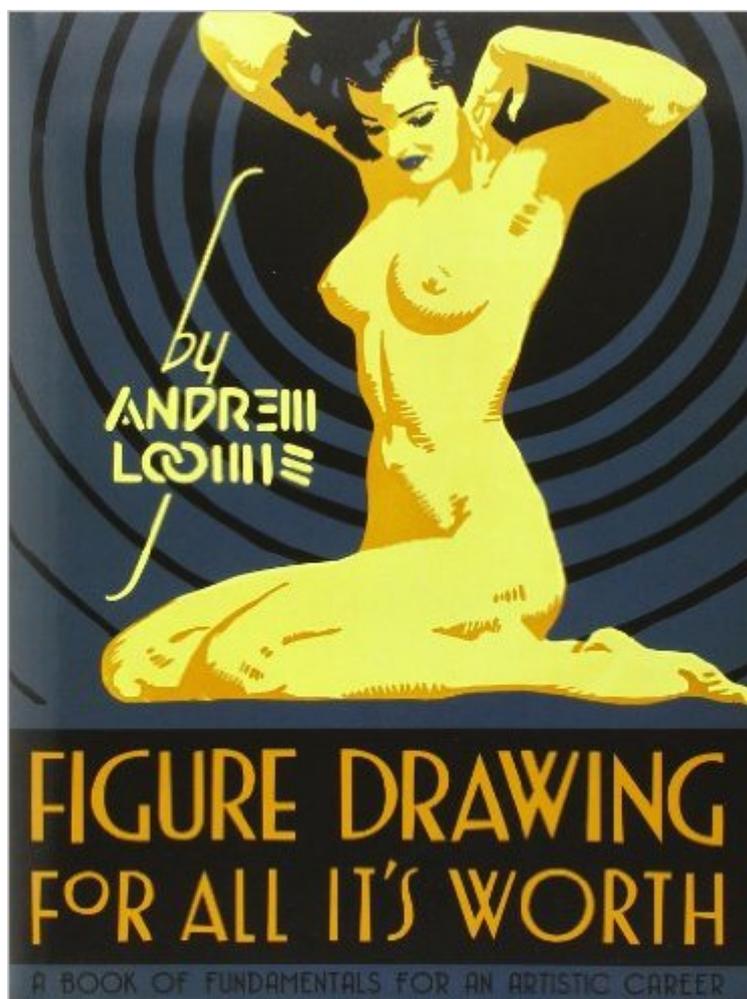


The book was found

Figure Drawing For All It's Worth



Synopsis

The illustrator Andrew Loomis (1892-1959) is revered among artists - including comics superstar Alex Ross - for his mastery of figure drawing and clean, Realist style. His hugely influential series of art instruction books have never been bettered, and *Figure Drawing* is the first in Titan's programme of facsimile editions, returning these classic titles to print for the first time in decades.

Book Information

Hardcover: 208 pages

Publisher: Titan Books; Facsimile edition edition (May 31, 2011)

Language: English

ISBN-10: 0857680986

ISBN-13: 978-0857680983

Product Dimensions: 9.2 x 0.8 x 12.4 inches

Shipping Weight: 2.8 pounds (View shipping rates and policies)

Average Customer Review: 4.8 out of 5 stars [See all reviews](#) (218 customer reviews)

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Customer Reviews

Length: 1:21 Mins

I never thought I would be able to see or own an actual copy of this book, ever. Thanks to Titan Books, this book is finally getting reprinted. The wait is over. The production quality of the book is excellent. It's a 208-page hardcover that's slightly larger than A4 size. The drawings are reproduced very clearly. If you've seen the PDF copies that are floating on the internet, this is exactly that except in physical copy, right down to the number of words per line. I love the text of the book. The tone is very encouraging and the instructions are always clear. The examples are beautifully illustrated. It's easy to follow along and learn. This is a highly recommended book on figure drawing, a classic that gets mentioned frequently.

