

# LEARNING RESOURCE

## VISUAL ARTS



### CLASSIC GRECO-ROMAN ART FIGURE DRAWING

## **LEARNING RESOURCE for VISUAL ARTS**

### **CLASSIC GRECO-ROMAN ART FIGURE DRAWING**

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#### **Development Team of the Learning Resource**

**Writers: Leo Gerardo C. Leonardo**

**Editors: Jose Francisco B. Victoriano**

**Reviewers:**

**Illustrator: Grade 9 Visual Arts SY 2020-2021 Batch Coro**

**Layout Artist: Marc Vincent P. Cosico**

**Management Team:** Marichu Tellano and Henrietta Kangleon (NCCA), Tanya P. Lopez (PerfLab)

**For inquiries or feedback, please write or call:**

#### **NATIONAL COMMISSION FOR CULTURE AND THE ARTS**

633 General Luna Street, Intramuros, Manila

E-mail: [info@ncca.gov.ph](mailto:info@ncca.gov.ph)

Trunkline: (02) 85272192 8527-2202 8527-2210 8527-2195 to 97 8527-2217 to 18

# **FOREWORD**

Welcome to this Learning Resource for DISCIPLINE

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop Higher Order Thinking Skills of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

Visual Arts  
Most Essential Learning Competencies

GRADE 9 VISUAL ART  
Quarter 2 Module  
Classic Greco-Roman Art of Figure Drawing

**Content Standard**

The learner demonstrates understanding of the processes and parameters used in drawing human figures based on Greco-Roman standards.

**Performance Standard**

The learner produces drawings of the human figure based on Greco-Roman standards.

# VISUAL ARTS

## GRADE 9 / Quarter 2

### Classic Greco-Roman Art: Figure Drawing



*In this quarter, you will continue to develop your artistic skills while understanding the processes and parameters used in drawing human figures based on Greco-Roman standards.*

## Hello Learner!



Do you remember having fun moments like this with your classmates? Well, we would have wanted to meet with you in a regular classroom to work together in this exciting endeavor of honing your talents and building your knowledge in the visual arts.

However, because of the current crisis, you will be studying through these module instead.

This does not mean that you will be learning less about the fascinating world of the visual arts. Self-learning has its own merits and will develop skills that you may not learn so much about in regular classrooms. This may also improve your reading skills and develop self-discipline!

This material is designed to help you make artworks, read, reflect and do your own research at the same time. Read the instructions slowly and carefully. And don't hesitate to ask your parents or siblings or any person within your home for help if there are things here that you find hard to understand. You can contact me, your teacher, for any advice or guide through mobile number \_\_\_\_\_.

Also, remember to keep all your artworks and notes. You might be asked to send them to your school so that we can see them and give you feedback. When we can safely meet again in person, we will mount a fascinating exhibition for everyone to see and enjoy!

So, happy learning and hope to see your work soon!

### How to Use this Module

You will be using this module in the next eight weeks – or the equivalent of one quarter of the present school year. This module contains several lessons for Grade 9 that will help you understand and develop skills related to Graphic Design and Visual Communication.

We wrote our suggestions on the amount of time you should spend with each lesson. But you can spend as much time on each lesson as you want – just make sure you complete all the lessons before the end of the quarter.

To make your learning experience easier, we think you should know about how each lesson goes. You will be guided through the lessons with a combination of activities, readings, projects and reflections.

## 1. ACTIVITIES

An activity will serve as an INTRODUCTION to a subject matter or a skill that you will be learning, or sometimes it is a REVIEW of things that you have learned in the previous school years.



You will be writing your answers to these activities in this module or in your VISUAL ARTS JOURNAL. But for other activities, you may have to find your own materials.

## 2. REFLECTIONS

To help you REFLECT on lessons and projects, you will be asked to share your thoughts and feelings in your VISUAL ARTS JOURNAL.

Your VISUAL ARTS JOURNAL can be a regular notebook, a sketchbook, or loose sheets of paper. Just be sure to keep these and put the dates of your writings. Just like a regular journal.

You can choose your own style of writing in your journal. It can be formal or informal. You can even make drawings about your thoughts and feelings. Or even paste images you cut out from old newspapers and magazines.

Don't worry about what you write in your journal – there are no correct or wrong entries here. Just write as honestly as you can. The purpose of the journal is for you to explore your thoughts and feelings as you go through the lessons.

After writing in your journal, you are encouraged to discuss your lessons with your parent, a sibling, a friend, or someone you feel sharing your thoughts with.





### **3. READINGS**

You may also be asked to READ an essay or two that will tell you about things that are related to your activity. Read them slowly and try to understand them very well.

You might also be asked to answer some questions, we shall call them “Guide Questions.” This will help you remember and understand better what you just read. Write your answers and reactions to these questions in your JOURNAL.

### **4. PROJECTS**

At the end of each lesson, you will be asked to make a PROJECT. This project will give you a chance to apply what you have earlier learned.

Make sure to keep all your projects. At the end of the quarter, you will be asked to send these to school, so that we can see them and give feedback to help you learn better.

That's it! You're ready to go!



***Kat Catalan work on her technique in using the grid method to capture the idealized proportions of a Greek goddess. 14 January 2014***

## Pre-Assessment

**Directions:** This is a Diagnostic Test. Don't worry, this is not a graded activity but a MEMORY CHECK of what you learned in your past art lessons. There are four choices for each question; you are to select and encircle the letter of the most appropriate answer for each question. Time Allocation: 20 minutes

1. Which of the following is not a characteristic of art in the Greco-Roman Period?
- a. Ancient Greek art influenced Roman ways and practices.
  - b. Although Rome conquered Greece, the Romans adopted Greek culture.
  - c. The Romans reproduced many versions of famous Greek sculptures.
  - d. None of the above.

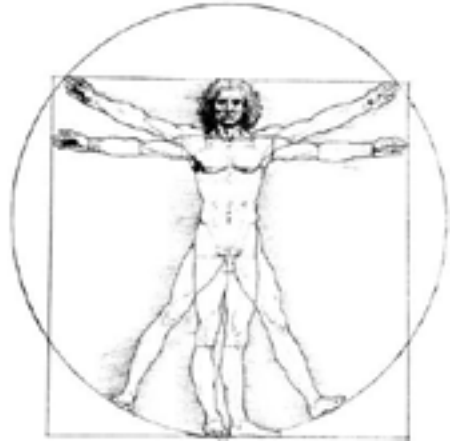


*This marble sculpture depicting the battle of Romans against the Barbarians shows the influence of classical figurative Greek Art.*

2. Which of the following statements are true with regard to Classic Greco-Roman Art?
- a. Roman sculpture is greatly indebted to Greek models.
  - b. Romans are interested in the basic elements of perspective and foreshortening.
  - c. Roman art reflects the ambitions of a powerful empire. Sculptures were built to glorify the gods and the state.
  - d. All of the above.

3. Renaissance artist Leonardo da Vinci created a drawing of the “Vitruvian Man” based on a treatise on Architecture by Vitruvius. Which of the Greco-Roman Art standards below did Da Vinci apply in this drawing?

- a. The drawing was based on the Vitruvian ideals of perfect symmetry and composition.
- b. The figure was ideally proportioned within the geometric shapes of a circle and a square.
- c. The figure is marked by balance and symmetry.
- d. All of the above.



4. Which statements define Classicism?

- a. In the visual arts, the imitation of “Greek and Roman Art”(c.1000 BCE - 450 CE).
- b. Architecture and fine arts produced during and after the Middle Ages that are inspired by the arts of Ancient Greece and Rome.
- c. The Greco-Roman ideals of proportion and symmetry reflected in Michelangelo’s statue of David.
- d. All of the above.

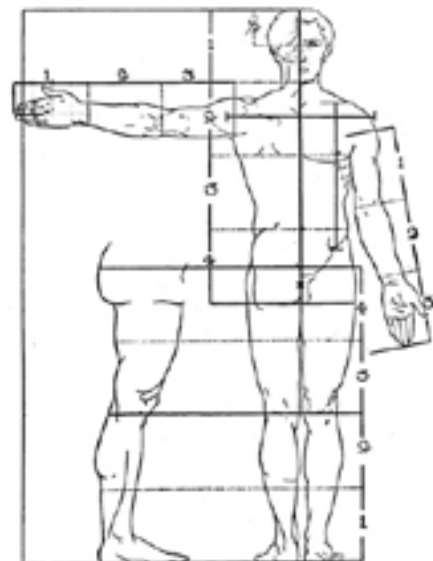


5. In Classical figure drawing, how many heads make up the ideal measurement of the height of a human body?

- a. 8 heads
- b. 7 heads
- c. 7.5 heads
- d. All of the above

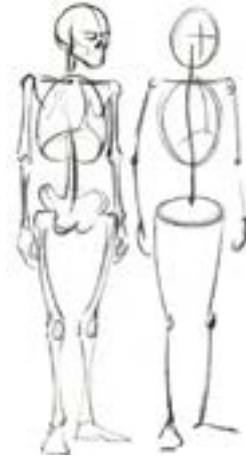
6. Nowadays, an average person’s height is generally considered to be:

- a. 7.5 heads
- b. 6 heads
- c. 8 heads
- d. None of the above.



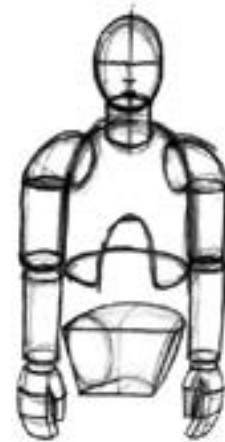
7. The study of Anatomy in figure drawing refers to the following, except:

- a. The study of the human body's shape and structure.
- b. Ana, which means "up" and tome, which means "to cut" is the study of muscles and the skeletal parts of the body.
- c. The forensic study of the human body.
- d. A new way to express gesture.



8. Which of the following is not true about the geometric approach to drawing the human body:

- a. It requires knowledge of the basic geometric forms.
- b. The geometric approach to drawing the human body helps to construct a two dimensional form in depicting the human body.
- c. This approach to drawing seeks to understand the body sculpturally.
- d. Every part of the body can be reduced to circles, triangles, squares, lines, and curves.



9. Blind Contour drawing is:

- a. Reserved only for those who are visually impaired.
- b. The act of sketching something or someone without looking at the paper.
- c. A first step toward making great realistic figure drawings.
- d. An exercise used to help one overcome fears of drawing figures.



10. In gesture drawing, one of the following is not true. Which is it?

- a. The sketch of the learner is not expected to have the qualities of a developed drawing.
- b. Time should be limited to one hour for the activity to be successful.
- c. It conveys the essence of movement. It is a quick summation of the muscular composition of the human body.
- d. It is a fast, loose, and continuous sketch meant to capture the essence of the subject rather than the details.



## Introduction

Hello again, Visual Arts Student! In this learning resource you will continue another journey of discovery as you acquire new skills to equip you as an art practitioner.

This module takes you back in time to introduce the ancient art of Greece and Rome that ushered the Classic Greco-Roman Art. You will also briefly encounter the art of the Renaissance and learn from famous artists whose processes and standards in drawing figures -- inspired by Greco-Roman Art-- have enriched the art making of today's artists.

By the end of this module, you will be able to:

1. Recognize the anatomy of a figure and its proportions.
2. Describe the human forms using the standards of Classic Greco-Roman art.
3. Illustrate and compose different human figures from live models using Greco-Roman standards.



***A grade 9 visual arts student poses with his drawing, done with the grid method, of Greek figures with ideal proportions.***

In this module, the contents alternate between the practical and the theoretical. You will accomplish several exercises in drawing that will guide you in achieving realistic figure drawing using live models. These exercises are as follows:

1. Blind Contour Figure Drawing
2. Quick Draw by Gesture Drawing
3. Stick Drawing for a Study on Anatomy
4. Geometric Approach in Figure Drawing
5. Foreshortening
6. Grid Method Approach

Each exercise should be regarded as a step in gaining confidence in the intimidating genre of figure drawing. For many learners, drawing the human body presents the greatest challenges as a subject. It takes lots of practice to actually acquire the skill of drawing. This entails a lot of paper and perseverance.

So do your best in engaging with these exercises to help you become more confident in confronting the one of the most important subject matters in art—the human body. Good luck and happy learning!

## Exercise # 1: Blind Contour Drawing

Time needed: 90 minutes (30 minutes per drawing)

Hi Learner!

Are you all set for the first drawing exercise?

Do you feel uneasy making figure drawings? Don't be, because you will begin with the easiest activity. This is not a graded activity.

A first step towards drawing realistic figures is to learn Blind Contour Drawing.

It is an activity that can help those who experience some fear and anxiety when drawing the human figure.

### What is Blind Contour drawing?

In Blind Contour Drawing, you do not look at the paper while you sketch the edges, details, and contours of the body and face of your model.

This exercise will help you to improve the connection between your hand and arm movement with what your eyes see. This eye-hand coordination is important if you want to draw the appearance of what you observe in front of you.

This way, it keeps your mind away from thinking what you believe is there. Again, this exercise keeps you focused on the pure act of drawing as you observe your model.

There is no need to draw accurately.

This exercise will allow you to rest your logical and analytical mind and let your imaginative mind take over for a while.

### Objectives:

After completing this lesson, the learner will be able to:

1. Define what blind contour drawing means.
2. Practice eye and hand coordination through focused drawing.
3. Complete at least three blind contour drawings in different angles.

### Materials:

Drawing Pencils: 4B or 6B

Clipboard or masking tape to secure paper on drawing surface

Drawing material (visual art journal page or A4- size bond paper)

Note: No erasers



*Grade 9 Visual Arts student Kulay Dala created a set of blind contour drawings with emphasis on perception of edges and details of her face.*

### Directions:

1. Prepare your drawing surface (paper). Place it in front of you and secure/fasten it with masking tape or with a clipboard so it does not slide or move. Sit in a relaxed drawing posture.
2. If you plan to do a self-portrait, look into a mirror that is large enough that it shows your entire face or body. Try to visualize that what you see (e.g. the reflection) will fit onto the drawing material.
3. Keep the pencil on the paper the whole time that you are making your drawing; don't lift it. The pencil should become an extension of your hand and arm.
4. Keep your eyes locked on the form in front of you.
5. Start the blind contour drawing. Move freely and confidently while holding your pencil firmly. Move in from the outside edges of the face and body to include features.
6. You can take one look at the page if you think you are losing control, or if you feel like running off the paper.
7. Draw the figure to convey volume. Search for three-dimensional features or forms.

### Answer the following questions:

1. Why is blind contour drawing an important first step in drawing realistic figures?
2. Why is it called blind drawing when you are required to lock your eyes onto the subject's form?
3. Why is it not important to achieve an accurate representation of the drawing subject?

