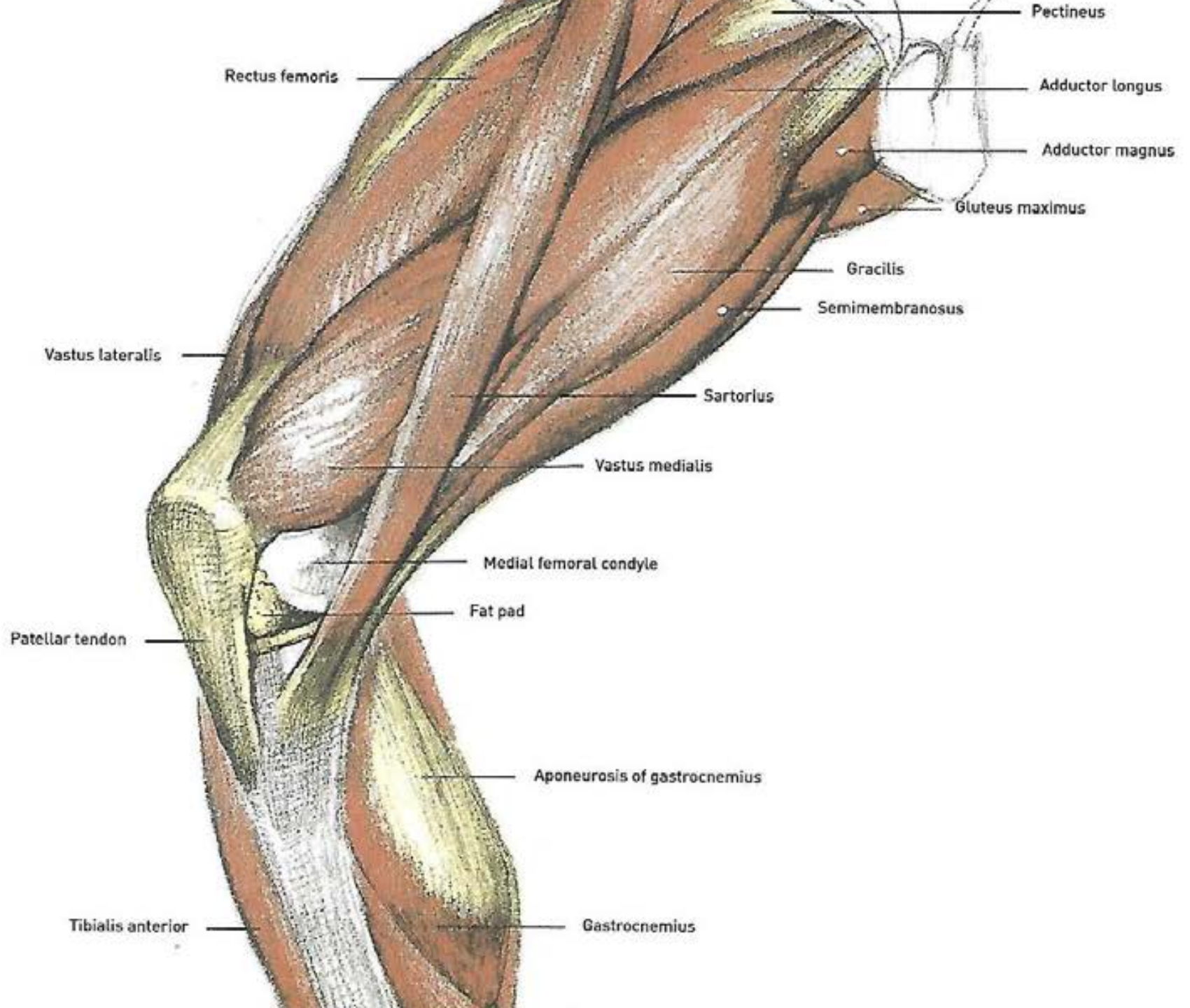
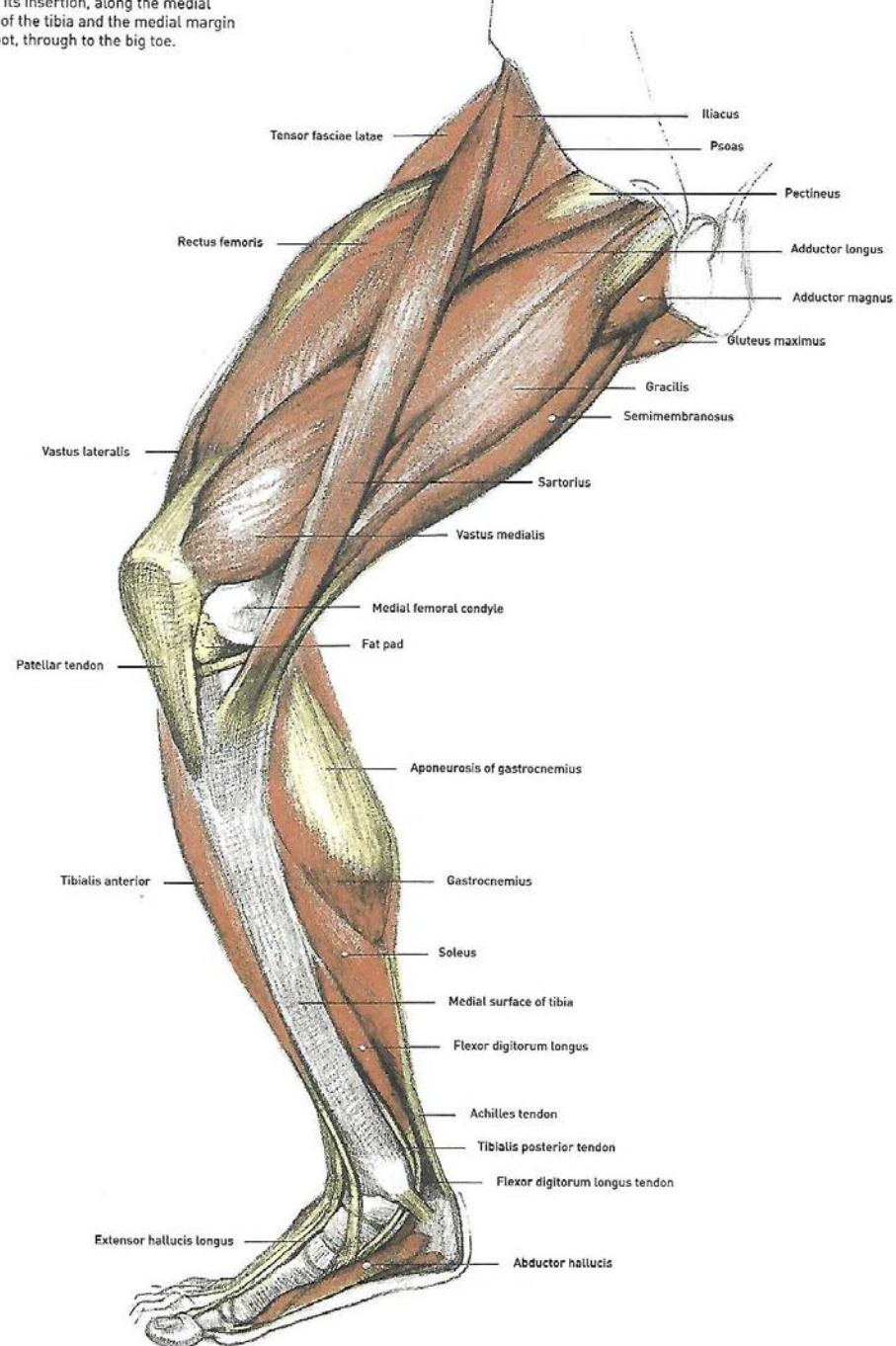


