

VIII. BALANCE, RHYTHM, RENDERING

Balance is a physical attribute each of us must possess. If a figure is drawn without balance, it irritates us subconsciously. Our instinct is to set firmly on its base anything that is wobbling and likely to fall. Watch how quickly a mother's hand grasps the teetering child. The observer recognizes quickly that a drawing is out of balance, and his inability to do anything about it sets up a negative response.

Balance is an equalized distribution of weight in the figure as in anything else. If we lean over to one side, an arm or leg is extended on the opposite side to compensate for the unequal distribution of weight over the foot or two feet that are the central point of division for the line of balance. If we stand on one foot, the weight must be distributed much as it is in a spinning top. The figure will then fit into a triangle. If we stand on both feet, we make a square base for the weight, and the figure will then fit into a rectangle.

This should not be taken too literally since an arm or foot may emerge from the triangle or rectangle, but the division line through the middle of the triangle or rectangle will show that there is approximately a like amount of bulk on each side of it.

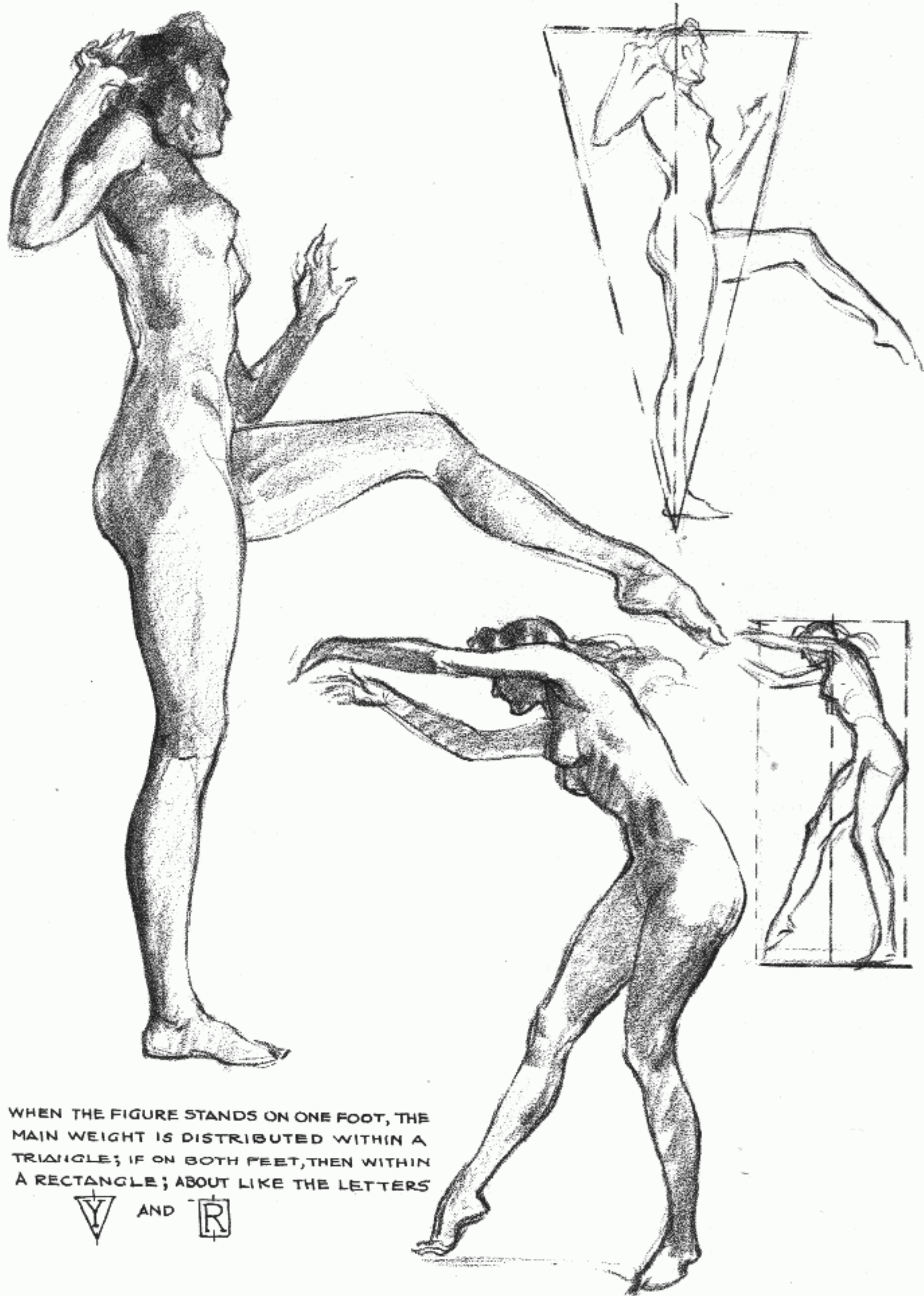
When you are using a live model either for direct sketching or for camera shots, she will automatically keep in balance—she cannot help it. But in drawing action from the imagination balance must be watched carefully. It is easy to forget.

Before going into the problem of rhythm, the fundamentals of rendering must be taken into account. Suggestions for rendering technically in different mediums will appear throughout the rest of the book. Technique is an individual

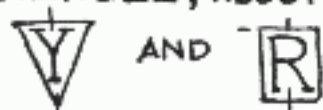
quality, and no one can positively state that a technical treatment popular or successful today will be so tomorrow. The fundamentals of rendering, however, are not so much concerned with how you put your strokes on paper or canvas as with correct values rendered intelligently for the specified reproduction and a clear conception of the use of tone and line in their proper place.

On page 132 are two drawings that I believe will be self-explanatory. In the first, tone is subordinated to line; in the other, line is subordinated to tone. This gives you two jumping-off places. You can start a drawing with the definite plan of making it either a pure line drawing, a combination of line and tone (in which either can be subordinated to the other), or a purely tonal drawing like the one on page 133. I suggest that you do not confine yourself to a single manner of approach and treat all your work in the same way. Try pen and ink, charcoal, line drawing with a brush, watercolor, or whatever you will. The broader you make your experience in different treatments and mediums, the wider your scope becomes as a practicing artist. If you are making a study, then decide first what you want most from that study. If it is values, then make a careful tonal drawing. If it is construction, line, proportion, or anatomy, work with these in mind. If it is a suggestion for a pose, the quick sketch is better than something labored over. The point is that you will have to labor when you want a detailed or tonal statement. You need not labor quite so hard to express a bit of action. If your client wants a sketch, see that it remains a sketch and that you will have something more in the way of finish to add to your final drawing.

BALANCE



WHEN THE FIGURE STANDS ON ONE FOOT, THE
MAIN WEIGHT IS DISTRIBUTED WITHIN A
TRIANGLE; IF ON BOTH FEET, THEN WITHIN
A RECTANGLE; ABOUT LIKE THE LETTERS

