



















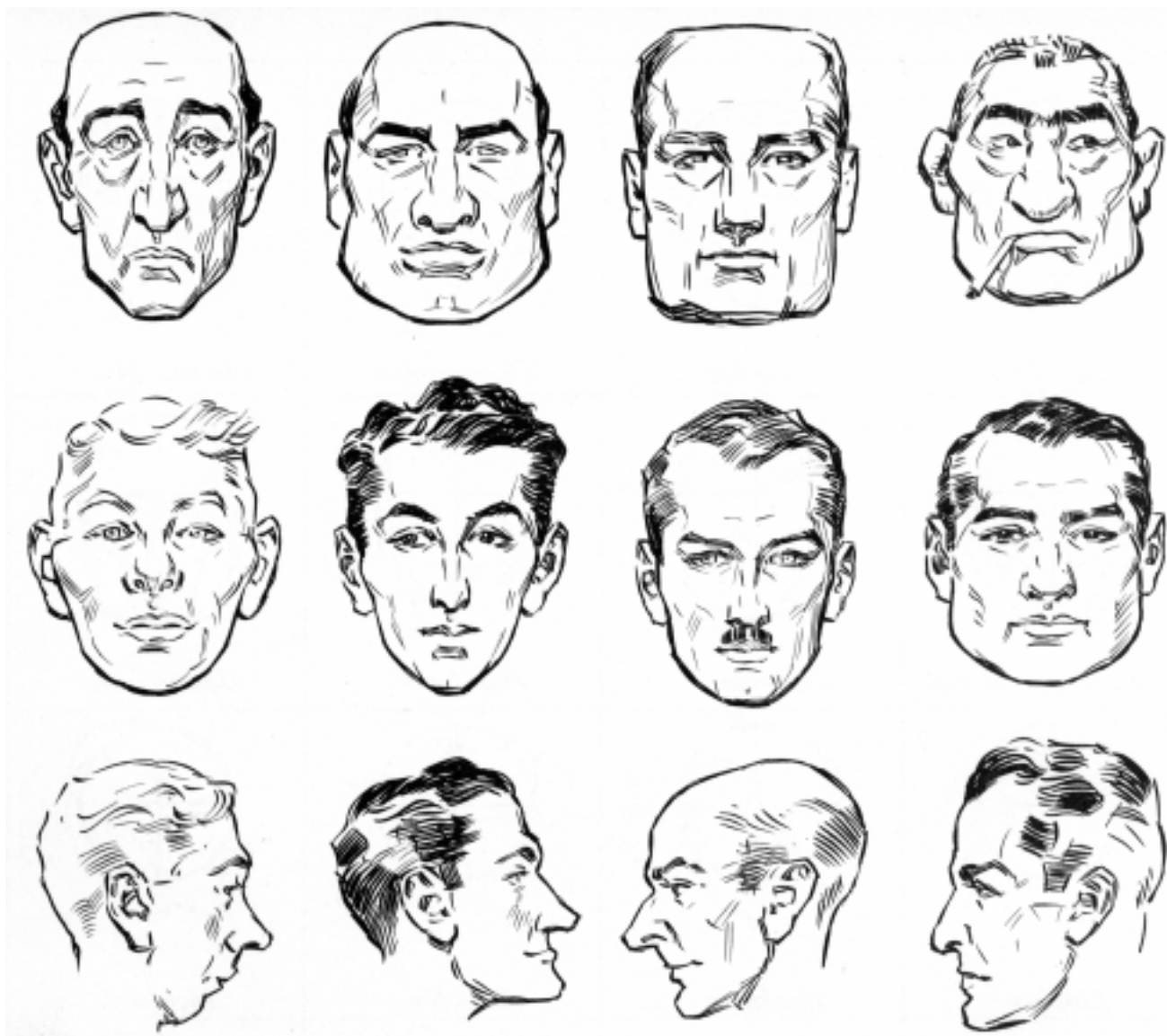


AS APPLIED TO DIFFERENT TYPES

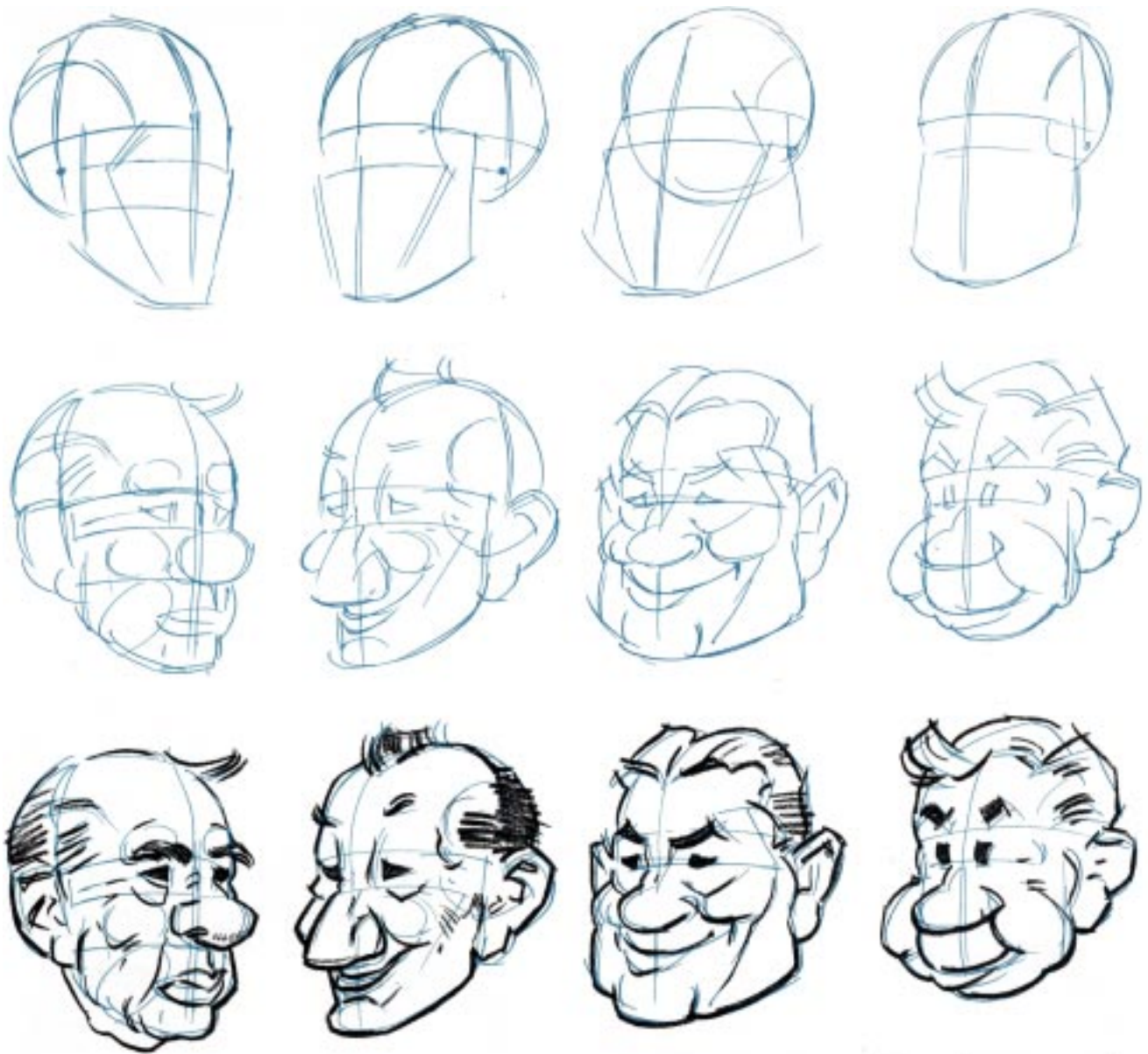
			
<i>Long face</i>	<i>Wide face</i>	<i>Pointed face</i>	<i>Flaring jaw</i>
			
<i>Wide cheekbones</i>	<i>Lowbrow</i>	<i>Highbrow</i>	<i>Squarehead</i>
			
<i>Dishface</i>	<i>Weakface</i>	<i>Bulgybrow</i>	<i>Highback</i>
			
<i>Lowback</i>	<i>Flatback</i>	<i>Extendback</i>	<i>Highdome</i>
			
<i>Pinhead</i>	<i>Negroid</i>	<i>Mongoloid</i>	<i>Widedome</i>



To test your "Eye for form," see how many of the heads you can classify. (Page 41).

SOME HEADS BASED ON PAGE 41

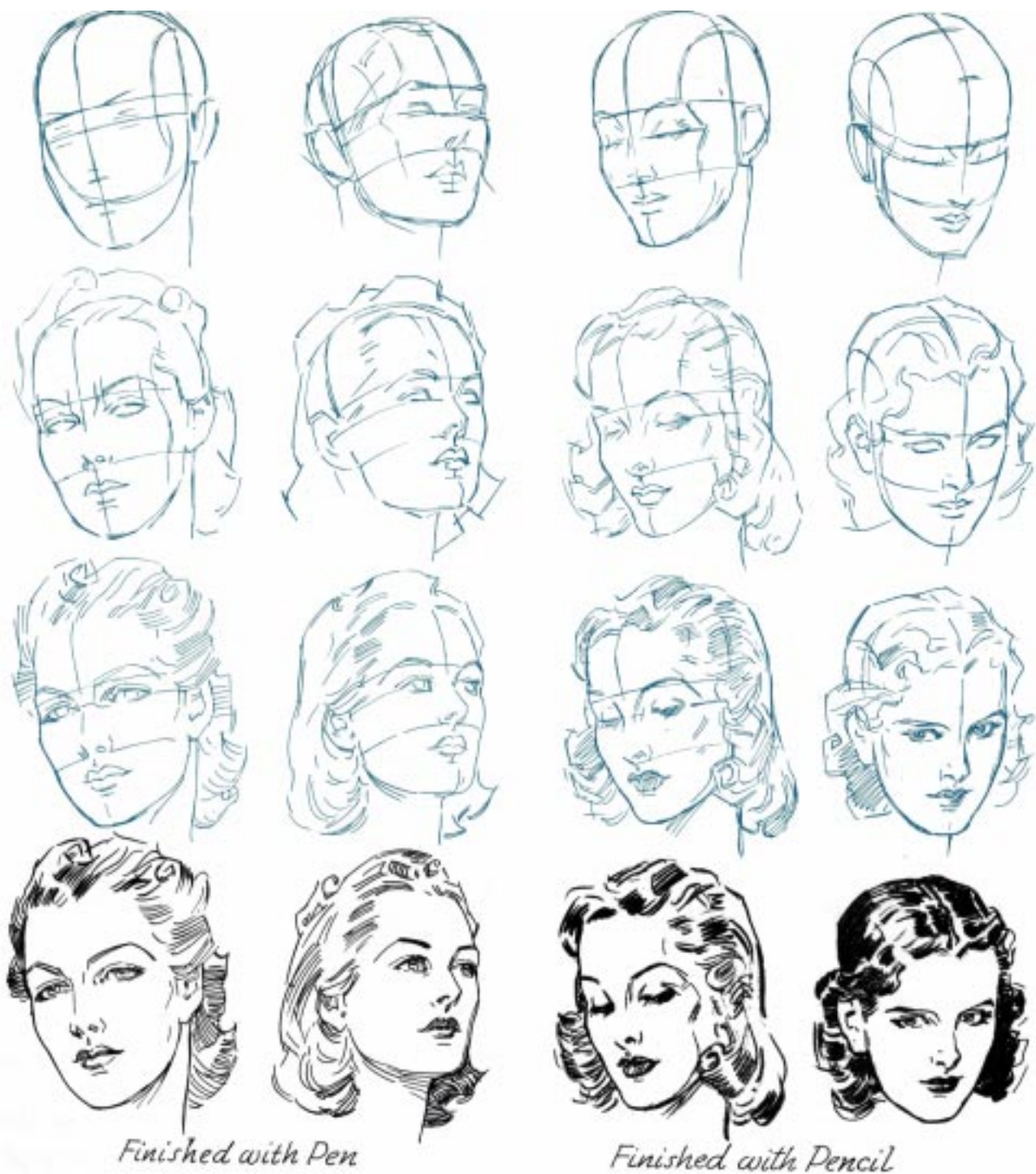
This page must give you some idea of the unlimited variety of types and characters possible through building by the Divided Ball and Plane method. There are thousands of types, and each looks different mostly because of the skull rather than the features. It's fun to study an individual, and try to figure out what kind of ball and plane go together to make up his face. You really learn to look deep into character, and beneath the surface. This method calls for no clairvoyance, but a quick eye and a skillful hand.



Now back to our fun again after all this "deep stuff." Try drawing these.

