

***THE ART OF FIGURE DRAWING  
THE SCIENCE OF MODELING***



***"THE LIFE CLASS", BY TOBY BOOTHMAN***

<http://fineartamerica.com/featured/the-life-class-toby-boothman.html>

# ***THE ART OF FIGURE DRAWING THE SCIENCE OF MODELING***

Needless to say, the wonderful parody on the cover page by artist Toby Boothman isn't very likely to depict what one will see at art classes or open studios. This photo, with the one recognizable face blurred for privacy, is more in line with what one will experience in the real world.



This is a painting session, but a drawing session will not be that much different. Artists will be preserving the image of a model using various media such as pencils, pens, chalk, colored pencils, charcoal or Conté Crayons, and a variety of surfaces such as sheet paper, note pads, easel pads, newsprint (the stuff that newspapers are printed on) or whatever the artist is moved to use.

Art is the product of individuality.

## ***THE STAR OF THE SHOW***

So we now have a group of artists, from a few to a classroom full, with one thing on their artistic minds: they want to draw something. The term "life class" presupposes that their subject will be living, and generally that subject is a human being.

And that's your cue. You're their model. They want to draw you.

Although in some life classes the model is dressed ("draped", in the jargon) in street clothes or costumes, this group of artists wants you to be nude.

Get used to that concept before you even consider modeling. For two or three hours, you will be standing, kneeling, sitting or reclining with every square inch of your body exposed, and yes, even "those parts". You will be motionless, and many pairs of eyes will be studying your nude body intensely as they commit you to their media.

First, get rid of the concept of being naked. The word is loaded with negative implications. It suggests an inadvertent and embarrassing exposure such as being caught coming out of the bathroom after a shower.

Nude, on the other hand, involves a freely chosen state of undress with which one is comfortable, alone or in the presence of others. The typical nudist has long since tossed the idea of being naked into the trash. To him (used generically hereafter to refer to both sexes), nudity is just another way of dressing.

The life model who has posed *au naturel* more than once knows that he is nude, not naked. He also knows that while he is on the dais or wherever he is posing, the artists are viewing him with the detached interest that they would give to a bowl of fruit.

Guys, dispel the concerns about "that" happening. The studio setting is about as sexually unstimulating as a doctor's office. You are not showing them anything that they have not seen before, and the dimensions are of no interest to them.

There is of course the extremely unlikely scenario that one of the artists is a megahot blonde with a flawless body barely covered with a tank top and short shorts, who sets up her easel six feet from you and smiles sensuously as she stares at your paraphernalia.

In that case, the little guy may very well respond in the normal male manner. However, it is likely that the artists have seen that as well and will ignore it, knowing that it is transient (except for the blonde, who is feverishly committing it to paper). Best bet: let her stare, think of Rosie O'Donnell naked, and get the blonde's phone number later to arrange a private session.

If it will help, artists use the terms "male" and "female" rather than "man" and "woman" when referring to models. That depersonalizes the situation and puts their interest into perspective. To them, you're a still life with legs.

The next section deals with who is and who is not suitable for being a life model.



## ***AM I TOO (INSERT ADJECTIVE HERE)?***

This section is intended to dispel some notions (or excuses) that are used to justify not giving life modeling a shot. It's copied from one of my blog posts on a nudist website.

---

### **How old is too old to be a life model?**

How old is too old to pursue an avocation as a life model? 40? 50? 60? From a PM received on the Wet Canvas website:

Actually you might be very surprised to know that hot babes and buff dudes are few and far between in the world of life models. And you might also be surprised to know that teachers and students alike love senior citizens who model for their classes! That may be because we are responsible enough to actually show up and try hard to do a good job and also because, in my case, I have an interesting body to draw. So I would encourage you to try it if it is something you might like to do...

Go for it!

---

For readers who have been around the block more than once and who will never be approached by Playboy or Playgirl for a centerfold shoot, life as a figure model isn't over by a long shot.

