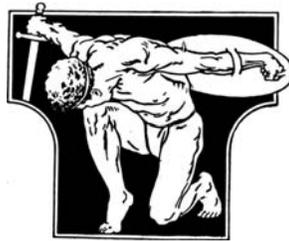


FIGURE DRAWING SECRETS

(Preview Proportion Section)

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www.FigureDrawingSecrets.com

PUBLISHER'S INTRODUCTION

Now you can stop drawing and painting figures the hard way. [Figure Drawing Secrets](#) is the long-lost manuscript with over 1016 detailed illustrations of the bones, face, head, torso, legs, hands, and feet – covering every aspect of anatomy for the artist.

After studying this work by acclaimed artist and illustrator, Victor Perard, you can draw people and figures perfectly in any positional – without a model.

Perard's work is the secret resource many top artists used to perfect their drawing and painting of the human figure and now it's yours to use and benefit from. This is the quickest and easiest way to truly learn figure drawing. Inside each section you have absolutely everything any artist would need.

This tiny preview should give you the assurance this is a work you need to have at your side.



"...Superb drawings, excellent diagrams – VERY thorough. I give this one very high marks."

- Terry Beatty, acclaimed inker of DC Comics' animated style Batman® series, 'Ms. Tree' (the longest-running private eye series in comic books), Mickey Spillane's 'Mike Danger' and 'Johnny Dynamite', among many others. (TerryBeatty.com)



"An excellent resource for nearly any artist. This is much better than anything I've seen coming out today. With Perard's work you can actually get a sense for the whole human figure. I really like the way there are so many poses, angles and positions illustrated. You can use this material again and again as a reference anytime you need. I highly recommend it."

- Daniel Nie, Germantown, MD, full time artist and recipient of the Sam Ragan Fine Arts Award with his artwork extensively

displayed in the U.S., Europe and Canada.

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PREFACE

The purpose of this book is to present in a simple and direct manner the subject of anatomy as it is applied to Art. As little text as possible has been used, and much dependence has been placed on pictorial representations because the latter are a more direct means of impressing the artist with construction and form. For this reason this work has been copiously illustrated, often showing various views of the same structures and actions.

To the beginner the study of anatomy is too often dull, prosaic and difficult and this is due, in large part, to the fact that many text books on the subject contain insufficient descriptive drawings. Even though the student plows through many pages of text, he often fails to visualize the subject properly. Therefore it has been endeavored to substitute illustrations for descriptive text whenever practical. The drawings have been arranged in groups for the purpose of comparison, and in this way the eye becomes accustomed to observe much which otherwise might escape attention.

To express outward form correctly requires a knowledge of the internal structure, that is, of the bones which compose the framework and define its proportions and of the muscles and tendons which direct its action.

Every figure artist finds sooner or later, as he advances in his artistic career, that his work needs strengthening through a well grounded knowledge of anatomy. The great masters of the past realized this and their grasp on the fundamentals of anatomy is reflected not only in their finished works, but in such of their preliminary sketches as are still preserved.

The ability to construct figures correctly from the imagination rather than to depend entirely on models is a distinct aid to the draftsman and to the sculptor. The student of anatomy should therefore test his skill by making memory drawings and by applying his knowledge to compositions of his own fancy.

When working from living models, the artist will find that his knowledge of anatomy will enable him to analyze and interpret the forms before him in a more understanding way than he could without such information. It will develop in him greater powers of observation. An understanding of anatomy is an instrument in the mechanics of Art: a means to be

employed to assist but never allowed to dominate. The artist must learn properly to evaluate his anatomical information and to know the part it is to play in the development of his art. The studies he makes will then be done more intelligently and with better draftsmanship as an inevitable result.

VICTOR PERARD

notes on proportion



Since proportion is the comparative relation of one thing to another, some standard or unit of measure must arbitrarily be established. In Art, this unit is known as the "head" which is the distance from the top of the skull to the tip of the chin. The illustrations in this book are based on the proportion of seven and a half "heads" to the height of an erect figure. The use of this standard will obviate much descriptive text. It is well, however, to bear in mind that this standard of proportion is modified by such elements as race, sex, age and physical differences peculiar to the individual. For this reason the following notes on proportion are grouped under the heads: Male, Female, Children and General Observations.

