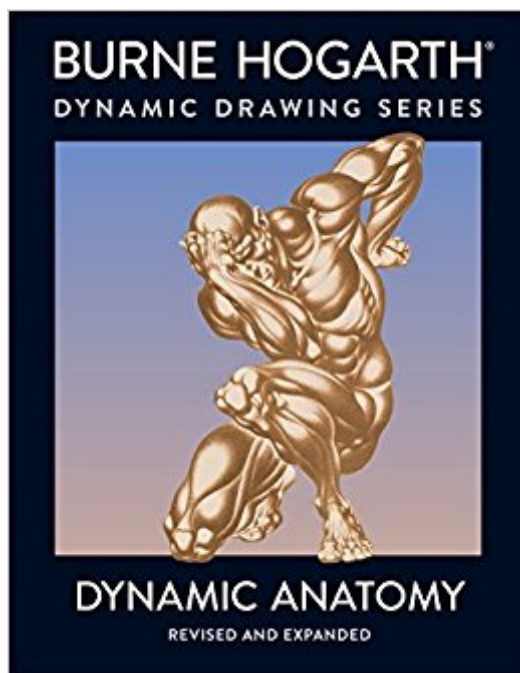


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Dynamic Anatomy: Revised And Expanded Edition



Synopsis

Praised by critics and teachers alike for more than 40 years, Burne Hogarth's *Dynamic Anatomy* is recognized worldwide as the classic, indispensable text on artistic anatomy. Now revised, expanded, and completely redesigned with 75 never-before-published drawings from the Hogarth archives and 24 pages of new material, this award-winning reference explores the expressive structure of the human form from the artist's point of view. The 400 remarkable illustrations explain the anatomical details of male and female figures in motion and at rest, always stressing the human form in space. Meticulous diagrams and fascinating action studies examine the rhythmic relationship of muscles and their effect upon surface forms. The captivating text is further enhanced by the magnificent figure drawings of such masters as Michelangelo, Rembrandt, Rodin, Picasso, and other great artists. *Dynamic Anatomy* presents a comprehensive, detailed study of the human figure as artistic anatomy. This time-honored book goes far beyond the factual elements of anatomy, providing generations of new artists with the tools they need to make the human figure come alive on paper.

Book Information

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Customer Reviews

BURNE HOGARTH (1911-1996), hailed as the "Michaelangelo of the comic strip," was one of the most iconic cartoonists and influential arts educators of the twentieth century and remains so today. After attending the Chicago Art Institute and Academy of Fine Arts at the age of fifteen, Hogarth began an illustrious career in arts education, fine arts,

illustration, advertising, and comics, and became a recognized as one of the earliest creators of the graphic novel. Best known for his innovative illustrations of the syndicated Sunday Tarzan, Hogarth broke fresh ground in the newspaper comic strip by combining classicism, expressionism, and narrative in a powerful, new way. As cofounder of the School of Visual Arts, one of the world's leading art schools, he brought his unique approach to art into the classroom. His passionate lectures on anatomy and art history formed the foundation for The Burne Hogarth Dynamic Drawing Series that continues to teach and influence artists and animators worldwide. Hogarth's art has been exhibited in many important galleries around the world including the Louvre in the Musee des Arts Decoratifs and Marseilles's Bibliothèque. He traveled the world throughout his life receiving numerous international awards and accolades.

Burne Hogarth is the best there is, the grand master of drawing and creating with lines the human body, the shading, the planes, how it really looks, and why you are not seeing it right. Even if you don't read the book (and you are losing half its value if you don't), the drawings alone are worth studying. You begin to truly see the human body in a new and powerful way.

I like this book but I don't love it. My biggest complaint is the lack of reference numbers for the drawings that are related to the text. Often times I feel the photos show what they're talking about, but without reference callouts I can't determine which drawings relates to the text. I love the drawings and the fact they are in color.

