

The Head

Part 4: Abstraction & Rythmes

Abstraction

“The Reilly Abstraction” is credited to Frank Reilly who taught at the **Art Students League** in New York. The philosophy behind this concept is that by simplifying the complex shapes of the subject in to their simpler geometric counterparts, and further observing their relationships, the artist can more efficiently and consistently accomplish a desired result. The system that was devised from this philosophy is based on the most common of these abstract geometric shapes and rythmes based on anatomy and a standard set of proportions. These standard rythmes and shapes can be tweaked, and embellished with secondary rythmes specific to each model to better obtain a likeness

Rythmes

When beginning a drawing it is important to not only analyze the shapes of the “important” landmarks, but also the visual alignments that connect them. It is not enough to draw an eye and then draw another eye, etc. You must look to the areas in between as well, the visual relationships that span these areas are called rythmes. By observing as many of these harmonies as possible you will not only create a more accurate drawing, but a more beautiful one as well, devoid of the painful asymmetries and lumpy form that plagues us all.

The key to using these rythmes successfully is consistency, it is important to remain constant.

Whatever landmark or keypoint you are measuring on the model must correlate to the same **exact** point on your drawing. At first it will be a struggle to see these relationships, but in time you will learn to see them in a more intuitive way. This will allow your drawing to develop in a more organic fashion. So, practice, practice, practice

