

WMS
.R72
P
.3

Practical Art

by Manuel Rosenberg

A COMPLETE ILLUSTRATED MANUAL
FOR ART STUDENTS, CARTOONISTS
COMMERCIAL ARTISTS FASHION
ARTISTS & ILLUSTRATORS

Library
of the
University of Wisconsin

PRACTICAL ART

A Complete Course in Drawing,
Commercial Art, Newspaper Art, Cartooning,
Fashions and Illustrating

WRITTEN AND ILLUSTRATED BY

MANUEL ROSENBERG

Art Manager The Cincinnati Post

Price, \$5.00 per Copy



Published by
THE SIGNS OF THE TIMES PUBLISHING COMPANY
Signs of the Times Building
CINCINNATI, OHIO, U. S. A.

Copyrighted 1924 by
The Signs of the Times Publishing Co.
Cincinnati, Ohio, U. S. A.

Owners and Publishers of
"SIGNS OF THE TIMES"
The National Journal of Display Advertising
Gordon's LETTERING FOR COMMERCIAL PURPOSES
Gordon's 100 LOOSE LEAF LESSONS IN LETTERING
Imelli's ALPHABETS & LAYOUTS

333419

JUL -2 1928

WMS

B. 12

1
2

PREFACE

THE present Lessons have been prepared to fill what I have felt to be a definite need for a course that, without going too deeply into the fundamentals of art, would, at the same time, give the student such essentials as, along with the more important "tricks of the trade," would fit him for commercial and newspaper art. Once engaged in practical art, it would be for the student to apply these principles to new problems and conditions as they might arise from day to day in his actual work.

Many young people, anxious to enter this field, have been deterred by the prospect of having to take a long period of training in academic art, which, while admirable as a background, yet circumstances often make impracticable, and even impossible, for people with a genuine talent for drawing. A course that would explain in a simple way just what an artist is called upon to do, and how to do it, would enable these persons to get a start in creative art work, and then put it up to their initiative to develop through the medium of their daily duties.

The need for just such a course has been expressed in hundreds of letters which I have received from young people. This need I have attempted to fill in the present lessons. The course, accordingly, attempts to form a complete picture of the methods which I have employed in working out a definite technique of commercial and newspaper art.

To keep the course as practical as possible, I have used, except in some of the early lessons on drawing and similar subjects, only those illustrations which have actually been used in my own work. These drawings will be found to cover practically every kind of picture which an artist will be called upon to make.

And now a word as to the field open to the ambitious student. Never has there been such a demand for the services of efficient artists as at the present time—newspaper art in all its branches, a growing use of art in advertising, and an increasing demand for illustrations in house organs, trade journals and other publicity materials; all these and a dozen other fields open to the artist indicate the scope for his activities.

MANUEL ROSENBERG.

Dedicated to my friend
THOMAS C. O'DONNELL

CONTENTS

Lesson 1—SELECTING THE EQUIPMENT.....	11
Lesson 2—FURNISHING THE STUDIO.....	12
Lesson 3—THE TOOLS OF THE TRADE.....	14
Lesson 4—POINTS ON PEN HANDLING.....	18
Lesson 5—DRAWING THE HUMAN FIGURE.....	20
Lesson 6—DETAILED ANATOMY.....	25
Lesson 7—COMPARATIVE ANATOMY.....	28
Lesson 8—DRAWING THE HEAD.....	31
Lesson 9—THE FORM OF THE EYE.....	34
Lesson 10—THE MEANING OF PROFILES.....	36
Lesson 11—THE HANDS AND FEET.....	37
Lesson 12—THE ANATOMY OF THE CHILD.....	41
Lesson 13—BLOCKING-IN METHODS.....	43
Lesson 14—“DAFFYDIL” FIGURE LAYOUTS.....	46
Lesson 15—GETTING PORTRAIT VALUES.....	48
Lesson 16—FROM BABYHOOD TO OLD AGE.....	53
Lesson 17—A STUDY OF ANIMAL ANATOMY.....	56
Lesson 18—THE ANATOMY OF VEGETABLES.....	66
Lesson 19—THE LAWS OF PERSPECTIVE.....	68
Lesson 20—VISUAL ERROR IN COMPOSITION.....	76
Lesson 21—AERIAL PERSPECTIVE.....	78
Lesson 22—COMPOSITION.....	79
Lesson 23—DRAWING OUTDOOR OBJECTS.....	82
Lesson 24—COLOR AND DESIGN VALUES.....	87
Lesson 25—ENGRAVING PROCESSES.....	89
Lesson 26—THE CHALK PLATE METHOD.....	91
Lesson 27—MEASUREMENT METHODS.....	93
Lesson 28—DRAWING FOR LITHOGRAPH REPRODUCTION.....	94
Lesson 29—THE SILVER PRINT.....	97
Lesson 30—DESIGNS FOR BACKGROUNDS.....	99
Lesson 31—MAKING NEWSPAPER MAPS.....	101
Lesson 32—NEWSPAPER LAYOUTS.....	106
Lesson 33—HEADINGS AND LETTERING.....	113
Lesson 34—NEWSPAPER ILLUSTRATION.....	117

Lesson 35—DEAD LINES.....	120
Lesson 36—MAKING THE MAGAZINE ILLUSTRATION.....	121
Lesson 37—COLOR IN THE ILLUSTRATION.....	123
Lesson 38—MONETARY VALUE OF AN ILLUSTRATION.....	123
Lesson 39—BECOMING A CARTOONIST.....	126
Lesson 40—DRAWING THE CARICATURE.....	135
Lesson 41—ANIMAL CARTOONS.....	137
Lesson 42—THE "CARTOONETTE".....	139
Lesson 43—THE ARTIST'S SIGNATURE.....	140
Lesson 44—SPECIAL DAYS IN CARTOONIST'S CALENDAR.....	141
Lesson 45—THE SYNDICATE.....	143
Lesson 46—SPORT CARTOONS.....	145
Lesson 47—DRAWING THE COMIC STRIP.....	149
Lesson 48—THE POSTER.....	152
Lesson 49—CHALK TALKS.....	154
Lesson 50—EXAMPLES OF CHALK TALKS.....	156
Lesson 51—COMMERCIAL ART.....	160
Lesson 52—DRAFTSMANSHIP AND IDEAS.....	165
Lesson 53—THE ADVERTISING CAMPAIGN.....	167
Lesson 54—FASHION ART.....	169
Lesson 55—COVERS AND COLOR PRINTING.....	171
Lesson 56—ON SKETCHING ASSIGNMENTS.....	173
Lesson 57—SELECTING THE SKETCHING PAD.....	175
Lesson 58—"HUMAN INTEREST" APPROACH.....	177
Lesson 59—COURT ROOM ASSIGNMENTS.....	179
Lesson 60—THE THEATRE ASSIGNMENT.....	182
Lesson 61—SKETCHING THE DANCERS.....	185
Lesson 62—AT THE SCENE OF THE FIRE.....	187
Lesson 63—DAY OFF FOR THE PICNIC.....	189
Lesson 64—AT THE AUTOMOBILE SHOW.....	191
Lesson 65—SKETCHING BANQUET SPEAKERS.....	194
Lesson 66—WHEN THE PRESIDENT COMES.....	197
Lesson 67—THE ROBBERY ASSIGNMENT.....	199
Lesson 68—IN THE PATH OF DISASTER.....	200
Lesson 69—SKETCHING IN PUBLIC PLACES.....	203
Lesson 70—HOW TO USE FILLER SKETCHES.....	204
Lesson 71—OUT-OF-TOWN ASSIGNMENTS.....	207
Lesson 72—NATIONAL CONVENTIONS.....	209
Lesson 73—POLITICAL CONVENTIONS.....	210

Lesson 74—SKETCHING THE "KIDS".....	213
Lesson 75—SCENES AND STRUCTURES.....	216
Lesson 76—SKETCHING SCENERY.....	219
Lesson 77—NEW YORK GHETTO SCENE.....	221
Lesson 78—THE CRAYON SKETCH SNOW SCENE.....	223
Lesson 79—PEN LINES IN PORTRAITS.....	224
Lesson 80—ELIMINATING PEN LINES.....	225
Lesson 81—LATE HOUR ASSIGNMENTS.....	227
Lesson 82—THE HOME COMING CELEBRITY.....	228
Lesson 83—THE CARE OF THE EYES.....	230
Lesson 84—THE ETHICS OF PROMISES.....	231
Lesson 85—NATURALNESS OF POSE.....	232
Lesson 86—THE CHARACTERISTIC POSE.....	234

SELECTING THE EQUIPMENT

What and What Not to Buy

A SIMPLE but sufficient equipment, one which will do very well at the beginning, consists of a pad (10c), a pencil (5c), India ink (25c), pen (5c), and a kneaded eraser (5c)—50c all told.

However, a more complete equipment will pay you well—one comprising the following articles:

Three pen holders (15c), Gillot pen points, 170 (3c), and 290 (8c)—about 11c at most. Spencerian pen point No. 12, (3c), ordinary writing pen point (stiff), good for simple text lettering (1c). Brushes, sizes 1, 2, 3 and 5—total cost about 40c. Pencils, "Venus," Eberhard, "Vandyke," or any other brand of the same grade, No. 3H and No. 8—10c each, 20c.

Blaisdell (black) grease crayon pencil, soft, 10c. Erasers—kneaded eraser, 5c, or art gum, 5c. A gritty typewriter eraser to rub out India ink. I use Weldon Roberts, No. 779, 10c. Thumb tacks, one dozen, one-half-inch size, about 6c. India ink (black), Higgins or French, 25c; Carter's white ink, 10c. Chinese white (Windsor & Newton brand is best), 36c—or Devoe, 15c. Eagle compass (radius 10 inches), 40c.

Drawing board, size 20x30, and $\frac{5}{8}$ inches thick, \$2.50. An equally practical and convenient board is 16x21, and the price is \$1.25.

T-square, size, length of board, about 40c. Ruler, 18 inches, brass edge, 20c.

Triangle (1 inch celluloid, or wood), about 50c or 75c. Sketch pad—I use Eaton's Highland Linen brand tablet, size 8x10 inches, 50c. Any other cheaper or better brand will do, however.

Illustration or Bristol board, Strathmore, size 10, a bit rough, takes crayon also. Strathmore Bristol board, size 11, has a smooth surface. Price, about 35c a sheet (23x29); (14x23, 18c).

Extras—lettering pens, Speedball, sizes 1, 2, 3, 4, 5, 37c a set, or Newton-Stoakes lettering pens, size 1, 2, 3, 4, and 5, about 75c a set.

French curves (wood or celluloid), about 5 and 10 inch sizes, from 25c to 50c each.

A sheet of Bristol board should give you four 10x12 inch cartoons or illustrations. You can get two more than this on pictures to be reduced to two column cuts.

For layouts and lettering use a cheaper grade of board—about 10c to 20c material at best.

This list includes practically everything the pen artist will need. The supplies, excepting pencils, etc., as given above, should last you a long time. They can be obtained at any art material supply store in your home town or nearest large city.

If you live in the country, get in communication with an art store in the city and send them a copy of the list. Cross off what you may not need. They will send you the articles required.

If you do not know of an art supply store, SIGNS OF THE TIMES will send you the address of one.

In addition to the above, you will need a good drawing board, since this part of your equipment is such an important factor in good and rapid work.

First of all I want to urge the value of a loose board as against a stationary one,

since it can be quickly turned to suit any angle, as the needs of the moment demand.

The loose board is especially valuable in doing layout work.

The board should be light in weight, $\frac{1}{2}$ to $\frac{5}{8}$ inch thick, and 24x30 in size, or smaller if preferred. The larger size will be of greater practical value for all-round newspaper work. Often you will have a large layout or illustration to make, and a full-sized board—the size of a full sheet of Bristol board—will make the task convenient and easier.

Draw a pencil line across the top—about one-fifth of the way down. This will be a convenient guide line in placing your drawing paper on the board.

When thin paper is used—to be inked or drawn upon—it is well to use a 3-ply, 11x14, sheet of card or Bristol board for a pad. This makes a softer base for the pen.

Place a half-dozen thumb tacks on the inner right side of the board (one-half inch). Leave but four on the top side thereof. This somewhat eliminates the "disappearance" of thumb tacks, and leaves a handy reserve in case of breakage, or other loss.

Keep the board clean. Scrub it once in a while, using little water, however, since water tends to warp the board, and a warped board is as troublesome as a used car: a new one is better and, in the long run, cheaper.

LESSON 2

FURNISHING THE STUDIO

A Place for Work—Not a Lounge

HAVING one's own den, which one can rightly call his "studio," is helpful to any student, since it affords the proper "atmosphere" for progressing in the field of one's ambition. One works better and more diligently at the office or shop than at home on the same task, since the office has more background and atmosphere necessary to put one in the best spirit for work.

Any room can be made into a homey studio. Put in it an ordinary table—an old one will do, provided it has a right-hand drawer that is convenient for reaching for ink.

Then find a chair—an ordinary straight kitchen chair with a back to it—and your drawing board. Should you lack a drawing board, your mother's kneading board will make a very good substitute. If you wish to add some simple furnishings, secure a few artistically designed pillows, draperies, vases and statuary, which can

often be picked up at a small price. An inexpensive, vari-colored Japanese lantern or two will add color and interest.

Then hang several drawings and other pictures on the wall. These can be framed with a narrow passepartout frame, which is inexpensive, or a quarter-inch neat black frame, allowing plenty of white "mat" to show. Some nude figures should be included among them, so that you may better memorize the figure by having good examples constantly before you.

A case of interesting books should be added—among them several good works on art, preferably illustrated by well-known artists.

If possible, secure an attic room, for this will be found to have better light. Also it will probably be quieter than on the lower floors, and you will be less frequently interrupted by visitors dropping in at all hours, particularly at those times when you wish to work.

A studio can be rented in an office building or in an old house—anywhere your fancy may lead. The best of all locations, however, is near a park, where there is life and animation that will stimulate you to your best effort. Having a studio from which to look off into a soft color, such as green, will of itself be beneficial to you, while added to this benefit is the advantage of having objects before you that from time to time you can utilize as backgrounds.

North Light the Best Light

In choosing your studio, also select, if possible, a room with a north exposure. This affords a steadier light than other sides of a building, inasmuch as it is little affected by the changes due to the sun traveling from east to west during the course of the day.

Never work in a dim light or twilight, avoiding, however, on the other extreme, light that is glaring.

The best artificial light is the old-fash-

ioned kerosene lamp, its glow being less wearing on the eyes than some of the other lights, though there are few people who would give up their gas or electric lights for the other.

Artificial light should fall on your work from over the left shoulder. Daylight should, if possible, also reach your drawing board from the left side.

Do not work in a position that causes shadows to be cast on your work. Also shun a light that is reflected back into your eyes from the white drawing paper. Bristol board has a tendency to produce such a reflection. By shifting a bit this way or that, you will be able so to adjust your position at the drawing board as to eliminate at least a part of this reflected glare.

To secure light in that portion of the studio opposite the window, place a white sheet or mirror there. This will reflect considerable light into the far corner of the room, though not quite of the tone strength of the original light.



A studio in your home.

THE TOOLS OF THE TRADE

When and Where to Use Pen and Crayon

THE student should begin at once to learn to handle an art pen—how to suggest color by various tones of black and gray, and even white, with the stroke of the pen.

There are various qualities of pens and various results are got from each. Yet there are but half a dozen pen points that the artist need concern himself with; in fact one pen will serve every purpose. That is the Gillot 170. It is a French pen point and is just flexible enough to permit of variations in a line and also fine enough to draw a thin line (if the point has not been worn down with use). I recommend it to the beginner in preference to the next pen, a Gillot 290, which gives a very thin line and can quickly give a broad line (as much as three-eighths of an inch) with the same stroke when pressure is applied. This latter pen is so flexible that none but the most skilled pen artist seeks to use it. I find it of special value in drawing portrait sketches.

For general cartoon and illustration work, however, use a Gillot 170. For laying on an even tone of lines, never use a Gillot 290, but rather a 170, or a Spencerian 12, which is about midway between the Gillot 170 and 290, and is a very good pen for art work. In fact I use all three pens quite often in one drawing, for I have found that a fine pen, like the strings of a fine violin, becomes fatigued with overuse at one sitting, and when put aside and later picked up gives better results.

For plain lettering and simple bow lines use an ordinary stiff writing pen—an Esterbrook 1170 I have been using. However, the Gillot 170 will serve you well in lettering, after you have become used to its flexibility.

The pen holder should always be held at least an inch from the tip—for longer strokes hold it farther up.

There are two or more other pens that you should have in your box of supplies, and which will prove serviceable and save time for you if you do lettering, layouts or designing. There are five sizes, but you can double-rule a line and obtain the extra width desired; if you are unable to purchase a complete set, secure Speed-ball pens 1, 3 and 5.

The Brush

Then you will need a brush—always a good one, as it lasts longer and gives better service. It should be held at least an inch and a half from the tip. For greater sweep hold it farther back, and for close, short lines and spaces hold it nearly at the tip of the metal holder.

You can learn to draw with your brush, and its lines are always soft and artistic; however, too much working with the brush will greatly lessen your ability to handle the pen. It requires a different stroke. The brush stroke comes from the elbow as the pivot. The pen stroke is from the wrist and the index finger tip. And as practice makes for perfection, and habit affects practice, you can readily see how one affects the success of the other.

The brush should always be used in cases where there is a large black space to be made; a brush will save time and wear on your pen. However, where there is a dark space—a gray tone, say, to be suggested, you will find it safest to use a pen (with pressure) to accomplish this—and besides, the practice will be an aid to you.

In making layouts and doing lettering, you will have much use for the brush, as you will have many solid black spaces to fill in. However, in straight cartoon or illustration work you will be able to do, much of the time, without the brush.

Practice making strokes such as are found on the plate in Lesson 4. The

value of this will be seen when you come to make your next drawings. Spend a full hour each day for one week at this work. It gives you the best training imaginable. Then in your spare time, practice applying various tones to quickly drawn outline sketches. First put on a tone of light color—thin lines (running parallel in whatever direction you choose). Size that up and then give it a darker tone, either by going over the same lines with more pressure on your pen or by adding heavier lines besides the first line.

Practice also to the end that you may acquire the knack of controlling the spreading of your pen at will. That ability is most valuable in the handling of an art pen and the lack thereof is the greatest cause of trouble for the pen artist. This knack is akin to the violinist's ability to sense his tone; it requires a keenly trained sense of feeling which is easily acquired with proper and sufficient practice, and maintained through continued application and study.

Crayon

Often, especially in making a pen-and-ink sketch, particularly of a scene, it may seem desirable to soften the effects by means of some softer medium. The crayon is best for this purpose, since any degree of tone can be achieved with it as will best harmonize with the rest of the drawing. The large cut on page 217, as also other cuts here and there in this course, shows how superior the crayon is to tones attempted by means of pen work or spatter. Also the crayon has this advantage, that if a board is used with a fairly rough surface, the results will reproduce by the zinc-etching method quite as perfectly as the pen lines. The crayon best suited to work of this kind is the Blaisdell No. 163, medium or soft, or a Ceramic Pencil, or "Weatherproof" lead pencil.

"Spatter"

A knowledge of how and where to use "spatter" is of the greatest value to every artist. The best way to get a satisfactory

spatter effect is to lay a piece of tracing paper, or thin, transparent paper, over your drawing. Then block out the part or parts of your picture you wish to spatter and cut out these sections, thus leaving a sort of cover over the parts not to be toned.

Then take an old toothbrush—or a new one—laden with ink, scrape the brush with a dull blade, splashing the particles of ink onto the paper.

Scrape towards you, holding the brush at a downward angle, at a distance of from six to twelve inches from the drawing. Holding it closer usually makes for a darker tone.

When you have removed the cover, the picture, in contrast to the rest, will have a marked, interesting tone.

Should the spatter surface be too dark, use another toothbrush, with a solution of Chinese white, in the same way, or touch out the high spots with Chinese white. Or you can take a sharp knife and scrape a few strokes across the dark area, which will brighten the tone by this removal of some of the ink color.

Care of Pen and Brush

Quite often the pen point becomes dull, in the sense of losing its "life," or "tone." Usually this condition will occur when working over greased pencil. In that case it may be due to the grease adhering to the point, thus preventing the even flow of the ink.

Wipe the pen clean, or, should this be of no avail, draw the point gently, one way, over a piece of fine grained sandpaper. Two or three light strokes will usually suffice to put it into working order again.

India ink, drying, leaves its carbon substance as a coating upon the pen. This often causes a dull stiffness and prevents best service from the pen.

With a metal blade, scrape off this coating—always in one direction, off the point, to avoid damaging the pen. A safer method is to wash it off in warm water.

When the pen point is stuck in the

holder, and cannot be removed, place the pen and holder in a glass of warm water. The water softens the carbon. The point can then be easily removed.

I have found that the weather seems to affect a pen, particularly a steel pen. Cold weather or cold water stiffens the metal and warmth expands and gives it greater freedom and resilience.

Do not attempt to work with a poor pen, one that fails to respond, or has become worn and dull.

A drawing and your time and nerves are worth too much to have so inexpensive an article as a pen point act as a stumbling block to good work.

The pen, however, is most important; it is the tool with which you accomplish your task. If that tool is not a good one it is wise to use a new pen.

Do not throw the old pen away—it

may be of value for scrub work. Also, I have found an old abandoned pen often proves of good worth, after a bit of rest. It may have had an "off day," when it failed to serve you well.

Always have a pen-wiper and a blotter at hand.

Do not wait until your ink bottle is almost empty before you refill it. By having plenty of ink in the bottle you will not have to reach your pen into it so often. This will be a saving of time and energy that can better be expended on the drawing. Do not work with the pen overflowing with ink, lest you blot your drawing.

In ruling lines, keep the inside of the pen facing half way from the ruler and not too full of ink, which may run onto the paper or the ruler's edge.

Clean your brushes in water—warm water.



An example of "spatter" work.

Never use a sharp knife to scrape the carbon off the holder of a brush you use for ink, as you are apt to cut off a few hairs, thus destroying the value of the brush. It is best to wash them with water.

After washing, rinse the water therefrom, as otherwise, mixing the water and ink will tend to weaken the solidity of the black.

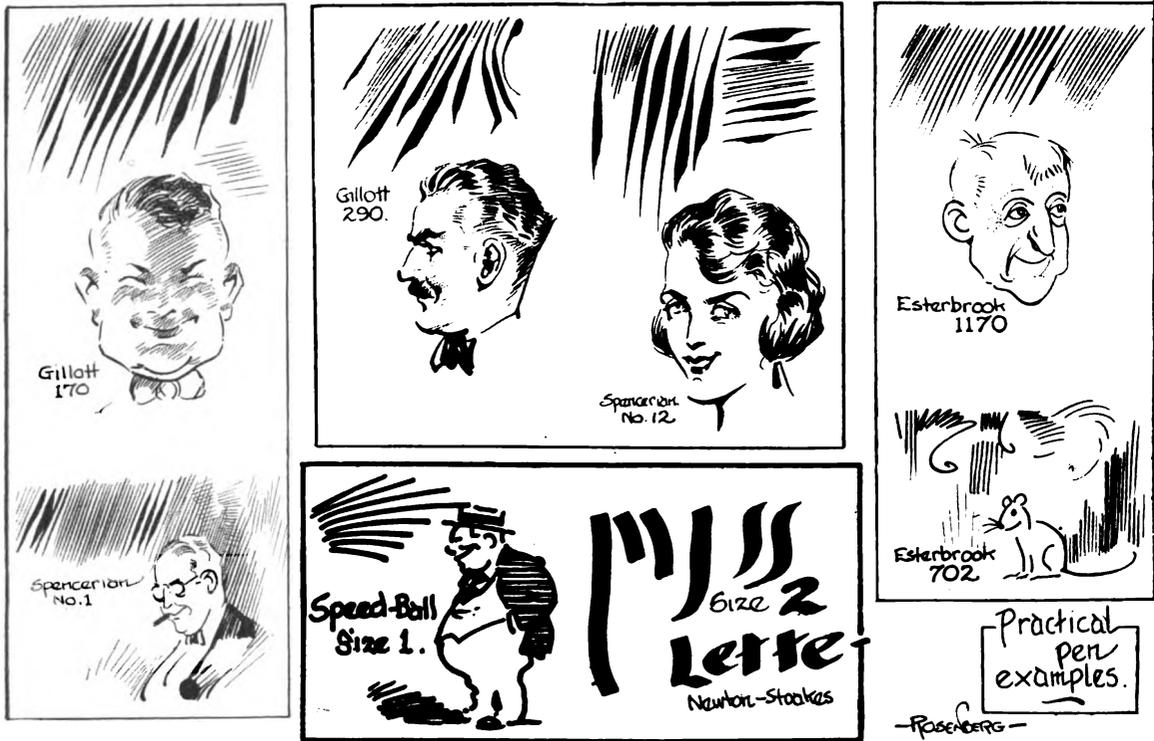
In using Chinese white to cover up

errors or spots on your drawing you must apply the white so that the black line is not visible; otherwise it will be apt to reproduce, and the engraver will be forced to tool it out.

Mix your white with sufficient water to make it easy to apply, but not thin enough to run. If it is too thin, empty some of the water, and if too thick apply more fluid.



Example of crayon pencil sketch drawn in Ponta Delgada, Azores.



Effects obtained with the use of various drawing pens.

LESSON 4

POINTS ON PEN HANDLING

The Technique of the Pen Line

“PRACTICE makes perfect.” To this axiom I would add, “But practice with thought.”

By “thought” I mean this: you may practice drawing pen lines and use the same quality of line for every subject if you do not “think”—if you do not consider the quality of line most appropriate to depict your subject.

The pen to the pen artist is the same as the brush is in the hands of the painter. With your pen you must express qualities, tones and varied strength by means of lines, much as the painter expresses values with his brush.

It is therefore necessary, in drawing lines, to consider the purpose of each pen

line, and to give it the quality and breadth necessary.

In drawing portraits the quality of your lines is of particular importance if you would obtain a good likeness.

Hold your pen at least an inch or more above the point of contact. This allows greater freedom for your hand and fingers. In drawing long lines hold the pen at a greater distance from the point. Use the entire arm in the movement for drawing very long lines.

Certain pens give varied qualities of lines. For example, the beginner will find a Gillot 290 and a Spencerian No. 12 (of the same quality) beyond his control. Particularly will this be true if his nerves

are not steady. In fact it is apt to be some time before he can safely use these two pens.

It is wise to begin with a stiffer pen. A Gillot 170 is practical. In fact you will find this pen better for general use, such as cartoon work, layouts and lettering, than the other two pens. It is sufficiently stiff and flexible to make it excellent for your purpose.

Practice with these pens. Roughly make caricature faces and figures, in a moment—don't try to be correct—using the pen exclusively.

Sketch trees and objects direct with your pen. I have covered a good many assignments without a pencil, using the pen directly, as I had to hurry the sketches and be ready with them for the engraver on the return to the office.

I have found that working with a pen makes one inclined to be careful. One does not put down a line until he has studied the subject and decided where it belongs. With such practice one soon becomes proficient.

For drawing lettering into a picture for layouts, frames about a drawing, and other lines that must be of even thickness throughout, use an ordinary stiff writing pen—a penny a point. I generally use an Esterbrook 1170 for this purpose. You will find your Gillot 170 is equally practical after you have mastered it.

To express light and shadow—in drawing a portrait, for example—you will find the Gillot 290 or Spencerian No. 12 best for your purpose. Both make practically the same line.

Make the lines, where the light strikes, thin, and as you gradually round into the shadowed section, press upon the pen, thus broadening the stroke, making a darker area, which rapidly expresses shadow, par-

ticularly so in contrast to the thin lines—the light part. Thus you avoid the need of many small, shaded lines.

Also break your lines here and there where the high lights come in the face—a point near the top of the forehead—the tip of the nose—the upper parts of the lip and chin—and do not forget a break or two in the hair.

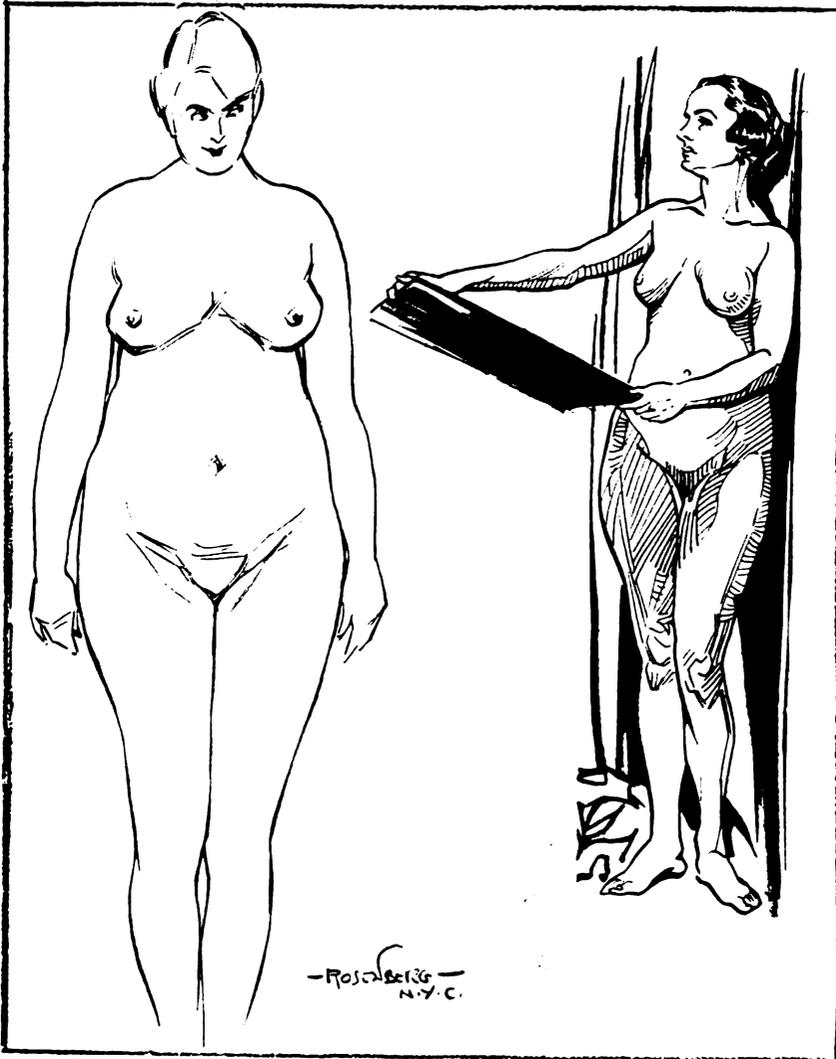
With a line varied in quality, and broken here and there, you avoid giving your drawing the appearance of having a wire line about the objects, while also the effect of stiffness is eliminated.

Remember that you can express delicacy and charm as well as brute strength and hard coldness with merely a pen stroke. A broad, coarse line and a thin graceful line will show opposite types.

Usually a beginner will draw his lines either too thick and heavy, or else he will make his lines short and choppy. With a bit of study of this subject one will find it easy to break away from this sign of the amateur.

Your pen lines will be found to be an indication of your character, which a cheirographer can read as he would your handwriting. An artist who is of a bold and strong nature will draw with bolder, larger, and more expressive lines than an artist who is meek, shy and lacking in strength. The weakling will usually draw with small, shorter lines—not sweeping in strength. However, this fault can be overcome by patient study and practice.

Remember, in finishing this chapter, that pen lines are to the artist what words are to the writer. Whether your picture story will be of excellence depends greatly upon the pen words which you use to create it. Therefore, as in writing, put thought in each line—and use the best line.



The female figure.

LESSON 5

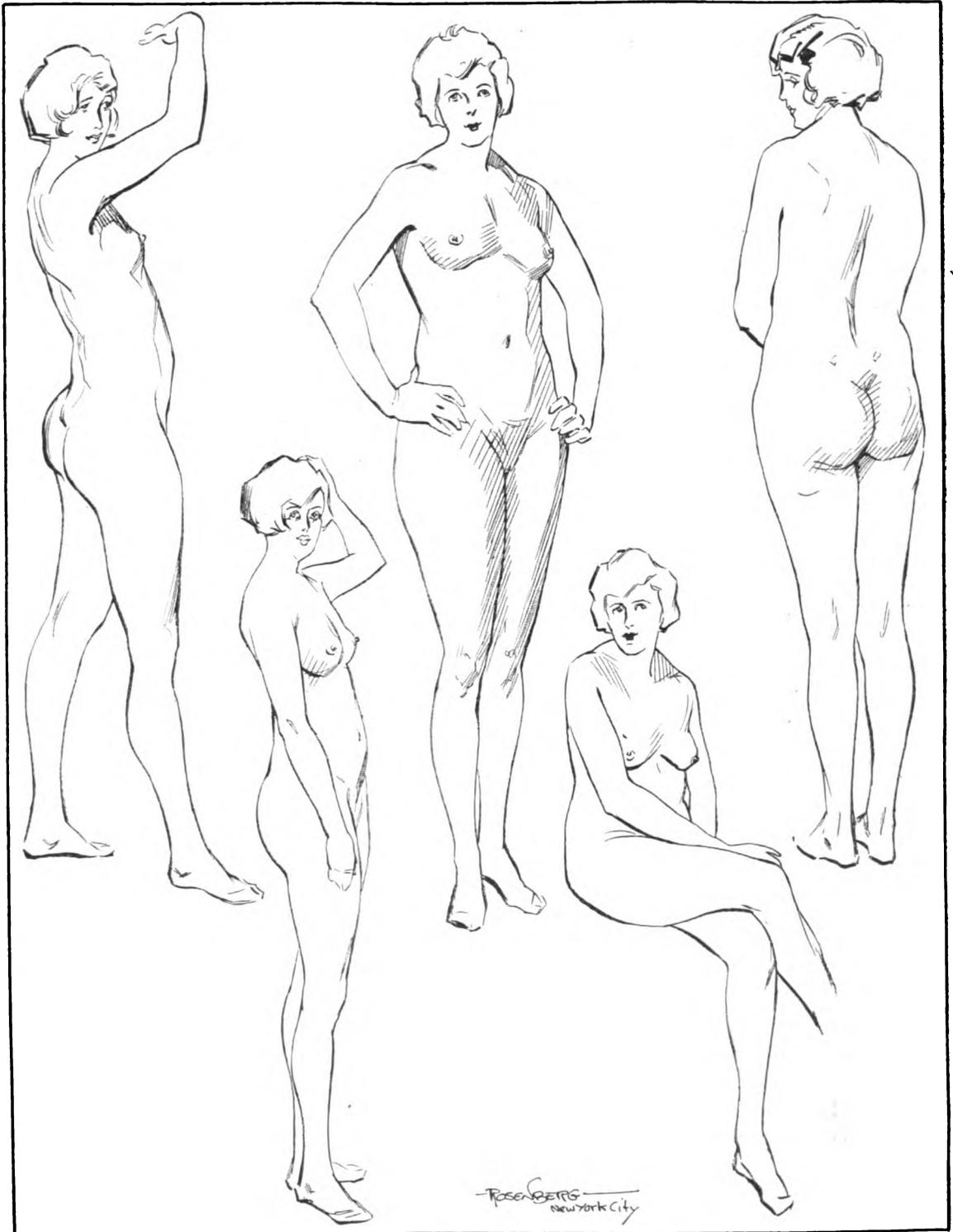
DRAWING THE HUMAN FIGURE

Proportions and Measurements

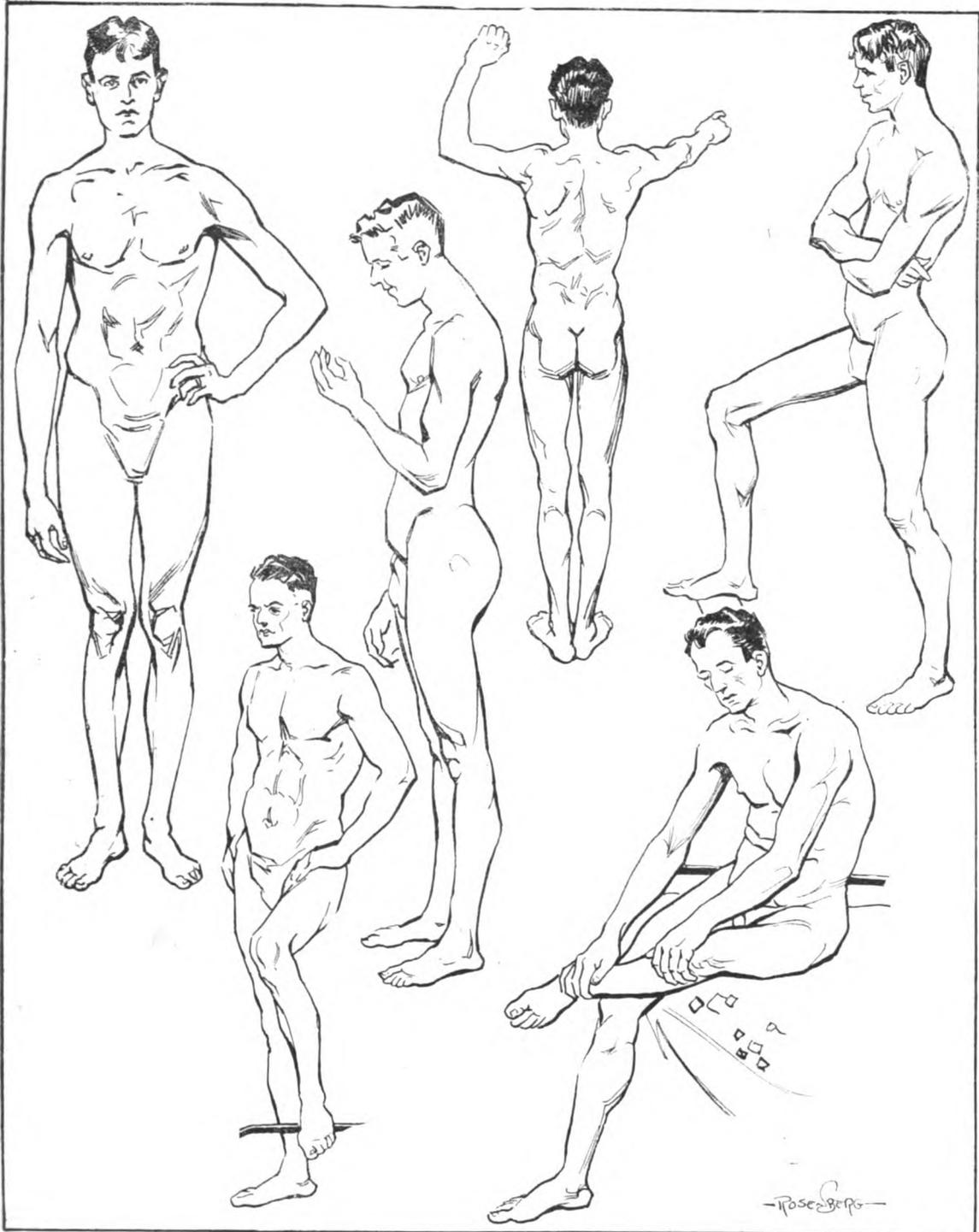
BEFORE the artist is ready to engage in professional art, he should be able to draw the human figure, and this means that he must have acquired some knowledge of anatomy. The best aid to this knowledge is sketching the nude figure from life. This does not mean that you must necessarily attend life classes. Most

of the male figure on the plate on page 22 were sketched, for example, in the swimming pool of the Cincinnati Y. M. C. A. (the two lower figures in the dormitory), where I found all the boys eager to pose for me.

If you live in a small town where there is no gymnasium, a good substitute is the



Various views of the nude female figure.

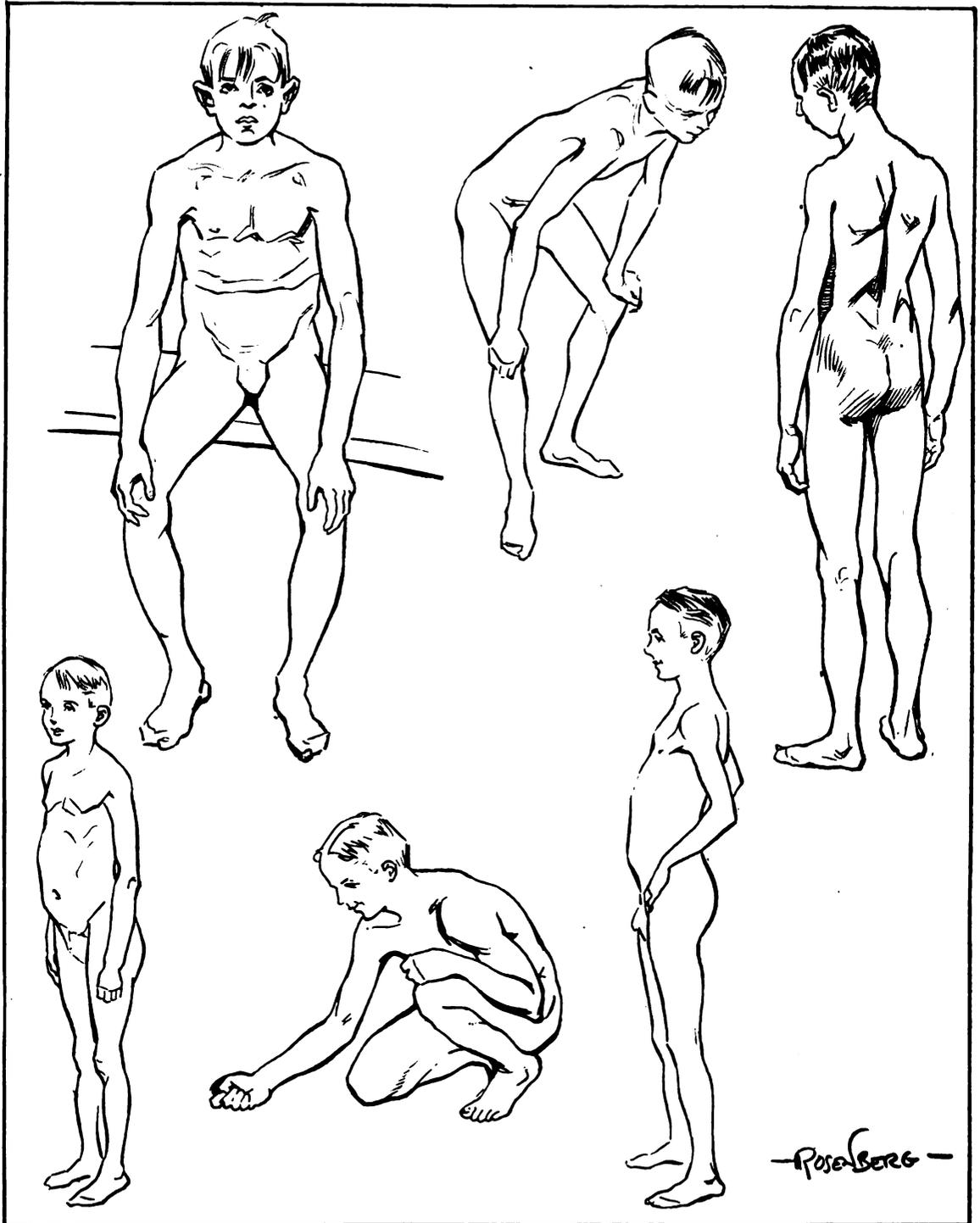


The male figure, showing its great muscular development.

“old swimmin’ hole;” the boys will be glad to pose for you.

The head is your starting point. The usual male adult, including the head, is $6\frac{1}{2}$ to 7 or $7\frac{1}{2}$ heads in height, the first

proportion being the usual height. In a cartoon you will find it best to make your figures about 5 or $5\frac{1}{2}$ heads. This permits of a larger head for a better display of facial expressions.



Figures of young boys in various practical poses.

Always measure the figure by one standard—the length of the subject's head, from the top of the cranium (including the hair) to the tip of the chin.

In a figure seven and a half heads in height, the second head will be at the base of the chest muscles; the third head will reach below the navel, or slightly below the top line of the hips; the fourth head will reach midway of the thigh; the fifth will touch the knee cap; the sixth will reach to the base of the calf muscle, and the seventh will touch the floor, at the tip of the big toe.

From temple to temple the head is equal in width to the length of the face from the eyebrows to the chin, or two-thirds the length of the face.

Across the shoulders the average man is $1\frac{1}{2}$ heads wide.

The width of the chest muscles equals the length of one head.

The narrowest point in the upper body (the torso) is at the waist. This point equals the length of one head.

The longest limb of the body is the upper leg, as the bone thereof (the humerus) is the longest in the body. From the top of the hip bone to the knee cap (patella) it is two heads in length. The leg tapers down narrower and inwardly. This inward trend is markedly shown in people who are knockkneed. In that case the lower legs tend to spread apart more at the base.

In the bow-legged subjects (more common among the negroes) this is reversed. The knees do not meet—the feet do.

From the knee cap (patella) to the tip of the toes the length equals $2\frac{1}{2}$ heads.

From the ankle to the tip of the big toe is two-thirds the length of the head.

It is to be understood that this varies according to the position from which the artist is viewing the model. If you look down at the feet from a line horizontal

with the model's shoulders, the feet will appear longer than if the drawing were made from a position on a level with the knee cap.

You should draw your model from six to ten feet away, eyes on a horizontal line with the center of the model's figure.

The arms from shoulder to finger tips should reach no lower than the fourth head, or the center of the upper leg.

The elbow, you will observe, will about touch the hip.

On a back view the wrists will be on the same horizontal line with the base of the pelvic cheeks.

The wrist is the narrowest portion of the limbs.

The lower portion of the upper leg is about equal to the width of the neck.

The inside ankle bone is always higher than the outer prominence.

On the profile view the widest part of the figure is the region of the chest. The outline of the chest to that of the shoulder blade (scapula) is the distance of one head.

The pit of the abdomen disappears on a horizontal line with the center of the pelvic cheeks.

The length of the foot profile is one head.

The hand equals the length of the face (from the top of the forehead to the tip of the chin).

The profile view of the muscle of the upper arm will about equal the neck in width, owing to the degree of perspective involved.

In standing the region of the heel forms a square protuberance. Otherwise the heel rounds at the base.

To get the pose of the nude figure, lay it out first with the simple skeleton line, so that you will be better able to follow your pose while drawing in the anatomy of the figure.

DETAILED ANATOMY

Essential Knowledge About Construction

KNOWLEDGE that is immensely valuable to an artist (cartoonist, illustrator or whatever branch of art is selected) is a good understanding of human anatomy. The average book on the subject is almost beyond the comprehension of an art student. He fails to understand the subject on account of the Latin or Greek names used in the description thereof.

Appreciating my own difficulty when I first essayed to study this important subject, I have tried to change the names to understandable English, also giving you the Latin and Greek equivalents thereof.

Omitting the skull, the skeleton can be divided into two parts, the upper and lower.

In the upper part of the skeleton we find:

- Spinal column (vertebrae).
- Collar-bone (clavicle).
- Shoulder-blade (scapula).
- Ribs (costals).
- Upper arm bone (humerus).
- Outer fore-arm bone (radius).
- Inner fore-arm bone (ulna).
- Bones of the wrist (carpals).
- Bones of the palms (metacarpals).

Comprising the lower division of the skeleton we find:

- Hip-bones (pelvis).
- Thigh-bone (femur).
- Knee-cap (patella).

Large inner-bone of the lower leg (tibia).

- Small outer leg bone (fibula).
- Tarsals, or ankle bones.

Metatarsals, the bones in the arch of the foot.

Phalanges; that is, the toes of the foot.

There are 208 bones in the human anatomy. The bones in the Spinal column are known as "vertebrae." There are seven cervical (neck), 12 dorsal

(ribs), five lumbar (small of back), five sacral (seat) and one coccygeal, vertebrae.

There are 30 small bones in the vertebrae, each, because of its manner of attachment by the ligament, capable of a certain degree of motion.

The bones have their greater range of movement in the small of the back, the lumbar region.

The spinal column or trunk is the main supporting structure of the upper anatomical division.

The skull, which is about one-eighth the size of the figure from the skull top to the base of the foot, is attached to the spinal column. The spinal column protrudes under and slightly into the central base of the skull.

The skull rotates on the spinal column.

Below the skull the next large aggregation of bones is the breast-basket, or the ribs (costals).

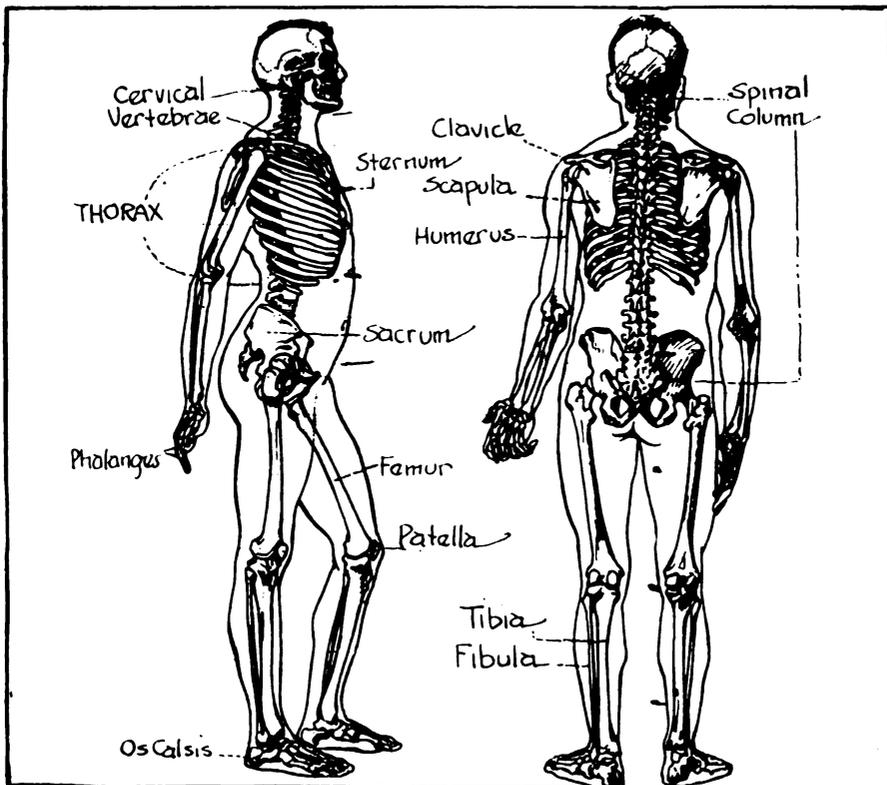
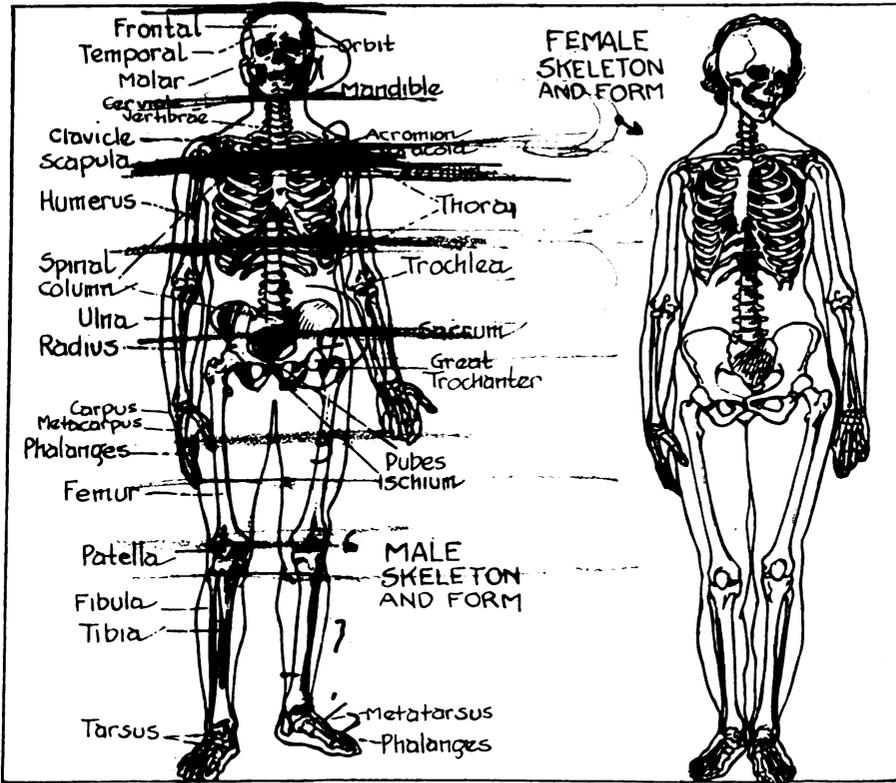
There are twelve ribs, each attached to the spinal column. The upper ten meeting in front are attached to the breast bone (sternum.) The lower two ribs are shorter and free. The chest muscles form over this breast-basket.

Within this breast-basket are housed the vital organs, chief of these being the heart and lungs, the heart being located on the left side between the second and sixth ribs.

Two curved bones, almost horizontal, the collar bones (clavicle), are located at the top of the breast-basket. Meeting in the center they connect with the breast bone (sternum). The outer end joins in a socket at the shoulder with the shoulder blade (scapula), which is located one on either side of the spinal column, attached to the back.

The shoulder blades (scapulae) and the collar bones (clavicles) can be moved

PRACTICAL ART



Three views of male and one (upper right) of female skeletons.

about considerably. The collar bone (clavicle) has sufficient range of movement to permit it to be brought on a line to the height of the chin and moved in various directions.

To the collar bone (clavicle) and shoulder blade (scapula) the upper arm bone (humerus) is attached. This bone extends to an inch or two below the breast-basket. This is a good point to remember as it gives you the location of the elbow, slightly less than half the length of the entire arm.

Thus you have a simple method of ascertaining the proper length of the arm, by doubling the distance from the shoulder to the elbow, adding the length of half a finger, or a whole finger in some cases, to the length of the forearm.

The base of the upper arm bone (humerus), the broadened lower end form of that bone is technically known as the trochlea—forming a part of the elbow. Here begin the two bones of the forearm, the radius, so-called because it radiates, and the ulna, which is stationary.

These bones taper at opposite ends.

The ulna, with the trochlea (base of the upper arm bone), forms the major part of the elbow, being broadest at this point.

The radius is the major bone in the wrist, and is broadest there.

It is important to note in this brief description of anatomy that the radius convexes outward (as shown in plate 1).

The wrist (carpus) is composed of eight bones attached to the five palm bones (metacarpal bones).

These hand bones are almost stationary except the thumb, which can be extensively moved.

In old and emaciated people these five bones are very easily discerned. In fact, anyone can locate them by running their fingers over the back of the hand.

The heads of these bones form the knuckles in the middle of the hand. To these bones are attached the four fingers and the thumb.

These bones are called the phalanges. There are fourteen of these—two in the

thumb and each finger has three. From the knuckles outward these bones diminish in size.

The heads of these bones form the knuckles in the fingers.

For further detail on the hands see page 38 and the plates thereon.

The spinal column extends down below the rib basket.

Below the ribs it protrudes inwardly (the lumbar region) and curves outward to its base where it is attached to the center between the pelvic blades.

The spinal column below the ribs (in the waist) has its greatest freedom of movement. On this lower portion of the spine the body can be bent forward, backwards, sideways; also it can be turned, with a limited rotary movement.

The spine is shaped similar to the left side of a Greek vase, prominently concaving below the base of the (scapulae) shoulder blades and again convexing at the base, the tip base-bone (the coccyx) protruding inwardly.

The pelvic structure (seat) is semi-bowl shaped. There are four bones in this aggregation, and these are stationary.

The body when seated rests on the base of the pelvic blades.

Attached to the outside, lower midway of the pelvic blades and forming the lower hip joint is the upper leg or thigh bone (femur). It is the largest bone in the body and equals one-fourth the distance from the top of the skull to the base of the foot. Standing erect with heels together this bone presents a "V" shape, as it is connected with and protrudes outside the pelvic blades.

This bone (femur) meets at the knee with the lower bone (the tibia), and the patella, or knee cap.

The conjunction of these bones forms the knee.

The lower leg has, like the lower arm, two bones. The tibia is the large bone, and the fibula (on the outer side) is a thin smaller bone. Its base forms the outer prominence of the ankle.

In kneeling you touch the ground with

the head of the tibia, and the knee cap (patella).

The bony prominence of the knee on the inner side is due to the meeting at this juncture of the base of the upper leg bone (femur) and the head of the large lower leg bone (tibia).

The prominence of the inner ankle is the protrusion of the base of the tibia. It is always higher than the outer ankle prominence formed by the (fibula) smaller lower leg bone.

The lower leg bones articulate. At their base the seven bones of the tarsus (region of the ankle) are assembled. The largest of the tarsals is the heel (os calcis) which extends backwards, in a downward arch.

Connected with the tarsals are the five metatarsal bones. The first (inner side) metatarsal bone is the largest. The head of this bone forms the ball of the foot.

These bones correspond to the metacarpal bones in the palm of the hand.

They are arched, forming the major part of the arch of the foot.

Attached to these metatarsal bones are the phalanges, fourteen bones as in the hand but very much smaller.

The big toe, like the thumb has but two phalanges. (See page 37 for further text on the foot).

Regarding the skull, page 31 carries detailed information thereon.

Anatomy is a subject well worth delving into further. For the student ambitious to become a cartoonist this lesson will more than suffice. He will profit in the long run by obtaining a book on anatomy, that deals in greater detail with the skeleton and muscles of the body than obviously one can find space for in a limited course such as this.

The volume obtained must be well and plainly illustrated. If it carries but a few illustrations he will be lost in the maze of Greek and Latin names.

LESSON 7

COMPARATIVE ANATOMY

Male and Female Body

THERE is a considerable obvious difference in size between the male and female body, although the number of bones and construction is similar.

The male is of stockier build, and usually taller.

The muscles are more developed, and the neck is thicker.

The shoulders of the male are broad, those of the female narrow.

The male chest is flat, the female breast is full and rounded.

The pelvis is broader in the woman, expanding to a greater width than the shoulders.

In the male it is just the opposite, the shoulders being broad and the pelvic region narrow.

The legs are more muscular in the male.

The feet of the female as a rule are much smaller.

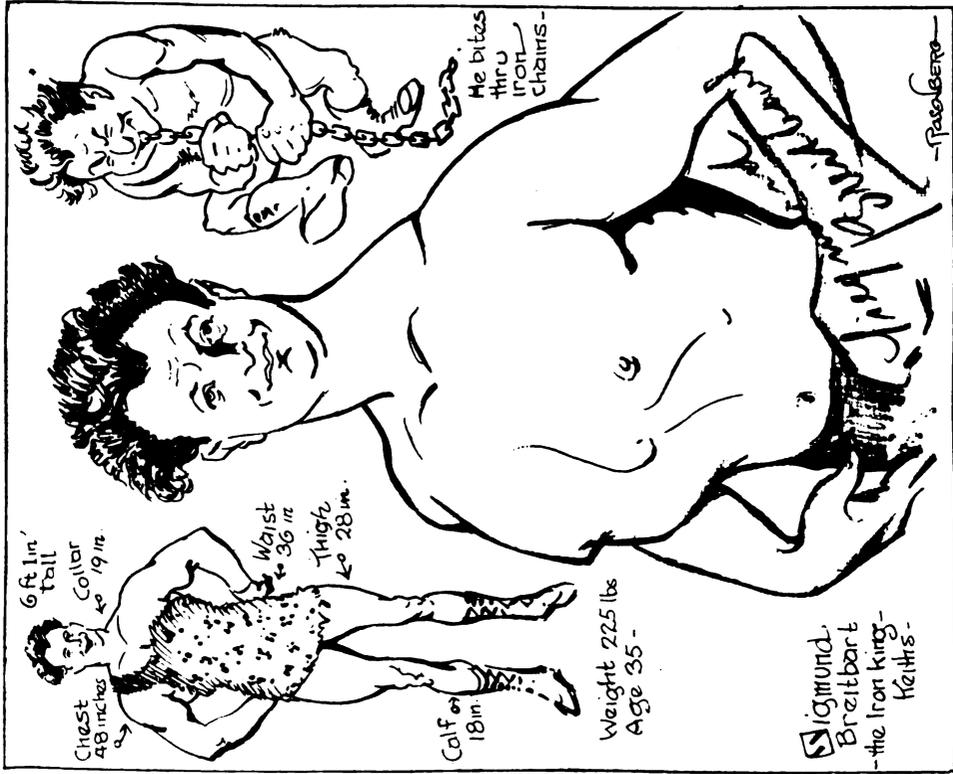
And the most obvious striking difference in the sexes is the greater growth of hair on the head of the female.

The artist will find that the main outstanding difference between the male and female can be summed up in one word, grace.

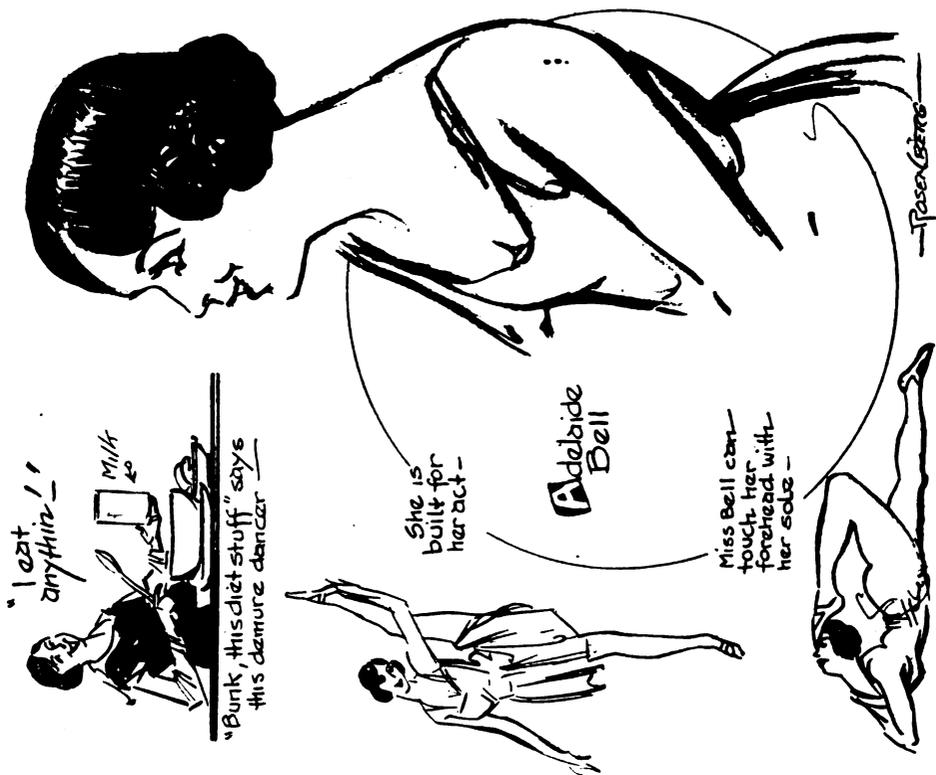
Grace here represents muscular form and general pose of the body.

The muscles, in a drawing of the female figure, should not be emphasized too greatly. You should overlook the details and draw long slender, graceful limbs, plump, rather than scrawny.

The type that is slender—a perfect "36"—is the best type to learn to depict in your illustrations or fashion drawings.



A strong man pose.



Female figure in dancing poses.

The female breast is to be noted in particular.

The breast muscles begin to expand at the age of puberty, which varies in individuals and various sections of the country, from the age of twelve to as late as sixteen years.

At twenty the breast is fairly well developed.

The breast of a woman who has borne children are usually larger.

In depicting a young woman you would not draw the breast as large as that of an older, maternal subject.

The facial features should be handled with delicacy. This subject I touch upon in detail in the lesson on the head, page 31 of this volume.

The feet and hands are treated in lesson 37 of this volume.

The hardest work in sketching a nude figure is to draw a foreshortened view.

In the plate on page 22, you have a view of a foreshortened right arm—that of the figure presenting a back view.

The easiest way to draw a foreshortened limb is first to locate, on a horizontal line, the tip of the limb. Then locate the distance it extends from the head by measuring this distance with your pencil (it is about one and one-quarter heads in this sketch.)

Having found your extreme point and knowing to begin with the point from which the limb protrudes, next draw a silhouette action line of the limb's portion.

Particularly effective is this line where the limbs are curved.

Having laid the foundation you will be able to fill in the foreshortened arm without the danger of drawing it too far extended. Being in perspective it also will be narrower than the limb should ordinarily appear.

It is worth while to purchase a few clay casts of anatomical figures, not necessarily larger than the one foot size. These will aid you in learning the nude figure.

Purchase the statue of "the discus thrower," or that of Hercules, Mercury, or the Michael Angelo figure of David holding the head of Goliath, and Venus, if you cannot get the ordinary anatomical figure cast.

The boy plucking from his foot a thorn is excellent to practice foreshortened drawing.

You can obtain fairly good smaller copies of these casts for a small sum. They will be well worth the money and will be as valuable to you in later years as now.

Hands are very important in drawing—oftimes most important—and yet there are few artists who draw hands even fairly well.

Particularly is this true of the average American cartoonist. The European cartoonist is, as a rule, a more finished artist—a better studied draftsman and as such has learned to draw and knows the value of the hands as mediums for cartoon expression.

Too often you have seen cartoons clever in idea, rich in color, action, and draftsmanship par excellent—but for the hands.

Oftimes the hands are so poorly drawn as to create the editor's antagonism for the cartoon though he be greatly pleased with the idea and the picture in general.

Hands are not very hard to draw if you will but study the subject a bit.

You will be delighted with the study. The great difficulty lies mostly in the fact that there is more detail, and on a smaller scale to handle in the hands, thus making it comparatively a harder subject for depiction than the larger, simpler forms of the anatomy.

It will pay you to bend your efforts to the study of hands.

As in drawing the figure, first learn the bone construction of the hand, then the drawing thereof will come much easier and more truer.

first third will be the location of the line of the eyebrows, the second third the base line of the nose.

Of the top third, the upper third of that will be the line of the hair.

The upper third of the center third you will mark as the location of the eyes.

The upper third of the lower third will be the location of the mouth.

As a rule the width of the head is two-thirds that of its length. The ears will equal the center third length of the head. The top starts on the line horizontal with the eyebrows, the base reaching to the nose, or midway between the nose and the upper lip in some individuals—in others more or less than the one-third length.

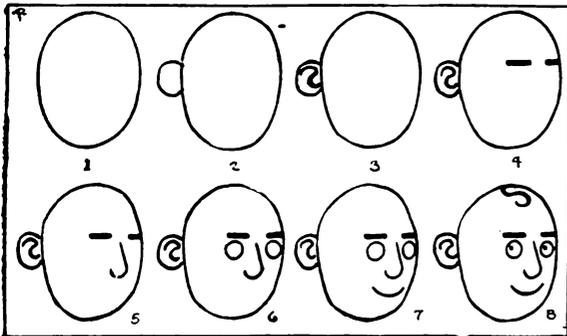
The eyebrows cover two-thirds of the width of the forehead.

The eye is equal to a third of the center third in width.

Both eyes are of equal size, and always one eye's length apart.

You can easily locate the inner corner of the eye by measuring off from the center line a distance of half an eye.

The forehead space between the eyebrows varies. The width of the nose base

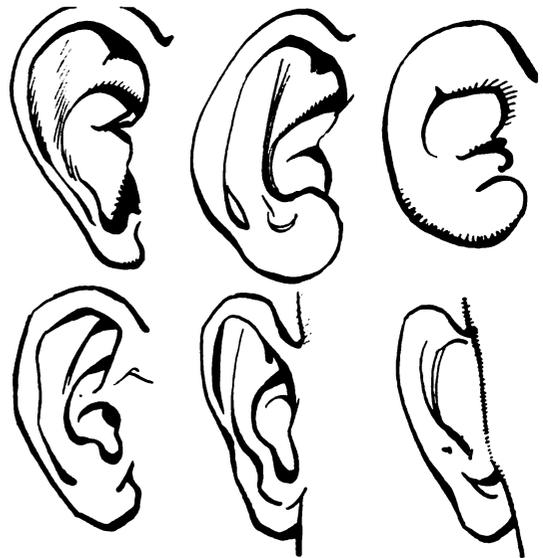


Steps to be taken in working out a cartoon head.

is equal to the width of an eye. In a front view it is easy to locate the width of the nose—it is exactly within the space between the eyes.

In sketching women and children it is often advantageous to dispense with the nose by merely suggesting the nostrils, or a line, the shape of the nose and the base (nostrils and lobes) being left to the imagination.

One point to remember about the nose in front view is that the sides of the lobes are exactly on a perpendicular line with the inner corners of the eyes. Thus, as the



Some common forms of the human ear.

eyes are an eye's width apart, the nose (base) is an eye in width, and directly below in the intervening space.

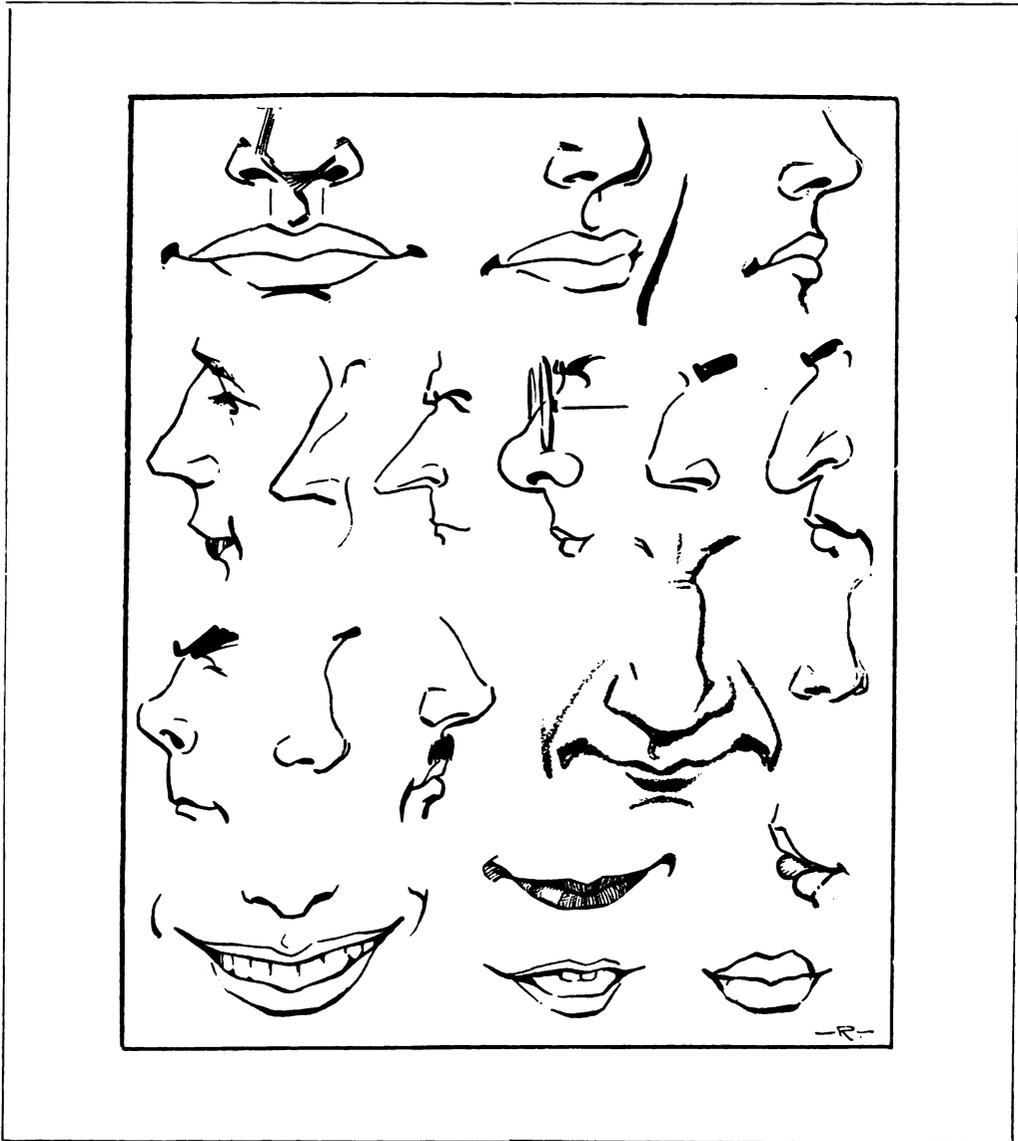
The nose may be long, short or medium, and of various shapes. The normal nose, however, is equal to about one-third of the face, or the size of the ear. Normally it sets in the center of the length of the face.

Make a study of the nose. Draw a person's nose as he or she sleeps. While asleep, people are quiet, and you can then make a careful, thorough study of this feature. Also study the nose of the child as well, for there is a great difference between the youthful nose and the aged.

The mouth is usually two eyes wide and is best located by drawing an imaginary line down from the center of each eye, thus touching the location of the corners of the mouth.

The width of the nose base can be divided into three parts; line down from both sides of the middle third, locating the top prominence of the upper lip (where it dips in).

The three-quarter view can be handled as follows: draw the head again as an



Mouths and noses for sketching studies.

oval, then a convex line down the first third of the oval.

Divide the head in thirds, and thirds thereof, as with the front view.

The ear will be within the last third area, shaped like the letter "C."

The simplest method of depicting the ear is with the capital letter "C," and the capital letter "S" inset therein, to suggest the interior of the ear.

From this simple form you can easily and certainly develop the ear to a more natural picture of the anatomical feature. However, for cartoon and caricature pur-

poses the "C-S" design, with variations, will be practical.

There are two distinct forms of the ear—the "C" and the triangle shape. Other ears are but variations or combinations of these two forms.

All designs of the curvatures within the ear surface seem to form more or less distinctly the letter "S." In most cases the lower half of the "S" is smaller, especially in the case of the triangle shaped ear.

