

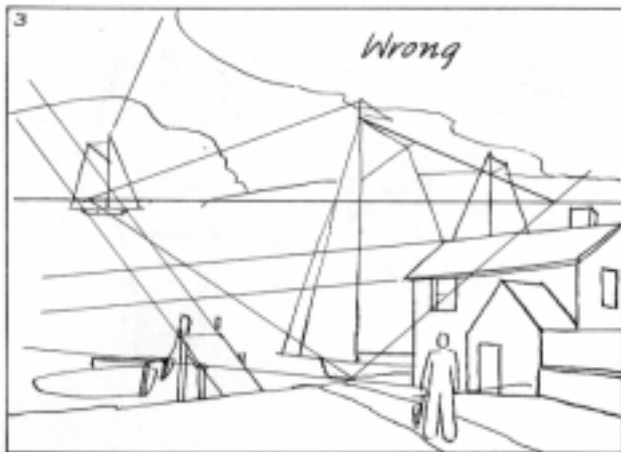
COMMON FAULTS



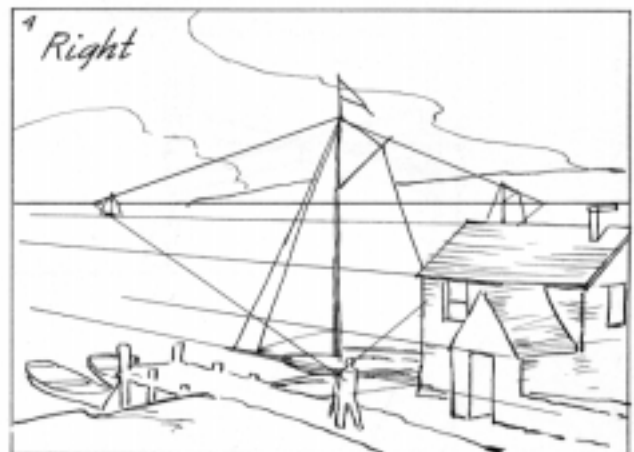
Study these pictures. These are common faults. In number one nothing is related.



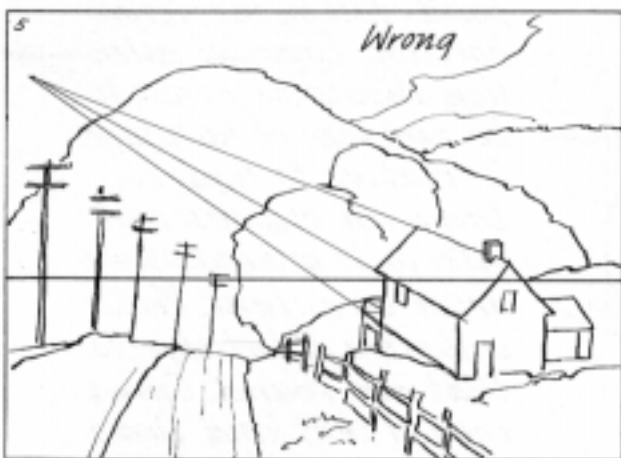
Here the perspective and proportions of the houses are corrected to fit the figures.



All vanishing points must fall on the same horizon. The above fail to do this.



Corrected. Boats now relative in size. The figure had to be reduced. Much better!

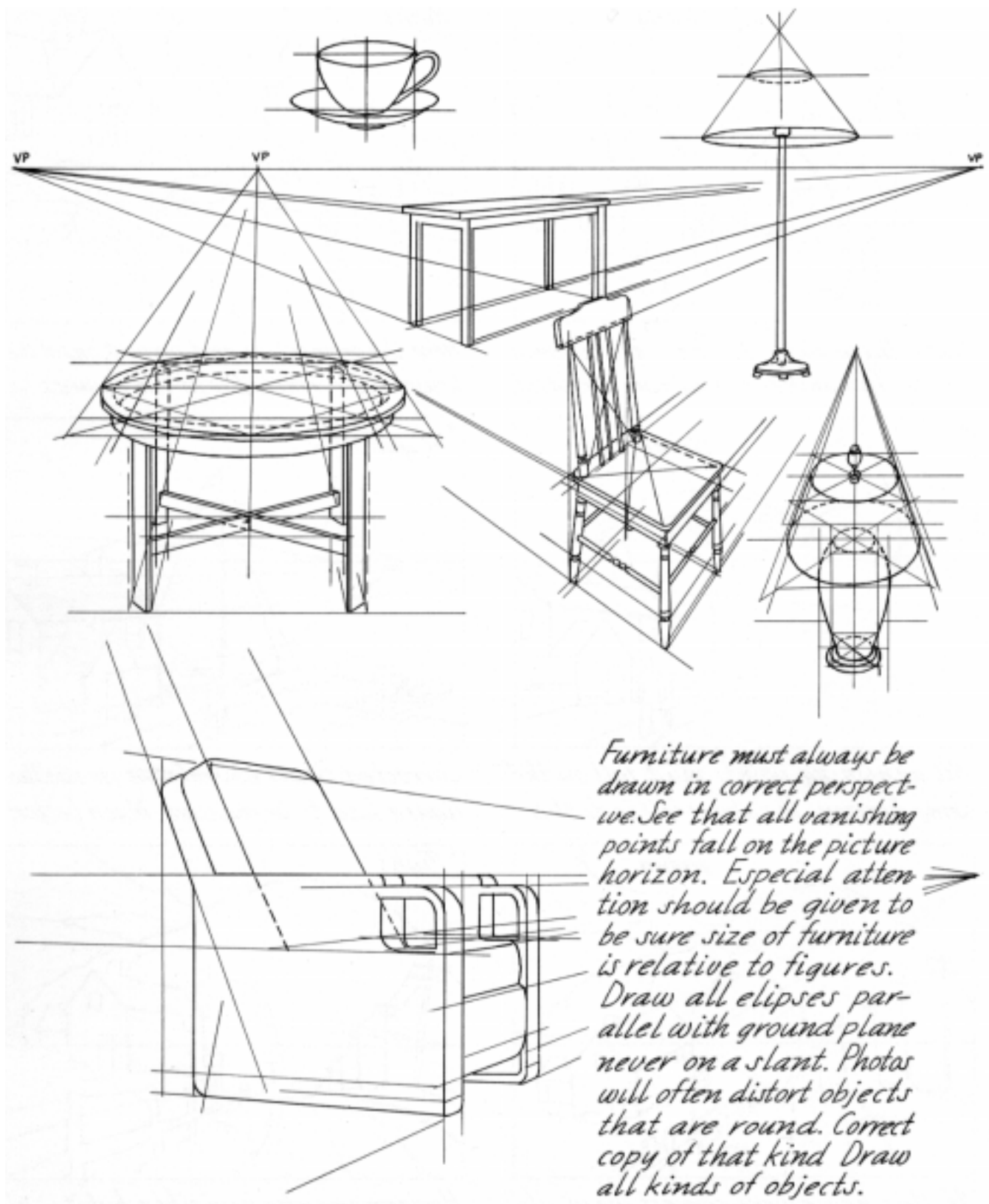


If this house were correct we would see the distance over the mountain.