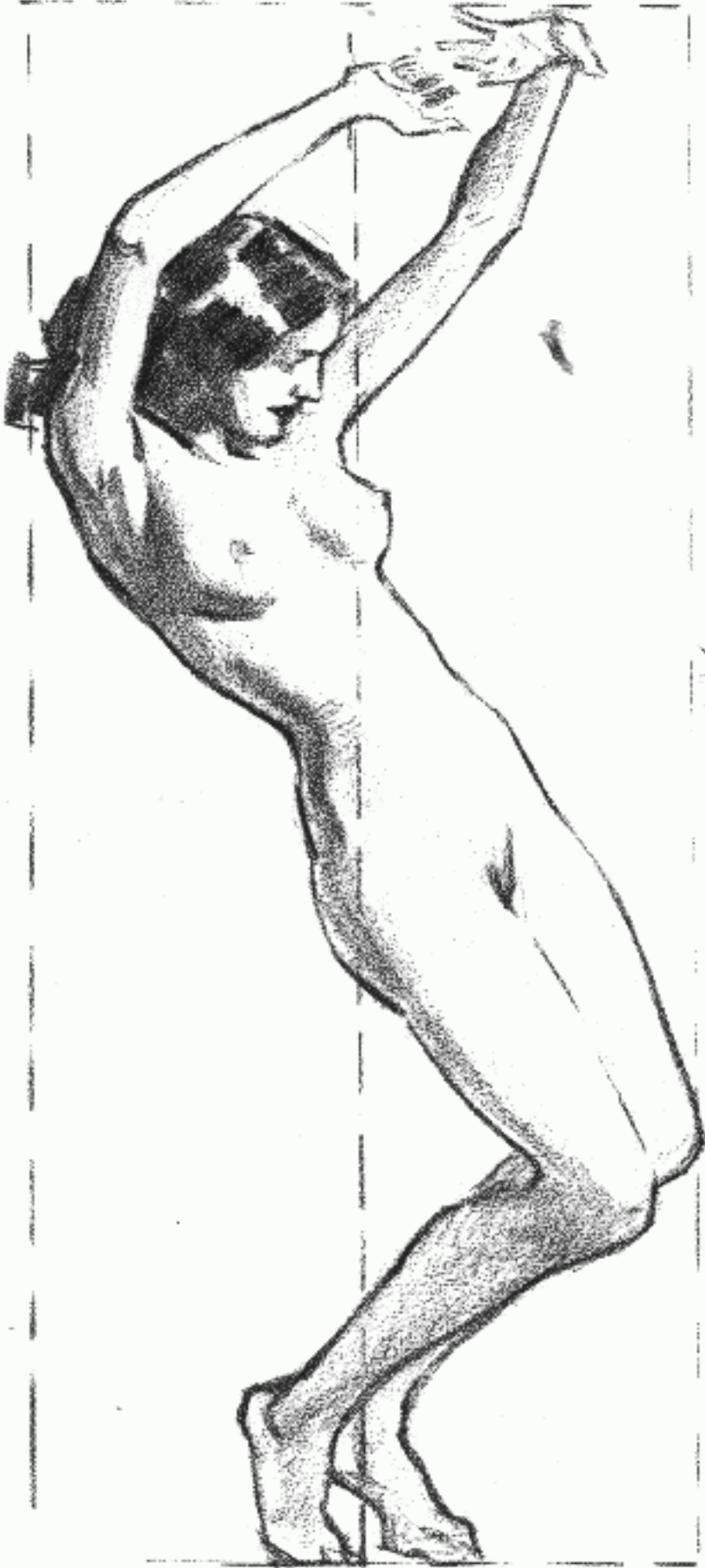


BALANCE



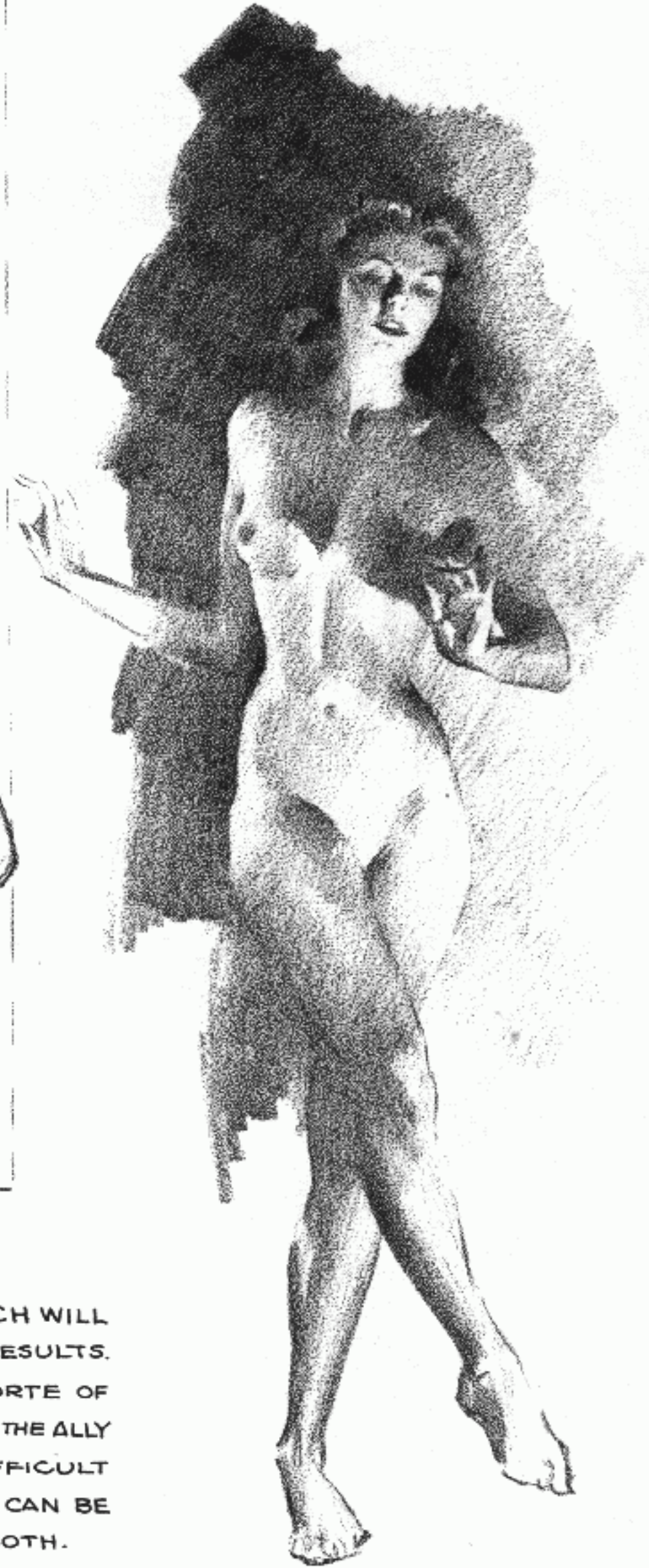
BALANCE IS A MECHANICAL PRINCIPLE
IT AFFECTS EVERY FIGURE

TWO METHODS OF APPROACH



tone subordinated to outline

HERE ARE TWO APPROACHES WHICH WILL PRODUCE ENTIRELY DIFFERENT RESULTS. TRY BOTH. LINE IS REALLY THE FORTE OF THE DRAUGHTSMAN, WHILE TONE IS THE ALLY OF THE PAINTER. TONE IS MORE DIFFICULT AND SHOULD NOT BE "FAKED". THERE CAN BE MANY HAPPY COMBINATIONS OF BOTH.



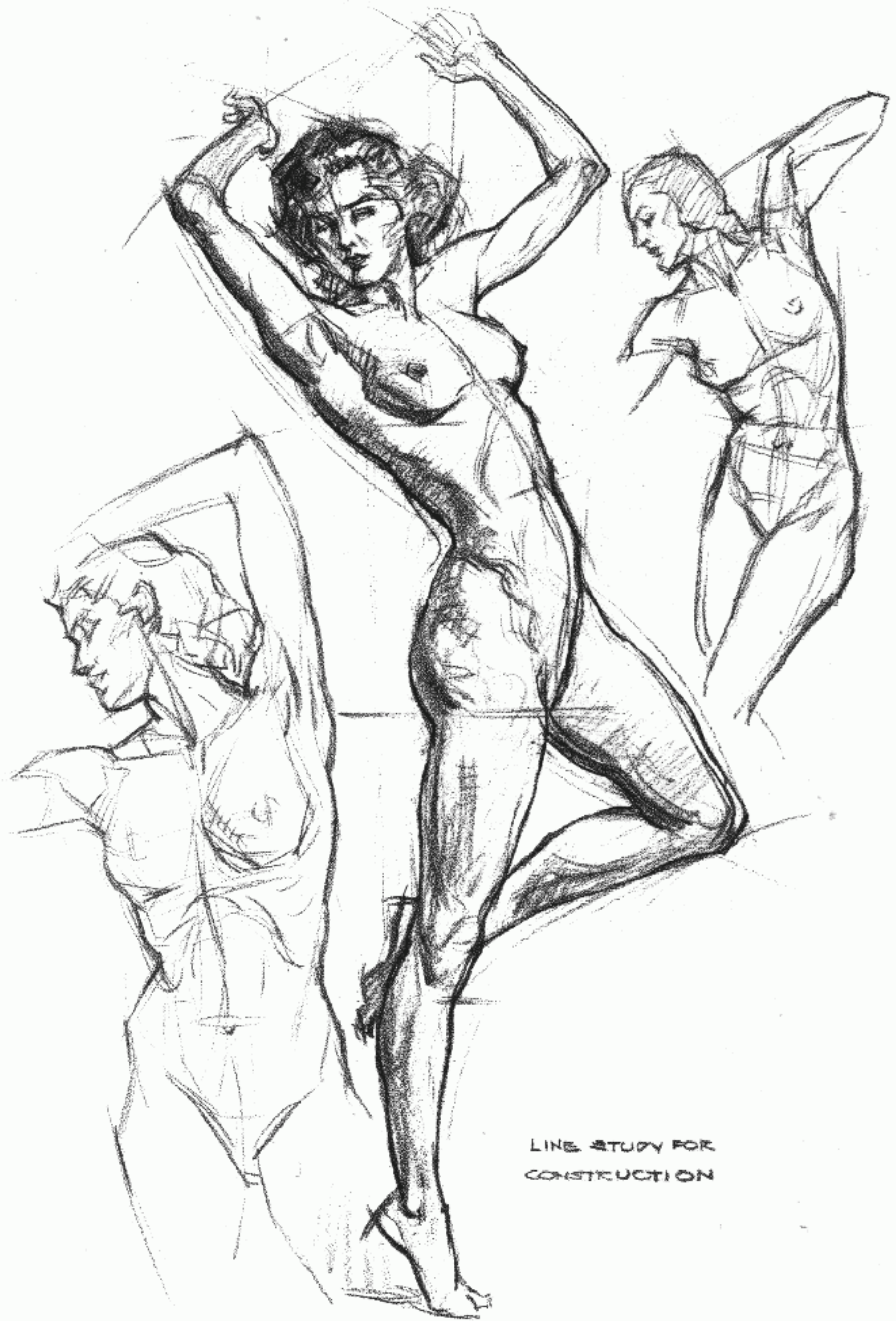
outline subordinated to tone

DEFINING FORM WITH JUST TONE AND ACCENT



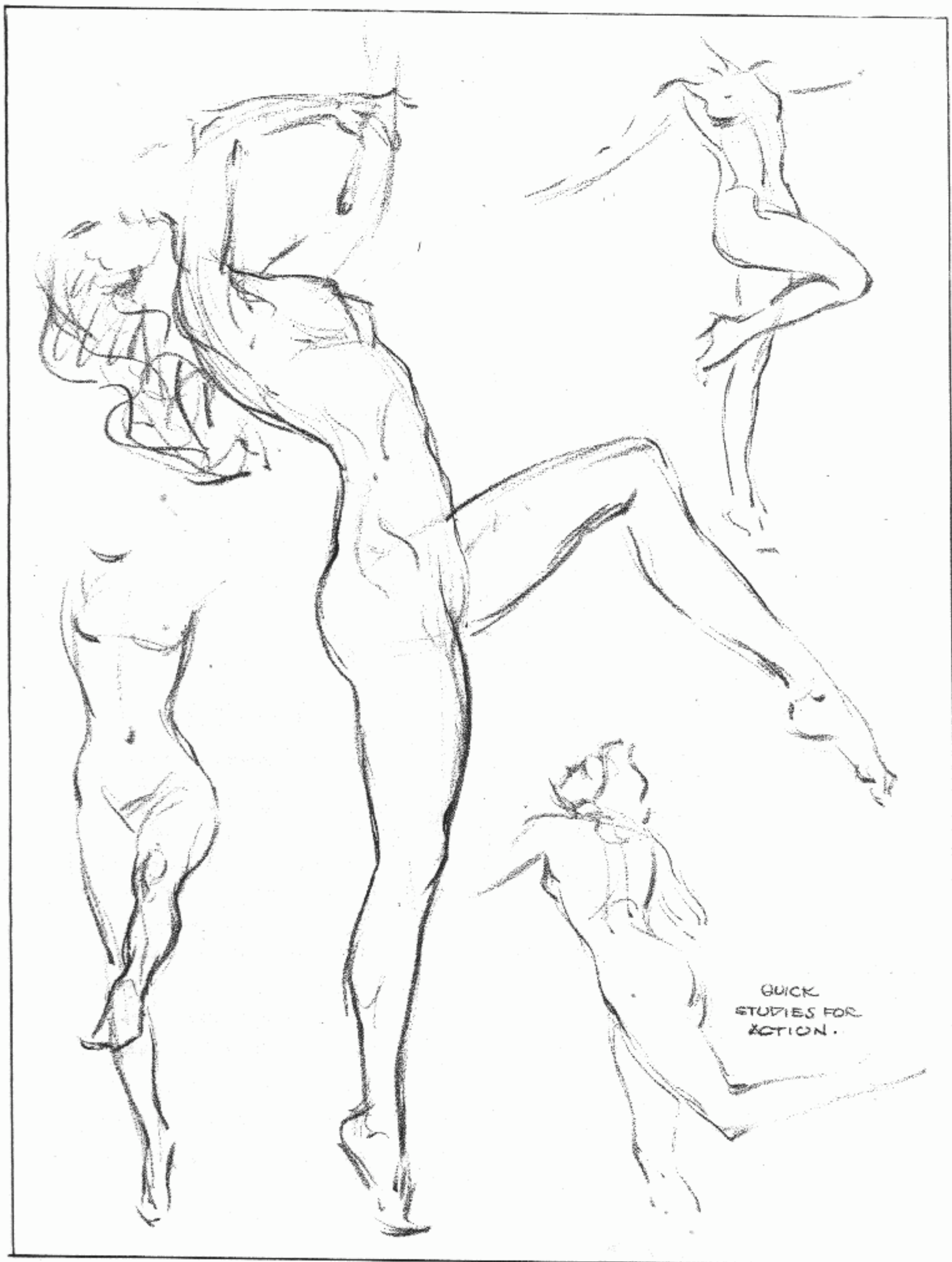
TONAL STUDY
ANDRE III
LOUIS /

STRESSING CONSTRUCTION



LINE STUDY FOR
CONSTRUCTION

TWO MINUTE STUDIES



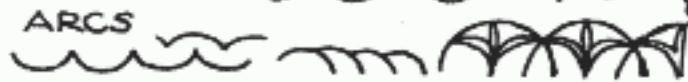
QUICK
STUDIES FOR
ACTION.

RHYTHM

BASIC LINES OF RHYTHM

HOGARTH LINE OF BEAUTY 

CLASSIC SPIRALS 

ARCS 

THE PARABOLA 

"S" 

RHYTHM

AXIOM: ANY CONTOUR THAT CAN BE EXTENDED OR MADE TO "FLOW" INTO ANOTHER ADDS UNITY, GRACE AND RHYTHM
PROCEDURE: SIGHT ALONG A CONTOUR. SEE IF YOU CAN "PICK UP" THE "SWING" OF THE LINE IN ANOTHER CONTOUR WITHOUT DISTORTION OR INCORRECT DRAWING. (FIG I) YOU WILL FIND THE AVERAGE SUBJECT FULL OF RHYTHM IF YOU LOOK FOR IT. KEEP YOUR PENCIL DOWN ON THE PAPER.

FIG. I

RHYTHM

The feeling of rhythm is of tremendous importance in figure drawing. Unfortunately, it is one of the easiest things to miss. In music we feel tempo and rhythm. In drawing it is much the same. Considered technically, rhythm is a "flow" of continuous line resulting in a sense of unity and grace.

