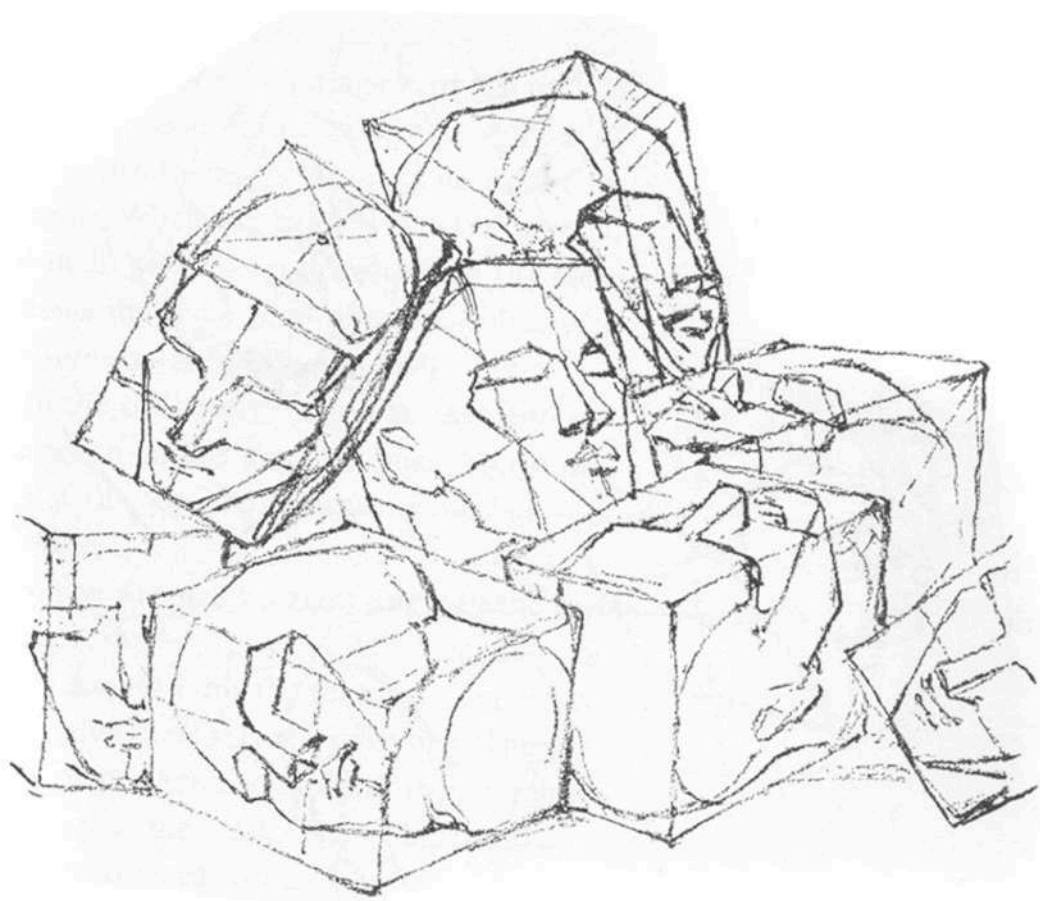




Barcelona  
Academy  
of  
Art

—  
TRADITIONAL  
AND CONTEMPORARY  
DRAWING, PAINTING  
AND SCULPTURE  
—



# STRUCTURE DIAGRAMS STUDENT MANUAL

This dossier is a compilation of diagrams from different books and artists, you will find the complete bibliography at the end of the dossier.

The goal of copying diagrams is to be more familiar with the forms we draw, in this case those of the human body. You can see what you know, and by better understanding how the forms we want to represent work, we can see and analyze them much better.

By knowing better the three-dimensional simplification of body forms, we will have a broader context that will allow us to better decide the information we choose when we draw. In a drawing, in general, we will work from the most general (larger forms and shapes) to the more specific (smaller forms and shapes).

In these exercises we want to focus on the understanding of the form in space, and the abstract vision goes to the background. This means that the copies of diagrams are a perfect complement to the copy of Charles Bargue plates in which we focus more on the abstract vision.

The mixture of three-dimensional understanding with abstract analysis are some of the keys to being able to control drawing, painting and sculpture.

The dossier is organized as follows:

1. Portrait:

- General structure of the head.
- Mouth.
- Nose.
- Eye.
- Forehead and ear.

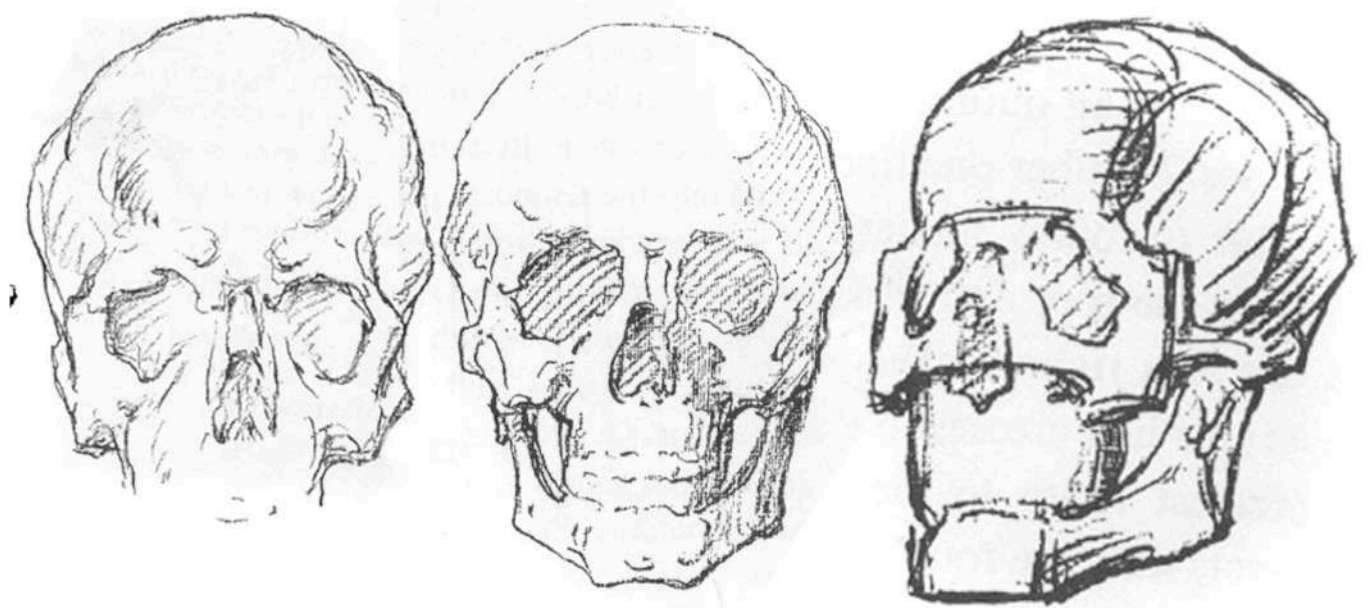
2. Body:

- Torso.
- Hand.
- Foot.

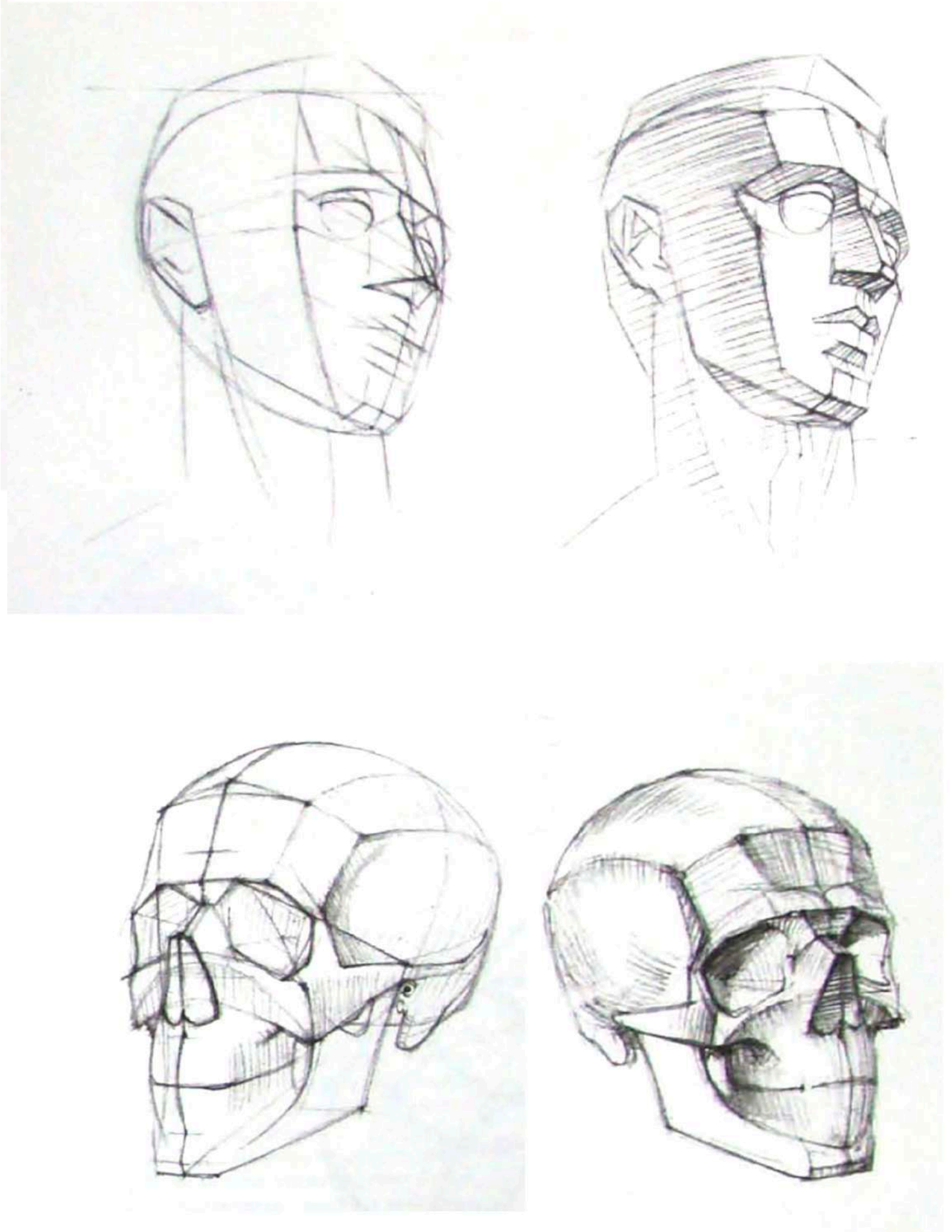
3. Bibliography.

We invite you to copy the different diagrams several times, until you can do them from memory, since that will greatly speed up your speed and coherence when you work.

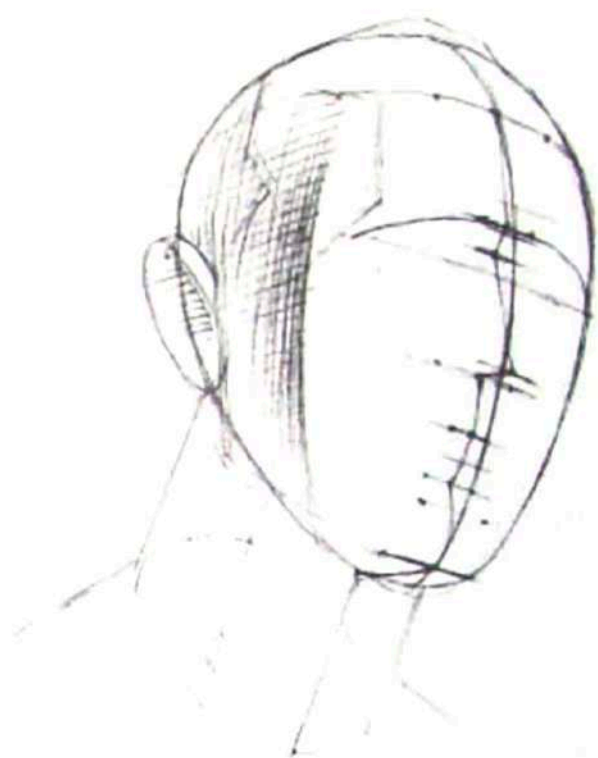
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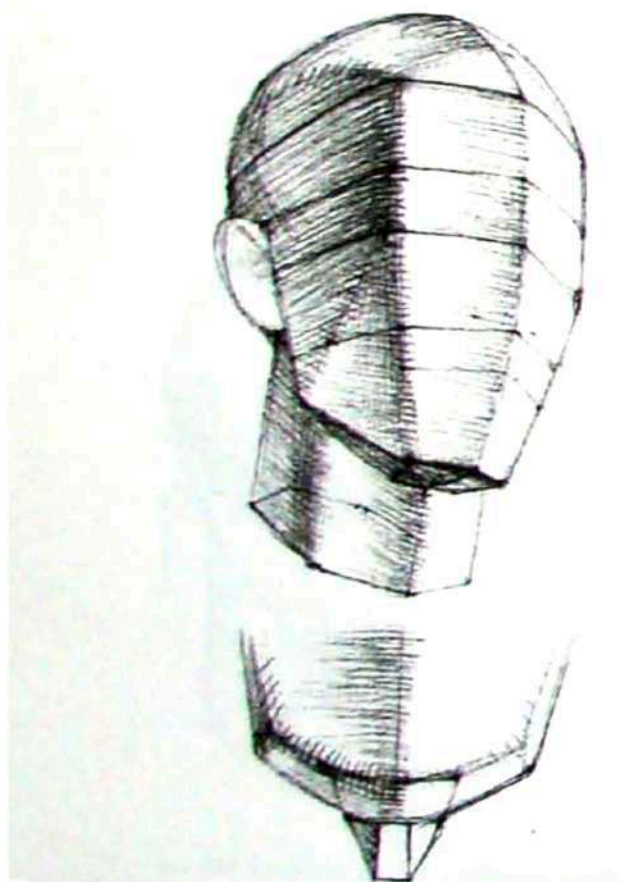
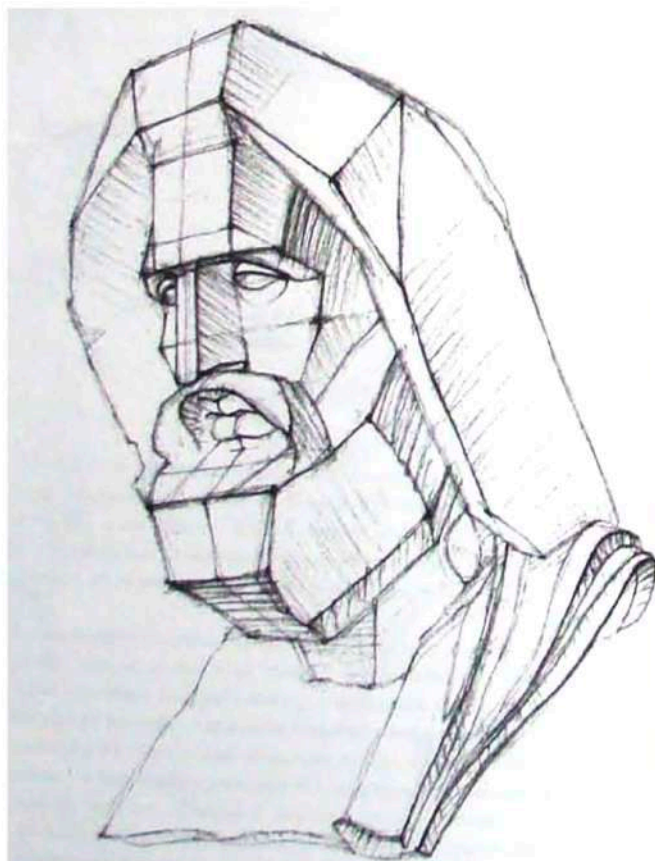


# GENERAL HEAD











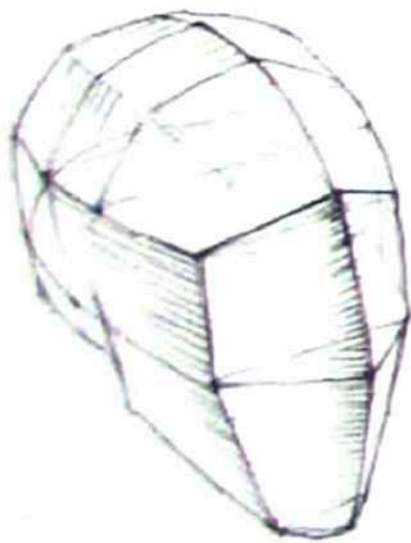
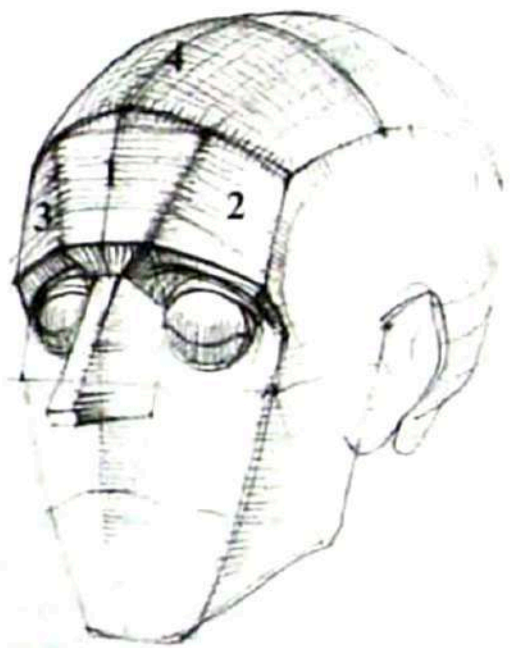


