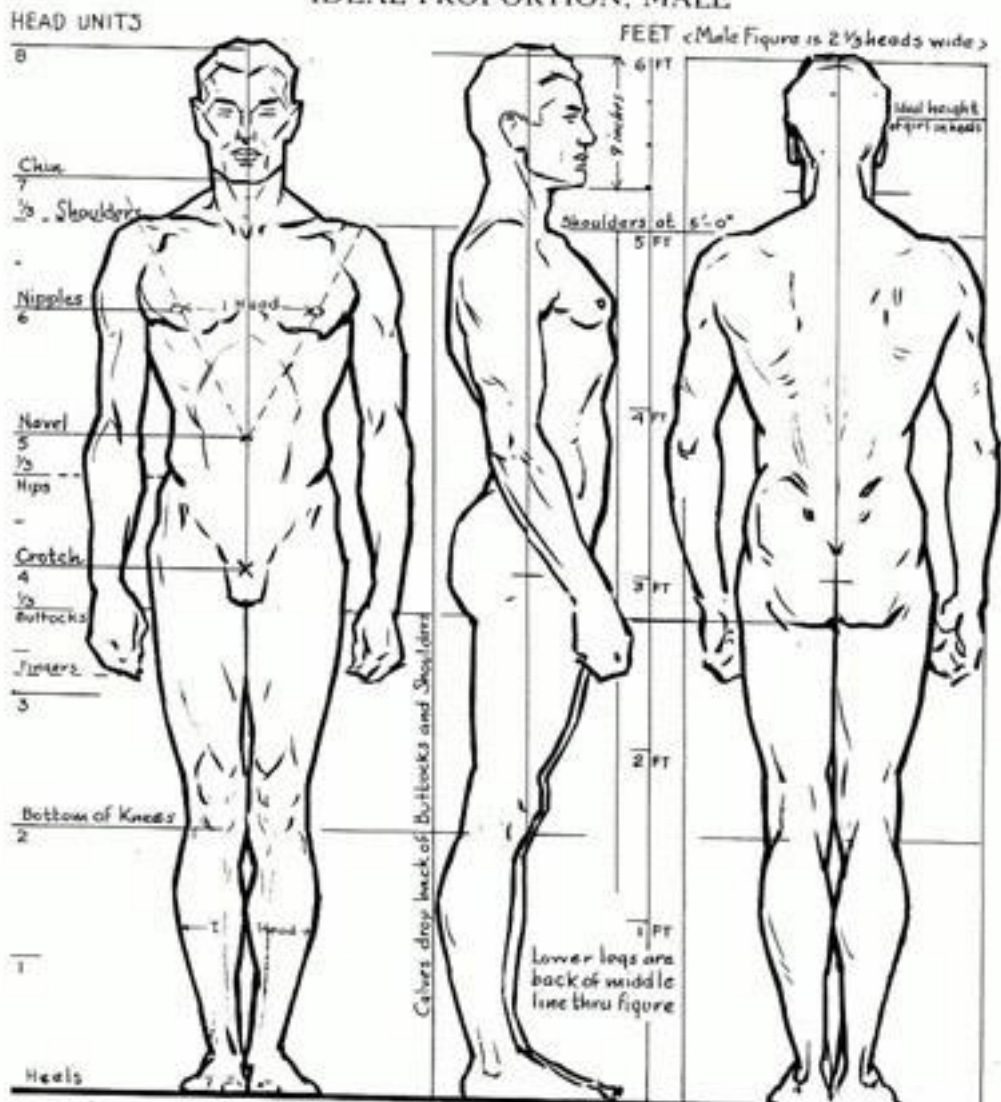




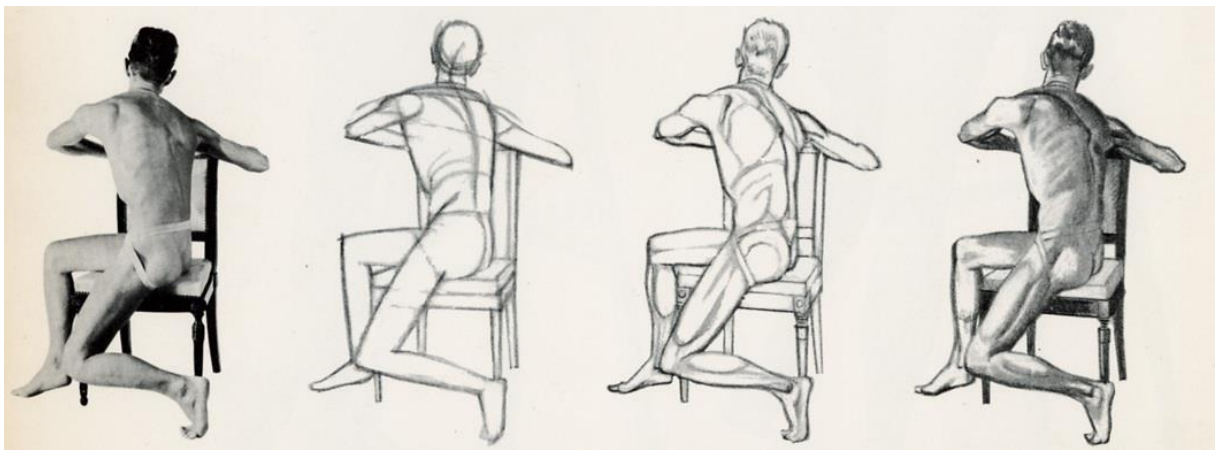
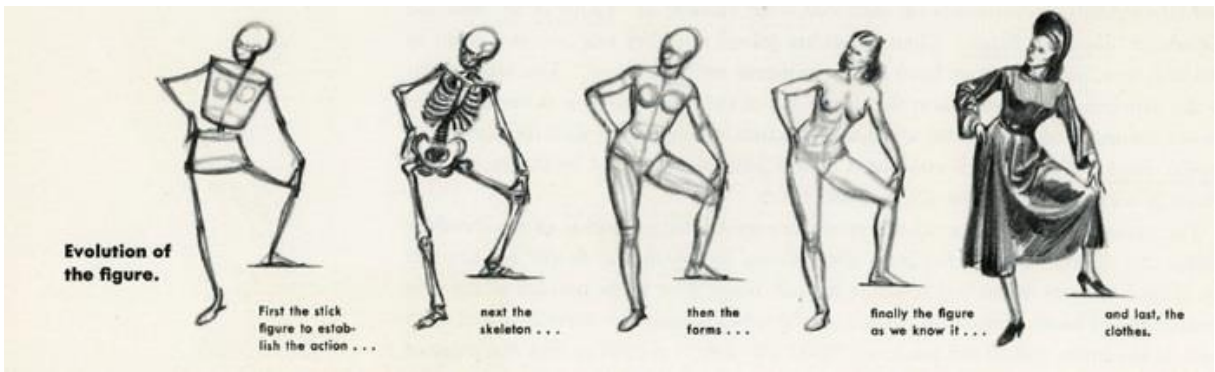
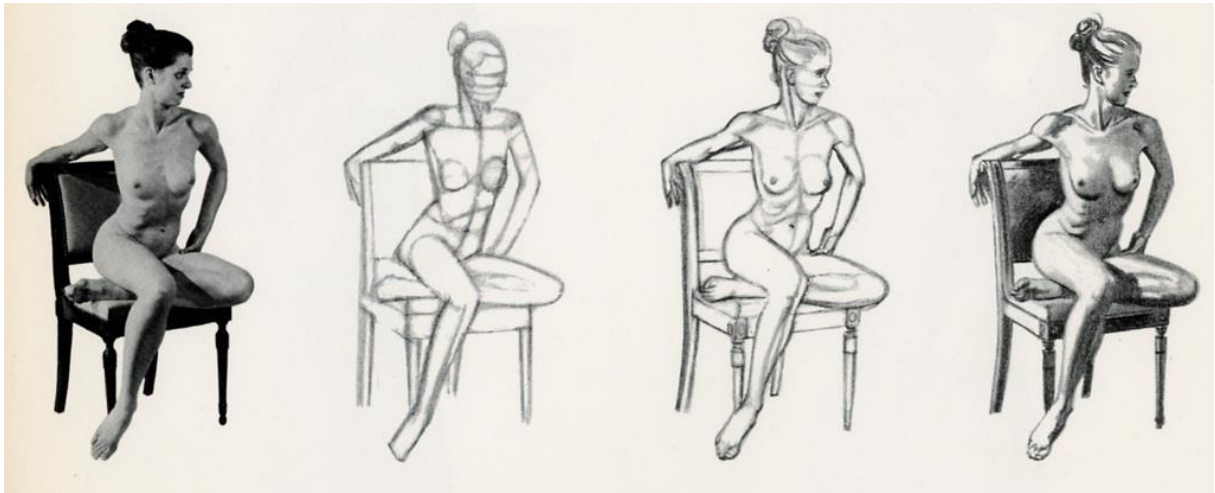
