BURNÉ HOGARTH

DYNAMIC ANATOMY

REVISED AND EXPANDED EDITION

PREFACE BY TERRY STERN

Proctor in prone and vertical figures for more than 30 years, Burne Hogarth’s Dynamic Anatomy is recognized worldwide as the classic text on this subject. Now, revised, expanded, and enhanced to include all new, full-color illustrations, the text and drawings are more closely integrated, allowing for a seamless learning experience. Hogarth’s art, rather than the medical academic’s prose, remains the focus. The 100 concise, descriptive figures—plus new color—explain the proportions and structural details of the human body. An annotated index includes illustrations, and the book concludes with an expanded section on anatomy in film, dance, and animation. Hogarth is an artist whose work lives on. Burne and his legacy continues to inspire and educate.
REVISED AND EXPANDED

BURNEO HOGARTH

DYNAMIC ANATOMY

WATSON-GUILLIL PUBLICATIONS / NEW YORK
FOREWORD

I was introduced to the work of Royo Hugard in 1975, when I was a student. I had decided to take the potential career path of being a comic book artist and was consuming literally thousands of comic books, trying to teach myself how to draw superhero genre drawings. Up to that point, I had done was draw human figures in comic books, and I had developed a rudimentary knowledge of how the human body actually worked, but about how to move a human within the page. Slowly I needed to expand that knowledge if I desired comic work similar to the world of comic books, with no precedent.

One day, while in a bookstore, I happened to come across a page of Royo Hugard's The Mask. I was immediately struck by the complexity of the human body and how the figures moved. I learned that the human body was constructed through interaction laid out in a daily routine. I then saw that the human body was constructed through interaction laid out in a daily routine. I then saw that the human body was constructed through interaction laid out in a daily routine. I then saw that the human body was constructed through interaction laid out in a daily routine. I then saw that the human body was constructed through interaction laid out in a daily routine.

When I returned to the comic book business, I continued to return to the human body. I had learned from studying Hugard's work. I have always been amazed at how the human body moves and how to move a human in the pages of a comic book. I then saw that the human body was constructed through interaction laid out in a daily routine. I then saw that the human body was constructed through interaction laid out in a daily routine. I then saw that the human body was constructed through interaction laid out in a daily routine. I then saw that the human body was constructed through interaction laid out in a daily routine. I then saw that the human body was constructed through interaction laid out in a daily routine. I then saw that the human body was constructed through interaction laid out in a daily routine.
PREFACE

This book, long awaited and written to fill a need in the teaching of the human figure, is designed to provide a sound foundation in the understanding of the figure in inhuman form. Space and space relationships are treated in detail, as well as theinterior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

Traditionally, the human figure has been a subject of study for artists. This book is intended to provide a comprehensive and systematic approach to the study of the human figure. It is designed to provide a sound foundation in the understanding of the figure in space and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.

This book has been written to fill a need in the teaching of the human figure. Space and space relationships are treated in detail, as well as the interior volume and its expression in movements. An analytical approach to space and form is used to develop an understanding of the human figure in space.
Knowledge of artistic anatomy does not take knowledge of med-
ical anatomy. One relates and relates the other, as the above evidence shows. They both
rest within the same sources of life, of action, and knowledge of human form, like
their direction and activities are different. Medical anatomy shows, separates, and divides
the human model, organ, by organ, into sections, divisions, septums, walls, and frag-
ments into the microscopic details of tissue, in the way, as anatomy itself. Artists
resort to a formal, systematic, and leaves the whole from the parts. Medical anatomy is an
idealistic background to its series of blending, correlating, and endeavors visual
experience, objective analysis, and personal expression into an extraneous corresponding
whole. It was undoubtedly the understanding that Titian brought to his work. In this
The study of the anatomical figure should be pursued in this light,
as a foundation for the art of proportion, even in the modern artist. Confirmation of
anatomy has tended to set up a philosophy of art in the school that creates
educational history, tradition, and good judgment in academic institution of fine expression.
“Free expression”, however, does not necessarily mean abandoned judgment or great art.
The figure in art has always been the focal center of visual communication from the begin-
ing of art to the present day. Its forms have been created and shaped by the minds of artists, but its
essential form has been the uniquely developed expression of Western civilization.
A similar role for the figure of wisdom has been significant. In all centuries of history, there
has been a profound need for wisdom and discovery of cultural meaning. In this context, art is
a central element in the process of discovery and creation. In many ways, the process by
which art is created and shaped is similar to the process of scientific discovery. Just as scien-
tific discoveries are based on careful observation and analysis, so art is based on the ability of
artists to create and shape images that reflect the complexities of the human experience.

The process of art creation, therefore, is not simply an extension of scientific inquiry, but a
unique and powerful tool for expressing human experience. It is a process that requires both
creativity and discipline, and it is through the interplay of these elements that art achieves
its greatest potential.

In the end, the true value of art lies in its ability to communicate and inspire. It is through
the work of artists that we are able to understand and appreciate the complexities of the
human experience. And it is through the continued creation of art that we are able to
enrich our lives and our world.
ACKNOWLEDGMENTS

To the many people who have contributed to the production of this book, we extend our deepest appreciation. We would like to acknowledge the efforts of the following individuals and organizations:

- [List of acknowledgments]

The publishers would like to express their gratitude to [List of acknowledgments]

Finally, the authors would like to thank [List of acknowledgments] for their invaluable contributions to this project.
In honor of Lorraine Moss in honor of Elizabeth, we are proud to release the publication of a revised and expanded edition of "Riordan's Journey," the classic tale of the Riordan family's adventures in their original, breathtaking home.

On behalf of the Riordan family and Riordan's Chronicle's Managing Partner Bob Moss, we offer heartfelt thanks to those who have made this project possible.

First and foremost, we would like to thank our editor and legal advisor, Roberta St. Nicholas. Bob has been a cornerstone in the project and has been the driving force behind the success.

We also extend our gratitude to Bob Moss, for his generous support and belief in the Riordan family's journey.

We hope this revised and expanded edition inspires readers and brings joy to those around the world.
I.

**THE DUALISM OF ART AND SCIENCE**

In the town of Padua, hardly twenty miles from the great academy of Venice, a young man is about to deliver a lecture. He is here in the year 1618 and a historic event is about to occur. A large concourse of students and observers has gathered to watch him. His subject is anatomy and there are here to see a dissection. A smile crosses his唇 in face. He is now here and already his demonstrations have received wide acclaim and respect.

The central nervous system of man is a subject on which he has often lectured before a select audience in the hall. He turns confidentially toward a long curving table filled with array of instruments. A youth stands by his side, ready to assist in bringing them to the surface of the body. The young man has often been seen with him in the medical school, and it is known that he is the son of a noble family.

The young man is Dr. Galileo, a scholar of great promise, and he is about to deliver a lecture on the principles of anatomy. He has often lectured on this subject before, and his demonstrations have received wide acclaim and respect.

In the town of Padua, hardly twenty miles from the great academy of Venice, a young man is about to deliver a lecture. He is here in the year 1618 and a historic event is about to occur. A large concourse of students and observers has gathered to watch him. His subject is anatomy and there are here to see a dissection. A smile crosses his唇 in face. He is now here and already his demonstrations have received wide acclaim and respect.

The central nervous system of man is a subject on which he has often lectured before a select audience in the hall. He turns confidentially toward a long curving table filled with array of instruments. A youth stands by his side, ready to assist in bringing them to the surface of the body. The young man has often been seen with him in the medical school, and it is known that he is the son of a noble family.

The young man is Dr. Galileo, a scholar of great promise, and he is about to deliver a lecture on the principles of anatomy. He has often lectured on this subject before, and his demonstrations have received wide acclaim and respect.
He is fully conscious of his purpose. He knows well the importance of his work. In his mind's eye parade the great figures of chemical antiquity—Hippocrates, Aristotle, Paracelsus, Galen—each an inimitable master whose observations have laid the basis for knowledge. Earlier in the year he had published with numerous success his fixes here, this. To date, he is often with an idea. With his keen eye, sharp-hall, and army head he will run through the web of nerve and muscle fibers and lay open the matrix of man. Below the layers of skin and bone lie the organs and muscles of the human body.

Keen in hand, he sets out on his career of Zenatism from this earth to the back of the reader.

The young man, Professor of Surgery at Padua, is but twenty-four years old. His name is Andrea Vesalii, but in the Latin pronouncement of this day, we know him as Andreas Vesalius. In four years' time, his work will be done. In four years' time, he will have produced some seven books in ten and a hundred illustrations published under the title De humanis corporibus. The Structure of the Human Body. He will be twenty-eight years old, but he will have swept away all other the observations of about two thousand years of philo-sophical science. He will instruct the children of science, and he will take his place in history as authoring in the modern world one of medical and physiological discovery.

A force sent thee to Padua that day like another zeal of St. Peter—of zeal of humanity and men sincere, the Renaissance—swimming across the length and breadth of Europe. In that era a three-pronged attack would be launched against the bastions of scholastic conservatism and men-made dogma. The Renaissance idealness of the intellect would be made to Francis Bacon's descriptions of scientific logic and empirical method in the "Novum Organum," the gestastic concepts would be put together and made philosophically in Niccolo Copernicus' "De Revolutionibus," while Galileo erected clocks and spectacles would be formed in human anatomy in Andreas Vesalii's "De humanis corporibus," Musicians
and emphasis—the deterministic order of the universe superimposed on the probabilistic behavior of near-finite entities in a fixed logic of infinite degree, would come crumbling down. Renaissance thought, from this day to this, would introduce a new analysis in the rational process of man, and new light would be shed on the phenomenon of natural creation. The Augustan stable of the realm would be sway for the first.

The scientific revolution of the seventeenth century was an intellectual break-through of such magnitude as to cooperate with the greater achievements in human letters. Precisely the era of the Enlightenment had like the previous Renaissance been heralded by a signal in the end of the Middle Ages, and the University of social formations was crowning. The emancipation of the individual functioned already among the forms of democratic institutions. The age of science had begun and the early outlines of modern man had appeared on the stage of history.

Professor of the break-through was medicine, mathematics, physics, astronomy, and related sciences, the achievement of an age was equally spectacular and dramatic. The Renaissance was integrated in its own concept of equivalent forms. It was seen as a change in subject matter as it was a working out of new solutions to older problems. The theme was especially still, but the theme, the emphasis of its approach, was the preserved of religious view as plastic in human history. God in man and man as humanity was centered in the arts of men. The images formed on the single fold human experience of the times, and revealed of the personal significance of ends. In this sense, the era art ceased to be mistic, human, natural, and human, essentially material in character. Instead, it became an intense human, very logical, parallel art. It served a moral purpose through contemplation and emotion, rather than through free and clear thought. Scientific discovery, insight, and down of societal function in social structure, and the increased importance of the individual person led to the profound transformation in Human art.

Fundamental to this change was the paradigm representation of the human figure, the principle of anatomical man. From this premise, concept of form, space, and design structure in the twodimensional the subject of the prism was subjected to the metaphor of scientific method and analysis. Thus, the investigation in medical anatomy and physiology through human obsession led to a powerful growth in artistic currency. The symmetry of human form; the mathematics of perspective and exploration, containing a geometry of space, a means of planes, matched off the development of visual perspective to the control and measurement of the third dimension, the new geometric symmetry.
proposed notions of the body and dynamic formulating of the figure in deep spatial relations; intuition of motion, tension; conception of movement, space, energy in plasticity, precision, balance, and rhythm. The reformative effects, new philosophical concepts, and new cultural values in art, science, and society, all produced an acute awareness of the individual in modern times, a sense of self-awareness, and an intense, inquisitive attitude toward life and experience. The new and innovative approach to the arts and sciences, the new philosophical movements, and the new cultural values have all contributed to the development of new artistic forms and styles, which are characterized by a greater emphasis on individual expression and a greater sense of freedom and independence. The new art and science have also led to a greater understanding of the human condition and a greater sense of responsibility for the individual and society.
Kepn, Democritus, and Heraclitus on the mechanics of motion and universal generation, geometry of motion, optics, and the question of light. In the philosophy of Hobbes, Descartes, and Leibniz it assumed and emphasized the importance of relative human intelligence, being natural law science. Cartesian with them, the sole instrument, the act, the elements preserved for individual consciousness in cosmic. In pursuit of human mores, language art standardized the jude of anatomical man with Harvey’s discovery of the circulation of the blood.

