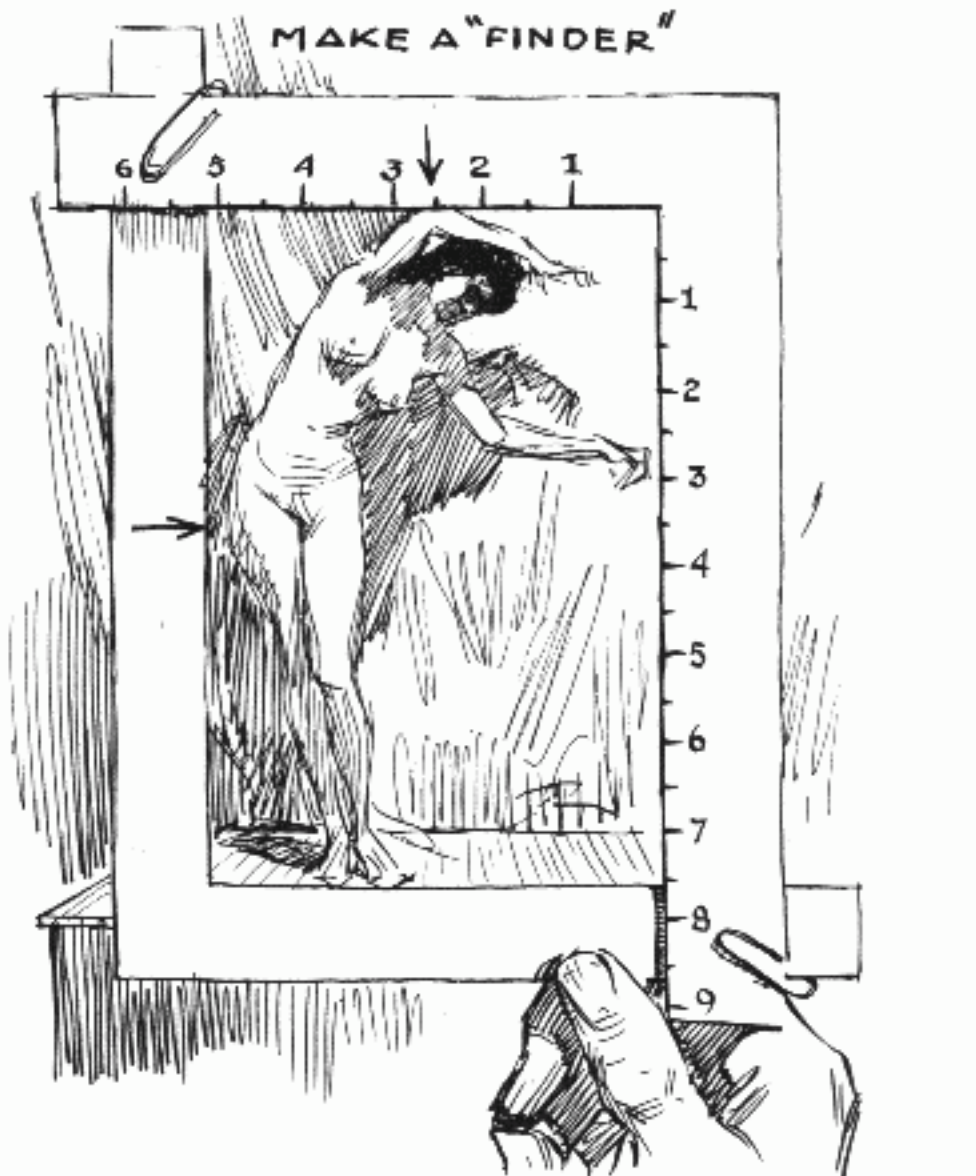
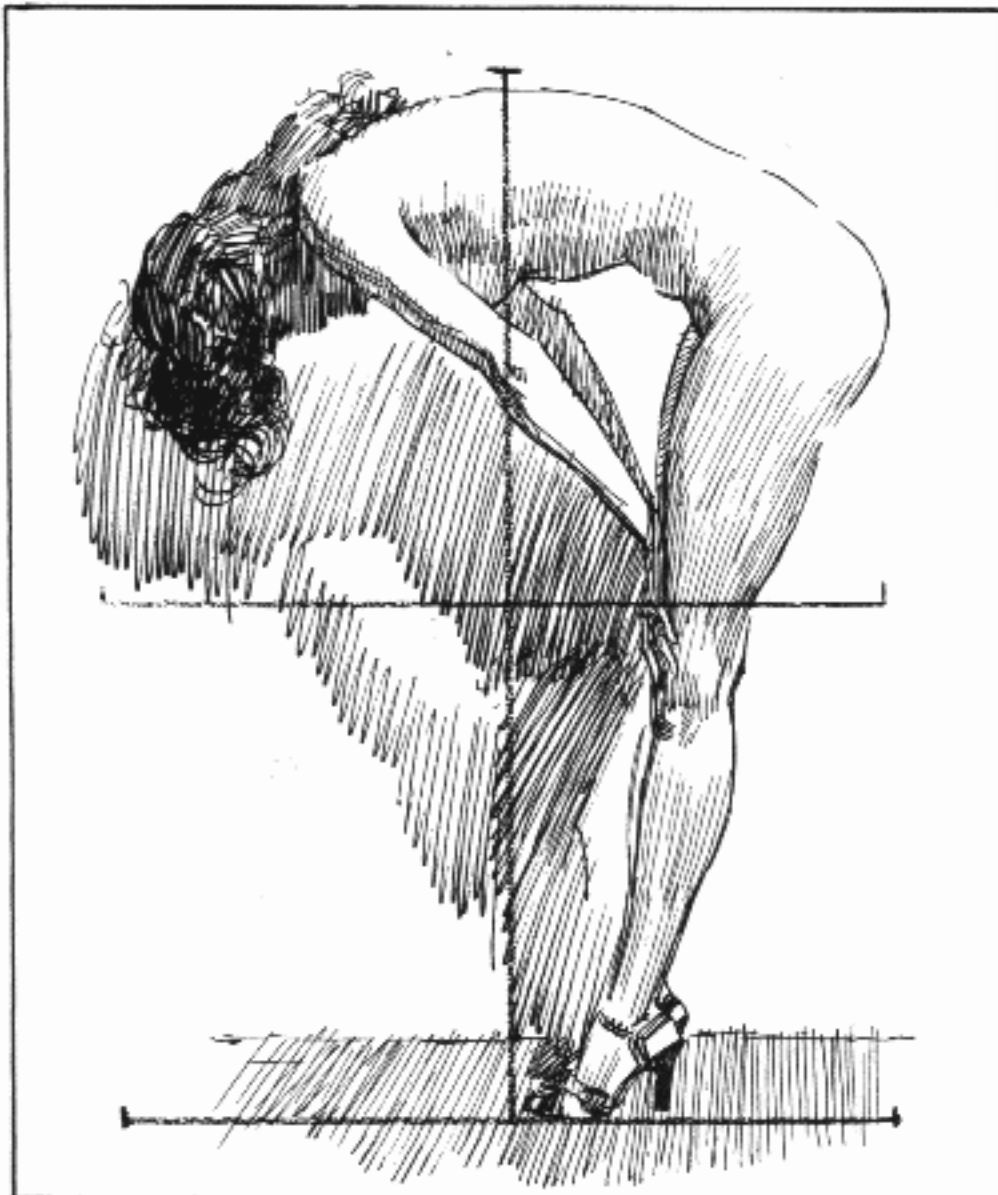
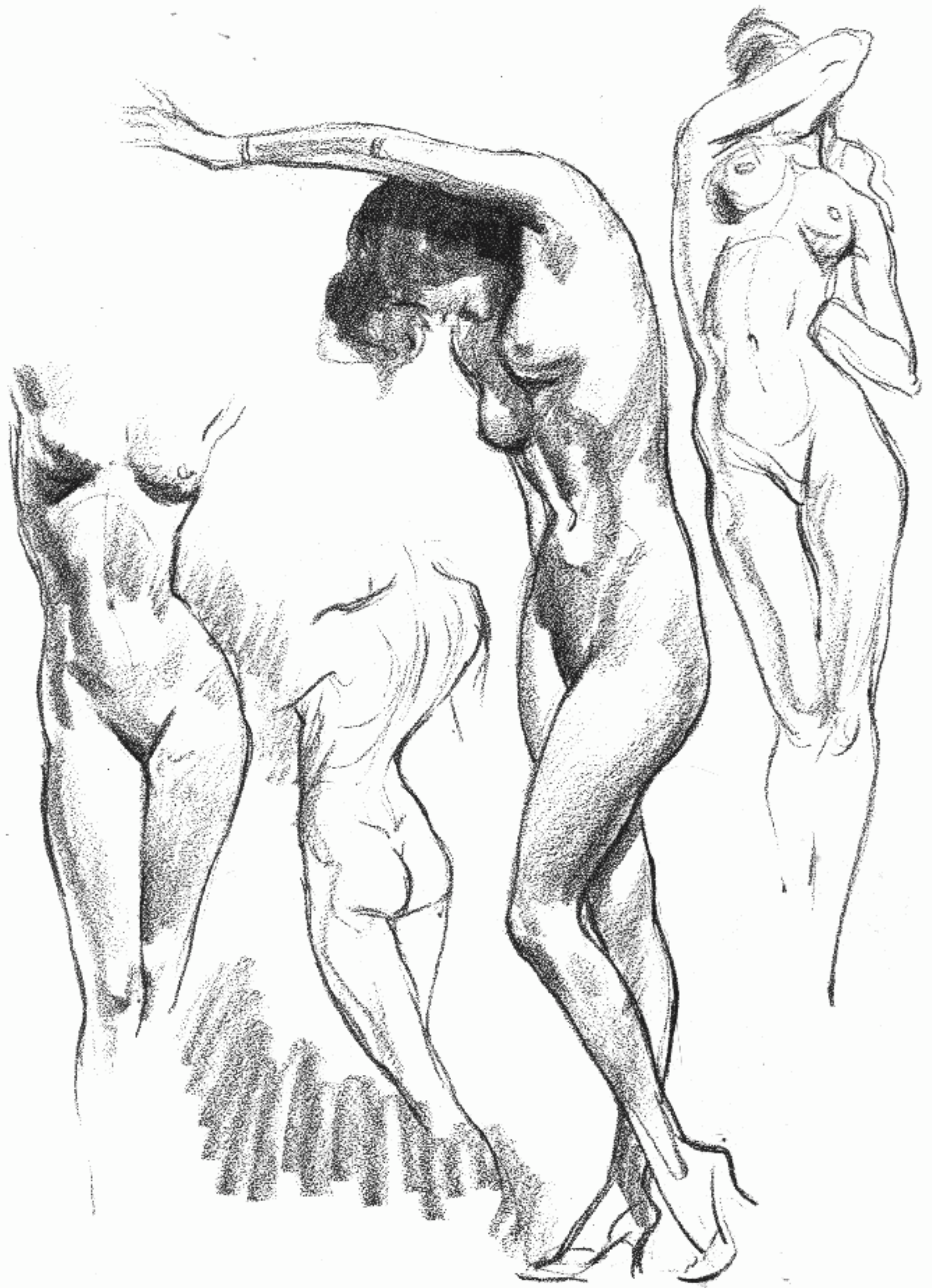


DRAWING FROM THE MODEL



REMEMBER THIS PLAN GIVES THE ACTUAL LIVE PROPORTIONS. MAKE ANY ADJUSTMENTS YOU WISH AS YOU GO ALONG. USUALLY ADD A LITTLE IN LENGTH.

CUT TWO RIGHT ANGLES FROM SOME STIFF CARDBOARD, MARK OFF IN INCHES AND CLIP TOGETHER. THIS CAN BE ADJUSTED. IT GIVES PROPORTIONATE WIDTH TO HEIGHT.



V. THE STANDING FIGURE

Much of the essential equipment for professional figure drawing is described in the preceding chapters. You have now learned a "means of expression," but your use of that knowledge is just beginning. From this point onward you must learn to express yourself individually, showing your particular taste in the selection of models, choice of pose, dramatic sense and interpretation, characterization, and technical rendering.

Routine knowledge and fact thus become the basis for what is often referred to as inspiration, or spiritual quality, subjects that are little discussed in art textbooks. The truth is that there are no hard-and-fast rules. The best advice is to watch for the individual spark and fan it into flame when you find it. For my part, I have found that most students possess initiative, are open to suggestion, and are thoroughly capable of being inspired to express themselves ably. I believe that when the qualities necessary for acceptable drawing are pointed out, you may be helped tremendously to bridge the gap between amateur and professional drawing.

Two broad approaches are needed: First is the conception, or "What have you to say?" Second is the interpretation, or "How can you say it?" Both call for feeling and individual expression. Both call for initiative, knowledge, and inventiveness.

Let us take the first step. Before you pick up your pencil, or take a photograph, or hire a model, you must understand your problem and its purpose. You must search for an idea and interpret it. If the job at hand requires a drawing designed to sell something, ask yourself the following: To whom must this drawing appeal? Shall it be directed toward a selected or general class of buyer? Are the buyers going to be men

or women? Is there a dramatic way of expressing the subject? Will a head or whole figure best serve to emphasize the idea? Should several figures make up the composition? Will a setting and locale help or can the message be conveyed better without these? Where and how will it be reproduced—newspaper, magazine, poster? You must take into account which advertising medium is to be used. A billboard, for example, will require a simple, flat background and the use of large heads, since the message must be taken in at a glance. Newspaper drawings should be planned for reproduction on cheap paper—i.e., line or simple treatment without subtlety in the halftone. For the magazine, where the reader has more time, you may use the complete figure and even background, if needed. The tendency, however, is to simplify and to strip drawings of all that is not of major importance.

With the second step you advance to the practical interpretation of the idea. Eliminate what you know to be impractical. For instance, do not approach a billboard subject with several complete figures, for their expressions will not carry from a distance. Granting, then, that you rightly choose large heads, what are the types you want? What are the expressions? What are the poses? Can you do better if you get out your camera and nail down an expression that you know cannot be held by the hour? Can you put Mother over here and have room for the lettering also? Would she be better over there? What will you choose for a background? What will be the style and color of her dress? You begin, at this point, to experiment with thumbnail impressions on a tissue pad until you can say, "That's it," and then, with all the vigor that is in you, proceed to prove that "that's it."

VARIETY IN THE STANDING POSE

There is no book in the world that will do a job for you. There is no art director who can do your job. Even though the art director may go so far as to lay out the general idea, space, and placement, he still is asking for your interpretation. Again, there is no piece of copy that you can lay down in front of you which will completely answer your needs. Another man's work was done for his own purpose and for another problem. The principal difference between the amateur and the professional is that the latter courageously strikes out in his own way, while the former gropes for a way of expressing himself.

Endless variety in posing is possible. People stand up, kneel or crouch, sit or lie down; but there are a thousand ways of doing these things. It is surprising, for example, to observe how many ways there are in which to stand up.

Plan the standing figure carefully, remembering that, although standing still is a static pose, you can suggest that the standing figure is capable of movement. Only when you portray a tense moment demanding rigidity in the figure do you arrest the latent movement. To relieve the static feeling, put the weight on one leg, turn the torso, tip and turn the head, or allow the figure to lean upon or be supported by something. A fairly good rule is never to have face and eyes looking straight ahead and set squarely on the shoulders, unless you are trying for a definite "straight-from-the-shoulder attitude" to suggest defiance, impudence, or a pitting of one personality against another. This attitude reminds one too much of the old photographs in which Grandpa's head was held in a clamp during the process of getting his likeness.

See that either head or shoulders are turned or tipped, or both. With the standing figure everything is relaxation, balance, and a distribution of weight. Any sort of gesture is a relief from hands hanging motionless at the sides. A

self-conscious girl has the feeling that she never knows what to do with her hands. The unimaginative artist, too, does not know what to do with the hands of his figures. But the girl can put her hands on her hips, finger her beads, fix her hair, pull out her vanity case, apply lipstick, smoke a cigarette. Hands can be most expressive.

