

HANDS

LEFT HAND FRONT AND BACK

MIDDLE FINGER LONGEST

5TH FINGER
1ST FINGER

4TH FINGER

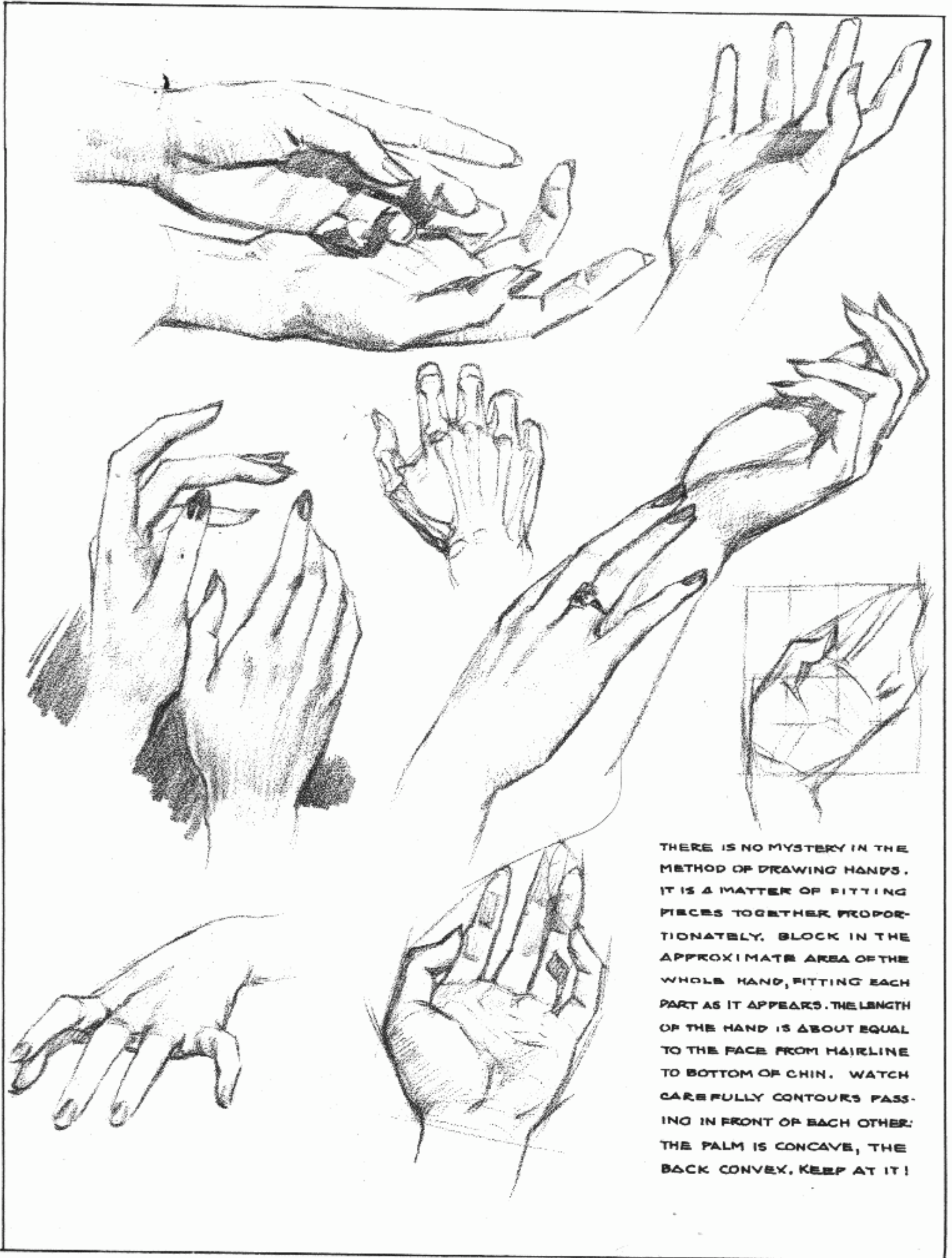
THUMB

X POSITION OF KNUCKLES IN RELATION TO PALM

DRAW FINGERS SEPARATELY
UNTIL YOU CAN BEND THEM
IN ANY DIRECTION.

