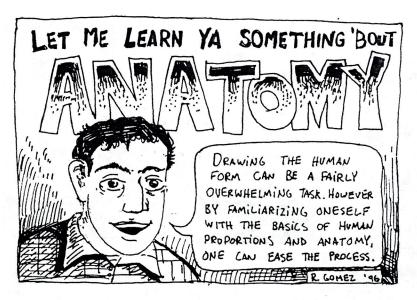
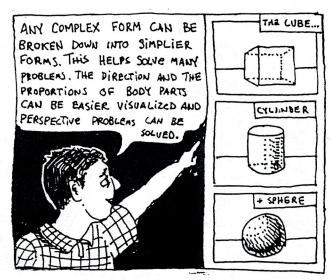
A-LESSON-IN-ARTISTIC

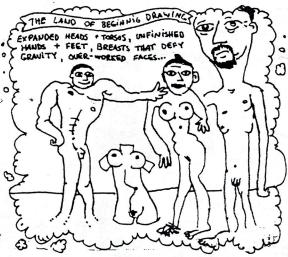
(Designed for People With a short attention span)

BY ROBERT WM. GOMEZ



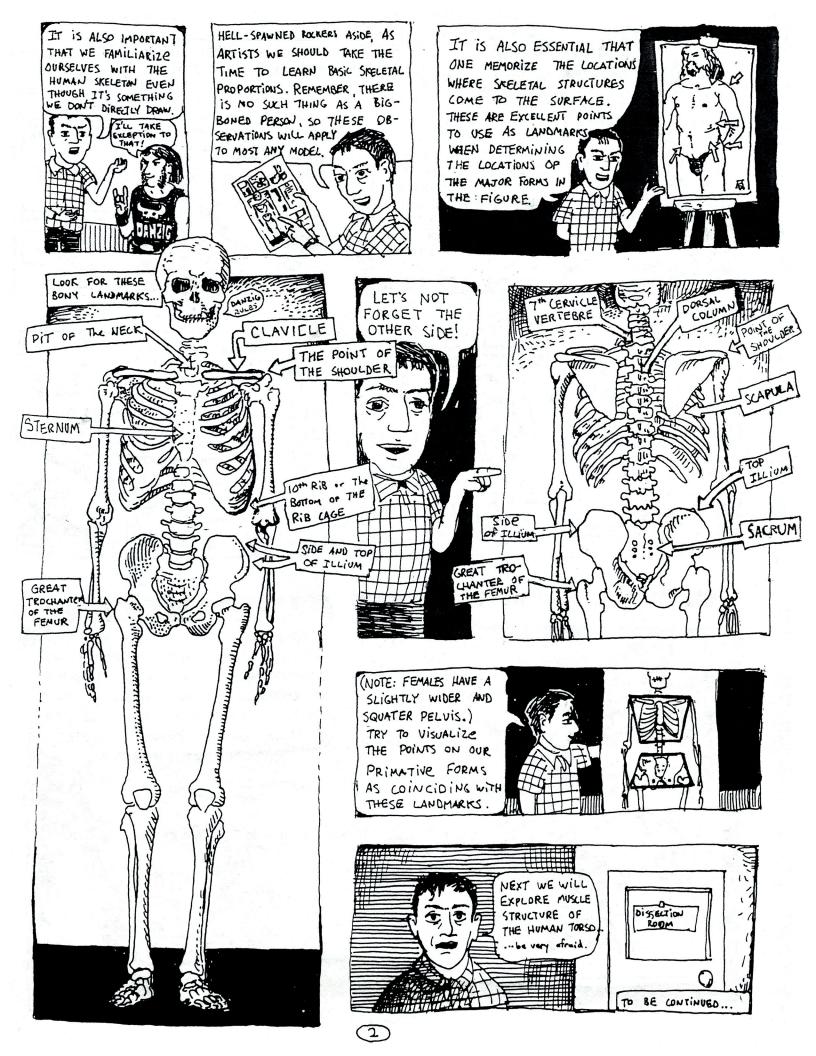


BEGINNERS TEND TO
THINK IN TERMS OF
SPECIFICS (EYES, NOSE
MONTH, BELLY BUTTON, ETC.)
BEFORE VISUALIZING THE
L'ARGER FORMS OF THE
FIGURE. THIS CAN REJULT
IN SOME BIZARRE
JUTER PRETATIONS OF
THE HUMAN PORM...