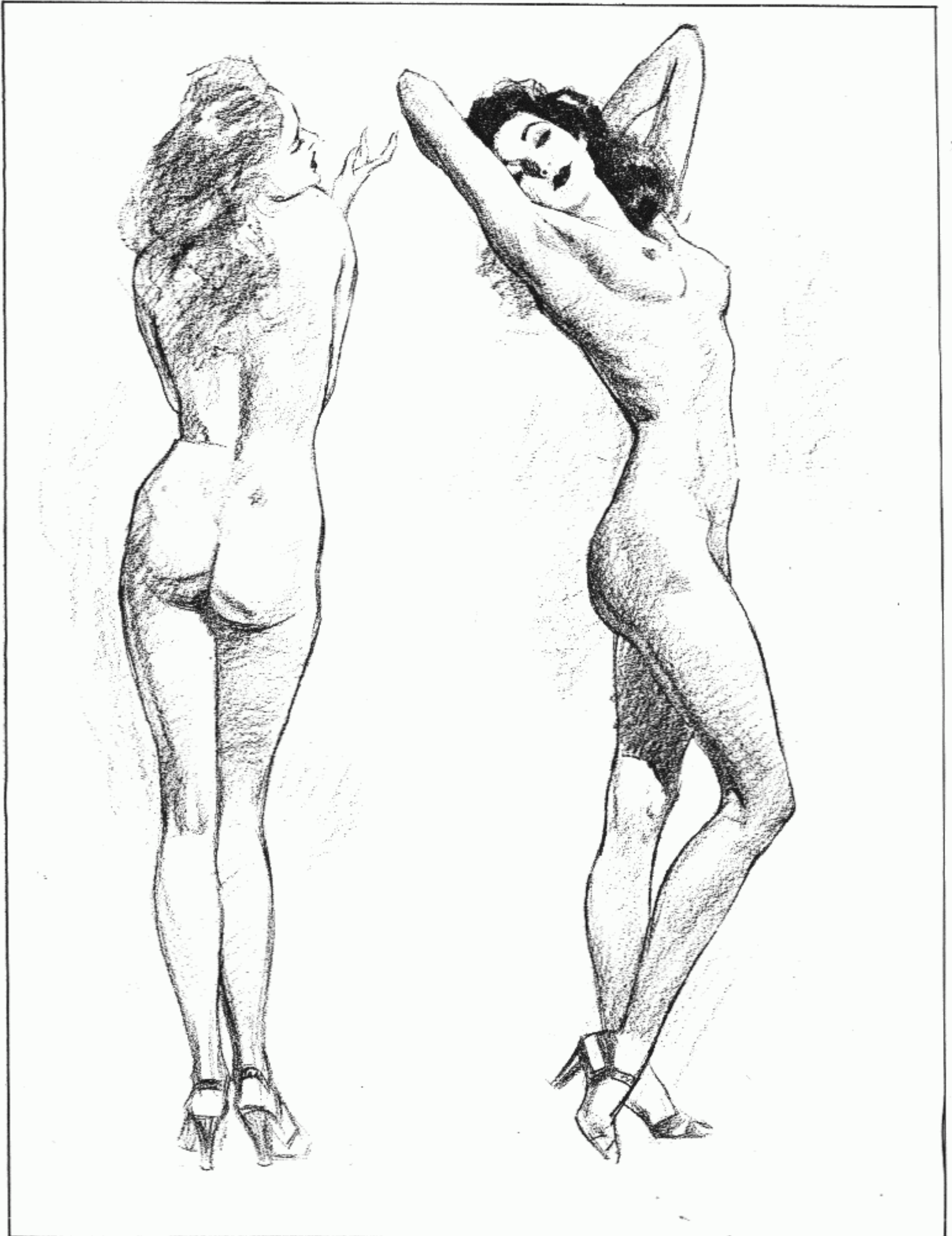
If you show legs, let them be interesting even in the standing pose. Drop one knee. Raise a heel. Do anything except keep them glued to the floor side by side. Twist the body, drop one hip, get the elbows at different levels, clasp the hands, put one hand up to the face, do anything that keeps your drawing from looking like a wooden dummy. Draw a lot of little "funnies" until you find one that is interesting. *Make every standing figure do something beside just standing.* There are so many natural gestures possible, to combine with the telling of a story, to express an idea or emotion, that it should not be hard to be original.

When I illustrate a story, I usually read significant parts of the manuscript to the models. I try to get them to act out situations as naturally as possible. At the same time I try to think of how I would act under the circumstances in the story. There is, of course, the danger of overacting, or of using gestures that go beyond the natural or logical, which is almost as bad as being static.

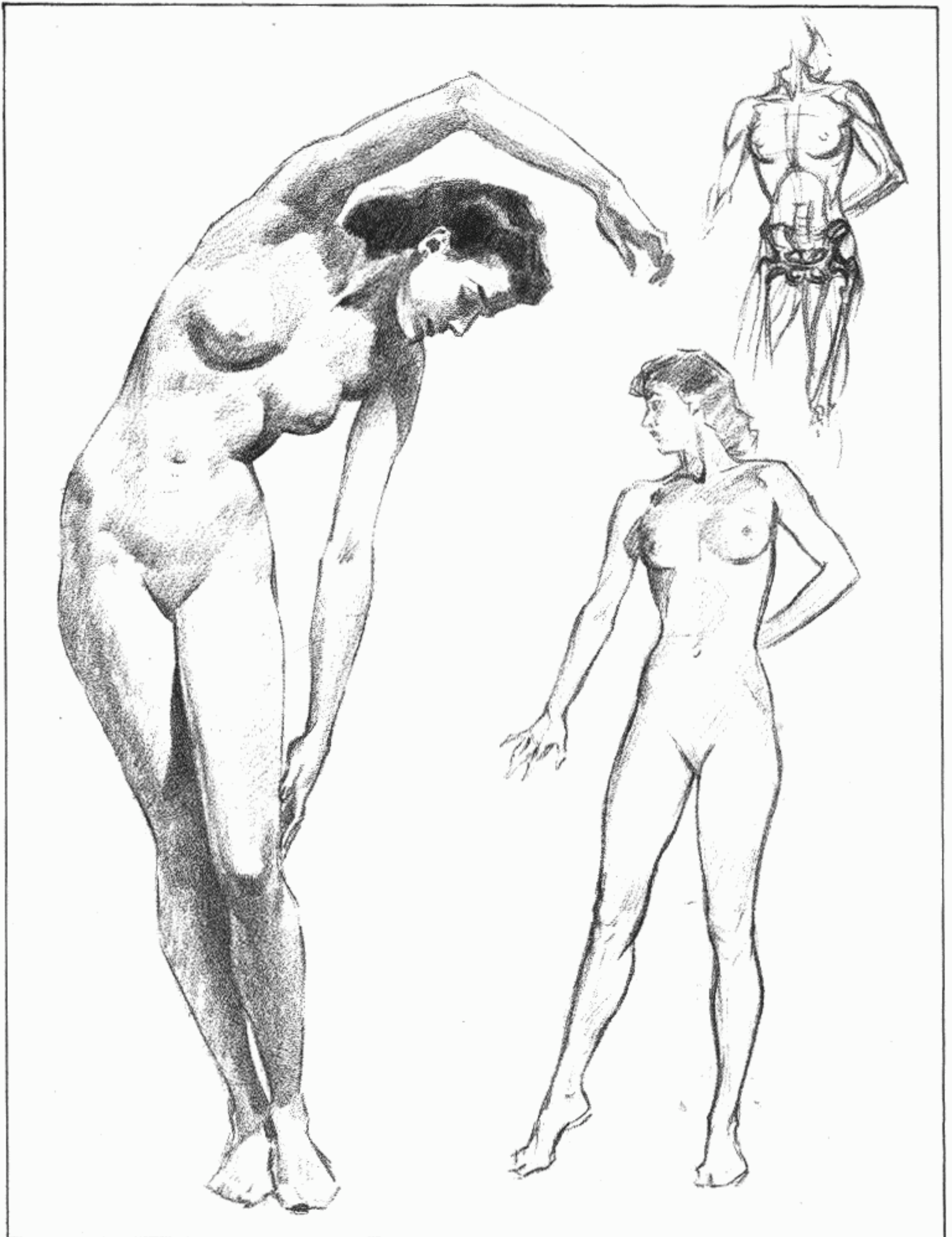
Experiment with the lighting on the model to express best what you have in mind. Give importance to a portion of the figure by getting the strongest and most concentrated light upon it. Sometimes parts of a figure can be lost in shadow to advantage. Sometimes a silhouette may be stronger and more compelling than a brightly lighted subject.

The whole gamut of expression is there for you to choose from. Don't form a few habits that you continually repeat. Try to make each thing you do just as original in conception and execution as you possibly can.

