



DRAWING THE LIVING FIGURE

Joseph Sheppard

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Drawing the Living Figure

Joseph Sheppard

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To my mother who taught me how to work.

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INTRODUCTION

Why another anatomy book?

Some time ago, I was talking about anatomy books with my long-time friend, Don Holden, who serves as Editorial Consultant to my publisher, Watson-Guptill. The conversation came around to *Anatomy: A Complete Guide for Artists*, which we'd planned together, and which I wrote for Watson-Guptill in 1975. Frankly, we were patting ourselves on the back about the unexpected popularity of the book, which was published at a time when there were so many other good anatomy books in print. And we were speculating about *why*.

I mentioned that many readers seemed to like one aspect of the book in particular: the sections on *surface anatomy* that follow the usual sections on bones and muscles. These were the sections that were drawn from live models, explaining how the underlying bones and muscles created the forms and the surface landmarks of the living figure.

Don had heard the same thing from other readers. He added: "So far as I know, all the classic books on artistic anatomy deal with bones and muscles—following the standard approach of peeling back the skin to show what's underneath—and do very little about the effect of the bones and muscles upon the surface forms of the live model. Richer's *Artistic Anatomy* has some sections on surface anatomy, of course, and Hale's two books of master drawings, *Drawing Lessons from the Great Masters* and *Anatomy Lessons from the Great Masters*, deal with surface anatomy in an informal way. These are a first-rate books. But I can't actually recall any book that deals *entirely* with surface anatomy in a systematic way."

And so it struck us both that there was a real need for a new kind of anatomy book, illustrated with drawings made from live models, and then supplemented with diagrams that explained how the surface forms were created by the bones and muscles beneath the skin. The book you're now reading is a result of that conversation.

As you'll see, the first chapter is a brief review of the anatomical basics. If you've never studied artistic anatomy before, I hope this will serve as a good, simple introduction to the subject. And if you do know something about artistic anatomy, I hope this chapter will serve as a rapid refresher course.

After this brief anatomical review, each chapter is devoted to a specific pose or action of the figure—standing, seated, crouching, twisting, and so on. Each chapter looks at male and female figures—as they take this pose—from various viewpoints. For example, the chapter on the standing figure shows male and female models in front, back, side, and three-quarter views. Most important of all, each pose or action is illustrated by a full page drawing of a live model whose surface forms are explained by adjacent diagrams of the bones and muscles that create the bumps and hollows of that particular body.

To make the facts as accessible as possible, I've simplified the anatomical content of the book in several ways.

First of all, you'll see that each life drawing—and its explanatory diagrams—focuses *only* on those

bones and muscles that are shown with particular clarity in that pose. In the interest of readability, I don't try to label and diagram every single bone and muscle on every page, which would make that page look like one of those maps that's so covered with words that you can't find the land underneath. I proceed on the assumption that each drawing reveals certain important facts about surface anatomy—which you'll absorb gradually as you turn the pages of the book—and that all the essential information will be covered by the time you reach the last page.

I've also tried to simplify anatomical language wherever I can, cutting out (or at least cutting down) the traditional Latin terminology. For example, when I talk about the part of the bone that's closest to the center of the body, I simply call it the *head* of the bone. And the part that's most distant is called the *end* of the bone. In the same way, I stick to terms like *hipbone*, *heel bone*, and *kneecap* instead of the more traditional Latin nomenclature.

Whenever possible, I've grouped muscles that are normally seen as a single form. So, instead of identifying individual extensors, flexors, and adductors, I talk about the extensor group, the flexor group, and the adductor group.

It may also simplify things for you if I give you a few definitions before you start to read the book. There are ten words that you ought to know because they come up so often in the captions.

(1) An *abductor* is a muscle that pulls away from the midline of the body.

(2) An *adductor* is a muscle that pulls toward the midline of the body.

(3) A *condyle* is a large bump on a bone.

(4) A *crest* is a ridge on a bone, or perhaps a kind of border.

(5) An *extensor* is a muscle that causes some part of the body to straighten out.

(6) A *flexor* is a muscle that causes some part of the body to bend.

(7) A *protuberance* is a small bump on a bone.

(8) A *spine* is a sharp ridge of bone.

(9) A *supinator* is a muscle that turns the palm of the hand upward.

(10) A *tensor* is a muscle that performs a tightening function.