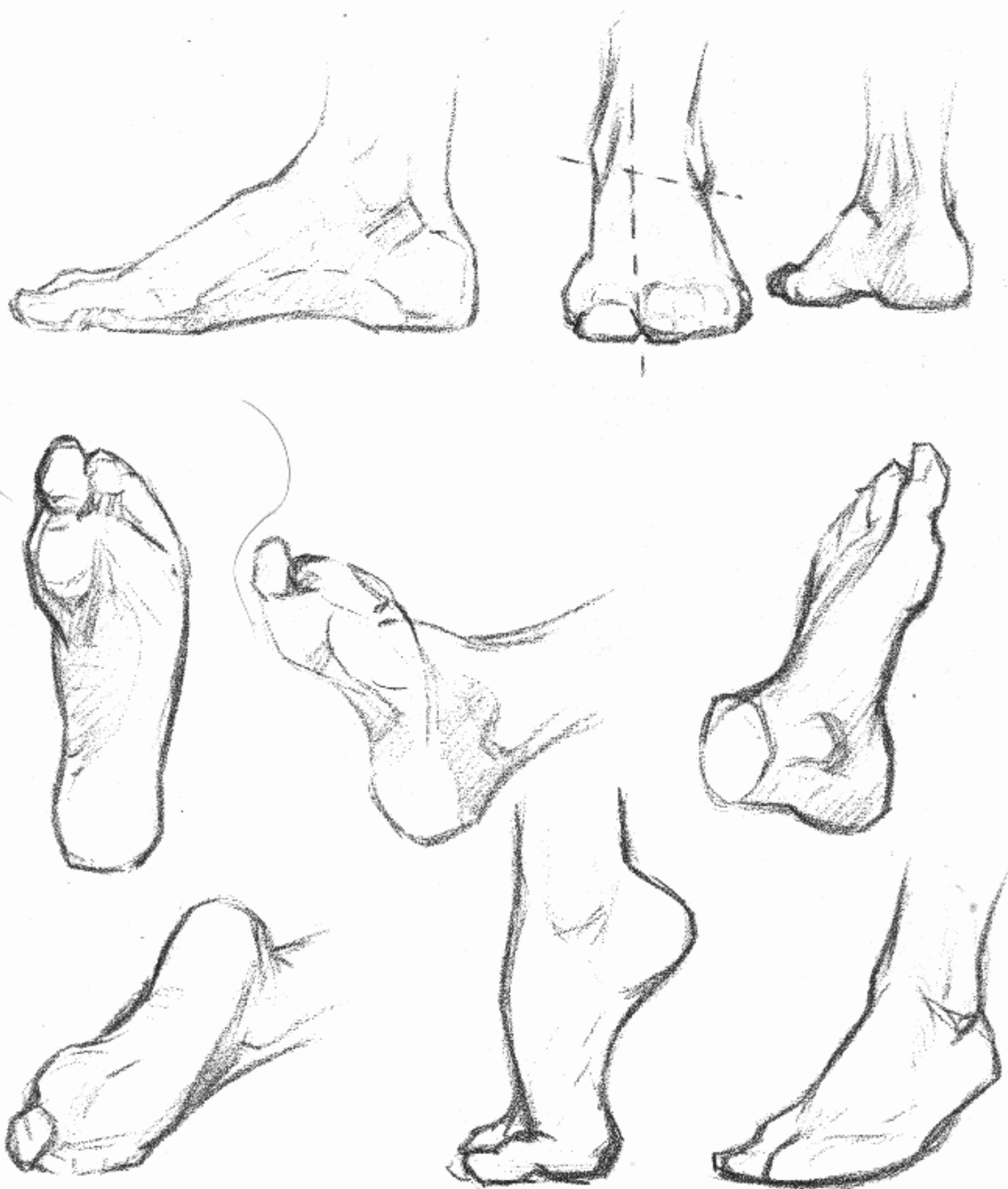
DRAW AT LEAST ONE HAND DAILY
FROM LIFE OR GOOD COPY

HANDS



THERE IS NO MYSTERY IN THE METHOD OF DRAWING HANDS. IT IS A MATTER OF FITTING PIECES TOGETHER PROPORTIONATELY. BLOCK IN THE APPROXIMATE AREA OF THE WHOLE HAND, FITTING EACH PART AS IT APPEARS. THE LENGTH OF THE HAND IS ABOUT EQUAL TO THE FACE FROM HAIRLINE TO BOTTOM OF CHIN. WATCH CAREFULLY CONTOURS PASSING IN FRONT OF EACH OTHER. THE PALM IS CONCAVE, THE BACK CONVEX. KEEP AT IT!

THE FOOT



IT IS SUGGESTED THAT YOU DRAW YOUR OWN FEET
IN MANY POSES, SETTING A MIRROR ON THE FLOOR.
ALSO, THAT YOU SET UP SHOES AND DRAW THEM FROM
MANY ANGLES AND VIEWPOINTS.

A TYPICAL PROBLEM

A typical problem outlined by an art buyer:

"We always need artists who can draw heads well. Good drawings of heads are required in almost all advertising, for illustrations on magazine covers, and litho displays. An acceptable head must be in good drawing, to be sure, but that's only the beginning of its job. If it's a pretty girl's head, the pose, the animation, the hair-do, the costume, the color, the type, the expression, the age, the idea behind it, all count. For character drawing, I shall expect you to find a living type to work from, for the sake of authenticity, and, if necessary, add whatever particularized qualities the job specifies. I cannot tell you what to do or how to paint it. Do the necessary work, bring it in, and, if I like it, I'll buy it. That's the only way our firm buys art work. When you have convinced me that you can do a good head, I may give you further commissions, but I must

reserve the right to reject any work and may even ask you to redraw a job."

