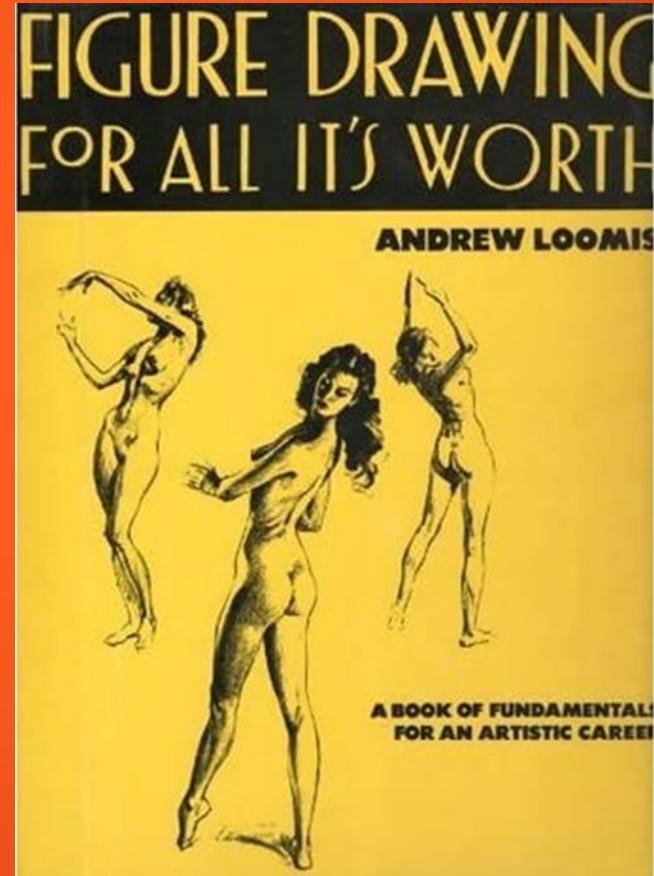


Human Figure

BY AWAIS NAQVI

Human Figure

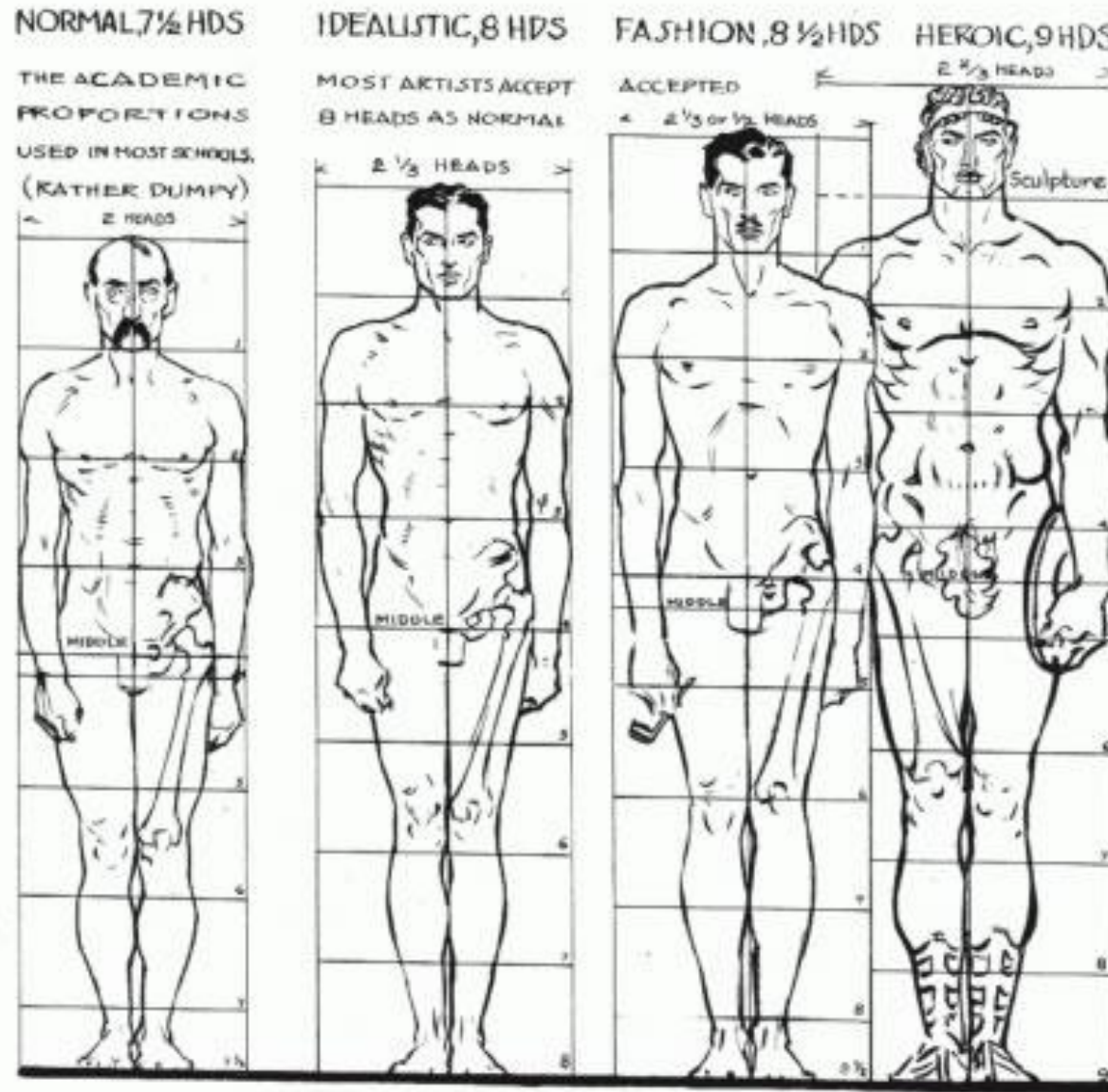
- ▶ Andrew Loomis
- ▶ Andrew Loomis, was an American illustrator, author, and art instructor.



Various Standards

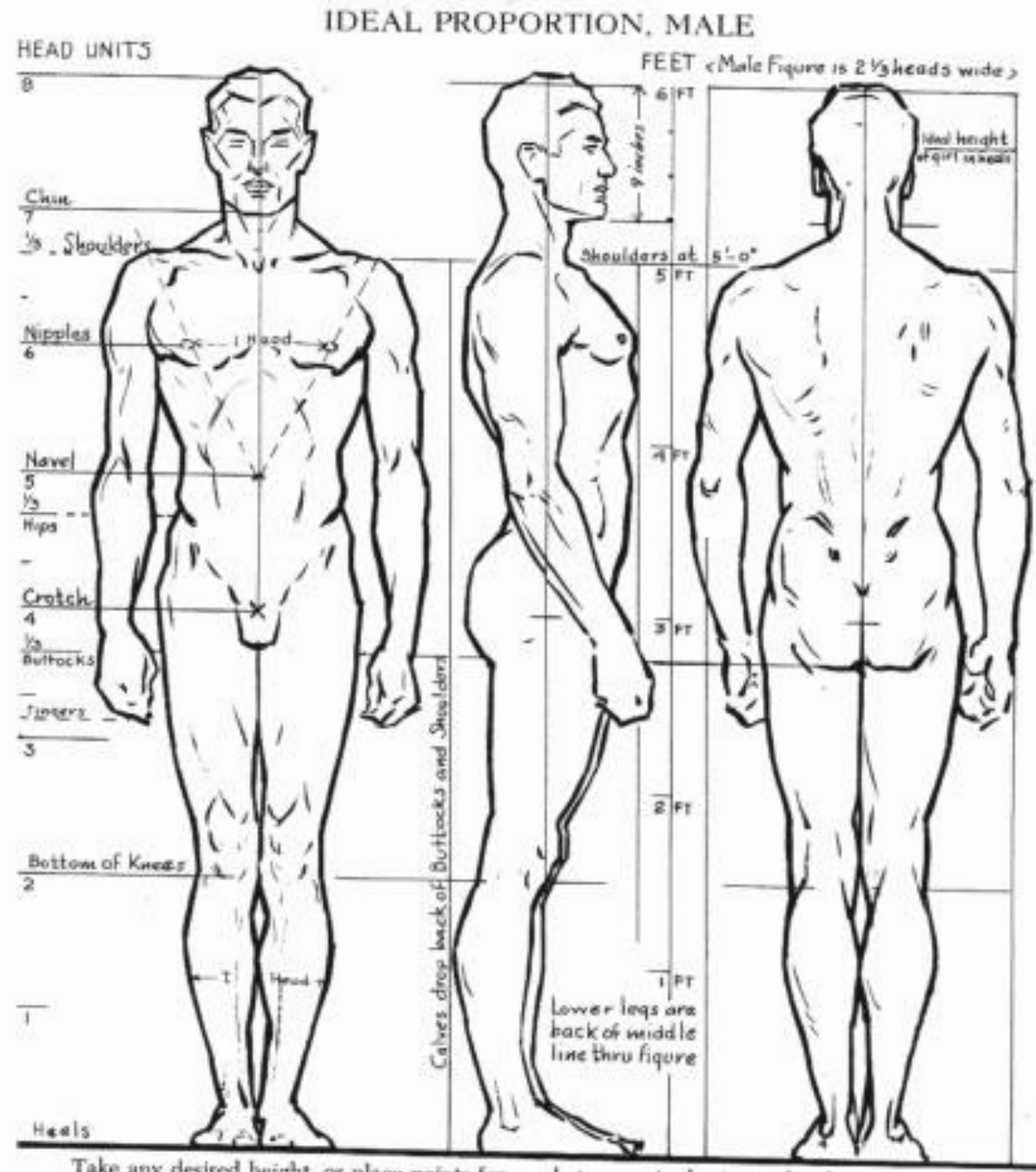
- ▶ Heroic
9 heads
- ▶ Fashion
8,1/2 heads
- ▶ Idealistic
8 heads
- ▶ Normal
7,1/2 heads

