

X. THE RECLINING FIGURE

One of the most challenging phases of figure drawing is that of the reclining pose. It offers the best opportunity of all for design, interesting pose, pattern, and foreshortening. We forget the body as an upright figure for the moment and think of it as a means of flexible pattern for space-filling. The head may be placed anywhere within the space at your disposal. The torso may be regarded from any viewpoint. In the drawing of the reclining figure, as in the standing and sitting poses, avoid straight, uninteresting poses—the legs straight, the arms straight, the head straight. I call these “coffin poses,” for nothing appears quite so dead. Unlimited variety is possible with the reclining or half-reclining poses. We brought the figure out of the “proportion box” early in this book. Never fit a box around anything that is an interpretation of life.

The impression is that reclining poses are extremely difficult to draw. If you are accustomed to measuring off so many heads, you must discard the method in drawing the reclining figure, for it may be foreshortened to so great an extent that it cannot be measured in heads. But there is still height and width in any pose. You can still find the middle and quarter points and make comparative measurements. From here to there is equal to from there to another point. Measurements are not standard and apply only to the subject before you.

Reclining poses are often neglected in art schools. The reason is usually the crowded room in which one student obstructs the view of another. Consequently the most delightful and interesting phase of figure drawing is passed over, and many students leave the school with-

out the slightest idea of how to go about drawing a reclining figure.

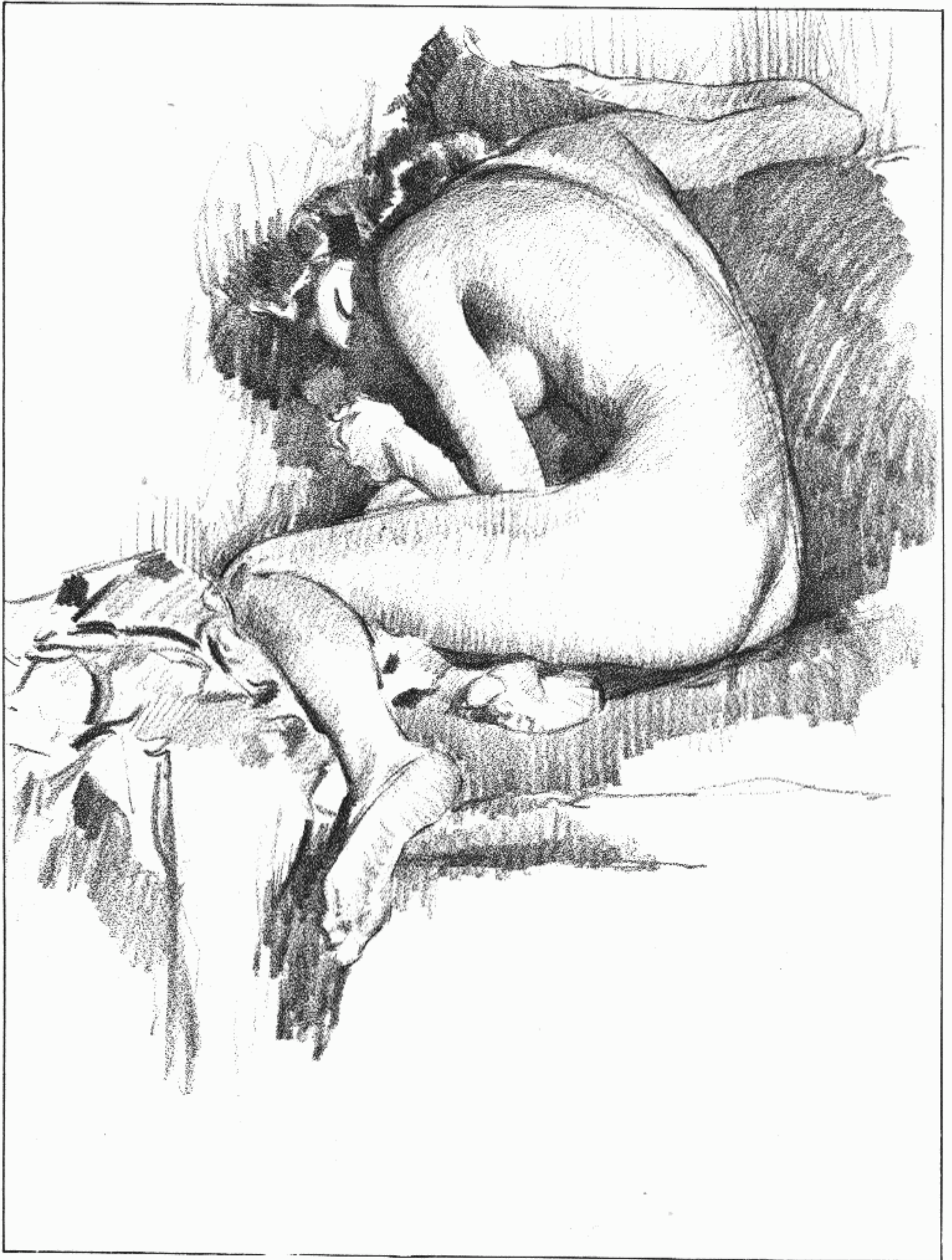
The appearance of complete relaxation is of first importance. A stiff-looking pose gives the observer the reaction of discomfort. The rhythm of the pose should be sought very carefully. You know now how to look for it. Almost any model looks better in a reclining than in a standing pose. The reason is that the stomach falls inward and appears more slender; the breasts, if inclined to droop, return to normal roundness; the chest becomes full and high; the back, lying flat, is straighter; even a double chin is lost. Perhaps nature purposely adds beauty to the reclining pose. If glamorous appeal is needed in a drawing, nothing can give it more than the reclining figure.

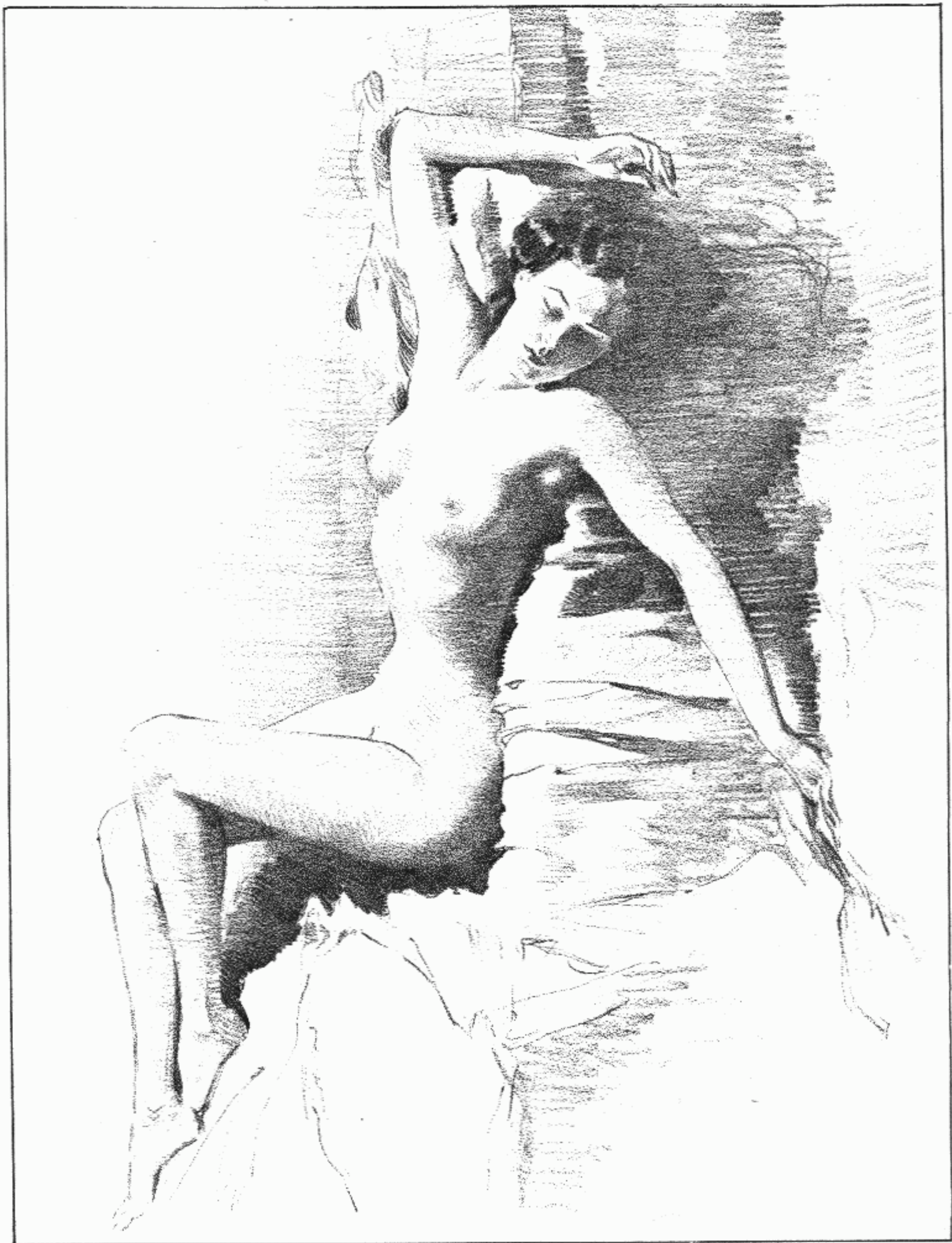
If you are using your camera, do not place it too close to the model, for distortion will result. Reclining poses should be selected with good taste. Crudity can send you and your drawing out the door in a hurry. See that the pose does not hide parts of the limbs so that they look like stumps; for instance, a leg bent under with nothing to explain it may look like the fellow with the tin cup. You cannot tell whether or not he has a leg. An unusual pose is not necessarily good, but a figure can be twisted about for interesting design, or combined with draperies for unusual pattern. The hair can be made a nice part of the design. If the pose is complex, keep the lighting simple. Cross-lighting on an unfamiliar pose may complicate it and make it look like a Chinese puzzle. If bizarre effects, however, are wanted, it may work out at that. A high viewpoint may lend variety.

