II. THE BONES AND MUSCLES

The further you go in the study of anatomy, the more interesting it becomes. Made of soft and pliable material, elastic yet strong, capable of unlimited movement and of performing countless tasks, operating on self-generated power, and repairing or renewing itself over a period of time in which the strongest of steel parts would wear out—the human body is indeed an engineering miracle.

On the opposite page the male and female skeletons have been set up. I have kept the head units alongside so that you may relate the bones to the figure in correct proportion.

The skeleton, though strong, is really not so rigid as it appears. Though the spine has a rigid base in the pelvis, it possesses great flexibility; and the ribs, too, though they are fastened firmly into the spine, are flexible. All the bones are held together and upright by cartilage and muscle, and the joints operate on a ball-and-socket plan with a "stop" for stability. The whole structure collapses with a loss of consciousness.

Strain upon the muscles can usually be transferred to the bony structure. The weight of a heavy load, for example, is largely taken over by the bones, leaving the muscles free to propel the limbs. Bones also form a protection to delicate organs and parts. The skull protects the eyes, the brain, and the delicate inner parts of the throat. The ribs and pelvis protect the heart, lungs, and other organs. Where protection is most needed, the bone comes closest to the surface.

It is very important for the artist to know that no bone is perfectly straight. An arm or a leg drawn with a perfectly straight bone will be rigid and stiff-looking. Curvature in the bones has much to do with the rhythm and action of a figure. It helps make it appear alive.

The chief differences between the male and female skeletons are the proportionately larger pelvis in the female and the proportionately larger thorax, or rib case, in the male. These differences account for the wider shoulders and narrower hips of the male; the longer waistline, lower buttocks, and wider hips of the female. They also cause the female arms to flare out wider when they are swinging back and forth and the femur, or thigh bone, to be a little more oblique. The hair and breasts, of course, distinguish the female figure, but they are merely its most obvious characteristics. The female is different from head to toe. The jaw is less developed. The neck is more slender. The hands are smaller and much more delicate. The muscles of the arms are smaller and much less in evidence. The waistline is higher. The great trochanter of the femur extends out farther; the buttocks are fuller, rounder, and lower. The thighs are flatter and wider. The calf is much less developed. The ankles and wrists are smaller. The feet are smaller and more arched. The muscles, in general, are less prominent, more strauplike—all but those of the thighs and buttocks, which are proportionately larger and stronger in the female. This extra strength is, like the larger pelvis, designed to carry the extra burden of the unborn child. Concentrate upon these fundamental differences until you can set up an unmistakable male or female figure at will.

Note the black squares on the male skeleton. These are bony prominences where the bones are so near the surface that they affect the contour. When the body becomes fat, these spots become dimples or recessions in the surface. In thin or aged figures, these bones protrude.

Working from life or photographs will not eliminate the necessity of knowing anatomy and proportion. You should recognize what the
REQUIREMENTS OF SUCCESSFUL FIGURE DRAWING

humps and bumps are—and why they are there. Otherwise your drawing will have the look of inflated rubber, or a wax department-store dummy. The final work on any commission of importance should be drawn from a model or good copy of some kind, since it must compete with the work of men who use models and good copy. Most artists own and operate a camera as a help. But it will not do the whole job. Outlines traced from a photograph, because of the exaggerated foreshortening by the lenses, have a wide and dumpy look. Limbs look short and heavy. Hands and feet appear too large. If these distortions are not corrected, your drawing will simply look photographic.

It might be well to mention here some of the requirements of successful figure drawing. The “smart” female figure has some mannish contours. The shoulders are drawn a little wider than normal, without much slope, the hips a little narrower. The thighs and legs are made longer and more slender, with tapering calves. When the legs are together, they should touch at the thigh, knee, and ankle. The knees should be small. The leg is elongated from the knee down with small ankles. It is merely a waste of time to show an art director a figure that looks large-headed, narrow-shouldered, short-armed or -legged, wide-hipped, short, fat, dumpy, or pudgy. But a figure may be actually bony and unusually tall and still please a fashion editor.

Slimness in figure drawing has become almost a cult. What the artists of the Middle Ages considered voluptuous appeal would be plain fat today. Nothing will kill a sale so quickly as fatness or shortness. (It is a curious fact that short people are apt to draw short figures. A man with a short wife will tend to draw short women.) If my figures seem absurdly tall, remember that I am giving you the conception accepted as a standard. They will not look too tall to the art buyer. In fact, some of my figures here are even shorter than I would instinctively draw them.