In the fashion world, most models have at best a few years, until the first wrinkle or imperfection appears. Then it's out the door, replaced by the next "perfect" face and body. However, in the life-modeling avocation, there's room for everyone.

From a 2008 news article re a life model "strike" in Italy, one of the roadblocks to getting a late start in nude modeling is cited.

(Antonella Migliorini) said, "You have to be examined by a commission of teachers who are supposed to judge what sort of person you are. **In the end though they usually pick the pretty ones.**"

Asked if there was an age limit, she said that "most models are fairly young - but that's a big mistake, since **students have to learn how to draw the elderly human body as well as Venuses.**" Ms Migliorini said that she was taking a degree in the history of theatre as a fallback.

### [Artists' Nude Models Strike in Italy](#)

"Mature" folks (sounds better than "old") are at a disadvantage against the buff, well-turned young critters. One supposes that the options for us unyoung folks depend on how many artists, art teachers and schools agree with Ms Migliorini's observation.

Still, the door isn't closed by any means to the dear people who have experienced life's math subtracting from the "10" of our salad days. From a UK article:

One of the ironies of life modeling is that you're more likely to be in demand if you have an interesting or unique body shape (remember Lucian Freud's 'Benefits Supervisor Sleeping?'). Life modeling is about having an interesting look rather than being beautiful or in top shape. Don't let paranoia about how you look stop you.

### [Make Money As a Life Model](#)

The article makes a good point. After a while a steady diet of Barbies and Kens has to become boring to artists and art students. Where's the variety? This is life-modeling, not a cattle call for the latest T&A flick. One would expect the artists and students to jump at the chance to work with a model whose body has character and looks lived-in like a comfortable old pair of slippers.

I would love to pose but I am too fat, too old, too skinny...

You must be fairly confident and adventurous to disrobe in front of the artist. However, wrinkles, love handles, birth marks, cellulite, curves, creases and folds are no obstacle to modelling, on the contrary, they are evidence of a life well lived and make the drawing that much more interesting.

### **Become a life model**

And...

A LOT of people get very worried about seeing the naked body of somebody they don't know.

DO NOT WORRY - you are not alone! It's very rarely as bad as people think it might be. For all the men who may be worried you need to know that **life models also come in all shapes and sizes and degrees of sagginess - they are not required to be attractive!**

**[A Making A Mark Guide: Life Drawing & Life Class](#)** (PDF file)

Some good examples of the art of the imperfect can be found [here](#) and [here](#).

If we parallel it with nudism, life models are what you would see at the beach or the resort. The illusion is what you would see while casting for an Unholywood "nudist" exploitation film. Sure, there are a lot of the splendid 20-somethings doing work in the field, but I suspect that given the opportunity, the artists and wannabes crave the chance to put to paper or canvas the imperfect bodies of the middle-aged and gray-haired ladies and gents.

If one searches the Web for artists' renderings, the images that grab attention are of the people whose youthful life is behind and who are enjoying la dolce vita — the sweet life. There is depth and drama in those images that can't be achieved by trying to find something new in the latest version of the hot-bodied clones.

For you guys, the odds are a bit better, since the majority of life models are women. According to a PDF from SUNY:

For most life models today, modeling is a part-time job, a few hours a week or month that supplements some other, more regular source of income. By all accounts, the majority of contemporary models are women, although in some cities the relative scarcity of male models means that men can find more regular modeling work than women can.

### **Assuming The Pose**

Good luck to all who are interested in giving it a shot!

---

Interesting thread...any insights on how one gets started working as a nude model? Who does one contact?

Try this intro: **[How to Be a Nude Art Model](#)**

From that page, step 1:

Find places to work: Contact your local art school or college to see if they are hiring art models. You can start with the art department, but ask if there is someone in particular assigned to hire models for all classes. Sometimes each instructor hires their own models. This is the first step because it may in fact be difficult to find work, particularly for male models.

