
Drawing Anatomy with CBTV Live

Chapter 1 - Chapter 1

Drawing Anatomy

^(upbeat music) - Hey everybody, welcome to Creativebug. We're coming at you live like we always do on Tuesdays and Thursdays, and I have a special guest in the studio. This is David Tenorio. I said that right, right? - Yes. - Ten Oreos. - Yes. - And David's a local artist, and he also works at a local artist place, which I love to death, ARCH. How long have you been working there? - I've been there a little over three years. - We, before the live shoot, were just talking about our love of pens, and watercolor, and, really, that's all I still wanna talk about, but actually David is an amazing artist, illustrator. How else would you define what you do? - Yeah, like, artist, illustrator, educator-- - Educator. You've been teaching for a long time. You teach people all over the world? - I do, yeah. I've taught people of course here in the United States, and then I also do tutoring online. So yeah, I've been teaching for awhile. I've been teaching for almost 10 years. - That's awesome. That totally shows. Wait 'til you see what he does. Can I just show you right now? (laughs) Do you see this Great Dane? It's the most beautiful thing ever. That's colored pencil on acrylic ink, you said? - [David] Yeah, that's actually acrylic paint. - [Courtney] Acrylic paint. - [David] Yeah, so, acrylic paint, and some colored pencil. - (gasps) Stunning! David's gonna share with us some tips for drawing a head, because we hear a lot from you Creativebug folks that drawing people is really hard, and he has some amazing tips where you don't actually need to know anatomy, like, from a science perspective. - No, yeah, I mean, that's an important thing I like to talk a lot about when drawing the head or doing anatomy, is, even though it's nice to know a lot about muscles or bones, you don't actually have to know those things, initially. In fact, there's a lot of really easy steps and easy tips, I think, can improve your drawings, immediately, like even today. - It's really exciting. Okay, so, we're working on some Bee heavyweight drawing paper. And we've got David's favorite pencil: this is a Caran d'Ache Pablo. So this is not water-soluble, it's like a traditional colored pencil. - [David] Yeah, traditional colored pencil, and what I like about the Pablo is it's pretty smooth, like, some of the other pencils they have great color, and of course, all the brands have really nice pigments, but the Pablo, I notice, doesn't drag a whole lot, like it's really, really smooth when we draw. - [Courtney] Nice, awesome. And then, we are drawing from a photograph, and this is Adam. - [David] Yeah, this is Adam. He's actually a co-worker of mine, and Adam, like many people that I draw, just, you know, there's these great things about his facial features, like, about the structure of his head. I was just talking to Courtney about, you know, all the people that I draw, on the train, or outside, or at the coffee shop, it's just, it's amazing to see all these little things about people that are unique, that are interesting, just, like, totally eye-catching, and Adam's definitely that. - [Courtney] Yeah. And like, his little tiny earring right there. - [David] (laughs) Yeah, the little details. - [Courtney] Okay. So if we, how are we gonna start? I'm gonna follow your lead, but if you could kind of talk me through how you would start this. - [David] Yeah, so, the first thing I do is when I look at a picture like this, one of the main questions I'll ask myself would be, "Am I looking up at this person? "Looking down on them? "Are they about eye-level?" and so, I'd say we're at about eye-level with this photo. And then, a lot of the drawing that I do involves really simple shapes at the beginning, and then kind of adding the detail onto that later on. - [Courtney] I find, like, that's the hardest, right? Like, you're like, the eyes are amazing, I wanna get right to the eyes, but you really need the foundation elements to make sure everything, like that the eyes are in the right place and not in the middle of

