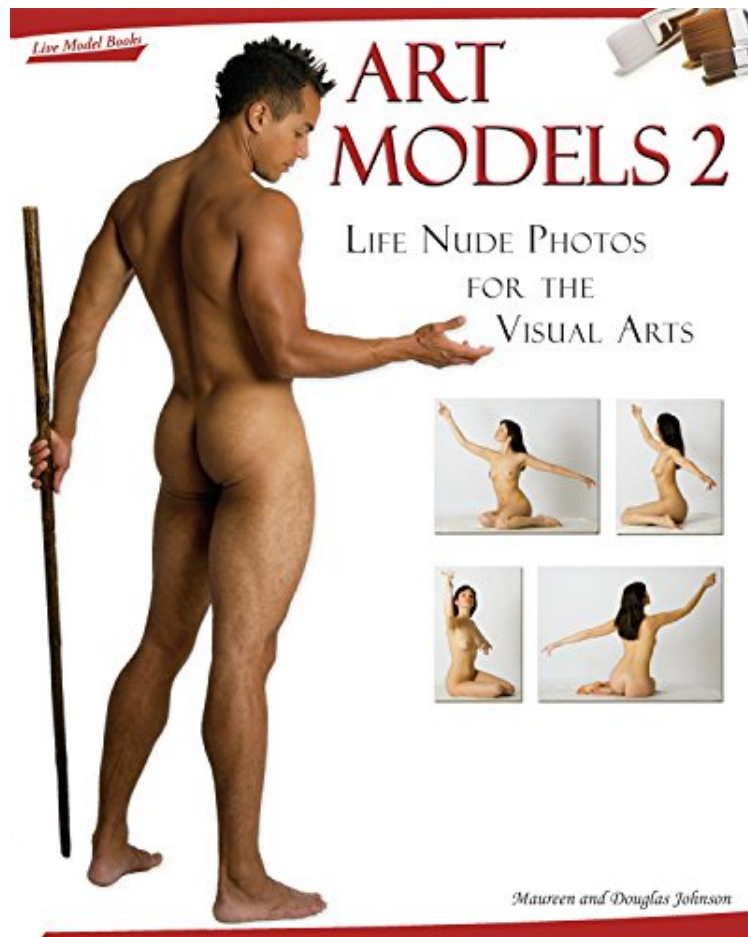


Art Models 2: Life Nude Photos for the Visual Arts (Art Models series)

Maureen Johnson, Douglas Johnson

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before purchasing it in order to gauge whether or not it would be worth my time, and all praised Art Models 2: Life Nude Photos for the Visual Arts (Art Models series):

7 of 7 people found the following review helpful. Art Models 2 By Ida Kotyuk Having worked with live models (both nude and clothed) for over thirty years, the Art Model series 2, 3, and 4 (along with its DVDs), which are the ones I recently own, are the best I have seen of its kind. The authors have bent over backwards to create a reference book on models for artists and I was pleased to find the following: In Art Models 2, the authors focus on classically inspired poses and cite their reference (i.e., "The Implorer" Rodin, 1900, On Disk: mandy017; and "Torso with a Twist," A Red Ink study by Michelangelo, circa 1510 Metropolitan Museum of Art, New York, On Disk: jim013. Etc.). In Art Models 3 and 4, the authors include props (invaluable when an artist has to be sensitive to and understand the dynamics of the slightest muscle shift and its effect on the fulcrum; one grid page and one non-grid page with the same pose (an

important aid when something about the image just doesn't look right); 24 angles of the same pose for 360 degree views; and two-model poses which aids in spatial relationships. The series serves exactly what the authors intended; that is, a reference to work from, independently creating (drawing, painting, sculpting) from the suggested poses in the books/CDs. My first choice will always be to work from a live model because cameras lie and distort by reinterpreting what our eyes see. Photographers reinterpret what the camera sees. And the inks necessary for printed publications, again, reinterpret the image tones. As an example, in terms of inches, our feet are larger than our heads. The camera doesn't see this and the feet look suspiciously too small; all the figures are imbued with a luscious warm body tone which in reality our shadow areas, at the turning point, shifts into a slightly cool range. To have everything in a warm tone tends to flatten the image. These are camera and printer's ink issues; but, this knowledge is important when planning to please a client. 0 of 0 people found the following review helpful. Not My Best Book By ReddStealthSome of the poses and models in this book are bland, old, uninteresting, and the women's bodies are not shapely enough and not robust, just flat and pasty. This book is the least of my favorite art books, although there are other volumes you can check out. 1 of 1 people found the following review helpful. Pretty good, could use more interesting lighting. By E.D. This is good because the models stand still. The problem is the lighting is too even. You have to guess a bit on shadows. Its better than some books like this because it isn't all "models" that you would see in fashion magazines. These are more like real people with shapes, forms, musculature, etc.

Artists looking to supplement a live model class or hone their skills from the comfort of home are provided with a solid pictorial guide to the human form in this detailed reference. Nearly 200 crisp photographs portray a diverse group of male and female models from a variety of angles in 52 classically inspired poses. Precise lighting reveals otherwise hidden areas of the models and illustrates rich shadowing and tone, while an anatomical study, inspired by da Vinci's Vitruvian Man, presents detailed proportional references for each model.