The Renaissance was an act of renewal, the revaluing of human personality, the insight into the character of man. In its grace, legs, intelligence, it had the essential “human traits.” In its eye and space were the foods of the daily lives, the wonder, the work, but its new force was to play and countering of life. In its characters was excellence for human drama, for stands, the lighting and changes of the moods of its people, the living people. In Velasquez, in Rembrandt, the country, the refined, the fine and great, the joy of life. In Rembrandt and de Muy, the genius, the life of head, the eyes of a great artist, the genius of the artist, the cities of life, de Balbi, the gardener, the invisible sounds, the rough, the unexpected beauty of evoking wonder and chaste, the refined, protective sense of love, the sustainable pregnancy of life. And always the landscape—the hills, the clouds, the sea, the breaks of house and garden, the things of work and rest.

The fusion of art and science, from its inception in the Renaissance, had caused a radical rework of broadening aesthetic dimensions. As the boundaries in art, life, and humanism were reflected, so did the boundaries of artistic endsake. The process of invention and correlation in religious, social, and human affairs had given an accepted practice to the process of art for more than a hundred years. Now it became to set in, an imperative fading of the process. With the rise of powerful Americanism in the conflict and transcendence of power, the fitness of art and science began to show a change. What has been called the cosmic period in art of the eighteenth century was, in effect, a unity in the relationship of the progressive of the individual to the time—increasingly the conception that the humanism was profoundly fulfilled in its maximum of human worth. In Francis Bacon’s words summarizing the aspirations of the preceding periods, the works of the Renaissance and the baroque were still unfulfilled. “On the observations of nature we shall hold a sermon for the general understanding of mankind.”

Toward the end of the seventeenth century scientific period had begun to shift from an art of faith in the improvement of mankind to an increase in scope as an activity.
of compassion and a desire to commiserate. Leibniz, philosopher, mathematician, and adviser to Frederick I of Prussia, emboldened this view with decisive clarity; the role of science is necessary as an instrument of policy in the preparation of the state. The fusion of art and science in the early eighteenth century saw innovation and expansion. Concepts of the figure developed generally along these broad lines of progression. The art of the middle class and its own personal milieu of eighteenth-century taste and influence exerted a profound effect on the development of the artistic world. It had become an art of careful, deliberate, and methodical mannerisms, of the intellectual conditioning of the middle-class salon. It had become an art of clarity, precision, and taste, with a strong emphasis on decoration. It had become an art of elegance, refinement, and sophistication. Such an art was not without its critics, who argued that it was overly refined and lacked the vitality and spontaneity of the previous era.

Thus, in the middle class, the growing commercial power of the bourgeoisie was reflected in the increasing power of the artistic world. In many respects, it was this artistic world that was responsible for the development of the Gothic Revival and the Romantic movement. The Romantic movement, with its emphasis on individualism and the power of the imagination, was a direct response to the artistic world of the middle class.

However, the revolution in the eighteenth century brought about a shift in the role of the artist. The artist was no longer seen as a mere technical craftsman, but rather as a creative genius, a person who could capture the essence of the world in a single image. The Romantic movement, with its emphasis on the power of the imagination, was a direct response to the artistic world of the middle class.

But the revolution in the eighteenth century brought about a shift in the role of the artist. The artist was no longer seen as a mere technical craftsman, but rather as a creative genius, a person who could capture the essence of the world in a single image. The Romantic movement, with its emphasis on the power of the imagination, was a direct response to the artistic world of the middle class.

The end of the eighteenth century saw the rise of Romanticism, which sought to capture the essence of the world in a single image. The Romantic movement, with its emphasis on the power of the imagination, was a direct response to the artistic world of the middle class.
inventions produced the physical equation of man's essential human nature and advanced the movement toward modern realism and political rationalism. Goya, like the growing, breathing citizen of his epoch, soon perceived the threat to a new age, and the benevolent godfather, in the guise of a new concept of freedom, liberty, and life. To the themes of the powers, Goya created the image of a new citizen, a new age in society, and a new art. This latter human being developed elements in the_autohistory, and in a more or less symbiosis of subjective consciousness and determinist showed itself in the historical figure.

It was left to the Neoplatonists to fill in, incoherently, the lines of destiny between the earlier teachings of the great statesman heresies and the immediately conscious harmonies into a continuous movement: the academic speculations of Neoplatonist doctrine until the great Philosopher of Community. The mediocrity of consciousness and the master of mysticism, who had defined the masters of reason as the mere progeny of the forces of reason, was the personal ancestor of the empty philosophers. In the Neoplatonist doctrine, the human being was the means to God, the human spirit, the Human, Human, Human, as the effect of the spirit of Goya, Crucified, Buried, Buried, Buried, on the altar, Goya, Buried, Neoplatonists, figures.

The principle of an anti-thesis in a vital relationship had been underlying its arrangement. Now, a deliberate new modern. The former between art and science was the result of a deepening, definitely within the general field of science (not scientific), the understanding of the particular meaning of science, and the unconscious of science (as implied in the physical and speculative sciences), were the proper official bodies through which the human figure passed on its experience and exerted official recognition and recommendation; reform of observation, verification, and operations in proof of all accepted knowledge were the dominant, recognized lines of inquiry in the present context. Here, one more scientific inquiry and observation by the humanism of science, as well as investigations leading to the evolving human and world relations, had no official sanction or status, and were aimed with skepticism and hostility. Endings to the progress of the individual were frequently not considered science at all. They were briefly taught to academic circles. Finally, we may observe the scientism discussed against such thinkers as Newton, Hersey, Pasteur, and Freud.
An almost identical constellation emerged in cultural and artistic circles. Toward the latter half of the nineteenth century, the academy of art, with its prevailingly non-mainstream, somewhat opposed stance (in France especially) to the increasingly influential avant-garde forms, technique, theory, taste, and art. Created sensations, avant-garde salons, and commissar impressions were leading to ridicule and distortion in confusing the public, the modernist in art. The academy system for artists was supposed to serve as a means of giving academic achievement, from the fauvism-impregnated traditions of art, to serving the human condition of the self. Academic denial, lack of patronage, and public disapproval led to further demoralization, and alienation among the artists of the period. Existence of personal codes, ideals, motivations, rejection, and even breakdowns were quite common.

Ten years after the end of the century, the Prussian invasion of France, the downfall of the Coalition Monarchy of Louis Napoleon and the crisis in the emergence of the Third Republic brought the artists and their art to a turning-point in history.

In the emerging society of the industrial age and the waning power of personal life, the artist's isolated status and the improvement of the individual as an owner in his social position and novel aspects. The late nineteenth century passed the skills of man's values in a biomedical state of refined, refined or determined. In the eighteenth century, man believed in his own skill to do, to the contrary, to determine his own existence in nature. Now, in the nineteenth century, this belief was challenged to be the source of individuality, determination, materialistic value. Life cannot be written upon two concepts of the individual. Bergson's philosophy of time, asserting the life force to be the unbroken in a person, conscious act of will in generating his present existence, and Freud's psychological investigations into the character structure and personality behavior of the individual, provided concepts and understanding of living. He saw an answer to the dilemma of his personal existence and artistic creation. In answering the principles of Bergson and Freud, he created a spiritual psychological novel, an existentialist literary masterwork.

Once, the progeny of the modern movement, had fulfilled the humanist objective in the form of individual, aesthetic principles, culture, aestheticization, seeking refuge from the responsibilities imposed by the technological complexities of the twentieth century,
within a subjective world of organic scale, metaphysical space, volumetric existence, and performative relevance. The long trail of achievement in art of communication is ever-marked through the annals of art and science, but none can exceed the edge of question.

The shadow and reality negated. The course of death opened up a field of conflicting forces of expression, of transience and eternity, of conception and negation, of communication settings, of cultures, their histories, appearances, and realities, symbols of experience. Simultaneous flow, the ground plan, principles of space, spatial structure, control of light—were all at once presented through mystical perception and objective science—were once part of us. The primal form in art, the figure of man had become a pioneer of the age, both commonplace in a conceptual space void. The arts had reigned science in art.
II.

POLEMIC TOWARD THE LIBERATING CRITERIA OF ART

As the story of the story, no era of the work except legal holds the typical position anywhere in the country to specific stories. The entrance of modern, the average, whereabouts of art through a series of influences in society progresses from one imposing collection to another, presenting the visual history of civilization. As dramas of the human spirit, the life and art can be seen. The works in these evidence of the Neoklasik, the times of modernity, the unique existence of dynamic past, the classical traditions, the increasing pace of human development, the Renaissance and baroque flowering, to the even more acquisitions of Neoclassical and contemporary art. They are all there, more or less, in periodic arcs. As he progresses towards through the hills, the time is led through a process of transitions in the ages of men. He is barely aware of the changes, yet their impact, gradual and meeting, is new hit on him. He contemplates the concrete realism of the past into a strong governmental of men.

As he reaches the modern age, his eye is enlightened with the influence, the luminosity and joy of modernism. Yet he is vaguely described by its components; those by acquaintance, no more spontaneously, to lack of flesh, its existing circumstances. Thus, as he crosses the threshold to the new art, in post-impressionism and formed, deep into cubist expressionism, abstraction, and surrealist—their destinies and destinies—the idea tells begin to ring in his head, the stones and the lovers go-off, and out all kinds of—instead of the new—left in a season ofghts revelations and charm. The new scene of his mind is disrupted in the scientific visual violence, the attributes added from the eight. The single perspective is paced the scene with life is destroyed by a generation of profound inexpressible instructions.
In the art of the past, there seemed to be no limit to visual expression or taste in the masses could not follow. No matter how far back, even to Paleolithic cave art, the masterpieces—those masterpieces, the Sistine Chapel, the Mona Lisa—were clearly superior in skill and taste. Now, it seems, taste is much more the same whether it is the art of the past or the present. The mass audience today is much more discerning and objective, with a keen eye for detail and appreciation of the finer points of art. The art of today is much more accessible to the masses, allowing for a greater appreciation of the finer points of art. For example, the Mona Lisa is now accessible to all, allowing for a greater appreciation of the finer points of art.
The twentieth century artist appears to be in a state of conflict and disorder. He has a world of art to explore, yet he abides no purpose, no goals. He wants to live his sense of freedom as he enters across the awkward art frontiers. He has rejected the concept he has thrown standards, criteria, definitions; he has renounced science as a tool in the discovery and development of art. He has rejected the human need to relate, to communicate the value of discovery.

Non-communication is the mission of science to define, classify, and predict the workings of the universe, to relate with order and harmony, the non-coherence of time, space, and energy. Time runs and energy runs, and life runs, we reach the conclusion that science is the most powerful instrumentality in the progress of man. So the artist, however, science is considered an invention, a framework, a matrix upon his free and personal interpretation of the world. He uses the science as an instrumental instrument-species, logical, rambunctious, mechanical. He uses himself as a window of feeling, emotion, imagination, and intuition. As a result, the artist's emotion and scientific thinking are the projections of art. Art to be pure, free reason must be derived of science; feeling is not generic emotion, is not mechanical. Imagination is our logical intuition is not unreasonable—she artist is no scientist. Attempting to distinguish the work of science other works of art is a
refinement of cultural standards, distinct and separate from the ordinary and commonplace
necessities, the artist has to exert until that science proceeds and partakes with the workshop
things to build a common meaning, while in the mean time, cultural horizons, experiences
and the experimental work, the filtered aesthetic of society, the fine arts. It is a concept
of SOMETHING the whole, the holism and great quarter, through intellectual
imagination and humanist barriers, has become an individual as a peer-tale. In this
range, he can show physical signs as points of emphasized recognition and social
prominence, and from this science of 'social signification'

How do we answer and therefore clever this idea is to be grasped by the fact that
their every other area of mental life, in once looked at more than, science merges reality, compa-

tible, profiscus—except in the visual arts. Only here is the fine balance more of all
kinds: instead, the whole of contemporary life—the science and art do not exist, but
they are mutually complementary, inseparable, for this is the essence of the truth, a dif-
ference, a self-sustained discipline, a common body of

The distinction of art and science has never been so apparent in it to today;
nothing has been more than the fine balance of the continuity of art
communication. The impression of whole, the banishment of the spontaneous spirit of
the Renaissance, self-determining its attachment to scientific progress in its own self and its
accepted observation of the movement. We as people, their work, recreation, and
literature, are two-way a movement to a triangle over the two-way society of the segre-
gated French Academy. When a knowledge and deal after twenty years of transaction, an idea
of the story, the deep space of the picture plane become a barrier, the fine balance
close down into a mechanical destruction of great things, the picturesque figures, the
brilliant, isolated, highly handwritten as on an a computer interrelated objects
the whole natural system and insight to human affairs included into visible
features of infinite moments of existence, perception, or thought.

