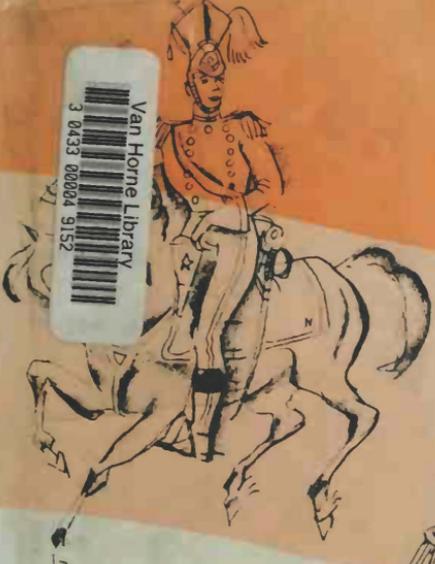
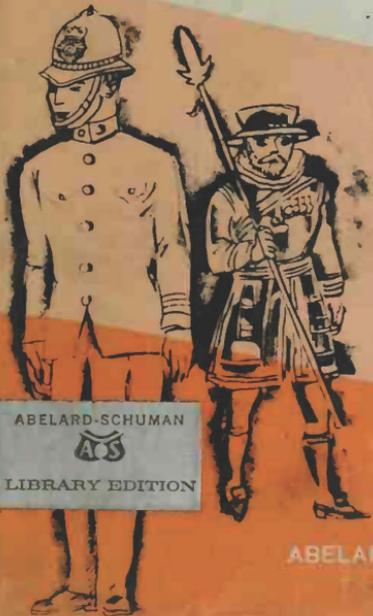


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How to Draw MILITARY *and* CIVILIAN UNIFORMS / *Arthur Zaidenberg*



ABELARD-SCHUMAN

LIBRARY EDITION

ABELARD-SCHUMAN

HOW TO DRAW Military and Civilian Uniforms

by ARTHUR ZAIDENBERG

Uniforms have always held a special fascination for young people. This latest book in the popular how-to-draw series by Arthur Zaidenberg takes up the customs and traditions behind wearing uniforms while showing clearly and simply, how to draw them.

"Uniforms for soldiers," for example, "were introduced as a means of identifying friend from foe. In the heat of battle, soldiers were able to recognize their comrades by the fact that they wore clothes exactly like their own."

Handsomely illustrated with spirited drawings by Mr. Zaidenberg, this picture study of the techniques involved in drawing uniforms includes everything from the garb of ancient Mongolian fighters and Samurai warriors to modern civilian uniforms worn by doormen, nurses and nuns.

Followers of Mr. Zaidenberg's earlier books on art instruction for young people will welcome this newest addition to the series.



ABELARD-SCHUMAN

London New York Toronto

How to Draw
Military
and
Civilian
Uniforms

by Arthur Zaidenberg



Abelard-Schuman

London New York Toronto

OTHER BOOKS BY ARTHUR ZAIDENBERG

How to Draw Wild Animals
How to Draw Dogs, Cats and Horses
How to Draw Farm Animals
How to Draw Ships and Trains, Cars and Airplanes
How to Draw Birds, Fish and Reptiles
How to Draw Historic and Modern Bridges
How to Draw Landscapes, Seascapes and Cityscapes
How to Draw Butterflies, Bees and Beetles
How to Draw Flowers, Fruit and Vegetables
How to Draw Costumes and Clothes
Drawing the Human Figure in Action

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CONTENTS

INTRODUCTION 5

DRAWING MATERIALS 7

THE BASIC FIGURE 8

THE EXPLODED FIGURE 8

Military Uniforms 15

Ancient 15

Middle Ages 30

Renaissance Era 38

Revolutionary Wars 42

Twentieth Century 49

Civilian Uniforms 56

A FINAL NOTE 64



Introduction

Even though we are influenced by current styles set by fashion designers for men and women, boys and girls, we still are free to dress very much as we please as long as we are decently covered and reasonably clean.

There are, however, professions in which millions of people are engaged at some time in their lives that leave them no choice in the clothes they wear. The same holds true for special occasions. What they wear is dictated by custom or tradition, by the nature of the work they are doing and by the decision of higher authorities than themselves.

In professions such as medicine, for instance, surgeons, until recently, wore white caps, coats and trousers. Nurses in surgery rooms also wore white caps, dresses and aprons, as well as white stockings and shoes. They now have changed these uniforms to grey to diminish the glare of white which interfered somewhat with the surgeon. This is an example of uniform style set both by tradition and the practical needs of the profession.

Strange uniforms are merely products of old tradition, such as the cap and gown of the college graduation classes. The square, flat-topped mortarboard with a tassel is a very old traditional symbol of the student and scholar.

Uniforms of doormen and bellboys in hotels give distinction and color to jobs which may not be very colorful.

Many uniforms are designed to heighten stature, broaden shoulders and give great color and dignity to the average ordinary figure.

Everyone loves a parade, and uniforms help make parades, as well as everyday jobs, colorful and exciting to the wearer and viewer.

The word "uniform," in dictionaries, is defined as "the same as others."

Uniforms for soldiers came into being to serve an important purpose. They were introduced as a means of identifying friend from foe. In the heat of battle soldiers were able to recognize their comrades by

the fact that they wore clothes exactly like their own. The enemy was also easily distinguished by the very different clothes he wore.

In primitive days each fighting man provided his own apparel for combat and he engraved or painted on his shield or sewed to his robe the coat of arms of his leader or master. A coat of arms was the symbol, a kind of a trade-mark, of the leader and his family. For example, the coat of arms might be a roaring lion or crossed swords or a bolt of lightning. These identification marks were the first approach to uniformity.

As armies grew larger and more organized the state or ruler began to supply identical clothing for the soldiers.

All bowmen wore the same costume, cavalry had their special uniforms, decoration and special protection devices. Decoration was introduced to give to the soldier a sense of pride and to glorify the sad business of fighting.

Protective devices were developed to attempt to make the uniform proof against arrows and lances and sword thrusts. First bronze then iron helmets came into being. Chain mail, which consisted of metal links closely woven together, covered parts of the body, and then came the all-steel breastplates and complete suits of steel for knights and even for the ordinary soldier. When high-powered guns made steel suits and chain mail useless, uniforms again were merely for identification and decoration.

Uniforms were not limited to soldiers in ancient times. Pages and heralds wore special costumes which became uniform. Scholars wore uniform robes, judges and lawyers special wigs and gowns which were the mark of their trade. As cities developed, guards and police were equipped with uniforms. In modern times there are thousands of different uniforms in use and we are able to recognize at a glance the trade or special function of those who wear them.

In the following pages we shall demonstrate the main features of some of the best known types of uniforms for soldiers and civilians and show simple steps to drawing them upon basic figures.

Drawing Materials

Most of the drawings in this book were drawn with soft carbon pencils, which are available at any artists supply counter in your local stores. Get three such pencils in soft, medium and hard. They are labeled 3B, B and HB.

For your pencil drawing you should have a soap eraser, which should be used sparingly. If you think before you apply your pencil to form each line, you will find very little use for your eraser.

Get a good pencil sharpener and a sandpaper pad at the same art supply shop. A dull point makes dull drawings. The sandpaper block refines the point of your sharpened pencil.

Get several sketch pads, one small enough for your pocket.

Practice drawing everything of interest. Sketch uniformed people when possible. Observe and memorize when you cannot sketch directly.

Some of the drawings are made with pen and India ink. India ink is a very black drawing ink.

You may use the ordinary pens used for writing. There are also fine drawing pens made especially for drawing purposes.

The Basic Figure

This book does not intend to teach you how to draw the human figure in all its great detail and complicated structure.

You are only required to learn a simplified form upon which to place the uniform.

It is not difficult to learn to draw this basic figure if you follow the few geometric patterns shown in the following pages.

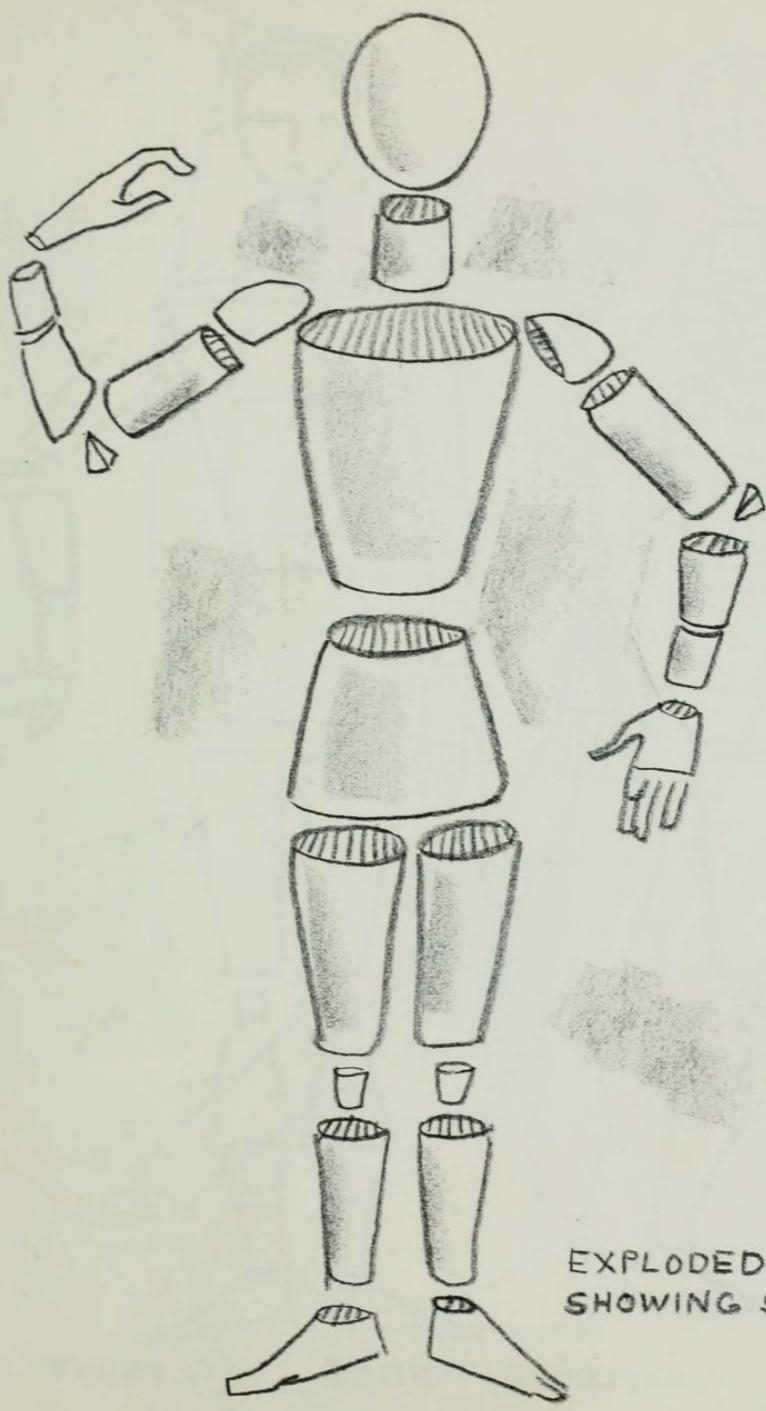
The large, major human figure areas are first shown separated and then joined. Follow these exercises and you will soon find you can construct adequate basic figures to wear the uniforms you draw.