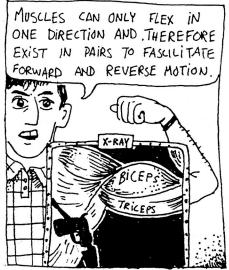


RATHER THAN START WITH DETAILS, PICK OUT THE LARGEST, MOST BASIC FORMS. ON THE HOMAN BODY. THE RIB CLASE IS THE LARGEST FORM FOLLOWED BY ITS NEIGHBOR, THE PELVIS. THESE 2 FORMS CAN BE SIMPLIFIED INTO AFORMENTIONED PRIMATIVE FORMS

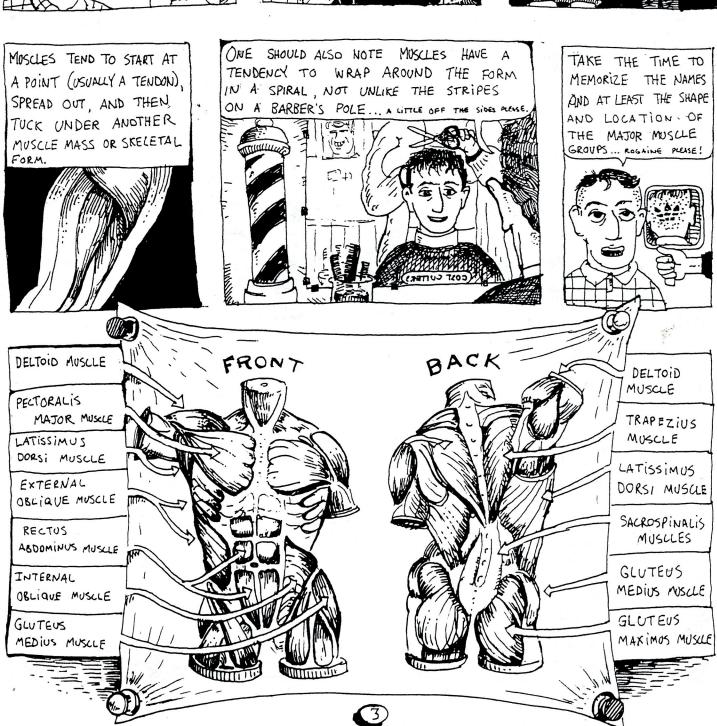


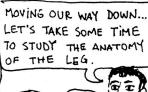


UNLIKE THE SKELETON, WHICH VARIES IN SIZE BUT RETAINS RELATIVE
PROPORTIONS, THE SURROUNDING FLESH
VARIES GREATLY FROM PERSON TO
PERSON. HOWEVER THERE ARE CERTAIN SURFACE LANDMARKS THAT ARISE
DUE TO THE UNCHANGING ORIGIN
AND INSERTION OF MUSCLES INTO
THE RIGID BONES.

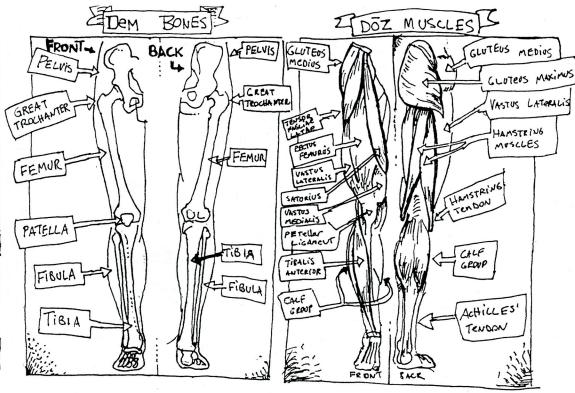


THESE BULDGING MUSCLE GROUPS
BEGIN TO DEFINE THE
SURFACE FLUXUATIONS ON
OUR PRIMATIVE FORMS.