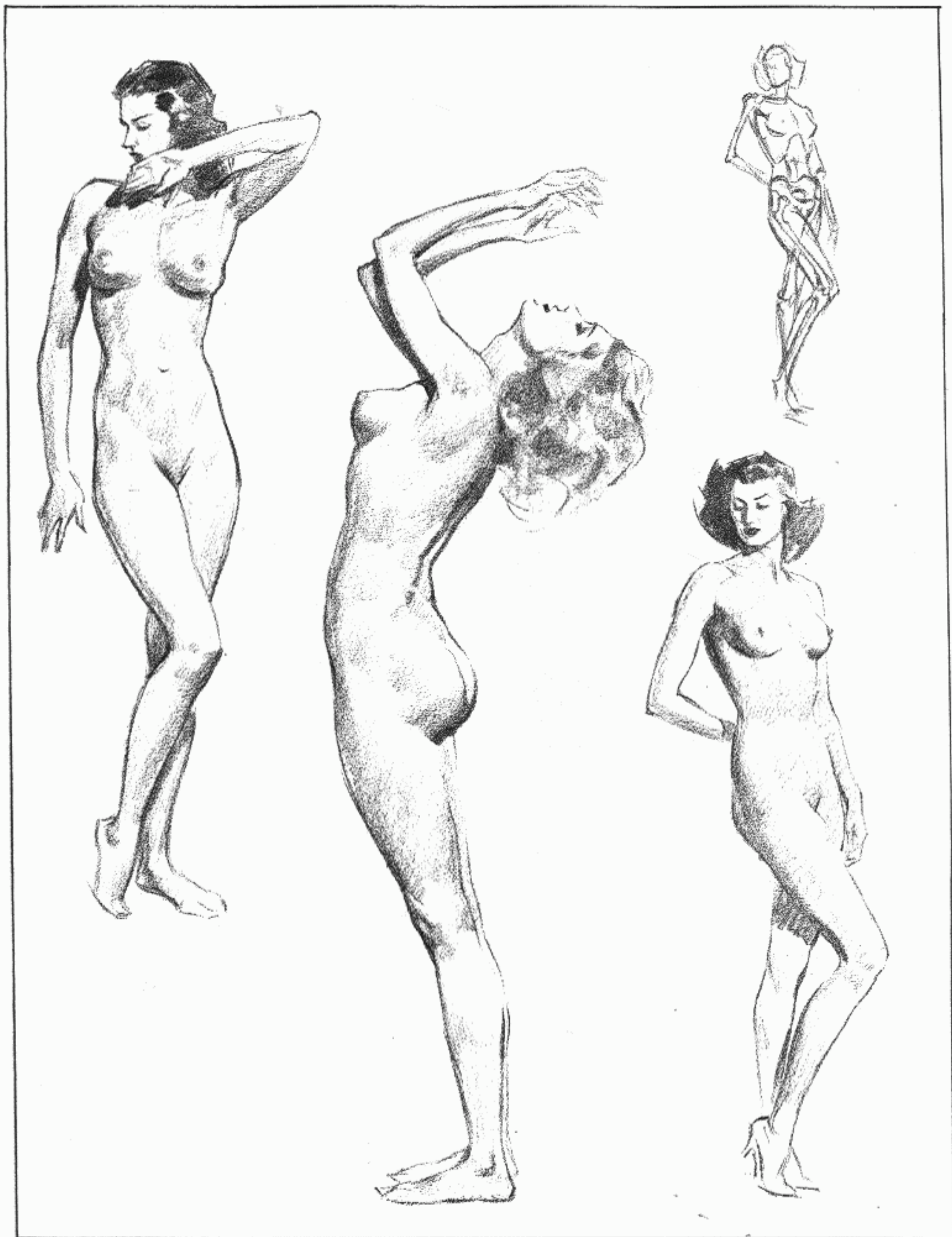
THE WEIGHT ON ONE FOOT



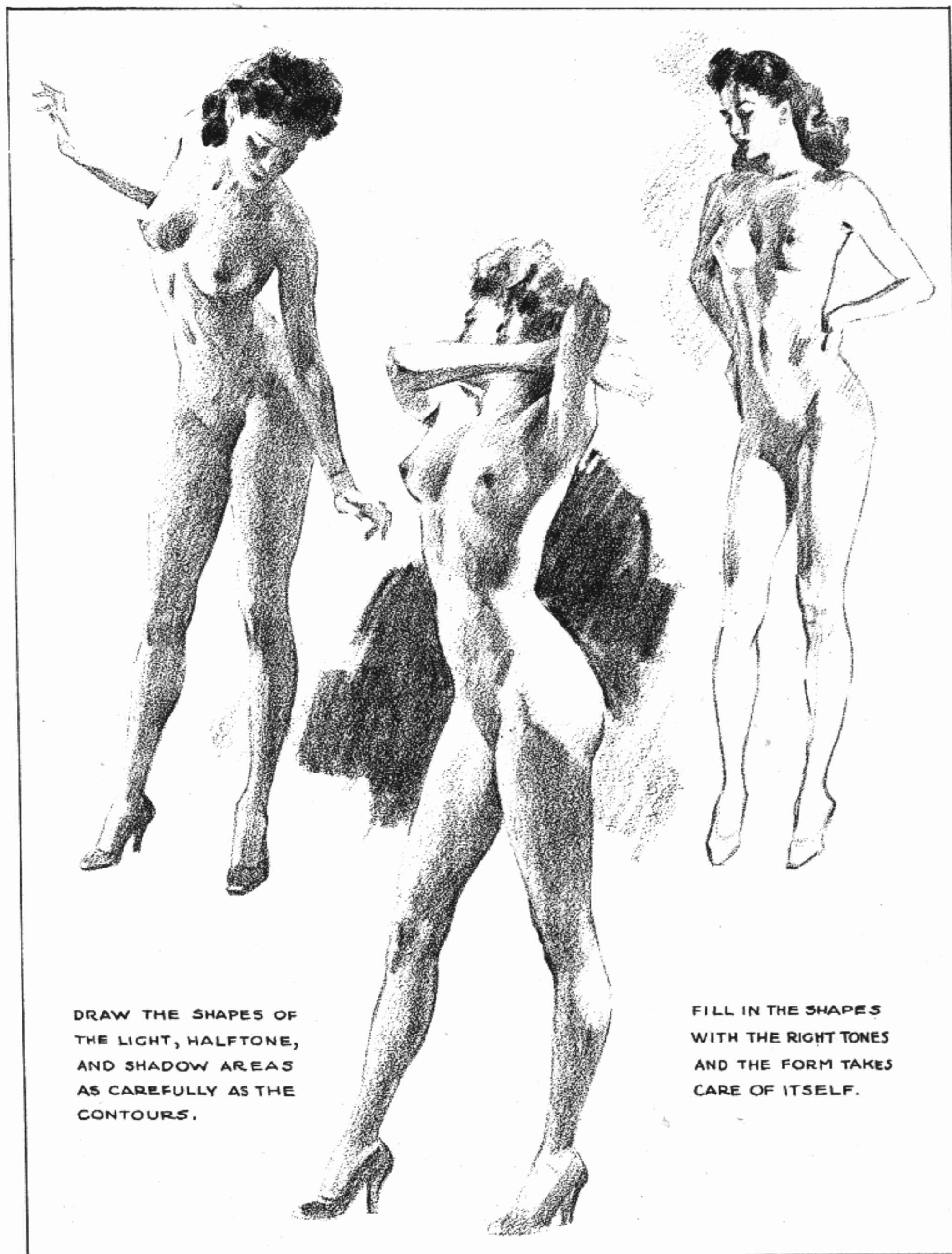
DISTRIBUTED WEIGHT



THERE ARE MANY WAYS OF STANDING



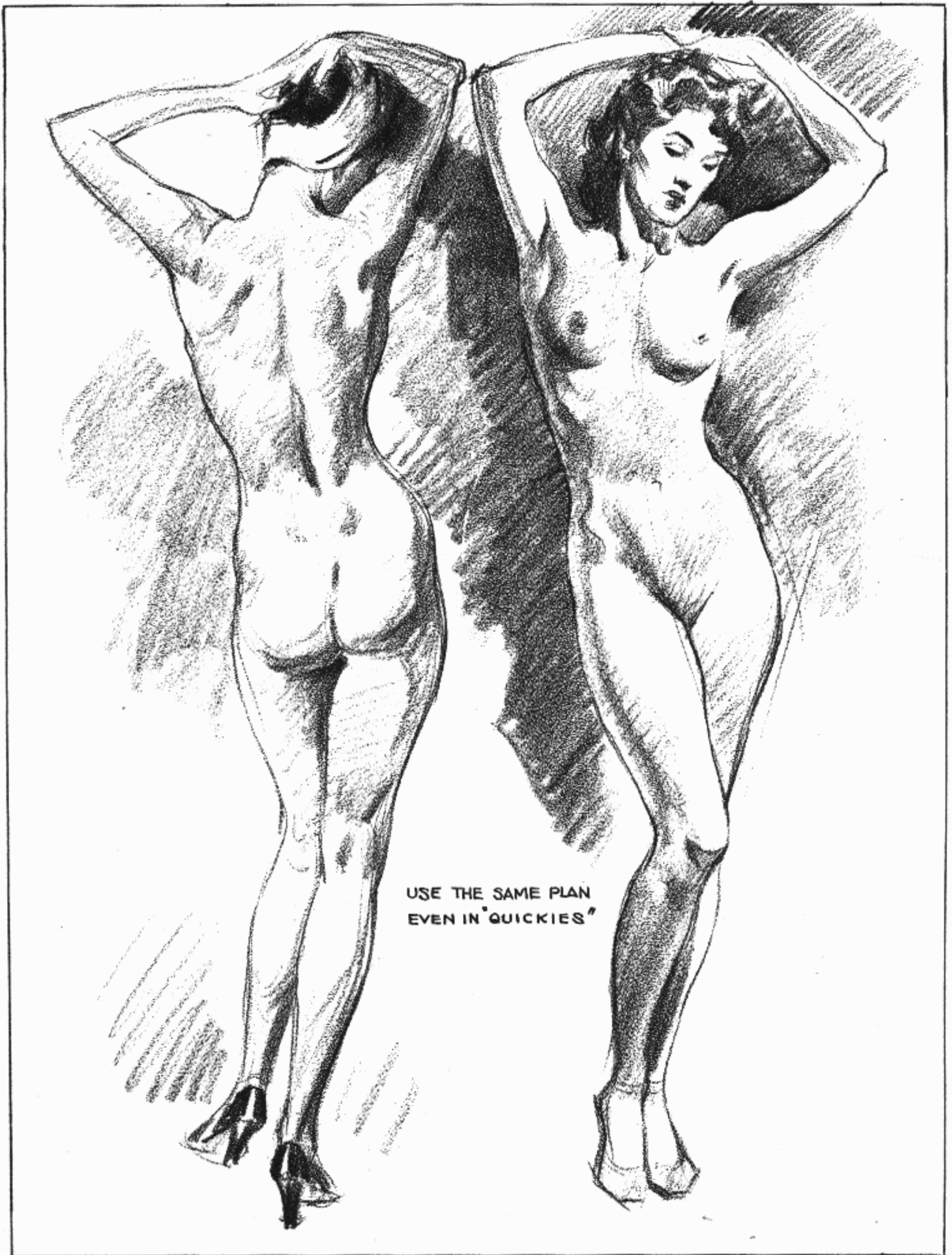
SHADOW DEFINES FORM



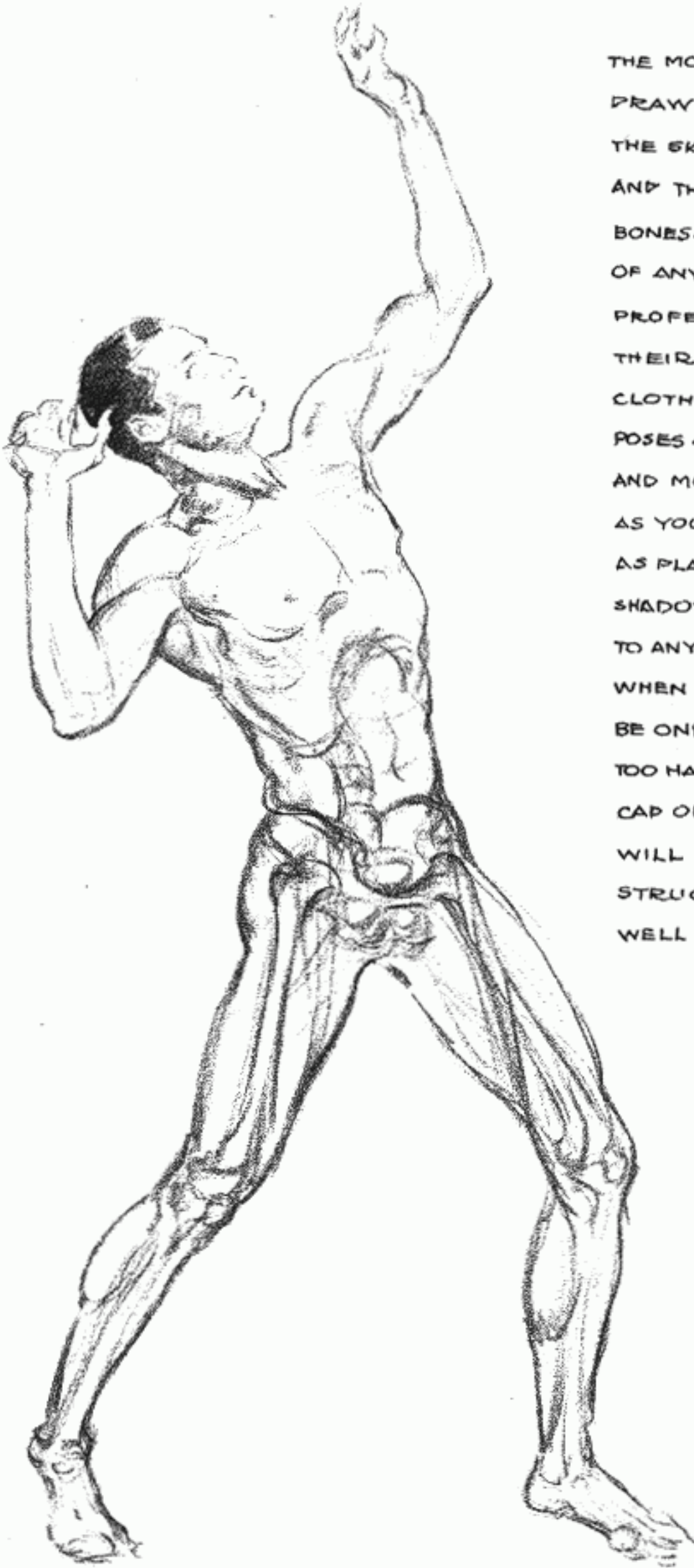
DRAW THE SHAPES OF
THE LIGHT, HALFTONE,
AND SHADOW AREAS
AS CAREFULLY AS THE
CONTOURS.

FILL IN THE SHAPES
WITH THE RIGHT TONES
AND THE FORM TAKES
CARE OF ITSELF.

THE NEARLY FRONT LIGHTING



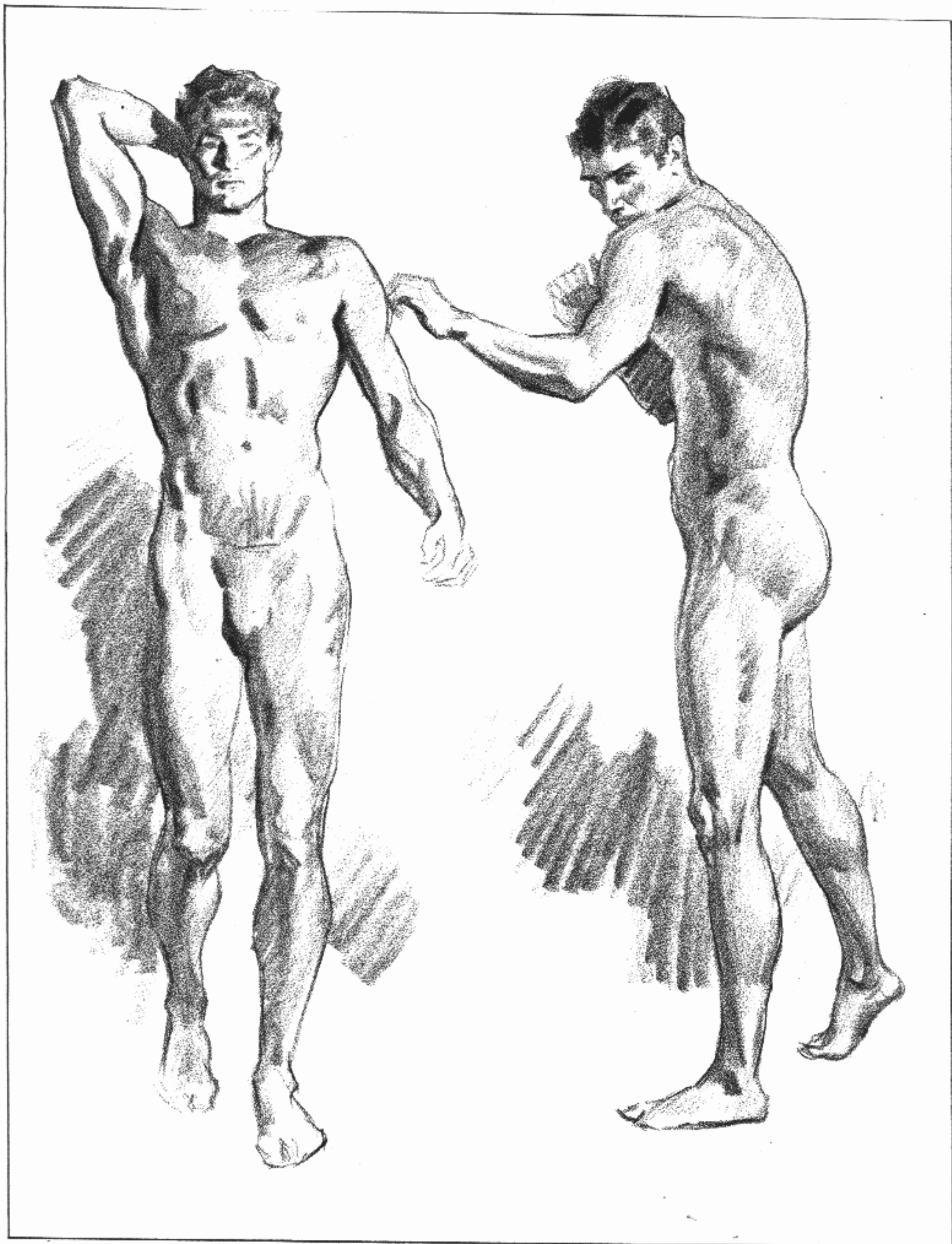
BUILDING FROM THE SKELETON



THE MOST CERTAIN WAY TO LEARN TO DRAW THE FIGURE IS TO START WITH THE SKELETON, BUILDING IN THE BONES AND THEN THE MAIN MUSCLES OVER THE BONES. YOU CAN START WITH COPY OF ANY FIGURE, OR A MODEL. MANY PROFESSIONAL ARTISTS BUILD UP THEIR FIGURES BEFORE ADDING THE CLOTHING. TRY IT WITH VERY SIMPLE POSES AT FIRST. EVENTUALLY THE BONES AND MUSCLES WILL BECOME INSTINCT AS YOU DRAW. YOU WILL SEE THEM AS PLANES OF LIGHT, HALFTONE AND SHADOW. KNOW THAT IT IS APPARENT TO ANY ARTIST WHO KNOWS ANATOMY WHEN THE OTHER FELLOW DOES NOT. BE ONE WHO KNOWS. THE STRUGGLE IS TOO HARD ANYWAY TO ADD THE HANDICAP OF NOT KNOWING. YOUR TIME WILL BE TOO PRECIOUS TO HAVE TO STRUGGLE WITH CONSTRUCTION, AS WELL AS ALL THE OTHER THINGS.

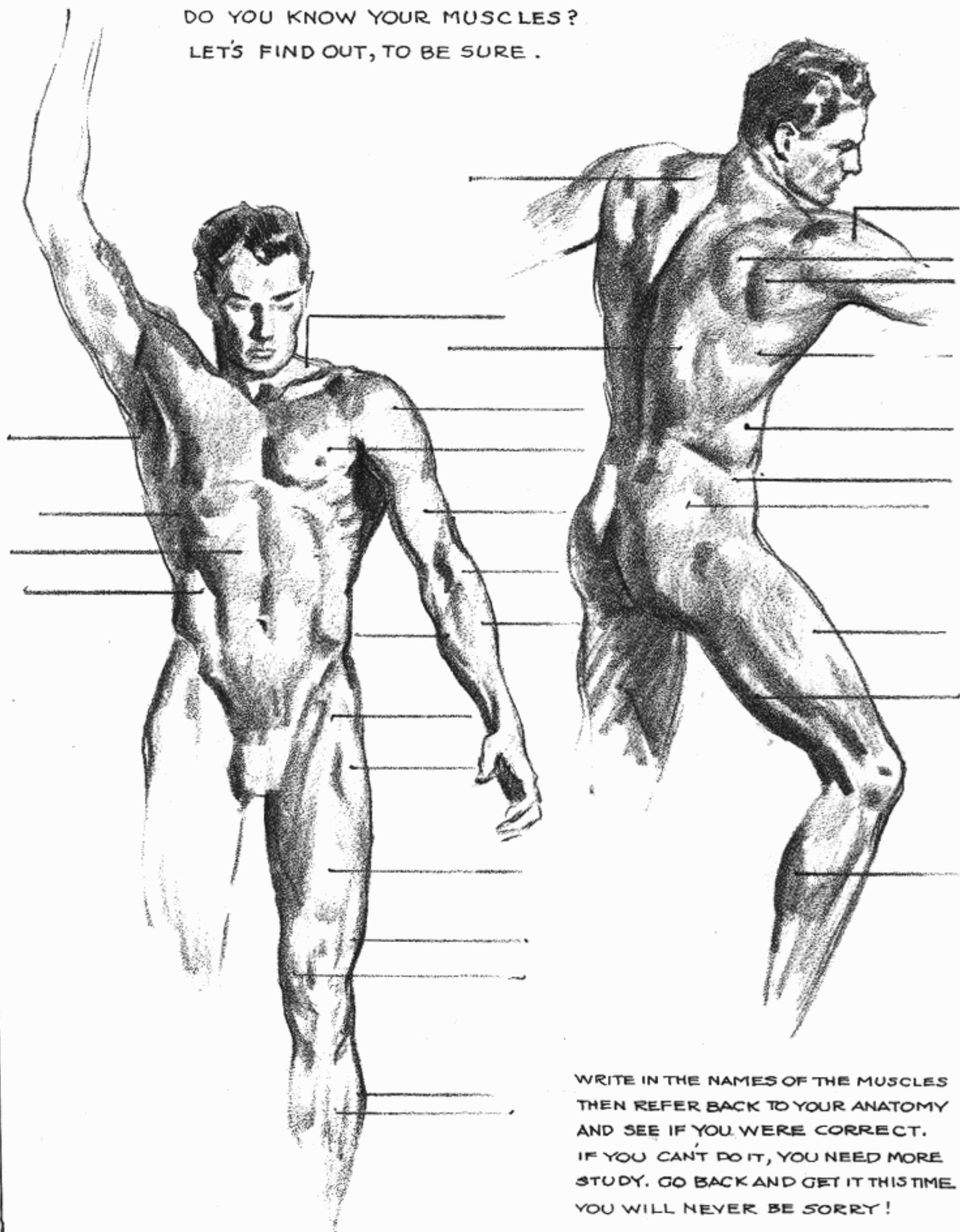


ACCENTING THE FORM



ANATOMY TEST

DO YOU KNOW YOUR MUSCLES?
LET'S FIND OUT, TO BE SURE.