The Exploded Figure

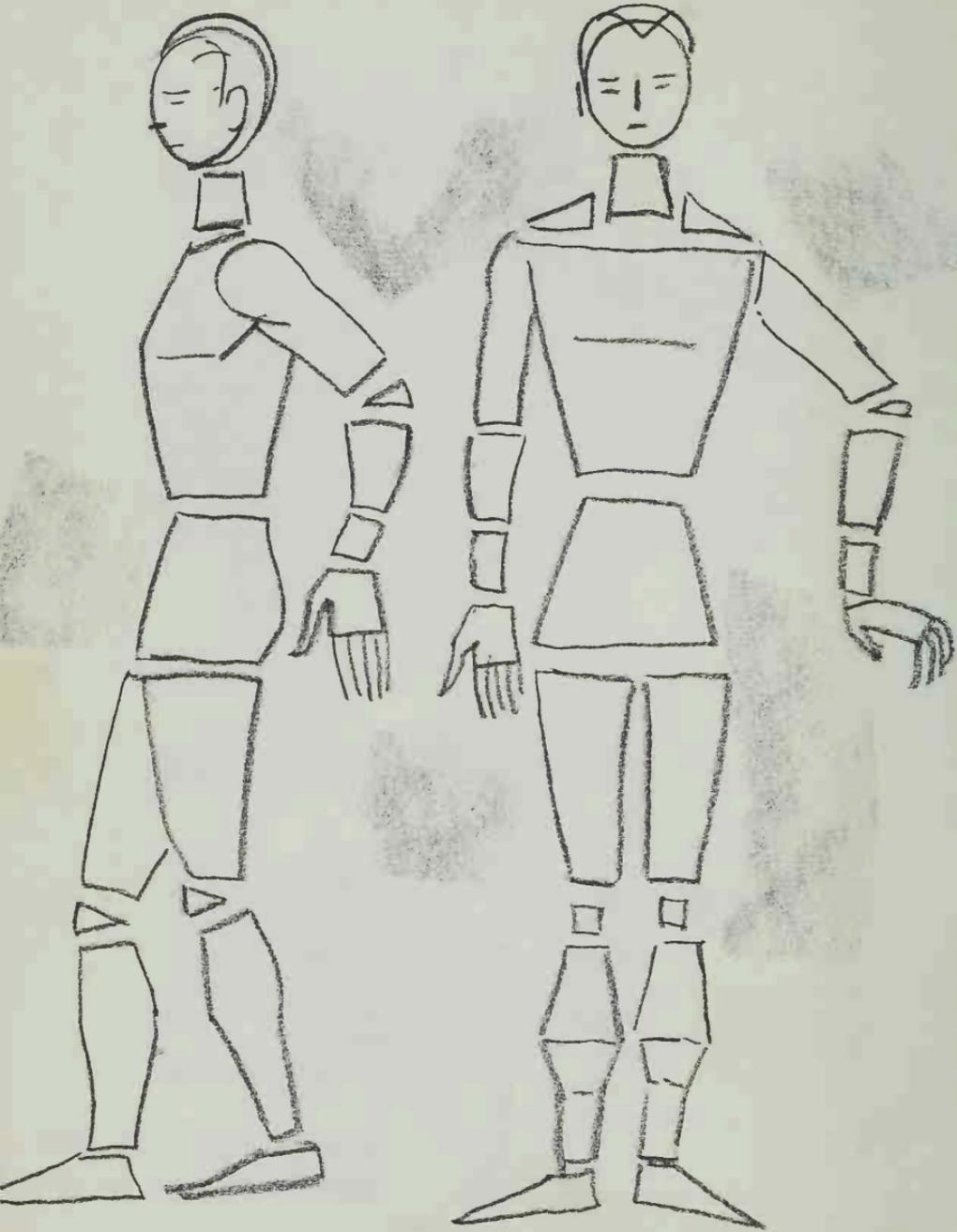
The human body becomes a simple structure if you eliminate all the unnecessary details and think of it as a series of tube-shaped forms with an egg-shaped globe representing the head.

These drawings are exploded figures showing the general shape and proportions of each of the tube-shaped parts.

When this exploded figure is reassembled, the tubes joined, we see the whole figure in simplified form.



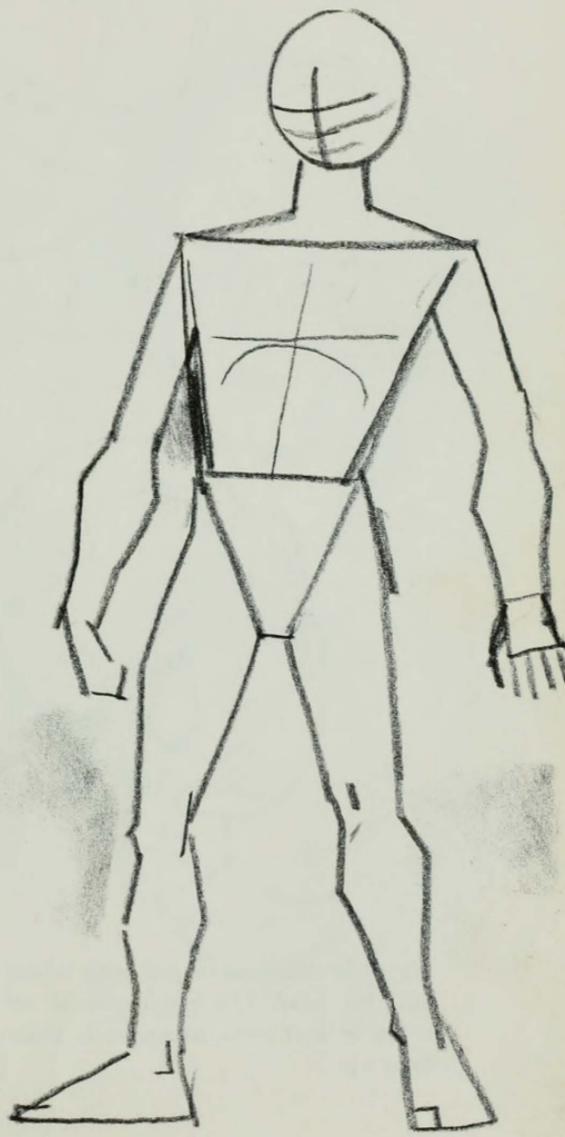
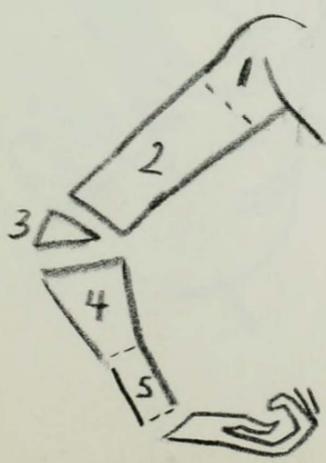
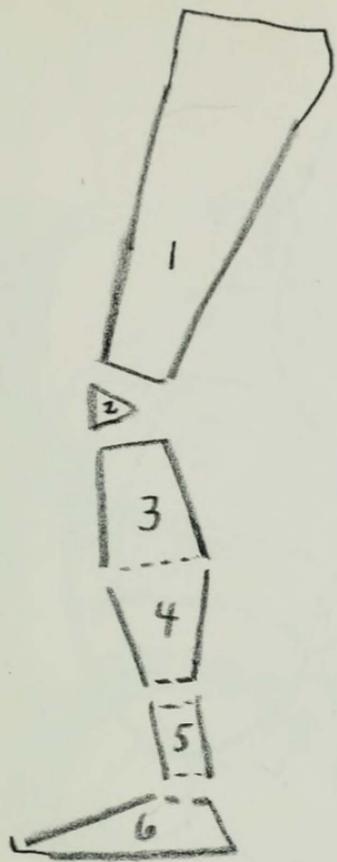
EXPLODED FIGURE
SHOWING SOLID FORM