Another informative page:

### **[How to Become An Artist's Model](#)**

Here's a YouTube clip (the voiceover is computer-generated and might seem a bit strange):

### **[How To Be A Nude Art Model](#)**

There are agencies for models, but they apparently prefer experienced clients. The clip offers some suggestions at the end.

One good source for looking for modeling work is the local art supply emporium. They have a finger on the pulse of the art community in their area. They most likely know what classes or groups are active and whether they are looking for models. If the store has a public bulletin board, consider making an ad offering your services. The little tear-off tabs with your name and phone number would be helpful.

Good luck! Let us know how your new career is progressing.

# ***RULES OF THE ROAD FOR LIFE MODELS***

This section assumes that you have talked yourself into baring all for the sake of art. What's next? It was originally written from the male perspective on the nudist website, but applies to both sexes.

---

## **Male life models**

In the months since I have been seriously investigating the prospect of testing the waters of nude "life modeling", I've been surfing through thousands of threads in the Figures forum of Wet Canvas. Based on a shipload of posted drawings from the members, I've come to the conclusion that not all models are "hot". Most are real people with imperfect bodies and a full range of age, stature, body shape, etc.

There is no good reason to say, "No way!" As nudists, the thought of being nude in front of a group of strangers — at least the first time one poses for them — should be at most a minor concern that will rapidly dissipate when one realizes that when the artists are working, the models are objects to be drawn.

Life modeling isn't the proverbial "rocket science". There are no hours-long training courses, no diplomas, no degrees. For the vast majority of life models, it's an avocation, not a career. It's part-time work to pick up a few extra bucks. And how many other jobs give you the opportunity to be paid for being nude?

For the newcomers to modeling and the wannabes, the following bullet items have been gleaned from extensive reading on numerous art websites.

## ***Part 1: The Basics of Life Modeling***

- Be on time for the session, on time meaning on the dais ready to go at the appointed time. Models who miss a session without the decency to notify the class or group and leave them in the lurch don't get booked again.
- Be well-rested. Life modeling is by no means as easy or effortless as it looks. It's most assuredly work.
- Personal hygiene is paramount. Bathe before going to the job. As one site said, nothing is so unsettling as a piece of T-paper stuck to a model's aft cheek.
- Bring your own towels or linens. There is no guarantee that the furnishings are kept clean and sterile. We as nudists should do that automatically. As well, they add "drapery" to the setting, which many students and artists enjoy drawing or painting.
- Don't wear tight-fitting clothing for a couple of hours before the sitting. E.g., the elastic waistband of briefs or pants can leave a quite visible impression on the skin. Going commando, using suspenders for one's pants and wearing loose socks completely avoids textile tracks on the skin.
- Bring simple props if the class or studio doesn't provide them. A 4- to 6-foot pole can be invaluable for action poses, as well as serving as a support for standing poses, poses that might be a bit off-balance, arms-extended poses, etc. Many models bring rope that allows creating tension that enhances musculature (even old guys like to flex the pecs or do Charles Atlas poses).
- The Web is a great resource for pose suggestions, from the classical ones such as the Thinker, the Discus Thrower or the Dying Gaul to thousands of contemporary ones. Surfing through the Figure forum at WetCanvas will provide a veritable album of poses that were actually used during life drawing classes.

For those who are really serious, there is a five-book series called "Art Models 1" through "Art Models 5". They include hundreds of photographs and come with companion CDs with the poses in high-resolution photos viewed from many directions. There are also websites with tens of thousands of poses. They require subscriptions to access them, and some are expensive, but if they provide inspiration that leads to bookings, they are worth it.

One can of course modify any pose to suit the needs of a session. The familiar Thinker pose by Rodin, or the [Flandrin pose](#), does not need to be replicated exactly. Variety is the spice of life ... and art.