the forehead. - [David] Totally, yeah, and a lot of those things, think of it just like making a cake, or like, the icing on the cake. Making the cake is, like, yeah, the head, getting the features lined up, you know, doing those big moves, and then at the end, you can, like, put the eyelashes, you know, put the little earring. But I understand, sometimes you get so excited, like you just wanna start on those things cause that's the stuff that interests you. - [Courtney] Yeah, totally. Okay. So, big shapes to start. - [David] Yeah, so what I would do is one of the first big shapes that I love is just a circle. So do a nice size circle, cause this tells me a lot about how big the head's gonna be on the page. And it's also just, like, a good, simple landmark. - [Courtney] Okay. - [David] And then, the next thing I would do, so I have this nice circle to kind of get the size of my head. And since we're drawing a profile, which I think is a little bit easier, it's a little nicer to work with. The next thing I would do is I would work on adding in what we call the jaw. So we have the ball, here, is kind of the size of the head, and then the next shape that I like is I like to add a jaw, and so that the sort of the angle of his face, like whether it's tilted up, or tilted down-- - [Courtney] And this is pretty, like, he's just looking straight ahead. - [David] Yeah, he's just looking straight ahead, so there's a lot of nice stuff going on today with this picture. And then we add a little bit of a line for his jaw. And then I like to connect a little bit of that into the ball. - [Courtney] Okay, and right now it's looking like something from nature. I mean, it does look like a skull, actually. So that makes sense. - [David] Yeah, and again, that's a lot, the things I go after, I chase with the drawing, is keeping the shapes really simple, but still relying on that foundation, like skull and facial anatomy, things like that. - [Courtney] My circle's not, the proportions of mine are different, but I'm just gonna keep going with it. - [David] Yeah, just (laughs) yeah, let's just rock and roll. Okay, so, we've got the head, we have the jaw. The last thing I'll do is, before I get into some of the features is I might add a little bit of the things on the outside, like his neck. So add a couple lines of his neck. For now I can go ahead and add just a very simple line for his collar, where his shirt's gonna go. And again, all the things, like the wonderful folds, or the way the collar's tipped, or anything like that. Not too concerned yet, just kind of getting these big shapes in. And then, of course, another really important one on anyone's head would be the hair, and so I'll do that, too. I'll add just a little bit of kind of a simple shape to sort of imply where that hair's gonna go. - [Courtney] It's like a very stylish haircut, here. - [David] Yeah, it's a great haircut. Again, another thing that's very eye-catching about Adam, just-- - [Courtney] He's also very tall, I've actually met Adam, because he's rung me up at ARCH. - [David] Yeah, yeah. - [Courtney] He's very tall. - [David] (laughs) Okay, so now that I have this structure, and we should note, a very important thing, by the way, is that we're drawing very light. We're using a very light touch, which a lot of times, I characterize that as using more of my arm. Kind of using a lot of my arm to draw-- - [Courtney] So you're not flicking your wrist, you're, like, it's a whole body motion, you're like, rocking your arm to get that. - [David] Totally, yeah. And these are lines that we could erase, but otherwise they're light enough that we can just kind of leave them on the drawing. Okay, so what now what I'm gonna do is I'm gonna start to add a couple of lines for these big features, like his eyes, his nose, his mouth, his ears, and so usually what I do with that is I just simply put in some lines. So I'll kind of mark a line for where his eyes are gonna go, a little bit of a line for his nose, his mouth, or his lips, and then, for his ear, I'll actually change a little bit, and kind of go into that oval or circle idea. Again, just to sort of plot it on there. - [Courtney] So you're always kind of referring back to your photo-- - [David] Yeah, another very good point is that that time is definitely 50-50, if not even, like, 70-30, like, spending a lot of time looking at my photo, and then, a little bit of time on the drawing. Make sure to go back and forth. Okay, so now I have the big shape, kind of looks like a Spartan, right-- - [Courtney] (laughs) Totally, I was just thinking! It's like straight out of 300. -

