



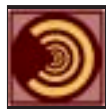
## HUMAN FIGURE

### AIM

The study of Human figure concerns in capturing the different characters and emotional expressions. Both of these could be achieved with gestures and body languages.

### INTRODUCTION

Human being is probably the only creature who can express all kinds of emotions in many ways. It is a real challenge for an artist to capture these emotions in human being. Apart from vocal sound, human being expresses all these emotions through different gestures, postures and movements of the body, eyes, lips and eye brows. The other factor which is important to keep in mind for an artist is to capture the different physical characteristics of the human figure. A student would learn the different body languages of a human form expressing different kinds of emotions through practice of sketching. Paintings are mainly a vehicle of communication of various expressions. A learner should try to use human form to express such emotions and moods.



### OBJECTIVE

On completion of this Practical exercise, you will be able to:

- draw human figures with proportion;
- express the correct mood and feelings of the human figure;
- depict all kinds of expressions through movement, gestures and postures of the human body.



Notes

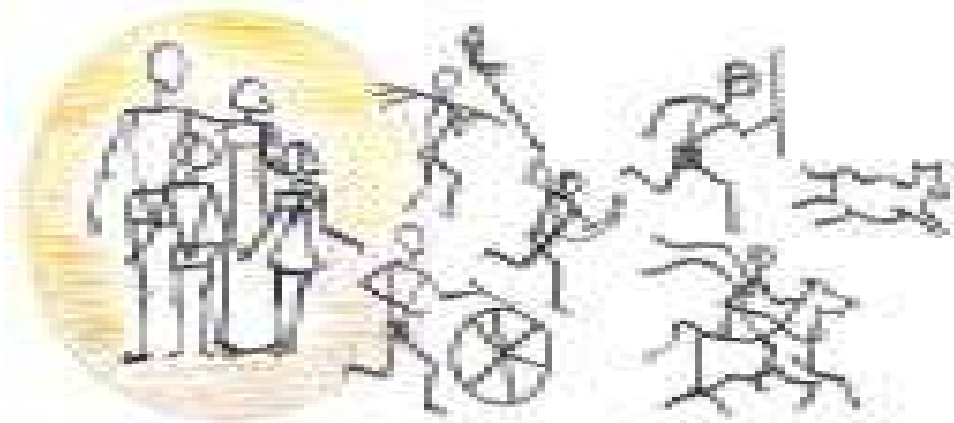


Fig. 1

Draw human forms in simplified line-drawing as shown in frame-1. Try to express action like walking, writing, running, playing or riding by moving the suggestive arms and legs attached to its body. Drawing in frame -1 is done with crayon, but you may draw them with pencil or chalk.



Fig. 2



Fig. 3

Add details to line - drawing in simplified blocks drawing which could indicate posture, volume and forms of human figure. For reference see fig. 2. Drawings in fig. 2 are done with HB pencil and later, with ink-pen. Try to compose more figures of your choice as suggested in fig. 3.

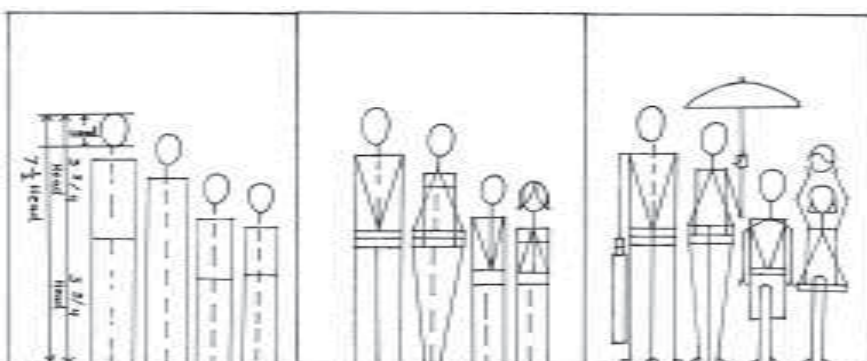


Fig. 4



## Notes

Learn some of the basic principle of human form adding geometrical elements to it (see fig. 4). If we take the height of one head as one unit, remember an average proportion of an adult erect body height is 7.5 head or 7.5 units. With children the proportion stands as 6.5, 6 or even lesser units to it head varying according to it's age as shown in fig 4A. Male torso has almost a parallel waist and bust line, while female torso has a board hip line than the bust line as shown with triangle and rectangle blocks in fig 4B. Compose the family with simplified human forms, as framed in fig 4C. Drawing in frame 4 are done with HB pencil and later; with ink-pen.