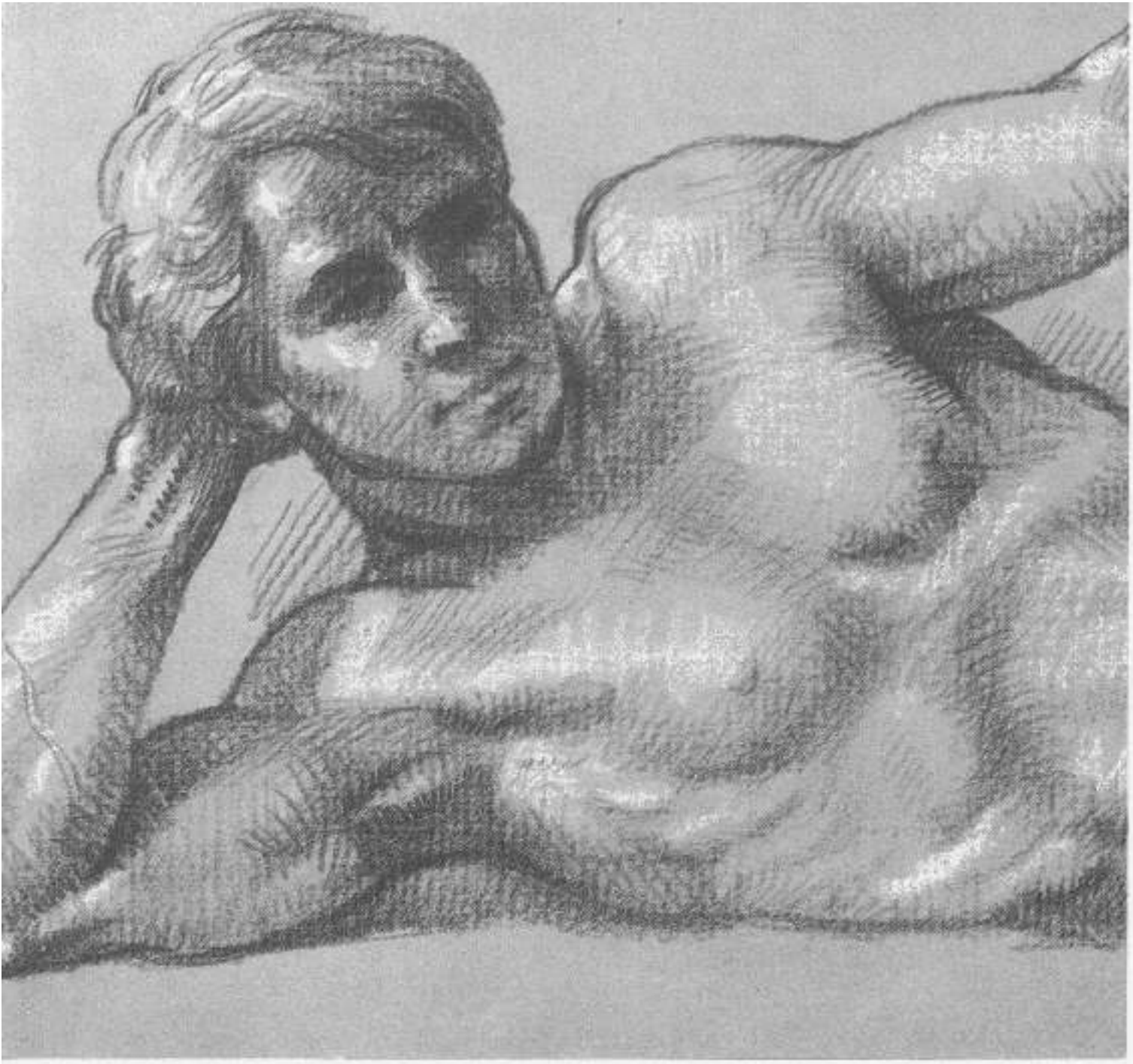
I might add that bones and muscles are often shown here in foreshortened positions that are frequently taken by the live model, but which rarely appear in anatomy books.

Let me conclude by emphasizing that there's no such thing as the *ultimate* book on artistic anatomy.

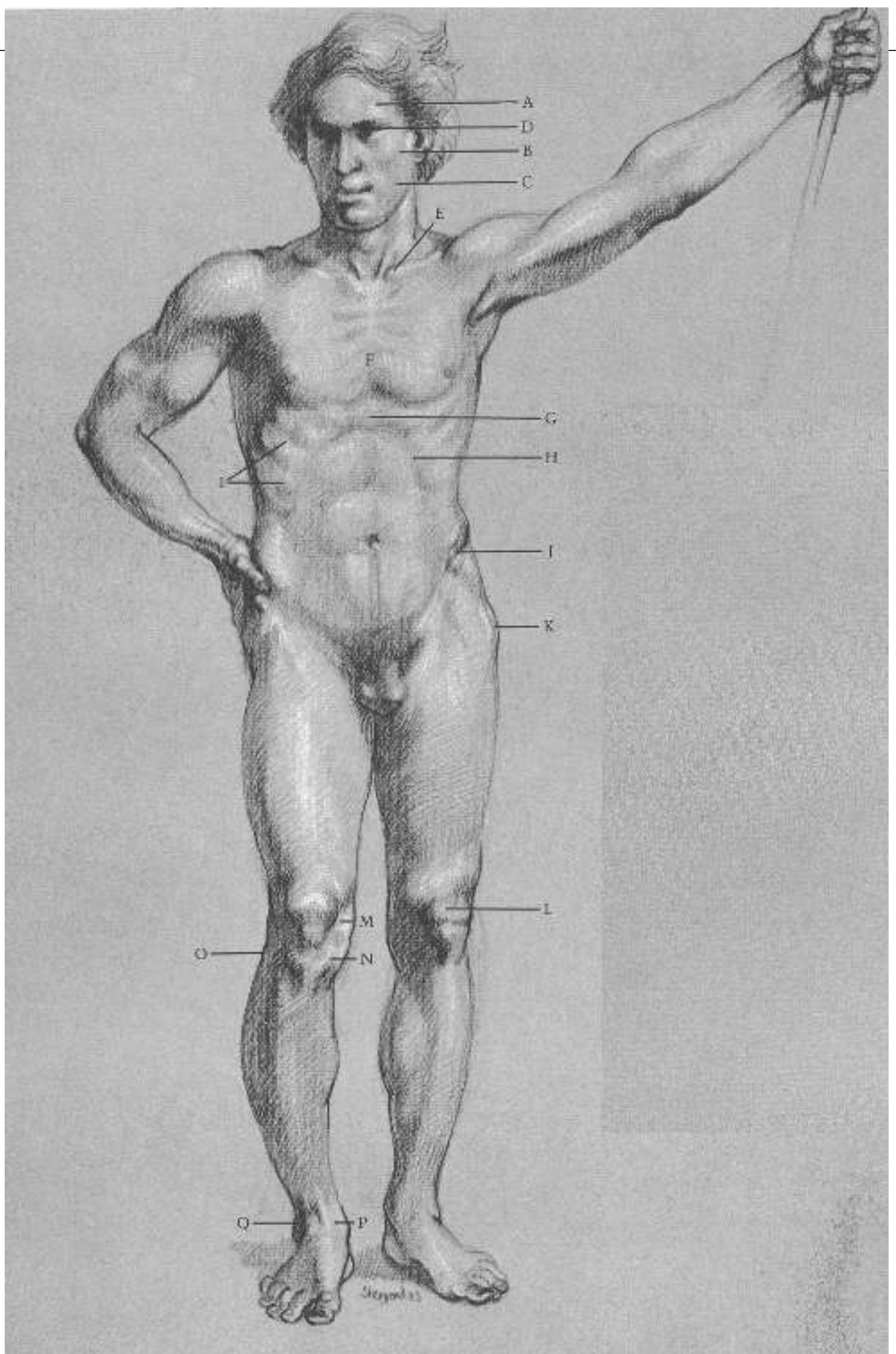
If you're serious about drawing, painting, or sculpting the human figure, I don't think you can ever own *enough* books on the subject! Every good book on the subject has something special to contribute (I've listed some of my favorites in the suggested reading list at the back of this book.) I hope that my new book will complement my own *Anatomy: A Complete Guide for Artists*—as well as the other anatomy books in your library—by deepening your understanding of the living figure who stands before you, waiting to be drawn.

