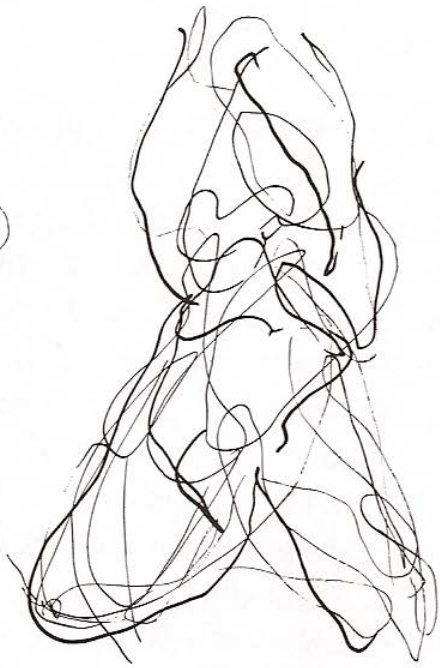


Drawing

**LINE**

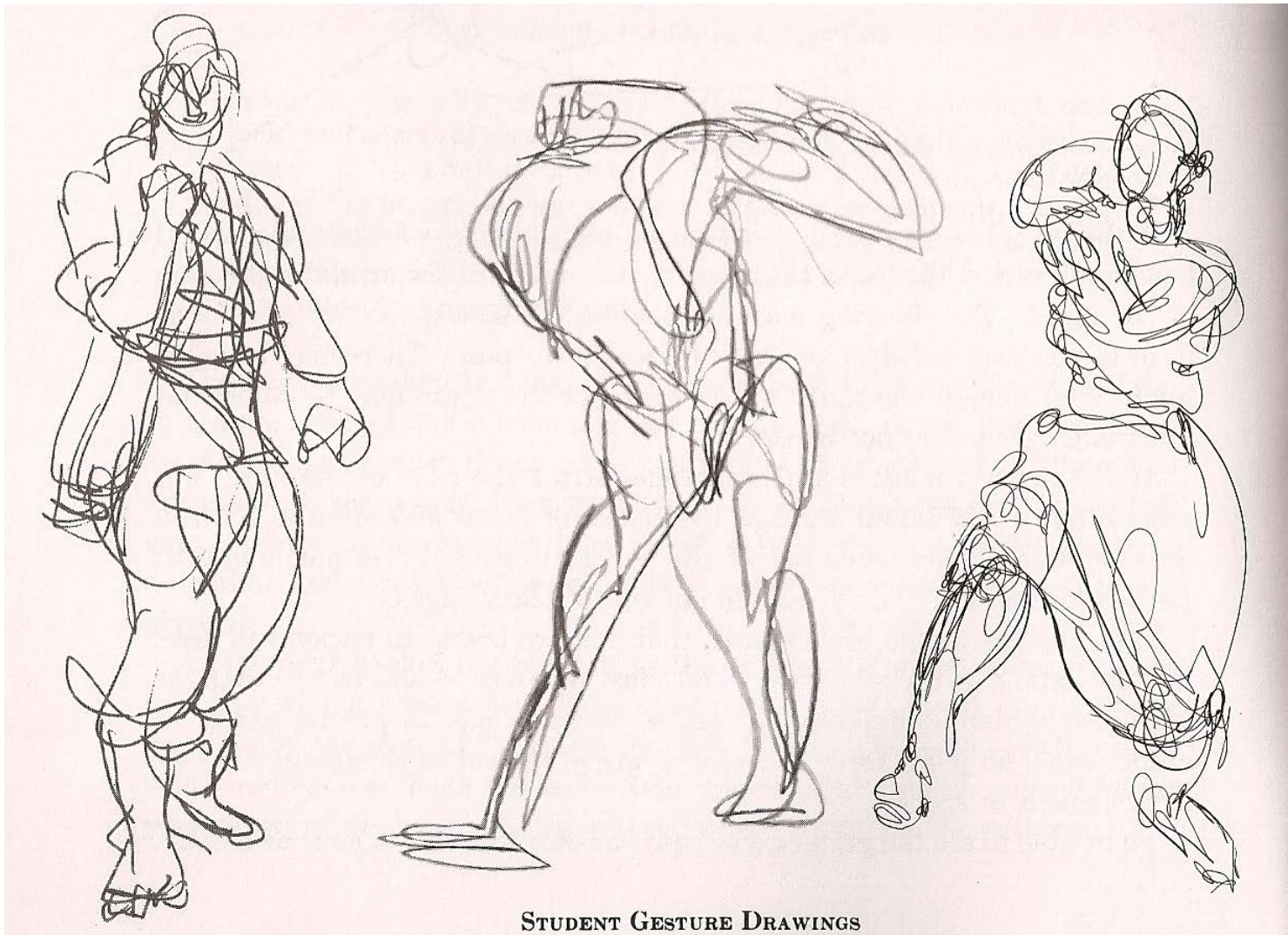
# Gesture

Grasping the entire form quickly,  
General to specific



STUDENT GESTURE DRAWINGS

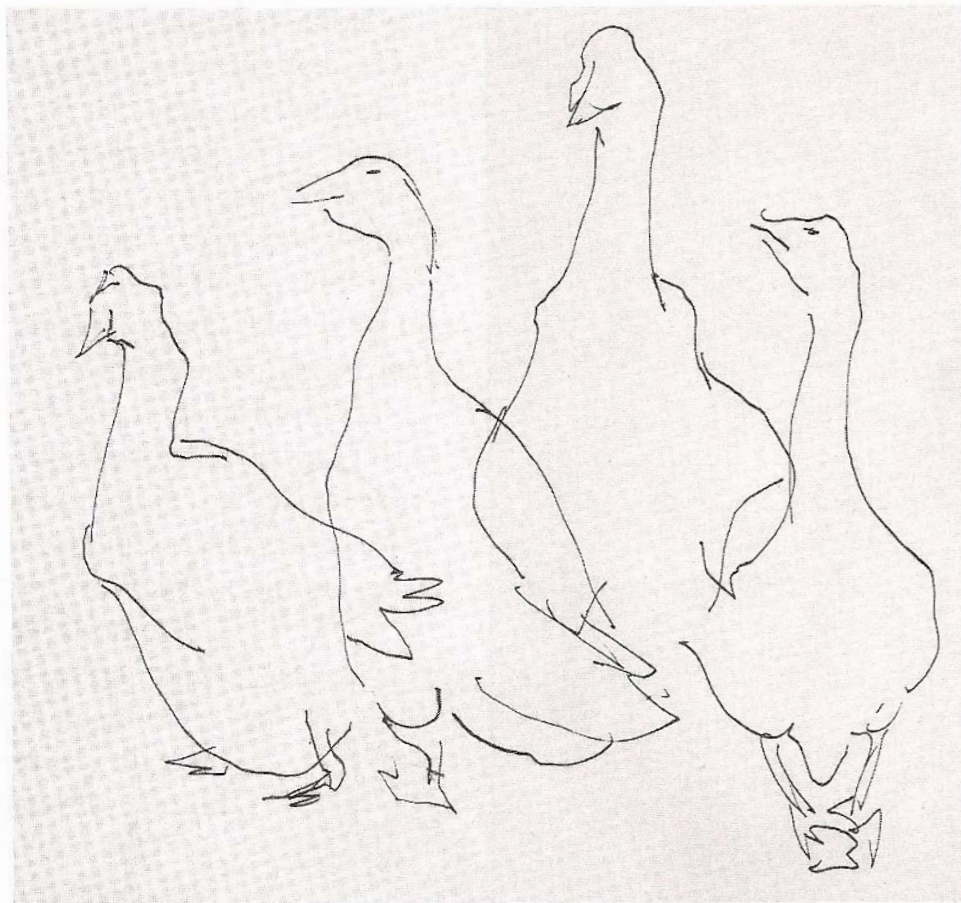
mind: but usually th...



