

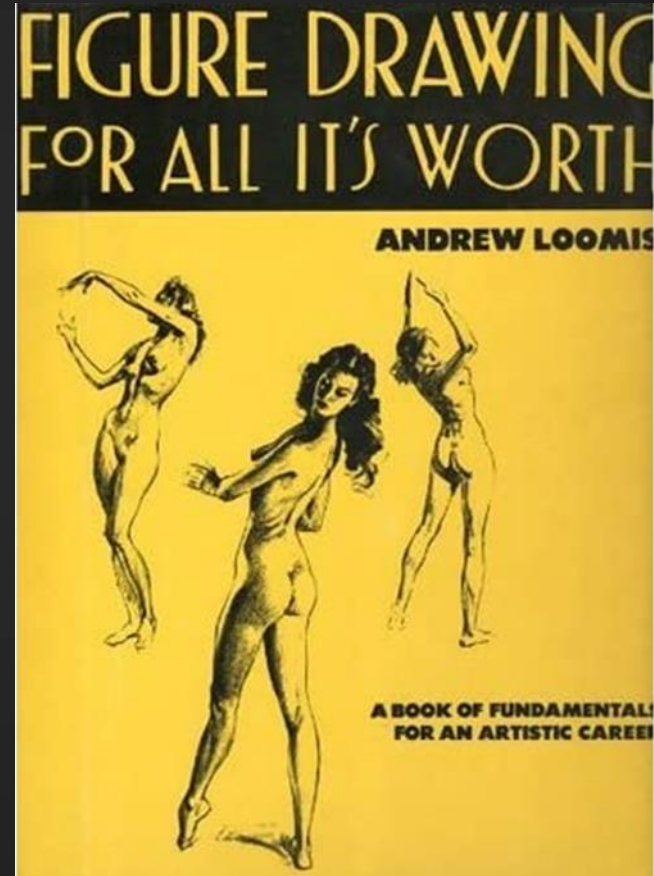


# Human Figure

BY AWAIS NAQVI

# Human Figure

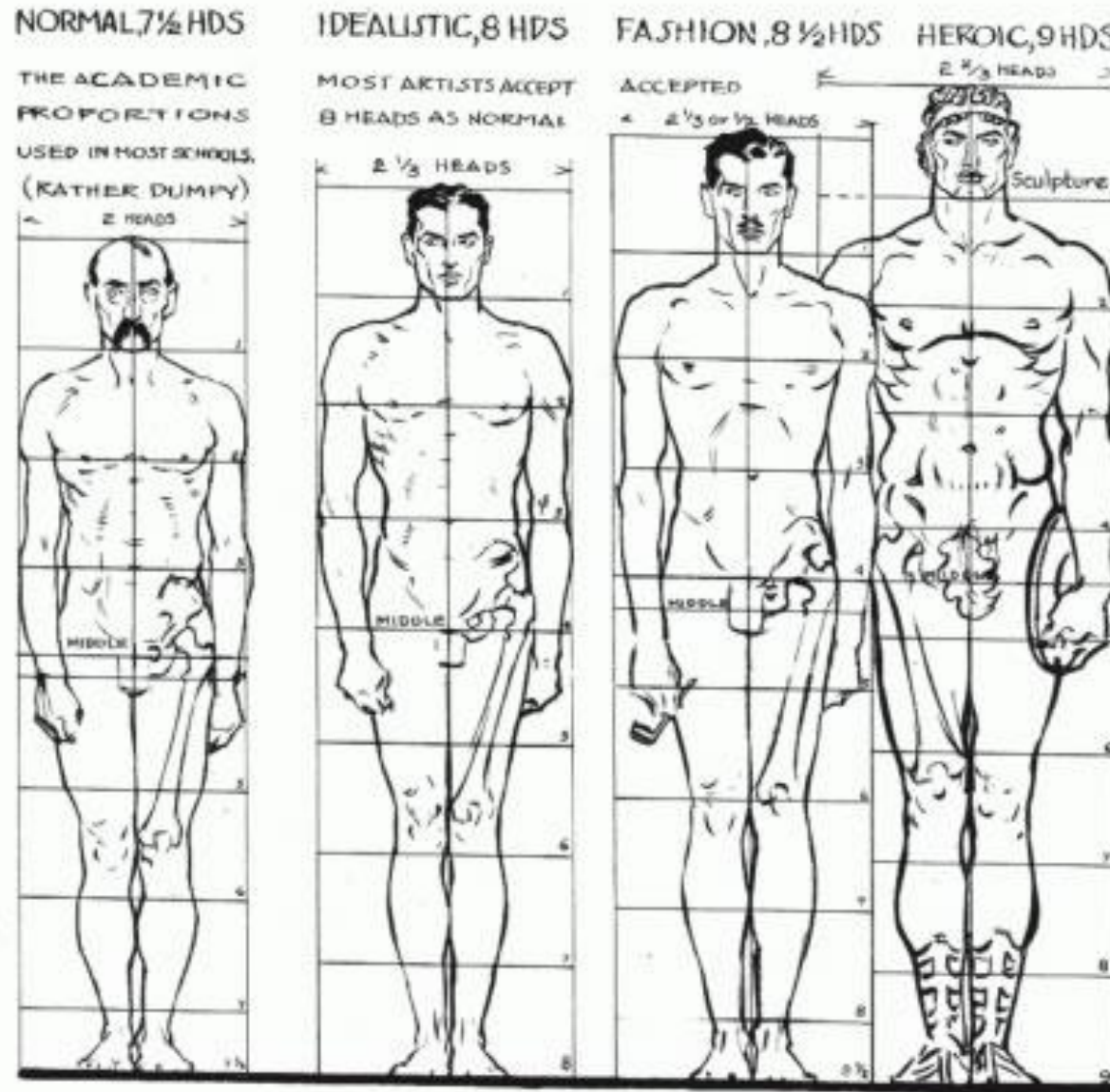
- ▶ Andrew Loomis
- ▶ Andrew Loomis, was an American illustrator, author, and art instructor.



# Various Standards

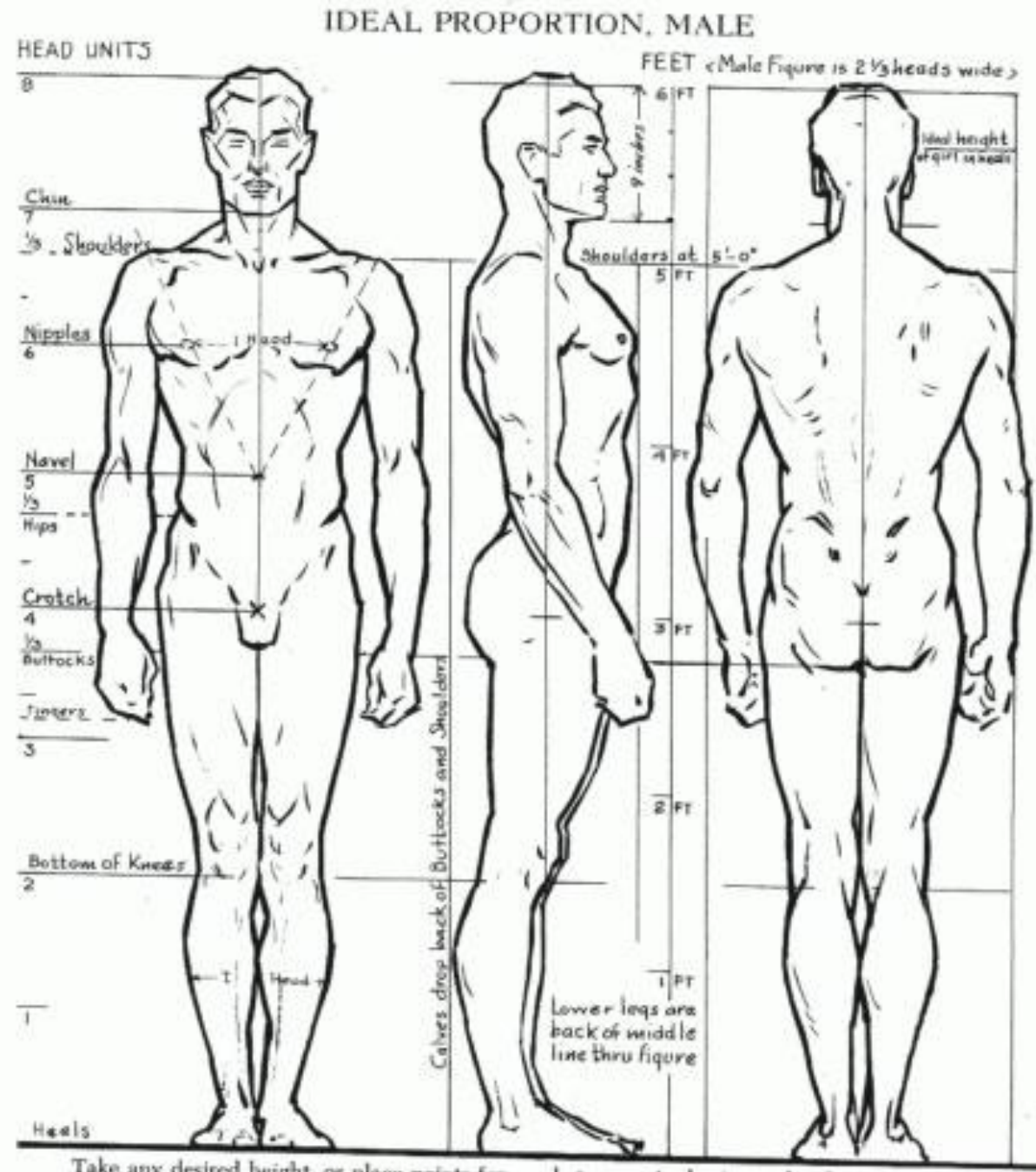
- ▶ Heroic  
9 heads
- ▶ Fashion  
8,1/2 heads
- ▶ Idealistic  
8 heads
- ▶ Normal  
7,1/2 heads

