Creative Illustration

by ANDREW LOOMIS

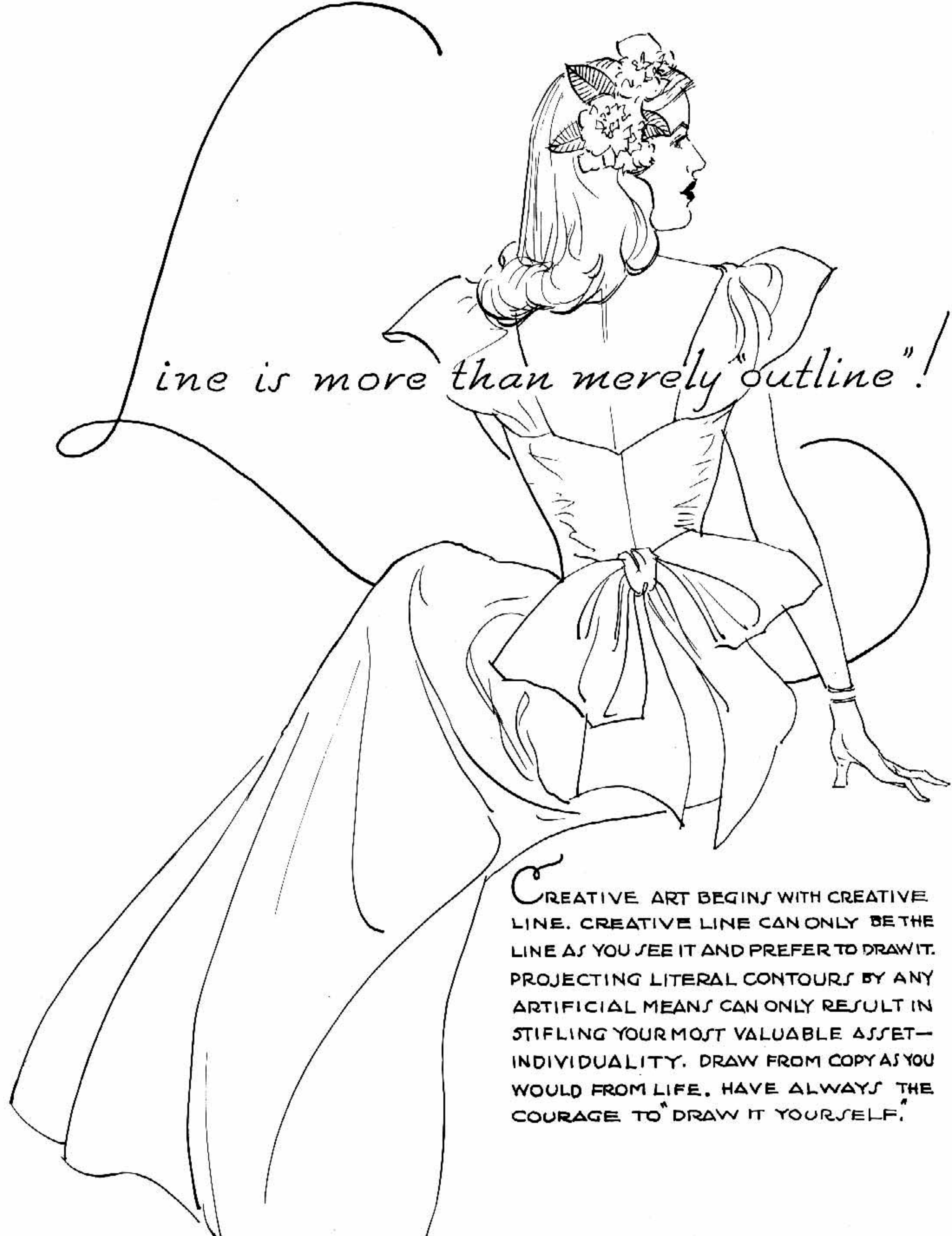# $\mathcal{L}$ine is more than merely "outline"!

$\mathcal{C}$REATIVE ART BEGINS WITH CREATIVE LINE. CREATIVE LINE CAN ONLY BE THE LINE AS YOU SEE IT AND PREFER TO DRAW IT. PROJECTING LITERAL CONTOURS BY ANY ARTIFICIAL MEANS CAN ONLY RESULT IN STIFLING YOUR MOST VALUABLE ASSET— INDIVIDUALITY. DRAW FROM COPY AS YOU WOULD FROM LIFE. HAVE ALWAYS THE COURAGE TO "DRAW IT YOURSELF."
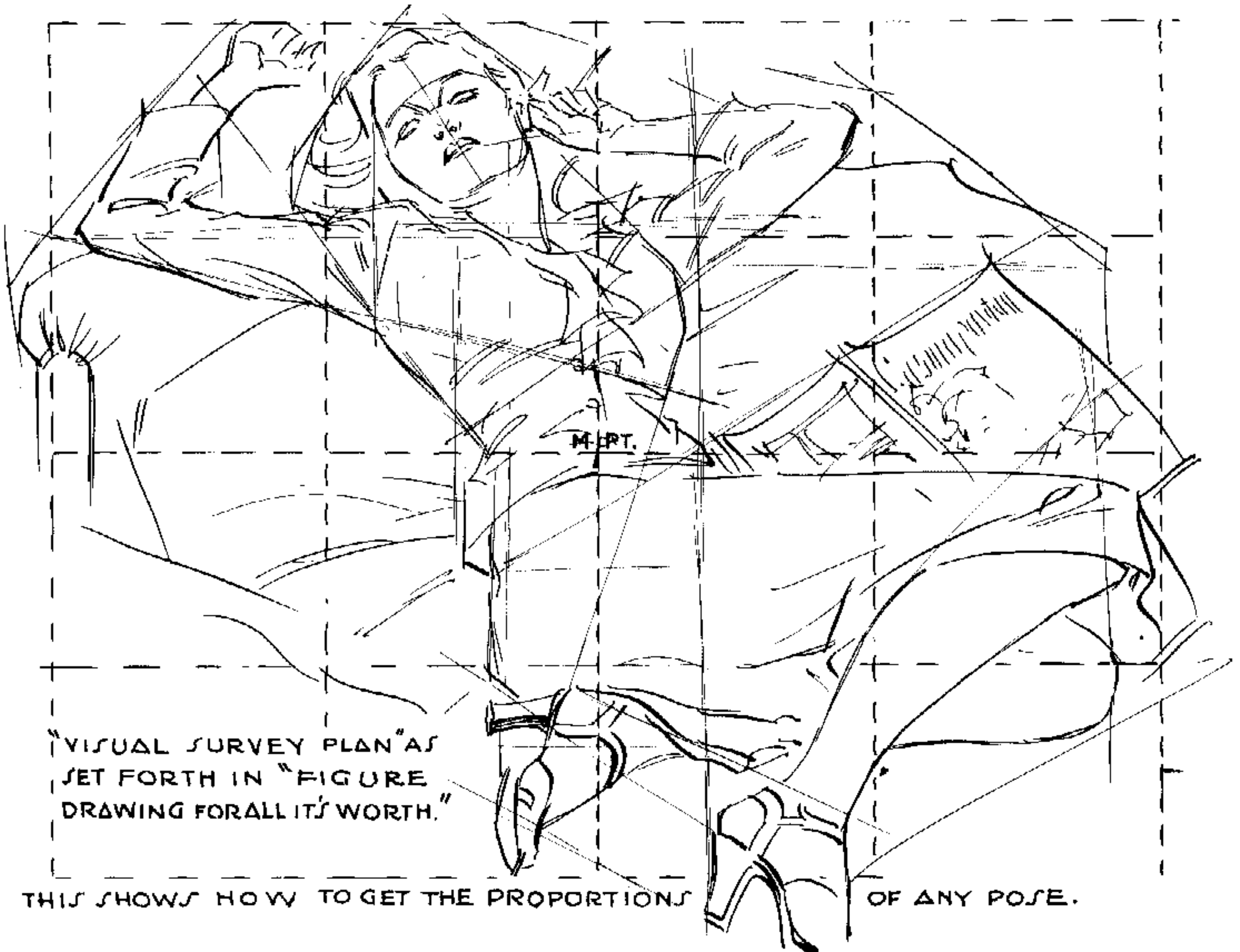
THIS BOOK HAS BEEN DESIGNED TO CARRY FORWARD THE FUNDAMENTALS SET FORTH IN "FIGURE DRAWING FOR ALL IT'S WORTH." IT MUST BE ASSUMED YOU HAVE AN UNDERSTANDING
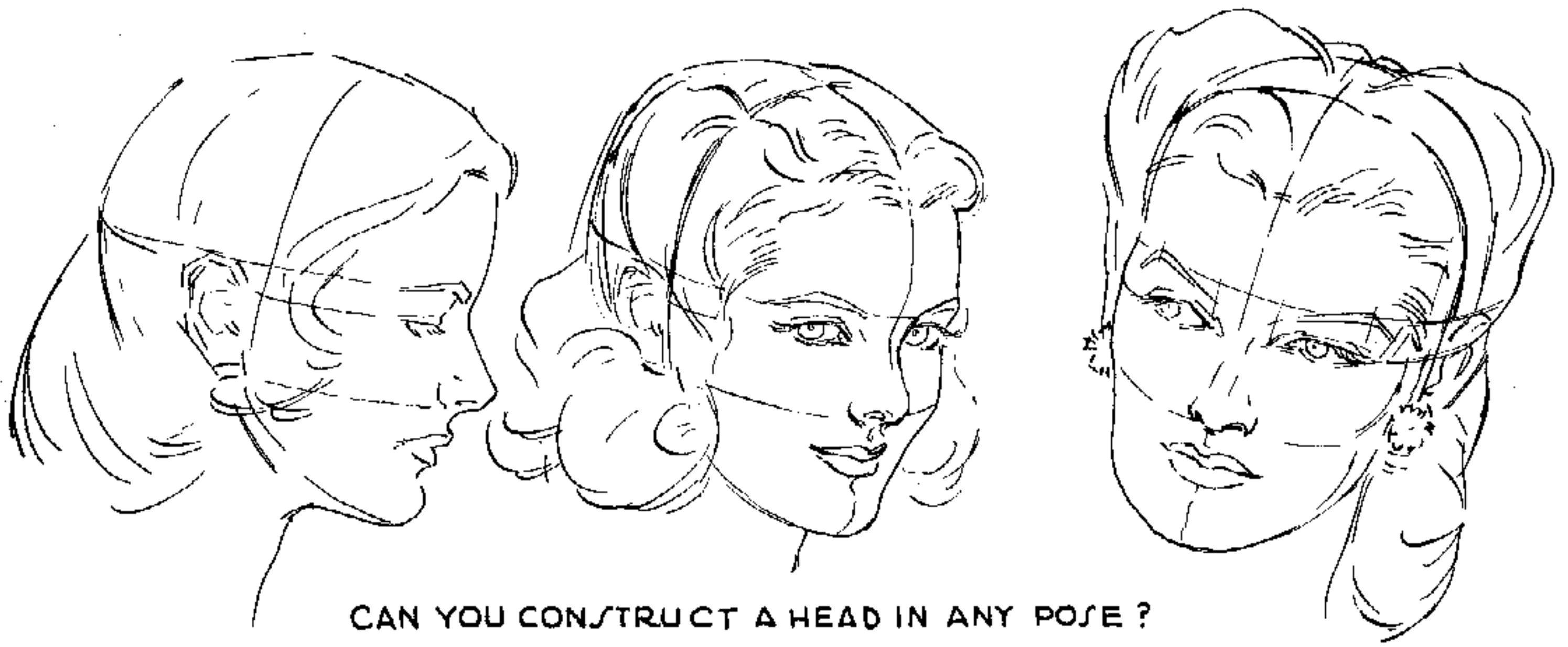
CAN YOU CONSTRUCT A HEAD IN ANY POSE?
A PLAN OF HEAD CONSTRUCTION HAS BEEN
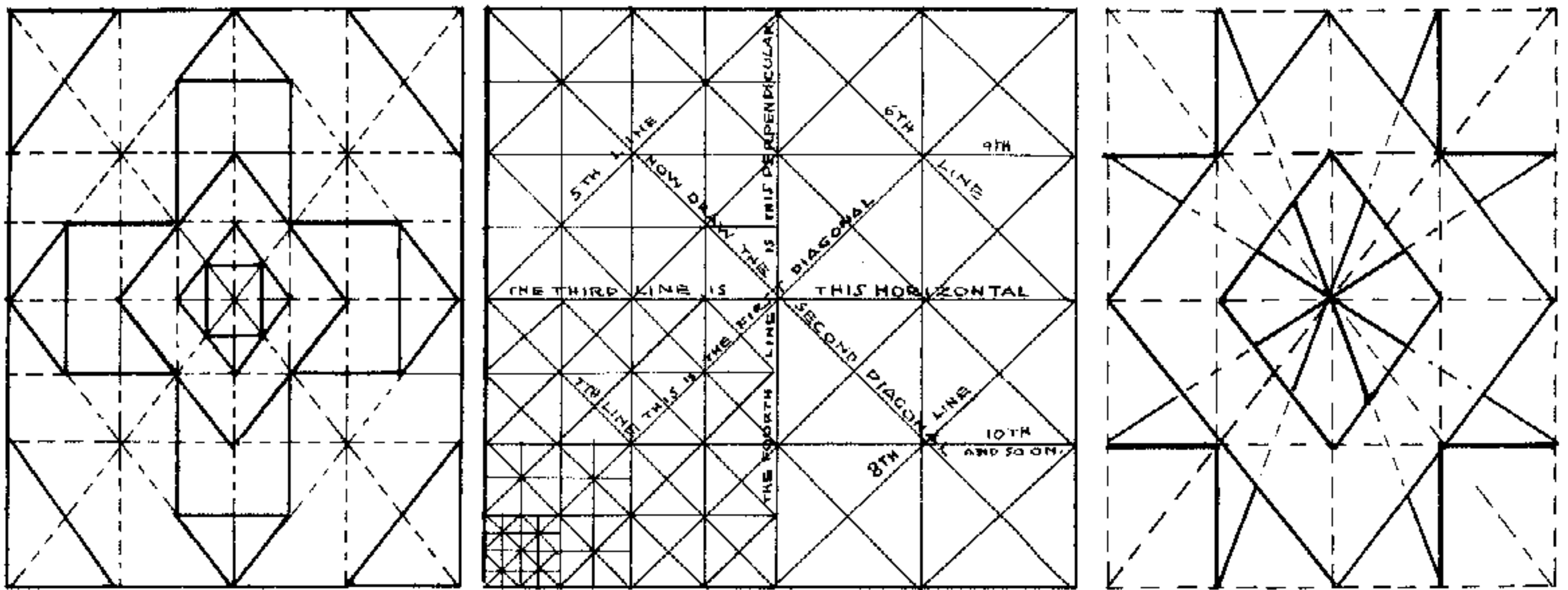SET FORTH IN "FUN WITH A PENCIL."

M-PT.

"VISUAL SURVEY PLAN" AS
SET FORTH IN "FIGURE
DRAWING FOR ALL IT'S WORTH."

THIS SHOWS HOW TO GET THE PROPORTIONS OF ANY POSE.

OF THE PROPORTION AND CONSTRUCTION OF THE HUMAN FIGURE. IT IS MY PURPOSE NOW TO HELP
YOU DEVELOP THE FIGURE PICTORIALLY TO PRACTICAL GOALS AND TO A LIVELIHOOD. WORK!
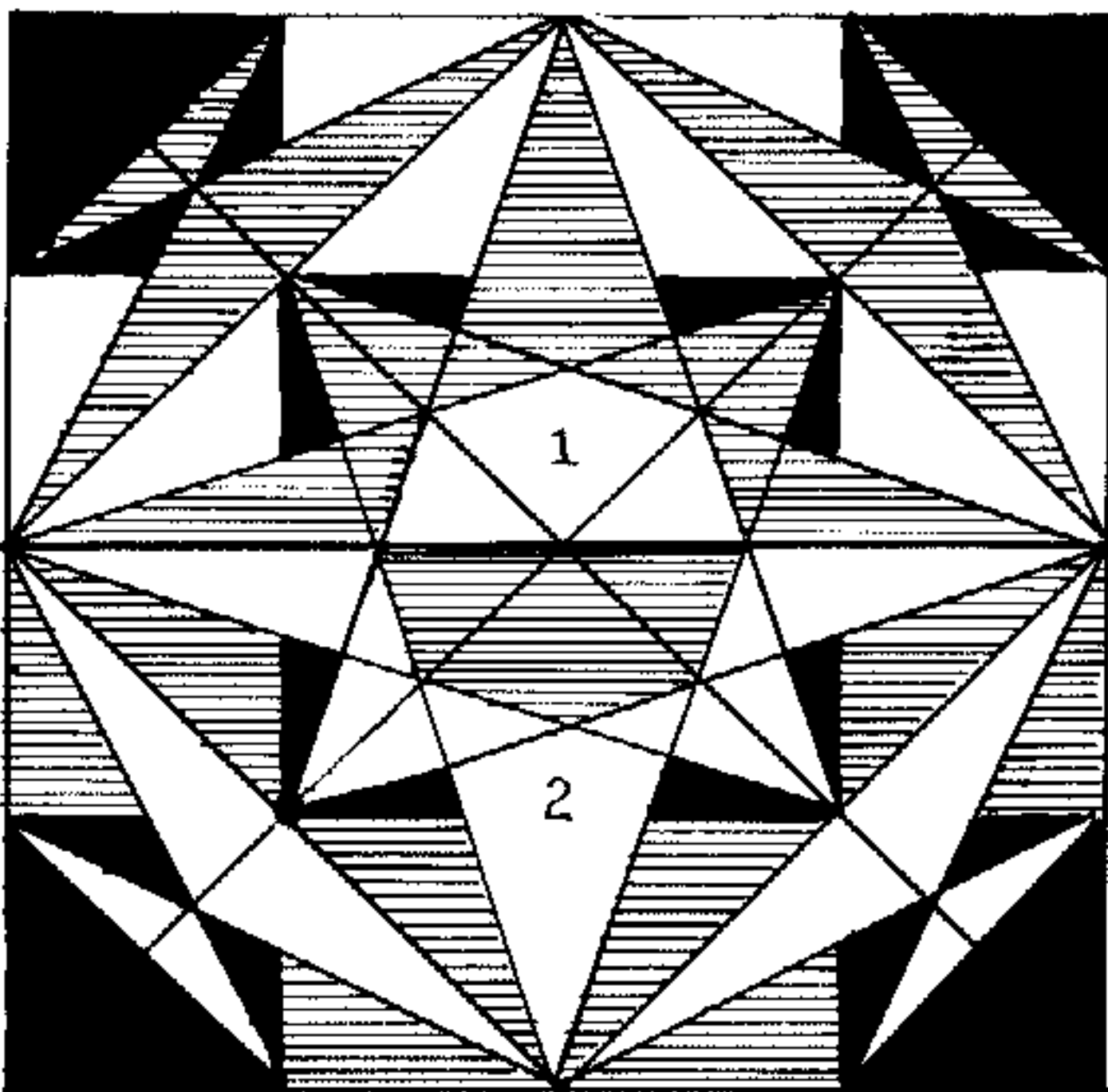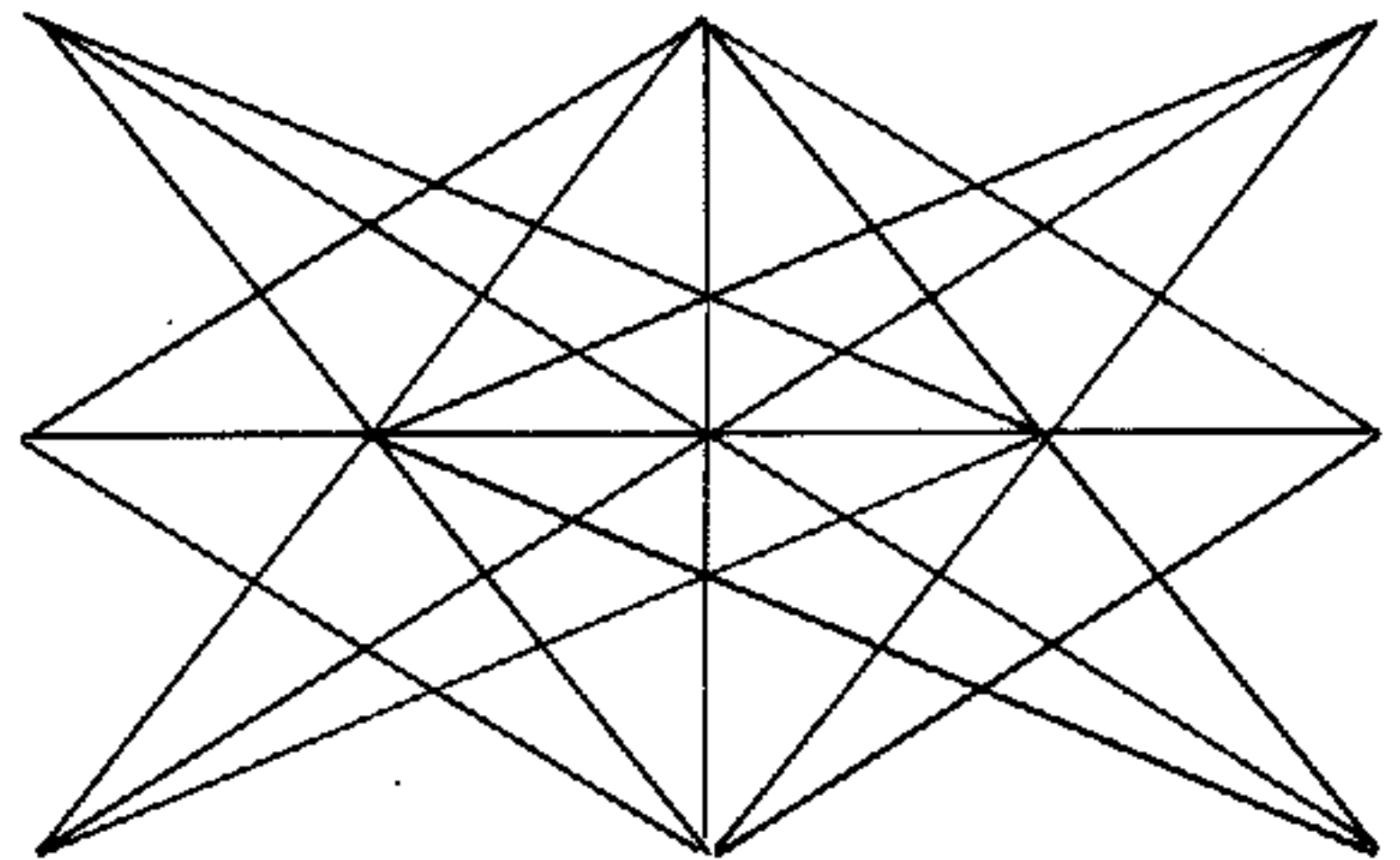
DOTTED LINES SHOW BASIC DIVISIONS. THIS IS THE KEY TO FORMAL SUBDIVISION DIAGONALS MAY BISECT ANY RECTANGLES

SUBDIVISION BY DIAGONALS, VERTICALS AND HORIZONTALS PRODUCES UNLIMITED DESIGN. TRY IT.
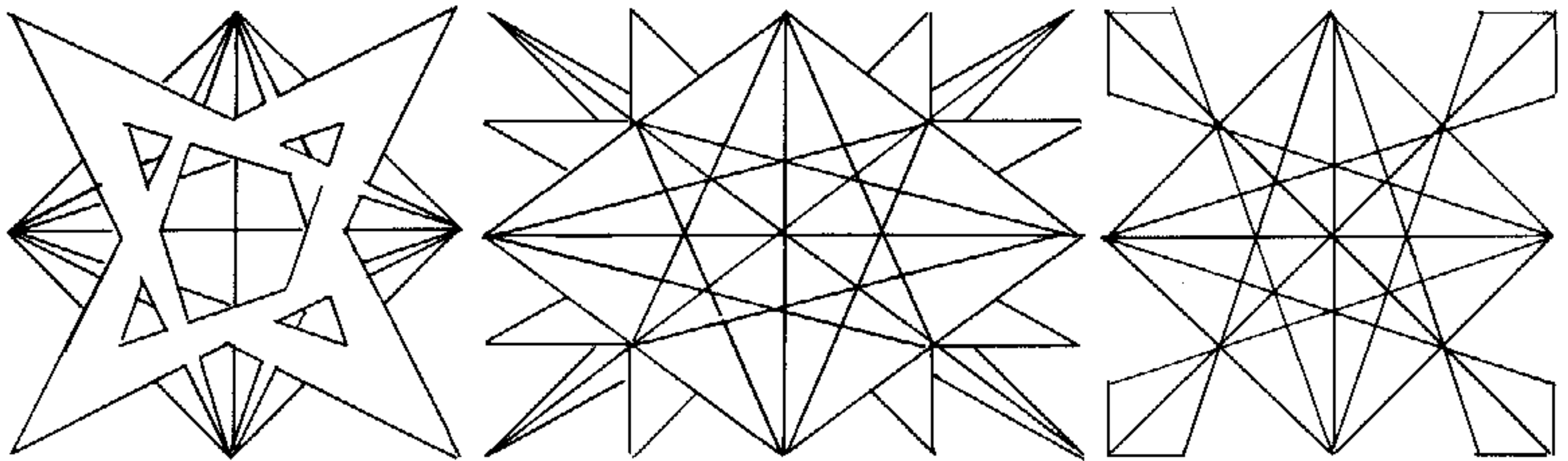
CHOOSE ANY POINTS, BEING CAREFUL TO REPEAT THE DIAGONAL BETWEEN ALL SIMILAR POINTS.

IF A DRAWING IS BASED UPON UNDERLYING LINEAR DESIGN, IT WILL PARTAKE OF ITS UNITY
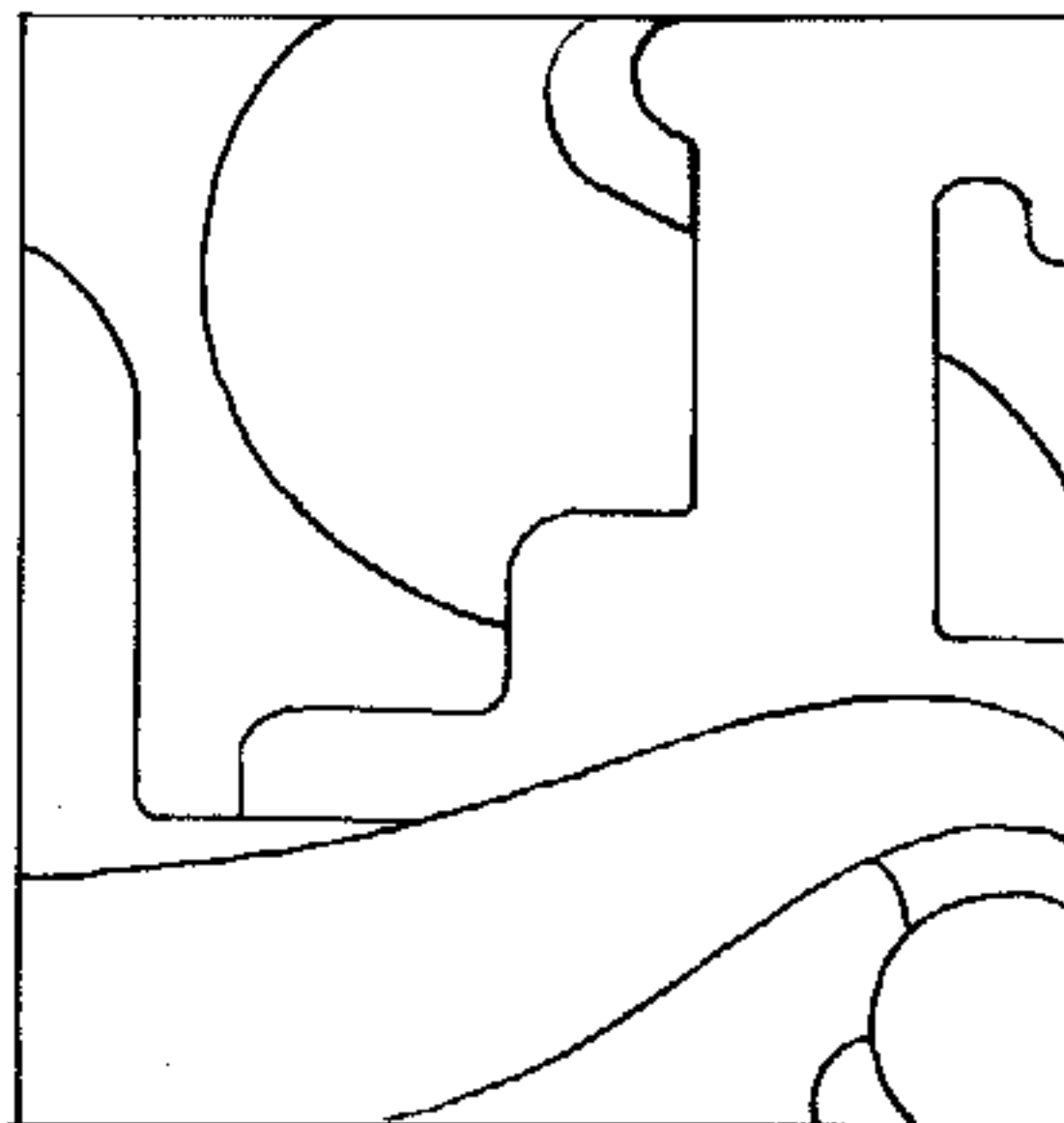
THIS PAGE IS TO IMPRESS UPON YOU THE BASIC RELATIONSHIP OF LINE TO DESIGN. DIVIDING SPACE EQUALLY PRODUCES "FORMAL" DESIGN. THEREFORE "INFORMAL" DESIGN IS BY UNEQUAL DIVISION. COMPOSITION IS ONE OR THE OTHER.
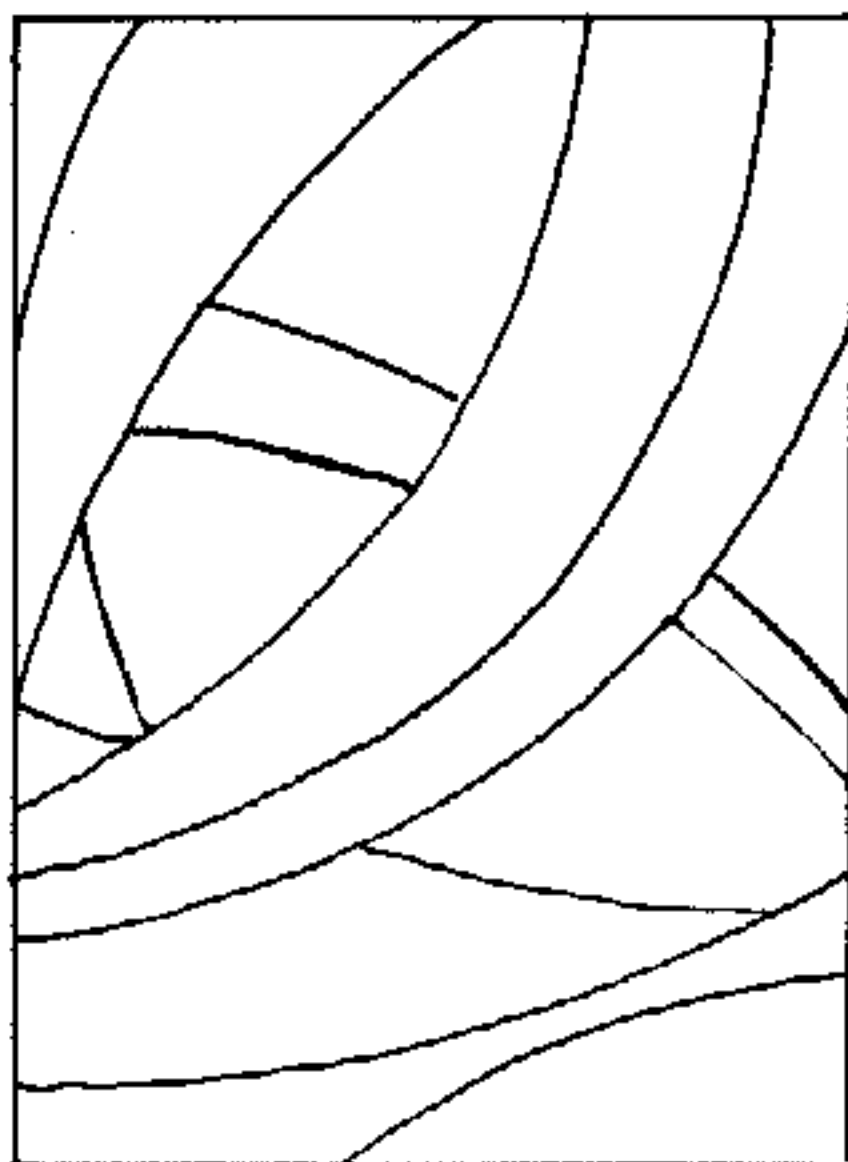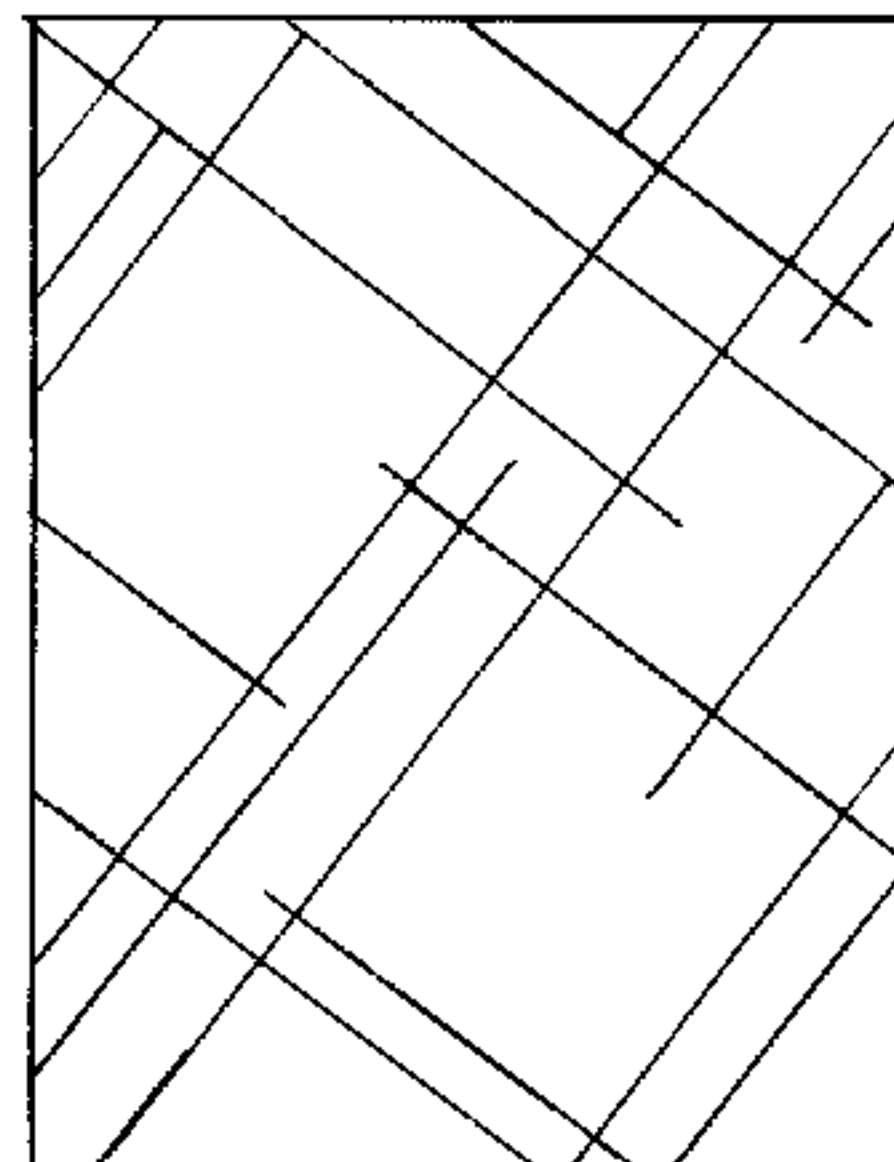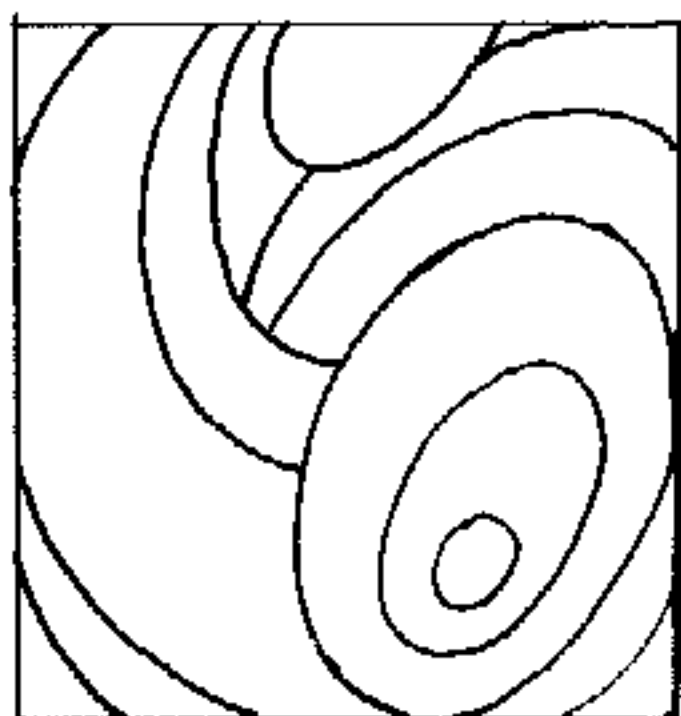
ARCS INTERLACED

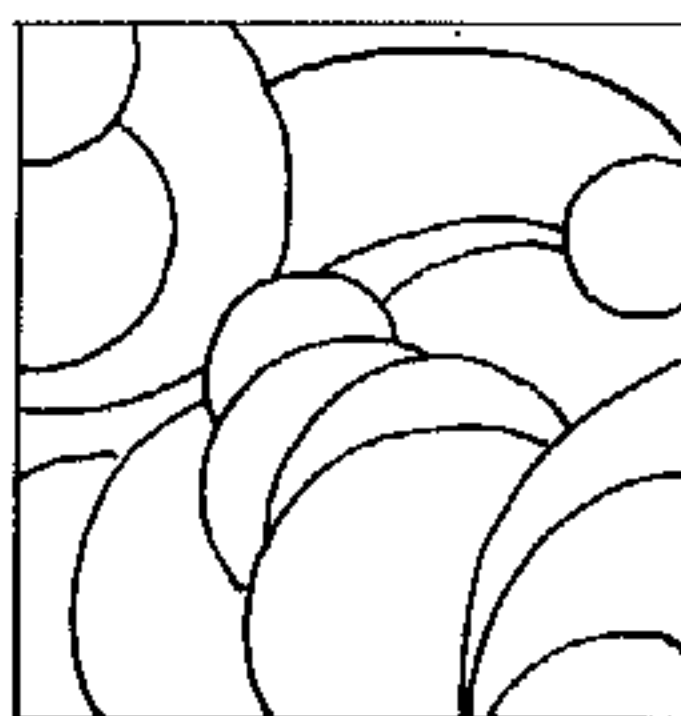COMBINING HORIZONTALS AND PERPENDICULARS WITH CURVES.
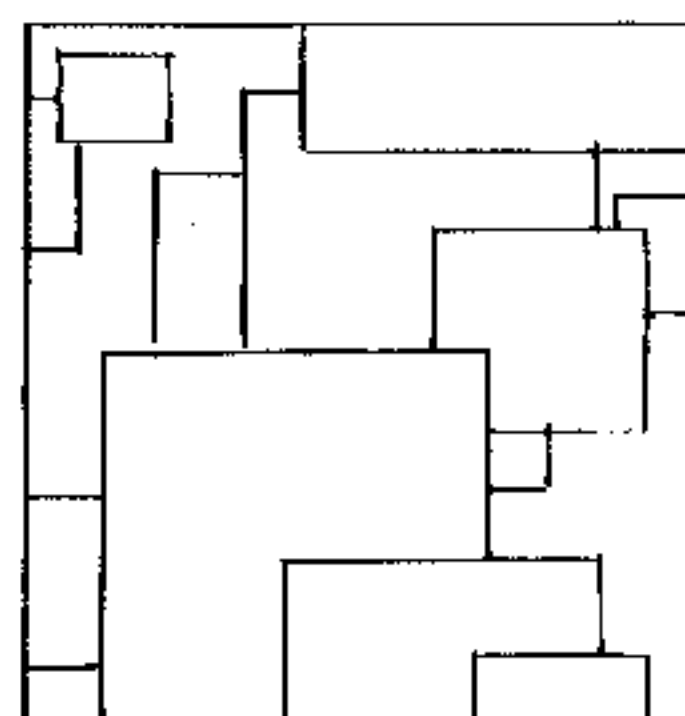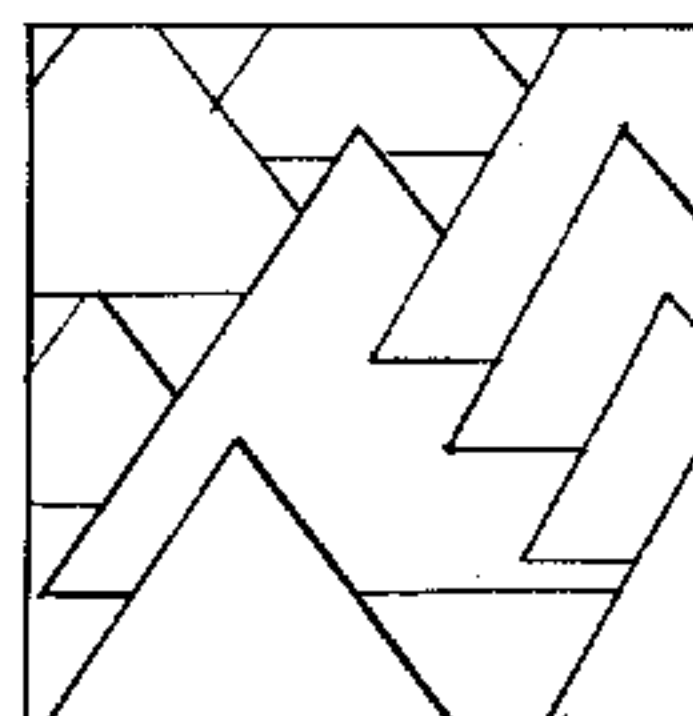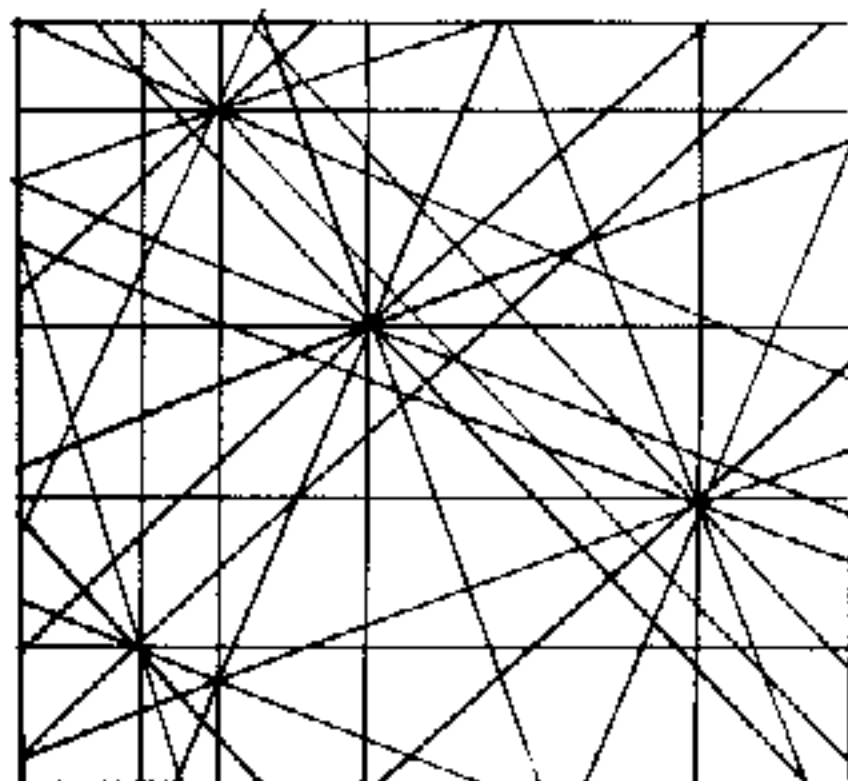
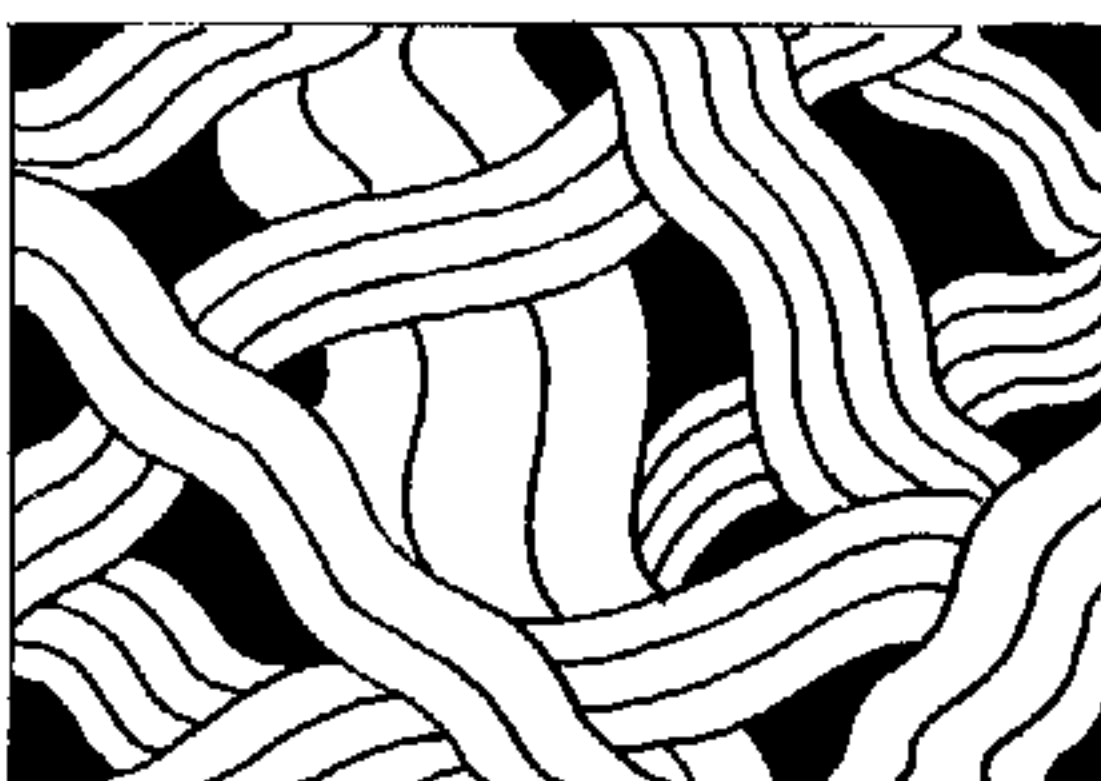OBLIQUE LINES INTERLACED.

OVERLAPPING OVALS
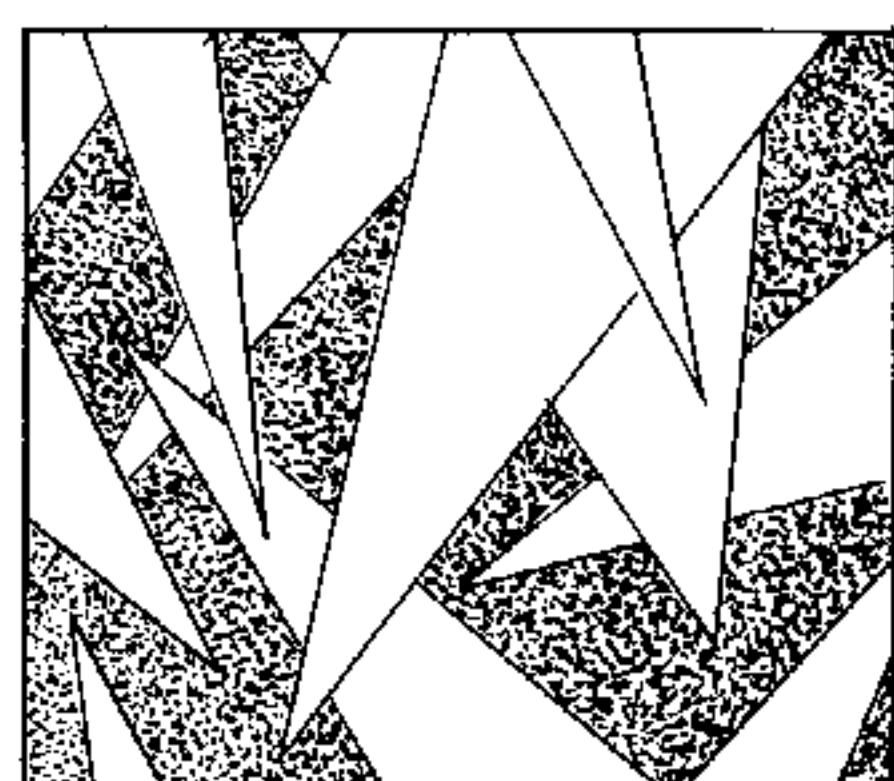
OVERLAPPING CIRCLES
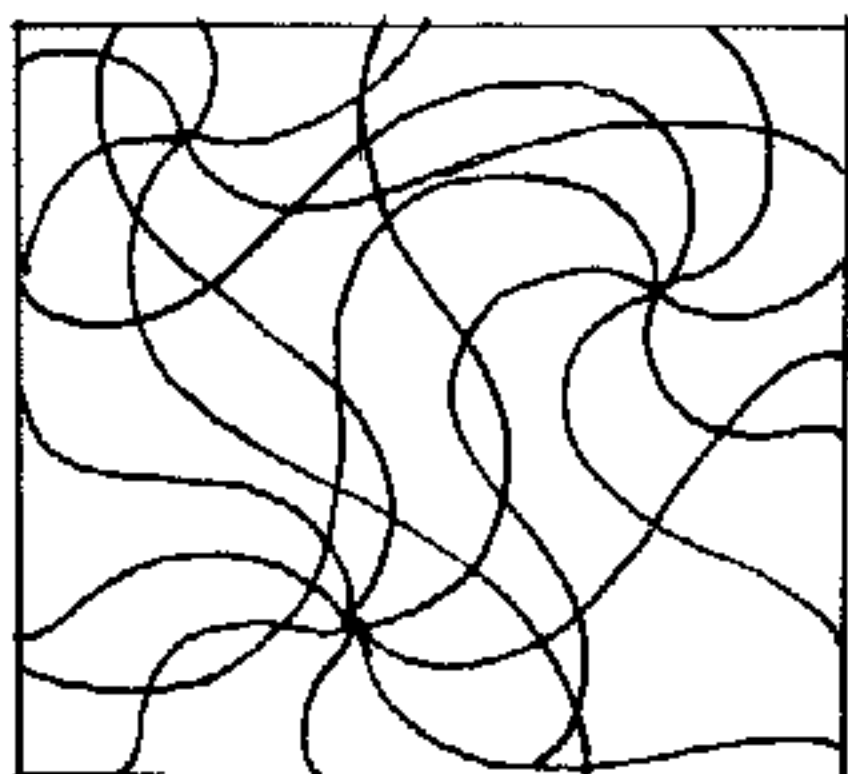
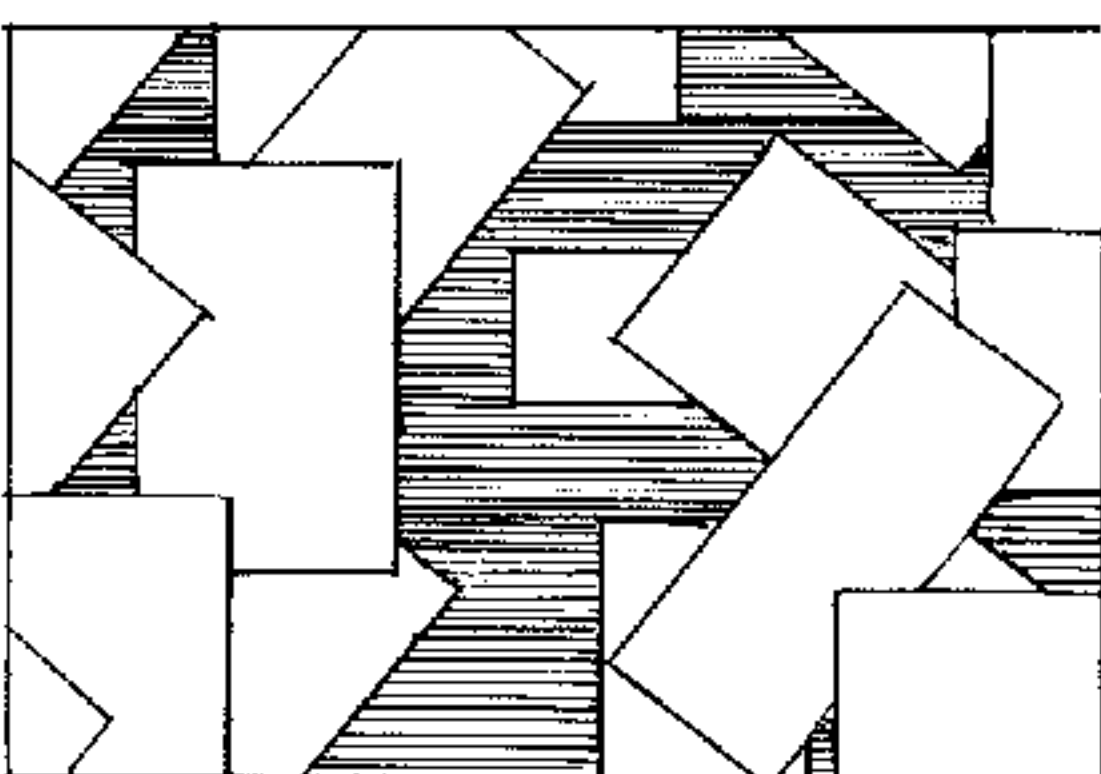OVERLAPPING SQUARES

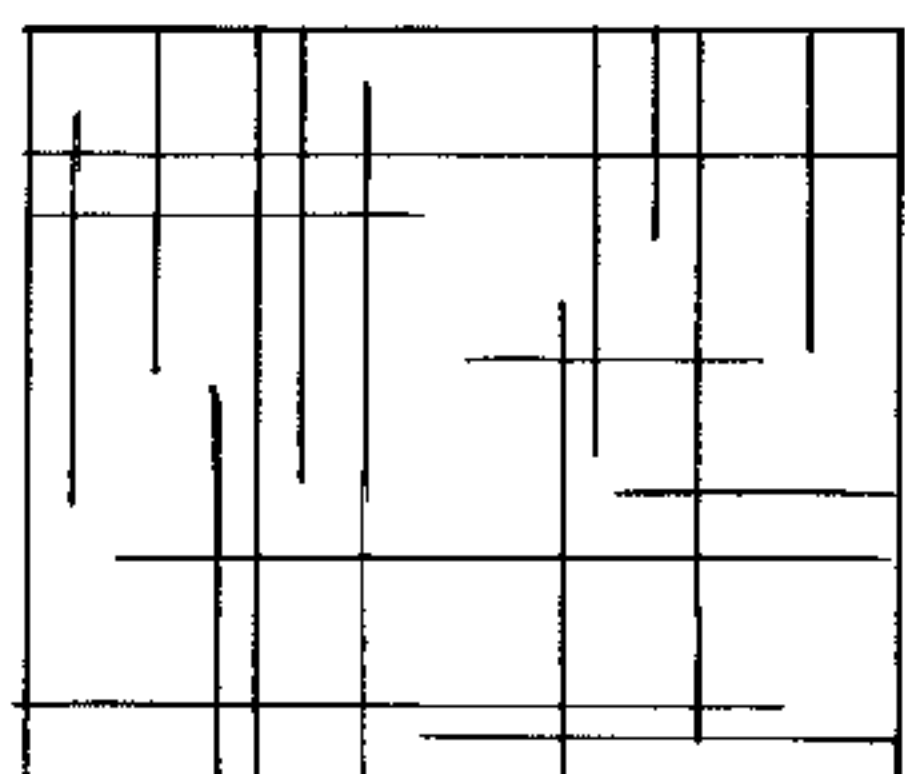OVERLAPPING TRIANGLES

OVERLAPPING RADII

OVERLAPPING WAVY PARALLELS
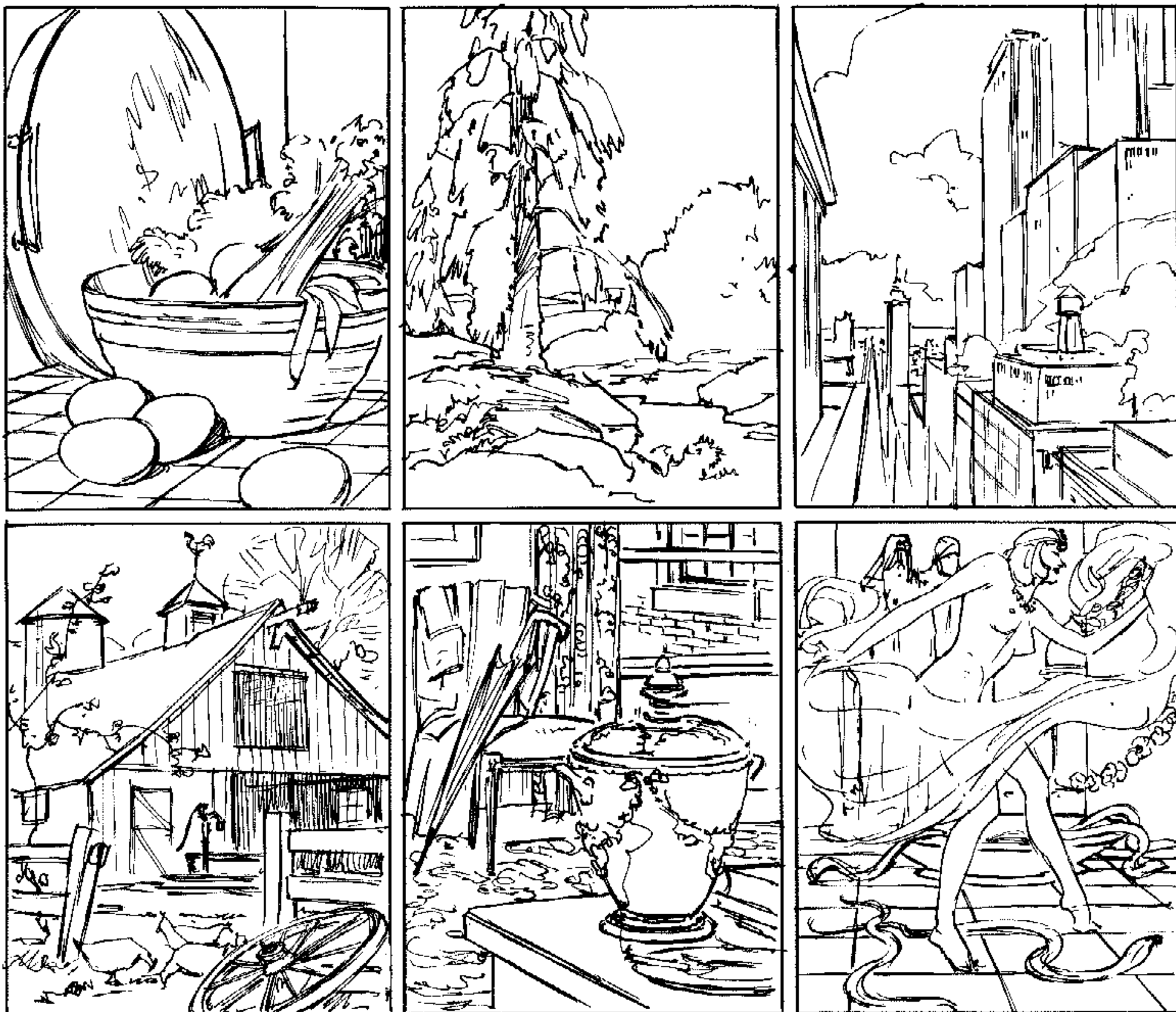
OVERLAPPING ANGLES

OVERLAPPING SPIRALS

OVERLAPPING RECTANGLES

HORIZONTALS AND PERPENDICULARS

THE PRINCIPLE OF "OVERLAPPING AREAS, FORMS, AND CONTOURS" IS THE BASIS OF ALL PICTORIAL CREATION. SINCE LINE IS OUR FIRST MEANS OF DEFINING THESE, THEN LINEAR ARRANGEMENT BECOMES OUR FIRST CONSIDERATION. THERE ARE MANY WAYS TO GO ABOUT IT. SO LET US START.