The essence of successful male figure drawing is that it be kept masculine—plenty of bone and muscle. The face should be lean, the cheeks slightly hollowed, the eyebrows fairly thick (never in a thin line), the mouth full, the chin prominent and well defined. The figure is, of course, wide shouldered and at least six feet (eight or more heads) tall. Unfortunately, it is not easy to find these lean-faced, hard-muscled male models. They are usually at harder work.

Children should be drawn fairly close to the scale of proportions given in this book. Babies obviously should be plump, dimpled, and healthy. Special study should be given to the folds and creases at the neck, wrists, and ankles. The cheeks are full and round, the chin is well under. The upper lip protrudes somewhat. The nose is round and small and concave at the bridge. The ears are small, thick, and round. The eyes practically fill the openings. The hands are fat and dimpled and there is considerable taper to the short fingers. Until the structure of babies is well understood it is almost fatal to try to draw them without good working material.

Keep all children up to six or eight years quite chubby. From eight to twelve they can be drawn very much as they appear, though the relative size of the head should be a little larger than normal.

If you get into character drawing, you may do a fat fellow—but don’t make him too young. Do not draw ears too large or protruding in any male drawing. The male hands should be exaggerated a little in size and in the ideal type must look bony and muscular. Soft, round hands on a man simply won’t go.

The art director seldom points out your faults. He simply says he does not like your drawing. Any one of the above mistakes may account for his dislike. Ignorance of the demands upon you is as great a handicap as ignorance of anatomy.
IMPORTANT BONES

MALE SKELETON, BACK AND SIDE VIEWS

SHOULDER, FRONT
1. CLAVICLE
2. SCAPULA
3. HUMERUS

SHOULDER, BACK VIEW
1. SCAPULA
2. HUMERUS
3. ULNA
4. RADIUS
5. CLAVICLE

PELVIS, BACK VIEW
1. PELVIS
2. SACRUM
3. FEMUR
4. PATELLA
5. TIBIA
6. FIBULA
MUSCLES ON THE FRONT OF THE FIGURE

PECTORALIS MAJOR

PECTORALIS MINOR

DICEPS

SERRATUS MAGNUS

1. DICEPS
2. BICEPS
3. PECTORALIS MAJOR
4. LATISSIMUS DORSI
5. SERRATUS MAGNUS

1. STERNO MASTOID
2. TRAPEZIUS
3. STERNOHYOID

STERNOHYOID
STERNO MASTOID
TRAPEZIUS
DELTOID
PECTORALIS MAJOR
BICEPS
SERRATUS MAGNUS
RECTUS ABSOMINES
EXTERNAL OBIQUE
GLUTEUS MEDICUS
PSOAS ILIACUS
TENSOR FASCIA LATAR
PECTINEUS
ADDUCTOR LONGUS
SEARORUS
GRACILIS
VASTUS LATERALIS
RECTUS FEMORIS
YASTUS MEDIALIS
BAND OF RICHTER
PATELLA

GASTROCNEMIUS (CALF)
TIBIA (SHIN BONE)
TIBIALIS ANCIUS
PERONEUS LONGUS
SOLLEUS
MUSCLES ON THE BACK OF THE FIGURE

ERECTOR SPINAE GROUP

SPLENIUS
TRAPEZIUS
DELTOID
INFRA SPINATUS
RHOMBOID
TESES MAJOR
LATISSIMUS DORSI
EXTERNAL OBLIQUE
GLUTEUS MEDICUS
GLUTEUS MAXIMUS
ILIOOBIAL BAND
GRACILIS
SEMITENDINOUS
BICEPS FEMORIS
GASTROCNEMIUS
PERONEUS LONGUS
TENDON OF ACHILLES
SOLEUS

1. ERECTOR SPINAE GROUP
2. RHOMBOID
3. ELEVATOR ANGULI SCAPULAE
4. TRAPEZIUS
MUSCLES OF THE ARM, FRONT VIEW

BONES
1. SCAPULA
2. HUMERUS
3. ULNA
4. RADIUS

SHOWS ON OPPOSITE SIDE
WHEN HAND IS TURNED OVER

KEY
1. DELTOID
2. BICEPS
3. TRICEPS, OUTER HEAD
3A. " LONG "
3D. " INNKE "
4. BRACHIALIS ANTIicus
5. SUPINATOR LONGUS
6. EXTENSOR CARPI RADIALIS
7. " COMMUNIS
8. " OF THE THUMB
9. FLEXOR CARPI ULNARIS
10. PRONATOR TERRIS
11. FLEXOR CARPI RADIALIS
12. PALMARIS LONGUS
9 & 13. FLEXOR CARPI ULNARIS
14. EXTENSOR CARPI ULNARIS
13. ANCONEAUS
16. FLEXORS OF THE HAND
17. BRACHIORADIALIS

