IRONPOWER PUBLISHING

HOW TO DRAW ANIMALS

using the Lutz Method

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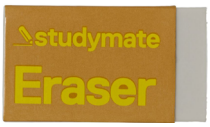
ITEMS REQUIRED FOR DRAWING



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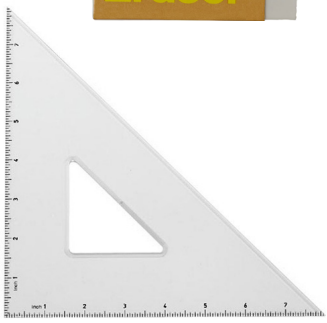


TRIANGLE

DRAWING BOOK

PAD OF SCRIBBLING PAPER

PENCIL COMPASS

LEAD PENCILS OF A MEDIUM GRADE

COLORED PASTELS

SAND-PAPER BLOCK

FOOT-RULE

A lead-pencil and a pad of scribbling paper is about all you need in copying most of the pictures in this book. A rubber for erasing would be good to have, too. You might also get a small wooden or plastic triangle, a foot rule, and a compass with a pencil-point.

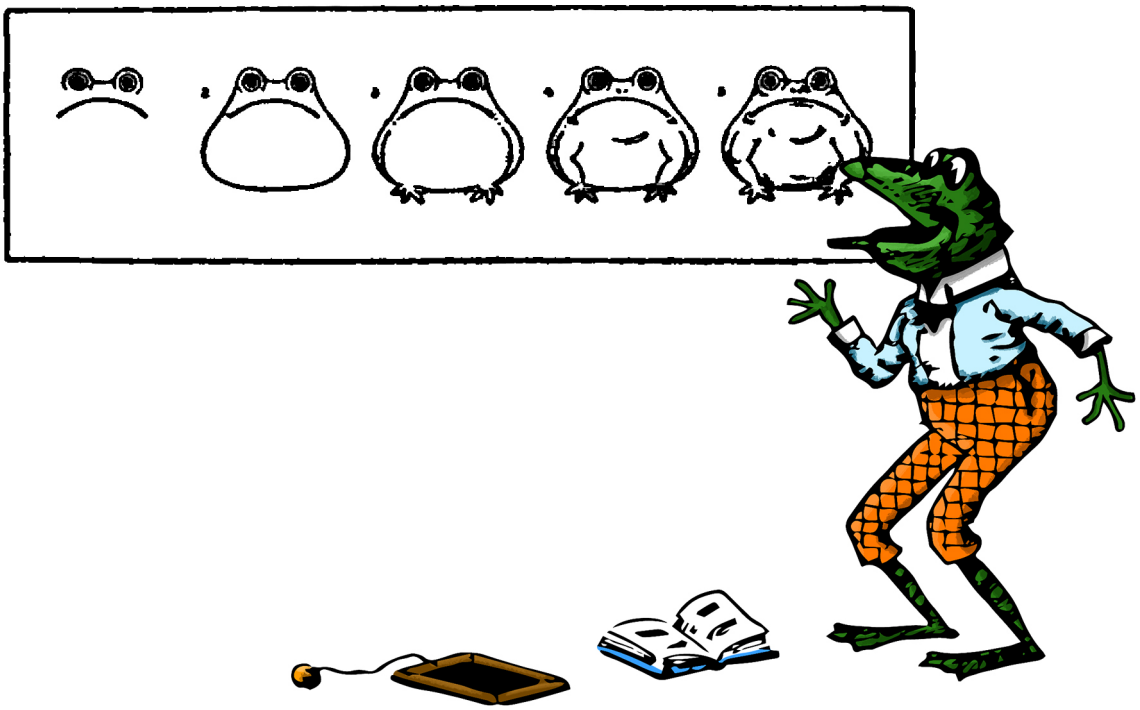
Point the lead of your pencil on a block of sandpaper, or a pencil sharpener. No doubt you will want a water-color box. It is a good thing to have, but you can get lots of enjoyment in coloring your drawings with pencils, pastels, or crayons.

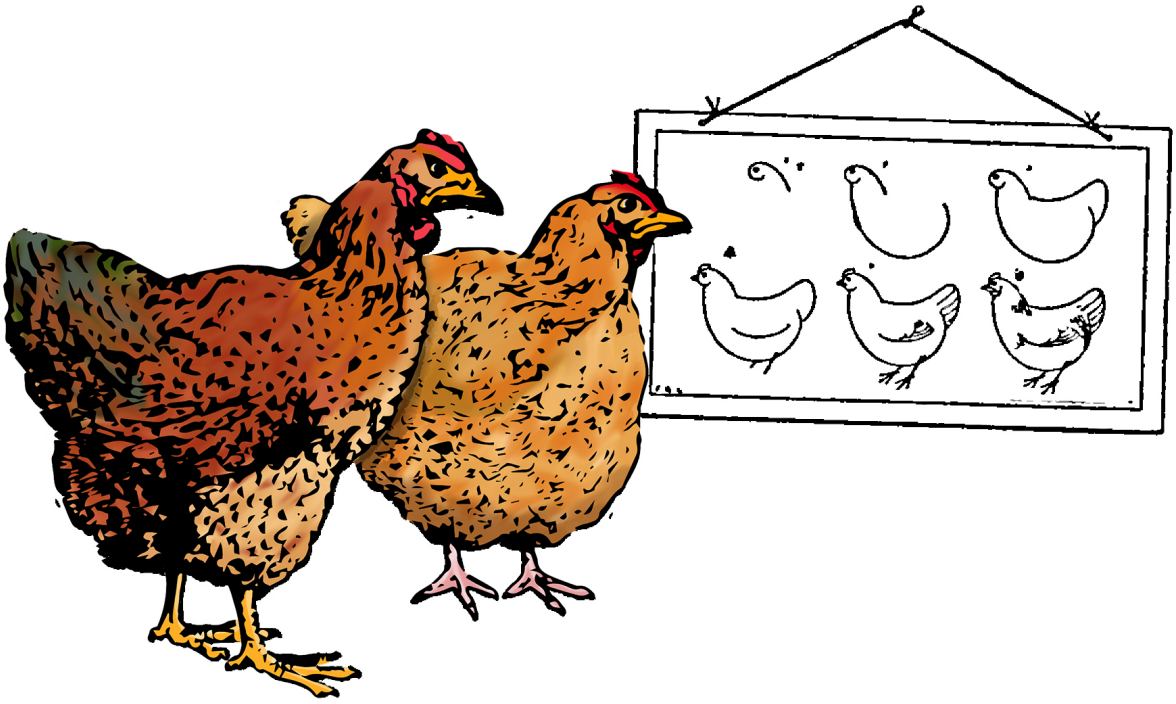
INSTRUCTIONS

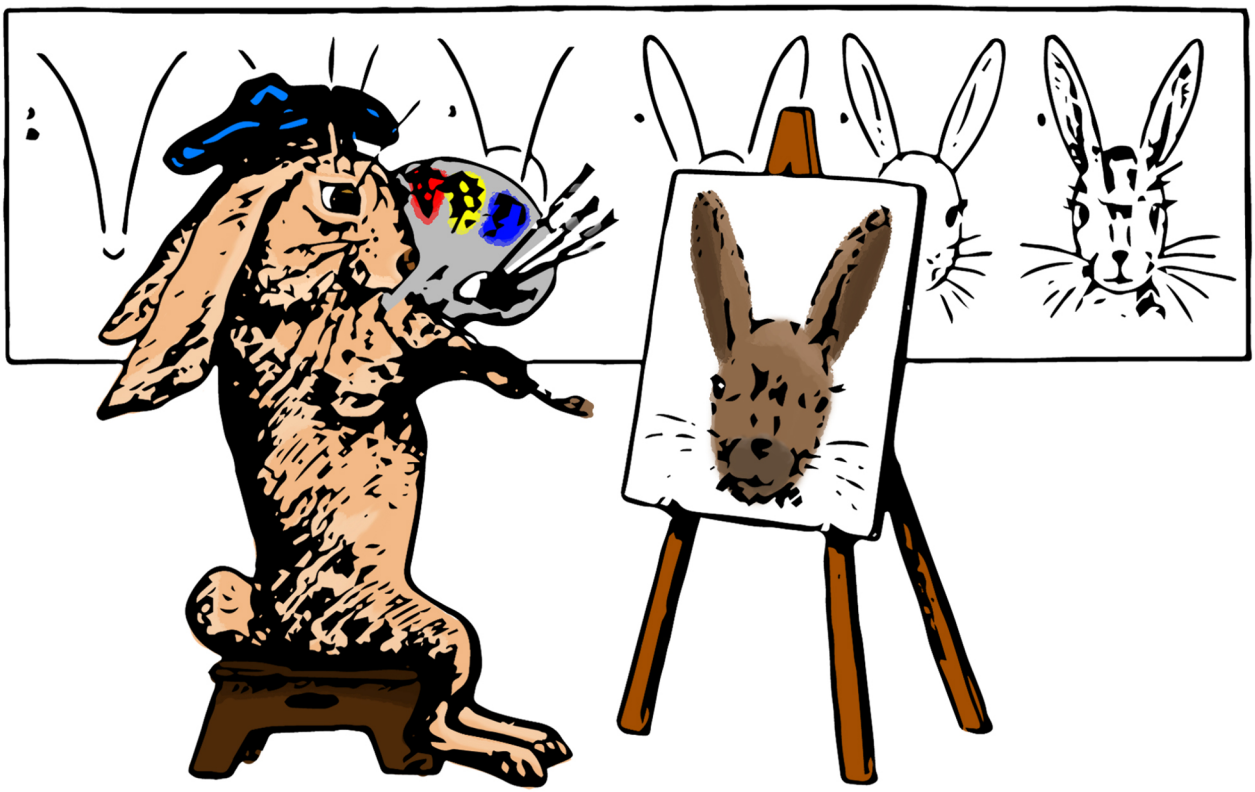
In drawing from this book, copy the last diagram, or finished picture, of the particular series before you.

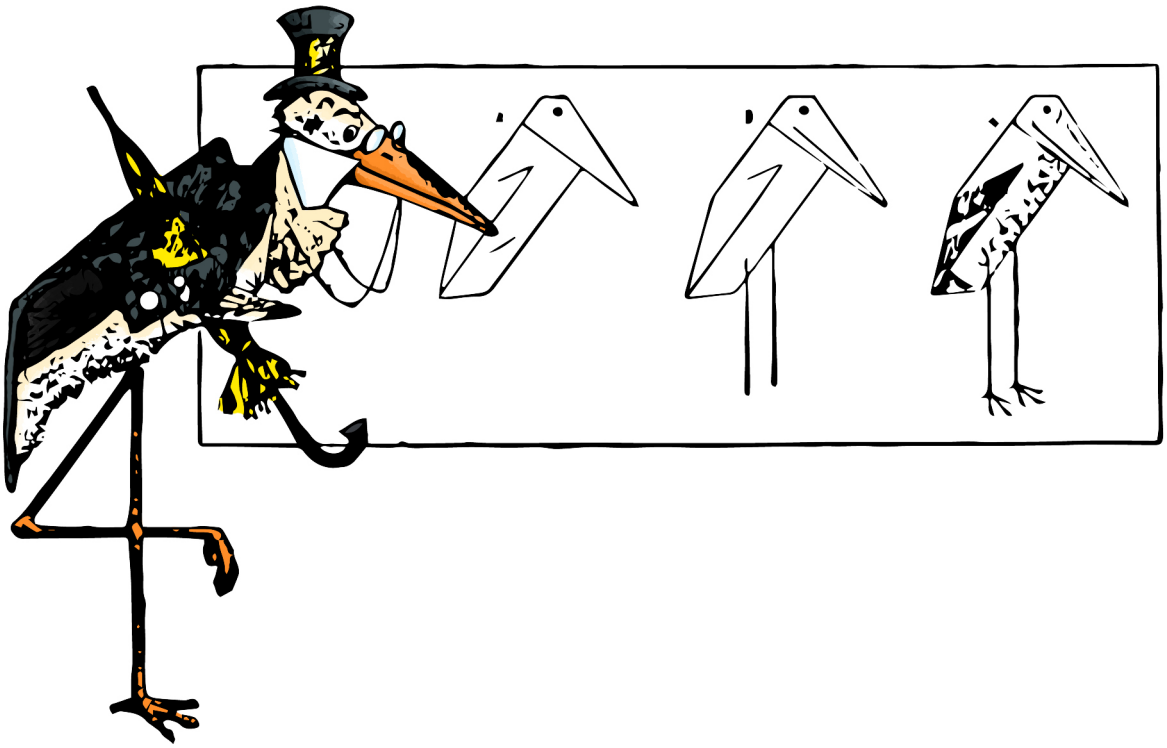
The other diagram-beginning with number one, then number two, and so on-show how to go on with your drawing. They give the order in which to make the various strokes of the pencil that together form the completed picture. The dotted lines indicate where light lines are drawn that help in construction-that is; getting proportions correctly, outlining the general form, or marking details in their proper places. Do not press hard on the pencil in making these construction lines, then they can be erased afterwards. It is not intended that the dotted lines in the diagrams are to be copied by you as dotted lines. Dotted lines in the diagrams throughout the book merely represent construction lines that are to be marked faintly.

Use a pencil compass for the circles, or mark them off with buttons or disks.



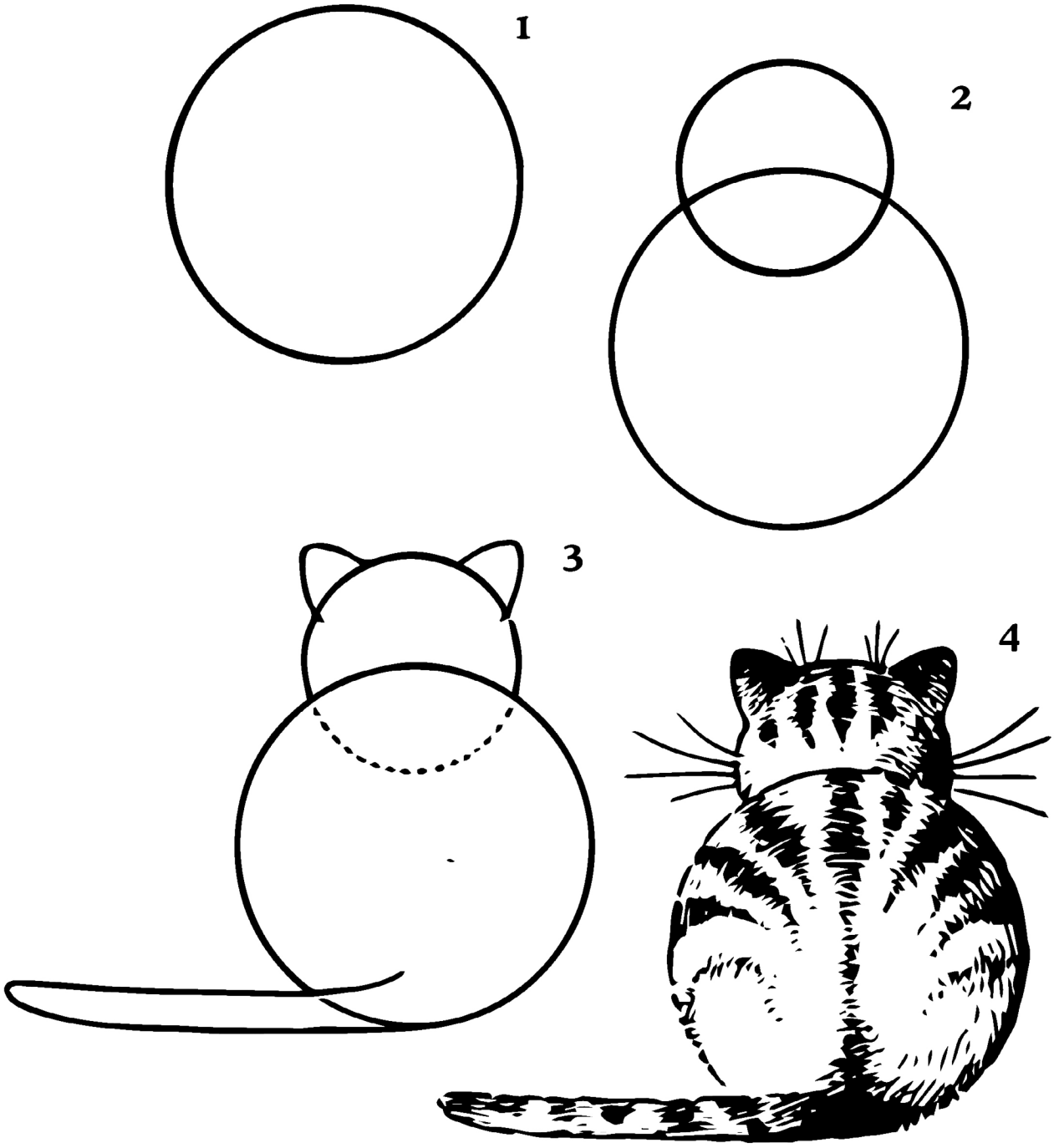


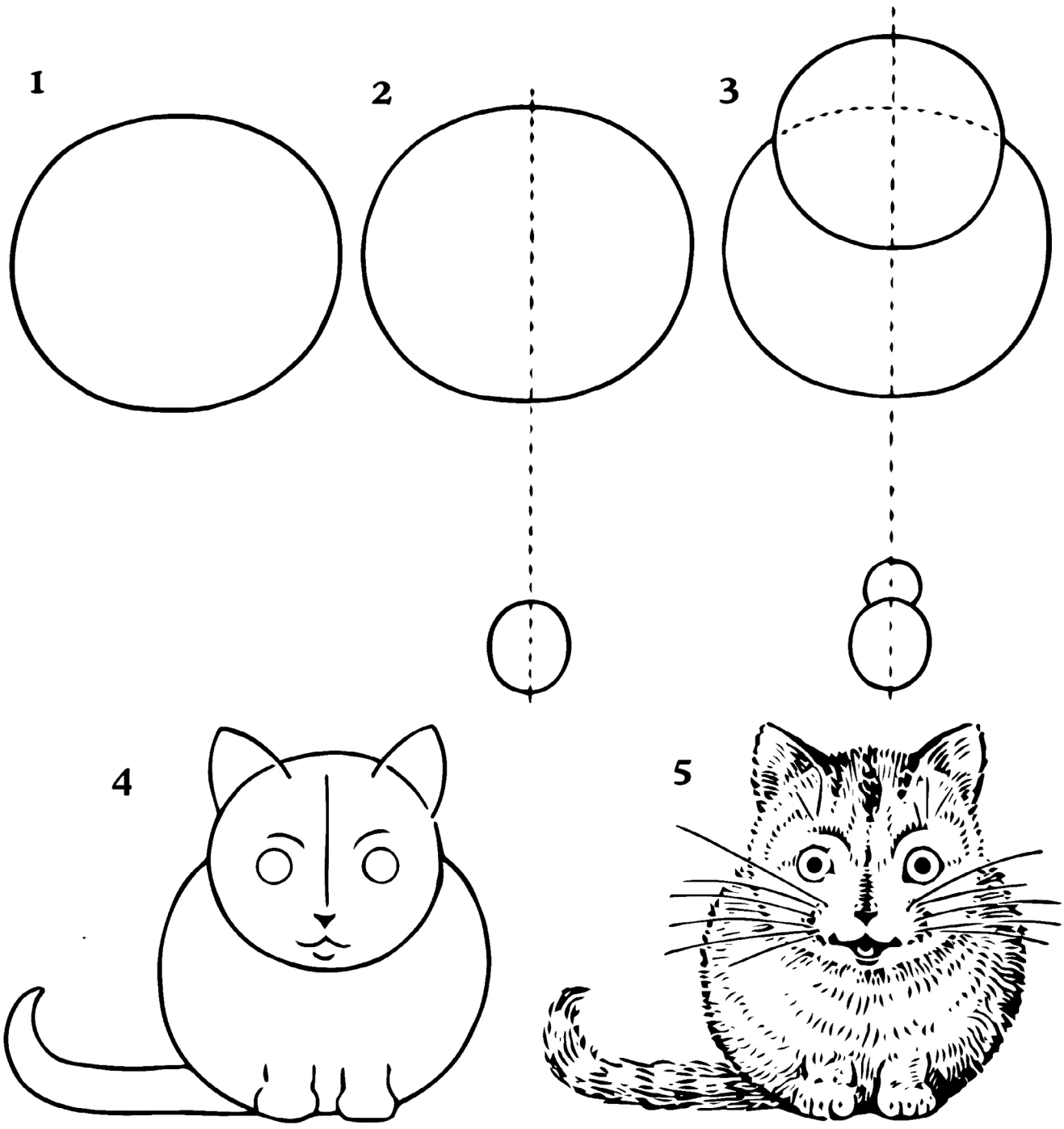




SECTION ONE
Creatures of the Land

CATS

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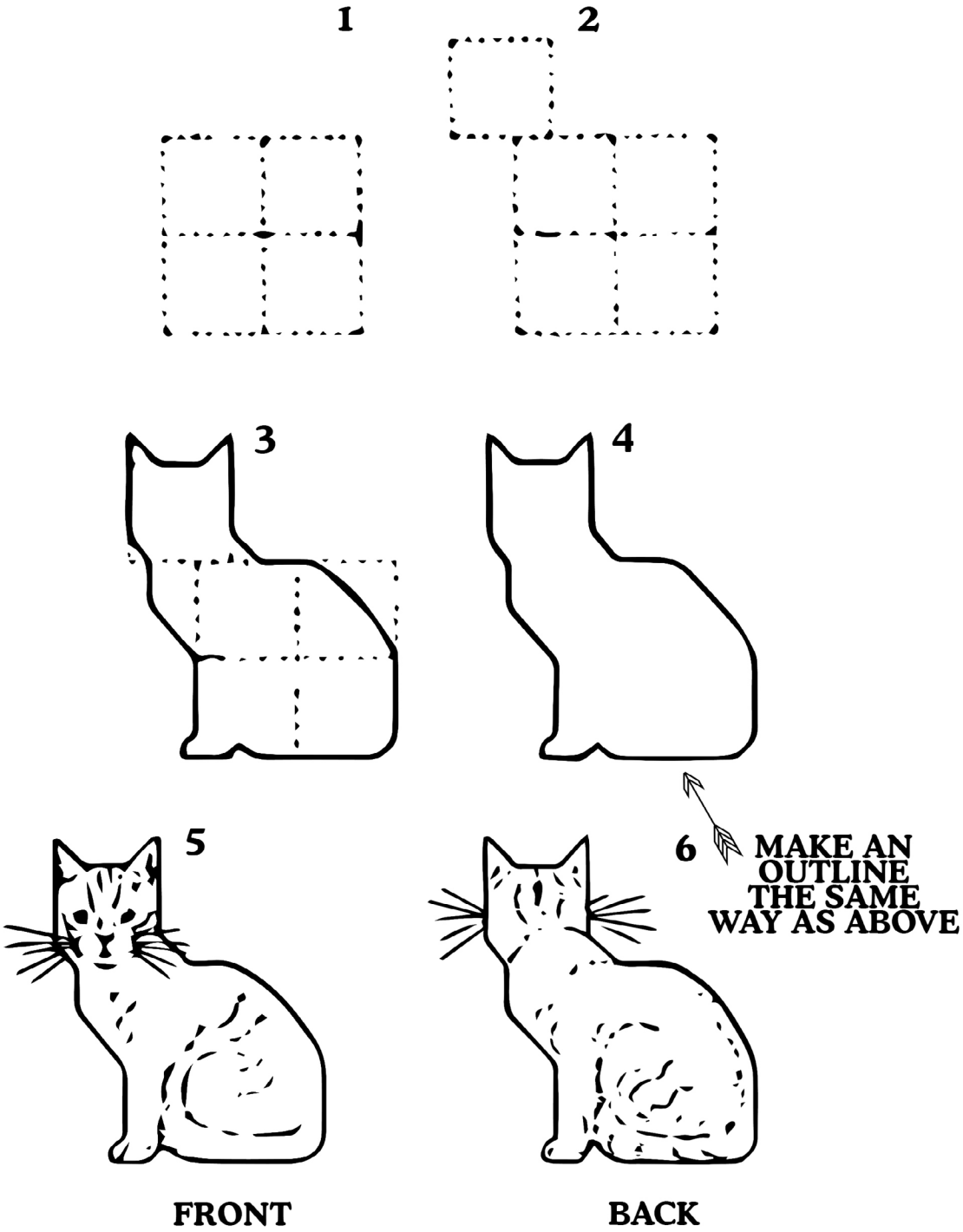
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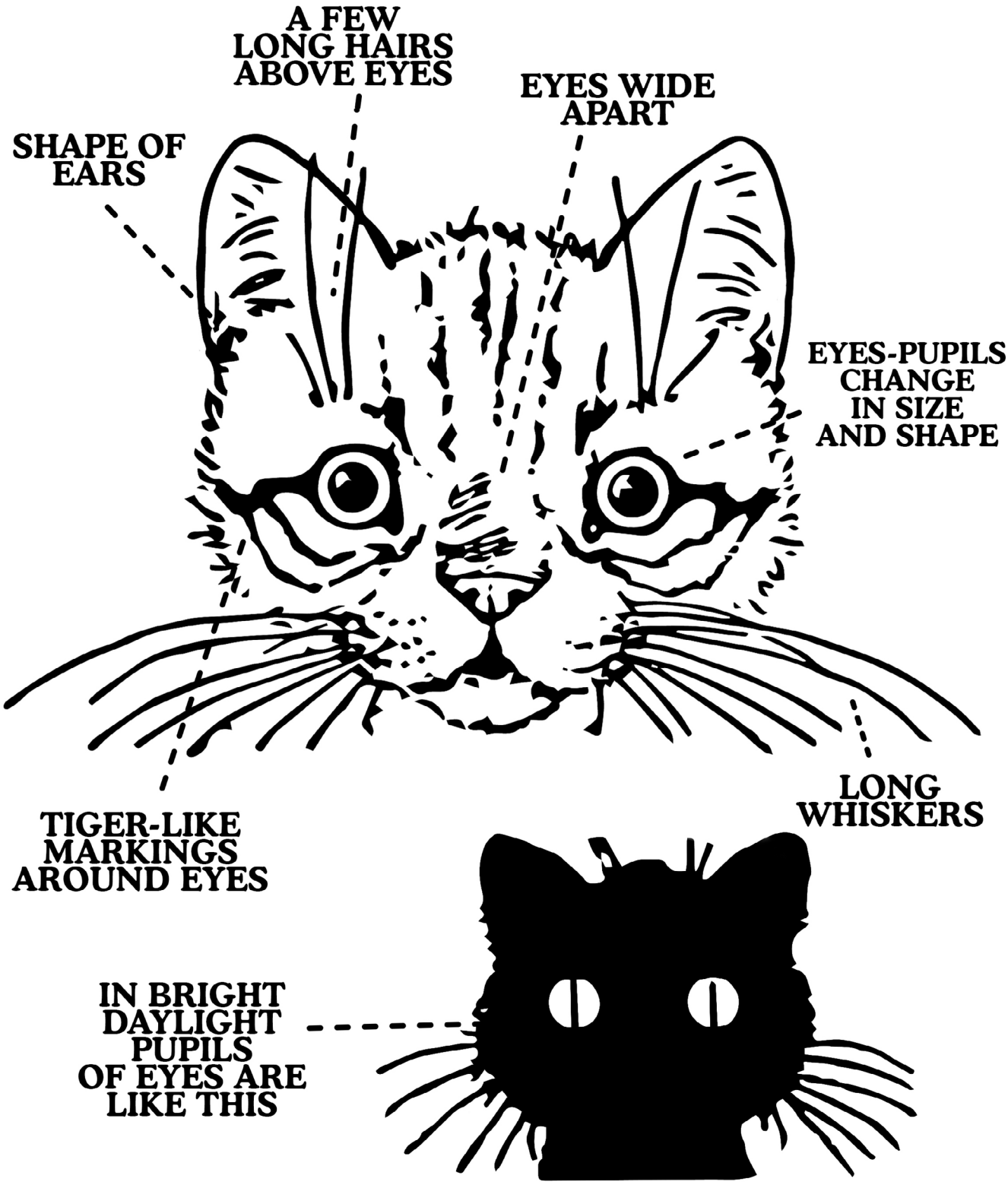
MAKE AN OUTLINE THE SAME WAY AS ABOVE
FRONT
BACK

CAT'S FACE

DETAILS TO PAY ATTENTION TO WHEN DRAWING A CAT'S FACE



DOGS

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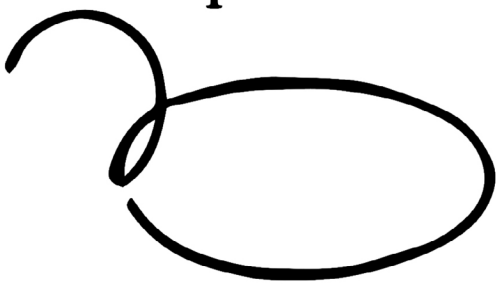

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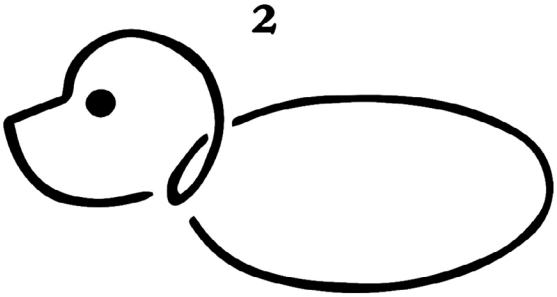

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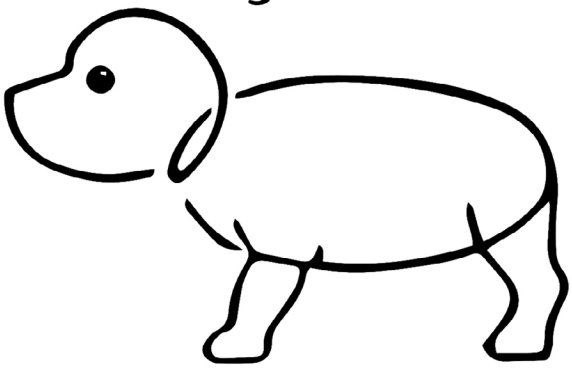

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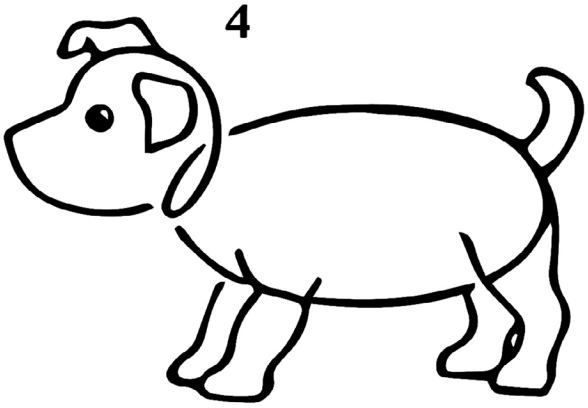

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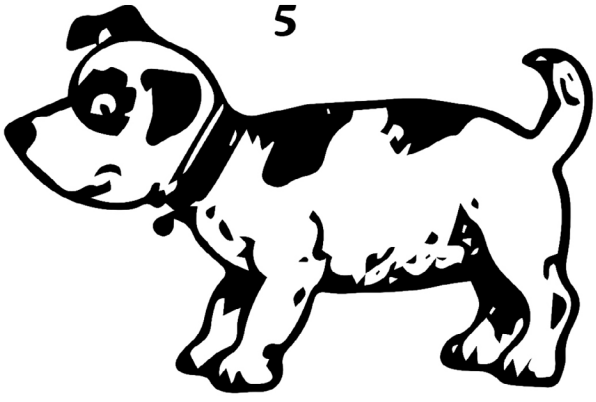
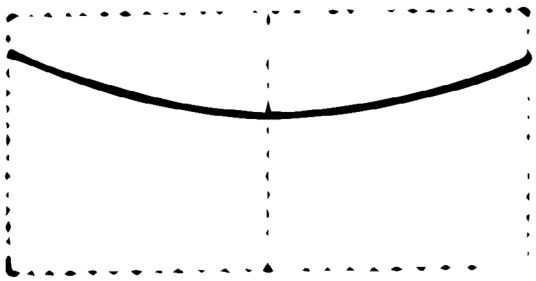


RUNNING DOG



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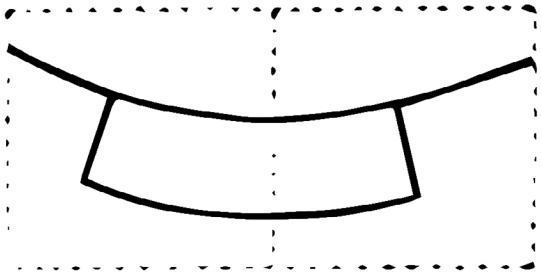

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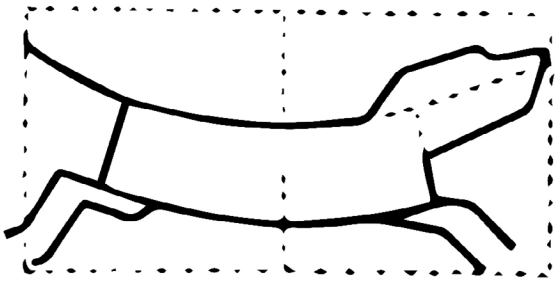

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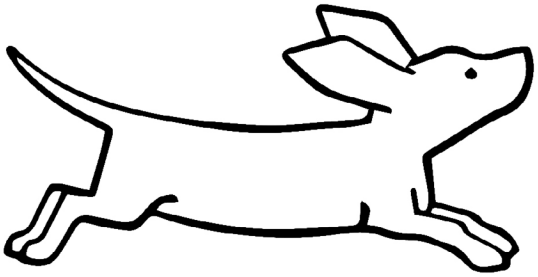

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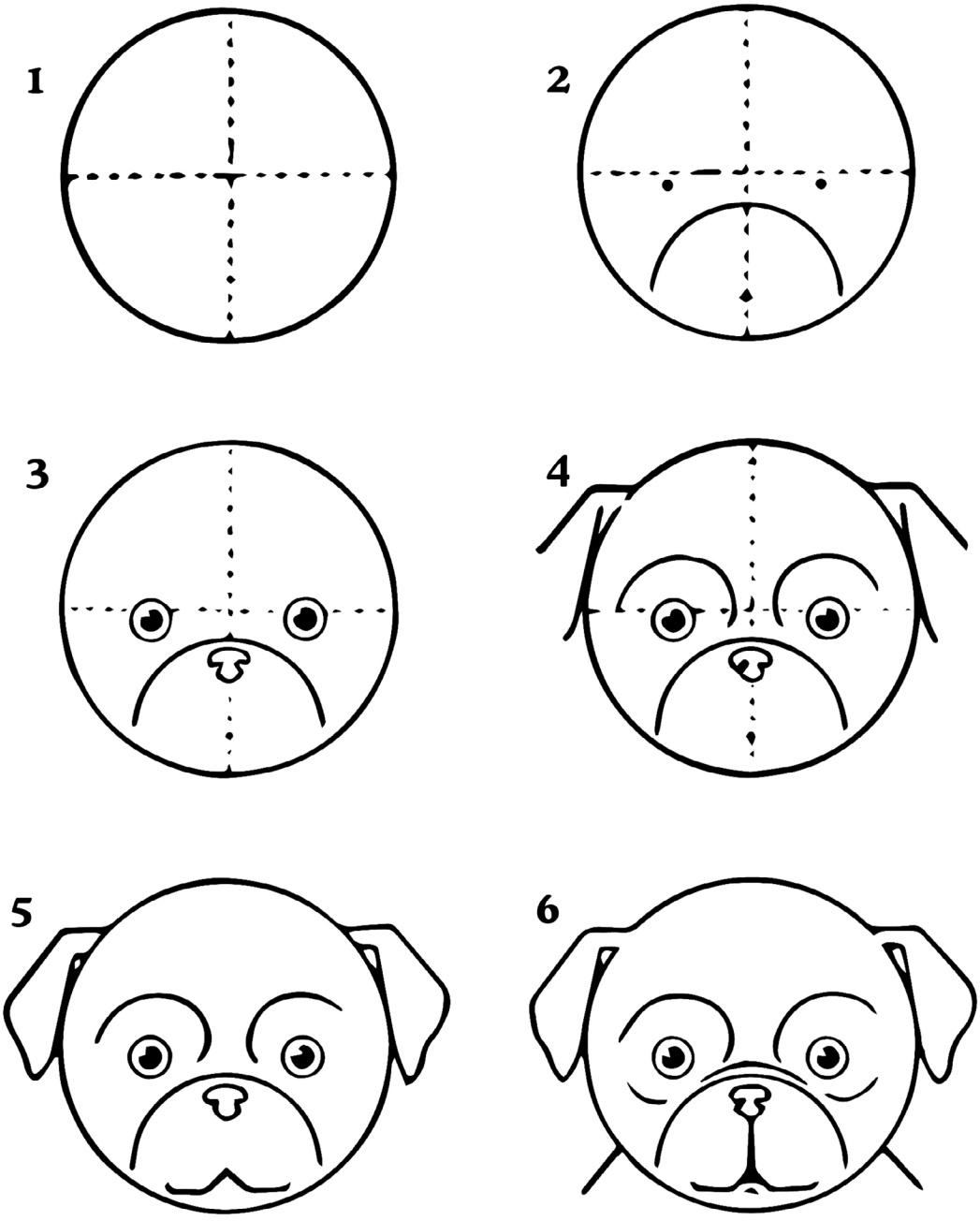
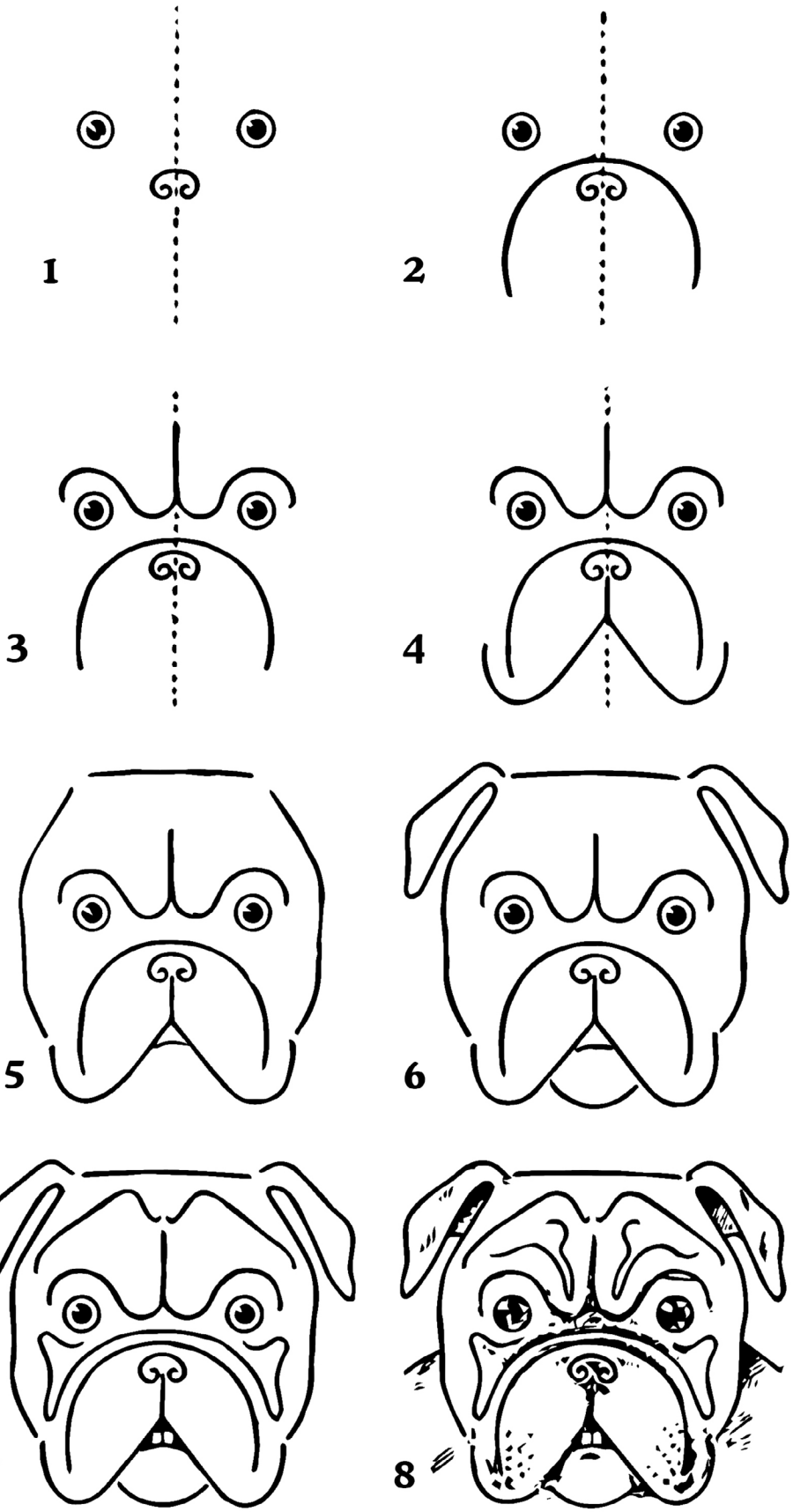
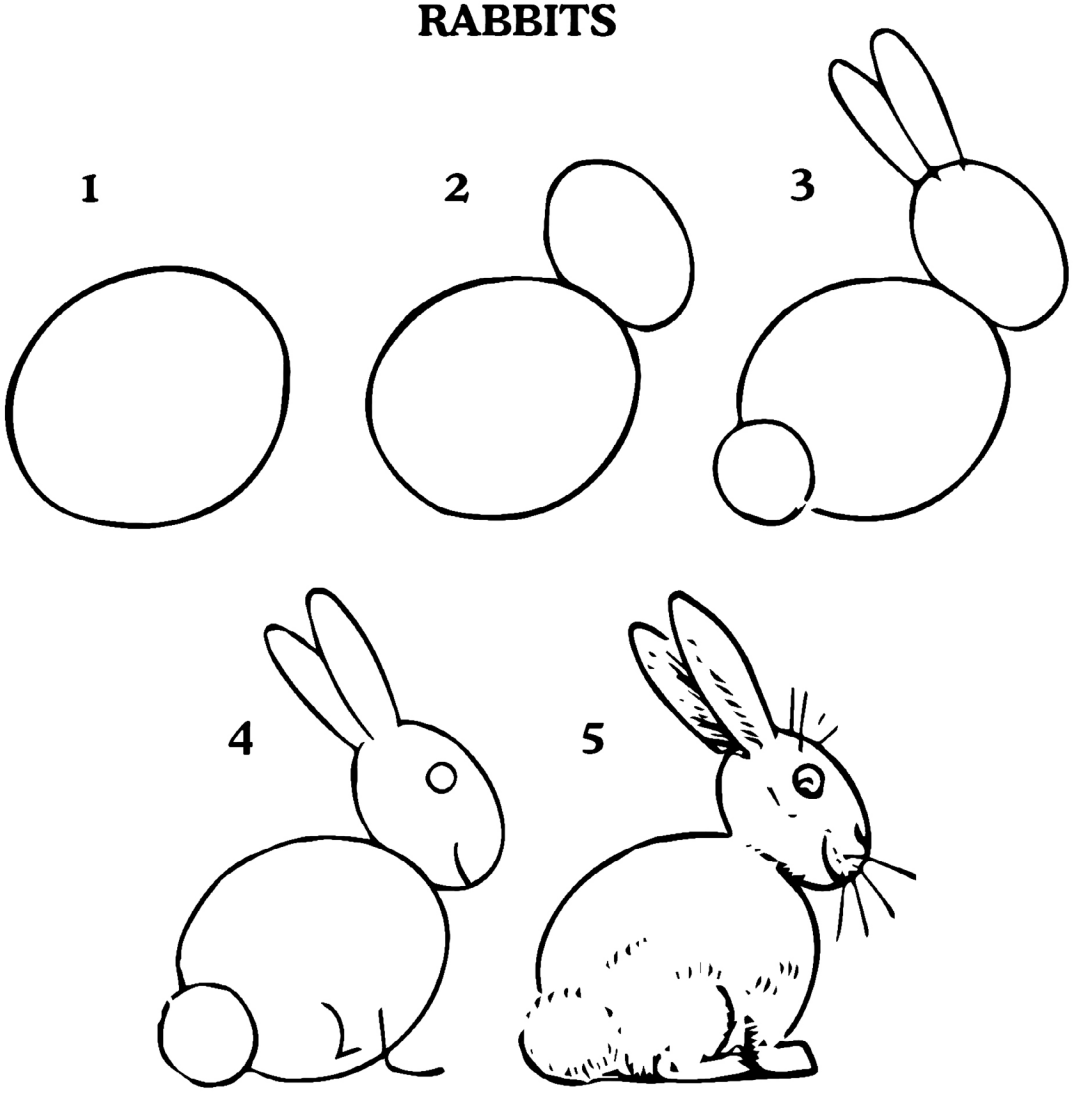
DOG'S FACE

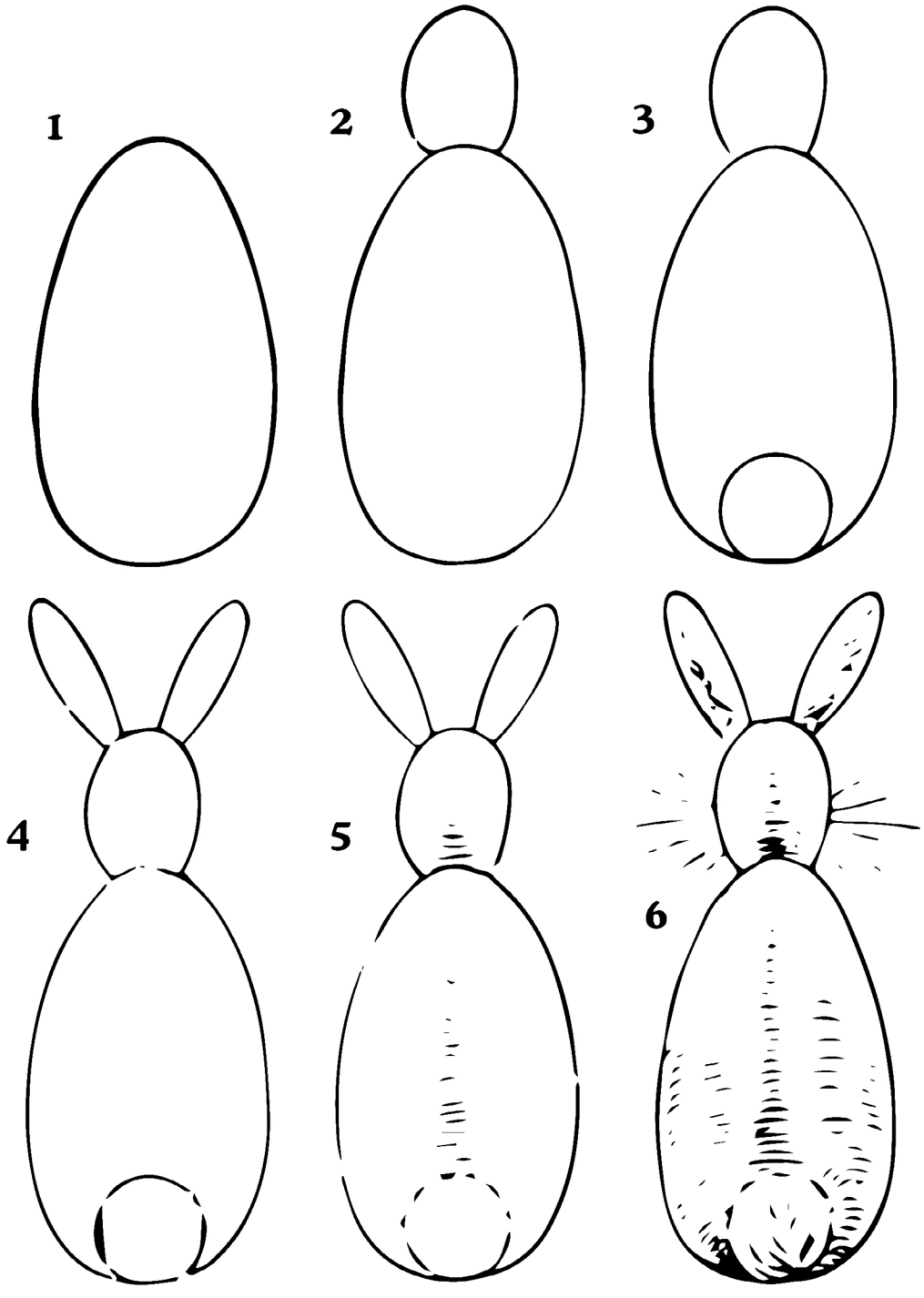


BULLDOG



RABBITS

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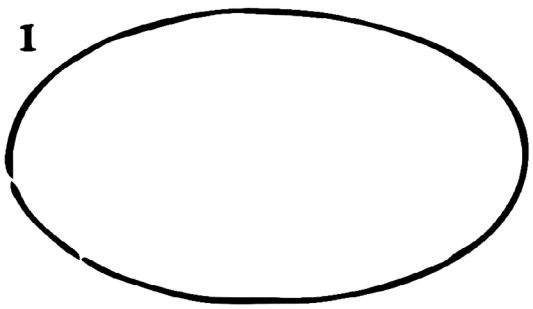

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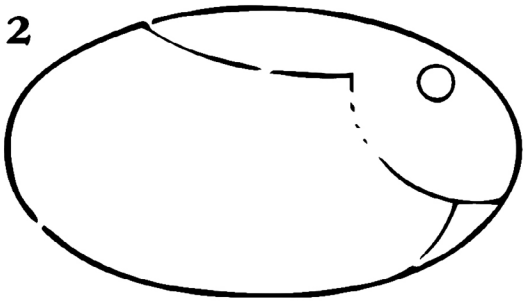

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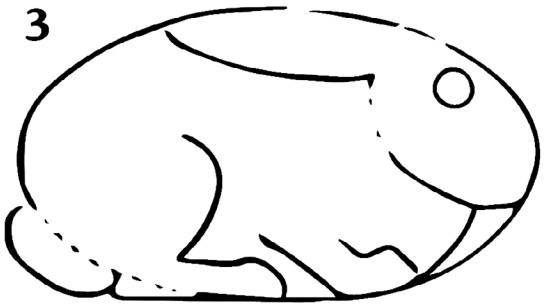

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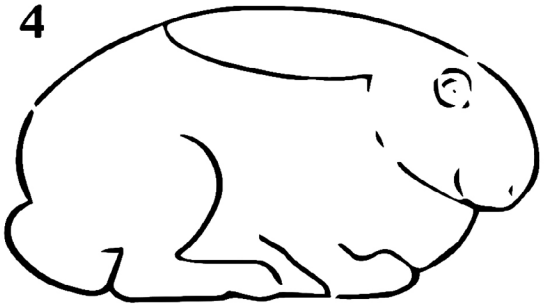

