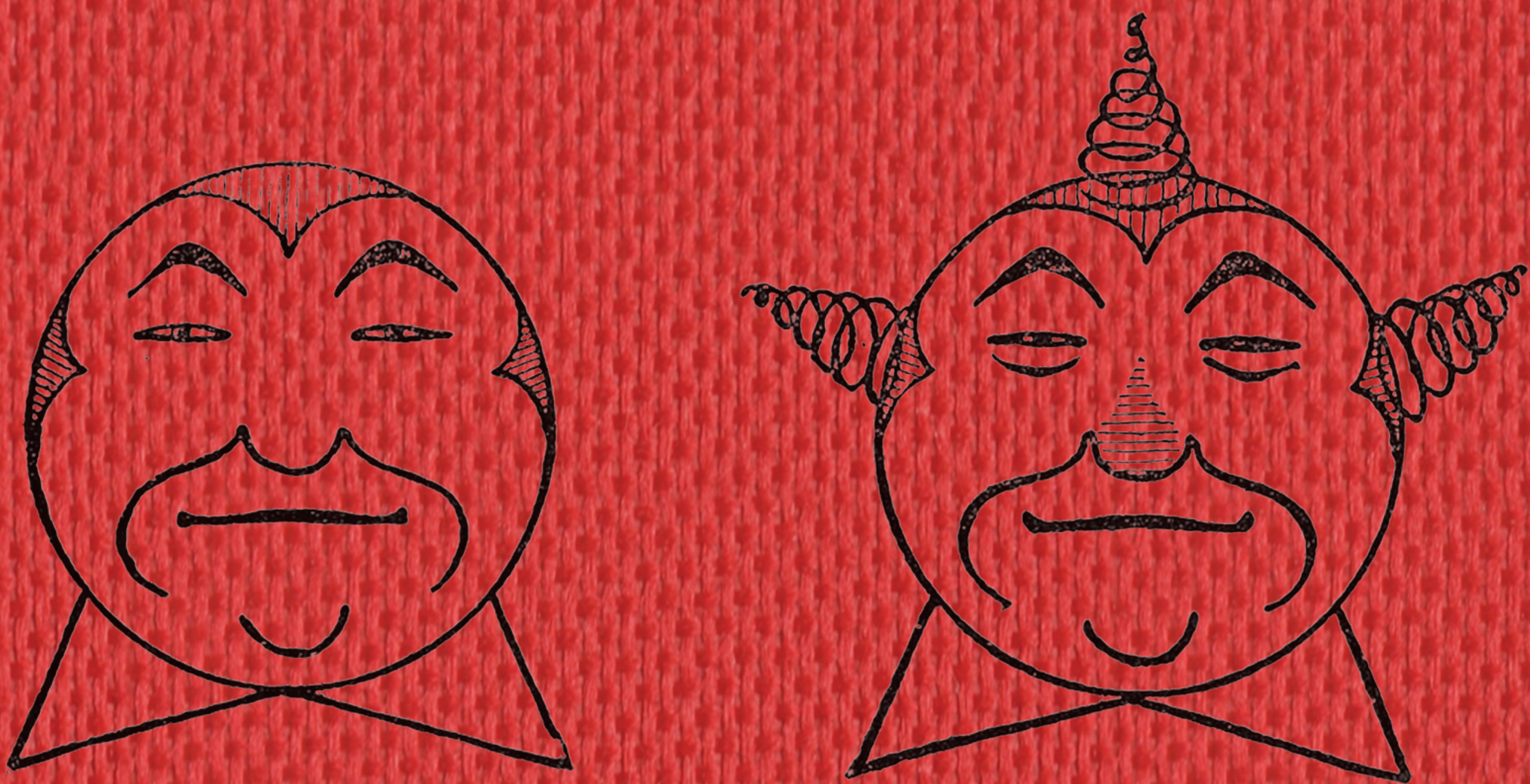
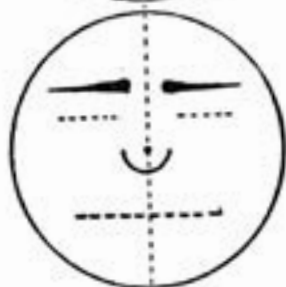
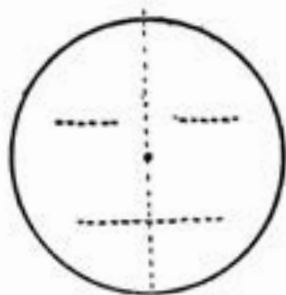