Horizon may be invisible, but it is always there, for it is your own eye level.

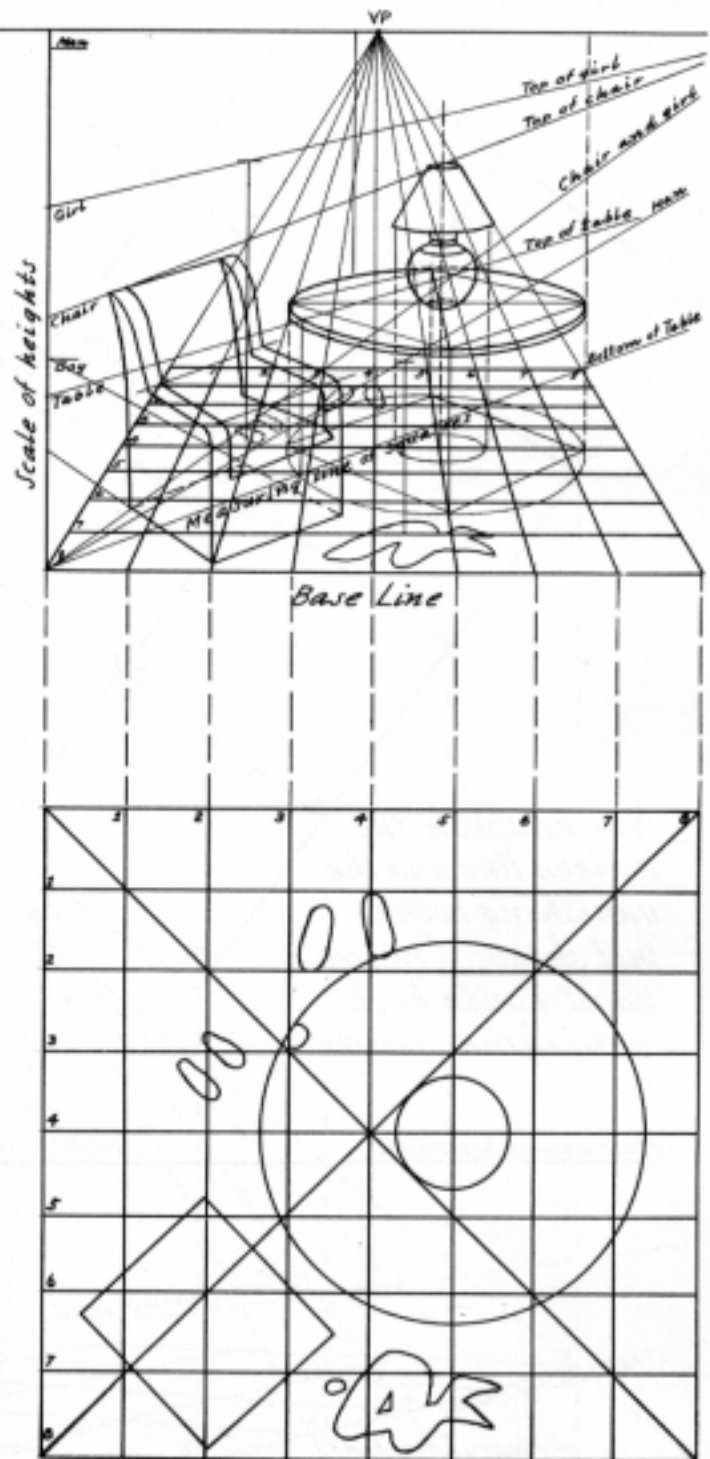
FURNITURE



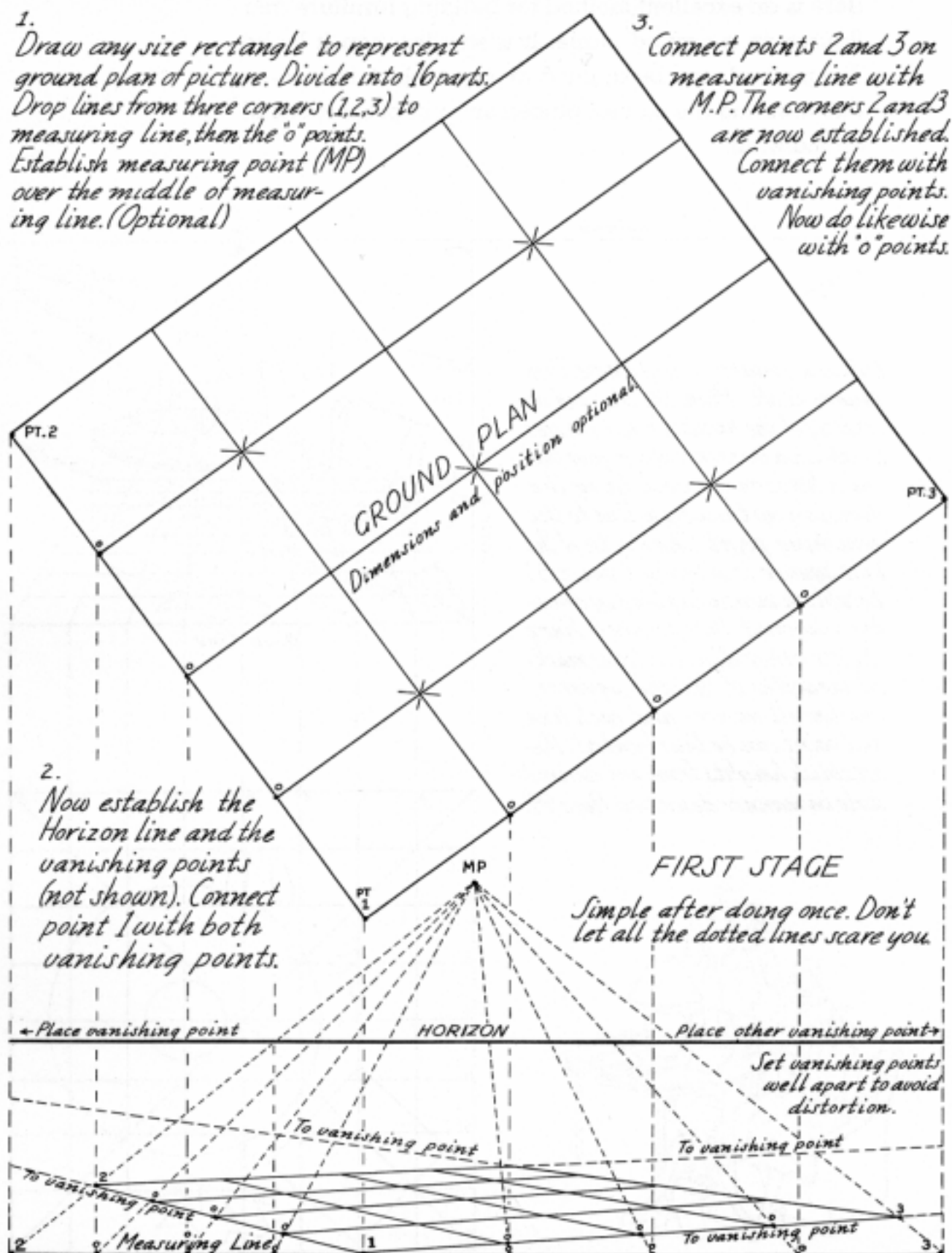
HOW TO PROJECT FURNITURE ONTO THE GROUND PLANE

Here is an excellent method for building furniture and figures on a ground plane. It is simpler

