

THE FORM PRINCIPLE AS A BASIS OF APPROACH

NO MATTER what subject the artist uses or what medium he works in, there is but one solid basis of approach to a realistic interpretation of life—to the representation of the natural appearance of existing forms. I cannot lay claim to being the first to perceive the truths which underlie this approach. You will find them exemplified in all good art. They existed long before me, and will continue as long as there is light. I shall attempt only to *organize* these truths so as to make them workable for you in study and practice, in everything you do. To the organization of these basic truths I have given a name: the Form Principle. This principle is the basis for everything which will be discussed in this book; and it is my hope that you will adopt it and use it for the rest of your lives. Let us start out by defining the Form Principle:

The Form Principle is the rendering of form as to its aspect at any given moment with regard to its lighting, its structure and texture, together with its true relationship to its environment.

Now let us see what this means. Any pictorial effect that will present a convincing illusion of existing form must do so first by the rendering of light on that form. Without light, as far as we are concerned, form ceases to exist. The first truth of the Form Principle that we are concerned with is:

It must be determined at once what kind of light we are working with, for its nature and quality and the direction from which it comes will affect the entire appearance of the form.

If it is impossible to render form without light, then it follows that the nature of the form becomes visible because of light. A brilliant light produces well-defined light, halftone, and shadow. A diffused light, such as the light of the sky on a grey

day, produces an effect of softness and subtle gradation of light to dark. In the studio the same relative effects are produced by artificial light for definition and by the natural north daylight for the soft gradation.

The direction or position of the light source, then, determines what planes shall be in the light, halftone, or shadow. Texture is more apparent in a direct or bright light than in a diffused light. The planes of the form are also more apparent in brilliant light.

This brings us to the next truth:

The lightest areas of the form will be within those planes lying most nearly at right angles to the direction of the light. The halftone planes will be those obliquely situated to the direction of the light. The shadow planes will be those planes lying in or beyond the direction of light so that the light of the original source cannot reach them. The cast shadows are the results of the light having been intercepted, and the shape of such intercepting form is projected to other planes. In diffused light there is little or no cast shadow. In brilliant light or direct light there is always cast shadow.

So you will see that the kind of light immediately has to do with the approach to your subject and the ultimate effect. Having less definition, the diffused or over-all light will be most difficult. For "snap," take direct light. For softness and simplicity, use sky light. Direct light produces contrast, sky light produces closeness of value.

Direct light produces much more reflected light, and this is most apparent within the shadow. The amount of reflected light reaching the shadow will determine its value. Everything upon which the light falls becomes a secondary source of reflected light and will light shadow planes in

THE FORM PRINCIPLE

the same manner as the original source, being brightest on the planes at right angles to such reflected light.

Light can operate in only one manner. It hits the top planes squarely and brightly, then slides around the form as far as it can go. However, in the shadow, the source being of less brilliancy, *reflected light can never be as light as the original source. Therefore no area in the shadow can be as light as the areas in the light.*

More art falls apart for this reason than for any other. Both light and shadow areas must be simplified and painted in the fewest possible values. The object is to make all the lighted areas hold together as one group, as opposed to the shadow areas as another group. If the values of the two groups are not thus separated and held apart, the subject is bound to lose solidity and form, no matter how well modeled and how well drawn. Much of the reason for pictures' falling apart is also because simple light and shadow is not given a chance. Such relationship is destroyed by inserting several sources of light. Thus where halftone and shadow should be to give the true character of the form, it is lost by other lighting, and the values become a hodgepodge of middle tones, highlights, and accents. There cannot be a white in the shadow area. There can hardly be a pure black in the light area. A safe approach is to make all the areas in the light a little lighter than you think you see them, and all the areas in the shadow a little darker. You will probably come out with a better thing than the other way round.

All forms within your picture should appear to be lighted by the same source and be lighted consistently with one another.

This does not mean that light cannot travel in different directions, such as the light around a lamp, the light of two windows, reflected lights, etc. But the light must be a *true* effect of light, such as sunlight, sky light, moonlight, twilight, artificial light, etc., in its real effect and relationship. There is only one way to get this right. Do it by studying from life the true aspect, or take a photo which will give it to you. It cannot be faked.

Faked lighting breaks down every other good quality.

All things represented within a given light bear a relationship of tone and value to one another.

If this relationship is not maintained, then the form cannot be true. Everything has its "local" value, that is, its surface tone appears to be somewhere in the scale from black to white. Bright light can raise the value, and dim light can lower it. But the light raises or lowers all other surrounding values correspondingly, so that the value of the subject holds a constant relationship to other values. It will remain, in any light, so much lighter or darker than its neighbors. For instance, a man's shirt may be so much lighter than his suit. In any light this relationship holds good. Therefore, whether in deep shadow or bright light, we cannot change the value difference between the two. The object is to raise both or lower both but to keep the approximate difference. The relationship of things to one another will be the same always, either in light or in shadow.

A single source of light is best for our purpose and produces the best effect pictorially. This also gives us reflected light. We can use a reflector (usually a white board) to reflect the original light with beautiful effect. This, when working on the shadow side.

Relationship of values is more correct in natural light than in any other.

Sunlight and daylight are the perfect lights for true rendering of form. You simply cannot beat them with all the trick lighting possible.

Overmodeling comes from incorrect values.

If, to make the form go round, we exaggerate the values, we use up the rather limited range between black and white, so we do not have left the proper and lower values for the shadow. The picture becomes dull and lifeless, since we have used values that do not belong to the light and could not be in relationship. The opposite is true when we put lights into the shadows that could not be, destroying the big relationship between the whole light and the whole shadow.

THE FORM PRINCIPLE

The big form makes the subject carry and appear solid, not the incidental surface forms.

Many of the small and intricate forms must be subordinated to keep the big form solid. Folds, for instance, can ruin the effect of underlying form and break it up. Draw only the folds that express form and the natural drape of the material, not every fold just because it is there on the model or in the copy.

The best pictures run to a few simple values.

This will be taken up later on.

The design makes the picture, not the subject or material.

Almost any subject can be used with charm through the help of design and arrangement. Presentation is more vital than subject matter.

The same form may be presented with great variety by a careful arrangement of lighting. Just any light will not do. It must be the best of several experiments.

A landscape beautiful in early morning or evening light may be dull and uninteresting at noon-day. A charming head may be ugly in bad lighting. The best plan is always to choose the lighting that tends to big simple form, not form too broken up in light and shadow.

Light and shadow in itself produces design.

The plainest of subjects can be made artistic by weaving patterns of light and shadow through it.

Value relationships between objects produce design.

For example, a dark object placed against a light one, and both against a grey field, would be design. Units may be placed against close values or contrasting values, thereby getting subordination in the first instance and accentuation in the second. The planning or composition of the subject is really dealing with the relationships of the values of certain units as combined with or opposed to others. This results in "pattern," and can be further combined with lighting.

All pictures are fundamentally either arrange-

ments of lights, intervening tones, and darks, or else linear arrangements.

You cannot avoid making your subject either a tonal statement or a linear statement. You can combine both, but you cannot get away from one of these. If you do not understand tonal relationship you cannot secure a feeling of "existence."

Line is contour; tone is form, space, and the third dimension.

Get this clearly in your mind.

Contour cannot be continuously defined all around all units and a sense of space be achieved.

Contour becomes lost and found and interlaced or woven into other areas in nature. If the edge is kept hard all around, it cannot avoid sticking to the picture plane, losing the feeling of space, or one edge in back of another. Edges will be taken up in more detail later.

The fundamentals are the same in all mediums.

Each medium has an inherent quality of its own. Once you master the Form Principle, only the peculiarities of the medium remain to be mastered. You will simply have to find out how to express a sharp edge, a soft edge, light, halftone and shadow, in the medium, which is a purely technical matter. But you will render form in essentially the same way in all mediums.

The darkest part of the shadow appears nearest the light, between the halftone of the light and the reflected light within the shadow.

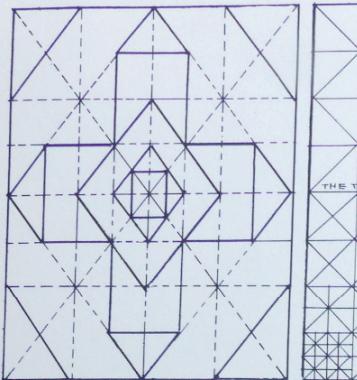
This is called the "ridge" or "hump" by the illustrator, and is most important. It keeps the shadow luminous and the form round.

The Form Principle is the co-ordination of all factors dealing with line, tone, and color.

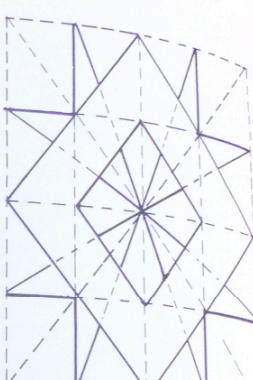
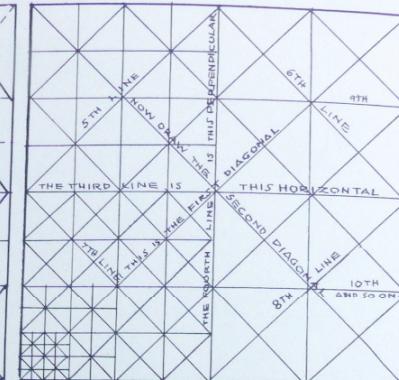
This book is laid out on the Form Principle, since it enters into everything you will ever do, or see, in the field of illustration. We shall attempt to clarify its various applications as we go along. I suggest that you come back to these fundamental truths often, for they are the answer to most of your problems.

So we start with line!

LINE PRODUCES FORMAL DESIGN



DOTTED LINES SHOW BASIC DIVISIONS. THIS IS THE KEY TO FORMAL SUBDIVISION
SUBDIVISION BY DIAGONALS, VERTICALS AND HORIZONTALS PRODUCES UNLIMITED DESIGN. TRY IT.



