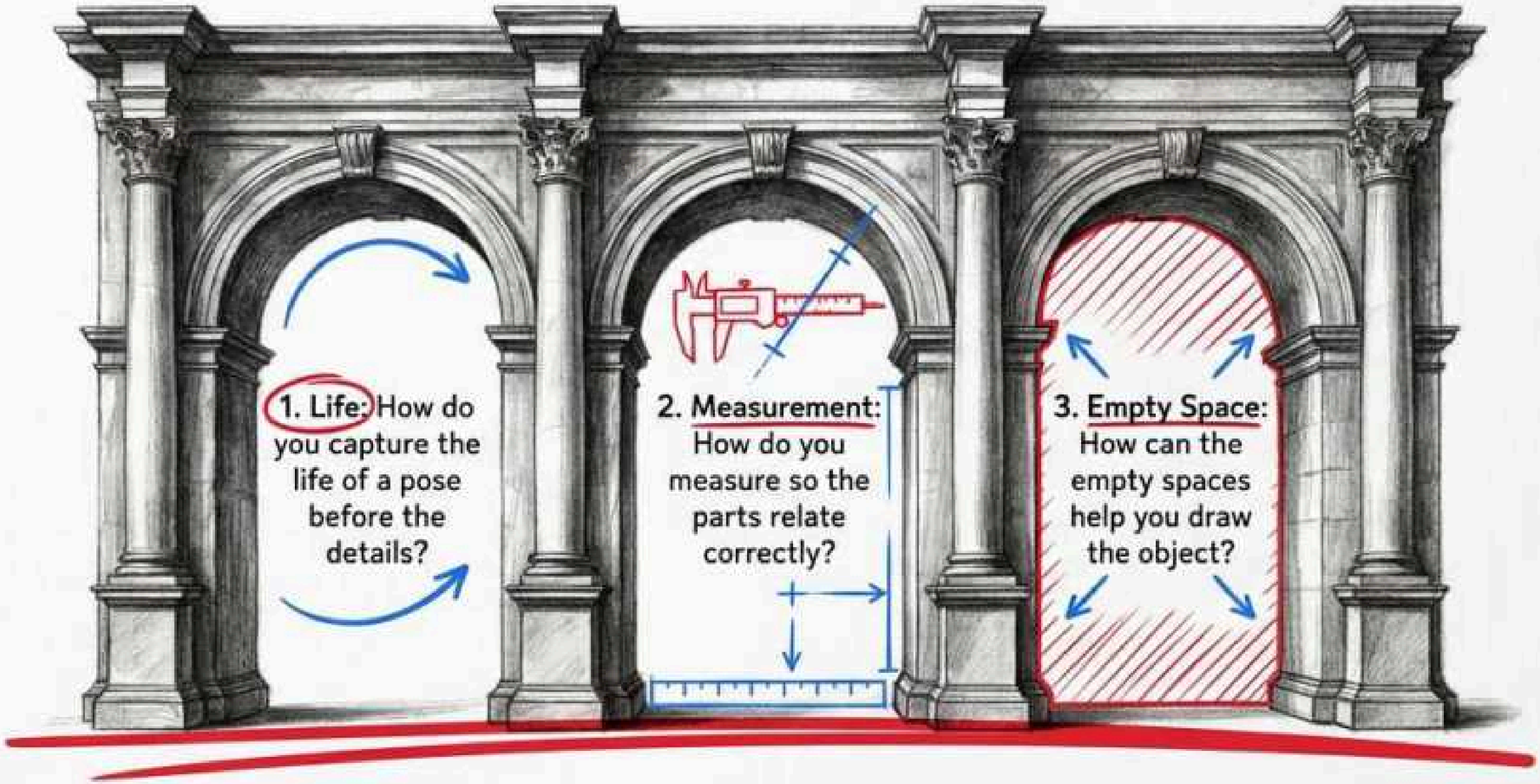
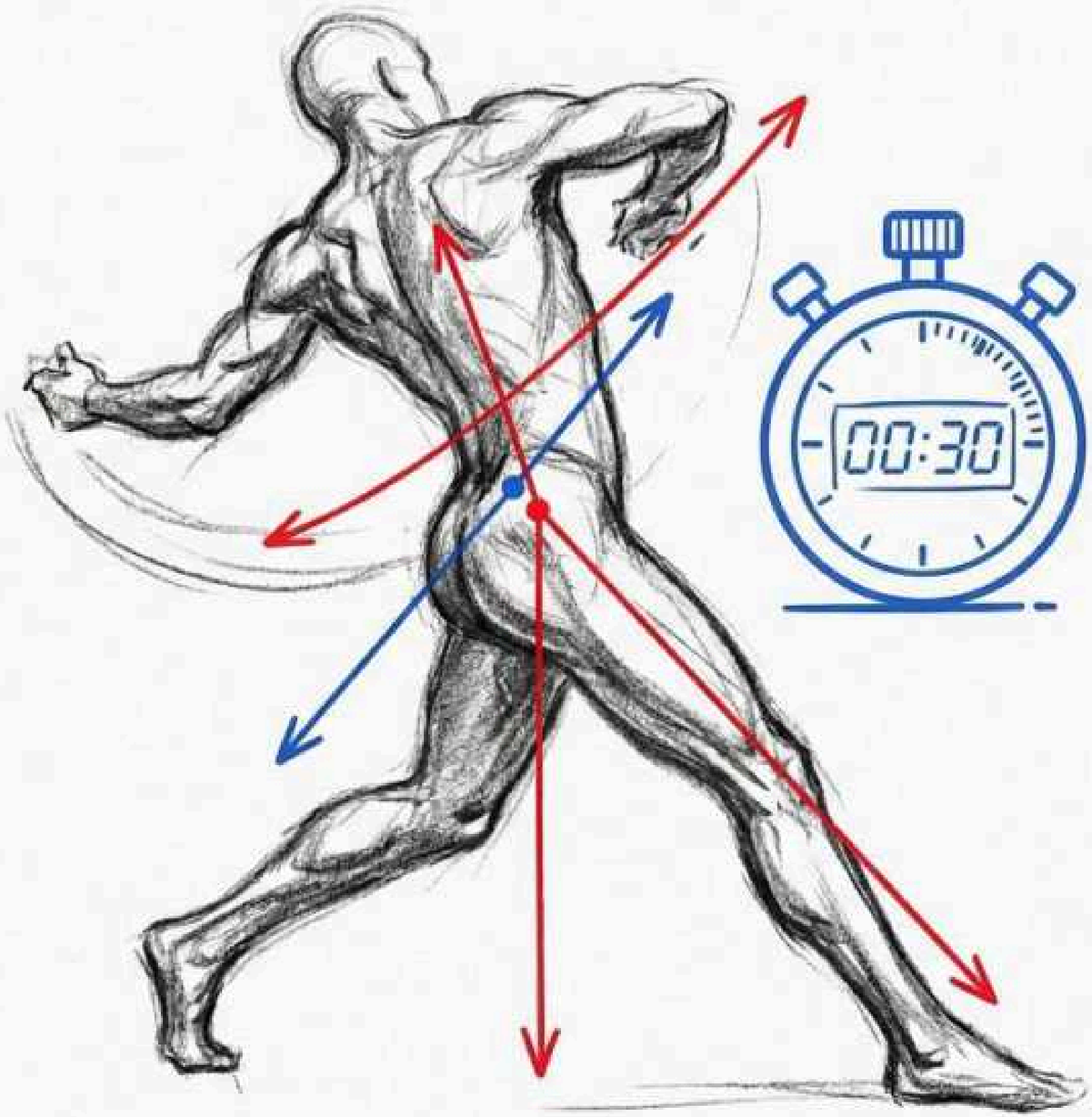
¶ 2.1

