NEW Uncover the skills you need to master drawing from life

Paint&Draw ANATOMY

Step-by-step tutorials Essential lessons from artists to improve your life drawings









Understand proportion Our experts guide you on how to accurately depict anatomy **Realistic hands** Find out how to sketch the trickiest part of the human body Historical masterpieces Discover the Old Masters' most celebrated portrayals of the figure



Welcome to Paint&Draw ANATOMY

The human body is beautiful, complex and utterly unique, with no single figure the same as another. This individuality is what makes drawing the human form so tricky – there are very few certainties or rules when it comes to drawing people. However, bringing the figure to life involves more than just re-creating what you see in front of you; it's essential to understand the body and what lies beneath it.

In Paint & Draw: Anatomy, find out how to draw from life successfully, from simple warm-ups to get your creative juices flowing, to in-depth tutorials on different areas of the human body. Discover how to realistically sketch some of the most complicated parts of the figure, including the head and the hands, and learn how to bring it all together to illustrate the entire figure.



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CONTENTS

Essentials

- The rebirth of anatomical art 10
- Understanding the human form 18
- Draw what you see 24
- 28 Get started with pencil drawing

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Warm-up

- Anatomy masterclass 34
- Draw a figure in under 3 minutes 40
- Introduction to shading a figure 46

Master working with 52 negative space

"Sketching quick poses provides a great warm-up for artists of all abilities"







Tutorials

- 58 The head
- 66 Neck and shoulders
- 74 The torso
- 82 Hips, bottom and gentials
- **90** The arms
- 96 The hands
- **104** The legs
- **112** The feet
- **120** The whole figure

"Try to work from big, important ideas down to the smaller, less essential ones"



- **10** The rebirth of anatomical art
- **18** Understanding the human form
- 24 Draw what you see
- 28 Get started with pencil drawing





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Michelangelo's *David* is a stunning example of how the rediscovery of classical art techniques influenced Renaissance sculpture Ser.

THE REBIRTH OF ANATOMICAL ART

Renaissance artists rediscovered and refined classical techniques for depicting the human figure both accurately and beautifully, explains **APRIL MADDEN**

ome of the earliest examples of art feature the human body - our own appearance has always fascinated us. From early, stylised representations of the female figure found in Paleolithic art to true-to-life depictions of specific people in busts, statues and portraits throughout the ages, we have always made paintings and sculpture in our own images. Some of the most iconic examples of Western anatomical art come to us from Ancient Greece, and from the Renaissance that the rediscovery of the Greek aesthetic inspired.

Ancient Greece, with its patriarchal societies and emphasis on martial and athletic prowess, developed an artistic focus on the human figure, particularly the male figure, during the Cycladic culture of the Bronze Age. These sculptures are stylised and static, standing in a foot-forward pose that despite its posture still seems frozen and immobile. These kouroi (singular, kouros the word means 'boy of noble rank') that were sometimes thought to depict the god Apollo were ubiquitous across Attica and Boeotia - there were over 100 found in a single temple of Apollo - and were mostly sculpted in marble, but other materials included bronze, wood and limestone.

These statues are usually life-size, standing between five and six feet tall, but some were colossal in scale, rising over three metres. It's impossible to imagine that these larger ones were not depicting a god, and indeed their female equivalents, called kore ('maiden'), take their name from one of the pseudonyms of the Greek goddess Persephone. These female sculptures, however, are depicted clothed in column-like robes and with secretive Mona Lisa smiles that represent a stylised ideal rather than an accurate representation. And Greek artists weren't satisfied with that - they wanted to create sculptures that appeared to be energetic images of idealised humans and gods.



The Kritios Boy is an Ancient Greek sculpture that shows the first known example of contrapposto

By the 5th century BCE, Greek sculptors had begun exploring a new idea, one that allowed them to express energy and movement even in heavy, carved materials. The idea grew out of the one-foot-forward pose of the kouroi, and is known to us by the name given to it by the artists of the Renaissance who rediscovered it: contrapposto. The word means 'counter poise' and describes a stance in which the figure rests most of its weight

on one foot. Stand in this position yourself and you'll notice that your shoulders and hips skew and slouch: your arms don't hang straight and flat by your sides but find a more mobile or relaxed pose, with hands on hips or waist, or swinging freely. Your waist and hips are placed at an angle rather than parallel to the floor thanks to the stance of your legs.

A contrapposto pose speaks of both relaxation and energy, as the figure appears to have been caught in the moment of movement, or just before or after. This is called ponderation, the body caught between stillness and walking. The engaged leg - the one that takes the majority of the weight - bears the load of the sculpture, making it as solid and sturdy as the kourai but a great deal more visually dynamic.

This can be seen to great effect in the Kritios Boy, the first sculpture extant known to have used contrapposto. While the figure has a lot in common with the solid, tense kourai - the faint smile, the arms by his sides (although we don't know what position his missing forearms were in, it seems likely from the pose of the remaining sculpture that they followed the line and position of his upper arms) - his waist, and the changes in posture its position causes, became a revelation in Western art. Slack, relaxed, almost slouching, the left side of his pelvis is pushed higher than the right by his pose, making his right leg relax and his spine curve into an elegant S shape. Stand in an easy, comfortable pose while chatting and you'll find that you adopt a similar stance. Unlike a mute and awkward

 Image: Contract of the set of th

showing life with the dead layer

Some surprising colour choices can lead to realistic and beautiful effects

One way that painters of the Renaissance learned to mimic the sculptural forms created by their contemporaries working in stone and bronze was verdaccio, or the dead layer. After creating a refined sketch and blocking in the tonal values, they would then wash over the light and shade with a fairly ugly shade of yellowy greenish brown, comprised of raw umber and yellow ochre. This was particularly used in frescos, which were painted straight onto plaster using tempera, a type of paint that is made from pigment suspended in egg.

Verdaccio can be left as it is to model architectural details – Michelangelo did so on the ceiling of the Sistine Chapel – but when flesh tones are glazed over it, then it really comes into its own. Look at your own skin tone and you'll notice that there are surprising shades in the mix – depending on your skin, the shadows and veins on it may show as purple, blue, brown or green. Verdaccio beneath glazes mimics this modelling perfectly, while the sheer, shiny nature of the ground pigments and the egg base of tempera give the appearance of healthy, glowing skin. What you end up with is an effect that manages to be both realistic and idealised at once.

by Michelangelo

straight-up statue, a contrapposto pose is flexibly, warmly, lightly and unmistakeably human.

Other aspects of the *Kritios Boy* are more subtle in their naturalism. Unlike the solid kouroi, the *Kritios Boy*'s ribcage is expanded, causing the musculature of his torso to shift and stand out this is stone that has been caught in the act of breathing. And despite his kouroi-like expression, his face, and particularly his lips, are more meticulously observed and rendered than that of previous ancient sculptures. The statue has an expression, although admittedly it is a reserved and faintly bored one. But the expansion of this style became anything but boring.

One of the greatest ever examples of contrapposto from the ancient world was rediscovered in 1506. Excavated in Rome, before it was lost it was written about by one of Rome's most prolific writers on art, Pliny the Elder, who claimed that the sculpture was the work of three Greek sculptors from Rhodes: Agesander, Athenodorus and Polydorus. Unfortunately he didn't record when they made the sculpture, who it was for, or whether it was a copy of an older Grecian work. This is a shame, as *Laocoön and His Sons* is one of the most magnificent sculptures of the ancient world that is still extant today. It's a virtuoso performance in stone that sees the contrapposto technique elevated to its visceral, emotive height.

The sculpture tells the story of the Trojan priest Laocoön, who together with his sons meets a terrible fate: bitten and poisoned by venomous serpents. In the various versions of the story, the father and at least one of his sons, Antiphantes and Thymbraeus, perish. Some variations of the myth claim that the snake attack was to prevent Laocoön from exposing the Greek ruse of the Trojan horse, while others say that he offended a god - usually Poseidon, Athena or Apollo. Whatever the cause, Laocoön's painful, serpentine punishment convinces his besieged city to allow the Greek gift of a wooden horse inside the walls of Troy. By night, the Greeks emerge, slaughter the city's men, take the city, and bring about the collapse of Troy and the end of the ten-year Trojan War. For the Romans, whose folklore claimed descent from Trojan refugees, the subject was a well-known tragedy, and this is represented in all its terrible glory in the sculpture.

The three male figures are hyper-realistic, their musculature over-emphasised by the contortions of physical and mental agony. Laocoön is depicted trying desperately to wrench the coils of a snake away from himself and his sons. One appears to have already succumbed to the venom; the other may possibly make an escape if he can untangle himself. At just over two metres in height, the tableau is a touch larger than life-size, its

The rebirth of anatomical art

proportions heroic rather than human. Yet, unlike the *Kritios Boy*, it's not naturalistic. Notably, the scientist Charles Darwin visited the sculpture during the Victorian era and pointed out that, even with snake venom twisting his features, Laocoön's wildly bulging eyebrows are so exaggerated as to be physically impossible.

"The tableau is a touch larger than life-size, its proportions heroic"

The discovery of this sculpture changed more than just the history of Ancient Greek art, however - it also altered the future of both painting and sculpture. The 16th century was the age of the height of the Renaissance, the 'rebirth', when polymath artists went back to the art and science of antiquity and rediscovered its treasures. One of them, in fact, had been rediscovered as early as 1430, although it was largely ignored save for a study of its inscription it's signed by an otherwise unattested artist, an Athenian named Apollonios, son of Nestor.

The *Belvedere Torso* - at the time theorised to be the hero Heracles reclining on the skin of the Nemean lion, a legendary creature he killed as one of his 12 mythical labours - is a remnant of a classical statue that turned up in a cardinal's art collection in the mid 15th century. Its importance wasn't fully realised, however, until the discovery of *Laocoön and his Sons*. It has been remarked that it took a century for the *Belvedere Torso* to achieve the importance and recognition that *Laocoön and his Sons* garnered in a fortnight.

The two sculptures, despite the differences in their eras and regional styles, have some commonalities that captured the imagination of the Catholic Church, the biggest commissioners of art in Renaissance Rome. The *Belvedere Torso* is now thought to depict the Greek hero Ajax contemplating suicide, another story of the Trojan War. Both sculptures use contrapposto in order to physically represent physical and mental agony, although the Church saw their mythical themes as empty of spiritual pain.

Nonetheless, for the Church, whose iconography showed hundreds of martyred saints as well as the suffering of Jesus Christ, the idea that art depicting the human form could explicitly allude to soul-forging suffering was a compelling one. It would grab the attention of the populace, in the same way as the sex and violence of shows like *Game of Thrones* capture attention



This oblique view of *Laocoön and his Sons* reveals how classical sculptors understood perspective and viewing angles

Mannerism maketh man

Extending and exaggerating features can be a useful compositional technique for guiding the viewer's focus

Laocoön and His Sons is notable for the fact that some of its realism comes from its physical impossibility. Laocoön's face is twisted and bulged to such an extent that it would be impossible for ordinary human features to replicate his expression.

It's that wilful inaccuracy that makes this such an effective image – the torment and pain in his expression is dialed up to 11. Michelangelo's *David* has a head and hands that are too big for him and a waist that's too small – he has more in common with a Barbie doll than with natural human proportions, but again, that's what makes him such an eyecatching and elegant sculpture.

The artists of the Late Renaissance loved this effect and used these deliberately skewed proportions to great effect in a style known as Mannerism. They extended the length of faces and necks, made hands and torsos longer and slimmer, made feet daintier and more delicate. The overall effect creates what, in the Renaissance, was thought of as an elegant and refined ideal, particularly useful for depicting saints as more perfect than humanity.



Parmagianino's Madonna with the Long Neck demonstrates how Mannerism deliberately skewed human proportions to create the desired effect



today. It would allow for the reappropriation of clever, beautiful, but pagan art styles and knowledge, and reroute their iconography into the 'proper' channels: the worship of God and the veneration of the saints. It would allow the Church to rebrand its stiff, millennialist, Medieval imagery into something suitable for a world that was starting to emerge into a new age. It would change the face of art forever.

Many in the Church had expected the Second Coming of Christ and the end of the world to occur not long after the turn of the first millennium. They hadn't thought much beyond this, and indeed Medieval religious art is often packed with this waiting tension. As a consequence, the Church's art style was decorative, stiff, wilfully incorrect anatomically, and old-fashioned. It felt out of place, and the Church didn't want to represent its key figures as aloof, stylised or ugly any longer.

The creative exuberance and skill of the recently rediscovered ancient works posed both a challenge and a question. The ancient pagans had skills that seemed, objectively, to outstrip those of the later Christians, despite their adherence to what they thought of as the one true path. Could Christian figures be represented in the same way? Could an artist bring similar pathos and empathy to representations of the sufferings of Christ and his saints? Weren't people much more likely to pray to and invoke a power that they saw represented as human, and yet more than human?

At the same time as *Laocoön and His Sons* was being unearthed from its hiding place in the vineyard of one Felice De Fredis on Rome's Esquiline Hill, one of Florence's most famous artists was working on a statue of



Some of the earliest classical Greek representations of the human form. These kourai have much on common with ancient Babylonian stylisation



The rebirth of anatomical art



In this iconic image, da Vinci refined classical ideas about human proportions and made them even more naturalistic

this very nature. Michelangelo's biblical *David*, the humble shepherd raised to kingship through the will of God, is elevated in more ways than one. This is no Israeli rustic, nor plucky little giant killer - most viewers today barely register that the subject of the 5.17-metre statue is a hero and king of the Old Testament, because what they see is a beardless, beautiful youth in the classical, colossal Greek style, muscles delicately modelled, posed in a lively, insouciant contrapposto.

Most artists tasked with depicting David chose to show him at the end of the most famous tale about him - immediately after the defeat of the giant Goliath, with his enemy's head at his feet. Art historians theorise that Michelangelo chose to depict the young hero before his victory, before the fight had even begun. With his slingshot tossed lightly over his shoulder, the lithe David looks as if he is about to break into a run, to begin whirling the sling and let the bullet fly. He looks fleet-footed, strong and in the prime of youth. And yet, like Laocoön, he is impossibly imperfect. His head and hands - focal points of the image - are too large for human proportions, perhaps designed to draw focus, because he was originally supposed to be displayed on a rooftop and they were the most important parts of the sculpture.