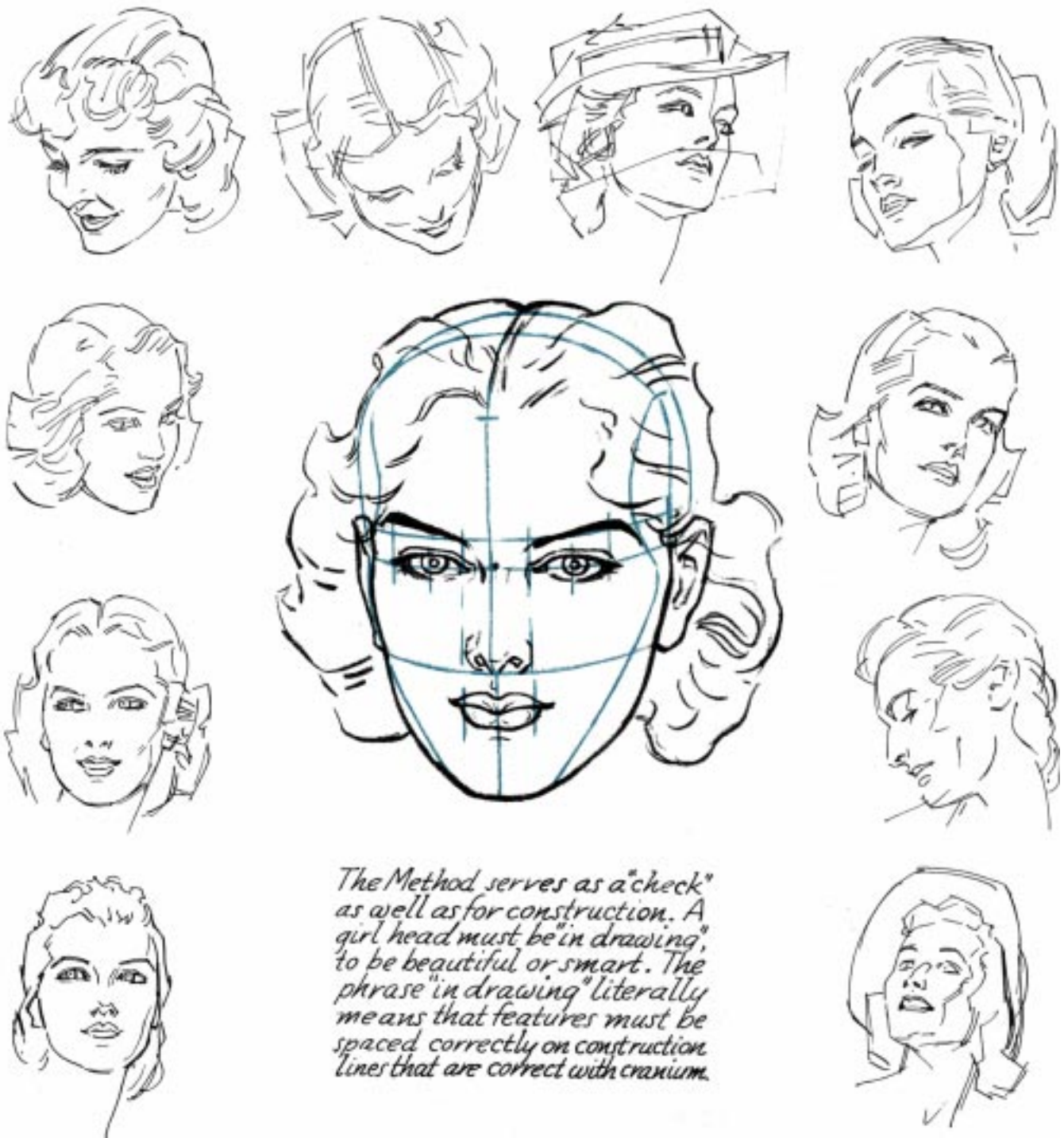
COMIC HEADS BY THE DIVIDED BALL AND PLANE

The above are simple applications of the method. These are no more difficult than by the previous plan of attaching forms directly to the ball. However, the chance of error is greatly lessened. You might as well have the complete method as part of it. Time spent on these pages will prove of sound value to anyone sincerely interested in the drawing of the head. It is suggested that you go on with the book and come back to this section at intervals. As you try you will improve. By all means do not give up. That hand of yours will be doing surprising things before long.



THE PRETTY GIRL

A pleasing head of a girl depends ninety-nine percent on how well you draw it. More exactly, the ball must be drawn well, the construction lines correctly placed on the ball and plane, and the features nicely placed. Remember there is the width of an eye between the eyes. Do not place the mouth too low or get the nose too long. I have used a pen here. Try it sometimes.



A METHOD OF CHECKING

The blue lines in the diagram above are our same construction lines. They may be done on tracing paper over any face. You can thus quickly find a feature that has been incorrectly placed. You can also "find" the ball and plane position in a photographic head this way. Whether you are building or tearing down, the method applies.

THE WOMEN FOLKS



TWENTY KIDS



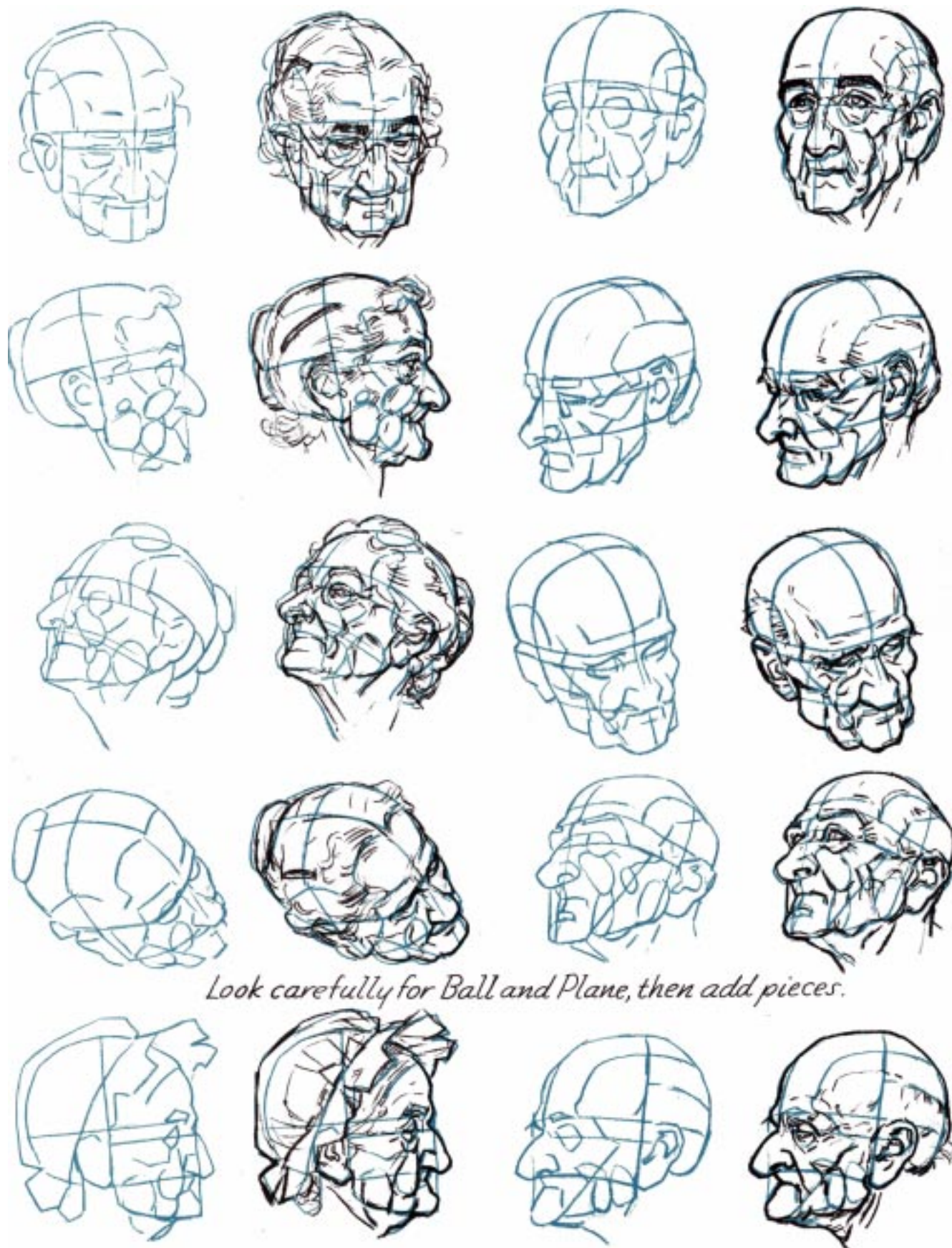
ETERNAL YOUTH



You should now be able to construct and finish these.

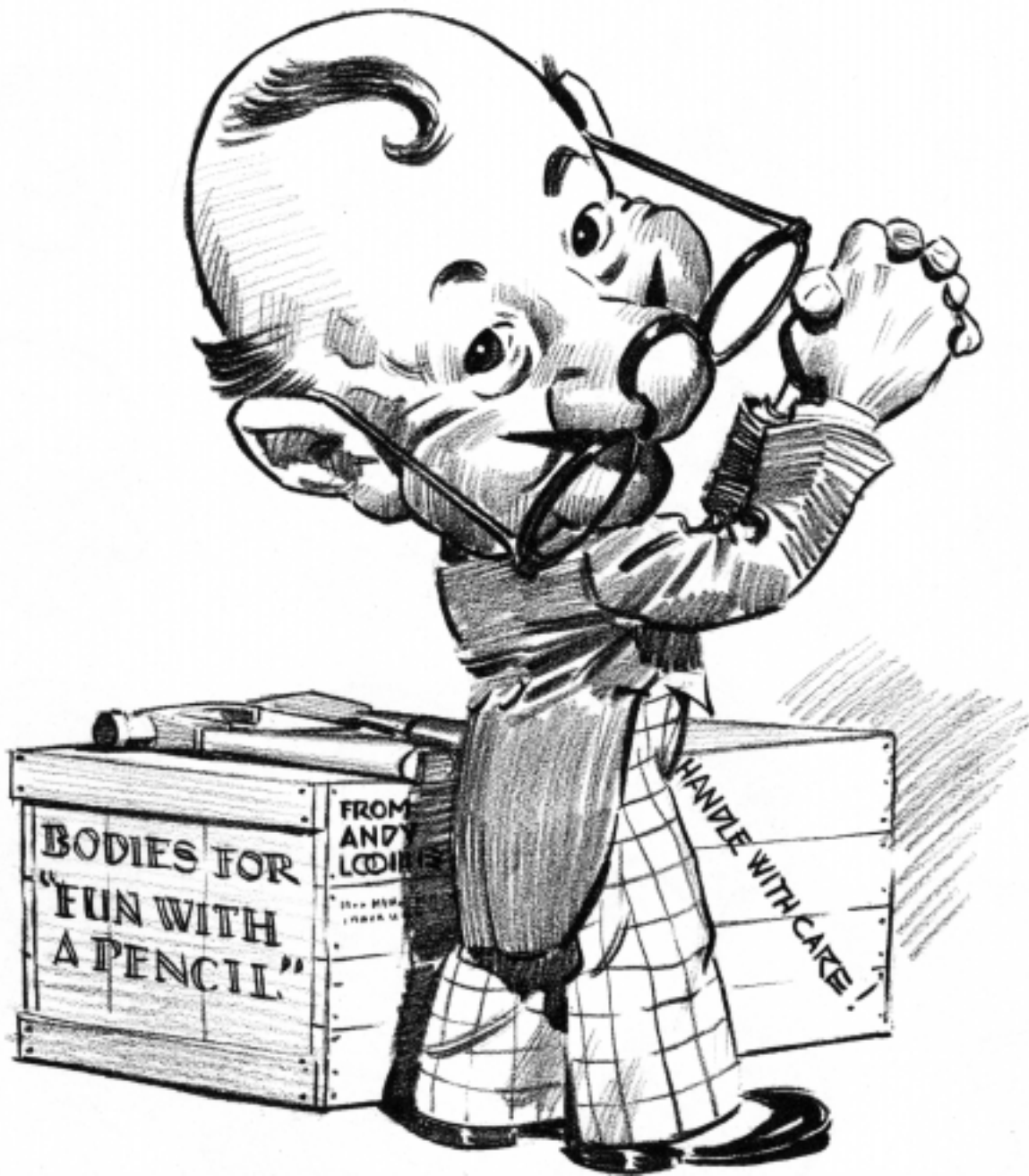


THE OLD FOLKS



Look carefully for Ball and Plane, then add pieces.

OH, BOY, OH, BOY! NOW THE FUN REALLY STARTS



PART TWO

PUTTING THE HEAD ON THE BODY





THE COMIC FIGURE

You know, I've a hunch you have been itching to get into this portion of the book. Well, it is really going to be great fun to create little people of your own, doing anything you want them to. There is nothing hidebound in this plan either. Take it in easy doses for the fun that's in it. Whether the folks you draw will ever bring home the bacon is a matter of circumstance and how clever you get to be. But it's worth the effort to get that bang out of being able to do it.

When you were a very little boy or girl your brain children probably looked like these. If they did, you had a great deal of undeveloped talent, and if you have not been drawing ever since, it's a real shame. When the little youngster starts to draw, he instinctively does a better job than he does later on. He goes to essentials, a crude representation of the bulk without the detail. Soon he forgets the body and starts drawing buttons and clothes with a face on them. Result: he gets discouraged and transfers his attention to some pretty blond curls or a new bicycle.

In all seriousness, I say that Nos. 1 and 2 of the marginal drawings have great possibilities; 3 and 4 still have hope. But 5 verges on those awful drawings in public places.





Now we start with something very much like 1 and 2. For want of a better name we shall call him "Doohinkus." All we need do is add some sort of box for a pelvis, some pads for hands and feet, some balls at the joints, and a straight line across for shoulders. We thus give him the following characteristics.

Head is a ball.

Chest is a ball.

Pelvis is a box slanted out at back and in at the sides.

The spine does not go through the chest ball but around the back of it.

The legs are not straight but curve in to the knees and out toward the foot.

Forearm is slightly curved.

Chest ball is divided by a line through the middle and flaring lines at the bottom, like a Y upside down.