Draw a square or rectangle. Then square it off. Plan the size and positions of the furniture and figures. Establish a base line above your plan and a horizon above it. Carry the division up thru base line to the vanishing point. The depth of the first square is optional. (square 8) Establish measuring line by drawing diagonal thru square 8. Where it cuts other division lines, marks off the depths of the other squares. Number all squares and each line and point can be thus located. Now establish heights from any desired scale in manner described Page 99.



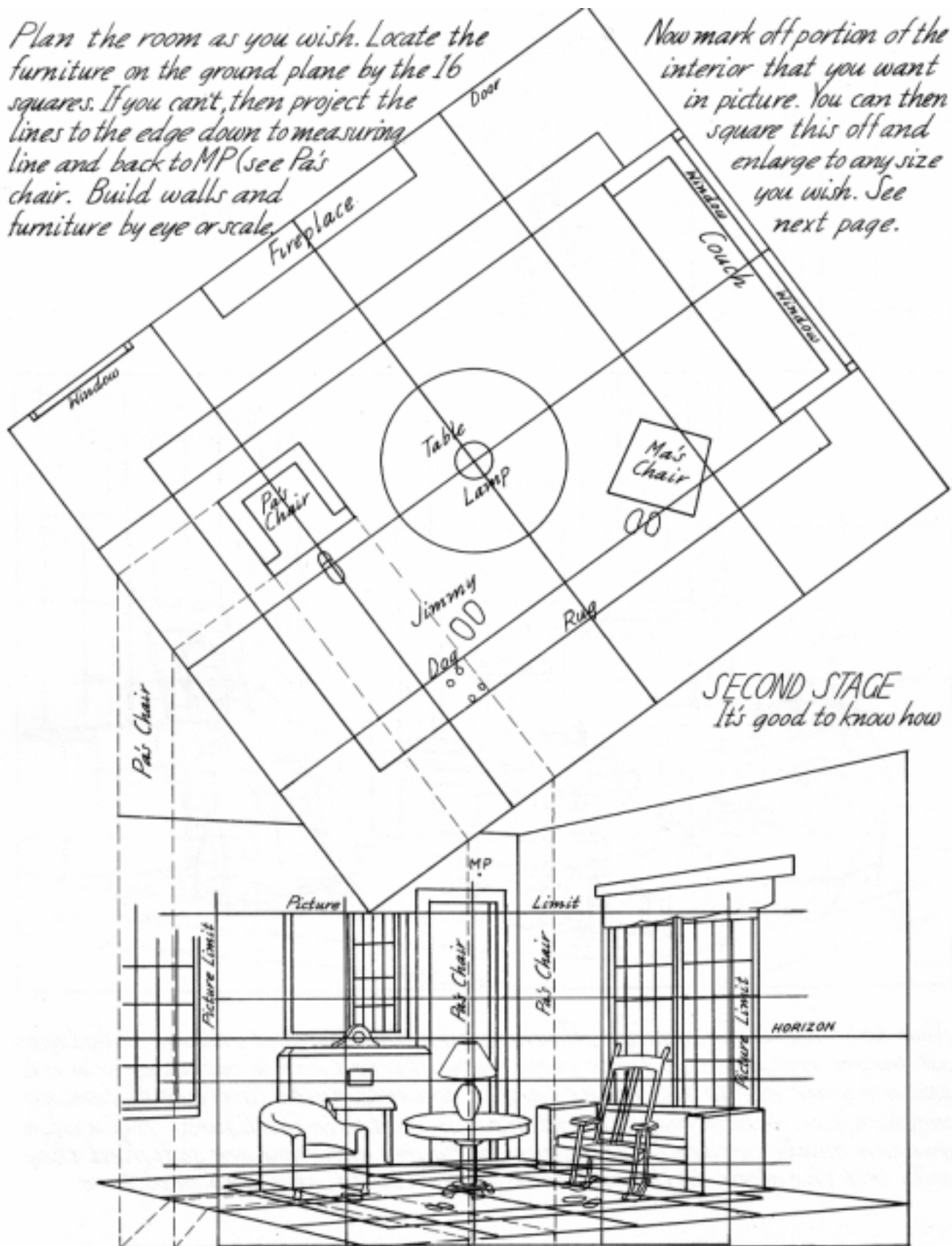
BUILDING AN INTERIOR FROM A GROUND PLAN-I



BUILDING AN INTERIOR FROM A GROUND PLAN-II

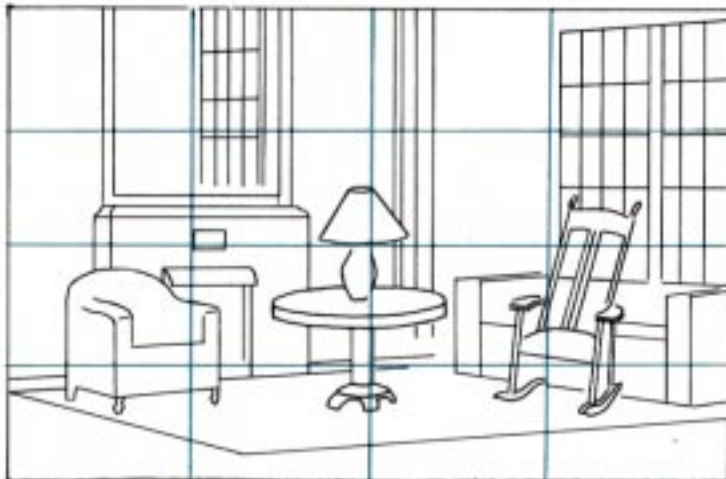
Plan the room as you wish. Locate the furniture on the ground plane by the 16 squares. If you can't, then project the lines to the edge down to measuring line and back to MP (see Pa's chair). Build walls and furniture by eye or scale.

Now mark off portion of the interior that you want in picture. You can then square this off and enlarge to any size you wish. See next page.