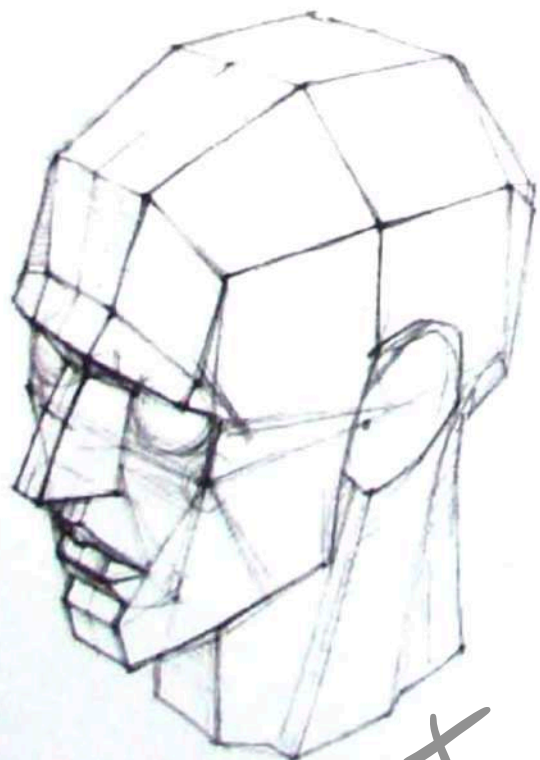
Рис. 116



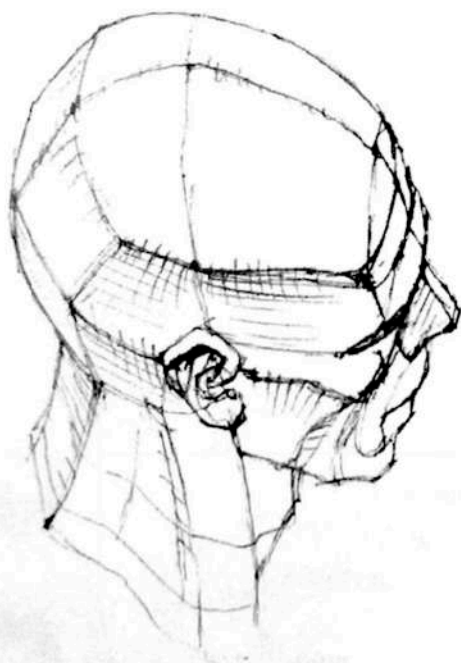
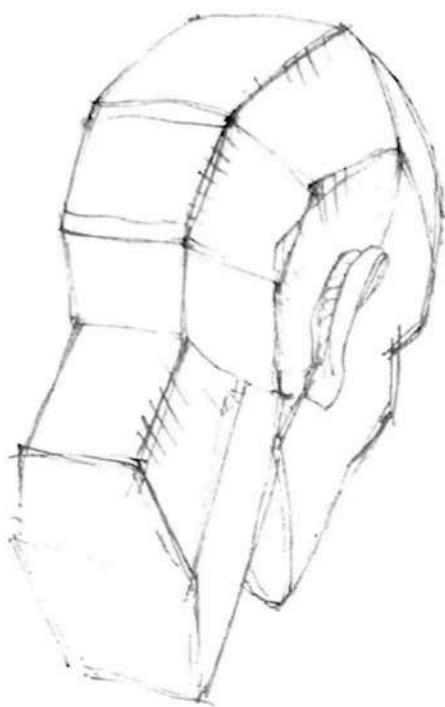
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Рис. 187

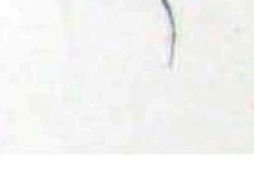
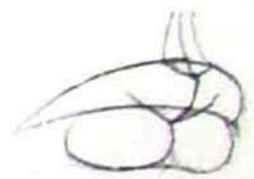
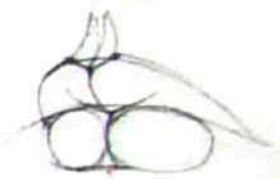
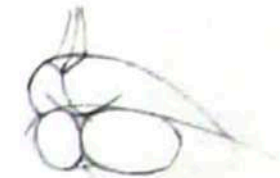
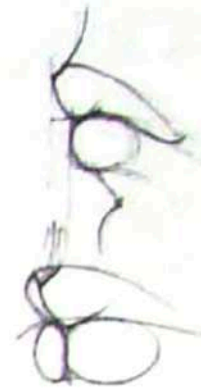
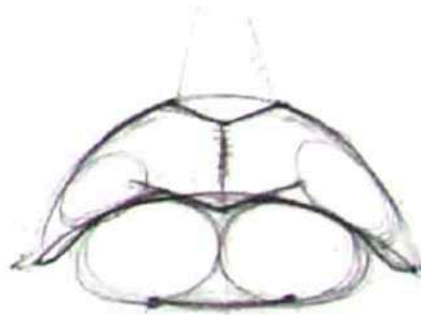
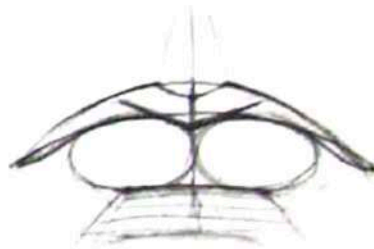
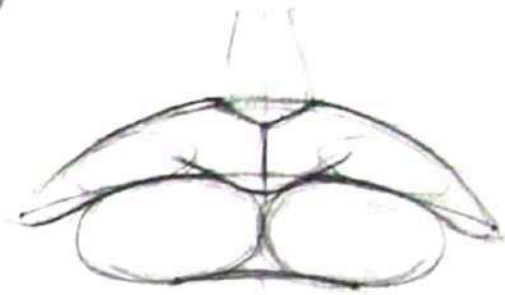
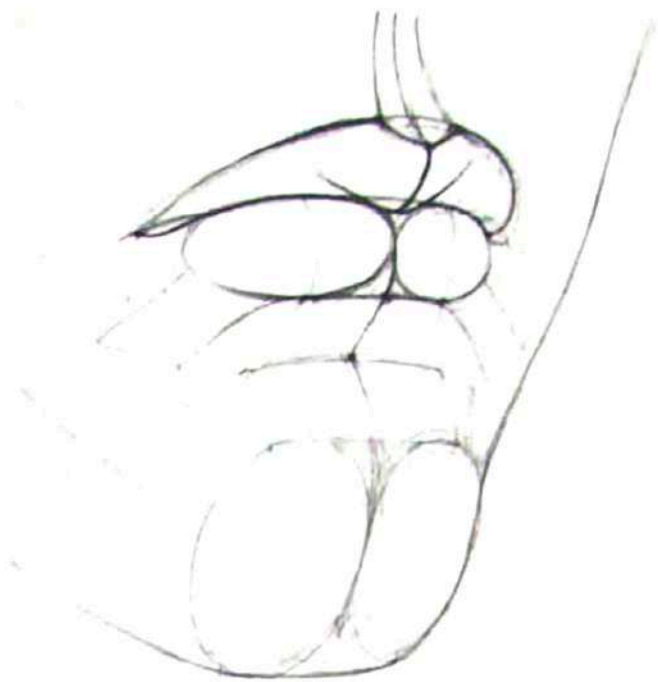


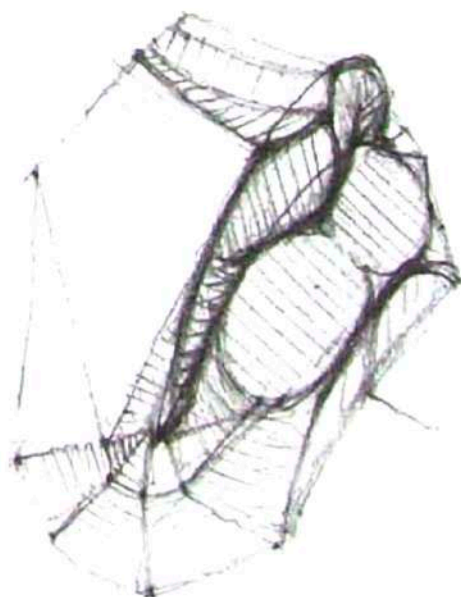
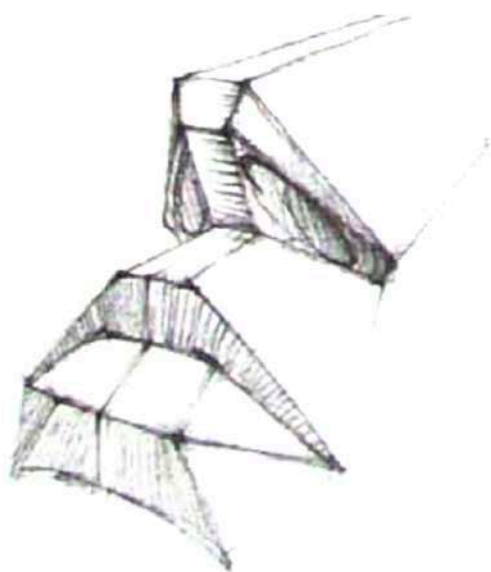
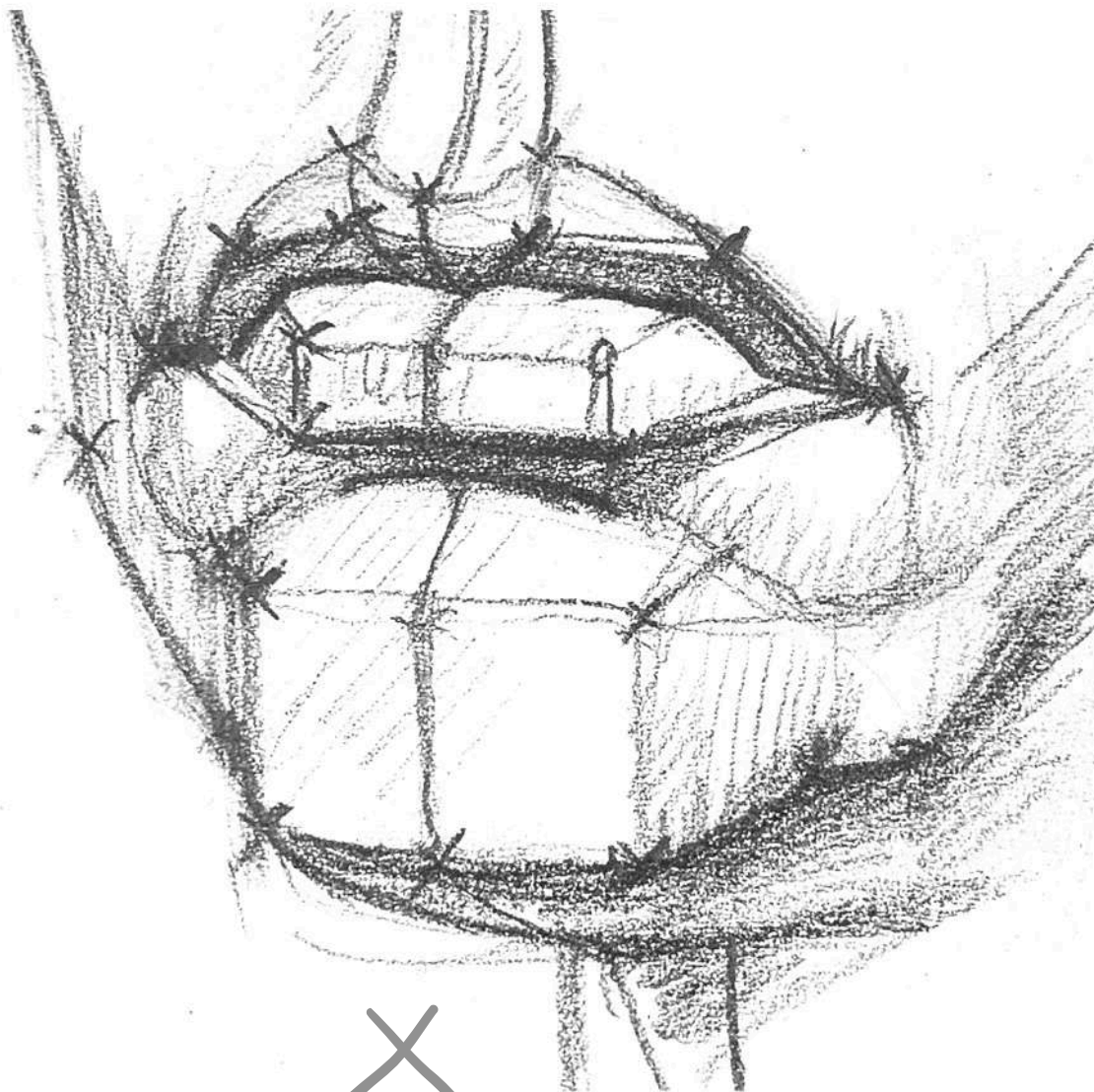
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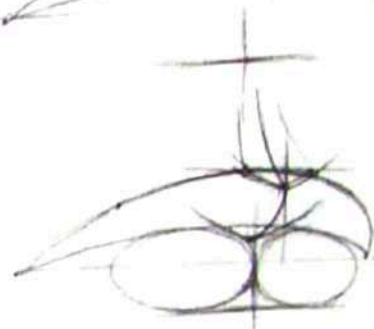




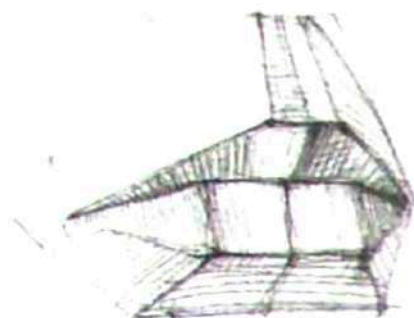
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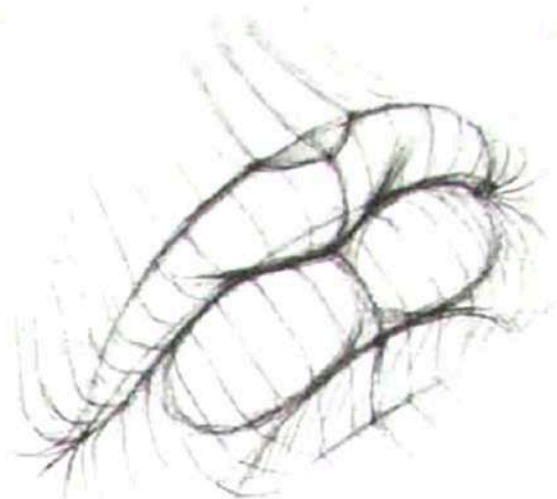
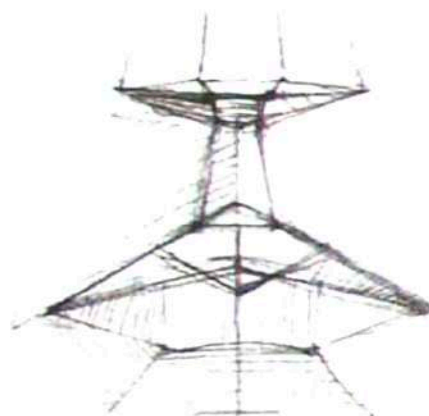




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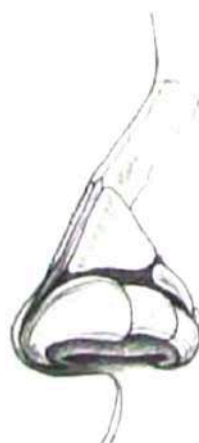
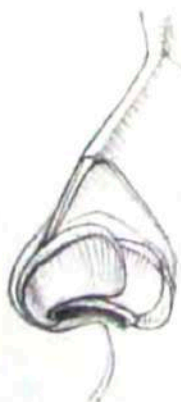
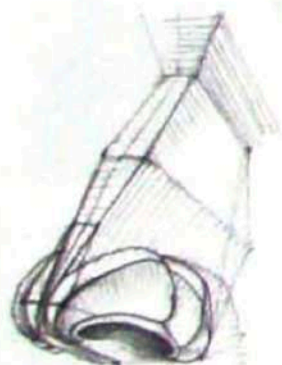
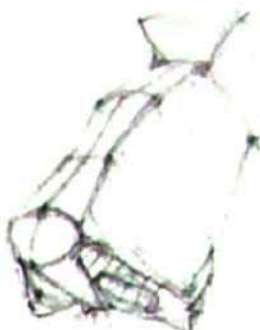
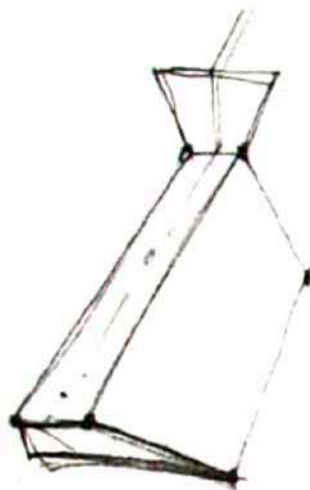
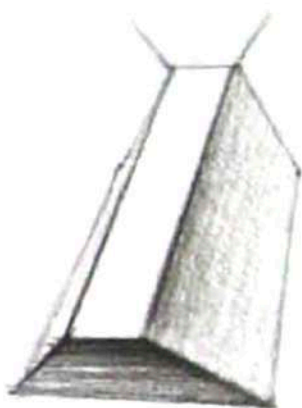


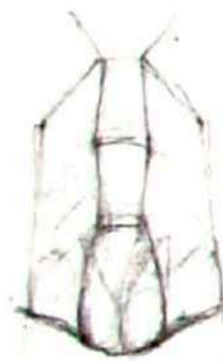
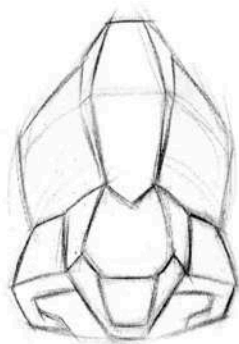
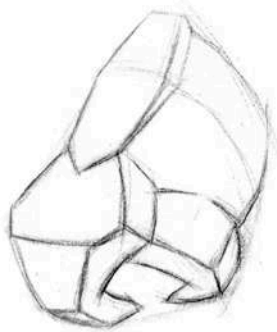
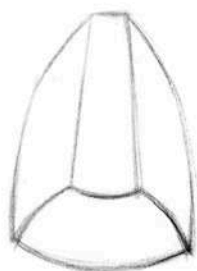
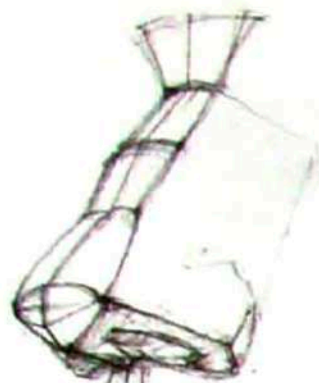
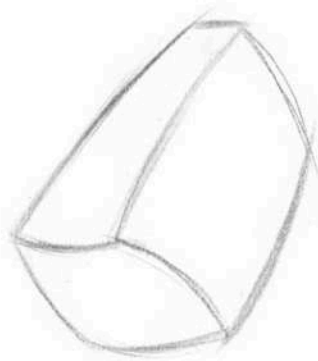
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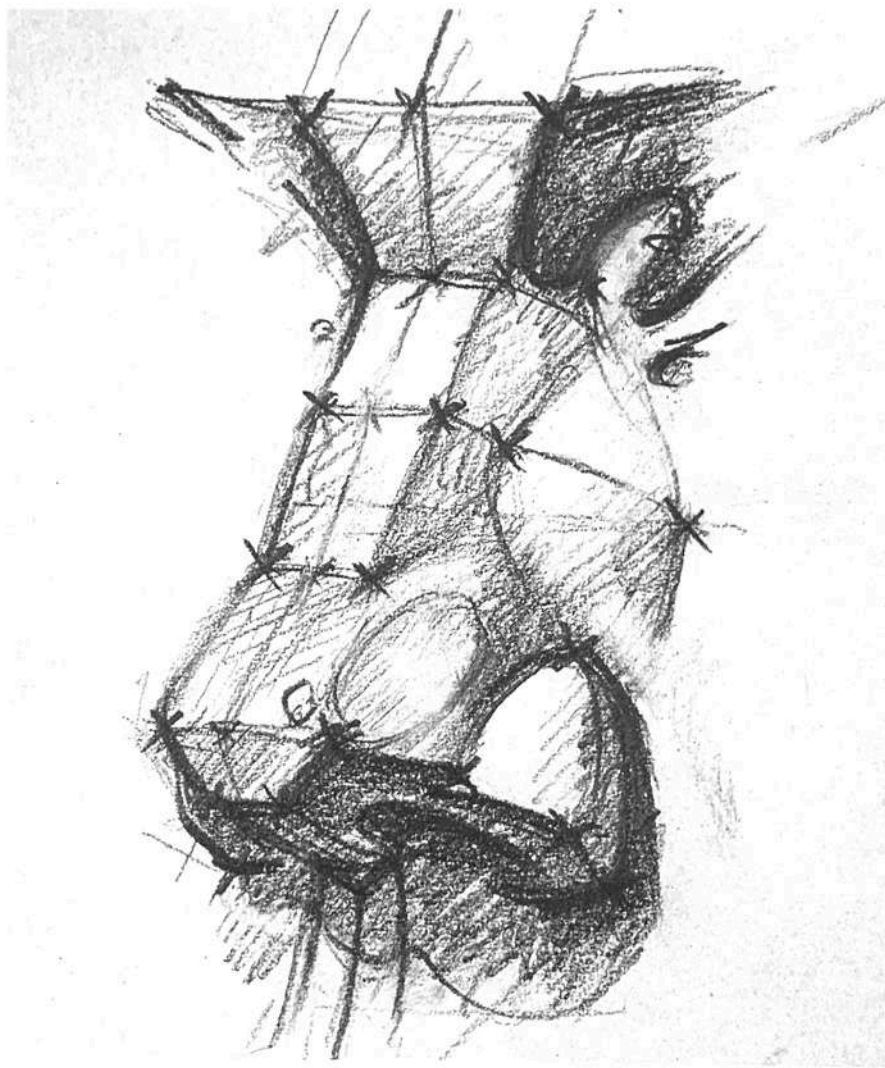