Nature is one vast panorama of contours and spaces. Everything is form, set into space. If we were to cut a rectangular opening in a piece of cardboard and look through it, nature would present us with a picture. Within the four limits of the opening, the space would become divided by spaces and contours. To that spacing and arrangement of contours we will give everlasting attention, for it is the basis of all pictorial approach. The novice snaps his camera carelessly at nature. The artist seeks to arrange it. From the artist's approach, almost anything is picture material, *since it is design and arrangement that makes pictures, regardless of subject.* Cut a cardboard so as to make a "picture finder." An opening of three by four inches is large enough. Look through it. Jot down, in miniature compositions, the linear arrangements you find. Your sense of arrangement is the first real indication of your creativeness. Walk about the house or grounds with a small sketch pad. Don't go any farther until you have done a dozen or two small roughs.
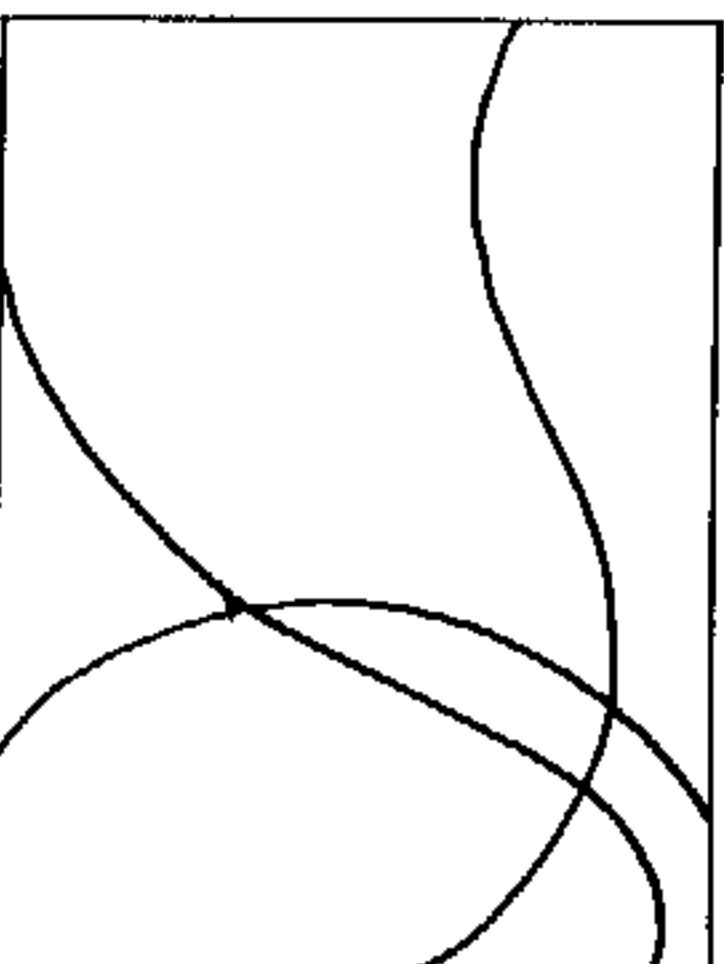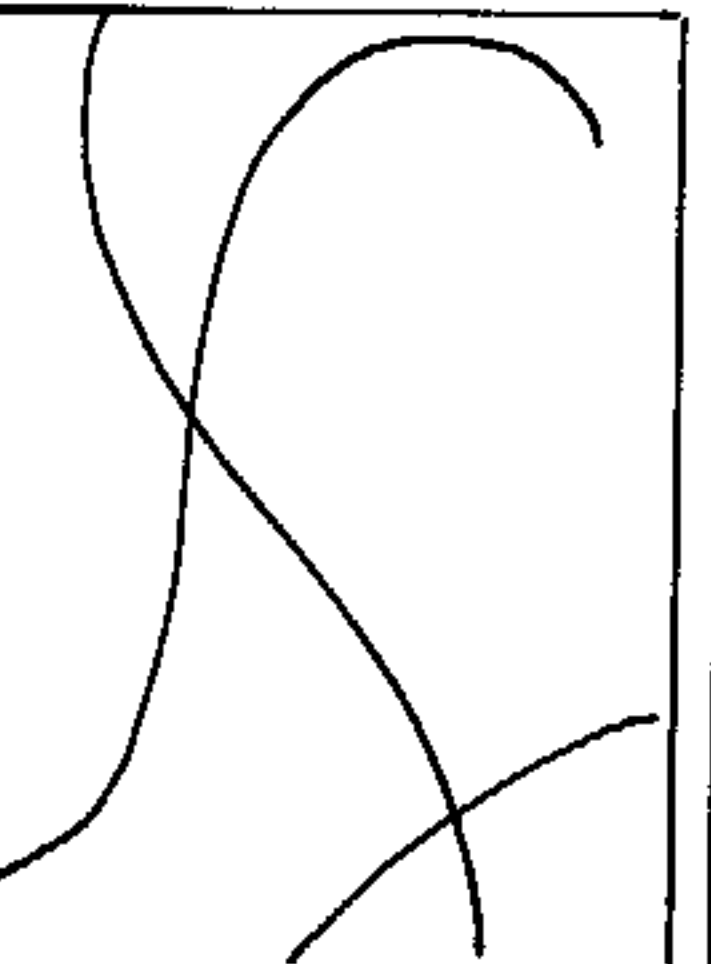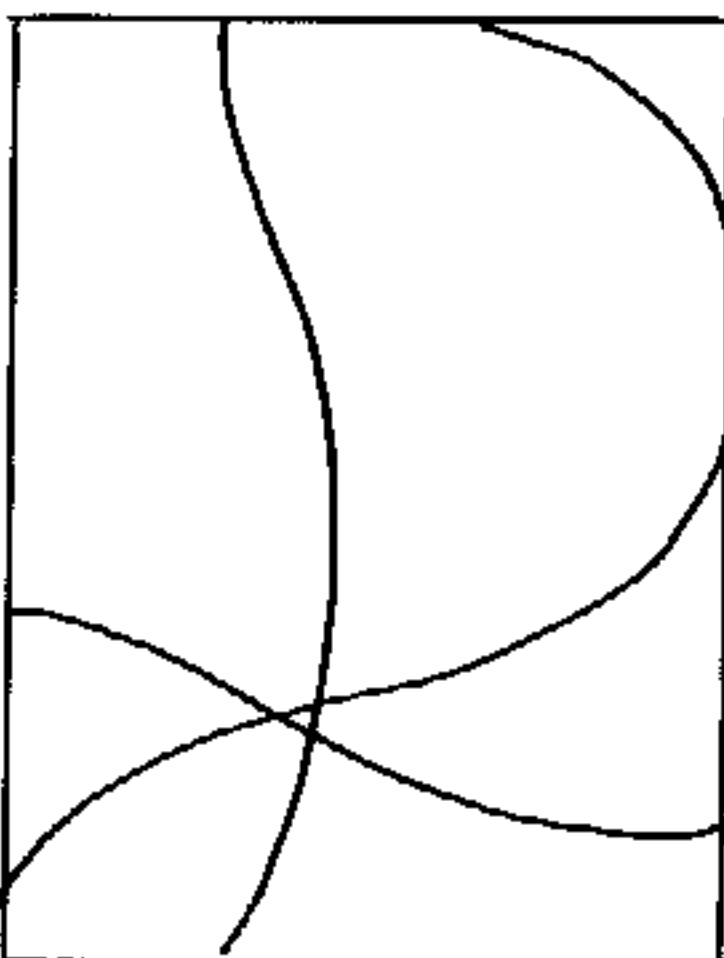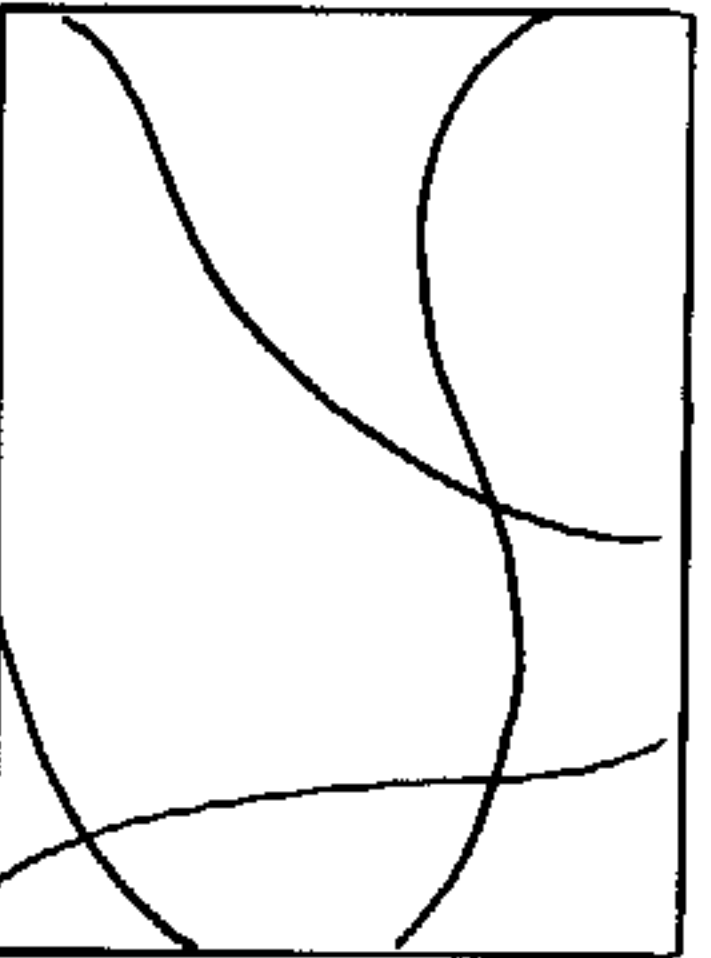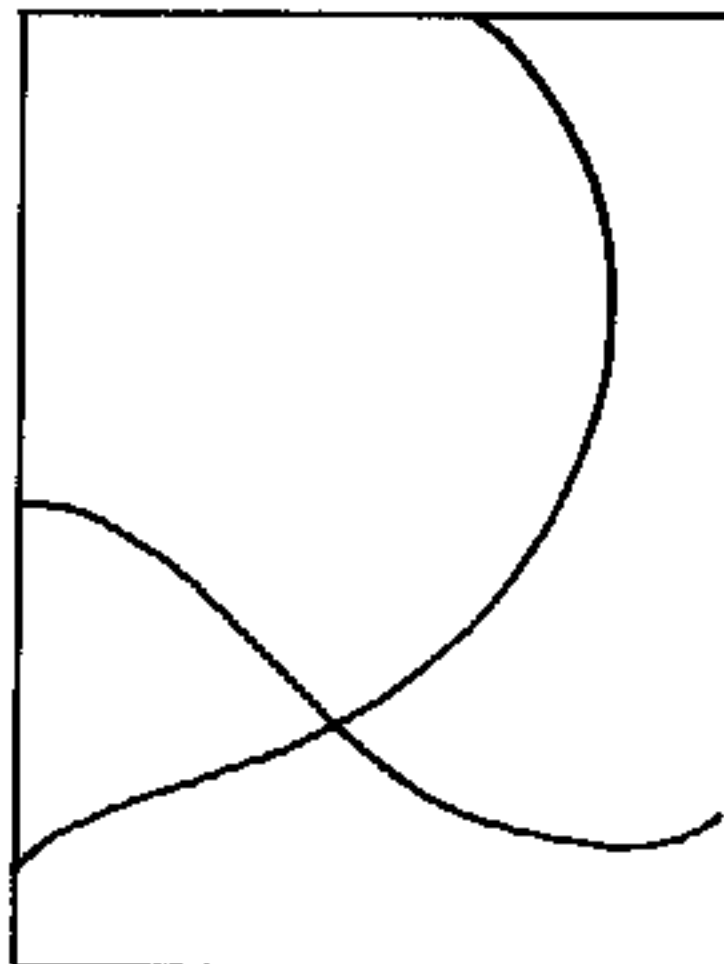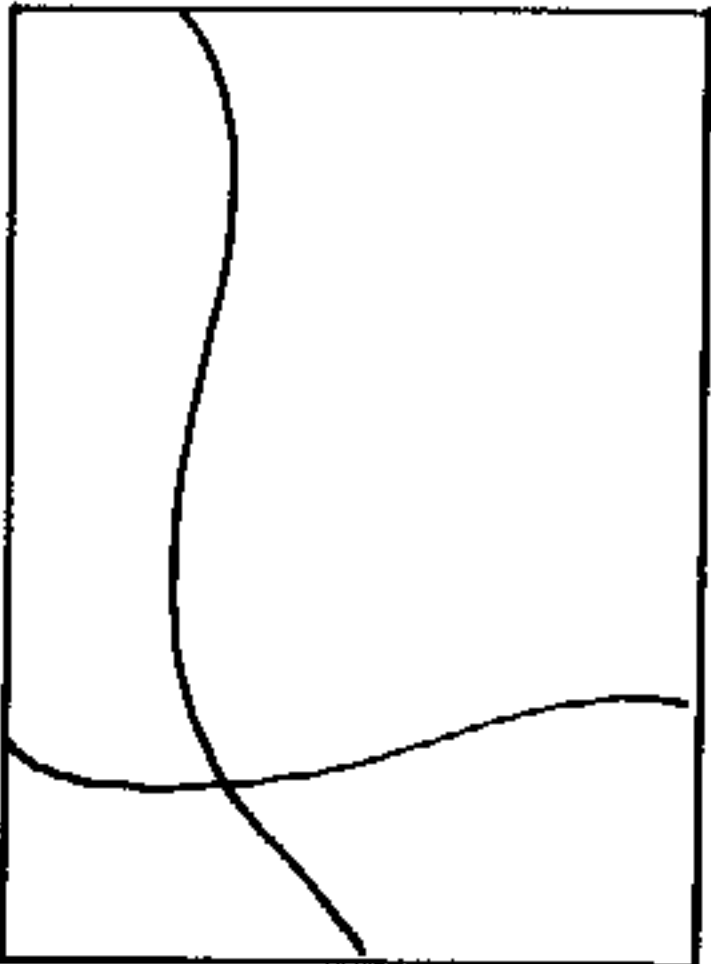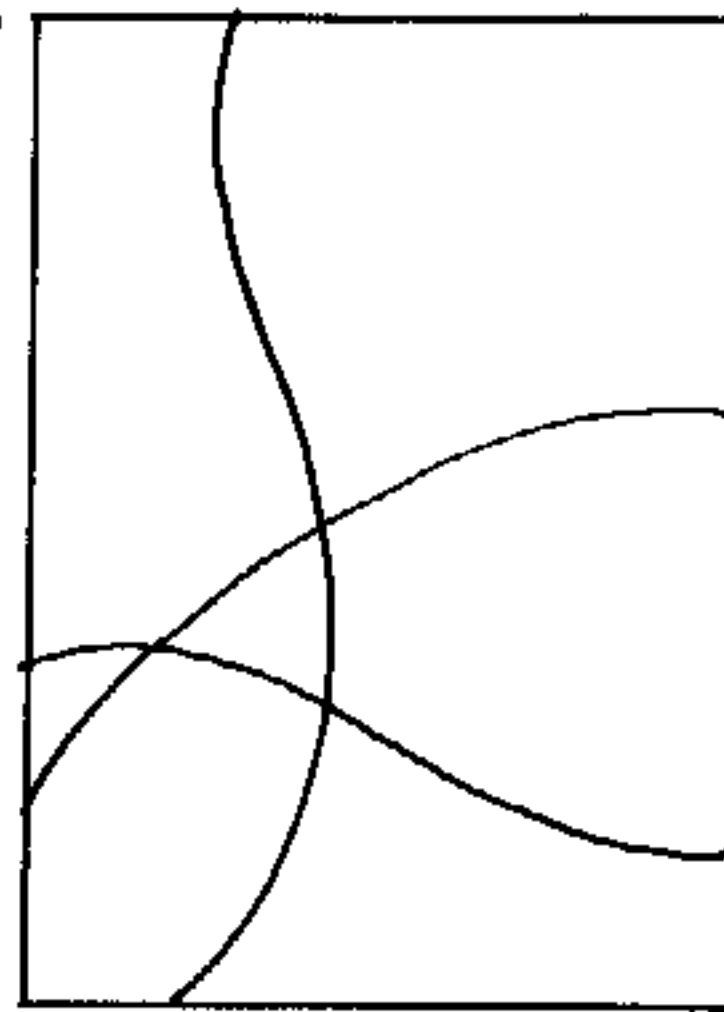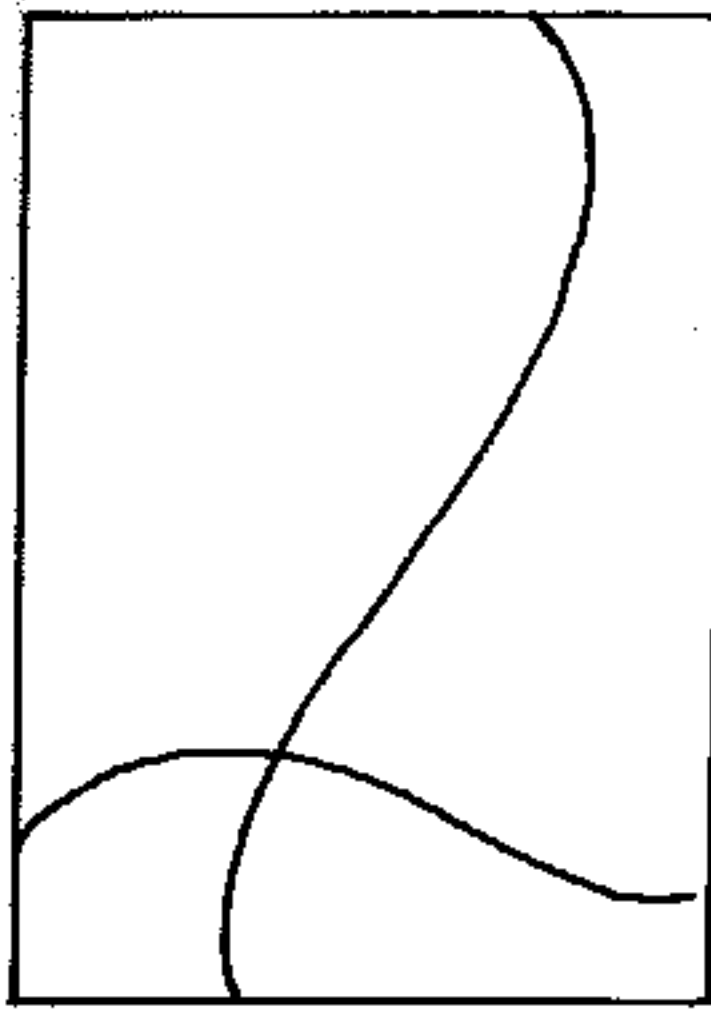
OTHER LETTERS ARE
A F G J Q Z
SYMBOLS
√ 2 ? ∽ 6 7 9

1. RULE
THE HEAVIER THE MASS OR WEIGHT, THE NEARER IT SHOULD BE PLACED TO THE MIDDLE LINE OF YOUR PICTURE.

2. THE HEAVY WEIGHT CAN BE NEAREST

3. OR THE SMALL ONE NEAREST

4. PLACE EACH WEIGHT SO THAT IT "APPEARS TO BE IN BALANCE"

5. EQUAL WEIGHTS SHOULD "APPEAR TO BE EQUAL"

6. BUT THE BALANCING OBJECTS NEED NOT BE SIMILAR
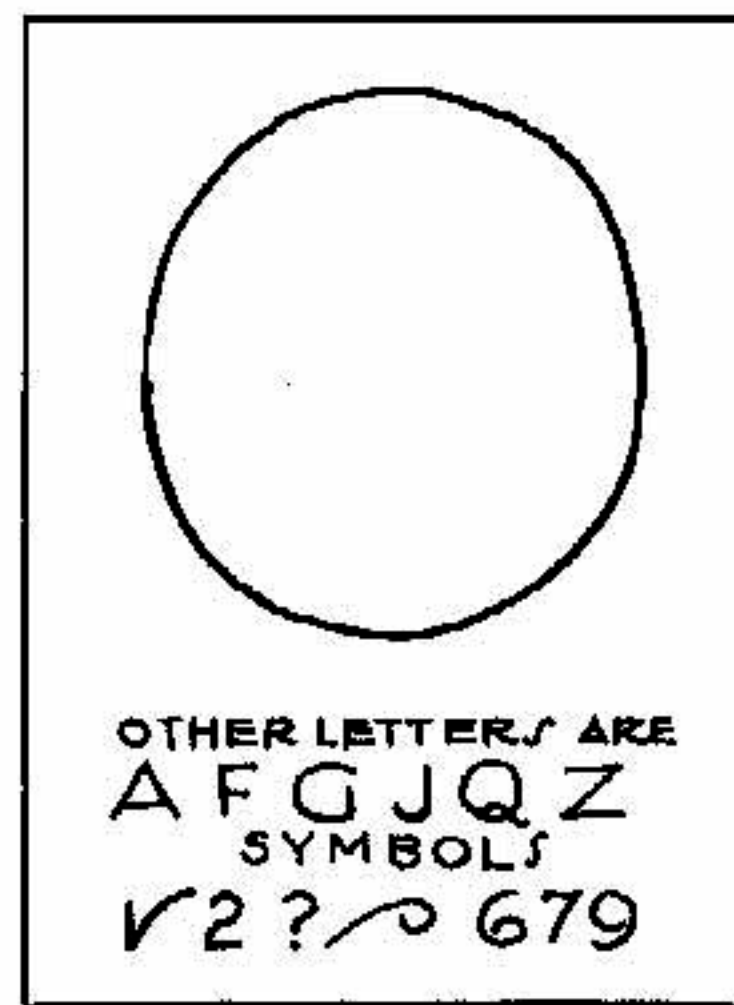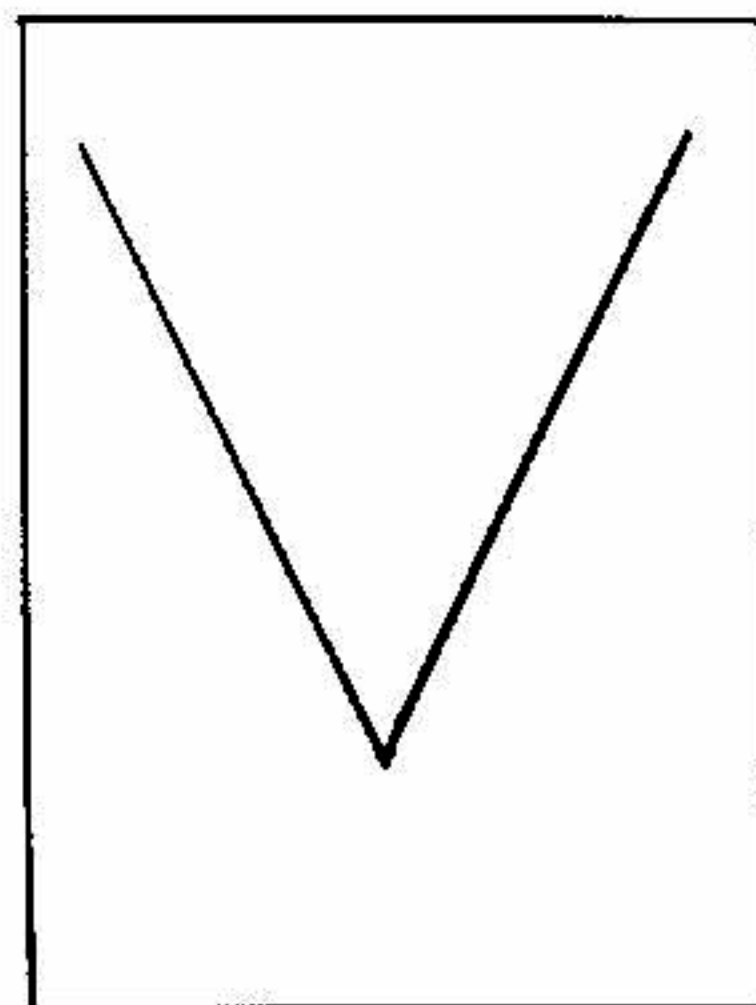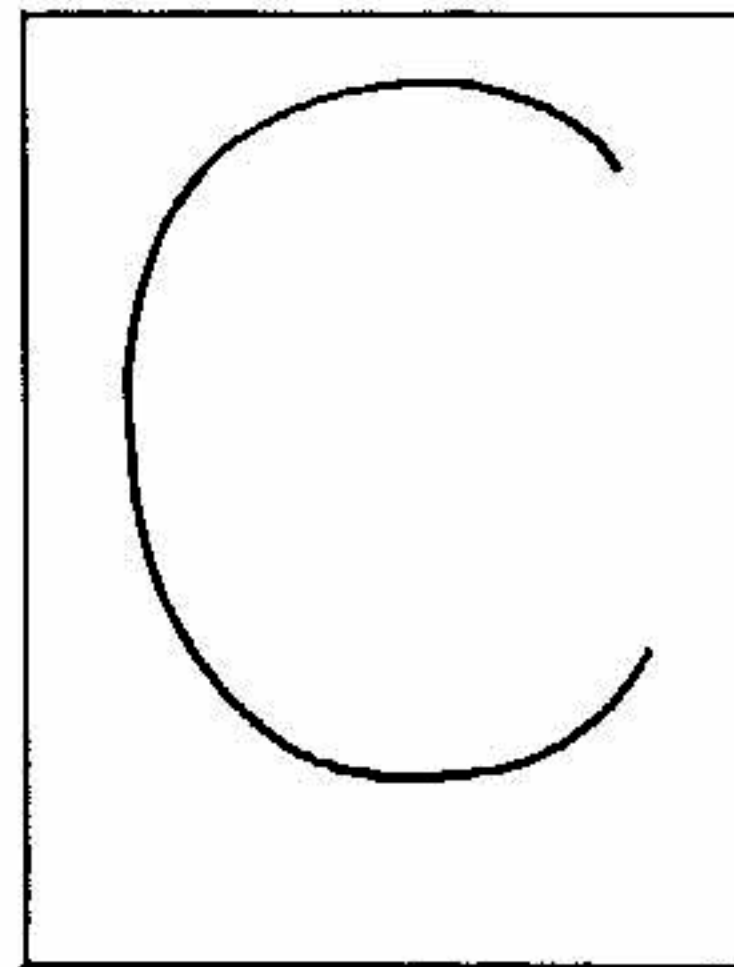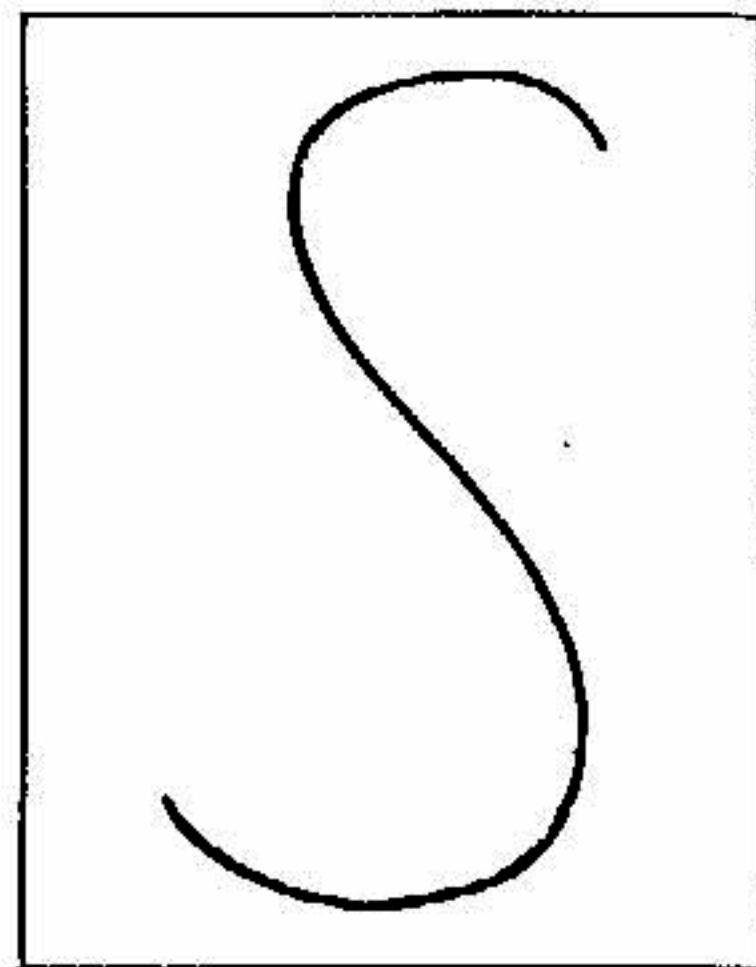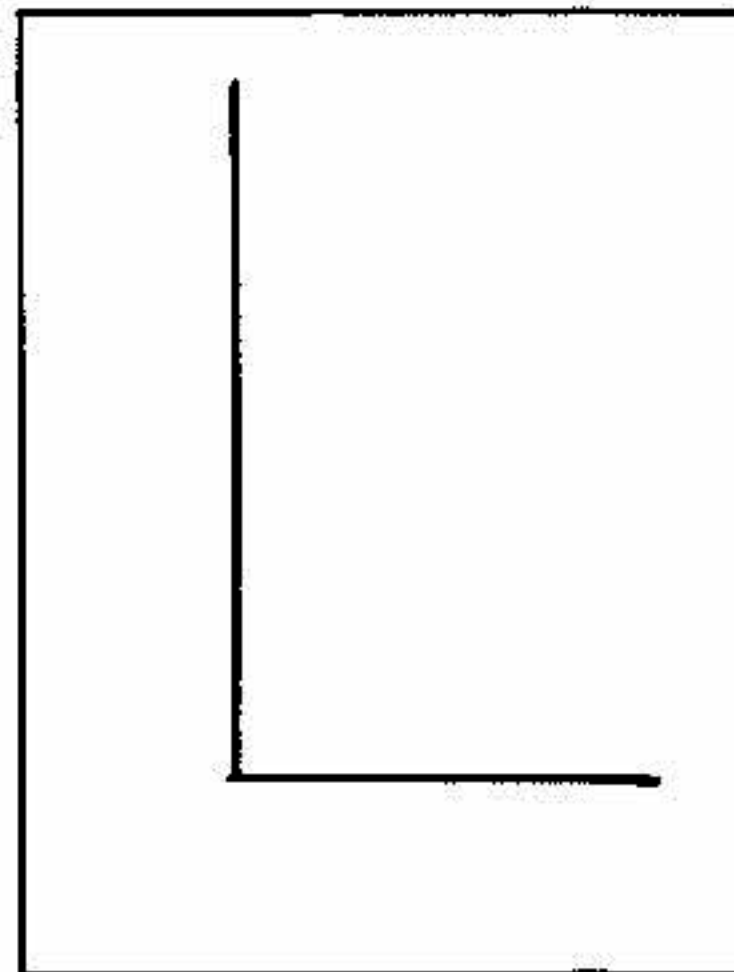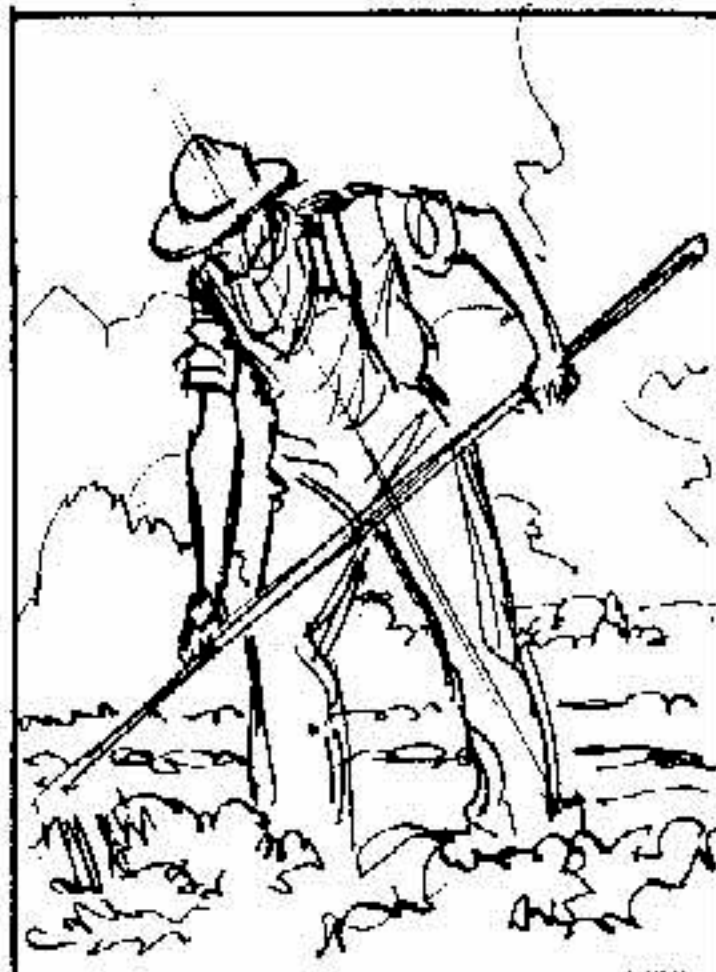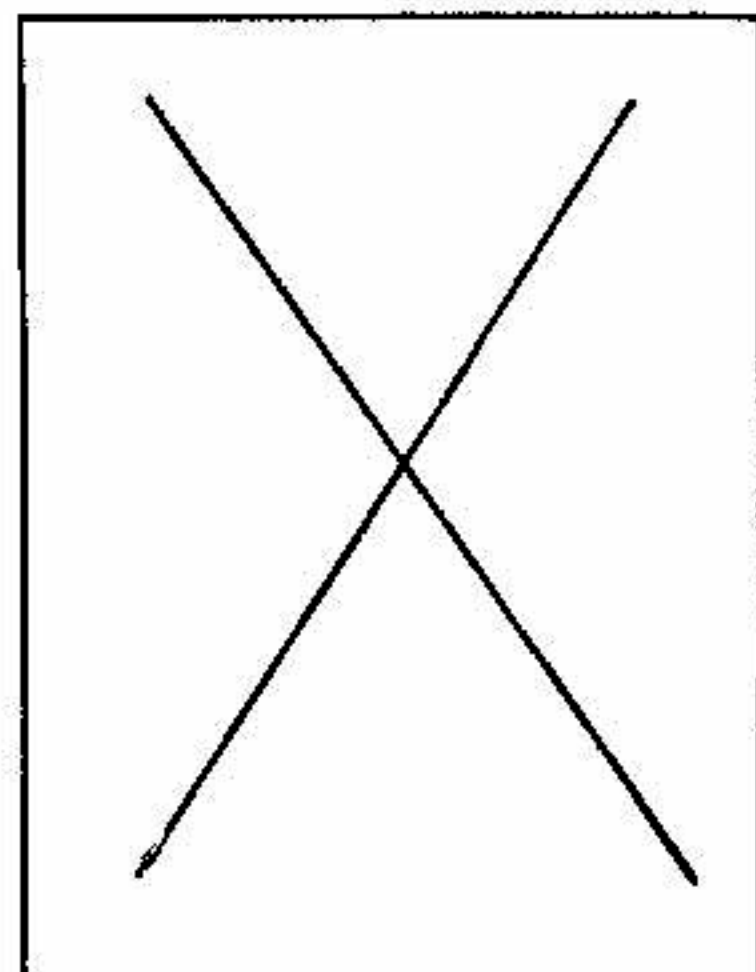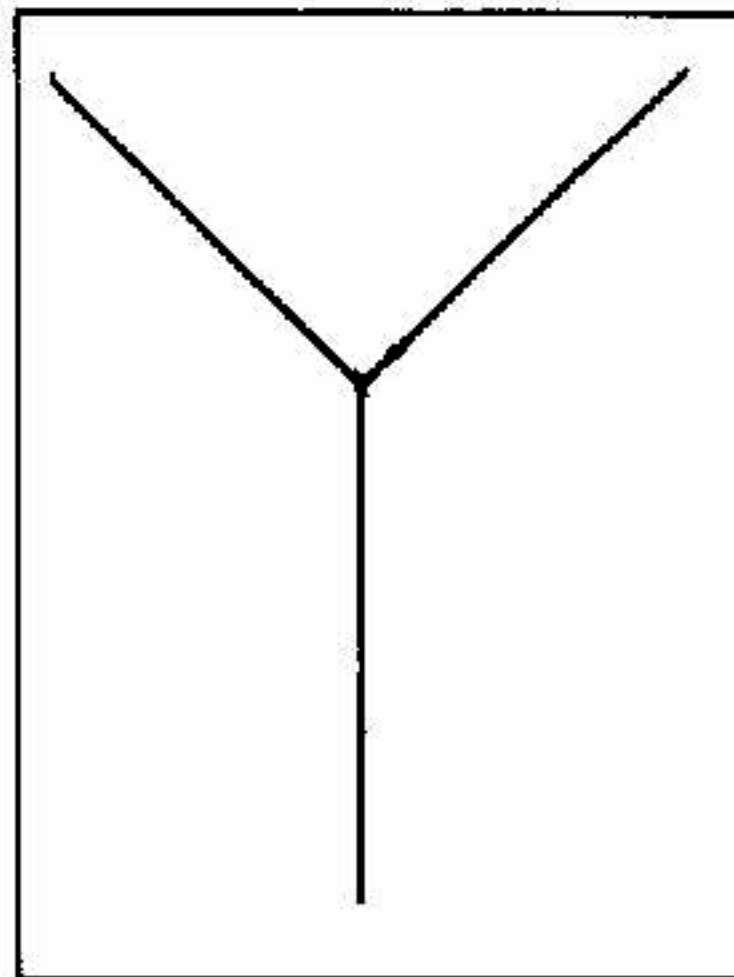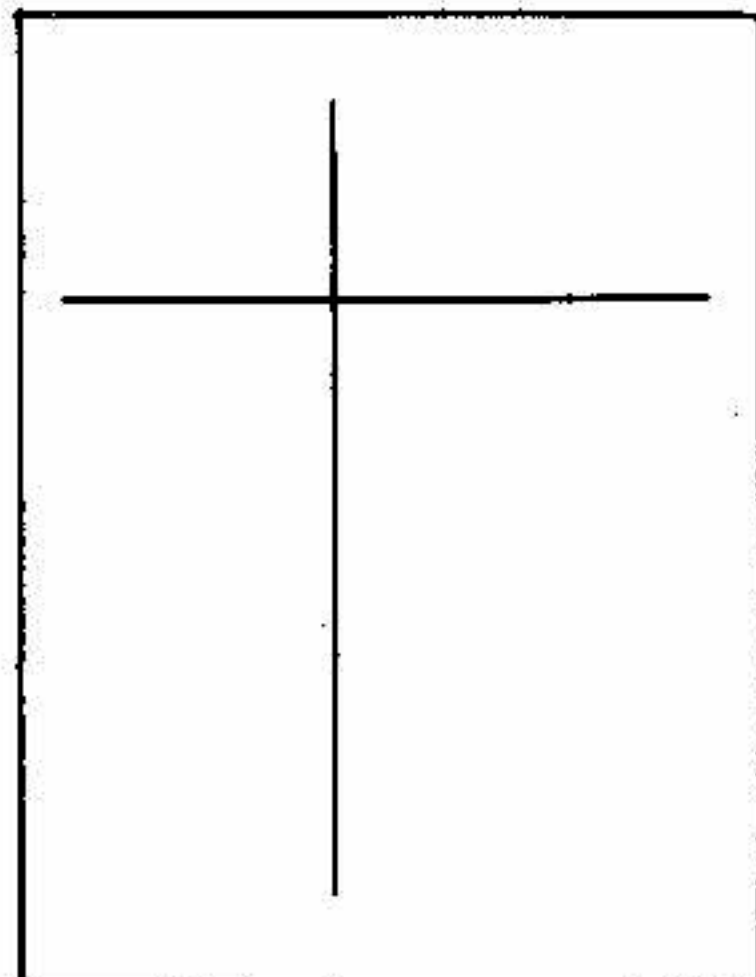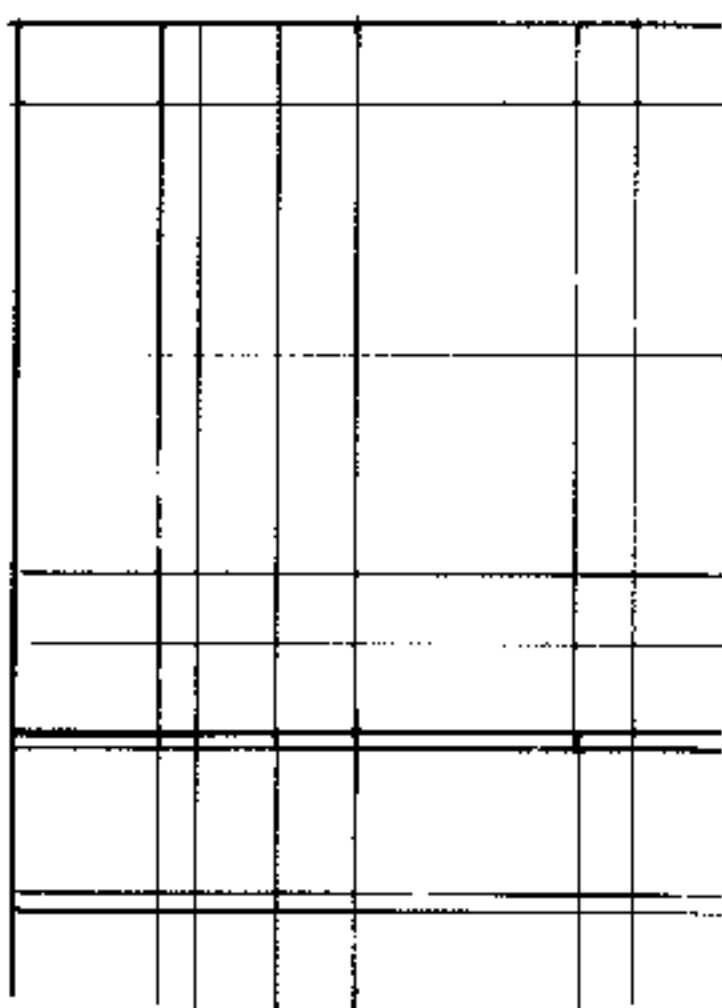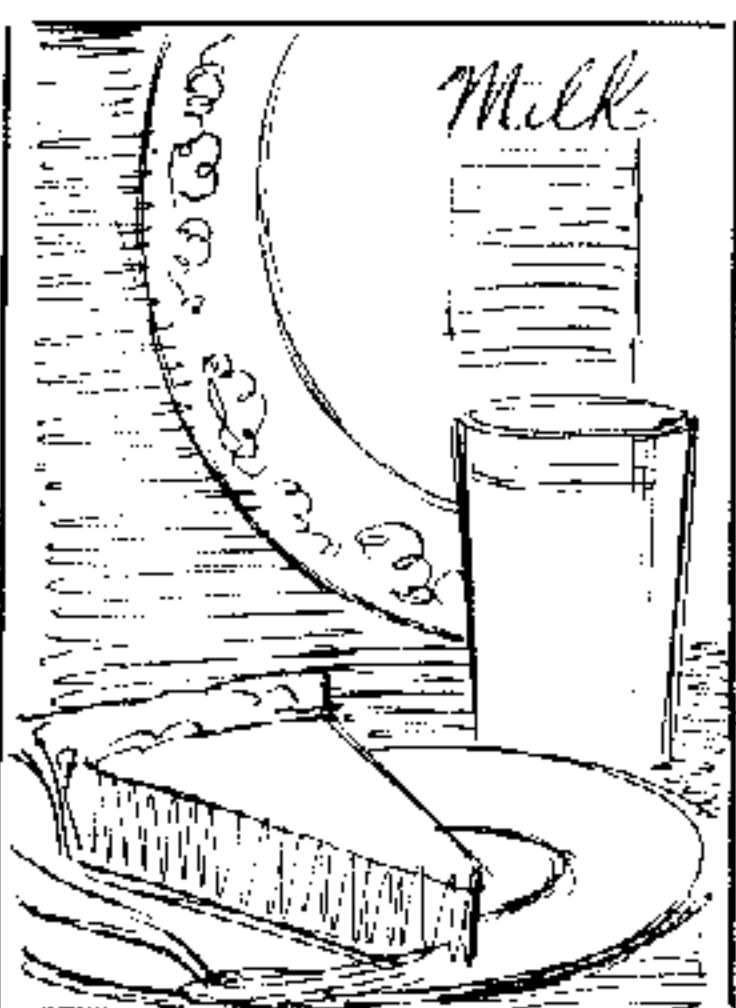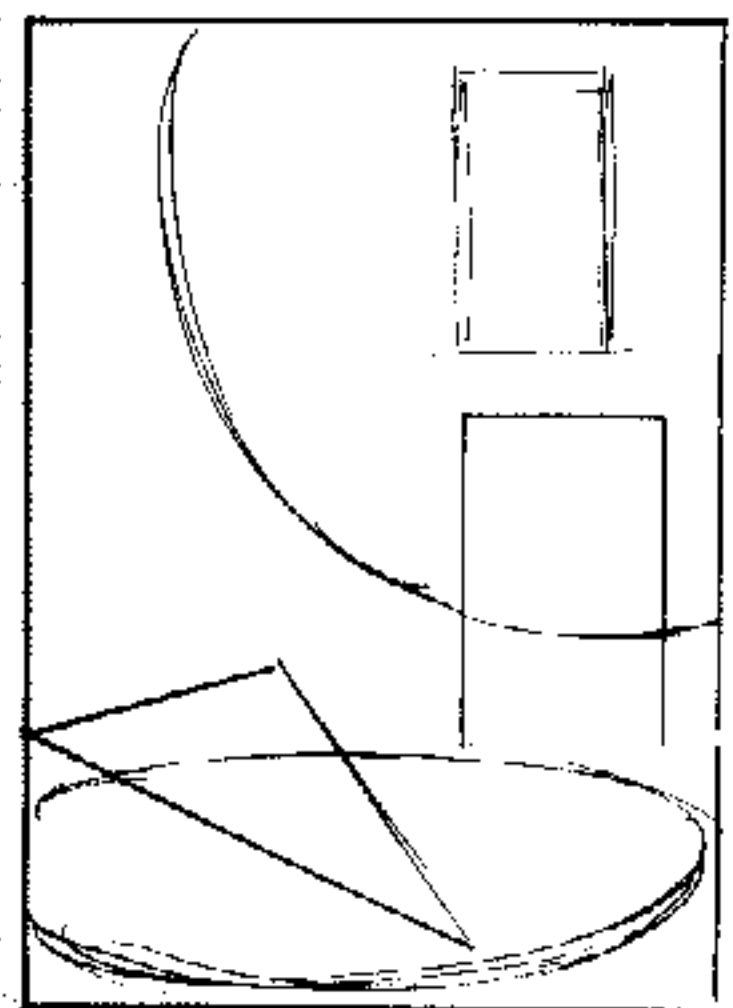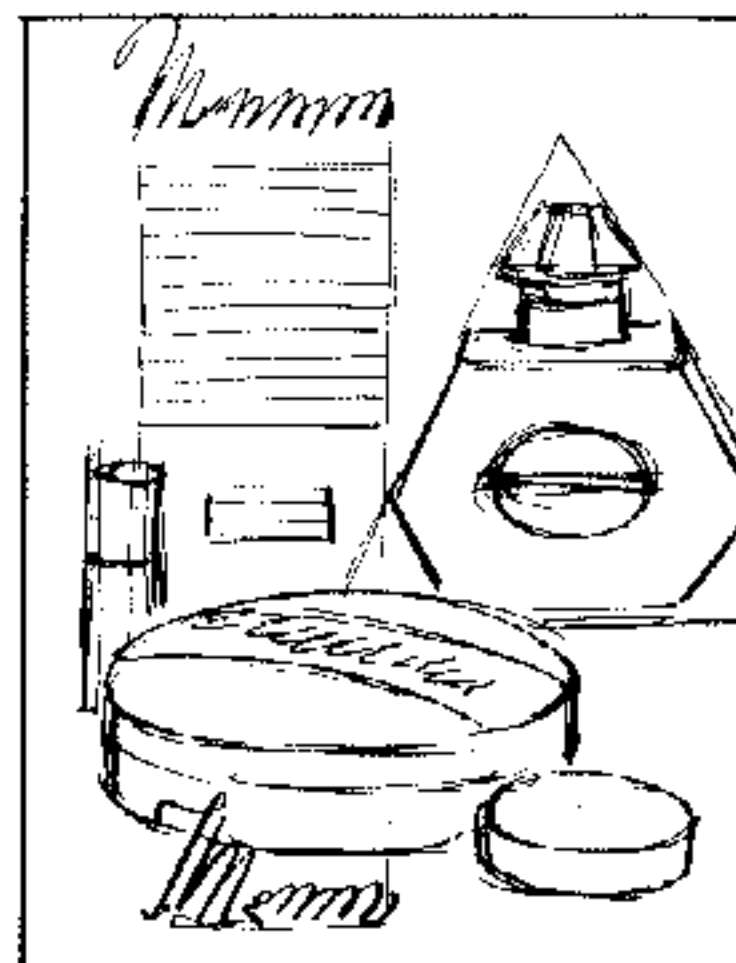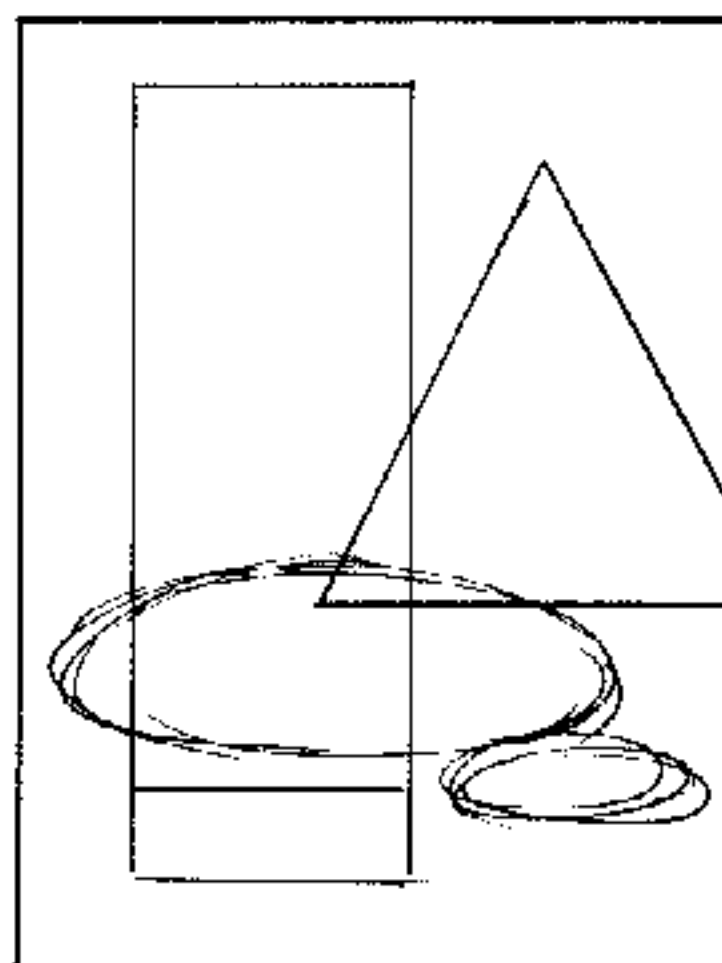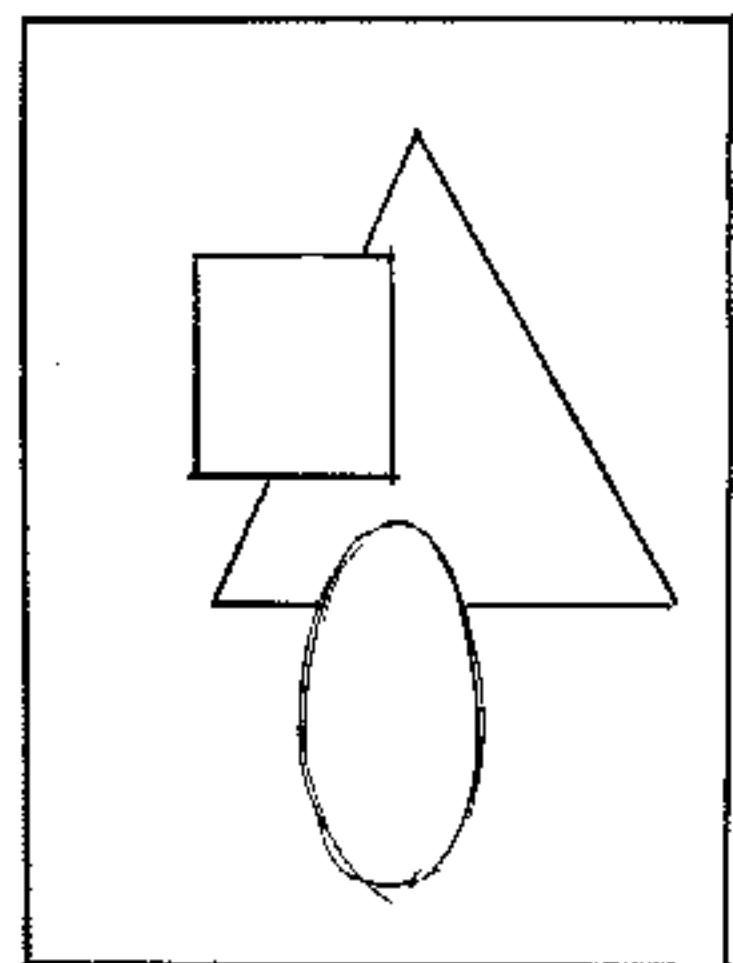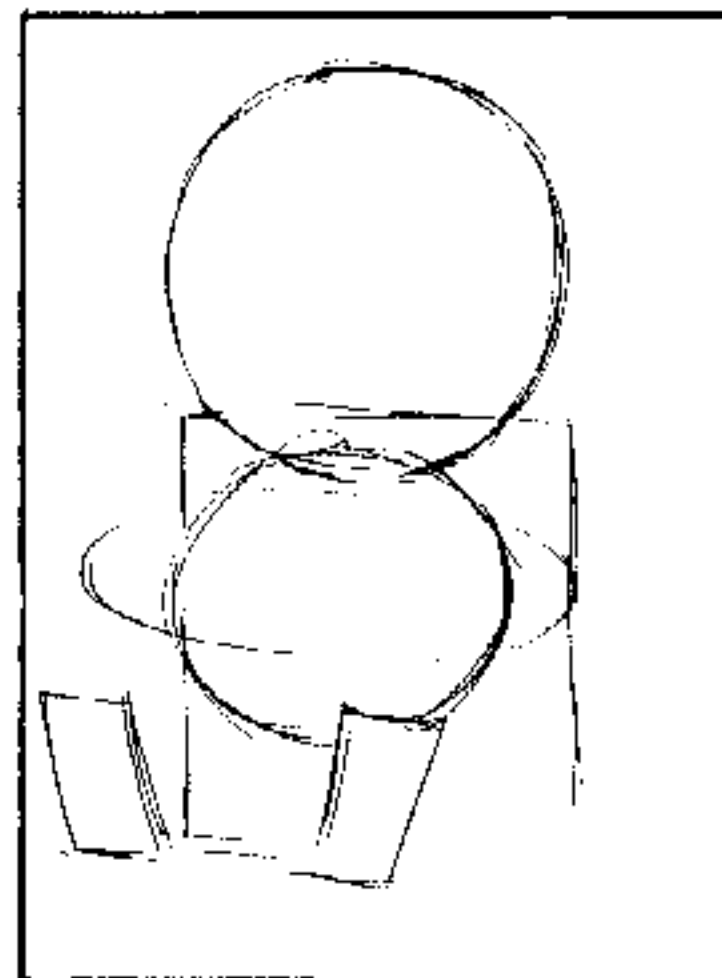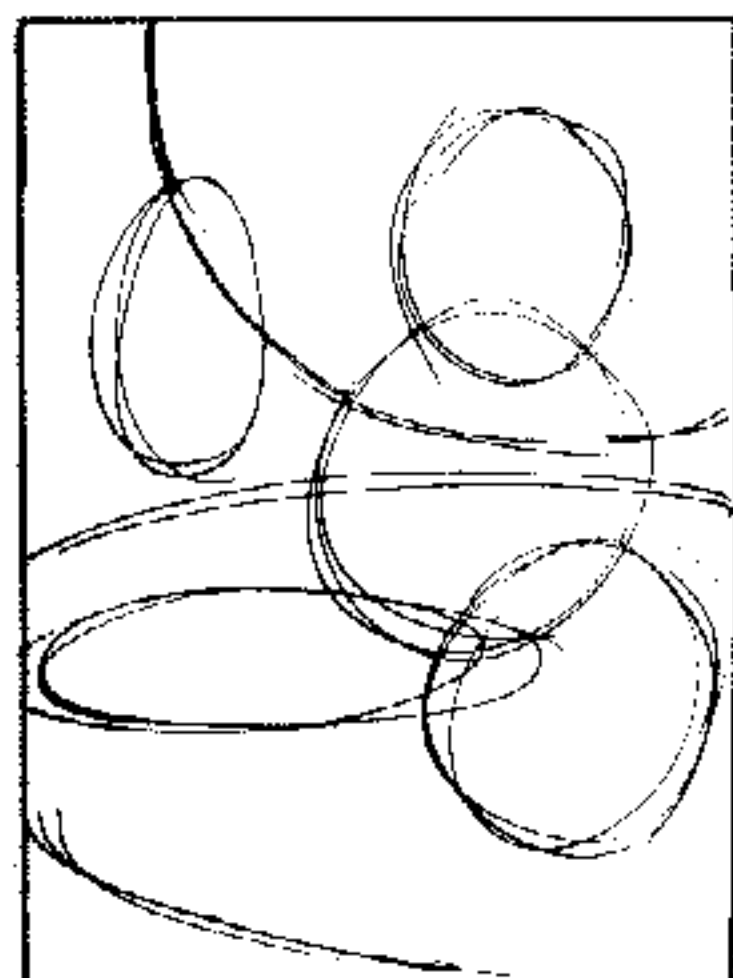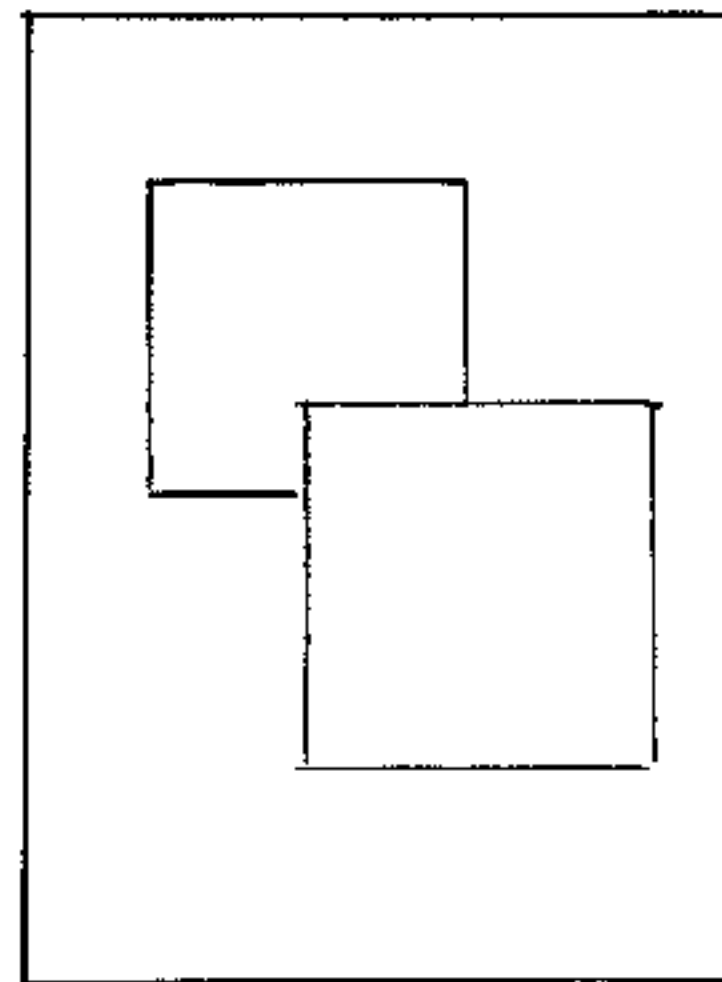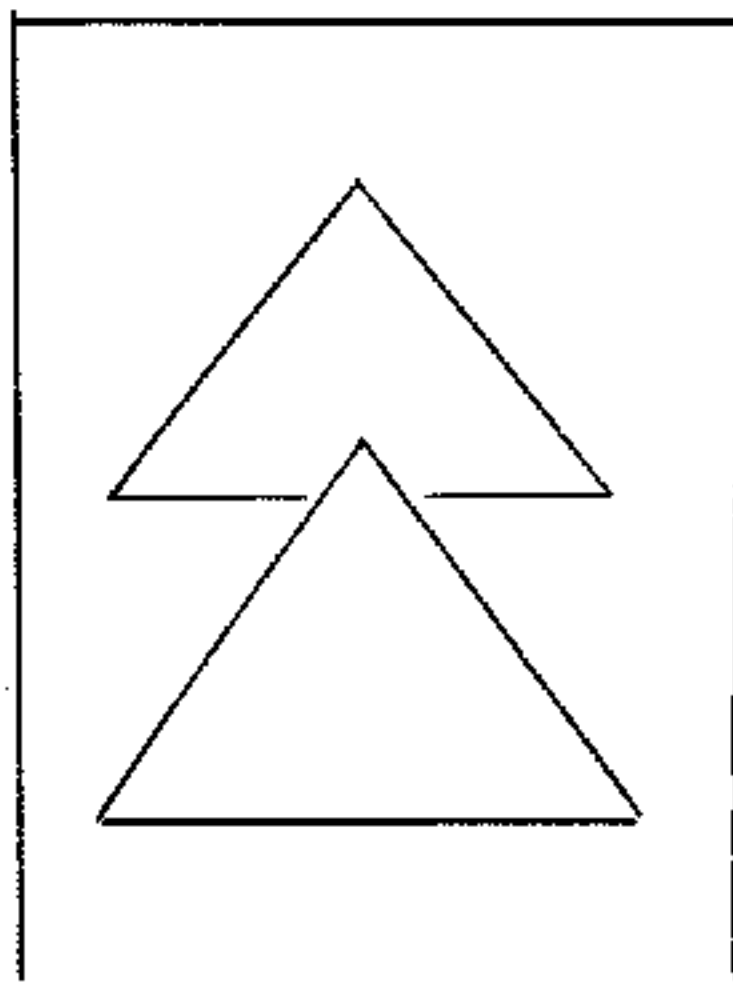
LAUN
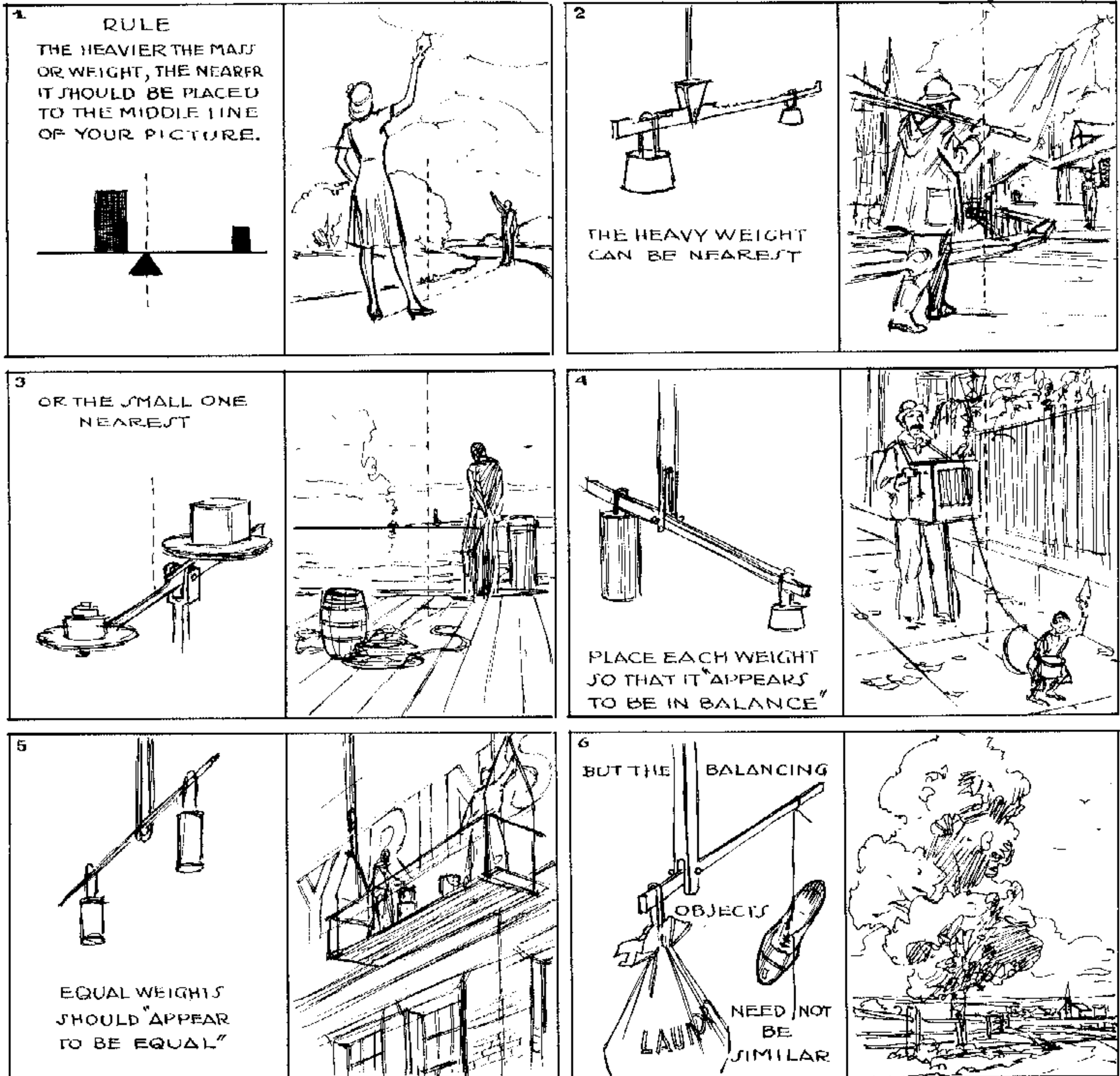
To be pleasing, the material within a picture needs balance, or should seem to be pleasantly reposing within the picture limits. Balance is obviously "off" when we feel that the limits would seem better if moved over, or more space added or cut away. This is the best guide we have, for there are no infallible rules of composition. About the only rule is that we give the greatest variety of spaces possible, no two duplicating one another in size or shape (except in strictly formal arrangements, where all things are balanced equally on each side). If two forms are equal, let one overlap the other so as to change the contour. Variety is the spice of composition. We make a small weight balance a heavier one by placing it farther away from the middle of the subject, or the fulcrum, which is the middle point of balance. Balance in composition is a sense of equilibrium between the masses of light and dark, or of the area and bulk of one thing balancing another. The heavier the mass, the nearer the middle—the smaller the mass, the nearer the edge—is a good axiom.
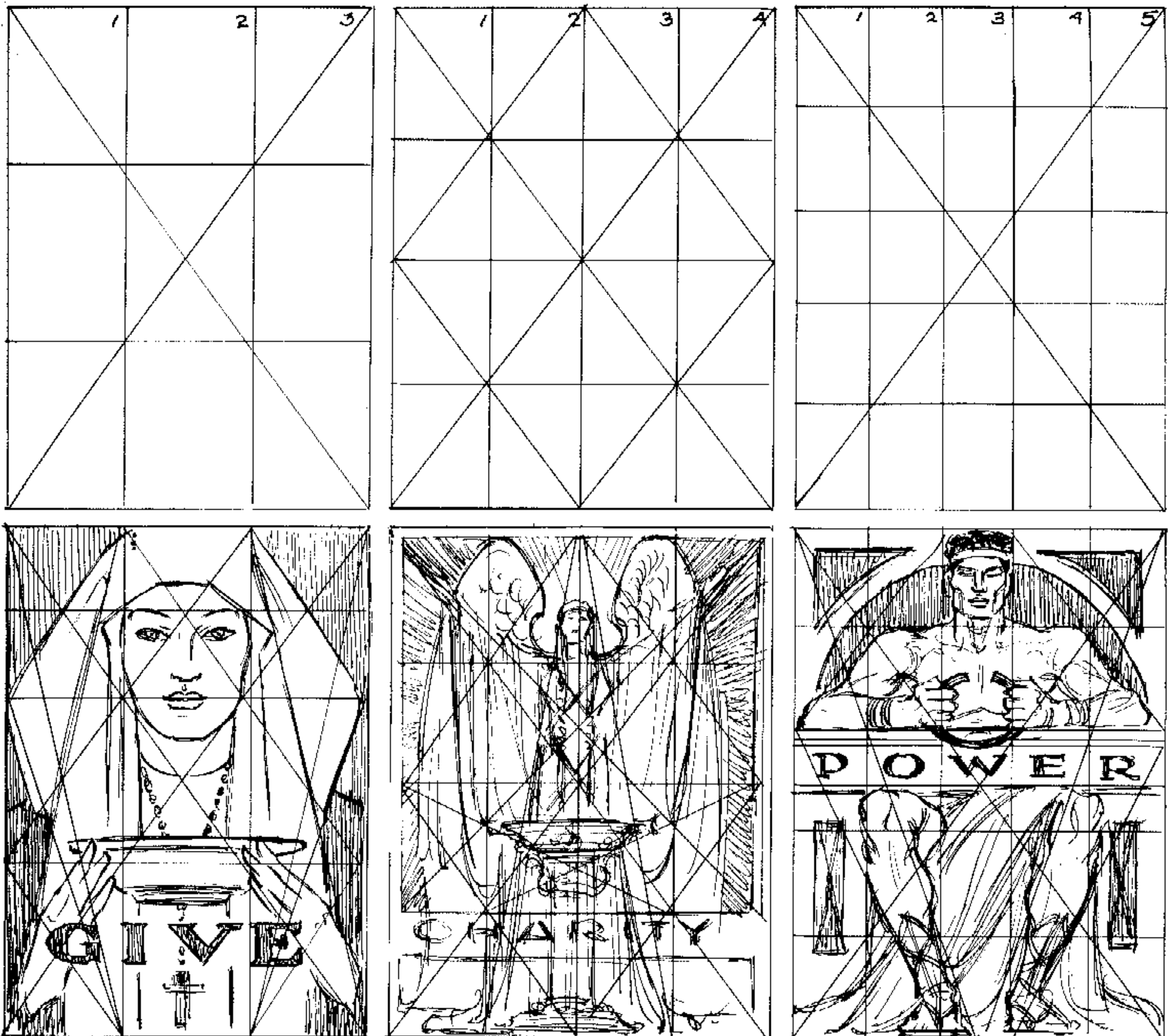
FORMAL DIVISION APPLIES BEST TO SUBJECTS OF A DIGNIFIED OR RELIGIOUS NATURE