WRITE IN THE NAMES OF THE MUSCLES
THEN REFER BACK TO YOUR ANATOMY
AND SEE IF YOU WERE CORRECT.
IF YOU CAN'T DO IT, YOU NEED MORE
STUDY. GO BACK AND GET IT THIS TIME.
YOU WILL NEVER BE SORRY!

A TYPICAL PROBLEM

A typical problem worked out with an advertising art director:

"Please rough out some little figures for pose only," an art director says to you, "to show to the Blank Knitting Company, suggesting our next ad. Indicate a one-piece bathing suit. Details of the bathing suit will be supplied later. Use a standing pose. The figure will be cut out against a white background, and the ad is to occupy a half page up and down in the Satevepost."

When you have made a series of roughs, show the two you like best to the art director, who takes them to his client. Afterward the art director tells you, "Mr. Blank likes these. Please draw them actual size for the magazine. The page size is nine-and-three-eighths by twelve-and-one-eighth inches. You are to have the left half of the page up and down. Pencil will do. Use light and shadow on the figure."

Mr. Blank O.K.'s one of your pencil sketches, and the art director says, "Get your model and

take some snaps. Our client wants outdoor sunlit lighting and cautions us against getting a squint in the model's eyes."

The next step is to photograph a friend in a bathing suit. The chances are you will have to idealize her figure when you make your drawing from this photograph. Make her eight heads tall. Raise the crotch to the middle of the figure. Trim the hips and thighs if necessary.

She might be smiling over her shoulder at you. Have her hair blowing, perhaps. Find some use for the hands. Make the whole drawing as appealing as possible.

Since your drawing will be reproduced by halftone engraving, you have a full range of values with which to work. You may use pencil, charcoal, litho pencil, Wolff pencil, or wash. You can rub if you prefer. You also have the choice of pen and ink, brush, or drybrush. The drawing should be made on Bristol or illustration board and should be kept flat. Never roll a drawing that is to be reproduced.



VI. THE FIGURE IN ACTION: TURNING AND TWISTING

Every good action pose should have a suggestion of "sweep." Perhaps I can best describe sweep by saying that the movement which immediately precedes the pose is still felt. On the following pages I have tried to show this sweep or the line that the limbs have just followed. The cartoonist can add terrifically to the sense of motion by drawing his sweep with lines back of a moving hand or foot.

The only way to get sweep in the line is to have your model go through the entire movement and observe it carefully, choosing the instant that suggests the most movement. Usually the action can be best expressed if you use the start or finish of the sweep. A baseball pitcher suggests the most action either as he is all wound up, ready to throw, or just as he lets go of the ball. A golfer expresses movement best at the start or finish of the swing. If you were to show him on the point of hitting the ball, your drawing would have no action pictorially, and he would appear only to be addressing the ball in his ordinary stance. A horse seems to be going faster when his legs are either all drawn up under him or fully extended. The pendulum of a clock appears to be moving when it is at either extreme of its swing. A hammer raised from a nail suggests a harder blow and more movement than if it were shown close to the nail.

For psychological effect in drawing, it is essential to acquire the full range of movement. The observer must be made to complete the full motion, or to sense the motion that has just been

completed. You would instinctively duck from a fist drawn 'way back from your face, whereas you might not withdraw at all from a fist two inches away. The prize fighter has learned to make good use of this psychology in his short punches.

Another means of illustrating action is to show its result or effect, as, for instance, a glass that has fallen over and spilled its contents, with an arm or hand just above it. The actual movement has been completed. Another example is that of a man who has fallen down after a blow, with the arm that hit him still extended.

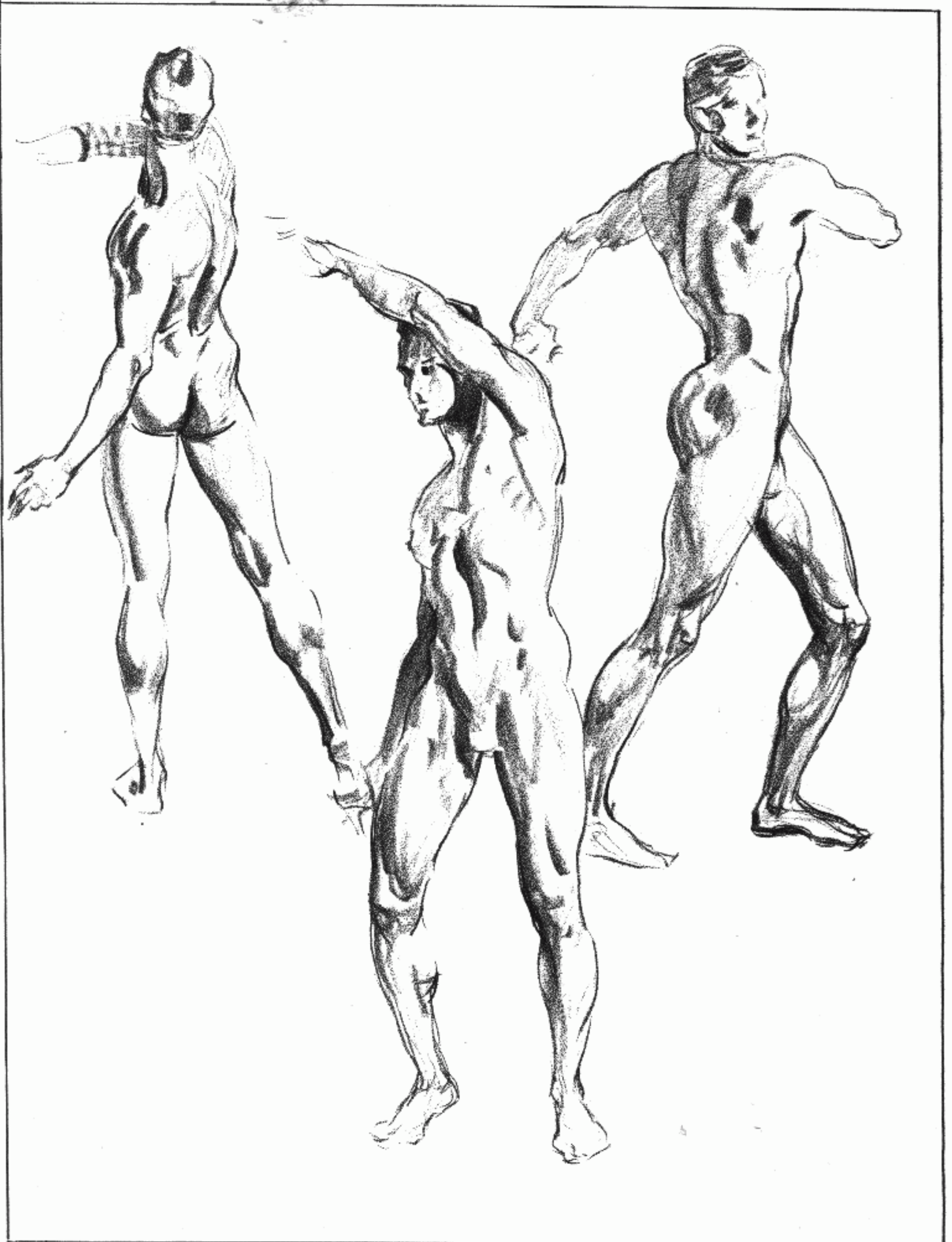
There are instances, however, when the middle of the action is best. This is called "suspended action." A horse in the act of clearing a fence, a diver in mid-air, a building collapsing—are all examples of suspended action.

Fix in your mind the whole sweep of action and make little sketches at this point. At times you can help the action with a bit of blur, some dust, a facial expression. The cartoonist can write in, "Swish," "Smack," "Zowie," "Bing," "Crash," but you may not.

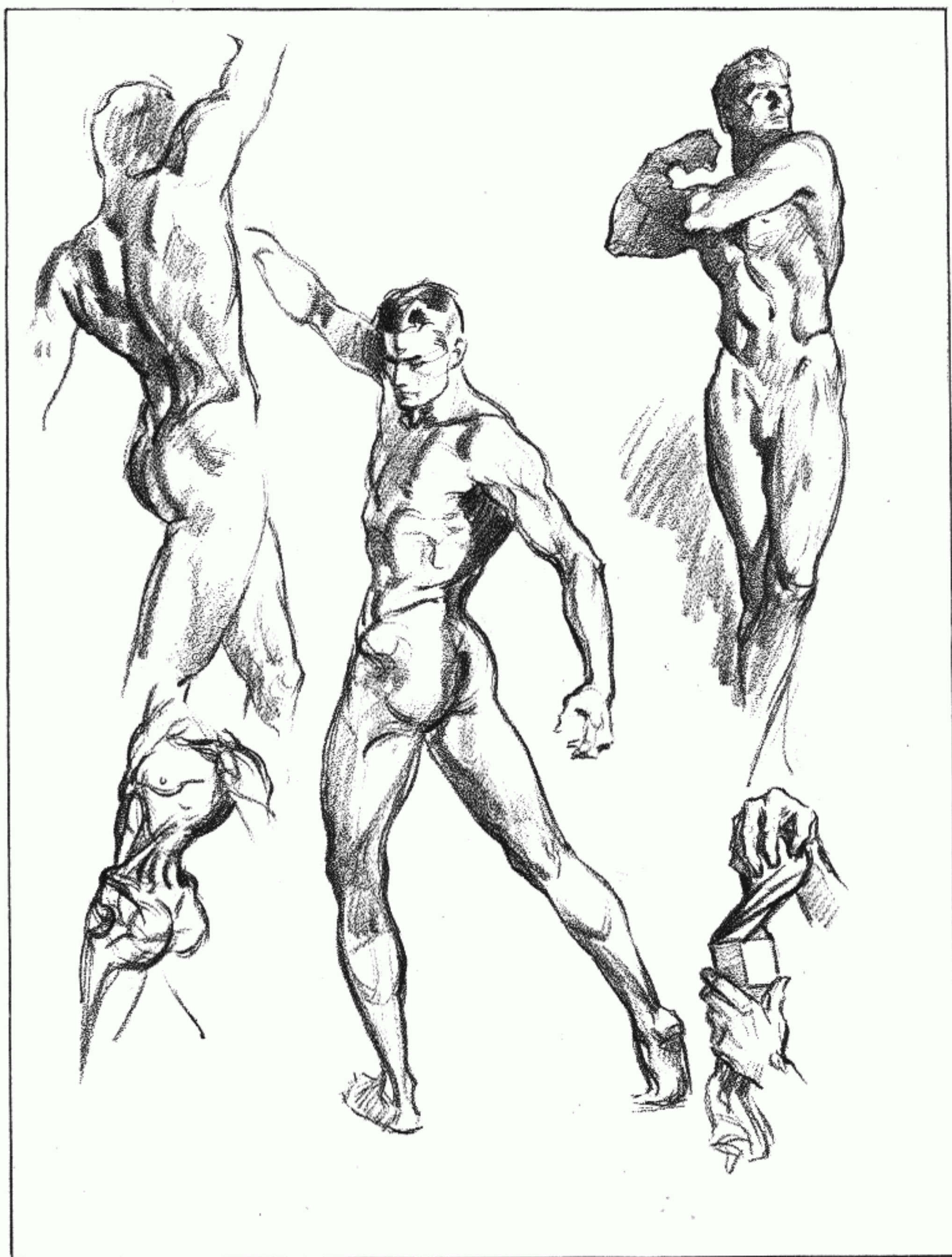
If you perform the action, it helps to give you the feel of it. Get up and do it, even if it does seem a little silly. If you can study the action in front of a large mirror, so much the better. There should be a mirror in every studio.

Some of your "action" camera shots may be disappointing unless you keep these facts in mind; knowing them helps you click the shutter at the precise moment.

