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8 head body proportions

For most people, the school begins in September. I skipped class a lot, so for me - it started in October. So to honor my typical self © Tuant, I'll give everything to a special school to school, Drezz style. This lesson is all about the anatomy. So, after dropping your late on my desk and interrupt the lesson, take comfortable, open your books and join the rest of the gang. Let's talk about Anatomy in comics. As an artist, you can not expect to draw each character anatomically correct and in proportion every time. Unless you do not have an eidetic memory of some kind (the photographic memory for you joker in the back of the class), you'll need some reference. We need to understand the structure of the human body and the limits of its forms to make them realistically. Even if you're drawing cartoons and caricatures, you must have a working knowledge of anatomy and its rules before breaking them (slightly.) So before pulling out the excuses - this is my style, ones similar to those fingers fingers Banana should look like - I want you to really want to look good at your job and confesses that does not let you rely on un'anomia and appropriate proportions as much as you should. To avoid some embarrassing mistakes and potential detentions in my class, I'll share a few key graphics courtesy of figure drawing for all that goes for Andrew Loomis. These will help you get a proper anatomy / proportions in your figures. Now, these are not all and end all the figures of the drawing, but they serve as a good basis. They start with their studies, should we? The ideal male proportions typical male character uses a system of 8 testini. Determines the character's height, divide it by 8, and this will give you the basic dimensions of his head. Take a look at the chart and we can see some reports: $\hat{A} \epsilon \hat{a} \sim \hat{A} \epsilon$ width of the body = 2 1/3 heads $\hat{A} \epsilon \sim \epsilon \hat{A}$ height of the body = 8 heads $\hat{A} \epsilon \hat{a} \sim \hat{A} \epsilon$ The distance between the nipples on the chest = 1 head $\hat{A} \epsilon \hat{a} \sim \hat{A} \epsilon$ the width of the bottom of the calf muscles when they are together = 1 head $\hat{A} \epsilon \hat{a} \sim \hat{A} \epsilon$ the distance from the bottom of the knees to the ground $2 = \hat{A}$ ideal proportions heads women for women, things change a bit. Even their overall height is measured in 8 heads but the head is proportionally smaller, therefore, the figure will be smaller. $\hat{A} \epsilon \sim \epsilon \hat{A}$ width of the body = 2 large heads $\hat{A} \epsilon \hat{a} \sim \hat{A} \epsilon$ Life = 1 large head $\hat{A} \epsilon \sim \epsilon \hat{A}$ buttocks = 1 1/2 wide heads (yes, buttocks $\hat{A} \times$) Quiet to your back, you clown) $\hat{A} \epsilon \sim \epsilon \hat{A}$ the bottom width of the calf muscles when they are together = 1 head $\hat{A} \epsilon \sim \epsilon \hat{A}$ distance from the bottom of the knees on the ground = \hat{A} Now that 2 heads you know the rules, you can slightly change the aspect ratio to exaggerate the features. A word of warning though $\hat{A} \epsilon \sim$ "You should not wander too far from the graph, otherwise your character will look more like aliens. Differences in human proportions now, here is a chart with some variants of human proportion. This graph - explained by Loomis , shows that the standard proportions make it look like the characters $\hat{A} \epsilon \hat{a}, \sim \hat{A}$ Moppia and old-fashioned. " This technique uses a ratio between 7/2 heads for the height. If you went to art school, you can recognize it as the standard taught in the majority of institutions and courses of study. In European comics, this is used as a standard size for male characters. For a well-defined shape, you need to exaggerate slightly. The idealistic proportion serves as an alternative to standard proportions. So you the proportion of the elongated fashion industry that exaggerates the body and further extends the form by an additional head highest standard of measurement. The biggest exaggeration of the shape creates a super-human figure that you will see in Marvel and DC Comics. There Heroloca was even used by sculptors in the classic period to make them look greatest in life. Pretty conference, now it's time for your homework. For our next lesson I want you to try the following exercises. Make a series of sketches sketches First to get the feeling to draw people based on a headscale 7-1 / 2 or 8. Make sure you draw three front, lateral and rear views. This will give you a good sense of body parts need to be related to others. Repeat this process a number of times using a wide range of body types (thin, fat, high, low) with other proportion techniques (standard, ideal, fashion, heroic) if you do this enough times, you $\hat{A} \epsilon$ you will get it Blocking the proportions of body parts much faster than assuming that it should be in a certain way and drawing for attempts and errors. Sulle make stupid mistakes even. What you are doing is essentially conditioned yourself to draw the human form constantly in proportion. Start with some gesture designs, then bust out a proportionate human shape if you feel you $\hat{A} \epsilon$ is not enough to get the size at the bottom right. Then go back to your subject and try again. Rejected class! Next tutorial will concentrate on the differences of proportions from adults to children $\hat{A} \epsilon$ | And you jolly in the back, see me after the lessons. AndrÁf © S $\hat{A} \epsilon$ DREZZ in Rodriguez is the author of the Neo-Noir online Graphic Novel El Cuervo. He provides wa readers with periodic articles (like this) to help improve their cartoon skillz so you can pay bills. Feel free to follow him on Twitter at @Drezzrodriguez thanks for coming to this page. The real color wheel is, I think, my most important page. Real Color Wheel Explained Life Design, New Window Here is the marking points on a normal and twenty years human proportion. The skull is the basic division of the human body that is eight heads high. The separation between the legs is a fourth head under the center of the body. Start head with (3 x 4) Oval. Divide this head like this: the upper part of the skull. The pupils are in the middle of the head, from top to bottom. The lower part of the nose is about 1.5 eye widths from the eye line. 1 eye width under the nose is among the lips. 1/3 Below between the lips and the chin is the chin. I started with an oval that adapt to the front view of the skull. My horizontal central skull line that divides the top to bottom is among the students. My head is 5 eyes wide open not including my ears. When you draw your head I consider the eye horizontal line in the middle of the head. I believe the ear stretches with the age. The ear connects to the top of the horizontal central line. The nose becomes bigger with age. There is a isosceles triangle with pupil points and in the closed lips, which is at the center-low of my front teeth. Different deviations are portrait features. A side side-head head view is a high length of the head and a wide head length. The upper part of the ear is in line with the top of the eyes. The ear hole is in line with the lower part of the nose, and the dorsal / skull rotation point. The lower part of the ear varies with the individual and age. \hat{A} , Front view The face triangle is from the center of each student, through the nostrils of the nose of a point between the upper front teeth. For me, this is an important feature, everyone's triangle is a bit different. Smiling mouth lines under the students, and the two iris usually equal the smiling maximum width of the mouth. This self-portrait coal design is on a white background. It was then painted with only two dark colors-making neutral, red oxide and overseas blue. A land of burned Siena enamel was then used for the heat where it is necessary. The classic pigments are vermilion, vine black and yellow in Naples. Five camped eyepieces at the center of the skull, once again, each is a bit The space between the pupils is an average of two and a half inches. The width of an eye is usually equal to the space between the eyes. The proportions of the body body a perfect body is 8 heads, total. The neck space is 1/4 of a head length, under the chin of the top first head. The second head begins under this neck space. A quarter of one head of this second head is the shoulder shoulder and clavicle. This leaves room for neck support muscles. The shoulder line widen two lengths of the head (two widths on a female) and is the top line of the torso triangle that extends to the top of the hip triangle. The chin at the shoulder line is 1/4 of a head length. This is also 1/4 head for the neck space. The nipple line is equal to a length of the head starting from the chin, at the bottom of the second head, the younger is higher. Males remain higher. Even the nipples on the belly button equals to a length of the head. Adjust the bust for the 1/4 neck space, from the belly button to the space between the legs is a length of the head, this is the bottom of the head of the third trunk regulated. This betw the space of the ieg is actually 4 1/4 of head from above, including the space of the neck to 1/4 of the head. \hat{A} 3 and 3/4 heads from the bottom of the feet, for a total of 8 high heads. The two central heads overlap for 1/4 head, the upper part of the triangle of the curvature line is 4 heads from the base. The first three heads of the torso have been lowered to 1/4 head due to the space of the empty neck. The width of life on the belly button is a wide head length. From the top line of the hip / trunk triangle to the space between the legs it is 3/4 of a head, and two head widths wide. No more. The body of the body is the bending line, which forms the upper line of this small, third triangle of the bending line. Its upper line is 1/4 head over the space between the legs and two wide head widths. No more. This curvature line can also be measured as four heads from the base, which has not added 1/4 of space for the neck for the neck as happened in the first 4 heads. In other words .. the big torso triangle is from the shoulder line towards the upper part of the hip / trunk triangle. The second triangle is the trunk triangle, the hip bones up to the space between the legs. The third triangle, the triangle of the fold line is a quarter of a head, inside the trunk triangle, starting from the space between