

A black and white cartoon illustration of a young boy with a large head and a small body. He has dark hair and is wearing a dark t-shirt. He is holding a pencil in his right hand and is drawing a circle on a piece of paper. The background is orange.

FUN WITH A PENCIL

by

**ANDREW
LOOMIS**

**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

用铅笔画的开心敌

ANDREW LOOMIS

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奉献给每一个热爱画画的人

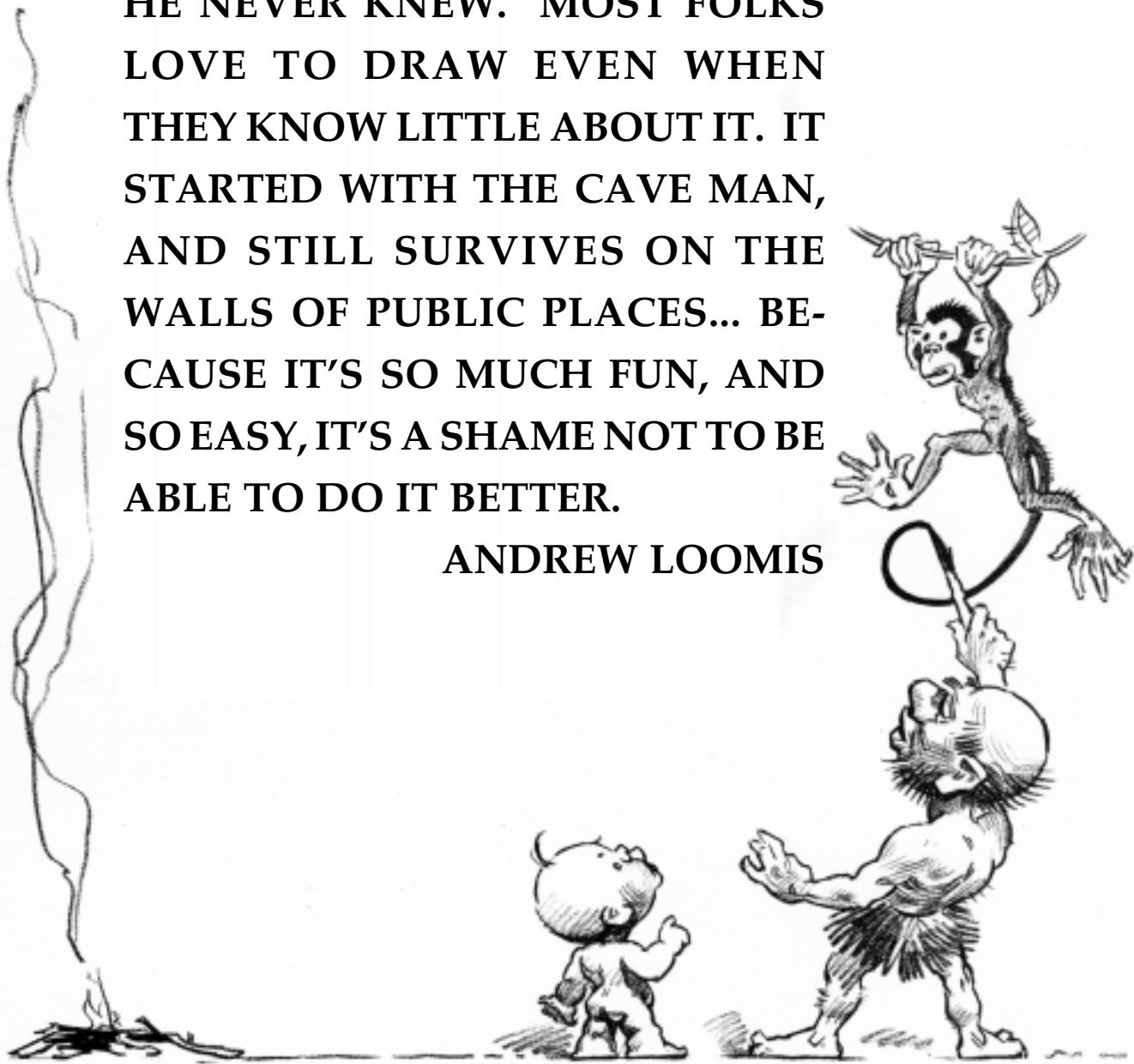
DEDICATED TO EVERYONE WHO LOVES A PENCIL



网络先生将绘图定义为描绘。这并没有告诉你真正的”轰炸”有多少。也许他从来不知道大多数人喜欢画画，即使他们对此知之甚少。它始于dave，并且仍然存在于公共场所的墙壁上....因为它非常有趣，而且很容易，不能做的更好是一种耻辱。

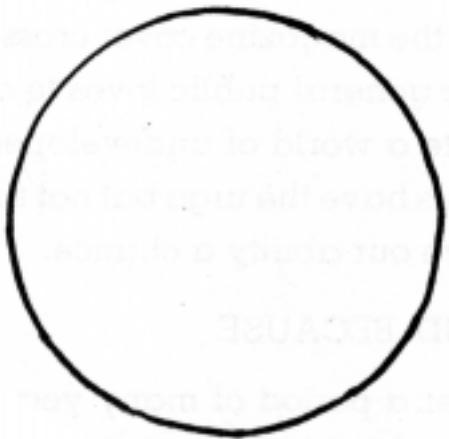
MR. WEBSTER DEFINES DRAWING
AS DELINEATION. THAT DOESN'T
TELL YOU HOW MUCH OF A REAL
"BANG" THERE IS IN IT. MAYBE
HE NEVER KNEW. MOST FOLKS
LOVE TO DRAW EVEN WHEN
THEY KNOW LITTLE ABOUT IT. IT
STARTED WITH THE CAVE MAN,
AND STILL SURVIVES ON THE
WALLS OF PUBLIC PLACES... BE-
CAUSE IT'S SO MUCH FUN, AND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

ANDREW LOOMIS



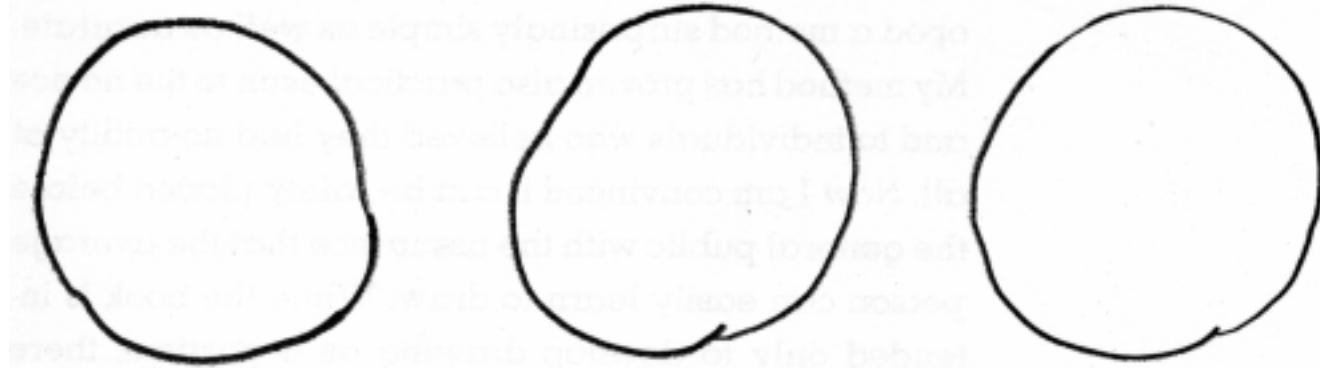
ALL THAT YOU NEED TO KNOW, TO START THIS BOOK, IS HOW TO DRAW A CIRCLE. . . .

这些所有都是你需要知道的，从这本书开始，这是如何画一个圆的。



它可能与家庭预算一样不平衡，但仍可以解决。

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

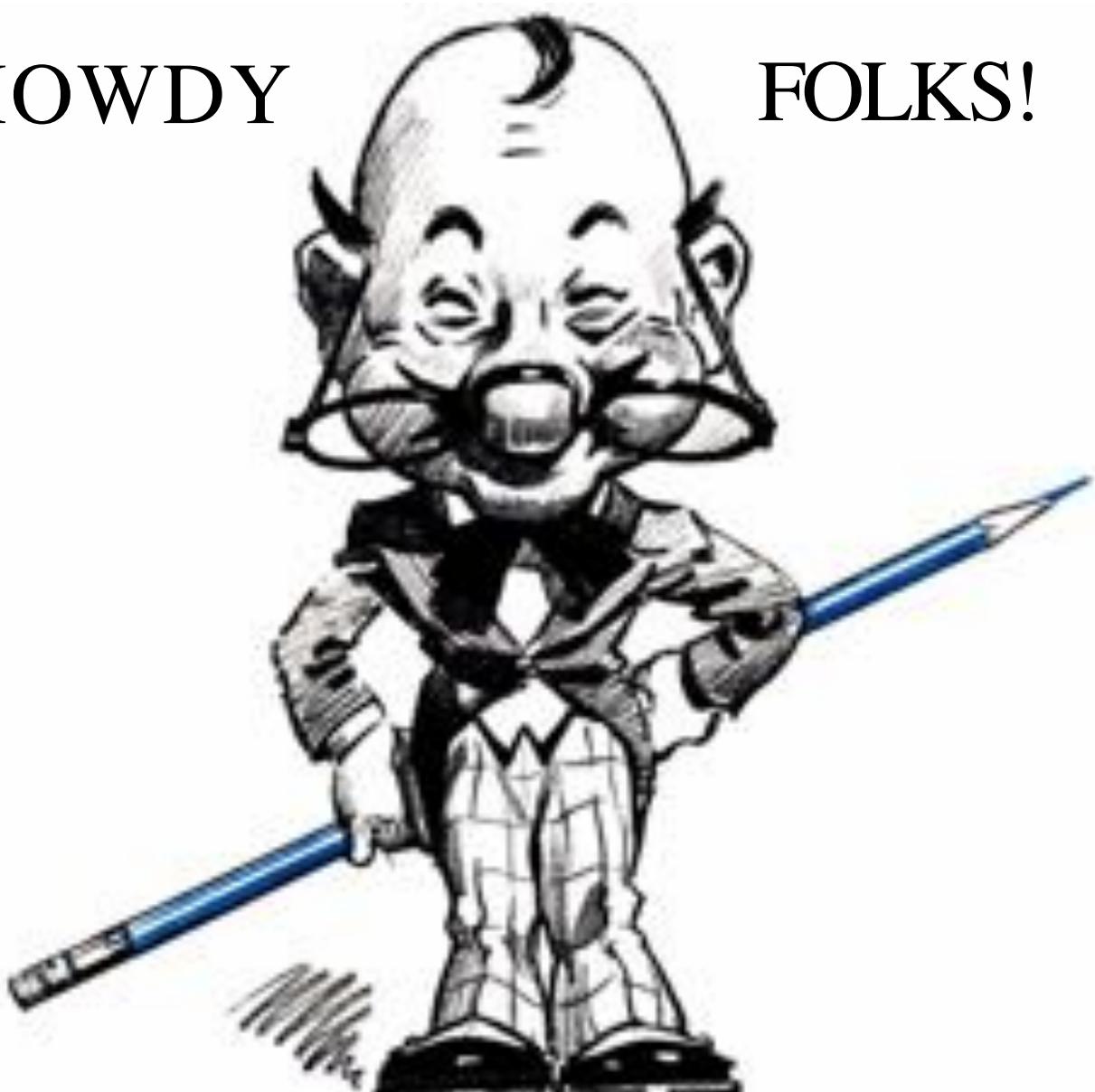


不要从那个旧的插科打开，“我无法划出一条直线”我也不能写意。如果我们需要一条直线，我们可以使用一把尺子。现在请尝试一下，只是为了好玩。

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!