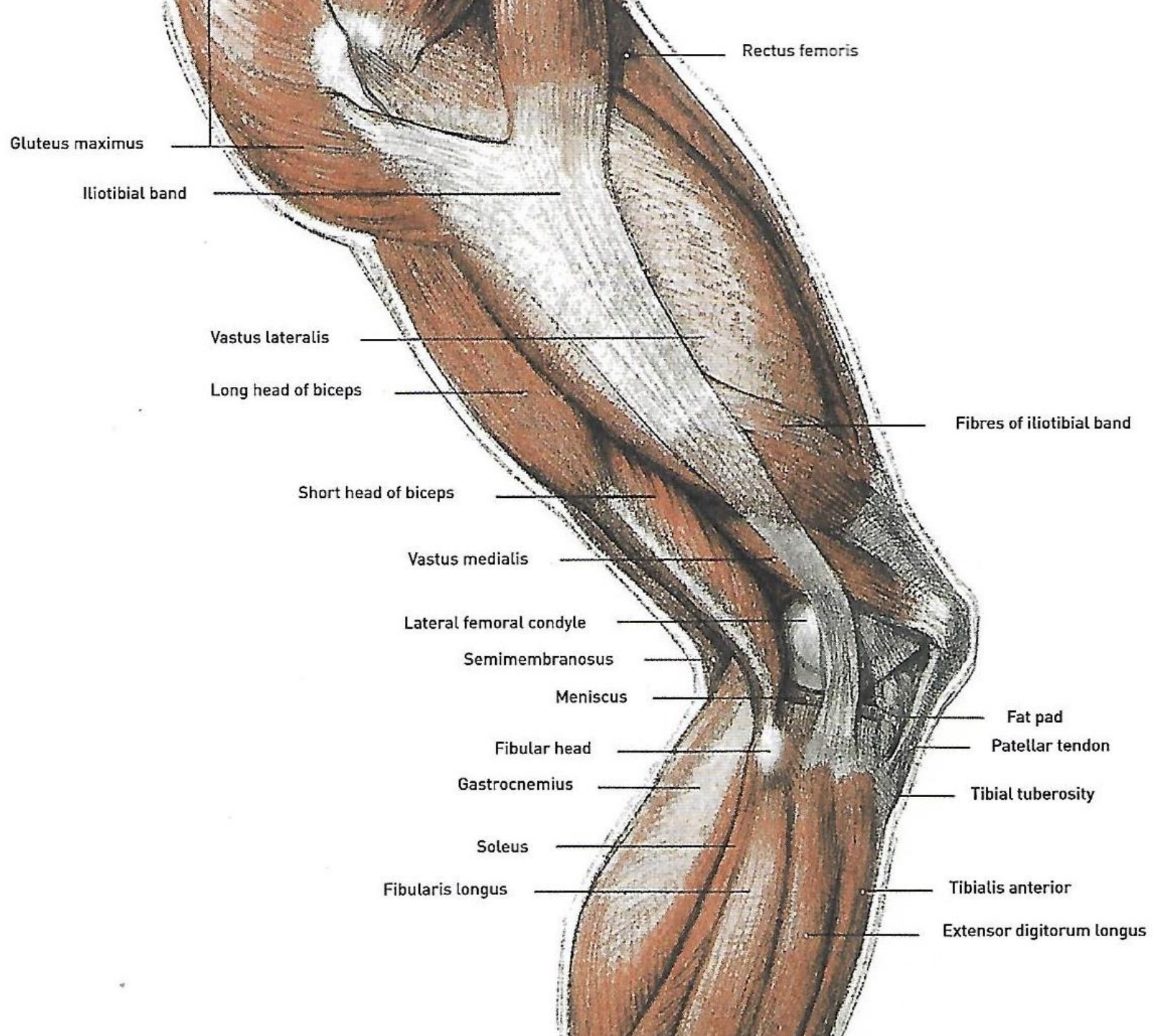
LOWER LEG & KNEE

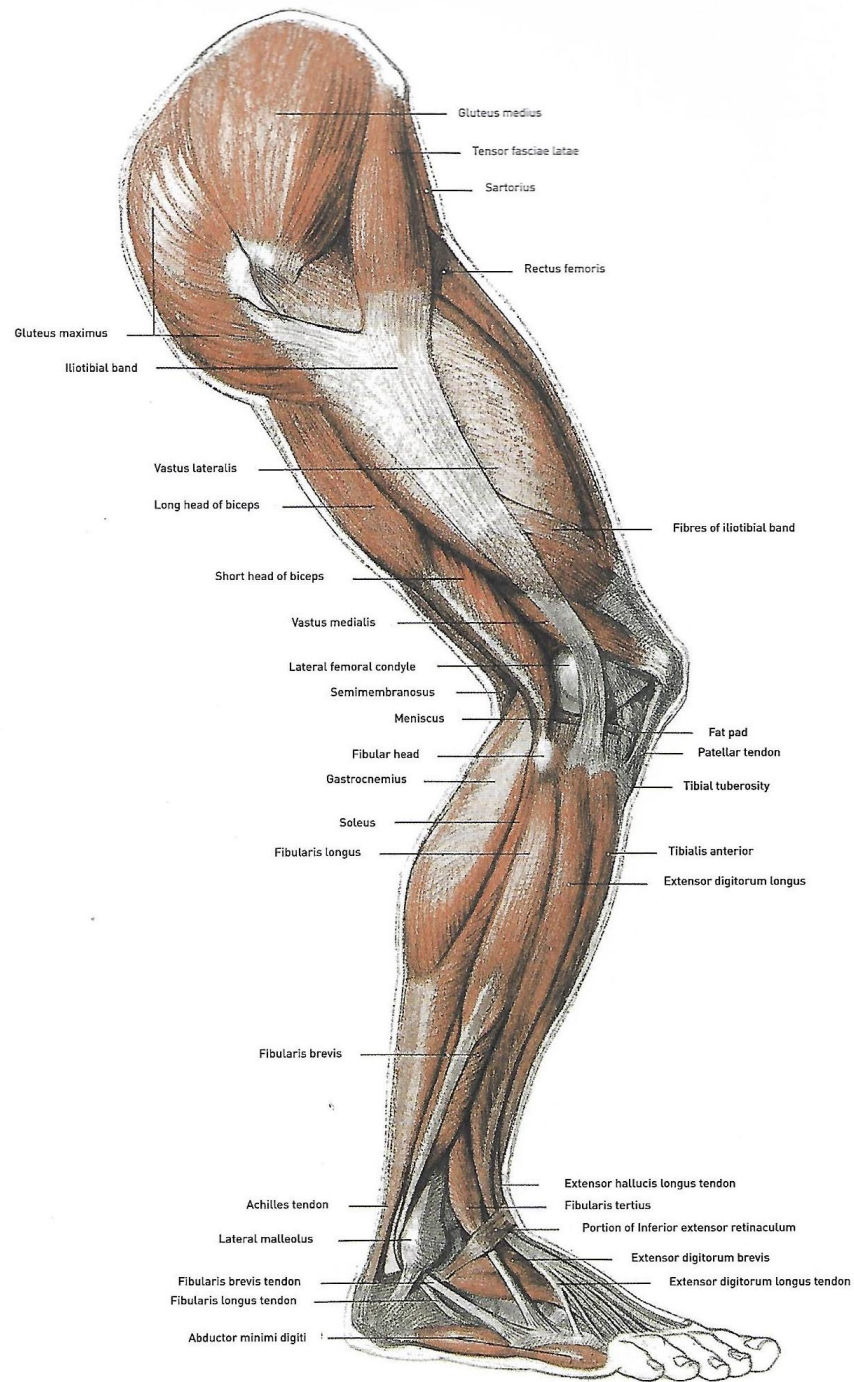


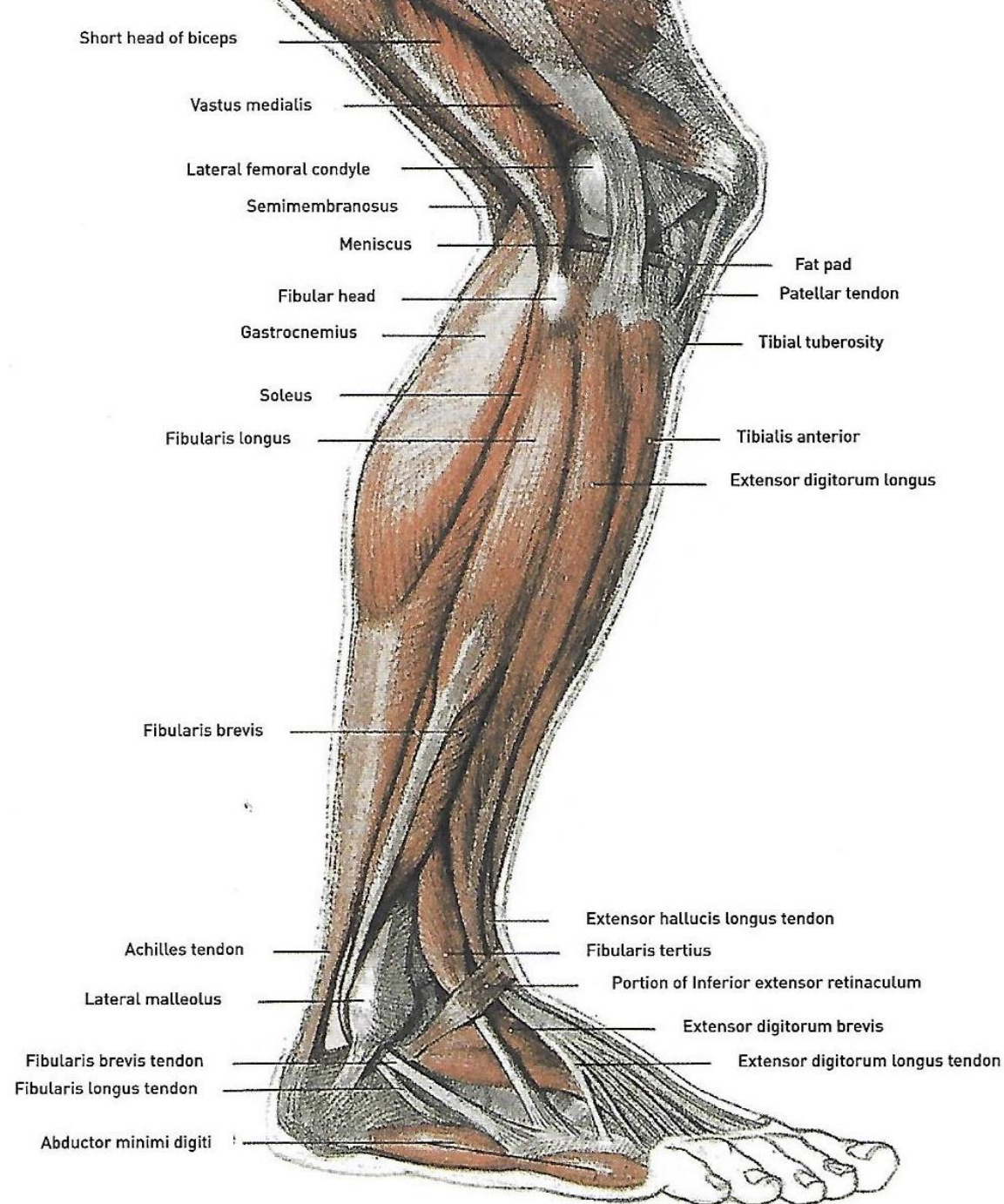


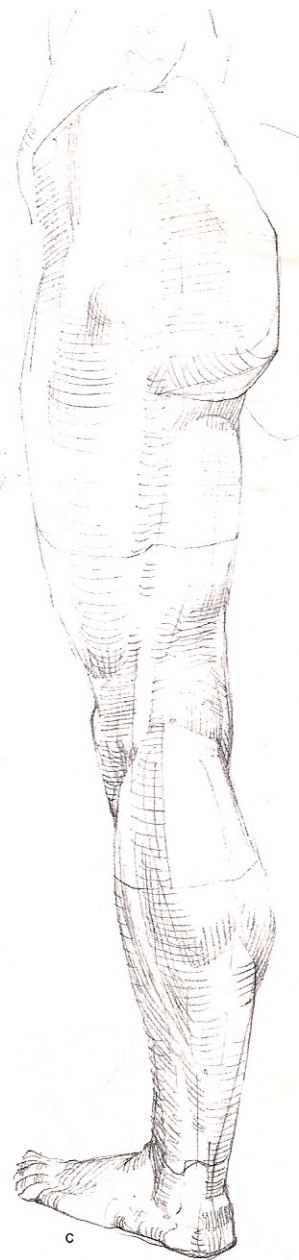
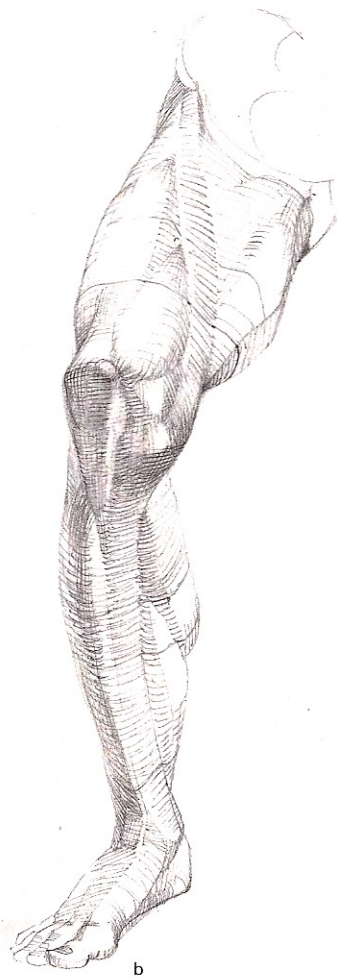
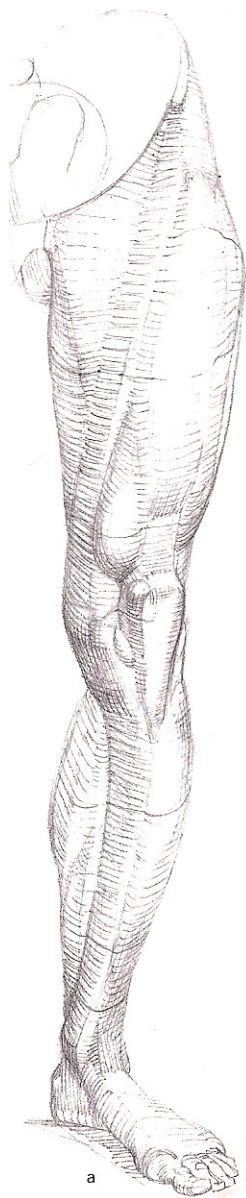
through its insertion, along the medial surface of the tibia and the medial margin of the foot, through to the big toe.