# DRAWING MADE EASY



E. G. LUTZ





## **DRAWING MADE EASY**



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# DRAWING MADE EASY

A HELPFUL BOOK FOR  
YOUNG ARTISTS

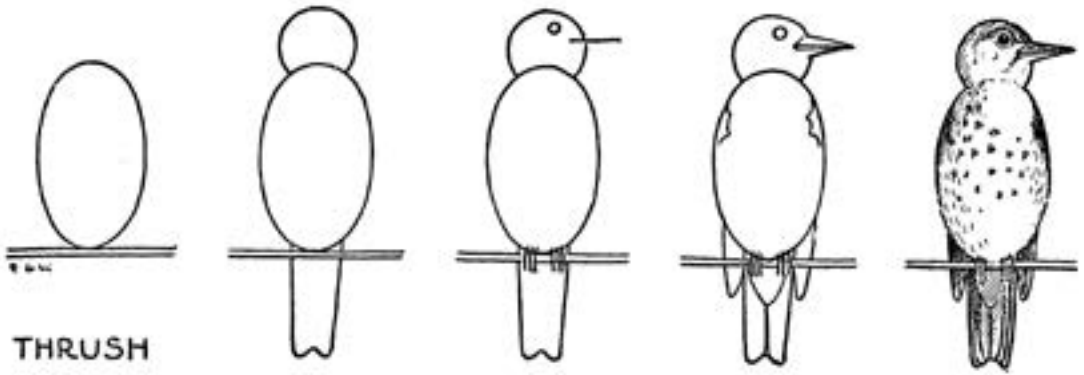
THE WAY TO BEGIN AND FINISH YOUR SKETCHES  
CLEARLY SHOWN STEP BY STEP

BY

**E. G. LUTZ**







THRUSH

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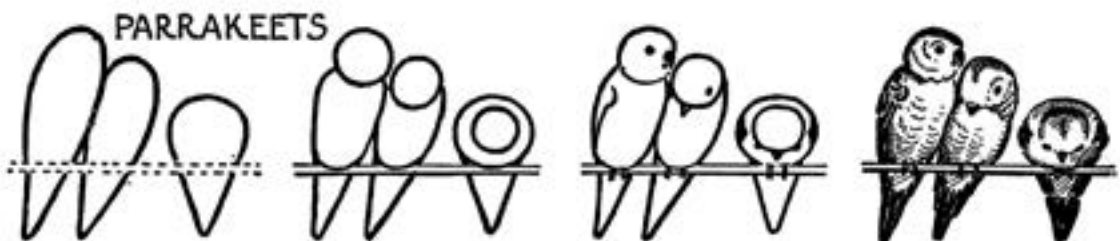
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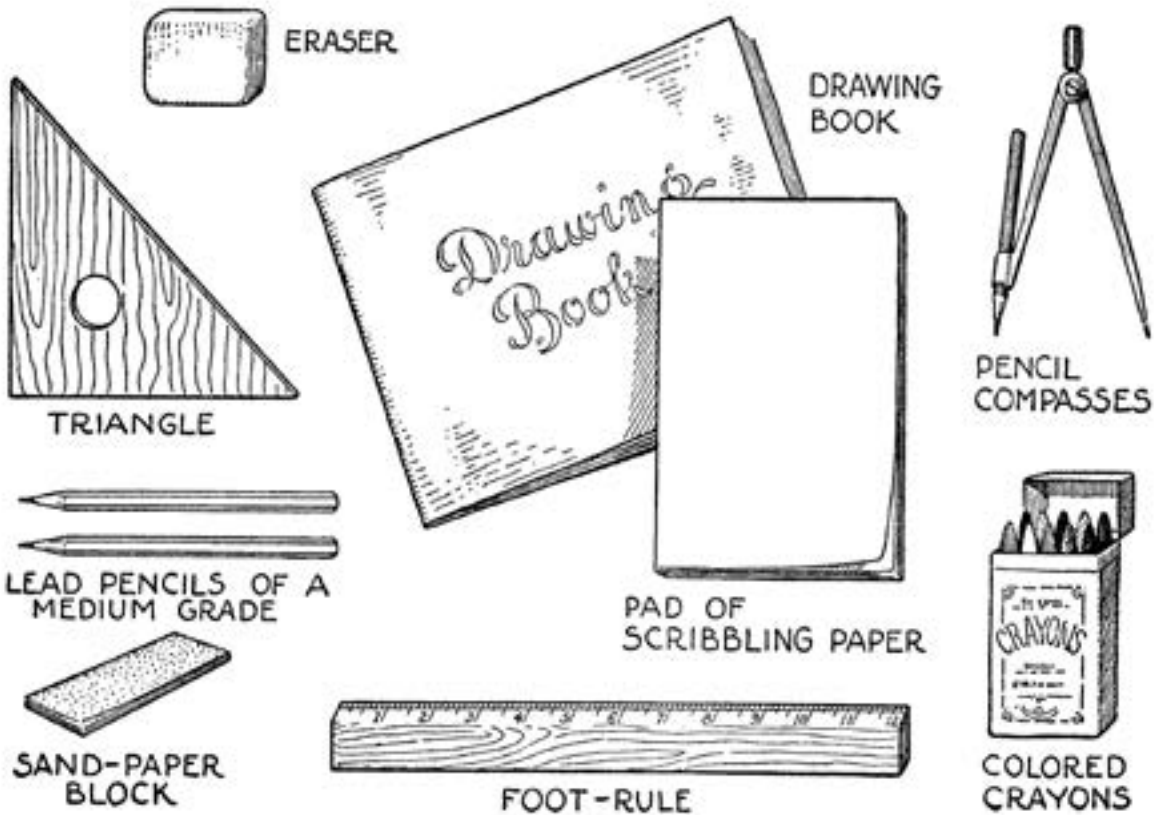
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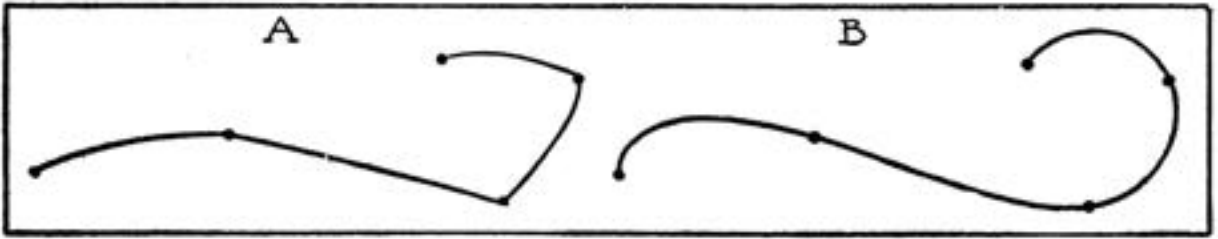




## THINGS NEEDED FOR DRAWING

A lead-pencil and a pad of scribbling paper is about all you need in copying most of the pictures in this book. A soft rubber for erasing would be good to have, too. You might also get a small wooden triangle, a foot rule, and compasses with a pencil-point. These few tools are the modest representatives of the accurate instruments that inventors, engineers, and architects use in planning the things that we use every day. The house you live in, the vehicle in which you ride, and the machines that make the many things you wear and use were first planned and drawn out with the aid of dividers, compasses, rulers, and other drawing instruments.

Point the lead of your pencil on a block of sandpaper. No doubt you will want a water-color box. It is a good thing to have, but you can get lots of enjoyment in coloring your drawings with crayons.



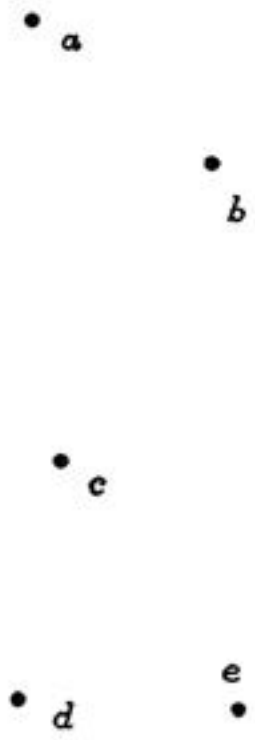
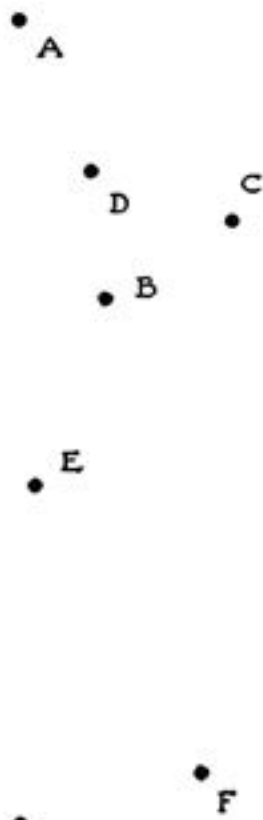
A. Not in this angular way    B. But like this, in one continuous flowing curve.