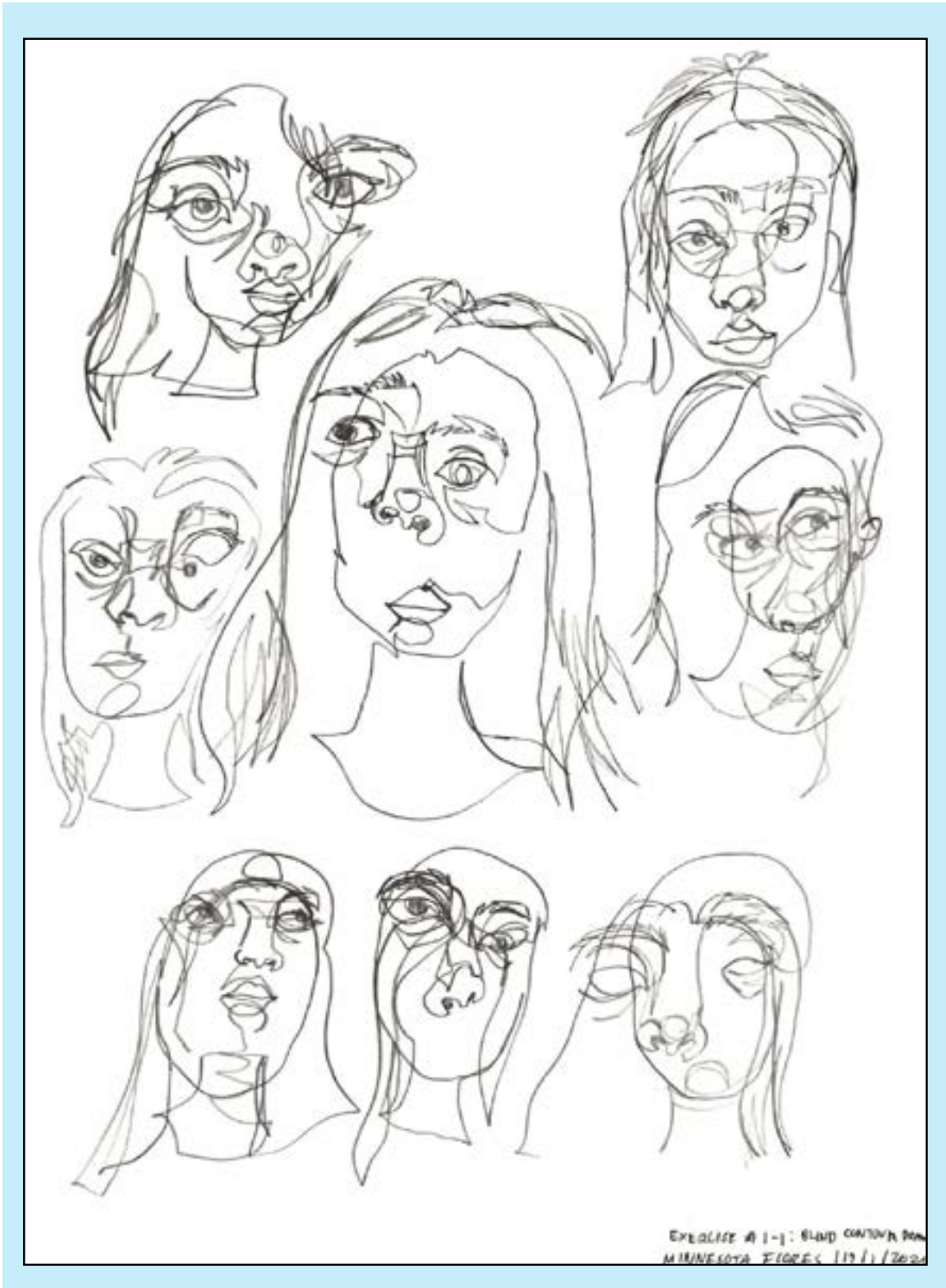
### Self-Assessment.

Evaluate your blind contour drawing.

1. Describe  
Line quality and depth of space achieved by your contour drawings from different angles.
2. Analyze  
Did you achieve depth and three-dimensionality in your drawing? Did your perception skills improve? Explain.
3. Judge  
Do you feel that your work succeeded in achieving the objectives of this exercise?



**Self-portrait by Minnesota Flores, age 15.**



***A PHS Grade 9 student creates many self-portrait blind contour drawings.***

## Exercise # 2: Upside-Down Figure Drawing

Time needed: 30 to 40 minutes

How was your blind contour drawing? Did it help you loosen up and get rid of that fear of figure drawing? Were you able to come up with a clear image of a human figure in your drawing?

Another drawing exercise that will bolster your confidence in drawing figures is adapted from a revolutionary resource material titled “Drawing on the Right Side of the Brain” written by Dr. Betty Edward, an art educator. The exercise is called “Upside-Down Drawing.”



***Teacher Rosella Propongo surprised herself at the results of this exercise. She was able to come up with a very close resemblance by copying the drawing upside down. HANAS Workshop. Negros Museum. April 2019.***

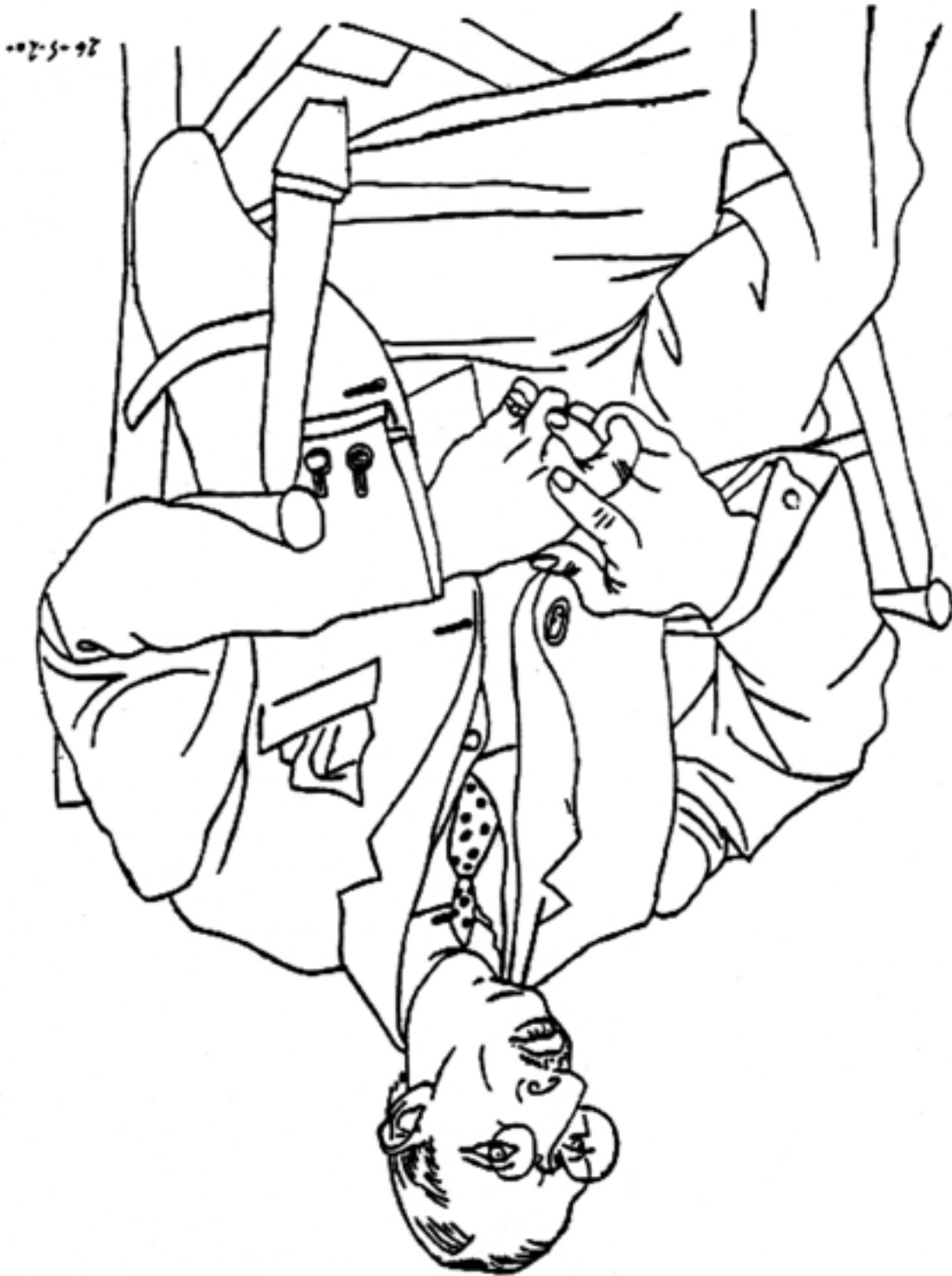
The aim of upside-down drawing will free you from habitual perceptions. It is a revolutionary brain-based drawing exercise that will surprise those who never thought they had the ability to draw figures. Now, they can draw like Pablo Picasso!

It is a revolutionary brain-based drawing exercise that will really surprise those who admit they haven't the scantiest idea of their capacities to draw figures. Now they can draw like Pablo Picasso!

Renaissance artist Leonardo da Vinci once said, “People look without seeing. . . .”

We often take it for granted that we know how to see. Like the last lesson, this exercise is again about “seeing for drawing.” This means you will observe and look at things in a totally different way and thus remove preconceived ideas of how things look like.

## Exercise # 2: Upside-Down Figure Drawing



Pablo Picasso (1881-1973), Portrait of Igor Stravinsky. Paris, May 21, 1920 (dated). Privately owned. ©2002 Estate of Pablo Picasso/Artist Rights Society (ARS), New York.

Look at the drawing above. Instead of merely relying on recognition and objectification--saying that this is "a seated man in formal attire," turn the picture upside-down to temporarily forget that this is a "seated man in formal attire." Instead, observe the qualities of the subject in a most basic way. You will see the subject as lines, shapes, textures, and spaces.

**Grade 9 student Storm Garen tried this up-side down drawing exercise.**



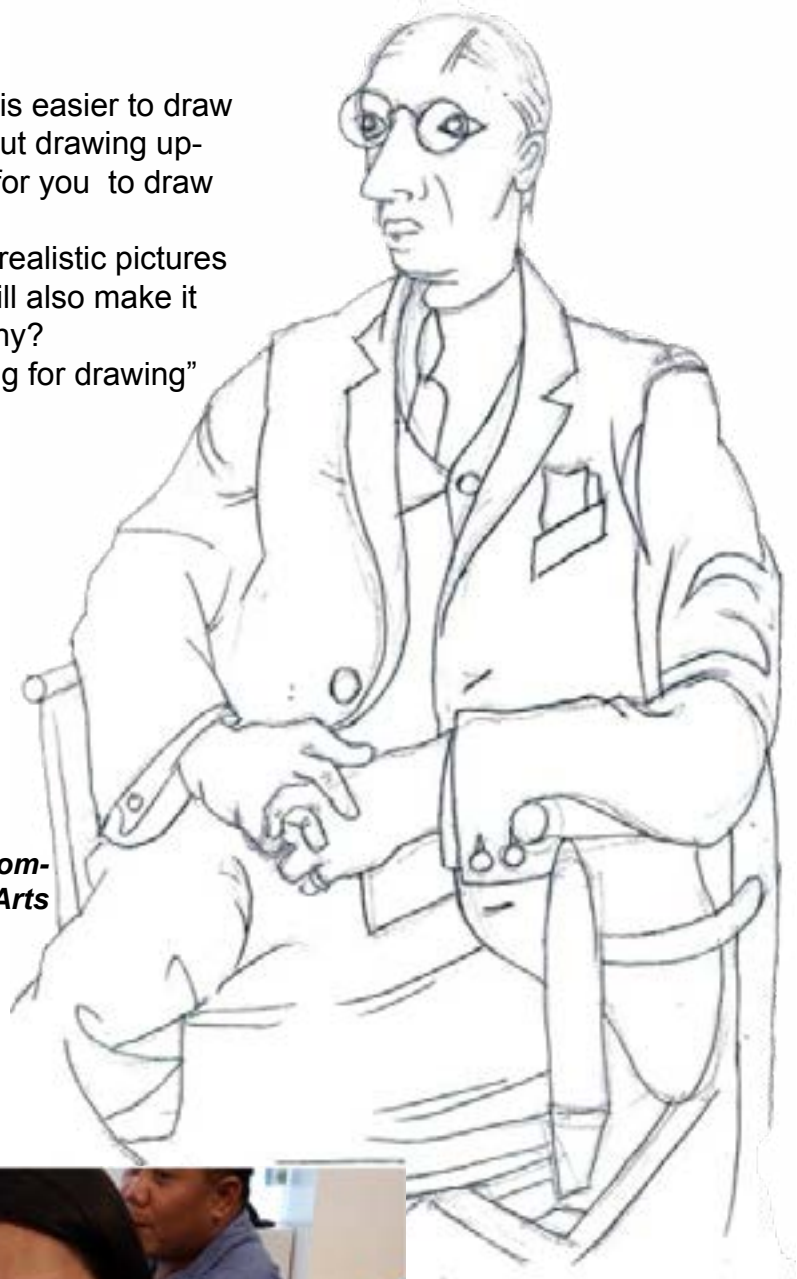
Materials: Picasso's 1920 drawing of the composer Igor Stravinsky (template provided)  
Pencil and eraser  
Pencil sharpener  
A4 or letter-size paper or Visual Arts Journal page

**Directions:**

1. Refer to the attached template: Formative Exercise No.2 "Upside-down Drawing."
2. Print the template (the Picasso Stravinsky) and turn it upside-down.
3. Place your working surface (A4 size paper for your drawing) side-by-side with the upside-down template.
4. Forget what you know about the subject as you draw. (Say to yourself: This is not a sitting man. It is simply a combination of lines, shapes, and spaces.)
5. Begin to copy the drawing. Do not draw the whole outline first.
6. Start from the upper left-hand corner of the picture. Copy each line. Slowly move from line to next line, space to adjacent space, until the parts fit together as you proceed.
7. Try not to identify parts as you draw. Keep focused and continue to draw the lines just as you see them. Avoid naming those familiar parts like hands and head. Consider them as basic unnamed shapes, or just as a collection of lines and shapes.
8. Don't be tempted to turn that picture right side up until you have completed copying all those lines.
9. Turn it right side up after you have copied everything you see.
10. Sign and date your drawing.

**Guide Questions.**

1. It is common sense that it is easier to draw something right-side up. But drawing upside-down made it easier for you to draw a figure. Why?
2. Do you think that drawing realistic pictures of animals upside-down will also make it easier for you to draw? Why?
3. Why is the exercise “seeing for drawing” important?



*Upside-Down Drawing completed by Grade 9 Visual Arts student Albert Emir Reyes.*



*Teacher Analie Dela Fuente Gabaran successfully overcame her fear of figure drawing and completed an upside-down drawing of Picasso’s portrait of the composer Stravinsky. HANAS Workshop. Negros Museum. April 2019.*

## Exercise # 3: Quick Draw by Gesture Drawing!

Time needed: 30 minutes per figure drawing

What is Gesture Drawing?

In the last exercise, you focused on seeing your model as a figure made of lines, forms, and details. For this exercise, you will try to observe very closely the character or personality of the models that you are drawing. And the tested and proven way to capture the character of a model is to draw quickly!



*Gesture Drawing done by PHSA Grade 9 Visual Arts student Joaquin Amani A. Garen. January 2021*

Yes, gesture drawing or drawing quickly is the key to capture your first impression of the subject and may be the best way to capture its personality.

Answer the following questions:

Why is quick drawing also called gesture drawing?

How does gesture drawing capture the personality of a live subject?

Materials

Pencil / Pen

A4 or letter-size paper on drawing board or Visual Arts Journal page

### **Directions:**

1. Ask your sibling or friend to model for you. Assume a comfortable seated position and hold your pencil/pen in sketch position.
2. Plan to produce at least two gesture drawings of your model.  
Make a very quick sketch but try to capture the proportions of your model as accurately as possible.  
Draw to fill up the entire space of the paper.
3. Keep your eyes focused on the model and not on your paper. As in the past drawing

exercises, you achieve the best results if you draw what you see and not what you think is there.

