

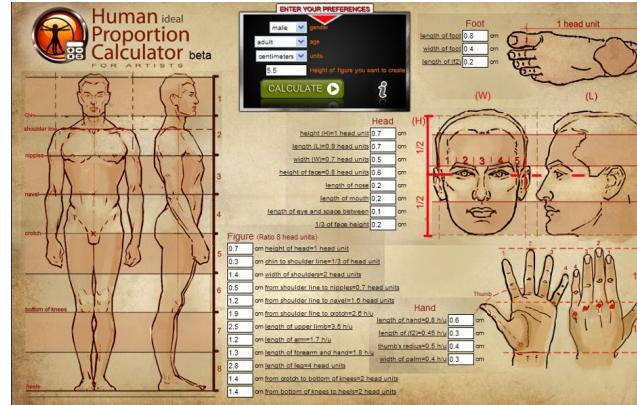
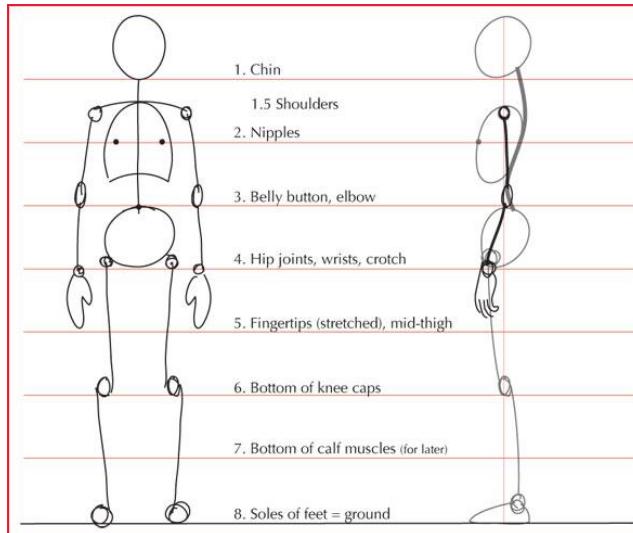
Proporzioni del corpo umano

schede di lavoro

La struttura

La suddivisione dell'altezza

Generalmente l'altezza del corpo umano disegnato è 8 volte la misura della testa



Le proporzioni

Un corpo umano (proporzioni accademiche) misura in altezza 7 volte e $\frac{1}{2}$ la dimensione della testa, in larghezza misura 2 teste

Un corpo umano idealizzato ne misura 8 in altezza e $2\frac{1}{3}$ in larghezza

Un corpo umano slanciato misura $8\frac{1}{2}$ in altezza e $2\frac{1}{3}$ in larghezza

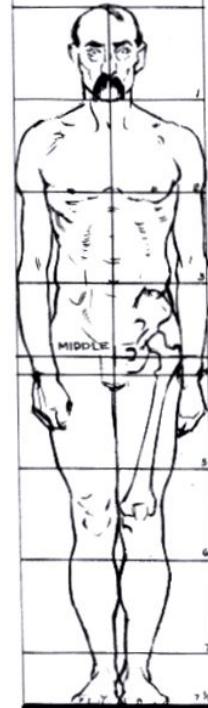
Un corpo umano che rappresenta un eroe misura 9 in altezza e $2\frac{2}{3}$ in larghezza

Per tutti la metà del corpo passa attraverso la sinfisi pubica

NORMAL, $7\frac{1}{2}$ HDS

THE ACADEMIC PROPORTIONS USED IN MOST SCHOOLS.
(RATHER DUMPY)

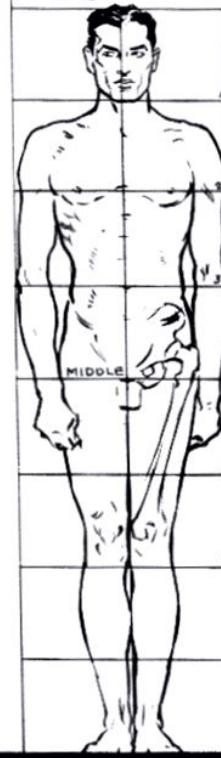
← 2 HEADS →



IDEALISTIC, 8 HDS

MOST ARTISTS ACCEPT 8 HEADS AS NORMAL

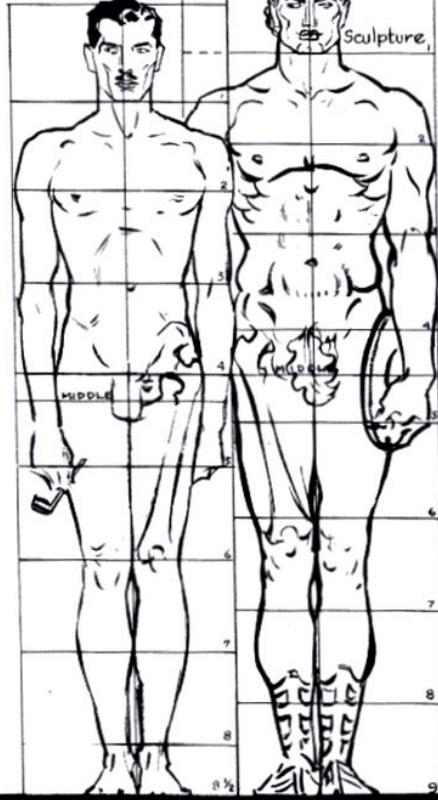
← 2 1/3 HEADS →



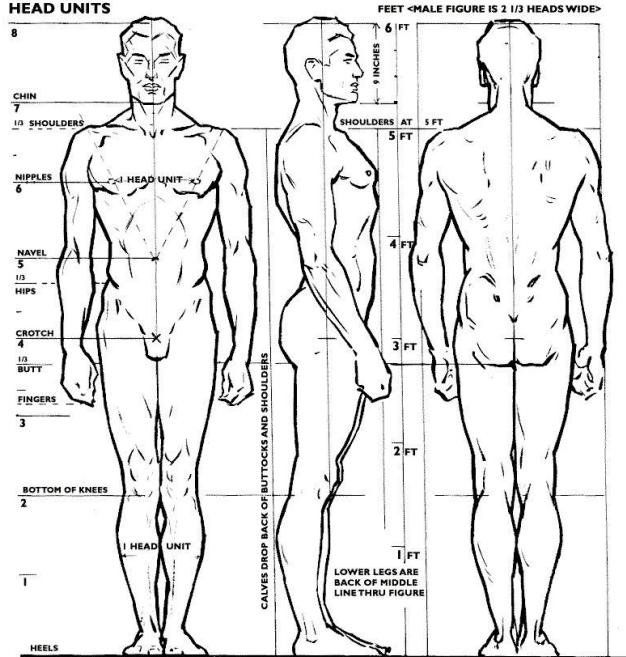
FASHION, $8\frac{1}{2}$ HDS HEROIC, $9\frac{1}{2}$ HDS

ACCEPTED

← 2 1/3 or $1\frac{1}{2}$ HEADS →



IDEAL PROPORTION - MALE



IDEAL PROPORTION, FEMALE

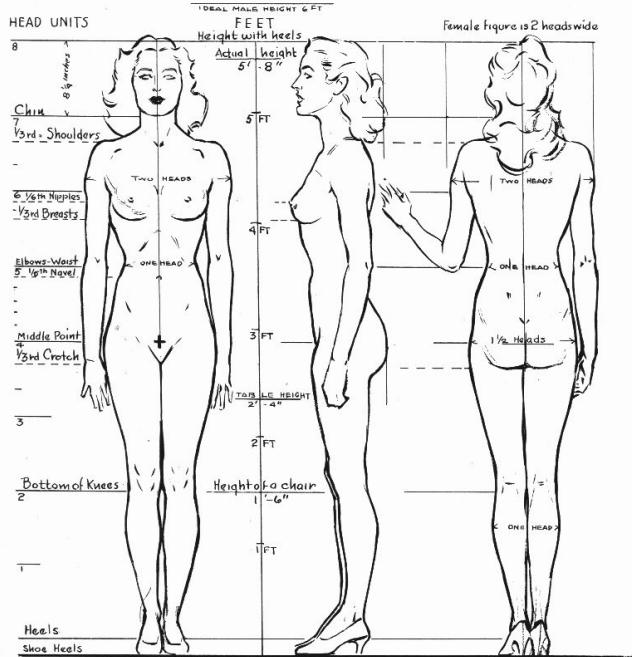


PLATE XIV

Medium height, 5 feet 6 inches
height of the skull increased by inch

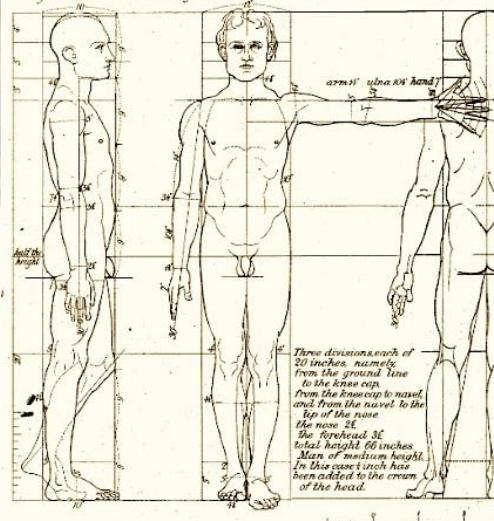
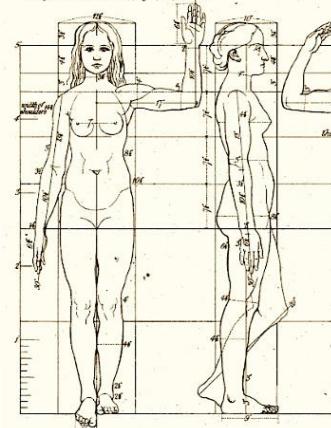