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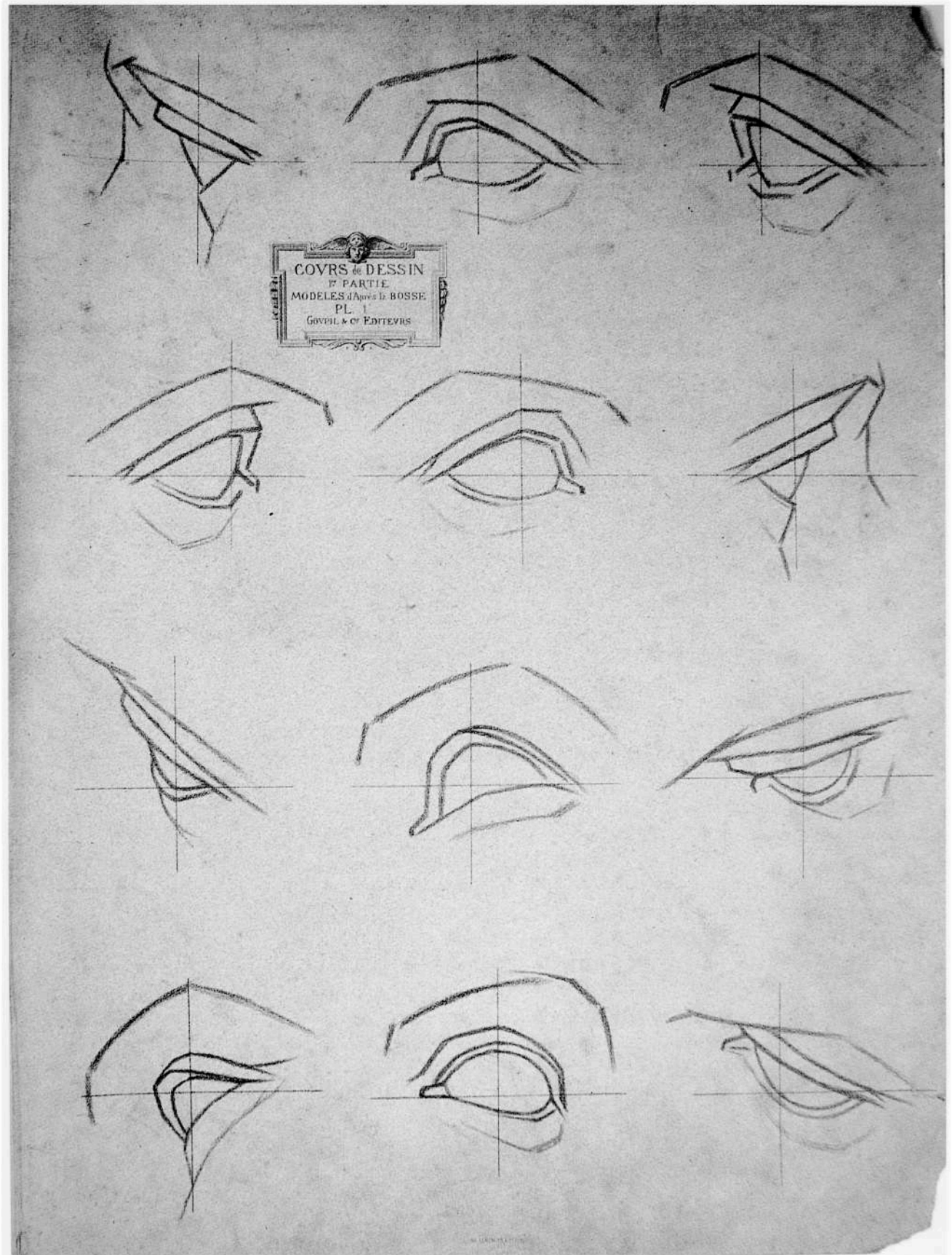


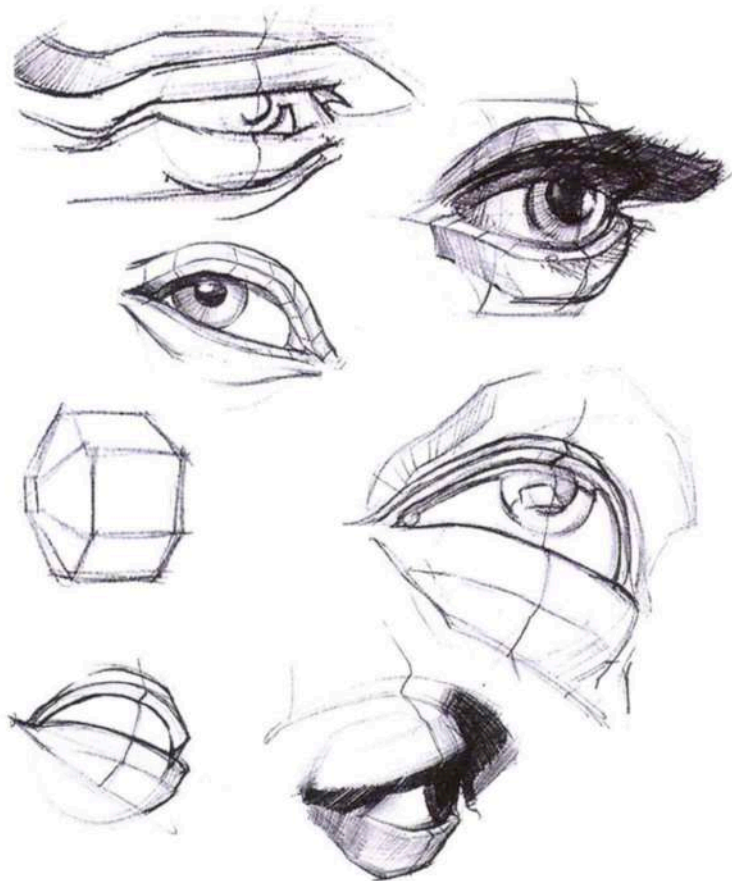
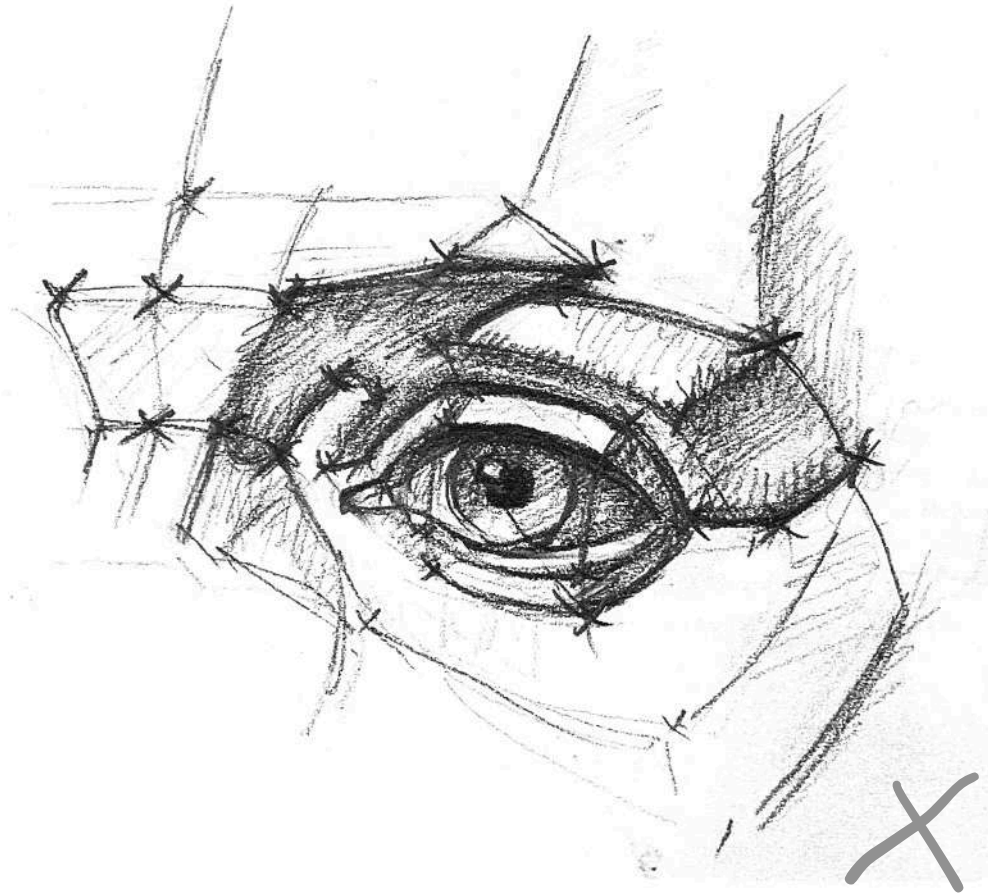


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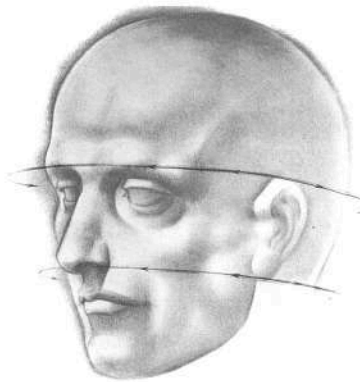
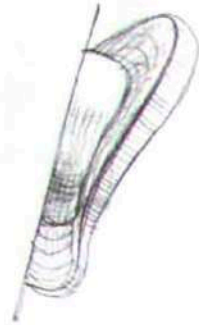
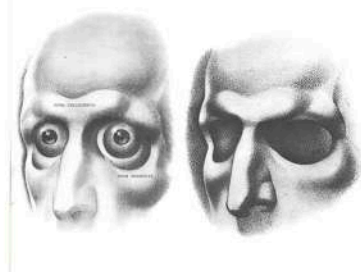
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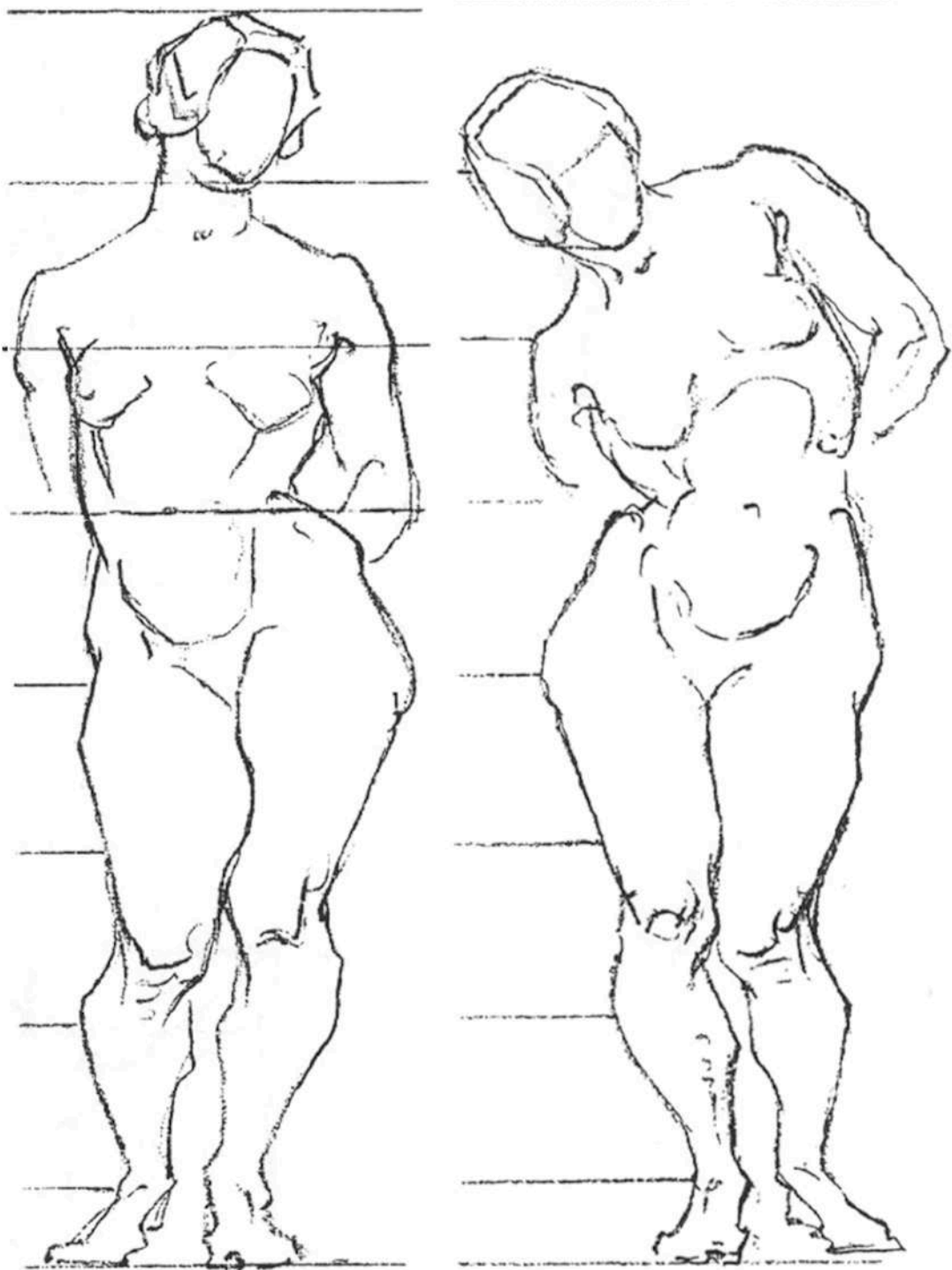


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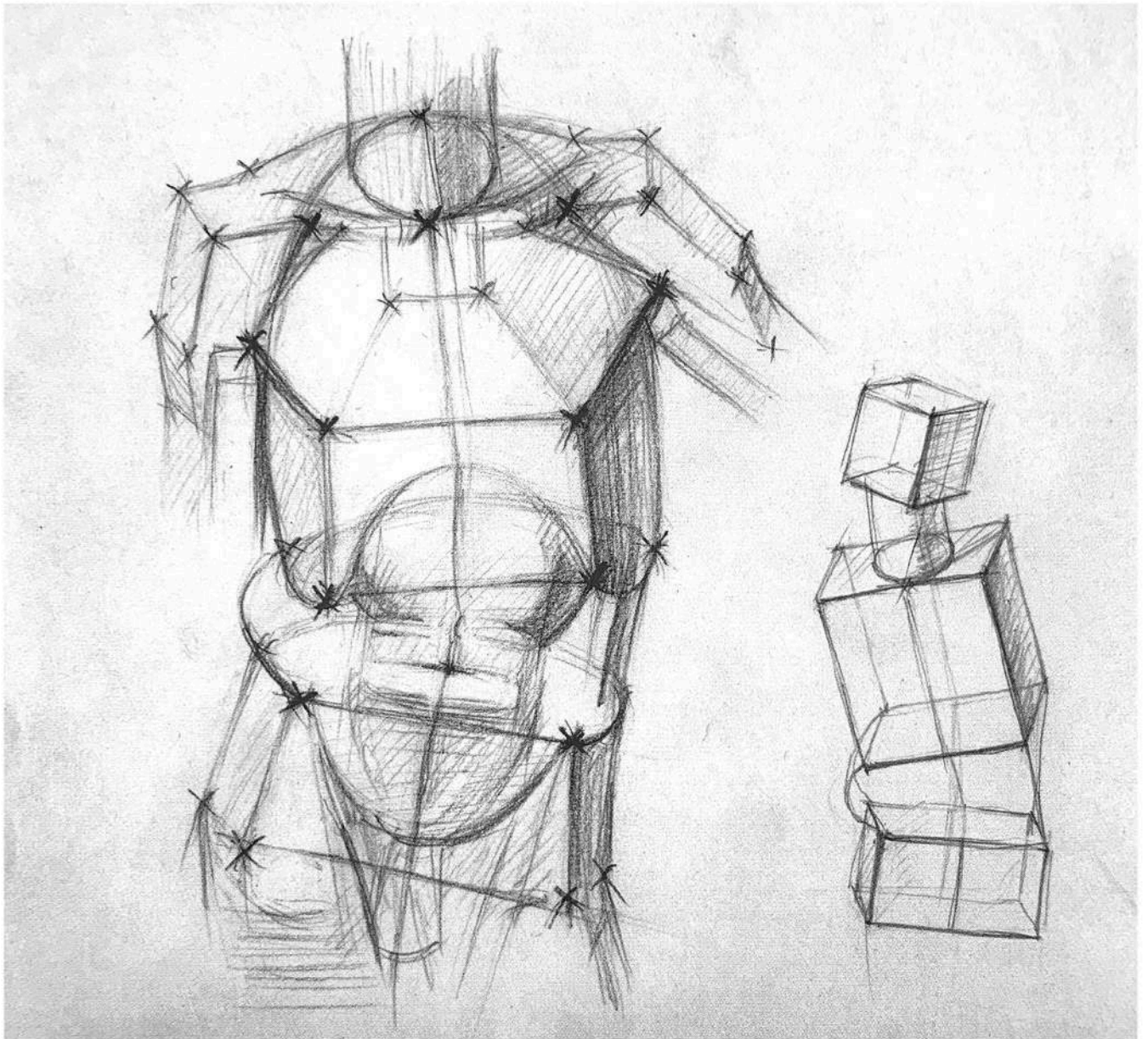