Despite his appearance of strength he's too slim, proportionally, for his height. Like many Renaissance sculptures, particularly by Michelangelo, his genitals are too small - perhaps referencing the ancient Greek aesthetic ideal of The anatomy, morals and the Church

One artist found a way around the cadaver ban

Classical physicians had no problem dissecting cadavers to advance their medical knowledge, but for the Christian and Islamic courts of the Medieval era this was a huge taboo. This was especially true for Christians, who believed that when the world came to an end and was transformed into the Kingdom of Christ, they would be resurrected in their own bodies. With the rediscovery of classical and Arabic medical knowledge, however, the Church realised its importance in investigating some of the terrible illnesses that plagued the Renaissance world, and gave its permission for highly trained, often clerical doctors, and certain favoured artists, such as Leonardo da Vinci, to explore the technique once more.



Anatomical drawings from a cadaver had to be made quickly – with nothing in the way of refrigeration, corpses decayed quickly. Artists had to work fast to capture the layers of muscles, organs and bones that dissection revealed before they began to break down. Many anatomists and artists preferred to work in the winter, when the cold weather would preserve the cadavers a little longer and reduce the stench of rotting flesh.

The e E entials

the beautiful pre-pubescent boy. There's some socio-political snark hidden in his contrapposto pose, too. As a motif, David is often associated with Florence, the artistic heartland of the Renaissance. When the statue on its 2.5-metre plinth was placed in the Florentine courtyard from which Roman authorities had taken a Donatello bronze of the same subject years previously, during the exile of Florence's famous Medici family, David's titled head and watchful glare throw some distinct side-eye in the direction of the Eternal City.

Until now we have focused on sculpture, but all sculptors need to be able to sketch out the germ of their idea before they begin to chisel marble or model a cast for a bronze. A near-contemporary of Michelangelo's, fellow Florentine Leonardo da Vinci was not just an artist, but the typification of the phrase 'Renaissance man'. He was a true polymath: an artist, sculptor, engineer, scientist, mathematician and much more. Relentlessly curious and inventive, da Vinci was fascinated by the human body: by its bones, muscles, sinews and skin, by its fleeting facial expressions, and by the medical

science that was just starting to understand more about how it was all put together. He was also, like many Renaissance men, a classical scholar, and as a mathematician he was fascinated by the ancients' theories and equations governing proportion and harmony in both the physical structure of the human body and its representation. Michelangelo knew that his David's head and hands needed to be proportionally bigger than life to attract the attention of the viewer. Da Vinci knew the equations that govern how much, and why.

Da Vinci's drawing *The Vitruvian Man*, 1490, examines the relationship of human proportions to geometry. It takes its name from the treaty by the 1st-century-BCE Roman architect, Vitruvius, whose theories inspired its creation by da Vinci. Comic book artists will be familiar with some of those theories: among them is the dictum that the ideally proportioned figure should be the height of eight of its own heads.

Da Vinci's representation of the Vitruvian Man takes some of Vitruvius' ideas and improves on them. For example, the polymath has added the extra limbs, capable of depicting a range of 16 different poses. Vitruvius believed that the human body could fit into both a circle and a square. Leonardo, however, recognised that the square and circle surrounding the figure can't both have the same centre; instead the square is centred on the groin. This





A pre-Leonardo Vitruvian man demonstrates how da Vinci's theory that the square and circle couldn't have the same central point was correct This Nike sculpture probably had lavishly painted robes and wings in its original state

The marble myth

Classical sculpture didn't look quite how you might expect

When the proto-archaeologists of the Renaissance rediscovered the statuary that their Roman forebears had created and commissioned, it had been buried in the earth of Rome for centuries. By the time they got their hands on it, the stone it was carved from - generally Carian marble was covered in the dirt of ages and in need of a good clean, which its discoverers did with zeal. When the glowing off-white marble emerged from the dirt, it was assumed that this was how the sculpture had been intended to look. But, in fact, chemical analysis has shown that many classical artworks bear traces of bright pigments – they were painted.

Some museums have attempted to re-create how they might have looked using digital modelling, but oddly they tend to use flat, single colours. Given the quality of the modelling on classical sculpture, it's unlikely that the painters would have done such a poor job – the tones and shading of the paint were likely much more delicate and professional in their original incarnation, but sadly, we'll never really know how they truly looked. seemingly small and abstract change makes a radical difference - it shifts the idealised body's centres of gravity so that they're in line with the way that we actually balance and shift our weight. Adopt the contrapposto pose again and you'll notice that much of your pivotal weight is distributed through your pelvis and hips; it's shifts here as much as in your shoulders, chest and waist that allow your body to move around and change stance and position while your feet are both still on the floor. Leonardo's discovery is a quiet revolution in depicting realistic weight

"Nobody except Bernini had ever been brave enough"

and force distribution. Compare his drawing to another Vitruvian Man, this one by Giacomo Andrea, that follows Vitruvius' ideas to the letter, and the figure looks stilted, weightless and two-dimensional. In fact, it's strikingly similar to the Bronze Age kouroi.

Something darker than just geometrical skill contributed to Leonardo's mastery of anatomy, however. His success enabled him to gain permission to do something forbidden to many jobbing artists, something highly controversial in a predominantly Catholic Europe that believed in bodily resurrection on the Day of Judgment. He was allowed to dissect corpses.

Da Vinci proved his skill first in the field of topographical anatomy. This observational drawing simply involves looking at the human body - naked, but still clothed in flesh - and observing the shapes, lines and planes created by the muscles, bones and organs beneath the skin. Having proven himself a master of this, he was then allowed to dissect the bodies of dead patients at hospitals in Florence, Milan and Rome. He made studies of the skeleton, the vascular system, the muscles and tendons beneath the skin, the brain, and of a foetus in the womb of a pregnant cadaver. His work on anatomy revolutionised not just art but medicine. Many doctors had begun the study of anatomy, which was in its infancy, but few could draw like da Vinci, and even fewer had sufficient status with Church and state to allow them to explore dissection for science's sake alone. It was da Vinci who first asserted that the Hippocratic idea of the humours - substances excreted by different organs that affected health and mood - was inaccurate, and da Vinci who first posited that the heart was the centre of the circulatory system. Meanwhile, in the world of art, his anatomical

drawings were copied by luminaries of the Renaissance such as Cellini, Vasari and Dürer. He helped to define how movement worked upon the limbs and joints of the body, making art become ever more lifelike.

From the classical era to the Renaissance, the focus of anatomical art had mainly been on the heroic male form. Despite its prevalence in early figurative art, the female figure was not studied in the same way. In Ancient Greece, even the luscious figure of the love goddess Aphrodite had remained modestly clothed. The only female models that artists studied or depicted nude were widely assumed - often correctly - to be prostitutes. But one sculptor changed the way that women were represented anatomically, even though his devout subject is depicted with her clothes firmly on.

That sculptor was Gian Lorenzo Bernini, and he's credited with moving sculpture on from the Renaissance into a new form: the Baroque. One of his greatest sculptures is the religious subject of the *Ecstasy of Saint Teresa*. This ascetic holy woman would periodically go into 'raptures' strange fits that changed her perception and twisted her body (she may have had temporal lobe epilepsy). Before Bernini, Saint Teresa was often shown as a wimple-clad nun, straight-faced and dour. Bernini depicts a scene from her visions in which she claimed to have been visited by an angel, who stabbed her with a fiery golden spear. She described the experience as both painful and wonderful, using sensuous language that might have been more appropriate to a newlywed describing her wedding night. Bernini certainly seemed to think so. He sculpted Saint Teresa's religious ecstasies as a flurry of twisting limbs. The saint gasps, eyes closed. It's a transgressive, sensual depiction, and nobody except Bernini had ever been brave enough to do it.

This would have been impossible without the centuries of rediscovered art and science and mathematics that had gone before him. The combination of the invention and rediscovery of contrapposto, the knowledge of what to exaggerate and what to make true to life, and the strategies for doing that effectively - as well as the refinements made to classical theories by the polymaths of the Renaissance - all set the stage for a world in which the depiction of the human figure would become one of the ultimate art forms.



UNDERSTANDING THE HUMAN FORM

There's more to life drawing than re-creating what you see in front of you. **PHILIP TYLER** explores the inner workings of the human body to inform your sketches



About PHILIP Worthing, UK

Born in London, Philip is a figurative painter and senior lecturer at the University of Brighton in the school of art, where he teaches life drawing, visual research and colour theory. **philip-tyler-artist.squarespace.com** rawing the human figure is complex, but the task can be made simpler by following a few basic steps, simplifying the figure down into a series of directions and distances. Seeing how any figure can fit within a square aperture will help with proportion and foreshortening, and measuring can be done with simple tools like plant labels and skewers. In this article I will set out to give you a few easy tips to help you draw the figure with greater ease, describing ways to approach the problem. I'll also explain how to find the contour across the body, using both your eyes and your hands to feel your own body and understand the structures and tensions within. Understanding what lies beneath the skin will also give your drawings volume and mass, and help you understand what you see much more clearly.

Materials

- Graphite pencil
- Caran d'Ache coloured pencils
- Pastel paper
- Lamyfountain pen (fine nib)
- Pro markers

• The spine

The spine is made up of 33 small bones. Each vertebra has a small amount of movement on its own, but when seen as part of the whole spine it has considerable movement of flexion (forward folds), lateral (left and right), extension (back bend) and rotation. From the side the spine is not straight, but is made up of an S-shaped curve. The cervical region is nearest the skull and curves slightly inward. The thoracic, or dorsal, region is the part that is connected to the rib cage, or thorax, and it curves outwards. The lumbar region is the small of the back and this curves inwards before connecting to the sacrum, which is the back region of the pelvis, creating a kind of inverted triangle at the base of the back that finally finishes in the residual tail, or coccyx.



Understanding the human form

• The rib cage The cage-like structure of the thorax is somewhat egg-like in form and gently tips backwards. It varies a great deal according to gender and build, being somewhat short and wide in stocky builds while it is longer and thinner in more slender frames. The angle of the ribs is not parallel to the ground, instead sloping downwards from the back towards the front opening.





• The ribs meet the shoulder Attached to the sternum is the clavicle, or collarbone, which in turn is connected to the scapula, or shoulder blade. This floats over the thorax and rotates when the arm is lifted. With the arms down at the side of the body, the scapulae are like two

inverted triangles facing downwards. However, as the arm is elevated these change angle and begin to point outwards, away from the body.

• The humerus meets both the clavicle and the shoulder blade as a ball joint. As it descends towards the elbow, it gently twists and forms two socket joints. The forearm is made up of two bones, the radius and the ulna, and with palm held upwards they run parallel to each other. With the palm facing down, the radius, which is on the thumb's side, radiates over the ulna and causes a twist in the arm.

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"As it descends towards the elbow, it gently twists and forms two socket joints"



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Understanding the human form



• Hips and gait

The ilium, or pelvis, will also show through the surface of the skin as horizontal prominences called the iliac crests. From the back they create two dimple-like forms at the base of the inverted triangle caused by the sacrum. The proportions of the pelvis vary according to the sexes, with the female's being wider and somewhat more tilted backwards than that of a man. Whether looking at the front or the rear of the model, the direction of the spine or the sternum tells you a lot about the attitude of the body and its sense of balance. When weight is shifted, the hips elevate on the side of the weight-bearing leg, making an angle that is a key one to look out for. The shoulders usually drop in the opposite direction, counter-balancing the figure.

Form

To help with understanding form, find some striped objects around your home and draw the stripes, paying particular attention to their proximity to each other. You can draw a grid on paper and bend, fold or curve it.



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O The lower leg The head of the femur is called the greater trochanter, and this too can be seen on a live model. The base of the femur forms the large mass of knee, which is connected to the two bones of the lower leg as well as the floating front bone, called the patella. The tibia is the larger of the two lower leg bones and it sits at the front. Like a blade, it can be felt at the front of the shin. Meanwhile, the fibula sits behind on the outer edge of the leg and

sits at the front. Like a blade, it can be felt at the front of the shin. Meanwhile, the fibula sits behind on the outer edge of the leg and forms the outer ankle. The tibia forms the inner ankle and this is slightly lower than its outer counterpart, creating a characteristic angle between both.



Understanding the human form

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DERWENT GRAPHIC

Lines and space

Faint lines have a tendency to recede over thicker, heavier ones. By varying line weight through the thickness of your stroke or by the colour of your line, you can play with bringing out the figure from its space in your drawing.

First-hand experience

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Feeling your own body is immensely useful in understanding the different kinds of structure under the flesh as well as the three-dimensionality of the limbs and torso. As you feel your own body, keep an eye out for those parts that come closest to the surface of the skin – these become the markers, the things that you look for. It is often advantageous to look at them as pairs, and try to see how they relate to each other: two elbows, two knees, and so on. This will help you relate the parts of the body to the whole.

DRAW WHAT YOU SEE

Learning to truly see the human figure is an art in itself. Here, **PHILIP TYLER** explores the techniques you can use to look objectively at the human form

s we all possess a body, we think we know what it looks like. When we draw it, we bring to bear that prior knowledge and we draw that rather than the exactitude of the arm or leg that's in front of us.

There are a number different approaches to help you overcome this this problem, and most of them focus on the same idea: shape drawing rather than object drawing. You need to divorce yourself from the idea that you are drawing a figure as much as possible, and instead really concentrate on the shape it makes. Spend longer looking at your figure and much less time looking at your paper. Draw the figure like a jigsaw, working from the centre outward until you find its edges, and if you are going to focus on the outline, draw the space that the figure makes with is surrounding, rather than the figure. Small shapes connected together will find the big shapes and will generally improve your proportions.

By combining all of these techniques, you will feel confident enough to be able to tackle any figure, regardless of age, build or gender. However, children are one of the most difficult things that you can draw, largely because of their subtlety, and it's often what you leave out rather than what you put into the drawing that makes it work.



