

DOWNLOAD PDF DRAWING THE HUMAN HEAD AND PORTRAITS (FOUNTAIN ART SERIES, NO 5)

Chapter 1 : Human Figure Proportions – Cranial Units – Robert Beverly Hale | Proko

*Drawing the Human Head and Portraits (Fountain Art Series) [J. M. Parramon] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Like any other art process, figure drawing is a fluid activity and impossible to pin down with exact rules—but if your goal is to create a more convincing life drawing, then these next few ideas will certainly help. Here are the nine common figure-drawing mistakes, along with their solutions:

Mistake 1 – Drawing without a goal in sight More often than not, people immediately begin sketching without establishing some kind of intention in their mind first. Pause for a moment before beginning your drawing and to look at what you see in front of you. Keep your mind open for ideas to pop up—a moment of reflection and stillness will allow creative ideas to reveal themselves. Once you have a plan, begin drawing! Sketch in the underlying body structure first, before committing to the entire drawing. Be sure to mark where the top of the head and the bottom of the feet will go in your initial rendering, along with some extra space for the margins. It sounds simple enough, but many people still forget to do this important step.

Mistake 3 – Creating stiff-looking, robotic figures Angles in a figure drawing are very important because they show us how much the model is leaning, where their weight is resting, and the extent of their range of motion. We tend to straighten out our figures unconsciously and must deliberately compensate for it. Start drawing the curves and angles of your model just as you see them, but then exaggerate the angles further to compensate for your innate tendency to straighten things. The effect is that your drawing will appear to be more accurate. You have to go out of your comfort zone and force things a bit, but to the viewer the drawing will look even more believable.

Mistake 4 – Equalizing the proportions of model Irregular proportions are the norm. Nothing is truly equal or symmetrical in nature, even though it may appear that way upon first glance. Just being aware of them is already a step in the right direction and will help the quality of your drawing. Nature and life are full of surprises; your drawing should be as well. This is quite distracting, no matter how well-drawn the image is. Include a bit of the environment in the drawing. The smallest line can help the figure look more solid and more grounded. Refer to the old masters for more ways to integrate a figure and environment.

Mistake 6 – Working on the details too soon It is very easy to get lost in the details, but all that work goes to waste unless you have the proper larger forms in first. Get the drawing laid in correctly from the start, always remembering to work from large to small. The main forms go in first, followed by the details that can be considered icing on the cake. But believe it or not, the success of your drawing has very little to do with the model and everything with you, the artist. It is your job to bring the beauty, proportion, and interest to the model in front of you, and not the other way around. You can make a model into whatever you desire with some creativity—do not rely on the model for your inspiration. Picasso is an excellent example of an artist who could take an ordinary model and turn her into a compelling work of art.

Mistake 8 – Not spending time on hands and feet Both beginners and professional artists have trouble drawing hands and feet. If you actually take the time to make the hands and feet as good as the rest of the drawing without fudging or trying to cover them up—well, then you are in the top ten percent! Work longer on the hands and feet and study them thoroughly. Drawing from the old masters who offer many solutions will help. Also, draw and redraw the hands and feet until they appear to be done with ease. A great work of art is like a chain:

Mistake 9 – Thinking that you have learned enough In art as in life, ideas unfold as you progress. One begins to copy oneself, and to copy oneself is more dangerous than to copy others. It leads to sterility. Make a decision now to keep learning, and to keep your mind open for new ideas. Instead, search for new artistic discoveries and always look for ways to learn from your mistakes.

DOWNLOAD PDF DRAWING THE HUMAN HEAD AND PORTRAITS (FOUNTAIN ART SERIES, NO 5)

Chapter 2 : How to Draw a Human Head: 13 Steps (with Pictures) - wikiHow

calendrierdelascience.com FREE SAMPLE / How to Draw the Head / Face / Portrait with Steve Huston PART 1 (3 HOURS!) In this exciting in-depth drawing series, instructor Steve Huston shows you a step-by-step.