Shape, Gesture, and Proportion

The Three Pillars of a Convincing Drawing.



Each tool is simple. Together, they form a complete system.



Gesture: Capturing Weight and Movement

$\Delta t < 30s$

Nicolaides Method:
30 seconds to 2 minutes.

$F = m\vec{a}$

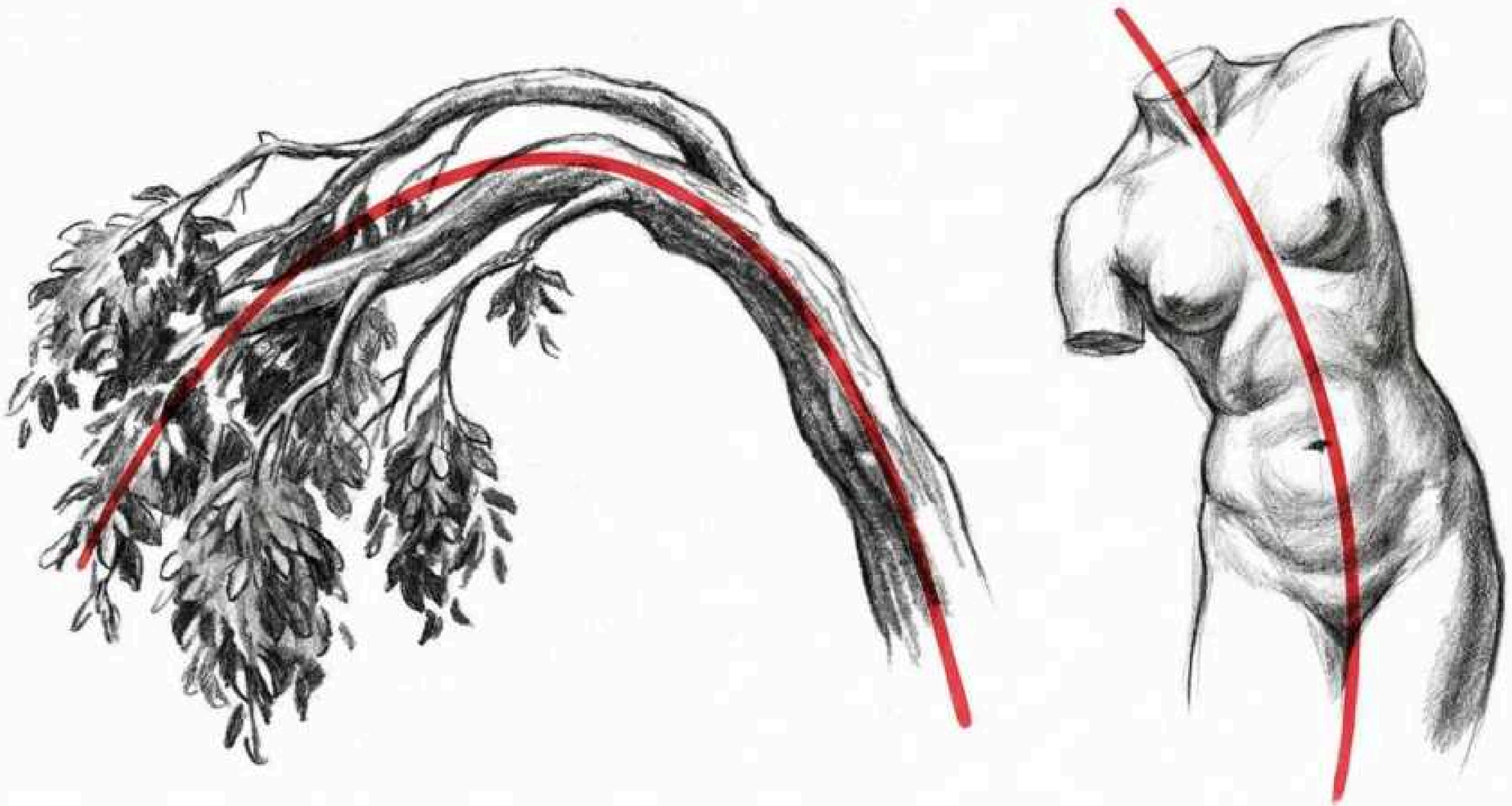
Record movement and weight, not outline. Do 10 gesture drawings as a warm-up, using a timer.

Vector Path

Because you have no time for detail, you are forced to see the whole.

Find the Line of Action

¶ 2.3



1. Draw the main curve with a loose, flowing line.

2. Add large masses along the line.

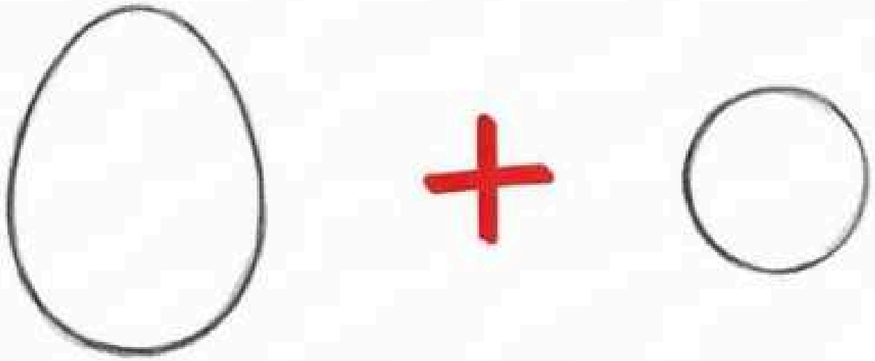
Keep pencil moving! Do not lift to correct. Trust your first impression.