This is a very good reference book for learning to draw the human figure in action. I am a commercial artist and designer, but have worked for many years on non-figurative projects. I am focusing on figurative work again, primarily in the game, fantasy and science fiction field. My goal is to draw entirely from imagination without having to use reference material, and this book by Burne Hogarth and his Drawing Dynamic Hands are helping me to reach this goal. The illustrations are very well done with good explanation and many drawings showing the figure in action. The muscles are heroic in proportion, which helps in identifying them. As an artist, you can choose to emphasize them or not... but knowing the structure is very important. I have had many life drawing sessions and have always been taught to "draw what you see", but over the years I have come to the conclusion that "drawing what you know" is equally important, both for time efficiency and quality of the finished illustration or painting. I highly recommend this book for any artist that is serious about

drawing the human figure in action.

For over 20 years I saw this book on store shelves and it didn't resonate with me. I think I was intimidated by it. In the past year, though, I saw reviews of other books where the reviewers kept referring to and comparing to the books of Hogarth. Then I came across his entire series of books in my local library and took a deeper look at "Dynamic Anatomy" and "Dynamic Figure Drawing". What I didn't realize until actually reading these books is that Hogarth makes sure you understand not only the anatomy, but every defining subtle detail of the human figure that is normally taken for granted and not consciously identified. Moreover, he draws and describes each part in three dimensional shapes and uses metaphorical descriptions that can't be forgotten. The man was genius for not only being able to see things the way he did, but more so for being able to articulate it to others as well as he did. Best of all, in combination with "Dynamic Figure Drawing", he teaches us how to build a person in any pose in your mind and then render and sculpt that form in three dimensions on paper (or screen) without any need to reference anything. Don't try to do it with "Dynamic Figure Drawing" alone. I started with that book and couldn't wait to jump into "Dynamic Anatomy" to get a better understanding of the fundamentals. The books are so good (and affordable), that even though I could have easily continued to check them out from the library, I purchased them to have the ultimate reference on hand at all times. They're a must for anyone rendering the human form.

thanks a lot to the reviewer that wrote "...The original version, '90 printing, is ISBN 0823015513, 232" It is THE book. A piece of art. If you are a beginner and you need colors and all that sugary post production to be motivated to draw, forget it. This book is art in itself. I first saw this book on an Italian edition on my father's library circa 1979-95. This one is even better. If you simply repeat the models that are in there to do your own versions of the images, I can almost guarantee that you will feel that your gaze has changed when you look at people. Yes, his anatomy responds to a sort of graphic methodology, call it, a bit codified.. It has to be. Just don't get dependent on the aesthetic code implied in it and use the tool instead of you being used by it. The cover for this book looks far better than the online image (the one I am talking about can only be found used) the blue background and bright orange lettering works well and on the picture I saw online I was very disappointed, and bought it in spite of that. ... In real life.... The blue is not flat but calmly pearled, and the lettering is also far more subdued than the saturated image you see online. That is the only detail. It's great.

This book is not for beginners, however it should be in every beginner's library - as something to aspire to. It can be a little overwhelming at first, but the lessons and tools that Hogarth provides are so brilliant and ingenious, it's practically like a roadmap to drawing accurately proportioned figures. And to the detractors who say that Hogarth is instructing them to draw grotesque, hyper-muscled bodies -- that is most certainly not the case. He explicitly details the layout of the human figure in order to show how an artist constructs a figure. By understanding how and where the muscles go together, he shows how to draw the human figure in near perfect proportion without the aid of a model. In this book the musculature is exaggerated only for the purpose of clarity and instruction, but Hogarth doesn't demand that the reader draw this way. It's merely a tool for understanding. ** Update 2yrs later: I had previously given this 5-Stars. But after spending much more time with the book -- I must change that to 4-stars, with an explanation: While the book does have numerous, amazing gems, you must first plod through endless pages of ridiculously overwritten passages, full of unhelpful (for most people) medical jargon. It's still a valuable tool, for an experienced artist, but I believe it would only hinder and frustrate most beginners. (Unless they happened to also be in Medical School.) You can find nearly all of the best tips in Hogarth's more accessible 'Dynamic Figure Drawing,' which I would recommend instead.

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