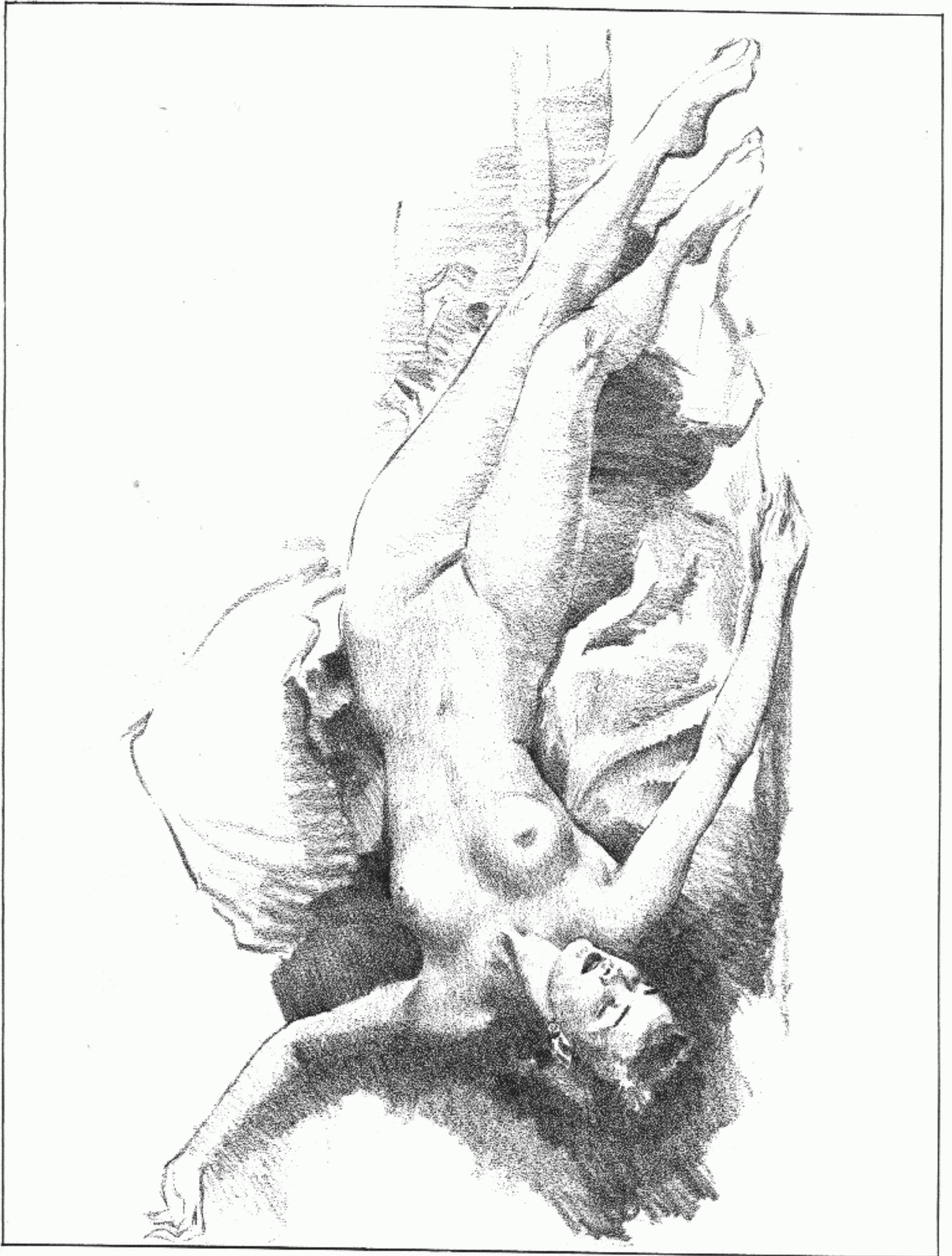
SKETCHES OF RECLINING POSES



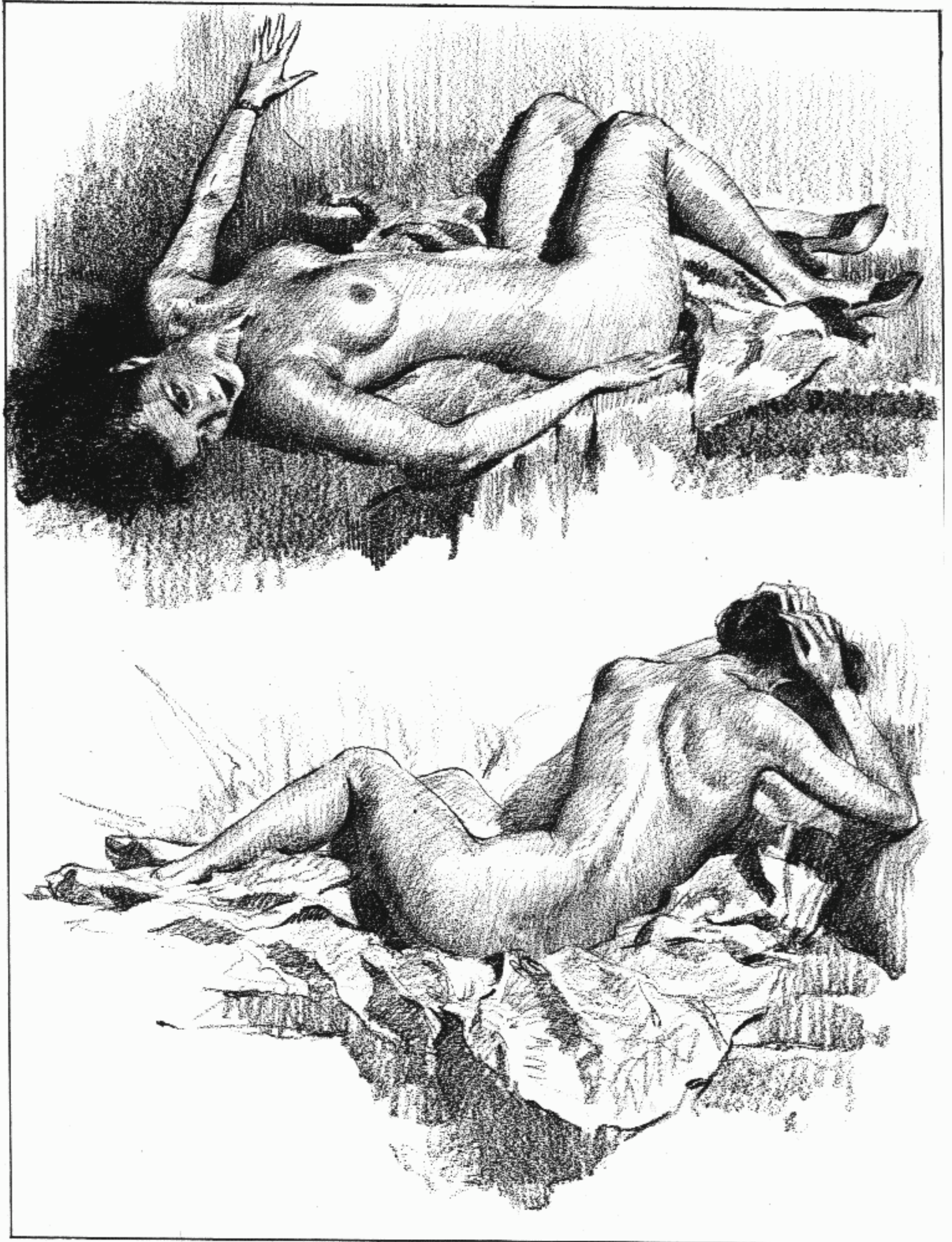
STUDY







COARSE GRAIN PAPER STUDIES

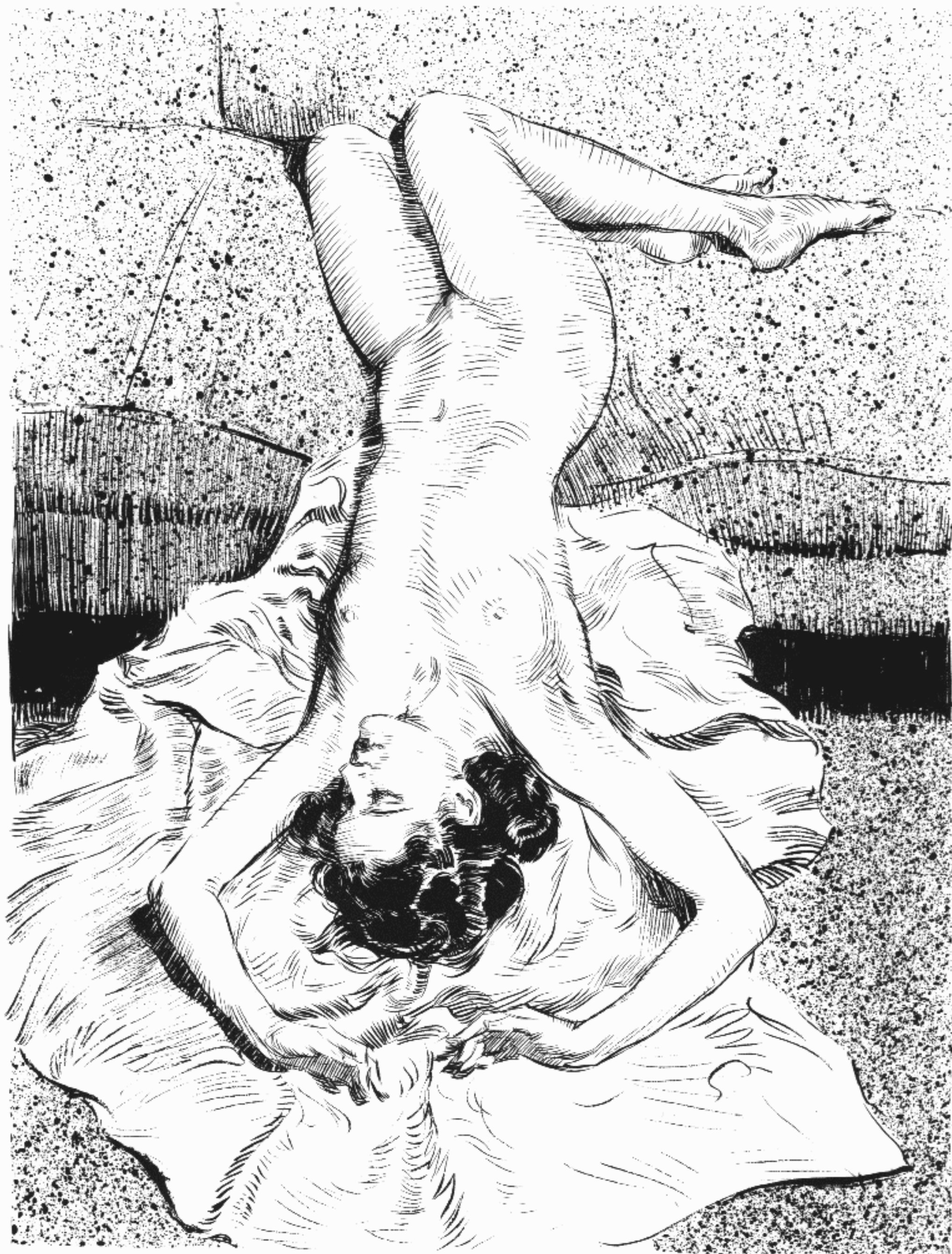


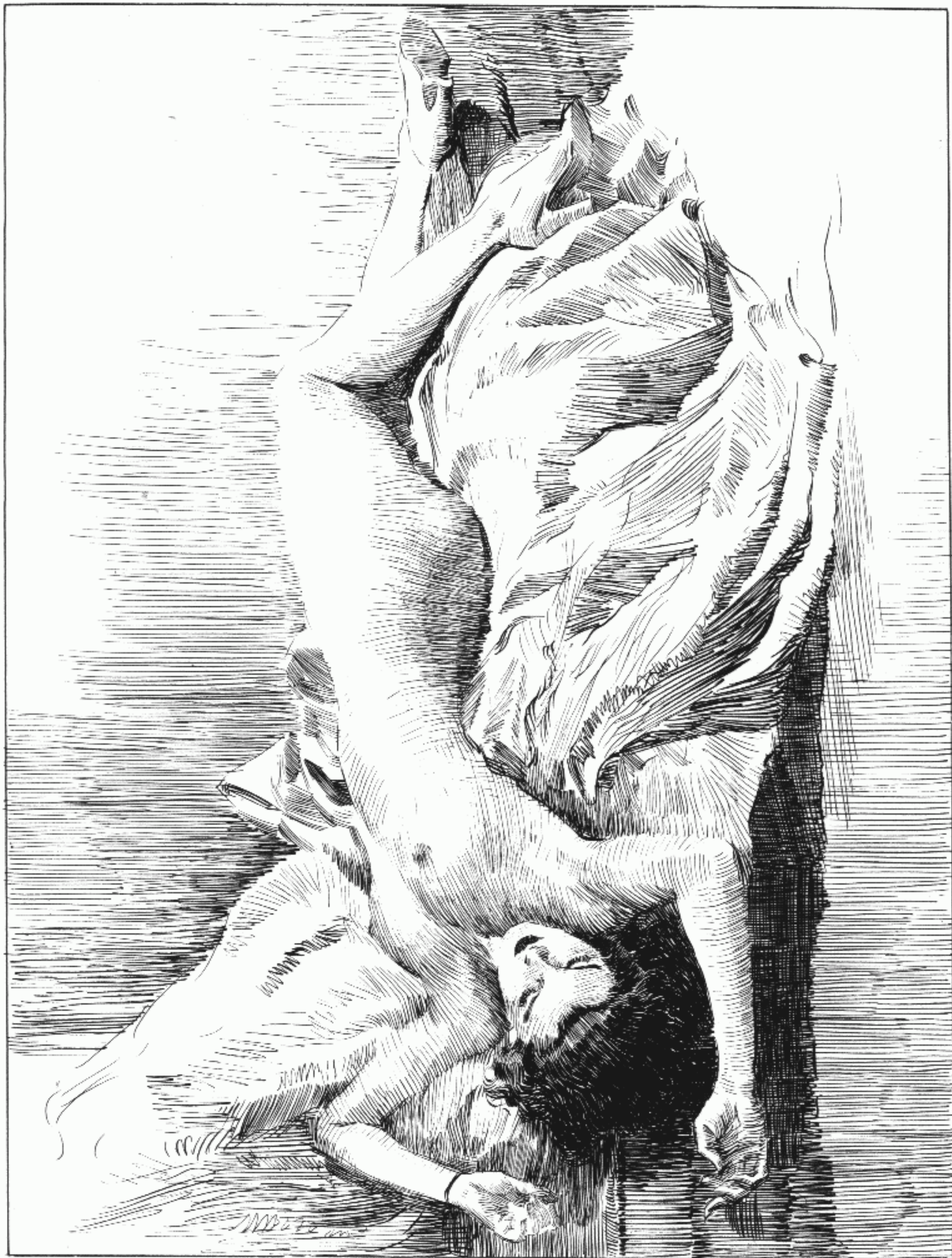
STUDY IN FORESHORTENING



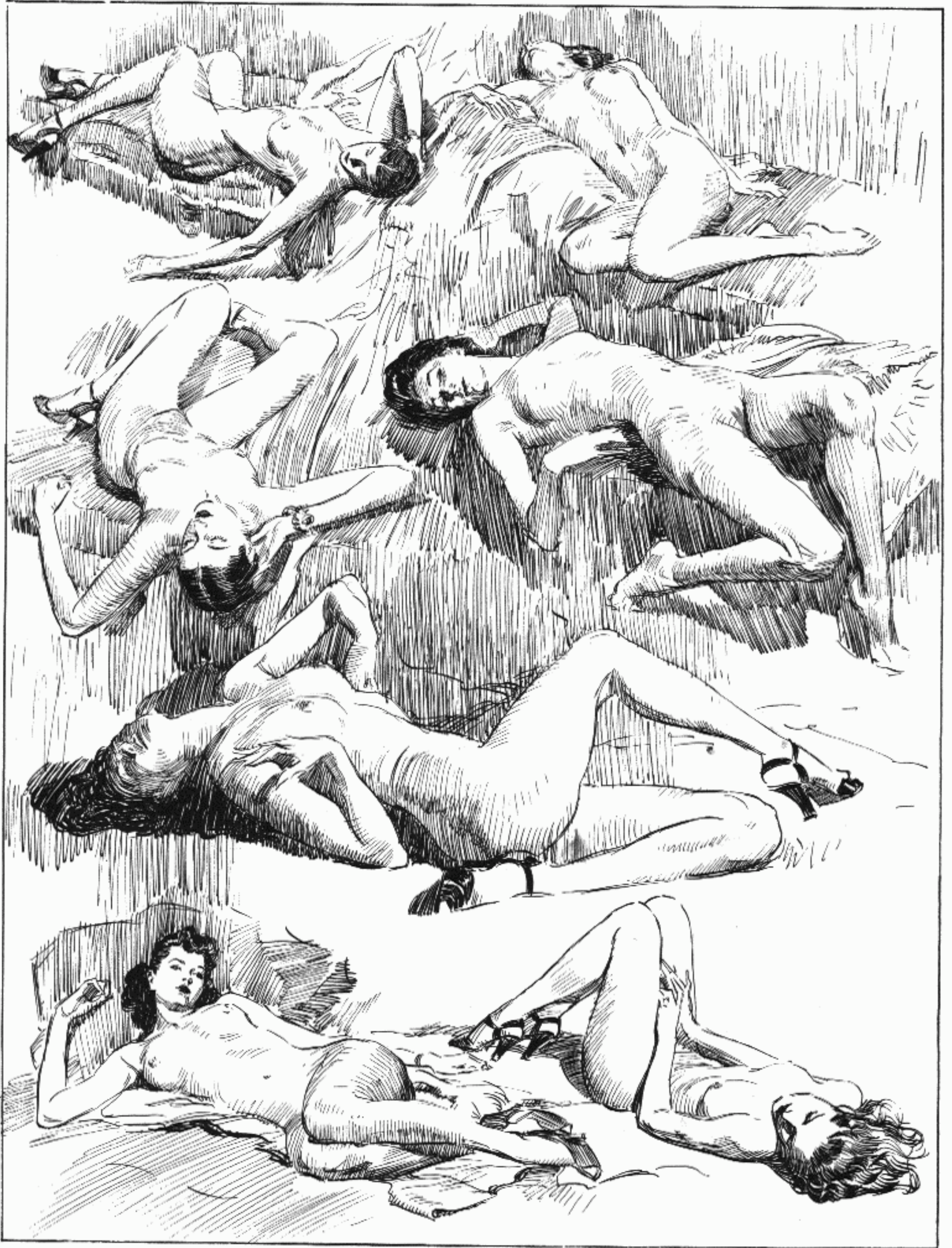
THE DRAWINGS ON THESE TWO PAGES ARE INTENDED TO DEMONSTRATE HOW THE TEXTURE OR "GRAIN" OF THE PAPER MAY BE UTILIZED TO ADVANTAGE. THE DELICATE MODELING IS DONE WITH THE POINT AND THE BROADER MASSES WITH THE SIDE OF THE LEAD. ATTENTION IS CALLED TO THE USE OF DARK ACCENTS. YOU CANNOT "INVENT" LIGHT AND SHADOW. DRAW FROM LIFE OR GOOD COPY.

CEMENTED TISSUE OVERLAY, SPATTER AND BRUSH DRAWING





PEN STUDIES



A TYPICAL PROBLEM

Typical problem to solve with an art dealer and representative:

"I have a particular commission in mind that I believe you could handle," says an art dealer. "My clients have organized a new country club. They are building a beautiful clubhouse. They want two mural decorations for their new dining