STUDENT GESTURE DRAWINGS

# Contour

The outside shape of the form

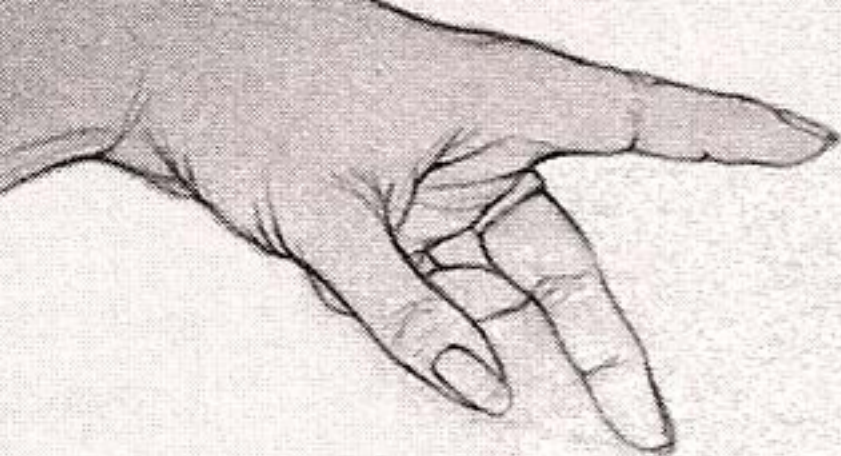


**Figure 3.26** JOSEF ALBERS, *Four Geese* (1917), pen and ink, 10 1/8 × 12 5/8 in.

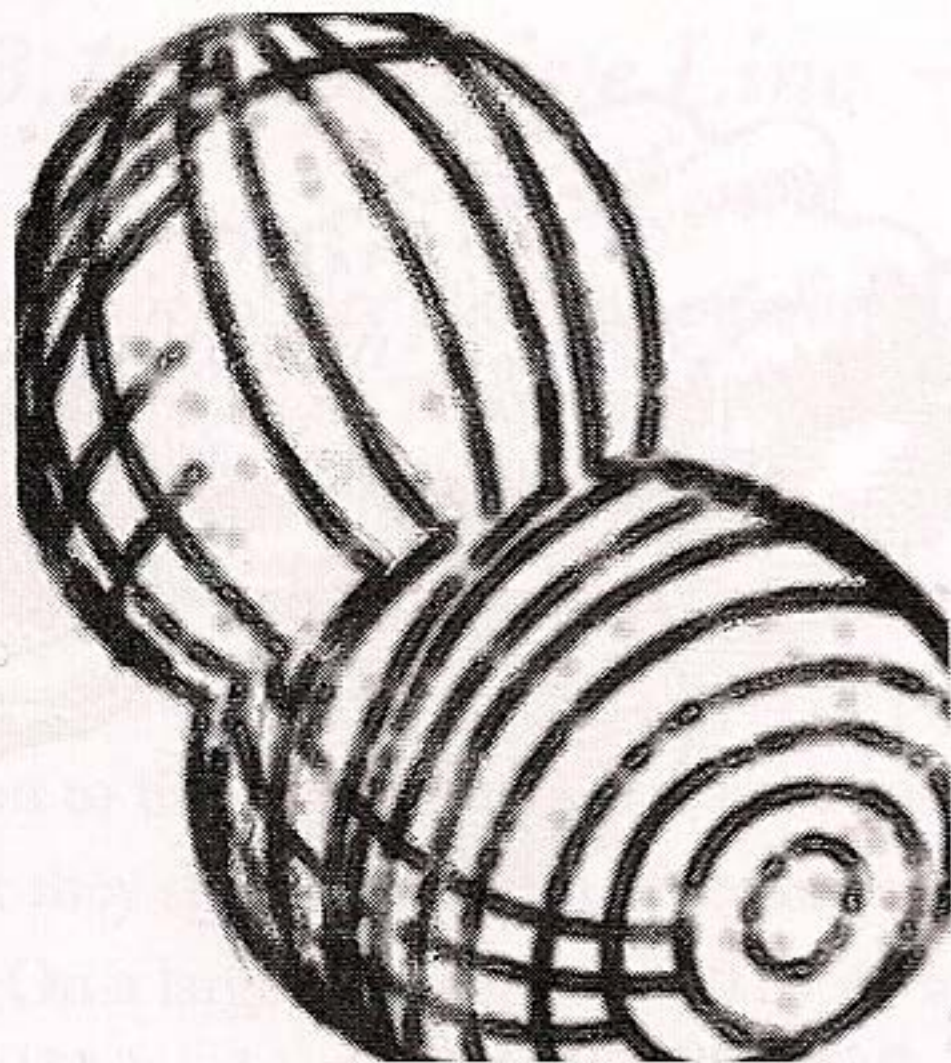


**Figure 2.6** HENRI MATISSE (1869-1954), *Study*, charcoal on Ingres paper, 48 × 63.5 cm / S.P.C.: Henri Matisse, *Les Amants Sambat* en 1923. Musée de Grenoble, Inv. MC