- Be able to hold still for as long as 30 minutes, "still" meaning don't break or change the pose. Such things as sneezes, a quick movement to squelch an annoying itch (announce it beforehand — it will be appreciated by the artists), involuntary muscular activity, etcetera are understood as long as the exact pose is resumed as quickly as possible. Do understand that after a time in one position, the human body tends to settle in, and this changes the pose without the model being aware of it. Even the pros experience it. Best bet: understand that it will happen and be ready for it.
- Have a retinue of poses on tap, and be creative. In classrooms, the instructor might ask for specific poses depending on what is being taught that day. In open studio sessions, the model is usually in charge of the poses. In either case, contacting the instructor or group leader ahead of time to ask what they will prefer or expect would be a professional approach.
- For older guys, remember that what might be fairly easy for a hard-bodied 20-something is beyond the physical capacity of the mature folks. As "Dirty Harry" Callahan said, "A man's got to know his limitations."

- A common recommendation for the gestures is to treat them as a dance or a performance, arranging them so that smooth transitions can be made between them. They can be based on a theme such as sports, or can use the pole as the prop for a variety of scenarios. The ones I've been practicing with a pole include showing by motions what the pole represents before freezing the pose.
- Test every pose for the expected time before using it. Save the exotic, strenuous or unnatural poses for the gestures. Poses that will be fine for 30 seconds or a minute might be very uncomfortable for three minutes, painful for five, and impossible for ten or longer.
- If a pose proves to be unmaintainable indefinitely, request a break to recuperate and maybe discuss with the instructor a slight modification that can mean the difference between torment and mere discomfort. And if the instructor decides that he wants one of your gestures for an hour-long pose, discuss variations that would make it possible. It's your body. An hour kneeling with arms outstretched might make good art, but ...
- Timing of gestures (less than 3 minutes) can be done by the old "one-thousand-one, one-thousand-two" count method, and will give you something to do while waiting for the next pose change. However, bring a digital timer with an audible alert for longer poses. Don't count on the instructor or group leader to tell you when it's time for a break. The 20-minutes-between-breaks schedule can stretch to quite a bit longer.
- Old saying: be ready and you won't have to get ready. One can tell from the artists' reactions to poses what clicks with them and what will maintain their interest. A productive use of time in poses of five minutes or more is deciding on the fly what the next pose will be, rather than following a rote routine, and planning a smooth transition to the next pose. Sitting obliviously or watching the timer, and then deciding at the end of a pose what to do next is bound to create pressure and indecision.

- Another point on being ready: Even if you are not booked for the day, be prepared to accept a request from a class or group whose scheduled model is unavailable for whatever reason. If you are willing to be on call, it will make a very favorable impression on the instructors and artists who book models.
  - Be professional, but don't assume that you will be treated professionally. Some artists can be dickheads when it comes to dealing with models as human beings. They fail to grasp that they might be the ones creating the art, but without the models they have no subject. Mutual respect between the artist and the model makes everything easier and more enjoyable. Artists who can't grasp that should be put on a model's "do not book" list.
- 

## ***Part 2: Tips For Being A Professional Life Model***

- Change the direction you are facing, particularly in gestures and short poses, to give artists in all directions the opportunity to see all sides of you.
- Understand that if the studio is "in the round", with you in the middle, there are always people who will be facing your butt. Avoid poses that spread the cheeks and let the brown eye wink.
- Although some drawing group sites indicate that their models can talk during poses, the general rule is don't talk unless the instructor specifically asks a question. Class etiquette requires that only the instructor can talk to the model. Students cannot. As well, only the instructor can touch the model, and then only with permission, to point out lighting or shadow, a particular contour, et al. Good instructors will use a laser pointer to avoid any contact. Students never touch him, period.