VARIOUS STANDARDS OF PROPORTION



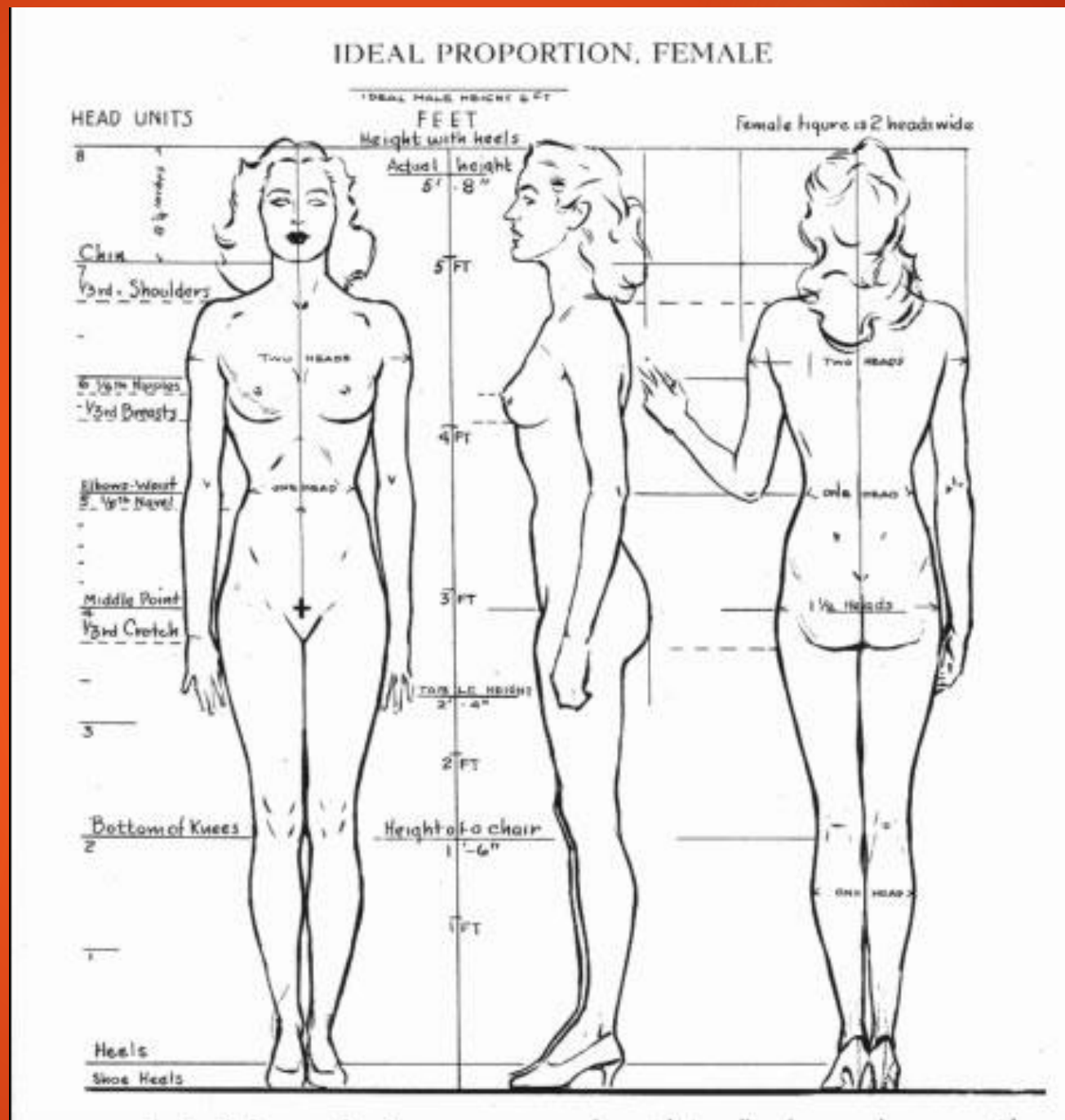
Proportion Male

- ▶ Head
- ▶ Chin
- ▶ Nipples
- ▶ Navel
- ▶ Crotch
- ▶ Bottom Knees
- ▶ Heels



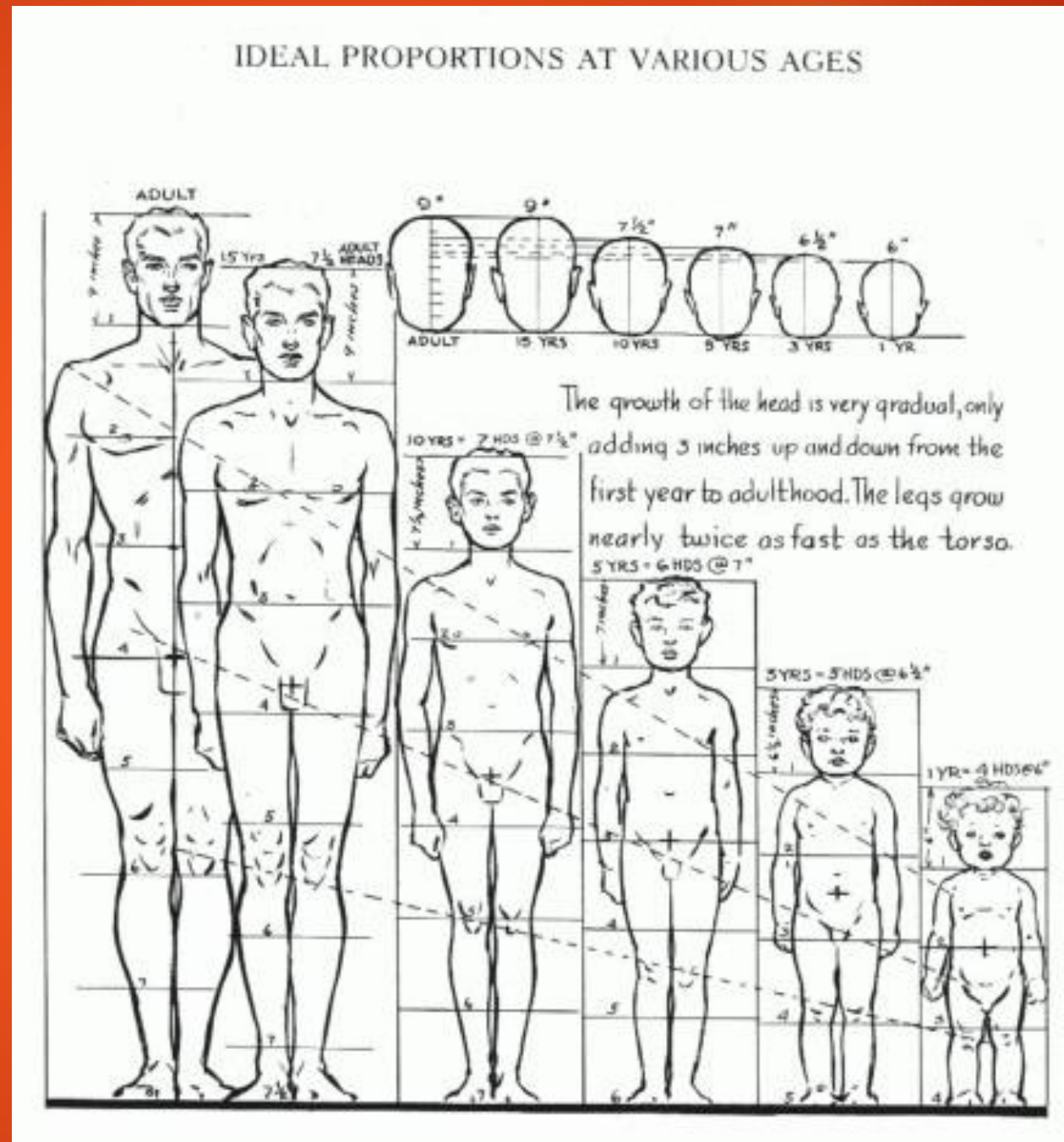
Proportion Female

- ▶ Head
- ▶ Chin
- ▶ Nipples
- ▶ Navel
- ▶ Crotch
- ▶ Bottom Knees
- ▶ Heels

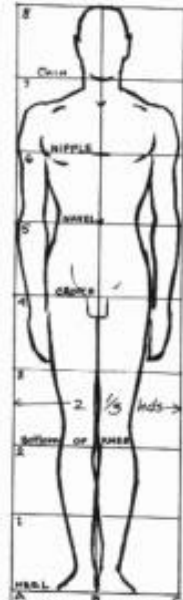


Proportions at Various Ages

- ▶ Adult 8 Heads
- ▶ 15 years 7,1/2 Heads
- ▶ 10 years 7 Heads
- ▶ 5 years 6 Heads
- ▶ 3 years 5 Heads
- ▶ 1 years 4 Heads