## VARIOUS STANDARDS OF PROPORTION



# Proportion Male

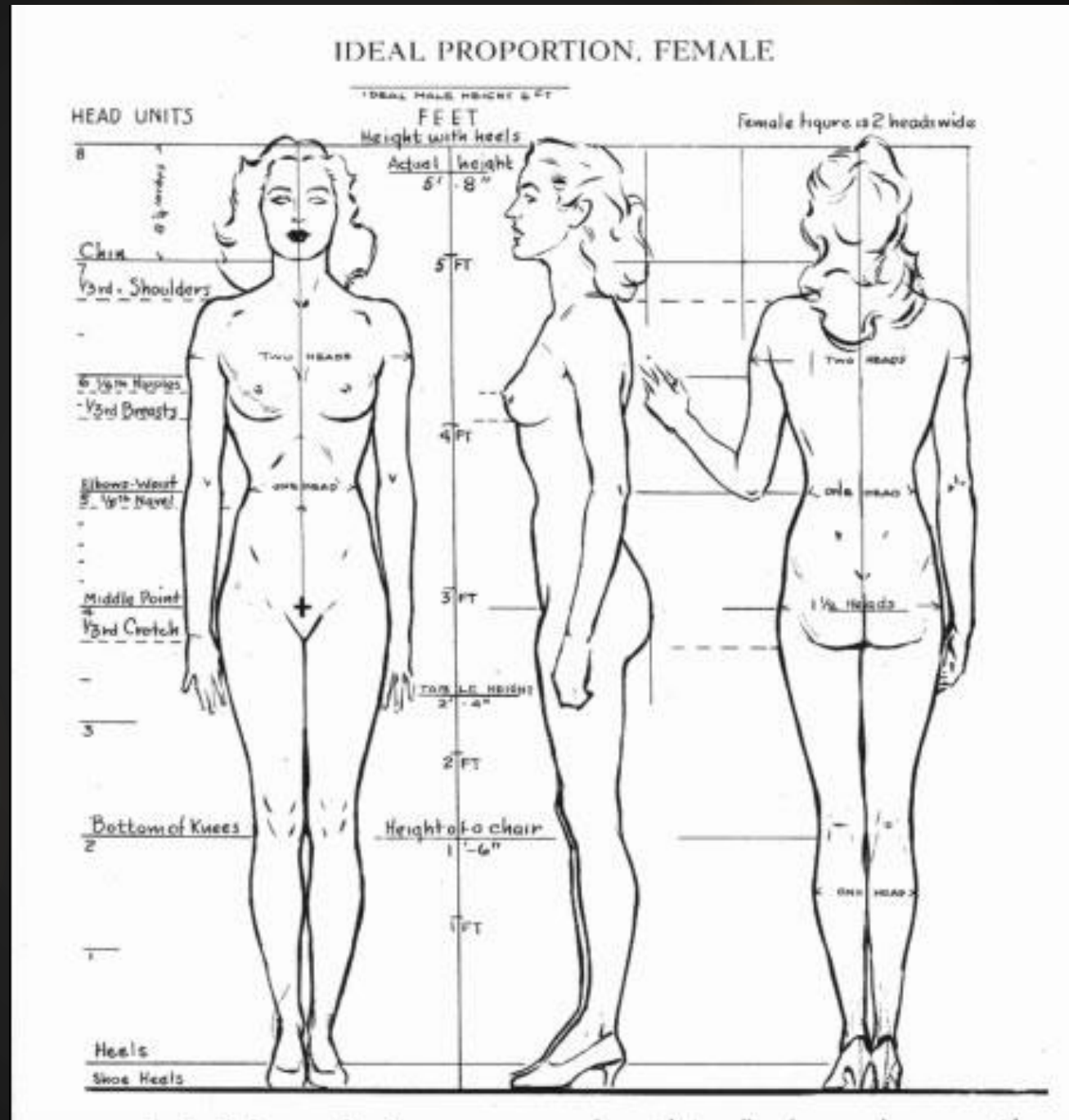
- ▶ Head
- ▶ Chin
- ▶ Nipples
- ▶ Navel
- ▶ Crotch
- ▶ Bottom Knees
- ▶ Heels