The ear is large in the kindly individual, and usually small in the mean, brutally inclined person. An example of this is

seen in the case of Abraham Lincoln, whose ears were large, and, on the other extreme, in the prize fighter, who usually has a small, cauliflowered ear, though this, like all rules, has its exceptions.

The nose at this view can be expressed in a triangular shape, with the point at the top.

For the beginner the profile view is usually easiest to draw.

Again the oval shape can be made and the head divided into thirds, as with the front and three-quarters views.

Draw a line down the center of the oval, as in the front view.

The eye will be shown by a triangle of

the first half-length within the first third of the head.

The hair covering the temple will be within the space of the third area, which touches the center line.

Within the second half will be the ear, starting at the center line, "C"-shaped, covering two-thirds of this area.

The mouth can be represented by a triangle, within the first third.

This is an original method which I have found, in teaching students and others, works exceptionally well because of the use of "three" for every measurement, which makes the measurements easy to remember.

LESSON 9

THE FORM OF THE EYE

How to Obtain Expression

BECAUSE of its complicated structure, the beginner finds the eye the most difficult part of the anatomy to draw correctly. However, by following a few simple rules you will find it little more troublesome than other features of the human anatomy.

To begin with, the eye, as you see it for the purpose of a drawing, is, in most cases, almond shaped. Thus you make an almond-shaped outline. Therein you must place the cornea, the iris and the pupil.

The eyelids are more drooping in some people than others, and also have longer lashes. The upper eyelid casts a shadow, and therefore, is usually drawn with a dark line.

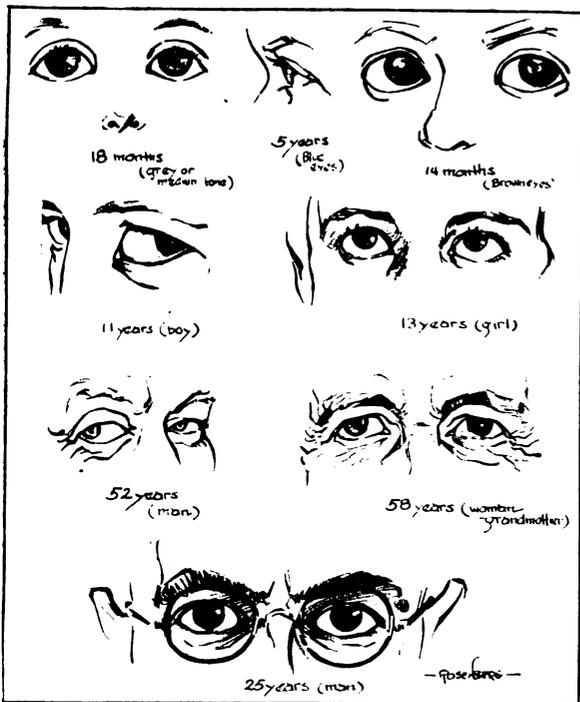
The lower eyelid catches the light, and is thus shown by a highlight left there for the purpose of suggesting the thickness of the lower lid. Thus, quite often a drawing showing no lower lid line is successfully made. Normally, however, a line should be suggested there, also a few

hairs, cropping out towards the outside half of the lid.

Often the two eyes differ in the same person, although in the greater number of cases the eyes are the same.

In drawing the details of the eyes, such as the direction of the lid lines, they should be carefully, correctly depicted, for thereupon depends the likeness, although suggestion of color does, of course, enter into the matter.

First draw a line across the paper, next drawing an almond shape, the far points centering on the horizontal line. Then place in the center a circle that will reach from the top to the bottom lid, or slightly larger. In the center you may place a large black spot, occupying half the circle. Thus you have a front view of the eye, a view made with an almond, a button, and a large period. For various other views, other than profile, you have but to show the same construction, but foreshortened, or placed in perspective.



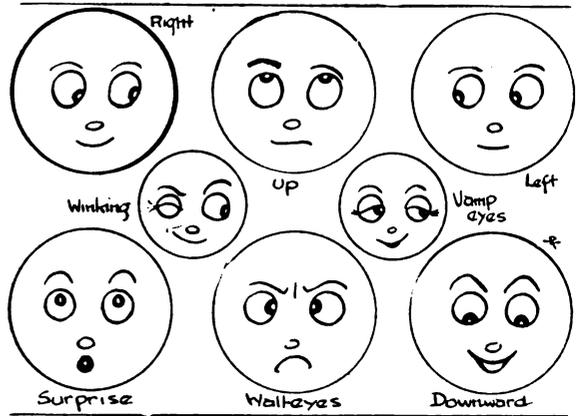
The eyes, and the change which they undergo from babyhood to mature age.

The baby has clear, large eyes, unencircled by wrinkles and crows' feet, as is the case with elderly people. At birth the eye is seemingly very large, and, in comparison with the body, it really is—since it does not change in size, being fully developed in this respect.

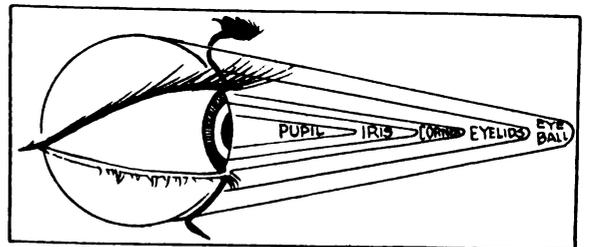
In drawing glasses and spectacles, it is well to show a highlight on the rims and bridge. This adds a liveliness to the drawing, and artistically is correct. Never forget your highlight, for it adds life and interest to a drawing.

The Direction of Vision

The young artist has particular difficulty in making the eyes in his drawing gaze at the place desired. This difficulty can easily be overcome by remembering that the pupil should be moved to the point that peers out in the direction desired. Should you desire to show your figure as looking more to the right, turn the pupil and iris to the right; if to the left, move them more in that direction; to make the eyes seem to be gazing more in an upward direction, shift them accord-



Directing the angle of vision.



How to indicate the color of eyes.

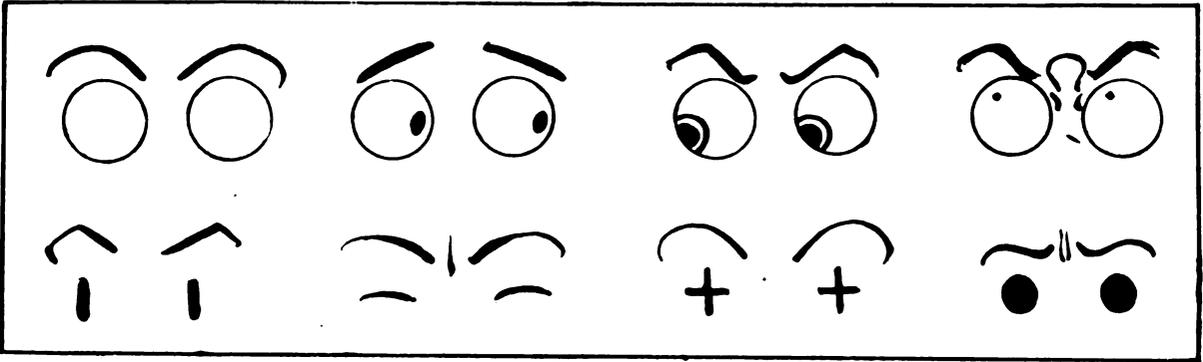
ingly, and reverse the position to cause them to look downward.

Practice this lesson by making circles, or capital "O's," and placing almonds or "O" shaped circles in where the eyes would be—one-third from the top. In these circles draw in the pupils or iris, in various positions. You will learn very quickly how to place the iris and pupil with reference to vision direction.

To determine where the line of vision would run, imagine a line drawn from the eye to the spot desired. Then if there is a discrepancy, the iris can be changed until the correct angle is determined.

Cartoon Eyes

This method is especially applicable in drawing cartoon eyes. These should be simple and expressive. Where the cartoon character is broadly comic, a heavy



Eyes for cartoon characters.

dot alone is often used, with semi-circular lines to indicate the lids.

Another form is to represent the pupil by means of a dot, encircled by a line to represent the iris, this enclosed in an almond-shaped space to represent the eye-lid.

The eye thus formed can be made light or dark by following a simple plan—for a dark eye draw the iris circle heavy and the pupil fairly large—with plenty of white space, however, between the pupil and the iris. For a light eye, draw the iris circle thin, and the pupil either as a

blank circle or grayed by means of tones; or the iris circle can be made thin, the pupil small and black, and the space between the pupil and iris left white.

Another form for the cartoon eye is to draw a short black line vertically in the space left for the eye, or else horizontally, with the ends bent downward slightly if you wish to express a smile.

Both these latter forms are sometimes combined in a cross—and even a cross for one eye and a horizontal line for the other, the latter thus represented as closed are often used, especially in comic strips.

LESSON 10

THE MEANING OF PROFILES

Analyzing Your Subjects

PHYSIOGNOMISTS usually recognize five distinct types of profile: the convex, concave, perpendicular, convex-concave, and concave-convex.

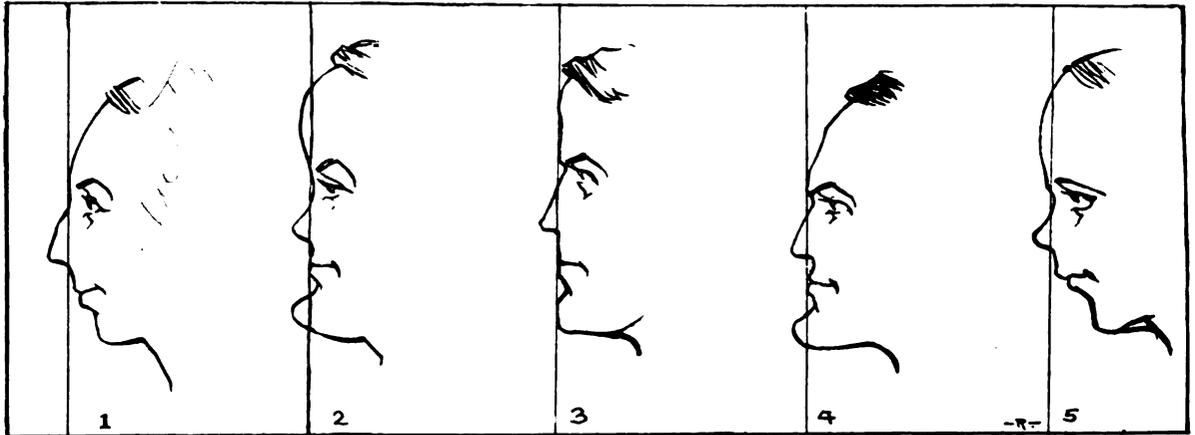
In sketching a profile this knowledge will help you in building up your sketch, and aid you in remembering the contour of the profile by classing your subject at a glance in one of these five groups.

I shall not go into the meaning of these various profiles, beyond giving you a very brief note on each.

The convex face usually denotes quickness of action, although the subject is not always as persevering in his efforts as he might be, and is apt to make up his mind and determine a line of action quickly.

The concave face goes with a person who is slower in action, and a slower, deeper thinker, than is true in the convex face. The subject is usually firm in resolution and is persevering.

The perpendicular face is the middle road between the first two types. Perhaps



Five of the most common profile types.

it is the most desirable of the three. It indicates an evenness of temperament, a balance that is maintained under all conditions.

In the convex-concave profile (the forehead convex, the chin concave), the subject is quick in thought and action, and is

determined to see things through.

In the concave-convex type, the subject is usually a deeper thinker, though slower in mental action. The chin, being convex, is what is commonly known as "weak," the subject generally lacking in resourcefulness and determination.

LESSON 11

THE HANDS AND FEET

How to Draw Them

PARTICULAR attention should be given to a study of the hands, since this is the stumbling block over which most artists fall. Study the accompanying plates carefully, and sketch the bones of the hand—not once, but several times. Then, when you have become fairly familiar with the bones, practice drawing the skeleton hand each day, say for an hour.

By this practice you will not only learn well the construction of the hand but also your memory will be strengthened.

When you have learned the skeleton construction, then learn to draw the hand by the block method, described in another lesson.

This method is well to use, for after you

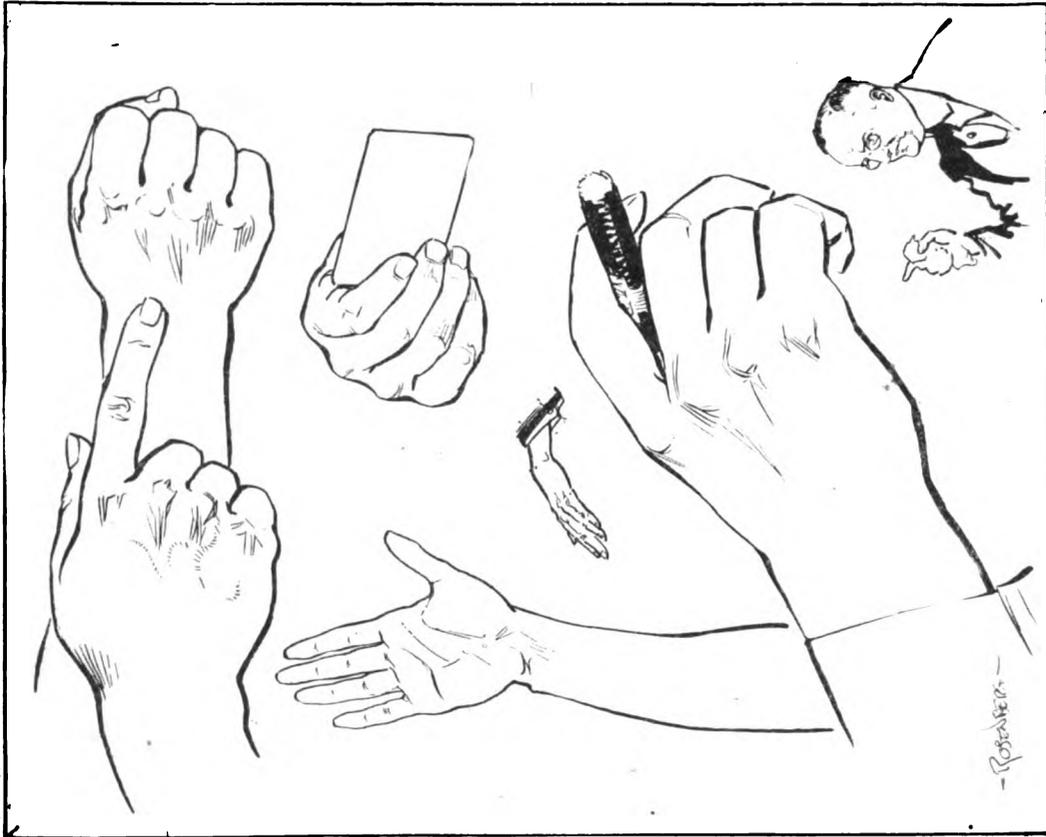
have blocked in the hand in the desired pose, you can develop the details more quickly and more correctly.

Practicing drawing the hand from life, or a cast, will make it easier for you to draw it from imagination in making your cartoon or illustration.

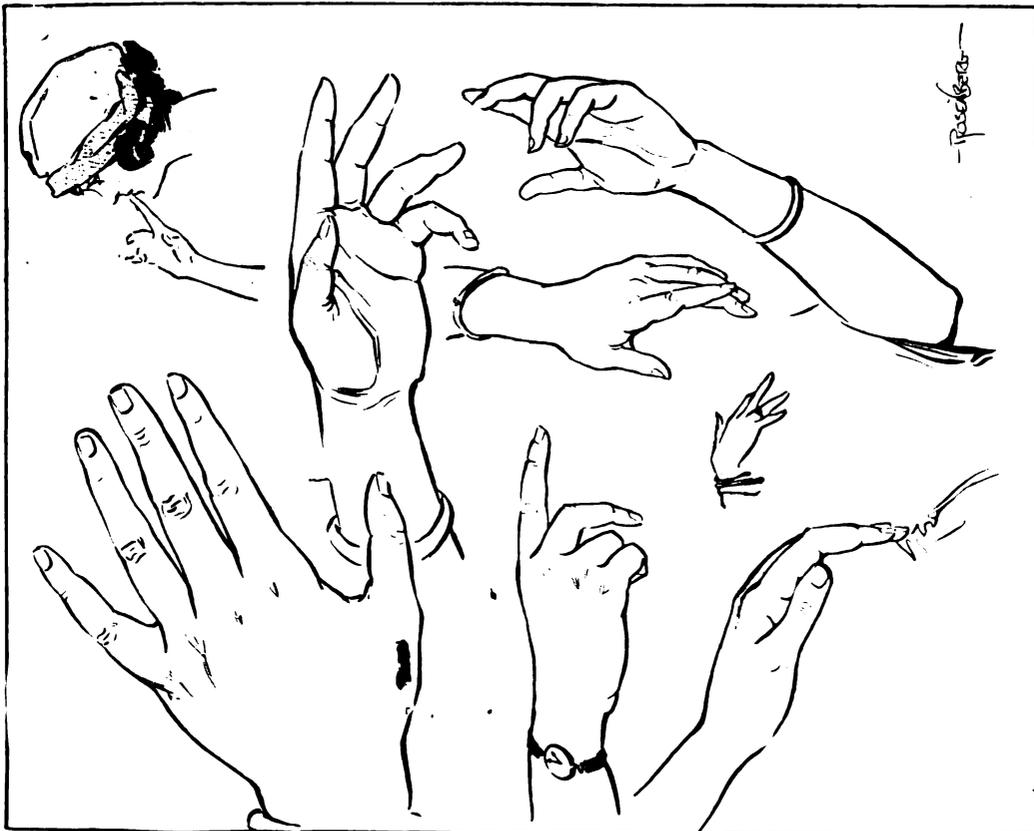
The average man's hand is usually large and well developed muscularly.

If the hand to be shown is that of a laborer it should be depicted as short (stumpy), wide, and muscularly thick, the lines across the joints of the fingers very pronounced and the knuckles prominent. The veins on the back of the hand should be well defined, and the finger nails drawn large and square.

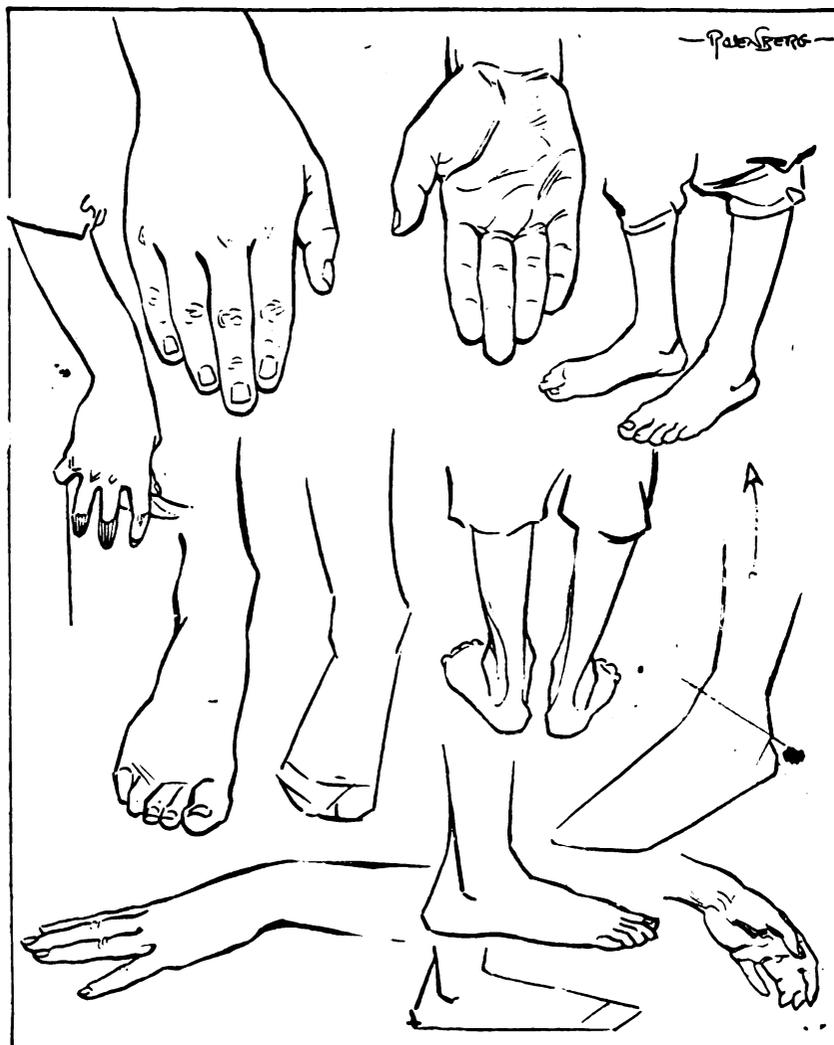
The business man and the man of gen-



The male hand.



The female hand.



Boys' hands and feet.

teel labor have a longer, narrower, thinner hand, with the above mentioned details less pronounced.

The finger nails are smaller, longer, and narrower, and somewhat oval in shape, with more grace in the pose than that of the workman's hand. The veins need not necessarily be defined.

The female hand is long, narrow, thin, and tapering—the lady's hand delicate, the working girl's less so.

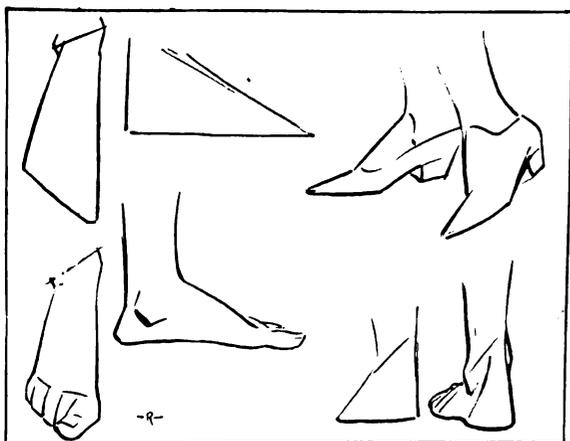
Details, such as knuckles, veins and joint lines, should be discreetly omitted. On a domestic or wash-woman's hand they can be shown, to a certain degree.

In depicting esthetic, Greek and other classic dances the hand plays an im-

portant role. It must suggest grace, and therefore, be drawn gracefully.

To suggest this quality, handle your lines with curves, swinging the pose in somewhat as you would when sketching a graceful vine or a scroll design. The anatomy beneath is not obviously detailed, yet it must be apparent that it is there. Merely the outline of the hands is shown—usually suggested, not necessarily drawn in detail.

Time leaves its impression upon the hands to a marked degree. An aged person's bones, knuckles, furrow lines, and veins are pronouncedly shown—to what extent depending upon the purpose. If it be a hand with no special action to suggest,



Blocking-in steps for the feet.

it need not be particularly detailed beyond such obvious points as the knuckles, the joint lines, furrows, and perhaps a prominent vein or two.

In the aged female hand' you can dispense with the bony, defined outline—the knuckles, and the furrow lines of the finger joints being definitely drawn.

Aged hands are best drawn with a fine pen—a Gillot 290, a Spencerian No. 12, or (for safety) a Gillot 170. These pens allow you to make a fine line and broaden it into a furrow when showing the finger furrows and the contour of the gnarled, shrivelled hand.

A baby's hand is equal to about one-third the size of its head.

It is thick, chubby and round. The knuckle prominence becomes a dimpled dent.

The veins are never shown, nor are the bones visible.

Then, as the child grows older, the hands correspondingly develop, expand,

and show more evidently the details of the hand's construction. The fingers lose their chubbiness and become longer and the hands tend to flatten out.

Next to the hands, the student usually finds feet most difficult of all features to depict well.

The simplest, easiest method of drawing the foot is to make the drawing by first blocking it in, as shown in the accompanying plate.

The foot, facing forward, can be laid out somewhat resembling a triangle, the longest angle being on the inside.

The profile view of the foot can also be blocked in with a triangle form, the longest side of the triangle in this view forming the base of the foot.

After you have blocked in the general outline (triangle) of the front view, block in the location of the toes.

After this preliminary work which, following a bit of practice, takes but a few seconds to accomplish, you can very quickly finish the drawing in detail.

The shoe on the foot is difficult for the student to depict, mainly because of the lack of knowledge of the anatomy which it covers. After you have learned to draw the foot you will quickly learn to draw a shoe thereon.

Use the same triangle method as you would in drawing the naked foot. Allow, in finishing the drawing, more toe and arch height, also a more pronounced heel.

Over the toe face of the shoe draw an almost triangular form, tapering to the tip. The line across the seam should be drawn a bit curved, giving it a feeling of mounting over the form beneath it.



Baby's hands and feet in some of their common poses.

LESSON 12

THE ANATOMY OF THE CHILD

How to Draw

THE bones in the child's head at birth are soft and easily moved about, since the joints formed by the bones have not yet firmly united.

The skull, from the eyebrows up, is the larger portion of the head.

The eyebrows have not grown out as yet, except in rare instances.

The upper eyelid is at about the center of the face. The eye is proportionately very large. Often the iris seems to cover the entire visible portion of the optic. Gradually, as the eyelids grow wider apart, the cornea appears to grow smaller.

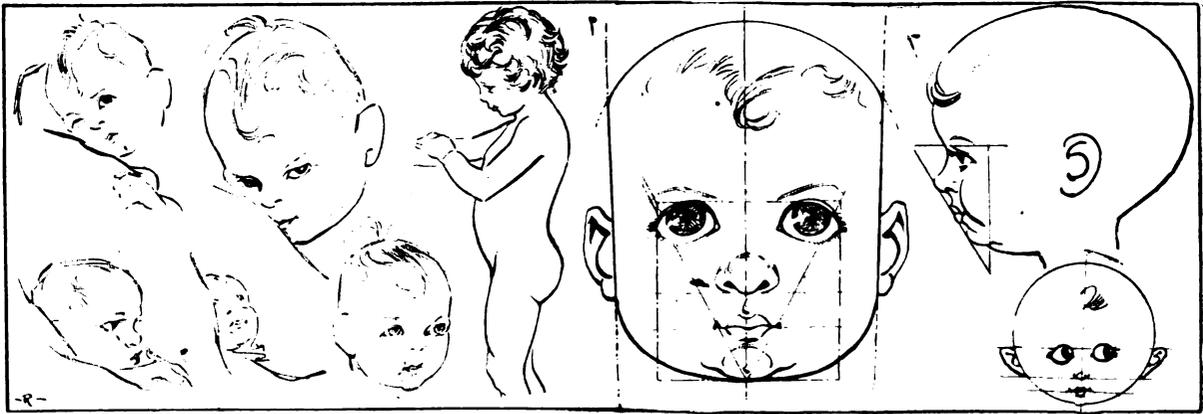
It is this apparently large iris that makes a baby's face seem always to be starey, to be "all eyes."

The features can be laid out by the block method shown in the accompanying illustration. This will assure proper proportion, as otherwise you may be inclined to draw the features, particularly the nose and chin, a bit too large.

The nose is short and usually pugged, the nostrils are small.

The lips are small and dainty.

The cheeks are round and pink, with a white highlight in the center.



Measurements for infant heads.

The chin is very small—about the distance proportionate to that between the base of the nose and the center line of the lips.

The ears are considerably larger than the other features.

When he weeps or yells the baby's face takes on a different contour, his mouth being much distended.

The skeleton is the same in every detail in babyhood as in later life, the only difference being in the proportionate development.

The head is obviously at variance in proportion in comparison with a full grown man.

A baby is normally four heads high.

It does not begin to walk until almost a year old, and then it careens across the carpet like a sailor in a "wet" port.

Its body seems stouter than its legs, which are even shorter in proportion to the body proper.

The abdomen is usually rotund.

The muscles are soft and pudgy, and the flesh, particularly at the wrist and ankles, laps over, showing a marked depression line.

The lines in the hands are not well defined.

The hand is usually chubby and dimpled at the knuckles. The fingers from the palm taper toward their end.

The foot can be shown with a triangle. The nether part of the arch seems not to be formed as yet.

The base of the foot is flat.

A baby is difficult to draw when awake, easy when asleep.

A very young child awake is a hard subject because of its restlessness—figety, curious, highly expressive, like a moving picture—with each move of the film we see another pose.

Children, and particularly babies, are quick to show their thoughts in outward expression. They are natural actors in this respect.



Blocked in figures in various poses. Note that the average height is $7\frac{1}{2}$ heads.

LESSON 13

BLOCKING-IN METHODS

Short Cuts to Drawing

WHEN you have gained an idea of the construction of the skeleton and skull, the next step will be to learn to block in a sketch.

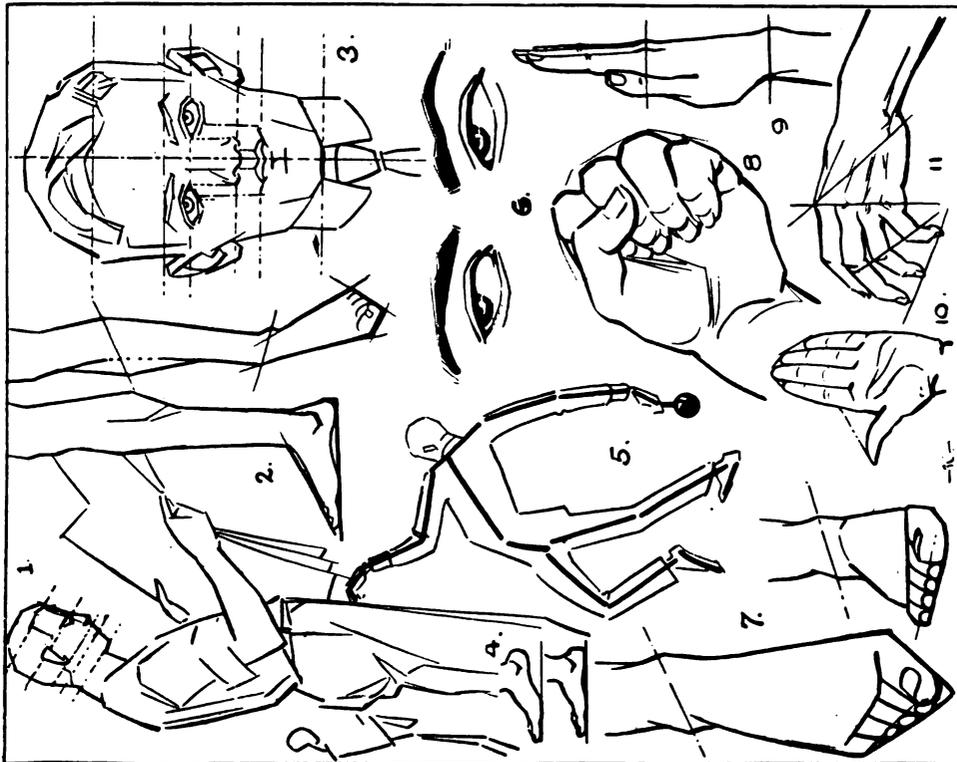
You will know that the arm does not bend between the shoulder joint and the elbow, nor between the elbow and the wrist.

Likewise you will know that the distance between the elbow and the middle finger joints is the same as the distance

between the elbow and the top of the shoulder, as you can demonstrate by flexing your arm. You should make your drawing of an arm conform to this natural fact. Furthermore, you will have learned that the elbow reaches to the hip, and that the tip of the fingers reach to the middle of the femur (upper leg)—not to the knee. All this will come with a knowledge of the skeleton and will help you to become a skilled draftsman.



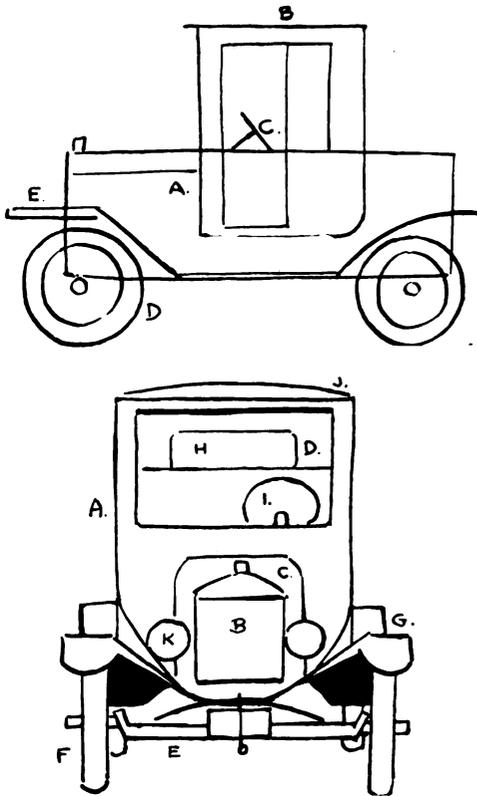
Blocking in the draped female figure.



Blocking in various features of the human anatomy.

On this page are several tips which will make it easier for anyone to draw quickly and correctly.

Note how I block in the figure of the youth reading the paper, and indicate the



A simple method of sketching an automobile by means of the blocking-in method.

angles at which the body bends. The head is bent, and with it the angles at which the ear, mouth, eyes, etc., go likewise as the dotted lines indicate.

The rest of the figure is fitted around the skeleton which, of course, is erased. The legs and feet are blocked in with angles.

The feet, front view, are made with three angles (four I show), as you see, and the profile with three angles.

The inner ankle bone is always higher than the outer.

The inner lower leg bone suggests itself and aids in showing where the calf starts.

The head shows how to locate correctly and keep in line all the features of the face.

You draw a large "O"-shaped block, then a line down the center (this is a front

view); next a line a bit above the horizontal center, which will be the location of the average person's eyebrows.

Not all heads will fit this form of measurement, you will quickly discover.

Across the middle will be the eyes. Between the eyebrows and the top of the hair will begin the forehead—ordinarily one-third of the way down from the top of the head.

From the eyebrows to the nose base is about the same distance as is the distance between the top of the forehead and the eyebrows (varying with individuals).

In most individuals the distance between the tip of the nose and the bottom of the chin is a bit longer than the nose and forehead lengths just mentioned.

In many persons the face seems to be divided in three parts of equal length—the top of the forehead to the base (or eyebrows); the eyebrows to the tip of the nose, and the tip of the nose to the bottom of the chin.

From the nose tip the mouth will be about one-third the distance between the nose and the base of the chin.

The corners of the mouth come on a line dropped from inside the middle of the eyes, as shown by the dotted lines.

The outer rim of the lobes of the nose comes directly under the corners of the eyes.

The highest point of the lips come under their respective nostrils.

The ears vary, according to size, but the average ear extends from a bit below the eyebrow line to the center, between the tip of the nose and the top of the mouth.

The eyes are always an eye's distance apart. The upper lid is usually drawn more heavily, as it casts a shadow, while the lashes also make it a darker line.

The eyeball is round, and the lids cover it.

The lids are thick; therefore, when a light shines on the lower lid it is best shown by drawing the cornea (pupil) and allowing distance to show between it and the lower lid outer line.

Curve around the ball of the eye at the

inner corner to give an appearance of roundness.

Always leave a highlight in the eyes, since it puts a touch of life into the countenance.

The fingers always turn in toward the center of the palm, as you will observe in a closed hand.

The thumb always reaches to midway between the inside first joint of the index finger.

A life-size head is easiest measured on paper by marking the distance between the tip of the thumb (outstretched) and the tip of the index finger. This is the distance between the top of the forehead and the bottom of the chin. Also the entire hand, from the wrist to the finger tips, covers the same distance.

This same principle of blocking in can be applied to drawing such objects as automobiles. The object drawn should first be seen as a mass—not as long and short

lines, but as squares, rectangles, circles, triangles, etc.

For example, gaze out of your window at an automobile standing across the street. If it is a Ford sedan, say, it will appear to you like a low, oblong square (somewhat coffin shaped). In the center is another square—an upright, tube shaped, taller square (the cab). There are two complete circles and two partial circles to be added to this coffin-shaped square. These circles will be the tires. Lay this out as noted in the accompanying sketch. This will enable you to have your drawing laid out in proportion, quickly, and, unlike the methods otherwise employed in making such a drawing, you will not have finished or nearly finished your drawing only to discover that you have made one part of your automobile either too long or too short. Then draw in the details of the car correctly, paying particular attention to perspective.

LESSON 14

“DAFFYDIL” FIGURE LAYOUTS

For Action Sketches

A SIMPLE method of laying out a figure in an action pose, or otherwise, is the “daffydil” skeleton figure. The accompanying plate carries a score of poses for various actions that a figure may be pictured in.

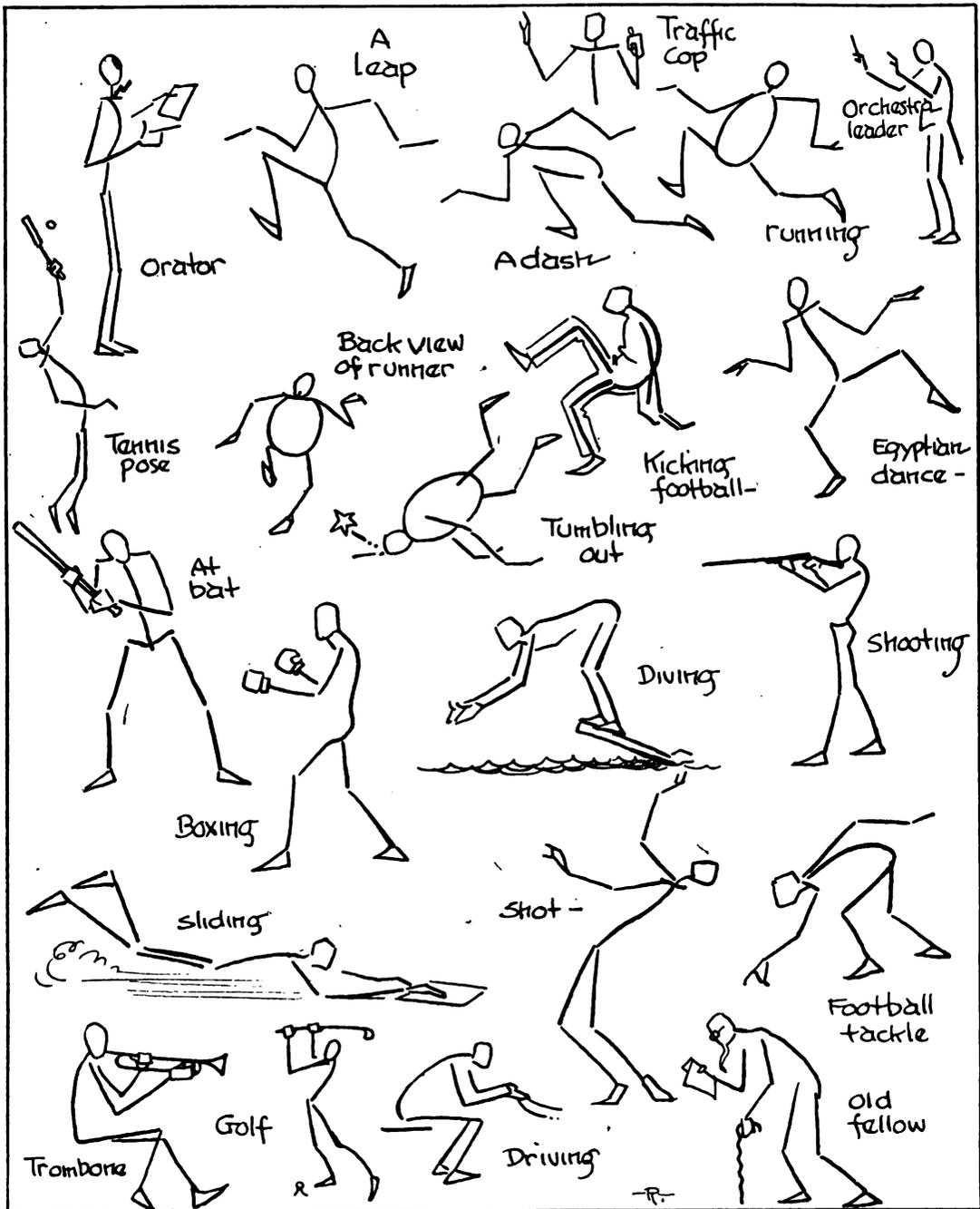
This figure is a simplified construction of the human skeleton. It is easy to make, and of practical value to the professional artist, as well as of equal great aid to the student.

Quite often in drawing sport cartoons in which there is much and varied action, you will find it best to resort to the “daffydil” figure in constructing the general layout. You are thus enabled, with a few lines, to lay in the figures and their poses and get an advance idea of how the

picture will look. The editor is shown the composition that much sooner and more plainly than by a rough sketch, and should a change be desired, you will not have wasted the time required to make a complete figure sketch.

In using any figures in which foreshortening occurs (in which this method is especially valuable), you should make your line short in accordance with the requirement that demands the foreshortening. You should remember always that the lines you use are to represent a figure, and therefore, unless your aim is caricature, you should draw those lines in proportion.

Try using the “daffydil” figure to show a man running. You can make him speed



The use of "daffydil" figures will help you put action into your drawing.

up by placing the front leg at a higher angle, and the rear leg also pointing farther backward at an angle. To slow up this figure, in the same position, turn the front leg downward and the rear leg closer in towards the front leg. With these "daffydil" figures it is a simple matter to

show whatever speed and action may be desired.

The spinal column line can be bent to add to an action when necessary.

Quite a few years ago Tad (T. A. Dorgan) ran a clever comic series, called the "Daffydils," using this same type of figure.

GETTING PORTRAIT VALUES

How to Put Expression in the Face

THE ability to draw the human figure, while a great accomplishment, is, however, of little avail unless one also can give portrait values—expression and character—to his subjects. The following pages, while in the nature of the case they cannot be made exhaustive, yet will give the student valuable hints that, with constant practice and study, will enable him to gain facility in this direction.

Note the face in the accompanying plate—smiling, grinning, joyous. This expression is attained simply by turning upward the corners of the mouth. The cheeks naturally are raised by this action, and the eyes are often half-closed (in some persons completely) when the subject is "smiling all over." The inner corners of the eyes slope down. The outer end of the eyelid, in adults, fuses into a furrow that seems to extend in some cases over the cheek bone, often for two or three inches. In adults past middle age, there are additional lines running out in pronounced joyous expression in the same region as the furrow, but in various outward directions. These lines are called "crows' feet." They should rarely be added to a feminine face, since to the reader they may suggest age.

The eye brows are arched, with a tendency to droop lower on the outside than the inside end.

In most faces there is a dimple, or a cheek furrow. This furrow in some extends from the cheek center on a line with, or somewhat above, the nostrils, tapering vertically toward and to the sides of the chin.

A "smile" can even be suggested by the hair, by turning the strands softly upward.

Usually the best subject for a smile is a fat man. He is popularly supposed to be

jollier than a thin man, his digestion usually being better.

No. 2, however, is dyspeptic, grouchy, pessimistic. A dyspeptic condition turns the corners of the mouth downward; it produces a "long face." The lines of the cheek muscles are made to extend almost straight downward and slightly outward, converging at their base.

The eyebrows and eyes slant towards the center. The nose usually is dropped below the nostrils.

In older faces, sharper defined lines extend downward from the eye.

The cheeks are hollow and the brow cramped, warped, furrowed and wrinkled. There are puffs beneath the eyes.

Between the eyebrows in adults the lower portion of the forehead is furrowed, with one, two or three lines.

The nose is usually long, thin and well defined.

This type of individual is so constantly distressed and unnerved that his hair becomes thin and often he becomes partially bald before he is gray haired.

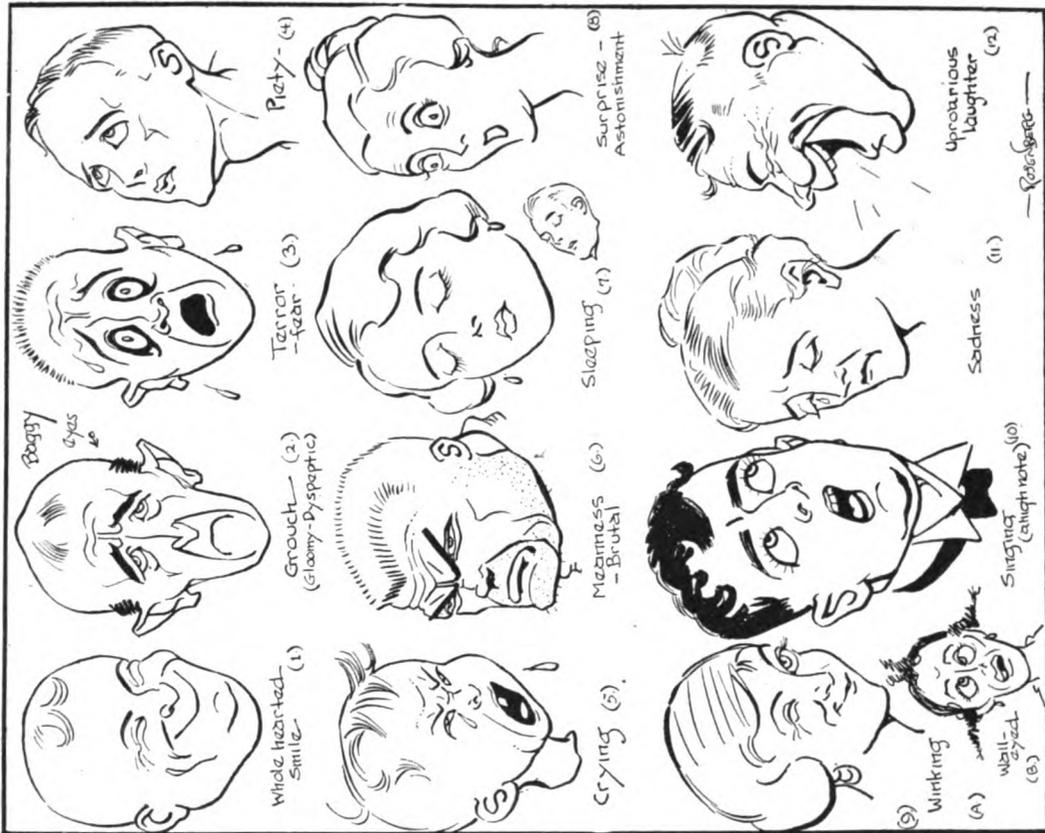
He is usually thin, emaciated, and long faced.

The head often tapers vertically from the pate towards the chin.

No. 3 shows worry, fear, and even terror. The eyes are opened wide and the pupils, diminished, stare forth from about the middle of the eyes.

The eyebrows take an upward turn from and towards the inside. This contraction creates furrows between the eyebrows. Dark rims often seem to form around the eyes, particularly below, over the pouch.

The nostrils and nose lobes become distended. The mouth is usually agape, the terror-stricken subject seeming to gasp for air. Again, the mouth may be tightly



The human face under stress of emotion.



Types of expression commonly found.

closed and the lips compressed. The subject fears to emit a cry that might expose him.

The cheek lines coverge inwardly at a bit below the line of the mouth.

No. 4 expresses piety, and sometimes an affected sadness. The head is usually thrust backwards at a considerable angle. The eyes are sometimes open (sometimes completely closed, as during prayer or grace), and the cornea, the circle containing the iris and pupil, is brought upward to the upper eyelid.

The eyebrows extend vertically upward toward the center—not necessarily in a completely straight line, but at the center, with the eyebrows turned slightly upward.

There may be, though not necessarily so, perpendicular furrows in the lower part of the forehead (located between the eyebrows).

In aged subjects there are natural furrows and wrinkles in the forehead. Remember to use lines, and especially those lines which express age. One would hardly put similar lines in the countenance of a youthful minister or church-goer.

The lips may be slightly apart, if the subject is praying.

With the head thrown back the nostrils become more prominent.

Note also that the large jugular muscle of the neck and the Adam's apple become more pronounced. The cheeks are sometimes noticeably sunken in this posture of the head.

No. 5 shows weeping, shrieking, hysterical sorrow. The facial muscles seem to screw up about the central base of the forehead, between the eyes.

The baby's mouth is widely distended in emitting a howl of distress. The eyes are drawn downward and inward, closer together, and often completely closed.

Tears flow out of the corners of the eyes.

The nose lobes are compressed, defining more prominently the furrow between this muscle and the lobes.

The eyebrows arch, and have a tendency to turn upward a bit from the in-

ner ends. The cheeks are compressed, the cheek line being similar to that in fear.

The mouth is usually broader below than above the center.

The hair is apt to be dishevelled, and but one deep, horizontal furrow seems to form in the forehead—though frequently none at all.

A furrow, near the base of the frontal bone, about the center, forms vertically, extending almost to the center between the eyebrows, the eyebrows moving closer to the center.

No. 6 depicts meanness, brutality. On meeting a character of this sort in a dark, lonely spot one's countenance might likely duplicate the expression on face No. 3—certainly not face No. 1.

The satanic eyebrows trend at a downward angle towards the center and seem to meet.

The forehead is deeply and coarsely wrinkled, the wrinkles and furrows turning in and downward.

The nose starts off from the depressed eyebrows with a wrinkle. It is usually small and pugged, with a tendency to turn upward, thus accentuating the distended nostrils.

The corners of the lips are sharply turned down and inward. The upper lip is ofttimes hidden by the protruding under lip.

The jaws are heavy and strongly defined.

The ears are apt to be small, and often are "cauliflowered."

The hair is stubby, and the forehead very low—the lower it is, the more brutal the head appears.

The eyes come close in towards the center and the eyebrows seem to lean over them.

The neck is thick, and dotted, lined stubble over the face increases the brutality of the countenance.

No. 7 shows sleepiness, drowsiness. The eyes are closed, the upper lid covering the optics. The lashes extend noticeably slightly downward, curving upward towards the ends in some cases.



Proving that angles are the "trick."

There is a little secret trick I use in getting a likeness—and yet it is not a secret: it is the recognition of a physical fact. That fact is that there are no round lines in nature—in a face. All faces are a series of angles which you may round off softly, particularly in the case of women and youth.

To prove the foregoing statements plainly I have squared off the sketch of Elihu Root, the noted statesman, which thus shows more readily the series of angles (some blended, as it were) that have aided in building up the character and likeness of that celebrity. Angles thus make for character and success in creating the likeness.

Bearing this fact in mind and acting upon it, you will always succeed in obtaining a good likeness. With practice you will soon train your eye to measure the length and slant of each angle and thus achieve correct proportions, which, as you know, is most essential to portraiture.

In most cases the corners of the mouth relax slightly, or drop perceptibly.

The eyebrows are arched.

In true slumber the face is in repose. If the subject is dreaming the countenance will often give a hint of the dream.

No. 8 illustrates astonishment, surprise.

When you are surprised you "wake up" to whatever astonished and surprised you, and your eyes open wide and wider as your surprise grows. The eyebrows are elevated and create wrinkles above them. These wrinkles should be made thinner than the eyebrows.

The cornea staringly centers between the wide-opened eyelids, and is separated from them by the seemingly enlarged white of the eye.

No. 9 shows winking and blinking. The eyelid muscles are contracted. The winking eye is closed, or almost so. The center line, where the lids meet, becomes arched and the lower lid extends inwardly upward, turning downward near the inner end.

The corner on the active side of the mouth turns upward as the cheek muscle of that side joins somewhat involuntarily the eye muscles sympathetically connected with the mouth muscle.

No. 9 is of a cross-eyed countenance, indicating strabismus, due to certain physical conditions.

When one or both eyes turn inward, the patient is cross-eyed; when outward, "wall-eyed." Unlike any other crippled condition of the human anatomy, these ailments are always cause for merriment. In these cases the rest of the face also seems to lack symmetrical beauty.

No. 10 depicts a person singing a high note. In singing the mouth is O-shaped, according to the vowel note being sung. The upper lip is drawn upward, exposing the teeth, and permitting a fuller note to pour forth.

The eyes may wander somewhat and the eyebrows turn in to help express the artist's mood.

No. 11 depicts sadness, weeping, sorrow.

Crying in children is not so much due to sadness as to the fact that they want something they can't have. Sadness, on the other hand, is a sentimental expression of loss.

The eyebrows trend upward. Wrinkles are not immediately created. However, they will develop with prolonged sorrow, which has a tendency prematurely to age one.

A perceptible furrow is created in the forehead between the eyebrows.

The eyes are usually downcast.

No. 12 indicates laughter, hilarious joy. The general principles for drawing are as in No. 1.

This is an exaggeration of the first face.

The exaggeration is shown by the wide-open mouth—lip lines running upward and the upper teeth exposed.

The other plate on the same page is of a group showing a variety of expressions. They are all sketches from life. One subject, in the lower left corner (showing concentration), is a noted turfman. Other heads are of actors, defendants in court cases, a divorcee, etc.



Portrait treatment of an audience at a noon-day Lenten service.

Childhood

In childhood, more lines appear in the face—lines may be used suggesting the eyebrows—and in the boy's face, perhaps the nose line, and a solid, soft cheek line. In the girl the hair can be indicated freely with lines (as also the boy), but the face should be kept as free as possible of lines. The lines suggesting the lower lid of the eyes can be omitted—merely suggested by the corners of the eye. The cheek line should not be completely drawn.

Youth

More lines begin to appear in youth, more character in the face. The features have begun to lose their soft roundness and have begun to form into definite character, although the girl retains her youthful face so far as the addition of pen lines is concerned.

However, a line or two is added; the nether eye lines are suggested, by a broken line or a soft tone of necessarily short lines running diagonally. The simple partial line, however, is easiest, safest and quickest. The nose line may be suggested—in a three-quarter and profile view. In some girls—the more buxom—the chin starts to become double. This double chin should not be emphasized. The contour of the chin line in a profile should be delicately shown, but a definite line should not be added that will suggest where the first chin tapers in. That extra line is there, but it adds age to depict it, and a sensitive person is distressed to see it thus pronounced.

The young man may be handled similarly, except that you may add his nose line and possibly another line suggesting the base of his lower eyelid. Use no lines in the forehead; a double chin, if he has one, can be suggested.

Middle Age

In the middle aged, character has become completely stamped on the countenance. The vicissitudes of life have left their lines on the countenance, particularly the thinner of the male. The stouter, fat

subjects have a softer, less characterful physiognomy. Therefore, an emaciated worker is generally a better study of character, especially for the sketch artist with a pen, than the obese man. The lines in his face can be drawn strong. Lines may be added freely; however, to keep to the character of middle age the hair should be dark and the lines in the forehead few; if many, they should be softened, broken lines, disappearing in dots. It is best, however, to leave the forehead fairly free of wrinkle lines.

In the countenance of the middle aged women you may add the pouch beneath the lower eyelids, softly or definitely, as any illustration of joy or sorrow may demand.

The cheek lines should be definitely suggested, as also a bit or all of the nose lobe. The chin line, if drawn from life, whether double or scrawny, should be drawn with a thought for the sensitiveness of the subject—an illustration or cartoon, however, can be drawn to suit a particular need. Do not show wrinkles in the forehead if sufficient age is indicated by the nose lobe lines and the chin lines. The nose should be definitely drawn.

Old Age

In the face of old age the lines may be drawn freely and plentifully about the eyes and the forehead—discreetly and not overdone, however, lest you lap over to senility, the next age. Draw your lines freely, with many suggestions of character without fear of making the subject too old. The double chin can be shown plainly. The character lines have become positively stamped. The hair is gray or white; the male is bald or partially so. A few softened lines in the forehead may be shown. Furrow lines between the eyebrows are marked. The eyebrows shall be gray or dark in tone, or white, as the story may demand. The jaw lines and chin are definite.

Crows' feet and other lines appear about the eyes. Cheek lines are positive, while other cheek muscle lines are sug-

gested plainly. Corners of the mouth and lines therefrom are definitely shown in the male, but barely suggested in the female. The nose lobes are clearly delineated. The Adam's apple lines and furrows about the neck are drawn—though softened in the female.

Senility

In this countenance you may draw as many lines as you care, remembering that the more lines the older the subject will appear to be. So, therefore, you should avoid making too many lines. Add lines discreetly, and you will have no trouble in achieving your objective.

Lines about the lips are short, and run somewhat straight, here and there. About the lower cheek muscles and around the chin line the face becomes wrinkled and the lines are irregular. There are additional lines about the eyes, giving the effect of numerous eyelids. The cheek bones are prominently visible in the more emaciated, while the cheek muscles are hard and definite in line. The hair is white, the eyes sunken. The features are all sharply defined. Spectacles rest above

the head, on the forehead, or below on the nose—almost in the center of the bridge or near the tip, as a rule. Mustaches or beards feature most senile faces—indicate white beards by means of few lines at the tip, or else here and there to suggest form to the hirsute adornments.

An important point to note before closing this treatise on the senile person is the fact that not all senile subjects have multi-wrinkled lined countenances. The great majority have, and the rest are merely less wrinkled.

Practice sketching faces with character. Elderly heads especially will be good training for work with pen and pencil. You will find the park bench, library room, or your own home and immediate family full of models, each a good lesson and profitable study. The theater is another good place for study. Get a seat in the front row, so that you may have light from the stage and orchestra. Then sketch on your theater program the characters in the play. The actors know well what lines to put upon the face to show age or youth, and thus, by making these sketches, you learn these points for yourself.



Figures of old men in contrast with youthful figures.

A STUDY OF ANIMAL ANATOMY

Simple Method of Drawing

THE professional artist, owing to the variety of his work and the limitless range of objects he must draw, has frequent occasion to draw domestic and other animals, as in the case of the illustrator who illustrates rural or western stories, or the newspaper artist when the circus comes to town, or a dog or a cat show is held. For this reason he should have at his command simple methods of drawing that will enable him to work rapidly, yet accurately.

Among the most difficult animals to draw is the horse, wherefore, to aid the student in achieving deftness in putting this important animal on paper, I have evolved a simple technique.

A horse, if you will observe carefully, is built up of triangular blocks—though irregular, yet in general shape they are triangular, each triangle fitting to the next, as shown in the illustration herewith—a triangle for the head; two smaller triangles for the ears (two-fifths of the head size); a triangle for the neck; one triangle for the shoulder (narrow point at the top); a triangle for the ribs; a triangle for the abdomen; a triangle (point downwards) for the flanks; a triangle for the tail (cut short), and a triangle for the upper legs. The knee takes on an oval shape; the lower leg is an "l" shaped triangle, with another "O," or circle shape, for the ankle, and a triangle below, to which is attached the hoof, which forms another triangle.

After making these triangles, which should require but a minute or more, with practice, swing a circle down the top and between the legs—front and back—and keep within that circle. The back knee should be on a vertical line with the farthest point of the pelvis (whence the tail protrudes). The tail, falling vertically,

makes a triangle-shaped space between the back of the pelvis and the back of the upper leg. Another triangle is made between the jaw line and the neck line, when a line is drawn from the chin to the lower neck connection with the shoulder angle.

A third triangle is created where the abdomen and upper leg face each other.

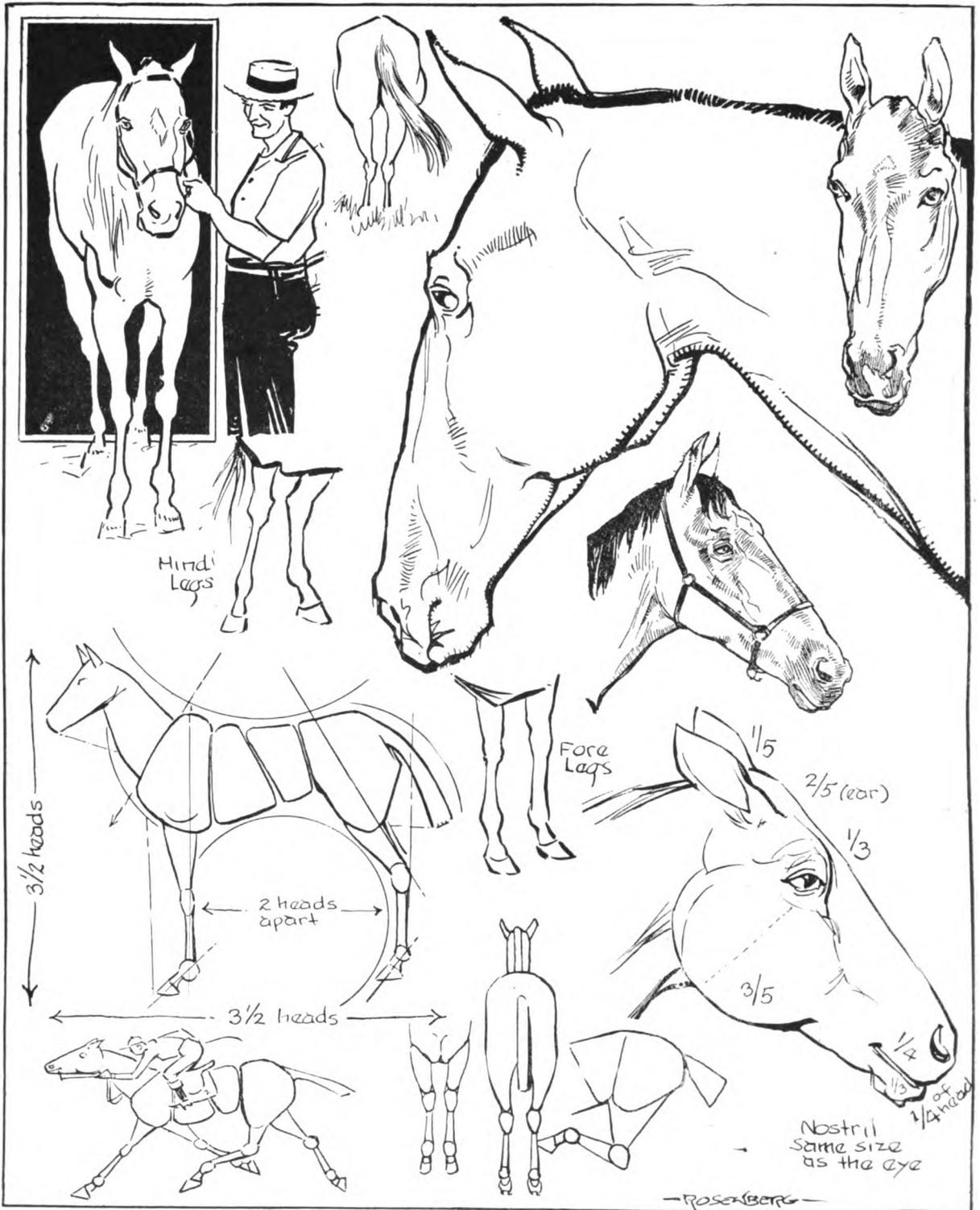
The shoulder bone is diagonal. Dropping a vertical line from the top thereof, the foreleg is placed in line. The forepoint of the hoof is on a vertical line with the foremost point of the chest. The hind leg is on the opposite angle to that of the shoulder blade line. The forepoint of this hoof is on a vertical line with the highest point of the buttock.

The horse is ideally three and a half heads high, and three and a half heads long. The legs are one and a half times the depth of the body at the shoulder. At the widest point, the knees, the legs are two heads apart.

The head measurements follow: the ears, two-fifths in length, cropping out at one-fifth below the top. At one-third the eye is placed, one-third within the head line. The mouth is one-fourth the head length and is one-third up from the chin. The jaw circle base will be diagonally opposite the eye. The upper jaw line will be on a horizontal line with the upper eyelid. The semi-circular jaw bone line will be three-fifths the head.

The nostrils will measure one-third of the lower front of the head, which is in size one-fourth the length of the head. At the widest depth (the jaw) the head will measure half the length.

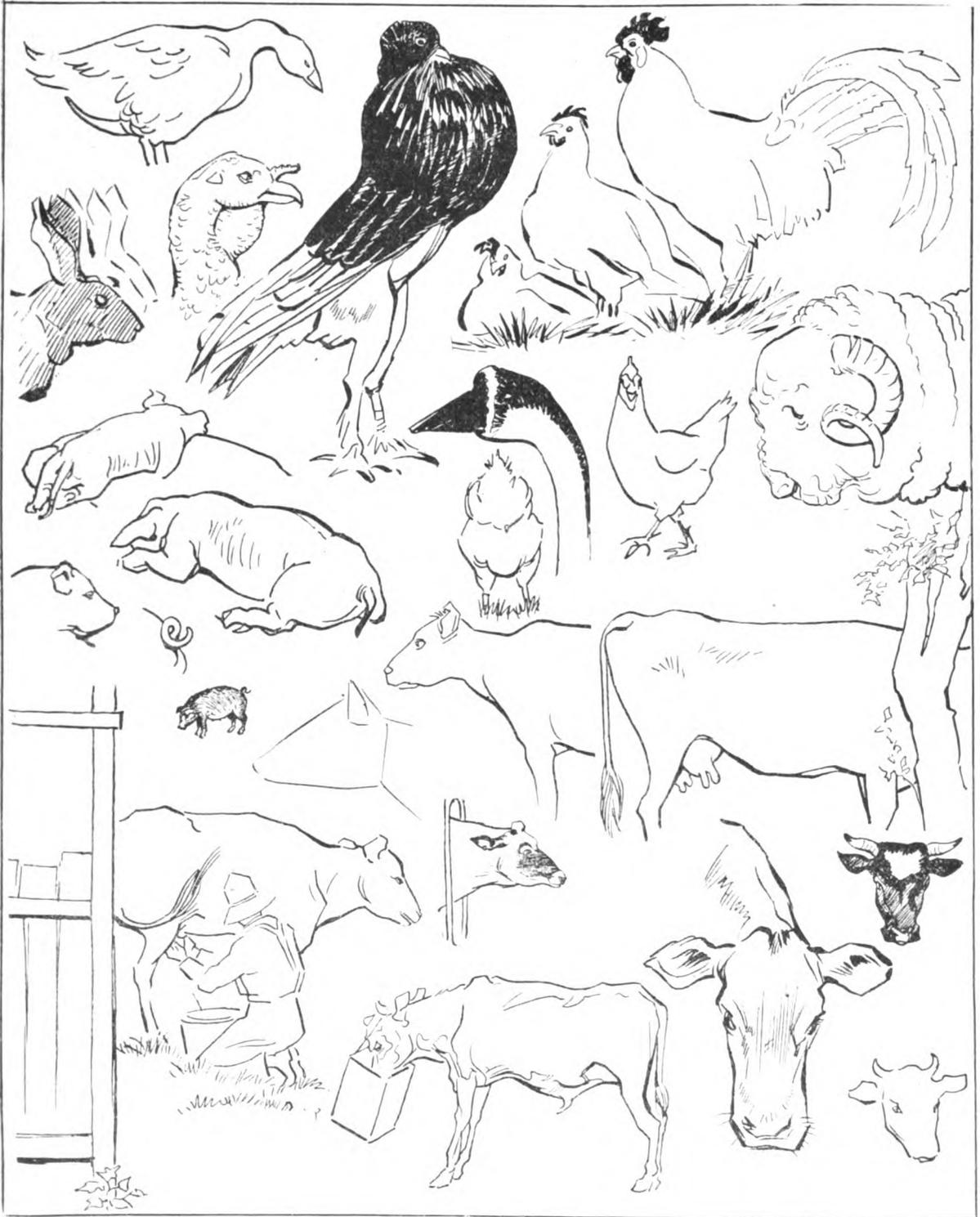
In animal as in human life, the male is usually more heavily built than the female. This is clearly in evidence in the case of the cow and the bull.



Method of blocking in a horse, with measurements.

The bull is a heavy animal, massively constructed, short and stocky in proportions. The neck, as contrasted with the female, is short and broad. The female

is longer and slenderer. Massiveness of chest, legs, torso and head in the bull are lacking in the more slender lineaments of the cow.

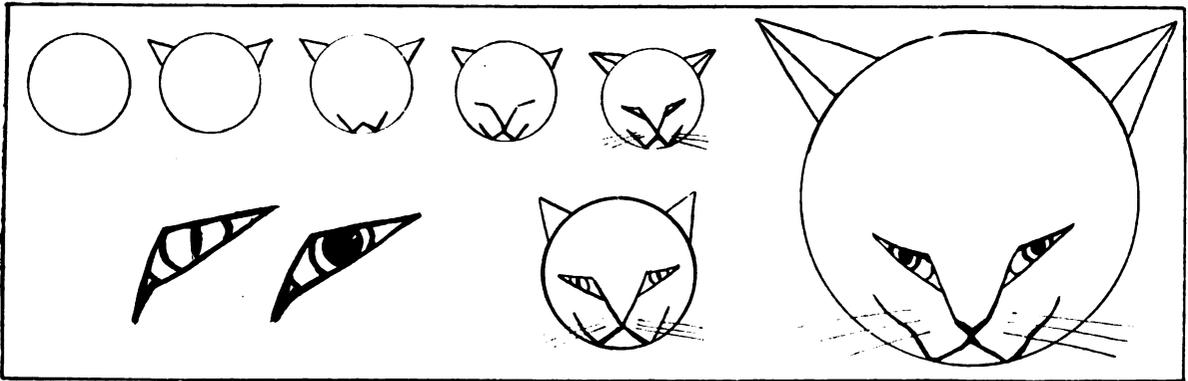


Some common barnyard folks.

Cattle

The bull may be best remembered and drawn as follows: the head is a short triangle. The neck (triangle) is half the

width of the head; the body is an oblong; the chest about half the length of the body; the distance from the base of the body to the ground line is a little over half the

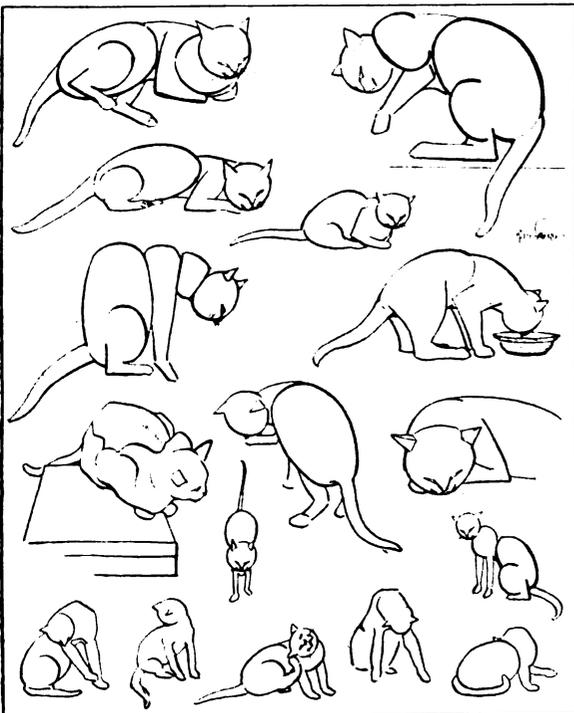


Showing the various steps in blocking in a cat's head.

depth of the chest. The fore line of the chest drops down from the inner point of the jaw. The shoulder blade forms a letter "L," slightly tilted downward. The legs are formed by three triangles—the largest for the upper portion, which tapers down and meets the second triangle, which starts narrow and widens to the point where it joins the hoof. It is half the size of the upper portion, and the hoof is half

the size of the lower portion. The forechest line is lower than the nether body line. The tail, including the wisk of hair in which it ends, reaches below the back knee hock, and drops in a straight line from the top of the buttocks.

The cow is quite similar to the bull, an important point of difference being that in the case of the cow the pelvic blade (buttock) is more prominent, especially in the case of a lean cow.



The cat is made in a similar manner to the other domestic animals. For the main part of the body make a letter "O." Then for the shoulder draw a "C" and for the front leg a letter "I." In practicing drawing cats, try to catch them when they are at leisure.

Birds

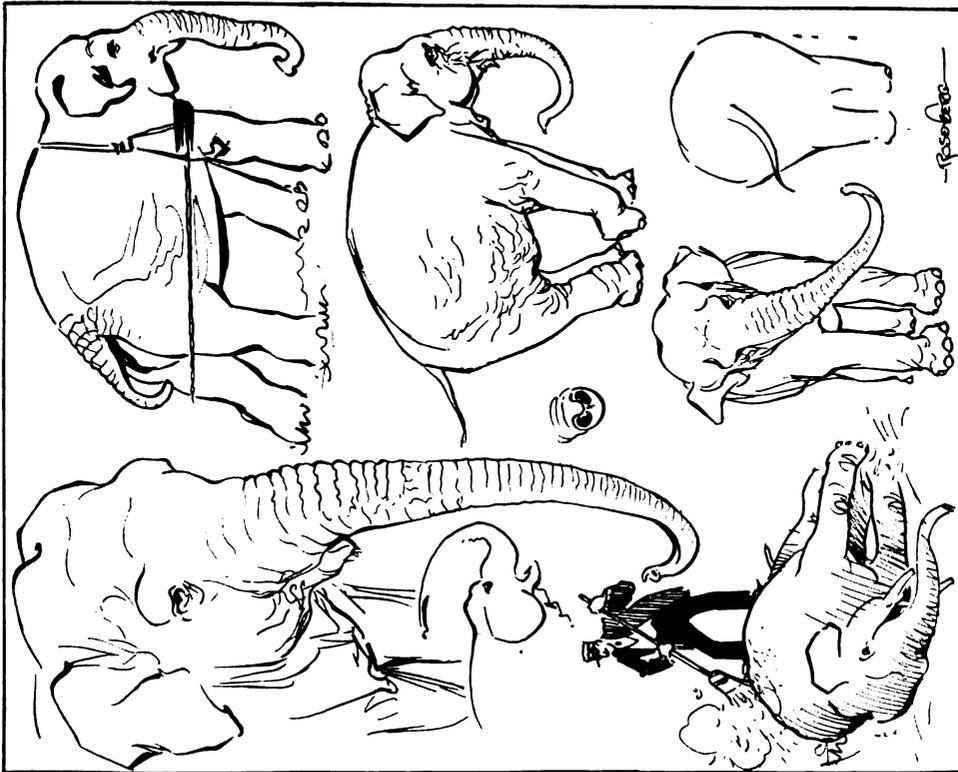
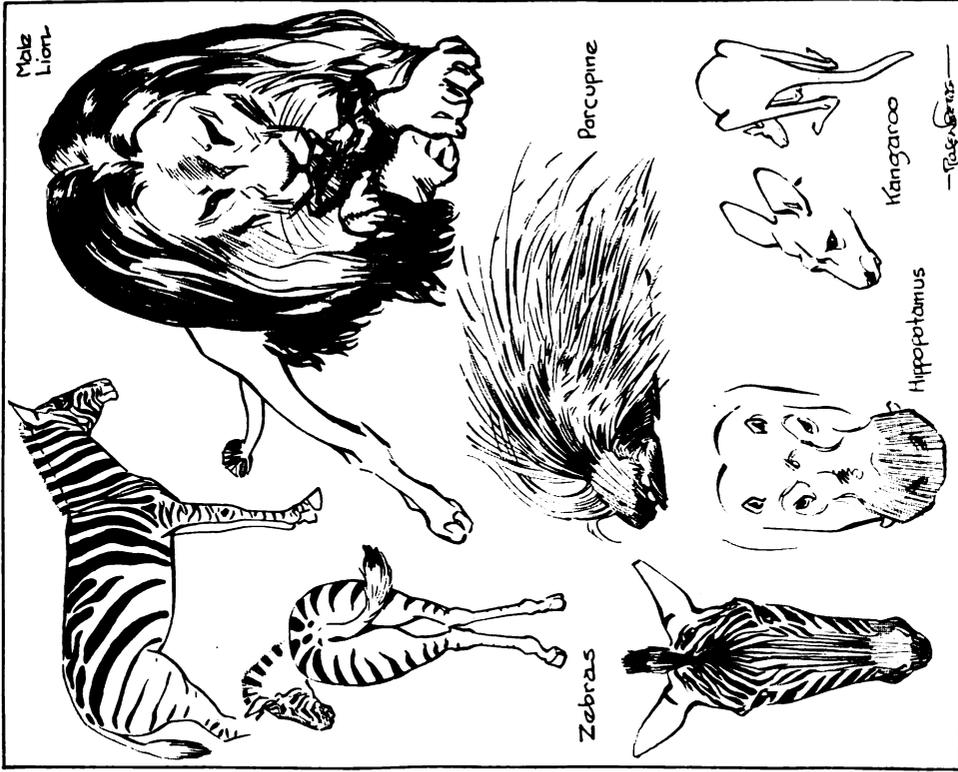
In the case of the canary and similar small birds, anatomical construction can be easily assembled and developed by laying them out as follows:

For the head, use a small circle; triangle to suggest the bill; a shoe button dot for the eye; and an egg-shaped outline for the body, the broad end attached to the circle made for the head. For the wings, the capital letter "J," lying on its stem, may be used. An irregular triangle is then made to run in line with the back (the upper egg line); a triangle is made for the upper portion of the leg, and a line for the lower, with four "C" shaped toes when the bird is sitting on a branch.