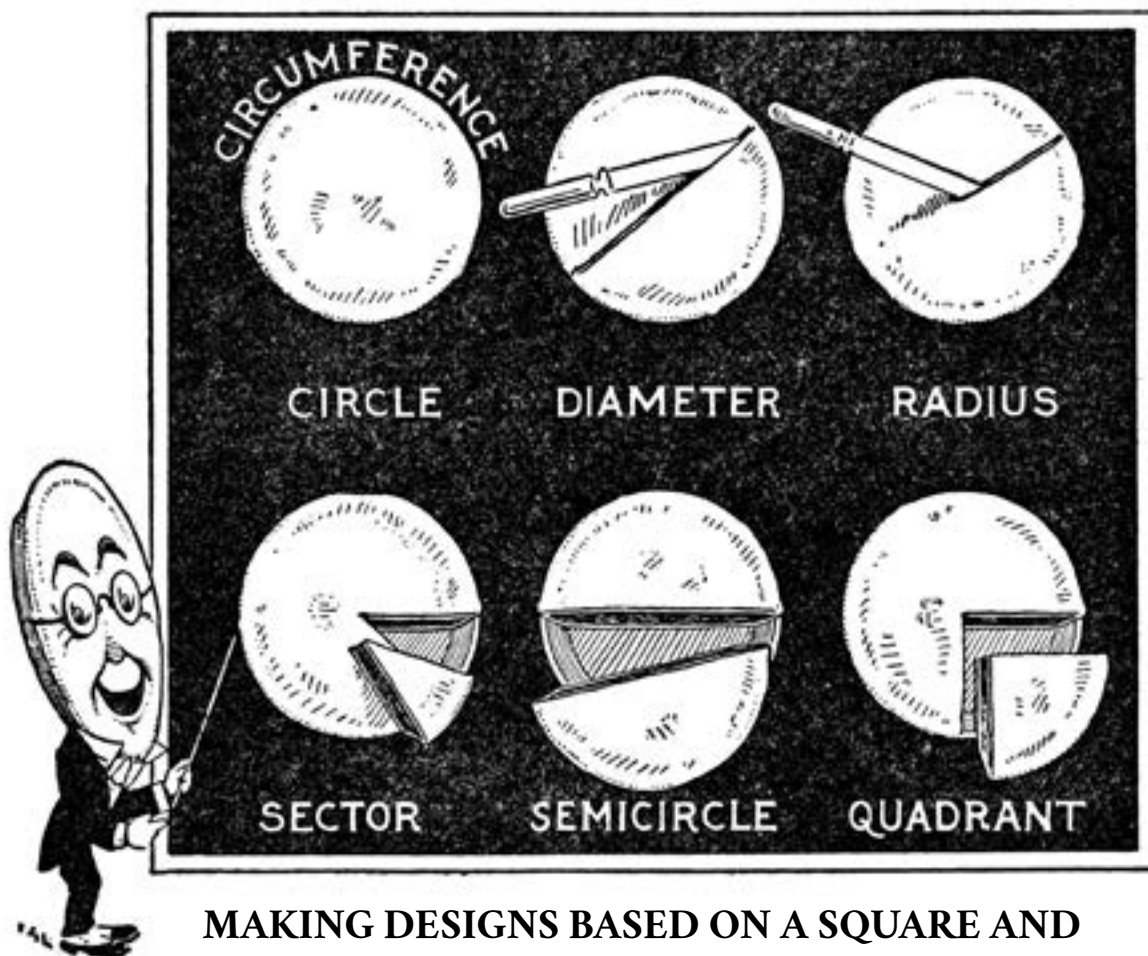
## DRAWING CURVES WITH THE HELP OF A SERIES OF DOTS

In the objects about us that we think of as beautiful, it isn't always their color that attracts or holds our attention. It is very often another matter; namely, their form or outline. For instance, in a vase, the gently curving lines of the form please as much as the color of the material. In flowers, leaves, and shells, the outlines that define the shapes delight the eye as well as the varied colors.

The diagrams on the opposite page are to suggest exercises in drawing that will help you to appreciate beauty in line as well as have you understand the importance of thinking while drawing. Make a series of scattered dots as shown. Be sure and have the dots at different distances apart. Now, if we take the first example, with the dots marked, 1, 2, 3, and 4: we start our line at the 1st dot, continue it to the 2nd, and then to the 3rd, and ending at the 4th. The idea is to make an easy flowing curved line from the first dot to the last. There must be no break or angular turning. In doing this, try to forget the pencil-point, and think only of a curved line that you are imagining as already marked on the paper going through the dots.

If you keep your eye on the pencil and watch it as you draw — the wrong way — the line will be like that in Diagram A, above, angular and wanting in beauty.



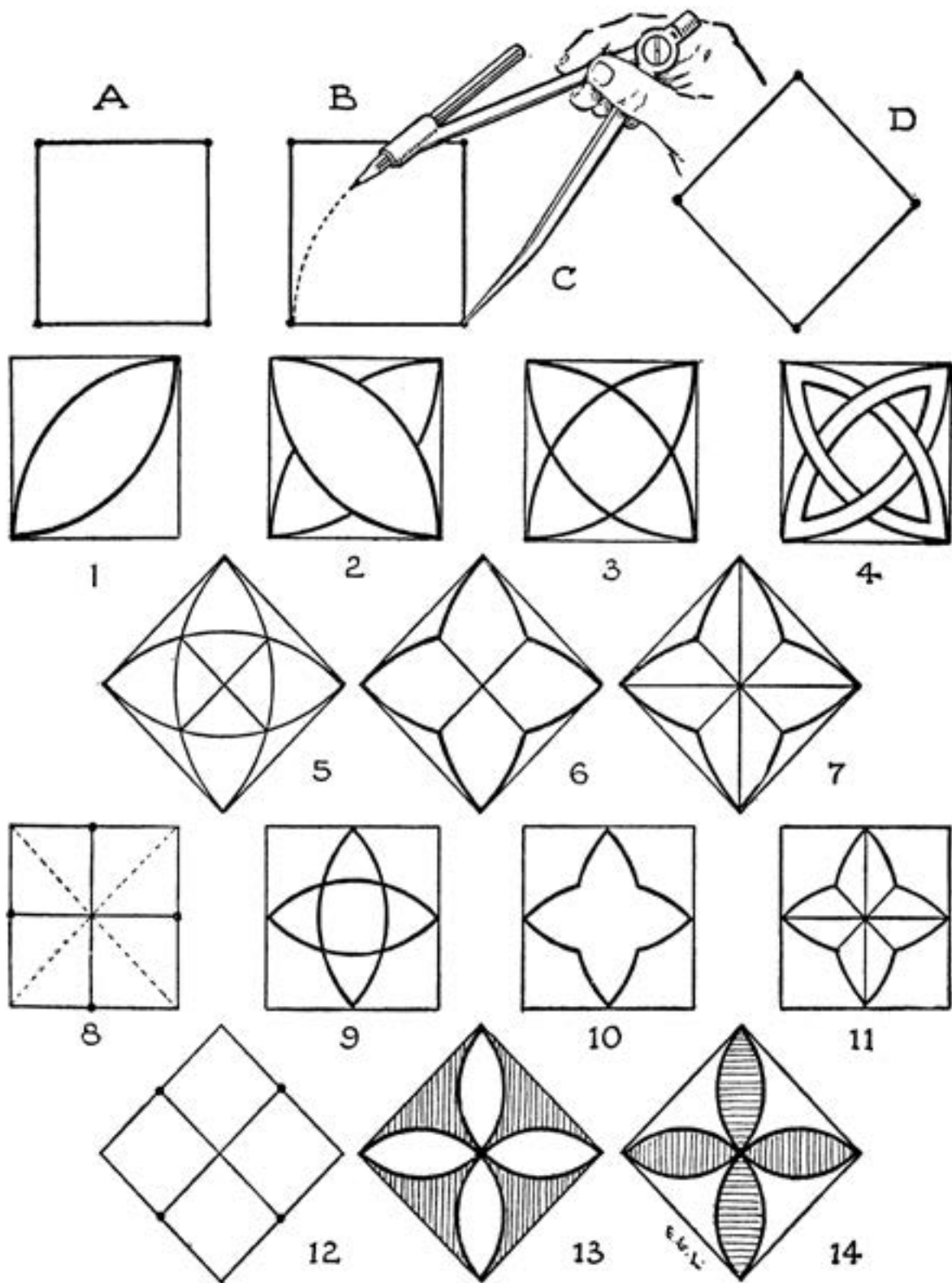


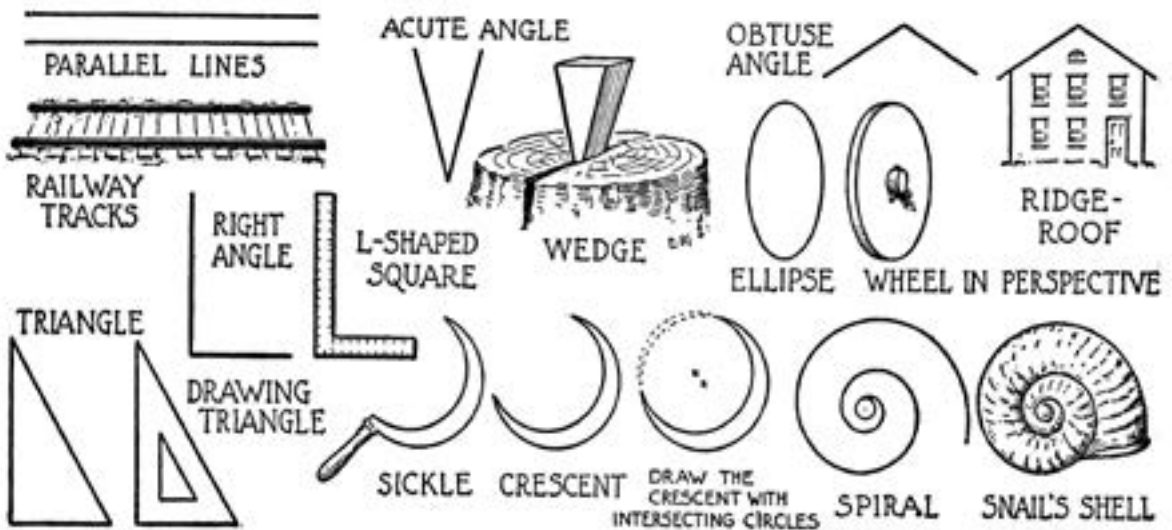
## MAKING DESIGNS BASED ON A SQUARE AND WITH THE HELP OF THE COMPASSES

Some things about geometry are explained above in a way that no doubt will impress you. There will be no excuse, now, of not knowing the names of the different parts of a circle.

