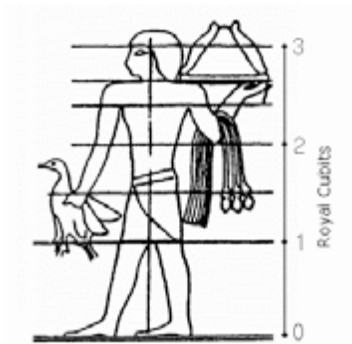


### Changing Proportions:

Egyptian Canon: This was based on a scale of a 'royal cubit' which is sometimes defined as seven hands/palms of the pharaoh whose hands, of course, were larger (and probably more beautiful) than the common folk. The Egyptian system measured the perfect body from floor to royal hairline as cubits. So...21 hands high is the perfect human for the Egyptians.

3



Early System of Horizontal Guidelines

According to the Greeks (Greek Canon)-

We know little for sure except by their surviving works.

The ideal human body is 7.5 human heads tall.

This figure is based on Pythagoras' Golden Section, phi, etc.

and was embodied in the Platonian/Aristotelian System of the Good.

The sculptures of Phidias noted for sculpting (or more likely supervising the sculpting of) the figures of the friezes of the Parthenon.



phi

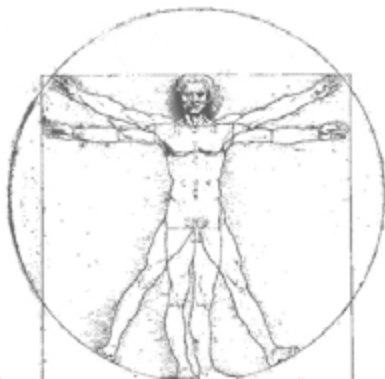
Roman Canon:

Vitruvius: relatively unsuccessful architect but well known for his book, ***On Architecture***

defined the Greeks' canon, which according to some scholars, the Romans quickly abandoned.

Leonardo then reinterprets Vitruvius with the diagram called Vitruvian Man in the Renaissance.

The Divine Proportion.....



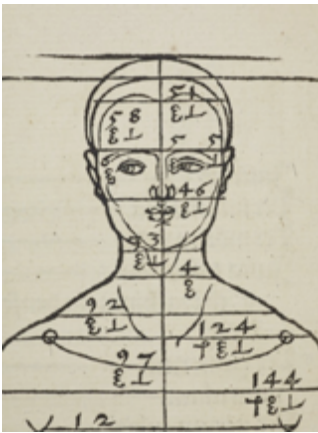
Leonardo, taking a page from the architect Vitruvius, proposed to draw the perfect human form based on proportions found in Vitruvius' notebooks which were from the classic Latin period. Vitruvius' translation according to Leonardo, "the measurements of man are arranged by nature in the following manner: Four fingers make one palm and four palms make one foot; six palms make a cubit; four cubits make a man, and four cubits make one pace."

Using geometric forms (based on the newly proposed Italian Neo- Classicists), Leonardo found that the human body conformed to certain Platonic geometric shapes the equilateral triangle, inscribed in the circle and placed within a square.

Thus, Leonardo's drawing...

The additional limbs have been drawn to illustrate the relationship between the figure and the geometric shapes. Leonardo's drawing was contested by Michelangelo as being flawed. The navel, which is portrayed by Vitruvius as the center of the body, is not the central point of the circle and square. A full essay may be found here.

Durer tries his hand at defining the perfect form. Which he gave up, according to Hogarth, because it did not suit his 'art'.



Michelangelo also tried his hand, but discarded the concept in favor of exaggeration of form.

**The general proportions that we will follow while we delve into this section of the illustrative form will be defined this way. Which is a classical form based on Hogarth.**

A. Total Body length → 7.5 heads long.

The front torso will be three heads long.

Defined from a line across the shoulders to a line just above the pubic arch.

B. The back torso

3.5 heads long from the shoulders to the base of the buttocks

- C. The Neck: 1/2 head long
- D. The Arm : 2.75 heads long from collarbone to wrist
- E. The leg: 4.25 heads tall from foot to the great trochanter (hail o wizard trochanter) which is the ball joint which your leg uses to rotate around your hip.
- F. The hand is .75 heads in length
- G. The foot is 1.3 heads long....amazing

We will develop this more in class.

Over the next three classes we will be using this as a point to develop *YOUR* muscle memory and visual coordination.

You will be assessed by how accurate you complete the tasks

and how well you develop contour drawings based on this process without using a model.

For your first exercise to be turned in Friday. Create a grid with your graph paper to assist you and draw a full frontal nude at least 10 inches in height based on some form of "idealism" such as the Egyptian Canon et al.

Also as it is outlined in the syllabus in your sketchbook draw the following.

Draw and document musculature of four hand positions (keep your sketches... don't throw anything away)  
Draw and Document the head of two female and 2 male forms.

By document, I mean, using a type face that you draw by hand.  
Draw as in the classic style of comics

***On the next page is*** an example of what to emulate.

FOOTNOTES: I AM NOT EVEN OVER!

THINGS  
HAVE CHANGED.  
BOYD, TELEPHONE  
BOOTH ARE A THING  
OF THE PAST. THEY  
WERE ALL REPLACED  
WITH COFFEE  
SHOPS.

CLASSIC

COMIC STYLE

is flatter and more exaggerated than typical typographic forms which are accepted by the modernist design philosophical community as elegant and proper...

leading between lines is typical and the space or kerning between letters is typically wider...