We call the rhythmic emphasis on a line or contour "picking up." The line of an edge, observed across the form, will be picked up and continued along another contour. The next few drawings may serve as examples. Look for this phenomenon of rhythmic line, and you will find its beauty in all natural forms—in animals, leaves, grasses, flowers, sea shells, and in the human figure.

We are conscious of the rhythm that pulses through the universe, beginning with the atom and ending with the stars. Rhythm suggests repetition, flow, cycles, waves, and all are related to a unified plan or purpose. The feeling of rhythm in drawing, aside from the abstract, is a "follow-through" in line, just as it is in the movements of various sports. A bowler or golfer, a tennis player, or any other athlete must master the smooth "follow-through" to develop rhythm. Follow your lines through the solid form and watch them become part of a rhythmic plan. When a drawing looks clumsy, the chances are that the trouble lies in its lack of "follow-through." Clumsiness in action—and in drawing—is lack of rhythm that results in a jerky, uneven, disorganized movement.

There are some basic lines of rhythm for which we can be constantly on the alert. The first is called the "Hogarth" line of beauty. It is

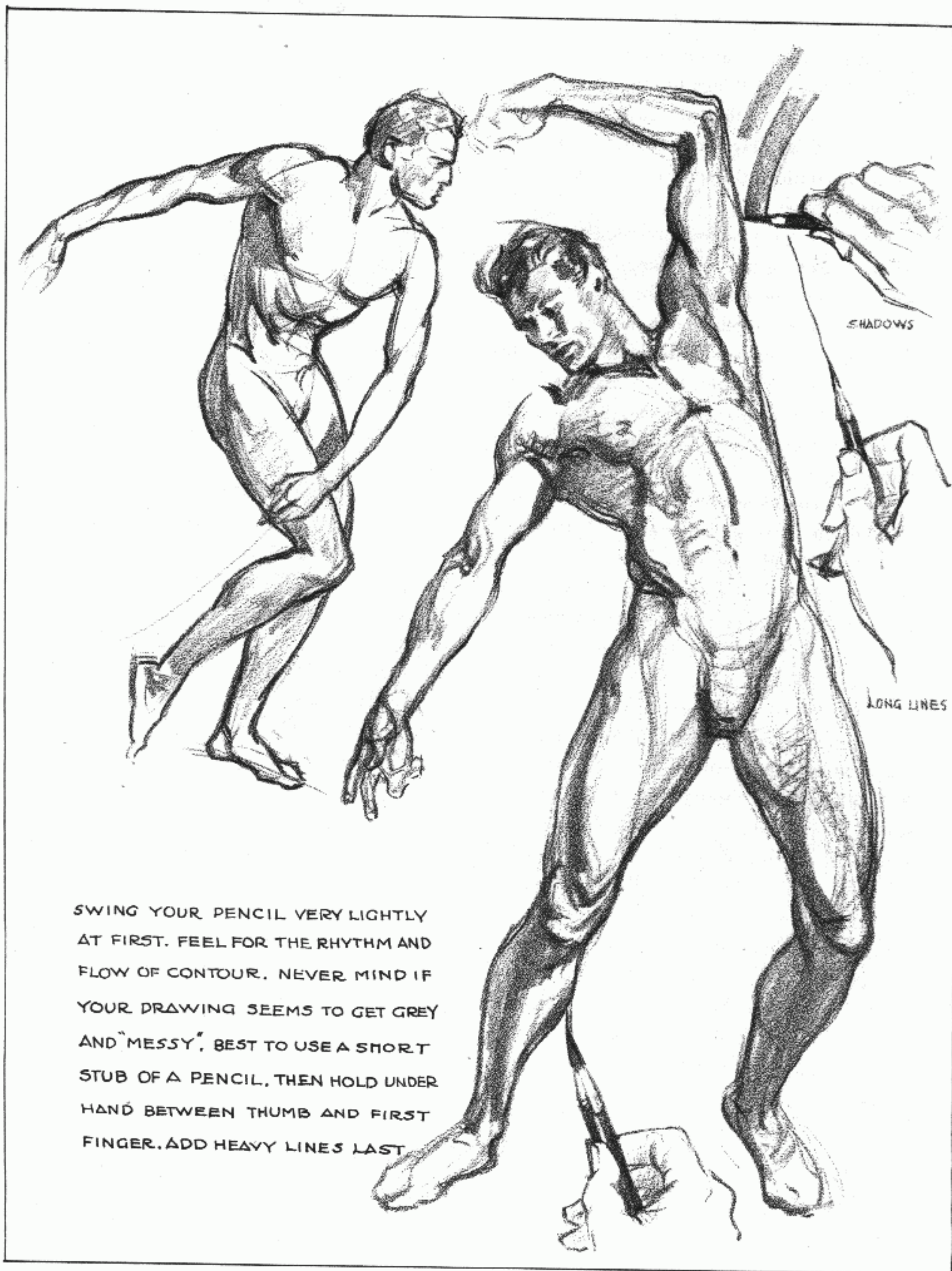
a line that gracefully curves in one direction and then reverses itself. In the human form, it is present everywhere: in the line of the spine, the upper lip, the ear, the hair, the waist and hips, and down the side of the leg to the ankle. It is like the letter S in variation.

A second line of rhythm is the spiral, a line starting at a point and swinging around that point in a spreading, circular movement. This rhythm of line is apparent in sea shells, a whirlpool, or a pinwheel.

The third line of rhythm is called the parabola, which is a sweep of line continually bending to a greater curve, like the course of a skyrocket. These three lines are the basis of most ornamentation. They can also be made the basis of pictorial composition. They seem to be so thoroughly a part of all graceful movement that they should be given great consideration in all drawing of movement. The lines of rhythm in animals are easily observed and hence easily comprehended.

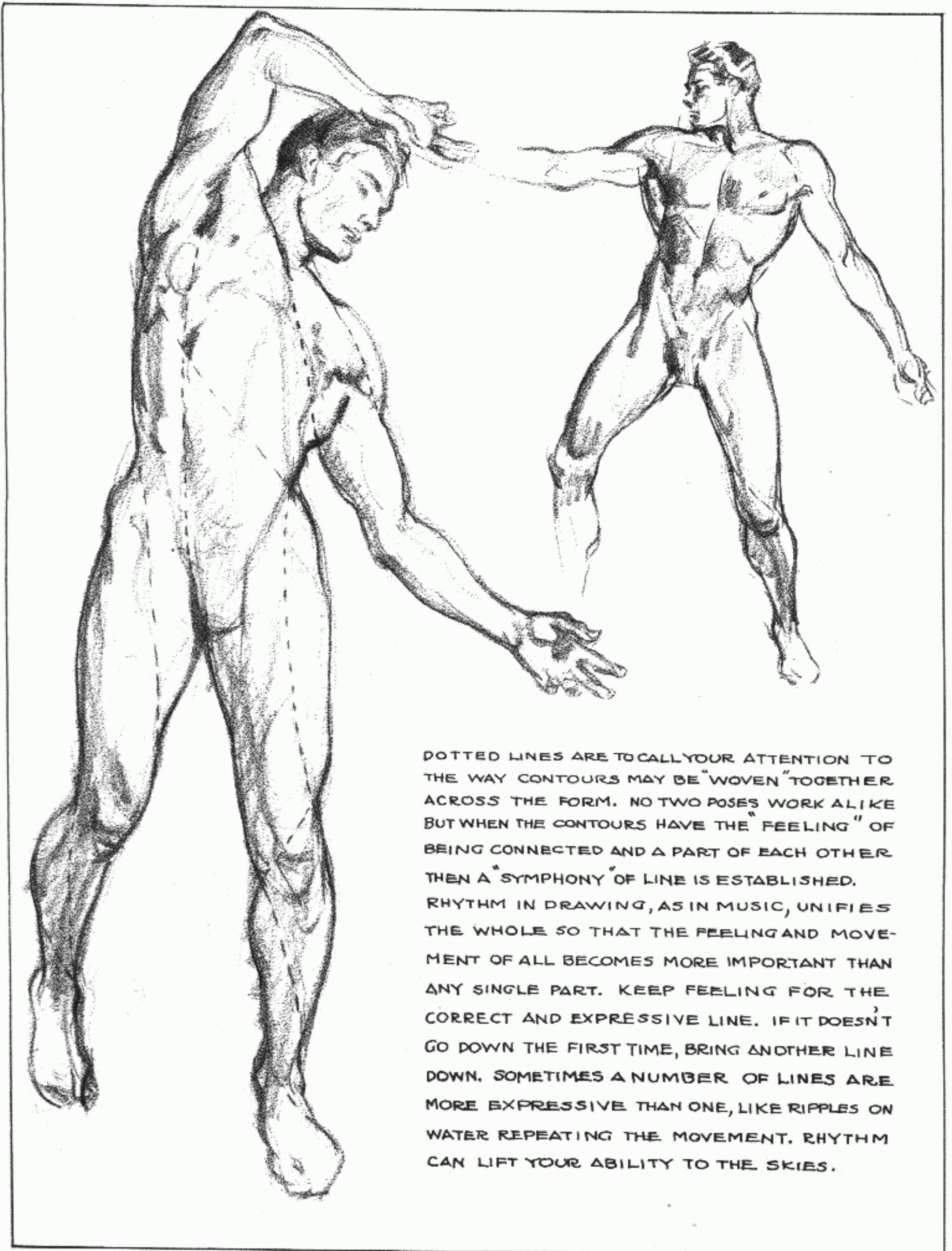
Rhythm may be forceful, as in great waves beating upon a coast, or gentle and flowing, as in the ripples of a pond. Recurrent rhythm moves and stirs us, or gives us a feeling of restfulness and composure, pleasing to the senses. The so-called "streamline" is rhythm applied to ugly contour. The commercial application of this principle has been eminently successful. The lines of our trains and ships and motorcars, our planes, and our household appliances have been built upon this concept first recognized in nature—in the dolphin among other fish, in birds, and in all living things designed for swift motion.