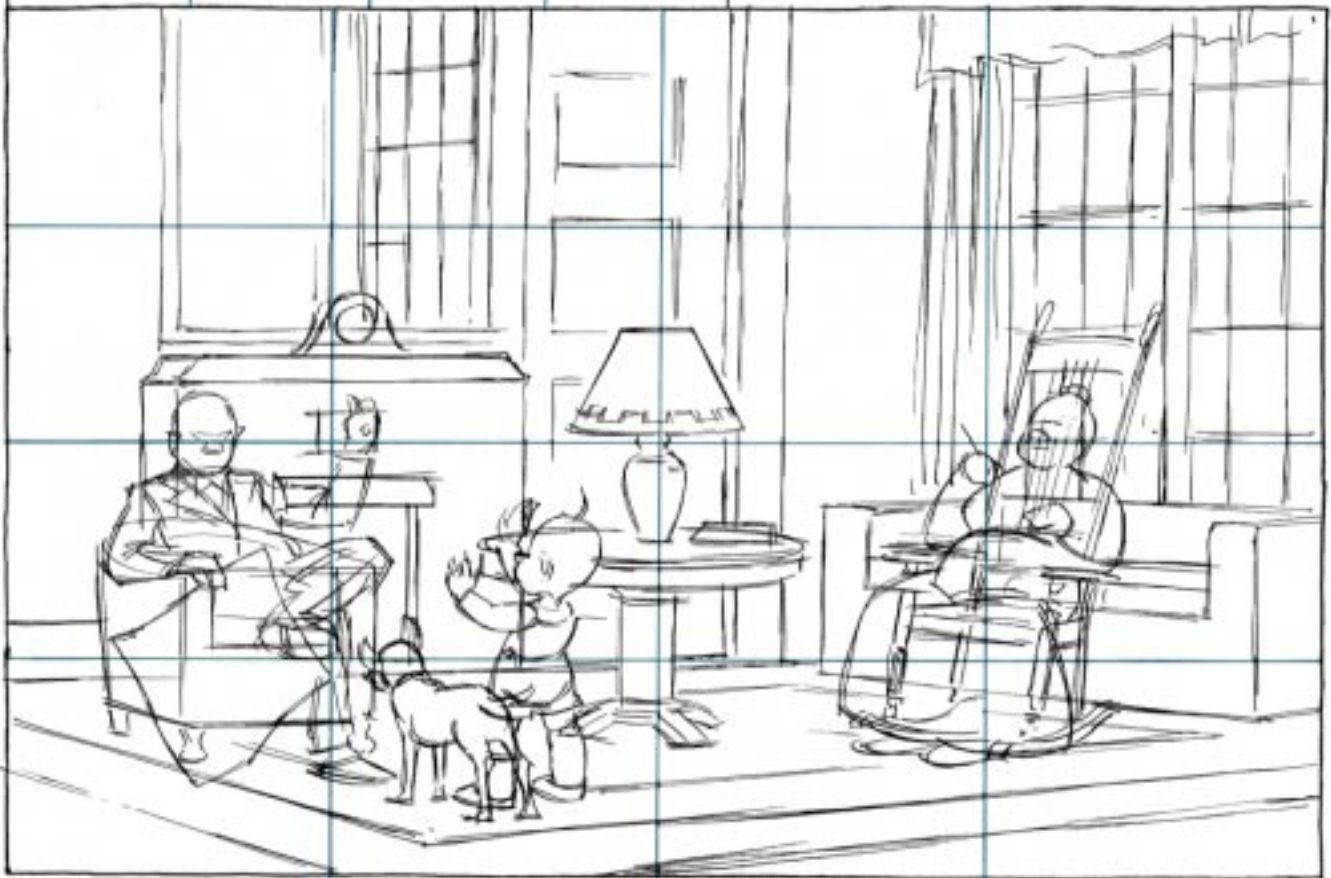


SECOND STAGE
It's good to know how

BUILDING AN INTERIOR FROM A GROUND PLAN-III



THIRD STAGE



Now take the little squared off perspective drawing and enlarge it by laying out larger rectangle in same proportions. It is best now to put away your rule and use your eye to fill in the larger squares. Ruled lines are stiff and are mechanical. When room is sketched in, sketch in the figures. If you wish you can make separate sketches for figures until you are satisfied they will tell the story. In this manner you can build any kind of picture.