There are times when we wish to achieve great dignity of arrangement. Since the Creator's basic design for animate form is the duplication of one side by the other, such as the two sides of the human body, arrangement based on the same plan takes on the same sort of dignity. It does not mean that each side must duplicate exactly, but there should be a feeling of complete equalization of the units or masses, the line and spaces, of one side with the other. Church murals invariably follow this plan. It may be used to great advantage in symbolical subjects, appeals for charity, heroic subjects, or to suggest peace and serenity. Formal balance was almost the only approach in earlier times, and great compositions have been built with it. It is largely the formality of design which lends such magnificence to the work of Michelangelo, Rubens, and Raphael.

Formal subdivision may also be used informally if one is adept enough. I have introduced on the next page another method, quite apart from either formal division of space or dynamic symmetry. I have never found either as satisfactory as this new approach, and I hope it will prove of great benefit to others.

Panel 1:
SECOND, DRAW DIAGONAL ONE WAY. (FROM EITHER
OPTIONAL PERPENDICULAR (DO NOT PLACE AT MIDDLE OR QUARTER POINTS
AT INTERSECTION DRAW HORIZONTAL
FIRST DRAW ANY
SIDE)

Panel 2:
NOW DRAW A SINGLE DIAGONAL
TO ANY RECTANGLE PRODUCED
LIKE THIS ◻ or this ◻
NOT THIS ⊠

Panel 3:
NOW DRAW NEW HORIZONTAL AT ANY INTERSECTION
INTERSECTION
DRAW NEW PERPENDICULARS AT ANY

Panel 4:
ADD MORE NEW DIAGONALS OR PERPENDICULARS AS YOU CHOOSE AS NEW SPACES ARE CREATED.
BY THIS KIND OF DIVISION NO TWO SPACES
ARE DUPLICATES. REMEMBER NOT TO DIVIDE ANY SPACE LIKE THIS ⊠..
BUILD IN YOUR SUBJECT BY ADHERING AS MUCH AS POSSIBLE TO THE STRUCTURAL LINES YOU HAVE CREATED · DON'T GIVE UP.

This is a plan of subdivision of my own. It offers greater freedom to the artist. Study it. It will help you to divide space unequally and interestingly. Start by dividing the whole space unequally with a single (optional) line. It is best to avoid placing the line at a point which would be one-half, one-third, or one-fourth of the whole space. Then draw one diagonal of the *whole* space from diagonally opposite corners. At the intersection of the diagonal and your first line, draw a horizontal line across the space. Now draw diagonals in any of the resulting rectangles, but only one to a space. Two diagonals crossing like an X would divide the rectangle equally, which we do not want. Now you may draw horizontals or perpendiculars at any intersection, thus making more rectangles to divide by diagonals again. In this manner you will never break up the same shape twice in the same way. It offers a great deal of suggestion for the placement of figures, spacing, and contours, with no two spaces being exactly equal or duplicated, except the two halves on each side of the single diagonal. If you have a subject in mind you will begin to see it develop.

A DEMONSTRATION OF INFORMAL SUBDIVISION

I HAD ONLY AN IDEA IN MIND OF SHOWING A LOT OF LITTLE
GNOMES PLAYING WITH A PEN. SO FAR I HAD NO IDEA OF HOW
I WOULD ARRANGE THEM. I DIVIDED MY SPACE AS SHOWN.
THE ABSTRACT SHAPES THUS SUGGESTED THE COMPOSITION.

FROM THE FIGURES
"ROUGHED" INTO THE
SKETCH, I DEVELOPED
THEM FURTHER.
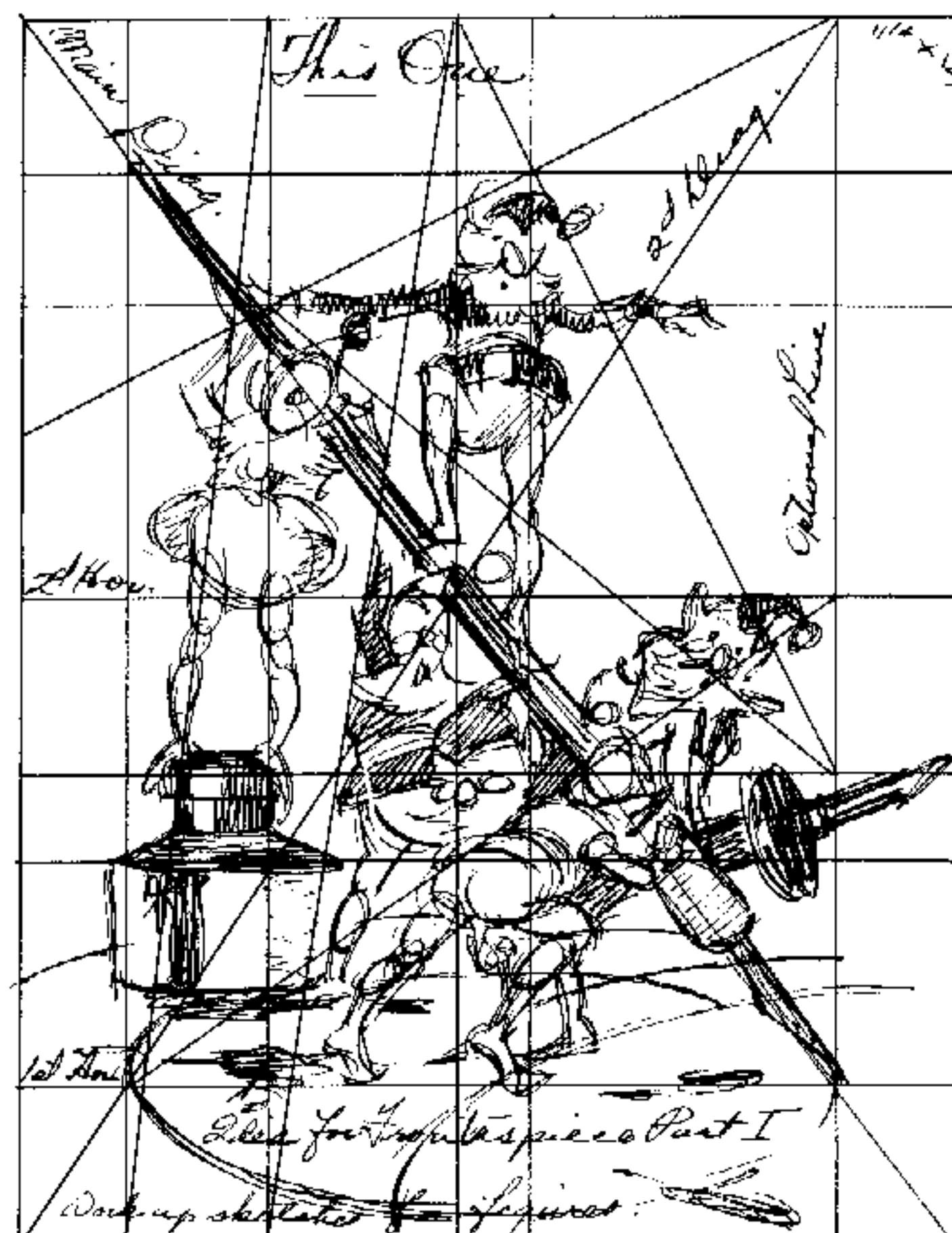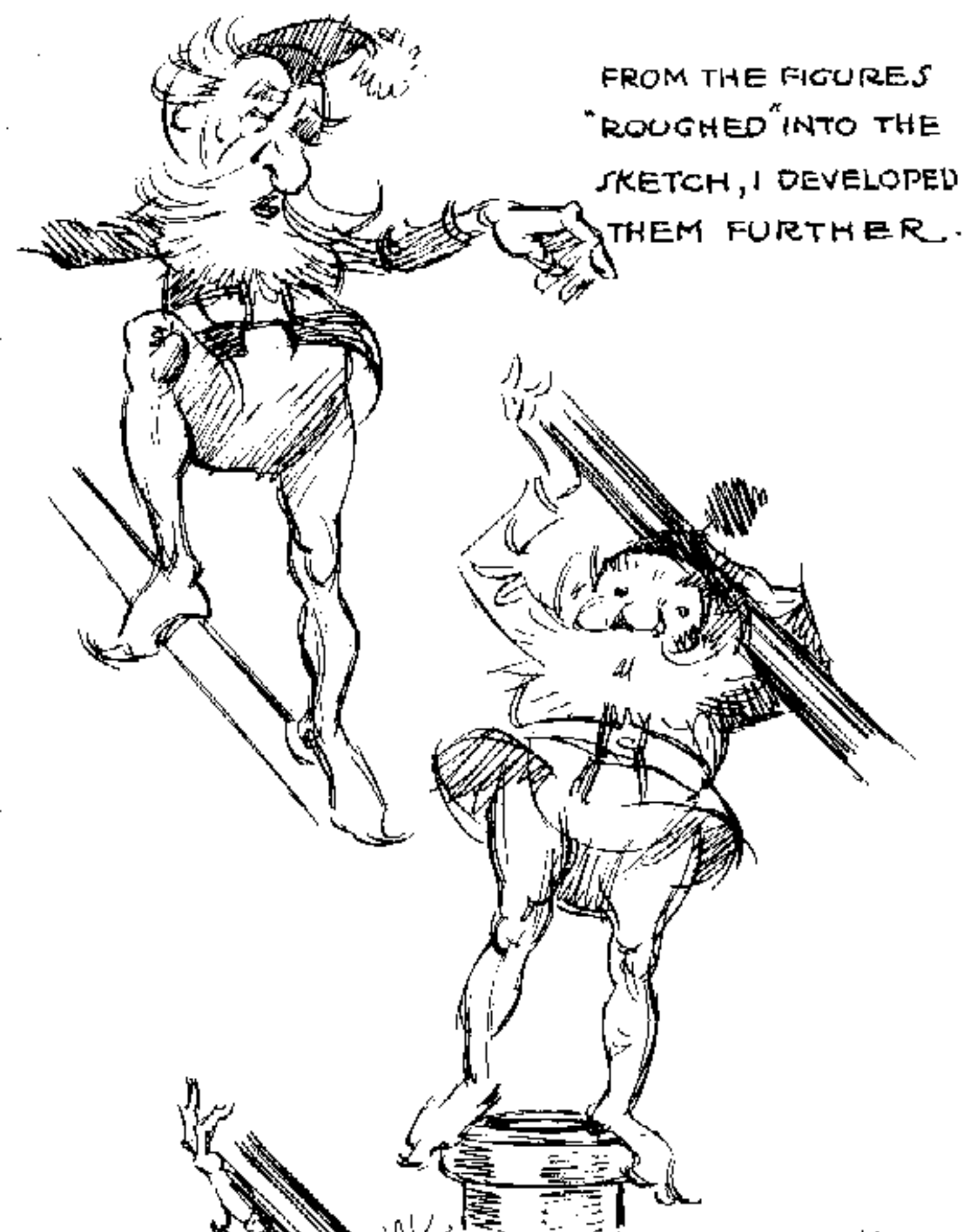
FROM THIS PRELIMINARY WORK, THE FINISHED FRONTISPIECE TO PART ONE WAS CREATED.
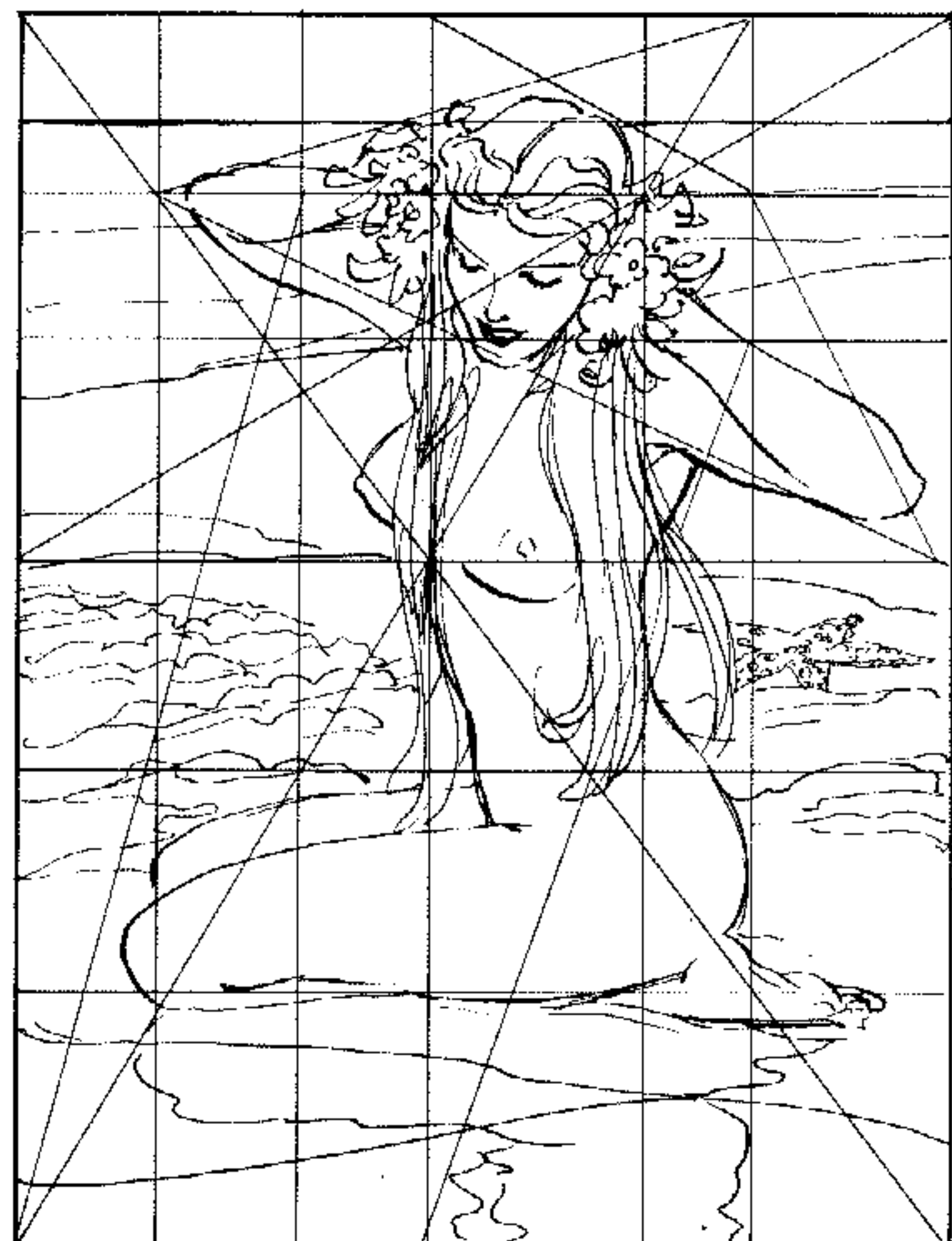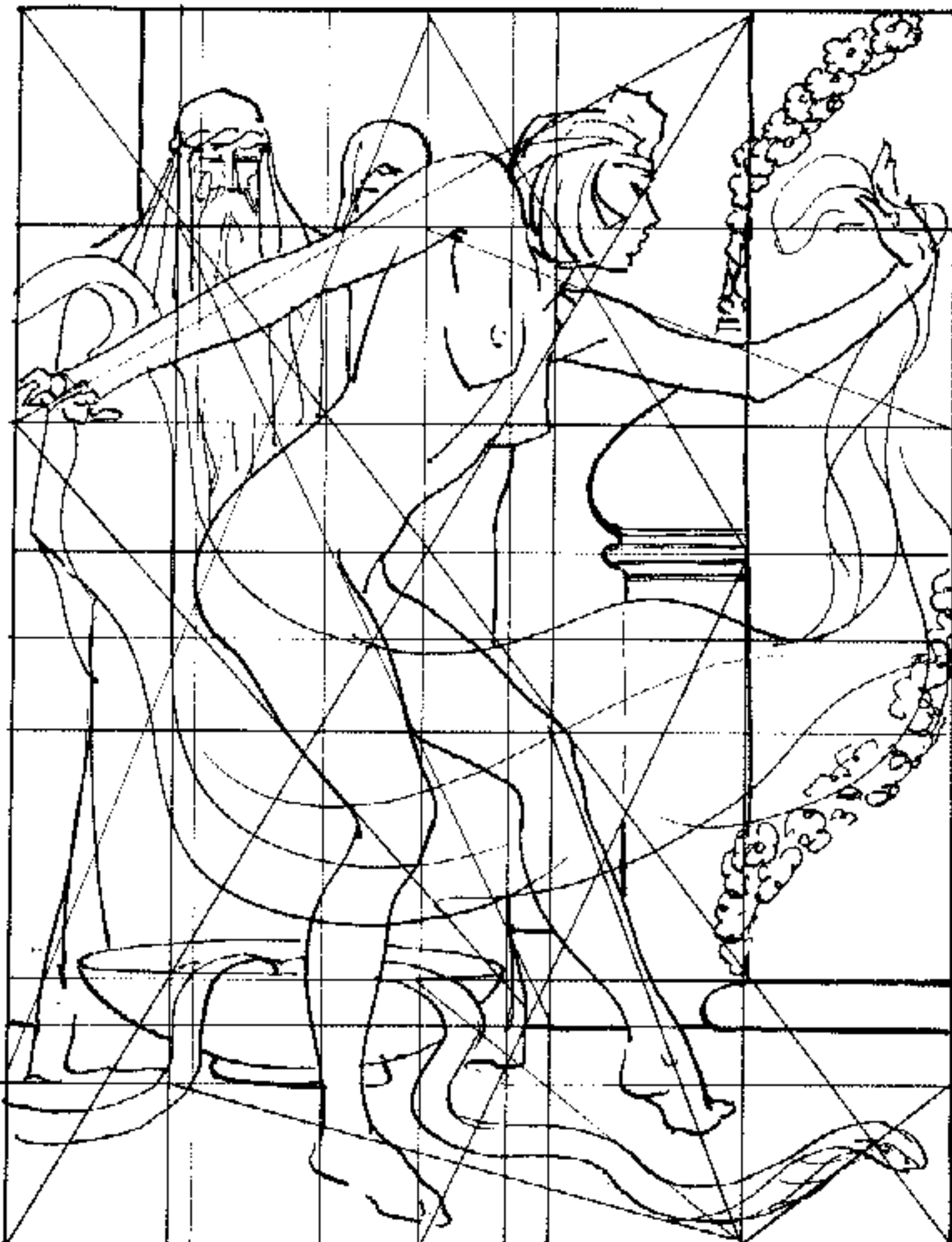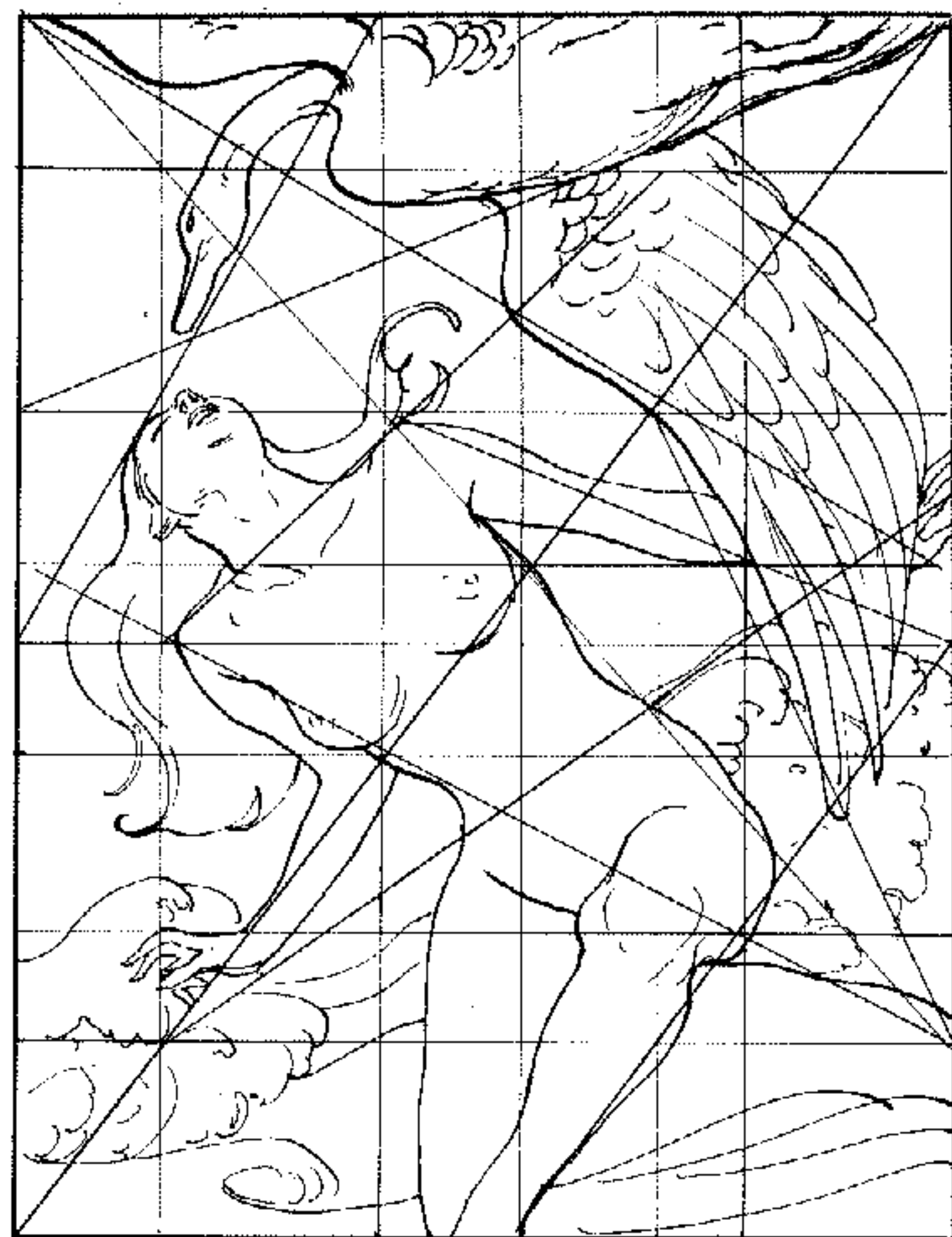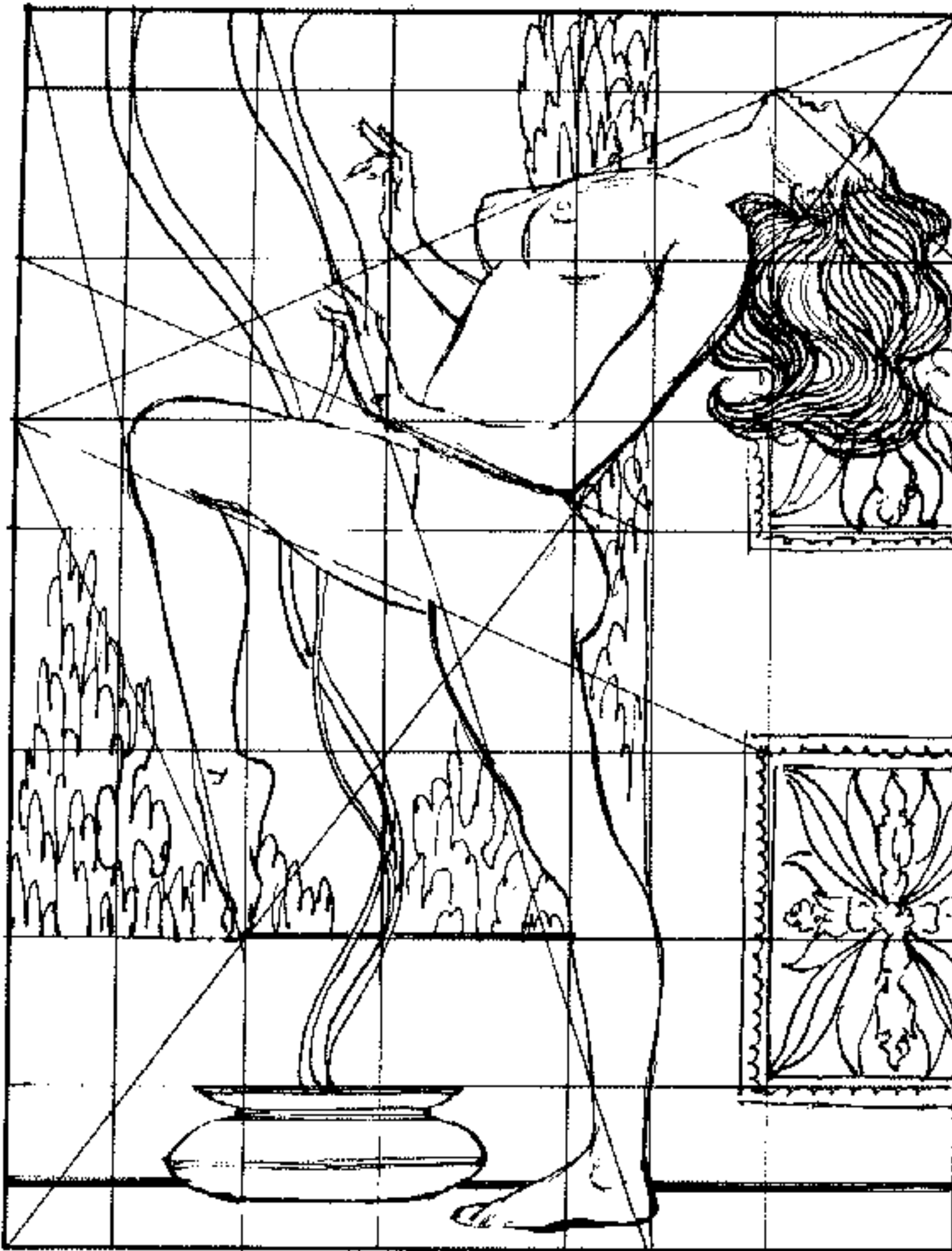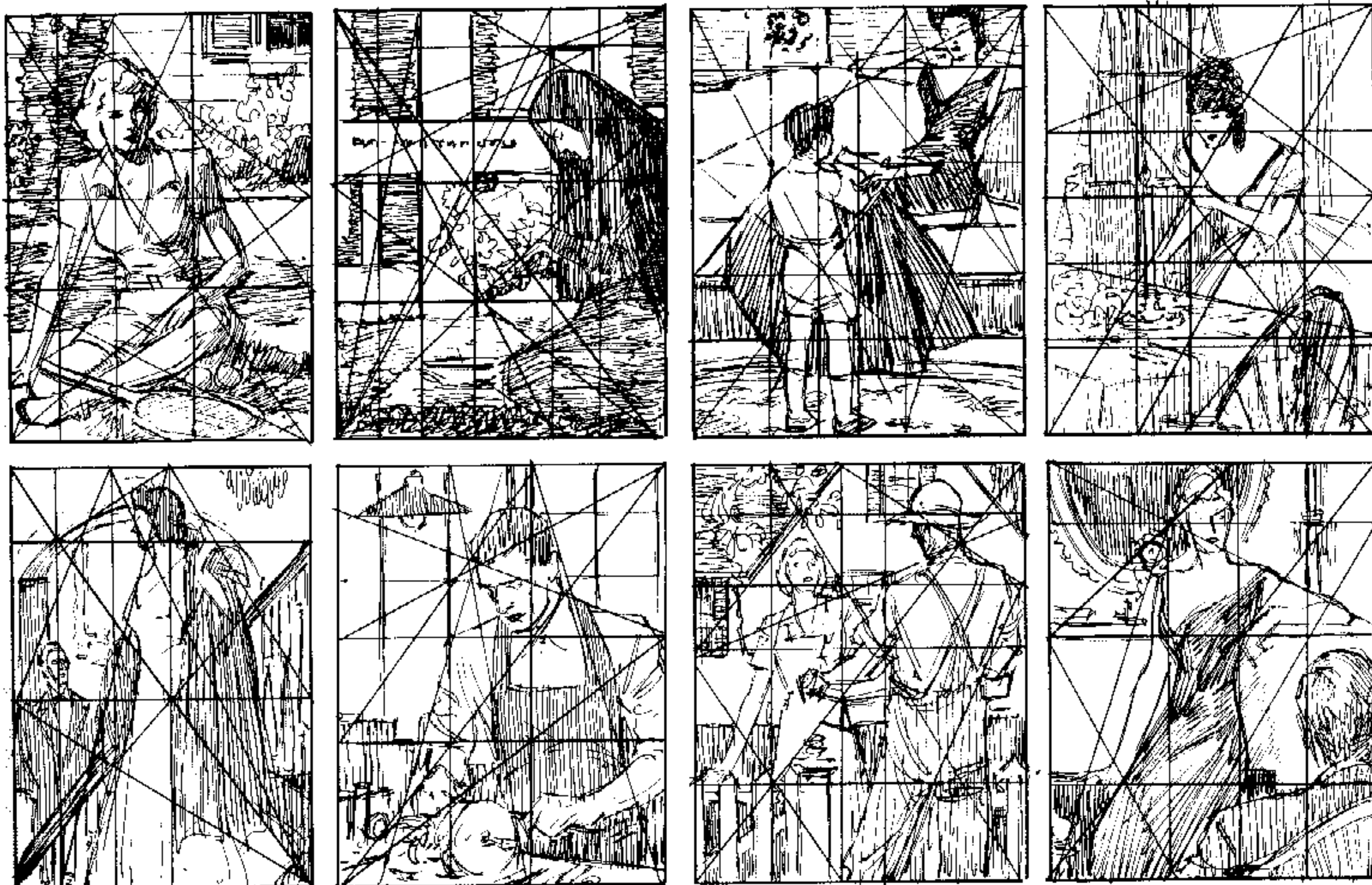
MAKE THUMBNAILS. THE DIVISIONS HERE SUGGESTED THE SUBJECTS AND ARRANGEMENTS.

Since, when a space is divided in the manner shown in these pages, selection plays a great part, and invention the rest, it cannot avoid being creative. That is its strongest recommendation, in comparison with forms of subdivision that start you out with a "set" or formal arrangement to begin with. You start inventing with your first line when you use informal subdivision. It helps to get you over the emptiness of blank paper before you, without an idea in your head. That, I assure you, is the feeling most of us experience, and you probably already know what I mean. If you have a subject in mind, it will develop with one or two tries. If you have no subject in mind, pretty soon the lines will start suggesting something, as these did in the little drawings above. In starting out I had no intimation of what the subjects would be. This method is invaluable in working up ideas, layouts, small compositions. As the ideas develop they can be carried out with models, clippings, and so forth. When the original subdividing lines are erased, it is amazing how well the composition balances or "hangs together." I urge you not to pass this up without a tryout. It has often saved the day for me, and I admit that even in my own work I am often so "stymied" for a good arrangement that I turn to it in great relief. While all of the compositions of the book are not so based, many of them are, and in my estimation the better ones. Any one of the arrangements on this or the preceding pages would be intriguing to do as a painting, and I only wish I had the space. Most artists develop an eye for composition eventually, but this device will get you well on the way. Draw the dividing lines lightly so they can be easily erased.