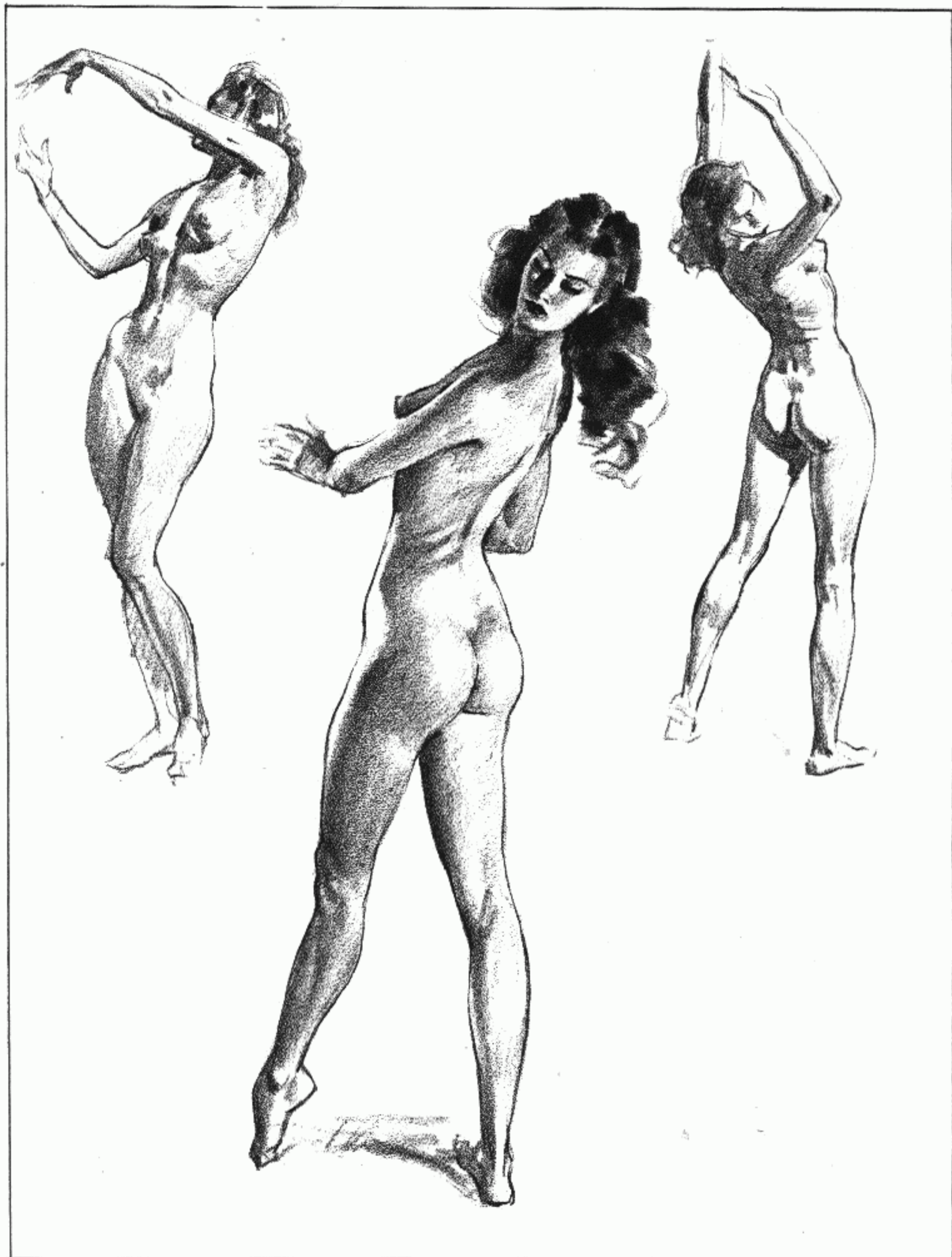
TURNING AND TWISTING



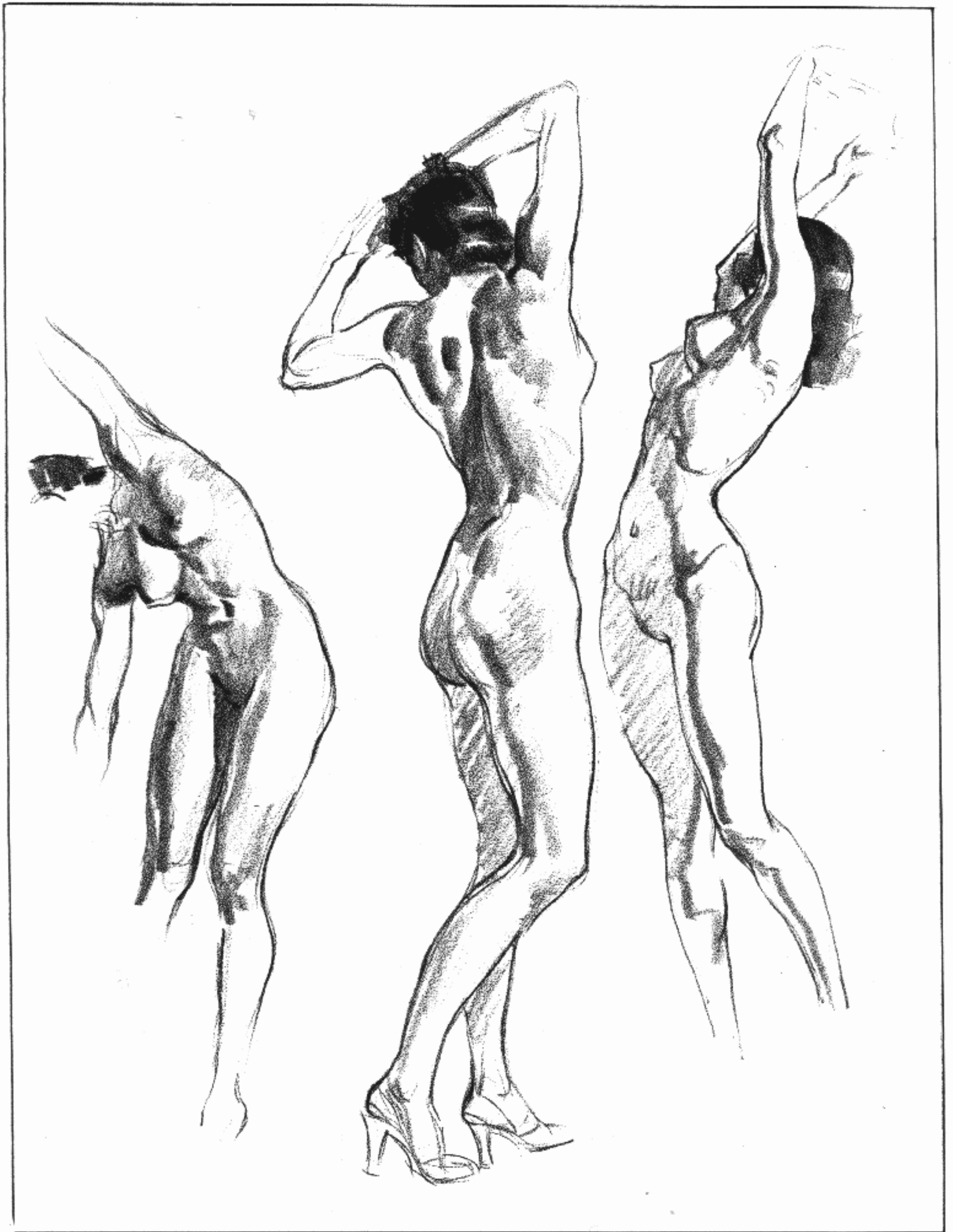
TURNING AND TWISTING



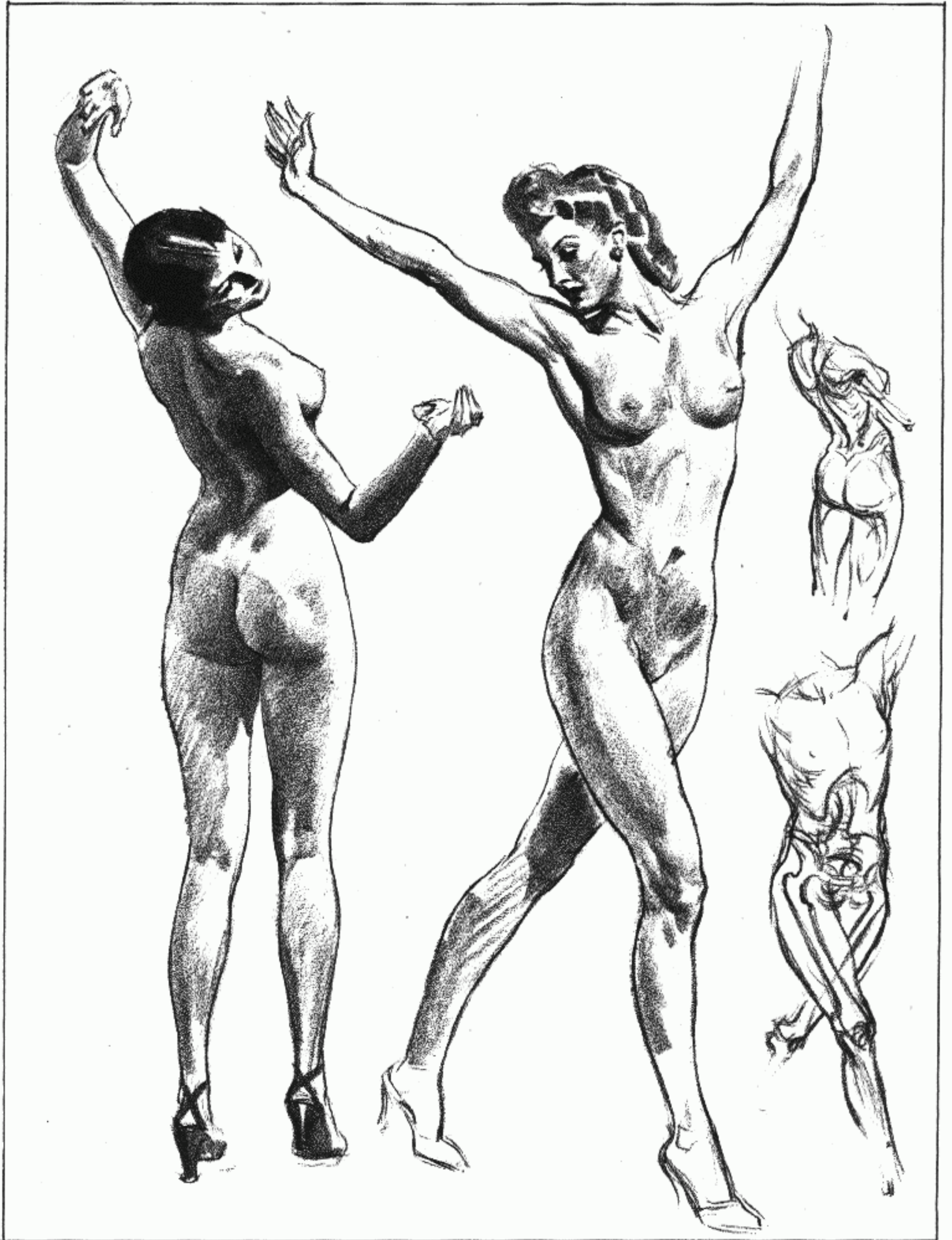
TURNING AND TWISTING



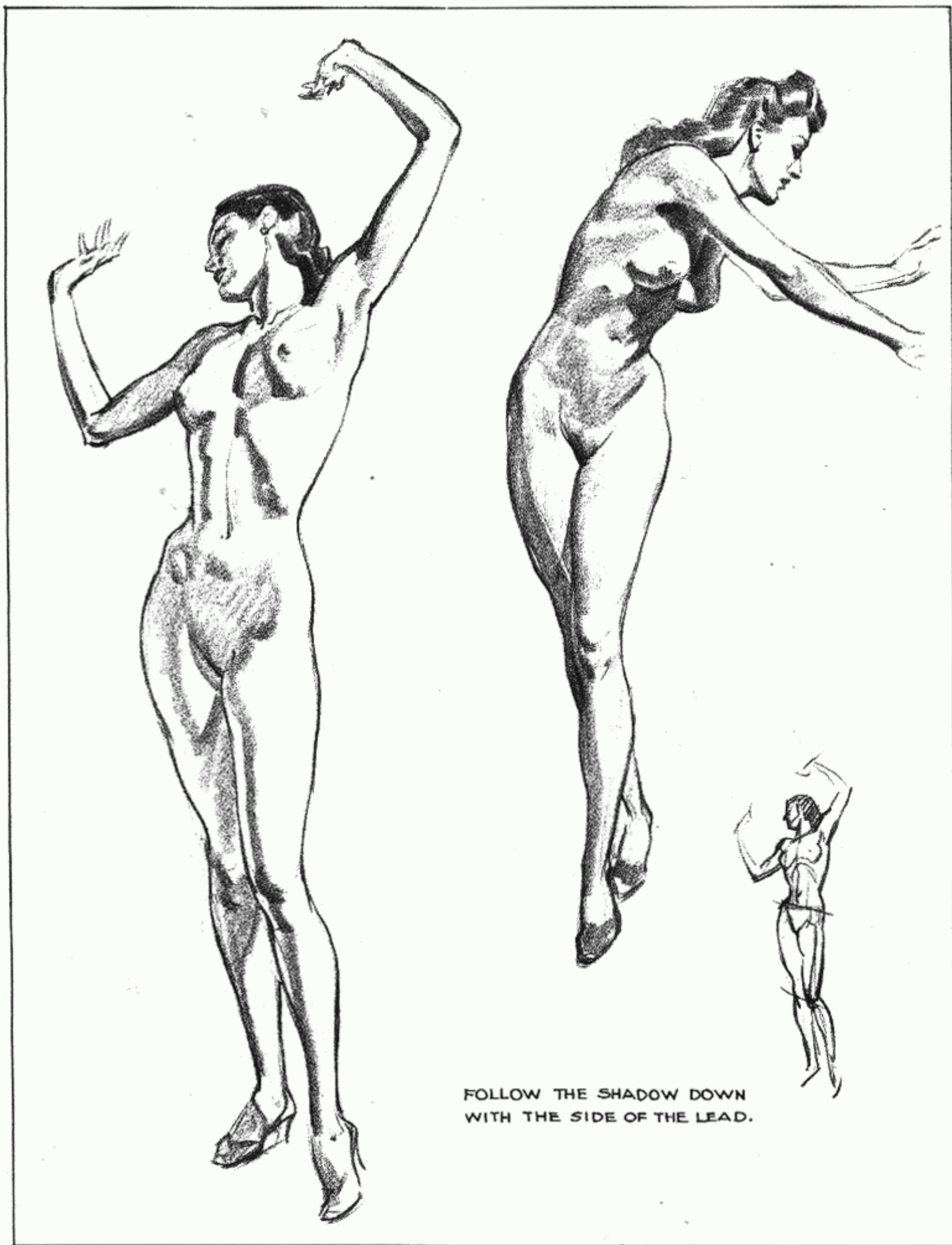
TURNING AND TWISTING



TURNING AND TWISTING

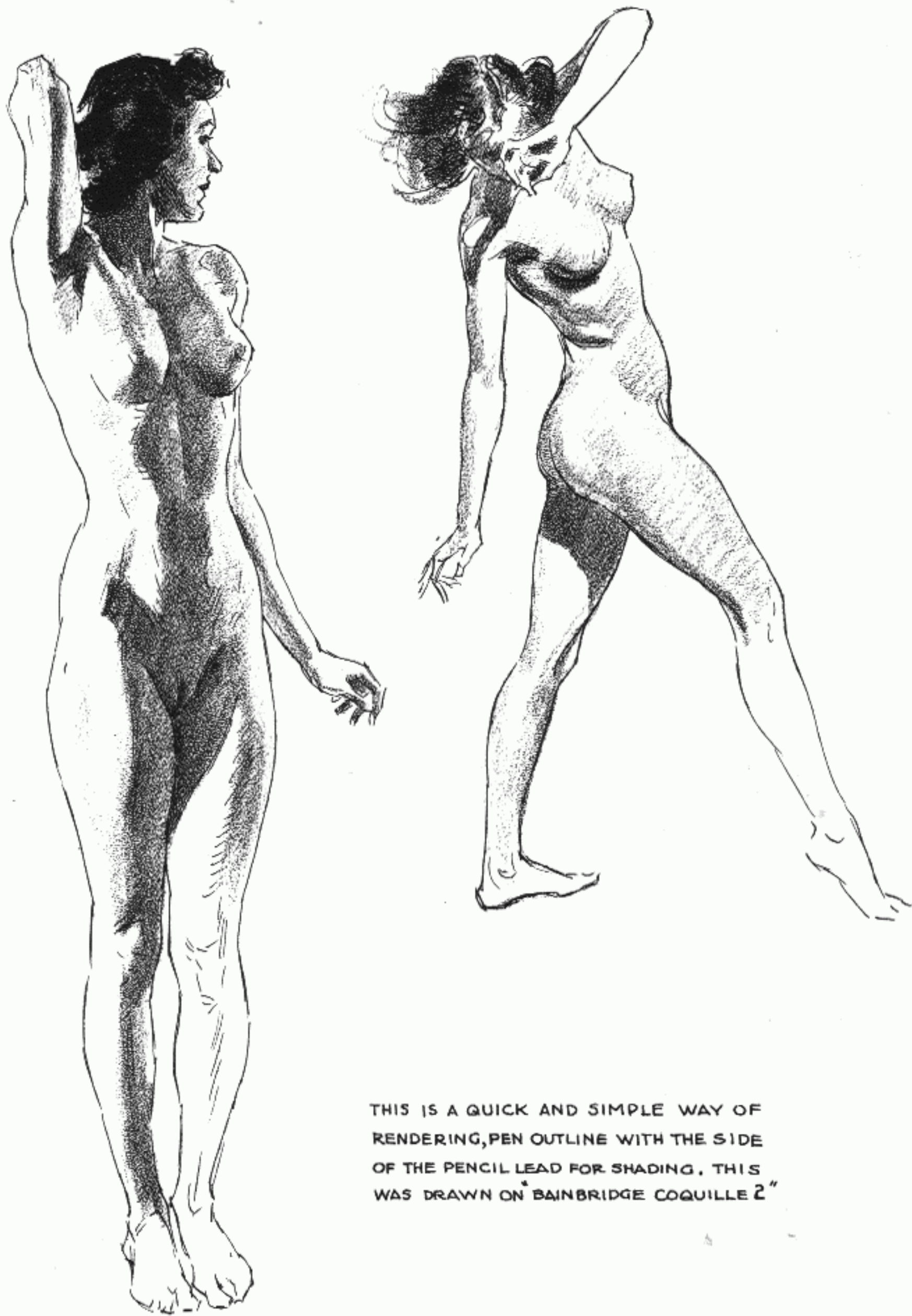


TURNING AND TWISTING



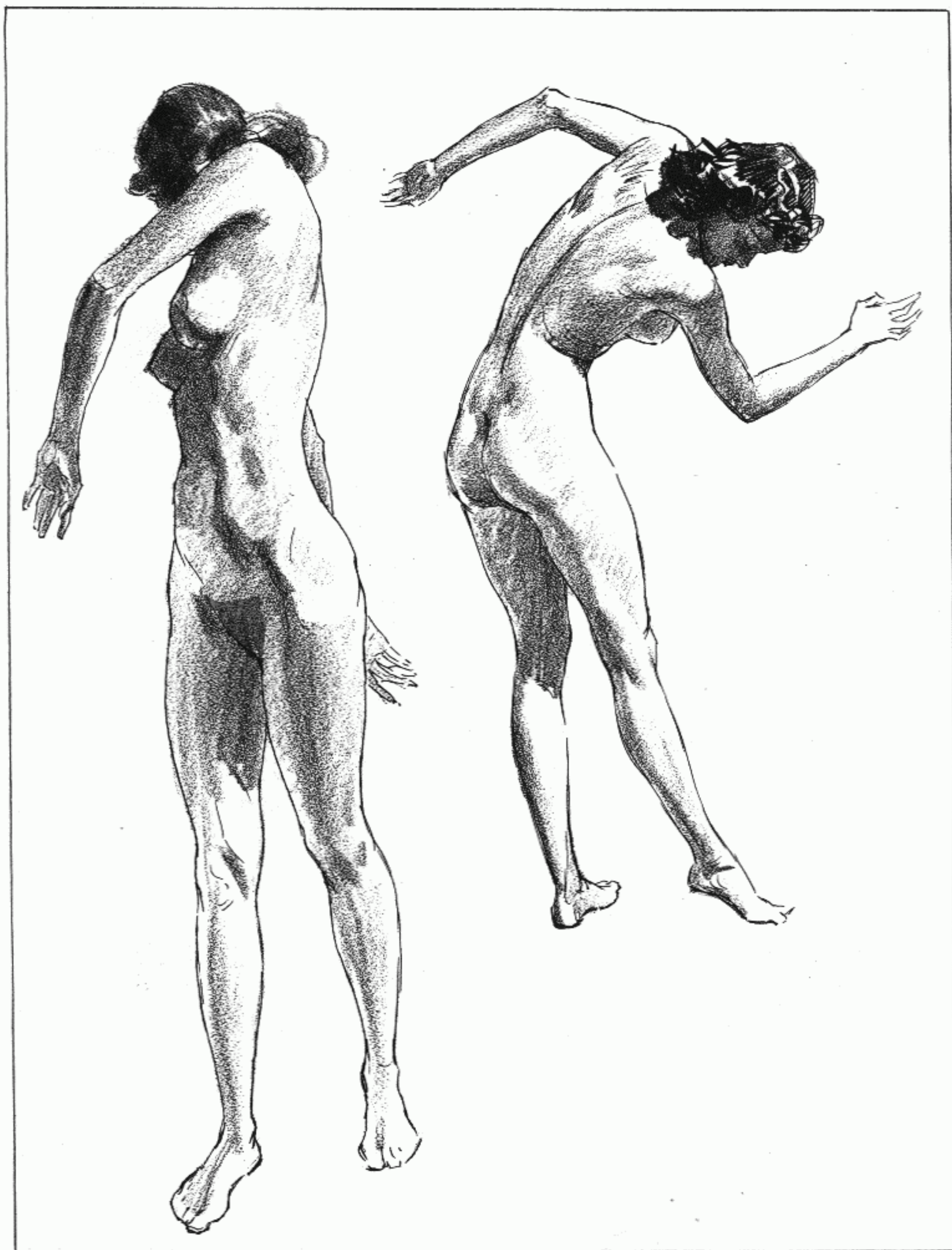
FOLLOW THE SHADOW DOWN
WITH THE SIDE OF THE LEAD.

PENLINE AND PENCIL

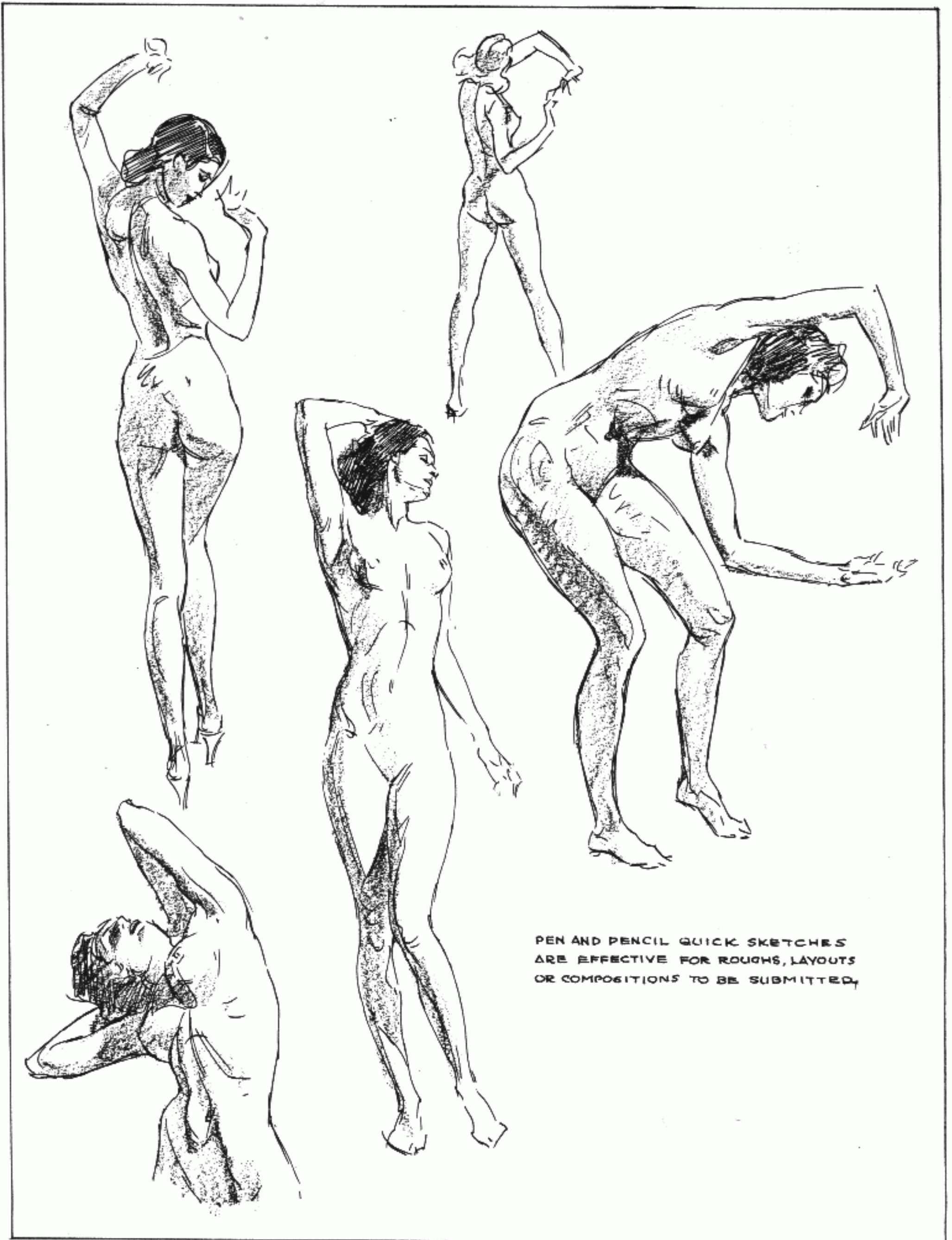


THIS IS A QUICK AND SIMPLE WAY OF
RENDERING, PEN OUTLINE WITH THE SIDE
OF THE PENCIL LEAD FOR SHADING. THIS
WAS DRAWN ON BAINBRIDGE COQUILLE 2"

A GOOD METHOD FOR NEWSPAPER REPRODUCTION



QUICK SKETCHING WITH PEN AND PENCIL



PEN AND PENCIL QUICK SKETCHES
ARE EFFECTIVE FOR ROUGHS, LAYOUTS
OR COMPOSITIONS TO BE SUBMITTED.

A TYPICAL PROBLEM

A typical problem worked out with an art editor of a fiction magazine:

The art editor says, "I have picked for illustration this paragraph from the manuscript":

"The last act was over. Jackie was removing the scant costume she had worn in the final chorus. She was alone in her dressing-room, or so she thought, until, by some inexplicable instinct, she turned quickly toward the jumble of costumes hanging in her wardrobe. There was unmistakable movement in the glitter of sequins."

"Now," continues the editor, "I'd like to see a rough or two in pencil on this before you go ahead. I think we can use a vignette shape better than a rectangular picture. Take about two-thirds of the page. The girl should be featured, bringing her up large in the space. We want something with action and punch and sex appeal but nothing offensive. Very little background necessary—just enough to place her. The girl, you know, has black hair and is tall, slender, and beautiful."

Proceed to make several roughs or thumbnail sketches for your own approval. It is clear that the girl is frightened and has been caught off guard. Someone is hiding—a rather sinister situation. The emotion to communicate and dramatize is fear. The story says she turned quickly, and that she was removing her scant costume, and the editor has said there must be nothing offensive in the drawing. You must put across the fact that she is in a dressing-room at the theater. A bit of the dressing table and mirror might be shown, and, of course, the closet or wardrobe where the intruder is hiding.

Project yourself into the situation and imagine her gesture, the sweep of movement. She might

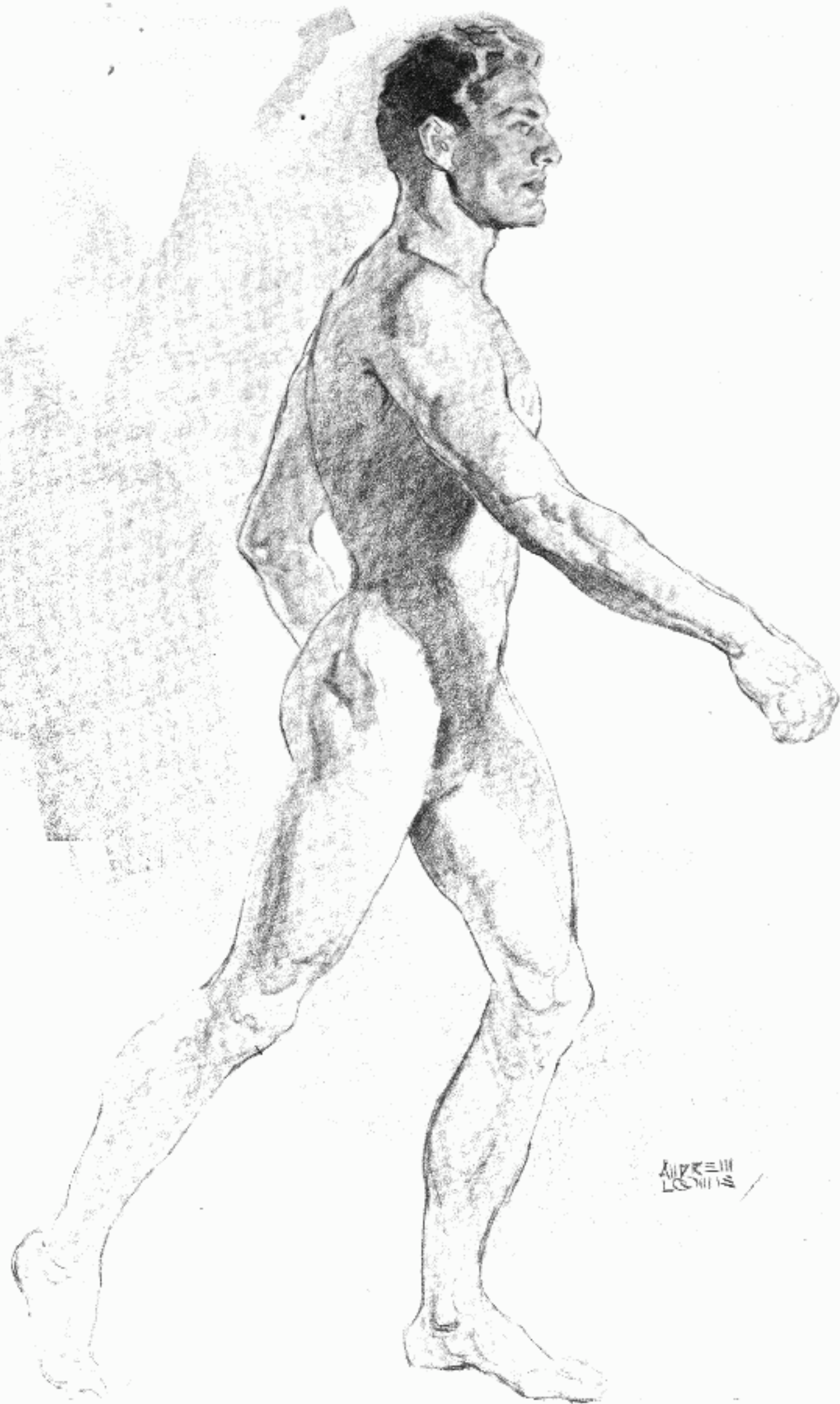
have pulled off a slipper, looking around with a startled expression. Perhaps the hands can do something to emphasize fear.

To get an idea of a chorus costume, go to a movie of a musical comedy. Look up some clips of chorus girls. After you have decided on a pose or arrangement of the subject, get someone to pose for some studies or snaps. Use a photo flood lamp. Plan the light as though it were the only light in the room, shining over the dressing-table. You can get dramatic effects with your lighting. Go at the problem as seriously as though it were an actual commission, for if it does become a reality, you will have to be ready for it. You cannot start being an illustrator with your first job. You will have to be judged an illustrator before you can get the assignment.

