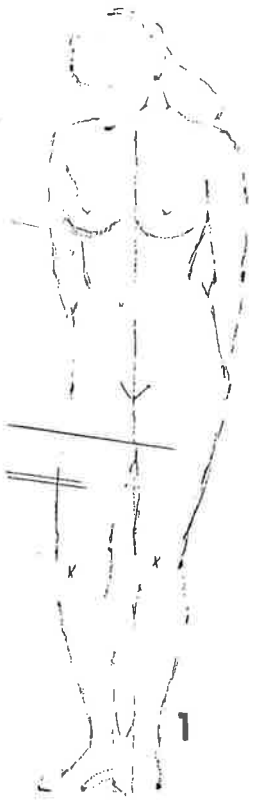


# APPROACHING FIGURE DRAWING IN DIFFERENT WAYS



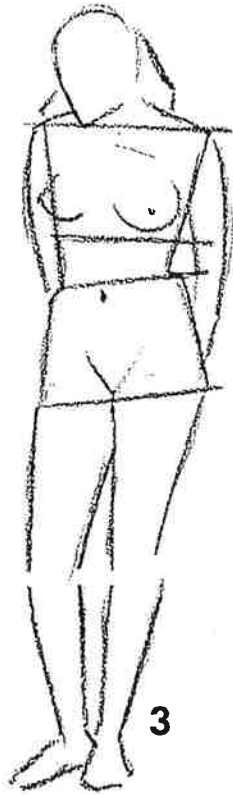
1

Setting points in relation to one another.



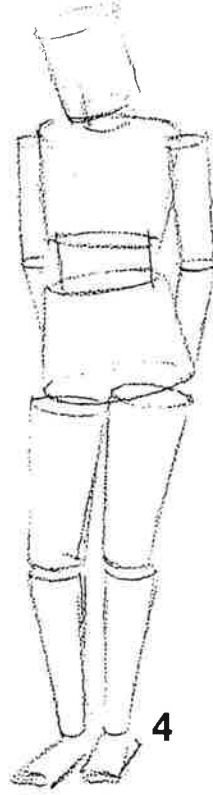
2

Looking for contour planes in terms of straight lines.



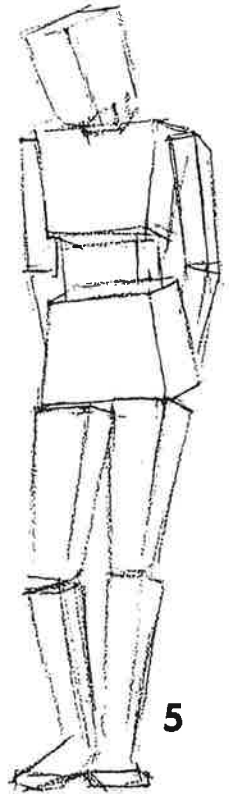
3

Building on torso trapezoids with bold strokes.



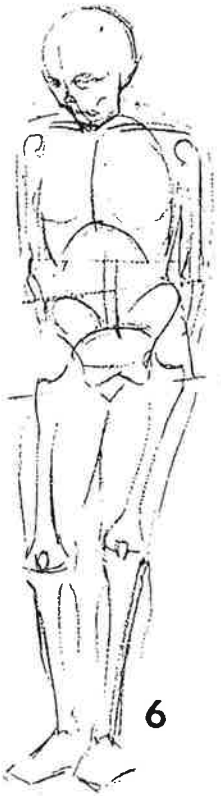
4

Seeing the figure in terms of cylinder thicknesses.



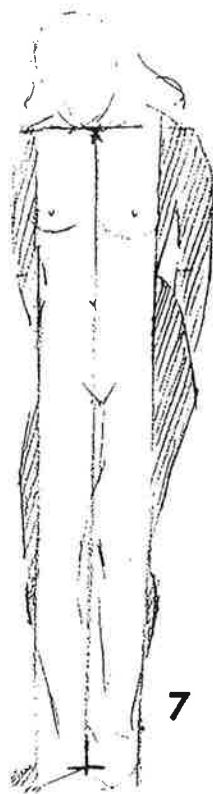
5

Thinking of solidity by means of blocking in sections.



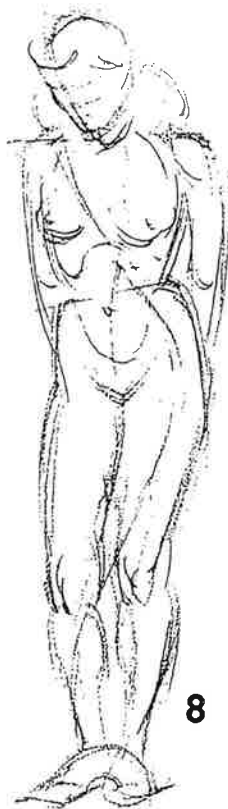
6

Visualizing the skeleton beneath the surface.



7

Seeing what remains on either side of imaginary plumb lines.



8

Feeling sweep of line that runs through figure.



9

Expressing freedom in contour exaggeration.