DIAGONALS MAY BISECT ANY RECTANGLES

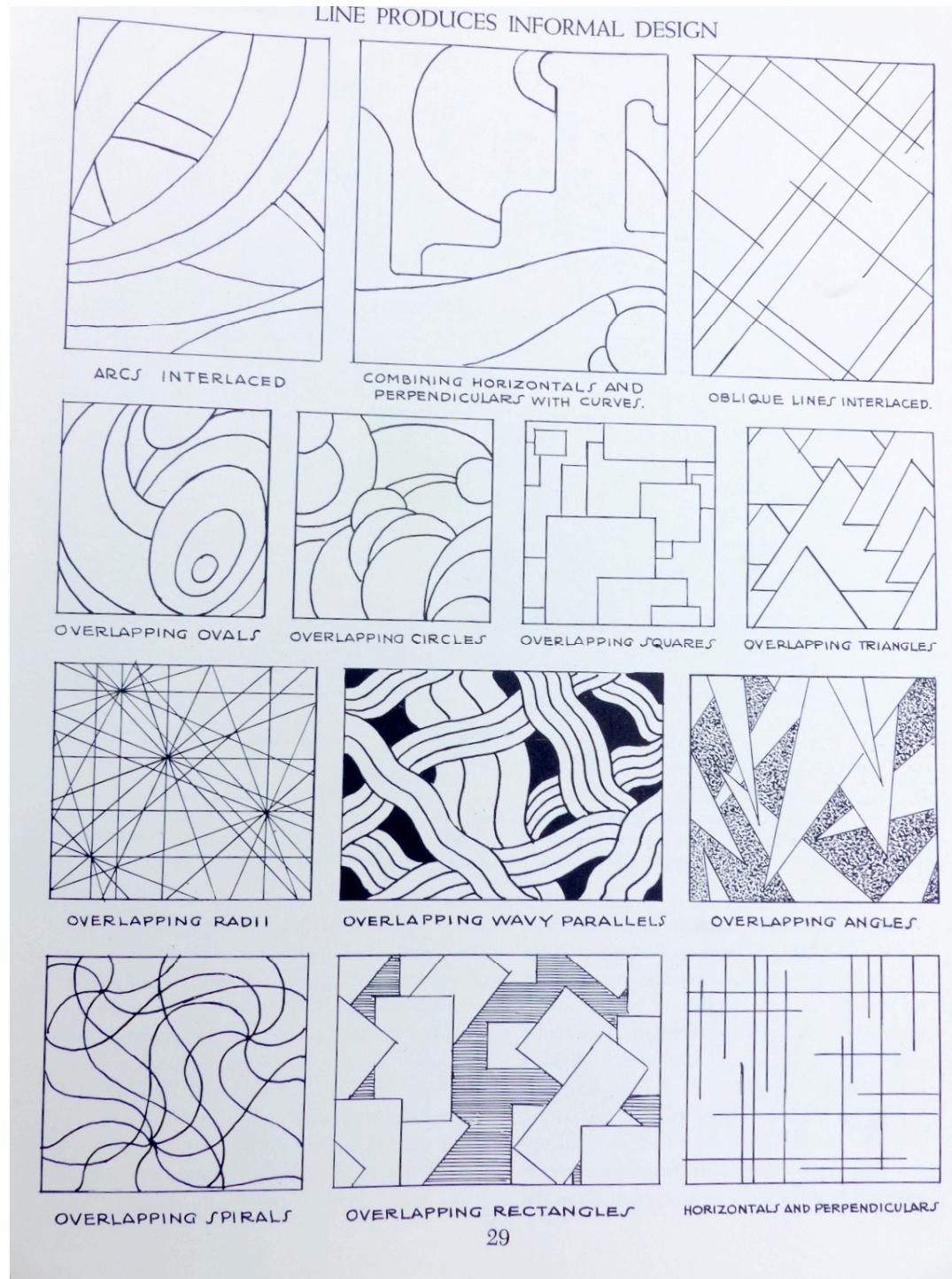
CHOOSE ANY POINTS, BEING CAREFUL TO REPEAT THE DIAGONAL BETWEEN ALL SIMILAR POINTS.

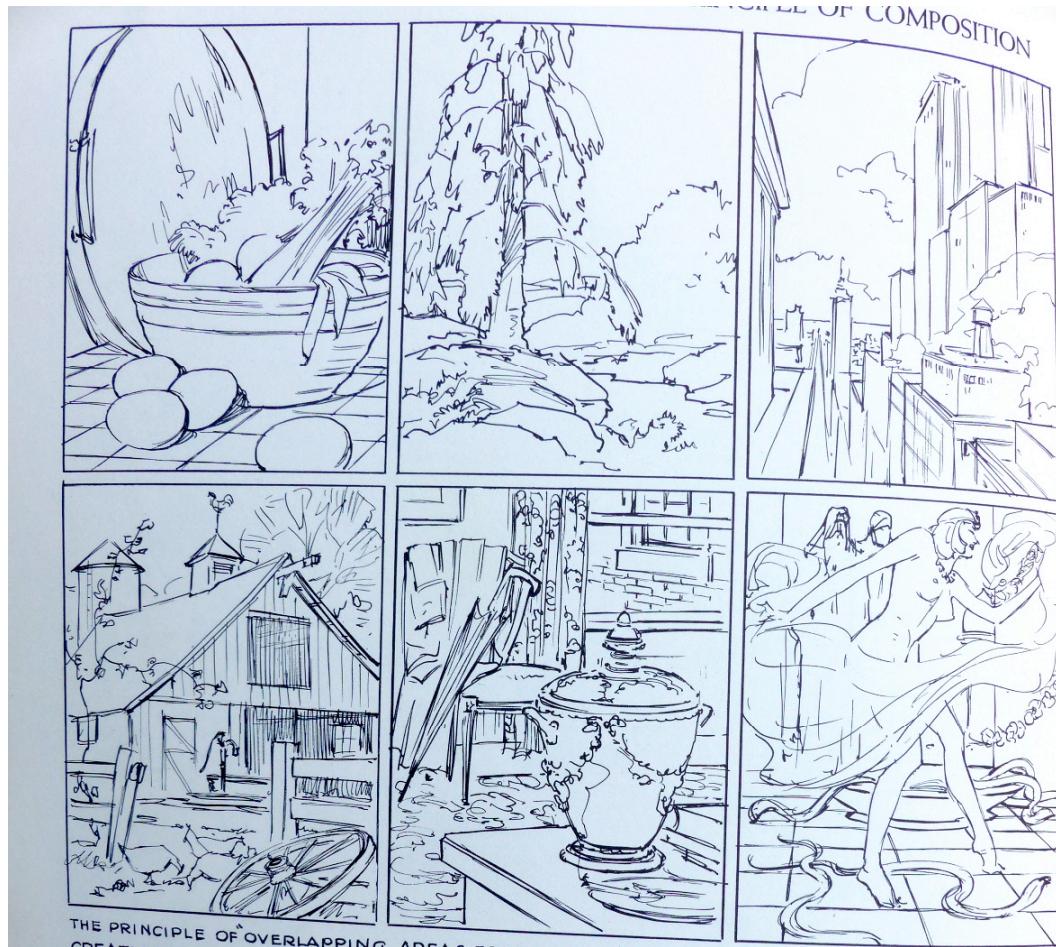
IF A DRAWING IS BASED UPON UNDERLYING
LINEAR DESIGN, IT WILL PARTAKE OF ITS UNITY

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.

28

28





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.

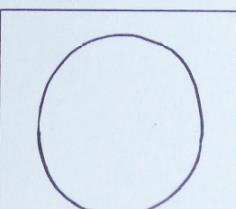
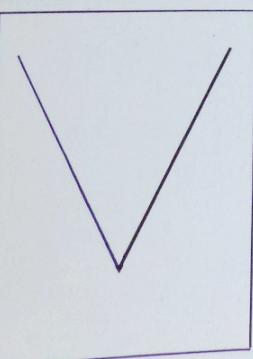
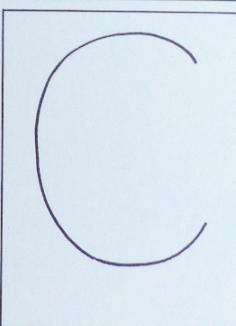
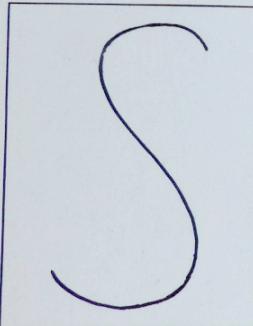
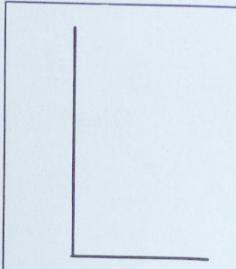
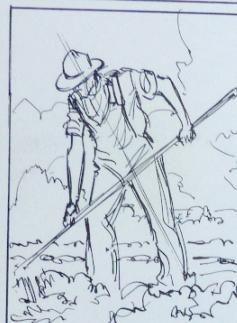
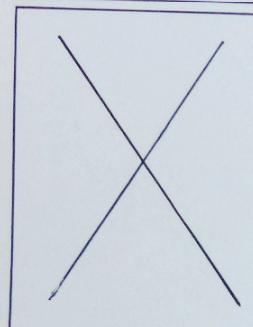
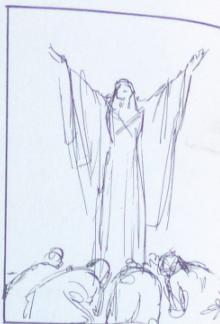
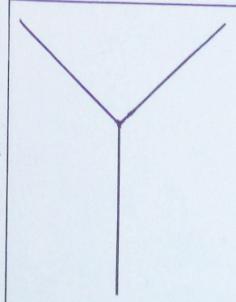
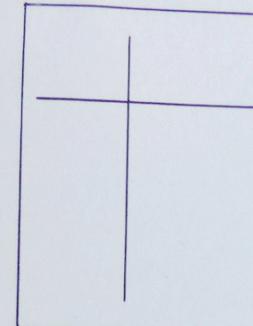
Nature is one vast panorama of contours and spaces. Everything is form, set into space. If we were to cut a rectangular opening in a piece of cardboard and look through it, nature would present us with a picture. Within the four limits of the opening, the space would become divided by spaces and contours. 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.

