
Walt Stanchfield 60

Notes from Walt Stanchfield's Disney Drawing Classes

"Using Cylinders"

by Walt Stanchfield

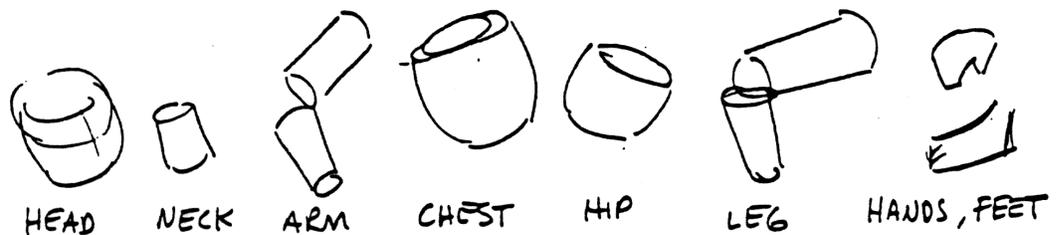
USING CYLINDERS

I was preparing a paper on using cylinders for the parts of the body, when I came across a book "HOW to Draw the Human Figure" from the Famous Artists School. Lo and behold, they recommend the very same method as a means of studying the figure.

They also stress the importance of seeing in order to learn to draw well, and to first feel the gesture before attempting to draw it. They also strongly advise assuming a new mood with each change of pose, bringing a freshness and spontaneity to each and every sketch.

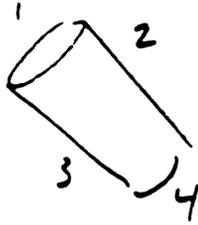
To carry the idea further, it would help to quickly assume the pose yourself, to feel it, to experience it, in order to jettison yourself into the proper frame of mind. Further into the book I find other points that were brought up in our classes such as: gesture drawing is more than just copying the action of the figure. It has, especially for us, to do with capturing the inner meaning, the essence of the pose - what is happening at that moment. With and through that first impression sketch, a good final drawing is assured.

In the case of the cylinders for drawing, they can be used to establish the basic shapes, their angles, directions and relationships - then it is an easy matter to add the details. Again, the details only after the basics are well established. Don't be impatient - the foundation first. To avoid 'doodling' while practicing this form of study, confine yourself to these shapes:



There are only four lines per cylinder and if it takes you twenty lines to make one - you need help!

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See the cylinder in space. Perhaps envisioning an arrow inside each one will help capture its direction and angle:



This will help you establish the shape in space rather than on a two dimensional surface, and in the simplest of terms. Also, the bulk of the figure is automatically built up and available for further delineation. If you have a difficult time seeing these shapes in space and relating them to the over all pose, sketch in just enough rhythmic gesture lines to suggest the pose. Then before getting too involved with them, "throw" on the cylinders with gusto and bravado and watch the figure take shape. Remembering of course, to embellish them with some suitably angled hands and feet.

This basic drawing with its "essence of pose" can then be humanized or cartoonized according to the needs. If it's a nude you are working on, add flesh, joints, wrinkles, etc., if a clothed figure, add clothes, costume, features, wrinkles and other detail. If a cartoon -caricature it accordingly, add costume, etc and win yourself an oscar.

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