



The Story of Roscoe Continues:

When I first got Roscoe, I put him in a little box with cotton in it. I fed him Goat's milk, the easiest thing for a baby animal to digest when it's own mother's milk isn't available. The hardest part was finding a bottle with a small enough nipple. My husband searched all over town and found a little balloon shaped like a hummingbird. I poked a small hole in the tip of the 'beak' to use as his bottle. Roscoe was so hungry! After I fed him, you could see his full tummy through the thin skin on his stomach!



LOOSEN UP AND FEEL with CONTOUR DRAWING!



In Contour Drawing you don't

look at your drawing - only the thing you are drawing - until you are done!

Before Roscoe's eyes opened, he learned to identify the things around him by feeling his way around. Contour Drawing is a way to slow down and really feel the surface of the object you are drawing. This is how it works:

Choose something to draw: A leaf, or the person next to you, perhaps. Then look at your sketch pad once - just to place your pencil in the middle of the page where you are going to begin. After that, **ONLY LOOK AT THE OBJECT YOU ARE DRAWING-AND DO NOT LOOK AT YOUR PAPER UNTIL YOU ARE COMPLETELY DONE!**

Try to make your eye and your pencil move at exactly the same speed along the edge of the object you are drawing. Imagine that your eye is controlling your pencil and is acting as your hand, touching the surface of what you are drawing. When you are finished, you will be able to see how much you really paid attention to what you were looking at! Even if it's way off, it is a great experiment in observation and coordinating what your eye sees and what your hand draws.

New WORDS for YOU!

C O N T O U R

CONTOUR DRAWING is feeling the forms on the outer surface of the thing you draw.

Try it! Choose an object to draw. Place your pencil on the page. Now look **ONLY** at the object, not the paper. Focus your attention intently and feel as though your pencil is touching what you are drawing. Try drawing a leaf. Then a person. Then choose another object to draw!





The Story of Roscoe Continues:

If I wanted to draw Roscoe I had to be FAST! The best time was when he was eating. Then maybe I'd get thirty seconds! This quick sketch was done from life in about that much time.



Step 1: QUICK SKETCH-GESTURE DRAWING

Practicing Quick Sketch-Gesture Drawing helps us to loosen up and pay attention to the BIG PICTURE *first*, to CAPTURE what we're seeing.



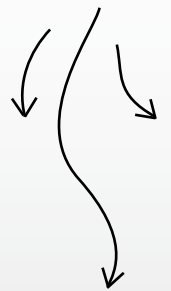
What would happen if we had no skeleton? Our body would not be able to hold up! What would happen if you tried to build a house without planning, but by starting at the window curtains, or the wallpaper? The house would fall apart! The same holds true with our drawings. The most common mistake people make is to jump ahead and get into the details first, and neglect to lay the foundation. Even if you plan to spend a long time on it, you must begin with a quick sketch in order to draw it accurately from life.



TRY TO SEE THE WHOLE THING FIRST!



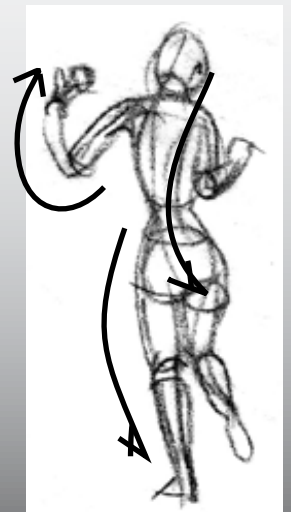
The key is in finding the essential attitude or GESTURE of the pose first, by seeing the entire image at once. On the following pages are suggestions on how to capture the gesture and rhythm of a pose, and then observations about the body and tips to help you see what you're looking at!



FEEL THE WAY IT FEELS!



Look at the drawings here. See how the main attitude of the body is quickly put down without regard to details. When we studied contour drawing we learned to 'feel' as though our pencil was touching the object we were drawing. In drawing the gesture of a pose, we 'feel' the way the body is leaning, stretching, pulling or thrusting, to get the emphasis on the *movement* of the figure.