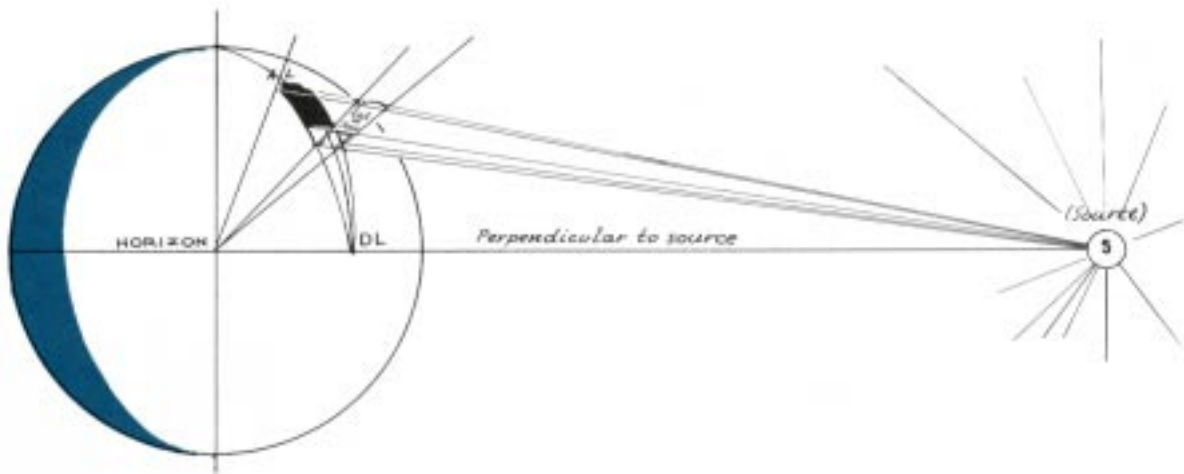
BUILDING AN INTERIOR FROM A GROUND PLAN-IV



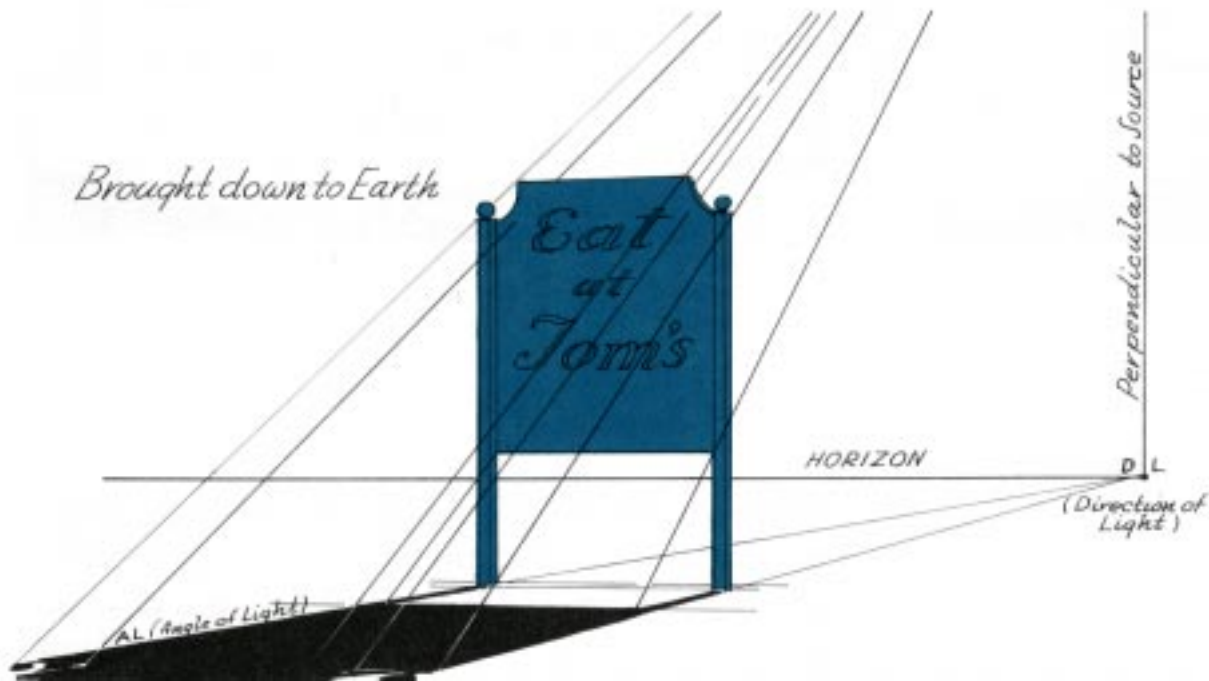
BEDTIME

And here is the finished drawing. It's fun to try inking in some of your pencil drawings. Get a bottle of waterproof black drawing ink. You can get a box of school water colors, also, and get still more fun out of it. Knowing just what is the correct perspective helps so much to give that solid, finished, and professional look. This procedure opens up a whole world for the little figures you have learned to draw. It is worth while to see what you can do with this method. It offers a possibility of setting some work, besides the thrill of doing it. Now we shall take up a new subject.

LIGHT AND SHADOW: THE PRINCIPLE

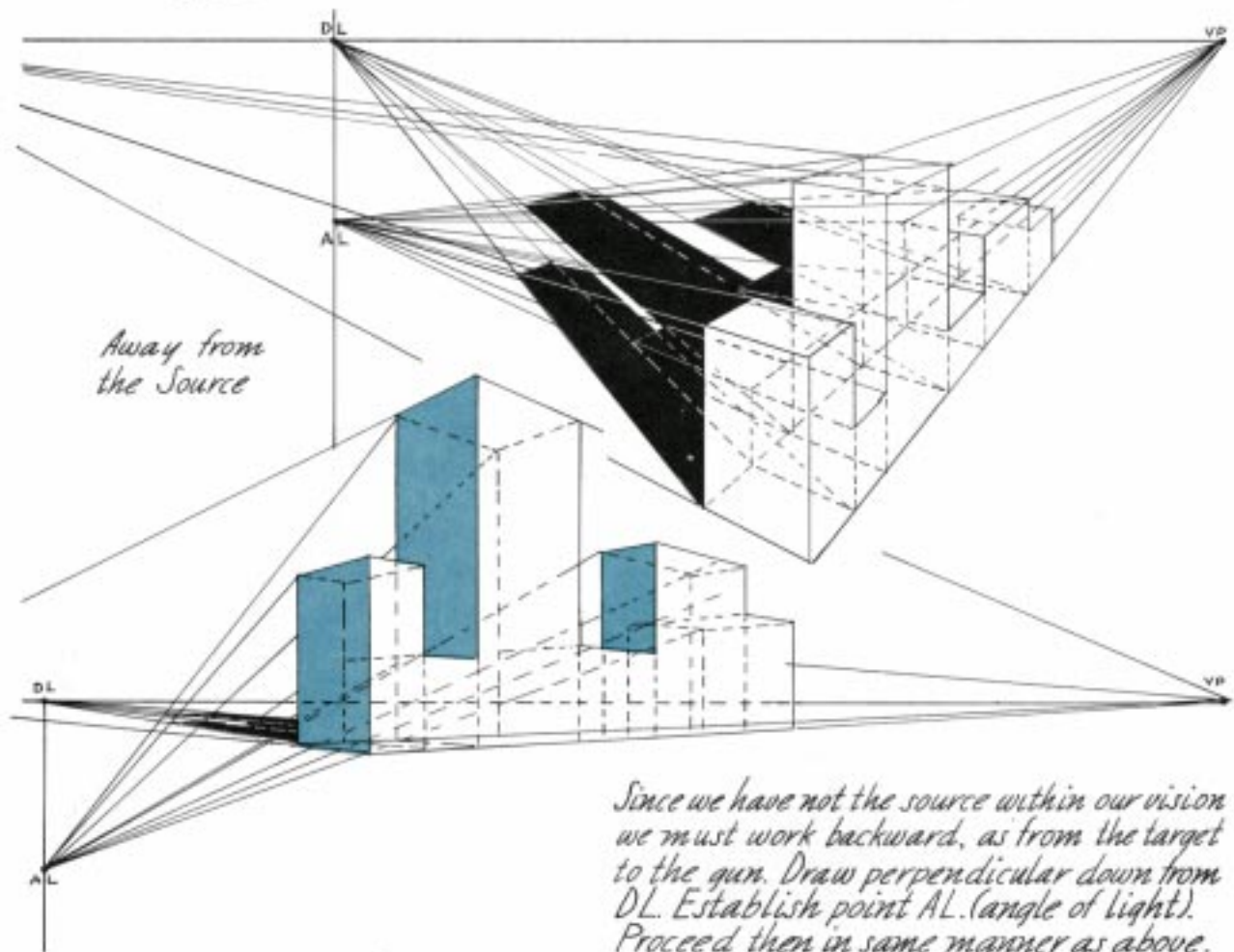
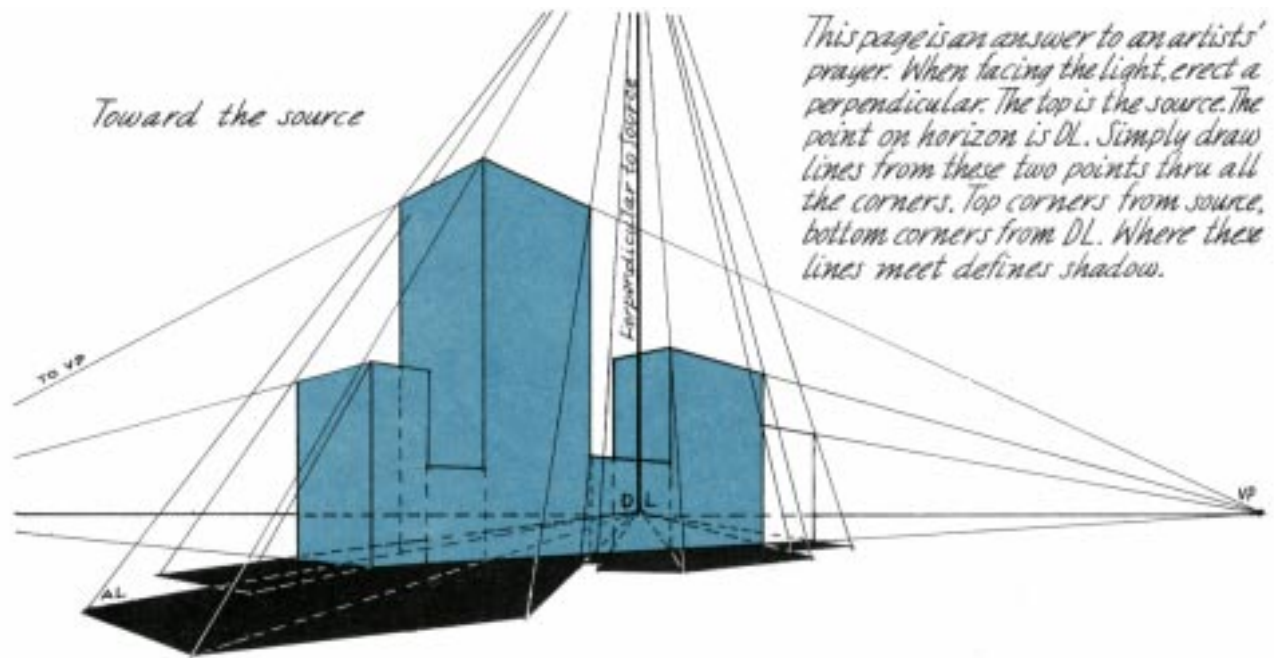