PLATE XVII

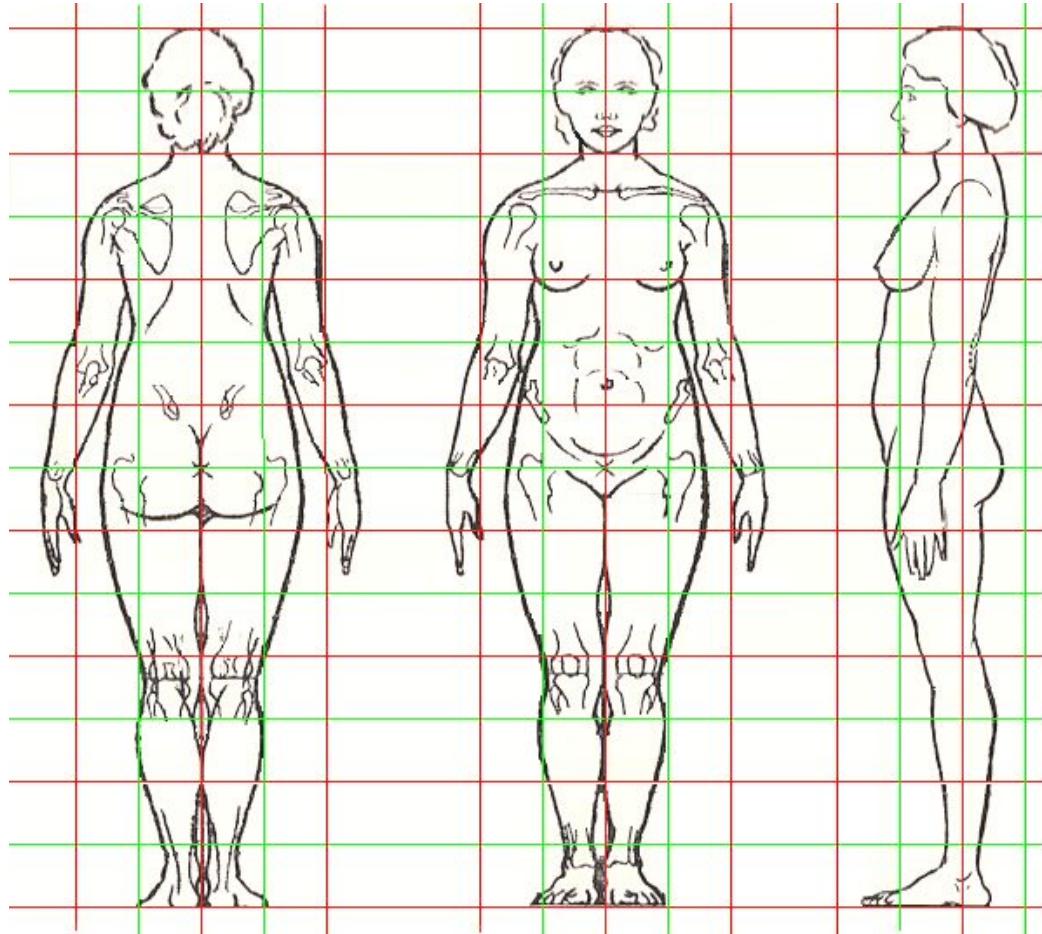
Height 5 1/3 inches Average proportion.



The female figure is relatively narrower—two heads at the widest point. The nipples are slightly lower than in the male. The waistline measures one head unit across. In front the thighs are slightly wider than the armpits, narrower in back. It is optional whether or not you draw the legs even a little longer from the knees down. Wrists are even with crotch. Five feet eight inches (in heels) is considered an ideal height for a girl. Actually, of course, the average girl has shorter legs and somewhat heavier thighs. Note carefully that the female navel is below the waistline; the male, above or even with it. The nipples and navel are one head apart, but both are dropped below the head divisions. The elbow is above the navel. It is important that you learn the variations between the male and female figure.

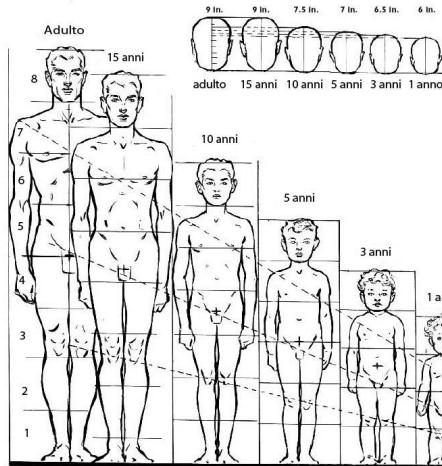
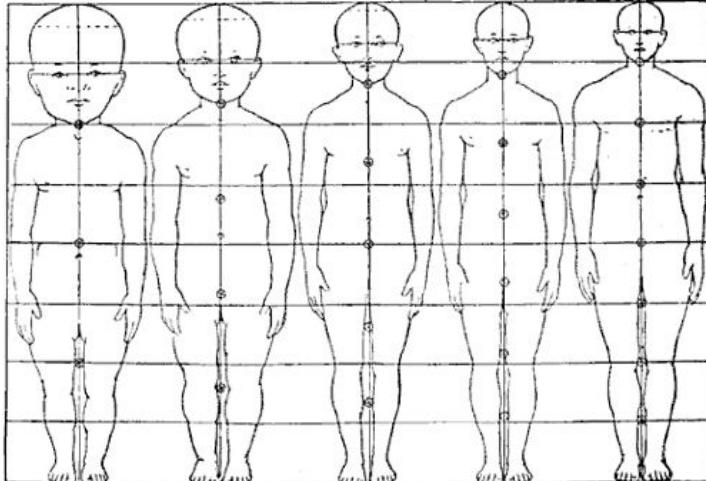
Le articolazioni

Nel disegno è sempre utile controllare la reale posizione delle più importanti articolazioni dello scheletro: non solo queste ne modificano la morfologia, ma determinano l'orientamento e l'estensione del movimento



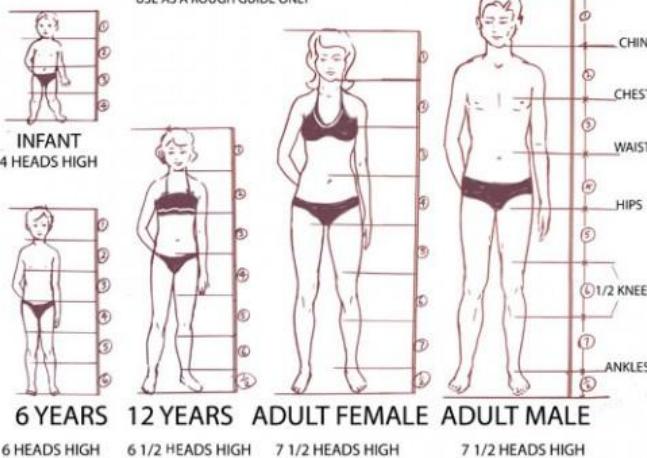
Il corpo umano in crescita

Le proporzioni del corpo umano cambiano notevolmente se siamo di fronte a: bambini, adolescenti, adulti...