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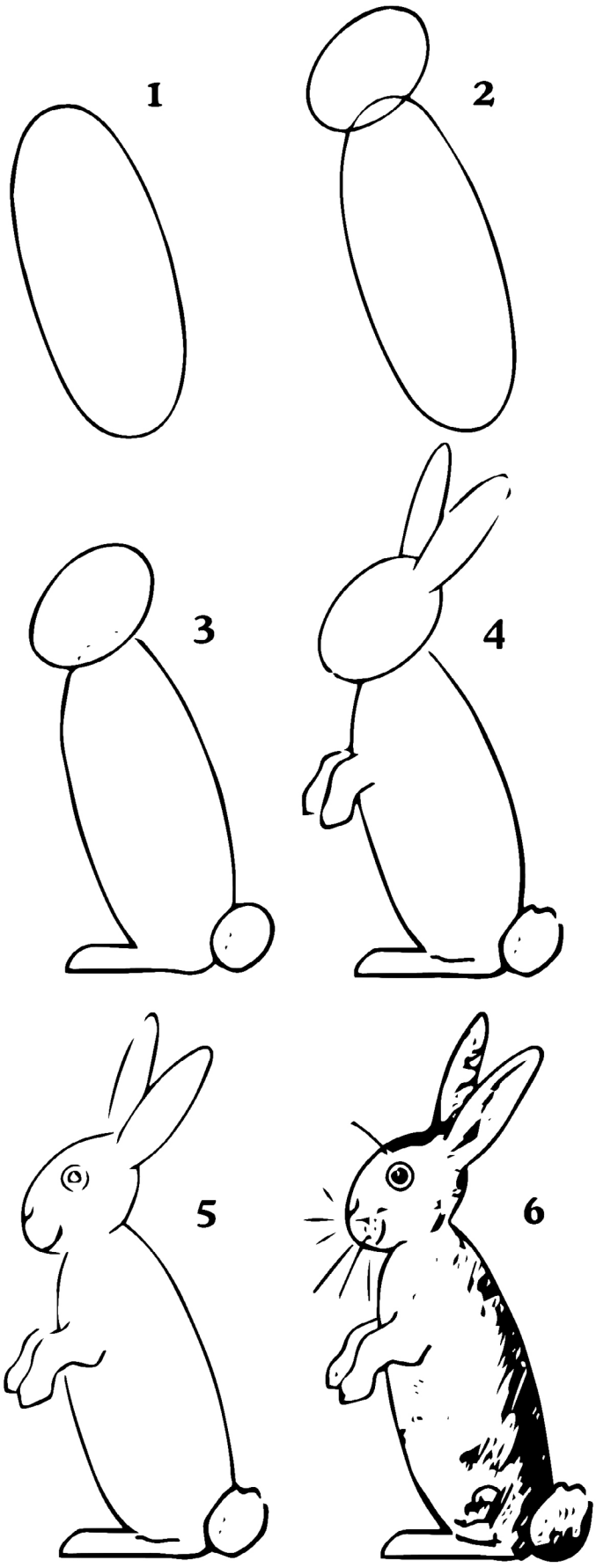
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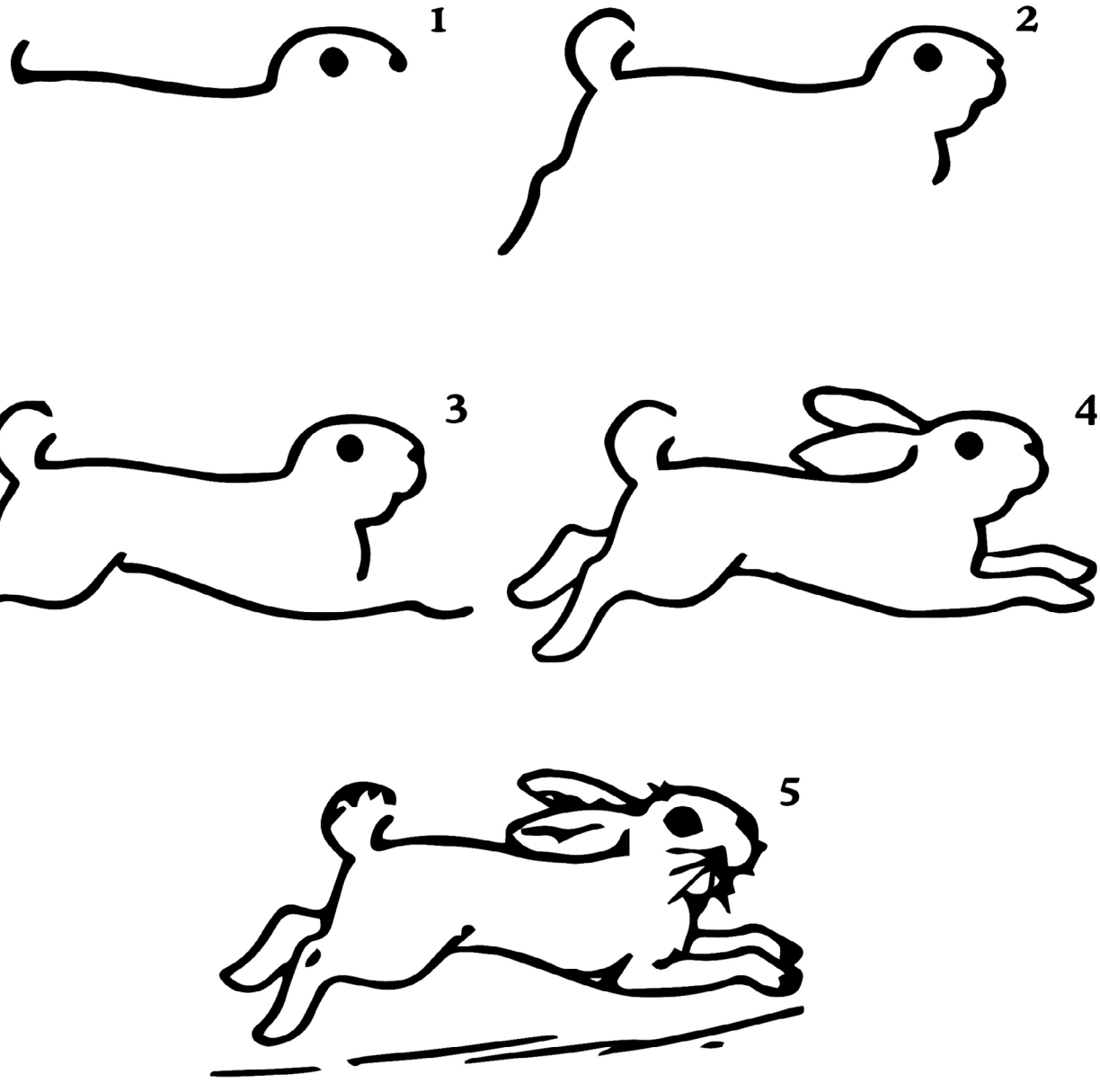
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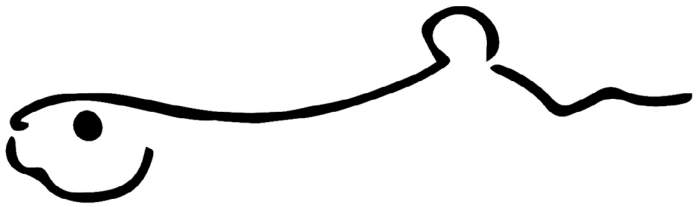

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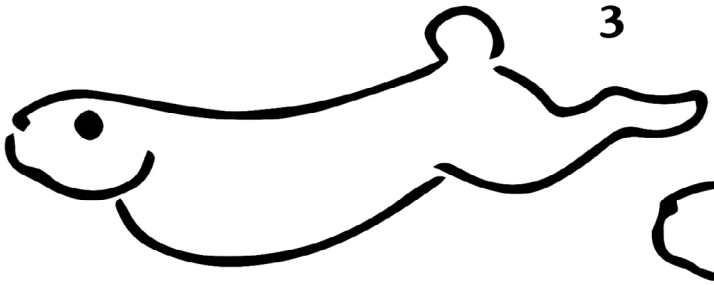

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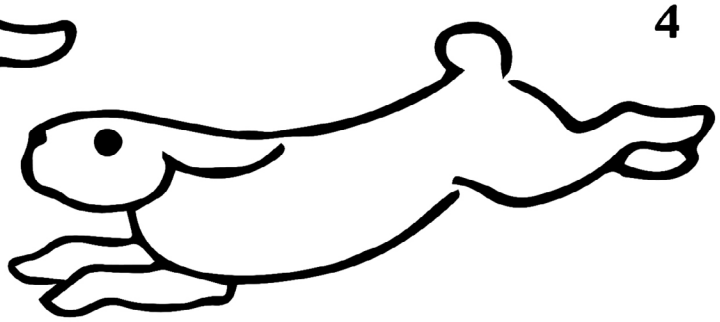

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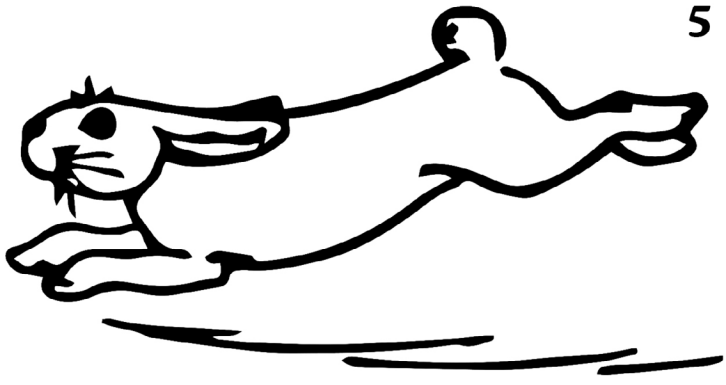

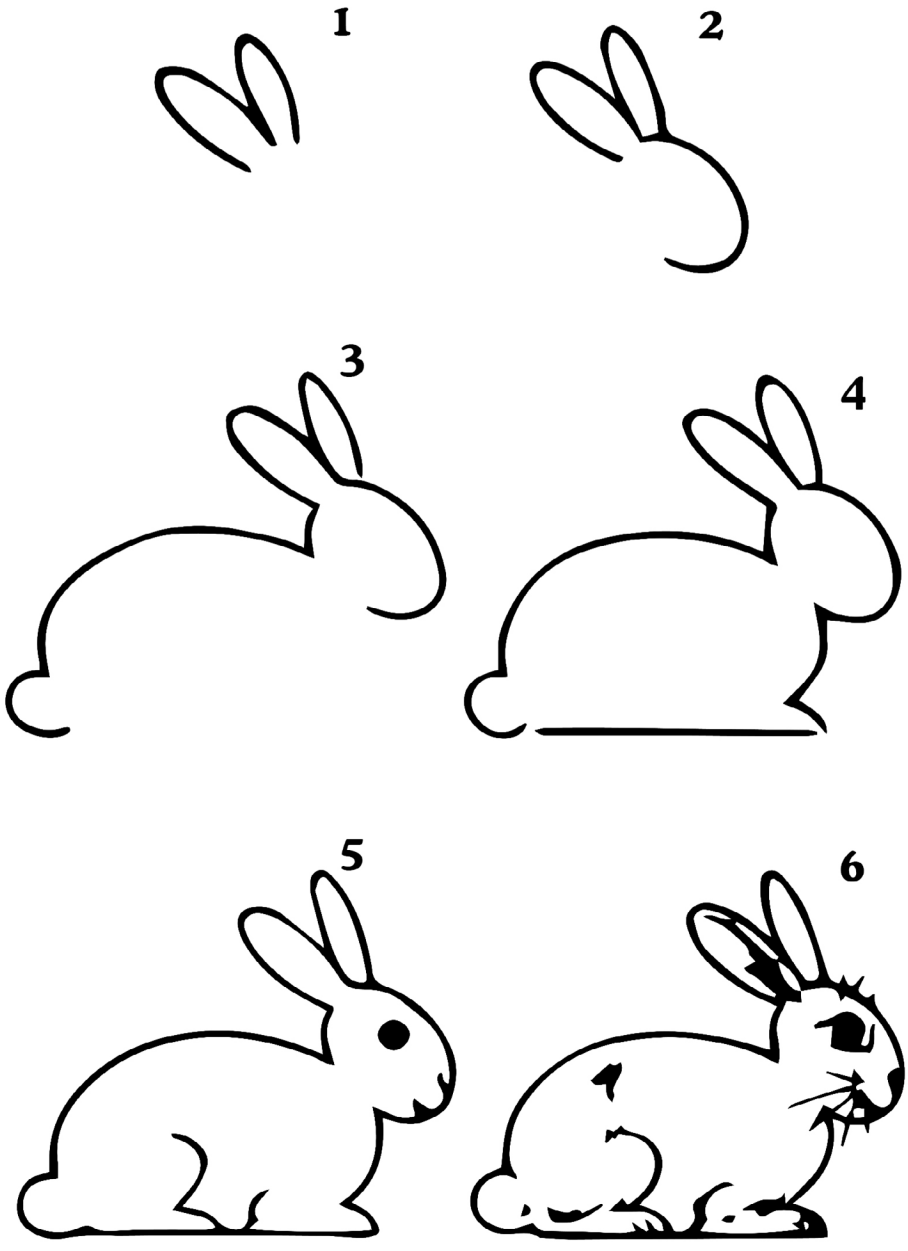
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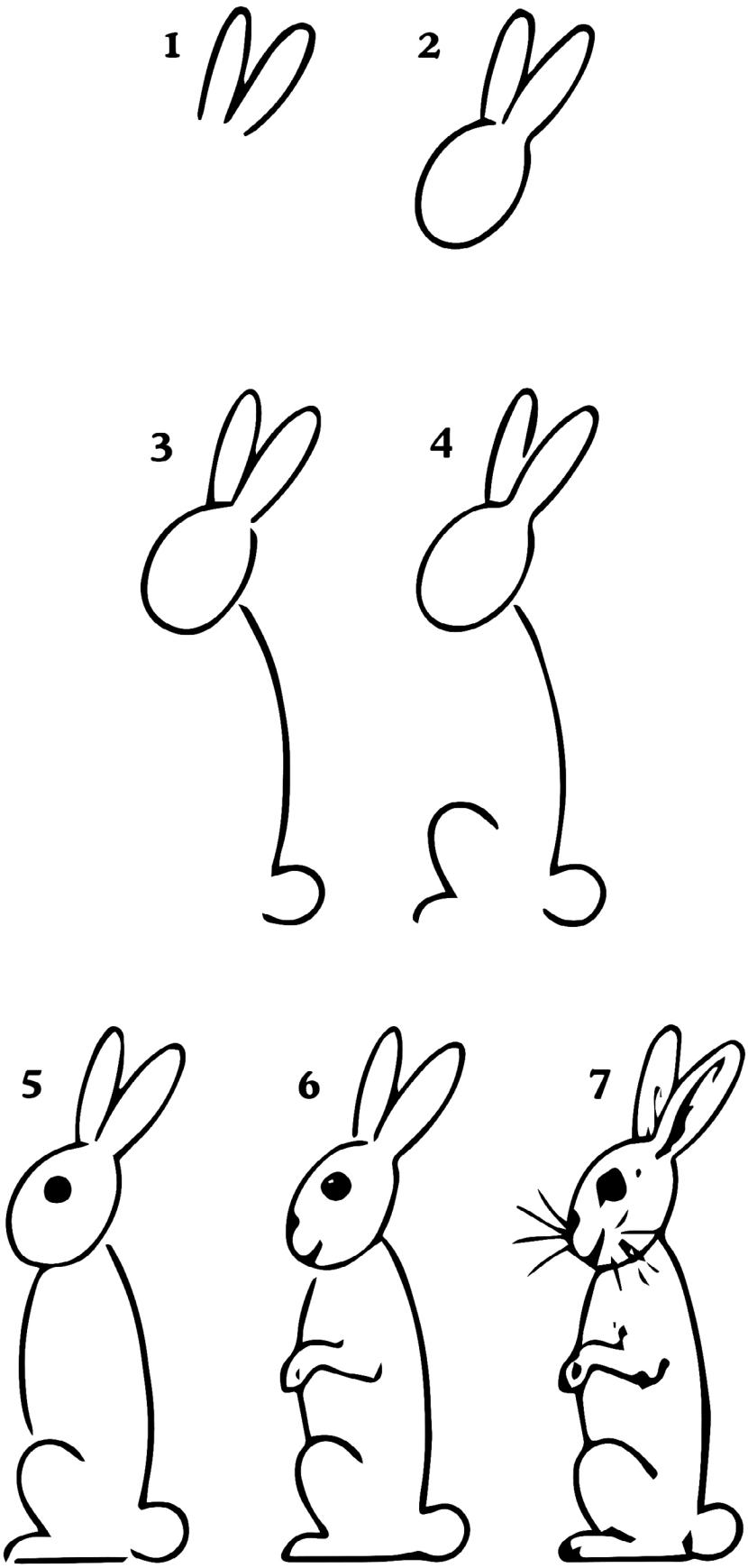
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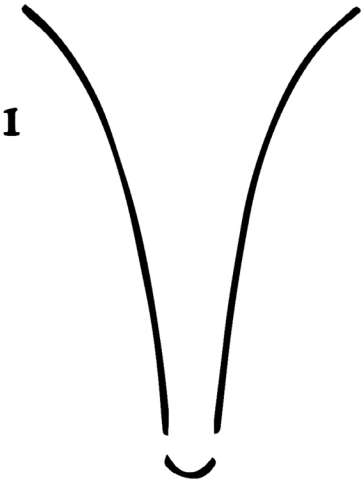

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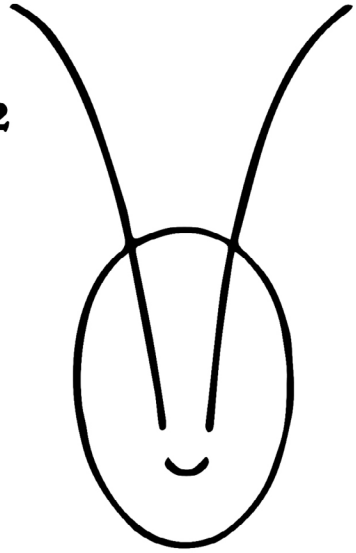

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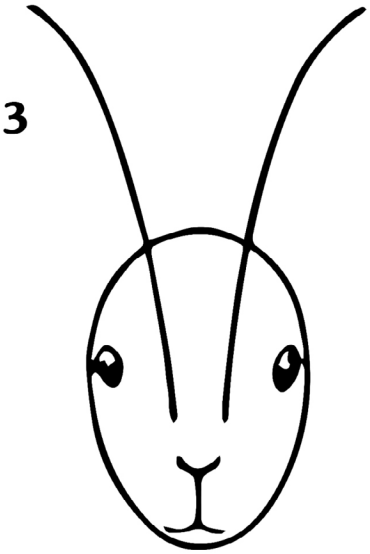

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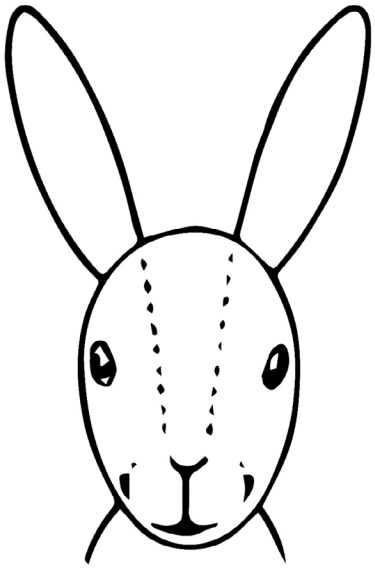

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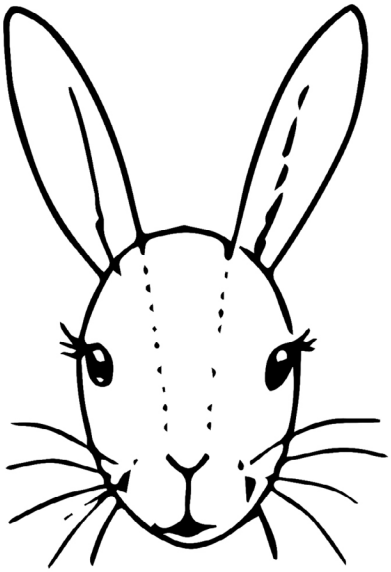

6

SQUIRRELS

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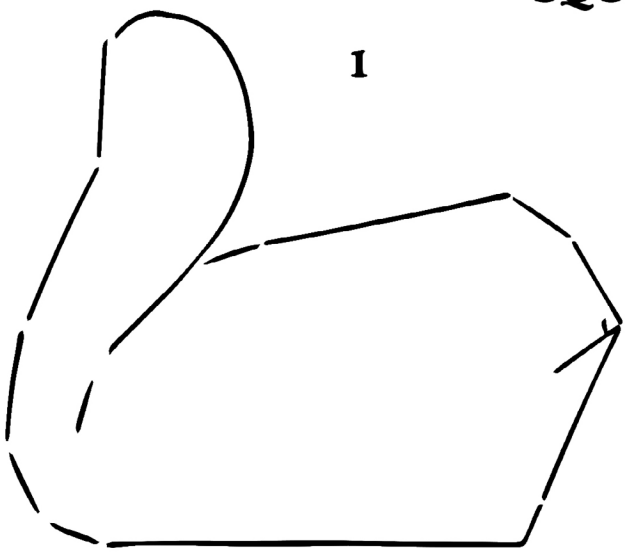

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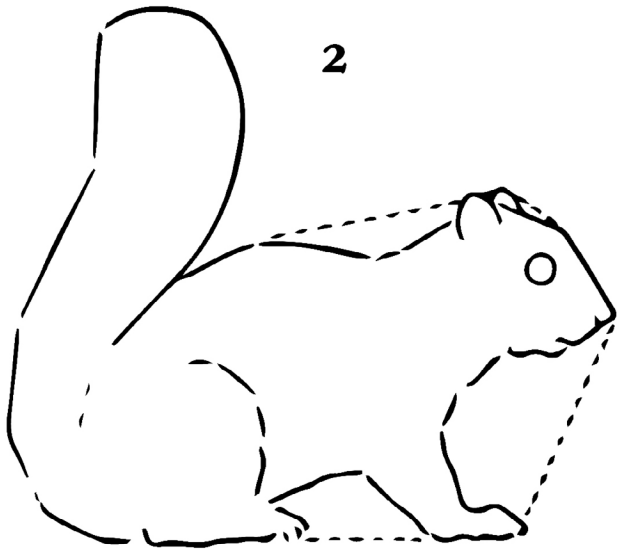

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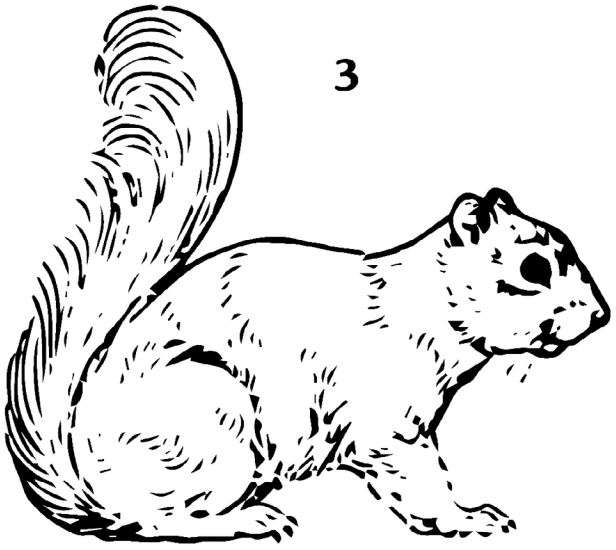

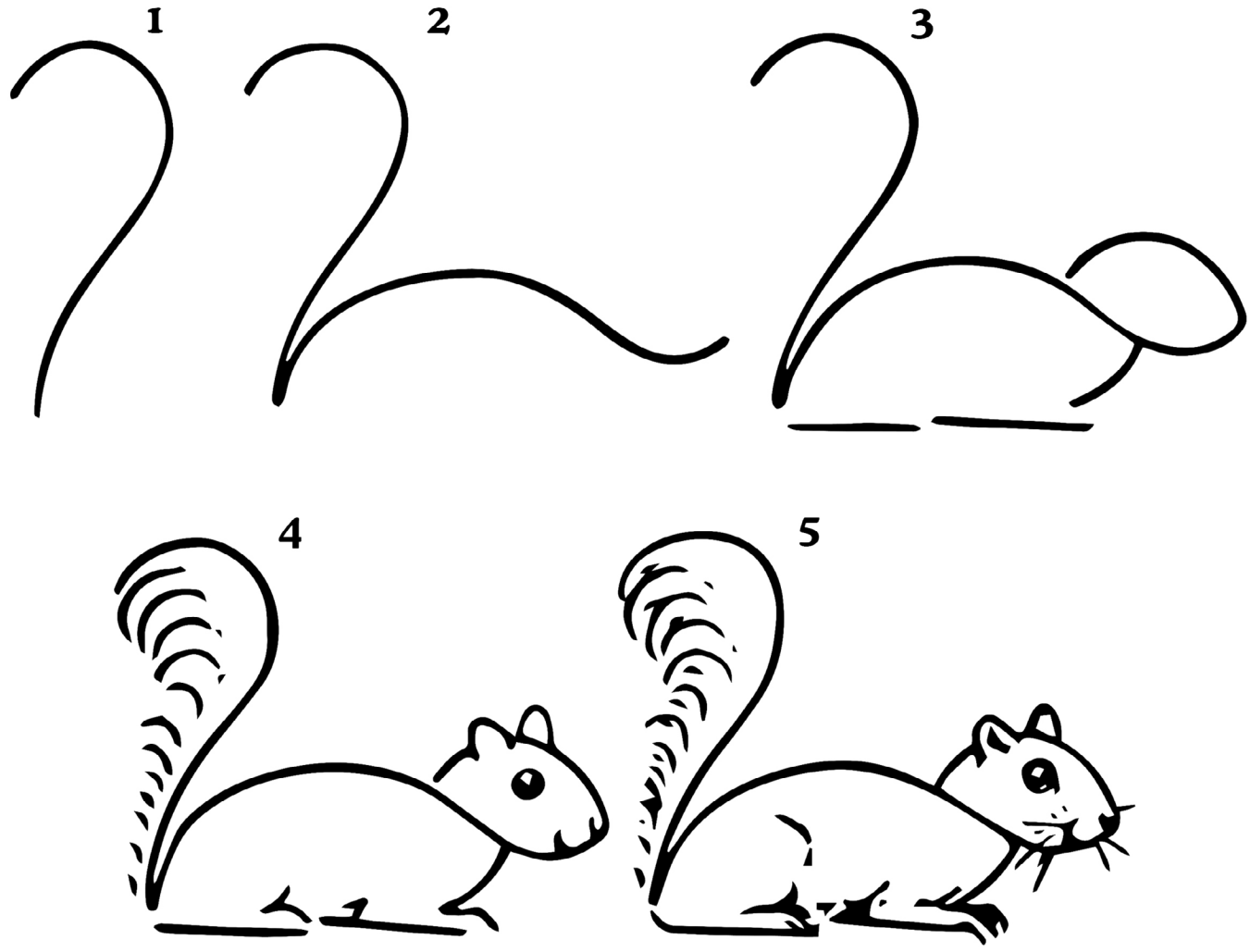
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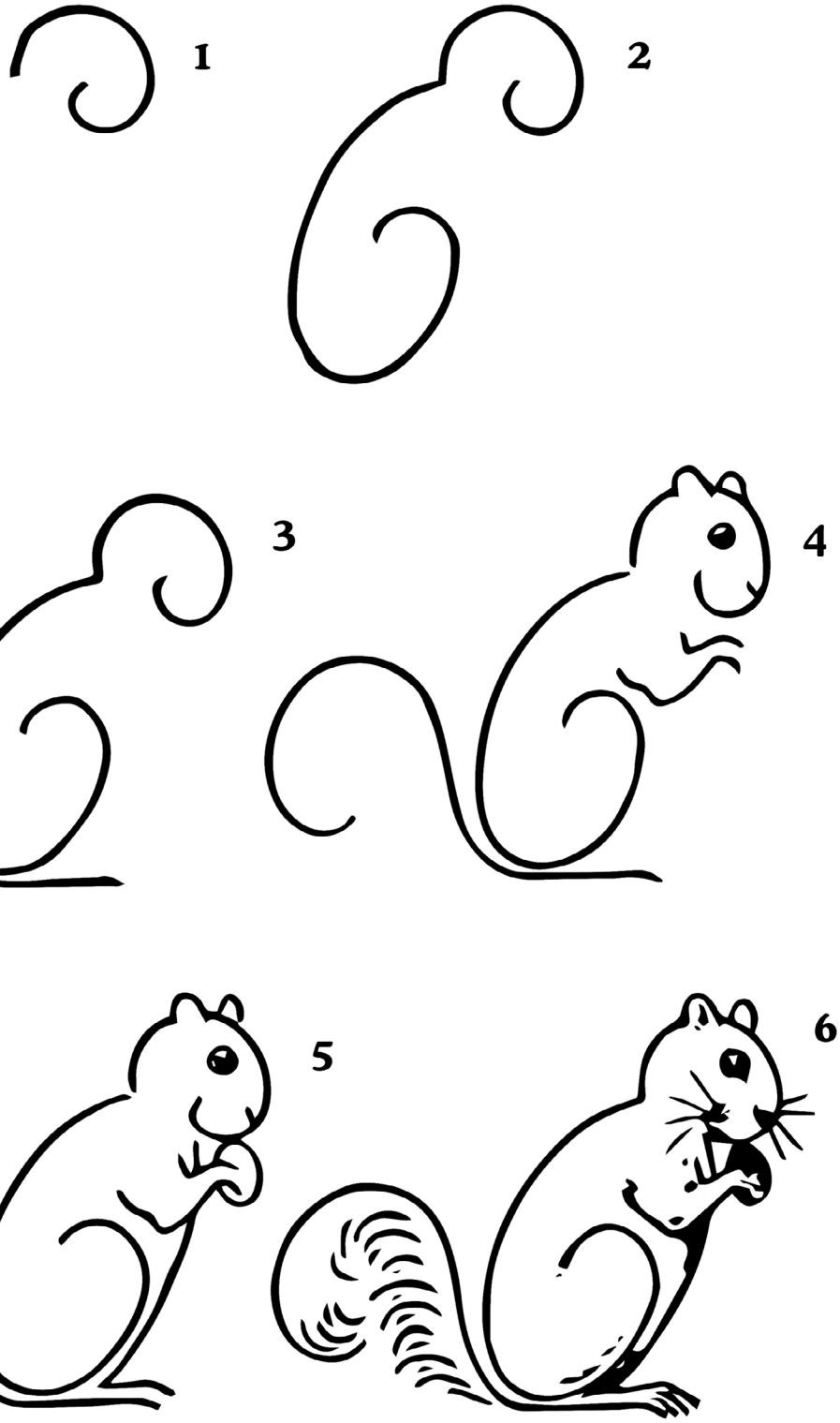
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CHIPMUNK

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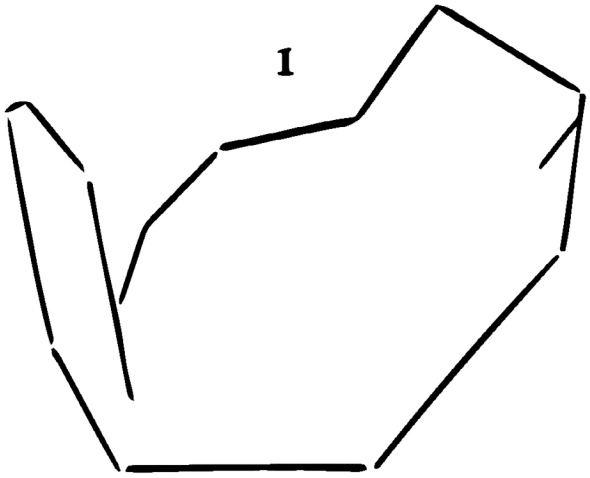

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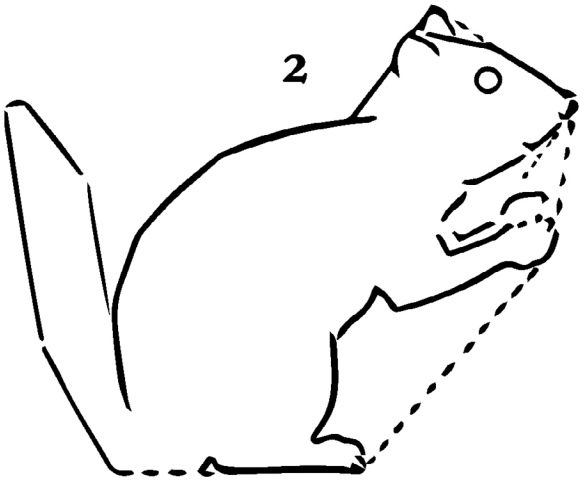

3

RACCOON

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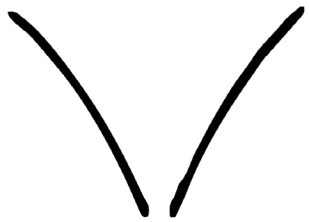

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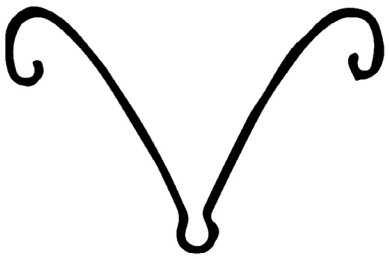

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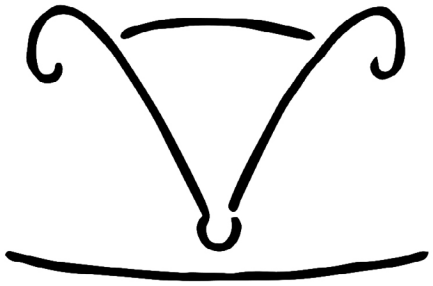

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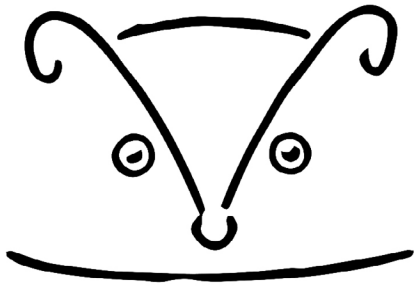

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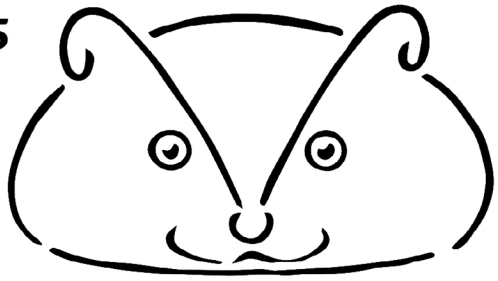

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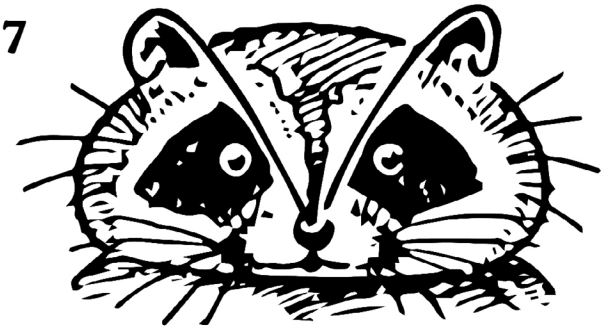


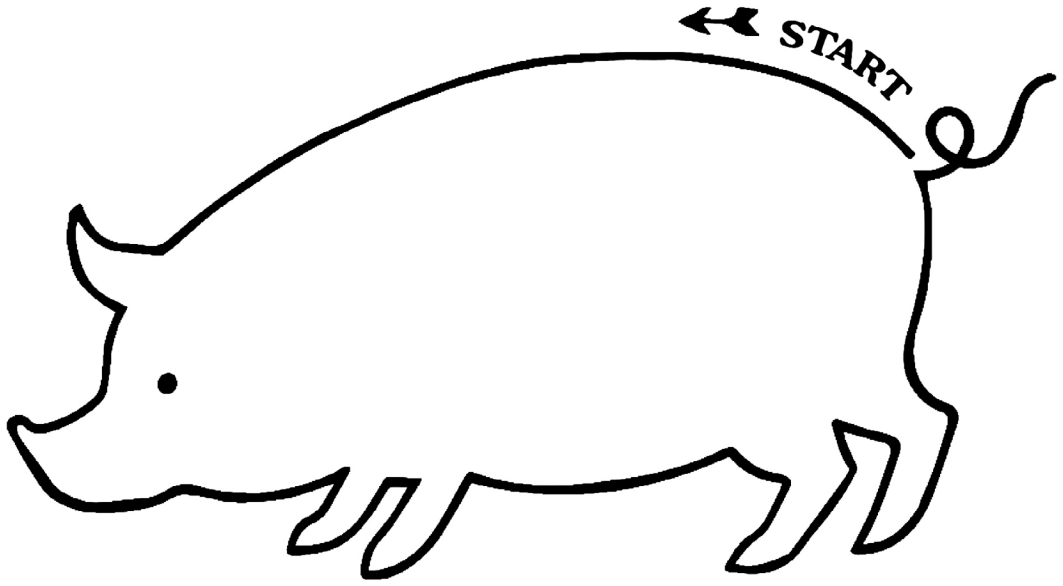
PIGS

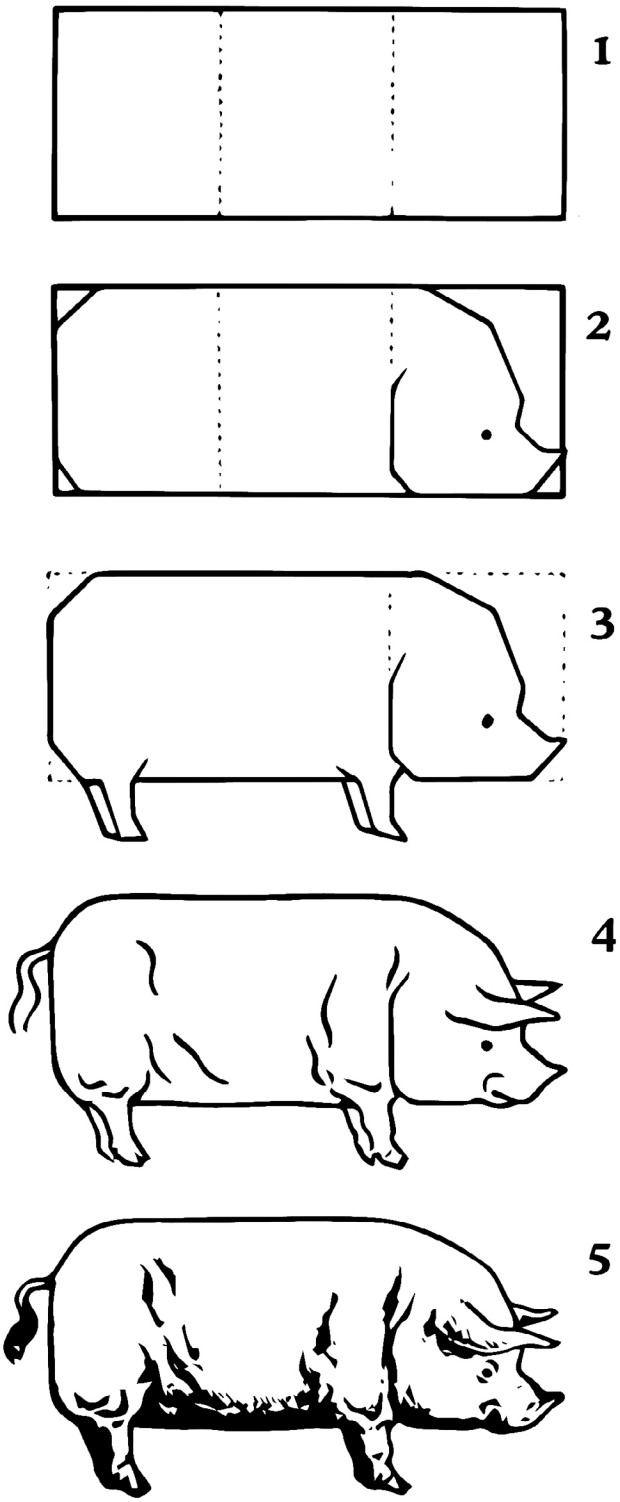
DRAWING A PIG WITH A SINGLE LINE AND WITH THE EYES CLOSED

Here we have the picture of a pig in a simple outline. It is a copy for you to follow. But you are to make your drawing in a peculiar manner; that is, with the eyes closed, or not looking at the paper, and in one unbroken line. Now, drawing in this way, by which the inner vision only is used, the attention is called to one great fact about drawing. It is this:

Drawing is first a matter of the mind and then only secondly a thing of pencil and paper.

When you are trying this little exercise of drawing a pig with the eyes closed and without lifting the pencil from the paper, so as to get one continuous line you are forced to hold and keep in your mind the picture of a pig. You can understand then that although we need pencil, brushes, and paints in picture making, the first thing needed is an idea or an image in the mind of that which we wish to portray.

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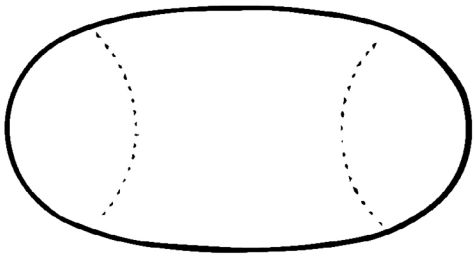

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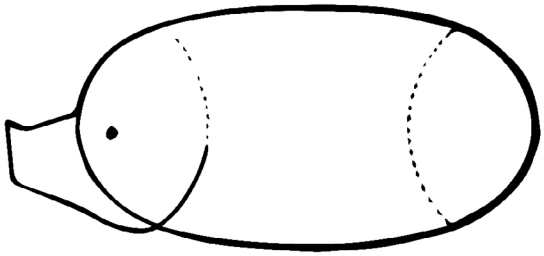

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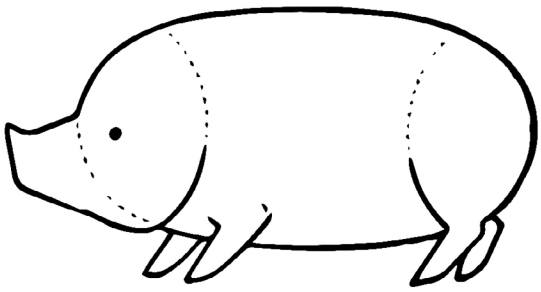

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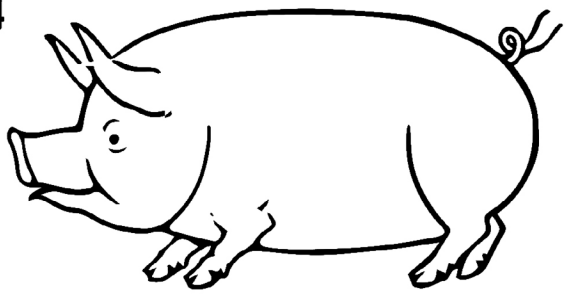

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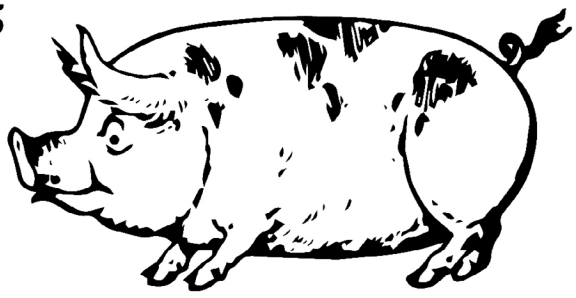
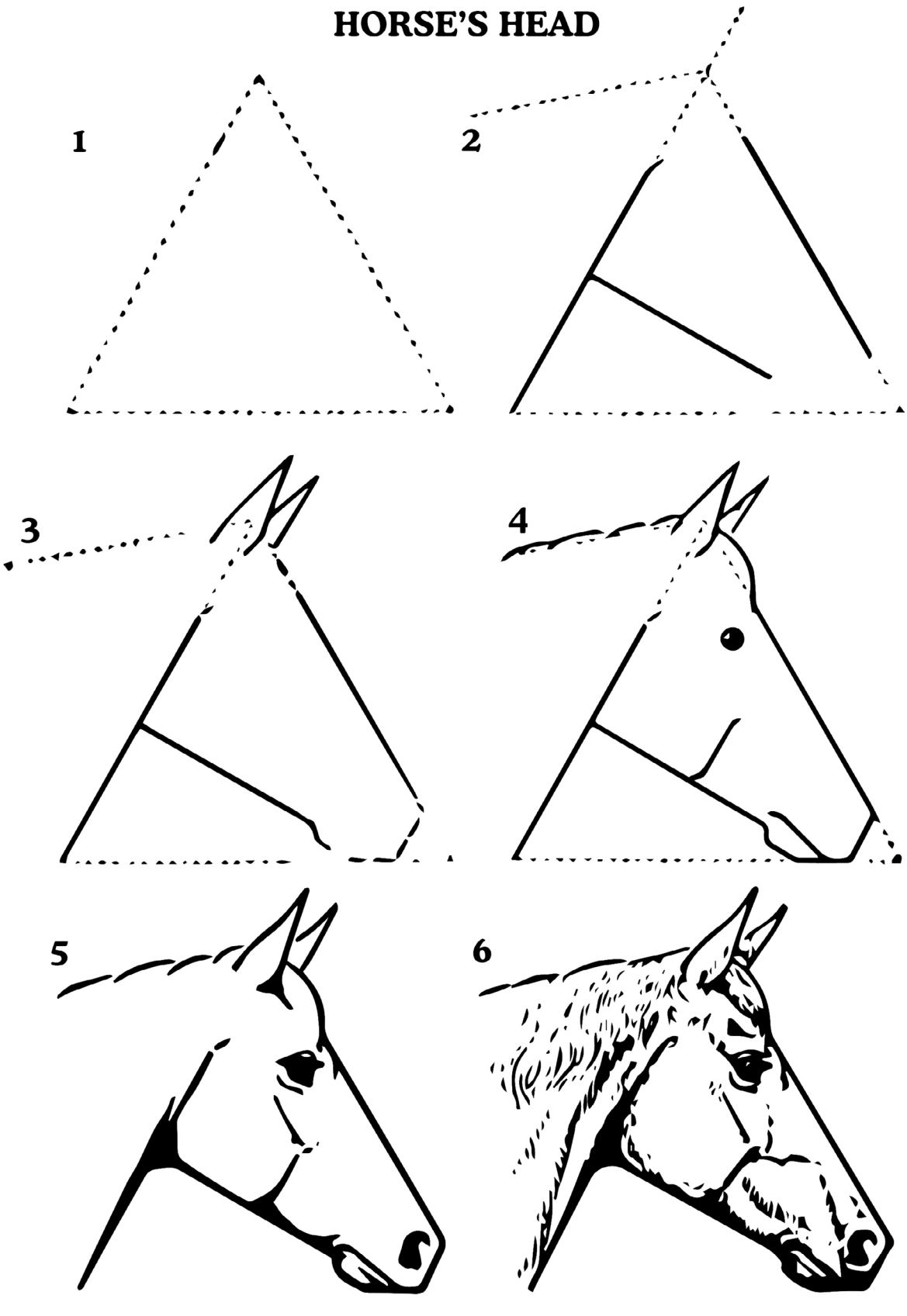
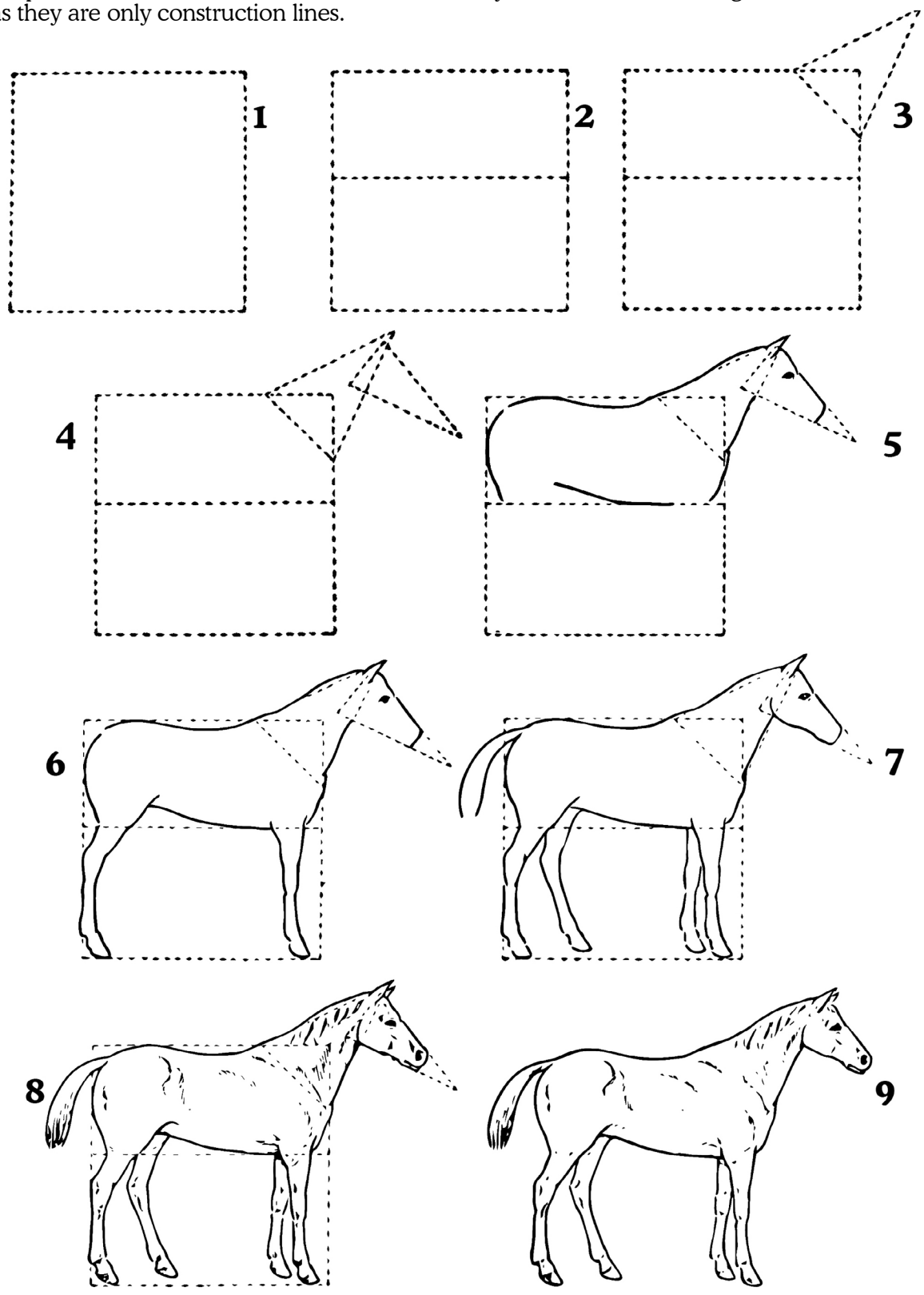


HORSE'S HEAD



STANDING HORSE

Start your sketch with a square. Draw it free-hand; that is, without the aid of ruler or triangle. Make it as accurately as possible and then divide it into two parts by a line across it just above the middle. Now, in one corner mark a triangle pointing obliquely upward and another triangle slanting downward. The exact procedure is shown above. All the lines that you have been marking so far should be made faintly, as they are only construction lines.