room. The woodwork will be done in ivory, with a slightly deeper tone of ivory on the walls. There are two doorways into the dining room, over each of which there will be a lunette. The lunettes are half-circles, the radius of each being five feet, making the base or span of the mural ten feet, five feet in height at the middle point. The club is to be closed between the months of October and May for the winter, and, since the club activities start in May, a spring mural will be used over one door and a fall subject over the other.

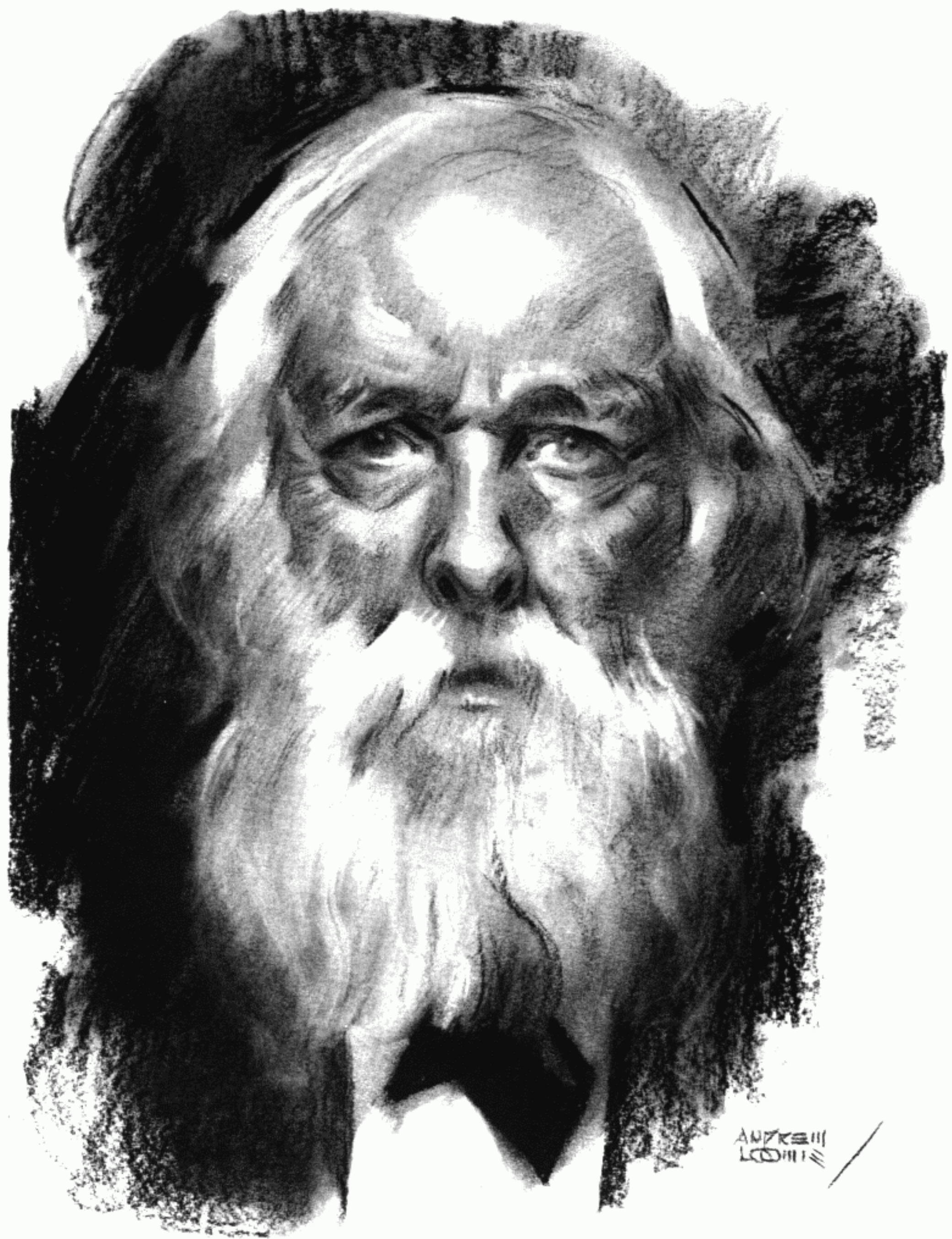
"The subject selected for the first lunette is awakening spring. A reclining figure lies upon the woodland soil, amid wildflowers that have burst into bloom, blossoming bushes, and trees. There are small animals about, such as squirrel, deer, rabbit, and birds. The figure is in the act of awakening and about to rise. Her hair is long, and perhaps there is a garland of early spring flowers about her head. The figure may be partly covered with flowers.