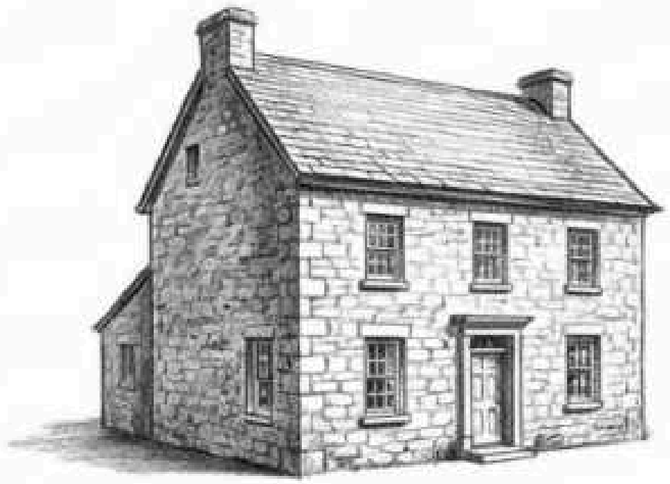
Blocking In: The Geometry of Nature

Reduce the subject to simple shapes. Start with the biggest shape that holds the whole subject, then divide it.

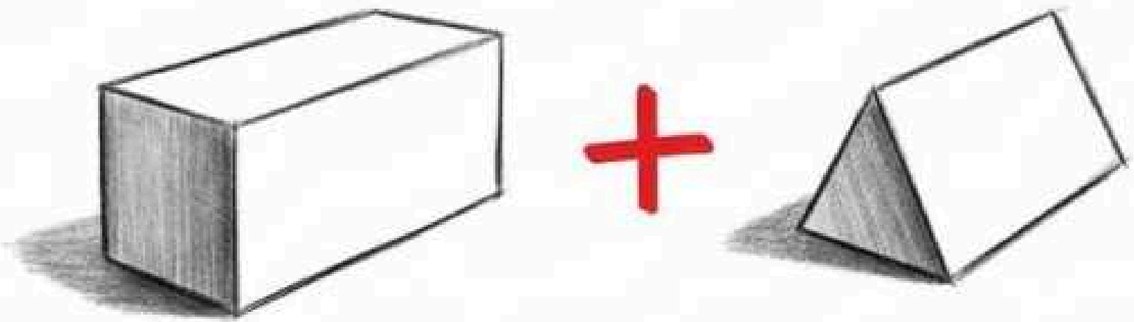


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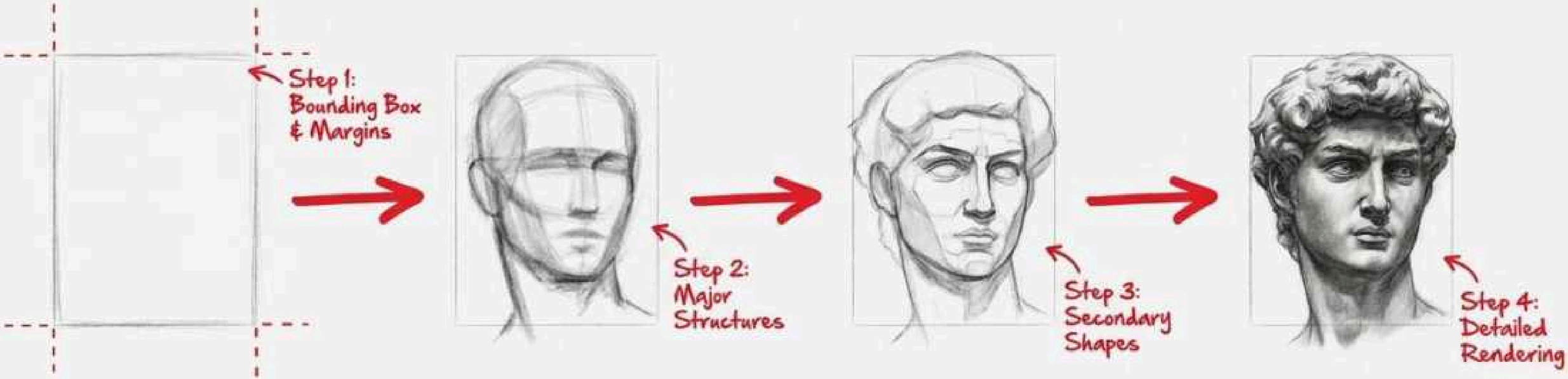
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The Order of Operations

¶ 2.5

Work from the general to the specific. Lightly draw the bounding box first, and you will always know whether the subject fits the page.