HORIZON
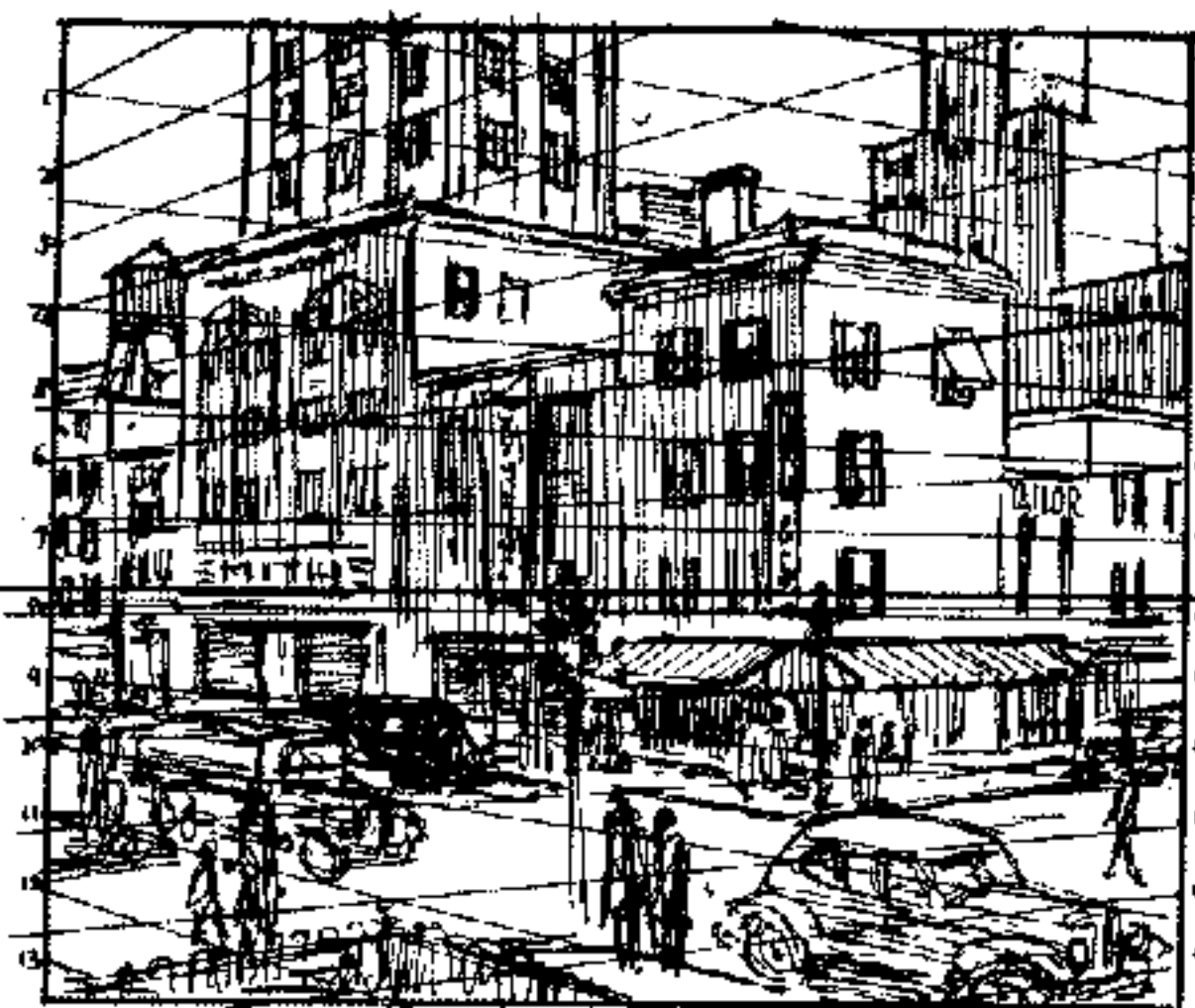
TWO VANISHING POINTS PERSPECTIVE

A FAST WAY TO COMPOSITION. MARK OFF EVEN SPACES DOWN EACH SIDE. RUN LINES OUT TO VANISHING POINTS, THRU PICTURE. YOU CAN NOW USE YOUR EYE, FILLING SPACE AS DESIRED.

ONE VANISHING POINT PERSPECTIVE

TAKE A POINT ON THE HORIZON. DRAW RADIATING LINES IN ALL DIRECTIONS FROM IT. YOU CAN NOW BUILD ON THOSE LINES BY CHOICE. OF COURSE YOU NEED TO KNOW PERSPECTIVE TO DO IT.

HORIZON
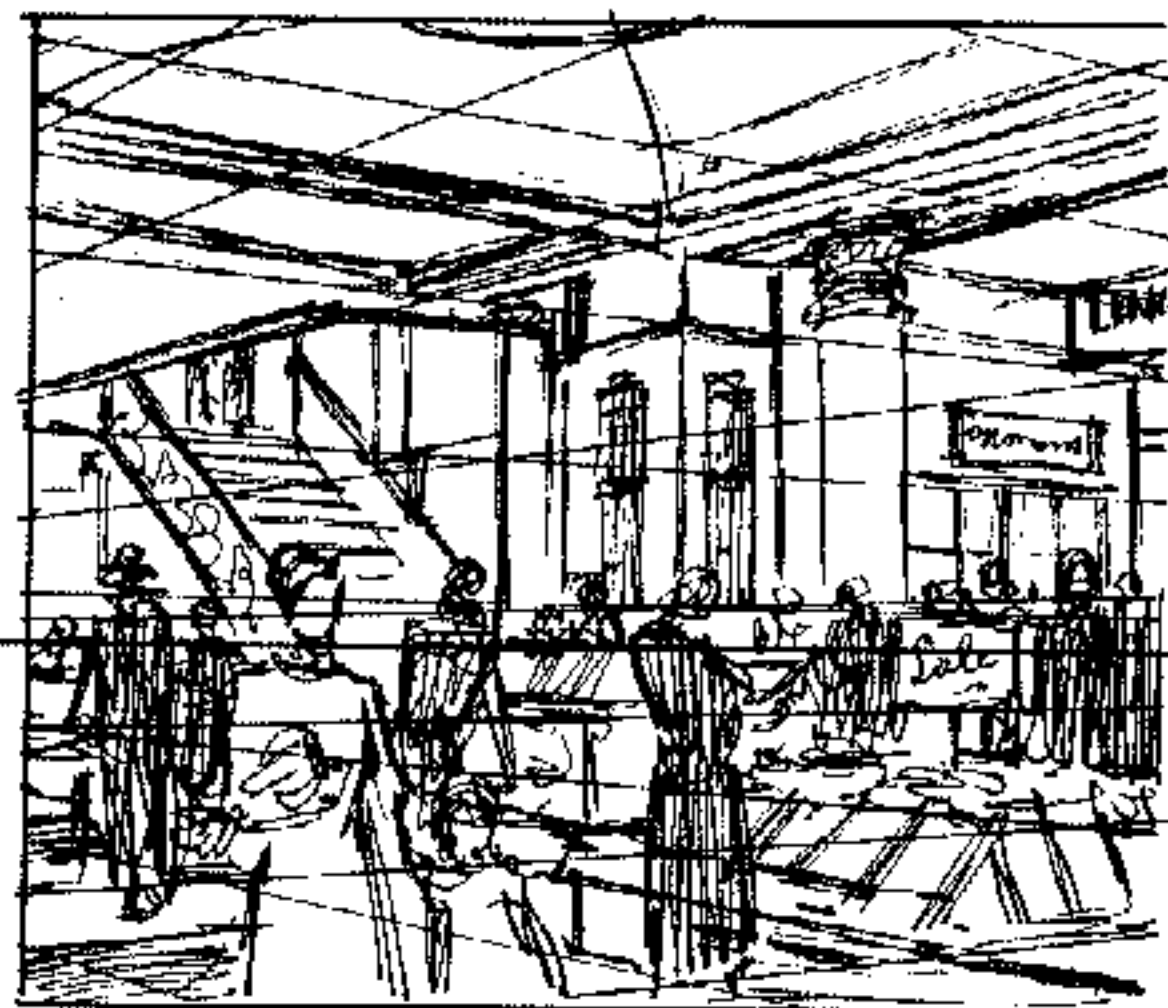
THE SAME APPLIES TO INTERIORS.

ALSO ONE POINT FOR INTERIORS.

THE PERSPECTIVE LINES ARE MERELY GUIDE LINES TO HELP THE EYE.

VP

PICTURE AREA.

VP
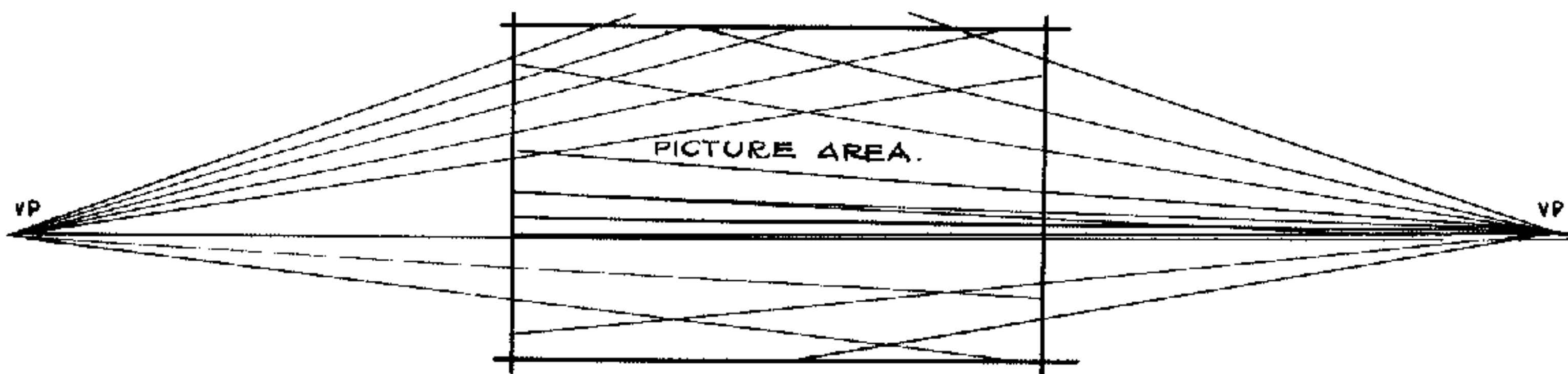
PLAN YOUR PICTURE IN MINIATURE THIS WAY. YOU CAN LATER SQUARE IT OFF FOR ENLARGEMENT. I USE THIS PLAN A LOT TO GET RIGHT INTO A GIVEN SUBJECT. THIS IS A MOST PRACTICAL PROCEDURE. NOW IF YOU DO NOT UNDERSTAND PERSPECTIVE, YOU'D BETTER STUDY IT. YOU CANNOT GET ANYWHERE WITHOUT IT.

EYE LEVEL WITHIN THE PICTURE

EYE LEVEL BELOW THE PICTURE

EYE LEVEL ABOVE THE PICTURE

EYE LEVEL ABOVE THE PICTURE
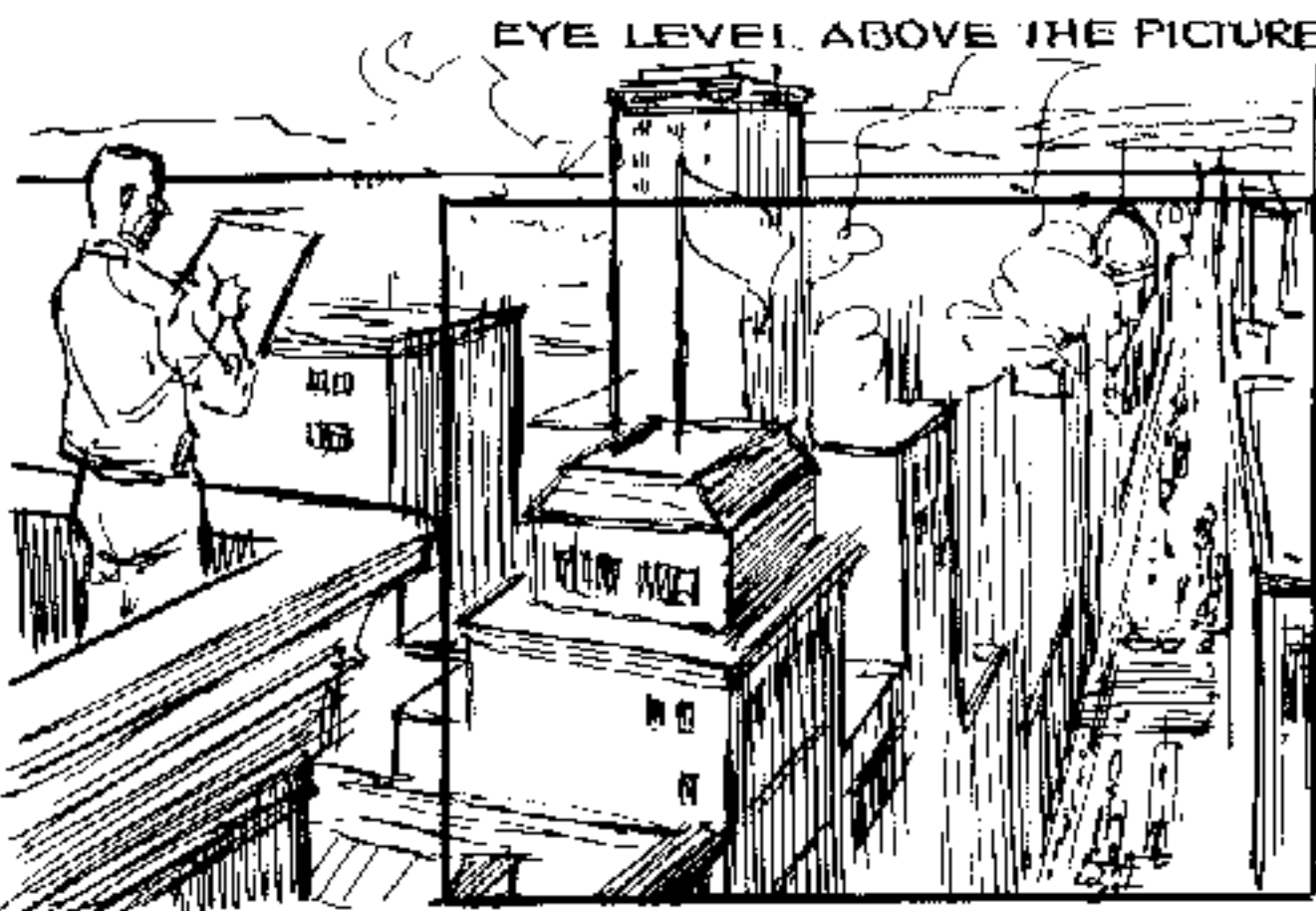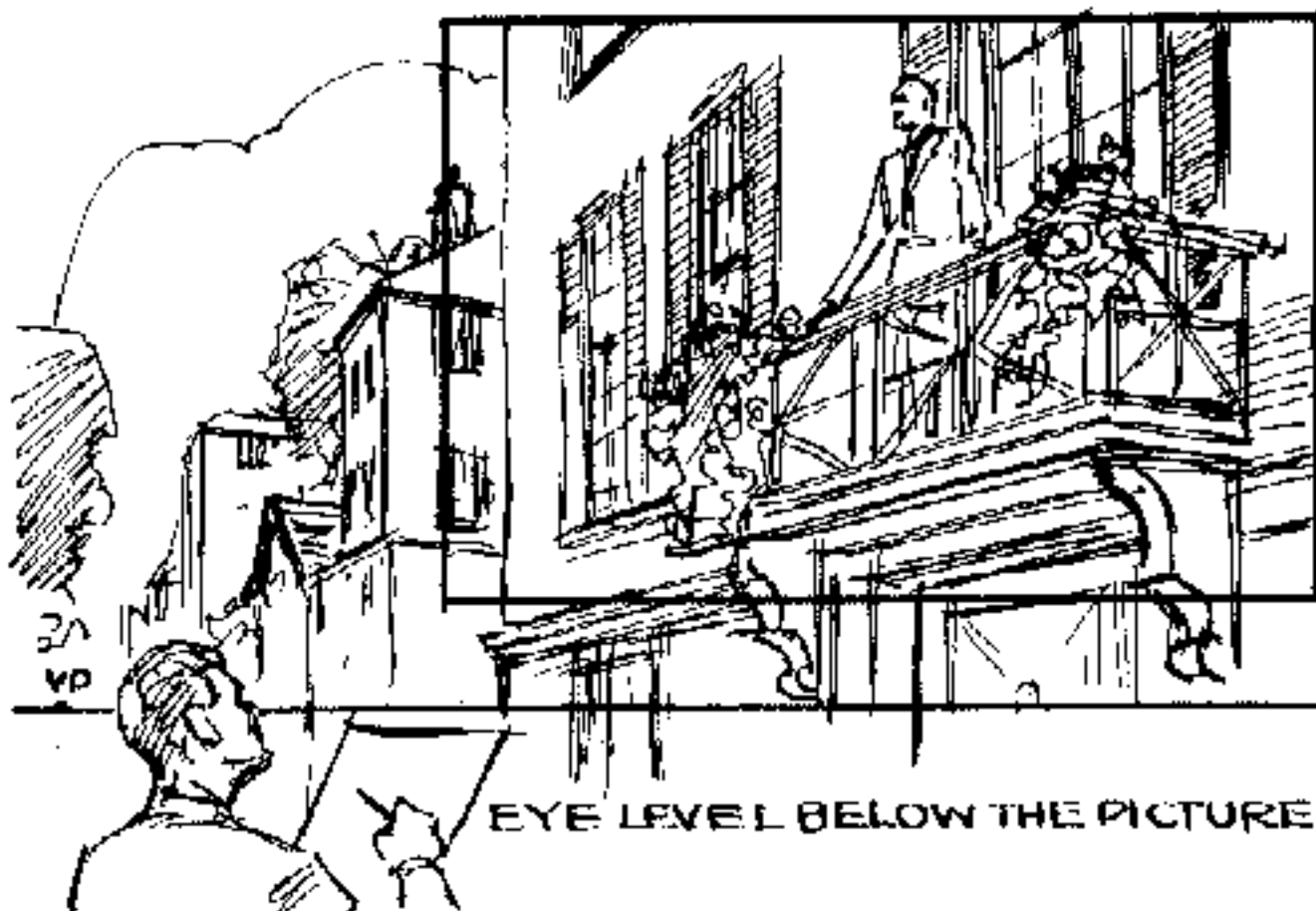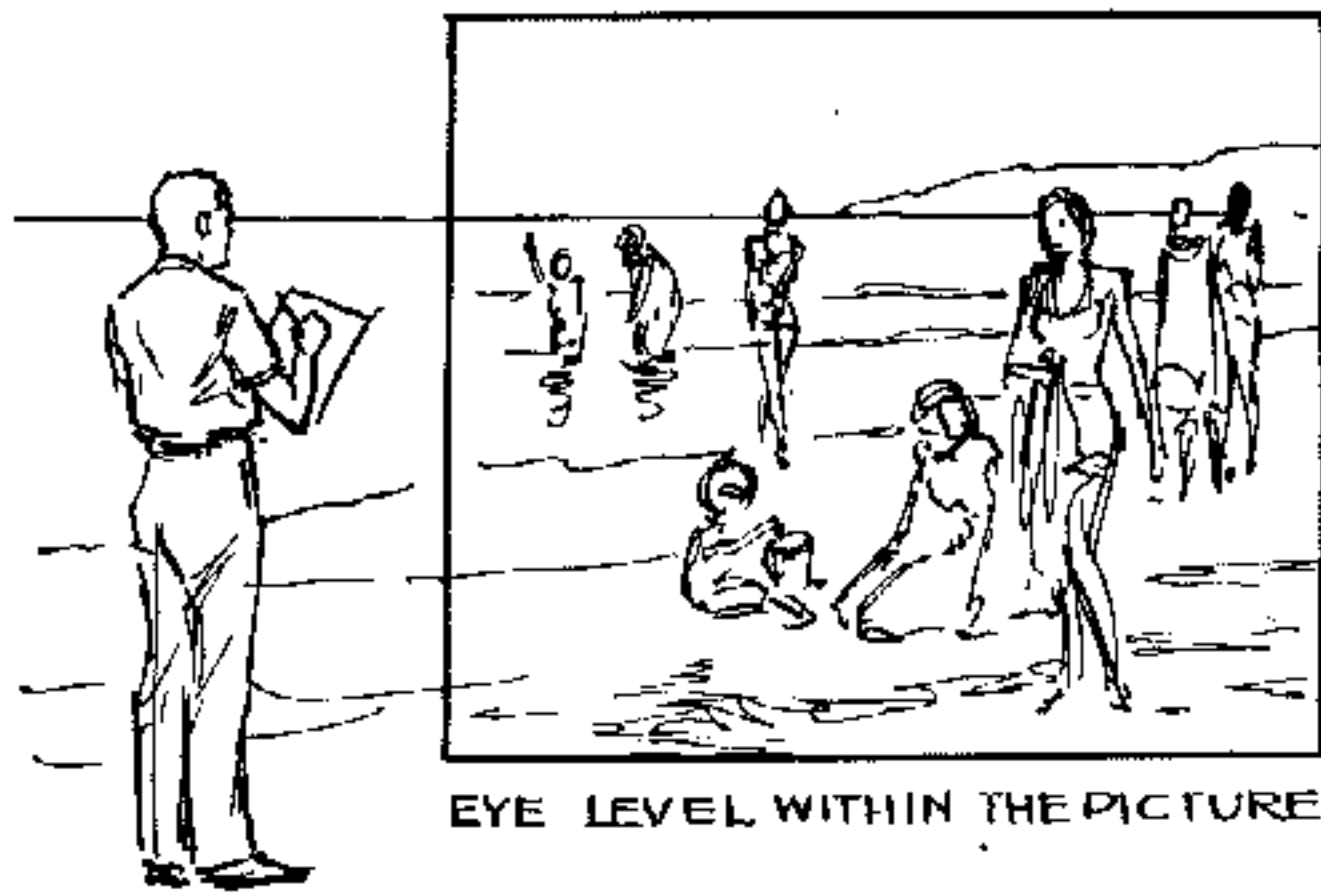
Perspective is the first and foremost means of depicting space on a flat picture plane and the natural or normal aspect of things. If modern art chooses to ignore it, modern art chooses to suffer the negative response thereby evoked. But in illustration we cannot ignore it and make our work appeal with any conviction of reality.

You can easily check any copy to find the horizon. Simply carry any receding straight lines back until they meet in a point. These lines, of course, should be parallel to the ground plane, like two floor boards, two ceiling lines, two parallel sides of a table, or the top and bottom lines of a door or windows. The point at which such lines meet will fall in the horizon. Draw a horizontal line straight across through such a point and that is it. When you have your horizon, note where it cuts across the figure. Then it must so cut across all other figures, at the waist, breast, head, or wherever it comes. All added units *must have their vanishing points in the same horizon.* Suppose you have a clipping of an interior. By finding the horizon you can estimate the height of the camera. By adjusting the figure you may wis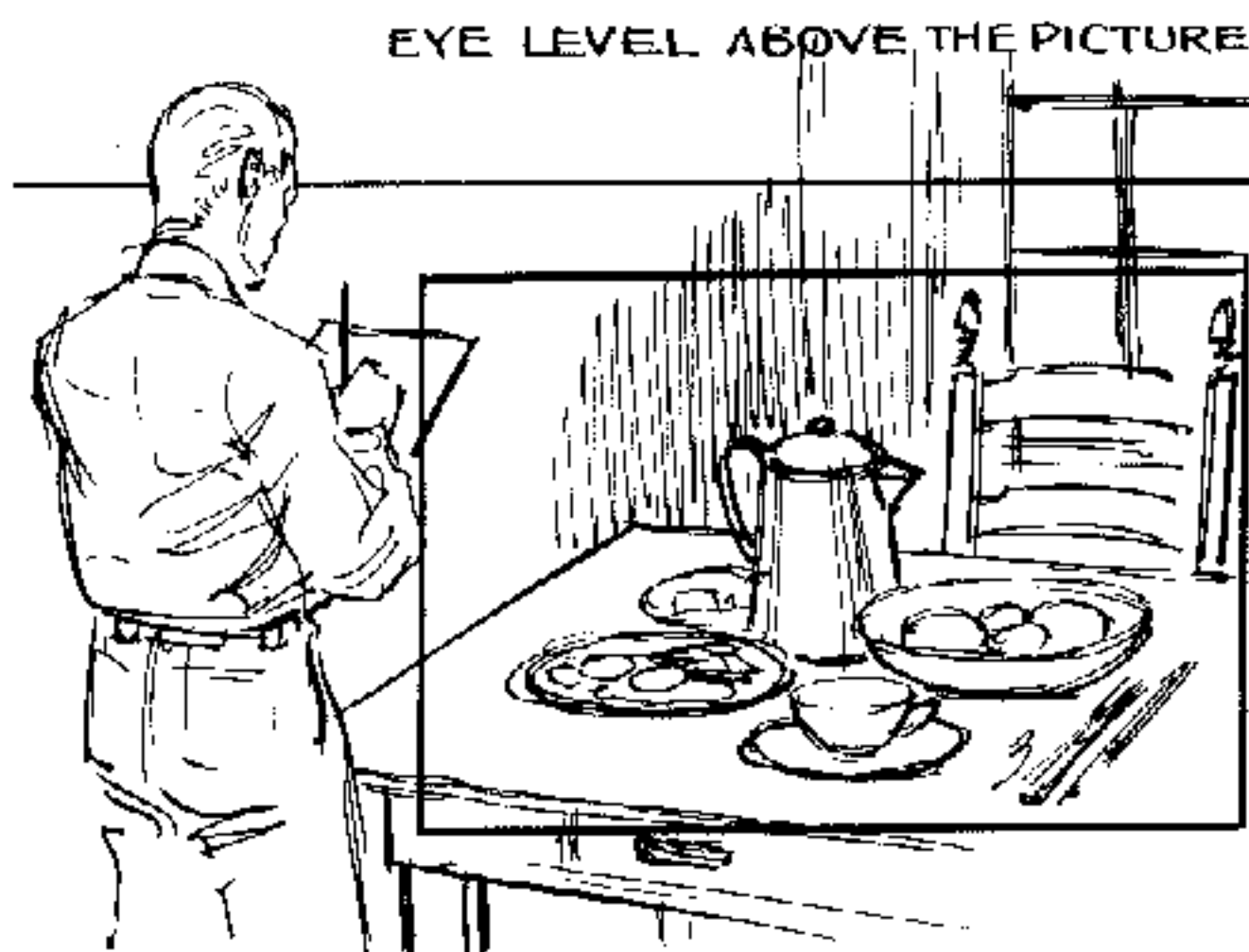h to draw within that same interior with this camera level, you can make the figure seem to fit in perspective. Cameras are usually at breast level, so see that the horizon cuts through the figures properly. This is about the only way there is to insert figures properly, so that they will all seem to be standing on the same floor.

Another advantage: if you know beforehand about how high the horizon appears above the floor in the intended copy, you can then adjust your camera to that height when taking pictures of the models whom you intend to use in the picture. You cannot shoot at just any level and make it fit your copy.

When redrawing copy to fit a new eye level, first find something of known measurement in the copy. For instance, a chair seat is about eighteen inches off the floor. Draw a perpendicular at the corner of the chair and measure it off in feet. Then you can take any point in the ground plane. The

perpendicular acts as a measuring line for uprights. Draw a line from the bottom of the measuring line, through the chosen point on the ground plane to the horizon. Then carry the line back to the measuring line at whatever height desired. Erect a perpendicular at the chosen point, and the similar height is now carried back to the place you want it. This is exactly the same principle as placing figures on the same ground plane.
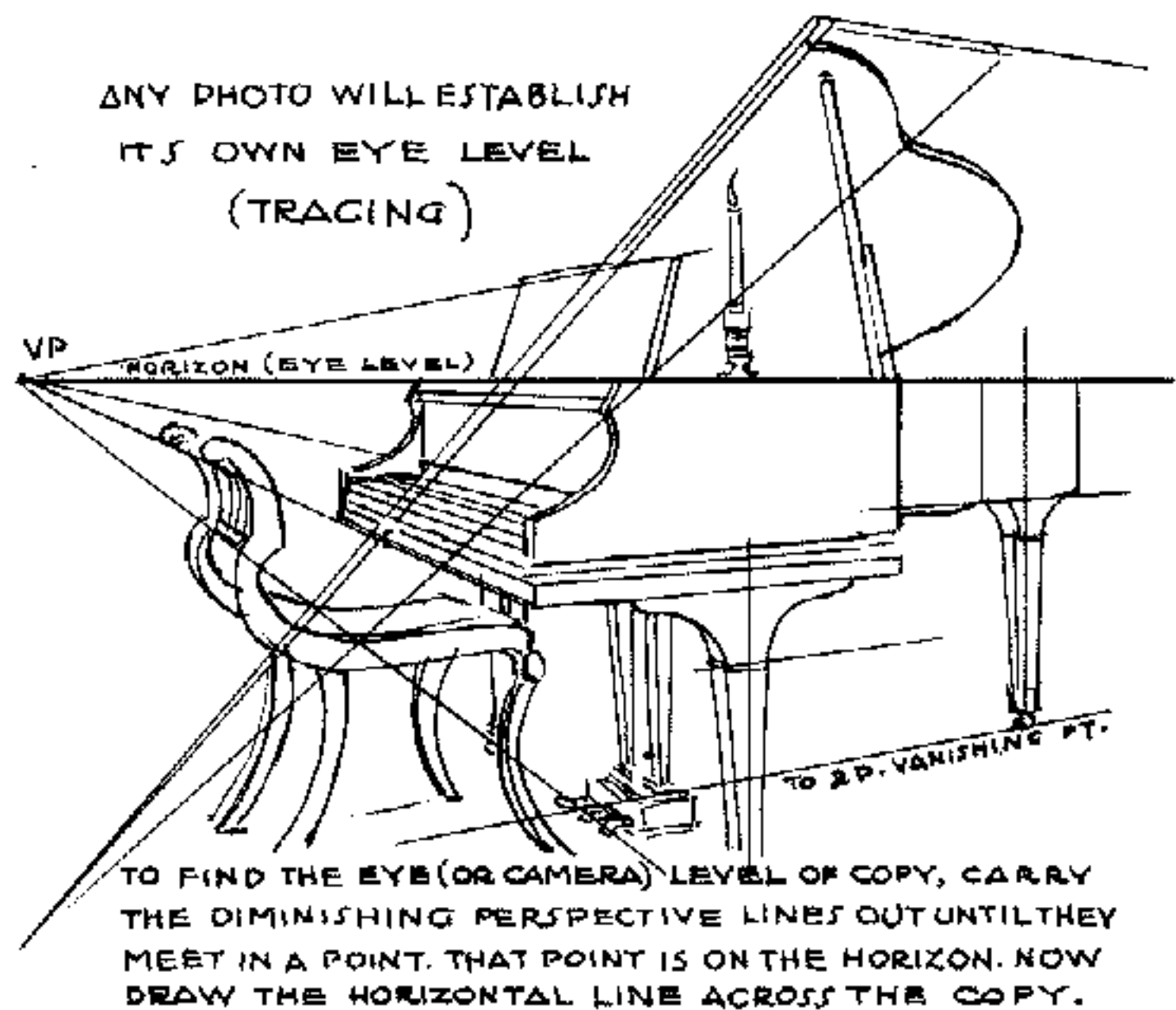
The accompanying sketches will serve to illustrate the various placements of the eye level or horizon (which is the same thing) and the relationship of one unit to another. To make it a little clearer I have drawn the artist outside his picture, representing you and your viewpoint. I have then squared off the picture material. These will show why the horizon may be at any height in a picture, and also that it is determined by the height and point from which viewed.

I have taken a piano and some figures showing how they must be related. I have also tried to demonstrate the variety of effect to be got out of any subject by using different eye levels. This opens up a world of opportunity for creativeness. A subject rather ordinary at ordinary eye level may become quite startling when viewed from above or from down low. . . . A high eye level is good when you want to break down into text space. A ground-level viewpoint is good when you want a horizontal base line.

Understanding perspective in the figure, you can transpose figure copy to various eye levels, thus permitting you to use copy which you otherwise could not. So long as you have drawn your figure differently and in your own way, no one can object. This is not always easy. It is really better to pay a model, pose her as you wish, and work the thing out on your own, if you can afford it. Money spent on models is the best investment you could make as a creative artist. Your picture then is indisputably your own.

FIG 1 UNRELATED COPY FIG 2

"3 CLIPS"
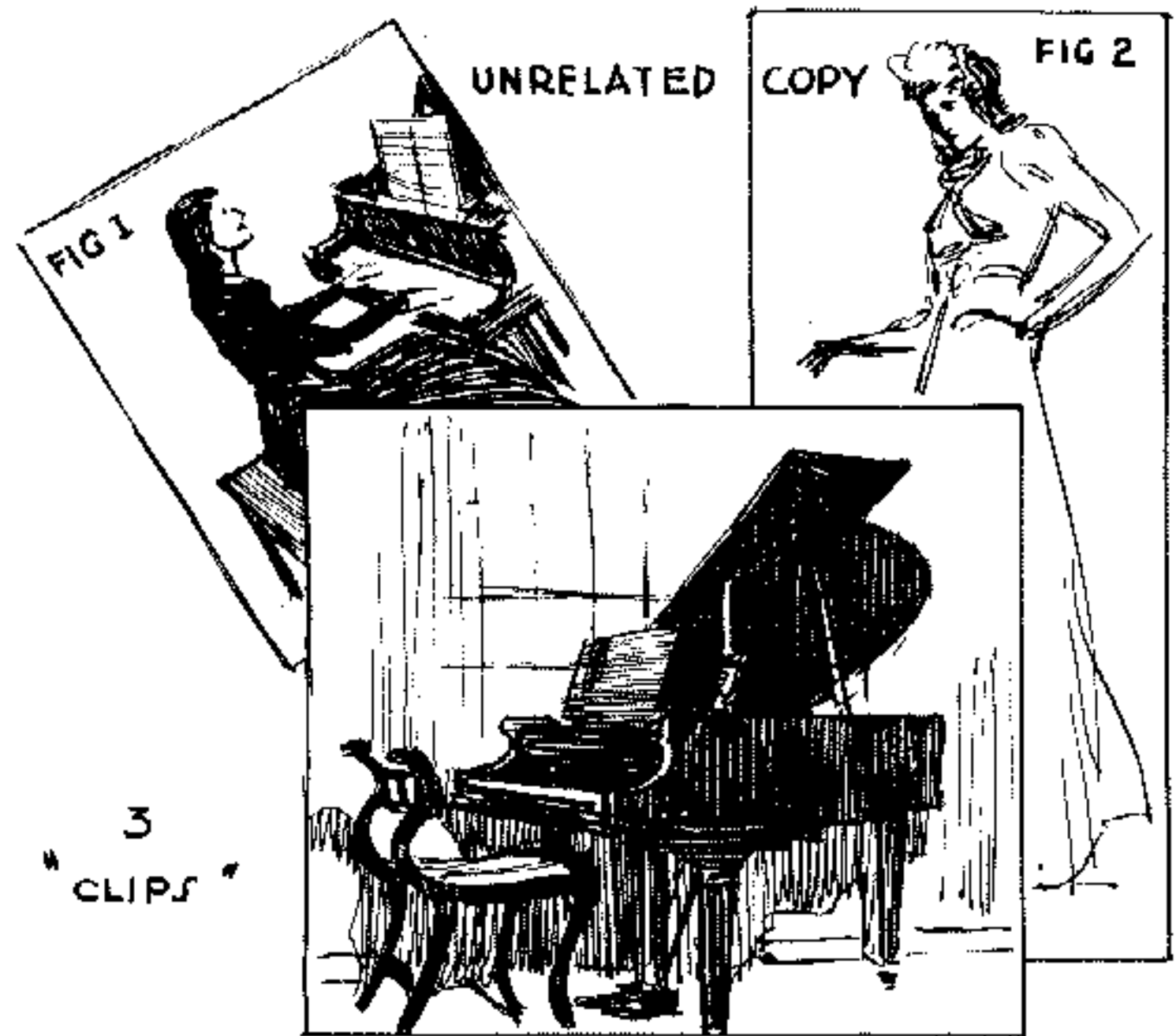
SINCE NONE OF THESE HAVE THE SAME EYE LEVEL ONE MUST BE SELECTED AND THE OTHERS ADJUSTED TO IT · FIRST LET US TAKE THE PIANO AS SHOWN.

ANY PHOTO WILL ESTABLISH ITS OWN EYE LEVEL (TRACING)

VP HORIZON (EYE LEVEL)

TO 2D. VANISHING PT.

TO FIND THE EYE (OR CAMERA) LEVEL OF COPY, CARRY THE DIMINISHING PERSPECTIVE LINES OUT UNTIL THEY MEET IN A POINT. THAT POINT IS ON THE HORIZON. NOW DRAW THE HORIZONTAL LINE ACROSS THE COPY.

VP HORIZON
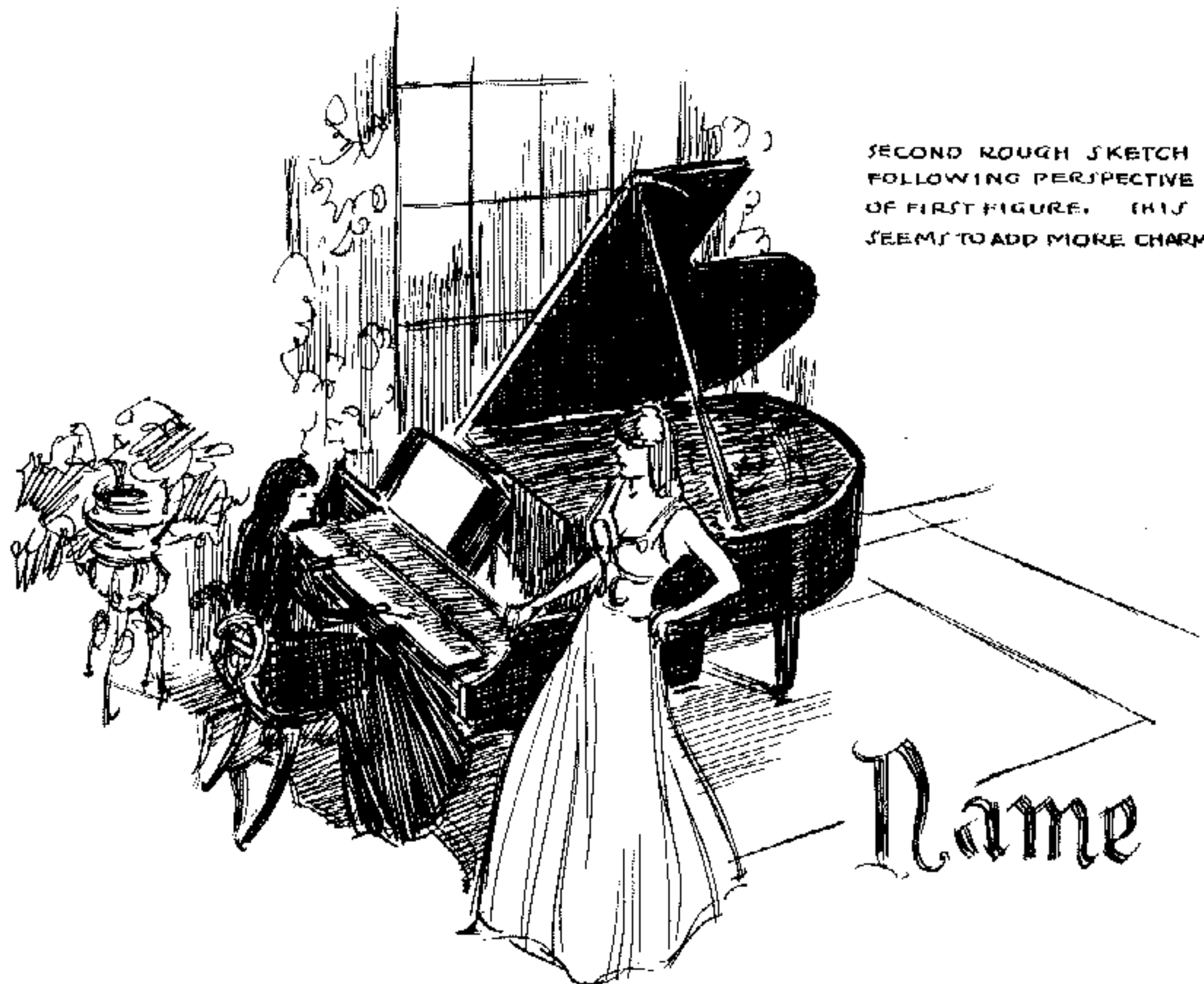
ROUGH IN FIGURES ON TRACING IN CORRECT PERSPECTIVE AS A GUIDE

FIRST ROUGH SKETCH FOR
GENERAL ARRANGEMENT
FOLLOWING PIANO COPY.

SECOND ROUGH SKETCH
FOLLOWING PERSPECTIVE
OF FIRST FIGURE. THIS
SEEMS TO ADD MORE CHARM.

THIRD ROUGH SKETCH FOLLOWING PERSPECTIVE OF SECOND FIGURE. ALSO AN IMPROVEMENT OVER THE FIRST ROUGH ARRANGEMENT.

Name

.VP

IT IS AN EXCELLENT IDEA TO TRY OUT ANY SUBJECT FROM DIFFERENT EYE OR CAMERA LEVELS. YOU CAN OFTEN MAKE SOMETHING STARTLING OUT OF SOMETHING ORDINARY. IF YOU DON'T KNOW PERSPECTIVE, DON'T PUT IT OFF.

It will always be the problem of the artist to take his subject and approach it as differently as possible. There is no doubt that if thought is given in this direction, something unusual can result. John Jones sees almost everybody at about his own eye level. Raise the figures and lower John Jones, and you have him looking up to your characters. There is a certain grandeur and dignity thus given them, something of what we feel when looking up to an orator, a minister in the pulpit, or an actress on the stage. That is good psychology to remember, and it may be used to good advantage.

Opposed to this is the sense of superiority afforded the reader when made to feel that he is looking down on our characters. How much more beautiful a ballroom filled with figures looks from the balcony than from floor level! How we like to climb the hill or mountain and look down on the landscape! The greatest thrill of flying is that sense of height. You can lift your observer psychologically by this means. Too often ordinary pictures are ordinary because no thought has been given to an eye level.

To illustrate a child's story, tremendous significance can be given the illustrations by drawing the pictures at the child's eye level. To the little child everything is so high up, so big. Dad towers over him like some great giant. No wonder he must somehow put over his own importance.

Using different eye levels breaks up your picture areas in very different patterns. It is wise to try out small suggestions in this way. This is one method of testing your inventiveness, and when you get something unusual it pays good dividends. In story illustration as well as magazine-advertising illustration, something rather drastic has to be done to get attention, or "impact," as illustrators love to call it. Here is one way to go after it. Get a stepladder and try it out. Or lie on the floor and sketch.

USING LINE TO PRODUCE A FOCAL POINT IN SUBJECT
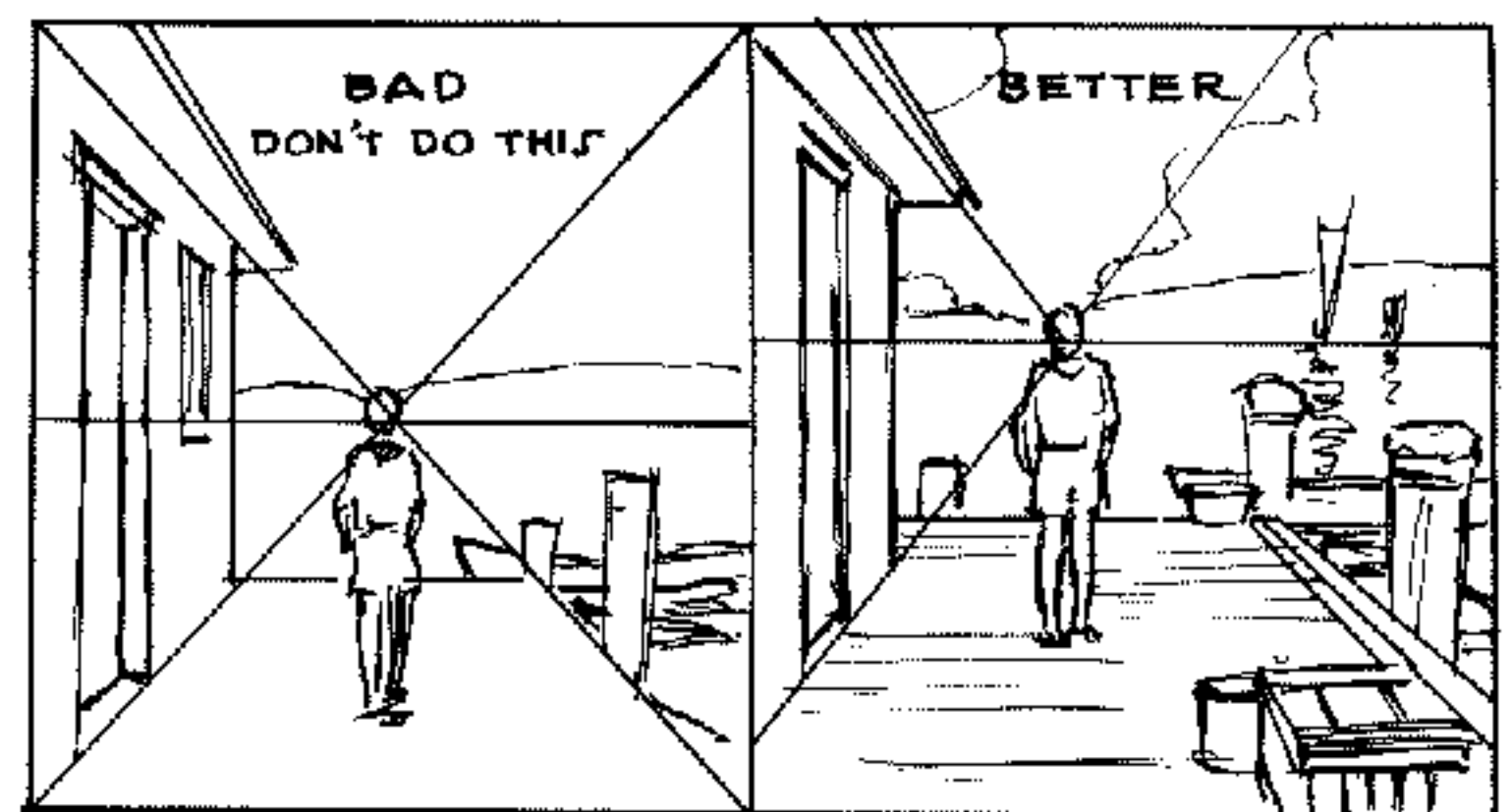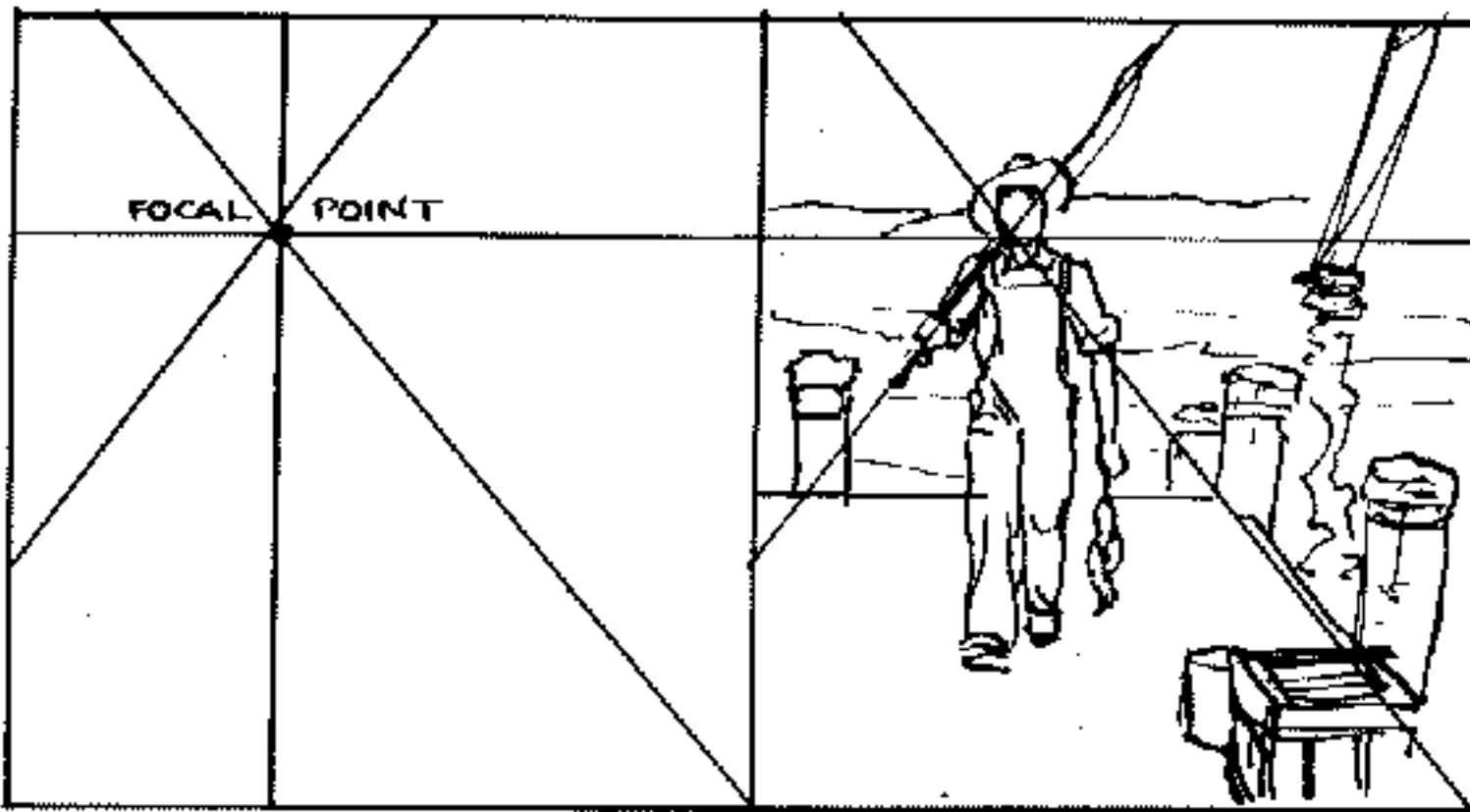
ANY COMMON JUNCTION OF LINES PRODUCES A FOCAL POINT. ANY LINES POINTING TO A VANISHING POINT OR JUNCTION MAKE A FOCAL POINT. A HEAD MAY WELL BE PLACED AT SUCH A POINT.

BUT NEVER PLACE A FOCAL POINT EXACTLY IN THE CENTER OF YOUR PICTURE AREA. IT IS ALSO WELL TO AVOID USING DIAGONALS THAT BISECT THE CORNERS AS MAIN LINES.
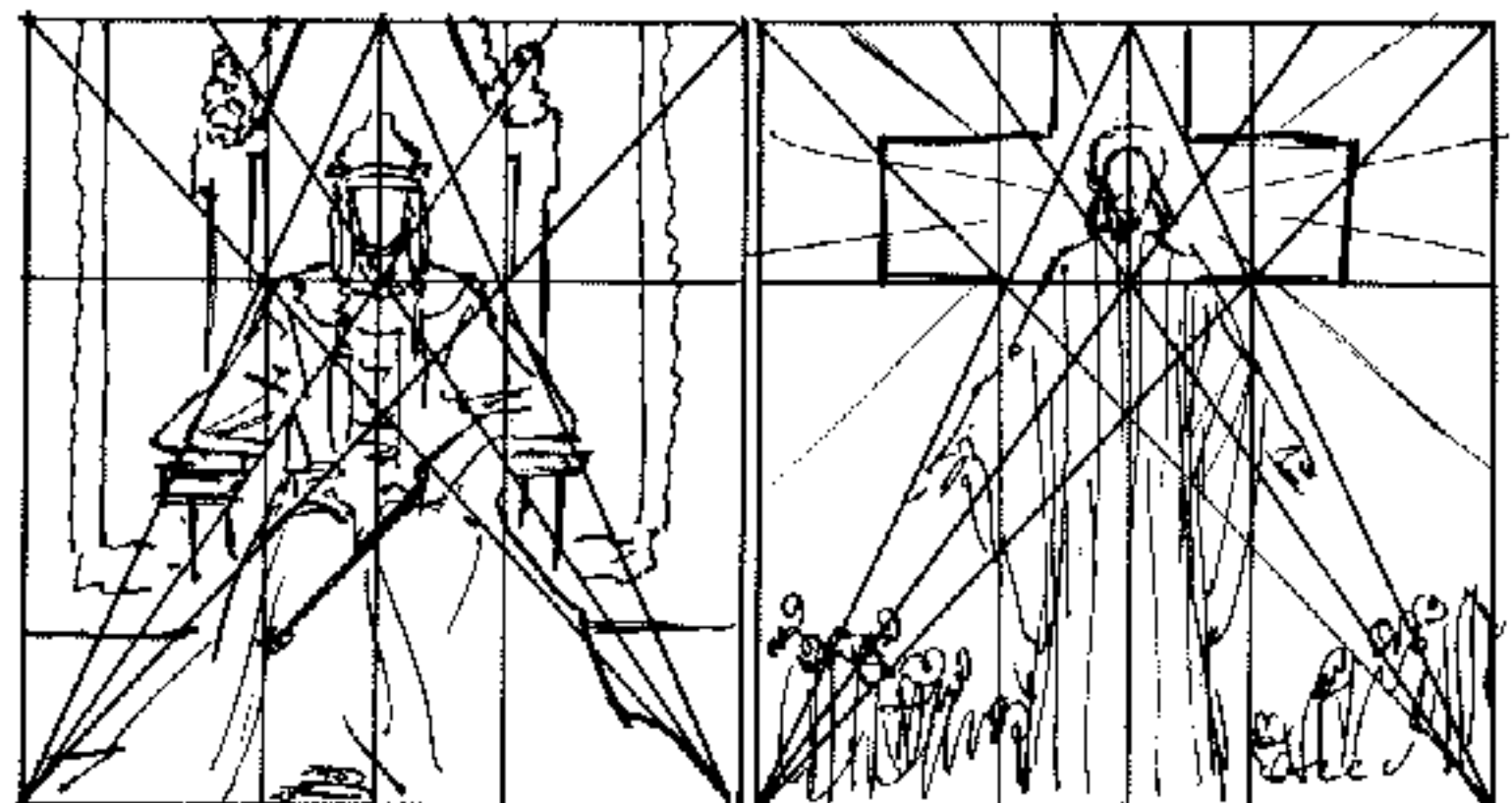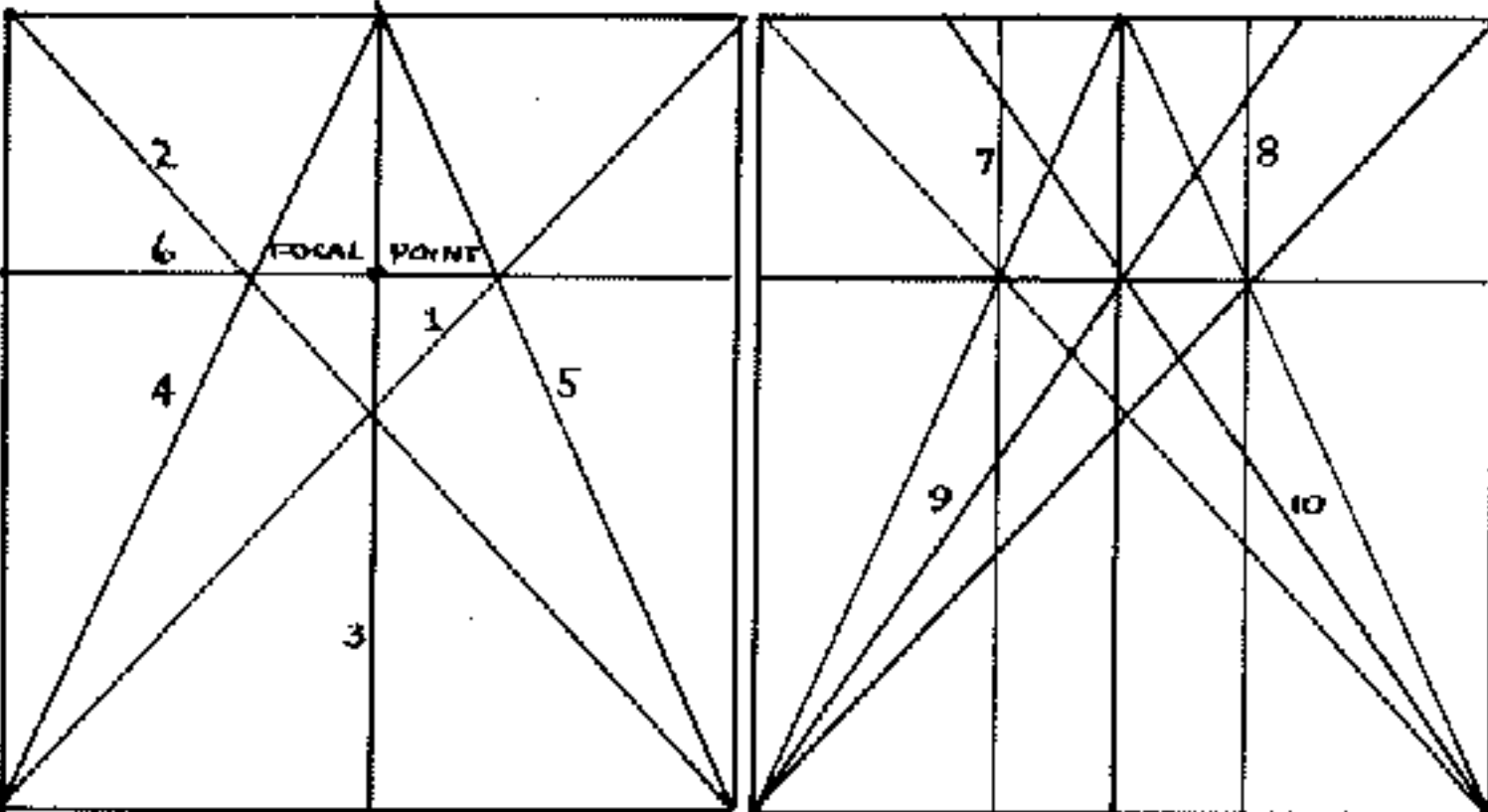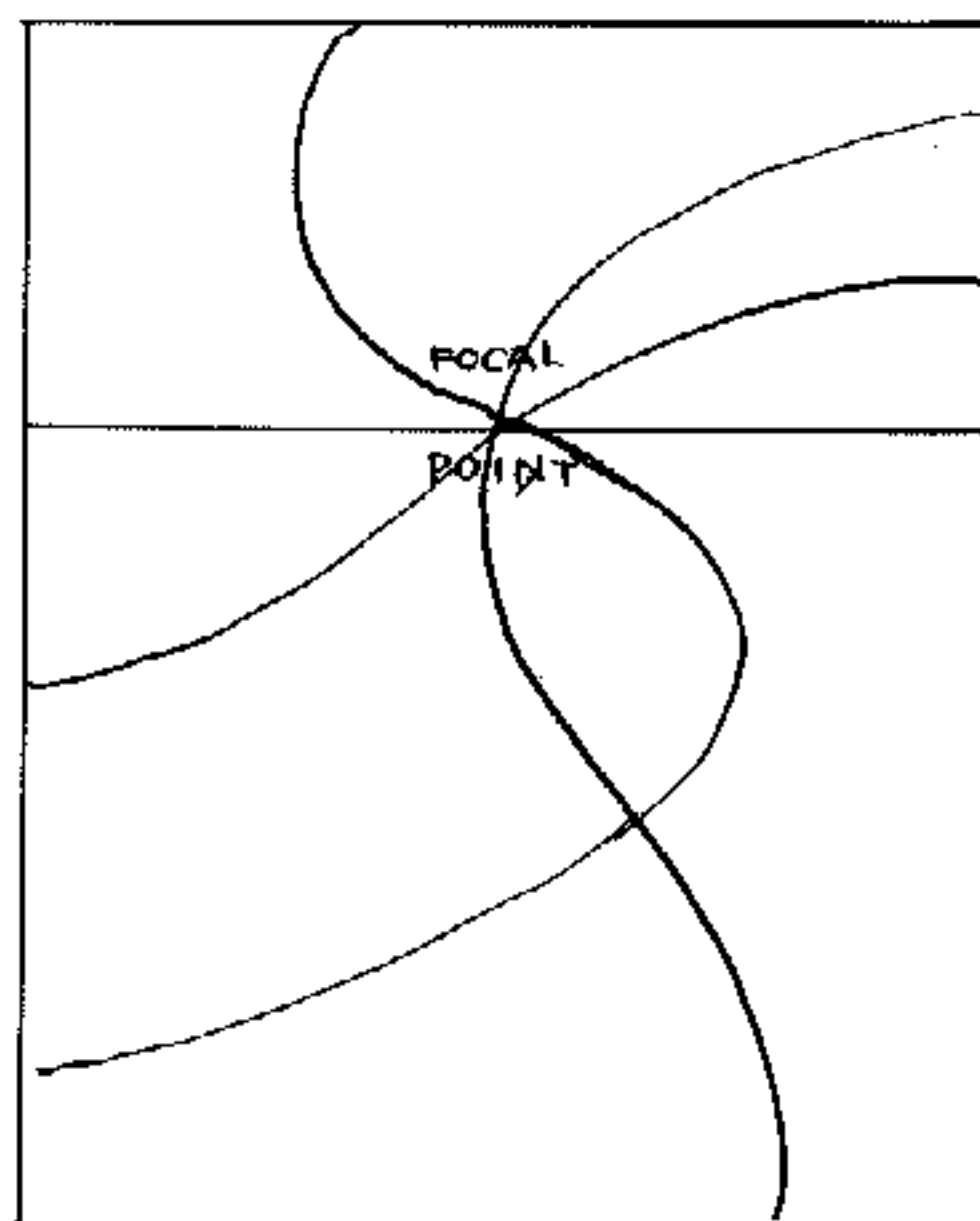
IN FORMAL DESIGN PLACE THE FOCAL POINT ABOVE OR BELOW THE MIDDLE. HERE IS A GOOD LAYOUT.