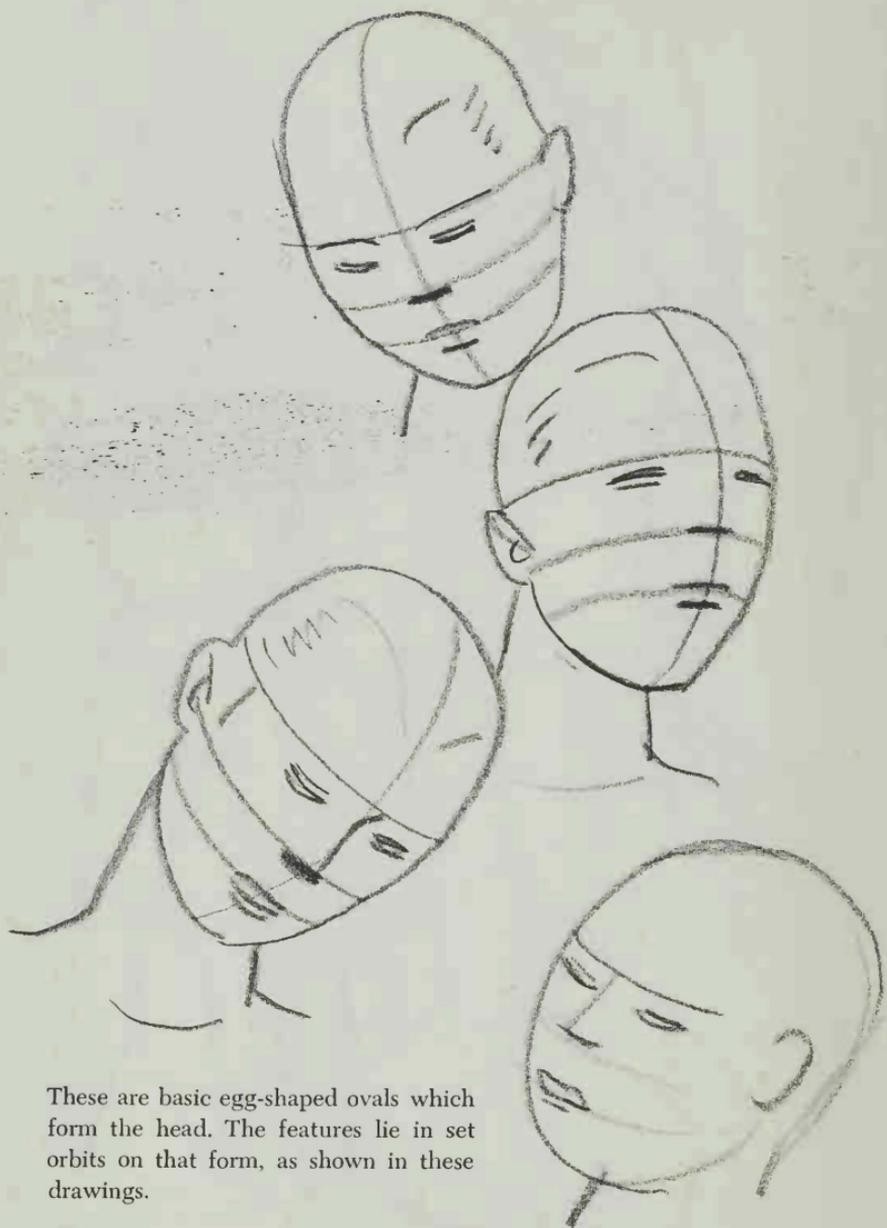


SIDE

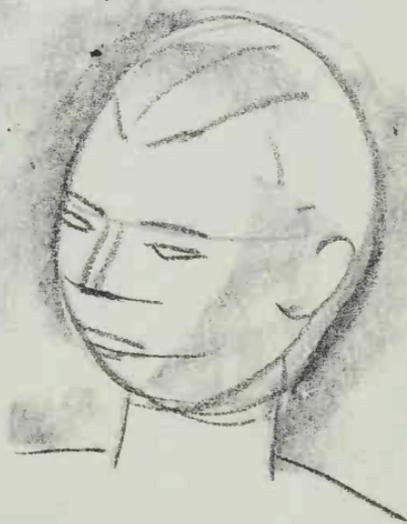
EXPLODED FIGURES

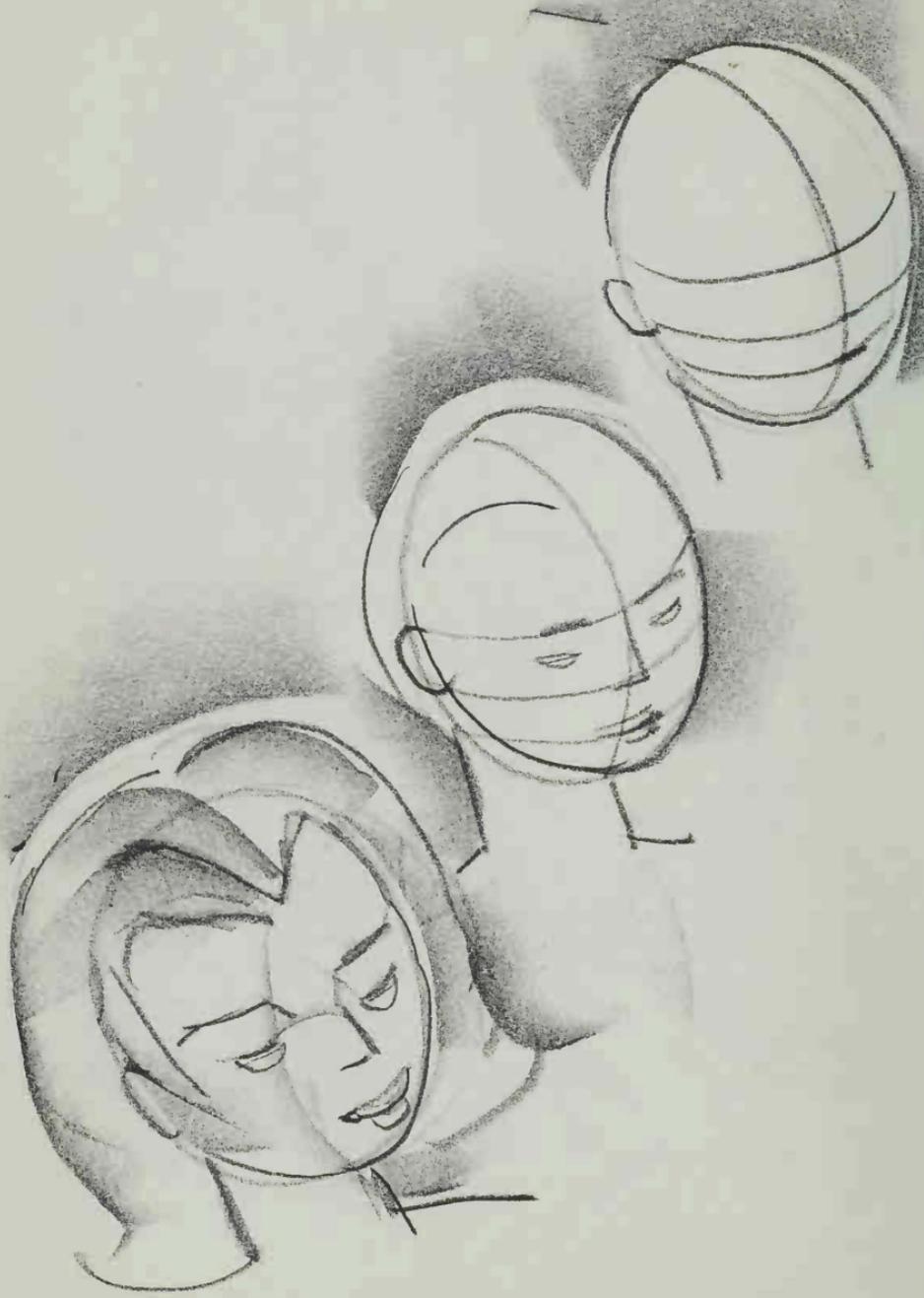
FRONT





These are basic egg-shaped ovals which form the head. The features lie in set orbits on that form, as shown in these drawings.

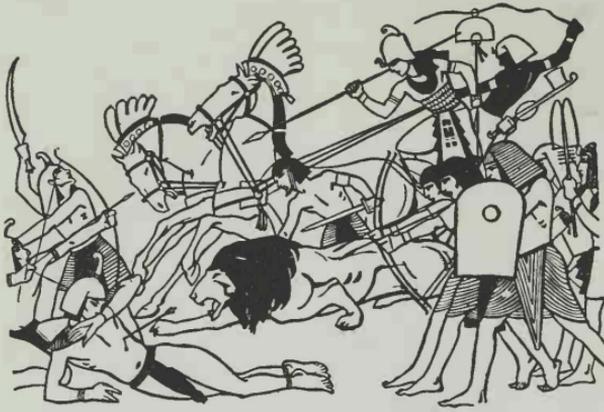




Uniforms of Ancient Warriors

Designing uniforms has always been an art. From earliest history the uniforms of soldiers, sailors, senators and servants have shown that costume artists have used imagination and inspiration, and we have a colorful record of these creations from paintings and sculpture through the centuries.

In simple lines on basic figures we shall show the steps in drawing some of these uniforms. Study these drawing methods, first the basic figure and then the various uniforms. You can learn a great deal about the character of the people wearing historic uniforms and can have a good deal of pleasure drawing them.



EGYPT





ASSYRIA





Barbarian armies used animal fur skins combined with rough woven tunics. Their helmets were of metal and were sometimes decorated with animal horns and tusks. These are Frankish warriors.





ANCIENT
CHINESE





ANCIENT MONGOLIAN FIGHTERS



ANCIENT JAPAN



JAPANESE SOLDIER



JAPANESE SAMURAI WARRIOR

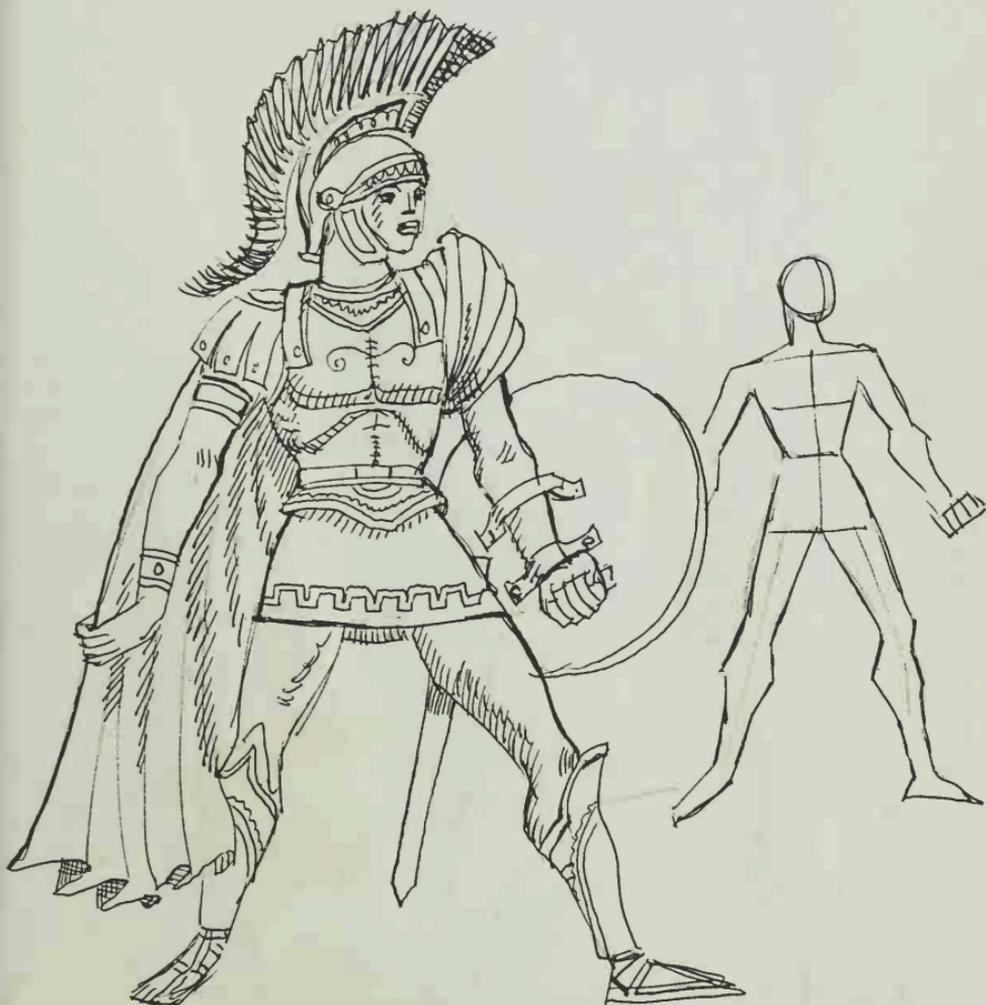
ANCIENT GREEKS

The ancient Greeks of the age of Homer wore uniforms as graceful and beautiful as were their temples and palaces, their sculpture and paintings.

Their bronze helmets had long, sweeping lines of plumes or horsehair decorations. Their breastplates were carved and molded to simulate the human torso.

The tunics under the breastplates were of brilliant colors and were embroidered with decorative borders. Many wore long capes.







GREEK OFFICER



ANCIENT ROMANS

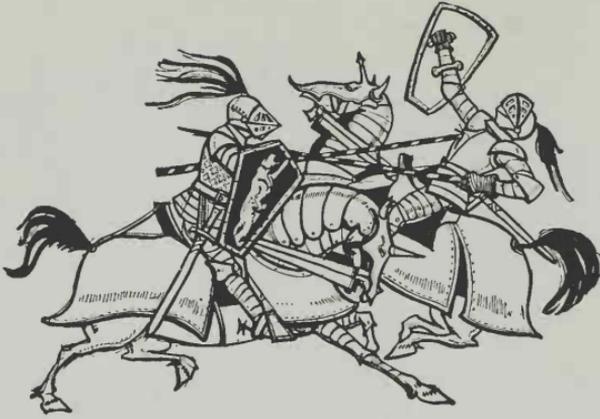
The Romans borrowed parts of the designs of their uniforms from the Greeks but added their own practical touches.

They added more protection against the enemy's weapons and modified some of the costly decoration for the common soldier. Their officers, however, wore very ornate, elaborately sculptured breastplates with tooled leather trimmings.

