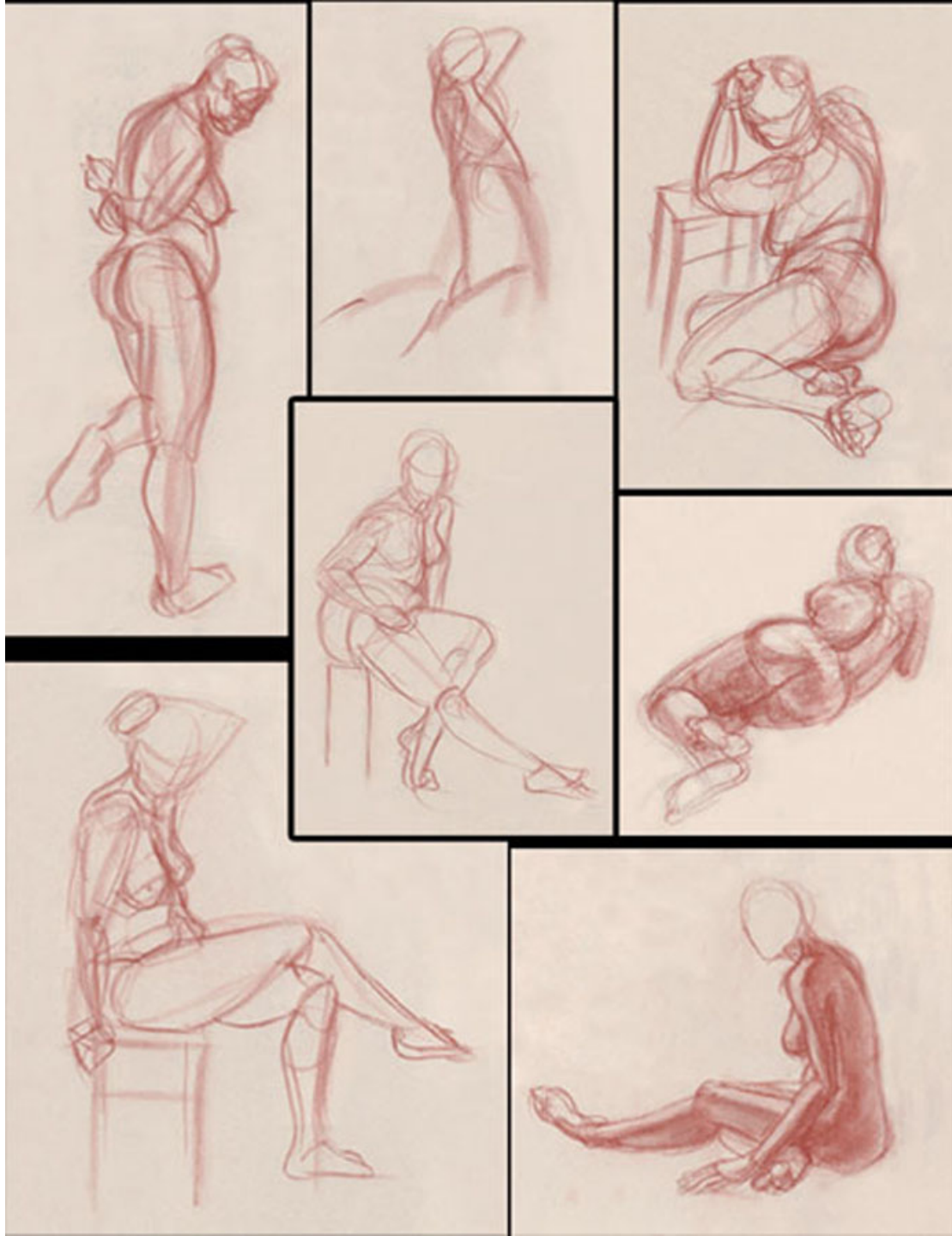


- A visual protest against the Nazi bombing that took place in Spain during the Spanish Civil War in 1937
- Gesture is about major parts, major actions rather than specific physical characteristics.