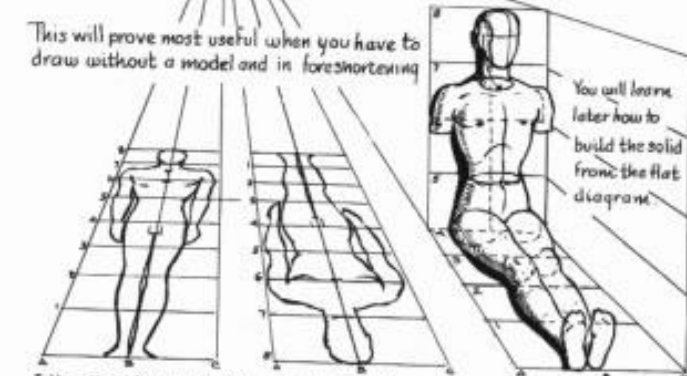
THE FLAT DIAGRAM



FLAT DIAGRAM

HOW TO PROJECT THE "FLAT DIAGRAM" ONTO THE GROUND PLANE

This will prove most useful when you have to draw without a model and in foreshortening



Fill in the 16 units by following the Flat Diagram.

Using two planes

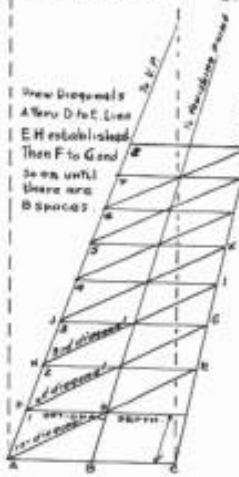


Shadows can be drawn by this plan. It is a guide for the solid in perspective.

THE FLAT DIAGRAM IS NO MORE THAN A TRACING OF A SHADOW WITH ONLY TWO DIMENSIONS - BUT IT IS OUR "MAP", WE CAN'T DO WITHOUT IT - UNTIL WE KNOW THE WAY.



Flat Diagram Sitting pose 3 PLANE S

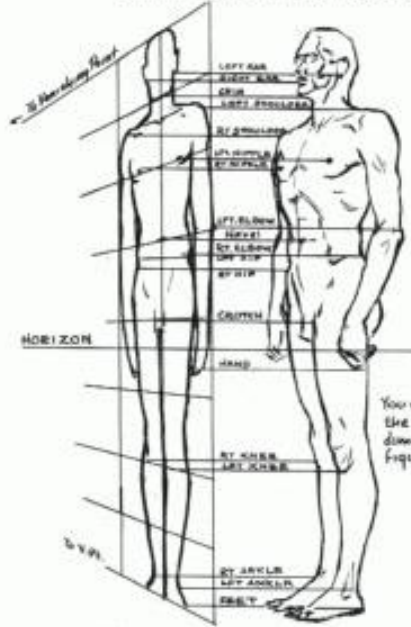


Two ways of rendering the "Box" of the Flat Diagram in perspective. You are urged to learn this now. It will help you out of many difficulties later on.

Showing how the principle applies to difficult foreshortening to be explained.

THE FLAT DIAGRAM

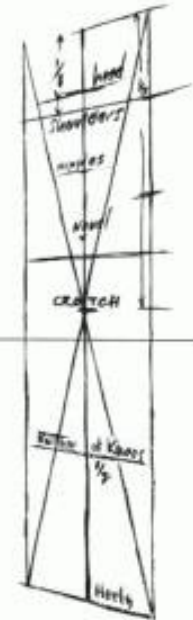
OTHER IMPORTANT USES OF THE "MAP" OR FLAT DIAGRAM.



All points of the Figure can be put in perspective with the "Map" as guide

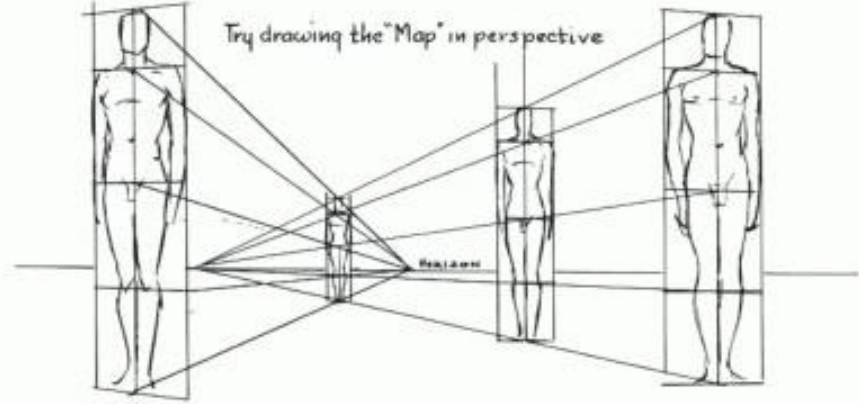


Quick "Set up" in perspective



Quick "Set up" of the "Map".

Try drawing the "Map" in perspective

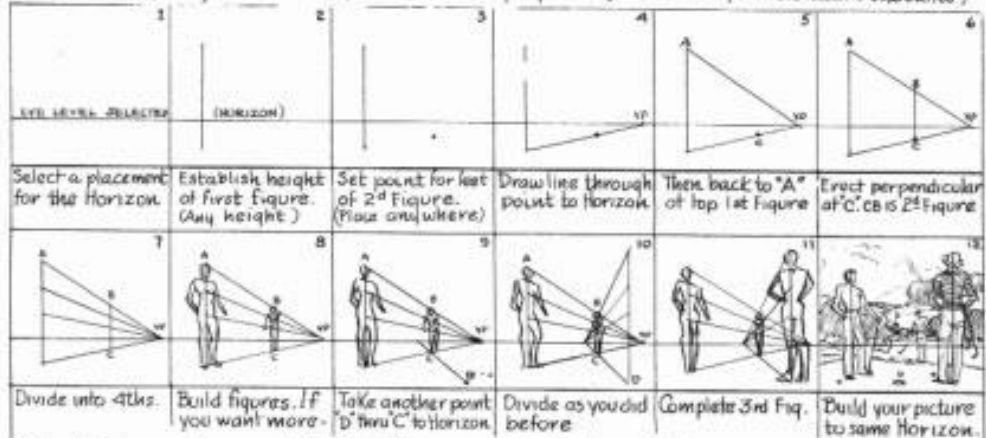


The proportions of one figure can easily be projected by perspective to others.

Proportion in Relation To The Horizon

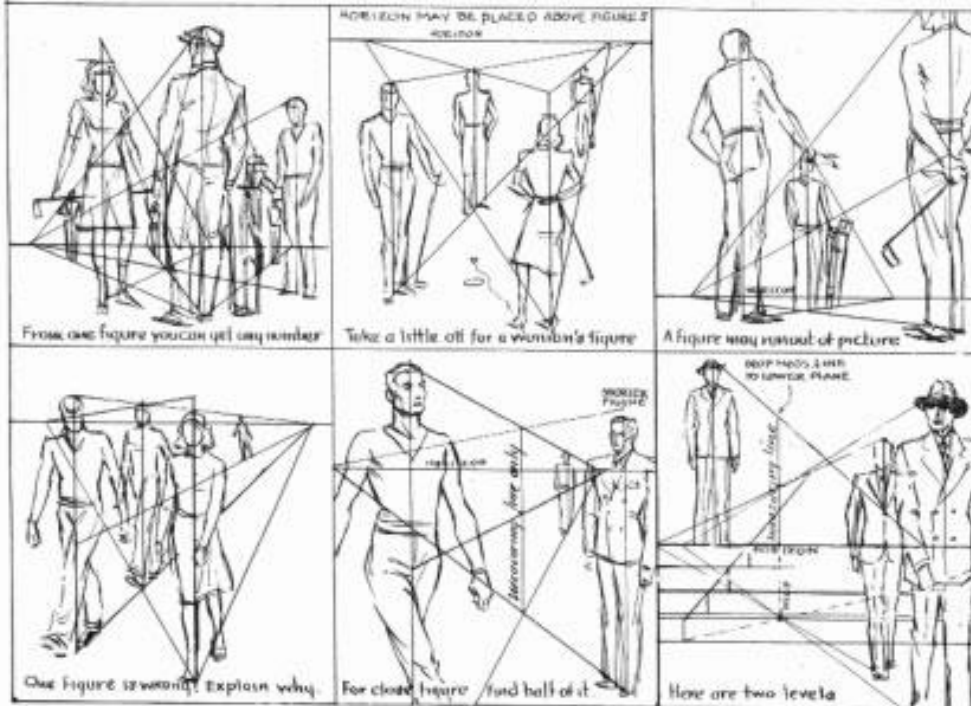
PROPORTION IN RELATION TO THE HORIZON

How to build your picture and figures from any eye level (or Horizon, which means the same)