我是谁？哦！知识安迪的一个有趣的小伙伴。但是我很重要！他给了我一份工作。我是这本书的精神。我在这里代表所有的蓝色。我的正确名称将是基本形式，但这听起来太高了。他认为这个名字会吓跑你，所以他只是称我为“Blook教授”并让它继续活下去。现在，我有一些有趣的事要告诉你。

**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.**

既然Andy不能和你说话，他就把我放在这里，这样我们才能真正聚在一起。这对Andy来说很难，因为那个人真的很喜欢说话。特别是“商店谈话”，现在这个行动计划是基于使用已经熟悉并且你很熟悉的简单形式，你当然可以画出来。从这些简单的，已知的形式，我们构建其他形式，没有一些建设性的计划将太复杂，无法绘制。例如，头部或头盖骨的顶部比其他任何东西更接近球形。所以我们从一头公牛开始，然后添加我们想要的形状。

因此，我们“到达”需要的边线而不是猜测他们。只有最右才华的丰富经验的艺术家，才能画出最终的轮廓。这个程序是最困难的，也是大多数人放弃绘画的原因。

但是知道如何“构建”使得绘画简单易行，并且给任何人带来愉快的消遣。通过构建初步形状，并开发他们的轮廓，我们知道在那里绘制我们的实际线条。几乎没有任何东西不能通过使用简单的形式来构建。

圣诞老人有一个肚子，就像一个装满果冻的碗。现在，想法是在肚子前面画出腕，如果观察室正确的画，作为老尼克的腹部相当有说服力，那应该是一件简单的事情。当然，我们将用他的外套和裤子来遮盖它，但我们非常肯定裤子不会破坏这个大的创意。我选择了圣诞老人，因为他会永远不抱怨我。他的外表是个人的。

圣诞老人有一个肚子，就像一个装满果冻的碗。现在，想法是在肚子前面画出腕，如果观察是正确的话，如果作为老尼克的腹部相当有水浮力，那就应该是一件简单的事情。当然，我们将用他的外套和裤子来遮盖它，但我们非常肯定裤子不会破坏这个大创意。我选择了圣诞老人，因为他永远不会抱怨我，他的外表是个人的。我可能也选择了你的隔壁邻居，它的午餐篮也可能同样圆润，也可以摇一摇。每种形式都像一些更简单的形式，有这种或那种变化，并添加了部分。最简单的。



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 bull, 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

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.

我们知道形式上有球体，立方体和蛋。在我们走路之前，我们认识到了爸爸的新高尔夫公牛球。立方体在糖碗里，至于鸡蛋，最好的是复活节彩蛋。我说“画一条线”你不能知道我的意思。一条垂直的线？一条曲线？一条锯齿状的线条？一条蠕动的线条？线条有数千种，需要更加详细一点。但是我说画一个球，一个立方体，一个鸡蛋，一个圆筒，一个金字塔，一个圆锥，一个长方体。在每种情况下，你得到的图像是完美的。你确切地知道我的意思。而不是线，我们将从具体的有形的形式考虑。

并且好像我们正在处理黏土块一样。您可以欣赏这种方法的价值，因为您甚至在开始之前就已经了解了基本原理。他们对任何人都是明显的。如果你晃动一个球，你应该尽快退出它。

当你继续使用更简单的形状构建各种形状时，你可以用他们做什么，以及结果图形的准确性和“稳定性”是多么令人惊讶。令人惊讶的是，当过程稿的施结构线被删除的时候，很少人会猜到它是怎样完成的。

你的绘画看起来很复杂，而且很难像我现在看起来想你这样的其他人。

如果您将一下页面给与您的愉快注意，我会很满意您会发现很多我让您感到惊讶的能力，但也许您迄今为止从未猜到过。如果它吸引了你的兴趣，你可能会发现自己很聪明，可以惊讶于你。刚才接受我的说法，这种方法很简单实用，我相信，任何人都可以效仿。

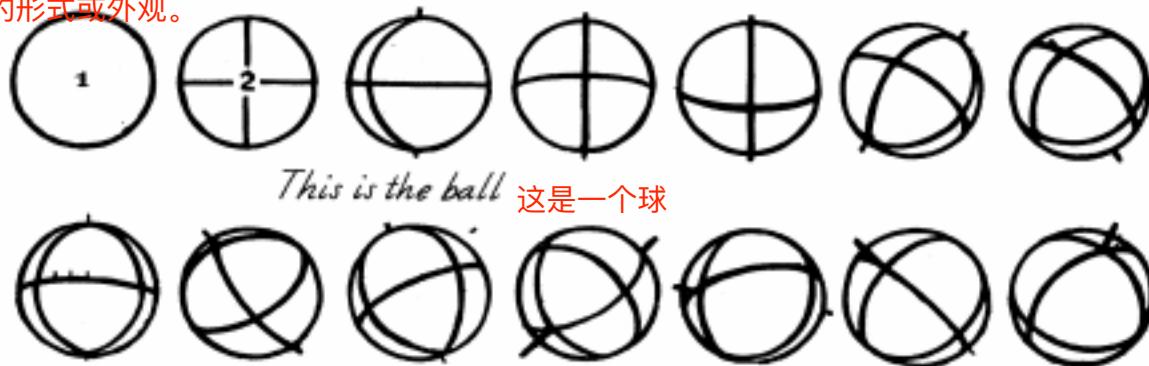


仔细看看这个页面

TAKE A GOOD LOOK AT THIS PAGE

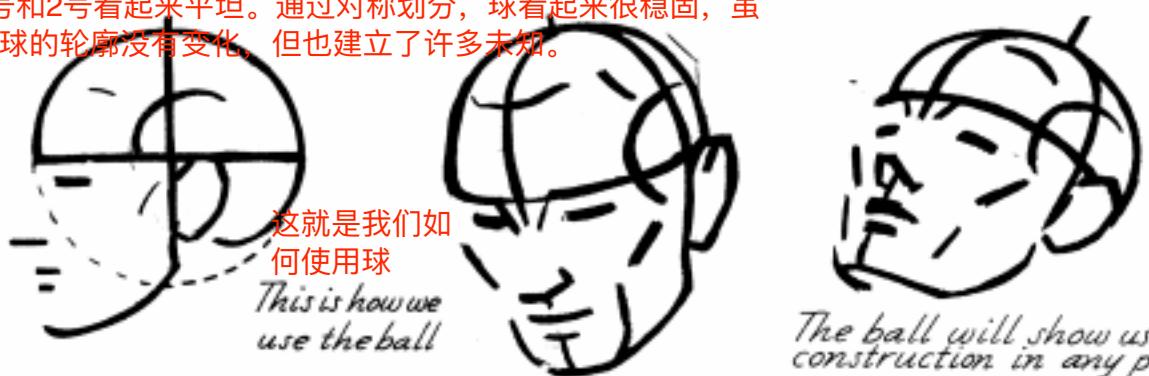
A circle is a flat disk. If you draw the "inside" contours, it becomes a solid ball, with a third dimension. We shall build other forms, like lumps of clay, onto this solidity. The construction will be erased, but the solid appearance will remain, giving form or the appearance of reality.

圆圈是平面圆盘，如果绘制内部轮廓，它将成为具有第三维的实心球。我们将建造其他形式，如黏土块。建筑将被抹去，但坚固的外观将保持不变，呈现出显示的形式或外观。



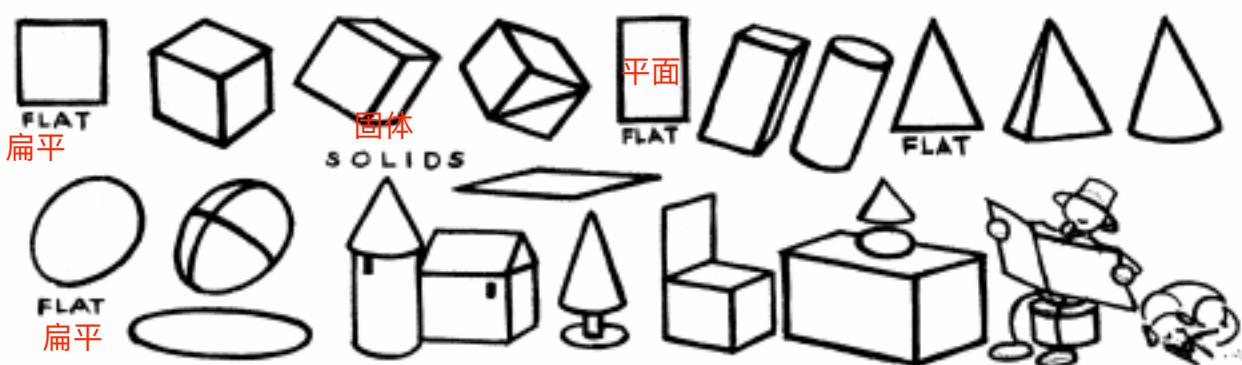
Number 1 and 2 appear flat. By the symmetrical division the ball appears solid. Also many positions are established, though the outline of the ball does not change.

1号和2号看起来平坦。通过对称划分，球看起来很稳固，虽然球的轮廓没有变化，但也建立了许多未知。



The ball will show us the construction in any pose

球会向我们展示任何姿势的结构





快速拿到铅笔和纸！所有你看到的蓝色印刷都是轻描淡写的。在一张图纸上一次一个阶段，直到最后一个阶段；然后完成，在浅色的线条上有强烈的线条，我们用黑色印刷的线条。这就是学习的全部！这些是从基本形式中“选择”或“内置”的。我们称之为“Blooks”的基本图纸。我自己称之为“Blooks”的基本图纸。

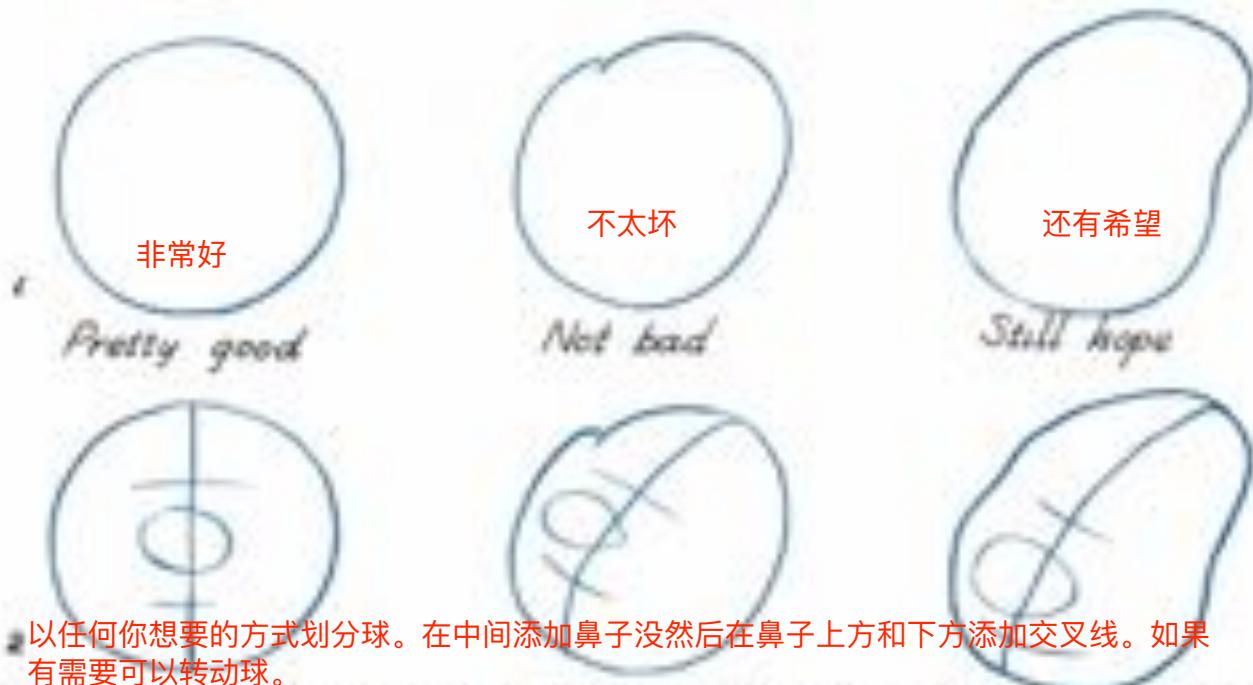
Get a pencil and paper quickly! Draw lightly all you see printed in blue. Take one stage at a time, on one drawing, until the last stage; then finish, with strong lines over the light ones, the lines we have printed in black. That is all there is to learn! These are "selected" or "built in" from the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

开始了

HERE WE GO!

