

Clothes

The drawing of a golfer gets much of the action from the 'drag and pull' of the clothes across the body.

You need not study the complicated ways in which different kinds of clothing (heavy or thin), crease and fold, as a *separate* thing from drawing the figure. But you must learn to use and understand how the big, general movements of clothes can help the action.

The man bending down at a wheel (overpage) is 'explained' and given the impression of sudden action, simply by having the taut tugging of the shirt folds emphasized.

Whenever you can, draw a bending arm from the shoulder to the elbow and on to the wrist, wearing different kinds of dress yourself; drawn as you glance in a mirror. At first you will usually find it difficult to make up your mind which are the *big* important folds, those giving the best explanation of what is going on *underneath* as it were. It is excellent practice.

Looking back at several of the drawings already mentioned, you may begin to see how much of the movement through the whole figure comes about because of a few important lines of the clothing; they should always be part of the figure. If too many of them are shown, if one becomes fascinated by them, the action will be lost just as surely as if you had tried to finish the head before drawing anything else.

The particular dress of a matador, because it is tight-fitting, is a good example of taut folds following the action underneath. Notice particularly the way in which sections, or ring-like lines, go round the spread out arms and stiff legs. They do