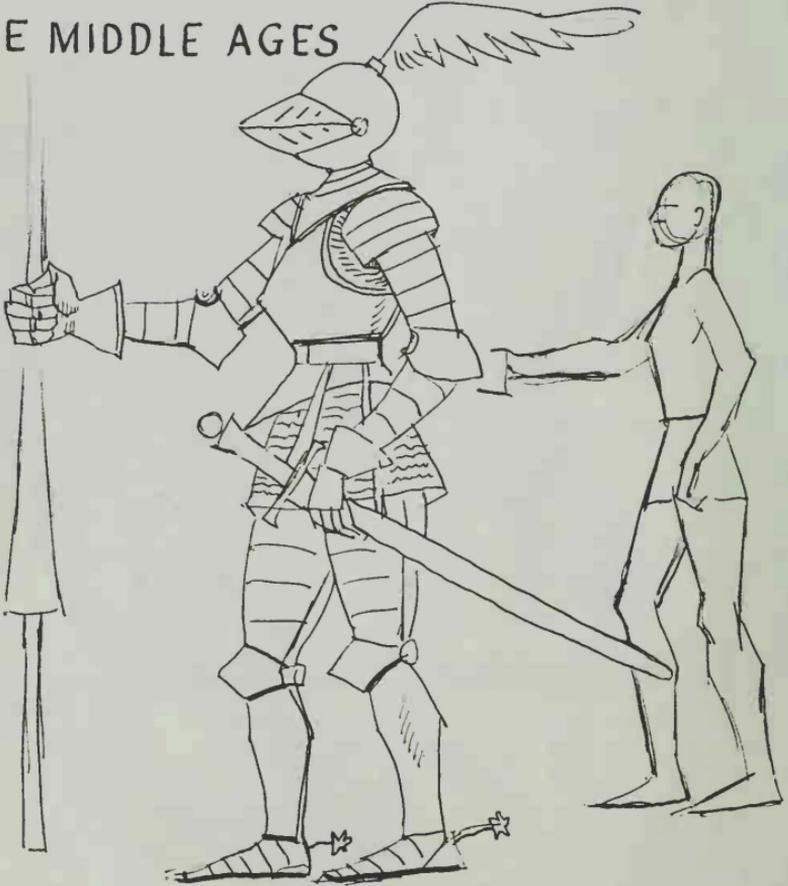
ROMAN SOLDIERS



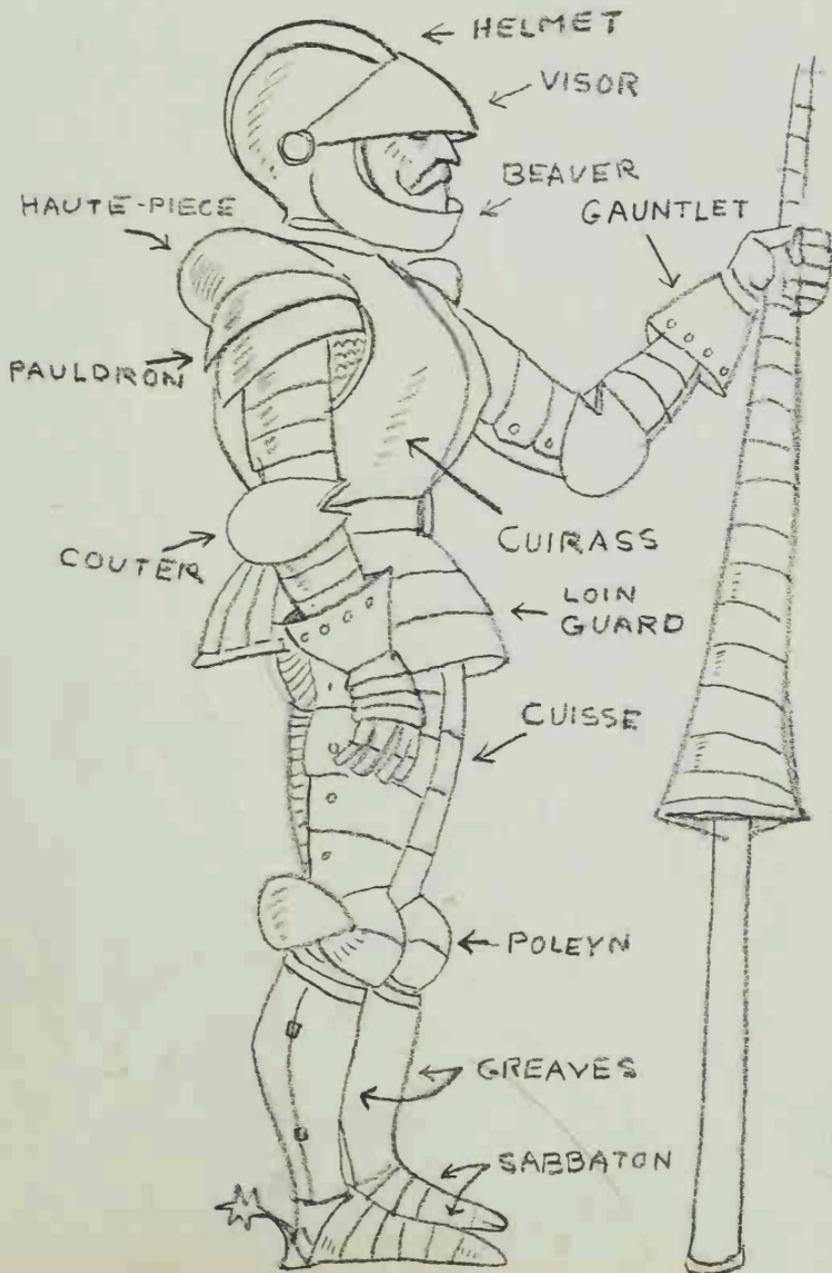
ROMAN
OFFICER

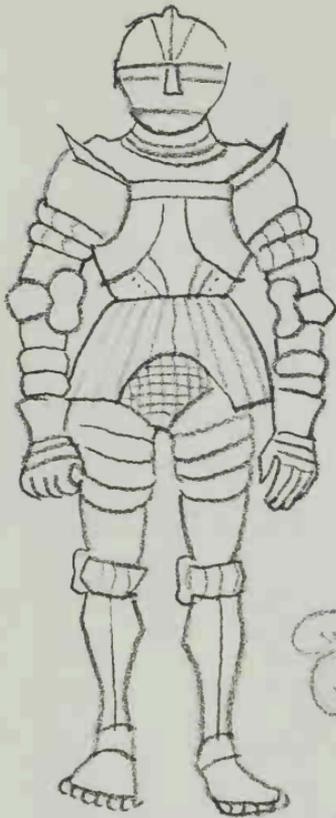


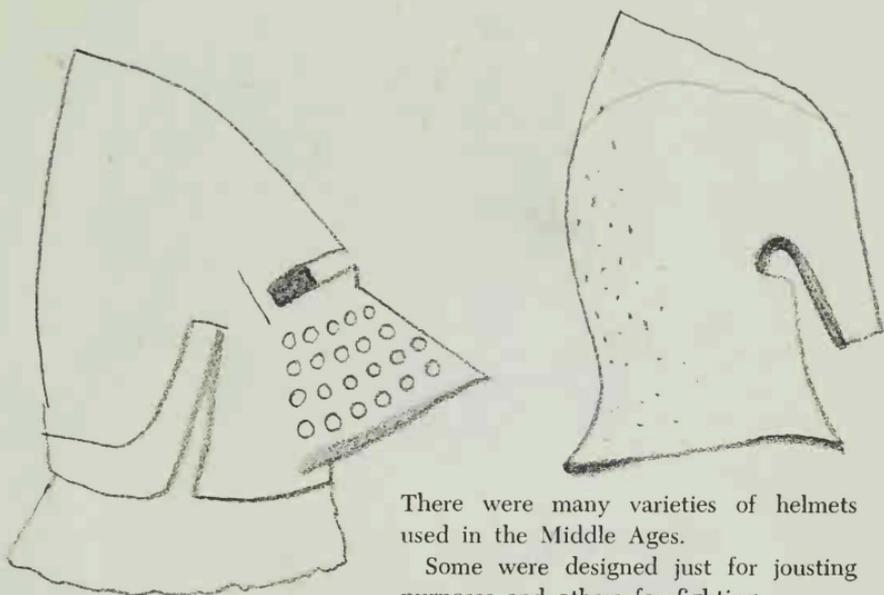
THE MIDDLE AGES



These are the parts of a complete suit of metal for a knight.

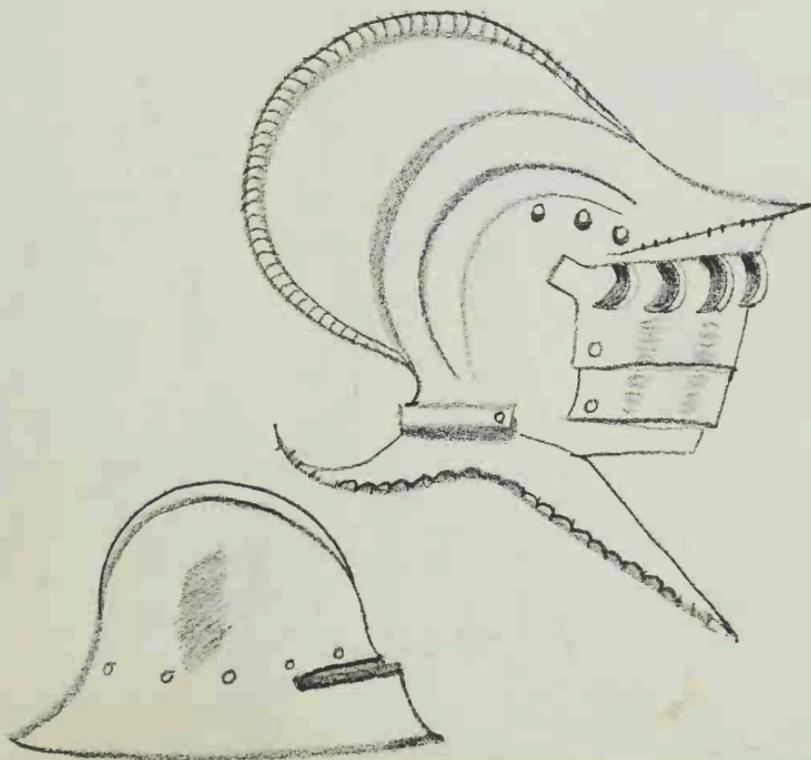






There were many varieties of helmets used in the Middle Ages.

Some were designed just for jousting purposes and others for fighting.





KNIGHT
OF THE
ROUND
TABLE





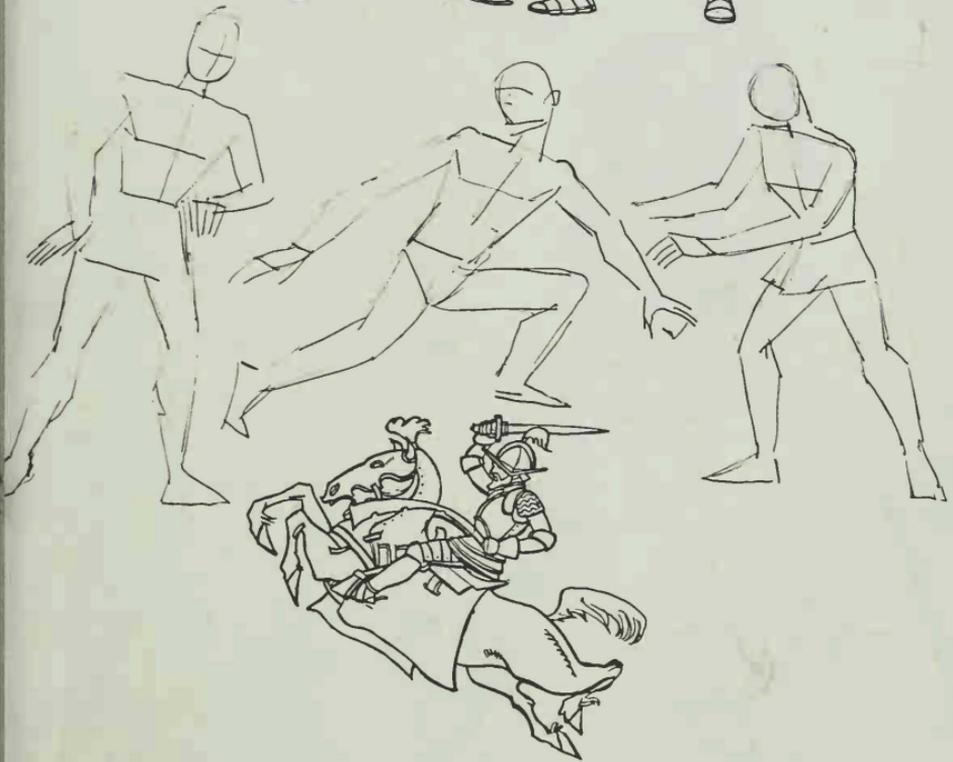
JOAN OF ARC

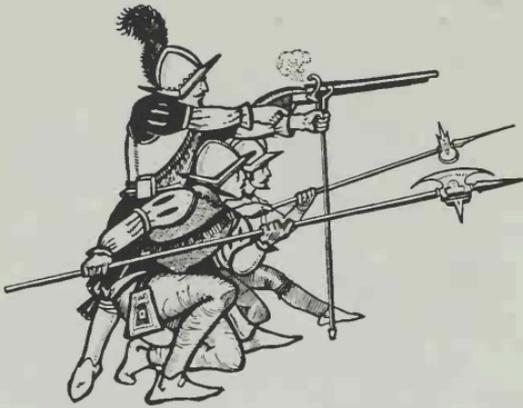




The Spanish soldiers, who conquered the Aztec and Inca kingdoms, relied on their steel armor to repel vast numbers of their enemies.