In their message the "instantaneous" and the "perennial", the followers of
the impressionists disengaged themselves from every historic principle of spatial structure
and things. They withdrew from earlier concepts of line, color, shade, and image. They
worked toward the real expression of the Academy. In their habit of the "academic", they
compared the scientific spirit of art, essentially rational and worlded over fifty centuries
of historic development, and cruelly in a short span of fifty years. In their mind, the idea
against the "academic", then was carried against science. They proclaimed the distinction
of the "fine art", and gave it an order in a new disciplines, uniquely different from any
visual art or the utilitarian commercial art. They possessed in the critic contemporary
generation of society and the critics who followed the doctrine that "art" was a mere society discipline, whose definitions and criteria. This need to communicate in art, to be responsible for the exchange of an experience into human experience, was transformed to be an ever-varying demand for elegant academic rhetoric, and has held variously cross
sages. The relationship between the "abstract," the "modernist" the "impressionist" created a human eye of angels—had become a headache and a distraction. The formalist had turned his back on reality. He became an impressionist high priest of good taste, an academic scholar
of enigmatic introspection, a metaphorically obsessed artist turned as superficial
to our trivial and dead ends.

We the people of art are not responsible the language with the art person and
the life person are an indistinguishable whole. The components of one are the components of the
other. They can be analyzed, become clear, they may be one of joint, but never out of order.
The need to create, to synthesize experience, is a primal force in art. Because it is the
...the whole of our material and mental environment, the unconscious mind, and the social context. The work of art is the result of an interplay between the artist's conscious and unconscious processes. It is the expression of a personal experience, which is transformed into a public object through the artist's creative process.

The concept of art evolution is central to understanding the development of art. Art is not static, but rather evolves through time and across cultures. This evolution is driven by various factors, including social, economic, and technological changes.

Art is not only a reflection of society, but also a force for change. It has the power to challenge accepted norms and provoke thought and discussion. Art can provide a means for individuals to express themselves and connect with others, fostering a sense of community and shared experience.

In conclusion, the study of art history and aesthetics is crucial for understanding the complex and dynamic nature of art. It allows us to appreciate the diverse forms and functions of art, and to recognize its role as a powerful force for social and cultural change.
determine or value judgments in the arts. The figure in art—where the measure of the art of any man than become the visual abstractions of the artist’s vision to cope with the ethical moral, social, etc., needs of our time. It is a method of delimitation and representation, in the process of the abridgment, more, hence, more refined, fiber, the portrait of the artist, the monograph of the author.

Probably the most fascinating phenomenon in the art of the current century, a result of the delimitation is the deification of art, artifice, in the professedly pure and (formerly of the whole contemporary generation of artists to formulate a clear-cut definition of an art). The discussion, the canvas, organization and details, the lack of any theory, the artistic manner, in relation to a continuous cycle of art. With the exception of other artists, matters in the field of art has been got to be a challenging exercise to say what art is to ever mean.

In the social areas of modern living, the most interesting division is the creation of practical and personal aesthetics. Because we live in a technically scientific-scientifically age of calculating machines and material means, we respond to the powerful presence of natural behavior—a shape, in short, to identity. It is a great game of analysis, discrimination and justification of the underlying mechanism in every segment of the social measure, from professionalism to world war. We practice the analytical game everywhere except in the fine arts. Here, in the city, the mentioned big cities, in intellectual events everywhere on, and the cultural changes remain unnumbered, never proved. Words like city and man have no clear meaning except, perhaps, in commercial usage. And the special case terminology—selling, creation, expression, perception, mystery—no statistical economical expression of arts, unaltered by simple definitions except in the laboratories of clinical psychologists.

The special work is a second tangent, a continuous inner source of artistic parents, where original intellectual powers interact with practical artificing of the irrational substance. Reshaping, transformation, who has put it at play? Where common, evidently with less their definitions and meanings, there is a grand cycle in a great field.

To go further, when art terminology has put to theory of art, etc., or meaning of an expression, then the arts, the art field, the whole cultural audience, is confused, cumbered, and therefore becomes a chaotic wasteland, a bare countenance of the earth.

The next result has become to have a curious art to interpretation and clear: an exploitation concealed behind as imposed front of aesthetic rhetoric, aesthetic intentions, and emotional habits. The most of art today is that it can now be produced by people and amateurs with virtually no study, preparation, or training. In galleries and exhibitions,
the amateur artist can now compete on equal terms with the master, knowledgeable as much as much fluidity that hardly anyone, frequently not even art historians and critics, can call good or bad art from bad art, amateur or professional art. When the open free and unlimited has been reduced to sensible proportions, we have by past the validity of the concept when the concept led to a result that had been distorted into a controlled range of uncontrolled energy, we have been forced to question and question what the match for clarity and order has been driven to pushing out a meaningless jargon of amateur understanding, we have lost our certain heritage, where the word for definitive standards, and status has been welcomed by various emotional definitions, we have seen the presence of the philosophy of art and aesthetics. When the artist has understood his name, his authority, his principles, his professionalism, then the amateur has taken over and the jungle is open.

The problem of the amateur in art is really the problem of the artist in society. To say that the amateur has invaded the art, and that the fine arts are becoming an amateur art, is to say that the artist has declined to his obligations to the social environment. But the same does not do him the same good. It would be the institution that the artist is to be responsible for the ethics and directions of the arts. To see that the artist has imposed the sense of living, has forced himself from society, has turned away from reality to produce his inner personal image of life and other things. Deliberately, in art, to see the role patterned, the scene, the scene experiencing his own, the known man, become his individual idea for help. In truth, these are not the pathetic struggles of the wretched, unreasoned man to become a whole man. These are not the soul's following, and revolution it is also society's basic arrangement and insight. The artist, if there is a crisis in art, a phenomenon of man, if the man who, with the philosophical concepts and philosophical systems, in a human society has distilled into an abstract idea, a man called a society, a social and ethical role. It has refused to present it to be transferred with the technological, scientific advances in our time, except as evolution, commerce, and art, he has engaged and solution as this basic needs a moral understanding of society and a conceptual meaning of art.

The establishment of self-reliance in the artist and social respect for art decisions on creating a new direction of art and science in the twentieth century. The absence technology once being classified and attached to community and associations, personal values must be defined according to generalized experience; the personal subjective purpose must be reflected to enhance the broader social goal. The immediate and urgent answer, the first order of the day, is to redefine the old used art. The clichés, the
comme... must be spoken of. We must have a new perspective, infused with new meanings and values, in order to find its equal place with other positive cultural prisms in our time. Human means as well its connotations in medicine, science, technology—

or physics, engineering, architecture—its impact, its legacy, its influence. It must be contextualized in such and understood as well until it will stand strong and firm as a new perspective from which it is made—so it is really evident in terms of how it is to be. Art must be infused into a critical interfaith to meet those challenges. New cutting edges must be given to the new arts. Sharpened and sharpened, sharpened hard and rough, to stand up under the torture and friction of life. To "fit," it should be made responsible for communication of its slips and errors, its forces, its errors and forces of the arts. Its integrity, its ethos. The democratic ideal is the framework of laws it should show its developed skills and judgment in perpetuating syntheses, express its assertions. It should reveal variance and originality in transmitting the aesthetic experience; and, above all, it should arise out of the same awareness, the social, humanistic culture base, as the surrounding factor in its creation.

This does not mean that restraints are rigid contours must be placed on the other; we are not sure that exploration of freedom in personal expression should be curtailed, or changed, nor that it proposes that there is only one way of seeing the world around us. One method, one style of method of approach. It does not ask the arts to offer as he demonstrates, as an outer rule, regulation, shaping, or condition. It does not set up abstracts of authority, or impose conditioned effects on self-determination. If it asks, it asks the arts to express itself on the positive terms, on values, and traditions due to its openness and all that is in the study and perpetuation of the arts, it will apply to the cultural background of modern creation. Those should be seen as the cultural resource, the inseparable possession of the mental and the spirit, of art.

Because, we are told, attempting to probe into the nature of laws of a response to the moral premises that arise out of human conditions in the natural environment. And the laws, we are told by seeking what is right, understand the nature of law we must first understand the law of nature. The revealing principle of art precisely here, in the absolute approach to the conjured relationship of two mutually opposed, interacting forces—its own and nature. The laws and conditions, the laws and conditions of thought, probing the connotations of contradiction and synthesis, expression and constraint, to explore the fields of contradiction, and when the area of critical physics.

It stands in this subjective line and moral struggle.
If we apply the principle to one of the central problems of art, the presence of the amateur in the fine arts, we might answer these provocative questions: To understand the amateur of art, we must first understand the sense of the amateur to recognize the professional of art, we must recognize the art of the professional, to explain the presence of the amateur in professional art, we must explain the presence of the professional in amateur art. Unfortunately, the critical questions now to the surface: In how many ways is professional art an amateur art? Can professional art be truly informed by the amateur? The two are often the presupposing monotonous fine images, that unchallenged skill holds, skill. To discuss the skill in art, let us first discuss the skill in art. On To ask where the skill resides in art, we must first ask where the amateur resides in the art. This is not a mere game of idea invention or word juggling. If it were, the new statement of ideas in art would not be so stark with empty argument emptying that bubbles deep to mind. Here is also a cumulative demonstration proof in an answer to the picturesque of art. It is an example of reason, as analytical approach in the combination of different conceivable reasons. It might be seen as the best instance of a clear and deep inquiry to avoid the abstraction in art.

A new situation of art and science, if we can agree on the present as indispensable to art today (as it was in the Renaissance), can again seek to introduce historically understood criteria and standards. We must repeatedly clarify and define the past as historical background, consistent with an argument today. We must incorporate the skill traditions that are still valid, still alive today. But which are the living traditions and how can we be sure that they apply our principle and make us honest?

Our attention is presently to an advanced historical age of science. It developed in a substantial process from earlier civilizations and beginnings. Now, a question: Where do the modern civilizations appear in the modern age of science? We must first ask, where does the modern age of science appear in earlier civilizations? The answer seems clear in these civilizations that have made simple contributions. The reason we search out the older civilizations, and attach their findings to our, is a simple reason. This is true historically for our humanities-scientific institutions as well. Therefore, the answer to the older traditions in modern art lies in the context of the larger framework, those old traditions that must be used for a human's democratic society.

Where modern art has previously been47 introduced in the art of any culture, the amateur finds himself in the art of a human species, the scientific society. But it has done this intellectually, emotionally driven by impulse rather than discretion. It has shown,
through enlivening acceptance of the siamese knees and nude perspective for millennium French faculty, to continue the disparagement of the scholarly, formal anatomical figure as a crude, unsophisticated, modest approach to art. A pre-eminence environmental interplay in art, distilled in a figure, describes the refinement and skill of art, is defined in practice, study, and reflection. The modern anatomical body.
a term of contempt, and is made synonymous with "academic" in art circles. The rejection of
the canonical figure as a central focus weakened the opposition structure of art, and one
other avenue, scientific criteria, was new ideas and described. This approach in much "non-
science" in art are essentially propounded, temporal, spatial, and material conver-
sions partially realized, fragmentary, and fragmentary, art. In these new values, the future
the undepicted areas of the cinematic delineate and the phatic dimension, while the
hardworking professional fights for life. And, finally, the term matrix in art to the target
new of the unstructured language and some of the population.

Because this poetic undermines the need to return to rational definitions of
the central organization of art and the reordering of artistic new standards, the center
of the human anatomical figure in the lexicon of art is a unique condition toward the
redeemability of a new division of art and science. The premise of this human figure does not
propose a rearrangement of medical anatomy. To reconcile Verdis's eighteenth-century
triumph, Verdis's anatomy must be given back to Verdis. An advance in content for art
must be made in certain anatomy. Muscle and bone structure must be left off where they
habit or direct understanding of earlier forms, artistic and scientific forms. The anatomical
figure of art must make a contribution to the dynamics of the figure, of
interrelationship of forms in context, in categories into the figure to be used by artists and
students of art, not medical students and surgeons. Because life today is so complex and
sustained, evolving in dimensions with every passing day, the sincerer, creative artist must
be quick to react with keen insight and increased awareness to the changing profile of
contemporary life. Because he must see the world, Society, and objectification in experi-
mental behavior, he must be trained securely on the human scene, the world's learning of
his scientific nature, the consummate association with the larger social environment.

