

# FUN WITH A PENCIL



by  
ANDREIII  
LOIIIIE

HOW EVERYBODY CAN  
EASILY LEARN TO DRAW

# **FUN WITH A PENCIL**

## **ALSO BY ANDREW LOOMIS**

**Figure Drawing for All It's Worth**

**Creative Illustration**

**Drawing the Head and Hands**

**Three-Dimensional Drawing**



**FUN  
WITH A PENCIL**

**ANDREW LOOMIS**

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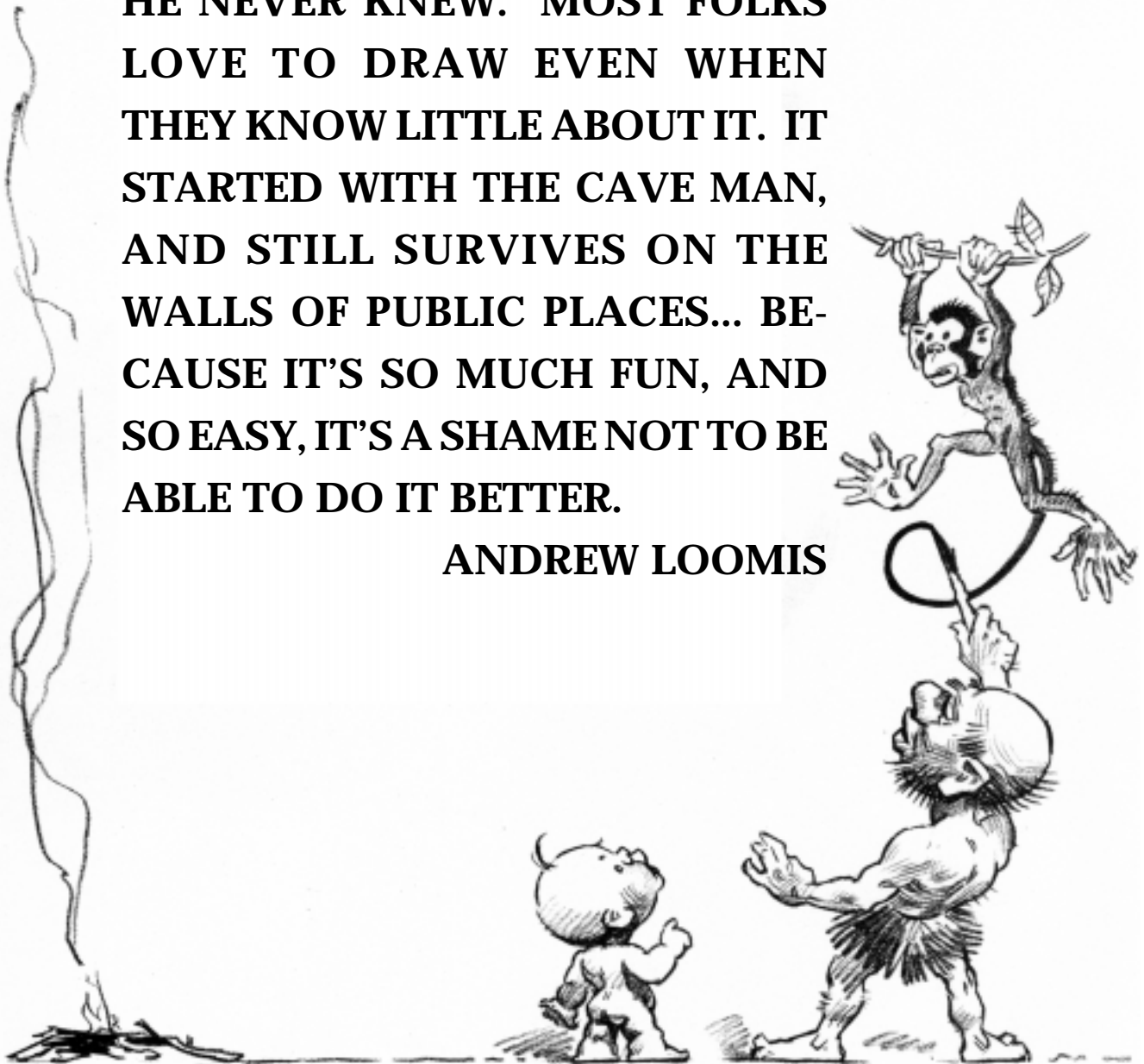
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**DEDICATED TO EVERYONE WHO LOVES A PENCIL**

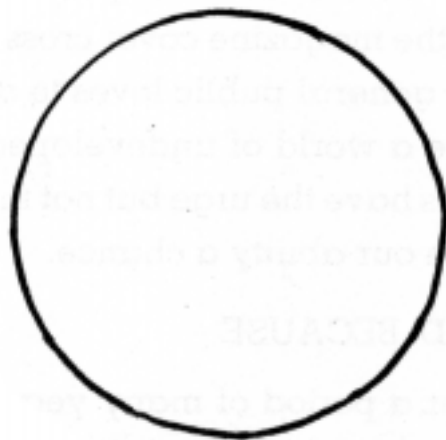


**MR. WEBSTER DEFINES DRAWING AS DELINEATION. THAT DOESN'T TELL YOU HOW MUCH OF A REAL "BANG" THERE IS IN IT. MAYBE HE NEVER KNEW. MOST FOLKS LOVE TO DRAW EVEN WHEN THEY KNOW LITTLE ABOUT IT. IT STARTED WITH THE CAVE MAN, AND STILL SURVIVES ON THE WALLS OF PUBLIC PLACES... BECAUSE IT'S SO MUCH FUN, AND SO EASY, IT'S A SHAME NOT TO BE ABLE TO DO IT BETTER.**