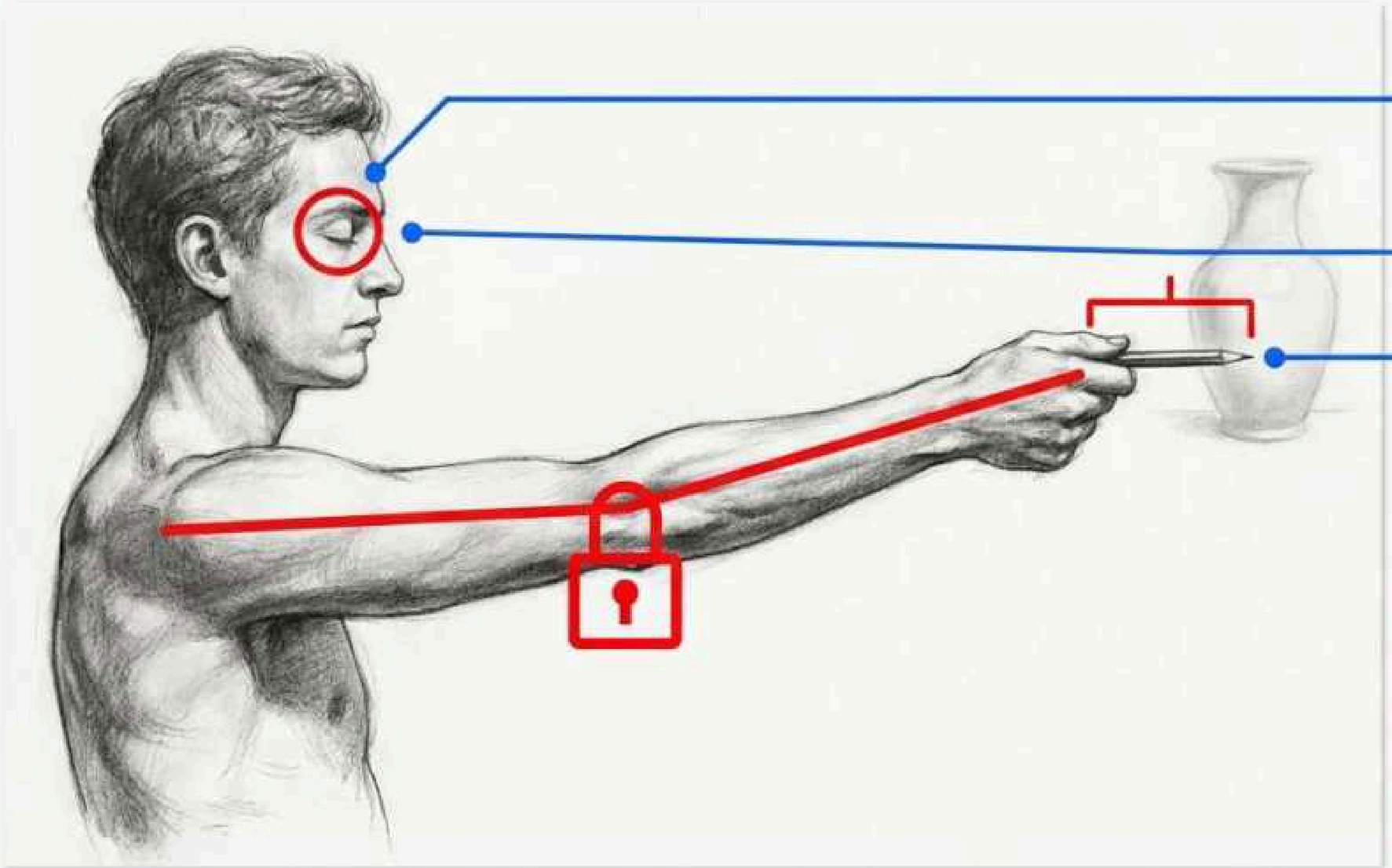


WRONG WAY: Starting with details before placing the whole subject.



The Mechanics of Sighting

¶ 2.6



1. Arm **fully extended,** elbow locked.
2. One eye closed.
3. Slide thumb to match one part of the subject (e.g., vase height).

This tip-to-thumb length becomes your primary Unit of Measure. Do this **before** committing a single line.

Proportion is Comparison

¶ 2.7

Without bending your arm, swing the pencil to compare units.

If the vase is two units tall and its width is one and a half, draw those exact ratios.

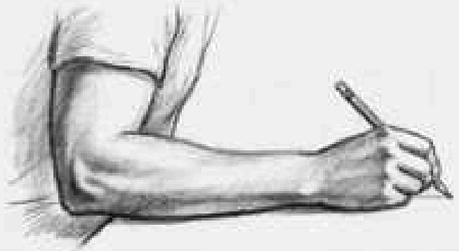
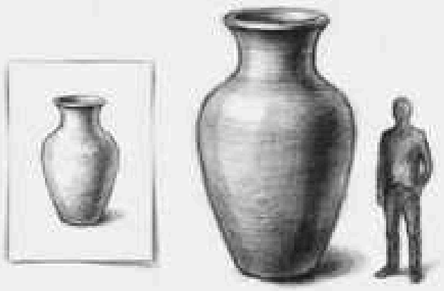


Write the numbers in the margins. Recheck them against the subject.

Sighting Traps

¶ 2.8

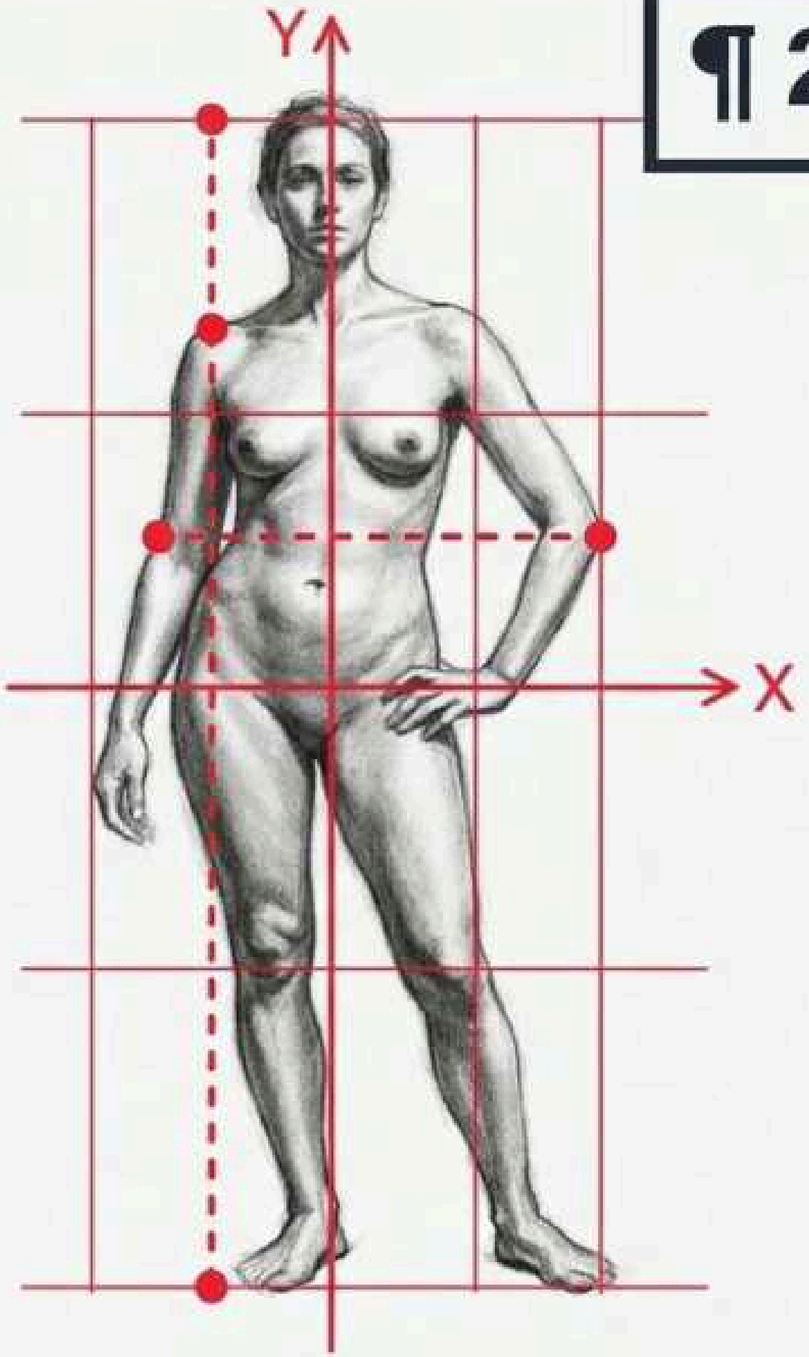
Troubleshooting your measurements.

Physical Error	Mathematical Consequence
 Bent Elbow / Leaning In	Unit changes, every measurement drifts.
 Using Both Eyes	Pencil appears double.
 Differing Scale	Must scale every measurement by a simple fractional ratio (easier than arithmetic).