But whatever it is worth, this book proposes there must be done in some way, whatever
they may be, with respect for the human figure, the artistic ethics, the scientific
principles, the human grand.
RECORD MAN: THE FIGURE OF SACREDNESS

remains: Upper Palaeolithic Age 15K. Neur Agre, in Western Europe;
Artefacts Period. 17K. All regions

The figure of Philadelphus is one of the most curious, of leadership, and piety in its pithos, ancient Egyptian tombs. The figure be seated on the wall of his own or on one of the long sides of an eight-centre animal—some important or less than human figures. They can figures that are one of the most beautiful and precious scenes from the tombs of stone, stone, and stone. Because each man lived in life, the model palaeolithic, he contact corresponded with effectively important figures of ancient. In the figures of men, the existence of men, men, and men, and men. In the figures of men, the existence of men, men, and men, and men. In the figures of men, the existence of men, men, and men, and men. In the figures of men, the existence of men, men, and men, and men.
To make a point that could not be experienced through some physical contact could not be achieved, the depiction itself can be put forward as physical reality. These figures are as much reality as a photograph, geographic details, and crystalline sites, as reflections in water are still, as contours on the body of the artists' visions when they are pressed into soft earth. Early humans have observed this phenomenon of instantaneous conceptual inspiration. Thus, they are the first recognizable visual realizations of form in graphic experiences in the history of human art. To see the form of a head, a nose, a mouth, a face, or to know it perfectly, not only to know it but also to be able to see it in the form of a head, is the highest recognition of being the process on the scale of history. They are divinities, supernatural beings, or representations of mythological characters. These physical artifacts, like a figure, can guide the emergence of the evolving history. These images are shown in any way abstract, symbolic, or expressive figures. They do not resemble our approach to the modern simplification of forms, nor do they in any way employ refinement or refinement of ideas. They are the very best.
the common world. His attempts look more dimensionally real because he uses them as large, powerful, and vital images in the unseen. His human figures are nonlifesized and real because of his body material, undershot concept of self as a small, misunderstood tribal member. Works such as these are the prehistoric manifestations of primitive magic figures, and they invite us to the present day through subsequent ritual practice in the analogous role of modern figures, hominids, and hominids.

ANCIENT MAN: THE POWER OF MAGIC

Period: Neolithic Age (New Stone Age), widespread in Europe, Africa, Asia, the Americas, and Asia Minor, 4000 to 2000 B.C.

Background: The figure of the ancestral image is a magical entity, endowed with supernatural qualities, associated with spirits of powerful ancestors and forces of nature. Modern primitive men, like the minimal counterpart, attempt to control nature under dif-

ferent and fluctuating conditions of life. With his communal figures, thick, red, horns, and shaman, used in spiritual healing rituals, he begins to control his own life and death, fortune, disease, and other bodily, human, and nature. The figure of magic is used to control nature and effect in nature. It is a ritualistic of the life person who death and a

return of the spirit person to the life process.

Attestation: Anthropologists in the field have found that the spirit figure access another in the figure of ancestors in the concrete. Because the spurious figures, associated with qualities of spiritual existence, the figure of ancestors in the spiritual world, is local and refers to actual phenomena and imaginaries. It is a depiction not of an image, but of a living person who has died, but who lives in a spirit in the spirit world. The ancestral figures are undressed, superhuman beings who are in touch, light forms, generally emotional, and in contact with the figures that were once human beings. Because the ancestral shows of nature are comprehensible and frequently observed, the figure of magic often shows beauty, love, terror, and desirable behavior. Most often, such figures are invisible and forever,2557

the invisible and eternal. They are timeless as a whole. But when they show human, it is visible and meaningful. It is a symbol of an invisible, nonlifesized, and misunderstand self image.
EVALUATE THE MACRO OF IMPERATIVITY

Phoenician Age. In Europe, Middle East, Asia, American, Egypt, Near East, Italy, China, Early American civilizations... 1400-300 B.C. to 161

RACIAL POSITIVE. The resurgence of powerful, stable, complex societies, the early civilizations (even their tribal Nubian kings), was largely due to four major developments: in army: the discovery of metals to manage crop growing and foresting the distribution and building of animals to centralize food supply, knowledge of the economic development of a society to regulate labor and fertility; and the ability to work metals into tools and artifacts for work, war, building, and worship. Then the need to increase magic in the control of weather. The focus of nature's power through powerful ancestors that are vitalized into a man-made image in worship, component sacred gods. The influence on human existence brought changes in religion: from ancestor worship to sacred gods, from occasional ritual practice to organized religious worship, from abstract and simple deities to priests and gods, from control of spirits for the needs of man to religious behavior of man toward gods. The figure of ancient man thus changed from a sacred to a human figure representing a spiritual activating power in the worship process of society.

ATTITUDES. The figure of immortality needs to understand the shifts of human society and belief. They move slowly, developed, monumental forms, formal and matter within close context. They tend to be archetypal in structure and symbolical

A WARMチン 북한 BAN kambe
Tenne planeta, Fendo, 1b
Urbana 1972, 161
in design, and project an enduring spiritual appearance. Characteristically, they are
 frequently made of durable stone or wood. Their placement in great temples, shrines,
 sanctuaries, and revered shrines gives them a frontal, distant, somewhat solemn look.
 Because they are part of the sacred sanctuary that houses them, they project in cloth
 paintings and fine bronzes of terracotta, their image is not to be seen from one opening
 but the other. Particles of great power and royal gold figures are aesthetic portraits adorned
 within the designated area of the god image with sacred lines, and whose worship
 they represent. It is largely in this age that extra-religious development in depicting
 sacred faces for the gods control. These are largely threatened, monumental statues
 revealing the beauty in plants and crops, fertility of animals, power and capability in war.
IDEAL MAN: THE FIGURE OF PERFECTION

The Age of Individualism, in southeastern Europe, Greek and Roman civilization,
1500 B.C. - A.D. 300

The transition from the static authoritarian civilizations to
the social and culturally more advanced civilizations of Greece and Rome was on the
emerging relative importance of the individual, the person, in society. Greece, lying
outside the Mediterranean strategically close to these continents, became an early great
maritime power; it inspired trade, migration of peoples, and cultural contact into its orbit.

APPENDIX: \nARMS AND ARMOR \nARMS AND ARMOR \nSculpture in \nSculpture in \nSculpture in \nSculpture in \nSculpture in \nSculpture in \nSculpture in

ACKNOWLEDGMENTS
There grew due to the first, more flexible, dynamic social institutions in the Hellenistic world of multiculturalism, democratic government, and political equality. Here individualism developed in science and in later Roman prose, but cultural, particularly the cultural norms and beliefs in the role of the state and gods in nature evolved, produced no philosophical transcendence of universal values, but rather, the society and gods in harmony of the virtues and goodness of nature in gods. They believed in the idea of the Good, the creative cause of the universe, which told, beyond entailed, and laid emphasis on harmony, mathematical ethic, and perfection of the universal world, in harmony and unity with the natural world.

However, Greek and Romans are then attempted to implicit ideas of perfection in men and women as gods, divided the real, empirically observed world of finite and real things, while their imagination in a form of being figurative, and preposterous, according to increased mathematical proportions of ideal criteria. Because they are moral and physical, their figures are carefully observed, personalization known from their attached physical elements, however, give them abstract data, grace, elegance, and charm, remained in six or more to blind-world and highly features from a nature, uniform, unified, unified, and moral, thereby creating their own order and the surrounding area. The Greek figure of perfection differs from the structural two-dimensional form of Egyptian art in the being awareness of the body, weight with its fixed, uniform world, grace, aesthetically balanced to three-dimensional spatial depth—the simple representation of ideal, and importance in Hellenistic society.
MEDIEVAL MAN: THE POWER OF FAITH

During the Middle Ages in Europe, Western civilization (Post-Christian, Gothic, Scholastic period) around A.D. 600 to 1300

The decline of Roman institutions and Hellenistic culture after the fall of the empire left Europe in a state of anarchy and decay. It was supplanted by medieval culture in the rise of devotion, the spread of learning in the church, and the development of urban centers and trade in small principalities and cities. The acceptance and spread of Christian doctrine brought cohesion to languages, thought, and culture in the West, in spite of the division of people, nations, and cities.

The condition of life Christianity replaced paganism and polytheism with a monotheistic view of religion, based on the belief that the manifestation of power was the work of Divine Authority, that man is the reflection of God. Images were placed on the vio-

[Image of a medieval Christian cross]
even, good; let men learn choice between good and evil, the moral and immoral, if he is to be judged for his record in heaven or punishment in hell. The goal of man’s life was the good of himself and society, and the agency through which he would realize his moral judgment. The mind of modern man was, as has been, fixed on moral value and thought after the idea that, as the ancient Greeks, men were a powerful influence on life, the old philosophers of Rome and Sparta, who thought with the wisdom, and sagacity of the Last Judgment. The society of the ancient world, deep, profound, and intense, in response to the workings of earthy and eternal problems, were characteristic of the culture of the age.

The figure of man, developed under the aegis of the church, was almost always, deeply anchored in culture forms of heaven, earth, spiritual essence, and religious world; otherwise, it preserved an organization, its words, its acumen, its spirituality in a multifaceted approach of life. However, these figures are frequently seen as symbols, symbols, patterns, and symbols, that tend to be alignment and structured to the shallow, roundish shapes assigned to them. In fact, they are seen, wisdom, myth, symbolic directions. The social hierarchy in society often reflects the hierarchy of figure names and figure positions according to their relative religious significance. Thus, God and the saints are chosen much larger in early form the whole city of heaven. The perspective of this period in a product of formal structure and communication. The complexity of shapes in their unprecedented spaces produces detailed forms, always patterns within the limited depth of field. Thus, an iconographic method is searching and purpose; as much, while they serve a decorative end, they emphasize the idea that the church is heaven and refuge from the evils of earthly existence.
The Renaissance—Renewal of learning in scholastic thought of the Middle Ages, advanced by the church in the spread of Christian belief, sought to regain the rational heritage of Greece and Rome after the dark period in Europe. Medievalism in philosophical rationalism is thought, and individualism is society was merged in the Christian moral doctrine of the goods and the equality of men to the eyes of God. Scholastic philosophers proponented the human's belief that faith and science could come together for the betterment of mankind. The objective of the Renaissance, therefore, was to utilize an increased awareness of the processes of nature as a discovery of the works of God. An inevitable chain of progress in the life of men developed. The renaissance of nature adhered to the scientific age. Discourse of the objective world, man and his place in nature, led to challenging concepts that ultimately unlocked the comprehension of secular and religious combusts. Growth of science, invention, exploration, productivity, rationalism, and consciousness brought the emerging individual consciousness in a community in literary and artistry. The world had been born.

Attributes: In the figure of humanity, the Renaissance entered men in a monumental stance, a figure of grandeur and logic, adorned with the language, the settings, and the position of natural standards. Self-reflection in mental influences in the world like men were a new stage in intellectual and scientific power known to the present. In the correct fundamentalism, man and working for progress it embodied life as it might be followed corresponding with Iran and science, with belief in faith, with faith in man. In figure structure, it proposed reason and logical thinking across great intellects through the metaphysics of linear movement. Sculptures modeled to be produced according to the classical Greek style, home scenes were mural, drawing natural, facts of place and movement clearly, born was heroic, and fewer for the mean world, color and enriching significance done and beyond ordinary responses were its fundamental aim. The Renaissance figure is
sculptures can never entirely be seen from one position only, but in a three-dimensional space. In painting, it is even more so, since color and light interact in a way that is not possible in sculpture. The same applies to music, where the composer controls the spatial relationships between different musical elements.

Sculpture is a three-dimensional art form that is meant to be seen from all sides. Paintings, on the other hand, are typically two-dimensional and meant to be seen from one perspective. Music can also be viewed as a three-dimensional art form, as it can be experienced from different angles and at different times.

The diagram below illustrates some of the differences between these art forms. The upper image shows a sculpture, while the lower image shows a painting. The sculpture is a statue of a person holding a sword, while the painting is a landscape scene with trees and a river.
INDIVIDUALISM: THE FUTURE OF PERSONALITY

Ages of Enlightenment in Europe: Baroque to Rococo

BACKGROUND: The growing sense of在此之前, the increasing reliance on rational thought, and the enhancing importance of the individual marked the emerging systems and times of absolutism, civil power, and connect with religious activity in the baroque era. The remaining movements in exploration, scientific progress and inventories, the enlightenment, the growth of mercantilism, and the diffusion of wealth in the rise of the political class, became the key concepts that formed the basis for the Baroque or Rococo movements. The rise of trade and the growth of capitalism, as well as the expansion of religious and political authority, fueled the growth of Baroque and Rococo art. The Baroque period reflected the mass and the changing character of the times. It was an era powered by a desire for expression, innovation, and exploration. This was essentially an era of the Baroque: the monumental, the grand, the impressive, and the grandeur of the Baroque era. The Rococo period, on the other hand, was a more refined, lighter, and more playful era, characterized by a love for decoration and ornamentation.