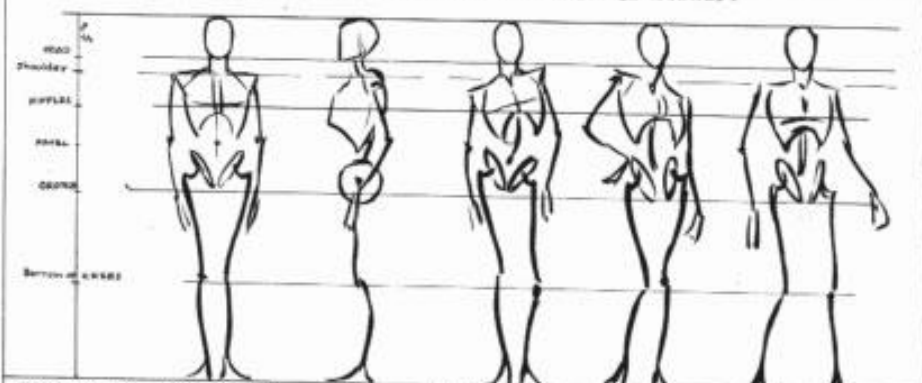
Rule: Horizon must cross all similar figures on a level plane at the same point. (above, at knees)

HOW TO LAY OUT THUMBNAIL SKETCHES FOR FIGURE PLACEMENTS AND SIZES



WE BEGIN TO DRAW: FIRST THE MANNIKIN FRAME

THE FIRST PROBLEM: HOW SHALL THE WEIGHT BE CARRIED?

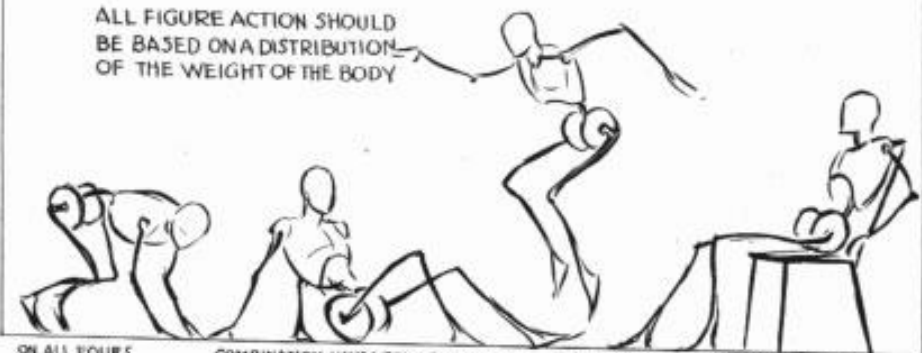


PROPORTION LINE: MANNIKIN FRAME SIDE WRIGHT ON RT. FOOT WT. ON LFT. FOOT WT. ON BOTH FEET



WEIGHT ON PELVIS WT. ONE KNEE, ONE FOOT BOTH KNEELS HANDS AND KNEELS ONE FOOT ONLY

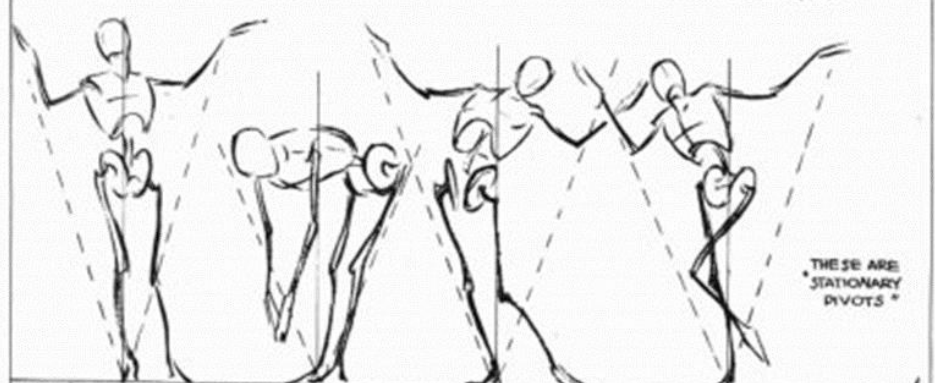
ALL FIGURE ACTION SHOULD BE BASED ON A DISTRIBUTION OF THE WEIGHT OF THE BODY



ON ALL FOURS COMBINATION HANDS, PELVIS AND FEET SUSPENDED BACK AND PELVIS

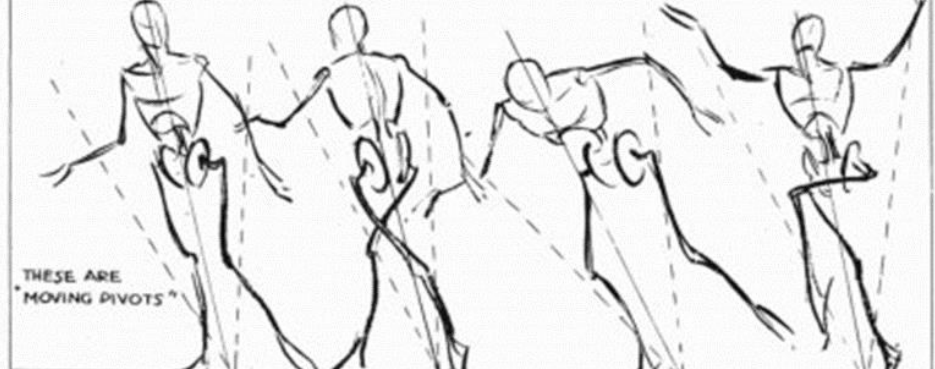
MOVEMENT IN THE MANNIKIN FRAME

LET US STRIVE FOR LIFE AND ACTION FROM THE VERY BEGINNING. DRAW, DRAW.



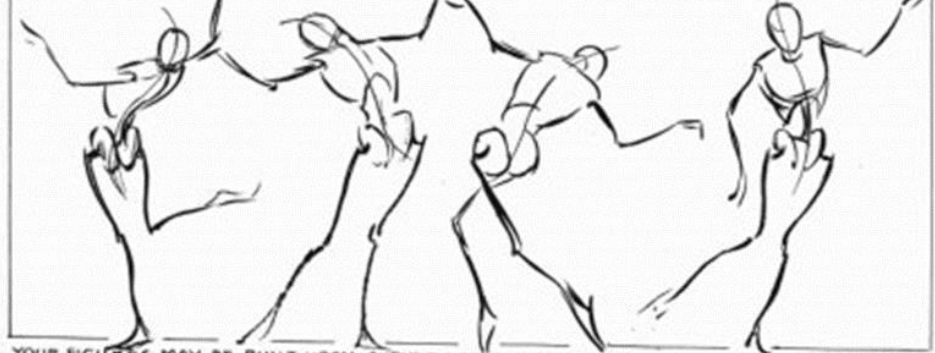
THESE ARE "STATIONARY PIVOTS"

TRY TO FEEL A CENTER OF GRAVITY. DISTRIBUTE THE WEIGHT OVER A CENTRAL POINT. MAKE NUMEROUS STUDIES.



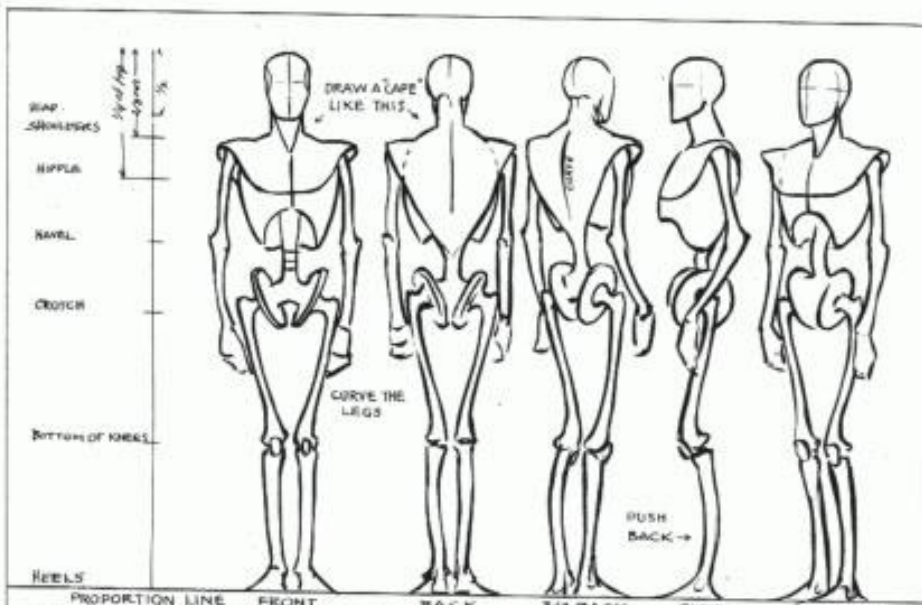
THESE ARE "MOVING PIVOTS"

THE MAIN LINE OF BALANCE SHOULD LEAN IN THE DIRECTION OF THE MOVEMENT. TRY SOME NOW.