我答应过你，你需要知道的，就是如何绘制一个不平衡的球。你绘制的任何形状都可以用于滑稽面孔的基础。尽你所能，即使球看起来更像马铃薯。

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.



以任何你想要的方式划分球。在中间添加鼻子没然后在鼻子上方和下方添加交叉线。如果有需要可以转动球。

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.



添加眼睛，耳朵，眉毛等。为链家贴上几个球。轻轻地绘制然后选择你想要的线条，并重要绘制。

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



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

这样就花完了。他们简单吗？来试一试你自己画的，不要直接复制哦！

有趣的开始

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.

最大的想法是从“形式”开始，然后在其上开发其他形式。通过选择，消除不使用的线来构建最终的线。我离开我去展示它是如何完成的。



现在我们再尝试一次，如果你的形状与我的形状不相符则无所谓。

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



任何形状都可以，得到工作原理。请记住，脸部的两侧应该互相匹配，不要让一个脸颊或耳朵比另一个大。

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.



所有的蓝线都是亮线。当你想要它们画出时，擦除直到晕倒，然后在重线重“敲打”以进行最终绘制。

All my blue lines are light lines. When擦除 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.

画得相当大，由于你的形状是你自己的，你起源于面孔。

对于任何人来说都靠谱的方法

A SURE METHOD FOR ANYBODY

These are happen heads, just plain "Duck Soup" for you! They're easy.
这些都是发生在头上，知识普通的鸭汤给你，他们都非常简单。



画四个球，大小相同，他们不需要真正的圆。

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



现在加一个小球。将它放在任何地方或接触第一个球。

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



将球分开，使分割线在鼻子下方的一点交叉处。

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



像之前一样在鼻子上方和下方添加交叉线。现在就完成了。

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



将球分开，使分割线在鼻子下方的一点交叉处。其余的部分，耳朵总是从脸部中线沿着头部中线延伸，完成你想要的任何方式。很有意思！

这真的比你想象的要容易

IT'S REALLY GOING TO BE EASIER THAN YOU EXPECTED

现在，如果你做的第一个图画不是最后聪明的一个侧，不要气馁。你很快就会明白这个想法。当你开始感觉形式时，你将拥有整个作品。然后我们会打磨，他们将不得不承认你很好。

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.



中间的线条确定了整个形式的坚固程度。绘图的最终外观是您内置到其中的基本形式的结果。

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
正如你所学到的，你可以通过选择给你想要的效果和形状来控制脸的类型。你甚至在完成之前就感受到了这种表情。



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, gaudy, any old kind you want. But just now we'll develop the head.

当你读完这本书的时候，你应该能够创造出几乎任何你想要的角色，高，矮，瘦，胖，快乐，悲伤，棱角分明，矮胖，骨瘦如柴，笨拙。但是我们会开发头部，这很重要。

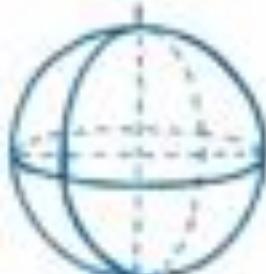
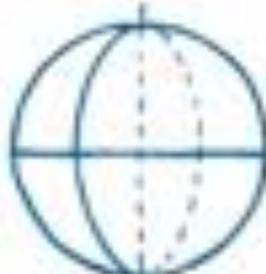
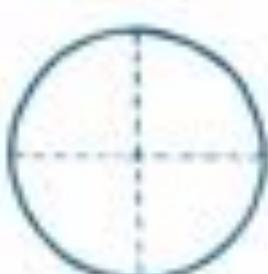
布洛克球

THE “BLOOK BALL”

如果你想回到12页看看这串球，你会看到我们正在进入大生意，你需要对这些进行一些练习。

如果他们有不对，如果他们有点不对劲，那就别管了。

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.



用你的眼睛告诉你在哪放置曲线来分割球。

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



这些划分不需要完美，但要在这些基础上进行实践。

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



看看你可以画出多少位置，始终绘制轴。

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



使用指南针或硬币，如果你愿意，知道你得到了想法。

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.

你越能在你希望的任何老位置上画出这些球，你就会变得更好。从上到下的线是脸的中线。水平线看起来像赤道，是“眼线”，它也定位在耳朵。

只需要练习这些块。

JUST PRACTICE ON THESE “BLOOKS”

文本



做这件事情的最好方法

THE BEST WAY TO GO ABOUT IT



画出球，倾斜任意角度

Draw the ball. Tilt it any angle.



连接鼻子，耳朵和下巴

Attach nose, ears and chin



现在眼睛，嘴巴，脸颊，眉毛

Now the eyes, mouth, cheeks, brow



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



When all is set, ink in the black.

我们在球上添加另一条线

WE ADD ANOTHER LINE TO THE BALL

Look at the diagram. This last line goes completely around the ball, thought 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.

看图。最后一条线完全绕着球走，认为每一端都是轴，并且在中线两边将眼线切成半圆形。耳朵在眼线和耳线的交点处连接头部。



球的写意草稿

Sketch in the ball freely.



放置鼻子和耳朵

Place nose and ears.



Invent Shapes.

创造形状



没有品种限制

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.

我更急切与你能够理解方法创造你自己的形式，而并非复制我的。但是现在复制我的会让你开始。



结构总是从头盖骨向下构造头部。没有其他令人满意的方法。现在您可以看到，球的位置决定了头部的姿势。你构建的部分决定了角色。

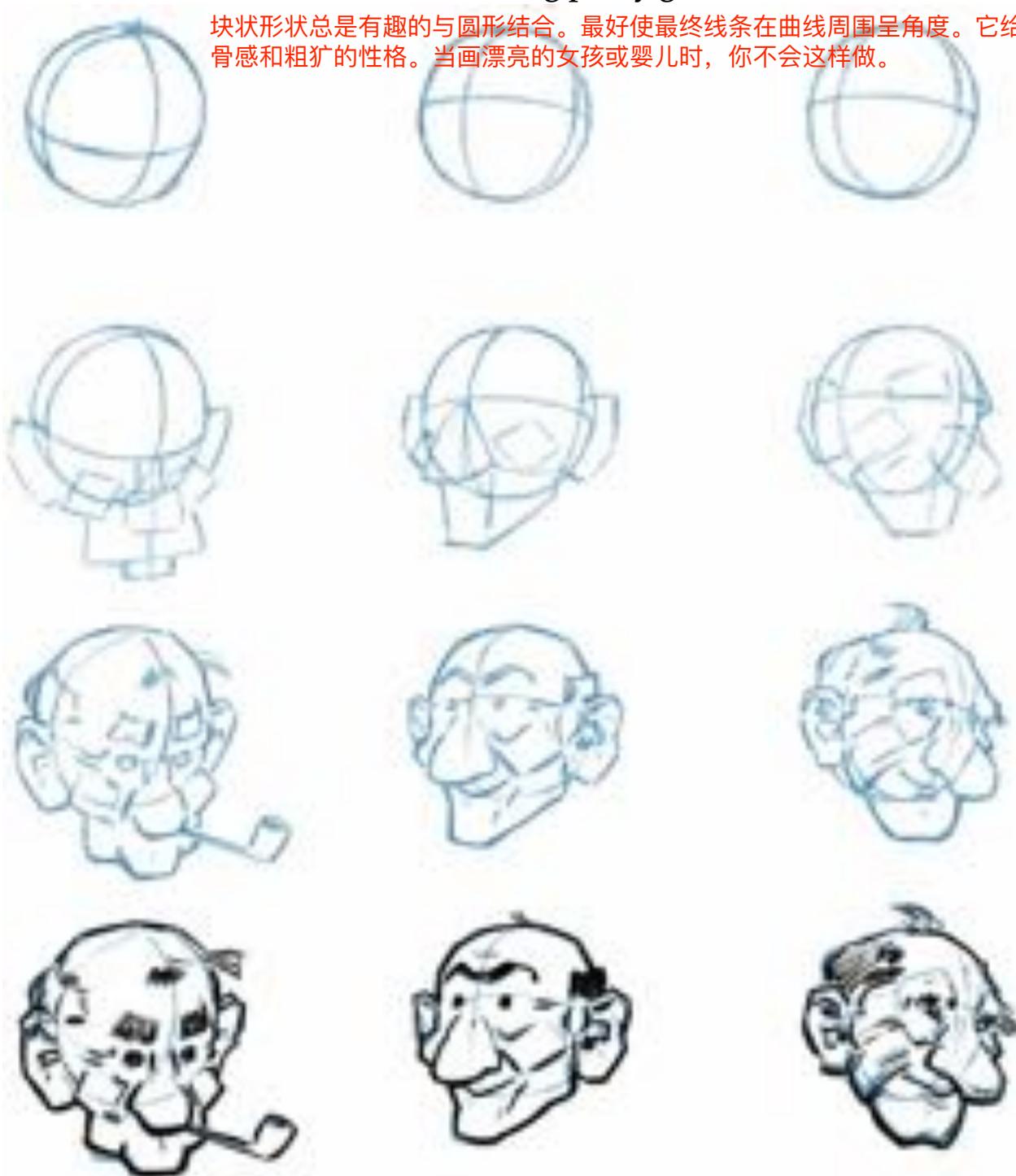
Always construct the head from the cranium down. There is no other satisfactory way. You can see by now that the position of the ball determines the pose of the head. The pieces you build on determine the character.

“文本块”处理借出性格。

“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.

块状形状总是有趣的与圆形结合。最好使最终线条在曲线周围呈角度。它给人一种骨感和粗犷的性格。当画漂亮的女孩或婴儿时，你不会这样做。



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

现在我有一个惊喜给你。取代愚蠢的画法，让我们尝试一些真实的东西。我要给你摆一些姿势。

BLOOK POSES

区块姿势

你没有怀疑，但我一直在你的肩膀后面寻找，一直。别开玩笑
了，伙计们，你们都变好了。我相信到现在你已经不再那么
多疑了。所以现在就试试我的一个，然后给你自己一个惊喜吧。
真的，我很容易做到。



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.