[David] Yeah. So, now that we have this going, we can start to stack some detail on here. And so I'm gonna do first, is I'm gonna go ahead and drop in another nice shape that I love, I draw this on every single person I draw, which would be sort of a socket. So not just the eyeball, but kind of a socket to show... - [Courtney] So, like, this. - [David] Yeah, very good, yeah. Just that nice shape that houses the eye, the eyebrow. For his nose, right now, we can also keep it pretty simple and just sorta plot in his bridge. - [Courtney] And you, I mean, you can correct, like I... Right, like I am, like, oh, I put a line for the nose but really I feel like it's coming more here? - [David] Oh, yeah, totally, yeah. That's the point of keeping this light, is we can kinda draw over it and have a lot of the lines overlap and if they do, you know, that's okay, especially for this since we're just doing a sketch. - [Courtney] Yeah, and remember, you guys, we're live, so you can write and ask questions, although I know you're all rapt attention because David's, like, telling us everything (laughs). - [Aly] Oh, we do have our first question. - Oh, here we go. - We do have a question. - [David] Let's do it, I'm ready. - [Aly] Kathy is wondering, why do you hold your pencil that way? - Oh, there it is! - That's a great question, Kathy! - [Aly] Easier to draw? - So Kathy's question is why is David holding his pencil like, in the middle? I asked him the same thing before we started. - Yeah, so, when I do the first part of the sketch, like, the lighter part, what I've noticed about myself, which, always important to, like, figure out those things that you're doing naturally. I noticed that if I hold it regular, kind of like I'm writing, you know, the handwriting hand? I tend to pull, like, everything's kind of, like, pulled to one side, or feels more off-center. And so I've learned that if I hold it sort of down the middle, it's very neutral. It feels very soft, and relaxed. - It feels super awkward if you're not used to doing it-- - Yeah, totally. (laughs) Yeah, and again, sometimes you come up with these unique ways-- - Yeah. - To improve your drawing, and yeah, so I've noticed is I like holding it down the middle when I first start. - So it helps him stay loose. I know, like, some people also hold, like, further back, instead of right at the tip? So that you're not so, like, tight. That helps, too, I happen to be very tight on all of it. (laughs) So, we'll see. That's why mine's not looking as-- - [David] It's strong, I like it. - [Courtney] Okay. - [David] Okay, so we've got our, again, the socket, which I like a lot, just to kind of plot the eye. We have our nose in there, and then, for the lips, for now, what I'm actually gonna do is I'm gonna go ahead and just draw sort of a little mound, or like, a little hump, to imply that those are kind of sticking out, they're not just totally flush to the face. And then I'll do the same thing with his chin. I'll do, like, a little bit of a mound, little hump there. - [Courtney] Okay. And I feel, okay, so this is something that, like, personally, I have a hard time with profiles. And something that I have to always check back on is that, like, the chin doesn't stick out as much as the mouth, it's kind of, like, on this angle, right? Like, nose, lips, chin, and so then I, for myself, I know that, like, I kind of need to remember this. - [David] Yeah, no, there's a very distinct angle from the nose down to the chin. Not necessarily, like, a measurement, not something that's unique on everyone, or, pardon me, is not consistent with everybody-- - [Courtney] Yeah, but just not like an upright, 90-degree angle. - [David] No, no, not at all. And then very rarely would you see it, like, go the other way. You know? - [Courtney] Depends on who you're drawing. - [David] Yeah, right? (laughs) Okay, so, we have some pretty nice structure going on here, and, like, Courtney, like you were saying earlier, this is a time to sort of check to make sure thing's looking okay, I'm feeling pretty decent, so far, about these proportions, like to his head, and his features, and I'm just about to start to get some more detail in here, I'm gonna start adding in some of these features. So I'm just doing a little bit of kind of looking at my reference, checking back over here. Now, for his ear, we have the oval, we've got some of these features here on the left. For the ear, I'll go ahead and also tighten that shape just a little bit, and so the main thing would be kind of like a question mark. We have sort of a larger top, and then kind of

narrows as it gets towards the bottom. - [Aly] Alright, I'm gonna jump in with a question. - [David] Alright. - [Aly] Ursula is asking, "Do you measure the eyes halfway down the skull?" - So Ursula, we're gonna repeat the question just so everyone can hear. Ursula is asking, and Ursula has a history of drawing, so she's trying to trick you. She's asking, "Do you measure that the eyes "are halfway down the skull?" So I think that's, like, there's a rule of proportions, right, for where things land? - Yeah, yeah, and that's, it's a great rule, do you mind if I pull this a little? - Oh, yeah. - Yeah, so here's-- - [Courtney] David has some great teaching tools! - Yeah, I'm onto you, Ursula, I've gotcha. (laughs) So. Yes, the eyes are halfway on the head. A lot of these rules really help a lot to