RHYTHM



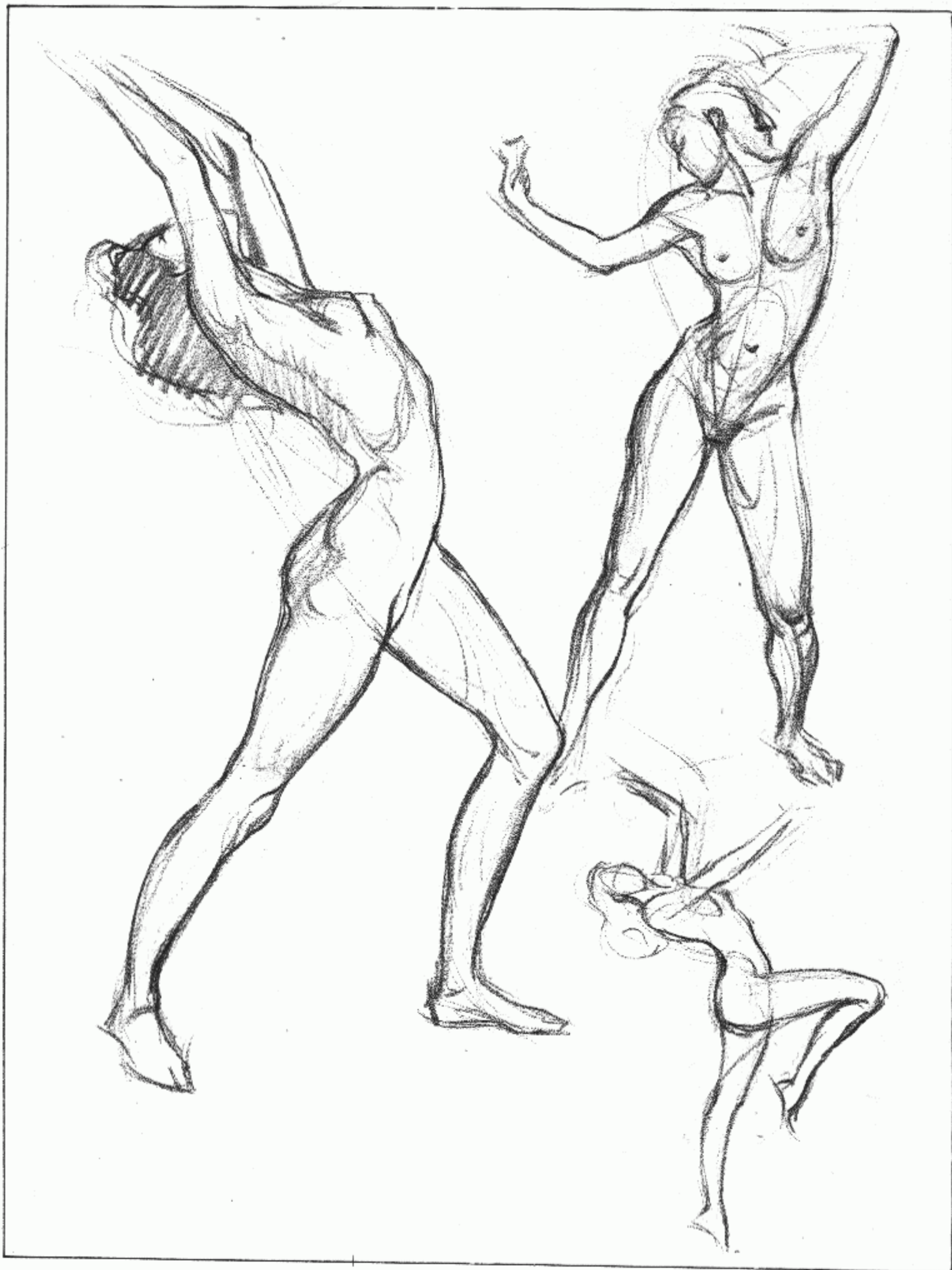
SWING YOUR PENCIL VERY LIGHTLY AT FIRST. FEEL FOR THE RHYTHM AND FLOW OF CONTOUR. NEVER MIND IF YOUR DRAWING SEEMS TO GET GREY AND "MESSY". BEST TO USE A SHORT STUB OF A PENCIL. THEN HOLD UNDER HAND BETWEEN THUMB AND FIRST FINGER. ADD HEAVY LINES LAST.

CROSSING LINES OF RHYTHM

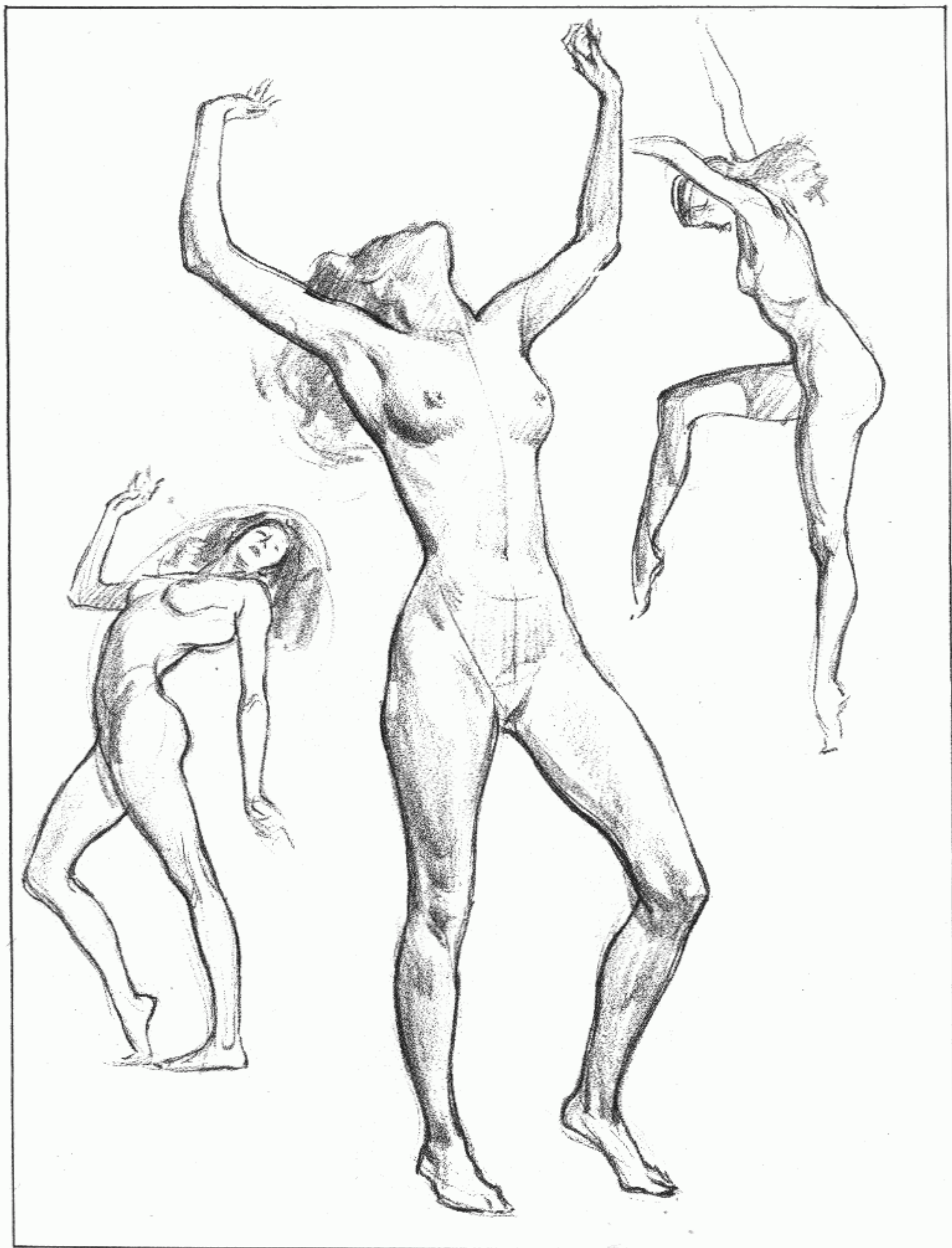


DOTTED LINES ARE TO CALL YOUR ATTENTION TO THE WAY CONTOURS MAY BE "WOVEN" TOGETHER ACROSS THE FORM. NO TWO POSES WORK ALIKE BUT WHEN THE CONTOURS HAVE THE "FEELING" OF BEING CONNECTED AND A PART OF EACH OTHER THEN A "SYMPHONY" OF LINE IS ESTABLISHED. RHYTHM IN DRAWING, AS IN MUSIC, UNIFIES THE WHOLE SO THAT THE FEELING AND MOVEMENT OF ALL BECOMES MORE IMPORTANT THAN ANY SINGLE PART. KEEP FEELING FOR THE CORRECT AND EXPRESSIVE LINE. IF IT DOESN'T GO DOWN THE FIRST TIME, BRING ANOTHER LINE DOWN. SOMETIMES A NUMBER OF LINES ARE MORE EXPRESSIVE THAN ONE, LIKE RIPPLES ON WATER REPEATING THE MOVEMENT. RHYTHM CAN LIFT YOUR ABILITY TO THE SKIES.

"SWEEP"



RELATING ONE CONTOUR TO ANOTHER



DEFINING BY EDGES AND SHADOW WITHOUT OUTLINE

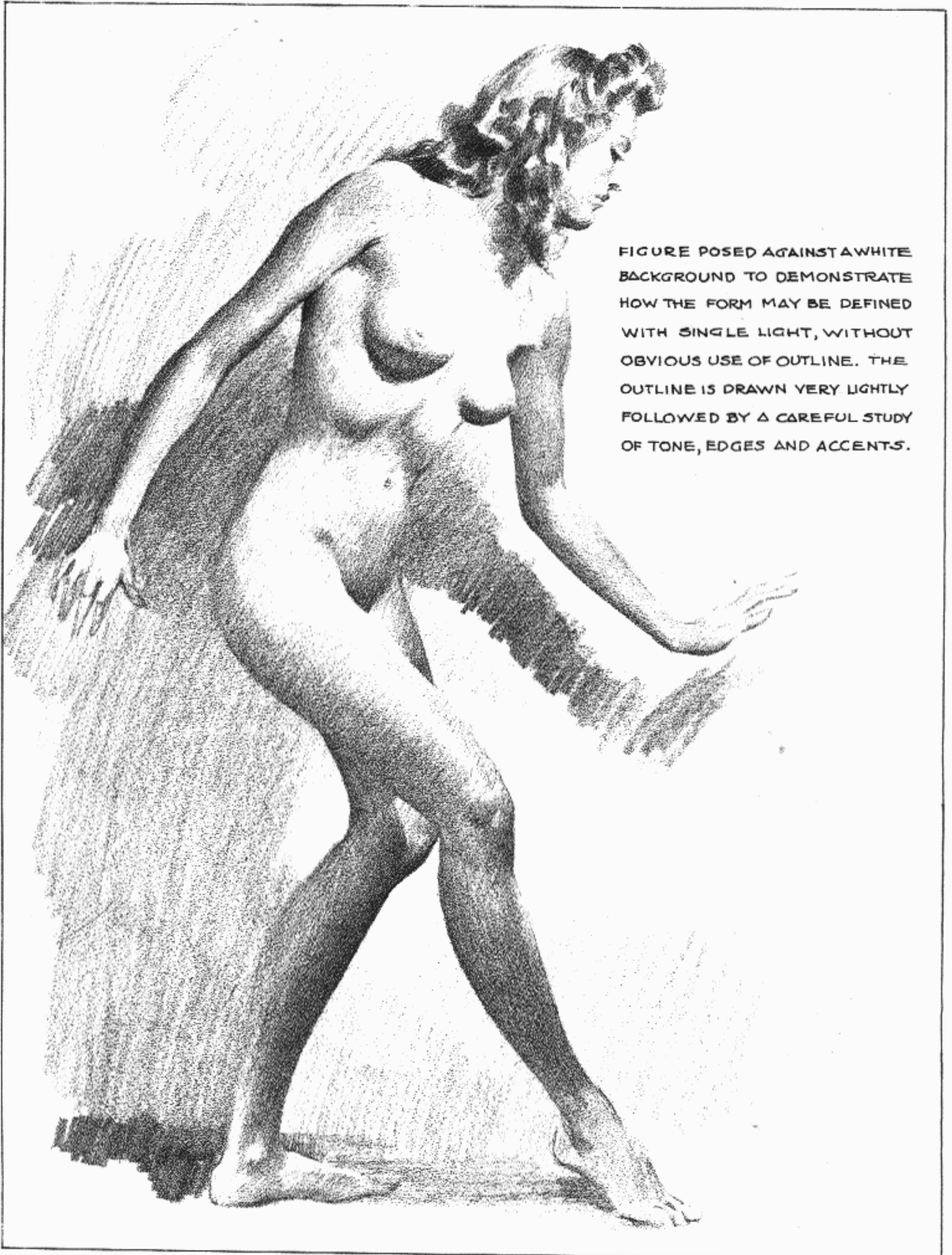


FIGURE POSED AGAINST A WHITE BACKGROUND TO DEMONSTRATE HOW THE FORM MAY BE DEFINED WITH SINGLE LIGHT, WITHOUT OBVIOUS USE OF OUTLINE. THE OUTLINE IS DRAWN VERY LIGHTLY FOLLOWED BY A CAREFUL STUDY OF TONE, EDGES AND ACCENTS.

