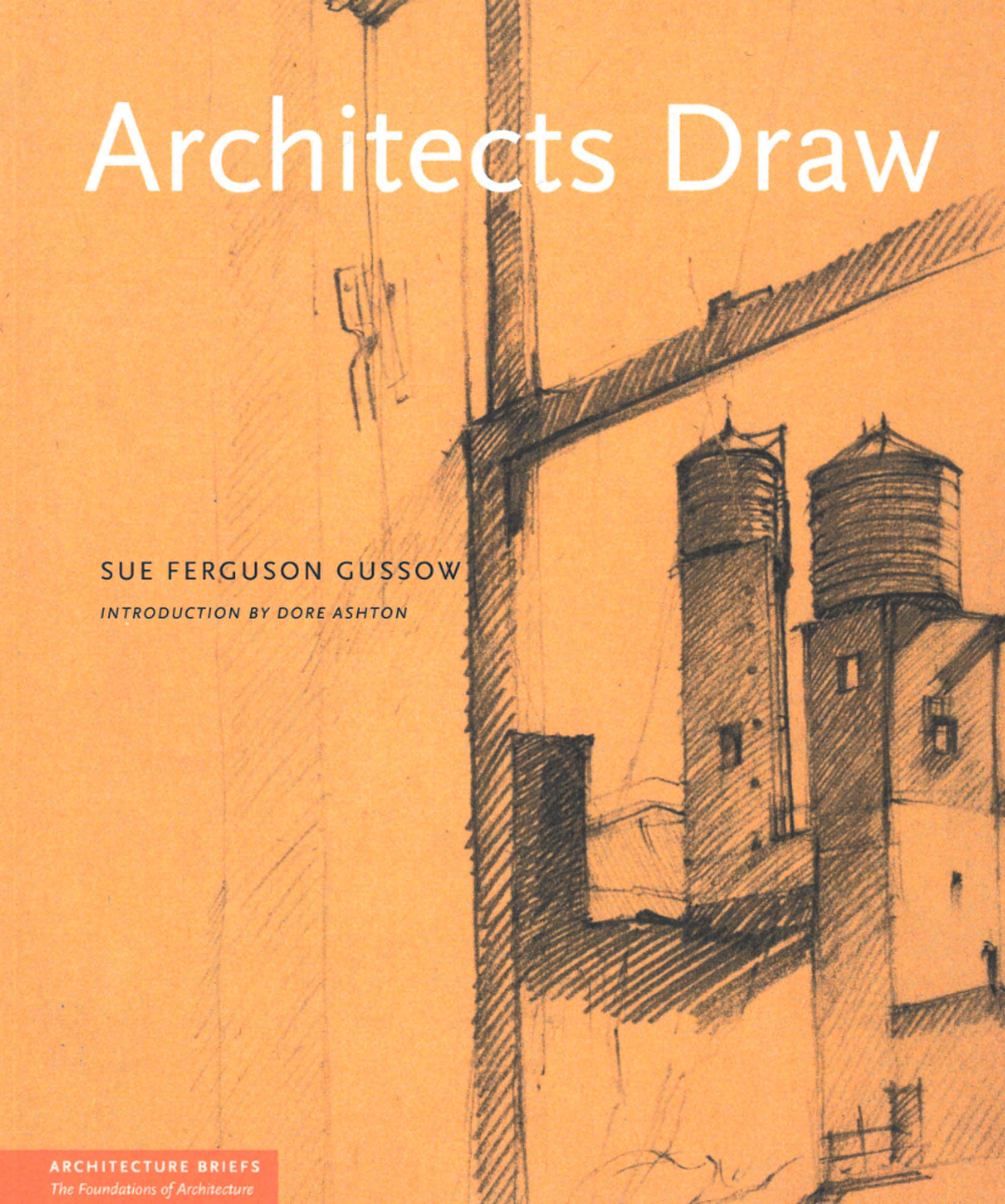
Architects Draw



SUE FERGUSON GUSSOW

INTRODUCTION BY DORE ASHTON

ARCHITECTURE BRIEFS
The Foundations of Architecture

Figure 6 *left*

In examining Raphael's *Study for the Phrygian Sibyl*, the author makes multiple attempts to conquer aspects of the head and arms. Notice that in each of the series, no two attempts are identical—each is drawn freely to gain understanding of aspects such as the twist of the neck, the set of the eyeball in the depth of its socket, the complexity of the elbow's articulation, the pressure of the arm on the heel of the hand, the grasp of the fingers on the ledge.

Figure 7 *right*

The drawing presents several studies from Andrea del Sarto, creating from them a composite arc. This arc is enhanced by the layered dark tones employed to bring portions of each figure to a higher degree of finish. Of particular interest is the evolution from the transparent light marks of underdrawing to the build up of darker hatching, together with incised contour lines that more fully realize the body's volumes and features and explain the drapery of fabric.

FIGURES 23 AND 24

Graphite pencil on paper

GRANDMOTHER STUDIES

ANIK PEARSON

My grandmother slept in her hospital bed, in what we knew to be her final days. My grandfather and I waited for her to wake up—we sat in her room for hours. We were at a loss for words. Realizing that it was a key moment in the history of the family, I wanted to record the circumstance, not leave it to memory alone. Photography seemed too graphic, naked, and morbid a medium to use in this case. Drawing was the only respectful way to capture the moment. It was a great relief to be doing something constructive during the vigil. Drawing enabled me to focus on something other than the event, on the landscape of her face and hands—each line in her face, the underlying structure of her bones, and the stretching and sagging of her skin between her knuckles and sinews. It was a way to explore the marks left in evidence of her long life and to honor her in that life.