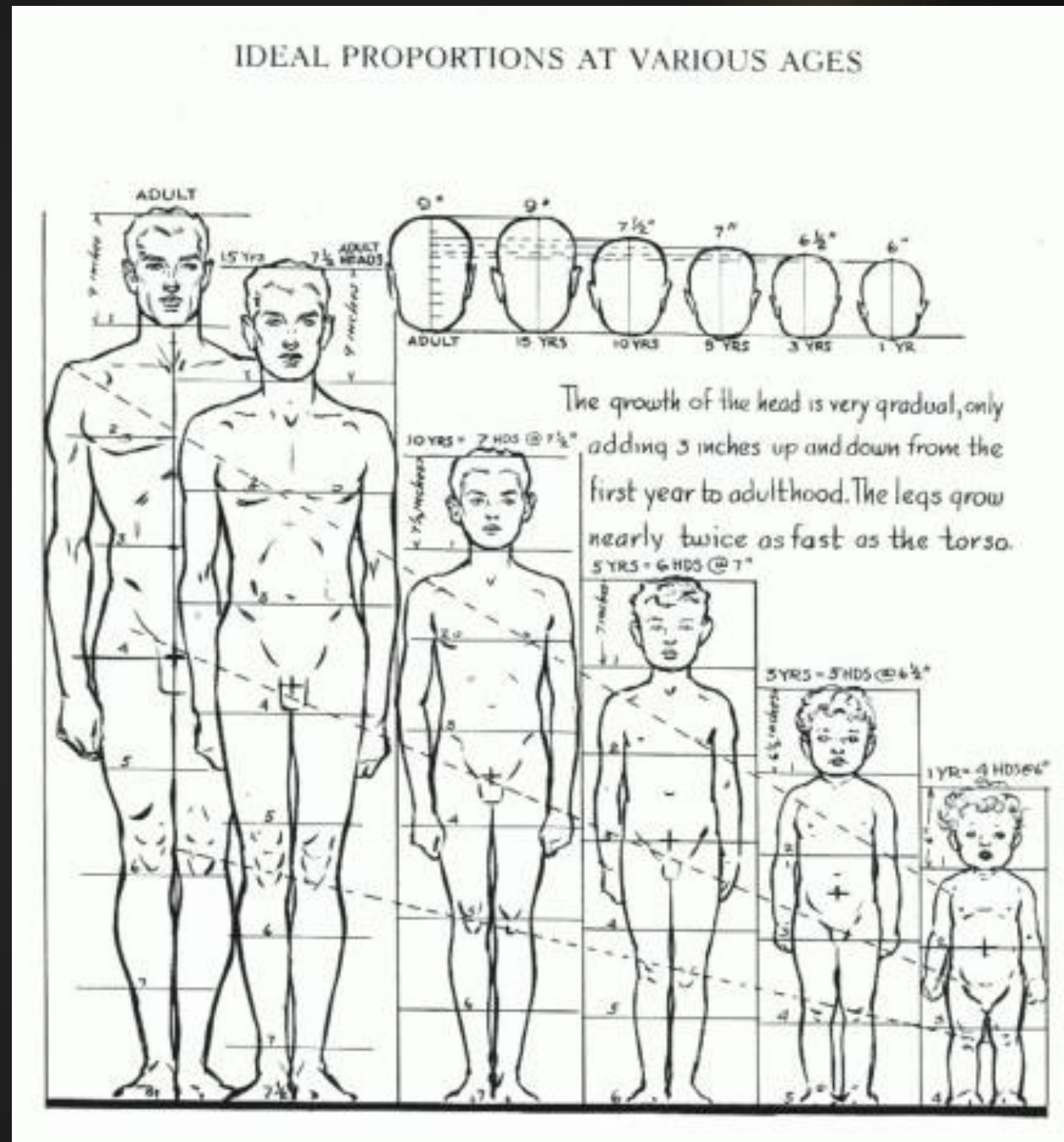
# Proportion Female

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



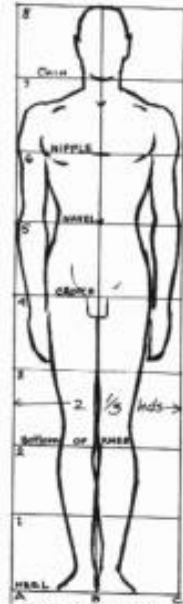
# Proportions at Various Ages

- ▶ 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

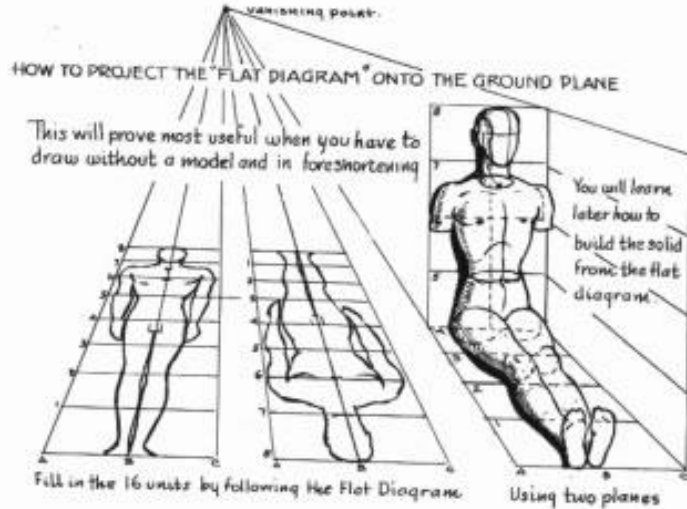




# THE FLAT DIAGRAM

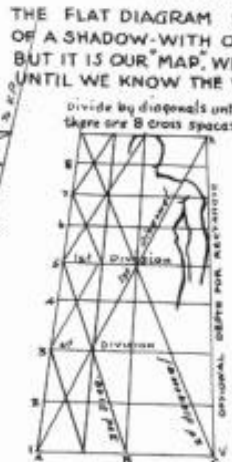
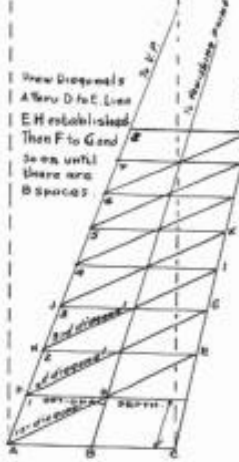


FLAT DIAGRAM



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.



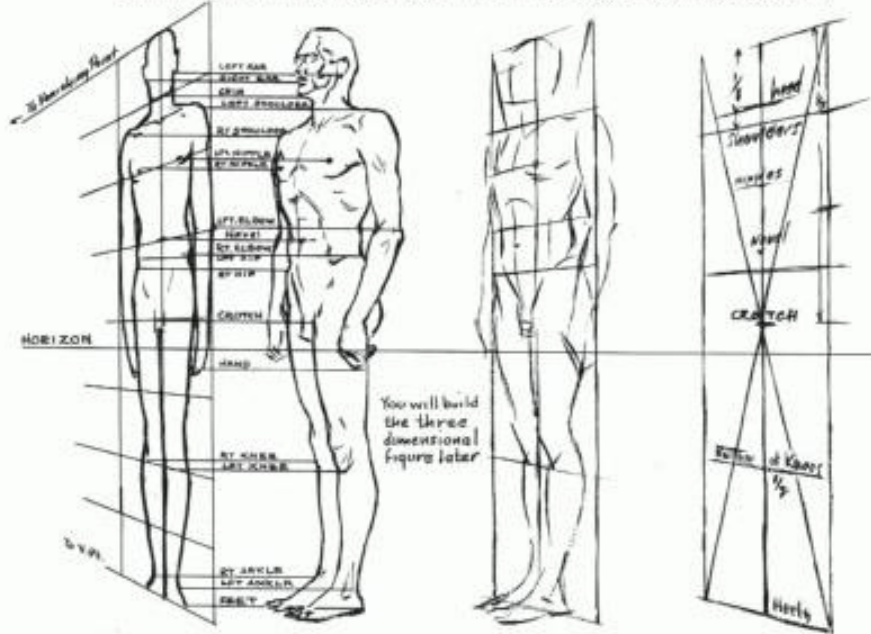
Flat Diagram Sitting pose 3 PLANE S

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

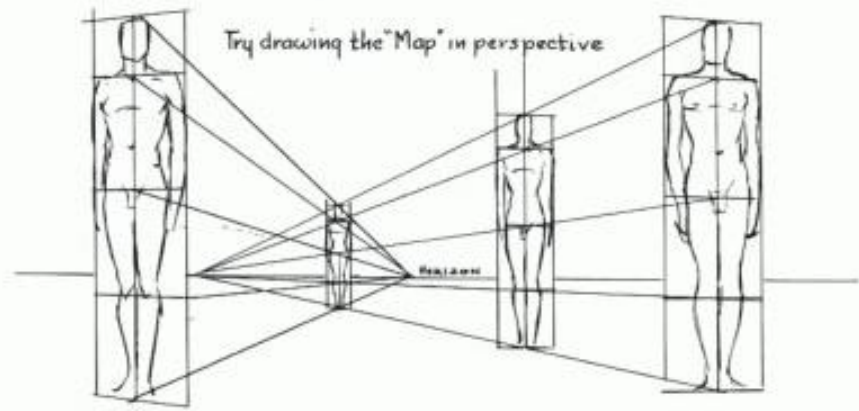
OTHER IMPORTANT USES OF THE "MAP" OR FLAT DIAGRAM.



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

Quick "Set up" in perspective

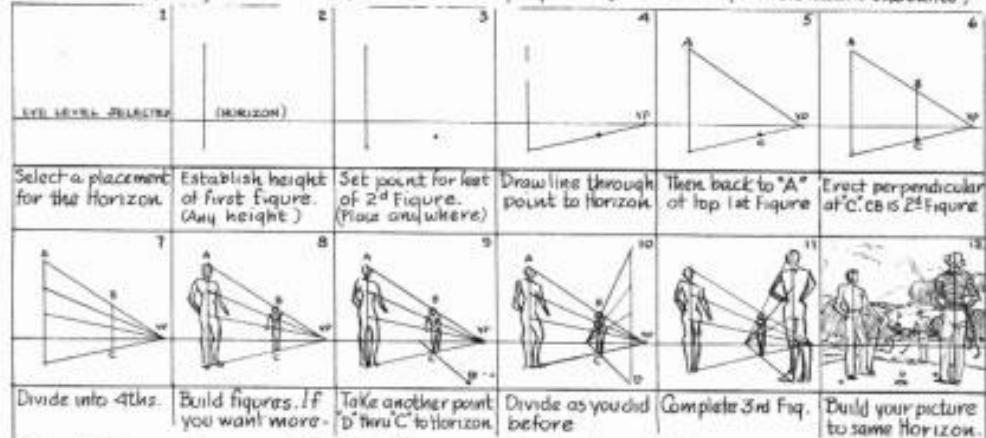
Quick "Set up" of the "Map".



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

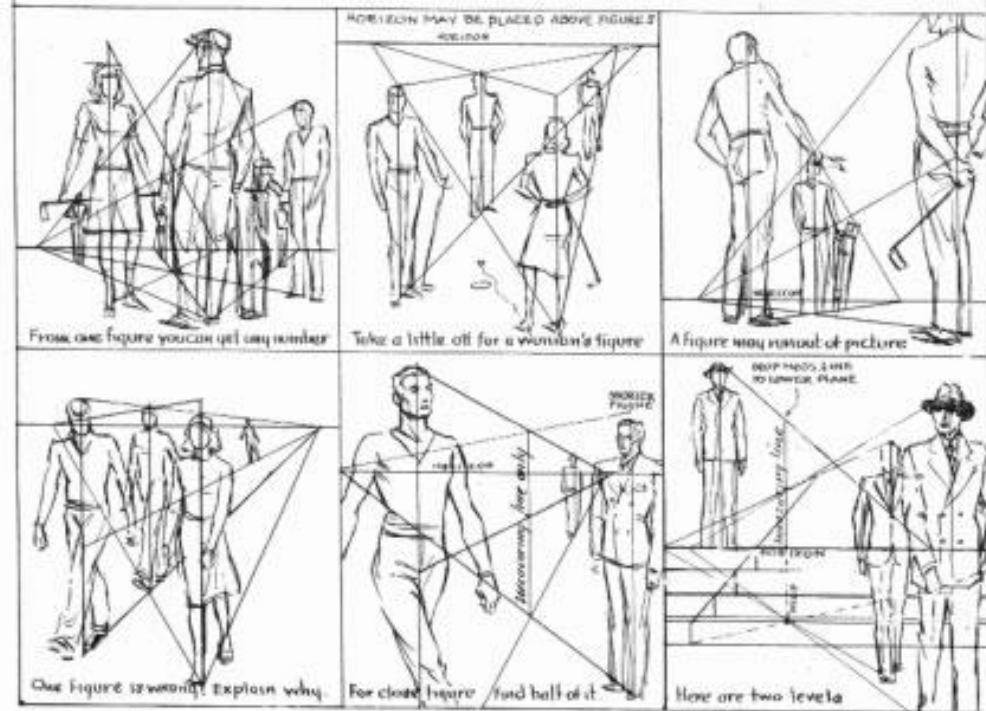
## PROPORTION IN RELATION TO THE HORIZON

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)