A TYPICAL PROBLEM

A typical problem worked out with an account executive in an advertising agency:

"Your work has come to my attention," says the executive of an advertising agency, "and, from what I have seen of it so far, I like it very much. I have a new gasoline account, for which we must have a fresh approach. I want to use a new man in the field, and he must be good. We will cover all advertising mediums pretty thoroughly, but the initial punch will come from outdoor advertising in a series of bill posters. Whether or not we give you this series to do depends upon what you can show us in the way of art work in roughs and sketches. We are willing to pay five hundred dollars per poster to the right man, this price to include all preliminary work. The name of the product is Sparko Rhythm Motor Fuel. As a starter, here are some captions we have thought up: *Tune Your Motor to Sparko Rhythm; Heard Everywhere... Sparko Rhythm; Sparko Rhythm Sounds Sweet in any Motor; "Swing" to Sparko Rhythm; Always in Step with Sparko Rhythm; Let Your Motor Sing to Sparko Rhythm; In Time, Every Time, That's Sparko Rhythm; Keep in Tune with Sparko* musical terms, but we will be glad to consider any ideas that associate rhythm with a motor fuel."

The width of an outdoor poster is two-and-a-quarter times the height. Make several small roughs on tissue for ideas that could be used to illustrate the above. You do not have to show an automobile, or a motor, but bear in mind that it is a motor fuel. The words "motor fuel" must be somewhere on the poster. You will probably want to use a base line of lettering across the

bottom of the poster: "America's Greatest Motor Fuel." The sheets in a poster run four across, and two and a half up and down. The half-sheet may be placed either at top or bottom. Try to avoid cutting through a face at the joining place of two sheets. If the face is very large, see that the joining places do not cut through the eyes. Sometimes the sheets vary a little in color, and the bill poster cannot be relied upon not to get one sheet pasted a little off.

Work up in color your best ideas in sketch form. Size of poster for sketch is ten by twenty-two and one-half inches. A margin of white goes around the poster about two inches at top and bottom, and three at the sides.

I am not going to suggest what to do, but what not to do, as far as your design is concerned.

Do not make the name Sparko Rhythm too small.

Do not put dark lettering on a dark background.

Do not put light lettering on a light background.

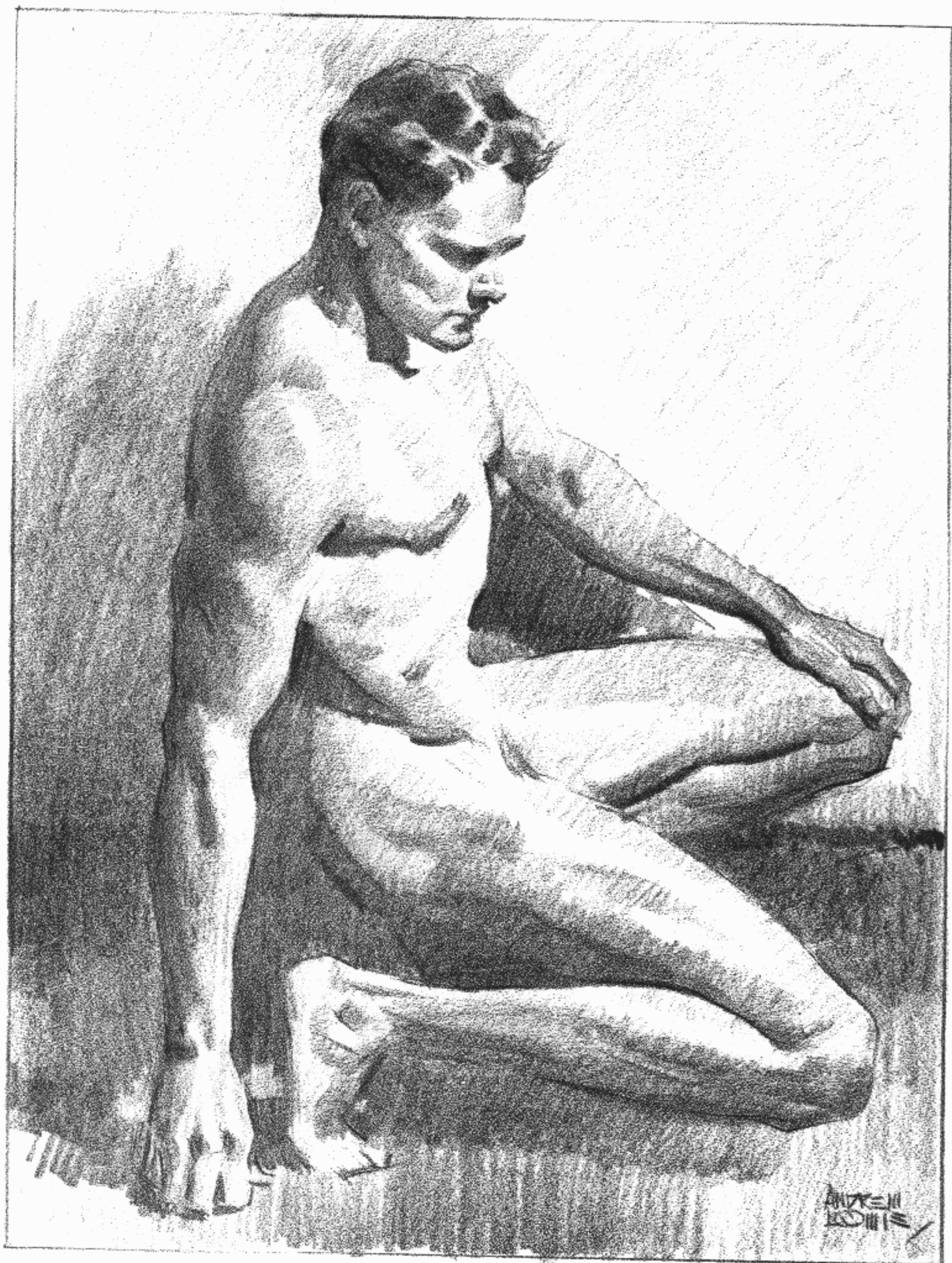
Get some good copy for your style of lettering; Keep lettering very simple and readable; don't get fancy.

Don't fake your figures; get good copy.

Don't make small figures or too many.

If you would like to experiment, draw or paint the finished poster: the size will be, in inches, sixteen by thirty-six or twenty by forty-five. Paint a white margin at least two inches top and bottom and three or more at sides.

Save your effort as a sample.



IX. THE KNEELING, CROUCHING, SITTING FIGURE

In this chapter we are concerned with qualities other than motion. Almost the whole gamut of feeling can be expressed in a seated figure. It can suggest alertness or composure, fatigue, dejection, aggressiveness, timidity, aloofness, uneasiness, boredom. Each would be expressed differently. Sit down or have someone do so, and see how you would dramatize each of these.

It is of paramount importance, at this point, to understand the shifting of the weight from the feet to the buttocks, thighs, hands, elbows, back, the neck and head. Important, too, is the correct understanding of foreshortened limbs that assume other than usual contours. In such poses limbs become props or braces rather than complete supports. The spine has a tendency to relax in a concave manner toward such bracing. When you are sitting on the floor, one of your arms usually becomes a brace, and the spine relaxes toward the bracing shoulder. One shoulder is high and the other one drops; the hips lean toward the brace; the weight is carried on one side of the buttocks, the side of the supporting arm.

When you are sitting in a chair, your spine may lose its S-shape and become a C. The thighs and buttocks take the weight. Both flatten a good deal, particularly a woman's thighs. The position of the head over the body should be carefully placed, since it has much to do with what the pose suggests. The draftsman must decide whether the sitting pose should be erect or relaxed. Remember that the figure is always subject to the law of gravity. It should have weight, or it cannot be convincing.

Foreshortening will require subtle observation, for no two poses are quite alike. Every pose off the feet will be a new problem and probably

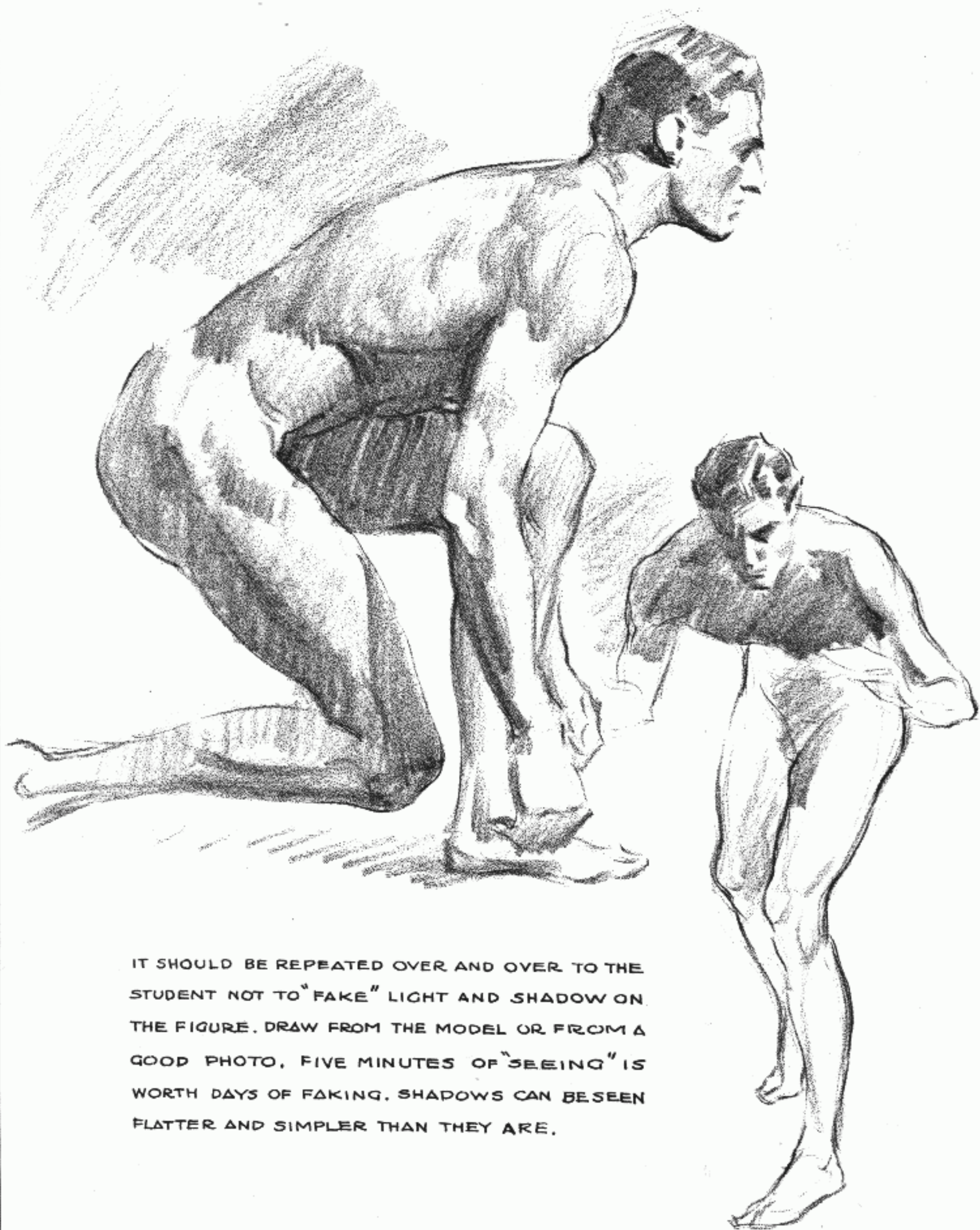
one you have not solved before. The variations of viewpoint, lighting, perspective, the unlimited variety of poses, all keep the problems of drawing new and interesting. I cannot think of anything less animated or more boring to look at or to draw than a model who is "just sitting." This, to me, means both feet close together on the floor, arms resting alike on the arms of the chair, back flat against the chair, eyes looking straight ahead. Your model might half-turn toward you, hang an arm over the back of the chair, cross her feet, stretch them out, or hold a knee. Use plenty of imagination to change a dull pose into an interesting one.