HORSE'S MOVEMENTS

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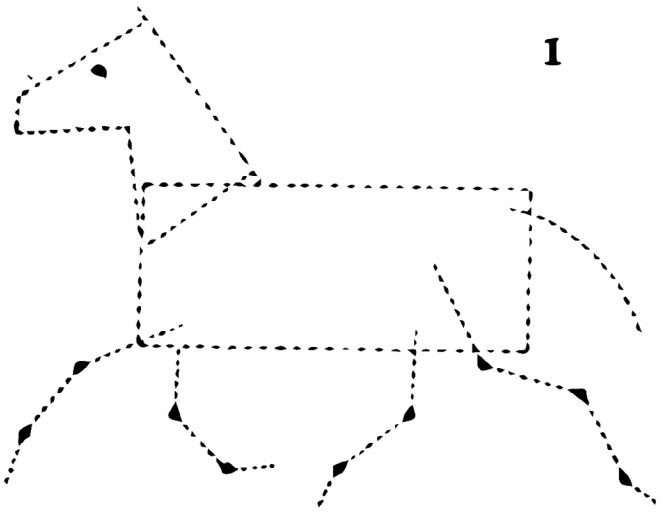

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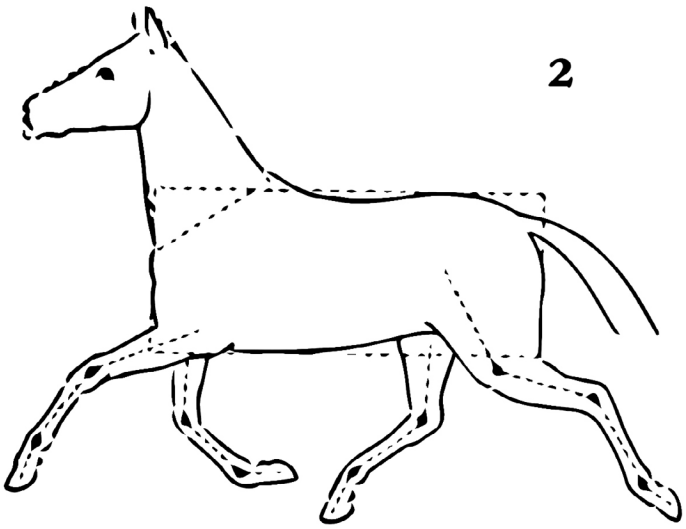

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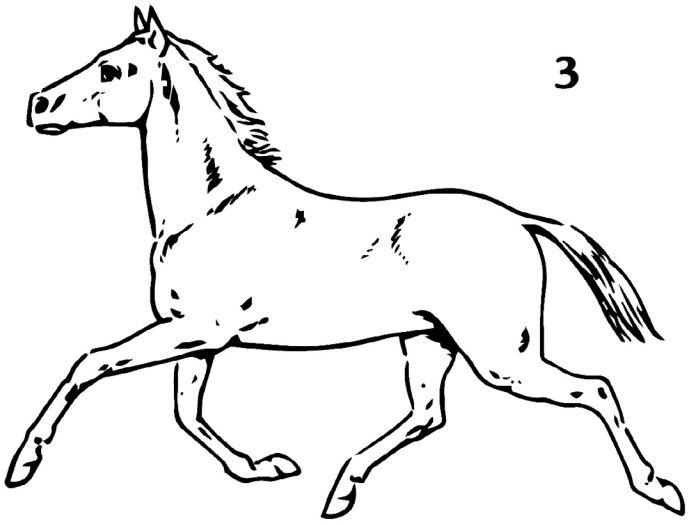

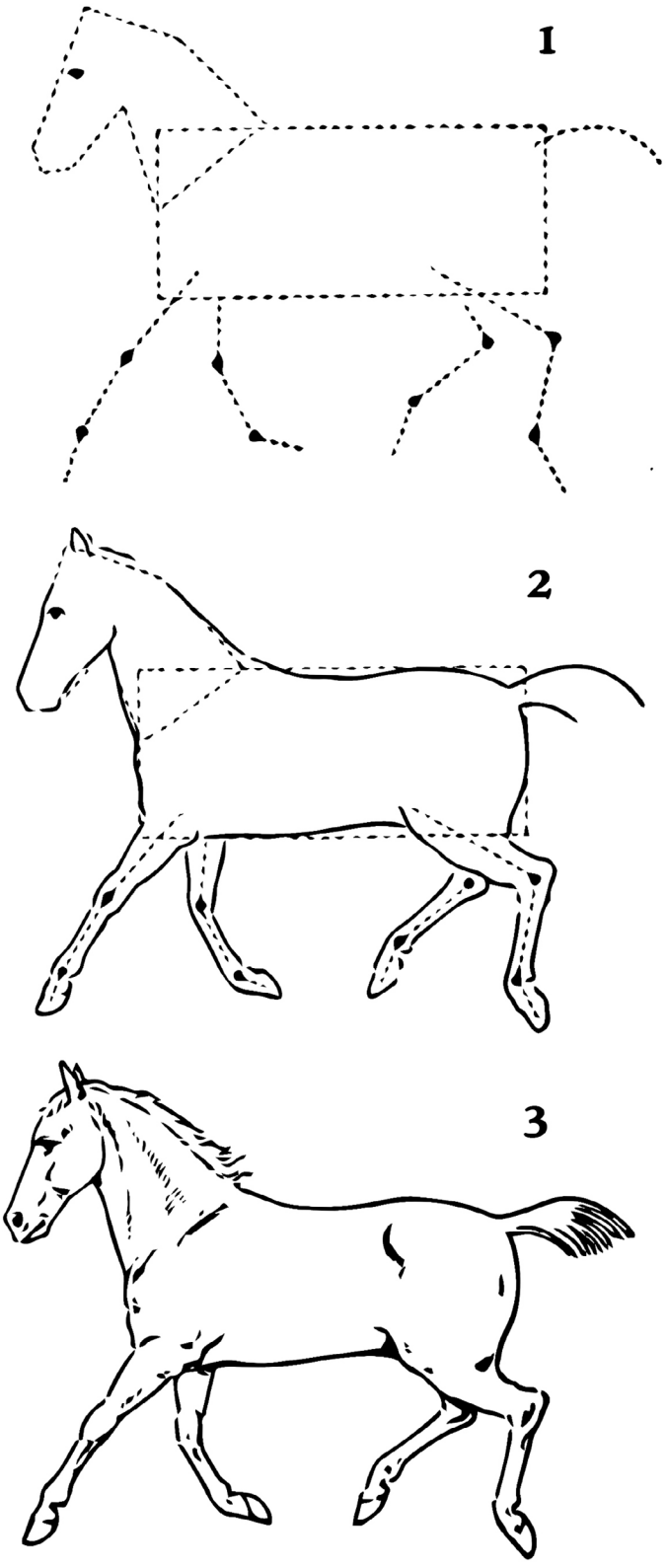
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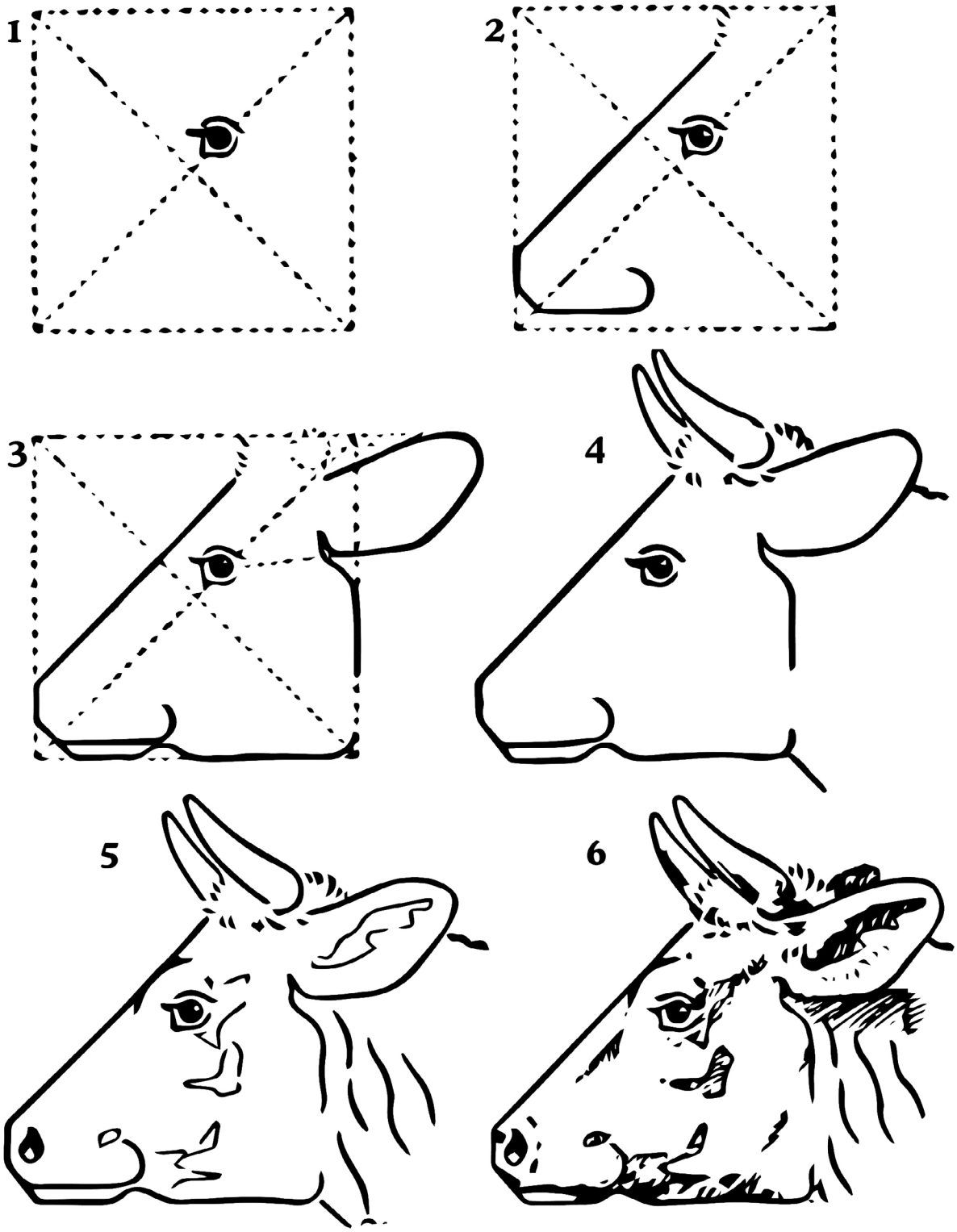

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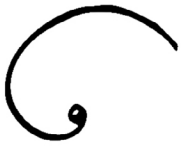

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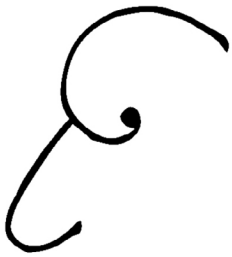

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BEARS

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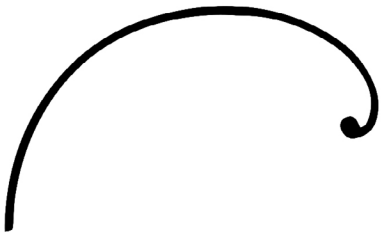

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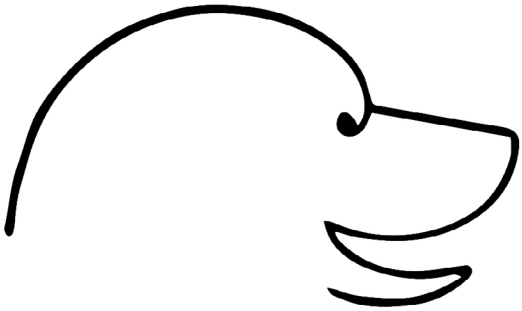

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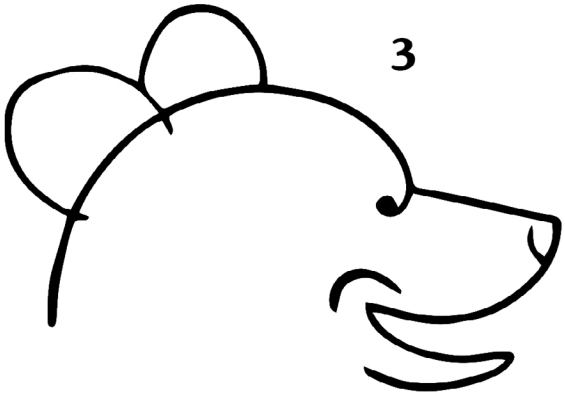

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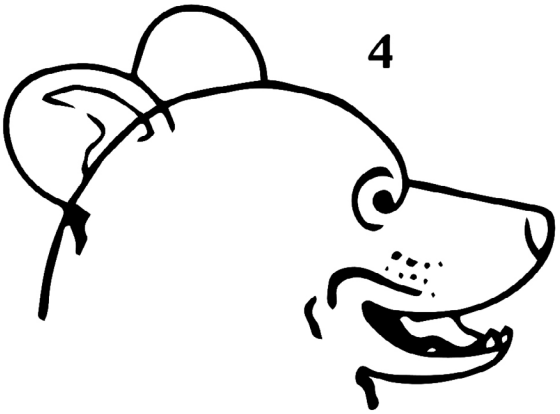

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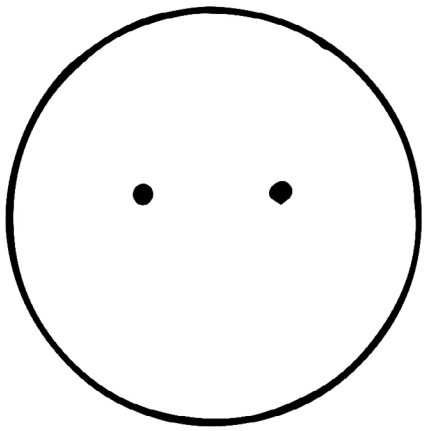

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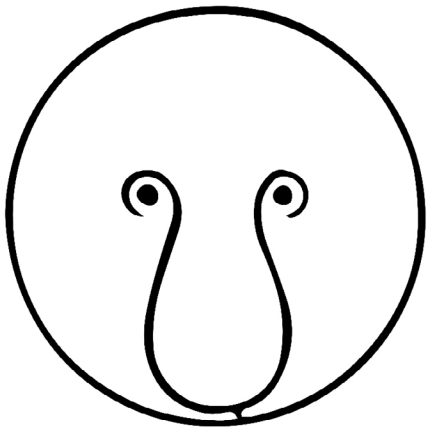

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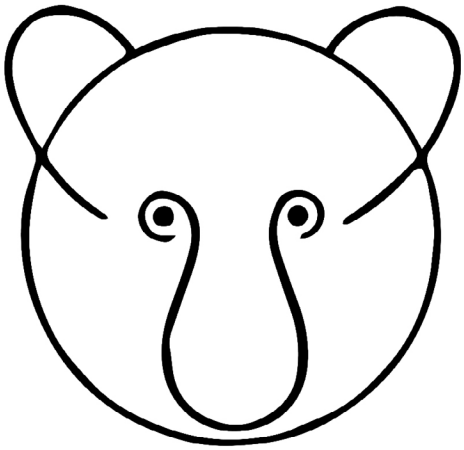

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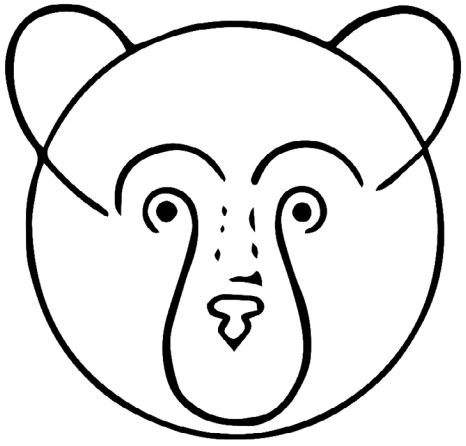

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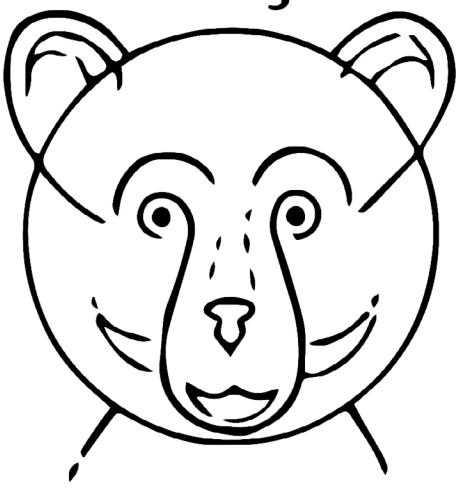

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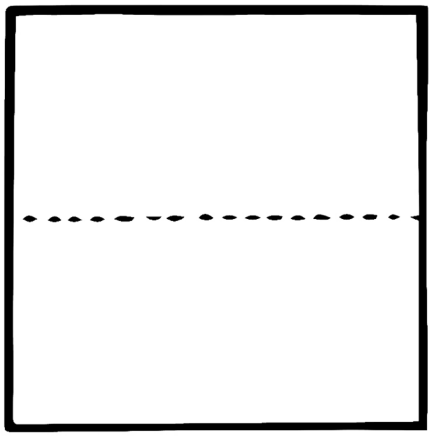
ASIATIC ELEPHANT



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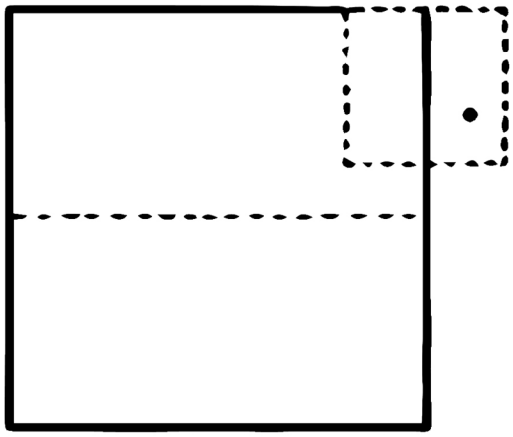

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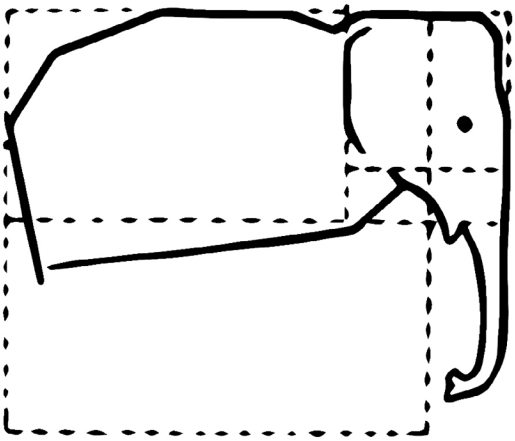

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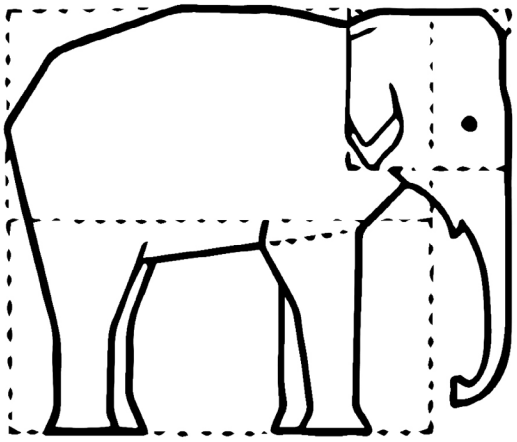

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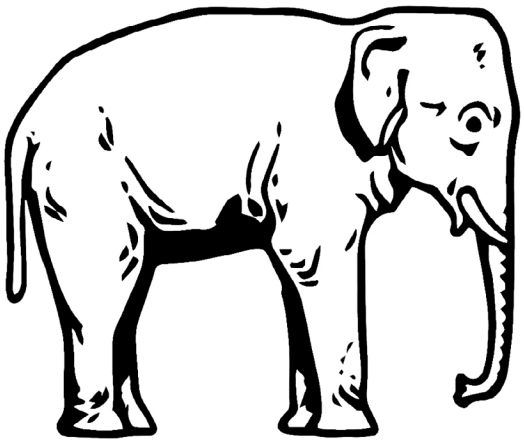

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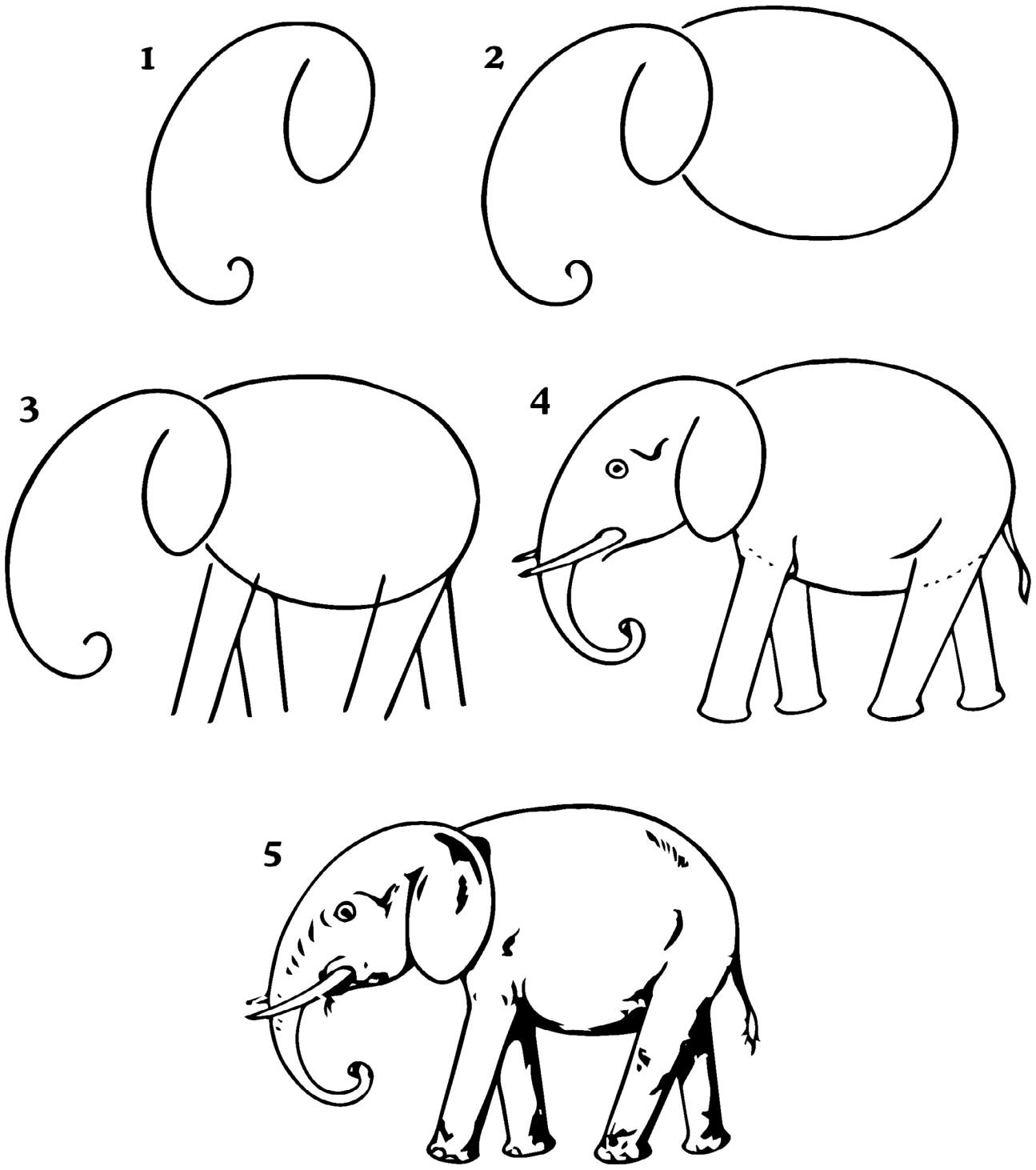
AFRICAN ELEPHANT



BABY ELEPHANTS

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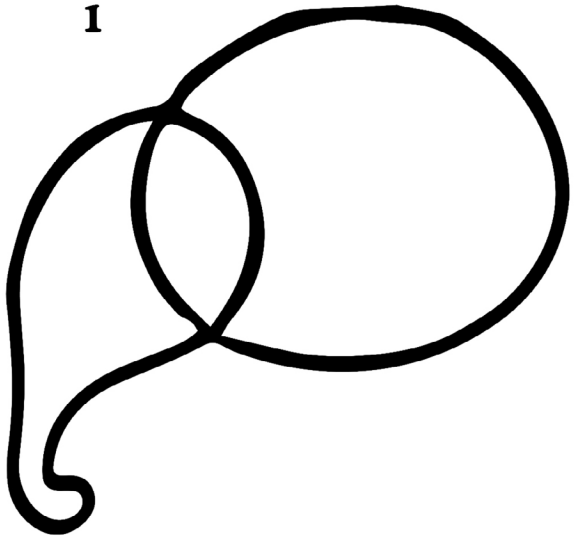

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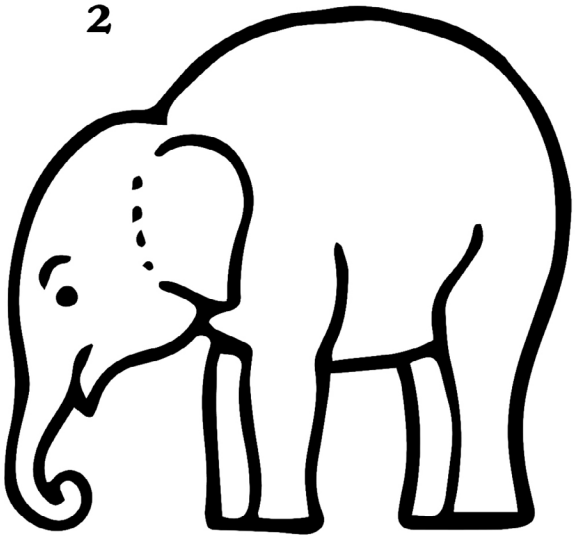

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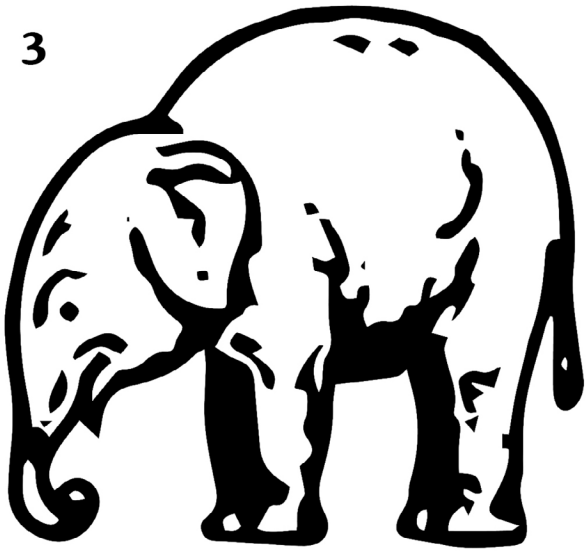

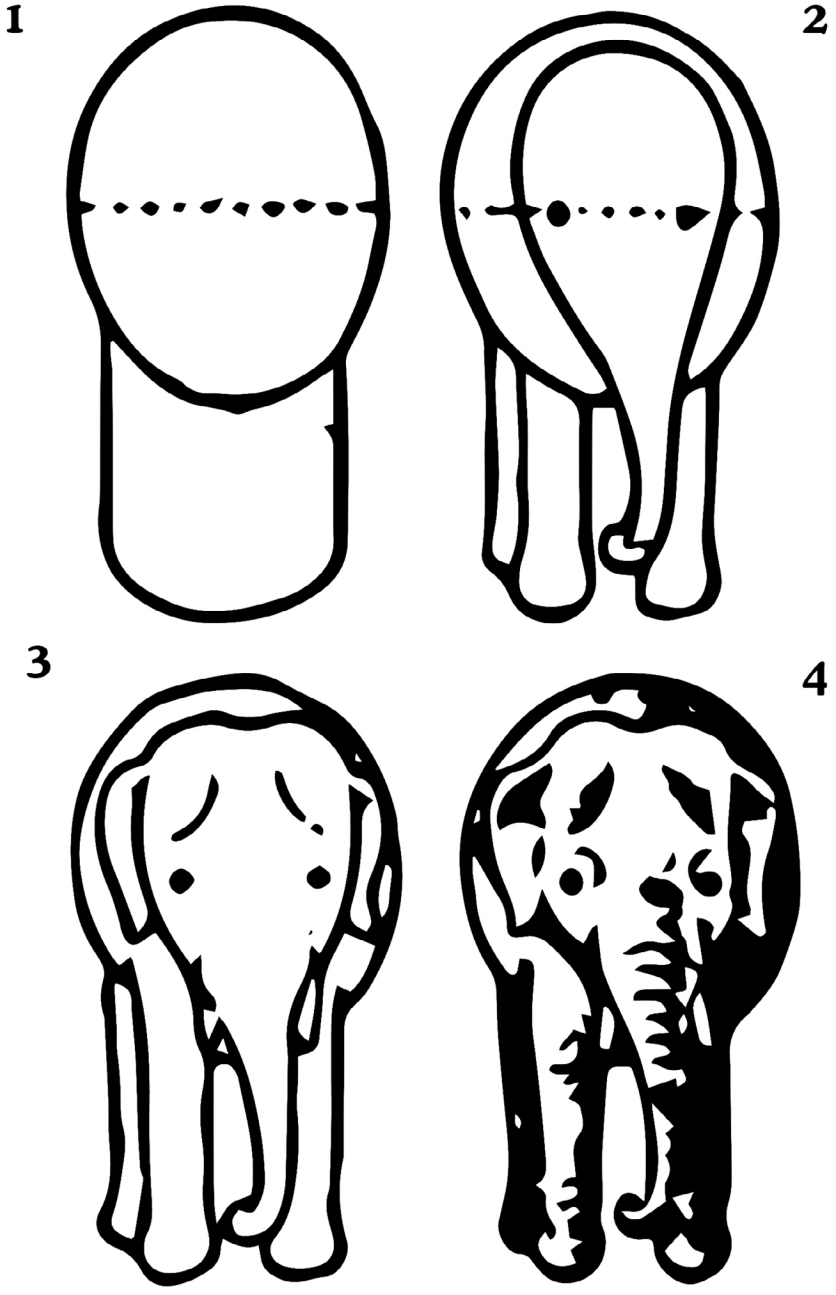
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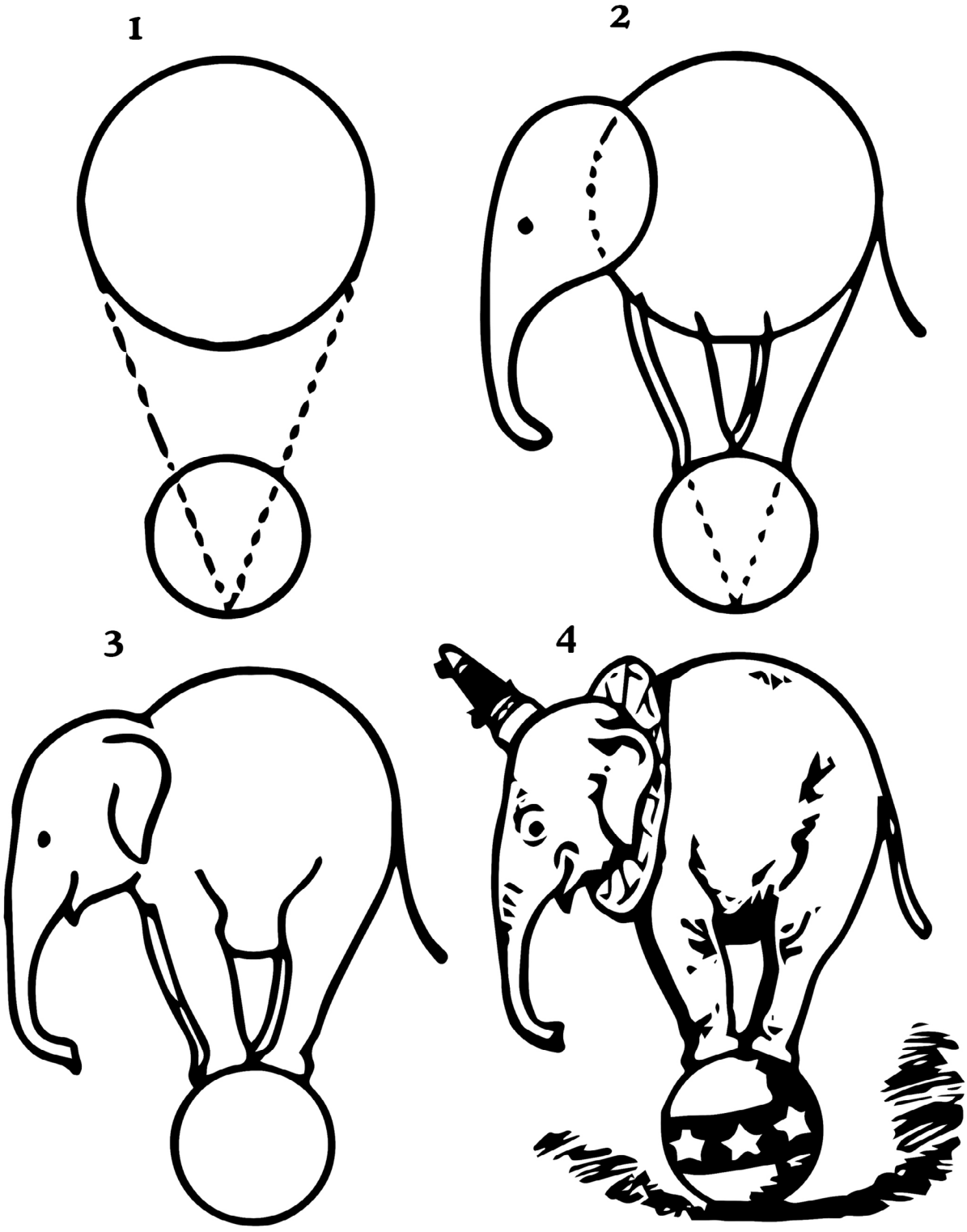
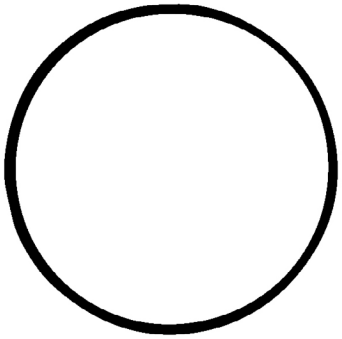


MONKEYS



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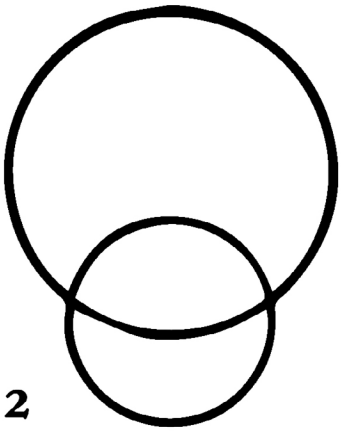

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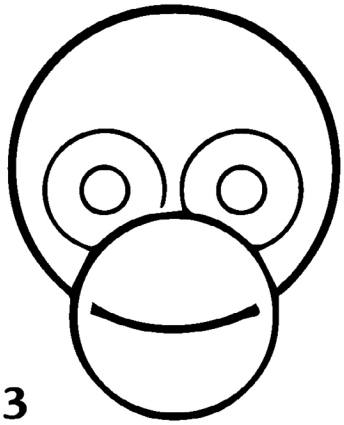

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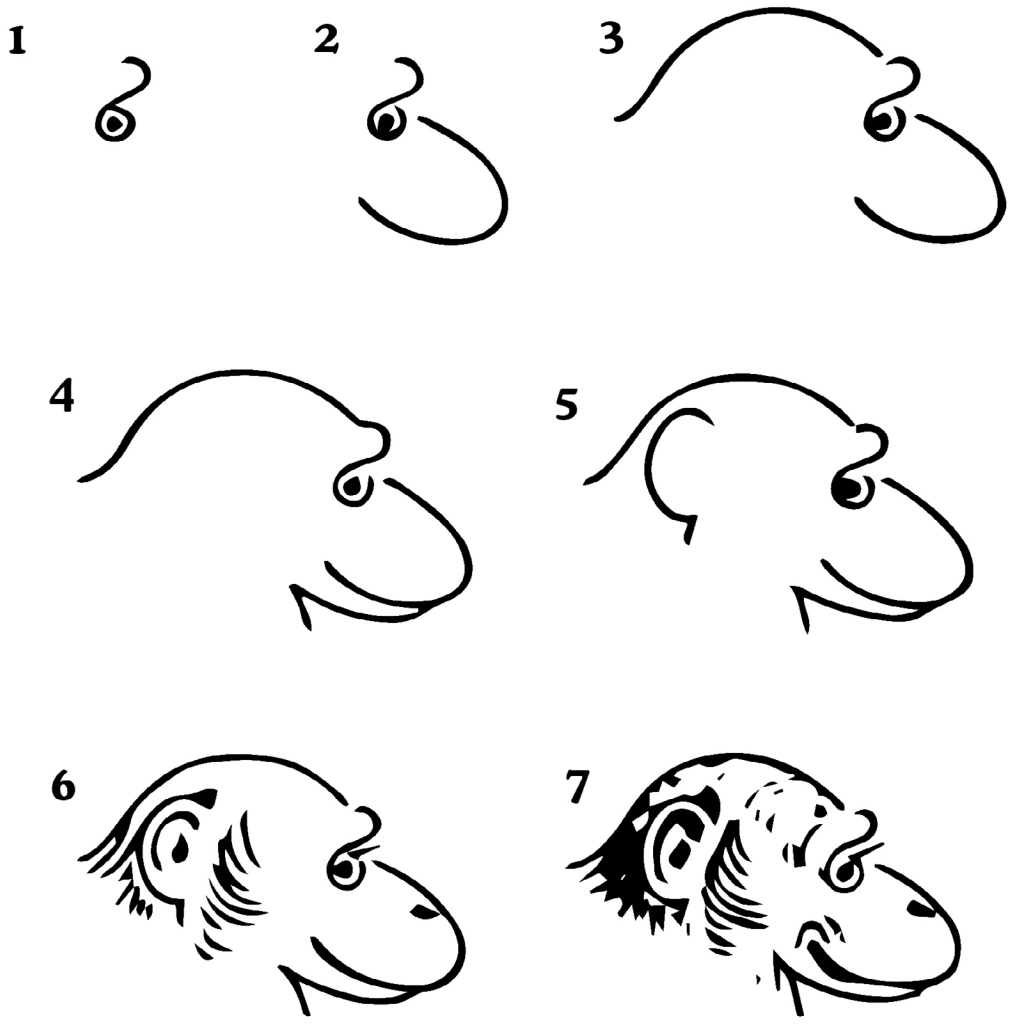
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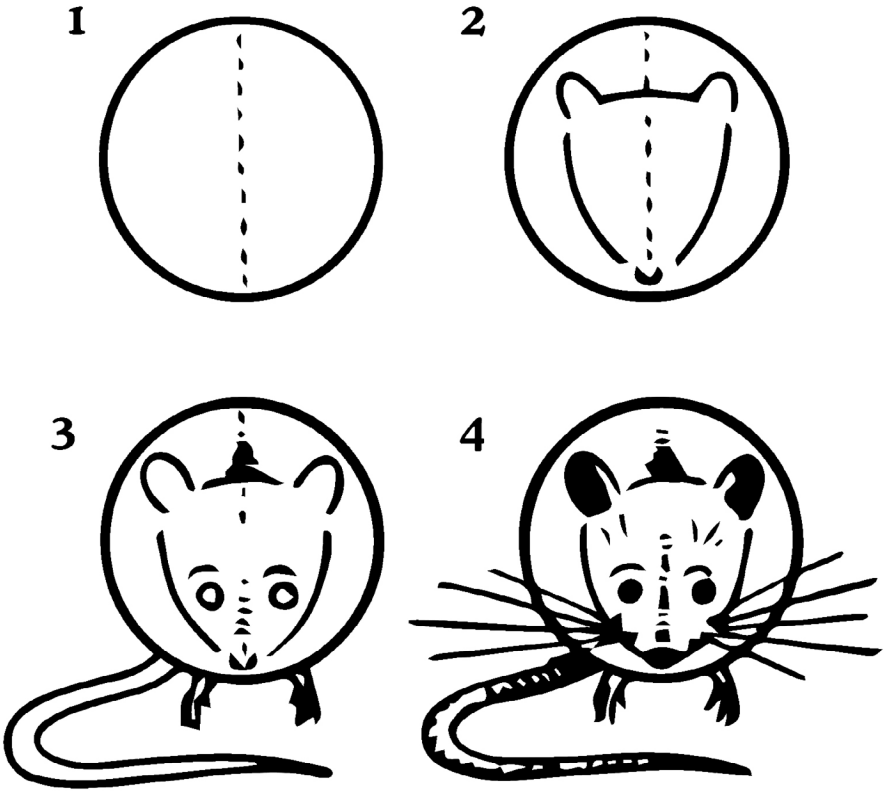

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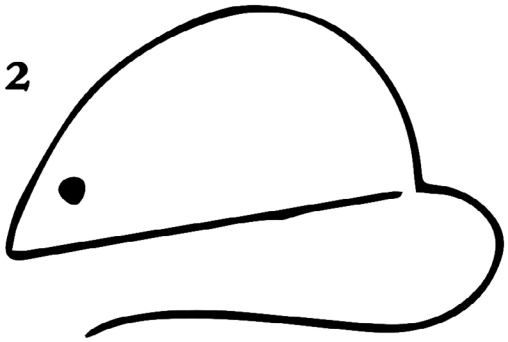

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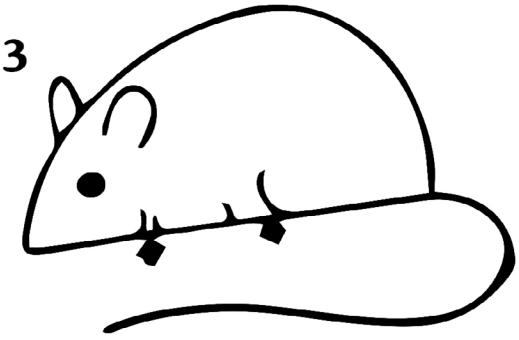

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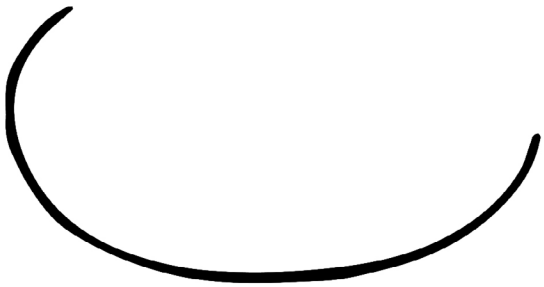

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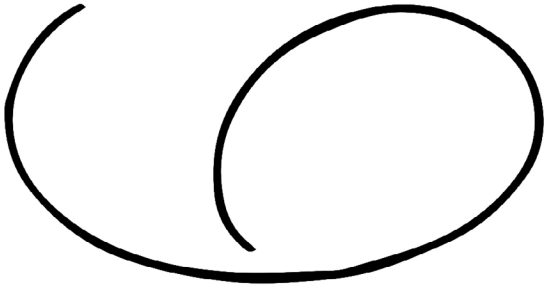

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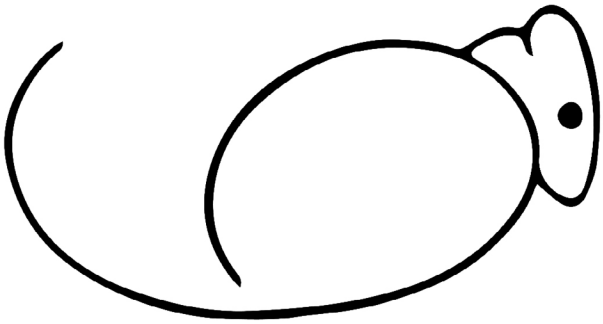

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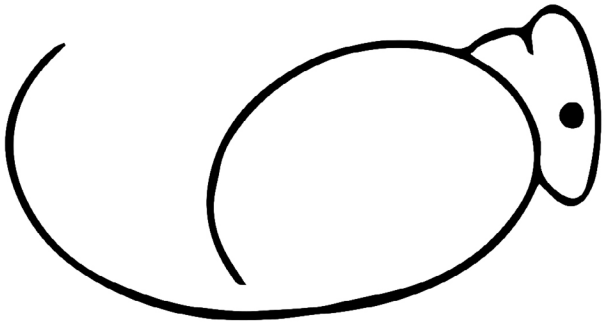

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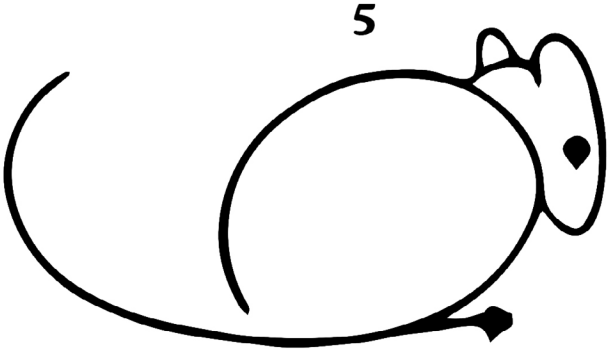

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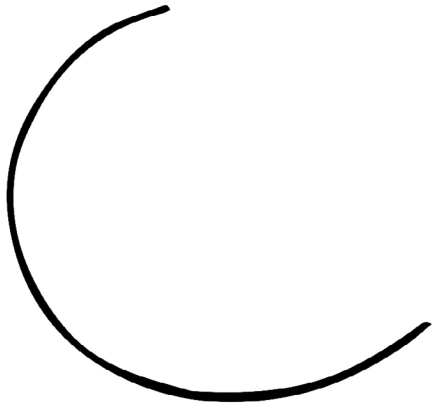

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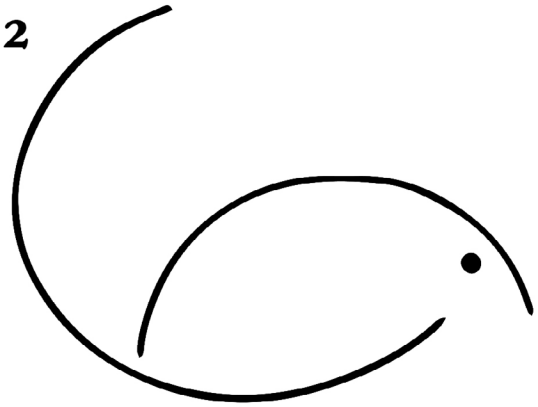

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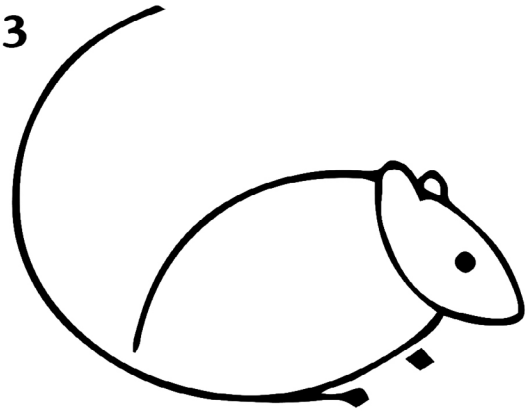

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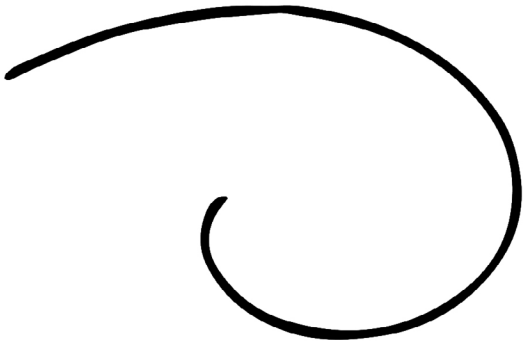

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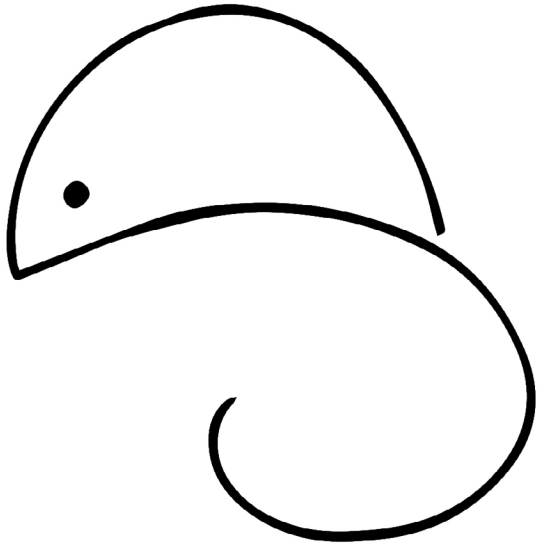

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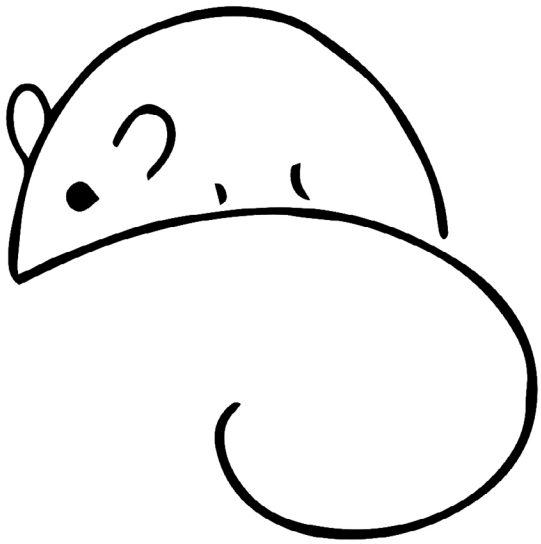

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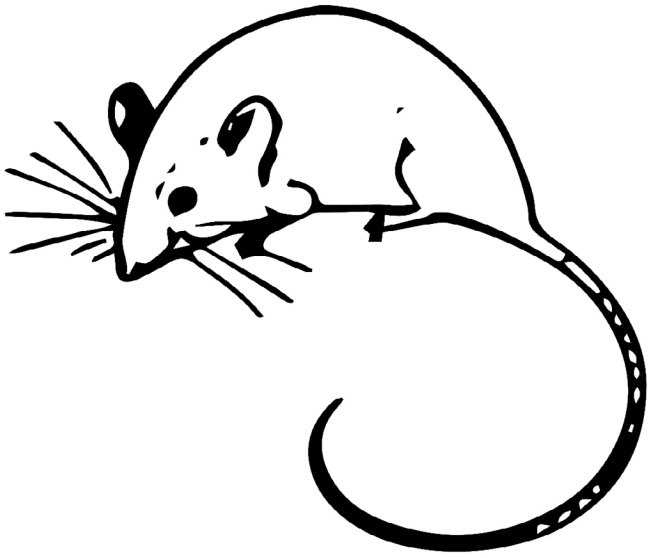

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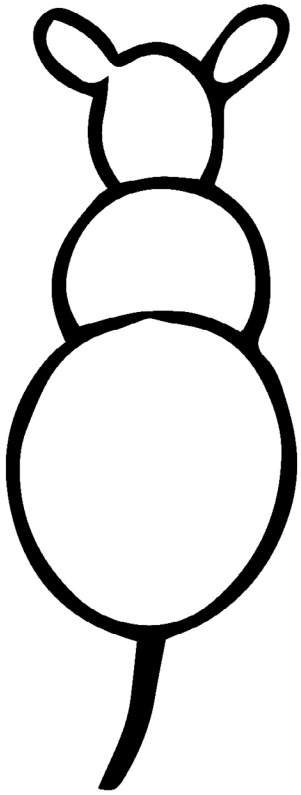

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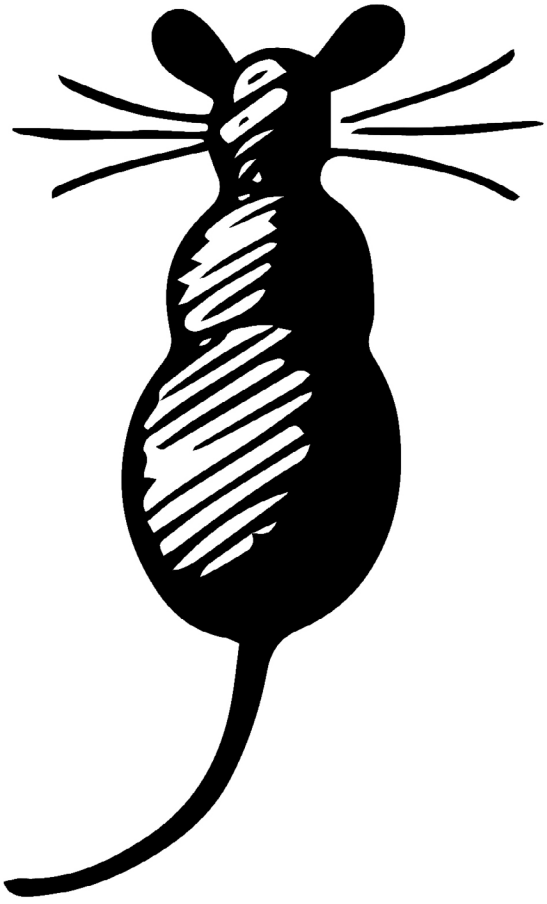
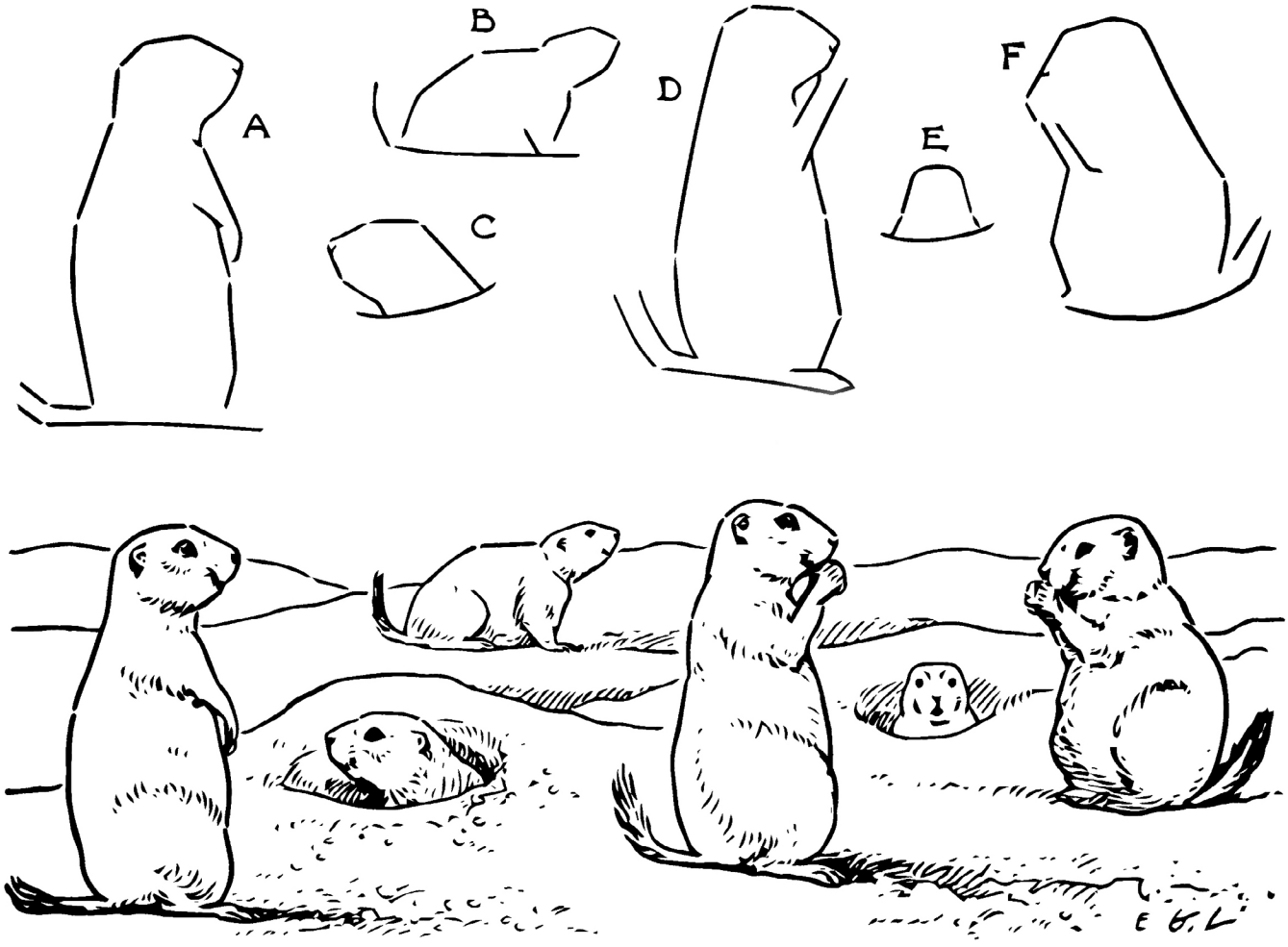


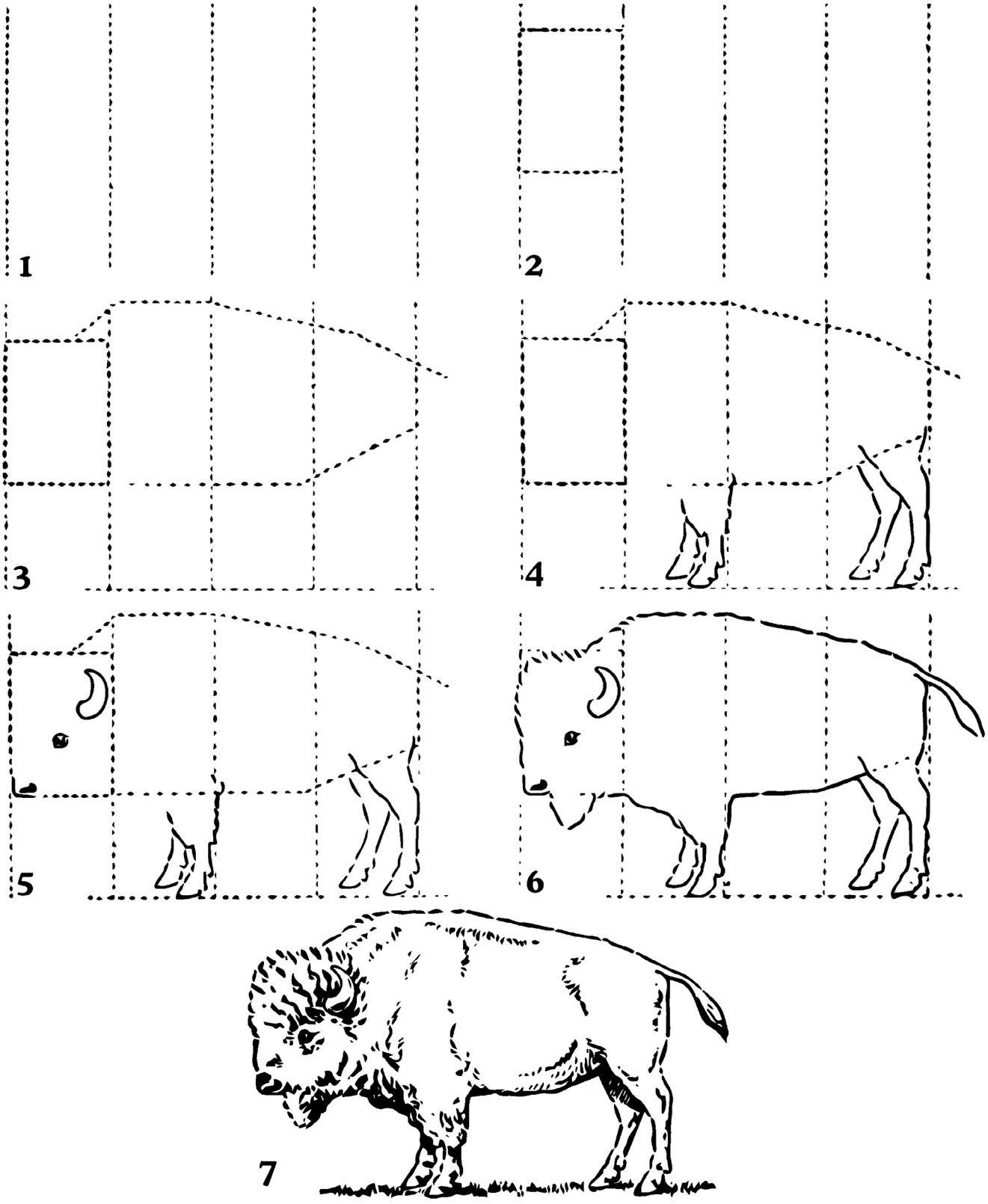
PRAIRIE-DOGS

The prairie-dogs really haven't very strongly defined character. Some character they have, of course, but it is merely that they are fat little bodies. The simple outlines at the top show what you are to draw first to indicate this character.