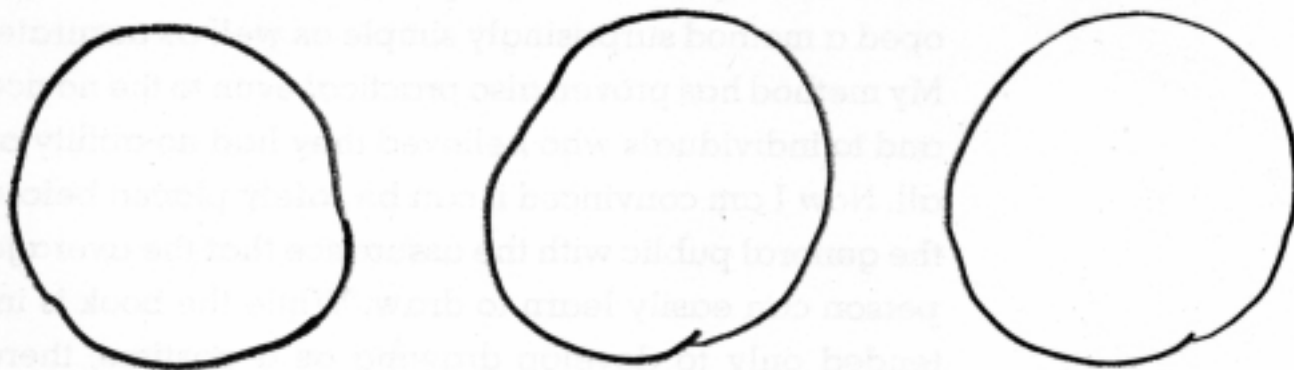
**ANDREW LOOMIS**



**ALL THAT YOU NEED TO KNOW, TO START THIS BOOK, IS HOW TO DRAW A CIRCLE. . . .**



**And it can be as lopsided as the family budget, and still work out.**

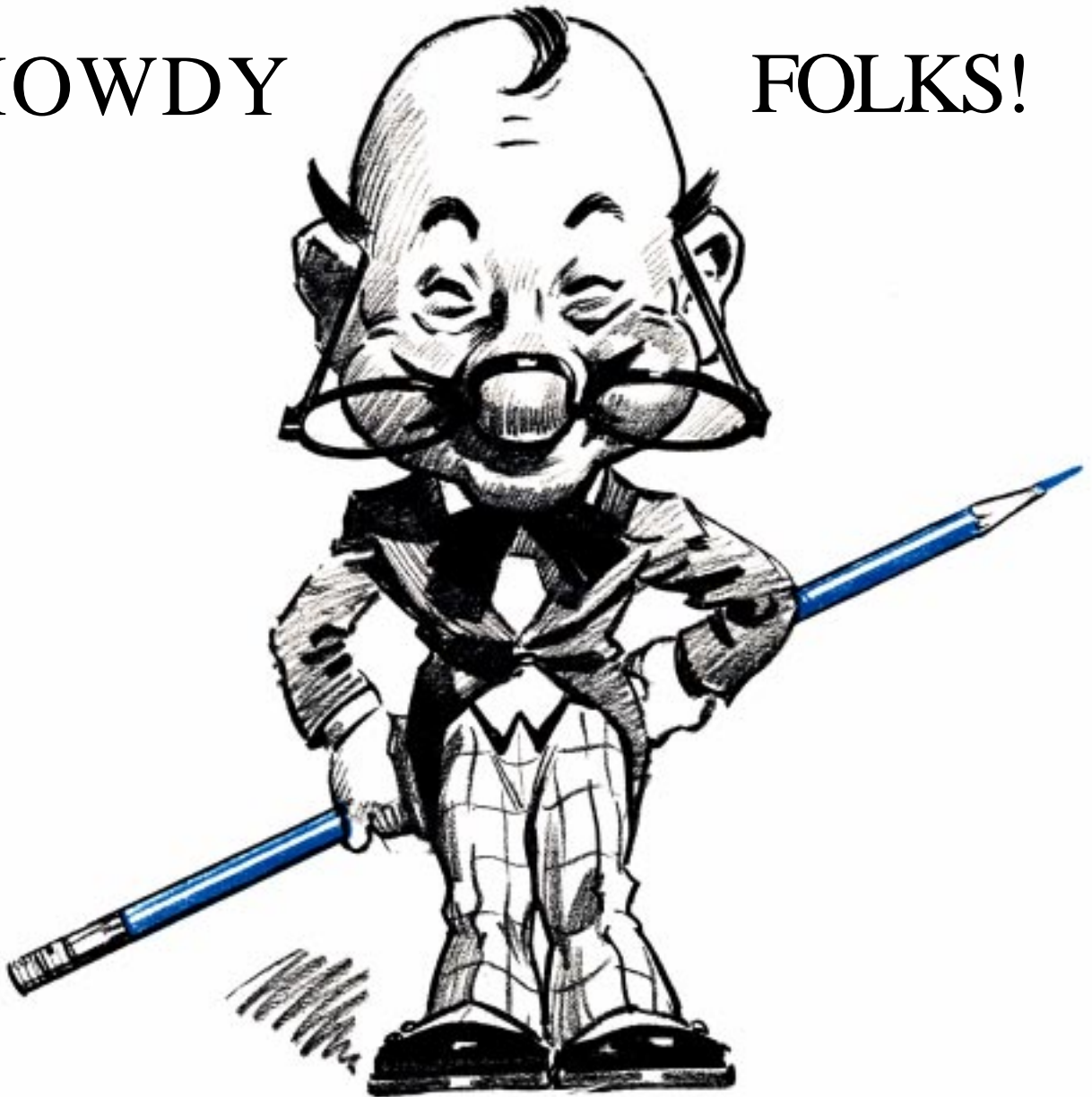


**Don't start out with that old gag, "I couldn't draw a straight line." Neither can I, freehand. If we need a straight line, we can use a ruler. Now please try it, just for fun.**



HOWDY

FOLKS!



**Who am I? Oh, just one of Andy's little funny folk. But I'm important! He gave me a job. I'm the spirit of the book, by jeeminy, big nose and all. I represent all the blue in here. My right name would be Basic Form, but that's much too high-sounding. He thinks that name would scare you away. So he just calls me "Professor Blook" and lets it go at that. Now, I've got a few interesting things to tell you.**

Since Andy cannot talk to you personally, he put me in here so we can really get together. It's tough on Andy, for that guy really loves to talk, especially "shop talk." Now this plan of action is based on the use of simple forms that are already known and familiar to you, and which you can certainly draw.

From these simple, known forms, we build other forms, which without some constructive plan would be too complicated to draw. For instance, the top of the head, or cranium, is nearer to a ball in shape than anything else. So we start with a ball, and add to it the shapes we want. We thus "arrive" at the outlines that are needed instead of guessing at them. Only the most talented and experienced artist can draw at once the final outlines. That procedure is most difficult, and is the reason most people give up drawing.

But knowing how to "construct" makes drawing simple and easy, and a delightful pastime to anybody. By building preliminary shapes and developing the outlines on them, we know WHERE TO DRAW OUR REAL LINES. There is hardly anything that cannot first be constructed by the use of simple forms.

"Santa had a belly, like a bowl full of jelly." Now that was a real observation. We know just what it must have looked like. In fact we can see it shaking! Now, the idea is to draw the bowl before the belly. If the observation is correct, it ought to be a simple matter to make it fairly convincing as an abdomen for old Nick. Of course we will cover it with his coat and pants, but we'll be pretty sure the pants don't spoil the big idea. I

picked on Santa because he'll never complain that I'm being too personal over his appearance. I might just as well have chosen your next-door neighbor, his lunch basket may be equally rotund, and shake some too. Every form is like some simpler form, with this or that variation, and with pieces added on. The simplest

THE TOP OF  
THE HEAD IS  
LIKE A BALL.



Forms we know are the sphere, the cube, and the egg. Before we could walk we recognized the sphere in Dad's new golf balls; the cubes were in the sugar bowl; as for the eggs, well, the nicest ones were Easter eggs. I say, "Draw a line." You cannot know just what I mean. A straight line? A curved line? A jagged line? A wiggly line? There are a thousand kinds of lines; be more specific. But if I say draw a ball, a cube, an egg, a cylinder, a pyramid, a cone, a rectangular block, in each case the image you get is perfect. You know exactly what I mean. Instead of "line," we shall think in terms of concrete and tangible "form," and proceed as if we were handling lumps of clay. You can appreciate the value of such a method, for you know the fundamentals even before you start; they are obvious to anybody. If you never saw a ball, you should quit right now.