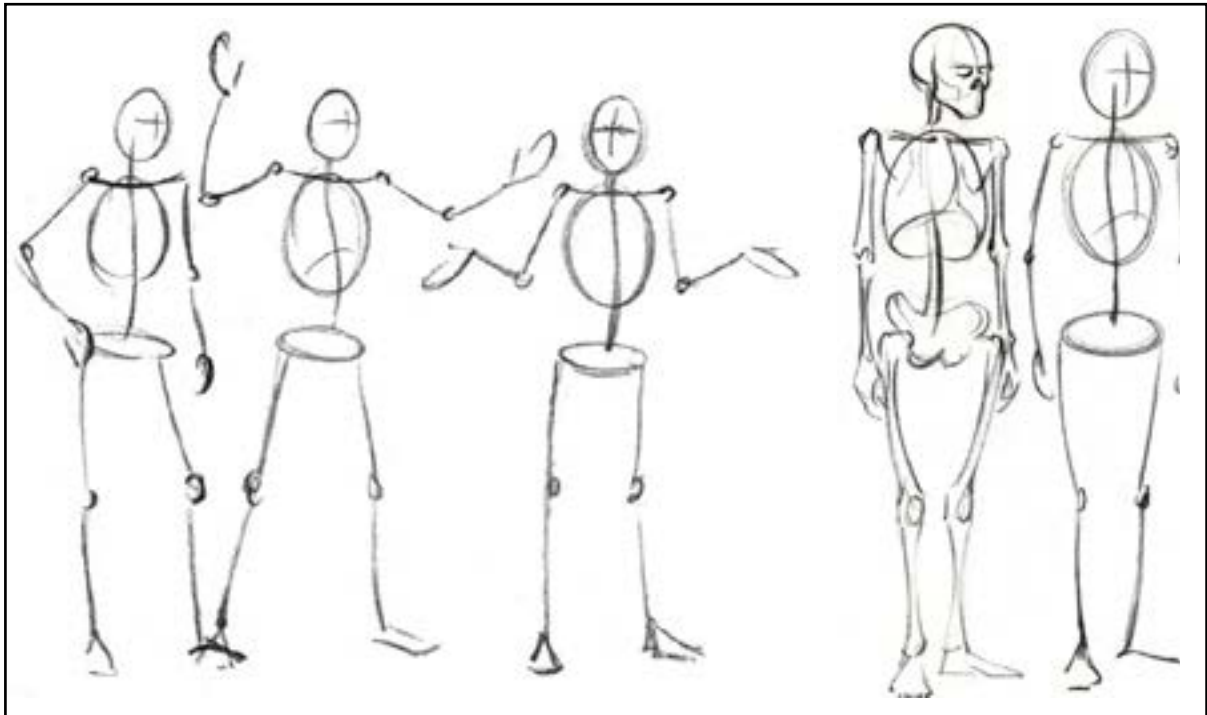
4. Free the artist in you. Instead of describing, identifying, and questioning, just allow your pencil to connect with your eyes. Let your pencil automatically follow where your eyes are directed, and record what you see.
5. Repeat two times (at least).
6. Don't revise and aim for a beautiful well-crafted drawing; this is a hand and arm-eye coordination exercise which aims to capture the character of the model.
7. Make extra drawings to hone your observation skills.



**Visual Arts student Joaquin Amani A. Garen's quick sketch during this quarantine period. January 2021**

## Exercise # 4: Stick Figure Drawing for Study of Anatomy

Time needed: 1 hour



Are you one of those who used to draw stick figures like the ones above, with very simple lines and shapes? You might be surprised, but understanding anatomy starts with these simple stick drawings.

Consider the stick as a skeleton. To study basic anatomy is to learn the attachments and positions of the main parts of the skeleton and how they connect to other skeletal parts. With this knowledge, you will readily understand where the other parts of the body are positioned or aligned in any pose and from any viewpoint.

For a clear understanding, observe the two drawings (right) of a simplified human skeleton.

The drawing on the left illustrates the main skeletal parts which consist of a head (skull) rib-cage, and the pelvis.

The one on the right is a stick figure with a head or skull, rib cage, and pelvis. These main bones are indicated as egg shapes.

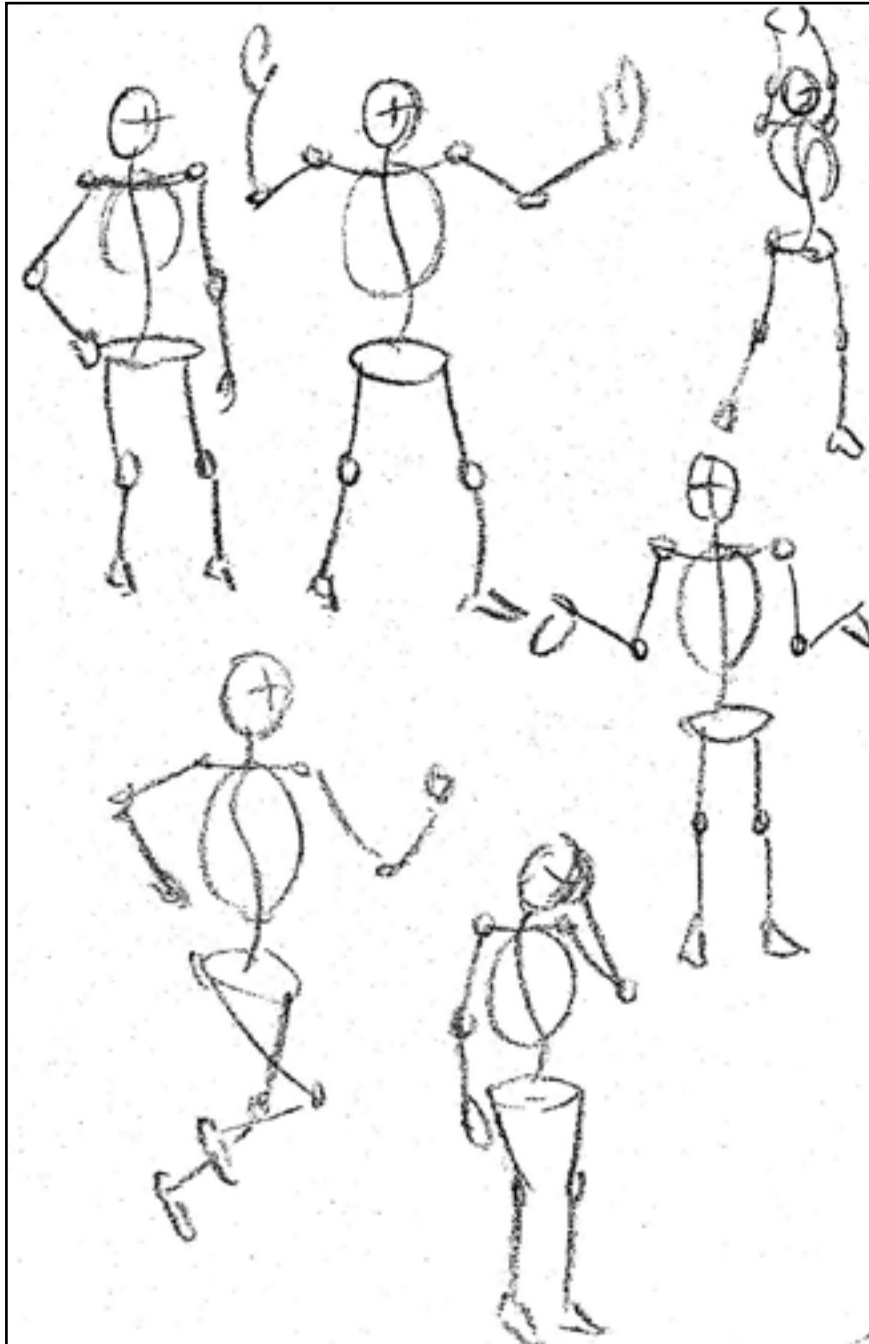
What is the first step in drawing figures in action?

Practice drawing this simplified structure in different action poses so that you can become familiar with the mechanics of figure movement.

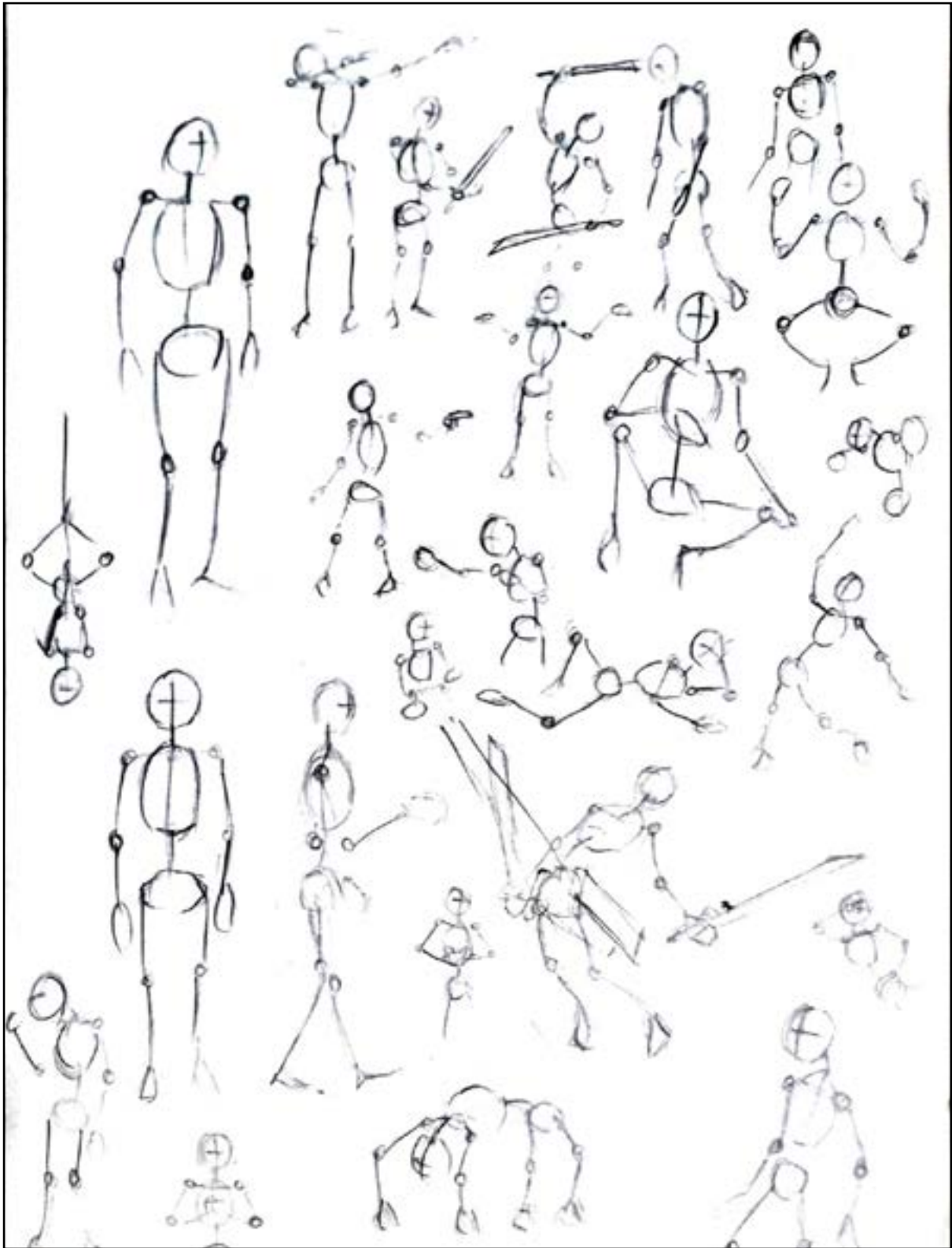
Let's Practice!

**Directions:**

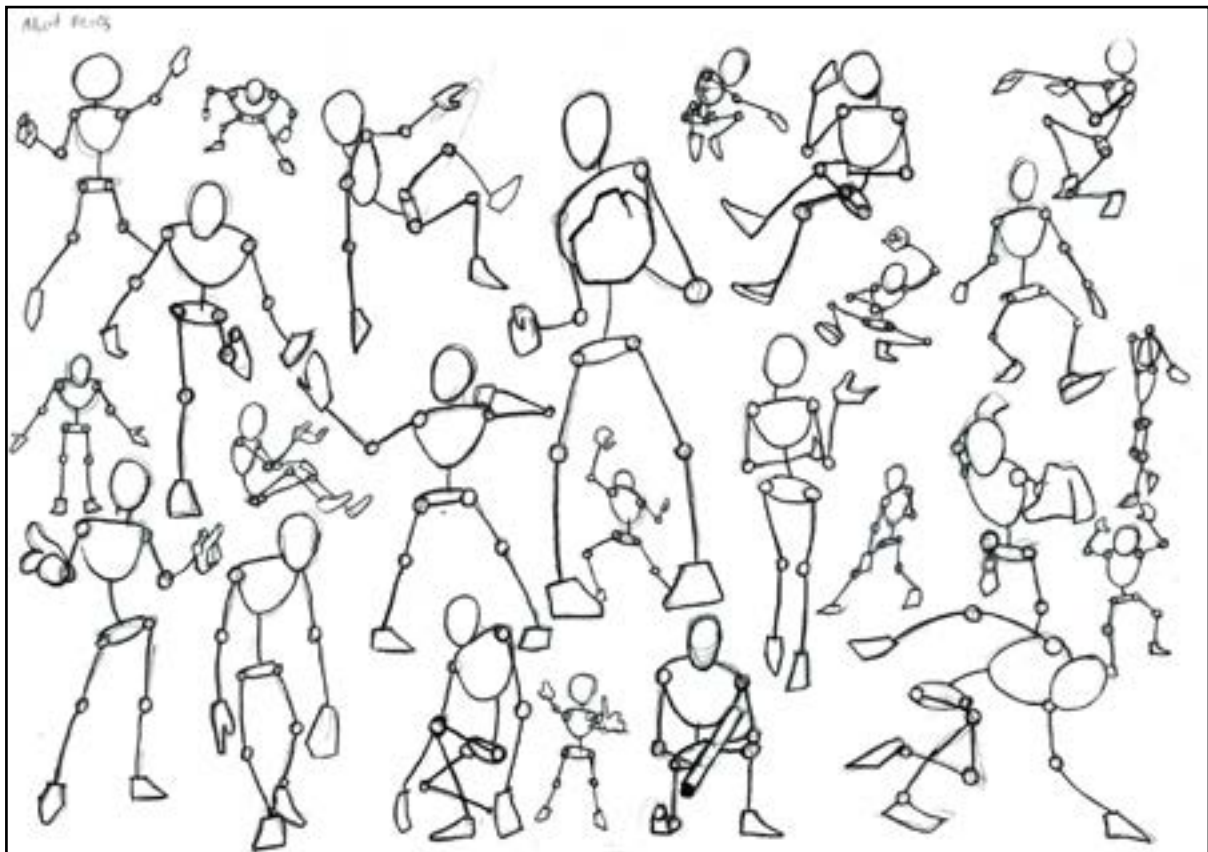
1. Copy the easy static and standing poses first. Use your VISUAL ARTS JOURNAL pages.
2. Then draw the action poses where the spine is curved, bent, or twisted in various positions. Take note of the position of spine. It should be flexible and should be drawn like a shallow double-S curve. Take note of the arms and legs and draw these, too.
3. Practice by first copying stick versions of the figures below. This is to provide you with a basic understanding of the structure of the human skeleton.
4. Make sure the proportion (e.g. length of the legs is half the total height of the figure) and structure of your drawings are correct.