Plumb Lines & Horizontals

Hold pencil straight up and down (plumb) or level (horizontal).

The question is always the same:
What lines up with what?

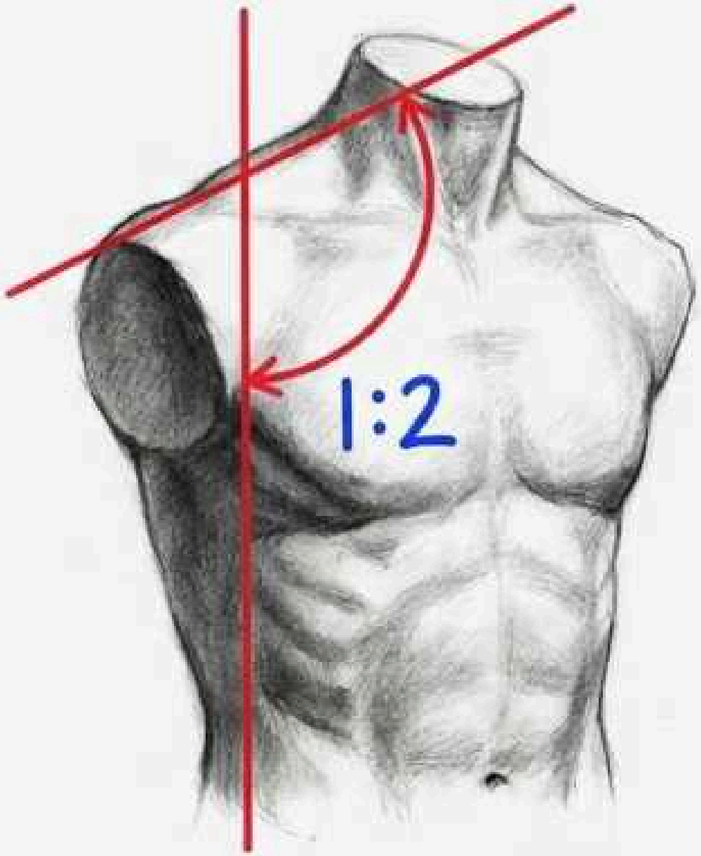


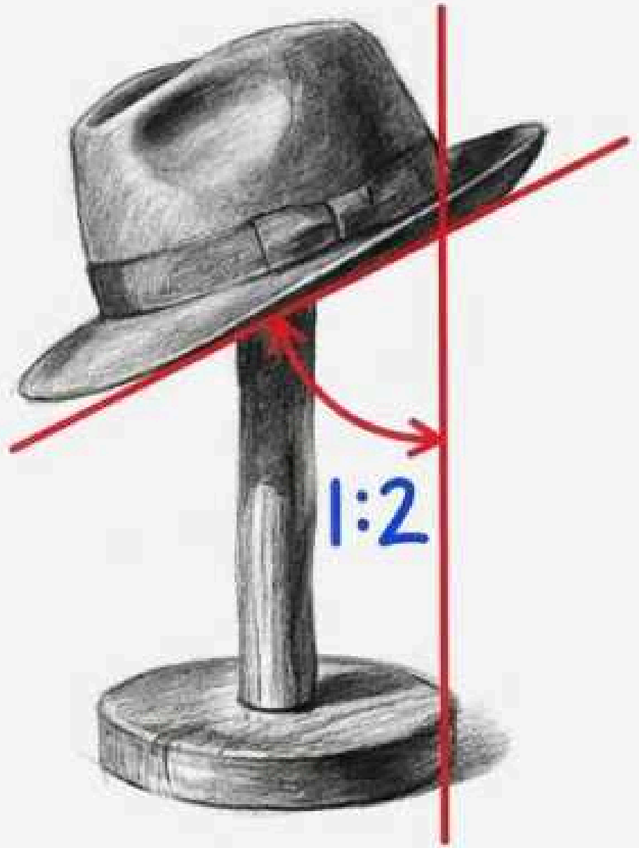
Capturing Angles

¶ 2.10

Hold your pencil along an edge and note its tilt against a true vertical or horizontal.

Angles are far easier to compare than lengths.





A slope of one in two is easy to remember.

The Power of Negative Space

¶ 2.11

Positive space is the object.
Negative space is the area around and between.



Looking at negative space is a powerful trick because you have no preconceived symbol for it. Empty areas shape the whole composition.

The Chair Exercise (Edwards' Method)

¶ 2.12

Draw the shapes of the openings between the rungs and legs, not the chair itself.
When you fill in the chair, its proportions will quietly solve themselves.

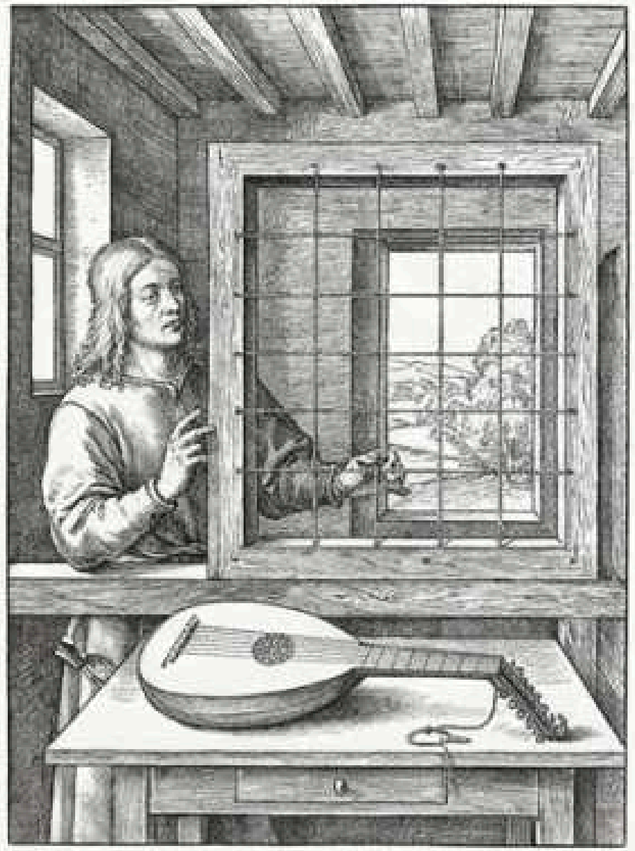




Works for hands, trees, or the gaps between buildings.

Dürer's Grid

Place a grid over a photograph, draw a matching grid on your paper, and copy square by square.