DRAW THESE ARMS
TO HELP FIX THEM
IN YOUR MEMORY
MUSCLES OF THE ARM, VARIED VIEWS

OUTER SIDE VIEW RIGHT ARM  INNER VIEW RIGHT ARM  UNDER AND INSIDE VIEW

INNER VIEW (BODY SIDE)  OUTER SIDE  BACK VIEW  BACK VIEW, PALM IN
MUSCLES OF THE LEG, FRONT VIEW

1. PSOAS Iliacus
2. PECTINEUS
3. ADDUCTOR MAGNUS
4. TIBIALIS ANTECUS
5. EXTENSOR LONGUS DIGITORUM
6. RECTUS FEMORIS
7. VASTUS LATERALIS
8. VASTUS MEDIALIS
9. GASTROCNEMIUS
10. SOLEUS
11. GRACILIS
12. TENSOR FASCIAE LATAE
13. GLUTEUS MEDIO
14. ILIOTIBIAL BAND
15. BAND OF RICHTER
16. PATELLAR LIGAMENT
17. PERONEUS LONGUS
18. GLUTEUS MAXIMUS
19. SEMIMEMBRANOSUS
20. SEMITENDINOSUS
21. BICEPS FEMORIS
22. VASTUS INTERMEDIUS
23. SARTORIS
24. TENDON OF ACHILLES

STAY WITH IT!
MUSCLES OF THE LEG BACK AND SIDE VIEW

BACK VIEW

THERE IS NO OTHER WAY TO ACQUIRE A KNOWLEDGE OF ANATOMY THAN TO "DIG IT OUT." STAY WITH IT UNTIL YOU CAN DRAW THE MUSCLES FROM MEMORY. GET FURTHER BOOKS ON THE SUBJECT. THE AUTHOR RECOMMENDS THE BOOKS

OUTER SIDE VIEW

BY GEORGE BRIDGMAN AS EXCELLENT. THERE IS ALSO A VERY FINE BOOK OF DIAGRAMS, "ARTISTIC ANATOMY" BY WALTER F. MOSES. IN THESE BOOKS, THE SUBJECT IS MORE EXPERTLY COVERED, AND MUCH MORE COMPLETE. "IT PAYS TO KNOW," SO STAY WITH IT!
NOW JUST PLAY WITH WHAT YOU HAVE LEARNED
TRY BUILDING FIGURES WITHOUT MODEL OR COPY
III. BLOCK FORMS, PLANES, 
FORESHORTENING, AND LIGHTING

The transition from outline and specific construction to the figure rendered in light and shadow is quite a hurdle. Often the student is unable to make this jump. The difficulty arises from a lack of conception of the solid. Yet there are intermediate steps that can make the rendering of the third dimension (thickness) fairly simple.

How can a solid form be set into space? How do we conceive of it so that we know it has bulk and weight—that we can pick it up or bump into it? The answer is that our eye instinctively recognizes the solid by the way light falls upon it. As far as the artist is concerned, when there is no light there is no form. The only reason an outline drawing can suggest the solid is that theoretically a drawing represents the form in a light that comes from directly behind the artist; hence the form casts no shadow visible to us. As the contours and edges turn away from us and the light, they tend to darken until they begin to look like lines, sharp at the edges and softening as they approach the middle or closer part of the form. We call this “flat lighting.” It is the only way that form can be rendered without shadow, but it does include “halftone,” which is the next step between the full light and the shadow. The shadow is really there also, but we cannot see it from our viewpoint.

When white paper is used for the drawing, the paper theoretically represents the greatest light—that is, the plane which is at right angles to the source of light. In all cases other than flat-front lighting, the form is rendered by the correct interpretation of the direction of the planes away from the right-angle planes, or the turning away of the form from the source of light.

The first and brightest planes are called the “light planes.” The next planes are the “halftone planes,” and the third planes, which are unable to receive direct lighting because of their angle, are called “shadow planes.” Within the shadow planes may be those that are still receiving subdued, reflected light; these are called “planes of reflection.” Form cannot be rendered without a clear grasp of this principle. The planes are worked out in the simple order of: (1) light, (2) halftone, (3) shadow—which is the darkest and is at the point where the plane parallels the direction of light, and (4) reflected light. This is called “simple lighting.” It is unquestionably the best for our purpose. When there are several sources of light, the whole composition becomes a hodgepodge, inconsistent with natural light and highly confusing to the student. Sunlight naturally gives us the most perfect rendition of form. Daylight is softer and more diffused, but the principle still holds. Artificial light, unless controlled and based upon the sun principle, is the fly in the ointment. The camera may be able to get away with four or five sources of light; the chances are that the artist cannot.