# BODY

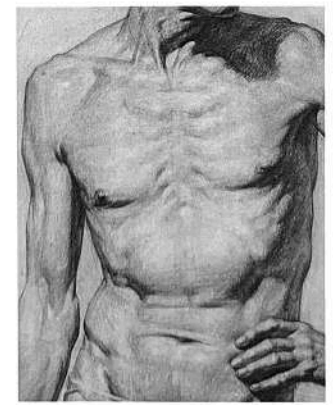
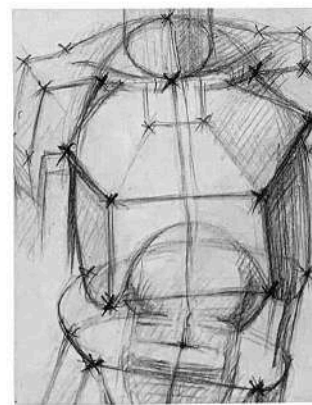
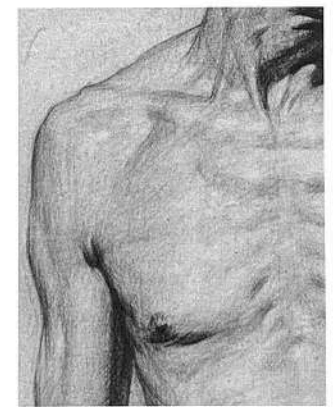
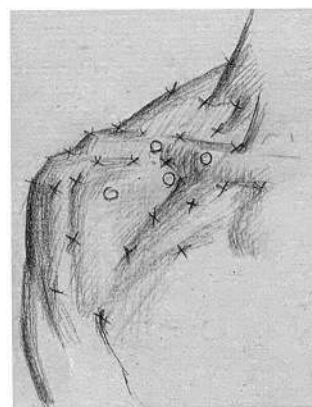
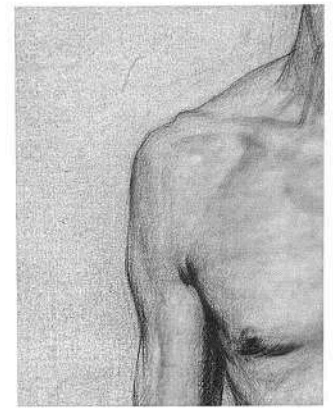
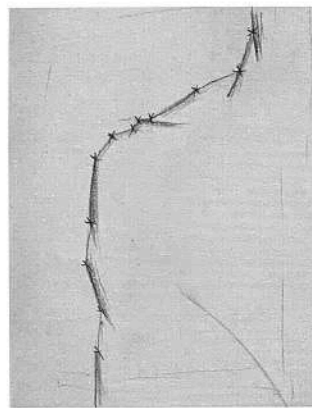
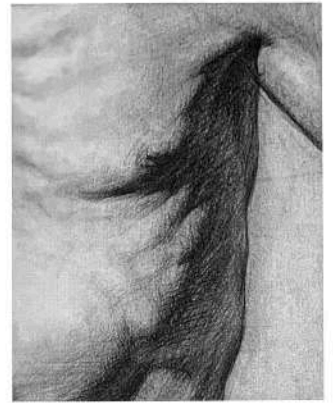
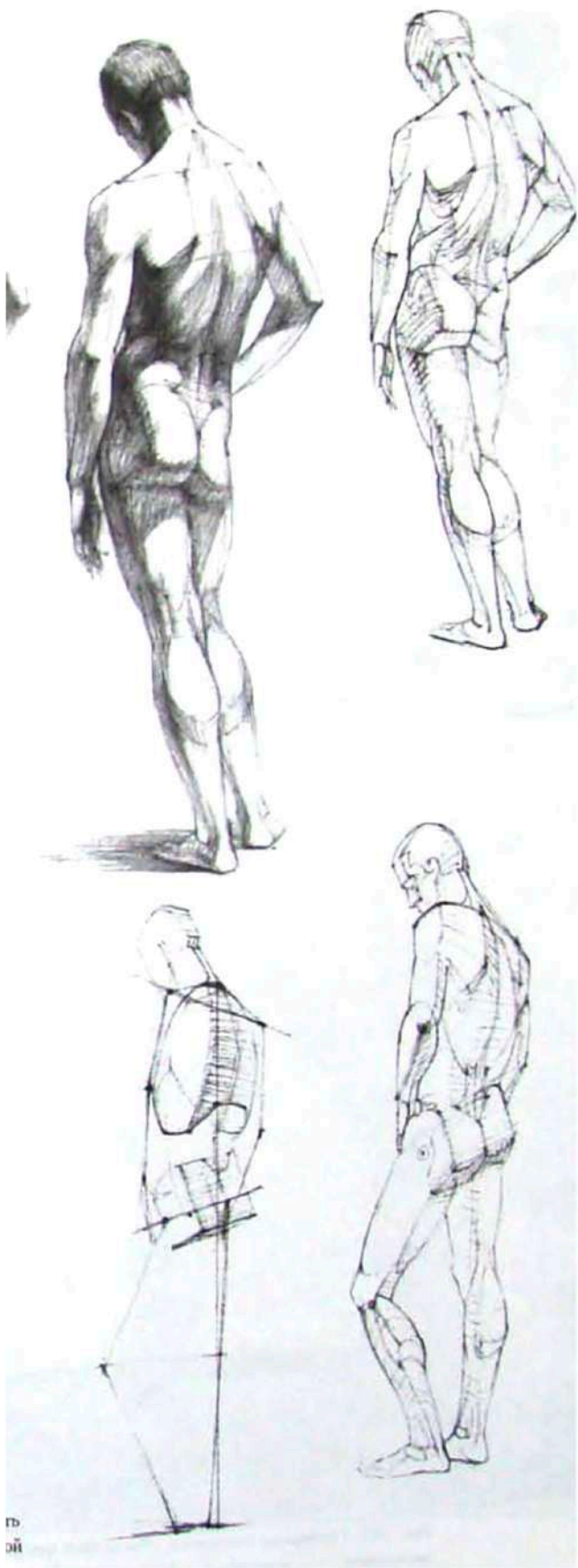


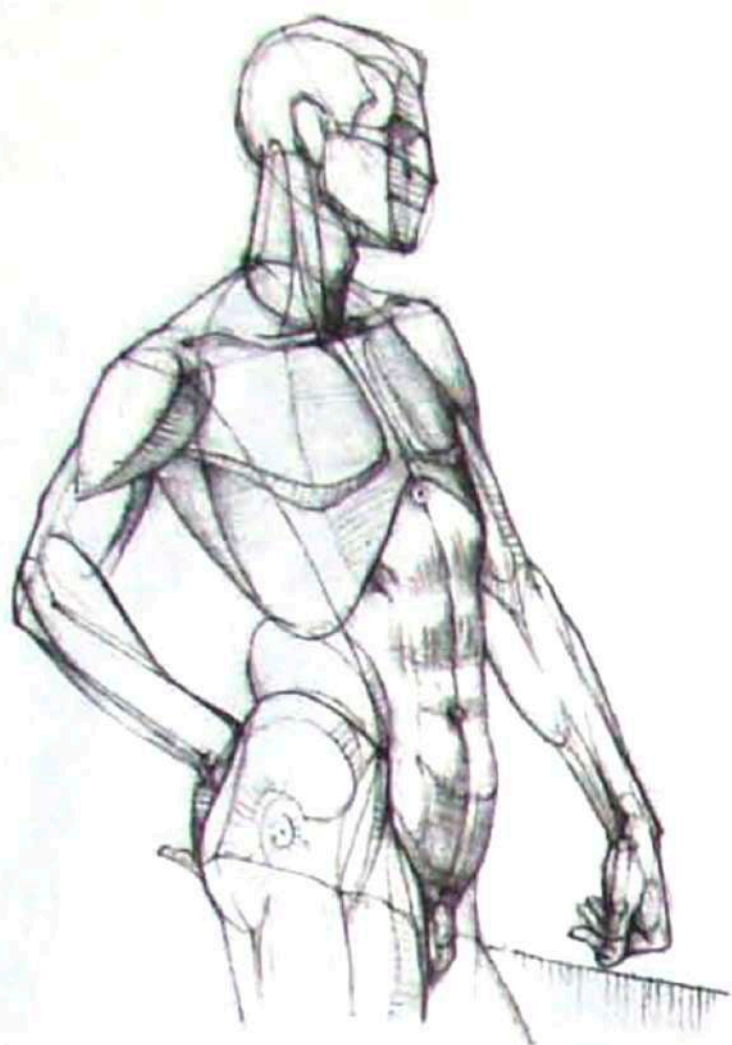
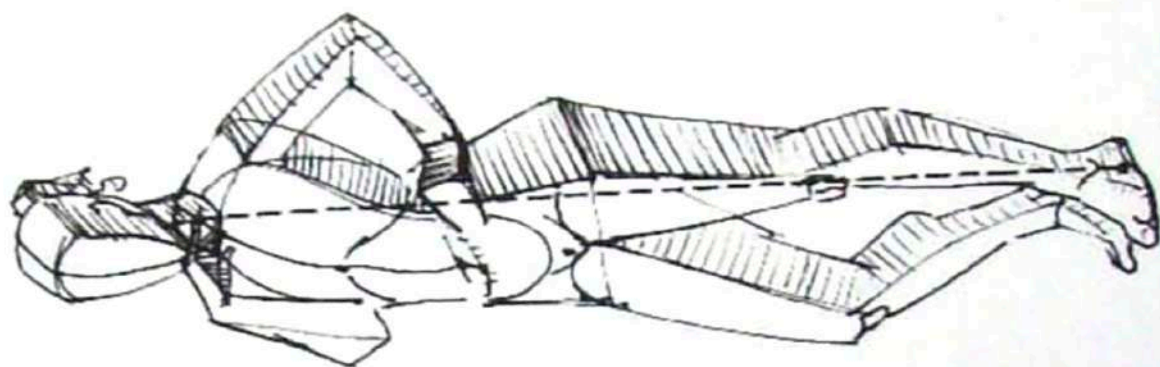
# TORSO





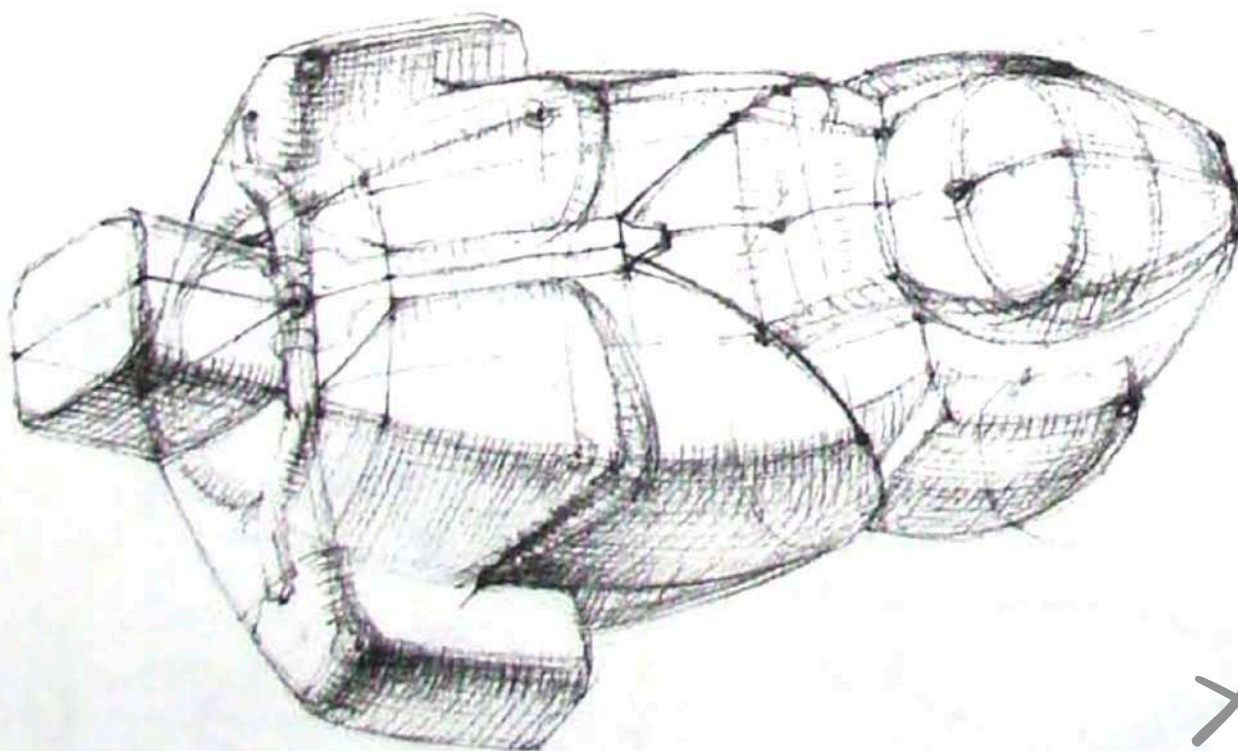




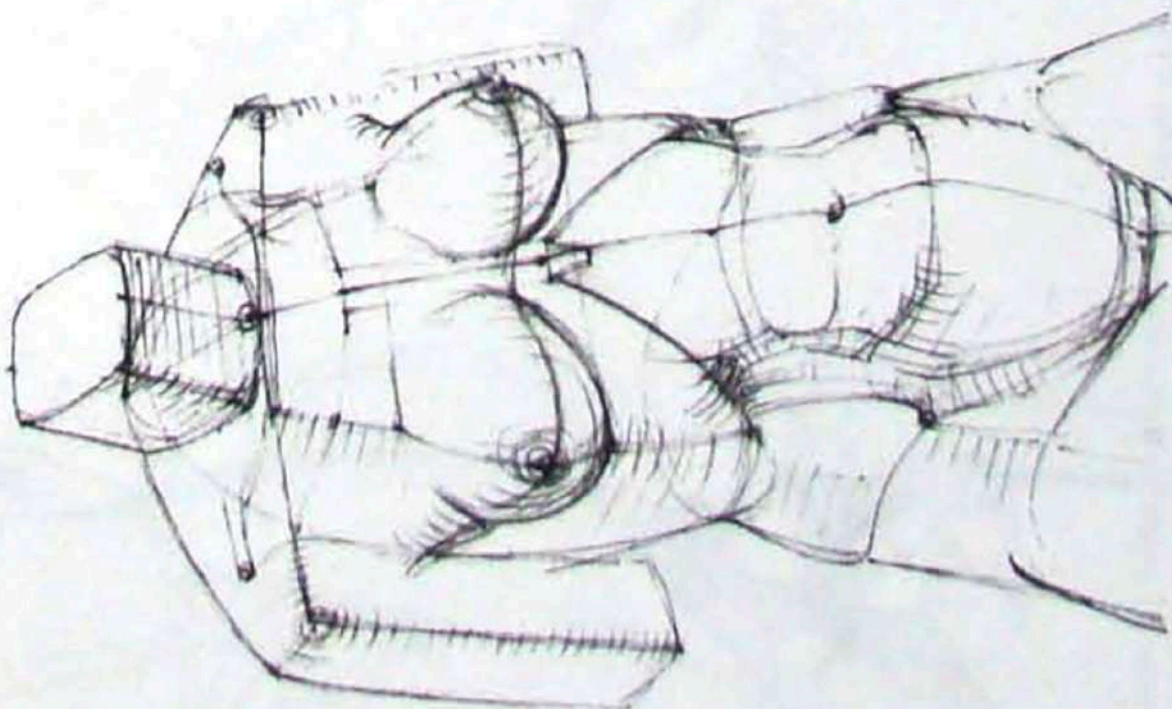




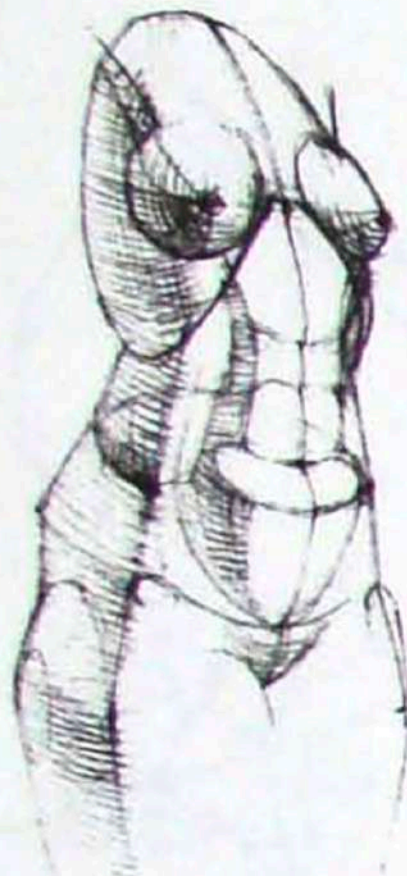
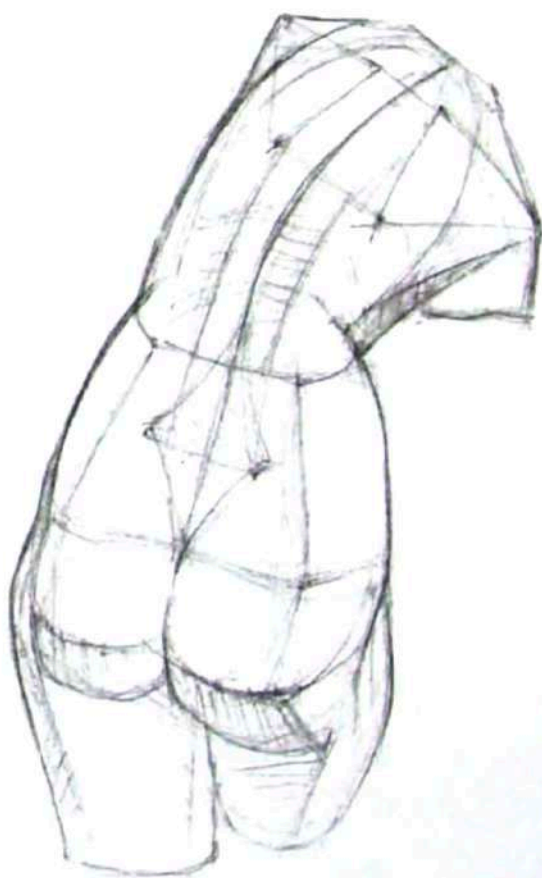
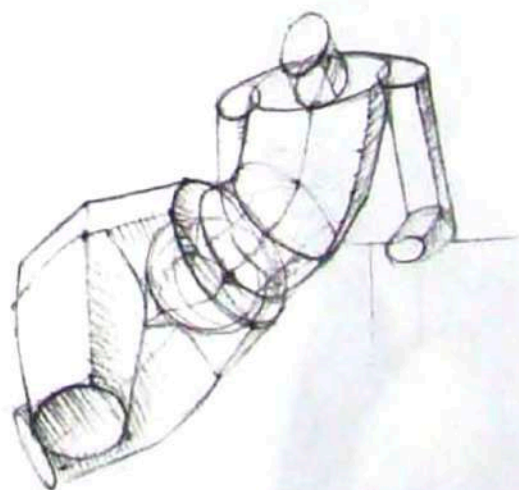
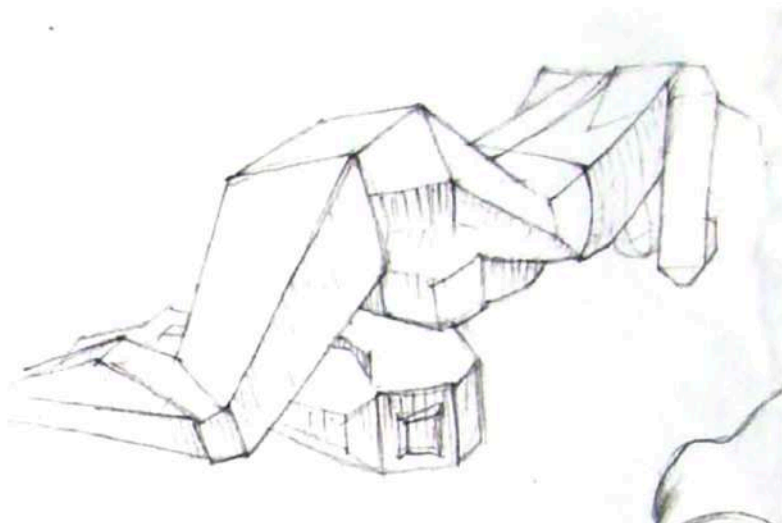
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X