UPPER LEG

STARTING WITH THE TOP

OF THE LEG... ONE NOTICES,

WITH THE EXCEPTION OF THE

GREAT TROCHANTER, THE BONE

HEVER COMES TO THE SURFACE,

AGAIN WE CAN SIMPLIFY

THIS MASS INTO A CYLINDER

OR BOX-FORM, NOTICE, NO WHERE

IN THE UPPER LEG IS THE

CONTOUR CONCAVE



THE FRONT OF THE UPPER LEG IS MADE UP MOSTLY OF THE QUADRACEPT GROUP OF MUSCLES. ALSO NOTICE THE TENSOR FASLIAE AND THE SATOR'S MUSCLES WHICH SPIRAL AROUND THE LEG. THEY OFTEN APPEAR AS SUBTLE PLANE BREAKS ON THE MODEL.

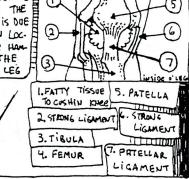
FROM THE REAR LOOK FOR THE 2 HAMSTRING MUSCLES AND TEN-DONS.

KNEE

THE KNEE, HOWEVER, IS DEFINED MOSTLY BY THE BONES THAT COMPRISE IT. GENERALLY IT CAN BE THOUGHT OF AS A BOX THAT'S SMALLER IN AROUT.



HERE'S A CLOSE-UP OF THE KNEE. NOTICE HOW THE INSIDE EDGE IS CURVIER THAN THE EDGTS. THE UNEVEN LC. ATTON OF THE HAM. STRINGS ON THE BACK OF THE LEG



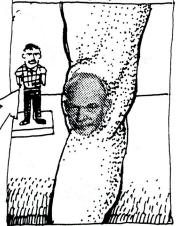
NOTE: A BENT KNEE TAKES ON A BOX-LIKE FORM...



DRAWING THE KNEE FROM BEHIND REQUIRES A FAMILIARITY OF THE LOX-ATIONS OF THE 2



THE FATLY TISSUE BEHIND,
THE PATELLA CREATES A VARIED
SHAPE FROM MODEL TO MODEL.
BECAUSE OF THIS SOME SAY
YOU CAN SEE A BARY'S FACE
IN THE FLESHY KNEES OF
SOME FIGURES... YOU MAY
EVEN SEE EISENHOWER

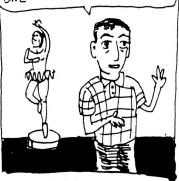


LOWER LEG

THE SHAPE OF THE FRONT OF THE LOWER LEG IS DEFINED MOSTLY BY THE TIBIA WHICH RUNS ALL THE WAY DOWN THE FRONT. THE FIBULA COMES TO THE SURPACE AS THE OUTER ANKLE WHICH IS ALWAYS LOWER THAN THE INNER ANKLE.



THE CALF MASS AT THE TOP MAINTAINS A CYLIN-DRICAL SHAPE. SOMETIMES THE BREAK BETWEEN THE 2 CALF MUSCLES IS APPARENT. THESE ARE THE MUSCLES WHICH MAKE ONE GO UP ON HER TOES.

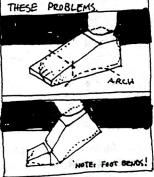


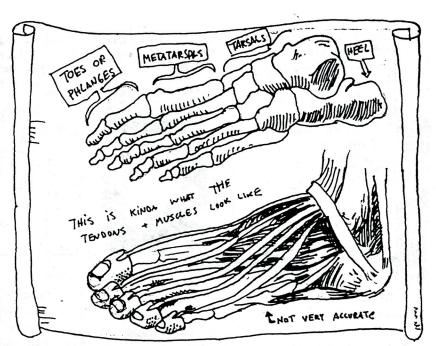
NOW LET'S TURN OUR ATTENTION TO A BIG LIFE DRAWING TROUBLESPOT. THE FEET. ONE OF THE BIG PROBLEMS THAT ARISES IS FEET THAT ARE TOO BIG OR SMALL THE FOOT* IS ACTUALLY ABOUT THE SAME SIZE 45 & the DISTANCE FROM THE INEELING POINT TO THE ANKLE.