The Baroque style evolved as a response to the search for the perfect body, the idealized form, and the transformation of the human body. The Baroque style focused on the expression of emotions, the sense of movement, and the exploration of the human body. The Rococo period, on the other hand, was a more refined, lighter, and more playful era, characterized by a love for decoration and ornamentation. The Rococo style focused on the expression of emotions, the sense of movement, and the exploration of the human body.

ENVIROMENT: The world of the Baroque emphasized chiaroscuro light on human figures, creating a dramatic effect. This was achieved through the use of light and dark contrasts, which highlighted the figures and created a sense of depth and dimension. The Rococo period, on the other hand, focused on the use of light and color to create a sense of harmony and balance. The Rococo style emphasized the use of light and color to create a sense of harmony and balance.

The Baroque period was characterized by the use of dramatic lighting and shadow, while the Rococo period emphasized the use of light and color to create a sense of harmony and balance. The Baroque period was marked by the use of dramatic lighting and shadow, while the Rococo period emphasized the use of light and color to create a sense of harmony and balance.
The results of enlightenment education, free thought, and science, and social progress brought the practicality of the machine age with its new techniques of communication, commercial expansion, and competition between nations and social classes to producealian and cities in the leading creation of laissez faire. Here bias was shown against concentrated power in government and social institutions to frame, especially by Napoleon, an electrification of the liberal imagination. The art of the mid-19th century society to erect a complex civilization had changed, the most influential painting and sculpture traditions those who depicted the intricacies of everyday life. Romanticism was most often related to subject matter and style, to representations, rationalism, the individual, and narrative. Archaeological discoveries, popularized by the belief in Napoleon's conquest, archaeological knowledge in search of the human, growth of public museums and collections of historical, civic, and Liberal art: romanticism in the expression of form and individualism continued on. In the art of the 19th century, to embody personal dignity, to represent historical times, to seek out noble reverence, he sought vision in the nature, symbols in personal influence and child, beauty in feminine dissolution, and structure in intellectual spiritual and historical bases.

Artists: The art of this period reveals a plethora of new interpretations. While the emotional content is in many cases a result of the need for new interpretations in the face of the new reality, the new elements in the history of art. The nature of the concept was changed in the sentimentalism of the 19th century. While romantic painting with its subject and genre, realistic painting shows the human condition, his personal life, his art, suffering, and result to struggle against obedience. His subject is the whole, the contemplative. His theme is the social, the human, the lower, the grinding of the social, the larger, the profession. In the history of the human, out of the ever-changing, it reveals, while the subject is the beauty, the sensibility, and the natural beauty and tenderness through all levels and emotions. Moreover, used to stress the formal, formalism's importance. Romanticism exploits stage and expansive order and detail to create form. Hope's consciousness is given determinate, figures showing on form and content. The Renaissance exploits stage and expansive order and detail to create form. Hope is conceived as a process of determination, figures showing in time and content. The Renaissance exploits stage and expansive order and detail to create form. Hope is conceived as a process of determination, figures showing in time and content. The Renaissance exploits stage and expansive order and detail to create form. Hope is conceived as a process of determination, figures showing in time and content.
of their hands and feet. Realization gives its strongest grace of shape from its tension from the locked-in inflexible human proportions. The figure of imperfection, while different in form, reveals endless meaning as well as its light and atmospheric values. It is the use and elevation of the ordinary people that are distinctive to their likenesses, yet in their domesticity it becomes a statement in the rhythm of the individual era, they are fishermen, stonecutters, and plumbing workers in a colorful world of modesty.
ANALYTICAL AESTHETIC: THE FORM OF INTERPRETATION

Recent technological and intellectual changes in Europe and America have led to new methods of artistic expression (e.g., abstraction, collage, assemblage, etc.)—

BACKGROUND: The modern era in art may be said to begin in the late nineteenth century in France with the decline of Louis Napoleon, the occupation of France by German forces, and the creation of the Third Republic. How we refer to France, which had been hailed earlier as the leading exponent of culture and art in Europe, should become the focal point of our examination. As we have seen, the development of a new cultural consciousness, particularly in the visual arts, led to a reassessment of the role of the public and the artist within society. With the exception of a few exceptions, art was defined and categorized in terms of traditional forms. The rise of the new culture, which saw a further increase in invention and technological growth, also saw a new concentration of industrial power and industrial economic systems, which eventually spilled over into academia and social life. Caught up in the currents of society, the artist sought refuge in art itself. However, the artist was forced to his subject, his style, and his vision. The end of Romanticism saw the decline of the objective visual image as an object of desire. The displacement into a subjective, imaginative and imaginative world was marked and marked. Emphasis was placed on the psychological and imaginative development of being and existence.

ATTRIBUTION: The cultural map, however, appears to be the result of recent events of figurative concepts in modern art, which may be said to have culminated in some sort of turn in expressional form. These may not be truly definitive or inclusive, but they have proven extremely useful for purposes of general understanding. They are the models for the intellectual, the aesthetic, and the emotional, as described and illustrated in the following pages.
- EXPERIENCE: The sense of sensation, evolved from sense reactions induced by enable experiences of pleasure feelings, energy drives, and philicic scream urges.
Confrontation: The complex mix of joy, delight, and pain in abstraction, leading to feelings of tension, fear, and disquiet, to anguish, chaos, and tread.
SYNTHESIZE: The individual structural forms, viewed through a restructured paradigm of space as an interpenetrating unit of form, vitally interact, creating a relationship of elements, manifestation of structures, dynamic, and design.
Art and critics may be classified according to their major characteristics and simply grouped as the following summary shows. While not absolute, they are:

- The expressionist: impressionism, fauvism, blue Rider expressionism—Kandinsky, Klee, Derain, Matisse, etc.
- The neoexpressionist: abstraction—Kandinsky, Klee, etc.
- The deconstructivist: deconstruction—Kandinsky, Klee, etc.
- The representational: postimpressionism, Fauvism, expressionism, surrealism, abstract—Matisse, Klee, Derain, van Gogh, Gauguin, Picasso, Klee, Kandinsky, Klee, Klee, Klee, Klee, etc.
- The constructivist: cubism, constructivism, modernist art—Picasso, Braque, Gris, Malevich, Mondrian, Gabo, etc.

Frequently, individual works of art may have aspects of more than one of the above four characteristics, such as works by Kandinsky, Klee, Picasso, and others. The reader is invited to investigate these works and determine whether additional characteristics, in Klee, Klee, Klee, Klee, Klee, Klee, Klee, etc., or in the Cubist movement, further reinforce the implications of abstract expressionism, absurdism, absurd, absurd expressionism.

In summary, we may write that the conclusion is that the new modernism in art has attempted to remove the traditional order of experiences in the figure concepts of older art, and has led to it becoming an expression of the soul and the emotions. To understand this principle will give meaning and insight to the research and inventions of the figure in the art of today.
IV.

PROPORTIONS AND MEASUREMENTS

OBSERVATIONS ON CHANGING PROPORTIONS

The concept of proportion in the human figure is equivalent, once again, to the structure in measurement, the means in geometry, the measure in navigation. It proclaims the universal human form, the ideal criterion of discipline in art. But to speak of an ideal structure in the figure we must first posit the ideal in general as a Proportional ideal of human proportions. It is necessary to conceive of altering the figure in order to bring it to life, without regard to the relative individual expression. It lies in the ambiguous position of being пластически right in general and nulla nexus in particular.

Traditionally and historically, the figure has long been established as seven and one half heads in length. Even since the arrival of Greece developed its proportions some thousands hundred years ago, it has assumed an authority based on the rational order of geometry combined with the ultimate ideal of absolute universal ideals. The sculptures of Phidias were both consistent with the architecture of Iktinos and Callicrates. These were developed from the mathematics of Pythagoras and were embodied in the Platonic-Mathematic-world sense of the idea of the Great. Thus, the ideal human construct and the perfect architectural structure were conceived as universal architectural constructs, the purity and perfection of the one was connected with the order and harmony of the other.

Certainly, the centers of Rome recognized the superb noble values of the Hellenistic世界, and defined the Roman sense of proportion according to the Greek authority. In the Renaissance revival of art enquiring, Renaissance writers sought to absorb the spirit of humanity in the tradition of Hellenism. Du Vair and others sought to understand the Greek reasons in the light of new knowledge. And became the Renaissance was the dawn stage of the modern scientific era, the Greek
figures has indeed to some extent been changed to the ideal criteria of human proportion, seen in and reflected in Boccaccio's works as deeply.

However, while we may understand the survival of the Greek tradition, the value of modern life is in some respects the incorporation of the old ideas into the intellectual culture. The Renaissance, even the Leonardus Boccaccio, gave up the struggle, when he found that the ideal figure did not exist in the world; while Michelangelo, and El Greco's art, showed it altogether to be based upon the idea of human proportion and design.

We live in a deeply emotional world of emotion, intuition, and imagination. More than ever, the new world is an emotional world. To materialize the final canon of proportion is no longer to believe that the fluid arts, the fluid nature, and even the end of a mortal. It would be a step too far to imagine that the fluid nature, even in the fluid art, and the fluid nature would serve a way, and the guiding emotion. It would be a step too far to imagine that the fluid nature, even in the fluid art, and the guiding emotion.

No art is fixed with a consideration. Why should it be a rule of proportion for the figure or for life? If the variable distances of life are changing the relationship to an art quickly perhaps the rules are not strict in the entire personal judgment.

Why not let the creature of art be the one judge and author of its arts, including proportion? We have already seen that we have a final judgment on absolute in the former, but it would undeniably be the result of an individual personal opinion against the concept of artistic order and experience.

The concept is no longer to make the world whole. A figure proportion is necessary, but it must reflect the proportion of his own era. And secondly, it must remain to the wisdom of the inner consonance in the inner. Thus, a figure proportion cannot be a figure proportion of an inner consonance in the inner. And secondly, it must remain to the wisdom of the inner consonance in the inner. And secondly, it must remain to the wisdom of the inner consonance in the inner.
The contemporary figure proportion for the art reader should be an affirmative idea of archeological proportion developed from the studies of the ancients. It should reflect the entire figure, the conformation, the spirit of creation. It should be the essence of beauty, the chimerical, and the balance. It should also be a physical embodiment of a rational, physiological, and mental formation. It should be a figure of endurance, vitality, and vigor. In short, it should be the prototype of the true standards of secular-temporal enthusiasm, not the Greek, Roman, or Renaissance. The figure proportion this situation advances is, therefore, measured by a standard of eight and three-quarters head lengths for the height of the figure in the contemporary physical ideal of our time.

If we analyze the proportions with the length of the average modern physical height of during 1900, the chimerical figure was approximately one head higher than the modern standard. This is a purely hypothetical ratio between human proportions and the height of the average modern individual. The modern figure is a figure of perfection, as a measure of measurement for the average modern individual.

The modern figure is now measured on a scale of eight and three-quarters head lengths for the height of the figure in the contemporary physical ideal of our time. The average modern individual is approximately one head higher than the ideal model of the modern figure. This is a purely hypothetical ratio between human proportions and the height of the average modern individual. The modern figure is a figure of perfection, as a measure of measurement for the average modern individual.

**General Proportions and Measurements of the Figure**

The figure advanced here departs from the traditional length of seven and one-half head lengths, and is established as eight and three-quarters head lengths for the ideal figure. Using the head as a unit of measurement to determine the figure’s proportions, the obviated art is as follows:

1. The head is approximately eight and three-quarters head lengths.
2. The body is approximately one head higher than the ideal model.
3. The arms and legs are proportioned to the head.
4. The figure is balanced and harmonious in its proportions.
5. The figure is a perfect embodiment of beauty and perfection, as a measure of measurement for the average modern individual.

These proportions are intended to provide a guide for the modern artist in creating idealized figures that are in harmony with the human form and the principles of beauty and perfection.
The upper one-fifth level begins from the level of the chin to the pit of the neck.

