foreshortening

creating the illusion of depth in a figure drawing
• Perspective technique which causes an object to recede strongly into the background or to project strongly from the background into the foreground
For instance, in a photograph of a recumbent figure, those parts of it, such as the feet, which are nearest the lens will seem unnaturally large, those at a distance, such as the head, unnaturally small.

The artist may either record this effect exactly, producing a startling illusion of reality that seems to violate the picture plane (surface of the picture), or modify it, slightly reducing the relative size of the nearer part of the object, to relate the foreshortened object more harmoniously to the rest of the picture.

Insofar as foreshortening is basically concerned with the persuasive projection of a form in an illusionistic way, but the term foreshortening is almost invariably used in relation to a single object, or part of an object, rather than to a scene or group of objects.
The foreshortening effect: As the surface tilts away from the light source the same light energy is spread over a larger area, making the surface relatively darker.
Simplify the human figure to its fundamental ones, using geometric shapes, midlines and gestural drawing.

Similar demonstrations can be found at [http://www.artistsnetwork.com/articles/art-demos-techniques/drawing-dynamic-human-figures](http://www.artistsnetwork.com/articles/art-demos-techniques/drawing-dynamic-human-figures)
Closer forms are larger in scale.

Individual volumes of the body overlap one another in space.

Intervals of space between parts of the body are dramatically shortened.
Exaggerating the scale of closer forms will pull them forward into space.
Think of the lines of the body like perspective orthogonals projecting forward or backward into space.
hand studies using objects
You need a point of reference to start from, then work outwards depending on how steep the angle is.

Parts of the body overlap other parts, introducing a "missing limb" situation.

Sometimes you won't have a specific focal point, but don't panic! Just make sure you keep your angles consistent.

The body is a lot about sloping lines, not dead straight ones; the muscles give the body a lot of contours.

Start with a rough outline, but establish your focal point at the beginning.

Example: can't see the shins or feet at all.

Example: almost can't even see the arm.

Don't try and have body parts just at a steep angle if they should be overlapped altogether.

In this view was from the perspective of right above. All you see is my head and shoulders.

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images from da vinci’s sketchbook
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Unusual Example in Art History: Foreshortened figure of Christ, *The Mourning over the Dead Christ*, tempera on wood panel by Andrea Mantegna, c. 1475; in the Pinacoteca di Brera, Milan.

Video Lecture: (4.54 minutes) Khan Academy (http://smarthistory.khanacademy.org/mantegna-dead-christ.html)
Annibale Carracci, Dead Christ, 1582
Katie Maldonado, 2009
Robert Morris, 1989
Jenny Saville
Jenny Saville - Propped (1992, oil on canvas, 213x183cm)
Euan Uglow