Chapter One

REVIEW of ANATOMY



MALE FIGURE, FRONT VIEW

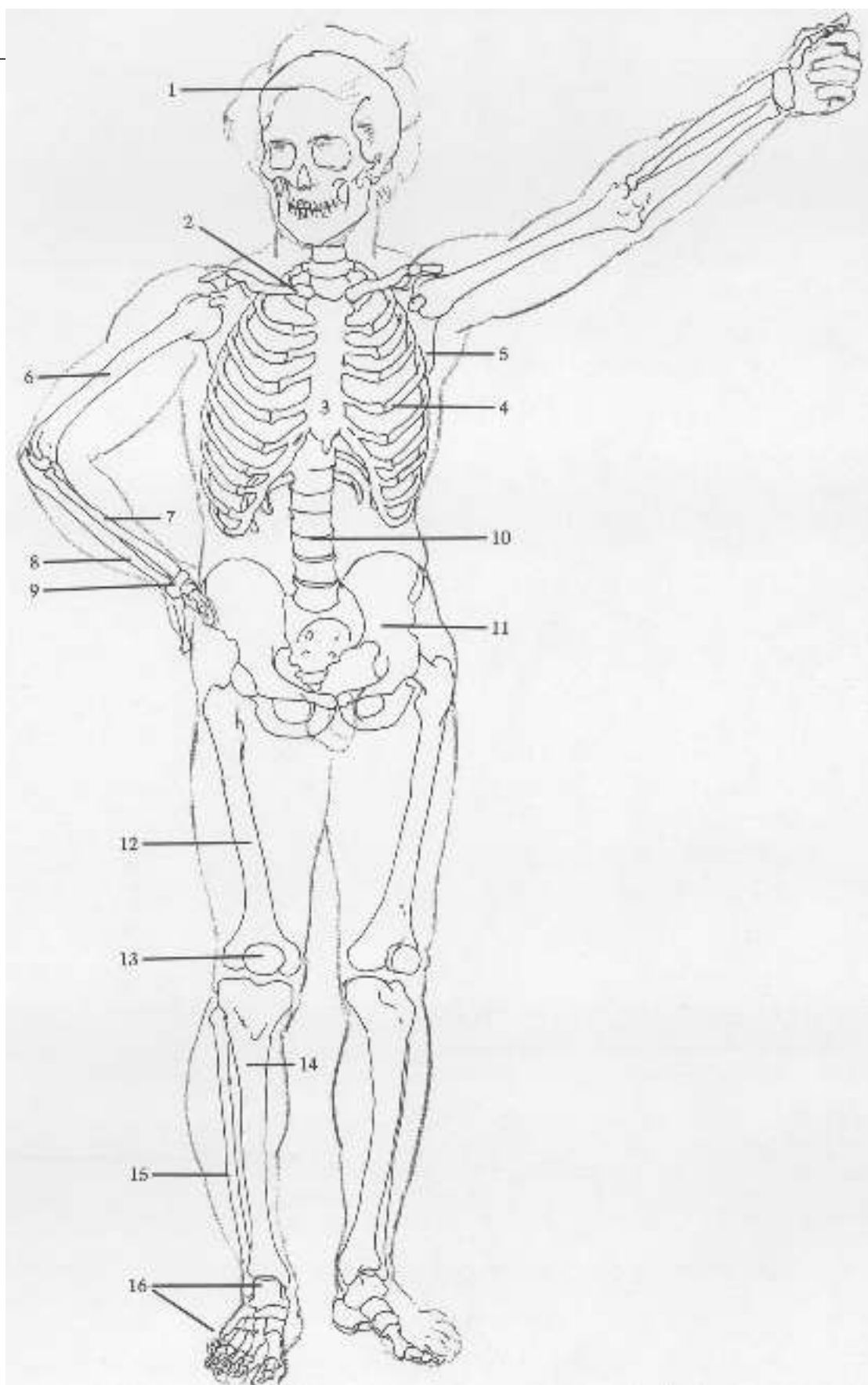


SURFACE ANATOMY

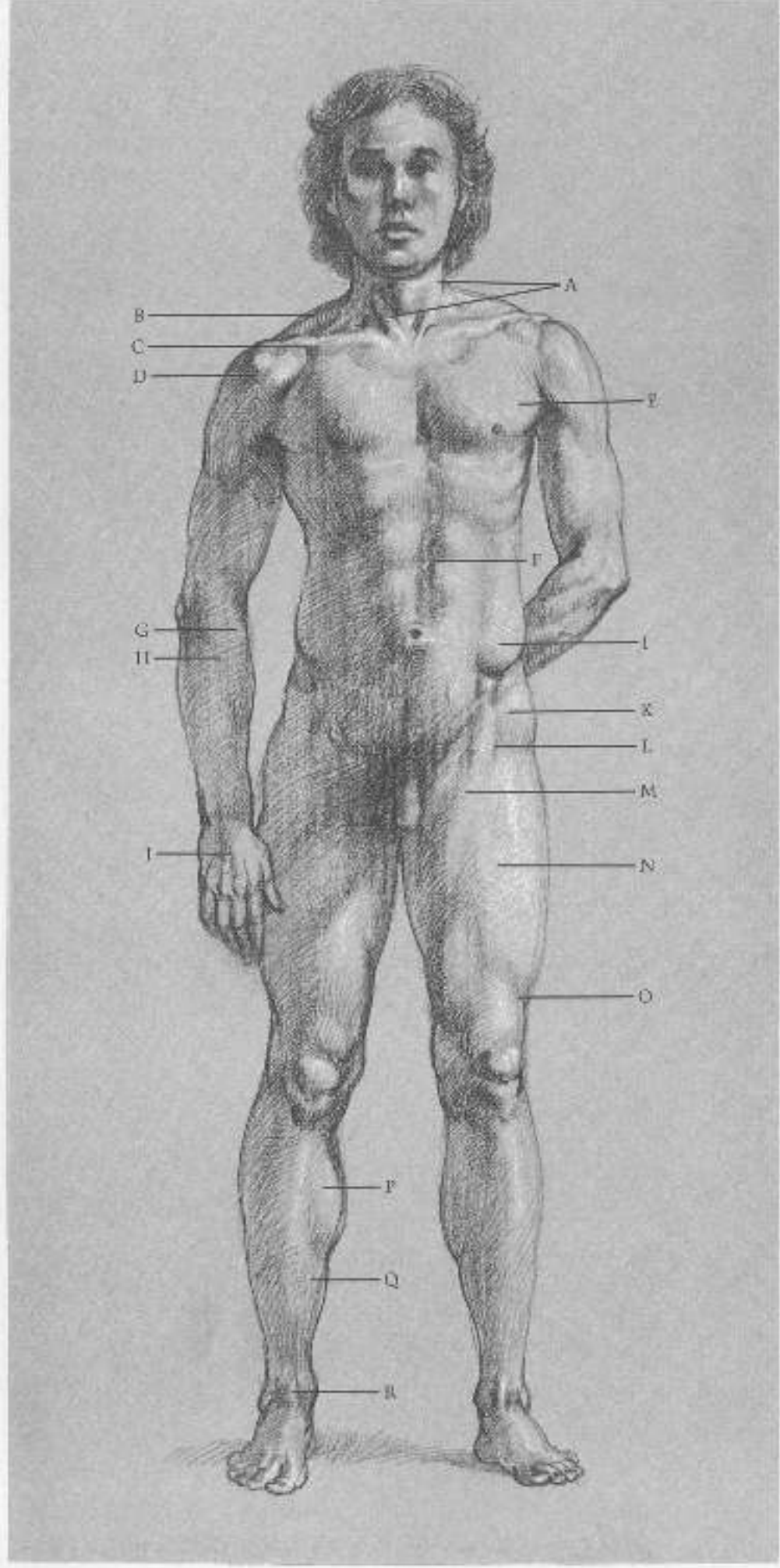
Muscles of skull are thin; bone is close to surface. Skull creates shapes of (A) forehead, (B) cheek, (C) jaw. (D) Eye is egg-shaped, sits in eye socket. (E) Clavicles start at head of (F) sternum, rising upward and back toward outside of shoulder. Note direction of first five ribs attached to sternum: first rib goes upward; second moves straight across; others point downward. (G) End of sternum protrudes. (H) Cavity of rib cage forms arch. (I) Lower ribs slant down from back to front. Pelvis holds stomach like basin. (J) Pelvic crest is prominent. (K) Hipbone is close to skin, clearly seen on male. Note oval shape of (L) kneecap. Silhouette of knee is created by (M) end of femur, (N) head of tibia. (O) Head of fibula creates bump. Ankle is formed by (P) end of tibia, (Q) end of fibula, making hinge joint for foot.

BONES

(1) Skull. (2) Clavicle. (3) Sternum. (4) Rib cage. First seven ribs attach by cartilage to sternum. Each of next three ribs attaches by cartilage to rib above. Eleventh, twelfth ribs do not attach to sternum and are called "floating ribs." (5) Scapula. (6) Humerus. (7) Radius. (8) Ulna. (9) Wrist. Eight bones of wrist are treated here as one unit. (10) Spinal column is treated here as column of simple discs. (11) Pelvis. (12) Femur. (13) Kneecap. (14) Tibia. (15) Fibula attaches to rear of tibia head, intersecting tibia at ankle and descending further, thus making outside of ankle lower than inside. (16) Bones of foot.