Let the whole pose of the model as well as the hands and facial expression tell the story. Do you want her to show animation or weariness? If she sits at a table, talking to her fiancé, let her lean forward, absorbedly, or show displeasure if they are quarreling.

Watch carefully for contours arranged in front of each other and draw them that way; if you do not, a thigh will not recede, a part of an arm will look too short or stumplike. Remember that if the hands or feet are close to the camera, they photograph too large. Any figure that is quite foreshortened should be photographed from a distance if possible, and then enlarged for copy. If you are planning a portrait, find a natural gesture or pose for your sitter. Turn the chair at an odd angle, get an unusual viewpoint, don't have the head stiffly above the neck. Let her drop comfortably into the corner of the chair, feet drawn back or even drawn under her, or feet extended and knees crossed. Don't let the legs make a perfect right angle with the knees.

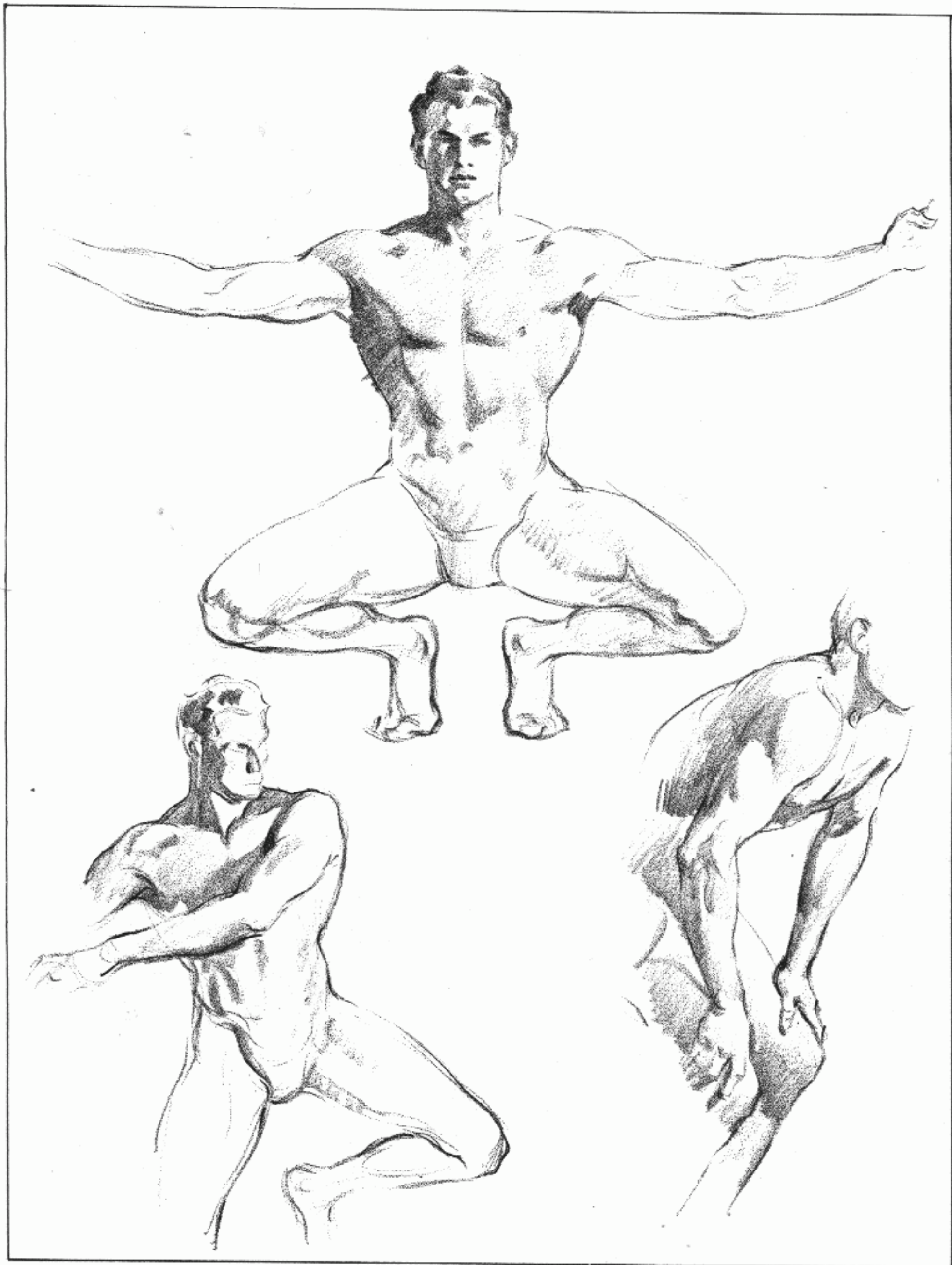
You must stir yourself on to invention.

CROUCHING

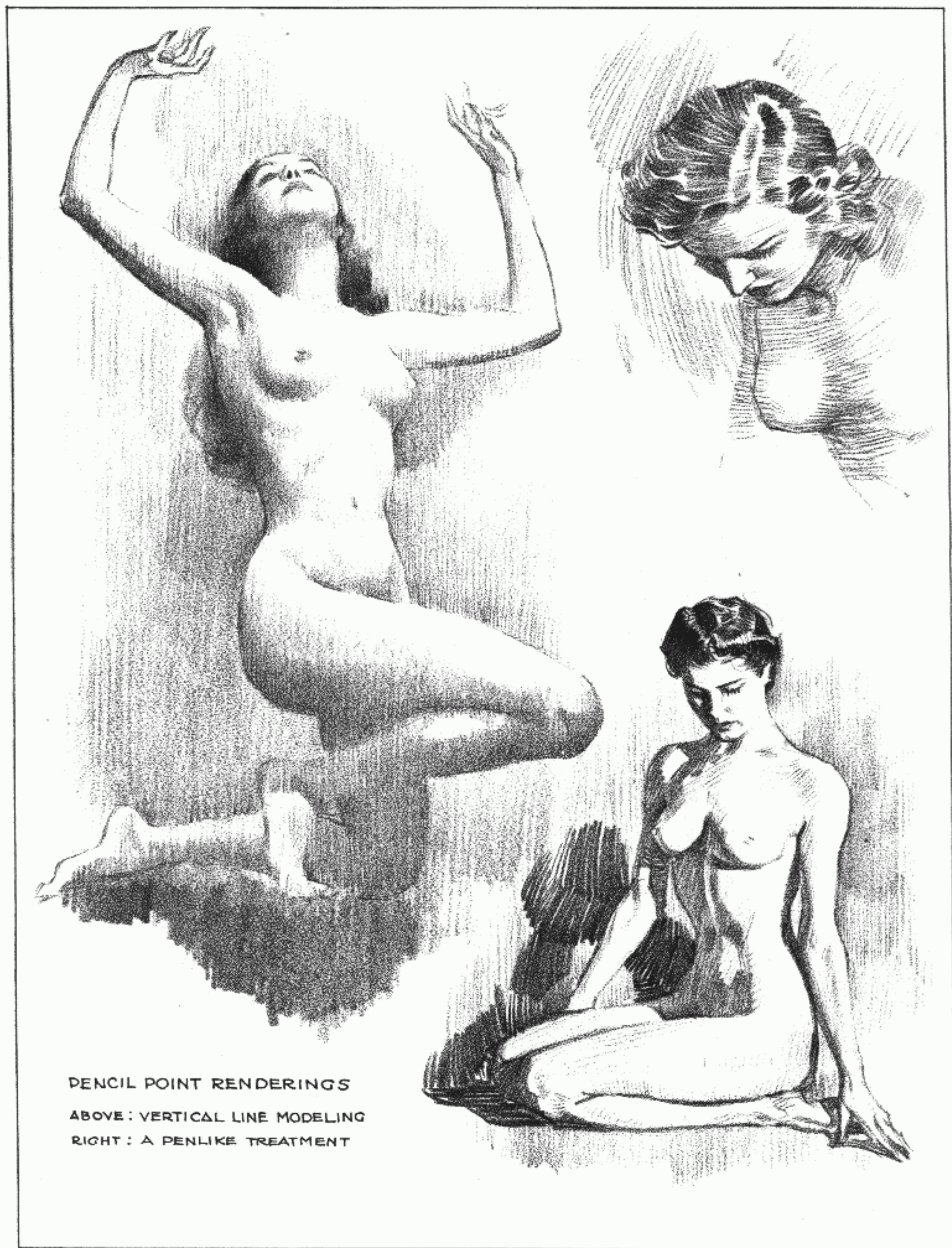


IT SHOULD BE REPEATED OVER AND OVER TO THE STUDENT NOT TO "FAKE" LIGHT AND SHADOW ON THE FIGURE. DRAW FROM THE MODEL OR FROM A GOOD PHOTO. FIVE MINUTES OF "SEEING" IS WORTH DAYS OF FAKING. SHADOWS CAN BE SEEN FLATTER AND SIMPLER THAN THEY ARE.

THE INCOMPLETE STATEMENT MAY BE INTERESTING



POINT TECHNIQUE



PENCIL POINT RENDERINGS

ABOVE: VERTICAL LINE MODELING

RIGHT: A PENLIKE TREATMENT

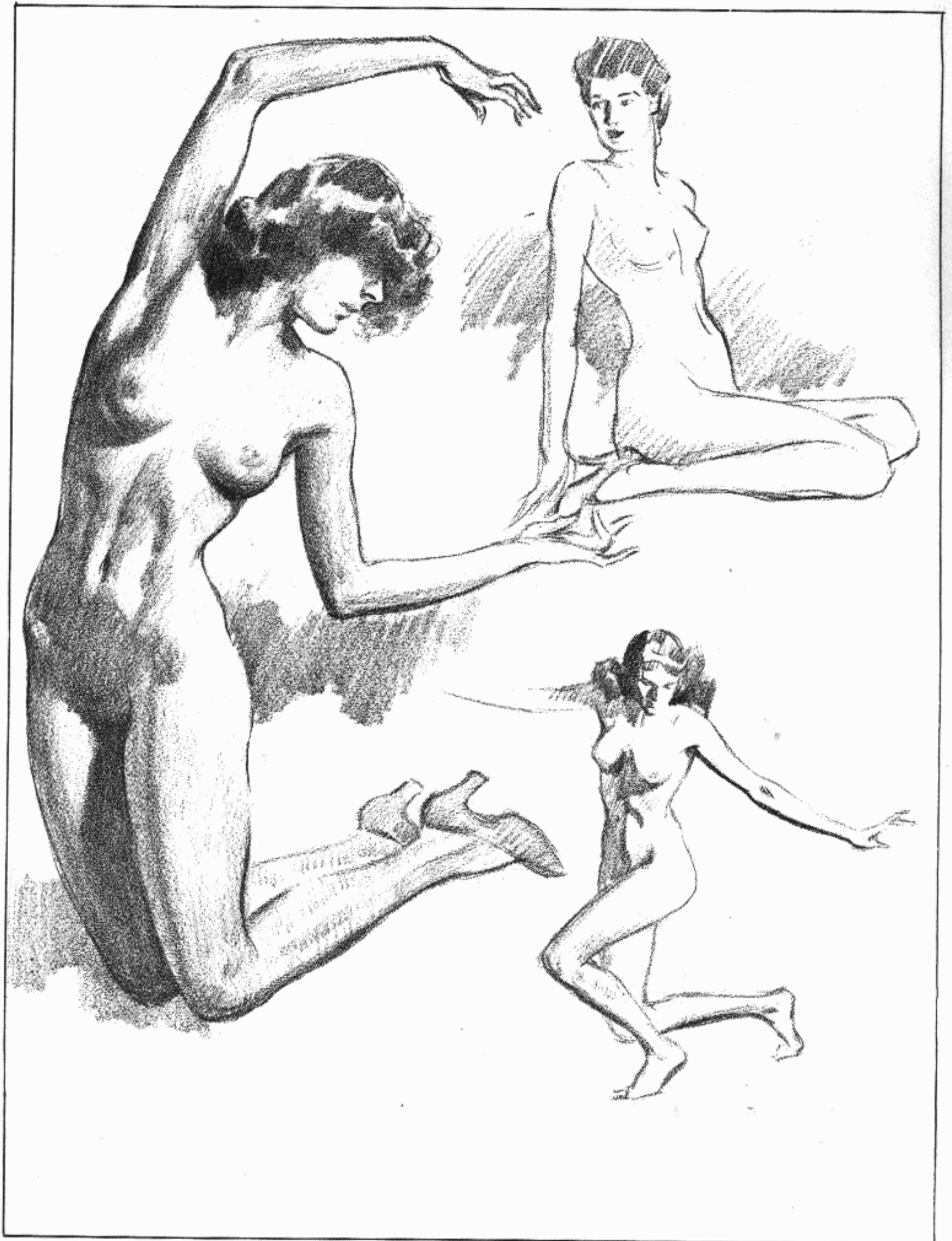
PLANNING A PEN DRAWING

A PEN TREATMENT PLANNED IN
PENCIL SAVES TIME AND TROUBLE.