"A female figure lying down to rest for the winter is the fall subject. Brilliant autumn leaves are falling and have drifted over the figure, cov-

ering it partly. In the hair are drooping and wilted flowers. A squirrel with an acorn in its paws, a rabbit burrowing down into the soil, birds flying—all may be shown. The grass is brown and dry; perhaps some red berries are on a branch. The thought that is conveyed is that summer has ended and Nature prepares for winter."

Make many rough pencil compositions. Do not only fill the space with the figure stretched stiffly across it. Proceed to work up some small thumbnail roughs in color. Then pose your model, make studies, or take camera shots. It would be wise to make some studies of trees and foliage in the woods. The little animals should also be studied. The subject could be given modern, simple treatment. When your preliminary material is ready, begin the sketch you will submit. This sketch is called a cartoon. It should be done well enough so that it can be squared off. You may then work from it, if necessary, directly upon the walls, or on a canvas mounted to fit or to be glued into place.

Since the room is light and airy, the paintings should be keyed fairly high, rather than dark and heavy. Gray your colors a little so that your picture will not jump out of the wall like an advertisement. Treat the flesh delicately and simply. Do not try for brilliant or even strong light and shadow. You will gain valuable experience if you will paint these subjects on a small scale.



ANDRE III
LODINI

XI. THE HEAD, HANDS, AND FEET

The head, perhaps, has more to do with selling a drawing than anything else. Though the figure drawing you submit may be a splendid one, your client will not look beyond a homely or badly drawn face. I have often worried and labored over this fact in my own experience. Once something happened that has helped me ever since. I discovered *construction*. I discovered that a beautiful face is not necessarily a type. It is not hair, color, eyes, nose, or mouth. Any set of features in a skull that is normal can be made into a face that is interesting and arresting, if not actually beautiful. When the face on your drawing is ugly and seems to leer at you, forget the features and look to the construction and placement of them. No face can be out of construction and look right or beautiful. There must be a positive balance of the two sides of the face. The spacing between the eyes must be right in relation to the skull. The perspective or viewpoint of the face must be consistent with the skull also. The placement of the ear must be accurate, or a rather imbecilic look results. The hairline is extremely important because it not only frames the head but helps to tip the face at its proper angle.

The placement of the mouth at its proper distance between nose and chin can mean the difference between allure and a disgruntled pout. To summarize, draw the skull correctly from your viewpoint and then place the features properly within it.

In my first book, *Fun with a Pencil*, I set about to work out a plan for head construction that I consider almost foolproof. I repeat the general plan as a possible aid here.*

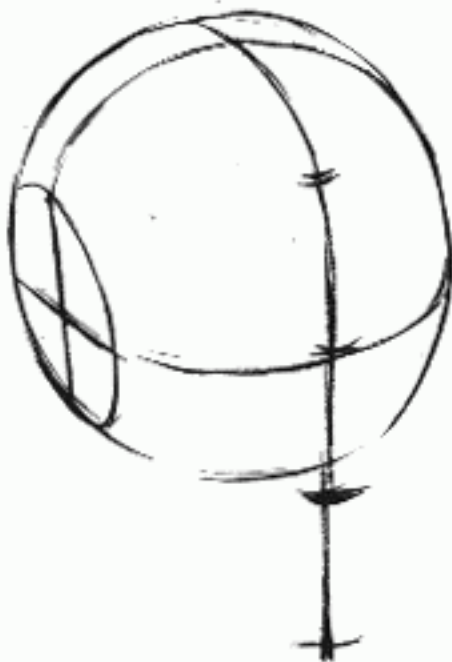
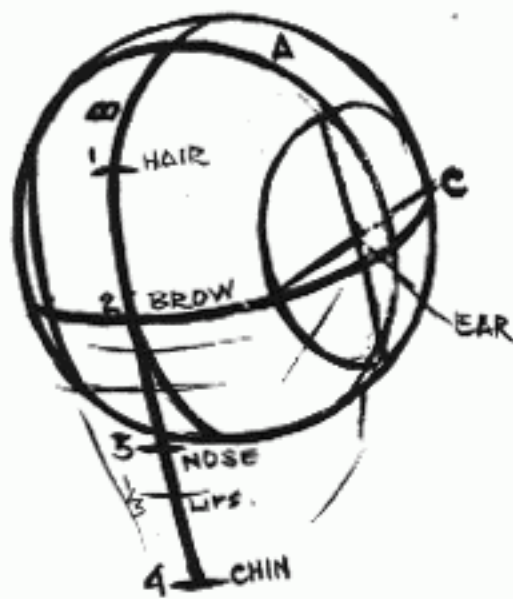
Consider the head a ball, flattened at the sides, to which the facial plane is attached. The plane is divided into three equal parts (lines *A*, *B*, and *C*). The ball itself is divided in half. Line *A* becomes the earline, *B* the middle line of the face, and *C* the line of the brows. The spacing of the features can then be laid out on these lines. The plan holds good for either male or female, the difference being in the more bony structure, the heavier brows, the larger mouth in the male. The jaw line in the male is usually drawn more squarely and ruggedly.

In this chapter are studies of the skull and its bony structure, as well as the muscular construction and the general planes of the male head. The individual features are worked out in detail. The heads are of varying ages. Since no two faces are alike, for you the best plan is to draw people rather than stock heads. Perhaps an artist of another era could repeat his types endlessly, but there is no advantage in that today. It tends to make an artist's work dated in short order. The artist who can keep his types fresh and true to purpose will last.

It pays in the long run to hire models, though there is always the temptation to save money. The danger in using clips from magazines is that the material is usually copyrighted. Advertisers pay movie stars for the privilege of using their photos. Both the star and the advertiser will resent having them "swiped" for another advertiser. Your client will not be happy about it either. The same is true of fashion models who have been paid for their services. You cannot expect to use them for your own purposes. Practice from clips, but don't try to sell your copies as originals. Once you learn to draw heads, it will be your life-long interest to portray character.

*A strikingly similar method was originated independently by Miss E. Grace Hanks. (See *Fun with a Pencil*, p. 36.)

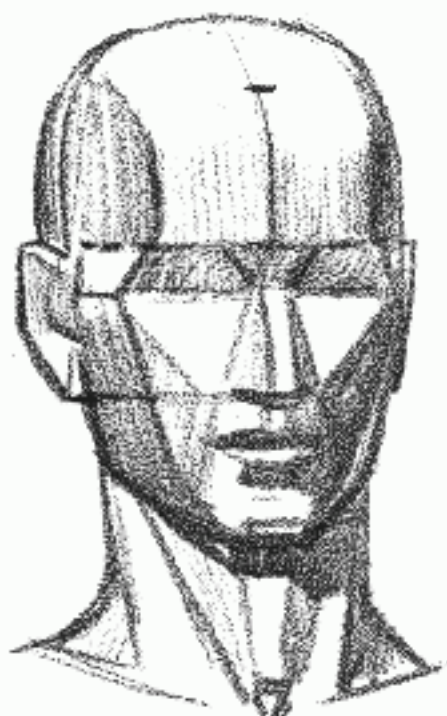
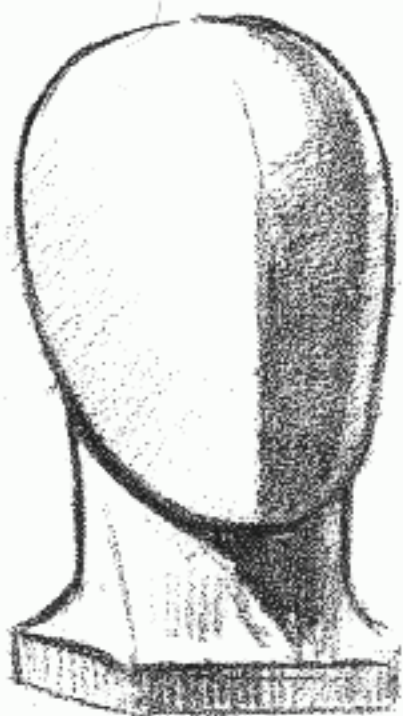
HEAD BUILDING