Draw what you see

Muscle movements

A muscle is something that contracts or relaxes, and it will shorten pulling the bones in, towards itself, like when you bend your arm. On the other side of the limb there will usually be another muscle, which will have the opposite job, contracting to straighten the body part that has been bent. Generally speaking, the muscle operates the section below it. As muscles flex, their form changes and they overlap each other.

Their thicknesses and lengths vary considerably. Men are generally more angular, and muscles tends to be more pronounced. Women have layers of subcutaneous fat, which cover some of the muscles, making the structure more rounded and curvaceous. As the body ages, the posture and the skin changes leading to a drooping of form and posture as well as a loosening and wrinkling of flesh.

However, all of us share the same anatomy with the same underlying muscles and skeleton. It is just the proportions of the skeleton and the distribution of fat, as well as skin colouration, body modification and colouration, that differ.



O Partial peek

Once you have mastered blind drawing, you can look a little bit at the drawing you are making. The trick is to slow down and take time to look much more carefully, spending longer looking at the model. Think about the nature of the form you're drawing – do you alter the pressure of your hand when there is a hard structure in the body, where bone comes closest to the surface of the skin? Do you use your line to describe the difference between a muscle under tension, or is there a more relaxed line for a soft form? If you look at the drawings of Howard Tangye or Egon Schiele, you can see how lines are can be used to articulate these differences.





Step 1

Cut a square aperture cut out of card. Mark the middle and the quarter points on the frame nearest the aperture. Hold this up to the model and try to get it to touch as many of the outer edges as you can. Where does the figure touch the sides?



Step 3

Once these lines are in position, you can start to find the smaller shapes that lie within the larger ones.



Step 5

Once you start to map out the figure, see which parts correspond to a vertical running through it. Transfer this information to the drawing, and then do the same

with a horizontal. Charcoal is an excellent medium for this as it is so easy to build up a delicate series of reference lines. Your eye is much better at perceiving the difference between two triangles, the height, angle, proportion and so on, so by focusing wholly on the myriad shapes behind the figure you can draw the figure almost accidentally as a consequence of not thinking about it at all.



Step 2

When drawing the square, use the marks on the card to see where the model should touch it. Use the divisions in the viewfinder to help with this. Draw the straightest lines you can, and try to get a sense of where these lines dissect the square.



Step 4

Focus on the negative space, gradually narrowing down the refinement to find the edges and the interrelationship between the whole figure. Don't be scared to make changes to your drawing as you go.



Step 6

Euan Uglow would place his model next to a radiator and use its vertical divisions to help locate the figure. The more you measure, the more you see a grid in front of you as you draw.

Draw what you see



• Size-sight measurement

Make sure to position yourself so that you can see both the model and your drawing without moving your head. This will mean that you can minimise the distance that your eye has to travel between the subject and the paper. You can take vertical heights directly across from the figure to the drawing. Hold the pencil to the angle you are measuring and move this across to your drawing. Any turning action of the arm can be felt in the forearm muscles, which will tell you that the angle has changed. Start a measured drawing with the complicated parts of the figure, where there are lots of different things going on, rather than at the extremities.

Contour hatching

As you begin to master contour drawing, you can apply that knowledge to your use of pen and ink or coloured pencil or pastel drawings. By changing the direction of your hatched lines to follow the direction of the contour, you can describe the underlying form of the body.

5 Contour

Step 1

You can project a series of straight parallel lines onto the figure using acetate and an overhead projector, a slide projector or a data projector in a darkened room. These lines will show the undulation of the form that you are looking at more clearly. Alternatively, you could ask the model to wear a tight-fitting striped or checked top and trousers that follow the contours of the figure. It is a good idea to look at the figure from 360 degrees as you draw as moving around the figure and looking at it from different angles will help you understand what you're looking at. You can also consider drawing the figure using a series of basic forms like cubes and cylinders, as well as spherical objects. This simplification will help you think about the articulation and the direction of the figure as it occupies three-dimensional space.





Step 2

Going back to the basic shape drawing, think about how straight lines would curve over the body. This is a mental exercise as you think your way over the form. Draw each line carefully and give consideration to direction and magnitude.



Step 3

Having moved in one direction over the figure, you can then draw in the opposite direction, constructing a grid or mesh.



Step 4

The more you practise this and the more you connect the tactile feeling of your own body with the model you are looking at, the more you will see the contours. As you develop

these skills of looking at the basic proportions of the figure and seeing them simply, you can work much more freely with more expressive media as you draw these basic forms, thinking about the figure as articulate the mass, weight and dynamism of the human form.

GET STARTED IN PENCIL DRAWING

JAKE SPICER explores simple techniques for improving your lines



About JAKE Brighton, UK

Brighton, UK Jake is an artist, author of a bestselling series of how to draw books and head tutor of independent drawing school Draw. He uses drawing as a tool for communication. www.jakespicerart.co.uk he humble pencil is a ubiquitous and versatile drawing tool. Over the next few pages, I will be exploring the potential of graphite as a drawing medium, introducing you to fun and simple exercises and techniques to help you really get the most out of your pencil. In this tutorial, we start with some important considerations when picking your pencils, followed by an introduction to the most fundamental unit of drawing - line. This will provide you with a sound foundation for novices and some really useful reminders for the more experienced artists.





Materials

Graphite pencil Cartridge paper Sharpener or craft knife

• The Shakespearean question

2B or not 2B? Picking the right grade of pencil for your drawing will help you make the best sketch possible. Graphite pencils are available in a scale of hardness from 9H (hard, pale) to 9B (soft, dark) with HB and F in the middle of the range. Typically, the H grades are suited to technical drawing, while B grades are ideal sketching pencils. Start of with a 2B or 3B pencil for the exercises in this article - we'll explore the rest of the range in future issues.



Regular sharpener

Sharpening Some drawings require a fine, sharp point for pinning down a crisp line, others a broad, flat side to the pencil lead for blocking in tone. Sometimes, a blunt point can serve your purposes. Whatever your preference, ensure you always have a sharpener on hand - if you use a regular handheld sharpener, make sure that it is sharp and that you have several with you if you go out to draw; a desk-mounted helical sharpener will last much longer and typically grinds the pencil to a longer point. If you use a craft knife, always cut away from your body.

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Craft knife





PAINTING HOLD

Less control, looser, more gestural marks long, even curve

OVERHAND HOLD Allows you to use the broad side of the pencil

OPPOSITE HAND

Makes for an awkward but playful mark

• Pencil holds Different pencil holds are suited to different marks; experiment with different ways to grip your pencil as you draw and work out ideal grips for different methods of mark making. It is important to consider where you are making your mark from - fingers, wrist or shoulder?

Marks made from the shoulder have a sweeping gestural quality



• Consider your lines

The kind of mark you make will significantly affect the feel and look of a pencil drawing. When you make a mark, give some thought to the speed at which you make it. Also think about the weight that you put into the stroke – a heavy line is dark and definite; a lightly drawn line is pale and exploratory. When you are starting out, try to avoid uncertain, feathery marks. Here are two exercises to help you explore line – they could be applied to any subject and are great for all levels.



🕜 🛛 Continuous line drawing

This second exercise is a development of the blind contour drawing and involves the same continuous, unbroken line. This time as you draw, flick your eye down to the page regularly as your line explores the contour of your subject. Start with a light, playful line, and as you become more confident in the shapes that you are observing, put more weight into your mark, aiming for a variety of line weight across the picture. Don't aim for precisely accurate proportion, instead aim for an honest process of looking and mark making, without overthinking the drawing.

• Blind contour drawing

The first exercise – blind contour drawing – is a common, playful exercise that helps you to draw unselfconsciously, making bold marks without feeling anxious about the outcome. Set up a subject in front of you and fix your eye on the top of it, placing your pencil on your paper. Without looking down at the paper, trace your eye around your subject, following its edges and contours, and as you do so, let your pencil follow the same journey on the paper. Draw in a single, unbroken line and don't look back at the drawing until you are finished – it will look strange and misproportioned, it is supposed to! Repeat the exercise regularly as a warm up to get your hand working together with your eye.

"Consider where you are making your mark from – fingers, wrist or shoulder?"

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- 34 Anatomy masterclass
- 40 Draw a figure in under 3 minutes
- **46** Introduction to shading a figure
- 52 Master working with negative space





Warm-up

ANATOMY MASTERCLASS

GLENN VILPPU shows how focusing on action and making use of the 'icons' of basic rendering are the keys to creating expressive anatomy



About GLENN After 20 years spent as a figurative painter, Glenn

Igurative painter, Glenn gained work in the animation industry for Warner Bros, Fox, Marvel Animation and others. He's a layout and storyboard artist, who also teaches at various institutions in the US, Europe and online at the Vilppu Academy. www.vilppuacademy.com



• Tools, not rules

When drawing from life and from imagination, the key is to understand the action

that you're trying to depict. This is an analytical process. In this example, the lines lead you through the figure – they're not copies of shapes, outlines or stick figures. Each fragment leads you to the next, as if you were animating a trip through the figure, moving from one side to the other. No dead drawings like CSI. It's all about transition. Make the viewer's eye move.



Think of each of the tools as icons on a computer that you access to create a drawing. ver the next few pages I'll reveal the basic steps I use in my lectures, and how they're related. I'll start with the first conception or inkling of an idea, and take you through to the final presentation. Each step involves applying core visual tools, like selecting icons for a particular program, that you need to know how to use, to develop your concept.

Continuing the computer analogy, drawing is the graphical interface to your imagination. These tools enable you to relate your idea to



• Go across the form

The next primary tool is using lines going across and around the form, similar to a basic wire frame. Notice how it gives the first step a clear understanding of the forms in space. Focus on 3D, not shape or tone.

Follow through, and take the line across and around the form. Imagine your pencil on the forms going over the contours.

• Build up the figure In this step we come

to the workhorse of describing form in action. The basic sphere is the first step in the development of the form. When adding the sphere, we focus upon creating clear, simple volumes. You can look at these as prototype anatomical structures, but don't get obsessed about having to make them perfect for now. These are general forms that will be adjusted as we go along. But for now, pay particular attention to how they overlap.

yourself and the world. I've organised these tools into a series of logical steps that can be applied to any visual presentation. All of us know a lot more than we think we do, and much of what I teach is simply making this knowledge accessible.

My desire is to bring a feeling of life to the drawing, based upon movement. In this workshop I'll focus upon the action -otherwise known as gesture - and the primary rendering steps involved in drawing the figure straight from the imagination.

> Draw very lightly so that you can change without erasing. Rehearse the strokes: three looks, two thinks, one application.

"Each fragment leads to the next, as if animating a trip through the figure, going from one side to the other"

Warm-up

O Bring it to life
Our goal as artists is to add a sense of
life and movement to our drawings. So
life and movement to our drawings. So
it's important that you use lines that
communicate the gesture. Notice how the same simple
spheres communicate very different actions. Every line
has meaning. Your drawing needs to be purposeful in
developing your first idea, which is your end goal.

What's seen are the lines we put down. The lines you put down is what you're thinking. Build the drawing.

"Every line has meaning. Your drawing needs to be purposeful in developing your first idea, which is your end goal"

Put two oranges in a stocking and see what happens as you twist and bend it.

• All about reality How your drawing communicates a sense

of physical reality is key to your drawing having a sense of life. The first exercise in studying animation is the bouncing ball, and the primary elements of how the ball changes shape on hitting the ground and regains its shape in rebounding. Squash and stretch are fundamental drawing terms. I first heard these in discussions of the works of Michelangelo and Pontormo. Look at the *Belvedere Torso*, copied by artists since Roman times. Note how I'm applying this basic concept to the simple forms of the figure.




• Make it move At this point in the drawing we get a merging of fundamental construction and anatomy in action. All the muscles are connected at two points and some at more. How the basic underlying structure moves and interacts is giving visual expressions to how they affect the surface anatomy. So now is the perfect time to focus on not only the muscles, but the fabric of skin and fat on top of the muscles and their interaction. Remember that everything goes over, around, compresses and stretches.

37



total, not the parts.



• Symmetry awareness

Analysis of the pose is key when drawing from a model. In doing the drawings so far l've been building on an idea in my head, but in drawing from a model it's not often clear what the action is. Our next tool is the box, which works to both clarify our understanding of the live model and our conceptual intent. This is because it introduces critical anatomical landmarks that show us symmetry - a key element in revealing action.

• Keep the movement

It's important to focus on how our original gesture sketch is applied in the development and rendering of the anatomy. We're drawing figures in action, not anatomy book illustrations. Each of the lines leading through the figure are transitions from one point to the next. In using these lines as guides I compose the anatomy to communicate the action.

• Use the tone

The first tonal rendering tool is the modelling tone. Push the sides back, and what faces you is in light. As the form turns away it goes into tone. The tones move the eye in the same way lines do. They have to direct and describe the form. Don't copy tones, but use them to describe form.

"Diagrams only show what anatomy looks like. You have to bring it to life"

The rendering in a 30 computer model with the lights not set is the same as the modelling tone in a drawing.

Anatomy masterclass



• Use the cylinder

As we drew the simple cross contours back in step 2, each showed a section of a cylinder. The cylinder becomes our next basic tool for the figure and a building foundation for anatomical information. Where you place the ends of the cylinders and how you draw the ellipse are the main points in showing direction and foreshortening. The cylinder becomes part of a visual structure we build anatomical structure on.

This approach also works for anything that's coming forward or back, from snakes to branches.



O Bring it to life

A major element in the drawing that's often overlooked is the subjective content of the subject. In this example, notice how the look of the eyes and expression change the feeling of the drawing. Make the action and body language obvious, or no one will understand your intentions for the piece.

It's about stretch, compression and how to describe form. Anatomy diagrams only show what it looks like. You have to bring it to life.

> The figure should look like it's in action – about to speak, turn, or just be in the process of doing something.