Begin with a magazine cover and experiment until you have arrived at a good idea. Work it out small, in color, until you feel the little sketch has carrying power and attention value. Then work up your final drawing. Keep it as simple as possible. Don't try to sell a faked, or "cribbed," head. No magazine will buy it. Do not send work to a magazine that already employs one artist regularly, since he is probably working under contract.

Other suggestions are: Make a number of studies of the people around you. Draw yourself in the mirror. Draw a baby, a child, a young man and girl, a middle-aged person of each sex, and an old person of each sex also. Spend most of your time drawing heads—your market demands them.



XII. THE COMPLETE FIGURE IN COSTUME

Costumes will keep changing, but the human figure remains the same. You must know the form beneath the folds of the clothing. You must familiarize yourself with the methods of cutting flat material and fitting it over the rounded figure. The drape of the material is caused by the manner in which it is cut and joined. Material cut on the bias drapes differently from that cut on the weave. Try to understand what makes the material do what it does in the ruffle, the pleat, the flounce, and in gathering; what is the purpose of a dart; and why the seams and joinings cause the flat material to shape itself. You do not have to know how to sew, but you must look for the construction of the clothing, just as you look for the structure of the figure under it. It takes only a few extra minutes to find out which folds are due to the construction of the garment and which are caused by the underlying form. Find the "intention" of the drape. Discover what the designer has worked for—slimness or fullness. If a seam is smooth, it was intended to lie flat. If there is a shirring or gathering at some point, take note that it was *not* intended to lie flat. You must not slavishly copy each tiny fold, but neither must you disregard folds entirely. Indicate the shirring at that point.

Learn how the female figure affects the folds: the fabric falls away from the most prominent forms underneath shoulders, breasts, hips, but-

tocks, and knees. When material is loosely draped over these, the folds start with them and radiate to the next high point. When the material is fitted, if there are any folds at all, the folds will run around the prominent forms, pulling at the seams. The male form molds the clothes in a like manner. In a man's suit, for example, the material over the shoulders, over the chest, and over the top of the back is cut to fit. The only folds you find then come from the pull at the seams. The bottom of the coat and the trousers are draped loosely. The trouser folds radiate from the buttocks to the knee in sitting poses and from the knee to the calf and the back of the ankle.

An overmodeled garment is just as bad as an overmodeled figure. Watch to see that your light and dark values stay within the color value of the material itself and that its unity is not broken by lights and shadows that are more strongly stated than necessary.

Do not draw every seam, every fold, and every button, but try to understand constructive principles and interpret them correctly in what you do put down, instead of being careless in these matters or remaining totally ignorant of them.

No matter what you draw—figure, costume, furniture—learn its construction, so that you *can* draw it.

DRAW FIGURE, THEN COSTUME



KNOW YOUR FIGURE UNDER THE COSTUME

AN EXCELLENT METHOD FOR PRACTICE NOW IS TO TAKE FASHION PHOTOS TO WORK FROM, AND, AS INDICATED ABOVE, DRAW BOTH COSTUME AND FIGURE UNDERNEATH, AS IF CLOTHING WERE TRANSPARENT. YOU WILL UNDERSTAND THEN THE RELATIONSHIP OF THE DRAPE TO THE FORM UNDERNEATH. YOU MUST BE ABLE TO RECONSTRUCT A CLOTHED FIGURE.

CLOTHING STUDIED FROM LIFE



THE RENDERING OF DRAPERY IS SO COMPLICATED AT BEST, THAT ONLY A VERY SKILLED ARTISAN COULD ANTICIPATE WHAT DRAPERY WILL DO IN A GIVEN INSTANCE, UNDER CERTAIN LIGHT AND WITH CERTAIN TEXTURE. "FAKED" CLOTHING USUALLY LOOKS IT, AND WILL NOT SELL THE AVERAGE ART BUYER. MAKE IT A RULE ... RIGHT NOW!

RENDERING DRAPERY



RENDERING OF DRAPERY IS AN ARTICULATION OF PLANES ARRANGED IN PROPER VALUES.