THIS BASIC ARRANGEMENT CAN BE USED FOR MANY DESIGNS. BUILD YOUR SUBJECT AS YOU WISH.

SPIRALS MAY ALSO BE USED TO FOCUS ATTENTION. TAKE IT AS A RULE THAT LINES SHOULD LEAD TO AND CROSS AT THE MAIN POINT OF INTEREST.

THE VANISHING POINT IS THE "POSITION OF HONOR", PICTORIALLY. IT SHOULD GO TO MAIN CHARACTER.

YOU WILL OFTEN WONDER HOW TO FOCUS ATTENTION AND INTEREST UPON A CERTAIN HEAD, FIGURE OR SPOT. STUDY THIS PAGE CAREFULLY. EVERY GOOD PICTURE SHOULD HAVE A MAIN FOCAL POINT AND ALL LINES SHOULD DRAW THE EYE TOWARD THAT SPOT. THE OLD SAYING "ALL ROADS LEAD TO ROME" IS FUNDAMENTAL IN GOOD COMPOSITION. YOUR "ROADS" ARE LINES.
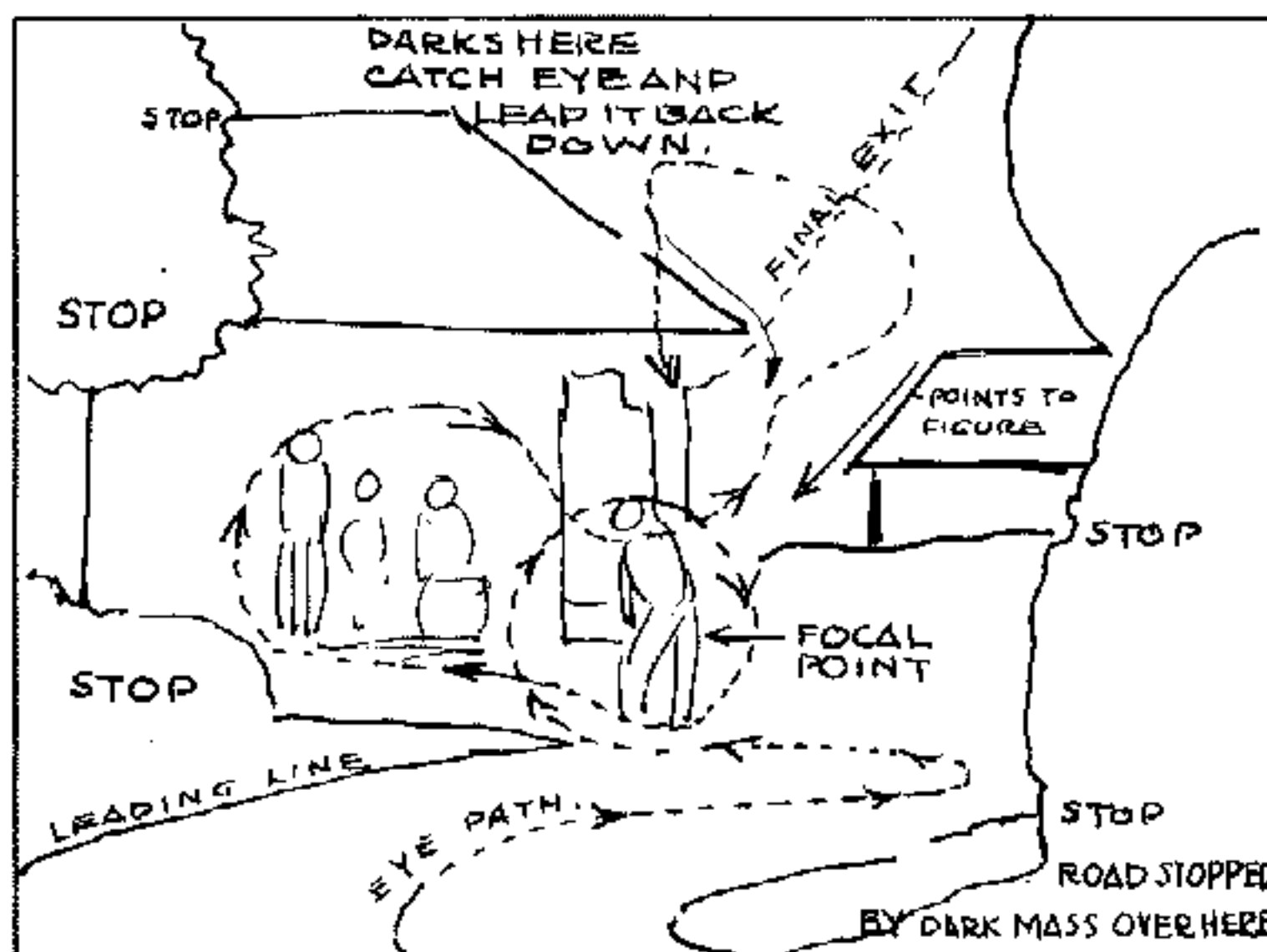
46
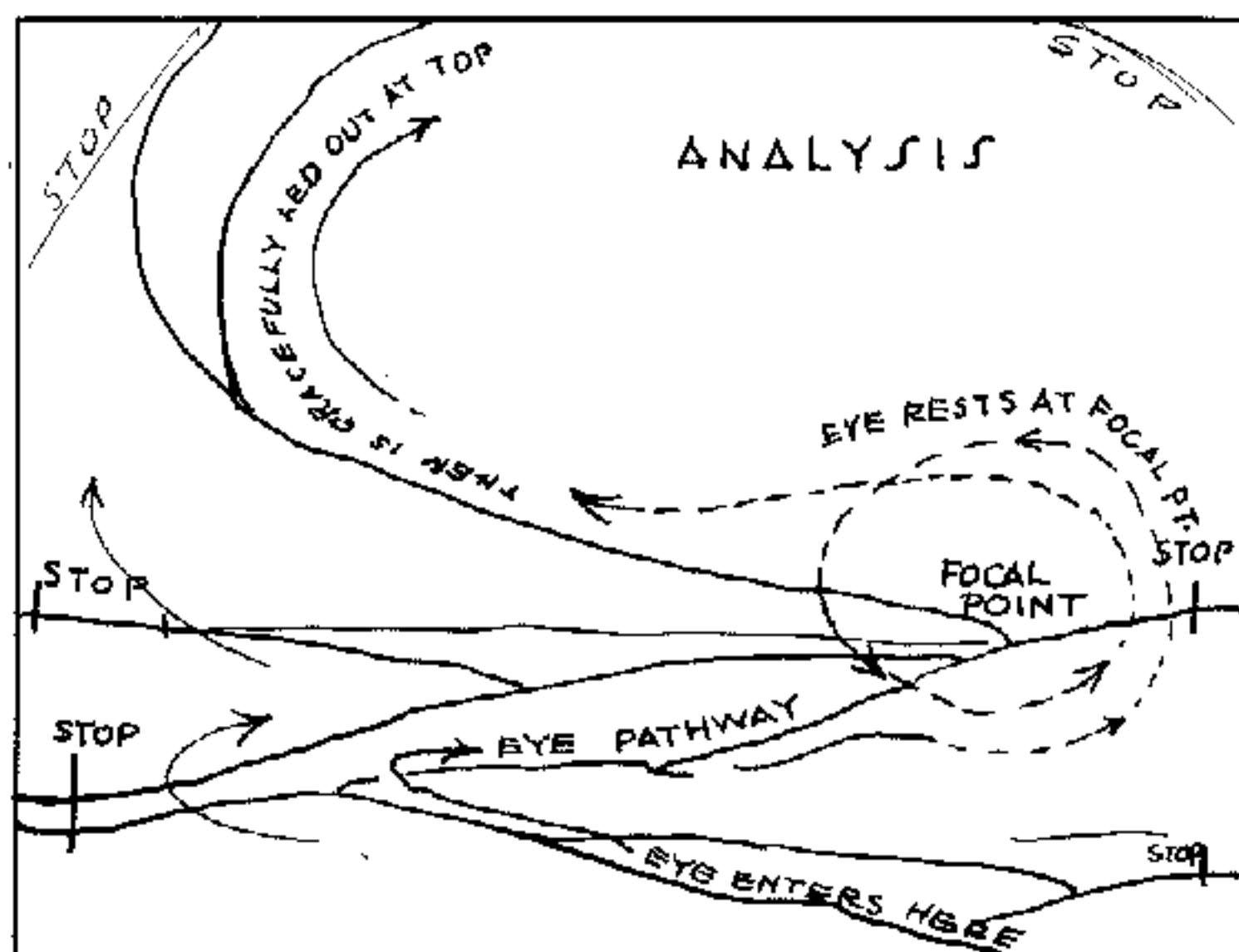
THERE SHOULD BE A PLANNED EASY AND NATURAL PATH FOR THE EYE TO TRAVEL IN EVERY GOOD PICTURE
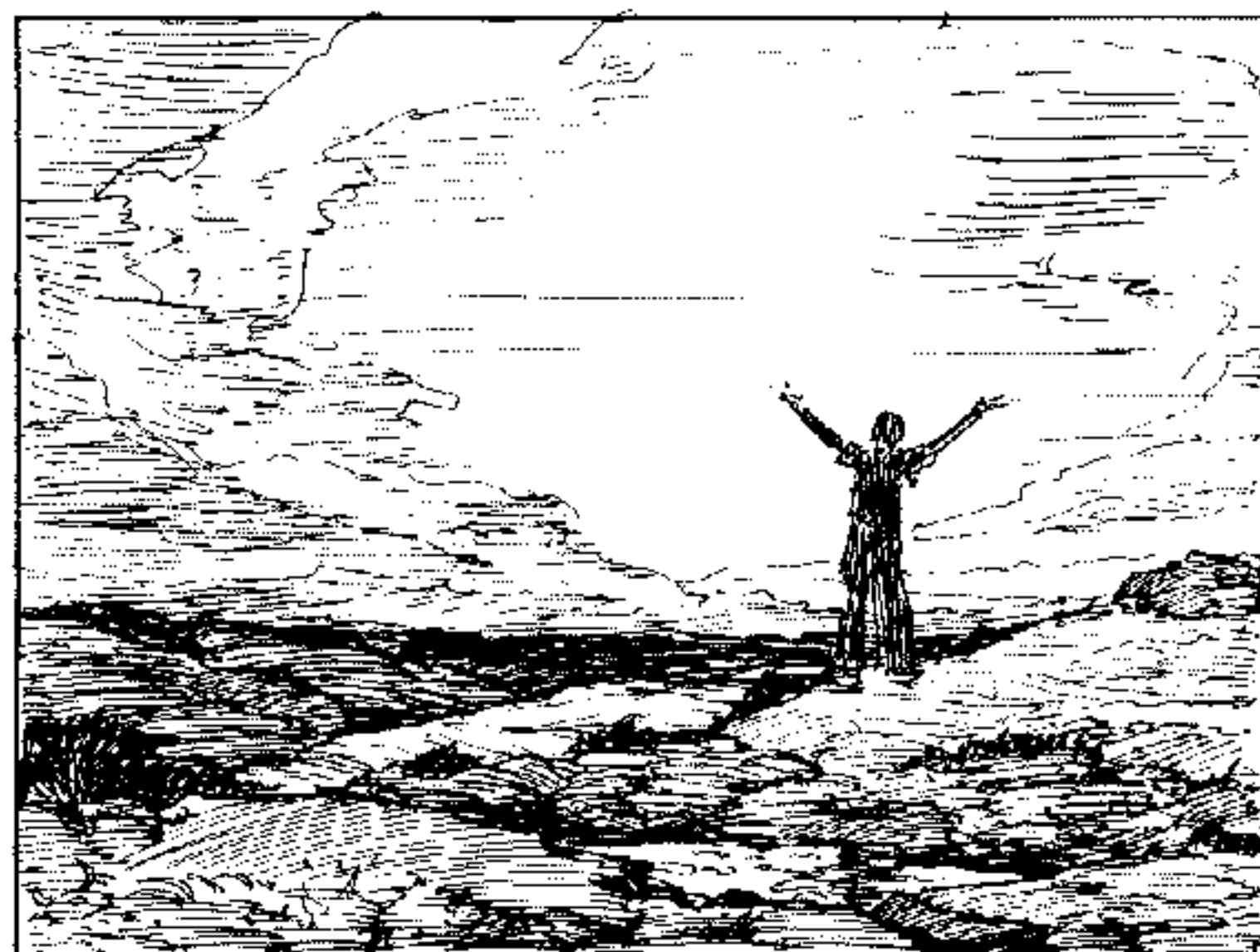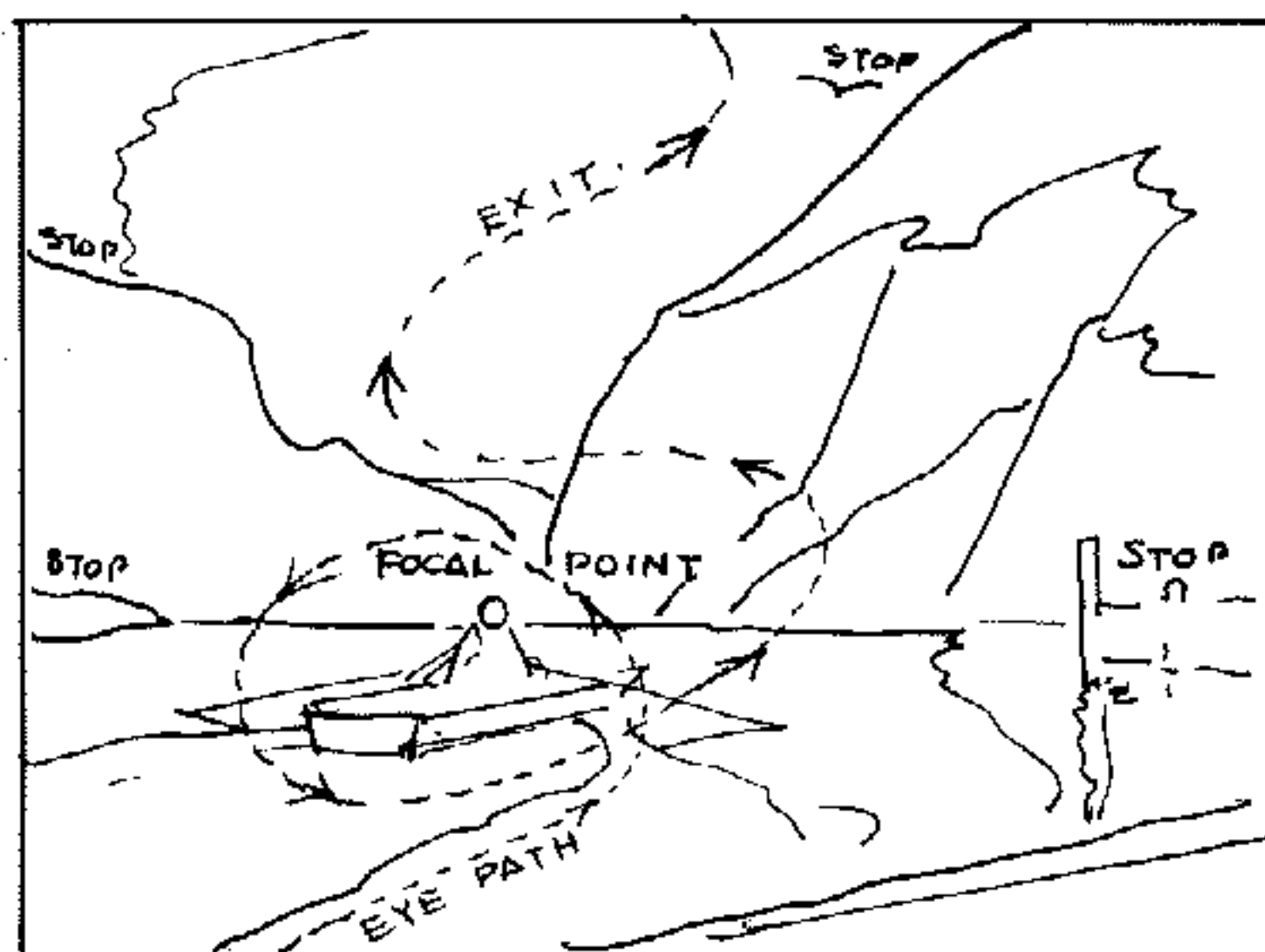

LINES LEADING OUT OF THE SUBJECT SHOULD BE STOPPED BY SOME DEVICE OR ANOTHER LINE LEADING THE EYE BACK

THE EYE SHOULD ENTER AT THE BOTTOM AND EMERGE AT THE TOP—NEVER AT THE SIDES. SINCE CORNERS

ARE "EYE TRAPS" BECAUSE OF THEIR JUNCTIONS, TRY TO LEAD THE EYE AWAY FROM OR AROUND THEM.

YOU CAN MAKE THE EYE FOLLOW A GIVEN COURSE ALMOST AS YOU WISH BY SKILLFUL USE OF LINE · LEAD THE EYE IN, ENTERTAIN
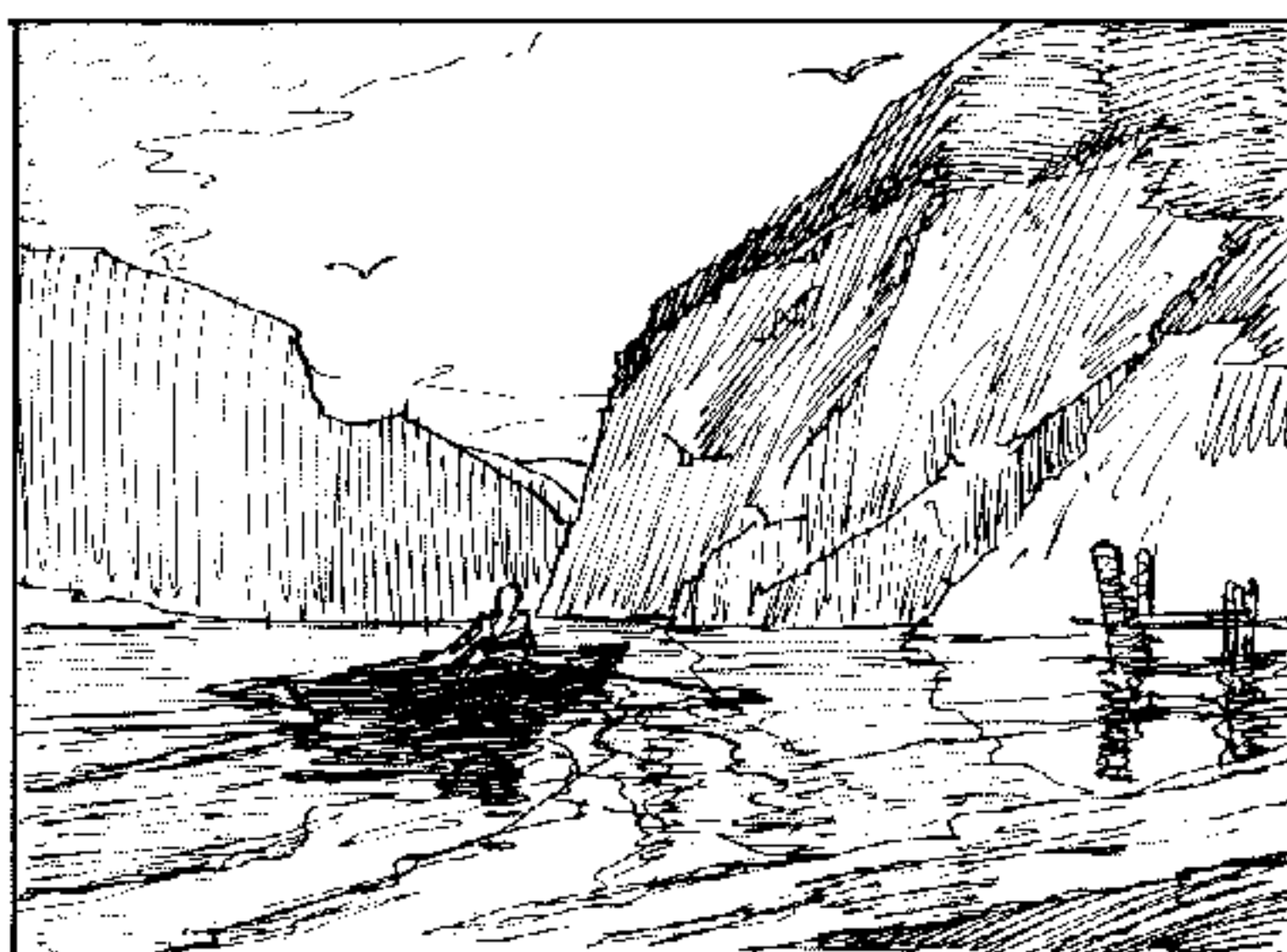
IT WITH A SPOT OF INTEREST AND THEN ALLOW IT TO PASS OUT. IT SHOULD BE A PLEASING PATH AND NOT OBSTRUCTED OR GIVEN TWO WAYS TO GO.
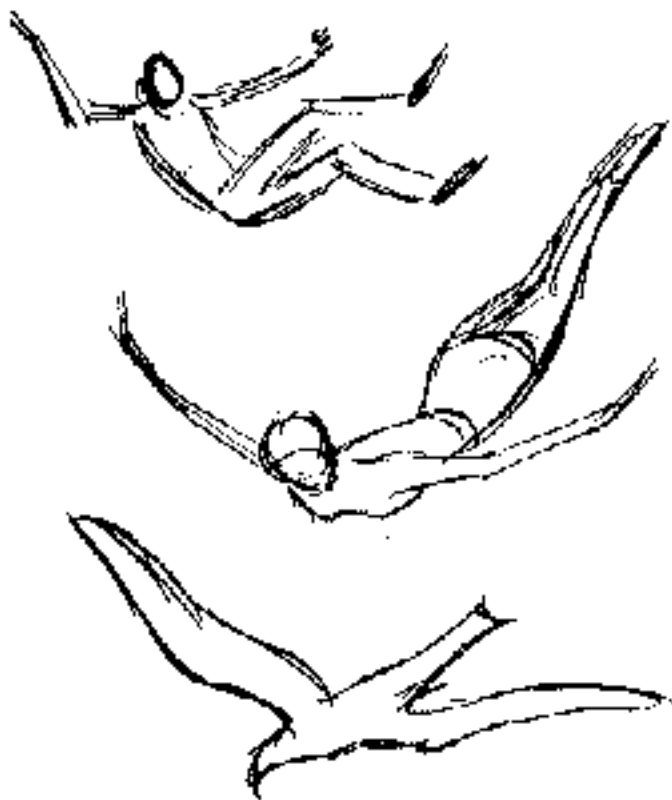
47

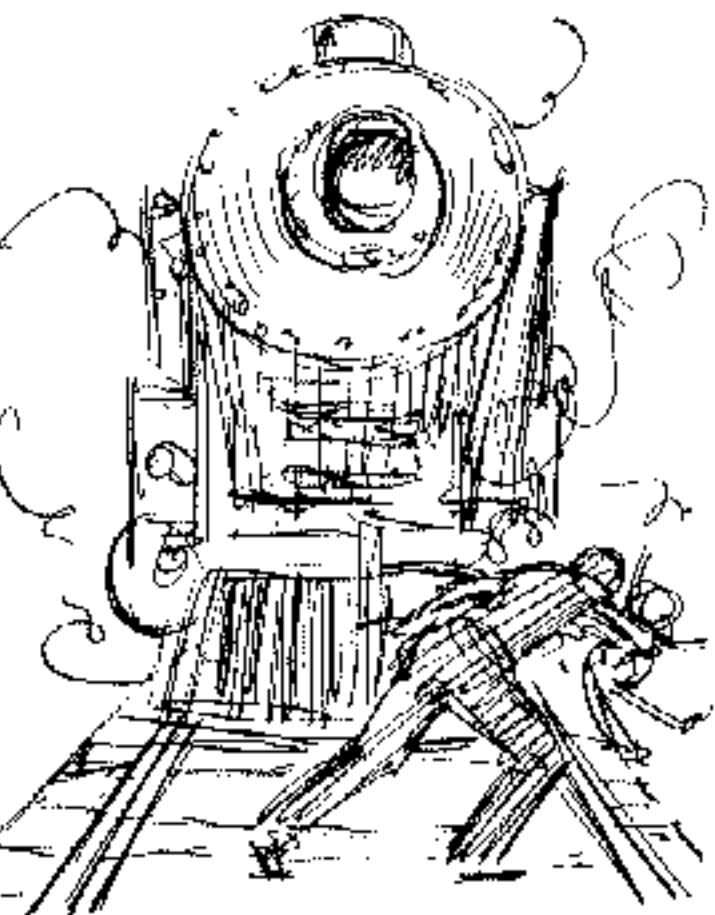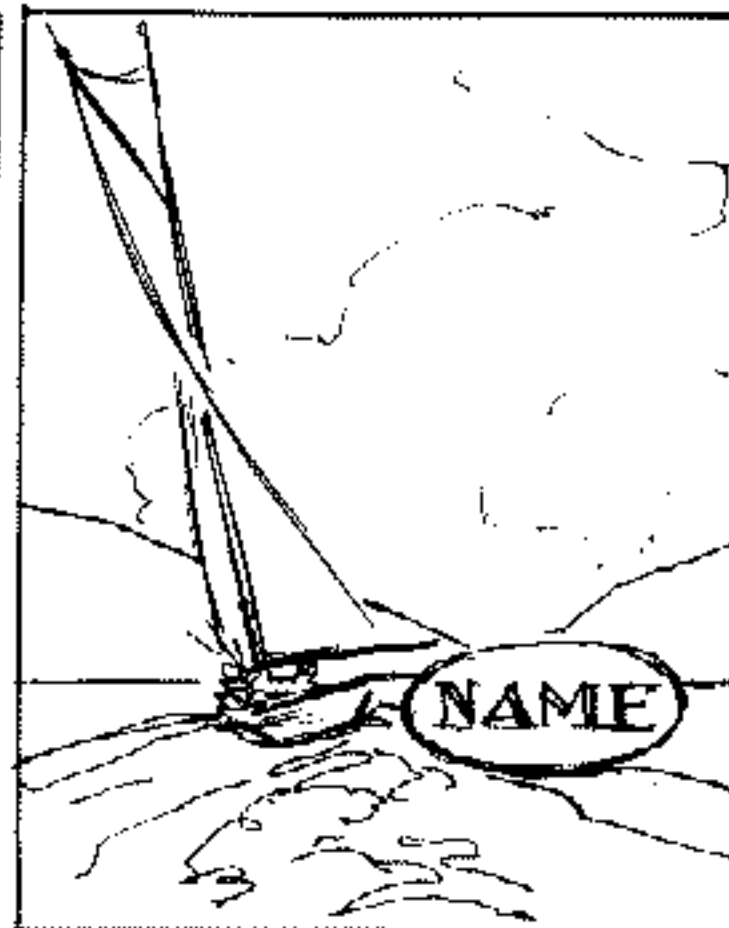# ATTENTION DEVICES

EYE-CATCHING SUBJECTS

ANY KINDS OF CONFLICT

RADIATING CURVES TO FOCAL POINT

SPOT SEQUENCE TO FOCAL POINT

ANYTHING THAT WILL POINT

ANYTHING SHOWING SPEED
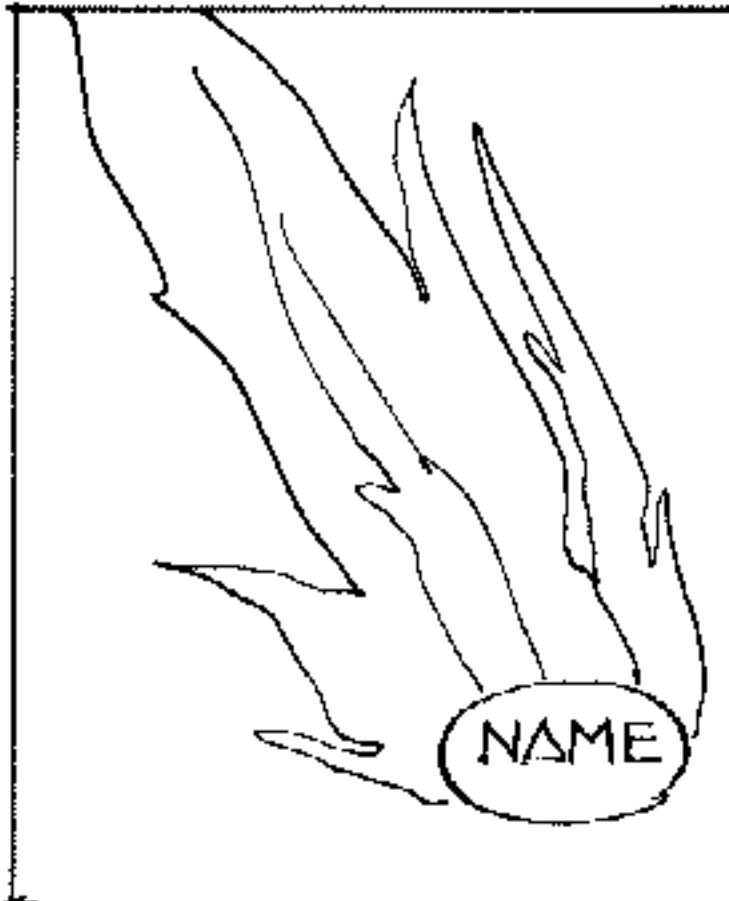
FLAME OR FIRE MOTIF

ANY SORT OF EXPLOSION

POINTER

FALLING, DIVING OR FLIGHT
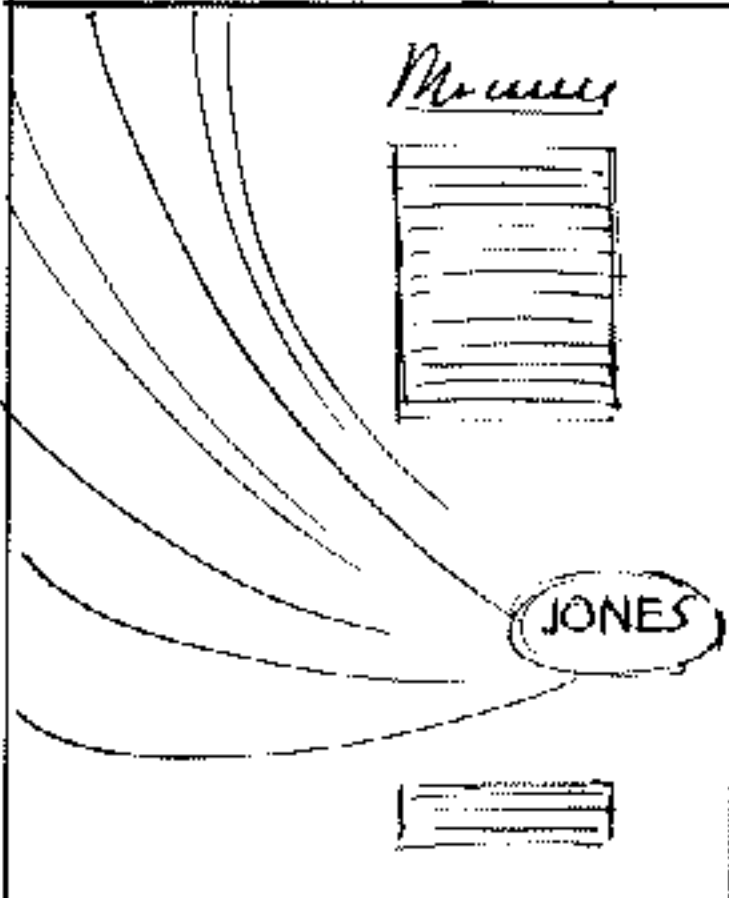
WING OR "SWEEP" MOTIF

SPIDER WEB MOTIF

POINTER

IMPENDING DISASTER
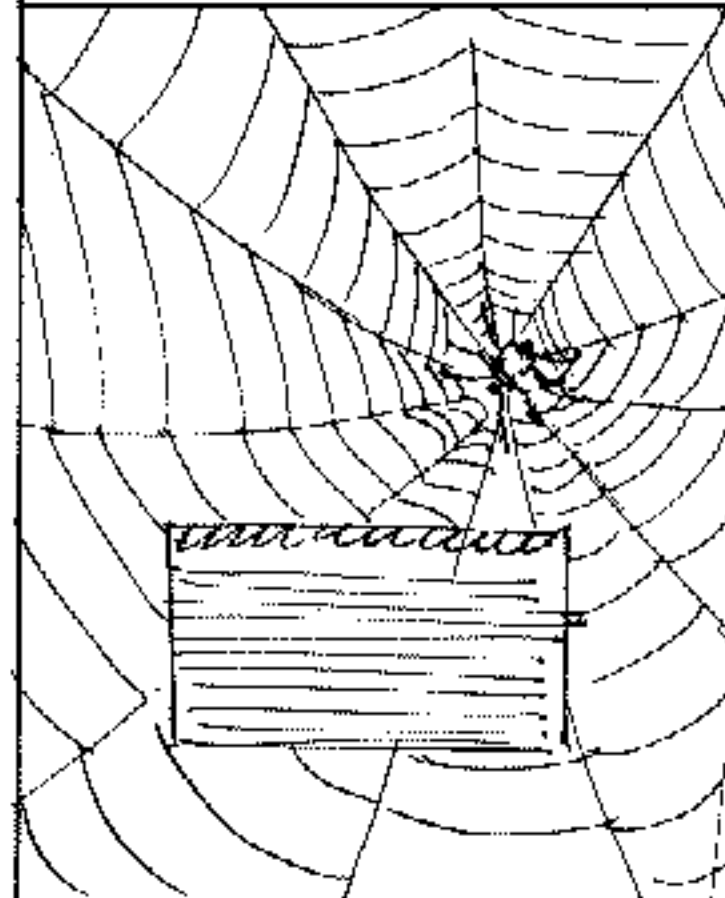
ANY SPIRAL MOTIF
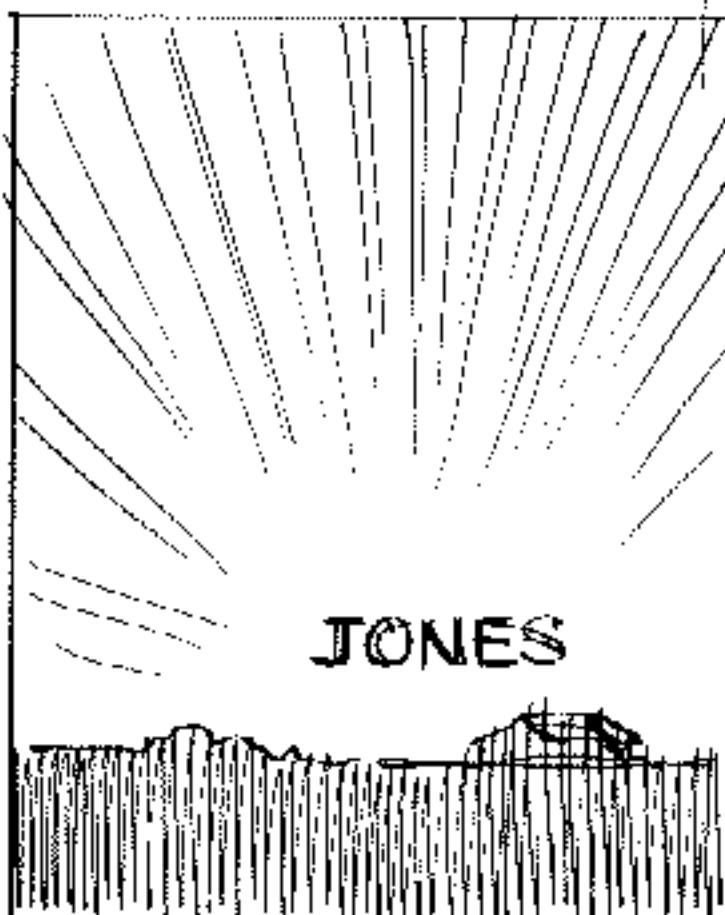
RADIATION OF LIGHT MOTIF
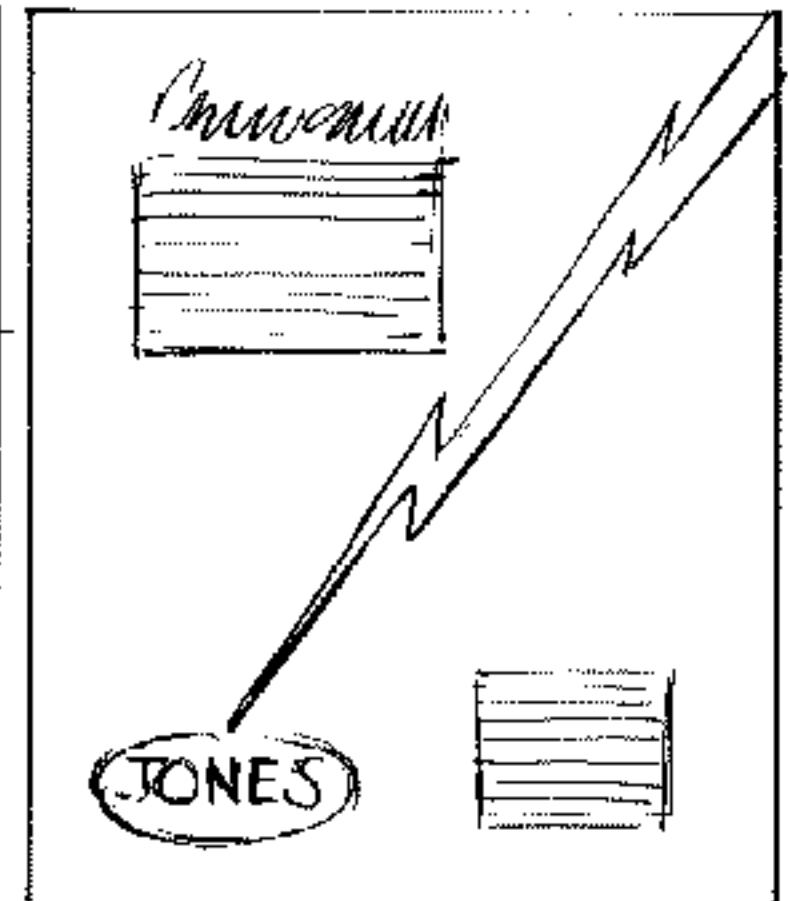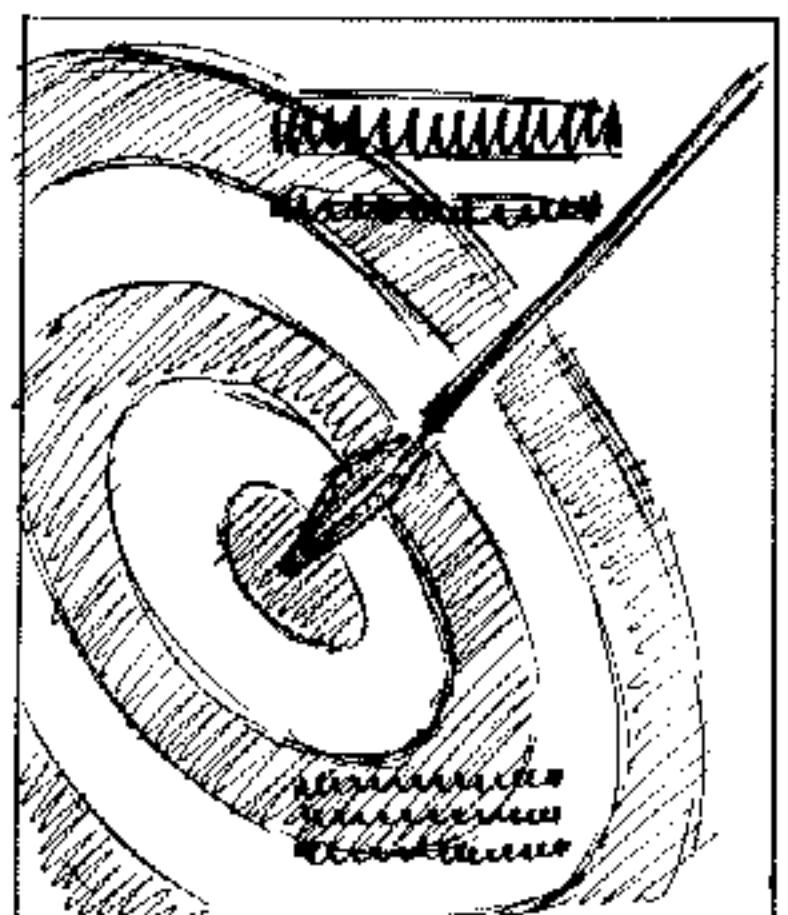
"BULL'S EYE" MOTIF (POINTER)
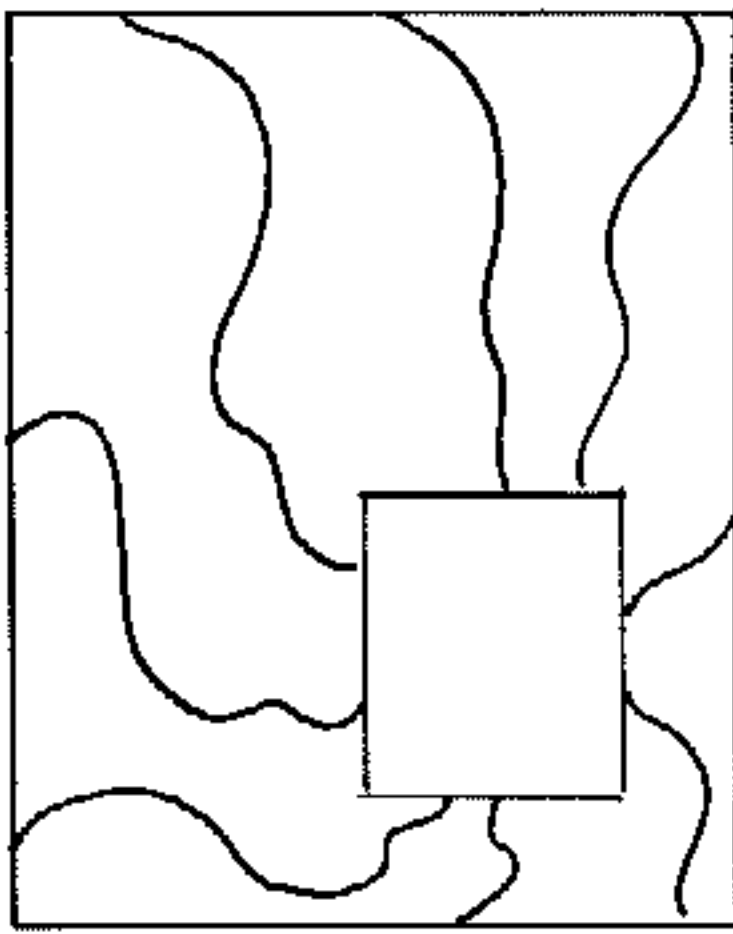
A RIGID SHAPE COMBINED WITH INSTABILITY · · · ·
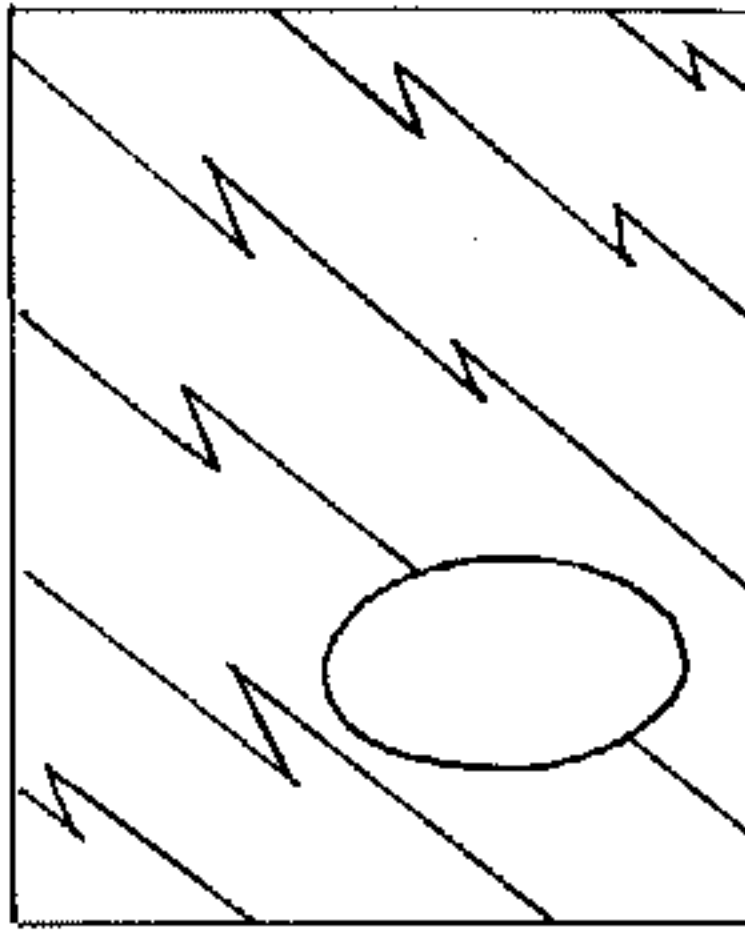
ANGULAR BROKEN LINE WITH A SYMETRICAL SHAPE
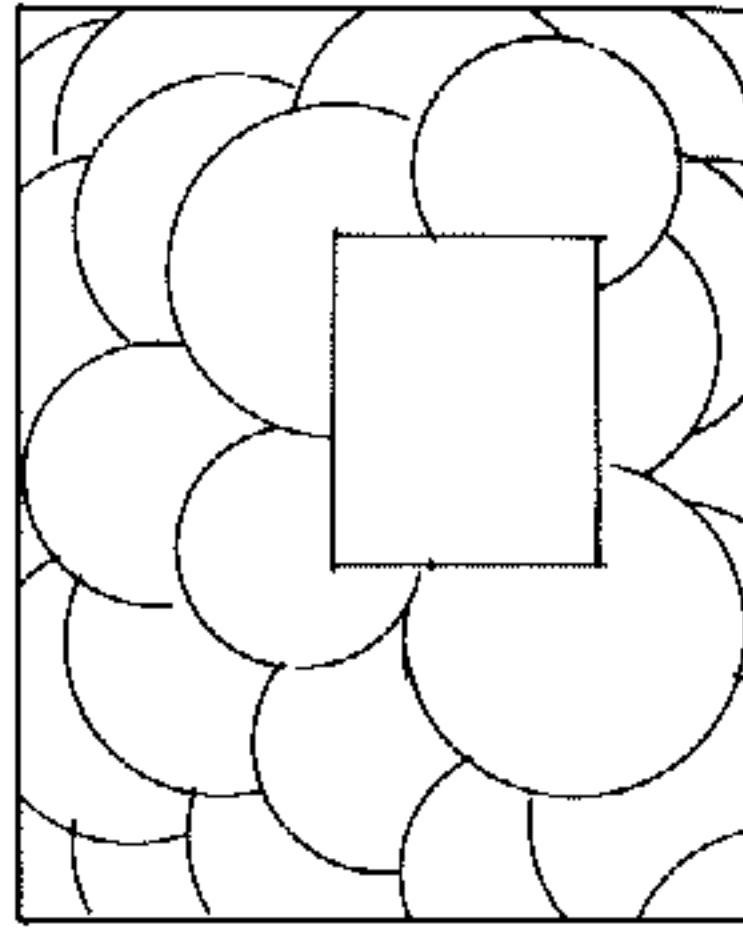
SQUARE MADE POWERFUL BY CONTRAST TO CIRCLES
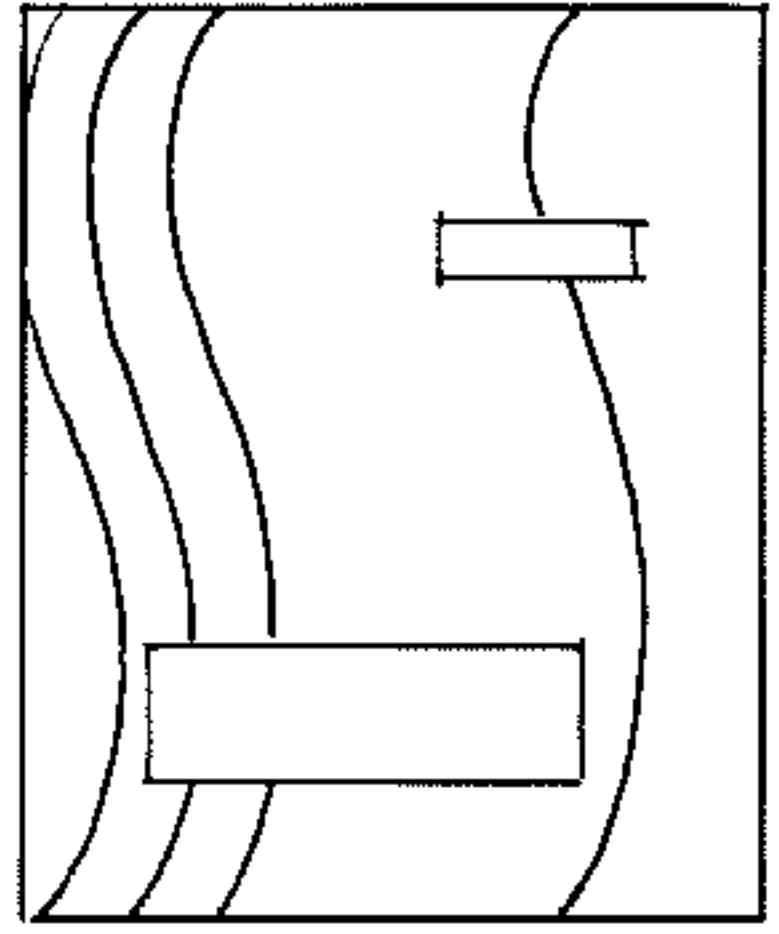
THE STRAIGHT CONTRASTED WITH RHYTHMIC LINE
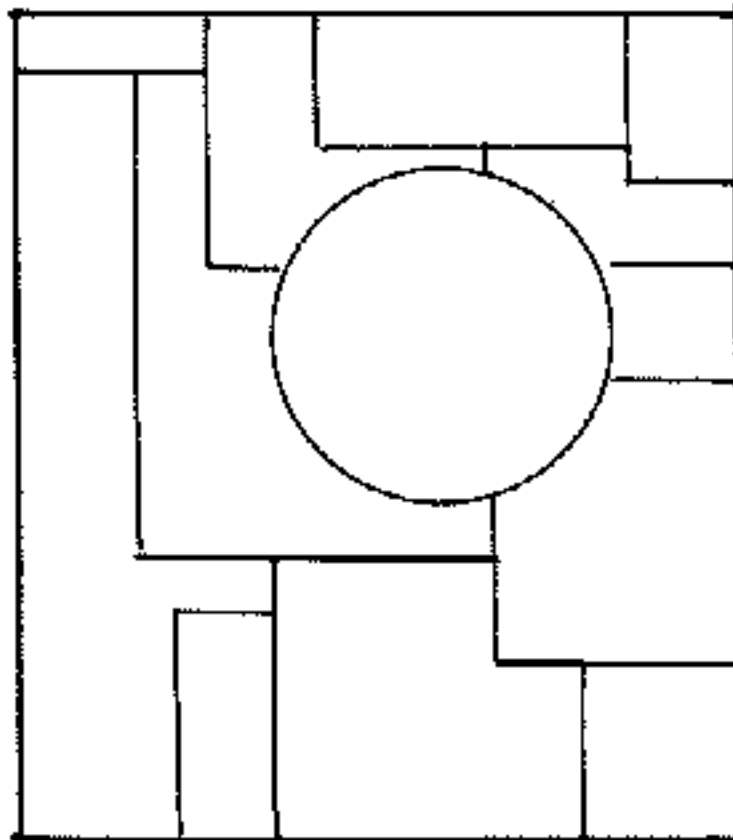
CIRCLE MADE POWERFUL BY CONTRAST TO RIGHT ANGLES.
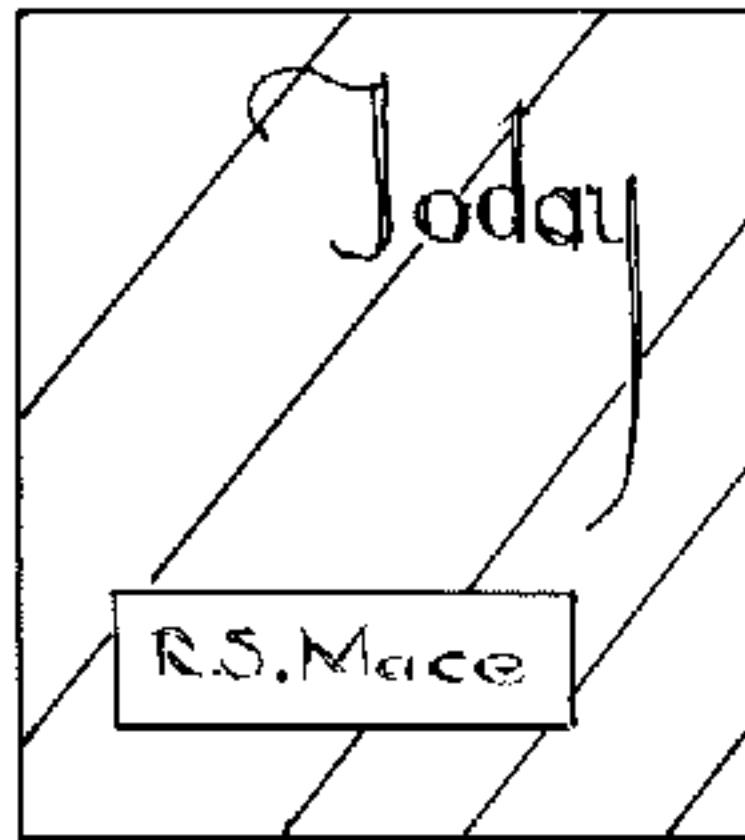
HORIZONTAL CONTRASTED WITH THE OBLIQUE