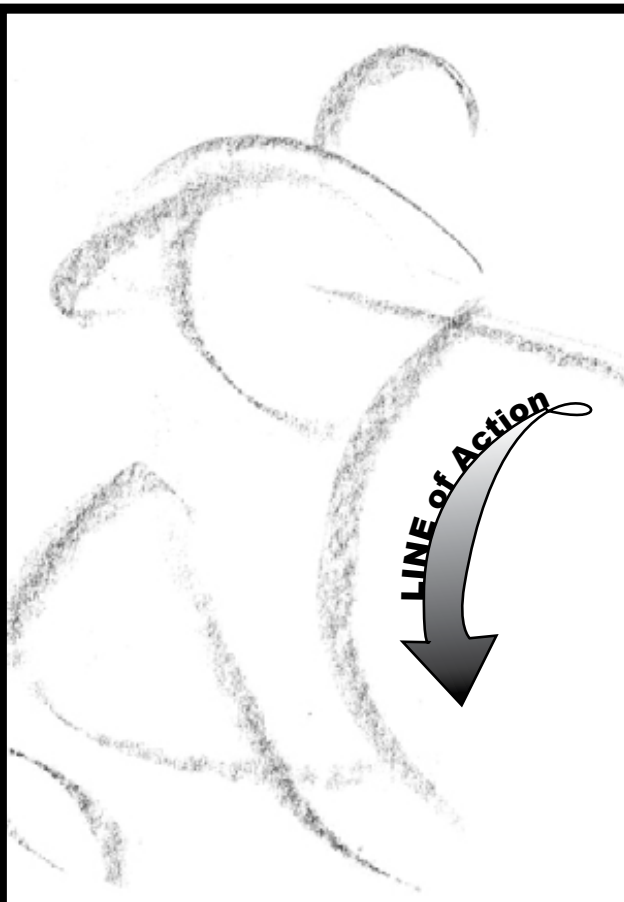
New WORDS for YOU!

G E S T U R E

The **GESTURE** is the motion that expresses an attitude or action.



Find the LINE OF ACTION!



Begin with the main thrust of the pose. This should take no more than ten or twenty seconds.



This quick sketch was done with charcoal in two minutes.

WARMING UP: All artists need to 'warm up' to get in 'the flow' of their best work. Quick sketch action poses are the most fun to warm up with. Give yourself a time limit of between thirty seconds to two minutes at most, to lay out the main action in broad strokes. Jump right in! Don't lollygag! Have a sense of urgency. Be in the 'NOW'. It helps to use the side of a short crayon or piece of charcoal to force yourself to ignore details and concentrate on the main thrust of the pose.

Try it!

Materials Needed: Paper & Pencil, charcoal, conte crayon or china marker

1. Find an action pose (from photo or life). Find the essential gesture of the pose. Sometimes the curve of the spine or back reveals the angle of movement, called the 'LINE OF ACTION'.
2. Quickly indicate a simple ball shape for the head.
3. Then the angle of the shoulders, arms and legs in order of importance to the action.
4. Add a quick oval to indicate the rib cage. Continue adding greater structure and detail till your time is up. Practice 10- 15 'one minute' drawings to warm up. Then (if you have more time) practice a few 5 minute drawings, then 15 minutes, etc., up to a full half hour or more on a more stationary pose. If you're taking turns posing with other students, make sure you keep long poses simple (no arms up in the air, or leaning over with one leg in the air, etc. Those kind should be reserved for short action poses under 5 minutes).

New WORDS for YOU!

LINE OF ACTION

The **LINE OF ACTION** is the essential direction or attitude of a figure; the angle of movement.





The Story of Roscoe Continues:

Roscoe was an expert at hide and seek. Sometimes I wouldn't know where he was, and then he'd turn up again in a different part of the house. He was so smart! He'd examine everything - and chew on it!



TWO POINT PERSPECTIVE SHOWS EVEN GREATER DEPTH!