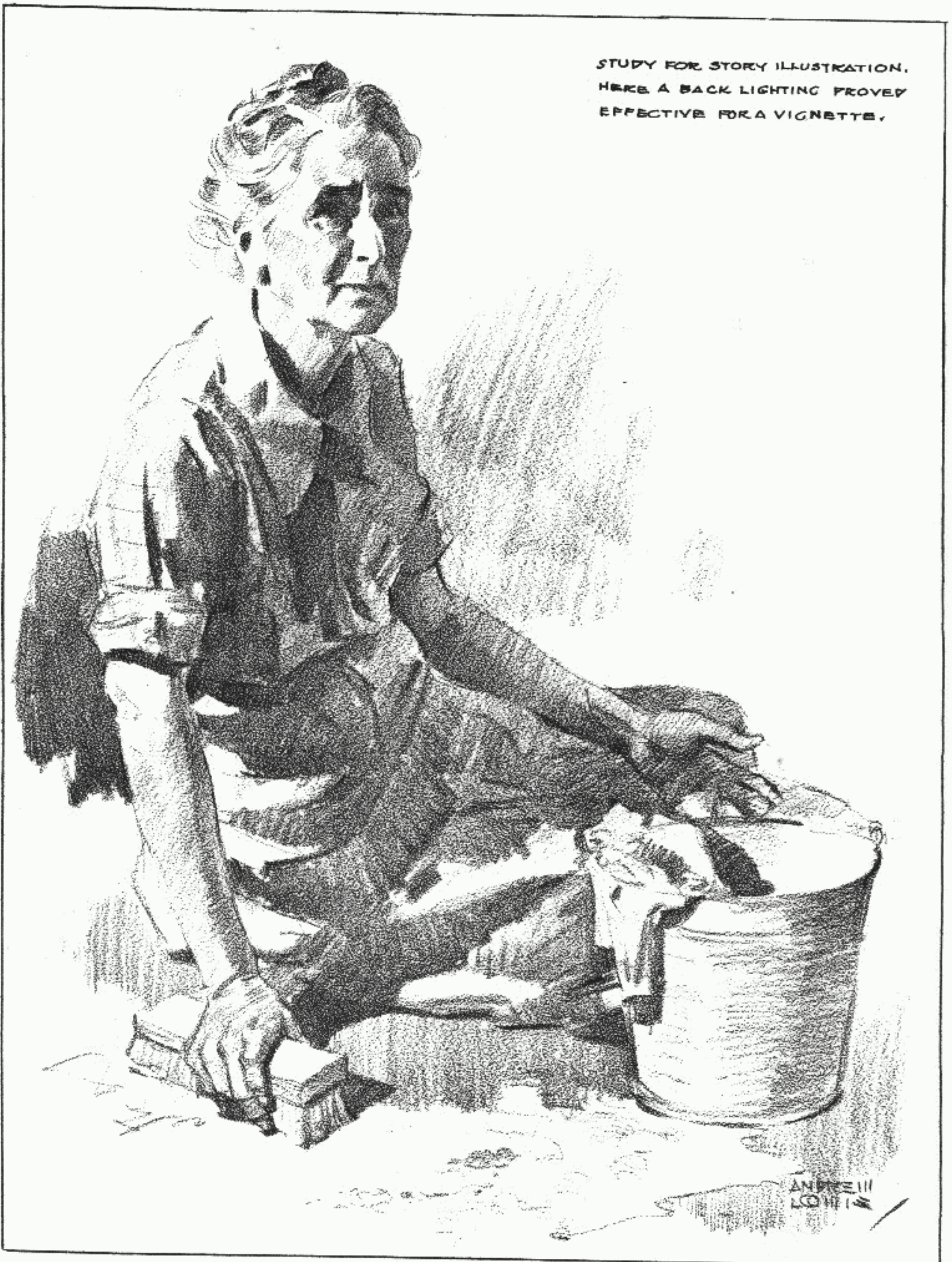
DRAW THE HALFTONES AND SHADOWS



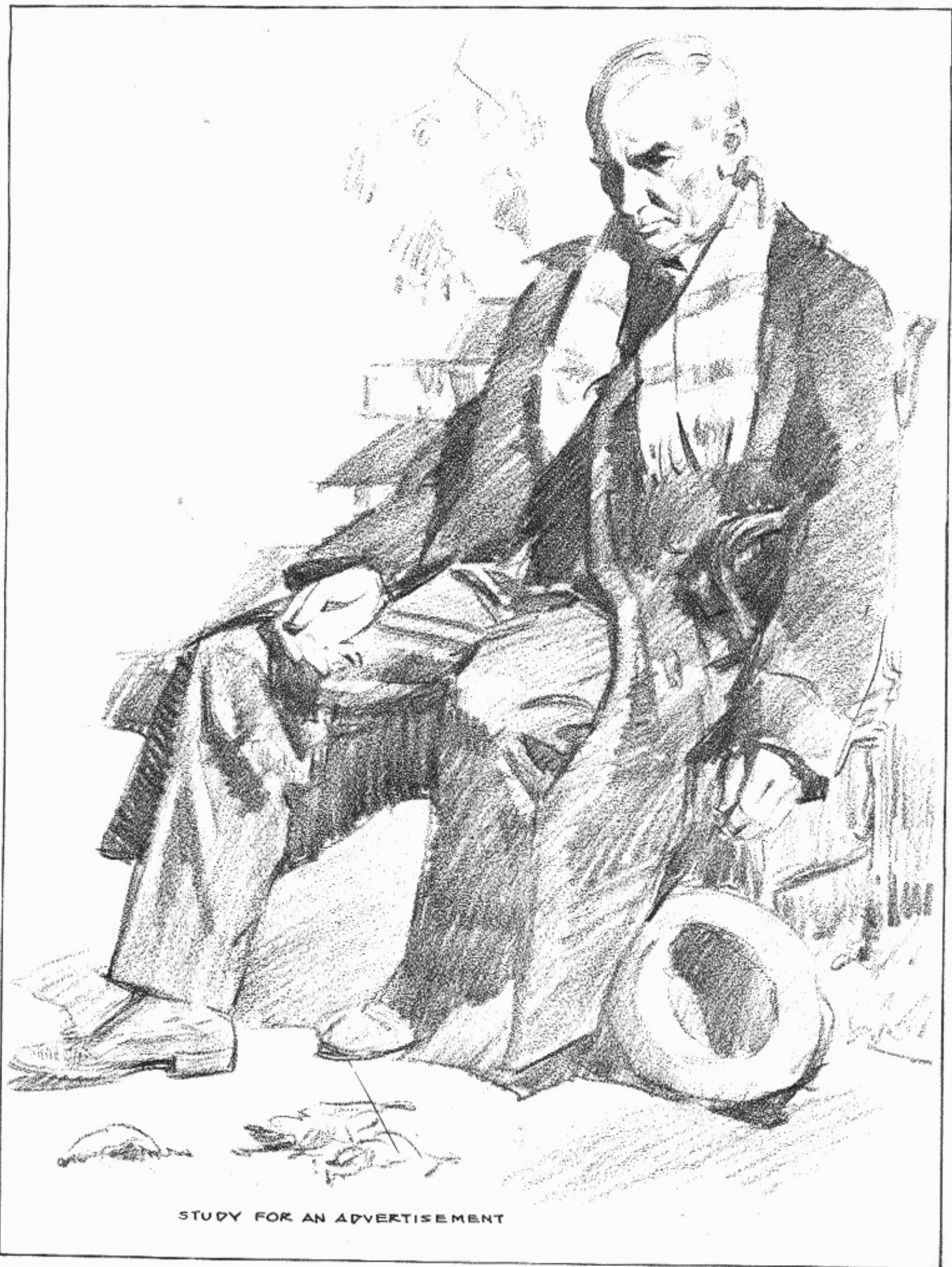
STUDY FOR A STORY ILLUSTRATION. HERE IS A TYPICAL PROCEDURE OF DRAWING HALFTONES AND SHADOWS ONLY, LEAVING LIGHTS WHITE.

ELIMINATION AND SUBORDINATION

STUDY FOR STORY ILLUSTRATION.
HERE A BACK LIGHTING PROVED
EFFECTIVE FOR A VIGNETTE.



STUDY FROM LIFE



STUDY FOR AN ADVERTISEMENT

BRUSH AND SPATTER ILLUSTRATION



ANDREW
LOHMEYER

A TYPICAL PROBLEM

The problem of equipping yourself to do your job well:

What is the next step? you may inquire.

Look about at the kinds of work you see displayed everywhere. What kind of work do you want to do? Once you make up your mind, practice that kind of drawing with brush or pencil. You are going to need mental equipment as well as skill with your hand. Try to know more about your subject than the other fellow. Remember you can borrow only a little; most of your knowledge must come from your own observation, your determination, and your plain courage.

Find a way that you can allow yourself one, two, three, or even four hours a day for draw-

ing. Next, supply yourself with materials and a place to work. Keep a fresh sheet of paper on your drawing board at all times with other materials at hand.

Hunt for subjects that interest you. Note them down and pin the notes to your board. If you can do nothing better, set up an interesting still life and work from it until you have learned something from it.

Start a portfolio of samples of your best work. Don't take out a drawing and throw it away until you have a better one with which to replace it. When you have a dozen good drawings, show them. Don't wait for an expensive collection.