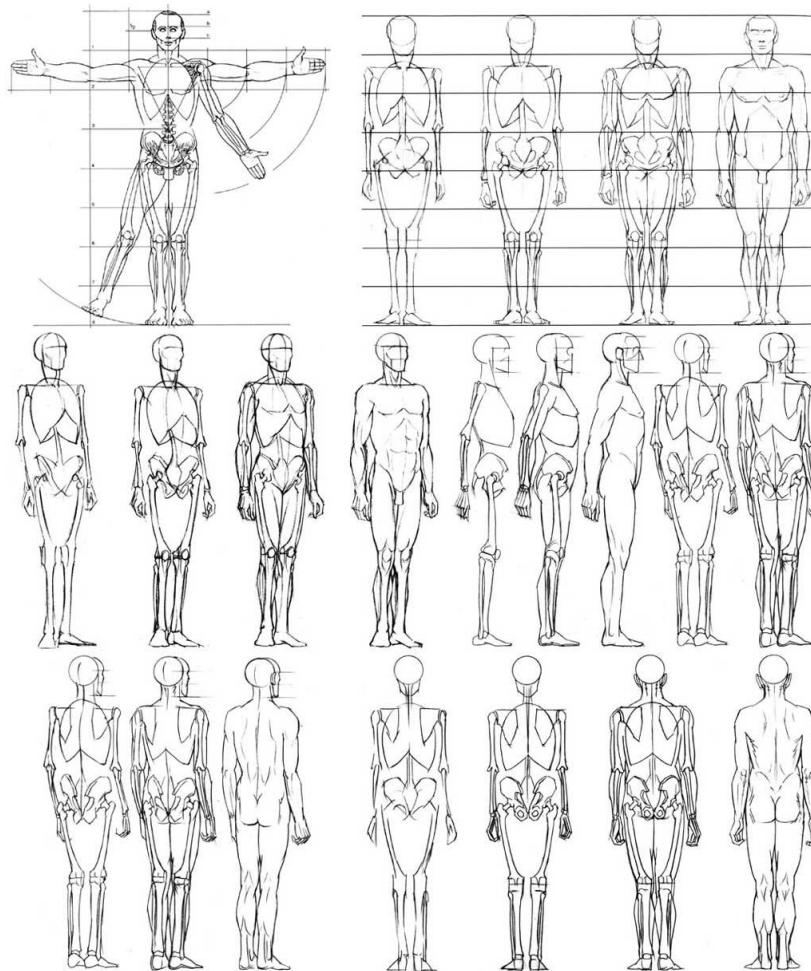
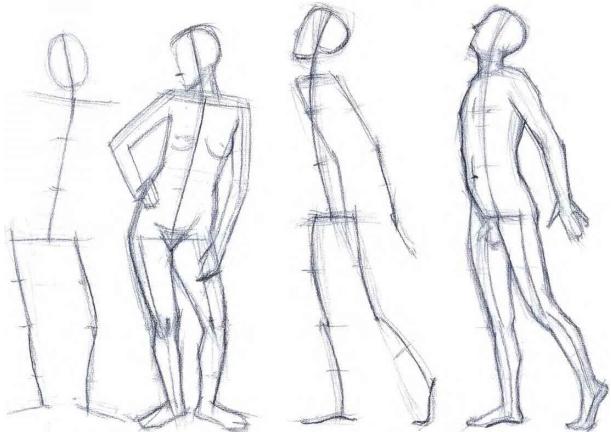
VERY GENERAL AVERAGE PROPORTIONS

USE AS A ROUGH GUIDE ONLY



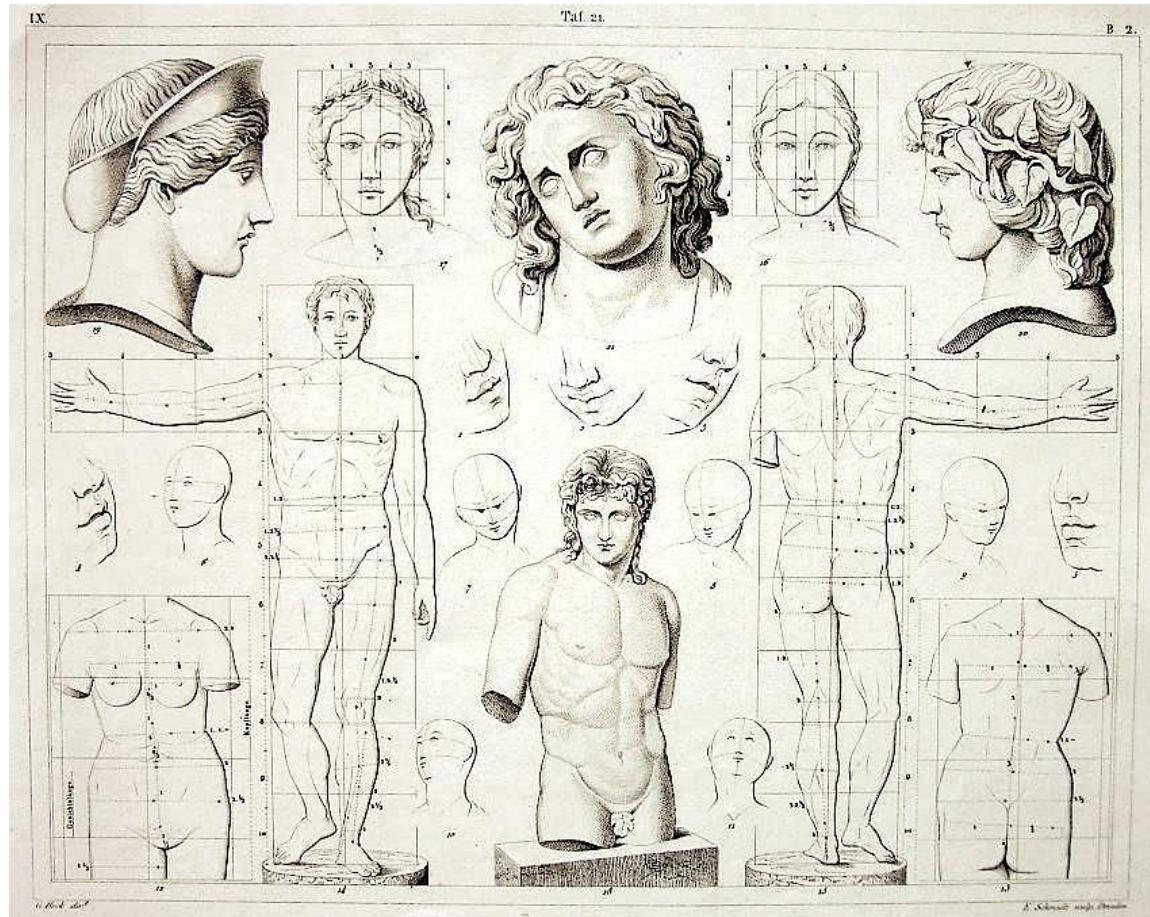
Il movimento

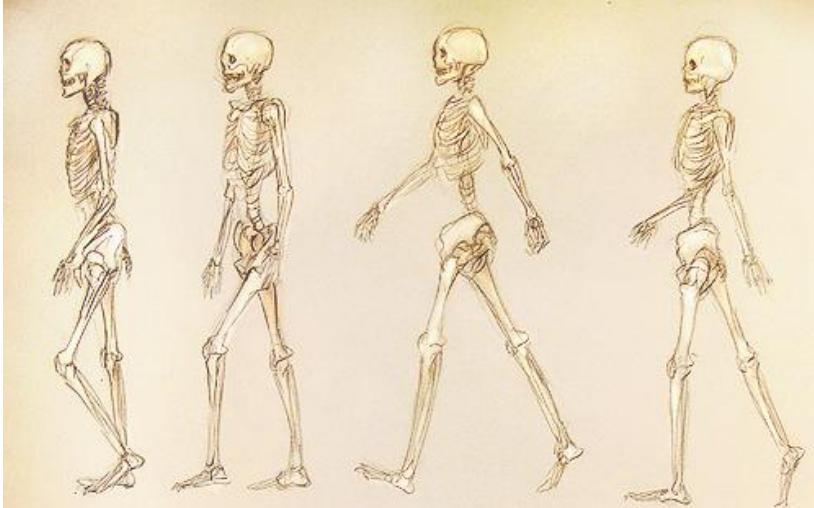
Una volta stabiliti i corretti rapporti tra le parti e il tutto, rappresentare il movimento diventa un semplice lavoro di proiezione, rotazione e riduzione (come negli scorci o nei piani inclinati) simili a quelli conosciuti in geometria



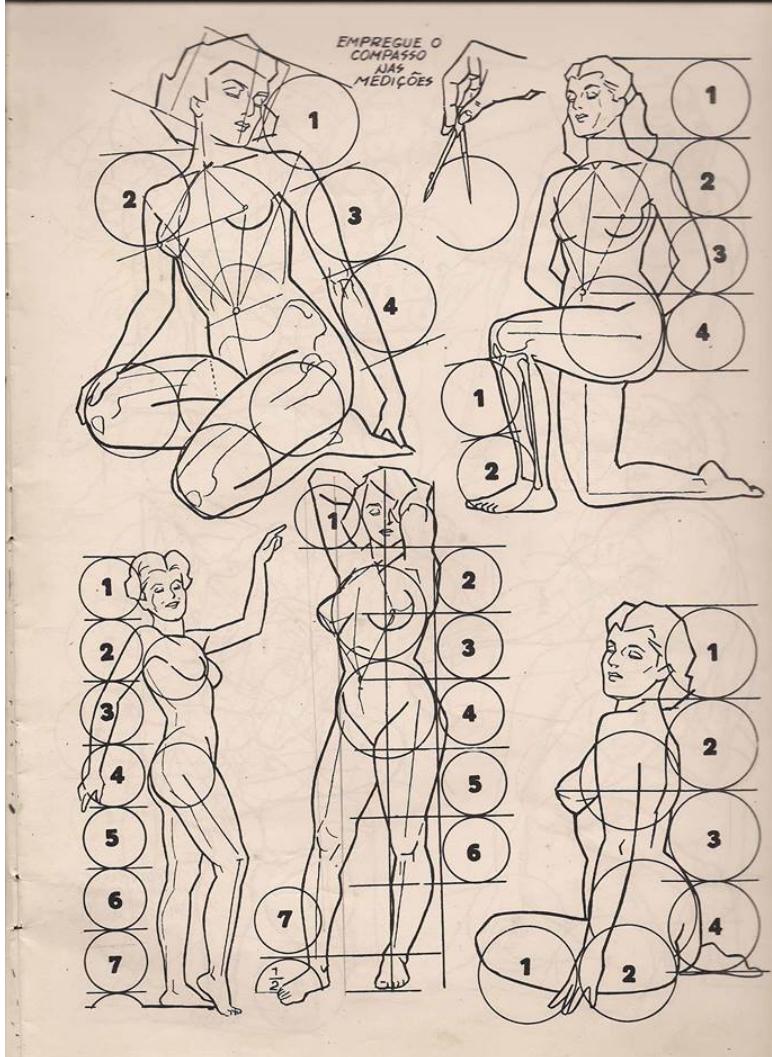
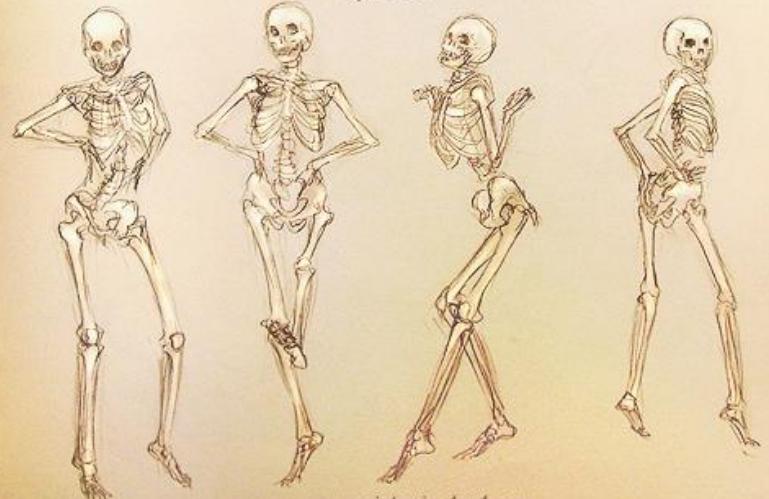
Il movimento