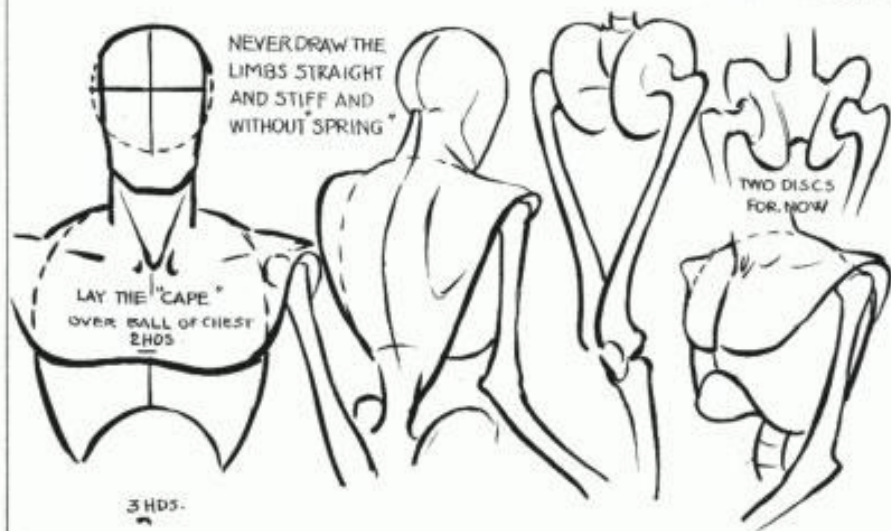


YOUR FIGURES MAY BE BUILT UPON CURVED LINES FOR MOVEMENT AND GRACE. AVOID RIGHT ANGLES

DETAILS OF THE MANNIKIN FRAME



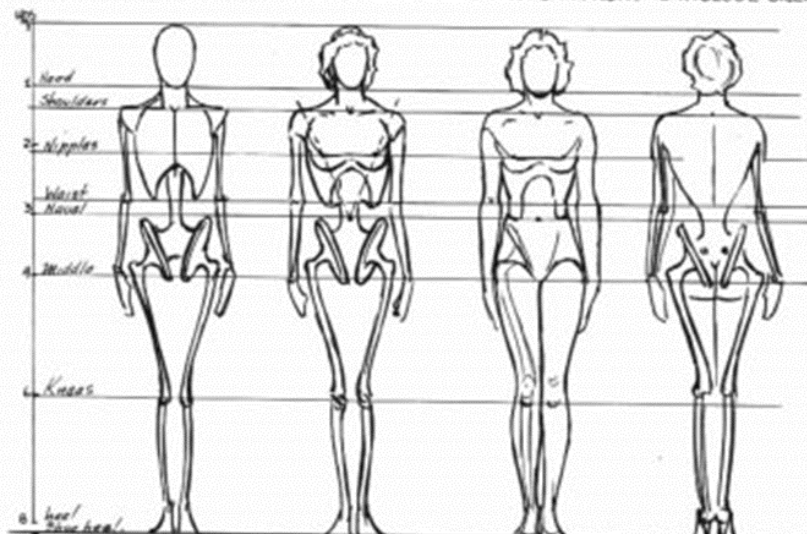
PROPORTION LINE FRONT BACK 3/4 BACK SIDE 3/4 FRONT
 ALL THE TIME YOU SPEND ON THIS FELLOW PAYS BIG DIVIDENDS. LEARN ALL ABOUT HIM.



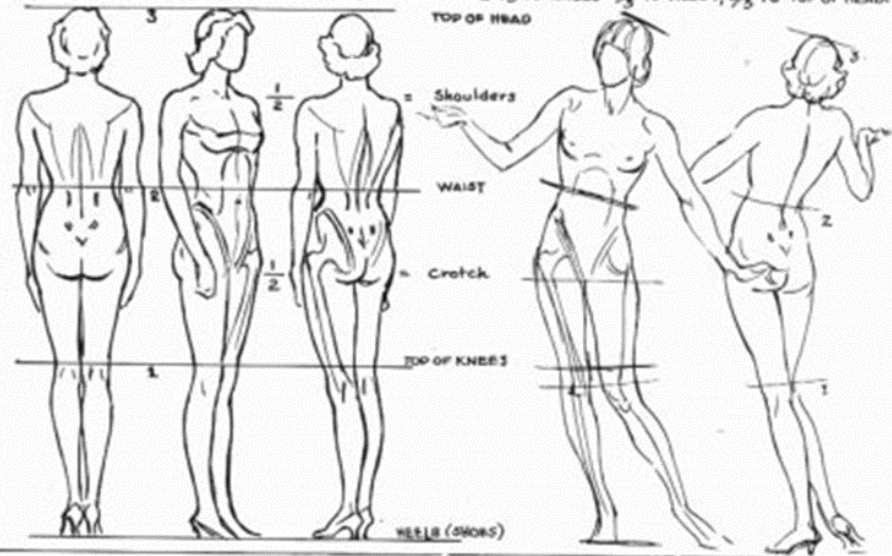
THIS IS A SIMPLIFIED VERSION OF THE ACTUAL FRAME - ALL YOU NEED FOR A START

THE FEMALE MANNIKIN

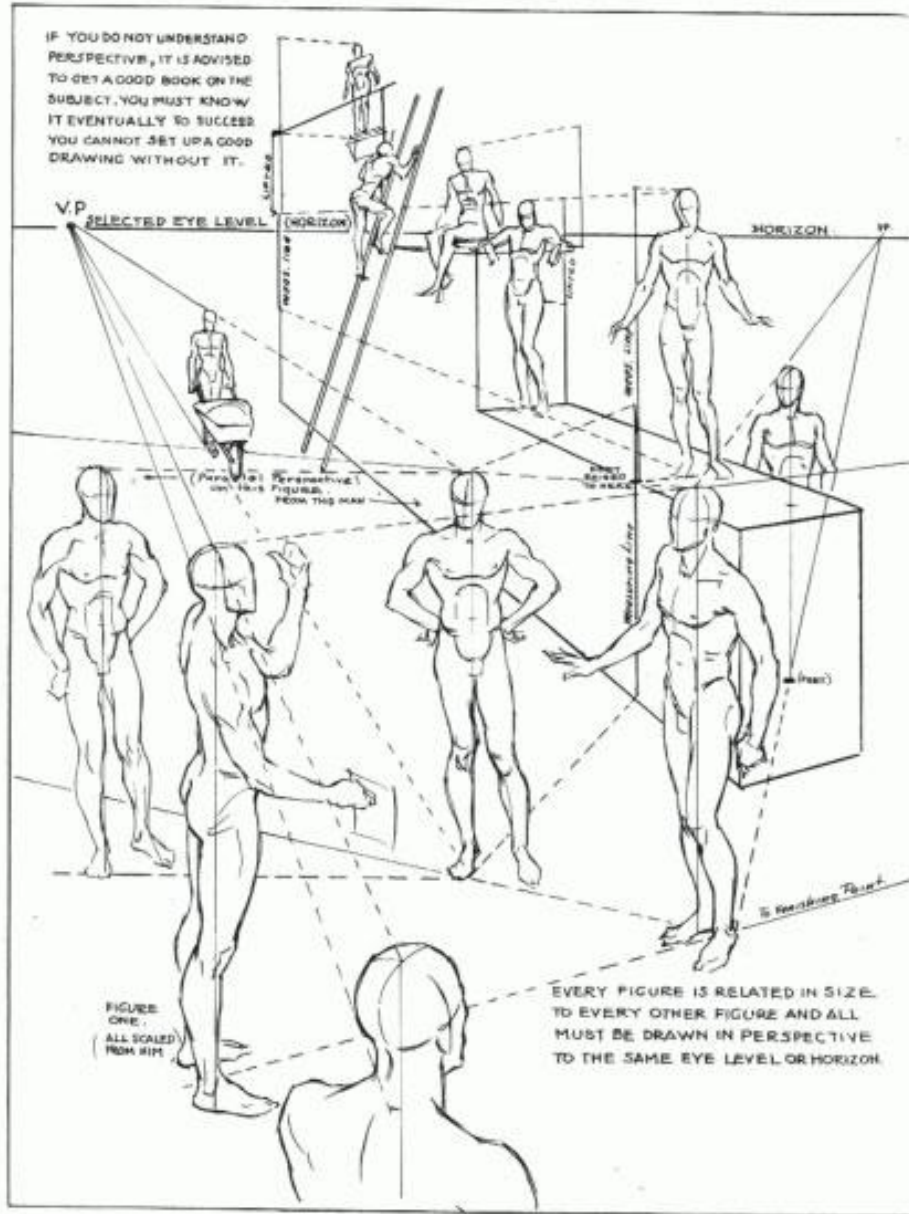
THE MAIN DIFFERENCE BETWEEN THE MALE AND FEMALE MANNIKIN IS IN THE PELVIS (DISCS). THE HIP BONES COME UP TO THE LINE OF THE NAVEL (MALE, THEY ARE TWO OR THREE INCHES BELOW). THE FEMALE WAISTLINE IS ABOVE THE NAVEL, THE MALE AT OR JUST BELOW. FEMALE RIB CASE IS SMALLER, PELVIS WIDER AND DEEPER, SHOULDERS NARROWER. CAPE DROPS IN FRONT TO INCLUDE BREASTS.