Take a paragraph from any magazine story and do your version of an illustration for it. Better, take one that was not illustrated by another artist, or, if it was, forget entirely his interpretation and style. *Don't under any circumstances copy another illustrator and submit the result as your own drawing.*

After you have read this book, come back to this page and try the illustration again. Save your drawings for samples.

The paragraph quoted for illustration is, of course, fictitious. The art director's demands, however, are altogether real. Most magazines pick the situation. Some even send you layouts for arrangement, for space filling, text space, et cetera. All send the manuscript for you to digest. Some ask you to pick the spots and show them roughs first. Most like to see what they are going to get before you do the final drawings. You may work in any medium for black and white half-tone reproduction.



VII. FORWARD MOVEMENT: THE TIPPED LINE OF BALANCE

The theory of depicting forward movement (any action that carries the whole body forward) requires that the top always be shown ahead of the base. If you balance a pole on your hand, you must follow with your hand the movement of the top of the pole. If it leans in any direction and you move the base in the same direction at the same speed, the pole maintains a constant slant between base and top. And the faster it goes the greater the slant.

So with figures in forward movement. A line drawn down through the middle of the forward-moving figure will slant exactly as the pole does. If you think of a picket fence with all the palings slanted and parallel, instead of vertical, you have a clear idea of the line of balance in forward movement. On pages 118 and 119 is a series of pictures taken with a fast lens, for the motion picture camera is actually too slow to stop movement for "still" reproduction and enlargement. The separate shots were taken at split seconds apart and pieced together to show the progression of the movement. I wished particularly to have the figure remain the same size throughout the sequence. The photographs reveal many facts, not apparent to the naked eye, about what takes place in the acts of running or walking.

In walking or running, the line of balance remains a constant forward slant as long as the same speed is maintained and tips more as the speed is increased. This change is hard to see because the moving arms and legs distract one's attention from the action. A person must lean the body forward to take a normal step. The balance is caught by the forward foot. The forward push comes from the foot in back. The arms move in reverse of the legs, so that, when

the left leg goes forward, the left arm goes back. The center of the stride expresses the least movement. Note the last picture on page 119. For this photograph my model stood still and tried to pose as if he were moving. You will see at once how unconvincing the motion is. It is not the fault of the model but the fact that the important principle of forward movement is not working in the pose. Movement drawn without consideration for the tipped line of balance will not give the impression of forward movement. The drawing, no matter how anatomically correct, will resemble the movement of a jumping-jack suspended from a string.

