

## AN OPENING CHAT

### I. THE APPROACH TO FIGURE DRAWING

Observe Your Surroundings

The Nude as a Basis

What Is Line?

Beginners' Work

#### ILLUSTRATIONS

*Ideal Proportion, Male*

*Ideal Proportion, Female*

*Various Standards of Proportion*

*Ideal Proportions at Various Ages*

*The Flat Diagram*

*The Flat Diagram*

*Quick Set-up of Proportions*

*Proportions by Arcs and Head Units*

*Proportion in Relation to the Horizon*

*The John and Mary Problems*

*Finding Proportion at Any Spot in Your Picture*

*"Hanging" Figures on the Horizon*

*We Begin to Draw: First the Mannikin Frame*

*Movement in the Mannikin Frame*

*Details of the Mannikin Frame*

*Experimenting with the Mannikin Frame*

*Outlines in Relation to Solid Form*

The Mannikin Figure

#### ILLUSTRATIONS

*Adding Bulk to the Frame*

*Adding Perspective to the Solid Mannikin*

*Arcs of Movement in Perspective*

*Placing the Mannikin at Any Spot or Level*

*Drawing the, Mannikin from Any Viewpoint*

*Combining arcs of Movement with the Box*

*Landmarks You Should Know*

*Landmarks You Should now*

*Sketching the Figure in Action from Imagination*

*Draw Some of These, But Draw Many of Your Own*

*The female Mannikin*

*Sketches*

*The Male and Female Skeletons*

### II. THE BONES AND MUSCLES

Requirements of Successful Figure Drawing

#### ILLUSTRATIONS

*Important Bones*

*Muscles on the Front of the Figure*

*Muscles on the Back of the Figure*

*Muscles of the Arm, Front View*

*Muscles of the Arm, Varied Views*

*Muscles of the Leg, Front View*

*Muscles of the Leg, Back and Side View*

*Now Just Play with What You Have Learned*

*Try Building Figures without Model or Copy*

### III. BLOCK FORMS, PLANES, FORESHORTENING, AND LIGHTING

Foreshortening and Lighting

#### ILLUSTRATIONS

*Block Forms Help to Develop Your Sense of Bulk*

*Feel Free to Invent Your Own Blocks*

*How To Use an Art-Store Wooden Mannikin*

*Quick Sketches from the Wooden Mannikin*

*Foreshortening*

*Some Pen Sketches for Foreshortening*

*Planes*

*Planes*

*Lighting*

*Lighting*

*Simple Lighting on the Figure*

*True Modeling of Rounded Form*

### IV. DRAWING THE LIVE FIGURE: METHODS OF PROCEDURE

#### ILLUSTRATIONS

*Grouping Shadow Masses*

*The Main Values Stated*

*The Fast Statement of Values*

*Procedure*

*Procedure*

*The Visual-Survey Procedure*

*Drawing from the Model*

### V. THE STANDING FIGURE

Variety in the Standing Pose

#### ILLUSTRATIONS

*The Weight on One Foot*

*Distributed Weight*

*There Are Many Ways of Standing*

*Shadow Defines Form*

*The Nearly Front Lighting*

*Building from the Skeleton*

*Accenting the Form*

*Anatomy Test*

A Typical Problem

### VI. THE FIGURE IN ACTION: TURNING AND TWISTING

#### ILLUSTRATIONS

*Turning and Twisting*

*Turning and Twisting*

*Turning and Twisting*

*Turning and Twisting*

*Turning and Twisting*

*Turning and Twisting*

*Penline and Pencil*

*A Good Method for Newspaper Reproduction*

*Quick Sketching with Pen and Pencil*

A Typical Problem

### VII. FORWARD MOVEMENT: THE TIPPED LINE OF BALANCE

The Mechanics of Movement

#### ILLUSTRATIONS

*Snapshots of Walking Poses*

*Snapshots of Running Poses*

*The Tipped Line of Balance*

*Springlike Movement*

*Action Too Fast for the Eye*

*Twisted Forward Movement*

*Movement Head to Toe*

*Fast Movement*

*Push of the Back Leg*

A Typical Problem

### VIII. BALANCE, RHYTHM, RENDERING

#### ILLUSTRATIONS

*Balance*

*Balance*

*Two Methods of Approach*

*Defining Form with Just Tone and Accent*

*Stressing Construction*

*Two Minute Studies*

*Rhythm*

Rhythm

#### ILLUSTRATIONS

*Rhythm*

*Crossing Lines of Rhythm*

*"Sweep"*

*Relating One Contour to Another*

*Defining by Edges and Shadow without Outline*

A Typical Problem

### IX. THE KNEELING, CROUCHING, SITTING FIGURE

#### ILLUSTRATIONS

*Crouching*

*The Incomplete Statement May Be Interesting*

*Point Technique*

*Planning a Pen Drawing*

*Kneeling and Sitting*

*Kneeling and Twisting or Bending*

*Getting Full Value Range with Ink and Pencil*

*Ink and Pencil in Combination*

*Pen Drawing*

*A "Looser" Treatment*

*Fine Point Brush Drawing*

A Typical Problem

### X. THE RECLINING FIGURE

#### ILLUSTRATIONS

*Sketches of Reclining Poses*

*Study*

*Coarse Grain Paper Studies*

*Study in Foreshortening*

*Cemented Tissue Overlay, Spatter and Brush Drawing*

*Pen Studies*

A Typical Problem

### XI. THE HEAD, HANDS, AND FEET

#### ILLUSTRATIONS

*Head Building*

*Blocks and Planes*

*Bones and Muscles of the Head*

*The Muscles in Light and Shadow*

*Features*

*Setting the Features into the Head*

*Studies*

*Studies of Miss "G"*

*Young and Old*

*Make Studies Like These of Your Friends*

*Proportion of the Baby Head*

*Baby Heads*

*Hands*

*Hands*

*The Foot*

A Typical Problem

### XII. THE COMPLETE FIGURE IN COSTUME

#### ILLUSTRATIONS

*Draw Figure, Then Costume*

*Clothing Studied from Life*

*Rendering Drapery*

*Draw the Halftones and Shadows*

*Elimination and Subordination*

*Study from Life*

*Brush and Spatter Illustration*

A Typical Problem

### CLOSING CHAT

How Artists Work

Running Your Studio

About Your Prices

Introducing Yourself

Do It Your Way