O Use the photo, don't copy it

When working from photographs, it's important to keep in mind that a copy of a figure in action doesn't mean the drawing will show action. You must create it. I tell my students, we never copy, we analyse and construct. Compose the anatomy to show the action.

DRAWAFIGURE IN UNDER 3 MINUTES

Practising with quick, short poses will help you draw better and more consistent figures from life or observation says **CHRIS LEGASPI**



Aboutchris

Pasadena, California, USA Chris is a painter, illustrator, videogame concept artist, and health-nut with more than 20 years of drawing, painting and teaching experience. www.drawwithchris.com ny life-drawing sessions begin with a few short poses, usually around three minutes or less. However, I tend to start every figure drawing in the ways shown in this workshop, regardless of how long the pose is. And there are many reasons for this.

Sketching quick poses provides a great warm-up for artists of all abilities, and will often give you an idea of the best way to proceed with the longer drawing sessions. It also identifies any problem areas that need to be worked on. Finally, quick poses are great fun to do and collect together for future reference – you'll be amazed at how quickly your drawing improves! When I draw short poses, I kick things off with the torso, before adding the head, and following the neckline down to the body. Next, I define the legs, since they are usually the model's base. Whenever possible, I'll draw both legs as a single shape, then follow the outer contour starting at the hips, and move down to the feet or toes.

I approach the arms the same way as I do the legs, grouping them into one shape as much as I can. I then follow the gesture of the arm, starting at the shoulder and ending at the hand or fingertips. This usually ends up as a tapering rectangle with a simple shape for the hands. Here, I'll share some helpful tips for creating effective sketches, but remember, as with all drawing, practice is the thing!



Draw a figure in three minutes





so sec 1 min 2-3 min so sec 1 min 2-3 min Action line **Outer sketching with lines** When 1 sketch using a linear approach, 1 try always, 1 start with the gesture, before continuing with the shape of the torso. In the time left, 1 add Imbs, indicate the head and add in more anatomy.





Because there is less to draw in a side view, there's usually more time to add detail. With these details, I add and emphasise as many overlaps as possible. I make the overlaps darker to help push the feeling of depth. Read the next tip for more on overlaps.

Gesture



INTRODUCTION TO SHADING A FIGURE

Artist CHRIS LEGASPI teaches you the basic techniques you need to draw and shade a figure in 20 minutes or less



About CHRIS Pasadena, California, USA

Pasadena, California, USA Chris is a painter, illustrator, videogame concept artist, and health-nut with more than 20 years of drawing, painting and teaching experience. www.drawwithchris.com hading and rendering is my favourite part of a 10- or 20-minute pose. Here, I'll introduce some of the basic principles, tools and techniques that I use to shade or render in a short amount of time.

Before I begin, I first analyse and limit the values I use. For life drawing, I use a three-value palette of light, dark and midtone. This helps me control values as I shade and render forms.

To define forms, I use a combination of soft or hard edges. Soft edges do the majority of the work and create the most natural look. Hard edges are great for accents or sculpting forms.

There are many shading and blending techniques, but they can simplified into either line or tonal drawing. Line is great for details and texture. Tones are good for coverage and creating soft edges.

For blending, my favourite tools are kneaded erasers, blending stumps, tissue paper and my fingers. Stumps are good for detail, while tissue is great for making really soft and lost edges. Finger blending is useful, but do be aware that the skin oils can make future edits difficult. A kneaded eraser is a versatile tool that I use for correcting shapes, erasing out highlights and also for drawing and sculpting form.

My drawing and shading process varies depending on the pose, but I generally start by shading and refining a focal point area, like the head or torso. Once that is working, I move on to other areas of the figure, as time permits.

Full value spectrum



Controlling value is the first step to shading. For life drawing, I limit myself to three values: dark, midtone (also known as half-tone) and light. This helps to control values and with careful arrangement of lights, darks and midtones, I can render form and even create depth.



Introduction to shading a figure







• Shading techniques

The two main ways I shade are with either line or tone. For line, I use the tip of my pencil to create hatching and cross-hatching marks. For tone, I use the side of the pencil or a stick to create a variety of broad strokes, tones and texture.



Texture with line





For blending, I like to use a paper stump, tissue paper or my finger. The stump gives me a lot of control and is great for detail, while the tissue is perfect for really soft or lost edges and tones. I use my fingers sparingly because the oils can make the drawing difficult to edit.





Introduction to shading a figure



MASTER WORKING WITH NEGATIVE SPACE

JAKE SPICER shows how to use simple shapes and negative space to draw a hand

About JAKE Brighton, UK

Jake is an artist, author of a bestselling series of how to draw books and head tutor of independent drawing school Draw. He uses drawing as a tool for communication. www.jakespicerart.co.uk

ere, we'll look at shape and how a seemingly complex subject can be simplified to create a foundation for your drawing, as well as introducing the idea of negative and positive spaces.

The exercise outlined in the following steps is one that you can try at home, drawing from your own hand. It could just as easily be applied to a chair, a plant or anything that presents trapped shapes and negative spaces. It will help you to exercise one of the most helpful skills you can develop when making observational drawings - objectivity. Your preconceptions of what you think a hand, chair or plant can look like stop you looking clearly at the subject in front of you. By simplifying what you see in front of you into abstract shapes, you can learn to make clearer, more objective observations resulting in better observed drawings.

Materials

HB & 3B Graphite pencil
Sharpener
Eraser

In this drawing I used HB pencils for the pale underdrawing, overlaid with a sharp 3B pencil

Master working with negative space



Handy model

For this exercise I drew my friend Sophie's hand from life – she kindly posed for me for ten minutes while I sketched. If you don't have a model available you can always draw your own hand; drawing in front of a mirror will increase the variety of poses your hand can adopt.

O Create underdrawing Pose your hand, or ask your model to hold a position, and start your drawing off with a loose, light, intuitive sketch in HB pencil. Simply look and draw what you see in less than a minute, keeping your marks energetic and allowing you time to look over your subject without agonising over the

Set limits Using the initial sketch as a rough guide, mark out top, bottom, left and right limits to your drawing. This will ensure you don't lose your drawing off the edge of page and help you to establish a sense of scale.

specifics of proportion.







• Negative spaces

When you are simplifying a three-dimensional subject into a twodimensional drawing, you are essentially mapping its shape on the surface of the page. Sometimes you might find it helpful to stop focusing on the 'positive' shape of your subject and instead look at the shapes surrounding it – the negative spaces. Sometimes these shapes will have boundaries on all sides – this is what I mean by trapped shapes – sometimes you'll need to create boundaries for them.





• Make a box Use the limits to construct a box around your subject. Imagine your subject within a box – what dimension would that box be? Short and squat, long and thin?

Portrait or landscape format?



• Carve big shapes Now look for the big shapes that make up your hand – keep your marks rough and angular. Work as if you were carving the hand out of wood, making straight cuts to rough out the form of your subject before carving in the detail.

 Insert negative spaces
Maintaining your simple marks, draw the triangular wedges of negative space between the fingers. Try not to draw the fingers at all concentrate on the shapes themselves and let the rough shapes of the digits appear as you draw.



Erase the outline Once you have a rough, angular drawing established on the page, in HB pencil use your eraser to lightly rub out the lines of your drawing, leaving them faintly visible to guide you as you draw.

Master working with negative space

O Redraw the hand

Using the faint underdrawing as a guide, redraw the hand from observation in 3B pencil. As you draw, use the negative spaces to check the proportion of your evolving drawing – do the negative spaces in your drawing look the same shape as the spaces between the fingers of the hand you are drawing? Think of the spaces like jigsaw puzzle pieces – they should fit with the positive space to make the final, resolved image.

• Elaborate the lines Refine the drawing, using a lighter, playful line

to delineate the shapes within the hand and reaffirming the outline of the fingers. Think about how you might capture the tension in the hand, or suggest pressure where fingertips are pressed against surfaces.

"Think of the negative spaces in the hand like pieces in a jigsaw puzzle"



- 58 The head
- 66 Neck and shoulders
- 74 The torso
- 82 Hips, bottom and genitals
- 90 The arms
- 96 The hands
- **104** The legs
- 112 The feet
- **120** The whole body





LANCELOT Brighton, UK

Lancelot Richardson is a painter and freelance illustrator. He also works at independent drawing school Draw Brighton as a life-drawing tutor. Alongside life drawing, he also teaches imaginative drawing techniques there. http://lancelotrichardson.com





THE HEAD

LANCELOT RICHARDSON details a process for drawing the head, including from different angles, and how to draw the features

Materials

Seawhites newsprint paper Conté Pierre Noir B pencil Kneaded eraser

he head is an important part of the body, as we love to look at faces and will usually look at the head first when viewing a drawing. Because of this familiarity, coupled with the complexity of the features of the face, we are ruthless judges of portraits and will notice even the smallest of mistakes. The posture of the head is also important when drawing the figure because it adds interest to the pose, as well as indicating intent, especially in more dynamic poses.

There are a lot of potential tripping points, with proportion being a common complaint. I always recommend lightly roughing out where you want to place the features before delving into the details, so you can double check your proportions early on. In particular, eyes have a tendency to come out a bit too big - we often draw things that are more important to us larger than they actually are. Another frequent issue is making the back of the head too small - humans have massive brains in there, so the back of the head takes up a far greater volume than the face.

As the head moves away from typical front and side angles into the wide variety of tilted and turned ones it can take, it can be challenging to get the placement of the features right, especially when foreshortening starts to compress the proportions we are used to seeing. Understanding the three-dimensional structure of the head is vital to drawing these, and go along way to helping your portrait drawings as well.

• Gesture of the head and shoulders

As fun as drawing faces is, if our art lacks any connection with the gesture of the body, the head will look disconnected and unnatural. The spine connects the head to the body through the neck, and this means the head should fit into the line of action of the rest of the body – a line that 'averages' out the whole direction of the pose. The shoulders and head can tilt relative to each other as well, so check for the angle of the centreline of the face with that of the shoulders.

59

• Proportions of the face

It helps to indicate the placement of the

otherwise our proportions may go awry. There are a

lot of proportion systems to choose from – it is also

keeping things relatively simple by first marking out

where the hairline is placed, and then dividing the face into three at the eyebrows and base of the nose. I further divide the nose-chin space into three to place

proportions, or we'd all look the same! Here I am

the mouth and the top of the chin.

worth noting that everyone has slightly different facial

features before actually drawing them in,

Simplified forms

The head is effectively a rigid structure with surface features, and it is a good idea to simplify it so that we can think about the three-dimensional behaviour as it tilts and turns. There are lots of options – the skull is neither a block nor a ball, but it can be approximated by either! Here I am using a ball for the top of the head and a wedge shape for the jaw. I find ball forms are useful as any line drawn on a sphere curves to its surface, helping describe the roundness of the skull.

Crosshairs of the face

When laying in the features, placing a crosshair will help line everything up. The horizontal line can be used to mark out the placement of the eyebrows, while the vertical line represents the centre of the face. Try to use the top of the nose and the philtrum (the vertical dip in the upper lip) to find this. Check the angles carefully to avoid having crooked features. This is also useful in indicating which direction the head is facing.

58

84

85

Proportion in profile

All the proportions for the features apply in profile views. The ear will usually lie between the eyebrow and the base of the nose as. A common problem that occurs at this angle is that the gap between the features and the ear gets compressed, as does the size of the back of the skull. Try taking the distance from the corner of the eye to the chin, and rotating it 90 degrees - it should line up with the back of the ear.

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O Eyes

The eyes occupy the top half of the space between our first- and second-third markers, nestling underneath the protruding brow line. When drawing the eyes, be mindful of the forms around them. The eyeball is mostly sunken into the eyesocket of the skull, so it is recessed in the face – not flat or protruding. Because it is a ball, the eyelids curve as they wrap around it. The eyelids have thickness, casting a tiny shadow from the upper lid, or catching a sliver of light on the lower lid.

The head

O Ears The ears vary a lot from person to person, but typically have the same structures. On the outside, there is the helix, creating a C-curve around the outside of the ear, then we have a Y-like shape for the antihelix, as it slots in at the top of the ear, and a small S-curve for the tragus, before we come down to the earlobe. Try to focus on drawing the dark shadow shapes created by these features - there is a lot of detail here, and this helps simplify it. Sometimes you can leave it at that.



O Nose

I like to simplify the nose as a sort of pinched gold bar shape that fits in just under a keystone shape placed between the eyebrows. This form accounts for the underside of the nose having its own plane, which is usually in shadow. Because the nose has no hard edges with the face, rather, it smoothly rises, be as minimal as possible with your lines as you put them in. Sometimes you can lose the nostrils in shadow, but if you can see them, keep an eye out for where the edge softens and merges with the surrounding area.



• Mouth The mouth has volume to it that makes it protrude from the face, and it is mounted on the round forms of the jaws, resulting in a curvature to the lips. When drawing the mouth,

try to start with the centreline, as this anchors the other forms. From here, you can place the shape of the upper and lower lip, but try to avoid outlining them – they are very soft and should transition smoothly to the surrounding skin.



O Jaw Underneath the soft forms, the jaw has a horseshoe shape as the mouth and cheeks wrap around it. This is important when we draw the teeth, as they fit to this shape as well. The jaw hinges just in front of the ear, so when the mouth is opened, it rotates around this point, bringing the chin down and back a little. A common error with open-mouth poses is that the jaw drops vertically, instead of hinging. Take care to render the jaw with soft edges, as it has a fairly rounded form.



• Planes of the head When adding shadow shapes to the head, consider how they are describing the planar forms. If we were to simplify the head to a cube-like shape, the face would occupy a side, the sides of the head would each have a side, and so on. If a light is pointed at this shape, one plane will be in light, and the others in some degree of shadow. Which side is catching the light? Using these big shadow shapes effectively will help you to convey volume.

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Look at the shapes of negative spaces between the features and within them very carefully – this will help a lot with likeness. For example, we could draw the shape of the whites of the eye instead of the iris.