The first thing to do in making the designs on the other page is to construct a square. This can very easily be made with the foot rule and triangle. With the foot rule measure off the sides of the square of equal length, and with the triangle get the corners exactly right-angled.

The first seven designs are made by placing the point of the compasses in corners, as shown in B. In Figure 8 you have four other points to set your compasses, with which to draw more designs.





Similar forms in things and in geometrical figures.

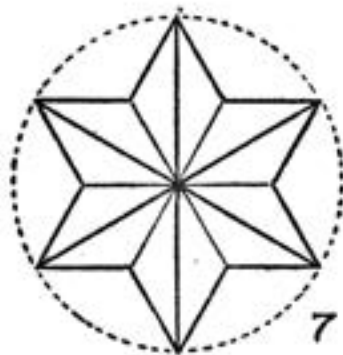
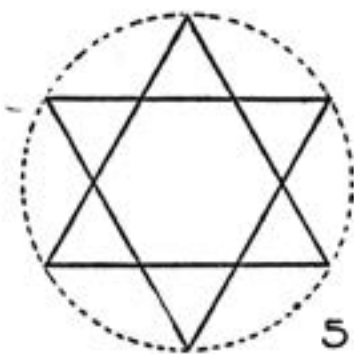
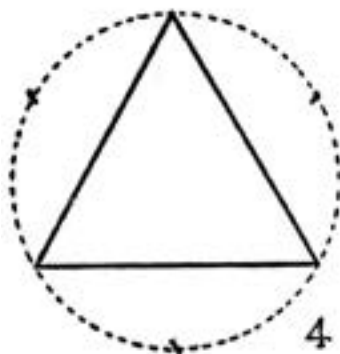
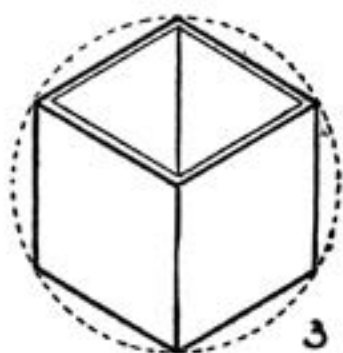
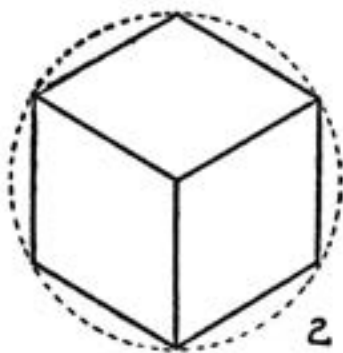
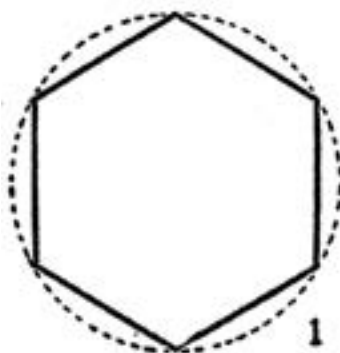
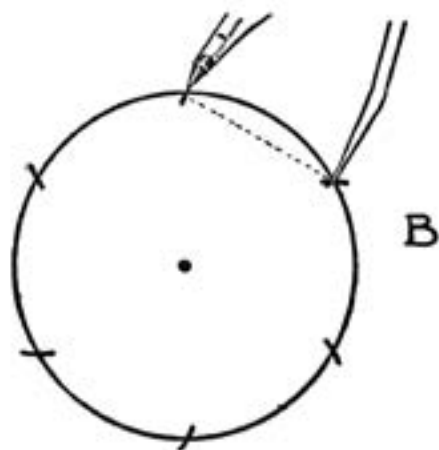
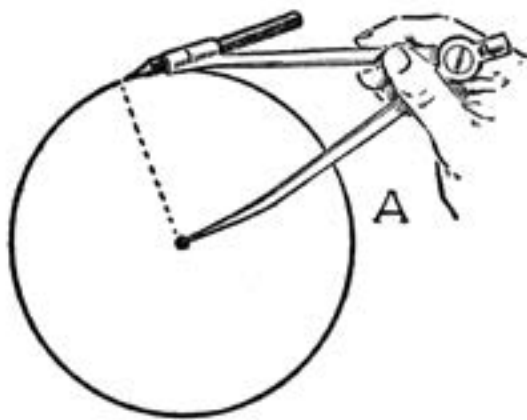
## DRAWING DESIGNS WITH THE COMPASSES AND WITH A CIRCLE AS A FOUNDATION

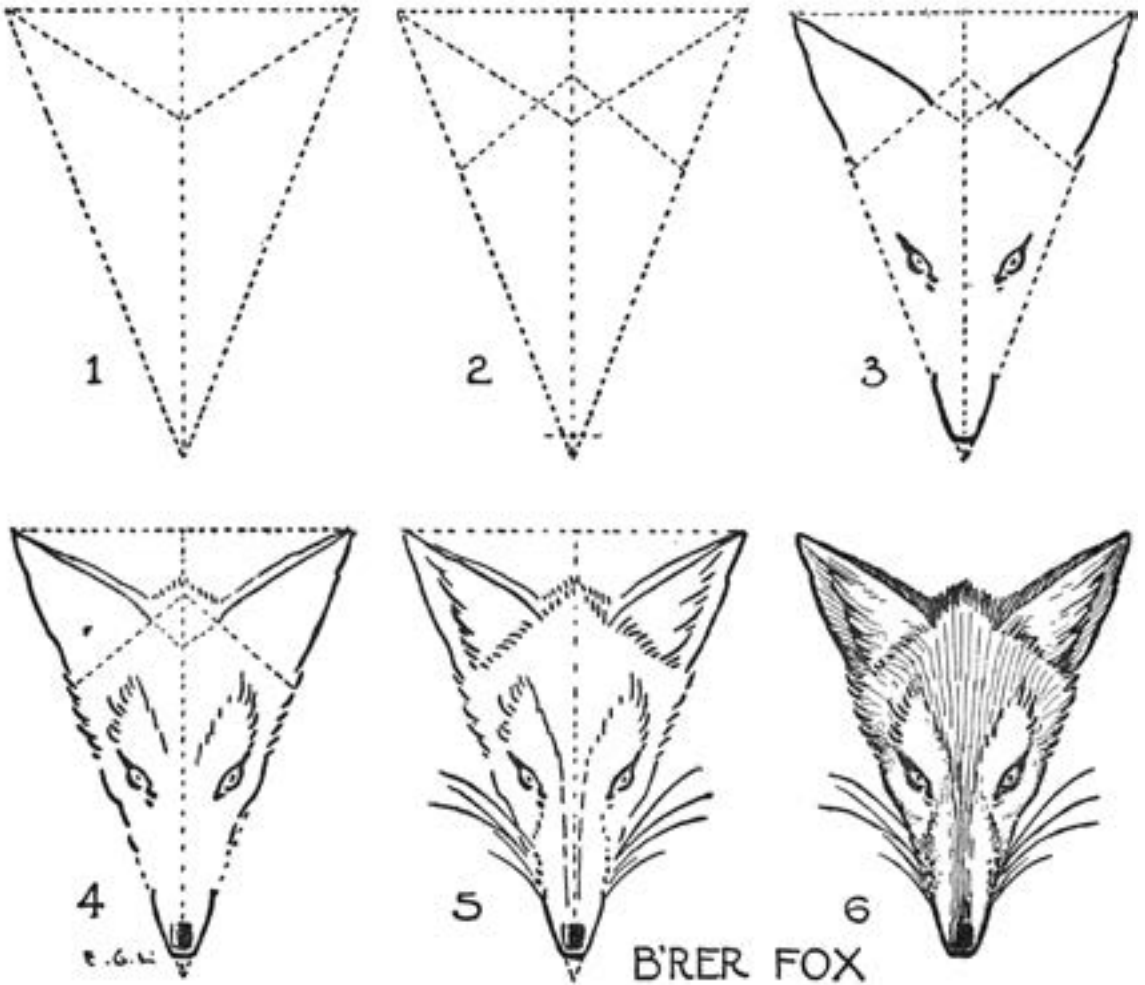
Draw a circle with the pencil compasses as shown in A, on the opposite page. Keep the legs of the compasses, when you have completed the circle, at the same distance apart as they were when describing it. Now this distance — the radius — if marked off around the circumference of the circle, will go exactly six times, as in B. (Turn back to page 14 again, to be reminded, by glancing at its picture, of the meaning of “radius” and “circumference.”)