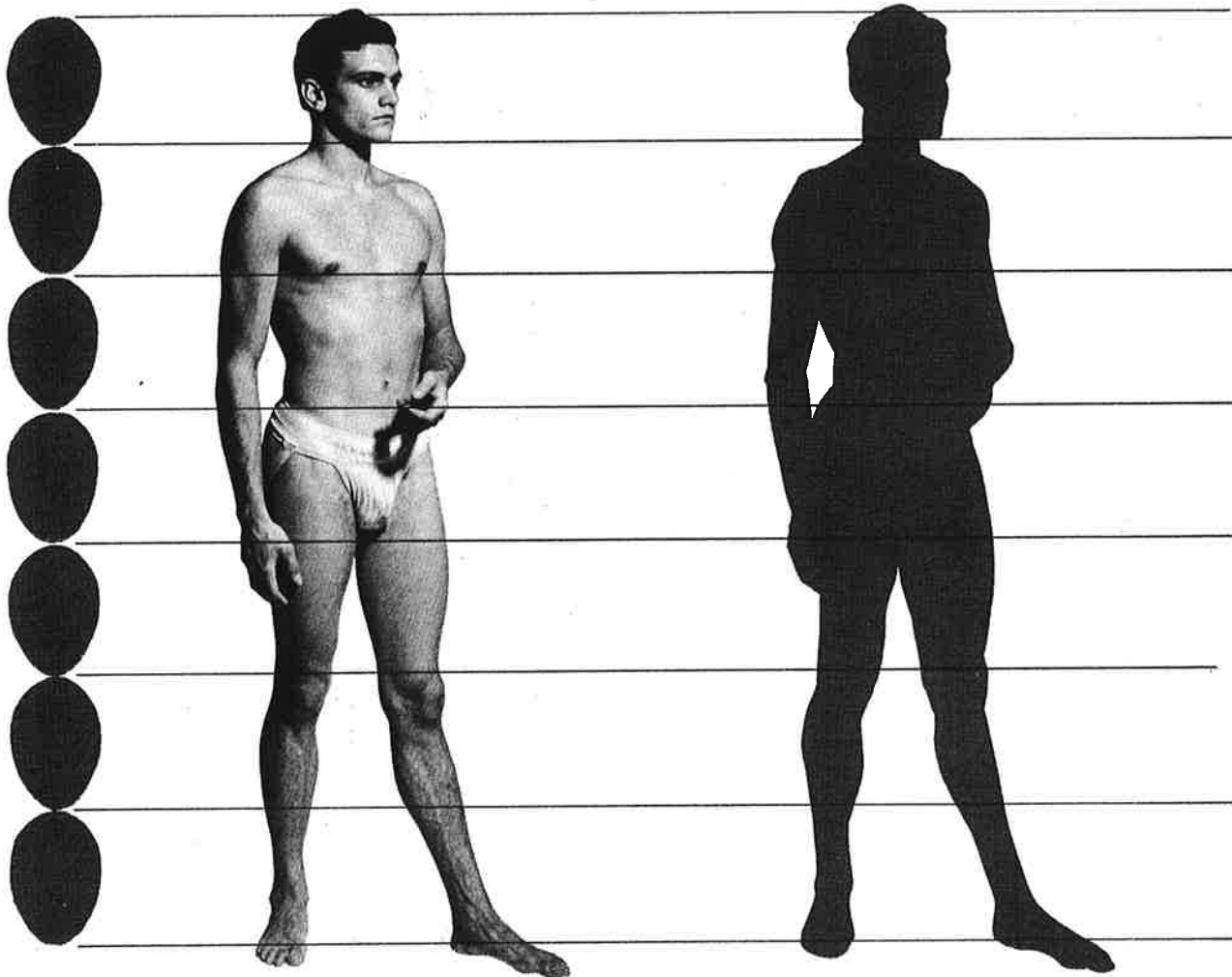
10

Thinking in terms of light and shadow throughout figure.

FROM:

