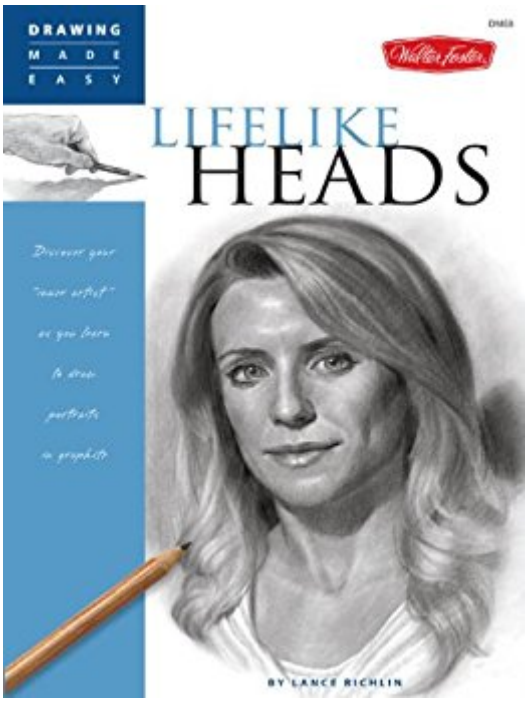
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Drawing Made Easy: Lifelike Heads: Discover Your "inner Artist" As You Learn To Draw Portraits In Graphite



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Synopsis

Learn to draw amazingly realistic portraits in seven easy stagesThis book is the perfect guide for creating lifelike representations of the human head in graphite. Experienced artist Lance Richlin begins by explaining drawing tools and materials, shading techniques, and the important anatomical structures of the head. Following these basics, he shows how to light the subject, block in and render each feature of the face, and address a variety of expressions-from subtle smiles to toothy grins. Then he guides the reader through four impressive projects, showing how to develop a lifelike head drawing in seven simple stages: the lay-in, plumb lines, volume, outline, tonal pattern, value, and finishing. Readers also will find an in-depth troubleshooting section to help them identify and solve any problems that lessen the realism and accuracy of their drawings. In an age full of technological shortcuts, this book emphasizes drawing from life and seeks to preserve the methods of the old masters.

Book Information

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Customer Reviews

I’m a decent artist who can’t seem to get to that next level.Been searching for books that would

inspire and push me. This has done it. In a meagre 64 pages I have been given all the tools to push my portrait drawing ability to that next level. There are exercises along with some positive words that have given me a goal to pursue. I own over 100 books on various aspects of art instruction and this is among the best. I bought a couple other of the made easy series and they seem to be just as good. This has undoubtedly been a very good investment. Highly recommended.

I wanted to review this book because I hope I have something to contribute, opinion-wise. As some of the reviewers have said, this book is quite short (it IS a Walter Foster book after all). It doesn't go into anything in a lot of detail or depth. However, there is very little talking in this book, and it has a ton of examples and tends to explain with it's pictures. It does have a few cool aspects to it, particularly where it shows you some finished drawings (by skilled amateurs I assume) that are quite good, but have some problems with them (tone, contrast, etc). So it shows you what the problem is and then how to go about fixing it. Pretty cool, actually.So, yes this book is short and sweet, but honestly if you just want a good, down and dirty reference to refresh your memory about certain aspects of drawing, and maybe just want some examples of different kinds of shading, facial features, etc. this book might hit the spot. Keep in mind, I'm giving this book 4 stars for what it is, not what it isn't. It DOES pack a lot of info into 64 pages, and for that, I think it deserves 4 stars.

Since it has been years since I worked with portraiture, I knewI needed some good books to provide the essential exercisesrequired in order to wind up with something approachingphotographic - with believable and pleasing results. So I bought several and compared them. Actually they will all be useful. This one, however,is very well done. He even presents some works from some of his students who, we can gingerly say, are not quite there yet; and describes what it is exactly that doesn't work-or can make your subject/model look just a "bit off" of looking, well, not quite human... with Richlin describing exactly why it doesn't work.There aren't so many lines, or "contours" re. the human head and face.It is more about a gradual blend of light and shade-with a keen understanding of the relative sizes, and positions of key elements and facial features as they overlie bone and cartilage structure underneath. It is important to cause a portrait to look alive, moist, breathing,natural, etc. before we move on to, say, our "signature" portrait style, which may be done more "shorthand like", e.g Modigliani,(the flat/graphic look) or painterly, e.g. Sargeant, or Van Gogh (extremely painterly strokes)The reading is entertaining, winsome and witty-which helps one get through the fussing with details that we must concentrate upon in order to keep our portraits from looking just plain 'duh' looking -or worse, laughable , or encourage wise cracks from people

who can’t even draw flies.If you’re getting close, but can’t quite understand what is wrong, this is a superb training exercise that will help you move from unschooled untrained novice to professional...it’s a bigger step than one might think. Unschooled draftsmen will often behave as if to say "Look, I can do this without training" (duh). The lack of proper exercise and training happens to be noticeable from fifty feet away - sticking out like the proverbial sore thumb. Try to get it right first before we move on to visual shorthand - the kind we see in, say a relaxed stroke Fragonard, or Eduard Manet...both of whom were capable of photo-realism before they developed their signature brushstrokes...lightning like, accurate strokes. It is first accomplished with great pains, self discipline, and working constantly to improve. After all, a concert pianist will have played his performance piece a hundred times or more before he or she steps on to a live stage.To quote from the author, "Remember that portraiture requires the most painstaking accuracy of ALL the visual arts". Accomplish this, and everything else will come effortlessly.This is a good first one- but do buy more - such as Anthony Ryder’s "The Artist’s Complete Guide to Figure Drawing". Anyone who takes himself seriously as an artist will perfect his drawing skills, ala, J.D. Ingres, before moving on to painting. Only the amateur wants to jump into painting right away. This is the problem today when one goes to a, so called, high end gallery, hoping to see excellence...you will not. Today we champion the haughty, mincing, self congratulatory, delusional, lazy, ignorant, undisciplined, and the profoundly disturbed sociopath as "dah-lings".What is needed are more books of nude models in a great variety of ages, and body types, since it is so hard to get someone to pose naked for you. The human body drawn au natural, and then clothed, makes the for most natural looking work. Indeed, in the academy century, the clothing, or drapery was often ’set up’ with props or a mannekin, all the folds etc done exquisitely,...and THEN the model is brought in to flesh out those garments. Ideally with some cooperation from the model, for an accurate drawing previously, done au natural, or with scant clothing.

I love to draw, even though I haven’t done any of this for the past 30 years or so. I am now retired and can’t wait to start again.

I have been looking for a book, and classes online,that cover the areas of portraiture that I don’t know. I have been learning on my own and need guidance from a professional portrait artist. I came across Lance Richlins work on DRAW SPACE, a website dedicated to helping artists learn what they need to become the best artist they can become. I was impressed by Mr. Richlins work and decided to send for the book that goes along with his classes. I am very impressed! He guides you

through every area from shadows and light to features and expressions. But he also covers how much time to spend on a drawing with a live model. The differences between the features depending on the race of a person, including drawing different hair types and the skin tones. It’s not a large Walter Foster book but it has punch! I will be taking the classes from beginning to end, because I know that with Mr. Richlins guidance and encouragement, I can only improve as an artist. I highly recommend this book for anyone dreaming of a life in portrait drawing!!

This is a great book. It’s easy enough for my 12yr old to learn from it. Happy I bought it for her.

Just what I wanted. Thank you

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