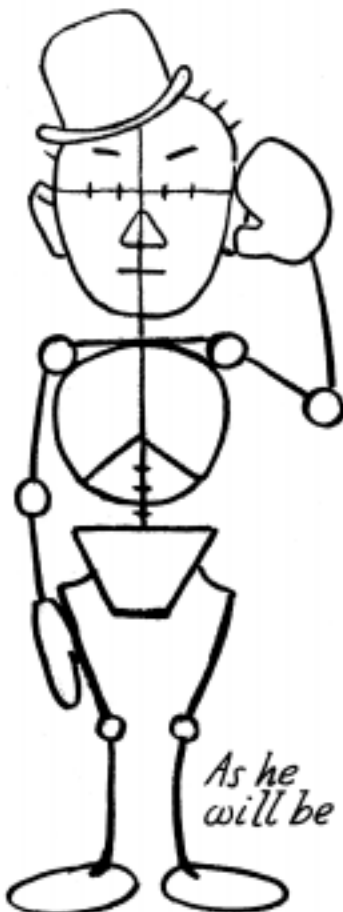
The reason for the curve on the bones is that they thus become "springy" and shock-absorbing.

Without those curves we would be nervous wrecks before we were in short pants or panties as the case may be.

Every limb is movable in practically all directions.

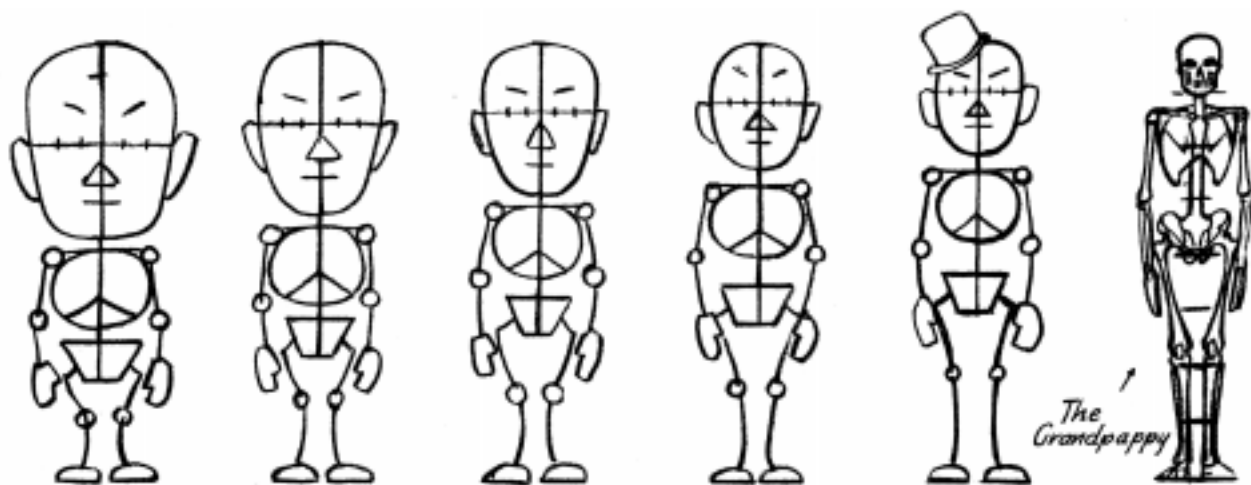
The chest ball is fixed to the spine but the spine bends in all directions. It can also twist or turn, so that there is a wide range of movements possible between spine and pelvis.

The human body is just about the nicest bit of mechanics we have in the world. We can walk, run, jump, climb, stand erect, sit, all without any oiling or burnt-out sparkplugs. Our motor starts and stops once. If we take care of the engine it will outlast any metal one. Let's go!

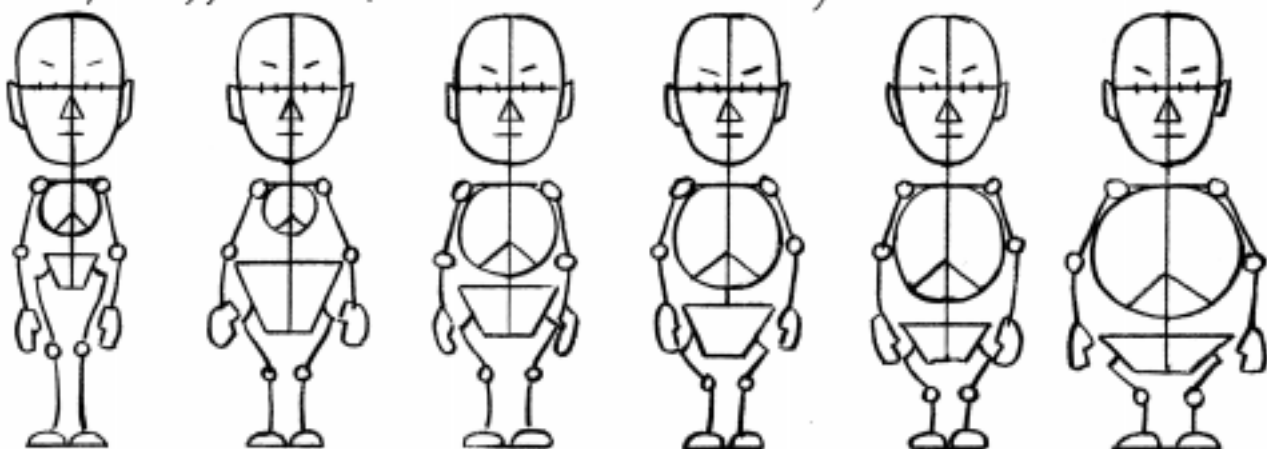


HERE WE GO!

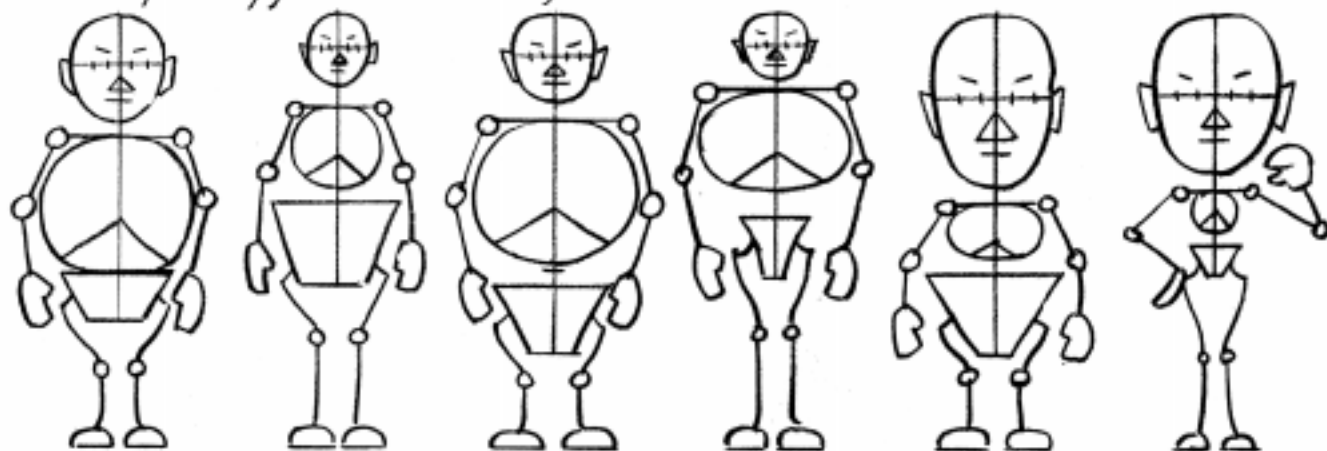
The proportions of your little figures may be varied in any sort of way. Below we show a variety of comic exaggerations.



Showing exaggeration of head in relation to body



Showing exaggeration of body in relation to head



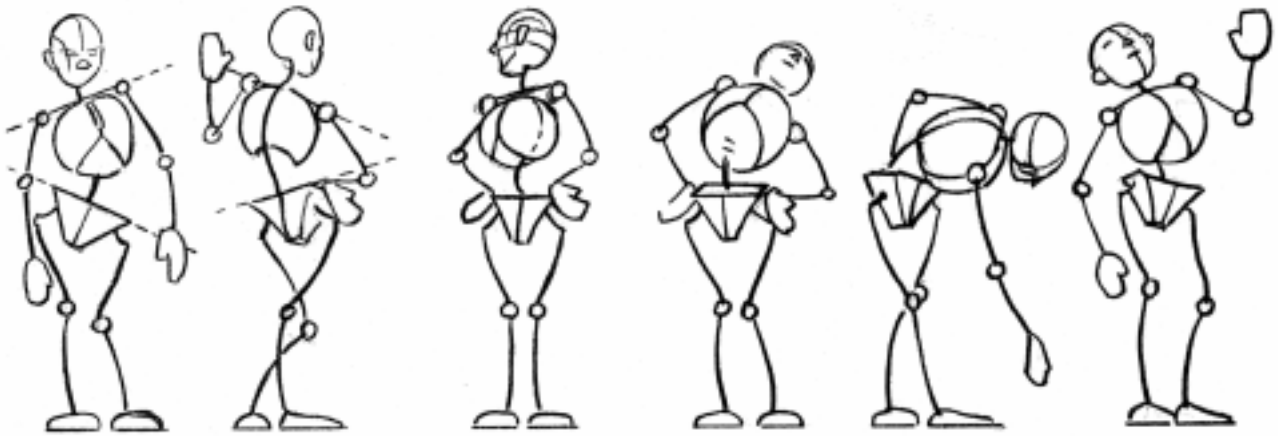
Showing unlimited exaggeration of head and body.

WE START ON THE FIGURE

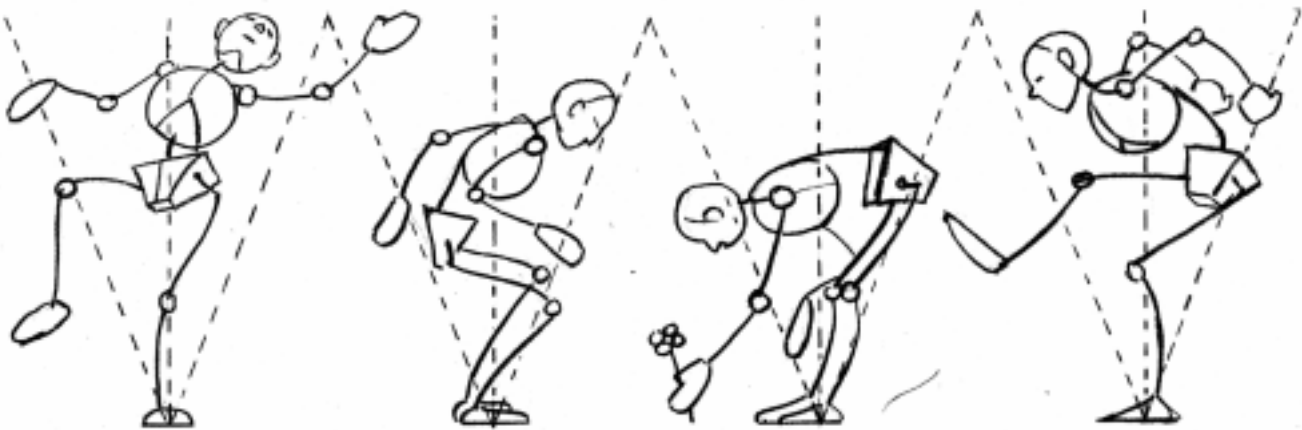
We shall start at once to put them into action. There will always be movement of the parts. Draw this page carefully and become thoroughly familiar with the movement of each part.



The head can take any position of the ball and plane. See page 39.

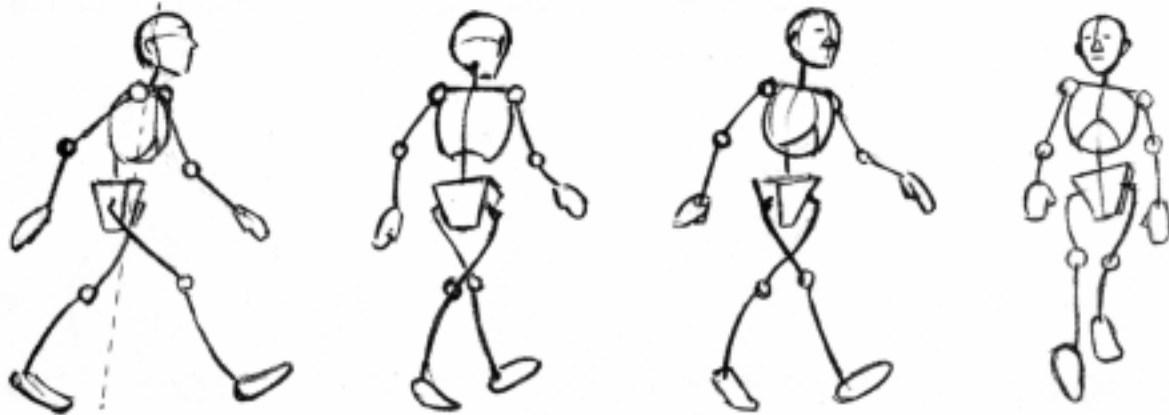


Movement of the shoulders, hips, spine and pelvis. Twisting. Bending.