- Don't make sustained eye contact with any of the artists. This is particularly applicable if they are students. You are posing nude in front of them, but they may never have seen a nude model before that day, and they might be quite uncomfortable. Eye contact could be unnerving or intimidating. IAC, it's easier to maintain head position by finding something on the wall or ceiling to look at and fixing one's gaze on it.
- Wear a robe and footwear when not on the dais. Barefoot is acceptable, but studio or art classroom floors can be filthy if not dangerous — stray pushpins, Exacto blades, etc. Wandering around the studio or classroom naked is typically discouraged, particularly in an academic setting. Open studios tend to be less formal.

### ***RANT ON***

The prohibition is silly on its face, of course. The model has been posing nude in front of the artists and they have been staring at every square inch of his body. Yet there is supposedly something wrong with those same people enjoying a break from the session without a pretense of modesty and decorum.

When "the nude" under the lights becomes the "naked man" as soon as he steps off the platform, he is deemed less than a human being and becomes an object in life as well as in art. It lends weight to the arguments by critics that nude figure art is indecent or smutty.

### ***RANT OFF***

That having been said, many experienced life models ignore that unwritten rule without a problem. However, newcomers to the world of figure modeling should play it safe. There will be plenty of time for pushing the envelope after one is well established as a model.

---

### ***Part 3: Know Your Rights As A Model***

- If in a classroom, you don't have to tolerate annoying talking, snide comments, or other disruptive behavior. Inform the instructor at the first opportunity and let him deal with the offender(s) on the spot.
  - The doors should be closed and locked to prevent unexpected or unwanted visitors from strolling in and gawking. Feel free to put on the robe and demand that the intruders leave before you continue. If the instructor knows that, e.g., members of another art class might be stopping by, you should be informed and asked to give your approval for it.
  - There should be no cameras in the room. If an artist or student wants a photo of your pose for further work on his/her masterpiece, it's your choice and ONLY your choice. One way to discourage photos is to demand photographic model rates for the pictures, which run two or three times higher than life model rates.
  - Your working conditions are taxing enough without putting up with unnecessary hardships. The room temperature might be okay for clothed artists, but you're the one who is nude. If it's too cold, request a portable electric heater to take the chill off. Similarly, if it's too hot under the lights, a fan would make the session more comfortable. Do remember that fans will play havoc with drapery.
  - What I would call the First Law of Life Modeling: you are doing something that 99% of the people who are drawing or painting you have never done and would never have the guts to do. Expect respect. Any drawing class or group worthy of the designation will give you that respect. If you don't get it, politely decline further bookings and tell them why.
-

There are other considerations that affect life models, but the above are the principal rules of the life-modeling road, judging by how often they are repeated.

One way to prepare is to sit in on life drawing sessions, watching the models and learning from their performances. If you make it known that you are there as a prospective model, you may find yourself getting help that you didn't expect. If you are uncomfortable with that, buy a drawing pad and some tools, and mention in passing that you will be observing from the perspective of a model in waiting, if the instructor or group leader and the model are okay with it.

Lastly, although there is no Famous Nude Modeling School, if there is a group or organization near you that offers training sessions for prospective models, avail yourself of it. It won't be arduous and extensive, but it will give you an understanding of what goes on in the studio or classroom, and it will give you the opportunity to mount the dais and do a few poses.

The gist of it is that if you are professional, friendly, outgoing and cooperative, and you give the artists or students a challenging, enjoyable session, you'll most likely be invited back. You might also find yourself being recommended to other classes or groups.

You're a first timer only once. Make it count.

---

## ***File Under "M" for Miscellaneous***

This article is a compilation of forum, group and blog posts that were originally published on a naturist/nudist website. The references to nudism and nudists are based on the target audience. They were left in to make the points without needing to rewrite extensively.

---

### **Easy Money?**

In one of the model groups on the website, an active life model posted this question. My response to it follows the question.