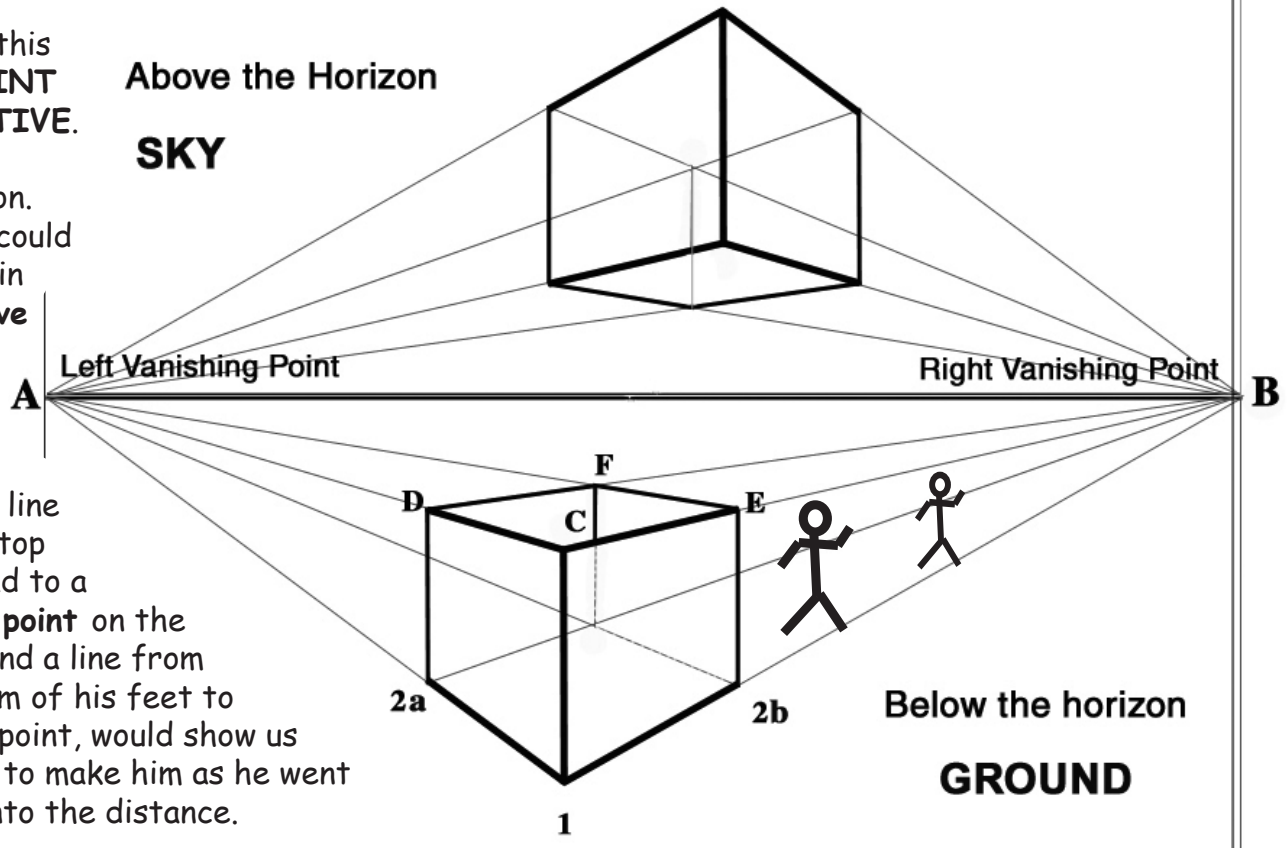
When you want to draw an object with even more depth, (boxes, houses, cars, people, etc.) we do it by adding another 'POINT' or dot to our page.

They call this **TWO POINT PERSPECTIVE**.

See the Illustration.

A person could be drawn in **perspective** the same way as we drew the box.

Drawing a line from the top of his head to a **vanishing point** on the **horizon**, and a line from the bottom of his feet to the same point, would show us what size to make him as he went further into the distance.



Try it! With a ruler, follow the diagram above and the instructions below:

1. Draw a horizon line, (from A to B)
2. Draw *diagonal* lines from A to 1, B to 1, A to 2b, B to 2a.
3. Draw three **Vertical** lines from 1 to C, 2a to D, and 2b to E
4. Draw *diagonal* lines from A to C, B to C, A to E and B to D.

This looks like a CUBE, at this point. (To make it look like a box add a **Vertical line** down - where the last two lines intersect at (F) to show where the inside back corner of the box is.) Now just darken the lines that are indicated and you have your box, perfectly in perspective.

Experiment making cubes of different sizes along the same lines above and below the horizon.

You can use this technique to figure out how to make cars, people and buildings the correct size, to fit them accurately into the environment you create!

New WORDS for YOU!

D E P T H

DEPTH is the appearance of being deep.





The Story of Roscoe Continues:

When Roscoe would look for nuts that I'd keep in my pocket he'd take one and then run off! He wasn't able to say, 'thank you', but I knew Roscoe loved me, because he never went to other people for nuts! Think about your life: Do you sometimes forget say 'Thank You' to your mother?



QUICKSKETCH: ANIMALS

Drawing animals from life is basically the same as drawing people, except most animals won't stay still when you ask them to! All you can do is sketch a little bit, and when the critter moves to another pose, begin another sketch on the same page of the new pose. As the animal moves around, it may eventually go back to the first pose, and then you can go back to drawing that one again. Switching back and forth between two or three views of your subject may seem a bit exasperating at first, but remember - your aim is not to get a fantastically finished drawing, but to get into practice capturing the gesture and movement of the animal in a few simple strokes. This is great fun, whether you're trying to draw birds in your backyard or giraffes at the zoo! The next time you **do** go to the zoo, bring a pad of paper and something to draw with. You'll enjoy yourself and learn more than you ever realized you could! Many art schools have field trips to the zoo just for this purpose.

The drawing below was done in my backyard using this technique with only 3 birds!



Try it! Draw some animals near your house! If you have a pet, Draw it!

New WORDS for YOU!

EXASPERATING

EXASPERATING means 'extremely annoying or frustrating'.