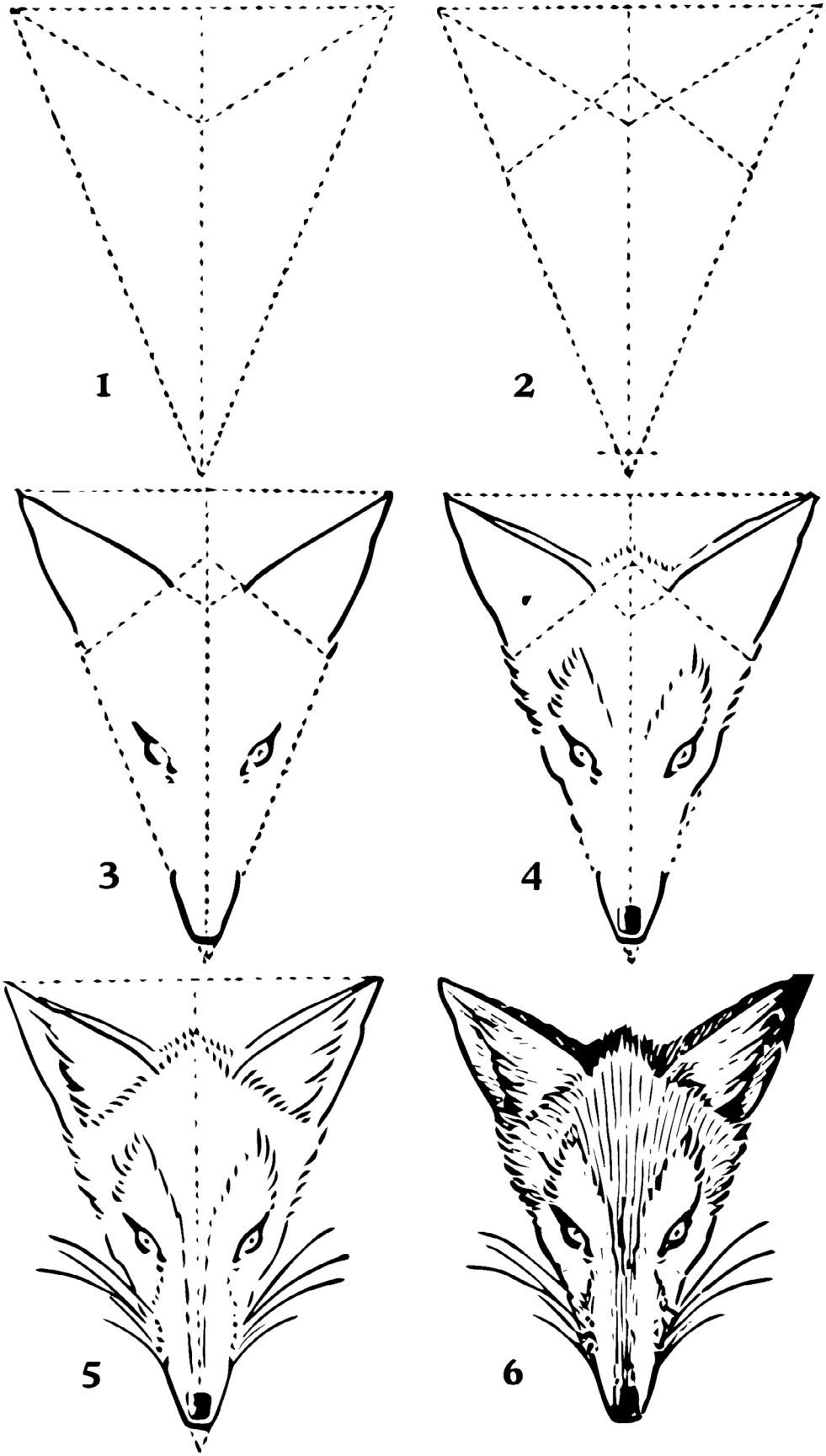


BUFFALO

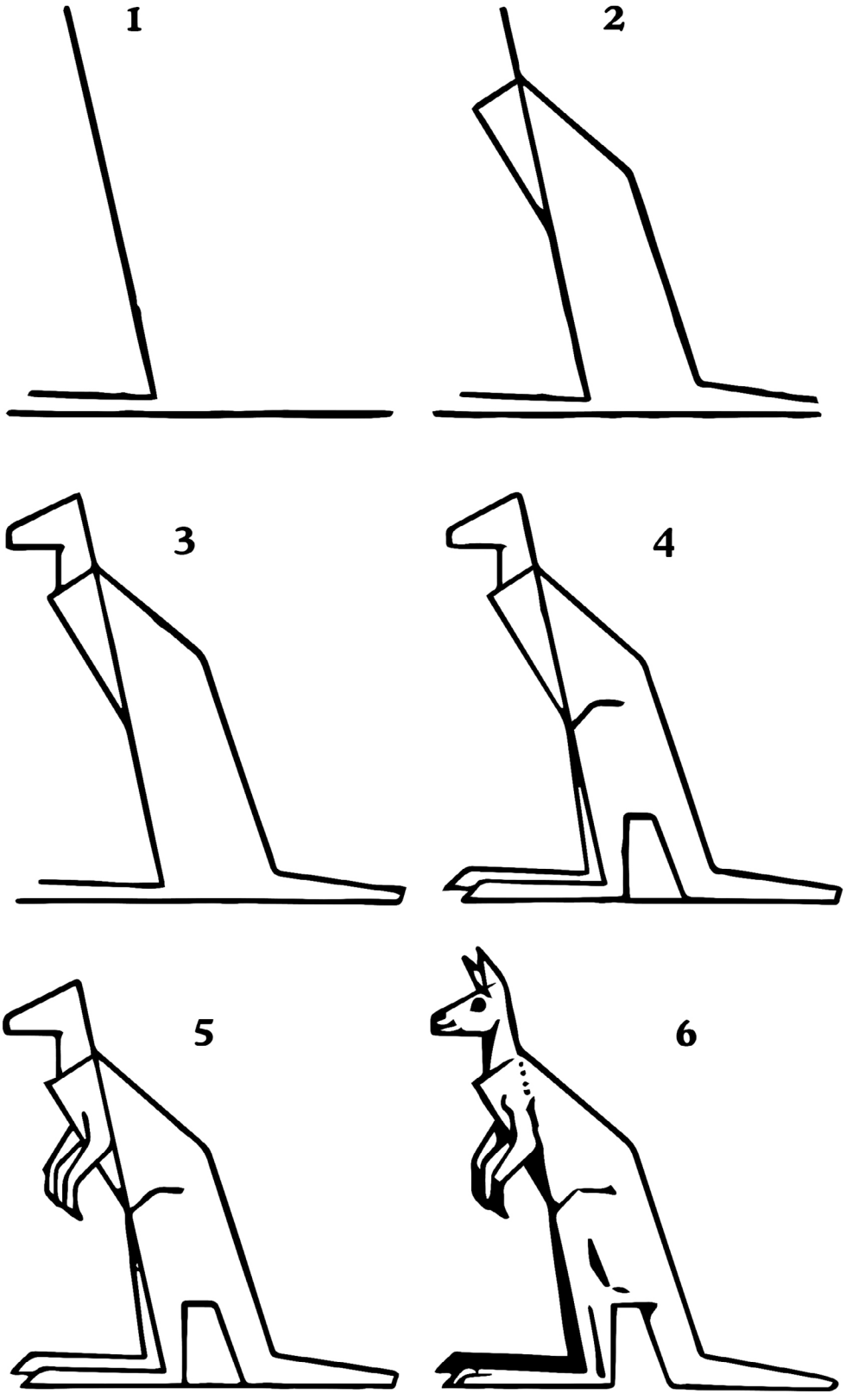
The crinkly mass of the buffalo's head is rather hard to represent in lines with a lead-pencil. The proper tool would be a brush filled with color with which you could paint quickly the large mass of hair and get the outline soft and woolly, as it really is in nature. However, you will learn something by trying to do the best you can in following the lesson on the page. Afterward you may paint his picture with a brush and color.



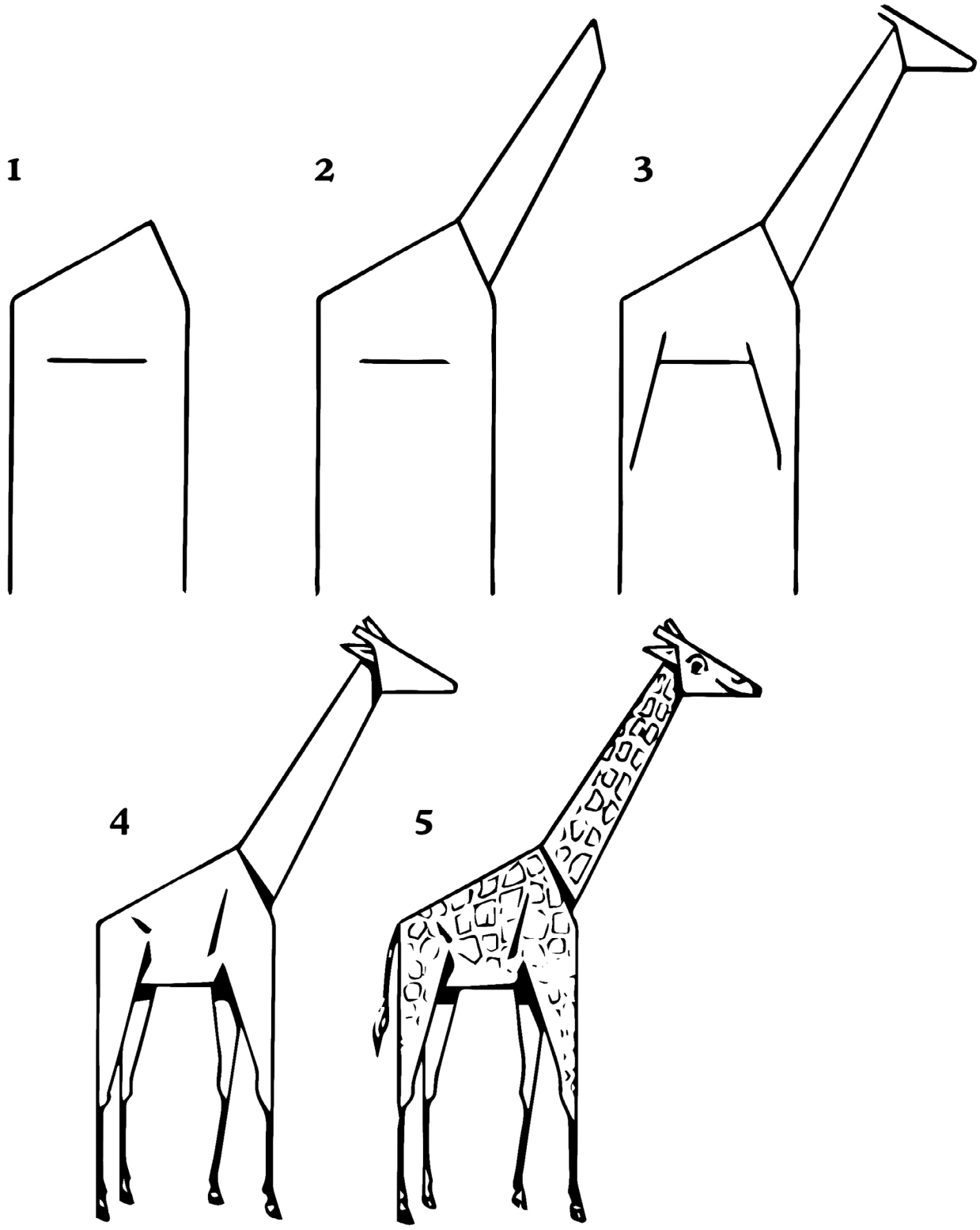
FOX'S HEAD



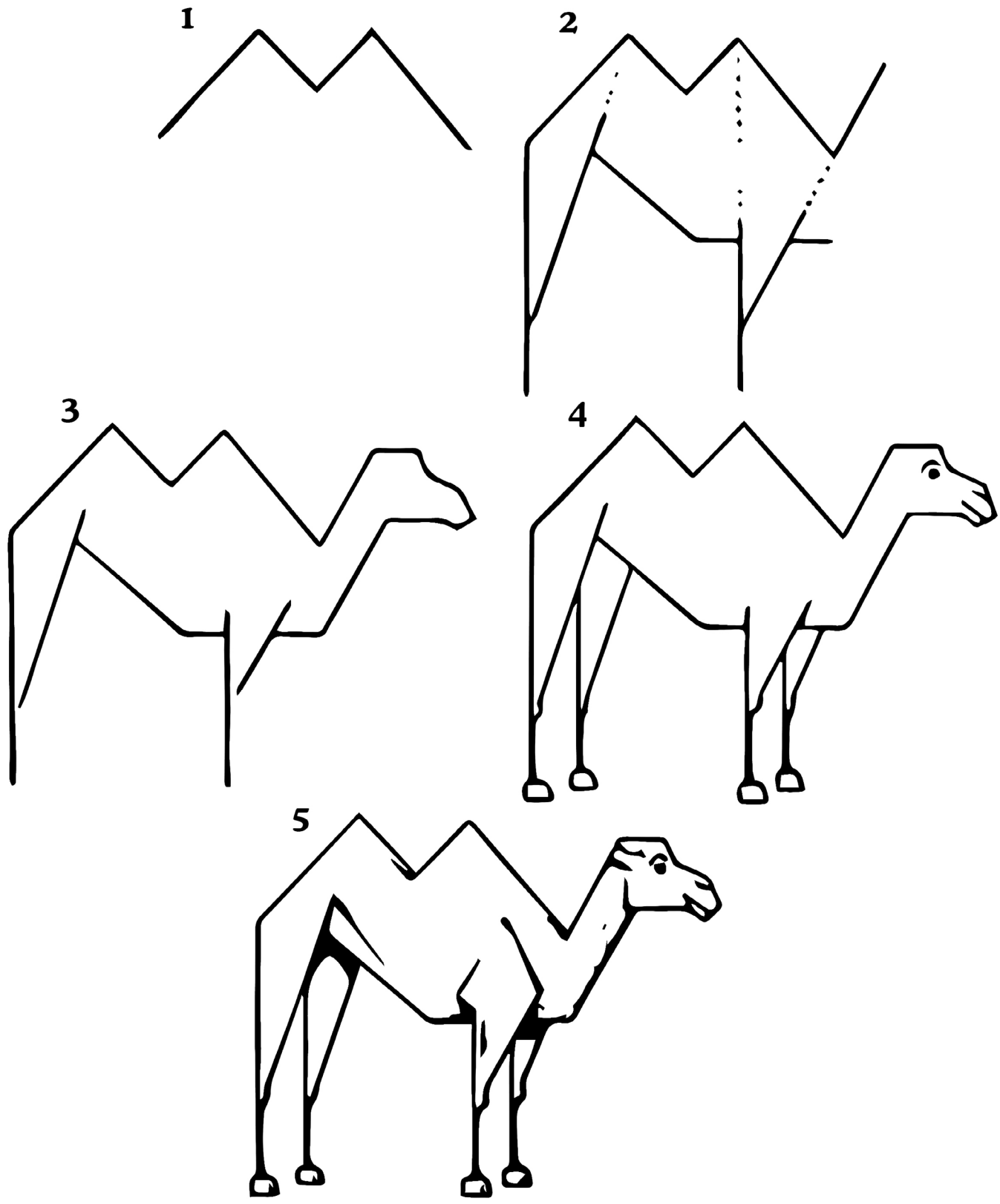
KANGAROO



GIRAFFE



CAMEL



TORTOISE

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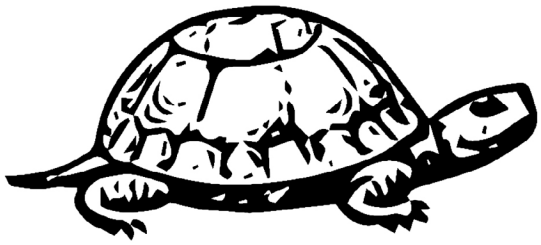

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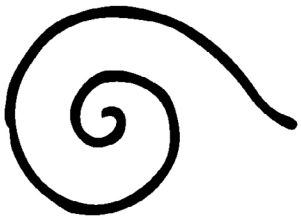
SNAIL



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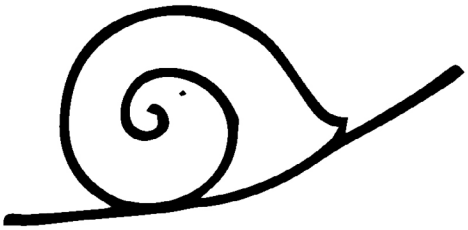

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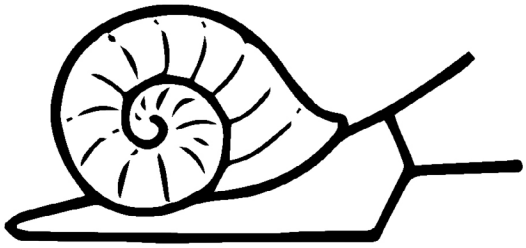

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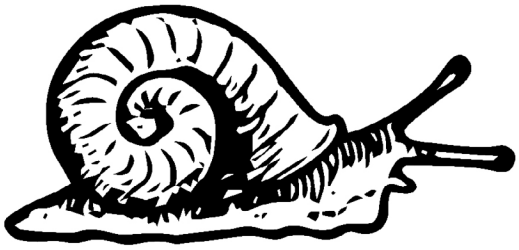

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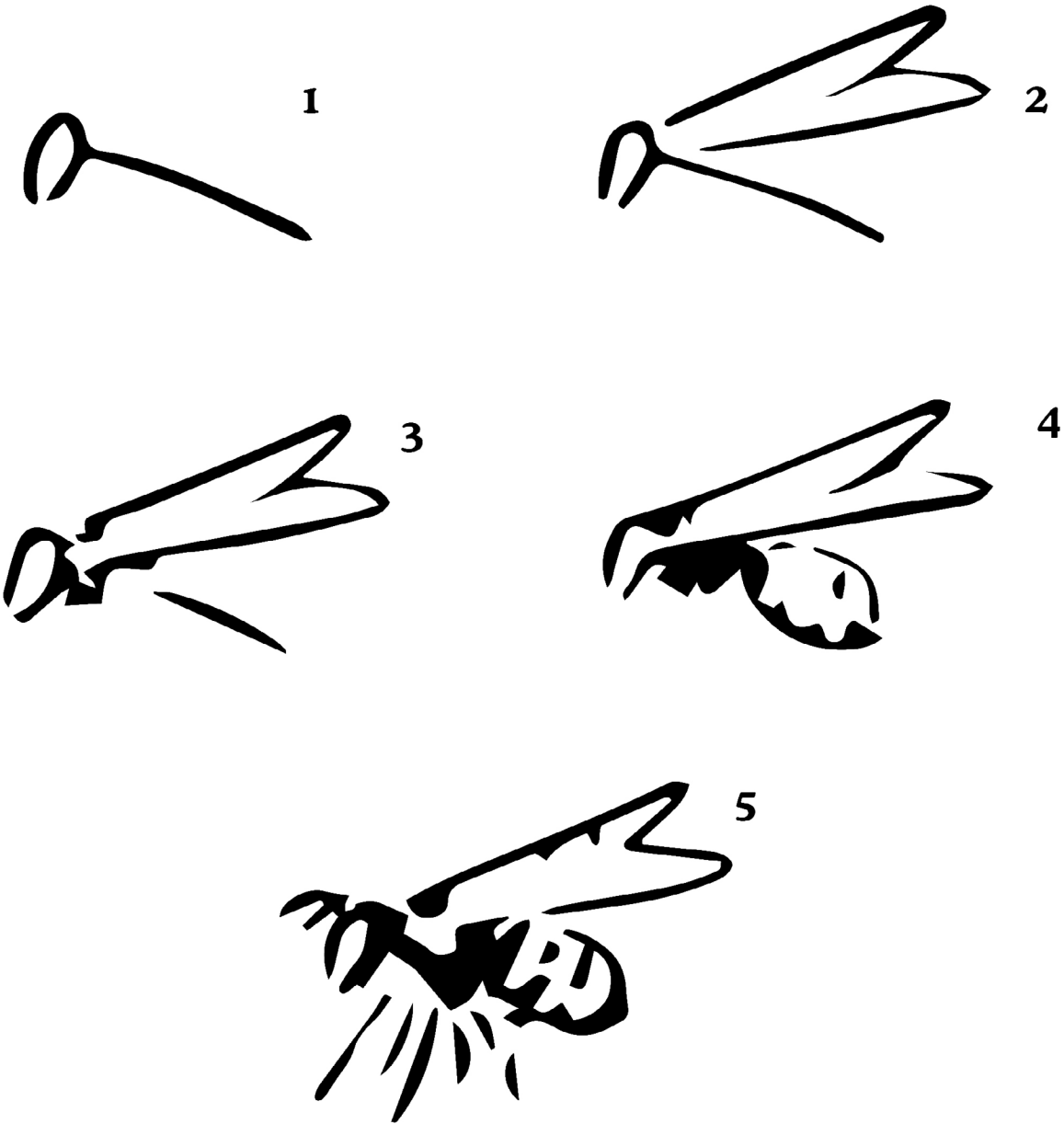
SECTION TWO
Creatures of the Air

BEES



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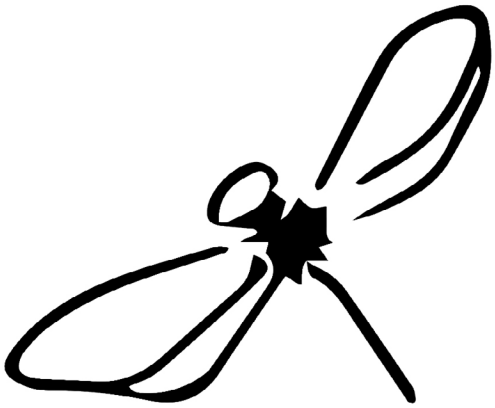

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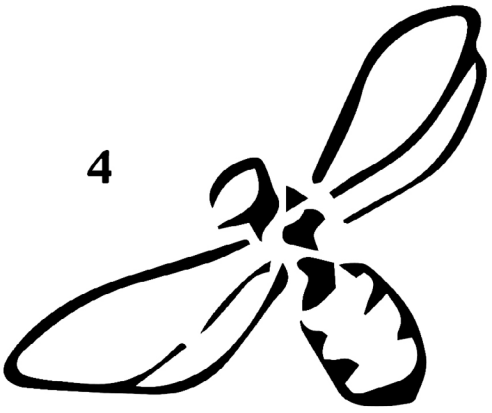

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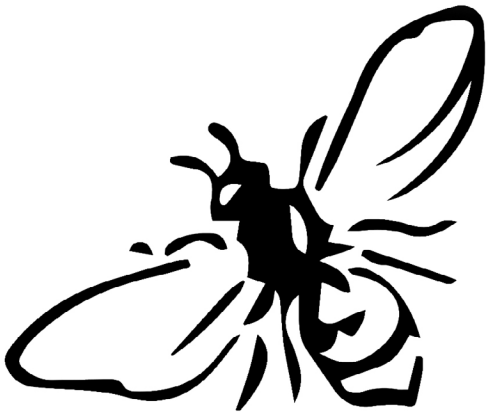

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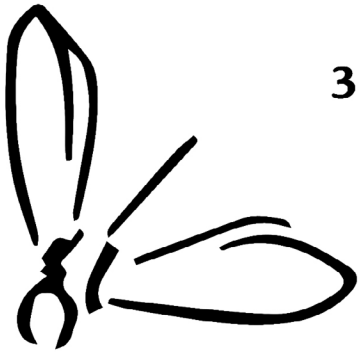

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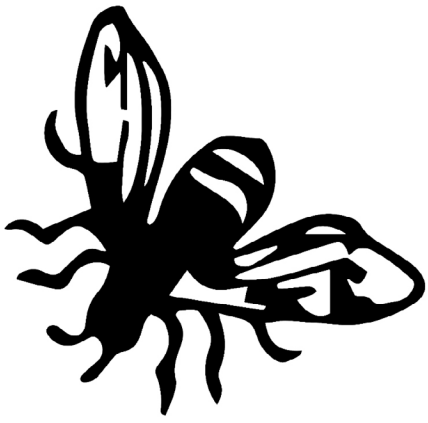
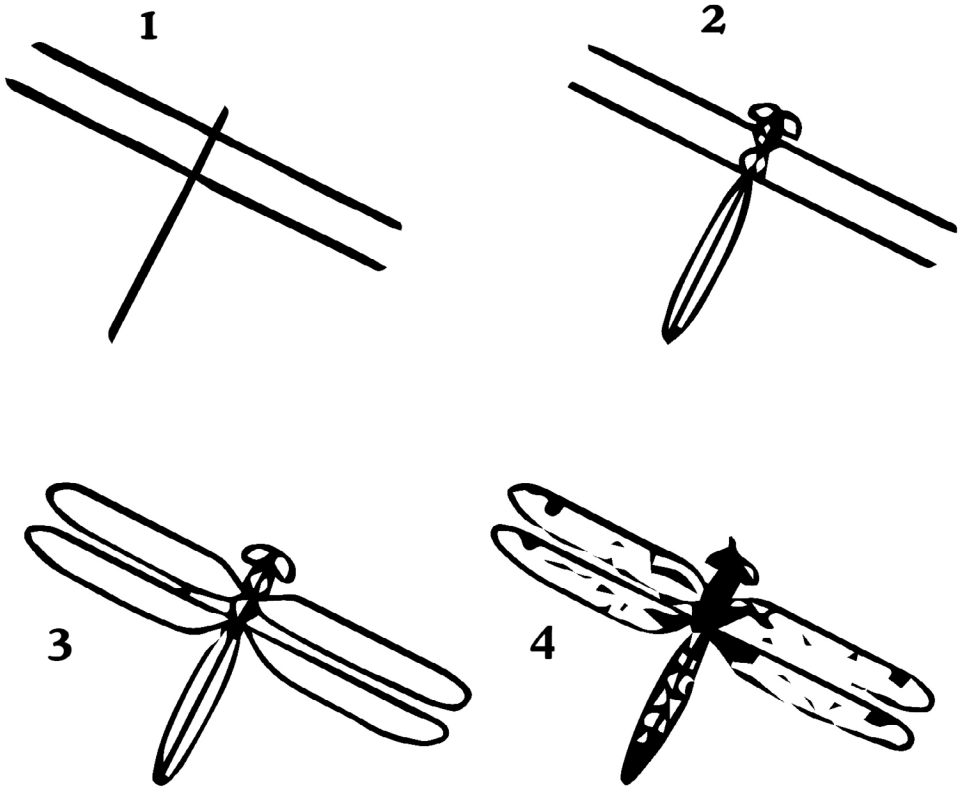
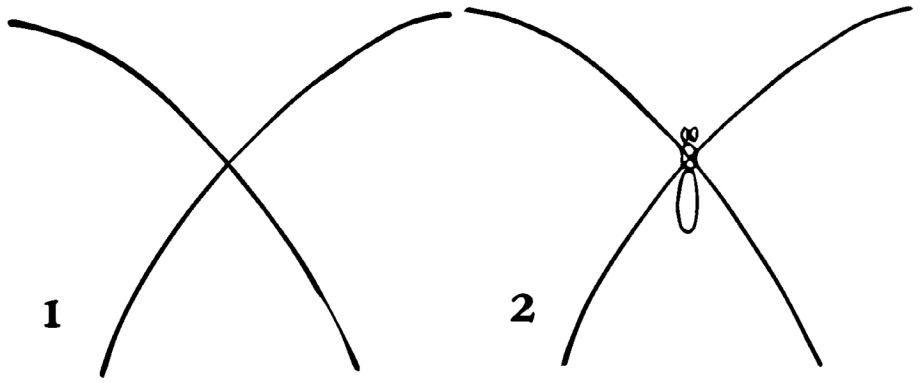


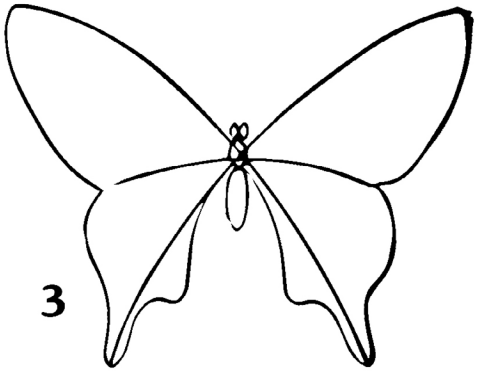
DRAGONFLY

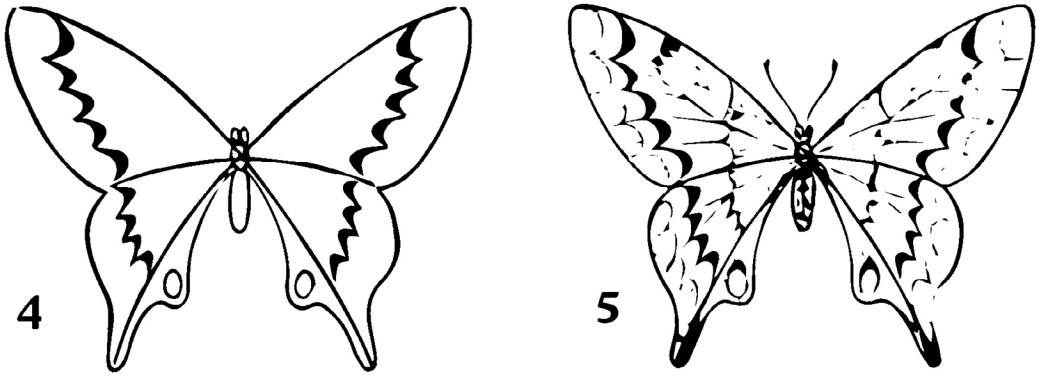


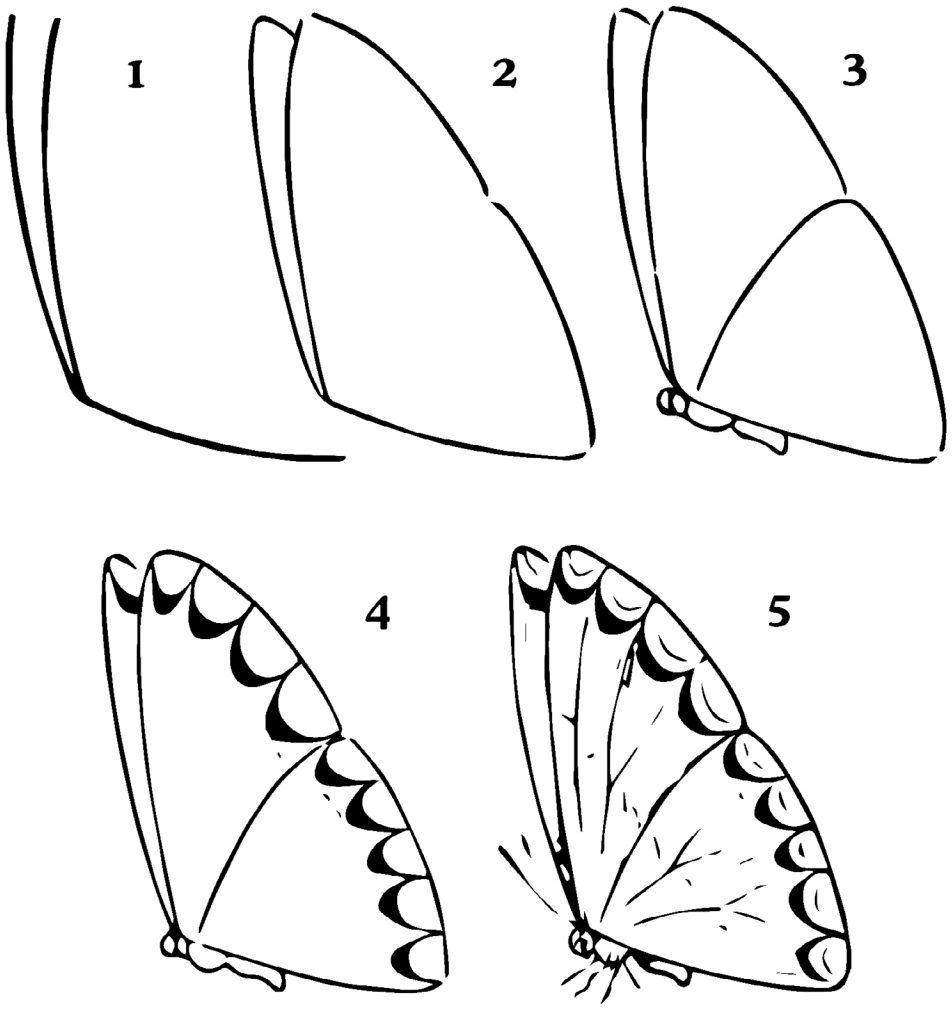
BUTTERFLIES

Making pictures of butterflies is not difficult. You will see on the following pages the progressive steps by which five different kinds are pictured. In each case it is the last figure of each series of diagrams that you are striving to copy. And Figure 1, in each case, shows the first lines that you put on the paper. The five simple combinations of lines are so expressive of our subjects, that marking them first makes a very good way to start picturing the five butterflies. Notice how one of these butterflies, in its construction lines, resembles the letter Y, while two others suggest the letter X.





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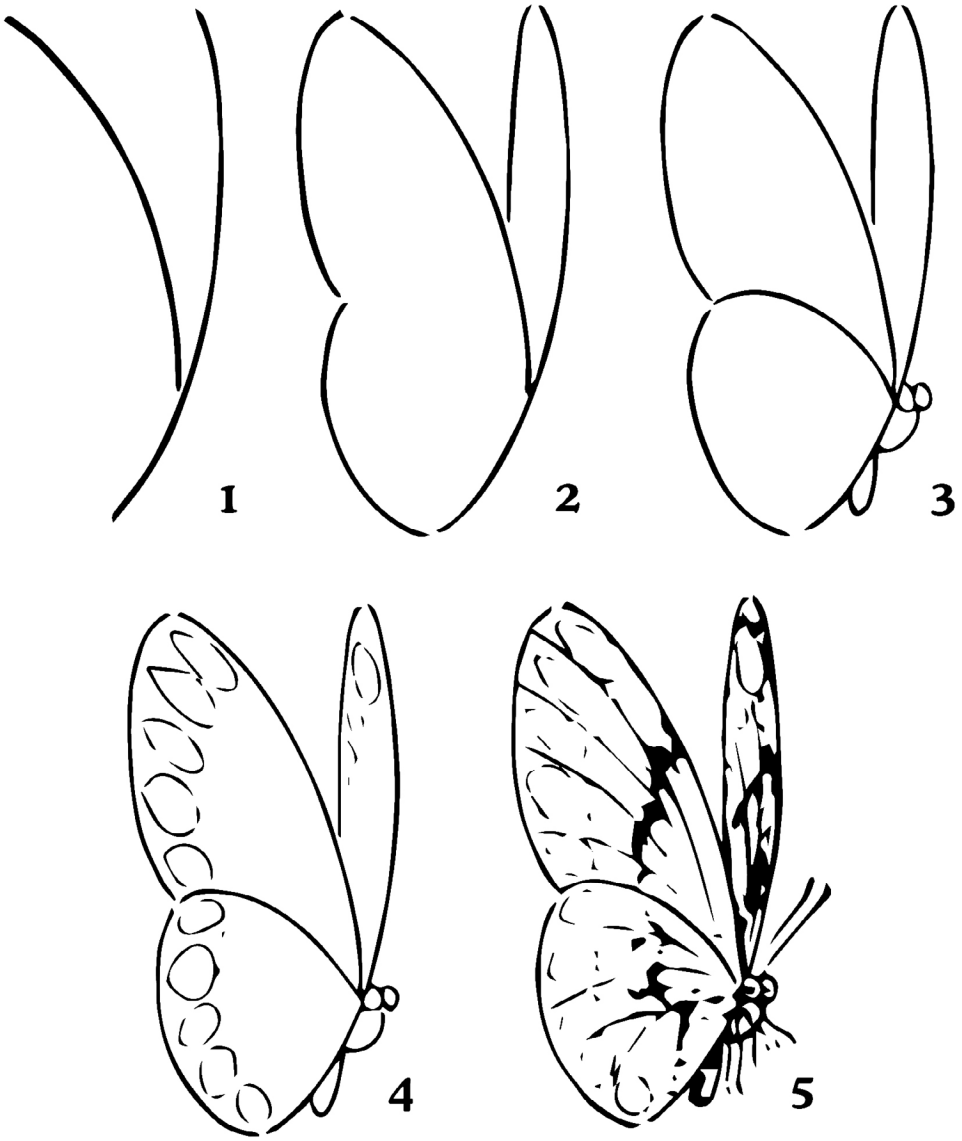
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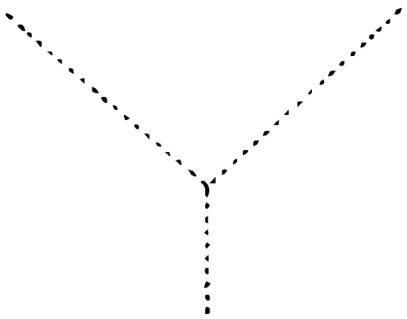

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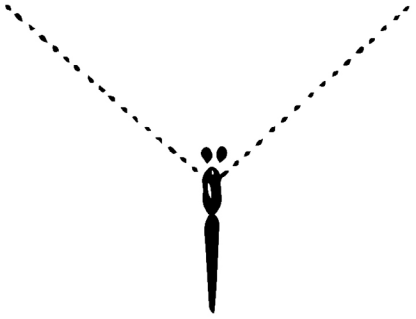

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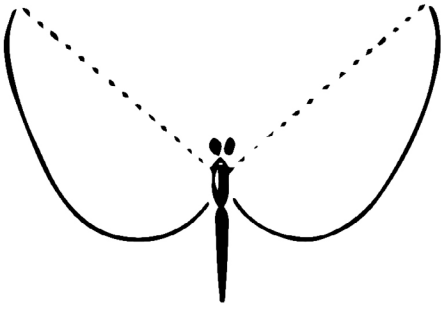

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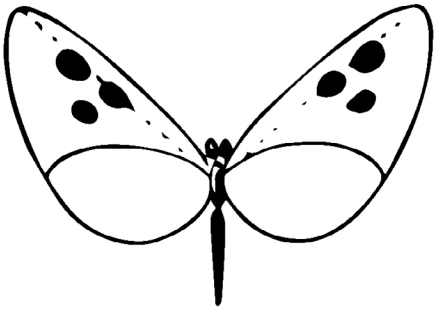

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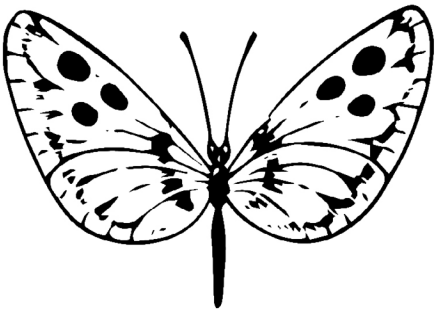

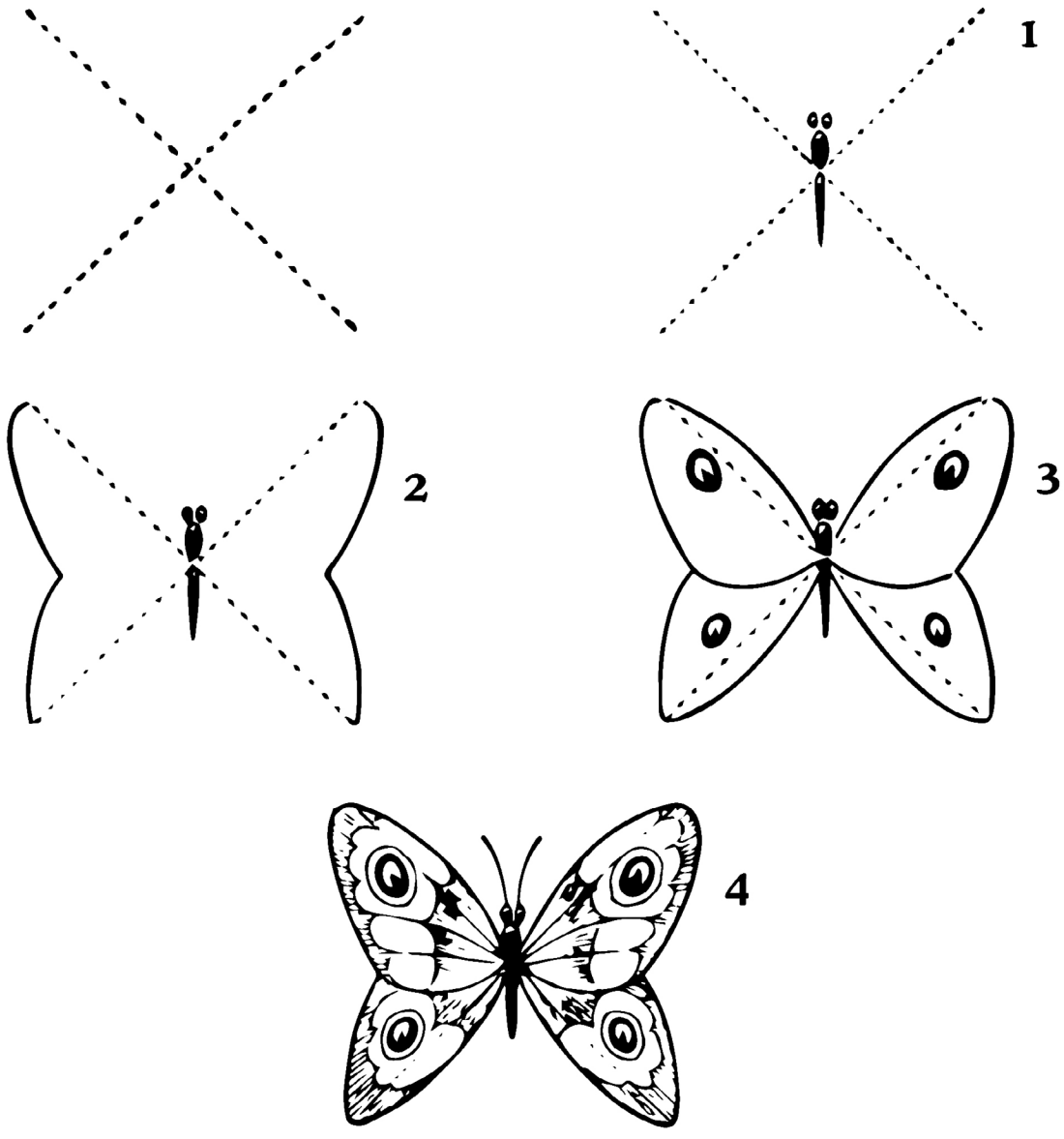
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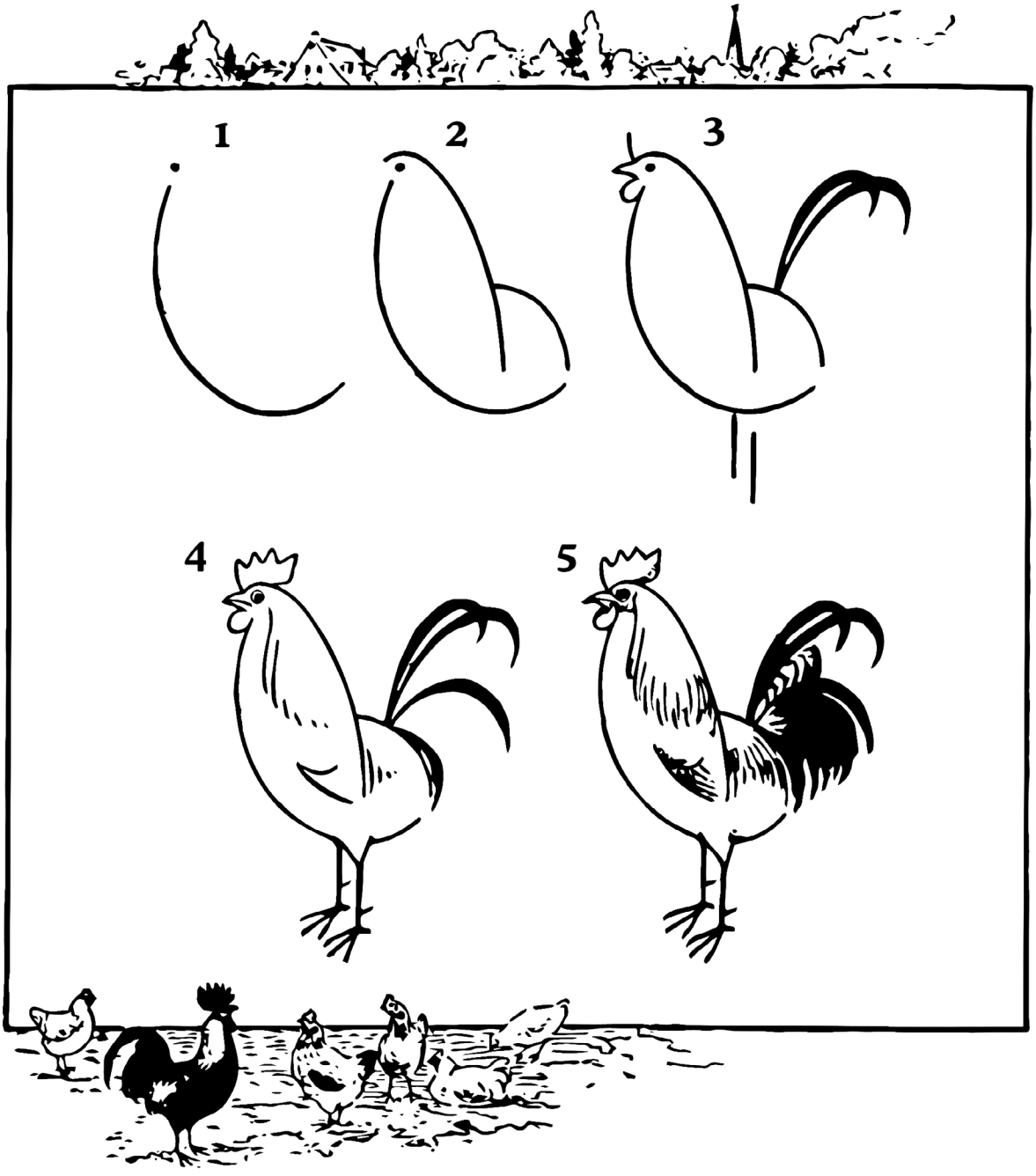
ROOSTER



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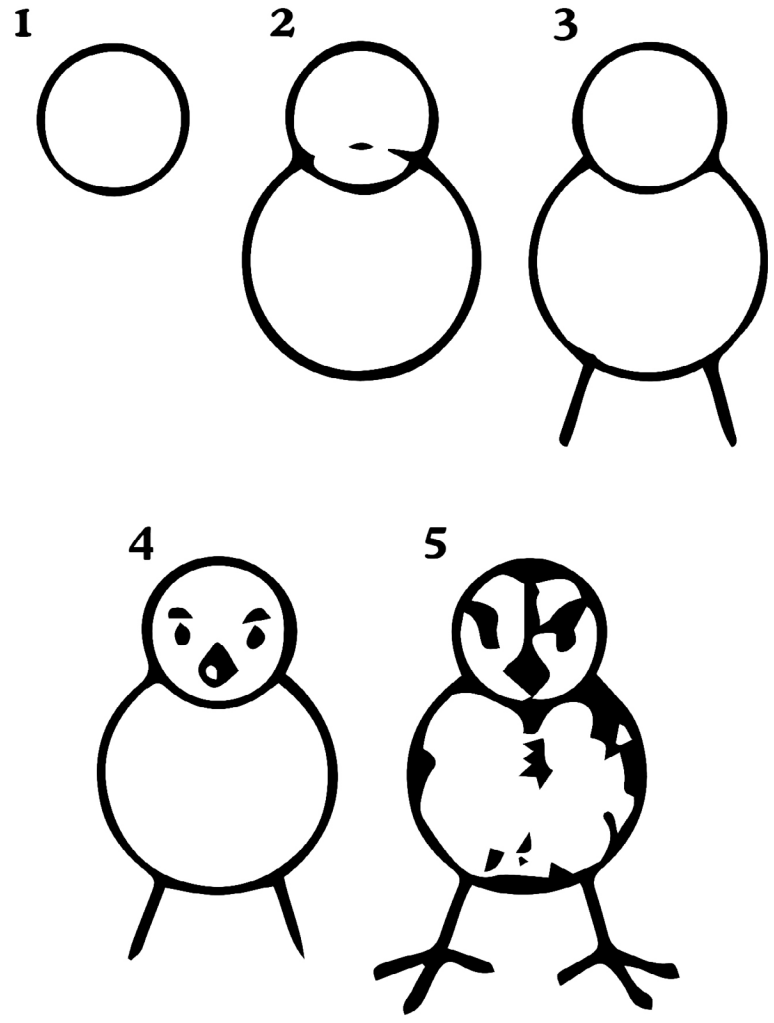

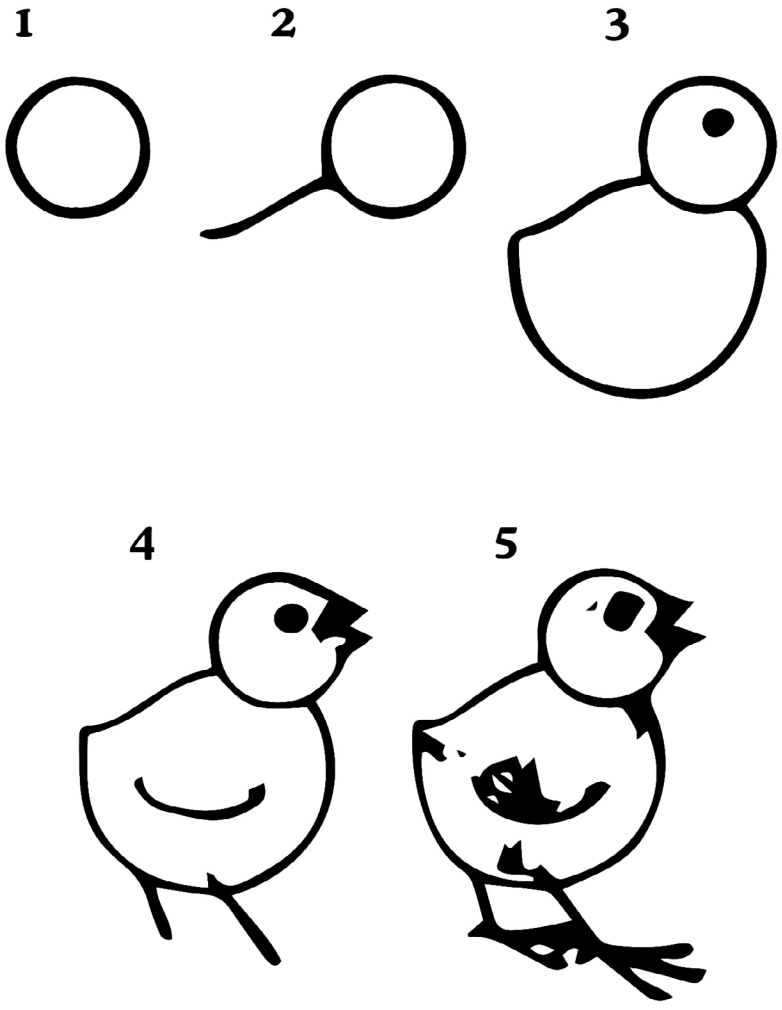
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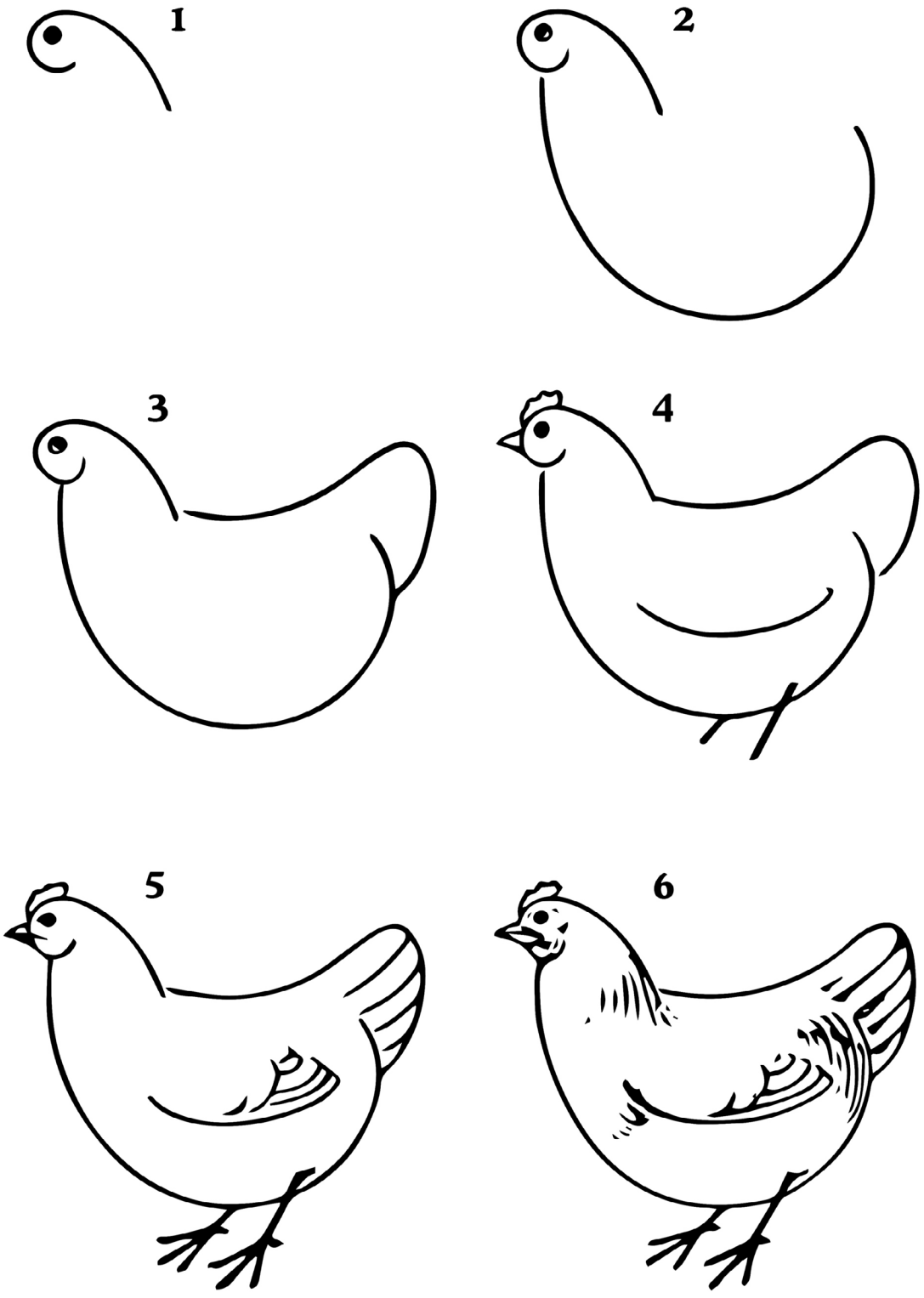