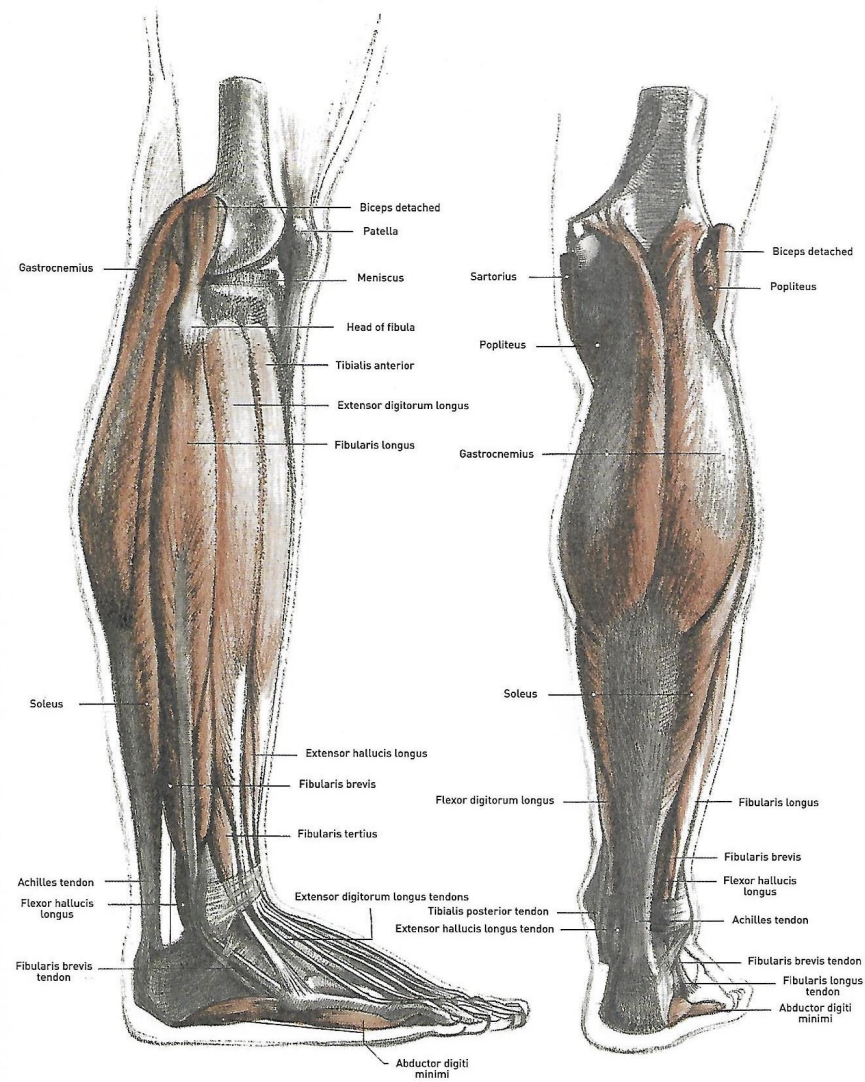


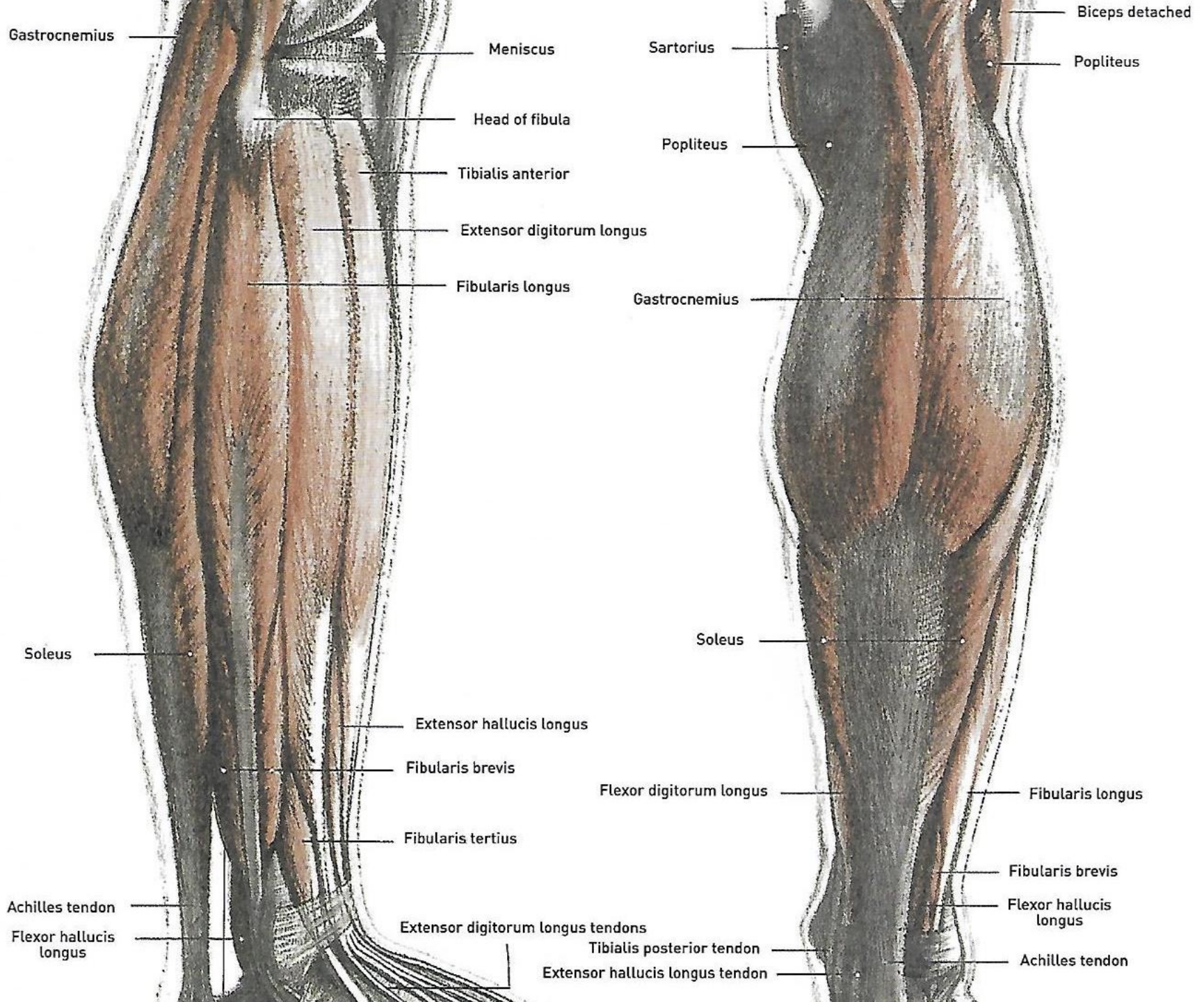


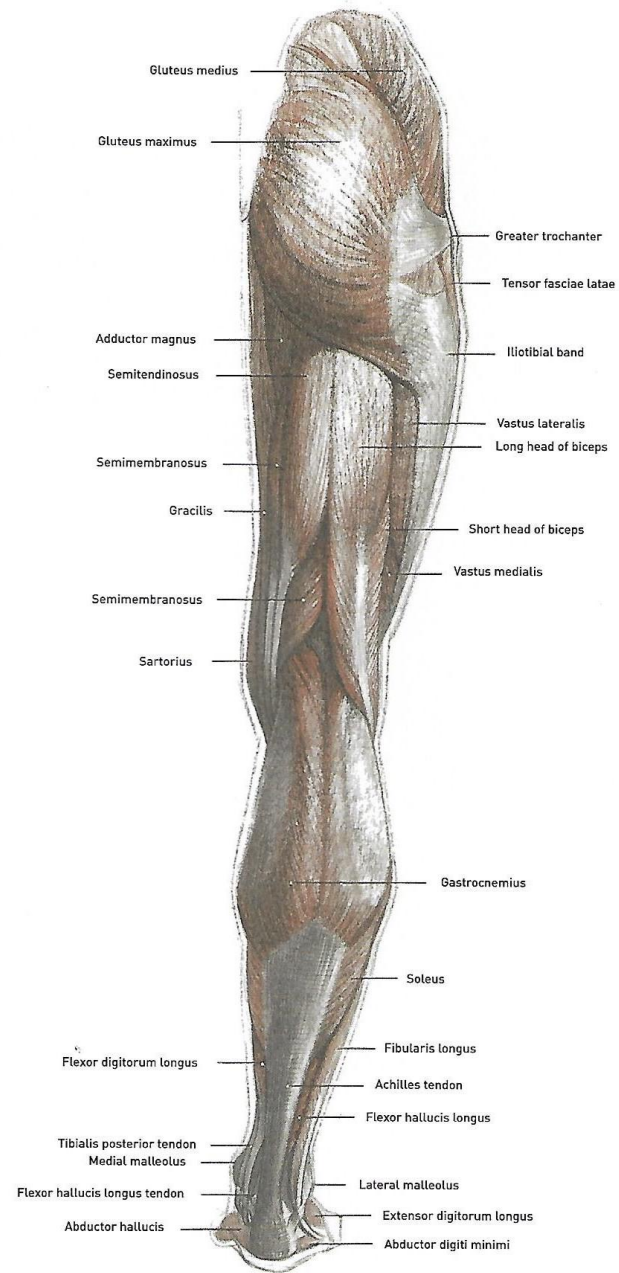


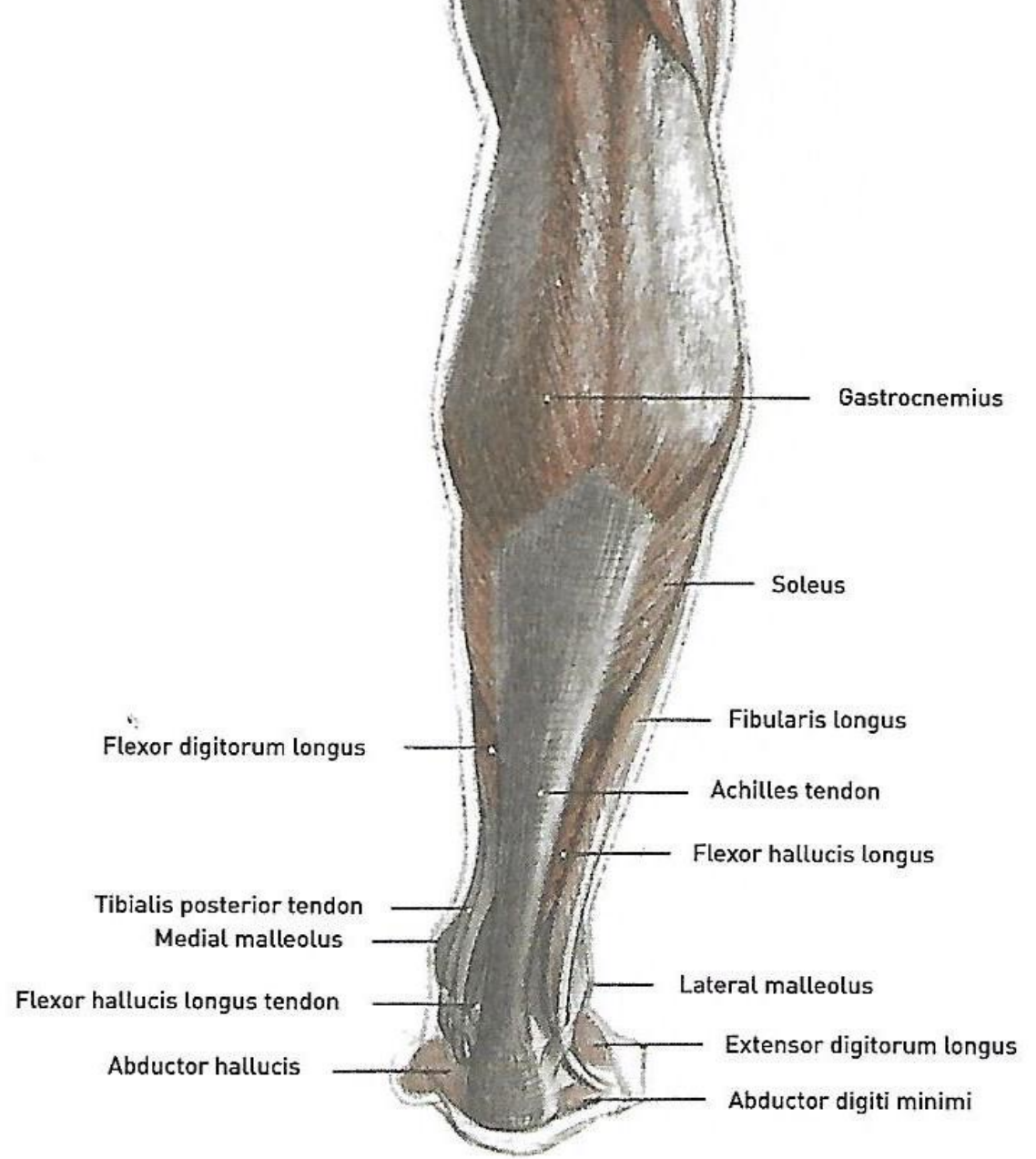


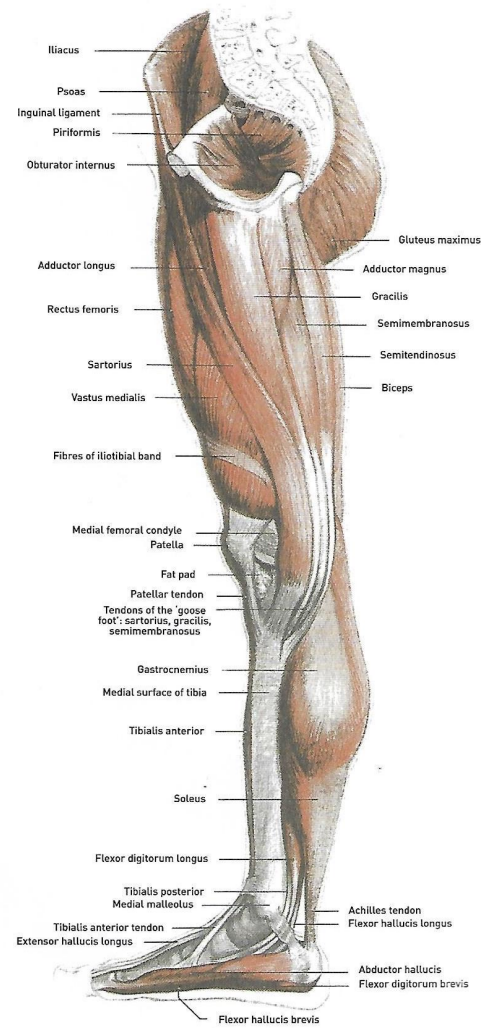


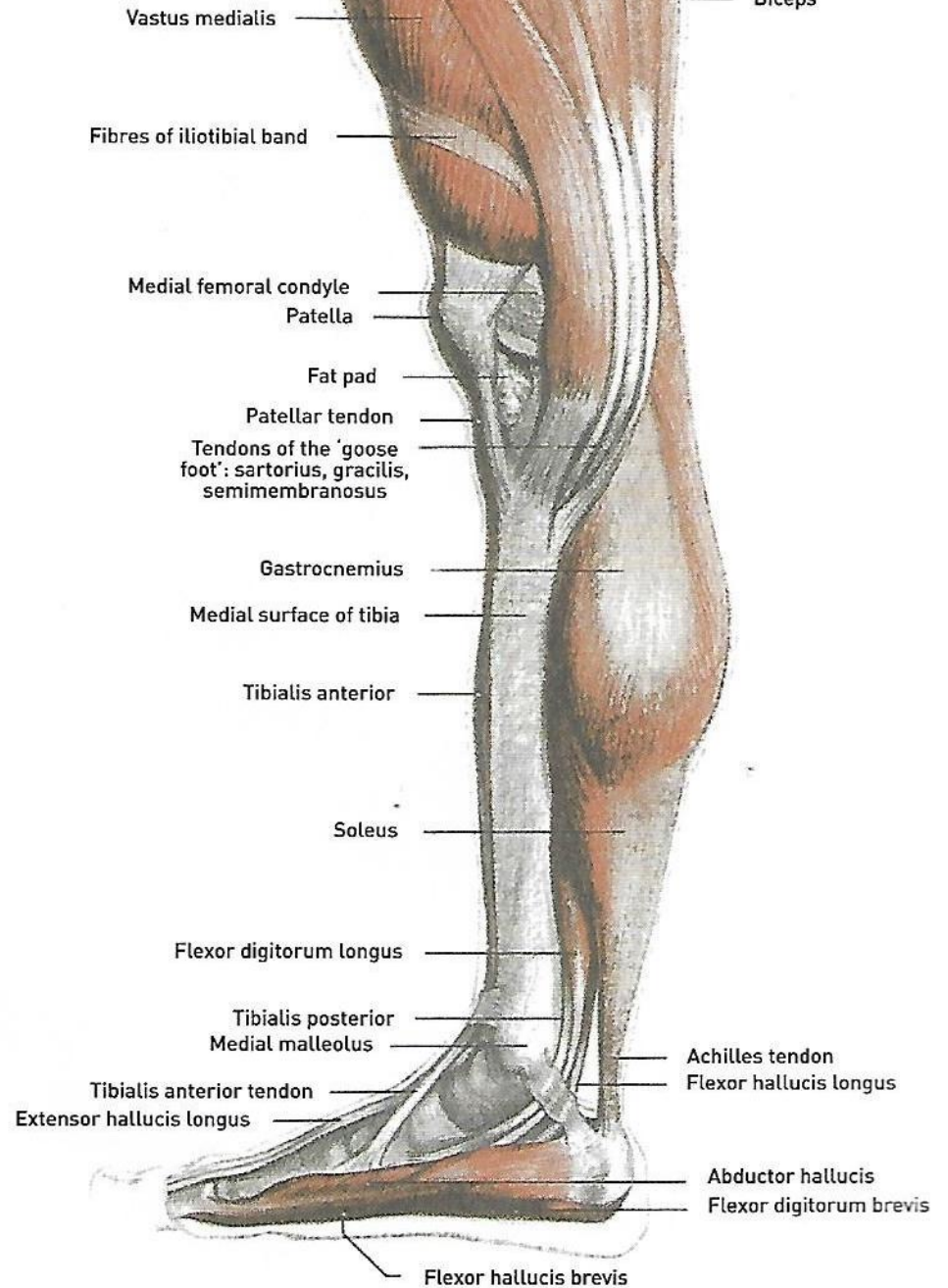