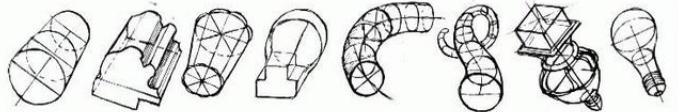
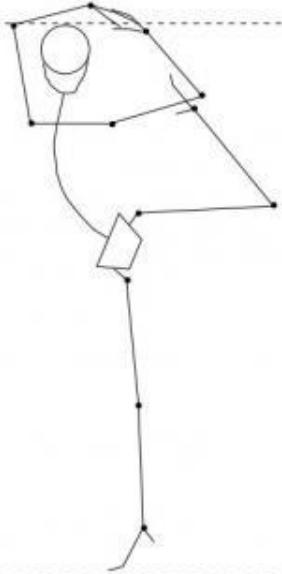
Una volta stabiliti i corretti rapporti tra le parti e il tutto, rappresentare il movimento diventa un semplice lavoro di proiezione, rotazione e riduzione (come negli scorci o nei piani inclinati) simili a quelli conosciuti in geometria



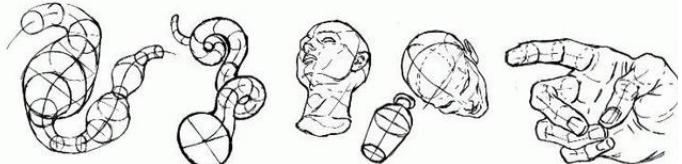


From the music video
"Single Ladies"

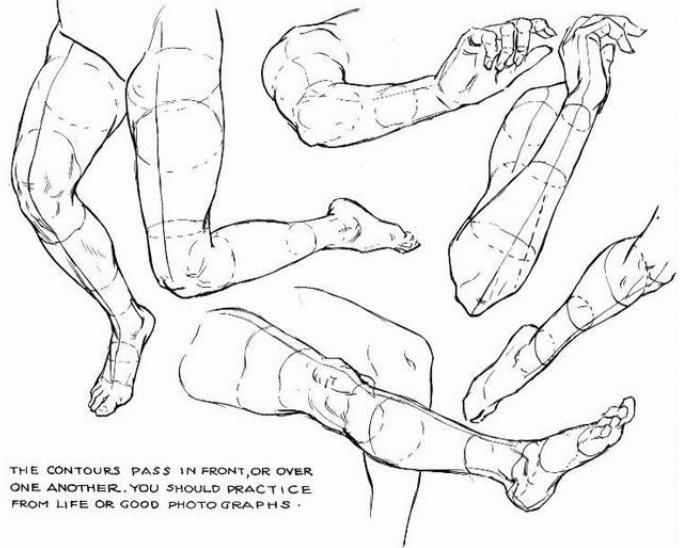




YOU CAN FORESHORTEN ANY FORM BY DRAWING INTERMITTENT CROSS SECTIONS AND CONNECTING.

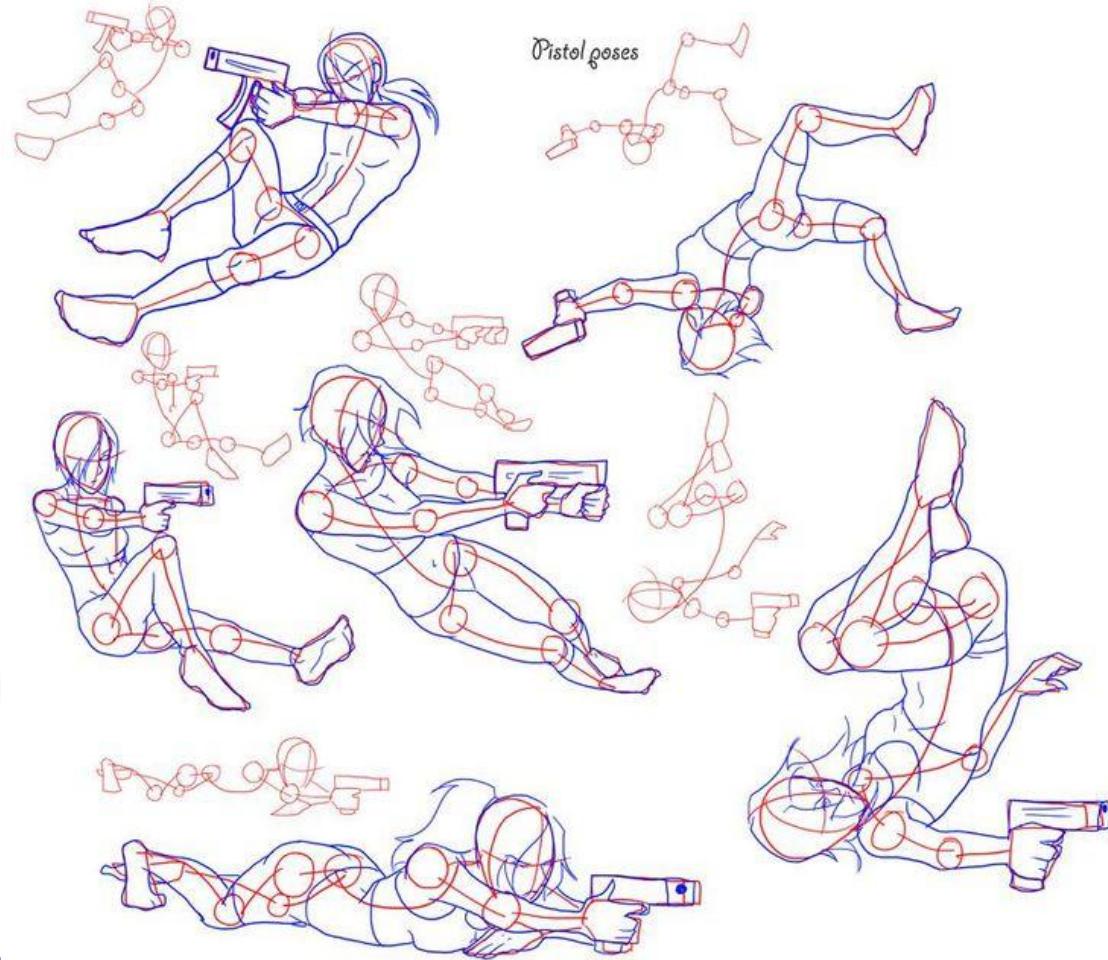
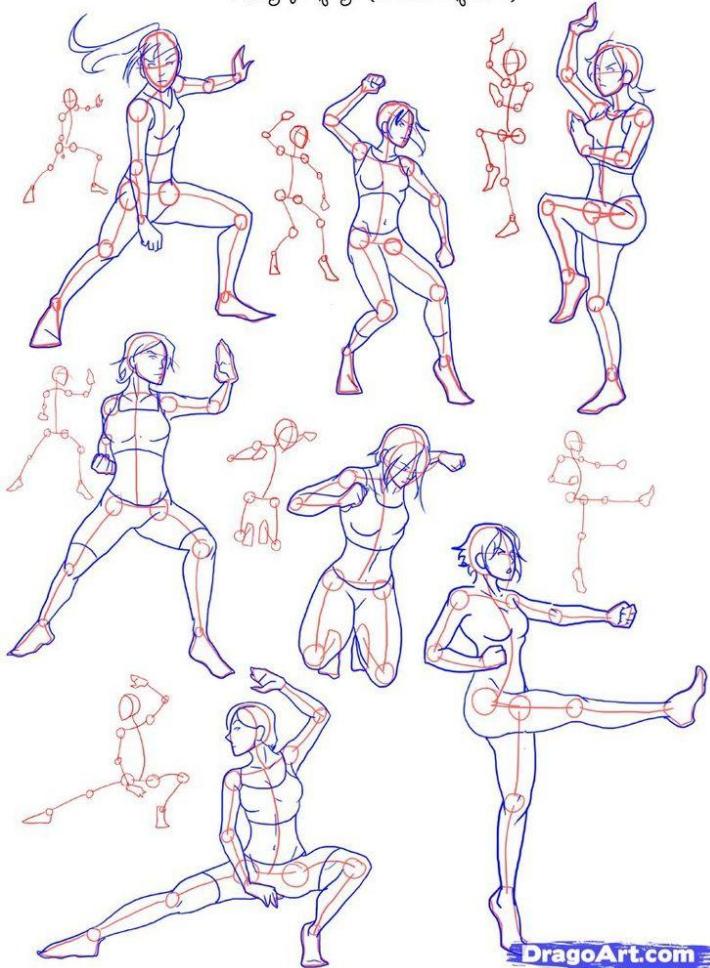


NO MATTER WHAT THE FORM IS LIKE, IT CAN BE DRAWN THIS WAY. BUT YOU MUST CONSIDER THE COMPLETE FORM, NOT JUST THE VISIBLE PORTION. SENSE THE FORM ALL AROUND



THE CONTOURS PASS IN FRONT, OR OVER ONE ANOTHER. YOU SHOULD PRACTICE FROM LIFE OR GOOD PHOTOGRAPHS.