The Principle as in Space

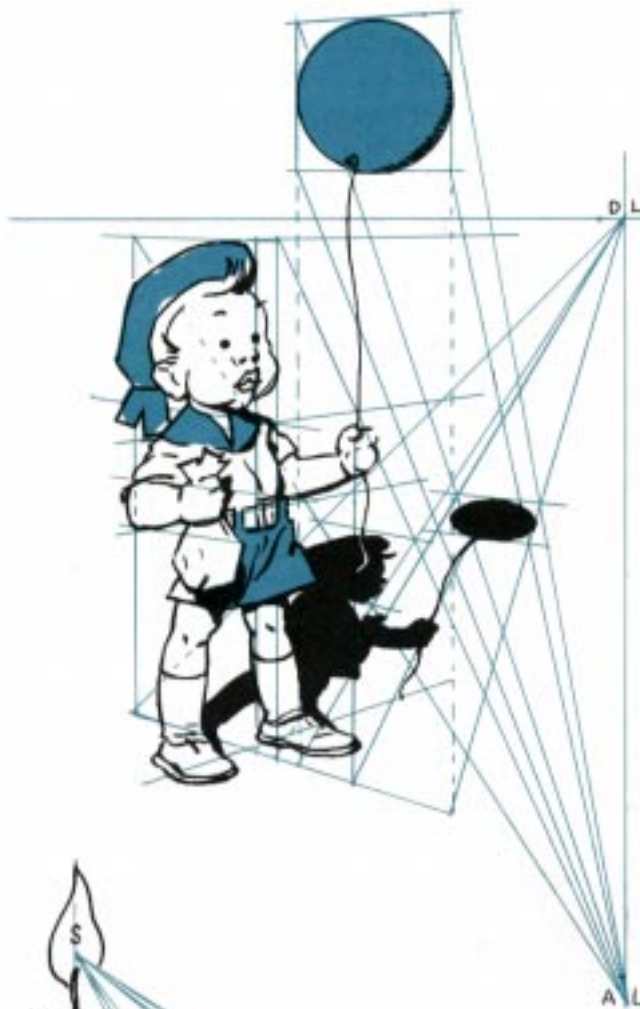


Rays of light travel in straight lines. From any spot, the middle ray, the “perpendicular to source,” would meet the earth and pass through its center. At the point directly under the source we establish the point DL, meaning “direction of light.” S will mean “source” at the top of the perpendicular, From the farthest limit of the shadow to DL, then up to the source and back to the shadow, forms a triangle. The third corner of the triangle will be called At, meaning “angle of light.” DL may be the vanishing point of the shadow or the base from which it proceeds outward.

A SIMPLIFIED METHOD FOR GROUND SHADOWS

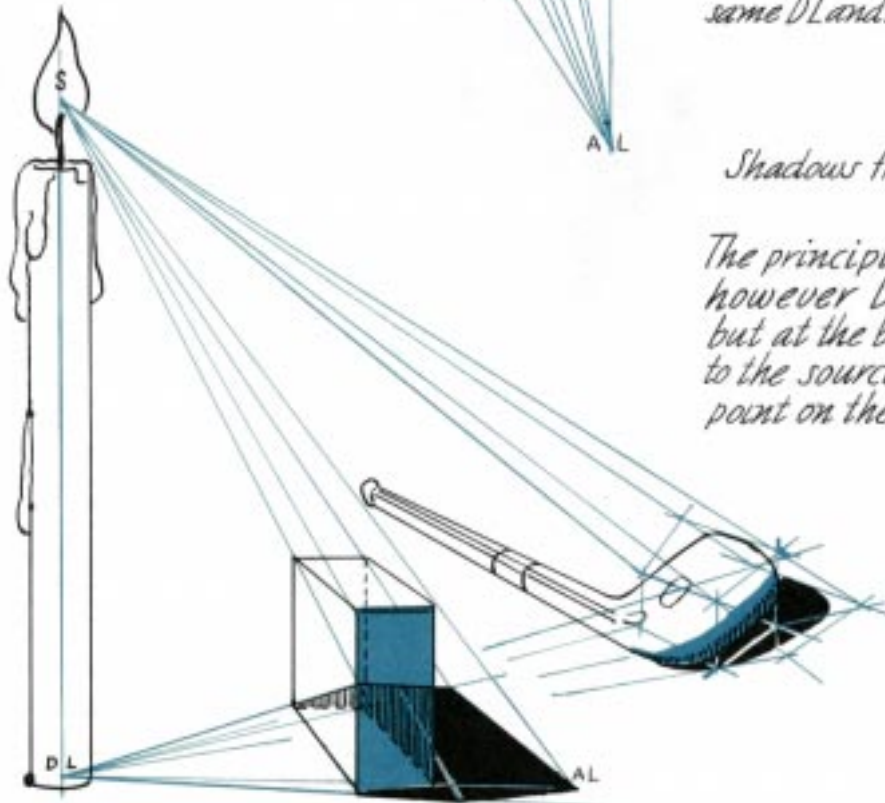


LIGHT AND SHADOW



Just in case you must draw a shadow of a figure correctly on the ground plane, this is the way you do it. First draw rectangles around subject to enclose the important forms. These are drawn to the normal VPs of the figure. Now establish DL and AL on a perpendicular. Proceed from the corners as you would a building. When you have the rectangles projected to ground, you can then mark off sections for head, etc. It is then a simple matter to fill in the outlines of the figure to conform with these squares. Naturally you use the same DL and AL for all figures in subject.