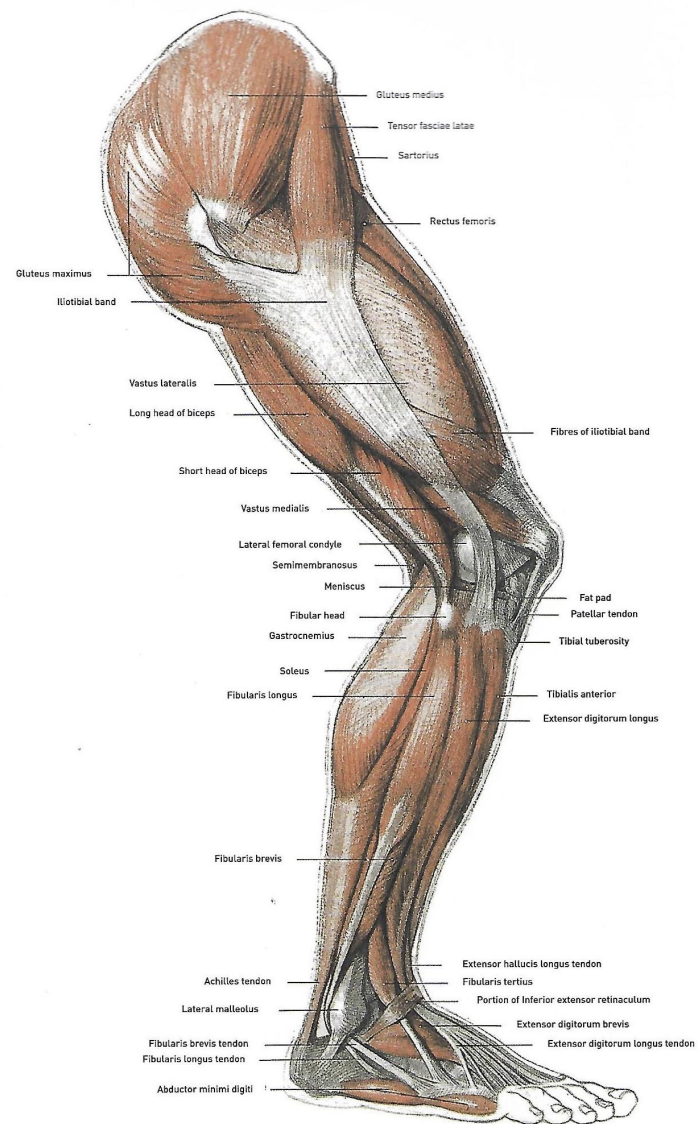


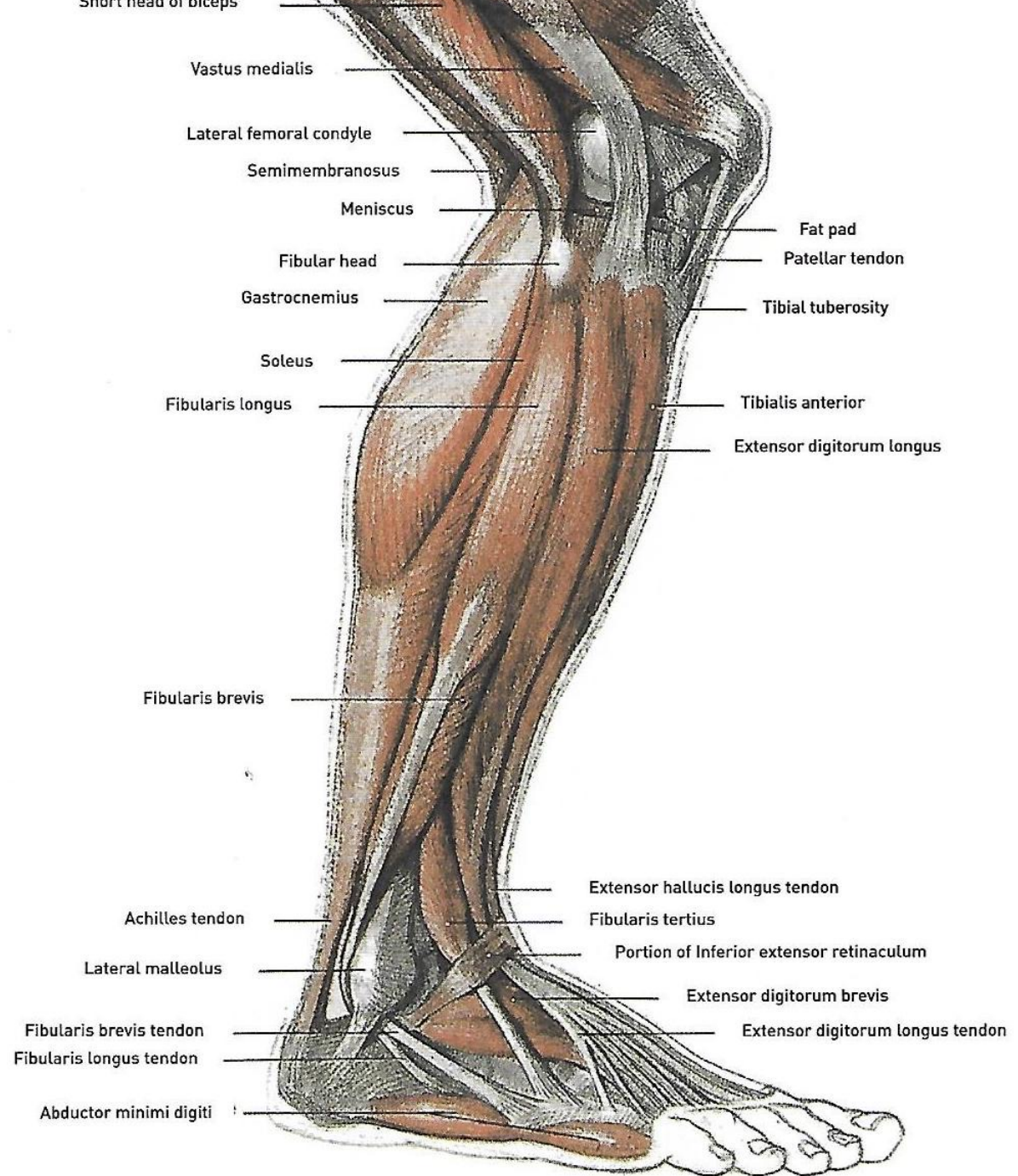


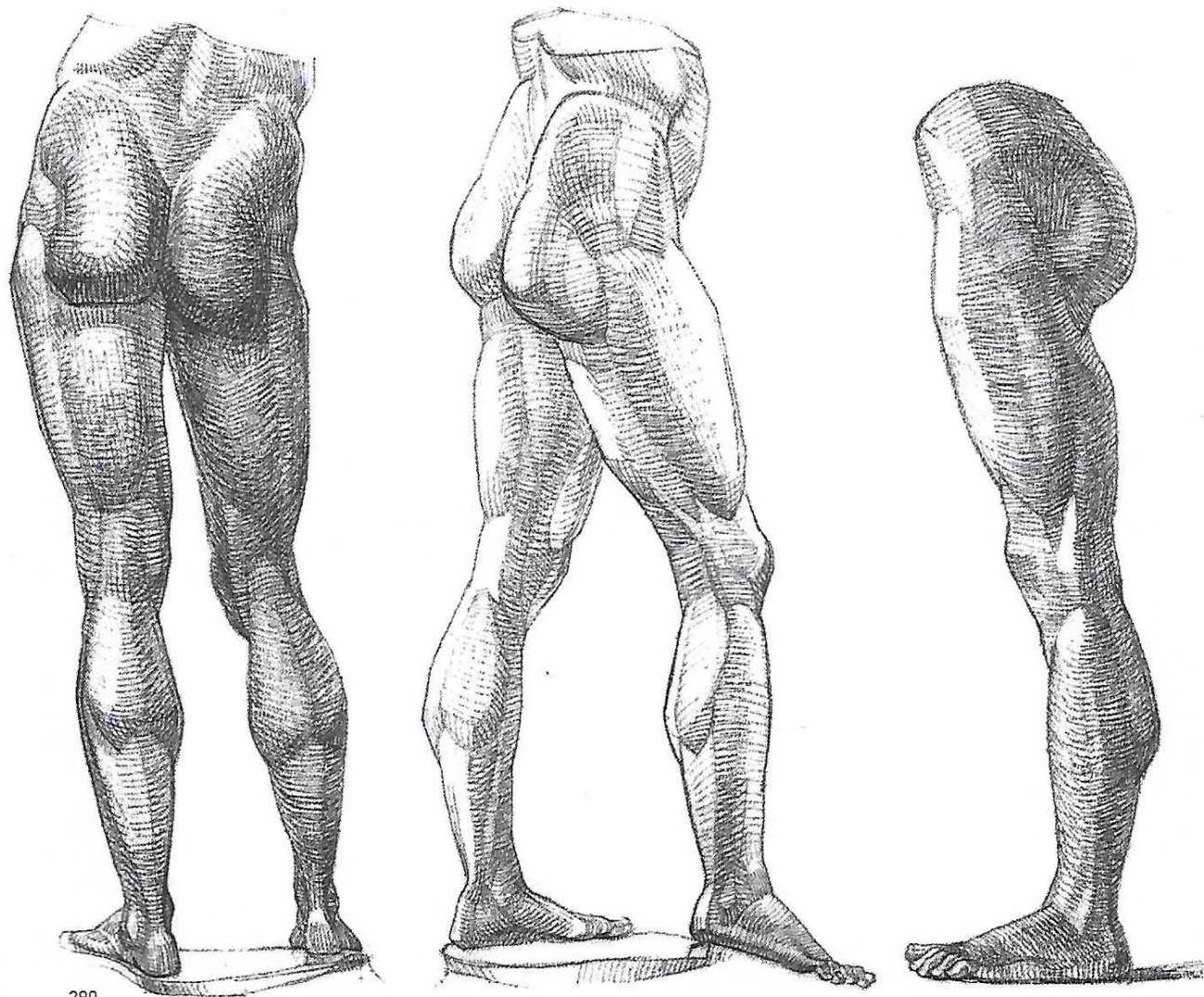


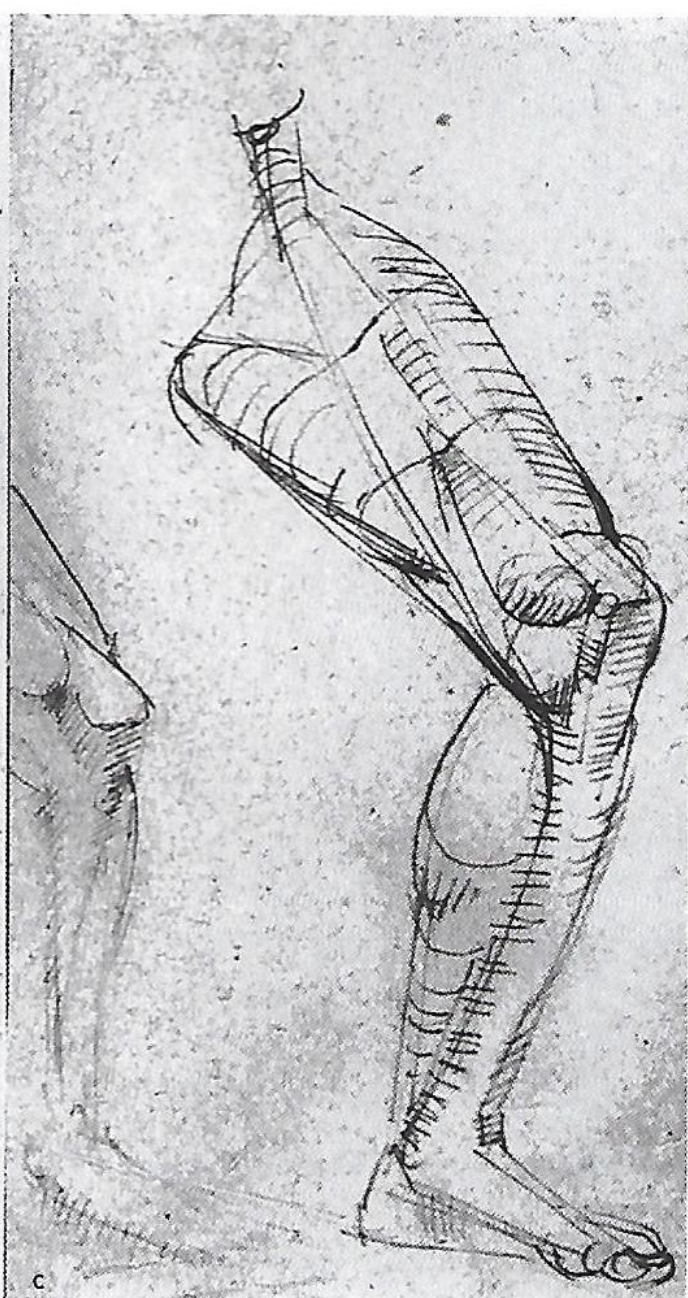
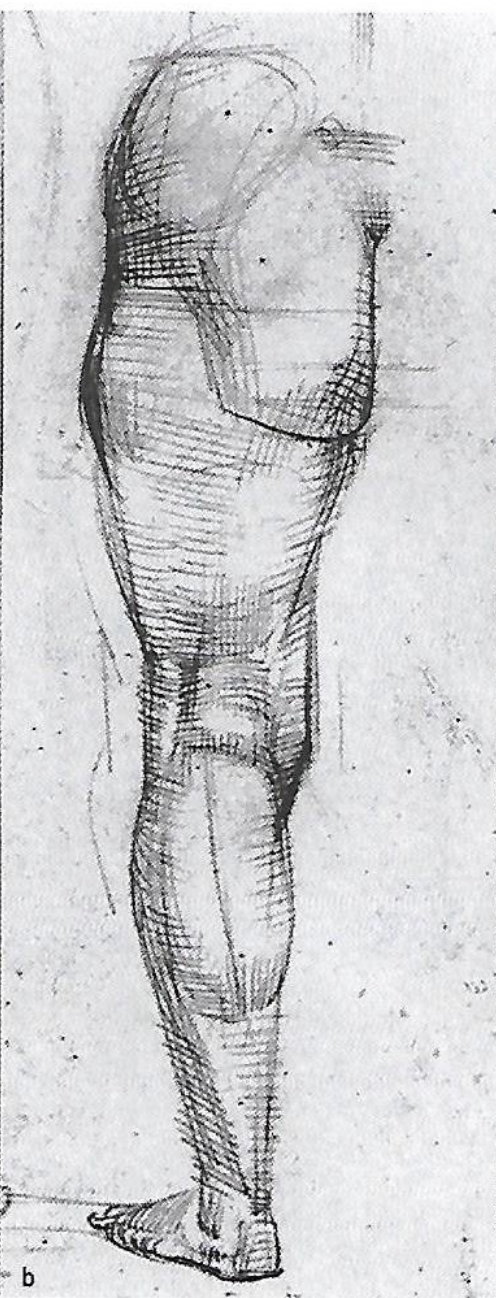
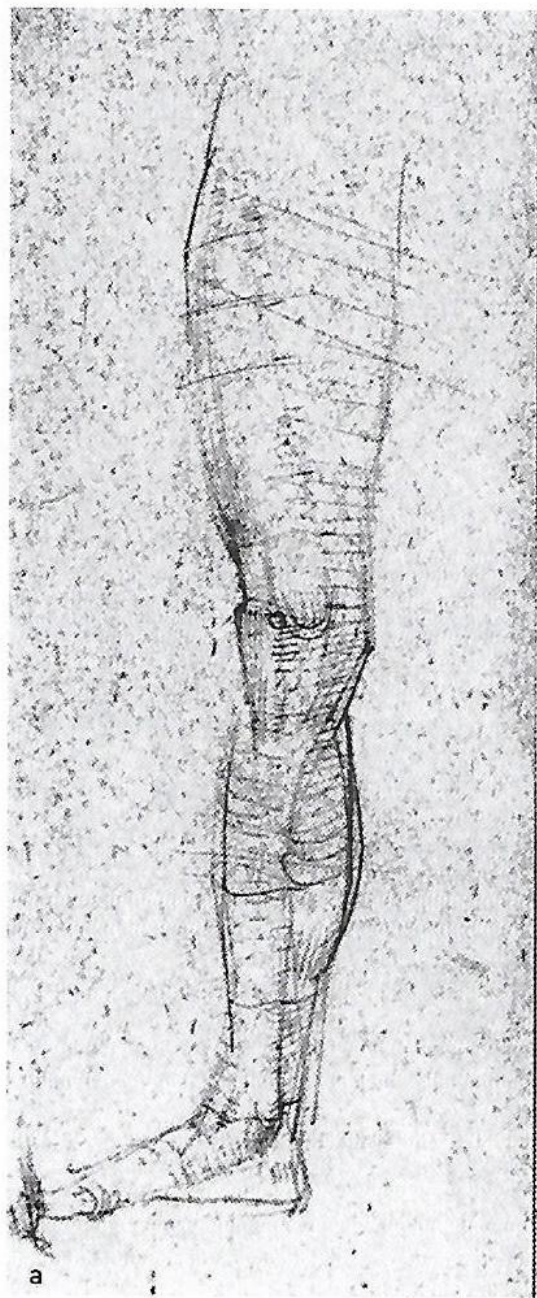