MALE FIGURE, FRONT VIEW

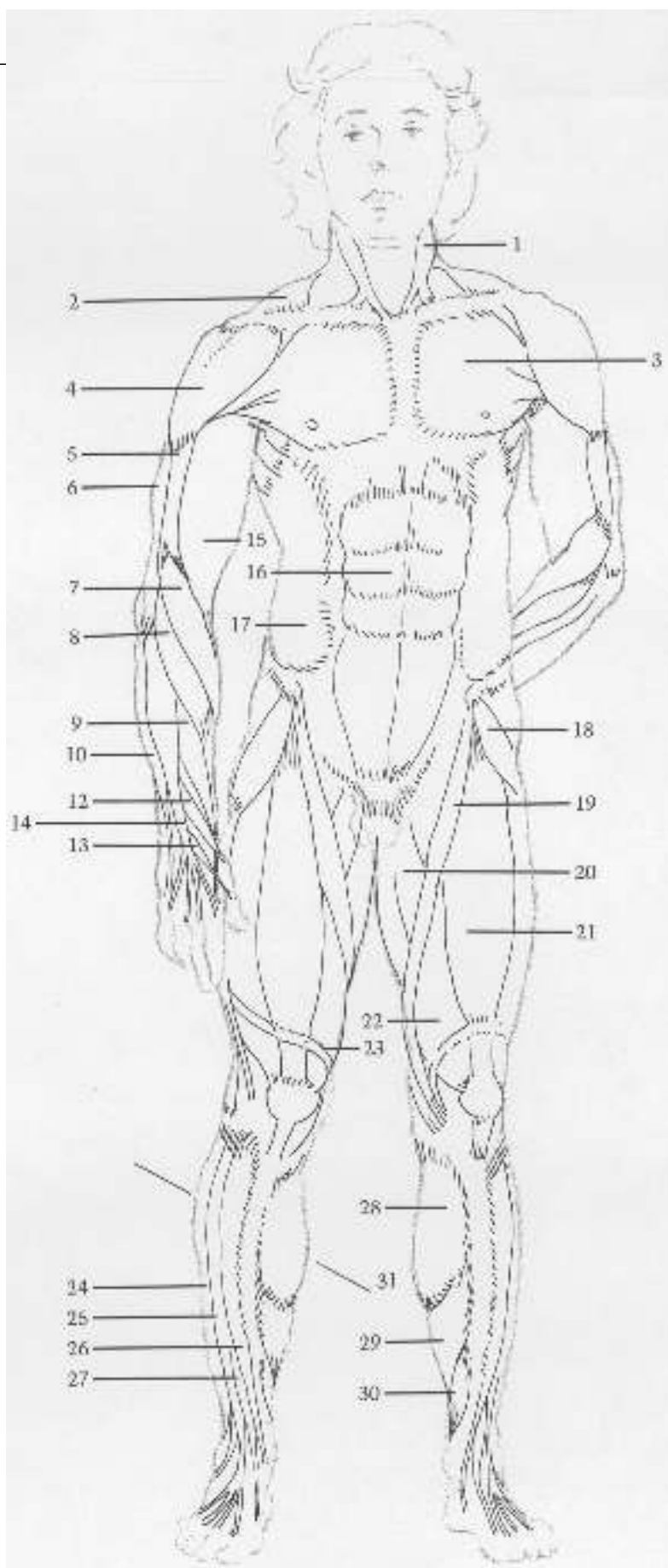


SURFACE ANATOMY

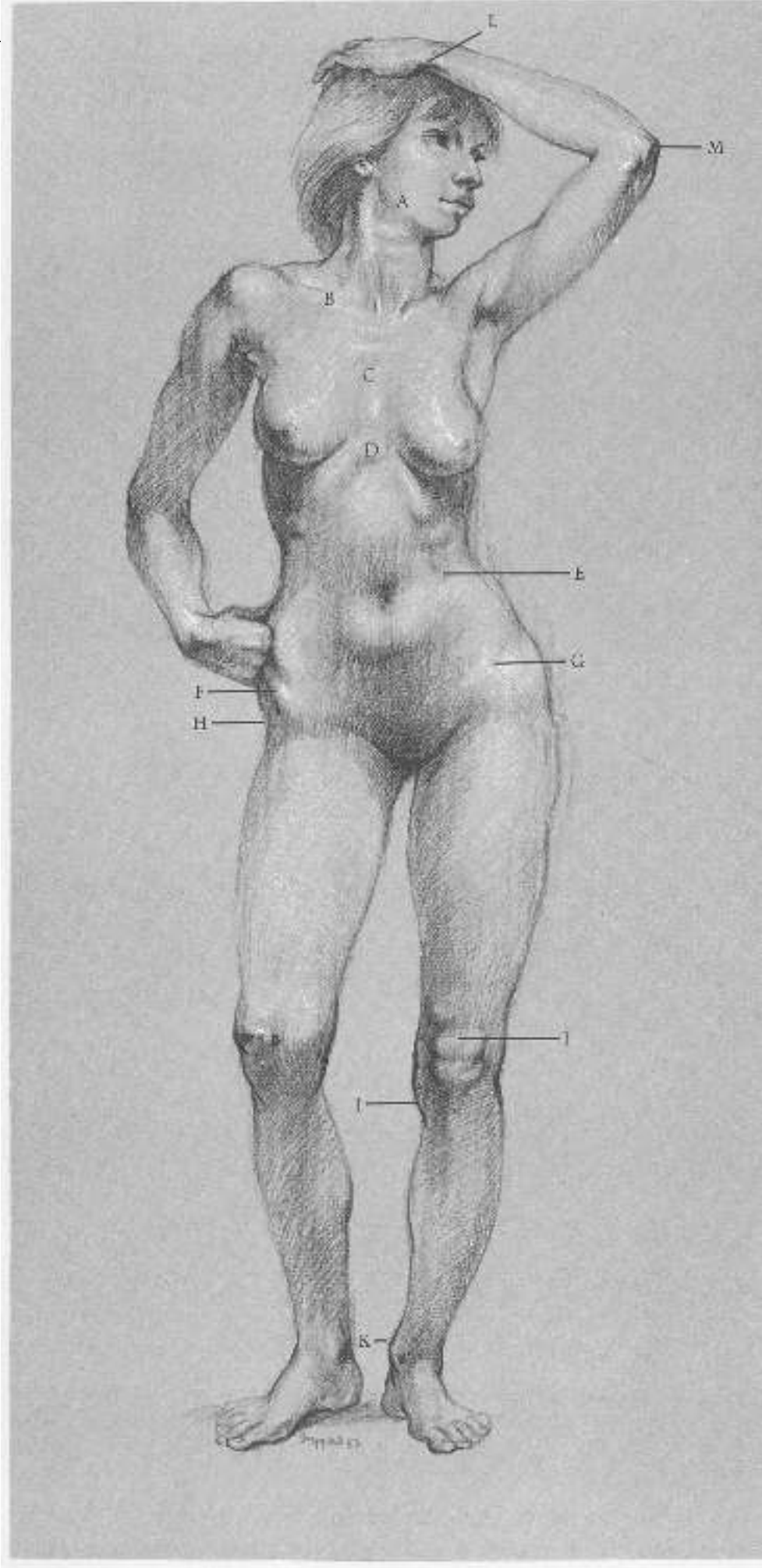
(A) Sternomastoid muscles create “V” shape. (B) Trapezius creates shoulder silhouette. (C) Pectoralis and deltoid meet to form cavity between them. (D) Note division of deltoid. (E) Pectoralis inserts into arm under deltoid. (F) Rectus abdominis is divided. (G) Long supinator and (H) wrist extensor both cross over from outside of elbow to thumb side of wrist. (I) External oblique inserts into top of pelvic crest. (J) Tendons of finger extensor are distinct. (K) Tensor fasciae latae angles toward outer contour. (L) See upside-down “V” where (M) sartorius and tensor fasciae latae overlap (N) rectus femoris. When knee is locked, (O) band of Richer pulls muscles in. (P) Gastrocnemius and (Q) soleus are calf muscles that attach in back of leg; they are seen from front. (R) Tendon of big toe extensor is prominent.