Proportions of the Male. The greatest width of the male figure is at the deltoids, a little below the shoulders and the width here is about two heads.

The width between the hips should equal one and one half heads, and the width between the nipples one head.

The height of the figure, seven and one-half heads, should approximate one "head" for the head, two and three-quarter heads for the neck and trunk, and three and three-quarter heads for the lower extremities.

From the finger tips to the elbow should measure two heads.

Proportions of the Female. The bones of the female are shorter and have less rough surfaces than those of the male. The sternum or breast bone is shorter and more curved and the pelvis is broader and shallower which gives a greater width to the hips. The sacrum is wider and projects at an angle backward.

The posterior superior iliac spines and the anterior iliac spines are further apart than those of the male. The distance from the rib cage to the pelvis is greater due to the shallower and broader pelvis.

There is less distance from the crest of the iliacs to the great trochanters of the hips, because the anterior iliac spines are spread out and lower, and further apart. In the female figure the Poupart's ligaments and the furrow of the groin are more horizontal.

The shoulders are narrower and the collar bones (clavicles) straighter and shorter thus giving a more graceful and longer neck and more sloping shoulders in comparison with the square shoulders of the male.

The arms are shorter in proportion to the trunk which is due to the shorter humerus bone

of the female, and because the humerus bone is shorter, the elbow is higher.

Variations in the length of the female leg are more frequent than those of the trunk and so it is more difficult to judge the height of the female figure when seated. But the length of the torso is proportionately longer than in the other sex. The legs are shorter and the skull smaller.

The center of the female figure is above the pubic bone while in the male, the center is about at the pubic bone. The width of the female hips is about the width of the chest wall plus that of one arm and is greater than that of the male of the same height. The fact that the female sacrum is at a greater angle than that of the male and that there is more fat on the buttocks gives these a greater diameter.

The female abdomen, is more rounded and the thighs are thicker from the back to the front than in the other sex.

Proportions of Children. The child of three is about one half the height of the adult, and at ten, about three-quarters the height of the adult. As the child grows older the relative sizes of the head and the trunk change. At twenty-five the figure is full grown.

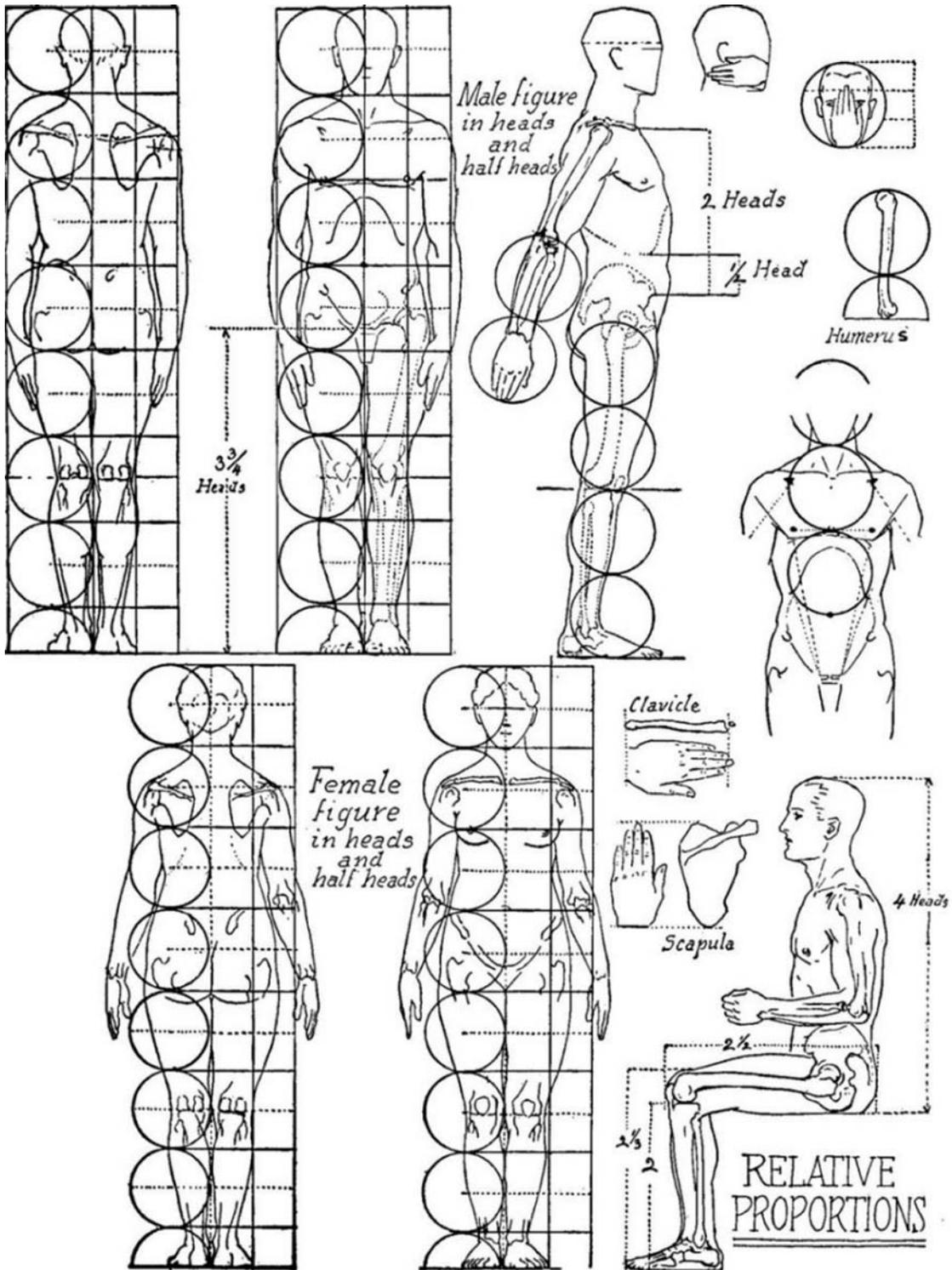
At birth the center of the figure is a little above the navel, at two years at the navel and at three years the center is level with the iliac bone.

