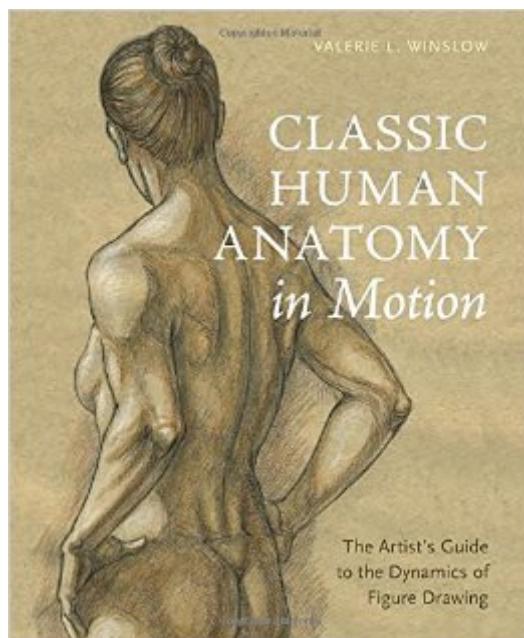


The book was found

Classic Human Anatomy In Motion: The Artist's Guide To The Dynamics Of Figure Drawing



Synopsis

This essential companion book to the bestselling *Classic Human Anatomy* provides artists and art students with a deeper understanding of human anatomy and different types of motion, inspiring more realistic and energetic figurative art. Fine-art instruction books do not usually focus on anatomy as it relates to movement, despite its great artistic significance. Written by a long-time expert on drawing and painting human anatomy, *Classic Human Anatomy in Motion* offers artists everything they need to realistically draw the human figure as it is affected by movement. Written in a friendly style, the book is illustrated with hundreds of life drawing studies (both quick poses and long studies), along with charts and diagrams showing the various anatomical and structural components. This comprehensive manual features 5 distinct sections, each focusing on a different aspect of the human figure: bones and joint movement, muscle groups, surface form and soft tissue characteristics, structure, and movement. Each chapter builds an artistic understanding of how motion transforms the human figure and can create a sense of expressive vibrancy in one's art.

Book Information

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Customer Reviews

Valerie L. Winslow, fine award winning artist, Pixar Studios animation educator, as well as over thirty years teaching figurative art and artistic anatomy, published a profound 304 page hardcover illustrated volume, *Classic Human Anatomy in Motion: The Artists Guide to the Dynamics of Figure Drawing*. This volume speaks to the creative and medical aspects of human anatomy. The book is sectioned, allowing the reader to digest the authentic mechanics of the human body. In each section and nearly all pages, there are distinct illustrations of the body part, ranging from bones to ligaments

to muscle to tendons to skin to facial structures. Such elements are crucial to understand when creating a piece of art intended to be realistic and anatomically correct. Browsing through the pages, the reader is able to stop wherever they please, not following a designed study pattern, more so, a creative one. One can start at the beginning or open any page and begin. This is only one important aspect of this book when speaking of creativity. The chapters are easy to read, not scientific or medical in nature, and a student of anatomy as well as art will find this volume most useful. Valerie's understanding of the human body and all structures and movements involved is quite astounding.

Providing ample education on the body's architecture, *Classic Human Anatomy in Motion* is akin to a college textbook for the medical, science or art student. Valerie L. Winslow opens with a preface followed by an introduction to the history of figurative art being a knowledgeable necessity for all artists. Against white backgrounds and toned paper, the figures are drawn within a variety of media including charcoal, graphite, ballpoint pen, pastels, colored pencils, ContÃ© crayons, watercolor wash, and are highlighted by white chalk. The tome covers thirteen chapters of illustrations, diagrams and charts paralleling lucid explanations. There are transliterated pronunciation guides in each chapter for anatomical references (e.g., abductor pollicis brevis) and vocabulary basics (e.g., anterior, posterior, lateral, dorsal). Winslow closes the large hardback with suggested reading ranging from artistic and medical anatomy, forensics, and kinesiology among others. Outstanding features are manifested throughout this treasury including the accuracy of depicting your object's eye level, setting up preliminary structures, and creating facial wrinkle patterns and movements of the eyeball. The author breaks down the minutiae of individual aspects such as the many different joint types, the walking and running gait cycles, the expressions and muscle contractions, and the five fat pads surrounding the eye alone. Eight methods are delineated for various approaches to gesture drawing along with both its pros and cons. Ending the text are six exercises of sequential movement. It is with great appreciation to possess this exceptional addition to my art studio library as a learning reference.

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