Kung fu page (not like a panda)



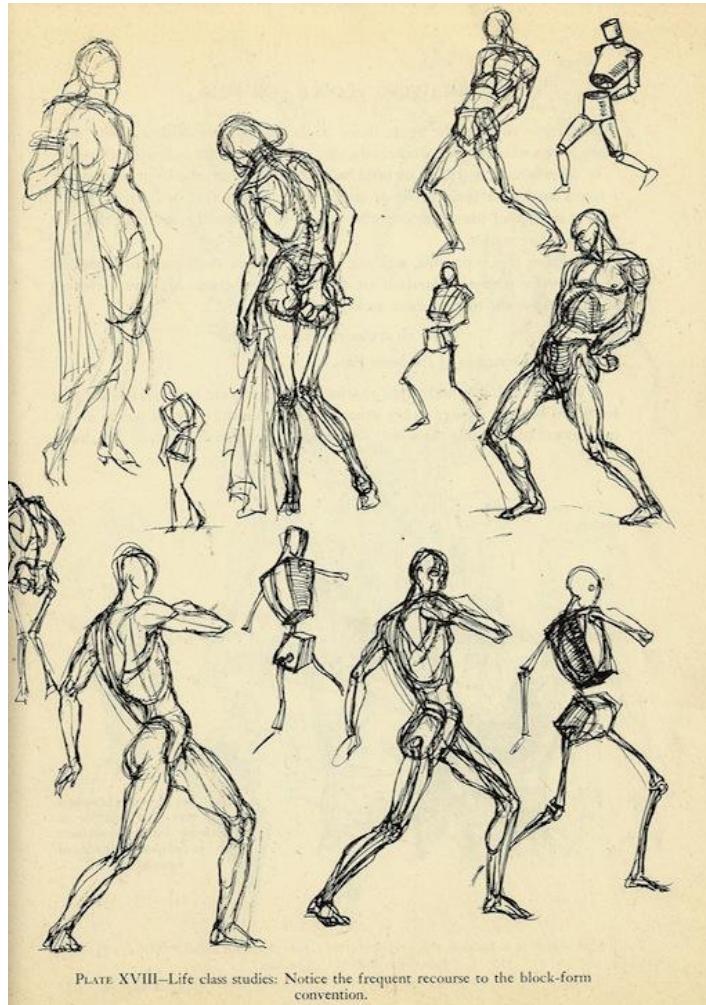
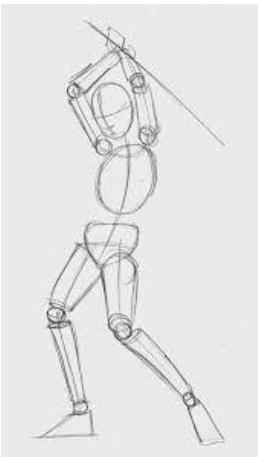
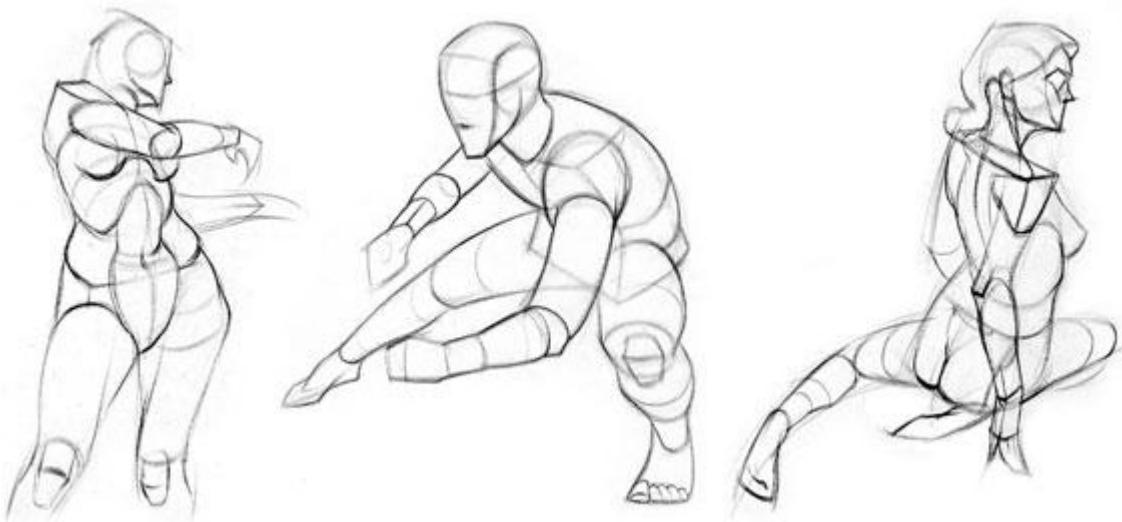
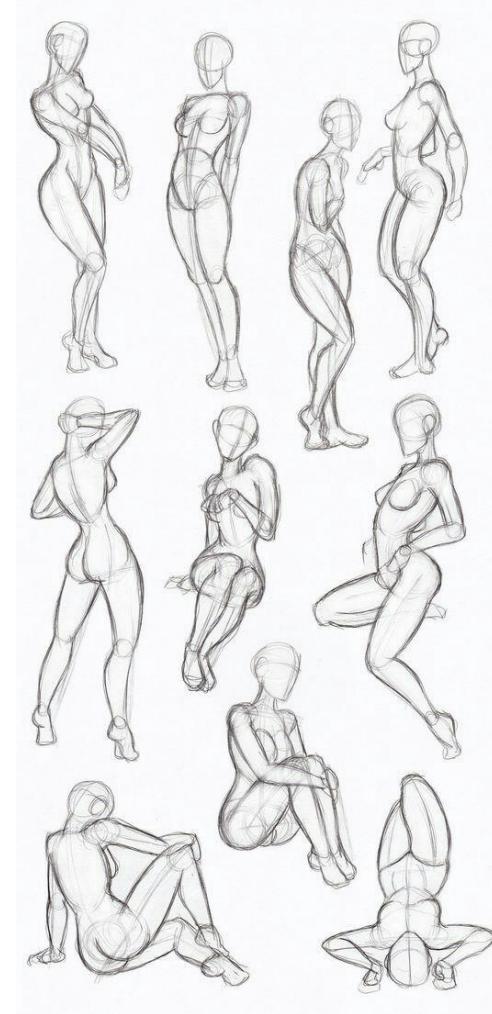