the legs. The thoracic cage can be represented by two oval heads above, starting at the top of the second head (lowered) according to the lower part of the third head. The bottom of the fourth head from the top the space of the neck is the space between the legs. The upper arm of the arm, from the shoulder triangles outside the edge, is a half head. The lower arm is a fourth long head. The hand is 3/4 long of a long head, equal to the average face up to the hair line. The side view of the chest is a head, wide width, to the nipples. The upper part of the arm, which is a single length of the head long, connects from the center of the ball to the shoulder that is a circle of the fourth head. Just under the space of the leg, the legs and the body are the largest. Two egg-shaped heads, side by side, upside down, adapt to the trunk area. From the external point of the bending line triangle to the bottom of the knee cap is two lengths of the head. The fold line is always the center of the body. The knee cap is a 1/4 head length circle. The calf muscle is higher outside. From the center of the knee to the ground it is two lengths of the head. The ankle is 1/4 high head from the ground. The foot is a length of the head. The ankle bone is higher inside. The order-design of a figure of the stick, in action 1. Start with the central balance line from top to bottom. 2. Divide it to half, showing the upper part of the triangle of the bending line. 3. Define the head, legs, shoulder line and lines of the 4. Finish the torso triangle and the triangle of the bending line. 5. Now add hands and feet. This is everything. These simple steps include the lines that can capture any action, fast! Now, to finish the shape, put the trunk triangle, shoulder balls, knee caps and rib cage. From the bottom of the bending line triangle which is the space between the legs, connect a line to the bottom of the knee cap for the inside of the leg. Connect another row from the outsides of the triangle top of the bending line to the bottom of the knee caps. The bottom of the knee cap is two heads from below. Add the calf lines and e Stick figures is over. It is precise, balanced, and ready for the muscles. \hat{A} , \hat{A} , accurate 8-head-high human figure for artists. This design is a male, the shoulder width is two high heads, the female shoulders are closer in two width heads. Accurate 8-head-high adults male human figure artists. Accurate 8-head-high 7 years female human figure, adjusted for artists. This Olds 7-year-old head is 1/4 of a larger head than the 7 heads used to make the rest of her body. The rest of the body has the same divisions as an adult body. A 17 year old would have had 8 full-length heads that make up their body divisions. It is the age for the ratio of the head of the head. Here is the figure of Leonardo da Vinci. It is divided into two the space between the legs. The center of the human shape should be at the line curve, 1/4 head above the space between the legs. Check it out on yourself, Michelangelo was right, Da Vinci was wrong. David of Michelangelo meets my graphic recommendations. It is a "crop circle", occur around the world, but above all in England, this, the largest ever, 530 meters x 450 meters on 8-7-9, has happened in the Netherlands, near Goes, Zeeland. No one knows with certainty who makes them, but it seems that a more intelligent source of life wants to communicate with us. Everyone is different, unique and complicated. They sent back a response to what we sent as radio waves, in a circle in the grain. See a 360 Fly-Around of the human angel. left - 12-8-9, 2 hours sitting. \hat{A} , \hat{A} , right - 12-14-9, 2 hours sitting. 12-16-9, an hour and a pastel ten minute. I bought a new hemp card pad design and which holds much stronger texture than colored card so it took more time to fill it. I didn't have the finished picture but shows a stadium near intermittent finished. Drawing sessions from the real, new window. Fantasy portrait of Kiara and Breeana, two Hawaiian girls. Open a new window for notes and processing progress lesson. "Elizabeth tips on painting of portraits" taken from ELIZABETH retractor memories VigÁ © e-le Brun (1755-1842) "I decided to add here to the end of my memories the advice I wrote my nephew, MME J, tripiier le Franc, thinking that it might also be of interest to the other points that should be observed before you start painting you should always be half a hour before the model comes this helps to collect your thoughts and is essential for different Reasons ...: 1 You should never keep anyone waiting. 2 The palette must be prepared. 