ANDREW
LOOMIS

DRAWN WITH A SOFT PENCIL ON
PRISTOL BOARD. DRAWING IS
KUBBED WITH FINGER OR A
PAPER STUMP. HIGHLIGHTS
ARE PICKED OUT WITH KNEADED
KUBBER. MANY ARTISTS LIKE
THE WIDER RANGE OF VALUES
AFFORDED BY THIS METHOD. SPRAY
WITH FIXATIVE. GOOD LUCK!

CLOSING CHAT

There is always a hesitation before turning in a finished job. It occurs to me as I complete this book, and it will occur to you when you look over a piece of your work: Could it not have been done better? It may seem to you that you should have used a different approach, or a better method of construction. My own philosophy is to do the best I am capable of within the time requirements, and then to make the decision that the drawing is now finished and must be turned in. Lack of decision is a harmful thing. You can learn by your mistake and make amends, but the energy must go into a fresh effort.

Learn to use time wisely. You will not always have the time to do a drawing twice or three times in order to select the best example. While you are a student, use precious hours to the best advantage. A bit of anatomy misunderstood in an important job that must go tonight, a problem in perspective that remains unsolved, ruins a painting on which you have spent days and paid expensive models' fees.

When, early in your career, an art director asks you to re-do a drawing, be grateful that you are granted the time. It is a tragedy when your drawing ought to be done over and cannot be for lack of time. You deliver something you do not like, and the publisher is forced to accept it. He is generous if he gives you another job.