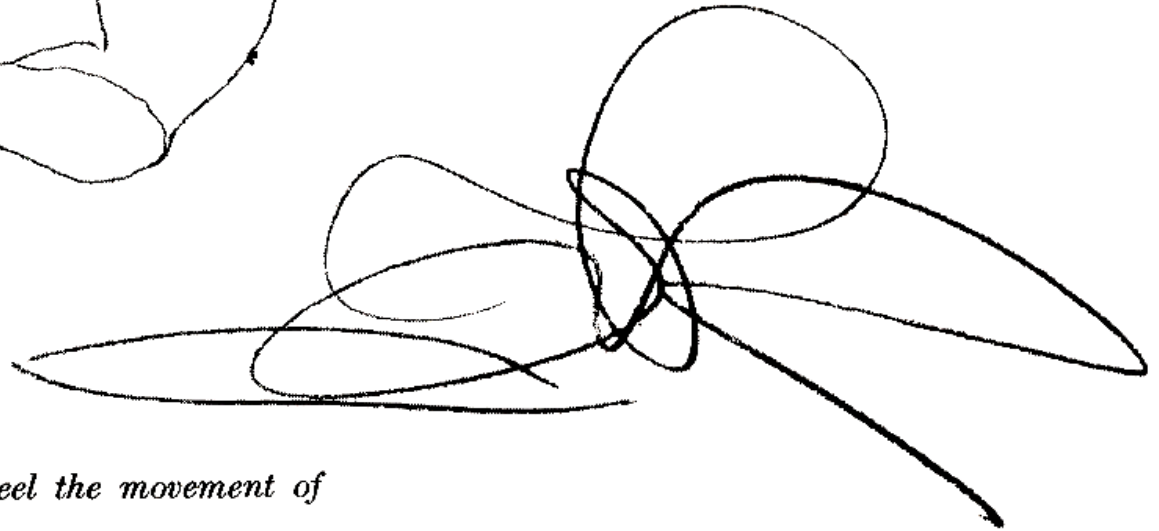
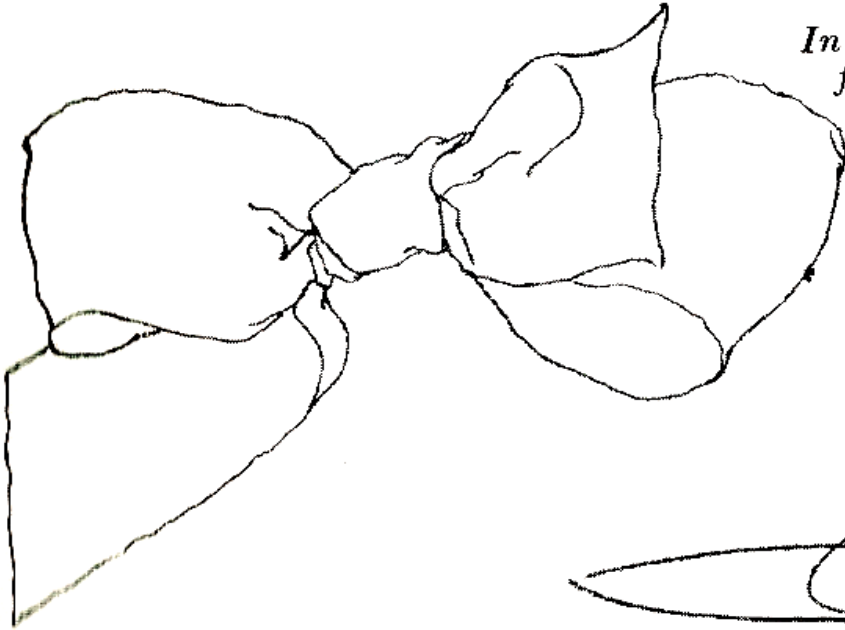