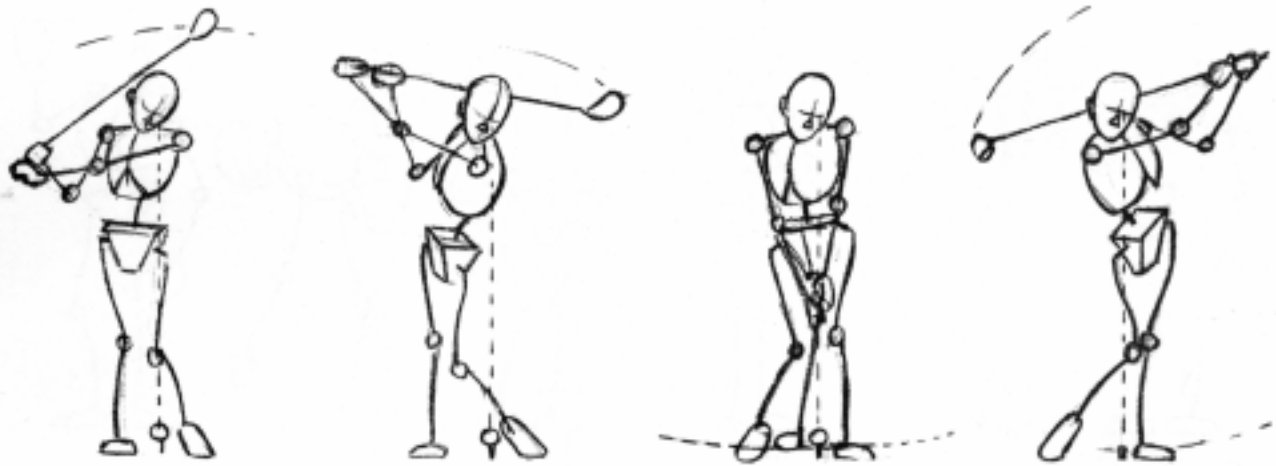


The weight of the body must be evenly distributed over a central point of gravity. This is equilibrium. Just a couple and it's gone, eh what.

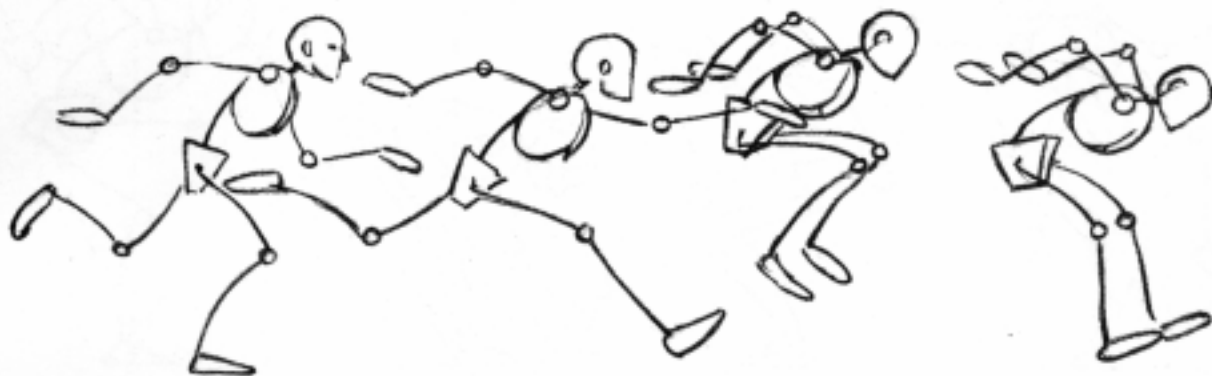
DOOHINKUS MOVES ABOUT. STUDY THE FRAMEWORK



In walking, the arms move in reverse motion of the legs. Example, left foot forward, left arm back. The weight is tipped forward, catching balance with each step. Try some of these.

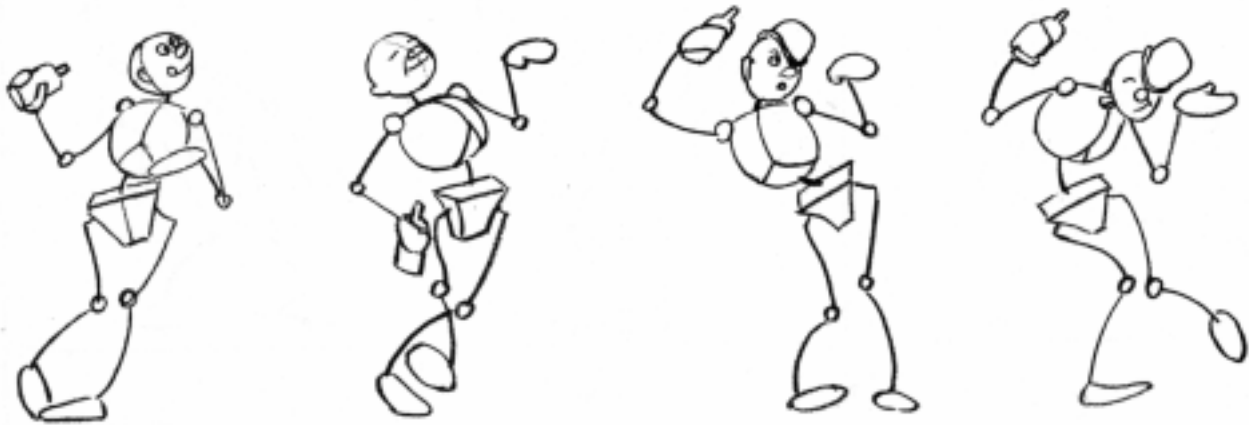


A continuity of action. I purposely picked a tough one, and probably will get my neck out.



In running, the arms also move in reverse of the legs. In jumping the arms and legs move in unison, legs forward, arms back. Then the arms swing down in landing.

PURPOSELY OFF BALANCE



Now, folks, just to get you acquainted with the actions of Dookinkus, I present here a little drama entitled, 'He met up with Gas House Nellie, much to his chagrin.'

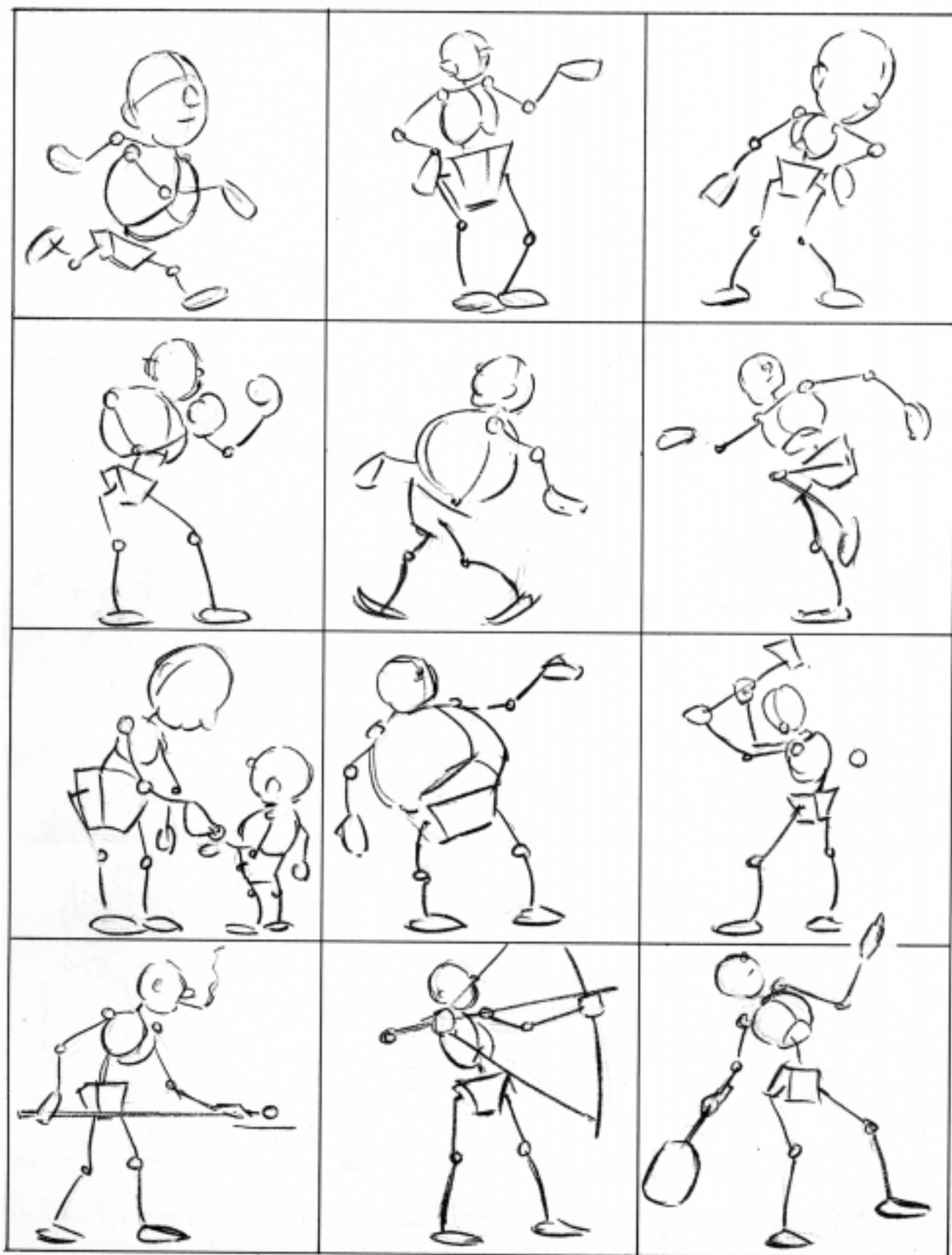


"Howdy, Toots," Dookinkus said. "Mind if I come in?" And he placed his arm about her.

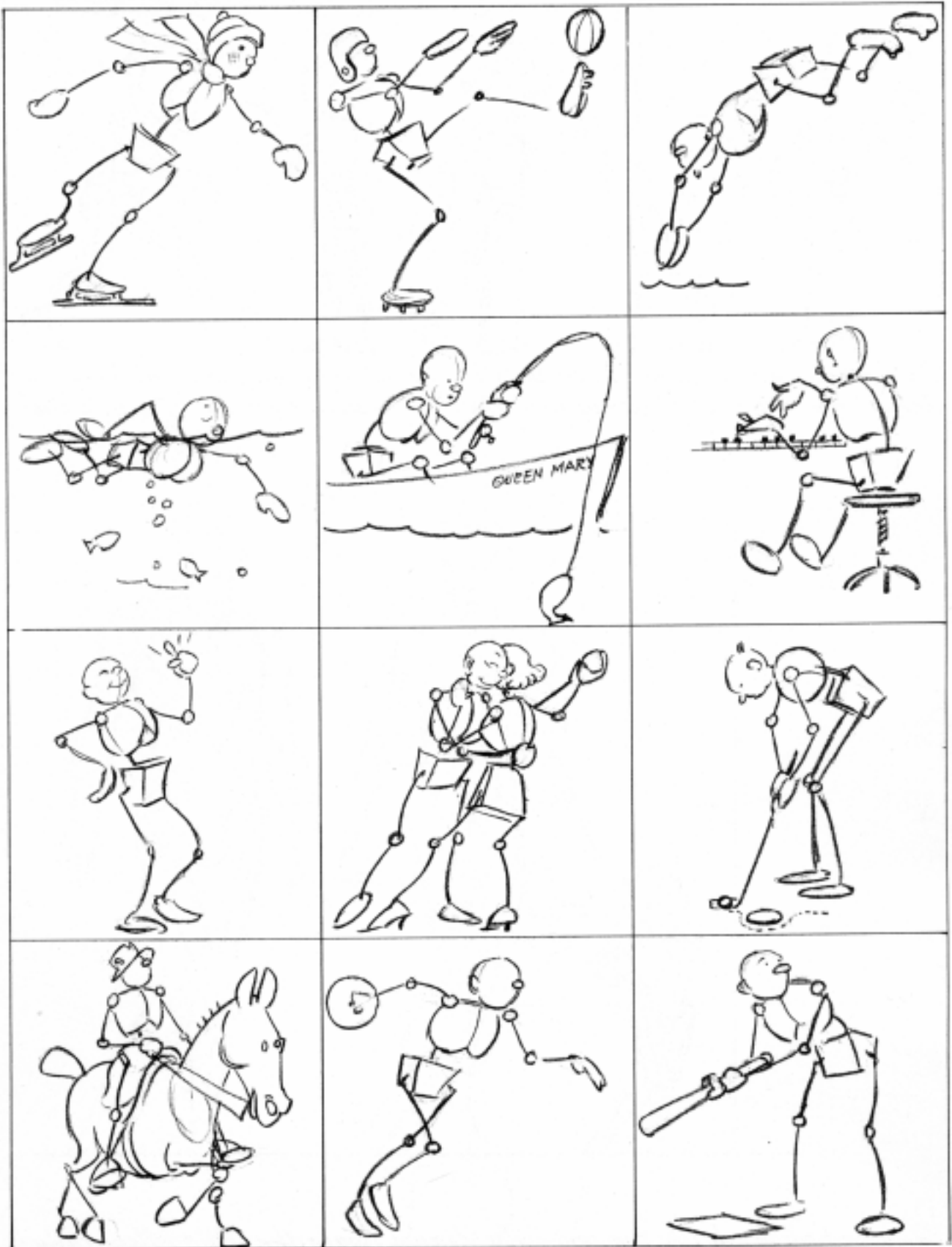


She daintily withdrew, but on the air there came a smack, as lovers oft' will do. (Curtain). Moral - Whatever you do with a bottle and a maiden, don't do it.

