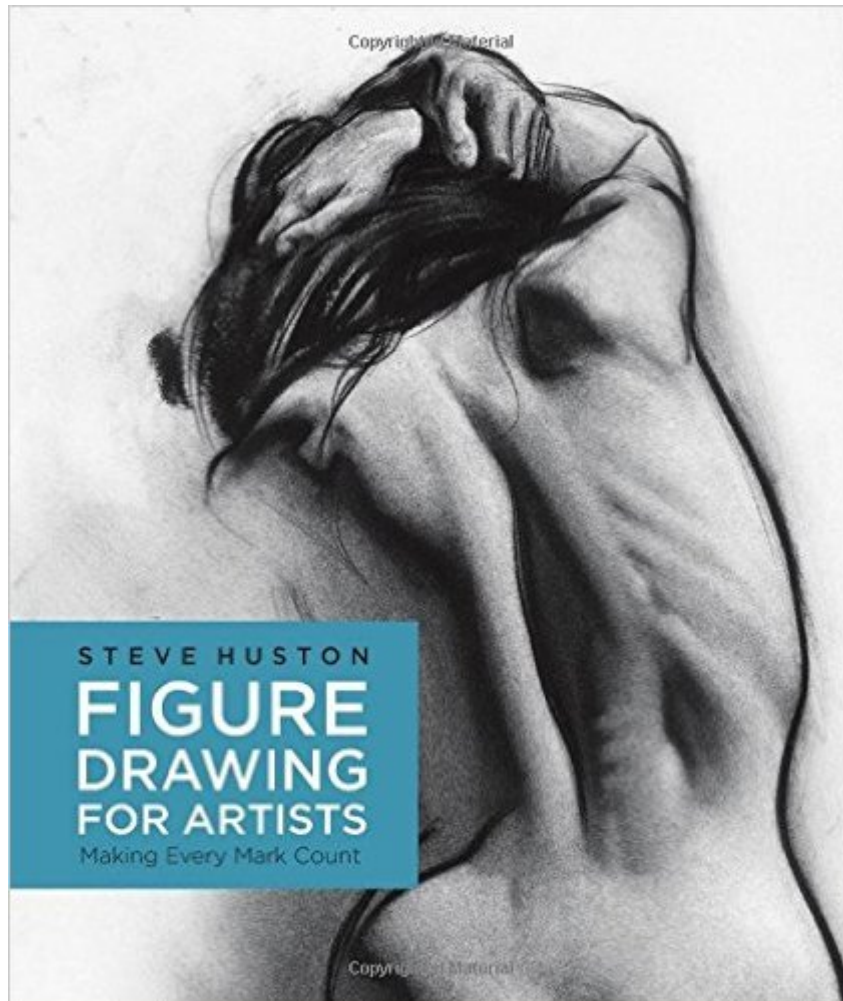


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# Figure Drawing For Artists: Making Every Mark Count



## Synopsis

How often does an aspiring artist read a book or take a class on drawing the human body, only to end up with page after page of stiff lifeless marks rather than the well-conceived figure the course promised? Though there are many books on drawing the human figure, none teach how to draw a figure from the first few marks of the quick sketch to the last virtuosic stroke of the finished masterpiece, let alone through a convincing, easy-to-understand method. That changes now. In *Figure Drawing for Artists: Making Every Mark Count*, award-winning fine artist Steve Huston shows beginners and pros alike the two foundational concepts behind the greatest masterpieces in art and how to use them as the basis for their own success. Embark on a drawing journey and discover how these twin pillars of support are behind everything from the Venus De Milo to Michelangelo's Sibyl to George Bellow's Stag at Sharkey's, how they're the fundamental tools for animation studios around the world, and how the best comic book artists from the beginnings of the art form until now use them whether they know it or not. *Figure Drawing for Artists: Making Every Mark Count* sketches out the same two-step method taught to the artists of DreamWorks, Warner Brothers, and Disney Animation, so pick up a pencil and get drawing.

## Book Information

Flexibound: 192 pages

Publisher: Rockport Publishers (June 1, 2016)

Language: English

ISBN-10: 1631590650

ISBN-13: 978-1631590658

Product Dimensions: 8.6 x 0.8 x 10 inches

Shipping Weight: 1.6 pounds (View shipping rates and policies)

Average Customer Review: 4.8 out of 5 stars [See all reviews](#) (32 customer reviews)

Best Sellers Rank: #8,861 in Books (See Top 100 in Books) #2 in [Books > Arts & Photography > History & Criticism > Themes > Human Figure](#) #2 in [Books > Arts & Photography > Drawing > Specific Objects](#) #6 in [Books > Arts & Photography > Drawing > Figure Drawing](#)

## Customer Reviews

The two most fundamental concepts in Steve Huston's approach to figure drawing are structure and gesture—the parts and the relationship between the parts. To understand and use the idea of structure well, it's best to think like a sculptor, meaning we build our drawing and painting (as in sculpture) through a series of constructed forms | Think of it as the scaffold on which to hang

your designs and rendering techniques. • Constructed forms automatically feel three dimensional when done well because the lines move over the form. Another way to think of it is that every mark we make, whether carefully rendered or loosely sketched, should act as a visual arrow. • Gesture is the connection, the relationship between the shapes | Gesture is the lifeline embedded inside any living form | This gestural idea makes your art look natural | It keeps our drawings from looking stiff, mechanical, and pieced together. It's what gives the subject a lively and organic quality. • Gesture is the long axis curve of the structure. • Gesture is defined by the long axis because all body parts connect end to end | Any artist who just focuses on the pieces ends up with pieced-together results. An artist's job is to orchestrate life into something powerful, effecting, and meaningful "something greater than the individual parts" | Gesture is the chef's secret sauce. • The longer and more graceful the gestural curve, the more smoothly the eye moves over the various forms | Always err on the side of the more dynamic. That means, if the gesture is curved, make it more curved. If the shadow is dark, make it a little darker. • Huston also discusses contrapposto poses, where the body's weight is unevenly distributed, generally causing hips and shoulders to adjust at opposing angles.

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