Before you plunge into the intricacies of light and shadow, it would be well to know what is going to happen to form when light strikes it. Since the light can be made to come from any direction, the organization of the light-to-dark may start with any plane as the light plane. In other words, in a top lighting slightly to the front, the plane across the breast would be the light plane. Move the light to the side, and that plane would become a halftone plane. Set the light below, and the same plane is in shadow. Hence all planes are relative to the light source.
FORESHORTENING AND LIGHTING

Let us start, then, with the form in the simplest possible terms. By drawing block forms we cut out the extreme subtleties of halftone. Continuing a plane as a single tone on a surface as long as we can before turning it in another direction is simplification, or massing. Actually the figure is very rounded. But rounded surfaces produce such a delicate gradation of light and shadow that it is difficult to approach without a simplification and massing of these tones. Strangely enough, the simplification is a good deal better in the end than the exact photographic and literal interpretation. It is somewhat like trying to paint a tree by painting every leaf instead of massing the foliage into its big forms and working for bulk rather than intricate detail.

After we have mastered the larger plane, we can soften it at its edges to mold it into the more rounded form, while retaining all we can of the bigness of conception. Or, we can start with a big block, as the sculptor would start with a block of stone or marble. We hew away the excess and block in the general mass that we want. We then subdivide the big, straight planes into smaller ones until the rounded effect has been produced. It is like going around a circle with a series of short, straight lines. You may question why we do not at once proceed to the finished, smooth, and round form. The answer is that in a drawing or painting, something of the individual procedure and structural quality should remain. When it is too much smoothed down and polished, it becomes entirely factual. The camera can do that. In a drawing, however, “finish” is not necessarily art. It is the interpretation and process of individual conception that is art and that has value. If you include all the literal facts and actualities, the result will be boring. It is your selection of relevant facts that will create interest. A sweeping conception carries with it vitality, purpose, and conviction. The more detailed and involved we get, the less forceful and powerful is our message. We can take a compass and draw a circle perfectly, but we have left no trace of ourselves in what we have set down. It is the big form that does the job—not the little and the exact.

On pages 70 and 71 I have tried to give an inkling of what I mean. Here the surface is conceived of as having mass and bulk. The effect is sculptural. It is looking at our manikin a little differently. If we are to compose the manikin of simplified blocks, how shall we shape those blocks? Your way is as good as mine. Shape them any way you will to arrive at a massed or bulk effect. This is the real approach to “solidity” in your work: actually thinking of the mass, bulk, and weight of it.

With this approach, we take the art-store wooden manikin and use it as a basis for setting up a figure (page 72). We go a step further with the manikin on page 73 and attempt to eliminate the stiffness of the jointed parts, still thinking though in terms of masses.

Retaining these terms we take solids (page 74) and tip them, remembering at all times what each section of the mass would be and where it belongs in relation to the whole. We must depend chiefly upon line to render the form, or that part of it which goes back into space, as seen by the eye of the observer. This is foreshortening. Actual measurement of length cannot be made, since viewing the form from one point is like looking at a gun barrel aimed directly at you. We must think of the contours and form as sections lined up one behind the other. An outline is rarely sufficient, however, to represent the receding sections; most often halftone and shadow are needed as well, as shown on page 75. Pages 76 and 77 are an interpretation of the rounded figure flattened into planes that go a step further than our simplest block forms. On pages 78 and 79 we place the simplified form of the head under various kinds of lighting.
BLOCK FORMS HELP TO DEVELOP YOUR SENSE OF BULK
FEEL FREE TO INVENT YOUR OWN BLOCKS.

Blocking in form is the foundation for all work rendered in light and shadow. Try to reduce the form to its simplest terms, adding whatever degree of finish you wish. Remember, a simple clean cut statement is better than saying too much. Anatomy is studied first to help you build simple forms convincingly. A manikin will help you now, or some casts. You need not, at this stage, attempt light and shadow, if it is too difficult. Just draw big blocky shapes; try to sense the form all the way around. The object is to get out of the flat into the solid.
HOW TO USE AN ART-STORE WOODEN MANNIKIN

SKETCH THE MANNIKIN

THEN BUILD YOUR FIGURE

WHEN USED WITH A BIT OF ANATOMICAL KNOWLEDGE, THE WOODEN MANNIKIN CAN BE A GREAT HELP IN MAKING PRELIMINARY SKETCHES, LAYOUTS AND COMPOSITIONS. YOUR ART DEALER MAY HAVE ONE OR CAN GET IT FOR YOU.
QUICK SKETCHES FROM THE WOODEN MANNIKIN

THIS CAN BE REAL RUN!
FORESHORTENING

You can foreshorten any form by drawing intermittent cross sections and connecting.