OForeshortened angles These are one of the most challenging aspects of drawing the face. Familiar features become distorted, and the proportions we rely on become inconsistent. Three-dimensional structure is key to working out these tough angles. By using ball forms with lines that wrap around them, we can account for the curvature of the skull when placing the features. I also find sketching an upsidedown triangle that fits to the eyebrows, passes the edge of the nostils and ends at the philtrum useful for containing the features.

"Three-dimensional structure is key to working out these tough angles"

O Back of the head When we encounter the back of the head, sometimes it is difficult to find features to draw. First, this is a good time to remind ourselves of the large volumes there, and at this angle we can see the roundness of the back of the skull. We can clearly see how the the ears angle away from the side of the head here. Behind the neck, we can see a small section of jaw; the amount either side can help indicate slight turns of the head from behind.



Typically a figure is seven and a half heads tall, give or take. Always check this, for we are all a bit different. The head is good for measuring because it is a consistent, rigid structure.



The head

• Finishing touches

Here I am adding the last touches to the drawing, and this means working into the shadows with hatching that matches the curvature of the surface of the face, and softening any curving edges, like the cheeks. I am also checking each of the features, looking for the individual shapes – such as the whites of the eyes, shape of the nostril – and making sure that they are right. To finish off, we can tighten up the linework, adding a bit of variety to the thickness, and check for places to include overlapping lines, like the far eye.

NECKAND SHOULDERS

LANCELOT RICHARDSON demonstrates drawing the shoulders and neck, showing how form and anatomy can be used to show volume

Materials

 Seawhites newsprint paper
Conté Pierre Noir B pencil
Kneaded eraser hen drawing the neck and shoulders, it can often be challenging to show the volumes in our work, as we are used to seeing people front-on. As always, I recommend starting lightly with the gesture - even though the neck and shoulders seem quite chunky and static, they have a surprising amount of variety in their poses. If you are unsure of the angle of the shoulders, compare them to a horizontal to check which way they are tilting. Usually a pencil held up in the air will be sufficient.

There are three major forms at work here; the neck, the shoulders, and the ribcage. An effective tactic for drawing the shoulders at different angles and poses is by treating

the gesture of the shoulders as a diamond that fits around the connected forms of the neck and rib cage. This simplifies the behaviour of the bones underneath - the scapula and collarbones - and gives us something to build on. Another issue beginners may have with the neck is making it look flat - like a paper cutout doll - as it smoothly transitions between the body and the head.

We can further push the sense of form by treating the neck as a flexible cylinder that passes through the centre of the shoulders, drawing through where it connects to the ribcage and the head as if those forms were transparent - there is no harm in erasing these early exploratory lines later.

• Gesture

Starting with the gesture, we want to find the sweeping line of the neck through to the torso – this is going to describe how the head bends away from the rib cage. Then we can place the tilt of the shoulders. I have also blocked in the arms, showing how their gesture flows across the neck. The place where the neck and ribcage connect has been roughly indicated with a circle, forming the base of the neck cylinder.

"Starting with the gesture, we want to find the sweeping line of the neck through to the torso"



Neck and shoulders

O Diamond of the shoulders

With our gesture indicating the tilt of the shoulders, we are going to mark a diamond. This is to describe the angle of the collarbones, and if we were to imagine what was going on around the other side, the scapulae at the back. These bones connect at the shoulder and pivot around the pit of the neck. Look for little bumps or shadows at the top of the shoulder and pit of the neck for the bones that describe this.

Use anatomy wisely Body types vary tremendously!

Body types vary tremendously! Sometimes muscles can be seen clearly, but usually not. Overdetailing musculature that cannot be seen will create an unconvincing result – try to find hints of anatomy and draw what you see.

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O Major forms of the shoulders

Here we are sketching in a rough outline to contain the shoulders. Pay close attention to the negative space between the neck and the shoulders – if you are imaging a line connecting the chin to the shoulder, you can create a closed shape. At this point, the main intention is to work out the proportions of what we see and ensure things like the tilt of the shoulders look correct. Draw lightly – this is to act as a scaffold for us to build on with anatomy.



The collarbones are the main bones we will easily observe in the neck and the shoulders (at the back of the neck, we will see the scapulae and the spine). Look for where we can see the bone below the skin – often this is most apparent on the underside of the collarbone, at the pit of the neck and the top of the shoulder. The collarbone will have a distinctive 'S' curve, but changes a little from person to person.



68

The most visible muscles seen here are the sternocleidomastoid pair, which originate from the back of the skull, wrap around the neck and split in half, attaching to the top of the collarbone and in the pit of the neck. There are many other small muscles in the neck that we don't usually see, unless someone is very lean. This pair is essential for describing the twists and turns of the neck, and can be seen quite clearly on most people.

• Trapezius muscle

The trapezius is a very large, flattish muscle that encompasses parts of the neck, shoulder and back. It is very useful in describing how the forms of the neck overlap with the shoulder as it attaches to the back of the skull and wraps around the shoulder to the collarbone. Capturing the overlap of the neck, that sits in front here, with mass of this muscle as it wraps around to the front helps to describe exactly how the forms interlock.

O Deltoid muscle

The deltoid is a muscle that wraps all the way around the top of the arm and attaches to the collarbone and scapula. On most people, it looks fairly flat, but understanding this wrapping behaviour will help you convey the subtle forms you see. It can be thought of as having a front, side, and back portion. In the centre of the top of the deltoid, the collarbone and scapula meet, creating a dimple or a bump, depending on the pose, and the model's body type.

"The most visible muscles seen here are the sternocleidomastoid pair, that originate from the back of the skull"

• Mind the gap There are several important dimples or 'fossa' around the neck and shoulders – gaps left between where muscle groups interlock around the shoulders and neck. These spaces help imply the position of muscles without the need to draw everything. One problem beginners have with anatomy is potentially over-rendering the muscles. Always err on the side of simplicity – draw what you see. Look for small details like these to imply the behaviour of the muscles underneath, rather than trying to draw out the shapes of the muscles.



Neck and shoulders

Centre lines

When laying out your figure, always compare the angle of the shoulders to the centreline of the head and chest. This will help a lot with getting the gesture right early on.

• Emphasise features

We have already marked out a lot of the anatomy we can see. This is a good chance to push the shadows of any important features, such as the collarbones, or find ones you missed – for instance, here the Adam's apple has been properly rendered in, and I've clarified the overlap of the deltoid on the left shoulder. Try not to overwork these – the neck has quite subtle features – but be on the look out for tiny details. The more anatomy you learn, the better you become at spotting these.



• Describe forms

Using hatching marks, we can start to add volume to the shadows and push some areas darker in tone. This will help describe the forms of the neck and shoulders on top of our flat layer of shading. This area of the body has quite complex and changeable surfaces. Think about how the skin and muscles are wrapping around the neck, and transitioning down to flow around the shoulder. Ensure your marks follow the surface of the skin, like a sculptor's hands. Thinking about the direction the muscles are pushing in helps with this too.

Raised arms

The forms of the shoulders change dramatically when the arms are raised. Watch out for how the deltoids and trapezius compress and 'round out', whilst the pectoral muscles are stretched and flattened.
O Tighten up the outline

This is our final pass around the outline of the body. The neck and shoulders give lots of excuses to vary your lines – for instance, thickening and losing the edges of the outline in shadow areas such as under the armpit. In light areas, it is a good idea to sharpen lines, or even break them in a few places. A uniform outline around our figures gets boring very fast, and these small changes in line-work become especially effective when we are drawing figures with less obvious musculature, as shown in the second image.



THE TORSO

LANCELOT RICHARDSON looks at how to draw the torso with an emphasis on using anatomy to support gesture and structure

Materials

Seawhites Newsprint paper Conté Pierre Noir B pencil

Kneaded eraser

he torso is the core of the body, and will display a lot of the gestural ideas in a pose if drawn fluently. The torso is probably going to be one of your first stops as you work through the figure, because it is so integral to the pose, due to its large size, and role in understanding the proportions of the body.

One common issue I see with this area of the body is flattening everything out - as if the figure were a gingerbread man! This is mostly an observational issue, as the brain wants to think of the body as a flat schematic, rather than as three-dimensional shapes in space, but one we can combat with knowledge of the major forms of the torso. Because the torso can flex and bend, we encounter foreshortening far more than we realise, and will neglect to describe it if we don't account for how forms overlap and fit together, something anatomy will help us out with. As we build up anatomy, take care to only render what you can see of the behaviour of the muscles. It is all too easy to have too much of a good thing and get a bit heavy-handed!

Aside from flattening, another common stumbling point in drawing the torso is the habit of straightening things out. The torso can articulate by leaning forwards and backwards, as well as side-to-side, but as a general rule, try to avoid perfect vertical or horizontal lines. Even small tilts will look more natural and interesting.

• Action of the torso

The torso is the core of the gesture to the body, as it contains a large proportion of the mass of the figure, and has the interaction of the forms of the ribcage and the hips. There is a lot of movement in the torso; it can pinch to the left or right, but also bend forwards and backwards. Try to start with a line that describes this. As we place the outer bounds of the torso, try to travel from side-to-side, looking for a back and forth rhythm.



The torso

O Tilts The shoulders and the hips can move relative to each other, resulting in one side of the torso becoming compressed, whilst the other side stretches out. Try to look for the line of the shoulders or collarbones, and the line of the pelvis - these represent the tilting of the rigid forms of the ribcage and pelvis. Which side has them pulling together, and which side has them being stretched apart? Try holding your pencil up horizontally and comparing it to the angle of the shoulders and hips.



• C Landmarks: forms of the torso

Landmarks are places on the body where we can see little indications about what the anatomy is doing beneath the skin, particularly the skeleton, which is relatively unchanging. On the torso, we have landmarks created by the collarbones, ribcage – the 10th rib – and the iliac crest of the hips on the front. On the back we can see the scapula and the sacrum. The ribcage and the pelvis are large, rigid structures in the skeleton that the torso is built on. Use these landmarks to simplify them to block forms.

• Landmarks: proportions of the torso

Aside from the bony landmarks, we also have surface features that help us navigate proportions. Typically, the nipples are about one headlength down from the base of the chin, with the navel being another head's length, and the genitalia being one more. This can vary a bit with individuals, especially heavier people, but is generally a useful way to check the proportions of the torso. Typically the torso ends just over halfway down the body, depending on how long an individual's legs are.

• Rhythms of the torso

The torso has a few useful rhythms – imaginary lines that help us describe the forms of the body, by flexing to fit muscles, and flesh, as the body moves. On the front, I find it helps to sketch a line that curves from each armpit across the chest, to describe the volume of the ribcage, a pair either side of the abdominals that intersects the tenth rib landmark, and a centreline. On the back, I place another centreline – this time I can follow the indent of the spine – and sketch a curve that runs under the shoulderblades.



There are three large muscles that describe much of the torso: the pectoral, abdominal, and the oblique muscles. The pectoral muscle attaches between the arm and chest, and flattens as the arm lifts. The abdominals run between the ribcage and pelvis. As the body bends forwards and backwards, they stretch and compress. The obliques behave similarly to the abdominal muscles, but at the sides instead; they act when someone bends or twists sideways, creating a compression, whilst the opposite side stretches out.

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The torso

O Muscles: back The trapezius is a large muscle on the back that runs from the neck and shoulders, between the shoulderblades to the bottom of the ribcage. It influences surface forms a lot, especially around the shoulders. The latissimus is another important muscle in the back, attaching from the arms to the centre of the back and sacrum, covering a large area. It isn't always obvious as it is quite thin, but it is worth considering when you start to think of the directional lines you use to shade the back. These are the surface muscles; there is a lot more happening underneath these!



• Armpit

The armpit is underrated for its complexity, though this area is important in describing the volume of the torso. It is easy to make the mistake of drawing the arm as something that is flat and sprouting out of the side of the shoulder. However, there is a clear order of 'layers' of muscle and structure: the deltoid overlaps the pectoral, which overlaps the arm and creates a slight gap on the side of the torso. Then the latissimus sweeps up to the arm from the back, with a network of other muscles, to sandwich the torso.







O Interlocking forms

Interlock is very important for the forms of the torso. This is the idea that the three-dimensional forms of the ribcage and pelvis slot together by means of the attached muscle masses. Most of the muscles of the body are interconnected, but it is vital to remember that here - paying attention to places where muscles are passing in front of each other will aid you in deciding where lines should overlap. I often ask myself, 'Which is closer?' if I'm having trouble deciding where to place a line.

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O Surface features As mentioned

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before, the nipples and navel are useful for judging proportions. They are both surface features, variable from person to person, and are liable to get stretched in the direction of the muscle underneath, especially in leaner figures. The navel will often appear a bit deeper, and have a softer edge in anyone who isn't quite so lean. Nipples tend to be quite small on male figures, but vary a lot more in women. Try to avoid hard edges or lines around the areola, and use softer rendering to describe the change in skin tone.

• Shading forms: front With most of the details and edges laid in, I have already blocked in an even area of shadow. Here I am describing the forms of the torso, paying particular attention to both the surface contours, and the directional flow of muscle. Active areas tend to have muscles becoming rounder as they 'bunch up', whilst inactive areas get stretched out – we can indicate this with rounder or straighter marks. Keep in mind the cross section of the torso as we get to the sides, and let your hatching lines wrap around the figure, rather than collide with the edge.

"Keep in mind the cross section of the torso as we get to the sides, and let your hatching lines wrap around the figure"





O Shading forms: back The back is flatter than the torso. Often it can be tricky to find evidence of anatomy, so try to look for the smallest hints – tiny shadows, or bumps, can help describe the tip of a shoulder blade, or where a muscle fits over another. The spine is a very reliable landmark, and often is a good place to start. If the body hunches forwards, the muscles of the back stretch, with the spine creating little bumps on the surface. If the body is erect, or leaning back, the spine will recess into the more active forms of the back muscles.

Proportions with the arms

When someone stands with their arms at their sides, the elbow will approximately be level with the navel. If the arm is raised, you can sketch an arc from this point in the direction it has rotated.

The torso

Crosshairs

When drawing the gesture for the torso and the tilt of the ribcage and pelvis, imagine a crosshair on the side you see pointing out, on each of these forms. Often they will point in different directions, creating a twist.