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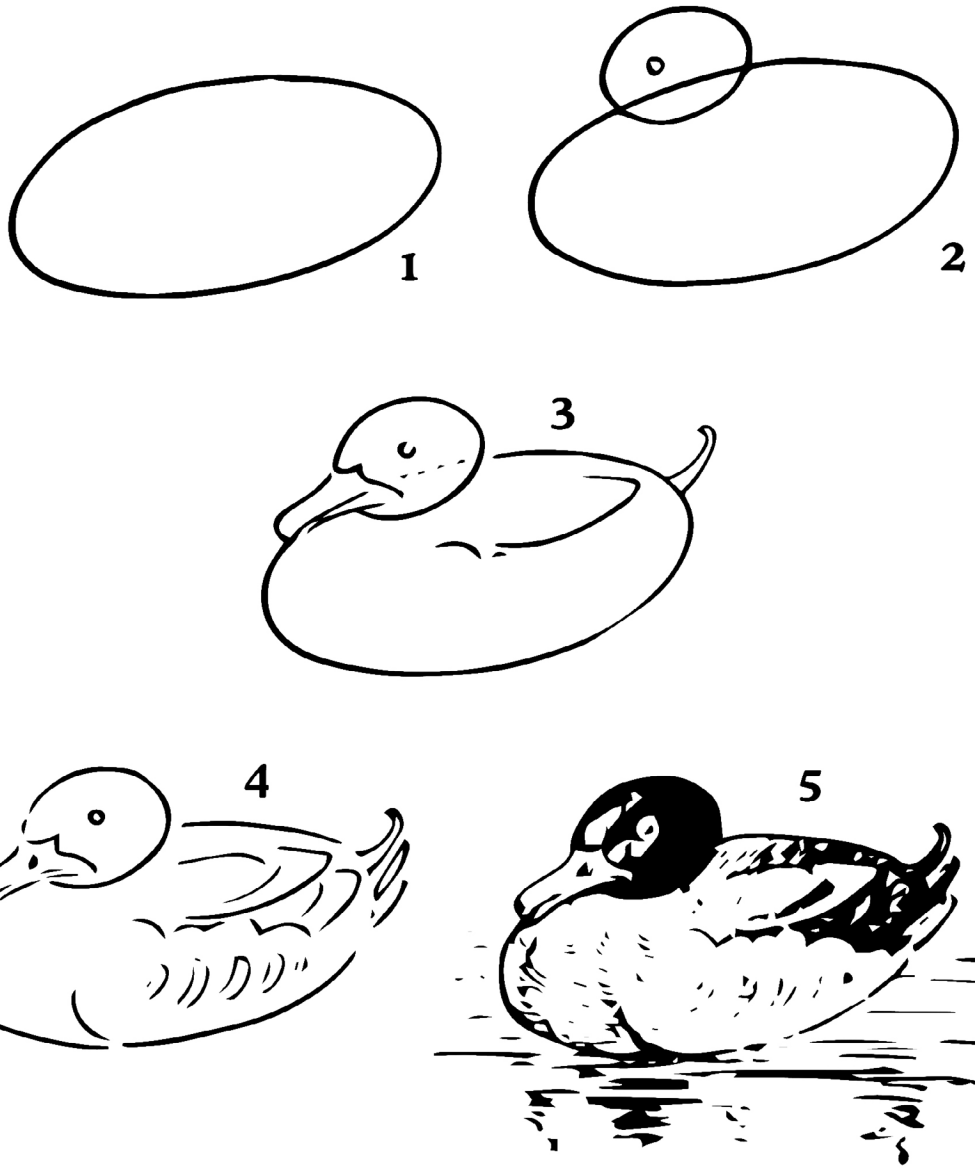

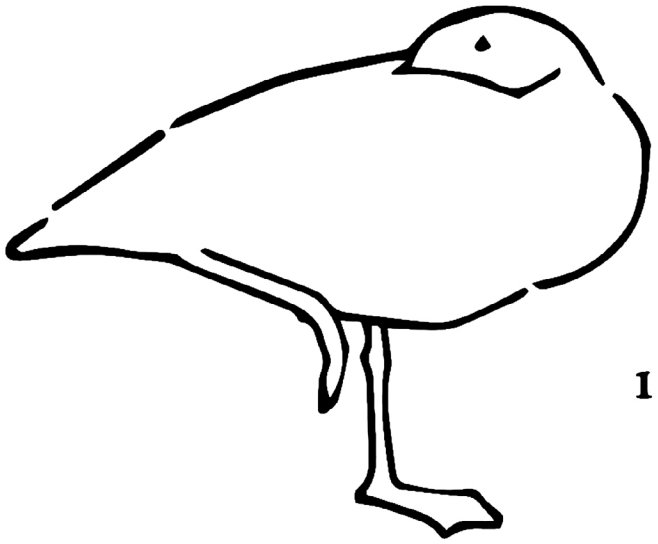

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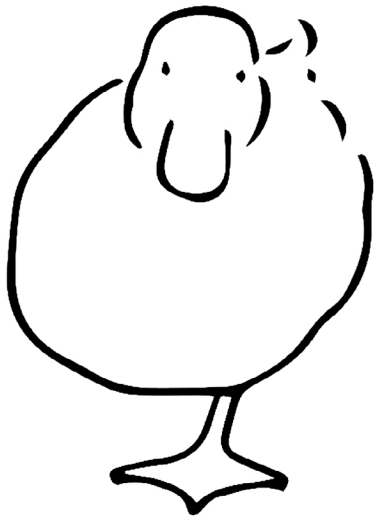

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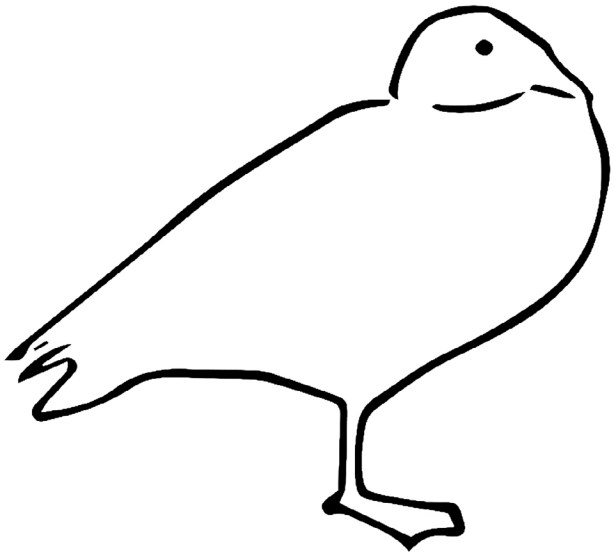

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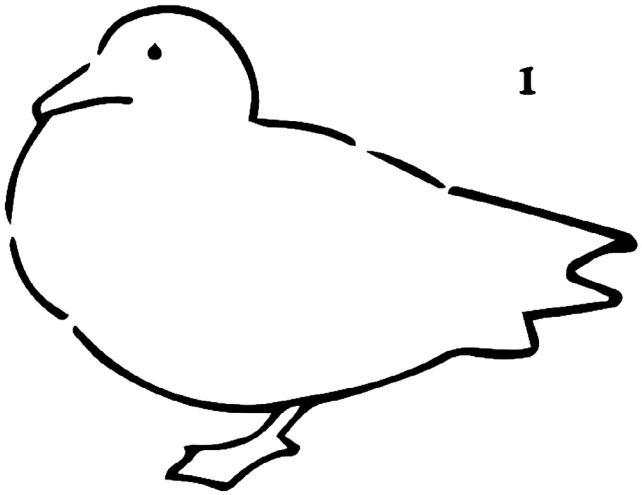

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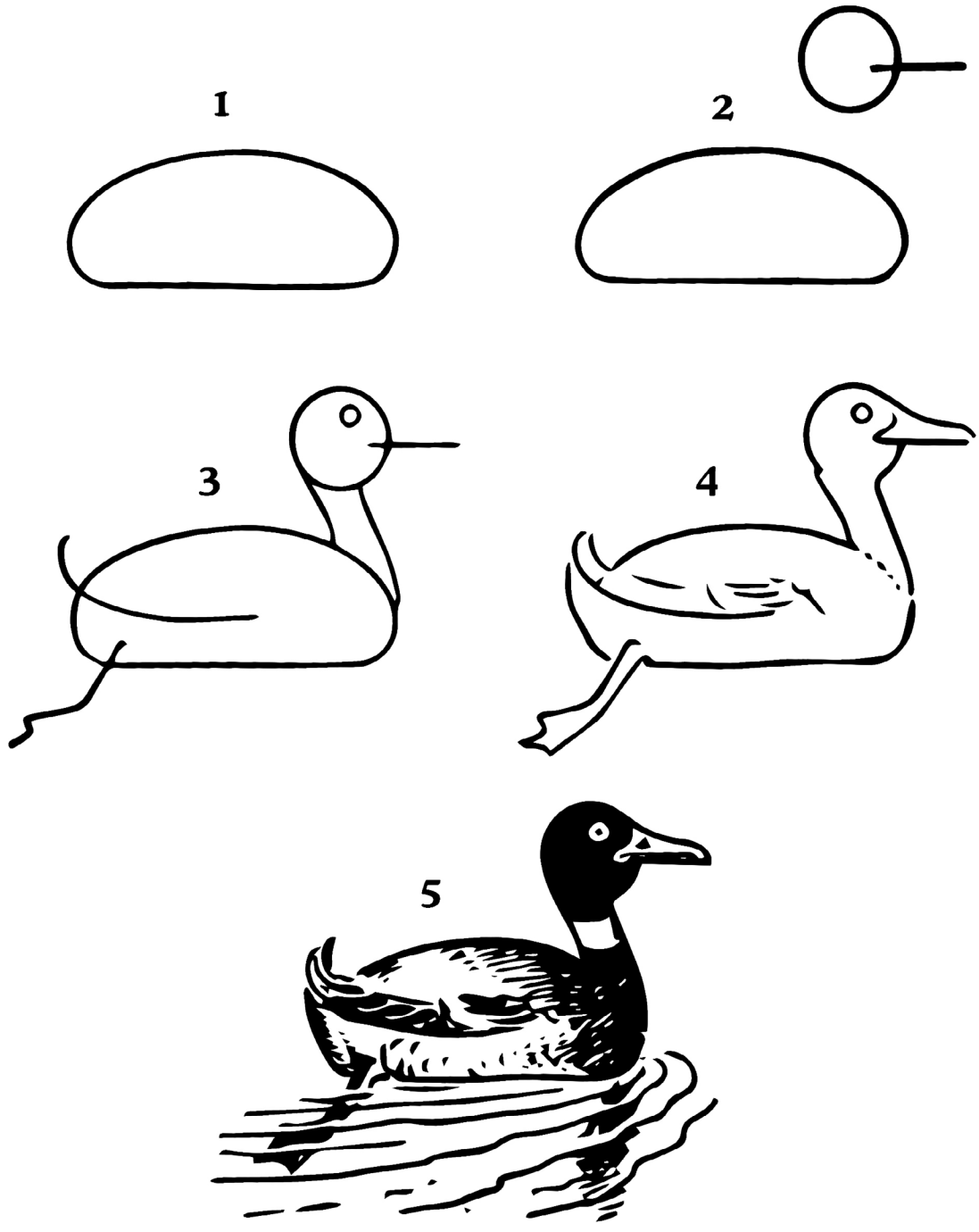
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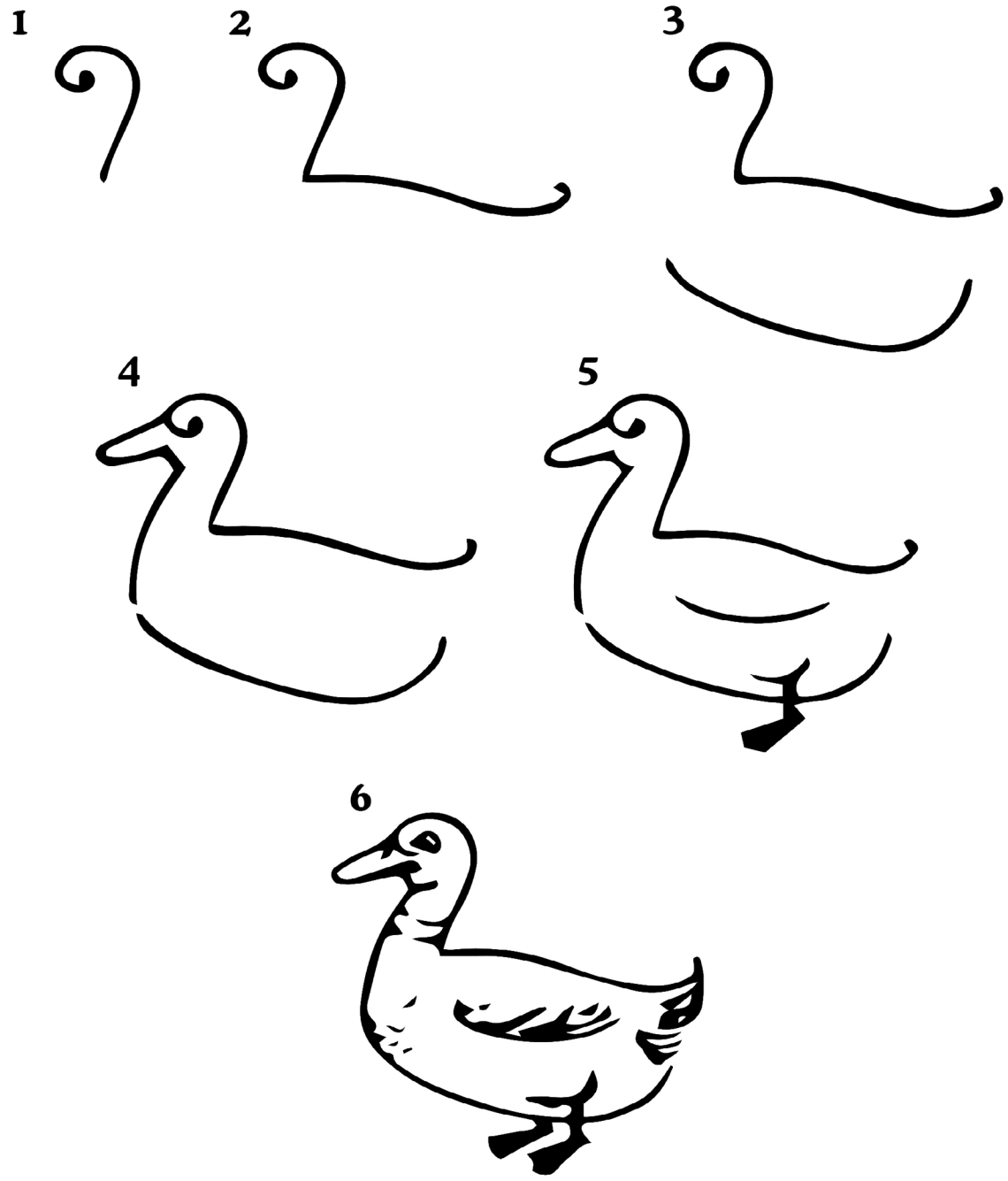
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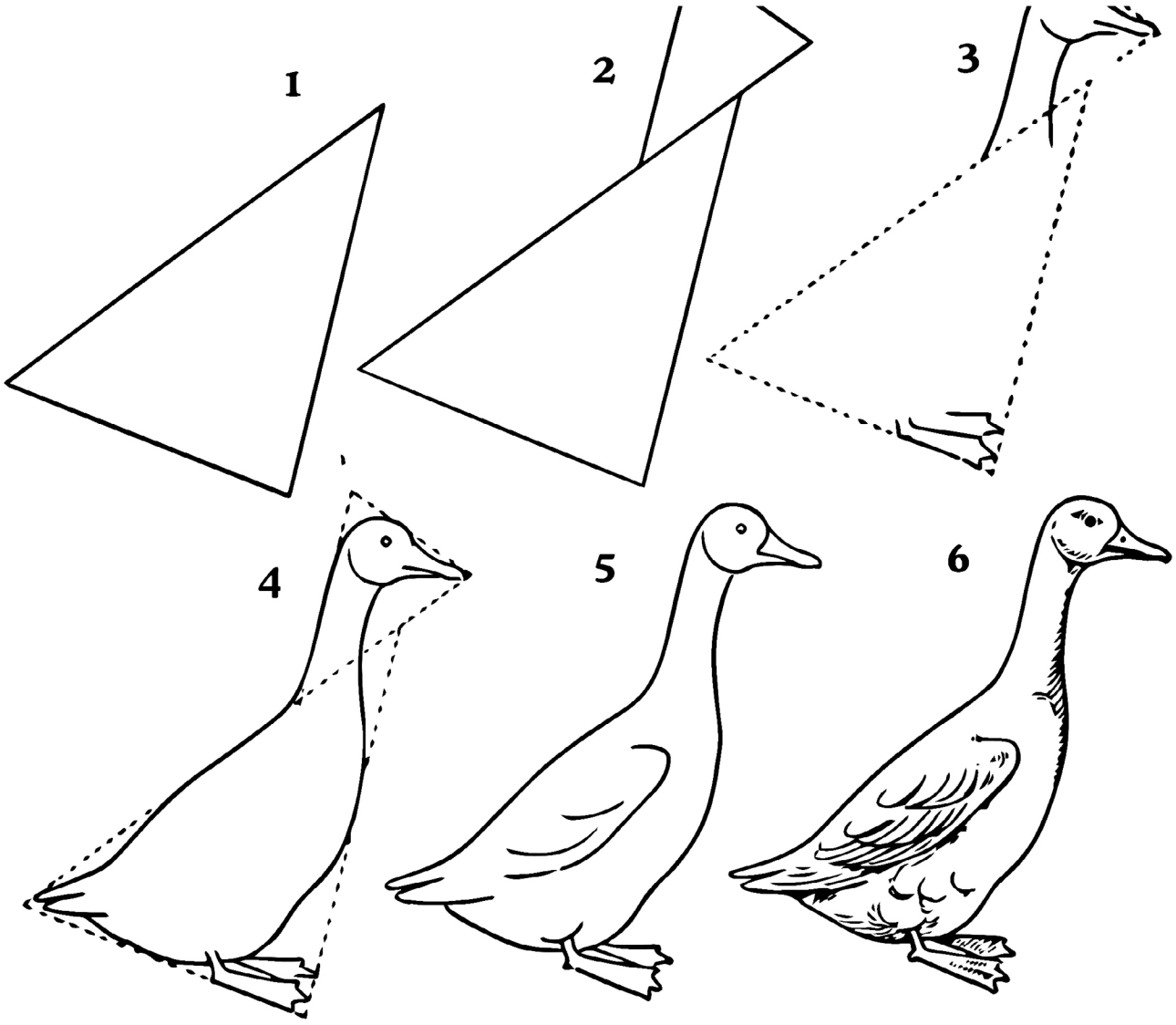

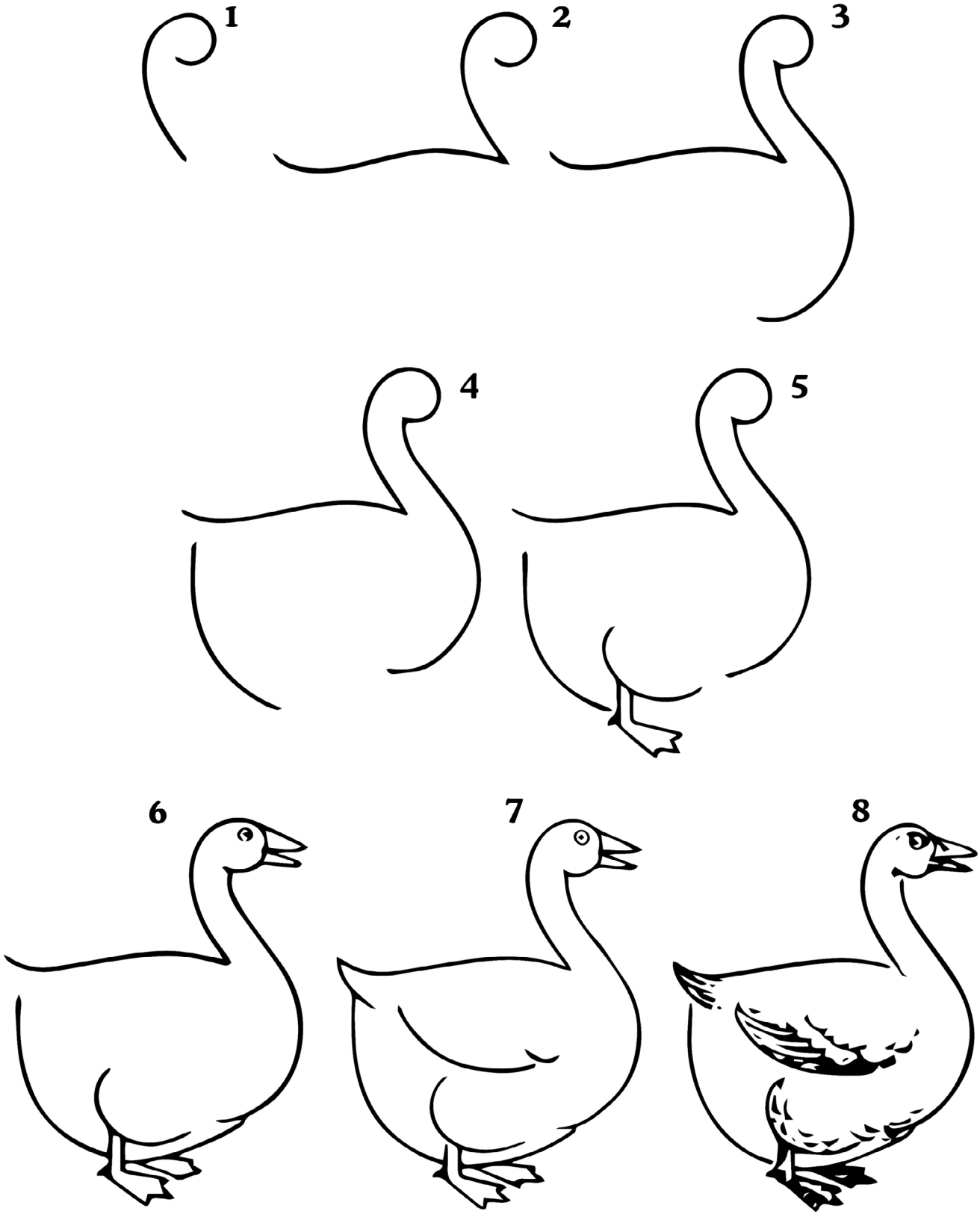
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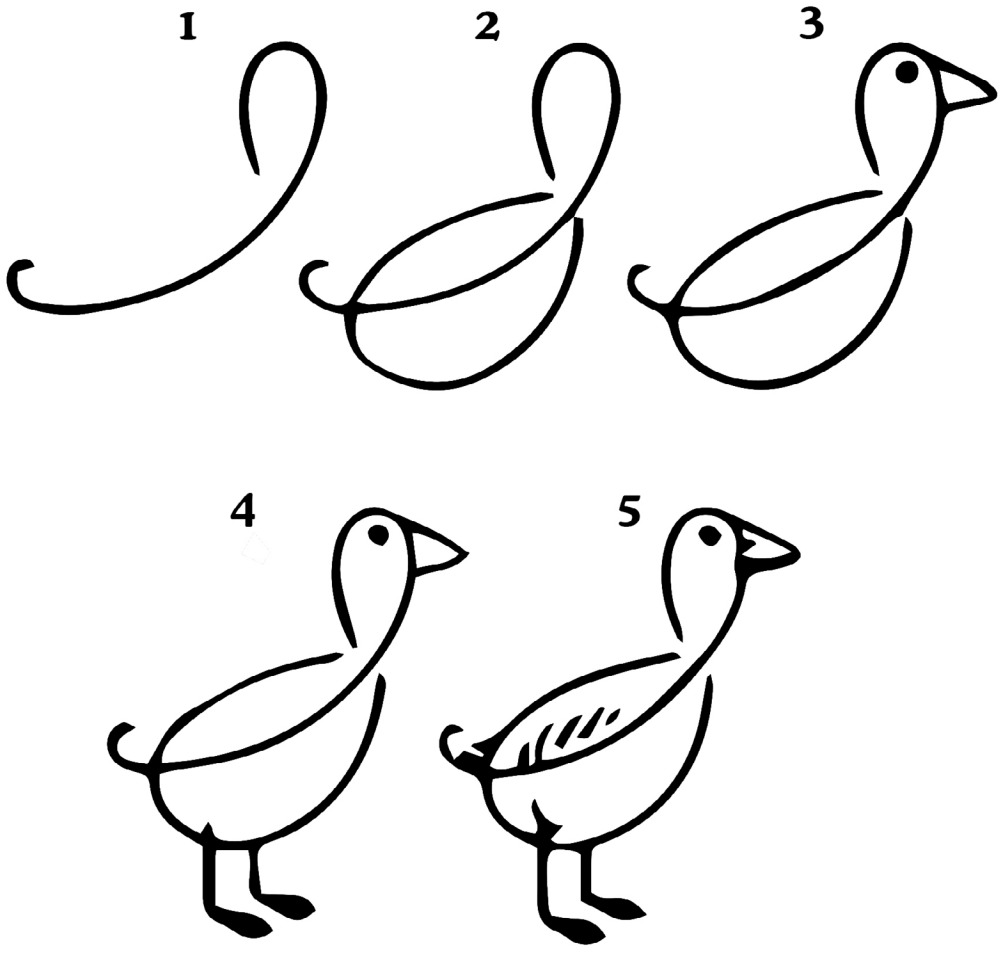
GOOSLING



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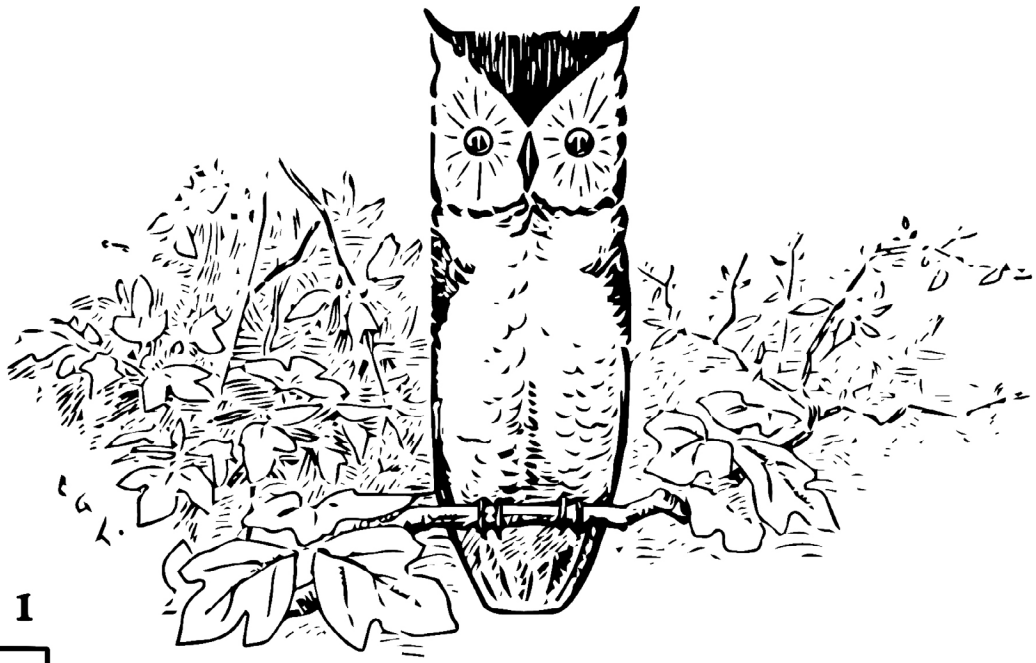

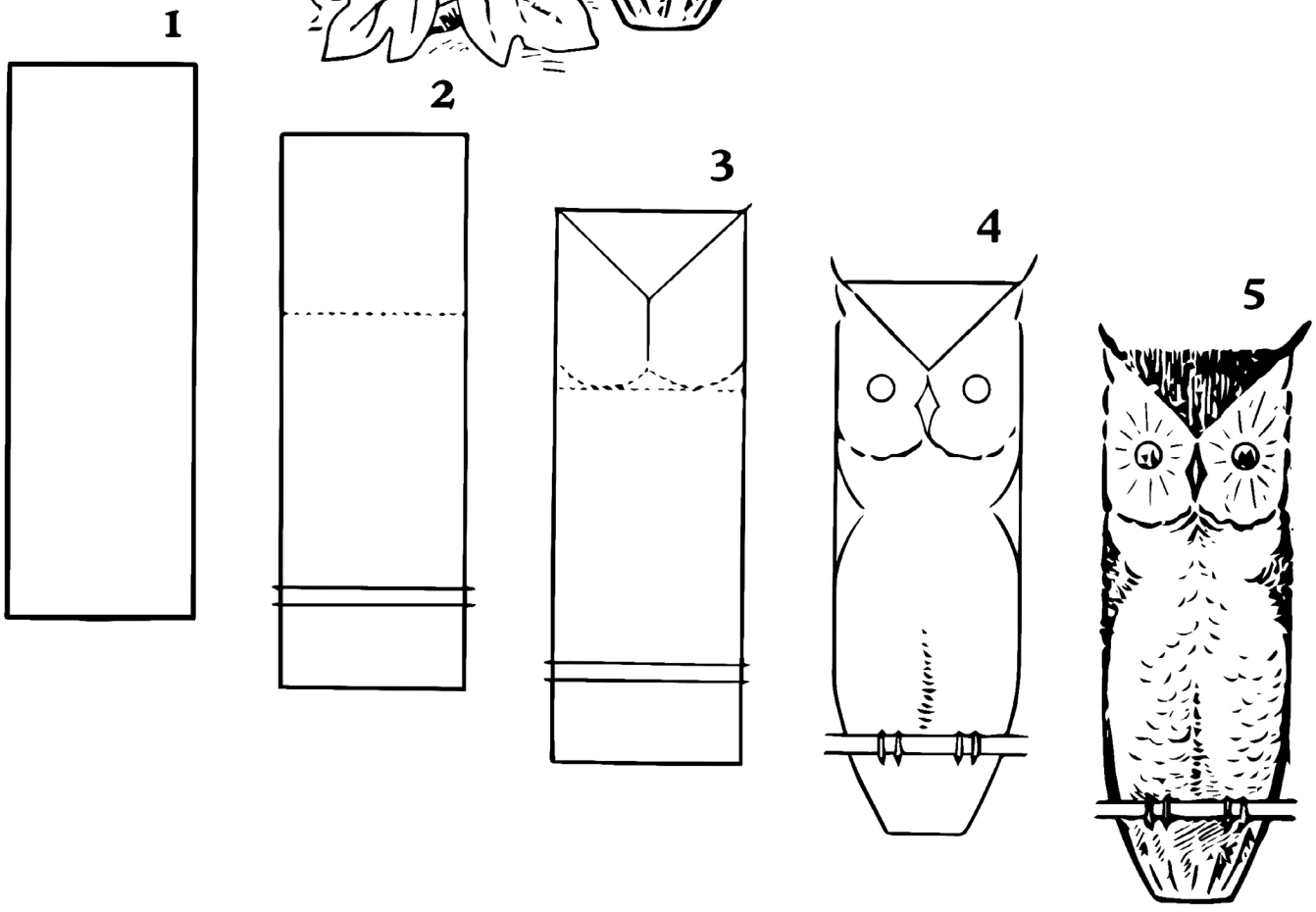

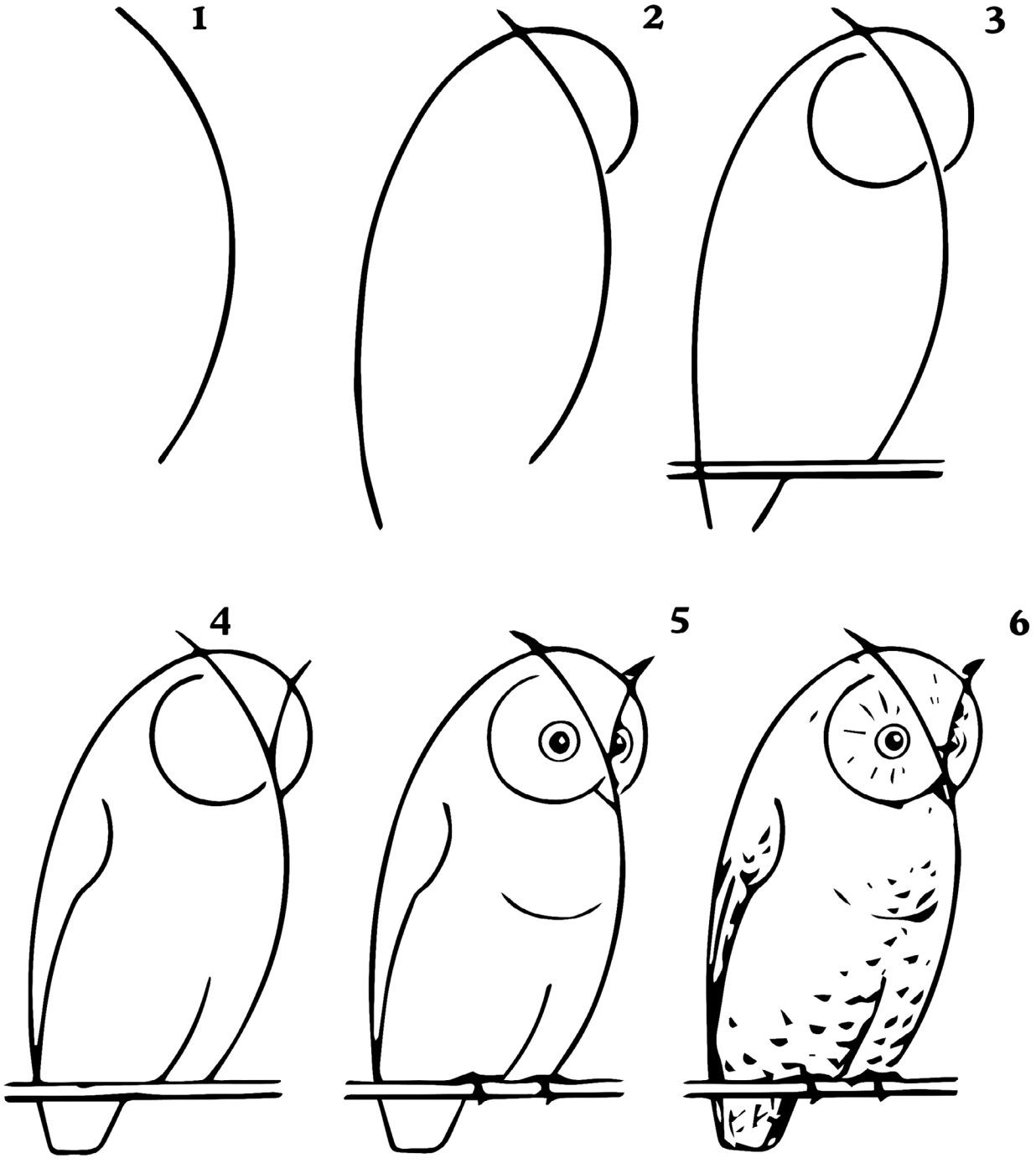
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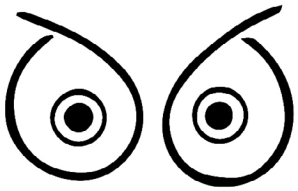

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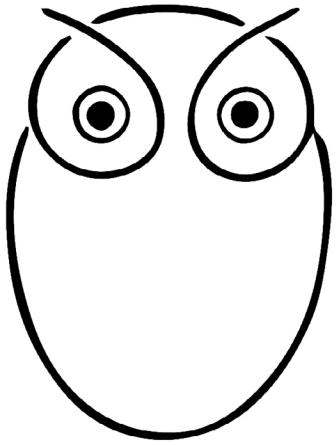

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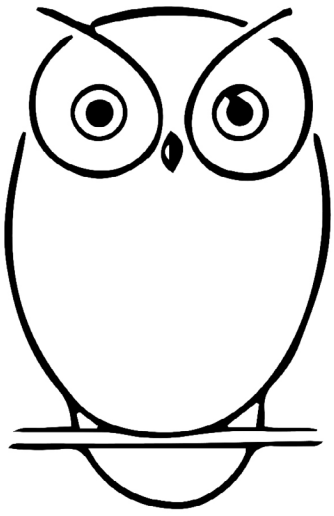

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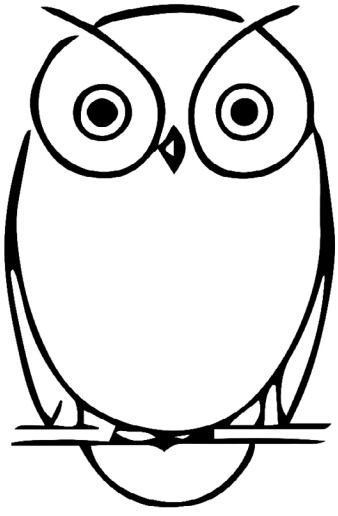

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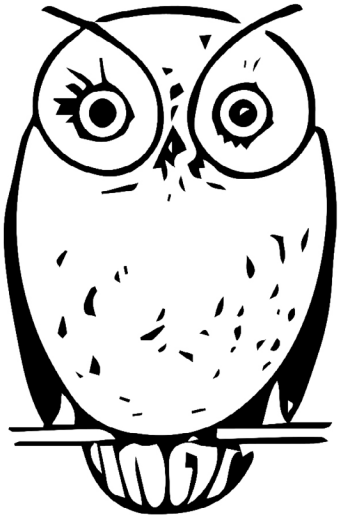

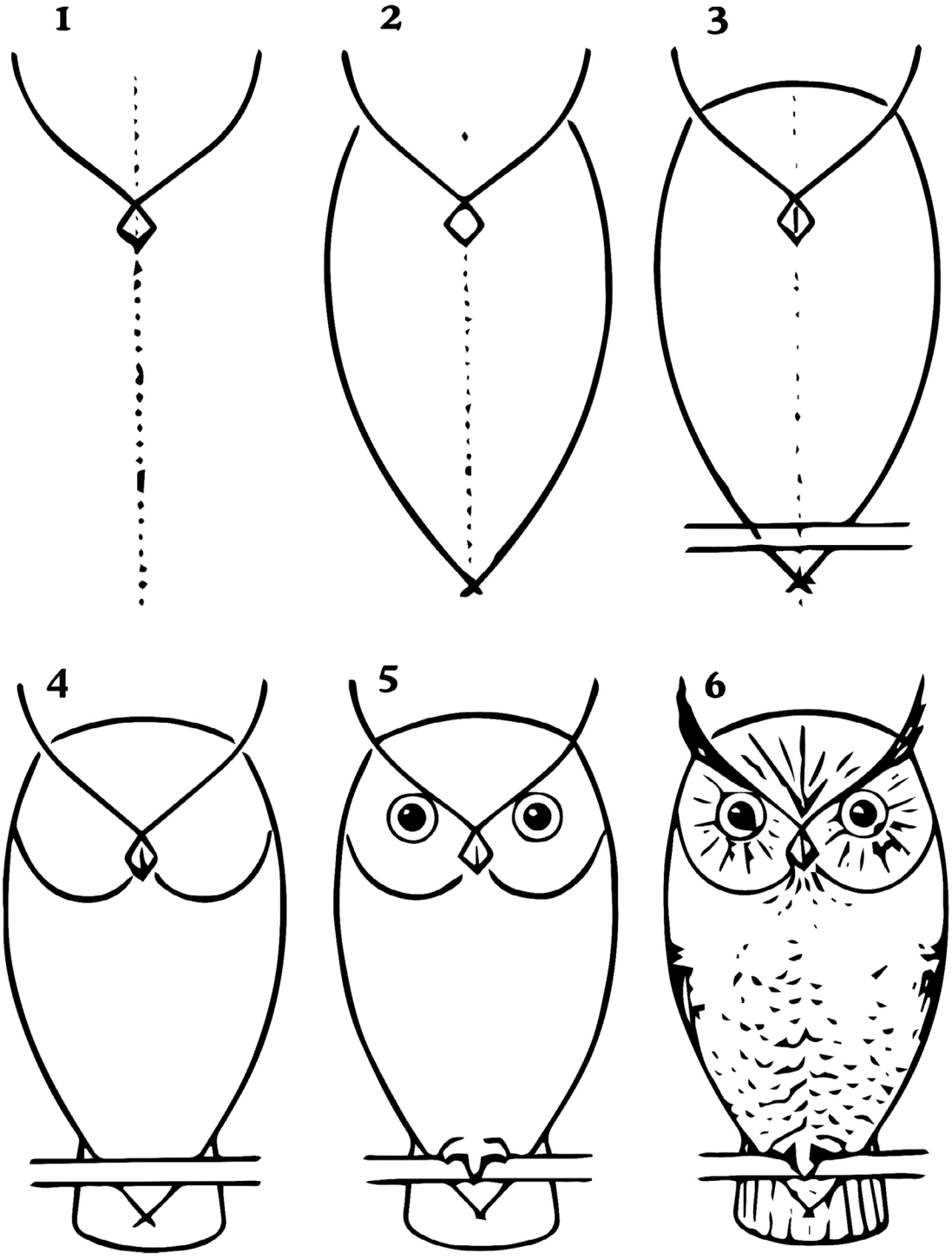
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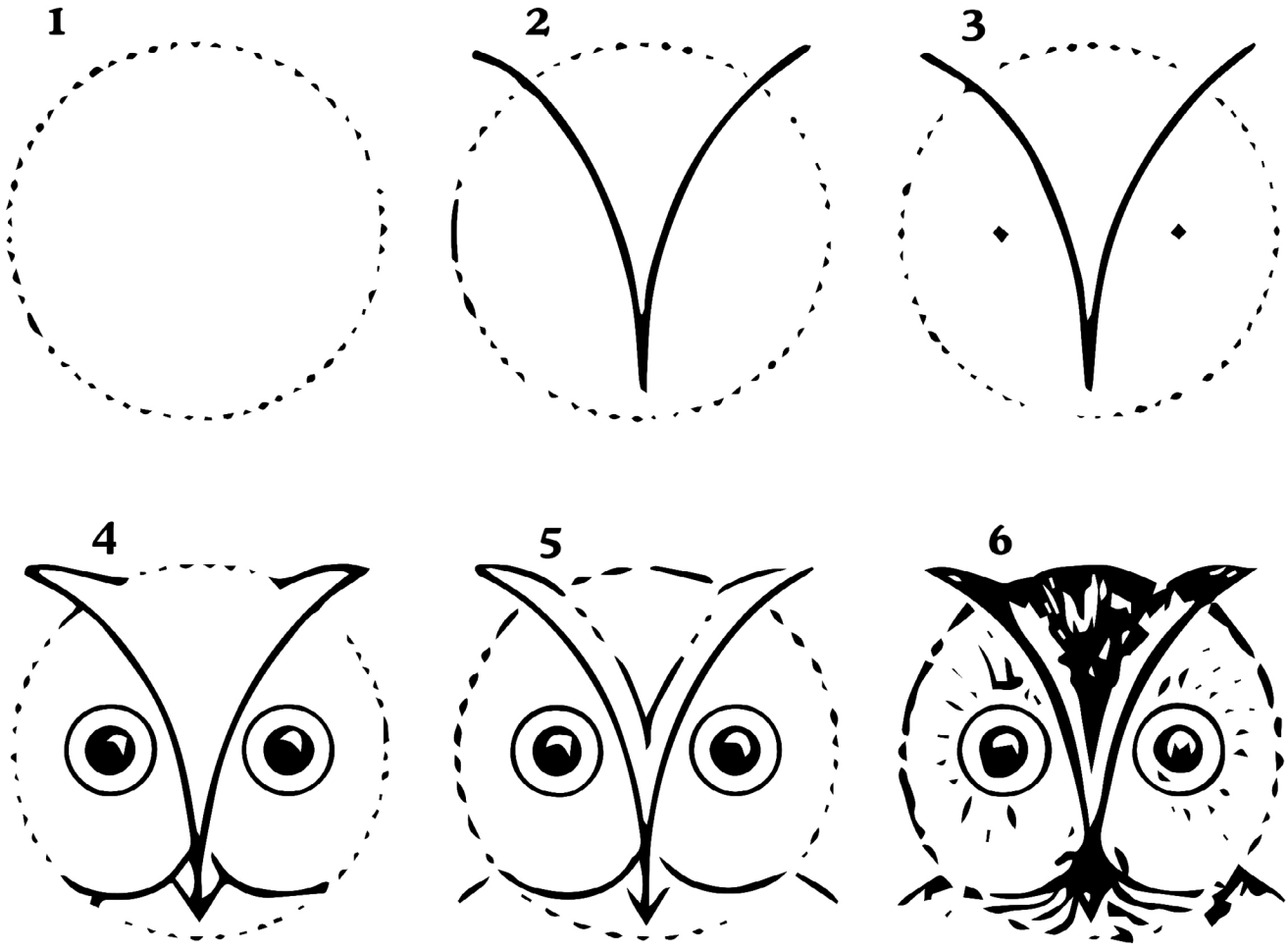

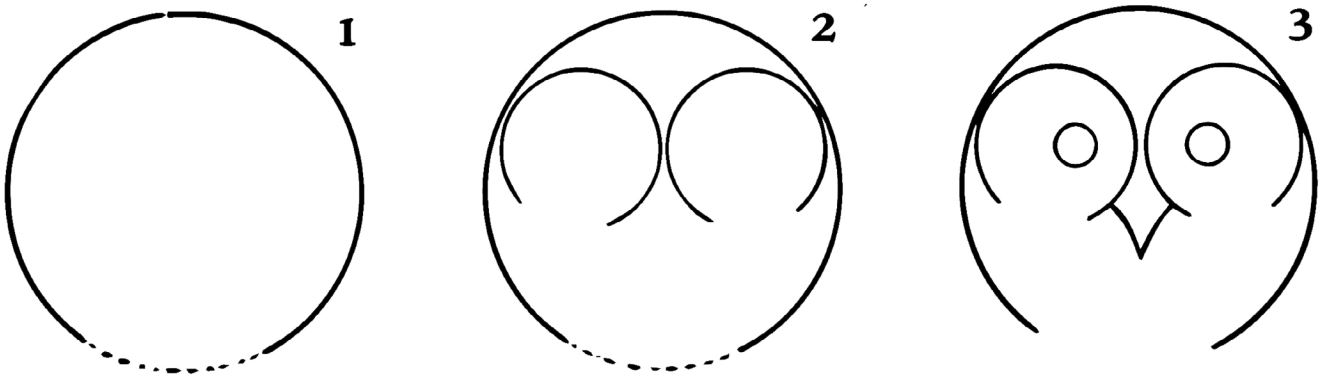
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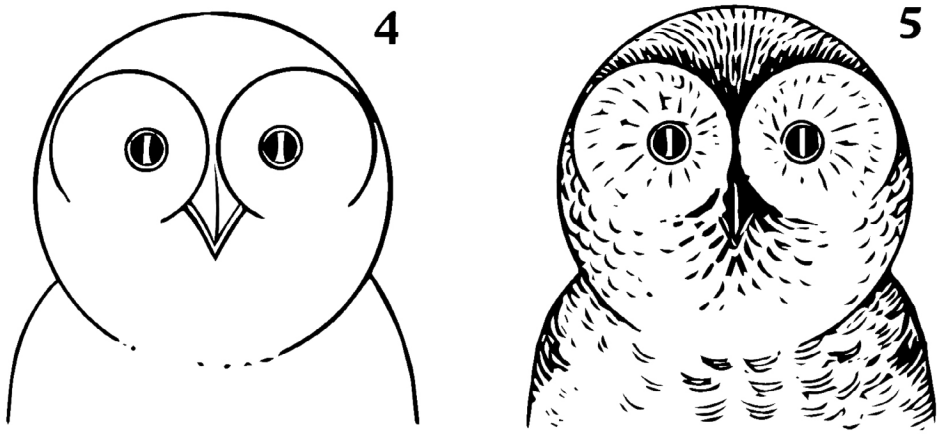
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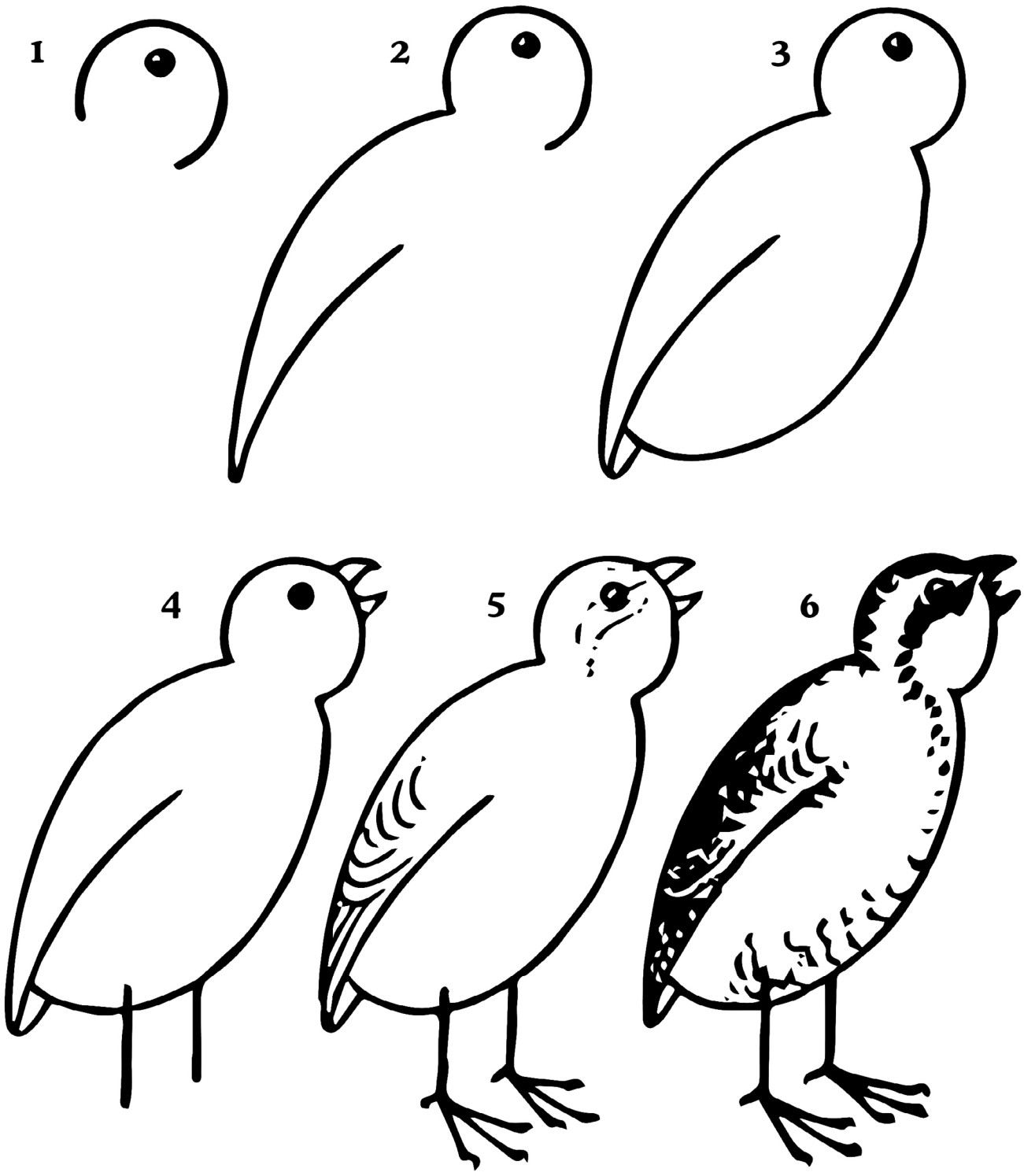

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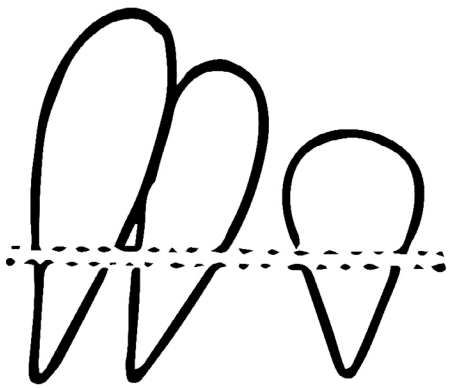

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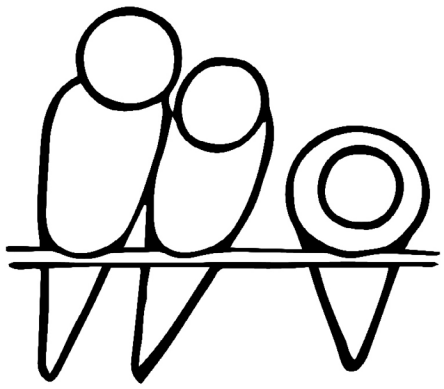