And, of course, you can draw anything you want. The human body is a challenging subject. Not only is it mechanically complicated, even a small error in proportion or balance can make it look very unnatural. But, drawing skills can only come through daily practice. Go to these ten websites and their fantastic tutorials to begin your journey. How to Draw People: Before you start working on ultra-realistic portraits or full-on anime films, you need to learn to look at the energy and emotion of human posture. One of my favorite discussions of this comes from Joumana Medlej. In *Learning to See and Draw Energy*, she encourages readers to draw very simple sketches that capture the feel and emotion of a particular scene. Alphonso Dunn provides some great examples in his video on gesture drawing, as well: *Understanding Body Proportions* One of the most difficult parts of learning to draw people is getting a handle on proportion. Mastering proportions early will be a big help. Mary Doodles shows you one common method for segmenting the human body in this video: *Joumana Medlej has another great tutorial on drawing human body proportions that I recommend you check out too.* It also includes a lot of great things to remember, like the fact that the distance from elbow to fingertips is the same as knee to heel. And that when the arm is bent at 90 degrees, the distance from the inside of the elbow to the wrist is the same as the length of the hand. He also touches on the difference between male and female body forms, which is great to understand early in your quest to learn how to draw people. *Understanding Facial Proportions* Drawing realistic faces is very different from drawing realistic bodies, but there are some things they have in common. Proportion, for example, is easy to get wrong and will immediately make your drawing look off. Did you know that the human face is approximately five eyes wide? Or that the eyes are halfway down the head? Kirsty Partridge has a good video that goes over the common mistakes of drawing faces. She also includes her tips on how to avoid those issues: Of course, Joumana Medlej comes to the rescue. *Improving Your People-Drawing Skills* As with any kind of art, the best thing you can do to improve your skills is to practice. Use the concepts in the videos and articles above, and keep drawing whenever you get the chance.

DOWNLOAD PDF DRAWING THE HUMAN HEAD AND PORTRAITS (FOUNTAIN ART SERIES, NO 5)

Chapter 3 : 9 Very Common Figure Drawing Mistakes, And How to Avoid Them

Drawing a portrait is very much like drawing any other subject matter. You have to closely observe the subject in order to draw it accurately. Of course portrait drawing is especially delicate because the goal is to make the portrait resemble the subject closely.

Draw the Loomis Head Take a bunch of pictures of either yourself or someone else and then use them to construct the head using the Loomis method. Focus on getting the up and down tilt correct. Make sure to make careful measurements that I mentioned in this video and keep your lines clean. Remember that every person has individual proportions that will be different from the average loomis head. At this point, just draw the average proportions. If we take the head and remove the eyes, nose, lips, and ears we are left with 2 simple masses. A ball for the cranium and a boxy shape for the jaw. The cranium is spherical, but with flattened sides. So, chopping off a slice from both sides gets us a very close representation of the cranial mass. The sizes are important here. Make sure the ball is a perfect circle. The oval is a bit more tricky. From the center and top of the circle, divide that area into thirds, and this will give you the top of the oval. Do the same at the bottom. Finding the Left and Right turn: The width of the oval will depend on the direction the person is looking. Compare the size of the front plane to the size of the side plane. The top portion of the oval falls on the corner of the forehead, where the front plane meets the side plane. The line on the front plane represents the brow so pay attention to the angle from one brow to the other. If the head is tilted up, the angle will point up and if the head is tilted down, the angle will point down. The degree of the tilt will determine how steep to make this line. I like to use the angle from the ear to the brow. Then, at the base of the vertical line, draw a curve identical to the brow line. This represents the bottom of the nose. Drawing the same line again from the top of the oval brings you to the hairline. The face can be broken down into nearly perfect thirds, chin, nose, brow, and hair. Observe the general shape of the jaw and draw in the major angles starting from the brow and ending at the side plane of the head. Now that we have the foundation of the head established, we can finish it by putting in all the features! Start with a circle for the cranium Oval for the side of the head Angle to show the person looking up or down. Draw an identical curve to find the nose Double that distance to find the chin Attach the jaw Now you have a 3D representation of the head ready for the features. This approach is really good to establish the perspective of the head. A good exercise is to try to think about the head as a simple elongated box. The angles on the front plane of the face such as hair line, brow line, nostrils, lips, and chin will be the same as the angles on the front plane of the box. The angle from brow line to ear is the same as the angle on side plane of the box. These angles are really important because they establish the head as a 3-d form in space.

DOWNLOAD PDF DRAWING THE HUMAN HEAD AND PORTRAITS (FOUNTAIN ART SERIES, NO 5)

Chapter 4 : Charcoal Portraits - How to Draw Hair

This month, to learn how to draw portraits, I'll be following the Portrait Drawing video course from Vitruvian Studio. Today, I spent hours starting the course and beginning my first.

