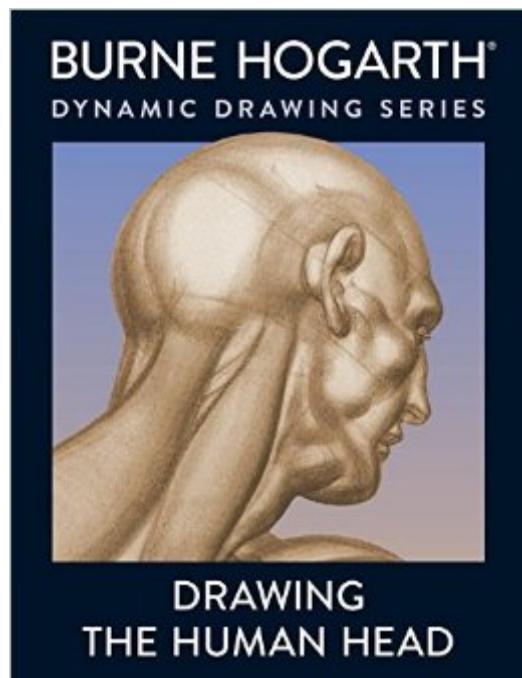


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# Drawing The Human Head



## Synopsis

In 300 extraordinary drawings, Hogarth shows how to draw the head from every angle, age the face from infancy to old age, and delineate every feature and wrinkle.

## Book Information

Paperback: 160 pages

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Average Customer Review: 4.3 out of 5 starsÂ  See all reviewsÂ  (52 customer reviews)

Best Sellers Rank: #105,073 in Books (See Top 100 in Books) #41 inÂ  Books > Arts & Photography > Drawing > Specific Objects #42 inÂ  Books > Arts & Photography > History & Criticism > Themes > Human Figure #89 inÂ  Books > Arts & Photography > Drawing > Figure Drawing

## Customer Reviews

Maybe 3-1/2 stars... A popular, intermediate-level effort- It's definitely great for memory drawing, and it's recommended mainly for this reason...In recent decades there have been 3 main teachers in learning to draw heads from memory. For cube-based construction we have George Bridgman. For ball/sphere-based construction we have Andrew Loomis. And for oval/ellipse-based construction, we have the famous teacher of the Dynamic Drawing series- comicbook artist Burne Hogarth. Many of today's Japanese animation & comicbook instructionalists are using some of these very same principles, along with some of the teachings by the Famous Artists School. My current interest is in oval & cube-based construction, and it's exclusively \*oval-based\* construction that is emphasized in this book. For me, the \*best\* section in this book is the 2nd of its 6 sections- which is oval-construction simplified. It's just 21 pages out this book's 160- but it's actually worth getting if you're interested in drawing from memory. The rest of the book, in my opinion, is mainly filler- to justify an entire book on this subject. In fact, Burne Hogarth's 1st book, Dynamic Anatomy, gives us a \*very\* brief intro into this exact same oval-based construction, and I think many people will prefer getting Dynamic Anatomy for this reason.

I wasn't sure I liked this set of portraiture lessons at first. But after working with the exercises, I see the obvious benefit. Burne worked hard to present- to those of us wishing to bump our draftsmanship up a notch with -a more exact, or realistic representation of a human head and face. It looks strange at first-like a skull with the beginnings of skin overlay. But I assure you if you work with these exercises, the more subtle features of a human face become more "logical" and aid in getting the bulges in the right place. There are bone masses common to all faces, and muscle mass, and certain 'hollows' that need to be learned. Also there are important sizes, and placements of facial features, and guides to commit to memory=such as the pair of human eyes are about one eye width apart, and so on, with many, many other examples. The drawings by Burne are done in "shadow without line". This turns out to be an important exercise as well. I found myself applying shadow with lightest ever touches with "Vine Charcoal"-followed by a 1/4" wide, angled Taklon brush to smooth and spread the shadow. The face is defined by shadow a good deal more than with "contour line". As the head shifts in angle-to the side or up, or down, or from behind-all these have important proportional relationships for an artist to commit to memory. This, of course, is best accomplished by actually reading the text, and practicing with the examples done by Burne Hogarth for us. This is a VERY useful text for anyone wishing to improve their portrait skills. For it comes down to the subtleties of the human face that really matter.

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