With advancing age this point gradually lowers depending to a great extent on the length of the legs.

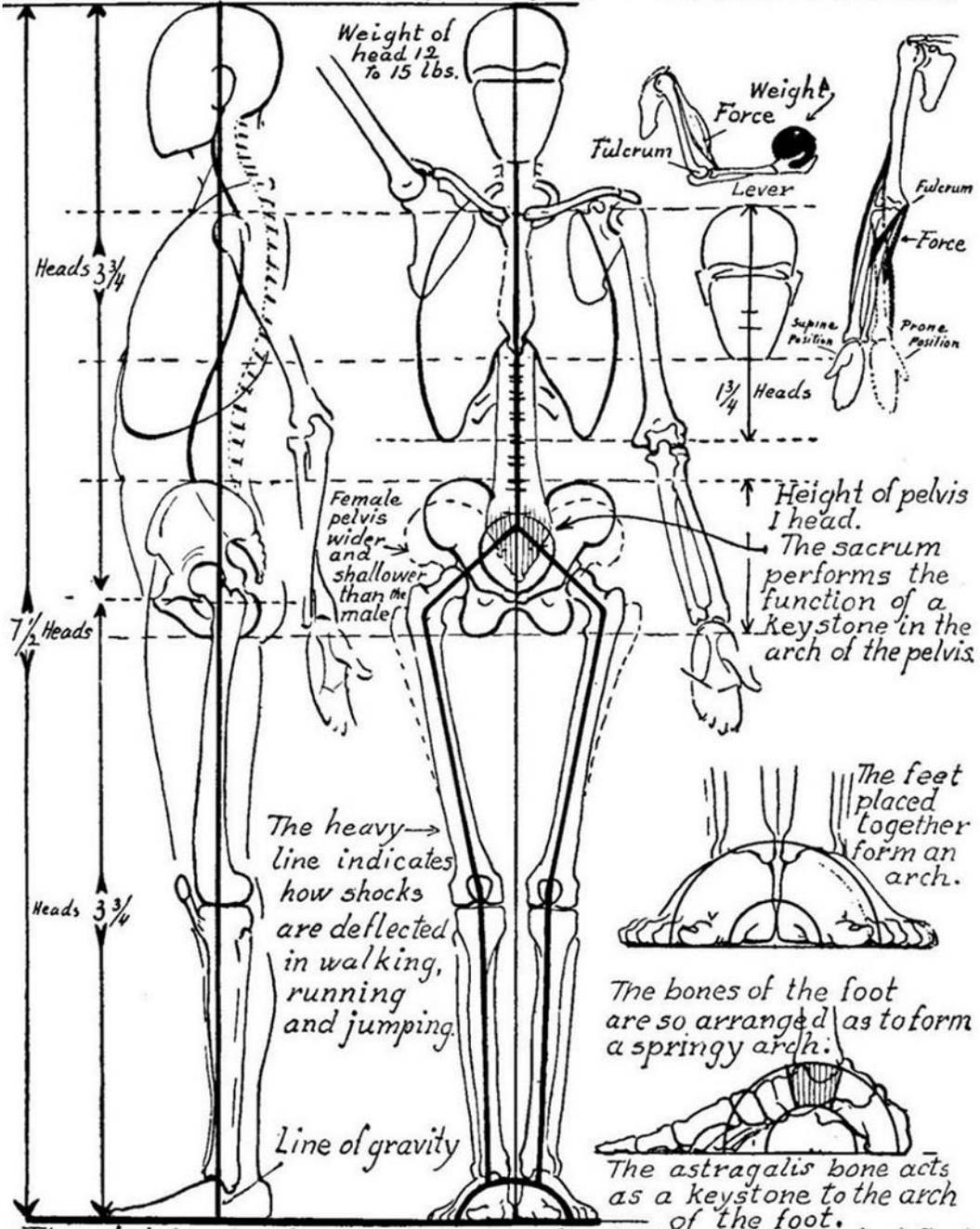
General Observations. The clavicle bone continues to grow for a considerable period after the other bones of the body have attained their full development and therefore the shoulders are said to broaden.