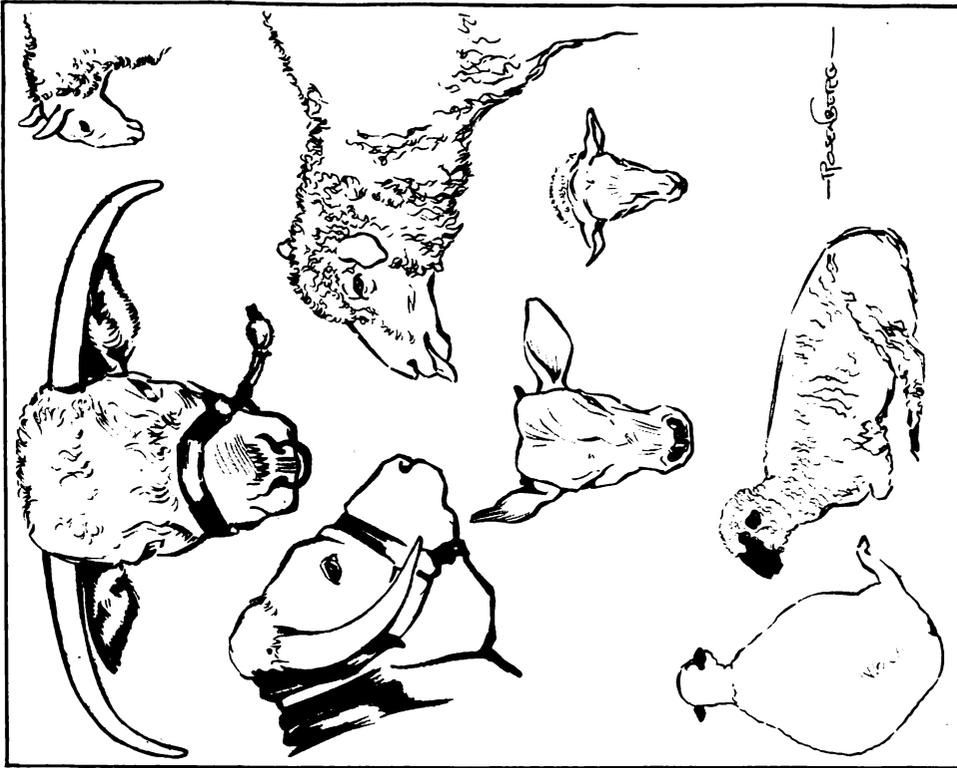
This is the simple method used by pre-historic man, and still serves as a practical aid to quick drawing.

The Mule

The mule is built similarly to the horse, and to have learned to draw the horse will enable you to draw the mule without diffi-



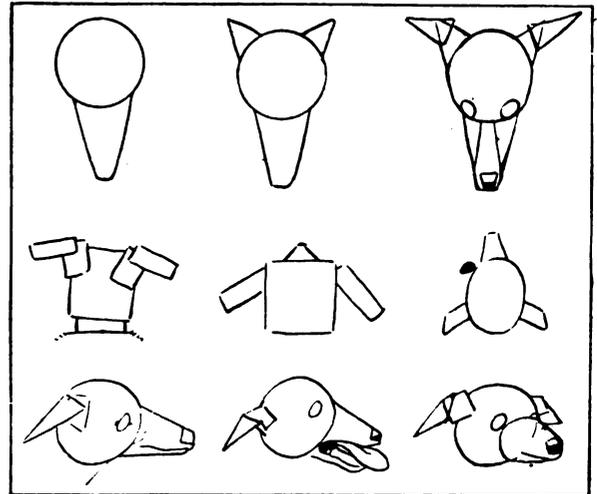
Drawing of animals made at the Zoo and at the circus, places which afford ample opportunity for study.



Barnyard subjects that afford the student excellent material for sketching.

culty. The chief difference between the head of the horse and that of the mule is in the length of the ear, and in the fact that the horse has a longer neck and a longer body.

The mule has long ears that come to a point. Ordinarily they reach out at a slightly diagonal angle. When the beast becomes angry, or suspects danger, he turns his ears straight up, the hollow of the ear forward, the better to catch the sound of danger. Also, his mane is more of a stubble than the flowing, wavy mane of the horse. When he is asleep his ears droop to a horizontal position.



The dog is blocked in similarly to other domestic animals. The above cut illustrates simple steps in evolving the head.

The Elephant

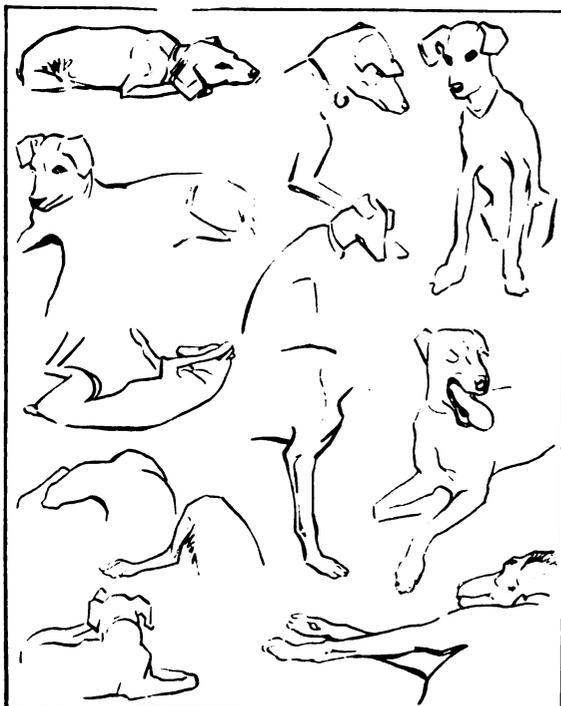
The ungainly looking elephant, perhaps the most caricatured of all the animals, may be easily constructed by the following method: for the head use a circle; attach thereto, for the torso, a large letter "O," lying on its side. Beneath both sides of the "O" place two oblong squares, or broad "I" shapes, flattened at the base to suggest the hoofs. Attach to the circle for the head a long letter "J" to represent the

trunk—broad at the head and tapering towards the base.

For the chin, a small triangle below the trunk may be used. If tusks are shown they emit from between the chin and the trunk—in other words, from the corners of the mouth. The ear is large and fan-shaped—a sort of irregular triangle, the broader end diagonal towards the chest. The tail is comparatively short, tapering to the end, which reaches to a line above or even with the lower part of the torso. The eye is small and placed about the center of the head—a bit in from the edge—and deep set.

The elephant is a wrinkled individual, particularly the trunk, which rolls in a series of wrinkles. Wrinkle lines at the leg joints and the nether part of the torso are more prominent, while the tail is wrinkle lined.

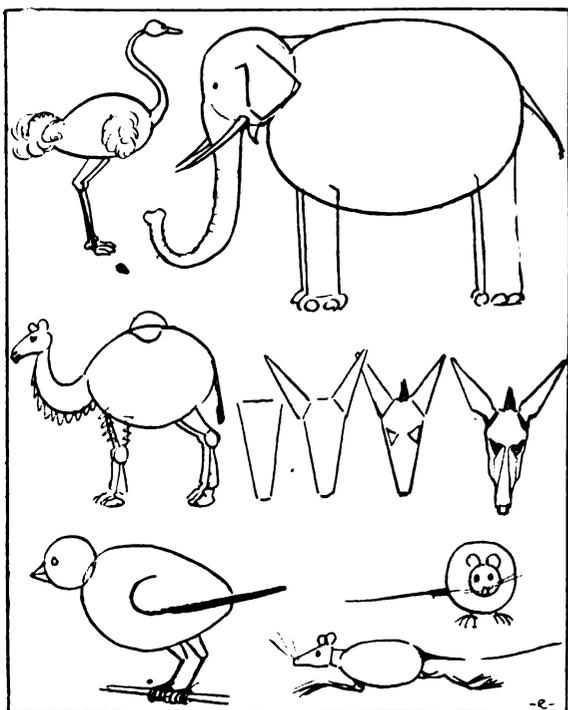
Most elephants have a bump on a line with the eye, which is the beginning of the trunk.



Some action and rest poses of the dog.

The Lion

The lion is powerfully constructed, somewhat in the form of the cat—having rather a more slender body than the cat. The male lion, too, has a mane that crops out above his forehead and back of the ears, covering the neck. It forms a hood shape about the head. The head is more



Simple method for blocking in some well-known animals.

angular, narrowing to the front. The body on the whole is narrow and slender; the forepart is strong and massive in appearance, the pelvis very narrow. The tail is long and smooth with a whisk of hair at the end, like a water-color paint brush. This tail is about equal to the length of the torso. The paws are large and puffy, with five claws in front and four on the hind legs.

The female lion is practically the same in anatomy as the male, excepting that the female never has a mane. She resembles the puma, and the mountain wild cat or mountain lion which is another name for that animal.

The Mouse

The mouse, so popular in present-day comics, can be easily drawn by using a triangle for the head, two small "O" shapes for the ears, atop the triangle, a letter "O" lying lengthwise, about three times the size of the triangle, for the body, a dot for the eye—a shoe-button dot, with a highlight in the center when you are making a large drawing, and a few long

whiskers. Thin legs should be added, bent, inasmuch as the body is close to the ground. Add long fingers to the feet, with a long, thin, tapering tail, about as long as or longer than the body.

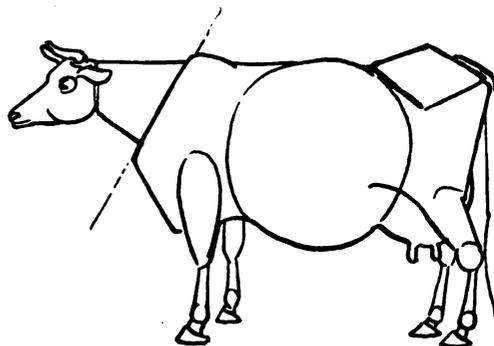
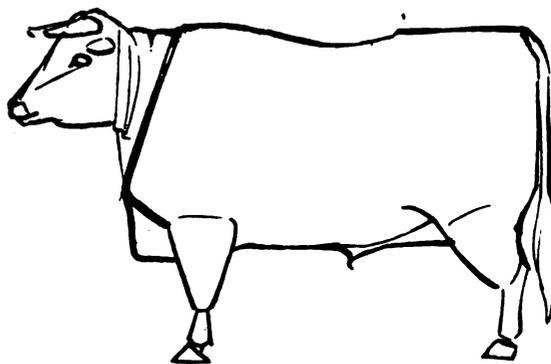
Barnyard Animals

The secret of sketching barnyard animals is to use few lines and avoid details. The sketches shown on page 58 were drawn, some of them, at a poultry show in Cincinnati, some on an Ohio farm, the pigs in West Virginia, and the calf with his head in a lard can on an Arizona ranch.

Always in drawing an animal observe the form as it will look in blocks—as suggested by the block of the cow's head in the lower center of the plate. The block method is an easy way to draw a cow and get it proportionately correct.

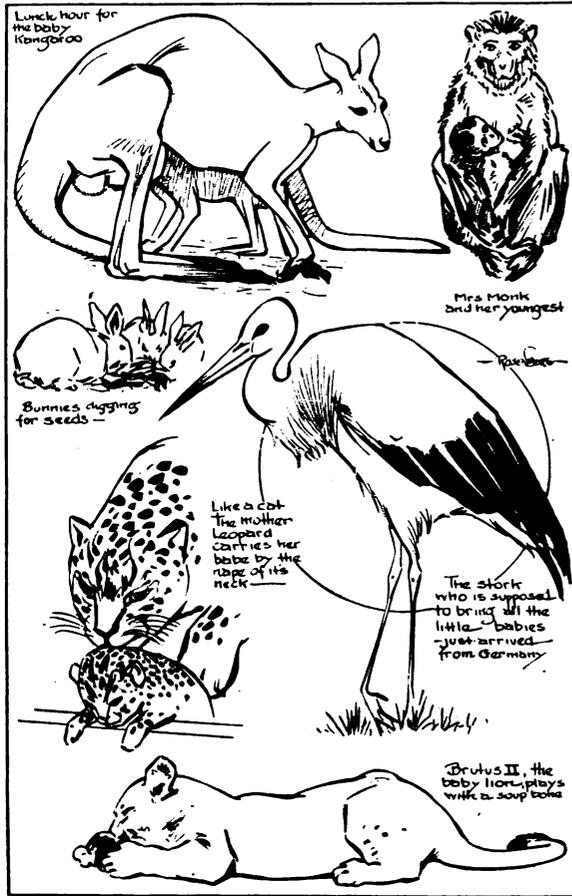
Chickens

On a large leghorn rooster in the plate the breast shadow is suggested by a heavy line. The red comb is made solid black rather than try to denote that dark color by means of lines.



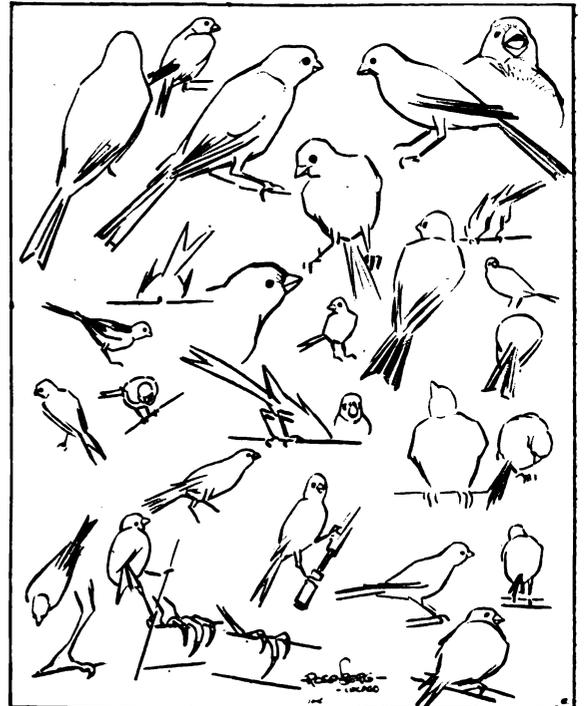
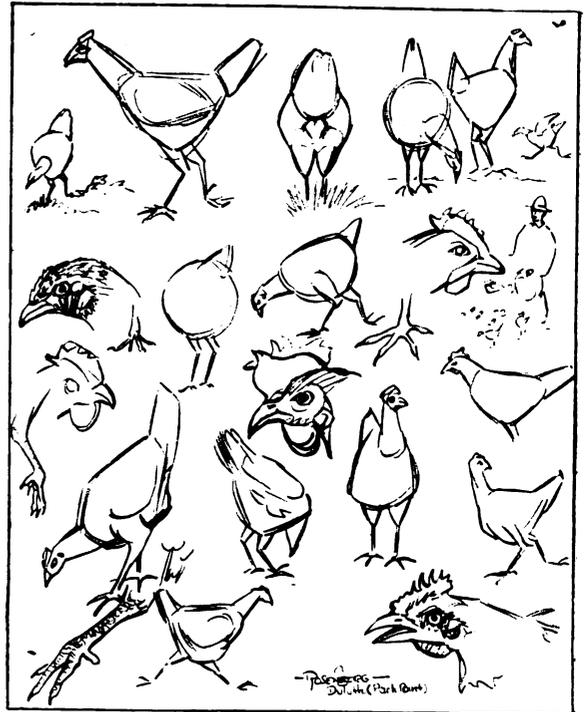
Blocking-in lines for bull and cow.

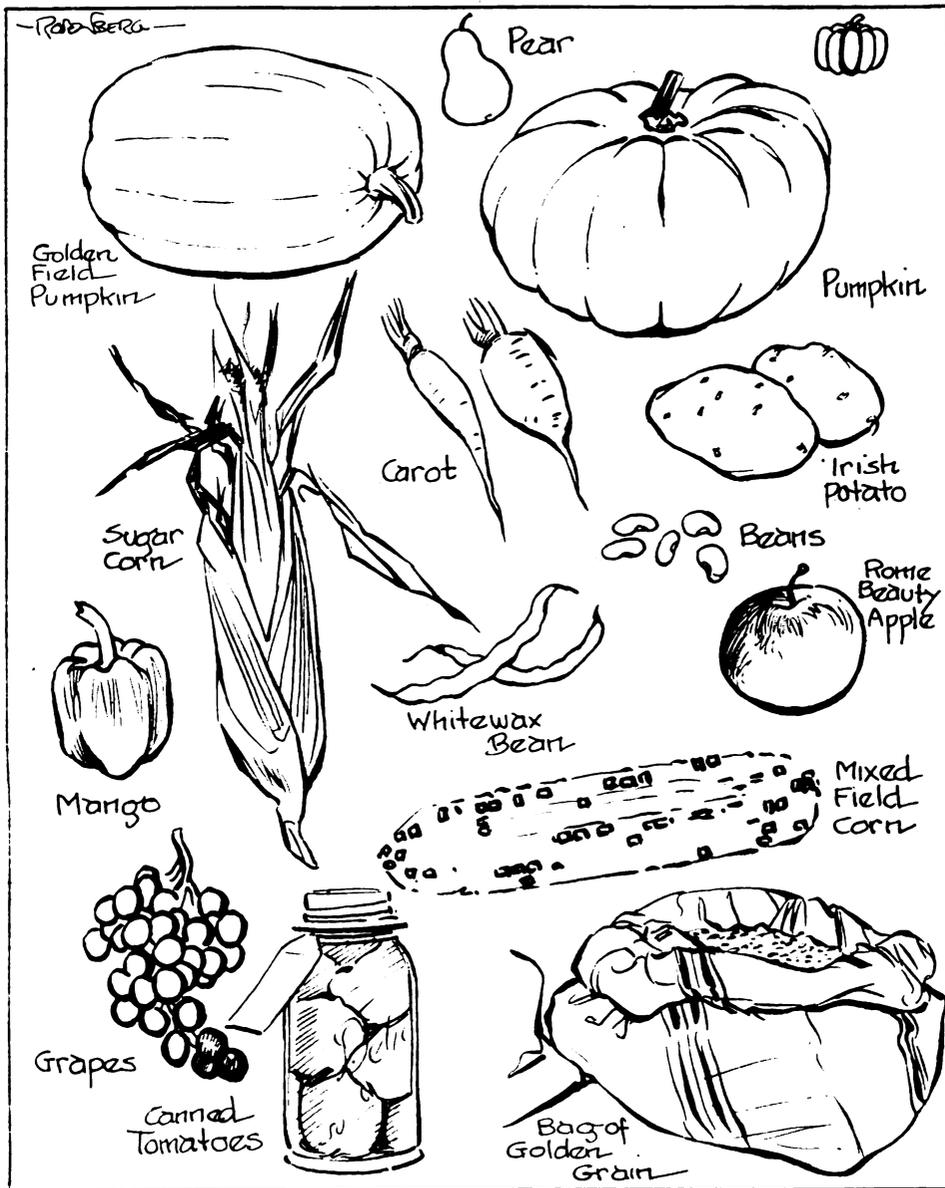
Too much emphasis cannot be laid on a thorough study of the skeleton and anatomy as a preliminary to drawing animals of all kinds. Having a dog or cat in the house will also afford good opportunity to study animals from life. Observe how the bones bend in their different



Some zoo friends. To the right, chickens and canaries.

poses; the positions which the legs assume in sitting, running, jumping, etc. When you draw a cat or a dog in action, or any animal of similar type, you will then be better able to put true pictures of life in the desired actions.





Some of the common vegetables.

LESSON 18

THE ANATOMY OF VEGETABLES

Simple Method of Drawing

VEGETABLES, plants, fruits, and other horticulture objects are easily handled when drawn with the same observation of their general form as the simple method I have described in this volume for con-

struction of animals—circles, triangles, letter-forms, etc.

For example, the pumpkin. In general the pumpkin is a squat circle; in detail it is divided into almost equal parts. (Of

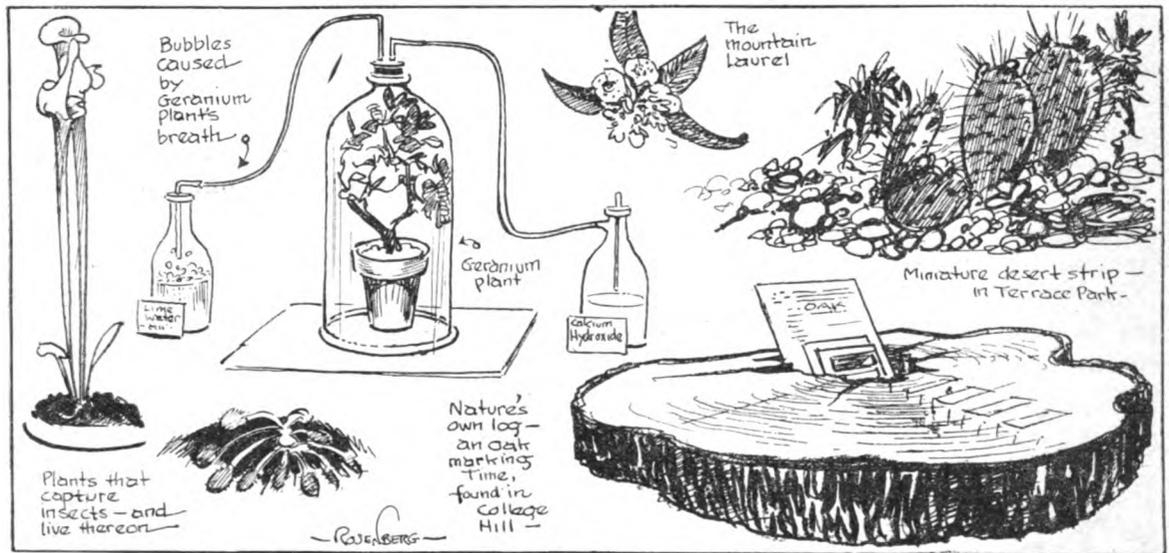
course, being a circle as a whole, the center part would appear widest and gradually the other parts would narrow, nearing the sides.) Thus having laid out the circle into which all of these parts will be subdivided, you next find the center line and divide therefrom on either side. Then finish off the top in correct form. Thus you will have a rightly proportioned drawing and will have laid it out quickly.

With an object or vegetable, such as the pumpkin, each side being similar, you may draw one side and trace a reverse copy thereof on the opposite side, thus making the design equal on both sides. However, that is not well to do in depicting a vegetable for other purposes than a design.

With vegetables that have a tail attach-

ment, such as the radish, measure the length of the tail by proportion to the body. This measurement you can figure by holding the pencil at your arm's length, across your vision, and thus comparing the measurements.

The leaves may be drawn similarly, seen in mass, laid out briefly in group mass. Then the details may be put in, or suggested. However, it is not necessary to show all of the detail, or much. That will, however, depend upon the purpose for which the drawing is to be used. For commercial work it may be absolutely necessary—as in a seed catalog—to put in the details fully. For newspaper cartoons that is unnecessary, and, in fact, is much preferred with very little detail.



University classes in botany afford material for drawing vegetable life.

THE LAWS OF PERSPECTIVE

Simple Methods of Determining

THE camera affords the simplest example of how the laws of perspective operate. When a group of people stand close to the camera lens, the heads seem large, the background small and far off. On the other hand, it is a fact that the same group taken with the camera posted some distance away is shown with the background closer up, and there is less of a slant to the background objects—buildings in particular. This is due to the fact that the "point of sight," or "vanishing point" (a more common term), is closer to you, as you stand nearer the object in perspective.

For your "station point" determines the degree of slant of the parallel lines, so that in sketching a building like Faneuil Hall, say (see accompanying sketch), it is best to draw it from a distance. Otherwise your view would seem exaggerated.

Now the eye operates on the same principle as the camera, and many a good drawing is ruined by being even a slight

degree out of perspective. Even if you have not had an art training, you will instinctively feel an error in perspective in a cartoon, illustration, or in any other drawing.

In your first drawings you will probably have to feature and prove up those of your sketches involving perspective. With practice, however, it will soon become "second nature" to draw perspective correctly and without effort.

In seeking to understand perspective it will be well to remember these important points: the horizon line, the vanishing point, the point of station, and the line of vision.

The horizon line is an imaginary line on a horizontal level with the eye.

The lines of objects above the horizon line slant downward to the horizon line; objects below slant upward to the line.

With these facts in mind one can find the horizon line in any picture.

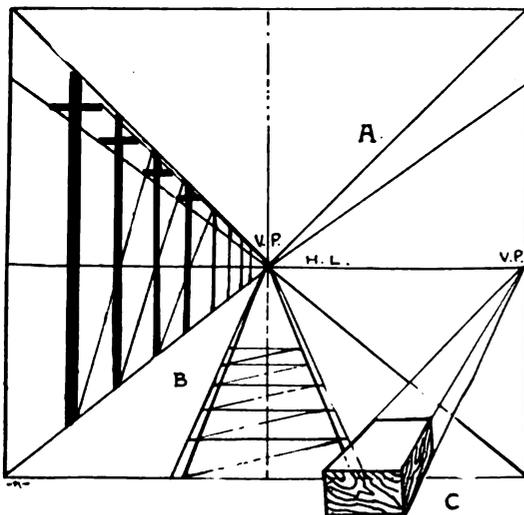
The line of vision is, as its name indicates, the direction taken by the sight from the point of vision to the horizon line.

The vanishing point is the spot at which all parallel lines in perspective meet somewhere on the horizon line, depending on the station point. Remember that there can be more than one vanishing point. There are, for example, independent vanishing points for objects leading out of the picture, as shown in the Rodeheaver plate.

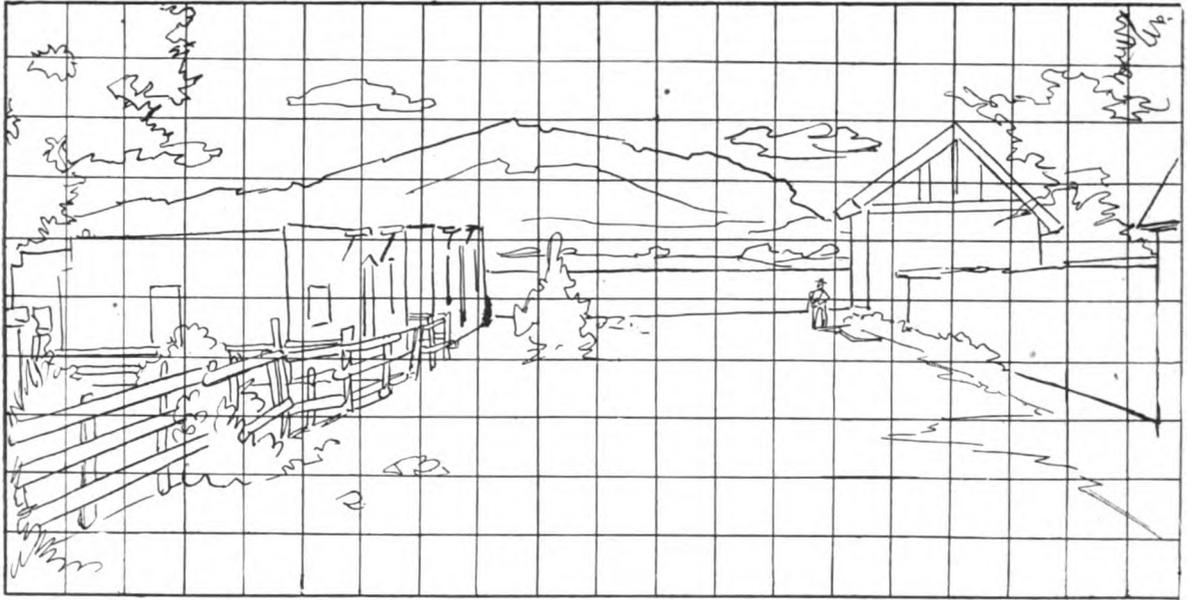
The station point is that particular place where you are standing, or sitting, as you choose, in making your sketch.

If you are standing, the horizon line will be higher; if seated, it will be lower in ratio to the same scene. It is an imaginary line horizontally crossing your eyes.

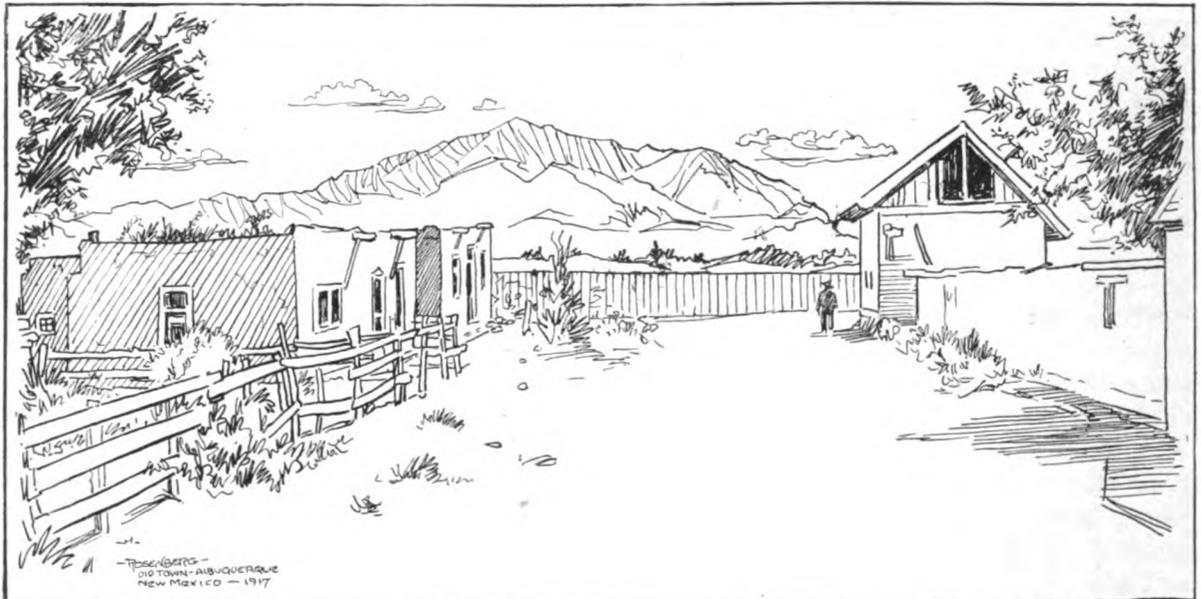
For example, if your station point were on a mountain top the valley would



This drawing illustrates the fact that it is possible to have more than one vanishing point in a picture, as shown by the block of wood lying on the track. At the left is seen the method of finding the position of successive objects in perspective.



Blocking-in method (lines visualized) applied to landscapes for the purpose of obtaining perspective—and



The completed picture.

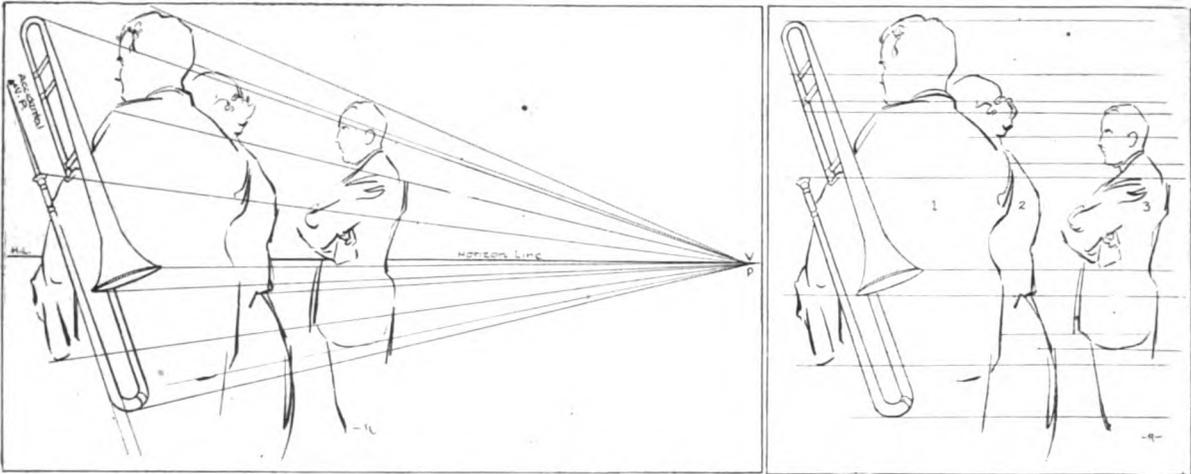
be below your horizon line. The parallel perspective lines therefrom would trend upwards.

If, on the other hand, your station point were in the valley at the base of this mountain, the parallel lines as you look to sketch this mountain scene would extend downward.

A rule in perspective is that perpendicular lines must remain so—poles, edges of buildings, boxes, etc.

Assuming that your station point is close to the perpendicular corner line of a house, your vanishing point will be very close if you included the entire roof and the base line of the building.

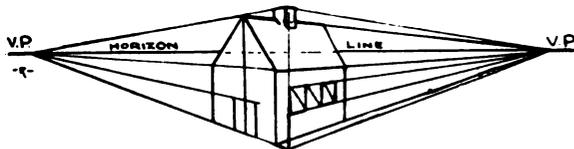
You would observe how greatly your lines would be slanted. If you stood a block away and sketched the same house, you would get the result seen in the sketch of the station at Grand Rapids—the vanishing point would be farther away.



Showing perspective of standing figures obtained by two different methods. Note the accidental vanishing point of the trombone.

To find the slant of a roof, or any parallel line, a simple method is to hold a pencil across your vision, parallel with the slant of the object. This will give you the slant for the drawing of that line.

Your arm, fully extended (though not quite necessary), will always give you the



A simple way of finding the perspective of the angles of a building.

same measuring distance for other parallel lines.

In sketching two sides of a house from your station point you will have two vanishing points, one for each side of the house.

Your vision will take in the view to the right and the left at a right angle—45 degrees.

The point outside your eyes on the horizon line will be equally distant from the vanishing point at the right and left of this point.

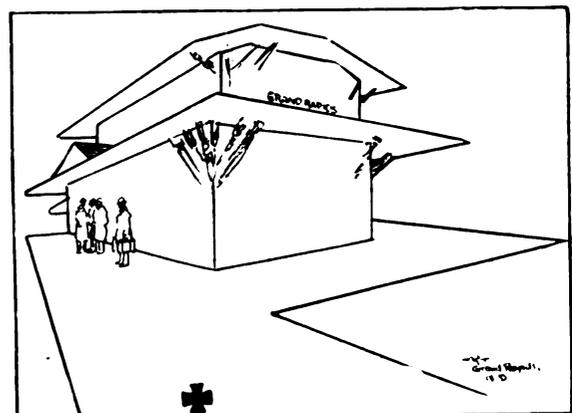
This rule locates the second vanishing point easily and accurately. After having found the one vanishing point you place your triangle on the line of your horizon line on the pad, one point touching the vanishing point, already located, the center point touching the station point.

The other point of the triangle will be touching the spot of the second vanishing point.

To find the pitch of a barn roof, place perpendicular lines of the barn and find the fore-pitch of the roof.

Draw a line from this base-point across to the vanishing point on the horizon line. This will locate the base of the opposite roof, since it will meet on this perspective line. The top point of the roof is located by holding the pencil across the vision in position with the diagonal roof line.

The method to be followed is the same as that involved in locating objects equally apart in perspective, such as a row of houses, lamp posts, or telegraph poles. This is an easy matter if you use the following method:



Station at Grand Rapids, North Dakota. (See text for explanation of perspective lines.)

Draw your nearest pole. Then find your vanishing point on the horizontal line, by the "pencil before the vision" method.

Next locate your second pole.

Then draw a line from the middle of the first pole to the vanishing point by measuring with your pencil. Draw a line from the base of the pole, diagonally across Pole 2, crossing it where the middle line crosses Pole 2, meeting the diagonal lines on the top perspective line. This locates the top of Pole 3.

To locate Pole 4, start another line similarly from the base of Pole 2 across the center of Pole 3, thereby touching the top of Pole 4. To locate the other poles continue this same plan.

This is the recognized method of finding perspective, and for drawing objects such as poles and regular rows of objects, it is excellent. At the same time, a plan worked out by myself is simpler, and often better adapted in every way to existing conditions.

You will find in the accompanying plates several examples of my method, which is to compare, on the same horizontal line, each point in a scene with a corresponding point, and locating it in its perpendicular position in relation thereto.

I start out with the nearest large object—let us say the nearest man, for it is the method I employ in sketching people. I draw the head in block detail—locating the eyes, nose, mouth, ear and hair line.

The object and man next to this "key head" I put in place by comparing the location of the top of this head and the point of the chin, as these points touch on the same horizontal line with the key head.

This second head I will perpendicularly locate as being perhaps a key head's length away from the key head.

The next head will be located from the head just sketched—and so on.

It is not necessary to locate every head by the key head, for if head No. 2 is correct, which it must be, it makes a good and convenient method for measuring the next head by.

A simple method will locate these horizontal points in relation to one another.

With my drawing pencil extended horizontally across my vision, I see exactly what points are on this horizontal line and place them thus on the sketch pad. One eye is usually kept closed while making observations.

In sketching a group at a table or other gathering, you will not find it so difficult if you will follow the plan shown in the accompanying illustration, together with the key diagram plate.

As in any other scene, visualize your group in proportion, photographically, on your pad to get the size you wish to draw it. Stand off about six feet, at least.

All your preliminary sketching do with a hard pencil. Start with the largest head, which will be the one nearest you. Roughly sketch in this head and a part of the shoulders.

Block in where the eyes and other features will be.

Then sketch the next head to you (No. 2). Measure its size by the key head, No. 1. Where the chin and the top of this head come on a horizontal line with the key head determines the proportion.

Rough in the rest the same way, measuring the next heads by No. 5. Measure perpendicularly in relation to the key head, No. 1. Measure the other heads horizontally and perpendicularly in the same manner.

After having roughly blocked in these heads, start back and work up the details in No. 1, then No. 2, and Nos. 5 and 6, or 3 and 4, and so on—or finish the bottom row, then the far row.

You will find, if you have followed your measurements correctly, that your drawing is in perspective.

If you notice a mistake, do not overlook it; correct it immediately or it may later be a stumbling block, and a bad one.

This manner of getting correct perspective, I compare to building a house—block by block, with a correct mind's eye vision of the completed house always before me as I lay on each stone gradually

finishing to the complete realization point the visioned picture.

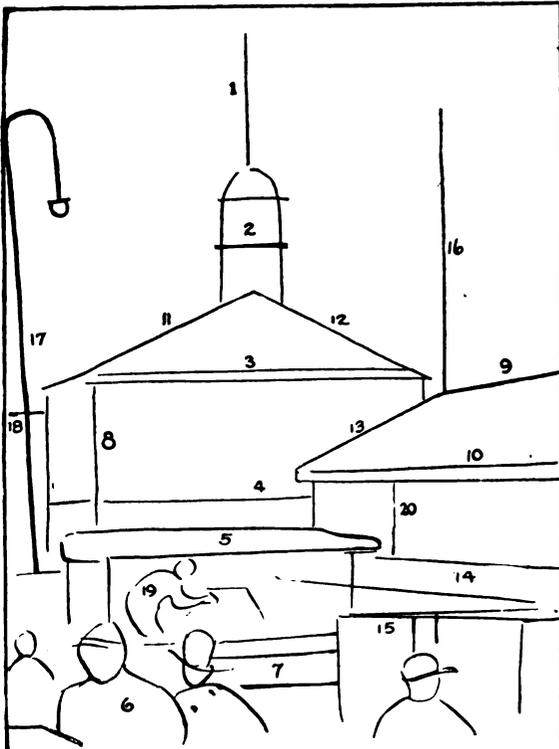
Now you are ready to make a sketch of your own.

Visualize the scene before you—or one drawn from imagination on your pad.

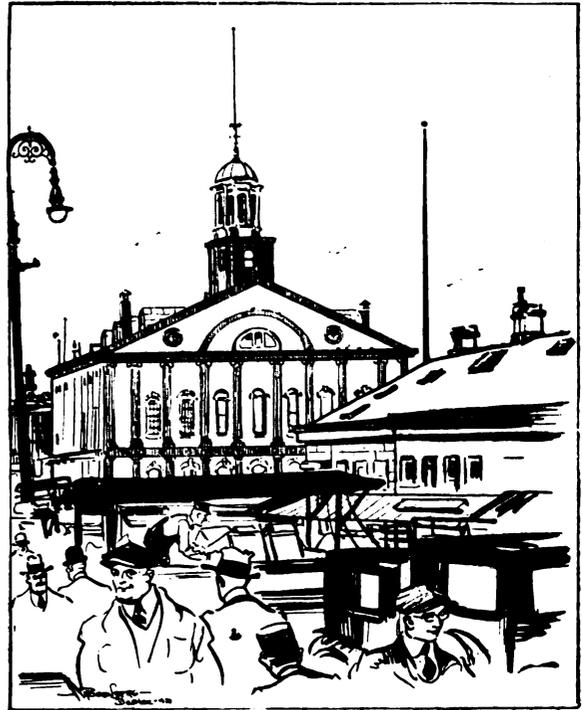
Use the object that looms up in the foreground as a guide to measuring the rest of the scene. Then roughly sketch in your scene on the pad as you photographically see it in your mind.

Also observe each point in relation to the opposite horizontal point, and likewise to perpendicular points, and you will not have a one-sided, out-of-perspective picture. Ability to do this correctly comes with practice, which will train the eye to do this photographically correct.

One or more houses or trees may be out of the line of perspective, and consequently may throw you off. By my comparison method you are meeting each line and point in line with its opposite, and consequently all will be correct in perspective in the end.



Blocking in a view. The figures represent the various steps that should be taken in creating a similar composition.



The Same view—Faneuil Hall—as completed.

Observe the Billy Sunday plates.

At Rodeheaver's side is his famous trombone.

I drew this sketch in the tabernacle, using my method of locating objects in perspective. In the first drawing I show this merely with the major horizontal lines needed for this part of the sketch. The principle, however, is the same as used in the two cuts showing the method for obtaining perspective in scenes.

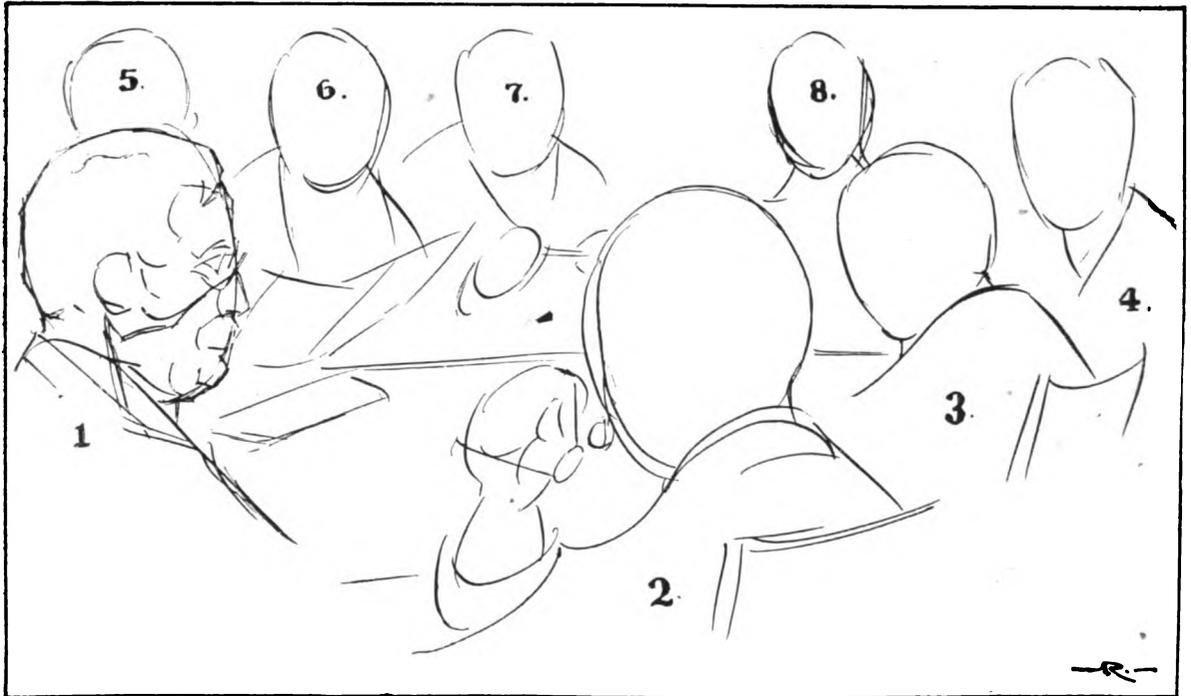
Second cut, the duplicate, shows that my method brings the same results as the standard method of perspective, and more easily.

Note Rodeheaver's trumpet. This is in perspective. Its vanishing point is a case of the "accidental vanishing point." It is not on the horizon line, as you will perceive.

Faneuil Hall

The accompanying sketch of Faneuil Hall, in Boston, shows how a complex arrangement of lines is easily reduced to perspective by this method.

Faneuil Hall is the main feature of this sketch and therefore must be brought out



Blocking in a group of figures for perspective.

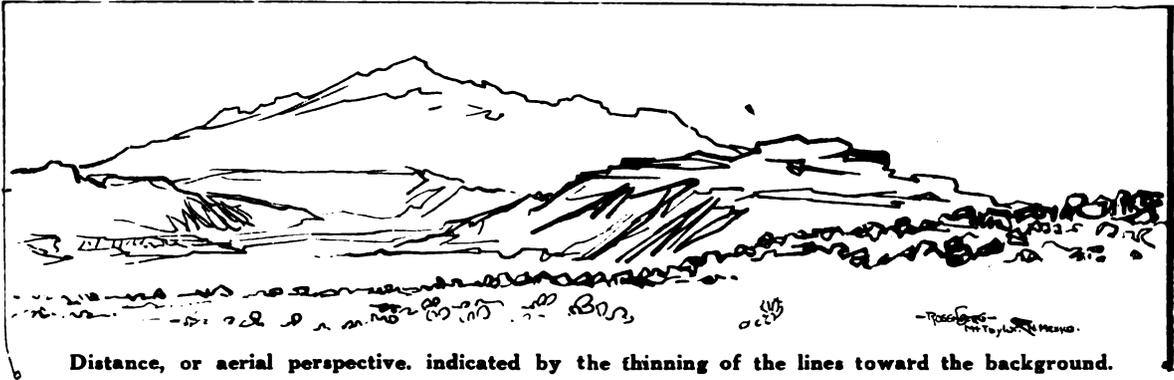


The same group as completed.

to catch the eye first. It is not necessary to paint the entire costume—the surroundings being in a sketch of this kind what clothing is to a portrait.

Therefore start visualizing the main building on the blank paper, determining how large you wish to draw it.

You must figure on a bit of foreground,



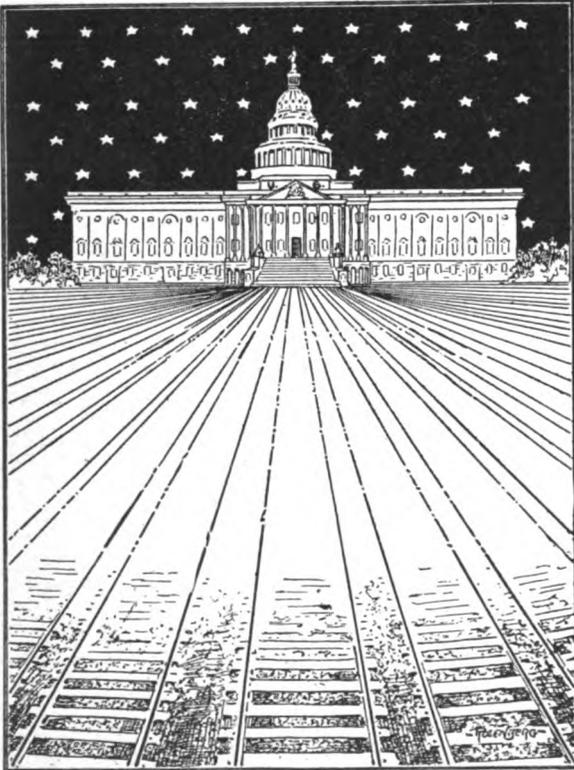
Distance, or aerial perspective. indicated by the thinning of the lines toward the background.

and determine what is needed to set it off, lest it appear to be a mere architectural sketch of a colonial building.

It must have "atmosphere," and this is shown in the surroundings.

The highest point being the flag pole I put in first, next the tower, then the horizontal lines.

A figure or so is added to the foreground to show proportionate distance relativity, as Einstein would have it—and to add



Simple perspective introduced into a cartoon made during the war on the subject of federal rail control. The vertical lines represent railway lines leading to Washington.

a touch of life to the picture. Other perpendicular lines are used to square the composition, and then each part is blocked in.

After this is done, you can readily perceive how easy it will be to add the details.

Always, in glancing at a scene which you are about to sketch, be certain to note how the picture will look in a mass, how and where the main lines of perspective will vanish on the paper. The perspective in my sketch vanished just below No. 18, outside the line.

A building as distant as Faneuil Hall in this sketch would not show all its detail—the individual bricks, each window pane, etc. However, as the windows are not of the modern, two-large-pane variety, but of the colonial design, this fact should be suggested by showing it in one or two windows, as I have done.

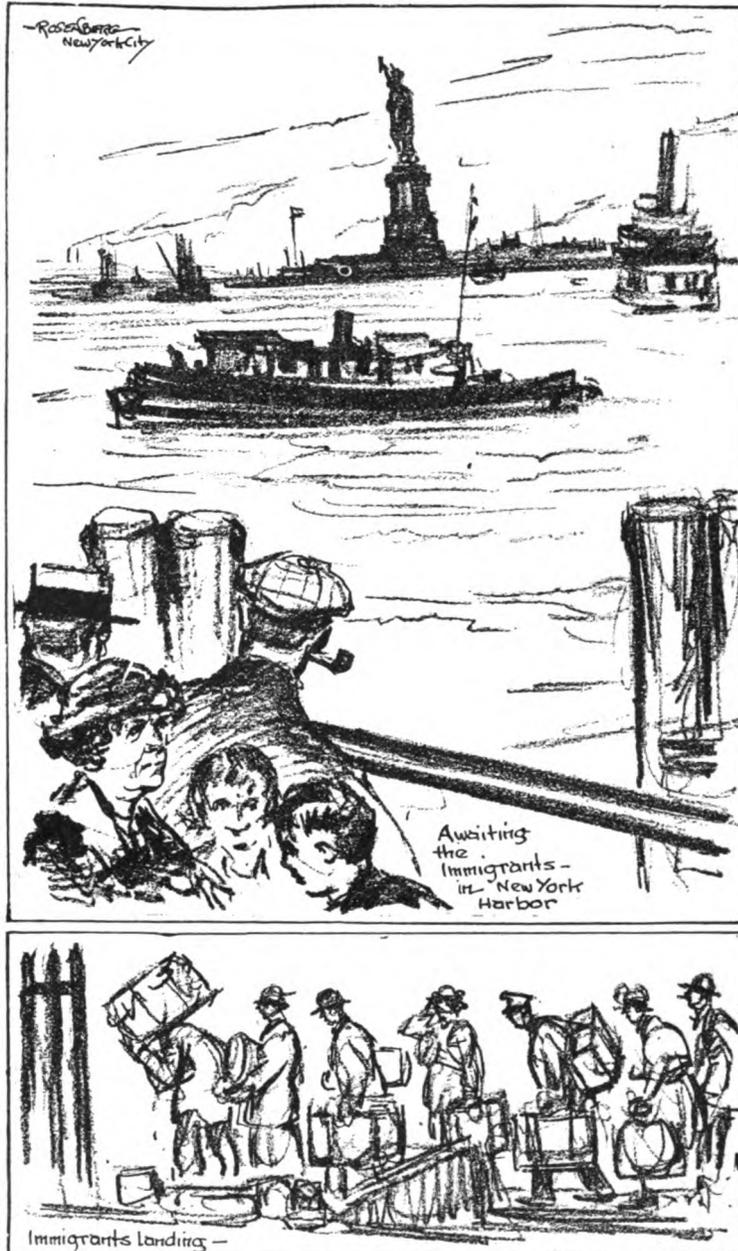
The long brown pillars (ten on each side) I bring out, though merely suggesting at the sides.

There is a touch of black in the foreground and on the autos and express wagon, to aid color distance (aerial perspective), since objects become grayer in proportion as they recede into the background. The people in the foreground are there, as we pointed out above, to add life, and to aid in the perspective. They are not as important as Faneuil Hall, and therefore are not worked up—being scarcely more than suggested.

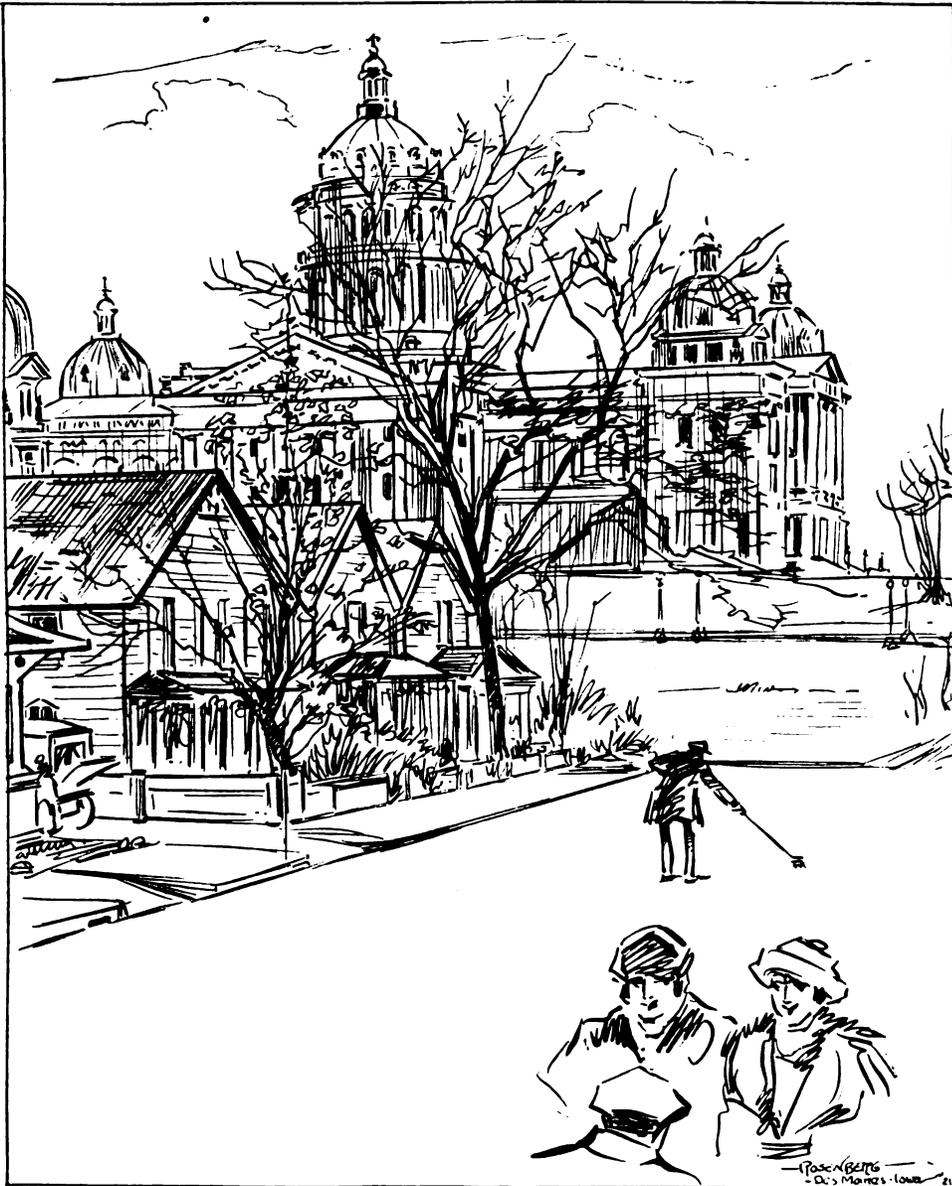
The buildings back of the Hall (to the left), are dark. This accentuates the whiteness of the hall, bringing it out and, by means of this contrast, forward.

Note how the angle of perspective runs up from the lower right side to Figure 18. It was a bright day, and therefore no cloud lines appear in the sky. Birds are

shown flying about—being hardly more than suggested, since their purpose is merely to add a feeling of sky and airy vastness to the picture.



A study in harbor perspective from the Battery, New York.



State Capitol Building at Des Moines, Iowa.

LESSON 20

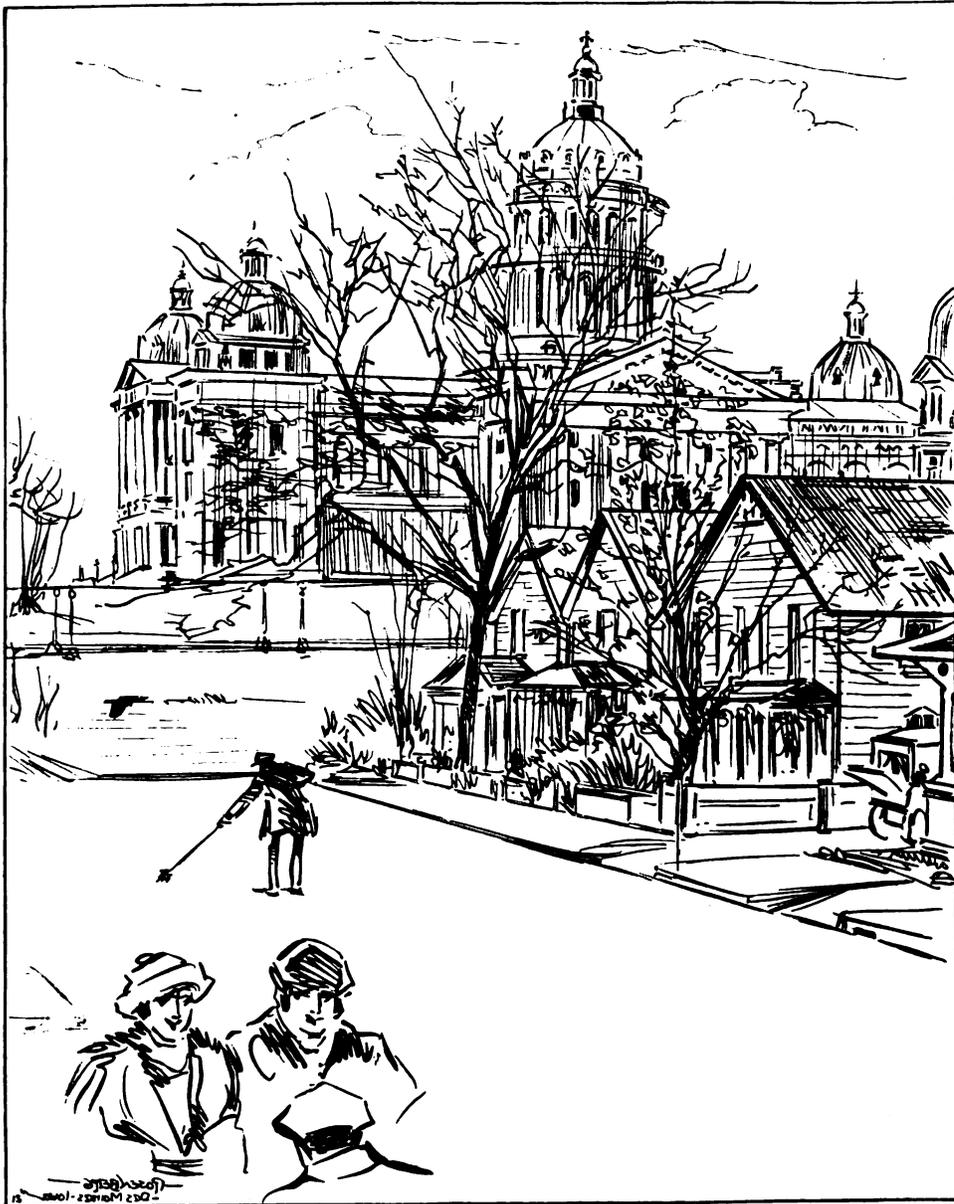
VISUAL ERROR IN COMPOSITION

How to Test a Drawing

THERE are certain tricks of optical illusion and visual detraction which he artist must note in drawing a scene, if he would avoid a disturbing illusory element appearing in his drawing. A good exam-

ple is the above sketch of the Capitol of Iowa, at Des Moines.

The eye is trained to reading from left to right; due to this cultivated inclination in observing a drawing your eye uncon-



The reverse of cut on page 76, showing correction of visual error.

sciously follows over the picture as you would read it. Thus, the above sketch loses somewhat in value, in that, owing to the composition, the eye wanders off the picture, to the right, there being nothing to hold the eye thereon. Now note, if the composition of the scene were reversed, as shown by the reversed plate, the result is better.

However, this view was more interesting than any other view that would have avoided that optic error (of composition) and therefore, considering all circum-

stances, was preferred. In a similar case it is then up to the artist to so fill out the composition (the space in the right hand corner) that the eye will be attracted, interested and kept on the page. This can be accomplished very well by adding several figures, people or objects that will tend to balance the sketch, and add to the local color. Or by placing a tone completely over the erstwhile blank street.

A sketch laid out as this can be used for a poster or commercial drawing. The space in the right corner to hold the poster

lettering or the ad reading matter. In the case of the ad reading matter, the text should best be boxed in with a design.

To accomplish a reversal of drawing, as with this sketch, the engraver simply reproduces it so—a mere matter of turning the film. Incidentally a sketch thus reversed should be carefully, and correctly drawn or the errors therein, otherwise unnoticed, will be very readily perceived.

Therefore, before reversing such a sketch—or any other drawing, and especially a portrait—test it with a mirror. The mirror reverses the drawing and thus you spot the mistakes and correct them. Incidentally this test is well to make in any case in which you feel that your drawing is a bit off and you do not know, for certain, just where or what the trouble is, and how to correct it.

LESSON 21

AERIAL PERSPECTIVE

How to Put Objects in Their Proper Relative Distance

HALF close your eyes and gaze out of your window at the scene before you. You will find that the objects and ground before you are of darker tone than the objects in the far distance, though you may know for certain that the pole in the distance is ebony black and that fence in the foreground is but a dark muddy grey.

This somewhat tricky matter of tone is called aerial perspective, in drawing, and by this play of tones you can achieve distance in your drawings, without the aid of perspective lines to suggest that distance.

Remember always, that objects in the foreground are of a stronger, darker tone than similar objects that are in perspective thereto.

This fact seems a paradox when one uses a black background and, leaving the foreground white achieves the same aerial (color) perspective result.

However, in this case the white is so placed as to be the stronger tone by the

contrast and thus again you find that the foreground is ever stronger in tone than the background.

The sketch of Mt. Taylor (page 74), the highest mountain in New Mexico, was drawn in two minutes from the train window.

Note how distance is achieved in this drawing. The mountain was a distance of fully two miles away.

The lay of the land in the foreground is drawn with heavy lines. Also a few objects—the cactus—are plainly suggested. These plants and other desert fauna are lost in the distance, and, therefore, not shown.

The next promontory in the lay of the land is defined with a line comparatively thinner.

The mountain's outline is delineated with a line yet thinner.

Details of the mountain are lost, in keeping comparison with the foreground.



Example of composition in a single group of figures.

LESSON 22

COMPOSITION

Arrangement of the Details

THE newspaper artist should understand the foundation principles of composition—the thoughtful arrangement and grouping of the various elements of a picture in such a manner as to give the drawing a feeling of unity of structure, purpose and design, lines, masses, and colors so placed as to support the main figure or object and at the same time to give the picture balance.

Take the accompanying plate, for example—the drawings were made on various news assignments: one at a seminary graduation, another at the deathbed of a youthful suicide, the others at a race track,

a meeting of city council, a library desk and Red Cross headquarters.

In addition to these small compositions larger portrait sketches were made to go with the original layout in each case.

To begin with, color and tones figure prominently in more finished compositions. Perspective also is an important factor.

In the first composition, upper left hand corner, note how the heads, which are the subject and center of interest in the composition, are grouped.

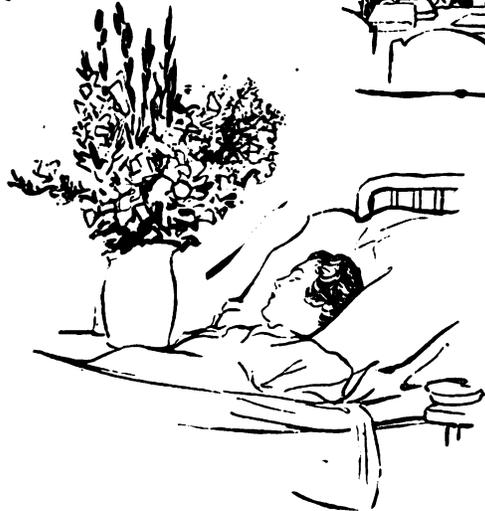
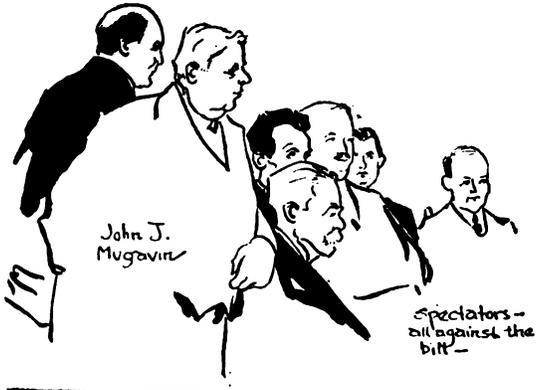
The view of this group was drawn at this angle because it offered a better com-

position than a direct front view would do.

Back views should be avoided, particularly on such assignments.

Note how the dabs of blank make the composition stand out and catch the eye

The other top picture, of councilmen, is another view with similar points. In that of the two women glancing over the form sheets (fall garments of a past season—how styles do change!) note the posi-



A group of small sketches illustrating the value of arrangement for composition effects.

and carry it to the center of interest, the heads.

The rest of the detail of the bodies in a work of this kind is not necessary.

The white spaces are filled by placing the lettering so as to aid composition, rather than by merely putting it at the bottom of the drawing.

tions of their heads, hands, bodies and feet. Different color composition—in the head-dress and garments—adds variety.

Again, always choose the view that will make the best composition. This will explain the almost complete back view of the lady on the left.

If you cannot avoid drawing a back

view—and sometimes it is well to show one or more—try at least to get a semi-profile view of the subject's face.

Of the two women, note that the subject to the left is closer in vision, thus giving you a problem in perspective that is solved by noting where the top of the head and toes of the subject in perspective touch on a horizontal line with the figure of the foreground subject, keeping the rest in proportion.

Also note the gentleman and three ladies on the grandstand steps. Of this group you will readily note that the stout, black-stockinged middle one is the central figure and the center of interest. However, she is not necessarily in the center of the picture. Details and the body of the first woman (left) are missing, though apparently not missed. Putting all this in would have crowded the composition, and confused and somewhat hidden the point.

The scene in the Red Cross office shows a woman recording the misfortunes of ex-service men preliminary to granting them aid.

Note how the posters are grouped into the picture to aid composition, how the dabs of black and other tones help to hold the group together. Otherwise the women would seem to belong to separate, little compositions.

The library picture, below, is an interesting back-view pose, permitting a mortise that allows type to be carried into the unused square space of the picture without destroying the composition.

Perspective figures conspicuously in this composition.

Here again the eye is carried to the main subject (the men) by color rightly placed.

The perpendicular side of the table, being a solid black, aids in bringing it more into the foreground than the man seated. His suit is grayer in tone, causing him to recede.

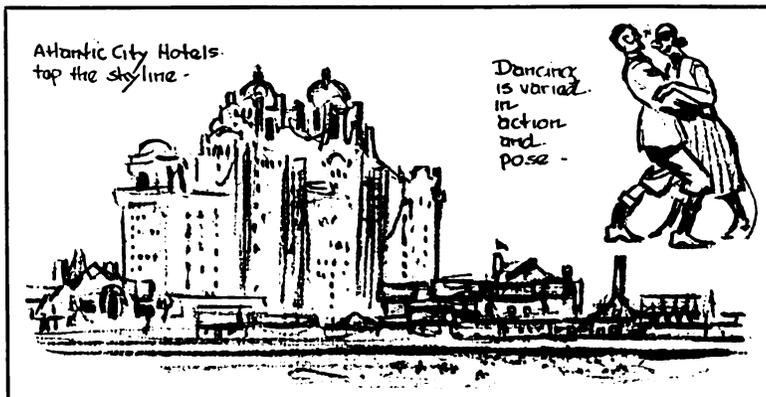
In the graduation picture the president, addressing the graduates, was the most important figure of the group, and therefore, with the aid of color, I have centered him in the composition.

Perspective is important also in this picture. In placing the men, for example—smaller at the back end than in the foreground—I kept them in proper perspective.

Note how the rostrum is worked up—the books and electric light thereon, and flowers, to keep the composition properly grouped. Otherwise it would appear to the eye as one picture of a man talking and a separate picture of a group of men. In fact, if the head of the man in the distance, midway between the graduates, were eliminated, as the picture stands now, it would give the impression of a third group. The position of the lines forming the head is what holds the graduates together.

The last composition is that of a suicide.

Note how the flowers and the subject are so handled that the woman retains the interest center of the composition—as also the darkened hair against the white background of the pillow.



Composition of buildings along the Board Walk, Atlantic City.

DRAWING OUTDOOR OBJECTS

Water, Rock and Clouds

A KNOWLEDGE of the simpler technical principles involved in drawing clouds, water, and other natural features of the outdoors, is as essential to the newspaper artist as it is to the painter, in order to give naturalness to his pictures.

In drawing rocks, for example, one must be careful lest his lines tend to suggest either a wooden or a metallic formation.

In order to avoid a wooden effect, it is well not to use cross-hatching, except where a very dark shadow is to be shown. The straight and more or less vertical line is perhaps easiest and best for suggesting tone line. The top ends of these lines may be shown heavier, breaking off at the bottom ends in disappearing dots. The line may be well shown slightly diagonal and varied to suggest change in the rock formation. These lines should follow the trend of the rock's surface.

A dot or spatter may be effectively used to suggest shadows and tones. Also a grained paper that will permit the use of crayon is an excellent surface to indicate rock tone and effect.

A sketchy, irregular line should be used to suggest large crag and peak formation in a mountain scene.

In sketching a valley scene from a hill top the perspective trends upward, because the horizon line, which is ever on the level with your eyes, is even with the height you draw from. Thus the winding streams and roadway, housetops, etc., will trend upward in perspective. The hill tops on a higher plane, and the square objects thereon, will send their regular lines downward.

Thus your drawing could have its horizontal center anywhere in the picture, in accord with your composition. That is, if the valley is shown mostly, the horizon line will be correspondingly nearer to the

top of the picture. Should the higher hills be depicted to greater advantage, the horizon line would be lowered accordingly. And in either case all perpendicular lines should remain perpendicular.

The artist working with a pen invariably finds a clear blue sky to be a blank mass. The sky that is partly hidden by clouds presents a better picture for drawing. In this respect clouds are like a beard, or mustache on a man's face—they add character, rendering it more interesting, at least from the standpoint of an artist.