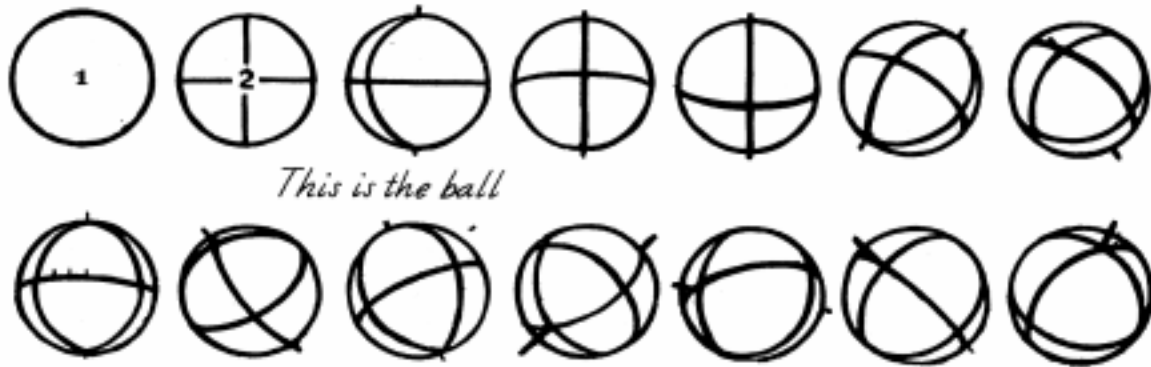
As you proceed to build all sorts of shapes out of simpler ones, it is amazing what you can do with them, and how accurate and "solid" the resulting drawings will appear. The surprising part is that, when the construction lines are erased, very few could guess how it had been done. Your drawing appears as complicated and difficult to the other fellow as mine might seem to you now. It takes on a look of professional workmanship, which indeed it has, since the professional artist has by some method had to "construct" his work to make it "professional."

If you will give the following pages even your amused attention, I am satisfied you will find much that will surprise you in the way of ability but perhaps you heretofore never guessed you had. If it absorbs your interest, you might find yourself clever enough to amaze those about you. Just now take my word for it that the method is simple, practical, and, I believe, possible for anybody to follow.



# TAKE A GOOD LOOK AT THIS PAGE

A circle is a flat disk. If you draw the "inside" contours, it becomes a solid ball, with a third dimension. We shall build other forms, like lumps of clay, onto this solidity. The construction will be erased, but the solid appearance will remain, giving form or the appearance of reality.



*This is the ball*

*Number 1 and 2 appear "flat". By the symmetrical division the ball appears "solid". Also many positions are established, though the "outline" of the ball does not change.*

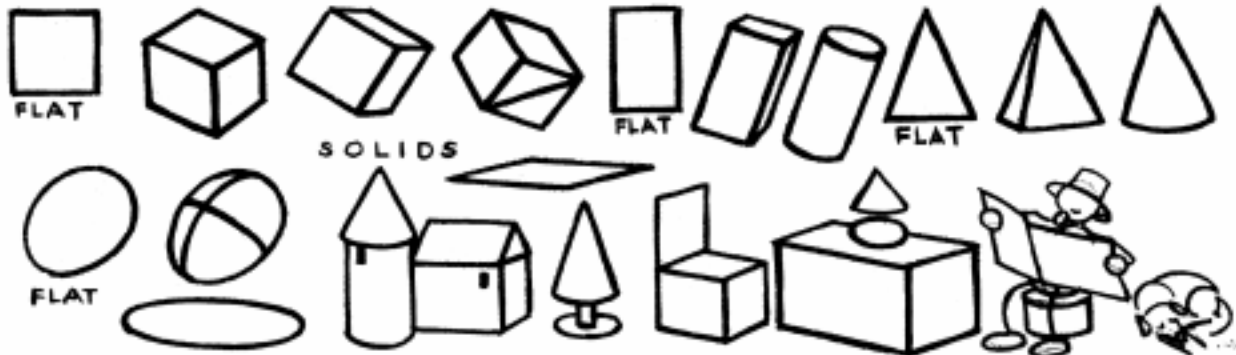


*This is how we use the ball*



*The ball will show us the construction in any pose*

*"Simple Forms," our building blocks.*

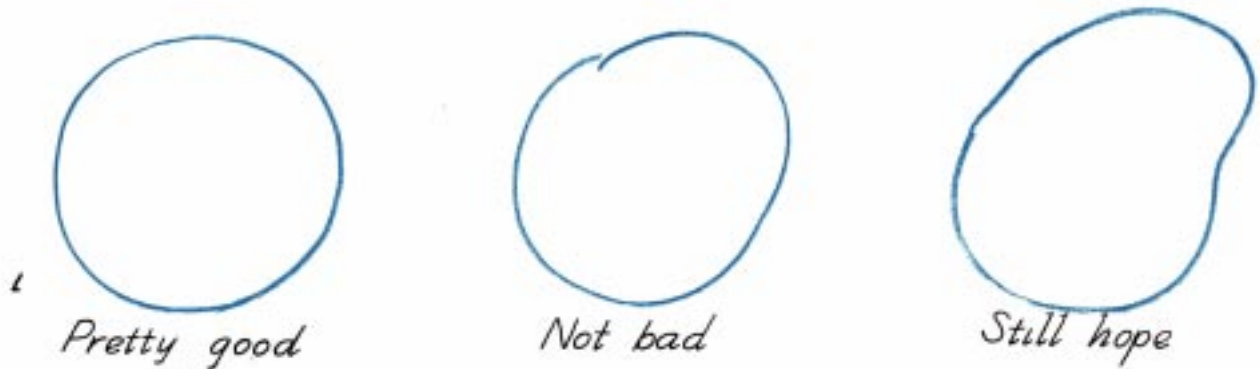




**Get a pencil and paper quickly! Draw lightly all you see printed in blue. Take one stage at a time, on one drawing, until the last stage; then finish, with strong lines over the light ones, the lines we have printed in black. That is all there is to learn! These are "selected" or "built in" from the basic forms. I call the basic drawings "Blooks," after myself.**

# HERE WE GO!

I promised you that all you need to know, to start this book, is how to draw a lopsided ball. Whatever shape you draw can be used as a foundation for a funny face. Do the best you can, even if the ball looks more like a potato.



*Divide the ball any way you wish. Add the nose in the middle. Then add crosslines above and below nose. Turn the ball if desired*



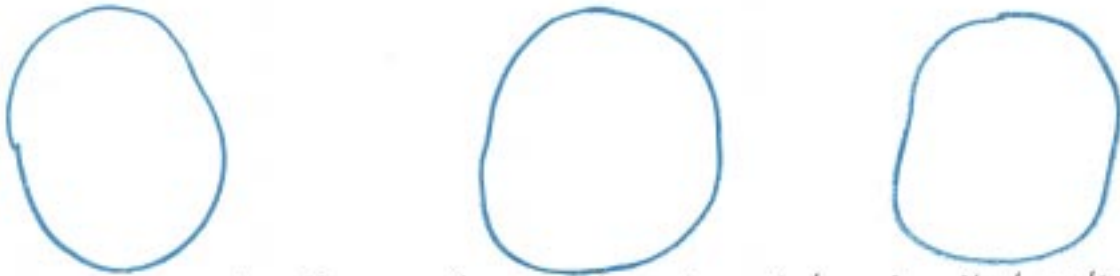
*Add eyes, ears, mouth, brows, etc. Attach a couple of balls for cheeks. Draw lightly. Then select the lines you want and draw in heavily.*



*This is "building". Isn't it simple? Build your own. You need not copy.*

## THE FUN STARTS!

The big idea is to start with a “form.” Then develop other “forms” on it. Build your final lines in by selecting, eliminating the lines you do not use. I leave mine in to show how it’s done.