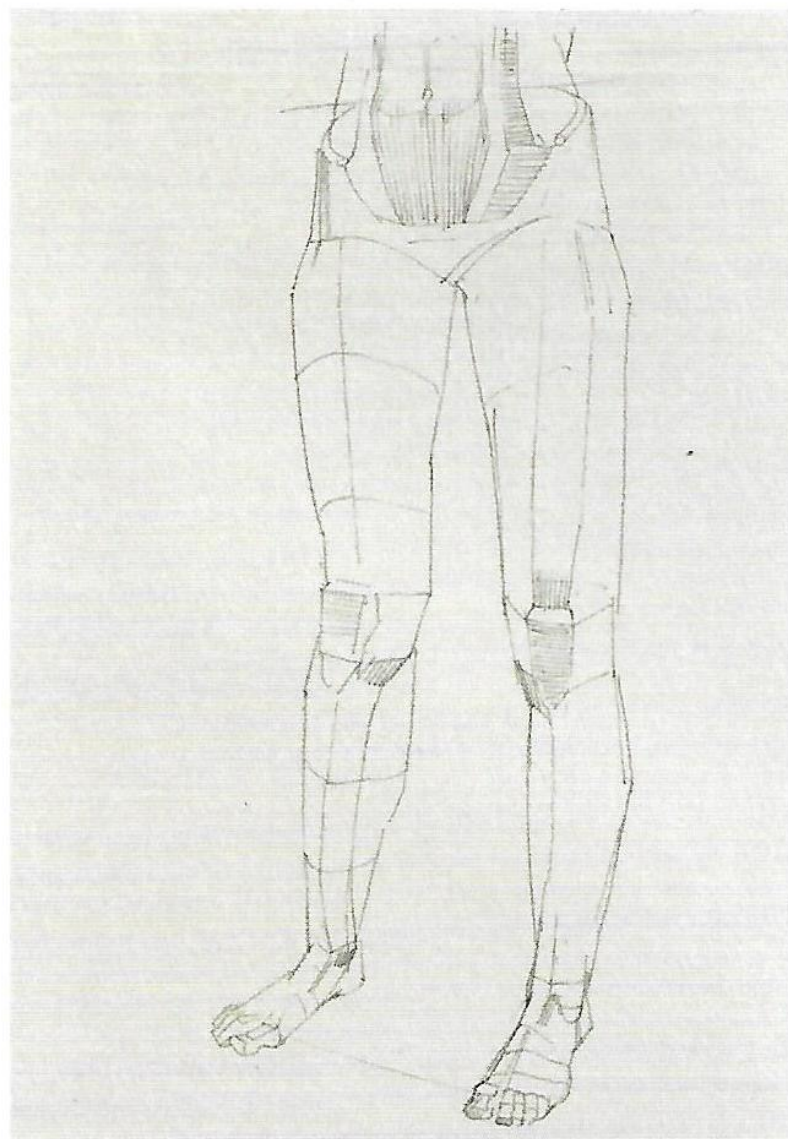
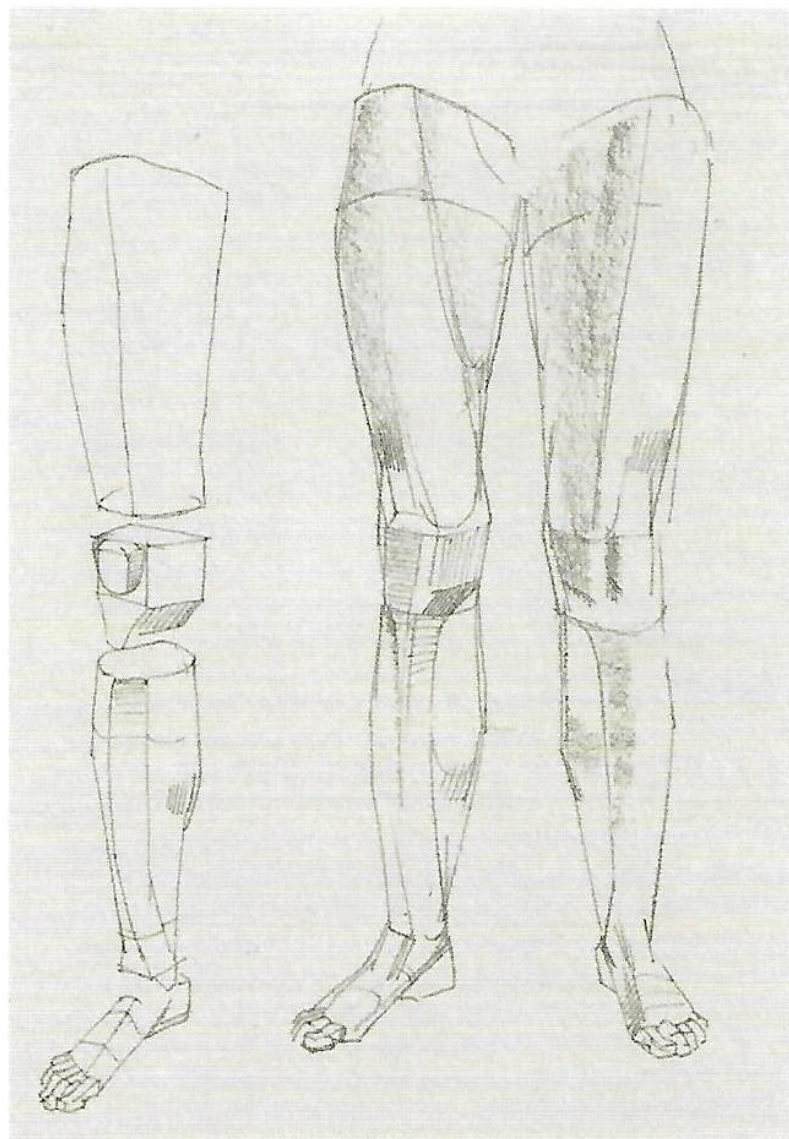


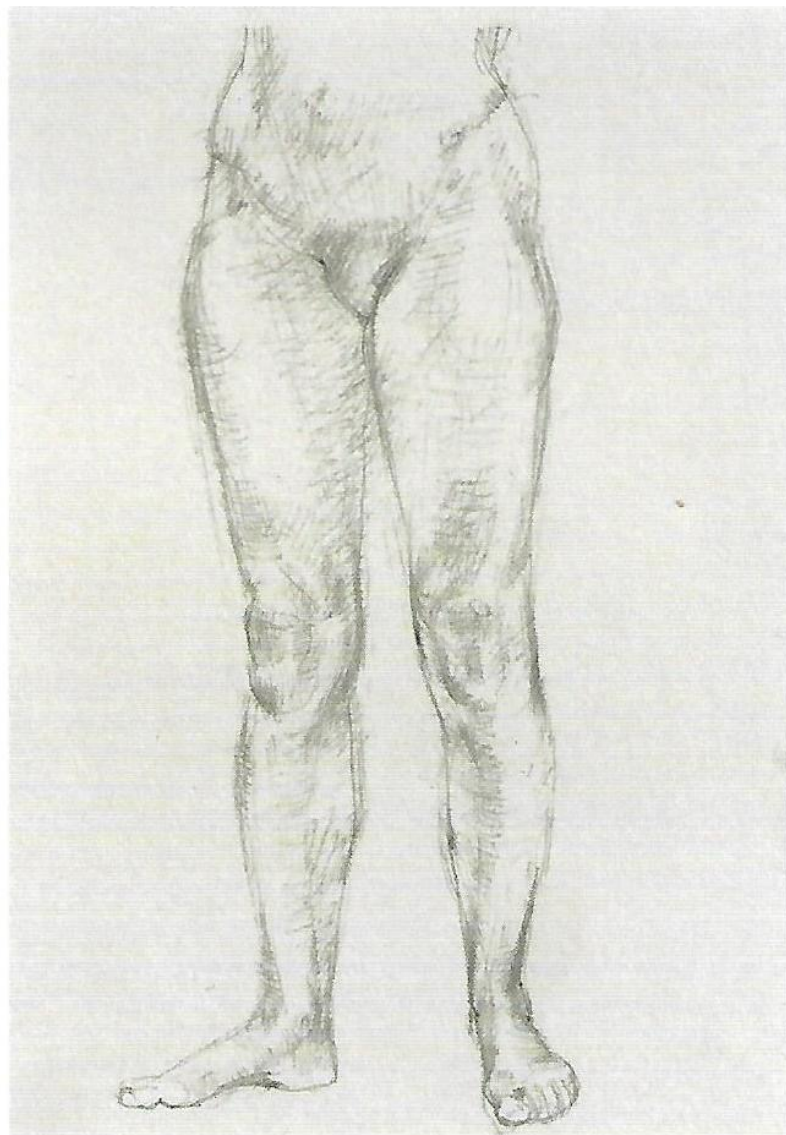
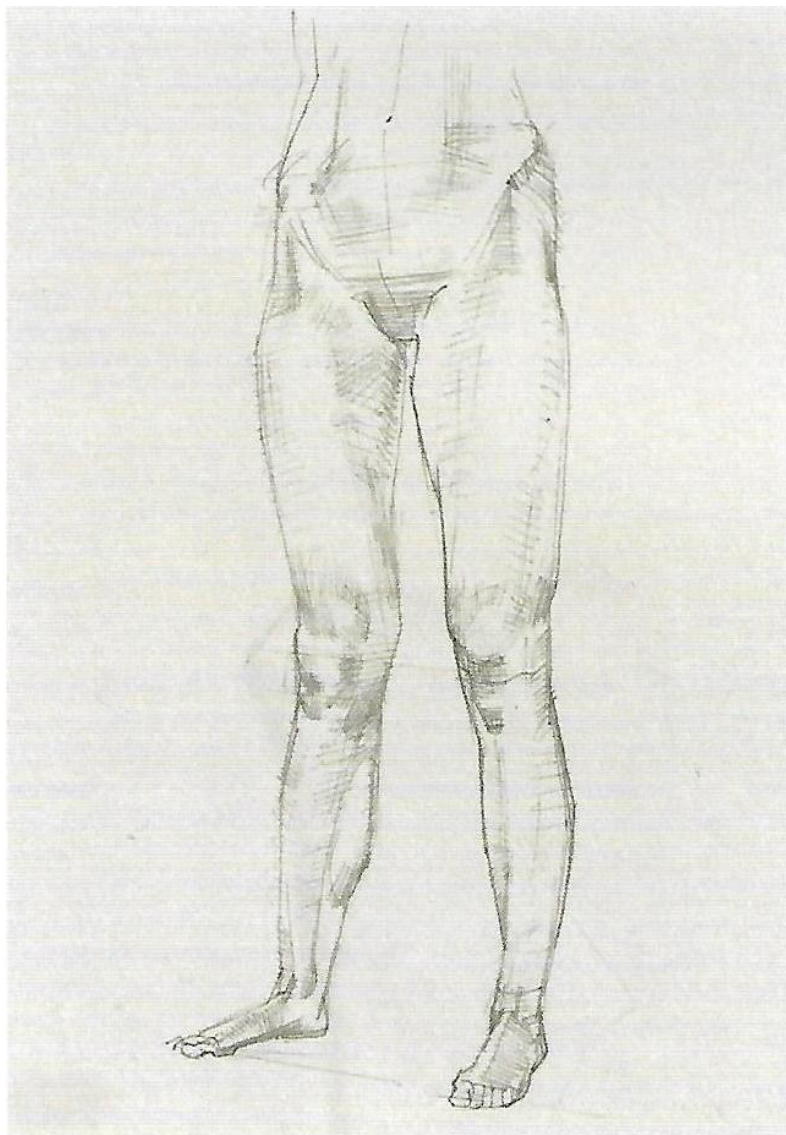












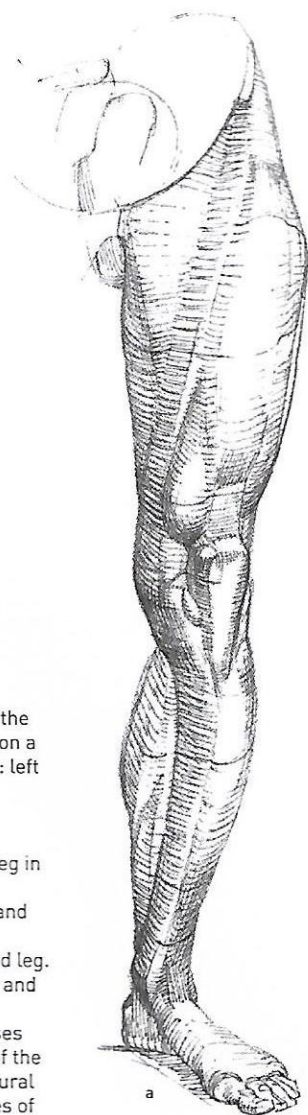


Fig. 290 The architectural shape of the leg in different perspectives (based on a small plastic study by Michelangelo: left and middle).

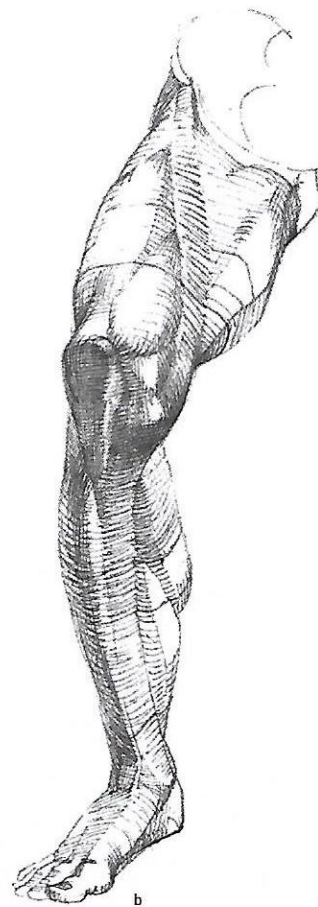


Fig. 291 Architectural study of the leg in a nude model.

a) Stretched leg in partial anterior and medial view.

b) Anterior and medial view of flexed leg.

c) Stretched leg in partial posterior and lateral view.

The build-up of the soft tissue masses is organised based on the courses of the cross-sections and in a strict structural interactive relationship to the shapes of the superficial framework.

