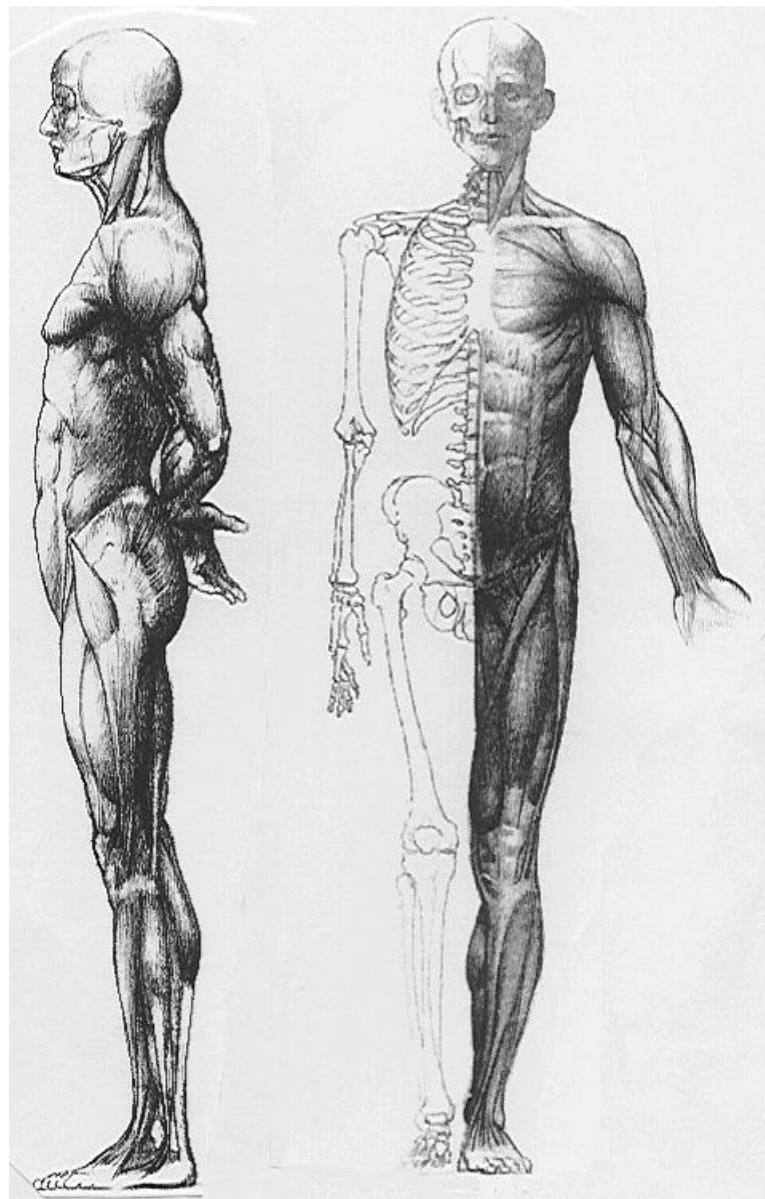


Study the frontal and profile view of the skeleton. Observe the difference in the male and female pelvis. This establishes one of the basic differences in the proportions of the sexes, in men we see a narrow pelvis and wide shoulders, in women it is exactly the opposite - wide pelvis and narrow shoulders. Look too at the articulation of the knee joint and see what a miraculous piece of engineering it is. Accompany this observation with small drawings in your sketch book.

Next time you draw an arm or a skull force yourself to think beyond the surface appearance to the underlying bone structure.

Let us move out now to the equally wonderful network of muscles and tendons.



Do nothing to commit any of this to memory. Just be aware that these bones and muscles are there.

It is best to use the whole arm, not just the wrist in order to capture the motion as this helps to keep your focus on the model and not on the paper. You need to start with a light line which captures the essence of the pose. It should be all about the basic shape, not concentrating on any particular aspect. Be careful not to over think, as it is important to capture moment from an instant impression. As you progress in the drawing you can use heavier line to suggest shadows and to develop the drawing.