This dividing of a circle into six parts by marking the radius on its circumference is an unalterable law, and if you find that it does not come out this way, on your first attempt, it simply means that you must try again. When you have drawn a number of circles, and worked carefully in getting the points equally marked, you will have foundations for drawing the figures and designs on the remainder of the page. Figure 1, is a hexagon, or six-sided plane, while below it, Figure 4, is a triangle, or plane with three angles and three sides.

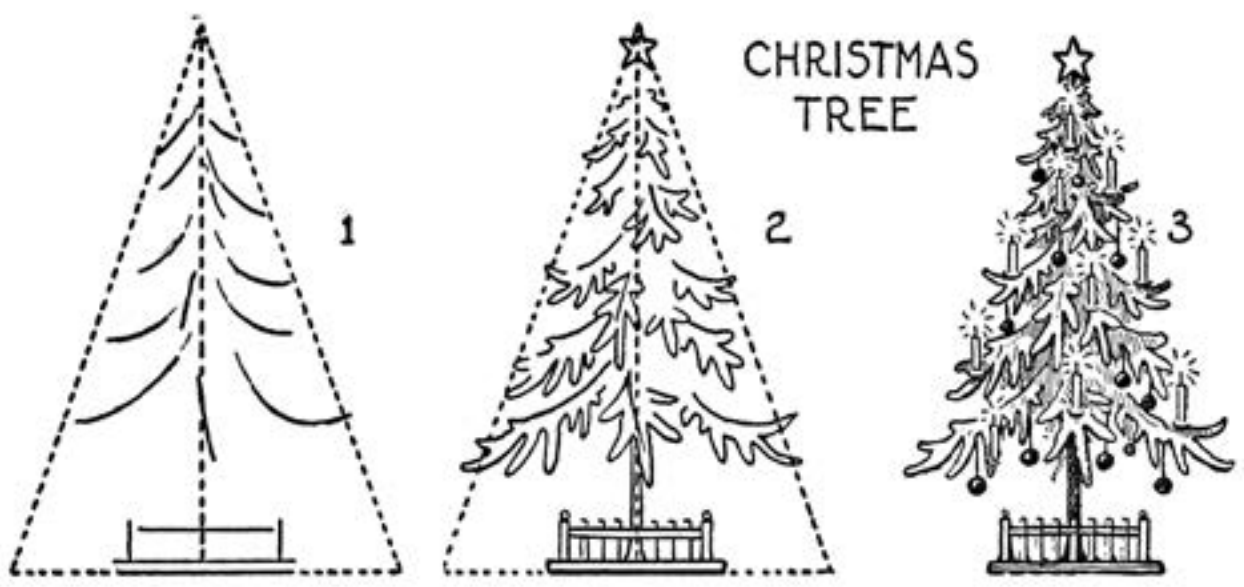
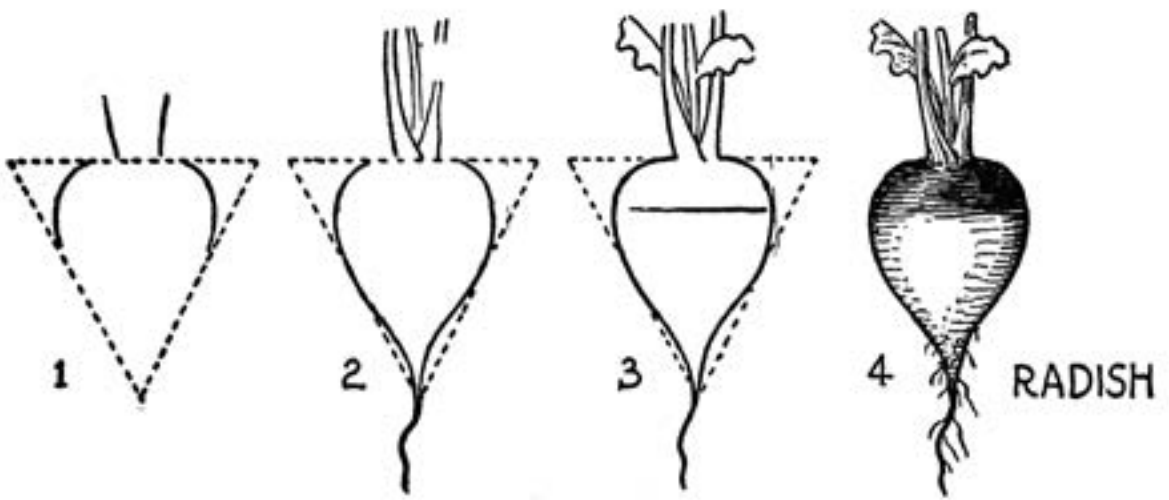
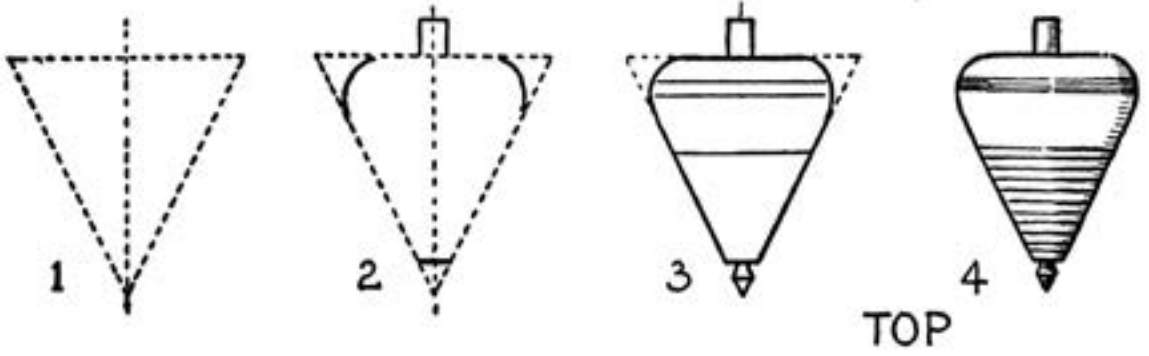
These designs, as well as those on page 15, made within a square, may be brightened up with the colored crayons.

