LESSON XXV

THE SITTING FIGURE

As the figure in this lesson is sitting, the horizontal part, which is resting on the bench, is lost in the height of the figure.

The legs join the body in the middle of the figure, but not in the middle of the drawing.

Let us divide the drawing into three equal parts. From the head to below the bust is one, to where the body bends is two, to the bottom of the foot is three.

Remember the figure bends where it sits and again at the knees, the leg flattening out slightly where it rests on the bench.

Do not draw the near side of the bench close to the under side of the knees.

Try sitting on a chair, observing how your knees extend past the edge. It is possible to sit far back, but one seldom does.

Study the sketch of the outside bent knee, the inside one being illustrated in the last lesson.

Draw the far leg through the near one as indicated by the dotted lines.

A figure may sit or recline quite differently from this, so draw sitting figures in all positions. A sitting figure may be bent more than a standing one.

Draw the sitting figure in underclothes and in dresses. Study the lines of the dress, how they fit around the figure, fall from the edge of the bench and from the knees. Study the lines of the main wrinkles. Study the wrinkles in the bent arm which are mostly on the inside. On the extended arm they pull as the arm is thrust out.

An arm will show the inside of the sleeve at the wrist, unless the arm is turned back, as the arm placed behind this figure. Bear this in mind when placing cuffs on sleeves.

The far armhole forms a reverse curve, the lines for the bust extending to the center of it.

As under the arm is on a different plane from the front of the body it is often shaded.

It is suggested that when a wide line is placed around a careful drawing, all of the heavy line be allowed to be on the outside of the pencil line. If brought within its border, the shape will be destroyed. Note for example, a carefully drawn arm.
THE SITTING FIGURE READY FOR A COSTUME

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