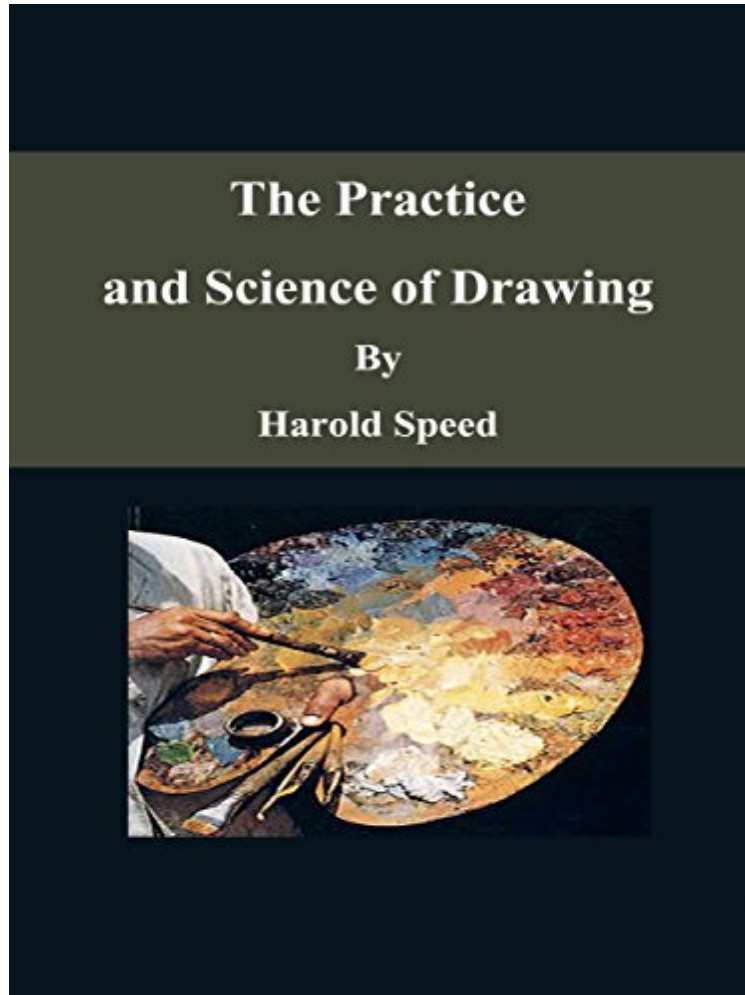


The Practice and Science of Drawing

Harold Speed

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Harold Speed : The Practice and Science of Drawing before purchasing it in order to gage whether or not it would be worth my time, and all praised The Practice and Science of Drawing:

3 of 3 people found the following review helpful. Good jumping start
By Terri Rowley
This book is an excellent resource for anyone starting out in teaching themselves to draw. Those who just want a refresher on what drawing should be like in the mind of the artist would benefit. This is a valuable gem showing how the subject should be approached from an acquisition stand point. Guided practice makes perfect. His approach and suggestions for acquiring the skills to draw are isolated as his science by building off the blocks he previously laid down for foundations. These progressive steps should be noted. The theories or plans are presented with pictures of his own design and plates from other artists referred to. He even provides a good selection of reference suggestions that coincide with the discussions and lessons. I would highly recommend this book as one of many for the study without a master, yet a must have even with a teacher. It might open your mind up to the meaning and drive of individual art, or

provide a new technique or approach that might have been looked over. 0 of 0 people found the following review helpful. uselessBy TAOthere are no illustrations/plates in this edition (at least the paperback volume i was sent). this makes the book essentially useless. the quality of the free online version illustrations/plates are very low and near useless as well. whatever the historical value of the text it's difficult to practice without the works being discussed.too bad. others seem to find it really great.i'd go with the bargue book in which the plates are well reproduced, also a good (and popular) book.0 of 0 people found the following review helpful. Wonderfully useful to any artist.By BrewdaddyWhile written quite some time ago, and including some negative criticism of what was then new styles of artistic expression, this work is as valuable to the modern artist as it ever was.While the title would lead one to expect it to be mostly useful to illustrators, print makers, or other artists who predominantly "draw" rather than other media, the author spends as much time on painting technique as he does drafting, and his commentary on composition, line, and colour is universal to all two dimensional art forms.I strongly recommend this work, and expect to refer back to it often.

Permit me in the first place to anticipate the disappointment of any student who opens this book with the idea of finding "wrinkles" on how to draw faces, trees, clouds, or what not, short cuts to excellence in drawing, or any of the tricks so popular with the drawing masters of our grandmothers and still dearly loved by a large number of people. No good can come of such methods, for there are no short cuts to excellence. But help of a very practical kind it is the aim of the following pages to give; although it may be necessary to make a greater call upon the intelligence of the student than these Victorian methods attempted.

About the AuthorSpeed was born in 1872 and died in 1957, He was a member of the Royal Society of Portrait Painters.