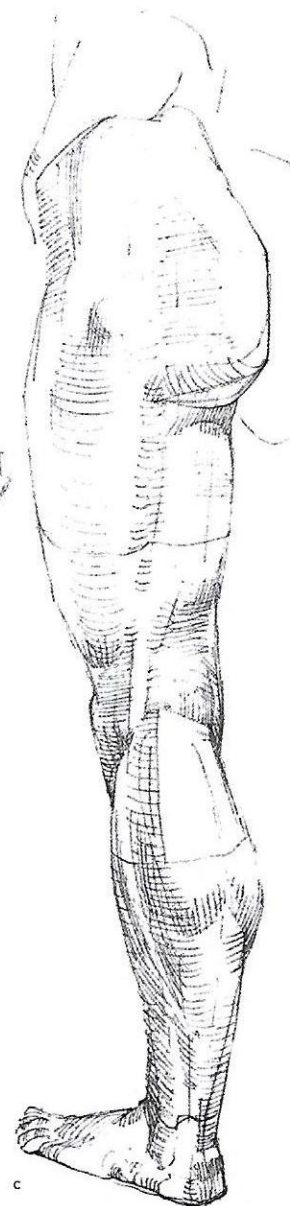
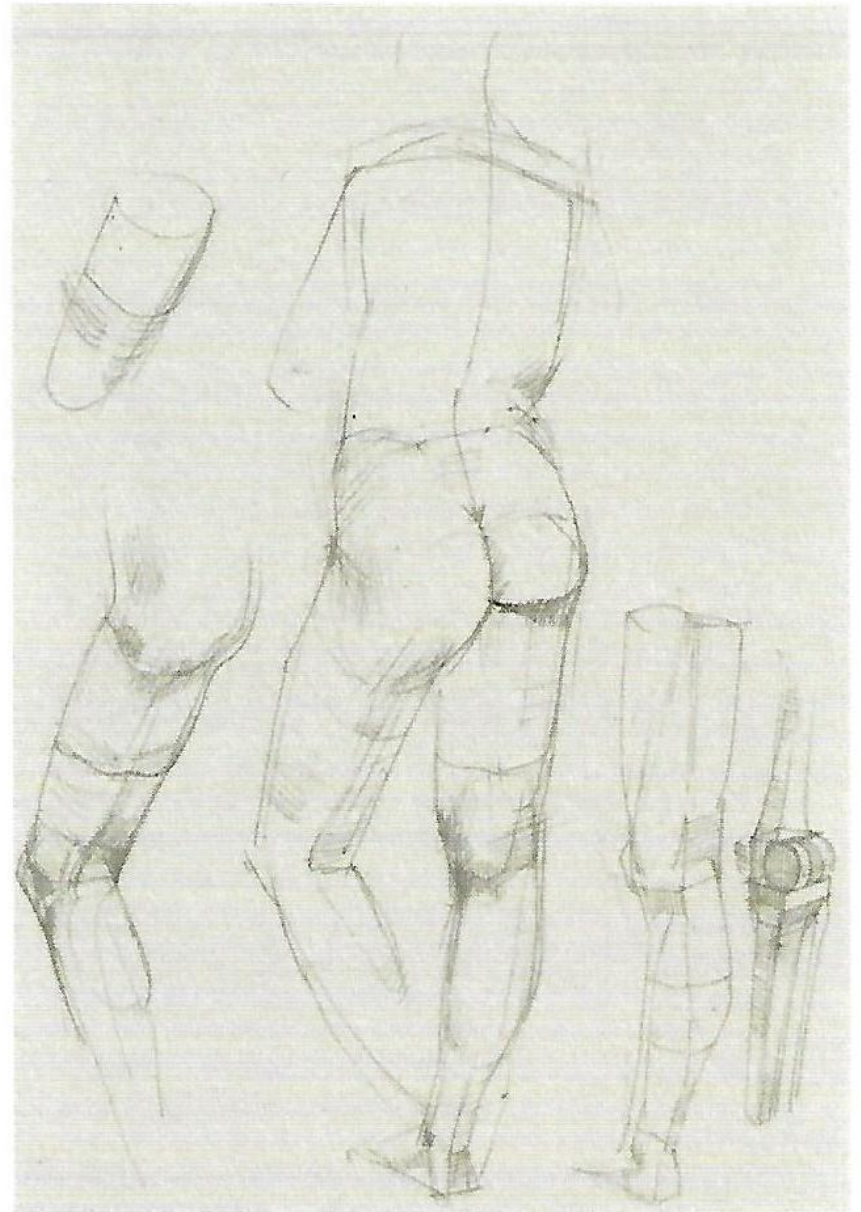
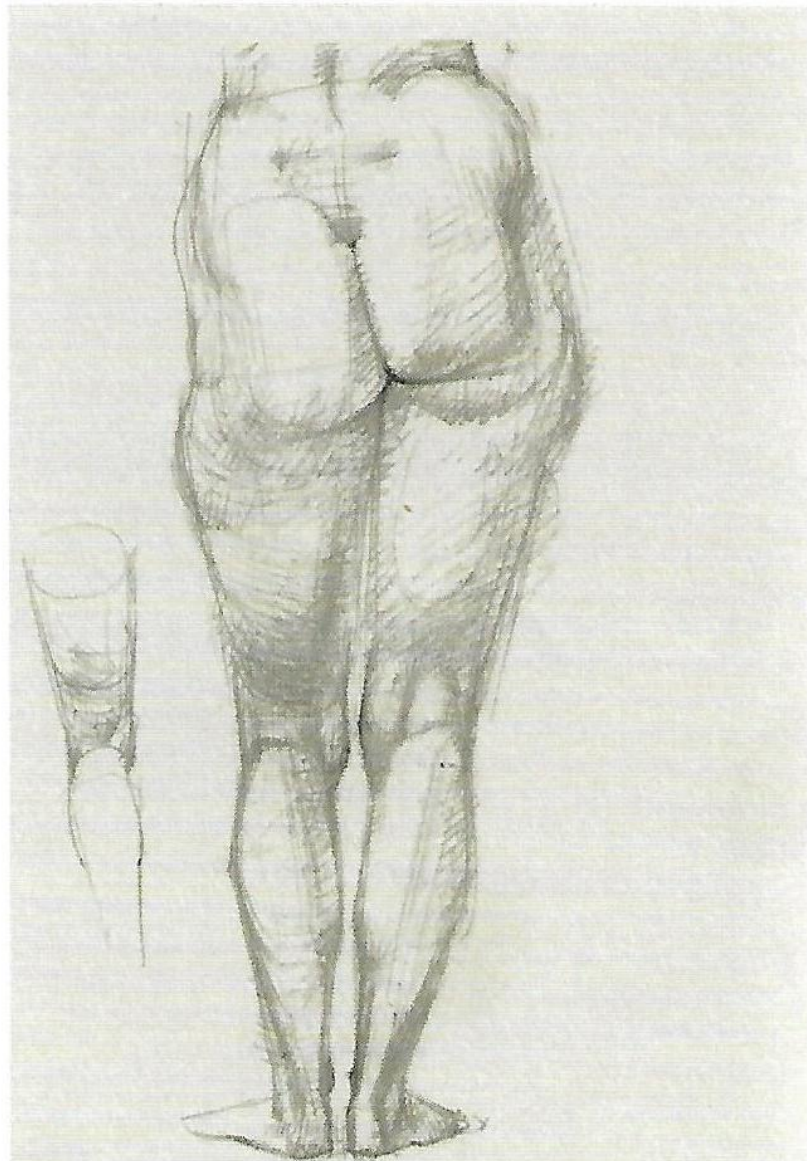
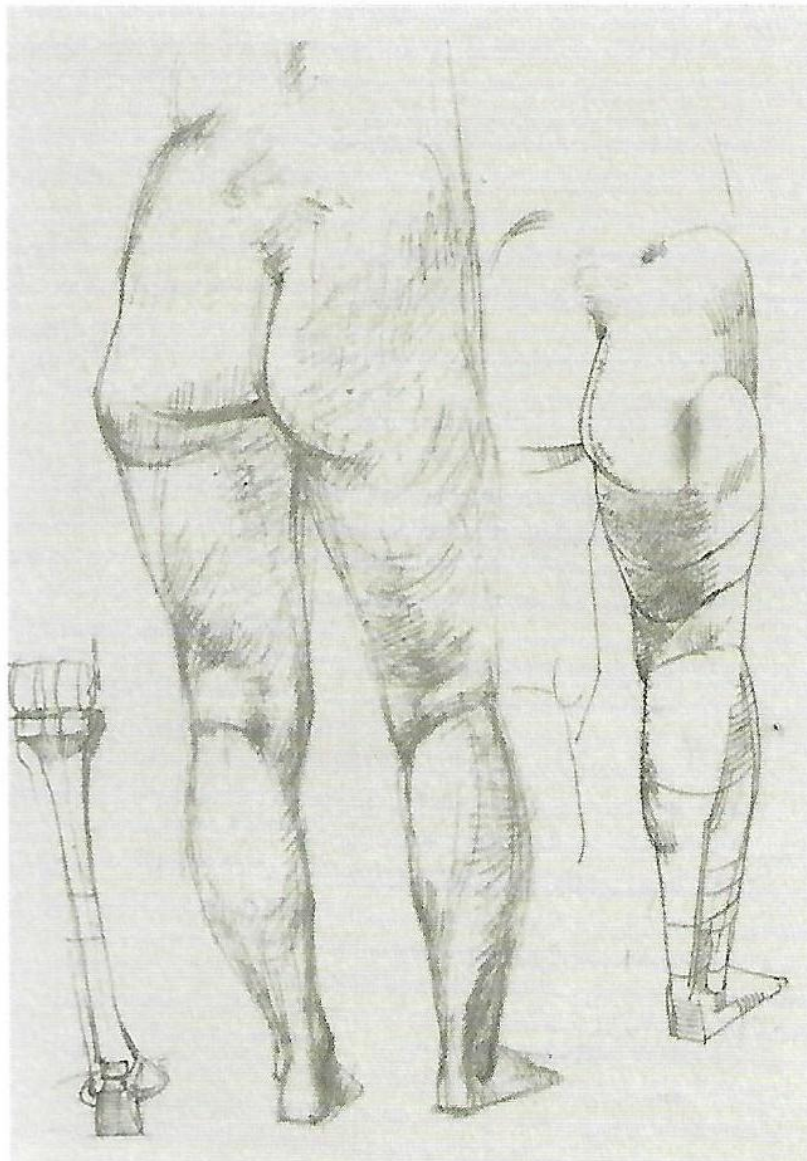


Fig. 292/5–292/12 The inexhaustible expressiveness of the leg. Anatomical information and its processing must never be isolated procedures in artistic anatomy. What we are studying should not render us indifferent to how we create a drawing. Even though we are aware that the leg and foot are 'only' bodily instruments designed specifically for support and locomotion, they generally reveal a huge abundance of anatomical and structural variation which manifests on an individual basis at all ages, in both genders, and in every type of constitution, depending on how the leg is being used and employed, from nonchalant relaxation through to high tension. Whatever is going on functionally and psychologically higher up the body is immediately reflected in the legs, which constantly shift to balance and compensate for any movement there. An informative, experiential insight into these issues is obtained through architectural observation of the body.

Adapted from Bammes, *Wir zeichnen den Menschen*.