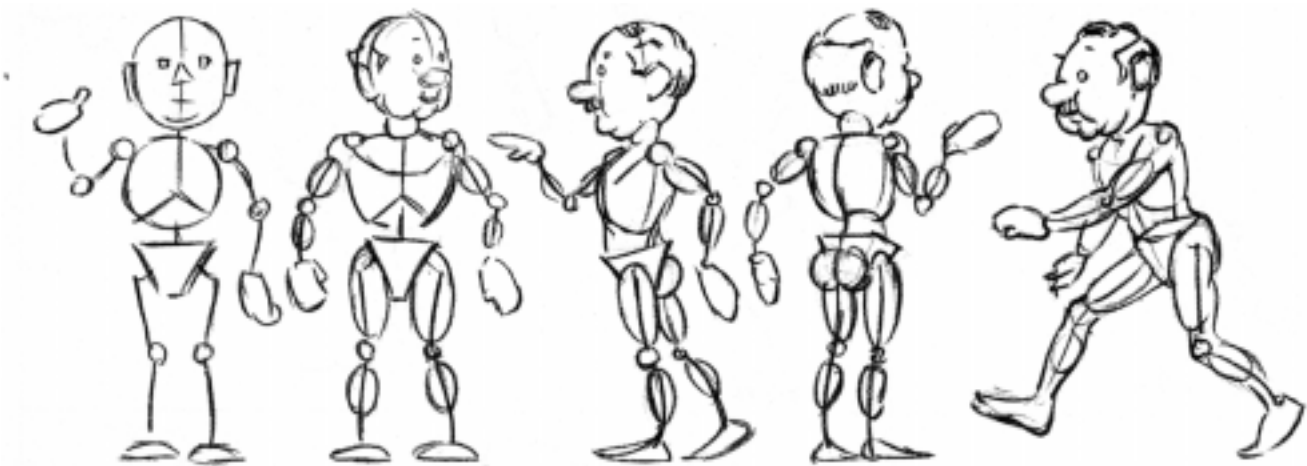
DO SOME OF THESE



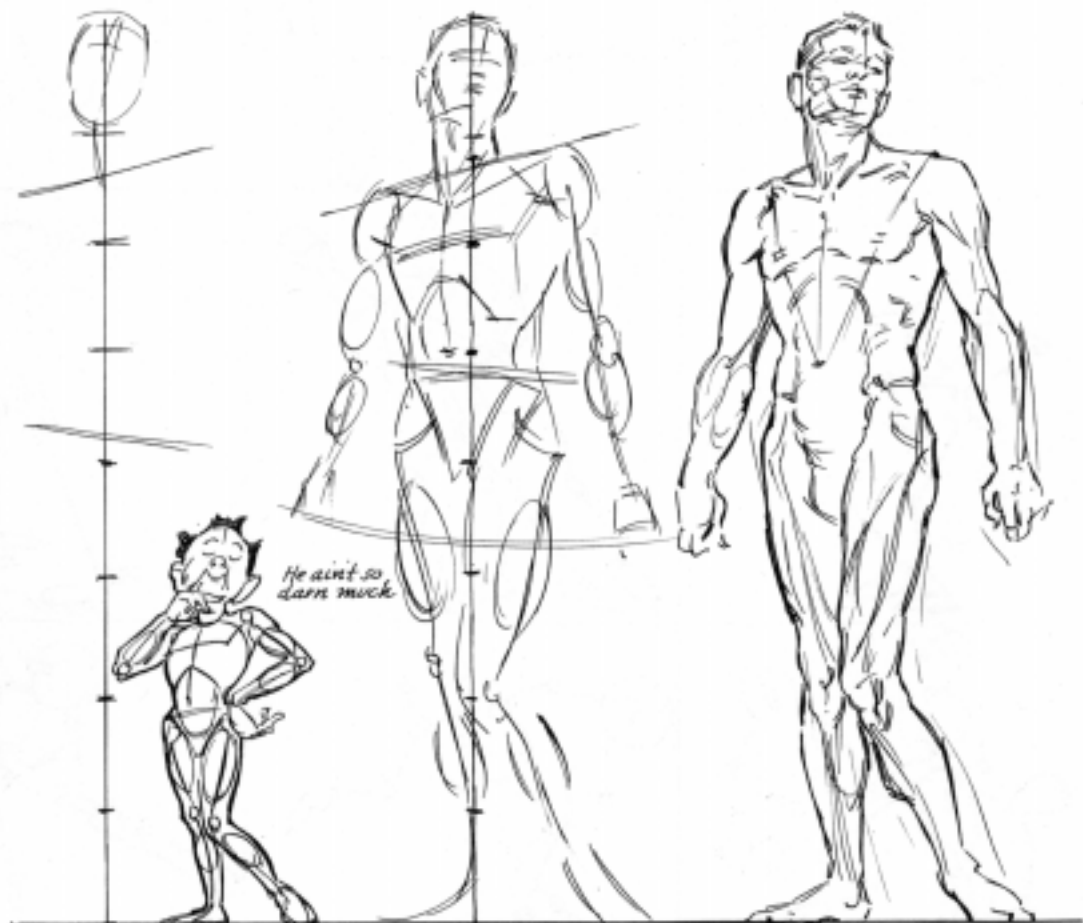
TRY THESE, THEN INVENT SOME OF YOUR



BUILDING ON THE FRAMEWORK

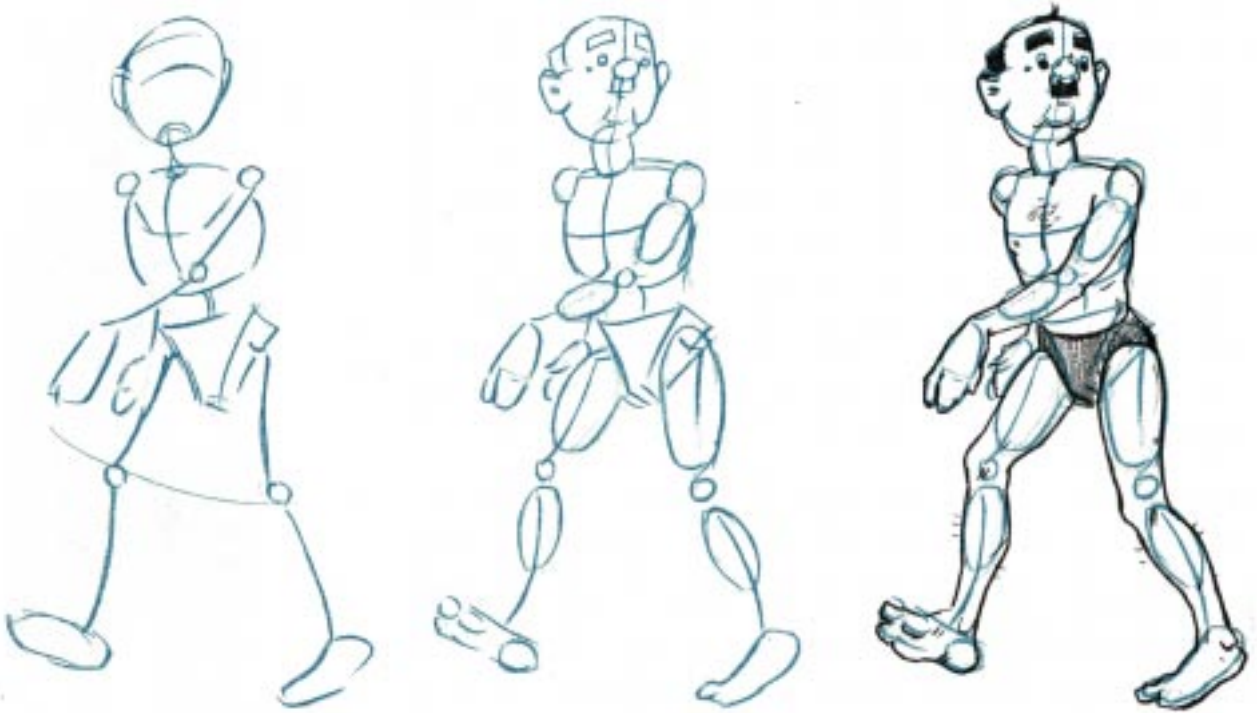


It's a simple matter, now, to add the "meat balls" between the joints. Then just draw lines around enclosing the forms. This is drawing "from the inside out".



Showing how much like the seriously drawn figure the little fellow really is.

BUILDING ON THE FRAMEWORK



It's going to be real fun creating little frames, then building up the figures.



Note, for girls we turn the pelvis block over. Now we'll let the camera help us.

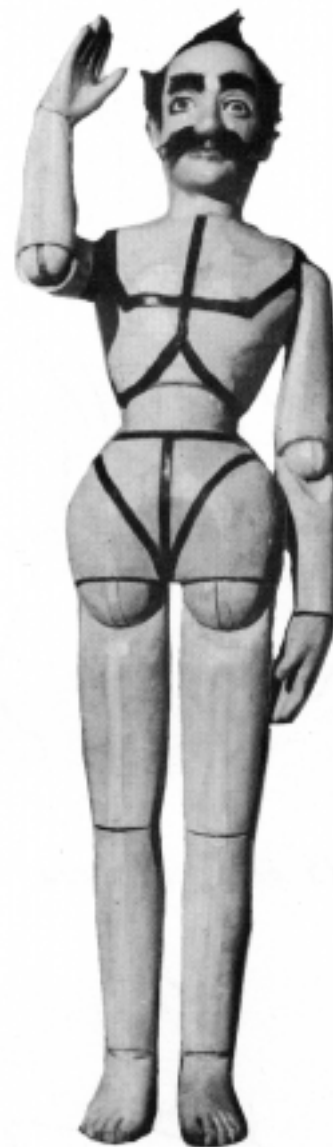
A WAY TO SET UP THE ACTION

Take any jointed doll if possible, one jointed at the waist. This fellow was a plain wooden art-store mannikin. In order to make him exist for you as something more than wooden chunks, I dolled him up, with paint, putty, and a bit of hair from the bathroom rug. Then I got busy with my candid camera. He is a queer-looking little guy, a sort of cross between Groucho Marx and a cigar-store Indian; but he is made of parts, and it is the appearance of these parts in action that we are interested in. In this way Doohinkus Mannikin is better than a live model. The black lines on him help you his bulk, just as they do on the ball.

Take some of these poses. Start by drawing the framework in the approximate action. It is not important that you maintain the same proportions, and you can substitute any head. Change him to suit yourself, but watch the positions of the parts carefully. Build on each part as you it. Note whether lines at joints curve up or down, how the part is tipped toward or away from you, you can exaggerate the action of the hips and shoulders, as those actions were quite limited in the mannikin. You can also, if you wish, render the light and shadow on the parts.

Tracing these, or copying without building, will do you no good. But if you will “build” a dozen or so, you will be able to set up figures of your own, in almost any action. The correct assembling of the parts of the figure is much more important than actual knowledge of the bones and muscles. You cannot put clothes on your figures properly without knowing the action of under the clothes, and the flexing and pulling of the material over them from one part to another.

Pages 66 and 67 will show how to go about it.