3 people or work should not interfere with your concentration. An essential standard, you need to sit your model down, but to a Higher level than you. Make sure women are comfortable, they have something to lean, and a stool under your feet should be further away from the possible model; This is the only way to capture The true proportion of the characteristics and corrected alignment, as well as the bearing s itters and special mannerisms that is essential known; The same applies when trying to get a total resemblance. Don't recognize people we know from behind, even when we are not able to see their face? When painting the portrait of a young man, should stand up for a moment before starting so that it is possible to draw the overall contour of the body. If he was outlined he sitting, the body does not look elegant and his head seems too close to his shoulders. This is especially necessary for men since we are more accustomed to seeing them standing sitting. Don't paint your head too high on the canvas from which makes the appearance of the model too high, even if you draw your head too low, the model will have become too small; When drawing the body, be careful to allow more space on the side to which the organism is activated. You should also have a mirror positioned behind you so you can see both the model and your painting at the same time, and should In a place where you can refer to it all the time; It is the best guide and will clearly show faults. Before starting, talking to your model. Try several different poses. Choose not only the most comfortable but also the most suitable for the ages and the character of the person, so that the posing add only to the similarity. In the same way for the head, which should be facing up or at a ride of three quarters; This adds to the similarity, in particular for the public; The mirror could also help you decide on this point. You should try to complete the head, or at least the basic phases, in three or four sessions; Allow one hour and a half for each session, two hours at most or the models will be bored and impatient and their expression will change greatly, a situation to avoid at all costs; This is why you should allow models to rest and aim to maintain their attention as long as possible. My experience with women led me to believe the following: you have to flatten them, say that they are beautiful, which will have fresh carnaries, etc. This puts them in a good mood and keep their closest position. The opposite will lead to a visible difference. You must also tell them that they are wonderful posing; Then they will try more difficult to keep the pose. They gave them not to bring their friends to the session, because everyone wants to give advice and they will ruin everything, even if you could consult artists and people of taste. Don't be discouraged if some people can't find any resemblance to your portraits; There are many people who don't know how to watch a painting. While you are working on a woman's head dressed in white, draping it in a neutral colored fabric like gray or light green, so that your gaze does not vague from the model's head; However, if you want to paint it in white, keep a little white fabric from drape around the head of her, even because she should receive part of the reflected light. The background of the sitter should generally be a thin and uniform tone, nor too light nor too dark; If the background is the sky compared to the rules they are different and you should put something blue behind your head. Whether you are painting in crayons or oils, you should build from the darker color, then paint the intermediate tones and finally the highlights. Always ensure highlights and make them always gold. Among the highlights and intermediate tones there is another unpleasant tone, which has purple, blue and green. Study Van Dyck. Mid-tones should be divided and less thick than highlights, and highlighting on the head should emphasize bone and muscle, the latter is weaker than the first. Immediately after the first layer comes the tone of the meat, chosen based on the complexion of the sitter; This will eventually be founded with mixing, moving the mid-tones. Shadow must be strong but transparent at the same time, ie is not a thickness but a mature tone, accompanied by a strong reddish touch in the cavities, such as taking the eyes, the nostrils and the darkest parts and the internal parts of the Ear etc. The color of the cheeks, if it is not peeled, should have a fishing tone in the cavities and a color of the golden rose on the most fleshy parts, the two colors that flash imperceptibly with the highlights to emphasize the bones of the face they should Be gold. There should always be highlights on the forehead bone, the cheek bone near the nose, above the upper lip, in the lower lip corner and in the upper part of the chin and should always mix with the surrounding tones. You should take care that the salient points gradually decrease and that the most salient and consequently the brighter part is always the brighter. On the head, the sparkling lights, both acute and widespread, are in the student or in the white of the eye, a of the position of the head and of the eye; These two highlights often sell the place to the other golden in the middle of the upper eyelid, in the middle of the del eyelid, or at least along a part of it, depending on the way light falls on the head, with respect to the center of the nose, on the deck and the lower lip. The sharper noses, finer light should be. Never use a heavy texture of paint on the pupils they will look more real if they have a transparent quality. You should paint so more detailed as possible, be careful not to give the subject an ambiguous look, and ensure that you make the round pupils. Some people have dilated pupils and other small, but they are always perfectly round. The upper half of the pupil has always been intercepted by the upper