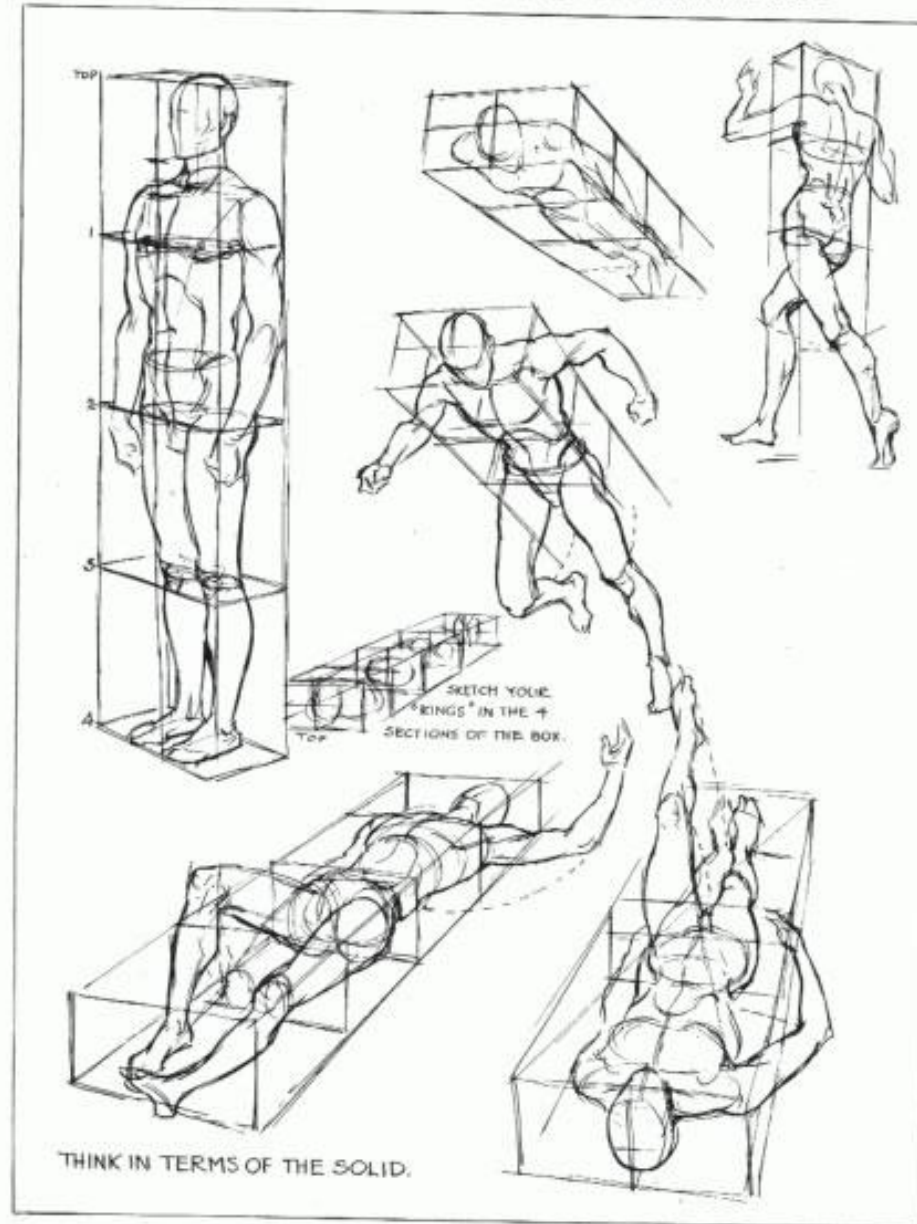
A SIMPLE WAY OF GETTING FEMALE PROPORTIONS-TAKE 1/3 TO KNEES- 2/5 TO WAIST, 3/5 TO TOP OF HEAD.



PLACING THE MANNIKIN AT ANY SPOT OR LEVEL

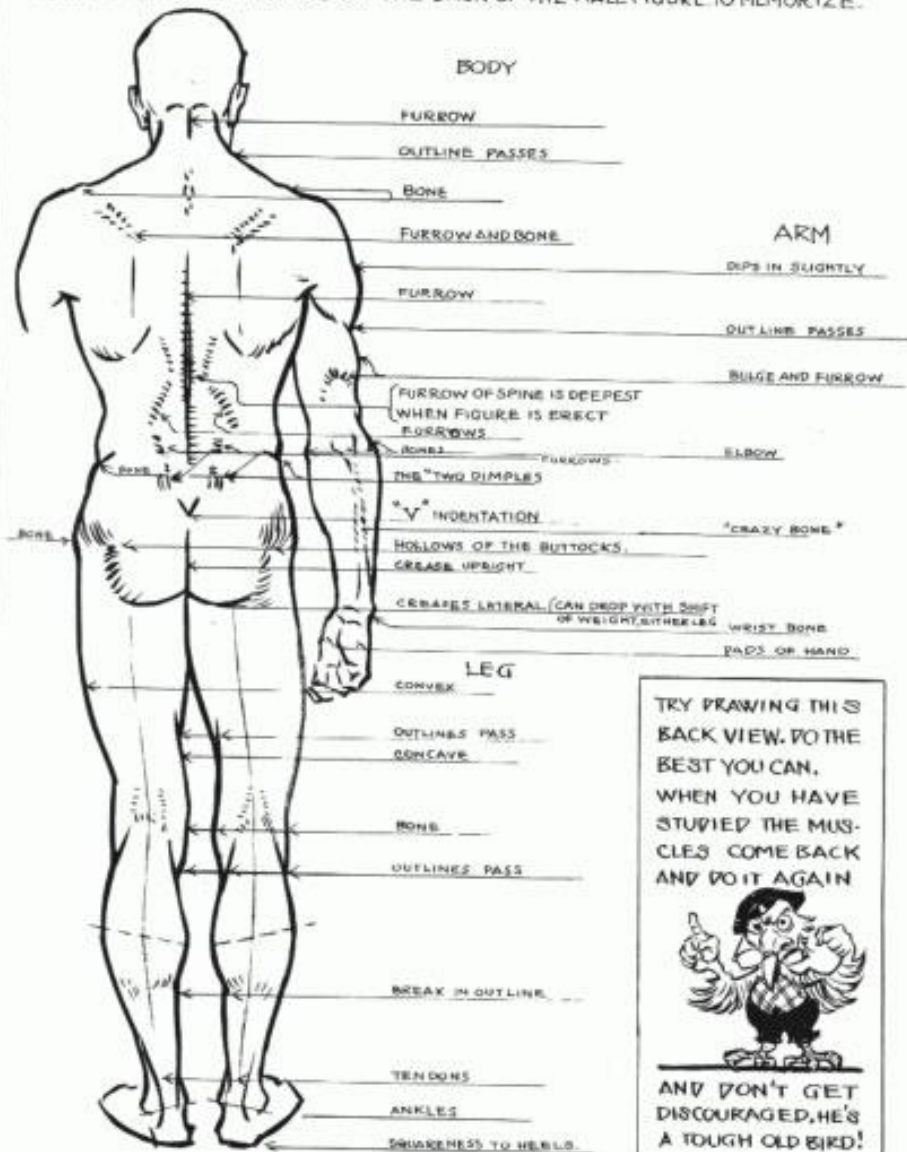


COMBINING ARCS OF MOVEMENT WITH THE BOX



LANDMARKS YOU SHOULD KNOW

SURFACE CHARACTERISTICS ON THE BACK OF THE MALE FIGURE TO MEMORIZE.