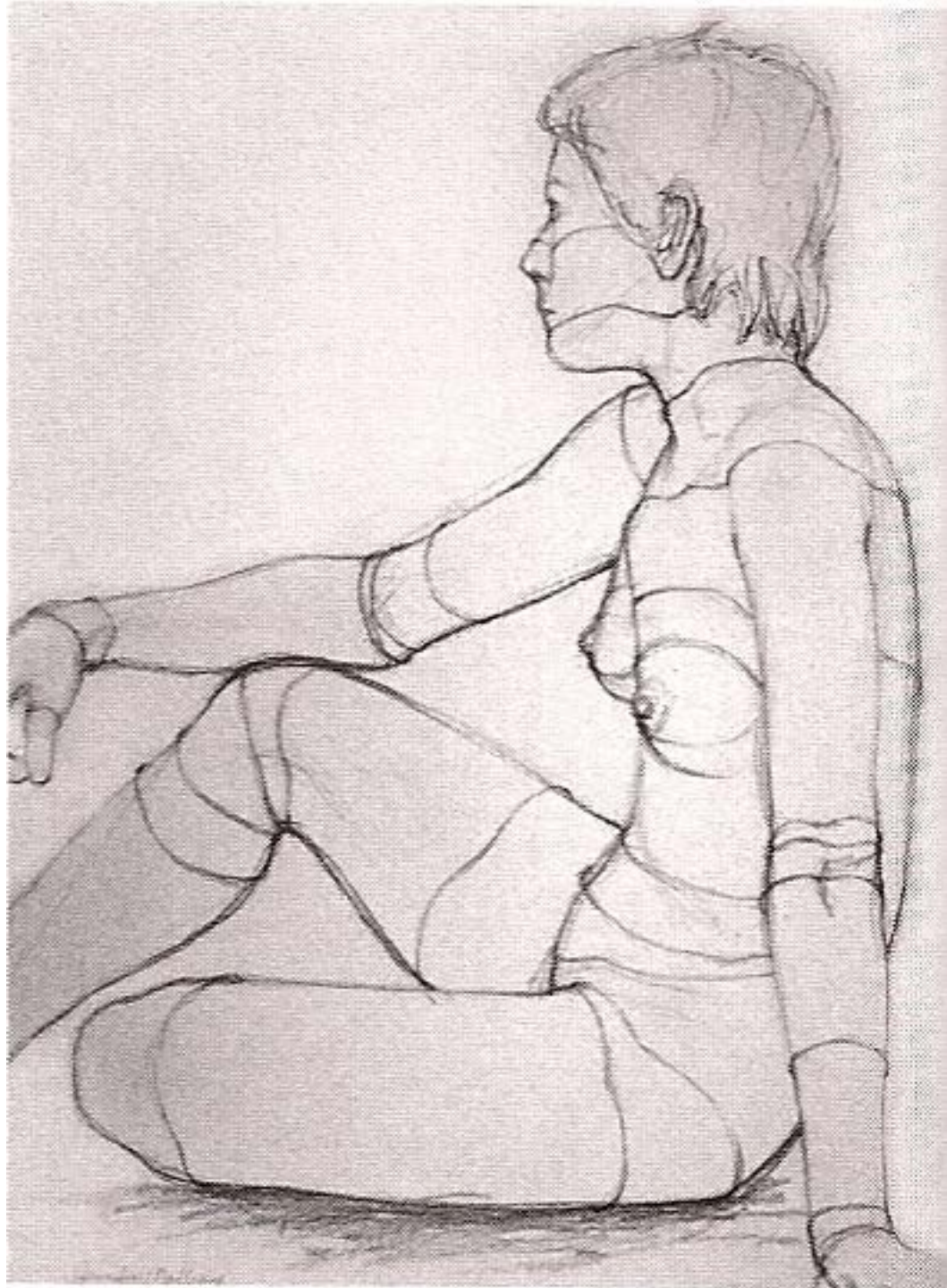


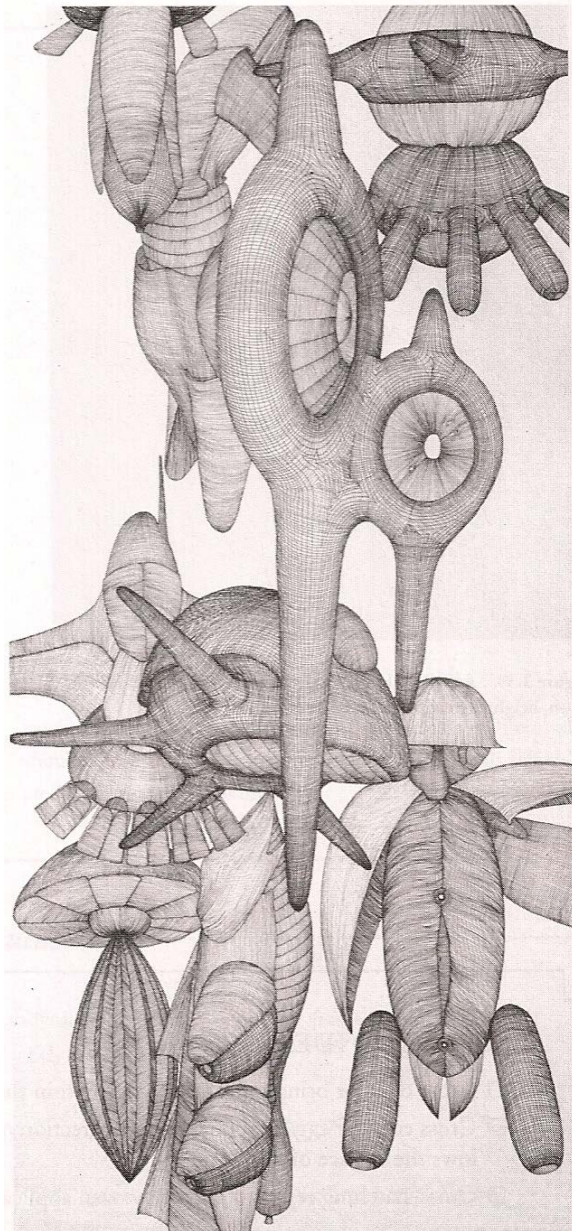