***Grade 9 Visual Arts student Gabriel Mercado practiced drawing these stick versions of the human skeleton in his attempt to understand the structure of the body. February 2021***



*Grade 9 Visual Arts student Daniel Castillo contributed to this module his stick versions of the human skeleton.*



**Grade 9 Visual Arts student Albert Emir Reyes contributed to this module these stick figure drawings. You may copy Albert's figures to acquire skills in figure drawing**



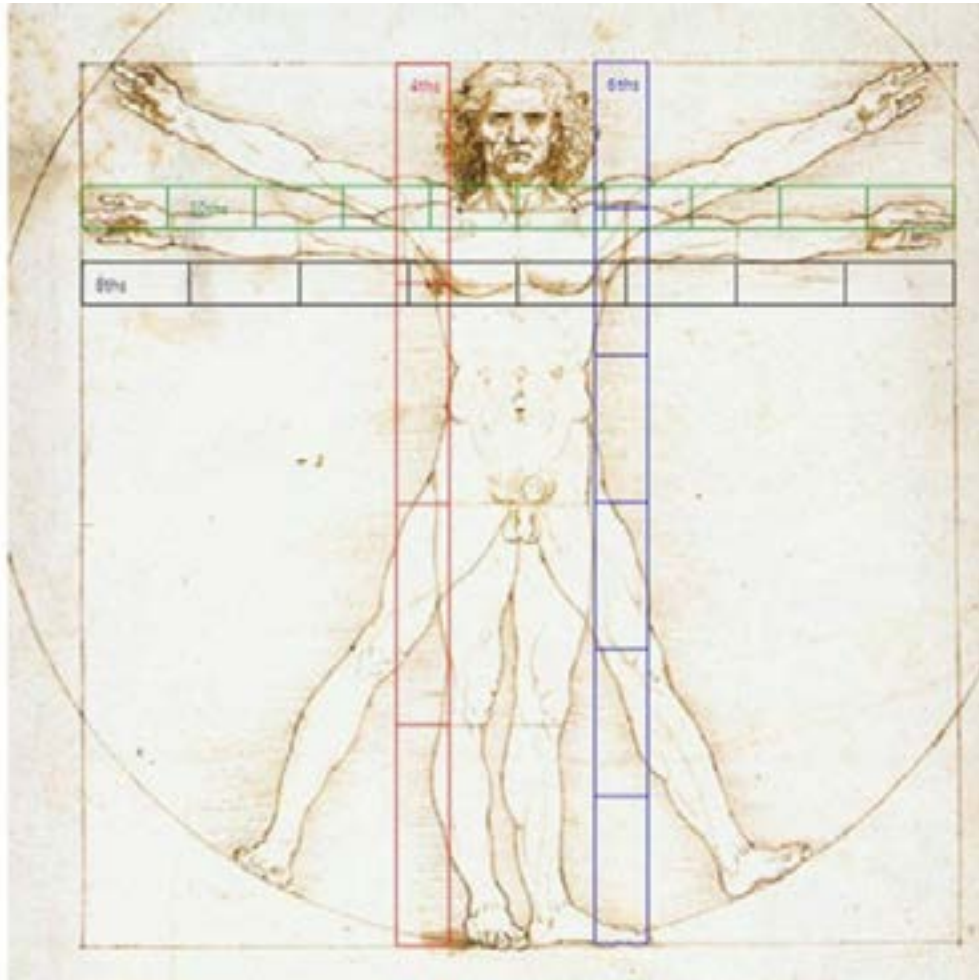
**Grade 9 Visual Arts student Minnesota Flores made several stick figure drawings that can serve as models for you to copy to gain confidence in figure drawing.**

# READINGS

## Classic Greco-Roman Standards of Depicting the Human Body

You just completed your simple stick drawings, focusing on proportion.

Do you know how the standards of the proportions of the human body came to be? You must have seen this drawing by Leonardo da Vinci.



It is called the Vitruvian Man. It was a Roman architect Vitruvius (1st century AD) who inspired Da Vinci to draw a figure imbued with proportions that are considered “classical.” Classical style also refers to art that is orderly, balanced, and clear. Historically, the term “Classical” refers specifically to ancient Greek art produced in the fifth century BCE.

During the Renaissance period, there was a rediscovery and greater understanding of Classical Greek art. Artists like Leonardo, Michelangelo, and Durer studied ancient Greek and Roman sculptures that have set the standards for the ideal body proportions.

## Let's look at the Processes and Parameters in Drawing the Human Figures based on Classic Greco-Roman Standards.

### 1. Idealized Proportions

Renaissance artists searched for a way to depict the “ideal” figure based on mathematical relationships and complex systems, like using various parts of the body, such as the head, to measure the body and its parts. They came up with formulas like these:

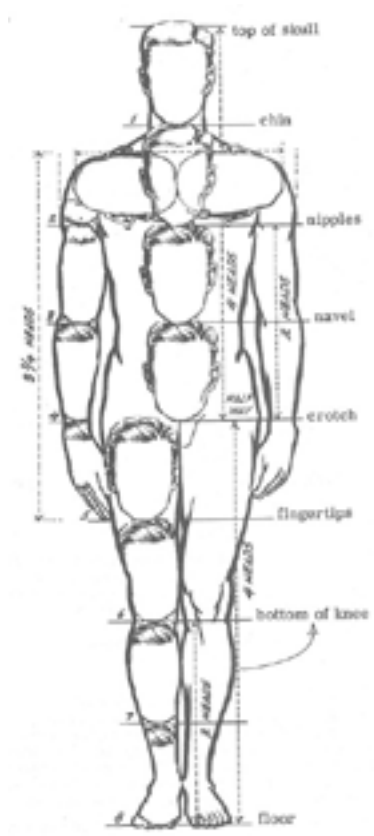
8 heads to measure the height of a male figure, 1 head as equal to the size of a foot, and so on.

Check out the illustration (below, Picture A) by Joseph Bonomi (1859) showing the “idealized” proportion based on an ancient Greek sculpture. Can you count the number of heads that make up the height of the body?

How many heads are positioned vertically in the drawing (1963) of an ideal figure by Jack Hamm (Picture B).



**Picture A**



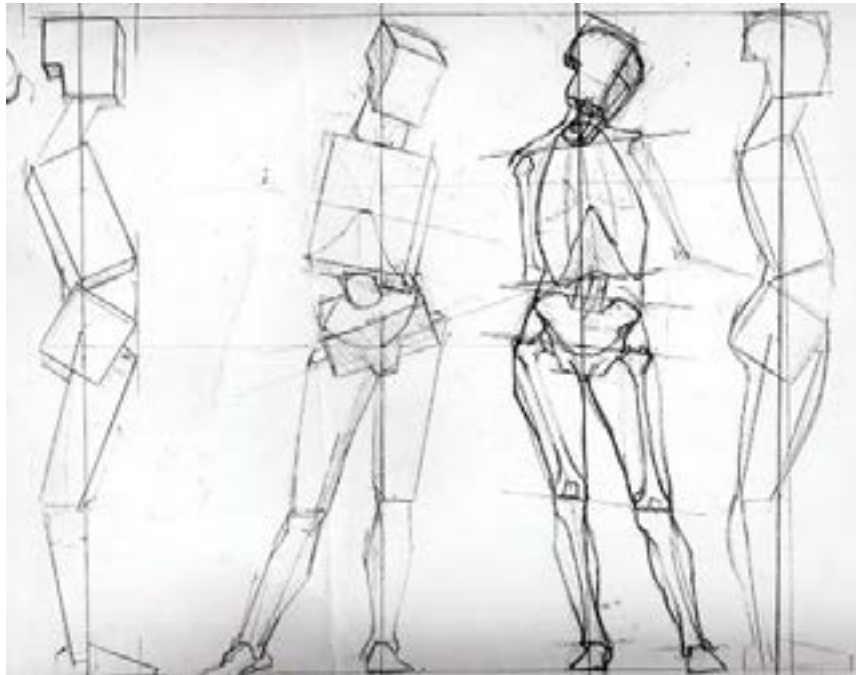
**Picture B**

A. Proportions of the Human Figure by Joseph Bonomi.

B. Simplified version of Jack Hamm's Illustration of an ideal proportion of a human figure.

## 2. The Geometric Approach: Drawing as Sculpture

The artists of the Renaissance created a geometric approach to construct the three-dimensional form in depicting the human body. When drawing the human figure, Michelangelo first constructed the form as a combination of differently proportioned geometric shapes. These shapes show the three-dimensional features of the body and their distribution and orientation in space. In this approach, the artist thought about and understood the body physically and sculpturally right away.



*The figure is simplified into blocks so that you can imagine the figure as a three-dimensional object.*

## 3. The Grid Line/ Window Technique

Renaissance artists also applied their knowledge on linear perspective in depicting the human body. They invented a device (illustrated below) to simplify drawing with perspective and depth of space. The artist observes his model using a picture plane like a window with line grids. The line grids function as reference points to help the artist draw exactly what he sees.

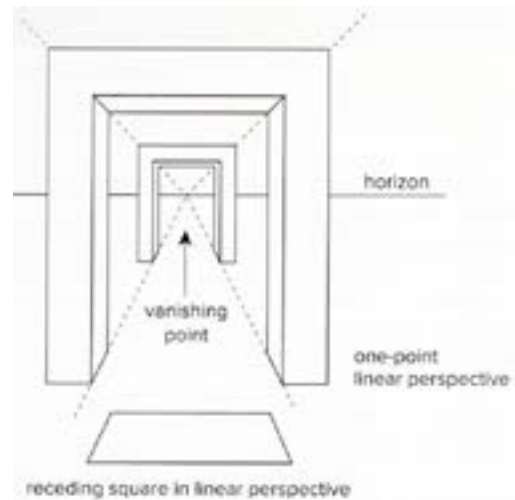


#### 4. Foreshortening

The Renaissance artists' knowledge on linear perspective involves the concept of foreshortening. This is the technique of distorting the size of parts of the body to show depth. Andrea Mantegna applied this technique to portray Christ (picture below) so that he looked solid and three-dimensional rather than flat (compared with the Vitruvian Man drawing).



***Foreshortening was applied in Andrea Mantegna's Lamentation over The Dead Christ 1480.***



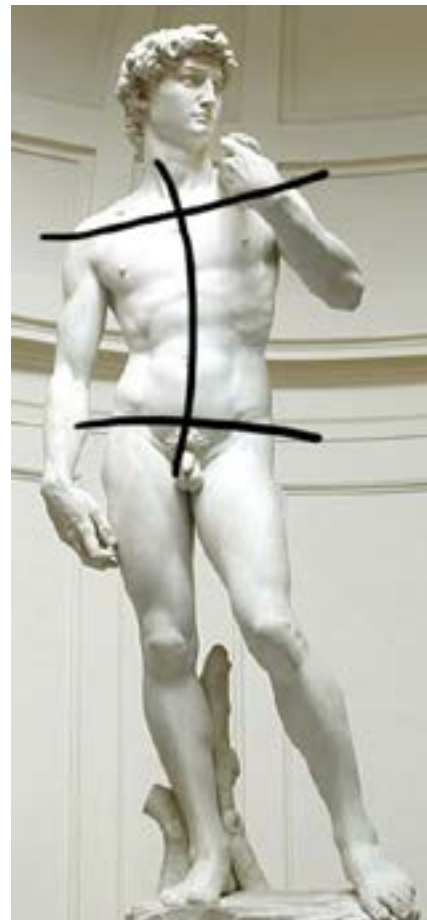
#### 5. Contrapposto

In their study of Greek and Roman artistic achievements, the Renaissance artists also revived the contrapposto stance or "counterpose" in depicting standing figures.

Michelangelo used the contrapposto stance in his sculpture "David". The body is set in a gentle S-shaped curve through a play of opposites or counterbalance. David's weight rests on his right foot, so that his right hip is raised which makes his left leg bent and relaxed. To counterbalance this, his left shoulder is raised.

#### **Check your Understanding:**

1. What does it mean to be a classicist artist?
2. What does "Classical" mean?
3. Name at least three methods that were devised by Renaissance artists to create "ideal" human figures.



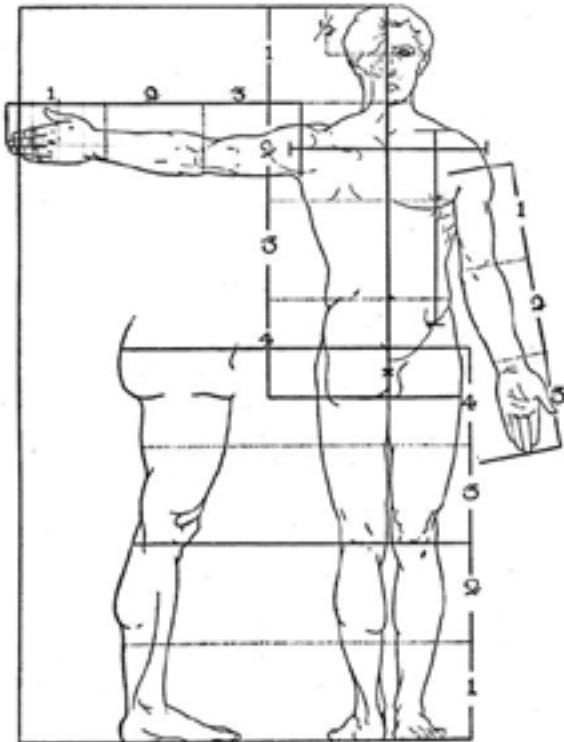
***Michelangelo's David (1501-1504). Contrapposto shown in this freestanding sculpture inspired by Classical Greek Art.***

## Exercise # 5: Draw a Well-Proportioned Figure

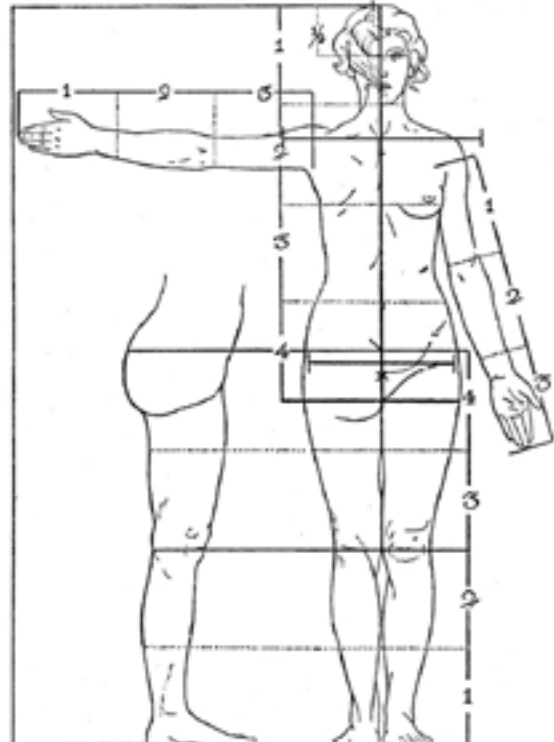
As an average Filipino with a height of 5'4", can your physique qualify as an "idealized" human figure? Will you make it to the ideal standard of proportion?

Today, ideals vary considerably. Over the years, the accepted view of what constitutes perfection in proportions of the human figure has changed from one generation to the next. It is best to observe and consider the wide range of sizes and shapes in people that we encounter in our daily lives. Measurements based on average proportions should be considered as real or normal these days.

The proportions presented (below) are seven-and-three-quarters-heads high for the male figure and seven-and-a-half-heads high for the female. These are in line with the seven and a half heads of Richer, the famous French anatomist, and the idealized eight heads of Michelangelo, the famous Italian Renaissance artist.