eyelid, but if the person is angry you will often see the whole pupil. When the smiles of the eyes, the bottom half of the pupil was intercepted and covered by the lower eyelid. The white of the eye in shadow should be a pure tone and pristine, and the mids, although they are not entirely natural color (this is so with any object you paint), it should never appear gray or dirty. Sometimes the eye should reflect light from the nose and share a bit 'of his shadow. The cilia in the shaded part are clear and stand out bright and this is why you should use overseas when painting a part of the light that is in the shade. Observe the ocular cavity, which should be more dark or lighter depending on its shape. It consists of shadows and highlights, midtones, and reflections from the nose. The eyebrow should be prepared with warm colors and should be able to see the meat under the glow of the hair to be light and delicate. The Eye setting is always painted in delicate bluish or purplish tones, depending on the purity and the skin gently. Be careful not to be too heavy with the latter or the eye will watch as if it were full of tears. For this reason you should occasionally breaking in blue tones with gold, but always with caution. Look closely at the front; It is vital for a true likeness and is a very important key to the personality. When the front, has a bone square, but prominent, such as in the self-portraits of Raphael, Rubens or Van Dyck. V'a a defined concentration of light on these areas of the foreground. The first is at the top of the forehead, just below the hairline. And 'then it interrupted and reappears near the eyebrow. This in turn gives way to the temple, where there will be color often a visible blue vein, especially if the model's skin is very fine. Among the highlights is the natural flesh color that fades towards the center. The light returns, if more weakly, on the same bone on the other side. This compound halftones softly with all other tones, to become the shadow that defines the shape of the brow bone. After this shadow, there is a reflection lightly golden, depending on hair color. Above the eyebrow, the tone should become a bit 'hotter: the accumulation of these hairs has the same effect as a mass of curls that fall on a well-lit front. The shade is hot. Look at the Greuze heads and look at ways in which the hairs of the growth model, this will add to the similarity and the picture will be more truthful. You should look the part in which the hair falls close to the skin so that you will be able to make the most realistic as possible; It should never be a hard line between the two: hair and skin should mingle a bit ', in form and color; in this way the hair will not look like a wig, an inevitable error if one does not follow the method I just described. Hair must be designed in a body and should remain as such for the most part; it's probably best to use a glaze, or the colors may bleed into the shadows and the main incarnation of the face. The highlights Hair are visible only on the heads of heads close-up; Curls reflect the light in the center and a few stray hair break the uniformity. The edge of the hair should, like metal, have something colored background, for this reason it helps to accentuate the time of the del It is also essential to study the ear and put it in the correct position, understand that it is a connection between the head and the neck; You should make the most beautiful form possible; Study the art of antiquity or beautiful examples in nature. For example, you may notice as German, and in particular the Austrian breed, having ears that are a bit too high according to a perfect proportion. Likewise, the way the neck sits on the shoulders is different from that of the other peoples: it is wide, often and stands up behind the ear. These people also have very strong temple bones. So if you happen to paint a German, you should keep this characteristic stretch, along with the important front and to usually flat cheeks, sunk. As far as possible, try painting the complete ear and studies your cartilage formation well, even if you paint your hair above. The color that determines its shape should be hot and transparent, apart from the ear hole that should always be dark and opaque. His tones of the meat, although highlighted, should generally be less luminous than the cheek, which is more prominent. The shadow thrown on the neck from the ear is very hot in daylight; The jaw should be designed in thin colors with delicate mid-tones to get the depth between jaw and neck. If the head belongs to a woman, the base of the jaw should have hottest tones than those of a man, whose beard absorbs the naturally warm tones of the meat below. Even the shadow on the neck should be very thin and less ruby of the face. It is essential to observe the proportion of the clavicles relating to the position of the head, as well as the way in which they reflect the light; The area of the chest becomes a bit deeper than color towards the point where the collar bones meet; In general the joints, such as the elbow, the Kneecap, the heel and the knuckles are always darker than the rest of the body. If you have to paint the breast, put the $\hat{A} \epsilon$

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