MUSCLES

(1) Sternomastoid. (2) Trapezius originates in back, inserts on top outside area of clavicle. (3) Pectoralis. (4) Deltoid. (5) Brachialis. (6) External head of triceps (one of three heads of triceps muscle). (7) Long supinator (turns forearm, palm out). (8, 9, 10) Extensors of wrist. (11) Abductor of thumb (pulls thumb toward back of hand). (12, 13) Extensors of thumb. (14) Extensor of fingers. (15) Biceps. (16) Rectus abdominis. (17) External oblique. (18) Tensor fasciae latae. (19) Sartorius. (20) Abductors. Several muscles are treated here as one unit. (21) Rectus femoris. (22) Vastus. Two parts are treated as one large muscle under rectus femoris. (23) Band of Richer changes shape of thigh when knee is locked. (Many bands that hold muscles in place are omitted). (24) Long peroneus. (25) Long extensor of toes. (26) Tibialis anterior. (27) Extensor of big toe. (28) Gastrocnemius. (29) Soleus. (30) Long flexor of toes. (31) Inside calf muscle mass is lower than outside mass.



FEMALE FIGURE, FRONT VIEW

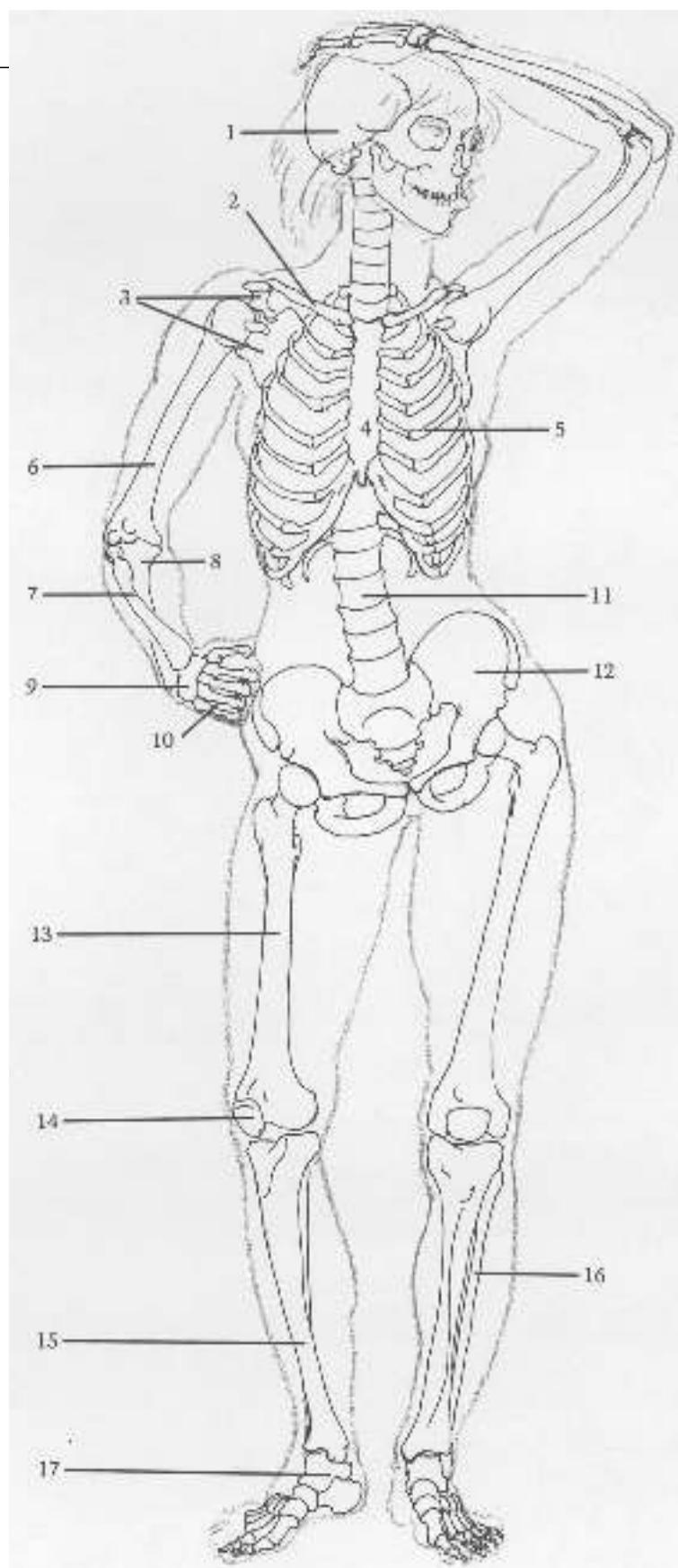


SURFACE ANATOMY

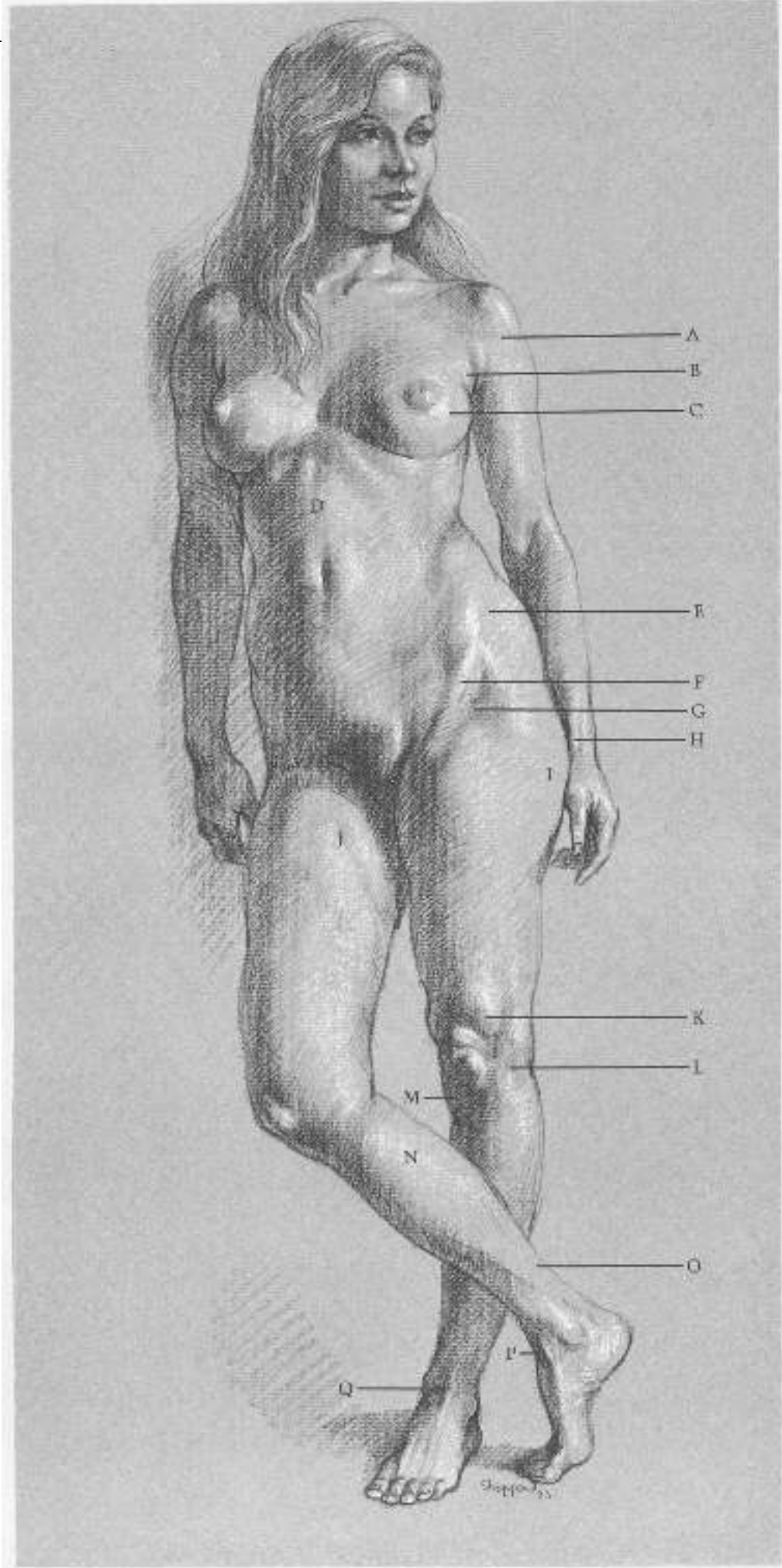