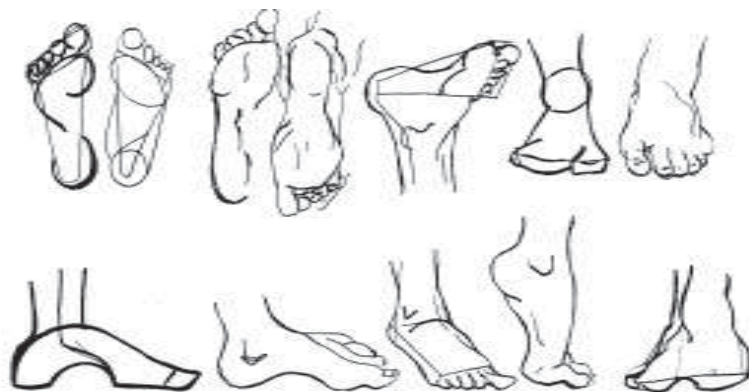


Fig. 5

To draw foot, recognise the triangle and rectangle block structure, and then add fingers to it, as shown in fig 5: At beginning, place your own foot in the centre of a paper and draw the outer contour to understand the basic drawing of your foot. One may also develop the foot drawing watching your own foot prints carefully. Practise the front view, side view, twist and turns observing the mirror image of your own foot or sketching from life models. Drawing in fig. 5 are done with pen and ink, 2B and 6B pencils.

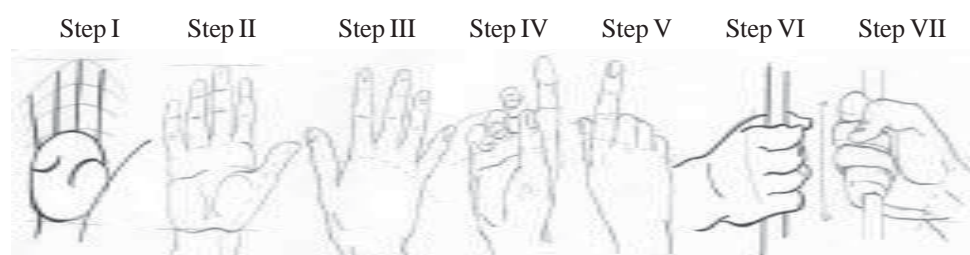


Fig. 6

To draw hand and fingers, draw a circle, attach imaginary lines as fingers and thumb shown is step (I), Fig. 6. Add details to the line drawing to get the frontal view of the palm, see-step (II). Follow step (III) to get proportion of hand with its back view.

Try to draw hand with folding of its fingers, both from front and back view, follow and observe step IV, V, VI and VII for reference. Drawing in frame-6 are done with pen and ink, 2B, and 6B pencils.



Fig. 7

Study a standing figure carefully. Let the figure lean upon and get supported by something to stand. The distribution of the weight of the body is put on legs as shown in fig. 7. Observe turn of the torso, hip line and head. Knowledge of actual bone structure helps to construct solid block drawings. For the figure (See 7A). One must model character of human figure in attachments of blocks with round. Finally one may add details defining the form and rendering it further with drapery as shown in fig. (7B). Drawing in fig. 7 are done with 2B, 4B and 6B pencils.



Fig. 8

Look around to observe the different people at work. Try to make several rough sketches adding different clothing they wear or typical accessories they usually use at work, (for reference see fig. 8A, B, and C). Drawing in Fig. 8 are done with 2B, 4B and 6B pencils.

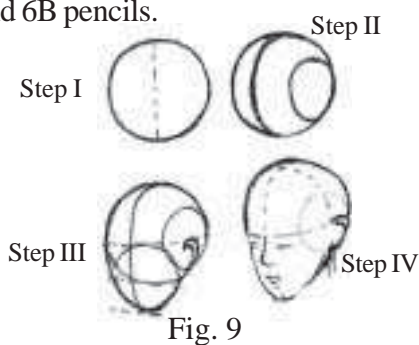


Fig. 9



Fig. 10



Notes



### Notes

To construct a head, practice making a circle, divide it in two equal parts, as shown in frame -9 step-I. Extend a circle to its side ways to form ear structure as shown in step-II. Add another circle to form lower jaw and chin as shown in step-III. Divide the plane in three equal parts (line A, B and C) as shown in step-3. Line A becomes the ear line, B the middle line and C the eyebrows. The placement of mouth in between nose and chin and adding eyes can be added later as shown in step-IV. Further observe how the head moves from the side view to front view, for reference see fig. A, B and C as shown in Frame-10.