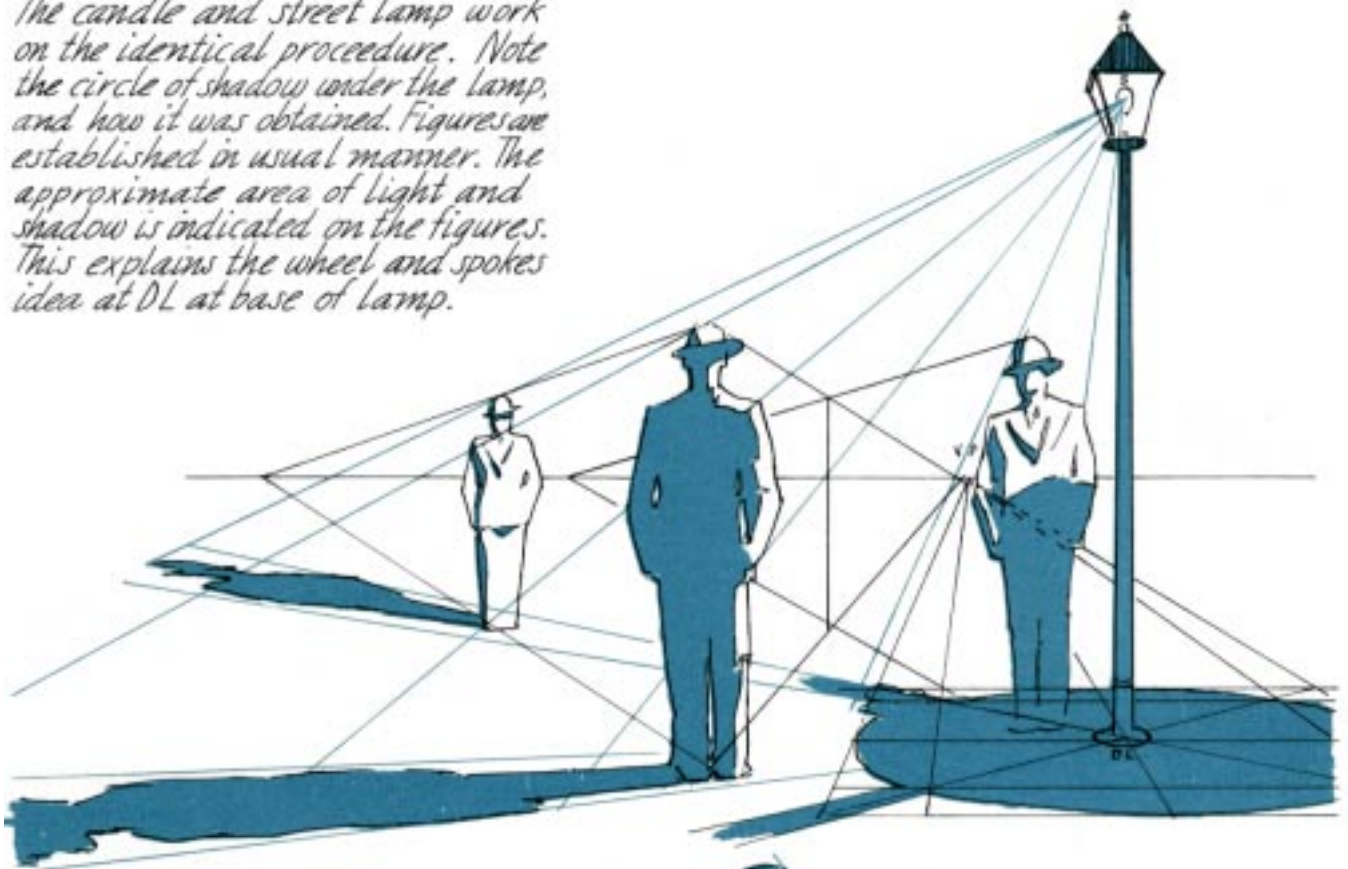
Shadows from Artificial Sources



The principle remains the same, however DL is not on the horizon but at the base of a perpendicular to the source. DL can now be at any point on the ground plane, but it must always be directly under S (source), when source is visible. Shadows do not remain parallel, but diverge in the manner of the spokes of a wheel from D.L.

LIGHT AND SHADOW

The candle and street lamp work on the identical procedure. Note the circle of shadow under the lamp, and how it was obtained. Figures are established in usual manner. The approximate area of light and shadow is indicated on the figures. This explains the wheel and spokes idea at DL at base of lamp.



Let us hope you never meet this kind of a light, but you might sometime want to draw it. The principle still holds no matter how the light is tipped or turned. Start the shadows by lines from DL thru the base of the figure or object. In this case the ray to man's head would never drop to the ground plane. It would then travel to an upright plane or on thru space to infinity.



LIGHT AND SHADOW



When the source of light is outside of the picture limits.

Let us assume in the top sketch that the source is in front of the picture plane. The best way then is to make a sketch, allowing enough room at the bottom to complete the figures roughly and enough of the floor to establish DL. If the shadows are to fall on a wall, draw the Floorline of wall. Carry base lines to where they intersect line of wall, then carry lines up vertically. Now pick points on figure and run lines from S thru these points until they meet the lines you brought up from the floor.



The bottom sketch shows the source below the picture plane and almost on the floor. For many subjects this gives a very dramatic effect. The shadows not only create interesting patterns, but intensify the action and the story to be told. This method is an excellent and practical way to plan a picture of any kind. A pen was used to sketch in the figures and a soft pencil to determine the effect of the shadows.



THE LAST HILL

I have chosen a problem here that would be very difficult without some understanding of the fundamentals given in Part Three. By the use of perspective, together with the effect of light and shadow, we create the illusion of space, form, and a quality of existence.

This drawing may have the “feel” of having been sketched from life, because of the fundamental principles applied to it. However, it was done from the imagination, without any copy, simply to show you the possibilities.

It is a great storehouse of material. By all means, draw from that great source. Do not just copy. “Build” with what you observe for yourself to be true. Try to get the individual quality of each thing you draw. It is that quality that makes the artist interesting.

TIME'S UP, FOLKS. WE GOTTA GO. 'BY.