THE FIRST FUNCTION OF "LINE FOR ITSELF" FOR COMPOSITION



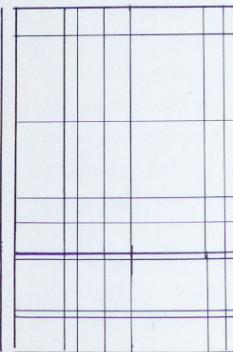
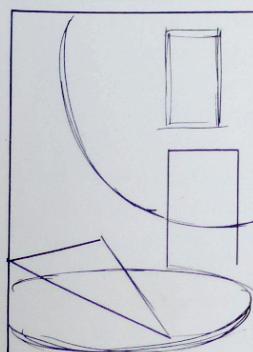
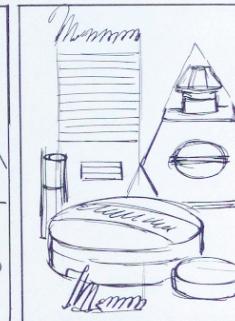
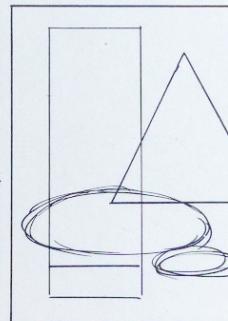
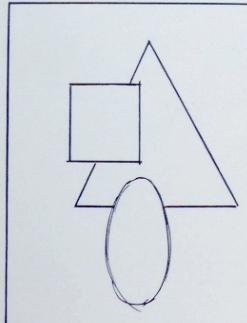
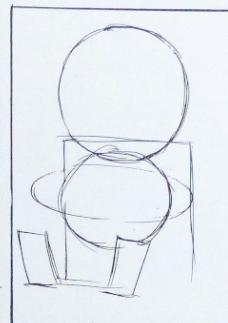
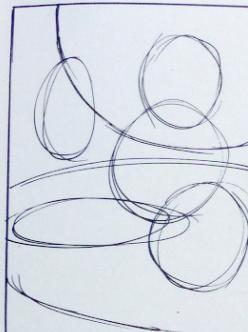
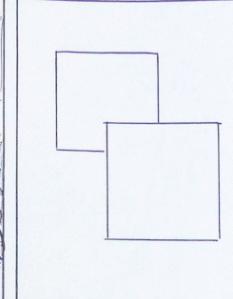
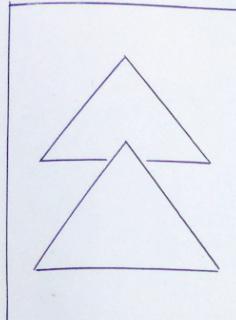
COMPOSITION MAY BE BASED ON LETTERS AND SYMBOLS



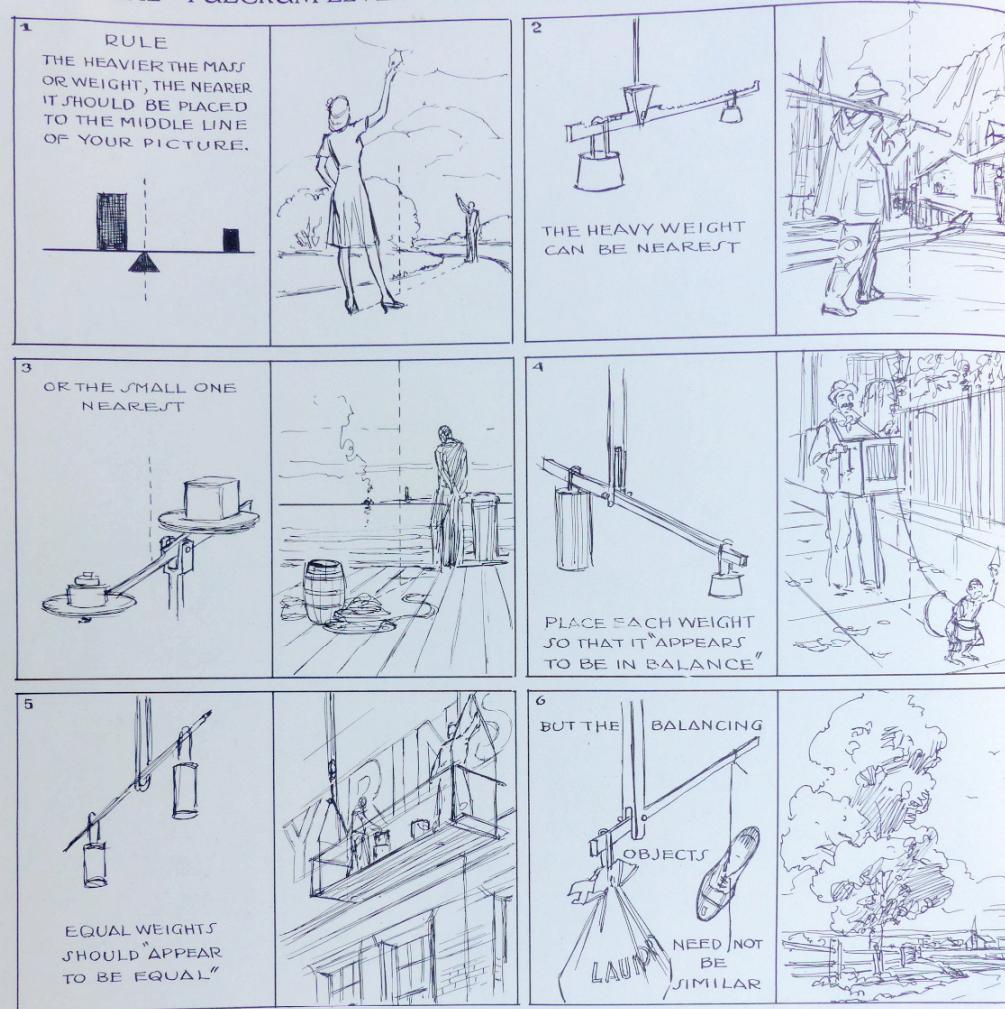
OTHER LETTERS ARE
A F G J Q Z
SYMBOLS
V 2 ? / 0 679



COMPOSITION MAY BE BASED ON GEOMETRIC FORMS



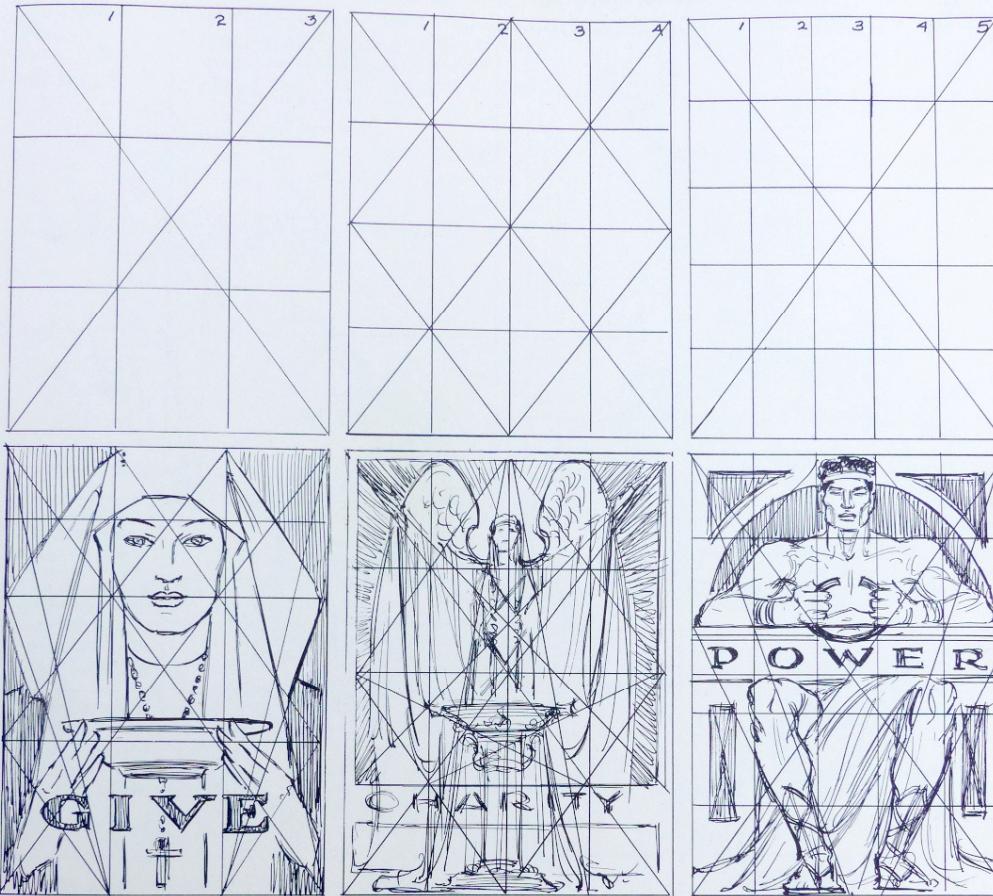
THE "FULCRUM-LEVER" PRINCIPLE APPLIED TO COMPOSITION



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.

USE FORMAL SUBDIVISION FOR SYMMETRICAL COMPOSITION



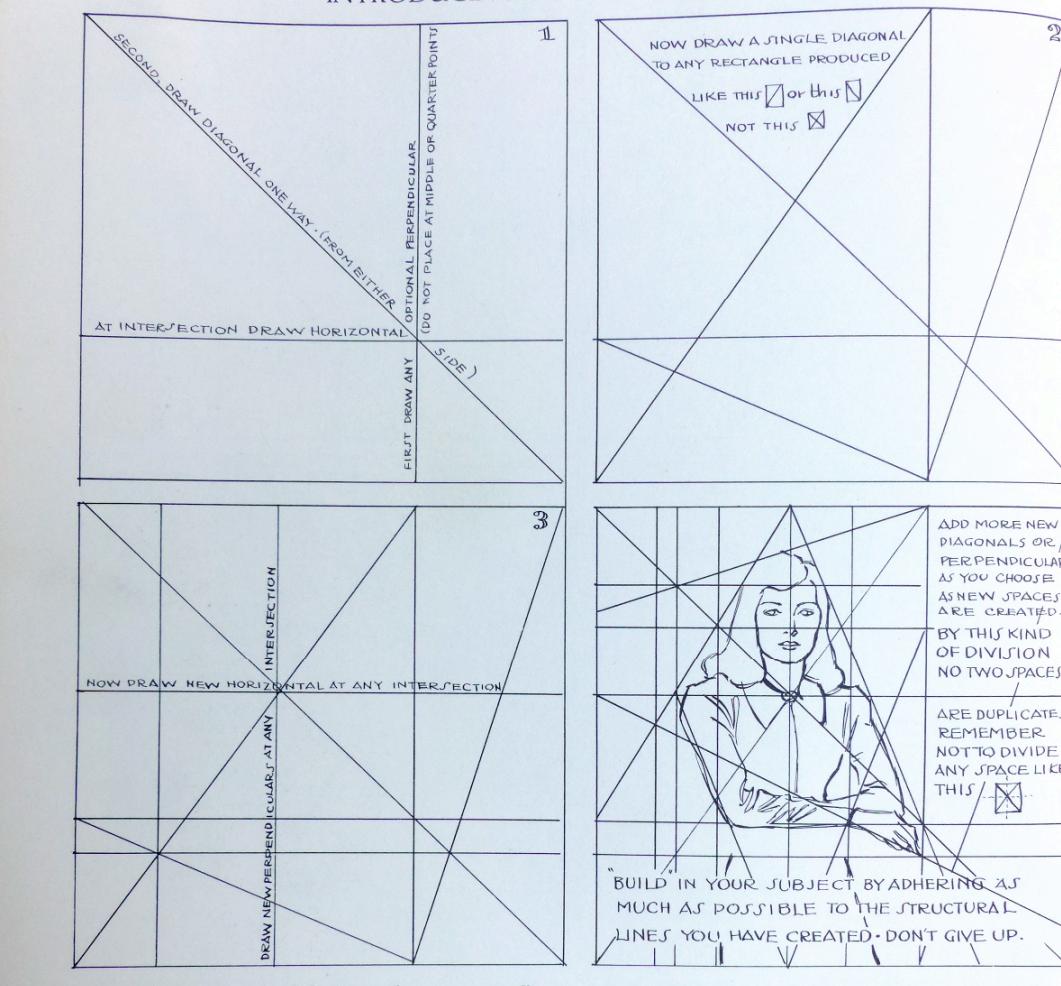
FORMAL DIVISION APPLIES BEST TO SUBJECTS OF A DIGNIFIED OR RELIGIOUS NATURE

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.

