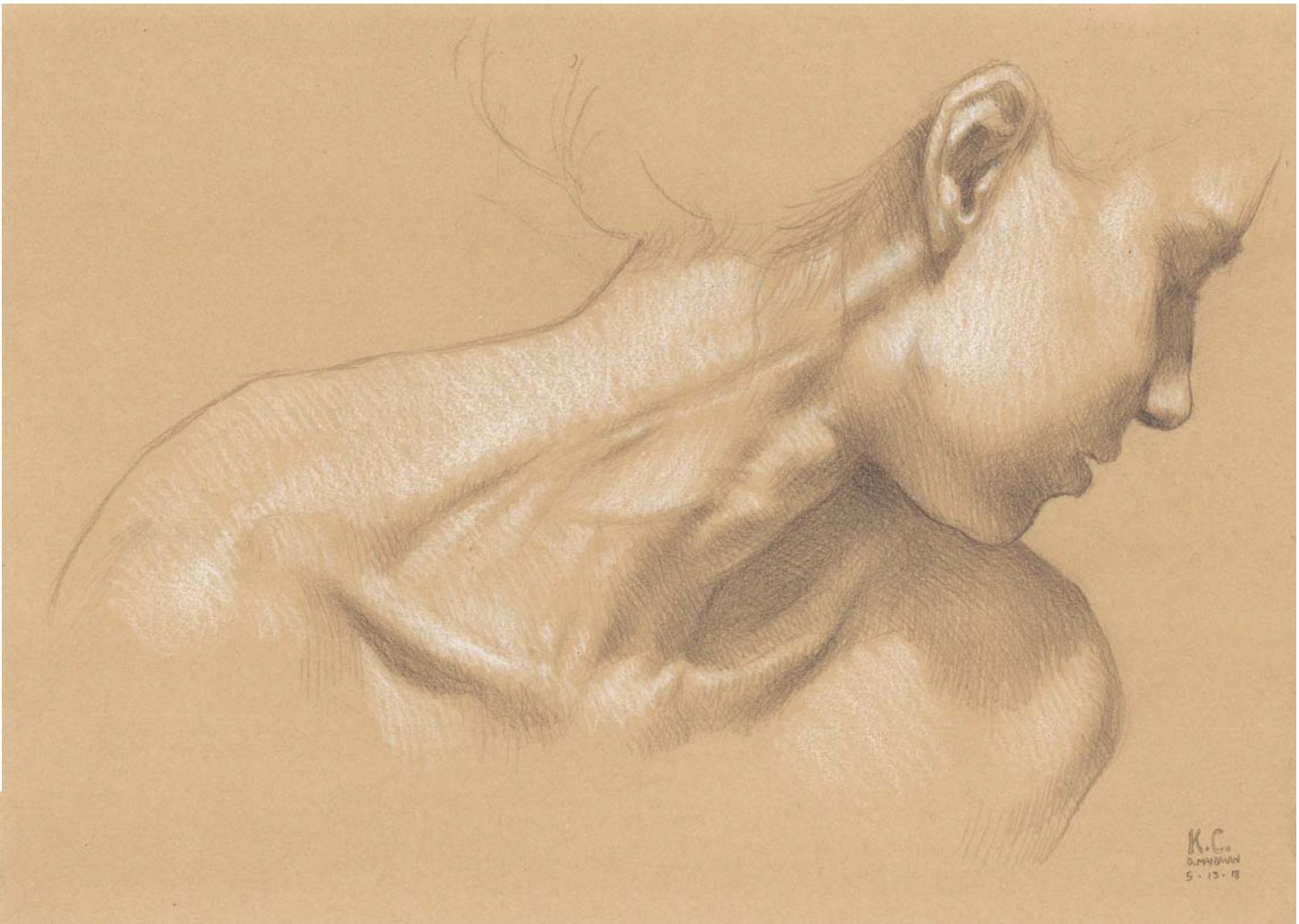




**<< CORNELIS' EYE, AFTER VAN DYCK**

Paul Ransohoff  
Graphite on paper  
11" × 14" (28cm × 36cm)

In the course of working to enhance my portrait drawing, I focused on close-up explorations of different facial features—not to learn an ideal type but to appreciate the variety and nuances of individual eyes, noses, and mouths. Beauty emerges not from the general but from the particular and specific. I studied the wondrous renderings in portraits by Old Masters, and this drawing represents a free translation into graphite of a detail of an oil portrait by van Dyck. I used some harder graphite than usual for me (3H through HB), paper stumps, and a sharp eraser to keep a light and graceful touch.



**^ KC'S NECK**

Daniel Maidman  
3B pencil and white  
Prismacolor pencil on  
Rives BFK tan heavyweight  
printmaking paper  
11" × 15" (28cm × 38cm)

I'm entranced by the neck. With its muscles, tendons, and blood vessels, it has some of the most challenging anatomy of the body. At the same time, it's full of emotion, by turns expressing tension and relaxation, defensiveness and vulnerability. In this drawing, I rendered KC's beautiful neck using my favorite materials: simple white and graphite pencils on Rives BFK tan printmaking paper. During my years of developing life drawing skills, I also experimented with an enormous variety of media. I finally settled on this combination of pencils and paper as providing the easiest, most luminous, and most detail-supporting substrate for the kind of beauty I saw in the figure.



^ **KJ&S IN THE MISSION**

Paul Ransohoff  
Graphite on paper  
15" × 11" (38cm × 28cm)

I applied graphite in a loose, gestural way to evoke the relaxed and comfortable companionship among the three young strollers. This technique leads the viewer's eye to dance among the almost random-seeming lines that constitute the figures and to join in their movement.

I took the reference photo on a brisk winter evening in the Mission District of San Francisco while I was on a walk with my children, so there was a lot of affection felt for the subject and during the drawing process.



^ **FALLING MAN, AFTER RODIN**

Paul Ransohoff  
Charcoal on paper  
15" × 11" (38cm × 28cm)

Rodin's vibrant bronze in a local sculpture garden struck me with its dramatic capture of the forceful tension of a violent motion in mid-action. The figure is falling through space, yet its absent limbs and the thrust of the torso can be felt viscerally. To heighten the visual impact, I used a combination of vine and compressed charcoal along with erasure to accentuate the value contrasts and echo the dynamism of the figure, which stood in bright sunlight. Rodin said of his work, "Light separates and destroys false forms ..., but when it shines on exact modeling, it gives the work the aspect and character of life." Drawing that matches the animation of its subject can evoke a powerful sense of energy and vitality.