The tipped line may be placed lightly on your paper and the figure built upon it. Technically, a heel should never be placed directly under the head but in back of it, to give motion. The foot that is carrying the weight and pushing should always be in back of the line of balance.

We think of the act of walking as if the foot describes an arc with the hip as center. What actually happens is that the hip describes the arc with the foot as center. Each step is a center with a fanlike movement going on above it. The foot that is *off* the ground swings in an arc forward from the hip, whereas the foot *on* the ground reverses the arc. As we walk along, what happens is this: foot moves body, body moves foot, foot moves body, body moves foot. Each leg takes the job over as soon as it is put on the ground, and the other leg relaxes and swings forward, mostly by momentum, until it takes over. Both actions go on simultaneously.

Hip and knee drop on the relaxed side. The leg carrying the weight is straight as it passes under the hip and bends at the knee as the heel

THE MECHANICS OF MOVEMENT

comes up. Photographs illustrate this clearly. The relaxed leg is bent at the knee as it swings forward. It does not straighten out until after it has passed the other knee. This is very well defined in the side views of the walking poses. The legs are both fairly straight at the extremes of the stride. Here again is that paradox, that the legs seem to express most motion at the start or finish of the sweep described in the last chapter. Note particularly how much the girl's flying hair adds to the movement in the running poses. Also, the girl runs with arms bent, although in walking they swing naturally as they hang down.

Try to base walking and running poses on photos of actual movement. They are well worth obtaining—and those given here will prove valuable for reference in a pinch. To get all the action that is in a stride would require a slow-motion sequence, with page after page of pictures reproduced to any practical size. I feel this is hardly necessary; careful study of the two following pages should suffice.

Start drawing mannikin poses. See if you can, in a series of small framework sketches, draw all the way through a complete stride. In drawing back views of walking poses, remember that the pushing leg in back of the figure is straight until the heel leaves the ground, the heel and toes being lifted by the bending knee.

The use of cameras by artists is a controversial subject. Yet the demands on the present-day artist for action, expression, and dramatic interpretation are so exacting that it seems a bit ridiculous to fake these things when the actual knowledge is so easy to obtain by means of a camera. I do not admire a photographic-looking drawing, but I certainly detest a drawing that is meant to have virility and conviction but is inane and static through ignorance or laziness on the part of the artist. The fact that you can learn things of value from the camera is reason enough for you, as an artist, to have and use one.

The source of your knowledge, as mentioned before, is immaterial. Why put a model through the ordeal of trying to keep a vivacious smile on by the hour? No one can hold such a pose. We can learn more about a smile from the camera in five minutes than we can in five years of trying to "catch" it with the eye alone. Limbs move too fast for the naked eye to record. Expressions change and are gone in an instant. The camera is the one means of nailing these down so that we can study them by the hour. It is an unpardonable sin merely to copy. If you have nothing of your own to add, have no feeling about it, and are satisfied, technically, with the manner of treatment and have no desire to change this, then throw away your pencils and brushes and use the camera only. There will be many instances where you won't know what else to do but to copy, but these instances will be fewer as you try to express what you feel and like through your increasing technical knowledge.

Use your camera for all it's worth as part of your equipment. But keep it as equipment—not the end, but a means, just as your knowledge of anatomy is a means. Every successful artist whom I know, though it may be heresy to say so, has a camera and uses it. Many artists I know are expert photographers, taking their own pictures and developing them. Most use the small or candid variety of camera and enlarge their prints. The camera broadens their scope tremendously in securing data outside the studio. Start saving for a camera right now if you have not already made it one of your "means."

Going on with our line of balance, there are times when this line may be curved. In a sense, then, the line of balance is like a spring. For instance, a figure may be pushing very hard against something. The pushing would bend his figure backward. Again, if he were pulling hard, it would bend the figure the other way. Dancing poses can be built on the curved line, as well as

THE MECHANICS OF MOVEMENT

swaying figures. Movement can be straight as an arrow, or curved like the path of a skyrocket. Either suggests powerful motion.

The vital quality to have in your drawing is the "spirit" of movement. You cannot be successful as an artist if you remain seated in your chair, nor can your drawings be successful if the figures you draw remain static. Nine times out of ten the picture you are asked to do will call for action. Art buyers love action. It adds zest and pep to your work. A number of prominent artists recently revealed the fact that the "drapey" figures are out as definitely as the First World War "flapper." Ours is an age of action. A model cannot be left to pose herself. You will have to think hard: "What can I do with her to make this drawing sing?"

The solution is not easy, for it is a matter of feeling and interpretation. Today a girl on a magazine cover cannot just be sweet. She must be vital in every sense and doing something besides sitting in front of you and having a portrait painted. She cannot just be holding something; the magazine-cover girl has already held everything from cats and dogs to letters from the boy friend. Let her swim, dive, ski through flying snow. Let her do anything, but don't let her be static.

Pictures have changed, and it may be that the camera and photography have been the cause. This does not mean that a drawing cannot be just as vital as a camera study. Only ten years ago the artist did not fully realize what compelling interest lay in action. He had not seen photographs snapped at one thousandth of a second and never dreamed that he could do this himself. Not only magazine covers but any drawing you do will have added selling power with good action. To make it the right kind of action, you will have to find out what action really is and then study it as you would anatomy, values, or any other branch of drawing.

A word of warning must be added against too much duplication of action. If you are drawing several figures, all walking, unless they are marching soldiers, do not make them all walk alike. Interesting action derives from contrast. All the variety you can achieve is needed. A figure appears to move faster if he is passing a stationary or slow-moving figure.

Important, also, is the handling of mass action: soldiers in battle, race horses grouped together, figures scattering away from some danger. Always pick out one or two as the key figures. Put all you have in these. Then group and mass the rest. If you define the individuals equally, the drawing becomes monotonous. Battle pictures should concentrate on one or two figures in the foreground, the rest becoming subordinated to these. It is safe to handle subjects filled with action in this way, since too much attention to the individuals who make up the mass makes for confusion. A group is more powerful than many units.

There is a trick you must learn in order to capture poses that cannot be otherwise obtained—for example, a falling figure in mid-air. You pose the figure, as you want it, on the floor. Use a flat background, get above the figure with the camera, and shoot down. Place him head first, feet first, or any way you want your model. I once did a swan-dive subject by having the girl lie face up across the seat of a chair, and from the top of a table I used a downward shot. You can take the figure this way and then reverse it. By shooting from a very low viewpoint or a high one, many seemingly impossible action shots may be obtained. They must be skillfully done. The artist can disregard the shadows that fall on his background, but the photographer cannot.

Do a lot of experimenting from imagination, from the model, and with your camera. If you can draw well, that is good. If you can add convincing movement, so much the better.

SNAPSHOTS OF WALKING POSES

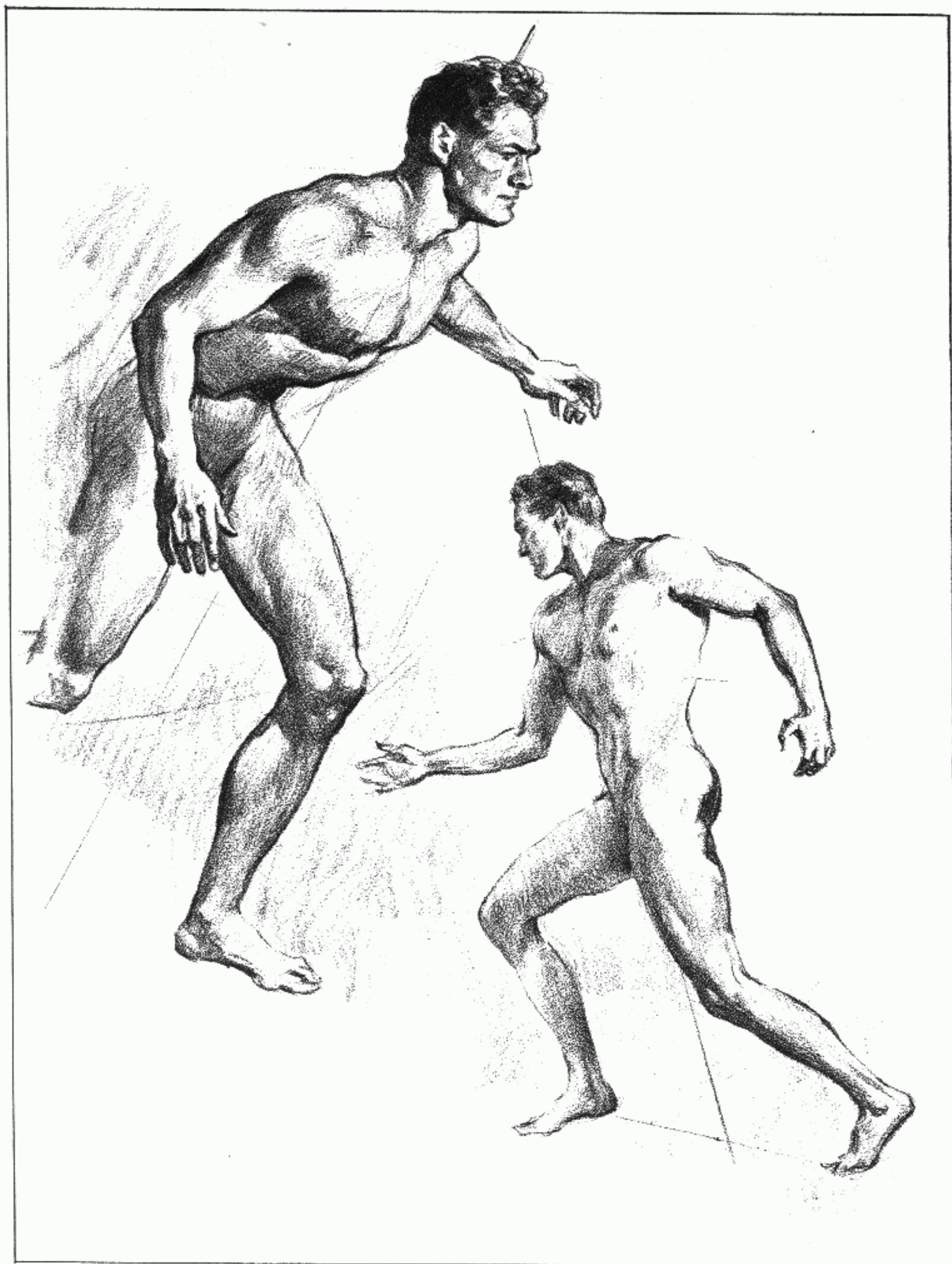


SNAPSHOTS OF RUNNING POSES

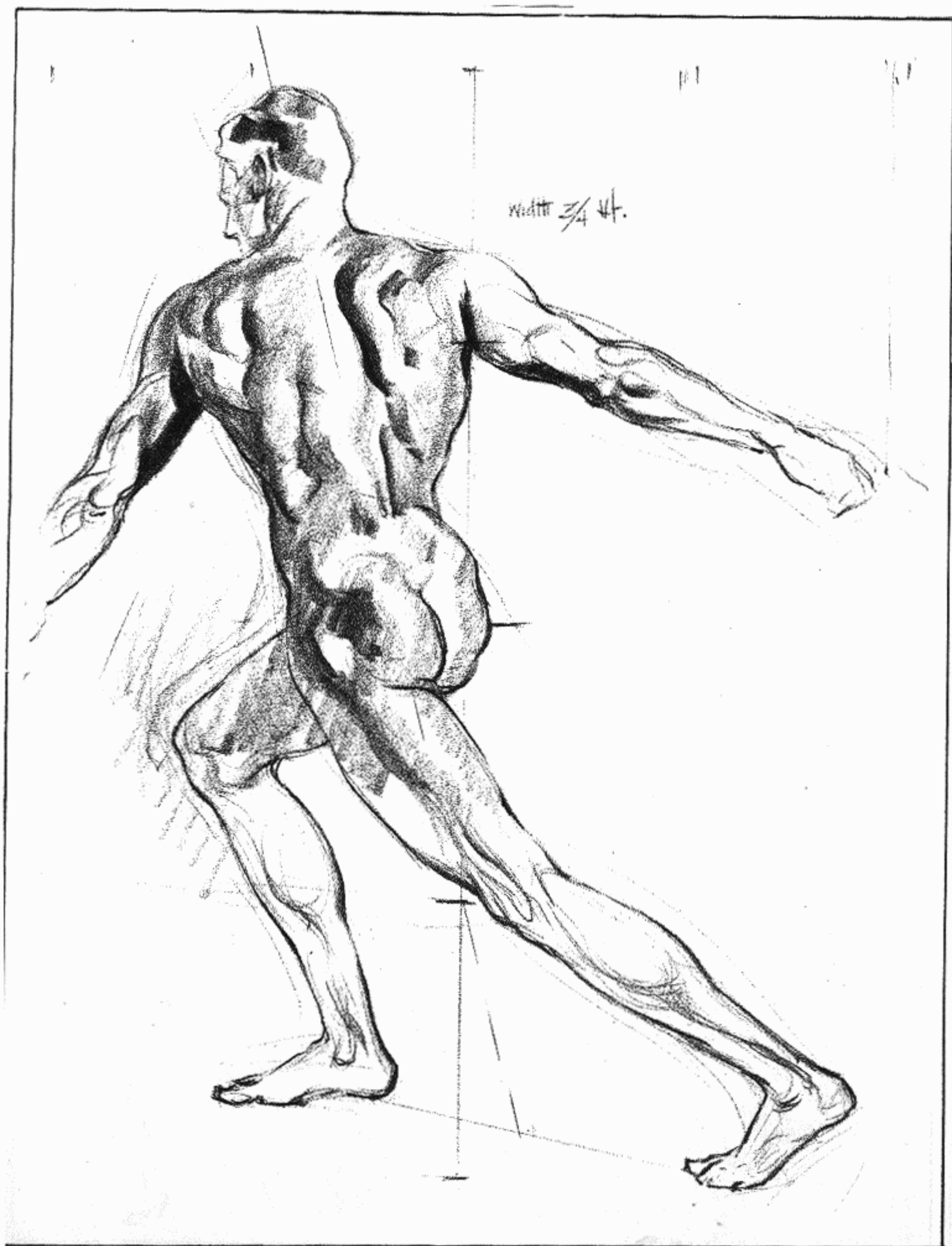


REMEMBER
 ARMS MOVE OPPOSITE
 TO LEGS. BACK FOOT DOES
 NOT LEAVE GROUND UNTIL
 FRONT FOOT IS PLANTED.
 ARMS PASS HIPS AT SAME
 TIME KNEES PASS. HIP IS
 HIGHER ON SIDE OF FOOT
 CARRYING WEIGHT. KNEE
 DROPS ON LEG OFF GROUND.
 ACTION IS BEST EXPRESSED
 AT EXTREMES OF STRIDE.
 ALWAYS TIP LINE OF BAL-
 ANCE. MAKE THUMBNAILS
 OF THESE AS ABOVE.