*Don't you just hate it when you tell someone you model and they say, "You get paid to just stand still naked. Wow, that's easy money." What do you say to people who think modeling takes no skill and you just sit there? I always challenge them to try it and of course they back down, using the excuse that they don't want to take their clothes off in public. Well, that's part of the job, so it's not easy!! Anyone else have a good response?*

Arguments against such naive comments:

- Would it be easy for you to strip to the nude in front of a group of people (complete strangers the first time) who will be staring intently at every square inch of your nude body, including the "naughty bits", for two or three hours?
- Would it be easy for you to do that in front of a class of college students, to whom anyone over 30 is an antique?
- Would it be easy for you to create a series of poses that would interest a group of artists, many of whom have been drawing nudes for years?

- Would it be easy to hold a pose without moving for anywhere from 30 seconds to an hour or more (with 20-minute breaks), sometimes for the full session, and occasionally over more than one session for painting or sculpture?
- Would it be easy for you to find something to do for that time when you are posing motionless?
- Would it be easy for you to show the artists that you care about them, that you want to give them a productive session, and that you merit their respect and friendship?

The most effective argument is by example. Sit the person in a chair in a comfortable natural pose and say, "Okay, I'll time you. Hold that pose for twenty minutes. You can blink and move your eyes, but your body must remain motionless."

Two things are almost certain:

- Within 5 minutes the person will get antsy;
- He will not make the 20 minutes.

Then say, "Now strip and we'll do it again with you nude."

The facts of life: anything looks easy when an expert does it; it's another matter when the critic is called to do it.

If it is so easy, why do so very few people actually do it?

---

## Do I have to draw "those things"?

Another post from the same website, with the response:

*Here's an interesting situation I encountered last week for the first time during an art college class in 23 years of modeling. The students were studying foreshortening, so I was in a reclining pose and some of the students were position at the end of the posing stand where my head was and some were where my feet were. after the 20 minute pose, I got up, robed and began walking around to stretch and check out how the students did, as I usually do during my breaks. I came upon one of the male student's work and noticed a "smiley face" drawn were my genitals should have been.*

*My experinece with young students is that sometimes they get silly and put funny caption bubbles above my head or position me into some wild locations, such as a bar or deserted island, but this was a first. I admit this young man was sitting directly centered on the pose, about 4 feet away and everything I own was exposed to him. I could have been just too much, although if you check my photo file, you'll see I'm not very "intimidating." ;- ) Anyway, I just chuckled and walked away with a smile -- on my face. But this does lead to the question, how many young students avoid capturing the form and shape of male genital in long poses? And are female students more likely to avoid drawing them than male students, or vise-versa? Any comments or viewpoints on this anyone?*

A good part of it can be explained in this Web article by a lady artist.

Simply, you can't draw a woman unless you can draw a man, but **men don't like drawing naked men for one reason: genitalia.** A man's nutso aversion to drawing other men leads administrators of figure drawing workshops to cater to these insecurities by dropping male models altogether. They succumb to this because men won't patronize the workshop if there's a man on the platform, and men make up the bulk of the patrons.

It's a sad fact, but women are in the minority, when it comes to figure drawing workshops. I suppose they are at home taking care of children and that's a pretty good reason not to draw, or do other things that are really fun and exciting. Men might say something like, "Women are works of art and that's why I prefer drawing women." Really? I might buy into that excuse if one of the greatest works of art in our entire history was not a male nude.

**In truth, men are too insecure to depict another man's Johnson.** Guys, you should be able to do this, seeing as you have one. You touch it everyday, more than once, I'm sure. But, in the impossible event that you have never touched or looked at your own penis, let's have a refresher course in artist's terms: your reproductive organ is a cylinder riding atop and simultaneously flanked by two ovoid spheres. Draw a cylinder and two spheres. Three simple shapes and you're done. You don't have to touch it, just draw it. **No one is making an assumption about your sexuality when you depict another man's genitals.** Honestly, I'm just trying to get the rib cage right. If it weren't for the five minute breaks between poses, I wouldn't even know you were in the room.