# Cross Contour



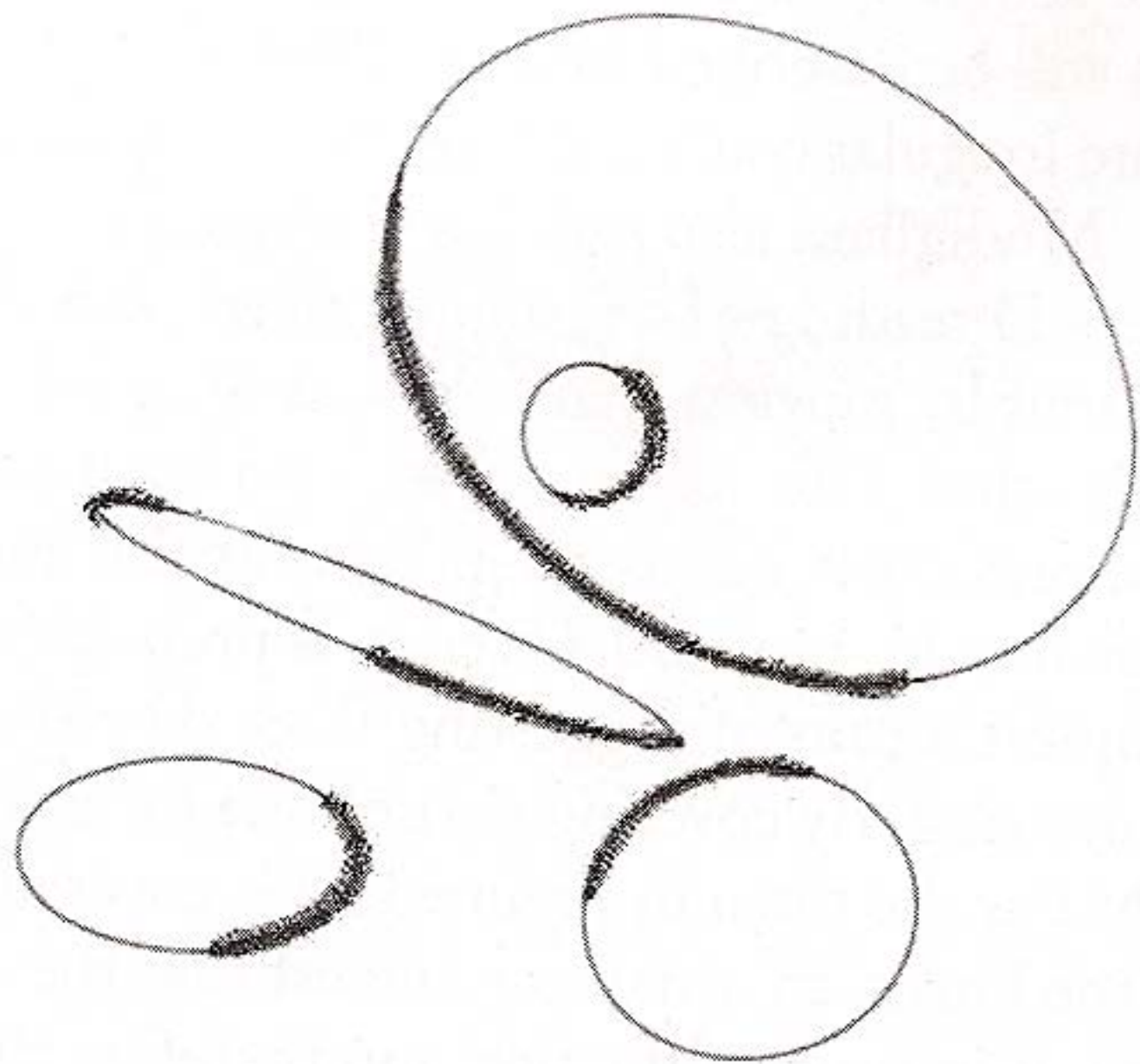
**Figure 3.37** Approaches to cross-contour