Drawing the Head & Figure  
By Jack Hamm

## 7-Head Division



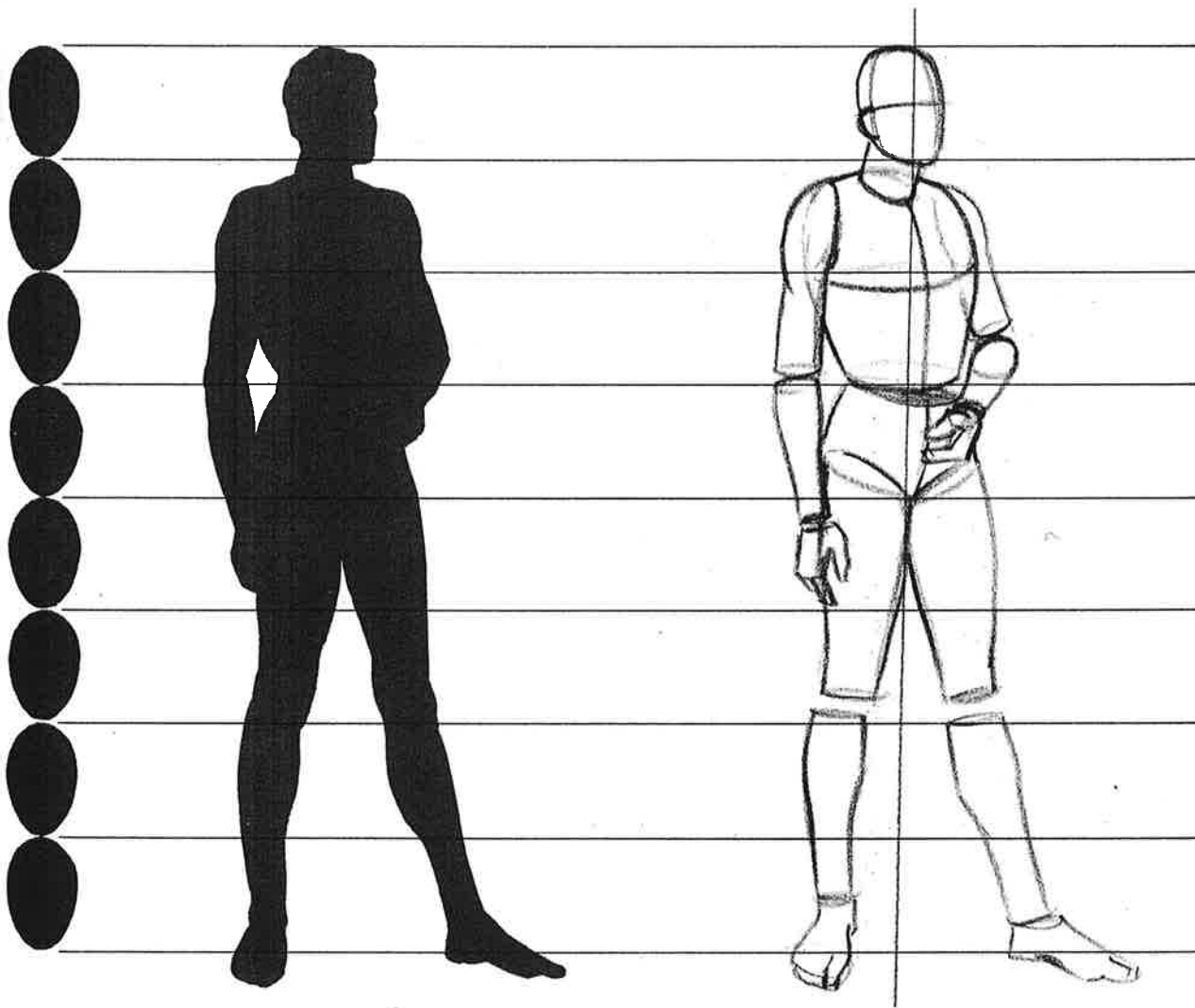
### Step 1.