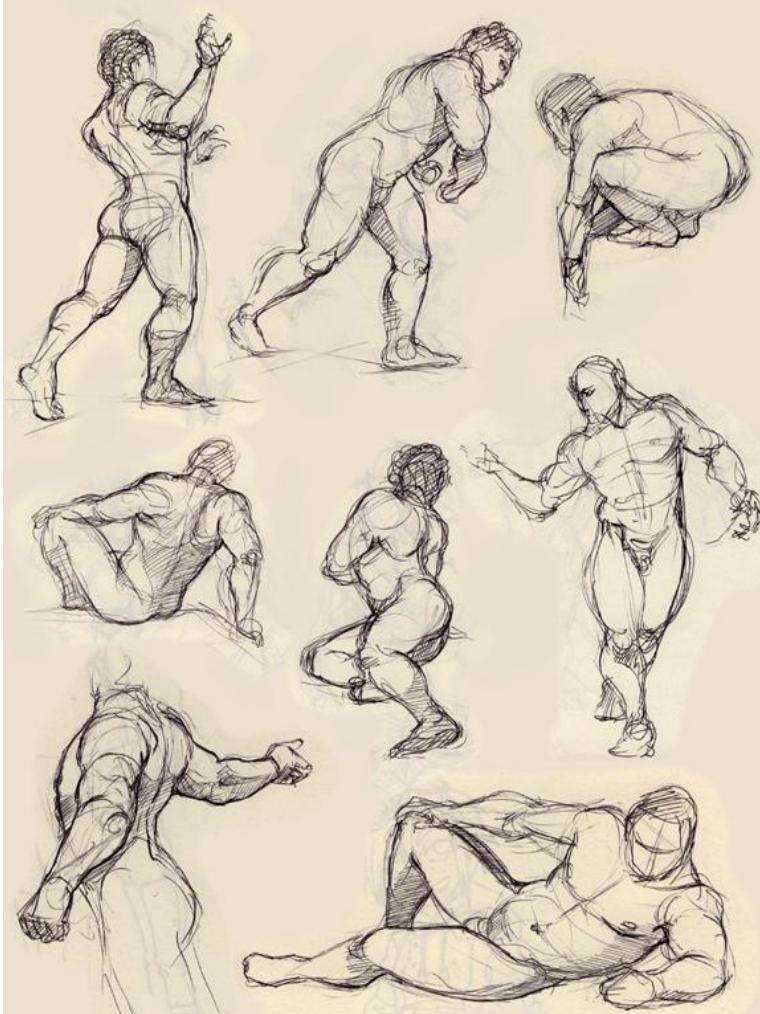
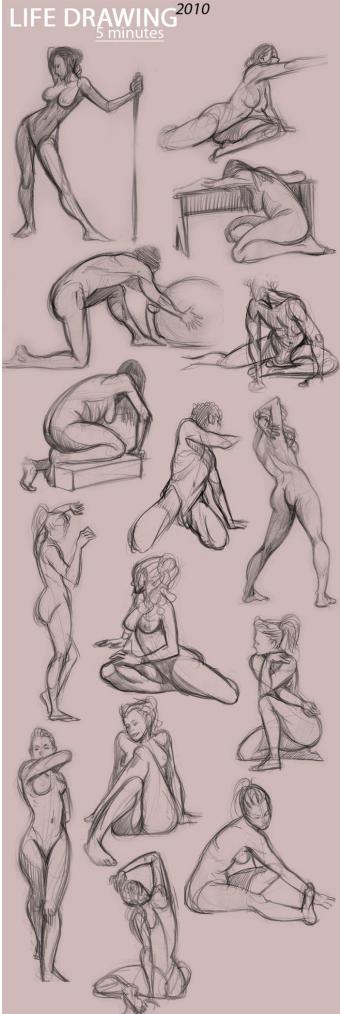
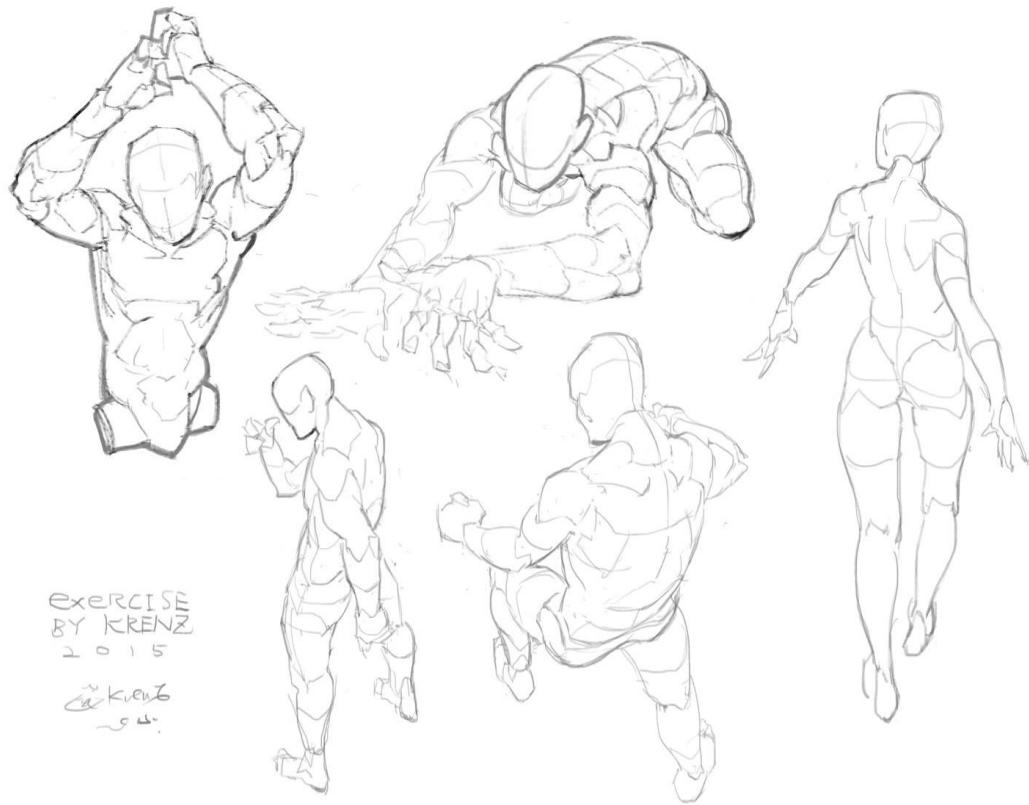
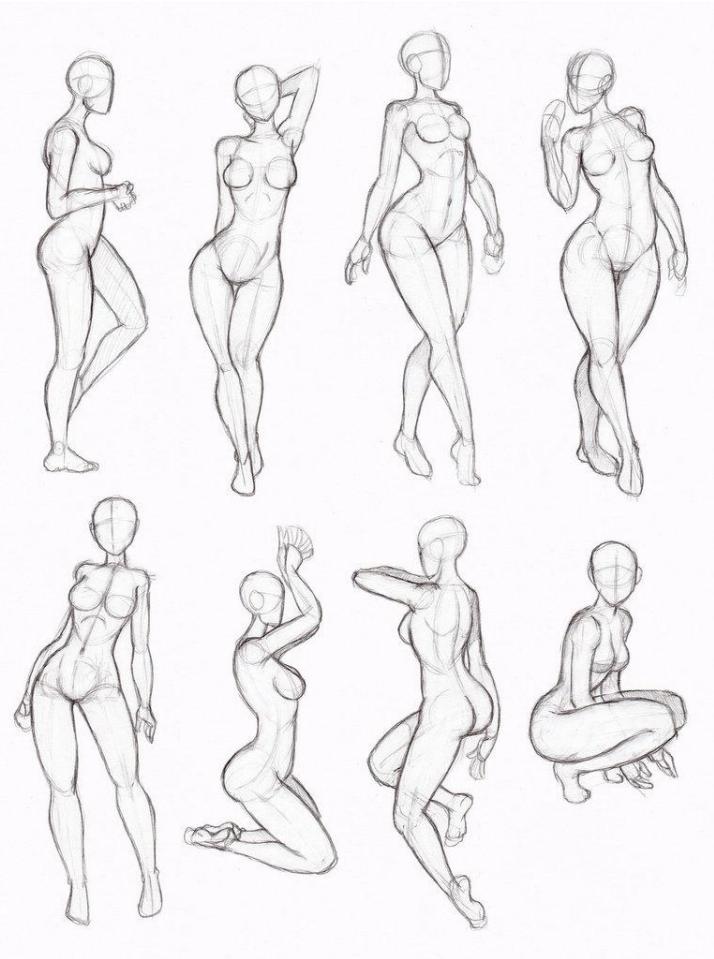