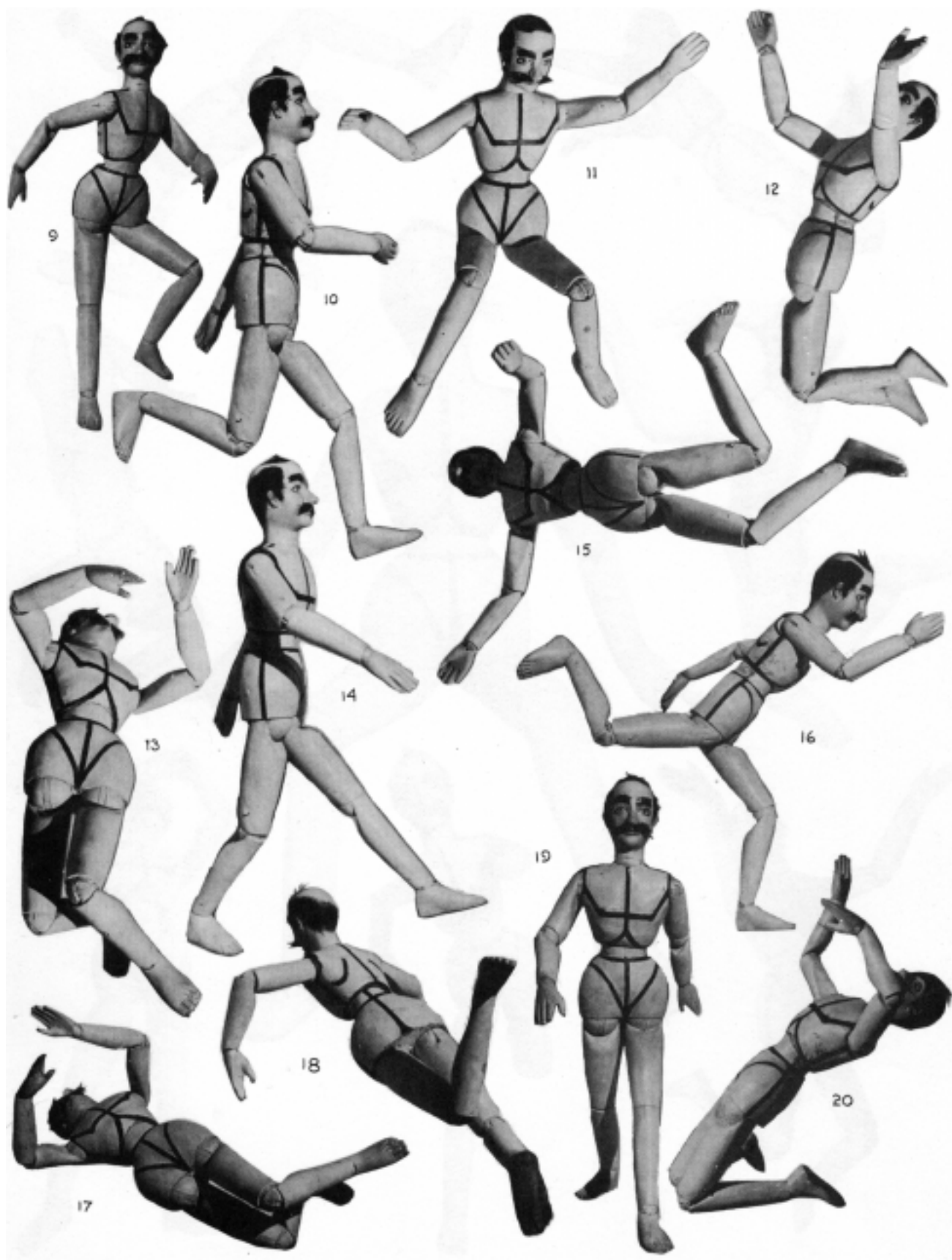


*HIS IMPERIAL MAJESTY
DOOHINKUS
MANNIKIN
(without his underwear)*

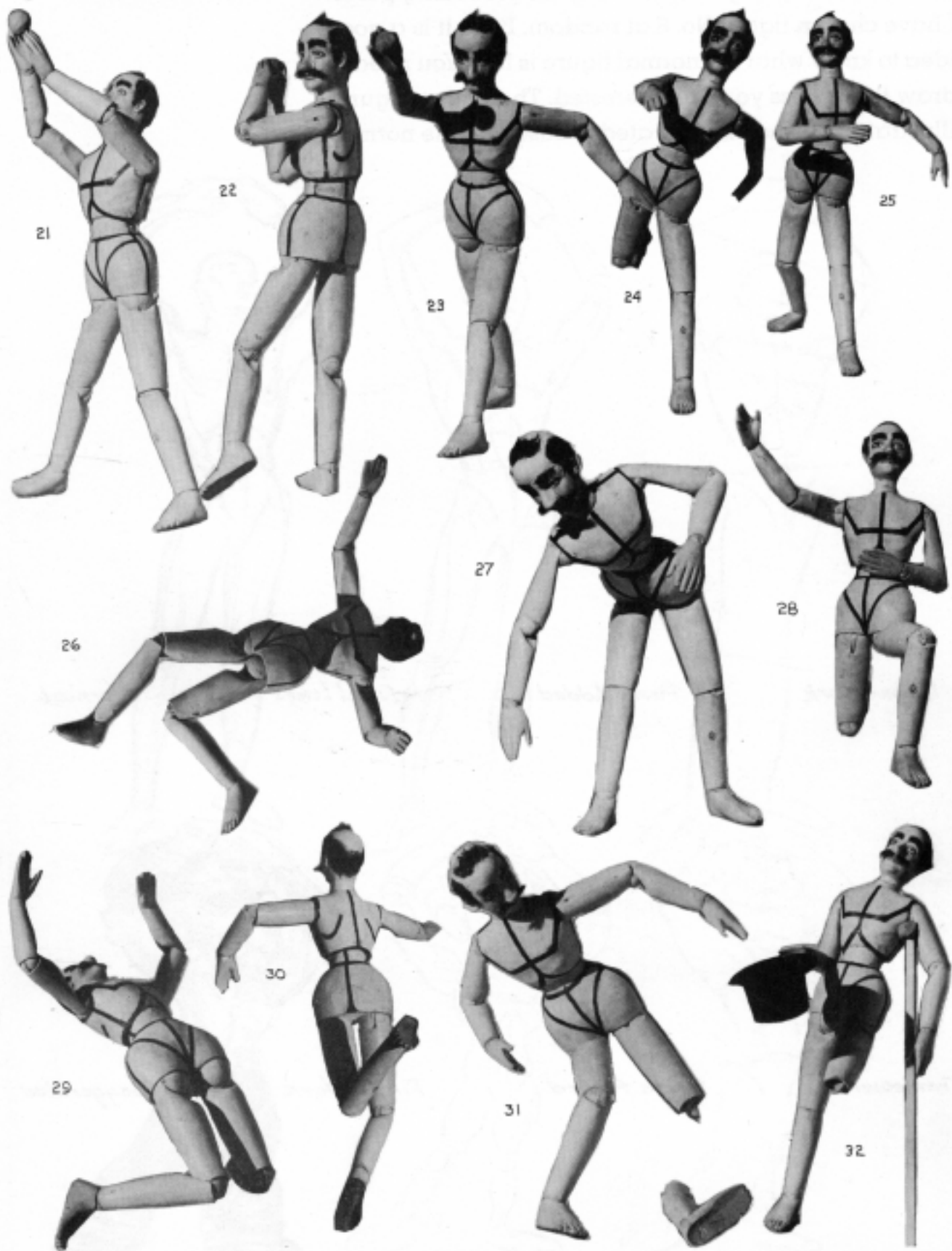
DOOHINKUS MANNIKIN SHOWS YOU THE PARTS IN ACTION



BUILD FIGURES FROM THESE START WITH THE FRAMEWORK

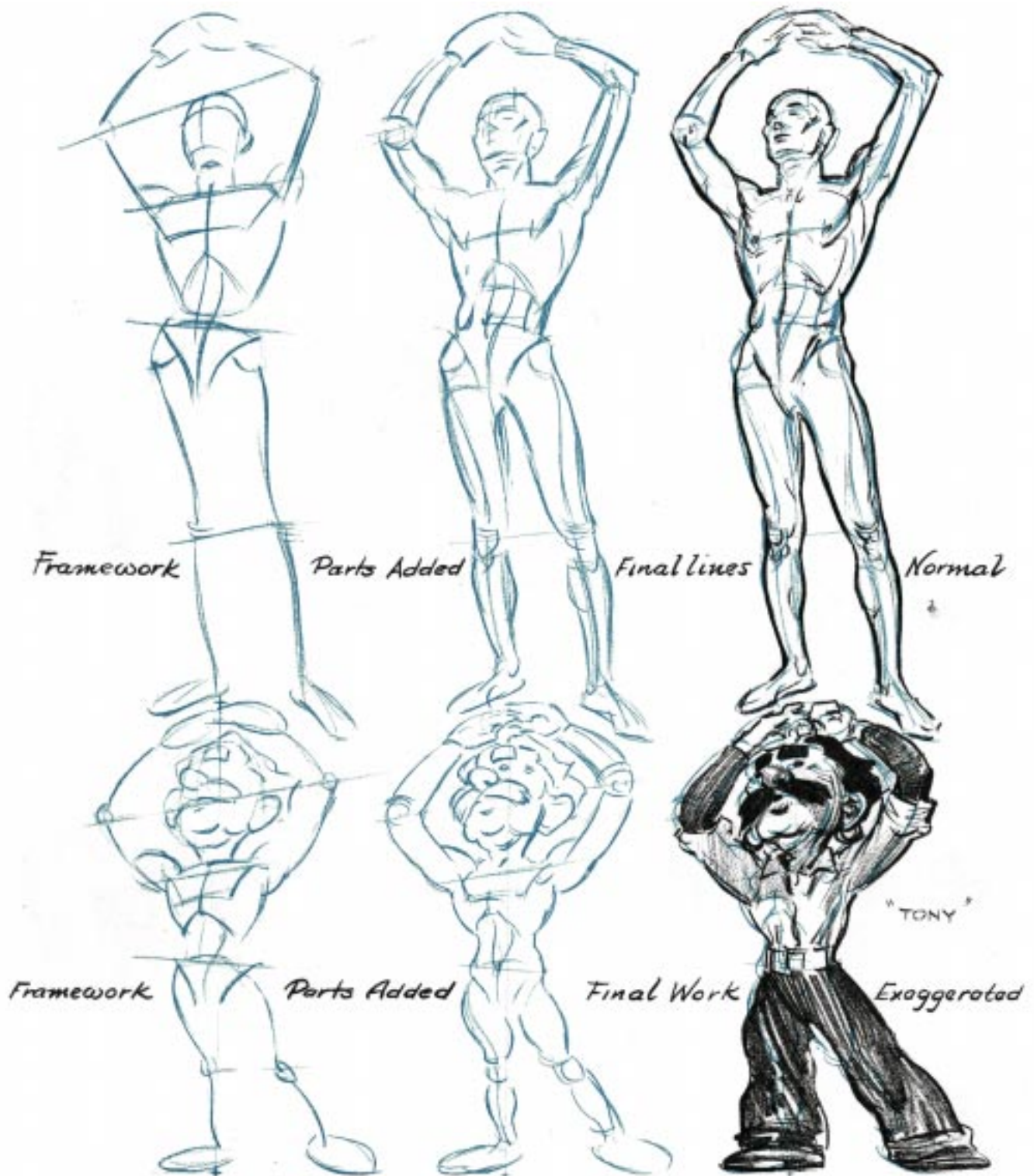


AFTER DRAWING THESE, TRY SOME OF YOUR



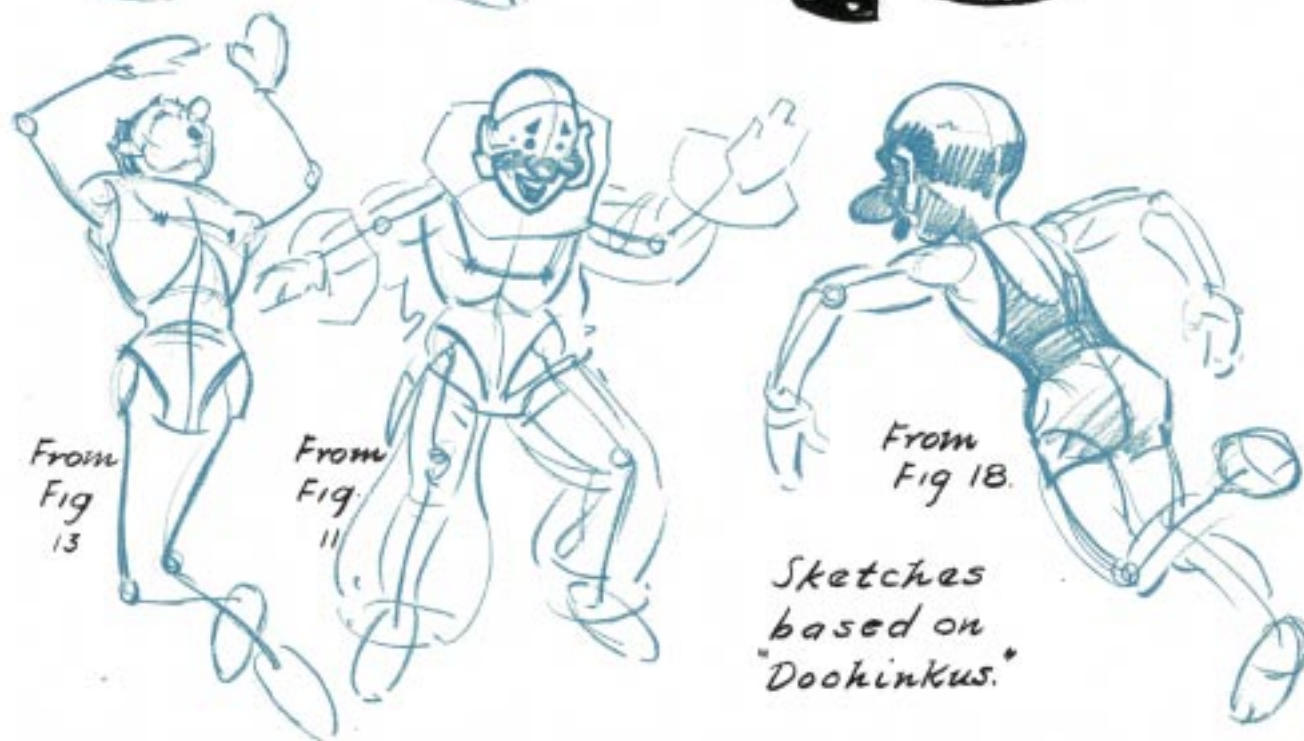
HOW YOU USE THE DOOHINKUS POSES

Here is the way to go about the preceding poses. I have chosen figure No. 8 at random. First, it is a good idea to know what the normal figure is like. You needn't draw this unless you are interested. The bottom figures illustrate how the exaggerated is based on the normal.

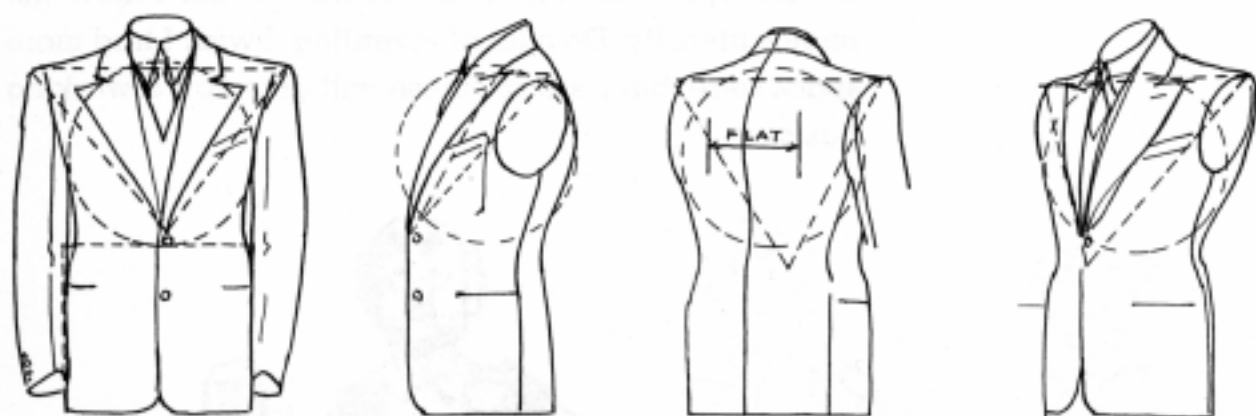


JUST PLAY WITH THE FIGURES

The main idea is to enjoy yourself. Some day you may just put clothes right over the framework. But it is better always to sketch in the figure. Do not follow the photos literally. Do a lot of inventing, I wish I had more space here, but perhaps these will give you a working basis.