*This model is a man of average height and good physical development. His total height is seven times the height of his head. If you ran into him in real life you would consider him well-proportioned. Yet when we draw him on paper, as the silhouette demonstrates, he seems to be much broader and stockier than most Americans think the ideal man should be.*

### Step 2.

*The head is the basic unit by which the figure is measured. In the head-unit "ruler" above, the vertical height of the head is used to make vertical measurements of the body. Thus we say that the model is a "seven-head" figure.*

## 8-Head Division



### Step 3.

*In the ideal figure the body is eight times the height of the head, as we have diagrammed above. Notice that although the total height of this eight-head figure is the same as that of the seven-head figure at the left, the size of the head has been reduced in the eight-head figure. All the other parts of the figure have been elongated proportionately, so the figure now seems slim and graceful.*

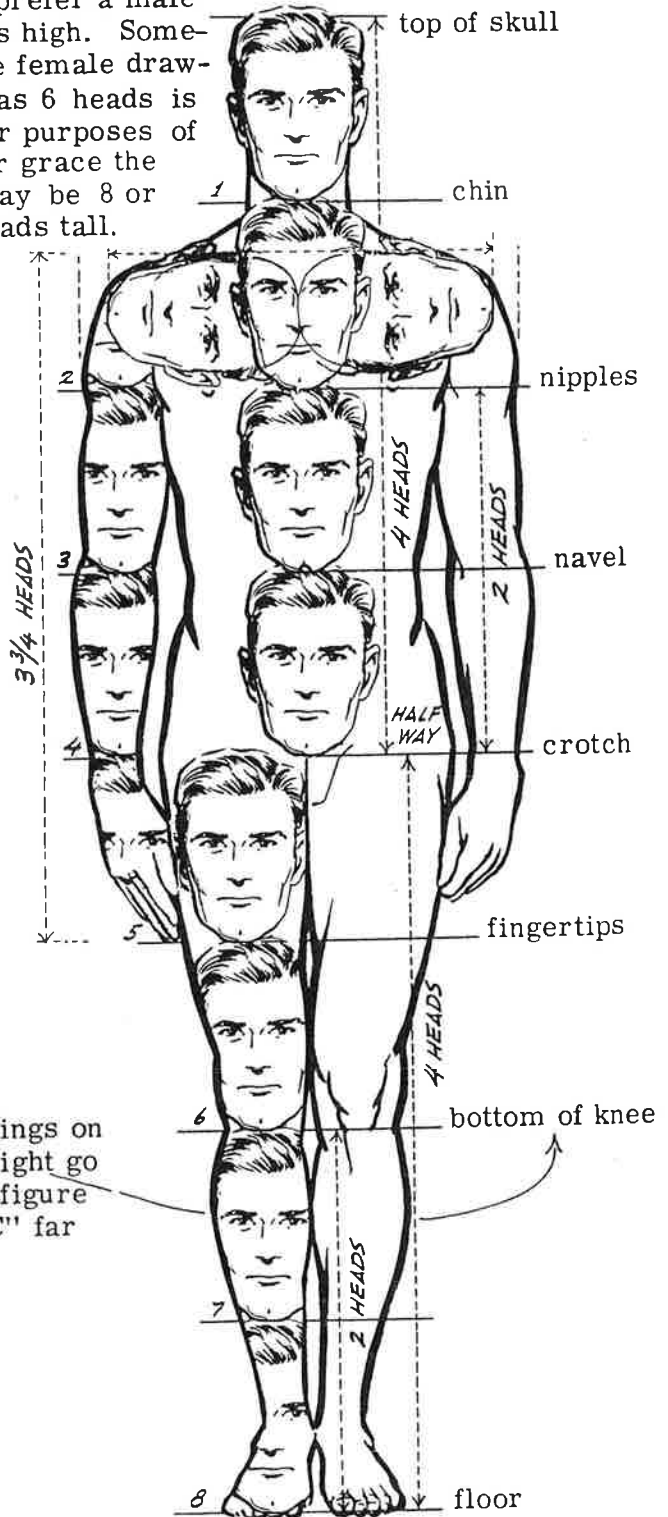
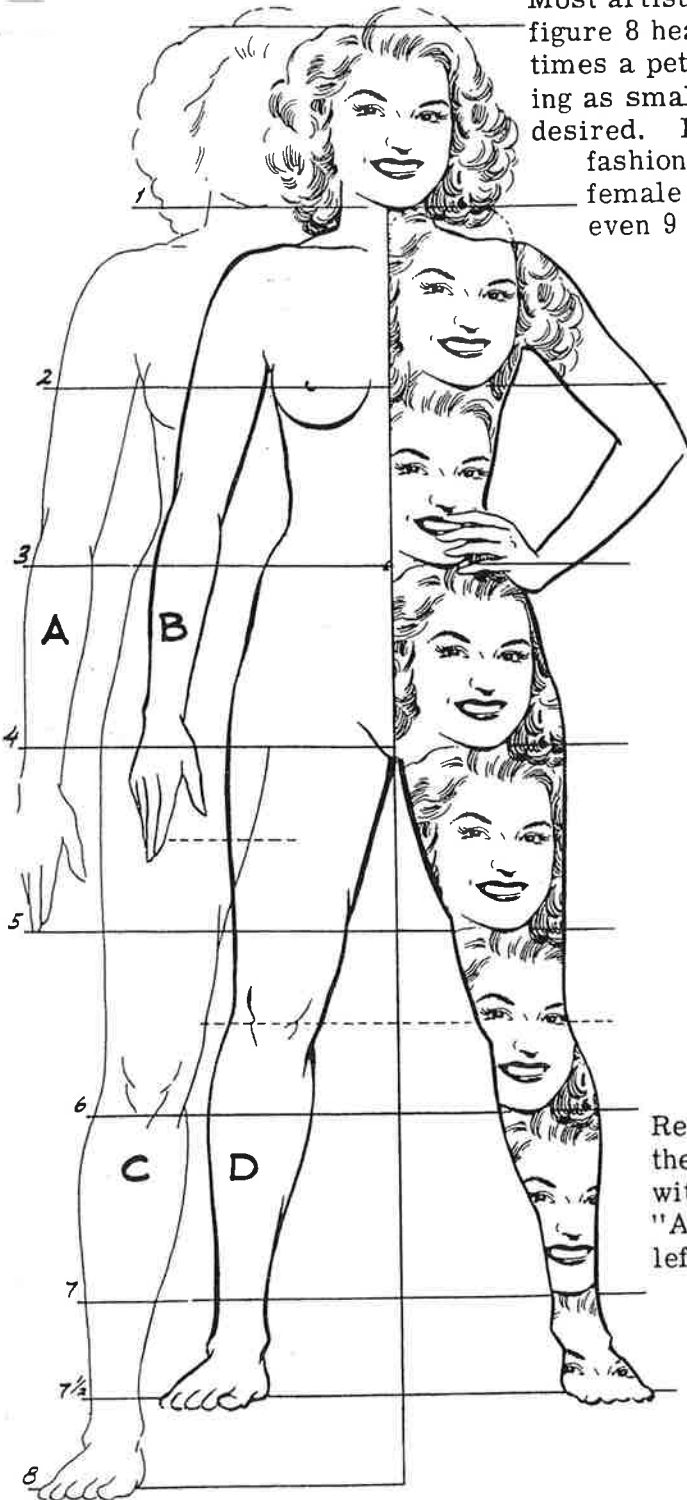
### Step 4.