* MEANING FROM THE TOP OF THE FOOT WHERE IT MEETS THE LEG, TO THE TOES

BEGINNERS ALSO HAVE PROBLEMS WITH GETTING THE FEET IN PERSPECTIVE AND DETERMINIG THEIR DIR-ECTION. VISUALIZING THE FOOT AS A TRIANGULAR SIDED BLOCK WILL HELP SOWE





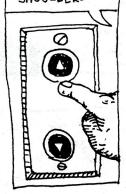
THE TENDON THAT COMPECTS TO THE BIG TOE REPRESENTS THE HIGH POINT OF THE FOOT. THIS IS WHERE A MAJOR PLANE BREAK OFTEN occurs.



ALSO IT HELPS TO REC-OGNIZE THAT THE BANES OF THE FOOT ARE CON-TAINED IN 2 MAJOR STRUCT TURES. THE ANKLE SYSTEM CONTAINING THE ANKLE BONES AND THE 3 INNER TOES) WHICH RESTS ON TOP OF THE HEEL SYSTEM (CONTAINS: HEEL BONE + 2 OUTER TOGS) THIS IS BASICALLY WHAT CREATES THE ARCH IN ONES FOOT!



DIAZ TAHT HTIM LET US NOW MOVE BACK UP THE FIGURE AND LOOK AT THE SHOULDERS



LIKE OUR OTHER BODY MASSES THE SHOULDERS CAN BE THOUGHT OF A SOLID BLOCK-LIKE MASS WHICH, IN THIS CASE, RESTS ATOP THE RIB CAGE. HOWEVER THIS CAN BE DECEIVING 'CUZ THE SHOULDERS CAN EACH INDIVIDUALLY

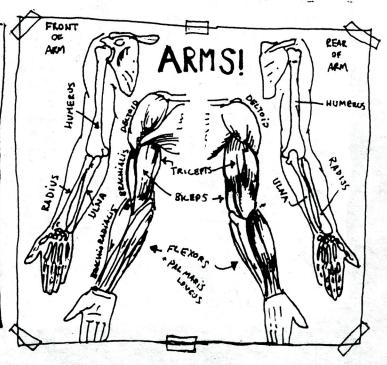


THERE ARE ALSO SOME LANDMARKS TO LOOK FOR IN THE SHOULDER AREA. ONE OF THOM IS THE POINT OF THE SHOULDER* WHERE THE CLAVICLE AND THE SCAP-ULA MEET.



THE SCAPULA MOVE FAIRLY FREE OVER THE RIB CAGE THE MUSCLES ARE LAYERED. HERE ARE SOME OF THE INNER MUSCLES. THINK AROUT THE MOVEMENT THEY CAUSE TO THE SCAPULA T LIFTER OF THE DELTOID



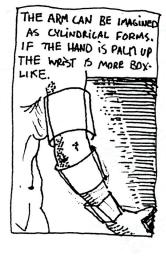


THE DELTOID WRAPS ONTO THE UPPER ARM AND DISS IN AT THE SAME LEV. EL AS THE BOTTOM OF THE SHOULDERS BLADE. IT'S THERETHAT THE DELTOID MEETS THE MAIN UPPER ARM MUSCLES.









THE MUSCLES IN THE UPPER HALF OF THE LOWER ARM CONTROL THE MOVEMENT OF THE HAND. THERE ARE 3 BASIC HAND MOTIONS: BENDING BACK (EXTENSION), BENDING FORWARD (PLEKATION), AND ROTATION. THE 3 MUSCLES MASSES ON THE UPPER ARM COINCIDC WITH THESE 3 ACTIONS. AUSO, NOTE HOW THE RADIUS + ULNA MOVE AS THE HAND IS ROTATED



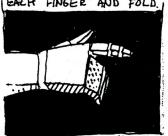
THESE MUSCLE'S TENDONS ARE LINKED WITH
THE HAND AND APPEAR
AT THE SURFACE
ESPECIALLY AROUND
THE WRIST AND ON
THE TOP O'THE HAND



THE HAND ITSELF IS A VERY COMPLICATED MASS AND ONLY THROUGH REPEATED STUDIES WILL ONE MASTER ITS FORM, AND NOT BY JUST READING A SILLY HANDOUT...