• Final details In this final stage, I am focusing on tightening up the outlines, and deepening any shadows that have been missed. This is a good time to go in and add the last surface features, such as any body hair – though take care not to render it too heavily! Stick with a very light touch and small marks. Double check that the overlapping lines on your figure help describe it as well – contour lines that just go around the edge like a silhouette will flatten the figure, so look for places where forms cut in front of each other.

HPS, BOTTOM AND GENITALS

The pelvic region poses several challenges in terms of structure and rendering surface features. Here, LANCELOT RICHARDSON explains how to overcome these

Materials

 Seawhites Newsprint paper
Conté Pierre

Noir B pencil Kneaded eraser he pelvic region is the juncture between the torso and the legs, lending it a fair amount of structural complexity despite its apparent simplicity. Many muscles in the legs and torso anchor at the pelvis, making it vital for describing complex and dynamic poses.

A lot of the difficulties of drawing this part of the body stem from misunderstanding how the legs attach to the torso. One common issue is creating a fork with the legs like a stick man - which doesn't account for the top of the leg attaching to the side of the pelvis. When this is taken into account, alongside the way the muscles of the leg attach to the pelvis, you should start to notice it on the figure. There is also the surface features of the genitals here. Whilst not a major body structure, the genitals should not be ignored, as it usually stands out more when they are omitted! The genitals are both an obvious indicator of sex, and useful proportional landmark - we don't need to focus on them either.

As we get into the latter stages of our drawing, remind yourself to keep a light touch, and to keep your edges soft, especially when rendering shadow. It is very easy to make our shadow shapes generic across the body - usually too hard or too soft - but the body itself has a mixture of firm, bony areas, and softer areas. Whilst the pelvis is a large structure, much of it is covered in fat and muscle, which both create rounded forms.

• Tilt of the hips

The first things to look for in this region of the body is the sideways tilt of the hips, and the placement of the centreline. The angle of the hips is really important in the setup of the overall pose. Note that the hips can tip forwards or backwards in side views instead. To find this, I look for any symmetric bumps or dimples and compare then to the horizontal. Be sure to check for how the side of the body is behaving as well, as it will compress when the hips tilt towards the shoulder.

• Landmarks of the pelvis

The pelvis is mostly disguised by muscle and fat. We can see some key landmarks that will help us navigate the body. At the front, we can see the end of the iliac crest as a small bump on each side, whilst the genitalia create a reference for the centreline of the body. In a rear view, we can see the other end of the iliac crest either side of the sacrum as a pair of dimples that form a triangle with the top of the crease for the buttocks. These landmarks are useful for navigating gesture and structure.

O Structure of the pelvis

Because the bone structure of the pelvis is very complex, it is common to simplify it to a box or bowl shape. This gives us a handy under-drawing on which to work. I usually go with a box, since the landmarks for the iliac crest are symmetrical, and are therefore great for anchoring a straight line to. Draw very lightly at this stage. Typically, female bodies have a wider, more open pelvis, whilst male bodies have a narrower pelvis – there is a lot of variation between individuals, however.

• Legs and the hips

One common issue with drawing the hips is letting the legs split like a fork at the centre. If we look at the bones, we can see the humerus attaches at the side of the hip, allowing the leg to go straight down rather than out at an angle. As I lay in the contour lines, I am mindful of the angles for the lines for the legs, especially where the top of the thigh curves out from the contour of the hip.

O Front of hips: flexor muscles We can see this group of

muscles as a small, round form just below the bump for the iliac crest. They are especially apparent in more stretched out poses, or when you can see the front contour of the leg and hip, there is a little straight bit between the thigh and iliac crest. On someone who is very lean, there is sometimes a small indent here, where the sartorius muscle connects to the same area.

• Rear muscles of the hips

The gluteus maximus makes up the bulk of the form of the back of the hips, although it is typically covered by cushioning fat. This large form recedes to make room for the head of the femur. Around the side of the hip, the gluteus medius creates a smaller bulge. These two muscles clasp onto the pelvis, and accompanied by the flexors at the front, stretch or compress as the leg moves to the front, back and side. Here they are fairly inactive, but they create small shadows as they work.



• Genitalia Genitals are the most obvious difference between the sexes, and vary between individuals. Pubic hair may or may not be present in both sexes. In male models, the penis is often a little darker in tone than the surrounding skin. Because the penis is a surface feature, effectively hanging from the pelvis, it will move with the pose. For female models, genitalia is often relatively hidden, with the pubic hair and small pad of fat at the front of the pelvis usually being the main features to draw - below this you may see a small crease for the labia majora.



Hips, bottom and genitals

• Buttocks The central furrow for the buttocks starts just below the sacrum, and can be rendered as a line that merges into shadow forms typically found at the top of the legs. The crease underneath the buttocks deepens when the muscles are relaxed, and starts to soften when the muscle is flexed. It will start to disappear as the leg is raised or bent, as the gluteus gets stretched out, as seen in the leg of the illustration. The downwards curve of the buttocks tends to fall into shadow, which will contrast with the lit top of the thigh.





O Side view At this angle, the head of the femur is quite prominent, creating a bulge in the side of the hip. I have also ensured that the line for the hip flexors clearly overlaps the abdomen at the front, whilst the line for the buttock cuts into the top of the thigh at the back. At this view, we can see how the forms of the hip slot on top of those of the torso, with the gluteus and flexor muscles wrapping around the hip.

O Block in the shadow

Once all the major forms have been worked out, I am blocking in the large shadow areas. The hips generally have very soft forms, so we want to make sure that our shadow edges represent this – if they are too sharp, we lose the sense of volume we want. Use a light touch to make these transitions. It is important to still be mindful of the anatomy and to search for how this affects the undulating edge of the shadow.

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Hips, bottom and genitals

• Accentuate darker forms As I start to work to the last details, I am looking for areas where the shadows are deeper – such as the crease of the buttocks, or for the pubic hair. These areas are often dark enough to even contrast quite dramatically with the surrounding area. Try to layer in your marks for these stages and build up tone, looking for places where they blend into the surrounding shadow. With pubic hair, be mindful of the hair textures you are rendering – try to avoid scribbling!



Using a build up of hatching lines, I am slowly working around the hips with marks to push the forms. These lines should follow the surface they are on, as if they were sculpting out the forms underneath. Having awareness of the direction the muscles pull in will help with showing how the buttocks blend into the forms of the hips as well. Try not to let the directions of muscles dictate your hatching lines, but instead keep in mind how it is pulling the fat and skin on top. Fat and skin each have their own surface direction too.

• • Final details

To finish, I am just going over the drawing as a whole. For the contour, I am letting some edges run soft, especially in the shadow areas. Soft edges help to imply soft forms! Try to keep the transition from the hips to the rest of the body smooth, and make sure the overlapping lines in your drawing are clear – here, the outline of the hips overlaps the rest of the torso, indicating they are angled towards us.

THE ARMS

Getting proportions right can be hard. LANCELOT RICHARDSON explores the anatomy of the arm and offers his tips on drawing subtle features

Materials

 Seawhite newsprint paper
Conté Pierre Noir B pencil
Kneaded eraser rawing the arms forces us to deal with a lot of subtleties in the forms of the figure. They are probably the most difficult part of the body to draw as while they are rich in complex anatomy, they will often show little in the way of surface features because the muscles are easily hidden by fat. This can make it difficult to describe the arms with our drawing, as many often feel they have little to work with.

However, this can be addressed by looking at how these complex forms change the surface of the arms, and how the bones of the limb can be seen describing the arm's behaviour at the joints of the elbow and the wrist. Injecting a little bit of knowledge of anatomy into the process of drawing the arms will equip an artist with more information to search for and include in their final piece of art.

The wide range of poses the arms can take - they turn, twist and bend in almost limitless ways - means that we have to tackle proportion and foreshortening combined. Taking good observational practices with contour and shape to place the arms, we can then apply a little knowledge of anatomy to better describe their poses in our sketches. Foreshortened arms can be hard, because the space the arm takes up on the page becomes very compressed. We need to be able to draw the overlapping forms of the limb clearly to take control of the volumes it occupies on the page, turning our flat, two-dimensional drawing to one that reaches through the page.



Starting the arm off with a simple set of lines to indicate the overall flow helps create a sense of rhythm through the limb. Working through bit by bit can often leave parts of the arm looking disjointed – try to imagine what it would look like averaged to a single line. When drawing the full figure, it can help to connect the gesture of the arms through the shoulders with a single sweeping line.

The arms

O Shape and proportion

Correct proportions when drawing arms can be tricky, as they can bend and rotate in many directions. There are two things that can help with this; first, we can compare the arm to the body using negative shape. The other trick is to compare the proportion of the hand to the arm. Laid flat, the distance from shoulder to fingertips is roughly four and a half times the length of the hand. This varies from person to person, and the arm moves a lot - it is better to measure the length of the hand and compare it to the rest of the arm for each pose.



No two sides the same

The arm is inherently asymmetrical in its forms. Check that you do not have parallel lines, or mirrored lines. This is good way to ensure you are picking up on its subtleties. DERWENT GRAPH

• Cylinders of the arm

Because the arm can bend in so many different ways, it can present a variety of foreshortening challenges to artists. Treating the forearm and upper arm as a pair of cylinders hinging at the elbow helps tackle this. As a cylinder turns towards you, the ellipse at the top becomes broader, and closer to a circle. Similarly, as the arm turns towards you, more of the rounder cross section becomes apparent. Around the joints, the cross section of the arm becomes more 'squared off' as there is less muscle and fat.

 Initial outline In this step, using the proportions and underlying threedimensional forms as a guideline, we can start to place the outline of the arm. We will adjust our linework later, so work lightly at this stage. The forms of the arm are very subtle, especially on people with less visible muscle, so it is very important to check the angles of your outlines. Comparing them to a vertical or horizontal helps ensure the angle of a bent arm stays consistent as you navigate the gentle curves.

O Bony landmarks

The bones in the arms are by far the most useful anatomical features for drawing them, as they are usually visible. The humerus in the upper arm shows at the elbow, creating little bumps either side. The ulna fits under the humerus, creating the big bump at the corner of the elbow, and runs along the outside of the arm – sometimes seen as a slight line – curving towards the wrist, ending with a rounded bump on the outer side. The radius ends with the larger, flat-sided bone on the inside of the wrist below the thumb. • Muscles of the upper arm The biceps and triceps act as a pair of muscles and lie on opposite sides of the upper arm. They have rounded forms and are not defined on most people. The reason these are important is because when one flexes, the other will usually stretch out, creating slight changes in the outline of the arm, so keep an eye out! The deltoid also comes down from the shoulder to about halfway down the humerus, overlapping the biceps and triceps before slotting between them. Note the flat area at the back of the elbow, created by the triceps tendon.



The arms

O The elbow

This is where the bones and muscles of the arm interlock and create a hinge. The muscles of the forearm wrap around the elbow and grab the upper arm. We can see this here with the creation the overlapping line running up the top of the forearm to the bicep. In poses where the arm is bent, like this one, the elbow often creates a corner that shows one side of the arm in light and the other in shadow.

Confident lines

It can be very easy to repeat outlines in the hopes of capturing the right outline, especially with a challenging body part like the arm. This can result in a messy or hairy line. Try to draw the outline in as few lines as possible to maintain clarity.

O Muscles of the lower arm There are many

muscles in the lower arm as many of them are used to control the hand and the fingers. It is unusual to see them in detail; more often we will see them as groups that form a round mass around the forearm. These are for the flexors, which bend the joints in the wrist and fingers down, and the extensors, which straighten the wrist and fingers. On the diagram, these muscles have been simplified to major groups.

O Lay in shadow

Here I am blocking in the major shadow shapes on the arm. It is important to be aware of the variety of forms present in the arm, as there are transitions between the more round forms of the upper and lower arm, and the more 'square' or hard forms of the joints, the elbow and wrist. This change can often be described with the edges of our shadow shapes, with the rounder forms creating softer transitions to shadow, and the hard ones creating an edge.



Line weight As we start to tighten up the drawing, it is good to work around the contour of the arm. The line weight we use to describe this will play a significant role in describing form, especially on figures where the muscles are less obvious. Here, I am letting my lines transition between being slightly thicker in the dips, and then making sure they stay thin and crisp where the forms bulge out - sometimes you can even leave little breaks in the line, especially in areas where form is catching the light.

Heads to arms

When comparing the outstretched arm to the height of the head, it usually works out at about three and a half heads long. Of course, this rarely the case in a life class, as the model's arms are going to bend and change direction!



• Overlapping lines

Overlaps are places where one part of an outline passes in front of another, creating an illusion of depth in our drawings. Ensuring that lines describe the overlapping forms of the arm will go a long way in drawing the joints, and this is essential when you are drawing a foreshortened pose. Here, we can see how the corner of the elbow is overlapped by the line of a muscle group, and in turn overlaps the muscle group behind it.

O Show volumes Here I am using hatching to show volume, taking care to hatch around the arms. It is important to be consistent with the direction of your marks, and to pay close attention to the direction the form of the arm 'turns' in. This is a good time to think back to our cylinder forms in step three – if you imagine drawing a line on a cylinder, it will curve as it travels around the edge of the shape as it follows the surface. The arm is similar, if more complex!

O Final touches This is our final pass through the drawing to add the finishing touches. At this point, I often look for places where I need to deepen any shadows, add lines for hatching, or adjust the outline. This is also a good time to put in small details, such as indicating veins, or arm hair, if you see any. However, it is fine to omit these, especially if you think they might clutter the final result.

"This is also a good time to put in small details, such as indicating veins, or arm hair, if you see any"

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THE HANDS

LANCELOT RICHARDSON introduces how to draw hands, looking at the gestural behaviour and ways to express complex details

Materials



ands are an intimidating body part to draw, sometimes even tripping up the most seasoned artists. When we look at a picture of a person, the hands are often the thing we look at most after the face - they often express a lot in body language. Of all our own body parts, the hands are those that we can always look at easily without the aid of a mirror, so they are something we are extremely familiar with. As experienced, critical viewers of hands, we will notice even the smallest mistakes!