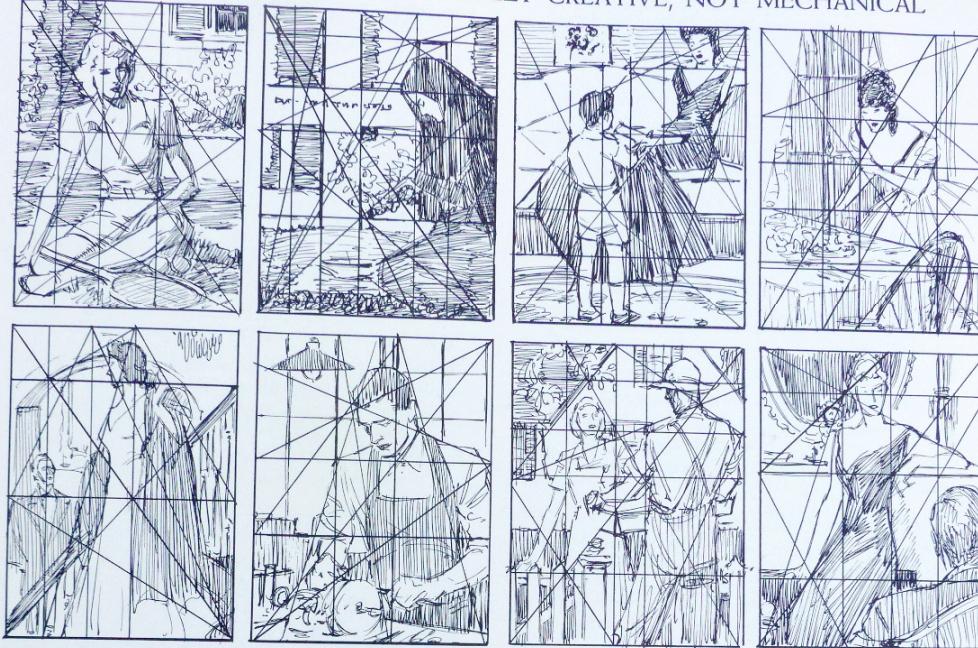
INTRODUCING INFORMAL SUBDIVISION



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.

INFORMAL SUBDIVISION IS PURELY CREATIVE, NOT MECHANICAL



MAKE THUMBNAILS. THE DIVISIONS HERE SUGGESTED THE SUBJECTS AND ARRANGEMENTS.

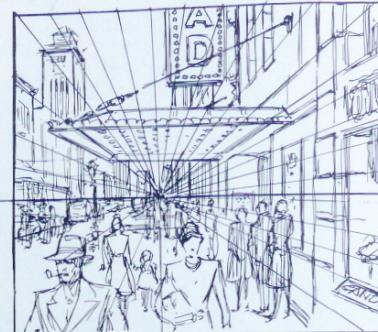
Since, when a space is divided in the manner shown in these pages, selection plays a great part, and invention the rest, it cannot avoid being creative. That is its strongest recommendation, in comparison with forms of subdivision that start you out with a "set" or formal arrangement to begin with. You 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 work-

ing 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.

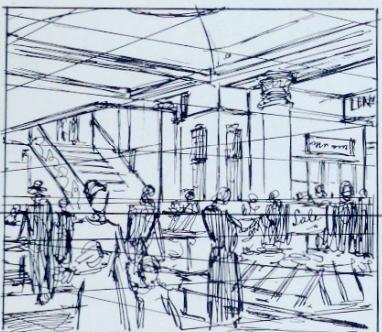
PERSPECTIVE GUIDE LINES HELP YOU TO COMPOSITION



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.

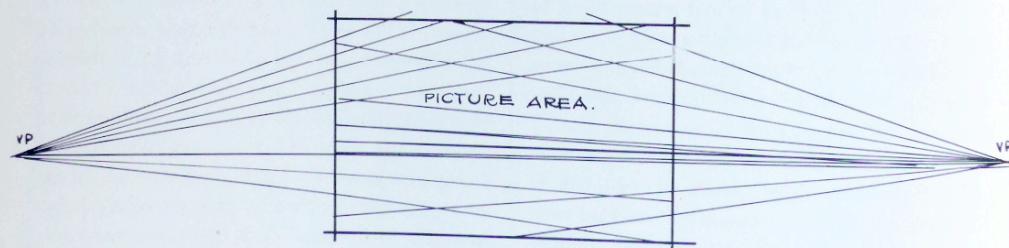


THE SAME APPLIES TO INTERIORS.



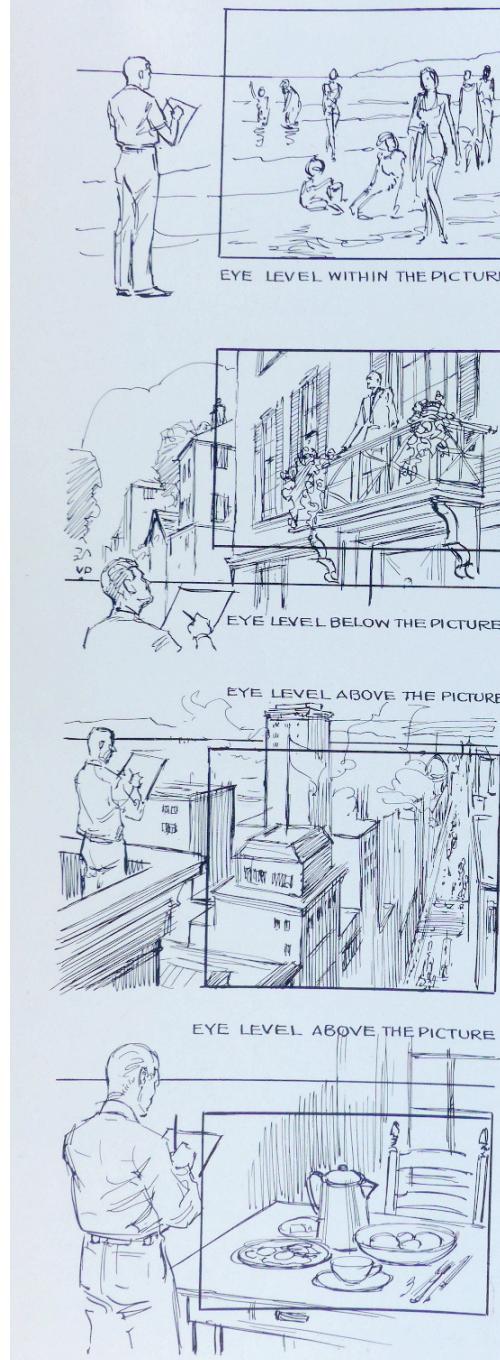
ALSO ONE POINT FOR INTERIORS.

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



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, CAMERA LEVEL, AND HORIZON MEAN THE SAME



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 wish 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

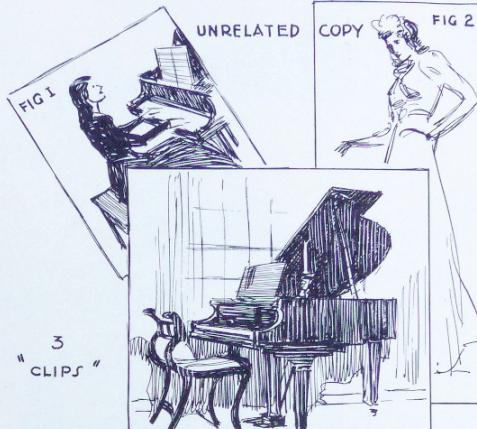
FIND EYE LEVEL OF COPY AND MAKE FIGURES COINCIDE

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.

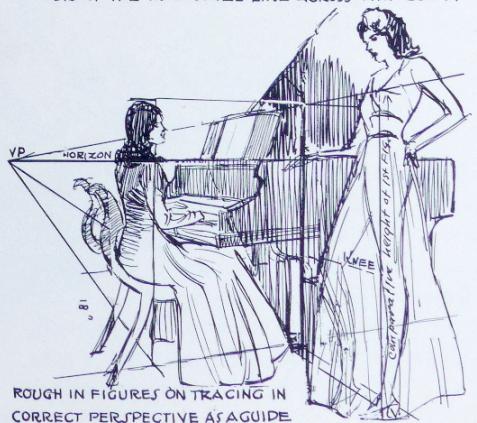
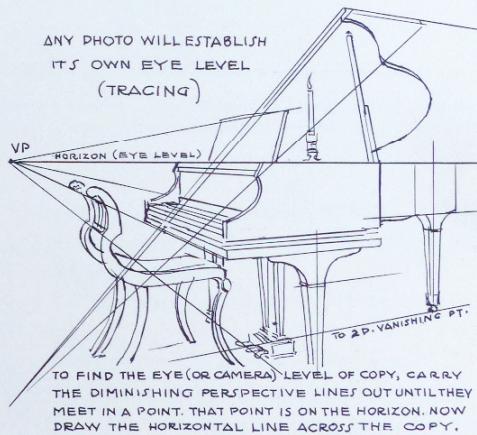
The accompanying sketches will serve to illustrate the various placements of the eye level or horizon (which is the same thing) and the relationship of one unit to another. To make it a little clearer I have drawn the artist outside his picture, representing you and your viewpoint. I have then squared 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.



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.





PERSPECTIVE ALONE MAY ADD VARIETY



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.

