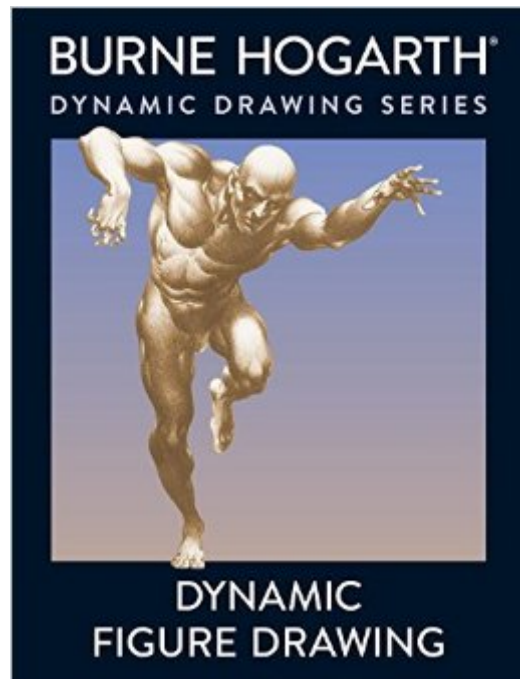


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# Dynamic Figure Drawing



## Synopsis

This powerful book offers a systematic approach to rendering action figures that seem to leap off the page. Â

## Book Information

Paperback: 176 pages

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## Customer Reviews

Subtlety is certainly not the strong point of this book. If you want realistic figures, look elsewhere like the Barcsay anatomy book. DYNAMIC FIGURE DRAWING doesn't explore the nuances of quiet poses or the beauty in overweight, underweight, or aged figures. But if you aspire to draw or paint powerful, idealistic, and expressionistic figures, combine the lessons of this book with drawing from athletic models. If you're into Michelangelo with his use of larger-than-life figures that use exaggerated poses and anatomy to convey strong emotion, you'll like this book. After practicing the lessons inside the book, you'll be able to spot and draw them better when you draw from a model. Your powerful figures will have more authority to them. And with enough figure drawing under your belt, plus what you've learned from this book, you'll be able to draw figures out of your head in any position you want them in. The Disney animated feature "Tarzan" was obviously inspired by Burne Hogarth's version of the comic strip "Tarzan." The animators learned many lessons from Hogarth, including foreshortening and dynamic poses and anatomy. I'll bet this book was an important reference to whoever worked on that film.

I was fortunate to be one the many students of Hogarth when he taught figure drawing in Los Angeles. He was a remarkable teacher, and his drawing style, and teaching style, is certainly

"dynamic". All his books are great, but "Dynamic Figure Drawing" is a particular favorite. While you may find Hogarth's comic book roots not to your taste (and you don't want to have your art look too "Hogarth") - don't deprive yourself of his books. He has much to offer, and many details about the figure that are very valuable. My drawing has been forever impacted and improved because of what he taught me - in class and from his books. Just because you absorb much from his books (and you will) it doesn't follow that you will adopt his "comic book" style as well. Learn from him, and many other artists' works, and consider yourself well-rounded!

This is a must buy book for artists, animators, comic book artists, or enthusiasts of figure drawing, who have dreamed of drawing foreshortened human figures and human figures in action from memory/imagination. This book doesn't contain realistic anatomy, the author uses his own version of human anatomy to explain his methods and principles, these have to be taken as tools only and not rules. But after you have practised from this book hard enough you will find that your life drawing speed and skill is miles further than when you started, I also recommend the other books by Burne Hogarth, dynamic anatomy, drawing dynamic hands, dynamic heads, dynamic light and shade and dynamic wrinkles and drapery. Only one word of caution it's very easy to get influenced by Burne Hogarth's work, and your work might start looking like a clone of his. So the key is get inspired not influenced, keep your own style and use this book to add to that.

This is one of those books you need to pick up to look at the pictures. The reading is good, but I highly recommend getting a sketch pad and drawing each figure in this book over and over again, trying different styles each time. You'll be amazed at how much your understanding of foreshortening and the human body dynamic improves by just drawing. Some of it may go over the heads of newer artists as far as reading goes, but personally, I don't buy art books for the reading, I buy them so I can draw every panel in the book. After all, how are you supposed to learn if you spend all your time reading and no time actually drawing the pictures? -Matt

This is one of the greatest, most comprehensive guide to drawing figures in complicated poses and angles. Most people find this book to be too complicated. It's true that the book is very scholarly and requires a thorough study. It's not a how-to book for hobbyists and kids that guides people through figure drawing step-by-step. To get most out of it, one must already be fairly experienced at drawing the figure in more common poses and very committed to learning more. The book is an intellectual collection of techniques and methods to solving \*problems\* that arise in figure drawing. I purchased

Hogarth's Dynamic Figure Drawing book along with the other books in his Dynamic series almost a decade ago. Since then, I have been studying the books and learning the methods slowly but surely. The books take a great deal of practice and dedication to master the knowledge contained within them. I still feel that I have much to learn from these books, despite the number of times I have referred to them through these years. However, I feel that it is because of the knowledge gained from these books that I have grown so much as an artist over the past years. I only regret that Hogarth died before I could sign up for any of his classes.

Mr. Hogarth's book is clearly targeted at raising consciousness on human movement and visual perception and that is the most impressive, why not to say 'effective' point of his writing style. He describes what one should see in a drawing from varied points-of-view. That surely helps in identifying the most common flaws most people starting at human body drawing have ever come to in the attempt. He points directly to the most disappointing in learning drawing: gaining the perception of space, proportion and movement and distributing the visual or imaginative input on paper. Concerning the practical aspects of learning through Mr. Hogarth's book, the author does not include exercises for practicing but that does not count as a weak point at all. The sketches in the book are more than helpful in showing how an oval shape becomes a head, all the initial strokes and lines are visible so that one can see through the sketch how it began to be created. As said before, through this book one will be able to understand the dynamics of human body movement and the sketches that come with these theoretical descriptions will help you redraw your own heads, torsos, legs and arms in the movement you may be able to imagine. That is not a tutorial or a how-to manual, it is a book that teaches you to think and see the human body with keen mind and eyes. A book based on understanding not copying.

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