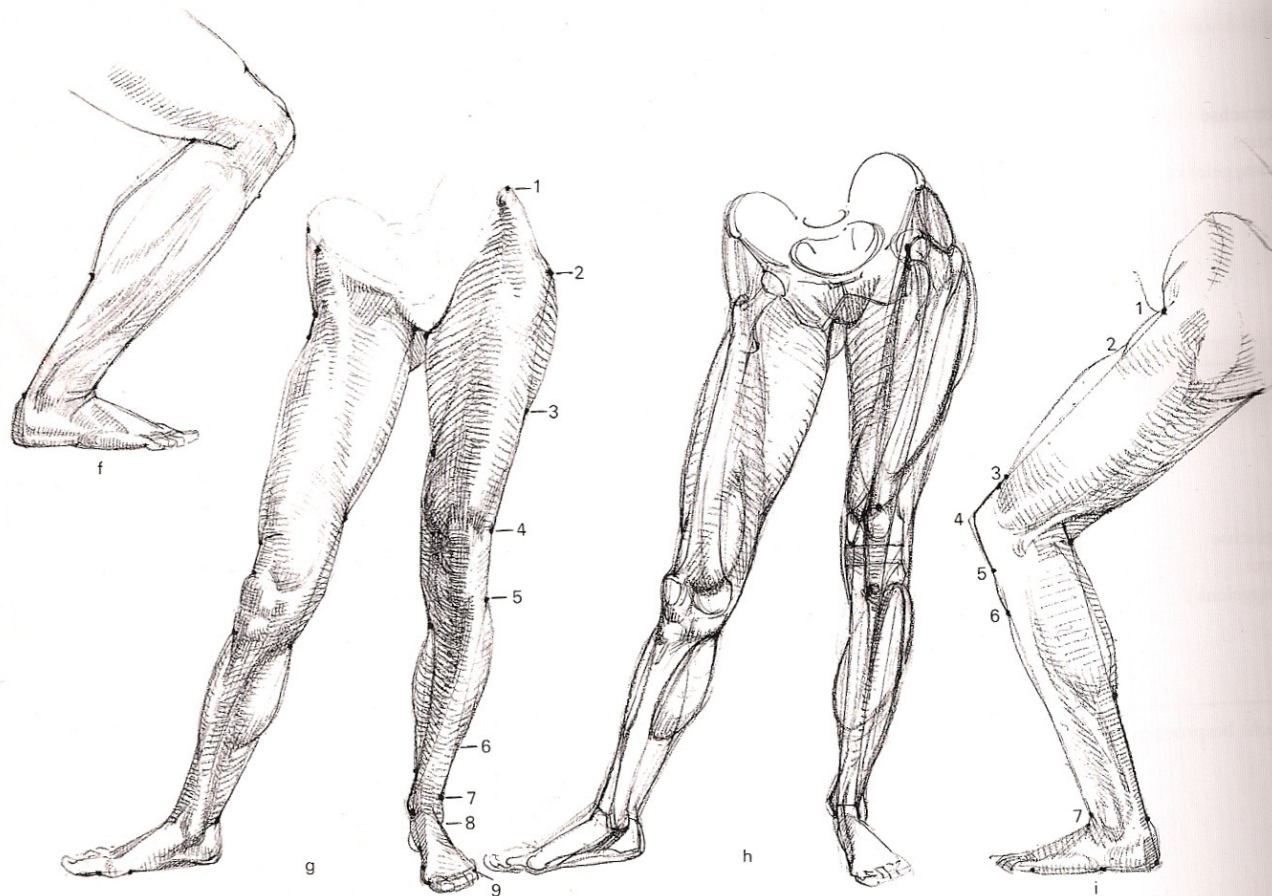
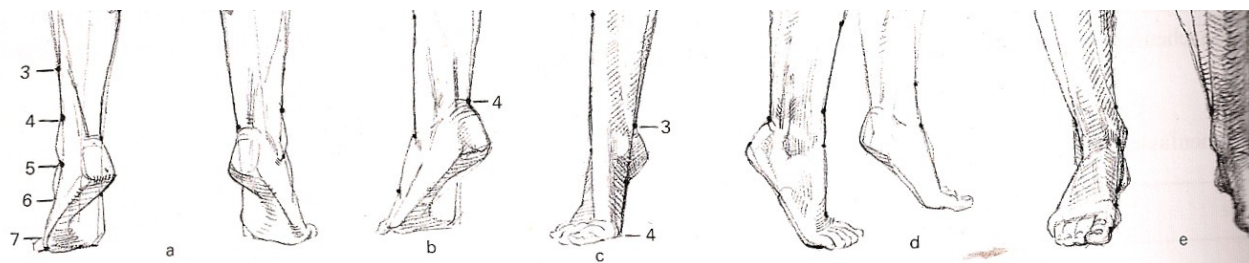
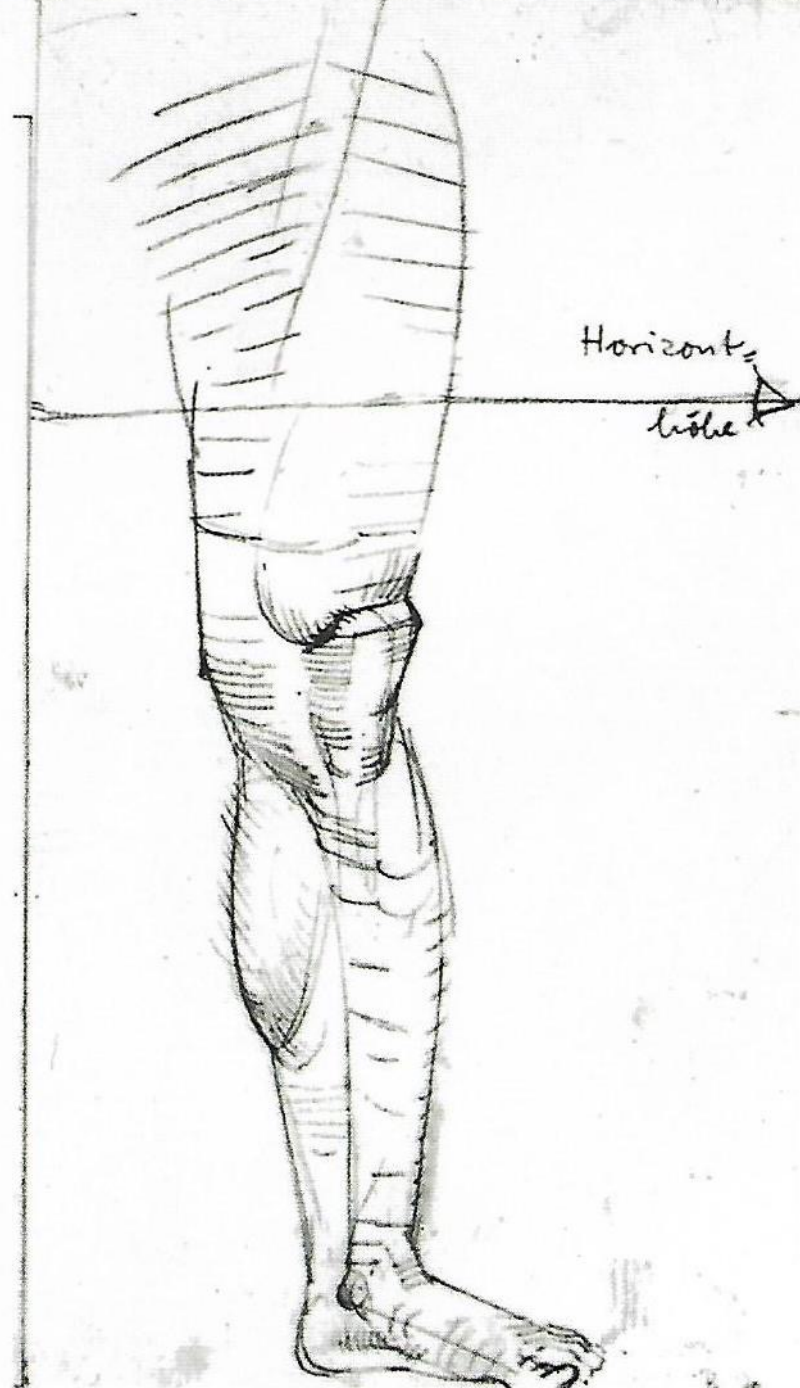
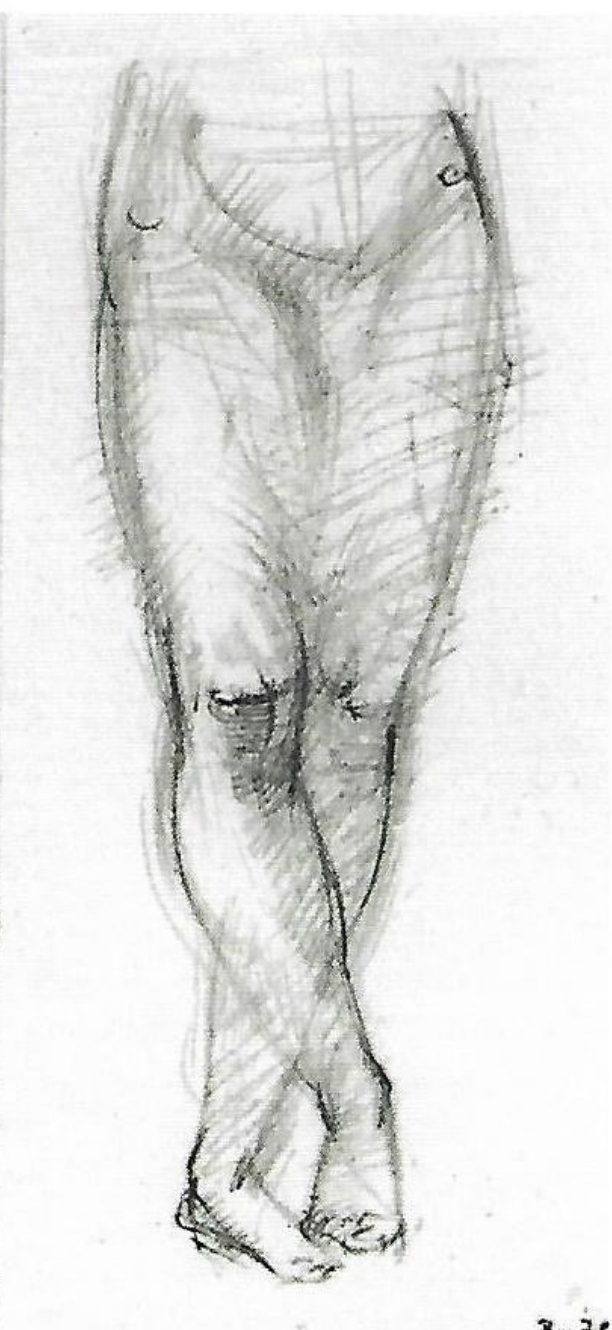
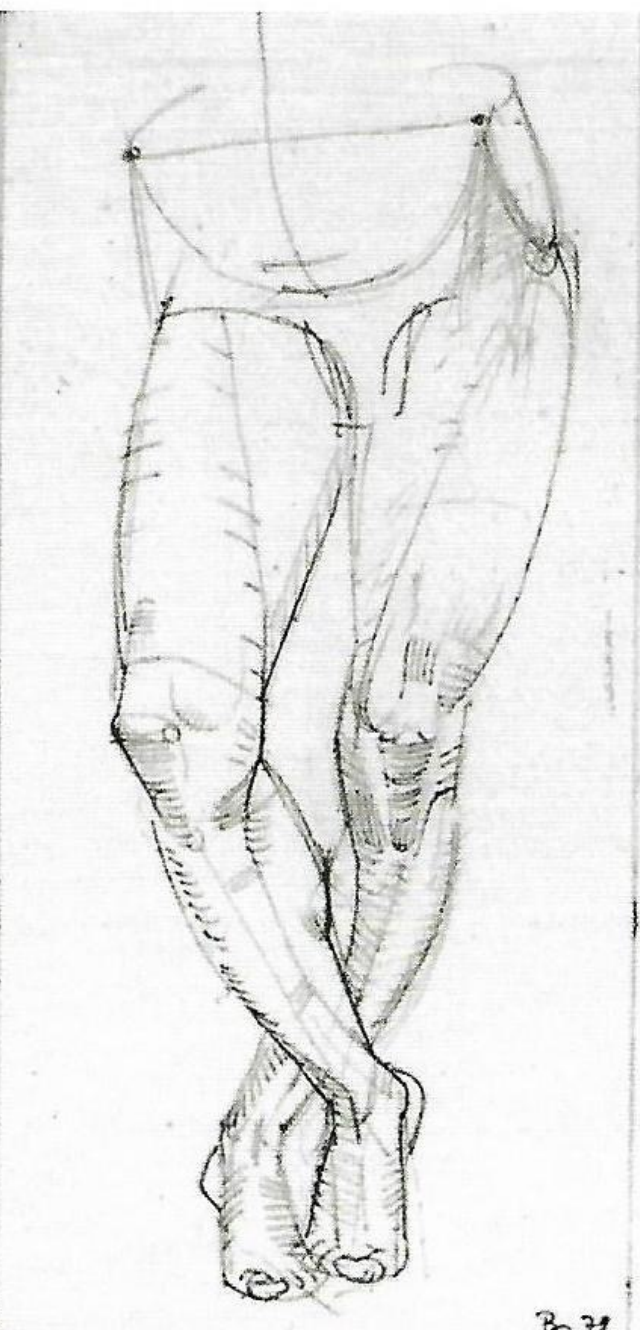
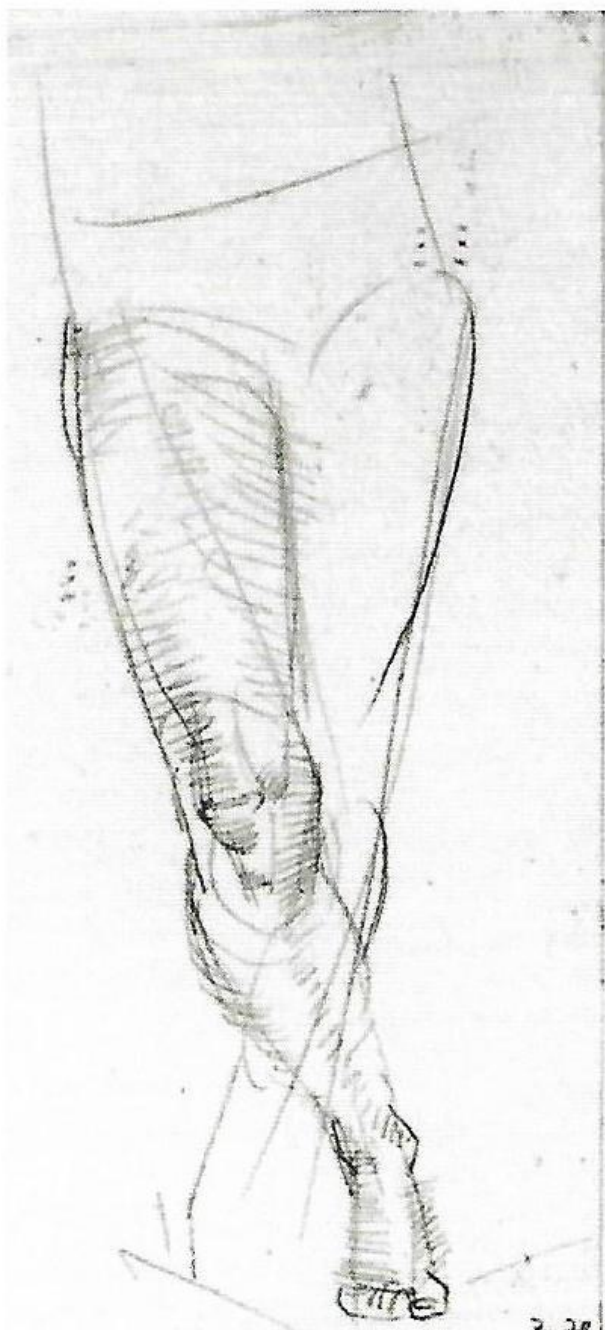
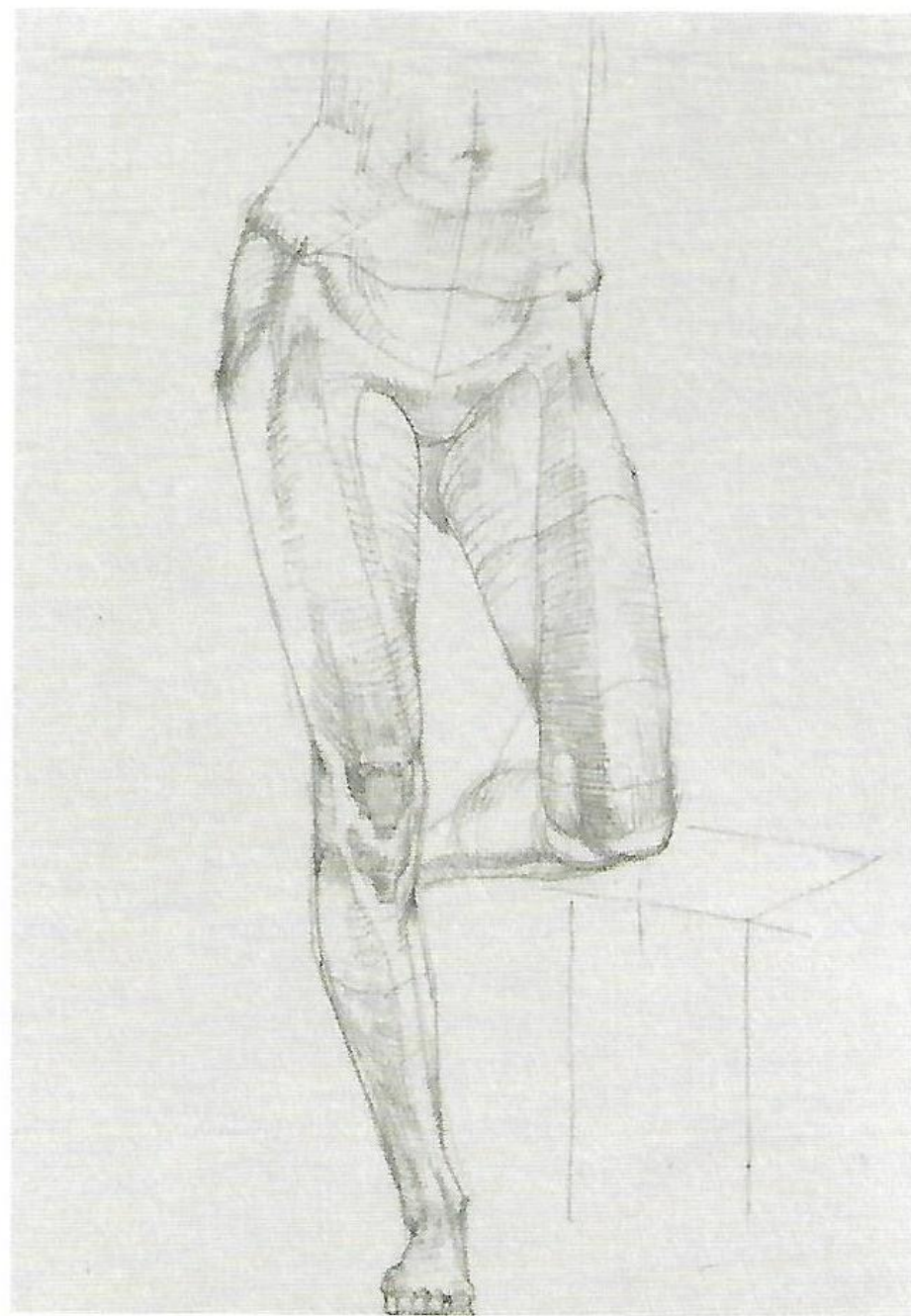
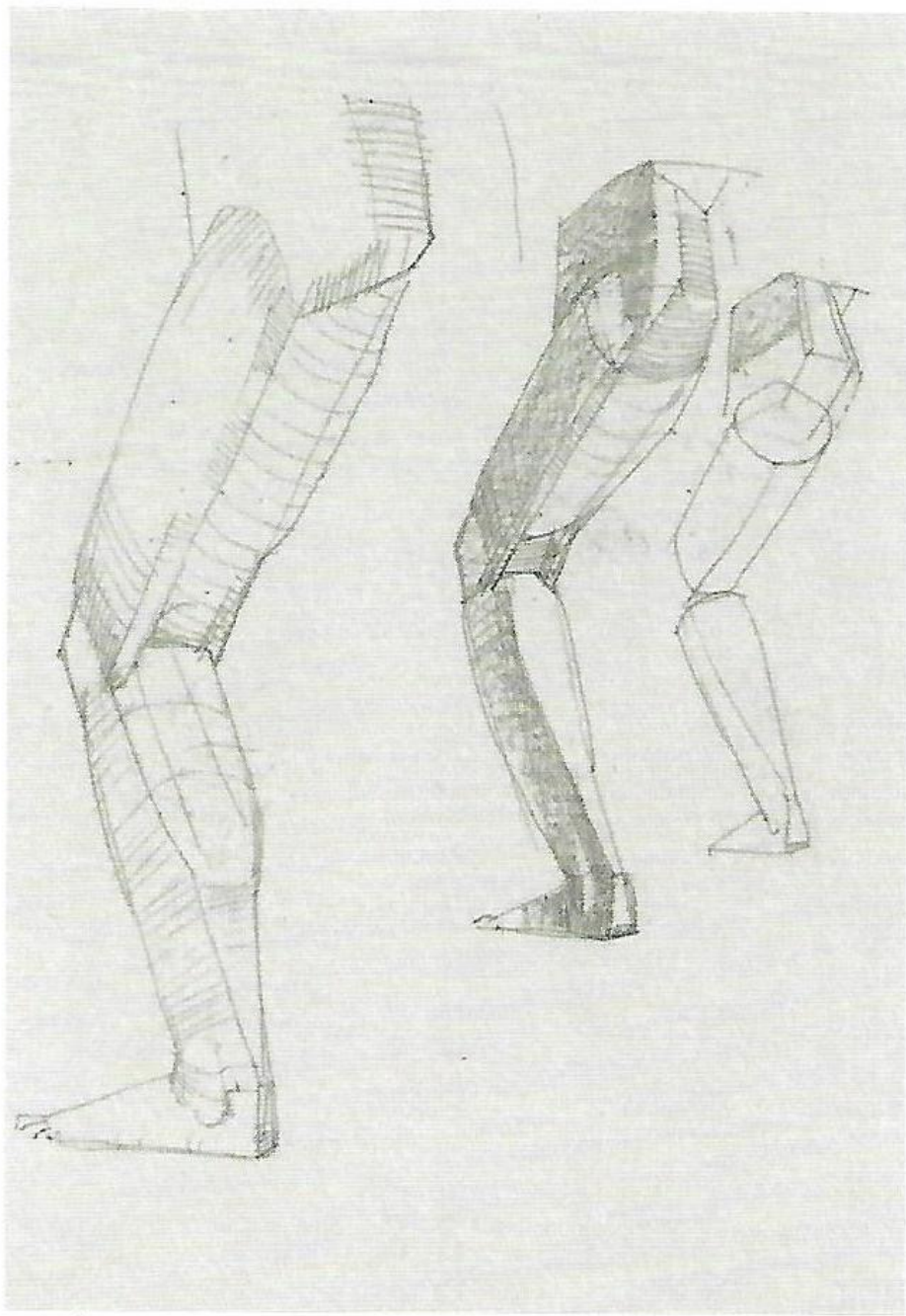
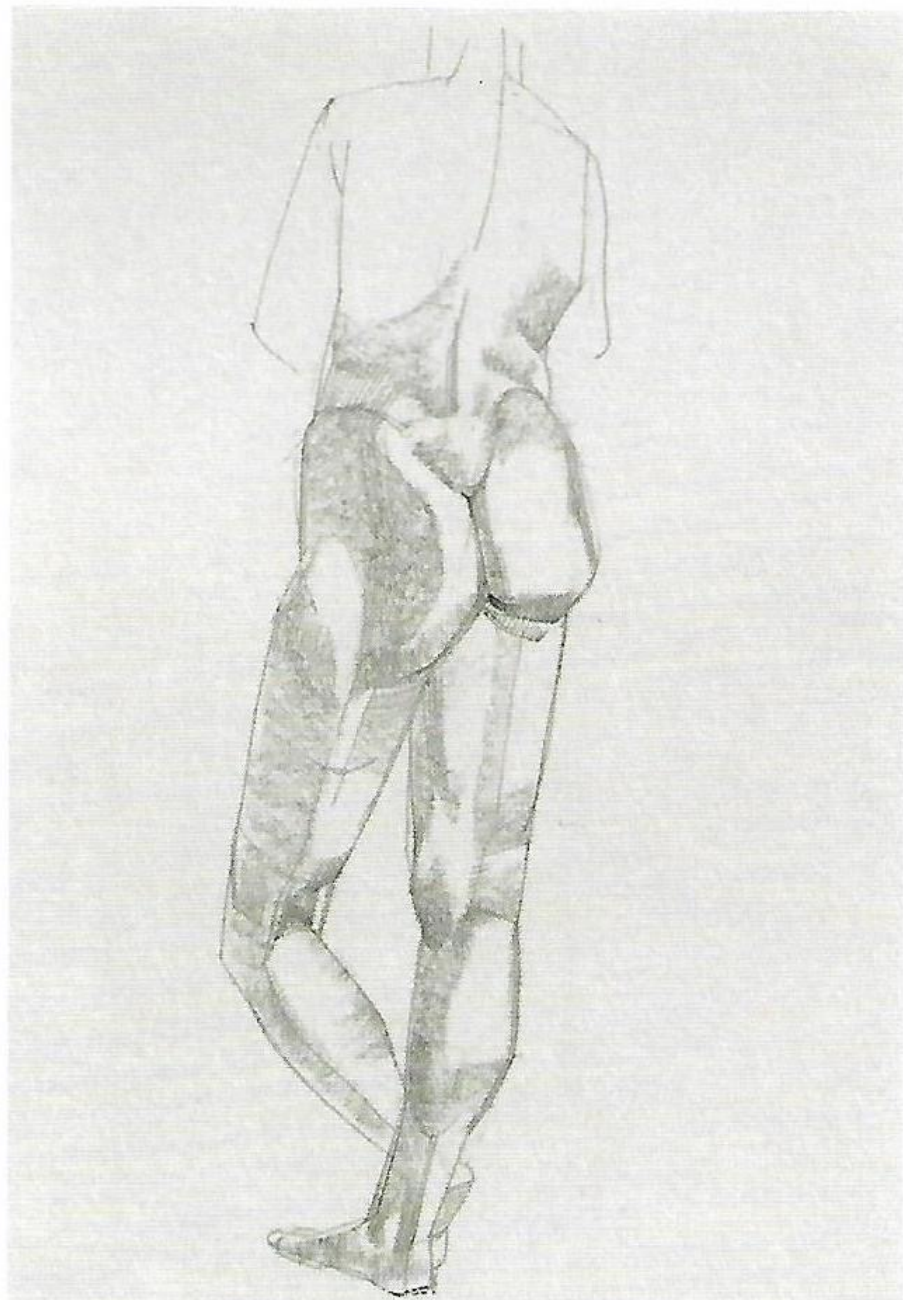
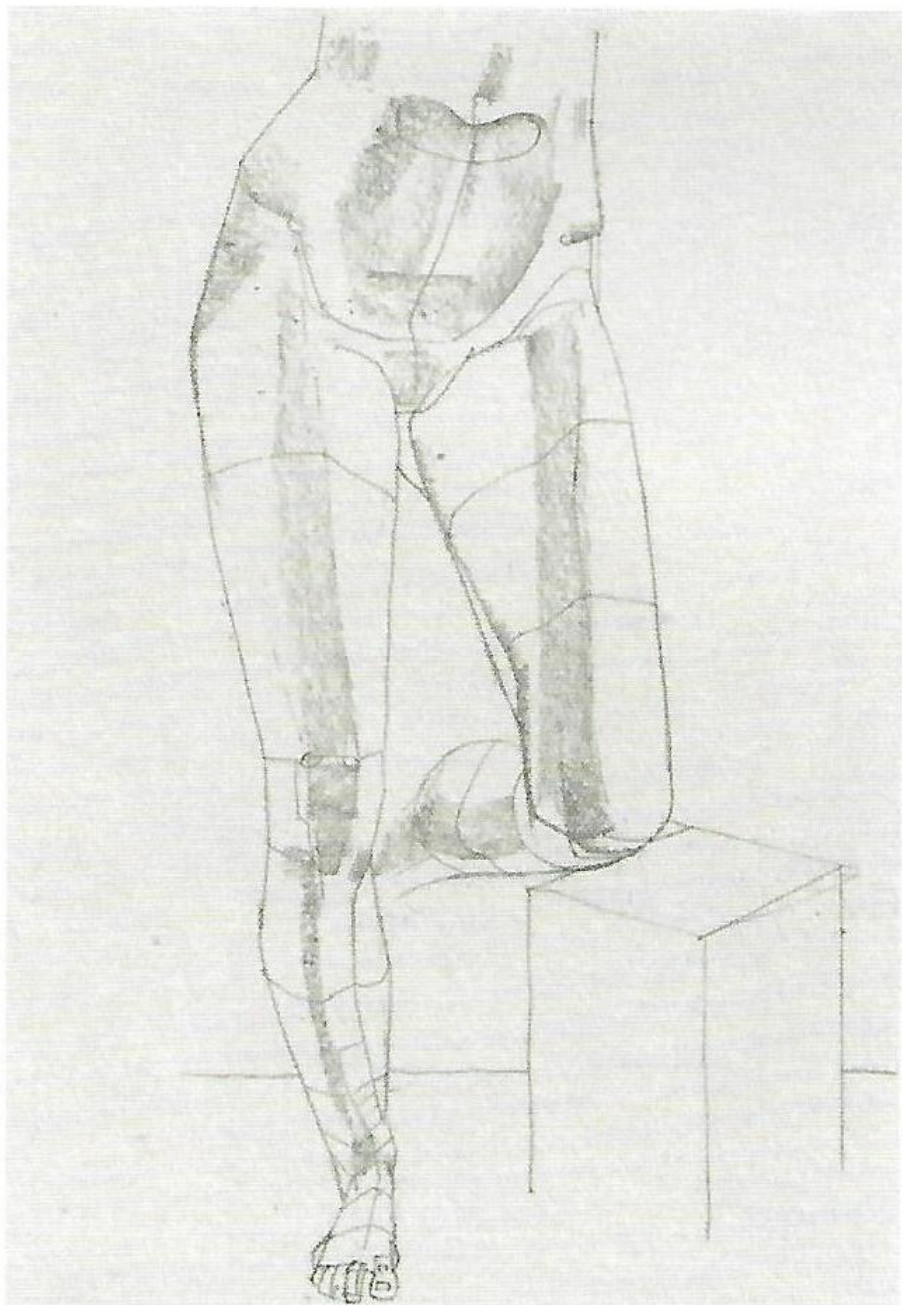