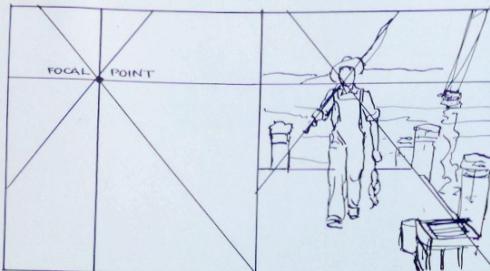
Opposed to this is the sense of superiority afforded the reader when made to feel that he is looking down on our characters. How much more beautiful a ballroom filled with figures looks from the balcony than from floor level! How we like to climb the hill or mountain and look down on the landscape! The greatest thrill of flying is that sense of height. You can lift your observer psy-

chologically 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.

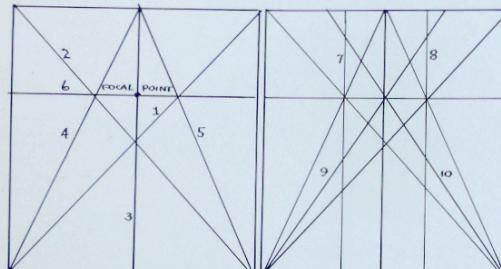
USING LINE TO PRODUCE A FOCAL POINT IN SUBJECT



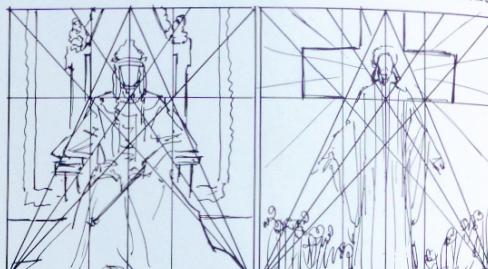
ANY COMMON JUNCTION OF LINES PRODUCES A FOCAL POINT.
ANY LINES POINTING TO A VANISHING POINT OR JUNCTION MAKE
A FOCAL POINT. A HEAD MAY WELL BE PLACED AT SUCH A POINT.



BAD
DON'T DO THIS
BETTER
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.



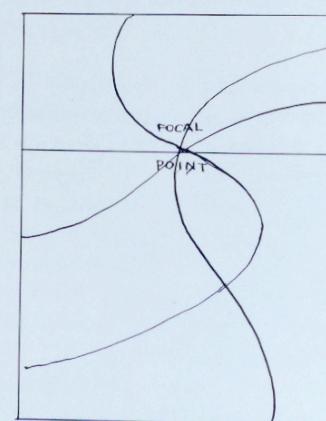
IN FORMAL DESIGN PLACE THE FOCAL POINT ABOVE
OR BELOW THE MIDDLE. HERE IS A GOOD LAYOUT.



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



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

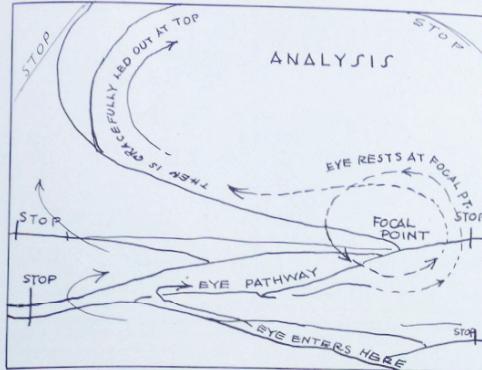


SPIRALS MAY ALSO BE USED TO FOCUS ATTENTION. TAKE IT AS A RULE
THAT LINES SHOULD LEAD TO AND CROSS AT THE MAIN POINT OF INTEREST.



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.

PROVIDING AN "EYE PATHWAY" IN COMPOSITION



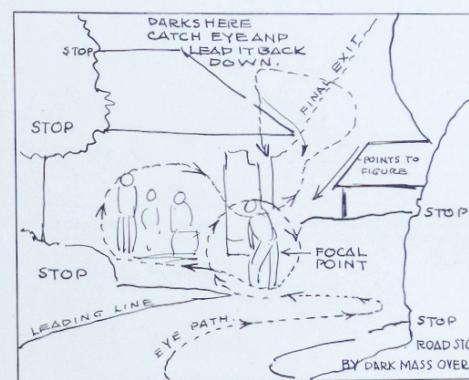
THERE SHOULD BE A PLANNED EASY AND NATURAL PATH FOR THE EYE TO TRAVEL IN EVERY GOOD PICTURE



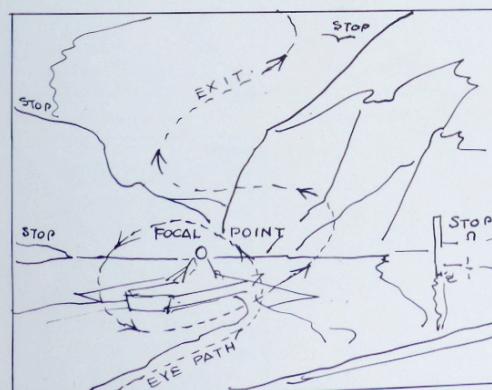
LINES LEADING OUT OF THE SUBJECT SHOULD BE STOPPED BY SOME DEVICE OR ANOTHER LINE LEADING THE EYE BACK



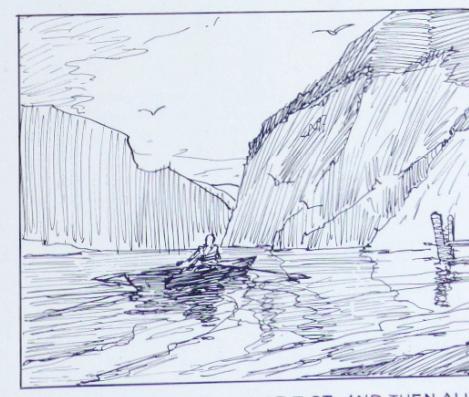
THE EYE SHOULD ENTER AT THE BOTTOM AND EMERGE AT THE TOP—NEVER AT THE SIDES. SINCE CORNERS



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

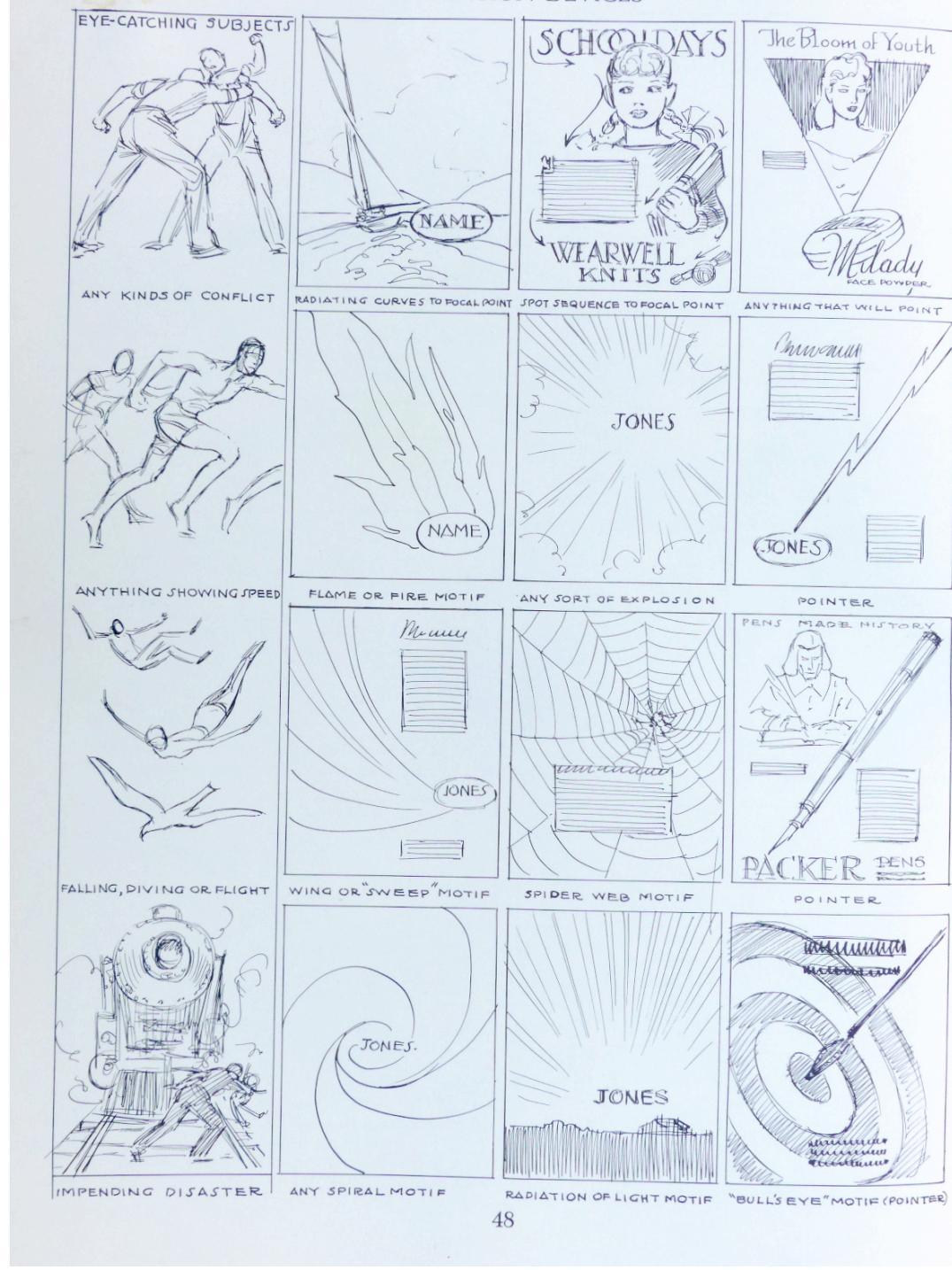


YOU CAN MAKE THE EYE FOLLOW A GIVEN COURSE ALMOST AS YOU WISH BY SKILLFUL USE OF LINE. LEAD THE EYE IN, ENTERTAIN

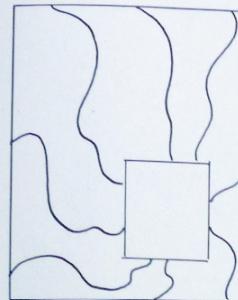


IT WITH A SPOT OF INTEREST AND THEN ALLOW IT TO PASS OUT. IT SHOULD BE A PLEASING PATH AND NOT OBSTRUCTED OR GIVEN TWO WAYS TO GO.