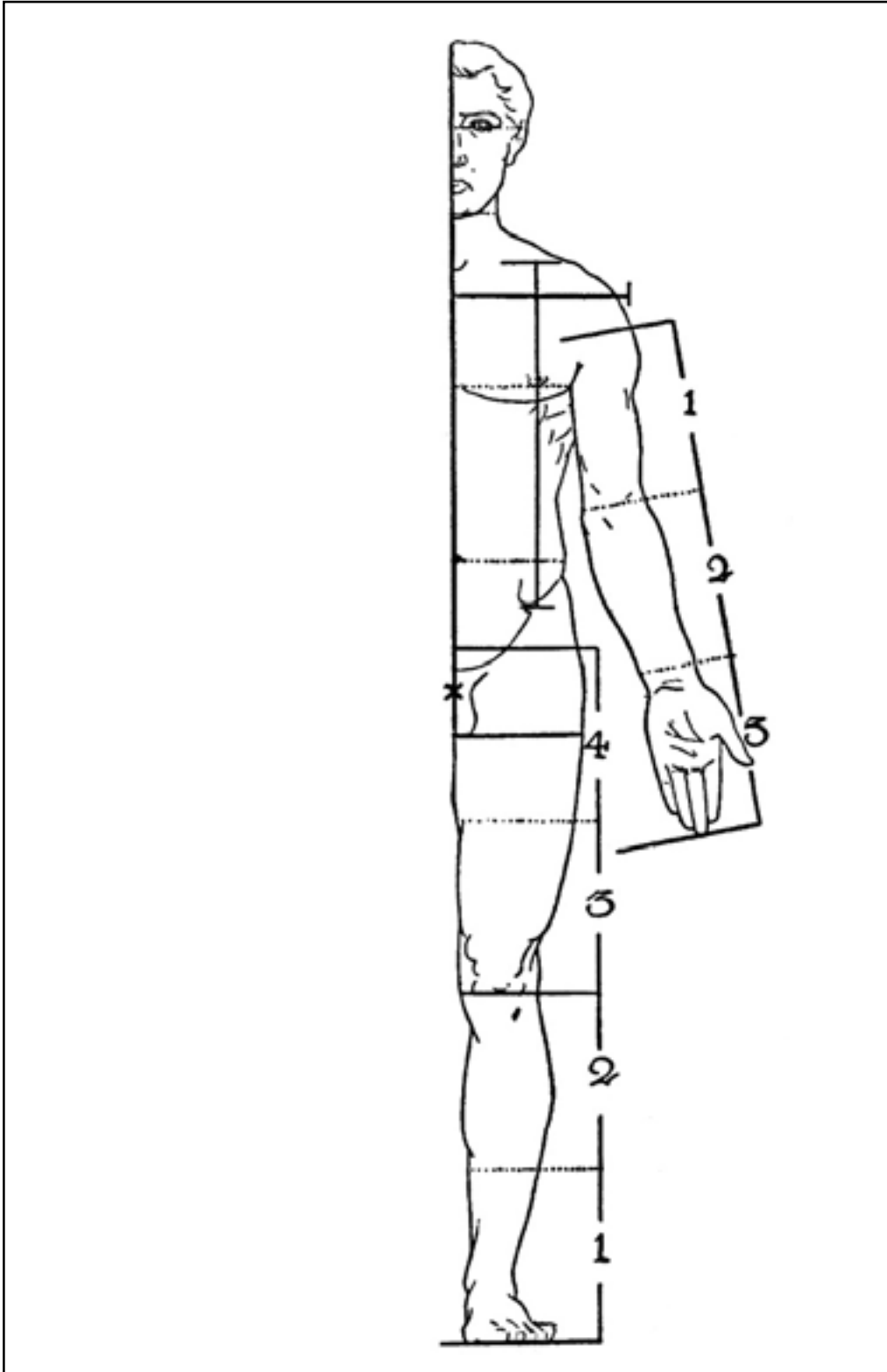
*Proportions of the male figure as given by Richer.*



*Proportions of the female figure as given by Richer.*

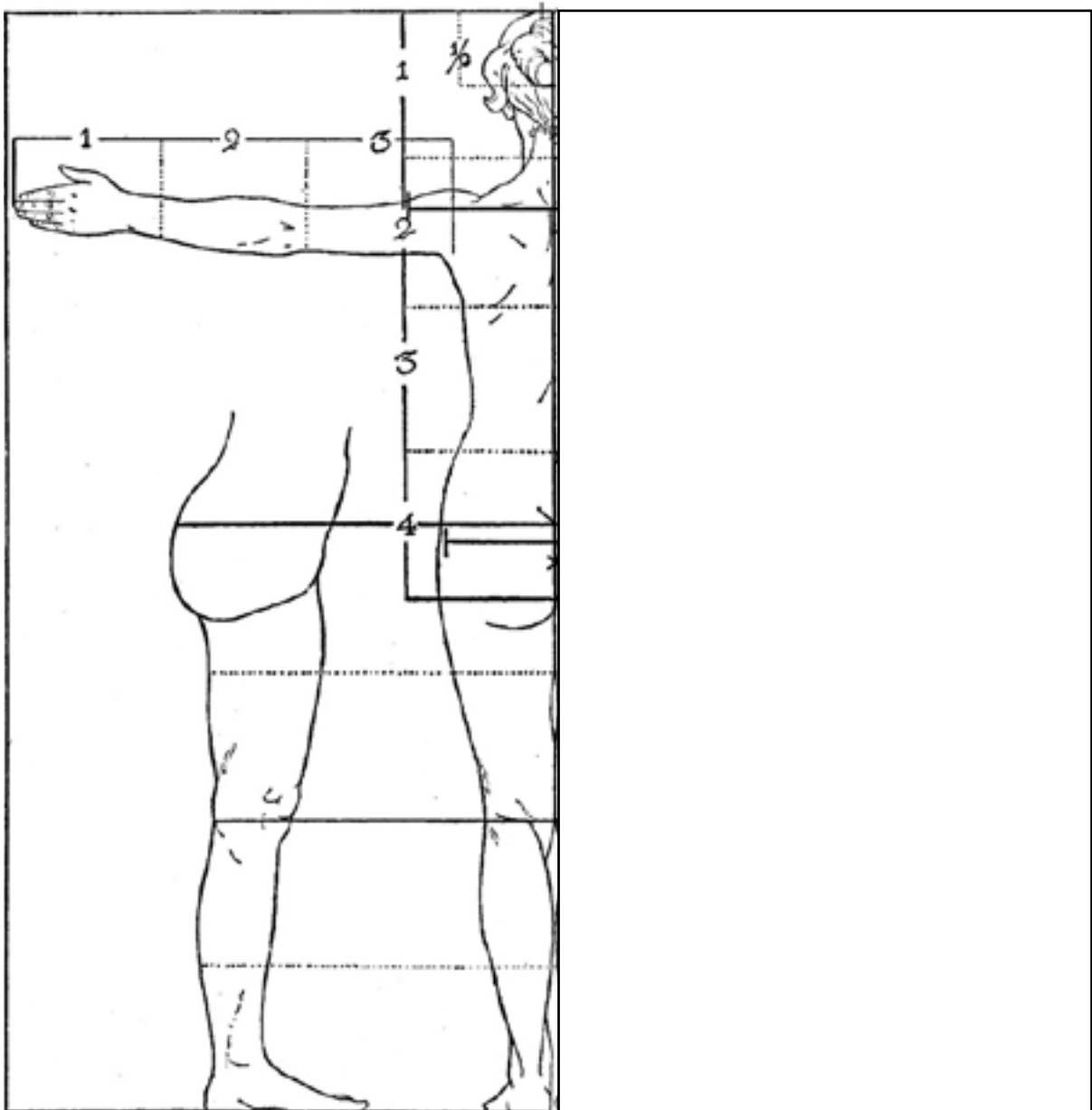
## Activity #5-1. Draw the Other Half of the Male Figure

- Instructions: 1. Make a separate copy of this page (photocopy or digital print).  
2. Use a plastic ruler to draw a box and complete the Grid Lines for each figure illustration.  
3. Use a pencil to draw and complete the other half. You may use an eraser.



## Activity # 5-2. Draw the Other Half of the Female Figure

- Instructions: 1. Make a separate copy of this page (photocopy or digital print).  
2. Use a plastic ruler to draw a box and complete the Grid Lines for each figure illustration.  
3. Use a pencil to draw and complete the other half. You may use an eraser.



# ACTIVITY

## The Geometric Approaches in Figure Drawing

Time needed: 1 hour

### Exercise # 6: The Figure as a Puppet Mannequin

You have finally reached the most exciting part –of this module- drawing the human figure in three-dimension!

In this exercise, you will visualize the body's individual parts as simple geometric shapes and forms, like blocks and cylinders.

If possible, get hold of a wooden mannequin that can guide you through the following exercises. The mannequin is made with basic shapes that also indicate measurements and body parts to help you draw three-dimensional figures with ease.

Make sure you have read about how Renaissance artists used the geometric approach as an easy way of structuring the forms of the human anatomy.

#### Directions:

#### Review the Basic Shapes and Forms.

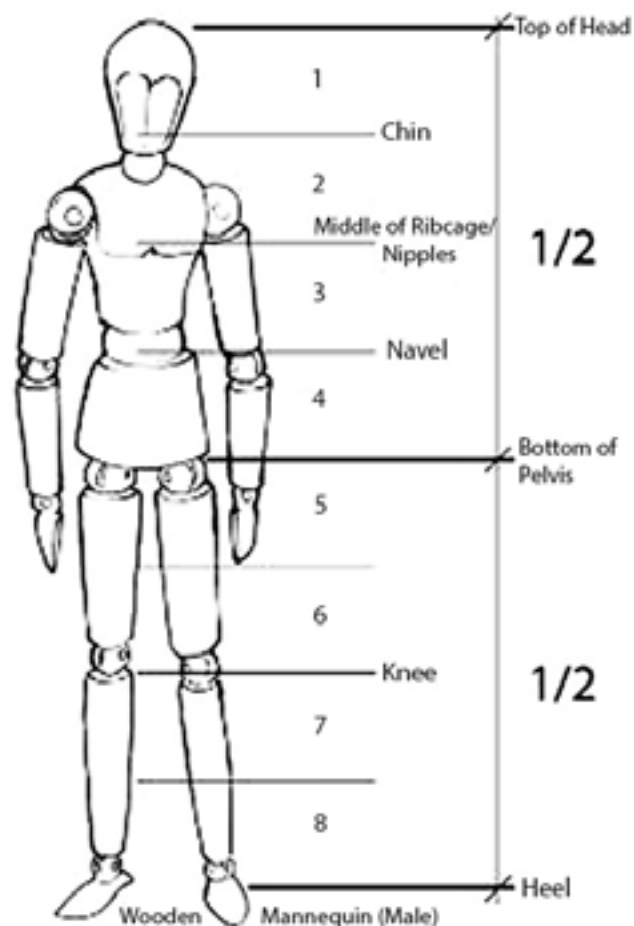
Look closely at the wooden mannequin.

Name the geometric shapes and forms that were used to build the full figure.

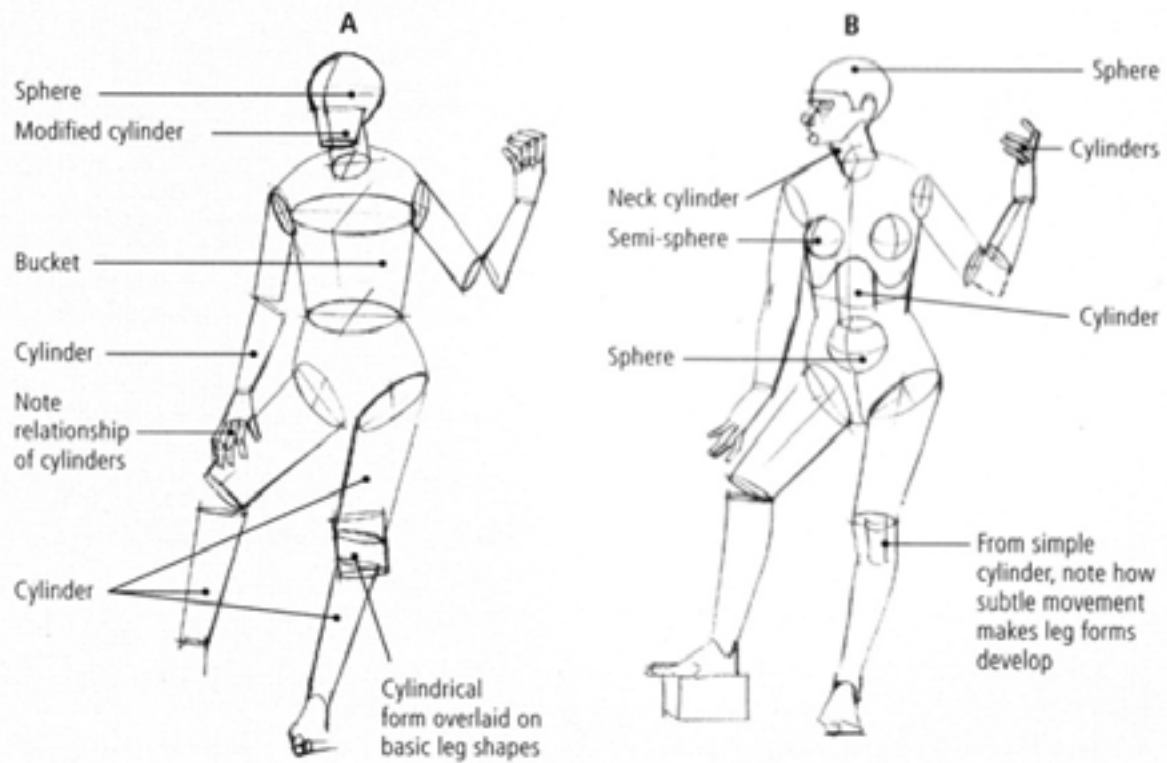
What is the geometric shape used for the torso?

What is the geometric form used for the lower part of the legs?

What about the neck? Describe the form above the neck.

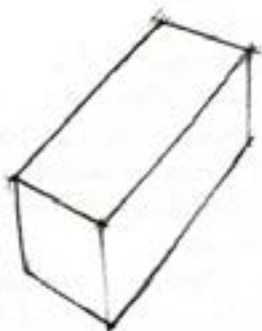


There are many elongated and narrowing cylinders that look like tubes. The arms are hinged at the elbows with round shapes, while the legs are hinged at the knees with the same round elements. The same round shapes connect the arms, toes, and fingers. The hands and feet are like spatula placed at an angle.



How many shapes were you able to identify? Do you remember the basic forms? Consider the rectangular which includes the cube; the ovoid which includes the sphere; and the cone and its section, which includes the cylinder.

*Rectangular form*



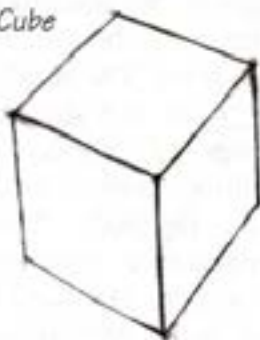
*Ovoid*



*Cone*



*Cube*



*Sphere*



*Cylinder*



## Exercise No. 6-1: The Geometric Approach: Combination of Cylinders and Spheres

### The Figure as a “Cylinder Puppet”

15-minute drawings

Materials: A4- size paper  
Pencil, plastic ruler

#### Directions:

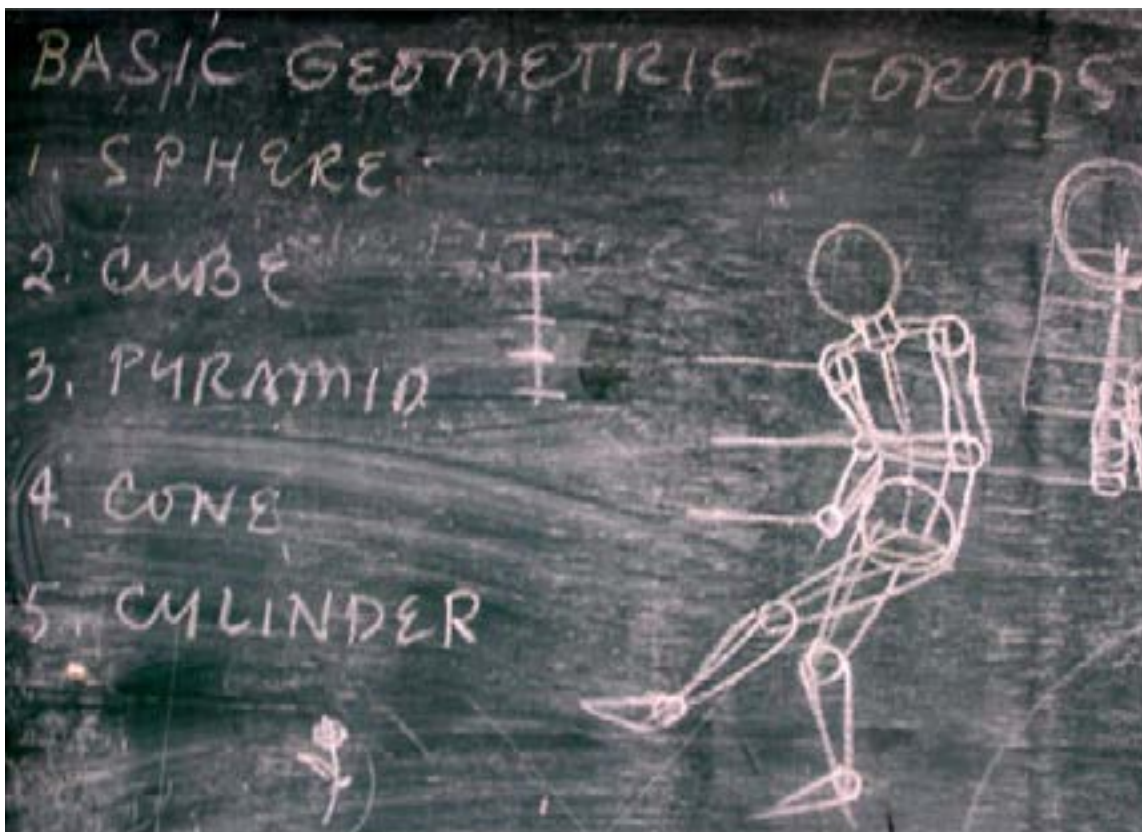
Practice by copying the puppet-figures below. Construct and assemble simple cylinders and spheres to represent the figure.