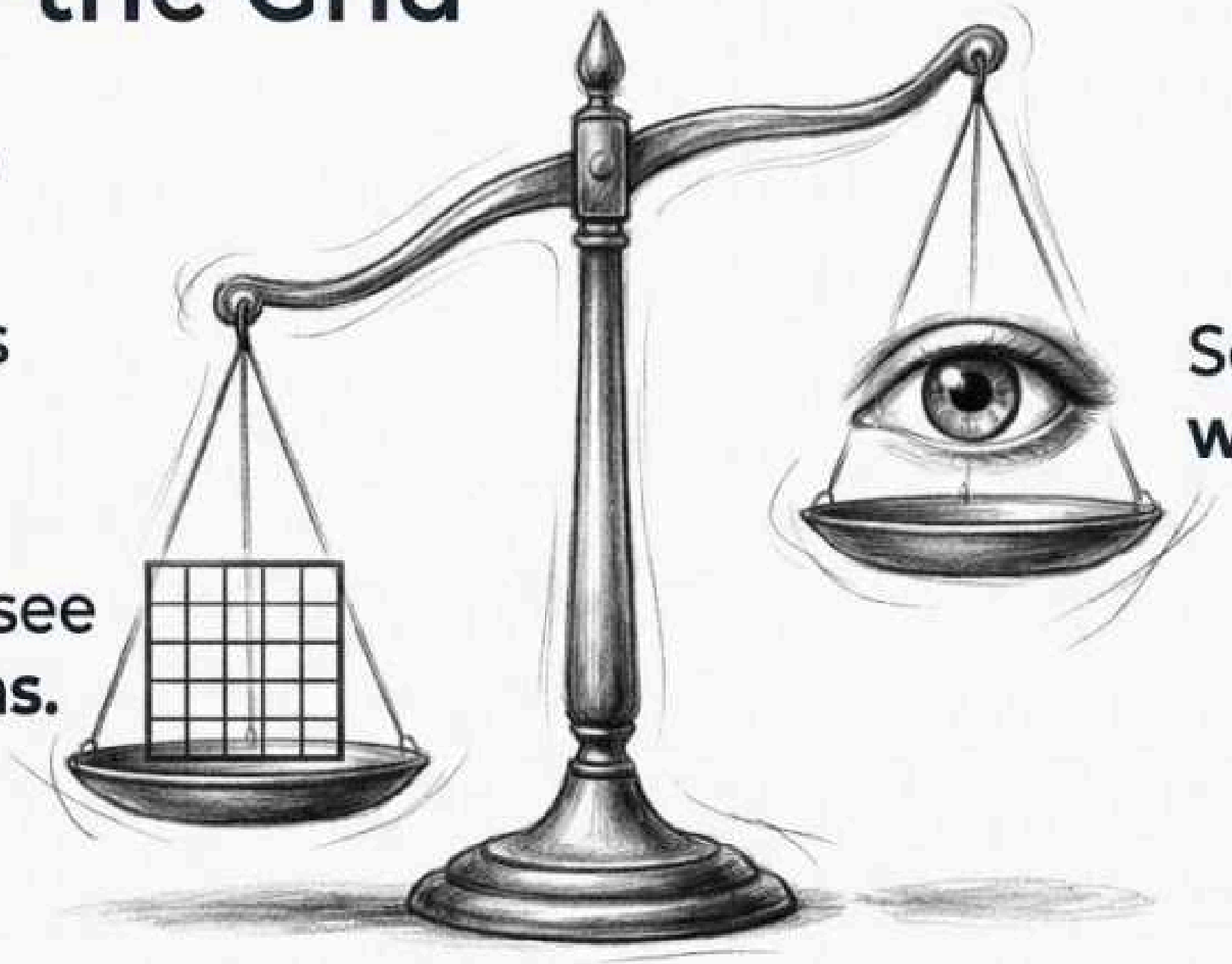
Enlarges sketches evenly.

The Limits of the Grid

¶ 2.14

Is gridding cheating?
Not exactly. Used by **painters** for centuries to transfer designs.

Trains you to see **small areas.**



Seeing the **whole.**

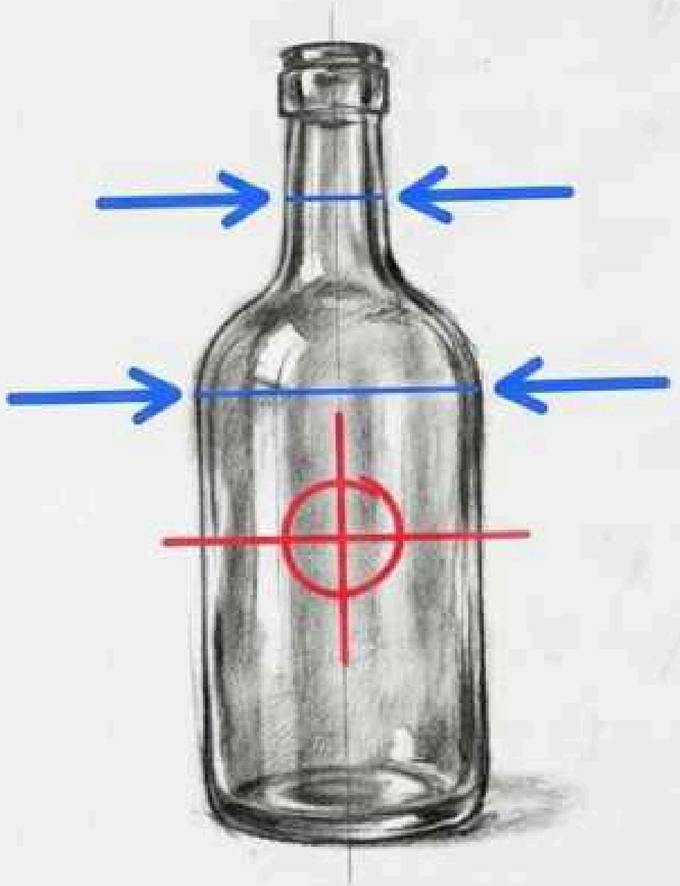
Its limit is that it makes you stop looking at the whole.
Alternate with freehand. Use it to learn, then use it less.

Internal Proportion & The Symmetry Trap

¶ 2.15

Beginner error: drawing a bottle perfectly even.
Real objects lean slightly.

