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DRAWING PROGRAM:
Structural Figure Drawing
Final Project

OVERVIEW

In this final assignment for Structural Figure Drawing we will be taking a drawing to more of a finish. Even though we are primarily concerned with structure in this course, shading these forms can help with our three dimensional understanding. Not all drawing problems can always be solved exclusively through construction. This is why it is important to diversify your study habits and make sure that you hit many different areas. Each area of study will help to inform each other area of study. From loose, rough and gestural sketches to highly rendered finishes, they are all important to spend a lot of time with.

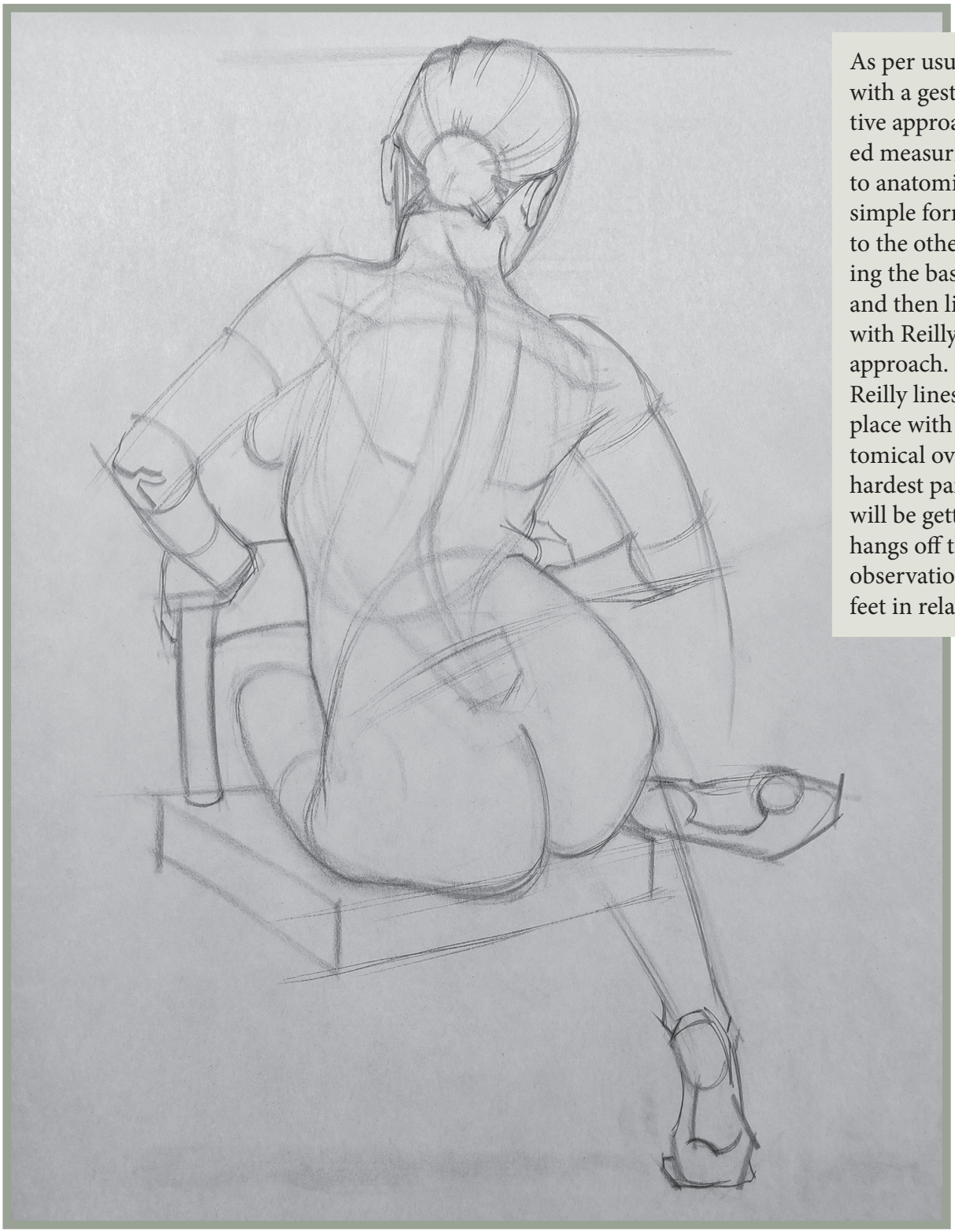






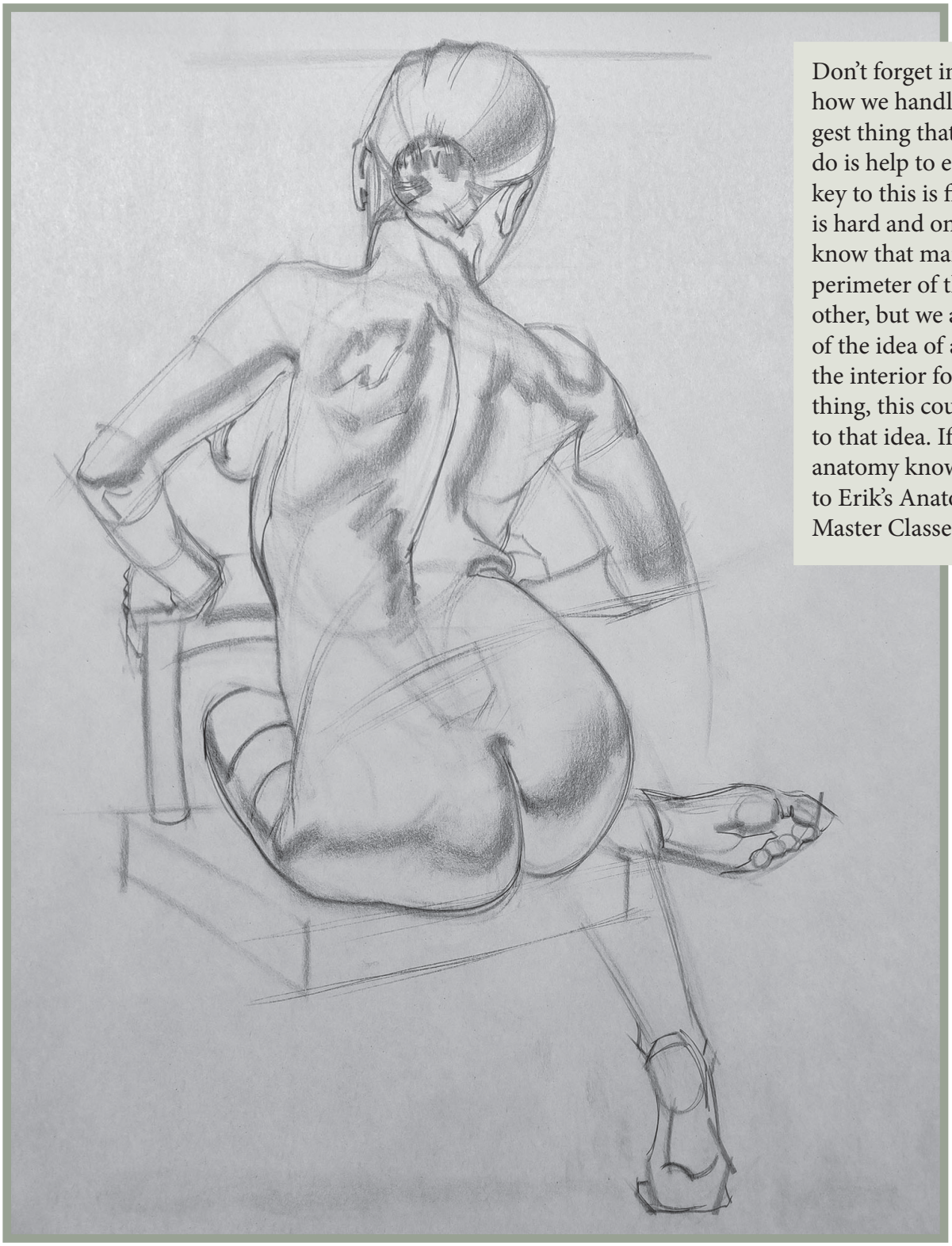
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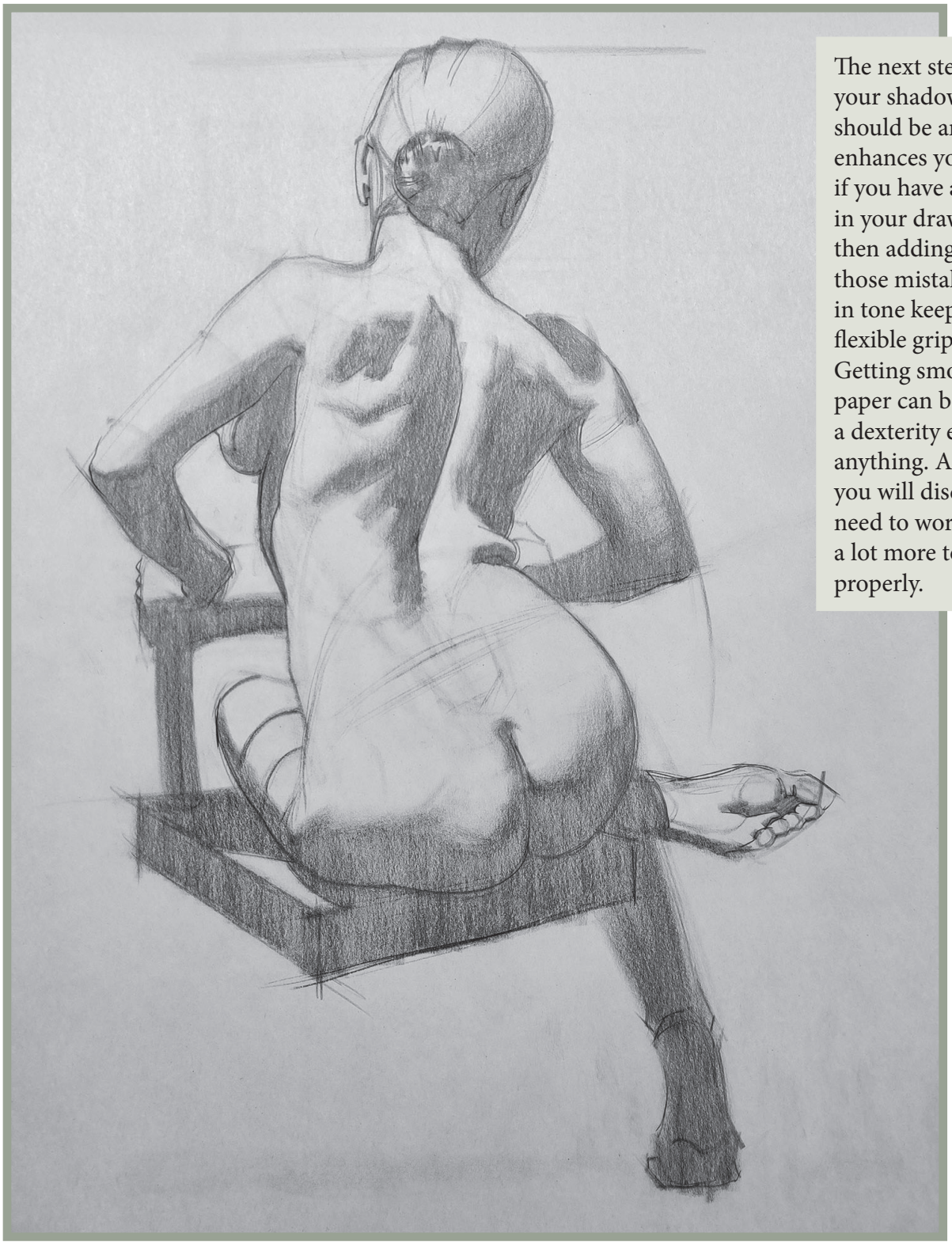
As per usual, starting out with a gestural and constructive approach. Slow calculated measuring and attention to anatomical overlaps and simple forms is key. Similar to the other poses, establishing the basic construction and then linking together with Reilly lines is a great approach. Notice how those Reilly lines fall right into place with certain key anatomical overlaps. One of the hardest parts about this pose will be getting that foot that hangs off the side, pay careful observation to the size of the feet in relation to the head.