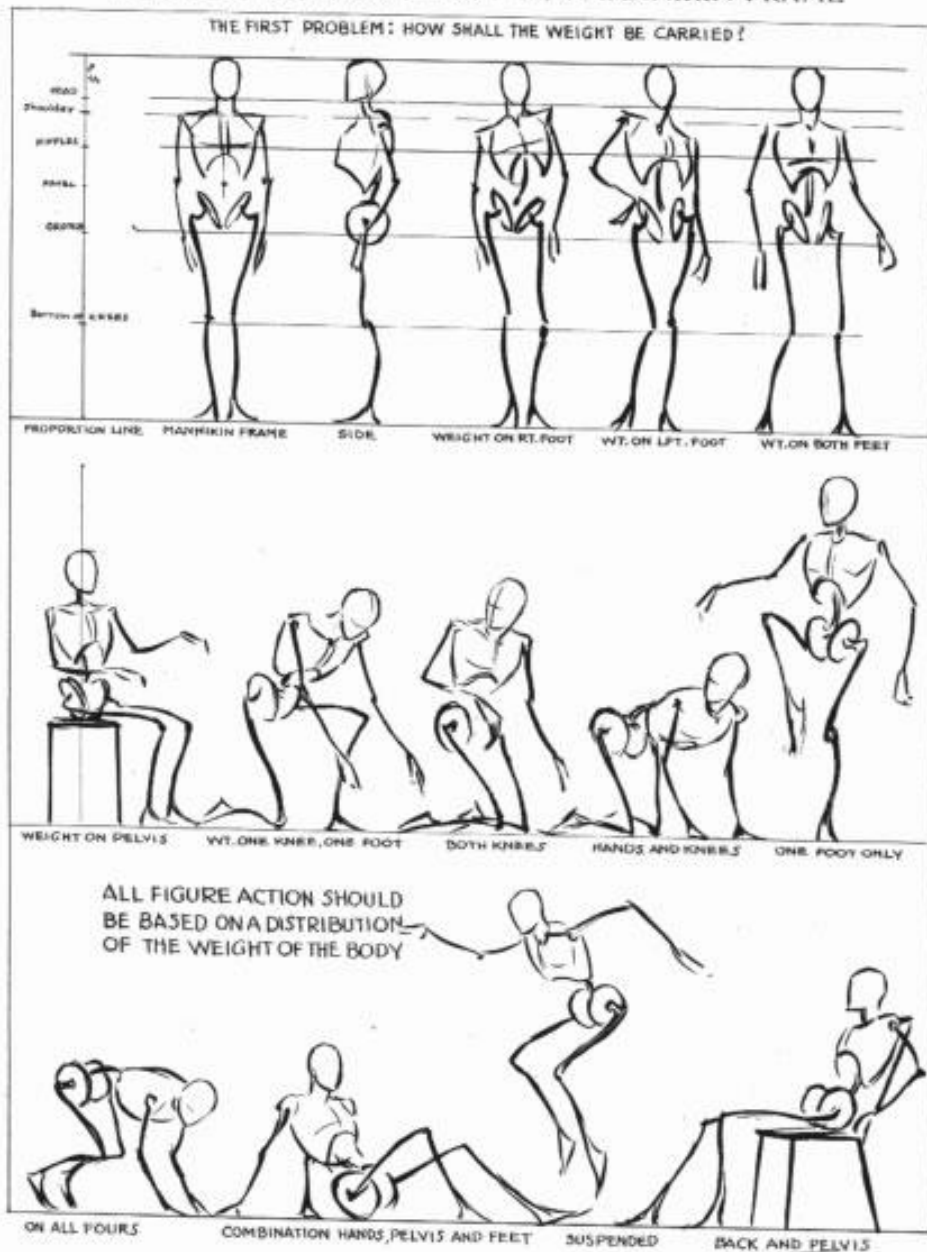
## HOW TO LAY OUT THUMBNAIL SKETCHES FOR FIGURE PLACEMENTS AND SIZES



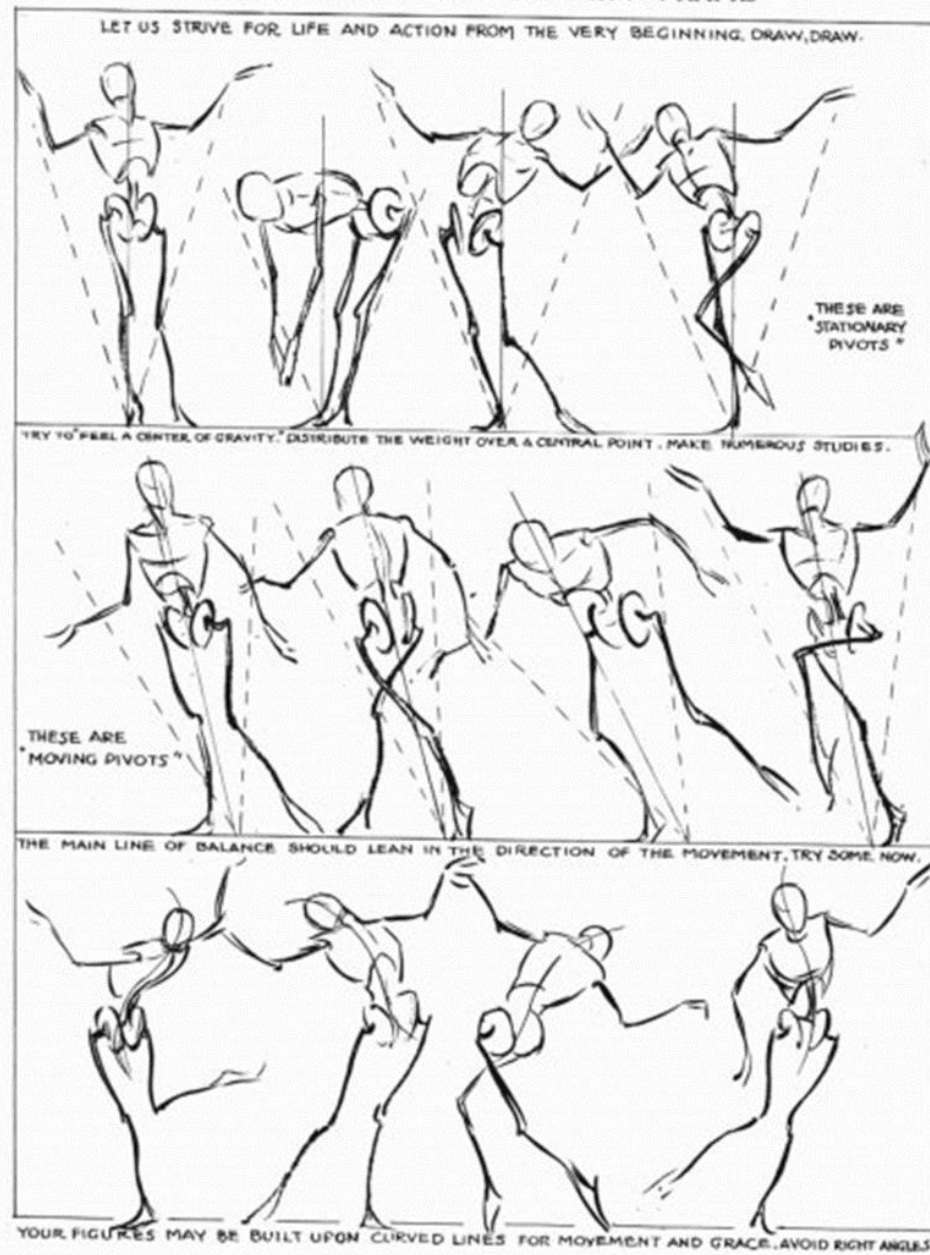
# Proportion in Relation To The Horizon



## WE BEGIN TO DRAW: FIRST THE MANNIKIN FRAME

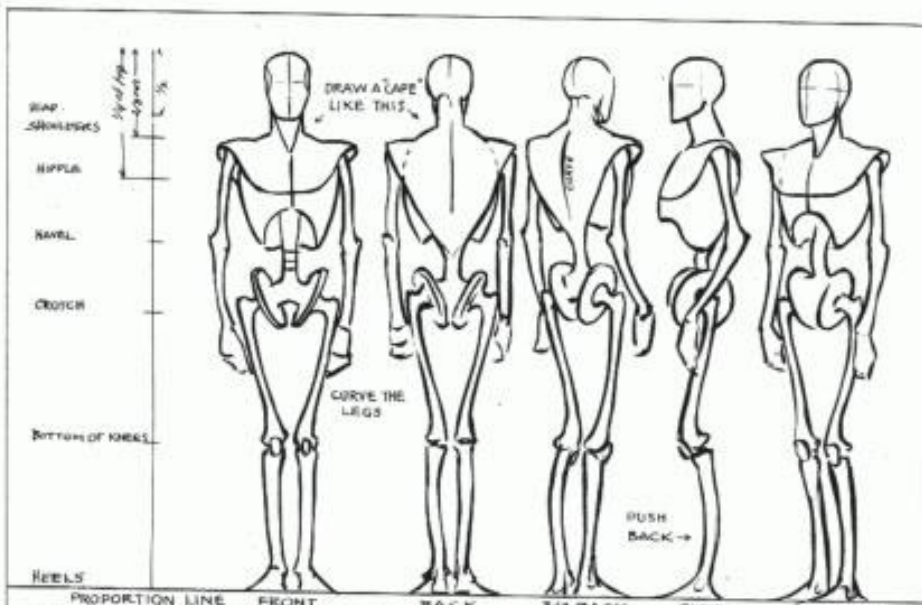


## MOVEMENT IN THE MANNIKIN FRAME

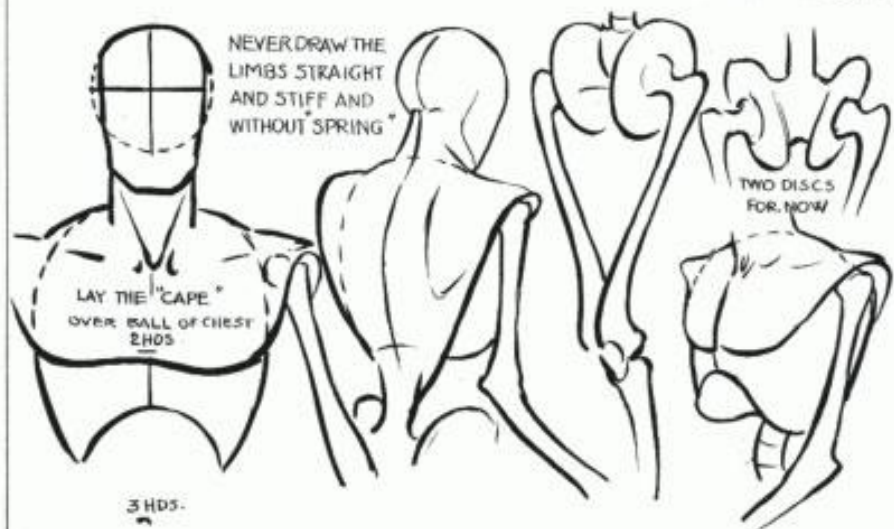




## DETAILS OF THE MANNIKIN FRAME



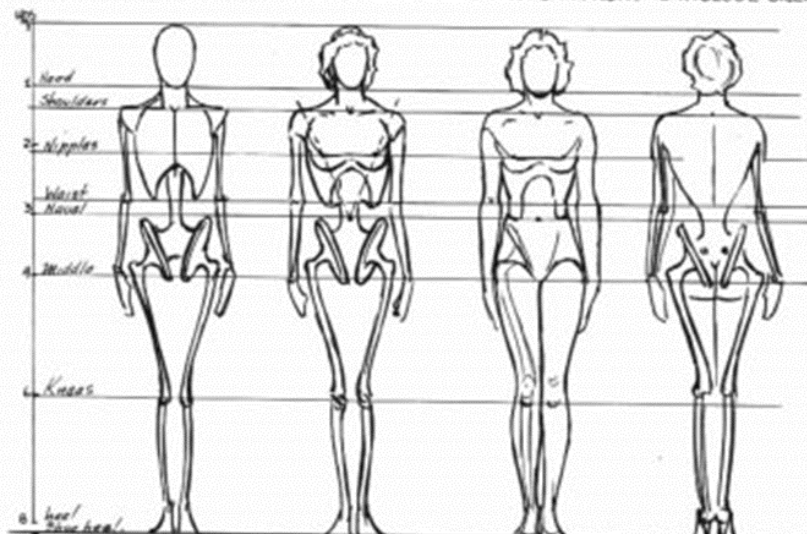
