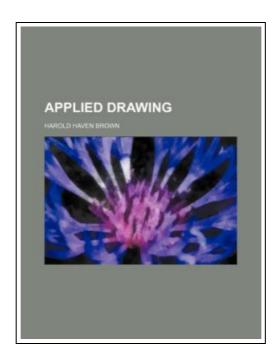
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APPLIED DRAWING



Rarebooksclub.com, United States, 2012. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book ***** Print on Demand ******This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1916 Excerpt: .lt gives taste. Without striking contrasts of dark and light tones, the illustrations of this chapter would not be attractive. In order to obtain effective contrasts of value, pencils of varying degrees of hardness are desirable. A hard pencil will not make the darkest tones required in the sketch. Any tone may be secured with a very soft pencil as the upper tone scale on page 166 shows. It will be seen, however, that in this scale the lightest tones, all of which were made with the same soft pencil, are unpleasant. They have a mealy or woolly texture such as charcoal or crayon would give. Usually this is an undesirable quality in a pencil drawing. How much more pleasant are the corresponding light tones of the scale underneath! They were made with harder pencils and of course, with greater pressure. Good quality of pencil tone depends upon pressure, which must be great enough to bite into, or smooth out, the surface of the paper. Three pencils, hard, medium, and soft, were used for the various tones of this second scale. They are sufficient for all ordinary work. Obviously the kind of paper has much to do with the quality of the pencil tones. Paper with too rough a surface will give poor results, for a wooly effect cannot be avoided. Neither is glazed paper suitable. Paper with a slight roughness, or tooth, is best; There should be several sheets of paper between the drawing and...



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