现在这是球的位置，小心一点画。

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



现在，我不是告诉过你我很快就会让你成为艺术家吗？现在伙计们，你们刚刚第一次尝到了这个行业的乐趣

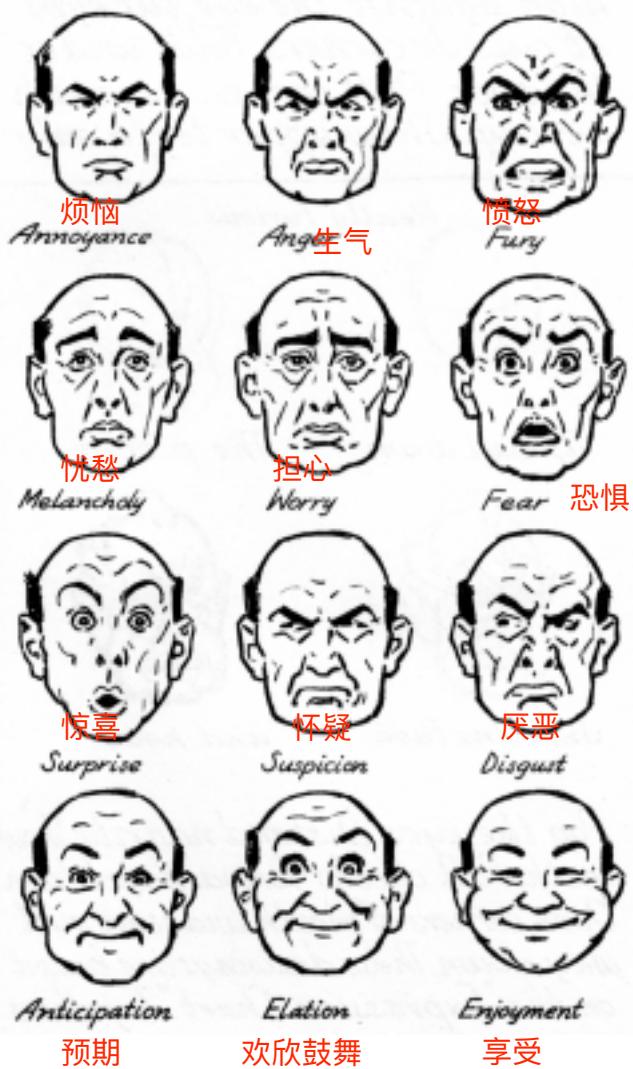
Now, didn't I tell you I'd make an artist of you in no time? Now folks you've just had your first taste of the fun that's in this business. Keep your but please don't be satisfied. The real fun is all ahead!

表达

EXPRESSION

表达是一个个人解释的问题，是普通的有趣玩意最大的坚持者。所以我准备了一个表达式图表供您参考。当然，每张脸都各有不相同，但面对各种情绪都会发生根本性的事情。一个胖子看起来和一个瘦弱的家伙一样惊讶。他用不同的面孔做同样的事情，这些将显示功能的基本操作。另一位艺术家可能会以不同的方式解释这些，但他们还有待继续。

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.



表达

EXPRESSION

微笑

The smile



球



碎片

The ball



Mouth and eyes

嘴巴和眼睛

The pieces



Other details

其他详细的

The main characteristics of the
smile are that the pieces are
full and point toward the ear.
Mouth wide, fits between pieces.

大笑

The laugh



小球回来了



那一件

Tip ball back



Worked out

解决了

Finished

完成

笑声，挤压脸颊靠近眼睛，在外角倾斜眼睛。褶皱在眼睛下方。嘴角向上倾斜。只显示上牙。

The Frown

皱眉



提示球向下

Tip ball down



The pieces

碎片



Sour enough

足够酸



topickle lemons

柠檬酸

Sour faces and frowns work out so
much better if built of angular or
blocky shapes. Remember "anger".

如果建造有领教或块状的形状，酸面和褶皱
效果都会好得多。记住与“角”相关的“愤怒”。
试试你赢的乐趣的一些“部分”。

Really Furious

真的生气



提示球向下

Tip ball down



Snarling Papa

咆哮的爸爸



The pieces

碎片

and now!

以及如何

Pop the eyes. Distend nostrils. Show
teeth. Pull cheeks forward and down.

睁开眼睛，吐出鼻孔，露出牙齿，拉扯病房和下来的
脸颊。张开嘴角，拉下来。这些图纸是基于表达情感
的图表，。你也可以尝试其他。

不同的表情

DIFFERENT EXPRESSIONS OF THE FACE



我觉得创造一个小脸很有趣，他们看到我们能做到的。表达将具有重要价值。很快你会想要在记账照片中画出连续的动作。

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.



令人惊讶的是，焦虑怜悯，兴高采烈，恐惧，期待喜悦，眉毛都升高了。

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.

疑问，困惑，怀疑，厌恶，蔑视，烦恼，愤怒，专注，在欢闹的笑声中，眉毛指向下方。

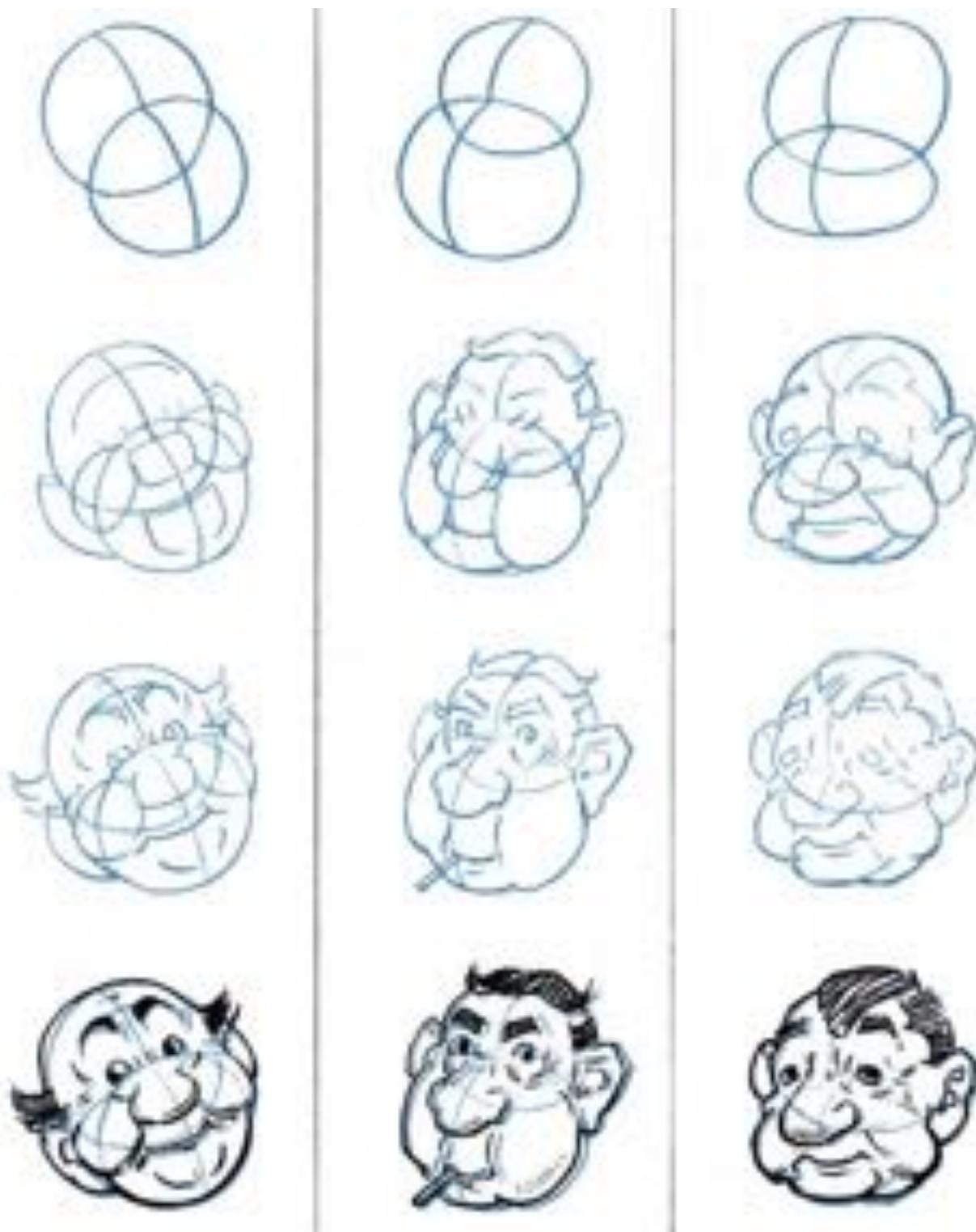


When it's all said and done, you must "feel" the expression you want. Make faces at yourself in a mirror. If anybody catches you, claim that you are smart and they are crazy.

一切都说完了，你必须“感受”你想要的表达。在镜子里面对自己。如果有人抓住你，声称你₂₇很聪明，他们疯了。

TRICK STUFF

在人们身上试试这个，让他们绘制两个重叠的圆圈，任意大小。画两条中线并在你自己的作品上建造。你可以从任何组合中脱颖而出。当然，告诉他们要轻描淡写。
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.



诀窍

TRICK STUFF

画一个圆圈。在任何地方连接两个不小的圆圈。你可以在他们之上和之间加上第三个。然后绘制中间线，使其在两个小圆圈之间穿过。像往常一样继续。

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.

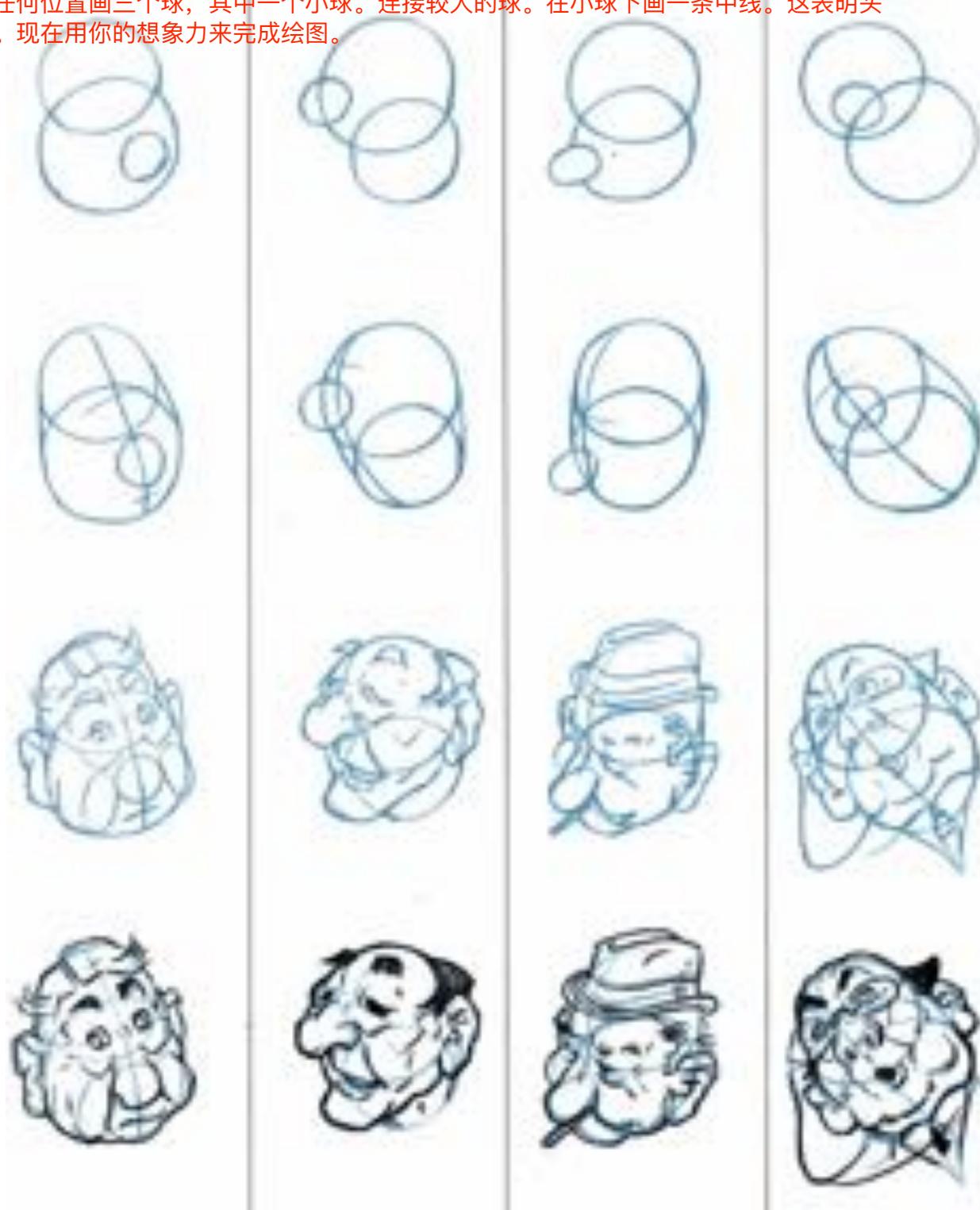


这是一个绝技

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.