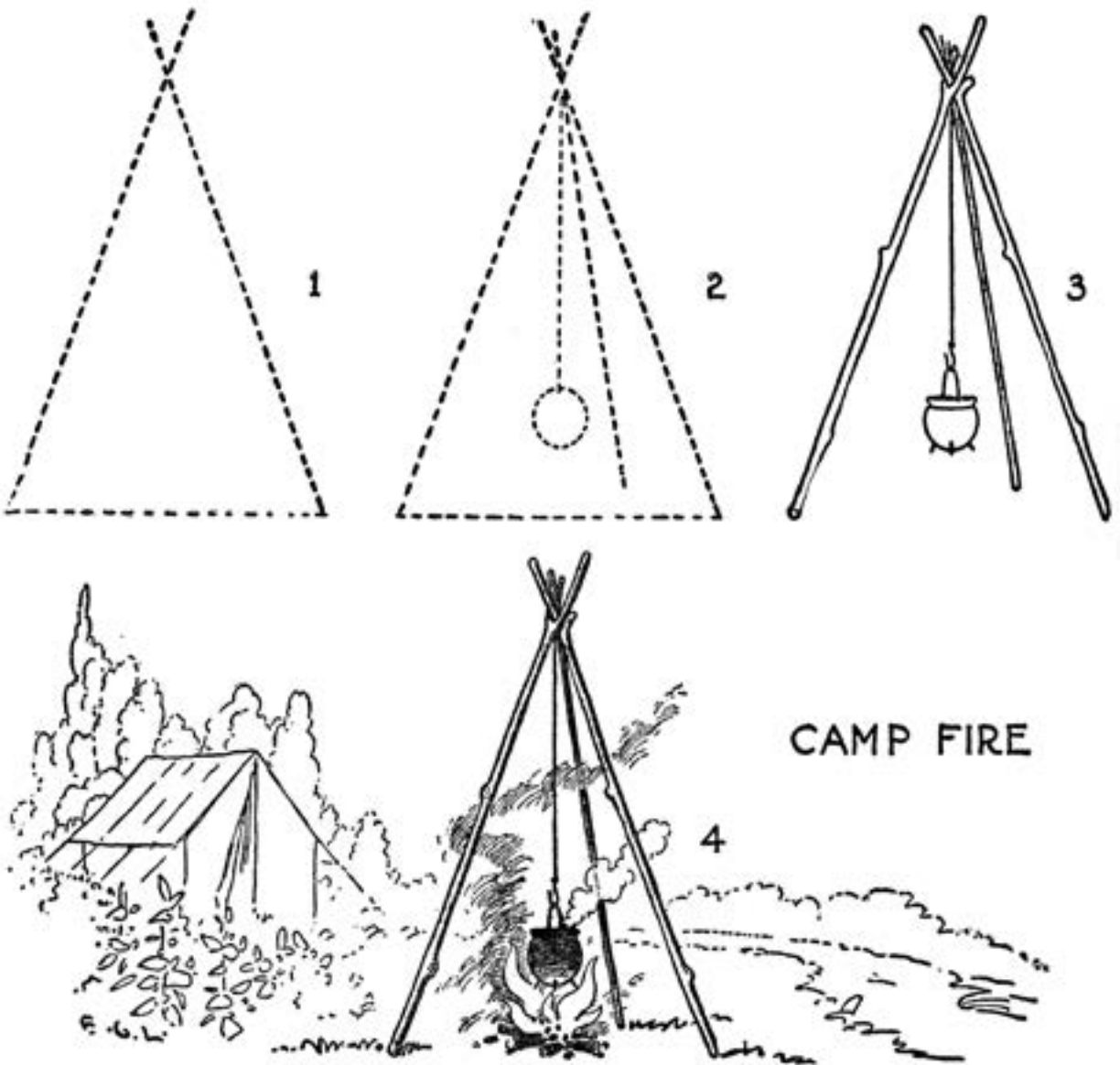






The first thing in drawing is to understand the form of that which we wish to picture. Some objects are so oddly formed and so full of detail that we must stop first and give a few minutes to study their form and the meaning of the detail. But there are other things of simpler form, and so easier to draw. The pictures on these two pages, for instance. It is very quickly grasped by the eye that their general outlines are bounded by triangles. If, then, a triangle is drawn first, as indicated in the first figure of each example, the rest of the drawing can be proceeded with very quickly.

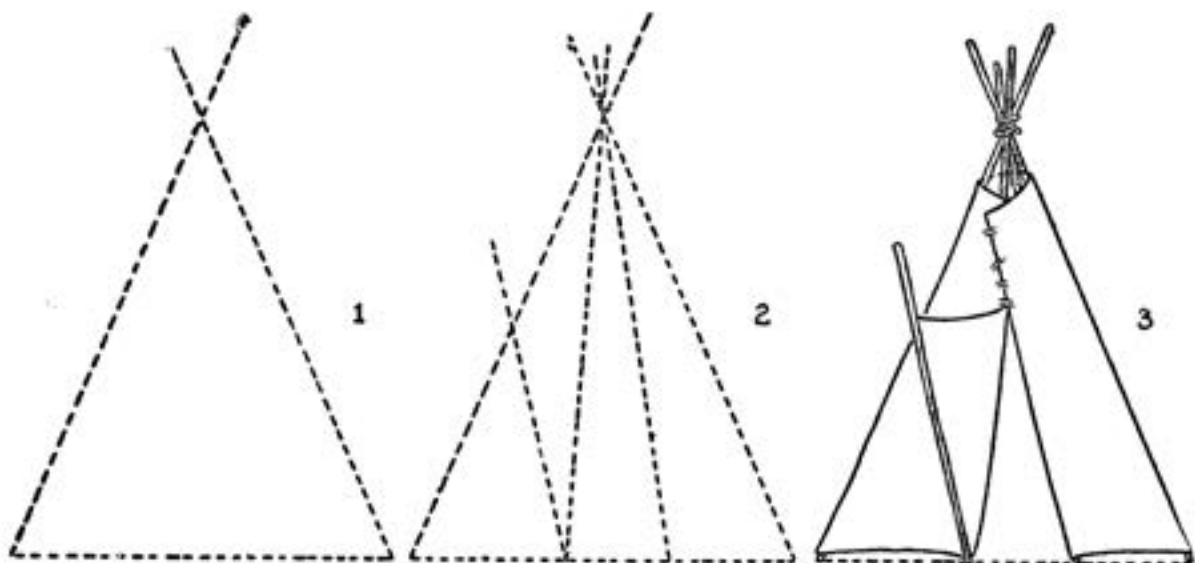




Here are two more subjects that are very easy to draw if their characteristic forms — triangles — are first indicated.