Today

R.S.Mace
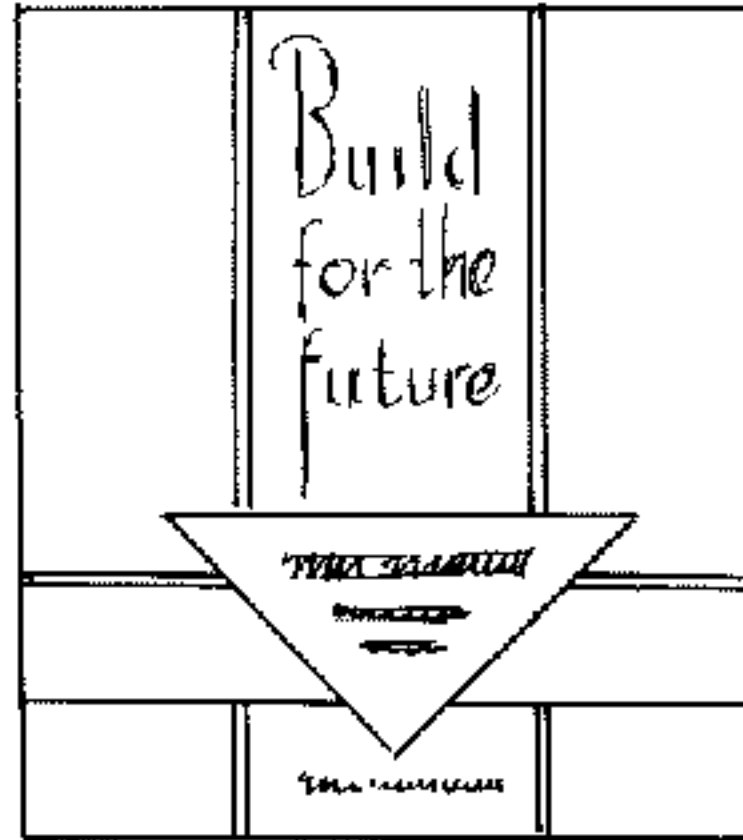
TRIANGLE CONTRASTED TO RECTANGLES

Build for the future
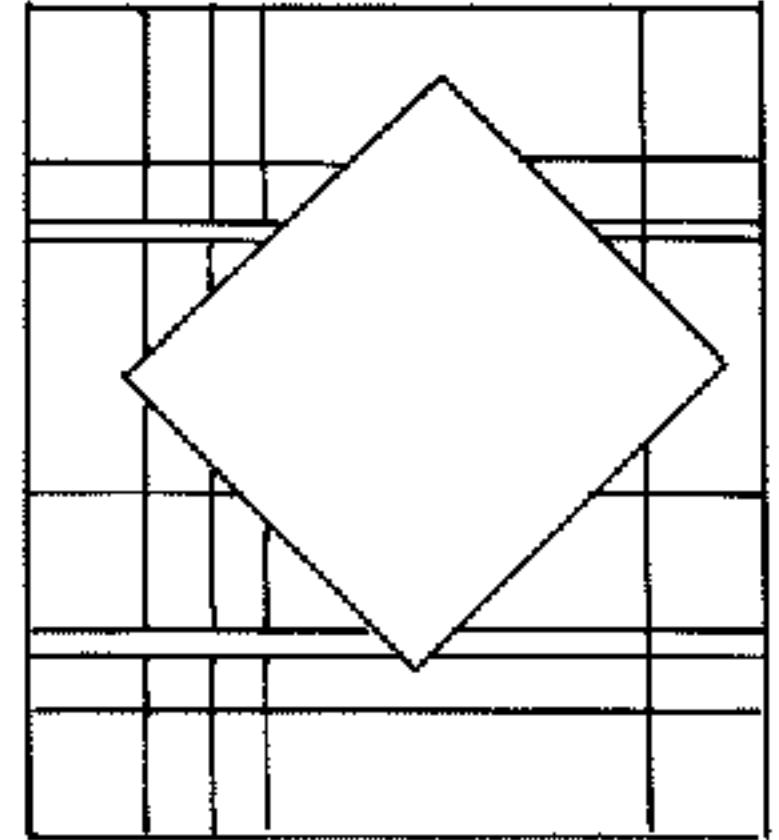
DIAGONAL POSITION OF SQUARE WITH VERTICALS AND HORIZONTALS
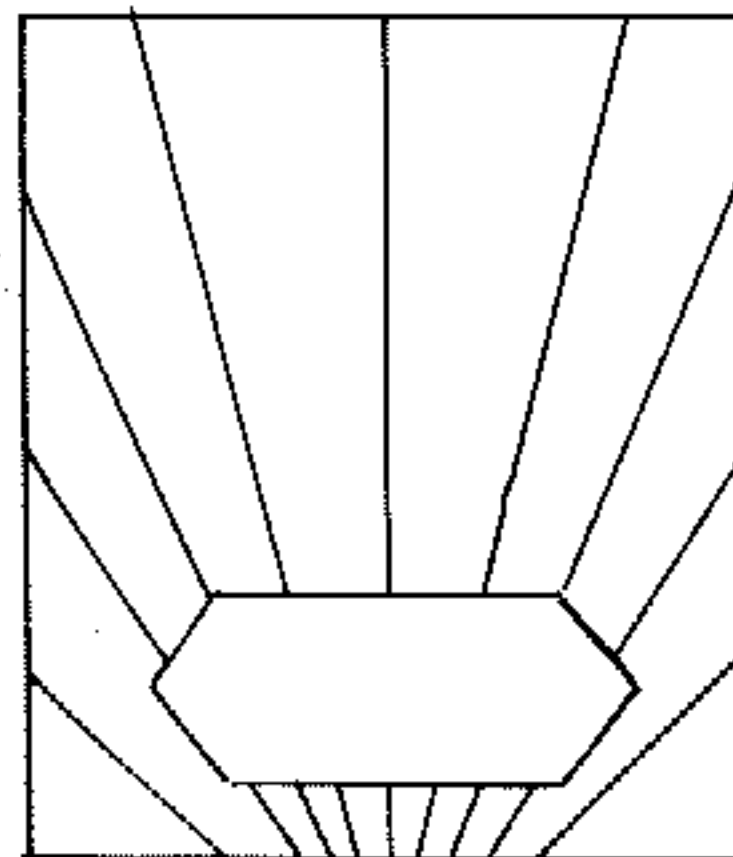
RADII AGAINST ANYTHING
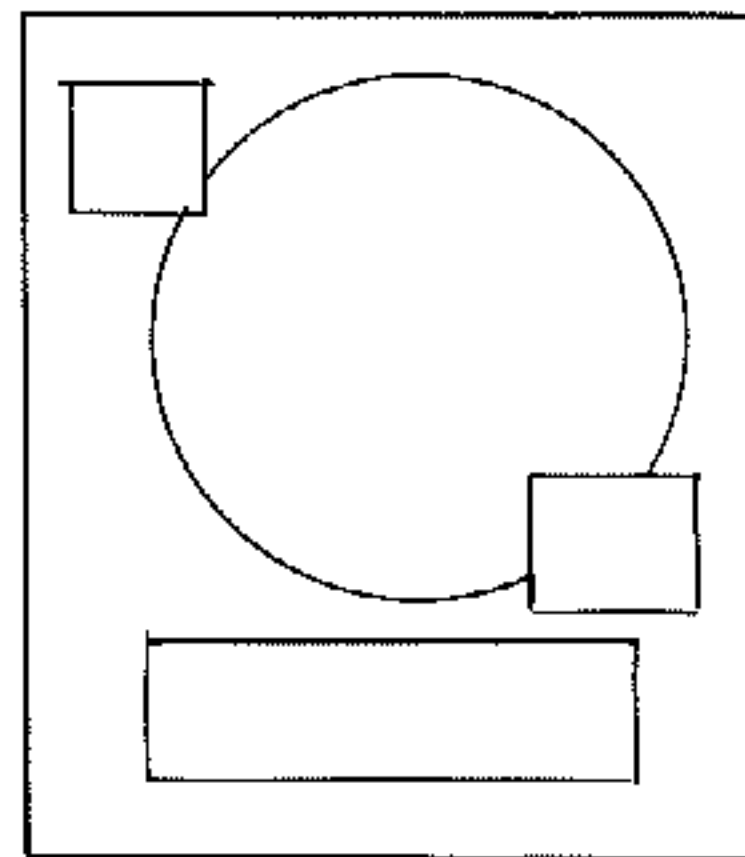
CIRCLE VERSUS RECTANGLES
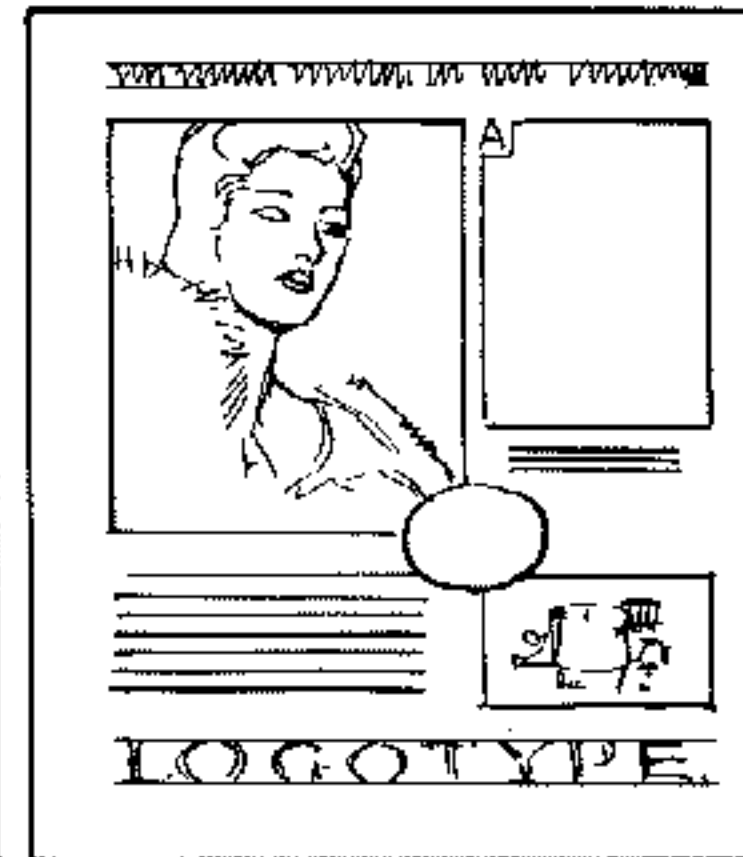
OVAL PLACED AT INTERSECTION

LOGOTYPE
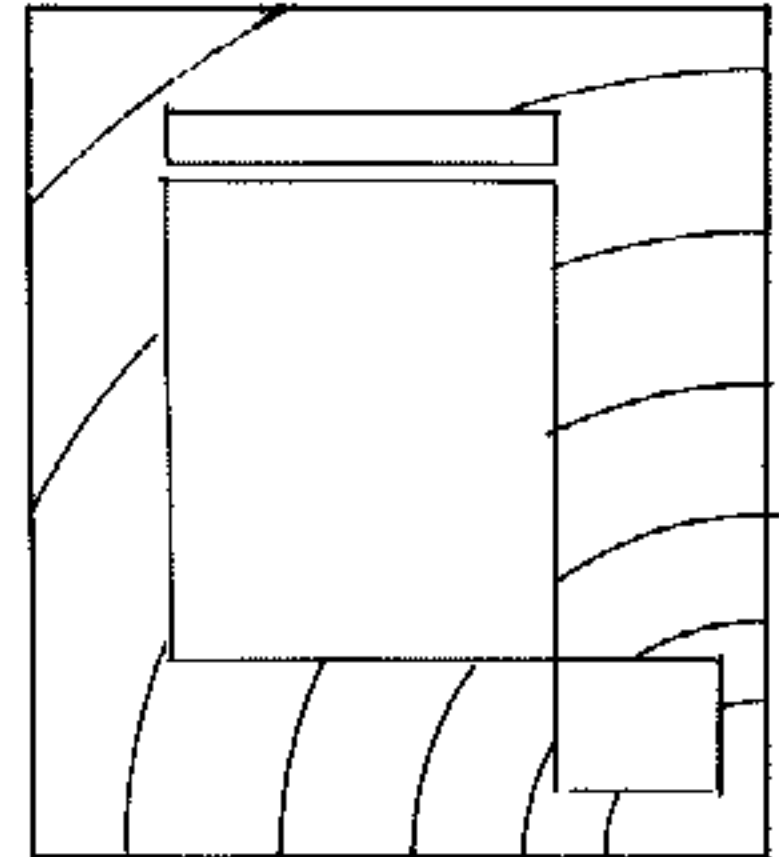
ARCS VERSUS RECTANGLES
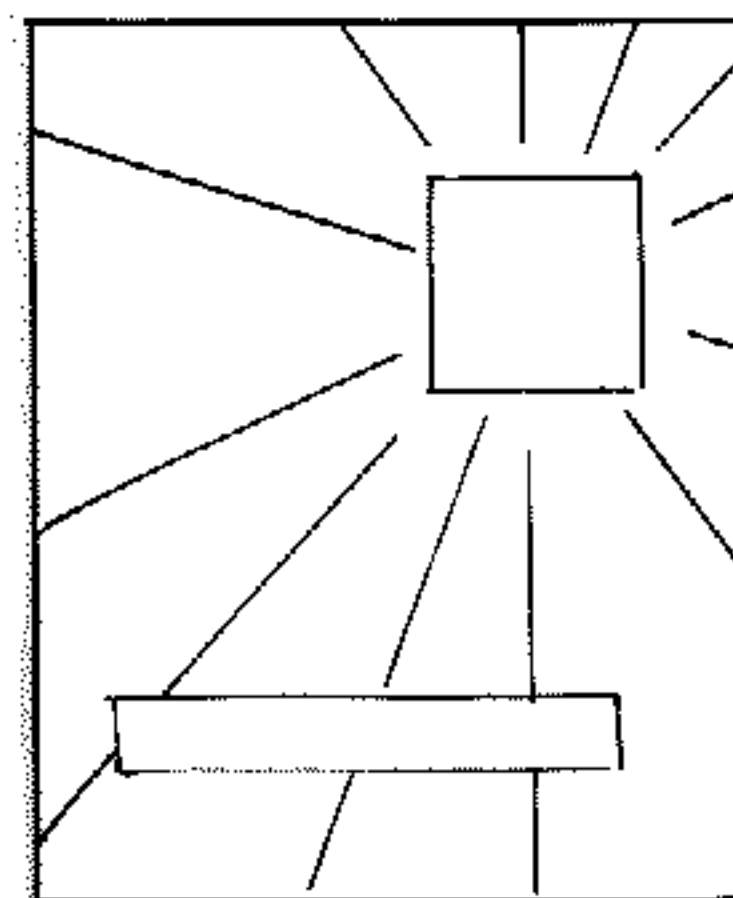
RADII VERSUS THE RIGID
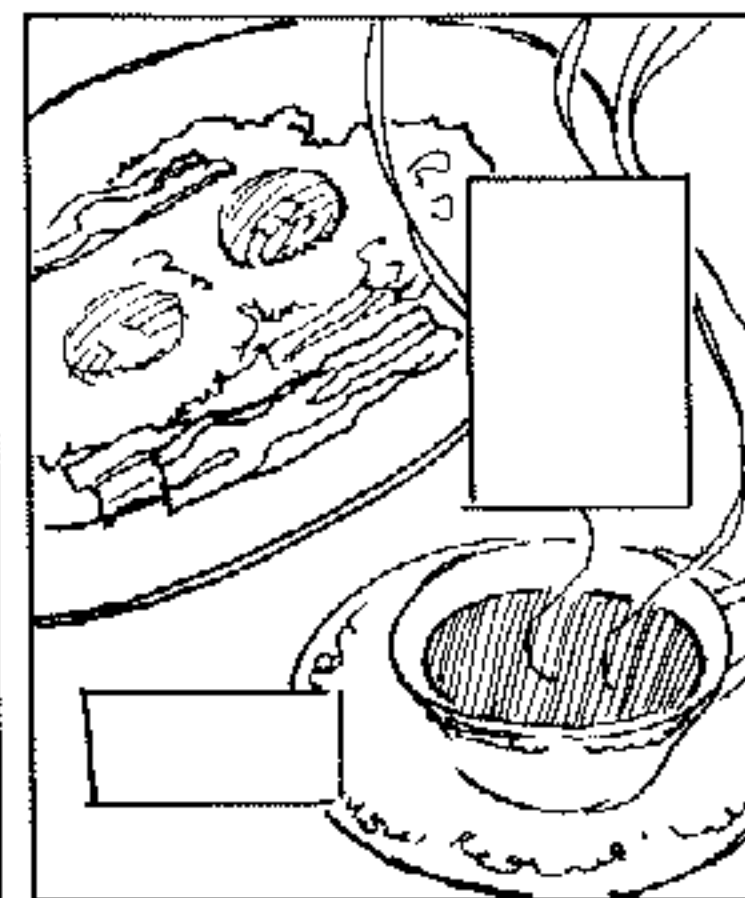
OVALS VERSUS RECTANGLES
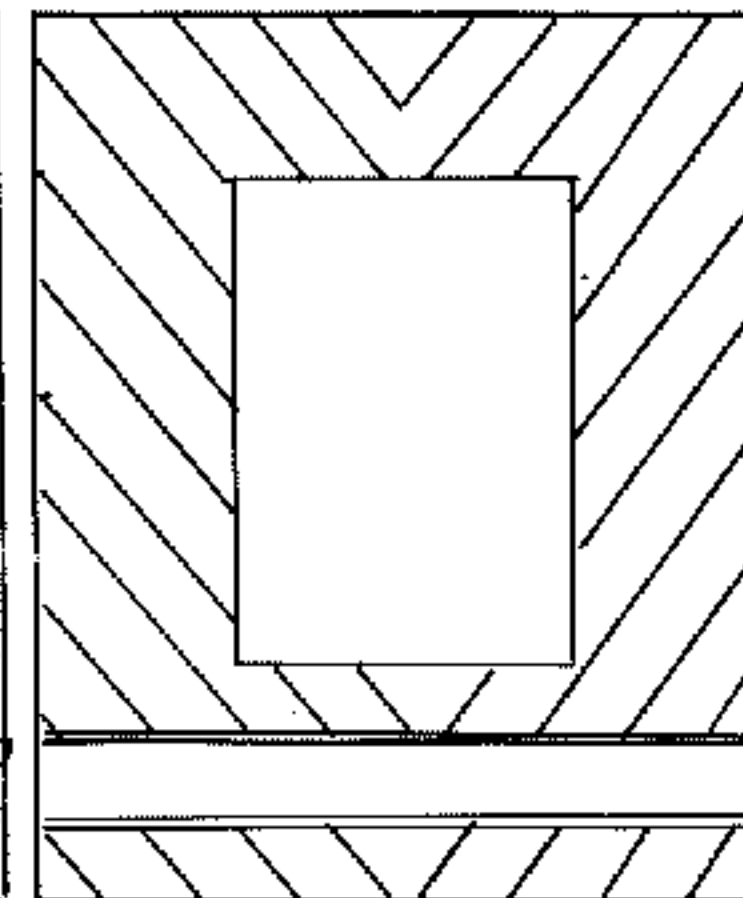
OBLIQUE VERSUS RIGID
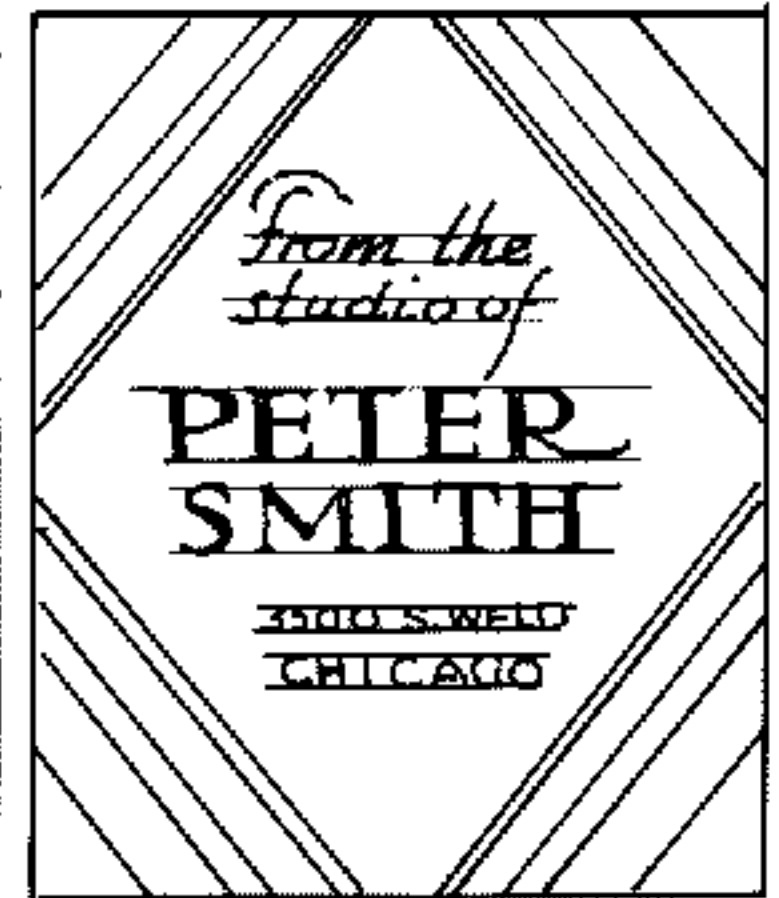
OBLIQUE VERSUS HORIZONTAL

from the studio of

PETER SMITH

3500 S.WELD CHICAGO

THE RELATIONSHIP OF LINE TO EMOTIONAL RESPONSE
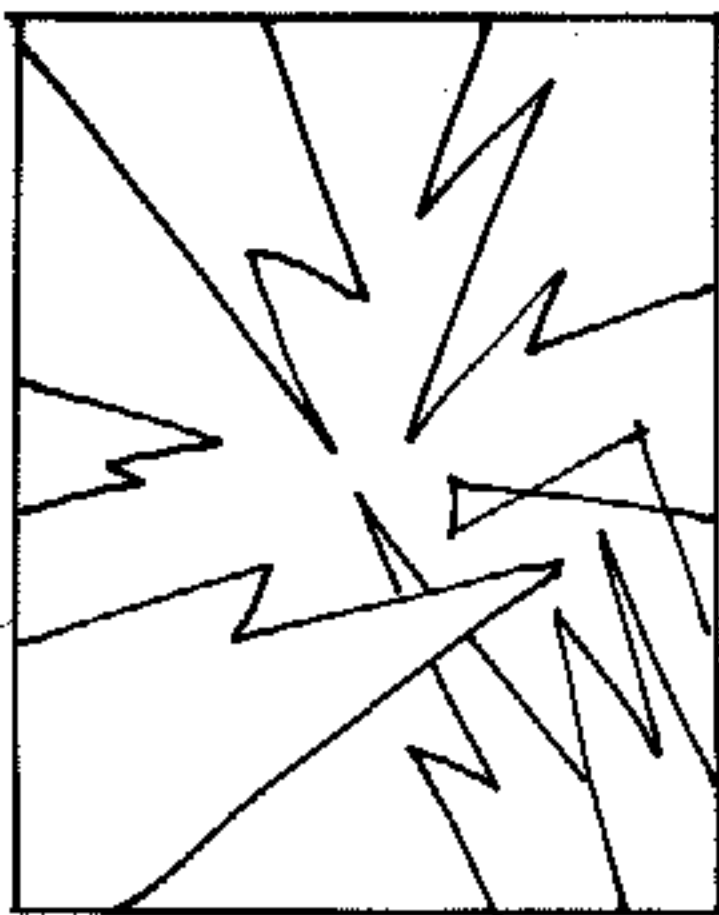
ANGLES FOR AGITATION, CONFUSION, CLASH, INSECURITY, ACTION, STRIFE

VERTICALS FOR DIGNITY, STRENGTH, PERMANENCE, STABILITY, AWE.
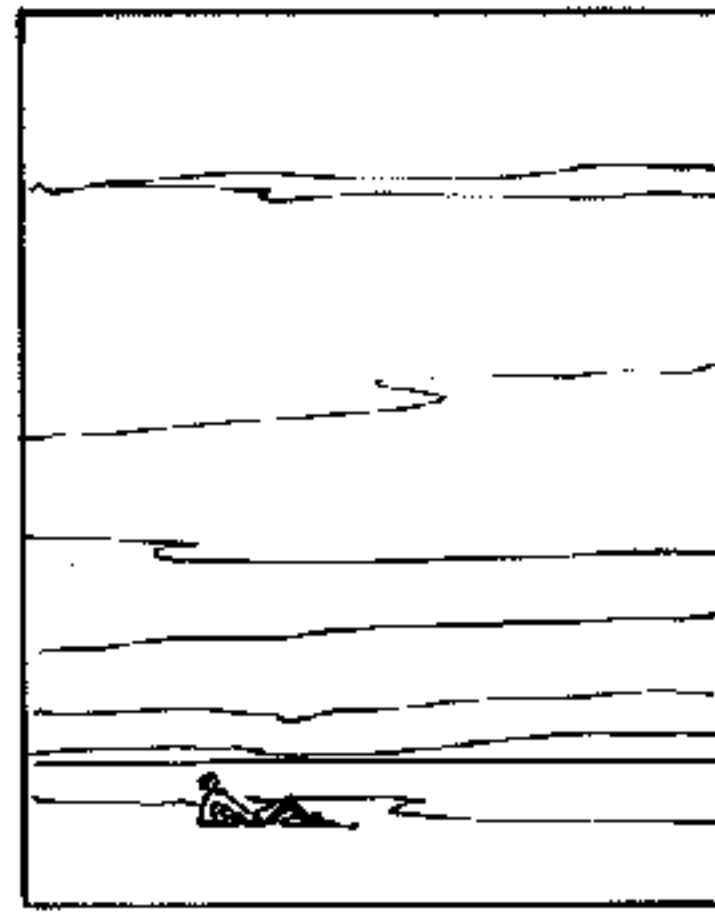
HORIZONTALS FOR REPOSE, CALM, QUIETUDE, PEACE, TRANQUILITY.
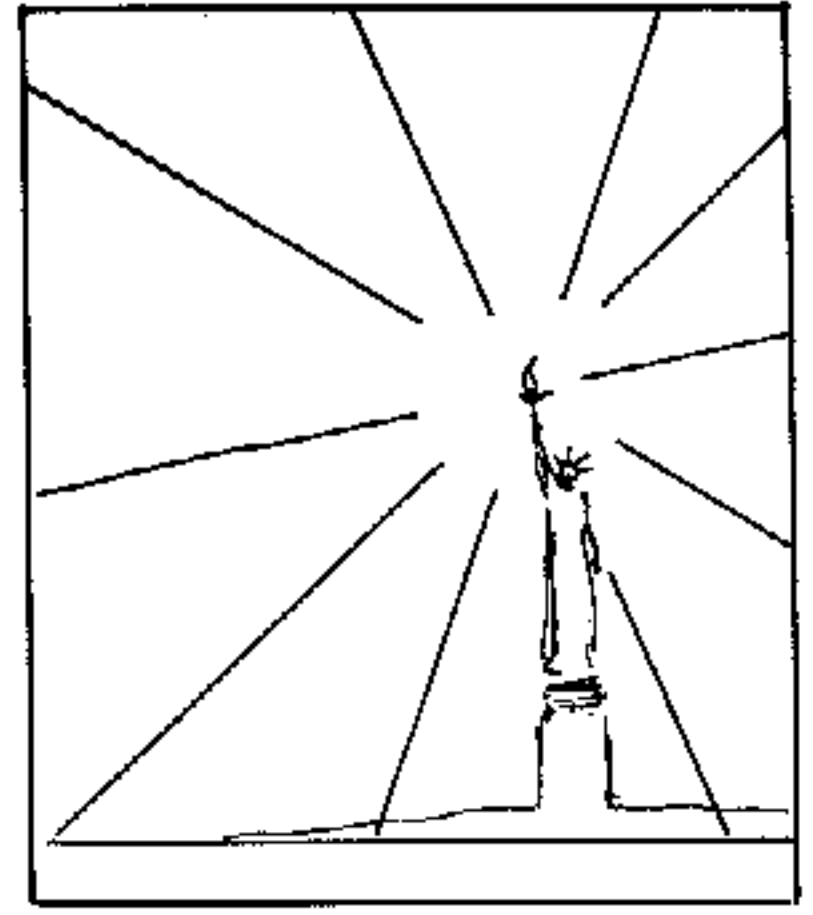
RADII FOR GLORY, DEVOTION, DUTY, PATRIOTISM, UNITY, AMBITION, FREEDOM
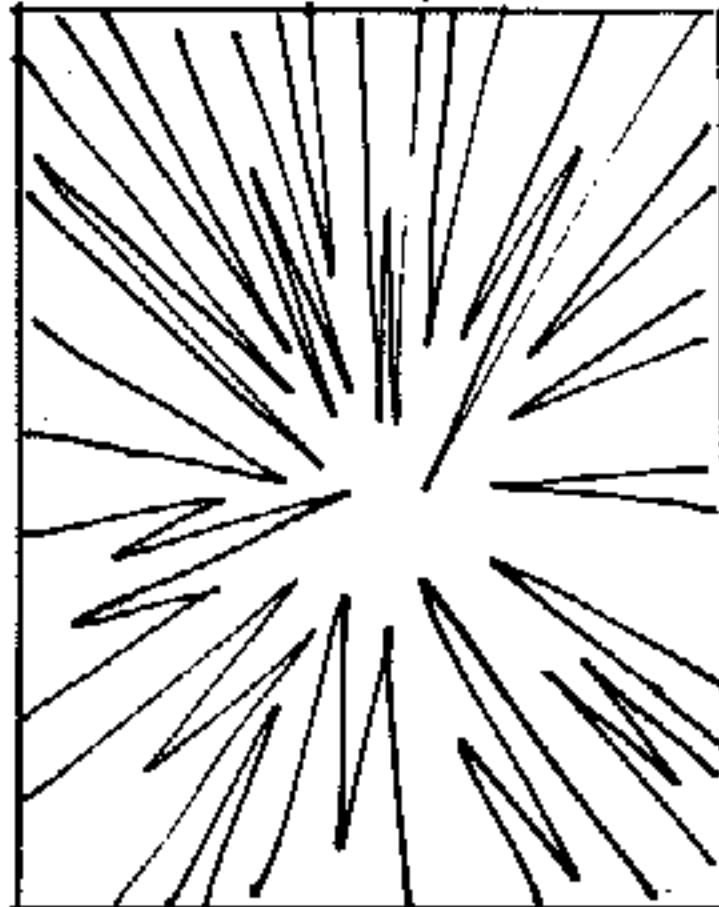
RADIATION FOR SHOCK, ATTENTION
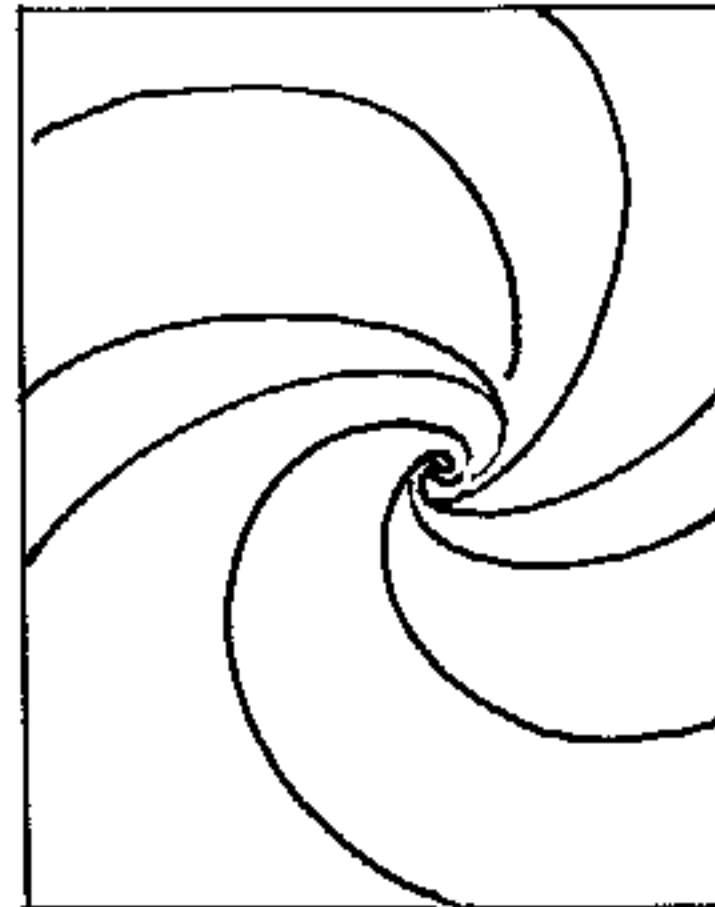
SPIRALS FOR MOTION, POWER, EXCITEMENT
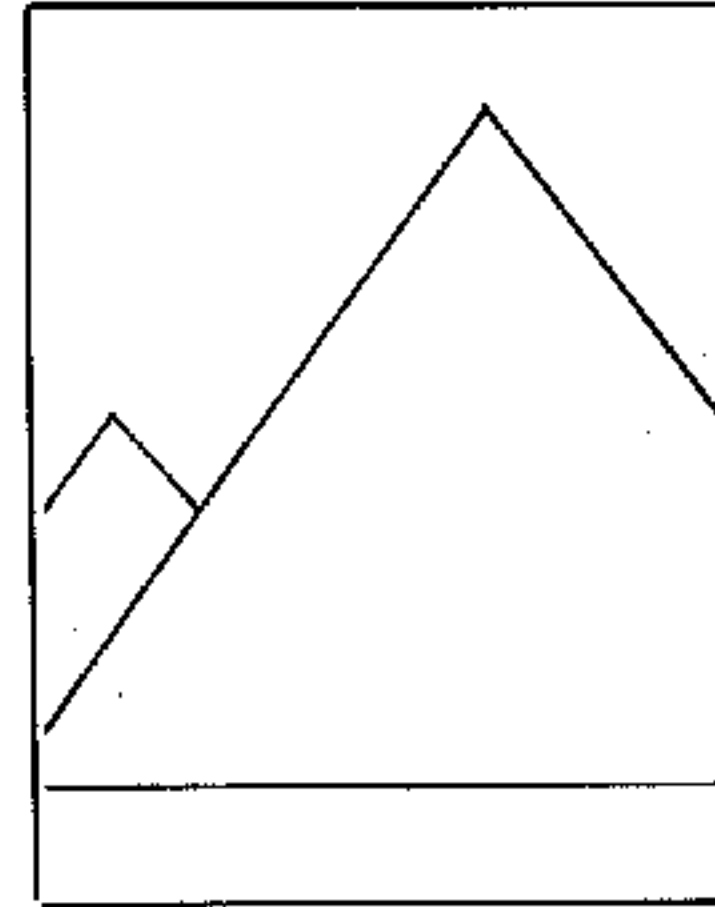
TRIANGLES FOR PERMANENCE, SECURITY
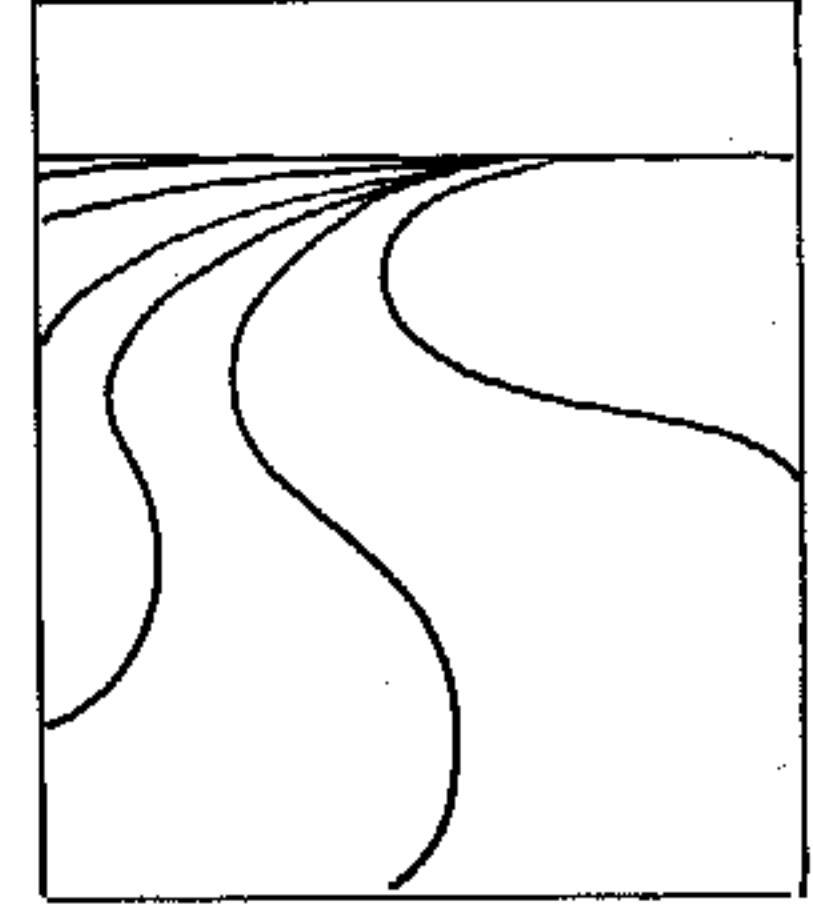
RHYTHM FOR GRACE, CHARM, MOVEMENT.
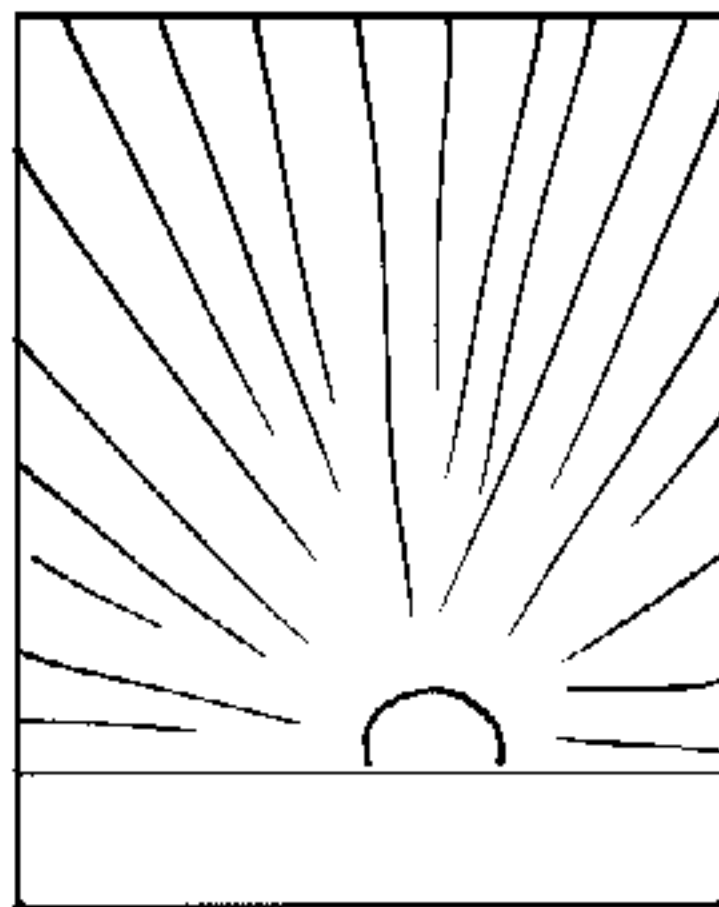
LIGHT FOR HOPE, LOVE, AMBITION.
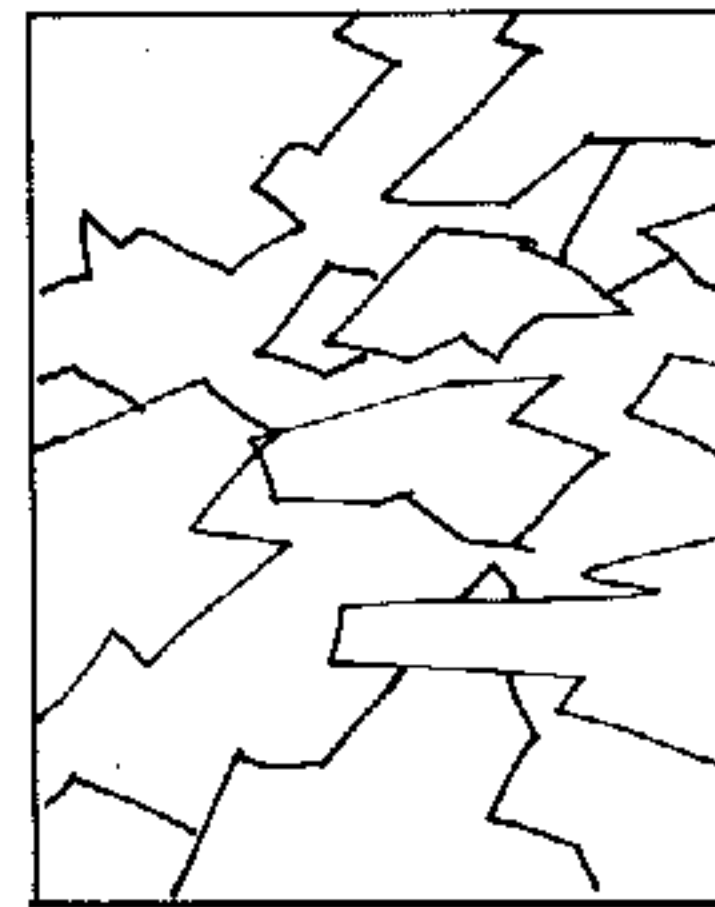
BROKEN SHAPES·INSTABILITY·UNCERTAINTY
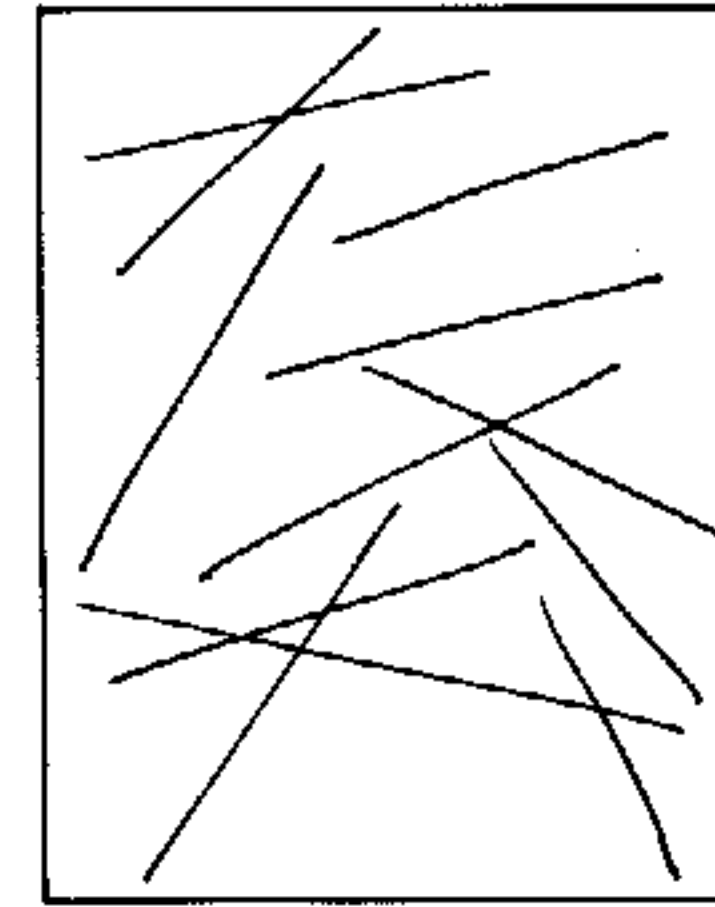
OBLIQUES·COMBAT·CONFUSION·CLASH
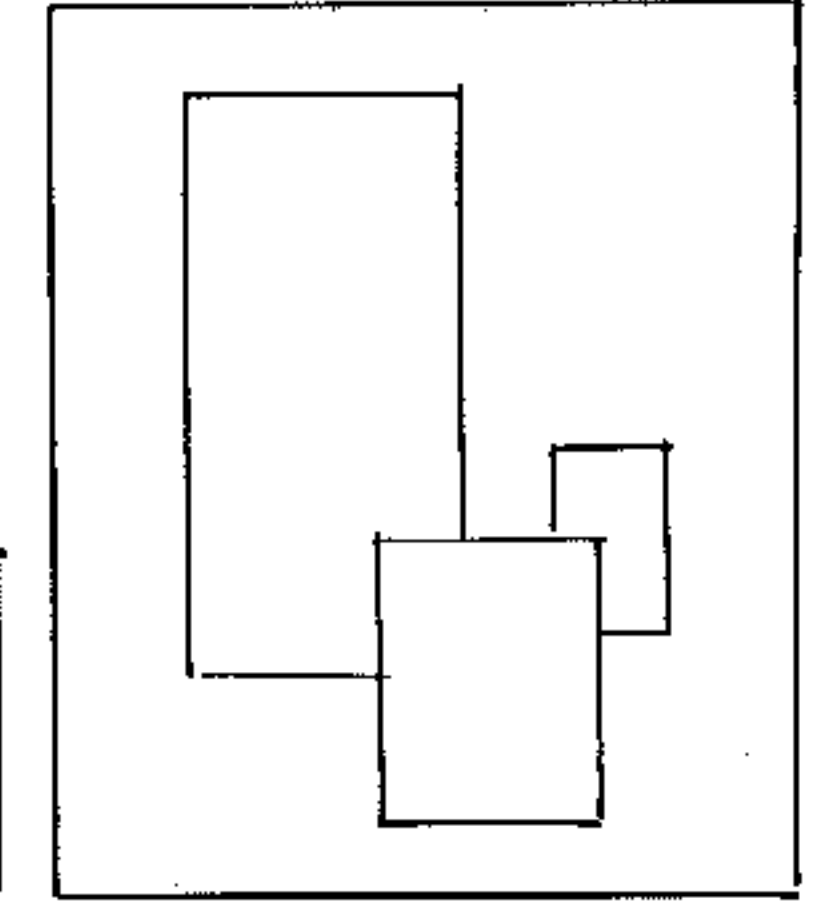
RECTANGLES·STABILITY·STRENGTH·UNITY
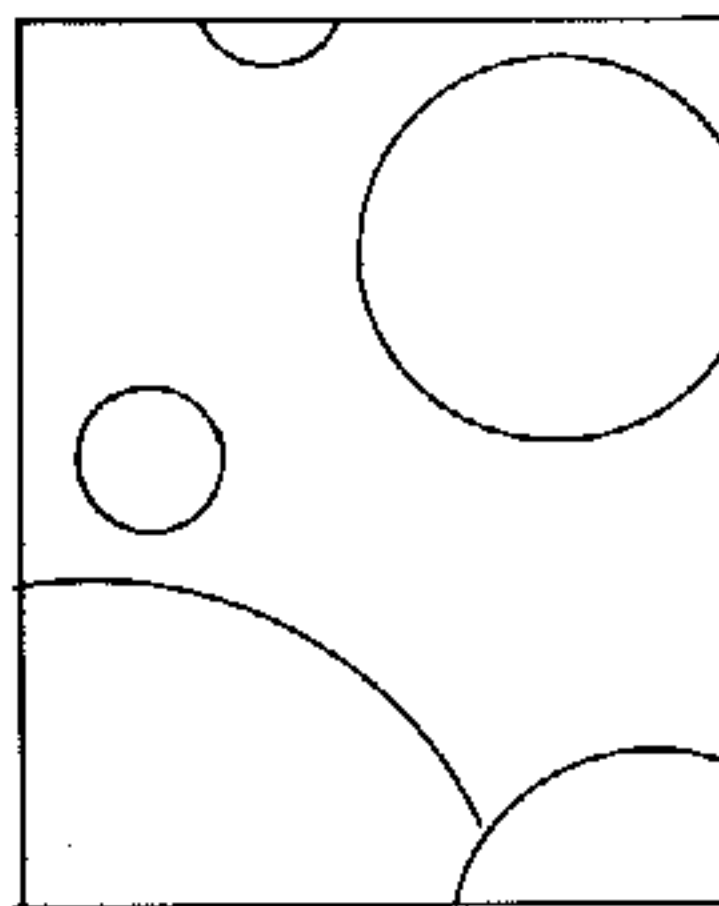
CIRCLES·IMMENSITY, VASTNESS, ETERNITY. MOTION·EQUALITY·DELIVERANCE.
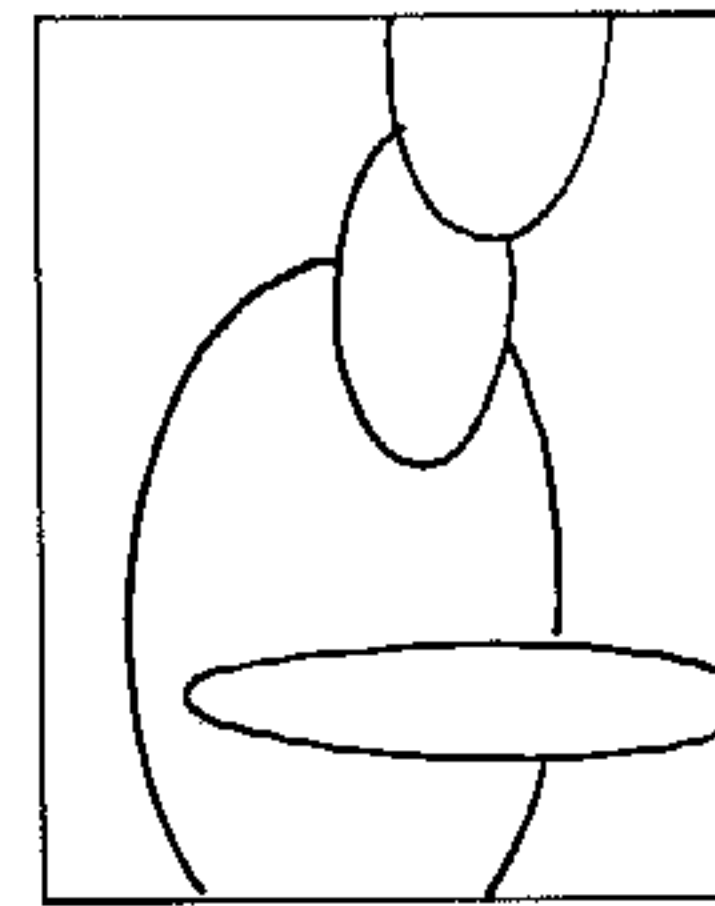
OVALS·FEMININITY·CREATIVENESS SENSUOSITY·GRACE·PERPETUATION
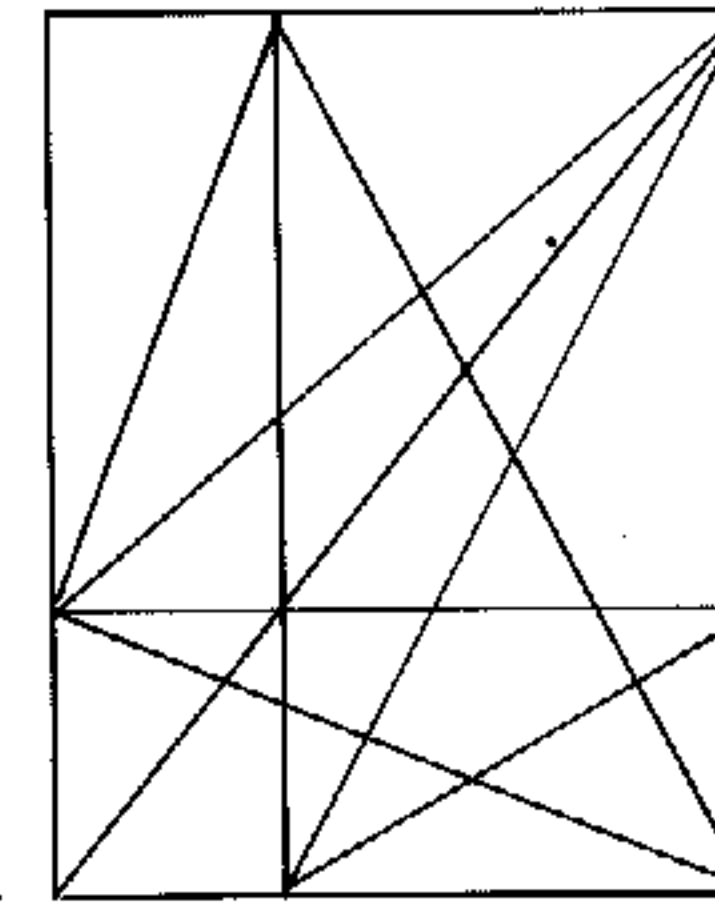
INFORMAL SUBDIVISION·ACTIVITY EXCITEMENT·ELASTICITY·PROGRESS
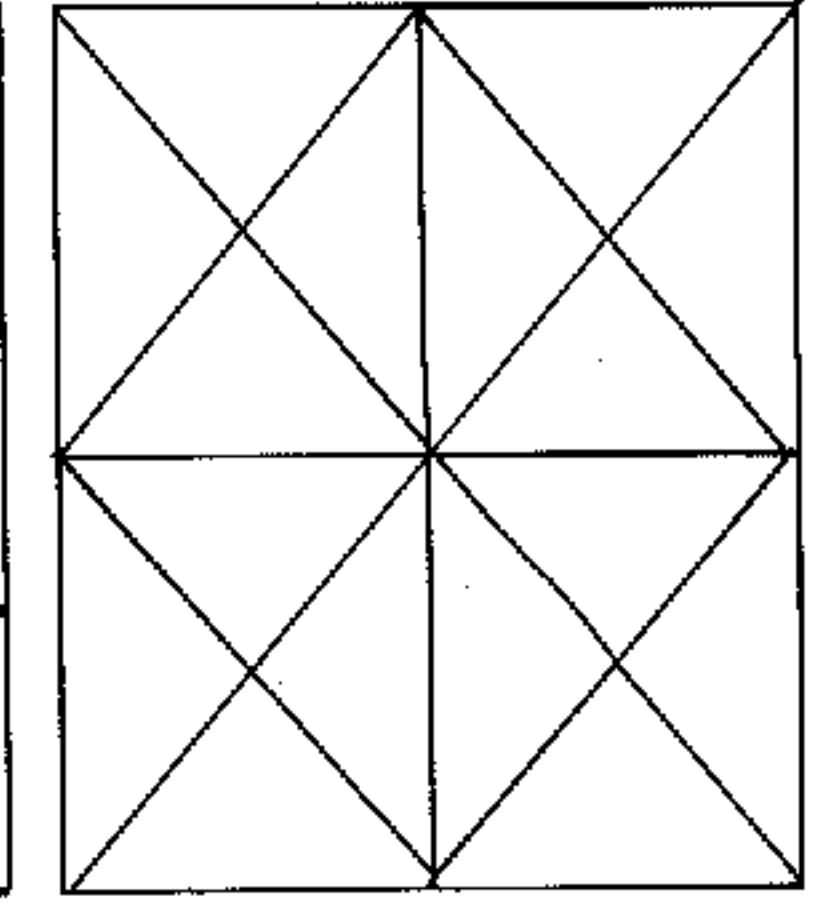
FORMAL DIVISION·DIGNITY·UNITY BALANCE·FORMALITY·STRENGTH.

