

## Learn How to Draw: Composition

In this article, Linda shows how variety in form and in texture provides your drawings with more interest. She also emphasizes how little texture you really need to draw when you incorporate depth into your pieces. Finally, you'll learn how to incorporate some 'style' into your drawings, or learn how your perception of objects is individual and yours alone.

### *Composing the Human Form*

**When you compose a figure restricted to inanimate forms like buildings or tress, the composition procedure is less complicated than when you compose with human forms. You can move inanimate objects around until you find that perfect composition; however, the human is a conscious, thinking, moving dynamic form, so composing the human form presents special problems.** And, while you can project feelings in inanimate objects, the human form can carry these feelings much farther and faster for the artist.

When you're out people-watching, look at how individuals carry themselves. Can you tell from a droop of a shoulder, the tilt of a head, or by the position of the feet and hands how someone is feeling? Look at how other individuals sit and walk, and you can tell a great deal about their attitudes and moods.

When you begin to compose a picture with one or more individuals, you need to consider these feelings and learn how to compose the human form to project the feelings that you want to portray. Since you know, from previous articles, how to create a human form, this lesson will take you just one step further to show how to compose human forms within a two-dimensional area. Since the human form is so adaptable, it may seem easier to work with this form of composition first. This practice will make you feel more confident about all forms of composition, whether it concerns the human form or inanimate objects.

Before you begin to draw, however, take some time to look at how other artists have composed human forms on canvas throughout the ages...

### Observation

With observation, you can learn how other artists used composition and poses to evoke certain feelings from their viewers. Here are a few examples, along with some commentary about what to look for when you study these or other paintings and drawings.

Thanks for your interest in the "Learn How to Draw: Composition" article by Linda Goin.  
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