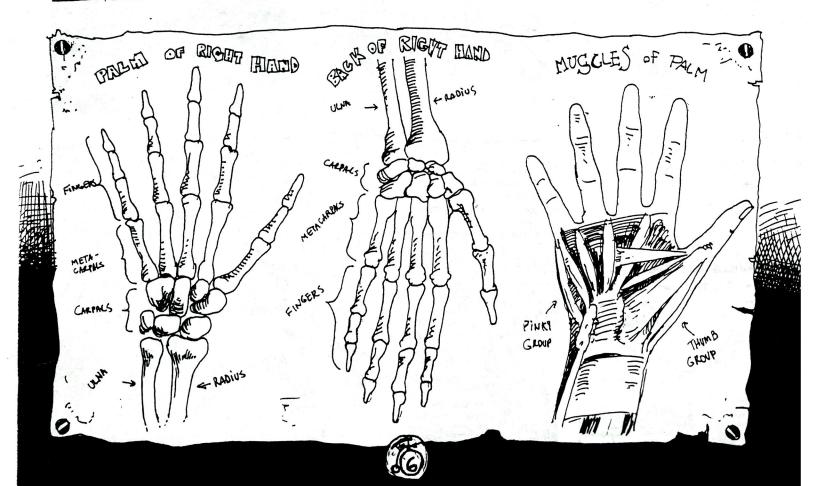


THE BODY, WE CAN BREAK.
THE HAND DOWN INTO SIMPLE MASS CONCEPTIONS
LOOK FOR DOMINANT PLANES
OF VALUE BEFORE METICULOUSLY RENDERING.



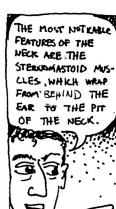
NOTE: THE BACK OF THE HAND IS ALMOST ALWAYS
CONVEX. ALSO, LOOK FOR
LANDMARKS LIKE THE ENDS
OF THE RADIUS AND ULNA.
REMEMBER THE HAND IS
REALLY CONNECTED TO THE
RADIUS AND MANY OF THE
BONES AND LIGAMENTS CONVERGE NEAR THE STYLOIDI
OF THE RADIUS.





NOW LET'S MOVE TOWARDS THE HEAD, BUT BEFORE WE GET
THERE LET'S TAKE A LOOK
AT THE NECK. THE NECK
IS ESSENTIALLY A CYLINDER
WITH A SLIGHTLY LARGER
BASE. IT MOST ALWAYS SLAMS
FORWARD FROM THE TORSO.

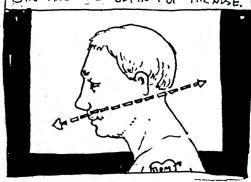




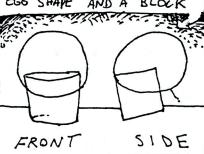




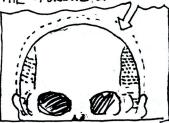
THE NECK MEETS THE BACK OF THE SKULL AT ABOUT THE SAME LEVEL AS THE BOTTOM OF THE EAR AND THE BOTTOM OF THENOSE



THE HEAD CAN BE INITIALLY THOOGHT OF AS A BLOCK. I TEND TO THINK OF IT AS AN EGG SHAPE AND A BLOCK



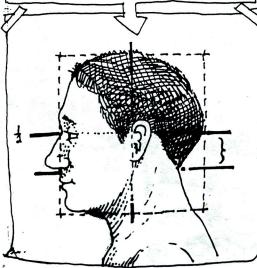
A SKULL IS NOT PERFECTLY
SPHERICAL AND THERE ARE
MANY MAJOR PLANE BREAKS
TO LOOK FOR, SUCH AS THE
ONE ON EITHER SIDE OF
THE FOREHEAD.