THE SUIT



A ball, a square, and a triangle can be the foundation for a coat. In the side and 3/4 view the ball is flattened at back and cut down in front. Trousers are not as



easy, but remember that folds radiate from joints and crinkle on opposite sides. You should study folds from life to understand them. Knees, elbows, hips and



The sleeve works about like the trousers with elbow like knee. But watch for more twist.

Buttons cause folds. Learn to draw them for they explain action of figure.

THE DRESS



Similar to the trouser



The busts, hips, shoulders and knees are all important in the drape of women's clothes. Folds radiate from these. There are excellent books on "Fashion Drawing".

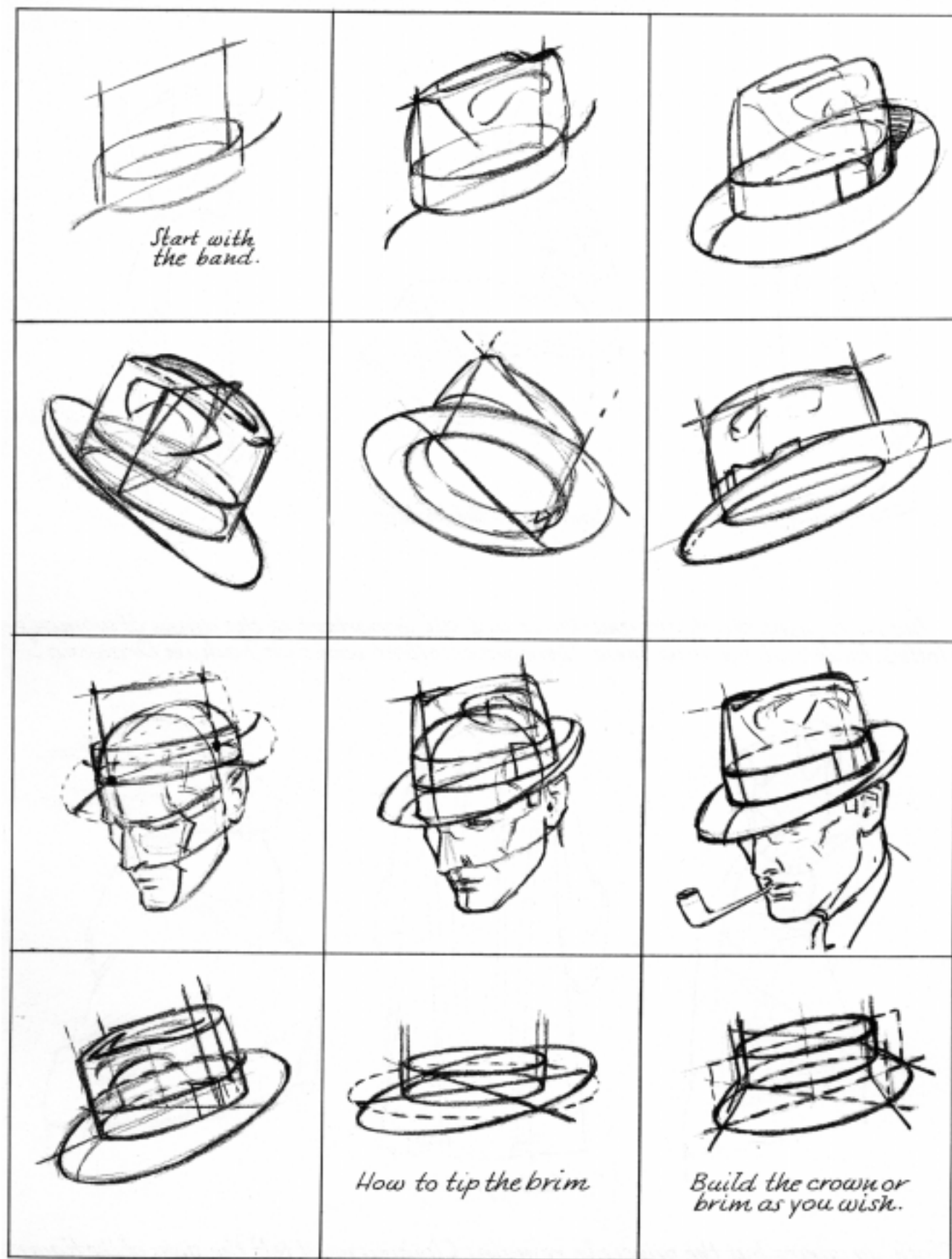


Pull of gravity

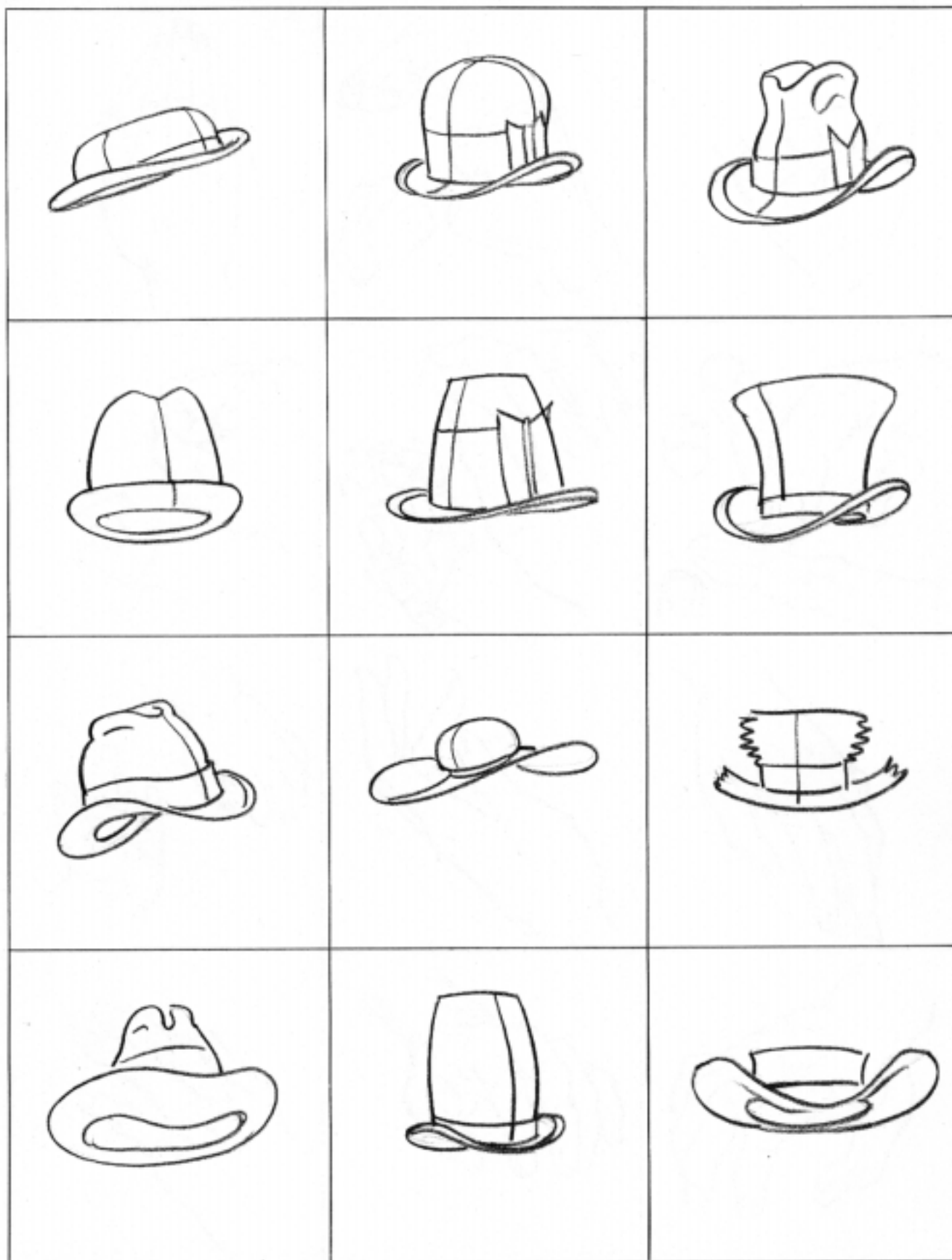


Clothing varies but the principle remains. Clothing must tell the story of the figure.

