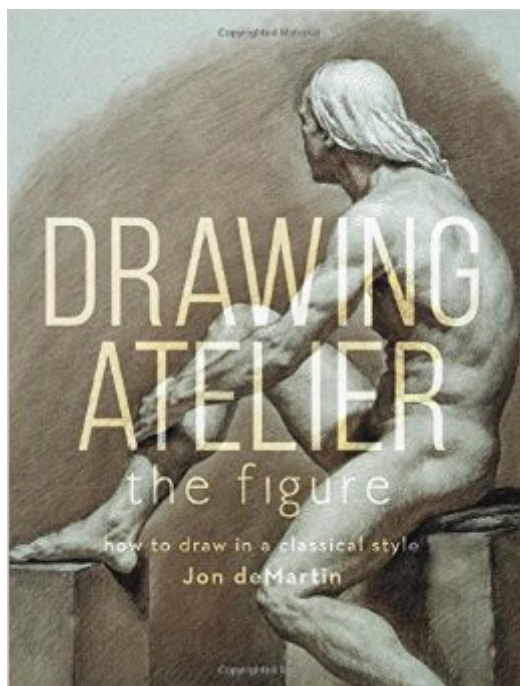


The book was found

Drawing Atelier - The Figure: How To Draw In A Classical Style



Synopsis

Arguably the most challenging of subjects for the artist, the human figure also offers opportunities for works of incredible beauty and complexity. In this book, one of today's leading figurative artists shares techniques and approaches for drawing the human form. With a reverent grounding in the methods of the Old Masters and keen perspective developed over Jon DeMartin's 20+ years of making and teaching art, this comprehensive workshop focuses on the power of line and how it can be used to achieve a convincing sense of dimension and life. Beautifully illustrated with classical drawings as well as step-by-step progressions, these lessons explore the enlightening practice of copying, how to use proportion and measurement wisely, drawing the head and its features, rendering the figure in motion, short-pose exercises, and much, much more. Throughout, artists will master techniques for achieving a compelling "living force" in their drawings, while building a base of understanding that will ultimately make the process more intuitive and enjoyable.

Book Information

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Customer Reviews

This book is a great collection of nuts and bolts technique, applied theory and distilled wisdom of old master techniques. There are excellent tips for gauging accurate measurement and checking accuracy of drawings (interestingly enough I learned some of these techniques in a class I took with Jon D, but did not really understand them until I read them here! (it's important to note these are tools not crutches) There are also great micro-lessons for drawing 'problem' areas like ears, eyes and mouth and foreshortening. This is a great book for advanced and intermediate artists- a great permanent reference in any studio, and like most well written books of this type, a source of inspiration. I would not recommend for absolute beginners as a lesson planner, but some of the

measurement techniques might be helpful. Side note: I wish they used another design than the current one which looks suspiciously like the Watson-Guption series by Juliette Aristides. Jon DeMartin is too good to look like a knock off.

I do not review many books but I felt this one to be a superb work. Having studied and taught figure drawing and artistic anatomy for a couple of decades I have a pretty solid understanding of the concepts involved in the making of good drawings. If I were to do a how-to/understand book it would have been pretty much in this same groove. Anyone who understands that the Julien plates are better than the Bargue plates gets to move to the head of the line. Too many books and ateliers rely on surface mimesis without the understanding of the principles and construction involved. I highly recommend this book and plan to cover it page by page (again). Some books I thumb through, some I read, and a few I study, this one is serious study. Good work Jon

There are three essential books that I recommend to anyone discovering or reinvigorating their love for figurative arts. Dean G Keller's, "The Draftsman's Handbook" John H Vanderpoel's, "The Human Figure." And George Bridgman's "Complete drawing from Life." All great books, all endless in reference and discovery. This book is now the fourth added to the list, and by all means not in that order. This is a comprehensive, available and coherent work of art in itself. I've had the grand honor of being in Jon's classes before. A great teacher and a great artist, he has left no stone unturned in his pursuit to classical draftsmanship. His knowledge vast and reaching, in his presence, you quickly believe that here is a man worth listening to. But knowledge is just one part. The job, (and sometimes detriment), of a teacher is in the conveying of ideas, both solid and abstract. This book is engaging in the simplicity of complex ideas. And that is no small feat. I own great books, that even with their prowess for eloquence, they still don't convey half of the information in this volume. This is not just a book. This is a diagram of a man's hard work, understanding, and inability to compromise with an unending journey. Buy it. Buy it if you want to draw. Buy it if you don't want to draw. Buy it in case you ever have the opportunity to hand something more than product or discern to the future generations. Buy this book to keep this passion working and viable. Because in the end, our passions are all that our legacy has for sustenance.

Excellent book. Love the demonstration drawings that show the steps of creating a drawing. The conceptual diagrams give me insight into how the old masters understood human form and created their masterpieces. This will definitely help me draw better, as well as paint a more accurate figure. It

has the best presentation I've ever seen for visually measuring the figure and face (or any object, for that matter).

This is a definite for the library of a modern artist. The author takes the oldest techniques of the masters and presents them in a format that's simple and easy to understand for anyone. I pre-ordered the book based on my experience with the artist and it beat my expectations which were very high. As an art student I purchased so many art books and this is by far one of the best.

This is the clearest and most thorough instruction book in the classical method. Even if you can't get to an atelier for your study, you can still learn a lot by carefully following this book and the professor's instruction. This will do your work a world of good; drawing, painting, sculpture, printmaking, illustration, anime, graphic novels, street art and beyond. Even though you might go off the rails and venture out beyond the world of the classical atelier style, I feel that it's a rich experience to have the fundamental aspects of sight skills under your belt. One of the instructor's drawings in the book (you can find it online) is called "Triton". It is a rare contemporary classical drawing that goes well past skill. It could easily be the work of a great master.

This book presents the study of the figure in a logical outline and develops the technical skills needed to become proficient in an easy and thorough manner. This is a good book for instructors of the figure and for students of all levels.

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