

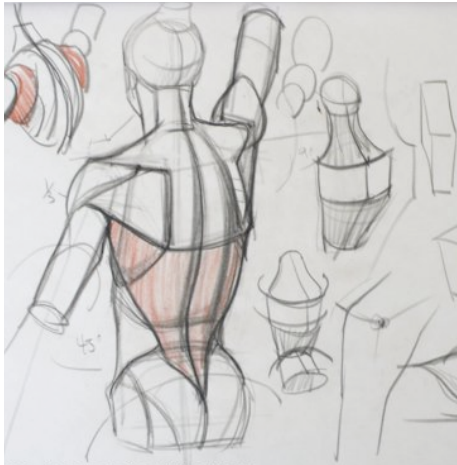
FIGURE—LINE—STRUCTURE—PROPORTIONS—GESTURE--FORM

Drawing the figure requires taking all your drawing skills and putting them together toward one end—rendering an expressive, empathetic image of another body.

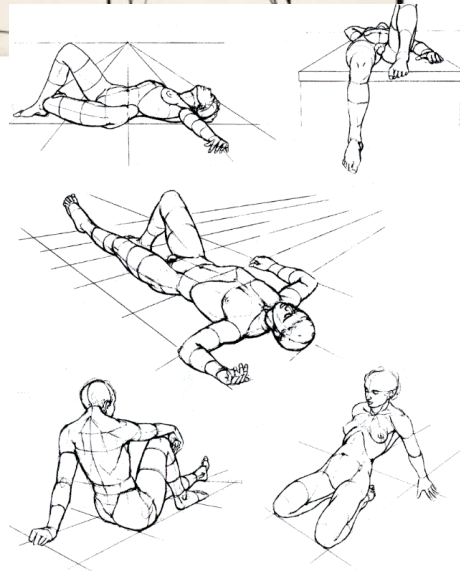
Major Factors:

Line—careful, expressive, sensitive and varied line. I've shown an example by Richard Diebenkorn but every drawing on this page makes use of line.

Structure—the human body is held up by a skeletal system, and together with muscles and tendons, which we can use to help render the form (or 3 dimensional aspect) of the figure.



Proportions—while many artists abstract or distort the proportions of the body for emotional affect, for the artwork to make sense, it must reflect a fundamental understanding of human proportions.



Gesture—the gesture of the pose is what tells us what the body is doing and often times, how it is doing it. Seeing and rendering sensitive gestural poses is essential for communicating subtle shifts in meaning. Tintoretto was a master at using line and gesture.

Form—rendering the form of the body is showing it's 3-dimensionality. Sometimes artists want to flatten the body for expressive purposes, but again, an understanding of the form is always present. Form can be rendered through line alone, or more often, with value. In this drawing by Kitaj, the face is shaded with values while the body is only line. In

both cases, we understand this is a three-dimensional form.