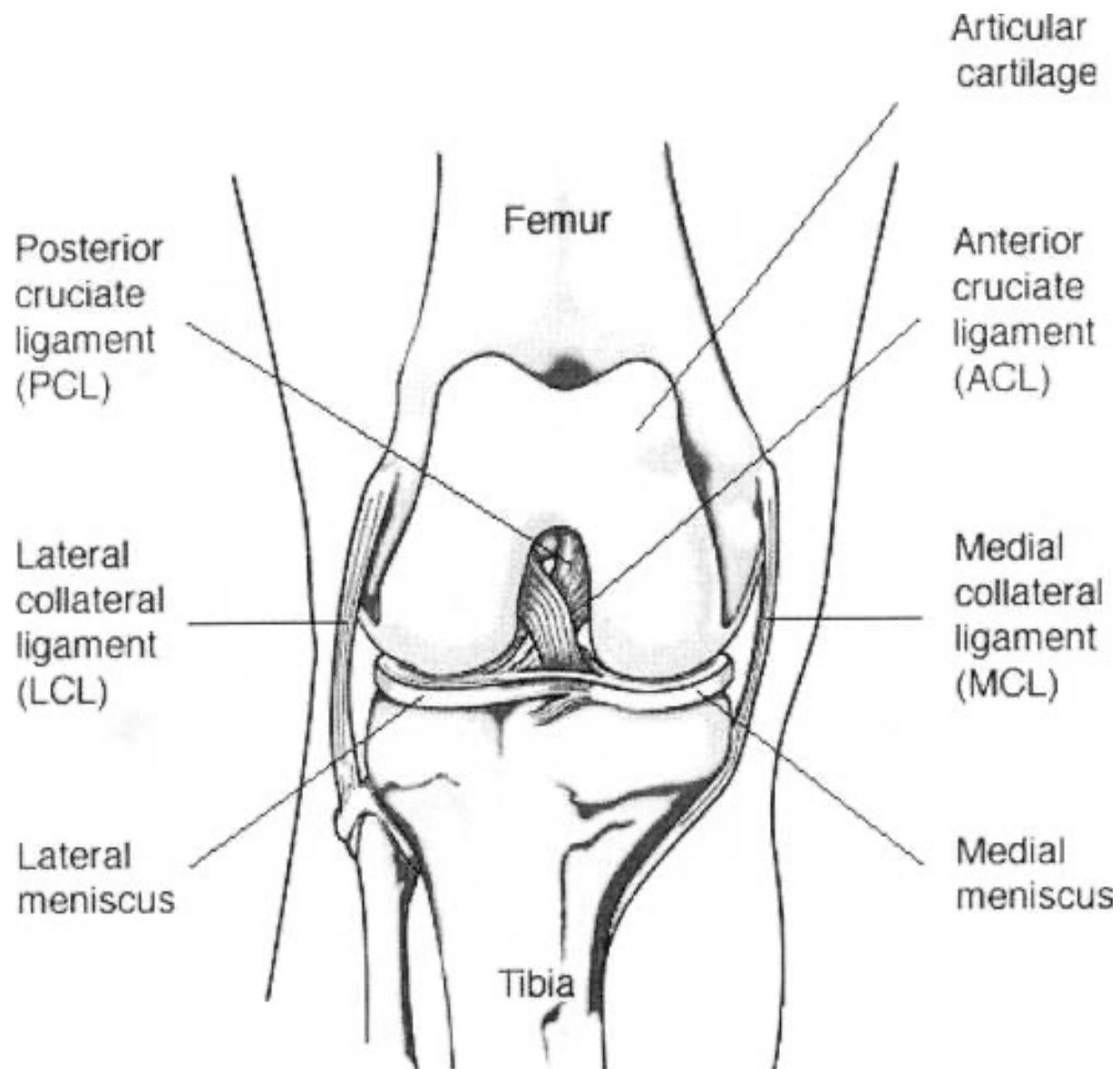
Fig. 293 The unity of the analytical and synthetic study of drawing.
In artistic anatomy, we are constantly treading two paths of cognitive achievement, in which the analysis of the facts forms the basis for the overview, through to understanding the essential properties of the shapes.
Corrections to studies taken from the author's teaching courses.







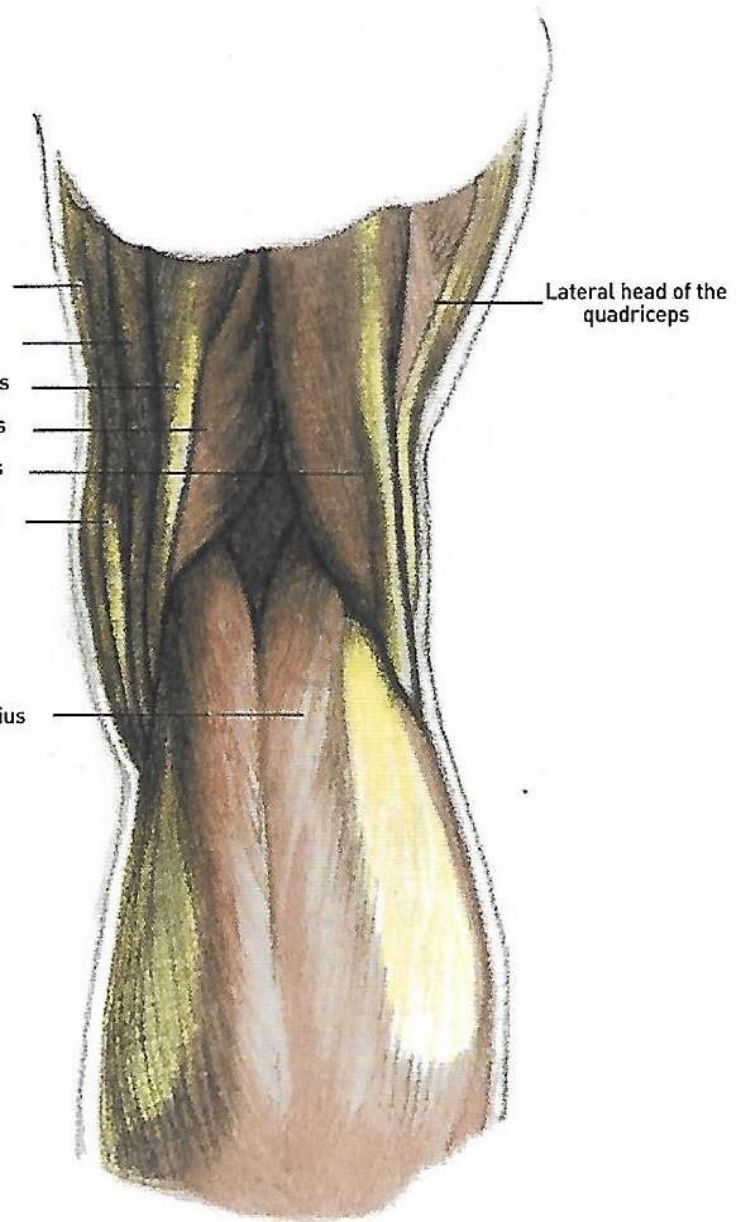






Sartorius or
tailor's muscle
Semimembranosus
Semitendinosus
Semimembranosus
Biceps
Gracilis

Gastrocnemius



Lateral head of the
quadriceps

