

## Appendix 2 - A.1.2.ii Example #1 of Student Progress - 1

In this sequence of drawings by a student who was facing a number of difficulties, I illustrate the progression from a rather rigid and inexpressive drawing to a more exact and confident one, where attention is applied to line quality, rendering of volumes, accuracy of proportions and perception of the objects in space. Between Still Life No.1 and Still Life No.2, there are a number of gesture studies that helped the student to get looser and focus on construction lines, and that are quite beautiful in themselves (p. 2). The process was documented over a few weeks, with the last still life being her midterm exam.



### Kashanie LaGrotta, Still Life #1

In this drawing, construction lines are too rigid and the line weight too uniform. The objects appear flat and floating in space, instead of convincingly resting on the table; there is little indication of depth or foreshortening. The grid is not really supporting the drawing, but acting like a backdrop. Finally, the overall composition is too small in relation to the size of the paper, and is not accurately placed in the overall space.



### Kashanie LaGrotta, Still Life #2

In this more advanced drawing by the same student, the objects have gained solidity and legibility in their textural and volumetric qualities. The simple shading and sensibly modulated line weight accentuates the sense of depth between objects that are placed in the foreground and those placed in the background. Foreshortening and perspective are more accurately rendered (notice the successful execution of the milk carton on the right – a difficult part – and the spatial representation of the table), and the whole composition is much more confident and coherent.

**Appendix 2 - A.1.2.ii Example #1 of Student Progress - 2**

---



1



2



4



3

In this sequence of drawings by the same student as p.1 , a number of gesture studies show a progressively acquired confidence with a variety of mark-making modes. The goal of these gesture studies is to approach the forms of the objects intuitively, from the inside out - that is, from their structural core to their outer shell.

Kashanie LaGrotta, Still Life gesture studies

---



**Appendix 2 - A.1.2.ii Example #2 of Student Progress - 1**

In this sequence of drawings by a more advanced student, progress is shown in the technique known as three-tone drawing, in which the middle tone is provided by the color of the paper, the dark tones by the black of the charcoal and the highlights by the use of a white pencil. Drawings No. 1 and 2 were made the same day. They reveal a good grasp of the model's gesture, although the hatching in Drawing No. 1 is rather clumsy, and the proportions in both drawings are off.



**Will Klein, Figure #1**  
Charcoal and white chalk on craft paper



**Will Klein, Figure #2**  
Charcoal and white chalk on craft paper

**Appendix 2 - A.1.2.ii Example #2 of Student Progress - 2**

These two drawings come after the drawings at p. 1. Drawing No. 3 attains some very good results; but drawing No. 4 goes one step further. The delicacy of touch and the sensitive use of the red pencil added to the other two basic tones, together with an intelligent use of the ground provided by the brown paper, give this drawing a very special quality.



**Will Klein, Figure #3**

Charcoal and white chalk on craft paper

The visible “pentimenti” on the right leg of the model give this drawing a lively feel: one can see the drawing-thought process.

The white chalk is used a bit excessively, but the volumes are well rendered (notice also the stool structure, which is well integrated with the model).



**Will Klein, Figure #4**

Charcoal and white chalk on craft paper

Here the student translated the main volumes on the model's chest through a spare use of the drawing tools, making the most out of the paper tone (which is simultaneously skin and background). Although there are still some issues with proportions and anatomical accuracy, this drawing indicates a high level of perceptual sensitivity.

Simonetta Moro  
LARS 2064 Drawing From Observation - Fall 2009  
**Appendix 2 - A.1.2.ii Drawing Process: Gesture - 1**

---



Drawings are displayed on the wall at the start of class and in between drawing sessions, for students to see what others are doing, and receive feedback.



In gesture drawing, soft implements such as vine charcoal are used, easy to smudge and erase, to facilitate quick and bold execution.

---



**Appendix 2 - A.1.2.ii Drawing Process: Gesture - 2**

---



In preliminary gesture studies, I encourage students to draw many stages of the model in a sequence on top of one another, on the same piece of paper, changing implements as they proceed. This method keeps the process going at fast pace, frees the mind, and builds up a ground on the paper that gives richness of tones and texture to the resulting drawing.

---



Simonetta Moro  
LARS 2064 Advanced Drawing – Spring 2006  
**Appendix 2 – A.1.13 Dance Drawings**

In the spring 2006 my drawing class visited one of Jaime Santora's Dance courses, working with Visiting Artist Yuriko on a series of Martha Graham pieces. Students drew on a long, continuous piece of paper a number of quick gesture drawings inspired by the dancers moving through the space. The drawings were part of the exhibition celebrating Martha Graham at the Skybridge Art & Sound Space that spring.