*Here the eight-head figure is presented in basic form. Study the relationships of the different parts of the figure, noticing how they are balanced on a vertical axis.*

# PROPORTIONS OF THE HUMAN FIGURE

The unit of measurement in drawing the human figure is usually a "head's length." The average height is thought of as being 7 1/2 heads. However, race, sex, age and individual physical differences prevent setting down any fixed rules as to anatomical proportions.

Most artists prefer a male figure 8 heads high. Sometimes a petite female drawing as small as 6 heads is desired. For purposes of fashion or grace the female may be 8 or even 9 heads tall.



Readings on the right go with figure "A-C" far left.

Above is a figure 7 1/2 heads overall. To the left is the same head and torso proportion as in the shorter figure, but the arm and leg have been altered to comply with the 8-head height. Many artists prefer the extra length in the legs. The half-head longer "C" leg is sometimes used with the "B" arm length.

Of course, it is not necessary to draw the repeated row of heads. In this case they are pictured to help retain comparative relationships. First, mark the edge of a paper scrap with your chosen head unit and follow down through your sketch as it is developed. After considerable practice you will be able to sense the proportions.

HEADS

8

"IDEAL" PROPORTIONS USED

HEADS

8

7

6

5

4

3

2

1

7

6

5

4

3

2

1

CLAVICLE

SCAPULA

STERNUM

HUMERUS

SPINE

PELVIS

SACRUM

RADIUS

ULNA

CT. TROCHANTER

PUBIS

FEMUR

PATELLA

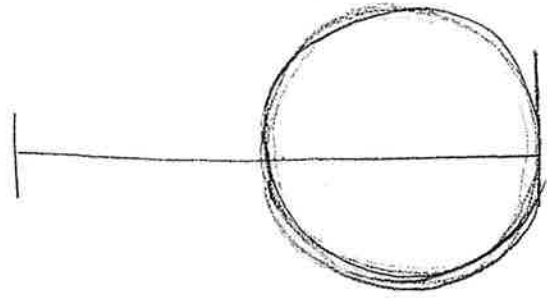
TIBIA

FIBULA

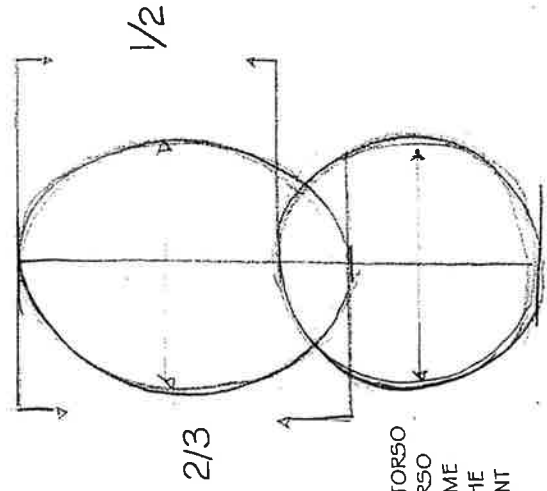
P. MARTIN



TORSO ACTION LINE



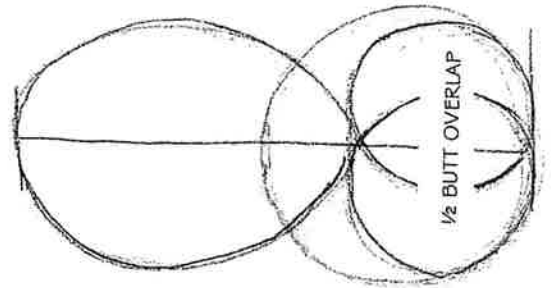
LOWER TORSO



THE UPPER TORSO  
# LOWER TORSO  
ARE THE SAME  
WIDTH AT THE  
WIDEST POINT

1/2

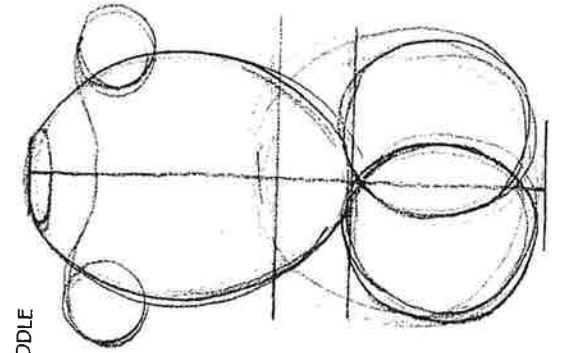
2/3



1/2 BUTT OVERLAP

1/2 BUTTOCK

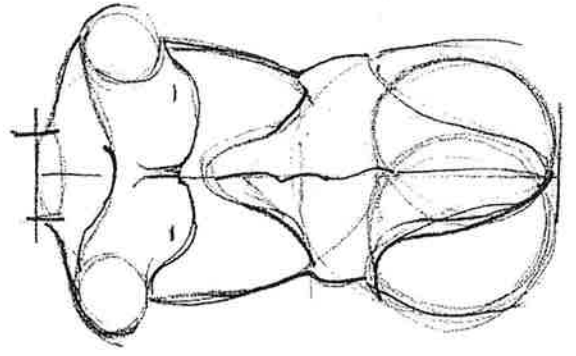
BUTTOCK MASS



NECK SADDLE

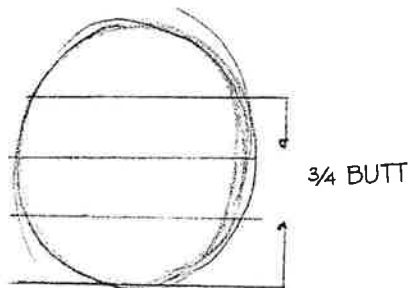
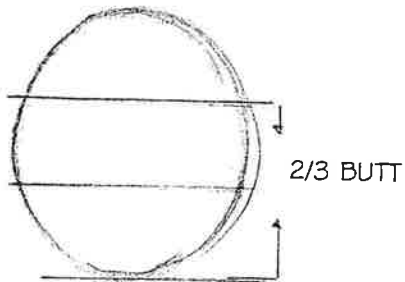
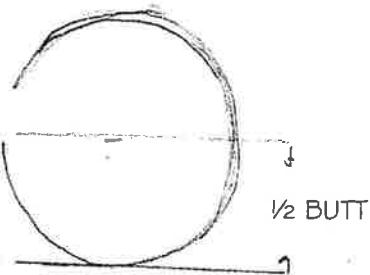
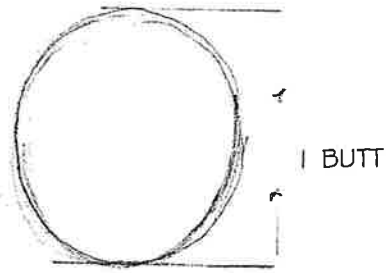
MIDRIFF  
1/2 BUTTOCK

SHOULDER & NECK MASSES



MUSCLE MASSES

THE BUTTOCK MASS IS A  
 SOMETIMES REAL -  
 SOMETIMES IMAGINARY SYMBOL  
 IT IS ALWAYS A ROUND FORM NO  
 MATTER WHAT ANGLE THE FIGURE  
 IS VIEWED FROM.  
 IT IS THE BASIC PORTION  
 MEASURING GUIDE



