

HOW TO DRAW NEARLY ✓ EVERYTHING

VICTOR PERARD

Beginners seeking a comprehensive book on drawing, rejoice! Suitable for all ages, this guide by a noted expert covers all of the basics as well as the most common subjects. Learn how to draw figures, faces, landscapes, trees, flowers, and animals of all kinds, including horses, dogs, and cats. In addition to tips on composition, shading, and perspective, this well-illustrated guide offers suggestions for pencil, pen, and brush techniques.

This volume combines the best and most practical material from ten of artist Victor Perard's drawing books. In addition to flower arrangements and studies, Perard's sketches include images of trees in winter and summer. A tremendous variety of other topics ranges from surfers and fishing boats and lighthouses to the swamps of Florida, quaint bungalows, a log cabin in the Maine woods, and New York City apartment buildings.

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FIRST OF ALL

RUBBER ERASER



Art is the finest way of doing anything. Pencil drawing is one of the fine arts and the student should master its technique.

It is important to have the right tools to work with - a medium-hard pencil (HB), a softer one (BB), an eraser, a writing pen and ink, plus a white pencil to draw on black paper.

Materials should be treated with respect. Learn to use your pencils deftly with varying pressure to obtain the dark and light tones. Keep your drawing neat and aim at a professional appearance.

Before starting to draw, analyze your subject carefully. Ask yourself what are the principal lines of action. Study the proportions, that is, the length and width compared to the height. Observe from which side the light is coming.

The shadows come where the rays of light are withheld by the protruding forms of the object.

The shading serves to give depth and thickness, and by varying the intensity of the tints gives the impression of the object as it appears to the eyes.

Once you have analyzed the object you intend to draw the next step to consider

is the placing of the drawing properly on the paper. To do this, sketch with your finger on the paper an imaginary outline of the picture you are about to draw; at the same time try to visualize the completed picture. This is an essential part of your art training.

Now take up your medium-hard pencil and draw very lightly the essential lines of the subject you have selected. If you draw with heavy black lines you kill your vision of the picture, and not only are mistakes registered on the paper but they are also impressed on the mind. With a well-prepared drawing and its essential lines, begin to draw with some decision; this helps to strengthen the judgment.

Do not sacrifice accuracy to speed. If you hurry you give out knowledge but do not take it in.

After becoming proficient in copying, try to compose pictures of your own in order to cultivate creative ability and the facility for recalling passing impressions.

It would be of further benefit to see how well you can redraw a picture from memory.

Further Comment

The feeling for art goes to waste unless backed by knowledge with which to work. To draw well is less a natural ability than the result of acquired training. Most gifted students lack the patience to study and try stunts to escape work, thus enabling students with less natural facility and more method and application to outclass them.

The advantages to be gained from studies direct from nature are best secured after a certain degree of elementary training in copying is obtained. Facility can at first be gained by copying, and there is no fear of becoming only a copyist if the student understands the principles upon which the original drawing is based.

A grave mistake is haste, not giving sufficient consideration to the subject before commencing the work. Haste is liable to produce inaccuracies which would necessitate corrections and erasures and mar the pleasure derived from the study of art.

Drawing teaches the eye to observe and the hand to co-ordinate with the mind. Training the eye and hand to co-ordinate gives quite a thrill when mastered. Without order and method the work is uneven in quality, good one day and bad the next. In starting a picture it is well not to get interested in details too soon; a more forcible style is maintained by keeping the whole drawing under way rather than by finishing in detail one part at a time.

The first line in a drawing should be the most important and the last of least value. The problems are somewhat different in every picture, which makes for one of the fascinating aspects of the study of art.

With proper training there should be no waiting for inspiration; preliminary and memory sketches should be made to force inspiration.

Shading Technique



Practice the above strokes keeping their weight and relative distances. Whether you are right- or left-handed, this will prove excellent practice for future work.



Now keep your lines closer together melting them into flat tints and graded ones, as illustrated above. Practice this shading until proficient in control of the pencil and its pressure thus varying the required tints.



Sharpen the lead of a BBB pencil to resemble a chisel and wear down the lead smooth for broad strokes. The pencil will then prove practical and effective for sketching. It will help to vary the width of strokes, thus lending interest to the drawing. The foreground can usually be treated with broader and darker strokes and the distance made lighter.



Pencil, Pen and Brush Technique

The materials needed are graphite pencils HB and BBB, a soft rubber, a pliable pen, black ink, sable brush No.1 and a drawing pad 8"x12".

Too many tools make for confusion. A few, well cared for and used with judgment, can supply unlimited means of artistic expression.

The harder pencil HB is usually used to start a drawing as its lines are lighter and details can be indicated for a bolder technique later with the softer pencil BBB. Drawings made entirely with the HB pencil have a tendency to be hard and to have insufficient variety of tones.



Practicing the above shading technique by varying the pressure of the pencil, will give control of the pencil and its possibilities for obtaining light and dark tones.



For broad strokes with the pencil, the lead should be worn down to a chisel form.



Different directions From dark to light. Flickering Formal For a dark tone Back and forth

It is useful to learn to use the pen in different directions and to cross hatch at various angles. Practicing these strokes will give control of the pen and added freedom.

Brush strokes
The lines are softer and richer but more difficult to control.

*In the swamp lands of Florida.
In drawing this subject great simplicity
must be maintained to give the feeling
of vast expanses of water and wilderness.
This subject lent itself to pen and ink,
a medium not to be neglected.*



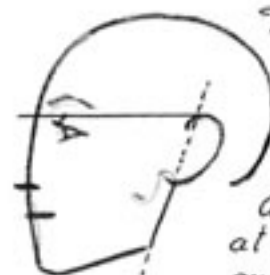
Mouths



Orbicularis oris muscle



Ears



The top of the ears on a line between the eye and eye-brow

An ear is placed at about the same angle as the upper angle of the jaw bone





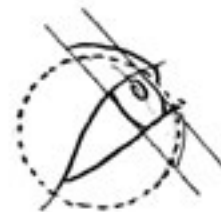
Looking up with head thrown back

Smiling



Flirtatious

Wonder



Surprise

Doubt

99.



Understanding

In drawing eyes bear in mind that the eyeball within the lid is almost round, and in shading the roundness has to be expressed.

The upper lid is thicker and casts a shadow on the eyeball. This accounts for the high light never being very high up.