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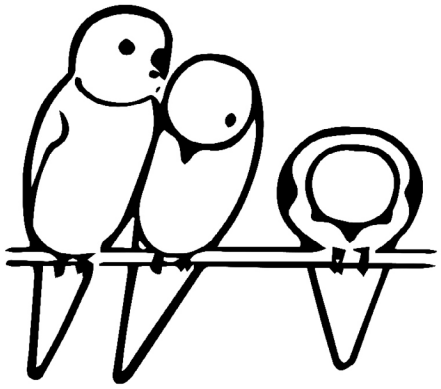

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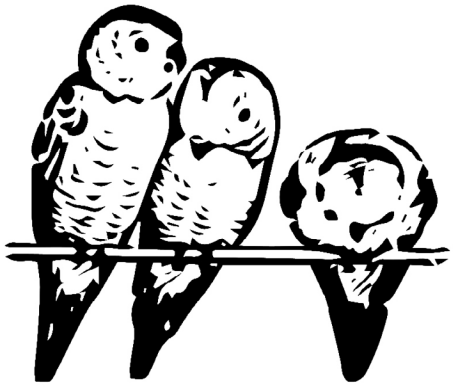

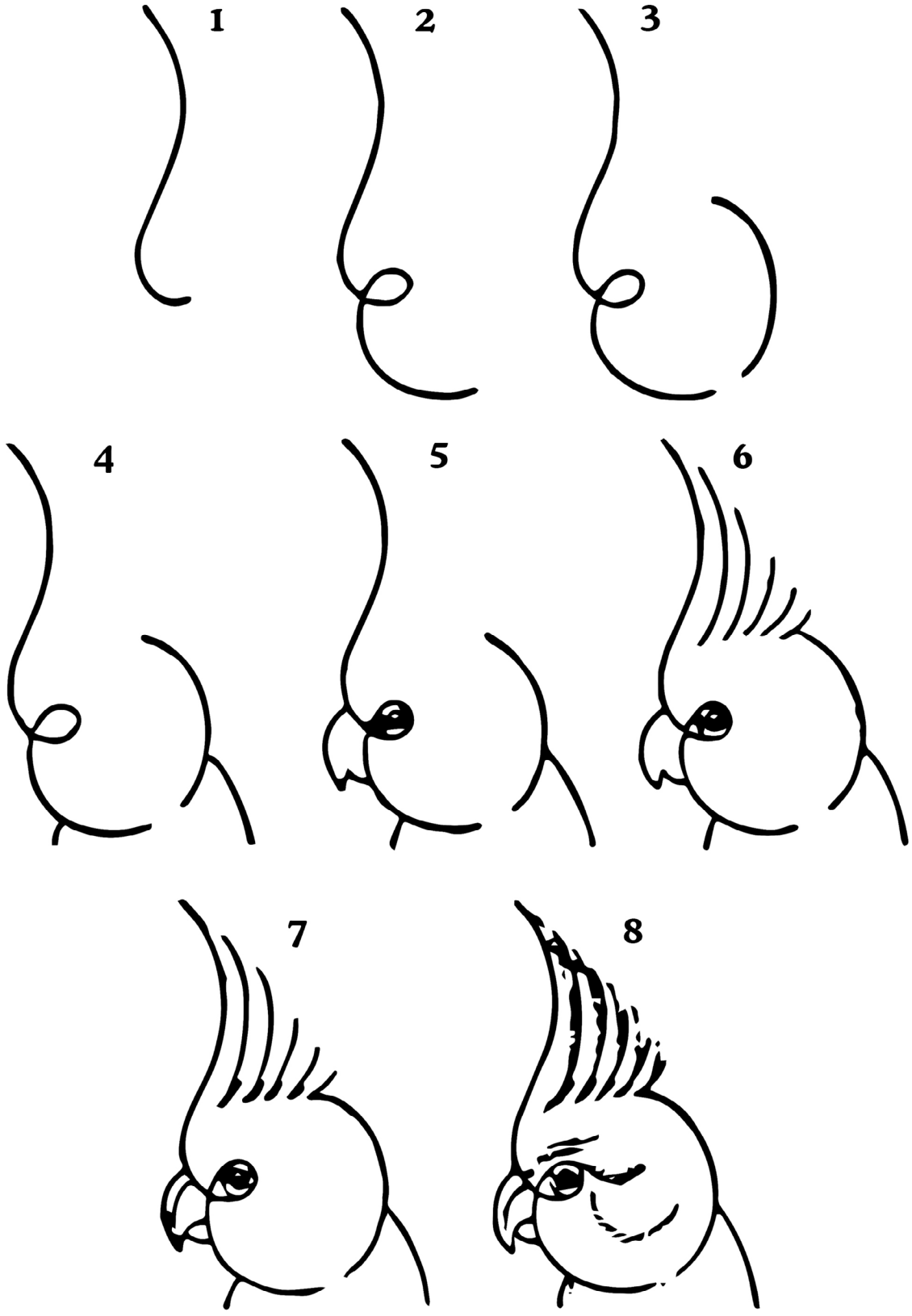
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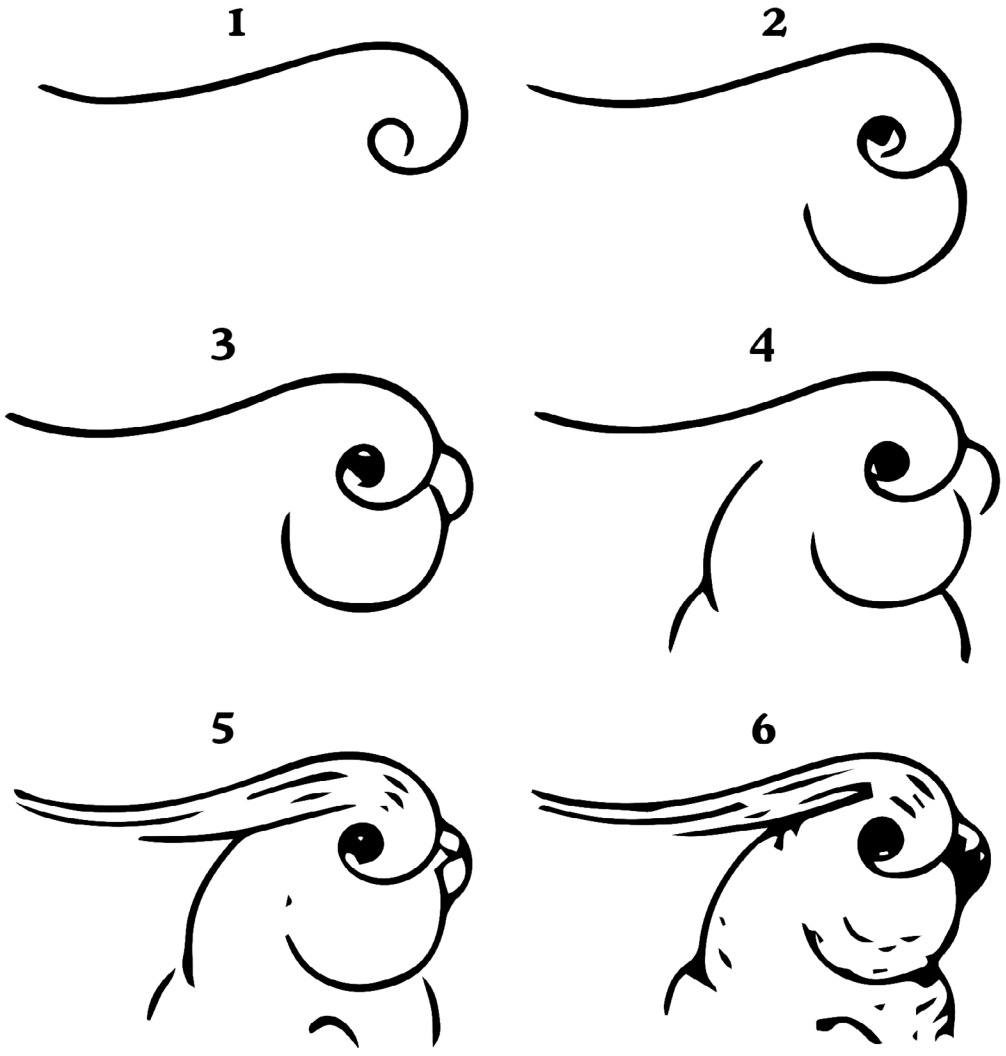
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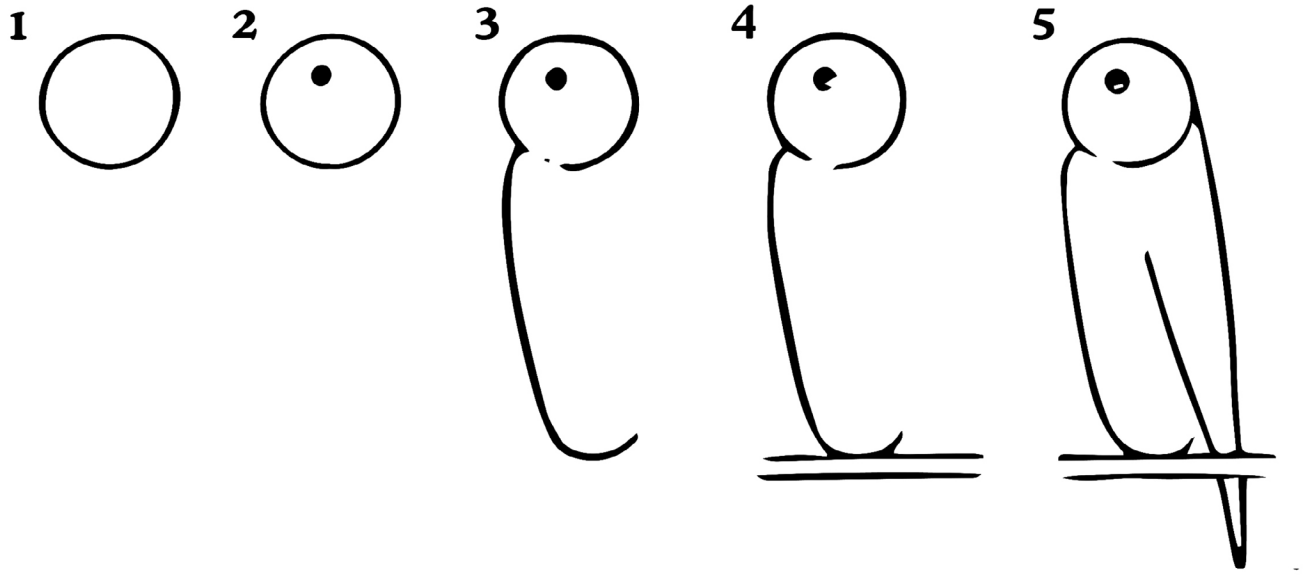

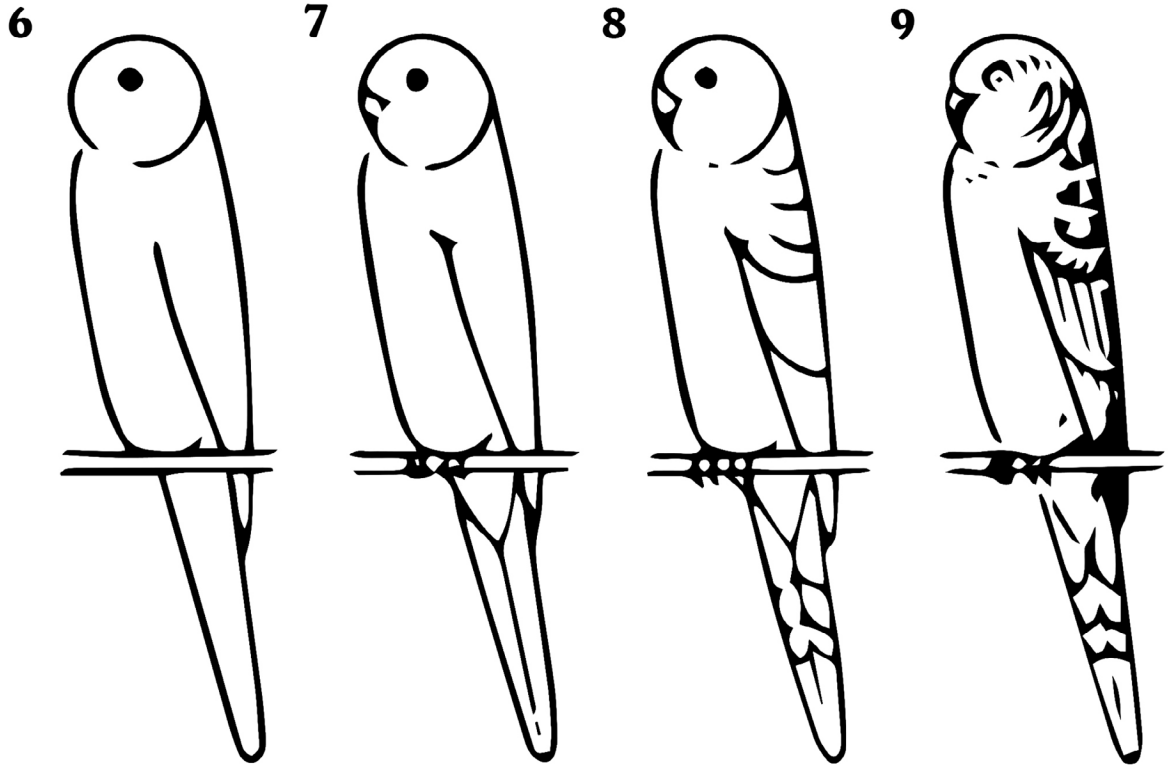

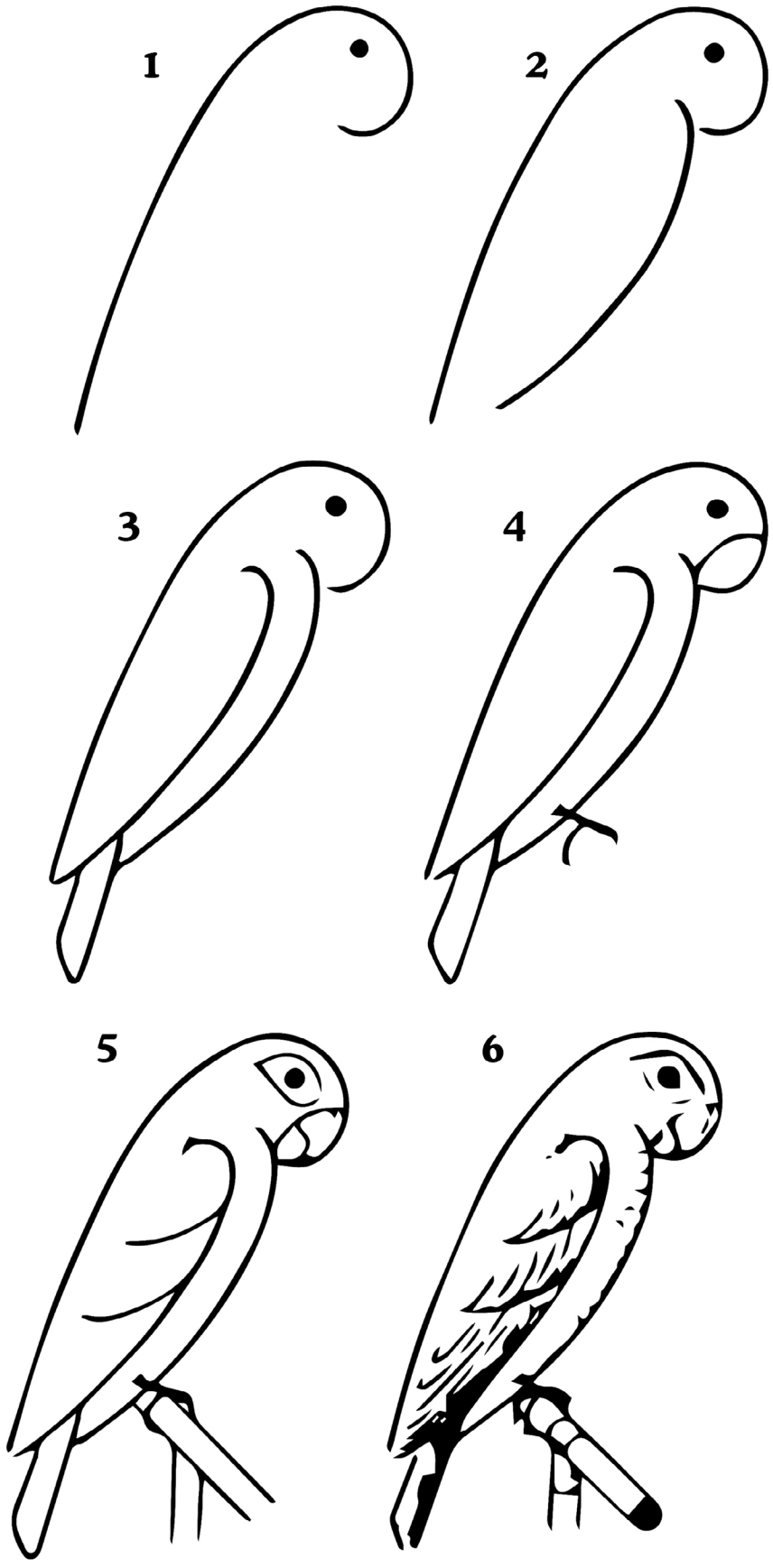
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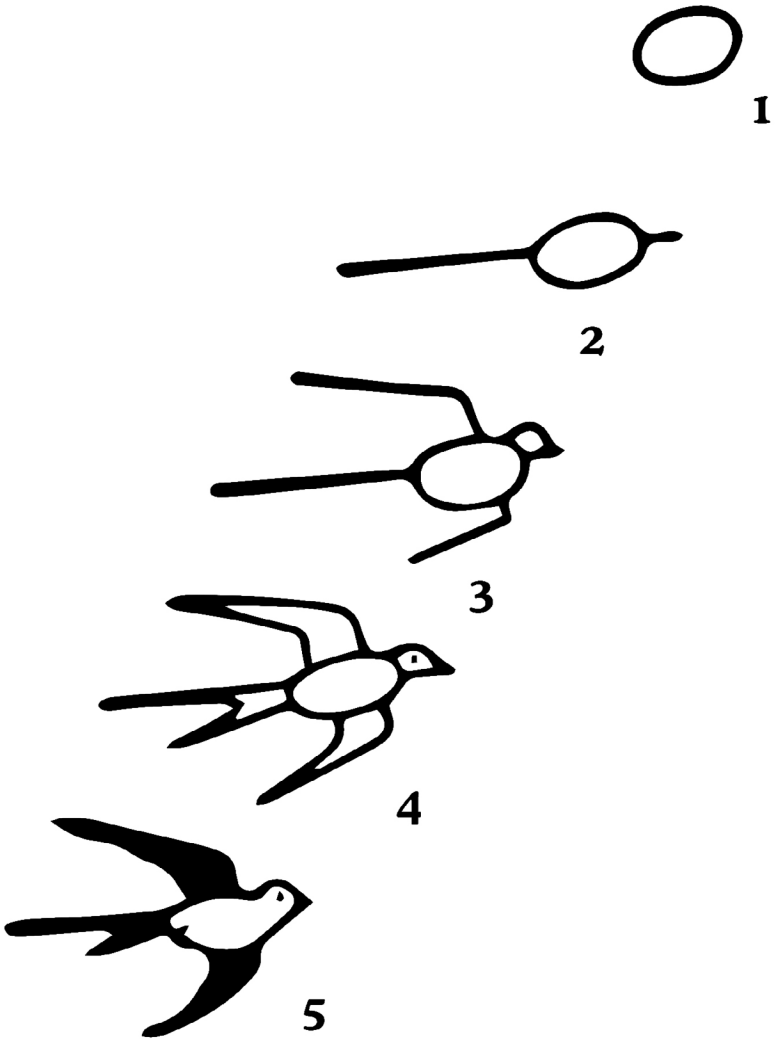

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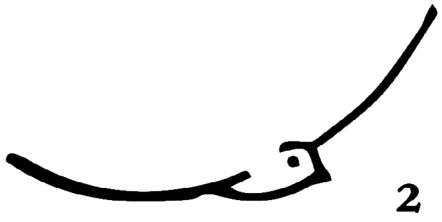
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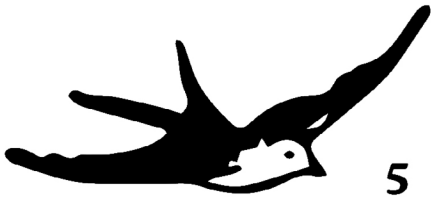
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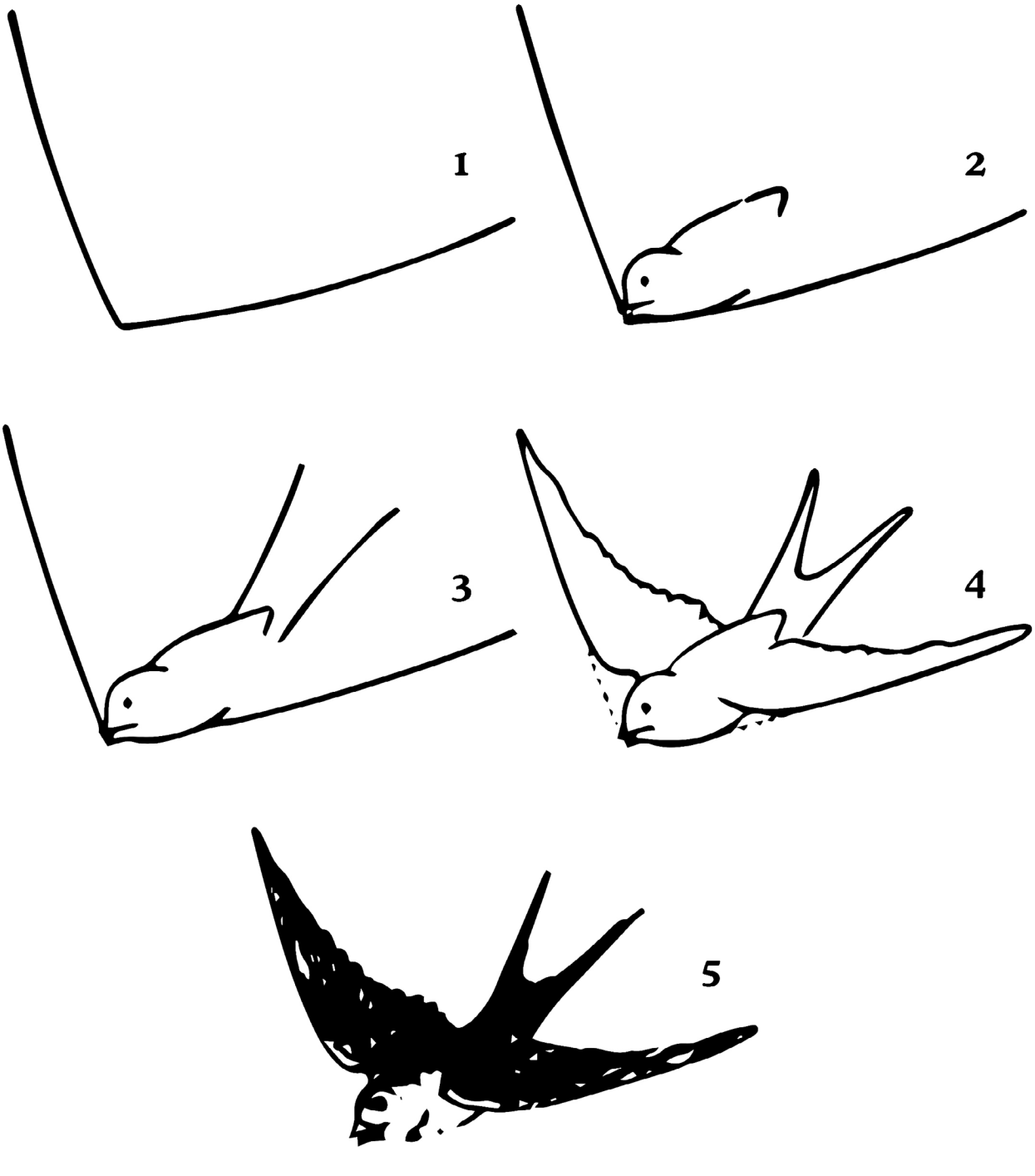
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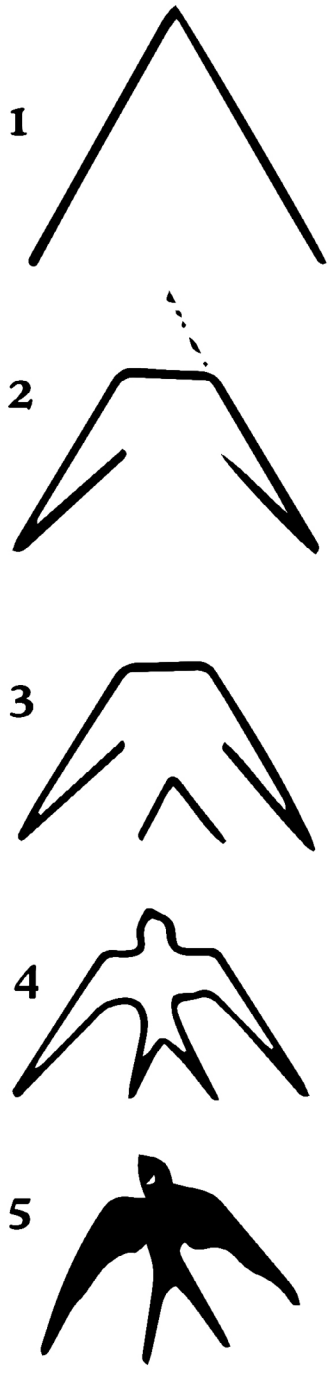
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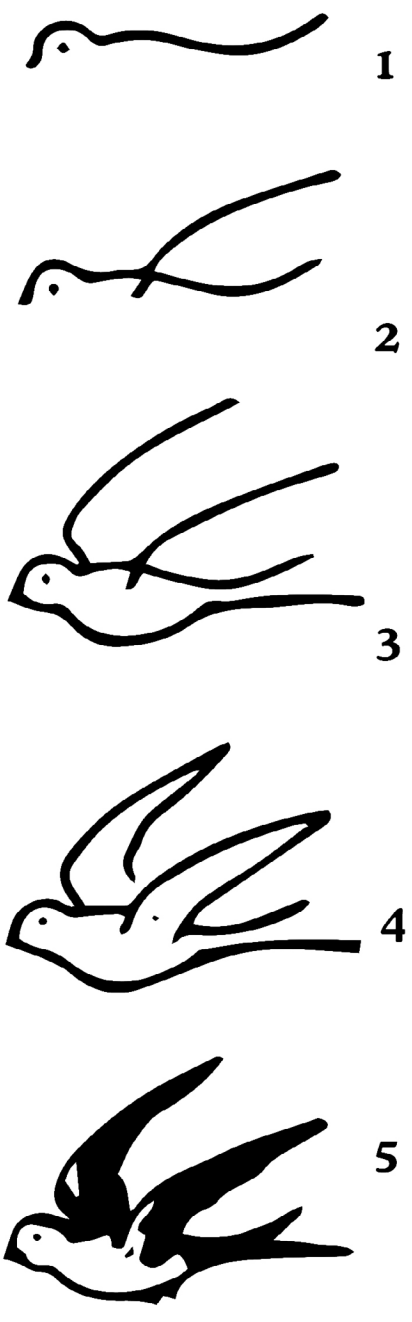
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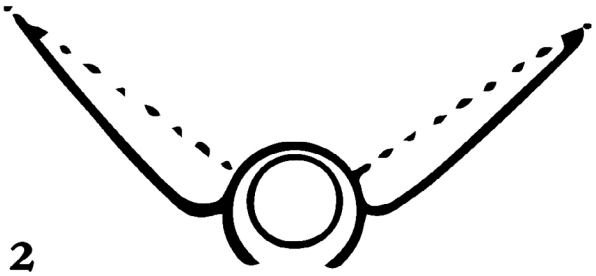

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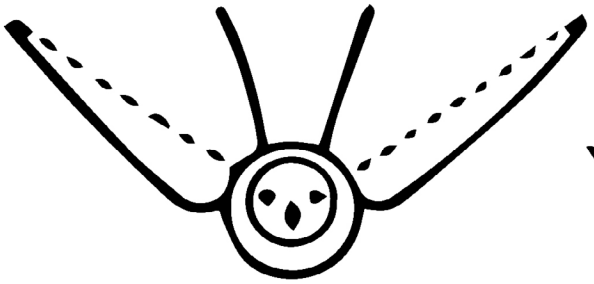

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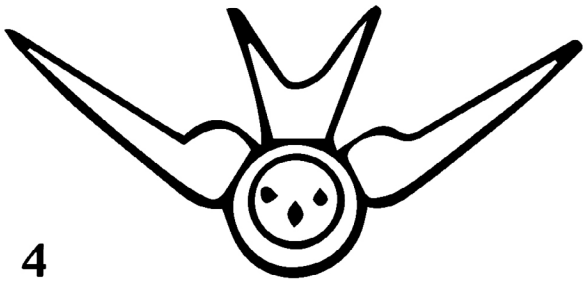

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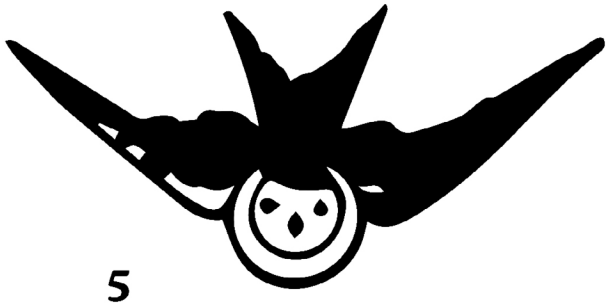

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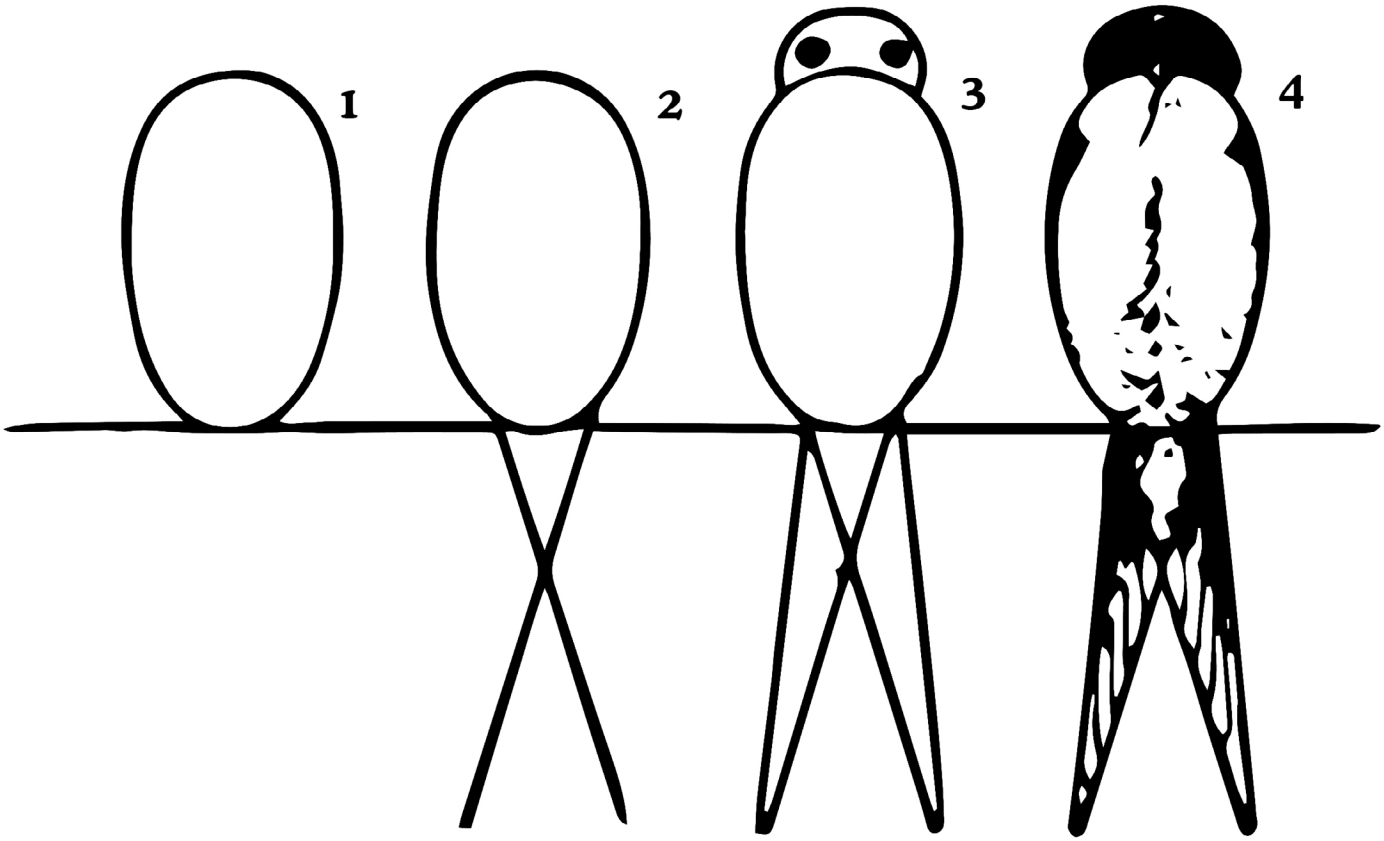
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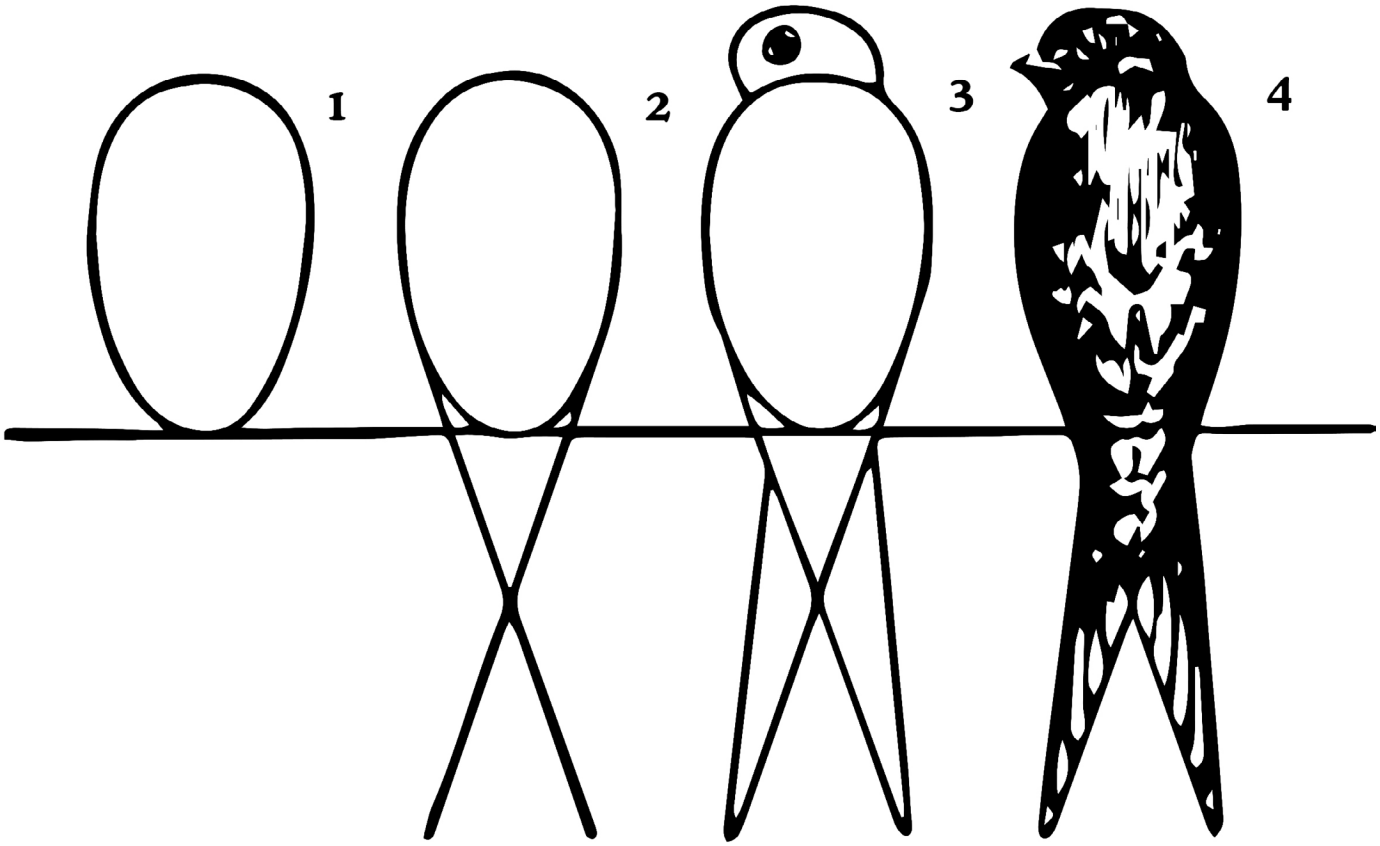
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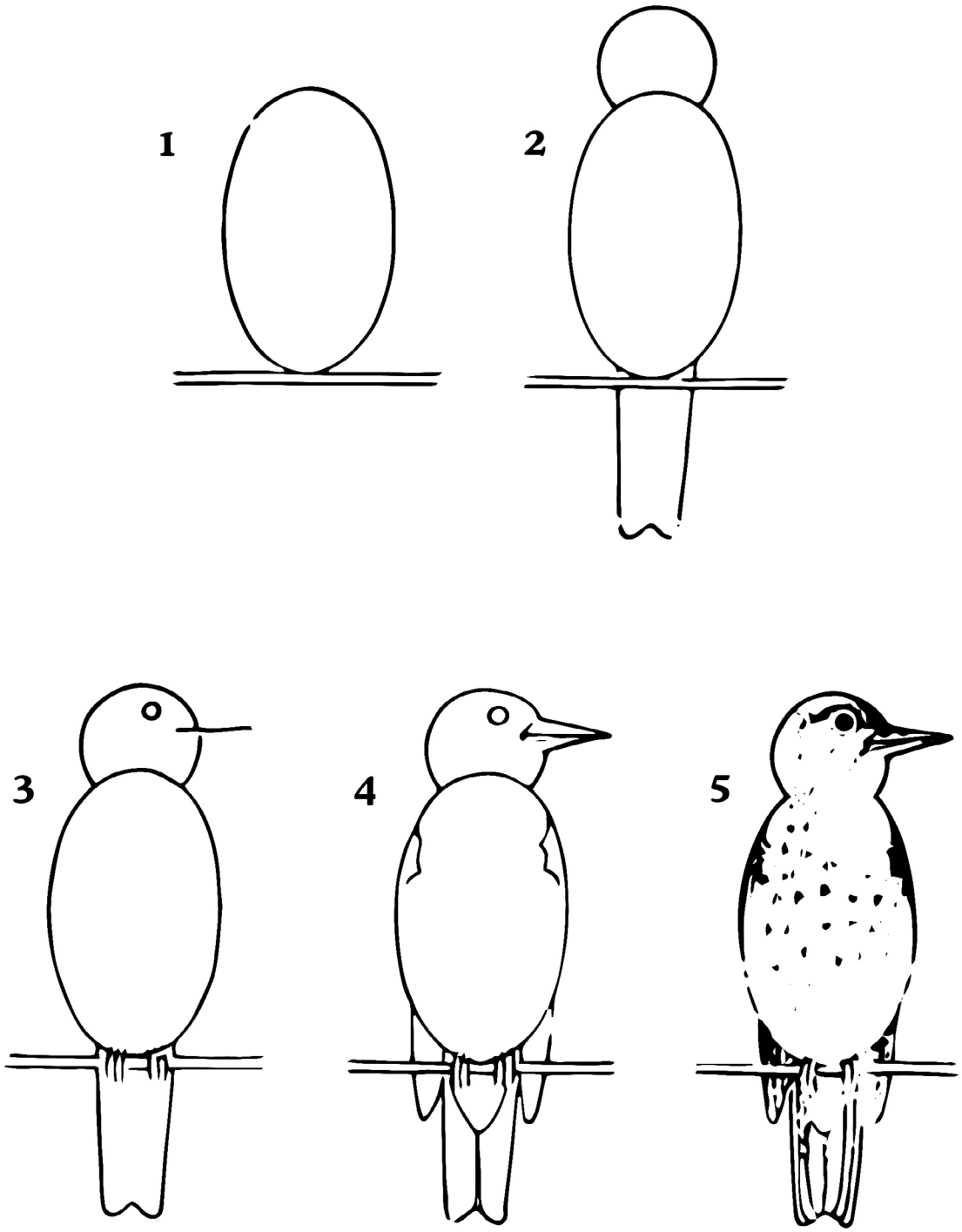

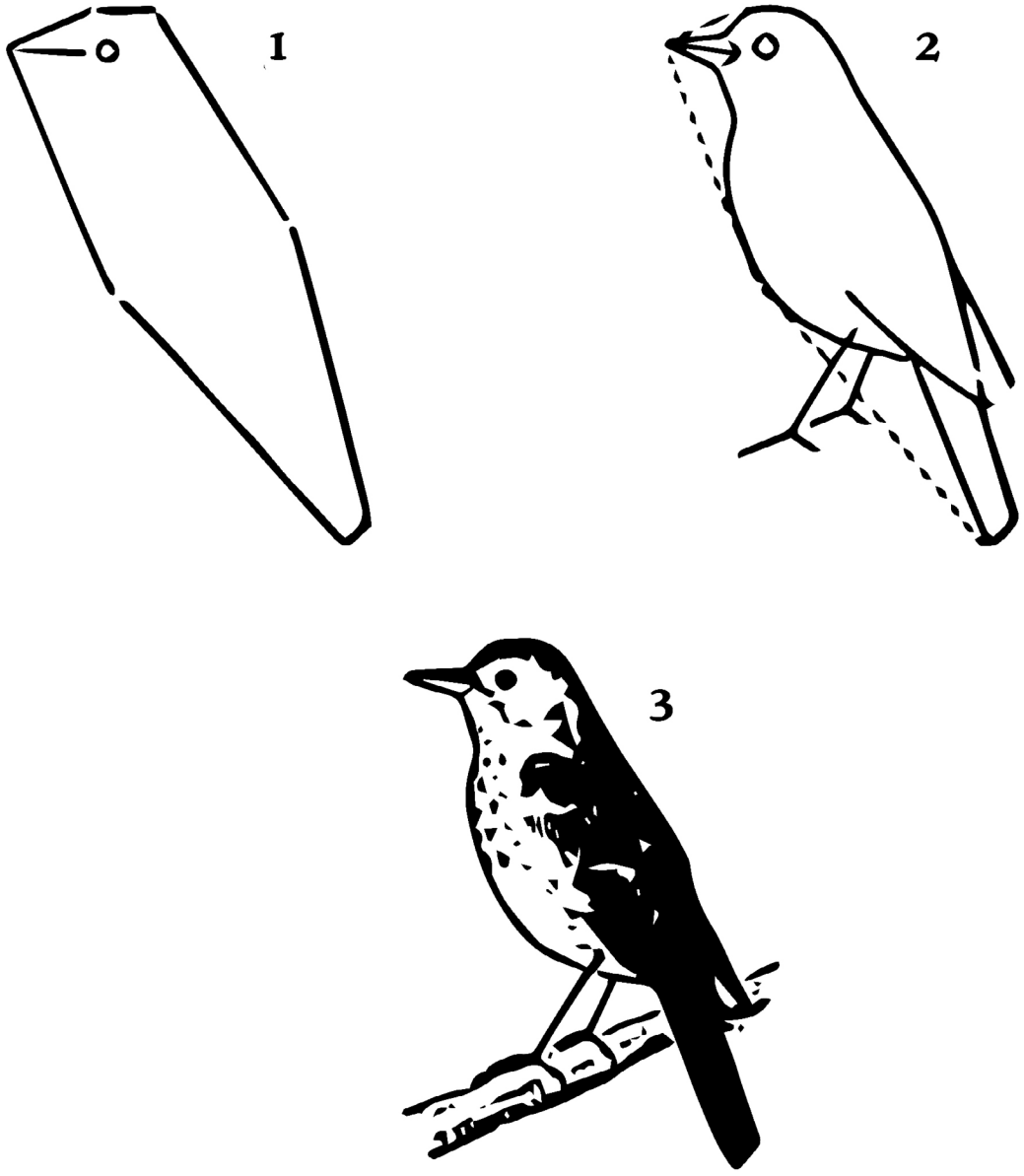
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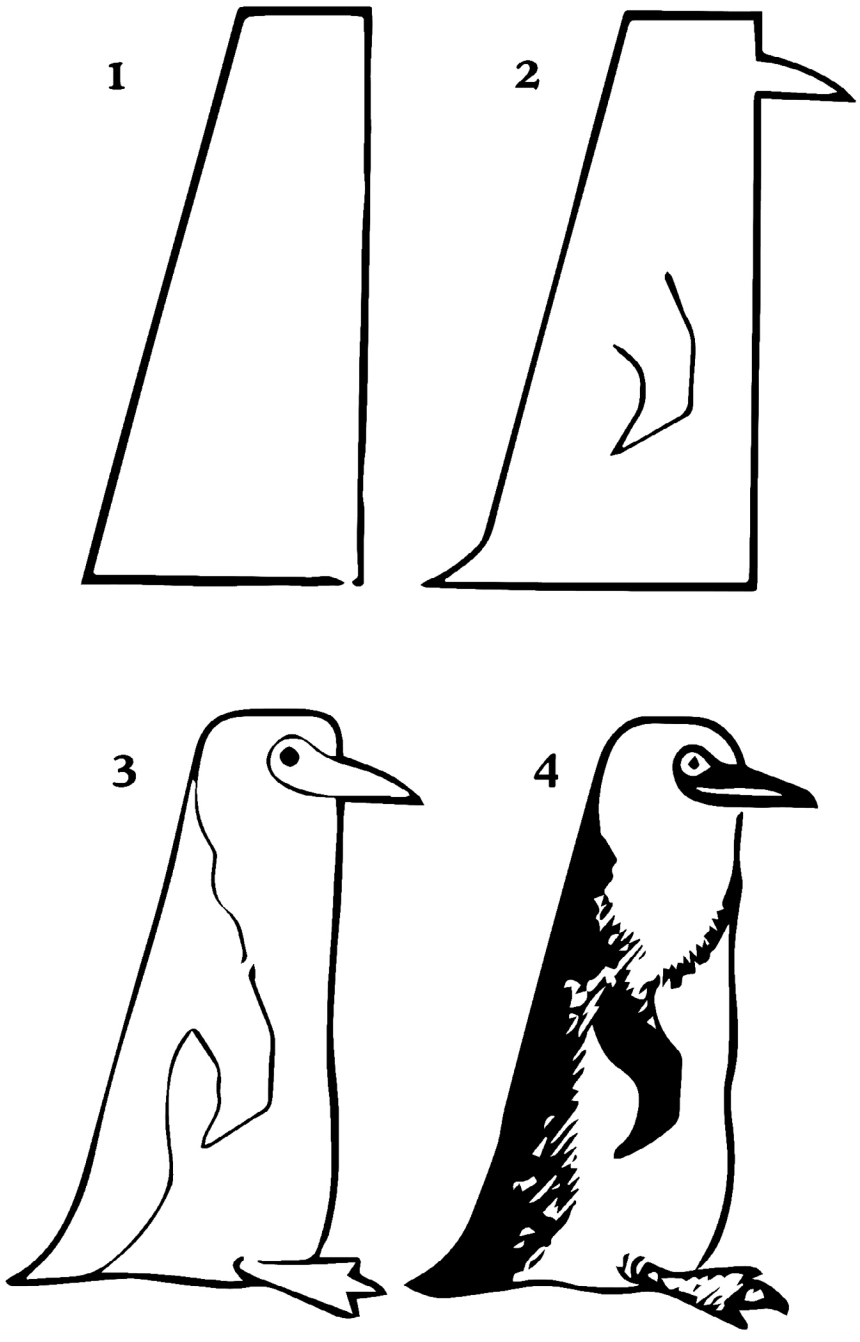

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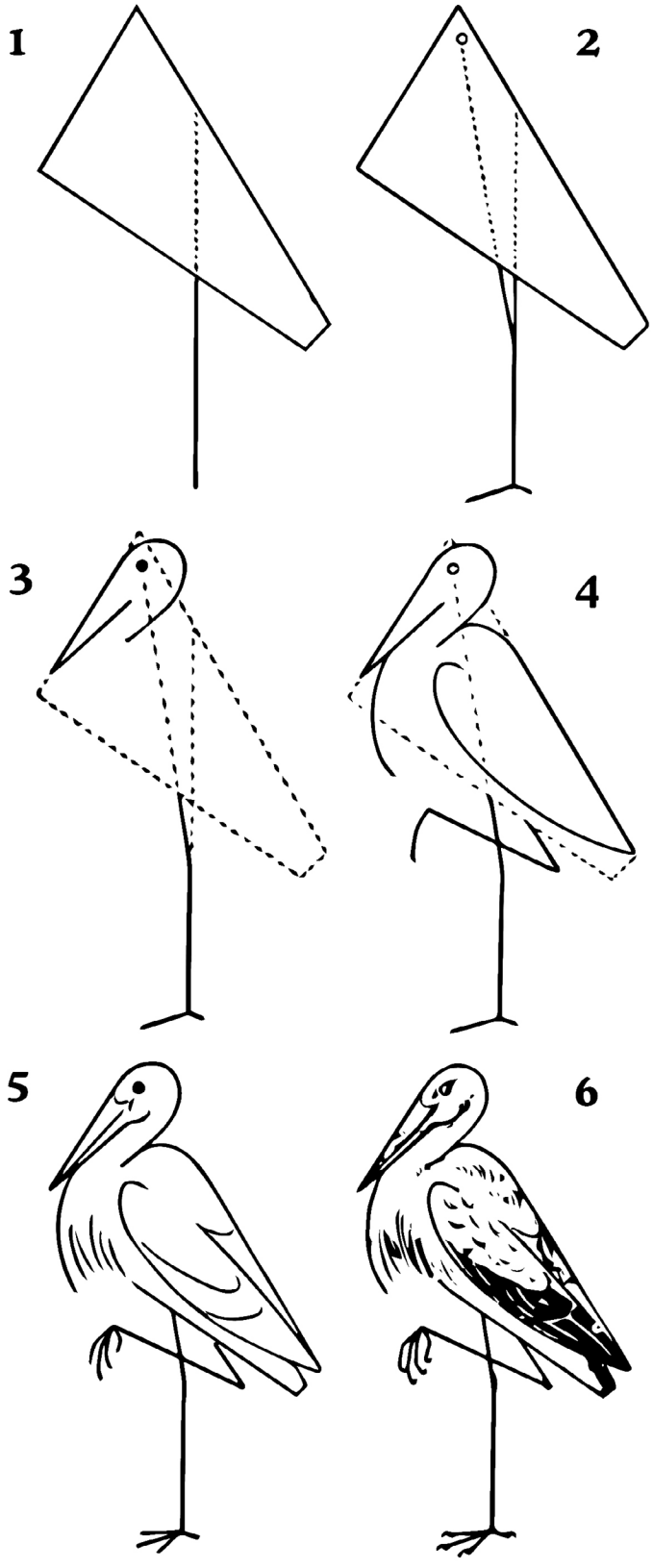

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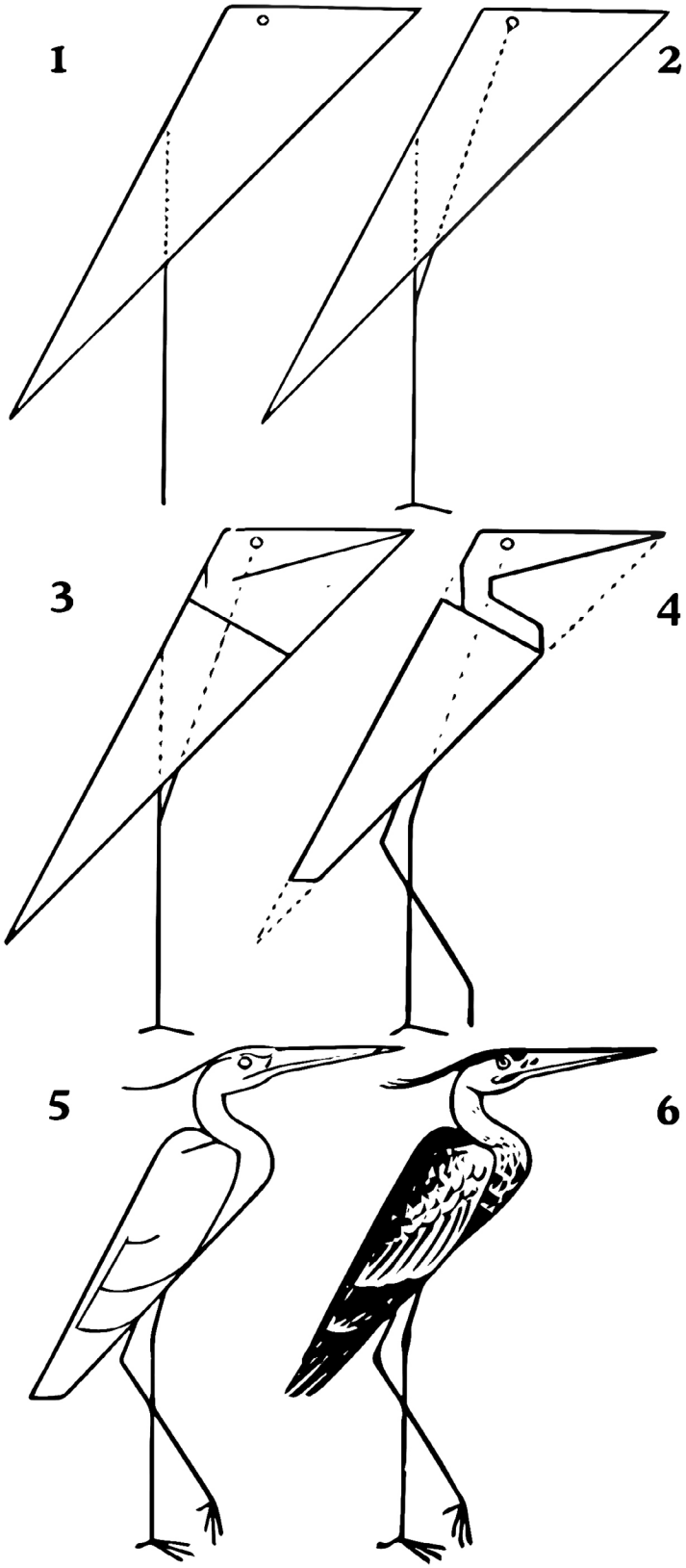