PROPORTION LINE FRONT BACK 3/4 BACK SIDE 3/4 FRONT  
 ALL THE TIME YOU SPEND ON THIS FELLOW PAYS BIG DIVIDENDS. LEARN ALL ABOUT HIM.



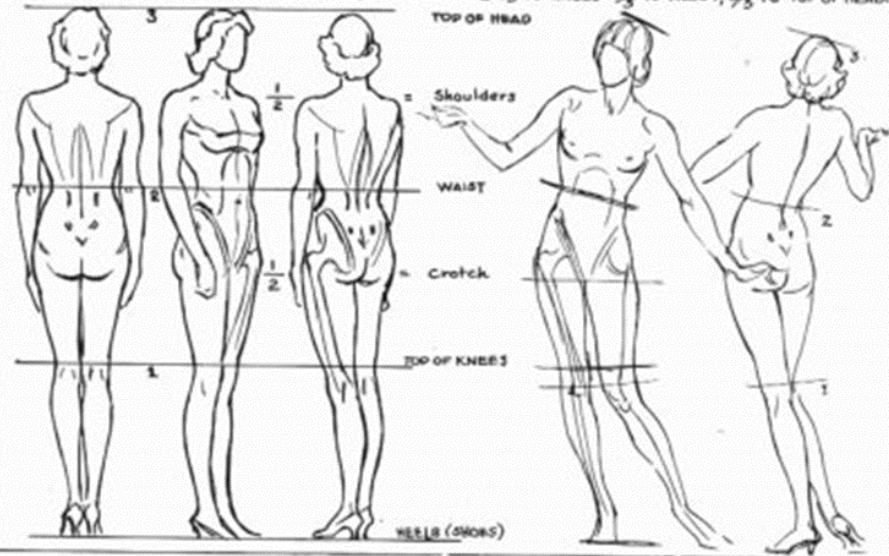
THIS IS A SIMPLIFIED VERSION OF THE ACTUAL FRAME - ALL YOU NEED FOR A START

## 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.

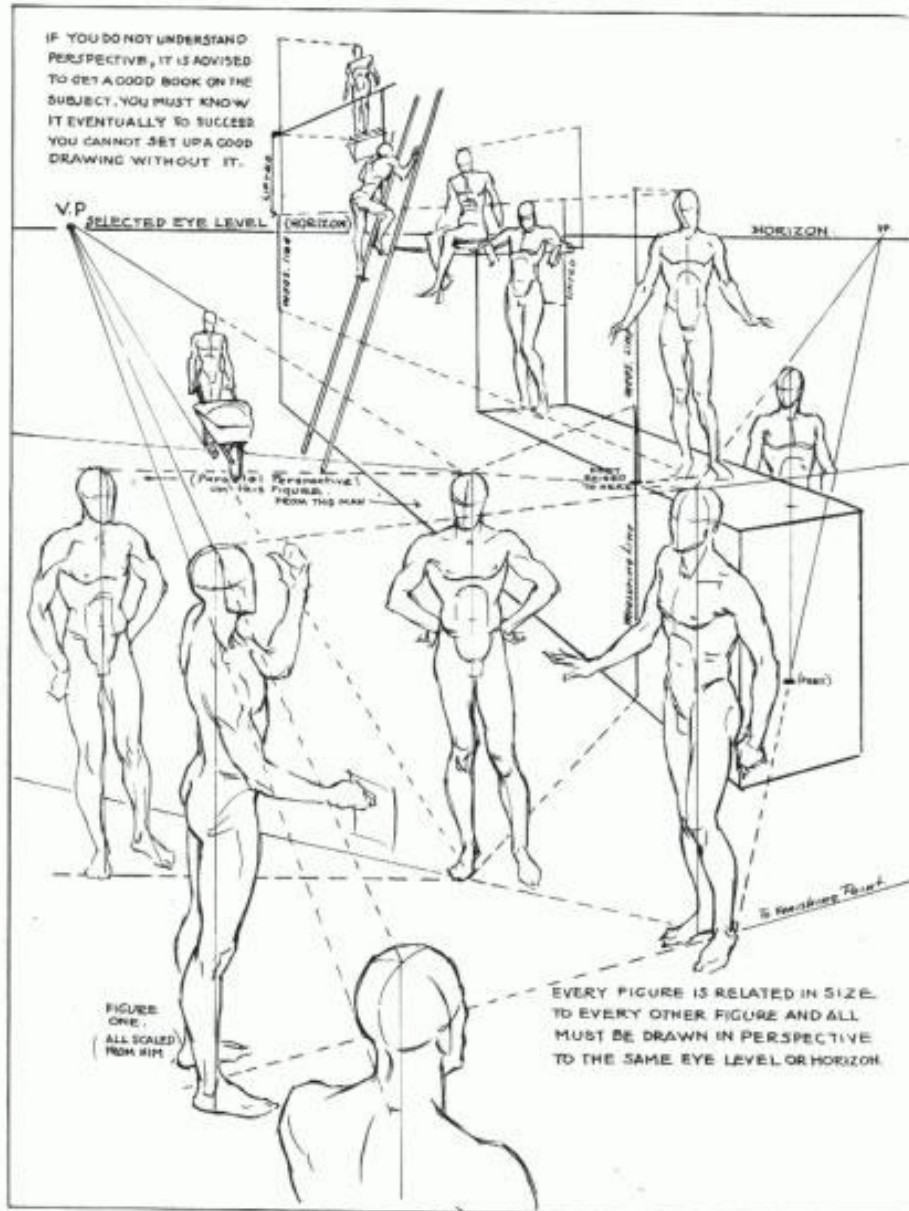


A SIMPLE WAY OF GETTING FEMALE PROPORTIONS-TAKE  $\frac{1}{3}$  TO KNEES,  $\frac{2}{5}$  TO WAIST,  $\frac{3}{5}$  TO TOP OF HEAD.

