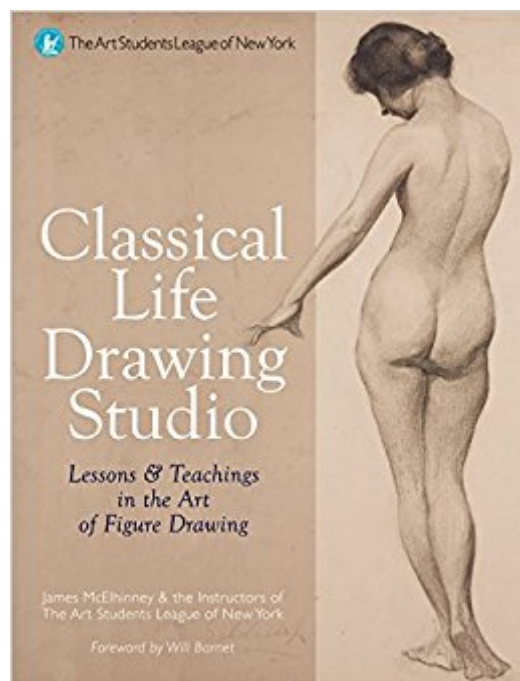




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Classical Life Drawing Studio: Lessons & Teachings In The Art Of Figure Drawing (The Art Students League Of New York)



Synopsis

Classical drawing is staging a comeback. The Art Students League of New York presents a unique and perfect celebration of this revival: a gallery of never-before-published 19th- and 20th-century drawings and invaluable insights from the League's figurative drawing teachers along, with exemplary works by them and their select students. With a foreword by celebrated artist Will Barnet, this collection is the ultimate volume on the art of drawing.

Book Information

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Customer Reviews

James L. McElhinney received an MFA from the Yale School of Art and was later awarded a grant from the National Endowment for the Arts. His artwork has been shown in more than 40 solo gallery and museum exhibitions and is found in many private and public collections. He teaches at the Art Students League and Pratt Institute and conducts oral histories for the Smithsonian Archives of American Art.

It is a very rare book apparently. I think illustrations are beautiful and visually interesting. However do not expect like I did when ordering this book that you will have useful pieces of advice to improve.

Excellent book; but be warned it is more of an art history book.

I was seduced by the title of the book and expected to find a complete course of drawing lessons as it is delivered at the Art Students League. Well, maybe I misunderstood the message but the book is nothing like that. It's essentially a collection of drawings from the ASLNY teachers with short stories about them and a few of their quotes or tips in-between. There is also a historical essay about the school itself and what is considered a classical drawing. A nice coffee table book but not much of instructional value.

Although a beautifully put together book with lots of illustrations, this book falls short of lessons and teachings in figure drawing. Nice to have in you collection for reference, not so much for instructional purposes. Was a little disappointed.

Excellent reference!

An excellent reference with high quality reproductions of drawings both from the Art Student's League of New York's archives and from teachers and students at the League. I attended the League in 1985, before the archives were catalogued (in the 1990's) and it was rumored that there was a great treasure trove in the basement. I was never allowed to see the basement, although I tried many times. The book contains comments about Classical Theory which are very good and some analysis of drawings by current teachers at the League. Overall, the book is to be highly recommended (although, I wish the size were a bit bigger to permit larger reproductions of the drawings - most of which were 24 inches or more in height. It should be on the shelf of every representational artist.

It's a collection of Drawings, from 1900's all the way to 1999. What a Collection! It contains several original drawings of Bridgeman, and many of his students'. I personally think the drawings between 1900's and 1950's are really of quality and excellency. Those after 1950's, especially 1970's and 80's, seems to be of lesser quality, but I guess I'm going off topic here. Overall, it is a great book, a must-buy/

The first time I saw work of the kind illustrated in the middle section of this book, I was standing in line to enroll in classes at the Art Students League. I remember being astounded. How could something so true-to-life have been produced with a stick of charcoal? This book is a very interesting mixed bag. The two dozen or so really superb life and cast drawings reproduced in it make it well

worth the price. The rest is probably only of interest to fans of the particular institution at which they were produced, or historians of life drawing in general. Here is what I got from it. My esteem for George Bridgeman, who still shines with the aura of a god at the League, was definitely diminished by this book. I only needed to see a couple of the crudely exaggerated figure drawings done by his students before I began to wince every time another one appeared. On the other hand, I was astonished anew by the loving observation and careful execution of the drawings done, in the period before Bridgeman's tenure, by students of Kenyon Cox and John Henry Twachtman, among others. These artists obviously knew everything about gesture, anatomy and form that Bridgeman and his students knew, but, rather than making a show of it, they were content to gently conceal it in soft lights and luminous shadows. True art.

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