The hands are very complex, and all that complexity is condensed into a relatively small area of the body. There are lots of joints and overlapping forms that require careful observation. Understanding how the major

sections of the hand break down will help with starting our drawings, as capturing the hand as a united form early on can prevent our drawings from becoming disjointed. A classic example of this is drawing around the hand like a cutout; because no respect is being given to the forms enclosed within the hand, like the knuckles, it looks flat and stiff.

Another tactic for dealing with the complexity of the hand is to simplify it. The pencil, pen, or even brush you use probably cannot make lines thin enough to describe every crease of the knuckles. That's fine, we can leave that out! Similar situations occur in shadows, when we start to lose sight of the gaps between the fingers or fingernails. If you can't see it, you don't need to draw it.



The hands

• Gesture of the hand

The gesture of the hand is intrinsically connected to the arm. Even though I am just drawing the hand here, my gesture line is carrying along the forearm, through the palm to the finger tips, particularly the first and second finger, as they line up with the arm more than the thumb and the other digits. In the full figure, this gesture line will flow straight from the shoulder. If you look at the small hand studies to the right, you can see how the gesture line indicates the direction of the hand.

• Posing the fingers Disjointed or 'broken' fingers are a common trouble spot with hands! One thing that can help unify the fingers into their own pose is to imagine a line connected through the fingertips that makes a flexible curve. This curve forms the outer edge of a flexible fan-like shape and creates a handy container for the fingers. Once I have this in place, I sketch in the placement of the fingers - just lightly to indicate where they go.

O Break it up

When drawing the hand, I like to break it up into four major parts: the fingers, the thumb, the palm, and the wrist. These parts move relative to each other because there are joints between them, so breaking up the hand into these sections helps us deal with this. Proportion is also important when drawing the hand. Typically, the middle finger is about as long as the palm, the palm is a bit longer than it is wide, and is a bit wider than the wrist – but individuals can vary.

Contour

Here I am adding my first pass at an outline to the hand. The underdrawings we have done so far are there to help maintain a unity to the hand at this stage. In particular, the gestural lines laid in for each of the fingers are carved into and modified. Once the outline of the fingers is more resolved, I go back and erase those initial guidelines. When drawing these outlines, it is good practice to 'ghost' your outlines – rehearse them by hovering your pencil above the paper, as though you were sculpting out the hand.

simplify Often when drawing b

Often, when drawing hands in the full figure, we cannot fit in all the details. Try to find ways to simplify them, such as by fusing shadows, or making line work more minimal.

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• Bones of the hand

Whilst there are many bones in the hand, they fall into a couple of handy groups. In the palm, we have five metacarpals – one for each digit – which radiate out from the wrist and bow downwards slightly at the sides, creating a scooping form in the palm. If you look at the base of the fingers, you can see this curvature of the palm. The fingers are each made up of three phalanges – with the thumb only getting two! We can usually see the bumps of the phalanges in the joints of the fingers, particularly when they bend.

The hands

• Knuckles

The knuckles are a very underrated part of the hand! Pay very close attention to how the fingers fit into the palm at the knuckle, particularly the way the creases of skin create lines that overlap. If you look at the second diagram, I have indicated how the palm of the hand forms lines that overlap the knuckles and base of the fingers. On flipping the hand over, it is the other way around, with the fingers overlapping the forms of the palm. If you can observe this, try to indicate it in your drawings, it will help a lot!



It is worth your while practising hands, and you have a convenient subject with you at all times. Doing repeated studies of your own hand in different poses will familiarise you with this complex body part.

• Fingers can be challenging – there is a lot going on in very

there is a lot going on in very little space! When drawing from life, it is useful to observe the gaps between the fingers, as well as to focus on the little shadow shapes that form between two fingers pressed close together. Each section of the fingers is smaller than the one before it, going from knuckle to fingertip. There is also a slight taper to the finger as you get further from the palm – this is interrupted by the bulge of the knuckles in some people.



O Muscles of the hand There are only a few

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muscles in the hand - the fingers are mostly controlled by tendons from two groups of muscles in the forearm. Here we can see a pair that lie in the crook of the thumb, creating a distinctive crease. The muscle on the top of the hand rounds out the side of the hand and overlaps the thumb, whilst the one on the palm side creates a line from the thumb that overlaps the palm.

O Thumb

The thumb is a bit unique. First, it stands out as having only two phalanges, and we can see there is only one joint - don't accidentally add an extra one! It also opposes the fingers, as we can see here from how it is posed bending towards the palm. Make sure that the thumb is thicker than the fingers. When viewed from the side, the top of the thumb that curves down from the knuckle to its tip, unlike any of the fingers.

Block in the shadows

Now a lot of the anatomy has been indicated, I am finding the large shadow shapes and shading them in with an even layer of tone. Try to avoid lots of disconnected shadow shapes – merge them into big ones, like water drops on a glass pane. For example, here the third and forth fingers have had their shadows joined together, and blend into one on the palm. It is especially important to do this with hands, because their complexity can lead to very fragmented rendering otherwise.

• Forms of the hand

With the shadow blocked in, I am using light lines to hatch extra detail into the top surface of the hand. These lines are following the direction of the surface, tracking the small changes created by the tendons in the back of the hand, and then curving down with the thumb, following the volume as it sweeps down. Because these are all quite small details in the shadow, these lines need to be lightly applied.

OWrist The wrist is where the hand transitions into the forearm. It can sometimes be hard to draw this area, as it can easily appear flat. Keep an eye out for what the tendons are doing here; you don't need to know all of them, instead search for where they create overlapping lines that connect the arm to the wrist. Here we can see tendons tucking behind the base of the thumb, and on the opposite side, creating a line from the back of the hand.

O Render the fingers and thumb

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There are no muscles in the digits of the hand, but there are soft, fleshy pads underneath them. In poses where a model is supporting their weight with their hand, or holding something, these compress; slight changes in the outline of the fingers will help describe these soft pads. We can also see creases around the joints, that rendered with sparing marks, will help describe the roundness of the digits. Take care not to over-do it!

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Fingernails

Fingernails are one of the least important structures of the hand, but they can help describe the forms of the fingers. In drawings where the hands take up a very small area on the page, it is fine to omit these, but if you want to include them you can often get away with a line to indicate the curvature of the nail on the end of the finger. In this closer study, I am mindful of how the nails curve; they both curve around the tip of the finger, as well as along their length.

Avoid forks

Unless fingers are overlapping one another, try to find the rounded or squared off shape the webbing makes between the base of the fingers. It is all too easy for the edges of fingers to create a fork and collide.

O Push forms Here, the edge of the shadow is being emphasised a bit more, and the hard to soft transitions are being rendered with a bit more clarity. These are particularly important in the fingers, as we are transitioning between the harder forms of the knuckles and the softer forms of the flesh pads between them. I have also pushed the core of the shadow a bit darker, and have linked any areas that felt fragmented.

• Final pass

Here I am making a final pass over the whole drawing. This is a good time to check for any small details you might want to include – try to be mindful of what will add to your drawing, without confusing it. I've tightened up the linework, particularly in places where there are a lot of overlaps, such as the crook of the thumb. This is also a good chance to touch up any subtle forms, such as those on the back of the hand.

THE LEGS

The legs might seem boring, but **LANCELOT RICHARDSON** explains how you can bring these overlooked limbs to life

Materials

 Seawhites Newsprint paper
Conté Pierre Noir B pencil
Kneaded eraser egs are often perceived as a boring body part to draw, but this is far from the case. They are full of interesting rhythms and forms, and it shows when these are neglected in a drawing.

The proportion of the legs to the body is the first hurdle we encounter when drawing them. Because the legs are lower down on the body, the focus can be more on the head and torso, leaving the legs forgotten, and drawn in later. Often this means they end up much too short. This relates to another common problem with proportion where the body, particularly the legs, grows as you work down the figure. This is usually due to the paper being laid on a flat surface instead of a tilted one, so the legs are closer to you on the page and they grow as you move down the figure. Both these problems can be avoided by sketching the full gesture of the figure when starting your drawing, and by making observations that compare the relative size of the legs to the body.

As we get into the drawing of the legs proper, another common issue I see is pinching together at the joints, where the thigh tapers into the knee sharply, almost creating a collision between the two outlines of each side of the leg. This also happens with the ankles. In this demonstration, I will be using rhythm to tackle this at the gesture drawing stage, before taking a look at the anatomy of the knee.

• Proportions of the legs

The proportion of the legs to the body is the first thing you want to think about when drawing them, as they are surprisingly large. Often the leg, starting from the crotch and going to the ground, is about as long as the rest of the body. This does vary from person to person, but it is very useful to make the comparison of the length of the legs versus the rest of the body. The bottom of the knee is around halfway down the leg.



• Rhythm of the leg

Because they have to support the weight of the entire body, the legs need to be able distribute this down to the ground without damaging the joints. To achieve this, the structure of the leg is inherently asymmetric, creating a clear back and forth rhythm between the joints. Work across the leg when you lay in the gesture, jumping from one side to the other, rather than creating an outline, for a more lively result. This also helps maintain proportion!

O Structure and foreshortening

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Much like the arms, the legs can bend in a wide range of directions at different angles, creating some very challenging foreshortening. Treating the upper and lower leg as a pair of cylinders with the knee joint in the middle for your early under drawings will help address this. As a cylinder bends towards the viewer, it becomes rounder, with the kneecap shifting to lie in front of the thigh – this is very common in seated poses. As it turns away, it becomes flatter, and the volume less apparent.



Pay close attention to the shape the space between the legs makes with the ground. This helps with getting this angles and relative sizes correct.

• Contour

Here I am using my underlying gesture and structure to guide me through drawing the contour of the leg. Special care wants to be taken with this step, as the asymmetry of the leg means it is very clear to us which side is left and which is on the right. One trick is to look at where the dips in the outline are on each side of the leg, and to compare them to the ones on the other side – are they higher or lower? They usually don't line up.



O Bones of the lower leg We can clearly see the tibia in the lower leg; this bone creates a bump just below the front of the knee, and can be seen as a long, flat, curving line that extends all the way down the shin to the ankle. The fibula can be seen as a bump on the outer side of the leg below the knee, and it extends down to the ankle, where it is much more prominent. Sometimes you can see a dip along the outside of the leg that runs in line with this bone too.

The legs

O The knee

The patella is also a very clearly seen bone! It sits in front of the knee, and will be pushed out the more the leg bends. The skin around the knee will crease and relax when the leg is straightened, and stretch out with the tendons anchored to the knee when the leg bends. When the leg bends deeply, the kneecap sits directly in front of the thigh. Try not to underestimate the volume of the knee; the bones in it are quite large. We can see that here, in this image, the knee is not much narrower than the thigh.





• The thigh

The quadriceps are a muscle group that run from the hip to the thigh, and are seen as a set of round bulges above and around the knee. This muscle group, along with the fat padding often present on the thigh, rounds out the form. The dip and step we see on the inner thigh is created by a set of adductor muscles that bring the thighs together, and the sartorius, a thin muscle that creates a slight groove as it wraps around the thigh. Most people have enough fat to soften all these forms, so use a light touch.



There is very little muscle on the front of the lower leg, but we can clearly see the rounded forms of the calf muscles on the back. There is a clear step around halfway along the back of the lower leg as the gastrocnemius ends and the soleus appears from beneath it to attach to the heel. This means the front of the leg has quite hard forms, whilst the back is softer and rounded. When I shade the lower leg later, I will be mindful of this, as it creates a somewhat triangular cross section.



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• Interlocking forms of the knee

If we examine the back side of the knee, we can see how the lower leg forms appear to 'slot' between those of the upper leg. The calf muscles tuck in behind the knee between the tendons from the back of the thigh, which link up around the knee to the front of the lower leg. In front views, pay close attention to how the tendons on the outside of the leg overlap the lower leg and blend into the forms of the thigh.
O Fill in the shadow By applying a flat layer of uniform shadow, I am filling in the major shadow shapes of the leg. Because the leg is relatively close to a cylinder, we often get a clear contrast between a dark and light side. When the leg bends, as we can see on the right leg in this drawing, the lower leg can sometimes be entirely lost in shadow. Don't be shy about filling in such a big shadow area – it helps emphasise the angle the leg is bent at, and creates an interesting visual contrast.

"Don't be shy about filling in such a big shadow area"

Gesture lines

When drawing the full figure, don't worry if initial gesture lines fall between the legs. The weight of the body is distributed across both legs, so if the gesture 'averages' this, you may get a line that passes between them.

OSoft and hard edges The leg has obvious changes between soft and hard forms. If we look at the thigh, we can see that the shadow edges are much softer, describing the more rounded forms, whilst if we look at the knee, the shadow edges are more crisp. This is because the thigh has a lot more muscle and fat to soften its forms. Try to make the transition of the soft edges of shadows as smooth as you can; a common issue in unconvincing shading is creating hard edges where there are none.

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• Render forms

the surface forms of the legs. Note how these lines are working around the leg, rather than along it, as I want to describe the roundness of the forms. This is a good time to remember the cylinders from earlier; legs that are more

Sometimes, especially in poses with bent legs, you might want to hatch along the direction of the leg instead – this does more to indicate the direction the legs are bending in.

'end on' have rounder hatching lines.

Using sets of parallel hatching lines, I am trying to better describe

Cross sections

When adding surface lines around the leg as I add shading, I find it often helps to visualise what the cross sectional shape of that part of the leg might look like.

• Add the final touches To finish, I am going around the drawing as a whole. Here I am particularly focusing on polishing the outline, making it a bit thicker for the dips in the contour, and thinner for the bumps. It is also good to make sure the overlaps are clear, especially at the joints. Finally, I am pushing the shadow edges a little bit darker to emphasise the form of the leg, and to clarify some of the details in the knee. Directional marks are especially important, as I work to indicate the subtle changes in the surface.