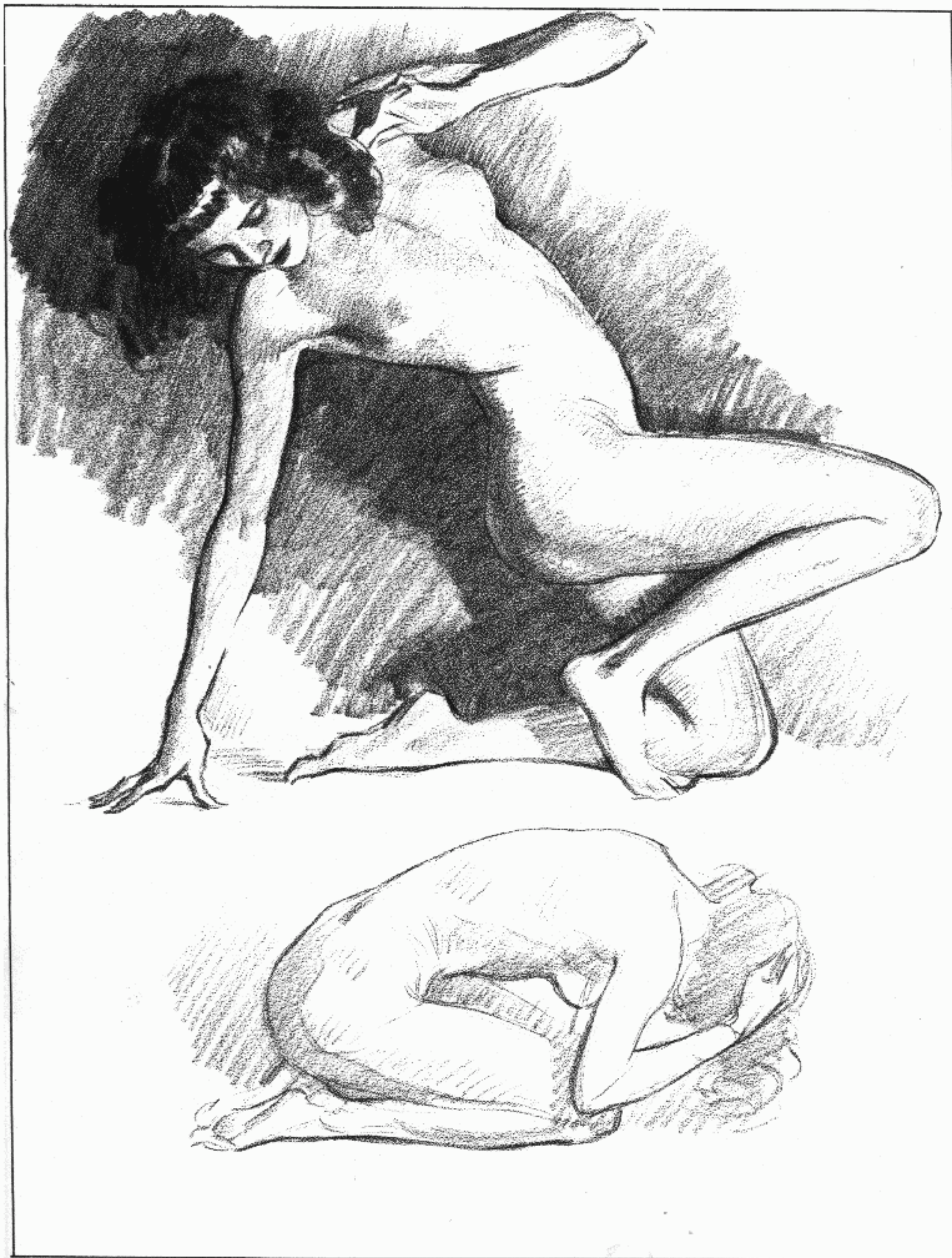


MODELING WITH THE PENCIL POINT IS SLOWER AND MORE DIFFICULT. IT IS ALSO MORE LIMITED AS TO TONE VALUES. HOWEVER IT SHOULD BE OFTEN PRACTICED TO DEVELOP THE KNACK OF PEN DRAWING.