在任何位置画三个球，其中一个小球。连接较大的球。在小球下画一条中线。这表明头脑。现在用你的想象力来完成绘图。



不要忘记这个页面

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.

文本

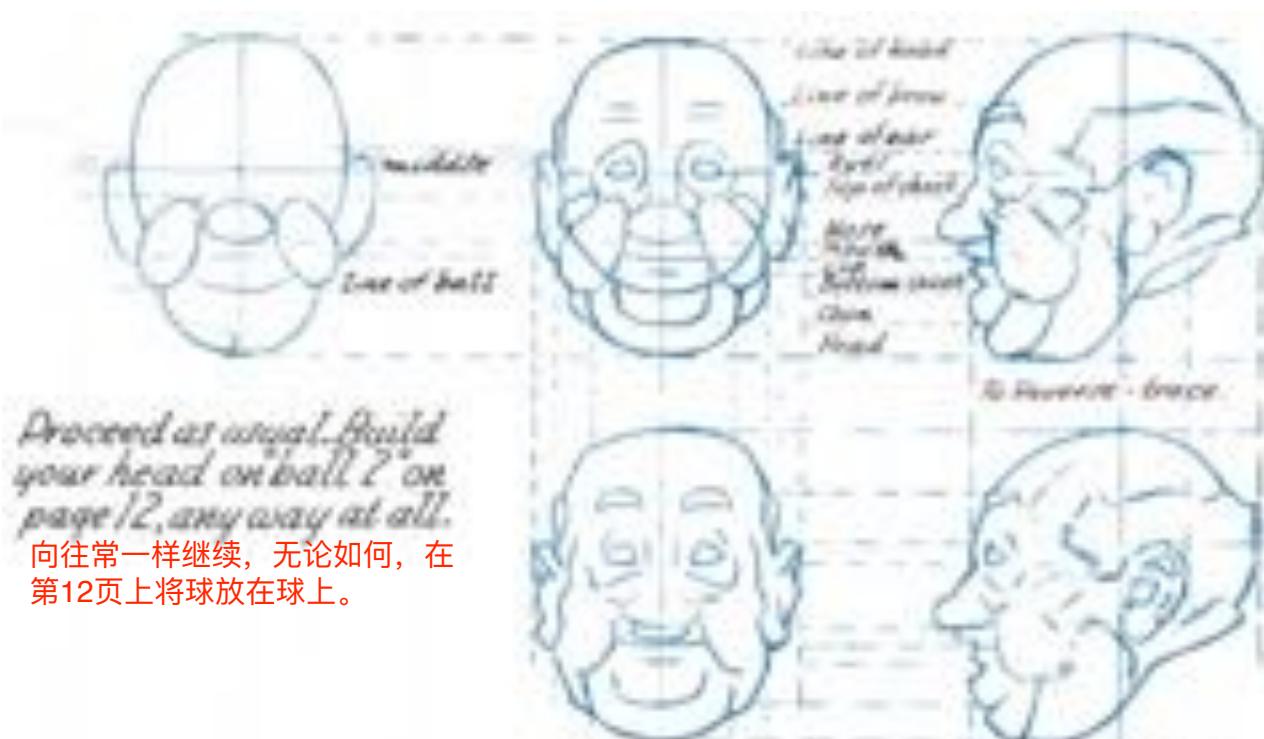
在这里，我们将球与其他基本形式结合起来。随着“坚实形式”的建立，头部开始呈现更多的现实。几乎可以用任何你想要的补充心事，并且可以出来，这是真正的任务，是对你的挑战。



文本

PROJECTION

这个页面是为了聪明的人。这是一种将您创建的角色投射到各种姿势的方法。
首先尝试使用非常简单的头。必须用你的眼睛，并非常仔细地建立。
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.



首先你要弄清楚你的头部正面视图。然后通过测量水平横跨的线，建立一个轮廓。使特征和部分都适合相应的线条。当你有形式的时候，正面和侧面，你可以转动或倾斜球并用眼睛画。

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

变形的多样化。

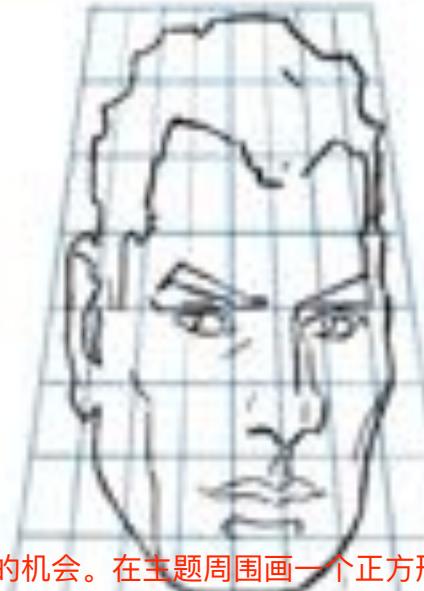
Take any head. You can distort it by the following methods. This is valuable in caricature. You can trace a photo, and draw from the tracing, or take any of your own drawings and distort them.

任何头脑，您可以通过以下方法扭曲它，漫画中很有价值。您可以跟踪照片，从跟踪中绘制，或者使用您自己的任何图纸并扭曲他们。



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

如图所示在方块中绘制或跟踪。并改变填充方向。



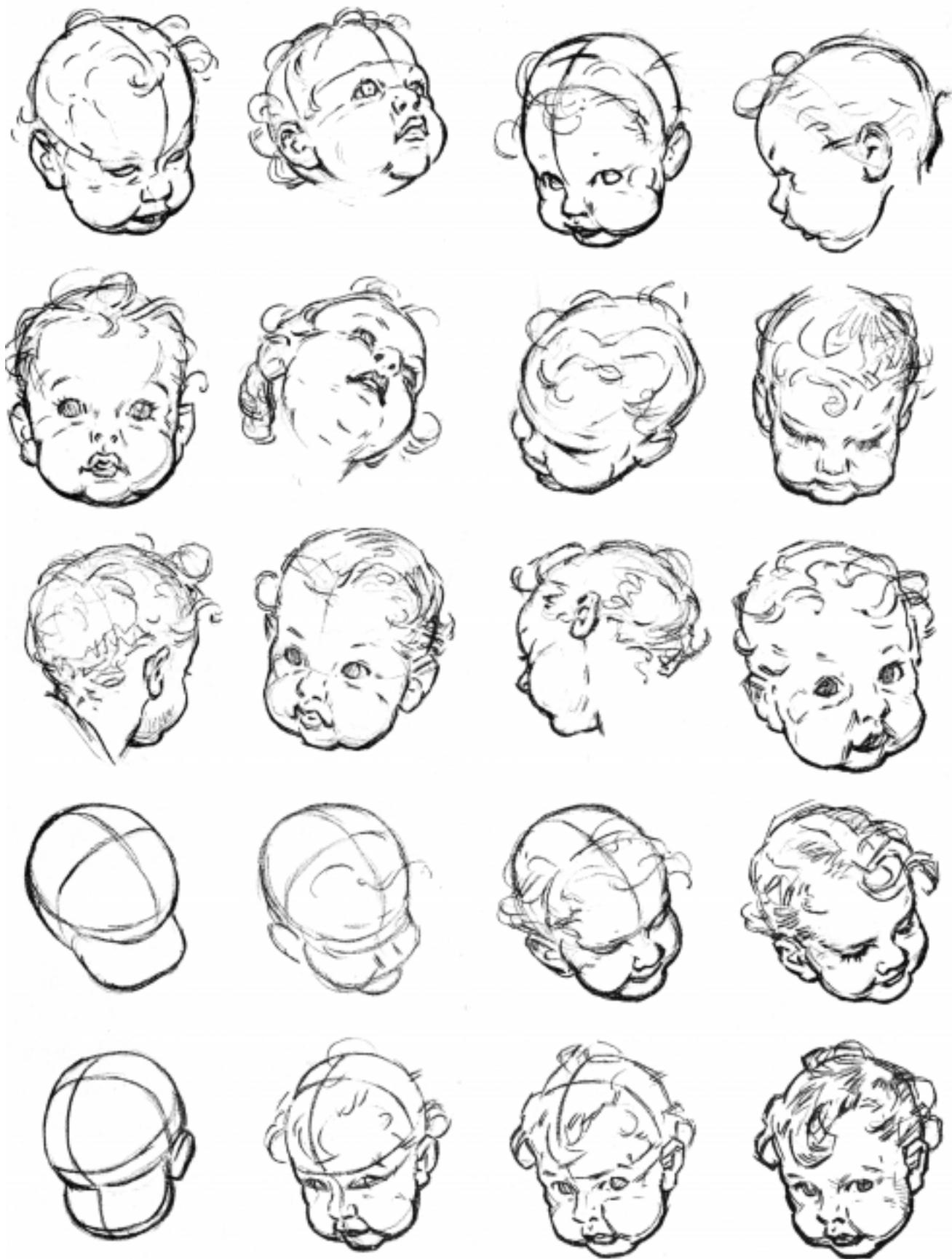
您还可以更改方形尺寸

这也是你自己发明的机会。在主题周围画一个正方形。将每个方式分成八个或更多部分。如果您想扭曲单独的特征，请更改他们落入方块的大小。使线条像复印件一样切割每个正方形，但更改为适合新正方形的比例。1/2, 1/3 这样的。

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.

BABIES

婴儿



臭小子

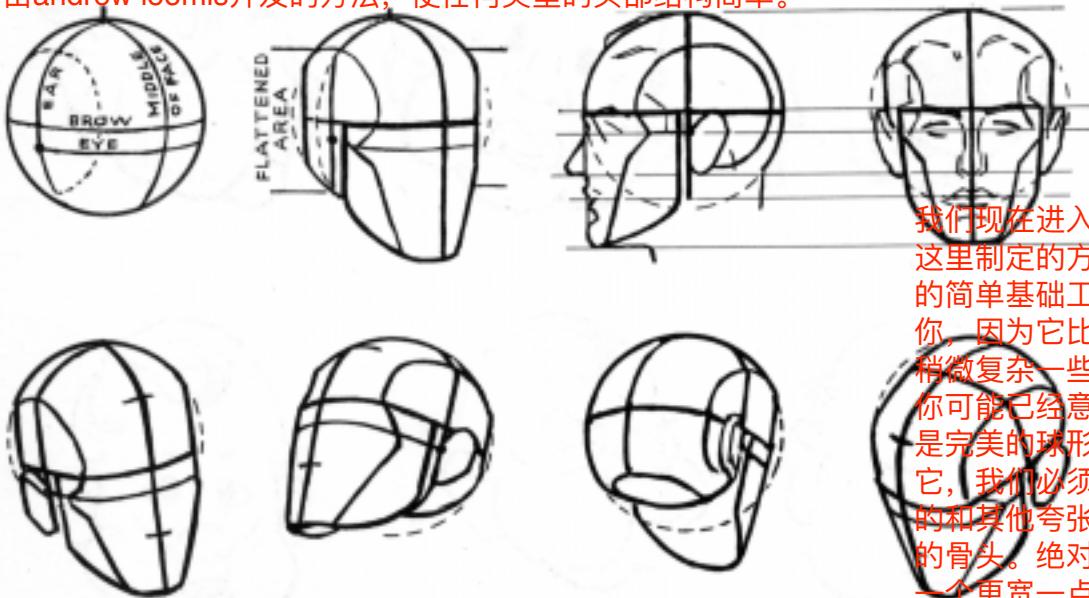
BRATS



THE DIVIDED BALL AND PLANE METHOD

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

由andrew loomis开发的方法，使任何类型的头部结构简单。



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.