(A) Jawbone determines contour of face. (B) Note slant of clavicle. (C) Sternum shows rib attachments. (D) Cavity of ribcage is narrower on female than on male. (E) Lower ribs are evident. (F) Female pelvis is wider than male. (G) Crest of pelvis is partly covered by body fat. (H) Hipbone is close to skin, creating cavity on hip surface of females and fat males. (I) Kneecap and fat below form figure "8". (J) Shape of head of tibia slants inward. (K) Inside of ankle is always higher than outside. (L) End of ulna is prominent on little finger side of wrist. (M) Head of ulna forms elbow.

BONES

(1) Skull. (2) Clavicle. (3) Scapula. Clavicle and scapula form shoulder socket for humerus—a ball and socket joint. (4) Sternum. (5) Rib cage. (6) Humerus. (7) Radius is always on outside of elbow and thumb side of wrist. Radius head, at elbow, is small. End of radius, at wrist, is large. (8) Ulna is on inside of elbow. Head is large; end is small. (9) Wrist. (10) Bones of the palm. (11) Spinal column. (12) Pelvis. Female pelvis is usually wider than male with crests projecting farther forward. (13) Femur. (14) Kneecap. (15) Tibia. (16) Fibula. Inside of ankle is always higher than outside. (17) Bone of foot.