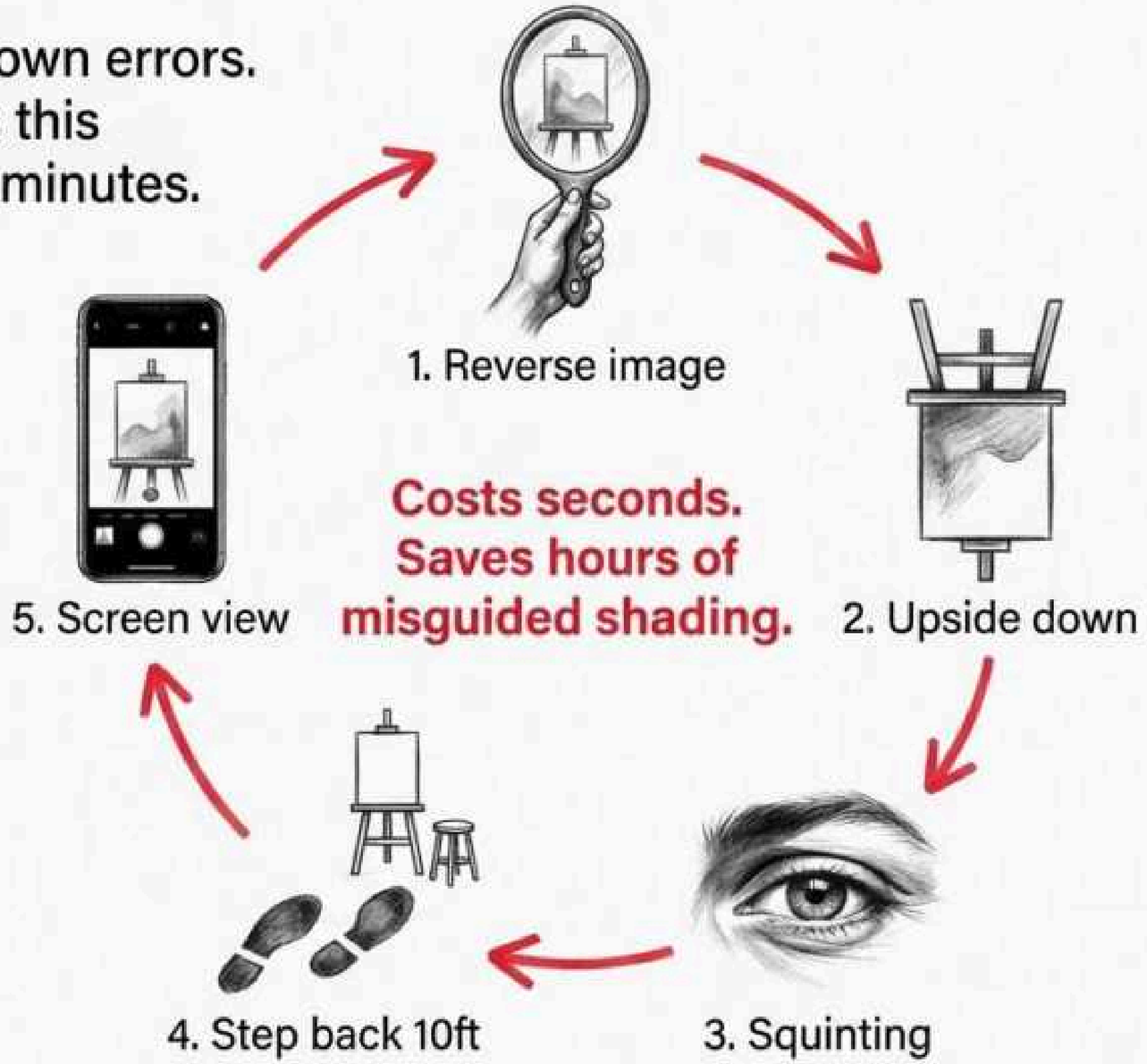




Check edges, lengths, and angles against the shape's center of mass. Compare left and right.

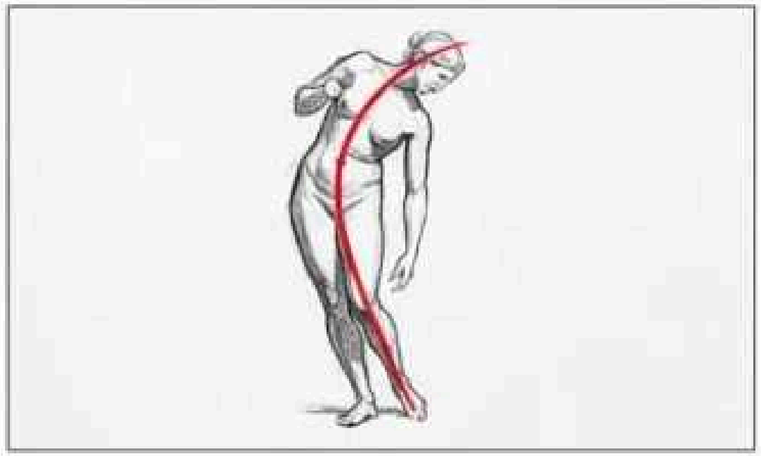
The QA Checklist: Seeing Fresh

The eye adapts to its own errors.
A professional breaks this
adaptation every few minutes.

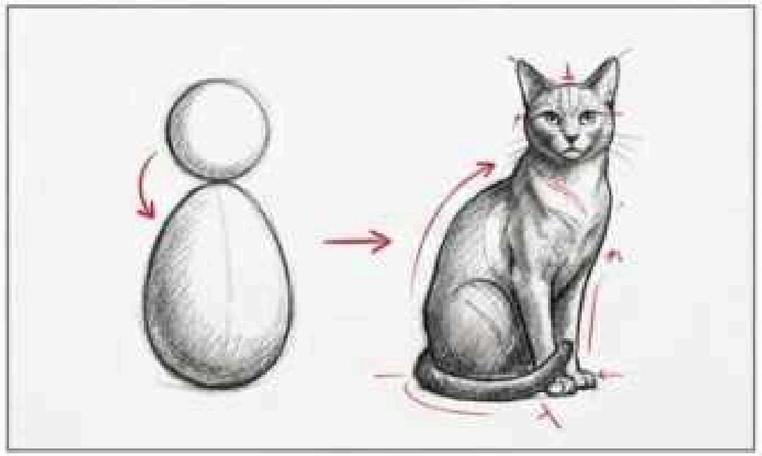


The Complete System (Recap)

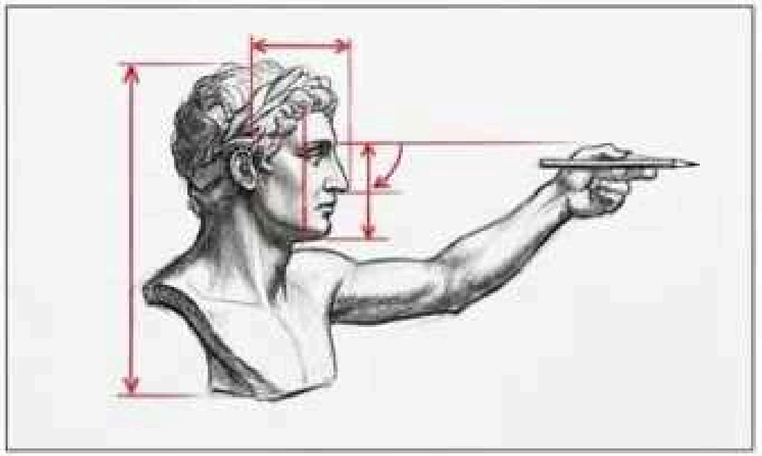
Lecture 2 Summary: Our toolkit for shaping, measuring, and checking.