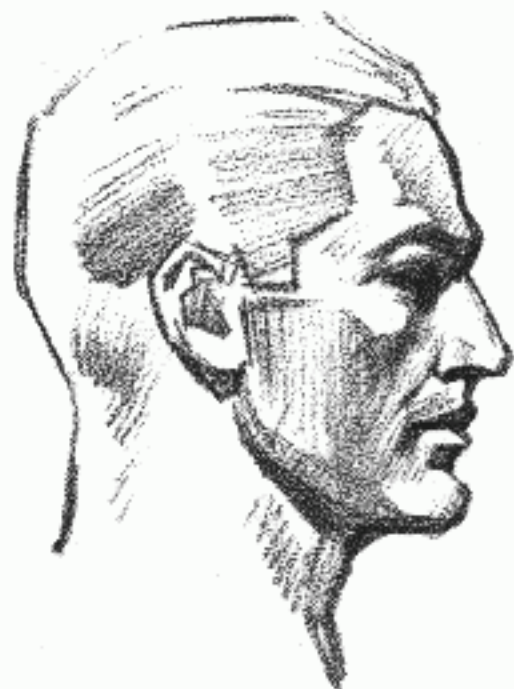
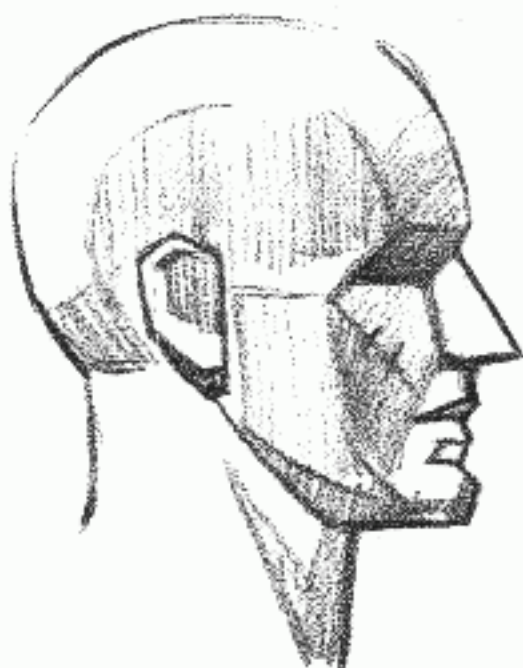
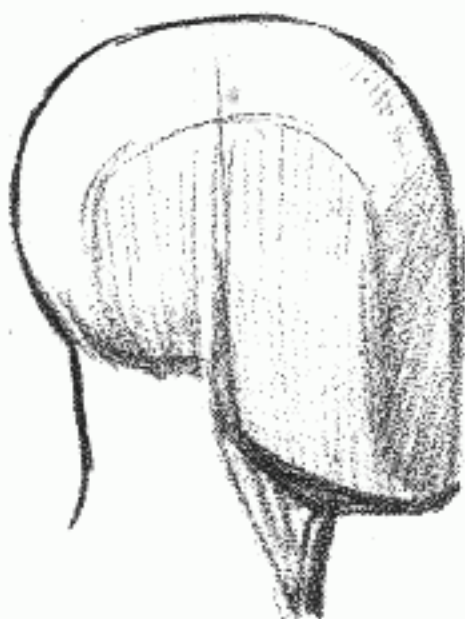
HOW TO CONSTRUCT A HEAD.

DRAW A BALL. DIVIDE BALL INTO SECTIONS SO THAT YOU HAVE A MIDDLE LINE DIVIDING BALL 3 WAYS (LINES A, B AND C). TAKE ONE FOR MIDDLE LINE OF FACE. THE OTHER TWO WILL BE AN EAR LINE AND A LINE OF BROWS. DROP MIDDLE LINE OF FACE OFF BALL. DIVIDE INTO 4 PARTS THAT APPEAR EQUAL, EACH PART EQUAL TO HALF OF THE DISTANCE FROM BROWLINE TO TOP OF BALL. SLICE OFF SIDES BY DROPPING EAR LINE STRAIGHT DOWN. PLACE EAR AT INTERSECTION OF LINES A AND C. NOW BUILD IN JAW AND FEATURES. THIS PLAN IS MORE THOROUGHLY COVERED IN "FUN WITH A PENCIL".

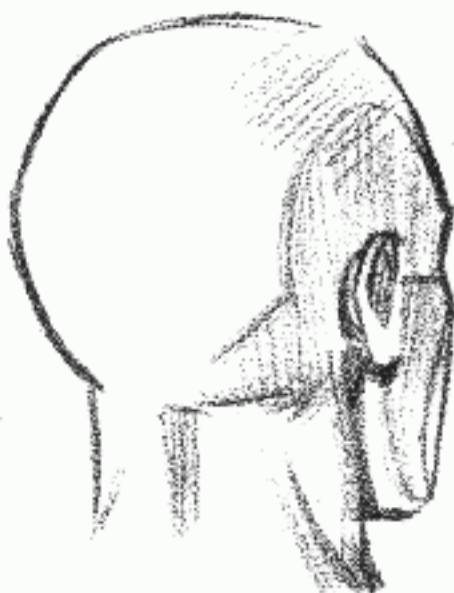
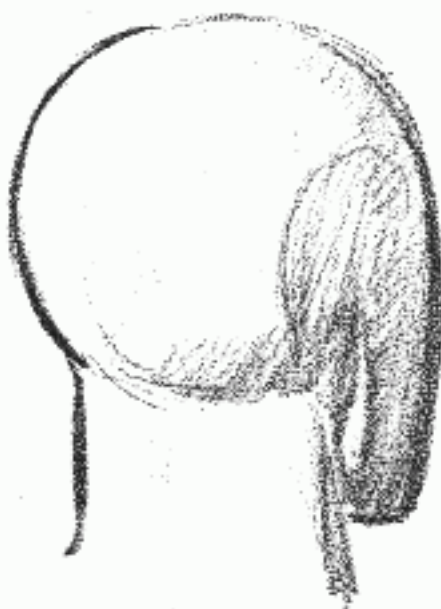
BLOCKS AND PLANES



THE SIMPLE FORM DEVELOPED TO THE COMPLEX, THROUGH THE USE OF PLANES. THESE AVERAGE PLANES SHOULD BE LEARNED. THEY ARE THE BASIS FOR LIGHTING.



THE PLANES SIDE VIEW. GET SOME CLAY AND MODEL THE PLANES SO YOU CAN LIGHT THEM DIFFERENT WAYS. THEN DRAW THEM. REFER BACK TO PAGES 72 AND 73.

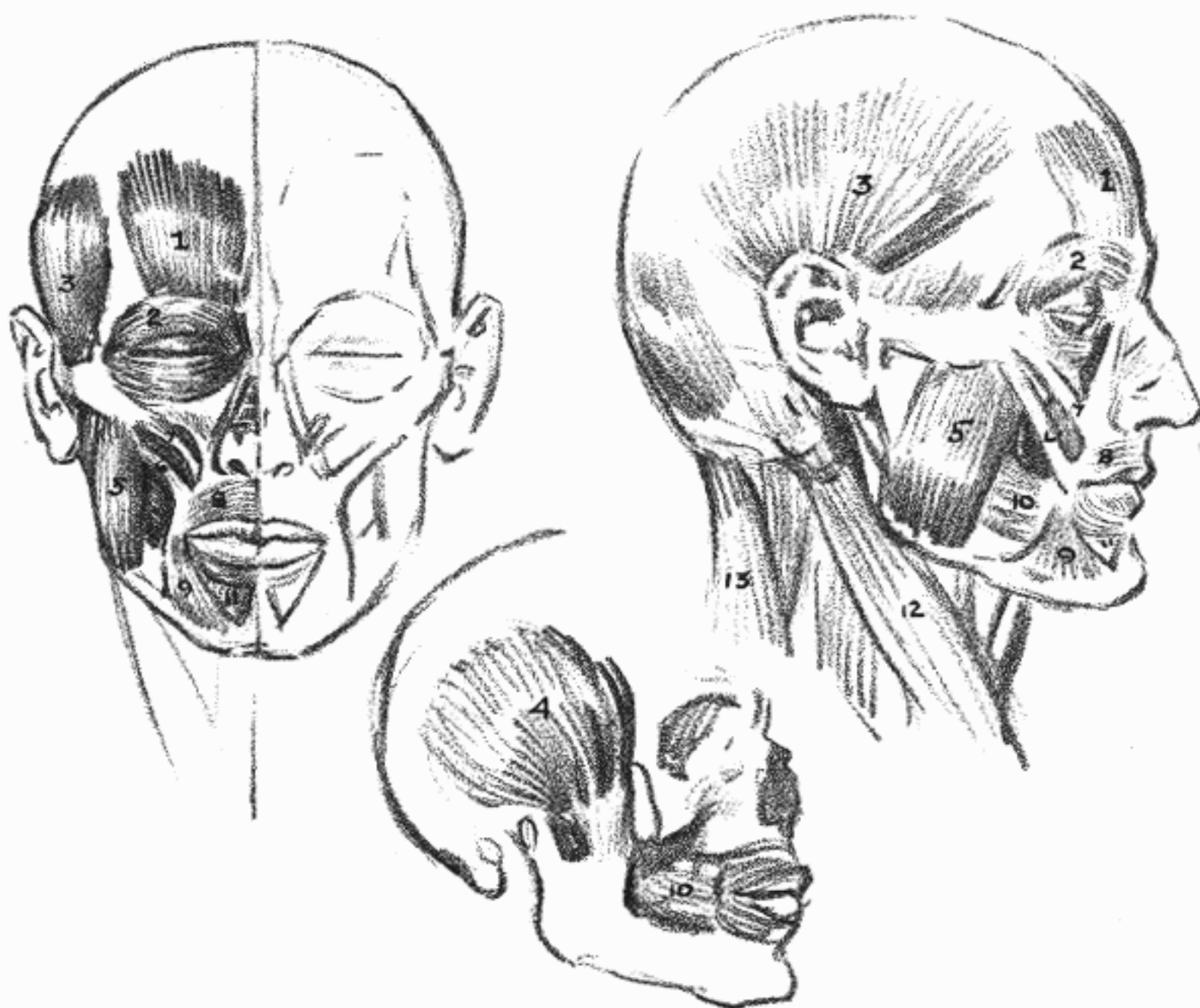


BACK VIEWS ARE MOST DIFFICULT UNLESS FORM AND PLANES ARE UNDERSTOOD

BONES AND MUSCLES OF THE HEAD



GRUESOME! BUT TRY TO DRAW IT CAREFULLY.