Gesture drawings can be developed into more developed drawing by the use of measuring and adding more detail and contouring.



Sitting woman, School of Rembrandt, 17th Century

EYES

No part of the human figure has been the subject of more superlatives than the eyes. They are 'startling', 'seductive', 'fierce', 'frightening', 'provocative' and a host of other things.

Yet the eye is nothing more than a ball in a socket which swivels on command and can shut itself away from the world by lowering the upper lid.

How is it that the eye can give forth such a wealth of expression?

There is the outline shape to consider and it's setting in the socket. We talk of almond-shaped eyes, deep-set eyes, bulging eyes, there are eyes described as 'narrow', 'furtive', 'bright', some are set close together, others wide apart. There are dark eyes and those which are light in colour, so what manner of eyes are you trying to draw?

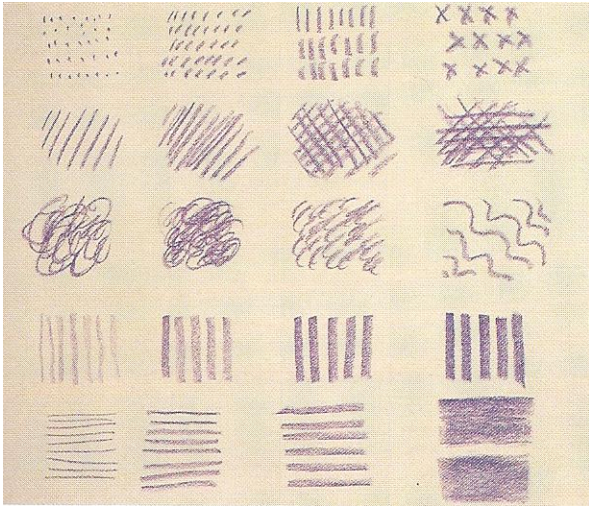
Take a closer look and note the outstanding features as you see them. Note where the light falls to cause a glittering pinpoint reflection and study carefully the shadows below the eyebrow and round the lower rim. See how the shadows merge with the upper part of the nose and dissolve as light strikes the upper part of the cheek.

One slight movement of the eyes can change the whole expression of a person so it is essential to work quickly. Try to see the eyes as one unit and draw them both in one operation because it is together they form an expression. It is therefore wrong to draw one and then go back later to draw the other. Try to match them stroke for stroke.

One thing to be aware of when painting eyes is that the whites of the eyes should not be painted white like the highlight. The white of the eyes is always darker than the highlight and if you paint them the same colour it will make the whole face look wrong.

It is also important to make sure that the eyeball appears round rather than just a flat shape. The spherical shape will cause shadows which are important to give shape to the eyes.





These strokes are all from one pastel stick. Try this yourself and play around with the kinds of strokes you can develop. Once you are familiar with what is possible you will be able to find the stroke you need when painting.

Use about 6 sticks from a cream, pink, red and brown range, with two or three greys, greens or blues for the cooler shade areas. Limit the number of colours you use until you have experience as it is harder to achieve colour harmony with too great a range of colours.

Before commencing your drawings, try the colour sticks on the colour paper you have chosen, with differing pressures, both singly and overlapping the colours to check the effect the colour of the paper has on your colour combinations. Dark or bright coloured paper can alter your sticks and the background will change your perception of those colours anyway.

Practise making arc-shaped marks in wide, sweeping movements. These are the lines you will need to describe much of a human figure.

Use magazine pictures, photographs or a model. If you have a model, make sure they are comfortable (and warm!) and you are ready to begin. If you are using a picture, clip it securely to your board where it is easily visible without moving your head a lot.

Apply the pastels lightly in definite strokes, making them with either the end or side or the sticks (break the stick to a manageable length - don't try to use a whole one), following the main planes of the form as if drawing in monochrome. Identify the colour and tonal variations. Draw quite large and block in the whole figure as quickly as possible in order to capture the pose.

Human skin has many subtle colours, so allow the pastels to bleed into each other. You must keep the pressure light in order to do this. The surroundings of the model will affect their skin tones by reflections. Note the light sources.