learn and apply as you're drawing, and again, you don't need them to start drawing. You should just start drawing, but, yeah, that's a great rule, and it's one of my favorites because it's so important, and then, also, cause it seems weird. Like, it doesn't seem like it's true. - What I think, it's, yes, I agree with you. I think that, like, people think, oh, the, on the face, so that they're like this part. And you're like, no way, from here to here is not half. But, really, it's the top most part of your head. So, someone has puffy hair, you need to think, like, where is there skull ending, and their eyes are, literally, like halfway through. - Yeah, exactly. Yeah, and again, what I boil it down to is perception. - Yeah. (laughs) - We think the top of our head stops right here, and yet, truly, you know, it's like, more up here-- - Yeah, that's like, another two inches! - Yeah, exactly, and so, yeah. It's a great rule, and that's why this diagram, for example's a good one where I show the eyes are halfway, and that your ear is also halfway on your head on the profile. And Adam's a great example of that in this picture because we can see he has, like, a really nice amount of head still going on behind his ear. - [Courtney] Yeah. Oh, gosh, crazy. That, I keep doing this, like, he needs, his head's actually, like, out here. - [David] Yeah, and again, it's another funny perception, like, we don't realize, like, how far back our skull or our head goes. But great-- - [Courtney] Yeah, really more than that, maybe. - [David] Great question and a good thing to always bring up, is those little halfway rules, and all those things, the way stuff lines up. - [Courtney] That's what this stage is for, for refining. - [David] Yes. Yeah, exactly, so that's why I kept it light. - [Courtney] Is this erasable? - Kind of. (laughs) - Okay. - I didn't tell you that? Okay, so, this, again, was, is what I call, like, some pretty nice, like, base, or structure to start with. And so now, we can go in and start to get a little more unique, and start to make it look a little bit more like Adam. And since we're doing a profile, what I'm gonna start with is I'll start it with a lot of that stuff in the profile part, like the nose and the lips, before I get into the eyes, and so what I'm gonna do is I'm gonna start to make, in my own head, and of course, out loud, some of these really great observations about Adam. Like Adam has a very strong brow. He has a very kind of defined brow. His nose, I would say the bridge of it is very smooth. So there's not, like, a lot of bumps in it. And those bumps usually are from, like, bone, and things like that, so it's pretty nice and smooth. And we'll get his nostril in here. And again these shapes, or these, you know, lines that I'm putting down right now, are still pretty, pretty soft, like not super tight or super technical. Just very softly getting them there so that I can, I can always change it. Whether it's erasing, or just pressing down harder. - [Courtney] Pressing a little harder. - (laughs) It's okay, I like it. It's aggressive, it's good. Okay, now, here comes the part where I'd say is a little bit challenging, where you get into stuff like the mouth. And so, an important thing like you talked about with the angle of the face, is that most of the time, like, 90% of the time, that top lip is a little bit farther out than the bottom one. And, so, instead of this equal kind of shape that we have currently, now we can go ahead and we can modify that a little bit. - [Courtney] And I think the thing I always get, like, hung up on, is, like, you have, like the top of the lip, you have where, like, the lip, what you would recognize is the lip, where the, like, skin changes color, and it's just, like, okay. What am I drawing,

I'm drawing the whole shape, and then I can focus on where the lip, the pretty lip part is. - [David] Yeah, and what's great again with the idea of like the foundation or putting in the base is that now that we have this big base to work with, that's where we can take our time to like really focus on the picture. - [Courtney] Gotcha. - [David] Like looking just the lips or just the ear. And have like almost like this whole map that we're just laying things down on top of. - [Courtney] Yeah, this is important because I actually never sketch anything before I paint. But the few times where I've been made to sketch first, it actually like makes it easier because it's not like you're filling in a coloring book exactly, but you have the foundation and so you can focus on the color mixing and laying down the paint and all of that because you're not still focused on the drawing and the placement of your features, because