To all you men who have ruined figure drawing workshops by refusing to patronize the studio on days when a man is scheduled, thus forcing the workshop administrator to switch to the "all-girl revue", grow up and take your art seriously, or take your sketch book to a strip club. That's where you want to be, so why not go? Enjoy your rotten drawings and let the rest of us improve.

### [It's Only a Cylinder](#)

It is reasonable to assume that the student was succumbing to societal biases, and was hesitant to depict your equipment for fear of being called "gay". Men of college age are not yet mature enough to create within themselves a set of values that is independent of what others might think or say. And unfortunately, as the quoted text says, many men never outgrow that insecurity. Thus they refuse to draw half of the human race because that half has external genitalia. Or in the case of the lad, to "euphemize" it with a happy face.

One wonders if the young man would omit the stems on a bowl of still-life fruit.

If you pose for the lad again, ask him if he thinks that Michelangelo felt "gay" when he was sculpting the awesome 17-foot tall statue of David. Ask him to guesstimate how long Michelangelo took to shape and refine the three-times-normal-size penis and testicles on his masterwork. It required far more attention to detail than would be needed or expected on a charcoal drawing in a college art class.

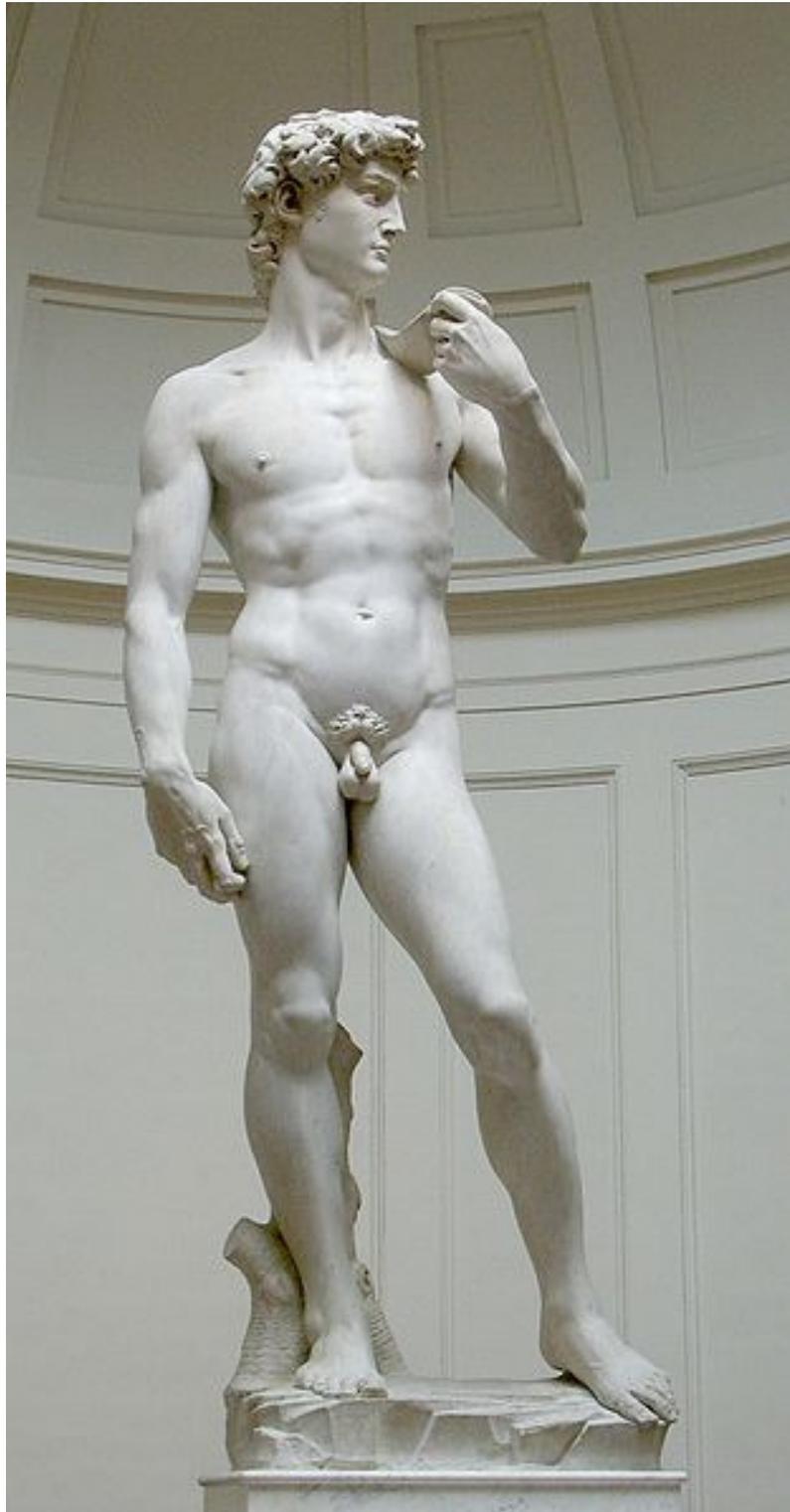
Analytically, David's manhood is a cylinder and two ovals, but in Michelangelo's hands they became a perfect part of the perfect whole.