**Figure 3.38** CHEOL YO KIM, drawing for Sculpture (2002), pencil on paper, 31 × 15 in.

# Line Sensitivity



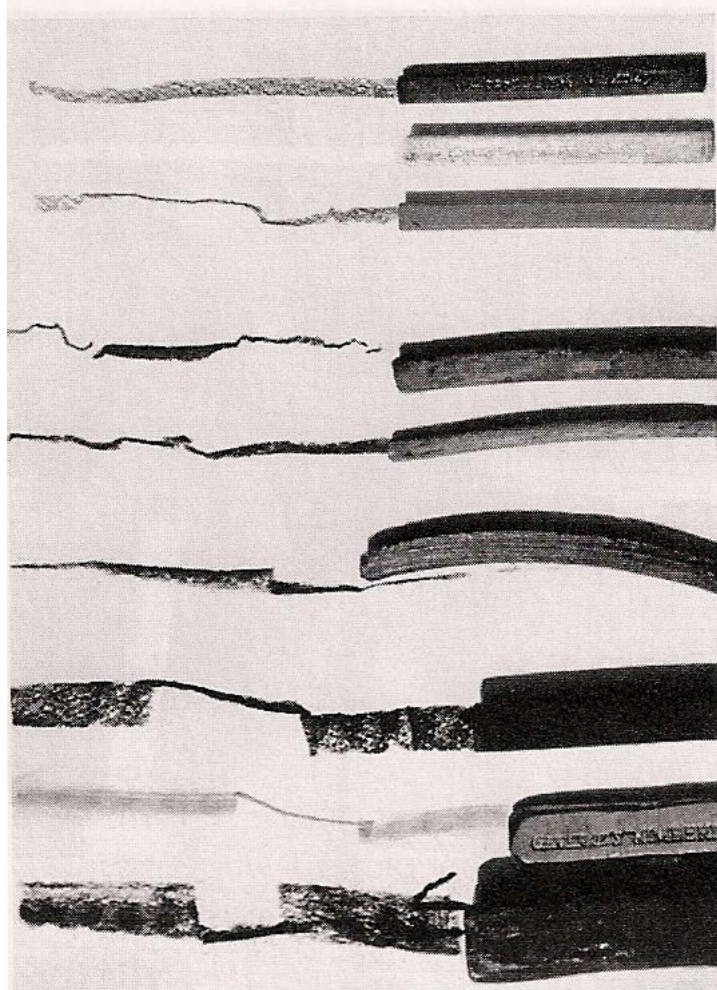
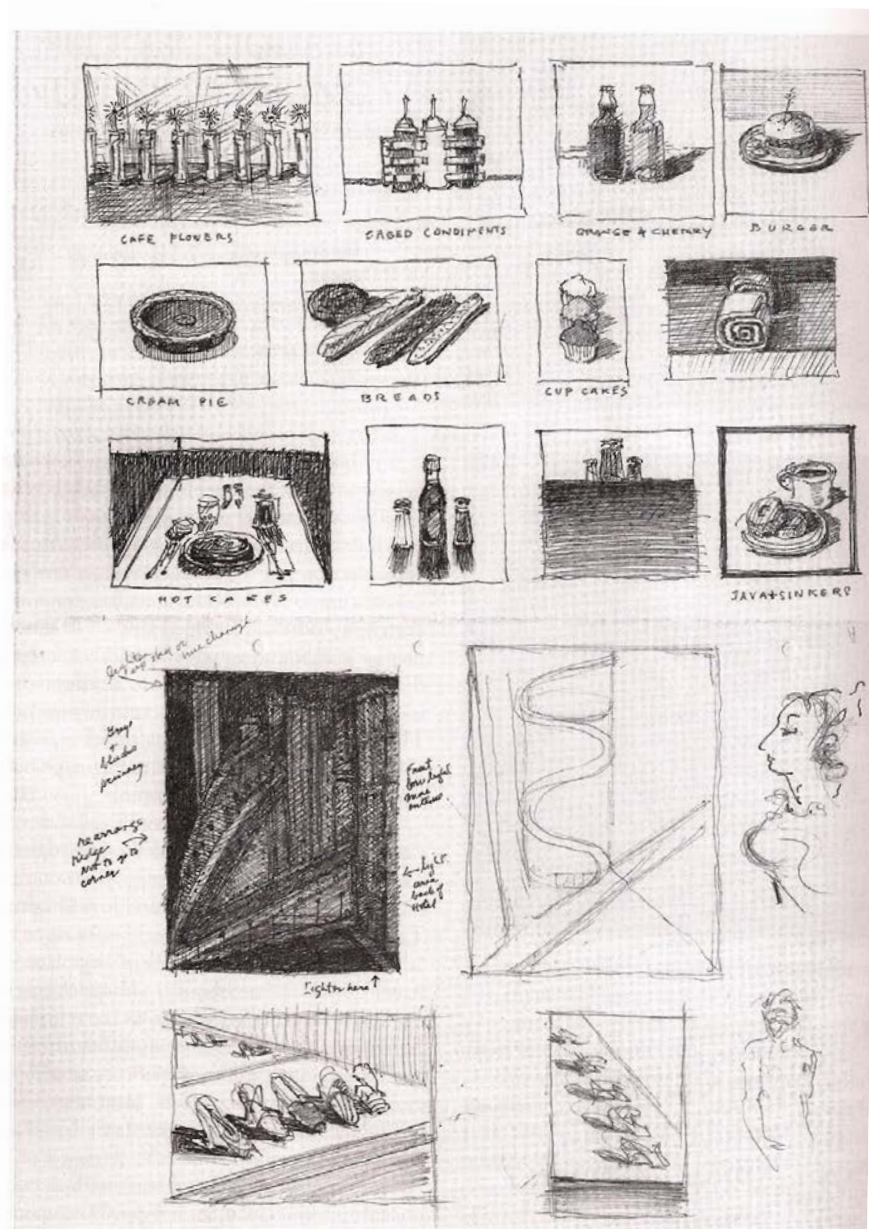


FIGURE 2.3  
Conté and charcoal sticks in various thicknesses  
and lengths.