One and three-fourths hands long, from the shoulder attachment to the waist, it divides into the arms across the line of the scapula. This line has the position of the neck joint, across the line of the pubic arch in front and the crotchy bone in the rear. The head length adds three-fourths of a hand to the arm, then, the total length of the arm is three and a half hands.
The head is four heads long, from the greatest diameter to the high point of the brow, it divides perfectly at the nose. The two sides each measure a head to the length of the head, the length of the leg is four and one-fourth heads.

The torso measures a head in length, or the distance from the point of the chin to the navel. The width is one-quarter of a head wide, or the distance from the base of the nose to the point of the chin.

The feet are three heads long, the width at the front of the foot is one-half head wide. The three heads of circumference in the body are developed in Chapter 9, "Details of Anatomy," and are accompanied with the specific descriptions of each of the figure sections.
V.

MASSES, MEASUREMENTS, AND INTERRELATIONSHIP OF FORMS
DETAILS OF ANATOMY

THE HEAD

THE EYES

The head consists of two major masses: the cranial mass and the facial. The cranial mass is divided into two parts: the brain mass and the cranial cavity. The facial mass is divided into two parts: the mandible and the maxilla. Each part has a well-developed musculature and is covered by a layer of skin. The cranial mass is the primary mass of the head and is responsible for the placement of the brain. The cranial cavity is the space within the skull that contains the brain. The maxilla is the upper part of the facial mass and is responsible for the placement of the nose and the cheeks. The mandible is the lower part of the facial mass and is responsible for the placement of the mouth.

MEASUREMENTS

The measurements of the head include the length, width, and height. The length is the distance from the front of the head to the back of the head. The width is the distance from one side of the head to the other. The height is the distance from the top of the head to the bottom. The measurements of the head are important for understanding the proportions of the head and for sculpting the head.

THE EYES

The eyes are an important part of the head and are responsible for vision. The eyes are placed on the sides of the head and are covered by a layer of skin. The eyes are composed of three parts: the cornea, the iris, and the lens. The cornea is the clear, shiny part of the eye that allows light to enter the eye. The iris is the colored part of the eye that surrounds the pupil and regulates the amount of light that enters the eye. The lens is the part of the eye that focuses light onto the retina.

THE NOSE

The nose is an important part of the head and is responsible for breathing and smell. The nose is located on the front of the face and is covered by a layer of skin. The nose is composed of two parts: the nasal cavity and the nasal septum. The nasal cavity is the space inside the nose that allows air to enter and exit the body. The nasal septum is the partition that separates the nasal cavity into two parts. The nose is important for breathing and for smelling.

THE MOUTH

The mouth is an important part of the head and is responsible for eating and speaking. The mouth is located on the front of the face and is covered by a layer of skin. The mouth is composed of two parts: the lips and the teeth. The lips are the part of the mouth that surrounds the teeth and is used for speaking and eating. The teeth are the hard, white parts of the mouth that are used for chewing food. The mouth is important for eating and for speaking.
THE MANDIBLE. The mandible, or jaw, is a long, slender bone which forms the lower jaw. It is composed of two parts: the body and the ramus. The body of the mandible is the broad, flat part that forms the lower part of the face. The ramus is the upper, curved part that attaches to the occipital bone at the back of the skull. The angle of the mandible is the point where the body and ramus meet. The molar, or wisdom, teeth are located in the ramus of the mandible. The mental foramen is a small opening in the body of the mandible through which nerves and blood vessels pass. The chin is the tip of the mandible, formed by the angle of the jaw. The mental tubercle is a bony prominence on the surface of the chin. The mental protuberance is a rounded elevation on the chin. The mental fossa is a depression in the chin. The mental foramen is a small opening in the chin through which nerves and blood vessels pass. The chin is the tip of the mandible, formed by the angle of the jaw. The mental tubercle is a bony prominence on the surface of the chin. The mental protuberance is a rounded elevation on the chin. The mental fossa is a depression in the chin. The mental foramen is a small opening in the chin through which nerves and blood vessels pass.
The head, first from the back is the eye length across the width. The eye is placed slightly back, at a biteminar angle; it is turned to the side and forward from its attitude. The bridge of the nose is the base of the eye, with the height of the eyebrows forward from the root of the head. However, when drawn from a straight view, the angle with the eyes slightly to the side of the head. The brow is flat at the upper lip, the brow being flat at the outer edge of the eye. The brow also follows a curve that is similar to the upper lip. The lines of the nose, base of the nostril, base of the chin, base of the ear, and base of the skull all meet at a point. The eye is at the center of the face, with the bridge of the nose slightly to the side of the eye. The brow is flat at the outer edge of the eye. The nose is flat at the outer edge of the eye.
To make the head from the full-face view to a three-quarter view or reverse, one must add the side or front view of the head, as the case may be, in a specific stage of the rotation. This can be achieved by following the procedure:

1. Draw a horizontal line on the head's front view.
2. Draw a line through the center of the head, perpendicular to the horizontal line.
3. Measure the distance between the front and side views.
4. Take the exact measurement and place it on the back of the head. This will give the correct amount of shape to the head corresponding to the measurement.

If the measurement is incorrect, the new measurement will be added. By adjusting more, a better result will be obtained. Notice that if the measurement is added to the side view, it will give a correct view of the back of the head. The side view can be applied to the side of the head, and the measurement can be added to the side of the head.
We must take note of a second problem in the motion of the head—the placement of the jawline on the head as it turns. Notice, as the head turns, in whatever position it is in, the jawline tends to remain stable. The head as an upright entity frem, rotating on the neck, creates a constant weight around the head as it turns. The jawline width, therefore, will not change, no matter how much is added to the back of the head.
Let us consider a third prominent contour -- the side plane of the head, the front edge, moving from the temporal and down the center of the brow and obliquely to the side of the chin. Observe how the edge moves in the front and side of the face along a line drawn close to the brow between the temporal-masseter of the face to the jaw. It will do so in whatever view position the head has been drawn because of the contour curves across the frontal plane of the face.
CHAPTER 7  DETAILS OF ANATOMY

THE EYE

The eyeball, shown here as a golf ball, is the human head's most important internal organ. The eyeball is suspended from the orbit by the extraocular muscles, which are attached to the eye socket by muscles that act as retractor muscles, pulling the eye back into the orbit. These muscles are responsible for controlling the movement of the eye, allowing it to focus on objects at different distances. The eyeball also contains the lens, which focuses light onto the retina, the light-sensitive layer at the back of the eye. The iris, which is responsible for controlling the amount of light entering the eye, and the cornea, which acts as a protective layer, are also visible in this image.
1. the nose: The nose consists of four important masses: the upper and lower nose, separated and wedged into the zygomatic (cheek) bone of the eye, and the two wings (fleshes) of the nostrils. The bridge of the nose merges into a small bump (bridge) under the nose and marks the transition of the upper lip. The nasal wings, extending from the back of the nose, do not move when the mouth is open. The nostrils which are irregular in shape and should be drawn large enough to accommodate the thickness of a finger.
The lips are surrounded by a sphincter muscle that constricts and controls the flow of air. The upper lip's vermillion border is more prominent in darker skin tones. The lower lip's vermillion border is less defined and blends more into the skin. The corners of the lips form a gentle curve, often highlighted by light reflecting off the surface. The creases at the corners of the lips add depth and expression.
The ear is shaped like a clock, with the top part, or lobe, at the side. It consists of two main shapes: the cartilage (which is flexible), the inner skin (which is more rigid), the outer cartilage (which is more flexible), and the tube (which is more rigid). The ear can be divided into equal portions: the top, the middle, and the lower one. The ear is divided into the top (which is more flexible), the middle, and the lower one. The top of the ear should be drawn large enough to accommodate the lobe.
The major incisor muscle. The muscle-meres that give shape to the head are grouped for simplicity in drawing and illustration. Two major anterior incisors, held in the angle of the jaw joint, the cheekbone, ramus, the front of the side part of the cheek. It comprises the hypobranchial conus base of the lower side of the drooping, from the lower incisor, obliquely across the face, to the jaw plate. The uppermost muscle mass extends down from the lower jaw joint to the inner upper corn of the muscle. The corner around the mouth is the edge of the muscle. The lateral mass completes the closure at the joint line to the outer edge of the mouth and moves across to the jaw, under the muscles. Because it is deep, it is shown as a depressed area in the middle of the lower cheek. The hypobranchial, in the side corn of the joint, moves from the corner of the mouth to the lower jaw. The uppermost muscle mass under the lower lip and functions toward the stomatognathic system. This is not the same as the lower one. The lower incisor, the somewhat below area of the temple, lies above the upper incisor or cheekbone, and to the side of the inner ridge. The upper incisor muscle clearly involves the upper lip, the side plane of the forehead.
Wrinkles of the Face. Wrinkling in the face can be generalized into a series of three major patterns: the frontal, the oblique, and the lateral. The frontal group starts centrally above the nose, arches the brow, and slants sharply downward over the eye and the cheek. The upward movement from the nose forms a sharp compression in the bridge and moves in deep furrows to the forehead, curving slightly outward. The oblique group moves from the inside angle of the eye, arches up over the temple, and creases the center of the brow and then across the middle of the forehead. The lateral group starts at the outer corner of the eye, crosses the cheek, and widens horizontally in the naso-labial fold and around the jaw prior to the neck. Upward, the concave arch around the outer edge of the brow and then high in the forehead over the front facial fold. These are the major wrinkle patterns, typically developed in the deep creases of brow and character lines in muscles. Variations according to age and muscle flexibility will account for differences in the drawing of particular individuals.
FACIAL CHARACTERS AND PROPORTIONS. In face-formation, the head gener-
ally shows three basic shapes or variations: the long head, or dolichocranial; the round
head, or ovoidal; and the broad head, or brachycephalic. These are the extremes
from which the artist can choose individual minor characteristics. We may observe that
long heads generally show elongation of face, nose, and chin, and that broad
heads exhibit squared, broad noses. However, individual differences show a remarkable
variety of degradation from accepted ideal types. The individual has his unique qualities,
and these should be observed against the background of general knowledge. The variety
of heads presented here shows how the individual has distorted the proportions of character and the manner of expression.
THE BACK

THE SCAPULA. The column of the neck originates at the base of the skull and curves back and downward in a large arc to a position ending at the collarbones. Quite low in the back of the neck, the projecting spinous processes, a short distance from the nape, can be felt with the palm in the middle space between the shoulder muscles. This configuration identifies the beginning of the spinal column. To the front, the column arches at the conclusion of the clavicles, the collarbones at the pit of the neck. The neck column comprises five major parts. They give shape and form to the neck. Where they are close together, the tone is thready. Further, the cervical vertebrae, the seven neck bones, have an interior framework of bony substance. The five neck bones are: the middle one (the bone), setting from the fifth digit, in the front of the neck, passing into the pit of the neck; the two that make the two sides of the spine of the vertebrae, standing out from behind the two in the front collarbones; and the two back, neck muscles, the upper ones of the transverse, attached to the base of the skull and extending over the back of the head. These muscles are easily observed and their tendons distinctive. Form in all size of times. The ligaments, some brownish, have a deep tone, or men, because in their form and the collarbones.
TREATING DISORDERS

MUSCLE TENSION, NERVING, AND STRAINING

Movements common to all the necks, and the necks in particular, are the
position of the chin and the direction it is holding. The neck is a muscle, capable of
the precise control of the chin. If the head is tilted, the neck will move in the same
direction. To move the neck, the two bones of the lower jaw will slide
against each other. Now, observe carefully how moving from the center of the
tongue, and draw through the center of the lips, will cause the lower jaw to move
up or down. Then, great control of head and neck relationship
can be achieved when this is done correctly.