*Now we try again. If your shapes do not match mine it doesn't matter*



*Any shape will do. Get the working principle. Remember the sides of the face should match. Do not make one cheek or ear larger than the other.*



*All blue lines are light lines. When drawn in as you want them, erase until faint, and then “bang” in the heavy lines for the final drawing*



*Draw fairly large. Since your shapes are your own, you “originate” faces.*

## A SURE METHOD FOR ANYBODY

*These are happen heads, just plain 'Duck Soup' for you! They're easy*



*Draw four balls, all about the same size. They need not be real round*



*Now add a small ball. Place it anywhere inside or touching the first ball.*



*Divide the ball so that the division lines cross at a point under the nose.*



*Add crosslines above and below nose as you did before. Now 'build in'*



*the rest. The ears always go on a line half way round the head from*



*the middle line of the face. Finish any way you wish. Lots of fun!*

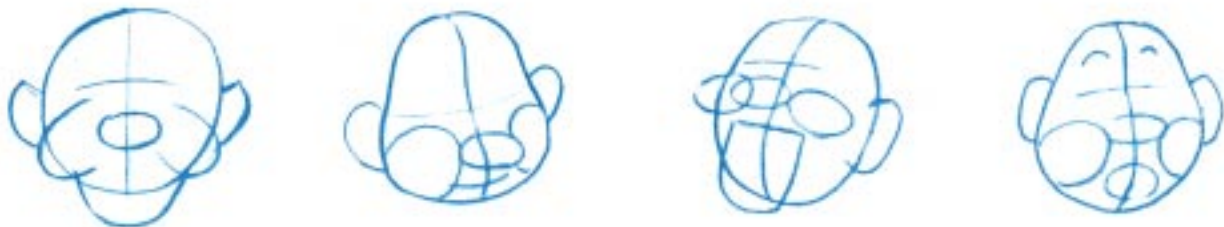


## IT'S REALLY GOING TO BE EASIER THAN YOU EXPECTED

Now, if the first drawings you do are not the last word in cleverness, don't be discouraged. You will soon get the idea. When you begin to sense form, you will have the whole works. Then we'll polish up, and they will have to admit you are good.



*The middle line establishes the "solidity" of the form. The ultimate appearance of the drawing is the result of the basic forms you have built into it.*



*As you learn you can control the "type" of face by selecting shapes that give you the effect you want. You feel the expression even before finished.*



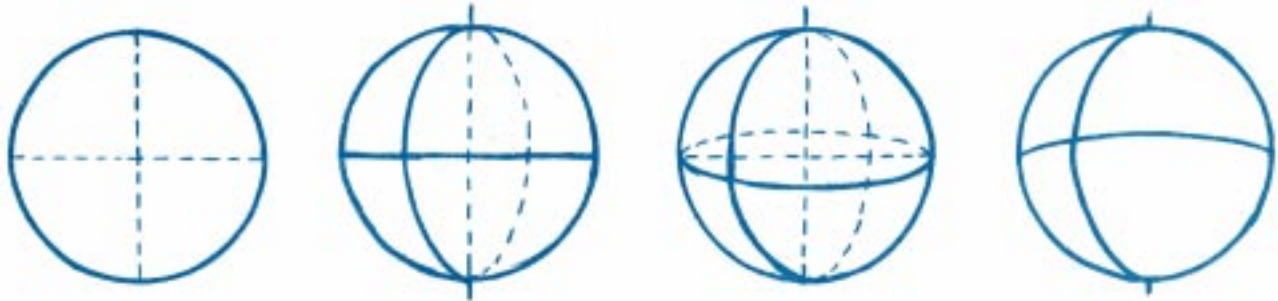
*Most folks only learn to draw one face and do it until it bores them. This way you never get two alike, if you raise or lower, fatten or diminish, or invent the shapes you attach. You can vary the ball so many ways it also adds much variety.*



*By the time you go through the book you should be able to create almost any character you wish, tall, short, thin, fat, jolly, sad, angular, pudgy, bony, gawky, any old kind you want. But just now we'll develop the head. It's very important.*

## THE “BLOOK BALL”

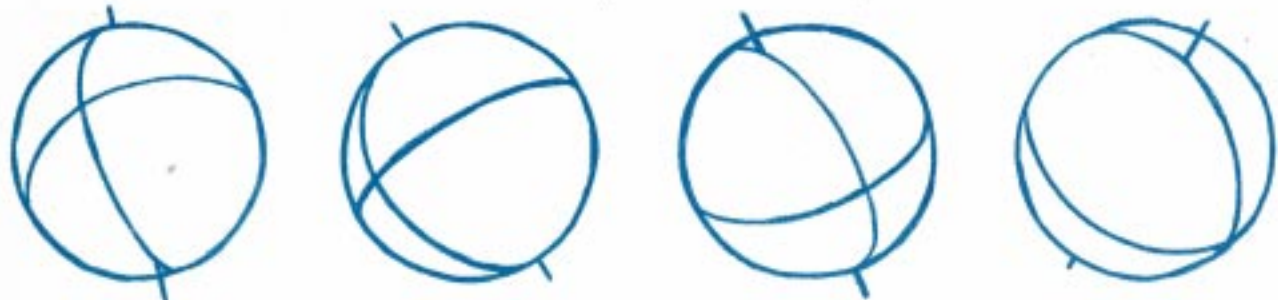
If you will now turn back to page 12 and look at the string of balls, you will see that we are getting right into big business. You need some practice on these. Never mind if they are a little off.



*Use your eye to tell you where to put the curves to divide the ball.*



*The divisions need not be perfect, but practice on these.*



*See how many positions you can draw. Always draw the axis.*



*Use a compass or a coin, if you wish, until you get the idea.*

The better you can draw these balls in any old position you wish, the better you are going to be. The line from the top to bottom is the “middle” line of the face. The horizontal line, which looks like the equator, is the “eyeline,” and it also locates the ear.

# JUST PRACTICE ON THESE "BLOOKS"



# THE BEST WAY TO GO ABOUT IT



*Draw the ball. Tilt it any angle*



*Attach nose, ears and chin*



*Now the eyes, mouth, cheeks, brow*



*Erase until faint. The built in shapes will suggest other details.*



*When it's all set "Poke in" the black.*

## WE ADD ANOTHER LINE TO THE BALL

Look at the diagram. This last line goes completely around the ball, though the axis at each end, and cuts the eyeline just halfway round on each side of the middle line. The ear joins the head at the point of intersection of the eyeline and the earline.