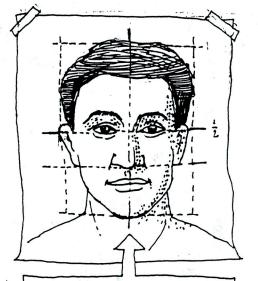


REMEMBER, IT'S BEST TO RENDER THESE MIRE GENERAL PLANES BEFORE HONING I'N ON THE FEATURES. LOOK FOR THE SHADOWS CREATED BY THE EYE SOCKETS, THE NOSE, AS WELL AS THE SIDE PLANES OF THE FACE.



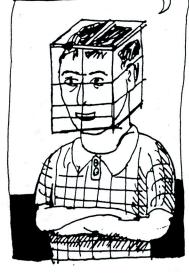
REMEMBER ALSO, THE FACE IS ONLY A SMALL PORTION OF THE HEAD, THE EYES REST ON ABOUT THE HALFWAY POINT VERTICALLY. I'M PROFILE THE EAR IS JUST OFF CENTER AND IS ABOUT THE SAME SIZE AS THE DISTANCE FROM THE BOTTOM OF THE DISTANCE FROM THE BOTTOM OF THE NOSE TO THE TOP OF THE EYE. ALSO, THE UPPER LIP PROTRUDES AHEAD OF THE LOWER LIP.





IN A FRONTAL VIEW THESE PROPORTIONS STILL HOLD TRUE.
THE EYES ARE ABOUT ONE
EYE LENGTH APART. ALSO,
NOTE THE TRIANGULAR SHAPE
FORMED BY THE SIDES OF
THE NOSTRILS AND THE
CORNERS OF THE MOUTH.

34 VIEWS BECOME TRICKY
JUST REMEMBER TO SIMPLIFY INTO PRIMATIVE SHAPES
AND USE CROSS-CONTOUR
LINES TO HELP LOCATE THE
CENTER LINE OF THE FACE
AND TO LINE UP THE
FEATURES



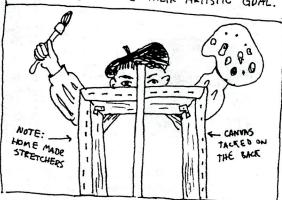




HOWEVER BY BECOMING AWARE OF ANATOMY, ONE BEGINS TO UNDERSTAND WITH HUMANS LOOK THE WAY WE DO.



ONCE ONE MAS A SUFFICIENT ANATOMICAL KNOWLEDGE, HE OR SHE CAN SPEND LESS TIME FIGHTING WITH RENDERING AN ACCURATY FIGURE AND MORE TIME WITH DE-CIDING HOW ONE CAN BEST USE THE FIGURE TO ACHIEVE THEIR ARTISTIC GOAL.



ONE MUST ALSO REALIZE
THAT THERE IS NO
MAGIC SECRET TO
DRAWING. NO TRICK TO
MAKE ONE A SUPERIOR
DRAUGHTSMAN.

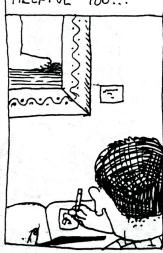


GAINING SKILL IN RENDERING COMES FROM AN INDIVIDUAL COMMITMENT. BY CHALLENGING ONESELF AND NOT GIVING UP... (Ex. NOT DRAWING HANDS AND FEET IN YOUR LIFE STUDIES)



THE SOOK I RIPPED OFF FOR MOST OF THIS COMIC UMAS, "MASTER CLASS IN FIGURE DRAWING" by ROBERT BEVERLY HALE

... COPYING FROM OLD MASTER WORKS IS HELPFUL TOO ...



... AS IS OBTAINING A REAL SKELETON TO DRAW FROM.



WHATEVER YOU DO, NEVER STOP DRAWING THE FIGURE. KEEP AT IT, AND OVER TIME YOU TOO WILL BE A UNIVERSITY ART DEGREE HOLDER/MASTER ART DRAWER PERSON!