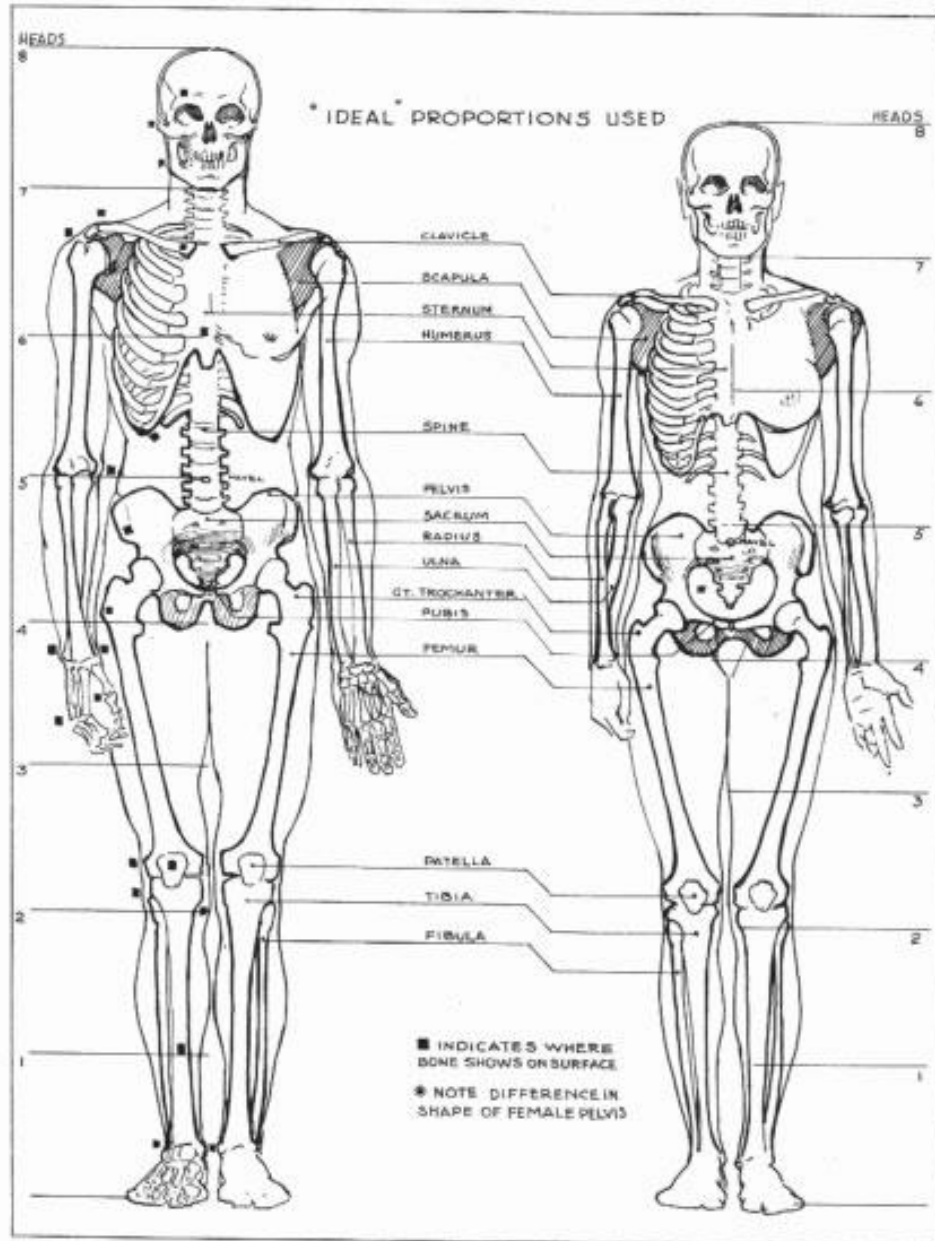


TRY DRAWING THIS BACK VIEW TO THE BEST YOU CAN. WHEN YOU HAVE STUDIED THE MUSCLES COME BACK AND DO IT AGAIN

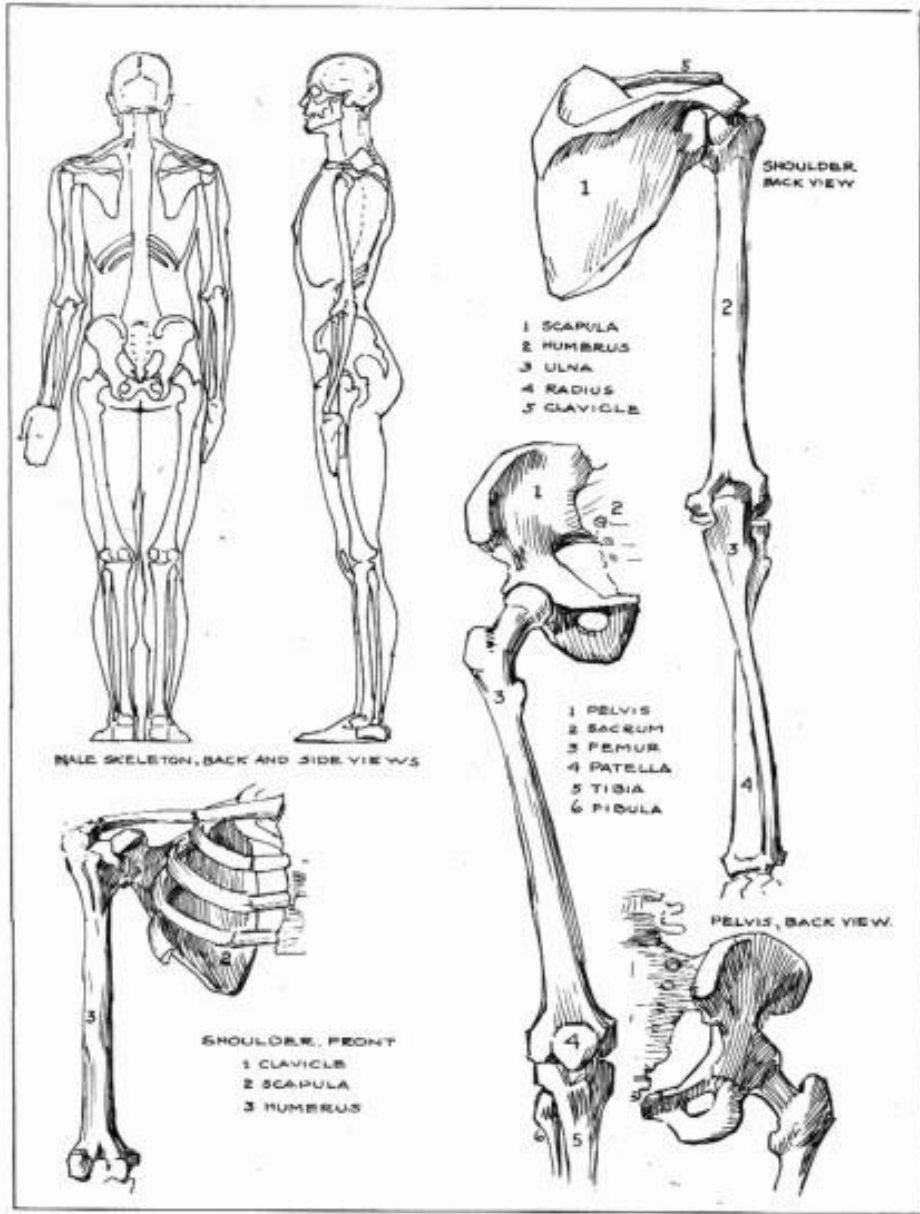


AND DON'T GET DISCOURAGED, HE'S A TOUGH OLD BIRD!