Just like the wooden mannequin, these simple forms are attached to each other with hinges made of another geometric form. Use an ovoid form to make the head for this exercise.

The figure is built up using cylindrical and spherical units of the correct proportions.



*PHSA Grade 9 Visual Arts student Ela Samodio constructed a cylindrical and spherical figurative representation of her favorite volleyball player.*



*Blackboard lecture by Prof. Bob Feleo (2000)*

*Additional examples of a cylinder puppet construction by PHSA Grade 9 Visual Arts student Minnesota Flores.*



## Exercise No. 6-2: The Geometric Approach: Combination of Blocks

### The Figure as a “Block Puppet”

Time needed: Two 15-minute drawings

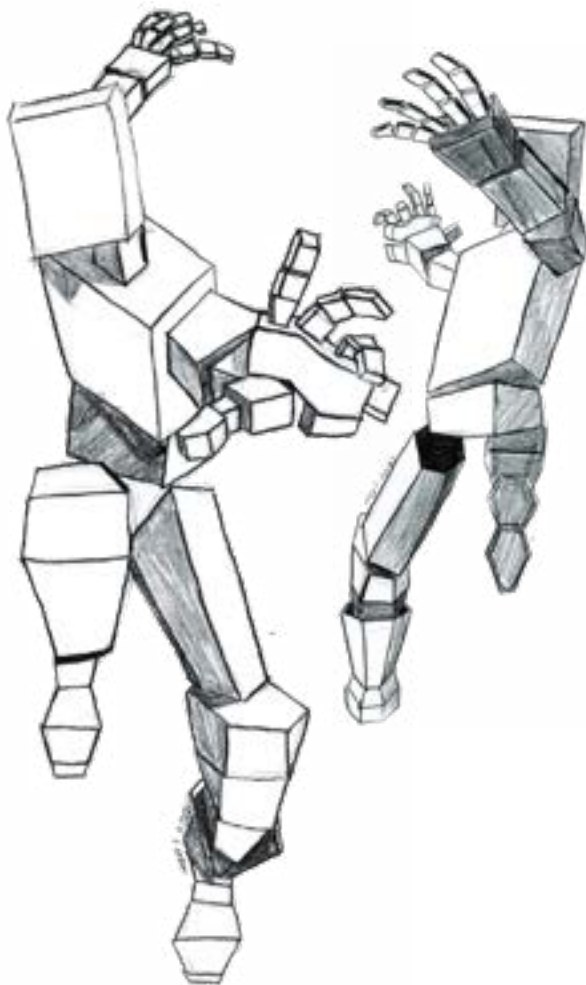
Materials: A4-size paper

Pencil, plastic ruler

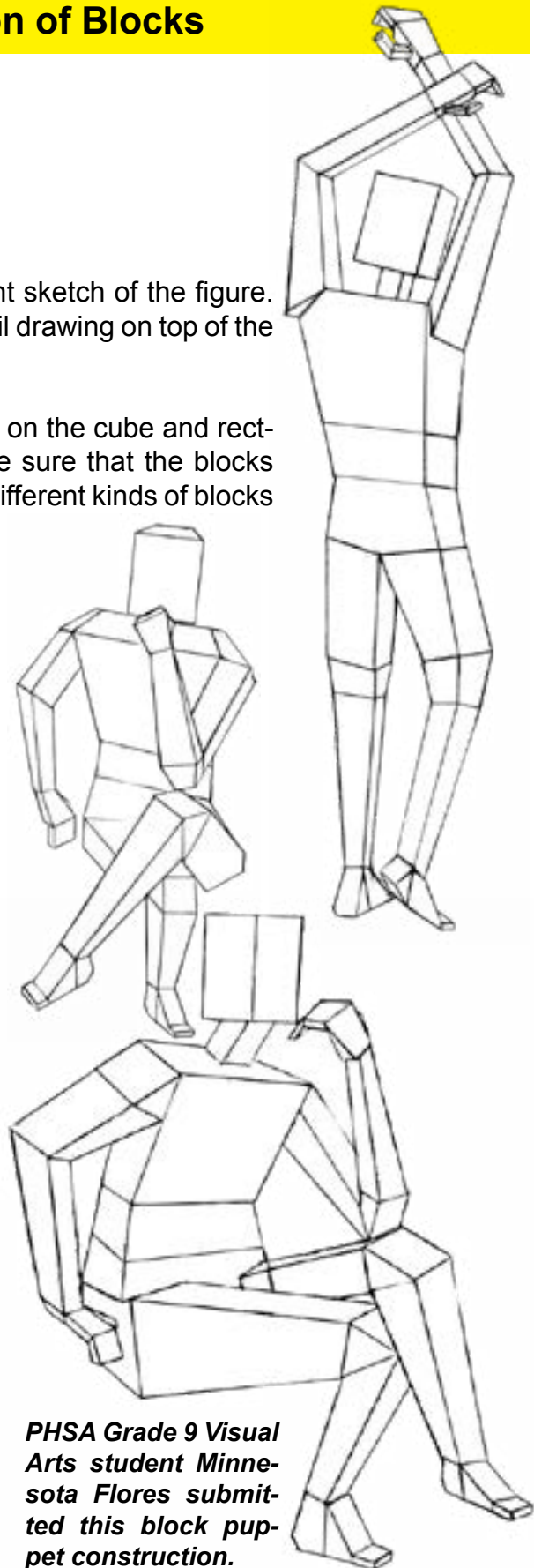
### Instructions:

Begin the drawing with a light but confident sketch of the figure. Superimpose the second stage of the pencil drawing on top of the light sketch.

For this exercise, use simple blocks based on the cube and rectangular form to represent the figure. Make sure that the blocks connect to each other. You are free to use different kinds of blocks to represent each part of the figure.



*PHSA Grade 9 Visual Arts student Albert Emir Reyes combined block puppet construction with linear perspective (foreshortening). That will be for the next lesson and drawing exercise.*



*PHSA Grade 9 Visual Arts student Minnesota Flores submitted this block puppet construction.*

## Exercise # 7: Level up Your Drawing Skills! Try Foreshortening!

Time needed: 2 hours

How was your geometric figure drawing? Were you able to employ your knowledge in drawing cylinders, rectangles and other three-dimensional objects as building blocks for drawing figures?

Well, for this exercise, you will level up your drawing technique by combining your knowledge in linear perspective with the geometric approach. Let's do foreshortening!

Directions:

1. Ask a member of your family or friend to pose for you.
2. Draw what you see, not what you know. If you can't see a body part because of the pose, forget that it's there—even though you know it is there.
3. Emphasize or even exaggerate the perspective. For example, the hands are drawn larger to indicate that it is nearer to us than the rest of your model's body.
4. Distort. Make it look like the figure is a three-dimensional form receding in space.

The model's feet in the foreground seem to be coming straight at us because these parts are so much larger than the head in the background. Certain parts of the body seem to be missing because some body parts block our line of vision. They need to be left out of the drawing if it is to look realistic.

5. Draw at least two figures with exaggerated foreshortened features. Use your VISUAL ARTS JOURNAL.

Two feet coming right toward us! Minnesota applied her knowledge of the foreshortening technique to draw her parent during this quarantine period. 2021.



*Grade 9 Visual Arts student Minnesota Flores' parent gamely posed for this foreshortening drawing exercise. February 2021.*



*Grade 9 visual arts student Kyla Gabrielle Puyat asked her friend to pose for this exercise.*

## Studio Project #1: Using the Grid Method in Drawing Well-Proportioned Figures

Time needed: 1 week

Visual Arts student Janea Balquin employed the grid method to copy and enlarge a picture of a Greek sculpture sourced from a book. She painted a whole sheet of manila paper with hardware-sourced black acrylic paint. She then used a white dermatograph pencil to draw the highlights or white and gray portions of the original picture.



*PHSA Grade 9 Visual Arts student Janea Balquin employed the grid method to realistically draw a Greek figure.*

Very realistically rendered and properly proportioned, right? Would you like to create one?

# PROJECT

Well, it is actually easy if we follow this technique that was used way back during the Renaissance period. But let's make it simple for this task. Let's use an A4-size paper instead of a whole manila paper and a 4B or 6B pencil.

## What is the grid method?

The grid method is a technique used to easily copy or enlarge an image that you want to draw. The secret is to take the time to go through the process as it will definitely help improve your drawing and observational skills.

### Directions:

1. Look for photos of Classical Period Greek sculptures online or in books or magazines. Select one that best interests you.
2. If you are using a computer, adjust the contrast and print in Black & White, using A4- or letter-size paper. If you got the image from a book, have it photocopied in good contrast and printed in Black & White, using A4- or letter-size paper.
3. Crop to fill up the entire A4 sheet or page.
4. Draw a grid over your reference photo (as shown below). Use a 2B or 4B pencil and a plastic ruler.
5. Draw a grid of equal ratio or measurement on another blank paper (A4 size).
6. Start with an outline of the image on your paper. Draw one square at a time, until the entire image has been transferred.
7. Erase the grid lines when you are done with your drawing.
8. Add the textures and tonal values.

### Materials:

12-inch ruler  
a photocopy or printed copy of your reference image  
4B or 6B pencil  
A4- or letter-size

*Here is what your grid will look like:*



**Good luck!**



**Grade 9 students use the grid method to create correct proportions.**



## Studio Project # 2: Drawing Full- Figure Models



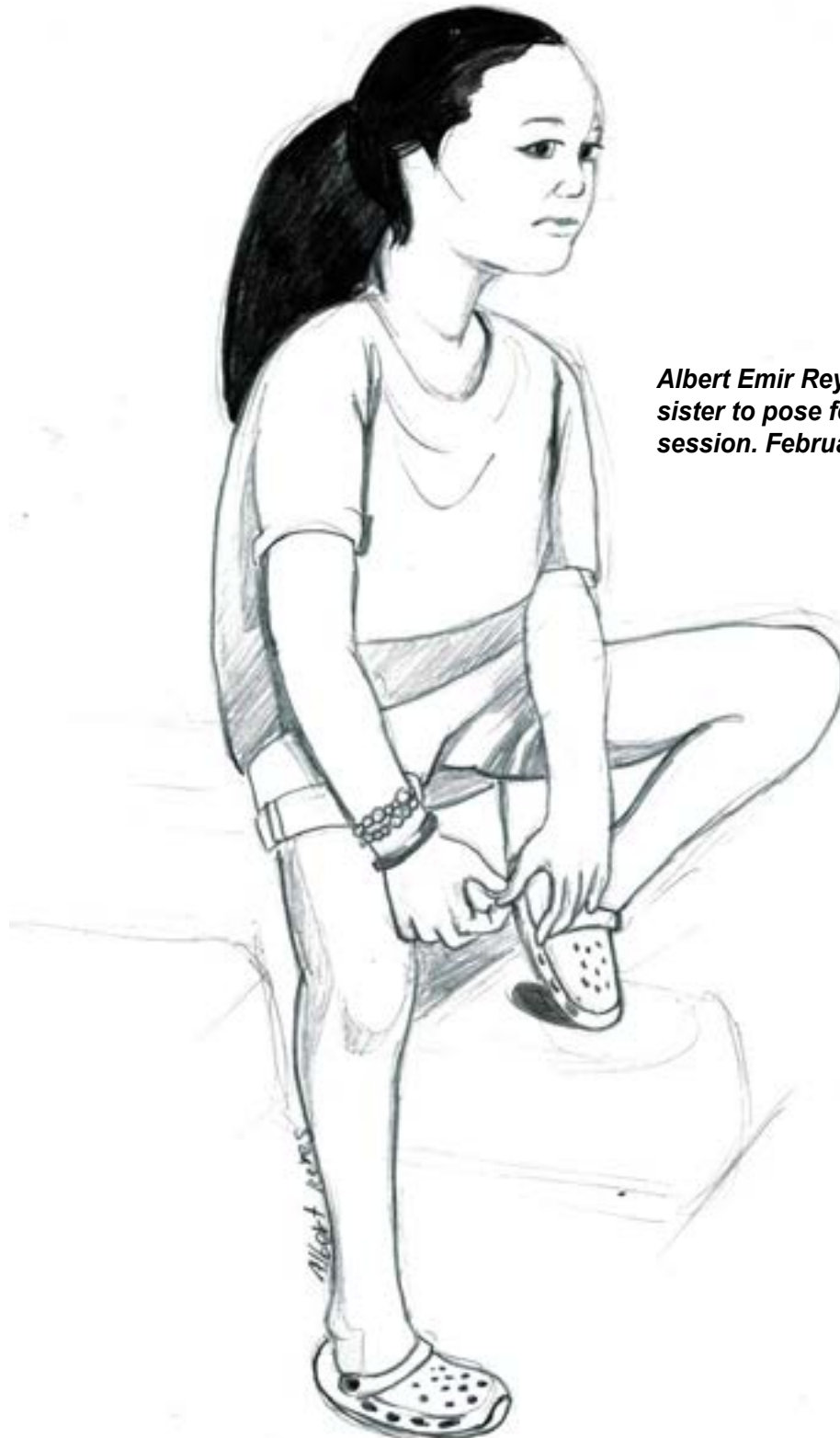
*Visual arts student Justine Owen Francisco, age 14, with his self-portrait drawing. 2006*

After having completed many drawing exercises, you should have gained confidence in drawing full figures by now. No doubt that drawing from life is an exciting endeavor!

Choose any of the two options for this lesson.

1. Self-portrait referenced from a photograph. (refer to Grid Method Exercise).  
Apply the grid method on an A4-size photograph to achieve proper full-figure proportions. Render shading and tonal values to achieve a naturalistic style.