我们现在进入本书最重要的部分。这里制定的方法是开发你已经完成的简单基础工作。它不需要吓到你，因为它比起到目前为止的工作稍微复杂一些。

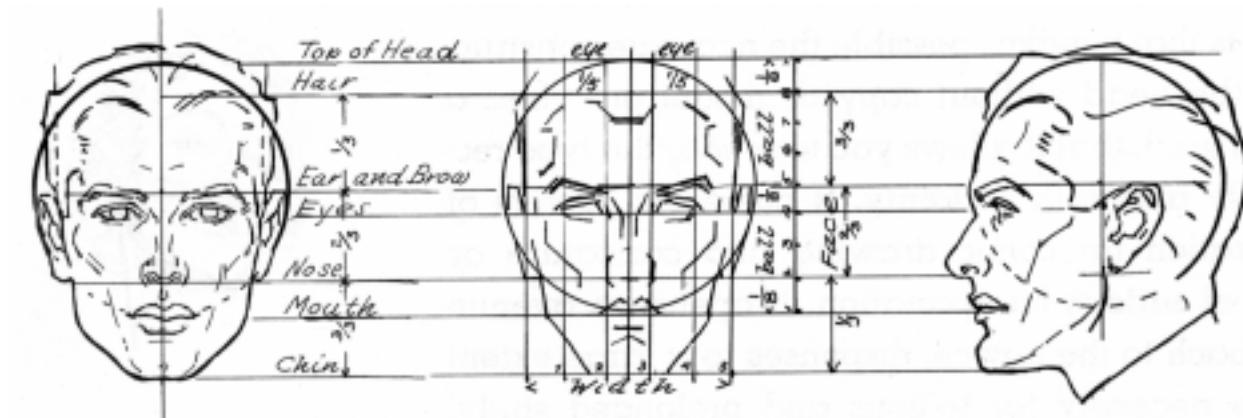
你可能已经意识到，颅骨从来就不是完美的球形。为了正确地绘制它，我们必须做出改变，一些轻微的和其他夸张的，以适应各种类型的骨头。绝对不是没有。让它比另一个更宽一点，增加它或取走一些。前额可以是扁平的，切割的，根据具体情况而建立。颅骨可以伸长，变宽或变窄。面部平面也可以在我们认为合适的情况下进行更改，而不会破坏我们的工作原理。飞机只需在任何我们想要的地方附着在球上，这使我们的方法完全灵活，这样我们就可以代表我们选择的任何类型的头部。我所见过的所有其他方法都不是以头骨之类的形式开始，也不是考虑各个形状。

飞机只需在任何我们想要的地方附着在球上，这使我们的方法完全灵活，这样我们就可以代表我们选择的任何类型的头部。我所见过的所有其他方法都不是以头骨之类的形式开始，或者对各种形状做出任何允许。

在这本书出版后，我饶有兴趣地了解到布鲁克林普拉特研究所的E小结一直使用类似的基本头型，并且她已根据这种方法编写了一本书。

After the stocky young girl I sketched, I learned with interest that the young Miss Hanks of the Pratt Institute, Brooklyn, and that she has written a book based on this method.

THE DIVIDED BALL AND PLANE METHOD



Measurements

测量



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.



这些是我个人认为理想的测量。实现标准比例是基于拉丁类型，我已经把它们视为理想的美国人。

分开的球和平面方法具有所有这些比例，在球和平面上自行计算并将启动进入头部，除非球或平面被改变。除非读者非常倾向于实际比例画出头部，否则建议不要仅仅根据眼睛和球进行认真的测量研究。对我而言，该方法的真正价值在于它可以在没有复制品或模型的情况下精确构造头部，或者在使用模型时，它允许您可识别且确定地呈现类型。

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.

正式这种灵活性和自由度都融入到了应该具有一定价值的方法中。在第37页，我已经给出了一组我认为理想的测量，但不需要遵守这些测量。对我而言，该方法的真正价值在于它可以在没有复制品或模型的情况下精确构造头部，或者在使用模型时，它允许您可识别且确定地呈现类型。对我而言，该方法的真正价值在于它可以在没有复制或模型的情况下精确构造头部，或者当使用模型时，它允许您可识别且可靠地呈现类型。它具有夸张的漫画和漫画以及严肃的解释权。它开辟了一条接近新手的途径，在很大程度上分配了繁琐和长时间研究的必要性，并且几乎在一开始就提供了急需的坚固性质，通常只有骨骼和肌肉结构的知识。

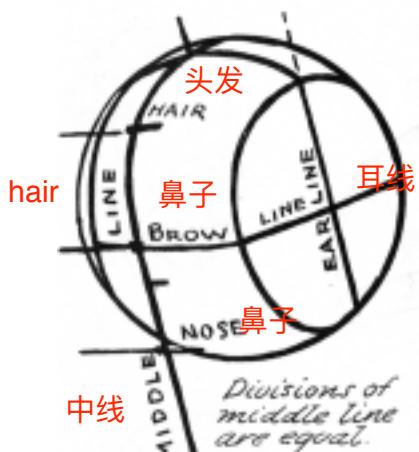
如果你看一下39页，很明显球和平面设计是如何给出实际骨骼结构的外观。头骨位于这种基本形式之内。但除此之外，重要的是它有助于在与头部姿势相关的正确位置上植入特征。这将很快到来，很快眼睛会发现任何明显“没有画”的东西。

很多年前，我感觉缺乏任何方法都没有很明显的准确度。有人告诉我把头画成鸡蛋或椭圆形，并从那里开始，很好的直视图。但是在剖面中的下巴是什么？只有一个鸡蛋形状的头骨形成有一点点暗示。再一次，我被告知要用立方体开始构建头部。虽然这有助于感知透视，但它没有暗示头骨。

要切掉多少立方体？从那以后我听说过影子方法以及其他方法，但是在每种情况下都要先学习头部的知识。



THE DIVIDED BALL AND PLANE METHOD



中线的划分是相等的。



添加到头部后方的头骨



草绘在头上



The features
sketched in.
草图的功能



头骨在球和平面上

平面可以在球上升高或降低。你可以用它做任何你想做的事。请参阅41页申请。

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

像以前一样画一个球。但现在我们将中线从球上掉下来。将中间线分成四个看似相等的部分，每个部分等于从线的顶部距离的一般。将耳垂垂直向下切开两侧。中线和耳线是平行的。眼线在下降到赤道以下，现在是眉线在飞机中间建立鼻线以绕到耳朵。中线和耳线是平行的。眼线现在下降到赤道以下，现在是眉线在平面中间建立鼻线以绕到耳朵。

耳朵固定在眼睛和耳朵线的交叉处。平面停在耳边。耳朵顶部接触眉线。头骨投放的球稍微突出。这很简单。

How To Set up the Ball and Plane 如何设置球和平面

Draw the ball as before, but now we drop the middle line down off the ball. Divide middleline 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.

我想要的是一种方法，如果头部看起来不对劲，我可以找出它有什么问题，篡改一个画头以纠正一些不好的结构或绘图通常会完成所做的工作。

首先正确启动头部的必要性是显而易见的，因此可以放心地完成工作，以确保工作时间不会变得“糟糕”随着出版物。随着出版物即将结束的日期，如果没有完全了解您正在做的事情，那么这就是很冒险的一件事情。

所以这种方法是从个人需要演变而来的。我可以在这里说，一开始我并没有丝毫想把它放在书本上。然而，当计划最终自我解决时，我感到非常震惊。正是这些情况之一让你想知道为什么你或其他人以前没有想过它。

所以这种方法是从个人需要发展而来的。我可以在这里说，一开始我没有丝毫想把它放在书本上。

然而，当计划最终成功实现时，我对它的简单性感到震惊。正式这些情况之一让你想知道为什么你或其他人以前没有想过它。事实上，它与我们的第一幼稚的涂鸦捆绑在一起，毕竟这是一个粗糙的形式声明，没有收到表面细节的阻碍，只是增加了我的热情。

那么，为什么不能向所有人提供这样的计划？该计划从第一轮球略有变化，并为专业工作增加形式，不同之处在于个人能力。

我不怀疑，但这几页将证明对许多实践艺术家不可估量的价值，我知道他们面临着同样的困难，糟糕的绘画和截止日期。

但这本书主要是为约翰琼斯写的，它一直想画，但却不能。

我不怀疑，但是这些页面对于许多练习艺术家来说都是不可估量的价值，我知道这些艺术家面临糟糕的绘画和结束日期困难。但主要是这本书适用于John Jones，他总是想画画但不能。

适用于不同类型

AS APPLIED TO DIFFERENT TYPES

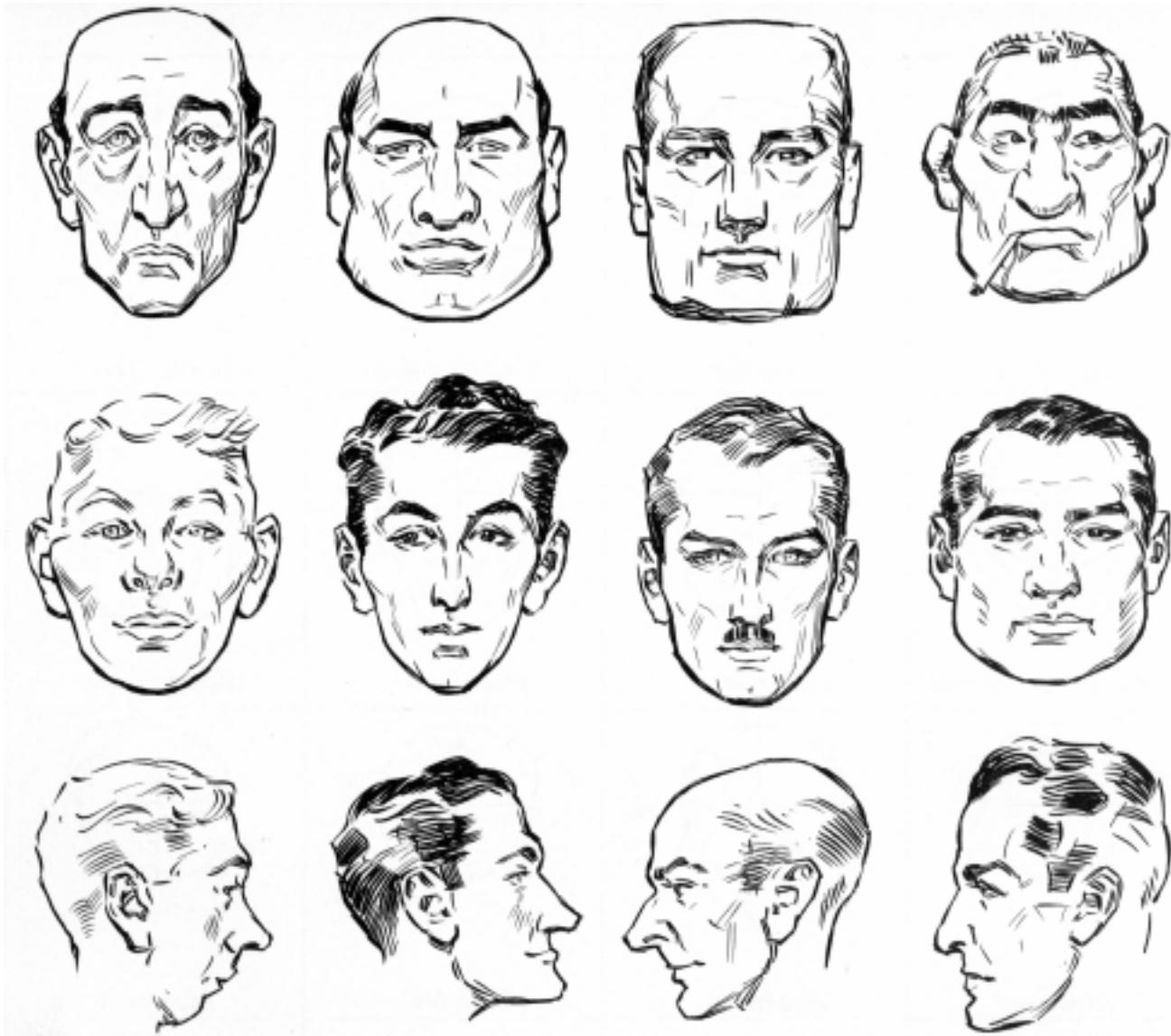
长脸

宽脸

尖脸

鄂下垂

<i>Long face</i>	<i>Wide face</i>	<i>Pointed face</i>	<i>Flaring jaw</i>
<i>宽鄂骨 Wide cheekbones</i>	<i>低额骨 Lowbrow</i>	<i>知识分子 Highbrow</i>	<i>方头 Squarehead</i>
<i>菜脸 Dishface</i>	<i>脸色虚弱 Weakface</i>	<i>蓬松的眉毛 Bulgybrow</i>	<i>高背 Highback</i>
<i>低腰 Lowback</i>	<i>平背 Flatback</i>	<i>向后延伸 Extendback</i>	<i>高圆顶 Highdome</i>
<i>Pinhead 猪头</i>	<i>Negroid 黑人</i>	<i>Mongoloid 蒙古人</i>	<i>Wide dome 宽圆顶</i>



