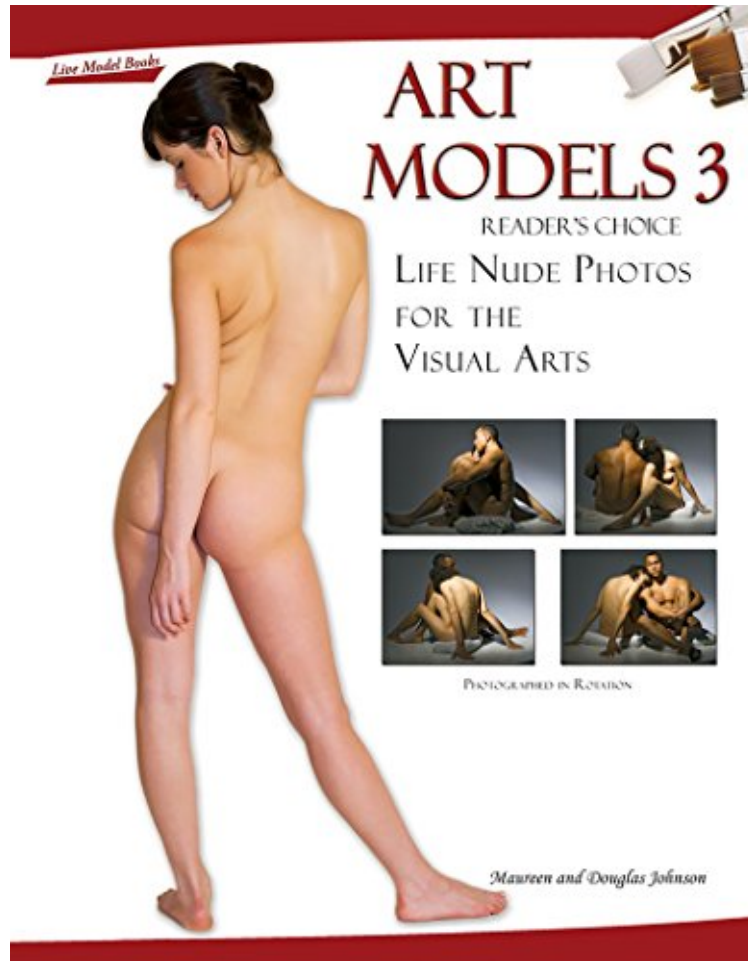


Art Models 3: Life Nude Photos for the Visual Arts (Art Models series)

Douglas Johnson, Maureen 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 3: Life Nude Photos for the Visual Arts (Art Models series):

2 of 2 people found the following review helpful. Help with ForeshorteningBy Old SoldierOne big problem for less-experienced artists, in figure drawing, is foreshortening. The studies in this DVD are especially helpful in coping with this difficulty. For each pose there is a series of photos -- the same model in the same pose -- but taken from a number of positions encircling the model. The increments are close enough that the student can observe the arm or the leg from the "side," "end-on," or in-between, and discover the development of the foreshortening. This experience should enable the student to draw the foreshortened limb or torso with much greater understanding.1 of 1 people found the following review helpful. Art Models 3By Ida KotyukHaving 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. 2 of 2 people found the following review helpful. No access to full res images. By WARRENI have used the images from Posespace.com and have been very happy with the various models poses. I am however a bit disappointed in the quality of the ebooks. The images become quite pixelated when trying to zoom in. Also when the ebooks are purchased on you are not eligible to download the full res companion images. The response from Posespace is " We are not directly associated with ". If the better images (full res) are important to you, its not worth the two dollars difference.

While no book can replace a live model, this photographic guide to the human form provides a diverse selection of figures for those who do not have access to live models. Posed in a variety of classical and modern modes, the models are set in a clear, clean environment that is void of distractions and enhances the figure. All of the photos were painstakingly edited and adjusted to yield all the nuances of the figures. Each photo may be zoomed in on specific body parts to achieve a higher level of detail.

"As an instructor of painting and drawing and a model coordinator for open drawing sessions, this is also an excellent guide to share with new or experienced models in devising poses of short or long duration. Many of the models in Art Models 2 show a wonderful range of emotion, inviting further study in the face rather than merely the body. As an artist, this is a great visual aid, with large accessible photographs from which to work from the figure when an actual live model is not available. Thank you!" — Rhiannon Mercer, MFA