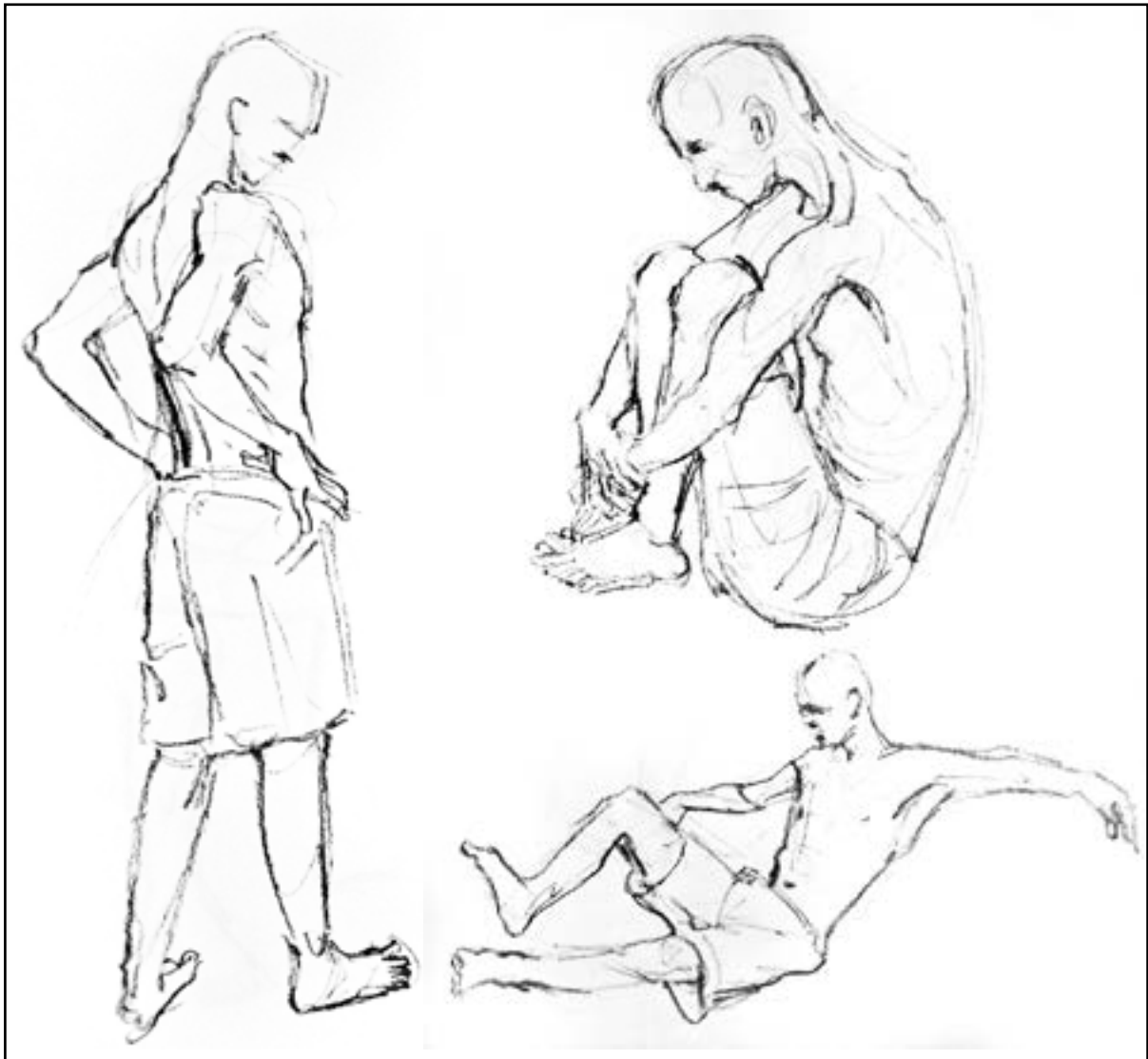
2. Drawing from life. Or figure drawing using live models.  
Use a pencil to measure body parts and proportions.  
Ask a family member or a friend to pose in cycling shorts.  
Complete two poses, one lasting about 15 minutes for the short pose and the other about one to two hours. Take 10-minute breaks for the long pose (exclude this from the total hours allocated).



***Albert Emir Reyes asked his little sister to pose for this short-pose session. February 2021.***

## Studio Project # 2-1: Drawing from Life: Short pose

Time needed: 15 minutes per pose



***Grade 9 student visual arts student Kulay Dala created short pose drawings of her parent during this quarantine period. February 2021.***

Grade 9 Visual Arts student Kulay Dala created short-pose drawings of her parent during this quarantine period. February 2021.

Directions:

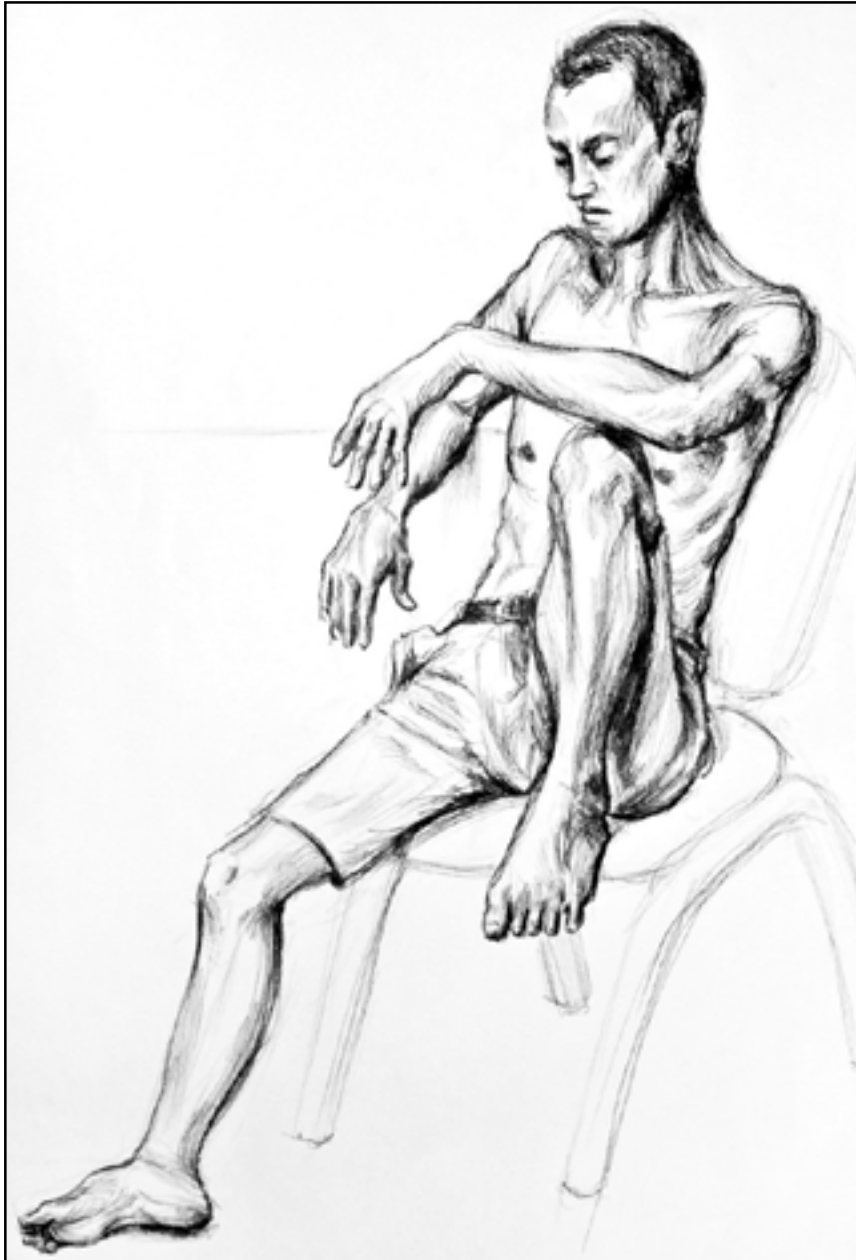
1. Draw quickly and spontaneously. The objective of this exercise is similar to that of the Quick Draw:  
Gestural Drawing Exercise. What is essential is to capture the pose correctly.
2. Ask an immediate family member or close friend to act as a model. Allow your model to rest against a table or chair to enable him or her to sustain the pose and stance with support .
3. Focus on drawing the pose. The crucial thing is to capture the right balance and correct proportions, rather than drawing the details and features of the model.



**Another short-pose drawing of her sister done by PHSA Grade 9 Visual Arts student Kyla Gabrielle Puyat during the quarantine period. January 2021.**

## Studio Project # 2-2: Drawing from Life: Long Pose

Time needed: 1-2 hours

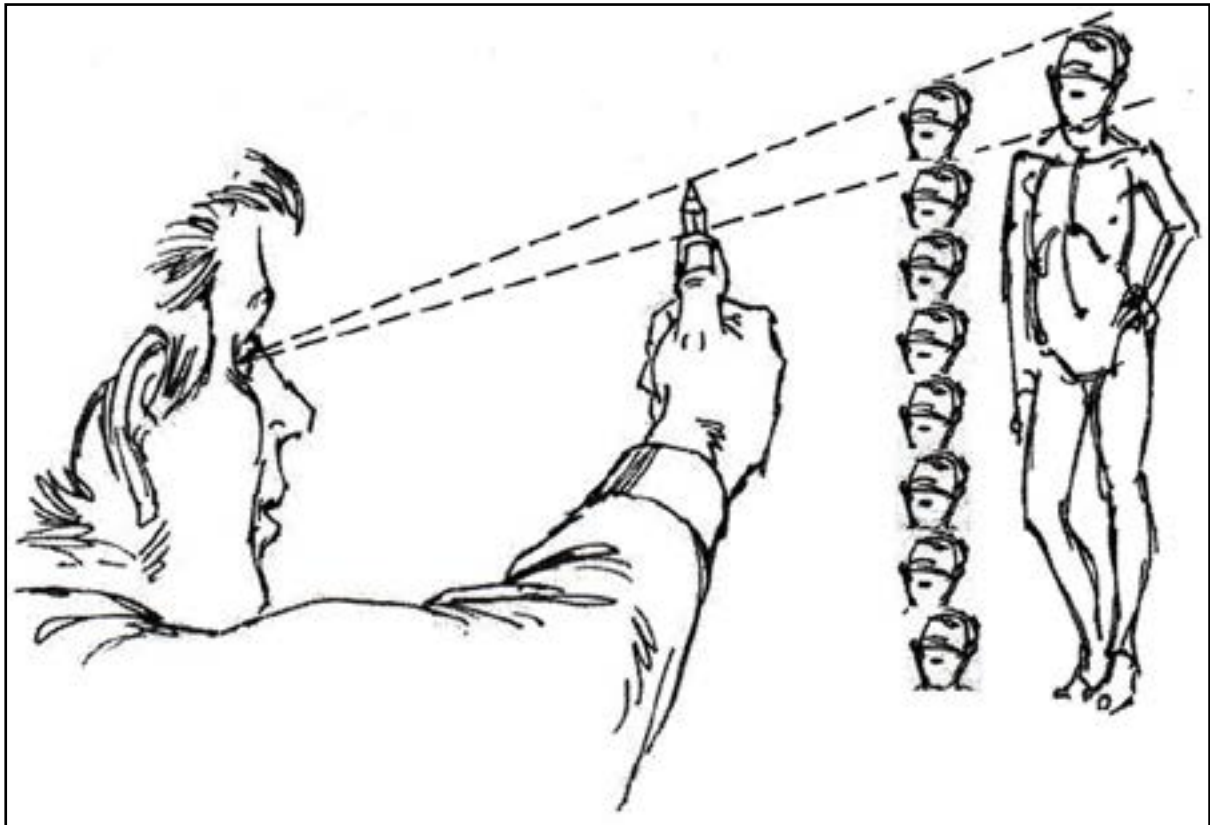


*Sitting Position: Grade 9 VA student Kulay Dala asked her parent to act as a model for a long-pose drawing during this quarantine period. February 2021.*

### **Directions:**

1. Ask your model to sit or recline (lie down).
2. Like the short-pose exercise, work quickly so that your drawing retains the liveliness of the moment. Emphasize the line gestures and line quality by having a combination of thick and thin lines.
3. Work on the general form first.
4. Take note of the correct proportions and measurements. Use your pencil to measure your model by using the size of the “head” as standard unit of measurement.

Designate the tip of your pencil to measure the top part of the head. Use the tip of your thumb to locate the bottom of the head. Once you have established this, you can now measure the model visually by moving your arm in any direction, say, vertically or horizontally. The visual measurement means that the body parts are compared with the size of the head. For example, the breast or nipple is two heads down from the top of the head.



5. Take note of the right balance.

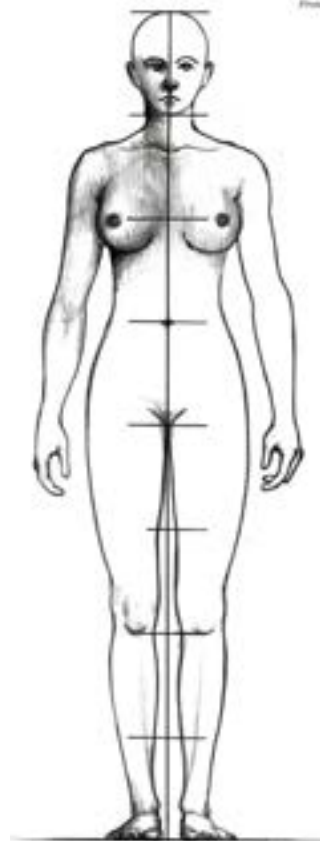
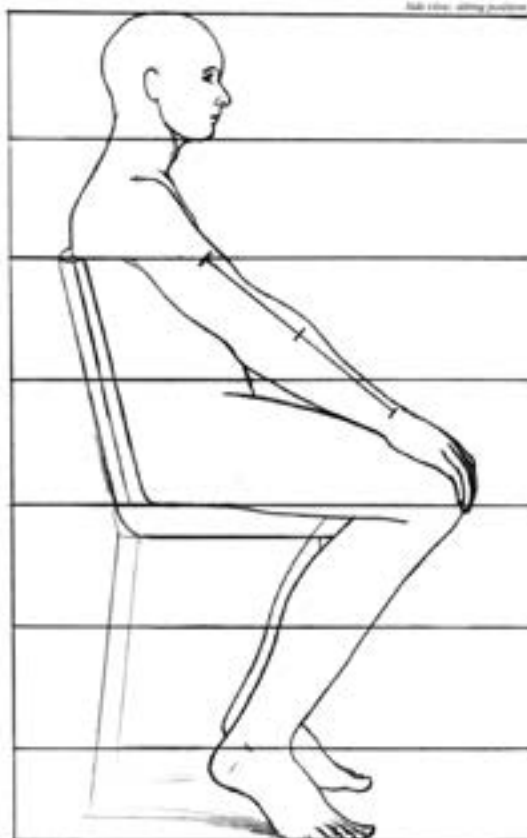
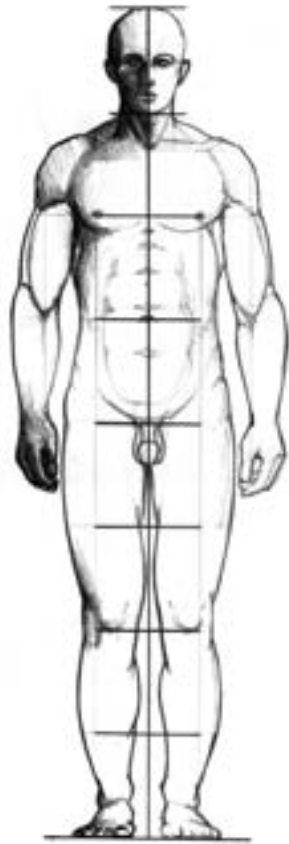
Continue to use your pencil as a visual measuring tool. Hold your arm out straight and find the center of the figure.

Keep your arm straight out towards the model. Any change in distance between your hand and eye will result in a false measurement.

6. Take a few steps away from your drawing for a few minutes. Do this every 15 minutes.
7. Work on the small details and features when the general form has been established.
8. Observe the pose from different angles. This will help you gain a three-dimensional understanding of your model's pose and achieve the illusion of depth in your drawing.

You are encouraged to continue to practice drawing. During this quarantine period, convince a family member to sit and pose for these exercises. Just like what Kulay Dala did. Practice is really the only way to improve your figure drawing. Create at least two drawings from a live model in different poses. Apply the foreshortening technique if you can. Use an A4-size paper.

Drawings (below) by Tom Flint from the book "ANATOMY for the Artist."  
p. 94, 95, 103 Proportion: Full Figure





**Foreshortening technique and Drawing Live Models:** Grade 9 Visual Arts student Minnesota Flores applied the foreshortening technique for the long-pose, live-model drawing of her parent. February 2021.