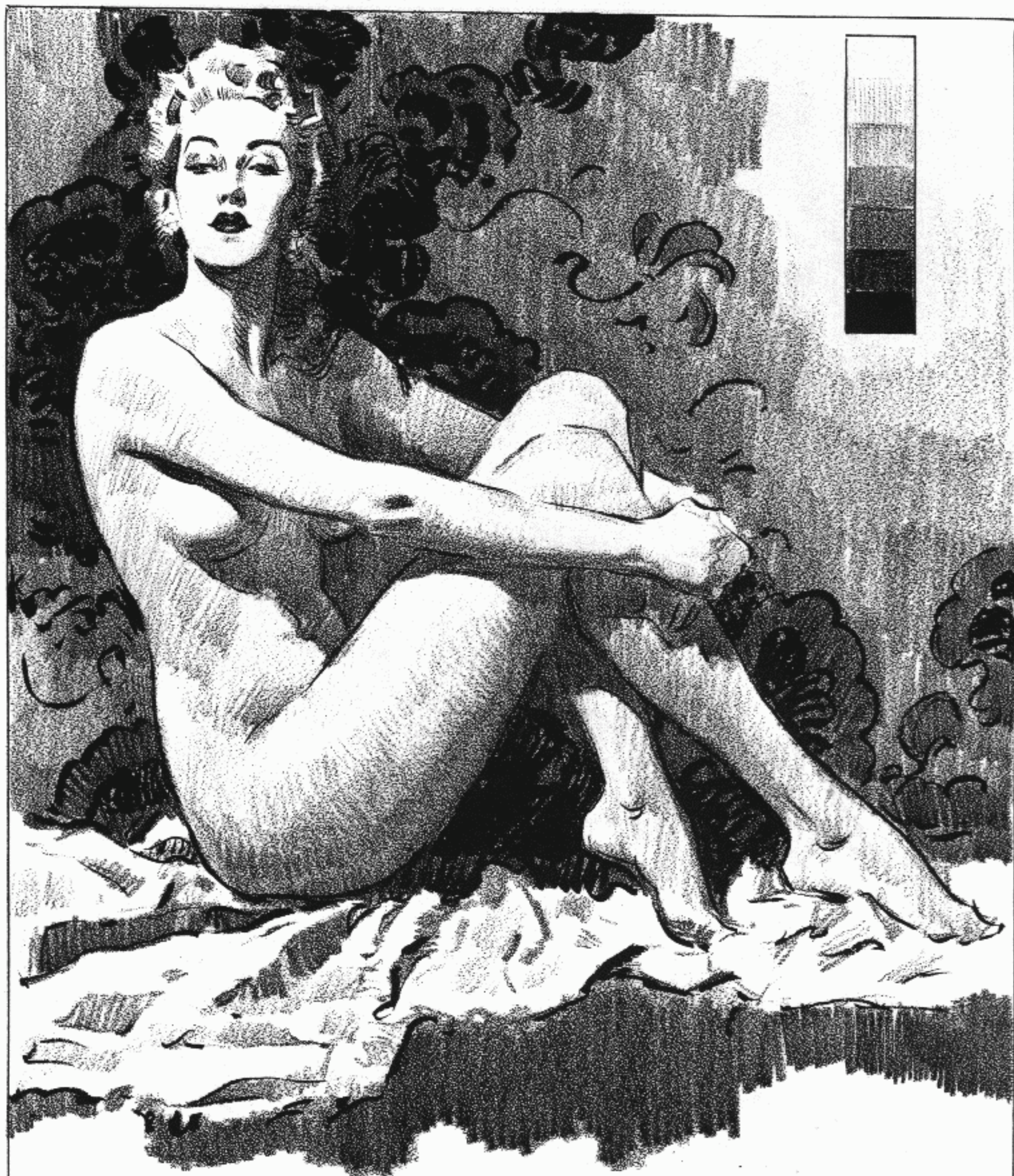
KNEELING AND SITTING



KNEELING AND TWISTING OR BENDING

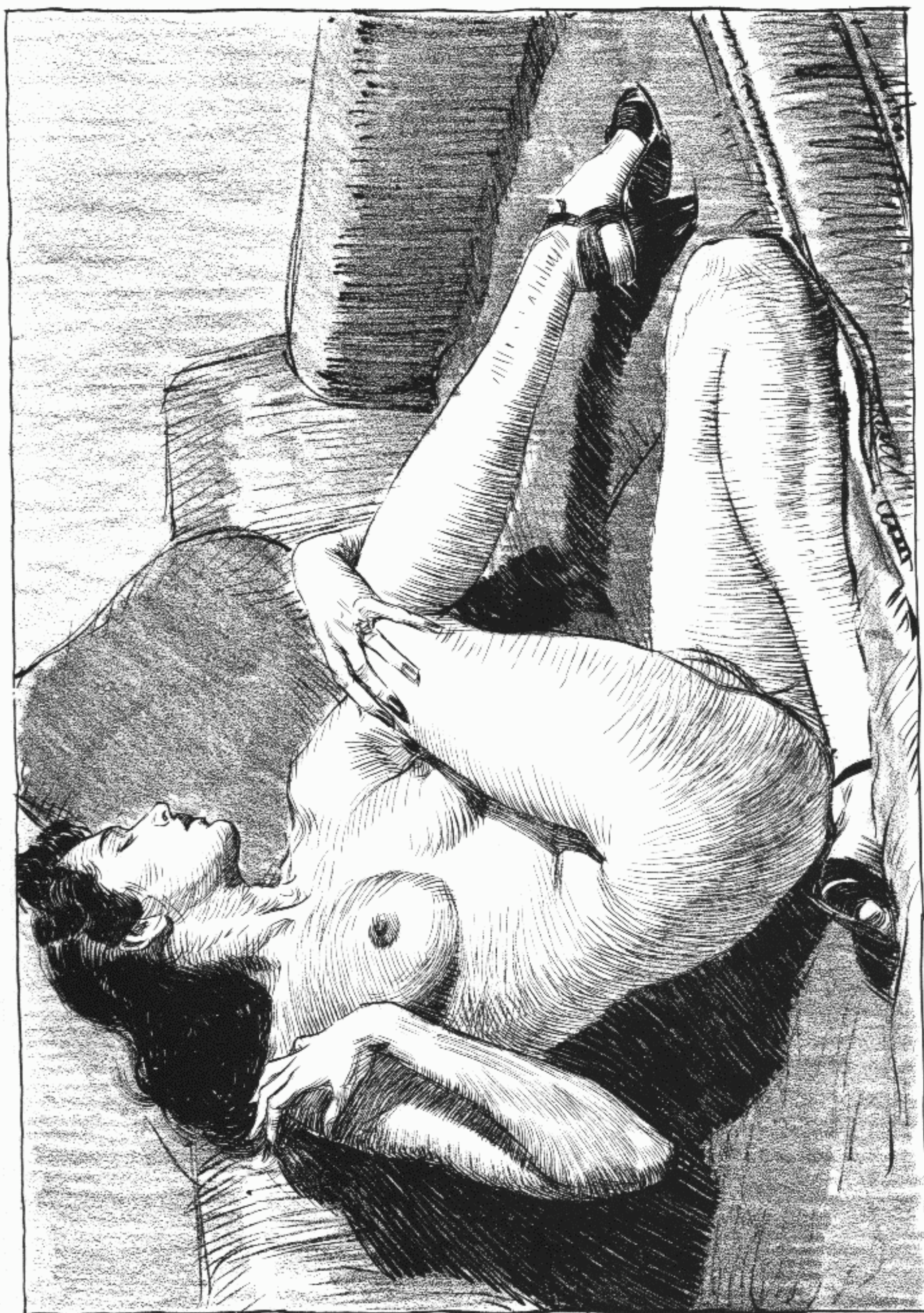


GETTING FULL VALUE RANGE WITH INK AND PENCIL



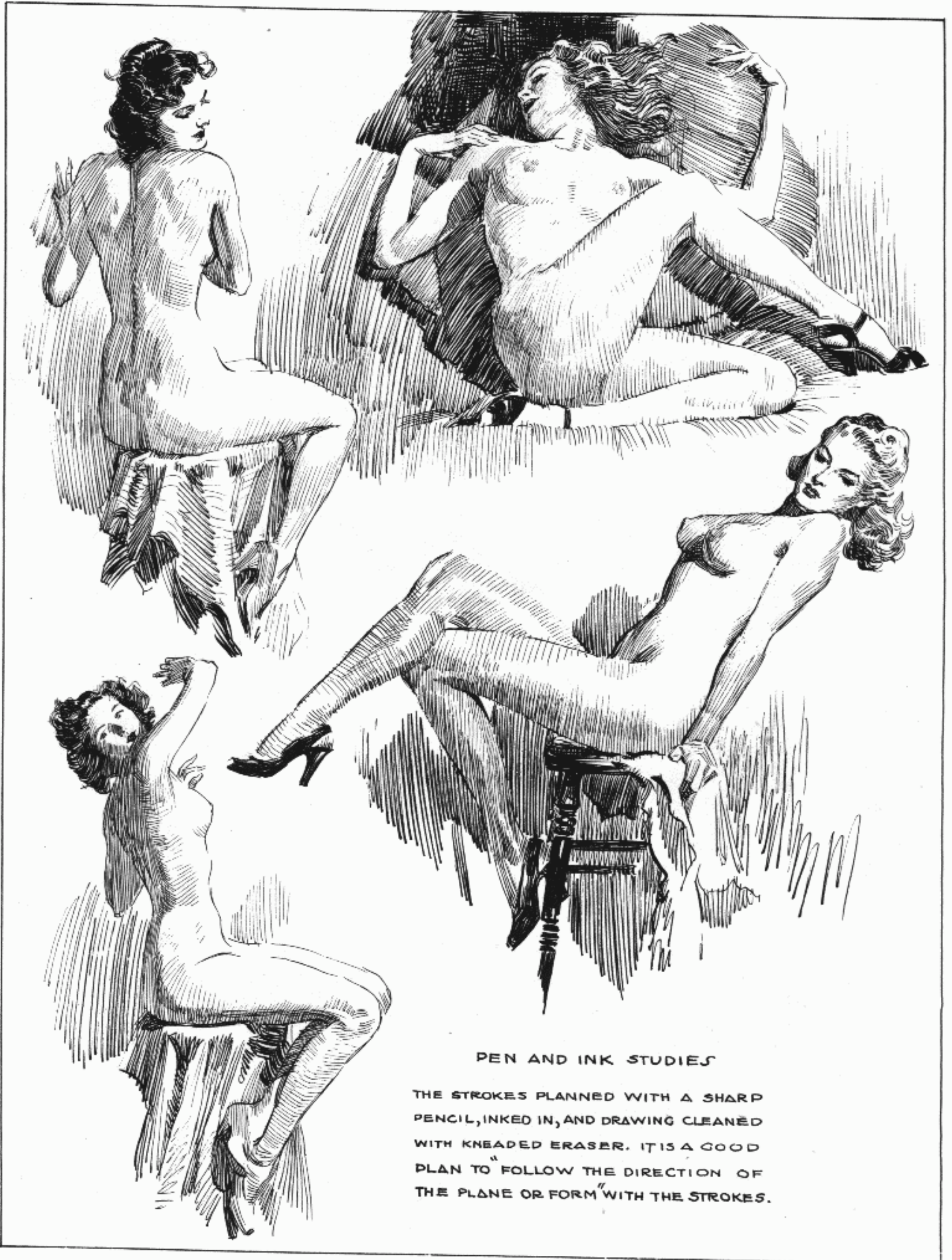
A COMBINATION OF BLACK AND GRADED TONE OFFERS UNIQUE POSSIBILITIES. DRAWING WAS DONE ON "BAINBRIDGE COQUILLE NO.2". THE BLACKS ARE HIGGINS INK. THE TONES ARE DONE WITH "PRISMACOLOR" BLACK 935 PENCIL. REDUCTION IS ONE THIRD.

INK AND PENCIL IN COMBINATION



AN EXAMPLE OF LINE DRAWING AND PENCIL IN COMBINATION. DRAWN ON BAINBRIDGE COQUILLE NO 3, WITH A FINE POINTED SABLE BRUSH AND HIGGINS AMERICAN INDIA INK. A WASH COULD BE USED WITH THIS INK.

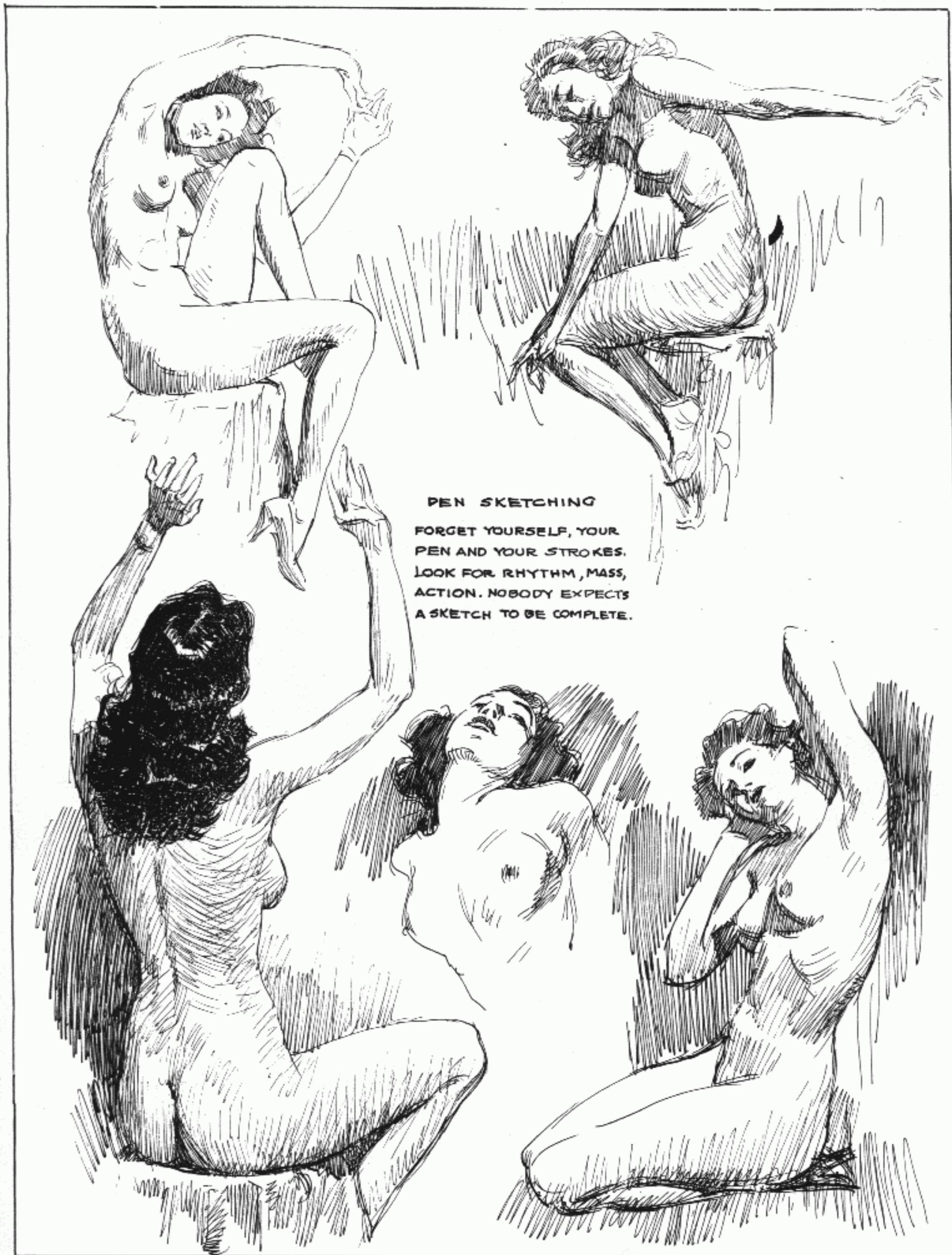
PEN DRAWING



PEN AND INK STUDIES

THE STROKES PLANNED WITH A SHARP PENCIL, INKED IN, AND DRAWING CLEANED WITH KNEADED ERASER. IT IS A GOOD PLAN TO FOLLOW THE DIRECTION OF THE PLANE OR FORM WITH THE STROKES.

A "LOOSER" TREATMENT



PEN SKETCHING

FORGET YOURSELF, YOUR
PEN AND YOUR STROKES.
LOOK FOR RHYTHM, MASS,
ACTION. NOBODY EXPECTS
A SKETCH TO BE COMPLETE.

FINE POINT BRUSH DRAWING



DRAWN WITH A SMALL CAMELS HAIR BRUSH AND DRAWING INK ON BRISTOL BOARD

A TYPICAL PROBLEM

A number of typical problems in a contest for sculptural designs:

1. The problem is to design a group of figures for a large fountain to be placed in the center of a circular pool fifty feet in diameter. The subject is, "I am America. I give thee liberty and a free life." The drawings are to be submitted for interpretation of idea only. The group may contain a heroic figure symbolizing the Goddess of Liberty. The work should be American in spirit. Figures can typify agriculture, mining, industrial life, the home, et cetera. The artist, however, is not limited in any way.

2. Design a large drinking fountain. Somewhere upon the base will be the inscription: "I am America. From my lakes and streams I give thee the waters of freedom."

3. Design a sun dial to be placed within the botanical gardens, bearing the following in-

scription: "I am America. I give thee my soil."

4. Design a statue for the zoological gardens, the inscription to be: "I am America. I give all living things the right to life."

5. Design a soldiers' and sailors' monument. The inscription to read: "I am America. These of my sons I gave for thy security."

Here are unlimited opportunities to express yourself. One interesting manner of handling these designs, after having worked out rough tissue sketches, would be to draw on toned paper with charcoal and white chalk. In these there would be considerable study of the figure, action, drapery, dramatic interpretation. Work out your ideas with your pencil, your camera, material gathered by research, et cetera.

There is no objection to using allegorical or semi-nude figures, but do not stick too close to the Greek. Make it American.