At first glance it seems like head height is the logical unit to measure from. If Leonardo DaVinci used it, it must be the best way, right? Since no method is perfect, you choose which one works best for you. The advantage of this method is that many important skeletal landmarks correspond to this unit, unlike with the head method that aligns with nipples and navel as landmarks, which vary a lot more than skeletal landmarks. However the length of the head changes as the jaw open and closes, or as the head is foreshortened. I asked Marshall Vandruff why he prefers it and this is what he said. Unless you have a full-view of the head, you have no unit to begin. If you can draw a ball, you can look at a head and deduce it, then bounce the ball all through the figure. From the front you can use the width or the height down to the bottom of the nose. So, the width is more reliable from the front. From the side you should use the height of the cranium, since the width is too long. An additional quarter of a unit is added on to the front. A ball is a ball from any angle. One unit down brings you to the pit of the neck. The sternum is one unit long not including the xiphoid process. One more down to the corners of the ribcage at the 10th ribs. And the top plane of the rib cage, indicated by the oval of the first rib, faces towards the front as you can see from this side view. The length of each clavicle is 1 unit. Keep in mind that these units are slightly separated because of the gap at the pit of the neck. In the back, the width and height of the scapulas fit into the box. In a relaxed position the distance between the scapulas near the bottom is also 1 unit. One more unit down takes us to the corners of the pelvis, known as the ASIS. And one more down just past the bottom of the pelvis. On a male, the distance between the greater trochanters is two units. The width of the pelvis is equal to the ribcage. The 10 rib and ASIS points also line up. On a female the width of the Pelvis is 2 units and it no longer aligns with the rib cage. The distance between the greater trochanters is wider too. On the pelvis there are also some convenient alignments using half units. The top of the iliac crest is at the halfway mark of this box and the top of the pubic bone and greater trochanters is at the halfway mark here. So, when drawing the front of the pelvis, look for these 5 points and remember their distances. From the side, the pit of the neck and the ribcage align with the edges. Then the sternum comes out forward and the cartilage continues to come forward past the sternum about half a unit. The depth of the pelvis is conveniently 1 unit. Another 3 units to the heels. The foot from the side is 1. The length of the humerus is 2 units. And from the elbow to the knuckles of the hand is another 2 units. The hand itself is a bit longer than 1 unit. If not, then you might need to go back to the structure lesson and practice that again. So, for example with this foreshortened leg. We know from the top of the greater trochanter to the bottom of the femur is 3 boxes long. So, if we can draw these 3 boxes in perspective, we can then fit the leg into those boxes. Sometimes it can come in handy when drawing from a model. Do you prefer the proportions of Rubens or Michelangelo? Or would you like to leave the ball of the abdomen out altogether, like Henry Moore? Or you could purchase it as a poster. These proportions are widely used in fine art and illustration. Check out that video and other premium videos from the Figure Drawing fundamentals series.

Chapter 5 : 18 phenomenally realistic pencil drawings | Creative Bloq

In this tutorial I'll attempt to summarize Andrew Loomis's approach to drawing the head. It's a great method for drawing the head from various angles. Step by Step | Art Drawing Tutorial.

Chapter 6 : 26 Best Adobe Illustrator Portrait Tutorials | Designbeep

To draw a human head in profile, start by drawing the oval shape of a bald head and adding the contours of the nose

DOWNLOAD PDF DRAWING THE HUMAN HEAD AND PORTRAITS (FOUNTAIN ART SERIES, NO 5)

and lips on one side. Then, draw one eye slightly above the nose contour, starting with a triangular shape before filling in the eyeball.

Chapter 7 : 4 Ways to Draw a Portrait - wikiHow

A human eye is a great subject to drawâ€”if you do it correctly, you have a beautiful drawing standing out right on its own, without having to draw the rest of the face. In this tutorial, you'll learn how to draw a fully realistic eye step by step.

Chapter 8 : How to Draw - calendrierdelascience.com

Artyfactory - detailed, illustrated, step-by-step guides on Egyptian Art, African Tribal Art and Pencil Portraiture, with specific instruction on drawing Egyptian heads, Hieroglyphics, African mask patterns, large pencil portraits, drawing eyes, noses, mouths, ears, pencil shading techniques and more (Rating: Votes:) Rate this site: 5 6.

Chapter 9 : Walter Foster: Books | eBay

a developmental look at child art Young in Art example, all children begin drawing by scribbling. Moreover, girls and boys tend to (fig. 5) or "head-.