The term "talent" needs clarifying. To any man who has slaved to acquire skill in his art, it is most irritating to have his ability referred to as a "gift." Perhaps there is one genius in a hundred years or more who can achieve perfection by "divine inspiration." I have never met such a man, and I do not know any successful artist who did not get there by the sweat of his brow. Again, I do not know of a single successful artist who does not continue to work hard.

There is no formula in art that will not break down as soon as the effort behind it ceases. But, to compensate, there is no reward on earth that can compare with a pat on the back for a hard job well done. Talent, in its underclothes, is a capacity for a certain kind of learning. Talent is an urge, an insatiable desire to excel, coupled with indefatigable powers of concentration and production. Talent and ability are like sunlight and a truck garden. The sun must be there to begin with, but, added to it, there must be plowing, planting, weeding, hoeing, destroying of parasites—all have to be done before your garden will yield produce. According to those one-inch ads we see so often, you can be an artist, play the piano, write a book, be compelling, convince anybody, make friends, and get a high-salaried job if you'll just sit down and answer it—and, of course, "kick in."

If you want to draw, if you want to gamble all your chips for stakes that are really worth while, you have an excellent chance of winning. If you just dabble, you will certainly lose your ante, for the others in the game are playing their hands for all they are worth. I have met students who have said they would like to learn drawing as a "sideline." There are no sidelines. You are either in the game or out of it. "Well, then, how do I know I'm going to be good enough to make a go of it?" No one can possibly be assured that he is going to be good enough at anything to make a go of it. Faith in yourself and industry are all that any of us have got to go on.

An honest book on drawing can only point the way and suggest procedure. A book of downright promise can be nothing but downright fake. It is natural for young men and women to look for the "secrets" that allegedly assure success. It is even reasonable to feel that these

HOW ARTISTS WORK

secrets are somewhere hidden away, and that to reveal them would assure success. I confess I thought so myself at one time. But there are no such secrets, jealously guarded by the older generation so that it need not give way to the younger. There is not a craft in all the world that opens its doors so wide to the young and lays its knowledge so freely at its feet. Note that I say knowledge, for all the secrets are knowledge. Everything about this craft is fundamental. Expert use of the fundamentals is the only basis there is for learning to draw. These fundamentals can be listed, studied, and carried out in your own way. They are: proportion, anatomy, perspective, values, color, and knowledge of mediums and materials. Each of these can be the subject of infinite study and observation. If there is a secret, it is only in your individual expression.

The artist obtains his work in different ways, depending on the branch of the craft in which he specializes:

In an advertising agency there is usually a creative or art department. Here the layouts or visualizations are made. There is a copy writer, an account executive, and a layout man who together have planned an individual ad or a whole campaign. An appropriation has been made by the advertiser. The magazine space has been decided upon and contracted for. As the ideas are worked out, in sketch or layout form, they are submitted to the client and O.K.'d or rejected. It has been decided that either photographic or art work shall be used. All this has taken place before you are called in. By this time, a closing date has been set, and it is usually not far off, since the preparatory work has taken a good deal of time.

You are handed the layout as O.K.'d or with instructions for changes. Most agencies give you considerable leeway for pictorial interpretation, but your drawing must fit the space in

the layout. If you are working with an art organization, you will not see the agency at all, but will get your instructions and the agency layout from one of your company's salesmen.

Proceed, then, to look up what data you need, get necessary photos or models, and go ahead with your job. If you are a free-lance artist, you work in your own studio. In that case you will have agreed upon a price with the art director, and you will bill the agency when the job is complete and accepted. In an art organization you will either be working at a set salary, or on a split basis, usually fifty-fifty. Most artists spend considerable time in organizations before setting up a free-lance studio.

The magazine illustrator usually works in his own studio. He may have an agent or sales representative, especially if he does not live in New York City, where most of the magazine houses are located. Without an agent he deals directly with the art director. The artist is handed a manuscript. As a general rule, if the magazine has not supplied him with layouts, he is asked to make roughs for general composition and treatment of the subject. The magazine may pick the situation to illustrate or may ask the artist to read it, pick the situations, and submit several roughs for selection. When these are O.K.'d, the artist proceeds with his drawings. When the magazine picks the situation and gives the artist a rough from the art department, he may go to work at once. This is usually the most satisfactory arrangement, but it does not give the artist so much freedom as when he makes his own selection. If you have an agent, the agent bills the work; otherwise you are paid directly. An agent's commission is approximately twenty-five per cent of the billing price. There are several firms and guilds in New York that act as artists' agents. Work must be of proven quality, however, before they will represent an artist.

RUNNING YOUR STUDIO

Outdoor posters are handled through advertising agencies or through lithographers. The artist seldom deals directly with the advertiser. There are also outdoor advertising companies that buy art work and in turn sell it to the advertiser. In the latter case the lithographer is called in on a competitive basis.

