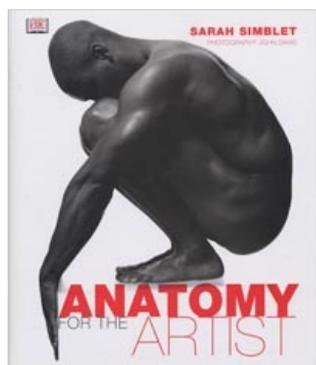




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INFORMATION



Anatomy for the Artist

by Sarah Simblet

Using superb specially commissioned photographs of male and female models together with historical and contemporary works of art and her own illustrations Sarah shows us how to look inside the human frame to map its muscle groups skeletal strength balance poise and grace. Selected drawings superimposed over photographs reveal fascinating relationships between external appearance and internal structure. Six drawing classes guide the reader to see the human body afresh offering techniques and attitudes that imaginatively show how to observe and draw the skeleton. head ribcage pelvis hands and feet. By investigating ten Masterworks the author shows the knowledge and ideas of different artists across time ranging from Holbein's Christ Entombed to Edward Hopper's Hotel Room. Each masterclass presents a photographed model set in the same pose so that anatomical comparisons can be made. Understanding anatomy is often the key to an artist's understanding and interpretation of the body. This imaginative modern reference book will enhance the drawing and painting techniques of artists and every level.

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In Creating a Human Figure an excellent composition is half the success. When you start working on a figure, the first thing you need to understand is what the composition will resemble. Composition in figurative sculpting is mostly movement. It is the relationship between the movable and static elements. There are three groups of moving elements: Group A - Thorax, Pelvis, and Head. These elements create the basis for the pose; Group B - Upper limb and Lower limb. Supports the movement and balances the posture; Group C - Eyes, Mouth, Hand, Fingers, Foot, Toes. These little elements complete th