50
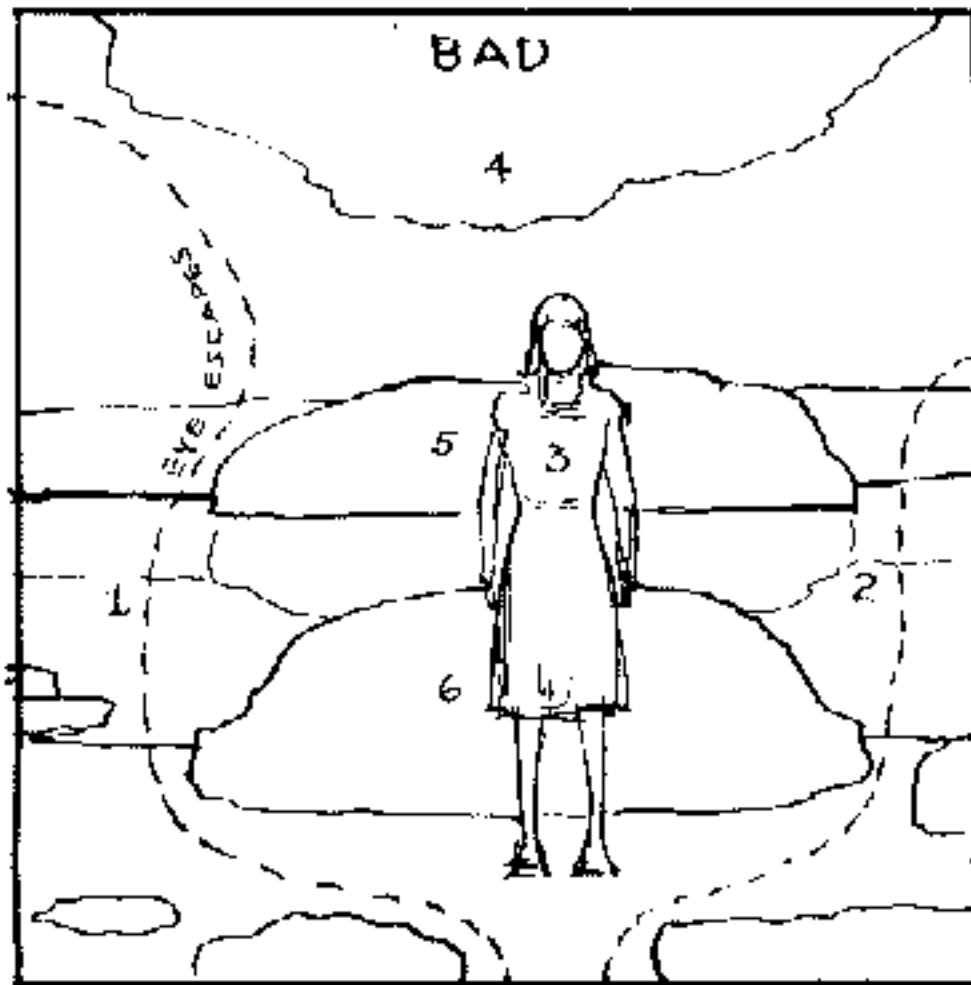
1·2· DON'T GIVE THE EYE TWO PATHWAYS.
3·4·5·6· TOO CENTERED· STRAIGHT FRONT
POSE·BAD. 5·6· TOO ALIKE AND EQUAL .
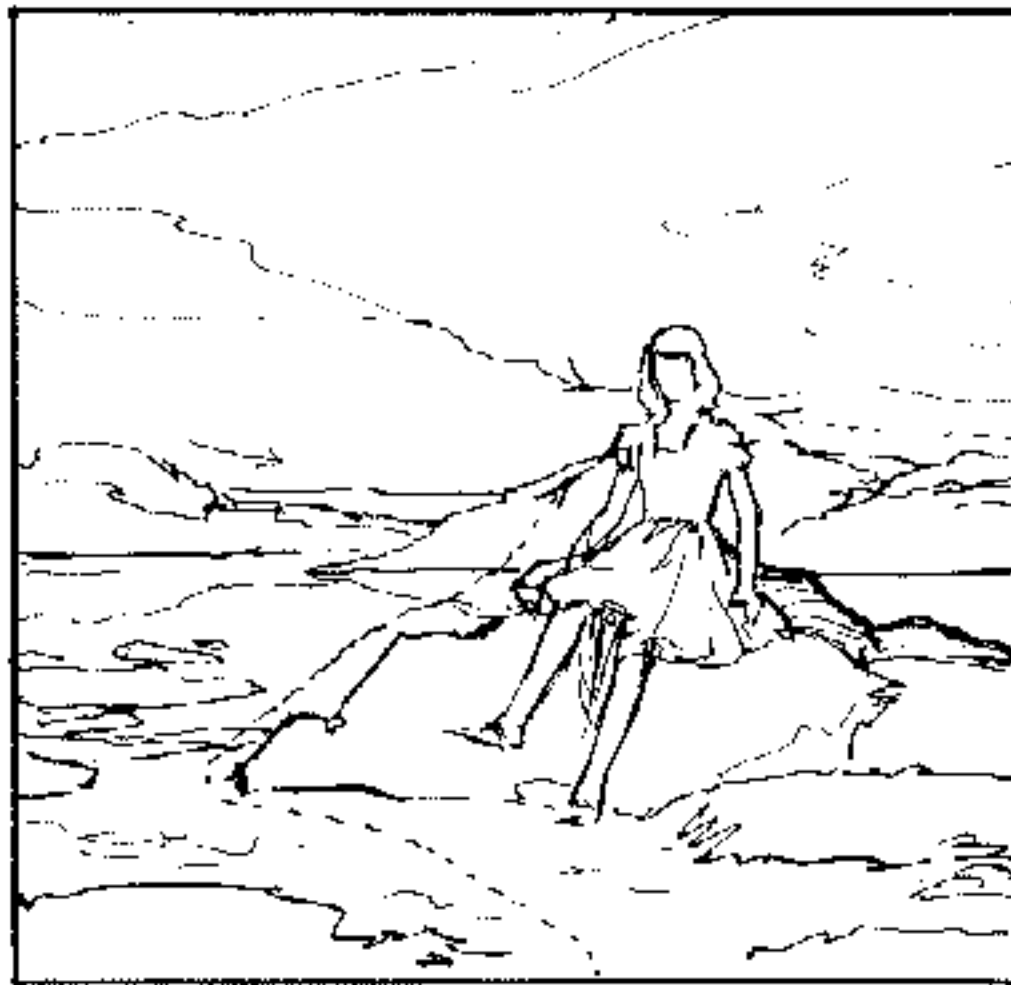
NOW THE EYE IS LED TO THE FIGURE."STOPS"
PUT IN ON LINES WHICH WOULD CARRY EYE
OUT. POSE MORE IN KEEPING WITH SUBJECT.
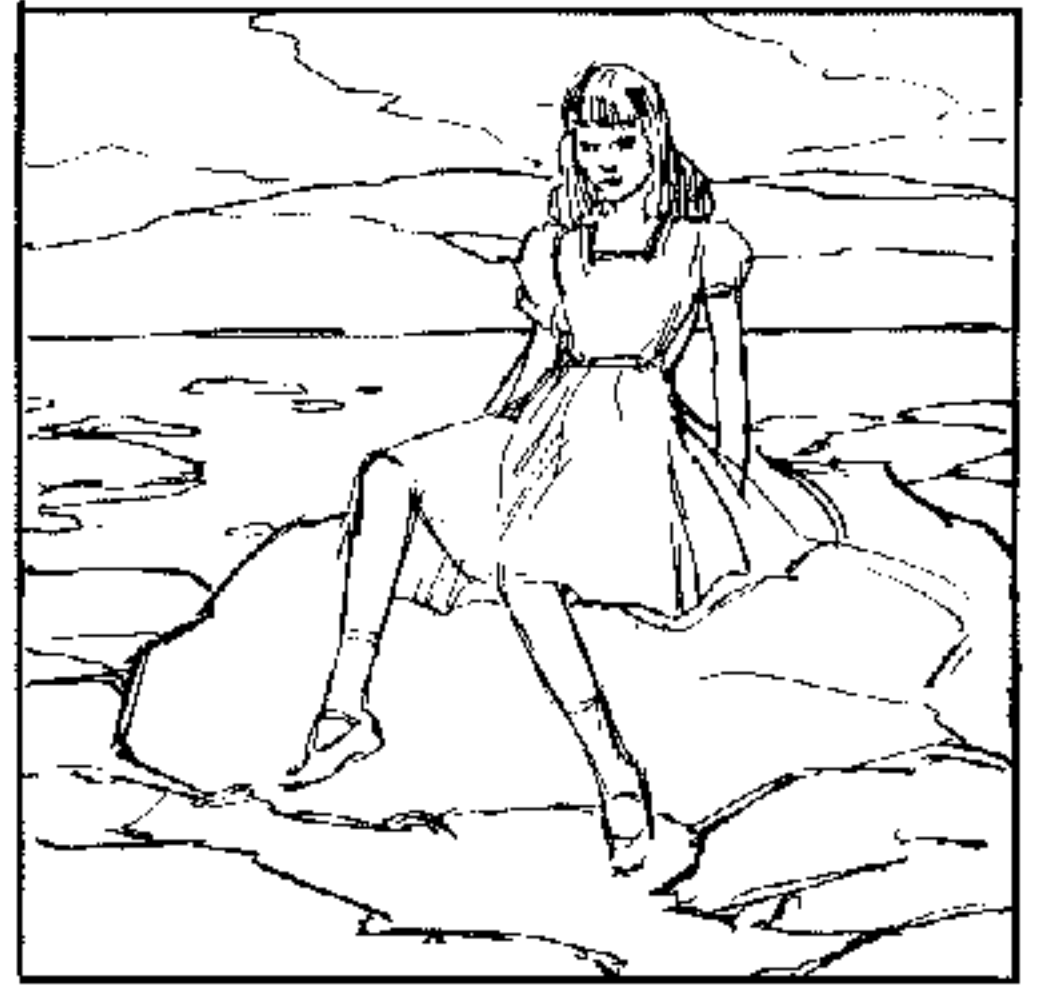
WE MAY HAVE A BETTER COMPOSITION
BY HAVING THE LITTLE GIRL CLOSER
TO DOMINATE THE LANDSCAPE.
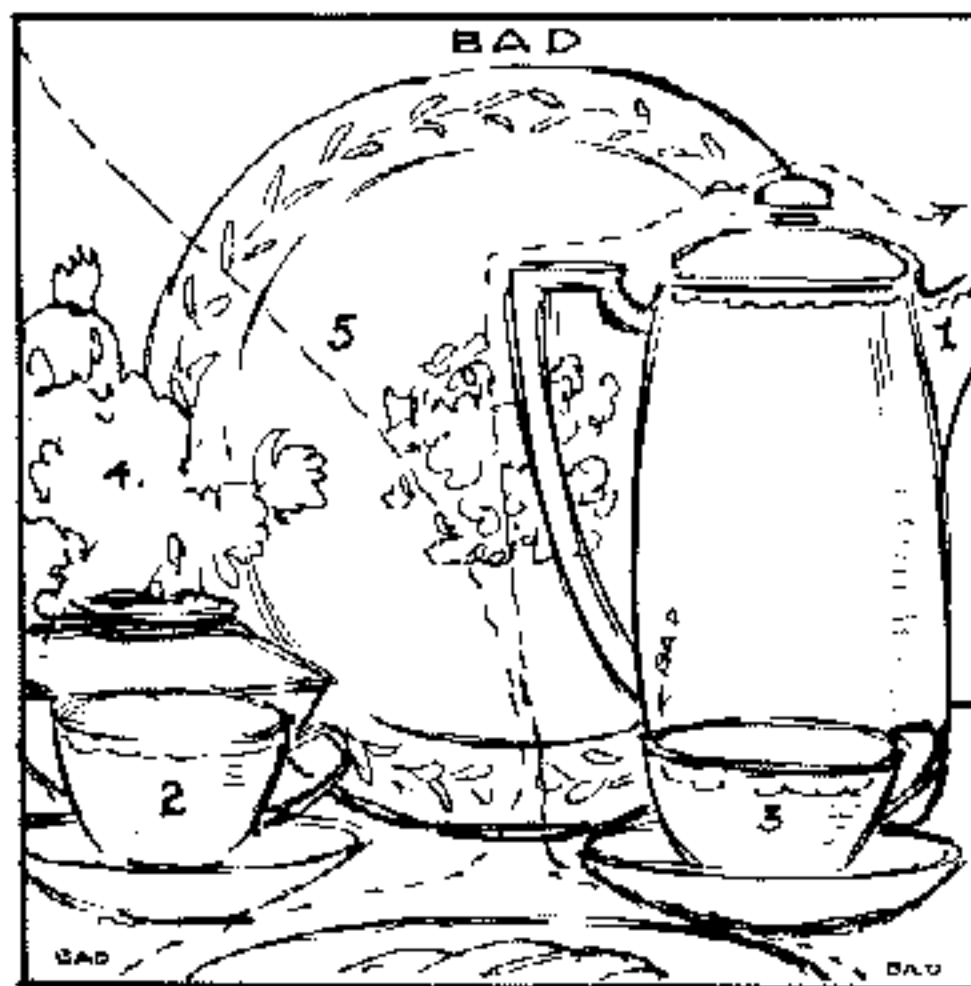
1. DON'T POINT THINGS OUT OF PICTURE.
2·3· TOO EQUAL IN IMPORTANCE. 4. FLOWERS
POINTING WRONG WAY. 5· TWO EYEPATHS .

1. ONE EYEPATH NOW. 2 POINTING INWARD
3. CUPS GROUPED 4. FLOWERS CORRECTED
5· YOU NOW KNOW THEY ARE COOKIES. BETTER?
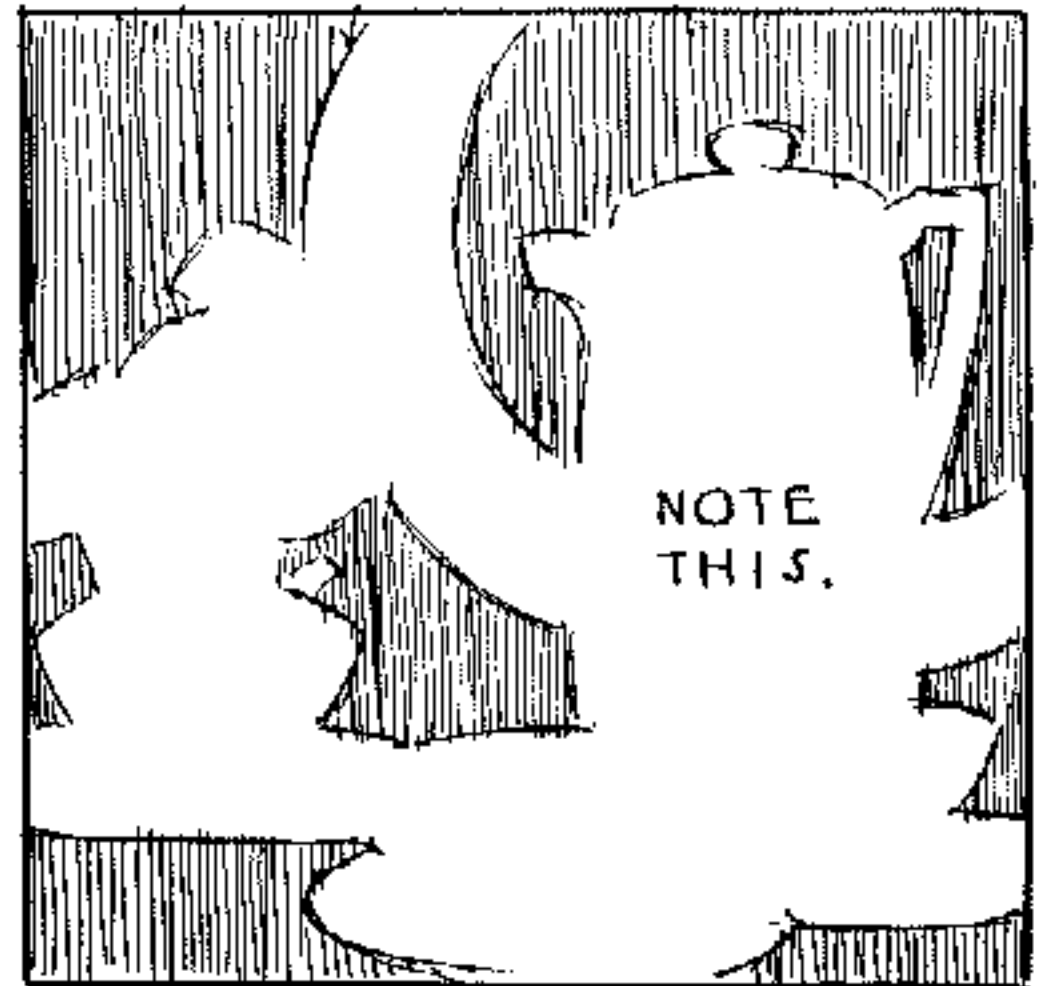
YOU CAN TEST ANY COMPOSITION BY
TRACING THE "SPACES BETWEEN THINGS"
AND "FILL IN". SEE IF THEY MAKE A GOOD DESIGN.
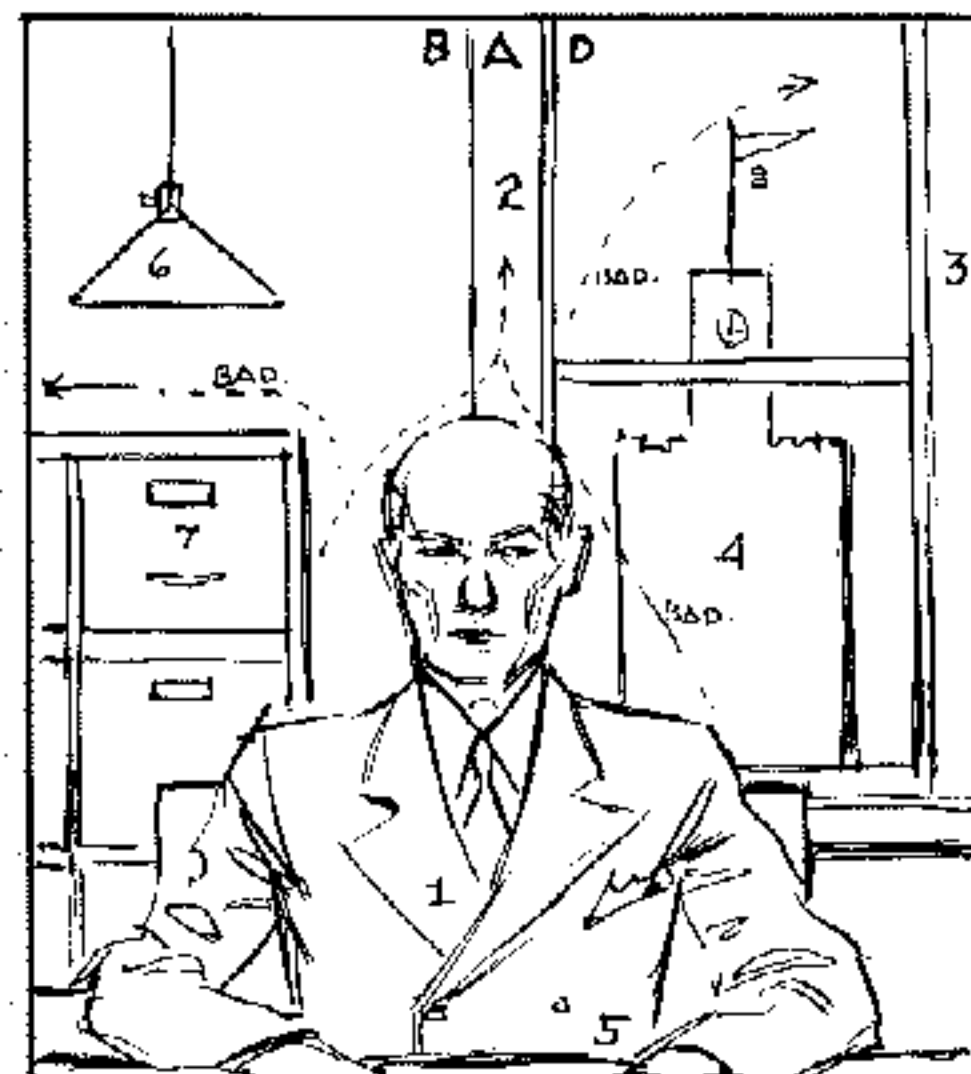
1. FIGURE TOO LOW AND TOO CENTERED.
2. NEVER SPLIT A HEAD WITH ANY LINE.
COMING INTO IT. 3. DON'T USE THE EDGE
OF THE PICTURE TO COINCIDE WITH A
LINE IN THE PICTURE. (WINDOW FRAME)
4·6·7·8· TOO CENTERED. FLAG BAD. 5 HANDS
CUT OFF. DESK LINE TOO LOW AND TOO
NEAR BOTTOM EDGE. MAN'S GAZE BAD.

HERE WE HAVE MUCH THAT IS MISSING IN
THE OTHER PICTURE. NOTHING COMPETES
WITH HEAD. NOTHING IS CENTERED . THE
BALANCE OF THE SUBJECT IS PLEASING.
ACCESSORIES HAVE MORE CHARM. "BALDY"
COULD JUST AS WELL HAVE BEEN PLACED
AGAINST A MORE PLEASING BACKGROUND.
TRY TO PLAN EVERYTHING YOU DO.
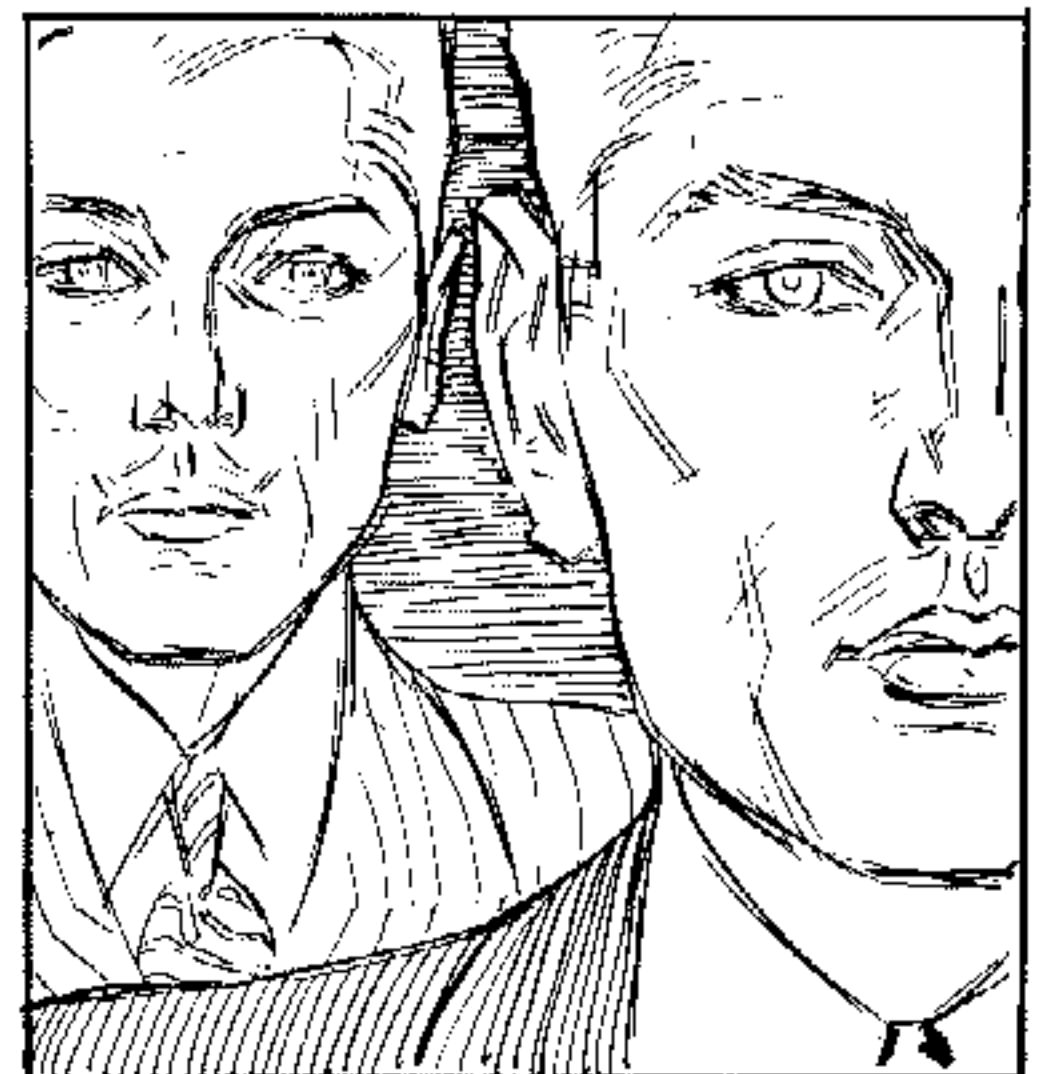
SOMETIMES A DESIGN MAY BE BUILT
OF HEADS ALONE AND WITHOUT HAVING
THE HEADS COMPLETE. THE PICTURE
MAY BE MUCH MORE ARRESTING
THAN IF TWO ENTIRE HEADS WERE
SHOWN, ESPECIALLY IF THE TWO
HEADS WERE ABOUT EQUAL IN SIZE
OR AREA AND EVENLY SPACED.

VARIOUS TYPES OF VIGNETTES

"FLOATING" OR FREE OF THE SPACE LIMITS.

TIED TO TWO OR MORE SIDES.
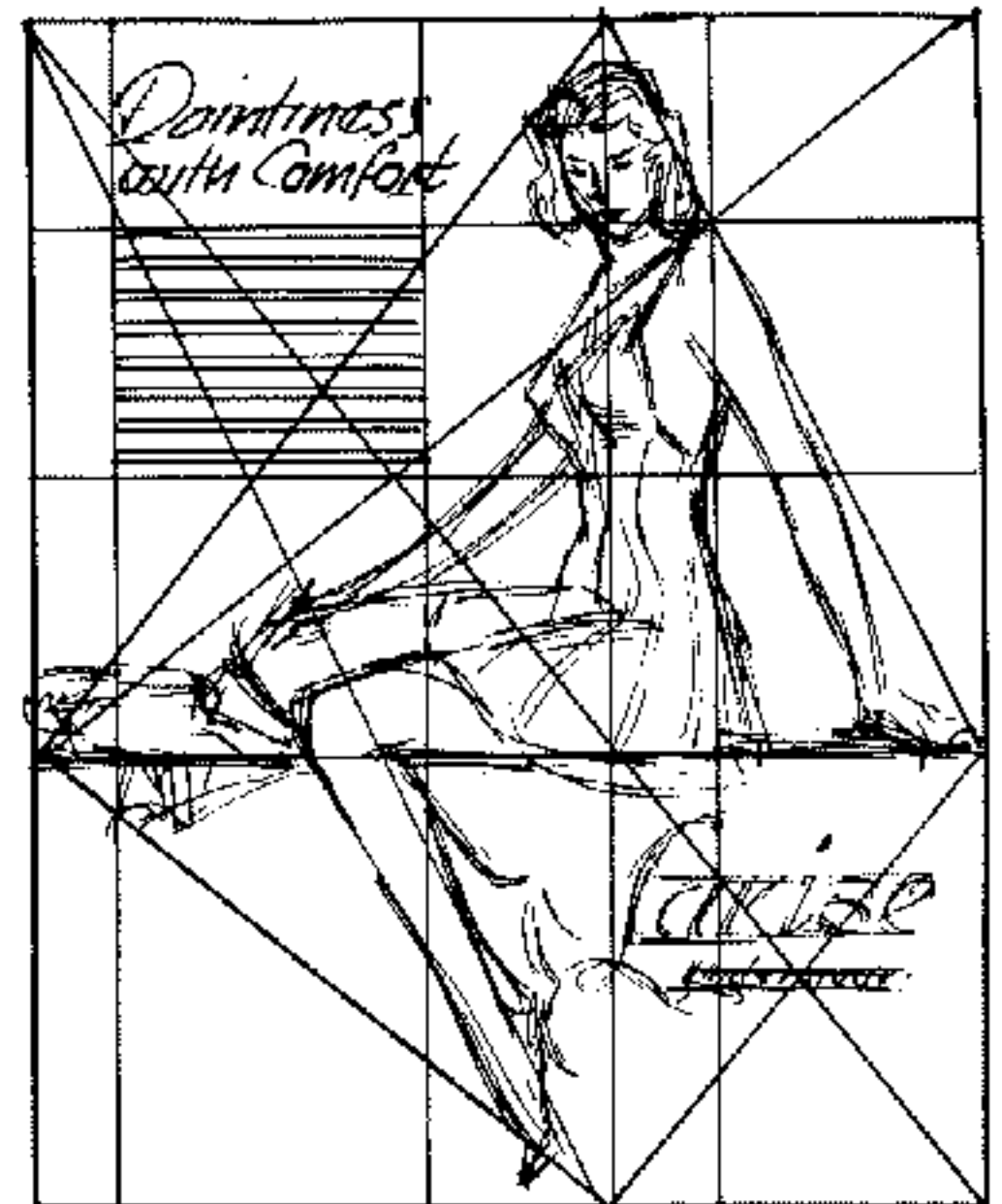
YOU CAN USE INFORMAL SUBDIVISION.

OPEN SPACE TIED TOGETHER BY CONNECTED VIGNETTE.

"SPOTS" TIED TO MAIN VIGNETTE
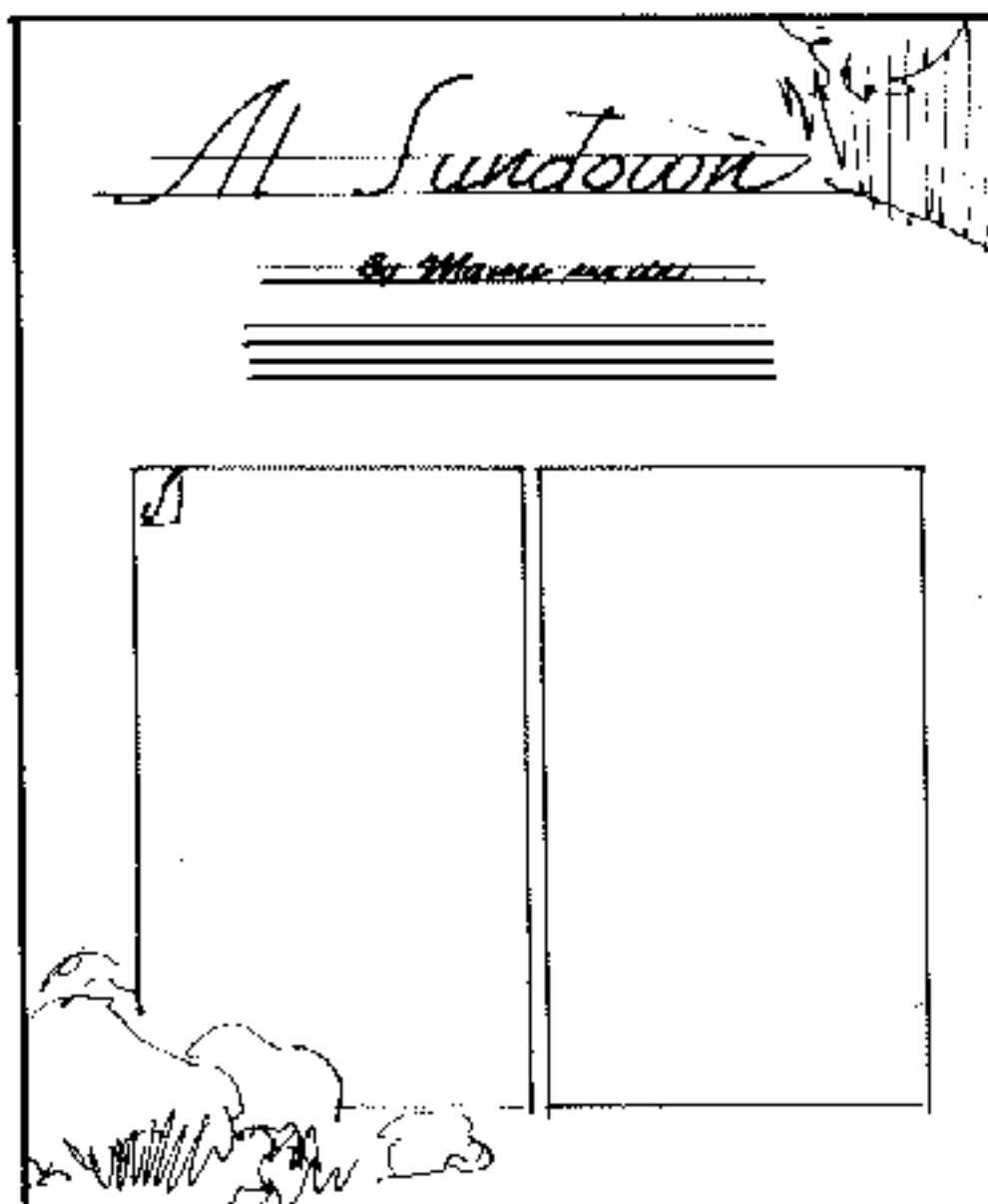
MAKING THE WHITE SPACE PART OF THE PICTURE. VERY USEFUL.
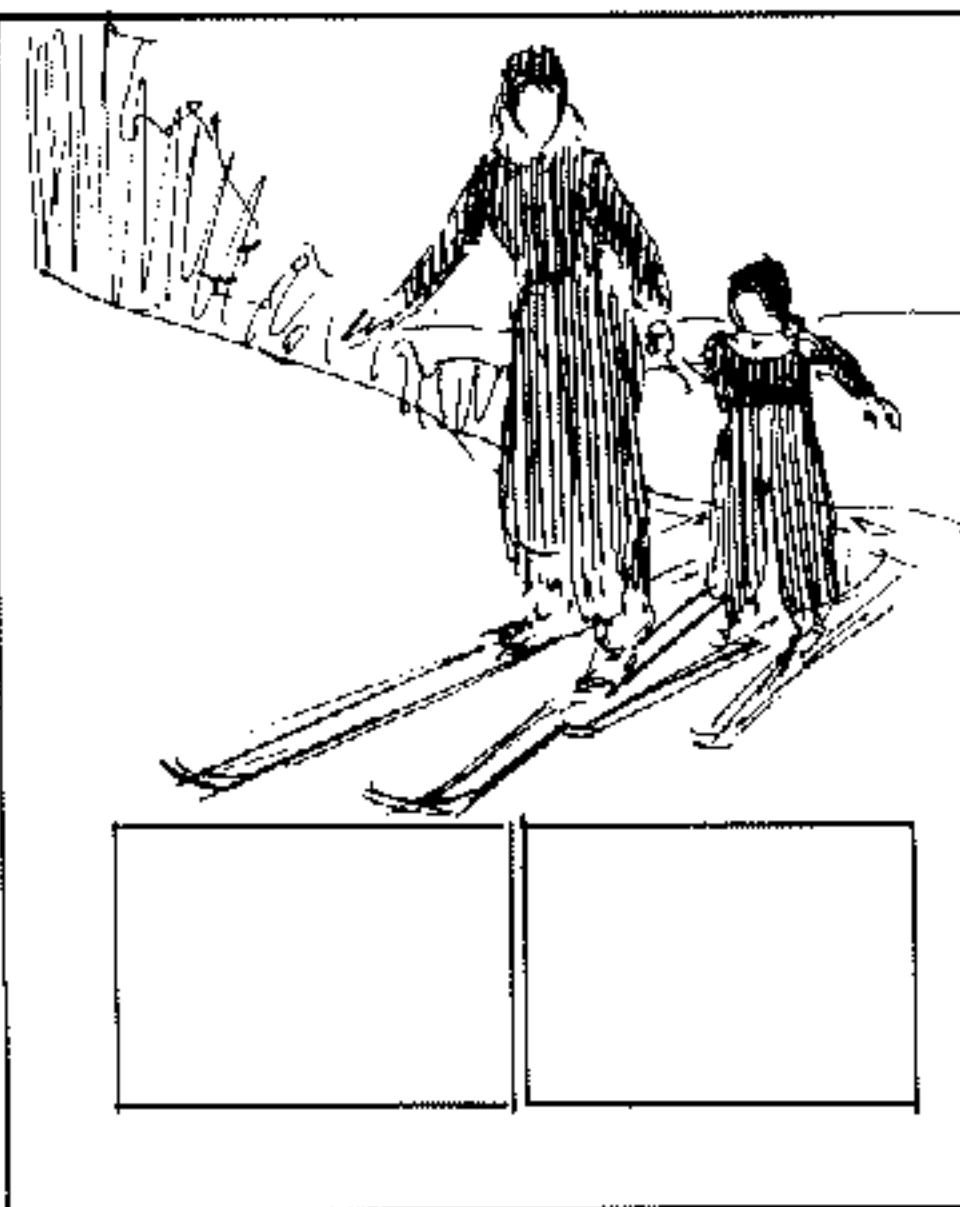
"BORDER" VIGNETTE.

A VIGNETTE IS A DESIGN PURE AND SIMPLE

CHINA

ATLANTIC CITY

OAKEDOKE
PIPE TOBACCO
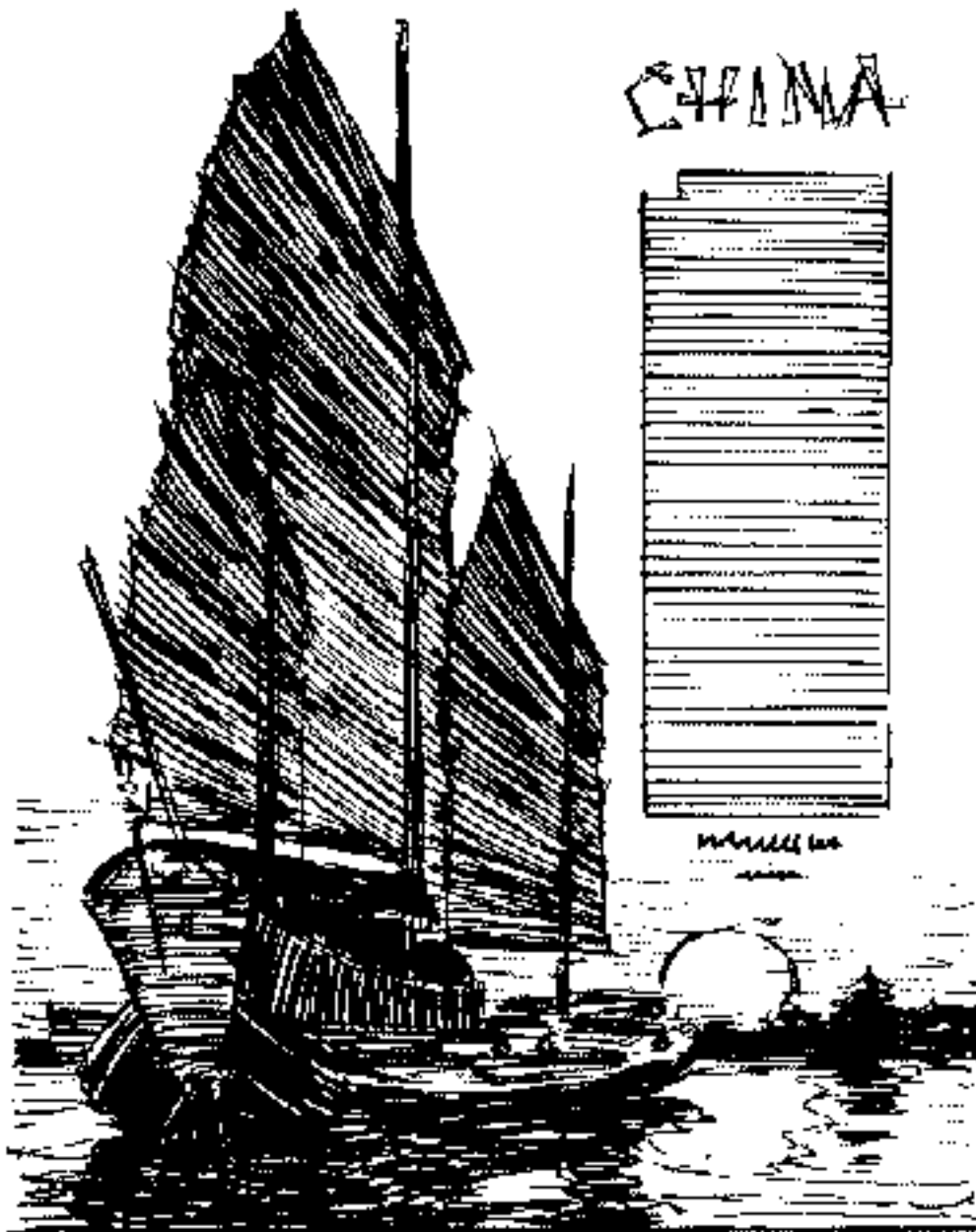
"SILHOUETTE" VIGNETTE
(DARK MASS AGAINST LIGHT)

"RELIEF" VIGNETTE
(LIGHT MASS AGAINST DARK)

"SKETCHY" VIGNETTE
ANY SIMPLE MASSES VS. EACH OTHER.
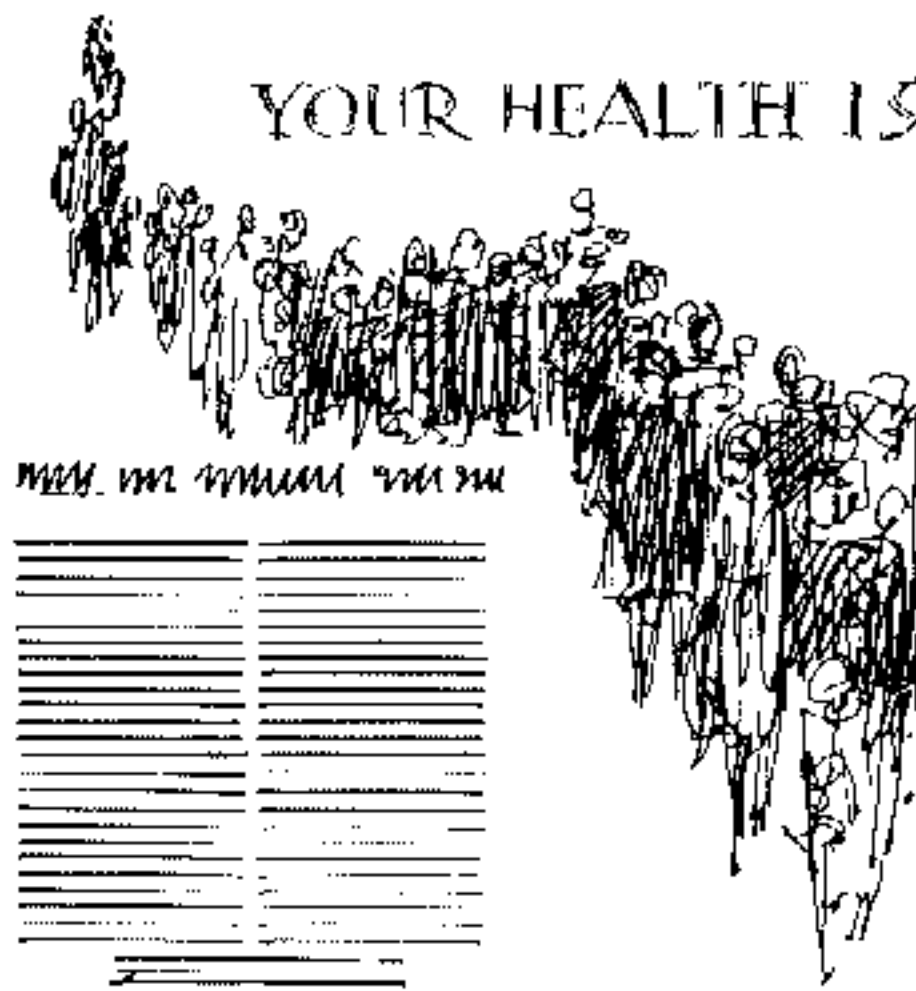
YOUR HEALTH IS THE NATION'S WEALTH

MEDICAL RESEARCH OF AMERICA

TRIFIT

COMBINATION VIGNETTE WITH A SOLID PICTURE AS DOMINANT.

VIGNETTE TIED TO PRODUCT.
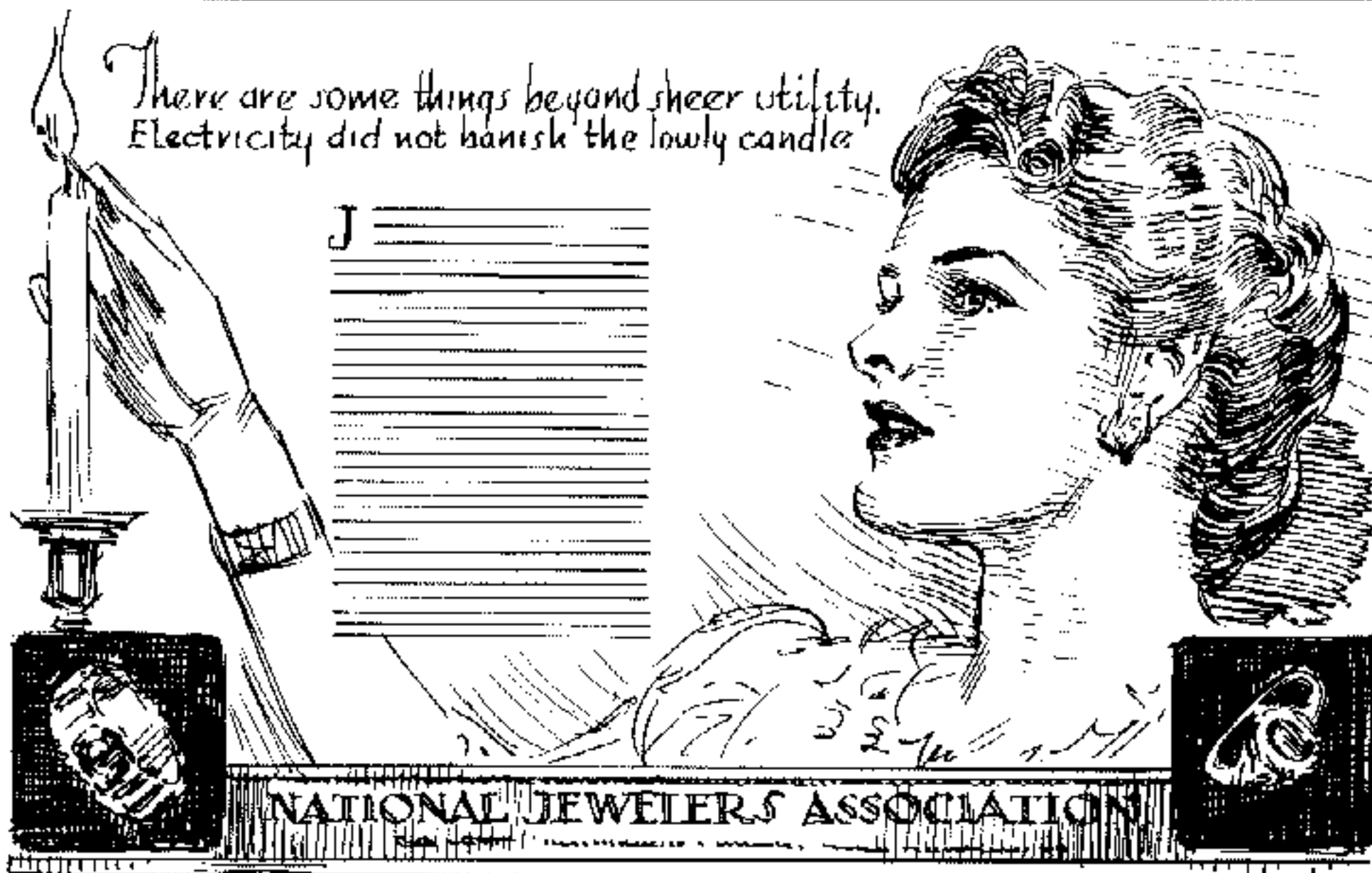
There are some things beyond sheer utility.
Electricity did not banish the lowly candle

J

NATIONAL JEWELERS ASSOCIATION

But the Prince Never Came

C

COSMOPOLITAN
LIFE INSURANCE CO.

COMBINATION VIGNETTE DOMINATING OVER SQUARE UNITS.

VIGNETTE TIED TO COPY SPACE

DESIGNED BY INFORMAL SUBDIVISION · BLACKS ADDED WITH BRUSH · SAME PEN WAS USED THROUGHOUT·
NOTE ATTENTION BROUGHT TO MAIN FIGURE BY WHITES AND USE OF "X" IN THE POSE·BLACKS HELP·

"AH, GIVE ME NATURE, DANCING BUTTERFLIES AND FRESH MINT IN THE AIR."

THE WORKING PRINCIPLE OF PEN DRAWING IS THE DEVELOPMENT OF TONE BY A MIXTURE OF THE LIGHT OF THE WHITE PAPER WITH THE DARK OF LINE. IT IS LIKE A WIRE SCREEN IN A WINDOW. THE HEAVIER THE WIRE AND THE CLOSER THE MESH, THE MORE IT DARKENS THE LIGHT. SO, SET ABOUT TO PRODUCE A GIVEN VALUE BY THE AMOUNT OF WHITE THAT COMES THROUGH. YOU CAN MAKE A "SCALE" OF PEN VALUES TO WHICH YOU CAN ALWAYS REFER: THEN YOU KNOW ABOUT HOW LIGHT OR HEAVY TO MAKE YOUR LINES, ALSO HOW CLOSE TOGETHER THEY SHOULD BE FOR THE TONE OR VALUE YOU WANT. FOLLOW THE FORM, EITHER LENGTHWISE OR ACROSS IT, WITH YOUR STROKES. TRY TO KEEP "OPEN" OR WHITE SPACE AS A PART OF THE DESIGN. DRAW MOSTLY THE SHADOWS. "TONE ALL OVER" IS VERY DIFFICULT. PLAN STROKES CAREFULLY BUT INK THEM IN DIRECTLY AND FREELY.