you've already established those. - Yeah, and what's funny is that although people, like everyone's unique, like everyone has very unique features, they have very unique arrangements, even to like the size of their ears or the size of their eyes. What's really funny is that, that said, people still follow these rules. Like they still have their eyes halfway in their head, they still have their nose halfway from their eyes to their chin, their nose. And so even though we all look different, a lot of that is about, you know, the shapes of things. But the way stuff is spaced is very consistent. And so that's why it's fun to-- - [Courtney] Amazing. Unless you're working with a baby head. - Oh yeah, that goes off the rails. Like those proportions get totally crazy. Like did you know that on a baby's head, their entire face, like their brows, their eyes, and everything is in the lower half? - I believe it. - So we talked about the halfway on the eye, like the whole baby head would be... It's crazy stuff, like it's wild. - [Courtney] It's creepy. - [David] Crazy to us, right? - [Courtney] Right, right. Until you're looking into the baby's face and isn't it the cutest? But when you're drawing it, it's a little crazy. - [David] Yeah. Okay, so we're going back here to again our profile. We're trying to get in some of the unique parts of Adam's face or of his features, like the character of his nose. You know, his lips. We could say he's got like a good volume to his lips, they're not too thin. And then same thing with his chin, like he's got a nice strong chin so we can put that in there. And then, oh, go ahead. - [Courtney] And you're adding like the angle here. - [David] Yeah, and I'm adding a little bit of the angle of that line that I can see on there. And then a really nice moment that I think is really, again, just a nice thing to see on people and something we forget sometimes in our drawings is this sort of transition from there's our jaw, there's our neck, but then there's always this nice little soft layer right here of what we call fat. It's like your neck fat. And although that word has a... Neck fat, oh, it's so scandalous, so taboo. - [Courtney] But it's like pretty and curvy on Adam. - [David] Exactly, yeah. And it's also just a nice moment too because instead of like this really sharp jaw, like a sharp neck, like that moment of transition is so important when you draw people. - Right, okay, so David was explaining to me that like although you don't need to know too much about anatomy right when you're starting that there is something called rhythm, right? And it's the way that one thing flows or curves into another feature, another structure of the face. And I feel like that's what you're talking about. - Yeah. In fact, down here I'll go ahead and pull this little... - [Courtney] Another teacher card. - A card. So yeah, rhythm I feel like is the main word when, I teach a figure drawing class here in the city, and so when I first talk to people that don't draw a lot or they're just starting out, they feel so intimidated about like, well, do I need to know the skeleton, do I need to know muscles? And to me it's like those things are important, they help, but like the very first word, like the most important word when you start to draw people or almost anything is rhythm. Like you're trying to find out the way things change direction, sort of like the natural flow of even parts together. Because what we try to get rid of when we first start to draw is just making things so stiff. You know, like making things like either really stiff or sort of like awkward feeling. - So it's like the

relationship of all of the elements, right? Like you could draw one eye perfectly and you could draw another eye perfectly, but if you're not looking at them as a pair then they're still gonna look weird. - Totally, yeah. And in this little card for instance, I do this a lot with my students, where I talk about like an evolution. Like you know, like the way we first think of something and then like hopefully we can arrive at with some tips. And so this would be an example where, you know, we think of the eye as this shape. And this isn't wrong because it's a symbol. Like it's a symbol that makes us think of an eye. Then we get a little bit better and we think of it more like a football or like an almond. But then, like when we really, really get into it is when we start to think about rhythm, like how the eye doesn't divide right down the middle. You know, it has a nice short side and a long side and then also a long side and a short side. You know, it has this certain axis that it behaves on. And so those are those things that you start to look for in