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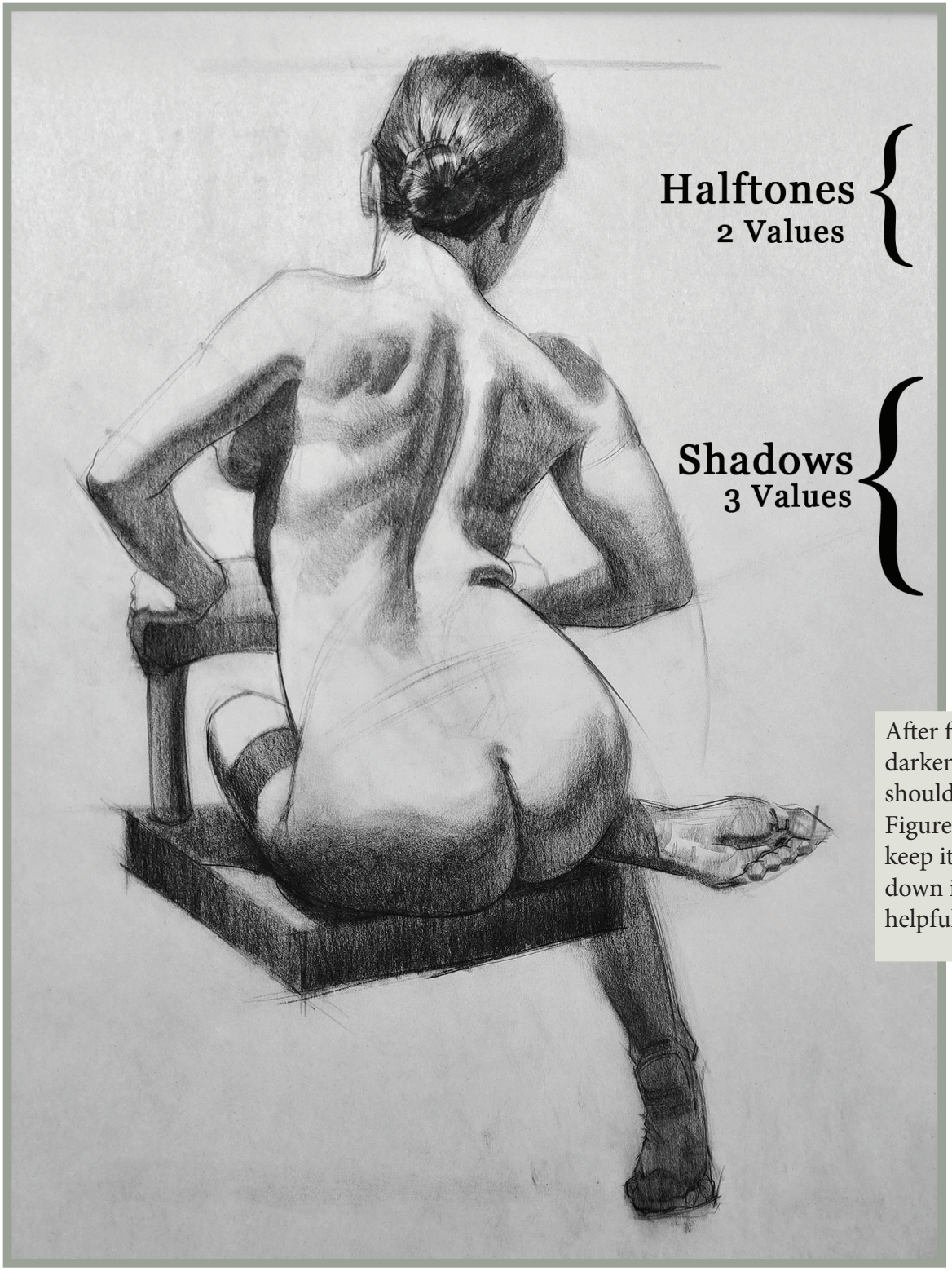
Don't forget in the last assignment how we handled mapping. The biggest thing that the mapping should do is help to enhance the form. The key to this is finding one side that is hard and one side that is soft. We know that many of the forms on the perimeter of the body overlap each other, but we also need to be aware of the idea of anatomical overlap on the interior forms. More than anything, this course is an introduction to that idea. If you want to take your anatomy knowledge further, going to Erik's Anatomy Intensives in the Master Classes is the next step.