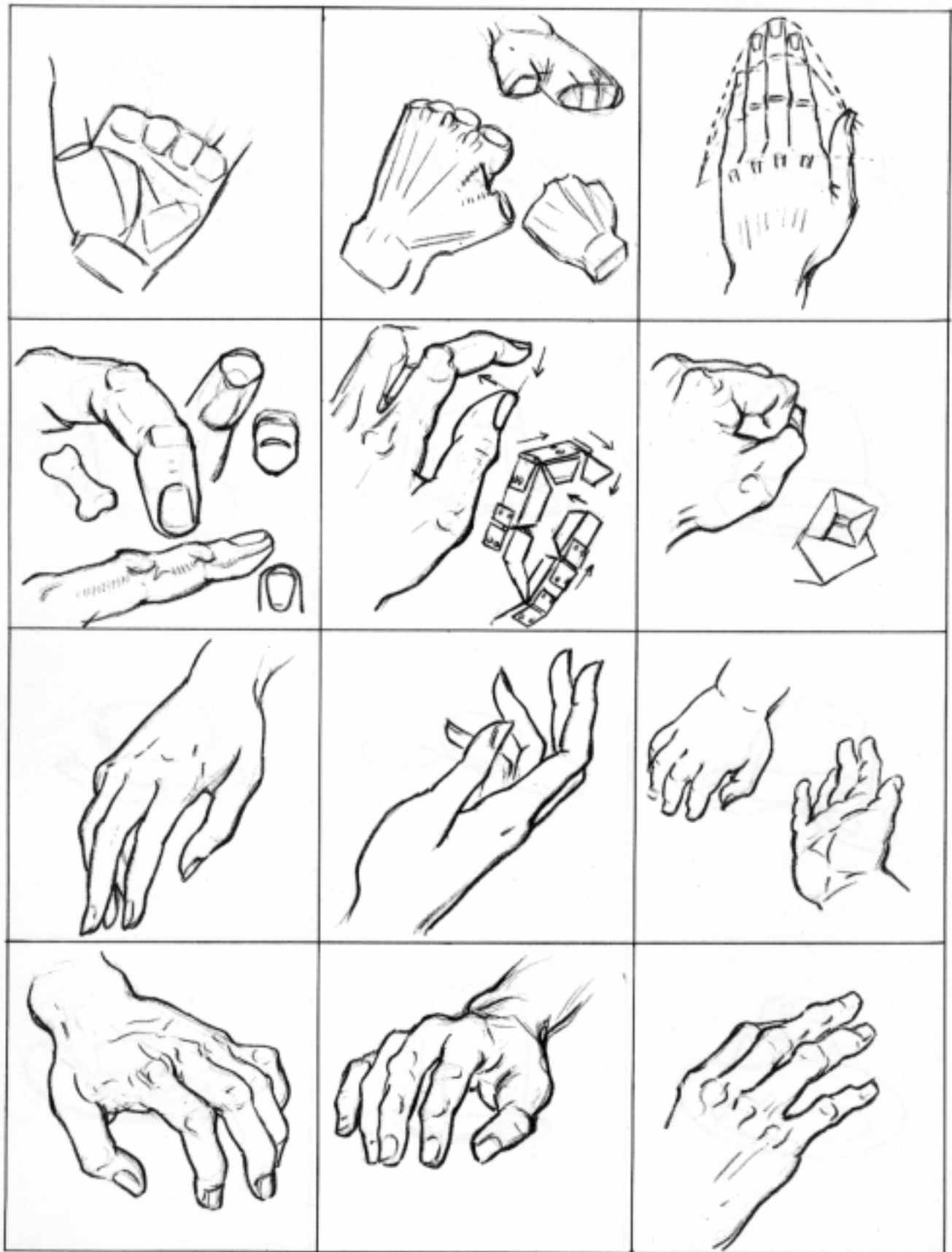
HOW TO DRAW A HAT CORRECTLY



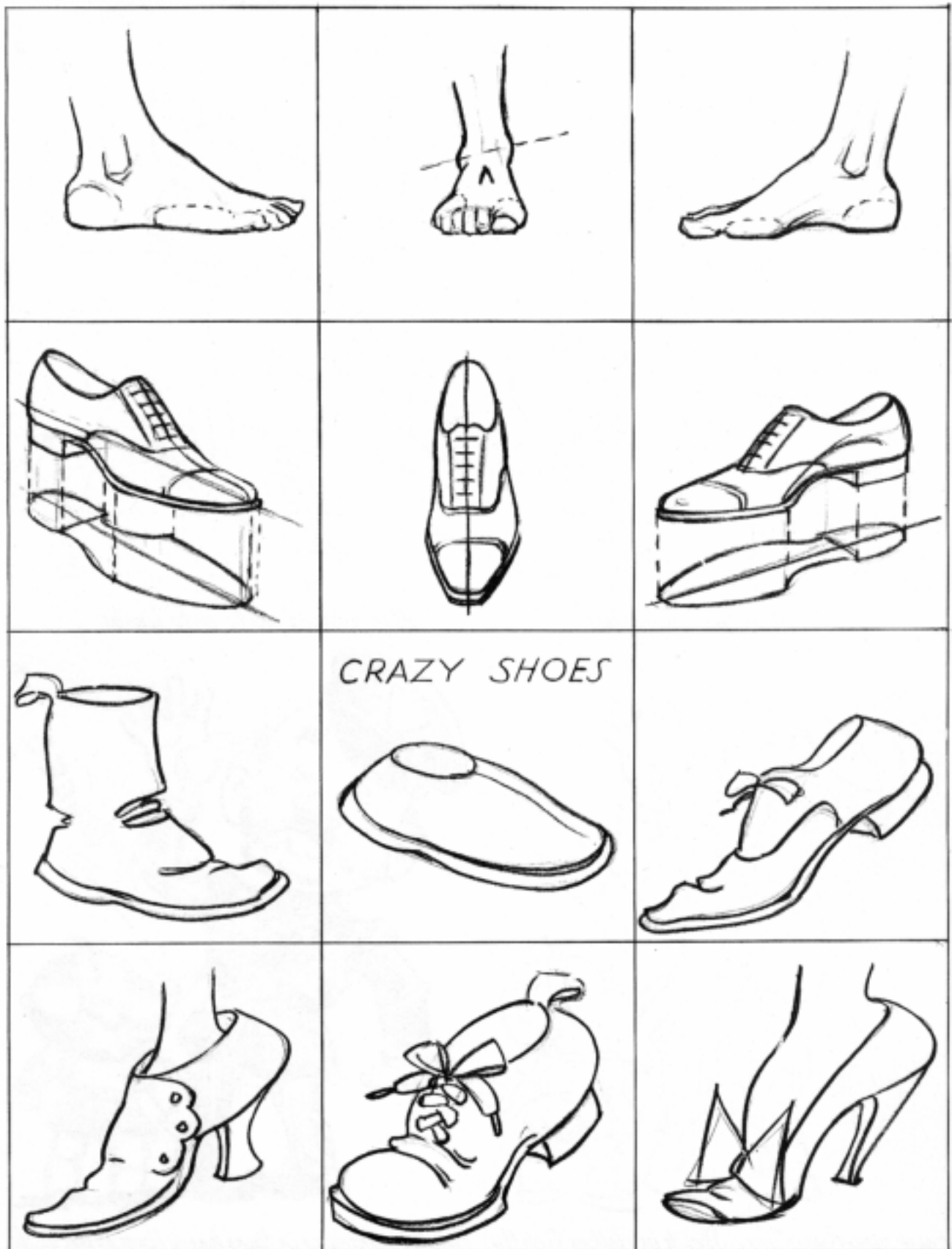
FREAK HATS



THE HAND



FEET



NOW WE BUILD THE FIGURE AND PUT ON SOME CLOTHES

1



Sketch in the "Dooinkus."

2



Add jointed parts onto limbs.

3

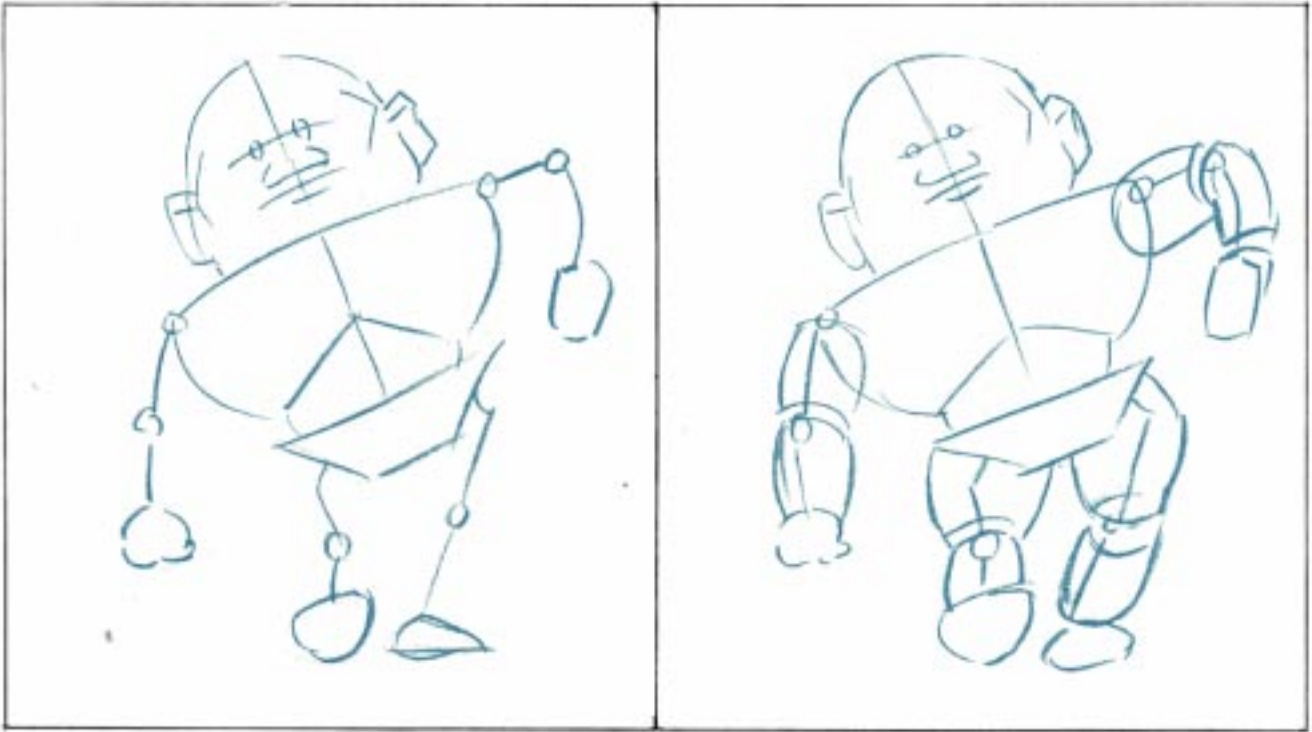


Erase superfluous lines. Sketch in clothes lightly. Finish by drawing in final heavy lines as you wish.

4



EXPERIMENT ON FELIX THE ICE



Build the frame work in.

Build on the jointed parts.

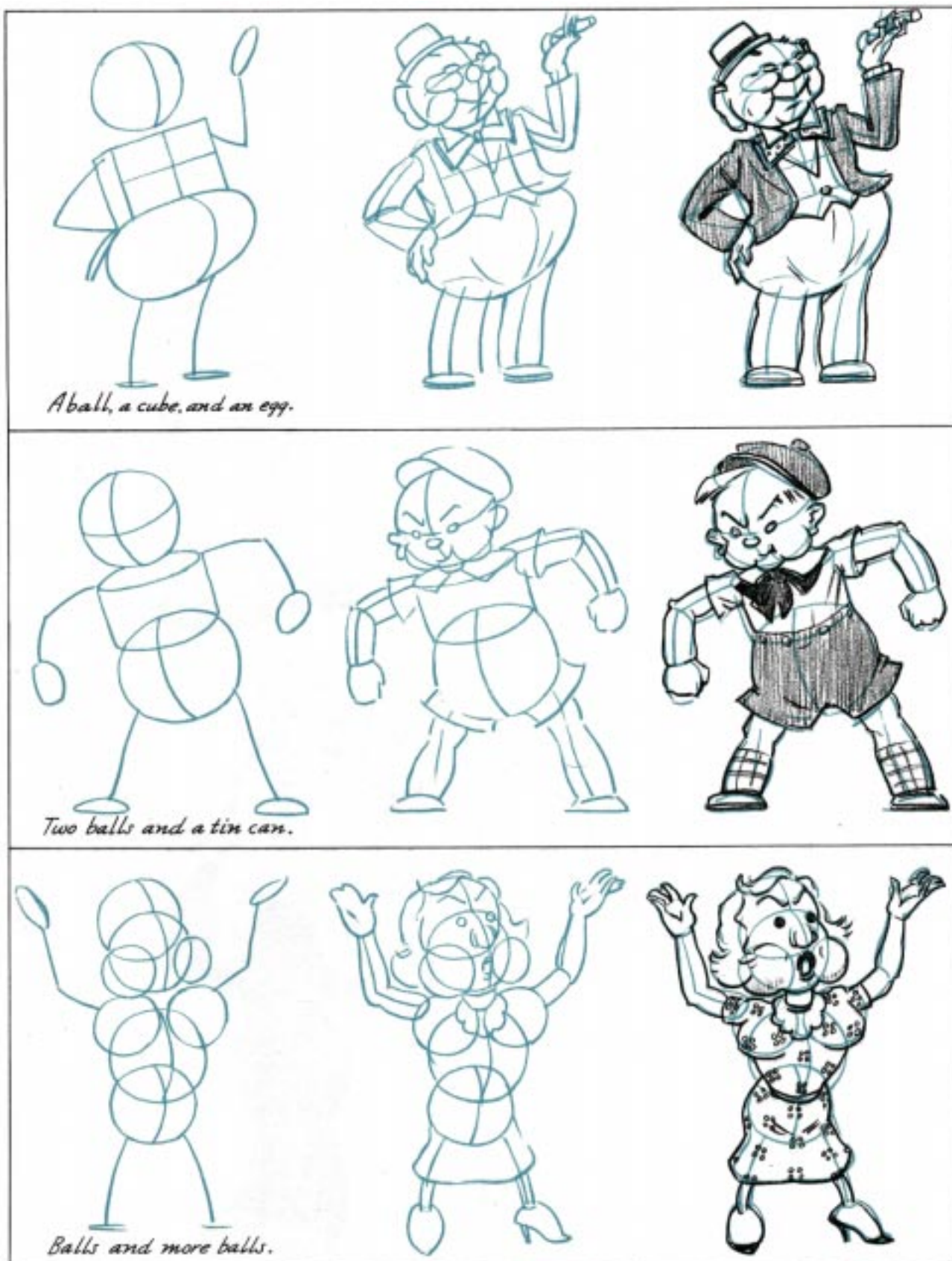


Sketch on clothes after erasing construction. Finish as you wish. Now honestly, isn't it simple?

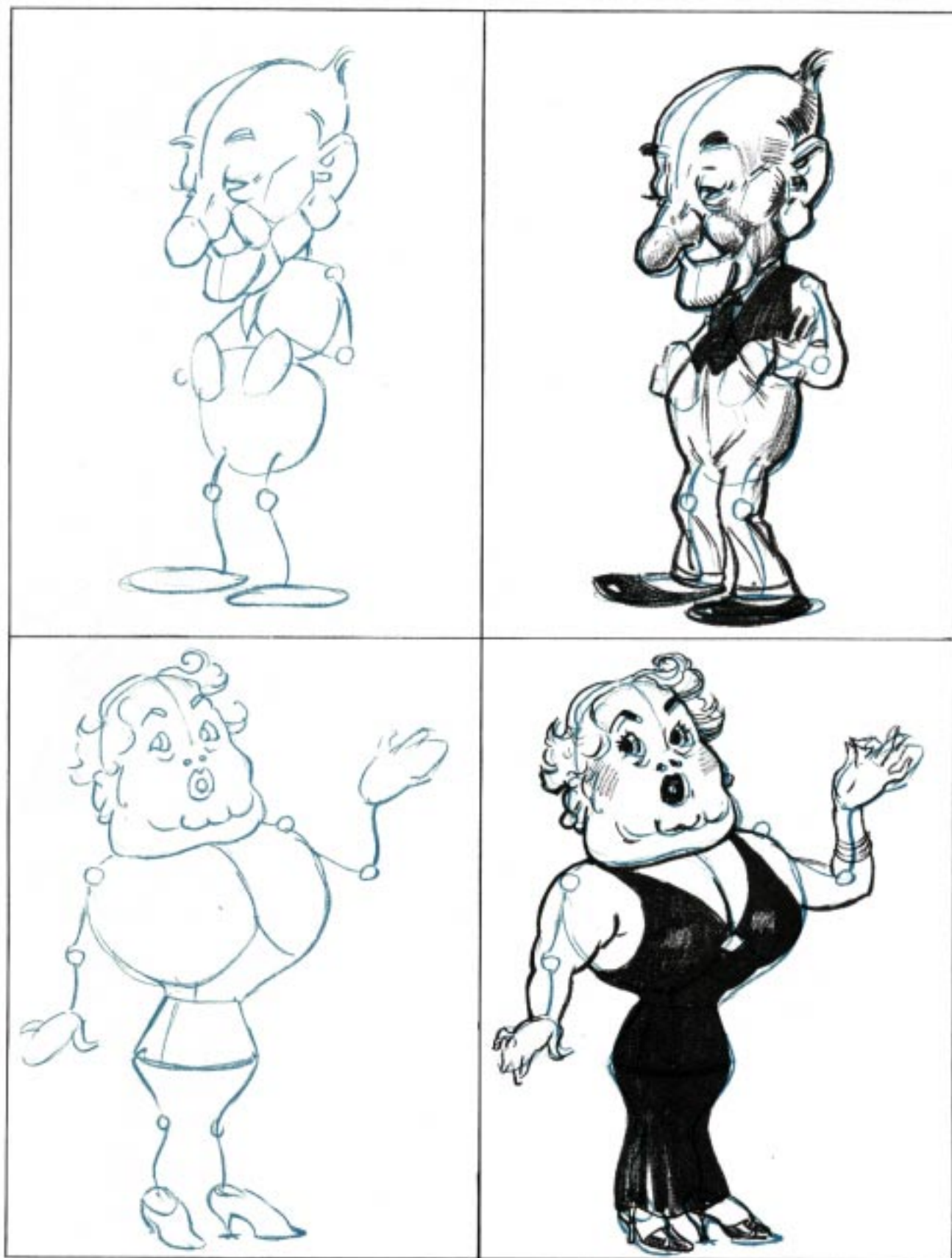
TRICK STUFF



TRICK



NOW HAVE SOME FUN



TRY TO WORK OUT THE CONSTRUCTION YOURSELF



EXPERIMENT WITH THESE