UPPER ARM  
 1 1/2 BUTT

LOWER ARM  
 1 1/4 BUTT

HAND  
 3/4 BUTT

UPPER LEG  
 1 1/2 BUTT

LOWER LEG  
 1 1/2 BUTT

FOOT  
 1/2 BUTT PLUS

FACE MASK  
 1 BUTT

SKULL  
 3/4 BUTT

NECK CYLINDER  
 3/4 BUTT HIGH

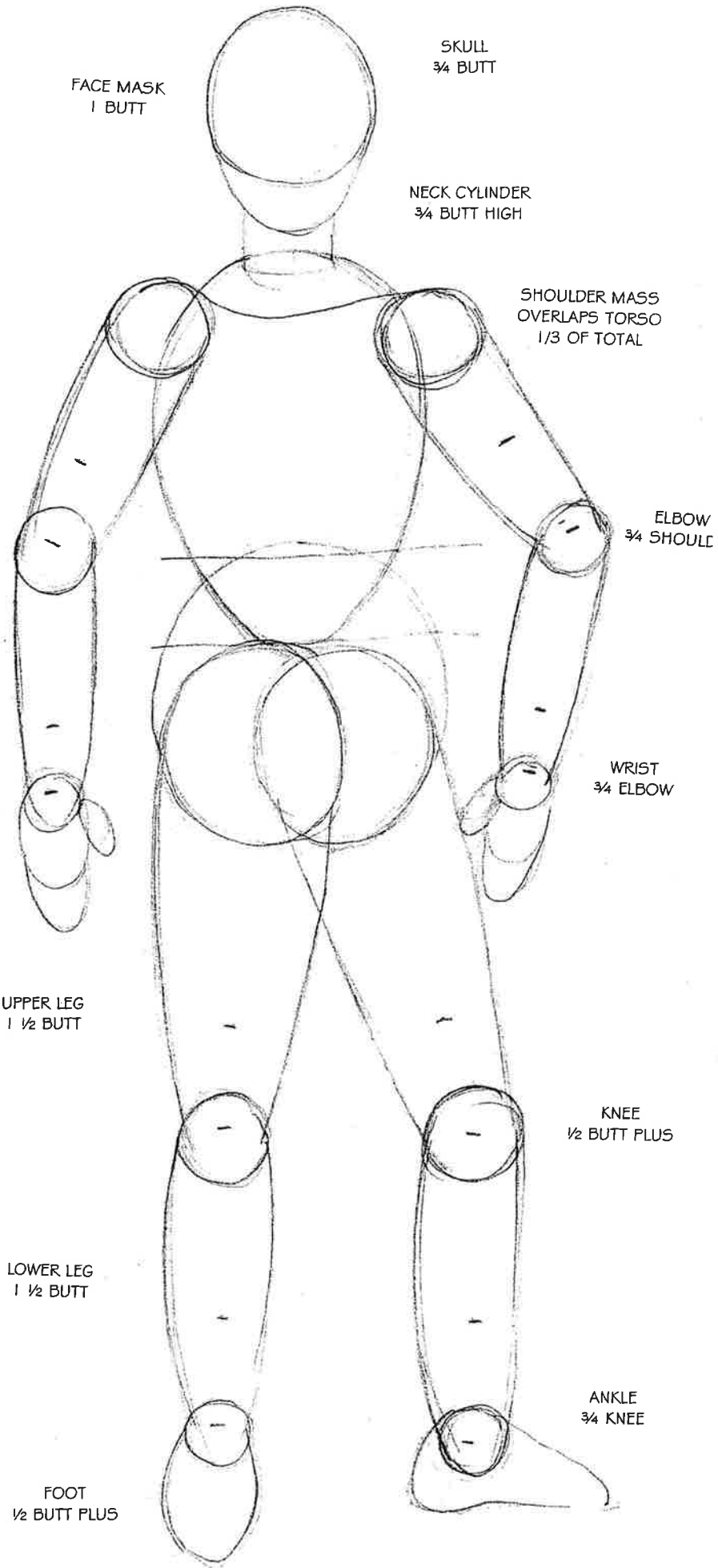
SHOULDER MASS  
 OVERLAPS TORSO  
 1/3 OF TOTAL

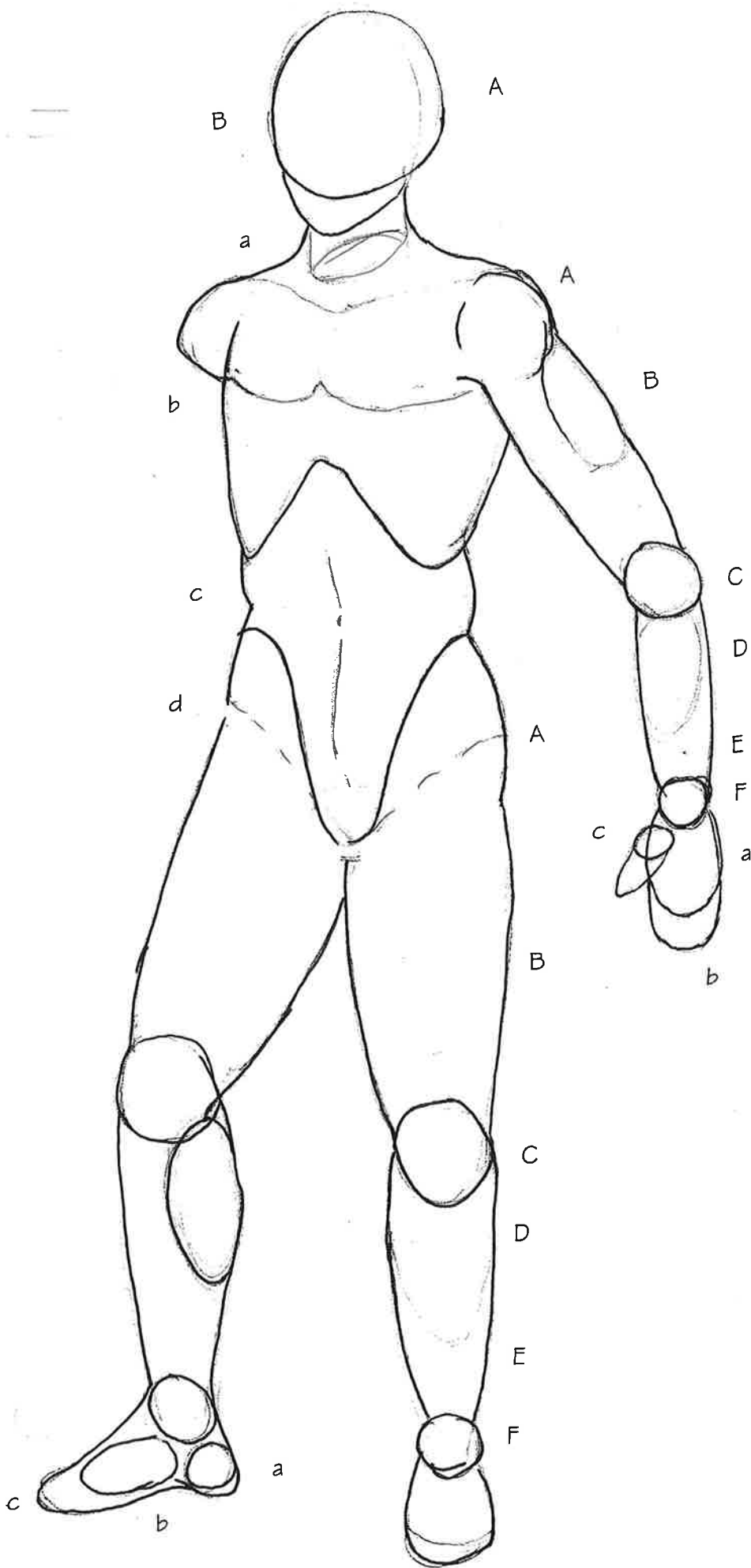
ELBOW  
 3/4 SHOULD

WRIST  
 3/4 ELBOW

KNEE  
 1/2 BUTT PLUS

ANKLE  
 3/4 KNEE





HEAD

- A. SKULL
- B. FACE MASK

TORSO

- a. TRAPEZIUS
- b. CHEST
- c. MIDRIFF
- d. BUTTOCK

ARM

- A. SHOULDER
- B. BI-TRI BULGE
- C. ELBOW
- D. FORE BULGE
- E. SHAFT
- F. WRIST

HAND

- a. MAIN MASS
- b. FINGER ENVELOPE
- c. THUMB WEDGE

LEG