## IDEAL PROPORTION, MALE

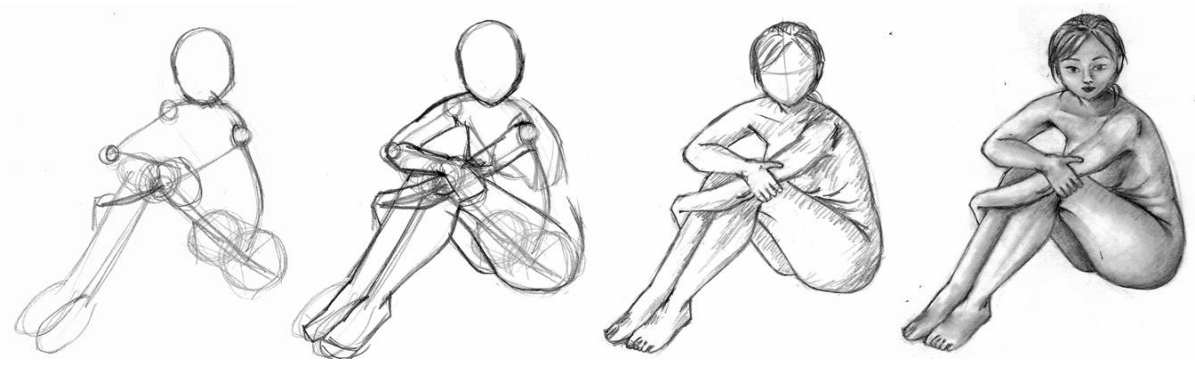
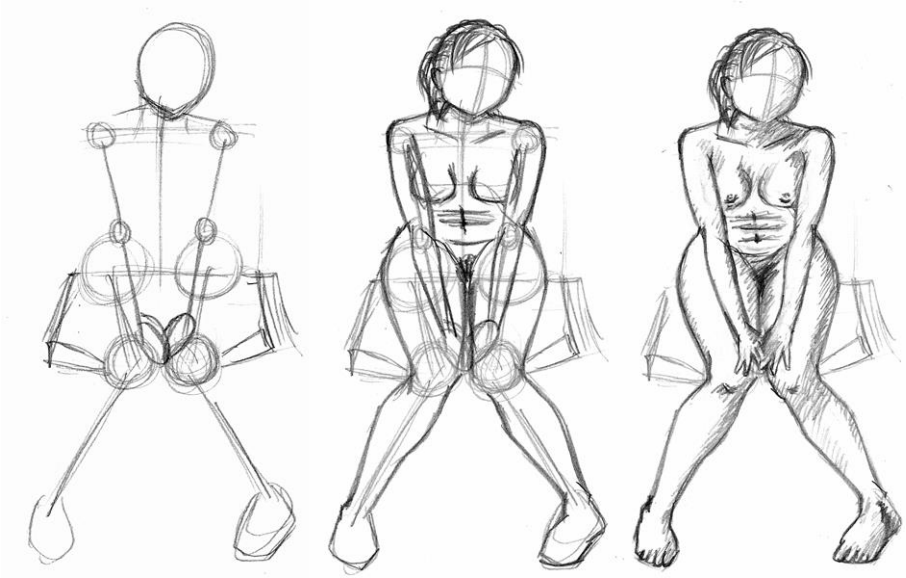


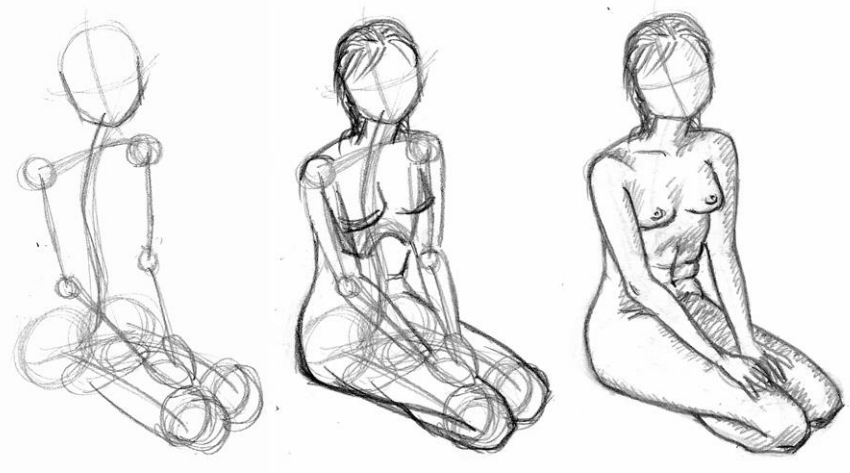