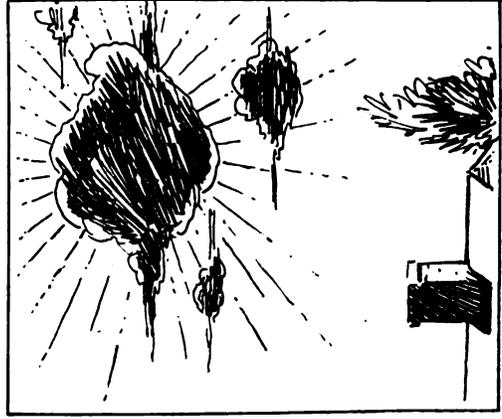
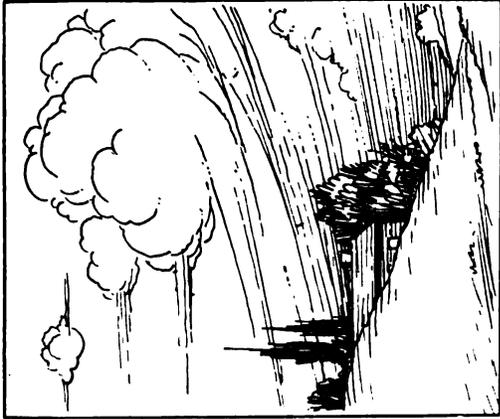
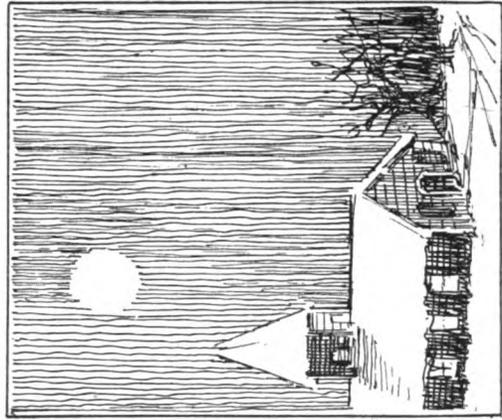
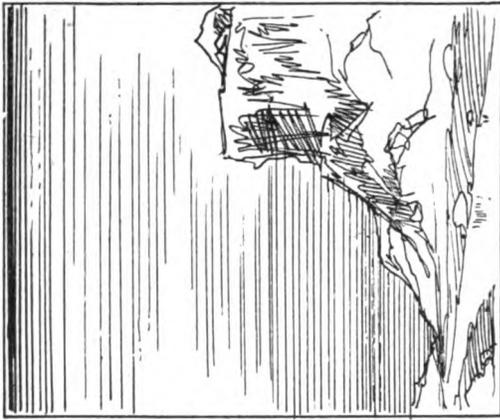
When you observe a bright blue sky on a clear day, you will find, particularly at an open area like an ocean or large lake front, an open field or low mountain scene, that the sky directly overhead seems a lighter blue than the sky in the distance. Toward the horizon line it gradually becomes somewhat darker.

Such a sky can either be represented by leaving it blank, or by putting color into it by means of a few lines near the horizon line. These lines are best drawn straight, or slightly semi-circular, running horizontally across the paper. They need not be of equal length—rather beginning and ending irregularly.

Add a few birds in flight to suggest life and a feeling of vastness to your blank sky.

A cold, gray sky can be shown by drawing straight or slightly rolling lines horizontally across the sky space, in an even tone, or gradually darker toward the top of the paper—the sky overhead. The sun at the period of the year when we have gray skies is then not overhead but instead is shining upon us from an angle. Thus the place of darker tone is shifted.

Another method of showing a cold gray sky, is to draw the lines slightly wavy, perpendicularly down the sky-space of

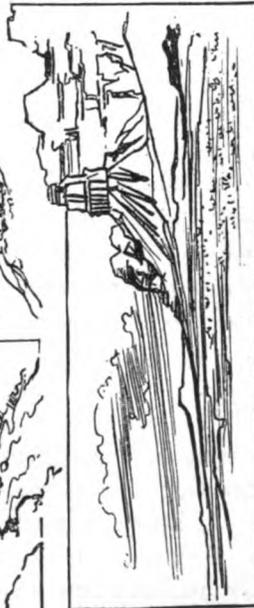


The valley thick blossomed
like a rose-

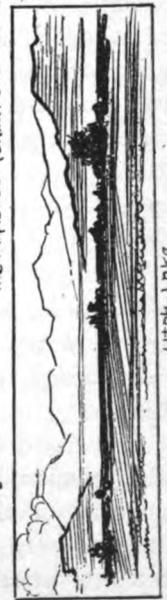
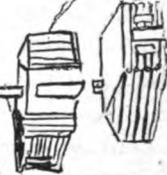


Castle Rock.

Storm clouds
rolling over the
Bad Lands

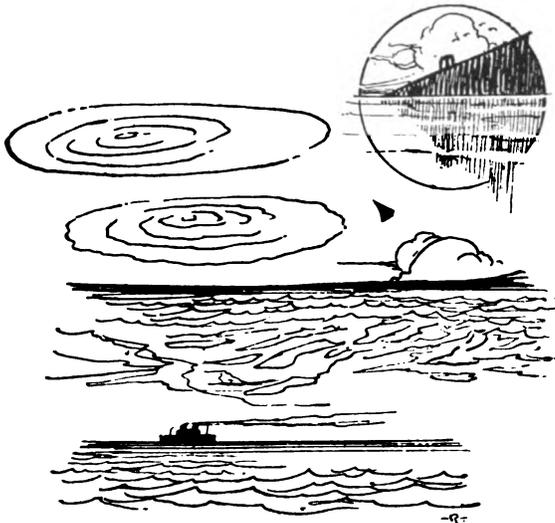


The Temple Rock formations - Bad Lands



Utah Lake

Simple methods of representing clouds, rocks, and moonlight for sketching purposes.



Studies in clouds, water, and reflections.

your paper. This perpendicular-line method is also the one preferred in depicting a moon-lit sky. Here again the sky is darker in the distance, lending a feeling of greater depth to the scene. But in a decorative illustration this gradual darkening towards the horizon is not necessary, in fact it is preferable to make the tone fairly even.

Another method, one easily handled in drawing a dark sky at night, is to make it solid black. Put the stars in with brush-touches of Chinese white, at random. Or in blackening the sky allow specks of white to remain, suggesting stars.

There is rarely a clear blue sky that has not a wisp of fair-weather clouds strung along the horizon line, or floating there. This can be suggested by a single graceful line half-circling along the length of and near the horizon line.

Clouds

Clouds can be formed in many ways, for there are many varieties. The best for decorative design is the storm cloud, or "cumulus."

Draw this cloud with an irregular, piled-up mass of circles, like bubbles, minus the lower portion of the circle, or not quite completely showing that part. You may add also a few lines darting out somewhat horizontally from the side of the cloud

banks or beneath the circle formations at the base.

Lines may be drawn across the sky, either beneath or above, though preferably beneath the rolling cloud banks, to act as a tapering medium with the vanishing base of the large cloud banks.

These lines can be made to form horizontal or diagonal, rugged stratta of clouds, adrift from the major formation.

Now, to suggest a cloud with a silver lining: draw a cloud of large formation, preferably the decorative cumulus. It is the reflection of the sun behind the cloud that gives it the silver lining.

The cloud proper, except for the thin rim around the edge, is toned darker, since this side is in shadow, and only the edge of the vapory mass—the lining—is light.

Then draw rays, darting irregularly from the top and sides of the clouds, as also from the lower side, if the cloud is floating high in the open sky.

These rays can be suggested by dashing an ordinary pen line out here and there, as you would the spokes of a wheel, though not with the same regularity. Also break these lines at the edges. This makes them seem to vanish.

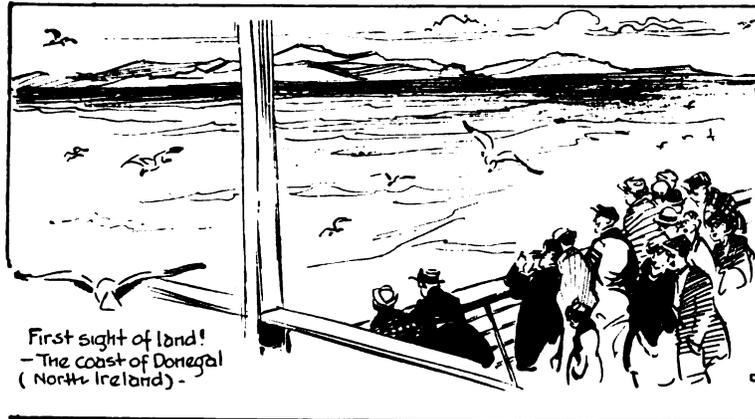
To give the effect of a dark mass of storm clouds, draw the contour (outlines) of the major clouds, with large irregularly outlined circles.

Tone these clouds dark gray, or black. Brighten the tones near the clouds' edges, especially where the sky is visible, for there the cloud is lighter in tone, usually due to the sun's reflection.

The middle, the sides, and the top of the formation may catch a few light spots, here and there a tone or so lighter than the surrounding points.

These random touches, or "high spots," relieve the appearance of flatness in a dark bank of clouds.

The desert cloud is more of the streaked type—fiery appearing, reddish, suggestive of heat. If the sky is completely obscured by a coat of gray clouds, this condition can be shown by drawing a tone with lines running horizontally or perpendicularly—



First sight of land!
—The coast of Donegal
(North Ireland)—



Inistrahull—where the submarines
wrought havoc—



Fishing vessels in the
mouth of Mersey River

—Rosenberg—
Liverpool

The
skyline and floating
docks of Liverpool—



Sky and water.

the former are best—across the sky-section of the picture. These lines can be made heavy for a dark coat of clouds, thinner for a light one.

These lines can be drawn either straight or a bit wavy. The wavy lines offer better opportunity for suggesting variations in cloud formation, by a more pronounced undulation here and there.

Water

Water is a difficult subject for the beginner to draw, since it has many forms which have to be rendered on paper.

Raindrops are shaped like inverted exclamation marks, rounded at their broad base.

When a shower is to be shown a broken

series of irregular lines slanting usually towards the lower left corner, will suggest rain. The wind affects the slant of falling water, and should the scene be one wherein a strong wind is to be suggested, the lines may be made almost horizontal.

Methods of drawing bodies of water vary according to their location and turbulence. Where lakes are surrounded completely by mountains, the water is usually clear and placid. Such a body of water should reflect, clearly, its surroundings, like a mirror.

To suggest this, draw the reflection of the mountain (how much of it would depend upon your view) and the slope of the mountain.

With a brush stroke or two of Chinese

white, dash along with an irregular sweep, over what you would feel to be the surface of the lake.

Thus you obliterate (in the reproduction it shows best) a portion of the reflection that would appear naturally in the scene, and produce an effect of a streak of light across a placid or disturbed part of the water's surface.

It is well to draw your reflection with all lines running directly downward.

Avoid outlining objects in the reflection.

The downward lines also suggest depth, and crossing over it with Chinese white does not tend to disturb this general effect of the lines.

Reflections in the water are usually lighter than the original object.

Disturbed river waters, flowing swiftly, are shown by irregular, wavy lines running in the direction of and suggesting the current. Do not use too many; a few here and there will do.

It is not well to make these lines heavy and coarse; having them somewhat varied and broken will give a better effect.

A large inland sea or an ocean body can be handled with a mixture of crayon and brush, in addition to the pen.

Hold the pencil, pen or brush far back and sketch in the action lines representing the waves, using a swinging arm movement rather than the fingers.

The water crests — the waves — are shown as irregular in shape, like rows of small "i's."

For a comic-cartoon suggestion of waves I often use merely a series of lines similar to connected groups of "i's."

Dropping a stone into a placid pool of water will cause a circular wave to ripple over the surface. Emanating from the point where the stone entered the pond, the wave becomes broader and broader and the waves following it—usually there appear many—do likewise on a graduated, smaller scale.

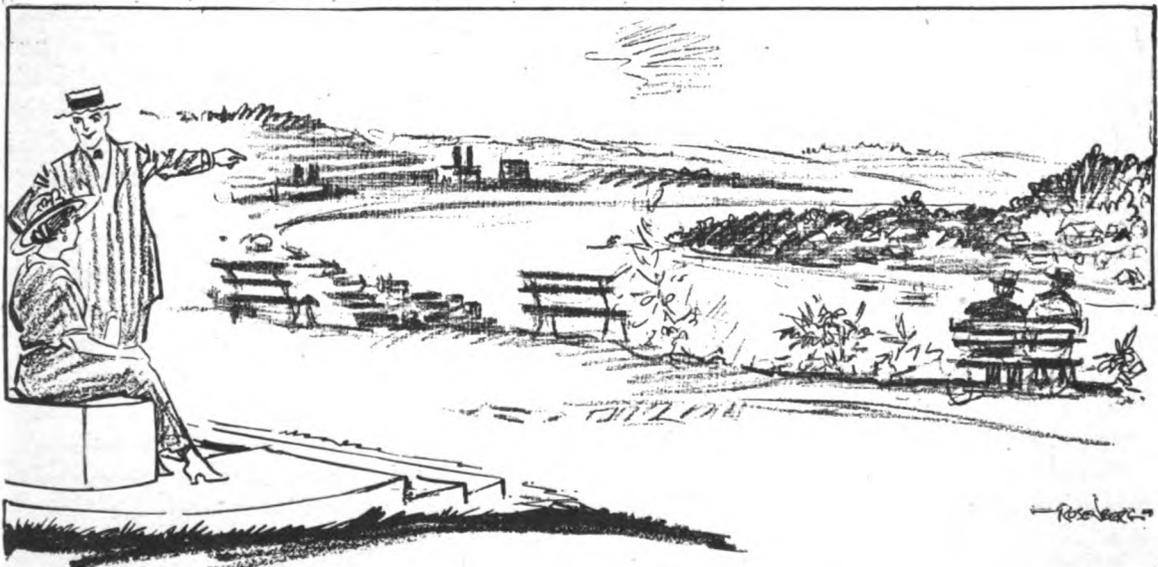
If the water's surface normally is a bit rough, the lines of this circle will be comparatively irregular, suggesting the action, also of the usually rough surface.

Suds and foam are suggested by the rounded, irregularly heaped globules, the lower parts of the circles not being visible.

Foam and tide-water formations are shown by drawing irregular balloon and sausage-shaped circles in the foreground, with the ocean wave in the background suggested by irregular disconnected "i"-shaped lines.

Lights and other objects reflected in a swift-flowing, irregular-surfaced stream, are suggested by a squirmy line, or a series thereof, running downward, directly under the object of the reflection.

Short waves and long waves are shown



A view of the Ohio River.

by the modulations in the sweep of the line.

To draw a long wave, swing the pencil, holding it rather high up over the paper. For the short waves the pencil can be held nearer to the point.

When the sky is clear, or perhaps white, or a great light streak completely reflects or covers the surface of a still body of water, it is not necessary to show lines. Merely leave a blank white space to suggest the body of water.

LESSON 24

COLOR AND DESIGN VALUES

Interest Gained by Spotting

KNOWLEDGE of a variety of designs is an important aid to putting color into your pictures—color that will be more than repetition of lines and masses.

A simple way of learning a variety of designs is to study and draw the designs which you will find imprinted on the material of women's frocks which you see at home and on the street—the gingham, the plaids, the percales, the silks—not to mention the opportunities for study which wall paper and carpets will offer.

Also study furniture, pottery and wrought iron construction for interesting designs. You will thus glean sufficient knowledge to meet your needs at first, and from this you can develop your own designs, which will be an interesting task.

Especially will it delight you to note the effect of designs in your cartoons, and even in layouts. In the accompanying bathing-beach layouts, dots, circles, stripes, black and white bands, white lines over the black surface on the dress of the bobbed haired miss, and yet other forms, are used. The white lines were drawn with a non-flexible pen and white ink. A thin brush with Chinese white also can be used. The pen, however, is best. The black surface must be absolutely dry when the white is applied. This is a better method in every way than that of filling in the many black areas and leaving white line spaces.

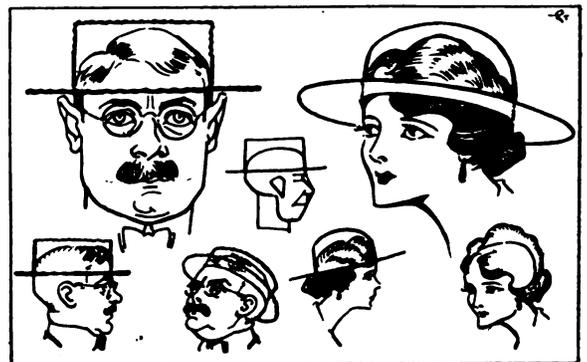
Several time-saving methods can be resorted to in drawing designs. If you have

two or more similar designs to make of equal size, you can trace the original design, and with the aid of the tracing and carbon paper imprint an exact duplicate wherever desired. A pantograph can be used for this purpose.

To reverse a design the original can be placed against a window pane facing the sun. This enables you to see the design on the other side and trace it in reverse.

In sketching costumes, designs and drapes are most essential and should be accentuated. First lay out the drape of the costume, and then put the designs therein—not all of them, necessarily, but enough to suggest the designs in the original.

To draw designs into a costume it is best and easiest to sketch out the entire design. For example, if the design is of the serpent on a Chinese waistcoat, lay out the general size and shape of the space which it occupies. This requires but a



The hat as it fits over the head.



An interesting use of varied design in a bathing beach layout.

few seconds. Afterwards work up the design. By this method you will be able easily to keep within the bounds and proportion of the design as it appears on the subject. In working up the design, always do the larger mass first, then put in the details.

Hats

To begin with, familiarize yourself with the shape of the skull and normal head. Note how the features and hair form over the skull. You will then understand that as the hat fits snugly over the head the

crown band must be shaped to conform with the contour of the pictured head, plus the coiffure. Thus it will appear to fit correctly.

Now, in order to draw the picture rapidly and with few lines, first outline the general shape of the hat in the manner shown in Figure 1 of the enclosed layout. This outline is the shape of the finished product—Figure 3.

Next make notes where the trimmings are located, as shown in Figure 2. After this it will be a simple matter to draw in the complete hat.



The engraver, beside one of the chemical baths.

LESSON 25

ENGRAVING PROCESSES

Halftones and Zinc Etchings

A STUDY of the processes of engraving will be of much value to the student, since it teaches one the extent and limitations of the engraver's art in relation to the reproduction of his drawings.

To begin with, the artist's picture is, let us assume, reproduced to the size of a two-column cut (four inches wide). The original drawing is usually made larger, so that the artist may work more easily and add more detail if he chooses. Also by reduction a pen line loses some of its irregularities and is rendered more pleasing.

In the engraving room the drawing is placed upon an upright board, in front of a large camera which is focused so as to photograph the drawing on the glass plate, and to the size desired—two columns.

Next the film on the glass plate is developed in a fixative solution and intensified in numerous chemical baths, similar to the process of developing an ordinary photograph.

The film is then stripped and placed upon a sensitized smooth sheet of zinc and put in a printing frame before a strong

light. This light affects the chemical in such a manner as to cause the lines reproduced to be immune from the chemicals to which the etching is next treated.

The next treatment is the placing of the zinc in a bath of nitric acid for a short period, and then treated to a dusting with resinous powder known as "dragon's blood."

This is then heated over a flame and bathed further in a biting solution of nitric acid, which eats away the metal that has not been covered with the protecting powder. (The back of the plate has been completely covered therewith.)

After sufficient "biting" the plate is ready to be routed. The routing is done over surfaces that the chemicals have not sufficiently reduced. Thus these mounds, as they appear to be, are routed out and a white empty space appears in the printing where the router has used his implement.

The finishing touches are made by the tooler, who tools out any flaws and spots overlooked by the router, as also small spots, which the router cannot safely approach.

The engraving is next mounted on a type-high base of metal or wood, and is then ready for the composer to set in the type form.

The entire process requires at least forty-five minutes. Generally an hour and a half is consumed in a careful job.

Now certain physical facts govern this process of reproduction. There are two forms of engraving—half-tone and line, or zinc etching. The half-tone is made in cases of photographs and wash or pencil drawings—not, however, greased crayon. The zinc etching process, which is the one described above, will be of more general use to you, and, incidentally, is usually half the price per square inch as the half-tone engraving. Both are reproduced in practically the same manner, excepting that the half-tone is screened to whatever fineness of screen is desired, which is governed by the quality of the paper upon which it is to be printed. "Screen," be it remembered, refers to the number of dots

to the inch which the printing surface of a half-tone presents.

On the average cheaper grade of newspaper stock a fifty-five to sixty-five screen is used. On magazine paper the screen runs upward from ninety to one hundred and thirty-three.

The coarser screen is used on the cheaper paper to avoid the catching of particles of paper between the dots of the screen and smudging of the print.

The finer the screen the more care required in engraving, and thus the greater the cost.

In "line" work, however, the same process is used in making cuts for any grade of paper—the same line drawing can be published in a newspaper or on a fine grade of magazine paper.

The line drawing must be finished in solid black ink—India ink. The pencil marks used in layout of the drawing must be completely erased, lest they photograph and appear in the cut to the detriment of the drawing.

If the lines are gray, due to poor ink, they are apt to be lost in the reproduction, especially if the drawing is reduced to a third of the original size.

Also if the lines are drawn heavily and are too close together, they may run together and reproduce as one heavy line, on a three-fold or greater reduction.

Greased crayon is very treacherous. If the drawing is reduced very much (three or four times) the crayon marks may either run together or be lost on the etching.

You can reproduce the crayon drawing in a half-tone, but it is not preferred.

Make friends with your engraver. You will learn much from him, and quite often he will save you considerable time and bother in the making of layouts.

Ben Day

"Ben Day" is a process used in the engraving department, and is applied by means of a series of designs that fill in certain blank spaces, thus saving the artist much time. The Ben Day process makes

for neatness, as a rule, though it is rather mechanical in effect.

As this is a patented process that is somewhat expensive and requires considerable time to apply, it is not universally found in the newspaper engraving shop, though almost every commercial en-

graving plant has such designs on hand. You can obtain sheets printed with Ben Day designs which you can cut out and paste over places that you desire to have covered by this process. These designs are then reproduced along with the rest of the drawing.

LESSON 26

THE CHALK PLATE METHOD

For the Artist in the Small Town

BEFORE the invention of the photo-engraving process, the newspaper artist and the cartoonist usually used chalk plates. Today the chalk plate is practically a medium of the past. For small-town publications, however, it is often a more serviceable medium than the up-to-date photo-engraving process.

Quite often a small-town paper would like to use a cartoon, but cannot, within press time, send the cartoonist's drawing to the nearest engraving shop (there is seldom an engraving plant in a town of less than 5,000 people), and expect to have the engraving back in time for publication. It is then that the chalk plate proves its value.

Also the chalk plate costs but a small sum, which is always a consideration with the small paper. Often the chalk plate, on account of its cheapness, has been the means of an aspiring cartoonist in a small town actually getting his first work into print. For most home-town papers are always glad to print a picture by local talent, and are willing to go to the slight expense of a chalk plate to publish it. Even in the large cities some newspaper artists use the chalk plate for making their "rush one col." comics.

First of all, prepare the chalk coating for the steel plate (described in later paragraphs), according to the following formula:

Barium sulphate (commercial) 1 qt.
 Eng. precip. chalk _____ 1 qt.
 China clay _____ 1 qt.

Mix together, dry, in a crock or other earthen vessel. Then add about one tablespoonful of silicate of soda, and mix with water to about the consistency of sorghum.

Pour on the plate and allow to settle for ten minutes. Then bake in moderate heat until thoroughly dry. When properly baked the top will curl up in a sort of filmy crust. This must be removed and the plate reduced by scraping to the proper thickness, which is about that of three sheets of manila tagboard.

Then remove the chalk from the edges of the plate to the width of one-eighth of an inch all around, to serve as a shoulder upon which the bars of the casting box, hereafter described, are to rest.

The plate is now ready for the drawing. The drawing is applied to the chalk surface by means of a "graver," which is a small penlike tool with a curved point, made of medium hard steel, and ground to different widths according to the width of line desired. There are about sixteen different sizes of gravers, but four or five will answer the beginner's needs.

You will find it advisable at first to make your drawing on thin paper, and then, with a stylus, trace the line of the drawing on the chalk surface. Then with

a graver you can go over these lines in finishing the plate. With a little more practice, however, you can make your drawing direct on the chalk.

In making the drawing care must be taken to cut through the chalk all the way to the plate, taking care, however, not to cut into the plate.

When the drawing is complete, brush out the excess of chalk from the lines with a camel's hair or other soft brush. This is done in order that the chalk may not be broken off the plate in casting, and also for giving a cleaner and smoother surface to the cast.

We are now ready to make the cast. Usually this work is done by the workmen in the stereotyping room, but occasionally it may be necessary for you to make your own casts. So in order that you may know how to go about it successfully, the following description is given:

First comes the casting box. This may be procured from any dealer in stereotyping equipment or metal.

The boxes are of varied forms, but in ordering one, be careful to state that it is to be used in casting chalk plates, as a special set of bars is usually essential for this work.

Now take the plate with the completed drawing and lay on top of the metal pot to thoroughly heat it, while you are preparing the box for the cast. This is done by pouring a "warmer" of molten lead into it, and allowing to remain until the box is so hot that you can barely hold your hand upon it.

Now take out the warmer, and lay a sheet of tagboard on the bottom of the box, put the plate upon this, and place another sheet from the end of the plate to the top of the box. This sheet is to

guide the metal upon the plate and prevent any of it from going under the plate and warping, which would result in an uneven cast. Now place the bars around the edges of the plate, being careful that they fit snugly at the bottom, place another sheet of tagboard over the bars, and close and lock the box.

The metal should be of a temperature that will brown, but not burn, a sheet of newspaper when dipped into the pot and immediately withdrawn. The temperature of the metal is most important, and particular care must be taken to make this test before the cast is poured.

Now pour the metal into the box and allow a few minutes for it to set. Do not open the box too soon, as this may cause the metal to suddenly contract and ruin the cast.

When the metal is sufficiently cooled, open the box and lift the cast very carefully, so as not to injure the plate, for you may want to make a second cast. Then rout and trim the plate for the press.

The plates may be obtained from the Crown Engraving Plate Company, St. Louis, or, if you prefer to make your own plates, or have them made, you may do so, from sheets of rolled steel cut to proper sizes, which usually are 6 x 8, 8 x 10, 10 x 12, 12 x 20.

The plate should be about one-sixteenth of an inch thick and perfectly smooth—preferably ground on both sides, and blued in heat.

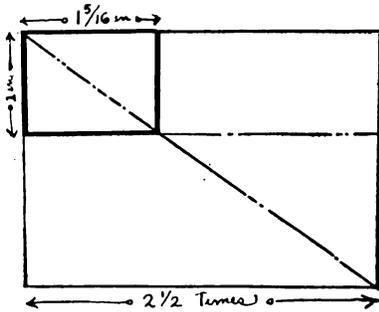
In cleaning the composition from used plates, do so with an old case knife, using a fine sandpaper to remove such particles as can not be gotten off with the knife. It is important that ALL the old composition be removed before new composition is poured on.

MEASUREMENT METHODS

For Size and Shape

A SIMPLE method of measuring a drawing and spacing it in dimensions for reproduction to fit a required space is of the utmost importance to the artist who demands speed. A useful method is as follows:

Let us say your cartoon or sketch is to be three columns wide, and $4\frac{1}{2}$ inches deep. Draw a box at the top left-hand corner of your drawing board or paper (a bit in from the margin) the size of the allotted space. Next draw a diagonal line



Simple means of obtaining size of reduction of drawings.

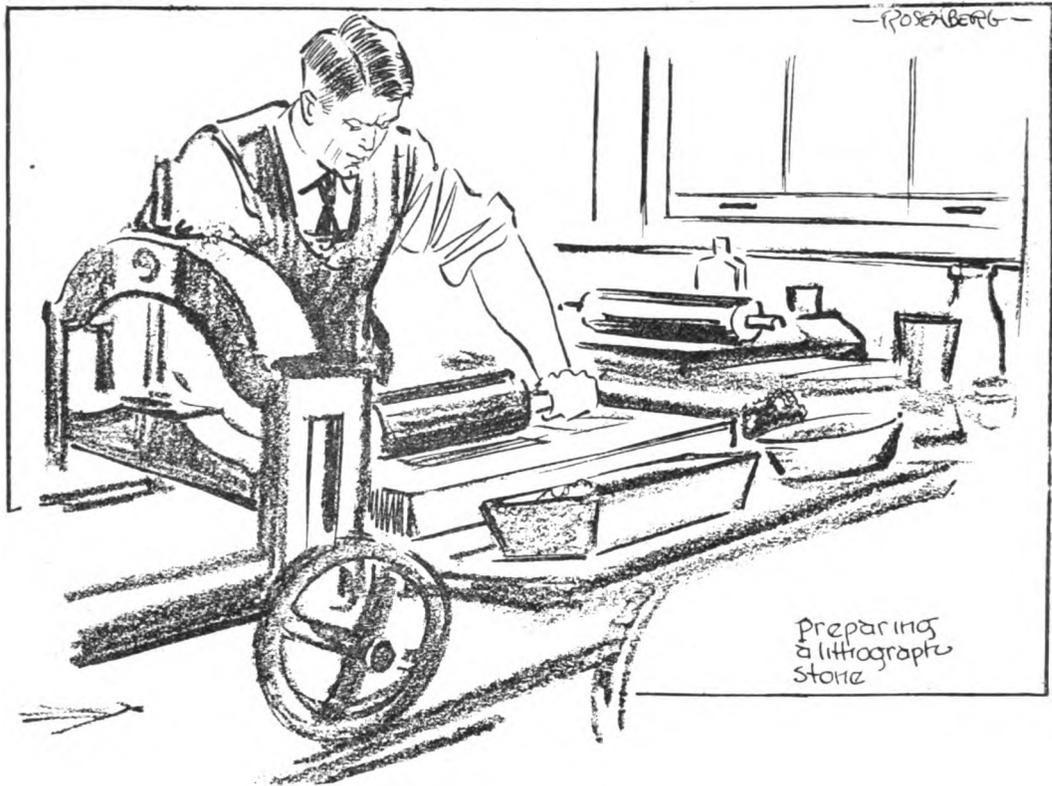
from the upper left-hand corner, straight on through the lower right-hand corner and on some distance beyond.

Now if you desire to make your draw-

ing $2\frac{1}{2}$ times larger (although it is usually best to work on a 2-time basis), multiply the top line of three columns (6 or $6\frac{1}{8}$ inches, to be exact) $2\frac{1}{2}$ times, which will give you fifteen inches across the top. Draw a straight vertical line down from the end, and when it reaches the diagonal line, stop. That will be your exact depth.

For finding the depth which a drawing will have when reduced to a given width, reverse the process. Draw a diagonal line from the upper left-hand corner to the lower right-hand corner. From the vertical line on that side, run a rule horizontally until it strikes the diagonal line at the measure of the width desired—say five inches. Then the distance from the point to the top horizontal line will represent the depth which the picture will have when finished.

In spacing for a layout that requires a one-column "drop" below the lower line of the rest of the picture, be careful not to crowd this center column too much. The best plan is to figure always that a three-column space equals $6\frac{1}{8}$ inches. Allow 21-16 inches at least for both outside column spaces.



LESSON 28

DRAWING FOR LITHOGRAPHS

Essentials for Best Work

IN drawing for a direct contact lithograph reproduction, one fact you must remember is this—only that drawing which is made with a grease crayon substance will reproduce.

You make your drawing as you would any other picture—scene—portrait, etc., using instead of carbon ink a grease crayon or a grease ink.

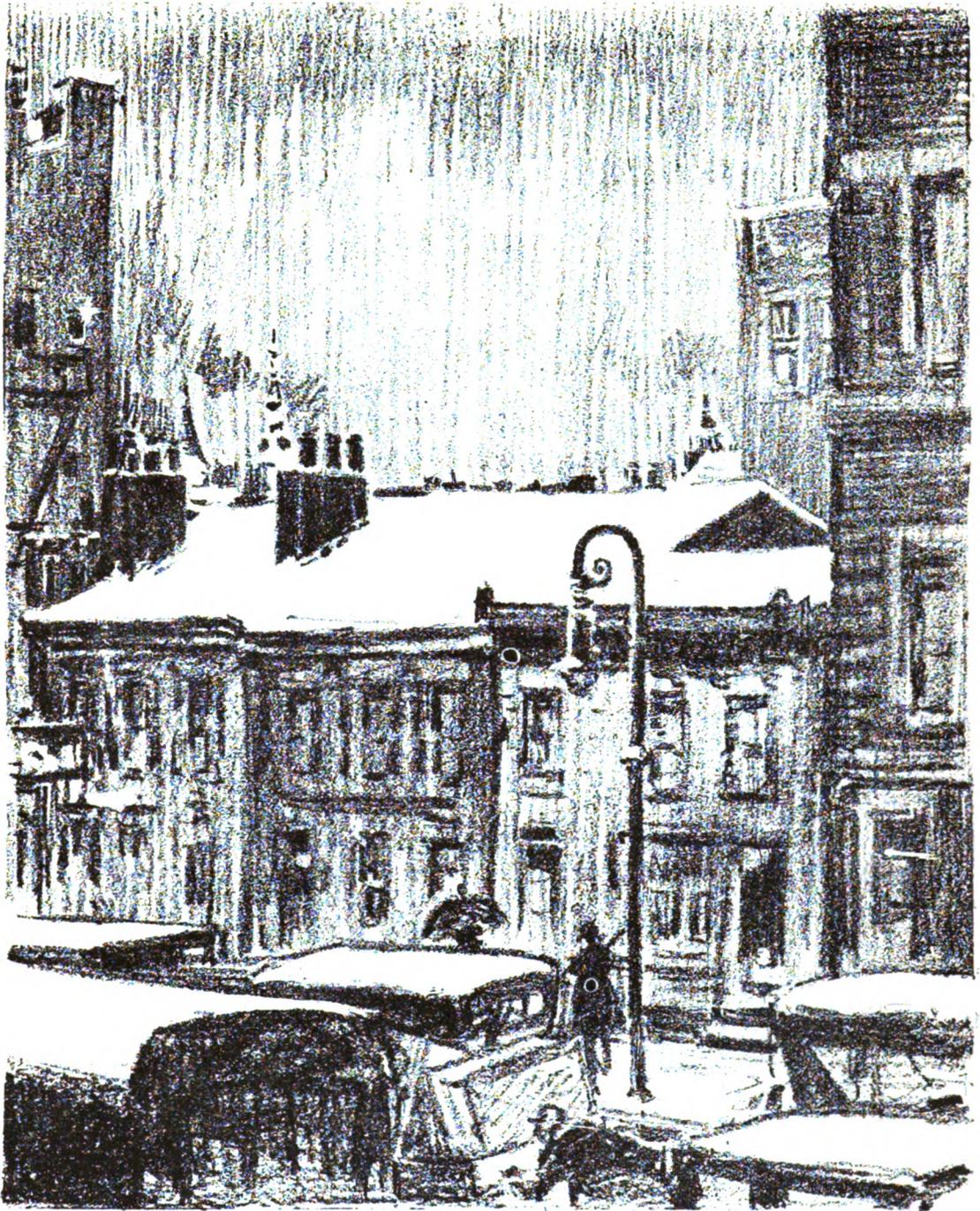
Lithography is a simple process, apparently. It was originated by a German named Senefelder, about the year 1792. It is the most direct means of reproducing a copy of the original drawing, also it is the quickest and the only method of reproduction that reproduces the original drawing completely as it is.

The process is as follows: The artist drawing with grease crayon makes an il-

lustration—any kind (as i. e. the snow scene plate herewith). This drawing is best made on paper with a tooth or grain that will catch the grease best. As you know smooth paper will not take grease well. The drawing finished, is placed upon the hand press—first wetted in a damp book—a batch of moistened papers, which moistness is naturally communicated to the drawing paper by the contact. Thus moistened, the grease is more likely to be softened and also the damp paper will not stick to the stone upon which the impression is left.

A sensitized stone is placed on the base of the press—lithographer's stone. This stone is sensitive to grease impressions—it is also wetted.

The drawing is placed facing the stone



Group of old houses in snow scene sketched by the author and done in lithograph.

and a batch of papers and a proof sheet are placed thereover in the press. The lithographer's work is this—he presses the impression onto the stone a moment, releases the press and slowly removes the drawing from the stone.

An impression exactly like the original

has been left on the stone. This is developed with gum arabic and rubbed up until you see (reversed) on the stone your own drawing as you have made it.

Your drawing however, in this process has lost much of its heavy dark tones of crayon—that is the one distressing disad-

vantage of a lithographic reproduction. Yet not all drawings are ruined thusly. And again, you can retouch the drawing where it needs it.

This same drawing can be used to make another impression, though faded, as it has been left by the taking of the first imprint.

The crayon drawing should not be worked over—retouched—with Chinese white or any other substance that will run when dampened. If you wish to remove crayon lines, etc., scrape or scratch them out with a sharp knife.

The stone after being treated with the solution of gum arabic and nitric acid is used to make the prints—either by hand press or, for large editions, a steam press is used. A lithograph tends to become darker, heavier, with each succeeding print. Therefore, to avoid this and maintain the original tone the stone is treated from time to time.

When through with the printing the stone is laid aside, and if needed again it is bathed with gum arabic to hold the impression well. And if not wanted again, the stone is bathed in a solution of turpentine, which removes the impression thereon. Then the surface is ground and smoothed over by polishing and finishing off with a grain, after which it is ready for the next drawing.

All this mechanical reproduction of the drawing, after the picture leaves the artist's hand is done by a lithographer.

The photographs, oil paintings, pen drawings, etc., are reproduced by the



Autograph sketch of Joseph Pennell. Note how he signs his name in reverse.

photo-litho method. The drawing is photographed and handled similarly as to development as is a zinc half-tone engraving, placing the film print on the stone for reproduction.

Many lithograph artists—Joseph Pennell, the foremost of all, in example, work directly on the stone—drawing reversed.

THE SILVER PRINT

Superiority Over Halftone



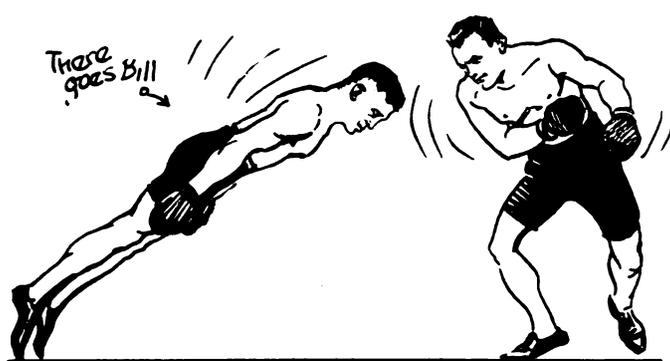
The fighter as a halftone of the photograph would have shown him, and the clear cut picture obtained by the silverprint method.

A GREAT aid to the artist who is unable to attain a satisfactory likeness from a photograph is what is known as the "silverprint." This is a particularly valuable method for the newspaper artist and is much used.

Often a photo is to be used that will not reproduce well—it may have a light brown

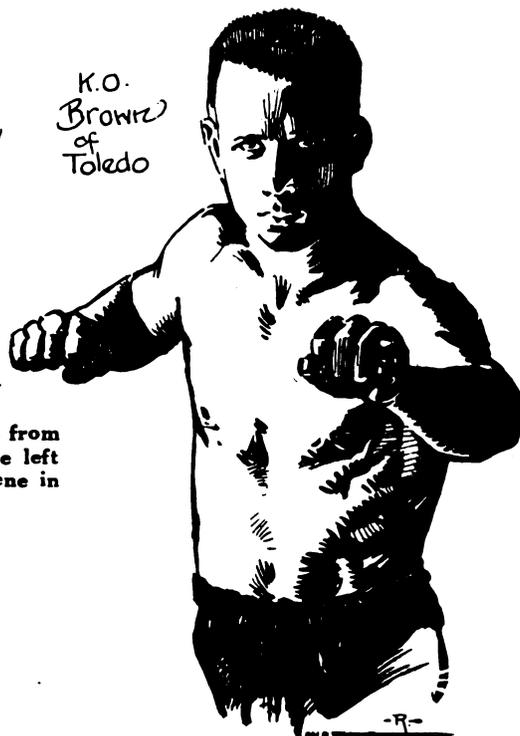
or light blue cast, or be faded. The silverprint is used in these cases.

Also, quite often the sporting editor will wish an athlete shown, with a few small illustrations of his career. You can not draw this sketch from life, as the athlete may be miles away at the time. Therefore you must use the photograph.



Browne put the kibosh on Ryan here several years ago.

To the right in this layout is shown the silverprint made from the original photograph of the fighter. Grouped at the left is an interesting layout of small figures, depicting a scene in the career of the pugilist.



There are several ways of using a photograph in such a condition. First, perhaps, would be to make a free-hand drawing from the photograph.

The second would be to trace over the lines with tracing paper, under which you place a sheet of carbon paper. In going over the lines you thus imprint them on the bristol board.

Another method often used is to draw with the pantograph. This is particularly useful for enlarging or reducing the size of the picture from the original.

Last and best is the silverprint. This is the method used by most of the famous newspaper artists, as well as by many well-known magazine illustrators.

The procedure is as follows: Make a photographic negative from the original photograph of the size you wish to work on. Twice the size of the eventual reproduction is best.

Place this negative on a glass (or the film).

Expose the negative to the light, with the silverprint paper back of the negative as in making an ordinary print. After exposure to the light one minute, remove the sensitized (silverprint) paper to a basin of plain water. Washing over it with the water develops it.

The more you wash it the more it will develop, until it becomes like the original photograph.

Acetic acid is used to fix the print—one

ounce to one ounce of water—dip the print into the mixture and immediately remove it.

Next dry the print, when it is ready to be worked upon. Simply go over the photograph with your pen and ink—or crayon, if you like—this medium, however, I myself do not prefer, since it is not so certain in results as the ink.

After you have finished drawing over the print and the ink is dry, place it in a basin. With a solution of one ounce of cyanide of potassium to thirty-two ounces of water, wash your picture.

The effect of this chemical is to bleach out the silverprint, leaving only the ink you have put upon the paper. The chemical does not affect the ink, and but slightly affects the crayon.

After you have washed the print clear of the photograph and dried it, you can put a line or a touch wherever needed.

Your print will look like, and really is, an ink drawing. This you can trim and paste on the bristol board, placing around it any small illustrations which you may have to add.

Bicarbonate of soda (baking soda) and

of lime are two other chemicals which can be used for bleaching. Baking soda, however, is a much slower medium. Add a handful of it to a glass of water.

The first of the two accompanying cuts shows the original photograph. It is, as you have noticed, a very faint picture. For this reason the sporting editor ordered a silverprint made of it.

The second cut illustrates one method of working up such a drawing. I drew most of the shadow in the same tone, running a plain, free line in one direction, downward, where the shadows lay. This manner of putting in the shadows is simple and effective, and is not apt to complicate the picture as lines running in the direction of the form might do. Particularly

is this best for the student, as the human figure requires a clever technician to handle it well with a pen.

The second cut shows the cut used on the sport page. The sporting editor wanted a picture that would stand out. Therefore this was a good method. It was worked up with a Gillot 290 and a thin brush.

The print was pasted down and the illustration drawn around it.

As the two boxers in the small illustrations were well known locally, it was necessary to draw in nearly their exact features, which I did after a moment's study of their photographs.

Use only the best silverprint paper; it is cheaper than the poorer grade when one weighs the results.

LESSON 30

DESIGNS FOR BACKGROUNDS

To Obtain Variety in Layouts

THE newspaper artist can get an infinite variety into his work by a skillful use of backgrounds for plain, simple drawings, portraits, cartoons and layouts.

The circle is one of the most useful, because it can be so varied as to suggest several designs of different tone and color.

The circle can be drawn with a single thin line, and varied by breaking here and there. Then another circle can be added close to it. Still another effect can be got by adding a heavy circle within this. Again, another design can be got with a broken outer circle, with a heavy inner circle and another thin circle within.

The square design can be handled similarly to the circle. The square has an advantage in that it can be made into more designs by changing the shape—narrower or wider—as desired.

The triangle is similar to the square, and is capable of almost equal variety.

The plain line can be varied by group-

ing a few wide ones in the center, with two thin ones flanking it, etc., by using four thin lines, broken at the base.

By applying these designs in various sizes and places in a picture one achieves an effect of design while aiding the general composition.

One must instinctively know what design will best fit a given picture. A good plan is, with a hard pencil (3H), to sketch in a design and note its fitness before inking in. Often a design will seem to complete a picture, where before it seemed to lack in appeal.

Practice making the background designs which you see in plates in succeeding lessons. Then try to create some of your own.

In illustrations it is not necessary that the backgrounds be completely squared off. In fact, they often seem more artistic when they are broken irregularly.

A black shadow, a tree, a country scene,

an automobile, a house, mail box, fire plug, lamp post, street sign, desert scene, hill or mountain—these and countless other objects may go into the making of a background that does not require being squared off. Ask yourself, on this point, when finishing your picture, "Does it need a frame" (which a background amounts to)

—"if so, of what form, design, tone and color should it be?" In some pictures the frame need not encompass the entire drawing or layout. Often the whole may to good effect be left with but half a frame.

And remember, first and last, the design must, in the finished work, fit in with the general composition.



Short cuts to sketching women's headgear.

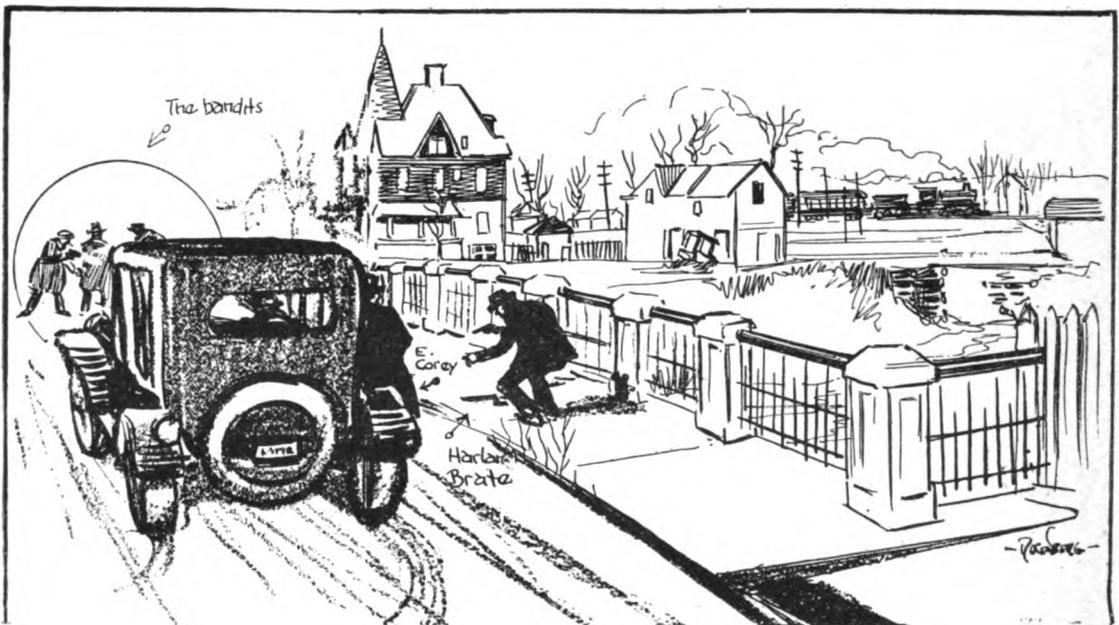
MAKING NEWSPAPER MAPS

Graphic Presentation of Scenes

DURING the war the staff artist very often had occasion to be something of a geographic draftsman. Maps were made of the many important moves in the Great War. These maps lacking colors which are added to maps to distinguish, at

An accompanying plate shows a map of the West Virginia miners' uprising in 1921, and is an example of the breadth-of-line map.

The added advantage of a breadth-of-line map as against one of tone is the fact



Sketch mapping the scene and the commission of a crime.

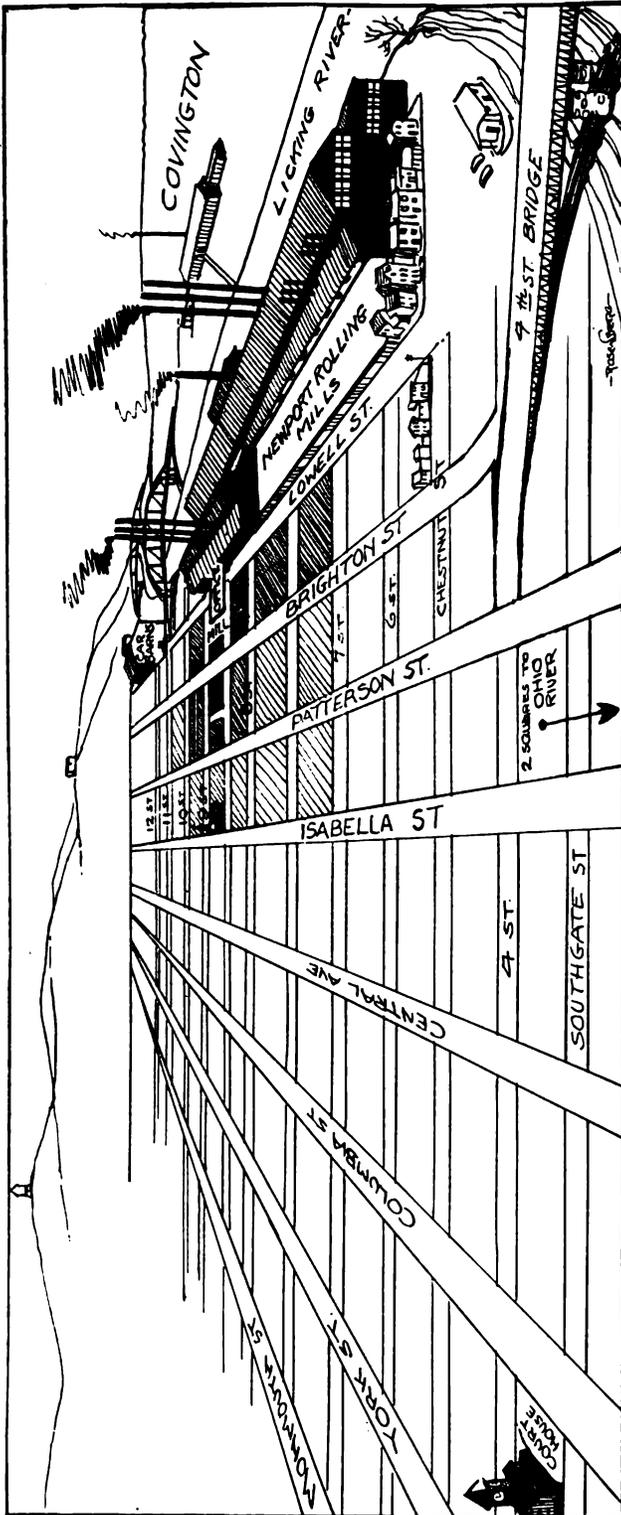
a glance, one section of country from another, this extremely useful means had to be suggested by tone or breadth of line in maps for newspaper publication. Now only occasionally will the staff artist have to draw a map. Usually it will be a map relative to the location of a strike zone, or it may be a road map for the automobile section of the newspaper.

On a map wherein you have many cities to place, it is best to define the area by breadth of line. You may add a distinguishing tone, however, avoid confusing it with the lettering, or it may hide a few names.

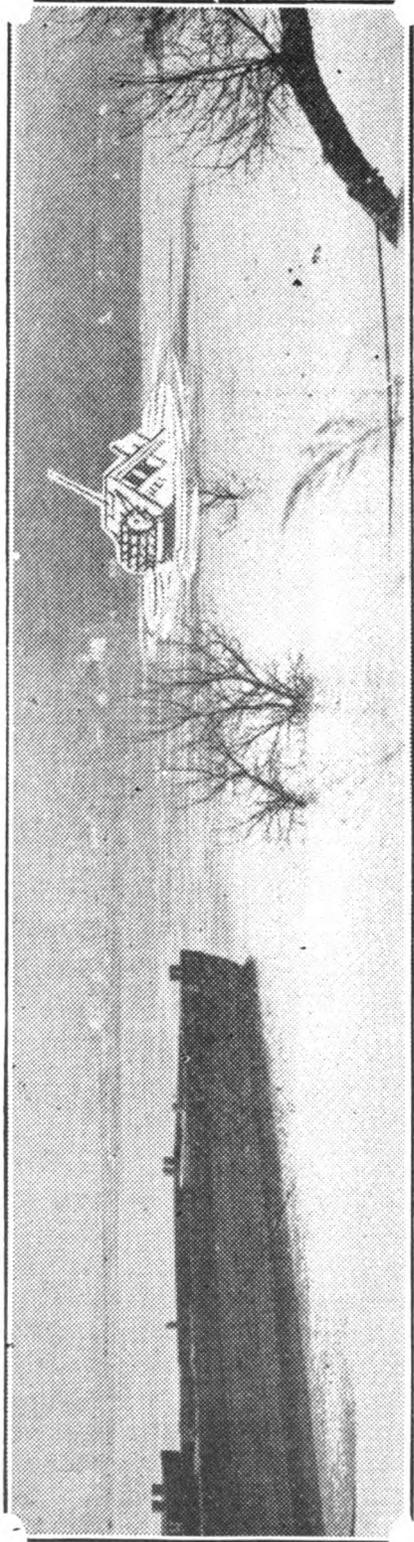
that the names will stand out most distinctly in the former, whereas they are apt to be lost between the lines in a tone effect. This map, like most maps, was drawn by tracing over another map (using transparent paper).

A pantograph can be used to good advantage for such a purpose. The tracing paper, in this case, was pasted down on a stiff bristol board, then inked. This saves the time and bother involved in re-tracing the map on some paper that would hold a heavy dab of ink without wrinkling.

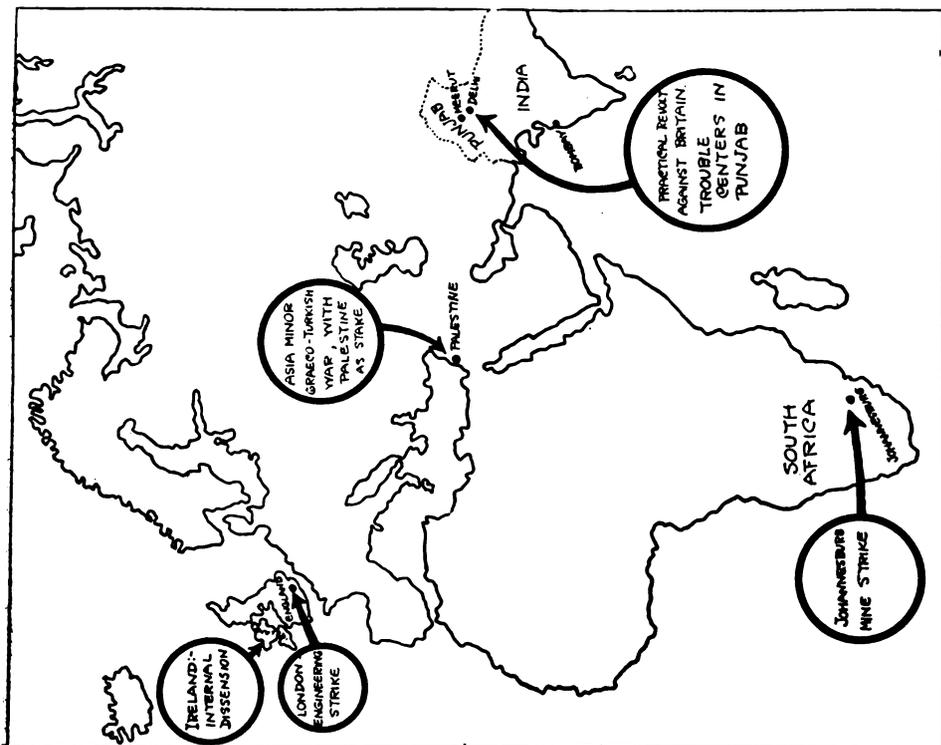
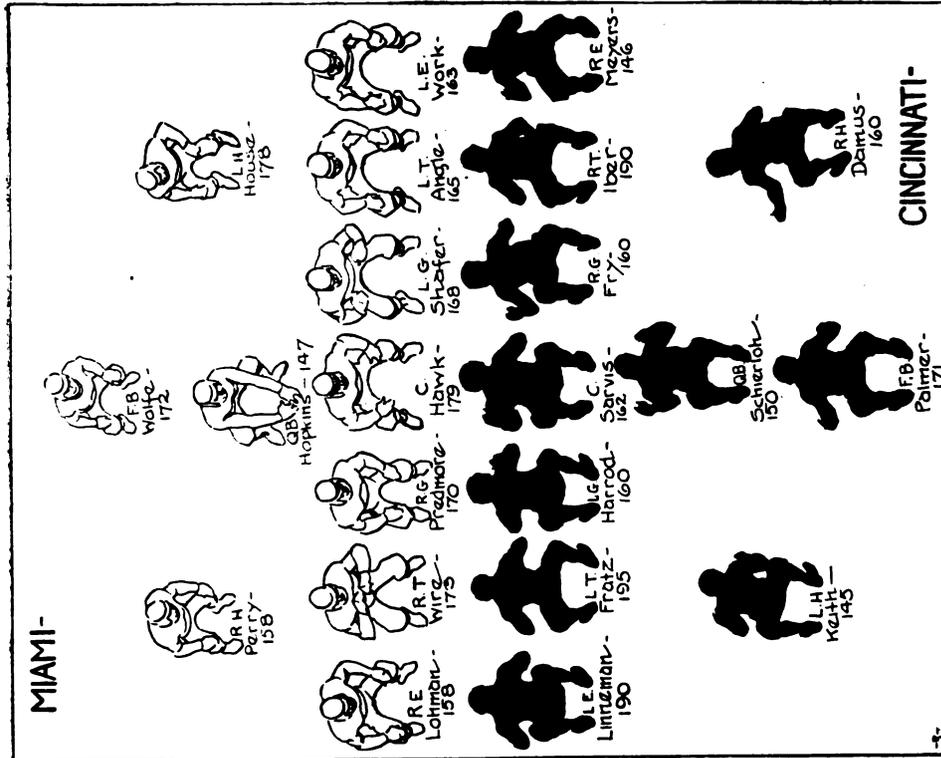
Note the simplicity and clearness of the British "trouble map."



Map showing area involved in strike zone. Note the shaded portions, to show area under machine gun fire.



Drawing of action blended into photograph of the scene.



"TROUBLE" AND FOOTBALL MAPS

At the left is a map showing those portions of the British Empire which at one time were creating trouble for the home government. This map will often be of use in case of national disturbances of any kind, or can be used to cover a State and even smaller territories. At the right is a graphic picture indicating the line-up of rival football teams.

Accompanying this lesson is a map showing the zone covered by the militia in a recent industrial war between the Newport, Kentucky, Rolling Mills Company and its striking unskilled labor. During the latter period of the strike it became imperative for the troops to guard, not only the district about the mill, but also the entire west end of the city. Therefore the city editor ordered a map showing the area placed under martial law.

To draw this map correctly I journeyed to the scene and from a prominence in the foreground made a sketch and notes of the scene before me—particularly a view of the mill and the sky-line, the hill in the background, and the first residential block.

Next I obtained a small map of the city (at a drug store), returned to the office, and laid out the drawing by the following method.

Counting up the number of streets across the area and into the scene I roughly placed them in perspective (hard pencil, 3-h.), and added the hills and river. Then I located the mill structure, drew that in (replica of the structure), also the church, which was struck by bullets, and car barn and bridges. These buildings, being prominent in the news story, give the readers a series of keys to the location of the land and the distance between them and the mills.

Those structures were blackened to make them stand out.

On the first square opposite, a suggestion is made of the workers' dwellings to suggest that the squares are not vacant areas but lots on which mill workers' homes are located. This is enough, for to fill up the other two blocks would be a waste of energy and tend to distract the reader's attention from the map.

The shaded portions, according to tone, show where the hail of machine gun bullets landed in homes about the mill entrance.

The lettering should be plain and the context very brief. For example, to have added more letters to the numbered streets would have crowded the numbers and

made them hard to read. Therefore "4 st" suffices, without the "th" after the "4."

Smoke from the mill was suggested—darker at the top of the smokestack and fading away. The smoke suggests activity in the plant.

The continuation of the streets beyond the restricted area—it should merely be suggested. The reader, presumably, understands that there is a continuance.

Descriptive maps of murder scenes are similarly handled, substituting the building or scene and human figures. The artist usually visits the scene and constructs his sketch after a tour over the grounds. Or the staff photographer's picture of the scene can be livened up by small action drawing of cross sections of the house, showing important events in the tragedy. These small drawings usually are made in proportion to the photograph, and are pasted thereon, and thus reproduced.

Another method is to trace the photograph onto the bristol board and the action drawings thus made thereon in proper place. The rest of the layout of the house and scene is made solid black, so that the engraver may better note where to strip in the film of the photograph. This process is quite similar to the making of an ordinary layout.

An interesting, graphic manner of showing the line-up of a football team is shown in one of the plates. This is a form of map that is especially effective, as it plainly illustrates the position and the weights, etc., of the players, thus giving the reader a complete, definite idea of the field.

You will find it simplest to make these figures black, with the opposition white. The referee may be put in a gray tone. Silhouettes are easiest to draw. A bit of detail, however, may be put in. This form of map is the best method of showing a particular play and is adapted to practically every sort of game.

Avoid unnecessary details and wording, so that the plays may be observed at the reader's first glance.

Crime Scene

An accompanying sketch is of a tragedy—a murder—that occurred at night. It is not essential to draw a massed tone to suggest darkness or nightfall in merely a descriptive scene; the text will explain. A suggestion of night suffices, and is quite preferred to losing the descriptive figures by conflict with a mass of darkness.

A passing automobile will give you your model for the back of the car in the picture.

The circle about the bandits suggests the radius of the spotlight and also points them out. This is sufficient to show it is night.

Sometimes an accident or other news event occurs and the city editor decides that a photograph will best show the scene. The photographer is dispatched and returns with a "still" view of the scene, a view that shows the location but is without a suggestion of the action of the event.

This is where the artist fits in. The river sketch is a case in point. The story is as follows: a river packet had turned over in midstream with the loss of several lives. The packet was a side-wheel steamer called the "Helper." A picture of a sister ship was found in the "morgue" and from that the details of the ship were noted.

The procedure in making such a drawing is: first obtain the photographer's print of the scene. Place thereon a sheet of paper (tablet paper) which is sufficiently thin to be transparent. To best assure its transparency place the photograph up against the window and lay the drawing paper thereon—you see through it clearly if it is sufficiently transparent. Draw in the scene desired, in proportion and perspective. Next, neatly cut out the drawing and paste it upon the photograph. Draw a line or two connecting the lines, on the paper, with a similar line fading off into the photograph. Draw this line with



Map with heavy line to define the territory involved.

a greased crayon pencil or wash—a pen will do, but it gives a harder line. Paint in a stroke or more with Chinese white—to serve the same purpose as the line.

The drawing and photograph are now ready for the engraver. He will reproduce the entire composite picture in a half-tone screen.

The same scene could be painted in on the photograph with a wash (lamp black, Chinese white and water mixture)—however the method described above is by far the quickest method and is very satisfactory. And as most such tasks are "rush edition" work you will appreciate its advantage.

LESSON 32

NEWSPAPER LAYOUTS

Effective Arrangement of Photographs

THE ability to draw layouts is as easily acquired as it is essential to the man or woman who aspires to become a newspaper artist. Quite often students ambitious to join the staff of a newspaper have stepped into the art room because they had learned how to draw layouts, and, from this task, have raised themselves onward and upward in their chosen field, to fame and financial success.

Making layouts is not so fascinating as

cartoons or assignments are. However, one must take the bitter with the sweet, as in any other walk of life, and it is therefore best to approach this task with the feeling of joy that can be found in any labor. At the same time, layouts will often be found intensely interesting, as when the subject has a strong human interest appeal.

Newspapers, and particularly editors, differ in their attitude toward layouts.



Showing various steps in the laying out process from the original photograph to the completed layout.

The Scripps-McRae papers in general prefer a simple layout—that is, without “gingerbread.” They prefer layouts with definite designs, or even simply a picture with the background out and a square line around it. This has the advantage of making the picture stand out in contrast with the blank white paper.

The Hearst papers prefer an elaborate layout, usually a wash border that reproduces with the photograph at one “shot.” That is made by designing a layout on the photograph and washing it thereon with a lamp black and Chinese-white mixture. A white line is interposed between the photograph and the border, thus adding to the design and separating the border from the picture.

To make this wash stick on a glossy photograph, purchase a nickel’s worth of powdered chalk and keep it in a small pasteboard box, since it will last for a long time. Dab a piece of cotton (which you should change occasionally) in the chalk and brush over the surface of the photograph. Then rub over the picture with your hand or handkerchief, so that not enough white chalk will be left to show on the surface to gray the tone. The chalk

that remains forms a tooth on which the wash or Chinese-white will catch, and thus enable you to work on the surface.

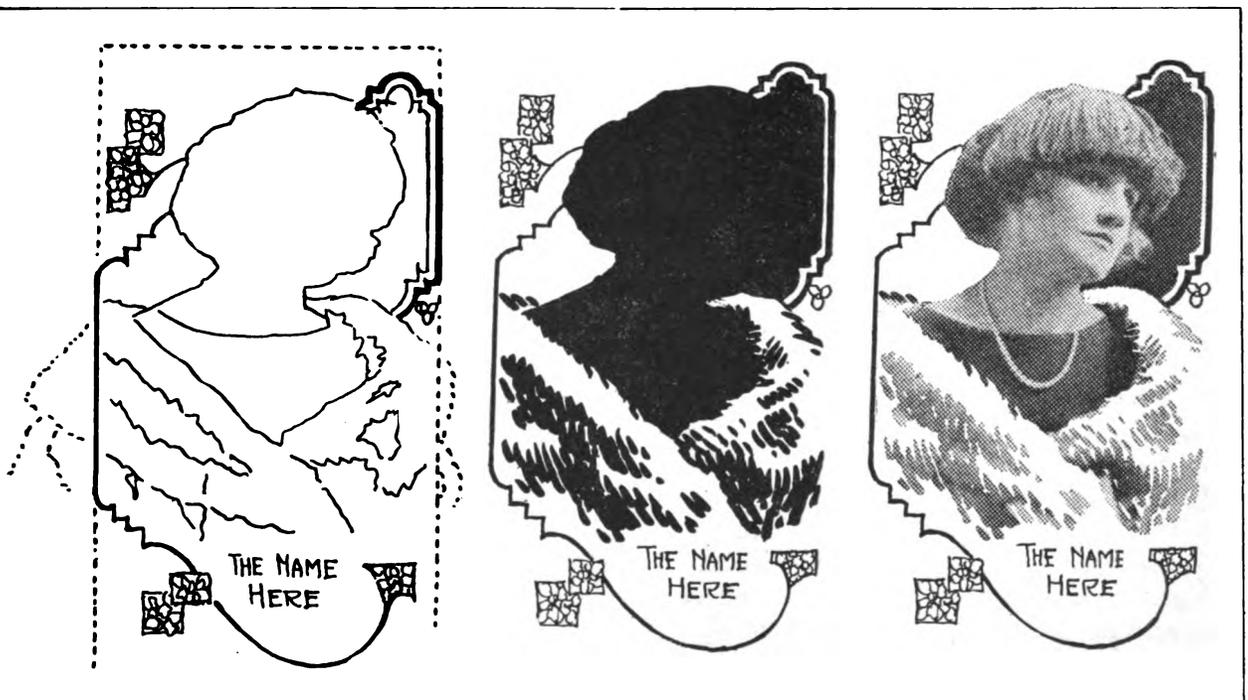
The accompanying illustrations are a good example of the more elaborate types of layout, and deserve careful study by the student.

On the left at the bottom of this lesson is the photograph. In order to have the head as large as possible, some of the body must be cut away. So we trace off what we wish—in pencil, as in the second picture. Then the column line (say for two columns) is drawn, as in the third picture, the frame being kept in this measure. The last picture shows the finished job ready for the photo-engraver (the pencil lines having been rubbed out).

You can readily see that the dark parts of the photograph have been blacked in order to “hold” the furs, the pencil lines merely being an outline to help shade the “mask” in the proper place.

Note how the hand has been left out in the “mask”—also how part of the background is left in order to make the white face stand out against the black.

In this drawing a panel has been used, the panel lines being darker than the rest





Layout showing how caption and brief sketches can be made to add to the effectiveness of a layout. The photograph in this case was made in a swimming pool, but the layout artist has given to it the atmosphere of the seaside.

of the frame—for to vary lines in the matter of strength always gives charm to a layout.

Various methods are used to put a background behind a silhouette for the purpose of bringing out the face, as you will observe in other cuts published in this lesson.

In making a layout the artist, as a rule, must exercise his artistic judgment as to the part of the photograph to be used. For example, the news editor desires that the large head be shown up to best advantage in a half-column cut. It will be well in this case to show but part of the face; this will give you a reproduction that is effective, and at the same time representative of the man, whereas if the whole head were reproduced the face would be so

small as to be almost lost in a small reduction.

Likewise you must use your judgment with a scene. Use only the best part thereof, cutting away the background and details that detract and minimize the feature part of the photograph. For this reason an elaborate layout is effective; it fills up the space that is left after cutting away, and sets off the rest of the photograph.

The layout should be neatly designed. The design, however, should not have too much gingerbread ornament on it, for this only spoils what is otherwise a good picture. Nor should the layout be so strong in line as to dominate the picture. The lines should vary and be cleanly drawn.



Designs such as these beautify a layout—when used appropriately.
Copy these or create your own designs.

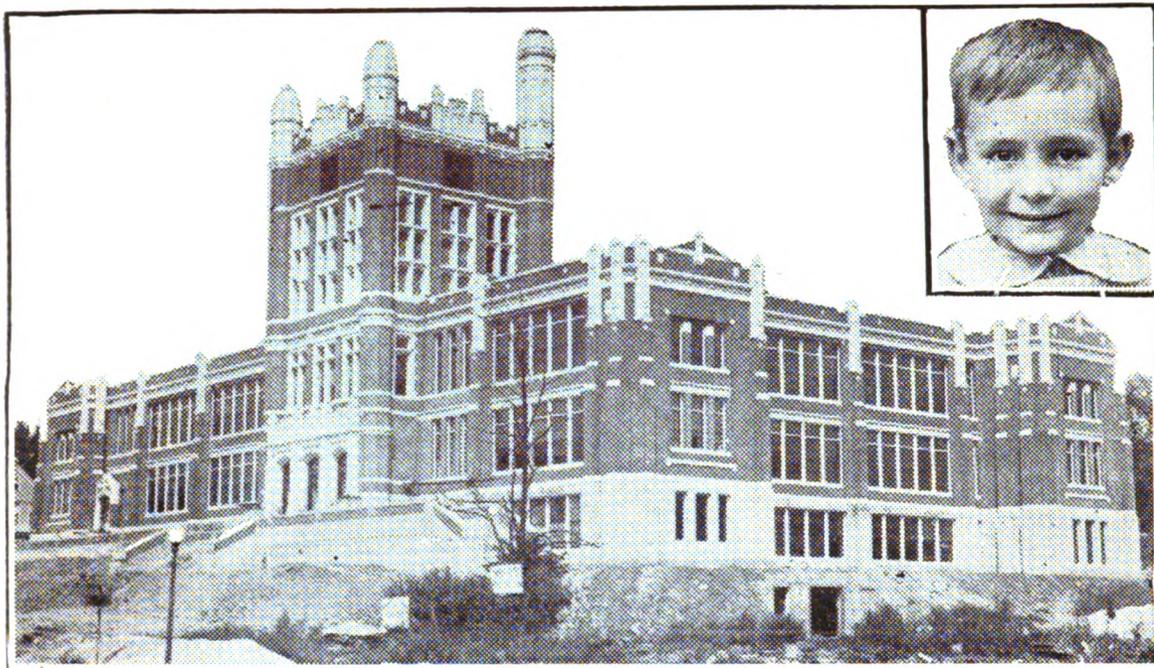
To make a layout of several faces and figures, size up your pictures and visualize them on the paper before you. Mark off your space—say it is three columns, with a two-column “drop” and seven theatrical pictures and heading to be laid out in that space.

One of the pictures must be featured, and the rest grouped about it. Vary your designs and forms about these pictures,

using a figure here and merely a face there, or half a figure or part of a face.

It is necessary, first of all, to lay out, roughly, or in your mind's eye, the general plan of the composition, indicating the space for the lettering and the location of each picture, and a rough idea of the borders and designs used with it.

Then with a stylus and a sheet of tracing paper, trace on drawing paper the out-



Layout combining central character of the story with its scene.



Attractive layout, using circles and oblong shapes for theater announcements.



A time saving border made by the engraver.



A group of simple layout forms.



A simple layout, with background cut out, preferred by many of the newspapers.

line of the part of the picture allotted for the space in the layout.

This finished, complete the designs and borders about the spaces thus left for the photographs, allowing space for lettering of the names, etc. Then draw the title and the lettering, using a ruler to get your lettering running on a straight line. It is best to work with a square and triangle, a compass and French curve in doing this work.

After placing the lettering you must fill the parts to be covered by the photographs with a solid black covering of ink.

Spaces which you desire to leave blank, such as a section of the photograph showing white—as a collar, waist, etc.—leave white. This will save the engraver the work and time necessary to rout out these spaces.

In making these layouts, should a photograph be too large or too small, you can use a pantograph and thus draw to the size required. If you do not have a pantograph, with Chinese white paint out that portion of the photograph not desired, and mark out in blue pencil on your layout the space the picture is to occupy.

The engraver will reduce the picture and "strip" it into the space.