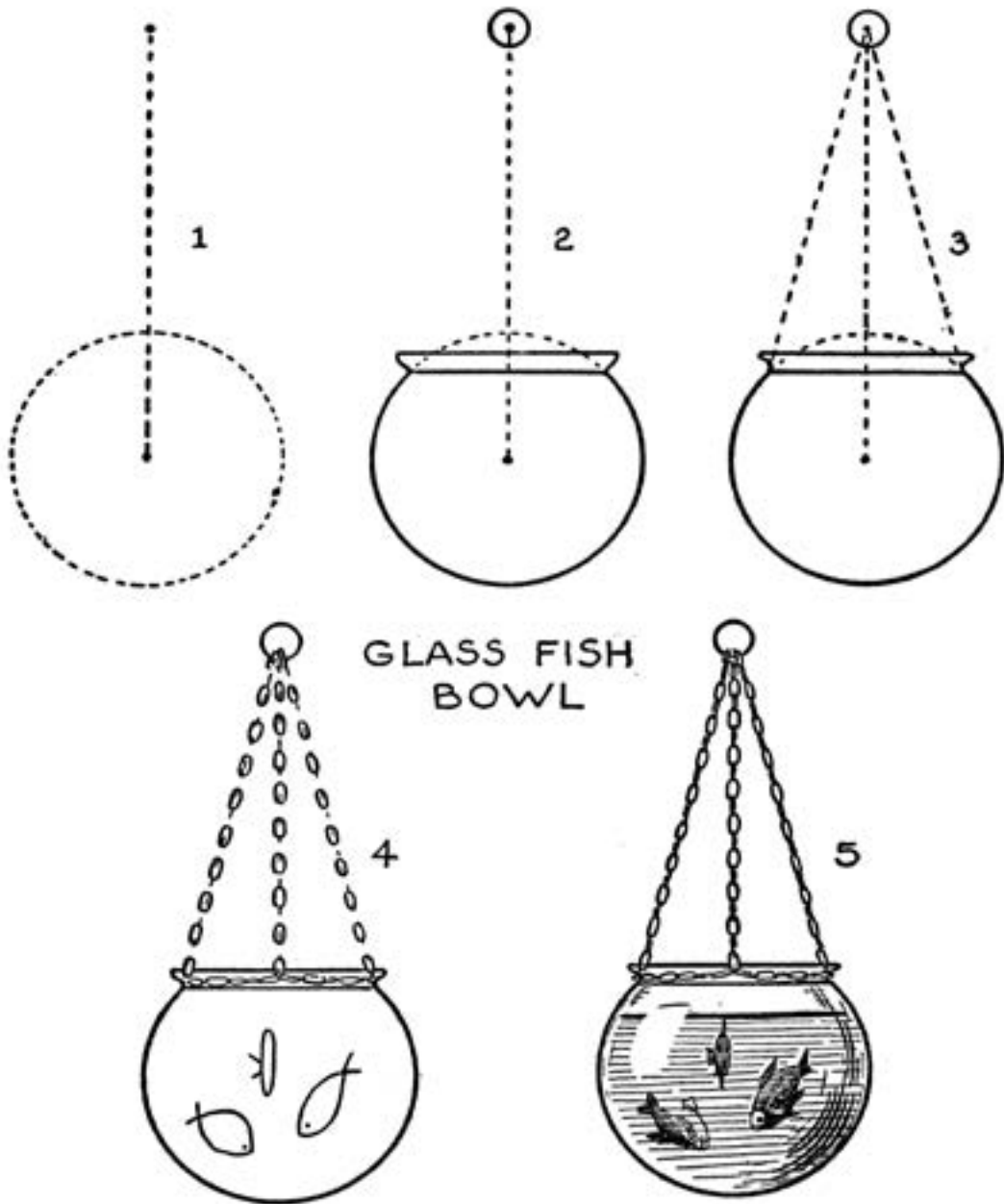
It is not intended that the dotted lines in the diagrams are to be copied by you as dotted lines. Dotted lines in these examples, and in the diagrams throughout the book, merely represent construction lines that are to be marked faintly.

In going on with your drawing by following the lesson as indicated above, it is well to keep constantly in mind that it is the completed sketch, as in Figure 4, that you are endeavouring to copy.

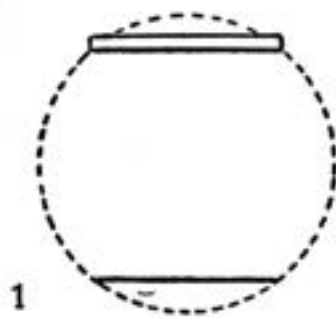


It is very quickly understood, at the first glance, that the Red Indian's tent has a triangular outline.

The construction lines, which you have marked faintly, as suggested on the preceding page, need not be erased in completing the sketch. When you have copied the landscape, place in the distance a horse, or a buffalo. Farther on in the book are pages with pictures showing you how to proceed in picturing such subjects. You noticed, of course, while you were drawing this picture, that the flap of the tent and the opening are both triangular.



Circles are made first in starting the subjects on these pages. Where the form is clearly a circle, the fish bowl above, for instance, use the compasses. But in picturing the cherries, the toy dog, or the radish, draw the circles free-hand.



1

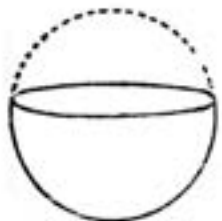


2



3

TEA-POT



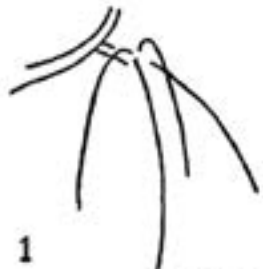
1

TEA-CUP



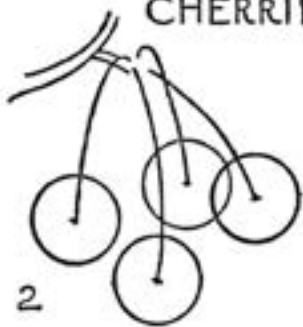
2

TOY DOG

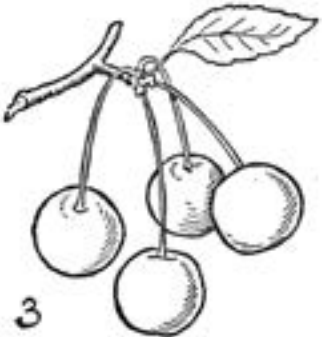


1

CHERRIES



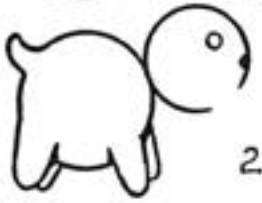
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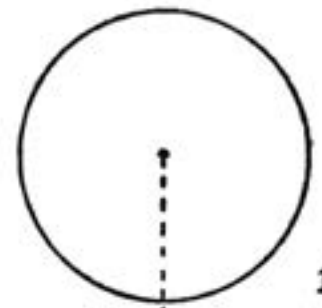
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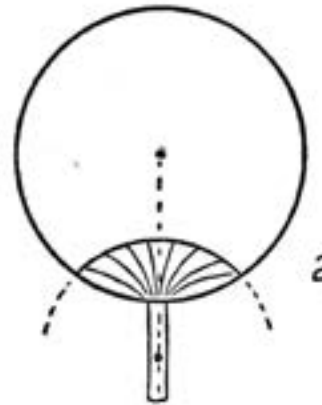
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3