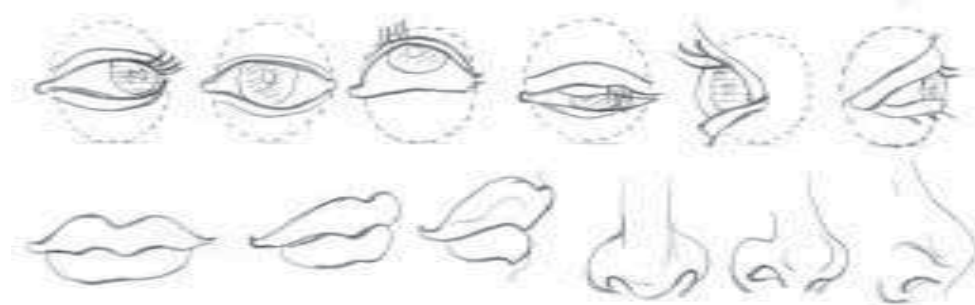


Fig. 11

Locate the basic features to draw a face. Observe the drawing of eyes, lips and nose from different viewpoints (for reference see fig. 9). Drawings in Fig. 11 are made in 2B pencil.



Fig. 12

Observe a smiling face of a girl, from different angle and viewpoints as shown in fig. 12. Adopt these details, while practicing your own studies of a human face. Drawings in fig. 10 are done with 2B, 4B, 6B pencils.

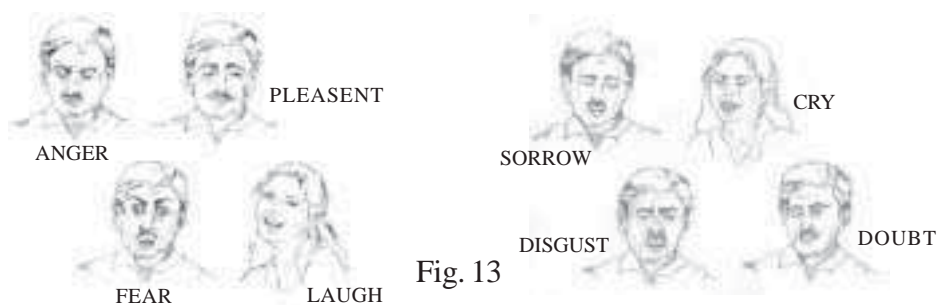


Fig. 13



Relate different moods and expression of human face while studying the above. Observe the changing shapes of eyes and eyebrows, lips to express the feeling of anger (A), pleased (B) fear (C) laugh (D), sorrow (E), cry (F), disgust (G) and doubt (H).



Notes



Fig. 14

Observe the interesting mechanics of movement of a walking human figure, as shown in frame-14 drawn with 2B pencil. Try to create your own walking cycle of figure observing the sketching in Fig. 14.



Fig. 15 A



Fig. 15B

Study the details of portrait with its expression with the help of an appropriate photograph. One may try to do the study; taking reference of his/her own photograph. Moreover working to create a self-portrait is always interesting and achieving. Observe the light and shade in different techniques, like charcoal, pastel, strippling or hatching. For reference see Fig. 15A (portrait done in strippling with ink-pen), and Fig. 15B (expression of a child done in hatching and line-drawing with charcoal-pencil).



Fig. 16 and 17



Notes

Do lot of live sketching starting from observing figures at rest or sitting to standing position with different characteristics. Try to capture the basic structure in line-drawing, with 2B or 4B and then add details to it further for reference see fig.-1,2,3 and 4 (Fig.16 and 17).



Fig. 18

Compose five figures. Show each of them is engaged in different activities starting with simple basic structure (see fig. no. 18).



Fig. 19

Arrange these figures according to your imagination. One such option is shown in this composition. After drawing with H.B. pencil the details are finished with ink and brush.



Fig. 20

You may also colour it with any medium of your choice, for reference see fig. 20 (the composition is done in water colour medium).

### Exercises

1. Try to sketch your "mother in kitchen" or "father relaxing". First draw the structure in block-drawing as shown in fig. 2. Then add details using HB and 2B pencils.
2. Try to sketch a child of age 10 to 13 years in any posture. Use shading for detail with HB, 2B and 6B pencil.
3. Observe people at work, try to sketch them in different position. Further compose it in to a coloured composition. As shown in fig. 7, fig. 8 and fig. 20.
4. Try to make your own portrait using the help of a photograph as reference. Do the detail shading with the process of stripling or hatching. As shown in fig. 15.



Notes





Notes



Study of a girl (Crayon on bamboo paper)  
by Nandlal Bose



Dancer  
(Pencil on Paper)  
by Nandlal Bose