XVI CENTURY SPANISH OFFICER





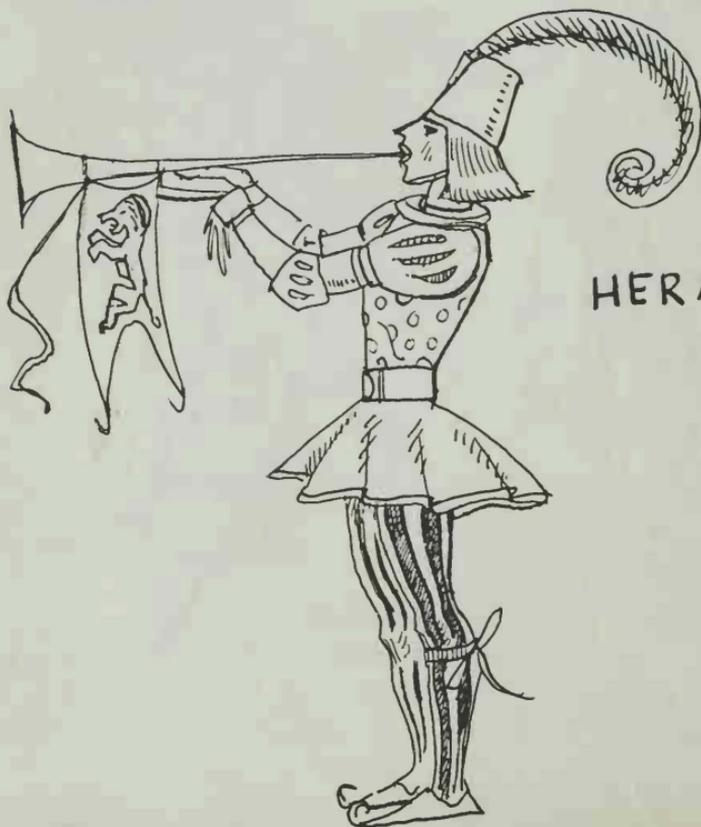
RENAISSANCE ERA



MUSKETEER



ITALIAN NOBLEMEN
XV CENTURY



HERALDS



BIBLICAL
WARRIOR'S
HELMET

GREEK

MOORISH

KNIGHTS' HELMETS

18TH CENT.
BRITISH
NAVAL
OFFICER



18TH CENT.
FRENCH
OFFICER



NAPOLEON'S
HAT



19TH CENT.
ITALIAN OFFICER

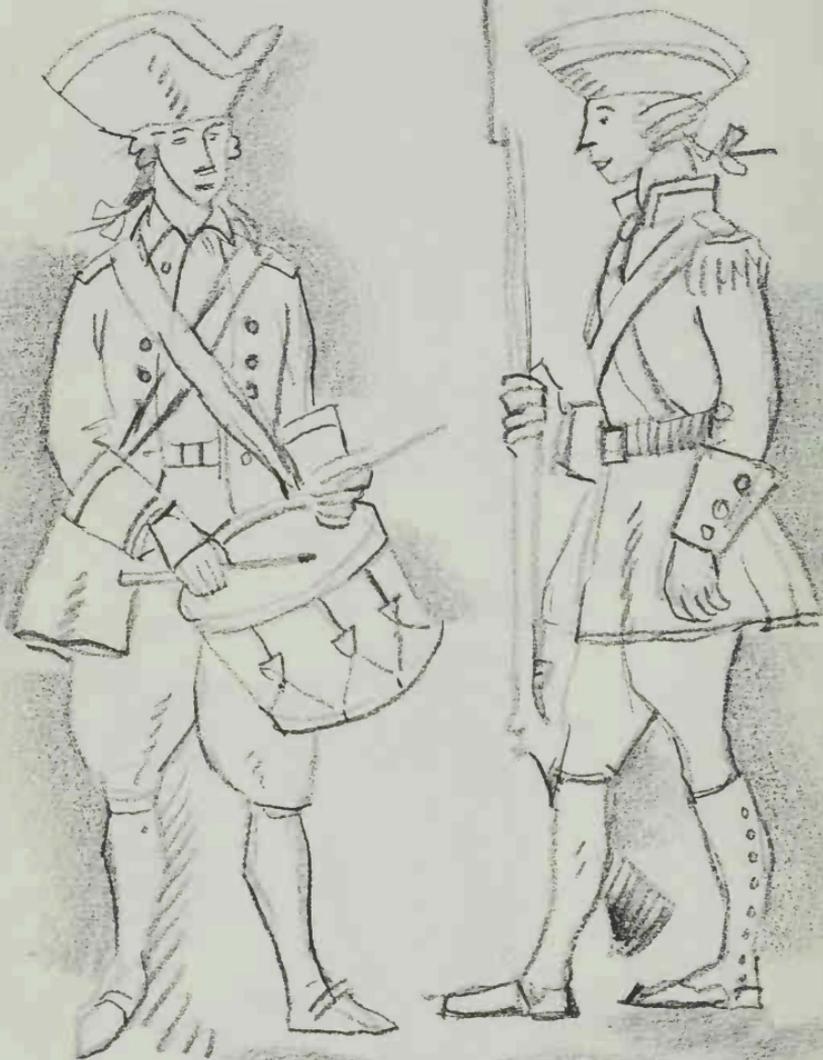


19TH
CENT
BRITISH
SHAKO



EARLY
20TH CENT
GERMAN
OFFICER'S
HELMET

REVOLUTIONARY WARS



The troops of the Colonial armies of the American Revolutionary War were not always well uniformed and equipped. Here are two who were.



FRENCH REVOLUTION
PIKEMAN



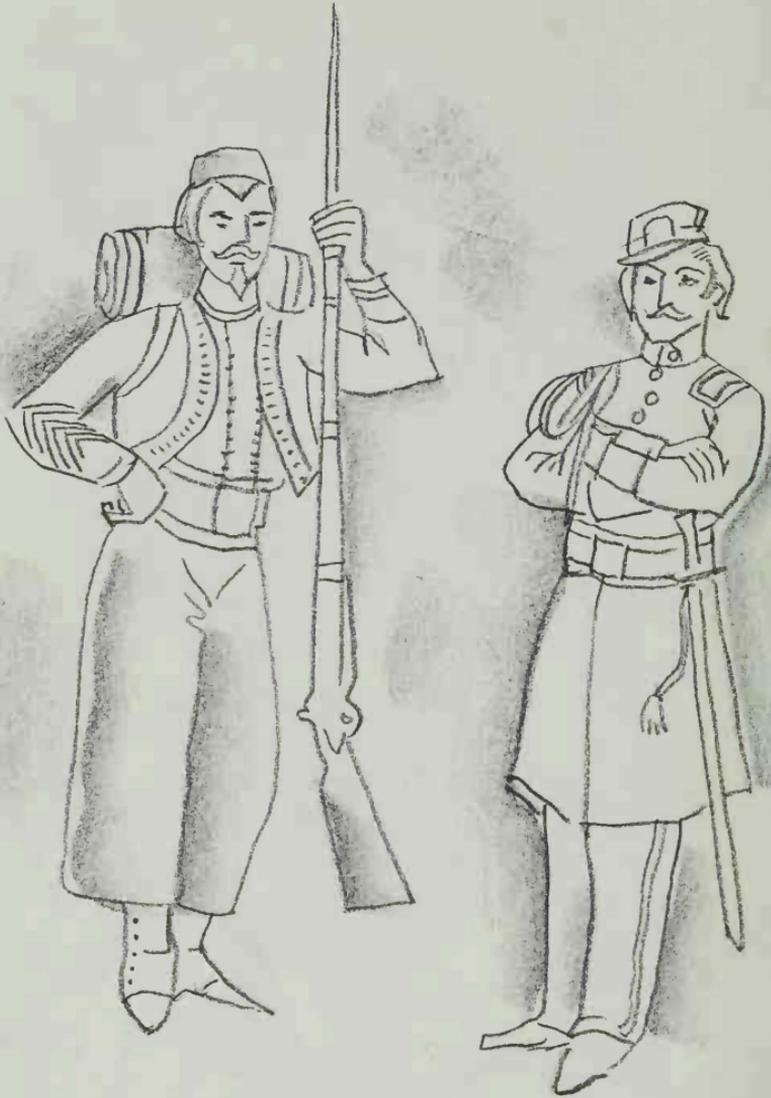
The armies of France were always particularly colorful in the uniform designs. Napoleon the First had his soldiers decked out in plumed helmets and tall fur hats called shakos. The uniforms were sometimes fur trimmed, and silk scarves, fringed and brocaded, hung around their waists. Some officers wore leopard-skin capes.



SOLDIER OF NAPOLEON I

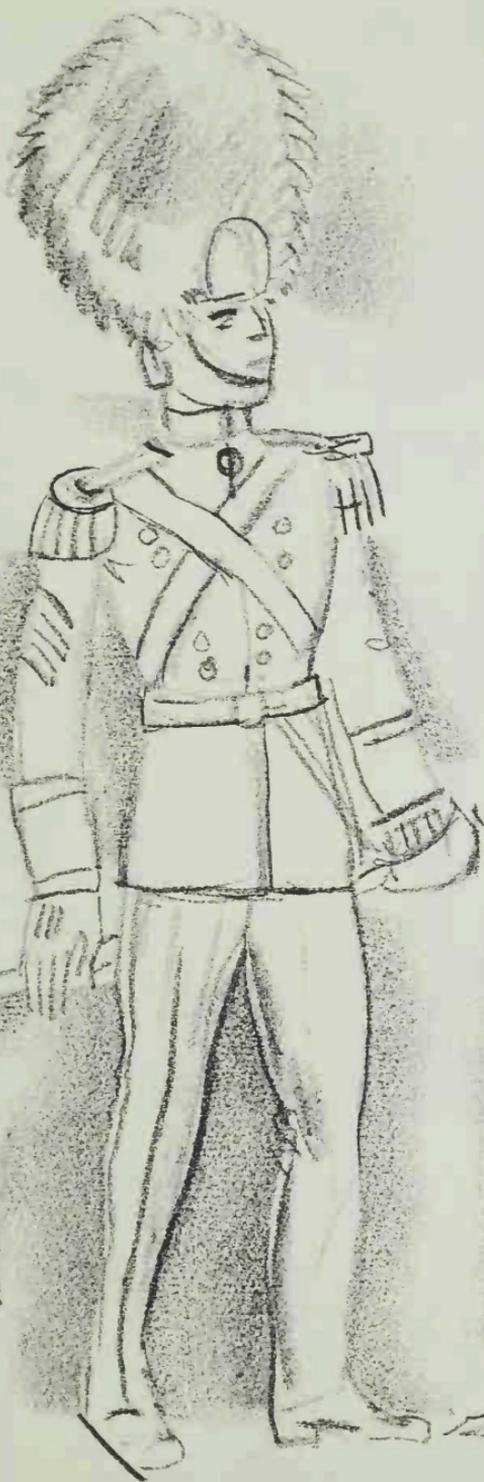


One of the many very decorative uniforms worn by the soldiers of Napoleon.



These are two uniforms of the French army of 1870.
The "Zouave" uniform on the left was influenced by Arab costumes.