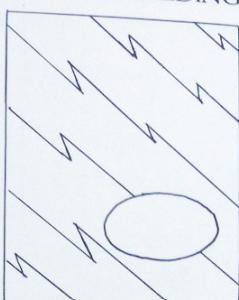
ATTENTION DEVICES



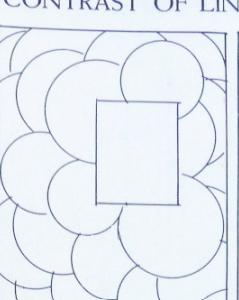
GET ATTENTION BY BUILDING CONTRAST OF LINE OR SHAPE



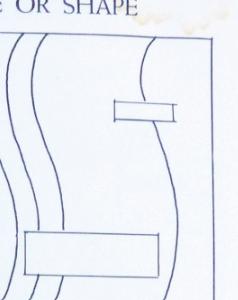
A RIGID SHAPE COMBINED WITH INSTABILITY



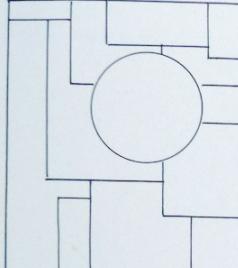
ANGULAR BROKEN LINE WITH A SYMETRICAL SHAPE



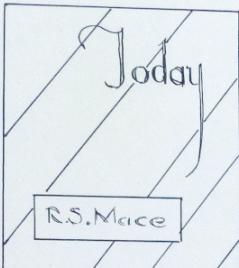
SQUARE MADE POWERFUL BY CONTRAST TO CIRCLES



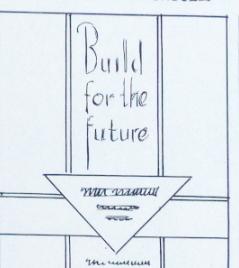
THE STRAIGHT CONTRASTED WITH RHYTHMIC LINE



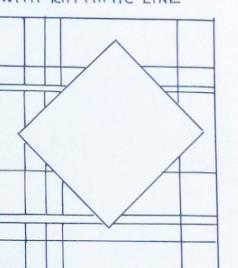
CIRCLE MADE POWERFUL BY CONTRAST TO RIGHT ANGLES



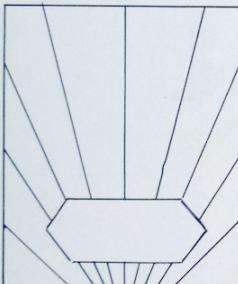
HORIZONTAL CONTRASTED WITH THE OBLIQUE



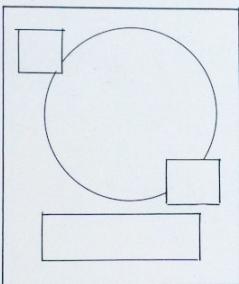
TRIANGLE CONTRASTED TO RECTANGLES



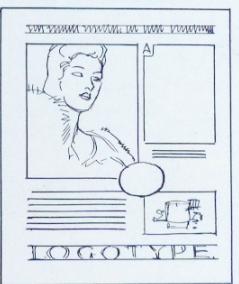
DIAGONAL POSITION OF SQUARE WITH VERTICALS AND HORIZONTALS



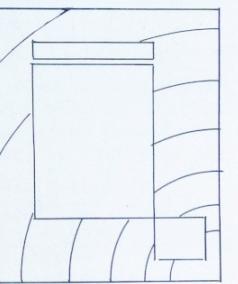
RADIi AGAINST ANYTHING



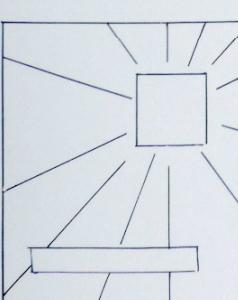
CIRCLE VERSUS RECTANGLES



OVAL PLACED AT INTERSECTION



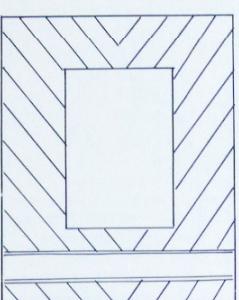
ARCS VERSUS RECTANGLES



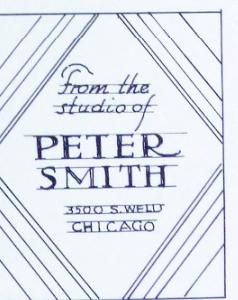
RADIi VERSUS THE RIGID



OVALS VERSUS RECTANGLES

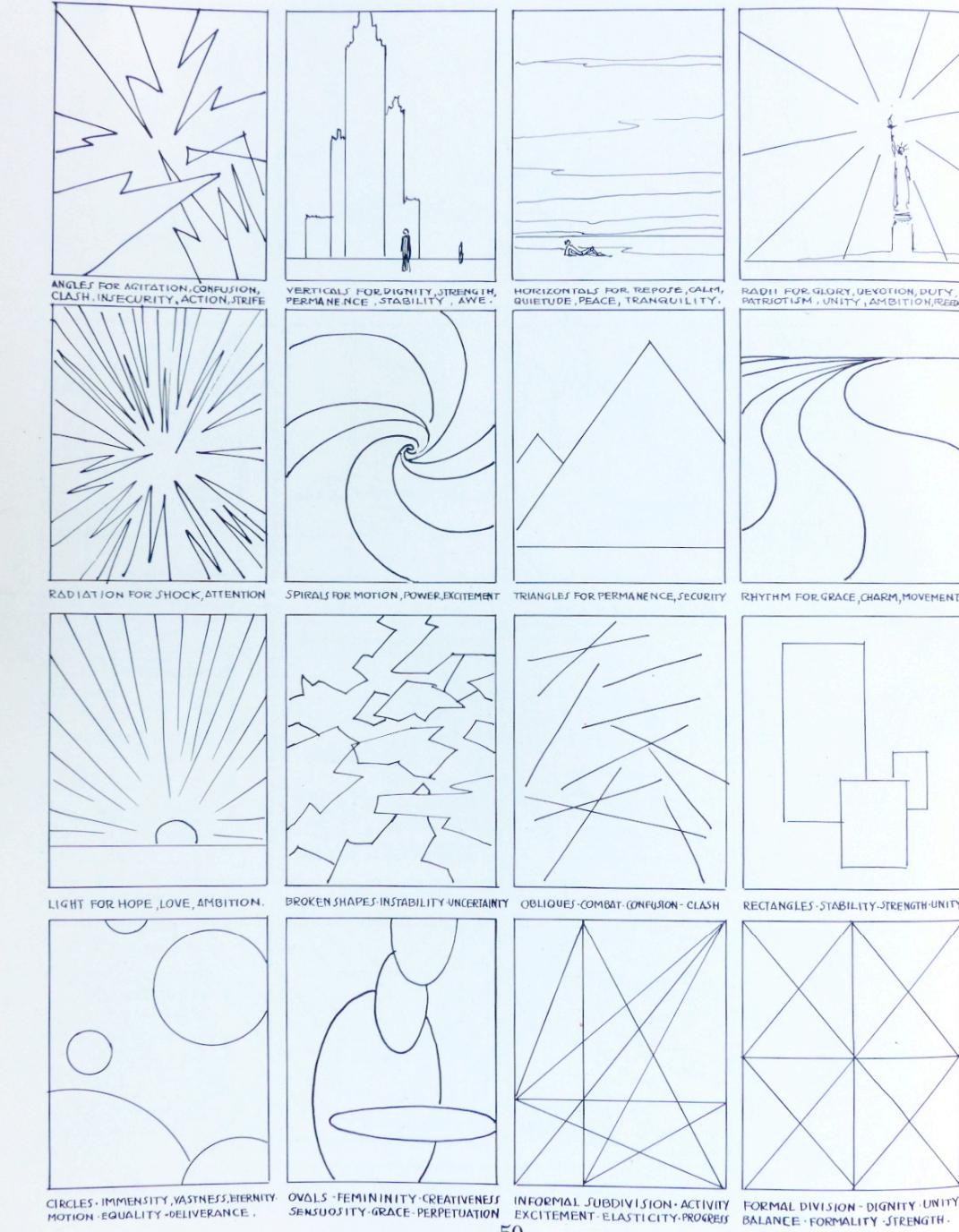


OBLIQUE VERSUS RIGID

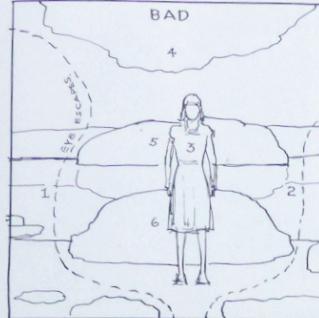


OBLIQUE VERSUS HORIZONTAL

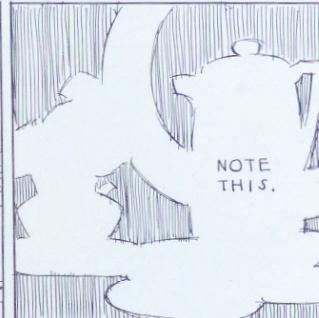
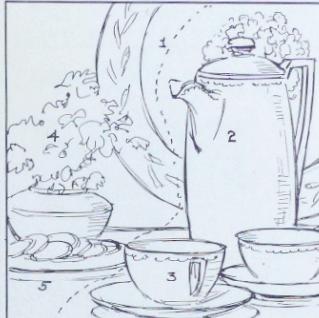
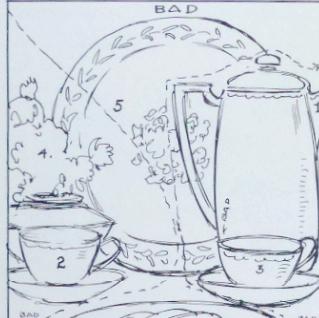
THE RELATIONSHIP OF LINE TO EMOTIONAL RESPONSE



BAD COMPOSITION BRINGS NEGATIVE RESPONSE



1-2. DON'T GIVE THE EYE TWO PATHWAYS. NOW THE EYE IS LED TO THE FIGURE "STOP". WE MAY HAVE A BETTER COMPOSITION PUT IN ON LINES WHICH WOULD CARRY EYE BY HAVING THE LITTLE GIRL CLOSER OUT. POSE MORE IN KEEPING WITH SUBJECT, TO DOMINATE THE LANDSCAPE.



1. DON'T POINT THINGS OUT OF PICTURE. 1. ONE EYEPATH NOW. 2. POINTING INWARD
2-3. TOO EQUAL IN IMPORTANCE. 4. FLOWERS. 3. CUPS GROUPED. 4. FLOWERS CORRECTED
POINTING WRONG WAY. 5. TWO EYEPATHS. 5. YOU NOW KNOW THEY ARE COOKIES. BETTER?