Newspaper drawing may be done in art organizations, by the paper's staff, by the advertiser's own department, or in the free-lancer's own studio. Displays are done in the lithographer's art departments or are bought from organizations or free-lance artists.

Magazine covers are usually speculative. You simply make them, send them in, and most of the time you get them back. You are expected to send return postage or express charges. Sometimes you can send in a preliminary sketch. If the magazine is interested, you may be asked to make a final drawing or painting, but the art editor reserves the right to reject it unless you are so well known in the field and so dependable that you can be relied upon to bring in an acceptable cover design.

Comics are handled speculatively, as are magazine covers, except in the case of newspapers. There they generally come through feature syndicates. In this case you work on a salary or royalty basis, or both. You must have several months of your feature completed on a strip before your work will be considered. Sometimes royalty is paid by the comic magazine or syndicate, in addition to the purchase of first serial rights.

First-rate advertising may pay more than story illustration. Methods of reproduction are so accurate today that almost anything painted or drawn may be reproduced with fidelity. Knowing these methods is valuable information. Most engraving houses are glad to show their equipment and methods to the artist. They know that if he understands their problem, he can help

them by producing clean copy. This is also true of lithographers. It is important to remember that a newspaper uses line or coarse-screen halftone. Pulp magazines must use a coarser screen than other magazines. This means keeping fairly contrasting values to assure good reproduction. In all halftone reproduction the whites of your subject gray down somewhat; the middle tones flatten a little; and the darks become somewhat lighter. Watercolor is about the best medium for reproduction since it has no shine, is usually made small, and therefore requires less reduction. Any of the drawing mediums, however, can be reproduced well. Never submit a drawing on flimsy paper.

The artist should, early in his career, form the habit of orderliness. Keep things where you can find them. Your drawing, when submitted, should be scrupulously clean and matted with a flap to protect it from dirt. Keep your file in order and clip whatever you think will make it as complete in information as possible. I have a method of filing that works out nicely: I make an index in alphabetical order of what I have filed and then give my folders consecutive numbers. In this way I put several subjects in one file. For instance, I list bedrooms under *B*, and the file number for this subject is put alongside the listing. I also list sleeping poses under *S* and give it the same number. My folders go from one to three hundred. I can add as many more as I wish or add more subjects within the present folders by simply listing the additional subjects alphabetically and assigning a folder number. I have gradually learned the folder numbers, and, as soon as I see a subject, I find it without referring to the index. For instance, I know that airplanes go in number sixty-seven. On every clipping I jot down the file number and put the clip into the drawer that contains the number. I have filled seven filing cabinet drawers. I can now go directly to a file that contains a school

ABOUT YOUR PRICES

classroom by looking it up alphabetically under S and getting the file number. Without a filing system, hours upon hours can be lost looking through hundreds of clippings to find a single one. It is a good investment for the artist to subscribe to a number of magazines. By keeping your copies in order, they eventually become valuable. For instance, if I should need material to illustrate a story laid in 1931, I could go back to the styles worn in that period without difficulty. Or to interiors. Or to the automobile that the characters owned. Some day you may want to know what they were wearing during the Second World War. What were the soldiers' helmets like? The magazines are brimming over with that material now. When the war is history, it will be hard to find.

Develop an orderly procedure in your work. Get the habit of making small studies before you start something big. Your problems will appear in the sketches and can be worked out then, so that you will not be stumped later on. If you are not going to like a color scheme, find it out before you have put in days of work. I remember a poster I once painted. When I was through, I began to wonder how a different color background would have looked. When I had put the second background on, it looked worse. By the time I had tried about six, I was resigned to going back to the first. It was all lost motion that could have been avoided by making thumbnail sketches first. I could have done several posters in the time wasted, and my work would not have lost its original freshness.

If you once decide on a pose, stick to it. Don't let yourself muddy up a subject by wondering if the arm might not have been better some other way. If you must change it, start over and so keep it fresh. The more clearly you have a drawing defined in your mind and in the preliminary sketches, the better the result will be. Many drawings will have to be changed to

please your clients. The changes are often unreasonable and are matters of opinion, but do not grumble, at least aloud. A chronic grumbler is an unpopular fellow, and soon the jobs go to the man who seems to be more cheerful, especially if his work is equally good. Again, enthusiasm and cheerfulness add their own qualities to your work. Robert Henri said, "Every stroke reflects the mood of the artist at the moment." He is confident or hesitant, happy or somber, certain or perplexed. You cannot hide mood in a creative work.

On the subject of prices, it is better in your early years to get your work published and circulated than to quibble over price. The more you get published, the better known you become. The better known you are, the more work you get. The more work you get, the better will be your price. Eventually you find your price level, since you can keep raising your price as long as more people want your work than you can supply. If nobody will pay the price you are asking or if you cannot keep busy at your prices, you'd better come down. It's just plain business.