Only very tall people have a height of eight heads. Short people are seven heads or less. The muscles of the adult account for about one half the weight of the body.

The skeleton always provides the proportions of the figure with slight allowances for the padding between the joints, between each vertebra, and under the heel and foot. In old age the figure shortens due to the hardening and shrinking of the cartilages between the bones.



Some of the mechanical principles of the human frame.



Weight of head 12 to 15 lbs.

Fulcrum
Lever
Weight
Force

Fulcrum
Force

Supine Position

Prone Position

1 3/4 Heads

Heads 3 3/4

1 1/2 Heads

Female pelvis wider and shallower than the male

Height of pelvis 1 head.
The sacrum performs the function of a keystone in the arch of the pelvis.

Heads 3 3/4

The heavy line indicates how shocks are deflected in walking, running and jumping.

Line of gravity

The feet placed together form an arch.

The bones of the foot are so arranged as to form a springy arch.

The astragalus bone acts as a keystone to the arch of the foot.

The skeleton in simplified form to illustrate curves which deflect shocks and give springiness to the frame.

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“At Last! You Can Draw People and Figures Perfectly In Any Position...Without a Model”

Long-Lost Manuscript Resurfaces With Over 1016 Detailed Illustrations Of the Bones, Face, Head, Torso, Legs, Hands, and Feet – Covering Every Aspect of Anatomy For the Artist

Dear Artist,

Let's face it, drawing people and the human body is tough!

There's no doubt, it's probably the most difficult lesson for any artist to learn. Too often the study of anatomy is dull and boring so mastering the human figure isn't even an option. Frankly, figure drawing is the only subject you can't fake.

Of course, some people will tell you can do fine without an understanding of human anatomy. **WRONG!** Just take a look at their drawings and judge for yourself. Their 'mushy-soft' forms are an instant giveaway.

However, the big problem is most books on the subject are filled with boring description after description but not enough actual illustrations and clear drawings. You practically had to be a brain surgeon to figure it out.

Sound at all familiar?

But now there's good news!...

Recently a long-lost manuscript by highly acclaimed artist and illustrator, Victor Perard, has been re-discovered. Perard's work is the secret resource many top artists used to perfect their drawing and painting of the human figure.

Now you can discover...

The Right (and the Wrong) Way to Learn Figure Drawing

This newly released work called "[Figure Drawing Secrets](#)" by Victor Perard is the quickest and easiest way to learn figure drawing. Inside this magnificent **work you'll get over 1016 detailed illustrations of the human body in perspective, from different angles, both in still poses and in movement.** Absolutely everything any artist would need.

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