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The next step is filling in your shadows. Filling in tone should be another step that enhances your drawing. Now, if you have a lot of mistakes in your drawing at this step then adding tone will amplify those mistakes. When filling in tone keeping a firm but flexible grip on your pencil. Getting smooth tone on your paper can be difficult and it is a dexterity exercise more than anything. After filling it in, you will discover that you'll need to work your soft edges a lot more to get them to read properly.

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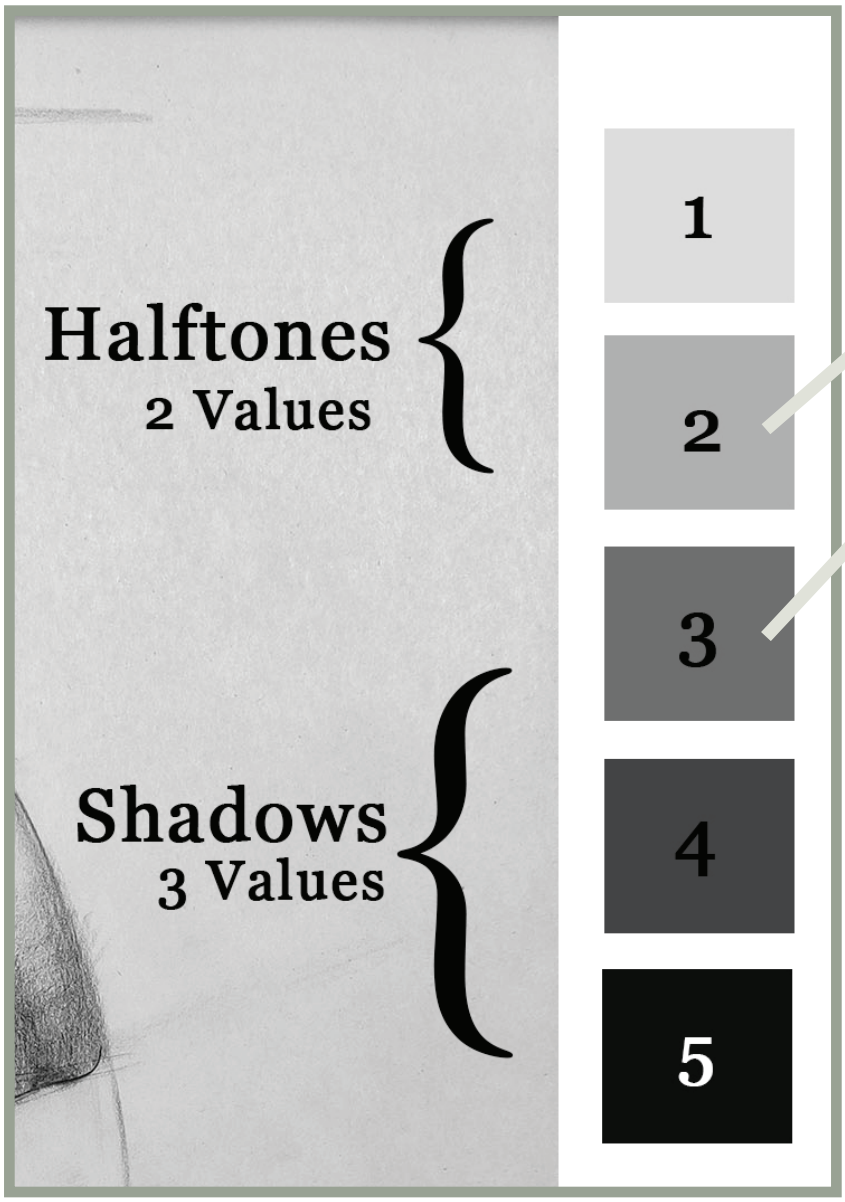