The bend on the outline of the neck acts like a compass, holding each one together. The
movement of the body makes to open the tongue, but the head, controlling the actions
of the body, acts like a compass to open the movement of the upper teeth. It is a good
idea, therefore, to balance the head generally by establishing in the actions of the
same, or a similar, sense, of course, the head must be done otherwise for some special reason.
The upper thoracic area. The upper thoracic area of the torso, the rib cage, is shaped like a wedged box. It is wide across the shoulders, it thins out and expands to the rib base above the diaphragm. The entire wedge-like portion lies a box tipped backward so its tip is three degrees off. The entire length of this portion is one and one-third inches long. The front slope of the box is thrust to the height of a hand to the diaphragm with and upper two-thirds of a hand to the base of the ribs. The back slope is the opposite in thrust only two-thirds of a hand backward, and one-third one and one-half hand height above the diaphragm.
THE LOWER TORSO:

The lower part of the torso, the pelvic area, is shaped like a flattened wedge box. It narrows in the waist and widens in the buttocks. The rear is angled forward as the abdomen and hips widen at a different geometric angle, opposing and balancing the movement of the thighs. The thighs are separated by a space, encircling a flexible length, from the abdomen to pelvic girdle.
The chapter reviews the important landmark
mounds, the two-petalled chest, maze, divided horizontally by the seasons, the ribbed
mound, the mound of the divided region, divided into three faces hori-
zontally and two columns vertically by the lines axes, revealing its structure, and the side
support structures connecting the sides and parths, the two-current, single-petal mounds. The smaller
structure of the site, the central mound group, the structure on the side under the path-
ways. With the arms down, the structure can be seen. With the arm up, a path
becomes visible on either side of the site,-up under the lunette of the petriol
in line with the mounds.
The back forms comprise fourteen large muscle groups, six on each side of the spine. These are: the biceps femoris, running high up on the back, connecting skull and shoulder blades and inserting into the spine, the serratus anterior, or thin muscles, attached high on the ribs and descending to the back of the pelvis; the extensors obliquus, connecting from the spine and running on the side of the pelvis; the rectus abdominis, the oblique of the spine, centrally located in the lower middle of the back; the gluteus medius and minor, extending from the sides of the hip to the sides, the fibers running posteriorly in the sides; the sciaticus, originating from the spinal column and running down into the legs; and finally, the muscles on the shoulder blades, the deltoid, infraspinatus, teres minor, and serratus, all of them coming to the arms.
MEASUREMENTS: The foot, front view, measures overall three heads in length, while the back view measures three and one-half heads in length. The front measurements divide these three heads into four equal areas: the base of the foot, one head length, from the heel to the instep, on half, a second head length from the instep to the ankle, and a third head length. The lower shank of the foot, the instep, forms a broad shape within the phalanges.

The measurements of the back view show three divisions from the base of the instep to the base of the toes, with the head length from the heel to the mid-point of the instep of the instep, on half, a second head length (it will be noted that this line is drawn from across the instep point), one and a half head lengths from the instep to the end of the phalanges, or one-half head length from the end of the phalanges to the ankle.
There is no reference to Reeves. The anterior group of back muscles can be seen positioned with the tendons of the back. The lats should be placed on the back. The scapula should be higher than the shoulders and drawn down to the clavicles. The sci. The ribs should be placed. The muscles of the chest, the back, and the spine are shown. The side view shows the structure of the spine and the ribs. The muscles of the back are shown in various views. The muscles of the back are shown in various views. The muscles of the back are shown in various views.
The front torso of the abdomen and shoulders has the appearance of a shaping, diamond shape. In difficult cases, across or there, this shape matures the entire to form the neck, and place the origin of arms across the shoulders.
To place the sacrum muscles on the iliac crest, visualize a line drawn from the tip of the hip through the iliac crest, which forms a slight angle as it meets the iliac crest at the base of the spine. This line helps position the muscles for accurate depiction.
The collabrious are together for the appearance of a rod longer joined separately down. When a point, the form of each clavicle presents an elongated line of movements from any viewing position.
The pectoral muscles are visible beneath the skin in this drawing. The two upper wings are the pectoral muscles in the region under the ribs, or pectoral crest. The lower wings are the anterior axillary fold beneath the breast. In the separation of the upper and lower wings, the great tendinous portions of the big bones appear.
THE ARM

The upper arm is a muscle flat, elongated upward from the shoulder to elbow, surmounted by a broad, high mass of muscle. The muscle consists of three major muscle masses: the biceps brachii, with the biceps as a component for bending the lower members; the triceps on the rear for straightening it; and the deltoid in the side, high up—also deltoid mass—raising the outer arm. The thinnest of shapes on the upper arm is a constant separation. The biceps and triceps move forward and backward, while the deltoid moves downward and upward. The deltoid can be compared to the stomach muscle of the lower arm. Each group changes in lower members. The deltoid takes the arm from side to side, while the ignatis move the leg and vice versa.
The lower arm. The lower arm presents a smoothly developed group of muscles that form an arch in the direction of the sole. The muscles of the forearm lie opposed to the upper arm muscles, moving generally from outside to inside against the latter. The forearm consists of three superficial muscle groups: the extensor group, the flexor, and the oblique. The extensor group includes the biceps brachii, the brachialis, and the brachioradialis, which insert into the forearm. The flexor group includes the pronator teres and the pronator quadratus. The oblique group includes the gastrocnemius, the soleus, and the flexor digitorum superficialis.
MEASUREMENTS: The upper arm, starting at the shoulder girdle, slopes to a five-inch arc across the torso from the humerus through the epitrochlea of the elbow joint. Thus, the biceps of the arm looks squared off. From this position, the biceps arm moves down to the wrist. At a point 6 inches from the greatest width, the biceps prominence is at its highest point in the arm. The palm is over the base, around the base of the forearm, reaching the level of the line of the base of the arm. The elbow joint is at the top of the head. The back side is at the level of the trunk, reaching the level of the waist. The arm is straight, and the arm reaches to the side of the head from shoulder height to waist.
The elbow. The elbow presents a large, complicated protruding surface at the back part of the arm. The bicipital projection, or olecranon—the elbow prominence of the arm—is formed by the olecranon process. When the arm is straightened, the elbow joint is a large wedge. On the outer side of the prominence, the epicondyle, a large bony prominence, is visible. The humerus bone forms large ridges projections, both of which are visible from the back. This extension is larger and more prominent than those on the shin bone. The elbow joint, with its wide space with and hook shaped back, appears clearly. The at the center, known as the olecranon process, is clearly visible under the arched portion of the bicipital projection.
MOUTH TO NOSE PERIODICITY: The first part of the vowel is locked to the
first part of the pause. It never changes. Thus, in the zero turn, the pause turns.
The rest of the pause on the human one completes a full half cycle, or a 180
degree arc of movement from expiration to inspiration.
The threnos resides on the anterior portion of the upper nose
area near the base of the chin, the lower edge running from the above to the outside back
of the nose.
The senses have modifications for movement. In order to maintain their capacity
for activity, the senses be redirected to attach to the body ont at the shoulders, but
just the point of the neck. The larynx, therefore, use newly additional extensions in the neck
length; thus, the complex of these length produces a mechanism with an external ability
for movement.
**The Hand**

**The Hand of the Digit**

The phalanx of the hand is a flat, square-shaped wedge of bone, somewhat thicker and wider at the base, and slightly narrower and thinner at the digits. The palmar side has three rounded processes: the metacarpal, at half of the length, the intermediate proximal, above the base of the phalanx, and the terminal distal, near the tips of the fingers. The intermediate processes are thicker, but the metacarpal is the thickest and most prominent. The head, or back, of the phalanx presents a flat, smooth surface, divided by the grooves of tendon lines running down from the tips of the fingers across the palmar surface.

The smooth surfaces are divided on the back of the phalanx by the deep intermuscular space; the deep attachments are not marked by grooves or lines. The tendons of the muscles are marked by grooves and lines, while their superficial surfaces are quite smooth. The intermuscular septum and the extensor expansion are marked by grooves and lines, while the tendons are not.
MEASUREMENTS: The length of the hand measures the length of a hand, or the distance from the chin to the nose; the width of the hand measures the distance from one finger to the other. The fingers are measured to the middle of the joint of the fingers of the hand. The length of the fingers is measured to the length of the palm. Then, using the middle finger as a span, the length of the other fingers is measured to the height of the middle finger, while the base of the palm is at the second joint of the middle finger. The fingers are measured to the middle of the palm, with the base of the palm at the position of the first knuckle of the base of the fingers.

Early figures are, with the exception of the thumbs, divided as follows: the length of the palm is the measure of the hand, the first section, phalanx I, is a third longer than the second section, phalanx II; the remaining sections, phalanx III, is two-thirds as long as phalanx I; the smallest, phalanx IV, is one-third as long as phalanx III. This measuring system applies to all the fingers of the hand. The fingers, however, are equal by two sections, phalanges I and II, one of equal lengths.

Finger lengths are measured from the middle of the palm to the middle of the fingers, phalanx III of each finger, excluding the thumbs.
The hand may be said to have three kinds of activity: style, degree of the joint structure and lower arm, developed from the capability of the hand to operate in a specific manner; and movement, developed from the joint's position with the other muscles of the body.

- Movement: (1) From a side position looking across the top of the hand, the palm and fingers have a similar structure. The same style can be observed on the outer height of the fingers, rising over the web, changing from the palm, rising over the fingers, down again, adding the web of the fingers. The arching of palm and hand follows the same section closely. Every joint, the difficulty in drawing the hand back in the depths of fingers and palm. Where the hand appears mechanical and lifelike, the same style also offers the living quality of the hand to the eye. (2) A second shadow of the hand is the arched or shadow style of the palm of the hand. The palm is open flat. Here, the fingers lie across the curved arm of the palm; the high point is equal in the middle finger and curves over to both sides of the thumb and little finger. The arch can be observed early from a deeper view into the palm. Note how low the shadow appears from this view.

- Style: (3) Looking down on the hand, the fingers look like spokes of a wheel radiating from the hand to the top of the same. From this view, the motion, Middle,
Figure is quite large. The other fingers, no matter how spread, tend to curve to match the middle finger. Only the thumb seems to arch away from the other fingers. Do study a version at a large, photo from a top view. The knuckle joints widen, while the thumb bends narrower. Thus, from this view, a naturalistic sketch of inclining and narrowing as all fingers can be observed. The thumb does the effect more clearly.
ACTION: (1) In the flexing action of the fingers, all fingers close in an angle of ninety degrees, or a right-angle bend at the knuckles. In closing, a fist, each finger clings to the joint to the little-finger side but remains extended. This is not quite true, however, if the fist is closed. (2) In straightening the fist, the last three fingers of the hand close into the hollows of the palm. The index finger moves into the third. Thus, the index finger in a fist is always more forward than the closure of the other three fingers. (3) In closing and unclenching the hand,
The little finger falls first. The other fingers follow in order, to the thumb, which is the last to close. In winding, the order is reversed; the thumb exhibits first, the little finger last.

1. The thumb, from a closed position against the hand, stretches out to a 45-degree angle with the palm. An extension of the angle in drawing can appear quite abnormal.
2. The thumb in opposition to the palm, creates its extreme position on the little finger. Beyond this line, it cannot go.
movement (1) When the hand closes, the usual pattern is folding and nutting the fingers in an opposing movement. The contraction of this movement, as well as the order of closing and opening, will enable the action to become part of the hand that can be turned and rotated. Finger positions and angles of phalanges can be easily noted in drawings requiring deep-hand-penning of fingers. (2) The position of the knuckles, with respect to the other fingers, forms a significant relationship to the horizontal direction of the column. Thus, if the four fingers were pieced together on a keyboard, the fourth would appear to have slipped off and be angled on its side. The second toe of the drummer would normally be the uppermost finger, resulting in this position, the palm face should be established first. The thumb may then be added to its angle relationship to the palm. The fingers then follow self-provement (difficult). (3) The position of the knuckles from the top view of the hand shows a consistent measure - a series of elliptical curves moving across palm, knuckles, and finger knuckles, to a very tight ellipse across the fingertips. Note how the spread of fingers opposes the elliptical pattern to a finger parallel arc.
Do not hallucinate.
(a) To place the hand correctly on the arm, the hand will be seen to thrust out from the body with the arm moving toward the back. This position of hand is equivalent to theLEAST of first pointing over from the body line. It is similar to the position of two in infinity. This line is especially important to keep the positioning of the hand and arm.
(b) In adding hand and arm together, observe how the inside corner of the little finger passes through the palm to the neck corner of the forearm. The line binding the top of the palm is 568 or shadowless. However, no bending into the hand from the fingers to the hand. To show this view may be troublesome. Relating hand and arm in this
(c) Another check line is the little finger coming in line with the outer corner of the arm. Then the wrist line in the wrist is directly in line with the little finger knuckle of the palm. This is equal in line and height. Thus, the position of pole and arm and placement of the tips lines are accomplished in difficult cases.
(d) To place the thumb in the palm, notice how the index finger and thumb line come together high up in the palm, where the arm joins the palm. This angle view should be used when the thumb presents a peculiarity problem in directing.
(e) Fingers are set on below the knuckle of the palm, so the end of finger of the hand.
(f) The next hand will then coincide with the thumb set line.
THE LEG

The upper leg contains muscles formed around the iliac crest, somewhat flatter on the inner leg area, but much flatter on the back of the thigh. The upper leg bone (femur) contains the major muscle groups and the bone's bony ends. The hip, for identification, originates high on the pelvis, grater of the pelvic crest. Then, the front upper leg musculature begins, filling the space between the iliac crest and the posterior muscle mass below the trochanter, the femur cementing its position in the intertrochanteric fossa, the long lateral column descending vertically from the adductor muscle across the panniculus to the tibia; the tibia femoris muscle running on the medial surface area of the leg and covering lines to form a complete webbing with its femoral and upper extensor and flexor muscle groups high inside the leg, running down the pelvis as the quadriceps. The outer smaller muscle groups begin just above the knee, dividing right and left. Lateral wing muscle to the ischium below the trochanter, while vastus lateralis, the larger muscle in the body, while above the inside leg bicep biceps rectus and vastus intermedius, around the knee in the lower leg.
In narrative, the leg muscles of the lower arms, the root of the tibia, the gluteus maximus, and the quadriceps, described earlier as the butterfly form linked in the hip and lower thigh, the adductor group, including the adductor longus, brevis, and magnus, the semimembranosus, semitendinosus, and the biceps femoris, are drawn into the hip joint, the hamstring muscles, the sartorius, and the rectus femoris.
The lower leg muscles. The upper arm of the lower leg process has a slip:
the apperineus, biceps and vastus lateralis are compartmentalized toward the thigh.
The lateral epipternalis is separated by the great bregma of the arm area.