Форма освещена справа

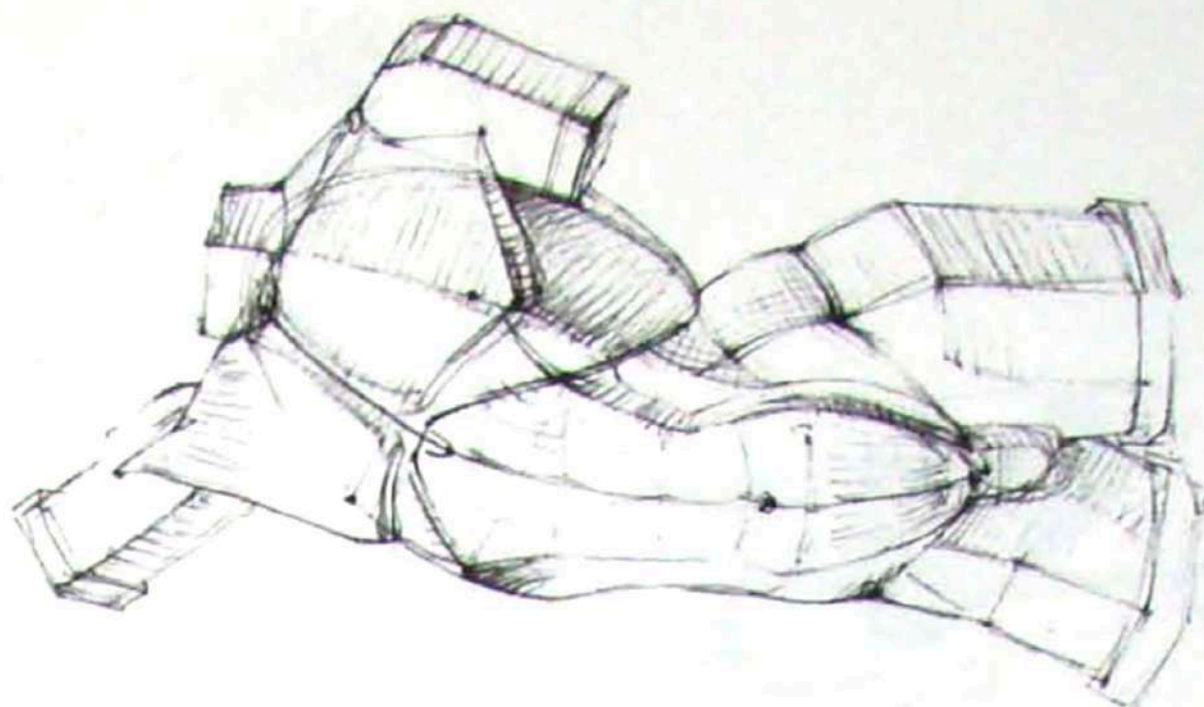






Рис. 280. Принципы построения обнаженной фигуры и выявление формы светотенью



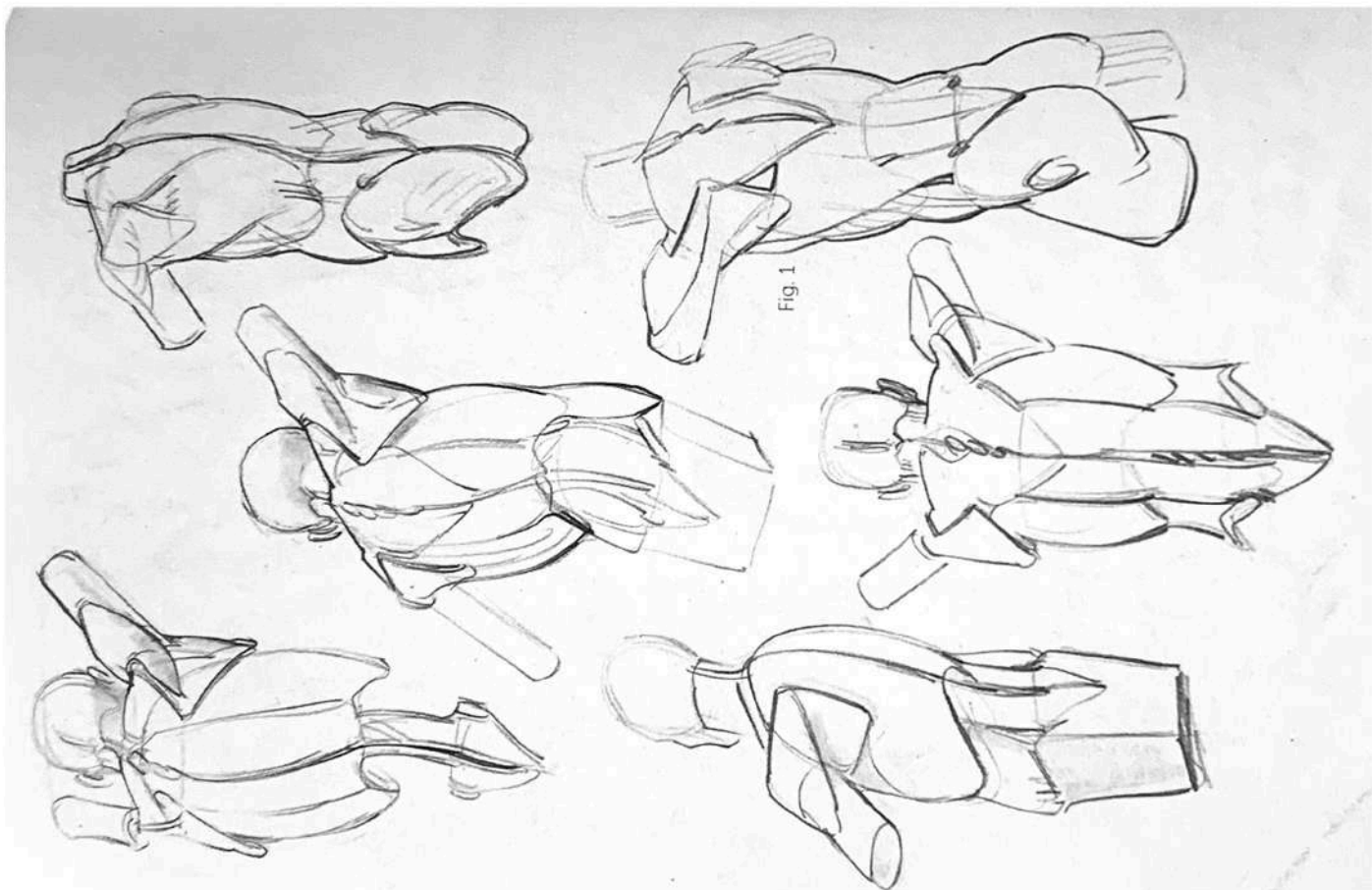
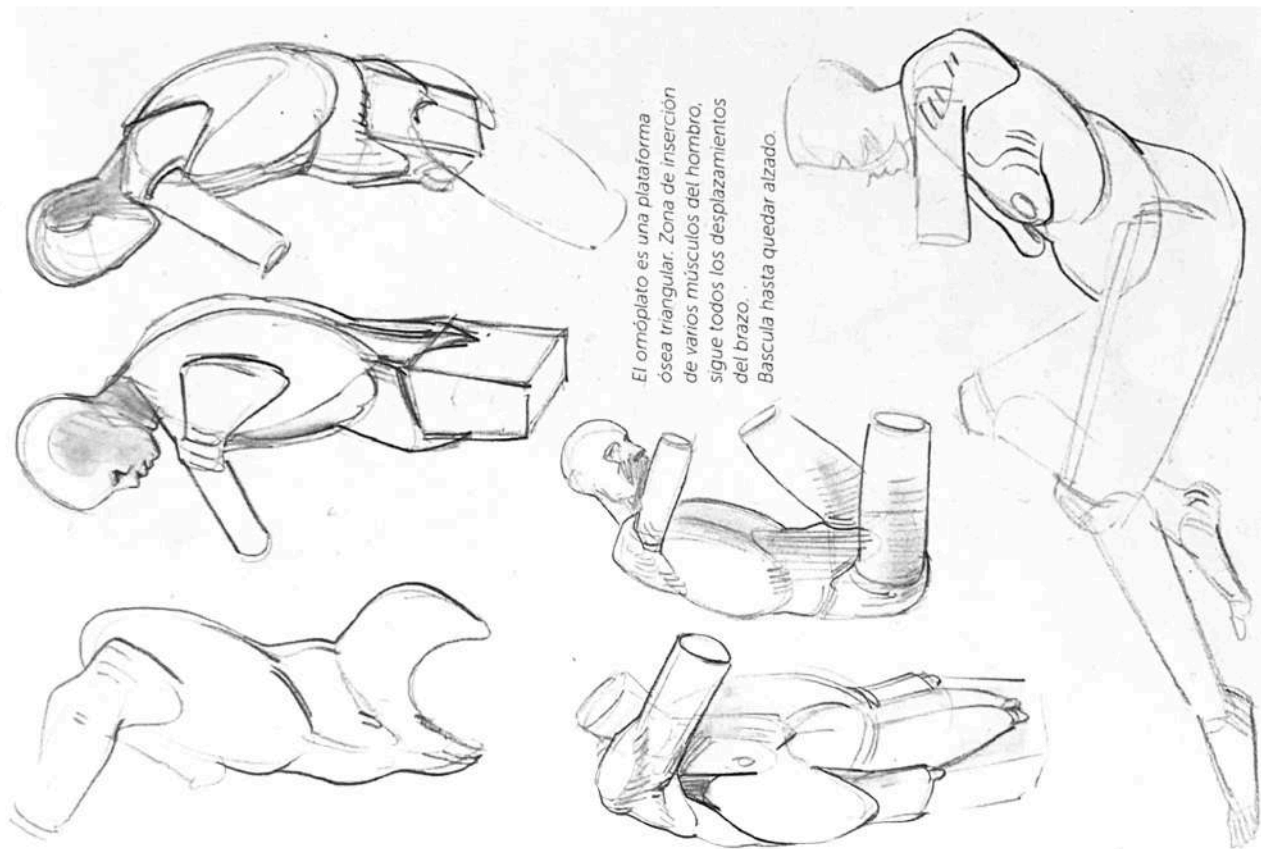
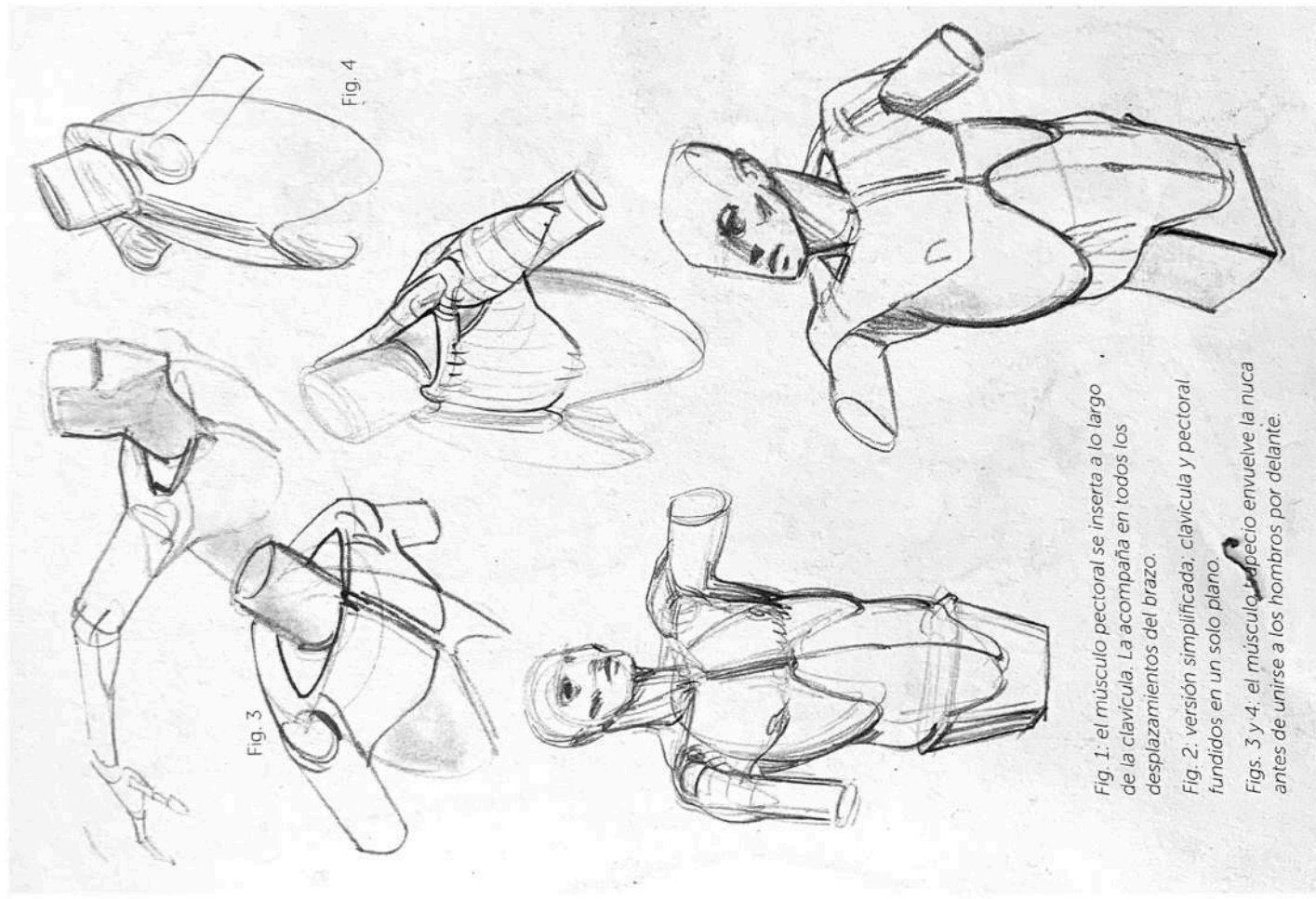
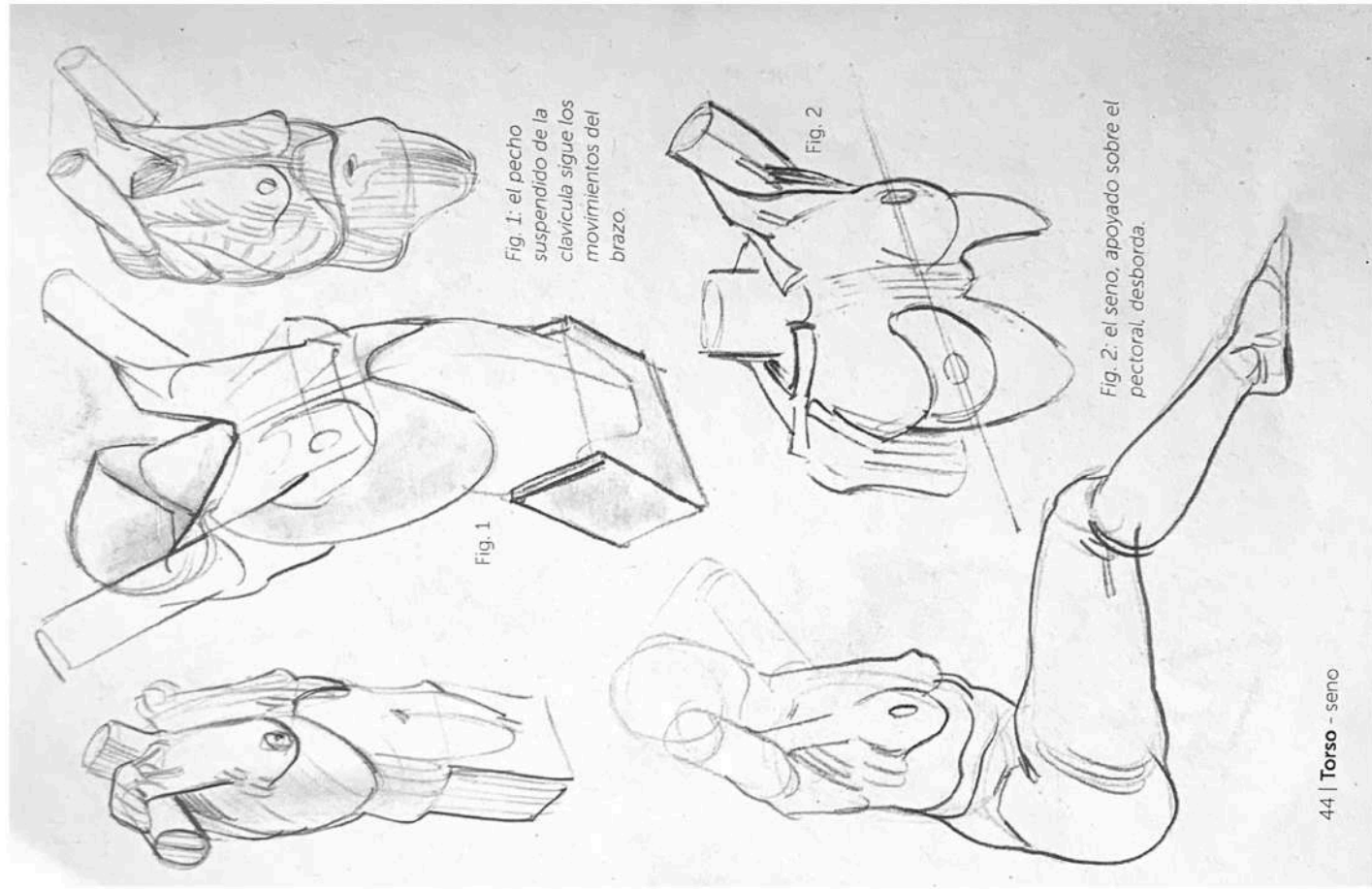


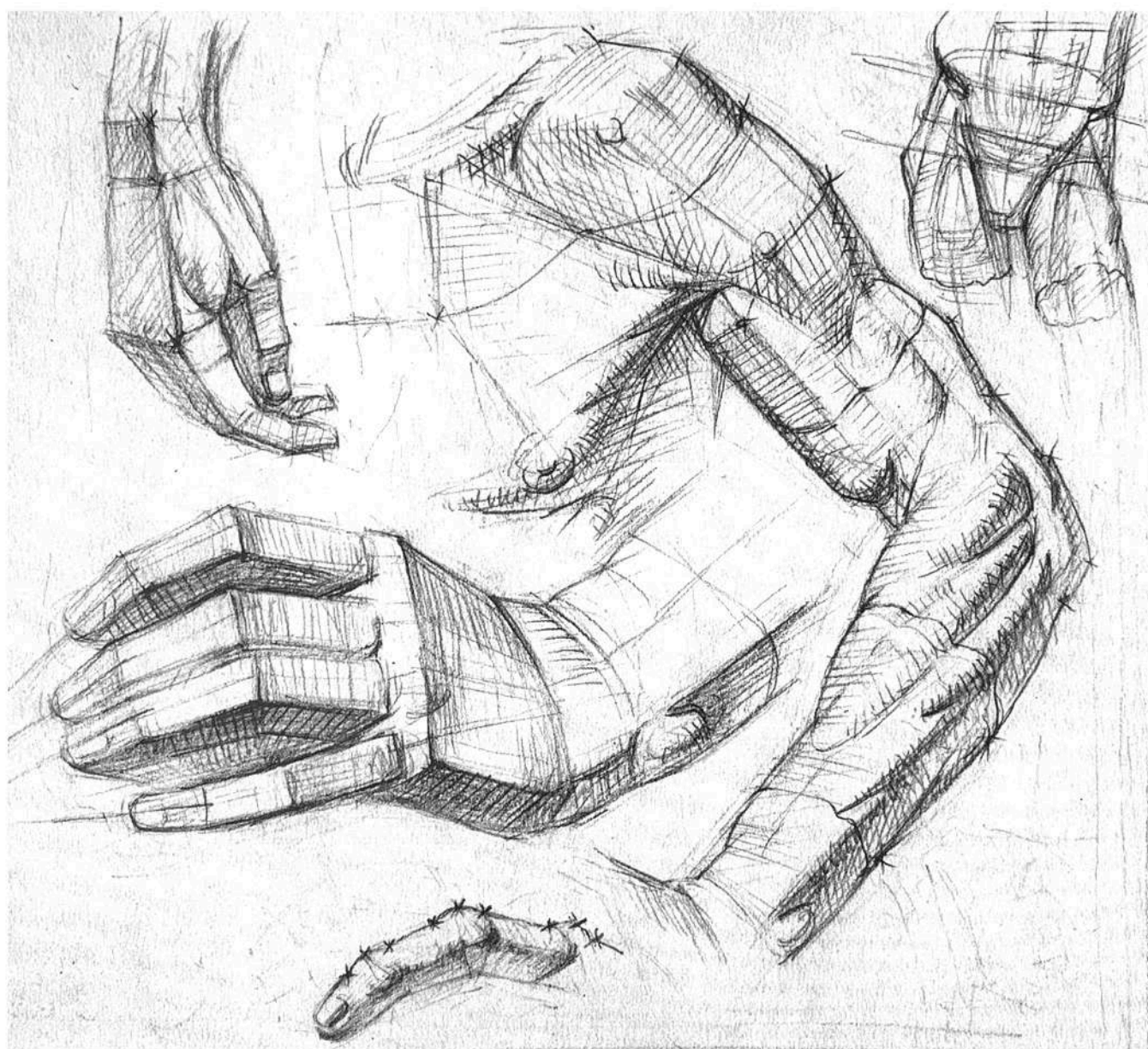
Fig. 1



El omóplato es una plataforma ósea triangular. Zona de inserción de varios músculos del hombro, sigue todos los desplazamientos del brazo.  
Bascula hasta quedar alzado.