BRITISH
X
CENTURY
IFORMS

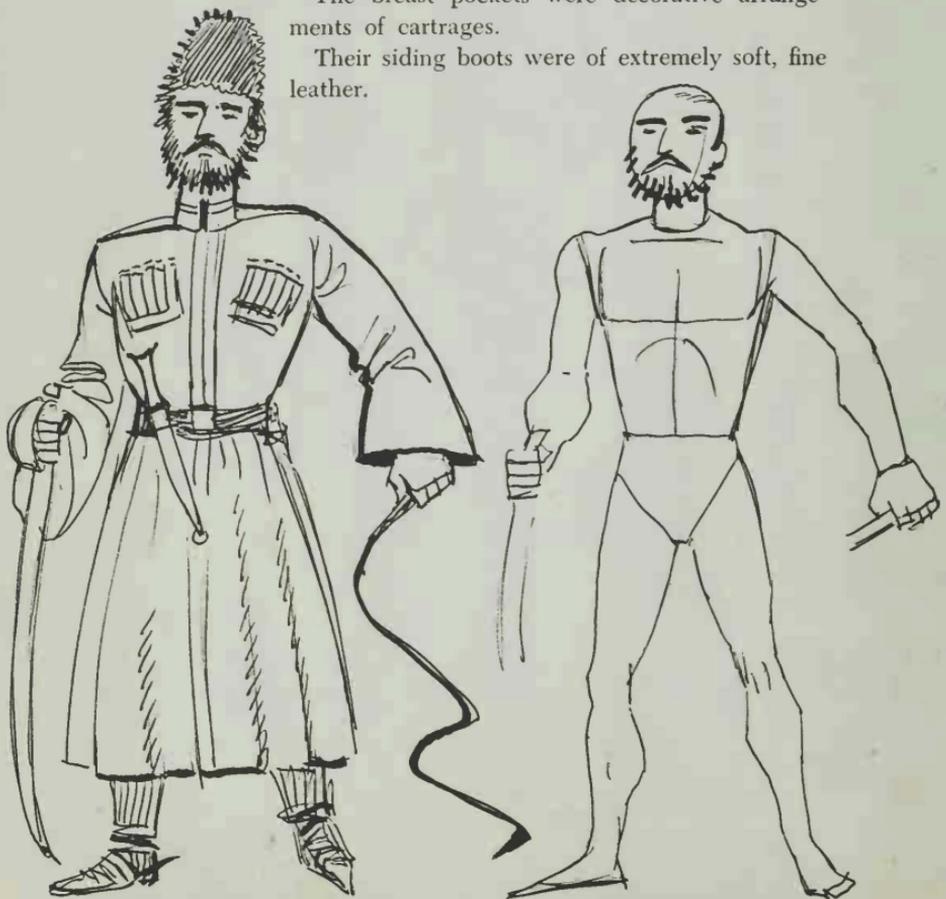


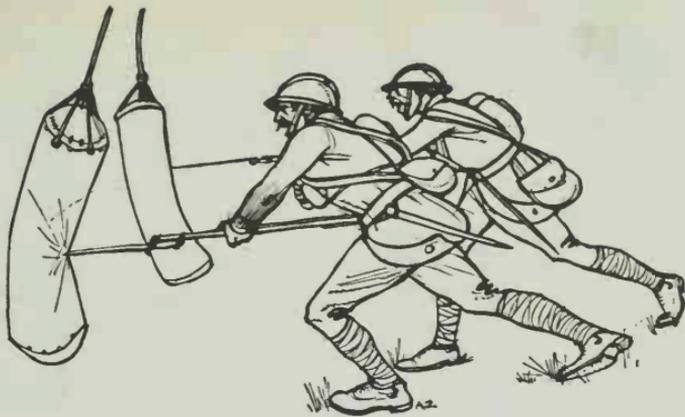


Russian Cossacks wore fur caps. Their heavy woolen coats were long skirted and flared.

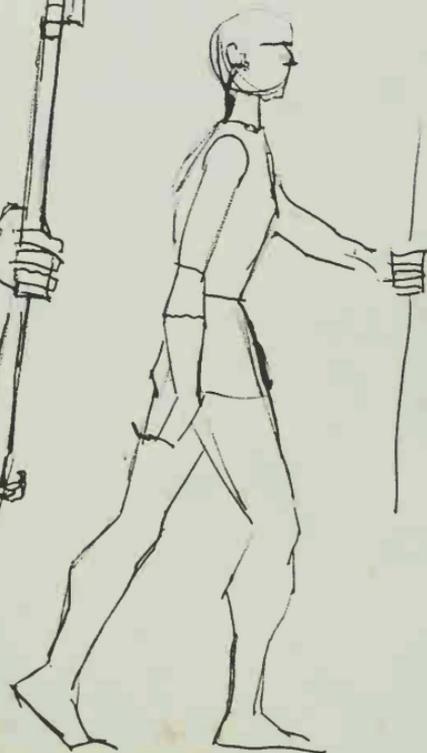
The breast pockets were decorative arrangements of cartrages.

Their siding boots were of extremely soft, fine leather.



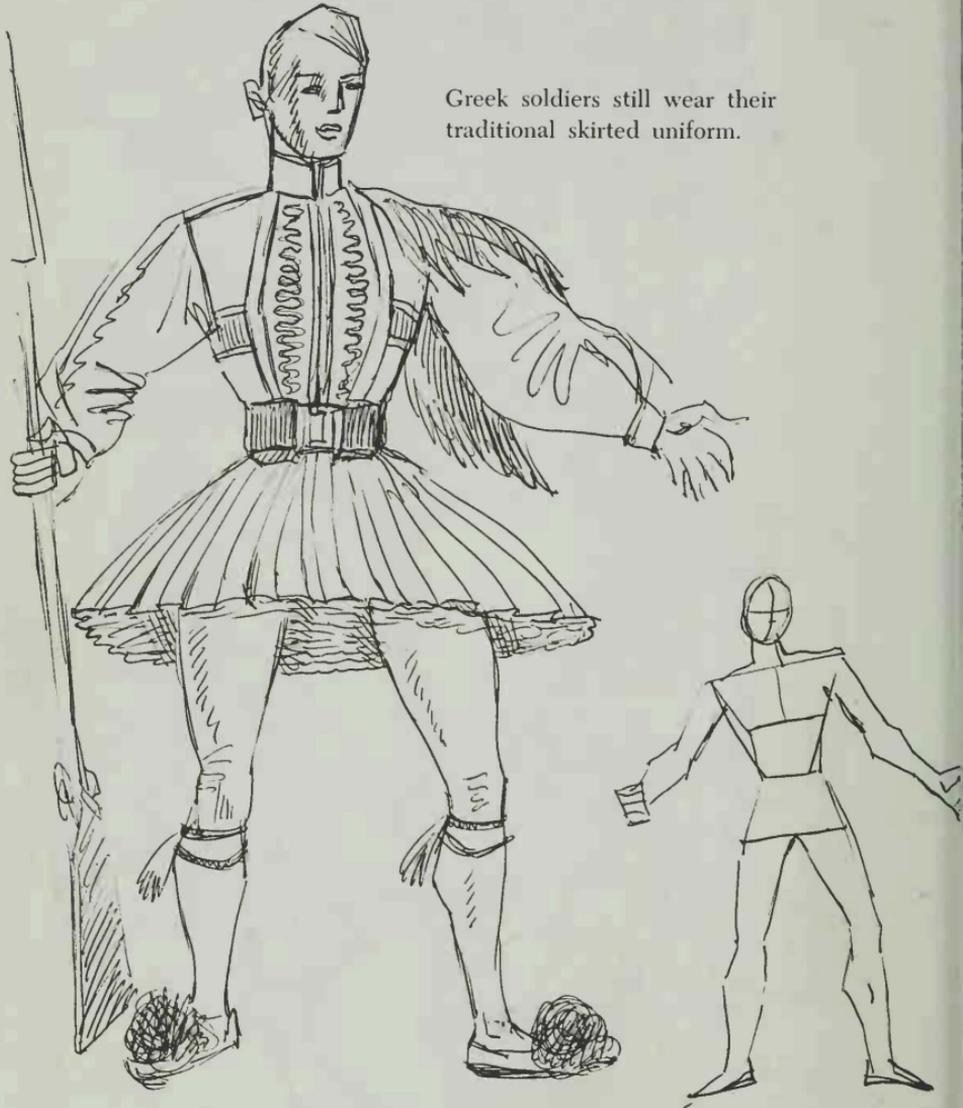


TWENTIETH CENTURY UNIFORMS



WORLD WAR I FRENCH SOLDIER

Greek soldiers still wear their traditional skirted uniform.





SPANISH AMERICAN WAR



U.S.A. WORLD WAR I



U.S.A. WORLD WAR I



MEXICAN SOMBRERO



GERMAN HELMET WORLD WAR I



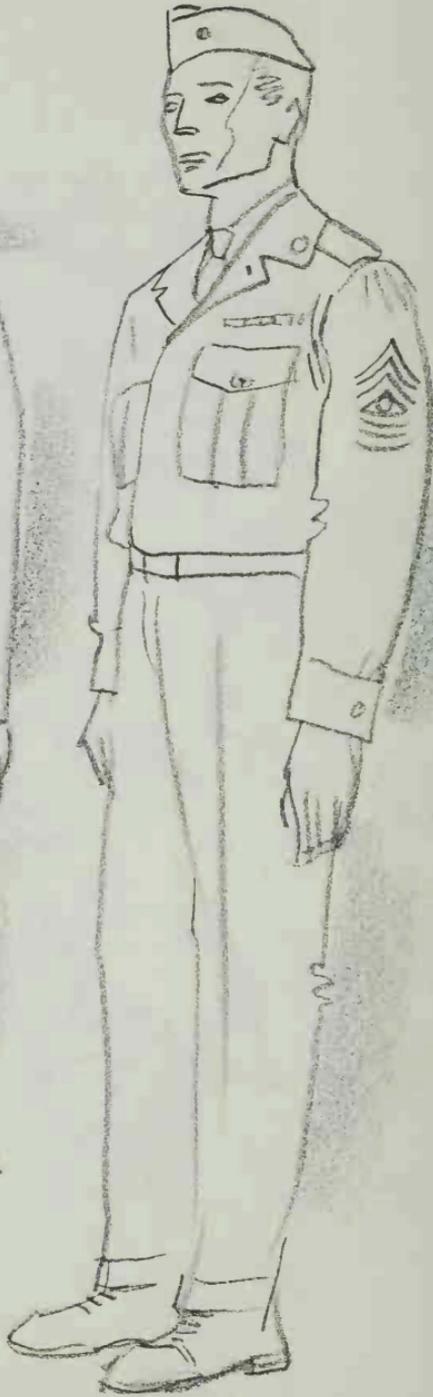
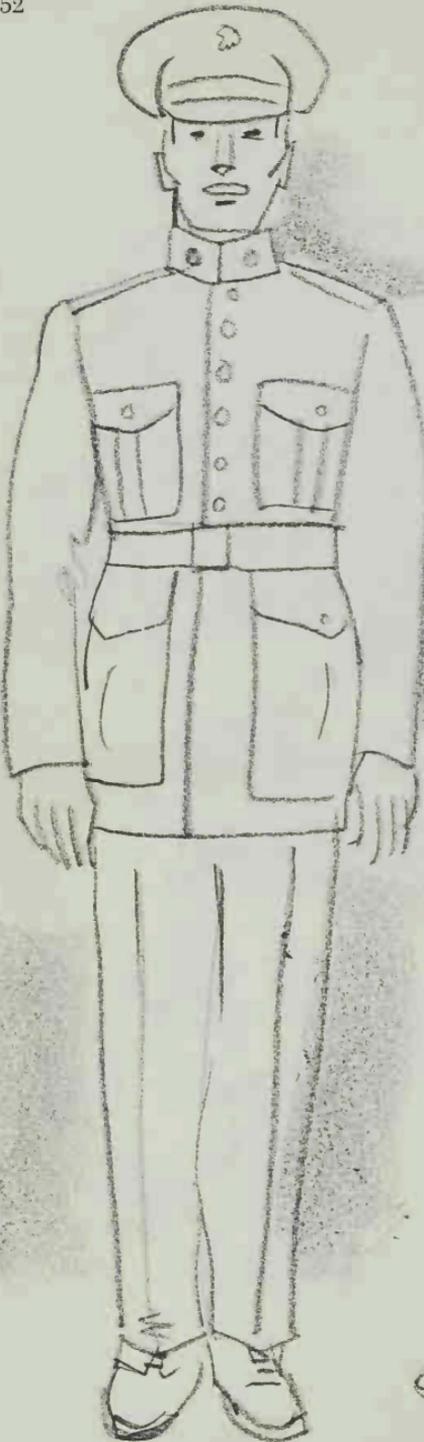
U.S.A. HELMET WORLD WAR I