*Sketch in the ball freehand.*



*Place nose and ears.*

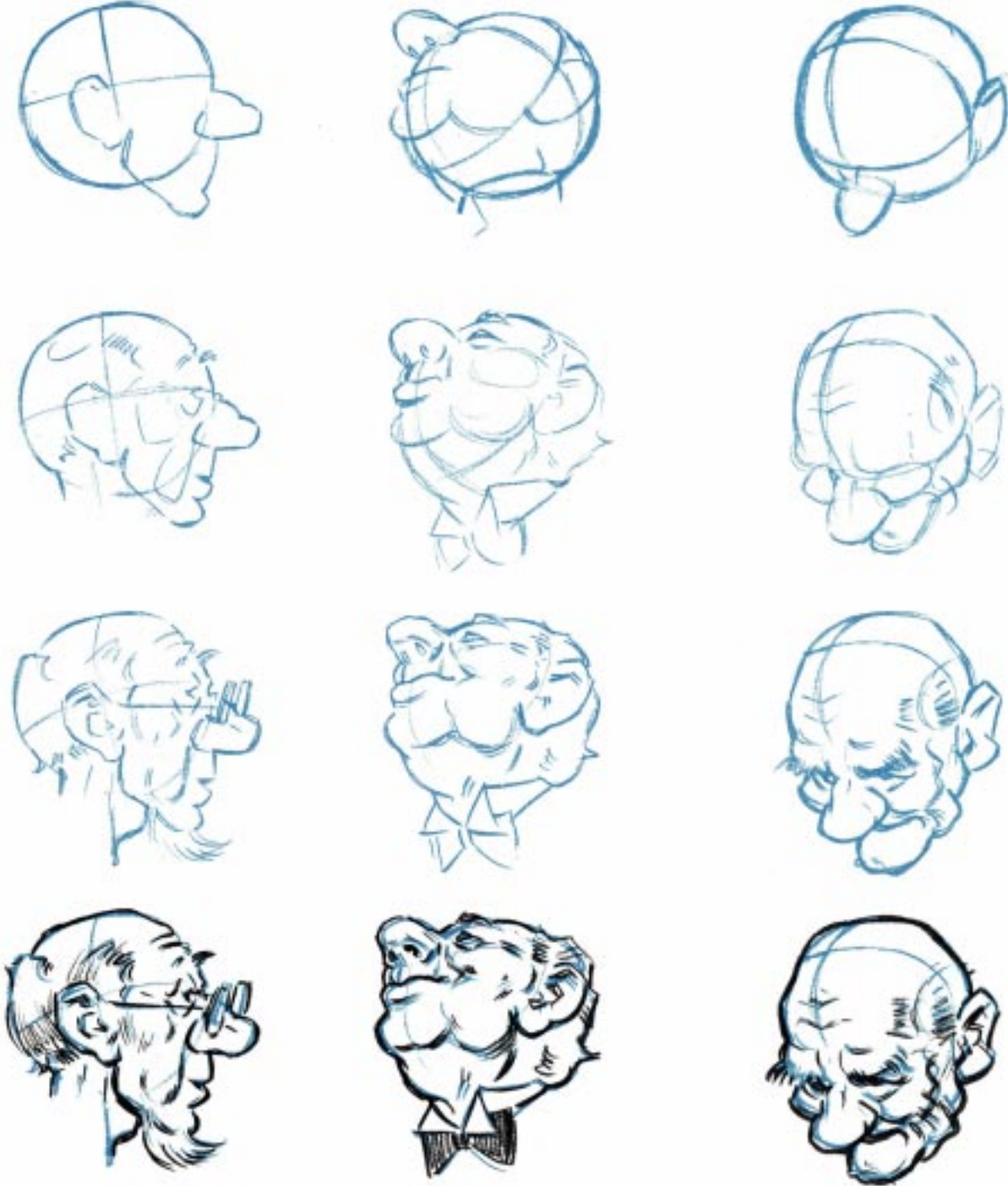


*Invent Shapes.*



## THERE IS NO LIMIT TO THE VARIETY

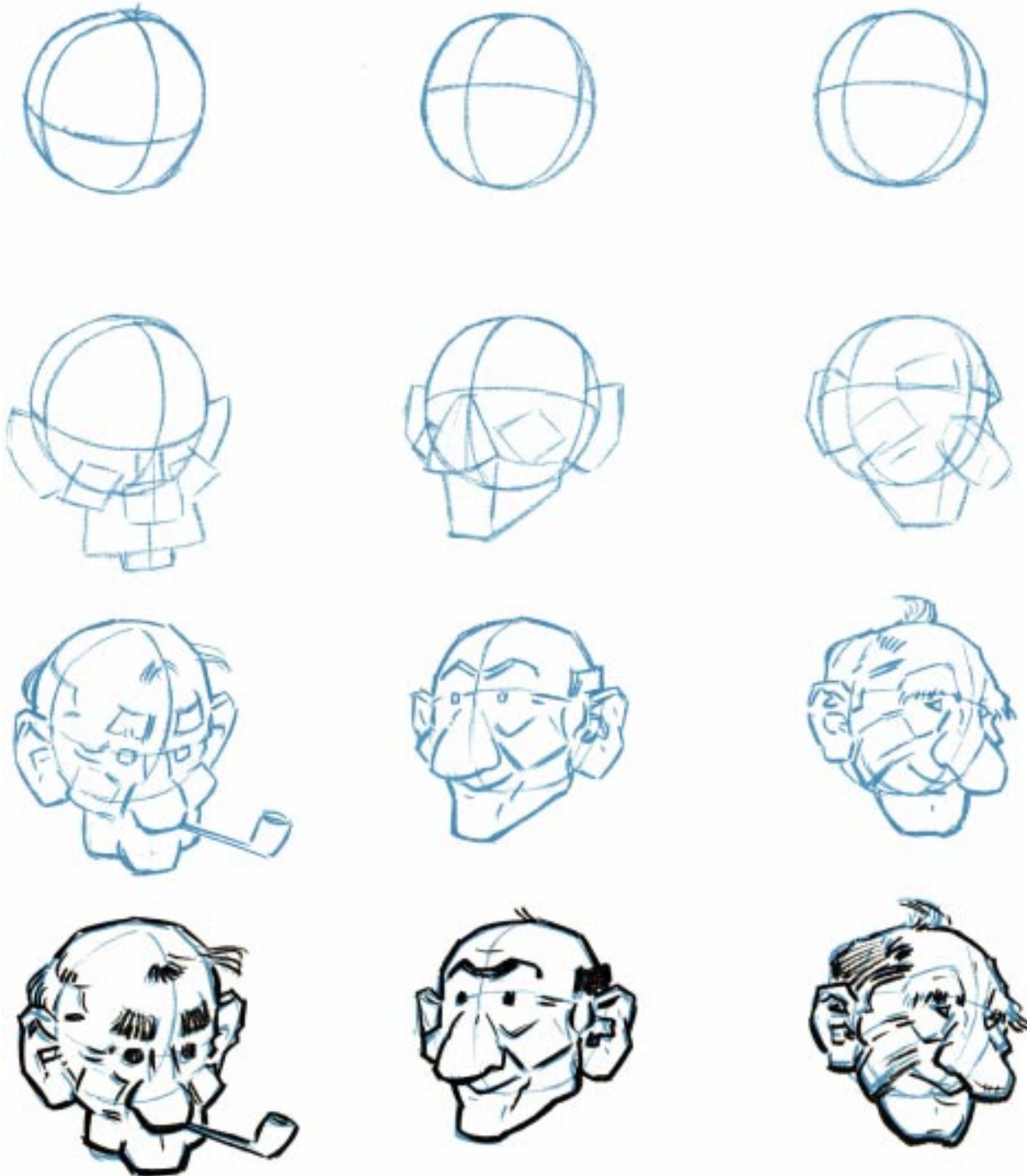
I am a lot more anxious to have you understand the method and create your own forms than to copy mine. But copying mine now will get you started.



Always construct the head from the cranium down. There is no other satisfactory way. You can see by now that the position of the ball determines the pose of the head. The pieces you build on determine the character.

## “BLOCKY” TREATMENT LENDS CHARACTER

“Blocky” shapes always combine interestingly with round shapes. It is a good idea to make the final lines angular even around curves. It gives a sense of bone and ruggedness of character. You would not do this when drawing pretty girls or babies.