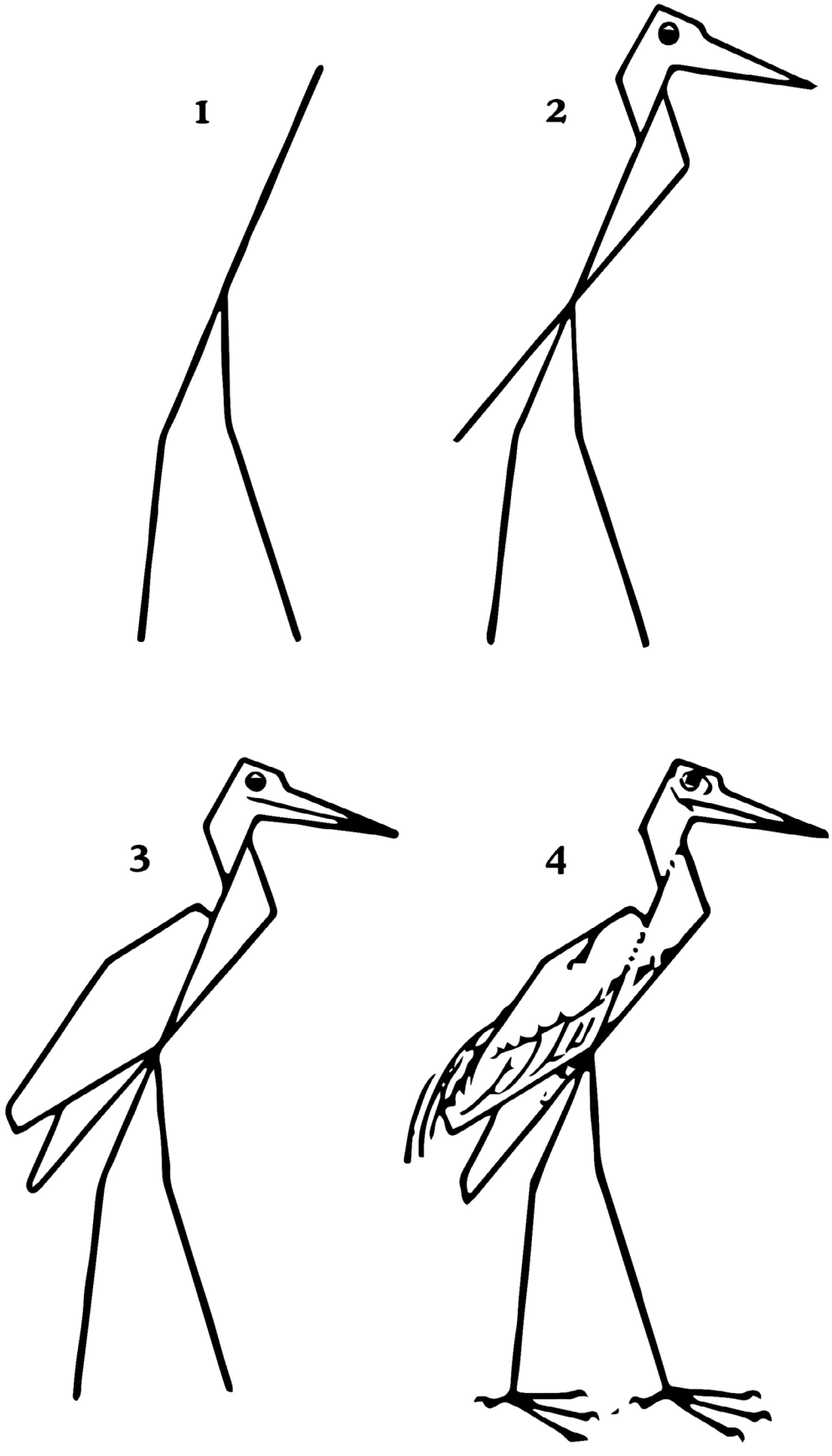
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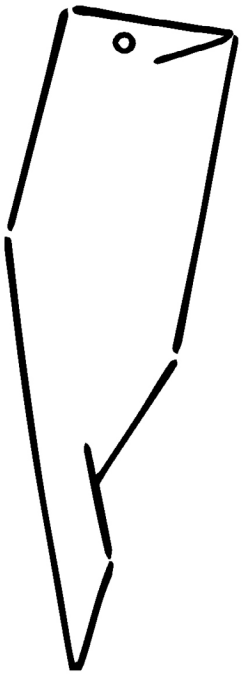

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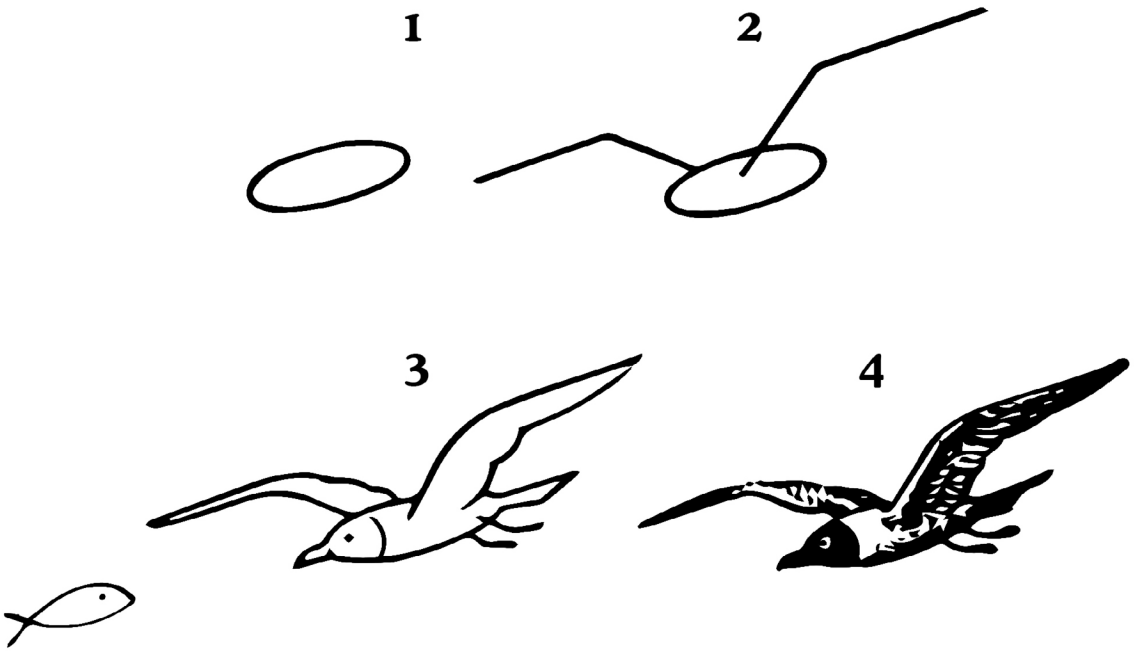

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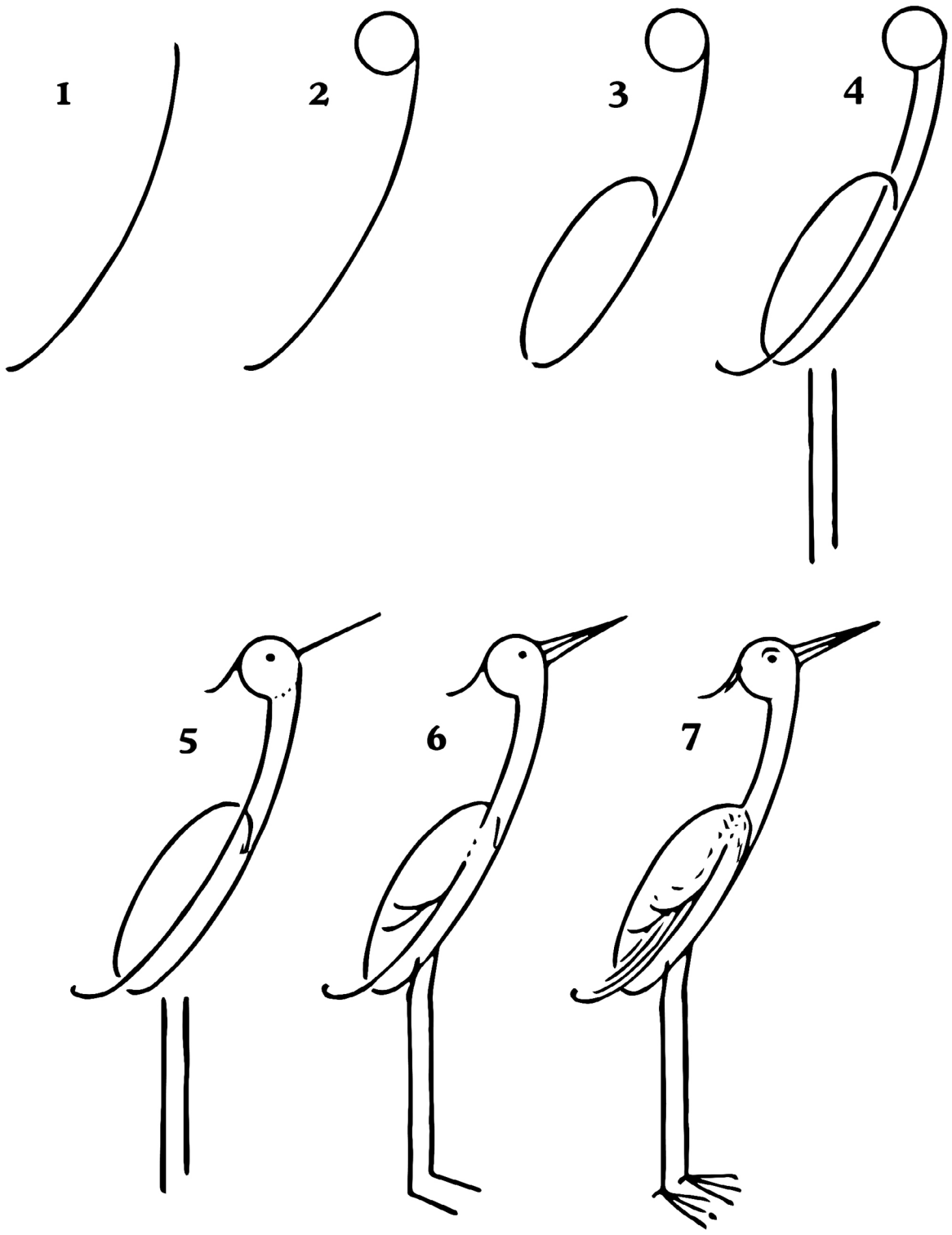
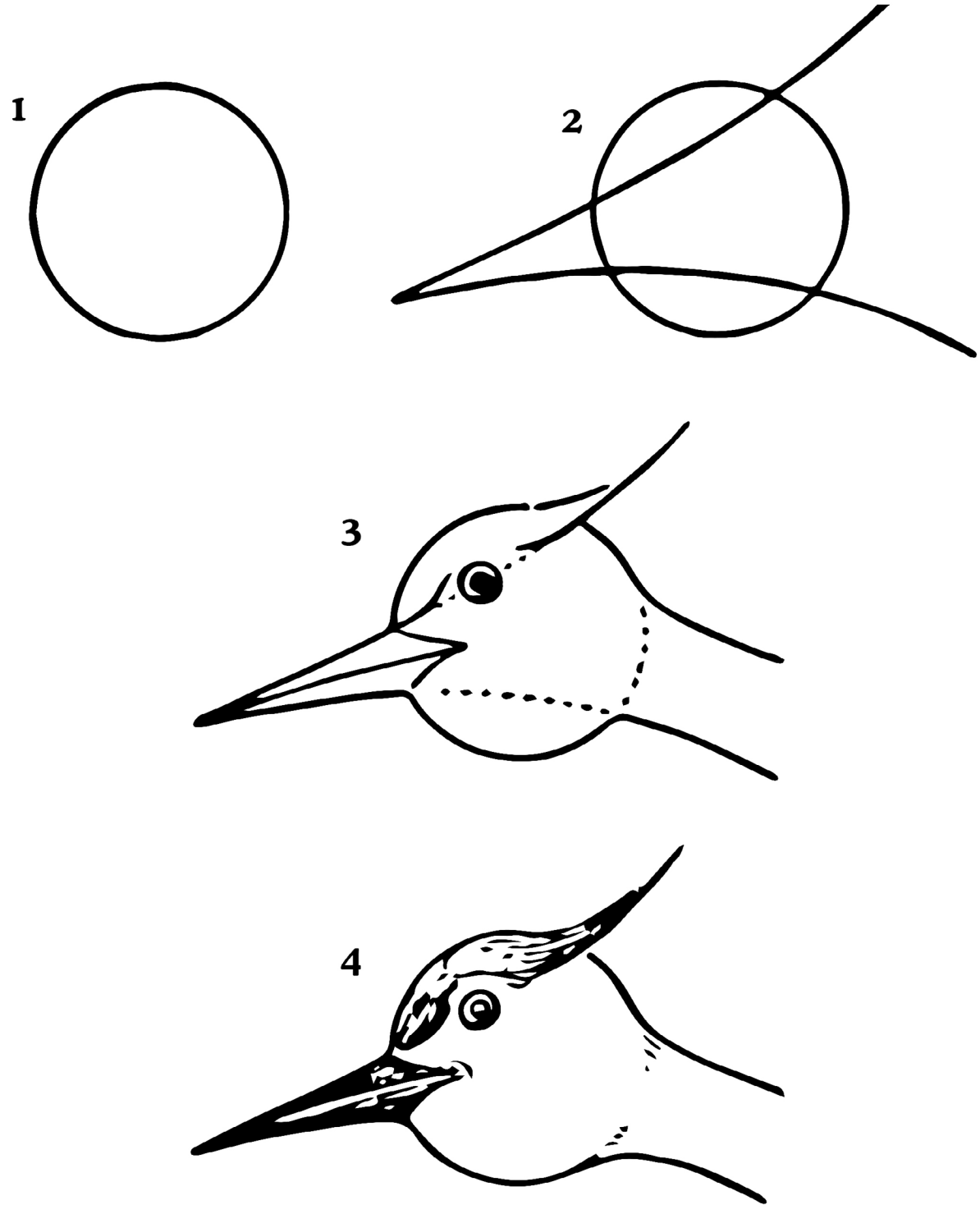


CRANE'S HEAD



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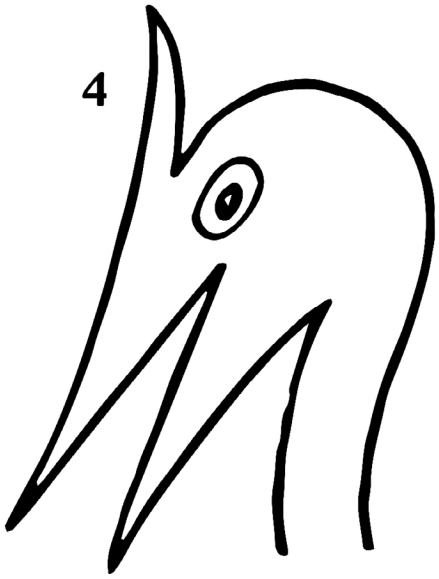

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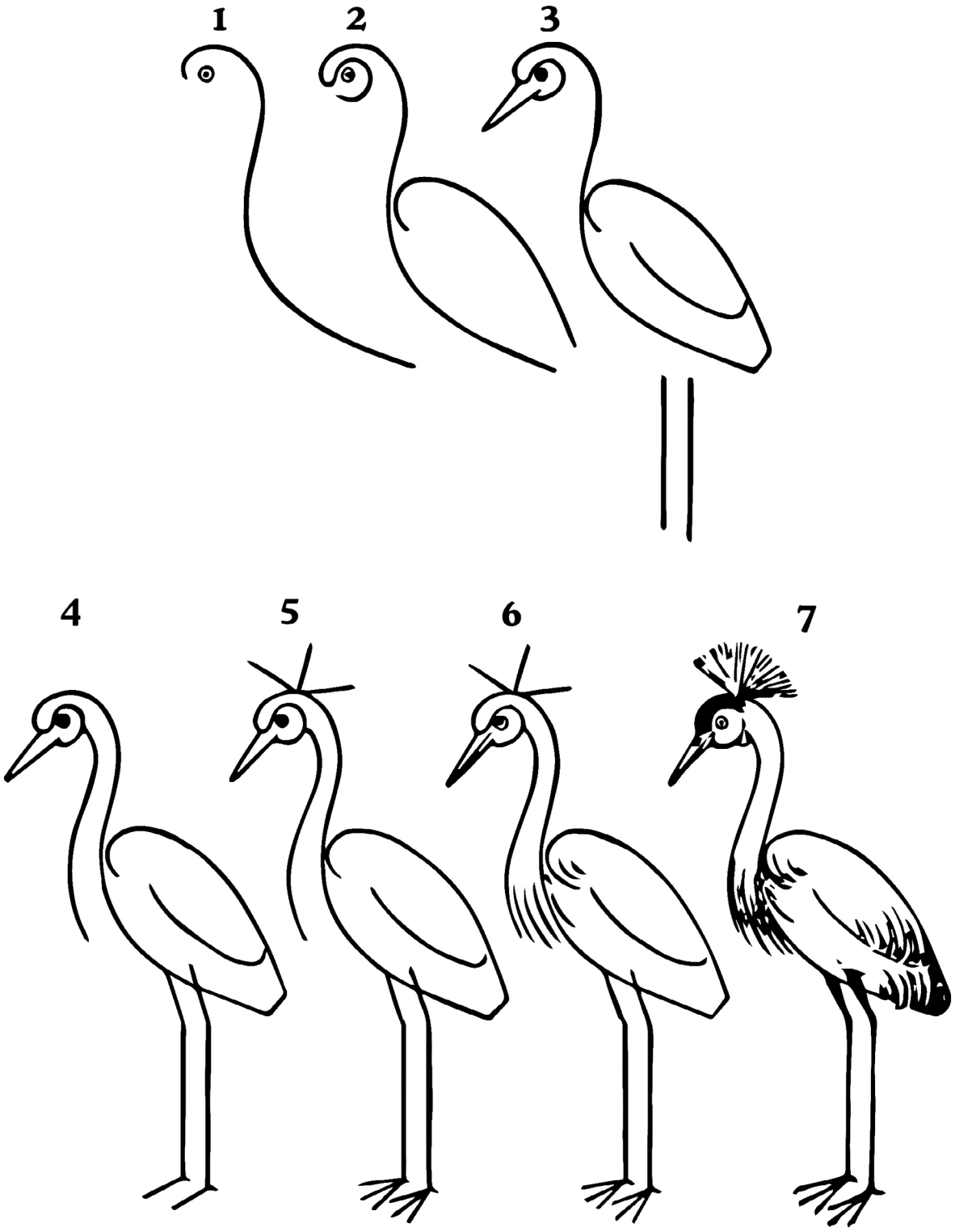
CRESTED CRANE



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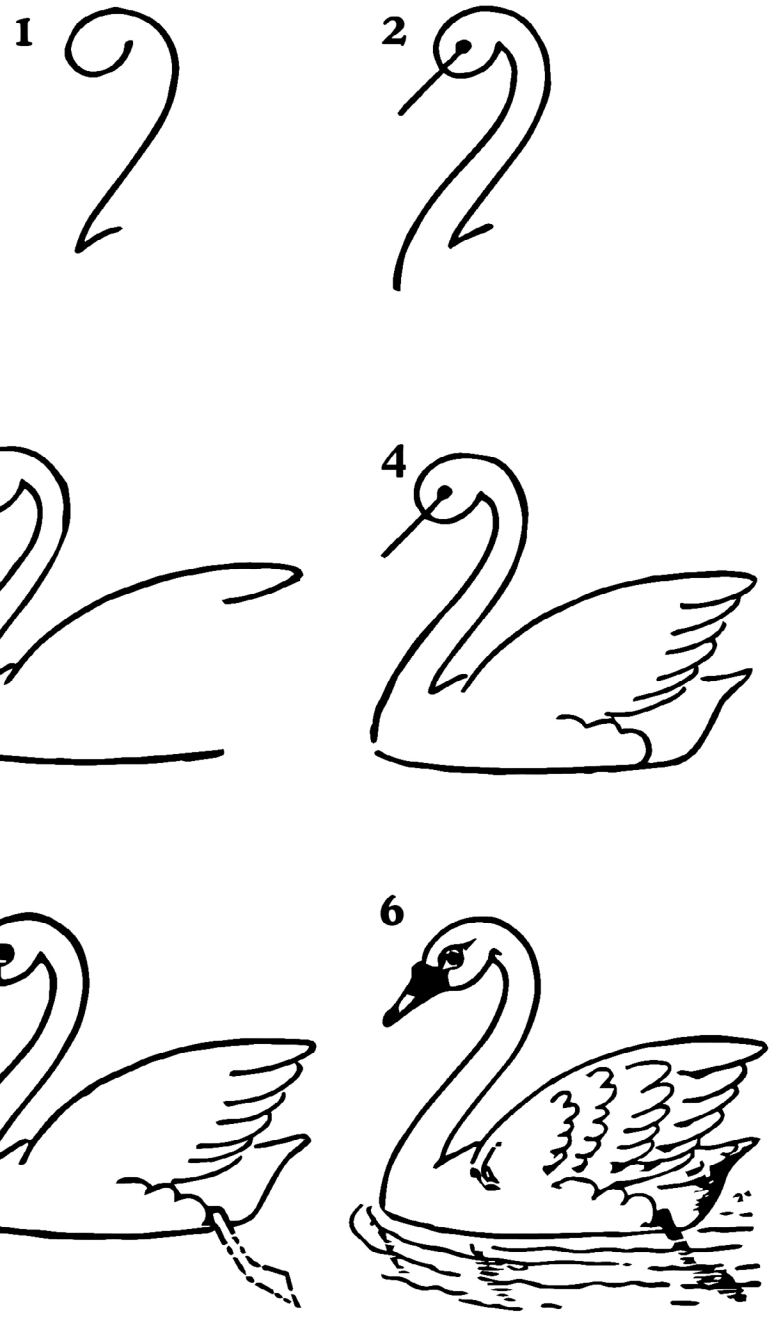

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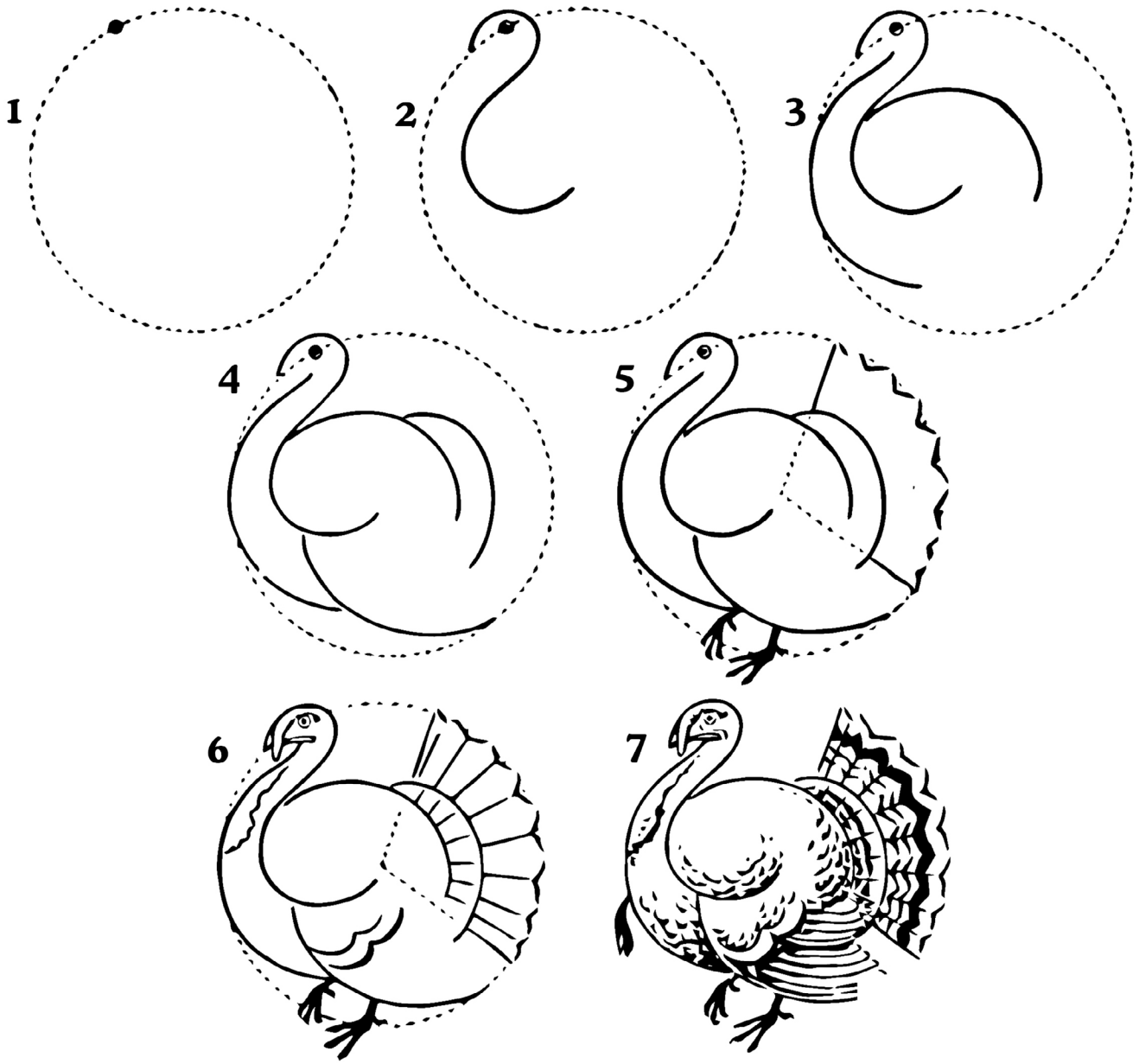
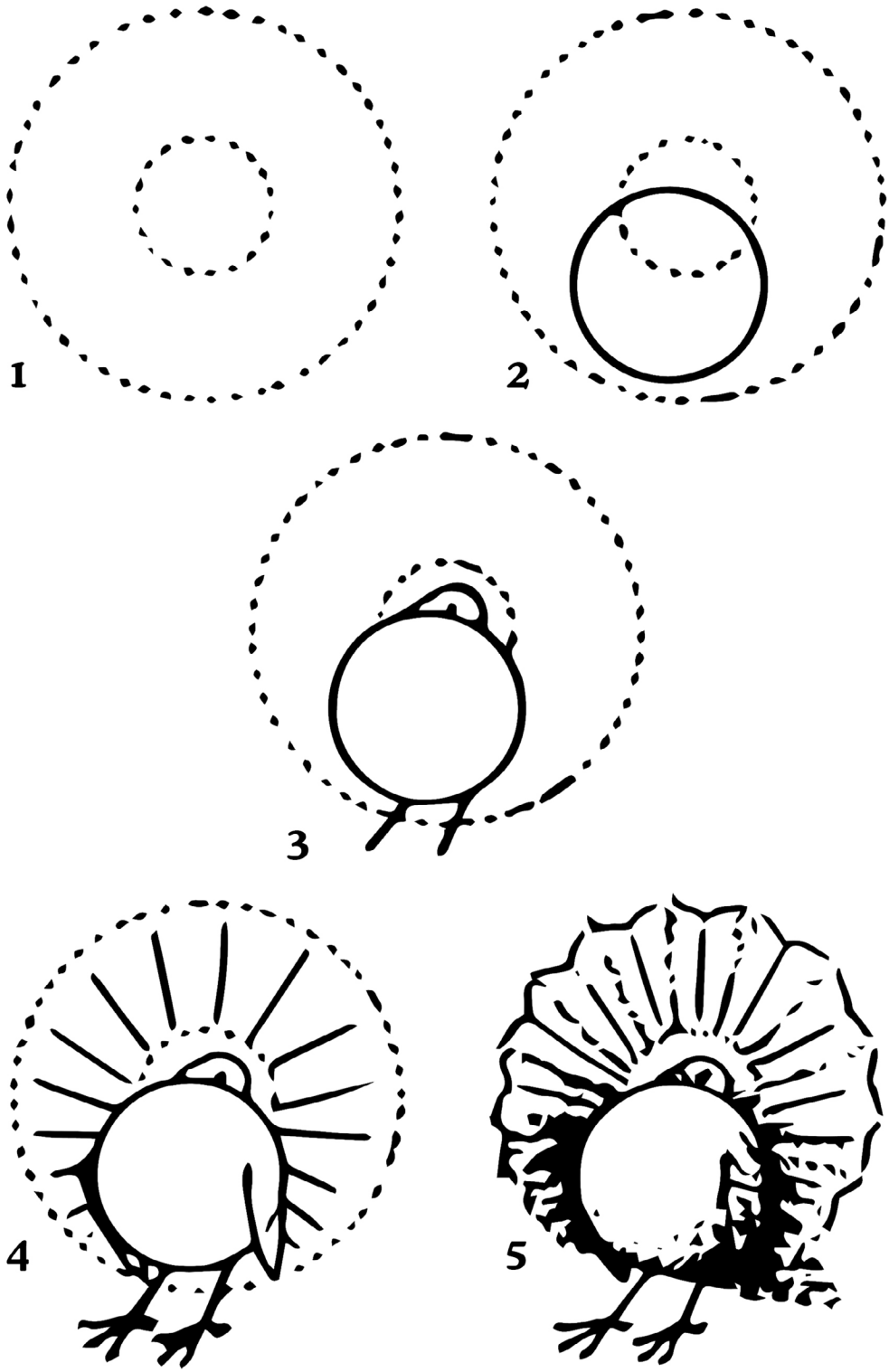
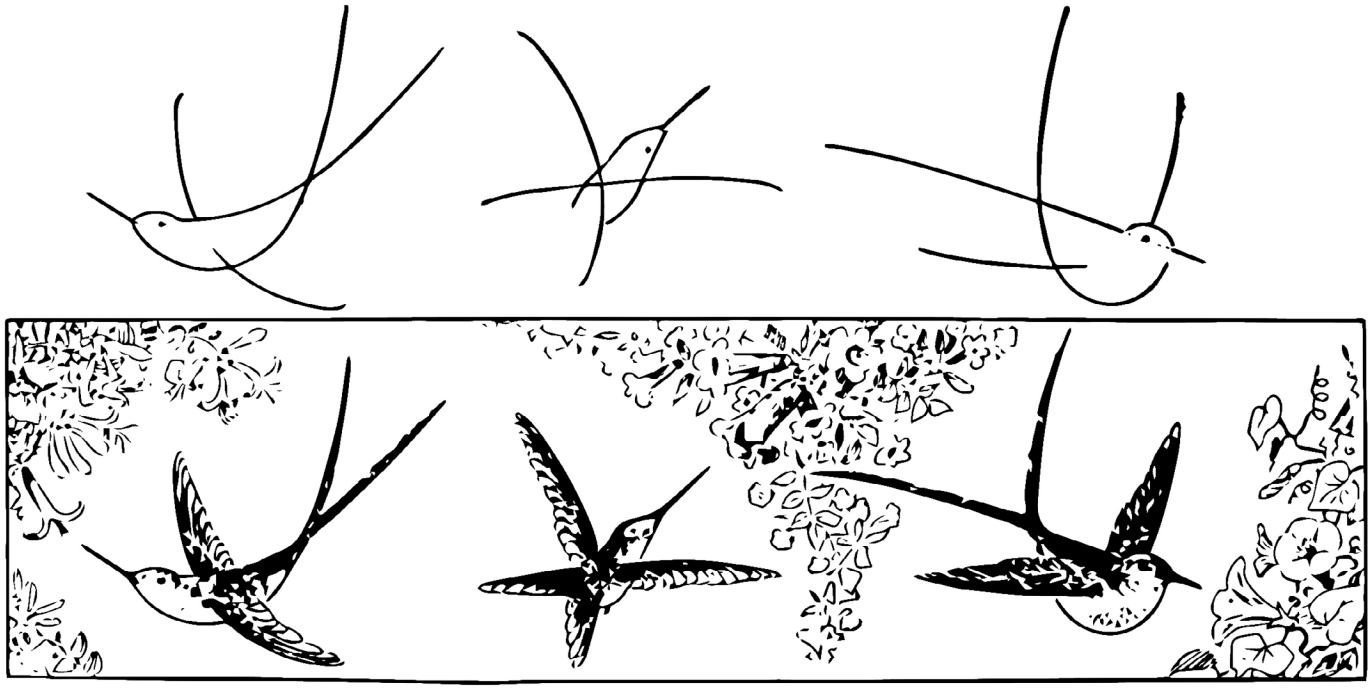


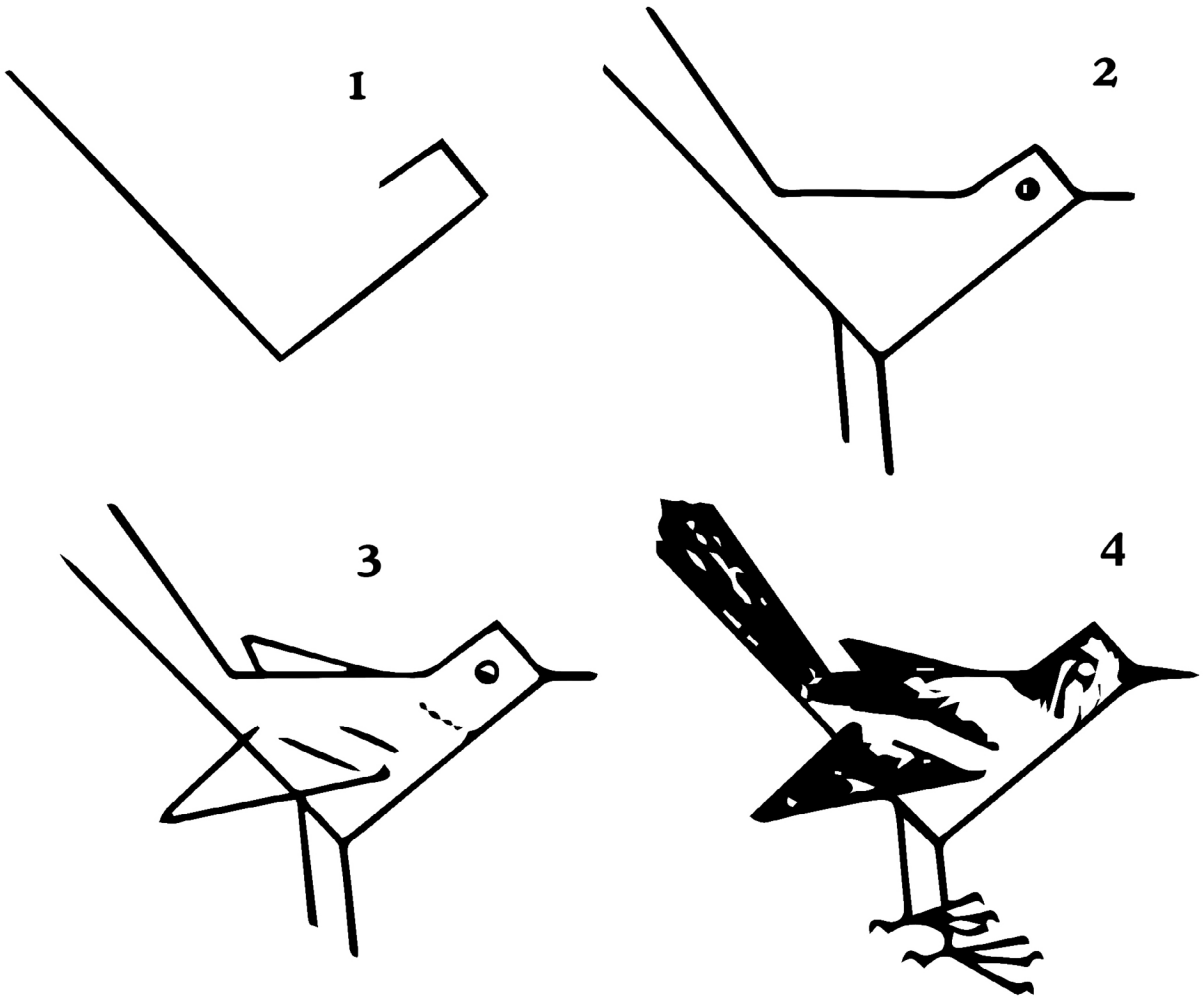
FANTAIL PIGEON



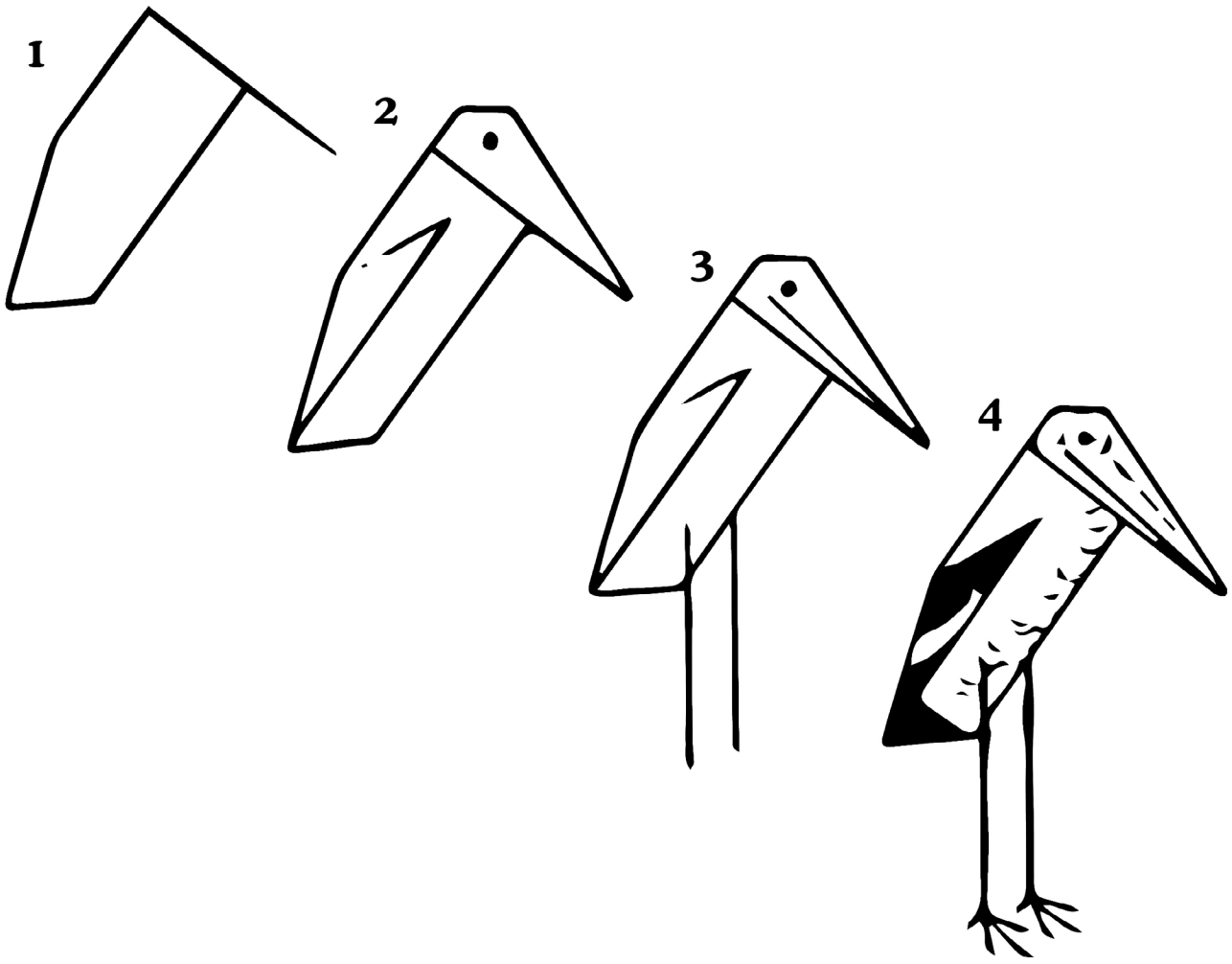
HUMMING BIRDS



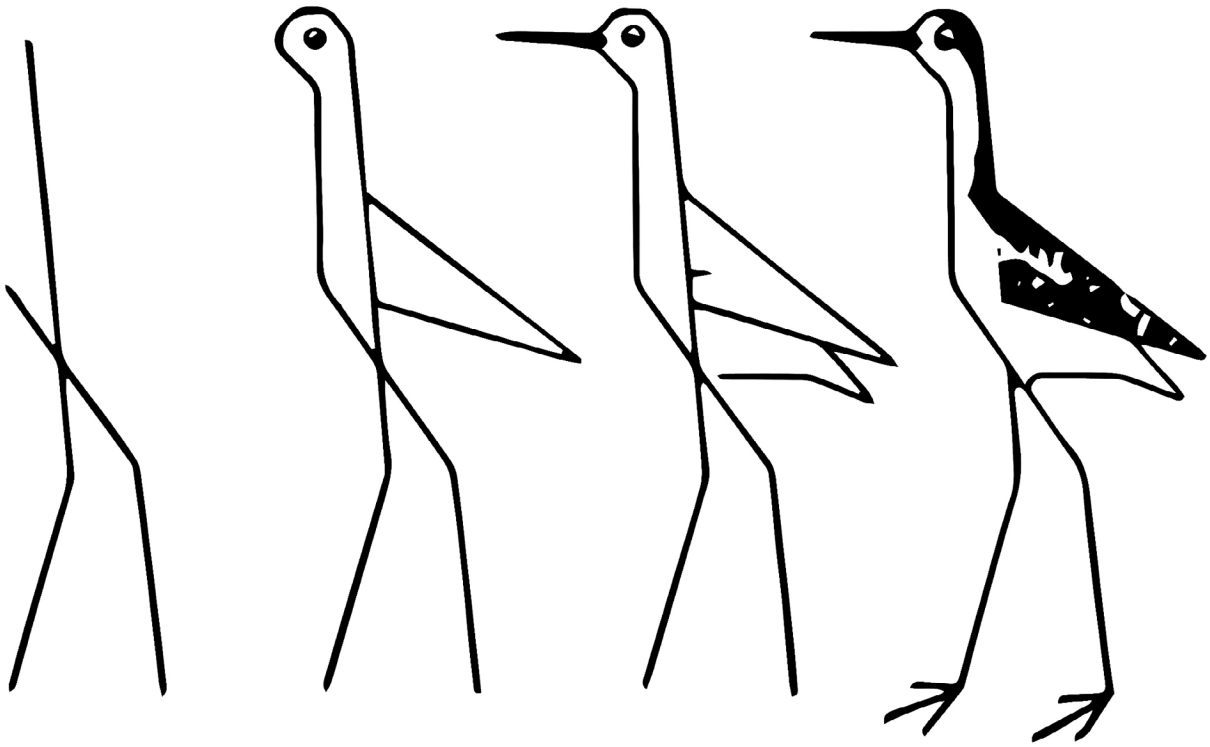
MAGPIE



ADJUTANT



STILT



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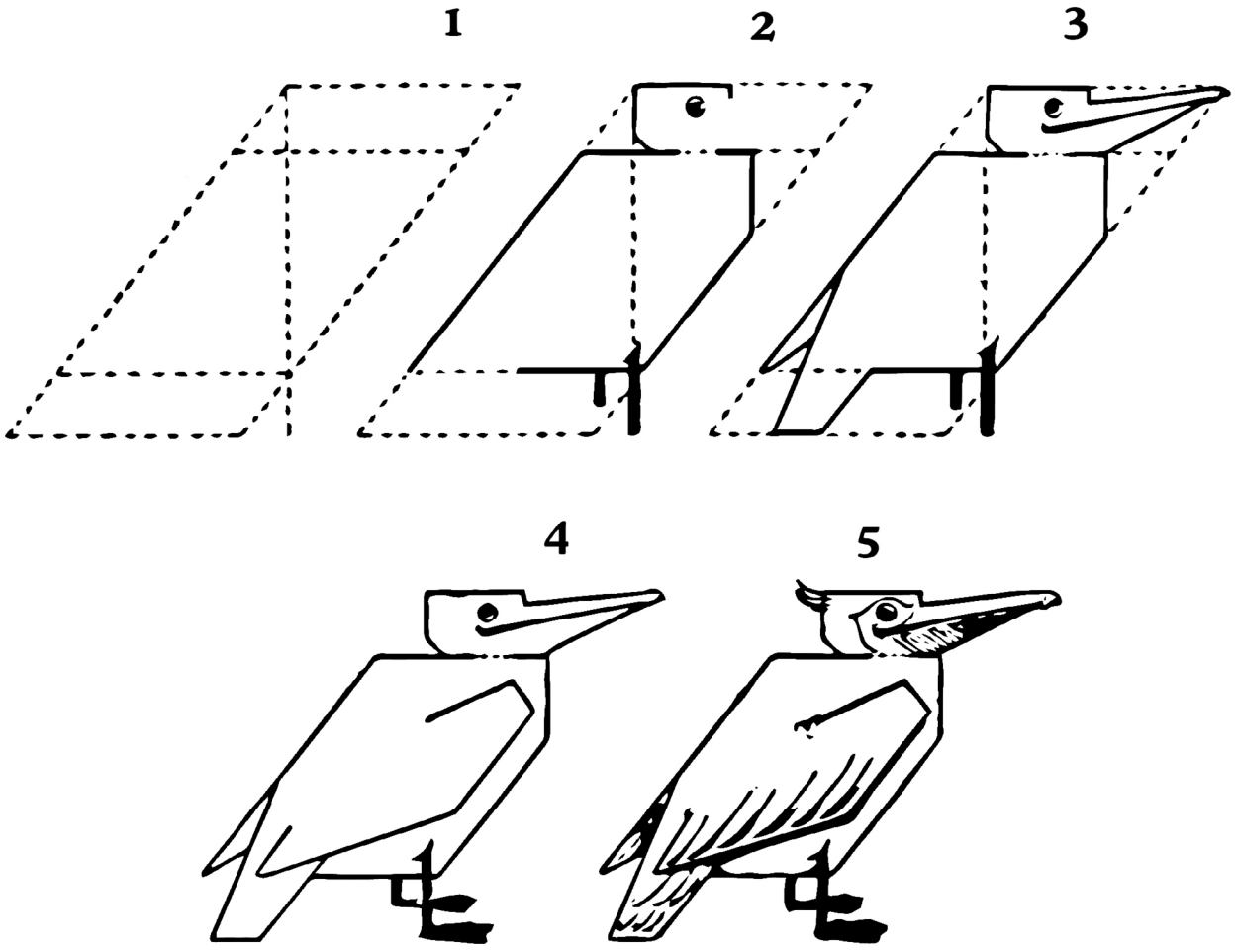
PELICAN



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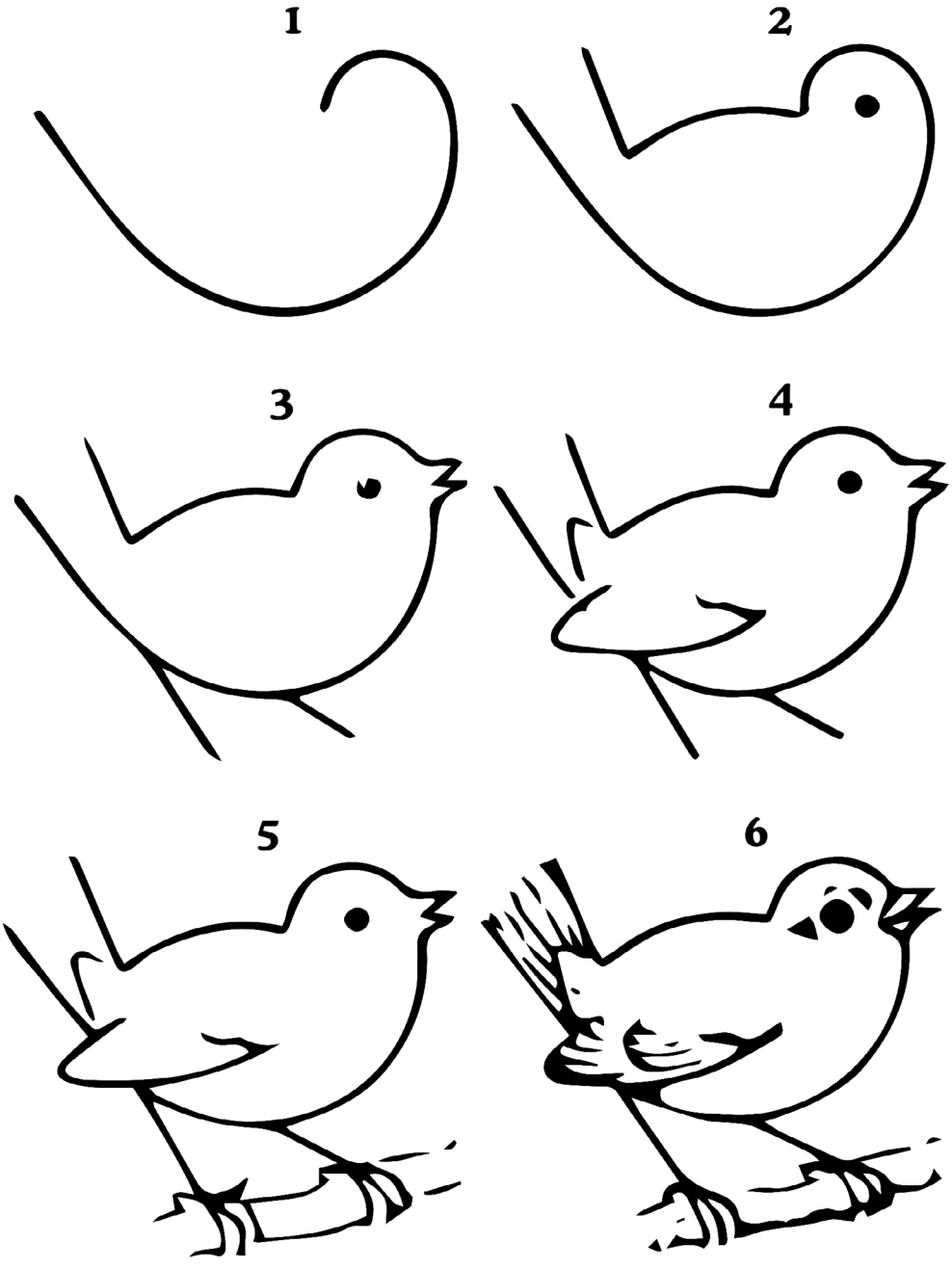

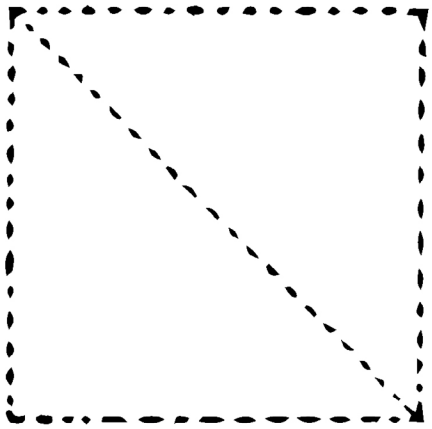

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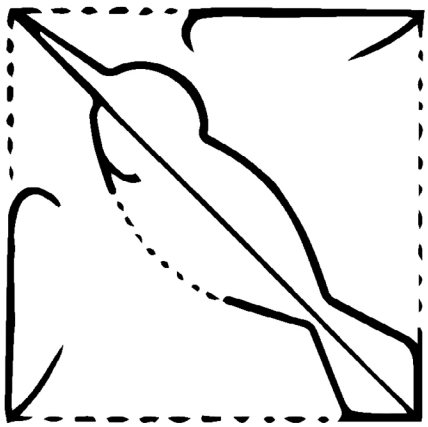

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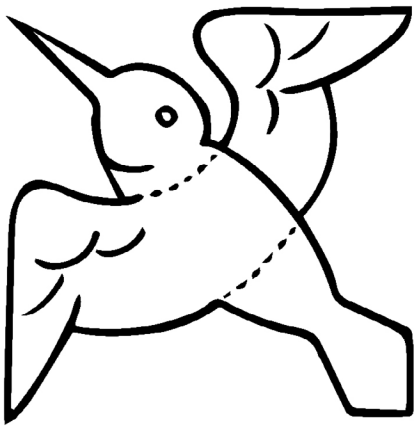