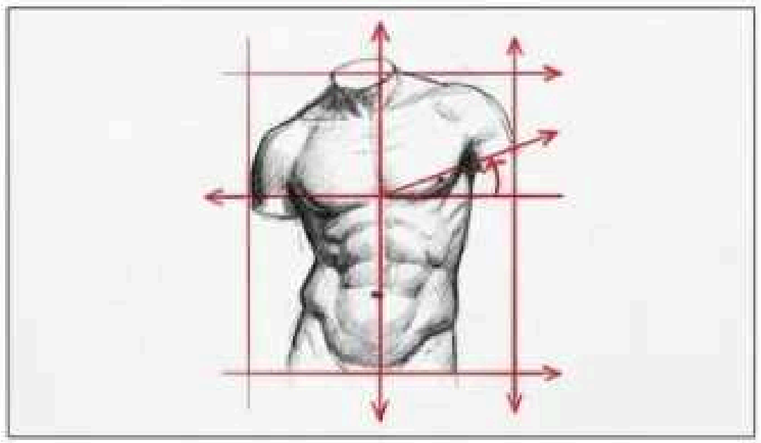
Gesture



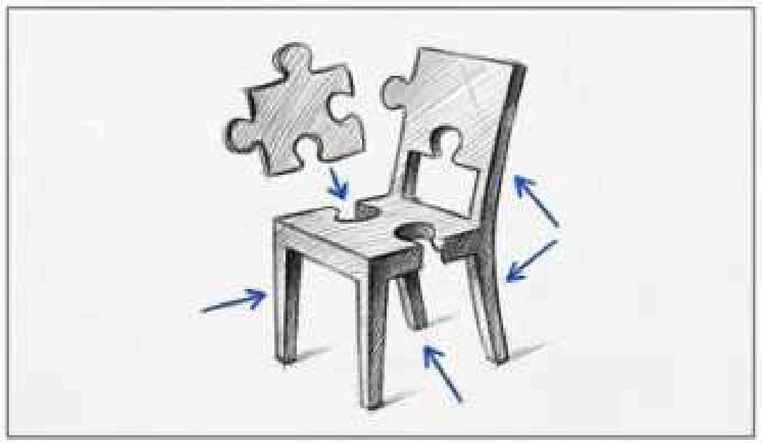
Blocking



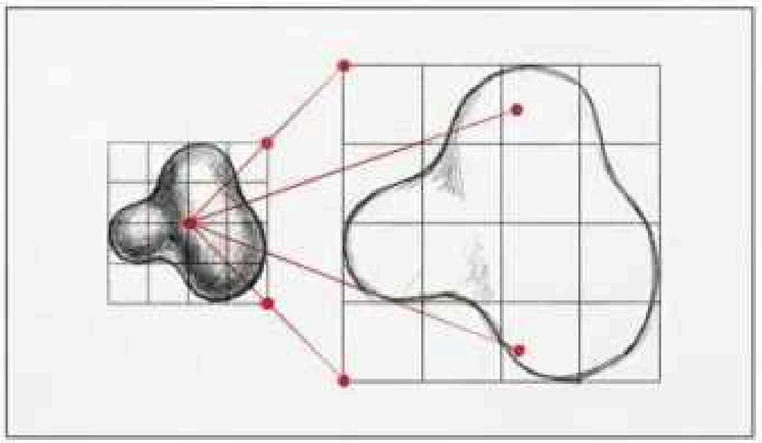
Sighting



Plumb/Angles



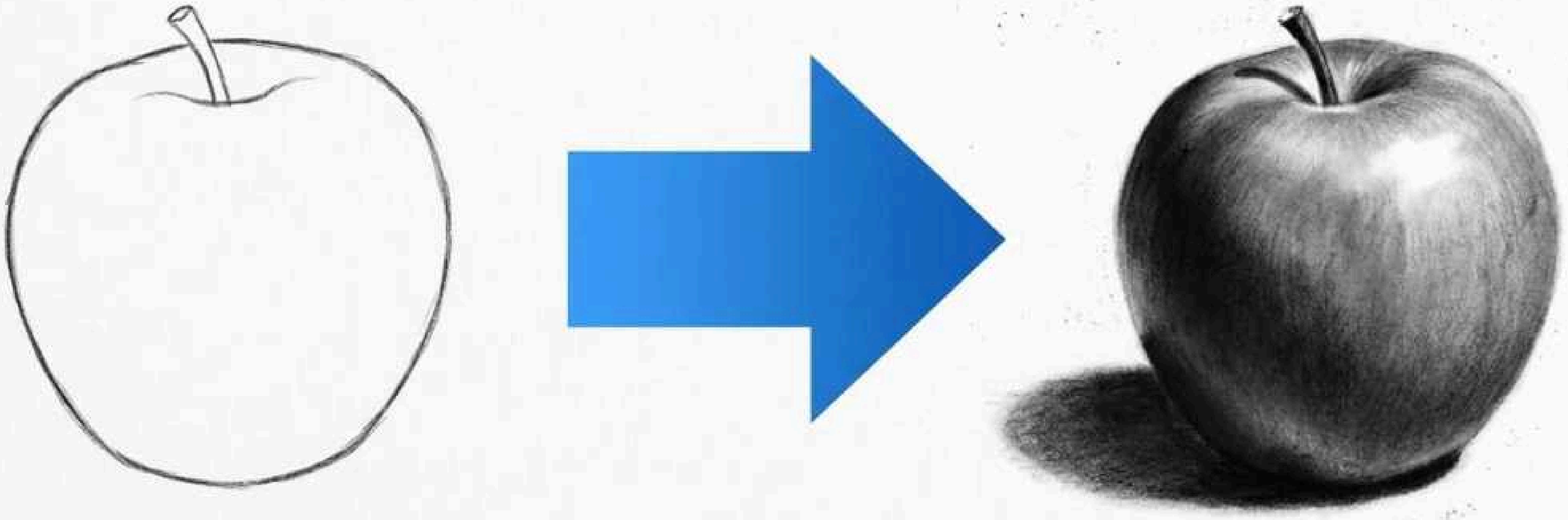
Negative Space



Dürer's Grid

Next: Value and Volume

Our drawings now have the right shapes and sizes, but they are flat outlines.



In Lecture 3, we add light and shadow—the range from white to black that turns a flat shape into a solid object.