Now I've got a surprise for you. Instead of drawing all these lunkheads, let's try something real. I'm going to pose for you.

# BLOOK POSES



*You didn't suspect it, but I've been lookin' right over your shoulder, all the time. No kid din', folks, you are all gettin' good. I believe by now you are not nearly so dubious. So now just try one of me and surprise yourself. Really, I'm easy to do.*



*Now here is the position of the ball. Draw it carefully.*



1



2



3



4

*There now! Didn't I tell you I'd make an artist of you in no time? Now folks you've just had your first taste of the fun that's in this business. Keep goin' but please don't be satisfied. The real fun is all ahead!*



# EXPRESSION

*Expression is a matter of personal interpretation and is the biggest stickler for the average funster. So I have prepared an Expression Chart for your ready reference. Every face varies, of course, but there are fundamental things that happen in the face for every kind of emotion. A fat man looks surprised in about the same way as a thin fellow. He does the same things with a different face. These will show you the basic action of the features. Another artist might interpret these differently but they are something to go on.*



*Annoyance*



*Anger*



*Fury*



*Melancholy*



*Worry*



*Fear*



*Surprise*



*Suspicion*



*Disgust*



*Horror*



*Disdain*



*Remorse*



*Anticipation*



*Elation*



*Enjoyment*



*Delight*



*Glee*



*Hilarity*

# EXPRESSION

*The Smile*



*The ball*

*The pieces*



*Mouth and eyes*

*Other details*

*The main characteristics of the smile are squinting of the eyes, fold under eyes. The pieces are full and point toward the ear. Mouth wide, fits between pieces.*

*The Laugh*



*Tip ball back*

*The pieces*



*Worked out*

*Finished*

*For the laugh, squeeze the cheek high against the eye, tilt eyes at outside corners. Folds under the eyes. Pull corners of mouth well up. Show upper teeth only.*

*The Frown*



*Tip ball down*

*The pieces*



*Sour enough*

*topickle lemons*

*Sour faces and frowns work out so much better if built of angular or blocky shapes. Remember "anger" as associated with "angular." Try out some "pieces" of your own. Fun!*

*Really Furious*



*Tip ball down*

*The pieces*



*Snarling Papa*

*and how!*

*Pop the eyes. Distend nostrils. Show teeth. Pull cheeks forward and down. Open corners of mouth wide and pull way down. These drawings are based on the "Expression Chart." Try others.*

## DIFFERENT EXPRESSIONS OF THE FACE



*I think it's fun to create a little face and then see what we can make it do. Expression will be of great value. Soon you will want to draw a continuity of action in several pictures.*



*In surprise, anxiety, pity, elation, fear, anticipation, delight, the brows are elevated. The brows are important. We speak of knitted brow, "worried brow", "troubled brow", etc. Study your own.*



*In doubt, perplexity, suspicion, disgust, disdain, annoyance, anger, fury, concentration, and in hilarious laughter, the brows point down. There are many subtle emotions. Study them.*



*When it's all said and done, you must "feel" the expression you want. Make faces at yourself in a mirror. If anybody catches you, claim that you are smart and they are crazy.*

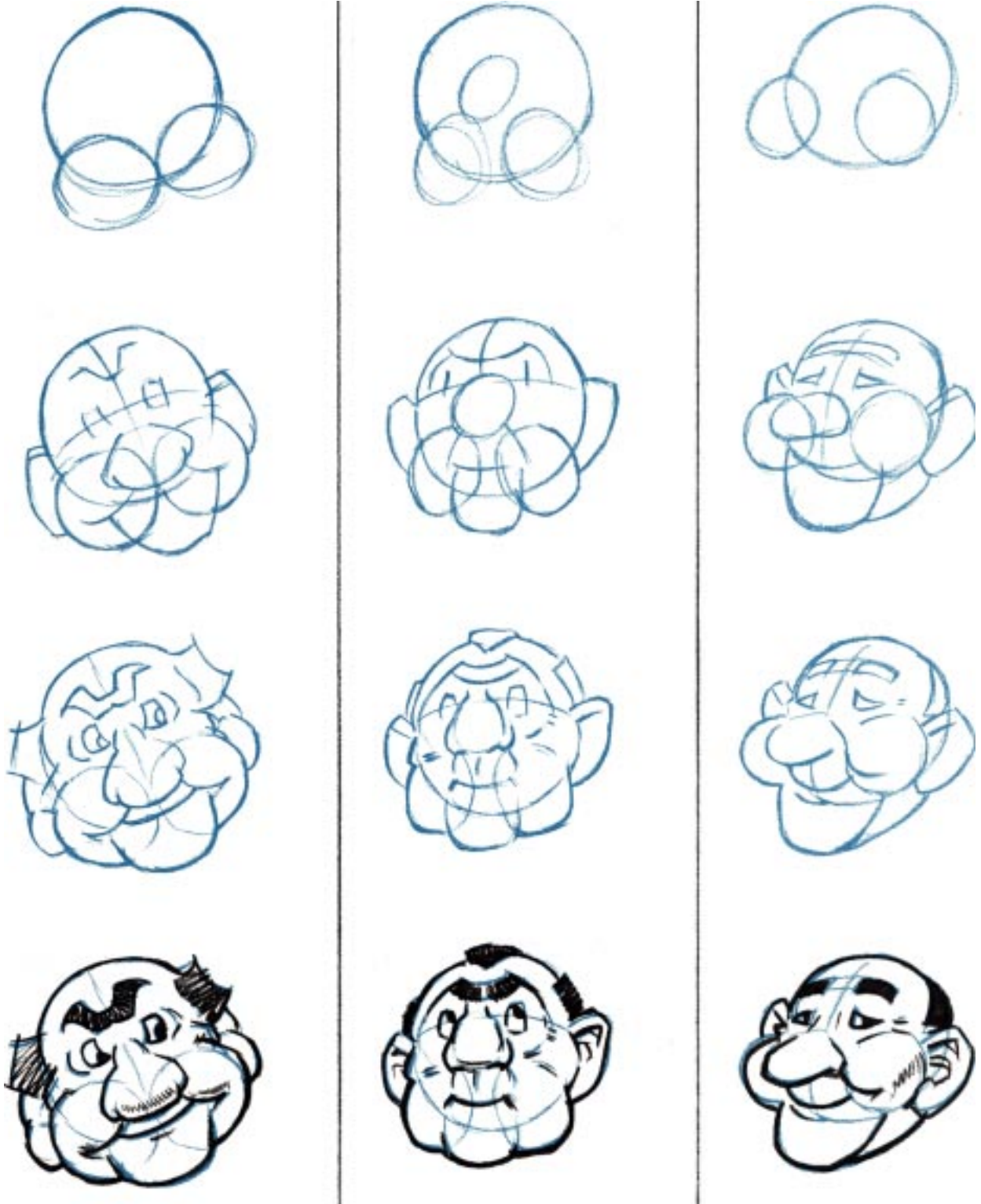
# TRICK STUFF

Try this on the folks. Tell them draw two overlapping circles, any size. Draw a middle line through both and build on your own pieces. You can make a head out of any combination. Of course, tell them to draw lightly.



## TRICK STUFF

Draw a circle. Attach two smaller circles, not far apart, anywhere. You can put a third above and between them. Then draw the middle line so it passes between the two small circles. Proceed as usual.



## HERE'S A STUNT

Draw three balls, one of them small, in any position. Connect the larger balls. Draw a middle line under the small ball. This suggests a head. Now use your imagination to complete the drawing.