FEMALE FIGURE, FRONT VIEW

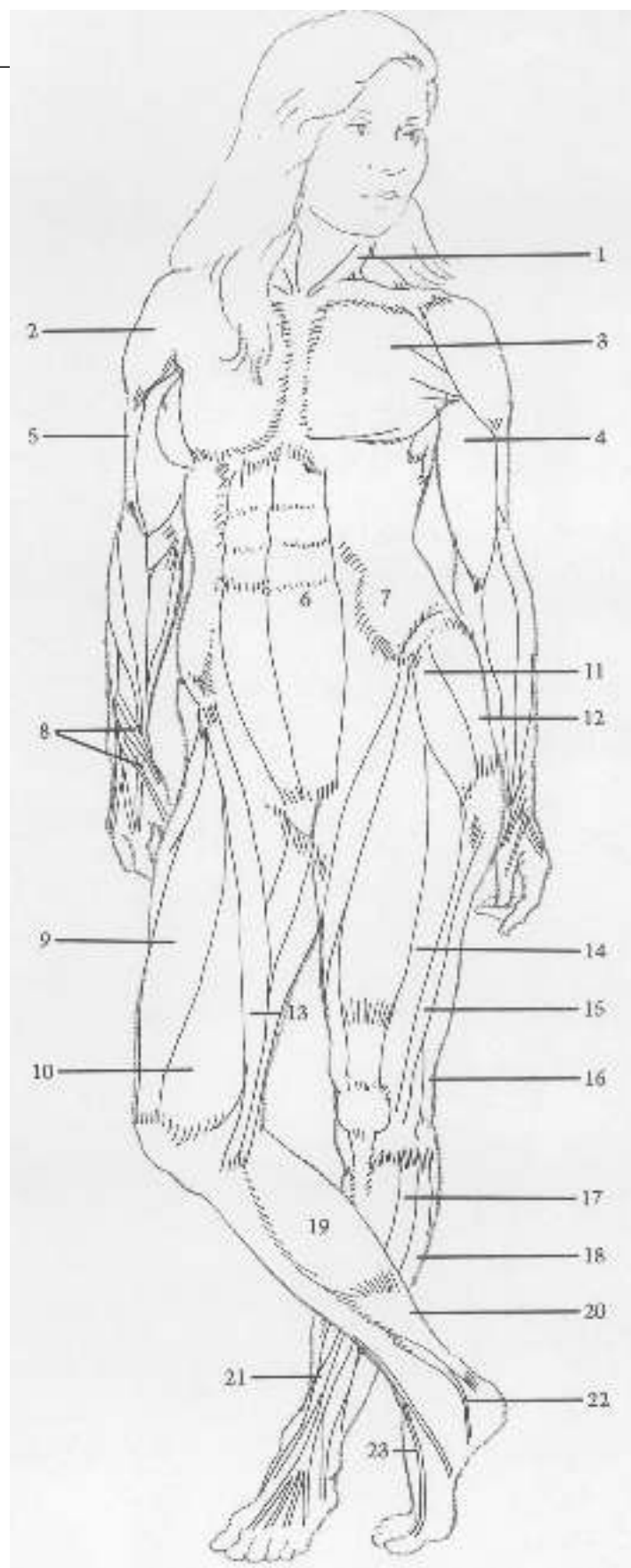


SURFACE ANATOMY

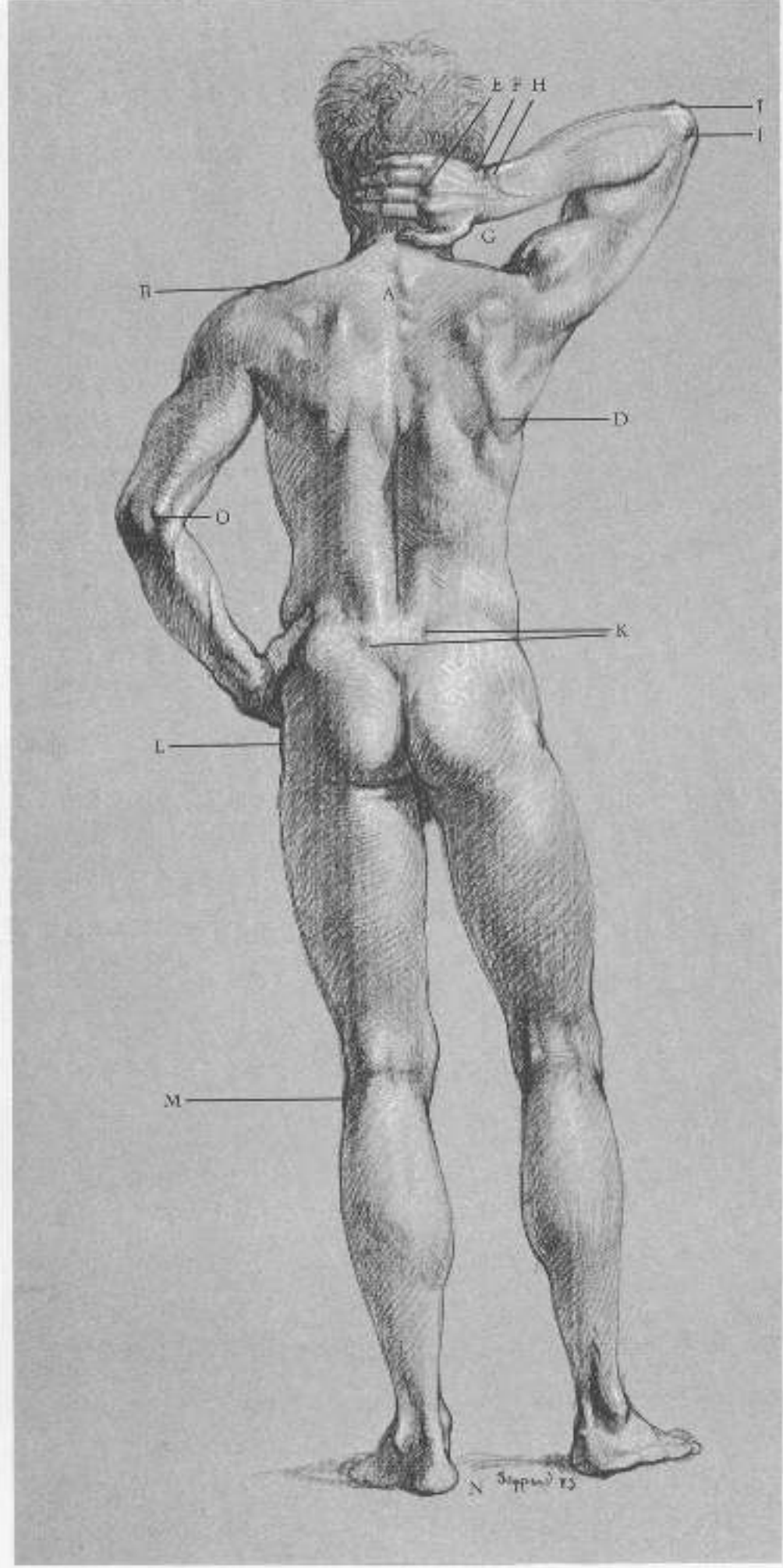
(A) Deltoid attaches to clavicle. (B) Pectoralis lies beneath (C) breast. (D) Vertical division of rectus abdominis is distinct—except on extremely fat figures. (E) External oblique and female body fat cover most of pelvic crest. (F) Sartorius helps to form (G) upside down “V” shaped cavity. (H) Tendon of thumb extensor makes sharp ridge. (I) Female body fat covers hipbone. (J) Indentation is formed by sartorius. (K) Outside of vastus is prominent when knee is locked. (L) Iliotibial band descends outside of thigh like stripe, attaches to outside of tibia head. (M) Small fat deposit appears under kneecap. (N) Calf muscles attach to heel bone by (O) Achilles tendon. (P) Tibialis anterior tendon makes bridge between ankle and foot. (Q) Tendon of toe extensor is prominent.

MUSCLES

(1) Sternomastoid. (2) Deltoid. (3) Pectoralis attaches along sternum and clavicle. (4) Biceps. (5) Brachialis. (6) Rectus abdominis. (7) External oblique. (8) Group of thumb muscles. Three muscles run obliquely across back of forearm into thumb. (9) Rectus femoris. (10) Vastus (inside part). (11) Tensor fasciae latae. (12) Gluteus. (13) Sartorius descends across front of thigh into inside head of tibia. (14) Vastus (outside part). (15) Iliotibial band. (16) Biceps femoris (biceps of leg). (17) Long extensor of toes. (18) Long peroneus. (19) Gastrocnemius. (20) Soleus. (21) Peroneus tertius. (22) Tibialis anterior. (23) Extensor of big toe.



MALE FIGURE, BACK VIEW



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