YOU CAN TEST ANY COMPOSITION BY
"SPACES BETWEEN THINGS"
AND FILL IN. SEE IF THEY MAKE A GOOD DESIGN



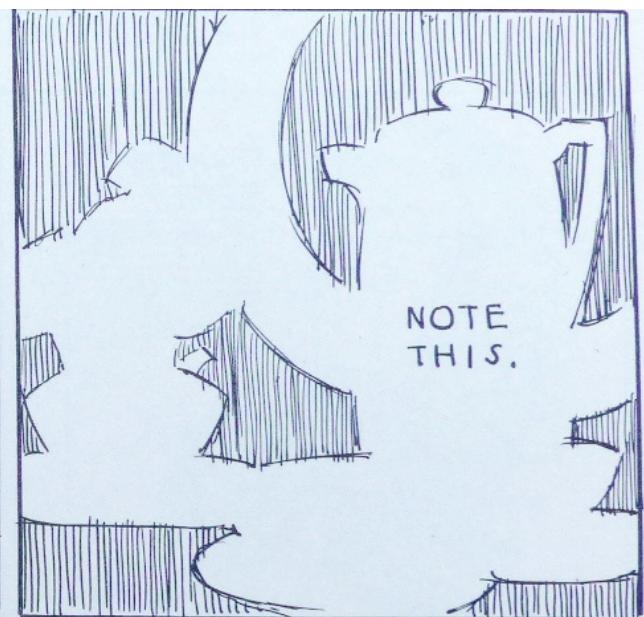
1. FIGURE TOO LOW AND TOO CENTERED.
2. NEVER SPLIT A HEAD WITH ANY LINE COMING INTO IT.
3. DON'T USE THE EDGE OF THE PICTURE TO COINCIDE WITH A LINE IN THE PICTURE. (WINDOW FRAME)
4-6-7-8. TOO CENTERED. FIG. BAD. 5. HANDS CUT OFF. DESK LINE TOO LOW AND TOO NEAR BOTTOM EDGE. MANS GAZE BAD.



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.



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.



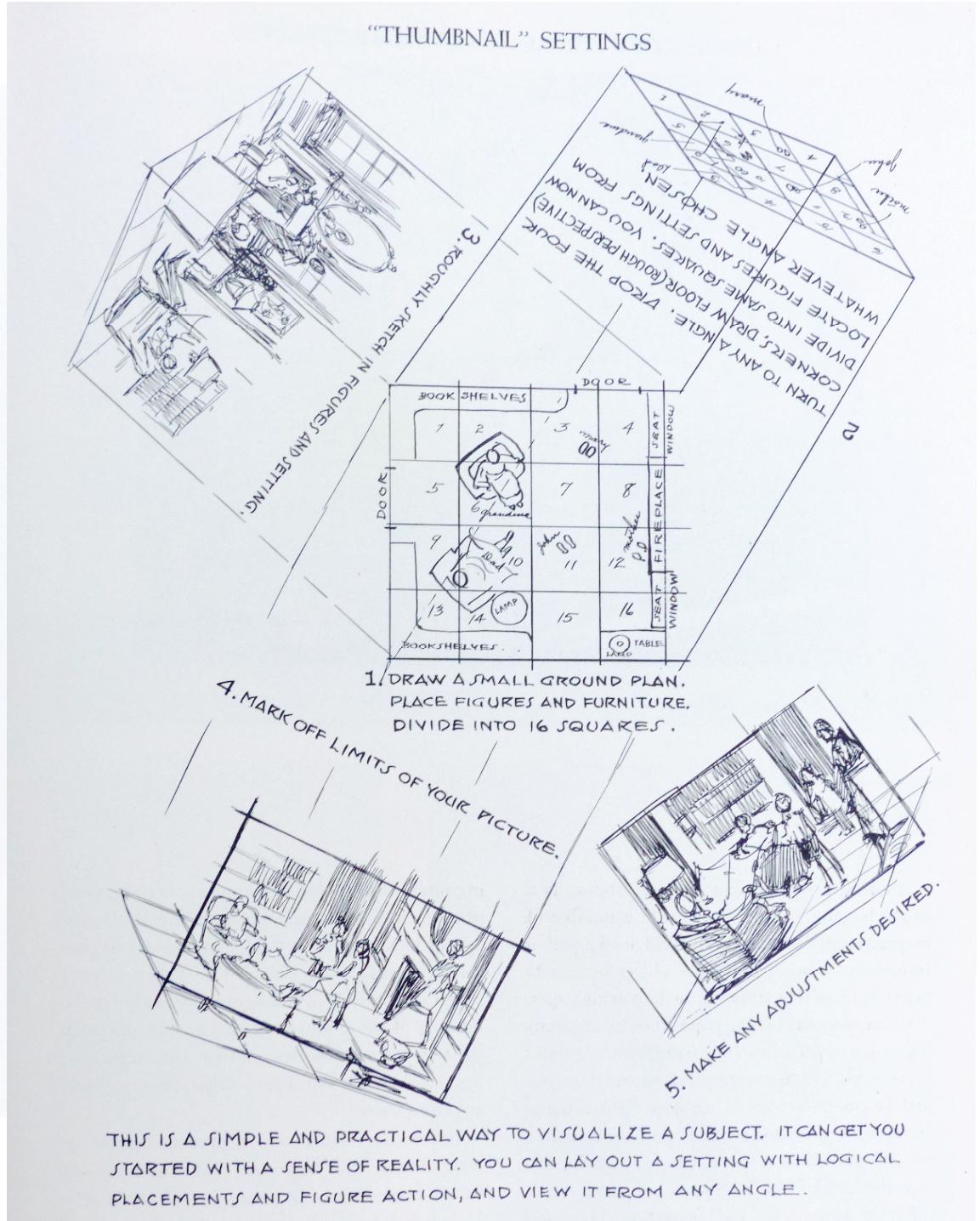
1. DON'T POINT THINGS OUT OF PICTURE. 1. ONE EYEPATH NOW. 2 POINTING INWARD
 2-3. TOO EQUAL IN IMPORTANCE. 4. FLOWERS 3. CUPS GROUPED 4. FLOWERS CORRECTED
 POINTING WRONG WAY. 5. TWO EYEPATHS. 5. YOU NOW KNOW THEY ARE COOKIES. BETTER?

YOU CAN TEST ANY COMPOSITION BY,
 TRACING THE "SPACES BETWEEN THINGS"
 AND "FILL-IN". SEE IF THEY MAKE A GOOD DESIGN.

Telling the Story

THERE ARE FIVE ESSENTIALS

1. Visualization
2. Dramatization
3. Characterization
4. Arrangement
5. Embellishment



FIGURES SUGGESTED ON TRACING PAPER



183

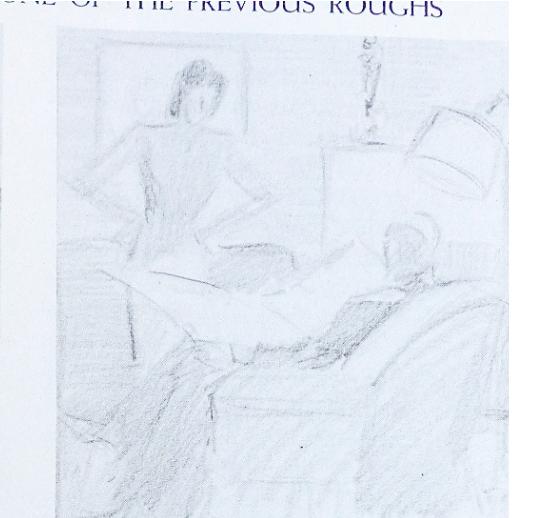


STARTING FROM THE PREVIOUS ROUGH.



TRYING THE FIGURES "CLOSE UP" IMPROVED.

THERE IS NO DOUBT THAT THE CONCEPTION OF A SUBJECT IS OF GREATER IMPORTANCE THAN ANYTHING ELSE. IT PAYS TO SPEND CONSIDERABLE TIME OVER ROUGHS UNTIL YOU FEEL THAT YOU HAVE A GOOD ARRANGEMENT PLUS AN EFFECTIVE DRAMATIZATION OF THE SUBJECT. IF YOU CAN SHOW THE FACE IT IS BETTER TO DO SO, TRY TO WEAVE THE LIGHT,

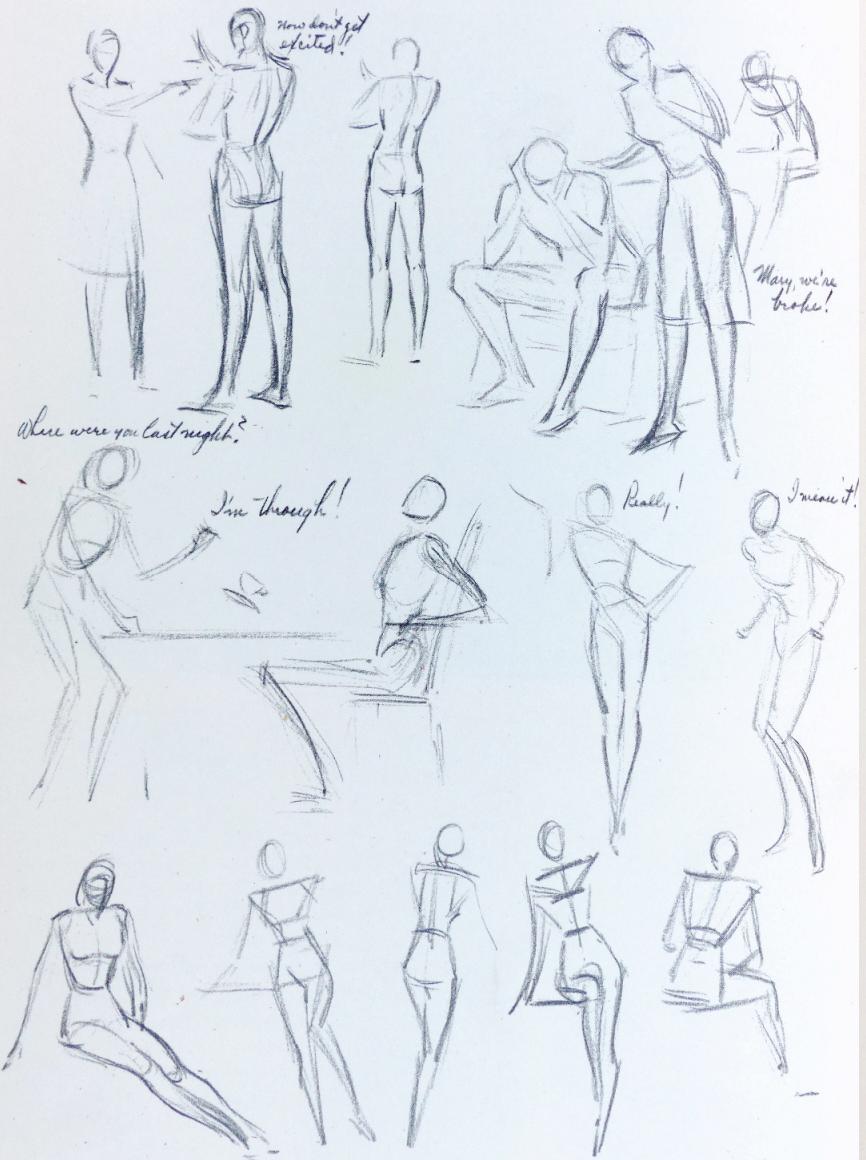


TURNING THE FIGURES AROUND AS EXPERIMENT.