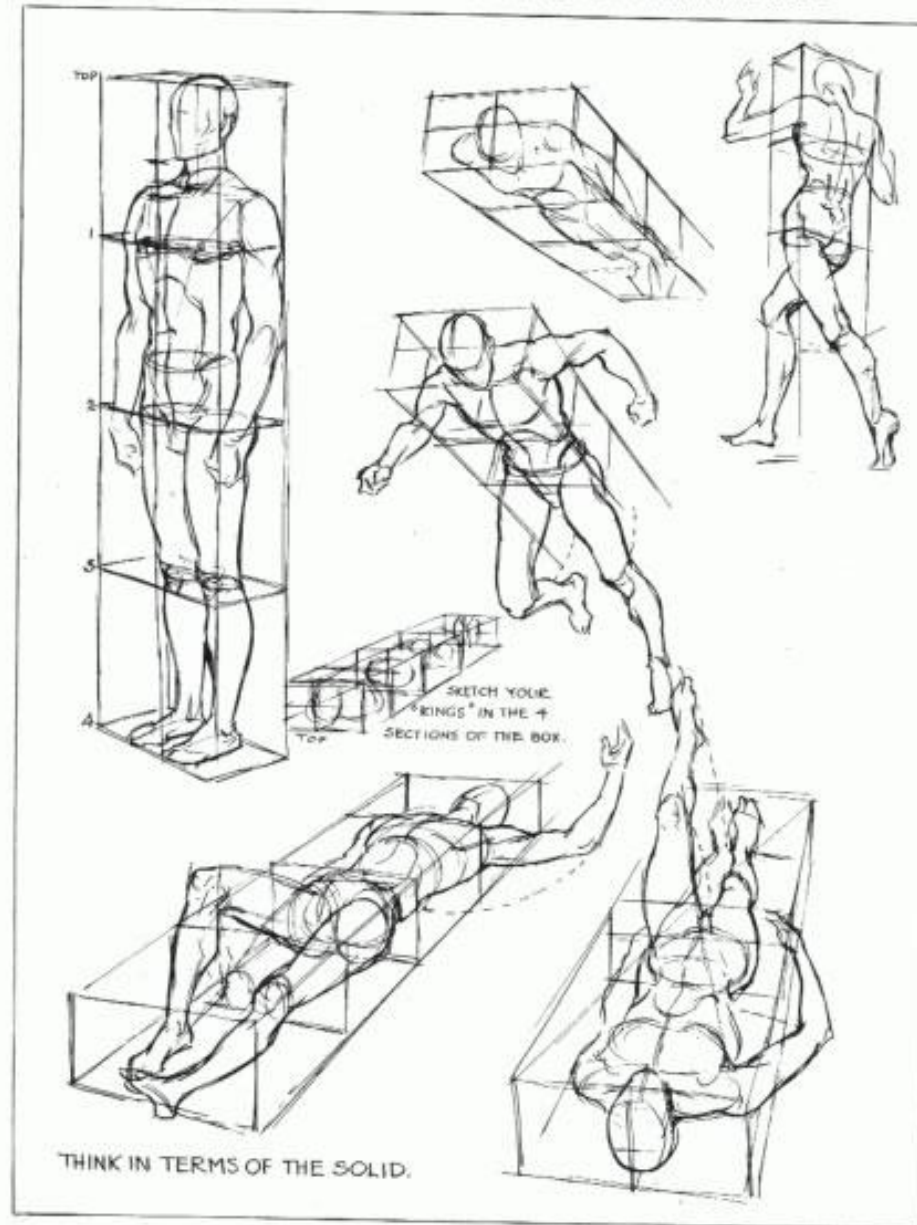




## PLACING THE MANNIKIN AT ANY SPOT OR LEVEL



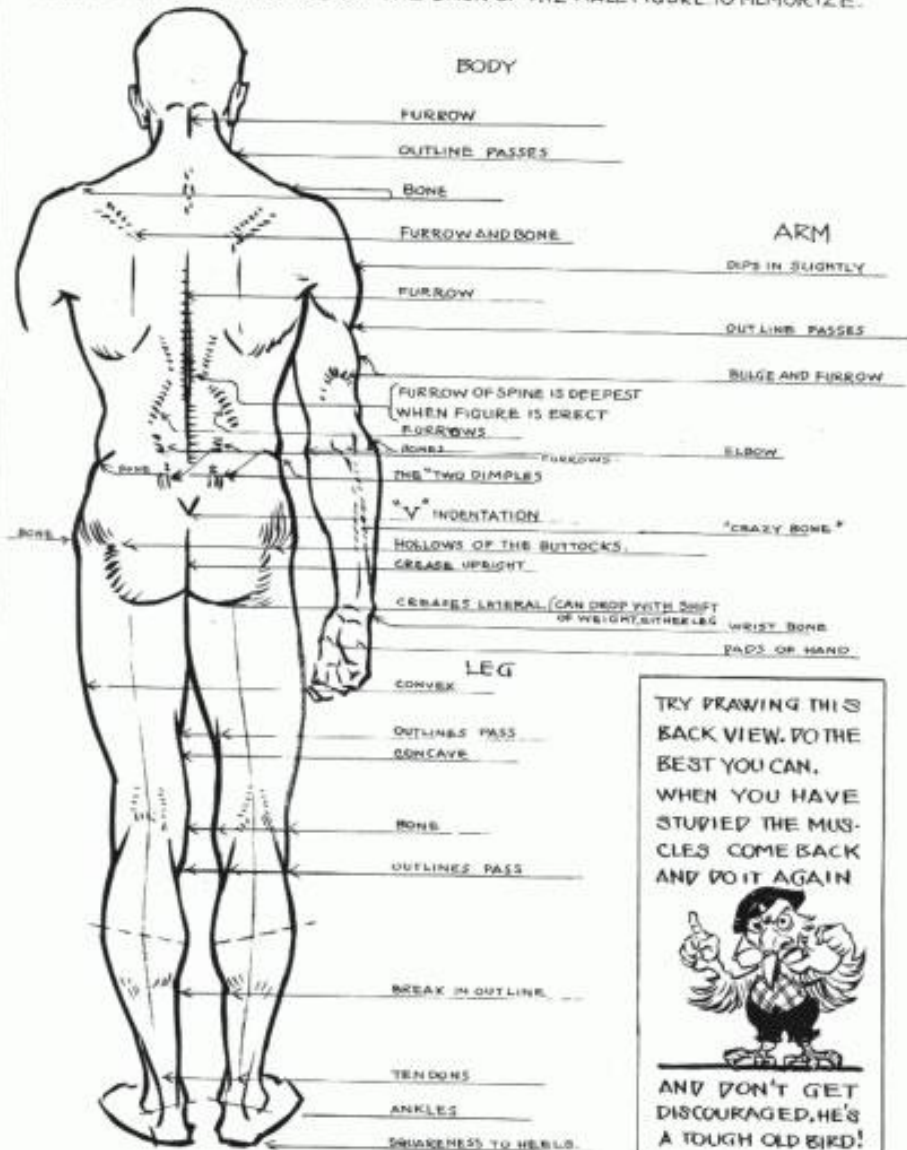
## COMBINING ARCS OF MOVEMENT WITH THE BOX





## LANDMARKS YOU SHOULD KNOW

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