The lower leg, from below, consists of the long muscles form inside the tibia, or
shinbone, the extern muscles approximates and meet component behind the lower calf:
here are the femoral, the short muscles, and the calf muscles.

Here are the muscles and tendons that the lower leg and ankle:
are the lower leg muscles, which are the main muscles of the ankle and drop
toward the ankle to the front of the foot, to the edge of the calf, and
more from there to the leg and upper leg near the lower calf.

The lower leg muscles are compartmentalized toward the thigh.
third and posterior, a fold appears on the middle line, and the large common group widens to reach the trochanter. Now the tendons of the lower leg are seen. The most prominent tendons are from the Achilles tendon high behind the head to the outer condyle of the tibia.

In our view the lower leg presents three main, three-ligament and two-ligament areas. The largest mass near the two-groove heads of the calf muscles, divided vertically and held into the condyles of the tibia. Here they descend in the independent of the lower leg, where they give their common tendon, the Achilles tendon. This tendon is the thickest in the lower part of the leg, and it passes over the bone of the tibia, emerging from the side of the calf muscles and passing under the tendon to the heel.
A special note must be made of the hollow area behind the knee, the popliteal fossa, where the hamstring muscles attach to pull the calf muscles to stretch the tibia. This area is sometimes dislocated when caused by muscle and tendinous stress. The quadriceps hollow permits the leg to bend in deep squatting positions.
The Knee and Ankles: The knee consists of seven prominent, somewhat prominent, and one elliptical prominence. The large prominence of the femoral head and the tibia head form the large arc of the knee, with their concavities set one at the front corners. In the center of the group is the patella, or knee-cap, which is surrounded by a small projection, the tibial tubercle. Then a conical of the head forms a large, in a conical triangular position, and under the other. In the bone, the area of the patella is formed by the tibia, the anterior projection, and the fibular head, developed in line with the tibial tubercle.

In this adder, a hooked structure of the tibia and fibula and prevents the movement of a hinge motion. The adder is the powerful gripping head that holds the foot secure. The great bone projections are the inner meander of the tibia and the outer meander of the fibula. The inner side flat higher than the outer, thus preventing a hollowing deep from the inside bone to the outside bone. The relationship never changes.
Measurements: The upper leg, from rhomboideus to hamstring, is two hands in length. The lower leg, from hamstring to foot, is also two hands in length. The height of the foot from the inside of the ankle to the heel is two hands in length. Thus, in all, the entire leg is four and one-eighth hands long. The inside contour of the upper leg was divided at the bottom where the abductor opens; the contour and curves follow. The inside contour of the lower leg also doubles at the ankle joint, separating the calf below from the calf above. The lateral curve of the femur in the lower leg reaches half a hand below the kneecap and curves low.
...
1. When the leg bends to a deep squatting position, the shank and lower part of the thigh may be one-fourth the width of the hip. The bone of the tibia can be seen as a circle on the inner side of the leg. In deep views of the leg in this position, these checkpoints will establish a correct proportion of the lengths of the leg. Now, observe carefully: as the leg opens, first slightly, then widely, the equal lengths of tibia and knee begin to form a series of isosceles triangles—this is, equilateral triangles—when the shank and thigh are connected with a line. This device will establish correctly the lengths of the leg in any position by drawing. The device can be used for the arms as well.
THE FOOT

The structure of the foot is supported by three major bones: the tibia, the fibula, and the talus. The tibia, which is divided in half to form the front and middle sole of the foot, provides support for the weight-bearing of the body. The talus acts as a ginglymus, allowing the foot to move in relation to the leg.

The top of the foot is a broad and flat bone, with the arch distinctly emphasized from the heel. The arch forms as the sole of the foot curves to the plantar surface, extending from the heel to the toes. The inner foot touches the surface only at the heel and sole, while the outer foot acts as a support. This arch, as well as the arch, forms a region to support the body column.

The side of the foot, palpable and confirmed, consists of four muscles: the tibialis anterior, the peroneus longus, the peroneus brevis, and the flexor hallucis longus. These muscles control the ankle and foot movements, allowing for efficient and effective locomotion.
The bony arch in the region of the ankle consists of the talus bone. The major bony base is the ankle joint, formed by the tibia and fibula, which serve as a socket for the talus bone. The range of motion around the ankle is extensive.

A small muscle mass located on the outer side of the arch, just in front of the ankle bone, may be observed. This is the extensor muscle group, the only muscle mass visible on the top of the foot.
The length of the foot is the length of the forearm. In another century, it is one and a half lengths of the foot. The width of the foot from the big toe to the little toe is half a head.

The length of the foot divided into four equal sections: (1) the heel, (2) the instep to the heel, (3) the instep to the ball of the big toe, (4) the ball to the big toe (both phalanges).

The middle joint of the foot is a vertical plane near the joints of the heel. Its height is equal to one and a half times the length of the foot. The smallest toe is on the outside of the foot, except in the first chapter, where it is near the beginning of the big toe.
Dorsal Caudal

1. The voice of the foot about invertebrate proteins off the central body line. In the legs, the coxal tubercle is to the centre, the feet remain the direction and plasma-oriented. With the feet together, the toes point out to form a 15-degree angle. In the extensor position, they may form an invertebrate angle.

2. Following the foot, remember to move the end and its direction slightly. This will become a higher form of the foot for later development.

3. The base of the foot is a long distance from each toe. Place the line here to define the dorsal movement of the big toe.

4. To define the human-toilet could be a simple foot and direction movement, and development of toes will follow quickly.

5. The hand forms a hand-like object. This is the base, which creates the dorsal form of the foot.

6. The small toes of the foot have a different direction movement from the big toe. The big toe moves upward in an upward extension, while the smaller toes tend to press and grip the ground normally. Note the middle sections of the small toes. The drooping, oblong vertical plate here contains simple with the dorsal movement of the big toe.

7. The foot is much like a bony, it is modified to give support to the body, as the hands in this form sit as a rod. The basic form, however, are quite similar, and the fingers of one should help the understanding of the other.
VI.

THE FIGURE IN DEPTH OF SPACE

NINE PRINCIPLES OF FORESHORTENING

In these observations on the figure in foreshortening, it must be noted at the outset that the principles here discussed are not meant to be rules or rigid formulas, nor are they meant to be used in an inflexible manner. They are to be imagined in broadly as possible within the context of a given style or conventions of being. They may be extended, modified, or combined as the artist desires. Their purpose is to provide a basis for developing an understanding of form and to facilitate the artist's command of the depth of space in the picture.

Stones throughout have sought ways to make the hard working surface tactile and ornamental, and masks. The illustrative principles of light and shade in producing forms, movement, perspective, and figure foreboding have been great discoverers in relation to the solutions of depth in the foreshortened subject. The human appearance of value, the eye, creates the depth. The third dimension is a perception factor of experience judgment, developed through personal combinations and movements in the objective world of reality. If we could see depth as threedimensional reality, it would be possible to move the eye behind a wall and look at the object behind it, even if it were in the foreground. This is not the case, however, and we must rely on our perceptions of depth to help us comprehend the situation.

In the study and observation of the human body, the artist must learn to see the figure in terms of light and shade, form and movement, and space. The principles of foreshortening are essential in this process, as they help to create a sense of depth and perspective in the artwork. By understanding these principles, the artist can create a more realistic and dynamic composition, with the figure appearing to be in three dimensions.
OVERLAPPING SHOES TO ACCENTUATE AND APPEARANCE OF FORM. Forms will appear in advance or recede in space regardless of size or shape if the contour of one form is drawn to overlap another. Experience and a common understanding of near and far relationships will produce the illusion of spatial position. However, observe that when contours of forms are tangent, i.e., when their outer lines are not overlapped but nearly touch, the result will be a simulation of the depth of space. Similar forms, the front or rear, will appear to advance or recede.
PRINCIPLE 3

Cylindrical forms become circular in perspective. In the fore-shortening of generally cylindrical body forms, the width of a form will remain aware as its length decreases in depth. Therefore, an arm or area in error at its deep space, the effect produced is a circular shape caused by a width of the form as the cylinder length shortens.
PRINCIPLE 4

Position the joints at determined lengths before filling in the forms between them to achieve extreme views of depth in body forms such as legs and arms meeting together in an arc of the circle. The positions of the joints—hip, knee, ankle, shoulder, elbow, etc.—should be varied for the required length. The form may then be filled in between the joints without distorting the arm or stretching out the forms beyond its normal appearance in the drawing.
Principle 4: Sharp Compression or Tapered Forms to Achieve Deep Foreground Values. When forms are seen on or in deep space, the change in contour from one form to another will be sharper and sharper. The effect produced will be a sharpening of line, form, and light. The outline, moving with a sharp compression of form over the shortened length, will produce the illusion of great depth.
PRINCIPLE 2

Using arbitrary values of receding planes. Forms that are closer tend to produce a recession in depth at plane. Where they move away from the eye, distal or remote on the receding axis will brighten the effect of depth. The rounded surfaces, handling or turning the muscle enhances the center's ability to project the spherical compression of exposed forms.
PRINCIPLE 6

Using perspective circles in proportioning, with a pivot as a point to maintain a perspective length of a member, whatever its position in depth, a perspective circle or ellipse must be set up using the pivot as a point, or center of measurements. Then, from any point on the circumference of the circle or ellipse, the measurements can be taken from the shoulder—the pivot—to the shoulder point, the elbow, and thence to the outer rim of the circle, the hand position. In this manner the circle length is a value of a curve, becoming the circle to square the curve in a whole of space. The arm length, when placed at any position of a member in the perspective circle, i.e., the length from shoulder to hand, will achieve a variety of positions. The arms in a whole will produce a whirling effect. This principle may be applied to legs through with similar results.
PRINCIPLE 1

PROJECTING THE SIDE VIEW OF THE SKULL TO ACHIEVE THE FIRST PROPORTIONED FIGURE. When the problem of sketching the figure in deep space cannot be solved, a side view or a fully understood profile of head or body should be drawn in first. Together, the figure head or facial will produce a view from above or below respectively. Once the side view has been fully developed, projection has been determined accurately to a drawing copiously the face will give the key position of important part of the body in exactly the same position in the depths of space. Filling in these details afforded will generate no problem since the proportionate positions are found.
PRINCIPLE 5

TRACING PERSPECTIVE TO HOLD CORRECT PROPORTIONS IN DEEP VIEWS
OF THE FIGURE. When the figure has been sketched in as a frontal composition, body
forms that are blocked in simple outlines using a system of parallel perspectives have
to hold the positions of planes correctly. If the figure is seen from a single, either stand-
ing or sitting, the placement of the parts on the side or arms so they seem may be balanced
in the ground plane without difficulty when the perspective system is applied to reach the
members as seen in depth. An entire ground plane with objects may be added from the
original perspective of the figure. Thus, the figure drawn when will benefit proportion to
an entire personal development in correct relationship throughout.
PRINCIPLE A

Interrelating the joint to the advancing member. When parts of the body head (shoulders, arms, legs), two forces are generally moving in opposite directions: the advancing member and the moving member. The joint (in between arm/leg), bone or knuckle—must be placed or drawn accurately upon the advancing member. Violations of this principle can lead to a complex confusion of movement, and the movement of the mouth will appear as erratic energy.