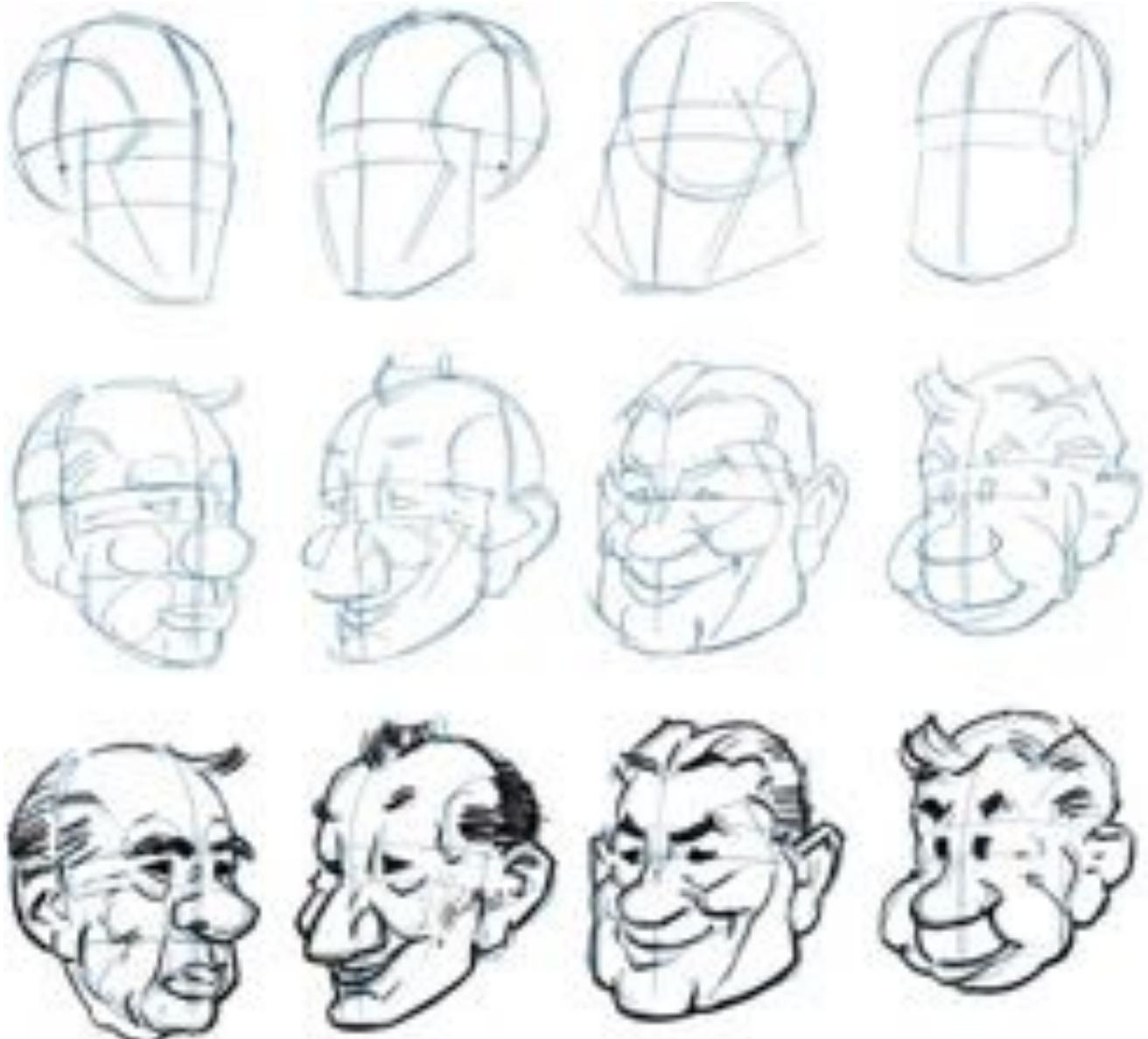
To test your "Eye for form," see how many of the heads you can classify. (Page 41).

SOME HEADS BASED ON PAGE 41

This page must give you some idea of the unlimited variety of types and characters possible through building by the Divided Ball and Plane method. There are thousands of types, and each looks different mostly because of the skull rather than the features. It's fun to study an individual, and try to figure out what kind of ball and plane go together to make up his face. You really learn to look deep into character, and beneath the surface. This method calls for no clairvoyance, but a quick eye and a skillful hand.

一些负责人基于这个页面必须让你了解通过分割球和平面方法建立的无限种类型和字符。有数千种类型，每种类型看起来都不同，主要是因为头骨而不是特征。

学习一个人很有趣，并试图弄清楚什么样的球和飞机组成他的脸。你真的学会深入了解角色，并在表面之下。这种方法不需要透视，而是需要快速的眼睛和熟悉的手。



所有这些深刻的东西之后，再回到我们的乐趣。
Now back to our fun again after all this "deep stuff." Try drawing these.

由分球和飞机组成的漫画头

COMIC HEADS BY THE DIVIDED BALL AND PLANE

以上是该方法的简单应用。这些不必之前的将表格直接贴在球上的计划更难。但是，错误的可能性大大降低。您也可以将完整的方法作为其中的一部分。

建议您继续阅读本书，并每隔一段时间回到此部分。当你尝试时，您将会改进。一定不要放弃，你的那只手不久就会做出令人惊讶的事情。

The above are simple applications of the method. These are no more difficult than by the previous plan of attaching forms directly to the ball. However, the chance of error is greatly lessened. You might as well have the complete method as part of it. Time spent on these pages will prove of sound value to anyone sincerely interested in the drawing of the head. It is suggested that you go on with the book and come back to this section at intervals. As you try you will improve. By all means do not give up. That hand of yours will be doing surprising things before long.



用铅笔完成

漂亮的女孩

Finished with Pencil

用铅笔完成

Finished with Pencil

THE PRETTY GIRL

A pleasing head of a girl depends ninety-nine percent on how well you draw it. More exactly, the ball must be drawn well, the construction lines correctly placed on the ball and plane, and the features nicely placed. Remember there is the width of an eye between the eyes. Do not place the mouth too low or get the nose too long. I have used a pen here. Try it sometimes.

一个女孩讨人喜欢的头脑取90%取决于你怎么把它画好。更确切地说，球必须画的很好，结构线正确的防止在球和平面上，并且很好地贴合了这些特征。请记住，眼睛之间有一个眼睛的宽度。不要将嘴巴放得太低或鼻子太长，我在这里用过笔。有时可以尝试一下。



该方法可用于检查，也可用于打基础结构。一个女孩的头必须画得满漂亮和聪明。绘图中的短语，字面意思是在颅骨正确的构造线上上必须正确地间隔特征。

*“Space correctly on construction.”
is a phrase used for construction. A
girl's head must be in drawing,
to be beautiful or smart. That
phrase in drawing literally
means that features must be
spaced correctly on construction.
Lips that are content and smiling.*

一种检查方法

A METHOD OF CHECKING

The blue lines in the diagram above are our same construction lines. They may be done on tracing paper over any face. You can thus quickly find a feature that has been incorrectly placed. You can also “find” the ball and plane position in a photographic head this way. Whether you are building or tearing down, the method applies.

途中的蓝线同样是构造线，他们可以通过面部描绘纸来完成。因此，您可以快速找到错误放置的功能。你也可以通过这种方式在摄影头中找到球和飞机的位置。无论您是建造还是拆除，该方法都适用。

女人们

THE WOMEN FOLKS



二十个孩子
TWENTY KIDS



ETERNAL YOUTH



你现在应该能够构建并完成这些

You should now be able to construct and finish these.



老人们

THE OLD FOLKS



仔细观察球和平面，然后添加细节。

Look carefully for Ball and Plane, then add pieces.



OH, BOY, OH, BOY! NOW THE FUN REALLY STARTS

好家伙好家伙，现在好玩的真的开始了。



PART TWO

第二部分

PUTTING THE HEAD ON THE BODY

把头放在身上





漫画人物

THE COMIC FIGURE

You know, I've a hunch you have been itching to get into this portion of the book. Well, it is really going to be great fun to create little people of your own, doing anything you want them to. There is nothing hidebound in this plan either. Take it in easy doses for the fun that's in it. Whether the folks you draw will ever bring home the bacon is a matter of circumstance and how clever you get to be. But it's worth the effort to get that bang out of being able to do it.

When you were a very little boy or girl your brain children probably looked like these. If they did, you had a great deal of undeveloped talent, and if you have not been drawing ever since, it's a real shame. When the little youngster starts to draw, he instinctively does a better job than he does later on. He goes to essentials, a crude representation of the bulk without the detail. Soon he forgets the body and starts drawing buttons and clothes with a face on them. Result: he gets discouraged and transfers his attention to some pretty blond curls or a new bicycle.

In all seriousness, I say that Nos. 1 and 2 of the marginal drawings have great possibilities; 3 and 4 still have hope. But 5 verges on those awful drawings in public places.

