

## Life Drawing

**Aim:** To produce a series of short drawings from observation of the life model using a variety of approaches

**Objectives:** The student will be able to:-

- re-assess their pre-conceptions of approaching the life subject
- Appreciate unorthodox ways of approaching the life subject
- approach drawing in a quick and spontaneous manner

Further develop existing skills of mark making

In drawing the first question we should ask ourselves is what are we trying to achieve?

There is no one way of trying to draw the figure (i.e. a realistic copy) the ability to invent is crucial

There is a space between reality and a drawing where invention must be used. This session allows us to attempt to break down and re-assess the ways we can approach drawing the figure. How we draw is contingent on what we are trying to achieve (why we are drawing). As we (often) don't know the figure personally how do we move beyond this being a mere formal exercise and attempt to turn it in to a piece of art?

**A DRAWING IS THE PRODUCT OF THE TIME IN WHICH IT IS DONE** So the speed at which it is done is integral to its meaning. In order to loosen up your inhibitions we are going to try a number of exercises involving short poses

### Gesture drawing

The idea is to develop co-ordination between the hand and the eye. this is achieved by you eye scanning the model and your pencil following the eye's search for meaning, and placing the whole figure almost at once.

#### **Examples of 3 gesture drawings on a page**



*From "Life drawing in 'A Foundation course in drawing, first principles' by Peter Stanyer*

#### **1. Three five minute drawings**

- Draw all 3 on the same sheet of paper (landscape mode)
- Work over the paper in a swift movement top to bottom/ side to side
- Don't be afraid to work over your lines
- Build up the structure within the model
- DO NOT CONCENTRATE ON ANY ONE AREA OF THE DRAWING IN PARTICULAR

#### **2. One 3 minute drawing, one 1 minute drawing & one 5 minute drawing.**

1. Same as above

2. Make sure that the whole figure is captured in each drawing (regardless of the length of time taken over each drawing).

### **Hand eye co-ordination**

#### **3. Two 5 minute gestural drawings**

- In this case your eyes should be on the model constantly and not on your paper, so that you are looking at the model the whole time your pencil is moving.
- Follow the contours of the model's body in a more measured way than you did in the gestural drawings.
- Try not to cheat, although you can look at your paper a couple of times if your pencil is stationary.
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#### **Example of a continuous line drawing without looking at the model**



*From "Life drawing in 'A Foundation course in drawing, first principles' by Peter Stanyer*

#### **4. Two 5 minute gestural drawings with unfavoured hand**

- As your favoured hand is rooted in habit, the idea of using your unfavoured hand, is to open up the more expressive abilities in each of you

#### **5. Three 5 minute drawings. holding the drawing implement like a dagger**

- Hold the pencil as far away as possible from the point of contact with the paper. drawing from your whole body not just from your hand.

#### **6. Drawing over the drawing, Two ten minute drawings (movement)**

- The model will move between poses
- Draw on top of your previous drawing using a different colour pencil

#### **7. Model posing (no drawing) ,- observe**

- Students produce 5 mins drawing from memory

**Other exercises will be added in the rest of the session,**