No matter what the form is like, it can be drawn this way. But you must consider the complete form, not just the visible portion. Sense the form all around.

The contours pass in front, or over one another. You should practice from life or good photographs.
SOME PEN SKETCHES FOR FOreshortening
PLANE ARE THEORETICAL FLATTENING OF ROUNDED FORMS AS WELL AS ACTUAL FLAT AREAS. IN ART AN EXTREME SMOOTHNESS AND ROUNDEDNESS OF FORM TENDS TOWARD THE SLICK AND PHOTOGRAPHIC "IT SHOULD BE AVOIDED "LIKE THE MEASLES."

THE USE OF PLANES GIVES MORE OF AN INDIVIDUAL QUALITY. NO TWO ARTISTS WILL SEE PLANES ALIKE. "SQUARENESS OF ROUNDED FORM IMPARTS A CERTAIN RUGGEDNESS AND VITALITY. A GOOD AXIOM IS, "SEE HOW SQUARE YOU CAN MAKE THE ROUND."

HERE IS A ROUND FORM SET INTO PLANES OR AREAS OF LIGHT HALFTONE AND SHADOW.

THE "LIGHT" PLANES ARE THOSE IN FULL LIGHT. THE "HALF TONE" PLANES ARE THOSE IN HALF LIGHT. THE "PASSENGE TONE" IS THAT WHICH MERGES THE HALFTONE AND SHADOW. THE "SHADOW" IS THE LIGHTEST TONE IN THE SHADOW.

HERE WE HAVE "SQUARED" THE ROUNDED FIGURE INTO PLANES. THE PURPOSE IS TO USE THEM AS A BASIS FOR RENDERING LIGHT, HALFTONE AND SHADOW, IN THE SIMPLERST TERMS AND AT THE SAME TIME, PRESERVING THE MAIN STRUCTURAL FORMS.

WE THEN "SOFTEN THE EDGES OF THE PLANES TO THE DEGREE THAT WE DEEM SATISFACTORY."
PLANE

There is no set of planes which will fit the figure at all times, since the surface form changes with movement such as bending at the waist, movement of the shoulders, etc. The planes are given mainly to show how the forms can be simplified. Even when you have the live model or copy, you still work for the main planes of light, halftone and shadow. Otherwise you may have an overpowering confusion of tones.

Remember!

When working without a model or copy, you draw the planes for the light, halftone and shadow. When working with the model or copy, you draw the planes from the light, halftone and shadow.
LIGHTING

1. FLAT LIGHTING - (FROM DIRECTLY IN FRONT)
   GOOD FOR POSTER, DECORATIVE, SIMPLICITY.

2. STAGE: DRASTIC, WEIRD, GHOSTLY, LIKE THE LIGHT FROM A CRATER. (LOW FRONT)

3. 3/4 SIDE: A GOOD LIGHTING, PLACE THE LIGHT 45* FRONT. USE ONE LIGHT ONLY.

4. 3/4 TOP SIDE: ONE OF THE BEST. IT GIVES MAXIMUM LIGHT, HALF TONE, SHADOW & REFLECTION.

5. TOP: A VERY BEAUTIFUL LIGHTING. THIS GIVES GREAT LUMINOSITY TO SHADOWS.

6. TOP BACK: WITH REFLECTOR, VERY GOOD GIVES GREAT SOLIDITY TO THE FORM.

7. CROSSCROSS: USUALLY BAD, NEVER HAVE LIGHT EQUAL ON BOTH SIDES, CUTS UP FORM.

8. ALL FLAT: PROVING HOW EXCESS LIGHTS MAY ACTUALLY ELIMINATE SOLID FORM.

LIGHTING

Here the camera lends us a helping hand by showing the "actual" light as it falls on a simplified form. The form has been rounded to give you the gradation from light through halftone to shadow. Number 1 is a front lighting, corresponding to the treatment of a flat and unshaded outline drawing. The only shadow, under the chin, occurs because the light was raised a little to allow the camera to be placed under it. Camera and light, of course, could not have been placed in the identical spot. Had this been possible, there would have been no shadow. An all-flat or formless lighting may be obtained by piling in equal lighting from every direction (Number 8).