the human body and even on faces of course is how do things... Like the center of things is almost never like totally down the middle or down sideways. It's like there's always these little twists and turns and that's what makes us feel alive. You know, it's just all those nice little flows that we have in our body. - I love it. So that little neck fat moment. - [David] Yeah, neck fat. - [Courtney] (laughs) Who knew it was so sexy? - [David] Right? Okay, so that's it, we got our little neck fat on there. Now I can also go ahead and add a little more to his neck, which would be that adam's apple. - [Courtney] I love that part. And this, is this the décolletage or is that more-- I just touched my mike, sorry if that was rusty. - [David] Oh, like the little pit right there? - [Courtney] Yeah. - Yeah, I tend to call it just the pit of the neck. Because there's a couple of pits in our upper body of like where the tendon or the muscle goes in, and so that's like a really important landmark is that pit of the neck where our neck muscles kind of converge. Okay, so got my profile down, got my neck down. Now it's a good time I can also come back into the ear and I'll add a little bit more to that. - [Courtney] My ear is, I don't know, I need a huge eraser for the ear but we're just gonna keep going with it. So like for me, I'm noticing that like the bottom of the ear lines up with the bottom of the nose. - [David] Yes, so one of those rules, although it's funny because I think it would be more the angle of our picture possibly a little bit of Adam-- - [Courtney] It's like lower actually. - [David] Yeah, it's like usually our ears line up with the bottom of our nose and they actually sort of end at our brow, just slightly above our eyes. And with Adam it seems a little bit different, which could be probably from my photo, I'd say, more the angle I took the picture on. But otherwise, yeah, that's what I talked about, where sometimes we're a little bit different. But otherwise we almost always line up with those rules. - [Aly] Alright, we have more questions coming in. - [David] Alright, I'm ready. - [Aly] The first one is from Glenda. - [Courtney] Hi, Glenda. - [Aly] This is such a cool question. Glenda is wondering what is the process of drawing a face, like a criminal? - A police sketch? - [Aly] Yes, a police sketch. So if you don't have a photo to use, what is the process of drawing anatomy from reference? - Or almost like without reference, right? - Without reference. Okay, so the question is like when you don't have a photo reference, how would you go about drawing a head? - Yeah, I think a lot of it would be the fundamentals and these foundations, like learning about the proportions of the head, learning about these shapes of like the shapes of the nose and the eyes. And not just unique shapes, but sort of like that core shape or that basic shape. - Like the bowl of the head and then what you called the jaw. And then, okay, now where these certain features line up. - Yeah, exactly. And so what I think with police sketch work and things like that where you don't have reference, and an example in urban sketch is when people walk away. - Oh yeah, great point. Like just to give them a note for the urban sketching, David leads these like out in the world sketching environments, so you're constantly just like observing people walk past you but you don't have the opportunity of like having them pose for you. - Yeah, and I draw a lot on

the train, so that involves of course people getting off at a stop. And so sometimes we think "Oh, you must have "like a photographic memory to remember that person." And that helps, but what really helps is when that person walks away, I use a lot of the thoughts of structure, like how the head's structured and those unique shapes that I notice, whether it's their eyes are small or their cheeks are really big or they have big small ears. - But your foundation is still pretty consistent and that's what allows you to still make it look like a face even though the face isn't there any longer. - Yeah, and so Glenda, to answer your question, I think for stuff like that where you're drawing without reference, those artists, I think they rely heavily on that, like that they have a strong foundation of knowing the features, knowing how they're again spaced on the head like we've been talking a little bit about with like halfway and stuff. And then when someone's describing a face to them or describing somebody, I think they're trying in their head to picture, you know, those unique attributes, especially when it comes to stuff like criminology or something where you're also dealing with things like maybe the age of the person