PLATE XVIII—Life class studies: Notice the frequent recourse to the block-form convention.

LIFE DRAWING
5 minutes

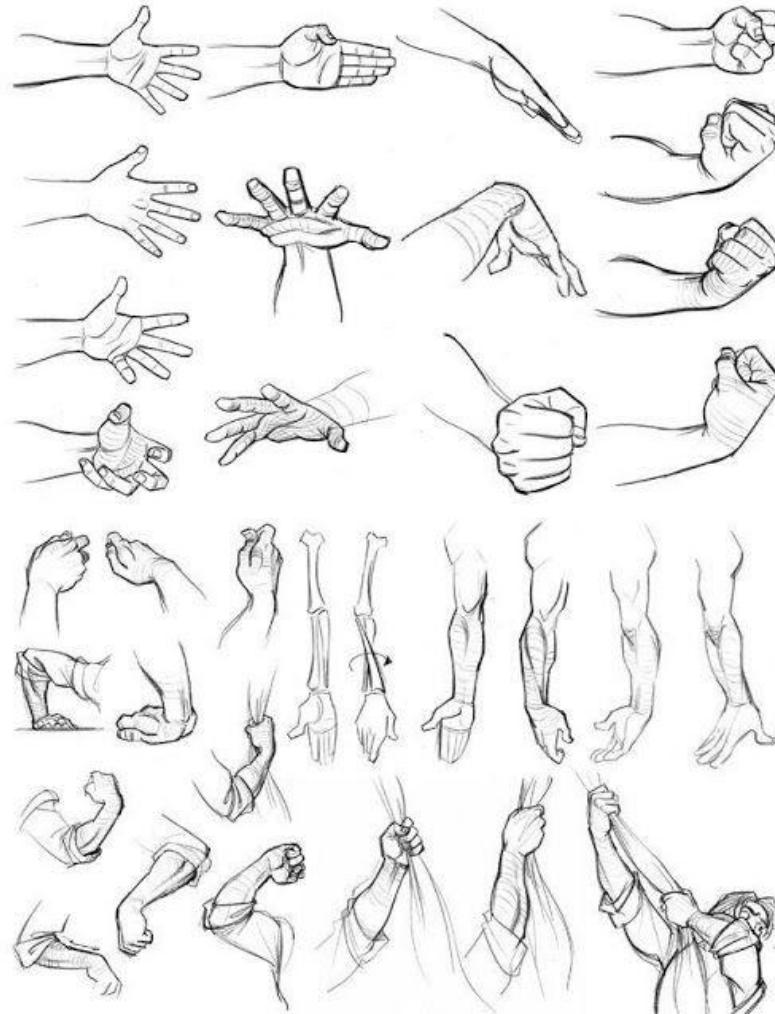
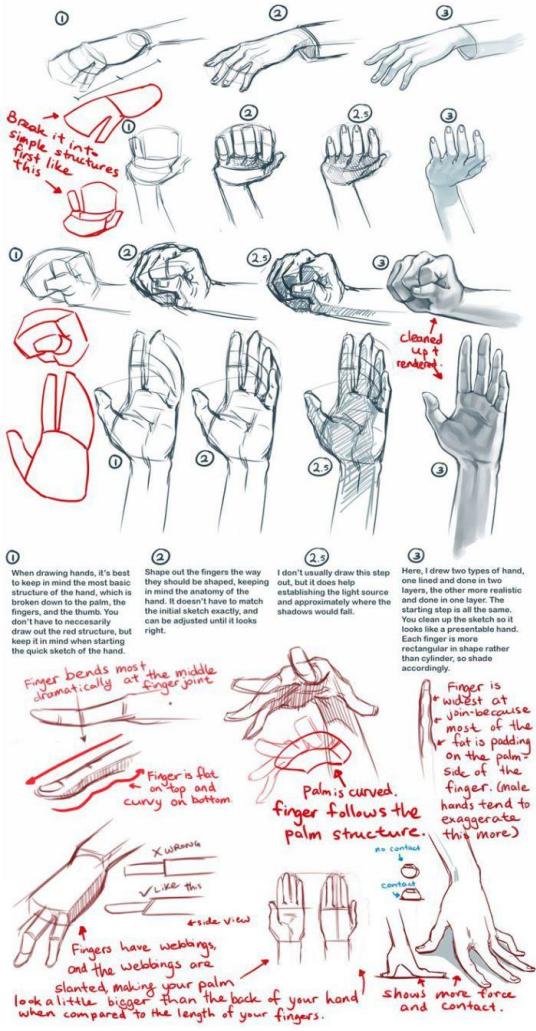


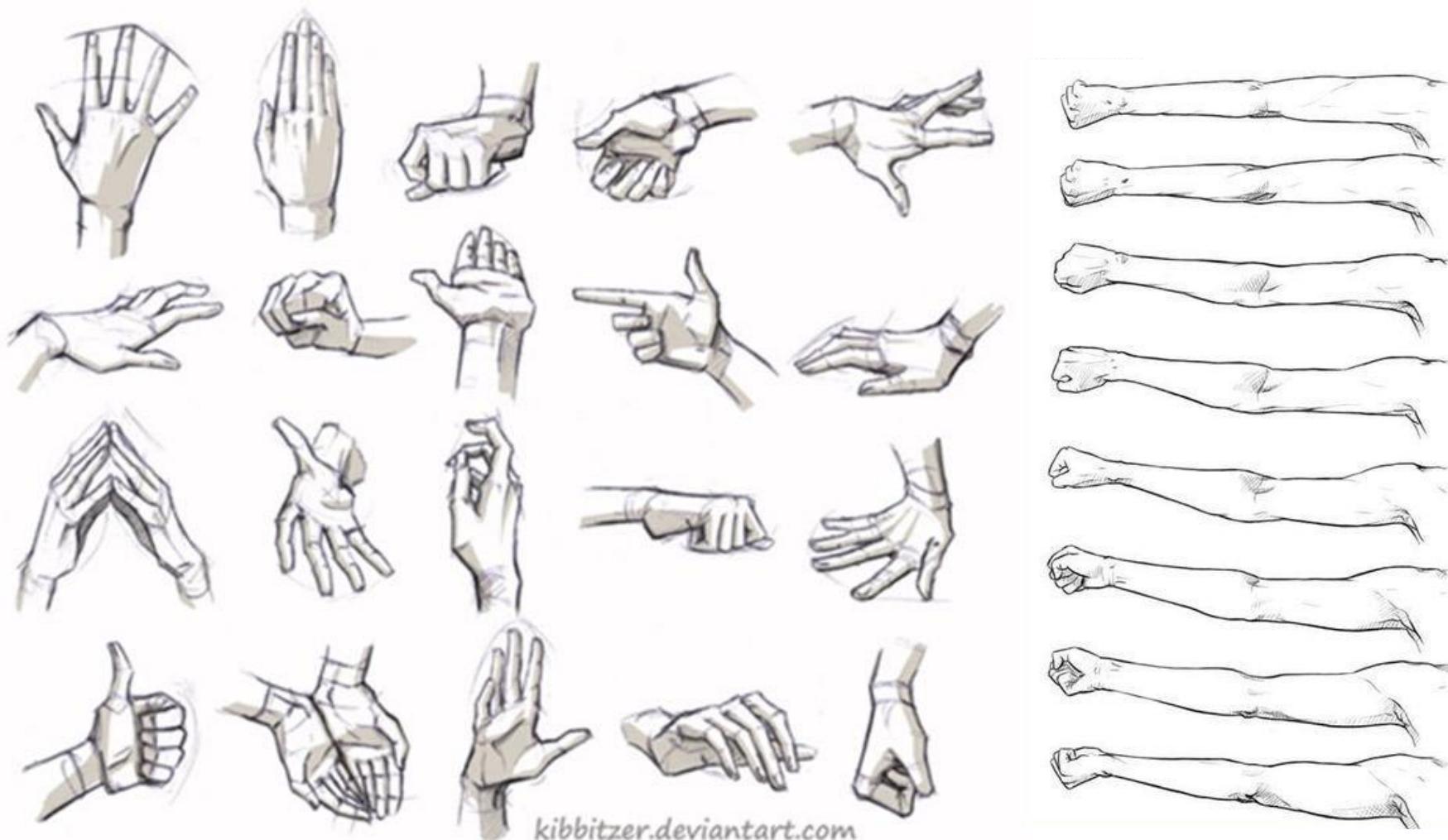


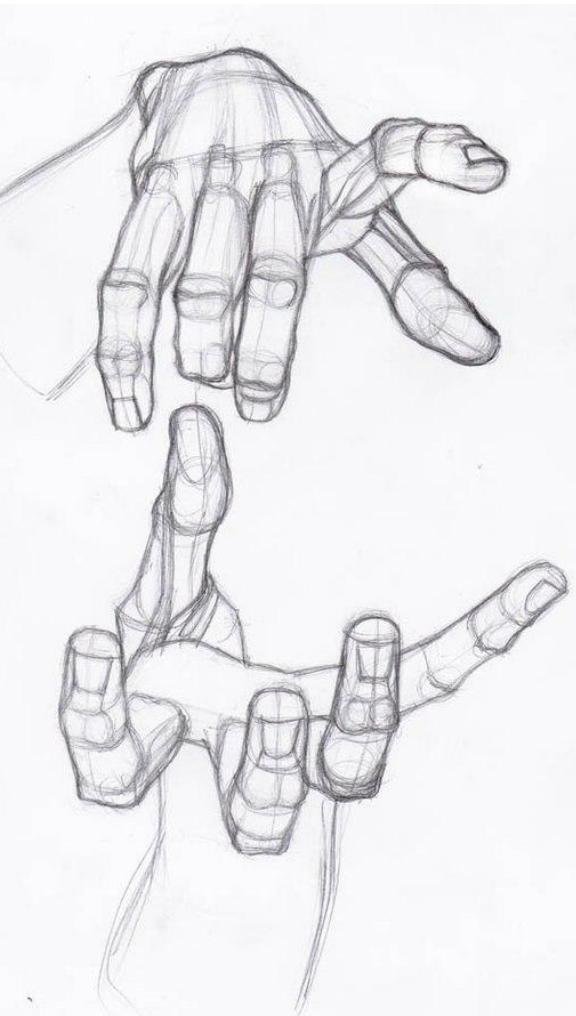
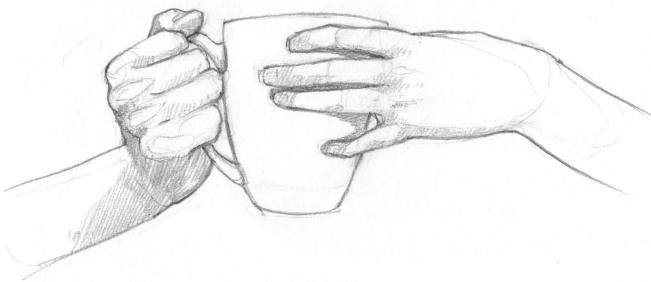
EXERCISE
BY KRENZ
2015

