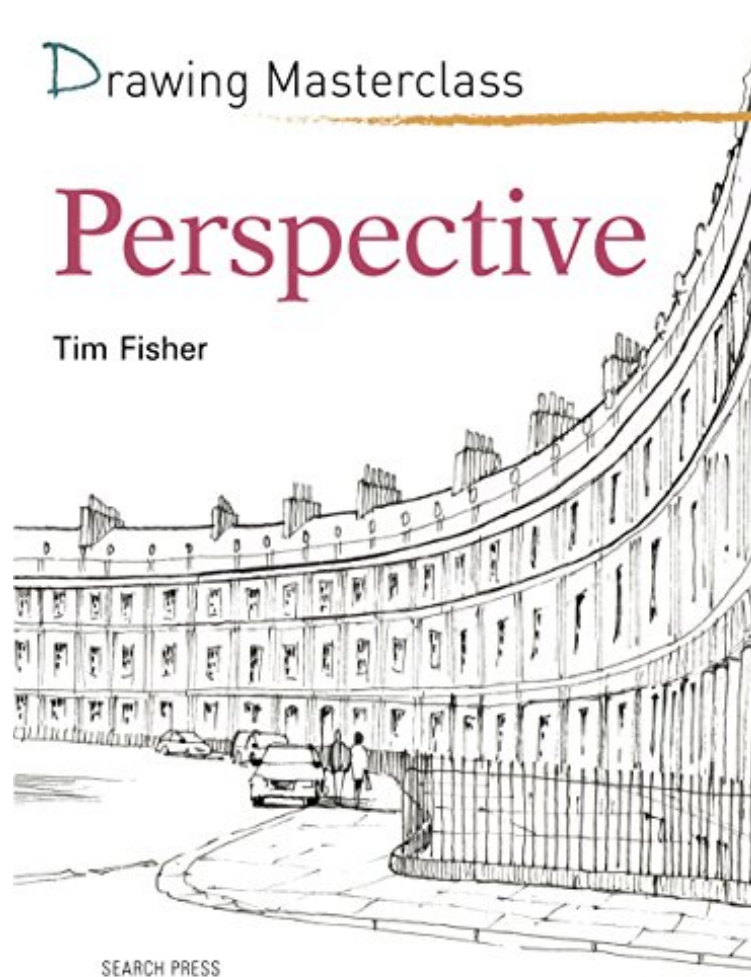


## Drawing Masterclass: Perspective

*Timothy Fisher*

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**Timothy Fisher : Drawing Masterclass: Perspective** before purchasing it in order to gage whether or not it would be worth my time, and all praised Drawing Masterclass: Perspective:

0 of 0 people found the following review helpful. This is s great book. Great examplesBy CustomerThis is s great book. Great examples. The best I've read on the subject. Really like how it shows to enter people and animals very unique. Reasonable price.0 of 0 people found the following review helpful. Five starsBy susan potterThis is one of the most useful drawing books I have purchased. Clearly written with good examples.

This comprehensive guide shows you how to master perspective in a clear and accessible way, from simple box diagrams through to complex scenes. The book begins with a fascinating history of perspective in art, in which the author explores every type from zero to multiple-point, using numerous clear diagrams and drawings. Going beyond buildings and landscapes, he explains how to apply perspective when drawing people, animals, boats, reflections and

more, and provides expert advice on drawing curved objects and inclined planes. There's also a useful run-down of common mistakes and an inspirational chapter on moving beyond a rigid application of the rules to draw freely and instinctively.

This book actually delivers what it promises! It encompasses all the rules of perspective and provides all the information you need to comprehend them. From the history to the tools and theory needed to master perspective and apply it to every conceivable circumstance you may encounter. Packed with information and helpful "rule of thumb" tips to employ in the field. I particularly liked the tonal scale and homemade angle finder which will be invaluable. The section on dividing depth was a lightbulb moment! A book to return to again and again. \* Elaine Jarrett \* I've lost count of how many books on perspective I've seen in a long career. It's a simple enough idea - you have a viewpoint, a subject and a vanishing point - but notoriously difficult to explain. All these books have made valiant and worthy attempts to keep things simple and some, using blocks and cones or different colours for the lines, have come close to success. The problem, though, is that almost everything you overlay only serves to complicate the image. What could be expressed in probably no more than a dozen or so words suddenly becomes so unmanageable that the poor reader just gives up and decides they'll never get it right. This is a shame, as your eyes will tell you instantly when it is. So it's with great delight that I give an enormous Hurrah to this new contribution to the literature. Tim Fisher doesn't forego diagrams, shapes or lines. What he does do, though, and it's so simple it's a forehead-slapper, is not to try to do everything at once. There are drawings here that have only four or five lines in them, and you can see what's going on as a result. Yes, some parts don't have their vanishing points delineated (get over it), but they're not the bit he's explaining. He also manages to keep the whole thing simple without over-simplifying and therefore missing the point entirely. Although this is billed as a Masterclass, the truth is that it's by far the best primer I've ever seen. If you have other books, throw them away and buy this. You won't regret it. \* www.artbookreview.net \* Dec 16 Tim Fisher needs no introduction to Leisure Painter readers, being a regular demonstrator and contributor. His new book Drawing Masterclass: Perspective focuses on the difficult subject of perspective, starting from the basics and moving on to complex scenes. And it's not just buildings that are included. Tim shows us how to master the perspective of landscapes, people, animals, boats and reflections. Taking the subject further, Tim then shows us how to move beyond mathematical accuracy of perspective to have the confidence to draw freely and instinctively within its frame work. The presentation is excellent and there are plenty of exercises to work through in your quest to achieve accurate drawings. \* The Artist \* The tricky subject of perspective in art that makes artwork look right. Of course some artists manage without it, but most of us want to master it. That's what this book is all about - perspective in all its forms. It covers everything you need to know from materials and single perspective, right up to complicated scenes using multiple techniques. It also looks at shadows, reflections, animals and common mistakes. It is all in black and white, but is full of interesting examples of work to demonstrate the process thoroughly. \* YarnsandFabrics.co.uk \* This is a how-to book that breaks down concepts in perspective into a way that be easily understood by students. Being a college lecturer who teaches concept art I know about explaining concepts in a way that students can understand and Tim Fisher achieves this. This covers material that can be handled in overly complicated ways in a book that I'd be happy to recommend to my students. My only wish was that the book had a different spine for example a ring binder type for when it's used but this is not anything that the author would likely be involved in. However in relation to the content it covers this well with images and text- one to pack when architectural drawing is in mind. \* Marian Carr \* March 17 I've lost count of the number of books I've seen on perspective. It's a highly technical subject and many authors fail to get to grips with the basics. Once you've grasped it, perspective is very simple. There's a viewpoint and a vanishing point and all lines lead from one to another. And that's where all the complications come in. Some books try to do away with the lines altogether. Others cram them in like a railway junction and many use contrasting colours that just get in the way. This, I'm glad to say, is one of the best. Tim Fisher uses lines as little as possible and only when they are necessary for clarity. Mostly he uses example drawings and simple caption explanations that are absurdly easy to follow. There's plenty of practical information here, explained artistically rather than technically. \* The Artist \* About the Author Tim Fisher was born in Leicestershire and has had a life long interest in art. He is well known for his love of color and experimentation and works with a wide range of mediums. Many of his paintings have been produced as fine art prints and cards. Tim is a regular contributor to the Leisure Painter magazine. He also runs workshops and painting holidays as well as demonstrating to art groups throughout the UK.