In photograph layouts in which the background has been eliminated, often a Ben Day background is substituted. This adds to the tone and design of the photograph, and in the stereotyping room saves the time required for packing the cut in order to avoid trouble in printing. As few engraving plants, particularly the newspaper offices, are equipped with Ben Day plates, and often are too rushed anyhow to use them, you can effectively employ the following simple method:

Have several pieces of cloth, in various designs—Scotch plaid, checks, etc. Select the appropriate design, trim the picture, and place on the cloth and then have this reproduced. The cloth design forms an interesting background. If the picture is not to be cut the picture is reproduced the same way and the cloth design is stripped

on to fit the background of the picture and complete the layout.

To save the necessity and expense of the double process required in making a line-drawing layout for a half-tone, wash layout can be made for reproducing in half-tone.

Practice making layouts, for it is with practice that you soon become adept in what is in most respects a somewhat mechanical art. Clip photos from a magazine or a rotogravure supplement, and practice making one or groups of them in layouts, using a cheap grade of cardboard for the purpose.

You must also have a good working knowledge of the elementary principles of arithmetic—addition, subtraction and multiplication—in order to measure your layout correctly to fit the allotted space in the inflexible type columns of a newspaper.

LESSON 33

HEADINGS AND LETTERING

With Alphabets for Study

THE newspaper and the commercial artist especially must have a good working knowledge of lettering, for often he is called upon to make headings that will be frequently used, that cover a considerable continuous period, and that therefore must be well lettered. Headings such as I refer to are used on the sport page, for the theater lay-out, for the society and comic columns, weather heading, etc. The staff artist with a paper that publishes a Sunday edition must possess special skill at lettering. The beginner on the staff usually gets this end of the art work, as it is easier than illustrating or drawing cartoons.

Lettering is easily learned. Herewith are reproduced a few stock sets of alphabets (capitals and lower-case) in various

faces of type—there are, as you know, many different faces. Copy these alphabets on common scrap paper. Remember the various features of the letters in each face. Practice drawing these letters from memory. Soon you will know enough of the principles of lettering to create your own individual types and forms in headings and designs.

You can obtain other sets of alphabets and thus increase your knowledge of letters by copying them. You will find many good examples in the newspapers and magazines.

Let us assume you have a heading to draw for the theatrical column. The text is invariably supplied by the dramatic editor. He asks for a two-column head, an inch in depth. As a rule you roughly de-

A B C D E F G H I J K L M N O
 P Q R S T U V W X Y Z a b c d e f
 g h i j k l m n o p q r s t u v w x y z

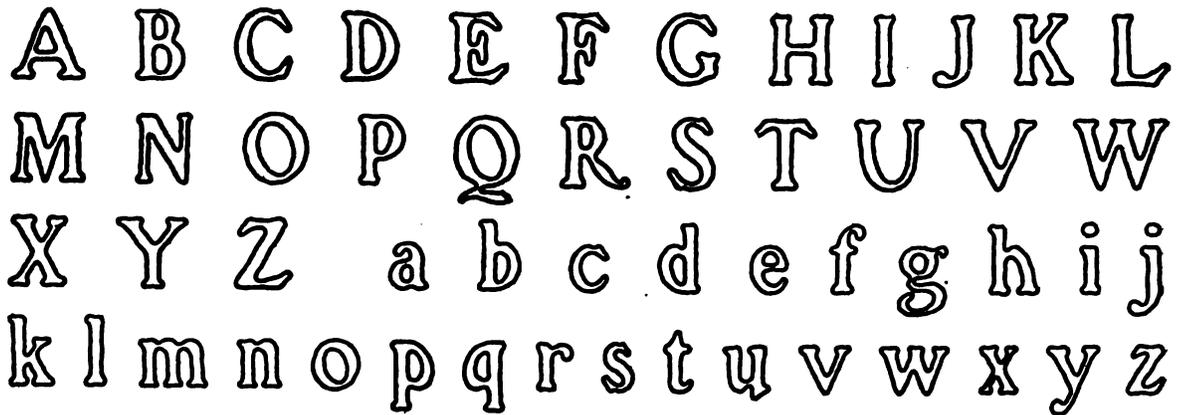
Artistic and interesting as an initial letter, but a bit difficult to read for a complete heading.

A B C D E F G H I J K L
 M N O P Q R S T U V W
 X Y Z a b c d e f g h i j k
 l m n o p q r s t u v w x y z

A more simplified letter that is ornamental in effect and is artistic. Very good for headings, allowing variety and additional form of your own design.

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z

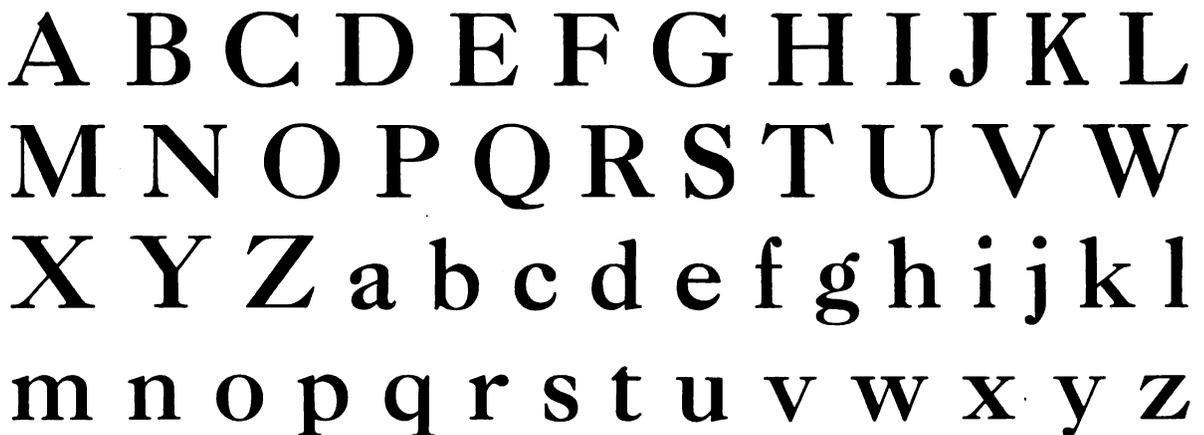
A script letter occasionally is desirable for variety.



An outline alphabet, showing how the inner and outer line of a letter is formed.

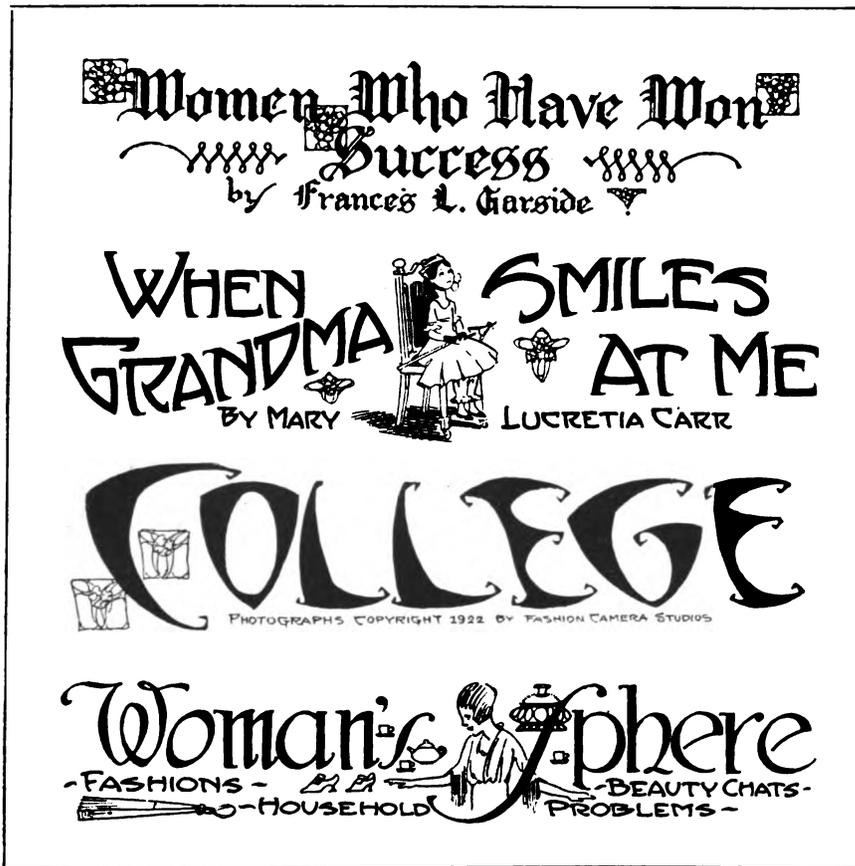


Filled in later, if desired, by shading or solid black.



A popular style, an art letter in design, good for headings with your own variations added to the general forms, in keeping with the principle of properly placed heavy and thin lines as shown in the alphabet.

Study and copy each of these sets of alphabets two or three times and you will have mastered the forms of a practical variety of lettering which will enable you to quickly and correctly depict similar lettering. Also this training will enable you to better create your own forms, designs in making headings and creating other lettering requirements. You will find it the simplest means of learning to do lettering. For complete study of lettering see "Lettering for Commercial Purposes," by William Hugh Gordon, published by The Signs of the Times Publishing Company, Cincinnati.



Lettering is a distinct art.

sign a few headings on copy paper and submit the designs to him. He approves of one and you draw it up. The same procedure is followed in making headings for the various other departments of the newspaper.

You should, of course, have a fair idea of composition and a bit of imagination to create a heading. Your letters should balance with the rest of the design. That is, you should not make the letters so heavy that they will appear coarse, nor should they be so thin as to be lost on the page. The heading should be somewhat prominent, for it calls attention to an important column of reading matter. It should be made of letters that are easily read—not jumbled together, nor of a design that makes a "G" appear to be a "C," and vice versa.

When a figure or a small sketch relative to the subject of the heading is added, you

must consider the importance of the drawing in relation to the text in judging the relative proportion and comparative prominence to be given each. Usually the text should be made the more prominent. The sketch should simply tell what the heading infers.

If there are any other illustrations desired to liven up or graphically describe points in the story, special drawings, separate from the heading, should be made.

For a baseball heading a figure sketch of one or more players in action can be designed with the heading. For a boxing column, show two boxers sparring, or just a pair of boxing gloves. For a racing heading use a horse's head, or a saddle and trappings, or a small racing scene (about three horses, neck and neck) or a judge's stand.

For the dramatic column, a mask of mirth and drama, or a jester.



Black masses are effective in newspaper illustrations.

LESSON 34

NEWSPAPER ILLUSTRATION

What to Illustrate

AMONG the important tasks of a newspaper staff artist is that of illustrating a news story. Quite often it is a "hot" wire story and the drawings must be rushed through to completion within an hour to make a certain edition. Or it may be a local crime episode that will require equal speed to "make the boat." Thus you will realize the value of being able to draw speedily.

This ability you will gain more quickly by learning to draw well—acquainting yourself with anatomy, scenery and animals; also by sketching scenes from life in your leisure moments and otherwise keeping your sketching hand in trim.

You will receive the story either from the managing editor or the art manager. On the average newspaper you work directly with the managing editor.

He turns the copy over to you and informs you that he wants, for example, four drawings to go into a shallow three-column space, or a six-column sketch with three one-column sketches dropping from the left, allowing a three-column mortise.

You will read the story and quickly imagine the situations in the event, and dope out fitting illustrations. Then you will quickly sketch them in and submit your layout to the managing editor for his O. K. If he O. K.'s the idea you will



For an article telling women how to foil the burglars.



Illustration for a news "story" on gambling and gambling dens.

finish the drawing. He may want a certain drawing changed, or desire another point in the story illustrated. In that case you will, of course, make another sketch.

It is very important that you use discretion in making these illustrations. I shall define on what points you must be discreet.

You have a story of a brutal attack upon a woman, in a lonely spot, by a negro, say. It is in bad taste to show the attack itself. Rather you may show an idea of the scene, minus the form of the woman, and instead show the scoundrel sneaking away from the scene. Or you could show the attacker awaiting his victim, hiding behind a tree (house, barrel, or post) with the victim nearby, approaching the spot. Also you can suggest or illustrate if you wish

the action of the person or persons who discovered the crime—and other incidents of the story. But avoid showing any repulsive nudity and foul action.

In a murder story you must occasionally show the victim's body lying in the position it was found, within the scene of the crime. You should make this figure appear as little gruesome as possible. Do not show a mass of gore spilled about the head, or the brains caved in.

When you draw such a scene place the figure and other features of the scene in a position to carry out the idea, and yet avoiding what would be disagreeable to the reader's taste. Show the scene, and where the body lay it is best to place a Maltese cross with the text, "Where body was found." If, however, you show the

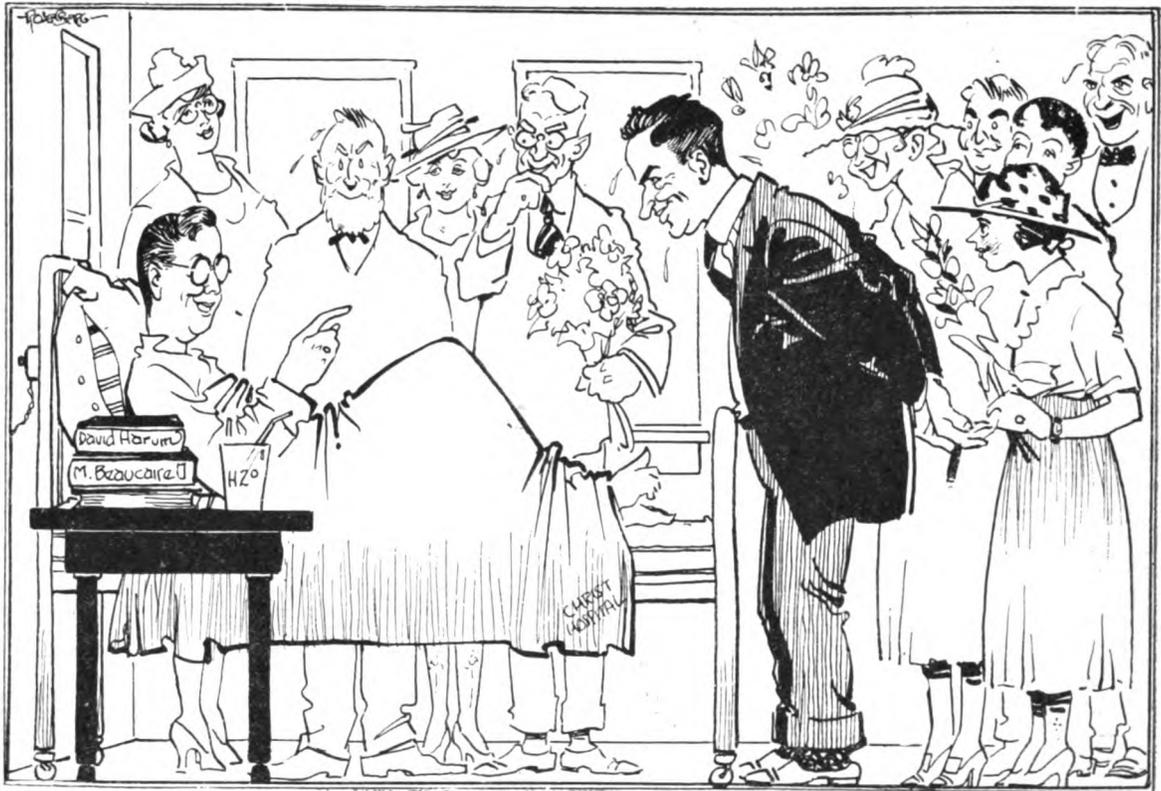


Illustration with a humorous, semi-cartoon handling.

building and the action during the event you may finish with the figures as started and simply draw a body prostrated on the floor, without gory details added thereon. Each murder story has practically its own set of points to illustrate. One can tell best what to illustrate when reading the copy.

A hanging scene, or similar death-depicting drawing, has an ill-effect on the reader, and is bad "art" to put in a family-read newspaper.

You can use your imagination on most news copy of a criminal sort. For example, a mysterious murder has been committed in the fashionable section of town. You could illustrate the picture with an idea suggested by a well-known detective story, wherein an incident somewhat similar is described. That is where reading and study will come to your aid for creating commendable art copy, the text referring to the similarity between the fiction story and the news story. However, you may have enough points in the news

story to pay you to confine yourself to the facts.

A newspaper illustration, unlike a magazine illustration, need not be worked up in finished detail. Merely show the important points referred to in the news text and the small details can be omitted. The drawing can be made with few lines and dabs or masses of black, pronouncedly bringing the points to the reader's attention.

Occasionally a local judge issues a statement against crime. The managing editor, or the city editor, may want certain striking phrases in the story illustrated. You will be given the "copy," from which to select the sentences that will best lend themselves to illustration.

It is well that you acquaint yourself with your city and local surroundings. In the event of a news event occurring in some particular section you will have a mental picture of that district and thus save time and achieve a more realistic drawing. Becoming familiar with your

town is educational in itself—dipping into the byways, side streets and alleys. There you will be more apt to see the extraordinary, the unusual.

In many instances you will have the aid of a photograph from which to make the scene in your illustration. You will find that the pantograph, tracing paper or silver-print method will help you in making

up this drawing. However, it is best to avoid mechanical means, since drawing free-hand gives you a greater freedom in doing creative art.

Ben Day is used to good advantage on the larger papers that have the proper equipment. This saves much time and work for the artist, and adds various good tones to the drawing.

LESSON 35

DEAD LINES

Working Against Time

THE new artist must become used to working very often against time. Every daily newspaper has a specific edition time. The larger afternoon dailies issue several editions during the day, and consequently, in view of the fact that the artist's drawing must be engraved before it can be published, he must have his drawings in the engravers' hands at a given time. This set time is, in newspaper parlance, known as the "dead-line," each edition having a separate dead-line.

The Cincinnati Post, for example, has five editions each day. The most important is the "Home Edition," and ap-

pears on the street at 1:45 p. m. The engraver requires at least forty-five minutes to do justice to the drawing, and inasmuch as the type-forms are "put to bed" at 12:15 for this edition, the dead-line is 11:30 a. m.

Having to make editions, however, is excellent training, since it teaches one to work and think rapidly, and it is not long before the new artist prefers the position that requires speed to a "take-one's-time" position. At first he feels that he will never be able to draw fast enough to meet the dead-line. Soon, however, he learns some of the tricks of working rapidly—



Humorous illustration for news feature story.

such as the use of certain pens, or a brush that permits one to work fast and splash a great deal of color and apparent finish into his work. Also one learns what to put into a drawing and, especially, what to leave out.

A common writing pen (an Esterbrook 1170, say) permits one to draw his lines more rapidly, though it will not yield as colorful and varied a line as a Gillot 170 or 290. Also a greased crayon will serve one well in a drawing that requires speed.

LESSON 36

MAKING MAGAZINE ILLUSTRATIONS

How to Select the Striking Points

THE editor, desiring a story illustrated, hands the manuscript to the art manager or art editor. He usually glances over the story hastily and decides which artist to turn it over to for the illustrations. Some artists are clever at illustrating life; others may be better at depicting the domestic scenes and very likely not equally good at depicting the Western stories about cowboys, the West and its outdoor life. Also some artists are best at drawing men and others at drawing women. Therefore, he decides which illustrator shall have the assignment.

Generally, women draw women best and men depict men to a better and stronger advantage, though this is not always the case, and many of our best illustrators of women's stories are men. For example, Will Foster, W. K. Mitchell, Brown, Charles Dana Gibson, Flagg.

The artist having the task of illustrating a story, let us say, of a desert incident—reads the story carefully and checks here and there with a pencil notation an important line or action description that will make a striking point for illustration. If he has one illustration to make for the whole story, he plans accordingly—if more than one, his illustration points should be varied. The illustration is but a graphic assistance to the reader's imagination and should depict sufficient detail to stimulate the reader's interest and help him to better appreciate the story. Also

it gives him a hasty selling idea of the interesting worth of the story and is a great aid toward the selling of the work.

Three great factors in selling a story are the title, the illustrations and the author's reputation.

Having decided the points to illustrate, you lay out your illustrations with a hard pencil (a 3h.), and having composed it to your liking, you proceed to develop it to completion.

You may have to make an illustration such as the example shown—that of a desert surrounding with a tub cactus plant as the feature of the tale. Also an Indian of that section of the country. For the purpose of proper depiction of costumes, fauna and scenery you will fall back on your morgue—your library. In this instance, fortunately for me, I have lived in Arizona and sketched Arizona Indians and scenery and therefore did not have to call on my morgue to make the drawing correctly. That is one especial advantage that travel means to an illustrator.

As you know, the Arizona Indian is an entirely differently costumed type than the Indian of Colonial periods.

Your illustration should stick exactly to the description of the characters and their action as told of in the story. Watch such details in your action as when the story refers to pointing the gun at the robber, who, with his right hand was about to scoop up the bags of money, that

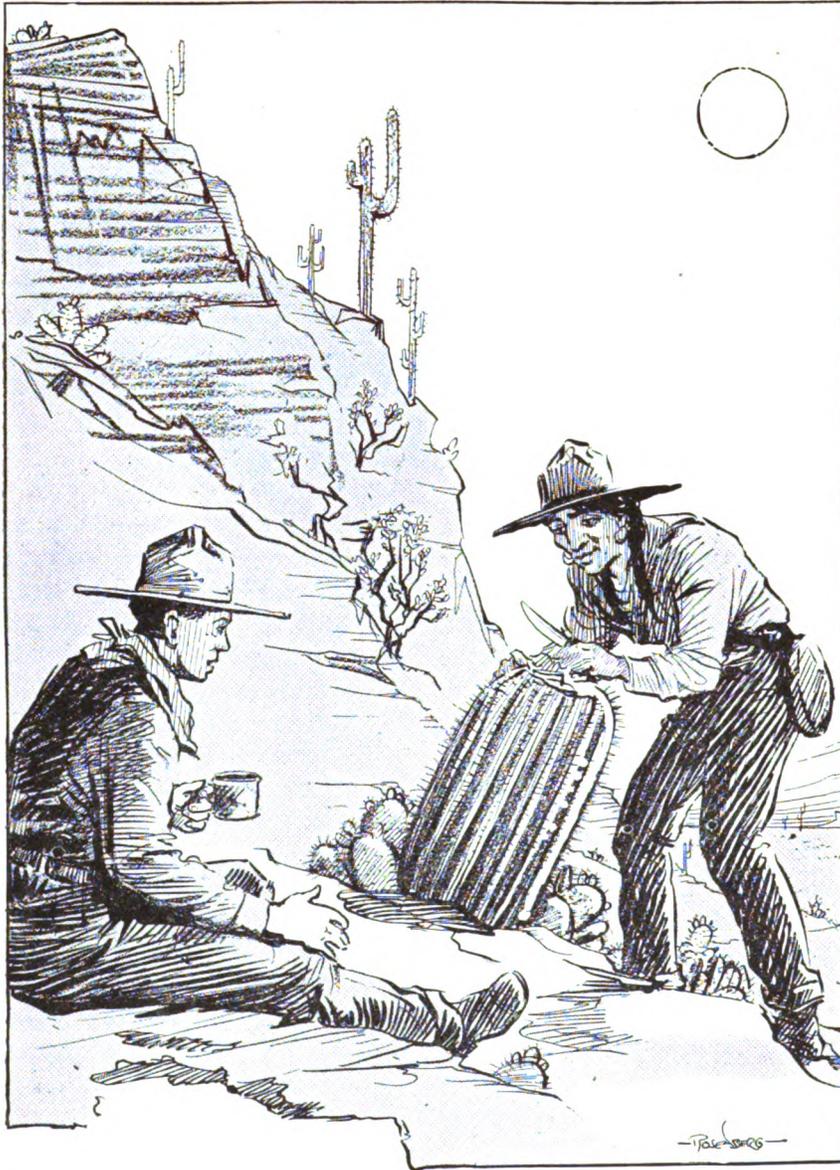


Illustration in "Boy's Life," with Ben Day.

you do not show the robber using his left hand in the picture.

In illustrating stories always show the recognized cleaner type of characters and make your pictures above reproach in action and depiction. The nature of the publication has much to do with the manner in which the figure in your picture may be shown. For example: A semi-religious publication for which I have made many illustrations, desired a story illustrated referring to a raid on a missionary's boat by a band of savage natives, clad

only in loin cloths. The editor desired the illustration to depict this action, but not to show the naked limbs of the savages as it would aptly disturb the moral sentiments of its readers.

Therefore, I drew the natives peering around the boat and some popping their heads out of the water at the side and keel of the vessel. This depiction satisfied the editor, though it naturally lacked in action in comparison to what could have been made of that scene under freer conditions.

COLOR IN THE ILLUSTRATION

Story vs. Advertisement Illustration

THE editor prefers a picture with action and dramatic situation.

A story illustration is drawn differently from an advertisement illustration.

Every detail must be brought out with equal prominence in an ad illustration, whereas, in a story illustration, all details must be subordinated to the center of the picture—wherein the center of emotion, whether comic, dramatic or emotional, is brought out.

Background detail is not necessarily emphasized in a story picture—subordinate it.

In a romantic theme you should put much color. By color is meant darks, lights and many gradations.

Most editors prefer to see the pencil sketch of the illustrator.

Thus the importance of carefully drawing in your rough sketch—the layout of your picture, the pencil construction of your illustration—cannot be overlooked.

You will find from experience that when you complete your foundation and

do the pencil drawing good, you will better be able to finish it with your pen, much quicker and more successfully than if you merely rough in the layout and prematurely begin inking it in.

Your pencil drawing is like the initial frame work of a house.

To an illustrator a "morgue" is immensely valuable. It will save you time and trouble if you have to draw pictures such as South Sea Islanders, soldiers of 1776, or Eskimos, and you can turn to your indexed "morgue," wherein you have pictures of these subjects. Otherwise you might have to look them up at the public library or elsewhere, and that takes time and may cause you to lose much money.

A cartoon, poster or commercial drawing, need not carry shadows—light and shade—an illustration invariably should.

Drawing from the model direct you will find is not as satisfactory as the method of making separate sketches of the poses desired and then drawing them into your picture.

MONEY VALUE OF ILLUSTRATIONS

Several Factors That Determine

THE monetary value of an illustration is dependent on several factors, to wit: The reputation of the artist, the financial strength of the publication, the size of the drawing and often the purpose of the drawing. However, the first three factors are the determining factors upon which the financial reward is based.

An artist with the reputation of James

Montgomery Flagg or Charles Dana Gibson will quite naturally receive greater pay than a comparatively little known artist can hope to receive for work which in the opinion of the best critics may be equal to the best. The reputation of the artist is a great asset to him and oftentimes means 90 per cent of the return for the picture. A good beginner may draw an illustration

and receive but \$20 therefor. Another artist with a great reputation will make a similar drawing, perhaps in no way artistically superior to the first artist and receive a sum of \$200 therefor. However, you must remember this, the artist who is realizing on his fame, achieved this fame only by hard work and development of his ability. He, too, worked for small sums until he had gained a reputation that placed him in a position to demand and receive greater pay for his work. Each succeeding effort was an attempt to do better than the drawing before. He never lagged in his study, nor did he permit haphazard work to leave his hands with his name affixed thereto. To have done that would have meant his downfall sooner or later.

Once you achieve the heights in the illustrating game you can bid fair to remain on high if you will strive to keep up your work to the standards required, that quality that brought you to the heights. And reaching the heights is in the vast majority of careers of celebrated artists a matter of evolution and time. Few have suddenly reached a high position; it has, in practically 95 per cent of the cases been a struggle of more or less trial, and the sweets of success have been thus the more appreciated, their foundation the stronger because of their preliminary experiences.

The second factor in the monetary value of an illustrator's drawing, the financial strength of the publication, can be explained as follows: A journal the size of the *Cosmopolitan*, *Saturday Evening Post* or the *American Magazine* will, quite to be expected, be able to pay much more for a drawing, and too, by the same artist, than the smaller magazines and story periodicals. The larger periodicals seek the best artist in the field to make their illustrations; therefore, they must be willing to pay him well to obtain his service. He may be able to handle their work and yet have time to spare. Should he stand by idle because the smaller publications cannot pay him the price the

greater magazine does? That would be a waste of time on his part. He will wisely accept the best pay the smaller magazines offer and do also their work.

Yet withal, the illustrator who has achieved entry into the pages of the greater magazines is usually kept so busy that he finds only time to draw for the big periodicals, and, time permitting, does a few commercial drawings for large business concerns that can well afford and do pay him even more money for the illustrations.

The third factor, the size of the drawing, refers to the demand of the illustration. A drawing may be made to be reproduced to a two column cut or a full page cut. The two column cut would not generally be expected to be worked up with as much detail as a full page illustration or a frontispiece calls for. Though quite often a two column illustration calls for more detail than a full page drawing. The original, however, must be made large enough to reproduce clean and accordingly is to be drawn at least twice the size of the reproduction. Therefore, the full page illustration must be drawn twice the size of the half page illustration and consequently means practically twice as much work to make the drawing. Consequently, a larger illustration generally draws more pay. For this reason some artists make their original drawings very large (three or four times the size of reproduction) that the editor may be beguiled by the size thereof to pay more for the drawing. This is a poor psychological trick to pull on an editor, it may work but the reproduction of your work will be apt to suffer to the cost of your reputation and future opportunities. (However, the big men in the game most always work on a large scale.)

The fourth factor, the purpose of the illustration, refers to the use of it for advertising purposes as a frontispiece and as an illustration for a large commercial corporation. You will naturally expect more for your drawing from a business concern than a periodical that will use

your illustration, perhaps, but in one issue and have no more use therefor, whereas, the business concern will, perhaps, use it in many ways, to many advantages. It should be expected to and will pay more for practically the same amount of art work.

I have enumerated the factors that determine the monetary value of an illustration. You, who are a beginner, dealing with smaller publications and concerns, and with a smaller reputation among your assets, will want to know how much to charge for your work, which is somewhat on a different basis than that of the prominent, successful illustrators. To begin with, I can say that I have, with few exceptions, found it more profitable to leave that matter to the publishers. They generally have a regular rate for art work that is usually somewhat elastic, and may, perhaps, be stretched in your favor. Otherwise, you may compute the price to charge for the picture by the following: The time required to make the drawing, size of the drawing, purpose used, wealth of the publication and your reputation, which you will silently figure in arriving at the sum.

It is prudent to learn what the publication or concern is in the habit of paying for its art and arrive at your price thereby.

There will arise one or more other factors that you must take into consideration in arriving at a price for your work. One of those factors may be the regularity and also another, the amount of work you receive from the publication or concern. You will, of course, aptly make a special rate for work regularly allotted to you and also for a batch of work.

If you choose to become a free lance

on the whole, experience and your own business acumen will teach you what to charge for your efforts.

Remember this, in doing your work, though you do not now receive so much pay as you think your work is worth yet withal, do your work to the best of your ability, for: "He who never does more than he gets paid for will never get paid for more than he does." And that is true in art work. A good drawing, though poorly paid for is a good advertisement that in the long run pays the artist with better opportunities that may be gained unbeknown through that poorly paid effort.

Chapin, through his drawings in the St. Louis Auto Club publication, proved the value of the advice in the previous paragraph. The editors of the Curtis publishing company magazines (Saturday Evening Post and Country Gentleman) liked his drawings in that smaller magazine so well that he received an offer which he accepted that made it worth his while to have made those drawings even without charge to the auto magazine. He did not foresee nor had he expected that his work was being watched by the Curtis editors. And so it may be with your work. Therefore, always do your best and let the money consideration come in at the end of the deal. I need not add, however, that you should not underestimate the real value of your work, nor should you refuse to exact as much as you reasonably should for your work. Like any other professional person, you work for your living and should receive suitable compensation for it, and so you will if you go at the matter right.

BECOMING A CARTOONIST

Cartoon Types and Ideas

THE newspaper art room is an open door to cartooning. The young artist's increasing ability to draw, and his growing sense of human interest and news values, will enable him to fit easily and naturally into the first cartoon vacancy that occurs, provided he can create ideas and, of course, provided he has ambitions in this direction.

For a comic figure does not make a cartoon—there must be an idea back of it that will appeal to the newspaper's audience. In the same way, you cannot create a serious cartoon by using the cartoonist's conception of Uncle Sam and John Bull together, shaking hands, without making the picture stand for an international situation that would tell a story to the reader—in other words, to use a Goldberg phrase, it wouldn't mean anything. For whether it is humorous or a serious cartoon, it must tell a story that is based on some theme which at that moment is engrossing the attention of the public.

Now there are two general types of cartoons: what we may call the "illustrative" and the "allegorical."

The illustrative cartoon is made up mostly of the humorous and human-interest cartoons, represented by much of the work of Briggs, Fox, Donahey, Webster and Rehse, say, in which the picture serves as an illustration to a clever line, joke, situation, or a whimsical observation.

The allegorical cartoon, while it may be humorous, as in the work of Darling, is more often of a serious nature. Its method is to explain a thing in terms of something else, as in the famous Tenniel cartoon, "Dropping the Pilot," in which the ex-kaiser was shown as a new captain of the German ship of state in the act of removing from power the great Bismarck,

who for so long a time had guided the destinies of the empire. This cartoon was all the more forceful for being based on an incident familiar on ships bound for sea—the English being a maritime people and intensely interested in anything that pertains to shipping.

Supposing we want to do a cartoon on bolshevism and what it is leading Russia towards. Here we need a symbol, or allegory, of the hidden future. A winding road, disappearing over hills and on into the mysterious future, is an obvious symbol of the future, and just because of its obviousness will serve our purpose. On this road, then, two figures could be placed, running—one labelled, "Bolshevism," and the other, "Democracy," with a guide-post added, bearing the words, "To the Future." Then attach a caption, or title.

One might suggest "May the Best Man Win!" as a caption, but this would not be in keeping with the popular conception of bolshevism. "The Marathon," or "An Endurance Test"—either of these would tell the story completely, and at the same time would be simple—which is an important feature of a good cartoon.

Simplicity of handling, too, is essential. Use just as few characters as possible—only such as may be necessary to the telling of your story. Do not clutter up your picture with unessential detail—use just enough to suggest the proper atmosphere and to aid you in giving the cartoon good composition.

This statement applies also to "balloons," those little bits of dialogue or description that one sees in the upper parts of the cartoons, with thin lines around them leading to or pointing towards the person uttering the statement. One or two may be helpful in making the idea clear—but the ideal cartoon is one that

can dispense entirely with the balloon and yet be clear.

Any medium may be used for the cartoon. Herbert Johnson, of the Saturday Evening Post, uses wash; Fitzpatrick, of the St. Louis Post-Dispatch, uses a grease crayon, and each has his followers. Most cartoonists, however, owing to the fact that a good reproduction is always certain, use pen and ink.

The cartoon should be drawn for a half reduction—that is, a three-column cartoon should be made at least twelve inches wide.

The subject of the cartoon is usually left to the cartoonist, who originates his idea and submits it to the editor in sketch form, for an O. K. On some papers the subject of the day's cartoon is decided in conference, in which part of the editorial staff sit in with the cartoonist and discuss those subjects in the day's news which would offer material for the most telling cartoon.

It will assist the reader if he will remember that most of the national characters which he will use may be divided into a few groups, which have become, in a sense, stock characters among cartoonists. The following paragraphs cover most of these groups:

The American farmer wears a straw hat, has a white or gray mustache, and sprouting whiskers, sometimes represented as a wort of whisk broom. Invariably he smokes a stogie, or else a corncob pipe. His eyebrows are bushy, his eyes eagle shaped, and bunches of hair sprout irregularly from out behind his ears. A black string tie, when he wears one, drapes downward.

The westerner wears a Stetson hat. He is a rugged type, with dark, bushy eyebrows; smiling, steady eyes, small and sun-squinting; a well developed nose, slightly irregular in line; long, swagger mustache, square chin, slightly double; square jaws; soft collared shirt (blue or khaki); bull-dog pipe, and crow's feet about the eyes, due to outdoor life and exposure to the sun.

The southerner wears a wide brimmed, black Stetson, and has a genteel face that tapers in towards the chin. He belongs to the mental type, has bushy white eyebrows, with a soft expression about the eyes; a refined straight nose; loose, flowing, wavy hair; long, drooping white mustache and small, pointed goatee; "stand-up" collar; black or white flowing string tie; long, thin stogie in mouth, and black Prince Albert coat.

The cartoon Frenchman is of a nervous, emotional type, and has a conical shaped silk hat; eagle-like eye and eyebrows; refined, acquiline nose, eagle-like in line; small, black, waxed mustache; pointed beard; sunken cheeks; clearly defined small lips; black, smooth hair; high collar; small black or white bow tie; cigarette in long, thin holder, and immaculately attired in full dress.

The German has a round head; short, stubby, pompadour hair effect, flat on top of skull; light hair, full eyebrows; heavy rimmed glasses; stubby nose, full at the tip; round cheeks; spiked or else full, sweeping mustache; full lips; round chin; large, double chin; full, thick neck; small ears; open collar, with colored four-in-hand tie; long stemmed pipe, with fancy bowl.

The Italian has an oval shaped head; heavy, black, curly hair; heavy, bushy black eyebrows; large black eyes; full nose, irregularly shaped; bushy black mustache, ending in irregular squirming, sprouts; full round lips; round chin, slightly double chinned; earrings, large and semi-moon shaped; open-neck and self-collared dark blue shirt; furrows in forehead and between eyebrows.

The Russian (Cossack type) has chin-chilla, black, conical shaped hat, brimless; shaggy hair; bearded face; fierce expression to the countenance; deep eyebrows, and deep set eyes, small and piercing; furrowed forehead; depressed temples; baggy pouches beneath the eyes; up-tilted, small pug nose; large nostrils; sunken cheeks; small ears, sharply drawn, distending from the side of the head; swaggering mus-

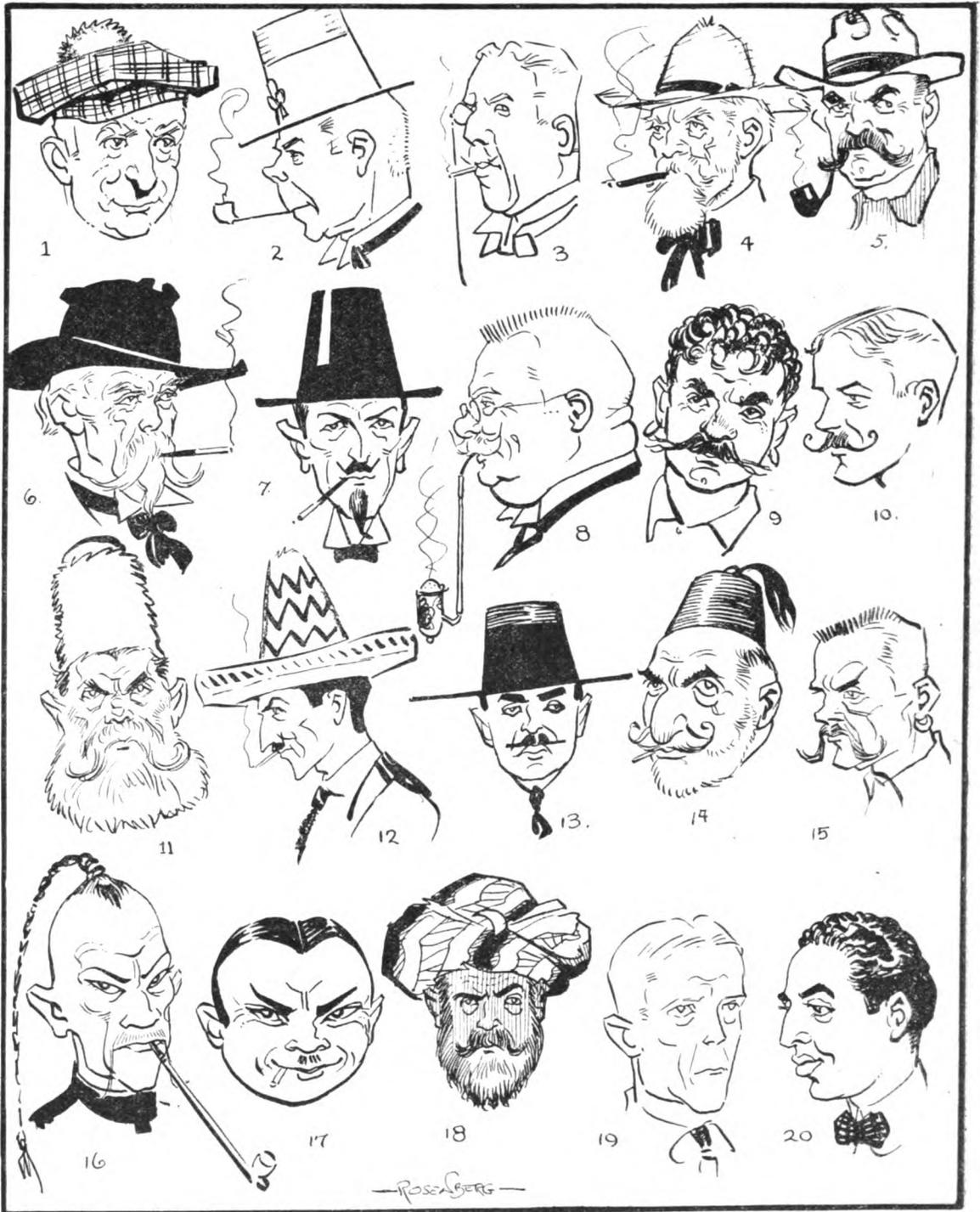


Here we have the layout idea applied to cartoons of a topical nature. The above cartoon was drawn toward the end of a vacation season.

tache, and full beard, generally dishevelled, and the same type of face without beard, and short, irregular mustache for the other Russian type.

The Mexican wears a sombrero of straw —wide, up-turned brim; conical shaped

crown; sharp face; lynx-eyed expression; thin, dark eyebrows converging to center; deep-set, dark eyes; fine, sharp aquiline nose; thin, sallow face; small black, waxed mustache with pointed tips; sharp lip lines and thin lips; cigarette; narrow,

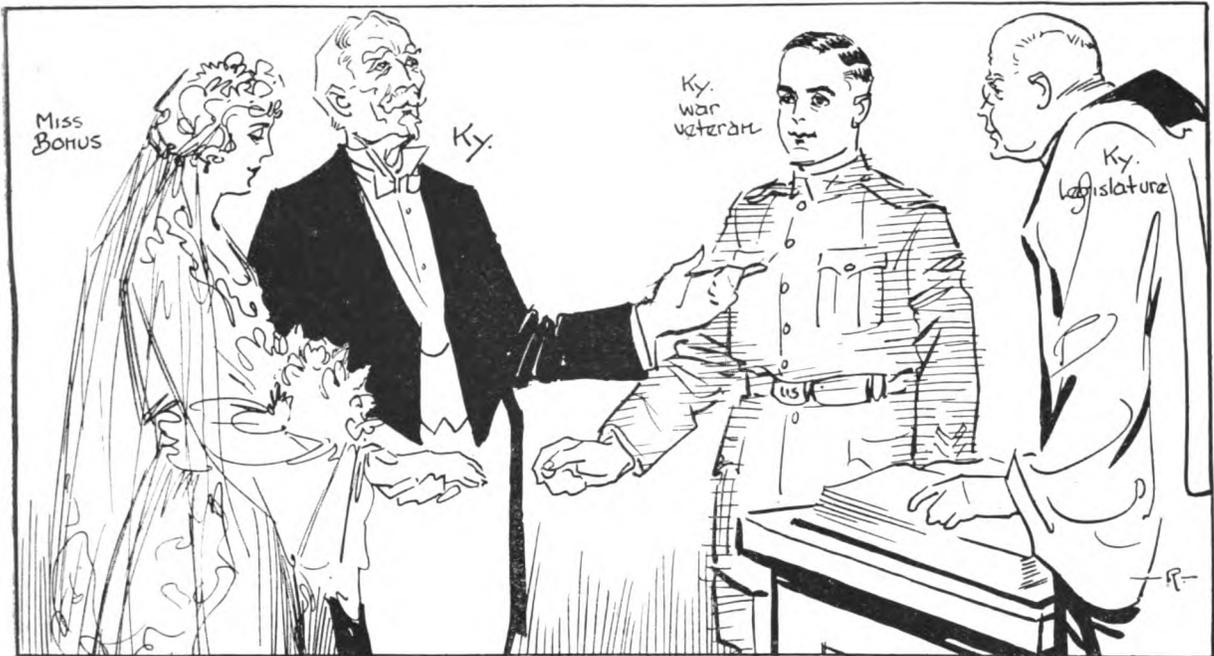


Faces from all nations, as the cartoonist sees them.

pointed chin; sharp, thin ears; black, smooth hair, and sunken cheeks.

The Spaniard has a long, round face; black hair coming down to the side of the chin, like long sideburns; black eyebrows; dark eyes; somewhat long nose, the tip

extending below the nostril lobe line; small black mustache; round chin; full jaws; errings, moon shaped; low crowned, black, soft felt hat, brim bent down, front half up, and red handkerchief covering skull, with knot in back, protruding in



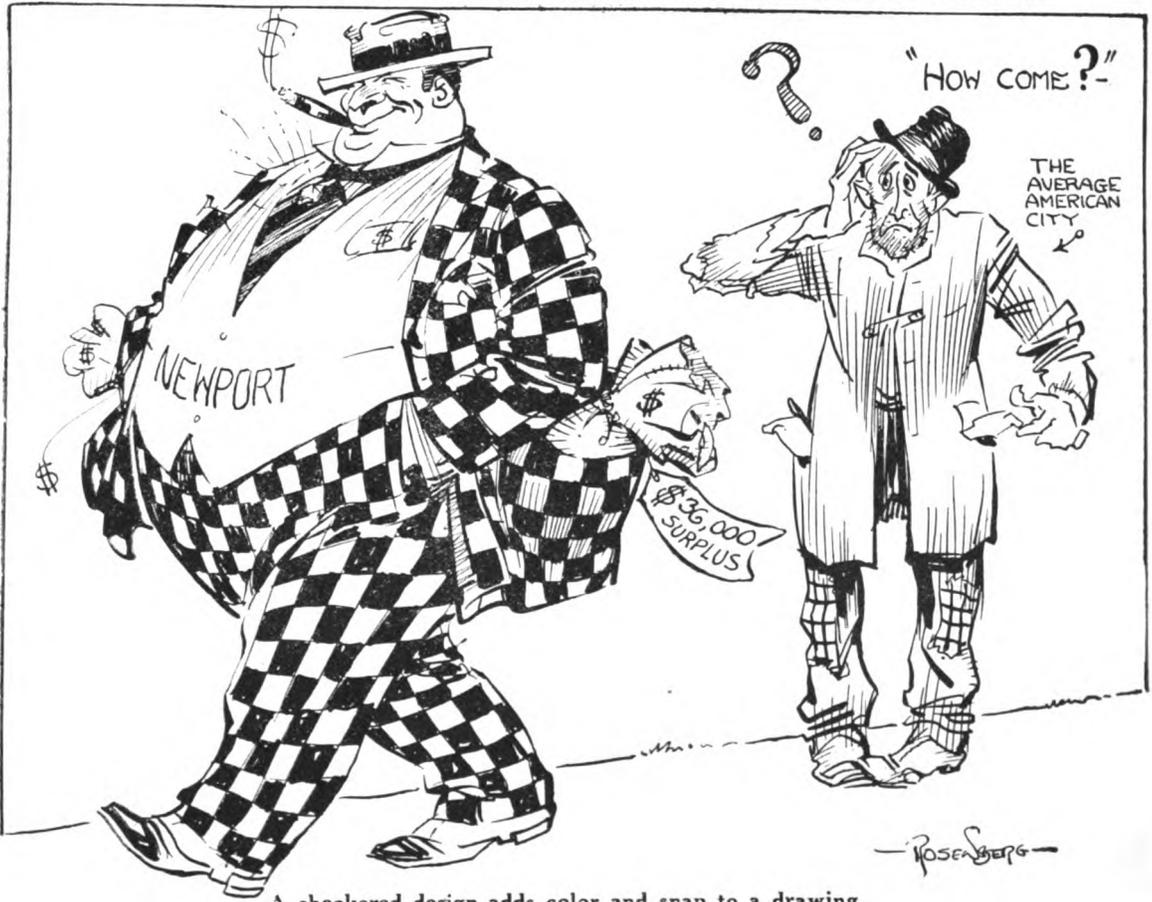
This illustration shows a cartoon as originally designed, on the subject of a proposed soldiers' bonus by the State of Kentucky. This was little more than an illustration in handling. However, by the introduction of the humorous element, and simplifying the composition—



A far more striking cartoon was obtained.



The use of national characteristics in a cartoon dealing with international problems.

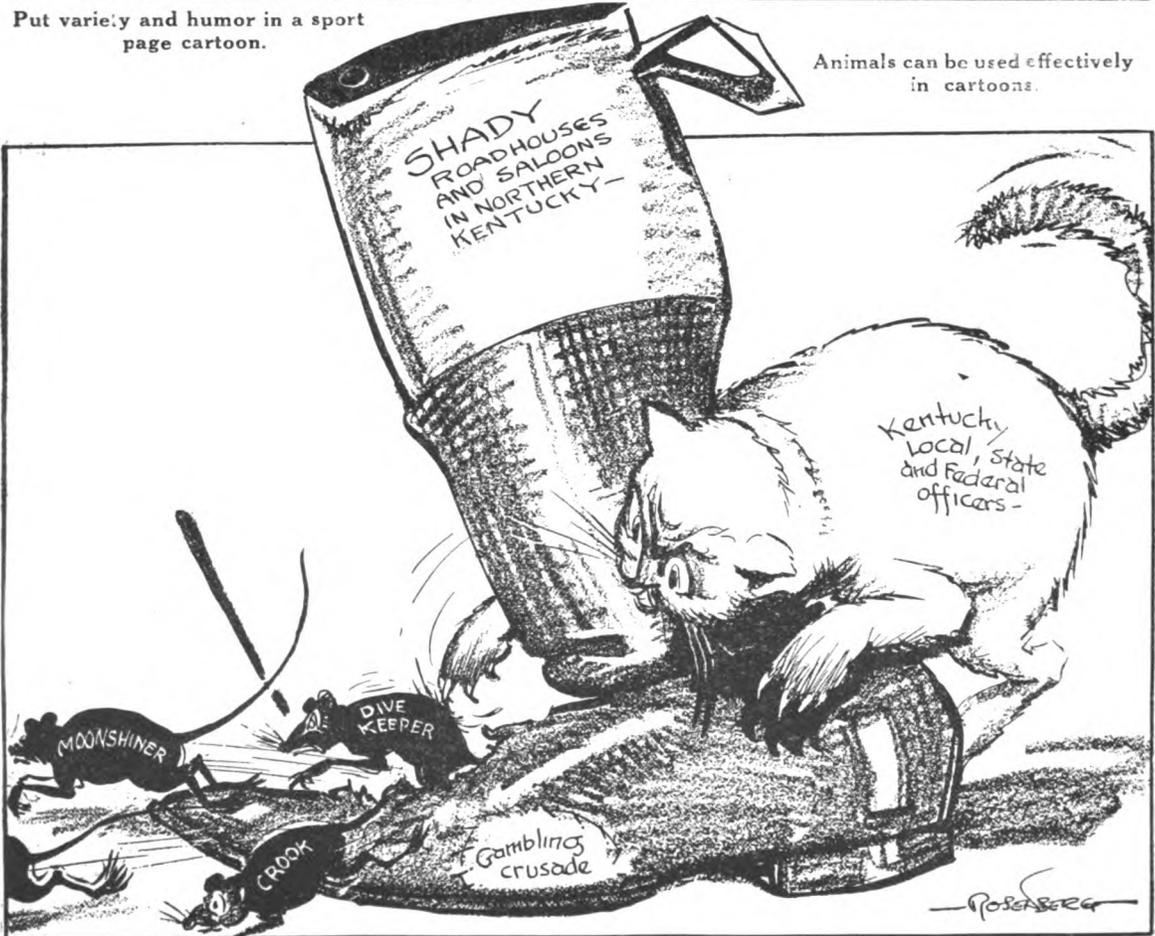


A checkered design adds color and snap to a drawing.



Put variety and humor in a sport page cartoon.

Animals can be used effectively in cartoons.

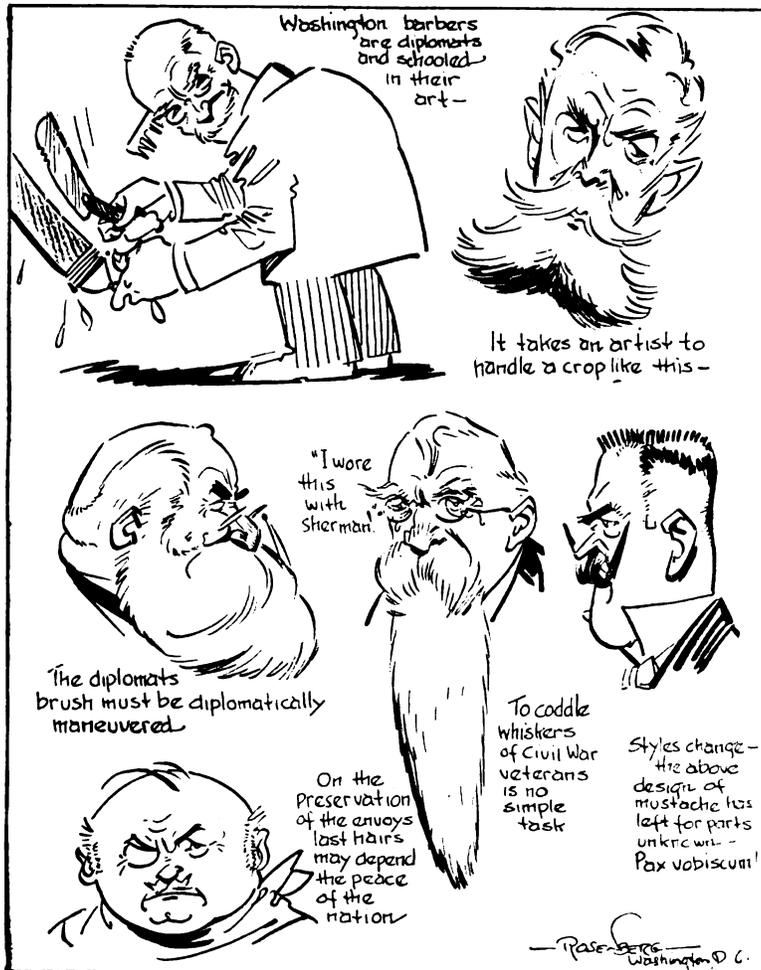




A "clean-up" cartoon published under the caption, "They're on their way." Note the effective use of crayon as a means of holding the composition together.



Too many figures in foreground of composition confuse.



A human interest cartoon by the author for the Washington News

line over the forehead, below the hat line.

The Turk has a round head; low fez, a conical turban with black tassel; lustrous black hair; furrows in forehead; converging deep, black eyebrows, full and bushy; deep, round black eyes with large pouches; large aquiline nose, the tip thereof well below the nostril lobe line; curly tipped mustache; black, short beard; full lips; cigarette or long stemmed pipe, and is either sleek or scrawny.

The Chinaman has a long, thin face, and sallow yellow complexion. The Chinaman of yesterday wore a queue, and thus is more easily identified, wherefore the cartoonist continues to use that feature. The eyebrow and eyes converge, "V"-shaped to the center; the eyes are

narrow, almond shaped, and the inner corner is below the outer end on a horizontal line. The cheeks are sunken. The nose is flat, and broad at the base, with thin, long drooping mustache. The lips are broad and flappy, while the ears protrude away from head. He has a long pipe—a wide stem with small bowl.

The Jap is small of stature, and has a round face. The eyes are shaped like those of the Chinese, with heavier black eyebrows. He has black, smooth hair, either parted in the center, or stubby pompadour, slightly parted on the right side; flat nose, nostrils showing somewhat; small, black, flat mustache, up-turned corners to lips; cigarette; round, full chin, and full jaw.

The Hindu wears a turban and has a dark-toned skin; black bushy hair, beard

and mustache; heavy, black, bushy eyebrows; deep-set eyes, and squinting; somewhat straight nose; deep furrows between the eyebrows; short curl to the mustache, with one eyebrow somewhat depressed.

The Jewish type has curly black or dark brown hair; round forehead; heavy, full,

dark eyebrows; dark eyes; slightly acquir-line or full nose, with tip a bit lower than the nostril lobe; full lips, the lower lip being thicker; round chin; full face, and fairly large ears. In drawing an old orthodox Jewish head it is necessary to use a full beard, since the orthodox religious law forbids shaving of the beard.

LESSON 40

DRAWING THE CARICATURE

Variety for Layouts



Caricature of the female—

THE subject of the caricature will interest every person ambitious to be a newspaper artist. Sometime or other, we who can draw a bit like, in jovial mood, to caricature folks we know—our friends, our enemies, or some passing person whose novel appearance appeals to our mood. Then, too, the subject, in our earliest efforts at portraiture, often is of the opinion that what to our inexperienced eyes is a good photographic likeness of him, is but a poor caricature.

In a true caricature the subject will be easily recognized, even though the most conspicuous features are exaggerated. The poses and mannerisms peculiar to the person caricatured are plainly depicted—even somewhat exaggerated.

In my experience, I have found that we Americans do not like to be caricatured, in the full sense of the word. Rather, our



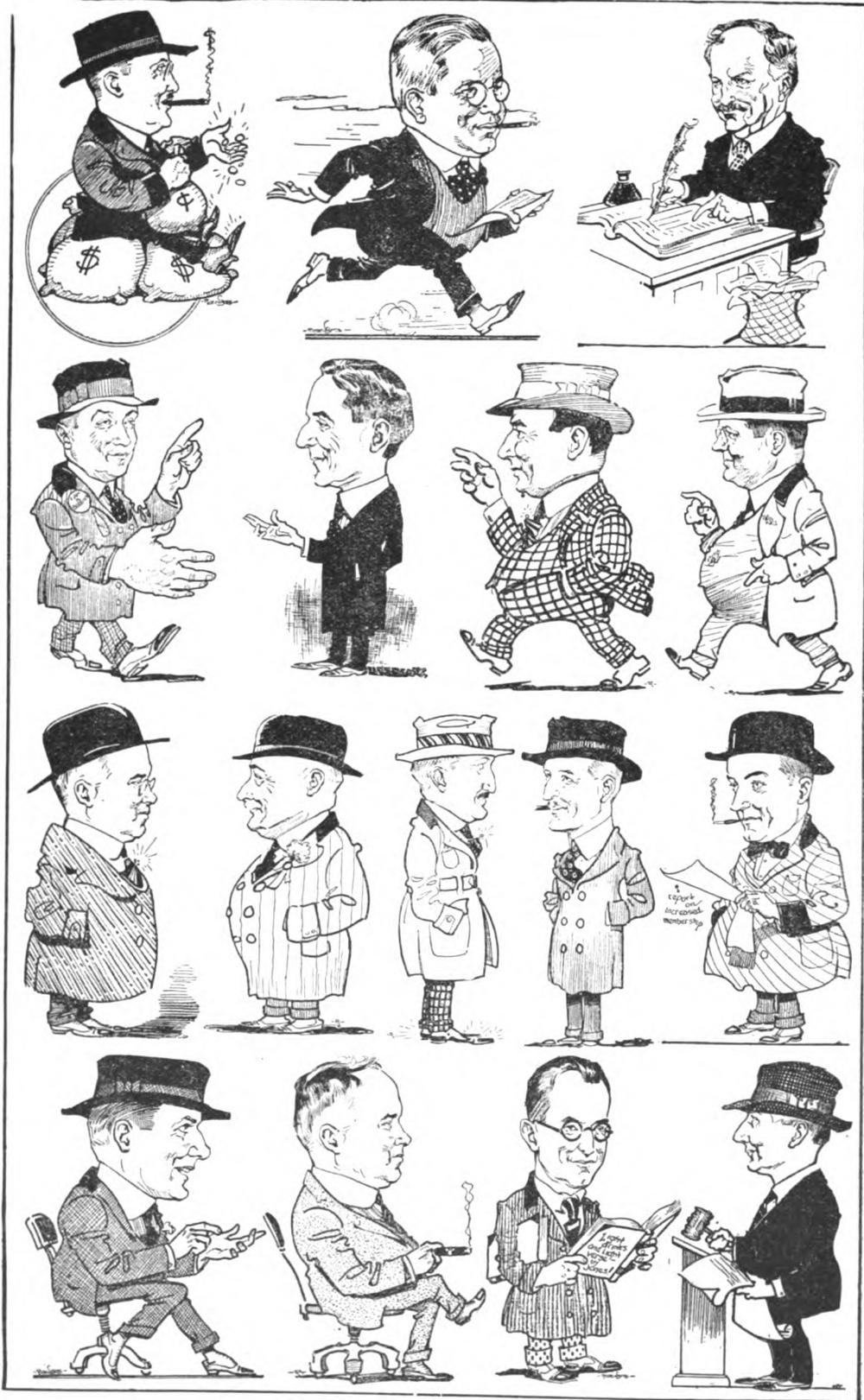
—and one of the male.

subjects prefer that the artist draw a good likeness (preferably with a pleasing, smiling expression) and add thereto a caricature body.

This form is "semi-caricature," or "half caricature."

Variety is absolutely necessary to impart interest to caricatures—whether for trade journals or other publications. Trade journals are the greatest users of this form of art. It gains the good will of the person caricatured, and also interests the readers more than a photograph would do.

Then, too, the difference between the cost of making a half-tone of the photo-



A page of caricature figures. These small cartoon types are always effective in assignment layouts (if used somewhat sparingly) for the sake of adding variety.

graph as against the cost of "line" caricatures is in the latter's favor.

Draw your caricatures for about triple reduction.

Caricatures for the theater page of a publication (Billie B. Van, for example) can be made completely by means of caricature.

Actors seem to be less sensitive than business men, and particularly women, to your exaggeration of the vulnerable points of their physiognomy.

If you must, flatter them as much as permissible. Draw a good likeness and try to add thereto a charming little caricature pose. You may to best (and safest) advantage, sketch on the coiffure, exaggerating that.

It is best to draw a straight likeness and add the small body, as in the example of the prima donna in the accompanying cut.

Actresses and singers may be caricatured—women at mothers' clubs and other gatherings should not be.

There are exceptions to this rule, of course, but that is a matter entirely of your judgment.

Often in covering an assignment, there are a few of the sketches I have drawn on that occasion that I do not use. I ponder on how to utilize these sketches, since the individuals are worthy of space and attention.

I sometimes use them in a series of semi-caricatures under a prolific title, writing a brief "story" about the subject.

LESSON 41

ANIMAL CARTOONS

Zoo and Circus Comics

SEVERAL cartoonists have built up considerable reputations and made a goodly sum of money by creating ideas along lines that call for cartoon type of drawing of animals, among them Harrison Cady, Lansing Campbell, Walter Wellman, etc. These artists have made a study of the barnyard zoology, and their drawings are very popular, appearing in numerous of the large magazines.

The accompanying plate shows one method of handling a cartoon of animals. In this drawing the animals are drawn correctly from life and the caricatures thereto, which make of it a cartoon in handling, were added when the drawings were made up into a layout.

On each of the animals shown in this cartoon an idea is created about the animal, in the text and with some the addition of a caricature drawing.

In cities that have a zoo, or on occasions of the animal circus coming to town, the

cartoonist has an opportunity to make such a cartoon. This gives him a chance for study of the animals, which he should take full advantage of. It is wise to make also simple note sketches of the animals for future use. Incidentally, that study will, of course, prove its natural value when the occasion arises for use of this knowledge.

In a talk with the animal keepers or the superintendent in charge of the animals you will learn many interesting points about the beasts that will aid you in making a cartoon out of the ordinary, original and full of humorous ideas.

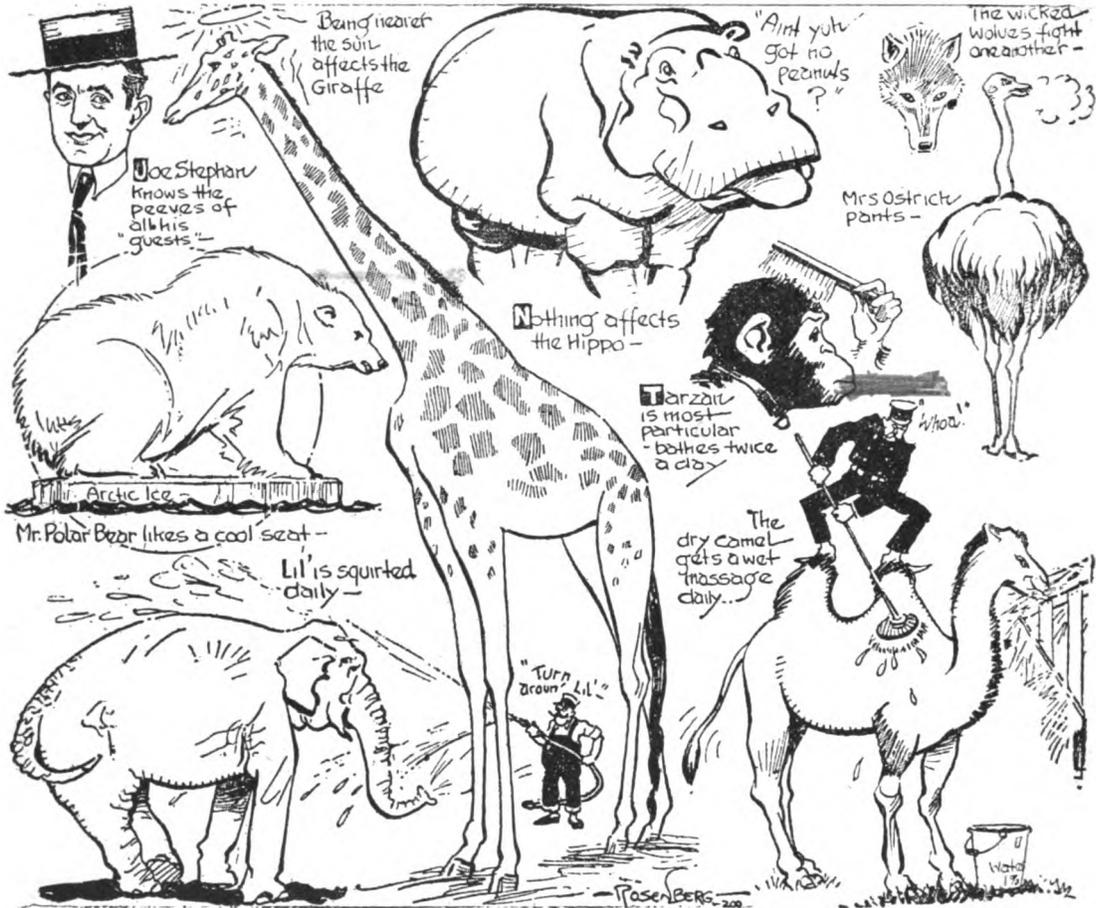
To draw cartoons of animals, before you start to sketch, observe them for several moments. Note their peculiarities—their pose, their gait, their preference to leisure or labor, food, curiosity of their surroundings, and their attitude towards people. For example, certain South American goats are passive until you boo them,

and then only the bars are between you and danger.

After you have studied the eccentricities of the animals as much as so brief a period of study permits, sketch your subject as

you see it, or in caricature, direct from life.

It is always well to draw as natural a sketch as you can so that you may use it for future reference. Therefrom you can redraw a caricature.



Animal comics are always popular—and the visit of the circus and an occasional trip to the zoo, will yield rich material for humorous treatment.



Illustrating a zoo feature article.

THE "CARTOONETTE"

How to Use the Small Comic

ON a newspaper art staff of more than one or two artists, the embryo cartoonist, if there be one, usually is permitted to try his hand at the small comic. This gives the beginner a chance to see his stuff in print. Also a small comic is not looked upon so critically, and may "get by" without being so well drawn as is demanded in the front-page cartoon.

The comic or cartoonette illustrates a brief news story, a joke or short feature story (it should be remembered that in newspaper parlance any piece of writing whether fiction, humor or news, is known as a "story"). Usually one or two to a story should be used. You will receive a proof sheet of the tale, or perhaps the original copy. Read it and create a humorous idea.

In evolving your idea, always adhere to the facts of the story.

The idea should be such that if the story were not printed the cartoonette could practically stand by itself.

Compose your picture so as to leave a space for a word or more of text.

Make of the text (although some few editors prefer no text at all) a witty line, preferably brief, and neatly and clearly lettered.

Simplicity in drawing is important on account of the picture's small size. Use one column, or two at the most.

Don't overcrowd the picture with extra lines.

Black spots and masses do well. Black makes the drawing stand out, and also breaks up the monotony of a regular page of type.

Flat tones created by cross lines, straight lines, checks or dots add color.

Ben Day can be used to advantage for this purpose.

Make the heads large—about one-half to one-fourth the size of the body. This allows more space for the facial expressions, which usually are of great importance in cartoonettes.

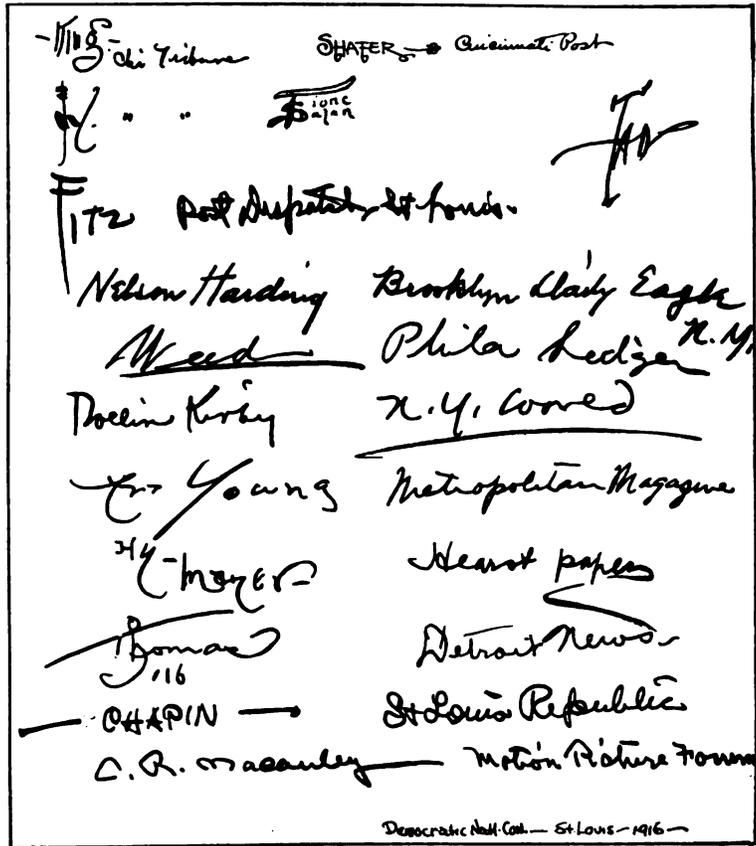


"Cartoonettes" to accompany news feature stories.

LESSON 43

THE
ARTIST'S
SIGNATURE

How to
Construct Yours



Some well-known signatures.

YOUR signature may seem to be a trivial matter, at first thought, but you will find, later on, how much it may mean to the publication you are associated with, and to building up your reputation.

I used to sign my cartoons and other drawings, "M. ROSENBERG." The late Harry Howard, managing editor of the Toledo News Bee, when I was cartoonist on its staff, suggested the signature "ROSENBERG," which I have used ever since then.

Explaining his selection, this excellent journalist said: "I want the readers to be familiar with your signature so that the announcement of your name will impress readers of the News-Bee."

There are many ways of evolving a signature. "TAD" is the combination of the initials of T. A. Dorgan.

"DING" is a contraction of "Darling" — Jay Darling, of the Des Moines Register.

Claude Shafer, of the Cincinnati Post, signs "SHAFER," with a small four-leaf clover design following the last letter. This design (any figure used in connection with the artist's name) is called a "ding-bat."

Satterfield, of the Newspaper Enterprise Association, adds a little black bear that comments on the subject of the cartoon, while Patrick, formerly of the New Orleans Times-Picayune, uses a duck.

The usual signature is the artist's name in small, printed, legible letters. Script is rarely used.

Place your signature unobtrusively in a corner of your drawing. It may often be so placed as to help the balance of your picture.

SPECIAL DAYS

What is Expected of the Artist

WE have certain holidays in the United States, certain special days that are recognized, and on which newspapers publish appropriate cartoons. In certain states there are also legal holidays, such as General Robert E. Lee's birthday, Jan. 19th, which is observed in the majority of the Southern States that made up the Confederacy in the Civil War. Maryland Day—March 25th—is observed only in that State.

Also there are certain days of a national and international character, such as April 6th, the date on which war was declared on Germany, and May 1st, the international Labor day. These are not very generally recognized by the press.

I shall give you a list of special days which it is important that you as a cartoonist, should know. These days are observed all over the nation. They are:

- January 1—New Year's Day.
- February 12—Lincoln's Birthday
- February 14—St. Valentine's Day.
- February 22 — George Washington's Birthday.
- April 1—All Fools' Day.
- Easter Sunday.
- May 13—Mothers' Day.
- May 30—Decoration Day.
- June 14—Flag Day.
- July 4—Independence Day.
- September — (first Monday) Labor Day.
- October 12—Columbus Day.
- October 31—Hallow-e'en.
- November—(last Thursday) Thanksgiving Day.
- December 25—Christmas.

Strive to make your national holiday cartoon unique and original.

For everyone of the score of special days, each year, the newspaper artist must create a new idea. Therefore, it behooves

you, if you would make a hit with your holiday cartoon, to put some serious thought on it for some days before you make your drawing. In fact, as a rule, you should get up your more important holiday cartoons about a week in advance at least. You may wish to spend the holidays at home or elsewhere and, perhaps, if you intend to make a short journey you will want to leave early on the previous afternoon.

Why not corral up your ideas two weeks before the day of publication? That will give you plenty of time to work it up well and at your leisure.

You may be stumped for ideas. I shall explain in the following paragraphs how and where to get them.

St. Patrick's Day, Decoration Day, Flag Day, Easter Sunday, Independence Day, Columbus Day, Thanksgiving Day and Christmas, have important, interesting histories, upon which they are based. If you will read up on those subjects, you will find much material upon which to base cartoon ideas.