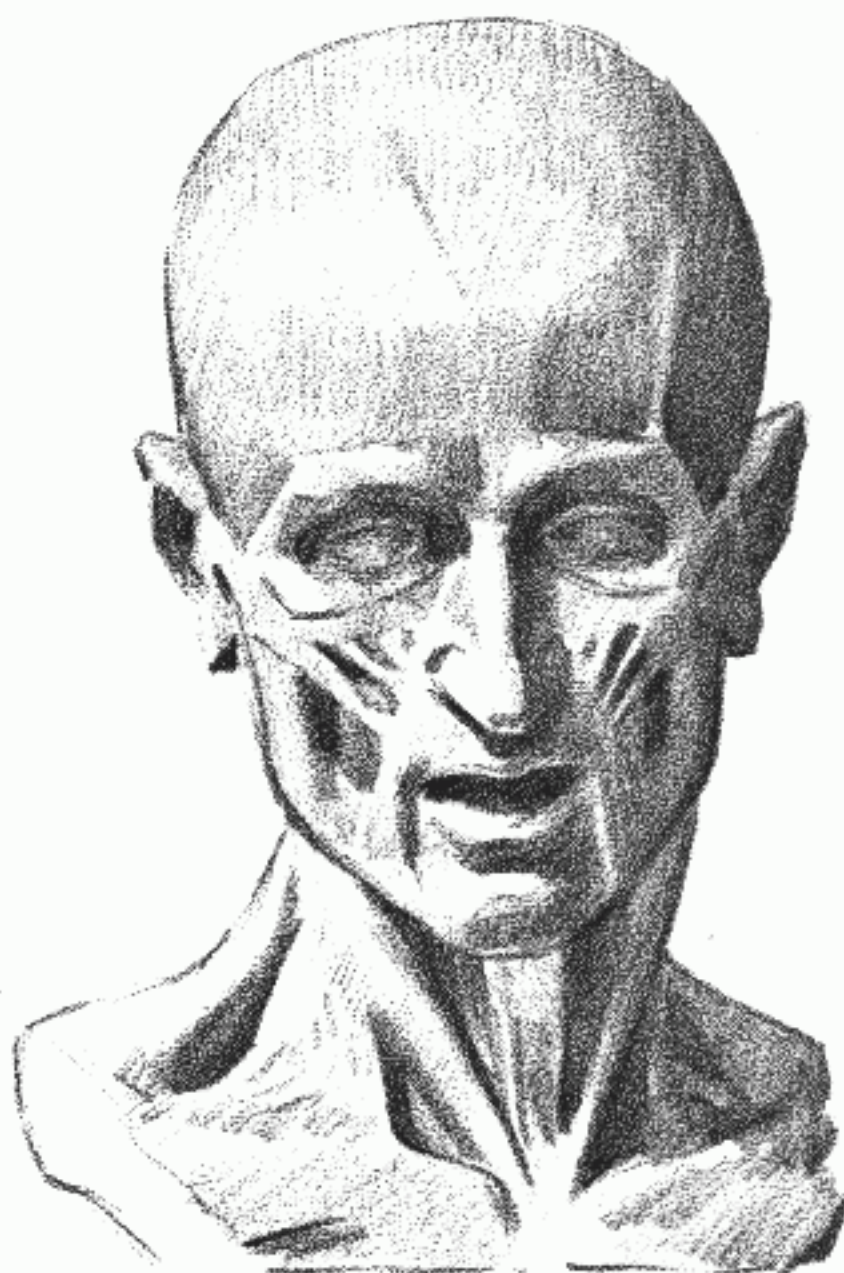
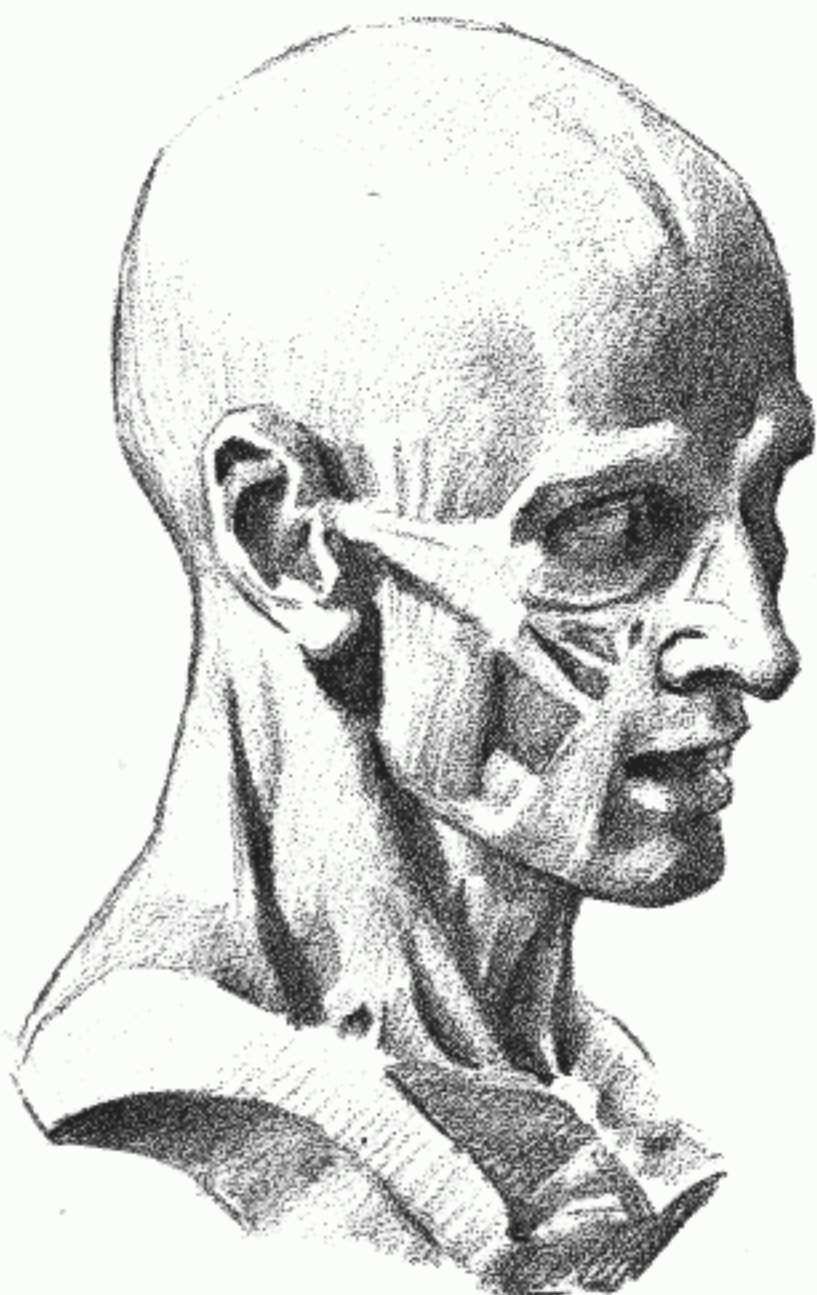


1 FRONTALIS
2 ORBICULARIS OCULI
3 AURICULAR MUSCLES
4 TEMPORALIS (DEEP)

5 MASSETER
6-7 ZYGOMATICUS
8 ORBICULARIS ORIS
9 TRIANGULARIS

10 BUCCINATOR
11 DEPRESSOR
12 STERNO MASTOID
13 TRAPEZIUS

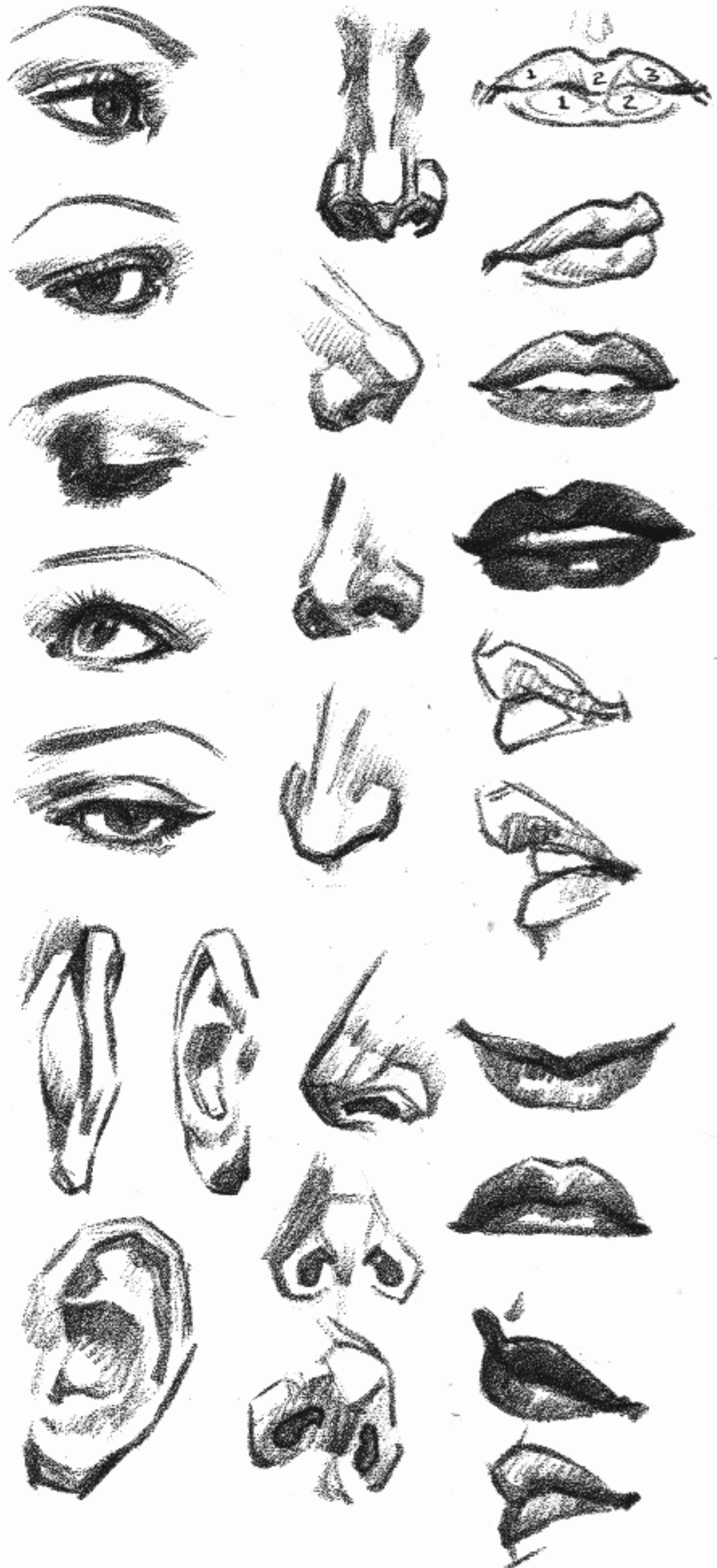
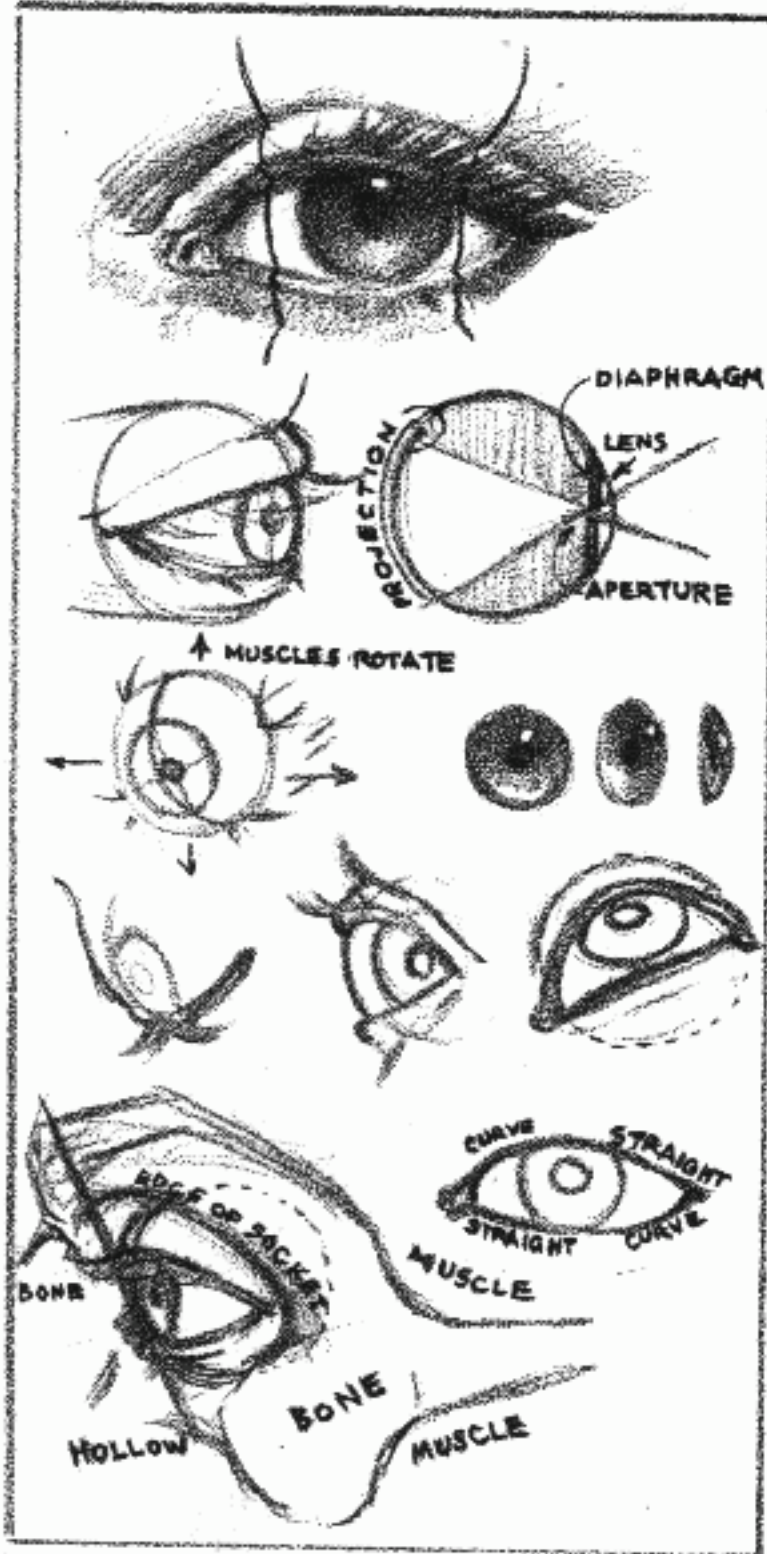
THE MUSCLES IN LIGHT AND SHADOW