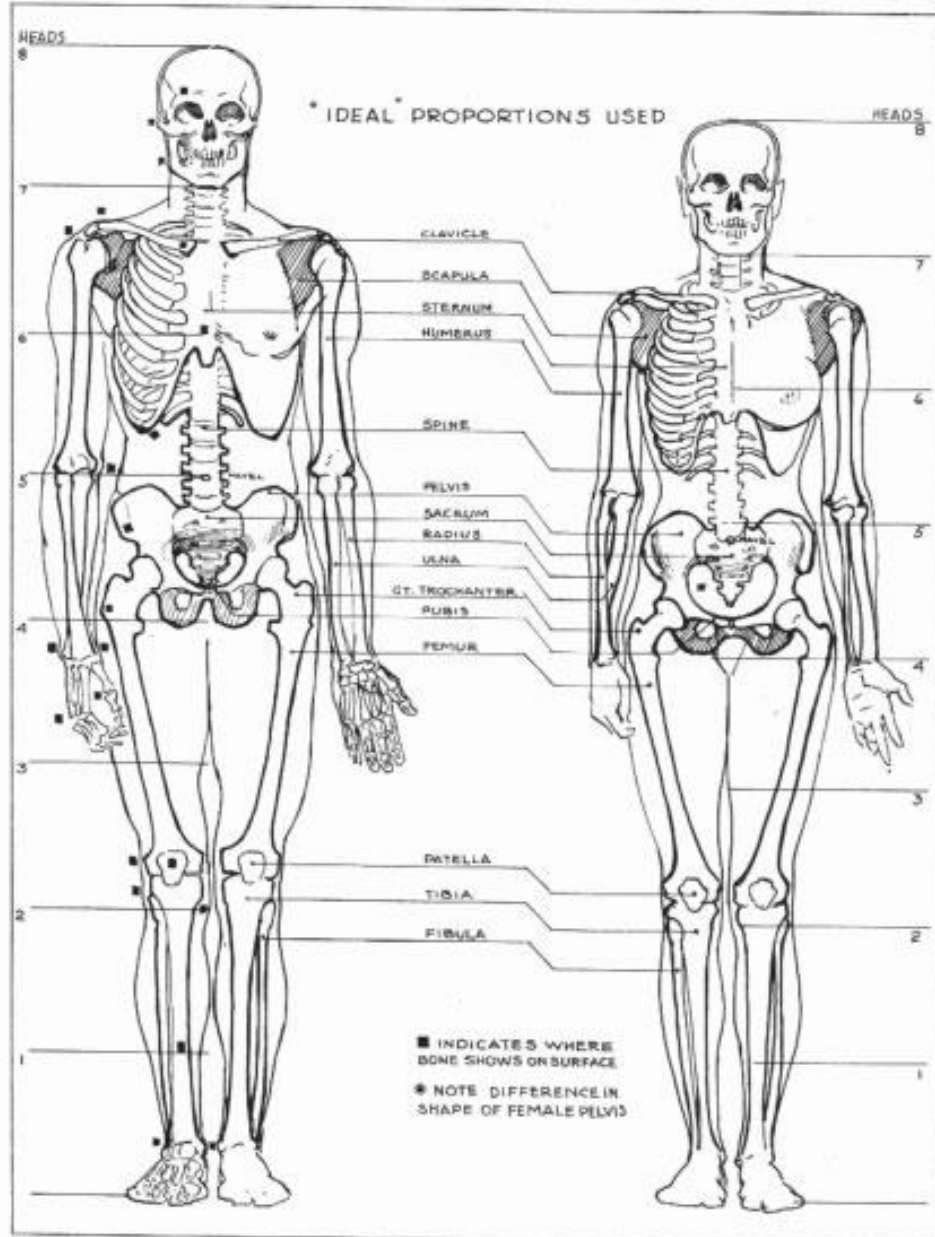


TRY DRAWING THIS BACK VIEW TO THE BEST YOU CAN. WHEN YOU HAVE STUDIED THE MUSCLES COME BACK AND DO IT AGAIN

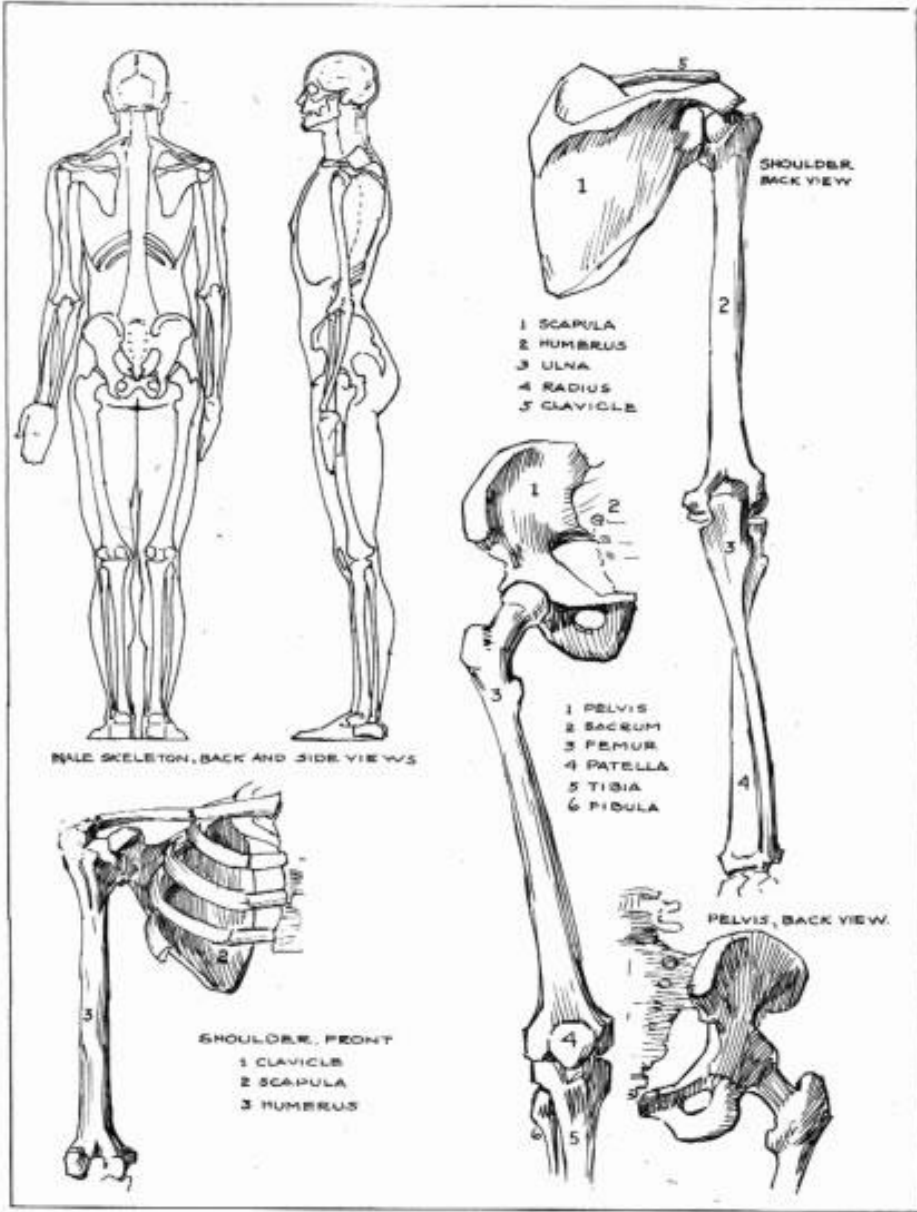


AND DON'T GET DISCOURAGED, HE'S A TOUGH OLD BIRD!