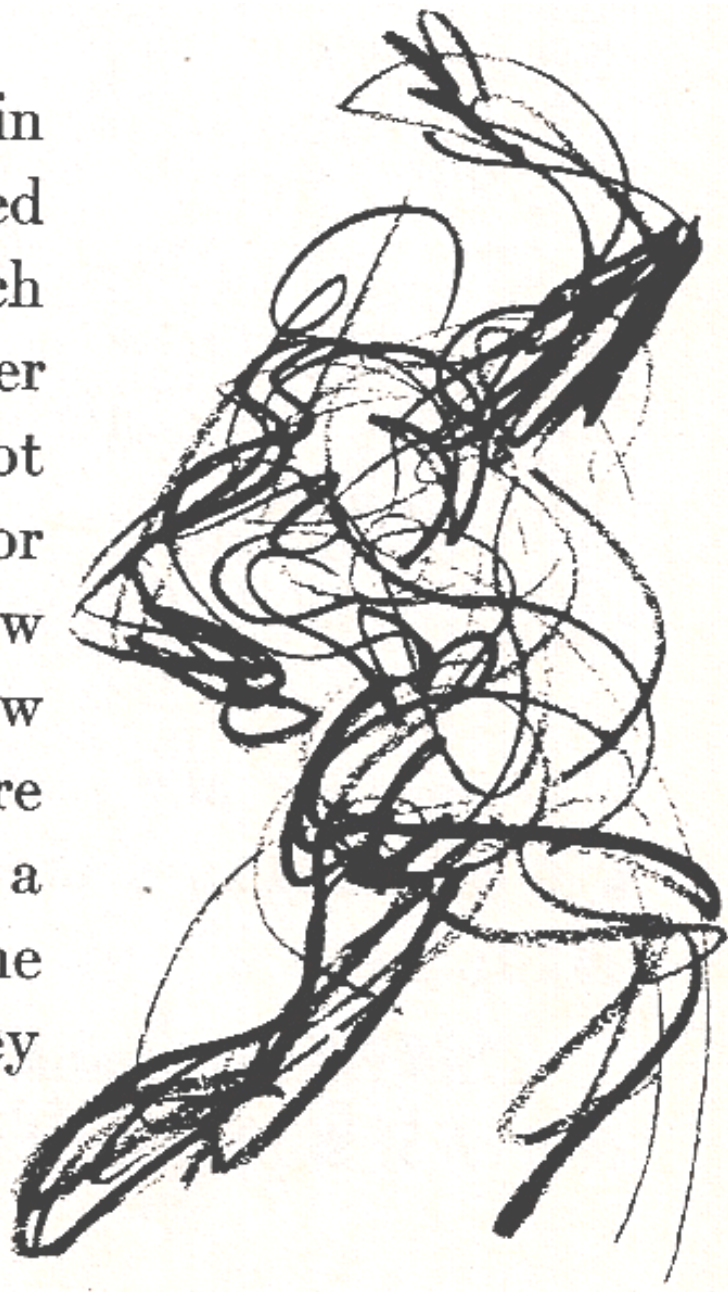
Gesture vs Contour

In contour drawing you touch the edge of the form.



In gesture drawing you feel the movement of the whole.

in
ded
nich
her
not
For
low
low
are
r a
the
ney

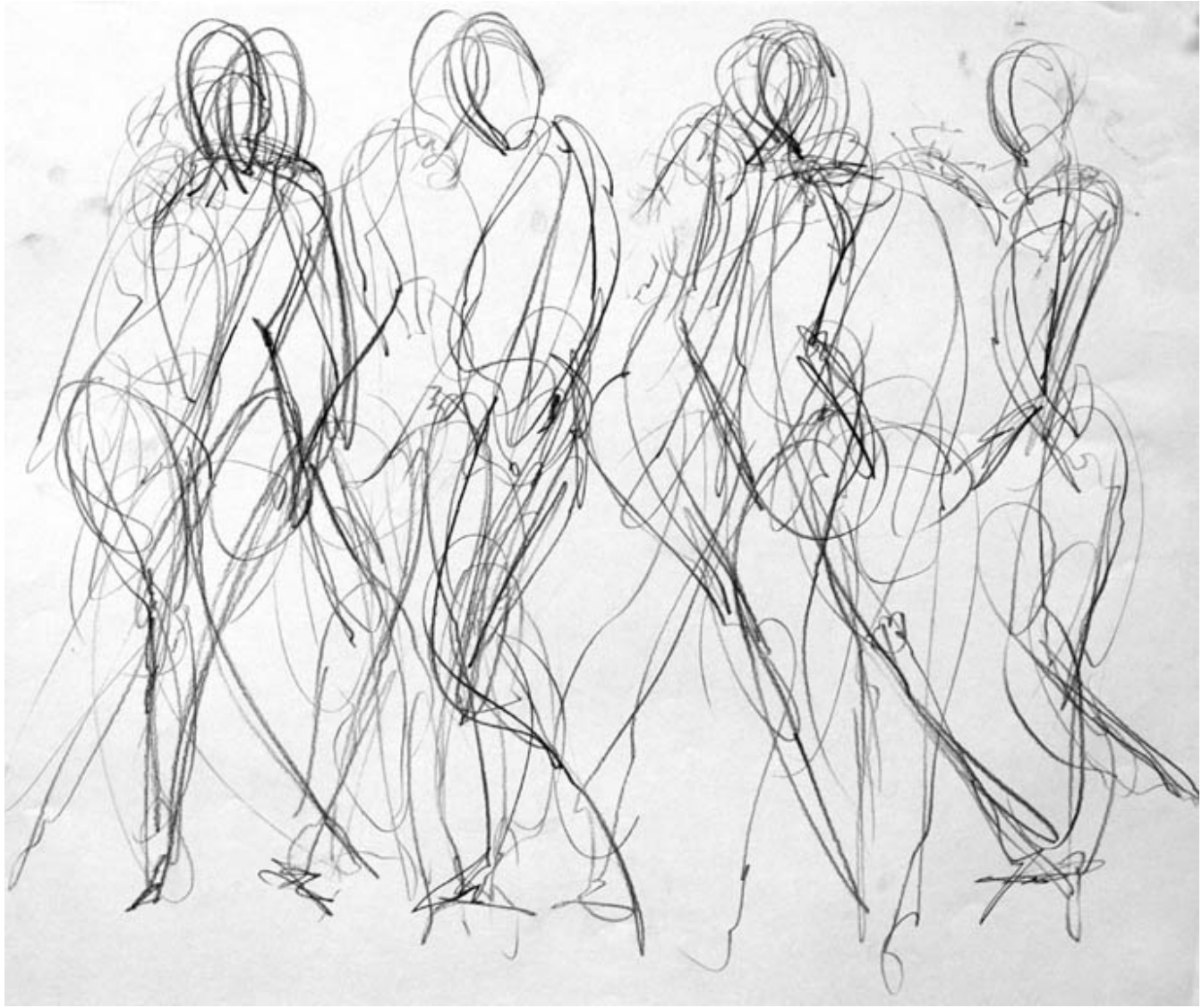


ce scribbling rather















Courtesy of the Metropolitan Museum of Art

A CLOWN BY DAUMIER







- silhouette + gesture