THE AUTHOR'S CORNER

I guess all you folks will forgive me for reserving a tiny corner of the book as my own. Everything must eventually come to an end, and so with this book, my first effort of this kind. It has been a concentrated effort. At times I have seen the daylight fade and come back again without sleep. I'll never tell anybody the actual time it took me to make these (it seems) thousands of drawings. I'm sure he would not believe me. I'm dreadfully tired but immensely happy. It has been intensely interesting, for I have retraced the ground of years ago. It has carried me back to the first struggle for knowledge that might earn me a living. It has reminded me of the early drawings which so often came back.

How simple it all might have been, had I in the beginning been able to assemble these working principles, put them in order, and work with them as I do now. But they were bits of knowledge plucked out of the air like bits of fluff from a seed pod. Only a few within your grasp, just a few to take root and flourish. Strangely, the simplest facts always are the latest in being understood. And when they are. Their utter simplicity is the best reason for their acceptance, even at the cost of having to sweep out the pet theories and ideas accumulated over half a lifetime. At best, how do I know that I'm any more right now than in my student days? The answer is that of the convalescent who has suffered and got well again. Lack of knowledge can be greater torture than the effort of acquiring it. I know only that I am happier in my work than I was then. It has gained publication in places that once seemed hopeless for me. I can approach the work with peace of mind and confidence boon of experience. This book is an effort to transplant that peace of mind to some few thousand others who otherwise must fall victims to the selfsame devices which contrive to make before they can make even a meager start.

WHEN ALL IS SAID AND DONE, NATURE IS YOUR BEST INSTRUCTOR



LEARN TO DRAW FROM LIFE



When sketching from life, the most practical way is to hold pencil or ruler at arms length and by sighting, locate middle point of your subject, both up and down and across. Approximate rectangle the subject will fit into, and draw this divided as above. Now by remembering just where middle point fell, you can sight again for quarter divisions first block in big shapes to fit points, then block in the smaller forms. Draw the shadow shapes and fill in.



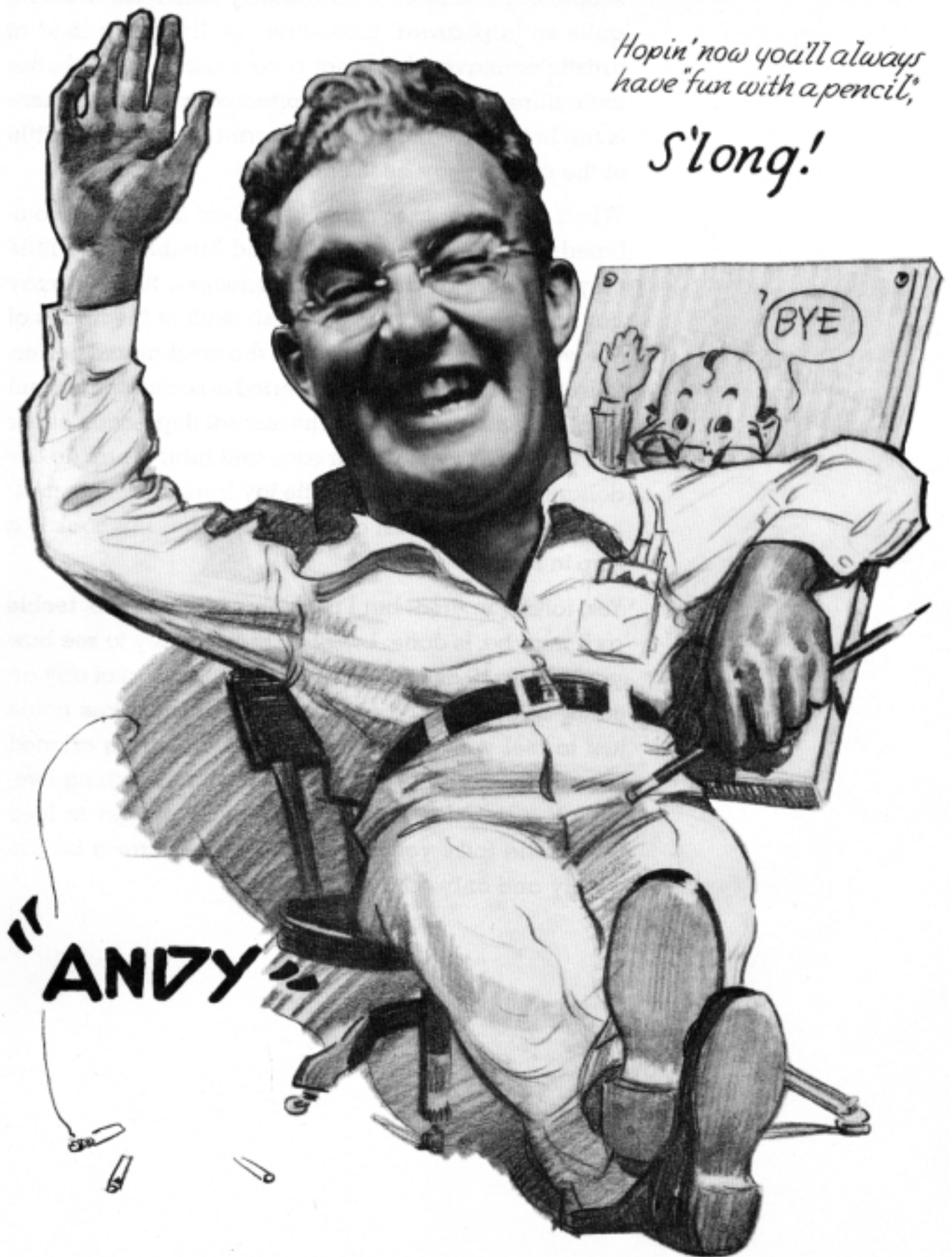
PENCIL
SKETCH OF MY
DAUGHTER
ANDREW
LOUIE

I can think of no field of endeavor so sadly lacking in simple organization of its working principles. Nothing quite so haphazard, hit-or-miss, as the whole field of artistic endeavor. I am not a cartoonist, but I choose caricature for the beginner: principally because there is fun in it, and from the start I want him to feel a little of the creative joy he is entitled to. When artists begin to compile and set down their combined experience, give freely and humbly what little they can add, as do the other sciences, then art may have some chance to reestablish itself in the hearts of everyday people even against the mechanical perfection of the camera; even in a period of social adjustment and financial depression. The mental depression of our era weighs heavier on our race and future than do our dollars or lack of them. A little joy from the inside must be welcome to almost anybody. Perhaps my book is a step in that direction.

Yes, folks, I'm tired, but I'm happy. My little job, feeble as it may be, is done. I wait as breathlessly to see how you will like it as I ever waited for the verdict of any art editor or director. I'd give many more sleepless hours just to feel with you that first thrill of having created even if it be mere lines of a pencil. You'll get to love those little folks you draw, even if they are a bit unwieldy and only a little bit human.

*Hopin' now you'll always
have "fun with a pencil,"*

s'long!



"ANDY"