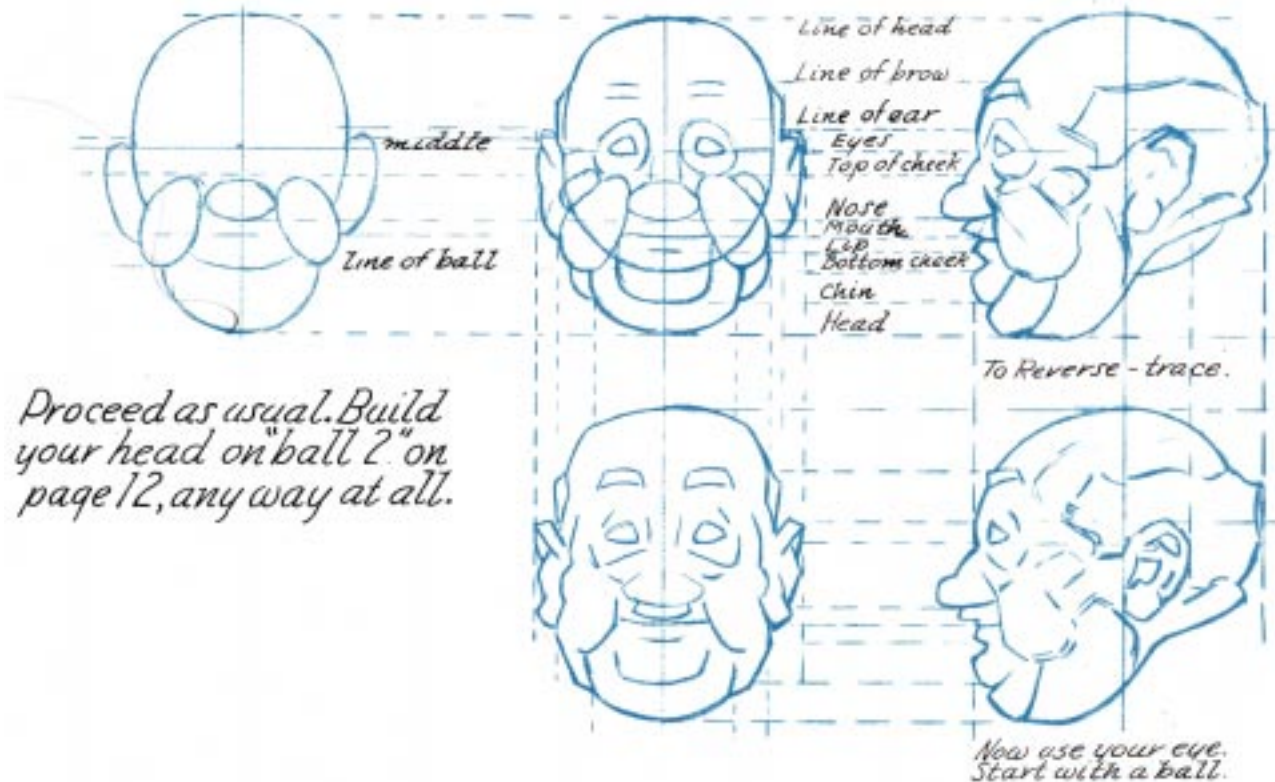
## DON'T MISS THIS PAGE

Here we combine the ball with other basic forms. With “solid forms” to build on, the head begins to take on more reality. You can almost anything you want to with the supplementary forms, and come out all right. This is real character drawing, and a challenge to you.



# PROJECTION

This page is for the clever folks. It is a method of projecting the characters you have created into various poses. Try it with very simple heads at first. You must use your eye and build very carefully.



*Proceed as usual. Build your head on "ball 2" on page 12, any way at all.*

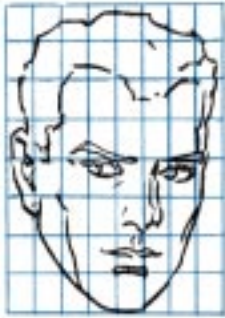
*You first figure out a front view of your head. Then by measuring lines carried horizontally across, build a profile. Make the features and pieces all fit on the corresponding lines. When you have the "form," front and side, you can turn or tilt the ball and draw by eye."*





## VARIETY BY DISTORTION

Take any head. You can distort it by the following methods. This is valuable in caricature. You can trace a photo, and draw from the tracing, or take any of your own drawings and distort them.



*Square off the drawing or tracing as shown. Change the proportion. Fill in squares.*



*You can also change the square sizes.*

Here again is a chance for your own invention. Draw a square around your subject. Divide each way into eight or more parts. If you wish to distort separate features, change the size of the squares into which they fall. Make the line cut through each square as it does in your copy, but changed to fit the new proportion of your squares.  $1/2$ ,  $1/3$  square, etc.

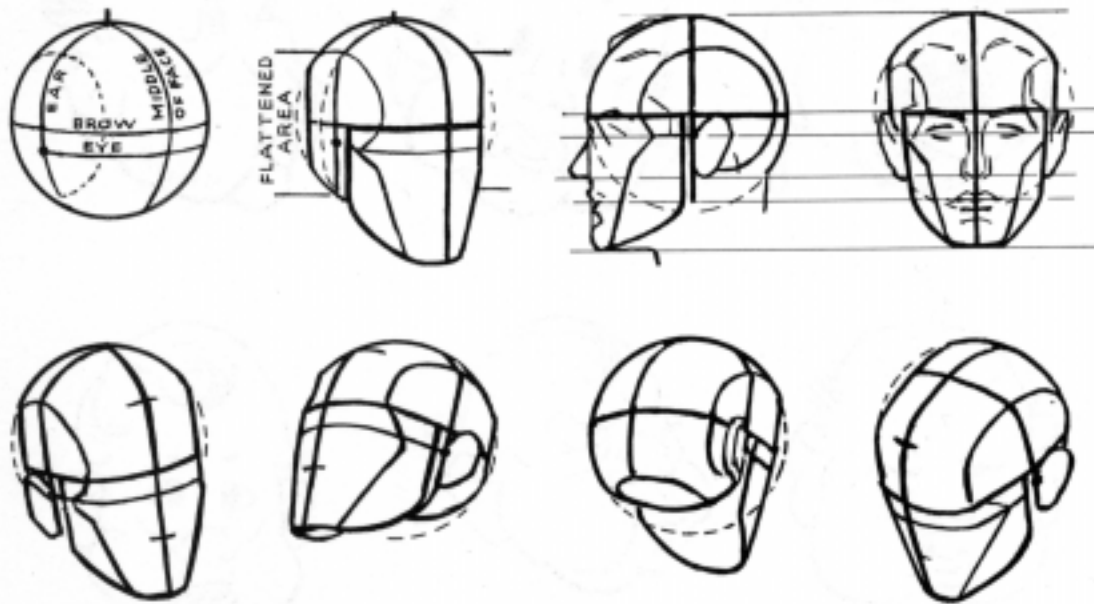


# BRATS



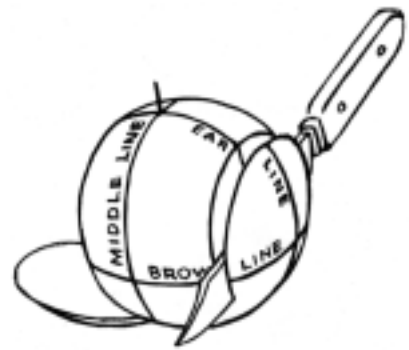
# THE DIVIDED BALL AND PLANE METHOD

*The Method Developed by Andrew Loomis, Which Makes Construction Simple for Any Type of Head.*