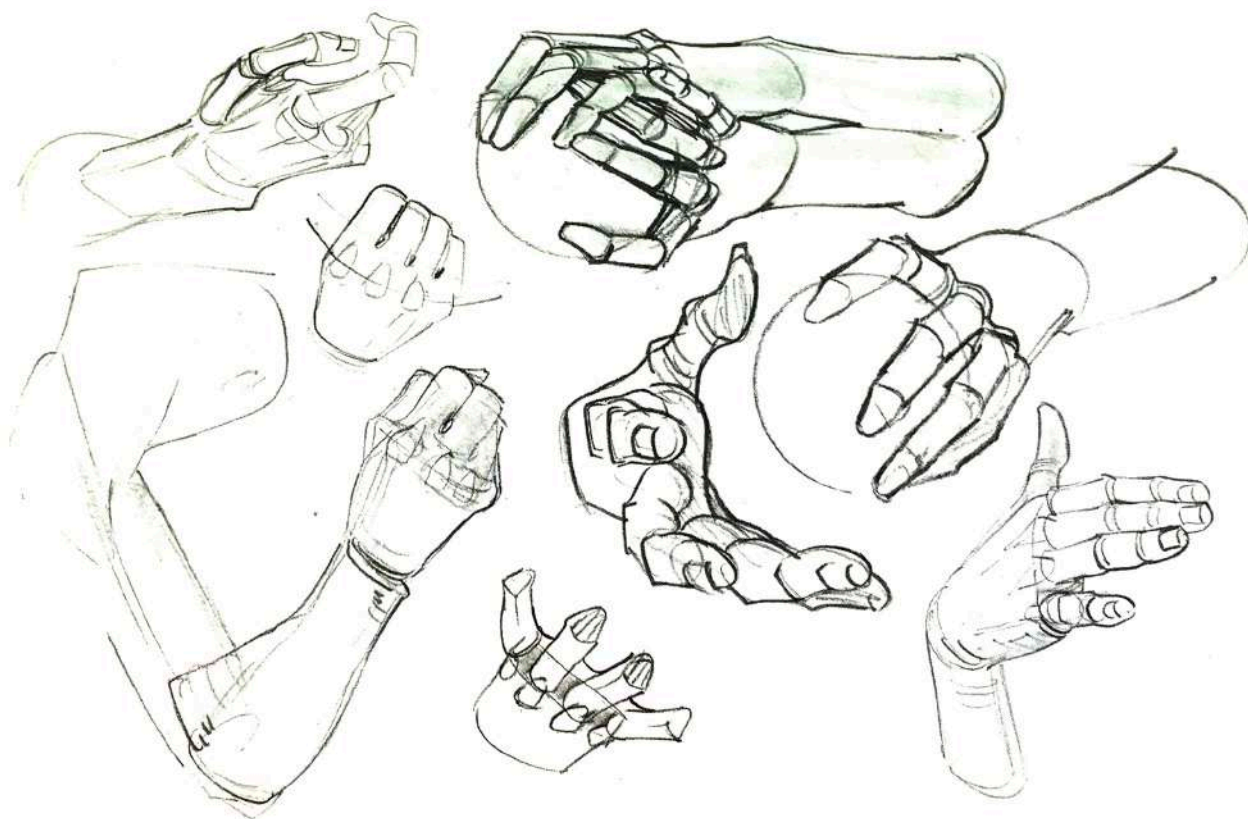
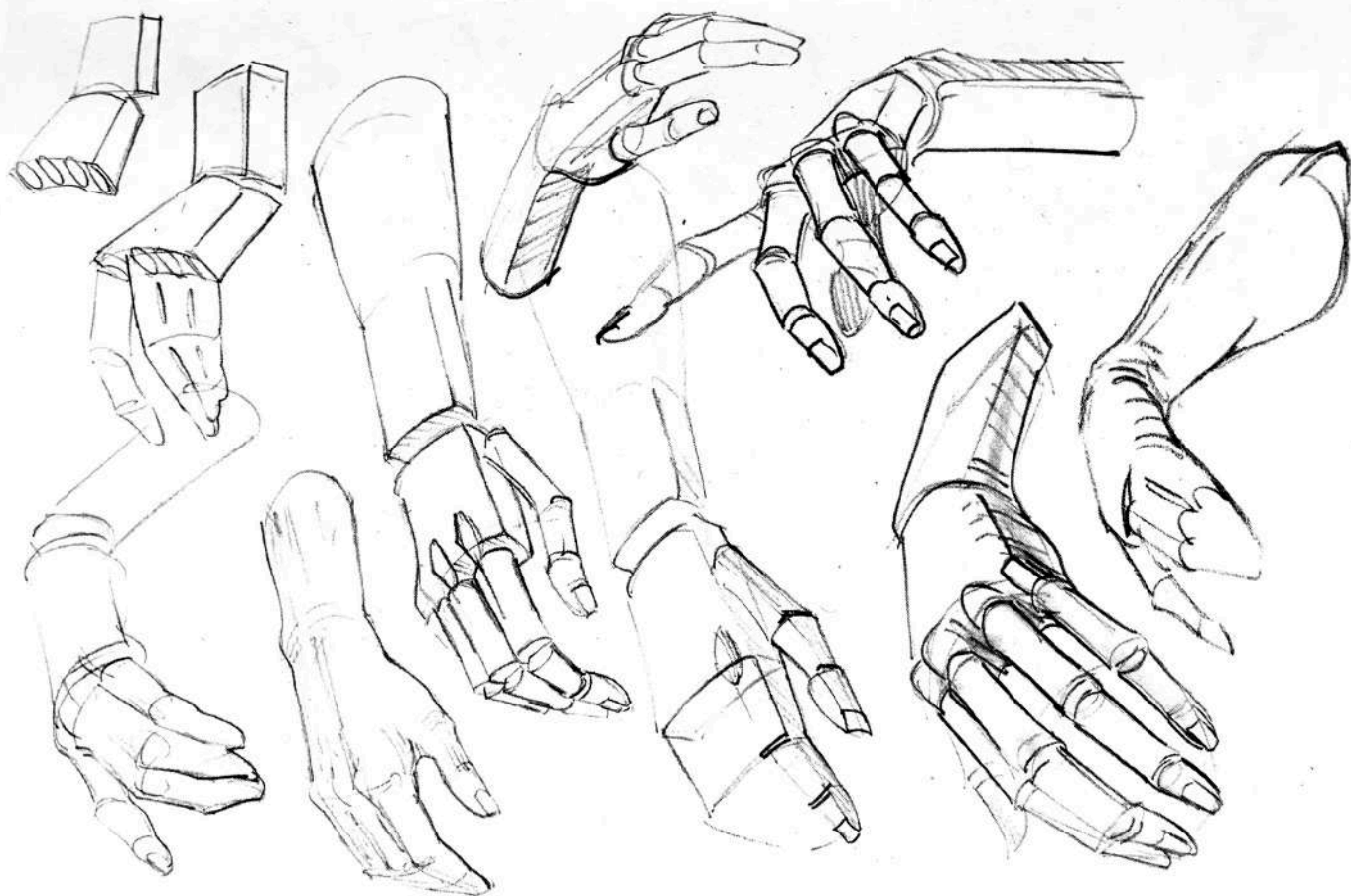


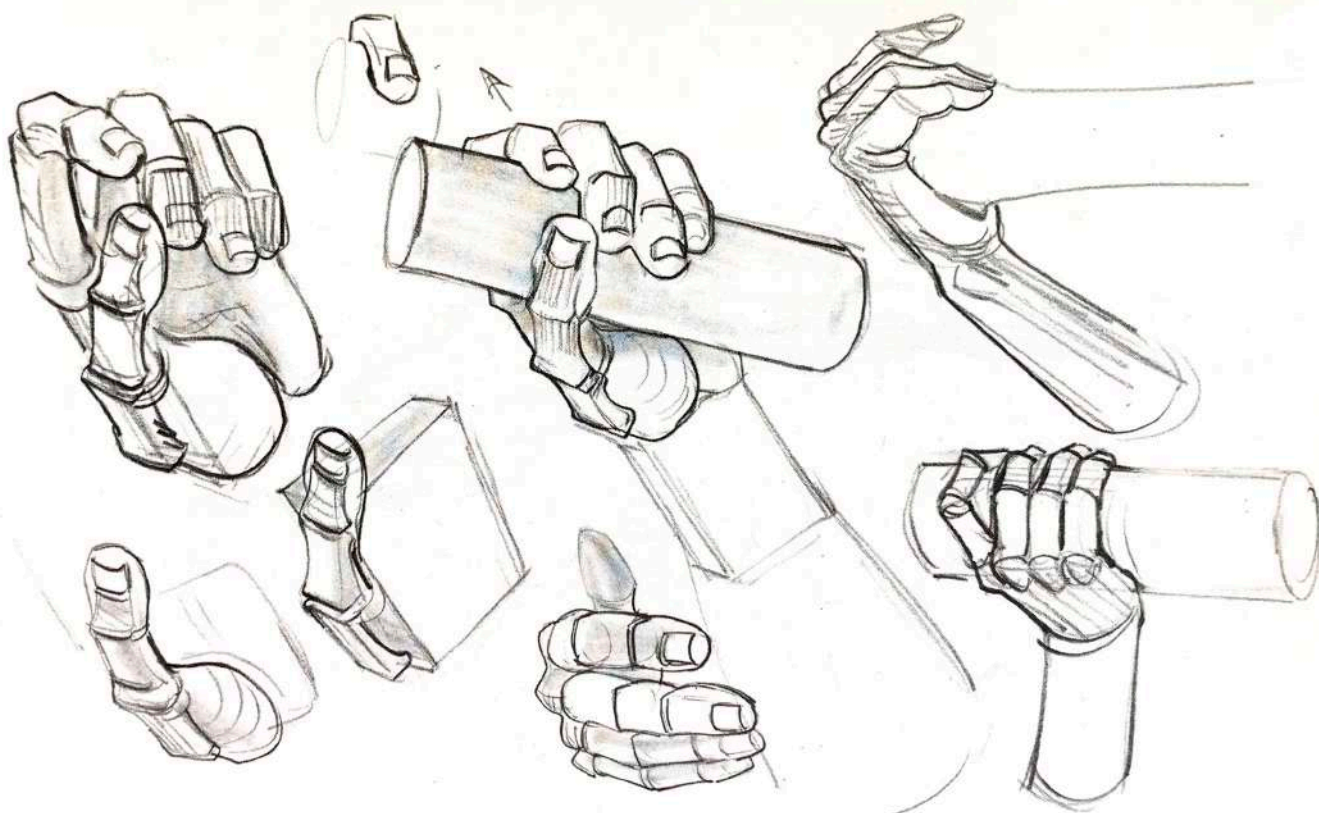
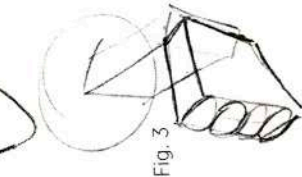
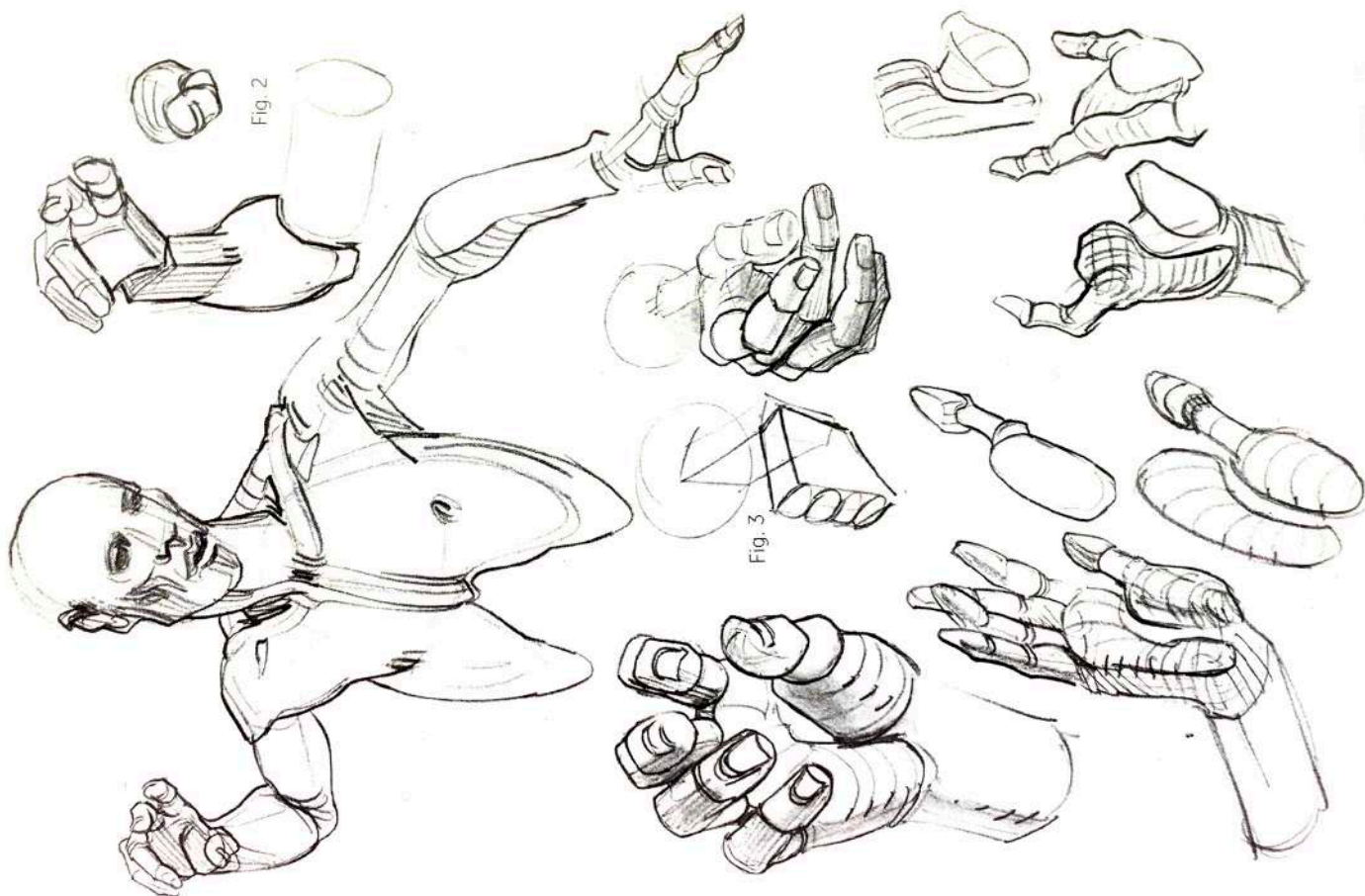
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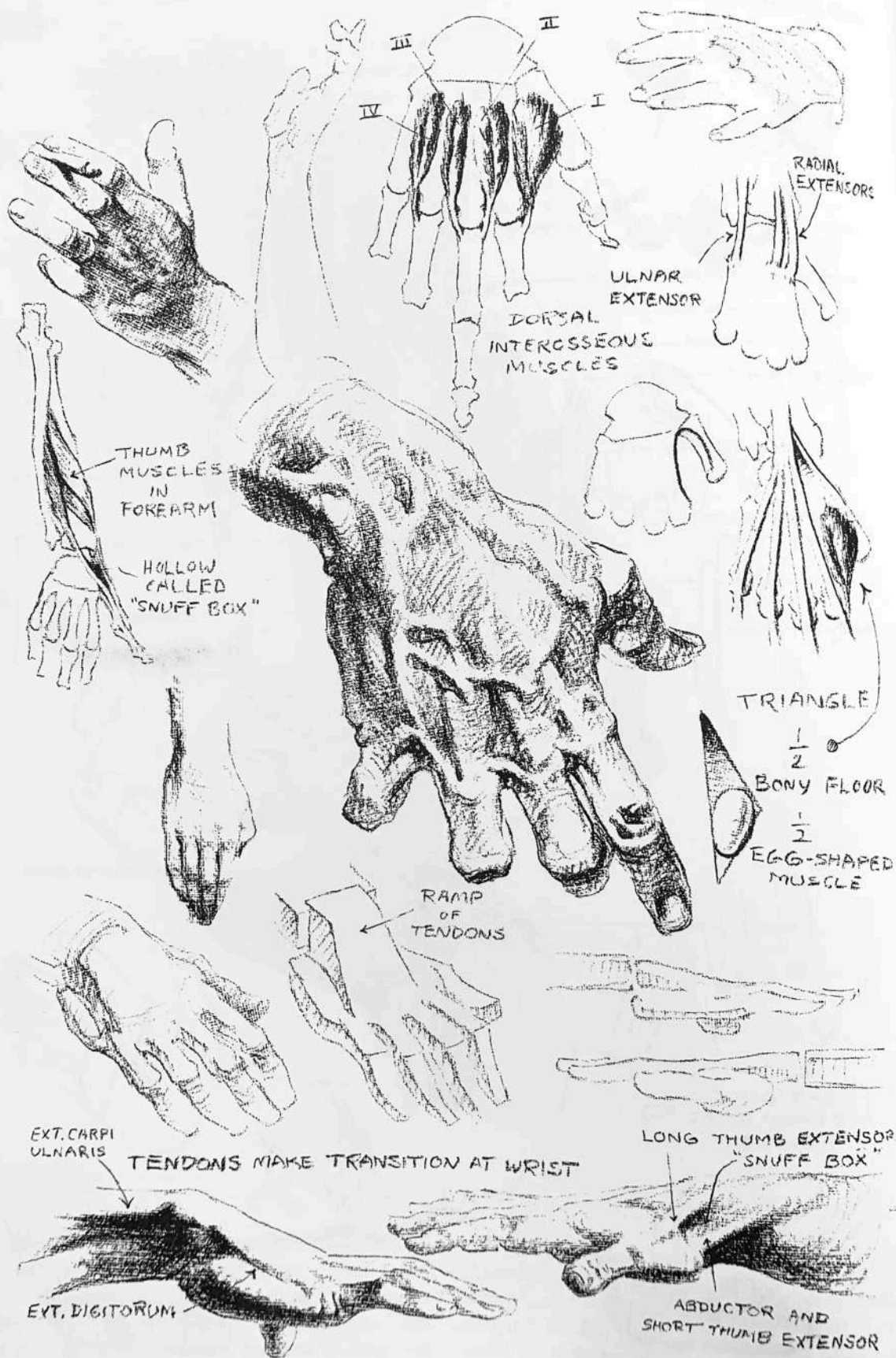
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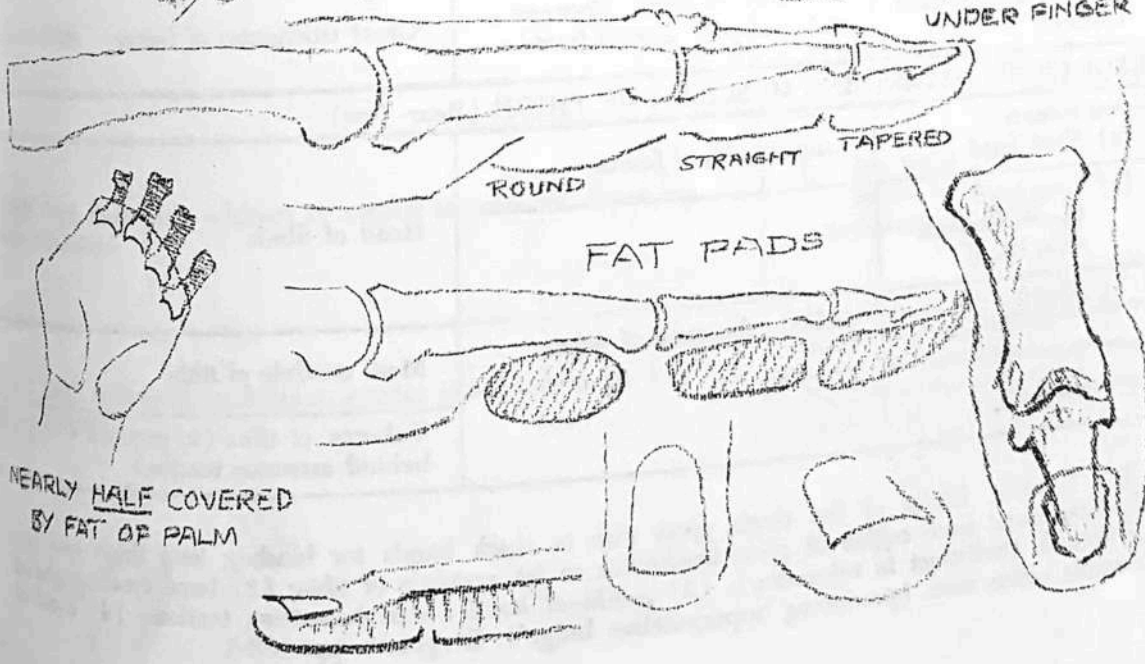
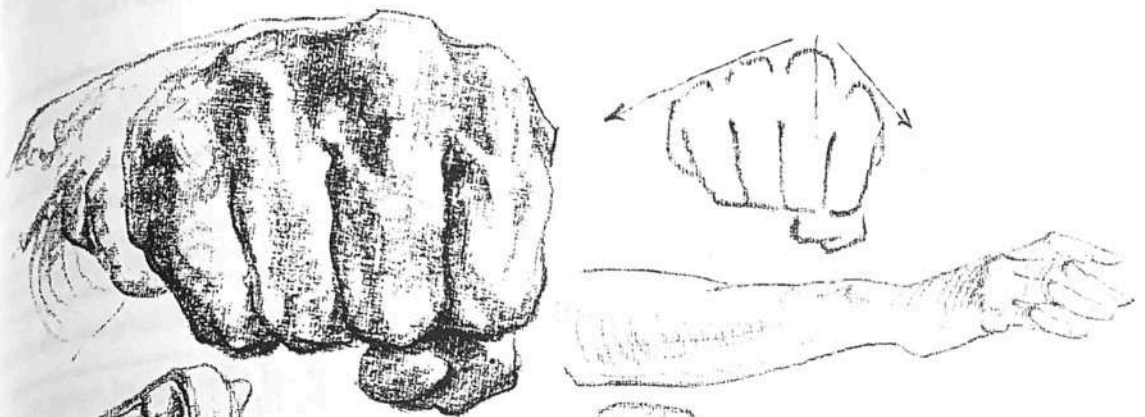