THE GENERAL APPROACH TO PEN DRAWING
IS THE SAME AS ALL OTHER MEDIUMS—THE
RENDERING OF LIGHT AND SHADOW. THE
ONLY DIFFERENCE IS LESS MODELING IN
THE LIGHTS. KEEP THEM VERY SIMPLE.
DON'T WORRY SO MUCH OVER "STROKES" AS OVER THE STATEMENT OF GOOD WHITES, GREYS, AND BLACK
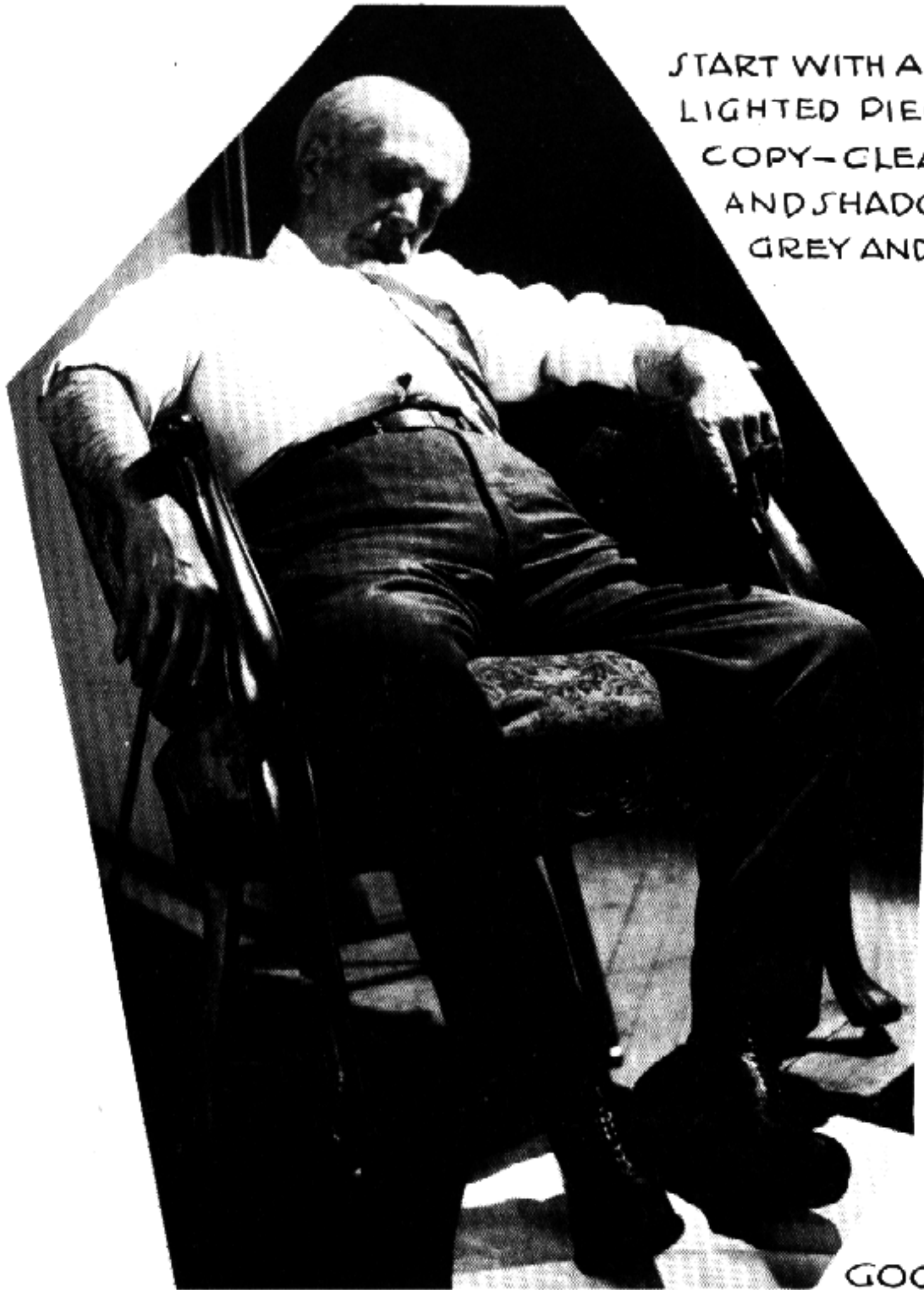
START WITH A STRONGLY
LIGHTED PIECE OF
COPY — CLEAR LIGHT
AND SHADOW, NOT
GREY AND SUBTLE.

MAKE A PRELIMINARY ROUGH, SETTING DOWN THE
STATEMENT OF MASS ARRANGEMENT IN THE SIMPLEST
POSSIBLE TERMS. DO NOT WORRY YET ABOUT TECHNIQUE.
CONCERN YOURSELF WITH DESIGN OF BLACKS, GREYS, WHITES.
THIS WILL PRODUCE A GUIDE TO VALUES TO BE PUT IN THE
FINAL WORK AND THE "PATTERN" EFFECT OF THE WHOLE.

GOOD PREPARATION IS MORE THAN HALF THE BATTLE.

MAKE STUDIES OF THE HEAD
OR OTHER IMPORTANT PARTS,
IN ORDER TO PLAN YOUR STROKES.
(THIS SAVES MUCH GRIEF!)

FIRST TONE →
SECOND TONE →

YOU CAN MODEL WITHIN
A TONE BY CROSS STROKES

WHEN YOU KNOW WHAT THE VALUES ARE GOING TO BE, IT IS EASIER TO PUT THEM DOWN NEXT TIME.

SUNDAY AFTERNOON
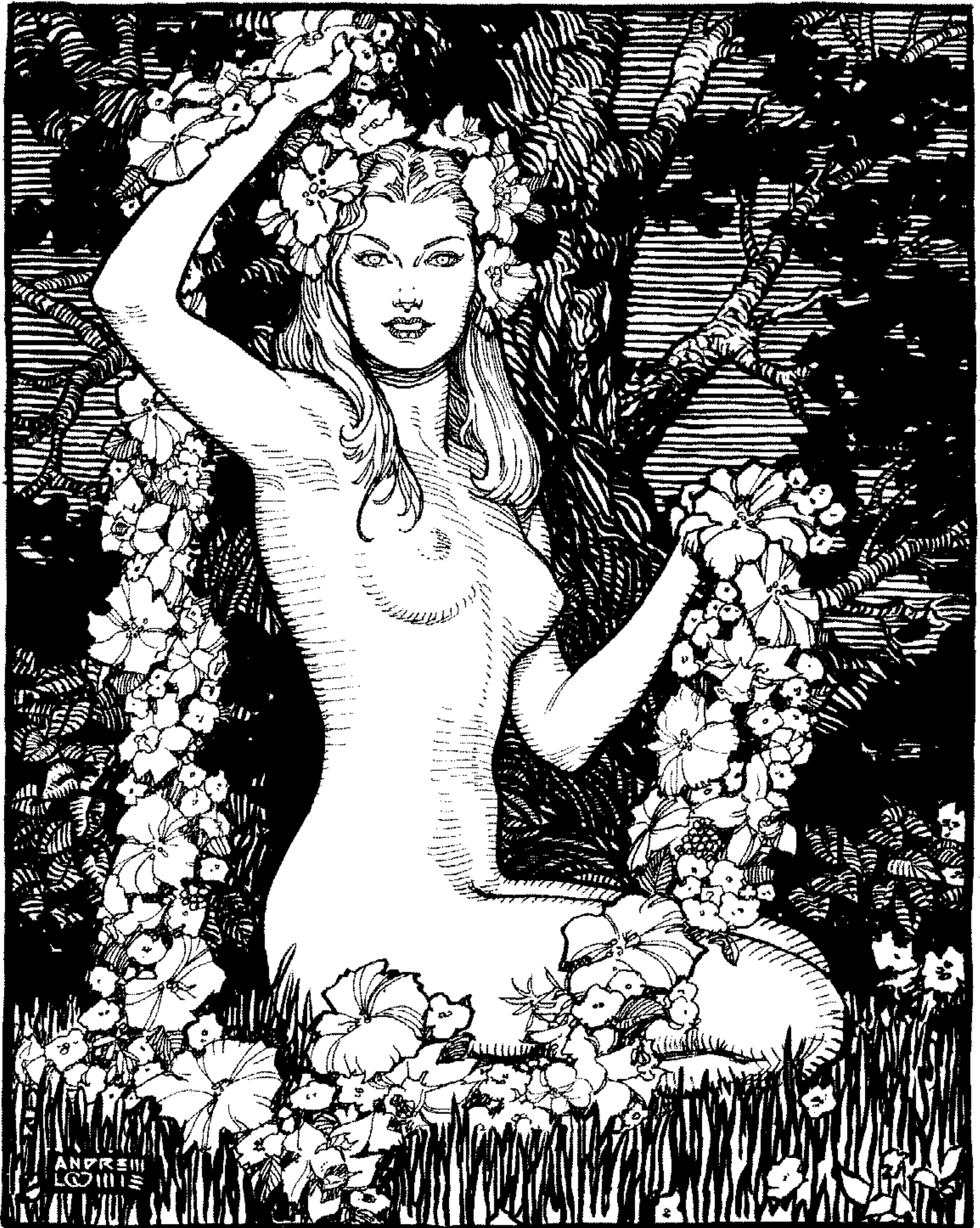
COMBINATION PEN LINE AND BRUSH ON WHITE SMOOTH STRATHMORE BRISTOL. MANY GOOD EFFECTS ARE POSSIBLE BY THIS COMBINATION. THE DESIGN WAS WORKED OUT BY USING INFORMAL SUBDIVISION.

MORNING

BRUSH DRAWING ON STRATHMORE BRISTOL BOARD. COMPOSITION BASED ON CIRCULAR ARRANGEMENT WITH A "RADIANT LIGHT" BEHIND HEAD. THIS NEVER FAILS TO "PULL" THE EYE INTO YOUR SUBJECT. DRAW RADII FIRST.

USE A WATER COLOR BRUSH, NOT TOO LARGE · BLOT MOST OF THE INK FROM BRUSH ON BLOTTING PAPER · FLATTEN THE POINT
OF THE BRUSH SO THAT SEVERAL LINES CAN BE DRAWN AT ONCE IN A STROKE · WORK FOR MASSES OF LIGHT, GREY AND DARK.

TO LAY A SPATTER, TACK A SHEET OF
TRACING TISSUE OVER YOUR DRAWING.
THEN, WITH A RAZOR BLADE, CUT AWAY
THE PORTIONS TO BE SPATTERED. USE
A TOOTH BRUSH OR A STIFF BRISTLE ONE
NOT TOO LARGE. SPATTER BY PULLING
BRISTLES BACK AND RELEASING. SPATTER
IS A GOOD WAY TO ADD VARIETY AND A
BIT OF SPARKLE TO A DRAWING. TRY IT.

DRAWN WITH PRISMACOLOR BLACK 935 PENCIL ON BAINBRIDGE COQUILLE BOARD NO. 2 . BLACKS ARE PAINTED IN WITH HIGGINS BLACK DRAWING INK. THIS COMBINATION MAKES A FULL RANGE OF VALUES FROM SOLID BLACK TO WHITE. IT PERMITS LINE REPRODUCTION BUT GIVES A HALFTONE EFFECT. FINE FOR STUNNING EFFECTS WITH CHEAP PRINTING ON PULP PAPERS. IT IS WORTH EXPERIMENTING WITH. PAPER IS TOO SOFT FOR A PEN. USE A BRUSH.

"SANGUINE" IS A BLACK CRAYON WHICH COMES IN SQUARE STICKS. IT HAS NO SHINE. IT CAN BE RUBBED OR NOT. THIS DRAWING ON BAINBRIDGE "COQUILLE" NO. 3 - WITHOUT ANY RUBBING FOR LINE REPRODUCTION. REDUCTION ONE HALF.
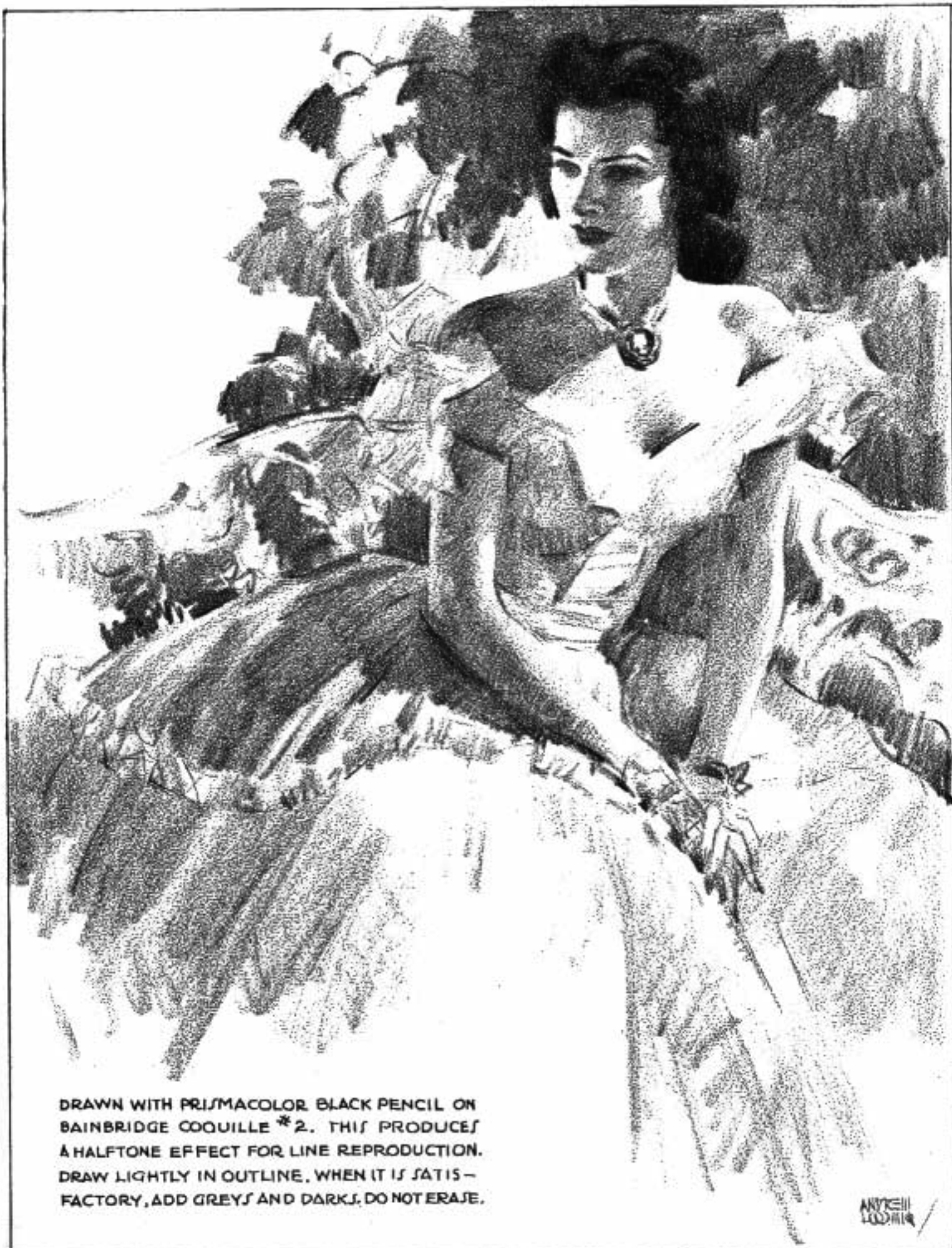
DRAWN WITH PRISMACOLOR BLACK PENCIL ON
BAINBRIDGE COQUILLE #2. THIS PRODUCES
A HALFTONE EFFECT FOR LINE REPRODUCTION.
DRAW LIGHTLY IN OUTLINE. WHEN IT IS SATIS—
FACTORY, ADD GREYS AND DARKS. DO NOT ERASE.

— 3/4

FIND THE
MIDDLE

I

— 1/4

(TWO LIGHTS)

GET GOOD COPY, BUT—
DON'T SLAVISHLY COPY IT!

THERE ARE MANY WAYS TO DRAW.
DRAW YOUR WAY, BUT MAKE IT
A LOGICAL PROCEDURE. DON'T
TRY TO DO EVERYTHING AT THE
SAME TIME. ALL DRAWING IS
PROPORTION. IT IS EITHER JUST
LINE OR THE RENDERING — OF
LIGHT ON FORM. EVERY AREA
HAS IT'S OWN PROPERTY OF BEING
EITHER IN LIGHT, HALFTONE OR
SHADOW. YOU MUST DECIDE WHICH.

FOURTH STAGE
ADDITION OF THE
HIGHLIGHTS AND
ACCENTS

THIRD STAGE
MODELING OF
PLANES

SECOND STAGE
SEPARATION OF
LIGHT AND SHADOW

FIRST STAGE
OUTLINE

MATERIALS- COQUILLE #3 - PRISMACOLOR BLACK

I HAVE LEFT THIS DRAWING INCOMPLETE
SO IT WILL SHOW THE PROCEDURE. GET RID
OF "DRAWING CRUTCHES" AND MAKE YOURSELF
DO IT ALL. THE ONLY WAY ONE CAN DRAW IS TO
DRAW CONTINUALLY. WHEN YOU DO IT, YOU GAIN
MOMENTUM· IF YOU CHEAT AT IT— YOU LOSE.

71

ONE OF THE BEST WAYS TO MAKE PRELIMINARY STUDIES. USE THE TONE OF THE PAPER FOR THE LIGHTS. THE PENCILS FOR THE HALFTONES AND DARKS. WHITES ARE USED ONLY FOR HIGHLIGHTS OR WHITE AREAS. CHARCOAL AND CHALK ARE EQUALLY GOOD.

ANYTHING CAN HAPPEN !
DON'T MISS THE OPPORTUNITY
AFFORDED BY THE USE OF LINE
AND WHITE ON GREY PAPER.
DRY BRUSH, CRAYON, CHARCOAL,
PASTEL, SANGUINE, CONTÉ AND
OTHER BLACK CRAYONS, CARBON
AND OTHER BLACK PENCILS-ALL
ARE EFFECTIVE. YOU MAY JUST
HAPPEN TO HIT SOMETHING
VERY UNIQUE AND ORIGINAL.

THIS IS RUSSIAN CHARCOAL WHICH
COMES IN PRESSED STICKS. WHITES
ARE HIGGINS WHITE INK. THE
CHARCOAL CAN BE RUBBED OR NOT.
THIS IS A FAST AND EFFECTIVE
WAY OF MAKING STUDIES. JUST
DRAW HALFTONES AND SHADOWS
ALLOWING THE PAPER TO BE THE
LIGHT. WHITES FOR HIGHLIGHTS OR
WHITE MATERIAL IN THE LIGHT.

THE APPROACH
IS SIMPLE!
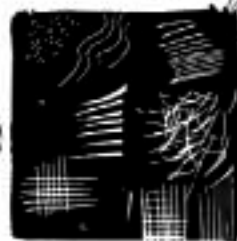
IN THE LIGHT YOU WORK
WITH BLACK AGAINST
WHITE, USING A PEN.

IN THE SHADOWS
YOU WORK WITH
WHITE AGAINST BLACK.
FILL IN SHADOWS WITH SOLID
BLACK WITH BRUSH, THEN SCRATCH.

LAY OUT YOUR SUBJECT (PENCIL)

DRAW HALFTONES WITH PEN. PAINT
IN SOLID SHADOWS. (SMALL BRUSH)

TO DRAW ON ROSS (SCRATCH) BOARD IS A THRILLING
ADVENTURE. IT IS A COATED BOARD OFFERING MUCH
VARIETY OF TREATMENT, EXPERIMENT WITH IT!

SCRATCH IN LINES IN SHADOWS
WITH SHARP POINT. (PEN KNIFE)

CRAFTINT

PATTERN 209 DOUBLETONE

CRAFTINT IS SOMETHING YOU SHOULD GET ACQUAINTED WITH. THE SCREENS TAKE THE PLACE OF BEN DAYS. YOU MAKE THEM RIGHT ON YOUR ORIGINAL DRAWING BY SIMPLY PAINTING IN DEVELOPERS WHICH WILL RENDER THE SCREENS VISIBLE. THE BOARDS COME IN A VARIETY OF FINE AND COARSE PATTERNS WITH EITHER A SINGLETONE OR DOUBLETONE EFFECT. BLACKS ARE ADDED WITH HIGGINS INK. TRY THIS.

PATTERN
54

PATTERN 165

YOU CAN HAVE A LOT OF FUN
WITH THIS NEW MEDIUM.

IF YOU ARE INTERESTED IN NEWSPAPER DRAWING, COMICS, OR ANY
FIELD WHERE ORIGINALITY WITH SPEED COUNTS—AS WELL AS ANY
TYPE OF FAST MECHANICAL RENDERING, YOU WILL FIND CRAFTINT AN
INNOVATION. IF YOUR DEALER CAN'T SUPPLY YOU, THE ADDRESS
IS CRAFTINT MFG. CO., 210 ST. CLAIR AVE., N.W., CLEVELAND, OHIO.
ASK FOR THEIR DESCRIPTIVE LITERATURE. YOU'LL LIKE IT.

FIRST INTENSITY
LIGHT (vs.) SHADOW
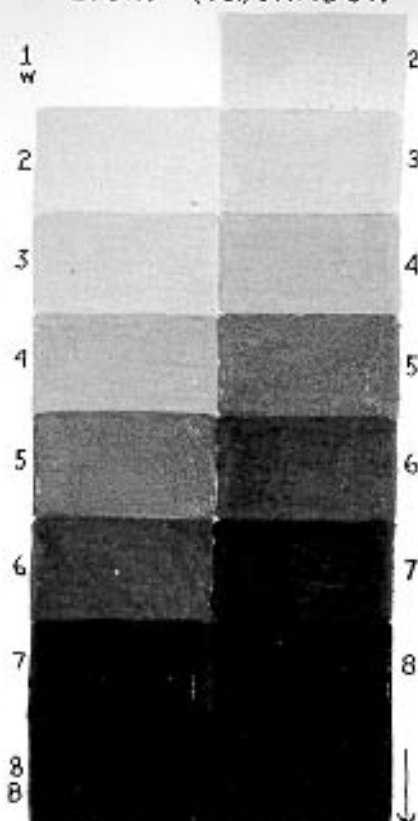
1 TONE SEPARATION·LT. VS SH.
DIFFUSED LIGHT

SECOND INTENSITY
LIGHT   SHADOW
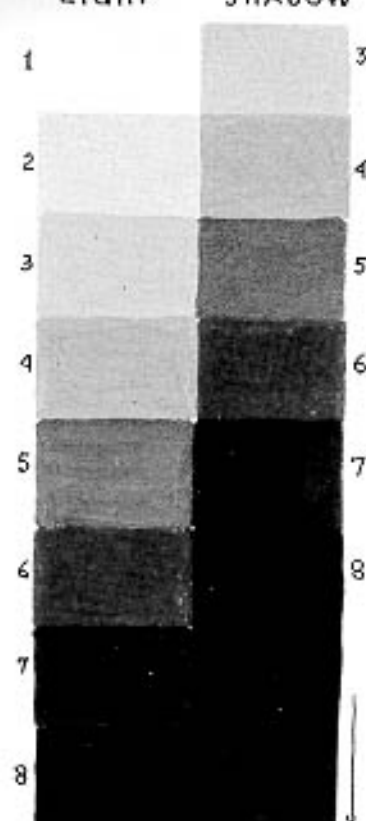
2 TONES SEPARATION
HAZY SUNLIGHT

THIRD INTENSITY
LIGHT   SHADOW
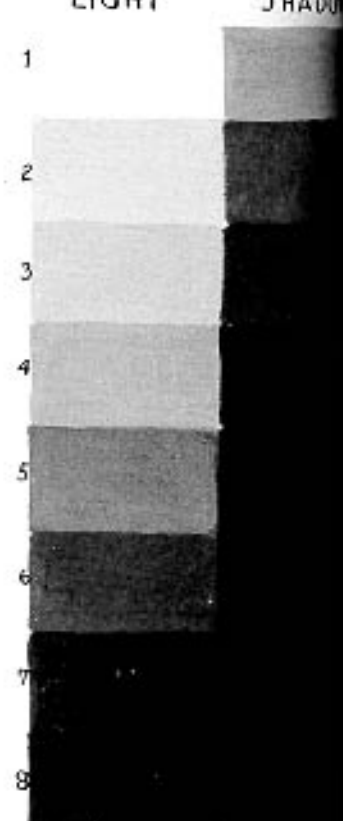
3 TONES SEPARATION
FULL SUNLIGHT

FOURTH INTENSITY
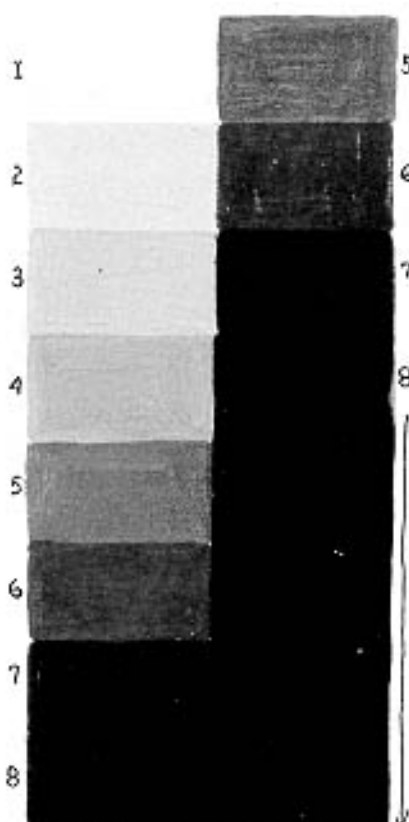
4 TONES SEPARATION
STRONG ARTIFICIAL LIGHT

FIFTH INTENSITY
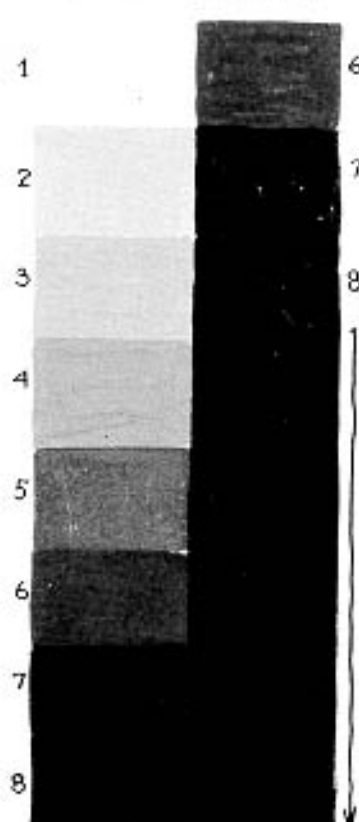
5 TONES SEPARATION
SPOTLIGHT IN DARK

LIMIT OF INTENSITY
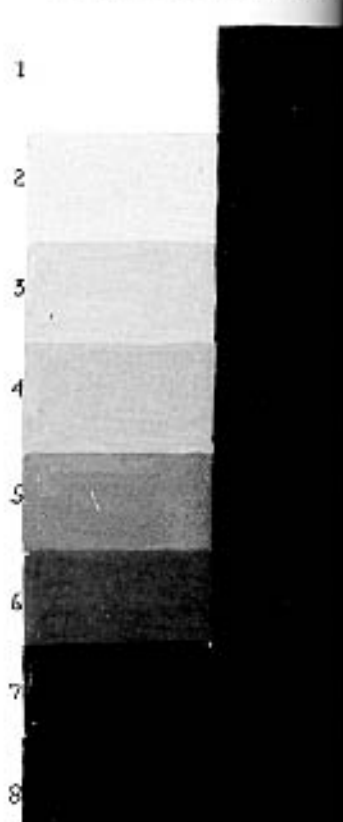
FULL SEPARATION
PRACTICALLY BLACK SHA

2⁰ INTENSITY = SHADOWS SET 2 TONES DARKER THAN WHATEVER VALUE USED IN THE LIGHT.
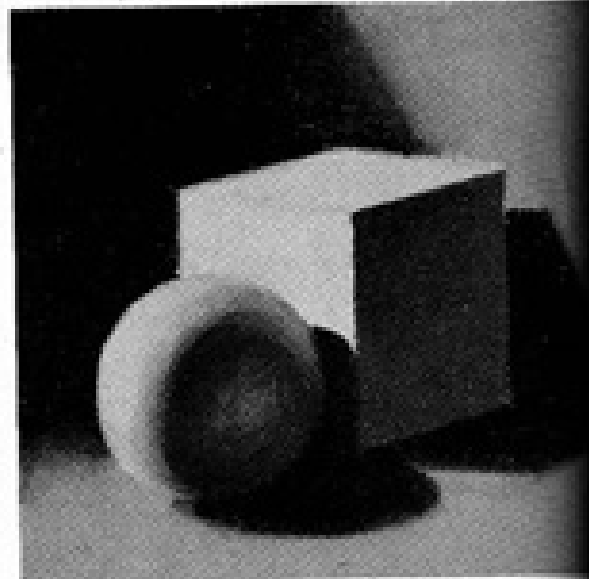
3ʳᵈ INTENSITY – NOW ALL SHADOWS AR[E] THREE TONES DARKER THAN VALUE IN L[IG]
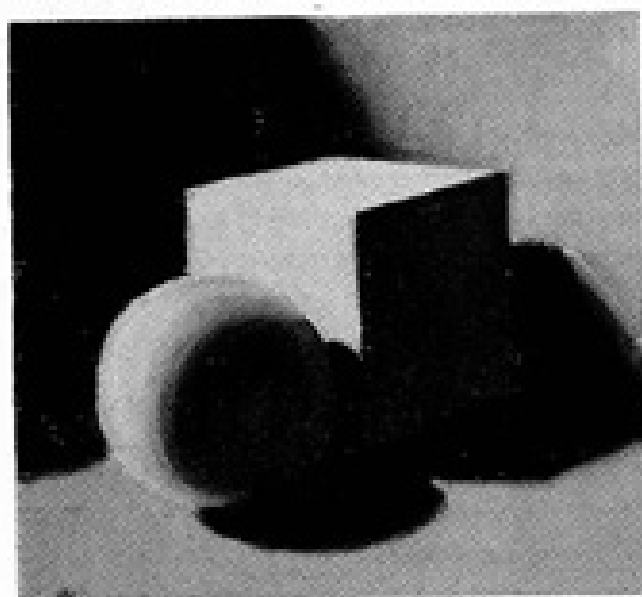
4ᵀᴴ INTENSITY = SHADOWS 4 TONES DARKER.
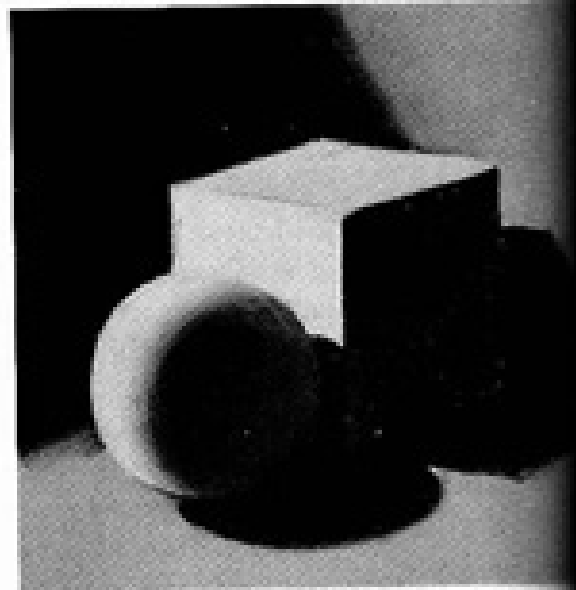
5ᵀᴴ INTENSITY = SHADOWS 5 TONES DAR[K]

NOTE THAT LIGHT APPEARS STRONGER AS SHADOWS ARE DARKENED, THOUGH ACTUALLY TH[E]

MIX A SCALE OF EIGHT VALUES FROM WHITE TO BLACK. FOR ANY EFFECT OF LIGHT, WE CA[N]

WORK DOWN FROM WHITE TO DARK. THEREFORE WE CAN ONLY ATTAIN BRILLIANCY BY CONT[R]

FOR HIGH-KEYED AND DELICATE LIGHT, USE A CLOSE RELATIONSHIP OF LIGHT TO SH[ADOW]

FOR BRILLIANCY AND FORCE, USE A FOUR OR FIVE TONE SEPARATION. REMEM[BER]

ALL THE LIGHTS AND SHADOWS MUST HAVE A CONSISTENT TONAL SEPARATION EXC[EPT]

WHEN A SHADOW IS OBVIOUSLY LIGHTENED BY REASON OF REFLECTED LIGH[T]

ALL THE VALUES IN BOTH LIGHT AND SHADOW ARE RAISED OR LOWERED TO CHANGE THE KEY

WHEN MAIN VALUES ARE AT THE TOP OF THE SCALE IT MAY BE CALLED "WORKING IN A HIGH KEY."

THE SAME RELATIONSHIPS MAY ALL BE DROPPED A TONE OR TWO · THIS IS CALLED "A MIDDLE KEY."

NOW THE SAME RELATIONSHIPS DROPPED TO THE BOTTOM OF THE SCALE ARE "LOW KEY".

HERE WE HAVE INTENTIONAL FORCING OF RANGE TO INCLUDE THE FULL SCALE.

FORCING OF THE DARK AGAINST LIGHT.

FORCING OF THE LIGHT AGAINST DARK

DEMONSTRATING THE EXTENDED VARIETY OF TREATMENT OF VALUES AT YOUR DISPOSAL WHEN WORKING WITH A CORRECT UNDERSTANDING OF "KEY" AND "INTENSITY". NO TWO OF THE SIX TREATMENTS ARE ALIKE. THIS IS A REAL REASON FOR MAKING SMALL

SKETCHES OR "THUMBNAILS" BEFORE GOING AHEAD WITH FINAL WORK · NOTE THE DRAMATIC EFFECT OF THE LAST TWO · YOU NEVER KNOW WHAT POSSIBILITIES LIE IN YOUR SUBJECT UNTIL YOU REALLY EXPERIMENT, IN OTHER WORDS IT'S PLAIN THINKING ! ! !

NUMBER THE VALUES FROM LIGHT TO DARK AS THEY
APPEAR TO YOU IN YOUR SUBJECT. WORK FROM LIFE

NUMBER THE VALUES FROM LIGHT TO DARK AS THEY
APPEAR TO YOU IN YOUR SUBJECT. WORK FROM LIFE
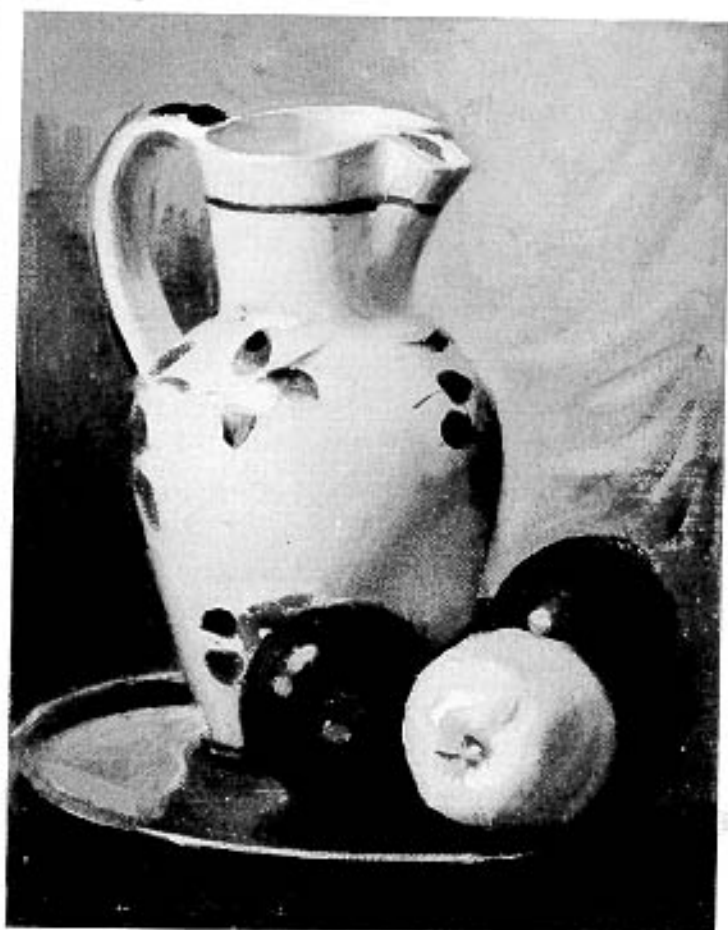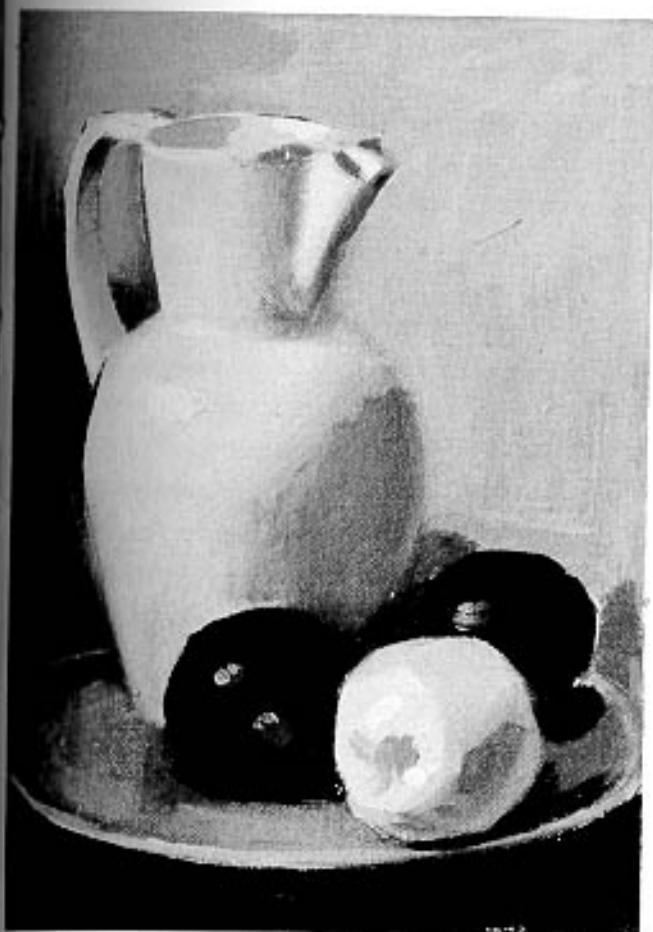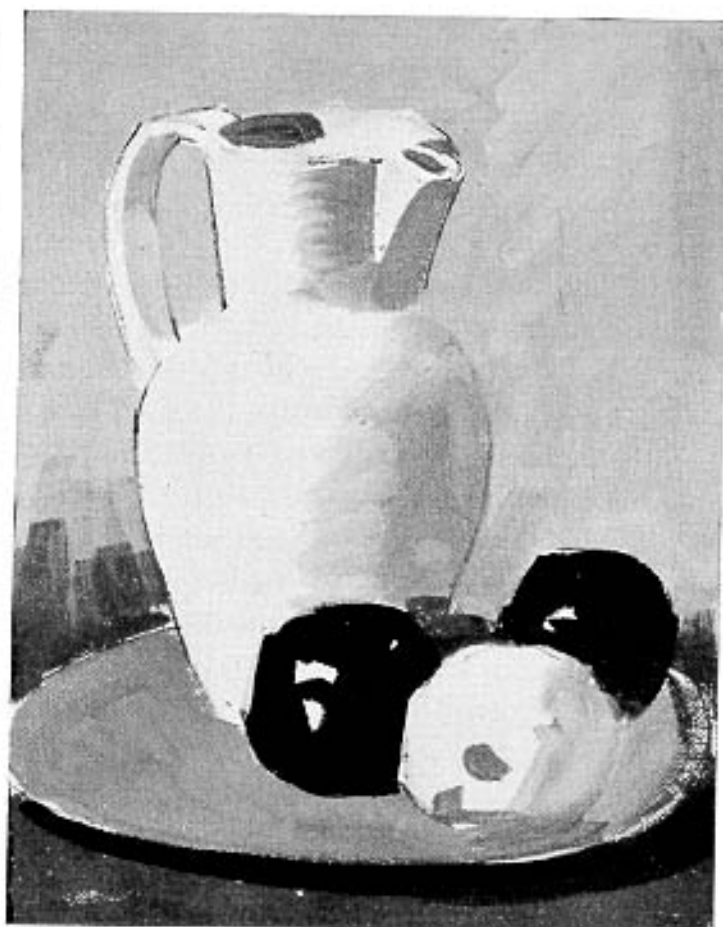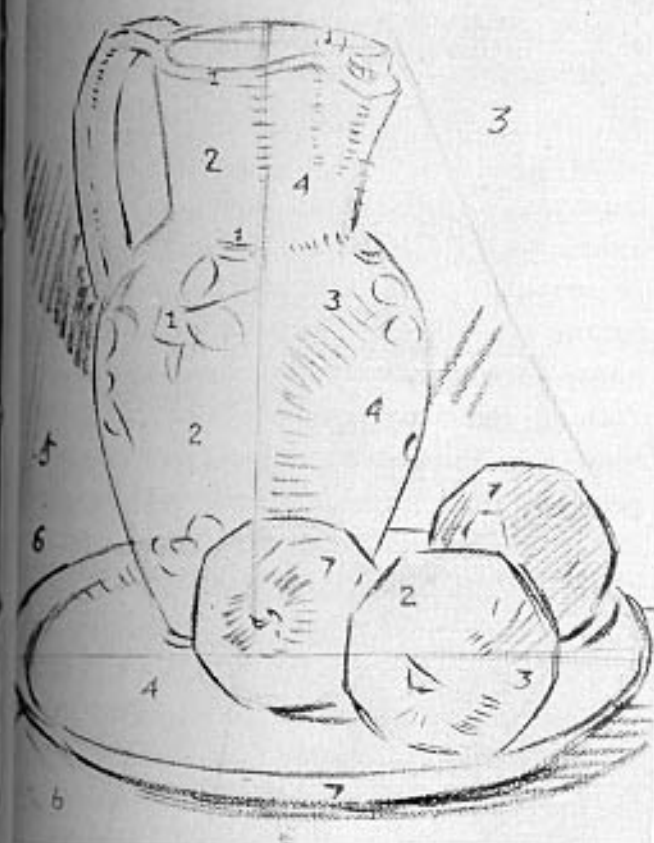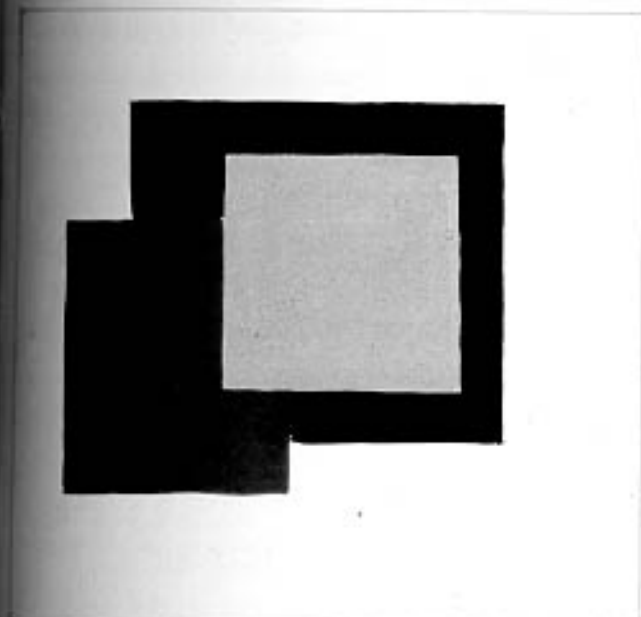
FIRST PLAN
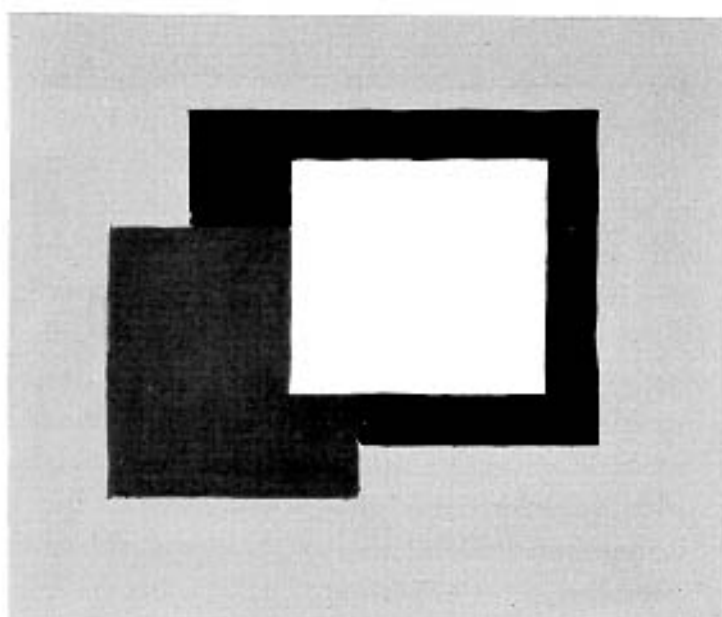
SECOND PLAN
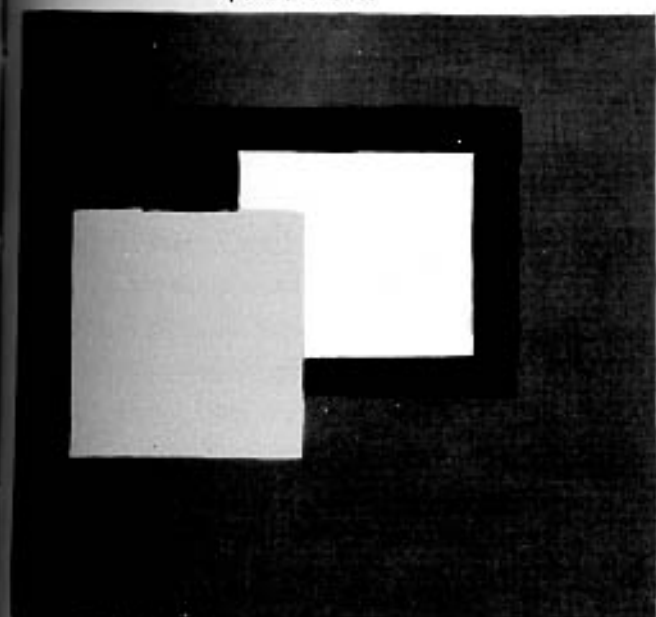
THIRD PLAN
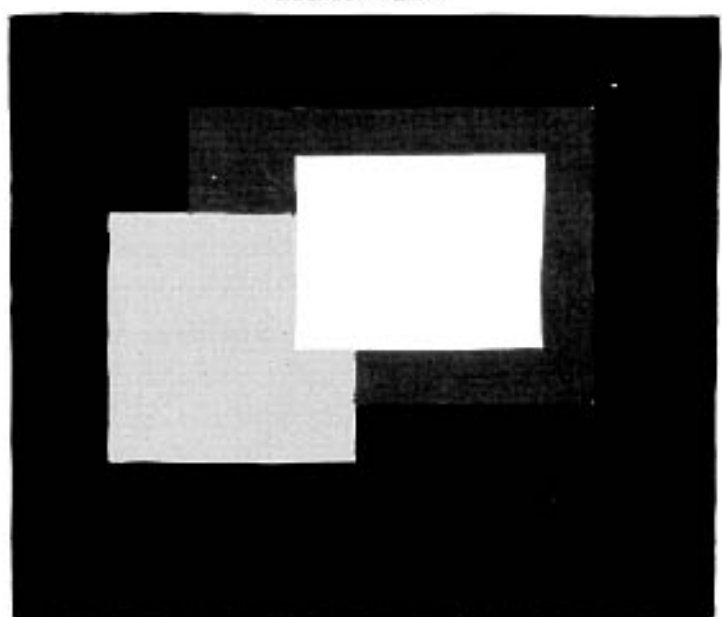
FOURTH PLAN

1. GREYS AND BLACK ON WHITE.

2. BLACK, WHITE, DK. GREY ON LT. GREY.

3. BLACK, WHITE, LT. GREY ON DK. GREY.

4. GREYS AND WHITE ON BLACK.

use of a basic tonal plan is your best answer.

The whole theory of pictorial design is organization of line and tone, and (later) color. The values will be more telling if organized into simple groups that will hold up in mass one against the other. Scattered and confused small patches has the opposite effect, of breaking down the carrying effect of tone. Military camouflage makes use of this principle.

There are really few subjects which when thought about will not lend themselves to such simple arrangement. You can be almost sure that

if one does not, then you are hardly on your way to a good picture. There is an "all busy," or mosaic, type of picture, which might be likened to an Oriental rug in design. Or there might easily be, in an otherwise simple design, one "busy" pattern, broken into bits of pattern, stripes, or patches. This is often desirable and effective. More pictures are bad because no attempt at tone organization has been made than for any other reason. It is to get rid of the weak, washed-out effects, or the dull, heavy, and muddy use of values, that this approach is offered.

FIRST TONAL PLAN

SECOND PLAN

THIRD PLAN

FOURTH PLAN

WHITES AND DARKS DOMINANT

WHITES AND GREYS DOMINANT

WHITES AND GREYS ACCENTED BY DARK

WHITES ACCENTED BY GREYS AND DARK

GREYS WITH LIGHT AND DARK

THE SUBJECT FALLS NATURALLY INTO THE FIRST TONAL PLAN
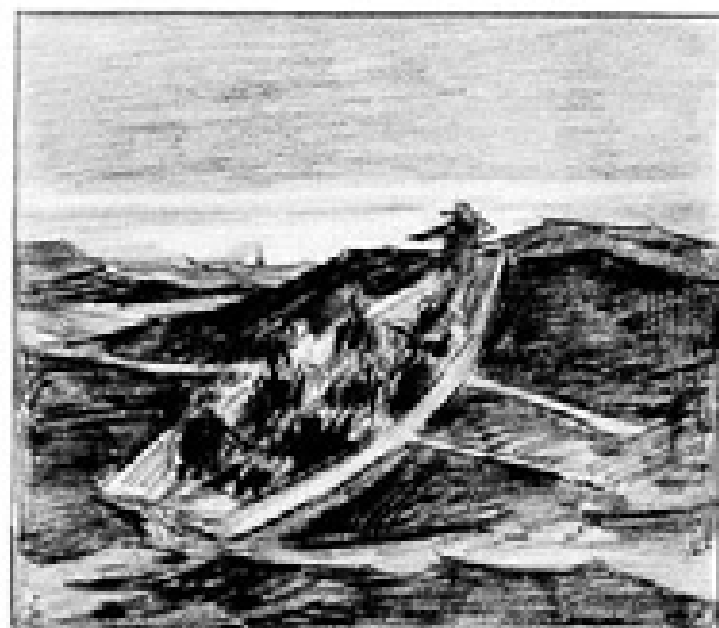
THIS ONE IN EITHER THE SECOND OR THIRD TONAL PLAN

PLAINLY BELONGING TO THE THIRD TONAL PLAN

THIS WOULD BE THE FIRST OR SECOND

THIS CALLS FOR THE FOURTH PLAN

SECOND PLAN. THUS ANALYZE YOUR SUBJECT IN MINIATURE

I present here a photo which I shall endeavor to paint from in as finished a manner as possible. I shall try to hold the values and the very smooth modeling of the form. Frankly, this will be of the so-called "slick" type of painting, which nevertheless holds a place in our craft. The painting will appeal to a great majority of clients who really like the slickness. But even here we can beat the mechanical and exact image presented by the lens. We can at least subordinate the overabundance of detail, especially in the dress, and some-

what simplify and glorify the rest. This comes a near to "photographic" painting as I would ev want to go. I have included it to show that ev the finished and exact need not be harsh and hard. The softnesses save it, I hope. Please notice th I have sought no edges that are not there, a have subordinated many that are in the copy Study both closely, area for area. I do not sug gest that you paint this way; it is but one way You will paint your own way, as you prefer t paint.

People will often unknowingly praise an artist by telling him, "That looks just like a photo, how wonderful!" These are sad words to the conscientious craftsman. Yet as an illustrator we must face the fact that a large percentage of people are detail-conscious, that detail pleases them. We can give them detail when we have to, even if it hurts a little. But at least we can choose what detail we are going to give, subordinating what we do not like. Every photo is full of unpleasant detail, and every photo has the possibilities of something charming. So we must study hard to decide what shall be and what shall not. If the values and planes go in well, if the softness and sharpness are taken care of, such irrelevant detail will not be missed. We can beat the camera, because the camera cannot choose nor subordinate, thank Heaven.

Note the number of soft edges, without producing a fuzzy or woolly effect. It will be interesting to note that you will find softness opposed to sharpness all through, not all one nor the other. This for the young artist who sees everything hard and brittle.

Here I give you my photographic copy. Incidentally, it takes courage to lay yourself open thus. But if I am going to teach it is only fair to let you see what I am working from. In this photo I deem the background meaningless, irrelevant, and superfluous. So why not eliminate the whole thing and give only enough to keep the figure from being pasted on a white page? At least there should be some feeling of the figure's being in space. The interesting thing to me here is the form, and secondly the character. There is so much intricate form in the garment itself, it is quite enough for the eye to take in.

Again we beat the camera because we can eliminate competing interest, concentrating where we will. I have stressed the crispness of the planes and accents, losing only the edges that actually appear to be lost in the copy. We have attained, I believe, sharpness without harshness. The form is complete without being "petted" and "brought out." In each area you will find a simple area of light against simple halftone and merging into almost flat and simple shadow. I have tried to use a minimum of strokes to get the biggest possible statement of the plane. There will always be a demand for this concentrated and clean-cut type of approach. It lends itself admirably to all types of illustration.

108

Here is another photo selected as copy. One of the main things that identify a photo as a photo is the ultra-smoothness of the tones. In working from this copy, I have broken up some of the tones, also some of the edges. The intricate detail of the dress has been subordinated. The couch has been made relatively of less importance than the figure, therefore with less definition. The big planes of the figure are stressed. I have tried to avoid as much as possible the flatness of the tones. While there are times when flatness is desirable, often areas painted too flat and smooth will appear "tinny" and monotonous. Some change in tone within a tone, to break it up slightly, serves to add vitality where there is none. If possible, an area should always look painted, not pasted; this is one of the ways to do it. Note the accents placed here and there of dark against light, to add punch. The lights have been forced somewhat to obtain extra brilliancy. The background has been lightened in spots to avoid the monotony of tone in the photo.

Here we have a photo, rather ordinary in design and lacking the contrast and brilliancy necessary for good reproduction. To follow it too closely would produce a dull picture. So a livelier pattern is introduced into the background, and the curves of the couch seem to give it more variety. The contrasts are stressed by adding a darker pillow against the white dress, and the intensity of light to shadow is somewhat increased. At the same time some of the edges are softened or modulated. The softnesses introduced do much to relieve the

photographic look. The lighter tone of the couch keeps the dress from being quite so isolated as a separate unit and seems to interlace it with the other tonal areas. I believe the detail is sufficient to satisfy almost any client liking a "finished" look in the art he buys. It can look much more finished than it really is, so long as the values are in order and pleasing. In this case we could not have eliminated a background, for the dress would have no contrast to speak of with a white background. So we had to invent one to suit.