## Figure Drawing: Reflection

1. What should/could be done with the final project?
2. What drawing skills or techniques did I enjoy most?  
Did my skills and techniques in drawing figures improve? Explain how.
3. Describe the preliminary figure drawing exercises. What is the purpose of each exercise?  
Were they helpful? In what respect?
4. Did the exercises eliminate my fear of drawing the figure? How?
5. Did the study of the parameters and processes of Greco-Roman approaches to drawing figures help me overcome my fear of figure drawing? How?

## GLOSSARY

### Anatomy

In figure drawing, anatomy refers to the study of the shape and structure of the human body. This includes the study of the position and structure of organs, such as muscles, skeletons and bones.

### Balance

As a principle of design, balance refers to the distribution of the visual weight of the elements of art in an image.

Balance can be symmetrical, which means both sides of the image are exactly alike. Balance can be asymmetrical, which means each side is different but the sum of the weights of the art elements is equal. Balance can be radial, where similar elements are arranged around a central point.

### Blind Contour Drawing

A method of drawing where the artist draws an object while looking only at the object but not at the paper. This method helps to develop one's focus when looking at the object being drawn. The objective is less about accuracy and more about training yourself to pay close attention to your subject.

### Classical

Most narrowly, the "middle" period of ancient Greek civilization, from around 480 B.C.E. to around 323 B.C.E. More broadly, the civilizations of ancient Greece and ancient Rome, and the centuries during which they flourished. Most generally, and with a lowercase c, any art that emphasizes rational order, balance, harmony, and restraint, especially if it looks to the art of ancient Greece and Rome for models.

### Composition

Refers to how the Elements of Art are arranged in a work of art according to the Principles of Design.

### Contrapposto

A pose that suggests the potential for movement--and thus life--in a standing human figure. Developed by sculptors in ancient Greece, contrapposto places the figure's weight on one foot, setting off a series of adjustments to the hips and shoulders that produce a subtle S-curve.

### Contrast

Opposite elements in a work of art such as black /white, large/small, etc.

### Contour

The perceived edges of a three-dimensional form such as the human body. Contour lines are lines used to indicate these perceived edges in two-dimensional art.

Contour must not be confused with outline, which only describes the two-dimensional shape of an object, whereas contour lines add the third dimension.

### Craftsmanship

The application of great effort and skill when accomplishing a task.

### Crosshatching

A method of building up the tones or colors in a drawing, using crisscrossing parallel lines.

## Depth

The illusion of three-dimensional space.

## Elements of Art

The things we use to make art: Line, Shape, Form, Color, Value, Texture, and Space. We may use one or all in a work of art.

## Emphasis

The part of the artwork that catches the viewer's attention; the most prominent element in the art work. A principle of design.

## Foreground

The part of the drawing, painting or image closest to the viewer.

## Foreshortening

The illusion of diminishing length or size when an object is positioned in a way that some of its parts are nearer to you while others are farther away.

In two-dimensional representational art, it is the visual phenomenon whereby an elongated object projecting toward or away from a viewer appears shorter than its actual length, as though compressed.

## Form

A three-dimensional object (or the illusion of an object) that has length, width, and depth. It can be a real object or an illusion created using value and space.

## Geometric Approach to Drawing

The geometric approach to drawing the human body helps to depict the human body in a two-dimensional form. It requires a knowledge of the basic geometric forms such that every part of the body can be reduced to circles, triangles, squares, lines, and curves.

## Gesture Drawing

Drawing quickly, usually using the whole arm, in order to capture the movement, personality or position of the subject.

## Grid Method

A time-intensive process and low-tech tool to reproduce or enlarge an image using a simple grid.

## Hatching

Building up tones or colors by means of closely spaced parallel lines--the closer they are, the more solid the tone or color. When a new set of lines is laid on top, going in the other direction, the technique is called crosshatching.

## Ideal/Idealized

The Classical Greco-Roman ideal pertains to the standard of excellence that exemplified order, harmony, symmetry and ideal proportion.

An aspiration to perfection in both body and mind (synthesis of the two poles of passion and reason).

## Illusion of Space

When a drawing on a flat surface appears three-dimensional because of the artist's use of perspective, overlapping, size, placement, color, value, and detail.

## Line

An Element of Art. A mark with greater length than width; or a mark made between two or more points.

## Linear Perspective

The method of creating the effect of objects being farther away, through the use of converging lines and vanishing points.

## Line Quality

The weight, smoothness, roughness, thickness, thinness, darkness, lightness, etc. of any line. The choice of line quality can communicate many different things.

## Medium

1. The material used for drawing or painting, such as a pencil, pen, and ink.
2. Substance added to paint, or used in its manufacture, to bind the pigment and provide good handling qualities. To avoid confusion, the plural is usually given as media for the first meaning, and mediums for the second.

## Movement

A principle of Design. The illusion achieved when elements of art (such as line, color, form, etc.) are used to make the viewer's eyes to move around areas in an artwork.

## Naturalistic

Describes an approach in portraying the visible world. This approach emphasizes objective observation and accurate imitation of appearances. In naturalistic art, the representation closely resembles the forms portrayed. Naturalism and realism are often used interchangeably, although both words have complicated histories and have different meanings.

In this module, naturalism is considered as a broader approach, permitting a degree of idealization (painting or drawing objects as they would ideally look like) and embracing a stylistic range (using different styles) across cultures. Realism suggests a more focused, almost clinical attention to detail that refuses to prettify harsh or unflattering matters (depicting objects as they are, even if they do not appear beautiful or pretty).

## Negative Space

The space around an object or subject.

## Organic

A shape that exist in the natural world. An irregular shape or form.

## Orientation

The position of the paper: either landscape (horizontal) or portrait (vertical).

## Overlap

When one object is in front of or behind another, usually to create an illusion of space.

## Pattern

A principle of Design. Refers to the repetition of elements of art in an artwork.

## Perceive

To notice or become aware of something.

### Perspective (Linear, Atmospheric and Isometric)

The way an artist portrays three-dimensional space and objects on a two-dimensional surface. Linear perspective is based on the observation that parallel lines appear to converge as they recede or move away from the viewer, finally “meeting” at a vanishing point on the horizon. This is based on the assumption that the viewer does not move or has a “fixed viewpoint.” Atmospheric perspective is based on the observation that distant objects appear less distinct, paler, and bluer than nearby objects because of the way moisture in the intervening atmosphere scatters light. On the other hand, the artist is said to use isometric perspective when he or she uses diagonal lines that are parallel and do not converge (unlike lines in linear perspective) It is principally used in Asian art, where the portrayal of objects and scenes is not based on a fixed viewpoint.

### Persist

To continue, despite difficulty or obstacles.

### Picture plane

The plane or space occupied by the physical surface of the drawing. In figurative drawing, most of the elements appear to recede from this plane.

### Plane

A flat, level surface.

### Portfolio

A flat, folder-like device artists use to protect, store, or transport artwork.

A carefully-selected collection of student artworks stored in digital format, or as actual artworks physically compiled.

### Portrait Mode

The vertical--taller than wide--orientation of a rectangular surface.

### Principles of Design

The ways elements of art are used in a composition. The following are the so-called Principles of Design: Balance, Contrast, Unity, Emphasis, Pattern, Movement, Rhythm, and Proportion.

### Renaissance

The period in European history from the 14th to the 16th century, characterized by a renewed interest in Classical Art, architecture, literature, and philosophy. The Renaissance began in Italy and gradually spread to the rest of Europe. In art, it is most closely associated with the artists Leonardo da Vinci, Michelangelo, and Raphael.

### Rhythm

A Principle of Design. Rhythm is created when elements of art are arranged to create a pattern or organized movement.

### Shape

An element of art) A flat, two-dimensional closed line. It can be geometric, a recognizable shape with a standard measurable formula; or organic, free-form natural or irregular shape.

### Sighting

A drawing technique where the artist measures objects visually by using any object (thumb, pencil, etc.) as a measuring instrument.

### Sketching

This has taken on a connotation of drawing outdoors, although in fact a sketch can be any drawing that is done quickly and not taken to a high stage of completion.

### Sketch Grip

A way of holding a drawing implement to have a more range, freedom, and flexibility of movement of the wrist and arm.

### Space

An element of art. It is the area occupied by objects, as well as the area between and around objects. The space around objects is

often called negative space. Negative space has shape. Positive Space is the object itself.

Space can also refer to the perception of depth. Real space is three-dimensional. In visual art, the feeling or illusion of depth is also referred to as "space."

### Stylized

Representing objects in ways that have become standardized and can thus be repeated without further observation of the real-world model.

### Subject matter

In representational or abstract art, the objects or events depicted.

### Symmetrical

Descriptive of a design in which the two halves of a composition on either side of an imaginary central vertical axis correspond to each other in size, shape, and placement. This means the left side of a composition can be seen as a reflection of the composition on the right side, or the top half is a reflection of the bottom half.

### Texture

The way something feels to the touch. Texture can be real or implied (an illusion created visually).

### Unity

A principle of Design. A feeling of harmony in a work of art--when everything seems to belong, works together, and appears to be complete.

### Value

An element of Art. The relative lightness or darkness of a hue, or of a neutral shade varying from white to black.

### Viewfinder

A simple tool made from paper or cardboard that acts as a small picture frame that enables an artist to isolate and focus on a specific part of his or her subject.

### Vitruvian Man

A pen and ink anatomical drawing by Leonardo da Vinci, done around 1487.

The drawing depicts a male figure in two superimposed positions with his arms and legs apart and simultaneously inscribed in a circle and square. The drawing and text are sometimes called the Canon of Proportions or, less often, Proportions of Man. The drawing is based on the correlations of ideal human proportions with geometry described by the ancient Roman architect Vitruvius in Book III of his treatise *De Architectura*. (<https://www.definitions.net/definition/vitruvian+man>)

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## Image List & Artist-Contributors

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3. Blind Contour Drawing Exercise. Photo by Gerry Leonardo, 6/23/2010  
Blind Contour Drawing Exercise # 1 Self-Portrait drawing by Kulay Dala  
Drawings by Minnesota Flores
4. Upside-down Drawing Exercise # 2 Drawing by Joaquin Amani Garren  
Drawing by Albert Emir Reyes  
Photos by Gerry Leonardo, 4/10/2019
5. Quick Draw Exercise # 3: Drawings by Joaquin Amani Garen
6. Stick Drawing for Anatomy Exercise #4: Drawing by Daniel Castillo  
Drawing by Gabriel Mercado  
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9. Foreshortening Drawings: Drawing by Kyla Gabrielle Puyat  
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## **Answer Key:**

### **Exercise # 2: Upside-Down Figure Drawing**

Answer.

1. When provided with an image that is upside down, the thinking part of the brain is disoriented in its attempt to use visual clues to name, categorize and clearly describe what it sees. When the logical (rational) mind fails to recognize what the image is, the brain switches into its visual-spatial mode to carry out the task. Because of this, you shed off the feeling of being intimidated by having to draw something complicated, and this allows you to proceed with the task.

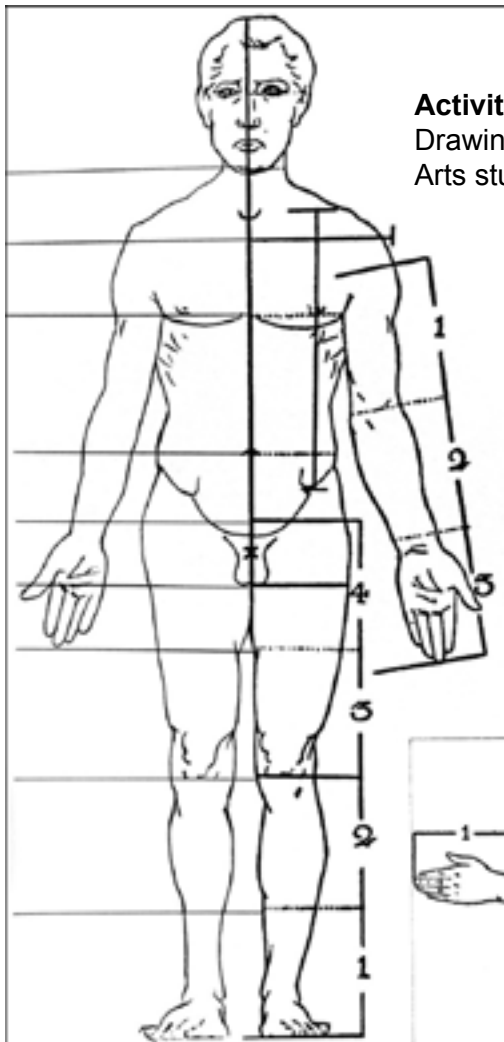
2. According to the split-brain theory, "Drawing on the Right Side of the Brain" means using the artistic-visual-creative side (hemisphere) of the brain to perform tasks.

3. "Seeing for drawing" exercise means you will observe and look at things in a totally different way and discard preconceived ideas about a subject matter. Instead you will observe the qualities of the subject in basic visual way - in terms of lines, shapes, colors, textures and spaces, etc.

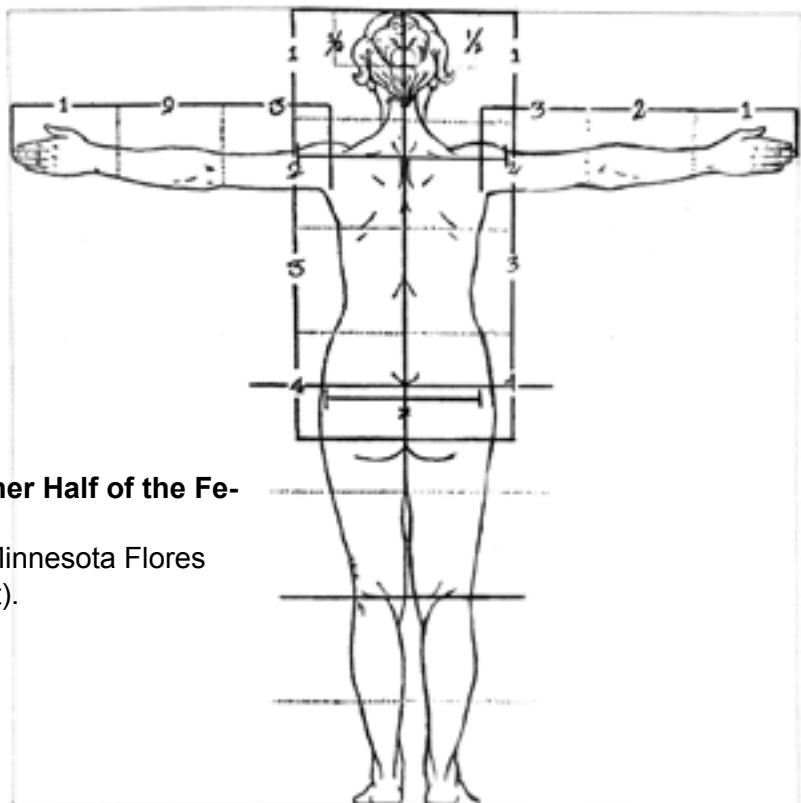
## Let's Read! Classic Greco-Roman Standards of Depicting the Human Body

Answers to Check your Understanding.

1. It means those artists who consider that the ultimate proportions are those that can be found in "ideal" standards of the Greco-Roman figures.
2. Those models, sculptures, or icons that have persisted and accepted through many years of existence.
3. The geometric approach, the grid technique, and linear perspective as foreshortening.



**Activity #5-1. Draw the Other Half of the Male Figure.**  
Drawing submitted by Ms. Ela Samodio (Grade 9 Visual Arts student)



**Activity #5-2. Draw the Other Half of the Female Figure.**

Drawing submitted by Ms. Minnesota Flores  
(Grade 9 Visual Arts student).