I admit you are apt to run into a buyer who will take advantage of your youth or your lack of work, but, if you are capable, his very use of your work may boost you clear out of his class. There is no way to place a value on a piece of your work. The chances are that you will get a fair deal from a reputable client. If you do not, it won't be long before you will discover it. You will soon find out if you are asking too much. Posters can go all the way up the ladder from fifty dollars to one thousand. Magazine illustrations range from ten or twenty to five hundred or more a picture. The purpose, the client, the artistic merit—all these influence the price.

Attend an art school if you can, but carefully consider the instructors. If you can get a man to teach you who is active in his field, well and

INTRODUCING YOURSELF

good. Ask for the names of some of his former pupils. If the school can show a convincing list of professional men who were formerly his students, fine. If not, hunt up another school.

Let me make a suggestion or two about the preparation of an artist's samples. There is slight possibility of being accepted as a professional artist without a well-executed group of samples. I have urged throughout this book that you retain the best of your practice work for samples. Do not limit yourself to my problems alone. If you want to do figure work, prepare your samples for that purpose. Do not submit nudes, however, since there is no possibility of their being used. The excellence of your figure drawing, however, should be present in your costume drawing. Submit one or two girl subjects, perhaps a man, or a man and a girl. A child subject is always of value. Keep your subjects on the happy side for advertising, and don't forget glamour appeal.

All of the foregoing also holds true for story illustration, although magazines are interested in characterization, action, and drama as well. If you want to do posters, your approach must be different, since here simplicity is of first importance. Do not mix up your presentation, by which I mean that you should not submit a drawing obviously designed for a poster or advertising illustration to a magazine editor of fiction. Try to fit your presentation to your client's needs. Don't submit a great raft of drawings. An art director can see from your first two or three samples what he can expect of you. He is a busy fellow. He will keep looking as long as your subjects, treatments, and mediums are varied, if they are at all good. If he looks at twenty drawings, he is just being polite. Don't impose on the man.

A very good method of introducing yourself is to make up small packets of photographic copies of your samples. These may be mailed

to many prospective clients, together with your address and telephone number. Interested people will get in touch with you. I followed this scheme when I set up my own studio after working for several years in various art organizations. I photographed proofs of the work I had done for or through the organizations. The result proved well worth the expense. Many new customers were brought to light.

It is advisable to start a library. There are many good books on art: anatomy, perspective, the work of the old masters, and modern art. Buy all you can afford. Read art magazines. Many valuable suggestions will come to you this way.

Although I have emphasized the figure, part of your time should be devoted to other subjects for drawing. Draw animals, still-life subjects, furniture, interiors, or whatever else is likely to be an accessory to the figure. Outdoor sketching and painting is wonderful for training your eye to color and value as well as form.

Painting will help your drawing, and vice versa. The two are so interrelated that they should not be thought of as distinct and separate. You can paint with a pencil and draw with a brush.

For color practice, use some of the color photography you find in the magazines to render in oil or water color. Pastel is a delightful medium for practice. There are many kinds of color crayons and pencils with which to experiment.

It is a constant challenge of the profession that you never know what you will be called upon to do next. It may be anything from a lemon pie to a Madonna. As long as it has light falling upon it, color, and form, it can be made interesting. I recall an advertising campaign some years ago for so prosaic a subject as enameled kitchenware. But what the artist made of it was exquisite. I recall the Henry Maust water colors that advertised hams and foodstuffs. They

DO IT YOUR WAY

were as beautifully executed as any fine English water color.

Simple things such as a few garden vegetables, a vase of cut flowers, an old barn, present all the problems there are to master. Each of these may be a vehicle for your individual expression. Each can be so beautiful as to be worthy of a place in a fine arts gallery. That is the scope of things to be seen, felt, and set down. Clouds were there for Turner; they are here for you and will be here for your great-grandson. The qualities of light on flesh are present for you as they were for Velasquez, and you have as much right to express yourself as he had, and much less superstition and prejudice to combat. You can set up the almost identical pan of apples with which Cézanne gave a lasting message to the art world.

You can look for yourself at the haze of atmosphere that entranced Corot or the burst of late-afternoon light that enthralled Innes. Art will never die—it just awaits eyes to see and hands and brain to interpret. The paintable waves will not cease breaking with Frederick Waugh, nor will pictures be forgotten with the

continuing rise of radio. You will also have materials never dreamed of, subjects that we cannot now imagine. You will have new purposes for art that have never before existed. I believe the human body has been increasing in beauty, although it is hardly discernible to us. Think of how standards change, for example, and of a modern girl beside a buxom maid of Rubens' time. It would be a little hard to imagine one of his beauties walking down Main Street in slacks. I doubt whether his favorite model could get to the judges' stand in one of our innumerable beauty contests.

All the things have not been done in art that can and will be done. I don't think our bones and muscles will change much and that light will shine differently, so all the good rules will still hold. I can only say that you must have the courage of your convictions, believing that your way is right for you and for your time. Your individuality will always be your precious right and must be treasured. Take from the rest of us all that you can assimilate, that can become a part of you, but never still the small voice that whispers to you, "I like it better my way."