THE FEET

You only need simple three-dimensional construction to tackle this complex area of the body, says **LANCELOT RICHARDSON**



Seawhites Newsprint paper Conté Pierre Noir B pencil Kneaded eraser

eet are often neglected in life drawing. However, they play a vital role in the figure because they ground it, by providing support, and indicating how the figure is balanced. When someone is standing, the feet transfer the weight of the entire body into the floor - a good gesture should run all the way through the figure, through the feet, to the ground.

The most common mistake I see people make with feet is not drawing them! It is all too easy to run out of time and not get around to them, or even worse, chop them off the edge of the paper. To avoid this, it is always worth sketching out the full figure, including where the feet will be placed, at the beginning of the pose. Even a little mark on your paper when you start can be a placeholder for the feet and help prevent them drifting off the paper.

The foot has a surprisingly complex structure, which can often make it challenging to draw at unusual angles, or in unusual poses. An understanding of the major shapes making up the foot will go a long way towards drawing it - learning all the bones is great if you want, but isn't compulsory, as a lot of them are hidden beneath protective cushioning and tendons.

The toes are also a common trouble spot, as they are very small relative to the rest of the body - first off, make sure you have the right number! Try to be minimal with the marks you use, and if you can see any shadow underneath them, accentuate it.

• Direction of the foot

Even though the foot is a relatively static body part, it does continue on the gesture of the leg – the ankle joint has a lot of mobility! When drawing the full figure, it is good to extend the gesture of the leg through to the foot to ensure it feels 'connected' via the ankle. To understand the direction that a foot stood flat on the ground is pointing in, use a 'T' that is in line with the heel.

The feet

• The wedge

Once I have a good idea of the direction the foot is pointing in, a wedge shape works well as an approximation for the 3D shape of the foot. The base of the wedge should follow the direction the foot is pointing in – often it helps to look at the angle of the side of the foot to place the first edge, and then create a base by drawing across the foot to the other side. Finish the shape by connecting the lines around the top of the foot.

9 Three sections of the foot This is an optional step. If you have a foot that is a bit more active – such as this one, which is on tip-toe – it can help to break it into three smaller sections for the heel, the bridge, and the toes. There isn't much movement between the heel and bridge, but the small block for the toes can bend to match the flexing and extension of the toes. This approach can also

assist with feet seen at challenging angles.

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• • The heel

Most of what we see in the heel is a cushioning pad of flesh that protects the bone from the pressure of the weight of the body, which is why it is a round, soft form. The heel is directly below the ankle, with the Achilles tendon running up the back – this is the line we see in the back view. This tendon is often so thick that it bulges out at the sides, creating a pillar at the back of the foot.

O The bridge of the foot

This area takes up the bulk of the foot. Pay close attention to how the forms are rounded, not flat, and at their narrowest on the outside of the foot before rising up on the inner side above the big toe. I am using directional marks to sculpt this area out, paying attention to the large overall form as opposed to the small details, such as tendons, at this stage. Note how there is a clear edge between the ankle and the bridge, where my marks have changed direction.

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Different toes

There is a surprising amount of variety between different people's toes; some will have a longer big toe than second toe, others may have even the first three of equal length. Try to spot this in the feet you draw.

O Big toe

The big toe is essential for us to maintain balance and therefore important to gesture. It is worth being mindful of the rhythm of the gesture running down to the big toe because of this – you get a back and forth flow of rhythm through the leg, down the bridge of the foot, into the big toe and ball of the foot. Don't forget to make sure that the big toe is larger than the rest of the other toes. Its form can be described by curved hatching wrapping around it.

"The big toe is essential for us to maintain balance and therefore important to gesture"

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O Toes

The first step to drawing the toes is divide up the area they take up to ensure you have the right number – six toes are not an uncommon sight in drawings! This also gives you a chance to get to grips with the proportions of the toes; they all have slightly different sizes. After this lay in, I have worked out the outline of the toes, noting the slight downwards curve to each one. Often, outlining the toes entirely can look clunky, as they interlock quite tightly, so just draw the little shadow shapes between them.

Occlusion shadows

Occlusion shadows are small, intensely dark shadows that occur in narrow crevices between two objects. They are very useful when drawing feet, because they help describe the connection between the foot and the ground.

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O Little toe The little toe and the metatarsal behind it juts out a little from the side of the foot. Note how the shape of this toe varies from the others, being less finger-like than the other toes, and instead more rounded. The bridge of the foot is narrowest behind the little toe, and is slightly rounded due to padding, and a small muscle - here I am describing this feature with rounded hatching lines. Behind this, the foot narrows as we approach the heel.

Toenails

The nails of the toes are very similar to the fingernails in how they curve to fit the shape of the toe. They tend to be somewhat sunken into the form of the toe, with distinctive directions that point inwards to the centreline of the foot. It helps to focus on drawing the toes by implying them with small, broken lines – outlining them entirely will look heavy-handed. On a full figure, you may not even need to include them – if you cannot see them, you don't need to draw them.

"If you cannot see them, you don't need to draw them"

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• Add shadow In this stage, I am lay

In this stage, I am laying in the shadow shapes with a pass of flat tone, focusing on large shapes and making a continuous, even layer of tone by using parallel lines created by the side of the pencil. The near foot is casting a shadow that lands on the other foot, which helps describe the form of the foot, as the shadow shape will fit to the volume. The shadow cast by the figure will extend from the feet, so try to include this, especially on a complete figure drawing, to help ground the figure.

• Render forms With the shadow blocked in, I am now focusing on applying more directional marks to describe forms. With the tendons along the top of the foot, be mindful of the direction of your marks - often I find it helps to render them using small marks that go across to show how they create dips and bulges in the surface. This is also a good time to emphasise the directional marks of the hatching on the top versus the side of the foot, and the transition between them.

Cast shadows

When cast shadows, often from raised or overlapping limbs, land on the figure, they tend to have concave (bending inwards) edges as they fit to the convex (bulging outwards) forms of the body.

• Tighten the linework Here I am tightening up the linework around the foot. First off, I am looking for areas to push the overlap between lines, such as where the big and little toes fit into the bridge of the foot, and the tendons of the lower leg slot into the ankle. The other thing to look out for is the occlusion shadow where the foot meets the ground, which we can describe using a heavier-weight line. Pay special attention to how this line behaves between the toes.



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"Work over the foot as a whole to capture the last few details, such as areas where the skin is creasing"

• Finishing touches

Work over the foot as a whole to capture the last few details, such as areas where the skin is creasing, subtle bumps in the contour, such as the back of the heel, and other small details. Resist the urge to overwork things, especially on the light areas, as too much rendering will make them look unnaturally dark. This is also a good time to adjust the edges of the shadow areas.

THE WHOLE FIGURE

Apply fundamental observational drawing methods to address common challenges when drawing the complete figure, says **LANCELOT RICHARDSON**

Materials

 Seawhites Newsprint paper
Conté Pierre Noir B pencil
Kneaded eraser

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rawing the full figure brings not only the complexity of each of the constituent parts, but also challenges of its own, in gesture, proportion and observation.

One common trouble spot is creating stiff-looking figures. Even though re-creating the fluidity of the human body is a daunting task, we capture this more closely by looking at the body as a whole from the start, rather than drawing it as if we were a printer! Resist the urge to go around the edge of the body too - I like to think of the gesture as coming from inside, as that is where all the movement comes from.

As the drawing progresses, it is important to keep track of our proportions. Whilst being aware of typical body proportions helps us check our work, we won't get far without good observation, as different poses will cause the body to bend or become foreshortened. Being able to compare vertical and horizontal measurements, and keep track of negative shapes, will go a long way in keeping the body's proportions on track.

With the foundations of gesture and proportion laid out for the whole body, we can set our sights building up detail and tone. This is where we start to involve anatomy and look at the surface of the body. Try to work from big, important ideas - large shadow shapes, larger body parts like the torso - down to the smaller, less essential ones such as small things like fingernails. This will help prevent you from getting tied up over-detailing one area.

• Gesture

The root of a body's gesture is the action line; a simple line that averages out the entire pose. From this, we can expand on the gestural underpinning of the figure. Try to work across the figure – going from one side to the other – rather than just drawing the outline around the edge. This will create a more flowing pose, and helps control proportions too. Look for asymmetry and varied lengths in the lines you draw – for instance, in this pose, the long curve of the front of the leg against the two shorter curves for the back.



O Identify proportions

Proportion is a common challenge when drawing the full figure. In a standing pose, we are often shown standard proportions – this idea breaks when we consider that people vary, and of course, the proportions will change as the figure becomes foreshortened, or is seated. A first step is to create a bounding box for the figure, to work out the space they take up vertically versus horizontally on the page. It can also sometimes help to compare body parts, such as the length of the head to the torso here. A little planning goes a long way!

O Block in the body

When working on a longer, 'more finished' figure drawing, I tend to do a quick pass to tighten the proportions up and check for mistakes. Often this involves creating blocky shapes for the body and carving into them. There are a few observational techniques for doing this, including negative shapes, where you focus on the shape of things around the body, or 'gaps' created by the body. Another is comparing verticals and horizontals – this means imagining a vertical or horizontal line in front of our subject, and checking what lines up with it.

The whole figure

• Contour of the body

This is where we start to tighten up our linework. The challenge of this stage is to maintain the energy of our initial gesture whilst building up detail – some of this will inevitably be lost. Try to draw the body as a whole, rather than focusing on one area at a time to work to a finish. Don't feel constrained by accuracy if you have gestural lines you want to incorporate into your final drawing – this is very much personal taste, and what you choose to show of gesture will balance accuracy in a way unique to you.

Follow along

Try copying these demonstrations, or drawing along with your own reference, to get a feel for a working process. You can then take that and adjust it for your own needs in a life room setting.

• Landmarks

As you go through the body, feel free to refer to other articles for details. Typically, I would go through the body from the head or torso, and work through to the limbs, and finally the hands and feet. This is following a hierarchy of size and importance to the gesture. Here, I am using visible landmarks, using a result of the skeleton, to transverse the body. On this back pose, I have the seventh cervical vertebrae, at the back of the neck, the shoulder blades, the spine, and the sacrum, as well as the joints of the arms and legs.

landmarks and are vital for describing the three dimensional shape of the body. Here, I am creating the edge of the shadow side of the figure, and am being very mindful of how soft or hard the edge of this boundary is. Rounded forms, like the hips, have very soft, hazy shadow edges, whilst in other areas, this edge is a little more crisp, such as the ribcage. The shadow edge is at its most crisp around skeletal landmarks, such as the shoulder blades.

Master copies

Drawing from other artists' drawings is a great way to learn. Often master drawings show anatomical indications more clearly than a live figure, and teach us different ways to interpret the body.

Tackle foreshortening

There are a few tactics we can use to deal with challenging foreshortened poses. Starting out, we can use negative shapes by connecting the extremes of the pose - such as extended limbs - with straight lines, and drawing the shape they enclose with the body. Like earlier, imagining a vertical or horizontal line running across the figure will help with placing body parts that are spread out. It also helps to be aware of 'layers' of the figure that recede into the page. Try to start with the body part nearest you, and work into the distance.

• Overlapping limbs A common error I see in full figure

A common error I see in full figure drawings that have any situation where limbs cross over each other is that of continuity – essentially, the limb being covered doesn't appear to continue behind the one in front. This results in arms and legs that look

broken, or chopped off! The solution to this is to draw the hidden limb lightly, as if you could see through the first one. Here I am showing how this is done to help line up the arm and leg that are being obscured.

O Block in shadows

Here I have filled the shadow area with tone. There are a few things we can do to improve the shadows on our figures. First, try to be brave and draw big shadows! Squint at the figure you are drawing and decide what area is light, and what is dark – and for now, ignore anything in between.

Where you can, join shadow shapes together like water droplets on a window, as this helps them look less fragmented. Finally, when adding tone to lit areas, try not overdo it; the lightest shadow should be darker than the darkest light.

• Core shadows

Core shadows are key to rendering form. They are the dark area of shadow near the edge of the shadow area, created when light is reflected from the surroundings into the back of a shadow. They help describe three-dimensional shape and often artists will exaggerate the core shadow to help push the idea of form in a drawing. Here I am sketching out the shape of the major shadows on the figure using the core shadow. If you are having trouble seeing this, try to squint your eyes.

• Render form in shadow With all the major shadow shapes blocked in, I can adjust the forms in the shadow. Don't worry if this takes time! One thing that helps with this is to imagine what a cross section of the part of the figure would look like, as you are often making surface lines partly to describe this property. Try to keep your shading neat and parallel, without scribbling. Resist the urge to introduce too much contrast, as with the exception of occlusion shadows (tiny gaps light cannot reach, such as between the fingers), the shadows are all quite similar in tone.

O Incorporate a set

A set helps to ground our figures, and prevents them from looking like they are floating. Try to include a little bit of the set, even in standing poses – this can be as minimal as some of the floor the model is standing on. Many classes hang drapes that can provide some setting for the figure. If the model is seated, draw the chair as well – even a quick, simple silhouette of the furniture helps add context. I often include some set, but wait until later before adding detail, as it can often be drawn it after a pose has finished.

The whole figure

13 • Tighten the outline Line quality is the different properties of the lines that go into our pictures. Are they thick, thin, sharp, fuzzy? When drawing the figure, try to incorporate a mixture of different lines, with thin, sharp ones picking out those bright, high-contrast edges, and softer ones working out the edges in low-contrast shadow areas. Pace yourself when drawing lines and try to visualise them before you draw. This will help you avoid the habits of scribbling, or laying down lots of short, feathery lines.

Mix it up

Mix up the pose lengths you draw from. Gesture drawings under five minutes are great for developing dynamic drawing skills, all the way up to occasional long, six-hour drawings that will develop accuracy, and teach you to render shadow.

• Final details

Take this opportunity to look over your work. This is a good time to fix small mistakes, add detail to any area you might think needs it, and to check the figure feels grounded. I often check my shadows by squinting between my figure and my drawing – this helps with spotting if the shapes are correct. Here I am finishing off with the small details, such as facial features and the small shadows of the fingers and toes, at this final stage. Being logical in the order we approach detail will help us use our time more efficiently.

















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