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~ 4 ~



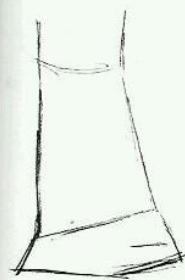




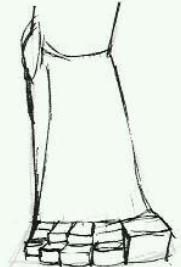


Poised on the Toes

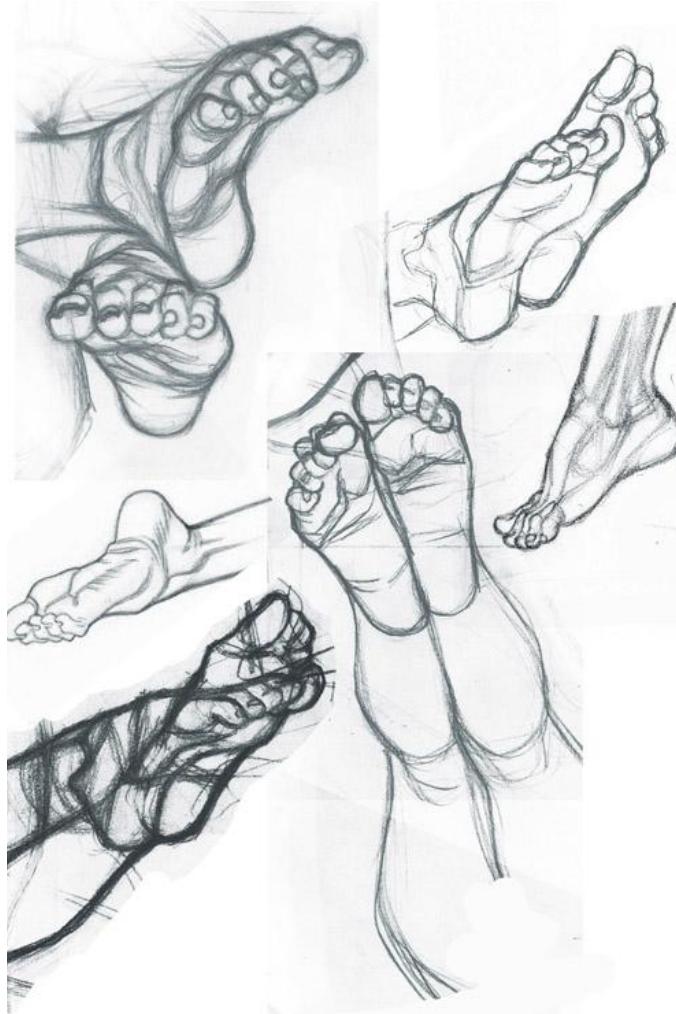
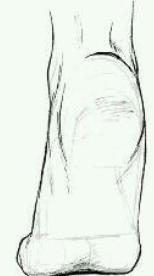
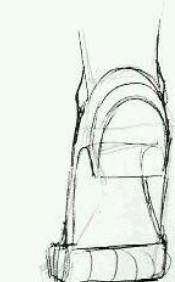
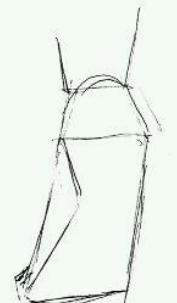
1 Sketch the fist as a single unit.

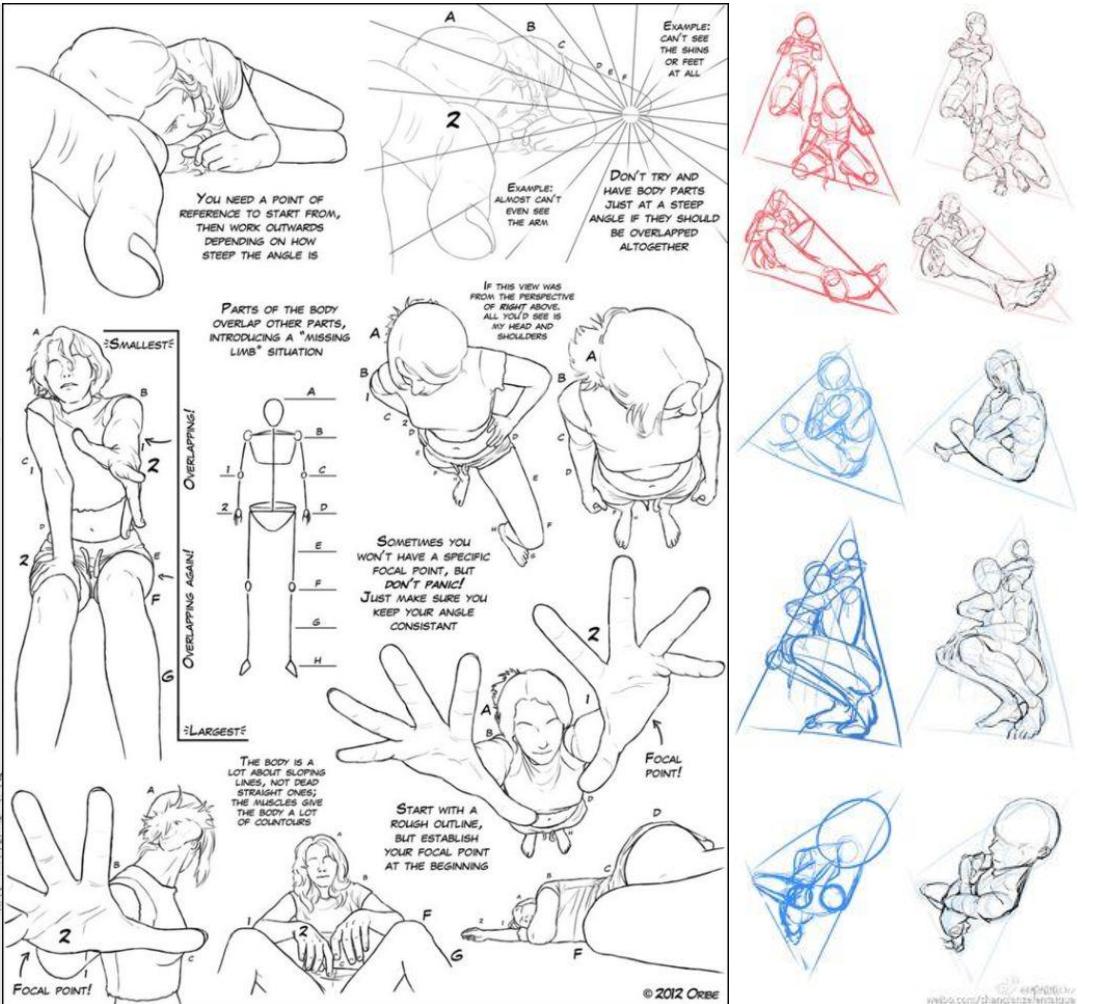
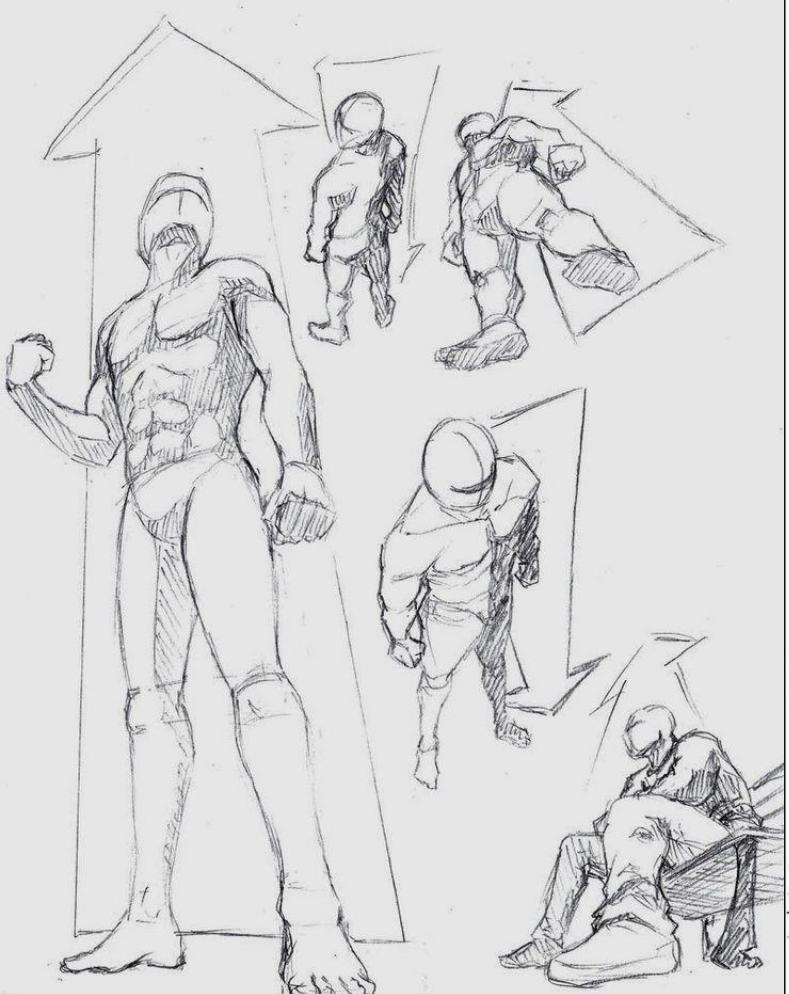


2 Divide the hand into its parts.



3 Add in the details.





Il Corpo

Il disegno

Scegli, tra quelle proposte,
un'immagine da copiare, facendo
attenzione a lasciare visibile il
passaggio principale: la **struttura**
(scheletro strutturale, inclinazione
laterale del bacino o delle spalle, la
direzione del movimento, ecc.)

Potete inserire, volendo, accenni di
chiaroscuro