STUDIES OF AN ANATOMICAL CAST (WHITE)

THESE ARE TO SHOW THE ANATOMY OF THE HEAD IN ITS SOLID ASPECT, OR AS FORM IN LIGHT AND SHADOW. IF YOU CAN DRAW FROM CASTS, IT IS RECOMMENDED TO DO SO. MANY STUDENTS SKIP THE ANTIQUE CLASS, NOT REALIZING ITS TRUE VALUE. ITS ADVANTAGE IS THAT THE SUBJECT REMAINS FIXED FOR CAREFUL STUDY. IT DEVELOPS SOLIDITY AND EXCELLENT FOR STUDY OF VALUES. I SUGGEST YOU MAKE SOME CAREFUL FREEHAND DUPLICATIONS OF THESE DRAWINGS IF YOU HAVE NO SIMILAR CASTS NEAR.

FEATURES



SETTING THE FEATURES INTO THE HEAD



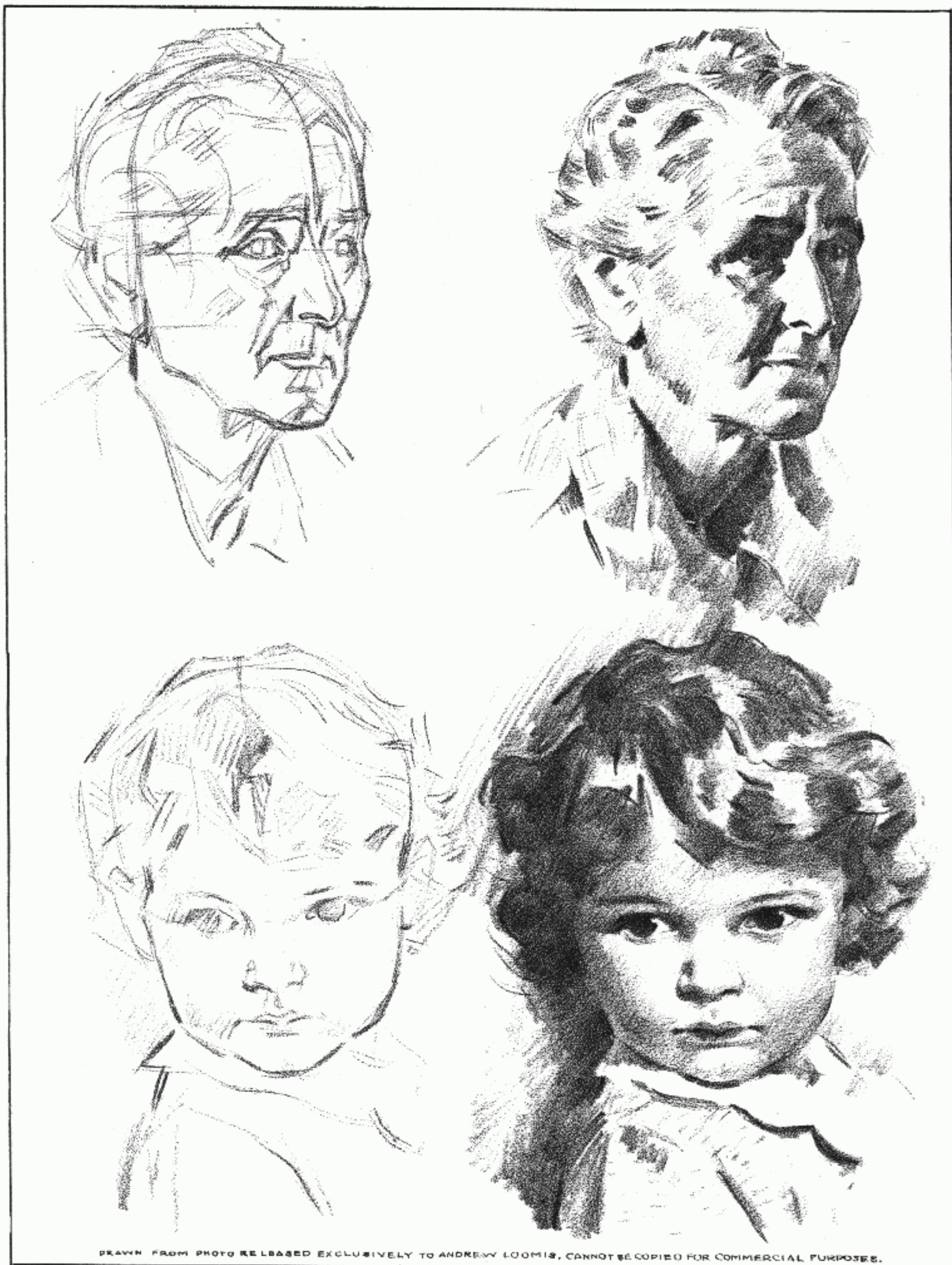
STUDIES



STUDIES OF MISS "G"

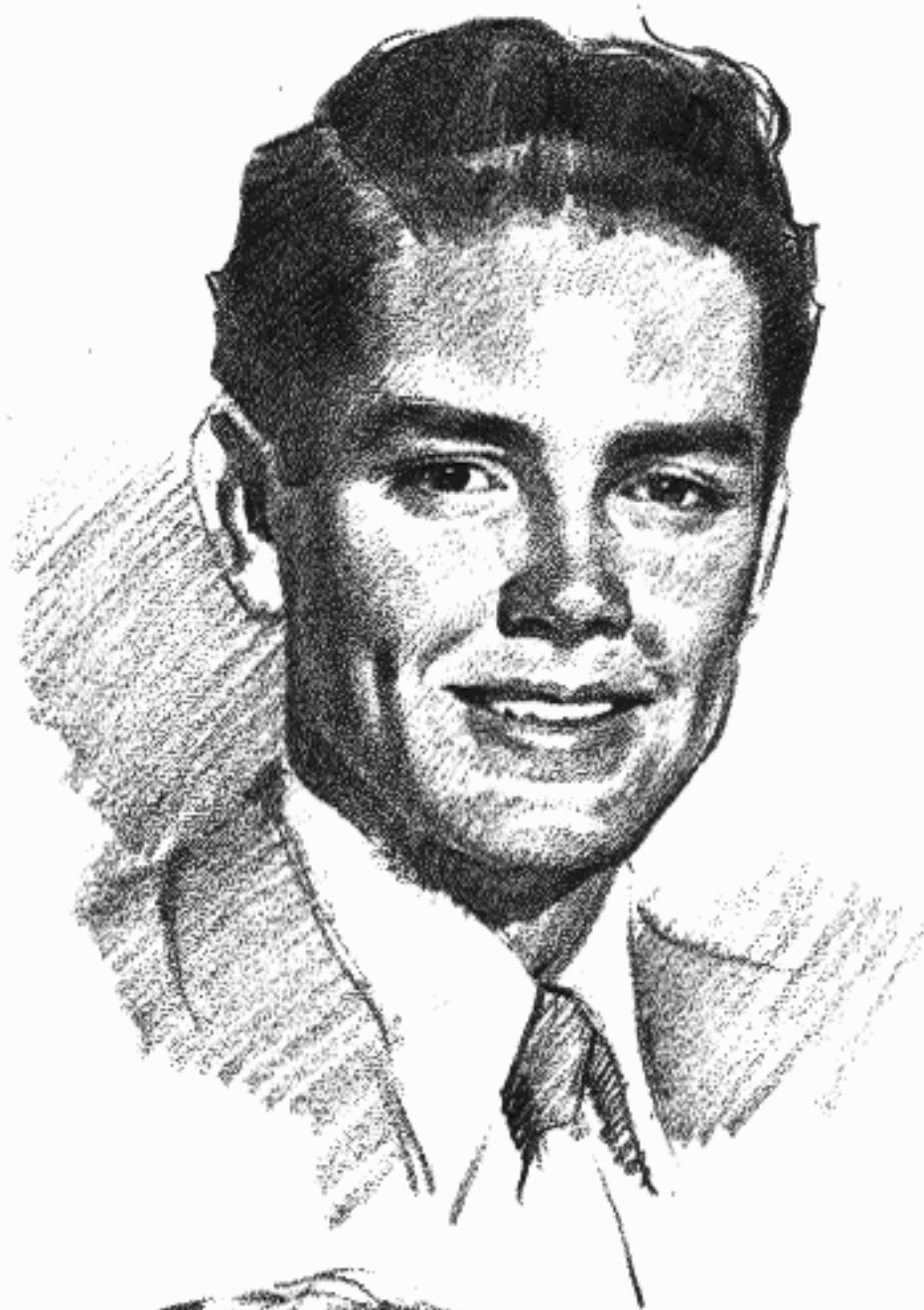


YOUNG AND OLD



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MAKE STUDIES LIKE THESE OF YOUR FRIENDS