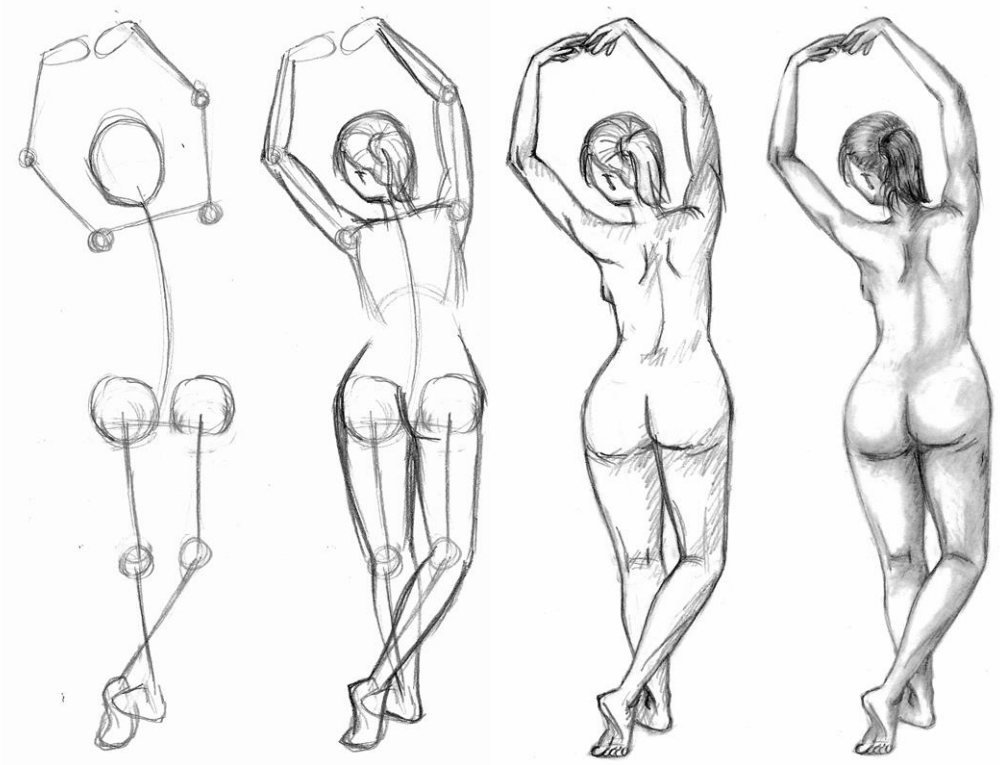
Take any desired height, or place points for top of head and heels. Divide into eighths. Two and one third of these units will be the relative width for the male figure. It is not necessary at this stage to attempt to render the anatomy correctly. But fix in your mind the divisions.