or... - Facial hair. - Yeah, facial hair, like the geography of their background, things like that. But I think a lot of it again relies on not just observation. They can't have observation because they don't have a picture of course, but then knowing a little bit about fundamentals. A word I use sometimes is even like engineering. Like you understand something, like you don't just look at something and draw it, like you begin to actually work more in understanding it. - Yeah, that makes sense. - [Aly] Alright, our next question come from Susan, who's wondering how do you draw the tilt of the head? - Susan's asking how do you draw the tilt of the head. So I think this is probably this that you're talking about, right? - [David] Yeah, possibly. - [Courtney] So in the beginning, when we were looking at our reference photo, David said like the first thing I think of is am I looking up at this person or am I looking down this person, and this one happens to be more eye-line or just looking straight at the side of the face. But here's a good sketch of looking up and looking down. - Yeah, and so again, this question I think extends to even to anything that you draw. Like am I looking up or down on it? Because it says so much about curvature and about angles. But when you draw people tilting their head, what I find is that when you learn some of these landmarks about how things line up, like about we said like the nose lining up to the ear or the brow lining up to the top of the ear. Then when people are doing a certain angle, you start to realize how much those things shift. Like a lot of times when I draw people, I look at the ears as a huge landmark because it lines up so well with the eyes and the face, or with the nose. And so when people tilt their head, you'll notice that their ears go much higher than their brow or than their nose. And then when they tilt their head up, you'll notice that it goes much lower. And so something like that, like being able to place the features in accordance with that tilt helps a lot. And another important thing I'd say also would be the size of the head. Like you know, when we think about just again how far back your head can go, like how large the top of it can be. - [Courtney] How much dome. - Yeah, how much dome or chrome. That can help a lot with making the head look like it tilts because if you cut it too short, that's where it doesn't have the illusion anymore of being tilted as much. - Right. Right, right, right. Just looks like you've cut part of the head off. Okay, gotcha. These are good questions, you guys, thank you. - Yeah, and notice I have a card for every question. These are plants (laughs). - Experienced. - [David] Let's see. So we got our ear on there, so now I'm gonna go ahead and get into the eye. And so we have this socket or this shape for the eye and again, I love this shape because I like to put the eye into it. And so I have that socket on there and then I'll go ahead and do the same thing with the little circle to put in the eye. - [Courtney] And also like something that I noticed just in taking some time to slow down and I think just watching you draw is that nothing is, like, straight. Like looking at his eyelashes or this brow

bone or even the top of his eyelid, like I'm not just drawing a straight line, there's like a curvature like when you're talking about the rhythm. - [David] Yeah, again, that's a wonderful example of the rhythm idea. Nothing is straight. Like almost nothing in nature, even like trees and plants and stuff, especially on our human body, like none of it is straight. - It's like all cradled. Everything's being cradled by some other, like a piece of skin or a muscle or what have you. - I think a lot of it too is like the balance of things, like how all of our stuff sort of like fits together. You know, it's not like just pasted on there, it's like all these things are inside of our skull or outside of our skull and so it makes sense that they would kind of like flow with one another. - I feel like the world is teaching me a lesson today because I had a physical therapy appointment this morning which I've never gone to and they were talking about muscles I'd never even heard of. And all of today has been about that. Like the relationship of one muscle to another. - [David] Right? - [Courtney] How one thing affects the other. Also like we're working with a black and white photo and the contrast is pretty great and we have white whites and dark darks. I'm guessing that also helps kind of identify the features as you're working. - [David] Yeah, totally. I mean, especially because there's these little pits of dark, whether it's nostrils or the inside of the ear 00:27:20,5