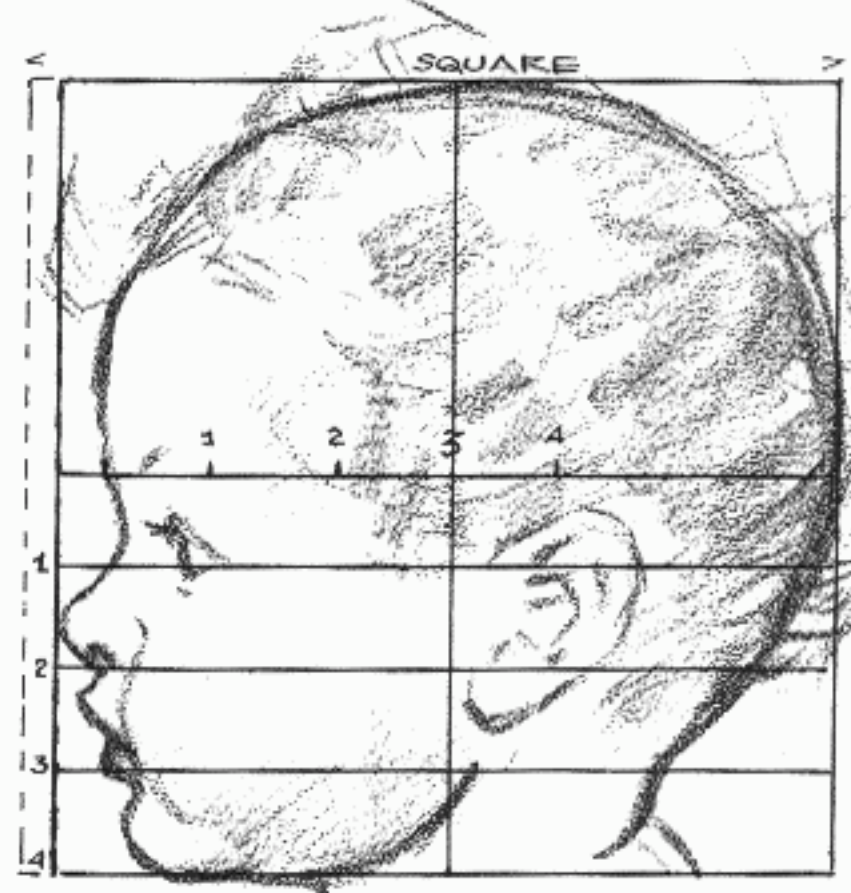
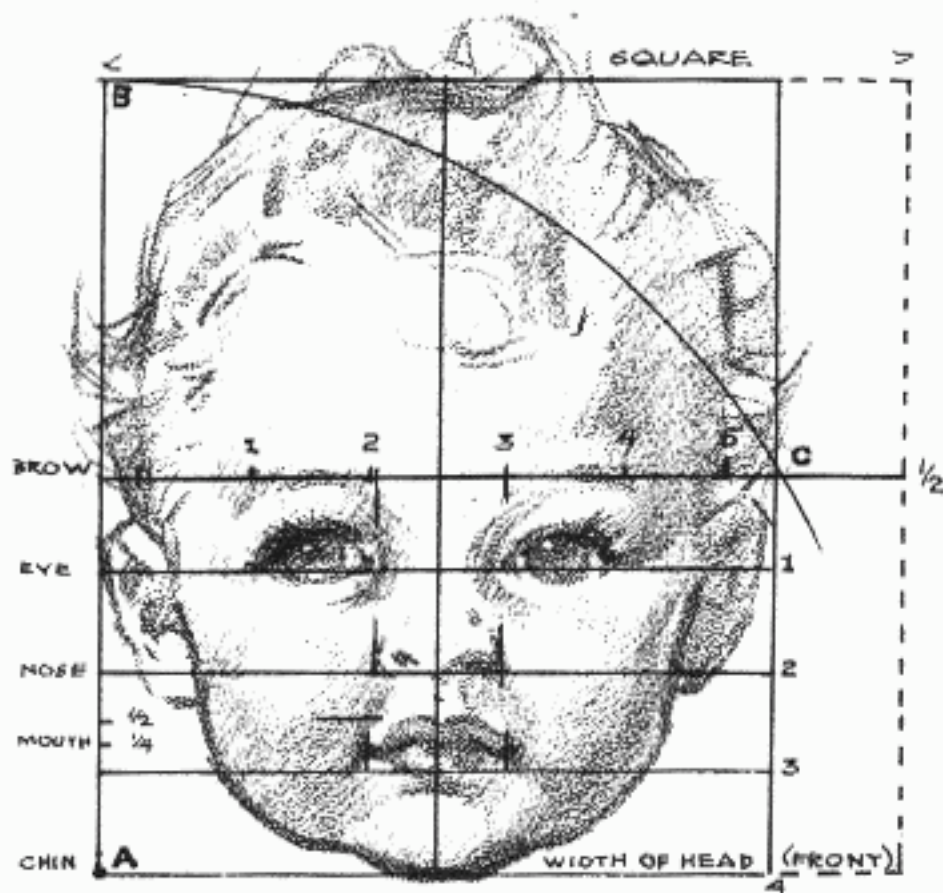


STUDIES OF A YOUNG MAN

THERE ARE NO SECRETS IN DRAWING HEADS. FIRST COMES AN UNDERSTANDING OF A PARTICULAR SKULL. NEXT TO CONSTRUCT AN INDIVIDUAL SET OF FEATURES CORRECTLY PLACED WITHIN THAT SKULL. THEN COMES THE RENDERING OF THE FORM OVER THE FACE BY PLANES OF LIGHT HALFTONE AND SHADOW. EVERY PLANE IS A PART OF THE WHOLE THE LIGHTING SHOULD BE VERY SIMPLE. THE HEAD IS DIFFICULT ENOUGH WITHOUT ADDING THE COMPLEXITY OF MANY LIGHTS.



PROPORTION OF THE BABY HEAD



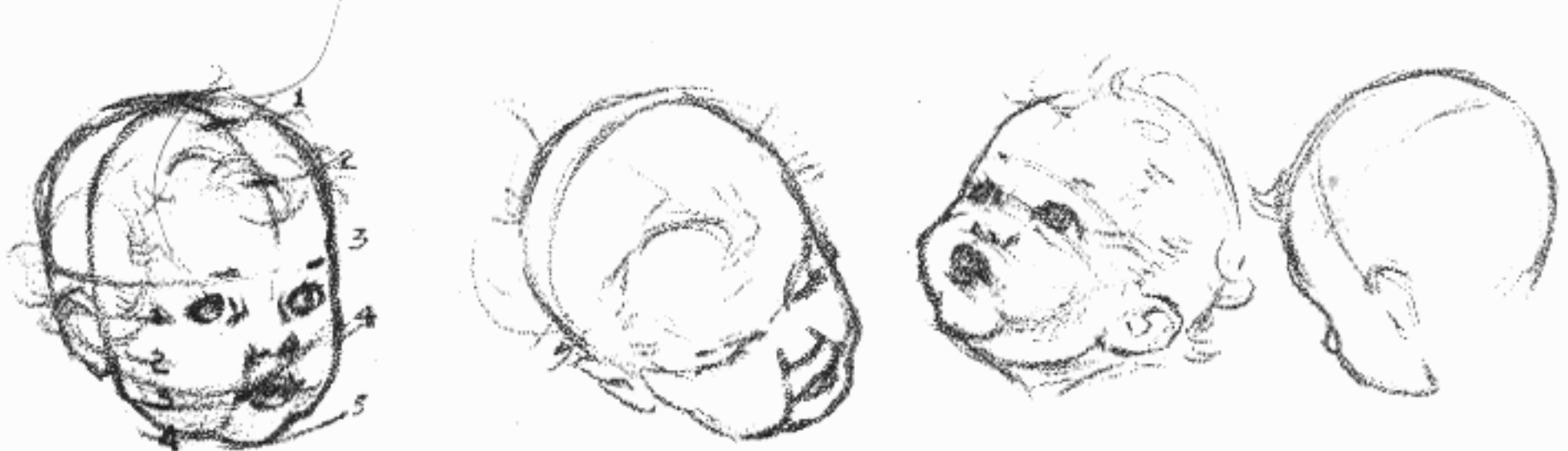
PROPORTION, 12 TO 18 MONTHS OLD, BABY HEAD.

FRONT

DRAW A SQUARE, DIVIDE IT IN HALF HORIZONTALLY, USING SIDE AB AS A RADIUS, DRAW ARC BC. THE ARC CROSSING MIDDLE LINE GIVES THE WIDTH OF HEAD IN PROPORTION TO HEIGHT. DIVIDE LOWER HALF INTO 4 EQUAL PARTS. PLACE FEATURES.

SIDE

THERE IS GREAT VARIETY OF SIZE AND SHAPES IN INFANT SKULLS. HOWEVER, THE AVERAGE WILL APPROXIMATELY FILL A SQUARE. YOU CAN USE THE BALL AND PLANE BY USING ABOVE PROPORTIONS.



CHARACTERISTICS TO REMEMBER

FACE IS RELATIVELY SMALL, ABOUT $\frac{1}{4}$ OF WHOLE HEAD FROM BROWS TO CHIN. EAR DROPS BELOW HALFWAY LINE. THE EYES AND MOUTH ARE A LITTLE ABOVE THE HALFWAY POINT BETWEEN BROW, NOSE AND CHIN DIVISIONS. THE CHIN DROPS WELL UNDER NOSE AND MOUTH. THE UPPER LIP IS LARGER AND LONGER AND PROTRUDES. THE FOREHEAD DROPS INWARD TO THE NOSE. BRIDGE OF NOSE CONCAVE. EYES ARE LARGE IN THEIR OPENINGS AND SLIGHTLY MORE THAN WIDTH OF AN EYE APART. NOSTRILS SMALL AND ROUND AND SET WITHIN THE INSIDE CORNERS OF EYES AND THE CORNERS OF MOUTH ON A LINE FROM THESE POINTS.

BABY HEADS