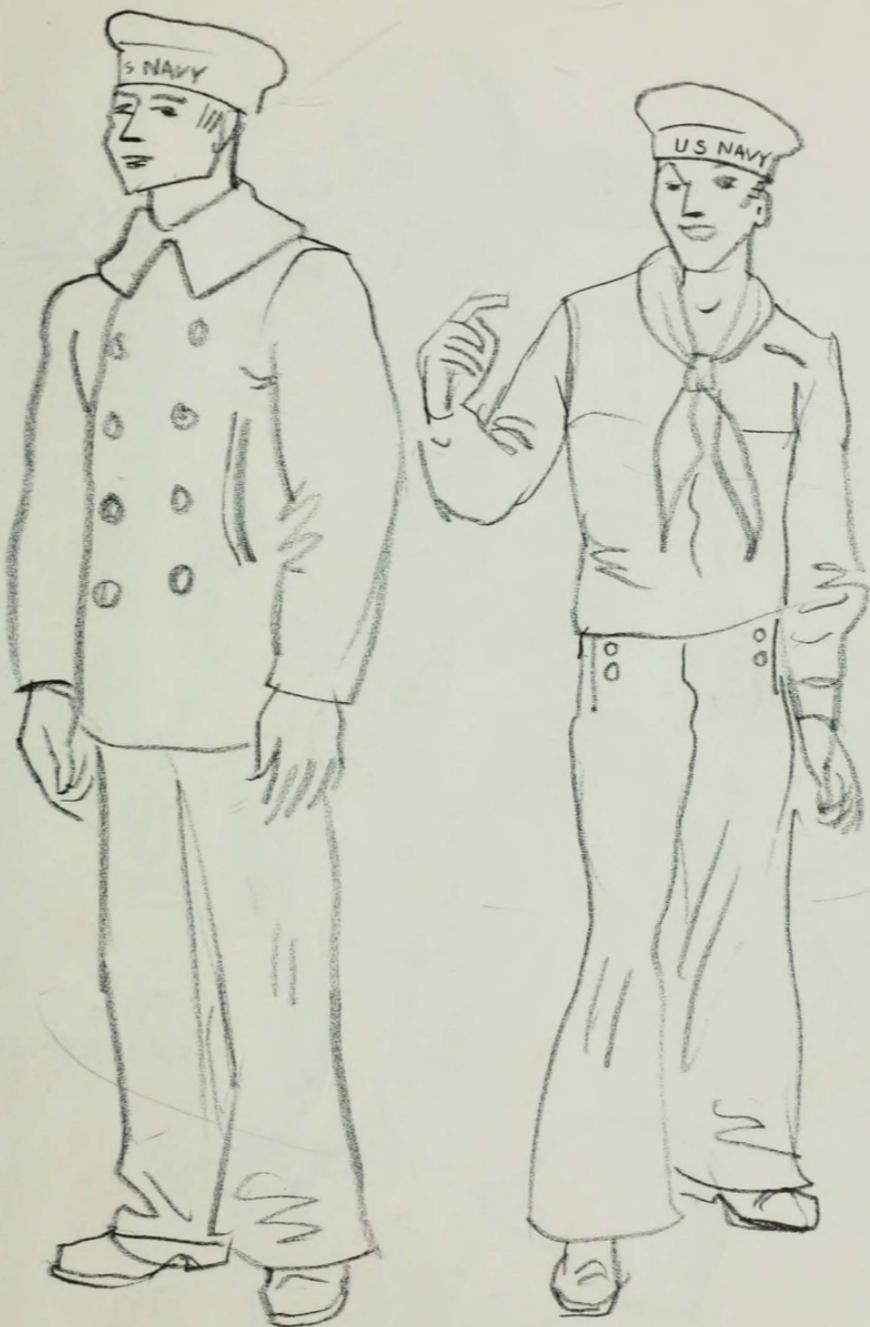
U.S.A. HELMET WORLD WAR II



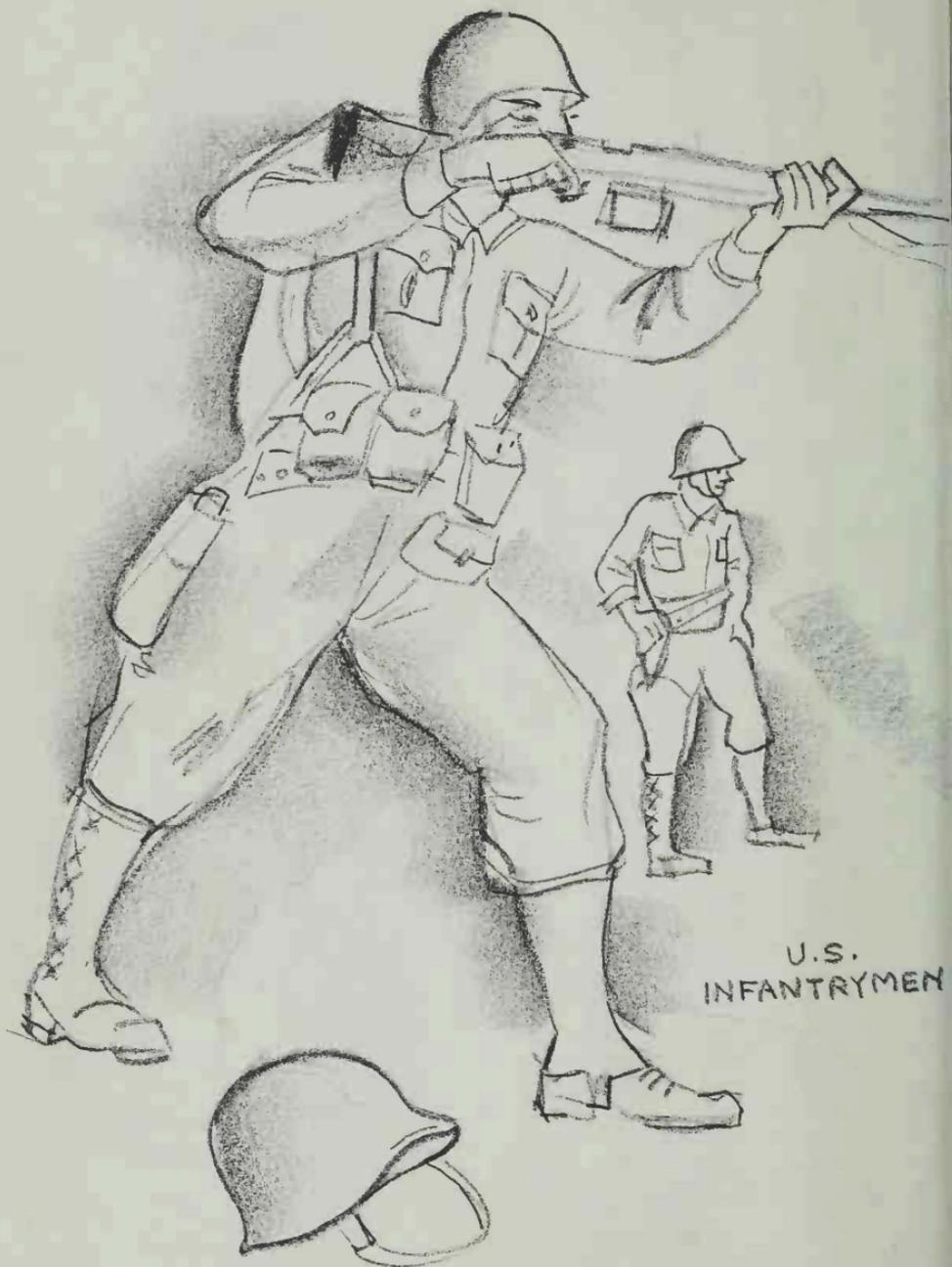
GERMAN HELMET WORLD WAR II



U.S. ARMY



U.S. NAVY



U.S.
INFANTRYMEN

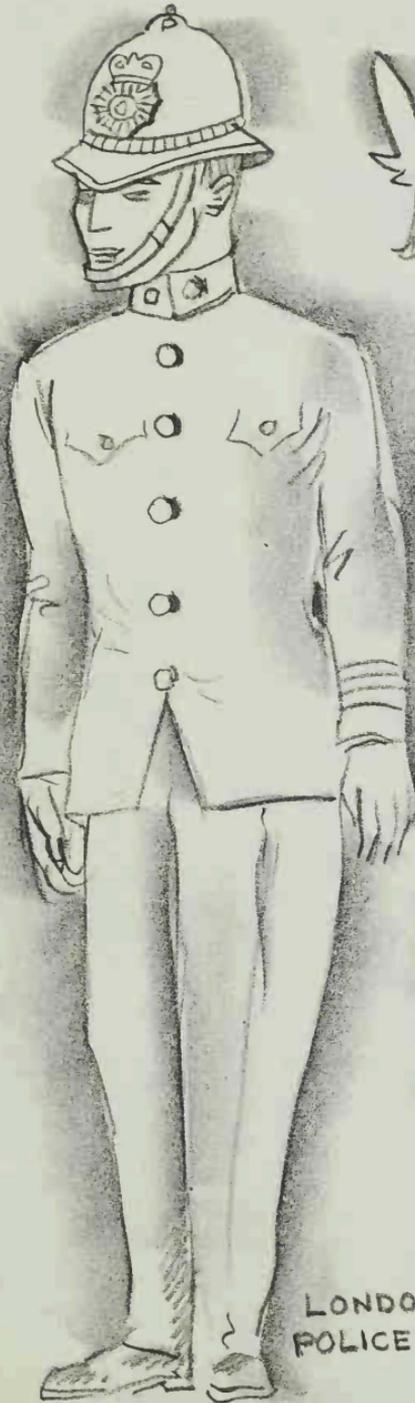
This is the WAF uniform.
Women in the Air Force
of the United States
wear this smart blue uniform.