1

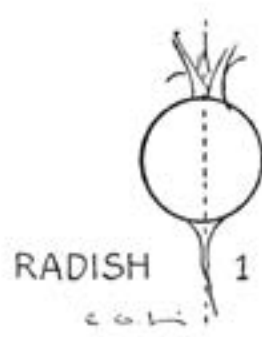


2



3

FAN

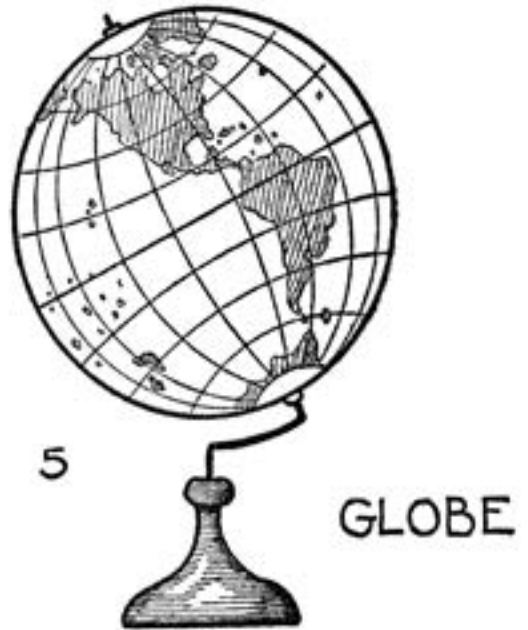
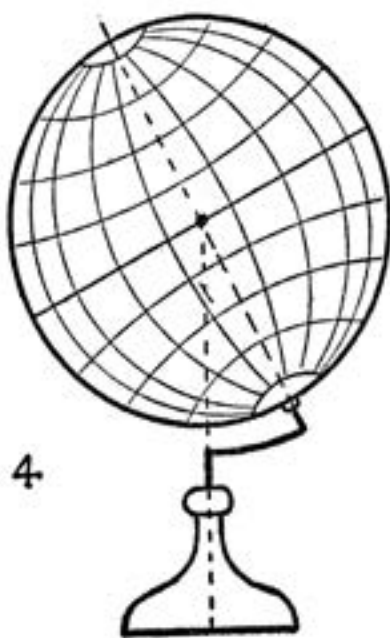
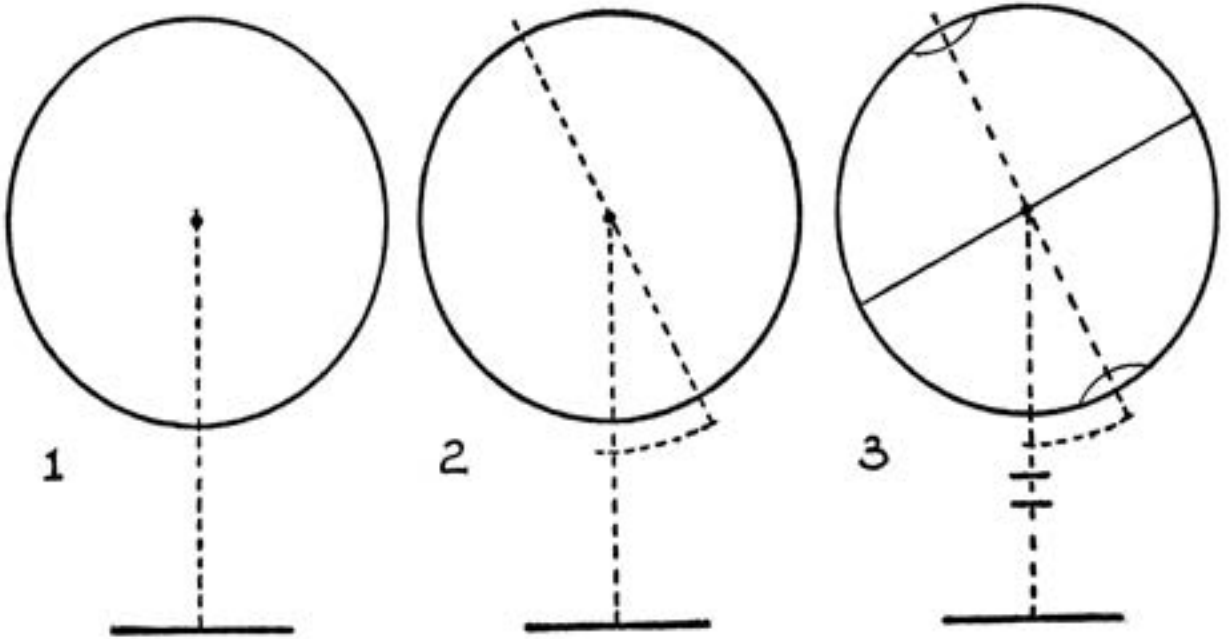


1

RADISH

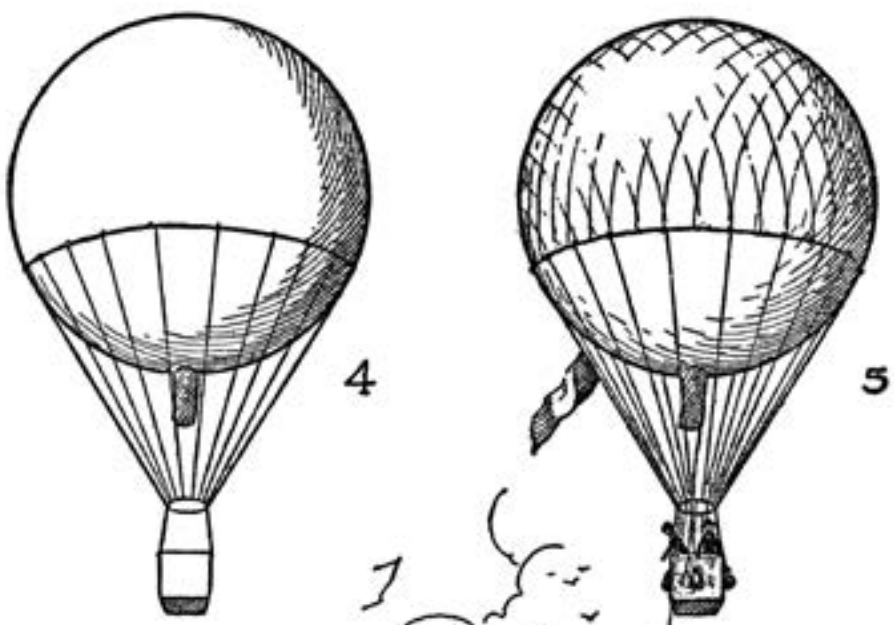
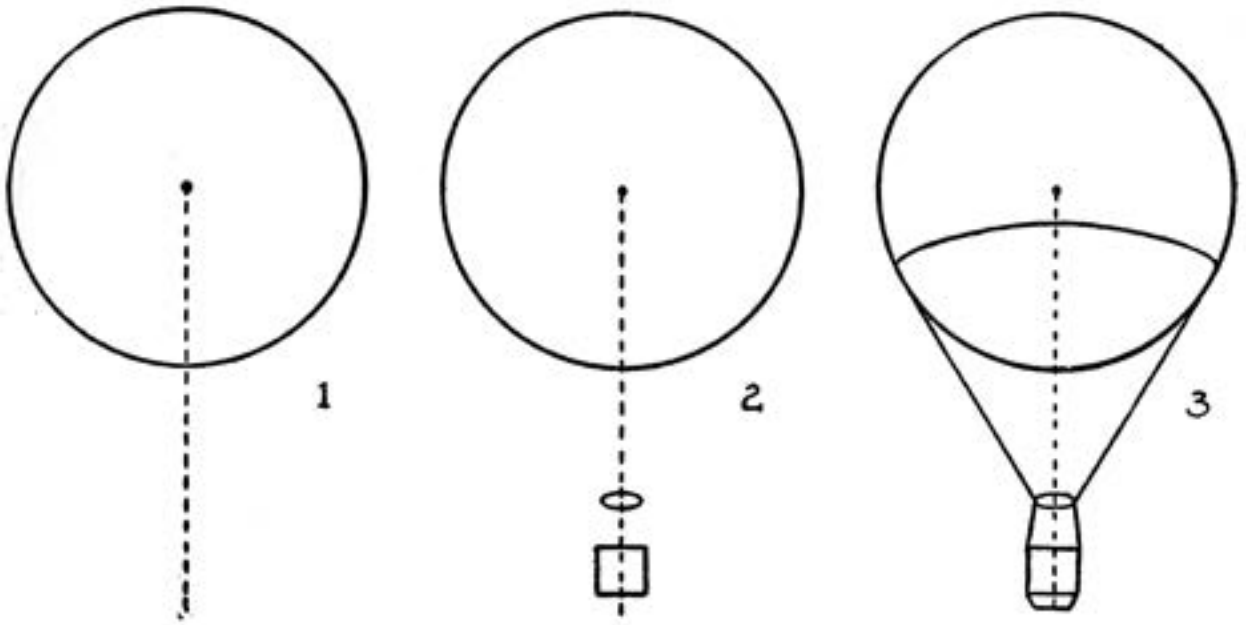


2



The terrestrial globe pictured on this page requires some very careful work with the compasses. For the middle line of the equator and the central line of the support use the ruler. In a subject such as this, where the lines are unmistakably straight, use a ruler.





BALLOON

