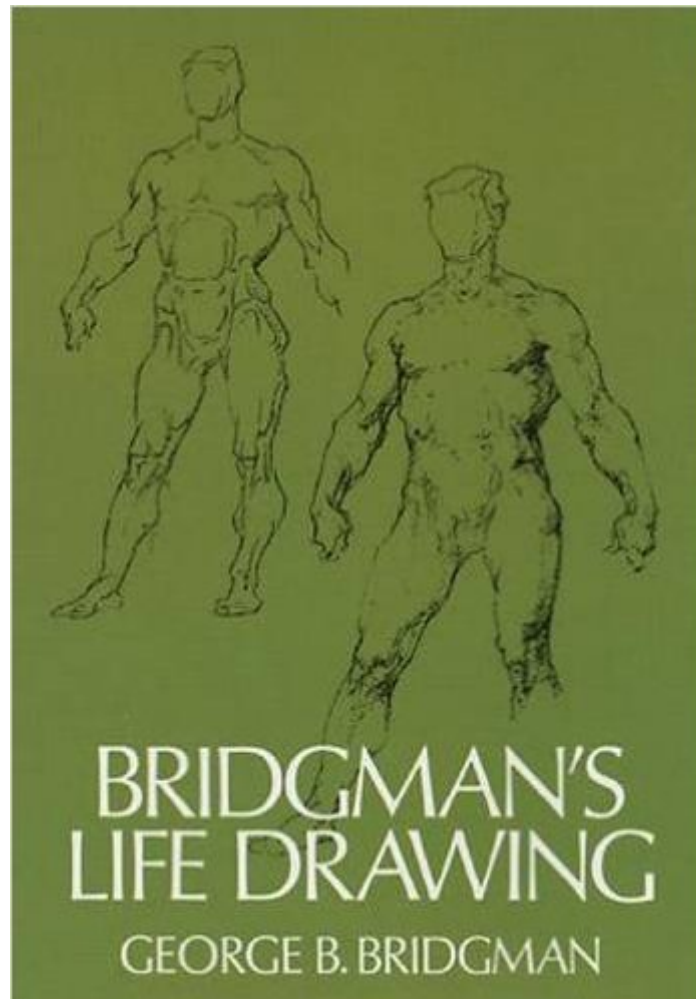


The book was found

Bridgman's Life Drawing (Dover Anatomy For Artists)



Synopsis

Life Drawing is not so much a unique system of drawing the human form as it is a new way of conceptualizing it. To draw the figure, the artist must "have an idea of what the figure to be drawn is doing" â " he must "sense the nature and condition of the action, or inaction." In this book, Mr. Bridgman, who for nearly 50 years lectured and taught at the Art Students League of New York, explains in non-technical terms and illustrations in hundreds of finely rendered anatomical drawings how best to find the vitalizing forces in human forms and how best to realize them in drawing. Mr. Bridgman begins by examining movement. After abstracting the main masses of the body â " head, chest, and hips â " into their rough geometrical equivalents, he gives complete instructions for building a simple model which mounts these masses on wire. By manipulating this scale model, the student may observe how these masses move in space and into what relationships such movement brings them. Once the student understands how the human form moves, the author tackles the actual problems of drawing the human figure in motion. He first covers simple drawing and building of the figure, then balance, rhythm, turning or twisting, wedging, passing and locking, and the more complex relationship of the masses â " distribution, light and shade, mouldings (concave and convex), proportion and how to measure it, and movable masses. From here instruction turns to specific areas of the anatomy; the head and features, including the neck; the torso, front and back views; the abdominal arch; the shoulder girdle; the upper limbs, hands, and fingers; and the lower limbs, thigh and leg, knee, and finally foot. Every point of instruction and principle is illustrated in one of nearly 500 of Mr. Bridgman's own "life" drawings. There is no student nor serious artist, either amateur or professional, who cannot profit greatly from Bridgman's instruction. Like his famous anatomy course at the Art Students League, it is likely to vitalize your work with the human form.

Book Information

Series: Dover Anatomy for Artists

Paperback: 192 pages

Publisher: Dover Publications; Reprint edition (June 1, 1971)

Language: English

ISBN-10: 0486227103

ISBN-13: 978-0486227108

Product Dimensions: 0.8 x 6.5 x 9.2 inches

Shipping Weight: 12 ounces (View shipping rates and policies)

Average Customer Review: 4.1 out of 5 starsÂ Â See all reviewsÂ (30 customer reviews)

Best Sellers Rank: #243,624 in Books (See Top 100 in Books) #78 in Books > Arts & Photography > Drawing > Specific Objects #174 in Books > Arts & Photography > Drawing > Figure Drawing #1354 in Books > Arts & Photography > Individual Artists

Customer Reviews

Maybe 4-1/2 stars. More than a few people think this is Bridgman's best *individual* work, besides his later collected & largely comprehensive Bridgman's Complete Guide to Drawing from Life, which actually *includes* most of these contents within. While I'm not really certain I agree with that, Marvel's legendary John Buscema seems to think highly of it(!). Co-author of How To Draw Comics The Marvel Way with Stan Lee, Buscema lists 2 Bridgman books in its bibliography: Bridgman's Life Drawing, and then that aforementioned collected Complete Guide. My guess is that some people will feel overwhelmed by the Complete Guide, so it's definitely a good idea to steer people towards one of Bridgman's smaller, easier to understand books. Buscema knew what he was talking about! I fully agree with him on that sentiment. Upon collecting all of Bridgman's books though, I initially felt this to be among the least helpful(!). It's taken me *years* to appreciate the simplicity here. Sharing a similar contents structure to the Complete Guide, Bridgman's Life Drawing is his 1st & only book to deal with overall full-figure construction and proportions, on top of the individual parts analysis that many figure drawing books seem to prefer. The first 94 of 169 pages deal with simplified, classical looking full-figures in action. While many people love Bridgman's simplified figures here, I think most will likely find them to be of limited use by today's standards. Beautiful to look at maybe, but better, more detailed books are available. Beginners especially will be put off by the lack of clarity & detail here. The individual parts analysis however, beginning on page 95, can *really* be pretty helpful.

"Bridgman's Life Drawing"--by George B. Bridgman Beginning books on figure drawing are published every year, almost as though there was, by some insane principle, a national shortage of art instruction. Many of these books have fantastical claims by reviewers, like: "MUST BUY"...or"GREATEST BOOK EVER"....and similar remarks, many of which are supported bymaybe two sentences to justify the glowing comments. Some readers will give a book glowing reviews because they have bought the book, without a comparison to other works on the same subject. I've always found it better to study the longer reviews carefully to see if there's something worthwhile to know about the book. There are some books published nearly 50 years ago that are better than any published since. Bridgman's book I one that was once one of the best in the CLASSICAL

TRADITION. Bridgman's book is available as a reprint of an original 1924 edition, so it needs to be noted that the book is "dated". It is a good book, by 1924 standards, and it is not expensive in its paperback editions, so if you can afford it, buy it anyway. It is important to compare the illustrations inside with some of the books offered today. Thus we may observe that newer books are not always better, and in fact, today the student must fight through an insane abundance of mediocre drawing books. That is why considering Bridgman is a good idea. There many good "human puppet" illustrations in the CLASSICAL TRADITION of block figures and so on, and his illustrations are instructive; but I've looked at older books, and generally, 75 years ago, the publishers were selfish when it came to putting lots of illustrations in the books.

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