Did Michelangelo take four years (1501-1504) of meticulous care in reproducing in marble the beautiful nude body of his model because he was "gay", or was it because he was the consummate artist creating a work that will be revered for millenia to come?

Hopefully, the young fellow will set aside his foolish cultural inhibitions and depict the human body as it is, without the self-censorship.

---

For the record, here is that magnificent work of art, with no smiley faces to detract from it.



***Postscript:***

Earlier, a quoted source mentioned Lucien Freud's famous "Benefits Supervisor Sleeping" as an example of the exceptions to the hot-bodied 20-somethings rule. This is that painting.



This very familiar pose is called the Flandrin pose, after Hippolyte Flandrin (1805-1864).



As the famous Nike logo says...



## ***Web page addresses***

For those who are reading this as a PDF file, the links that are active in the DOC file are just blue text. These are the links (the font size of the URL is reduced if needed to fit on one line).

*Note: because of the nature of the Web, links to pages often become invalid (the familiar 404 error). All of these links were active at the time the original items were posted.*

---

### **Artists' Nude Models Strike in Italy**

[http://www.foxnews.com/printer\\_friendly\\_story/0,3566,323751,00.html](http://www.foxnews.com/printer_friendly_story/0,3566,323751,00.html)

---

### **Make Money As a Life Model**

<http://ezinearticles.com/?Make-Money-As-a-Life-Model&id=4741085>

---

### **Become a life model**

<http://www.bodyscape.net.nz/lifemodels.htm>

---

### **A Making A Mark Guide: Life Drawing & Life Class (PDF File)**

[http://0101.netclime.net/1\\_5/397/348/126/Making%20A%20Mark%20-%20Life%20Class.pdf](http://0101.netclime.net/1_5/397/348/126/Making%20A%20Mark%20-%20Life%20Class.pdf)

---

### **Assuming The Pose (PDF File)**

<http://www.sunypress.edu/pdf/61347.pdf>

---

## **How to Be a Nude Art Model**

<http://www.wikihow.com/Be-a-Nude-Art-Model>

---

## **How to Become An Artist's Model**

<http://www.borsheimarts.com/modeling.htm>

---

## **How To Be A Nude Art Model**

<http://www.youtube.com/watch?v=FDTTUwVn0Cc>

---

## **It's Only A Cylinder**

<http://amyturilli.wordpress.com/2011/03/14/its-only-a-cylinder/>

---

## **The Flandrin Pose**

[http://en.wikipedia.org/wiki/Study\\_\(Flandrin\)](http://en.wikipedia.org/wiki/Study_(Flandrin))