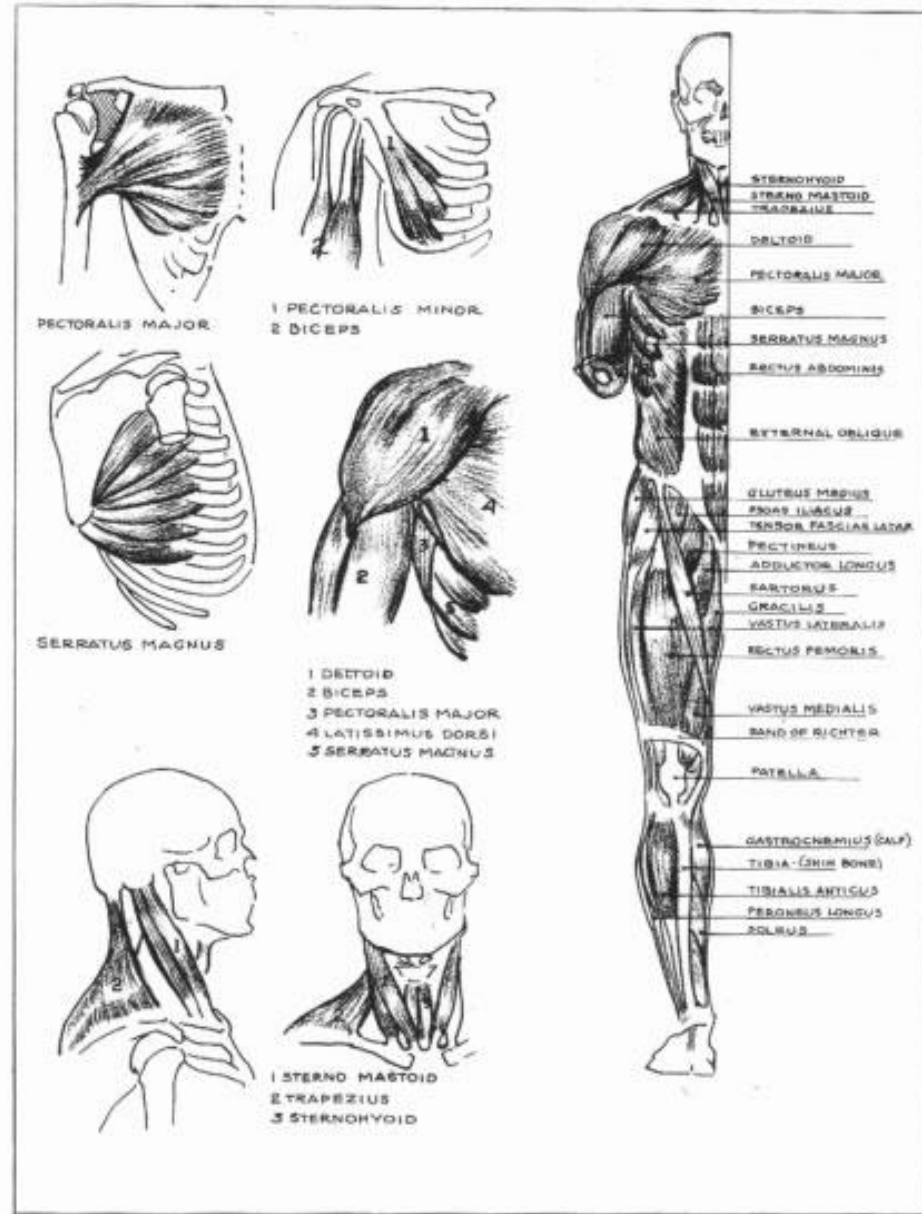
THE MALE AND FEMALE SKELETONS



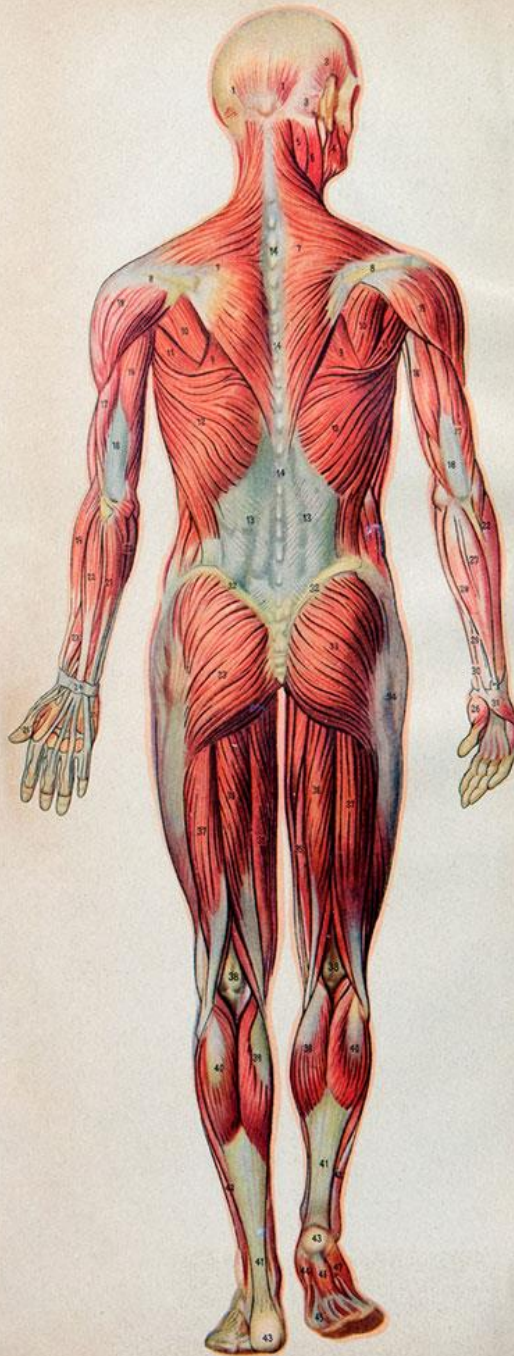
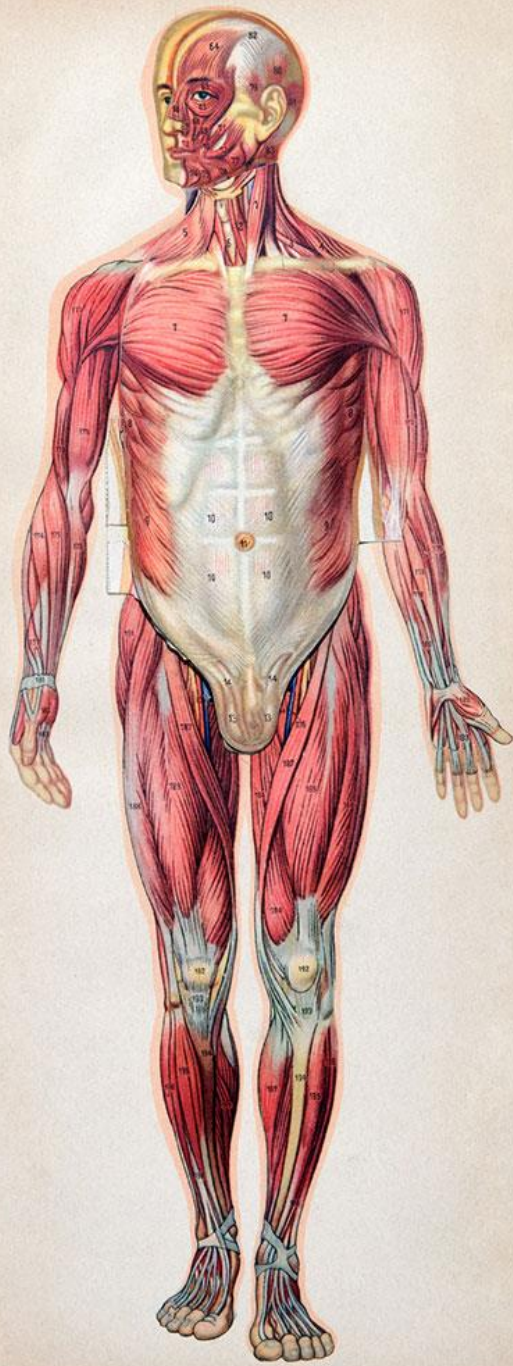
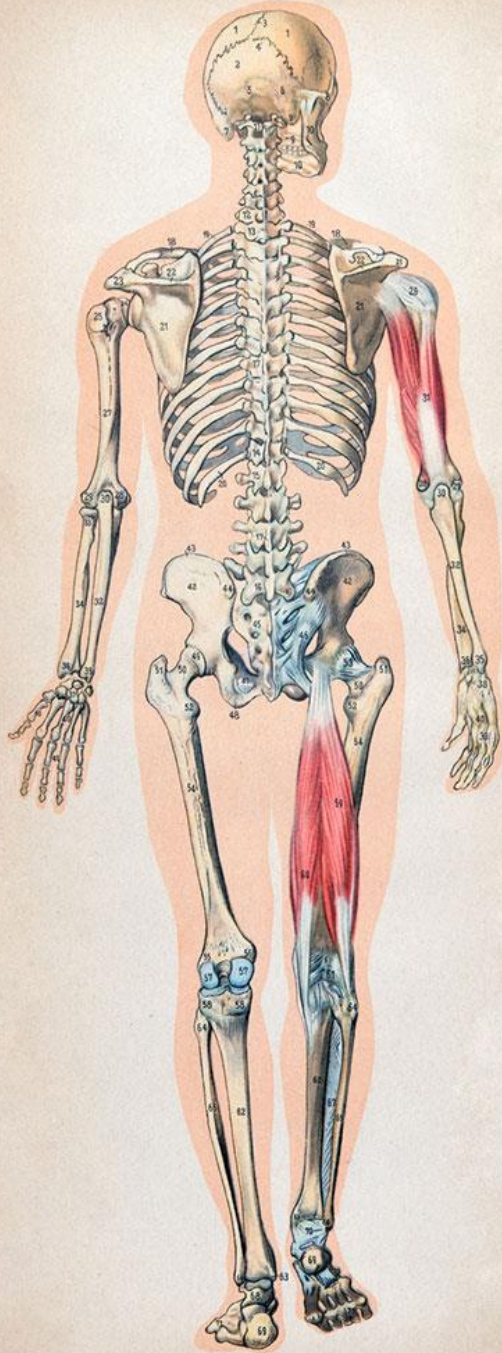
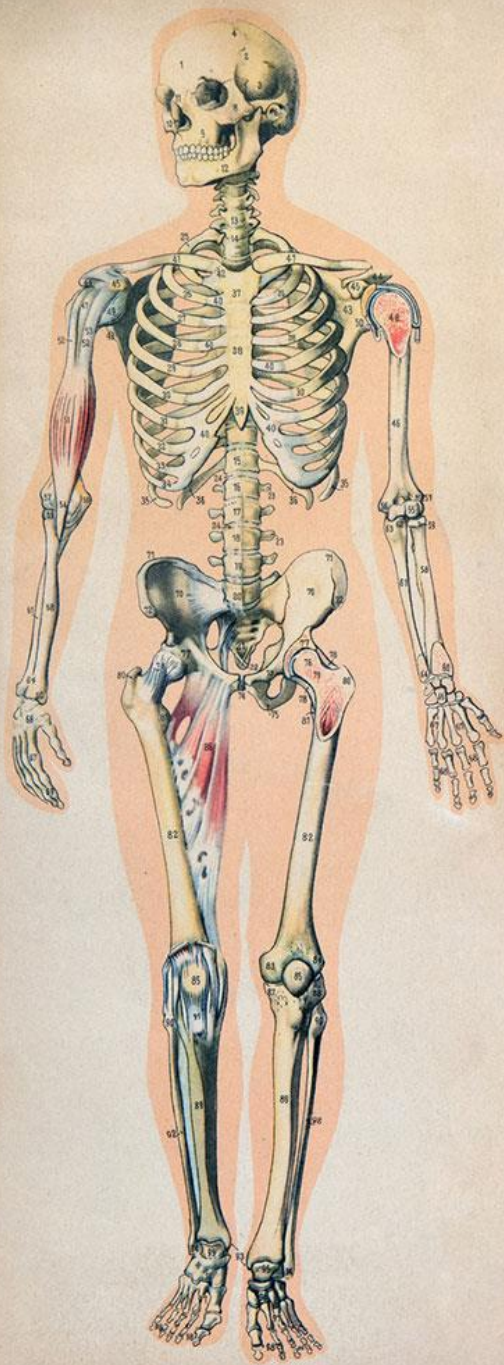
IMPORTANT BONES



MUSCLES ON THE FRONT OF THE FIGURE







The End