CIVILIAN UNIFORMS



U. S. A. POLICEMAN



LONDON
POLICEMAN



"BEEFEATER"
WARDER OF THE
TOWER OF LONDON

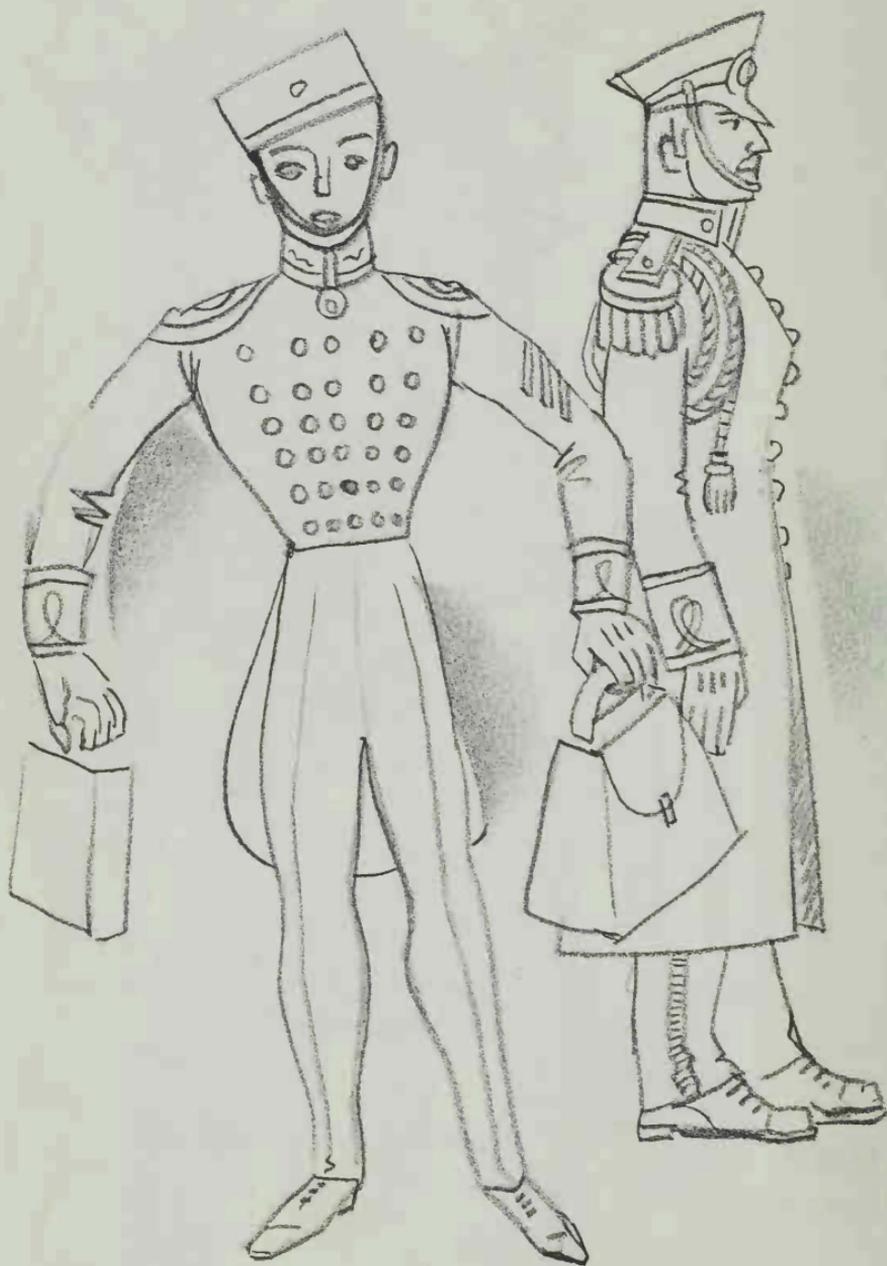
ITALIAN POLICEMAN



FRENCH POLICEMAN



U.S.A.
FIREMEN



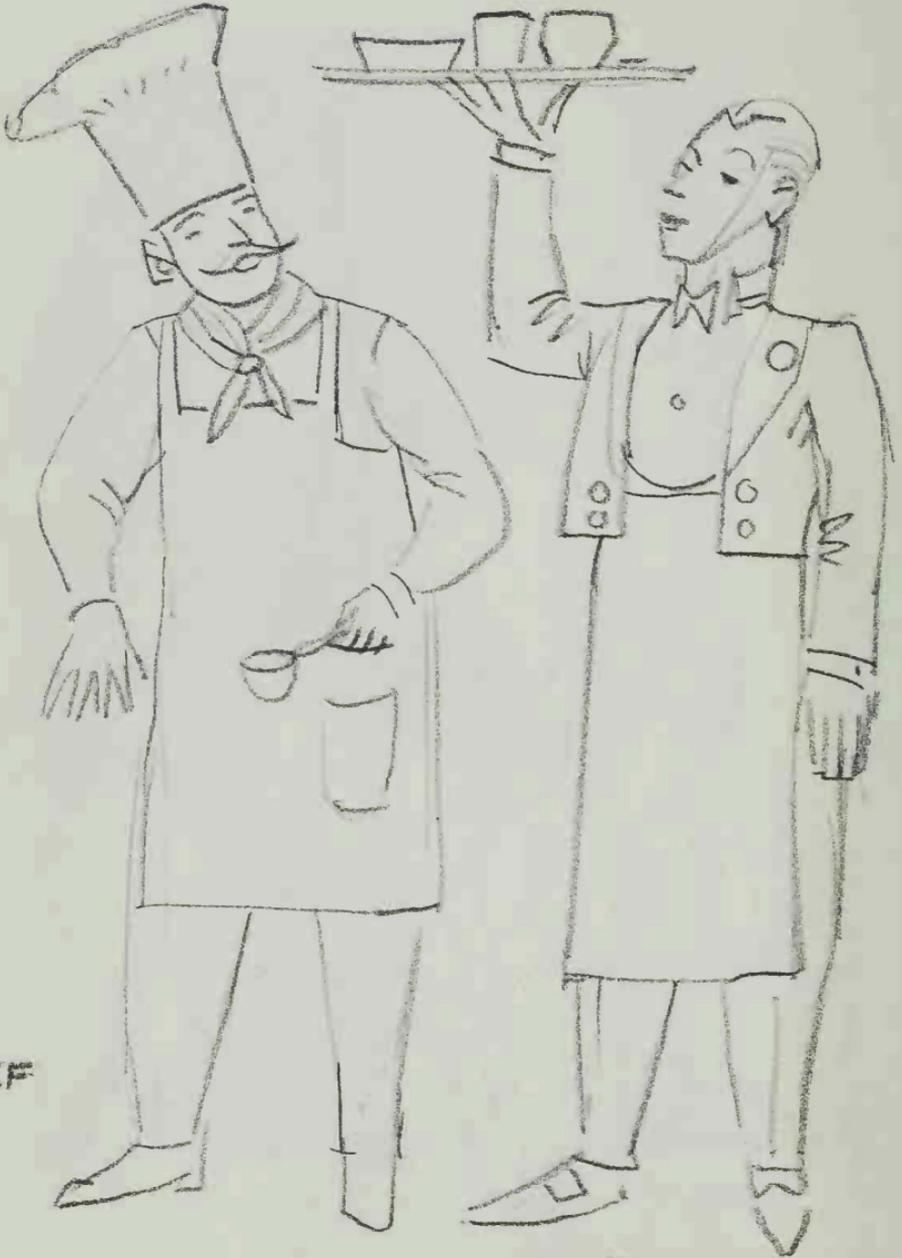
BELLBOY AND DOORMAN



NURSE



NUN



HEF

WAITER



DRUM MAJORETTE

A Final Note

You have learned a few simple steps in drawing basic figures and clothing them in their uniforms.

This has only been an introduction to the delights of drawing. From this point you must go on with the major process of learning to draw — practice.

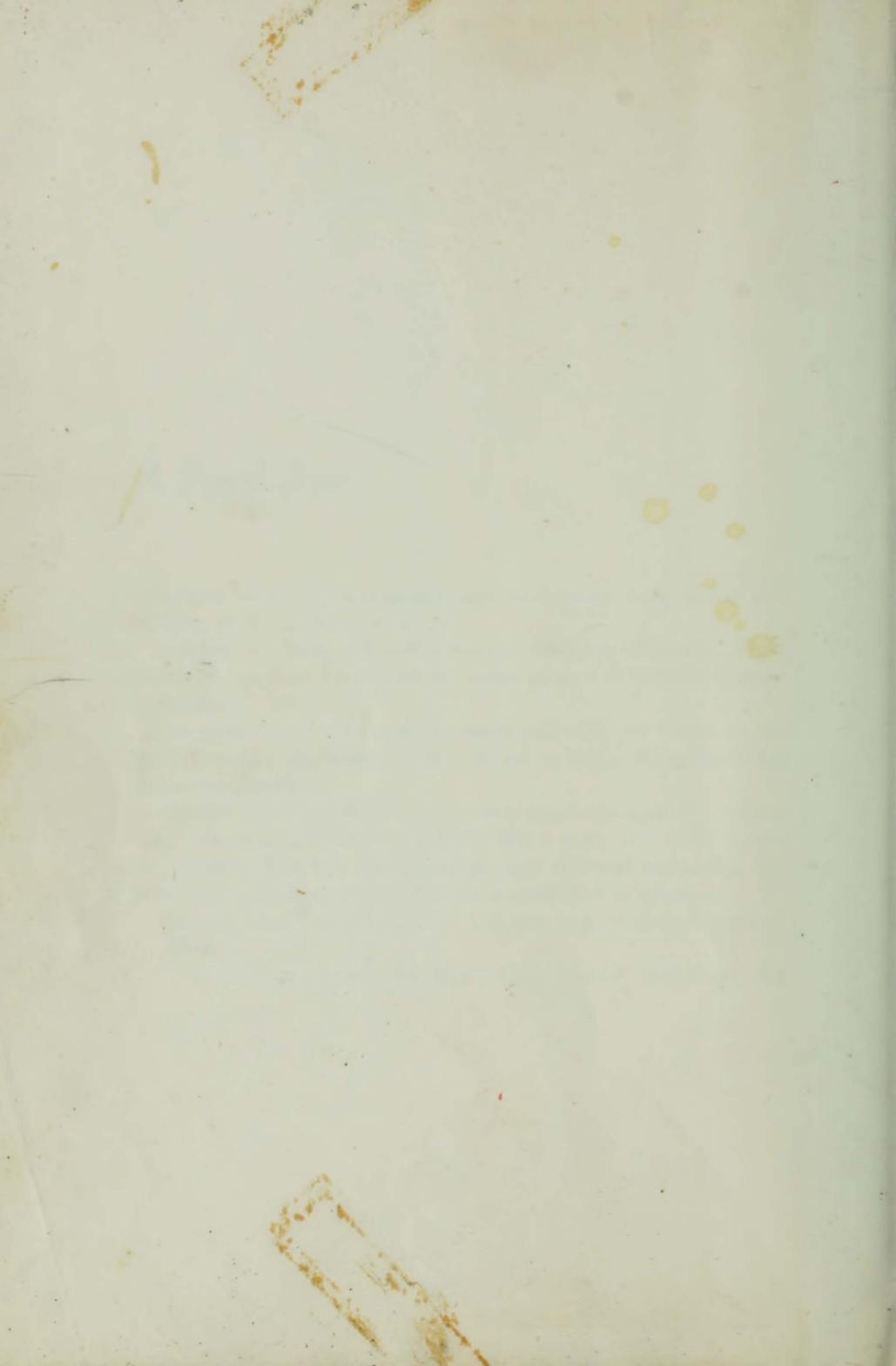
You must always carry a small sketch pad with you wherever you go and acquire the habit of jotting down, in simple lines, the things of interest about you.

The features of people tell a great deal about them and the clothes they wear, and how they wear them tells a great deal more. Sketch and observe. You will soon find that your skill and knowledge will grow and with those two will come a great deal of pleasure.

You may even become an artist and give a great deal of pleasure to others.

Whatever happens, you will surely enjoy yourself and learn a lot.







"In the past three years, I have travelled completely around the world three times, sketching and painting," writes artist Arthur Zaidenberg. Before that, my wife and I would spend each winter in some foreign country—Brazil, Morocco, Italy, France, Spain, Guatemala, Mexico and Cuba—where we would rent a house and paint."

Creator of the highly successful series of art instruction books for young people, Mr. Zaidenberg received his training at the National Academy and Art Students League in New York and the Beaux Arts in Paris. He also studied in Rome and Munich.

A number of his works are in the permanent collection of both the Metropolitan and Brooklyn museums. Mr. Zaidenberg has also had several one-man shows and many of his murals appear in hotels and public buildings in the United States.

Formerly an art instructor at New York University, Mr. Zaidenberg has done the illustrations for a complete works of Shakespeare as well as other classics of literature.

Recent additions to his How-to-Draw series include *How to Draw Butterflies, Bees and Beetles* and *How to Draw Landscapes, Seascapes and Cityscapes*.



ABELARD-SCHUMAN

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