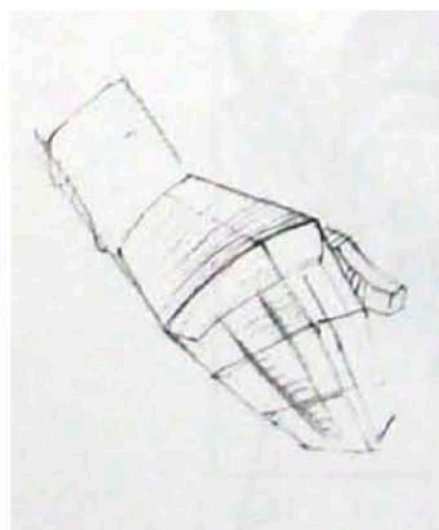
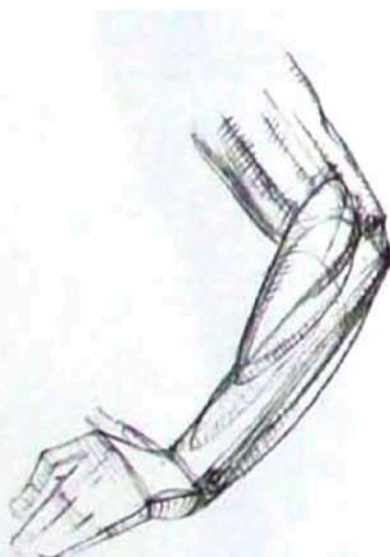
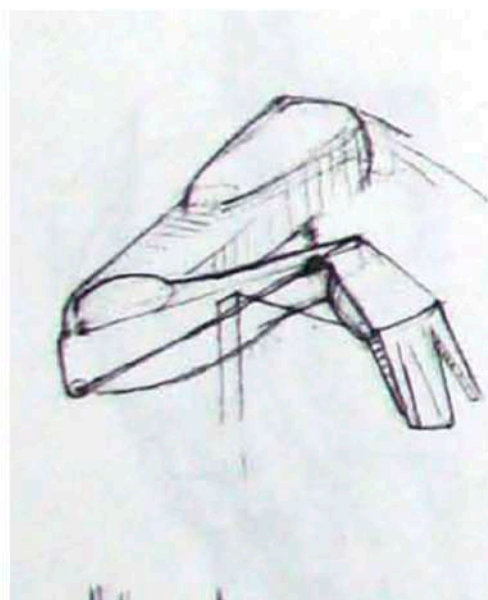
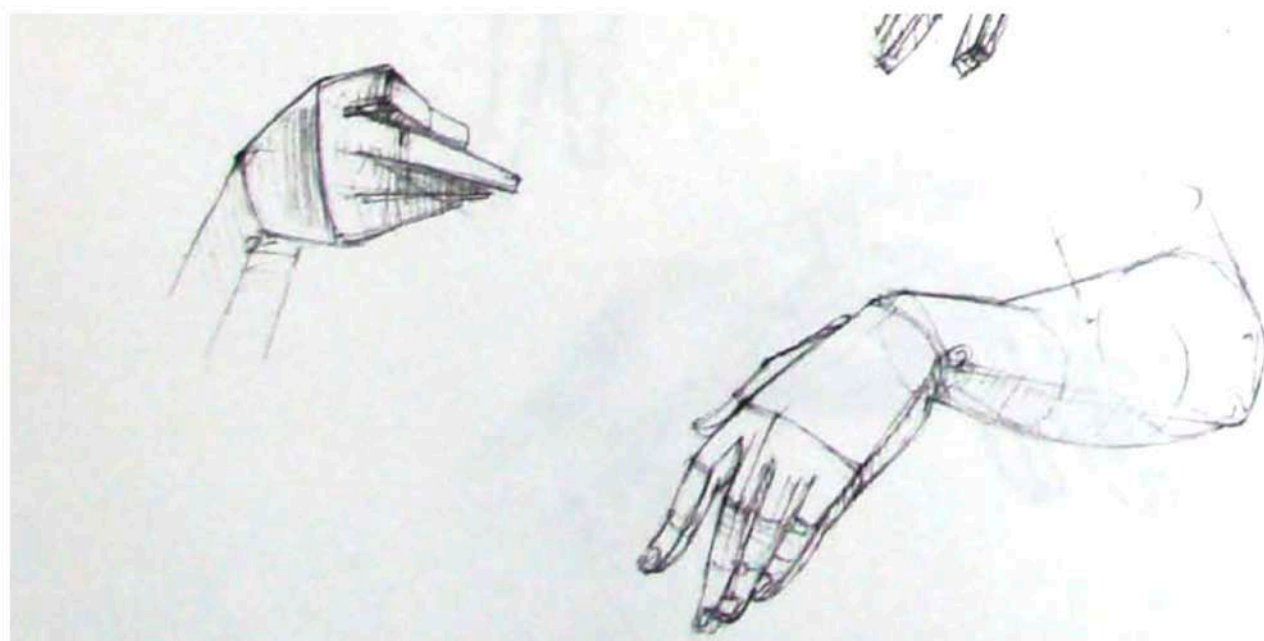
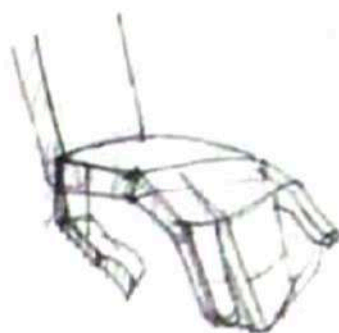
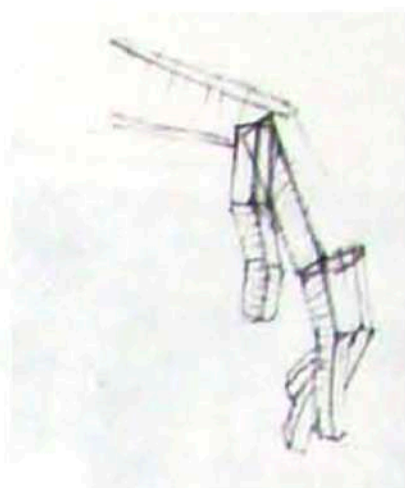
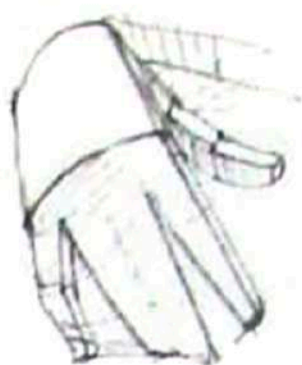