When there is a single source of light on the object, the shadowed side reflects some of the light in a luminous manner. The reflected-light areas within the shadow, however, never become competitive with the areas in light, and the unity of the mass of light as opposed to the mass of shadow is maintained. In drawing nothing within a shadow area should ever be as light as that within a light area, because reflected light is never so strong as its source. One exception might be the use of a mirror. That, however, would be a duplication of the light source rather than reflection (refraction). The dazzling light upon water is another example of refraction.

Simple lighting, which means lighting from a single source, and the reflected light of that source, is the most perfect lighting there is. It renders form in its actual contours and bulk. True modeling of form cannot be approached any other way, since to change the normal or true value of the plane is to change and upset the form; if the value is "off," the form is incorrect. Since the photographer may not have reasoned this out, it is better to make your own photographs, or at least supervise the lighting of any photographic copy. The photographer hates shadows; the artist loves them.
SIMPLE LIGHTING ON THE FIGURE

**Draw shadows first, then half-tones.**
**Cast shadows are darkest. Don't make form shadows too black.**
**Model from shadow to the light.**
**Keep all half-tones lighter than shadows. Don't 'over model' light.**
TRUE MODELING OF ROUNDED FORM

The simplest way to explain the fundamental principle of rendering light and shadow is to think of a ball with light focused upon it just as the sun lights the earth. The area on the ball closest to the light is the high light (A), comparable to noon. If we move on the surface of the sphere away from the high light in any direction, we find that the light begins imperceptibly to fade into the halftone area (B), which may be compared to twilight, and then to last light (B+), and on to night (C). If there is nothing to reflect the light, there is true darkness; however, if the moon, a reflector of the sun’s light, comes up, it will reflect light into the shadow (D). When light is intercepted by a body, its silhouette falls upon the adjacent light plane. This, the darkest of the shadows, is called “cast shadow.” It is still possible, however, for a cast shadow to pick up some reflected light.

The artist should be able to look at any given place on his subject and determine to which area it belongs — the light, the halftone, the shadow, or the reflected light. Correct values must be given in order to obtain unity and organization of these four fundamental areas. Otherwise a drawing will not hold together. Treatment of light gives a drawing cohesion no less than structural form.

There are many things you can learn from photographs if you use them intelligently. Remember, however, that the range of light to dark is much greater in the eye than in pigment. You cannot possibly put down the full range; you have to simplify.
IV. DRAWING THE LIVE FIGURE: METHODS OF PROCEDURE

Before you undertake to draw from the living model, be sure you have absorbed all the preliminaries so far discussed. These are:

The proportions of the idealized figure
The general framework
The relationship of perspective to the figure
Movement and action
The manikin and simplified building of the form
The anatomic construction
The planes by which we build light and shadow
Foreshortening
The fundamentals of light and shadow
The true modeling of form

Now when you have to draw something set up in front of you, you must possess still another fundamental skill—inelligent measurement. I say “intelligent” because your aim is not mere duplication.

Suppose you begin to draw a husky young man, arms uplifted, whom you want to interpret in terms of light, halftone, and shadow. You have set your light source low and to the right, so that there will be a varied play of light across the form. First, look for the area of greatest light. It is found on the chest under the left arm of the model. Now look for the whole mass of light as opposed to the whole mass of shadow. Sketch in the contours of the figure and block in these masses. (On page 83 you will find the halftones added and the shadows relatively darkened.) I suggest that you use the point of your pencil for the contours and the side of the lead for the massing of the halftone and shadow. When you are drawing with a pen, shadows and halftones can be achieved only by combinations of lines. But a brush or pencil adapts itself to mass. Observe, too, that the grain of your paper will add to or detract from the attractiveness of the texture of the drawing. Because of the method of reproduction, a coated, smooth paper could not be used for the drawings in this book. Beautiful grays and darks are possible, however, on the smooth papers if the side of a soft lead pencil is used. The halftones and darks may be produced in either pencil or charcoal by rubbing with the finger or a stump of paper. The whole figure drawing may be rubbed with a rag and the lights picked out with a kneaded eraser.

On pages 86 and 87, look over my shoulder as I proceed with my own method for drawing a figure. On page 88 see a plan of approach that I call the “visual survey.” It is less complicated than it looks, for I have included visual measurement lines that, ordinarily, are not set down. It is a plan of finding level points and plumb points and the angles established by sighting a continuation of the line to see where it emerges. This is the only plan I know that can be depended upon to offer any degree of accuracy in freehand drawing.