Read the biographies of Lincoln and Washington. In a volume of either you will find enough pointers to create ideas for a score and more cartoons thereon.

Acquaint yourself with the history of the other events in this list and you will not only enjoy the stories but they will suggest ideas for these special days and many other occasions.

For St. Valentine's Day you can draw either a comic or serious cartoon, of which the theme is young love.

All Fools' Day should suggest a humorous or, perhaps, ridiculous cartoon. You can run wild with your imagination in this.

Picture some fool tricks, school boy pranks; making foolish investments, such

as buying stock in a company supplying ice to the natives near the north pole.

Labor Day, there should be a symbolic cartoon of the working man or business and labor uniting for the public good.

Columbus Day. This can be a picture of the "Then and Now" type. A serious sermon is effective.

Hallow-e'en is another day, or rather night, which you can describe as freely as All Fools' Day. You know the night pranks of the boys in the small town.

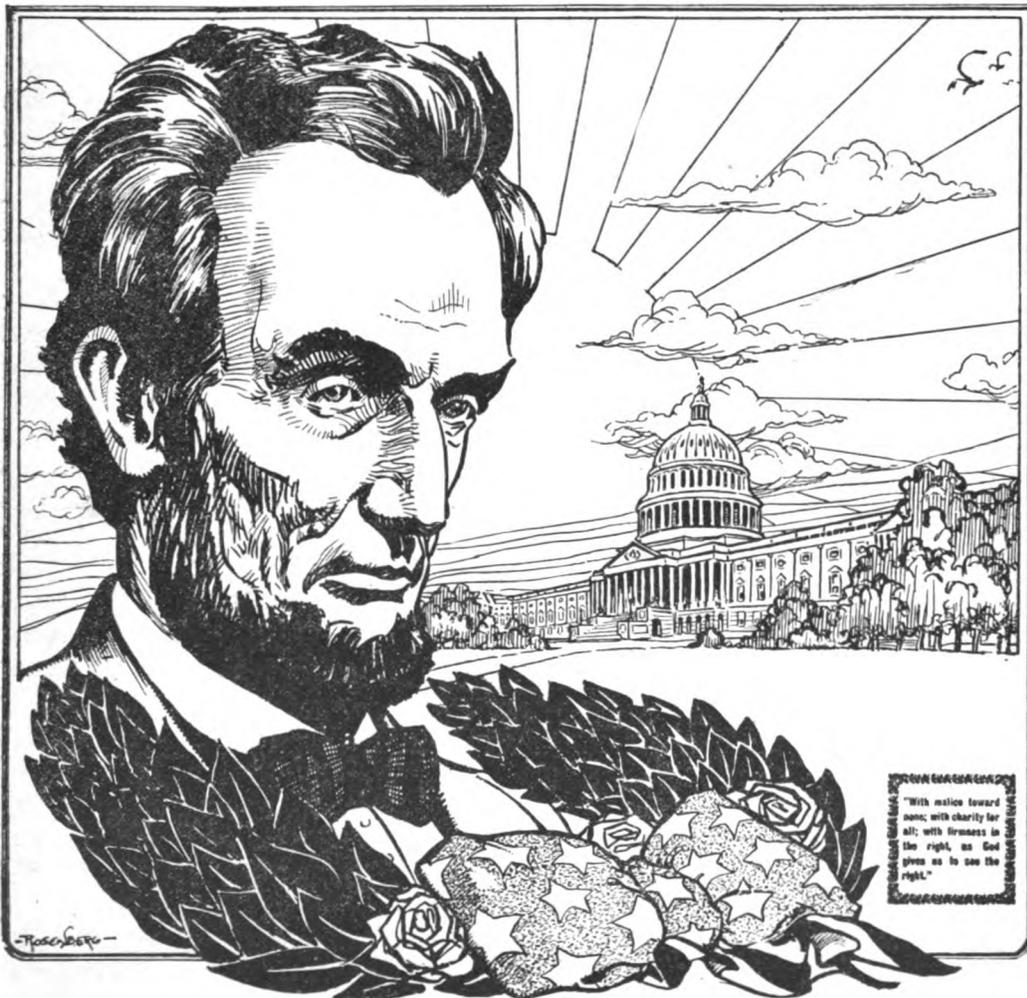
The pumpkin and the face cut out to scare the superstitious, especially the colored folks.

The moonlight, large smiling moon and a silhouette cat serenading with a boot flying at "Tommy." The Witch on the broom.

Read the rhymes of "Mother Goose" and quote those appropriate—this is well.

Read up on stories of Hallow-e'en in history. This reading will be fruitful of many original ideas.

Mothers' Day. Sermon or picture of mother and perhaps some of her many virtues—her love for her children; her children about her either with gifts or at the dinner. As a rule an idealized illustration with a real thought back of it.



Abraham Lincoln.

THE SYNDICATE

What It Is

A SYNDICATE is a service which furnishes news and special editorial features to newspapers.

I have in mind a certain syndicate with which I have had many dealings. It is typical of its kind. It has an editorial staff like the average big town newspaper.

These men and women are among the foremost in their profession.

There is an editor-in-chief; managing editor; assistant managing editor; a staff of several reporters for general assignments, usually out of town; a sporting editor; woman's page editor; news (correspondence) editor; fiction and stories editor; moving picture editor, and correspondents in important news centers such as Washington, D. C., London, Paris, etc.

There is an engraving plant, printing offices and a matrix making department with a mailing room adjoining, and an art manager who is in charge of a staff of ten or twelve artists.

The staff artists make layouts, retouch pictures, draw illustrations, do lettering, titles, etc.

One draws political cartoons, and another short illustrations and sport cartoons.

There are ten comic strips created here that are published all over the country. Usually the artists work three weeks in advance of publication.

Most of these comic strip men put in their daily appearance at about 11 a. m., and depart with the finish of their strip—two or four hours later.

Other comic strip men with this syndicate draw their cartoons at home. The one in southern California, the other in Cleveland, mail in a week's batch (six) each week—always keeping at least three weeks ahead of the date of publication.

The illustrators, retouchers, layout ar-

tists, and a beginner or two, work in one large room, under the supervision of the art manager.

Requests for art work from the various departments—sport, movie, etc., must first receive the managing editor's "o. k." before the art manager will carry out the demand. This is necessary in order to avoid crowding the art department with work from the various departments that might with better judgment be delayed, allowing the artists to go ahead with work of more immediate importance.

The comic strip artists usually submit their ideas for approval to the managing editor, or a capable editorial man assigned by him to oversee this matter. The two out-of-town cartoonists do not consult the office in this regard. When one is capable and has been drawing for the same syndicate any length of time he can be expected to know what is likely to be approved of and to draw only such pictures.

The strip cartoonists have a separate room to themselves.

Usually they create their ideas on the way to the office. Otherwise they will sit at their boards and think up an idea.

They may occasionally go over their scrap notes (random ideas jotted down for possible future use), oftentimes they receive an inspiration therefrom.

The drawings are turned over to the managing editor. He scrutinizes them to see that words are properly spelled—for cartoonists are notoriously poor spellers.

Each drawing is marked as to size and date of release and is sent to the engraver.

The cartoon is reproduced on zinc—a line cut (see lesson on engraving)—and an hour later is ready for the matrix department.

A matrix resembles a piece of blotting paper, newspaper size. It is composed of

several layers of certain paper, pasted together.

The engraving and the type matter are locked into a typeform, placed upon a steam table and a matrix is laid upon both. The matrix is compressed upon the form and like a plaster mold, when it is removed and placed in a receptacle and molten lead poured therein and allowed to harden. The result obtained is a cast of the engraving and type. This cast the newspaper served uses for the publication of the syndicate "stuff."

These matrices, protected by strawboard, are securely wrapped and enclosed therewith are printed copies of the matter. It is then mailed to the newspapers getting that syndicate's service.

As a rule the newspapers usually use the engraving from the "mat," but, prefer to set up the type matter in their own plant.

The comic strip matrices are usually sent in batches of six, each week, dated when to be published.

The spot news photographs and political cartoons usually are timely and arrive each day for immediate release.

A matrix is fairly durable and more than a few good casts can be made from it. For this reason newspapers save matrices of pictures of celebrities, etc., in preference, often, to a photograph. They never save the lead cast for their morgue.

The newspaper receiving a syndicate's service usually pays in accordance to its circulation. One paper of but 5000 circulation will receive a famous comic strip or complete syndicate service for, let us say, \$10 a week, while the newspaper of 100,000 circulation will pay for the same matter and the same service, \$200 a week.

However, the service is restricted to one publication in each city and, if within the circulation area of that paper, no other nearby city or town can obtain the same matter.

Each comic strip has a special market price. It is rated on its reputation as a builder of circulation, for comics are reputed circulation builders.

The comic strip cartoonists with this syndicate receive a stipulated salary, which is fixed in their contract. Other syndicates pay the comic cartoonist a salary and a 50 per cent royalty on the net sale of his strip. With this arrangement there is no limit to the cartoonist's income, which usually runs up into five and six figures.

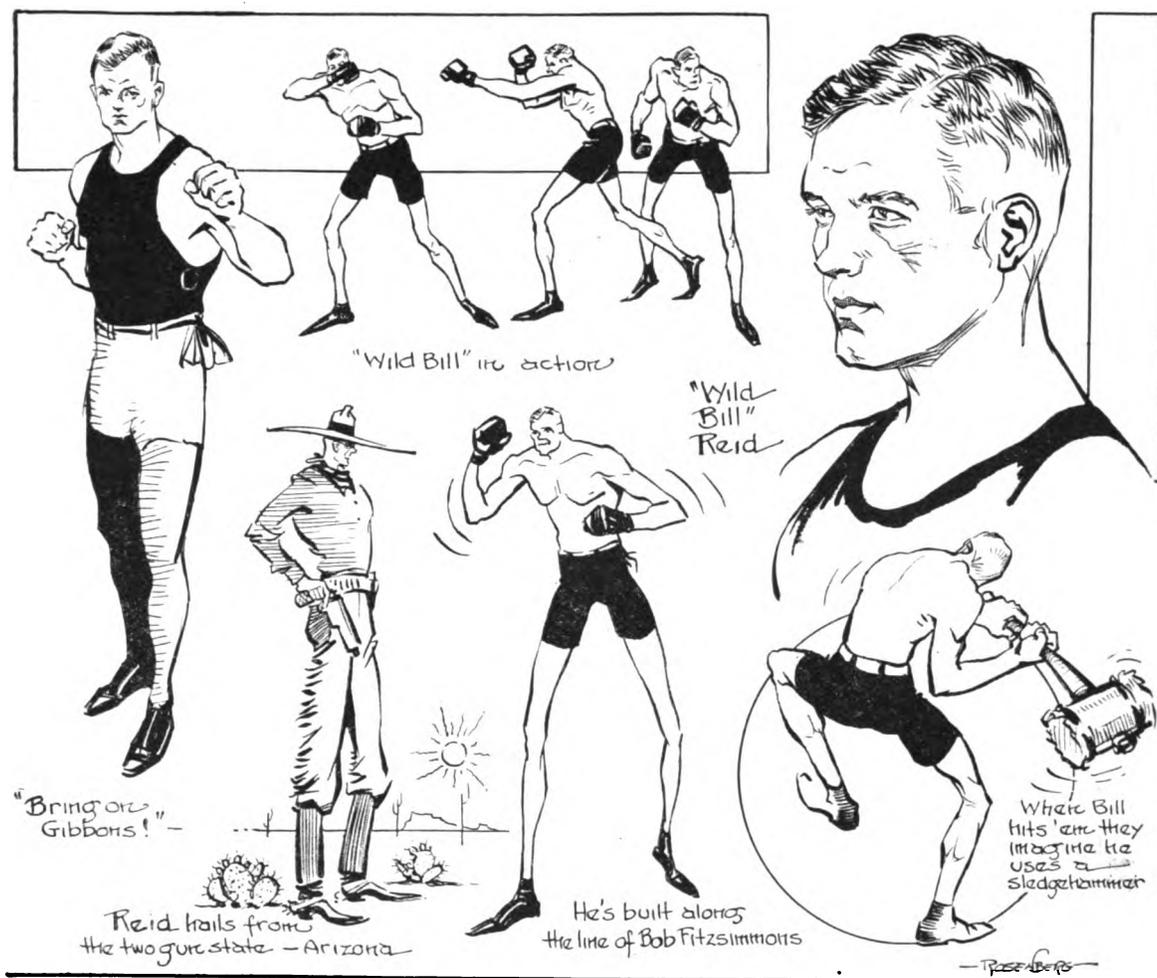
Speaking to a friend in Chicago, formerly a noted political cartoonist, now drawing a strip, he informed me that his income, growing every week, was then in excess of \$25,000 a year.

Another member of this same syndicate has an income of \$50,000 yearly from the syndication of his strip. In addition he receives a royalty from its sale in book form, and additional income from the motion picture rights to his comic characters.

There are many syndicates in the United States. Most of them are located in New York. You can obtain a list of them in the newspaper directory (Ayer's) which is to be found in most newspaper offices.

Submitting art work to a syndicate is done in the same manner as to a magazine or newspaper.

The syndicate, unless other arrangements are made, owns the entire sales rights, etc., to the matter it accepts and pays you for.



Covering a boxer's training headquarters.

LESSON 46

SPORT CARTOONS

Features for the Sport Page

THE sport in which the Marquis of Queensbury rules are as important as our Constitution, had its inception in old England three centuries ago. Queensbury wrote the rules more than a century ago.

Boxing is called "the manly art." It is a scientific sport.

You can gather various ideas for boxing cartoons by attending the exhibitions.

The training quarters will be another source to pick up ideas.

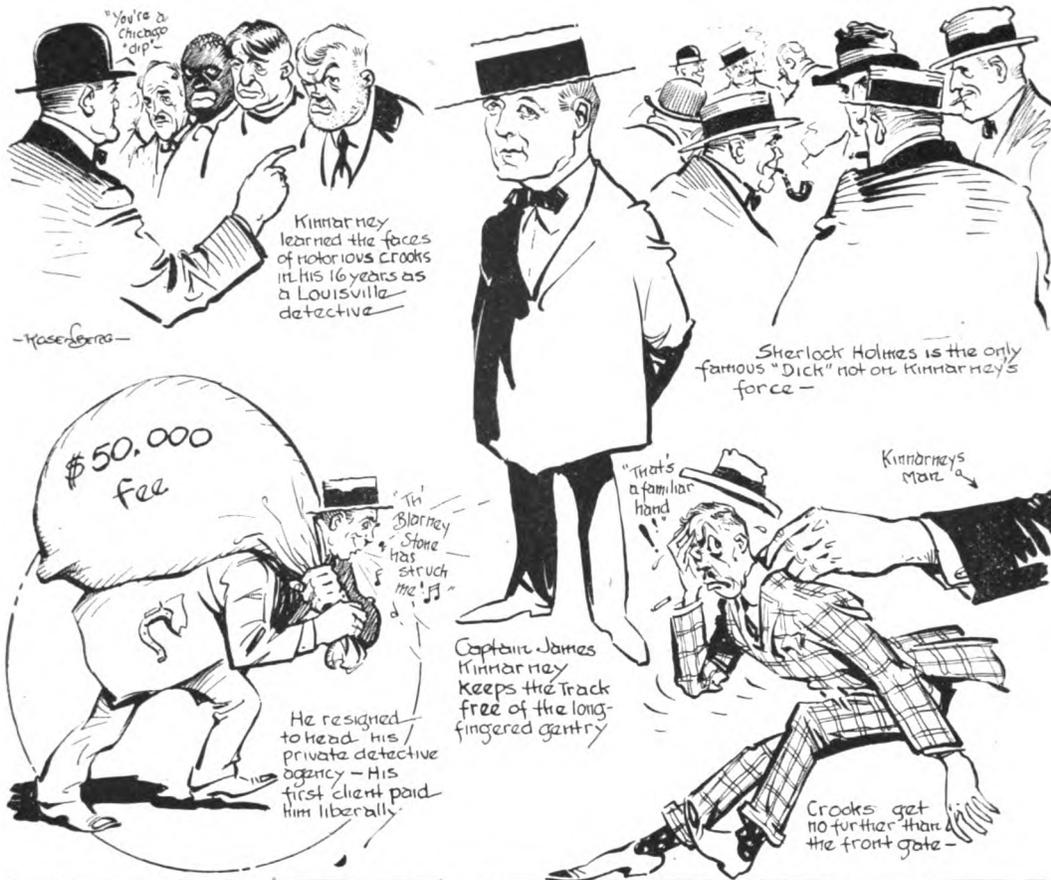
You will likely have to attend the bout if it is held at a local athletic club.

There you will have a ringside seat next to your sporting editor. From this seat you will observe the boxers and take in the crowd also.

You may or may not like boxing. If the fight fails to interest you, the pulsating crowd of fight fans will.

You might jot down or remember some of the epithets usually hurled at the sluggers. Occasionally you hear some that are funny. This will give you an idea:

"Slip him a haymaker." "Knock him out." "This ain't no Sunday school picnic." "Sink him." "Knock that wop



Feature at the race track.

for a row of brick houses." "Whatcha tryin' to do, kiss each other?"

These and many other epithets hurled at the contestants can be considered for use in your cartoon.

The fight and the actions of the crowd will be your main cartoon subject. You are to report the affair—pictorially.

The plate, page 145, is an example of one method of treating the subject. That is the angle received from attending the training quarters. The plate on page 97 is another form of example.

This boxing picture is a lesson on how to make a silverprint.

The silverprint is very much used by New York sport artists, particularly those who make portrait drawings of athletes, in cartoons.

By the silverprint method any artist, with a little experience, can draw portraits wonderfully well—"great likenesses."

This is such an easy method and so big an aid to the artist that I have included it in this course—an entire lesson with detailed directions on how to do this work.

Read the history of the sport, its long list of noted champions, their personal history, their encounters. The knowledge will be valuable to you in getting ideas.

Racing is the "sport of kings" and the simple youth who "follows the ponies" will testify to the need of a royal income if one would "play 'em" and eat regularly.

The track at Latonia, Ky., lies in a flat valley in the Blue Grass State, and has been laid out by a landscape gardener who knew his art, and would appeal to any artist.

We artists delight in viewing crowds, in mingling where the fairer sex make their appearance in the latest styles from gay Paree.

And those wonderful, scintillating horses, blue bloods, all captivate your interest and admiration.

The vari-colored costumes of the jockeys add to the art interest the track offers. Watching them astride their mounts, going at breakneck speed, hugging close to the inner rail. That is life and energy worth observing.

You need not bet to appreciate the races.

The track offers many points of cartoon value aside from the results shown by the countenances of the winner and the loser.

On page 146 is a race track cartoon. That on page 145 is another touching altogether on different angles in that connection. You can touch on many another list of subjects connected therewith.

For a sketch subject I refer you to the jockey costumes, and also a group of sketches proving that the ladies attending the track are following the Paris fashion edicts.

At the barrier getting 'em lined up. What the starter shouts to the jockeys; the starter's aides who help line up the impatient, high-strung thoroughbreds by shaking a blacksnake whip before them but never striking a horse.

In and around the stables the gossip of the hostlers, the veterinary doctor treating the horses, the big pliers and other instruments he uses to treat or pull a horse's tooth with.

In the paddock, the sharpers, the wise guys, who think they know the "nags."

In the jockey room, the jockeys.

At the club house, on the club house veranda, the "high brow" enthusiasts.

The track detective force will also give you a subject for a serious or semi-serious cartoon and story.

The judges might best be caricatured or sketched.

The fair sex and their ways of playing the races will make good cartoon material.

You should carry in your morgue pictures of horses in various poses and actions.

For sketches of horses and my own simplified method of drawing the animal, see pages 56, 57 and 58. It is well to study this lesson on the horse. It will better aid you to draw a horse and in much less time.

You will find that the horse is the hardest of all animals you will have to draw. The job is much easier after you have learned the various pointers from the text and the illustrations, as I teach you the subject, which you will find in the fore part of this course.

Golf is fast becoming America's greatest individual sport. It hails from Scotland and appeals particularly to the indoor worker, as it gives him the opportunity to exercise his limbs and enjoy a breath of fresh air. It is the second most popular thing that comes from Scotland.

Golf links are laid out over hills and dales, and considerable walking is required in traversing them.

The sketches and cartoons herewith were drawn at a local golf championship tournament for the Cincinnati Post sport page.

From the original layout I have eliminated the features not essential to what I want you to grasp.

This layout is complete. Though limited, it carries several of the major incidents attached to the game. Costumes, stance, in the bunker, the caddy, and reference to the famous "19th hole."

Golf brings the caddies in touch with clean-cut, successful business men. A caddy's work is to carry a player's golf sticks and to retrieve balls. He is a real American boy, and around this lad you can create many a cartoon.

In creating your ideas for the golf cartoon, add thereto the language of the links.

The club house gossip will furnish you a subject for cartoons.

The instructor makes a cartoon subject.

The wife taking golf lessons.

Looking for the ball, caught in the rain, etc.

Tennis, like golf, is a society sport, although many of us ordinary beings have

learned to play it. The high cost of tennis as well as golf equipment prevents the masses from playing it. Then, too, everybody hasn't room for a tennis court or golf links in the back yard.

Tennis is an active game which taxes your knowledge of the human figure and requires great speed with the pencil.

The best way to draw a tennis player in action is to depict his poses first, like the drawings in the daffydill lesson—the silhouette action skeleton.

You might trouble yourself to turn to that lesson, as I have an example of a tennis pose amongst that group of action poses.

The clothes can be put on later or drawn on during the game. The tennis costume is simple and easily remembered—white trousers, white shirt and white shoes.

Of course, you should add a likeness of the player, or a suggestion of it, if the name is to be attached to the sketch.

The value of this silhouette skeleton method is apparent. You will more quickly draw your desired pose and have action appearing in your drawing.

Tennis is not a sport as productive of ideas as golf or baseball. It is a game limited to two or four players and a court.

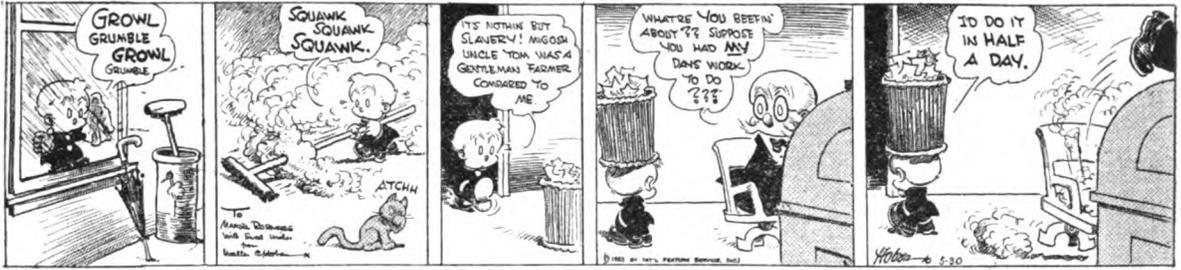
The average reader knows very little about the rules of the game. Your ideas, to get over (not over the reader's head), must be more or less of purely imaginative sort and very obvious.

An idea such as the receiver missing the flying ball, which can be shown bouncing back from the bald head of a stunned onlooker.

A tall thin player and his short fat opponent.



A fat men's race, a sport-page cartoon by Williams.



A Hoban strip, with panels arranged so that they can be rearranged for different layouts.

LESSON 47

DRAWING THE COMIC STRIP

Evolving a Character

CREATING a comic strip you evolve a character as Everett True (Condo), Mutt and Jeff (Bud Fisher) or Jiggs (McManus) in *Bringing Up Father*, probably the best known and best drawn comic character in America today. Or a humorous theme that can be carried on with the same title and same general thought, such as "Can You Beat It?" by Maurice Ketton; "Foolish Questions," by Rube Goldberg, or "School Days," by "Dwig" (Dwig-gins).

Both forms are popular, but the individual character, a pair, or a funny family, such as "The Gumps," seems to be the most preferred and numerous in the newspapers.

Most comic characters have been born in the minds of their creators, suddenly—an inspiration as it were. Yet others, have been evolved through long thought and brain splitting.

In reading a book you may chance to find a character that will suggest a similar sort of character, or perhaps, itself will suffice as a comic strip subject.

Sinbad the Sailor, in the *Arabian Nights*, was the inspiration for a comic strip published several years ago as "Sinbad the Tailor," a witty title that gave the artist great range for ideas. The strip, however, passed away, to my recollection, though it is still owned by the syndicate

which holds the copyright, thus preventing anyone from using this particular title without their permission.

When you have evolved your idea and character or characters you will find it best to create for yourself a type of face and figure that will be distinctive and easily remembered.

You develop it in many postures, drawing the face of the character in various moods.

After you have completely drawn the character in the various likely moods and positions you may have occasion to put him or her in, memorize it by drawing it over and over again.

Soon, like any other object, name, poem, or picture constant repetition will make an indelible impression in your mind, so that you can again and again draw the same character exactly, with ease, precision and speed, without need of the original to go by.

That is how Mutt and Jeff, Jiggs, and the host of other characters are daily repeated by their creators, and always bear the same resemblance which you, Mr. Beginner, have likely found so difficult a task.

The comic, such as "Can You Beat It?" (Maurice Ketton in *New York World*), is evolved on the foibles of the average individuals, their fellow men and women,

and their surroundings and other associations in this material life.

For example, a situation such as a man about to retire for a good night's rest, after a hard day at the office or shop. Just as he is about to drop off to sleep peacefully the neighborhood's cats start a serenade—which, of course, arouses him, much to his disgust. He throws a shoe at them, missing cats and breaking a window as a climax. The title "Can You Beat It?" fits this theme perfectly.

The character cartoon, such as "The Bungle Family" and "Bringing Up Father," wherein a number of similar characters are evolving about the main figure, Bungle in the one, and Jiggs in the other—are individual characters created as the strip has been developed and need of such characters to add new life to it has arisen.

The ideas you chuckle over in gazing upon a strip are often personal experiences of the artist in his home and commercial life. The original experience, perhaps a bit exaggerated, will form a clever, humorous idea.

The faculty of observation and the ability to "see" a point of humor in an apparently ordinary every day incident is necessary besides the ability to depict a humorous character.

You can readily and quickly train your mind to make such observations by keeping alert and always seeking the humor in a situation. Gradually your mind becomes trained to perceive quickly the meat of the situation and evolve an idea therefrom.

You can form the habit of observation very easily—simply observe—and make notes of your observations on your return home—that is a good developing method.

Another form of comic strip that is immensely popular is the "nut stuff" comic.

The best examples are Rube Goldberg's and Gene Ahern's cartoons.

Not all artists can put over nut stuff, nor can all cartoonists put over a good comic strip.

You can develop your brain along the lines needed to put it into the proper line of thought to create such ideas, unless your mind is not of humorous turn, in which case your nut stuff will be only ordinary.

It is the same with the cartoonist as with writers—many write humorous stories but not many can write the genuinely clean humor of Mark Twain, nor the sly, quiet humor of Bill Nye and Artemus Ward.

Study these last two writers, absorb their humorous patter and by bringing it up to date you will be training your mind to create "nut stuff" cartoons.

A comic drawing is not drawn with the care and exactness of an illustration or a serious cartoon. You are almost unlimited in license as to perspective and form of figures, facial features, etc.

The average comic figure should not be made more than four to five heads in size at most. This will give you a figure that looks in proper proportion and leaves you a head that is large enough to present a greater range of space for the nose and mouth, upon which to a very great extent you will depend for the expressions and purport of the idea in the cartoon.

Always be original in everything you do, I repeat, and cannot repeat this admonition too often.

If you "lift" another cartoonist's ideas, sooner or later your lack of originality will be discovered and your work and reputation will suffer greatly.

By training and refreshing your mind with proper associations and by reading the proper literature, books, papers, by seeing shows, etc., you will be able to keep on getting new and better ideas.

Also be as unique and original in your depictions as you logically can. Do not think that a certain grotesqueness is humor. There is a circumscribed boundary with a well-defined limitation to what Americans consider humor, particularly ethical humor, that can be permitted to be read and enjoyed by the young as well as the old folks.

On the other hand, humorous stories even more enjoyable, as Mark Twain's "Tom Sawyer" and "Huckleberry Finn," Bill Nye's "History of England" and Charles Dickens' "Pickwick Papers" (the two latter are not so apt to be appreciated by the very young) can well be read in all good society.

A comic strip, like any other drawing to be reproduced, is usually drawn for half reduction.

Avoid excess lines that may mean nothing and merely clutter up the drawing, as they unconsciously attract the reader's eye from the main objects, the characters.

Buildings in the background for example need not be shown with all their details pronounced.

A brick building can be outlined and a window or two with a few scattered bricks suggested by proportionate oblong squares.

The background, off in the distance, unless needed in the foreground.

Even then the characters should be developed to stand out conspicuously in contrast with the scenery.

The figures can be finished either with a tone of many thin or heavy lines, or may be finished with solid blacks.

Ben Day can well be used, saving the artist's time and adding a good tone or uniform pattern to the suits.

In "Bringing Up Father" Ben Day is often used thus.

Put your text into a balloon, as it is called—the "balloon" is the familiar ring seen issuing from the speaker's mouth. Or you need not use a balloon—suit yourself.

The question should be read first, as it would be in reading a story, with the answer immediately following on the car-

toon. The characters should therefore be in proper position.

To make this important point clear: Mutt and Jeff are talking. Jeff asks Mutt, "Where are you going?" Jeff must be drawn on the left, and Mutt, who answers, on the right side of the picture.

This is because people naturally read from left to right. If Mutt were placed on the left, you would be reading his reply before the question, thus utterly destroying the effect.

Always aim to make your text short and snappy—don't drag out the point with an overdose of words, which will tend to kill your cartoon.

Decide on the words that would sound best and wittiest; lay them in with hard pencil, then neatly and legibly ink them in.

In general square off your block of text rather than stretch it across the whole picture, if your drawing permits.

Neat and well placed, but not over careful lettering, has saved many a poorly drawn comic strip and has added more charm to a well-drawn comic.

You can make your letters all capitals, or as I do, caps where necessary, lower case otherwise.

Make your lettering a plain line type, that is best.

Do not misunderstand me about lettering. A comic is not a medium to display your lettering ability. No one, in enjoying the cartoon will attribute its charm to your excellent lettering.

Lettering that is legible is all that is desired.

You can train your hand to do this lettering with a day's practice of the alphabet in the simple style you wish to use in your comic strip.

See lesson on lettering.

THE POSTER

The Illustration and the Lettering

IN posters the illustration is predominantly the feature—the lettering comes next. The drawing is featured that it may attract the eye. Having caught the eye, it will follow out of natural curiosity that the reader will inquire—look further to learn—to what the drawing pertains—its advertising purpose. Therefore, in a poster for a tea ad you will best draw a figure or scene pertaining to one phase or reference to the item advertised. That one phase being picturesque and inviting to the general, human interest and arousing inquiring curiosity, the reader will next want to know after viewing the picture, what firm and brand it advertises. He will associate the picture in the future with that article and that firm. There is the advantage of the striking poster. And the more simple and pointed, original and more strikingly remembered it is the greater ad value it will be to the concern for which it was made—and it means to the reputation of the artist another feather in his hat, a value that will bring him more work and greater pay for his future efforts.

One of the world's greatest poster artists of the day is Prof. Ludwig Hollwein—a German artist residing in Munich. His posters are striking in simplicity and excellent draftsmanship, imagination, composition, color and poster technique. I saw many examples of his commercial poster work during my recent travels through Germany and Central Europe. One example of a tea product poster, which I picked up in Vienna, is reproduced herewith.

America has many excellent poster men as you will note by a glance at our posters to be seen in the cities and on the highways.

Poster lettering is usually of a square,

woodcut design—though whatever design or form you may choose to use is permissible in the individual poster—if visibly fitting thereto. (See lesson on lettering.)

To study American posters—and they are among the world's best—look at some of the better drawn posters on the poster panels everywhere. Note how much space the drawing occupies compared to the lettering and text. The colors used, amount of figures and scene in proportion to the important figure that carries the burden of the ad's purpose. How much of the figure is shown. How the lettering is composed and placed and varied to bring out the value of certain of the text.

On most American posters the artist's name is eliminated—with German posters the artist's name is properly shown—though not to interfere with the text on the poster. Every poster should carry the artist's name—most of them that do carry but the artist's initials.

The advertiser should realize that a poster carrying the artist's name will most certainly be drawn with the artist's best efforts, due to the fact that his public reputation will be based thereon. Yet, most every poster, despite the fact that the artist's name is not thereon, is drawn, however, with the artist's best ability, and it seems but fair to use the name of the creator thereon. Posters drawn for big clothing houses are all signed by the artist. Sheridan's work for Hart, Schaffner and Marx, are especially good examples of the commercial poster.

A poster drawing should not be worked up in minute detail, rather it should be boldly and broadly handled. The picture should have a punch to it, both in idea and composition. You should always strive to be novel and original—individual

in your art. Make every poster a distinctive one and a booster of your reputation—a picture that for its fine points will be recognized as your work. This can be accomplished by developing your art knowledge and your imagination. To do this a great aid is the study of the work of other poster men. Particularly great in this line are the foreign poster artists and most excellent and strikingly clever are the American and German artists. Obtain copies of *Das Plakat*, *Jugend* and such publications that carry these posters in their regular and advertising pages. You will thus see many varied, good posters that will act as a stimulus to your imagination.

A poster should have much solid tone—black masses well placed, in a black and white poster, to which this lesson refers.

The lettering should be well executed

and the design thereof should be in harmony with the pictorial end. Do not confuse the lettering nor the composition of the drawing. And do not confuse the two together, rather the two elements of the poster should fuse together. To avoid confusing it is wiser to put less in the picture, for generally the confusion is caused by crowding too much into the composition.

Avoid this error, it is wiser and more readily of accomplishment leaving out excess drawing. For more often in a poster drawing an additional sporadic line or two commits ill more often than it becomes a good addition.

Work in masses and heavy solid black shadows and even tones. Cut in the shadow into the sharp lights a simple line or two for half-tone, if you wish, the line close to the black shadow.



Two examples of the posters of Ludwig Hollwein.

CHALK TALKS

Preparing for the Occasion

CHALK talks are pleasant for the artist, and particularly the small city cartoonist, because of the "easy money" gained for the trouble involved.

You should have a large collapsible board about thirty by forty inches, with three or four legs to support it.

About five or six sticks of black chalk made for this purpose are necessary. Inasmuch as the chalk disappears rapidly and has a tendency to break when you least desire it, having extra sticks is a policy of preparedness.

The paper should be of a newspaper stock—a cheap wrapping paper grade will do. Any paper that is not too smooth is practical. I get my paper often from that salvaged from the last of the big press roles. I pay the price the office gets for it as waste, cutting it up later to suit my needs.

Talking in a smaller room I use a smaller board and correspondingly smaller sheet of paper, and draw practically the same pictures, only smaller.

With a large nail in each corner, protruding slightly, attach your papers to the board.

Your talk, if in a general assembly, should be of generous, humorous ideas.

In general, caricatures or touching on local political conditions is well. Humorous digs at the traction company, food profiteers, etc., draw applause.

The pictures should be drawn quickly, with few and simple lines. Not more than two, or four minutes at the most, should be spent on a drawing.

You should draw the picture by standing as far to the side of the drawing as is conveniently possible, so that the audience can watch every move as you place the magic lines that will appear to them

as real subjects when your facile hand has completed the work.

You can tell a few jokes while working. If you don't you should have some one playing appropriate music. Lively jazz and popular tunes on the piano, to keep the audience from becoming tense, helps nicely.

Your pictures also should carry brief, witty lines.

Your lettering should be plain, neat and large enough to be read by people in the last row.

If you are to give a talk before a lodge, which you will often do, you should call on the head of the order, or some other official or member, who is in a position to know the virtues or weaknesses of the members. He will tell you who's who, and perhaps how to get them.

He will tell you who is the most popular member, the fattest, the skinniest, best and luckiest card player, best comedian, the victim of the latest joke floating around in the lodge gossip, the newlywed, perhaps a new papa, a humorous incident or any remark constantly made by a member, such as "I'll say so," "raspberries," or the like.

Create ideas (as I suggest in the accompanying plates) about these members and have them approved by your lodge adviser or the entertainment committee.

Avoid embarrassing any member; make 'em all feel happy, whether they are the victims of your chalk talk or not.

All told, you should spend about twenty to thirty minutes on the stage, making about eight to twelve pictures. Do not overstay this period, as your talk will get tiresome. You will realize the truth of that truism, that "too much of a good thing is not so good."

When you have finished your picture step to one side (the right) and allow the audience a momentary glance at it, long enough to read the text and see the picture. Rip the sheet off and quickly begin the next sketch.

In a lodge the members caricatured will likely want their pictures. Therefore, in ripping off the sketch do so in a manner that will not ruin it.

It is wise to map out your drawing on the paper with a few guide lines in hard lead pencil (3h) that will not be seen by the audience. Your top sheet should be clean, so that should some member snoop up before the act he will see the blank paper.

On this first blank page put a picture that is easy to draw. On the left hand edge of the sheet I make a notation of the idea, and perhaps a little rough sketch of the picture to be drawn on that page.

This is necessary, for your memory may fail you. It is necessary to know exactly what is to go on this sheet. Usually the subjects are strangers to you. This will save you the trouble that would ensue should your memory fail you for the instant.

A stunt that always makes a big hit is this: I have a lodge member on the stage with me. We discuss quickly and inaudibly the person who will be our next subject, though we have previously selected the subjects.

He points in the direction of the "victim."

All eyes and mine glance at the chosen one. I begin to draw the man, putting down an important line and glancing back again over my shoulder for the next line.

In the meantime the audience is in a roar, as they have surmised by the first few lines who is being "cartooned," or they have guessed who "it" is.

As I progress in my work they see and recognize his likeness—they howl with delight.

Usually the victim will act abashed—shy—hide or attempt to dash for the nearest exit.

More howling from the members.

Or, perhaps, he is putting on an air of indifference. He is not at all "hurt," and down in his heart he feels he is the greatest "duck" in the audience at the moment.

Draw him even if he does escape. If he does leave the stunt becomes that much more effective.

There are naturally a few dyspeptics in most every lodge, but the member who "knows them all" will not suggest that you draw them. Sketch, if possible only those who are well known and popular.

You will gather from the pictures accompanying this lesson—drawn as they would be in a chalk talk—an idea as to how to handle the talk.

Create ideas of your own—be original. It is easy if you set your brain to working.

Likely an idea or more will be suggested to you. Accept it with a "thank you" and get the cream out of it, if you can.

The same ideas usually are applicable to any lodge.

Good humorous ideas make the big hit in a chalk talk.

When using color in your drawings always put your lighter colors on first, leaving black for the last including, also, the black outline of the drawing.

Have a couple of sharper stubbed chinks for the smaller details such as the eyes and nostrils, etc.

To blacken up a figure use the flat length side of the chalk or chamois or cloth rag that will spread it. Thus you can cover a large space more quickly, and speed, you know, is essential.

It is also well to have a chamois skin or flannel rag to rub out lines if necessary.

To avoid stage fright and self-consciousness while doing your act, have some one stand beside you to the left (as sort of an aid) on the stage.

Otherwise, just focus your attention onto some favorable individual in the back row of the audience when you face your auditors, so that you see no one before you. Or, better still, have the audience lights dimmed or out. Several noted

dramatic stars have told me that that is their method of avoiding stage fright.

Practically forget you have an audience. Do your work to your personal satisfaction—your best efforts.

Let your work talk for you.

First practice appearing on the stage by giving a little show before a select audience of half a dozen or more appreciative friends, who will give you beneficial criticisms and suggestions. Very soon you will be confidently able to face a large and critical audience.

To get bookings for chalk talks call on the heads of the entertainment committees of the various lodges and social clubs, or theater managers—movie houses in particular.

You can have a booking agent do that for you.

In the smaller cities, if you are an artist or cartoonist on a local newspaper, you will have a better opportunity of landing chalk talk engagements. Probably the entertainment committees will call at your office to get you to give a talk, if they know you are available.

You can insert a small (one-inch) ad in the paper stating: "For a clever chalk talk entertainment for your lodge see—your name—office No. —, Suchandsucha Building. Now open for bookings."

If you are on a newspaper a little item now and then, which the city editor will print announcing that you, the staff artist, or cartoonist, of the sheet will give a chalk talk at a certain lodge or that you did give one that received much applause is a great help. This is advertising that will likely bring you other chalk talk engagements.

LESSON 50

EXAMPLES OF CHALK TALKS

Fitting the Audience

SERIES shown was given at an annual banquet by the Eclectic Medical College (Cincinnati) to the student body and its faculty.

On this occasion I drew only members of the faculty, for the most of the seniors and juniors had not yet had time to get acquainted with each other.

But the faculty members and their foibles they all knew well.

I noted that the talk was a big hit, even bigger than the one I gave the year before.

Every picture (idea) was fully understood, and appreciated by all present.

One of the students assisted at the piano. The arrangement for information was handled with the series; a senior student suggesting the hobbies and failings of the faculty. From his information I created the ideas.

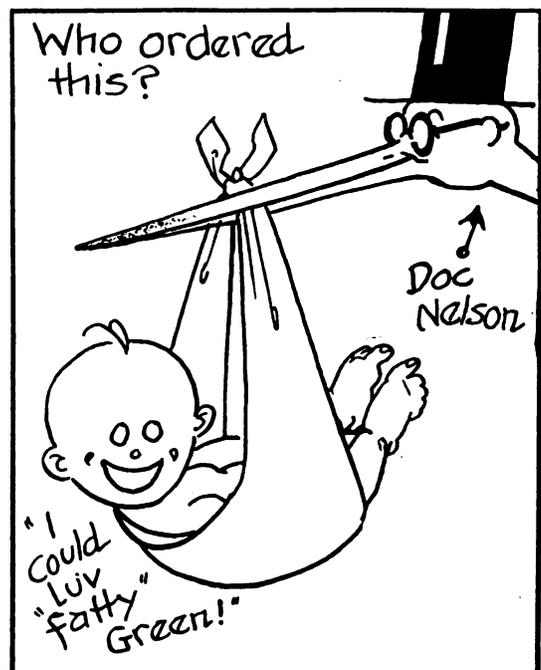
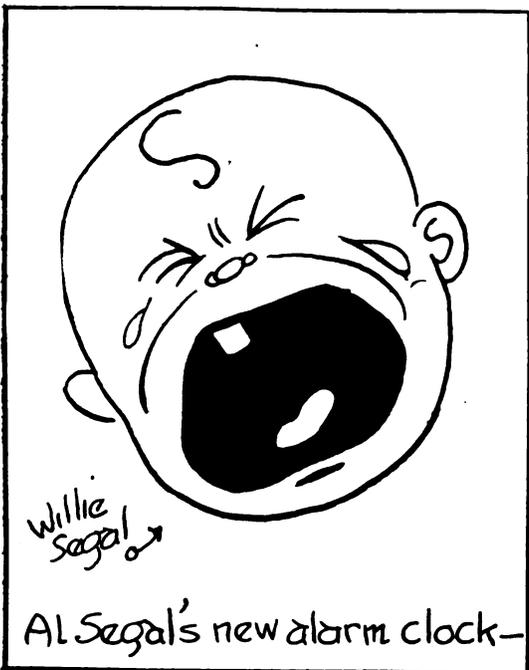
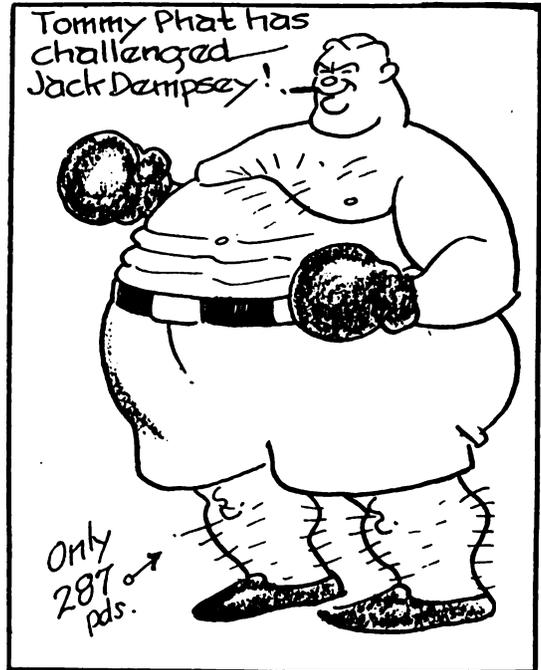
These ideas can be used at any medical

gathering, some of them at a lodge of which a doctor or medical student is a member.

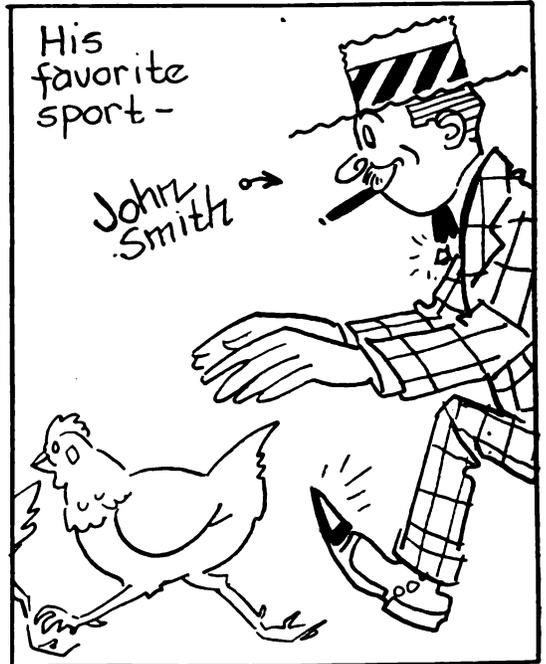
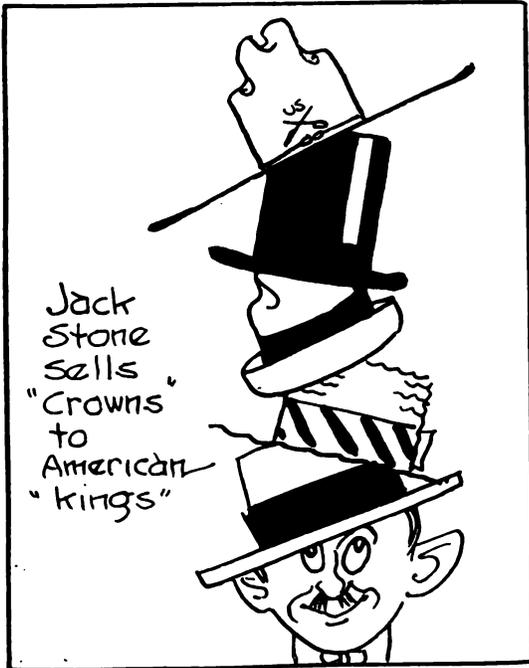
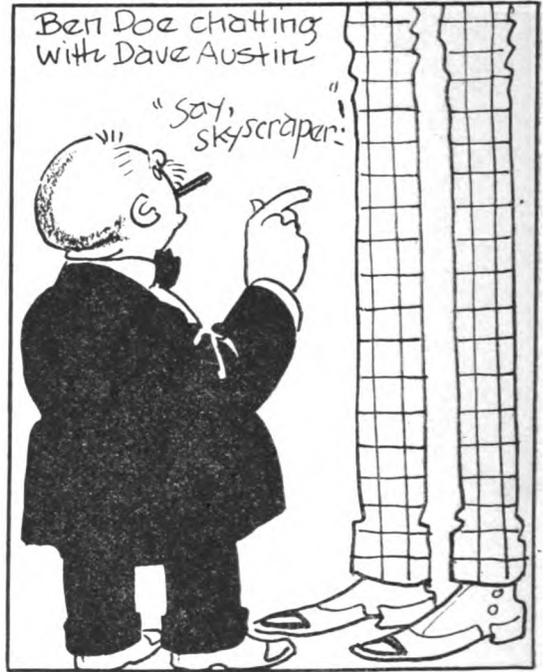
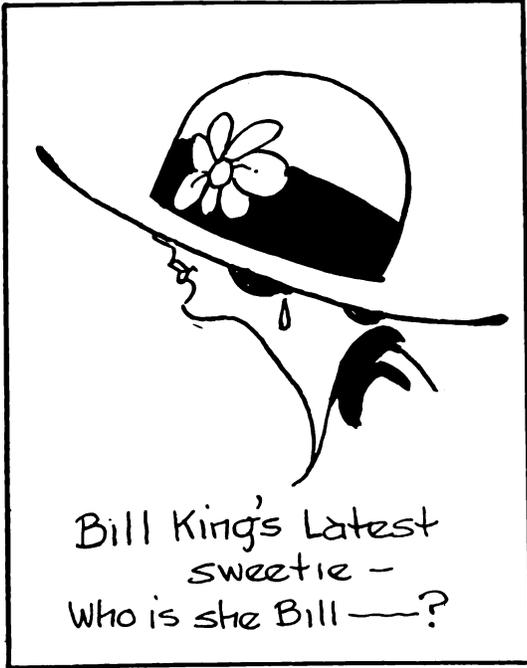
A good stunt for opening your talk is to make your entrance on the stage without a drawing board. This could be at a show, not at a lodge, for as a rule at a lodge you and, perhaps, only one other performer appear, and your act is announced in advance. Your paraphernalia is therefore expected and is not a surprise to the audience.

On coming out to face the audience you should make some happy remark. One chalk talk artist opens by saying, "Hello folks; did anybody lose a pocket book? No? Fine! Then everybody's happy, so I'll begin."

If you have a fair voice and know a few good songs you might sing, while you work; otherwise let the pianist assist you.



A page of chalk-talk sketches.



More chalk-talk sketches.

Plate. 8. Draw in the head first, the man's body next, then the text: "His favorite sport," in readable, large letters, the chicken last—after you have written the text.

You might recite an incident about the individual or pull a joke at random. Or the man who will be with you on the stage to spot out the subject might pull a witty remark about the individual.

Plate 4. The doctor in your case may be of a different build, that is important to get correctly. Acquaint yourself with the build and facial adornments—mus-

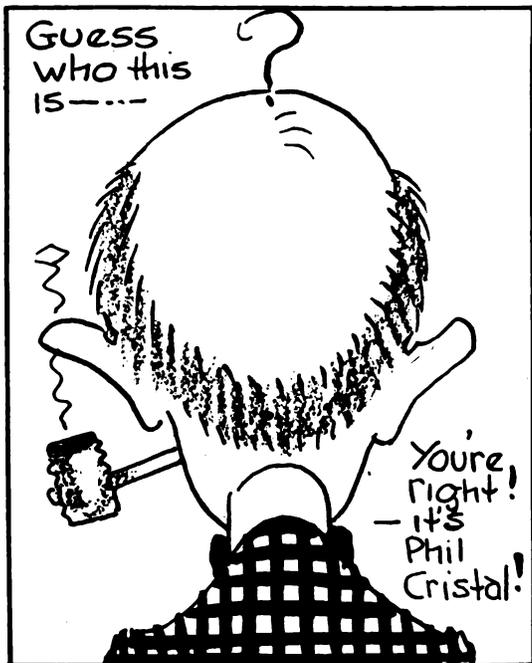
tache, whiskers, glasses and hair cut, etc., of the subject, it helps to put the picture over better.

Assuming, as in this case, he is short and heavy. Draw the head first. When they see and recognize the face it makes it excitingly interesting to watch what follows.

Next "it's a hard life"—the title.

Next the body with hands holding the cleaver, bone and saw.

Last, but very important—the fee sticking out of the back pocket, as shown in the plate.



Ideas for closing the chalk talk.

COMMERCIAL ART

Great Opportunities for the Competent

THIS is perhaps the greatest branch of the art game for manifold opportunities and munificent financial gain.

I have seen paintings by friends who, if they had sold the same pictures to the commercial concerns in need of just such works, would have realized greater fame, greater monetary return, and, to top it off, would also have retained a copy of their efforts. One may buy a good landscape painting for \$200. The same artist, if his mind can conceive an idea—a practical commercial idea—can put a commercial touch into his paintings that will readily sell his work and bring greater and more appreciative returns.

To do commercial work you should first, as in every other branch of art work, learn to draw.

The best draftsman has the greatest fundamental opportunity to make the best success.

Next, learn the demands of the field you are in.

The nature of the product that the firm wants to advertise. It is most important to know quite a bit of the processes of creation, and particularly the article's useful value.

Create some artistic theme that will liven up the advertisements.

Get the various big publications, particularly the Ladies' Home Journal, Woman's Home Companion and other magazines that carry the best commercial art with their advertisements. Study these ads, and the manner in which the art is handled in keeping with the product. They will suggest to you a line of ideas which you will find helpful in developing ideas of your own. Your drawings need not always deal with the article to be advertised. Some of the best ad ideas were those that did not refer to the article man-

ufactured, but drew attention to the ad that told about it.

Your drawing is added to the advertisement to catch the reader's eye. Also to interest the reader in the virtue of the product.

Therefore you must learn to create pictures that will catch the eye and carry the reader's interest.

Try always to create something a bit different.

Usually the ad writer collaborates with the artist on a commercial drawing job.

Invariably the ad men have practically left the creation of the idea, theme of layout and drawing to me. Therefore I advise you to train yourself to be able to work out your own salvation likewise.

If you are a mere artist with your brains in storage you will not get very far unless by accident some kind spirit picks you up and carries you on. But you will find that exercising your brain, like exercising your body, will make you feel better and take you farther along the road to success.

Great are the opportunities in the commercial art field—but you must work hard to rise. What success is greater and more enjoyable than that achieved through hard work?

The field of commercial art, as I have previously said, is a vast and really lucrative field for the artist. It is also an unlimited field, and business is readily obtained for that reason, among others. The business man has learned the value of a drawing—a picture or letter design—towards the selling power of his advertising. Undoubtedly an ad or whatever form is used to acquaint the purchasing public with an article, that which is graphically—pictorially—portrayed will more readily be noticed. Therefore, the great advertisers are spending millions of dollars yearly for art

—Arrow collars, Hart, Schaffner & Marx suits, Remington rifles, the various brands of automobiles, food product companies, etc. All, as you have noticed, carry high-class art with their advertising matter and on the labels of their products.

The small merchant, too, realizes the value of art, and therefore the student—the amateur artist—has many opportunities to earn money as he carries on his studies. Every community where there is a firm of any nature is a prospective field for you. Make a design that would be of practical value to a particular firm, then submit it to the firm's head. You may aptly sell your effort. The artists on newspapers in the smaller cities, and many in the larger cities—myself included—earn as much and more doing this "outside work"—commercial art—as their salaries amount to. It is interesting work, though not as fascinating as newspaper work, and at times much more exacting, but if you put your heart into your work and concentrate thereon you will always make out pleasantly well.

In doing commercial art the artist learns that there are methods and means of time and labor saving. As he usually charges by the time required to make the drawing, it means much to him and the purchaser of his work that he do it well and expeditiously. I am going to show you in the next lessons a few of the many tricks that will prove of practical value to you.

Drawing Points, Mediums.

In making your drawing of an object, such as a long lamp, size up your object, setting it at a distance of at least six feet that you may get the right perspective on the whole thereof. Then measure with your pencil or your eye the proportions in relation to each other. For example, the depth of the shade: Lay that down first, with a pencil notation, then measure the rest—the pole in comparison thereto. Having the depth, draw a line down the center of the object. From that line, by comparison with the depth, find the width of the shade and the base.

Both sides being equally the same, and having sketched out a plot of space the drawing will encompass, you may work in the lay of pole and the designs in the shade and on the pole, first taking in the mass, then having placed the design groups you may follow by finishing the designs carefully in detail. (Lay out the design groups as suggested in Lesson 24 on millinery.)

In laying out your drawing and sketching it in thus it is best to use a hard lead pencil, a 2h or 3h Eldorado. In finishing up before inking you may use a softer—blacker—pencil to distinguish one design formation from another. This is particularly well when the artist must submit the pencil drawing to the purchaser or the advertising or art manager for approval.

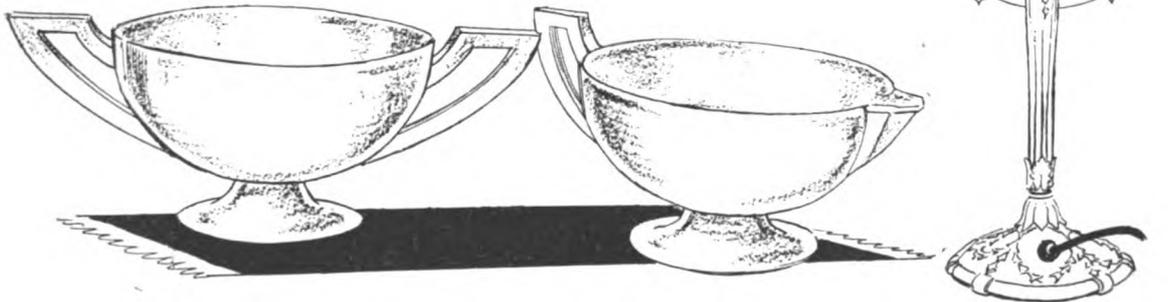
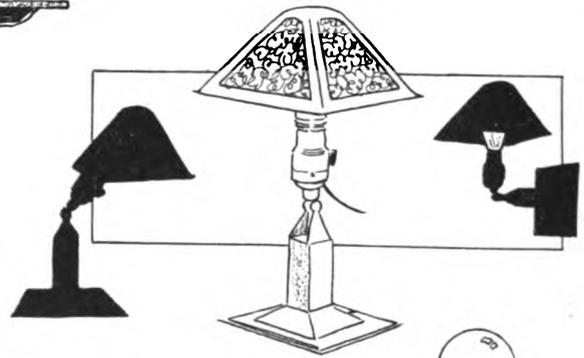
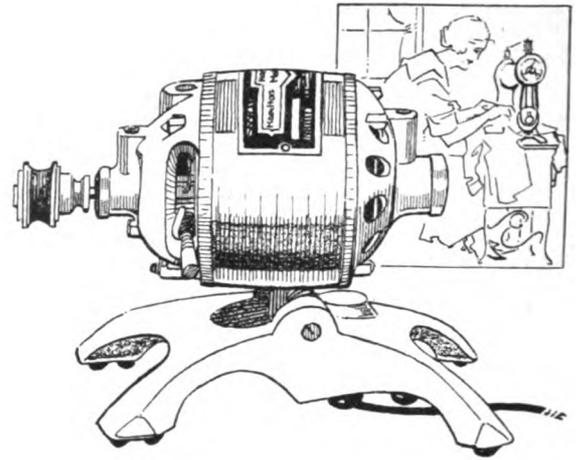
Duplication.

In your effort at time saving spending a moment planning your task will save you an hour in its performance. The drawing of a lamp or other article—illustration on the opposite page—which must be duplicated can best be handled by making a careful drawing of the one lamp, and its duplicate being a similar object you may then obtain a piece of tracing paper, tracing a copy thereof and then trans-drawing it in its place at the side of the original drawing.

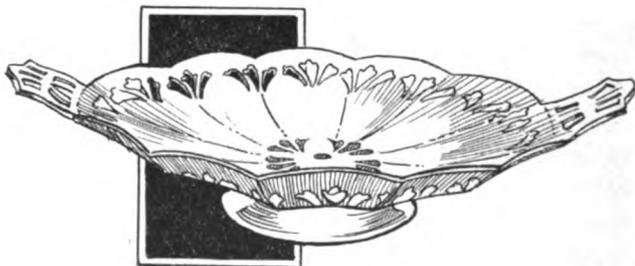
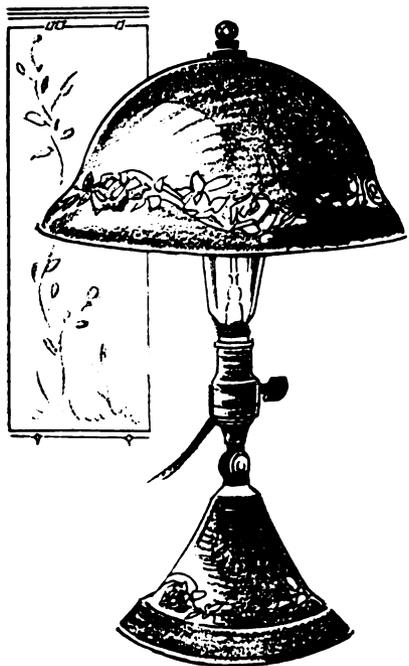
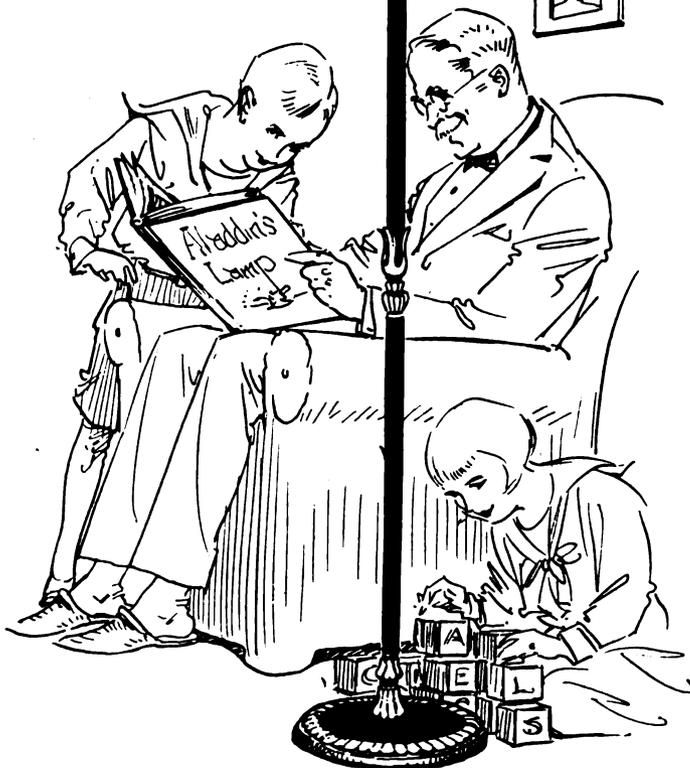
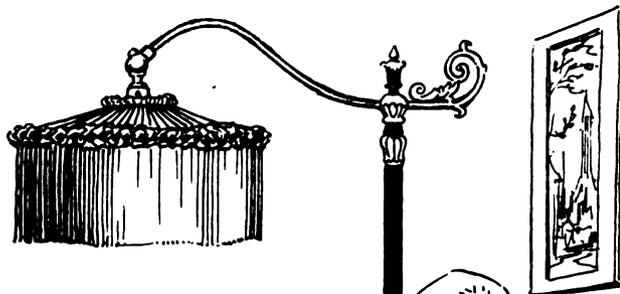
However, as happens quite often, you are rushed with work and must put the drawing in the hands of the purchaser speedily, you may mark with a blue pencil an indication of where the duplicate should lay. The engraver's photographer makes a duplicate print of the object and thus obtains an exact copy, and the result is the same as though you had drawn it there. The time saved is quite often of considerable consequence.

Designs.

Where you have a design or scroll or otherwise which is the same on both sides, make the one side up carefully, and, as in the case above described, trace a duplication thereof on the opposite side. That is



Getting texture and light and shade in commercial drawings.



Note how the lamp stands out against the background.

always quickest and the best results attend it.

Place Your Design Form—Intricateness.

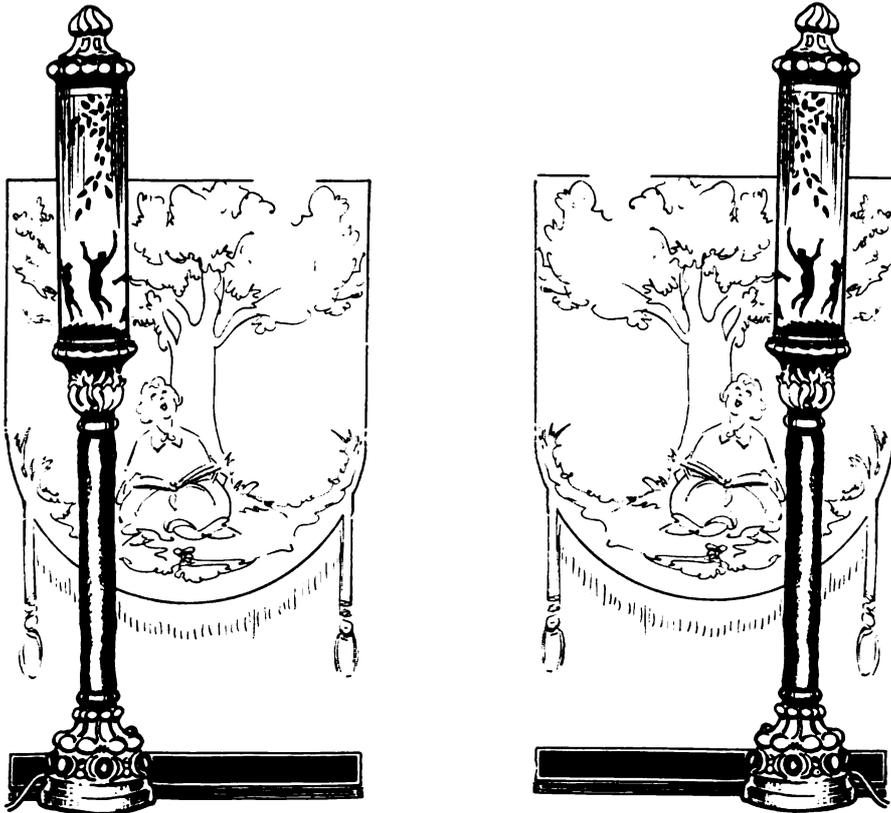
Quite often an intricate design will puzzle you. Study it as a mass object—the general theme of it. Its similarity to the formation of a star, or perhaps a circle, or a triangle, or a leaf or other simplified object. Having thus placed its form you lay it out in that manner and then go in to working out the details that fit into each branch of the form. Thus handled, the hardest problems become simply a matter of carefully working out, in harmony with the recognized form, and not as otherwise, a disturbing task.

Morgue Essential (Book Used).

To the commercial artist a well-stocked morgue—a library of pictures—is most essential. It is of daily value, you will find. For example, you may have to draw a trade mark design, as in the instance of the accompanying engraving—the trade-

mark I drew for the Ruster Articles Company. The name Ruster suggested the idea for the illustration to the company's title. So the task was to show a rooster—and a fine specimen, to be sure, would be best. Though I could have drawn the rooster from memory, I have found it always best to have a picture handy for details, etc. Turning to my morgue, which I keep adjacent to my library, I sought a picture of a rooster.

In the illustrations to the lessons on animal and bird drawing, etc., in this book I have reproduced sketches of prize roosters and other birds and animals. Therefore I had but to turn to the page whereon that sketch appears. This book I have composed to be thus also of practical value to you. There are many faces, figures, animals, layouts, etc., etc., that you will find helpful now and again, which you are free to use. However, I advise you to be original, and if you must copy, do so, but try to add a touch of originality to your copy at that.



Saving time by having engraver repeat the drawing.

As stated in the lesson on the morgue, gather all sorts of pictures—pen drawings, photos, etc.—that depict most every object, as sooner or later you may have occa-

sion to draw such an object in your picture. Magazines and newspapers offer vast resources for this collection. You should always be adding thereto.

LESSON 52

DRAFTSMANSHIP AND IDEAS

Student Must Learn to Draw Well

YOU will soon realize in doing commercial art that the better draftman—trained artist—you are the easier, speedier and better you will be able to make your drawings—commercial drawings of any nature. Therefore, it behooves you to learn to draw well. That you will accomplish if you will follow and practice the lessons on drawing in the first part of this course. Those lessons have been composed to teach you quickly and most practically, with ease, the art of drawing.

After you have learned to draw, and during the period of your study—for you should never cease to study if you want to always keep progressing—you should read and observe and note the objects and designs and other formations that will tend to set off a commonplace piece of commercial art and lend attractiveness and distinction to it. Make your commercial drawings attractive and distinctive.

As an example of the practical value of this piece of advice, I might tell you the following incident: The Electric Shop in Cincinnati, the second largest retail electric firm in the United States, was advertising a consignment of torchiers. These same lamps had been advertised over and over again, with fine drawings thereof, and to the disappointment of all concerned they had been unable to sell a solitary lamp. As a last resort they turned the task over to me to make the drawings for this sale drive.

Sizing up the problem, I drew a picture of the lamps, and in the background I cre-

ated a design of tapestry and a small piece of tapestry for the base thereof. In other words, I pictured to the reader of the ad—the purchasing housekeeper—the attractiveness of the lamps when placed in an interesting setting. Next day, according to the advertising manager, people flocked in with clippings of the drawing, culled from the newspaper ad, asking for “just that sort of lamp.” The entire consignment was sold. And the ad manager was sportsman and appreciative enough to tell me the story. “It was evidently the manner in which it was pictorially put forth that sold the goods,” he remarked.

Make a study of the commercial art created by the masters in the commercial art field. Their works appear in all the popular journals, monthly magazines, on poster boards, etc. A copy of a fifteen or twenty-five cent monthly or woman's home magazine will give you a large supply of study material, and in your daily newspaper you will often find much to study.

Create your own ideas, however, and your work will appear distinctive, and you eventually will be more successful and your services will be in greater demand.

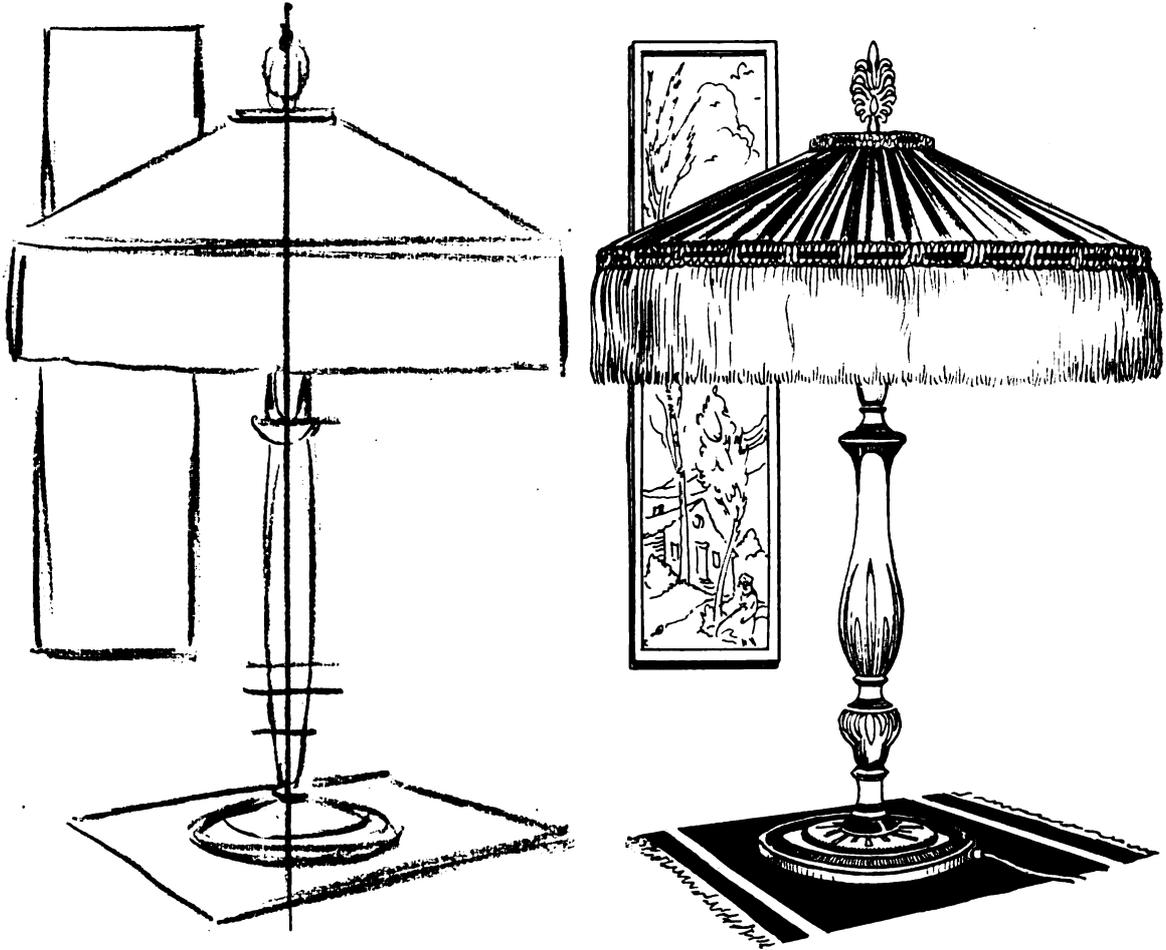
At your public library you can obtain a book on designing and interior decorating. Study also books on period costuming, and such books will give you splendid ideas and suggestions from which your mind can practically create original material.

Is not a piece of fashion drawing more apt to be attractive and interesting if an idea and design are added to that picture?

Certainly—and any other art work likewise. Of course, the “background,” the “trimmings,” as you may call them, must be handled in a subdued manner, for it must merely aid in attracting attention to the object that is being advertised. As an example, I call your attention to the handling of the background in the lamp illustration. The lamp, as you immediately

note, stands out heavily. The “trimmings” are subdued—handled with a thin, even line.

In doing this work I use a plain ordinary writing pen to make the lines in the background. In fact, I have found that a plain stiff pen is more generally the best for handling line work in commercial drawings.



Laying out the drawing. Note the use of tapestry panel to create interest in the object.

THE ADVERTISING CAMPAIGN

Consultation and Broadcast

THE experienced advertiser knows that art is more often the most effective medium of getting results from his advertising matter. Therefore he consults with an artist in laying out his ad campaign.

Again, I repeat, if the artist is more than a "mere artist," handy with the pencil as he should be, his intellect, imagination and training will be of contributory aid to the advertiser. Consequently, also, he will get a better price for his art work and his services will be more in demand.