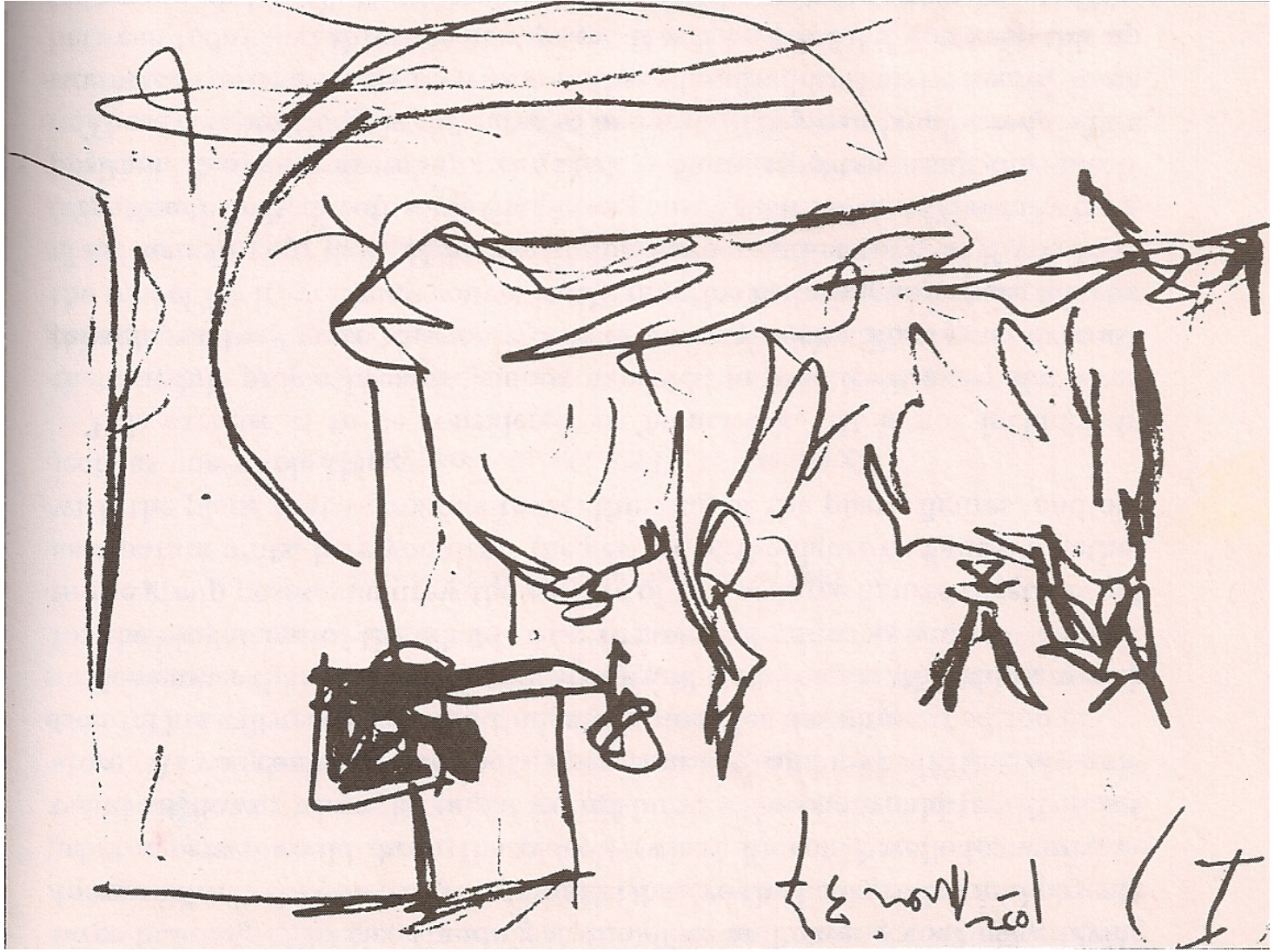


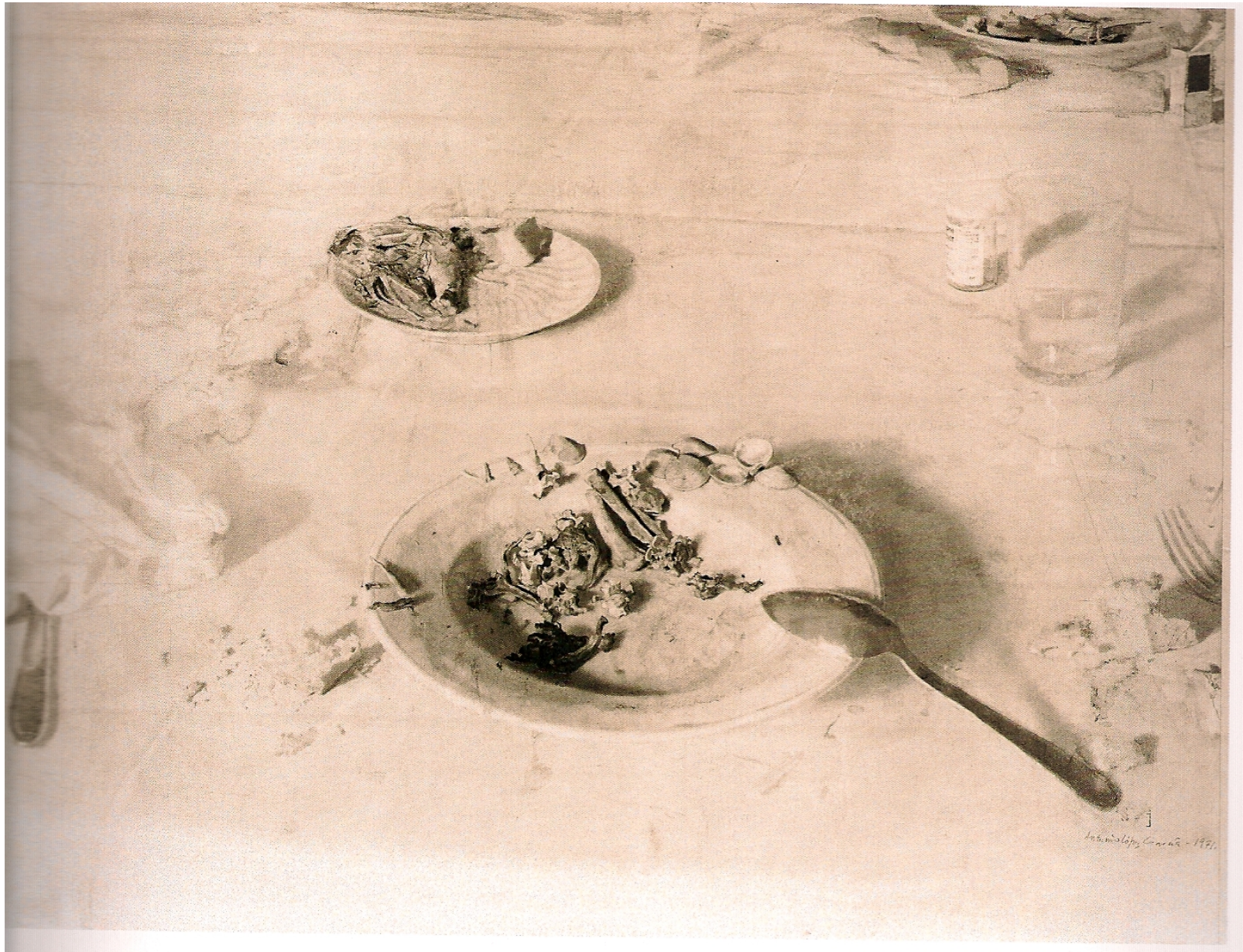
# COMPOSTION



**Figure 1.8** WAYNE THIEBAUD, sketchbook drawings (Wayne Thiebaud, Café Flowers, Caged Condiments, Cupcakes Java and Sinkers, and Other Food, ca. 1995 / Wayne Thiebaud, artist, sketch: 1 p.; 28 × 38 cm. Courtesy of the Wayne Thiebaud papers, 1944 © 2001, Archives of American Art, Smithsonian Institution. © 2008 Vaga, NY; Wayne Thiebaud, San Francisco Street Scene, Women's Shoes, Figure Studies, ca. 1990 / Wayne Thiebaud, artist, sketch: 1 p.; 28 × 38 cm. Courtesy of the









1508

75



**PERSPECTIVE**



...hing point,  
...izon line.  
...vanishing  
...op and bot-  
...uilding on  
...define a  
...irement, in  
...it of the  
...pears to get  
...r as it goes  
...nce. Per-  
...he idea that

