

# THE PRACTICE & SCIENCE OF DRAWING

HAROLD SPEED

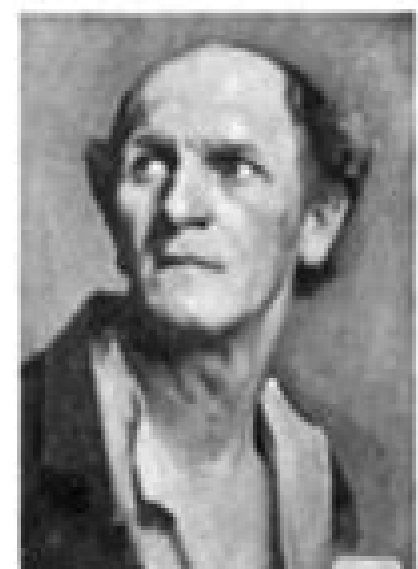
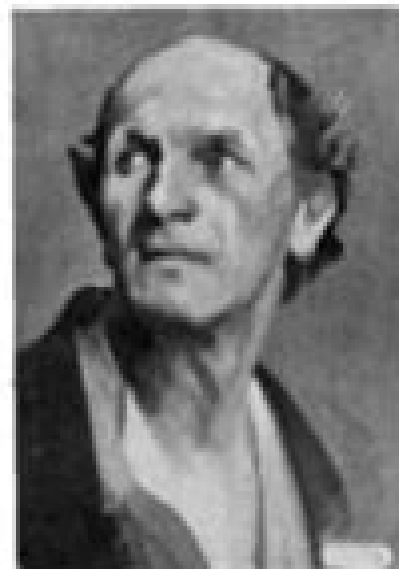


Plate I

FOUR PHOTOGRAPHS OF SAME MOVING-PORTRAIT PAINTING IN DIFFERENT  
STAGES ILLUSTRATING A METHOD OF STUDYING MASS DRAWING  
WITH THE BRUSH

# The Practice And Science Of Drawing

**Harold Speed**



## **The Practice And Science Of Drawing:**

**The Practice and Science of Drawing** Harold Speed, 2016-08-05 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 The Practice & Science of Drawing Harold Speed, 1972-01-01 Reproductions of works by such artists as Degas Velasquez and Manet complement this study of the line and mass approaches to drawing The Practice and Science of Drawing Harold Speed, 2015-07-08 The Practice and Science of Drawing Illustrated by Harold Speed Illustrated with 96 Illustrations was first published in 1913 No work on Art has been published in recent years which might be more advantageously placed in the hands of a young student as a statement of the logical elements of drawing and painting Every page shows robust common sense expressed in a clear style We imagine that Mr Speed is an admirable teacher and cordially recommend his treatise Athenceum This classic approach to the dynamics of drawing by a brilliant teacher is filled with insights and practical advice on line drawing mass drawing visual memory materials and much more This book emphasize on learning artistic drawing rather than mechanical drawings traditionally followed by most of the schools The objective of teaching of drawing will be to guide the student and not to suppress the creativity of students by over teaching **The Practice and Science of Drawing by Harold Speed** Harold Speed, 2017-12-22 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 It was not until some time after having passed through the course of training in two of our chief schools of art that the author got any idea of what drawing really meant What was taught was the faithful copying of a series of objects beginning with the simplest forms such as cubes cones cylinders but it was not enough And when with an eye trained to the closest mechanical viaccuracy the author visited the galleries of the Continent and studied the drawings of the old masters it soon became apparent that either his or their ideas of drawing were all wrong Very few drawings could be found sufficiently like the model to obtain the prize at either of the great schools he had attended Luckily there was just enough modesty left for him to realise that possibly they were in some mysterious way right and his own training in some way lacking And so he set to work to try and climb the long uphill road that separates mechanically accurate drawing from

artistically accurate drawing Now this journey should have been commenced much earlier and perhaps it was due to his own stupidity that it was not but it was with a vague idea of saving some students from such wrong headedness and possibly straightening out some of the path that he accepted the invitation to write this book In writing upon any matter of experience such as art the possibilities of misunderstanding are enormous and one shudders to think of the things that may be put down to one s credit owing to such misunderstandings It is like writing about the taste of sugar you are only likely to be understood by those who have already experienced the flavour by those who have not the wildest interpretation will be put upon your words The written word is necessarily confined to the things of the understanding because only the understanding has written language whereas art deals with ideas of a different mental texture which words can only vaguely suggest However there are a large number of people who although they cannot viibe said to have experienced in a full sense any works of art have undoubtedly the impelling desire which a little direction may lead on to a fuller appreciation And it is to such that books on art are useful So that although this book is primarily addressed to working students it is hoped that it may be of interest to that increasing number of people who tired with the rush and struggle of modern existence seek refreshment in artistic things To many such in this country modern art is still a closed book its point of view is so different from that of the art they have been brought up with that they refuse to have anything to do with it Whereas if they only took the trouble to find out something of the point of view of the modern artist they would discover new beauties they little suspected