In campaigns "broadcasts" are often used, in some instances either to attract purchasers on mailing lists and again to attract new business. In discussing the broadcast, which is a circular, usually printed on but one side, announcing the desires, business claims or what not of the firm, and is sent broadcast—thus its name—with the ad man, you learn from him what the aims of the broadcast desire to create. Get the gist of it all and best dope out one punchy design, illustration or heading—something strong with no excess figures therein, that will hit the reader's eye and denote the purport of the broadcast and lead the reader on to read the circular. The picture should stick in his mind.

I have found that a broadcast with too many little pictures thereon is not as effective as is one with a large, punchy, dramatic illustration. (Note Samson and Lion example.)

In suggesting ideas do not fly off half-cocked every time you are inspired with an idea. Dope it out somewhat clearly and definitely in your mind and then spill it.

Otherwise you will make a poor impression.

In creating a trade mark or other piece of commercial art in which two flat colors are to be used, make up your drawing to allow successfully the application of the two colors. As an example, the trade mark, "SAMSON-BUILT CLOTHES." The title is all-important, and the design—the figure of Samson—lends the necessary distinction and reality to the title's meaning.

After laying in the drawing as you see it herewith complete, place a sheet of tracing paper over the face thereof. Paste half an inch of it over the back top rim for security, then with a red or blue pencil (or the color desired) or a water color, block in the parts you desire reproduced in the other color.

The key plate usually remains the same black (or what other color desired); the other color positions must either be outlined thin or can be inked in complete as here suggested and the engraver will transpose or eliminate the parts from one plate to the other of the two plates.

Thus, instead of the words SAMSON-BUILT CLOTHES reproducing black, they appear in the actual reproduction red. All the rest of the design is left in the key color, black.

To note the effect in this instance take a piece of tracing paper and with red crayon trace over the three words SAMSON-BUILT CLOTHES (also a red line between the two box lines), pressing the sheet against the print. The effect proves interesting.

FASHION ART

Where the Fashion Artist Gets His Ideas

FASHION travels in cycles. What today is the mode is but a pattern taken from the style of some bye-gone generation. Like an ancient joke, it is original to those not acquainted with it. With an up-to-date twist it passes as "new."

As regards this truism in fashion you have but to study the fashion sketches of the White House matrons which I recently made in Washington, D. C. These costumes are displayed in the Smithsonian Institution (National Museum) on life size images of the characters who wore them.

Discussing the subject with an official of the institution, I was informed that many of the important New York fashion creators visit the museum annually to study these garments with a view to incorporating portions of the patterns into new fashion conceptions.

A good draftsman will make a ready fashion plate artist. Good fashion drawing requires for the most part a fair knowledge of drawing plus the ability to make it simple and to the point. Briefly descriptive.

As most fashion sketches are illustrative of some particular garment the drawing consequently is sketched from the original article. It is a sketch from life—still life—as it were.

Many of the large fashion publishing houses employ a corps of fashion artists and also several models.

These models promenade about the art room at the beck and call of whichever artist is illustrating the costume worn or is desirous of service for some particular pose.

Incidentally this branch of work seems to be for the most part a field occupied by women. However, there are many clever male fashion artists. As I recall the

greatest in this line is a man, and his yearly salary is \$20,000, according to my information.

The costume is the paramount object in a fashion sketch. Therefore, the face is dispensed with in a few lines, the eyebrows, eyes, nostrils and lips. No other details.

The garment's important details must be distinctively brought out.

Shading is absolutely unnecessary and should rarely be employed, as it may detract from the costume. Practically never on the garment. You may suggest shadow by a heavier line. However, it is hardly necessary.

An ordinary fine, non-flexible pen should be used. Particularly for drawing in the details of the design. A Gillot 170 is used successfully, or an Esterbrook 1170 for a steadier, even pen line.

Ben Day can be used to a great extent for tones.

Should Ben Day not be procurable you would attain this grey tone best by thin lines, equally separated, running either horizontally, diagonally or vertically over the space to be covered.

A fashion sketch should be drawn with graceful lines.

To train your hand to gain a graceful freedom sketch trees and flowers. Incidentally, this will give you subjects for backgrounds to your fashion pictures.

If you would be successful in this as in other branches of art, be original, in your poses, backgrounds, and technique. Let it be said that your work is readily recognized for its originality and other good qualities.

Visit the parks, flower gardens, fashion shows, beautiful homes and surroundings. Gather there pictures in your mind's eye. Best of all, sketch these surroundings.

Later incorporate them into your backgrounds with your individual variation.

Visiting as suggested will be food to your imagination.

Your background should be merely incidental to the costume illustrated. Therefore, it is well to draw it with few details and more or less in outline.

Get copies of the fashion magazines. There are many of these publications—note how the work is handled.

If you contemplate going into this particular field I would advise you to read up on the subject of Fashion, its history, etc. Knowing something of the origin and lore of the profession you are following gives you a better hold thereon—

makes you a sought-for authority. And Fashion has an interesting history. You should cultivate a good working knowledge of designing—flower designs, etc.

To seek employment as a fashion artist you might apply with samples of your draftsmanship, particularly show various costumed sketches of milady, to the art heads of the big fashion publications.

Most of these are located in New York and Chicago. You can mail your work to them with a letter applying for a position. Another source of employment would be a large garment manufacturing firm, or the large department stores; engraving houses are another local source of employment.



Fashions as worn by the presidents' wives—on exhibition at the Smithsonian Institution.

COVERS AND COLOR PRINTING

Circulars and Books

ALMANAC covers and book covers—cover designs—practically are handled the same as a poster design. However, the almanac cover is permittedly drawn with greater detail therein, and in some forms of almanac covers it is more often a group or layout of illustrations. The book cover, on the other hand, is a single striking picture that should be drawn to stand out boldly and catch the passerby's eye or the eye of the person peering about the book stall. Thus, drawing attention to the book, it creates a greater likelihood for sale. The book cover is drawn to illustrate either a striking point in the plot of the book or the setting of the book's story. It is generally reproduced with a striking combination of "loud" colors. These colors are put on in flat tones, or, with Ben Day used, a two-color run will create a third color by the mixture of Ben Day of the one with Ben Day of the other color.

The cover drawing is made in black and white. The drawing is designed and composed so as to permit the use of the flat colors and the Ben Day. The drawing is made very openly with flat light and dark spaces. Where there is a shadow it is either blackened solidly or marked for shading with Ben Day. This the engraver takes care of, together with the making of the second plate, the extra color plate (a third and fourth plate if three or four colors are used).

After you have made your drawing you will make a note with a dab of water color of the color you wish placed in this and that part of the drawing. That will be all that will be necessary for the engraver (his artist) to go by.

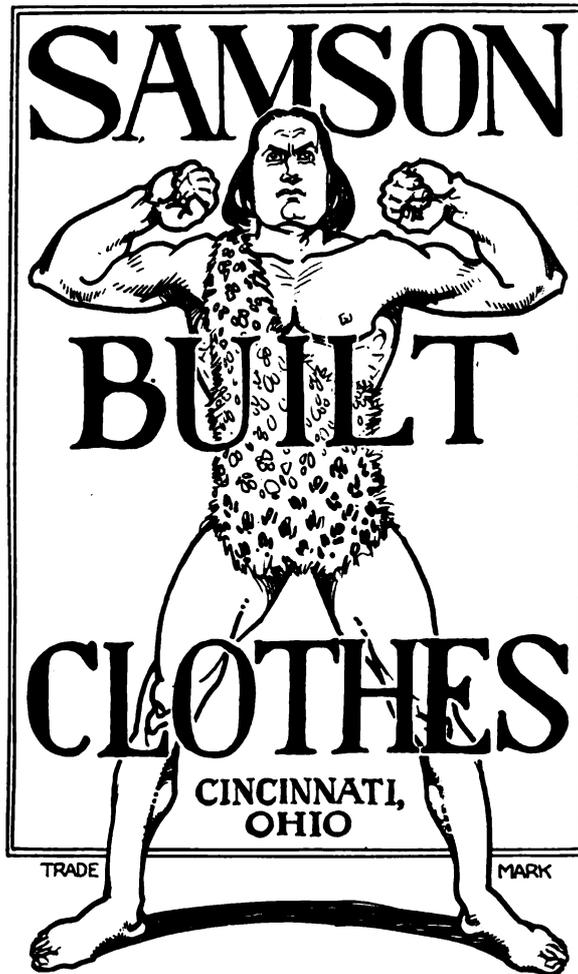
Another method of suggesting the color placement to the engraver and of especial value in that it aids the publisher who

may be of a less imaginative turn of mind to realize what the finished product will look like, is as follows: Obtain a sheet of transparent paper which will cover the drawing well, paste the top edge of this paper back onto the drawing paper. Lay it flat (with thumb tacks) over the drawing and trace with a pencil the general outlines of the drawing beneath upon the tracing paper if time permits. Whether you trace the outline or not—it is hardly necessary to do so—paint with water colors the colors you want reproduced in their places on the drawing. Through the tracing the black pen lines can be seen and the color on the tracing paper shows as if it were on the finished drawing. Thus, you have a complete picture of the drawing as it will look on the book cover, without spoiling the original drawing in any manner.

If you wish to produce your colored cover in three colors with but two press runs it is better to use any other color than black which does not blend as easily as the primary colors—red, yellow, blue and green. The same drawing and the same cuts can be used to print any color desired.

Using a dark blue as the key color you may use a rich chrome yellow or an orange, and with Ben Day obtain a green third color. This green can be toned variously by the variety of the size and patterns of Ben Day used.

A combination highly popular is a key plate in black and a second color of cardinal red or vermilion. The mixture of black Ben Day with red will give another grade of red. The black Ben Day will give grey and the white spaces and white mass of space—white lettering with heavy black outlines or white letters over the black surfaces will add another color, as it were.



A label, worked in the same manner, as regards color arrangement, as a flat book cover design.

The key plate in black with orange is another good combination similar somewhat to the red combination.

Black with emerald or lighter green is striking.

The key plate of dark red and the accompaniment of light green give a third color, brown that makes up strikingly well.

The key plate in chrome yellow or orange with the second color of a cerulean blue or light blue makes a striking, somewhat delicate composition.

You must also consider the effect and purpose of certain colors, what they suggest, in placing them into a scene. For example, red is suggestive of heat; it fits best, therefore, in a picture that is to suggest heat. Blue is a cold color. Yellow is

warm, green is neutral and black is entirely neutral while white again is cold. In mixing and placing your colors in a cover or otherwise for any purpose other than a comic cartoon consider their value also from that angle. Make your letters another shade of color or tone than that of the field they rest in, to stand the text out.

The lettering on the cover should be neatly composed and carefully executed. Poor lettering will ruin the best drawing. You have likely seen many an erstwhile poor cover made strikingly attractive by good lettering. You must learn to do lettering at least fairly well to amount to anything as a cover or poster artist. The lettering amounts to at least one-fourth of the complete composition.

On a book cover the title text should especially stand out and catch the eye immediately. For the reason that the title often sells the book a title is a seriously thought over matter. The rest of the text on the cover is made much smaller and varied in size in accordance with its comparative importance. The author's name

i. e., being in larger type than the brief additional text that may be added on the cover. That text may be added thereon or set up in type.

The book cover is generally a special drawing made for the cover alone and is not always used within the book together with the other illustrations.

LESSON 56

ON SKETCHING ASSIGNMENTS

Value of Constant Practice

SKETCHING is an art in itself, and requires the cultivation of a photographic eye. Like any other art—playing a violin or piano, for example—training, plus at least a slight natural talent, is essential.

Concentration, measurement and perspective, elimination of excessive detail—these are three essentials to successful sketching.

Concentrate the mind on the subject to be sketched. Group your picture in your mind's eye. See it in its entirety on the blank page before you—"feel," as it were, how it will fill the page. Measure every line, its position from length to and distance from other prominent features.

Practice alone will make you perfect.

Remember that there are no round lines in nature. If you study closely you will find that the human form is a mass of angles; in drawing the figure or features of a woman, these angles can be gracefully rounded without destroying the character and likeness of the subject.

When drawing scenes, always put an object in the foreground, in order to show distance by comparison with objects in the background. The foreground object is always clearer than those farther away, and therefore should be drawn more distinctly. It is usually drawn with heavier lines, and the distance depicted in lighter and fewer lines.

Often you will make a sketch that to you does not look just right at the moment, you do not quite know what to do to better it, and yet you do not feel that you have done your best.

This is largely a state of mind; you have become mentally dulled by concentration on the picture. Lay it aside and return to it later. You will get an altogether different view.

Keep all your sketches, if only to compare your progress, and date them.

Do not hesitate to re-draw on a clean sheet a sketch, if you make a failure of the one you are working on. A clean surface will give you the same feeling that one has in "turning over a new leaf."

Make your rough sketch simple, in mass block form, and with a hard pencil (3H)—then use a softer lead to put in the detail, and finish. When you have developed sufficiently, blocking in is not necessary. You will see your picture blocked in with your mind's eye.

Blocking in the Scene Sketch

In making a big courtroom scene or street scene I block in my picture with half a dozen or more lines so as to get in all the features that I need. Otherwise I find that I have overdrawn one object, which will make it necessary to leave out another object to keep everything in proportion.

An Eldorado pencil, 3H, to map out the sketch is best, strengthened with an Eldorado B—for heavier bracing use a soft Blaisdell crayon pencil.

Then go over the pencil lines with a Gillot 290 pen, or Spencerian 12 on faces and trees where finer pen handling is necessary. A Gillot 170 is, perhaps, the safest pen for the average student, as it will not be too flexible. Pen sketching requires a hand that is sensitive to the need of the moment.

In handling your pen instead of drawing a patch of lines to denote shadow in the head (as for example, beneath the nose or the chin), I press upon the pen and make a heavier line.

Make every line count, although extra lines are not objectionable, if well handled.

These sketches are reduced one-third and one-half—mark under each drawing whether reduction is to be one-third or one-half.

Sketch anything—everything! You may sometime have occasion to use this or that object in a background, and, having once sketched such an object, you will be better able to draw it from memory.

Never strain your eyes sketching in the dark unless you have to. It will rest your eyes to sketch distant objects.

In sketching women always draw as few character lines as possible in the face. Unless properly placed they seem to add age to the subject.

I have found that women object to a pronounced showing of their double chin. Always aim to please.

Never draw a pen portrait with the mouth open; if you must do so, do not show every detail. Rather suggest the teeth and mouth cavity.

Sketching Children

In sketching children you will find that the younger the child the smaller its features are and the larger the forehead in proportion to the rest of the head. The eyes seem larger than they appear on an adult face.

Do not emphasize pouches under the

eyes if there be any, unless they are very marked.

Never sketch with a pencil that does not have a sharp point.

Keep three or four pencils on hand. The pencil should be long enough to work with—three and one-half inches at least. The finger tip should be held at least an inch from the point.

In sketching, work with the entire arm movement. This will give you greater speed and longer lines than by using the fingers and wrist alone.

Do not chase away a quiet, curious onlooker. He will not stay long—and besides, you may need him to put a point on your pencil, to gain information, to find out "whos's who," obtain names of people, to pose, etc.

Usually his compliments spur you on. His criticisms may help. At any rate, chasing him away will disquiet you more than if you let him remain a few moments.

Cultivate memory—this is essential to everyone, and particularly so to an artist.

Getting Through Crowds

And a closing word on getting through a crowd, which never fails to gather ahead of one.

The sketch artist, as also the reporters, must push through a crowd as though he belonged there. Sometimes when the crowd is unusually dense, a good plan is to have three or four men, the huskiest one leading, and the rest hugging close behind, forcing an opening as they push the people aside. Pay no attention to the jeers of the onlookers—you likely will never see them again, and besides, you have accomplished your purpose.

Sometimes you will be obliged to resort to strategy, as when at a prize-fight a fellow-worker obtained a towel and bucket and rushing through the crowd, shouted, "Make way for the second."

"Gangway for the doctor!" was the cry with which another reporter made his way through a crowd and inside the fire lines.

The police, when you have become es-

established in a community, will also be of assistance in clearing a way for you. They are courteous to newspaper men and work hand in hand with them.

In almost every city the newspaper men have special badges which permit them to go within police lines at fires and other places where crowds must be kept back.



The newspaper is used as a pad for sketching types and making notes.

LESSON 57

SELECTING THE SKETCHING PAD

The Newspaper for Notations

ALMOST of equal importance with the choice of a drawing board is the selection of a sketch pad.

First of all, I want to point out the value of a folded newspaper as a practice sketch

pad. Having perused your paper on the train, street car, or studio, you can put it to further practical use as a pad for sketching in public places where you do not wish to attract attention, or where you have dis-

covered "types" and "characters" that might beat a hasty retreat if they were aware of your efforts at drawing them.

When, then, you have finished reading the paper, turn to the page that has the most white space—that is, a page with few engravings or splashes of large black type. On this fairly even-toned surface you can sketch with a Blaisdell or ceramic greased crayon pencil (soft or medium), and easily see each stroke you make.

You feel bolder when working on this improvised pad. You know you are not wasting a sheet of paper, and usually you do not intend to keep the sketch or have it subjected to criticism; therefore you work boldly, and with better results; you make experiments; you draw swiftly, for the model may leave at the next stop, if both of you are on a street car or a train. In this manner you train yourself to work rapidly under trying conditions, with the result that you learn more than if you timidly drew on regular sketch paper.

You may be easily embarrassed, as student artists usually are, when observed by other persons in the act of drawing. Sketching on a newspaper, however, does not attract the eye of the passerby and you may work on undisturbed.

While attending the National Academy of Design, in New York City, it took me an hour daily to reach school and one to return home. To employ this hour profitably I would read a newspaper part of the way and finish by using the paper as a pad, sketching almost anything in sight—and particularly the fellow passengers.

This training, I feel certain, has done more toward developing my hand for sketching with few lines than any other training.

Do not confine your efforts, however, to the public conveyances. From a park

bench you can sketch the trees, the people lounging about, the building on the edge of the park, the children playing on the grass, the butterfly on the nearby flower, etc. In the home you can sketch the furniture, drawing your efforts on the evening paper which you have just finished. It will be a delightful form of relaxation, as the eyes are rested by gazing at objects more distant than the type from which you have been reading.

The accompanying sketch was made on a page of the New York Times a few years ago while I was riding on an elevated train. The face of the young lady attracted me, and, though I was standing, yet I made the picture in a very few moments. On another portion of the paper I made a separate study of her pretty eyes.

Often, too, the newspaper is a good pad on an assignment, under conditions when it would be risky to exhibit a sketch pad. You can make your notes on the margin of the paper, and thus are not likely to be observed.

In selecting a pad for sketching, you will get best results from the New Hampshire Vellum tablet, size 8 x 10 inches. This or Eaton's Highland Linen (same size) writing tablet—for that is their general purpose—cost 50 cents and contains about 50 sheets. It is the best paper I have thus far found for general work. It is good for crayon, pencil as well as ink, and one sheet is the exact size for a two-column reduction.

Crane's Linen Lawn, the same size and price, is also excellent paper. However, for general sketching purposes, any kind of ordinary tablet paper will do. Buy always a writing tablet in preference to a sketch pad, for as a rule you are charged more for the same paper when it comes disguised as a sketch pad.

“HUMAN INTEREST” APPROACH

Holding Your Audience

THUS far we have confined ourselves to the more mechanical phases of newspaper art. Now, however, we come to those aspects which have to do with the artist's attitude toward the world, people and events about him, toward those activities of which, in a sense, the artist becomes a reporter as well as draughtsman.

First of all, the artist must look at people and events from the standpoint of what is known as “human interest”—and human interest refers to that particular slant, or angle, to which the average man and woman will be most readily drawn.

The question which each artist must ask, if given a sketch assignment, for example, is: How can I always determine the human interest angle?

The simplest way is to place yourself in the position of the average reader. What will interest you will naturally interest the majority of other readers, since most of us are interested in men and women, their little tragedies and comedies, their follies, and their ambitions.

For example, on your excursions in quest of human interest material, you will see a man sawing boards. Now there is nothing unusual about that. You have seen men sawing boards before, and perhaps done it yourself.

That is of but passing interest, if of any at all.

In my estimation an old story told on Charles A. Dana, the famous New York editor, about a man who wished to sell him an item, contains the essence of the human interest problem.

As Dana sat in his office one day a stranger rushed in with an offer to sell him the first news of an occurrence he had witnessed on the streets a few moments before. He had seen a dog bite a policeman, he told Dana.

“I'm sorry, but we can't use it,” the editor told him gently. “But if you had seen a policeman bite a dog I would give you a place on the front page.”

You are immediately interested when you hear of a policeman biting a dog. It arouses you interest, your imagination, your sense of humor, perhaps. And there is your point of human interest contact.

You meet with human interest incidents daily that you pay no particular attention to, though they may occur and re-occur quite often in the course of the day. But when you see them in cartoon form they interest and amuse you. Especially do these cartoons appeal to you if you have experienced the incidents yourself.

That is the reason for your appreciative response to a human cartoon. Any human interest cartoon about baseball, for example, is immediately understood and appreciated by the popular reader because baseball is of universal interest. On the other hand, a cartoon about bridge-whist no matter how cleverly done, would fall flat, because comparatively few people play bridge-whist, or understand it. The principle, therefore, may be taken as a good guide—not to choose subjects that are not of general or human interest.

Again, an incident or article that may seem trivial to the ordinary artist or reporter may be full of human interest.

An excellent example to prove this statement was a murder story which I covered with a reporter whose ability for getting the human interest angle has made his name famous in the Scripps-Howard Newspaper League.

A man had murdered his wife. The reporter and I were assigned to the story, he to get the human interest feature, I to make several sketches.

We found the home had already been

visited by other newspaper men. Undismayed, the reported sauntered about the apartment, peering into nooks and corners. Finally he discovered a tiny Bible, the gift of a family friend. On the fly-leaf the man who gave the Bible to the slayer had written: "May you always look up to Christ for consolation in dire moments and He will set you on the right path."

Here was material to weave the human interest angle into the murder story. Had the murderer followed the advice in the Bible he would be today, not a felon, but a free man and an upright man.

This little incident was the basis of a remarkable handling of an ordinary wife-murder story. It had a human interest quality that touched mind and soul, and the story when it came out was eagerly read; in comparison with it the stories that appeared in the other newspapers seemed almost cut and dried.

Begin to train your mind to note the human-interest angles in the experiences you meet with daily.

This is a training that will not only fit you for a newspaper career, but will have the added effect of making you a more thorough observer, increasing your sense of perception and making you a more interesting speaker. This is a comparatively easy task. Experience will be your best teacher.

With the expansion of your field of knowledge by the addition of other lines of study you will also increase your ability

to recognize the human interest point of view of the man of higher intelligence, without sacrificing your ability to see the view point of the so-called "low-brow."

Observation

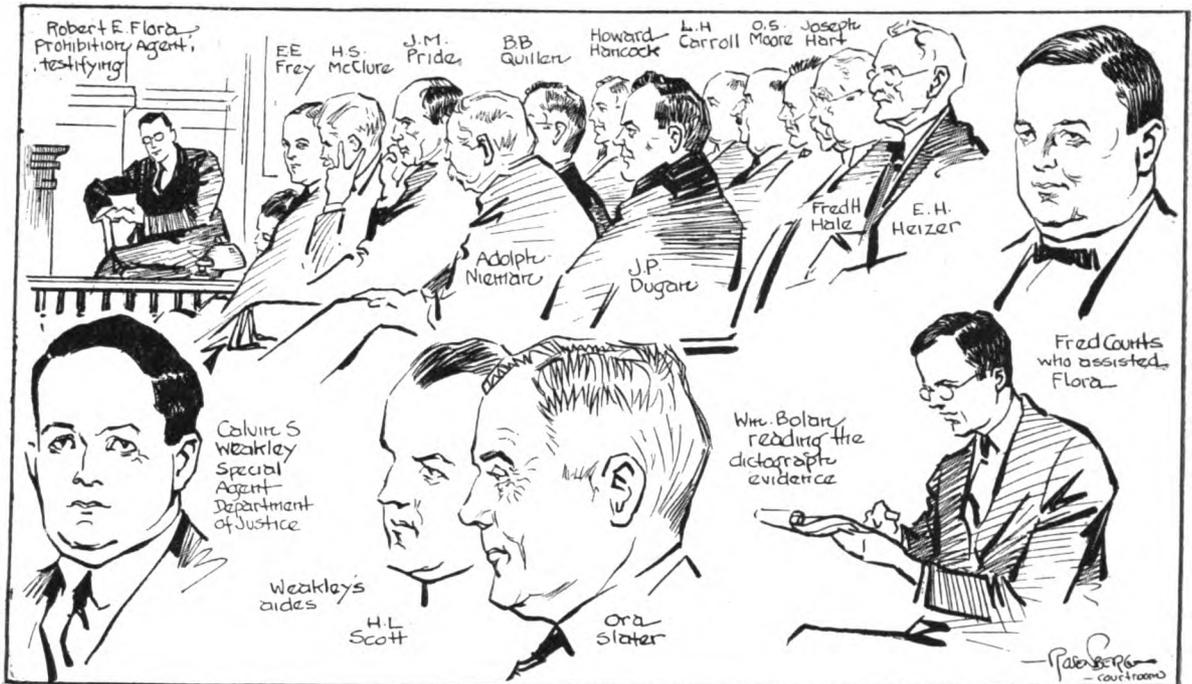
Next to fair intelligence the power of observation is more requisite to success, perhaps, in this field than any other one quality.

Here is an example of a close observation: A judge in Criminal Court was sentencing a prisoner to death by electrocution. Every one in the room but the defendant was tense. The doomed man apparently was unmoved.

As the judge, collected, but slightly pale, reached the words: "a current of electricity shall be passed through your body until you are dead," the prisoner turned and spat upon the floor.

A reporter present so recorded the scene, in all these details. Another reporter took issue with him afterward, claiming the prisoner did not expectorate upon the floor but into a cuspidor the court stenographer always used. To settle a bet they checked up the matter and found the first reporter had been correct. The cuspidor was missing from its accustomed place at the time.

A newspaper artist, like a newspaper reporter, depicts what he sees when covering an assignment. Thus a development of your power of observation is essential to a successful career.



The above sketch was made in a bootlegging case, with attempted bribery of a prohibition enforcement official.

LESSON 59

COURT ROOM ASSIGNMENTS

What and Whom to Sketch

IN assigning you to cover a story, the city editor rarely consults your pleasure in the matter. Like a good soldier, you must obey his orders.

You may have to get sketches of a murder and make pictures of the victim in the morgue—or “ice box,” as the irreverent newspaper men term it. Again, you may have to limn the features of a famous actress, who will be delighted to be sketched. It is all in the day’s work.

The city editor will give you a general idea of the story, and perhaps a suggestion of the kind of “art” to get.

A reporter usually accompanies you, unless the editor thinks that you can get the story as well as the illustrations.

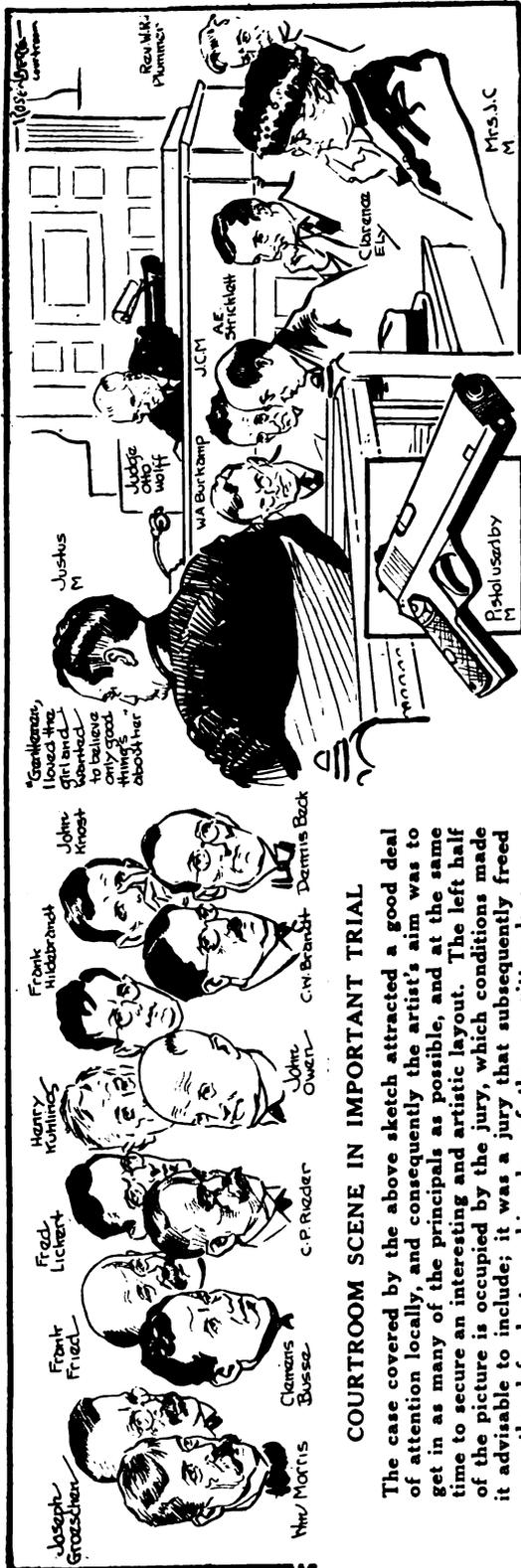
You will become calloused to grewsome assignments, and be able to cover them

as easily as you do any other story, with the best interests of your paper your paramount thought.

You will find assignment work interesting. You will see human nature in all its phases—in fact, some newspaper artists soon grow to prefer assignment work to drawing cartoons.

In either case, assignment work will aid you in cartooning—giving you subjects for ideas, and contacts with phases of life that make cartoons all the stronger for having this background. In short, it affords an enlightening, captivating, general education.

Always carry your pad (tablet, 8 x 10 inches) concealed between the leaves of your own newspaper (which has been folded in quarters). Then in drawing you



COURTROOM SCENE IN IMPORTANT TRIAL

The case covered by the above sketch attracted a good deal of attention locally, and consequently the artist's aim was to get in as many of the principals as possible, and at the same time to secure an interesting and artistic layout. The left half of the picture is occupied by the jury, which conditions made it advisable to include; it was a jury that subsequently freed the defendant on his plea of the unwritten law.

will find that the paper is useful as a support to your tablet. The pad is protected by the paper, and incidentally no one will

know you to be an artist, and come over to disturb you—or, worse, tell your subjects you are sketching them, since often it is of the utmost importance that you do your sketching unobserved.

Let us assume, for example, that you have been assigned to a court trial. You should carry with you these articles: at least three pencils—3H (hard), B (soft), and a greased crayon pencil (soft); a knife with which to keep your pencils sharpened to a dagger point, excepting the crayon, and a piece of kneaded eraser. A small piece of sandpaper is sometimes more convenient than a knife for sharpening pencil points.

Before entering the presence of your subject have your pencils sharpened, ready for use (in the right outside coat pocket)—the rubber in the left hand, which holds the pad ready for immediate action.

Size up your surroundings, your subject, and your best position for light—particularly so in a court-room assignment, with which this lesson deals.

The court clerk will likely inform you as to the headliners in the case, or again, the courthouse reporter may be your guide.

The defendant usually is the main subject. Of him, or her, the largest sketch is usually made.

Women in the case, especially if pretty women, are important from the standpoint of your assignment.

The judge should be included in your layout. Lawyers and the prosecutor may be included, according to their reputation and other conditions.

If you have to make a certain edition and have little time, get only the defendant and the woman in the case, the judge and a scene or two. The jury in the average case is unessential to your picture.

The second cut is the court-room sketch of a notorious triangle murder trial that I covered for the Cincinnati Post.

I have changed all the original names, however, to fictitious ones, to give you an idea of how the names can be placed into the picture.

The defendant sat with his back facing the press table. This being the best position from which to sketch the rest of the court-room, I proceeded drawing a profile of his face.

The jury was all important. The nature of the case made the jurymen exceedingly interesting from a news point of view—and therefore, I had orders to be sure to catch them.

You will quickly perceive that, since I had to make the sketch for the day's paper, within an hour and a half, my method of sketching the entire panel was both sufficiently novel and effective—far more so than it would have been had I added bodies to the men.

The jury was drawn on one sheet of the pad (oblong) and the rest of the layout, including the defendant (oblong), on a similar sheet. These were pasted together on a sheet of bristol board, making a large court-room scene six columns wide.

In the picture you see the defendant's mother. She sat considerably to the side, but, in order to secure an effective layout,

I placed her closer into the picture. The defense attorneys and the judge are shown in the background.

The pistol figured prominently in the testimony, and therefore it was properly added to the layout.

Any striking remark coming from the defendant may be put in the picture to good advantage.

There are other ways of covering a courtroom assignment. The above manner is preferred by the newspapers, since it gives the reader the most graphic picture of the scene of the trial.

Another manner of covering a courtroom assignment is to sketch the principals, making the subjects larger. When this is done, draw a large sketch of the main subject, and from four to seven others in the case.

Get them from different views. Do not use all heads, which would make the picture somewhat monotonous. Include, instead, a figure or two.

Two or more people, grouped in a conference pose, will add variety.



When women appear it is advisable to sketch them, as they usually lend a human interest to the picture.



In making the above sketch the artist had to bear in mind, of course, that Miss George not only was the "leading woman" of this particular play, but was a star of the very first magnitude. For this reason she occupies a correspondingly prominent position in the sketch.

LESSON 60

THE THEATRE ASSIGNMENT

Drawing the Star and Others

OF all the general assignments which a newspaper artist receives, he likes best a theater assignment.

There are several general ways of covering these assignments. I myself usually have a seat reserved for me in the first row. Here I get the light from the stage and the musician's lamp. I preferably sit on the side away from the drummer's corner, who is apt to make too much noise. Often I sit in the first box (braving the drums) to get a better light, but the front

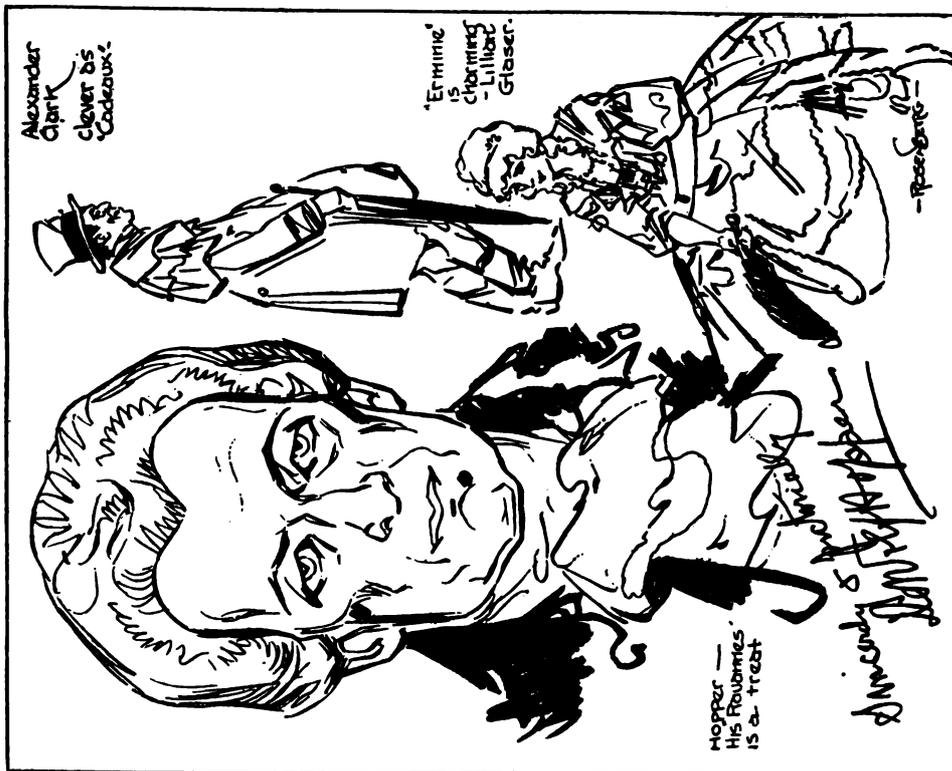
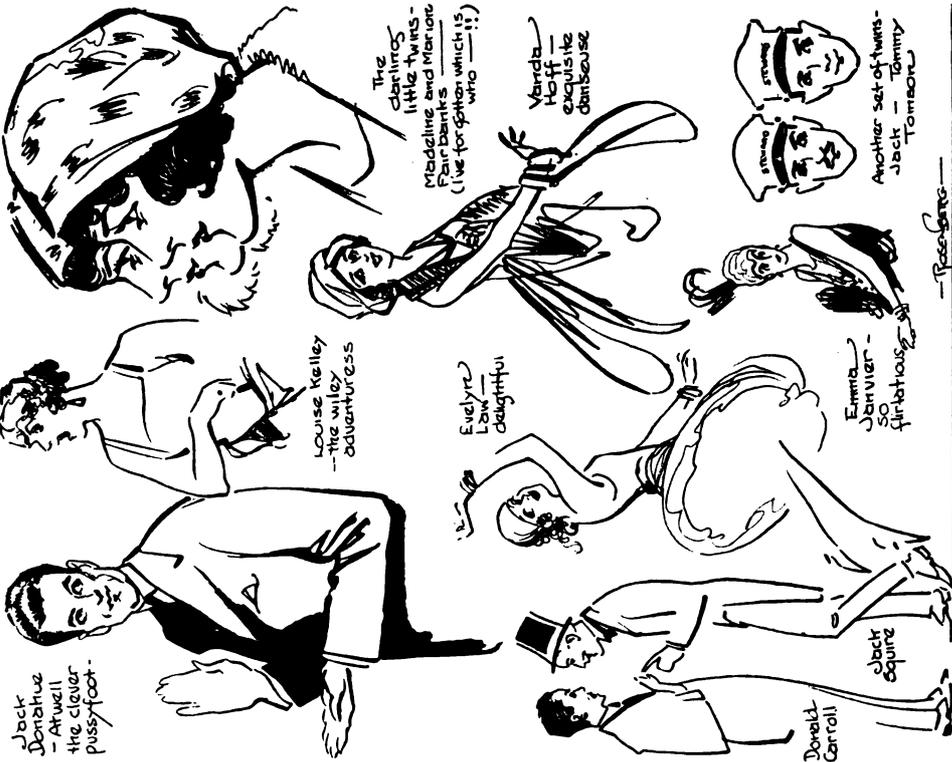
row is less conspicuous, and therefore for this reason preferable.

The management is very considerate toward the press artist. You will be given two seats, as you likely will want to take a companion with you.

From my front row seat I make sketches of the principal characters in the play.

Perhaps the dramatic critic will already have told you whom to sketch. Otherwise you are free to use your own judgment.

Look over the program. Let us say it is



The above sketches show other treatments of theater assignments. In "Ermine," De Wolf Hopper was so much "the whole show" that few other features had to be given. And incidentally, the reader will note the autograph on the Hopper sketch. The artist will find people whom he sketches glad to sign his pictures. Thus in a short time one can accumulate a most interesting collection of souvenirs.

an Al Jolson play. Jolson being the headliner, will be shown in the largest sketch in a characteristic pose or gesture.

Other sketches will suggest themselves during the play—for example, a dancer of note, sketched in dance action. A striking beauty should be given a large facial sketch, while a quartette or duet number should also be included.

By making my sketches, necessarily fast, from life, I save time next morning. The sketches are inked and grouped into a layout, pasted down, and the text, with full names, applied to each important subject.

Often it is too dark to work in the audience. The artist, however, has permission to go back of the stage, where he will find a bright corner in the wings, where the stars will gladly pose for him.

Actor folk are the most congenial of people. You will likely be invited into the star actor's dressing room to make your sketch while he or she is preparing for the next act.

You will often have occasion to cover a play wherein the star is practically the entire show, particularly comedy stars such as Ed Wynn or Elsie Janis. In this event you may best make your portrait sketch of the star; you will be introduced by the manager—or you may call back-stage and introduce yourself. You will be welcomed in the dressing room. Draw while the star is making up. Your other sketches can be made from the front row or the wings, while your subject is performing.

Make them all—about three or four including the large head—on the same sheet.

The late "Morry" Schwartz, Chicago Daily News artist, used to make little notes on a small scratch pad. The next day he would create his cartoon, or rather caricature layout, of the play from these notes. The star would be drawn very large, usually in the center, and about this head or caricature figure, he would place the other notable characters in the play. This is also a commendable method.

In a vaudeville show you will feature the headliners. If some of the lesser acts are good you can slip them in also.

A character ball or an amateur show is handled in much the same manner. Select your subjects of importance to the play and also in social importance.

Often a society personage is playing the role of a chorus girl. That subject makes almost as important a sketch as the prima donna herself.

In covering a musical comedy or other show from the wings, you will have an audience of stage folk, stage hands, etc., gathered around your shoulders watching you.

Usually they are most favorable, friendly critics.

Do not feel disturbed by your audience, however—work ahead, concentrating on your subject. Do not become irritated. You will find that back-stage folk will welcome you, provided you are not temperamental and irritable.

SKETCHING THE DANCERS

Action Figures Essential

IT was too dark to sketch the dancers from my seat in the audience the night I was assigned to make sketches of the great Pavlowa—therefore I hied backstage and from the wings drew my impressions.

As the great velvet curtain dropped, following the last encore, a beautiful feminine figure, arm interlocking her partner's, both clad in Russian costume, passed out between the wings toward the main dressing rooms.

It was Mme. Pavlowa, and she glanced about the stage. Looking up from my sketch pad I saw her beckoning me.

"Good-bye, Monsieur," she called.

As with most foreign artists, Madame Pavlowa's limited English proved a stumbling block to the interview. The other Russian dancers being little better versed in English than the delectable Pavlowa, I decided to write a story to accompany my sketches on the subject of "How a premier dancer 'warms up' backstage."

The large figure sketch shows Pavlowa exercising her lower limbs. The other figure sketches were drawn during the performance, from the wings.

You must draw these action sketches very rapidly. Your knowledge of the human figure will be put to a severe test on such an occasion.

The more thoroughly you know the figure the more easily and rapidly you will be able to draw such action sketches.

Remember, minor details are not necessary. Action in each line is what is wanted.

With a fairly good sized head, make a half-dozen action sketches, about as much developed as that in the extreme upper right hand corner.

This should make an interesting, complete layout.

Each drape and frill in the ballet dress need not be shown.

The main sweeping action lines of the garment, with an indication of the frills, will give the desired effect—that of the figure in action.

To draw such active figures watch the action of the dancer.

Pick an especially interesting step—there are various striking ones in the ballet dances—and get a snapshot view of the pose in your mind's eye. Then quickly sketch the action lines of the pose on your pad. The finishing touches can be applied at leisure.

For further details, if necessary, you can be ready to snap another view of the same step, which will likely sooner or later be repeated during the interpretation.

Under the large sketch of Mme. Pavlowa is that of her husband, who is also her dancing partner.

Below his head is a sketchy drawing of a leg. This, Pavlowa herself drew to emphasize a certain step in which she was interested.



Mme. Pavlova in interesting action studies.



The notation sketch and—

LESSON 62

AT THE SCENE OF THE FIRE

The Sketch Artist a Minute Man

TO an artist with a lively imagination, a fire assignment is always interesting. The tongue shaped flames and clouds of black smoke make a picture to delight the artistic sense, although it is costly to the victims.

Fires usually occur in the evening—at least most of the great fires I have had occasion to cover have developed and reached their greatest height in the dark hours. Therefore, if you are a newspaper artist you will find it wise to have a tablet and pencil at your home for an emergency call.

The following paragraphs will trace from the beginning a fire call and your assignment to it as a newspaper artist.

Let us assume that a fire has broken out in the factory district. The fire department information bureau in the city hall is immediately notified. The operator on the night watch, after the various companies have been notified, awakens the

police reporter at his home and informs him, in case the fire is likely to be a large one.

A fire is always a big story, offering an opportunity to be developed into a big front-page feature. Therefore the reporter immediately calls his chief, the city editor, to the phone.

The city editor, knowing that a flashlight photograph of a fire scene is usually not as good for newspaper reproduction as an artist's sketch, will telephone the artist to go to the scene.

You, as a newspaper artist, will at once realize the news value of the fire.

It is not always the panoramic view of the fire scene that will make your best news picture. On the contrary, more often you will not consider the panorama worthy of sketching as compared with various minor incidents. As, for example, a fire which burned an old hotel, one of the city's landmarks.

The blaze was discovered pouring out of the corridor and ballroom windows at two o'clock in the morning. The city editor rang me up shortly afterwards, and a few moments before three o'clock I was standing under a lamp-post near the scene, sketching the firemen busily engaged in carrying out women and children.

The women and children were hurried over to an adjoining hotel. I went along also, for in that assemblage was the best possible opportunity to get the human-interest element into the story.

I sketched the little girl who saved her dolly; the old maid who was too embar-

assed to be rescued in a nightgown—a fireman had to wrap her up in his rubber coat.

On another occasion I was on my way to keep a social engagement. As I alighted from the street car, I heard the fire bells, and, looking up into the heavens above, saw in the red glow of the evening sky what appeared to be a "front-page story."

My badge enabled me to get past the lines, after I had worked my way through the crowds, and immediately I began to make my sketch. The wind was blowing hard and scattered the spray from the hose onto my sketch, ruining it, to say



the completed drawing.

nothing of my attire. Therefore, finding I would have to draw this scene in another way, I drew a notation sketch, a rough detailed drawing (see accompanying small cut) of the scene.

With the aid of this drawing and my

memory of certain features of news interest I redrew the picture on a larger sheet of bristol board (Strathmore No. 10), the larger of the accompanying drawings.

This drawing I made with crayon, pen and brush.

LESSON 63

DAY OFF FOR THE PICNIC

“Good-Will Art”

GET everybody in it!” is usually the city editor’s order when you are assigned to cover a picnic.

The Rotary Club, Chamber of Commerce, Business Men’s Club—these and similar organizations have a yearly frolic—a picnic—which the paper considers worth “covering.”

It makes for good-will “art.” Getting many people into your layout assures that many more friends for the paper. Therefore the more names and faces the better.

The “scribes” including your own paper’s reporter—usually go together on such assignments, in the car of a club member. Invariably several car owners will volunteer to carry the newspaper men. You get home the same way, if you choose.

The assignment is a “day off,” the editor may tell you. This means also that your sketches will be for the next day’s paper.

An accompanying plate is of people who attended the Cincinnati Business Men’s Club picnic. You should get club members only on such assignments. I mention this because guests, seeking publicity, will often persuade you to “slip them in” and eliminate members who would otherwise occupy that space. You can, of course, put into the picture a man of prominence who is not a member, and one or two of the entertainers—but be-

yond this it should be strictly a club picture.

Vary the layout with faces—front, side and other views. Use figure sketches, caricatures, and sketches with caricature bodies.

Caricature the bodies of members in comic activity—for example, one in the pie-eating contest, another snapping pictures, one in a goose race, one shooing flies, some eating, the fat men’s race, etc.—all these will help to make a good layout.

Do not have anyone looking ridiculous, however. There is a sharp line between the humorous and the ridiculous. Keep within the bounds of refined humor and your efforts will be appreciated by everyone concerned.

The chairman of the day should be your largest head—or, better still, you may get him in some active pose.

Try to add a witty line to accompany each man in the layout. The clever lines naturally make the sketches more interesting, both to the subject, his friends, and to the readers in general.

In covering assignments of this kind I make on the ground every sketch that goes into my layout. Sometimes I add a caricature or include a little cartoon in the layout.

Some artists merely gather names and data—for example, the chairman’s name and the fact that he was “very busy, also

an idea of his facial characteristics, which they jot down on a scratch pad. From these notes they draw their picture.

This is quite a satisfactory method. However, I prefer to cover it my own way. It requires less time the following morning for finishing up; you have only to ink in your sketches, add a little caricature sketch or two, lay out your sketches as looks best, paste them down, put in the text—and you are through. Incidentally your likeness also will be much better. For you should always strive to make at least fairly good likenesses. Poor likenesses naturally cause adverse comment.

You can add more names to any "good-

will" layout by planting a group of figures at a bar; a crowd around a speaker, or watching a game.

To each of the cartoon figures attach a picnicker's name.

The little cartoon figures can fit anybody. It is best, however, to note whether the man whose name you attach is slim or fat. If he is fat, have an arrow pointing to the fat cartoon figure, or a tag with his name.

By all means get this out for the next day, as almost every person at the picnic will be anxiously looking to find himself in it.

And—spell each name correctly!

LESSON 64

AT THE AUTOMOBILE SHOW

Resisting the Salesmen's Wiles

INASMUCH as almost every family now has its automobile, or hopes to have one, most readers of your newspaper are naturally interested in any sketches and drawings which you may make at the auto show. Your first assignment will probably be to make a layout for the special automobile section—a layout which you can usually draw up a week or two in advance. This layout may be a full-page drawing, with a mortise to permit of text, and a title which you will draw thereon—such as "Auto Show Section." Or you may draw a layout, with a few half-tones inserted in the composition of the drawing.

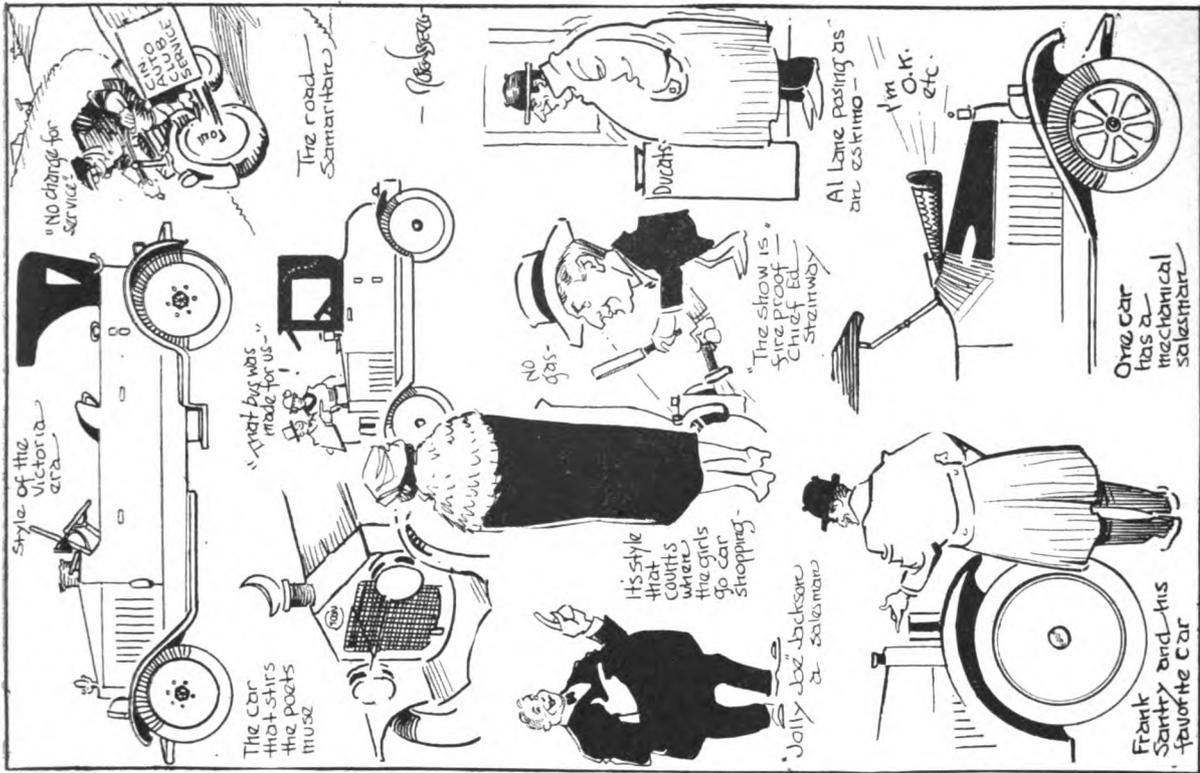
You are usually assigned to the exhibition a day before the show is opened, or else the first night. In the former case you are able to "cover" the show without being importuned at every turn by solicitous salesmen.

Make it a rule to show no favors. On some papers, however, the advertising department solicitors quite often inform you of some person or car to favor. This is

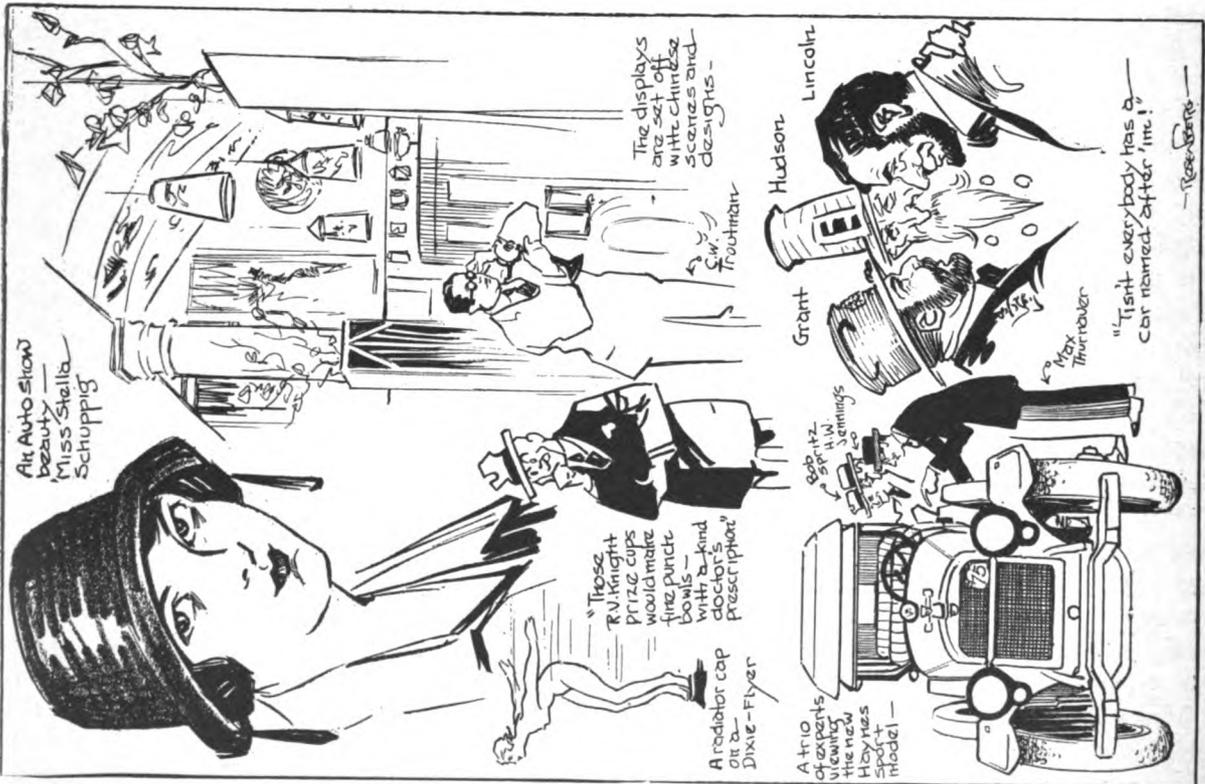
apparently done to please an advertiser, or to gain the good will and business of a prospective advertiser. It is regarded as poor policy, however. On a paper that sells advertising space for its proven value to the advertiser and is independent in its news columns, the artist works independently, sketching his subjects as his newspaper sense of their value suggests.

Therefore, in covering the assignment you will have to draw certain cars whose new models suggest themselves worthy of showing to the readers. Sketch them, but do not use the name of the car. "A sporty roadster" — "A snappy bus" — "Something mid-Victorian"—captions like these will suffice. The particular exhibitor is pleased that his car has been selected, and has no cause to complain because the name of the make has been left off. And these exhibitors whose cars were not drawn have no grounds on which to claim discrimination.

In covering this assignment, you do so best without calling the exhibitor's atten-



In the above sketch a caricature body is introduced to good effect for the purpose of adding interest. Names of people associated with local motor interests are used to good advantage.



This sketch combines among others two features which can always be used effectively—a suggestion of the scene (shown in the plants and lamps), and a few people well known about town.

tion to your presence. In this way you will not be asked to show special favor.

Make a layout of a few choice cars and give the general plan of the show, if it has special features, for a center piece using a pretty girl, with some such caption as "The Auto Maid."

Another layout uses cars of unusual shape and design—caricatured, with a few figures in the cartoon, with comment.

And still another layout shows the directors of the auto show—the head of the show, a few of the popular salesmen (though be careful not to give anybody the title of "great" or "popular salesman," lest you suggest discrimination). "A clever salesman" is sufficient, without mentioning the name of his car.

An interesting layout can also be made from some of the side-lights of the show, humorous and otherwise—the fat cop, for example, who guards the car at night and has no fear of ghosts; the fattest salesman; visitors who are in the public eye; a romantic couple deciding on their first car; the maiden who steps into the different cars to size up what a flash she could make if she owned one; the "egg plant" who can reel off all the bad points of the cars but doesn't know the good points and, be-

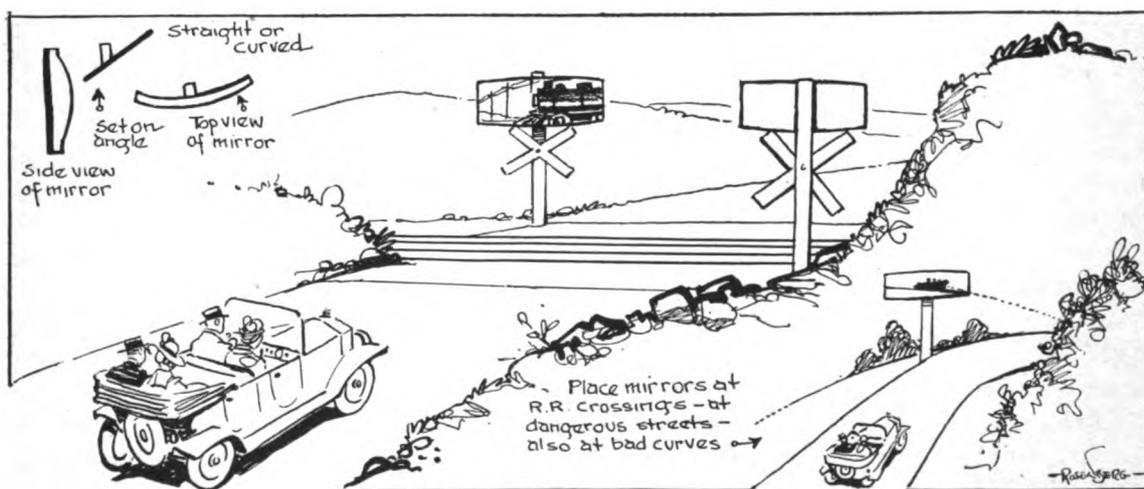
sides, never really owned one himself; the two "gents," one flashily dressed and the other neatly, the former the owner of a second-hand flivver, the latter a "Fierce Sparrow," suggesting the caption, "You can never tell."

For a cartoon type of layout, one can draw a visitor to the auto show—a possible purchaser—looking over the cars, finding them all good and wishing he could buy a "set of each"—for morning, afternoon, evening, Sunday, etc.

Or a two-part picture can be used of a farmer of yesterday coming to town in a ramshackle wagon, and another driving into town today in his sedan, with a suitable caption.

Or "Pa" can be shown, with a two-cylinder purse and his family demanding that he buy a spiffy twelve-cylinder affair, with Pa collapsing.

A general scene of the show may be drawn, but a photograph can do that task, and, as a rule, it is better to leave that view to the photographer. Comment and interesting, quickly drawn sketches in a layout are better than one big sketch scene of the interior of the show place, especially if the newspaper can publish a good, clear photograph of the interior.



A knowledge of how to draw automobiles comes in handy in many ways, as traffic scenes have to be illustrated frequently.

SKETCHING BANQUET SPEAKERS

Arranging the Layout

BANQUETS that are important enough to call for an assignment are apt to be of interest to the artist, especially if the principal speaker is a good orator and witty. However, such orators are rare, and consequently by newspaper men a banquet assignment is not usually sought after.

However, the eloquence of a speaker will often compensate the artist for his time and effort, especially if he is permitted to attend a banquet at which such men as Lloyd George, Lord Balfour, and Winston Churchill were speakers, as was my good fortune on a recent trip to Europe. Important figures in English political and social life were in attendance. Parliamentarians, lords and politicians were there. The women sat in the banquet hall gallery.

Lord Long received his guests in a large room, each being ushered in by a dignified chap, who would call the individual's name as he introduced him.

Finally Lloyd George arrived. With a shout the lordly looking announcer called out, "The premier, milords and gentlemen."

The party then adjourned to the banquet hall. Here the announcer again shouted each action. The chairman drew applause for his short grace, "We thank the Lord for what we are about to have."

A toast was proposed to the king. "The king!" all shouted, raising champagne glasses to their lips. The announcer led in the shouting. Next came a toast to the premier. At this loud applause ensued and everybody sang, "For He's a Jolly Good Fellow." The announcer, in Will Reeves fashion, led in three cheers, and more cheers for the host.

To an American unaccustomed to the

English manner of listening to a speech, the behavior of the auditors was as interesting as the addresses themselves.

Each telling phrase or sentence brought forth loud calls of "hear, hear," and stamping of feet and pounding on the table.

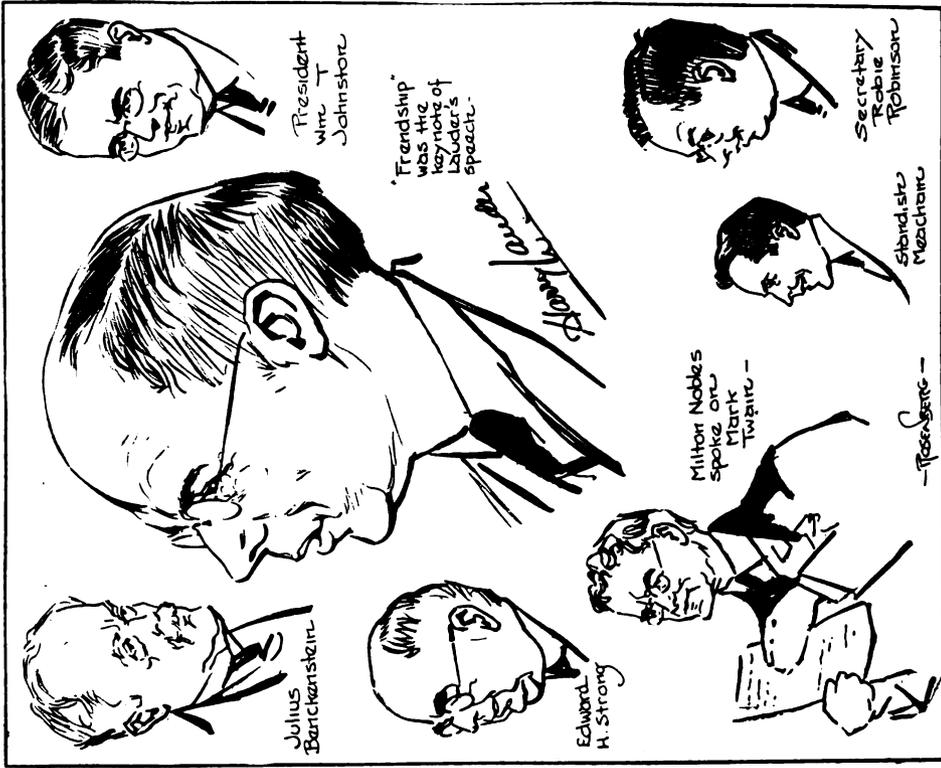
After the banquet the premier beckoned to me to show him my sketches, as I had sat opposite him. Lord Derby and others took occasion to glance at them at the same time.

Lloyd George requested one of the originals and autographed two others. Lord Derby and the Earl of Balfour also autographed sketches I made of them.

A plan which I follow will usually relieve the tedium of a banquet. It is to work first and finish enough sketches before the repast is over, to be able to enjoy the food. Get the important subjects first and finish the rest of your work—the heads that are easily drawn, such as old and bearded men, later on.

These assignments are usually covered in the same manner each time. The featured speaker is usually the subject to be displayed most prominently. If possible, portray him in movement, since this adds a bit of action to the layout. Include the toastmaster and half a dozen of the most prominent men in attendance at the banquet. A layout of five to ten heads, with a figure or two to add variety, makes a very satisfactory two or three-column layout.

This assignment is one that the photographer cannot cover satisfactorily. A flashlight picture of a banquet when reproduced in a newspaper usually shows up poorly, whereas the sketches stand out sharply, and contain human interest material that the camera cannot catch.



In the sketch to the left it will be observed that Lloyd George has been given in two poses. His position as a world figure at the time justified the space given to him in the picture, especially as the second one showed him in a particularly happy pose. The picture to the right shows how an interesting layout can be made at a banquet of men of local prominence, and graced by the presence of a celebrated visitor—in this case Sir Harry Lauder.



An effective use of caricature in banquet layouts.



Autograph portrait sketch of the late President Harding drawn during a campaign visit to Cincinnati.

LESSON 66

WHEN THE PRESIDENT COMES

Getting the Interview

ONE of the most difficult tasks imaginable is to obtain an opportunity to sketch the President of the United States, when he is traveling. And yet you may be as fortunate as I was and will have no difficulty whatsoever.

The difficulty is not that the President is undemocratic — considering his position, he is as approachable as any other citizen. What makes the job so difficult is to get within sketching distance of the chief executive.

The first obstacle is the crowds, and next the police and U. S. Secret Service operatives, who are ever watchfully guarding the President.

After running this gauntlet, you encounter the intimate friends clustered about him, who often obstruct your view.

Having covered practically every event of importance in Cincinnati during the last several years I have built up quite an acquaintanceship with the city detective force, the police, and also the local secret

service agents. I therefore have no difficulty in Cincinnati in approaching the President or any other celebrity who may be similarly guarded. In fact, the sleuths have often been of great assistance to me. They have on occasions not only located my subject for me, but in addition, have kept the bustling crowd far enough away so that no one could bump into my arm while I was drawing. This will be also your own experience after a few months on a newspaper art staff.

As to drawing your subject with the intimate circle obstructing your view, simply step about as it becomes necessary.

There are many points to note in the accompanying portrait-sketch of the late President Harding. With the same pen and the same line (by pressure on the pen) I suggest light and shade, here and there.

Note how the cap is handled—the seams. In general it is handled broadly, with varied, dash-in lines, heavier to suggest where the shadow falls in different sections.

The leather material of the outer-crown is suggested by a tone, these tone lines following the contour of the crown.

The white streak in the beak of the cap, sandwiched between the rim lines, prevents the beak from, seemingly, running into the shadow cast by it upon the forehead.

This slight streak also helps carry the beak forward.

Observe how the eye is handled—a heavy line for the upper lid, the lower lid-line partially invisible—merely suggested.

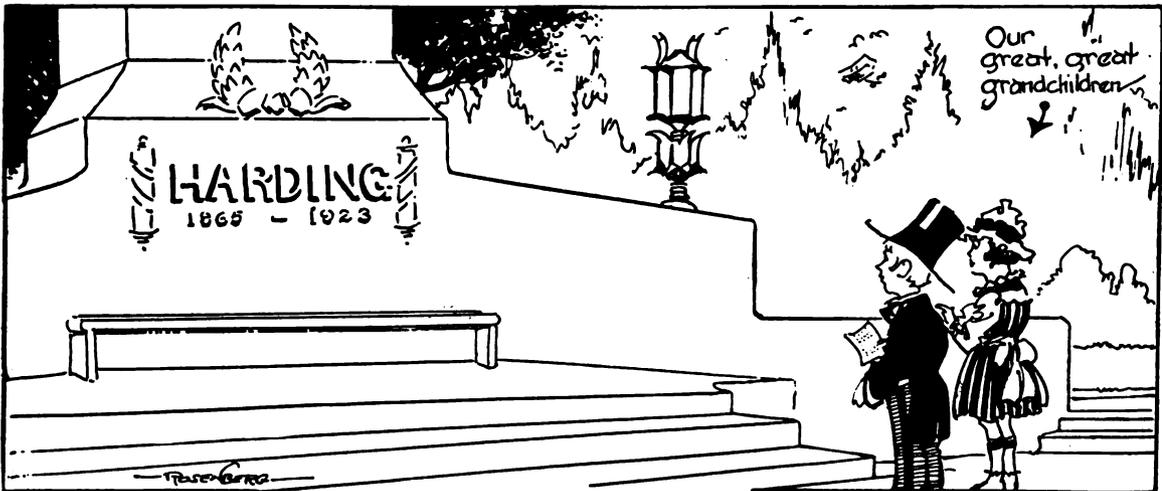
Observe that the fullness of the cheek is suggested by the lay of the lines thereon.

These lines are not connected at the nose lobe. To do so might cause a feeling of hardness and thus add age.

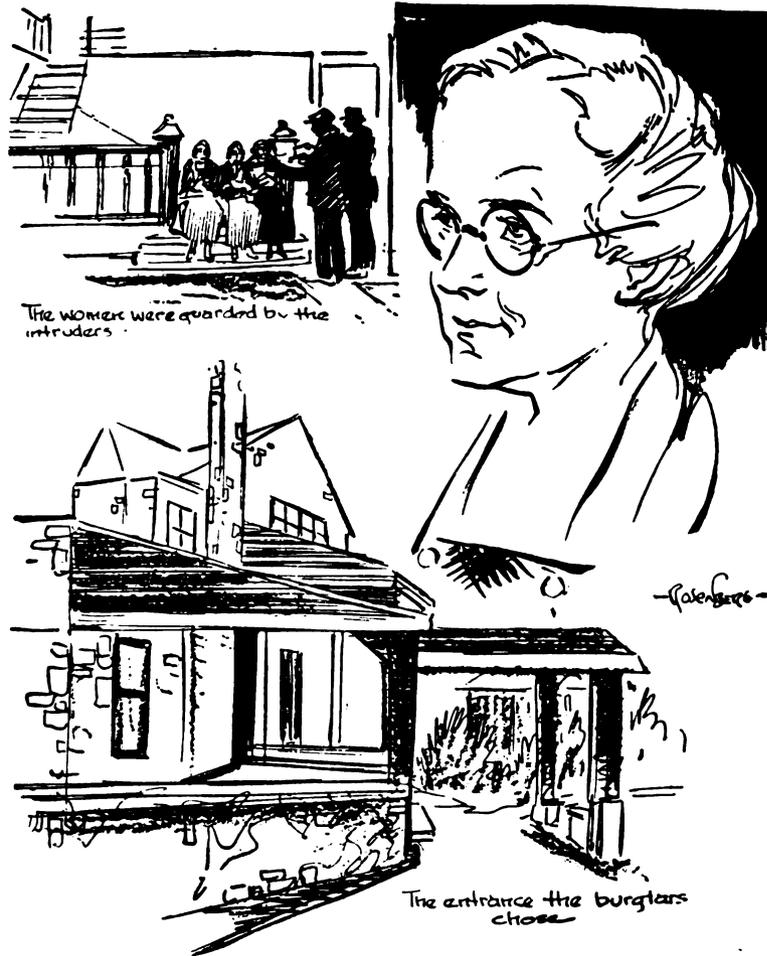
Note how the lines below the side of the mouth run to suggest the turn of the face in that area. To show that section with lines drawn downward more often gives the face a depressed appearance at the mouth if not properly handled.

The fullness of the lower lip is suggested by the contour of the profile outline. The ear is broadly handled. The white hair, a bit dark gray back of the neck, is shown.

The solid black background stands the sketch out in relief and aids in attracting the eye from the printed page.



An illustration used in the Harding Memorial Drive.



In this robbery assignment layout, the entrance by which the burglars gained access to the house, an interesting scene during the robbery, and the victim were combined in a picture to illustrate high spots in the reporter's story.

LESSON 67

THE ROBBERY ASSIGNMENT

Tact Required of the Artist

THE artist is frequently assigned, in the larger cities, to cases of robbery in the wealthy sections. Thoughtfulness and tact must be exercised by the artist, inasmuch as the women of the house have been the central figures, and their mental and physical condition must be considered. Most often they will feel either too unnerved to be interviewed, or else only too willing to tell the story, with usually a request that you do not make it sensational.

To be sketched, even under ordinary circumstances, usually puts the subject's nerve on edge; after a robbery the ordeal may positively have an ill effect. Draw the subject without her knowledge, if you can. The best way to do this is to let the reporter do the talking, and the artist appear to be taking it all in. The subject will usually assume that you are taking notes; thus, since the reporter is the one talking she will likely be facing him,

giving you opportunity to sketch a three-quarter or profile view unobserved.

As there will be other persons—friends and neighbors—grouped nearby when you call, draw your pictures so as not to be observed by them also.

On the margin of your newspaper, draw small notes of the dramatic scenes in the home during the robbery. If your memory is good, mental notes are effective and safest. These need not be elaborate—merely sufficient to show plainly the scene. In the accompanying sketch the scenes were drawn from memory, hastily, in order that they might be used in the first edition.

An outside view of the home, showing how the robbers entered the home, is also important. This need not be elaborate, merely having sufficient detail to make it easily recognizable.

As I have suggested, the women are almost always the most important subjects, and in any layout should occupy the most important position.

On an important robbery assignment, the reporter will be an experienced man who can give you good advice, when you are first beginning, on how to sketch your people. Sometimes while you are working you can use him as a shield for your tablet, standing behind his back and looking over his shoulder at your subject as you draw.

Your paper will be glad to get photographs of the victims, particularly if they are women, and you can always ask politely to borrow them, promising to return them in good order. If you are fortunate enough to obtain them, you may use the photographs as a means from which to perfect your sketches—though it is best to get what you need from life.

LESSON 68

IN THE PATH OF DISASTER

The Necessity for Speed

WHEN a disaster occurs, the newspaper artist is often assigned to depict its aftermath. It may be an explosion, a railroad wreck, or other catastrophe. Disasters have an unaccountable knack of occurring at unusual hours, either just at press time, or else in the wee hours of the morning. Therefore, if it is not early morning or midnight, the artist is in for a rush job.