It is easiest to see in vertical and horizontal lines, so that important points directly across or under each other are quickly “checked.” When a point falls outside the figure, such as a hand, angles of points within the figure will help to find it. When you have correctly placed one point, proceed to others, and finally your drawing will check with the model. This principle, also illustrated on page 89, applies to any subject before you and provides a valuable means of corroborating the accuracy of your drawing.
GROUPING SHADOW MASSES

WHEN DRAWING FROM LIFE OR PHOTOS, DRAW THE CONTOURS OF THE HALFTONE AND SHADOW MASSES, STUDY ALL THE SURFACE AREAS AND DECIDE TO WHAT CLASS EACH AREA BELONGS. IS IT LIGHT, HALFTONE, SHADOW, REFLECT OR CAST SHADOW?

FIRST STAGE

A LIGHT
B HALFTONE
B+ Dk. HALFTONE
C SHADOW
D REFLECT
E CAST SHADOW
THE MAIN VALUES STATED

LAST STAGE

THE VALUES WORKED OUT. A DRAWING MAY BE STOPPED BEFORE ENTIRELY FINISHED. SOMETIMES WHEN A DRAWING SUGGESTS ONLY, IT IS FAR MORE INTERESTING.

USE THE SIDE OF THE PENCIL FOR DRAWING TONES OR VALUES, AND A SHARP POINT FOR THE CONTOURS.
THE FAST STATEMENT OF VALUES

SHADOWS SIMPLY STATED ARE ESSENTIAL IN FAST SKETCHING
PROCEDURE
THE VISUAL-SURVEY PROCEDURE

MEASURING THE SUBJECT

1. Establish two points on your paper as the desired height of pose (top and bottom). Draw a perpendicular through these points as the middle line of subject.

2. Locate the middle point of line (¾). Now, holding pencil at arm's length, find the middle point on the subject before you. From the middle point get quarter points (up and down).

3. Take the greatest width of the pose. Compare it to the height. In my drawing it came just above the right kneecap (about ¾). Lay the width equally on each side of your middle point up and down. Now locate the middle point crossways on your model.

4. Your two lines will cross at this point. It is the middle point of your subject. Remember this point on the model. You work out from it in all directions.

5. Now, with plumb line, or eye, locate all the important points that fall beneath one another. (In my drawing the subject’s right heel was directly underneath her hair at the forehead, the knee under the nipple, etc.)

6. Start by blocking in head and torso and, from the head, sight straight up and down and straight across, all the way up and down the figure.

7. For the angles, sight straight on through and establish a point on the line where it falls under a known point. (See line of chest and nipples. The known point is the nose. This locates right nipple.)

8. If you constantly check points opposite, points underneath, and where the angles emerge, after having established height, width, and division points—your drawing will be accurate, and you will know it is!
DRAWING FROM THE MODEL

Remember this plan gives the actual live proportions. Make any adjustments you wish as you go along. Usually add a little in length.

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

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

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

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

Let us take the first step. Before you pick up your pencil, or take a photograph, or hire a model, you must understand your problem and its purpose. You must search for an idea and interpret it. If the job at hand requires a drawing designed to sell something, ask yourself the following: To whom must this drawing appeal? Shall it be directed toward a selected or general class of buyer? Are the buyers going to be men or women? Is there a dramatic way of expressing the subject? Will a head or whole figure best serve to emphasize the idea? Should several figures make up the composition? Will a setting and locale help or can the message be conveyed better without these? Where and how will it be reproduced—newspaper, magazine, poster? You must take into account which advertising medium is to be used. A billboard, for example, will require a simple, flat background and the use of large heads, since the message must be taken in at a glance. Newspaper drawings should be planned for reproduction on cheap paper—i.e., line or simple treatment without subtlety in the halftone. For the magazine, where the reader has more time, you may use the complete figure and even background, if needed. The tendency, however, is to simplify and to strip drawings of all that is not of major importance.

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

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

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

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

See that either head or shoulders are turned or tipped, or both. With the standing figure everything is relaxation, balance, and a distribution of weight. Any sort of gesture is a relief from hands hanging motionless at the sides. A self-conscious girl has the feeling that she never knows what to do with her hands. The unimaginative artist, too, does not know what to do with the hands of his figures. But the girl can put her hands on her hips, finger her beads, fix her hair, pull out her vanity case, apply lipstick, smoke a cigarette. Hands can be most expressive.