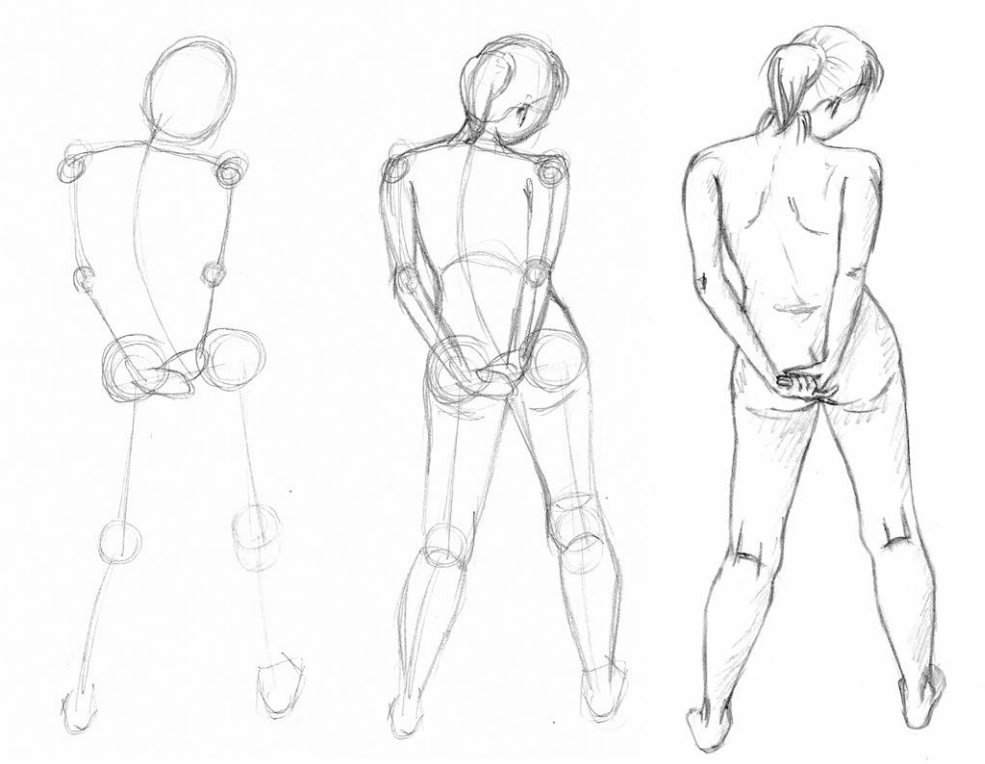
Draw the figure in the three positions: front, side, and back. Note the comparative widths at shoulders, hips, and calves. Note that the space

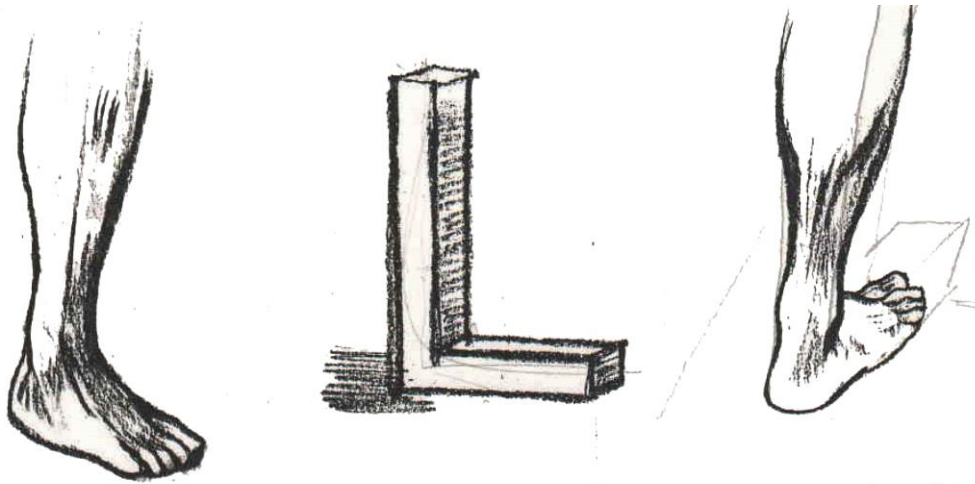
between nipples is one head unit. The waist is a little wider than one head unit. The wrist drops just below the crotch. The elbows are about on a line with the navel. The knees are just above the lower quarter of the figure. The shoulders are one-sixth of the way down. The proportions are also given in feet so that you may accurately relate your figure to furniture and interiors.











The foot and calf together make a shape like the letter L. Imagine trying to draw this letter turned towards you, and in perspective. Foreshortening a foot is like this, but more difficult - a fascinating challenge! It needs a lot of practice. The best way is to work from one point to the next, noting carefully the relative position of each - the bony ends of the tibia and fibula on either side of the ankle are particularly useful. In this way it should be possible to build up a convincing drawing, even from such a difficult angle.

Bare feet are often drawn almost as if the model were still wearing shoes.