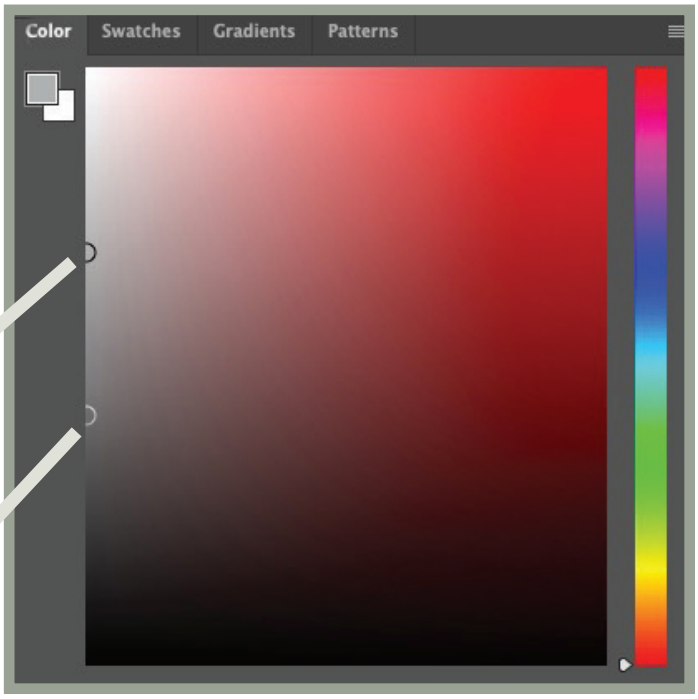
1	White of Paper
2	Average halftone
3	Average shadow (what was on previous page). Reflected Light
4	One step darker
5	Darkest darks

After filling it in you'll want to darken your values slowly. You should remember this step from Figure Drawing Fundamentals. To keep it concise distilling your values down into an organized structure is helpful.

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Separated values, there is a good amount of distance between the average halftone and the average shadow.

In the image on the right side we see two small circles on the hue square. The purpose of this is to show a comparison of values only, you can ignore the red. The above circle is the same value as square number 2. The bottom circle is the value of square number 3. The big thing to note here is **how far separated these values are.** We are basically taking our average shadow value and comparing it with out average halftone value. It is important to keep a degree of separation between halftones and shadows to keep a clear and organized 5 value drawing. When you get into doing longer drawings, see how far you can push this concept. A more "rendered" drawing will often times have a lot more than just 5 values to describe a form.

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ASSIGNMENT: Use the reference below to create a shaded drawing. Try to keep your drawing to just a few values as Brian has shown in the demo. Remember everything you've learned in this phase to help you!



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