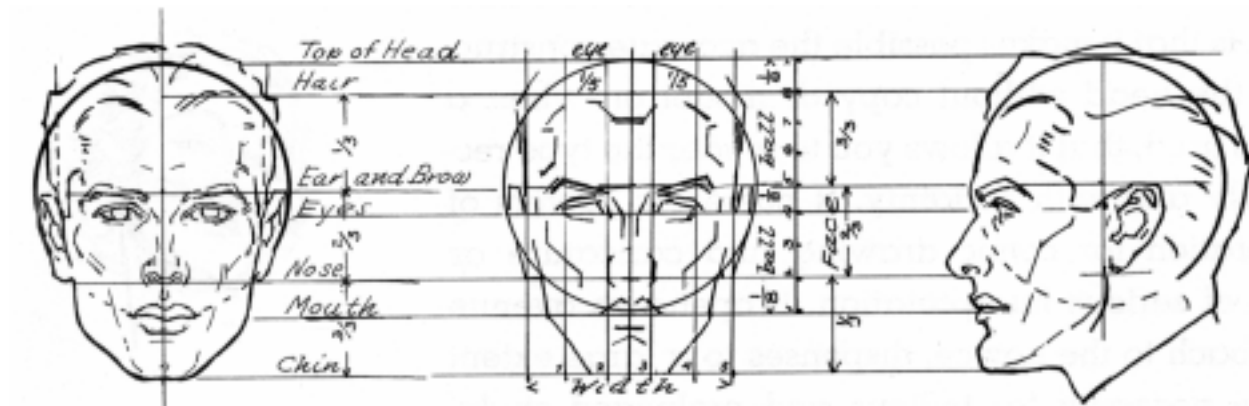
We go now into the most important section of the book. The method here worked out is a development of the simple groundwork you have already accomplished. It need not frighten you, since it is but slightly more complex than the work up to this point.

The cranium, as you perhaps have realized, is never a perfect ball in shape. To draw it correctly we must make alterations, some slight and others quite exaggerated, to fit the various types of skull. Nevertheless, we can take as a basic form a ball sliced off at the sides, leaving it a little wider one way than the other, and adding to it or taking some away. The forehead may be flattened, cut down, or built up as the case may be. The cranium may be elongated, widened, or narrowed. The facial plane may also be altered as we see fit without destroying our working principle. The plane simply attaches to the ball wherever we want it, which makes our method entirely flexible, so that we can represent *any type of head we choose*. All other methods I have yet seen do not start with a form anything like the skull, or make any allowance for the variety of shapes.



*After this book was published, I learned with interest that a similar basic head form has been used for years by Miss E. Grace Hanks of the Pratt Institute, Brooklyn, and that she has written a book based on this method.*

# THE DIVIDED BALL AND PLANE METHOD



Measurements



*These are measurements I have personally accepted as "ideal." Realizing the "Standard" proportions were based on Latin types, I have worked these out as ideal American.*



*The Divided Ball and Plane Method has all these proportions worked out in the ball and plane itself and will automatically go into the head unless the ball or plane is changed. Unless the reader is seriously inclined to draw the head in realistic proportion, it is advised to forgo serious study of the measurements, depending merely upon the eye and the ball.*

## THE DIVIDED BALL AND PLANE METHOD

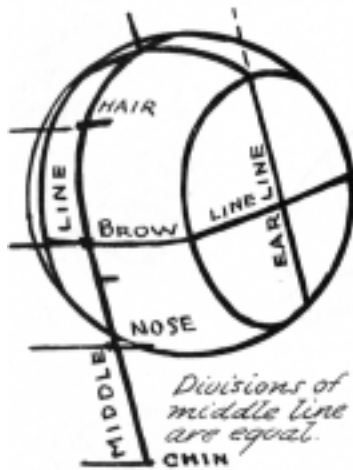
It is this flexibility and freedom built into the method that should make it of certain value. On page 37 I have given a set of measurements I consider ideal, but these need not be adhered to. To me the real value of the method is that it makes possible the accurate construction of the head without copy or model or, when a model is used, that it allows you to render the type recognizably and with certainty. It possesses powers of exaggeration for comic drawing and caricature as well as of serious interpretation. It opens an avenue of approach to the novice, dispenses to a large extent with the necessity for tedious and prolonged study, and gives almost at the outset the much needed quality of solidity which usually comes only with a knowledge of bone and muscle structure.

If you glance at page 39, it will be evident how the ball and plane is designed to give that appearance of actual bony structure. The skull lies within this basic form. But over and above this in importance is the helpful guidance it gives in placing the features in their correct positions, in relation to the pose of the head. This will come very quickly, and soon the eye will detect anything obviously “out of drawing.”

Many years ago I sensed the lack of any method of approach having any marked degree of accuracy. I was told to draw the head as an egg or oval, and to proceed from there. Fine for a straight front view. But what of the jaw in a profile? There is but a slight hint of the skull formation in an egg shape alone. Again, I was told to build the head starting with a cube. While this aided one in sensing the perspective, it gave no hint of the skull. How much of the cube was to be cut away? Since then I have heard of “shadow methods” and others, yet in every case a previous knowledge of the head was necessary.



# THE DIVIDED BALL AND PLANE METHOD



*The plane may be raised or lowered on the ball. You can do anything you wish with it. See Page 41 for application.*

## *How To Set up the Ball and Plane*

*Draw the ball as before, but now we drop the middle line down off the ball. Divide middle line into four parts that appear equal, each part being equal to half the distance from "Browline" to top of ball. Slice off sides by dropping earline straight down. Middle line and earline are parallel. The eyeline now drops below the "equator," which is now the "Browline." Establish "Nose line" in middle of plane to run around to ear. Ear fastens on at intersection of eye and ear lines. Plane stops just short of ear. Top of ear touches Browline. The skull protrudes slightly from ball at back of head. It's easy.*

## THE DIVIDED BALL AND PLANE METHOD

What I wanted was a method whereby, if a head looked wrong, I could find out what was wrong with it, Tampering with a painted head to correct some bad construction or drawing usually ruined the work done. The necessity of starting the head correctly in the first place was obvious, so that the finishing could be approached with the confidence that after hours of work it would not go “sour.” With closing dates of publications imminent, it is risky business to proceed without a full knowledge of what you are doing.

So this method evolved from personal necessity. I might state here that in the beginning I had not the slightest intention of putting it in book form. However, when the plan did work itself out finally, I was struck with its simplicity. It was one of those instances that make you wonder why you or somebody else had not thought of it before. The fact that it tied up with our first childish scribbles, which after all are a crude statement of form unhampered by superficial detail, only increased my enthusiasm. Why, then, could not such a plan be made available to all, from the child scribbler to the professional artist? The plan changes but slightly from the first round ball and added forms to the professional piece of work, the difference lying in the ability of the individual. It all hinges on the proper building of the ball and its divisions. Approached with the understanding that one is drawing solids instead of lines, the method becomes surprisingly simple.

I do not doubt but that these few pages will prove of inestimable value to many practicing artists, who I know have been confronted with the same difficulties of bad drawing and closing dates. But primarily the book is for John Jones, who always wanted to draw but could not.