- A. BUTTOCK
- B. THIGH
- C. KNEE
- D. CALF
- E. SHAFT
- F. ANKLE

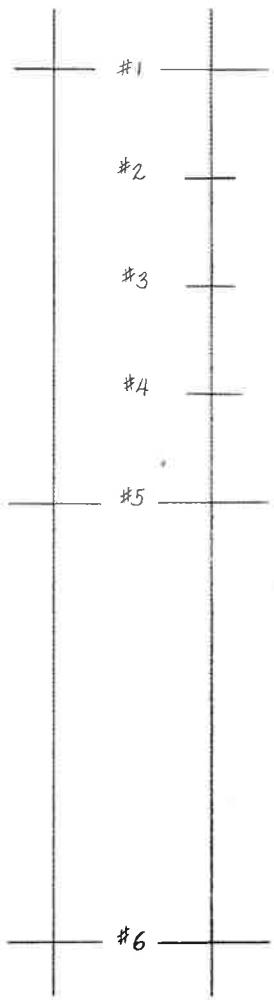
FOOT

- a. HEEL
- b. MID MASS
- c. TOE ENVELOPE

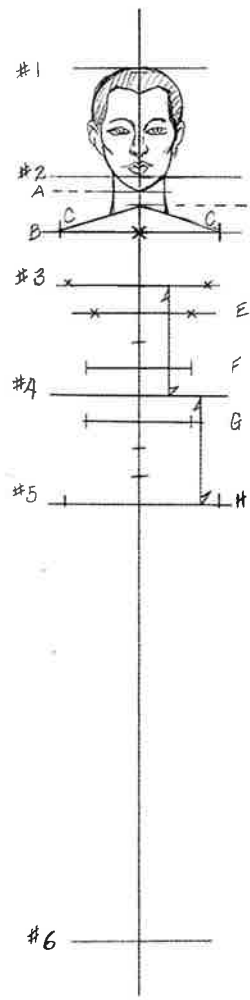




# 1-1 Proportion of the Body, Marks A through H



Shoulder slope  
Shoulder line  
Armpit  
Waistline  
Crotch  
or  
hipline

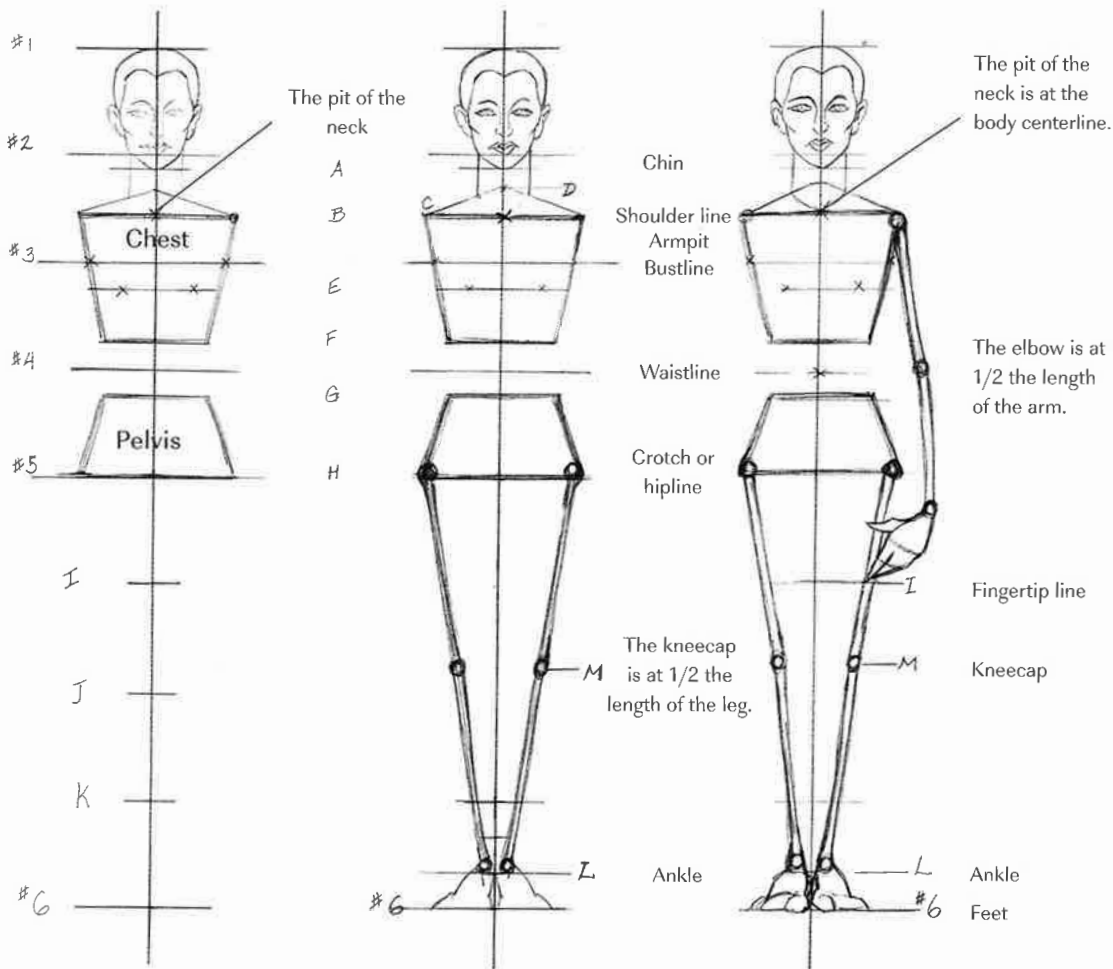


The top of the skull  
Chin  
The width of the shoulders  
Bustline  
The bottom of the rib cage  
The width of the top of the pelvis  
The width of the bottom of the pelvis or hipline

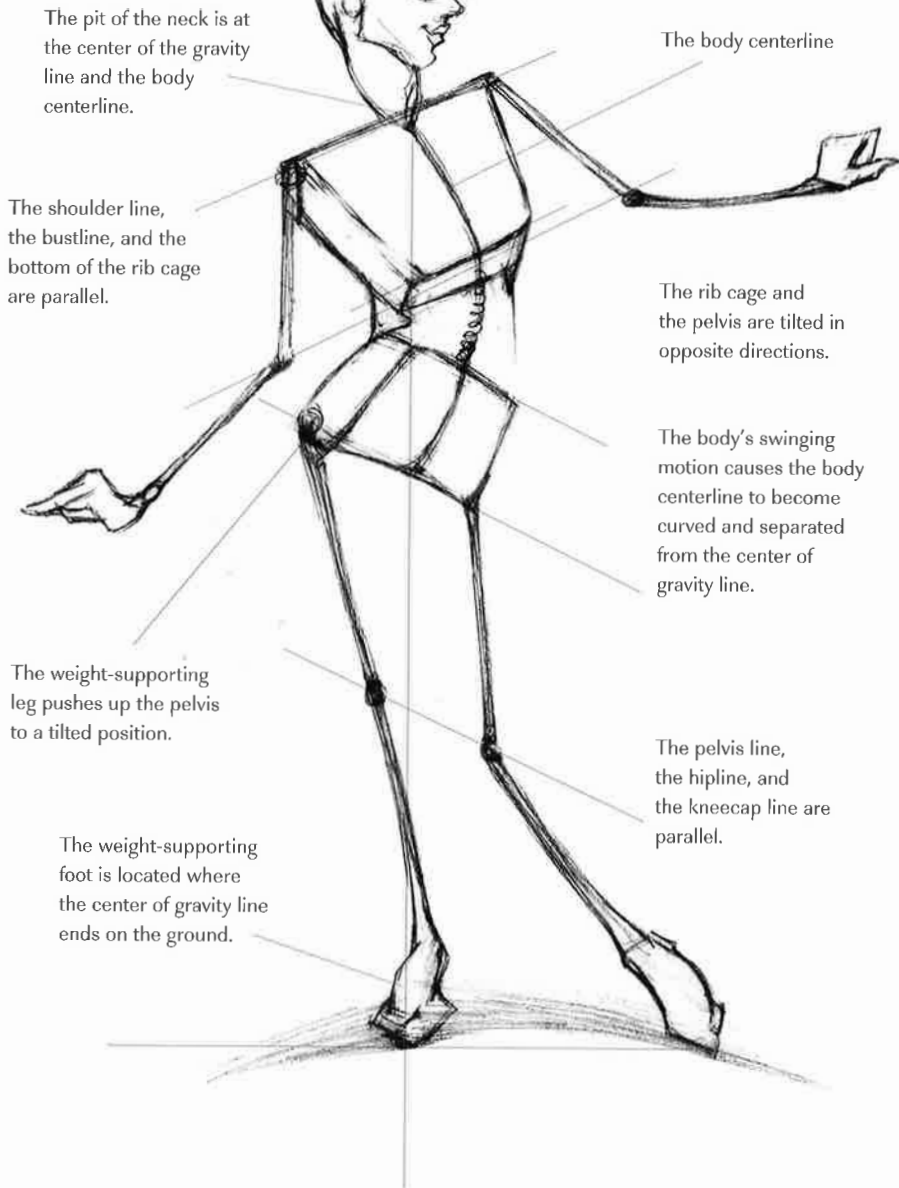
1/2 height of the body

The bottom of the feet

## 1-2 Proportion of the Body, Marks I through M



# 1-17 Weight on One Leg



The pit of the neck is at the center of the gravity line and the body centerline.

The body centerline

The shoulder line, the bustline, and the bottom of the rib cage are parallel.

The rib cage and the pelvis are tilted in opposite directions.

The body's swinging motion causes the body centerline to become curved and separated from the center of gravity line.

The weight-supporting leg pushes up the pelvis to a tilted position.

The pelvis line, the hipline, and the kneecap line are parallel.

The weight-supporting foot is located where the center of gravity line ends on the ground.

The weight on one leg