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

When I illustrate a story, I usually read significant parts of the manuscript to the models. I try to get them to act out situations as naturally as possible. At the same time I try to think of how I would act under the circumstances in the story. There is, of course, the danger of overacting, or of using gestures that go beyond the natural or logical, which is almost as bad as being static. Experiment with the lighting on the model to express best what you have in mind. Give importance to a portion of the figure by getting the strongest and most concentrated light upon it. Sometimes parts of a figure can be lost in shadow to advantage. Sometimes a silhouette may be stronger and more compelling than a brightly lighted subject.

The whole gamut of expression is there for you to choose from. Don't form a few habits that you continually repeat. Try to make each thing you do just as original in conception and execution as you possibly can.
THE WEIGHT ON ONE FOOT
DISTRIBUTED WEIGHT
THERE ARE MANY WAYS OF STANDING
SHADOW DEFINES FORM

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

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

USE THE SAME PLAN EVEN IN "QUICKIES"
BUILDING FROM THE SKELETON

The most certain way to learn to draw the figure is to start with the skeleton, building in the bones and then the main muscles over the bones. You can start with copy of any figure, or a model. Many professional artists build up their figures before adding the clothing. Try it with very simple poses at first, eventually the bones and muscles will become instinct as you draw. You will see them as planes of light, halftone and shadow. Know that it is apparent to any artist who knows anatomy when the other fellow does not. Be one who knows. The struggle is too hard anyway to add the handicap of not knowing. Your time will be too precious to have to struggle with construction, as well as all the other things.
ACCENTING THE FORM
ANATOMY TEST

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

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

A typical problem worked out with an advertising art director:

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

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

Mr. Blank O.K.'s one of your pencil sketches, and the art director says, "Get your model and take some snaps. Our client wants outdoor sunlit lighting and cautions us against getting a squint in the model's eyes."

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

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

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

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

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

For psychological effect in drawing, it is essential to acquire the full range of movement. The observer must be made to complete the full motion, or to sense the motion that has just been completed. You would instinctively duck from a fist drawn way back from your face, whereas you might not withdraw at all from a fist two inches away. The prize fighter has learned to make good use of this psychology in his short punches.

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

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

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

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

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

FOLLOW THE SHADOW DOWN WITH THE SIDE OF THE LEAD.
THIS IS A QUICK AND SIMPLE WAY OF RENDERING PEN OUTLINE WITH THE SIDE OF THE PENCIL LEAD FOR SHADING. THIS WAS DRAWN ON RAINBRIDGE COQUILLE 2"
A GOOD METHOD FOR NEWSPAPER REPRODUCTION
QUICK SKETCHING WITH PEN AND PENCIL

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

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

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

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

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

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

Project yourself into the situation and imagine her gesture, the sweep of movement. She might have pulled off a slipper, looking around with a startled expression. Perhaps the hands can do something to emphasize fear.

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

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

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

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

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

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

In walking or running, the line of balance remains a constant forward slant as long as the same speed is maintained and tips more as the speed is increased. This change is hard to see because the moving arms and legs distract one’s attention from the action. A person must lean the body forward to take a normal step. The balance is caught by the forward foot. The forward push comes from the foot in back. The arms move in reverse of the legs, so that, when the left leg goes forward, the left arm goes back. The center of the stride expresses the least movement. Note the last picture on page 119. For this photograph my model stood still and tried to pose as if he were moving. You will see at once how unconvincing the motion is. It is not the fault of the model but the fact that the important principle of forward movement is not working in the pose. Movement drawn without consideration for the tipped line of balance will not give the impression of forward movement. The drawing, no matter how anatomically correct, will resemble the movement of a jumping-jack suspended from a string.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

REMEMBER:
Arms move opposite to legs. Each foot passes not leave ground until front foot is plantar. Arms pass hips at same time. Knee pass, hip is higher on side of foot carrying weight. Knee drops on leg opposite, action is best estimated at beginning of stride. Always tip line of balance, make thumbnails of these as above.
THE TIPPED LINE OF BALANCE
SPRINGLIKE MOVEMENT

---

Andrew Loomis - Figure Drawing For All It's Worth

<< Page 121 >>
ACTION TOO FAST FOR THE EYE
TWISTED FORWARD MOVEMENT

If you want a pencil that does not rub or smear under your hand, it is Prismacolor Black 035. The pencils come in a full assortment of colors.
MOVEMENT HEAD TO TOE
FAST MOVEMENT
PUSH OF THE BACK LEG
A TYPICAL PROBLEM

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

You are wanted in the front office.

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

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

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

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

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

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

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