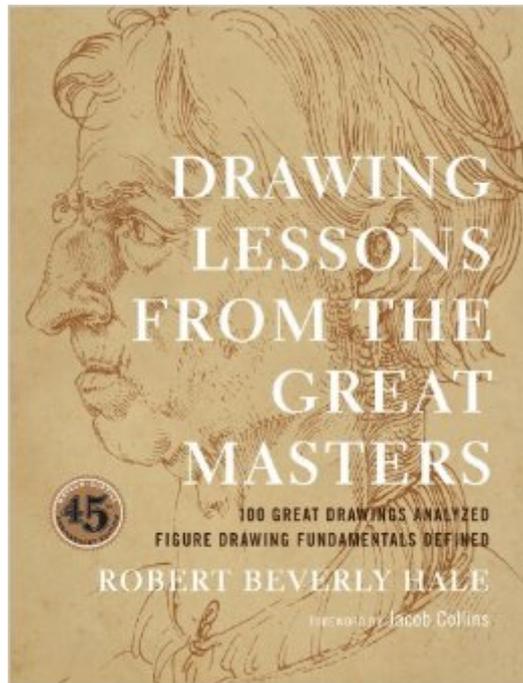


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# Drawing Lessons From The Great Masters: 45th Anniversary Edition



## Synopsis

A book whose sales have not diminished but rather increased dramatically since its publication 45 years ago, this bestselling classic is the ultimate manual of drawing taught by the late Robert Beverly Hale, whose famous lectures and classes at New York City's Art Student League captivated artists and art educators from around the world. Faithfully producing and methodically analyzing 100 master drawings—including works of Michelangelo, Leonardo da Vinci, Rodin, Goya, and Rembrandt among others—Hale shows how these artists tackled basic problems such as line, light and planes, mass, position and thrust, and anatomy. With detailed analytical captions and diagrams, every lesson is clearly delineated and illustrated. Throughout, also, is commentary that sheds light on the creative process of drawing and offers deep insight into the unsurpassed achievements of the masters.

## Book Information

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## Customer Reviews

This wonderful book by R.B.Hale is one of the most profound works ever written concerning not just classical life drawing but also the principles underpinning all good drawing. I am a working artist, illustrator and drawing teacher who studied at one of the few really good traditional art schools

in the world (we did nothing else but draw and paint the figure, the plaster cast and still lifes), and this book was recommended as a worthy text. At first I ignored it because of one silly remark old Robert Beverley makes on the first page where he states that he supposed that there is no one living today who could draw as well as the worst artist included in his book. I felt that this was absolute codswallop, and still do, but once I gave him a chance to speak he completely changed my understanding! Many people feel that if you can copy something exactly as you see it then you are an accomplished artist. This might be true in this era where drawing is hardly the number one subject in school. The beauty of Hales book is that he expounds the subtle and brilliant secrets of masters of the past, most of whom came from a time pre-camera, when drawing and consequently painting was a true science, a deep and profound study of 3D form, underlying anatomy, exquisite subtleties of tonal light CREATED IN THE ARTISTS HEAD and not necessarily what was seen ( real light moves constantly anyway!) So, if you are a dedicated and passionate art student or artist who is prepared to humble yourself and really learn to draw, then this book and indeed all of R.B.Hales books including his 'Artistic Anatomy' with Paul Richer is for you. Please feel free to write to me with any questions regarding classical drawing.

As an artist that did not go to art school, I have constantly searched for instructional books only to be disappointed in finding stupid books written for people who are not serious about art and have no discipline. All of Hale's books, especially this one, are supremely intelligent and extremely insightful. After reading his book you'll gain insight to judge good drawing from a bad ones, a skill every serious artist should strive to have. Hale will help you see drawing in a new light and send you on your way to growth. Since he uses drawings by artists such as Raphael, Tintoretto, Rembrandt and Rubens, you'll be learning from the masters themselves, not from some mediocre artist. The only negative about the book, if it can be called a negative, is that after 100 drawings you want more. I learned more from this one book than through all the art books I have read before, and more than almost all the art classes I have taken, put together.

I can't say enough good things about this book. Robert Beverly Hale was considered one of the past century's greatest instructors of drawing and artistic anatomy. This book shows why he is held in such high regard. It provides numerous examples of old master drawings with Hale's penetrating insights regarding why the drawings are great. A master teacher discussing master drawings - it doesn't get any better than that! Remember, the old masters themselves used to copy master drawings when they were students learning how to draw. Follow their example. This book also has a

wonderful section on artistic anatomy. Anatomy is very important, and can't be stressed enough. It provides the foundation of all good figurative art, whether it be drawing, painting, or sculpture. This book, besides discussing and analyzing master drawings and what makes them great, also provides the best introduction to artistic anatomy that I've seen.

Length: 0:20 Mins

Drawing Lessons From the Great Masters is an art book that teaches by looking at the art fundamentals used by great art masters themselves -- Michelangelo, Leonardo Da Vinci, Rodin, Goya, Rembrandt, among others. There are 100 master drawings analysed by Robert Beverly Hale on the fundamentals such as line, light and planes, mass, position and thrust, and anatomy. These are all figure drawings. Each illustration is printed full on one page with a certain section selected for analyzing on the next. The commentary is simple and concise, providing great insight to what these artists were thinking. Many of these pieces are really sketches but when you realised the thought put behind every stroke and what the artist was trying to show, you'll instantly be enlightened. At the end of this book, even if you can't draw yet, you'll be able to identify the difference between a good and bad drawing. And when you draw, you'll remember the principles. This is a really useful and inspirational reference book, great for beginner to advanced artists. Robert Beverly Hale has also authored Anatomy Lessons From The Great Masters, which uses the same teaching style here but focusing on anatomy drawings. (More pictures are available on my blog. Just visit my profile for the link.)

Robert Beverly Hale's "Drawing Lessons from the Great Masters" certainly deserves 5 stars. This book is so profound in its depth that it beggars all comparison. There is virtually nothing like it in the world of publications on the subject of drawing human anatomy. When other art books use language like: "ULTIMATE" or "COMPLETE GUIDE TO" ...you can be sure that its just fancy-shmancy marketing language. When Robert Beverly Hale's book is described this way, it is the simple truth. This is, in every sense, the ultimate. When you open it and see on pages 22 through 25 the rough sketches by Luca Cambiaso (1527--1585) you will know what the "classical tradition" is. It even comes at a 5-Star price, meaning that the books price is not excessively marked up. An indication of this book's status in the world of art can be found by the fact that many art schools throughout the world use this book. I must point out that it goes into the details of anatomical drawing for those wanting to see what the Renaissance Masters saw when they drew. It is not an

elementary "how-to" book for those learning to draw the figure. This is for the student of human anatomy as it ultimately came to be represented by the Masters of human anatomy. No student should be without this reference, to be informed of the great masters. There really is no other book quite like it on the market. Robert Beverly Hale is the final word on the classical tradition. Three instructors encompass the classical tradition on drawing the human figure; Robert Beverly Hale, Stephen Rogers Peck, and Jack Hamm. Their books are unsurpassed.

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