The sketch shown in the accompanying cut was drawn at a disaster at the municipal garbage plant at Akron, Ohio. The Akron Press, not having a staff photographer, sent me to the scene. (On a larger newspaper the photographer and a staff artist generally cover such an assignment together, handling it from different viewpoints.)

Knowing that the debris would be removed rapidly and rescues made, I made haste, arriving at 5 a. m., in time to see the undertakers removing a body, while the superintendent of the plant explained the cause of the disaster. These two dramatic points are embodied in the layout, together with a panoramic sketch of the scene.

The panorama was drawn on two sheets of the sketch pad, placed lengthwise. The drawing was made hurriedly, to catch the first edition. Usually these drawings are "rush art." Your paper desires to get it in print as quickly as possible, in order to "scoop" the opposition papers.

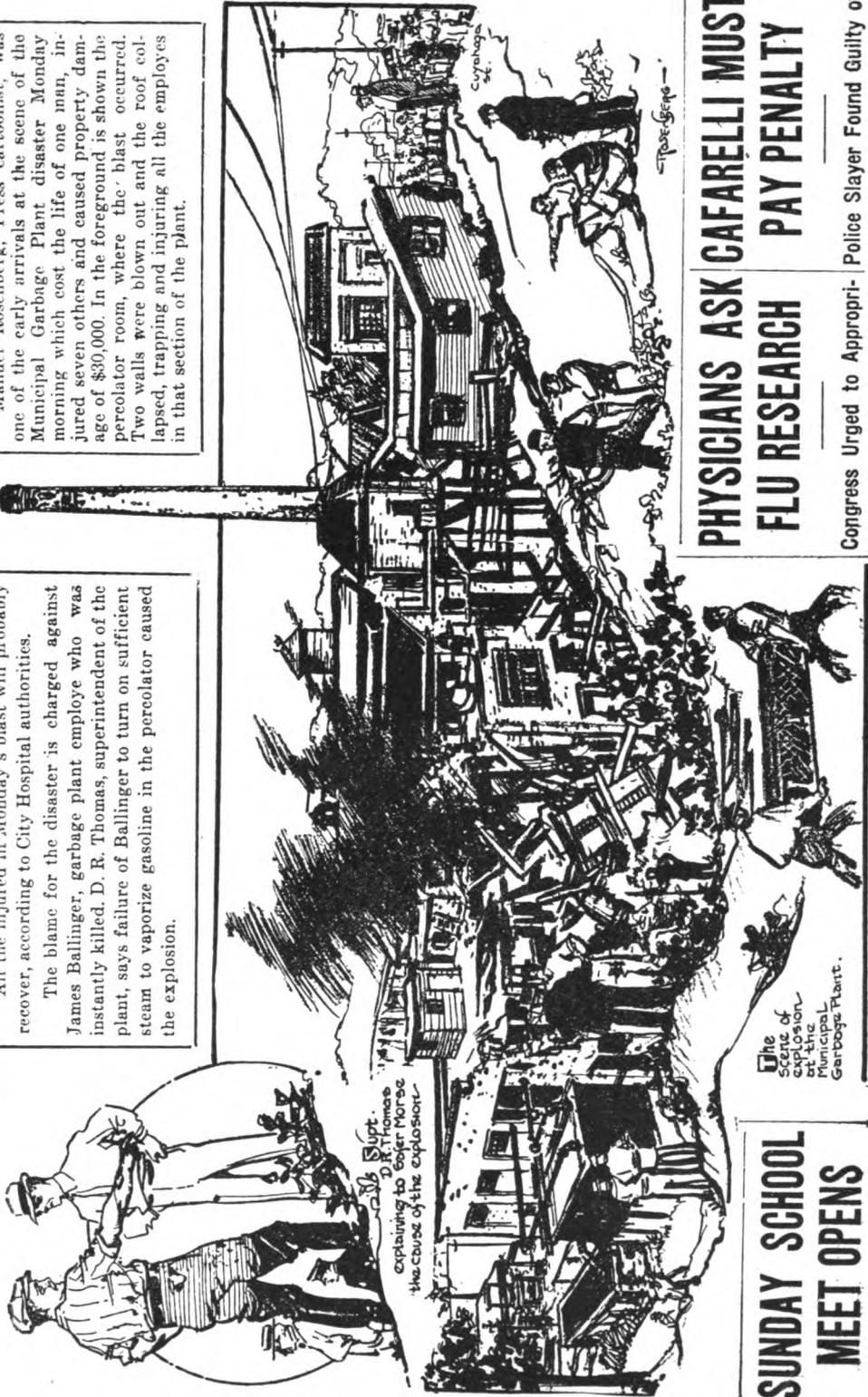
A crayon pencil is a great time-saver on such assignments. Delicacy, such as is best achieved with pen lines, is unnecessary.

Garbage Plant Disaster as Sketched by Press Cartoonist

All the injured in Monday's blast will probably recover, according to City Hospital authorities.

The blame for the disaster is charged against James Ballinger, garbage plant employe who was instantly killed. D. R. Thomas, superintendent of the plant, says failure of Ballinger to turn on sufficient steam to vaporize gasoline in the percolator caused the explosion.

Manuel Rosenberg, Press cartoonist, was one of the early arrivals at the scene of the Municipal Garbage Plant disaster Monday morning which cost the life of one man, injured seven others and caused property damage of \$30,000. In the foreground is shown the percolator room, where the blast occurred. Two walls were blown out and the roof collapsed, trapping and injuring all the employes in that section of the plant.



The scene of explosion at the Municipal Garbage Plant.

Supt. D.R. Thomas explaining to other men the cause of the explosion.

SUNDAY SCHOOL MEET OPENS

No time must be wasted by the artist in arriving at a scene of a local disaster, since the removal of debris and bodies, if death has followed in its wake, begins almost immediately. The assignment artist's job is to picture the accident as closely as possible as it actually happened.

PHYSICIANS ASK CAFARELLI MUST FLU RESEARCH PAY PENALTY

Congress Urged to Appropri- Police Slayer Found Guilty of

At a railroad disaster, you will sketch a vital section of the wreck scene. Put in a few side lights, such as nurses and doctors aiding the injured, the carrying off of the victims on stretchers; boy and girl scouts, etc.

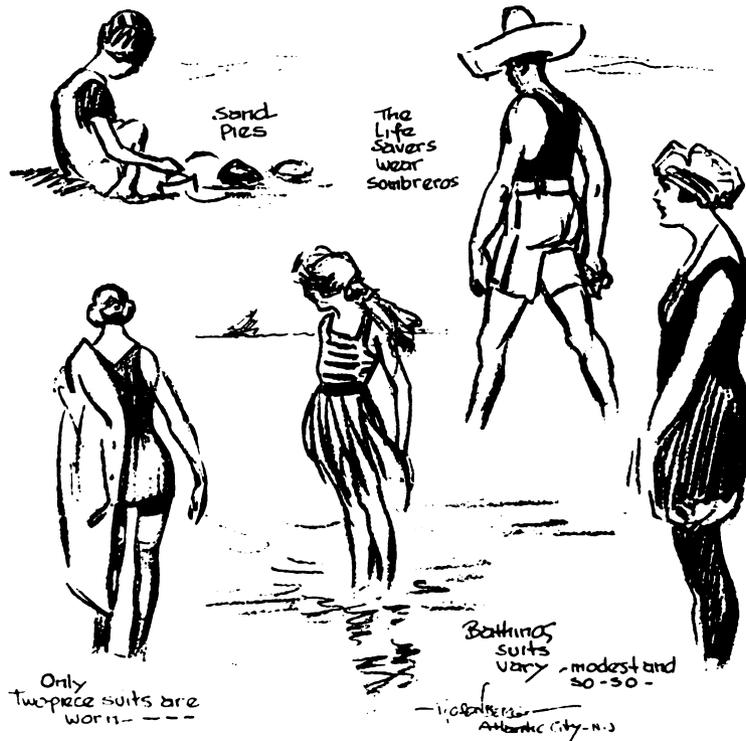
Sketch a few of the survivors, particularly those who tell of their experience in the news-story; give a sketch of the first

rescuer on the scene, perhaps, and others who figure in the story, such as the conductor, engineer, fireman, and brakeman, and such others of the train crew as may seem desirable.

You seldom sketch the dead unless photographs cannot be had. Do not make a gruesome sketch, but draw the faces as though they were alive.



Ruins of Temple at Pompeii.



On the beach at Atlantic City.

LESSON 69

SKETCHING IN PUBLIC PLACES

Advantage of Sketching Everything

IT is excellent practice to sketch scenes, landscapes, waterscapes, street architecture, trees, flowers, lamp posts, mail boxes, bedrooms, parlors, cellars, rooftops and yards, anything, and you will profit by it at some future date. This practice will be time and effort well spent, for when you are called upon to make an illustration, cartoon or fashion picture, it will then be easier for you to draw a more interesting background than if you had never sketched scenery before.

It is a great training for any artist to draw scenes and everyday objects.

Get together a group of two or more students who are interested in sketching. Journey out to a park or more secluded neighborhood and sketch away.

Sketching in groups whiles away the time more pleasantly. It puts greater spirit into the individual. He tries to make the best sketch he can, for he knows that his chums will look his effort over.

Then, too, sketching in public with other artists doing likewise relieves the average person of the embarrassment of sketching alone with passersby gazing on—as they invariably will do.

But lack of companionship should not deter you from essaying to sketch, at any time, any subject, at any place.

You will soon become accustomed to onlookers—they won't eat you up. You have the advantage in your favor; they admire your line of effort.

Just concentrate upon your subject; do

not think of the onlookers or of yourself in relation to them; forget everything but your need of concentration. Soon you will be able to sketch in a crowd or on the main thoroughfare of a busy city without feeling "stage fright."

You can develop the power of concentration by forming the habit of sticking to your task until you finish it and shutting out all alien thoughts, ever keeping your mind upon the subject which you desire to concentrate on.

LESSON 70

HOW TO USE FILLER SKETCHES

Completing the Layout

IN covering a story you will have to use a few "filler" sketches. These are usually drawn after making a large portrait sketch of the subject.

You will not necessarily always draw the portrait in first. You can leave space for this and sketch it in last.

Filler sketches usually show a certain pose. Also using a quotation coming from the subject, and the position he may have emphasized it with is well—for example, the policeman with hand to mouth, shouting, "Clear the hall!" or the pious remark of the minister, with his fingers entwined, in the upper center.

These filler sketches should not be developed, as would a figure or face used alone. Merely suggest the features sufficiently to make clear that it is the same person.

In a sketch such as that in the upper left corner, notice how the head is handled. Give a suggestion of glasses—eyes are not absolutely necessary.

The upper part of the suit is colored a bit to carry the eye to the face of the speaker. The legs and the rest of the coat are shown by a few simple lines, heavier where the shadows fall. A triangle is used to suggest the shoes.

In the other view of the same minister I omit the inner line of the left coat sleeve. The sketch doesn't lose by this, but on the contrary the picture in this posture is really better.

The same handling is used in the post-office lounge's figure, shown leaning on the radiator.

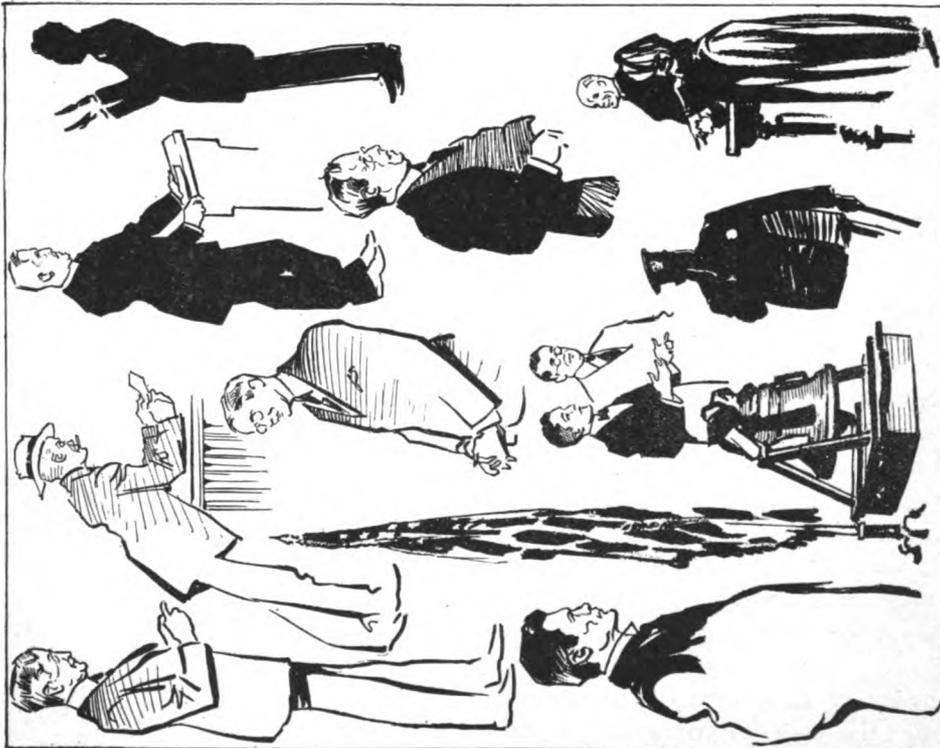
The priest's cassock is made solid black, as it will show up better thus, particularly if it be merely suggested.

In drawing silhouettes or figures, or parts of figures, that are completely black, as the cassock of the priest, I find it gives a better effect to leave a little "air" by not quite covering the whole figure.

In the silhouette of Billy Sunday holding up his hands, observe how I have left a light, "airy" streak down the sides of his trousers. Also notice the touches of light placed in the policeman's figure. This helps to give the form more reality.

The figure of former Governor James M. Cox is one selected from a number sketched while he was speaking. One of his characteristics is to put his thumb in belt pocket. This I suggest. His black suit is handled in two tones. Note the handling of the head in this filler.

The speaker at the bottom left corner was not the principal subject, but an important one in the sketch in which he was used—therefore I simply suggested his pose and made his figure stand out, by its size, in comparative importance to the others. Also with a brush (crayon originally) I dashed in the black strokes that help to attract the reader's eyes to the head, thereby making the subject stand out better.



A few suggestions for filler sketches. Note the contrast and variety obtained by means of silhouette mingled with the outline figures,

The little group showing the flag and dedication of a steamer bell presents another novel way of handling a filler.

Groups are always more interesting than merely heads. Heads alone do not appeal to the average reader as much as the same heads in a scenic group.

The young man is speaking. At his side is the donor of the bell. As the speaker is more important at the moment in this little circle, his figure should be more developed.

You will note I suggest the color of his suit, but pause and continue, in outline, the rest of the suit down to the bell.

This is done to avoid running into the bell ribbon, which is of nearly the same color.

Also, the other man, being in outline, the contrast shows his figure up well and does not infuse itself into the speaker's figure.

The shade lines on the bell are put in to add form and color.

The stripes in the flag are suggested. To connect each stripe would make the flag folds seem hard and the lines stiff.

The priest in a cassock shows how to handle draped cloth with the light falling upon it. The contrast of solid black against solid white is more artistically interesting than it would be if you made of the white a grey tone. The same handling is continued on the altar.

The other page of "filler" sketches is of sketches similar in handling to those of the men.

In sketching a woman always avoid emphasizing features that reduce her beauty—such as a double chin, lines around the eyes, over-emphasis of the nostrils and nose lines, a scrawny throat, etc.

The largest sketch, that of the woman seated, was drawn at a coroner's inquest. This subject was the mother of three children who had all mysteriously died suddenly. Therefore the mother's haggard expression.

This is shown by emphasis of the pouch under the eye; the weary expression of the

eyes; the turning upward of the eyebrow, which is slightly shown; and the shading in the cheek (running in the direction of the turn of the cheek bone).

Note the drawing in of the nose lines, and how the folds in the sleeves are suggested.

The hand is shown in an expressive pose, while the table is suggested, as also the chair. However, the face still predominates because of the darker color in the hat.

The slope of the figure suggests that the woman is fairly well built, but her face has become drawn and she is stooped from the ordeal; note how even the posture of the hands suggest a nervous condition.

Always try to get these seemingly trifling points into your sketches. They tell a story better sometimes than just the face will suggest. In sketching a young girl, put but the fewest lines in the face.

The little girl standing has a black background to make her stand out, since she was a blonde, in a white dress, and the main figure in the layout in which she originally was used.

It is not a hard, square black background—it is somewhat sketchy, and drawn in with a small brush.

The picture of the maid in gypsy garb shows how the draping in a dress should be handled, suggesting color and a feeling of the quality of the garment. The bust is put in with crayon pencil. The features are suggested, and the double chin—only slightly shown—is not "pointed out."

The lines on the scarf—tone or color lines—give the effect of a third color to this sketch. Spread your pen where the shadows fall.

The young woman making her maiden speech at a political gathering, with manuscript in hand, is a bit nervous. The hand holding the paper is merely suggested, as also the pose in which she is delivering it.

The hat is covered with a feather, suggested by lines freely handled, curving as does a feather, and darker about the stem and in towards the middle.

The white collar and the black dress—gradually shading, tone tapering away, and disappearing—puts more color into the sketch and brings out the individual.

Note how simply the face is handled. To add more lines, such as cheek and nose lines, would make her look older and destroy the beauty and youth of the face.

The group of ladies at the mother's club coffee urn makes a good filler scene. This scene is merely suggested, and the few

lines that are used bring out the scene sufficiently well.

A little touch of color—the black belt on the second woman, her dark hair and lines down her dress—also bring the eye closer to the act of filling up the coffee cup, instead of directing the gaze to the other women.

Being closer, the women in the foreground would be shown more in detail, but, as I have just said, the coffee cup is the point of importance in this picture.

LESSON 71

OUT-OF-TOWN ASSIGNMENTS

The Sketch Artist on Tour

A LARGE newspaper covers a wide territory beyond its own city limits. The Cincinnati Post, for example, has a large circulation in West Virginia and Kentucky, and also covers entire southern Ohio and part of Indiana.

When, therefore, a news event of importance occurs in this territory, such as a murder, a lynching, or a great disaster, it behooves the paper to cover the news and get pictures—either photographs or sketches. This is known as an "out-of-town" assignment.

The artist's entire expenses are paid from the moment he leaves town until he returns to the home office. These include railroad fare, taxi, hotel bills, meals, such incidentals as street car fares, etc.

On such big stories you are accompanied by probably the best reporter on the staff, invariably a good traveling companion. You work together.

He may advise you on what to get. You will usually use your own judgment, accepting advice for what it is worth.

On a Monday in December, General John J. Pershing was to arrive in Cincinnati from Louisville.

Such an extraordinary famous visitor makes, of course, a very big story.

We had many photographs of him, as had other papers. We wanted something original and a story of greeting to Cincinnati from the General's lips.

Therefore as Pershing was to arrive in Louisville on Sunday the reporter and I left for that city Saturday evening.

Bright and early Sunday morning we were on the job. The General's private car was parked within the shed. An admiring throng stood at a respectful distance from the train, which was guarded by a company of soldiers.

Being newspaper men we were admitted to the General's coach. He was eating his breakfast at the moment, with his aide.

We asked the captain of the guard permission to interview the General.

His reply to our request was that he had orders not to let anyone in to see the noted officer.

I immediately returned to the uncurtained coach window, through which I could well see my subject and, despite the biting zero weather, I managed to sketch the large head here shown.

Remember this admonition — always

Man Who Led Yanks to Victory Sketched in Louisville by Post Artist



General Pershing, being "the whole works," appeared in several interesting poses, variety being added by means of a suggestion of the audience in church.

get your stuff NOW. You may have a chance to make your sketch later, but that would be to take a chance.

In attaching your signature add also the name of the locality where the sketches were drawn, as you see in my sketch.

Finally my fingers became so benumbed that I could hardly hold my pencil for drawing my sketch. So I forcibly wrote a brief note and addressed it to the General's aide, which the captain himself brought to him, still seated at breakfast with the General.

Therein I asked him, inasmuch as it was so cold outside, to permit me to stand in the interior doorway of the coach to make my sketch.

I also requested that the reporter be permitted to come in, too, and have a word with the General.

The captain soon returned with this information: "The general said to have the artist come in, but to keep the reporter out, as he does not care to be interviewed."

I went in immediately.

Within a moment the General had finished his repast and in true military manner was about to dismiss me so that he might dress.

He asked to see my sketch. Quickly I turned the page to the sketch I had drawn in the cold (the large head). It met with his approval and his suggestion to make the nose and chin larger, I carried out to his satisfaction.

You will note by this incident the value of getting your sketch early.

An out of town court, accident or other assignment is covered the same as any other similar features locally. The salient points of the affair are sketched. A bit of local scenery may be added. Your sketches should have the atmosphere of the region where the sketch is made.



Don't forget the ladies when you cover conventions which may come to your city. They not only add interest to your picture, but their gowns and millinery can be used to good effect in planning the composition of your picture, as shown in the above layout.

LESSON 72

NATIONAL CONVENTIONS

The Local Appeal

THE chamber of commerce in every live American city strives to secure for its city some of the thousands of national or state conventions held annually.

The newspapers play up such meetings as are obtained, since they can be made of general interest to the visitors and are, of course, of special interest to local people attending them.

The above sketch is one of several layouts which I drew of the 1921 meeting of the American Bar Association, held in

Cincinnati. I drew two eight-column sketch layouts, several one-column sketches, and a batch of small comics, all concerning the bar meeting.

In covering meetings of this kind, draw both men and women, if possible. A woman's face in the layout is certain to attract attention to your work.

Draw the chairman of the convention, who usually is the president, and sketch the other important officers—vice-president, treasurer, secretary, etc., also a few

of the important and popular members. About seven to twelve heads and figures will make a good two or three-column layout. You will usually find these people in the registration room or in the hotel lobby. Ask the press agent or an officer of the organization to point them out to you.

LESSON 73

POLITICAL CONVENTIONS

Most Important of All Assignments

THE most important of all assignments given to the newspaper artist are the national Democratic and Republican conventions. The larger newspapers make it a practice to send their cartoonist or staff artist, along with their political writers, for these great events. The larger syndicates also assign one or more artists to draw sketches of notables and to make caricatures and cartoons of people and events of note. This is an assignment that gives the young artist a chance to build up his reputation—and incidentally the experience will be of great interest and value to him. For he will associate with the big fellows in the game—the famous cartoonists and newspaper artists from all over the country—and also will see in action and meet the greatest political figures of the nation.

The assignment to a national convention generally comes from the editor or managing editor. You are given traveling expenses and a sum of money to meet your expenses in the convention city. The ticket to your seat you receive from the editor. Hotel reservations have been arranged for several weeks in advance by your paper.

You should take along several sketch pads—three or four pencils, erasers, ink, brushes, pens, paste, a ruler, scissors, thumb tacks, Chinese white, and a few sized sheets of bristol boards, with a small drawing board, unless you have an arrangement with a newspaper in the convention city whereby you may work in its

art department, an accommodation that is generally granted. However, you will likely prefer working in your hotel room, wherefore it is best to carry your small batch of supplies, which you will find of great value and comparatively little inconvenience to carry along.

You will find most of your subjects in and about the hotels where the political headquarters are located and, of course, in the convention hall itself.

The procedure is similar to local assignments of a political nature. You draw the men of importance—putting action into your work and varying your poses and layouts. Also you should add a bit of text to your sketches. Collaborate with your newspaper's reporter who is put on the assignment with you. He may likely want a sketch of certain politicians from your state or city.

Also here and there about the convention hall and in the lobbies of the hotels pick up semi-cartoon ideas for group layouts. The odd characters, the delegate from Podunk, the "hayseed" statesman from the country, the tall delegate or visitor from Arizona, wearing a great Stetson hat, big politicians whispering secrets to one another, labor leaders scolding photographers and artists—these and many other characters and incidents will be found available for cartoon layouts.

Upon arrival at the convention you should ascertain the time mail departs for your city, so that you may catch the mail trains with your drawings. You will likely

be on the assignment about a week or two, during which time you will be expected to forward to your newspaper one or more layouts each day.

Mail your drawings flat. It is most con-

Also have a plentiful supply of stamps on hand to prevent having to hunt all over town to get them. Mail your drawings at the post-office, or hand the package at the railroad station to the clerk on the



It is important in national convention layouts to include all sections of the country, as in the above picture, in which an attempt was made to introduce those States which were considered strategic points in the Democratic campaign.

venient to use a Strathmore illustration board (thick) on which to paste your sketches or draw your cartoons, thus avoiding the necessity of using packing or strawboard, not always obtained.

mail car going to your city. Be sure to use special-delivery postage.

Below, to the sides and around the rostrum, in the convention hall are the press seats and tables. Thus you will find your-

self close enough to the main subjects in the convention hall to be able to draw them well. However, you may see them in greater action and get a bit closer to them at their headquarters and in the hotel lobbies.

You must concentrate on your subject, and thus avoid the feeling of embarrassment—stage fright—that affects the artist sketching in public for the first time.

Your credentials will be in the form of a badge, which you must wear to get about the convention hall. Take it off when you leave the hall so that you will not lose it, for you will find that it is difficult to get in without it.

State political conventions are, of course, held on a smaller scale than the national conventions, but they are covered in practically the same way.



At the Republican National Convention, 1924. Your point of view will always depend upon the political attitude of your paper.

SKETCHING THE "KIDS"

"Kid Strips" Started Thirty Years Ago

THIS page of sketches I drew on various assignments to schools, playgrounds and other meetings where children were gathered.

Like drawing any figure, the boy or girl is equally easy if you are conversant with anatomical construction.

It is harder to sketch youngsters, because of their restlessness. Therefore, you must put considerable time into the study of their figures, which will make it easier for you to depict them.

Incidentally, this will help you to become a comic strip cartoonist. There are many comic strips dealing with children. They delight to read the comic pages of the newspapers and magazines.

Therefore, you naturally assume it best to draw pictures of things which the kiddies themselves might do.

A partial list of "kids strips" is interesting.

Of the older ones to begin with, we must go back thirty years to the files of Puck.

Then in the Sunday papers comes the adventures of those naughty "Katzenjammer Kids," drawn by Rudolph Dirks. Also belated "Jimmy" and his gang, by Swinnerton, "Buster Brown" and his dog "Tige," by Outcalt.

In recent years the "Teeny Weenies," by Donahey, diminutive figures resembling and somewhat on the theme of the Brownies of forty years ago.

Frank King's clever comic, in which he shows charming imagination — "Bobby Make-Believe"; and "Mother's Angel Child," by Penny Ross, a very decorative Sunday colored comic.

The colored strip is drawn the same as the black and white you see each day, such as Fox's or Allman's strip, with the exception that there is a color note attached to

the original, or a dab of color, that desired, is usually put upon only one of the eight or twelve squares of the strip (which are all drawn together on one sheet of bristol board).

If the dress is to be blue and the background yellow, the artist will put a half-inch square dab of yellow on the wall and the same of blue water color on the dress and other objects.

In the other method, a transparent paper, is laid over the strip and the colors laid in or suggested as they fit on the drawing.

The engraver (his artist) in each case takes care of the color plates.

There is always more than one, and usually but three plates are used.

The colors and plates are so arranged as to give a fourth color by mixing.

Another good Sunday colored "Kid" strip is "Just Boys" by Fera.

Of the daily strips the following are familiar to many of you:

Fontaine Fox's "Kids."

"Freckles and his Pals," by Blosser.

Briggs' "Days of Real Sport," in which "Skinnay" figures but is never present.

Dwigg's (Dwiggin's) "Tom Sawyer and Huckleberry Finn," a title taken from Mark Twain's delightful boy story.

"On Our Block"—"Us Boys," by McNamara.

R. M. Brinkerhoff's "Little Mary Mixup."

"Dorothy Darnit," by Charles McManus.

The children in Payne's "S'Matter Pop."

Carr's and Rehse's kids, taken from life. Their comics are of a simple illustration with a quotation or joke underneath.

Webster's boys in "The Thrill That Comes Once in a Lifetime."



Children sketched at play.

"Snoodles and His Gang," by Cy Hungerford.

"Danny" in the Duffs, by Allman.

"Cap Stubbs and Tippie," by Edwina. This strip, drawn by a girl, is very clever in draftsmanship, with good clean ideas.

Worth Brehm's illustrations of juveniles are masterfully handled. Among the best are those illustrating Booth Tarkington's excellent boy story, "Penrod."

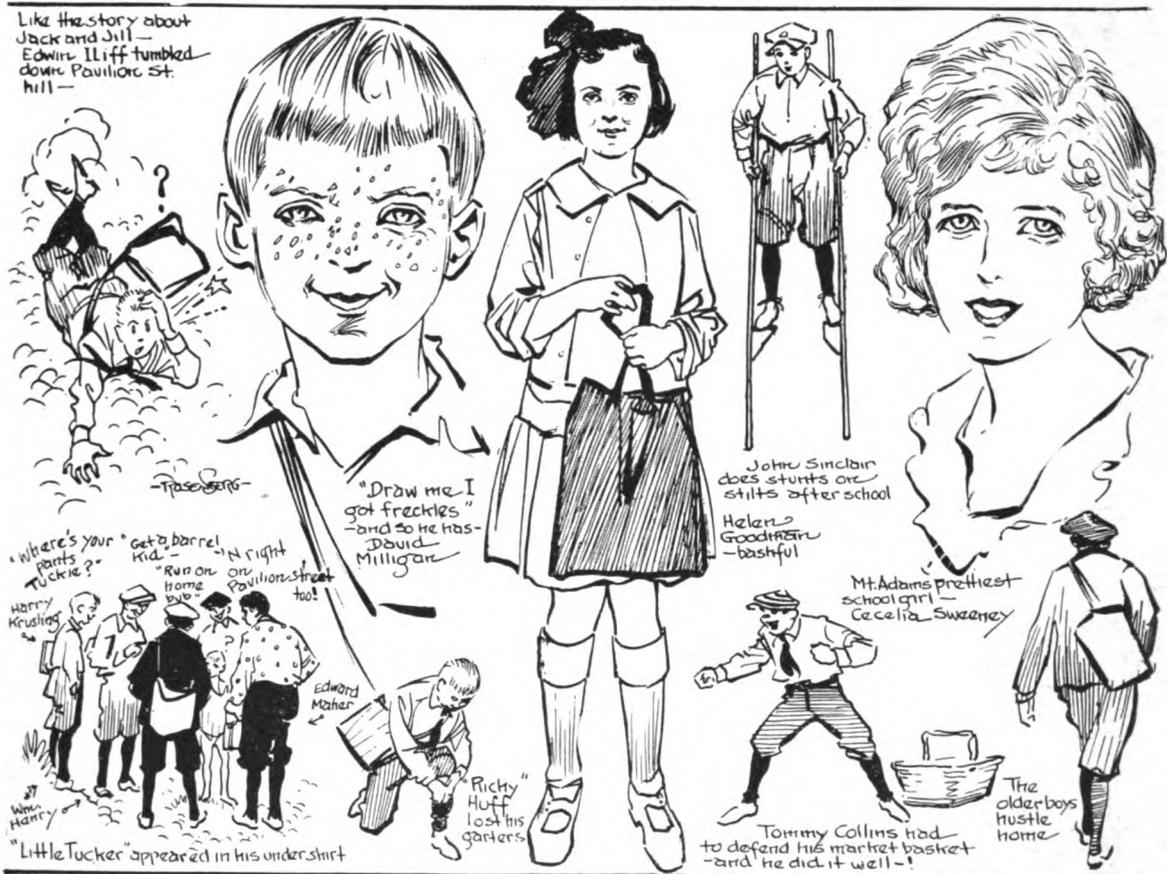
Kemble and Frost have illustrated Mark Twain's boy stories. Kemble is particularly clever in drawing pickaninnies and grown-up colored folk.

Juveniles are extensively used in com-

mercial art, as in illustrations advertising girls' and boys' clothes, shoes, toys and a thousand and one articles in some way or other dealing with the necessities and luxuries of youth.

There also are several magazines exclusively for the boy and girl. Reading these journals, you will occasionally be apt to pick up a cartoon idea from their contents.

Read "Tom Sawyer," "Huckleberry Finn" and Booth Tarkington's juvenile stories; "Little Women," by Louisa M. Alcott; "Alice in Wonderland," and other similar works to put you in the necessary frame of mind to see the child's viewpoint.



When sketching "kids" on assignment for your paper give names, as this is important from the standpoint of "good-will" and circulation getting.



The value of the cartoon note, combined with a view showing setting, in conveying a lesson, or moral.

LESSON 75

SCENES AND STRUCTURES

Variety in the Layout

THE newspaper artist should have a fairly good knowledge of perspective, and develop his ability at sketching buildings as well as people. Quite often he is called upon to sketch the ruins of a fire, an explosion, or the scene of a news story involving a building or group of structures.

In the instance of the above sketch a subway tunnel was undergoing construction.

During the excavation work the ground about began to give way. The houses naturally began to slide away from their base. The paper ran several photographs of the scene, which showed up fairly well, although not with entire satisfaction, owing to engraving and other negative causes.

At any rate, desiring to attack the situation, the city editor sent me over to sketch the scene.

In sketching scenes, crayon is a fine and speedy medium to use. Color and strength are easily and effectively attained. The drawing paper should have a rough grain, but not too rough. The finer details may be added in with a pen or fine brush.



Rose-Berg
Frankfort
Germany
1922



A Dresden
Tank
in action



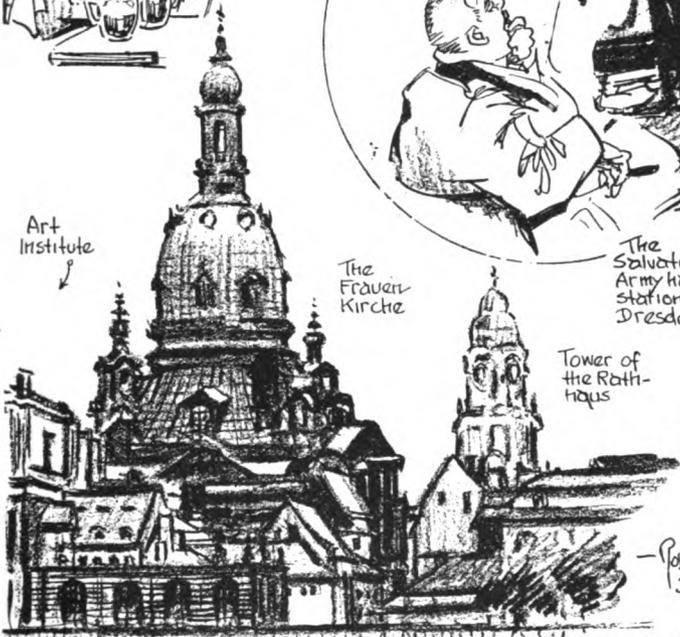
Der Geist
is die
Natur

Nach es.
Gibt
ein
Gott!

The
Salvation
Army has a
station at
Dresden



A
bit of
old
Frankfort



Art
Institute

The
Frauen-
Kirche

Tower of
the Ratha-
haus

Rose-Berg
Dresden,
Germany
1922



The Elbe
river -

Clothes are dried on the
broad bank of the river

Top: Famous Gothic Cathedral from the Goethe Temple, sketched on Michelet paper.

These sketches were made in Germany on a recent tour of 16 European countries for the Scripps-Howard newspapers.

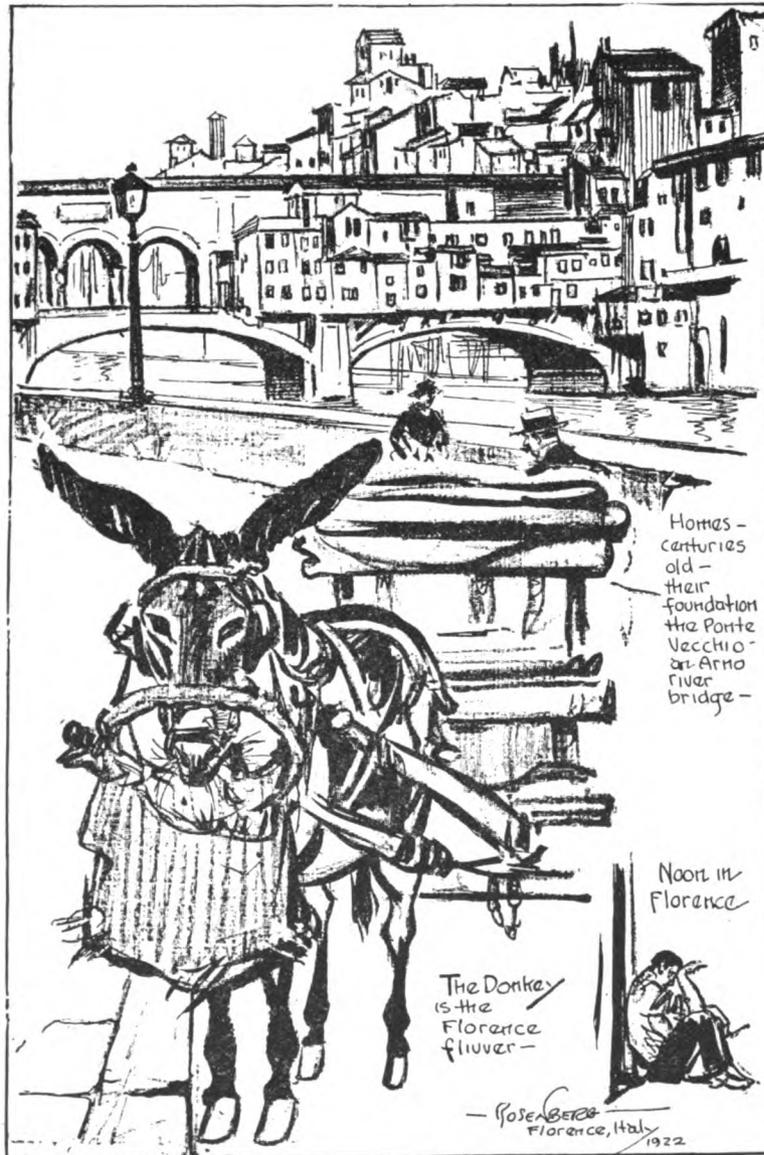
My sketch carried not only the scene but also cartoon-like comment, to the point.

This varied the "art" on the subject and also put the story over with a more decisive punch, and in less space.

In such a scene you should bring out the major points sharply and fade off the rest of the scene. This is accomplished by

composition and color, composition referring to the arrangement of the drawing—the main point being placed in the center or otherwise made prominent, and the color achieved by either black, white or gray tone about the main points of interest.

The rest of the picture is left rather free of detail.



A layout so arranged that the two major sketches seem to be of one scene.

SKETCHING SCENERY

How to Eliminate Monotony and Secure Variety

IN sketching a scene, the round dome of a capitol building, particularly by leaving out lines, breaking a line here and there where the highlights strike, and merely suggesting others, you give your sketch a certain vivacity. Lining each portion and object, complete, stiffens and stilt the sketch and gives it the appearance of an architect's drawing.

Sketching such a scene as against an architect's drawing is like making an illustration and a commercial design of the same object. The former may be free and artistically handled; the latter must be drawn with a view to complete expression of the details, artistry being of secondary consideration.

A building with a dome is a rather hard subject for the beginner to attempt. It is best to study this particular shape of edifice, and sketching first buildings with straight lines, until you are better equipped through this experience to draw cupolas and domes.

Inasmuch as the dome is usually the center of the structure, and the most conspicuous part, it is necessary to bring in this part regardless of the intent of your composition of the portion of the building you may desire to show. Otherwise, it will not be so very readily recognized.

It is not necessary to show the entire construction of any edifice. As you will notice, it will look best not to sketch the complete structure.

In fact, it is necessary from an artistic viewpoint, to show a bit of "local color" (the surroundings) and place the building in its actual setting. Otherwise it is but an illustration of an architectural effort.

A building sketch resembles a portrait; it is a good idea to add some of the surrounding objects, garment-like, to set off the face.

Another good reason for using a bit of the surrounding scenery in a capitol building sketch is that most of our state capitol buildings (as I have observed) look about alike in general lines.

As most of the faces of capitol structures are similar in detail, to depict the entire length, this fact, unbroken by a bit of interesting variety, would become a bit monotonous to the eye. However, adding a tree and other objects, will prevent this objectionable condition. To that end and because it is necessary for you to stand off some distance from the building to obtain the proper perspective, you should sketch from a position a square or so away, and inject a bit of the foreground distinctively.

Before starting to draw, walk around the capitol and the grounds and select the best, most interesting point from which to sketch. The few moments spent in making this observation will be well repaid.

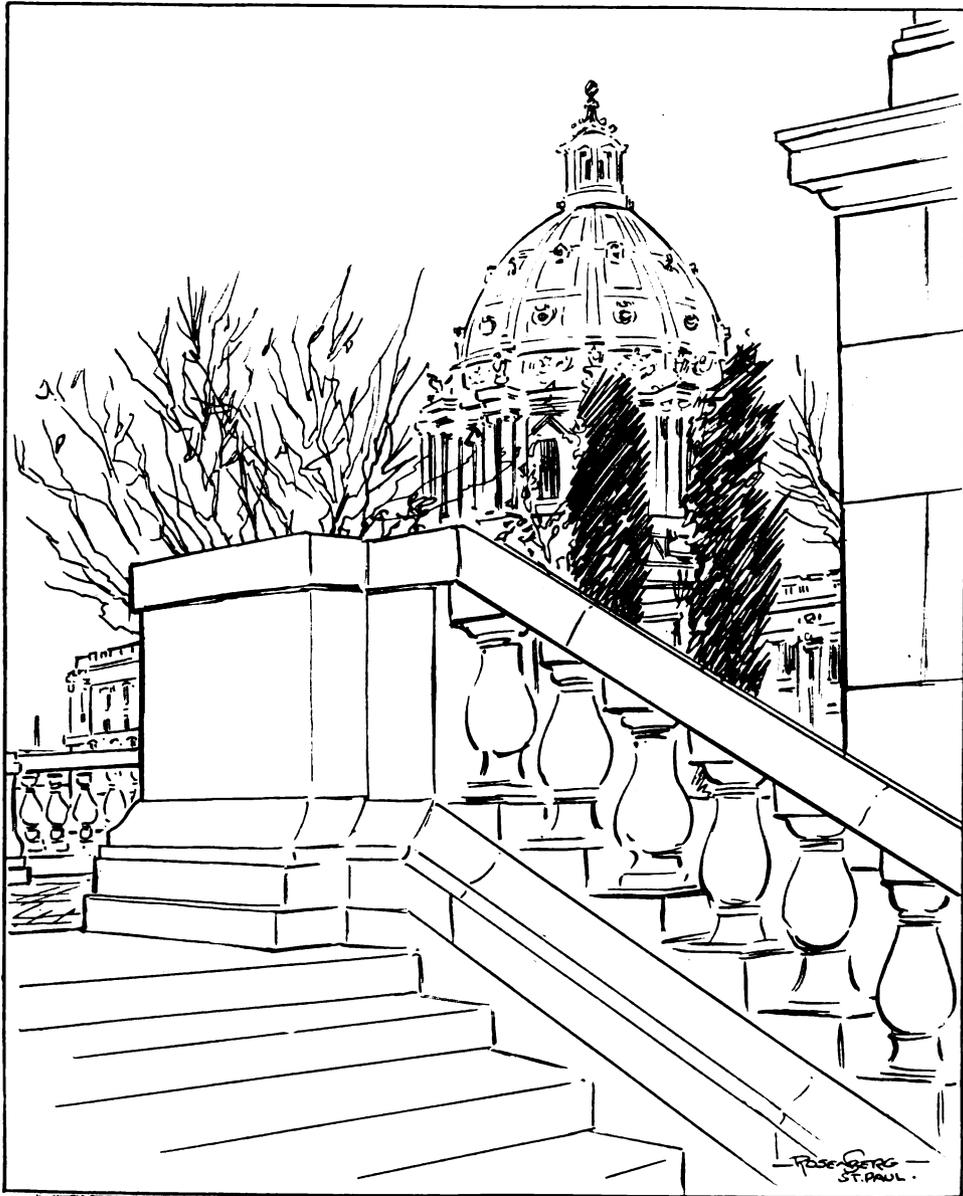
You will find that certain capitol structures seem to offer but a poor artistic subject on the whole, but there is always an artistic spot to be found in any building if you will only look for it. Perhaps, the lay of the steps, with the tall, straight, Ionian pillars casting cool, interesting shadows across the hall entrance; trees in the foreground and a girl or other figure is standing on the upper steps. There is the stuff for you to sketch.

In looking for scenes to sketch you will find that the unusual view is always most interesting to draw. Unusual sketches naturally are always more interesting, more attractive and consequently more valuable, and more easily salable. The amateur in hunting scenery follows the beaten path, the trail that has been trodden by hundreds before him. The picture he sketches may be suspected of having been

drawn from a postcard—it is the first view that would have been taken by the photographer. It is not an unusual scene—it is the architect's view that shows the building undraped. That view is alright for the architect, but it will not be so good

for the artist, speaking from the viewpoint of uniqueness and originality.

Always seek the unusual viewpoint, that with the greatest charm of novelty; and good opportunity for artistic endeavor.



The unusual view is always the most interesting. The Capitol at St. Paul, Minnesota.



Ghetto scene in New York City.

LESSON 77

NEW YORK GHETTO SCENE

Points of Interest in Tenement District

UNDER the DeLancey Street Bridge in New York, the artist gets an excellent view of the crowded tenement district.

You can read a story in this sketch. The flags of Zion (Hebraic) and Italy, and between them the star covered service flag denoting the number of youths on that

street who answered the call to the colors.

To the left side near the Henry Street sign is the "shingle" of a Jewish butcher shop with its "Kosher" sign.

On the extreme right is the end of the Church of All Nations. Adjoining it is the Henry Street settlement, noted for its

social welfare work. Towering like a lord's castle, with the blackened hovels of his serfs below, is seen the stately white municipal building and the Woolworth Building back of it.

This scene lends itself well for an etching, and indeed, a pen sketch is similar in principle and appearance to an etching.

A bit of crayon—sometimes a risky medium, in view of the fact that you are never sure of your reproduction—also was used in this sketch. It often loses or it closes up black as you will discover.

The figures in the foreground are not as carefully drawn though there is enough to suggest the characters of the district which is an important point.

This sketch was laid in on the same plan as shown in the sketch of Faneuil Hall, Boston. First visualizing how the picture would appear on the tablet (this was a larger sheet of paper), I then put in the line from the settlement house chimney top, dropping down to the roof of the house on in the distance above the Henry street sign. I drew in the line of the wall to the left side, then the roof of the house (below the Zion flag); then the two skyscrapers; the wagon in the center followed, and finally the figures in the foreground.

As all the tenements were of different

heights and shape it was not a simple case of laying down the lines of perspective and following them. I had to watch each separately. In relation to the whole, you will notice that the houses closest the church settlement and that next to it are worked out more distinctly. As you go farther away this distinction is gradually lost.

In the skyscrapers the windows are suggested here and there. You can best draw a sketch of this nature by looking at your scene with your eyes half closed. It will give you a more subdued view, the details will not be so pronounced in your vision.

In placing the gables, fire escapes, etc., watch how they come on a horizontal line with the houses and objects across the way; thus you will not get your picture out of focus and your objects out of position.

You may be disturbed while sketching in a neighborhood of this kind, but do not become flustered. Follow my injunction in handling onlookers; don't try to chase them away.

Concentrate on your work before you start and after a while you will become so absorbed that you will hardly notice bystanders, although they may be standing all around you and talking loudly.



The artist must be able to sketch every scene—from Ghetto to Countryside.

THE CRAYON SKETCH SNOW SCENE

Methods Employed for Best Effects

ON page 95 is a plate of a grease crayon sketch—a winter scene, showing a blanket of snow. To reproduce all of the drawing positively, a half tone, fine screen (120) must be made thereof—and it can be printed only on good stock, magazine paper. However, as a rule, crayon drawings are generally reproduced in a line cut, which can be printed on any grade of paper.

Crayon is fickle—uncertain—in reproduction. Therefore, the artist who works with a pen exclusively is always certain of his reproduction being exactly what his drawing appears to be, while on the other hand the man who draws with crayon is never certain that his drawing will look as well and reproduce exactly as he has drawn it. He may occasionally—quite often—discover that his reproduction has ruined the value of his drawing, in tone, composition and draftsmanship, due to loss of lines, etc., in reproduction or running together of the lines and tones in the picture. Note page 95 (lithographed illustration).

However you can more easily obtain stronger and more varied tones with the crayon pencil than you will with the pen, if you are not an expert penman. It is most important to be feelingly bold in working with crayon—and pen too for that matter. Especially in working with crayon be bold in your drawing. Dash in a tone here and there and dab a touch of black boldly here and there. Go over the tones to strengthen them. Half close

your eyes in studying the values of the tone in the scene before you, before you put down your observations on the sketch pad.

In making a crayon drawing, use a hard pencil, a 3H. With that pencil you may lay out your drawing to an advanced degree and then go over the picture and finish it with the crayon pencil. The hard pencil, being light in tone is lost in the finished crayon drawing—it is easy to work over it with the crayon pencil, and need hardly be clean before applying crayon, as is generally the case with a soft pencil.

You can brace up your drawing with a pen line here and there and a dash with a brush. This drawing, however, was entirely made with a crayon pencil (for lithographic reproduction).

The snow is shown by toning everything and leaving the snow covered spaces blank.

The outline of the snow covered roof is delineated by the tones of the sky and structures against it. To outline this white space with a line would tend to make it hard in appearance.

The grey sky is best shown by drawing the lines downward.

In depicting a snow flurry using a tooth brush laden with liquefied Chinese white and spattered over the sketch will give an excellent effect of a snow fall. Or with a small brush you can dabb—sort of stipplingly—touches of white irregularly over the surface of the sketch.

PEN LINES IN PORTRAITS

Character Studies

THE Robert Mantell sketch is a study in pen lines.

To begin with, note the lines, how they are varied—a 290 Gillot pen where the shadow falls, a bit of pressure on the pen point. The hair is gray, with a few black strands on top. These I have suggested by a heavier pen stroke. The eyebrows are black and heavily bushed. The features are well defined. It is a typical Scotch face.

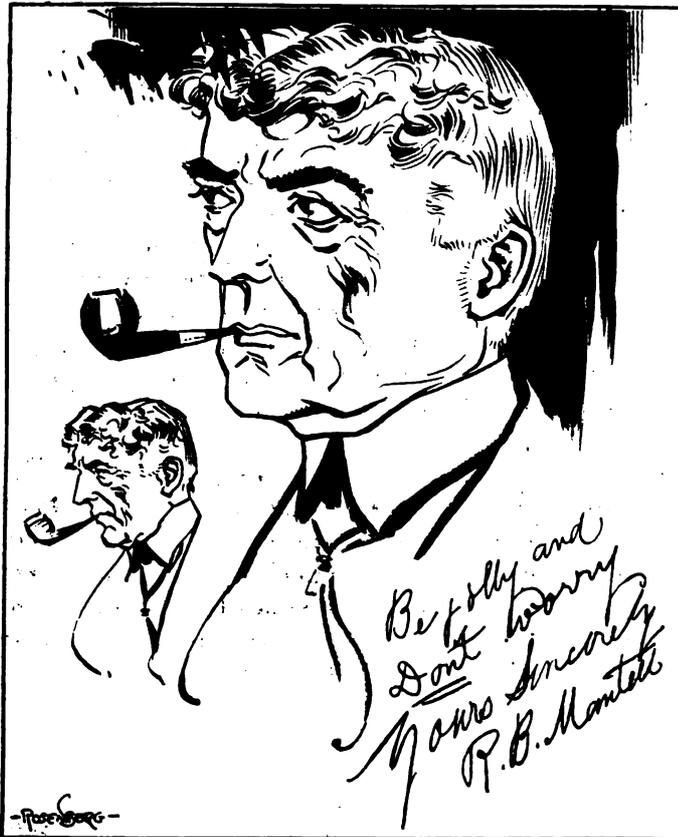
Between acts in his dressing room, Mantell indulges in his pipe. This being a feature in the story of the interview, I therefore drew the pipe up well. As you will note, I leave a good shadow completely black, but leave a stroke or so of light. This gives it a better suggestion or

rounding away from the light center—otherwise it would appear to be squared away.

Under the nose I do not complete the pronounced upper lip furrow, but fade it off downward. To complete it would give the face a hard-cut, soured look in most cases. Merely suggest the bottom or top thereof, as I have done.

The collar, the manner of tucking away the tie, and the graceful lines of the spectacle ribbon—these add to your picture and give them the right to appear on the sketch, though being merely suggested, not completed.

Always watch the shape of the ears, drawing them correctly.



Robert Mantell, showing variety of pen handling.



LESSON 80

ELIMINATING PEN LINES

Sketching the Prima Donna

NOTE that in the larger head of the accompanying sketches which I drew in Mdme. Galli-Curci's suite, a line is "missing"—the left side of her nose.

In the upper front view, the left side of the face and the nether nose line—the nostrils—are "missing."

One "feels" that all are there and only in studying the sketch does one note that they are missing. Optical illusion fits in here.

Putting in the missing lines would not have added beauty to the face.

In sketching a type like the brilliant soprano one must leave out lines, here and there, that might diminish the beauty, pro-

viding, of course, that in eliminating lines you do not lose the likeness.

The sketch was first drawn with a 3 H pencil, then a B. used to develop it and a soft crayon pencil to fill in the black hair.

It was inked in with a Gillot 290 pen.

As in all my other portrait sketches, the original pencil lines are followed exactly.

In the hair, where the black is a solid mass, a brush was used (over the crayon).

In all facial and many other sketches use a Gillot 290 or Spencerian 12. However, a beginner should use a Gillot 170.

It requires good nerves and considerable practice to gain sufficient skill to safely use the more flexible pen.

In the sketch the mouth was open as the subject conversed with the music critic. Observe how the teeth are but slightly suggested by the inner formation lines of the lips and the shadows of the mouth cavity.

It is not well to show distinctly each tooth in a pen drawing.

If the contour lines of the jaw were connected instead of being missing (on both sides of the chin) the head would give the optical illusion of being separated or simply placed upon the neck like a shade on a lamp.

The shadow seen over the inner corner of the right eye gives depth to the face as also form and it adds more strength and color into the face.

The other sketches were drawn back stage, during the opera "Lucia." The Scotch cap is suggested in the front view, with its typical nob attachment. The nob, being a finer and softer material is made with thinner lines.

The profile fades as it nears the large head. This was done to avoid destroying the outline of the front view. Also the part shown of the profile is sufficient. The

rest of the hair is apparently the color tone of the suit.

The sword is suggested practically by its shadow line, the trousers and boots by the coarse drape.

That the subject is raising his elbow, causing his coat to rise and cast a larger shadow, is shown.

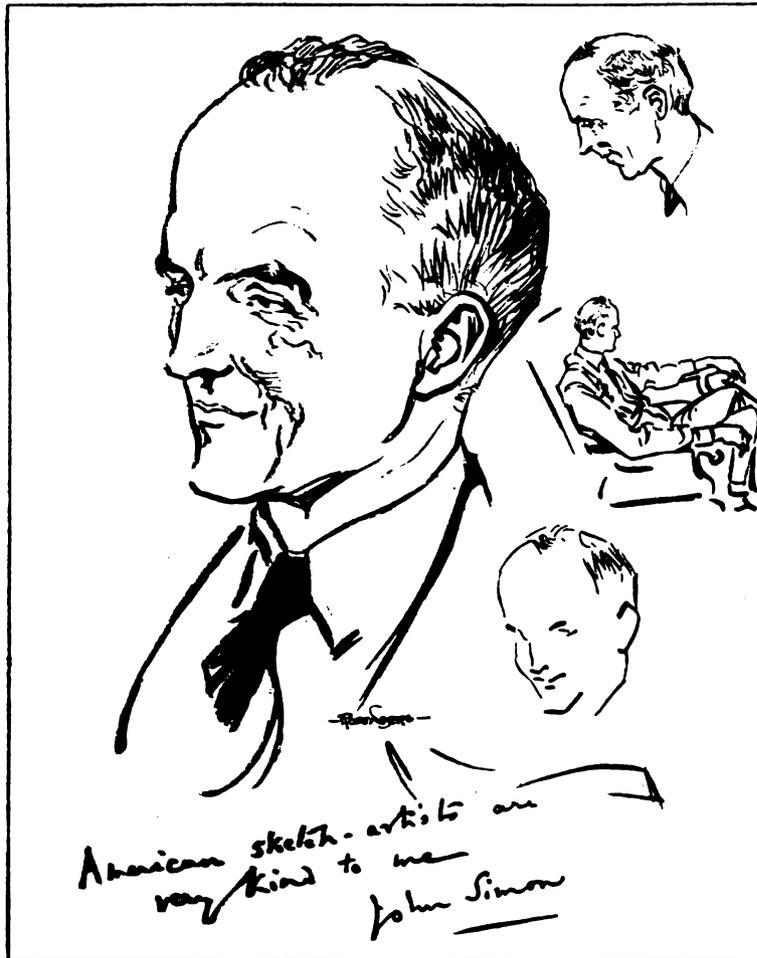
This shadow is drawn with a spread of the pen.

His hat is separated from her bonnet by contrast—leaving the tuft of her hat white. Notice how I avoid the running together of his hat and feathers—again color gains a contrast.

Note that the nether trend of the song bird's eyebrows are not the same in line angles as the upper. To neglect this and other such easily overlooked details would destroy the likeness.

Note, too, that the eye (the cornea) does not touch the nether line forming the top of the lower lid. This is due to the light striking the thick, flat top of this lid, leaving the top in contrast to the darker cornea against it.

The thicker line at the base of the chin suggests the shadow beneath it.



The genial Sir John Simon, former Attorney General of England.

LESSON 81

LATE HOUR ASSIGNMENTS

The Necessity of Tact

WHILE the newspaper artist on an assignment has easy access, even to the greatest celebrity, almost always a certain tact and diplomacy are essential.

There must be considered the propriety of the hour when you make your call, for example, the physical condition of the subject, his programme for the day, etc.

No one, not even a celebrity, wishes to be disturbed in the midst of repose. However, when it must have your art and story, the newspaper demands that you set

aside your scruples as to propriety. For the cardinal sin of a reporter or artist is to "fall down" on an assignment.

Getting the sketch here shown of a celebrated British peer and cabinet minister at eleven-thirty, p. m., illustrates these points.

Together with the reporters of the morning papers we arrived at almost the "witching hour" at the suite of Sir John Simon, then Attorney General of England.

My experience in sketching and inter-

viewing kings, lords, and other titled personages, has been that they are princely good fellows, and therefore I was not surprised when, upon our knock, Sir John, in friendly tones, invited us in.

His first remark after welcoming us at this late hour was, "Boys, what will you have to drink?"

He proved to be a delightful man, and gave us a splendid interview.

Sir John remarked that an Englishman on a holiday should not discuss politics, and we therefore did not question him on this subject.

He was chiefly interested in seeing a big-league ball game, and although we

would have liked to have his opinion upon world problems, yet we readily explained to him our national pastime.

"What do you call your team," he asked, "the Giants or the Parrots?"

"The Reds," we corrected him.

"Oh, they're not Bolsheviks, are they?" he asked, smiling.

We were invited to return again. One of the reporters suggested that we would make the next visit at a more reasonable hour.

"No apology is necessary, boys," he replied. "I know you have to get your story and pictures."

"Thanks for calling!"

LESSON 82

THE HOME-COMING CELEBRITY

Importance as Local News

HOW does one set about obtaining an interview with a celebrity?" the student will ask.

For answer I may cite my experience in interviewing Chief Justice William H. Taft, of the United States Supreme Court.

The telegraph editor of my paper received a wire from our Washington correspondent—"Judge Taft leaves tonight for Cincinnati to attend the convention of the American Bar Association, which is being held there."

The telegraph editor turned the notice over to the city editor, who assigned a reporter and myself to the interview.

The former President of the United States is always well worth a big local "story," particularly in Cincinnati, which is his home town.

The reporter and I usually call at the hotel, or wherever our subject is located—information which we always obtain through various sources, or by means of our own deductions. A prominent man naturally will stop at the leading hotel—

and you will be apt to find him there. From the hotel register or the clerk you obtain the information that "the visitor is in room No.—."

You or the reporter call up the room on the house phone. The visitor or his secretary answers.

The reporter says: "This is a reporter for the Post," say. "My paper would appreciate an interview with Judge Taft, and we would like to get the story for today's edition. I have our sketch artist with me."

You are invited to come up to the room immediately. The sketch is drawn during the interview.

In this particular case, we found Judge Taft in his shirt sleeves, writing, when we called. He invited us in, but was very reticent to talk on subjects of national importance. When asked to express his views on certain matters he rose, grasped the reporter by both shoulders, and replied with a vast chuckle:

"My dear boy, I can say nothing. I

hardly dare give an opinion on the weather since I have become Chief Justice."

There is no somber formality about an interview. Unless you have specific questions to ask, you quiz your subject along whatever lines you may think best.

Your questions may even be very personal—though, of course, always asked with a proper degree of reserve.

Judge Taft was asked as to the form customarily used in addressing a chief justice.

"Well, son" he replied, with another chuckle, "in Washington they call me 'Mr. Chief Justice.' But I like my friends to call me 'Judge Taft' when they call me anything. So suppose you just call me 'Judge.'"



In these sketches of Chief Justice Taft, note the pen handling of the hair, which is somewhat thin on top. An interesting use of crayon has been made in the larger figure in the layout.



A layout can be made from brief notations made on the back of a theater pass—afterwards worked up into presentable form.

LESSON 83

THE CARE OF THE EYES

Working in a Poor Light

SHOULD you be covering an assignment such as a show or convention, and the light in your particular section of the audience be poor, try making your sketches in note-form, using a soft pencil. The heavy black line of the soft pencil can be seen better on the white paper and you will be less likely to run over a previously drawn line than in the case of the gray line made by a hard pencil.

Once on a tour of the East I stopped at Atlantic City. Strolling along the board

walk I noticed that Leo Carillo, the actor, was to appear that night in a new play, "The Toreador."

I called back stage to pay my respects and to get an item for my paper. He greeted me warmly and asked that I stay over to see the performance and offer suggestions for its improvement. To that end he wrote out a pass, which was the best sheet of paper I had—and this I used for making my notation sketches.

These sketches were drawn with a BB

(Venus) and a greased crayon pencil in an interesting combination.

I have mentioned how to draw your sketches when the light is poor, but at the same time I want to caution you against making a practice of doing any work in

dim light, since in time it is bound to affect your eyesight. Whenever circumstances compel you to do so, however, always bathe the eyes in warm water, with a bit of salt therein, then rest them by keeping them closed for several moments.

LESSON 84

THE ETHICS OF PROMISES

Withholding Publication



The sketch that Irvin Cobb didn't want published.

IN this lesson, in which the sketch of Irvin S. Cobb is presented, I wish to present the matter of the tact involved in a request by a subject to withhold a sketch from publication.

This sketch was drawn in Chicago, at the Coliseum, during the 1916 convention. By the time names of the principal candidates had been proposed, Cobb had been lulled to sleep by the eloquence of the

speakers. One of my sketches shows him dozing.

For good reasons, he asked at the time that I not publish that particular head. However, when I returned to my office, the city editor (under whom the artist usually works) liked that sketch particularly, and my promise to Mr. Cobb that I would not use the drawing seemed destined to be broken.

It is not the prerogative of the artist on an assignment to make a promise of withholding any sketch or article from publication. That matter is entirely up to the editor. It is your duty to get the sketch,

and it is up to the editor to decide what to do with it, and also to pass on any request for withholding it from publication.

As it was, Mr. Cobb's wish was respected by the city editor, but the value of diplomacy was impressed upon my mind by the editor. I was told that I should always say, thereafter, that I should be pleased to comply with any similar request, but that the matter would have to be taken up with the editor himself. Following this inviolable rule you will not place yourself in a position to have to adhere to a promise which you may not be able to keep.

LESSON 85

NATURALNESS OF POSE

Sketching Unseen by the Subject

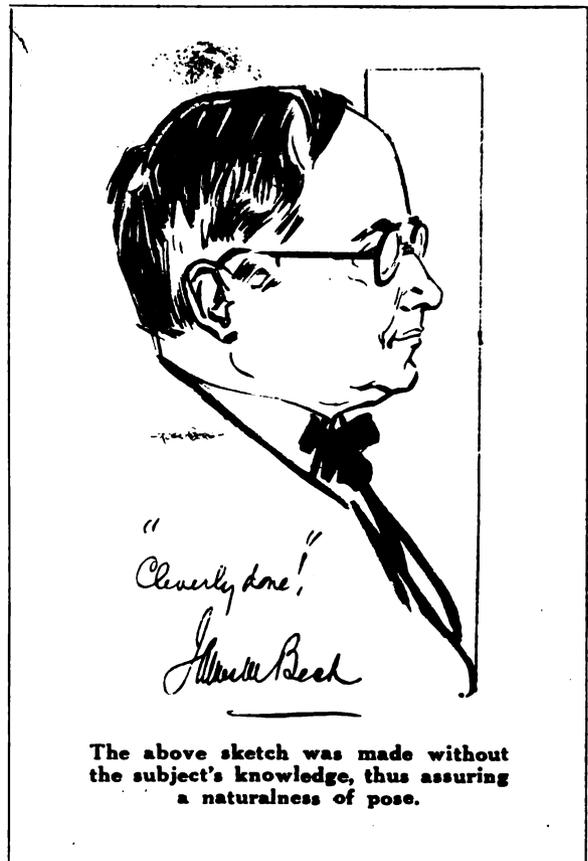
"I THOUGHT you were taking notes on the crowd passing by," remarked James M. Beck, U. S. Solicitor General.

I had drawn a sketch of him as he chatted with another famous legal light during the national convention of the American Bar Association.

The sketch required but five minutes, and were it not for the necessity of obtaining a brief story to go with it, I would have gone on to sketch another subject and the Solicitor General would not have known he had been sketched until he had seen the drawing that afternoon in the paper.

It is advisable to sketch unknown to your subject, and this for several reasons. One in particular is this—in covering a political meeting you may sketch a man to whom your paper does not desire to give publicity, and perhaps does not want him to be aware of it. Having sketched that individual without his knowledge the drawing can be "killed" without incurring any ill feeling on his part.

Another reason—almost any subject will have a more natural pose when not



The above sketch was made without the subject's knowledge, thus assuring a naturalness of pose.

aware that he is being sketched. Then, too, you will draw with more confidence and freedom when you have only yourself to answer to.

Another reason is that one occasionally encounters a subject who feels too self-conscious to be sketched in public. If he does not know what is happening, he will not, of course, be embarrassed.

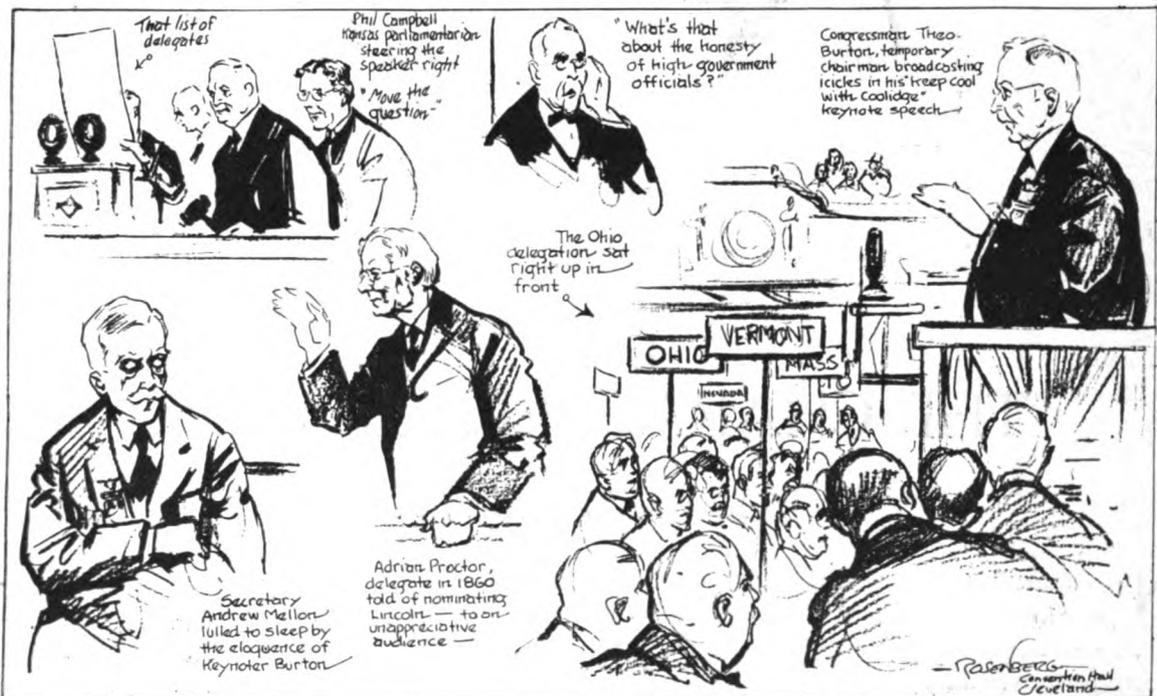
In covering a convention, locate the important subjects by having them pointed out to you by an official. Then unobtrusively trail along, sketching as you walk (this is difficult but practice makes it possible). Soon your subject will stop to chat with some individual or a group, and then you can stand off and finish your work.

After you have made your drawing and obtain the subject's full name, and perhaps a brief interview, you may excuse your

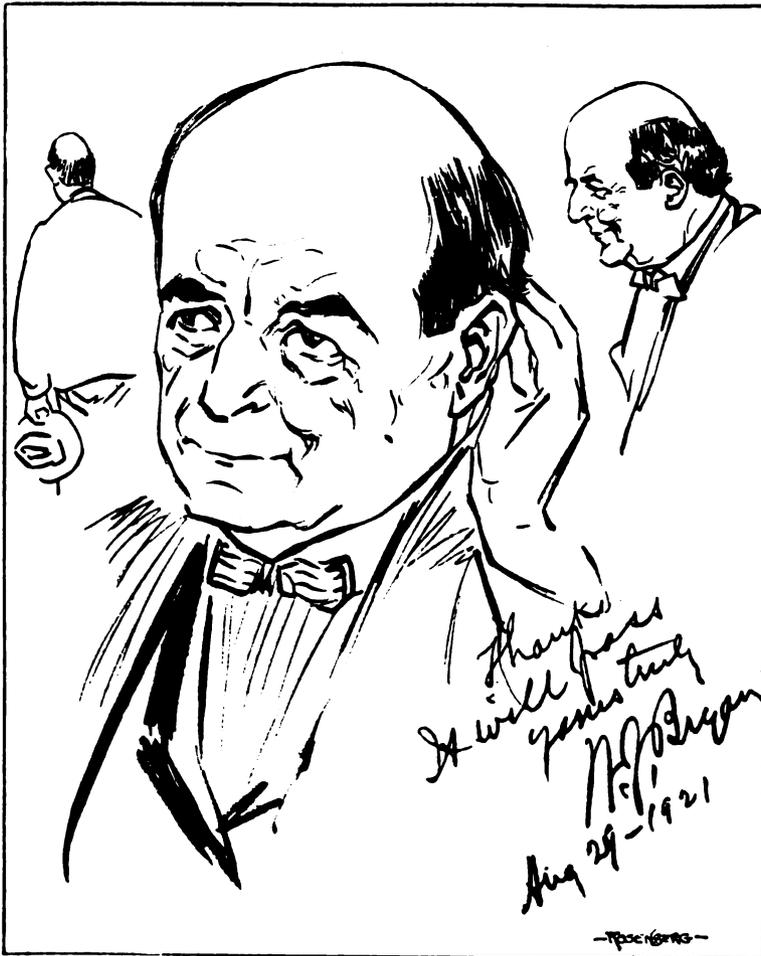
intrusion by explaining who you are and the paper you represent.

Invariably you will be well received and the fact that you have already made the drawing without the subject's knowledge will be a pleasant surprise to him. This usually proves an excellent entree toward obtaining a good interview.

Note in this sketch how the spectacles are handled. The temple-rod is broken somewhat to avoid showing a hard black line across the middle of the head. Also observe that the spectacle part is not shown completely encircled with a solid black rim. A suggestion of the other side of this rim, as shown suggests the glass. Only in drawing a caricature need you show these rims completely. The tie and coat line are drawn in with a greased pencil and inked in with a brush.



In sketching orators in action you will gain a knowledge of natural speaking poses.



The Great Commoner, the most commonly caricatured man in America.

LESSON 86

THE CHARACTERISTIC POSE

The Use of Caricature

NO other American statesman, with the possible exception of Theodore Roosevelt, has been so much cartooned as William Jennings Bryan.

You can readily see that the "Great Commoner's" head is easy to caricature.

He was dining when I drew the large head, and as I usually stand when sketching, I saw more of his smooth bald head, and correspondingly less of his ample double chin.

Owing to the din coming in from the hotel lobby, in order to catch the remarks of his guests he would now and then cup his hand to his ear—as suggestively shown in the sketch.

The classic view of Mr. Bryan, that most preferred by the caricaturist and easiest to draw correctly is his profile. Incidentally, of the two head sketches that view pleased him most.

The noted statesman was greatly pleased

when the orchestra played that lively, delightful Spanish composition, "La Paloma" — "The Dove."

You will have no great difficulty in drawing a caricature of Bryan's profile.

Most of his features, which are prominent, you can exaggerate. The bold head,

high forehead, Roman nose, heavy eyebrows, eagle eye, thin lip line, protruding chin, double chin, his hair, which curls up at the ends, the large ears, his round cheeks, and that ever-present bow-tie—each in itself forms a vulnerable point for the caricaturist's pen.



A sketch by the author, accompanied by a self-drawn caricature by the subject, a noted Spanish violinist.

89057175879



b89057175879a

89057175879



b89057175879a