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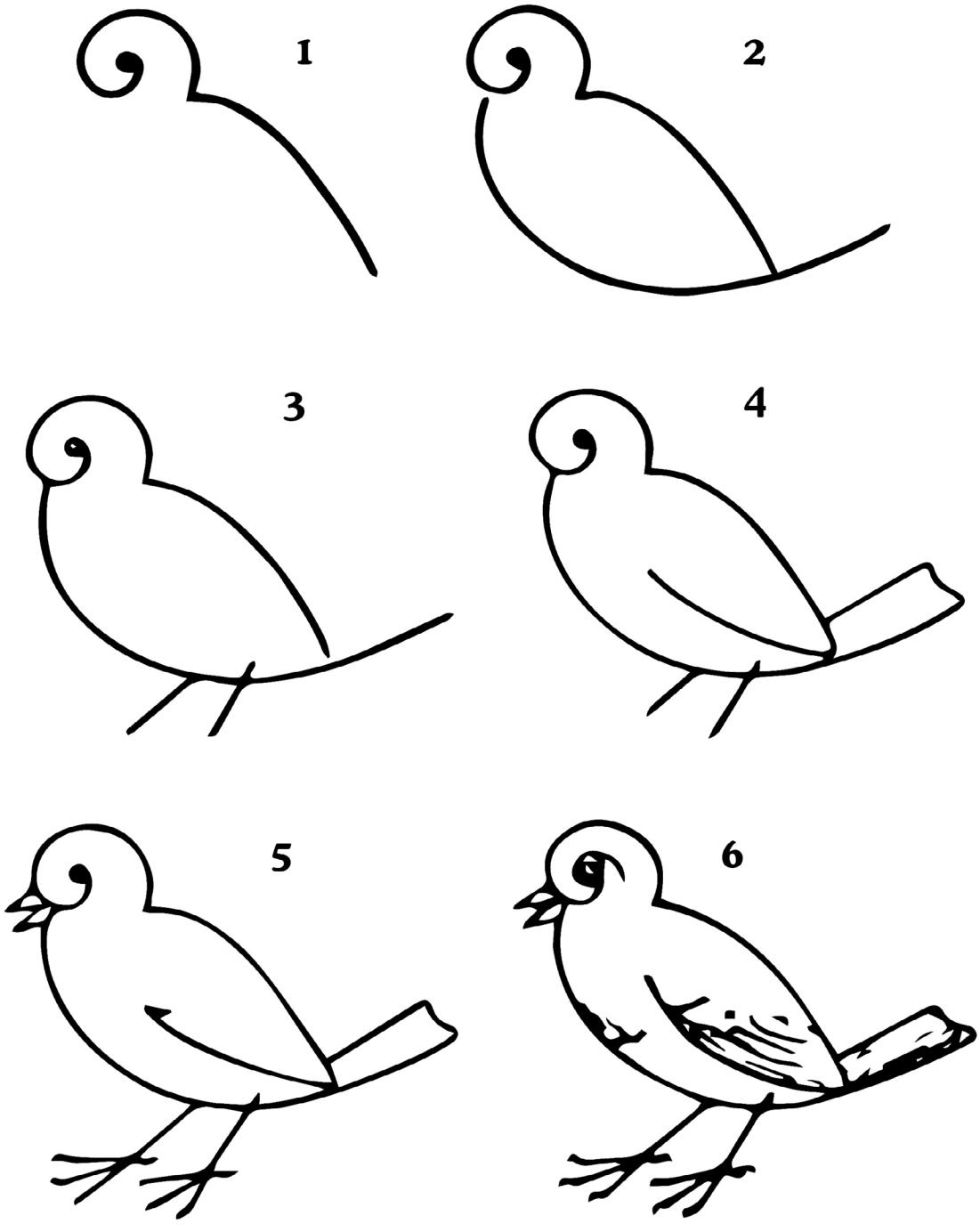
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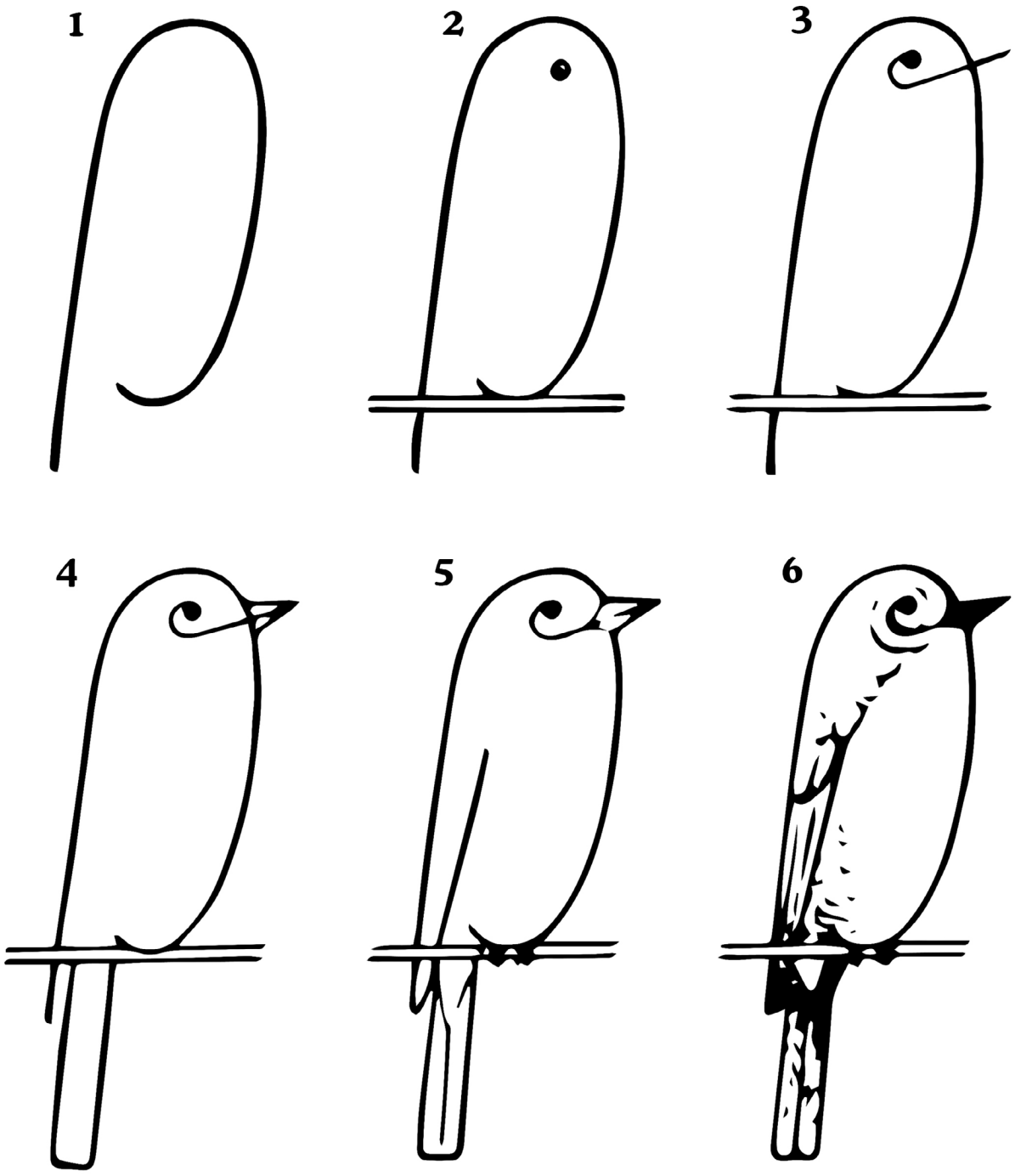
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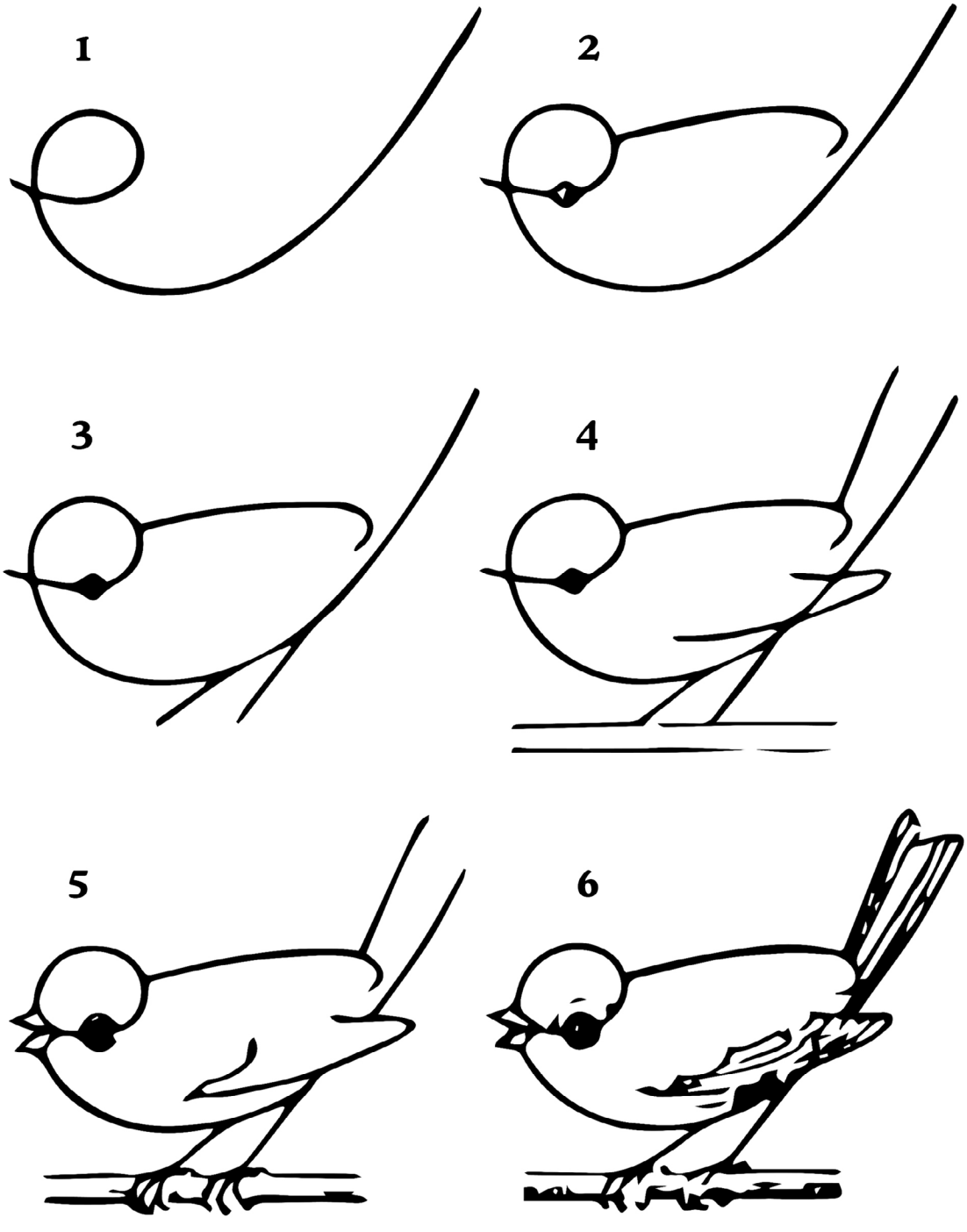
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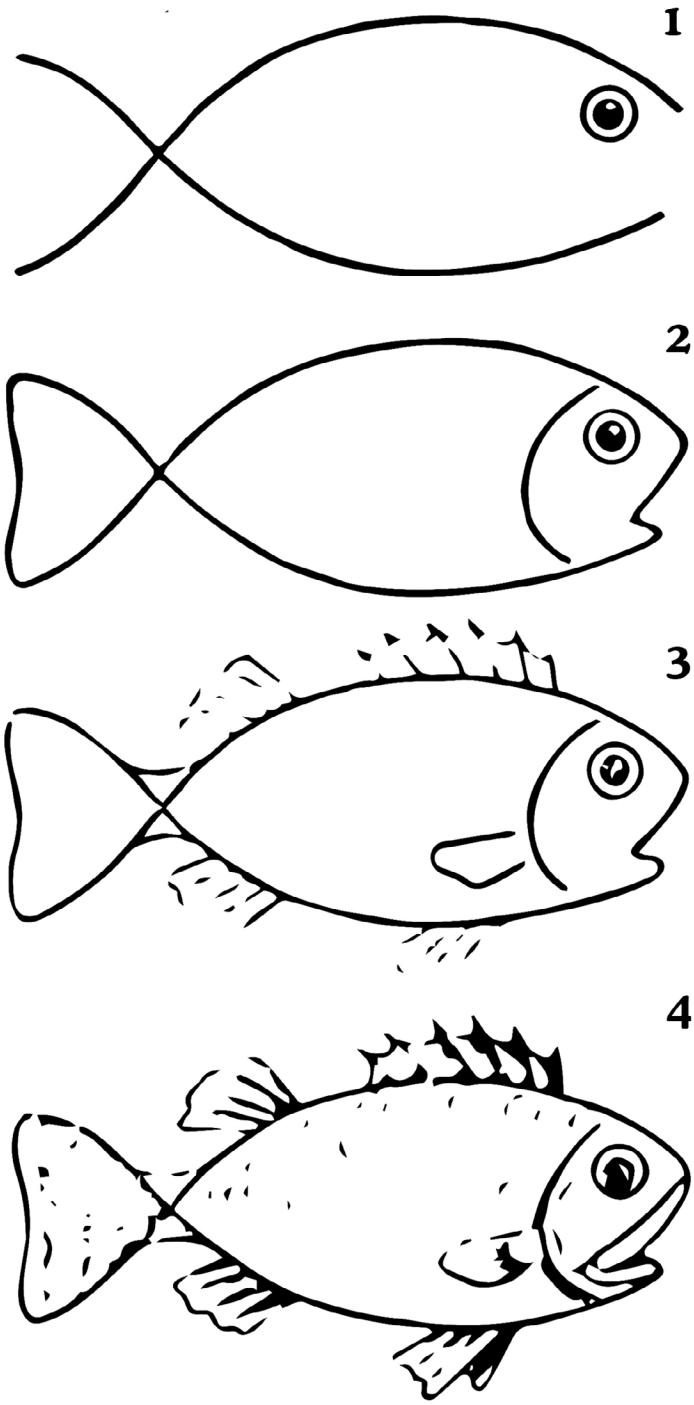
SECTION THREE
Creatures of the Water

LARGEMOUTH BASS



RED SEABREAM

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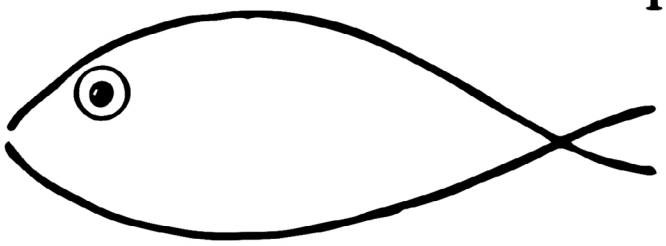

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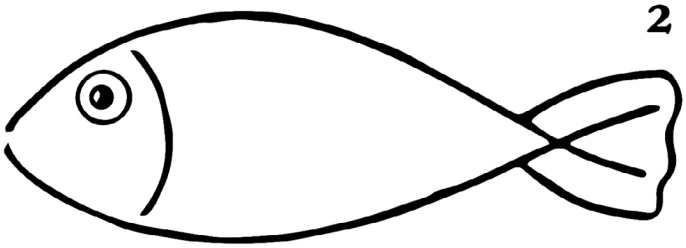

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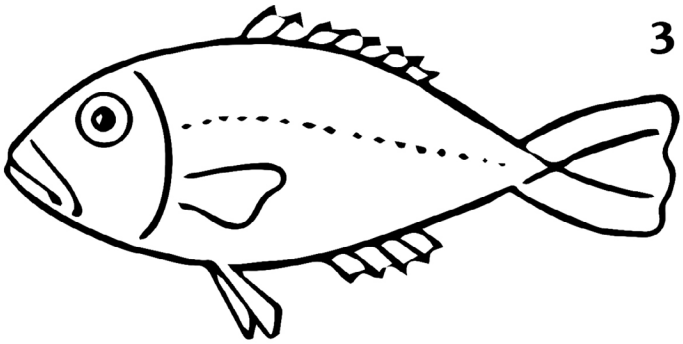

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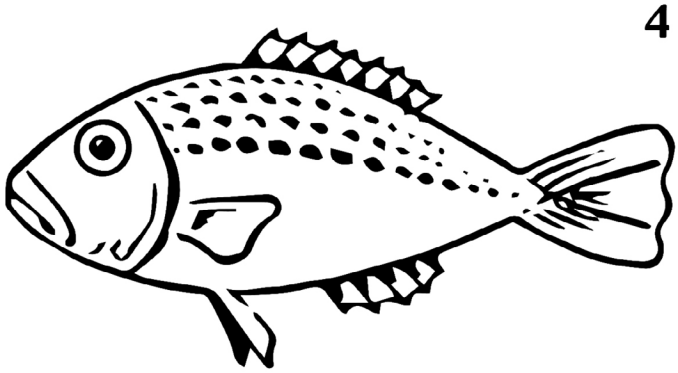
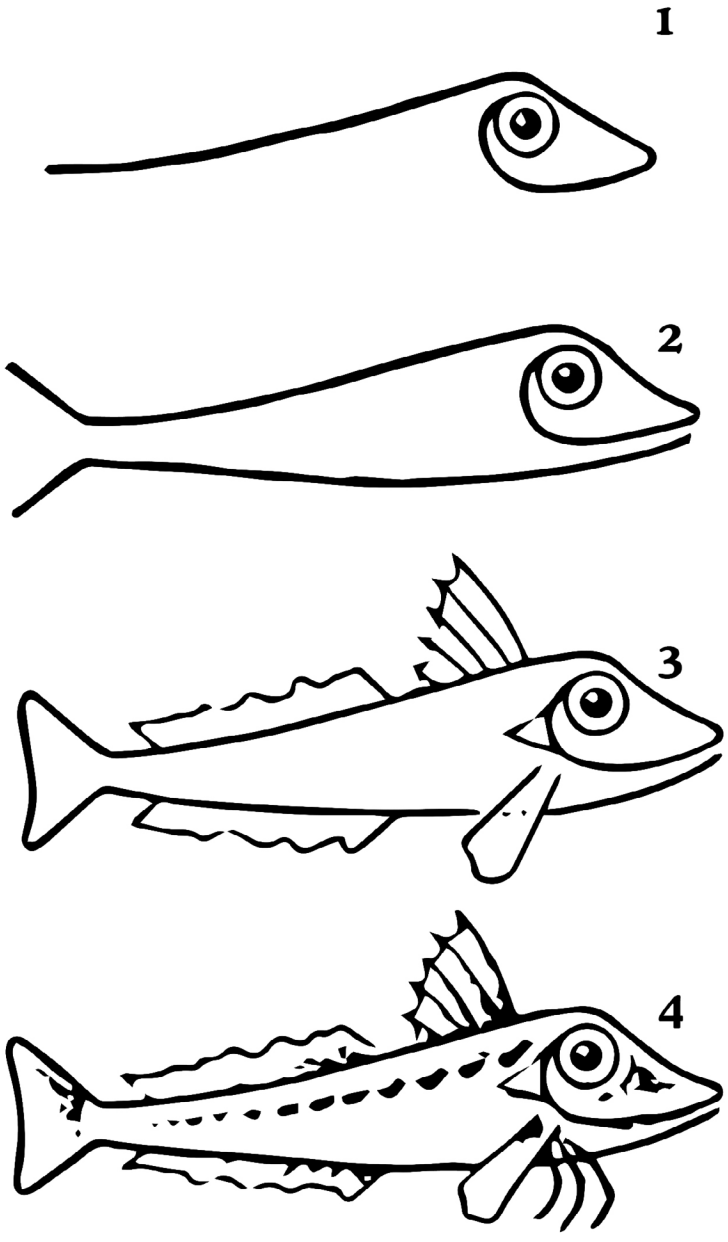
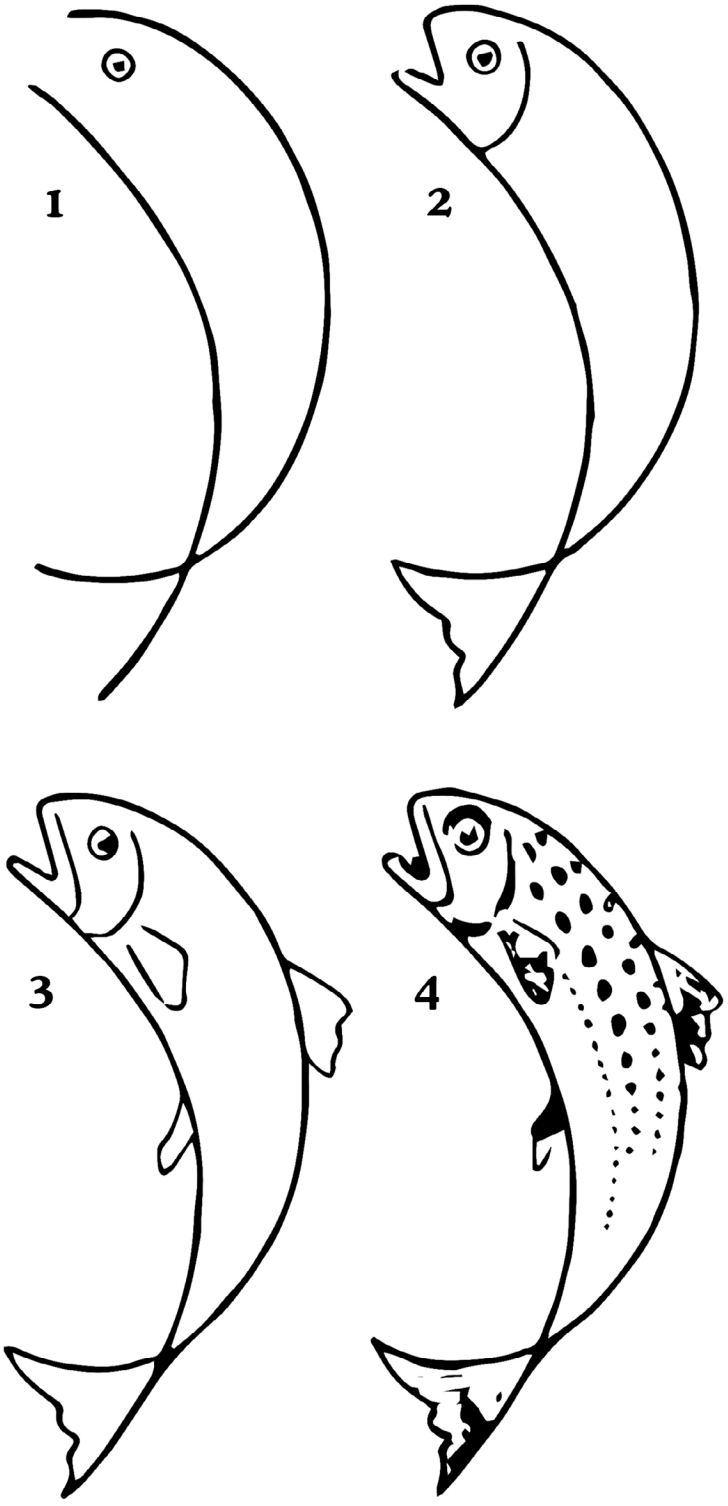


RED GURNARD



MILKFISH



SHOREFISH

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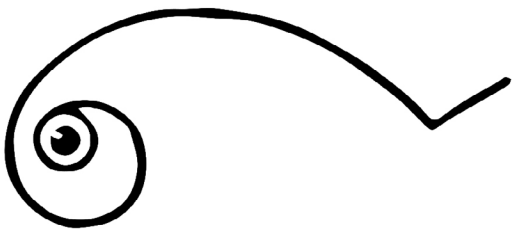

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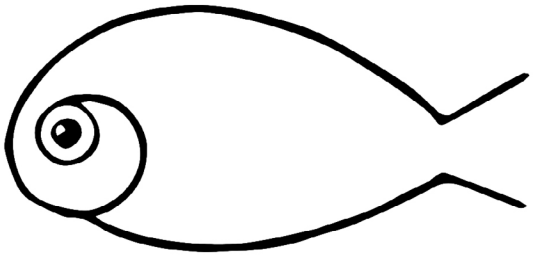

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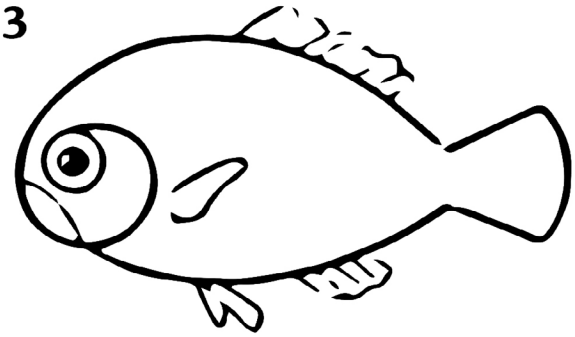

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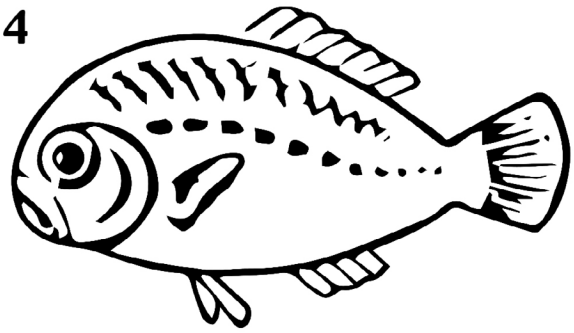
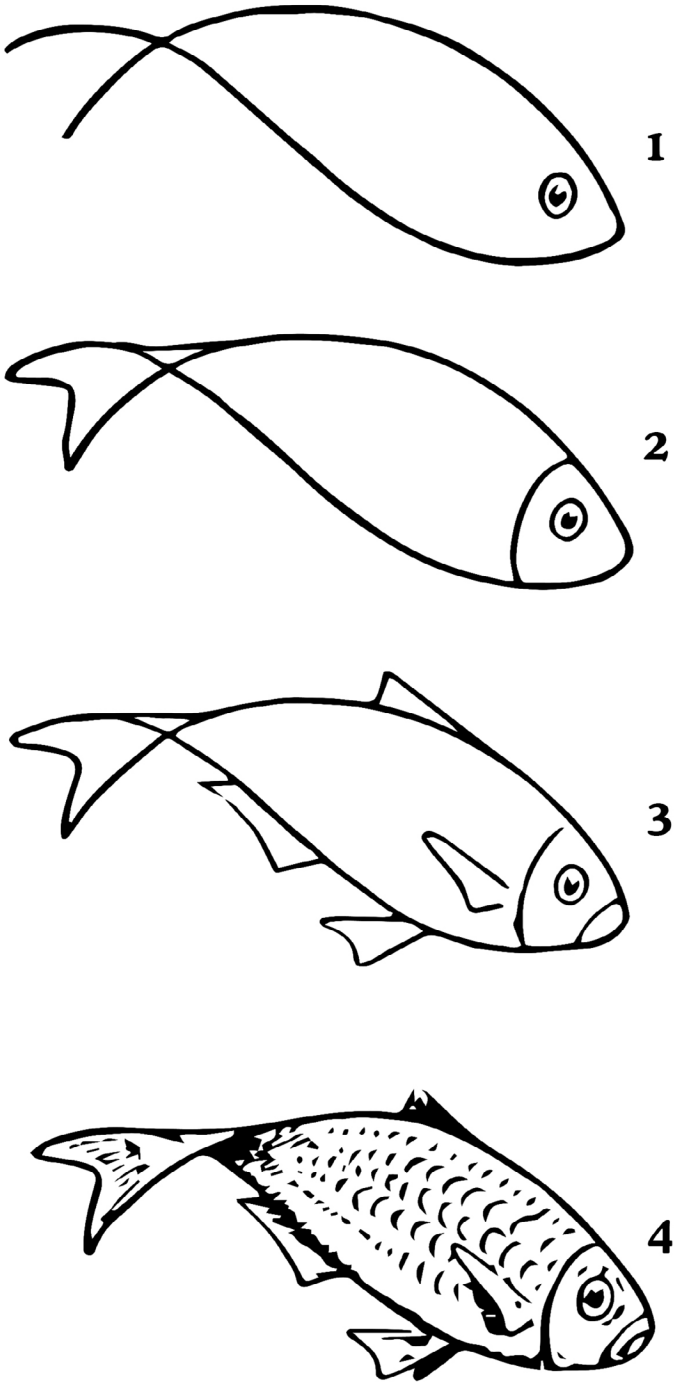
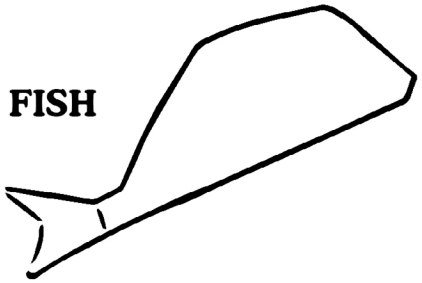


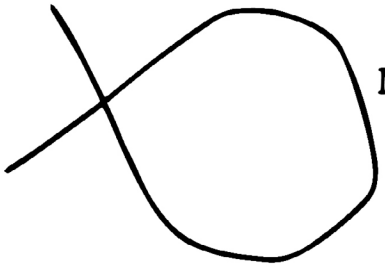
BLUEFISH



CURIOUS FISHES

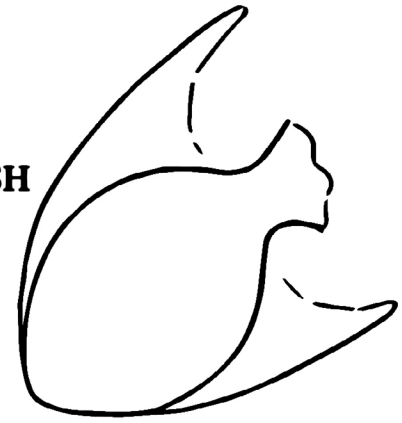
COW FISH

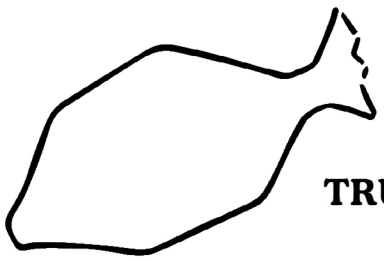




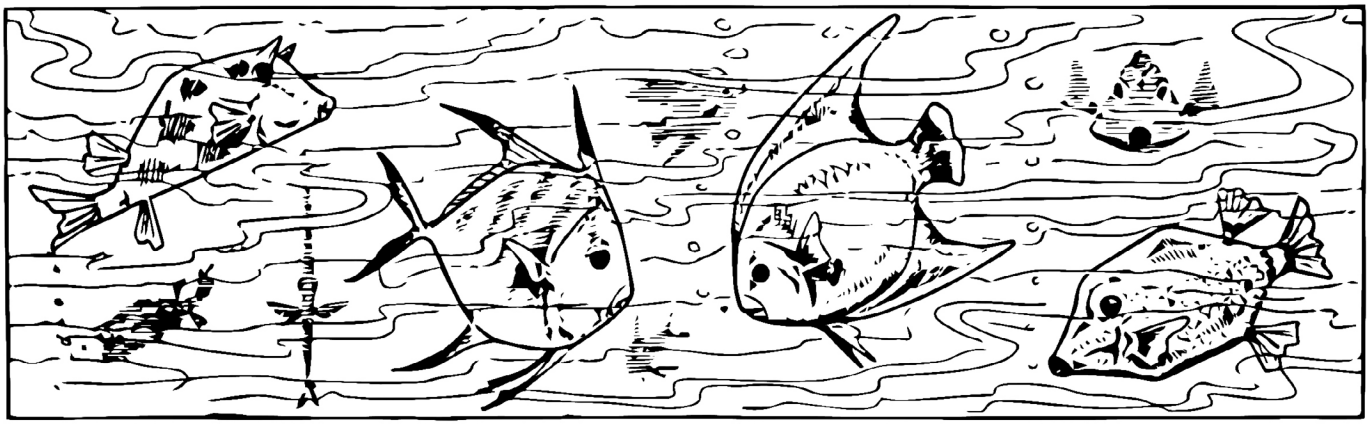
MOON FISH

ANGEL FISH





TRUNK FISH



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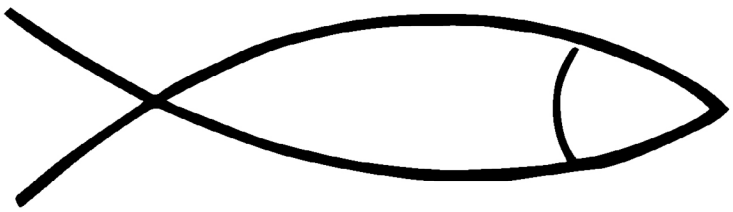

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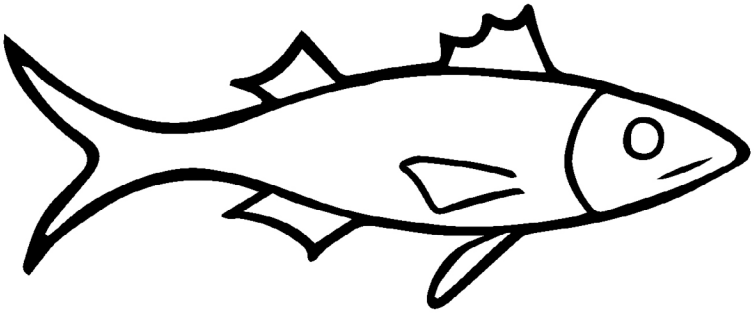

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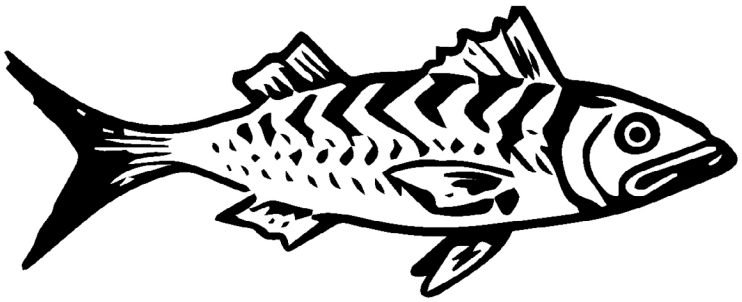

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FLYING FISH

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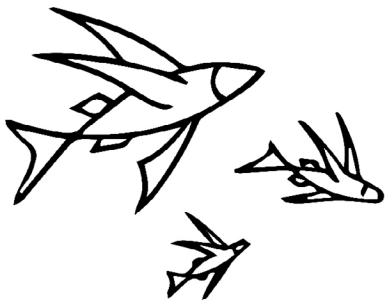

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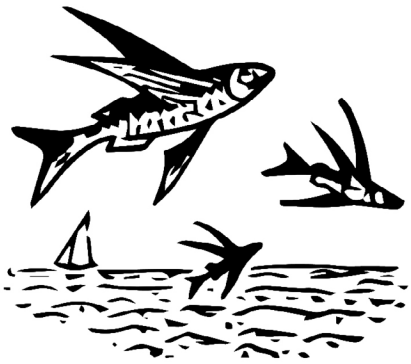

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FROGS

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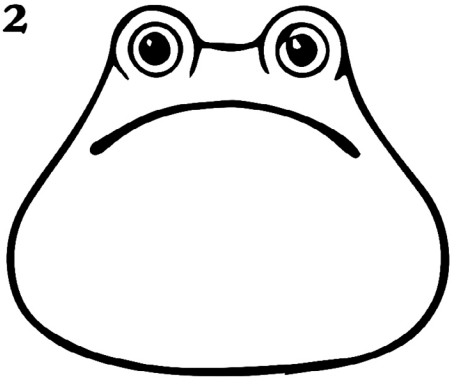

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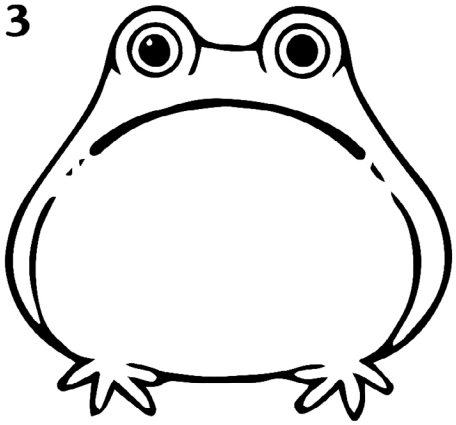

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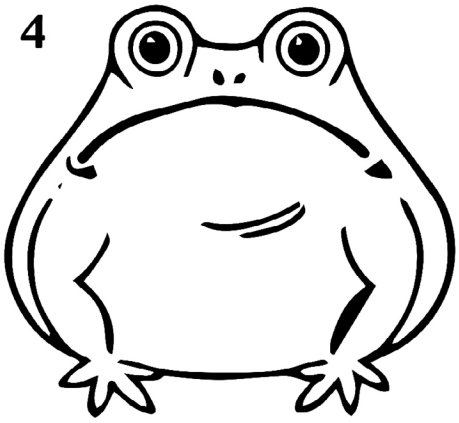

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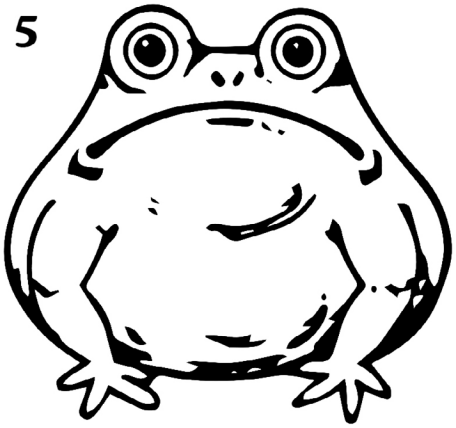

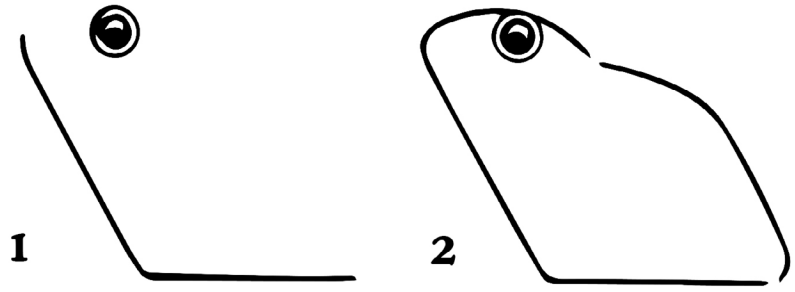
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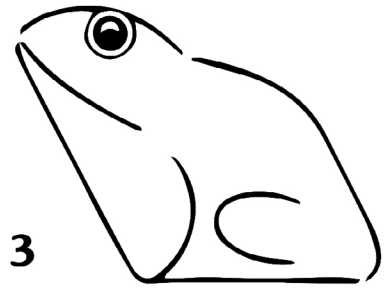
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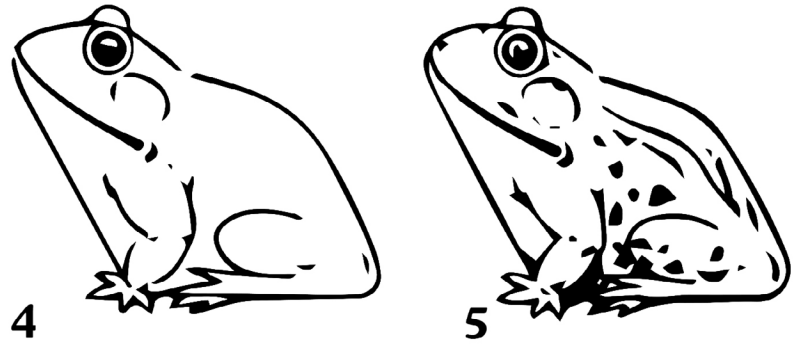
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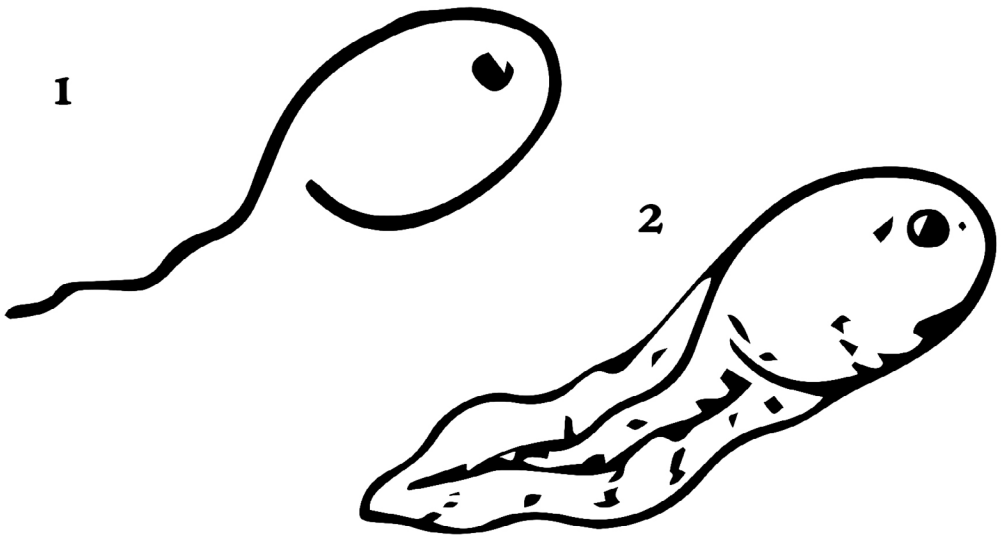
TADPOLES



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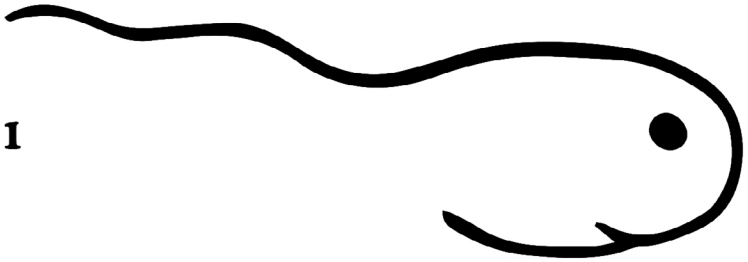

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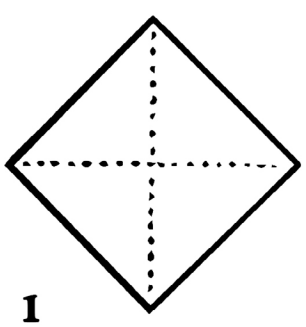
CRAB



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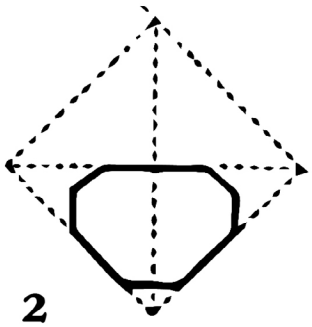

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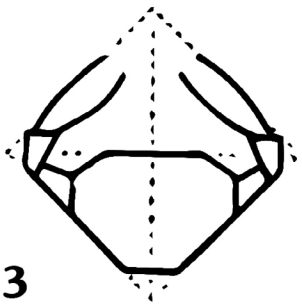

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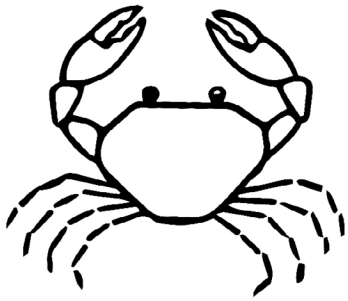

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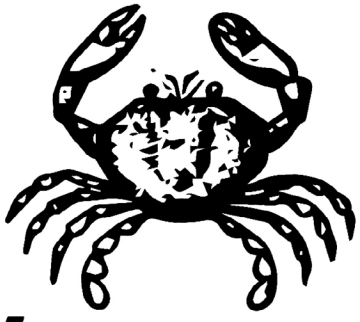

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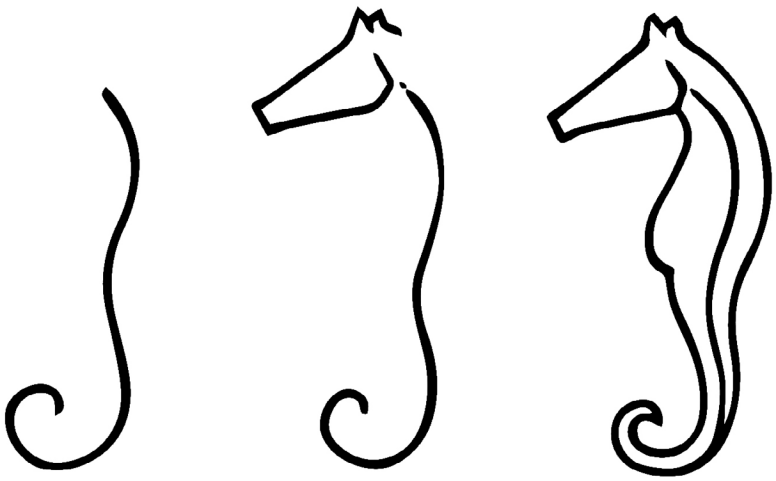
SEA HORSE



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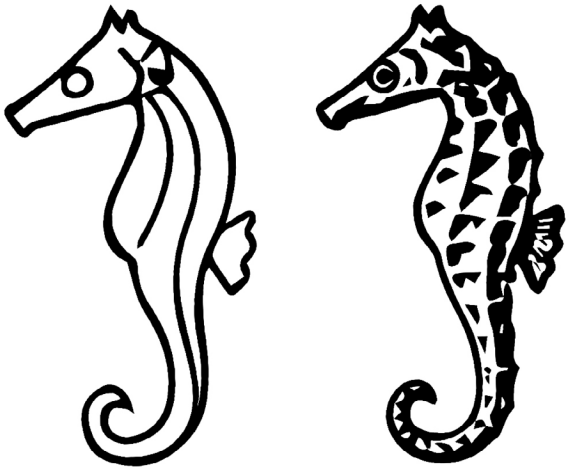
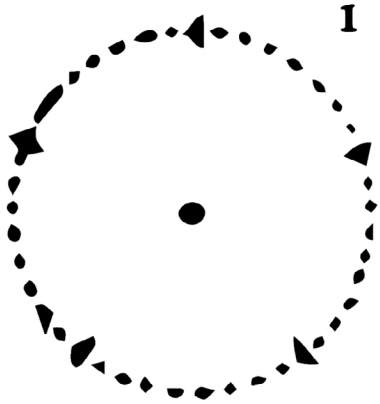


4 5

STAR FISH

1



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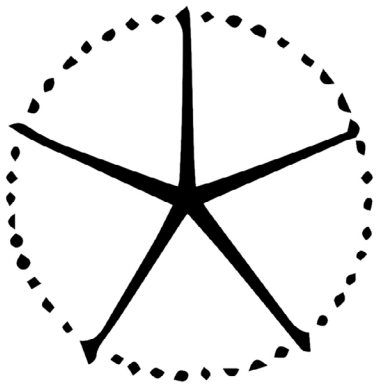

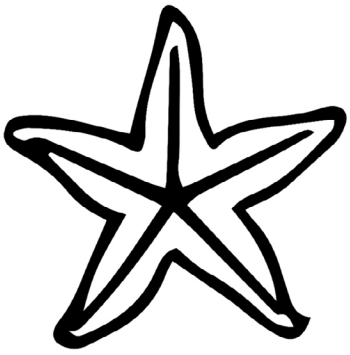

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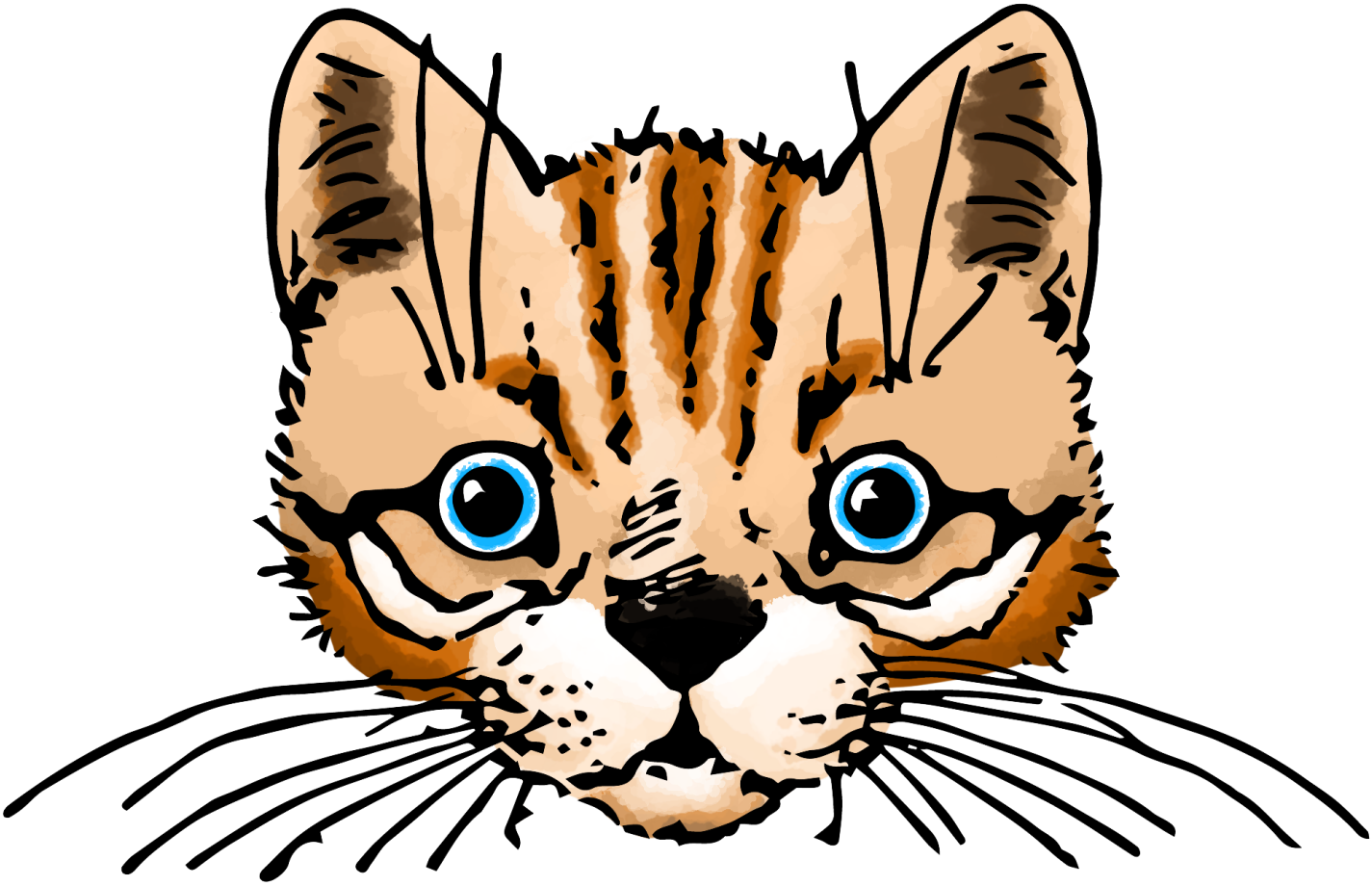
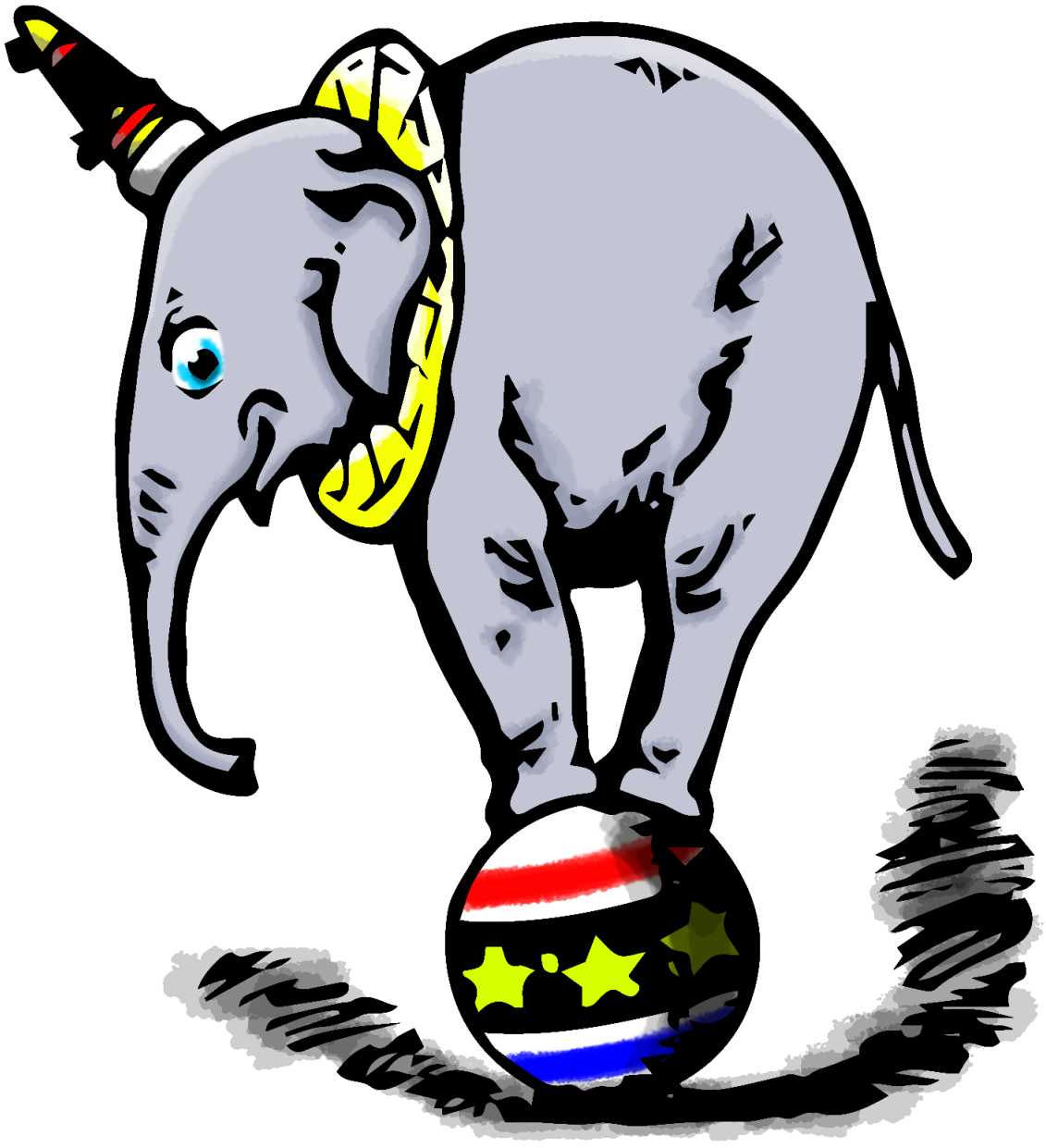
4

SUGGESTIONS FOR WATERCOLOR PAINTING

Here is a good list of colors for practical work. The first eight are enough for every purpose; but add if you wish, purple and orange. Moist colors in pans are best. There are many different kinds of red, green, blue and brown paints; and as you may be puzzled and not know what to get, the names of the best hues of these particular colors are also given. The most useful paints in this list are yellow ochre, light red, Vandyke brown and Payne's gray. Learn to work with them, use them often and see the beautiful effects they produce. Delicate tints are made with thin washes of yellow ochre and light red. Vandyke brown makes a variety of pleasing tints.

Use the bright colors sparingly.

You do not need black paint. Payne's gray with either brown, blue, crimson or green gives rich dark tones. Payne's gray is also useful in shadows and shading other colors. For the different kinds of greens, mix yellow ochre, blue or brown with Hooker's green. Use thin washes of light red and blue for the gray of distances and clouds.