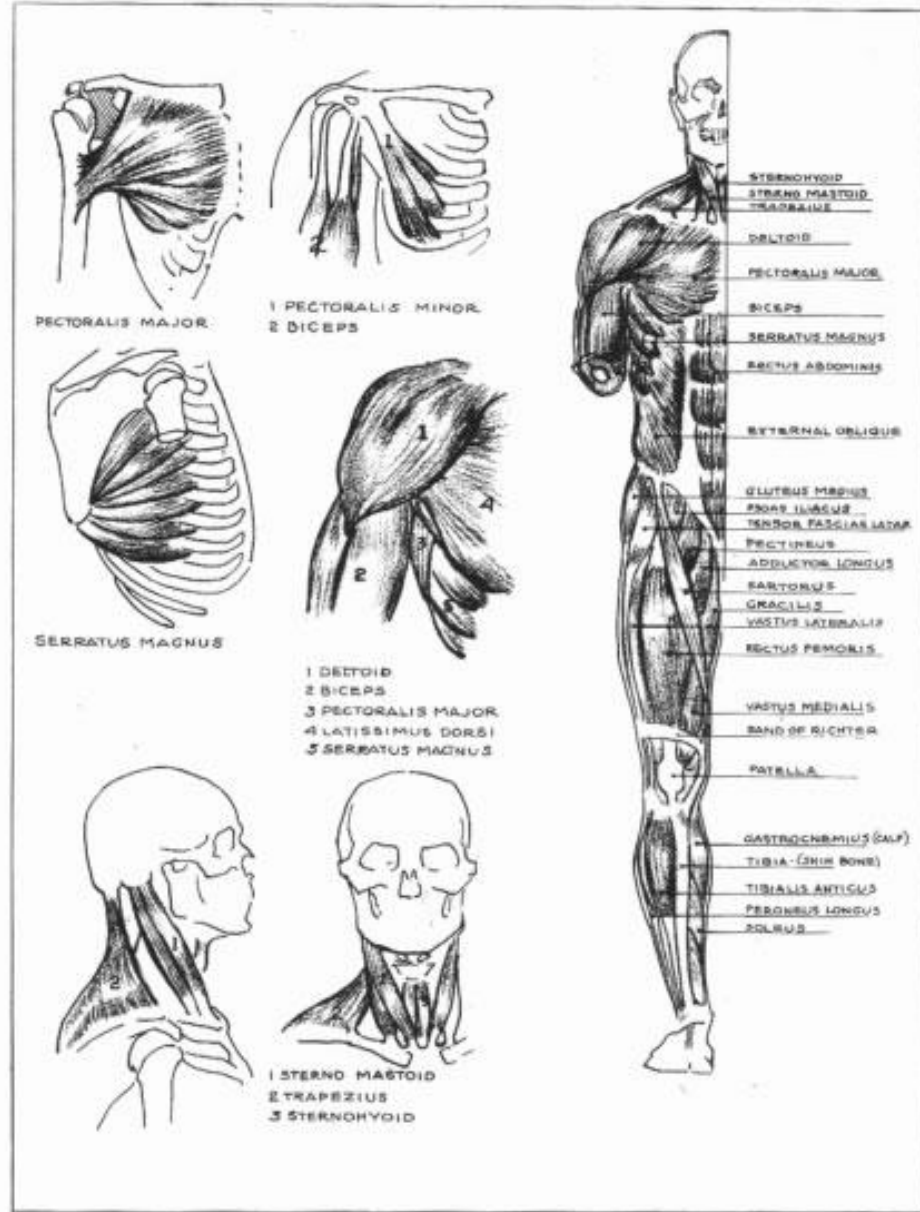
## THE MALE AND FEMALE SKELETONS



## IMPORTANT BONES



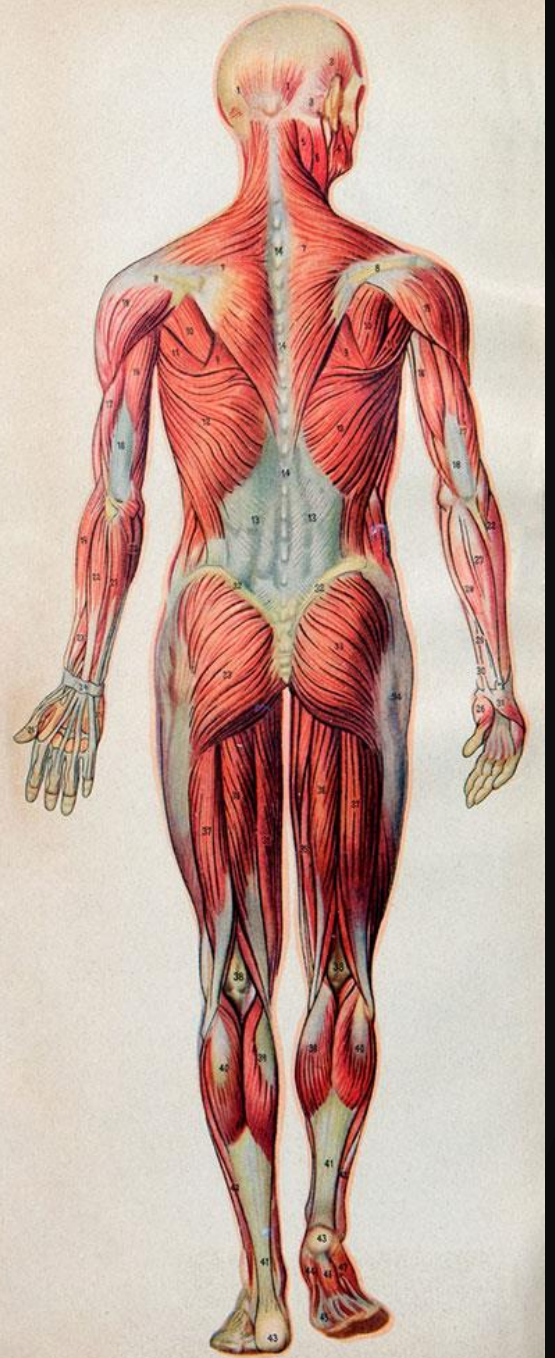
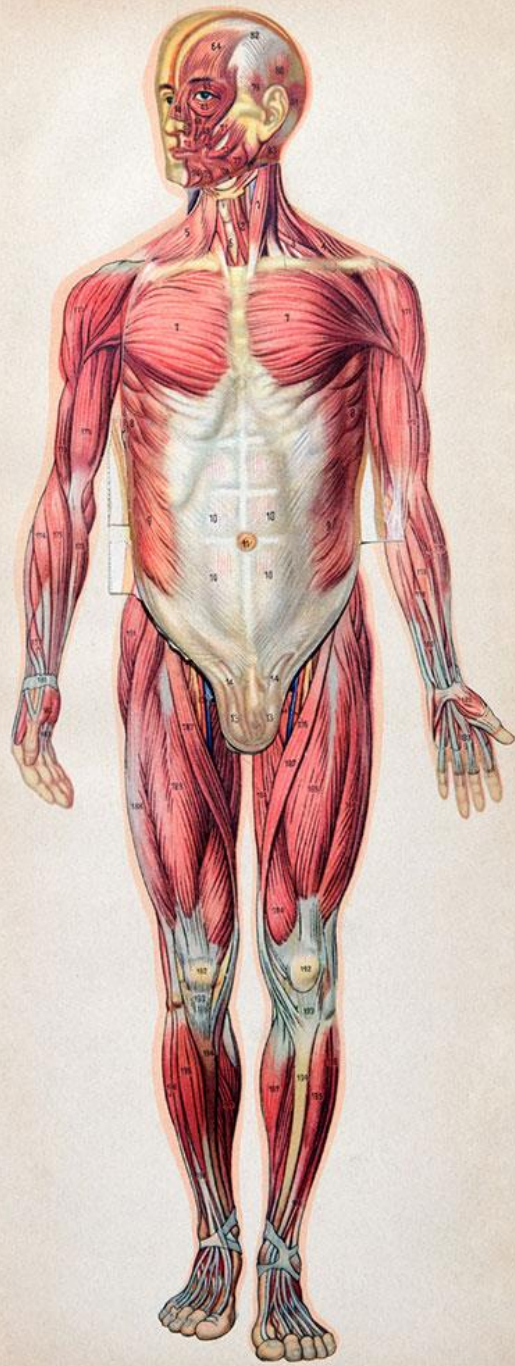
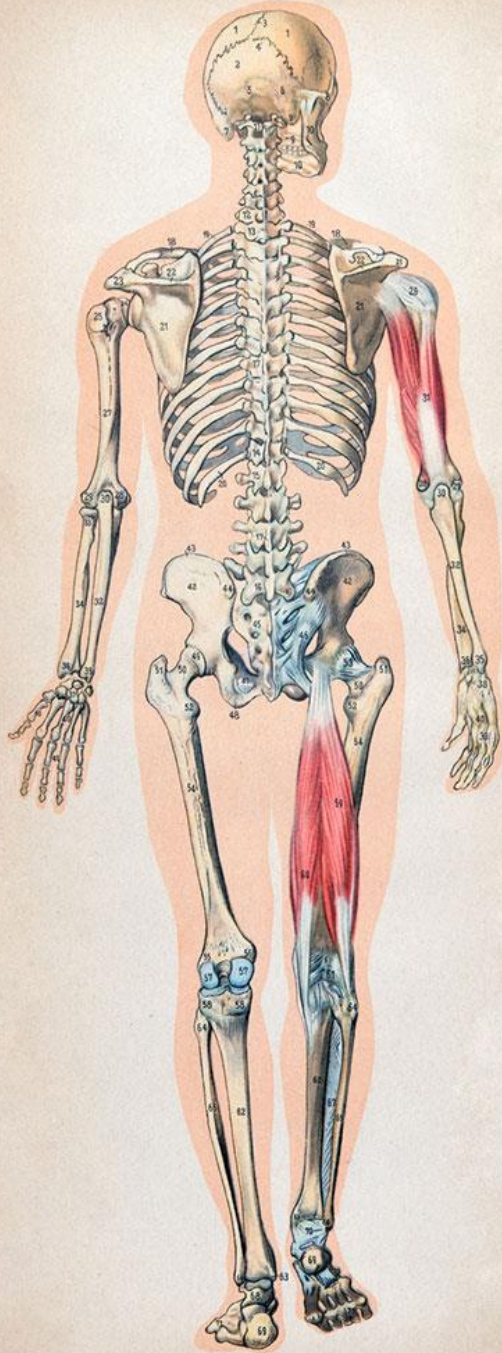
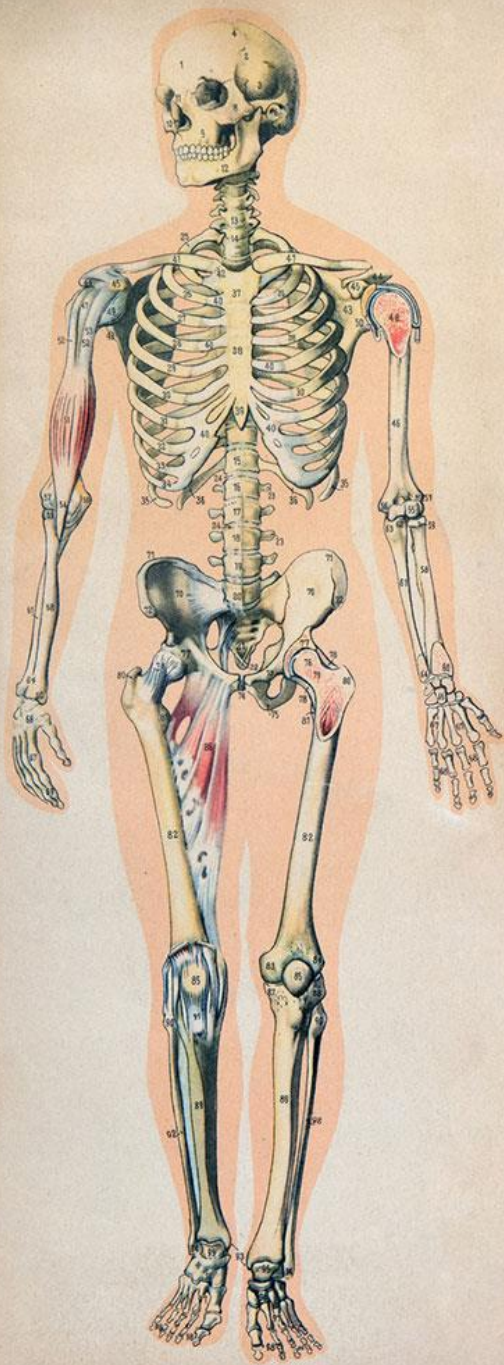
## MUSCLES ON THE FRONT OF THE FIGURE













The End