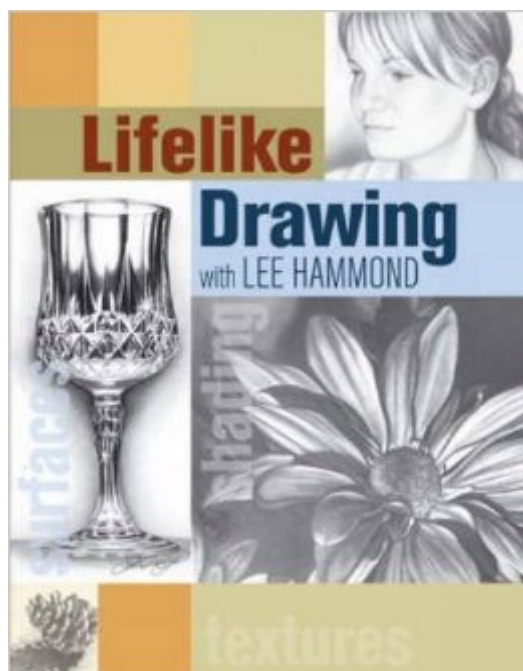


The book was found

Lifelike Drawing With Lee Hammond



Synopsis

You Can Do It! You can draw anything—flowers, people, animals, even water and glass—with this expansive, in-depth "Drawing Bible," by veteran artist and instructor Lee Hammond. Learn to draw realistically the easy way using reference photos with Lee's simple techniques and clear step-by-step instruction. Look inside for: Before and after examples from Lee Hammond's students that prove how her simple graphing and blending techniques translate into remarkable drawings. The shape and "Puzzle Piece" theories and how to apply them to anything you want to draw. More than 40 step-by-steps and plenty of tips and hints for beautiful drawings. Whether you're just beginning or more experienced, Lee's instruction will give you everything you need to know to create realistic drawings that will "wow" your audience.

Book Information

Paperback: 160 pages

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Average Customer Review: 4.7 out of 5 stars — See all reviews — (44 customer reviews)

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Customer Reviews

I never knew how much joy one could get out of a 2B pencil, some tortillons, and a kneadable eraser. That constitutes the complete kit you'll need for this marvelous book. By carefully following Lee's instructions, you'll be amazed at what you can create. By way of background, I recently decided to teach myself how to "paint" with colored pencils. The ability to draw is obviously a prerequisite for pulling this off, so I picked up some of the more popular drawing books: Betty Edwards, Drawing on the Right Side of the Brain, and Bert Dotson's Keys to Drawing, among others. The typical book spends a lot of time teaching techniques for rendering a scene, but much less on toning. Indeed, to judge from the scribble drawings in the Dotson book, it appears that he does not place much value in toning at all. As a result, I was pretty good at rendering a scene as a line drawing, but had a very hard time making my pictures seem three dimensional. For

monochrome drawings, the only thing I found reliable was to use washable graphite and rely on applying washes or produce something halfway decent. Lee Hammond's book inverts this formula. She is concerned with rendering, and recommends the graph method for solving this problem, but the book is really about toning. The key insight is that less is more when it comes to toning. By only applying graphite to the darks and then using tortillons to move the pigment into halftones and lights, my work is vastly better. I also appreciate the attention to detail in the book. For instance, she suggests applying graphite along the same direction as the surface, ie rounded strokes on the edge of a sphere. The direction makes a difference to the results.

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