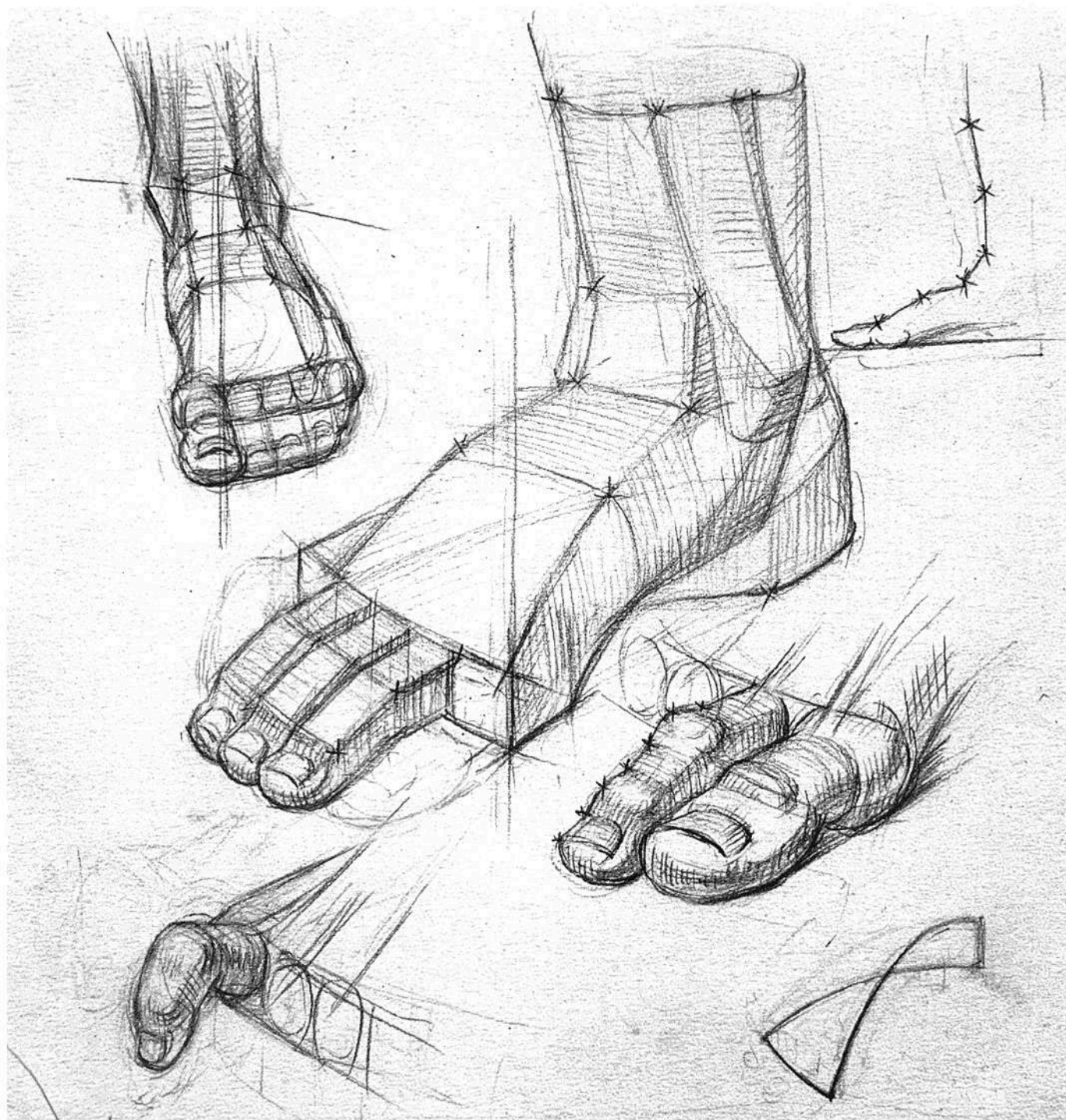






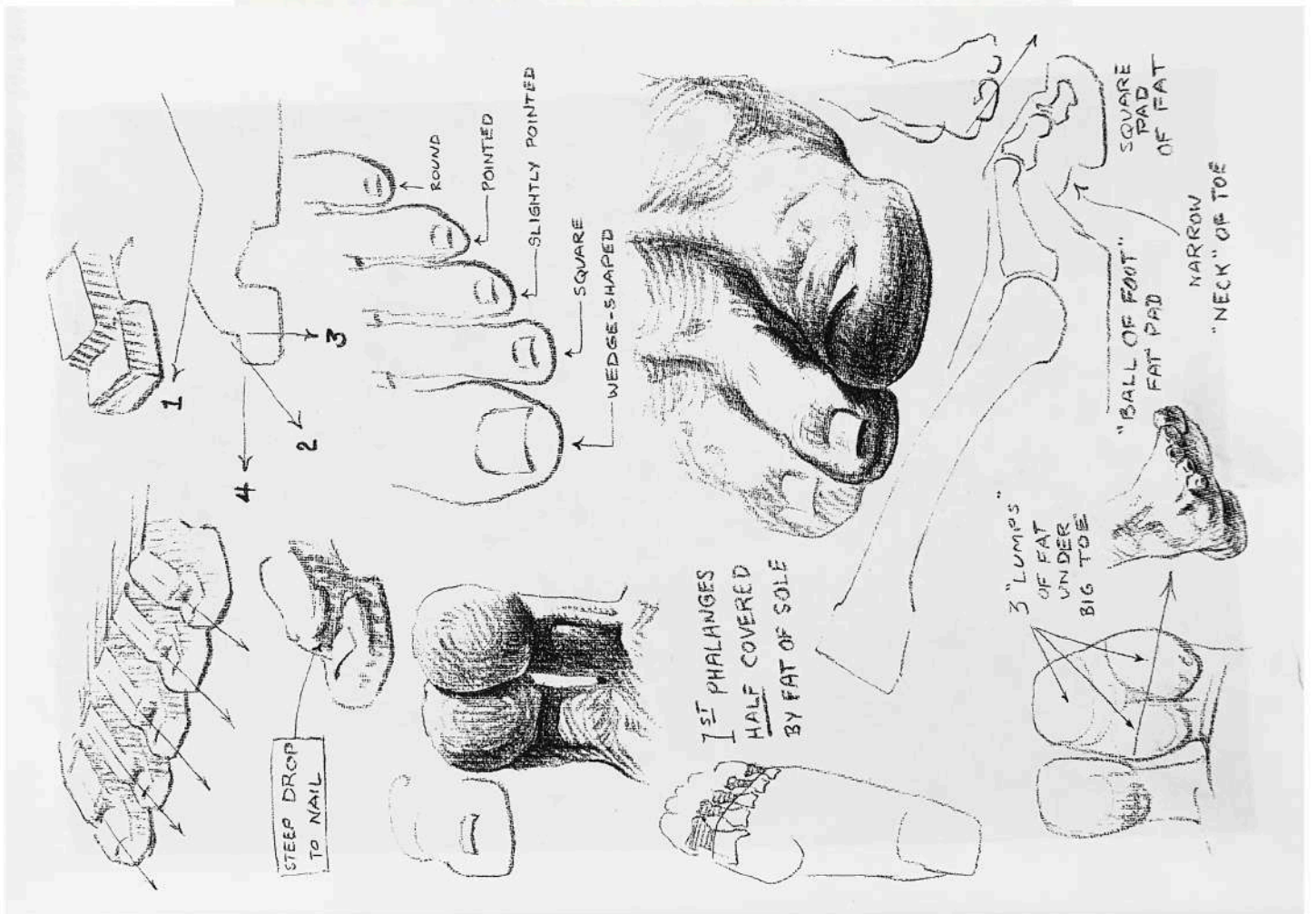
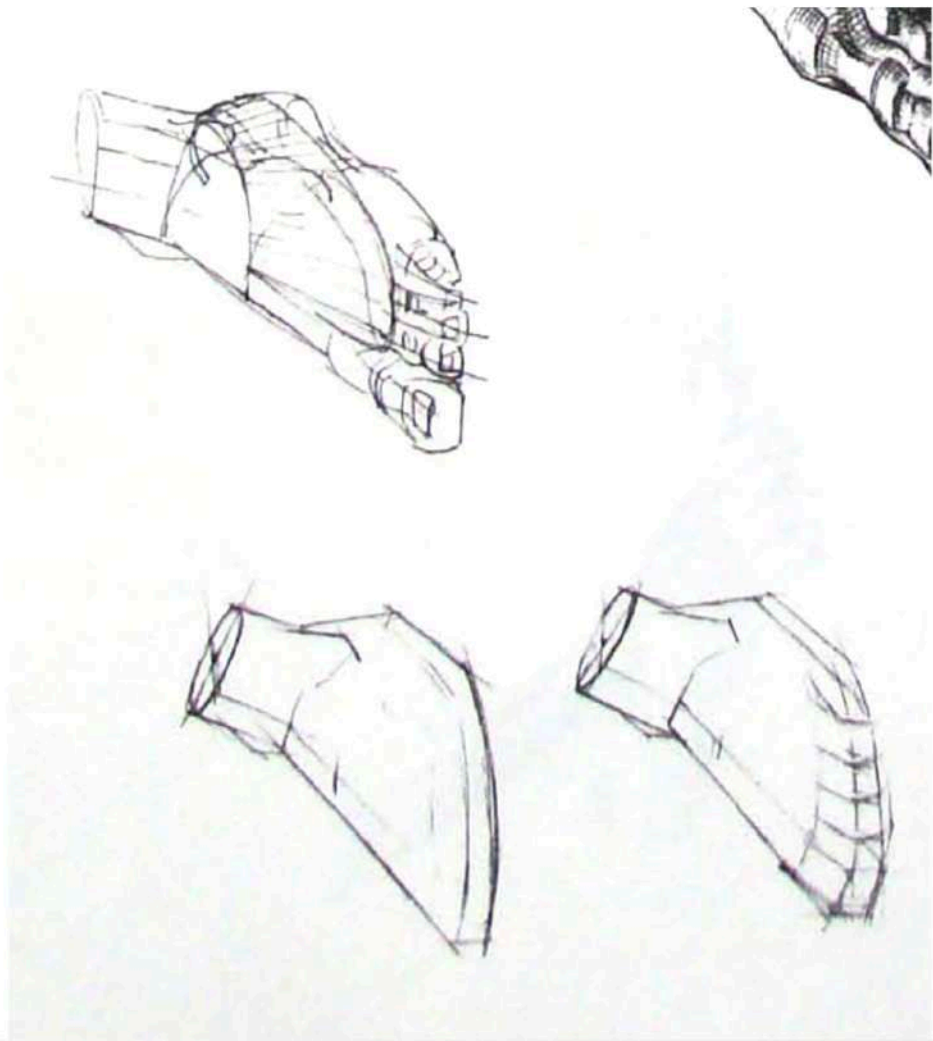


# FOOT



X





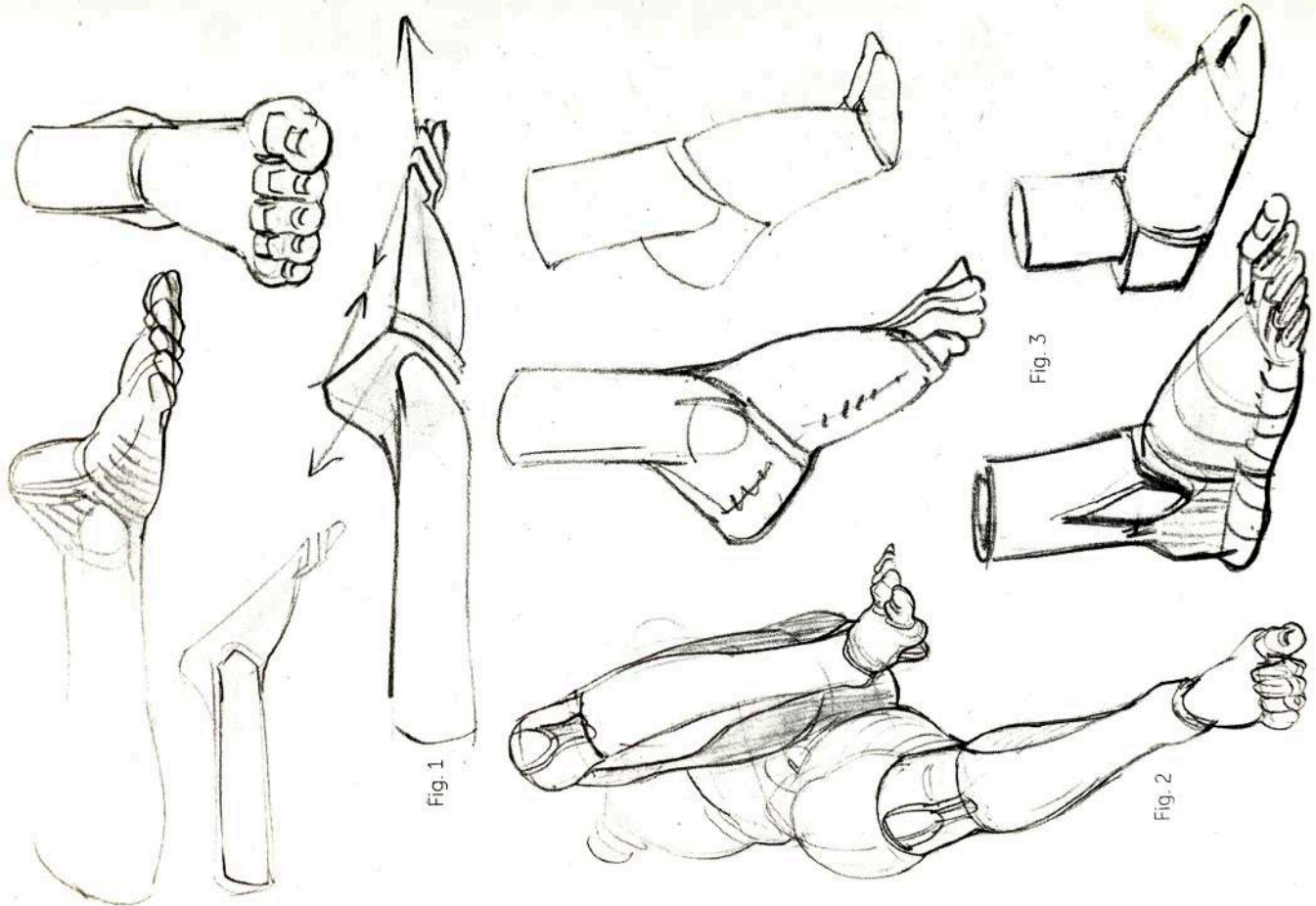
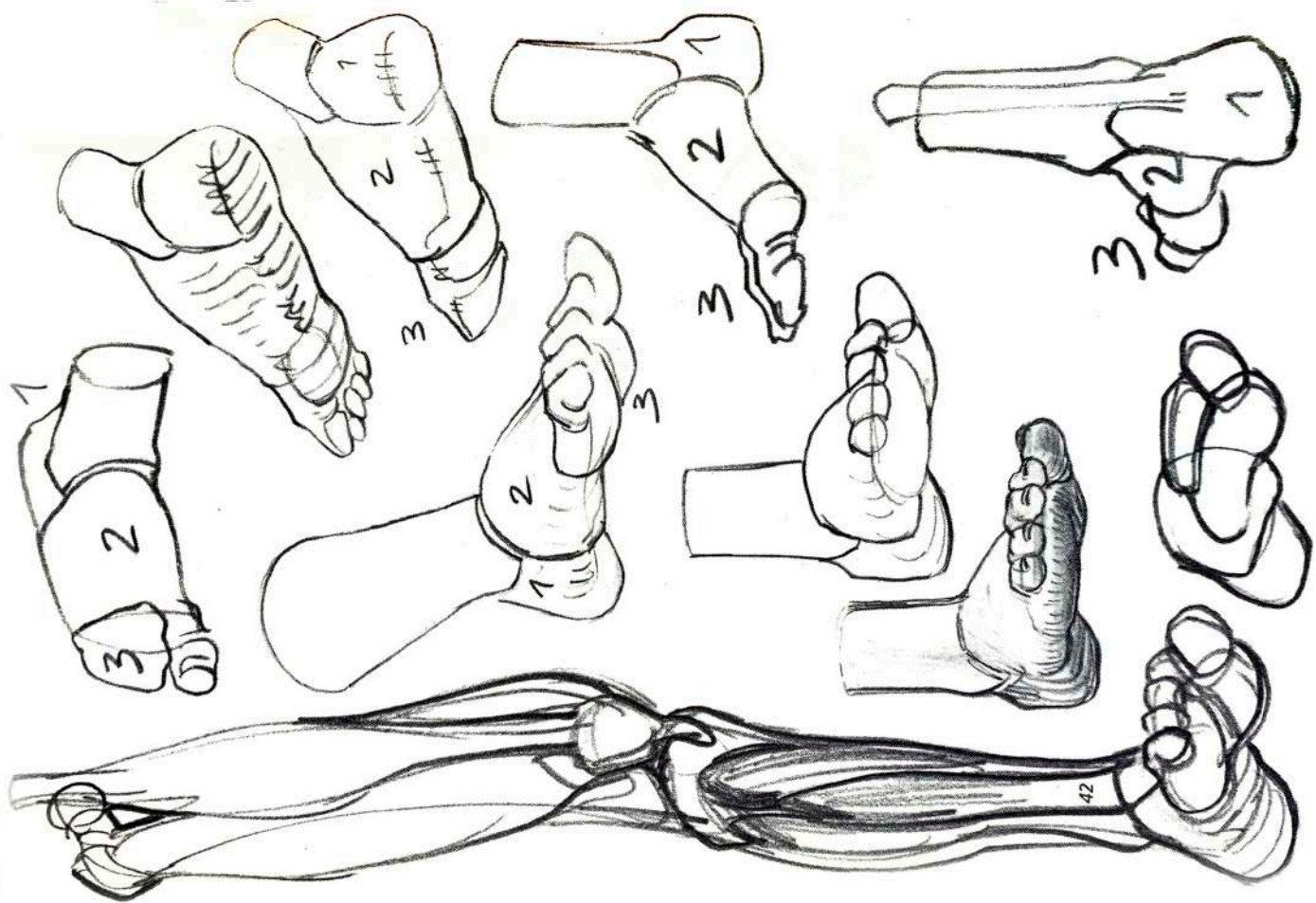
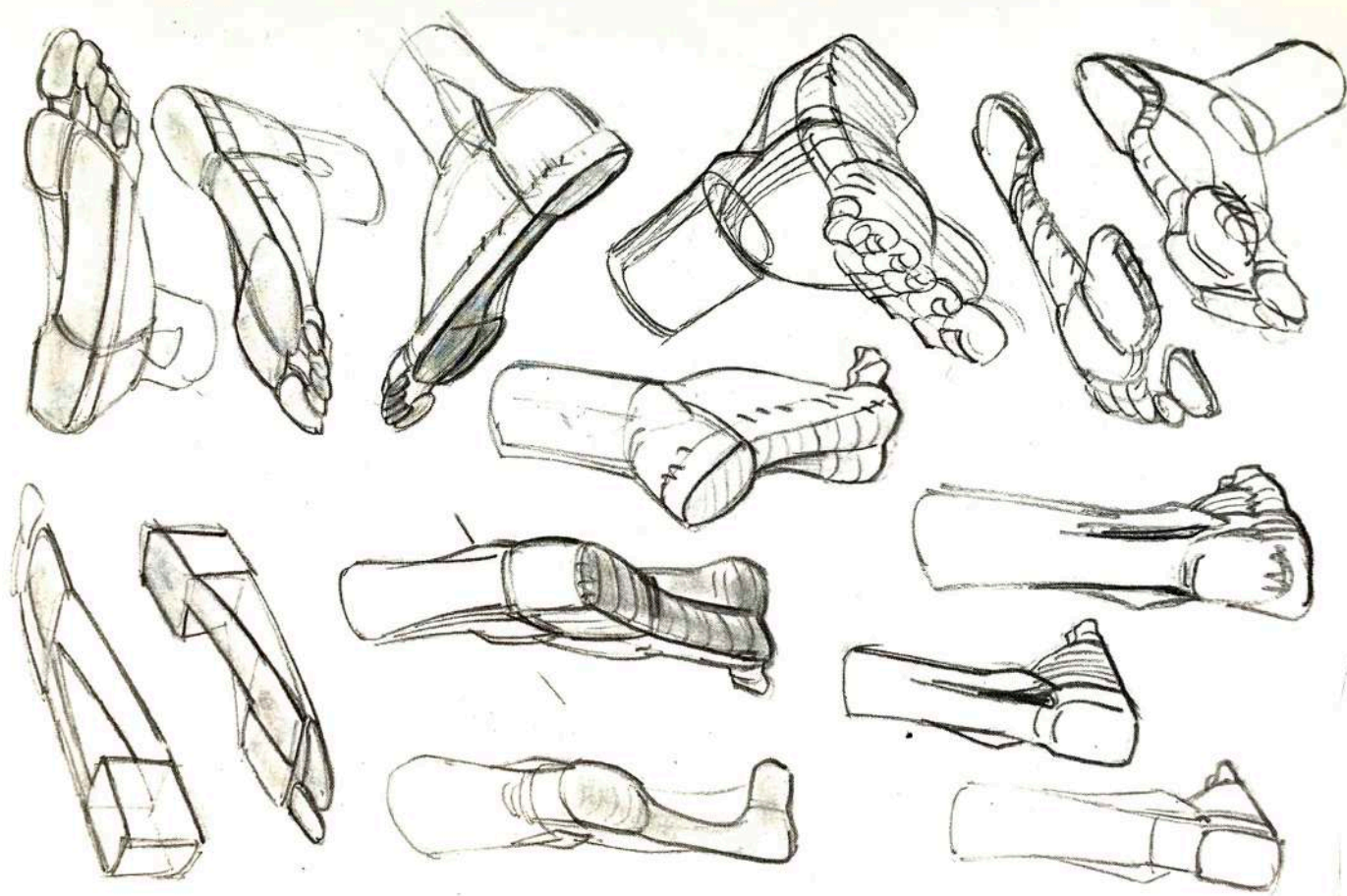
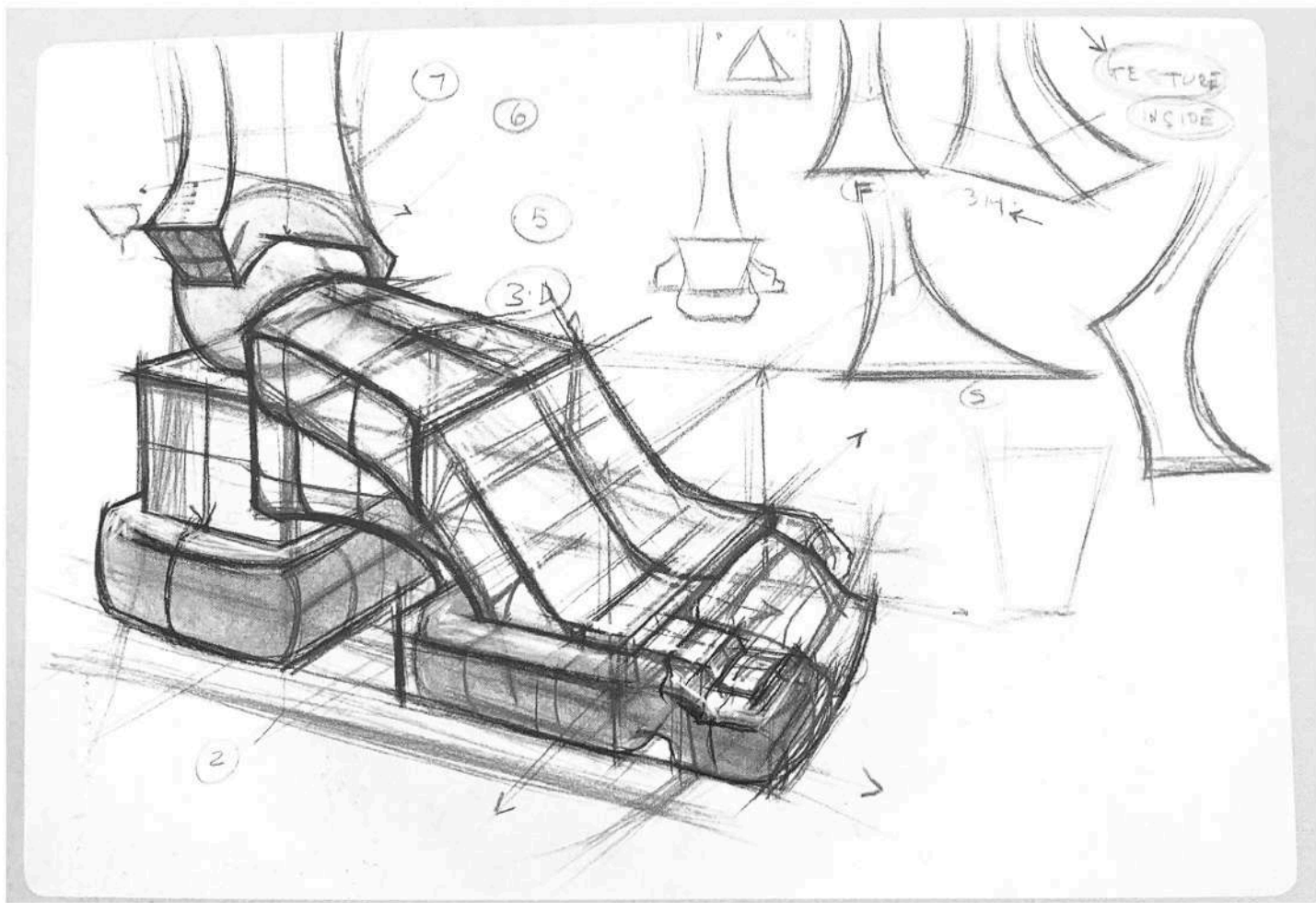


Fig. 1

Fig. 3

Fig. 2







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- Drawing the Human Head. (Burne Hogarth)
- Fundamentals of drawing. (V.A. Mogilevtsev)
- Proko.com
- Charles Bargue Drawing Course. (Gerald M. Ackerman)
- Bridgman's Complete guide to drawing from life. (George B. Bridgman)