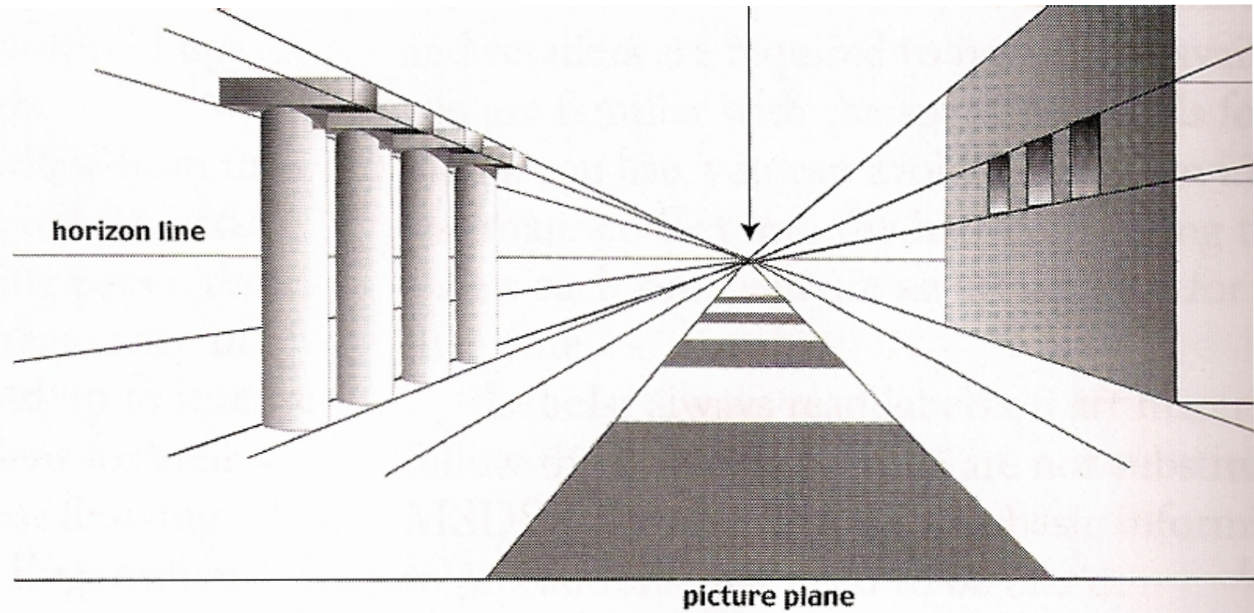


Figure AB.1

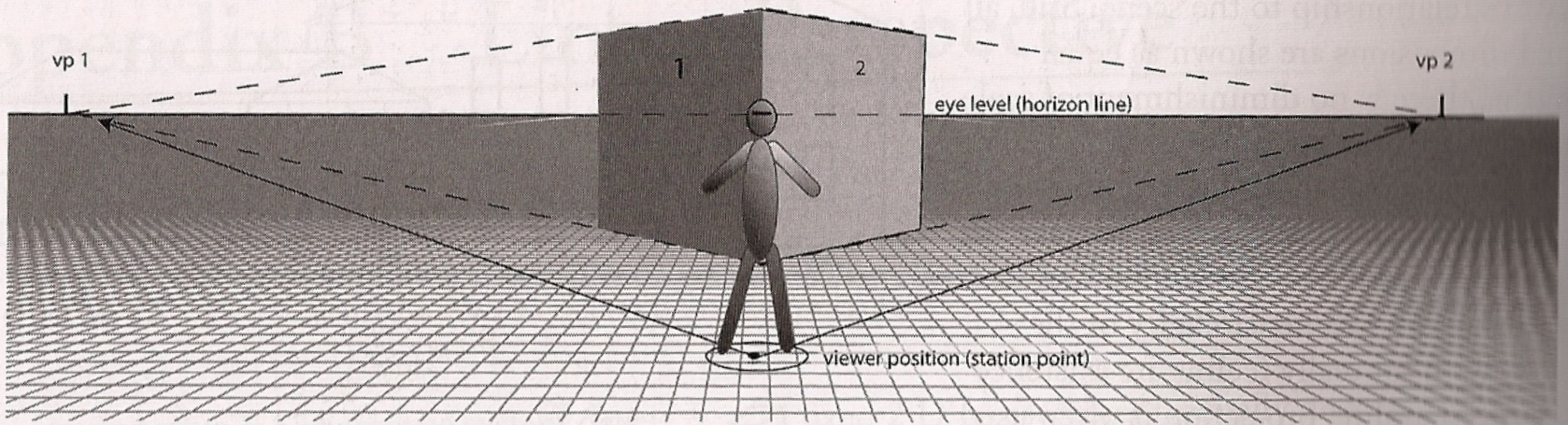
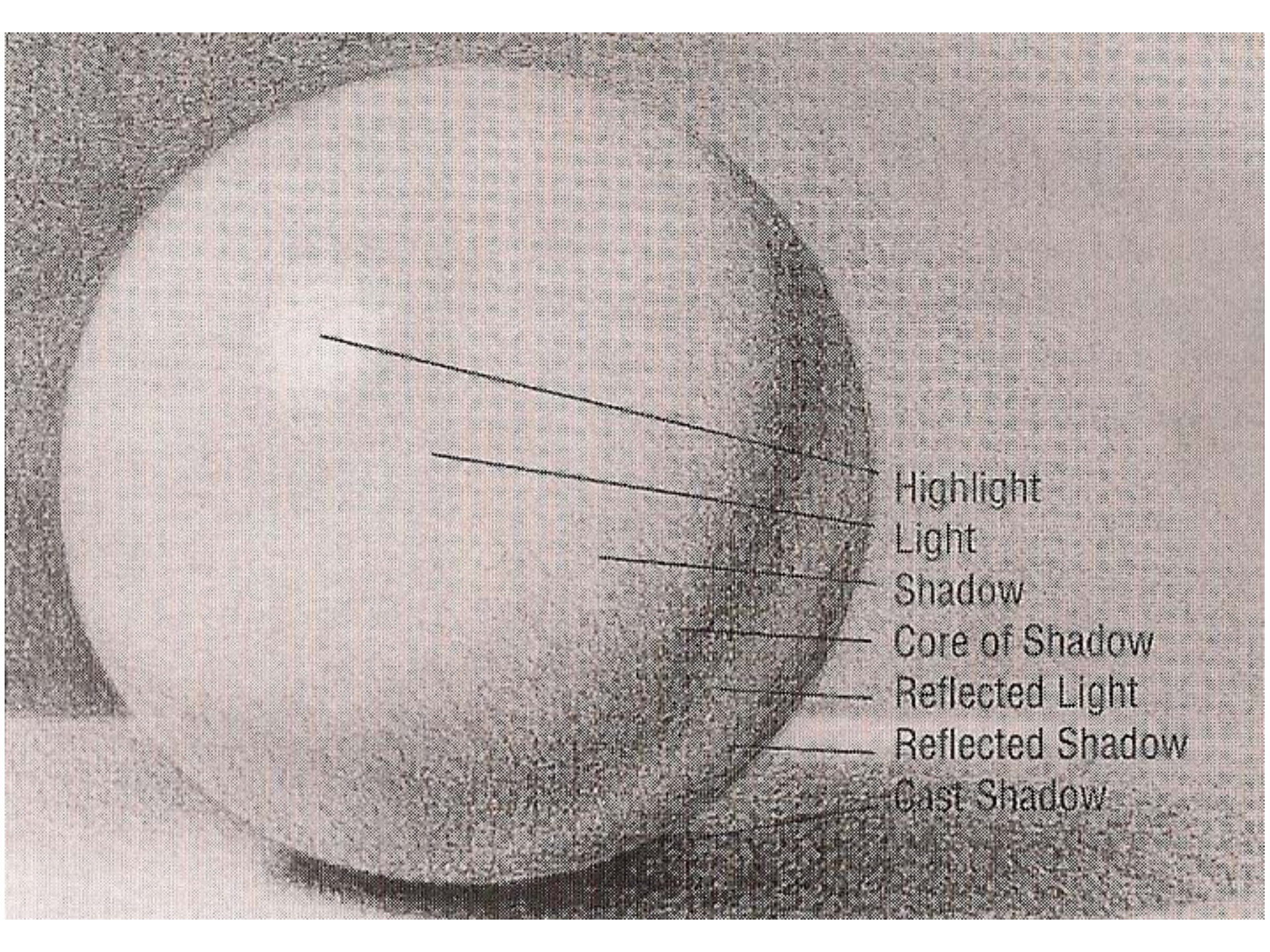


Figure AB.5

**VALUE**



Highlight

Light

Shadow

Core of Shadow

Reflected Light

Reflected Shadow

Cast Shadow