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artist The Practice and Science of Drawing by Harold Speed In The Practice and Science of Drawing Harold Speed delves into the intricate world of drawing techniques and art fundamentals offering aspiring artists a comprehensive guide to honing their skills With a keen focus on observational skills and artistic expression Speed explores topics such as perspective composition figure drawing shading line quality proportion and form By emphasizing the importance of artistic anatomy and visual perception he equips readers with the tools needed to breathe life into their artwork Furthermore Speed delves into art education and the journey of artistic development and mastery while also exploring art theory the artistic process creative exploration and art history This book serves as an indispensable resource for artists seeking to enhance their understanding and application of various drawing techniques while fostering their artistic growth The Practice and Science of Drawing by Harold Speed drawing techniques art fundamentals observational skills artistic expression perspective composition figure drawing shading line quality proportion form artistic anatomy visual perception art education artistic development artistic mastery art theory artistic process creative exploration art history

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The Practice and Science of Drawing Harold Speed,2025-04-15 The Practice and Science of Drawing by Harold Speed is an essential guide for artists and aspiring drawers seeking to understand the foundational skills and principles of drawing This timeless work transcends mere technical instruction it delves deeply into the philosophy and psychology of drawing offering insights that resonate with both novice artists and seasoned professionals Speed s comprehensive approach combines practical techniques with theoretical concepts making the journey of learning to draw both fascinating and rewarding As you embark on this artistic journey Speed emphasizes the importance of observing the world around you His teachings encourage artists to develop keen observational skills fostering a deeper understanding of form proportion and perspective Through meticulously crafted instructions and exercises The Practice and Science of Drawing guides readers in mastering the nuances of light and shadow texture and the subtleties of human anatomy Each chapter builds upon the last gradually layering complex concepts with clarity and practical advice One of the standout features of Speed s book is his exploration of the psychology behind the drawing process He eloquently discusses the relationship between an artist s mind and hand emphasizing the necessity of developing a personal style through experimentation and practice Speed asserts that drawing is not merely a technical skill but also an expressive outlet that reflects the artist s individuality This philosophy encourages readers to embrace their unique vision and to approach drawing as a form of creative expression rather than just a replication of reality Speed s

pedagogical style is engaging and accessible. He employs a blend of historical references, anecdotes, and practical exercises that invite readers to think critically about their artistic endeavors. His discourse on the importance of cultivating a disciplined practice is particularly valuable as he highlights how consistent effort can lead to profound improvement. By weaving together theory and practice, Speed provides a holistic framework that empowers artists to develop confidence in their abilities. Beyond individual techniques, *The Practice and Science of Drawing* also emphasizes the broader context of drawing within the art world. Speed encourages artists to study the works of the great masters while developing their unique perspective. This holistic approach fosters a deep appreciation for the art form and equips aspiring drawers with the tools necessary to navigate their artistic careers. As readers journey through Speed's pages, they will not only cultivate their technical skills but also deepen their understanding of the artistic process itself. The lessons within this book transcend time, making it a must-have resource for anyone passionate about drawing. Whether for personal enjoyment or professional development, *The Practice and Science of Drawing* serves as a cornerstone for those eager to hone their artistic craft and embrace the transformative power of drawing.

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they would discover new beauties they little suspected If anybody looks at a picture by Claude Monet from the point of view of a Raphael he will see nothing but a meaningless jargon of wild paint strokes And if anybody looks at a Raphael from the point of view of a Claude Monet he will no doubt only see hard tinny figures in a setting devoid of any of the lovely atmosphere that always envelops form seen in nature So wide apart are some of the points of view in painting In the treatment of form these differences in point of view make for enormous variety in the work Works showing much ingenuity and ability but no artistic brains pictures that are little more than school studies exercises in the representation of carefully or carelessly arranged objects but cold to any artistic intention At this time particularly some principles and a clear intellectual understanding of what it is you are trying to do are needed We have no set traditions to guide us The times when the student accepted the style and traditions of his master and blindly followed them until he found himself are gone Such conditions belonged to an age when intercommunication was difficult and when the artistic horizon was restricted to a single town or province Science has altered all that and we may regret the loss of local colour and singleness of aim this growth of art in separate compartments produced but it is unlikely that such conditions will occur again Quick means of transit and cheap methods of reproduction have brought the art of the whole world to our doors Where formerly the artistic food at the disposal of the student was restricted to the few pictures in his vicinity and some prints of others now there is scarcely a picture of note in the world that is not known to the average student either from personal inspection at our museums and loan exhibitions or from excellent photographic reproductions Not only European art but the art of the East China and Japan is part of the formative influence by which he is surrounded not to mention the modern science of light and colour that has had such an influence on technique It is no wonder that a period of artistic indigestion is upon us Hence the student has need of sound principles and a clear understanding of the science of his art if he would select from this mass of material those things which answer to his own inner need for artistic expression **PRACTICE AND SCIENCE OF DRAWING HAROLD.**

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In a global driven by information and connectivity, the power of words has be much more evident than ever. They have the capability to inspire, provoke, and ignite change. Such could be the essence of the book **The Practice And Science Of Drawing**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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