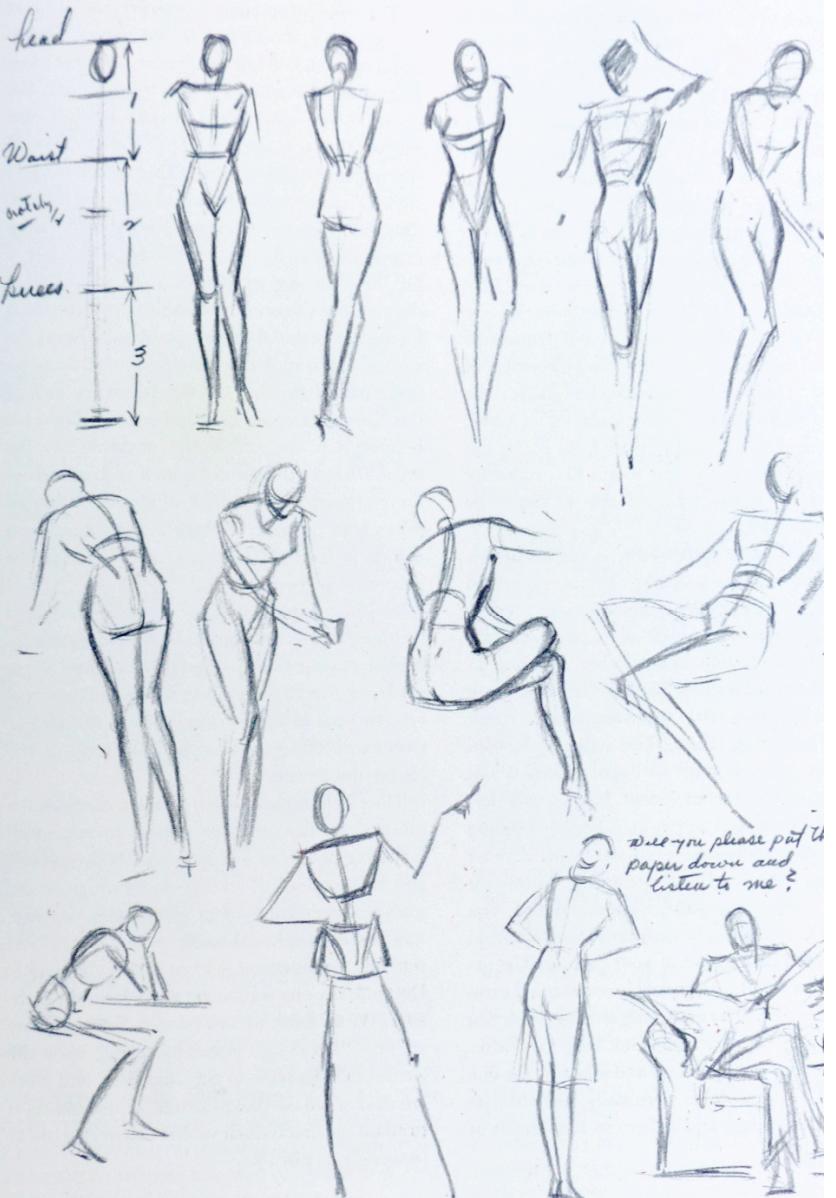
BEST BECAUSE OF DESIGN, STORY CONCENTRATION, GREY AND DARK AREAS TOGETHER SO THAT THE PICTURE IS BALANCED AND SPOTTED INTERESTINGLY. THESE ROUGHS ARE FREE ON THE LAYOUT PAD AND SHOW HOW ONE CAN EXPERIMENT WITH POSES. IT WOULD NOW BE MUCH EASIER TO PROCEED WITH THE MODEL HAVING A CLEAR APPROACH IN MIND. THE FIRST ROUGH IS SELDOM JUST RIGHT.

PLANNING DRAMATIC ACTION AND POSES



184

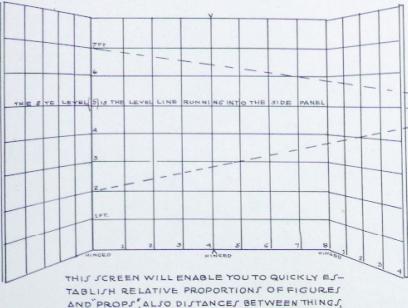
ESTABLISH THE ACTION BEFORE HIRING A MODEL



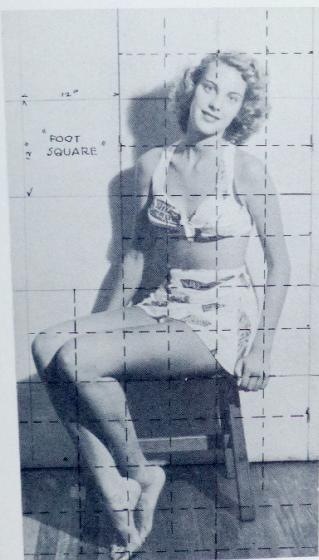
185

THE ILLUSTRATOR'S SCALING SCREEN

PHOTOS TAKEN, USING THIS SCREEN AS BACKGROUND, ARE AUTOMATICALLY SCALED OFF. BY INCLUDING SIDES, THE EYE LEVEL IS EASILY ESTABLISHED.



THE SCALING SCREEN HELPS TO KEEP YOUR WORK IN GOOD PROPORTION WHEN DRAWING FROM LIFE OR PHOTOS. YOU THUS ARE NOT BOUND DOWN TO "PROJECTED" CONTOURS OR DISTORTION OF THE CAMERA. DISTORTION BECOMES OBVIOUS WHEN THE SQUARES IN THE PHOTO ARE TOO UNEQUAL OR ARE DISTORTED BEYOND A NORMAL DEGREE OF PERSPECTIVE. THIS IS NOT A "CRUTCH." YOU MUST STILL DRAW, BUT IT HELPS AMAZINGLY!



THE LINES OF THE SCREEN MAY BE CARRIED ON THROUGH THE SUBJECT AND BE FURTHER SUB-DIVIDED, THUS CALING THE PHOTO AS YOU WISH, IF THE LINES ARE "OFF SQUARE" A LITTLE THIS DOES NOT MATTER, TOO MUCH DISTORTION SHOULD BE CORRECTED. YOU CAN LAY OUT DRAWING IN SQUARES, SOON YOU WILL NOT EVEN NEED TO DO THAT, YOU WILL ONLY USE THE MAIN LINES APPEARING IN THE PHOTO AND MAIN POINTS OF INTERSECTION.

SIMPLY POSE YOUR MODEL
AGAINST THE FLAT SQUARES.



SQUARE OFF YOUR DRAWING SURFACE IN ANY SIZE SQUARE DESIRED, THEN FILL IN "SQUARE PROPORTIONATELY. THIS MAKES A "DRAWN ENLARGEMENT."

CAMERA DISTORTION

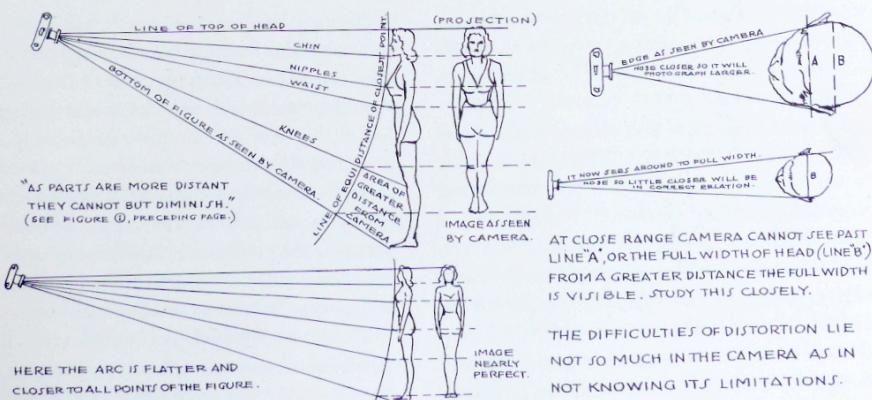


DISTORTION RESULTING FROM CAMERA BEING TOO CLOSE
FOCAL DEPTH MUCH TOO SHORT. NOTE SIZE OF HAND.

CAMERA MOVED WAY BACK AND SUBJECT ENLARGED.
HANDS WERE KEPT IN SAME POSITION. BETTER?

THE DISTORTION ABOVE IS OBVIOUS. HOWEVER MOST OF US, FOR THE SAKE OF DETAIL AND SHARPNESS, WORK TOO CLOSE. IN THE END IT IS BETTER TO SACRIFICE DETAIL FOR CORRECTNESS OF PROPORTION. THERE IS EVEN DISTORTION IN FACE TO LEFT, WHICH WOULD NOT BE OBVIOUS WITHOUT OTHER PHOTO. FACE SEEMS NARROWER, CHIN SHARPER, LESS HAIR, AND MODELING OF FORM APPEARS "FLATTER".

WHY THE "CLOSE UP" CAMERA DISTORTS



AT CLOSE RANGE CAMERA CANNOT SEE PAST LINE "A", OR THE FULL WIDTH OF HEAD (LINE "B") FROM A GREATER DISTANCE THE FULL WIDTH IS VISIBLE. STUDY THIS CLOSELY.

THE DIFFICULTIES OF DISTORTION LIE
NOT SO MUCH IN THE CAMERA AS IN
NOT KNOWING ITS LIMITATIONS.

I AM SORRY TO UPSET THE THEORY THAT ANY PHOTO IS TRUE AND EXACT BECAUSE ITS A PHOTO