This book left me speechless. There's not enough stars in the ratings for me to express to you just how great this book is. And the strange thing is, no matter in which branch of art you work, you'll feel as though Andrew Loomis wrote this book just for you. If you're serious about your art, be you

illustrator, comic book artist, animator, fashion designer, or even a games designer, you need to have this book in your library. The text and illustration work together to take you on an odyssey of discovery, a thousand and one techniques that will make your life easier, and your art so much better. The original was printed in 1943 and has come to be recognised as the bible of figure artists. Although it's out of print now, you can still find a number of great condition reprints. Get one! Keep it by the drawing board and you'll never again be stuck on how to draw a figure, work with horizon lines, and place figures in space so that they relate perfectly to each other and their surroundings. Ignore the price and get one ASAP. Don't eat for a couple of weeks if needs be, but acquire a copy of this book as soon as you find one. I'm off to read mine now. You guys don't know what you're missing!

I wish there were 10 stars. Having stood the test of time, it was first published in the 30's, this book teaches you all that is there to figure drawing. Andrew Loomis is one of those rare, gifted artists who can articulate as clearly and truthfully using words as he could with lines. Using very simple tools to define the structure of the human body, essentially the skeleton as the foundation, he teaches how fantastically easy it is to draw the human body from any angle, in any action, and of any type. This is not one of those 'feel good' books that teaches you to do 'yet another thing'. This is a grand text. Absolutely dedicated work, you can see the earnestness in Loomis' anxious words about getting across the details to the reader. Kimon's 'Natural Way to Draw' is a classic in a different way, where he asks us to discover almost everything. Loomis gives us the crutches. I think a combination of these two approaches can be terrific. That's what I am finding out. It has been very fulfilling, since I can pick up the artifacts of drawing the figure, and in fact drawing anything for that matter, Loomis will lead you to explore and expand, the techniques are amazingly simple, yet absolutely powerful. He reiterates to see the structure beneath anything, the skeleton, and how it aids us in construction. Note: the book is out of print, but several online versions are scattered across the Net.

As probably many others who purchased this book I was working off of the PDFs that are readily available online. When I saw they were reproducing this book I immediately pre-ordered and was anticipating the date it would ship. When it arrived I was blown away by the quality and how good it felt in my hands. I am not one to buy a book just to display, but this is one beautifully crafted book. As others mentioned it is worth every penny and so much more, especially to those of us who have never actually seen the original and are working off of scrapped together PDFs.

...and it's an intermediate-level classic! As I understand it, this book went out of print sometime during the 1980's- which was before my time in art school and before the Internet came into popular use. A number of my art instructors had recommended this book, yet at that time I couldn't get my hands on a copy. Now that the Internet is up and running (thanks!), word has spread pretty quickly, and you'd think it wouldn't be hard to keep this thing in print. Many professionals *today* cite this book as being an inspiration in their work. It's 9" x 12" and 204 pages- which is very different looking than his slim & tall Walter Foster collections. Its content is similar to Willy Pogany's The Art of Drawing, and Jack Hamm's excellent Drawing the Head and Figure- very much a classic, mid-20th century style. In any case, this is an *intermediate-level effort* on drawing figures from memory & life, geared towards people aspiring to a career in professional illustration. Included within is his famous *ball/sphere-based* method of head construction, but it's in an abbreviated form here- His Heads collection for Walter Foster really does a *much* better, in-depth job of covering this particular area. Still, Loomis here shows how all figures can be constructed using simplified forms & shapes- He constantly emphasizes how these figures can be placed in perspective, and then rendered to a professional degree. He's very three dimensional in his approach, yet his drawings are mainly realistic looking. This is in great contrast to Burne Hogarth's excellent style, which is also very three dimensional- yet the drawings in Dynamic Figure Drawing are highly stylized in exaggerated 3-D, for exceedingly precise understanding of foreshortening. Loomis' work is *far* more natural & direct; it's especially great for life drawing and commercial illustration- definitely worth considering! P.S. In these pages (p.65)- Loomis himself recommends the excellent books by George Bridgman- certainly a great idea!

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