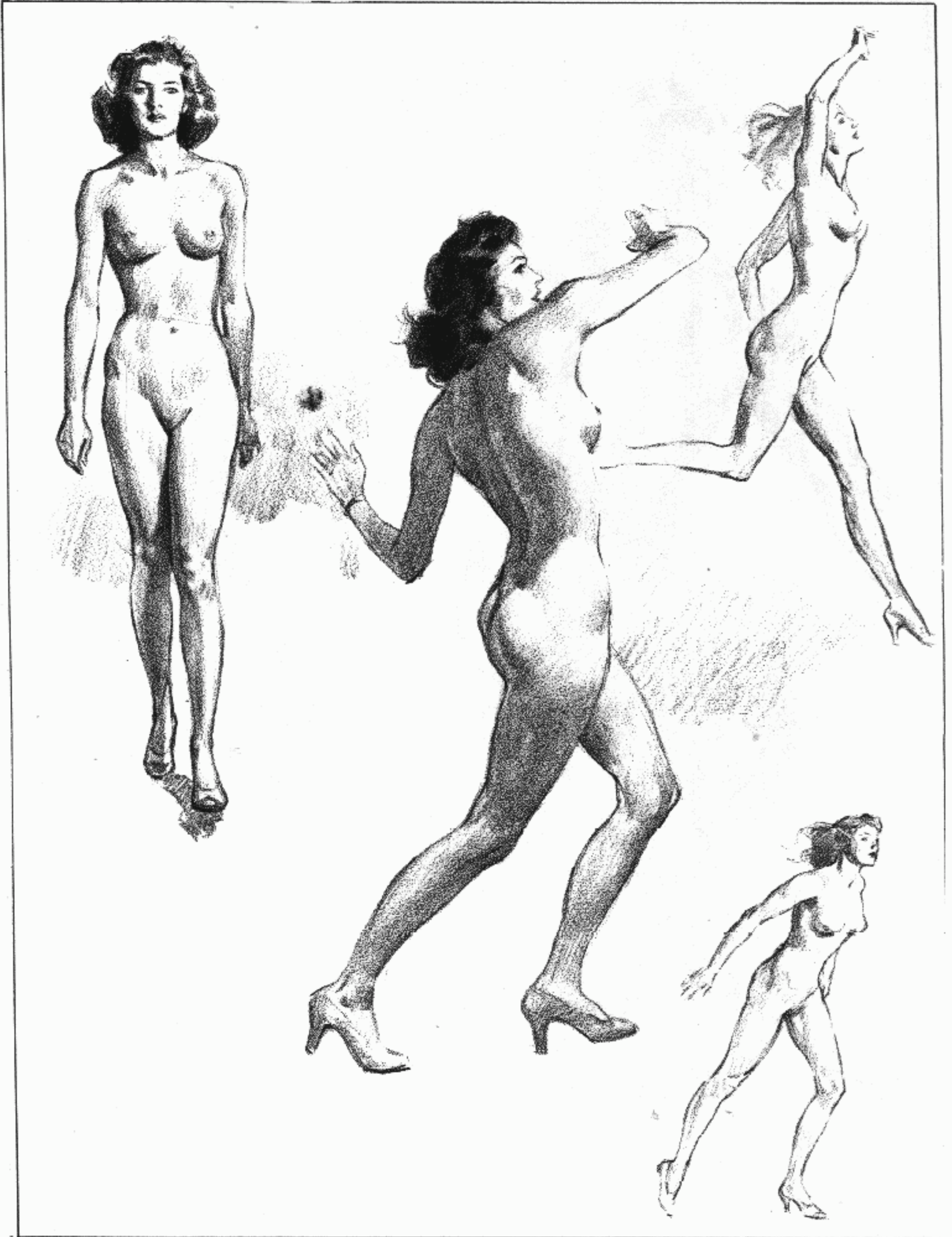
THE TIPPED LINE OF BALANCE



SPRINGLIKE MOVEMENT



ACTION TOO FAST FOR THE EYE

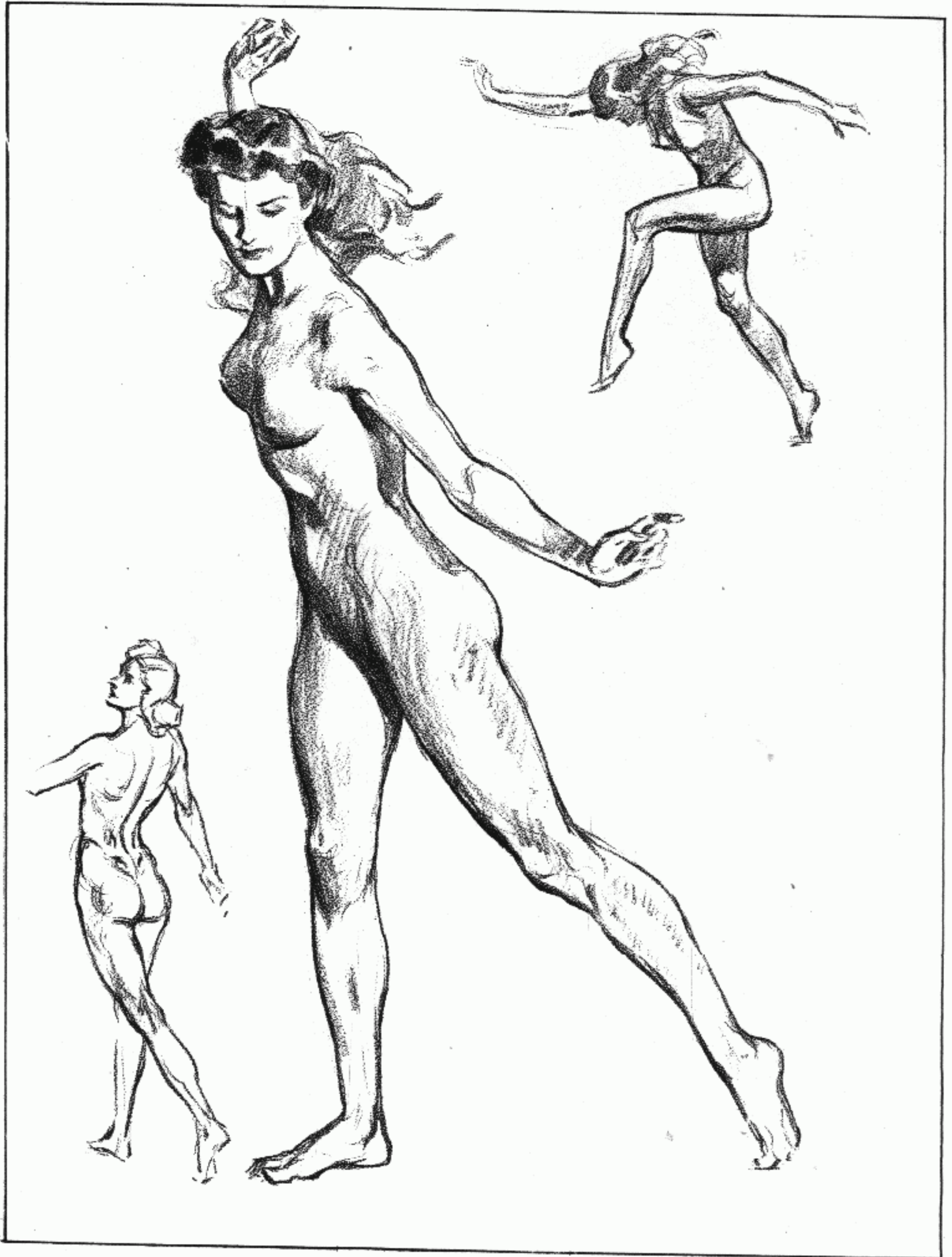


TWISTED FORWARD MOVEMENT

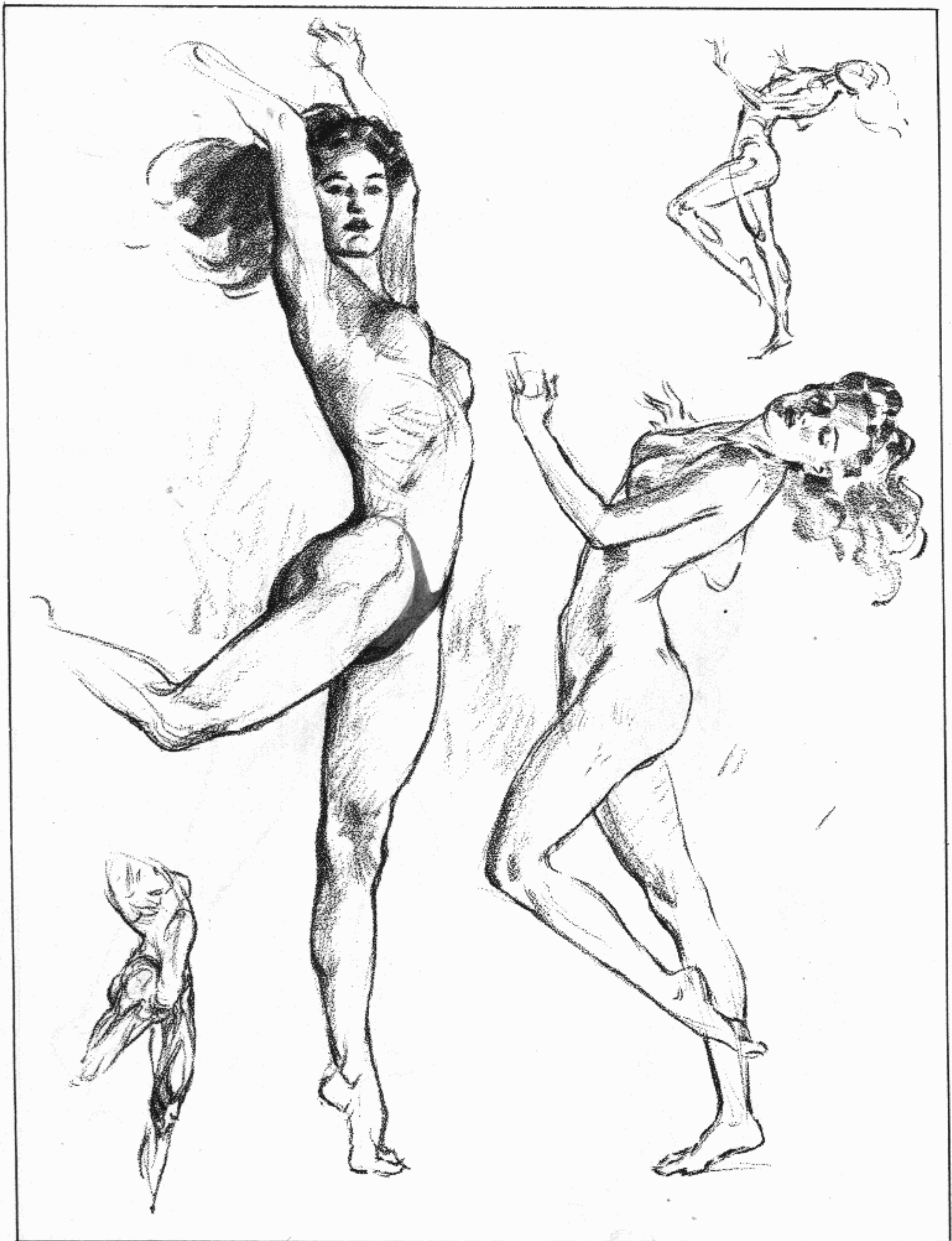
IF YOU WANT A PENCIL THAT DOES NOT RUB OR SMEAR UNDER YOUR HAND, IT IS "PRISMACOLOR" BLACK 935. THE PENCILS COME IN A FULL ASSORTMENT OF COLORS.



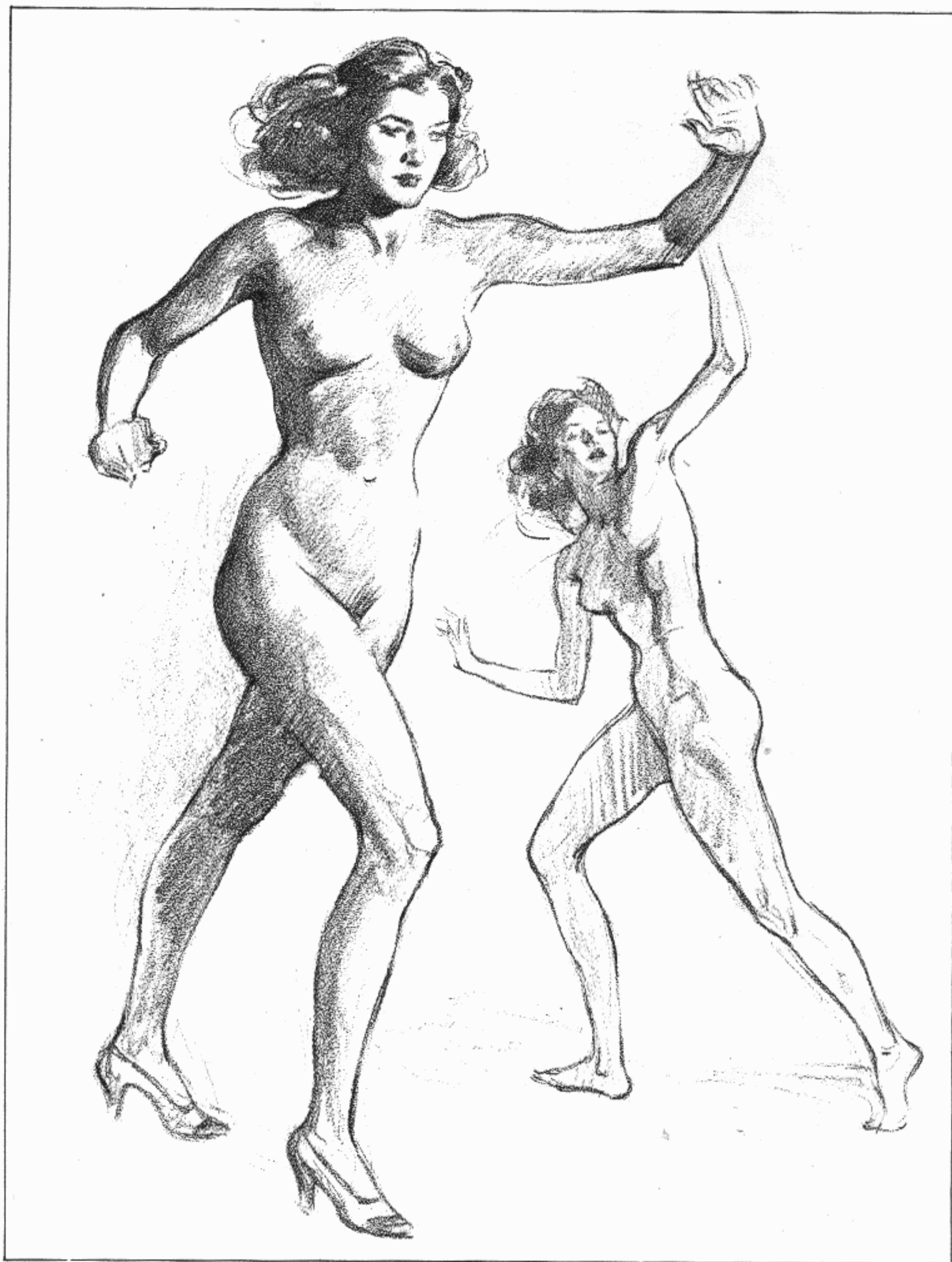
MOVEMENT HEAD TO TOE



FAST MOVEMENT



PUSH OF THE BACK LEG



A TYPICAL PROBLEM

A typical problem based on the assumption that you are employed by an art service:

You are wanted in the front office.

"Good morning. I've called you in to meet Mr. Saunders. I'd like you to get the information from him firsthand."

Mr. Saunders: "To make this brief, I am organizing a new company for parcel delivery. We are starting out with a fleet of new trucks. All will be painted a bright red. Our name will be, 'Saunders' Snappy Service'; our slogan, 'We'll deliver anything, anytime, anywhere.' We want a trade-mark designed to display prominently on our trucks, in our advertising, and on our stationery. We'd like a figure of some kind within a circle or triangle, or some other odd shape. It ought to be symbolic of speed. You can include any kind of device, such as wings, an arrow—anything that would get across the idea of speed.

Please don't make another winged Mercury. It's been done to death. It can be dignified or clever. We cannot use a messenger-boy device because it is not typical of the company. Our men will wear uniforms and a cap bearing our trade-mark. Please submit some rough ideas in pencil."

Take one or two of your best roughs and finish them in black and white for a line cut. Do not use halftone. Keep them very simple.

Make a flat design in black and one or two other colors for the design to go on the trucks.

Design a small sticker to be pasted on parcels. This will incorporate the trade-mark and the lettering, "Delivered promptly, safely, by Saunders' Snappy Service." Size to reduce to two by three inches.

Design some direct-by-mail postcards for possible use. These should be simple, original, striking.



ANDRÉ
L. S. 1911