你知道，我有一种预感，你一直渴望进入书本的这一部分。好吧，创建自己的小人物真的很有趣，做你想要的任何事情。这个计划中也没有任何隐藏的内容，轻松服用，以获得其中的乐趣。无论你画的人是否会带回家培根都是环境问题，你的聪明才智。但是，能够做到这一点的努力是值得的。

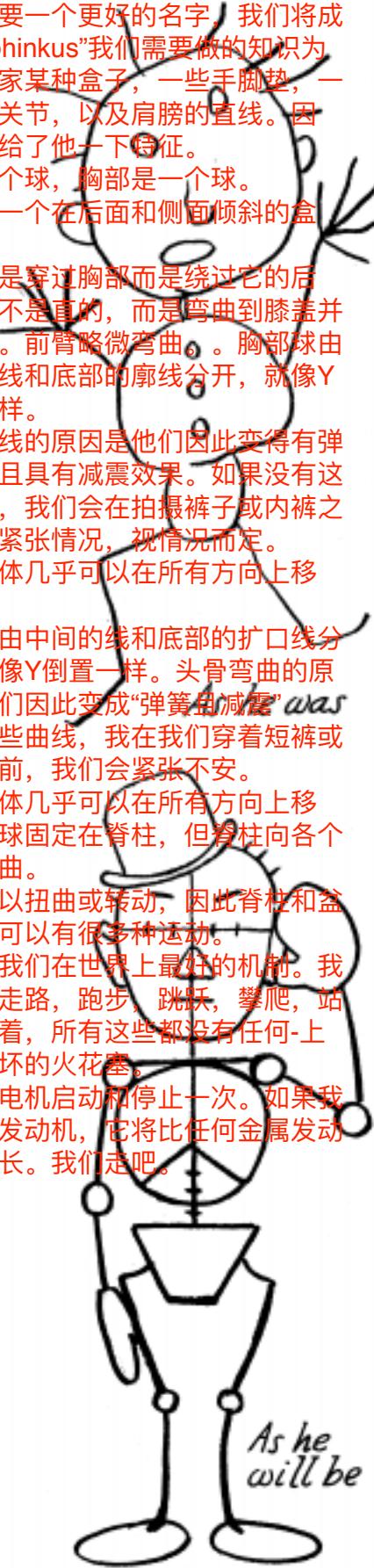
当你是一个非常小的男孩或女孩时，你的脑袋看起来可能像这样。如果他们这样做了，你就会拥有大量未开发的人才，如果从那时起你还没有画画，那真是一种耻辱。

当这个小小孩开始画画的时候，他本能地比以后做的更好。他去了必备品，粗略的表示了没有细节的批量。不久，他忘记了身体，开始画一些带有脸的纽扣和衣服。

说真的，我看到了那个。旁边图中，1和2有很大的可能性，3和4仍有希望。但在公共场所的那些可怕的纸上，有5个边缘。



现在我们非常像从1和2的东西开始。因为想要一个更好的名字，我们将成为”Doohinkus”我们需要做的知识为骨盆店家某种盒子，一些手脚垫，一些球在关节，以及肩膀的直线。因此，他给了他一下特征。
 头是一个球，胸部是一个球。
 盆骨是一个在后面和侧面倾斜的盒子。
 脊椎不是穿过胸部而是绕过它的后部。腿不是直的，而是弯曲到膝盖并朝向脚。前臂略微弯曲。。胸部球由中间的线和底部的廓线分开，就像Y倒置一样。
 骨骼曲线的原因是他们因此变得有弹性，并且具有减震效果。如果没有这些曲线，我们会在拍摄裤子或内裤之前发生紧张情况，视情况而定。
 每个肢体几乎可以在所有方向上移动。
 胸部球由中间的线和底部的扩口线分开，就像Y倒置一样。头骨弯曲的原因是他们因此变成“弹簧减震”。没有那些曲线，我在我穿着短裤或内裤之前，我们会紧张不安。
 每个肢体几乎可以在所有方向上移动。胸球固定在脊柱，但脊柱向各个方向弯曲。
 它也可以扭曲或转动，因此脊柱和盆骨之间可以有很多种运动。
 人体是我们在世界上最好的机制。我们可以走路，跑步，跳跃，攀爬，站立，坐着，所有这些都没有任何-上油或烧坏的火花塞。
 我们的电机启动和停止一次。如果我们照顾发动机，它将比任何金属发动机都要长。我们走吧。



Now we start with something very much like 1 and 2. For want of a better name we shall call him “Doohinkus.” All we need do is add some sort of box for a pelvis, some pads for hands and feet, some balls at the joints, and a straight line across for shoulders. We thus give him the following characteristics.

Head is a ball.

Chest is a ball.

Pelvis is a box slanted out at back and in at the sides. The spine does not go through the chest ball but around the back of it.

The legs are not straight but curve in to the knees and out toward the foot.

Forearm is slightly curved.

Chest ball is divided by a line through the middle and flaring lines at the bottom, like a Y upside down.

The reason for the curve on the bones is that they thus become “springy” and shock-absorbing.

Without those curves we would be nervous wrecks before we were in short pants or panties as the case may be.

Every limb is movable in practically all directions.

The chest ball is fixed to the spine but the spine bends in all directions. It can also twist or turn, so that there is a wide range of movements possible between spine and pelvis.

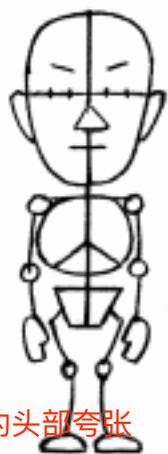
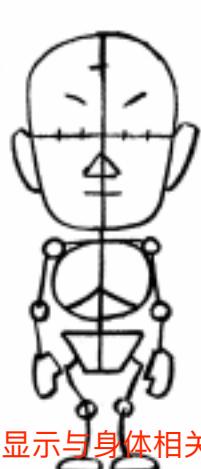
The human body is just about the nicest bit of mechanics we have in the world. We can walk, run, jump, climb, stand erect, sit, all without any oiling or burnt-out sparkplugs. Our motor starts and stops once. If we take care of the engine it will outlast any metal one. Let's go!

开始了!

HERE WE GO!

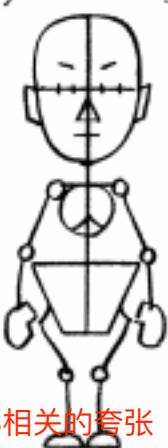
您的小数字的比例可能会以任何方式变化。下面我们展示各种漫画的夸张。

The proportions of your little figures may be varied in any sort of way. Below we show a variety of comic exaggerations.



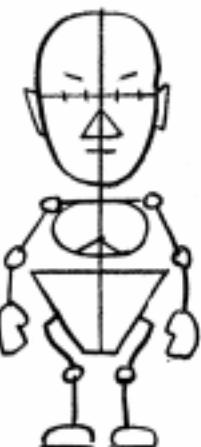
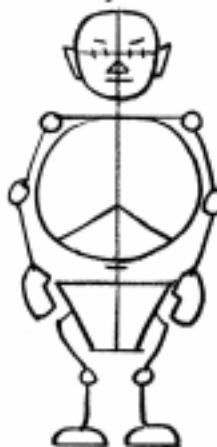
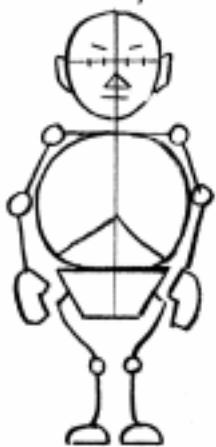
显示与身体相关的头部夸张

Showing exaggeration of head in relation to body



显示身体与头部相关的夸张

Showing exaggeration of body in relation to head



Showing unlimited exaggeration of head and body.

便显出无限夸张的头部和身体。

我们从这个数字开始

WE START ON THE FIGURE

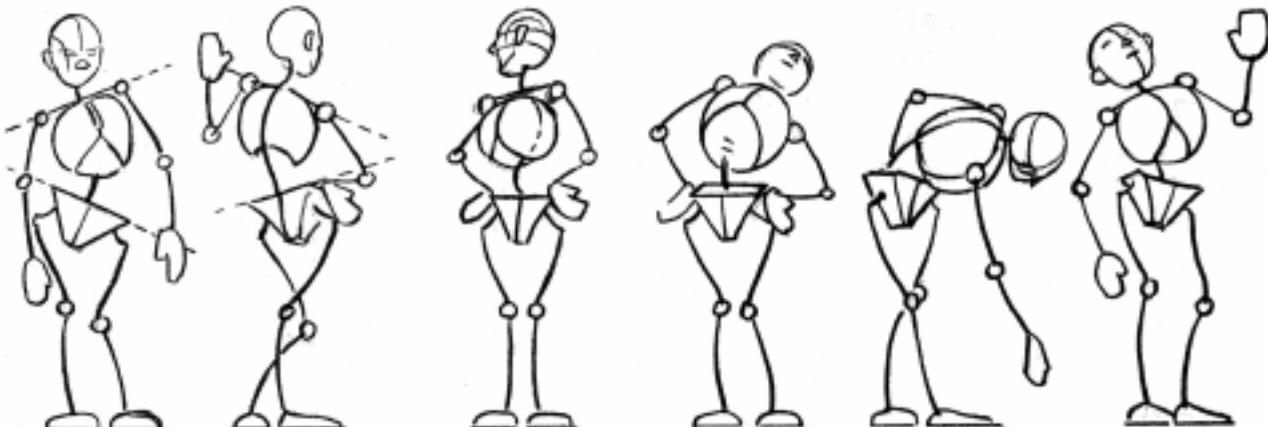
We shall start at once to put them into action. There will always be movement of the parts. Draw this page carefully and become thoroughly familiar with the movement of each part.

我们将立即开始将他们付诸行动。零件总是会移动。自己绘制此页面，熟悉每个部件的运动。



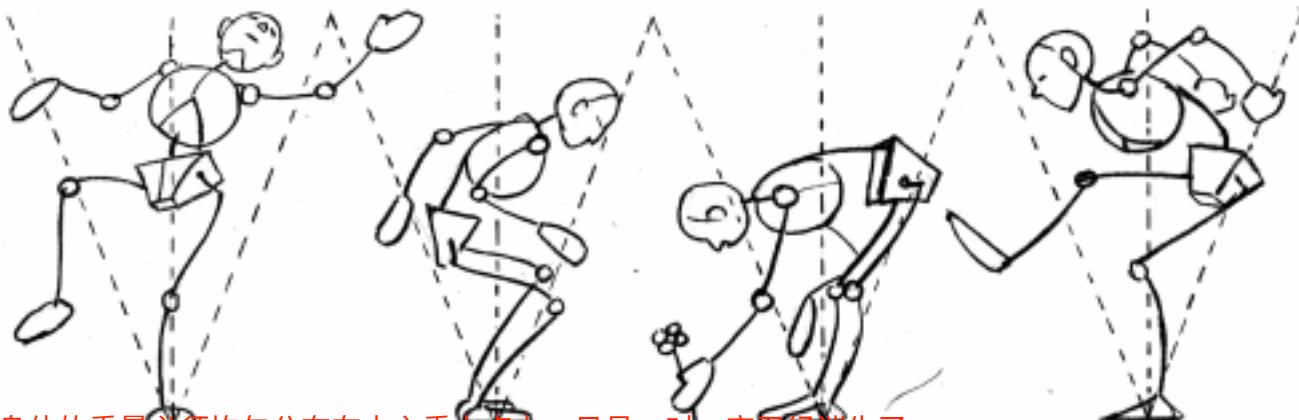
头部可以采用任何位置和平面。详见39页。

The head can take any position of the ball and plane. See page 39.



肩部，臀部，脊柱和盆骨的运动。扭转，弯曲。

Movement of the shoulders, hips, spine and pelvis. Twisting. Bending.

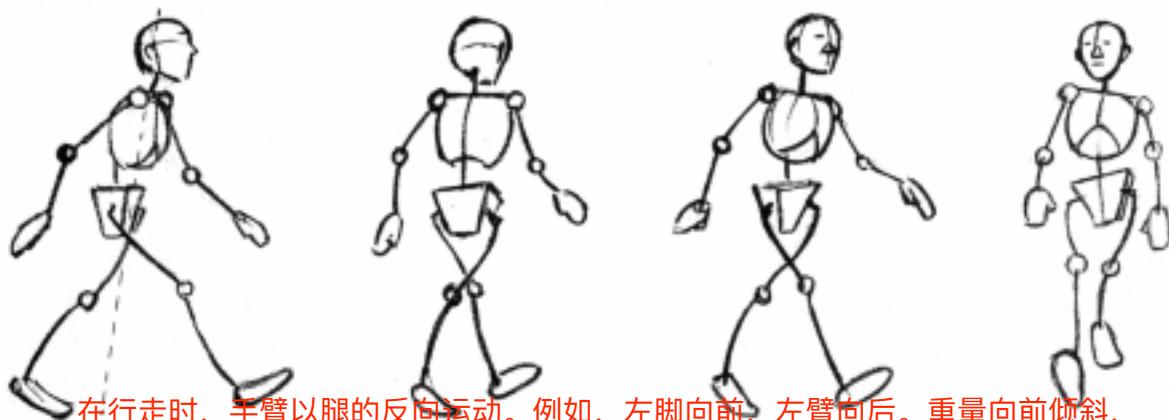


身体的重量必须均匀分布在中心重力点上。只是一对，它已经消失了。

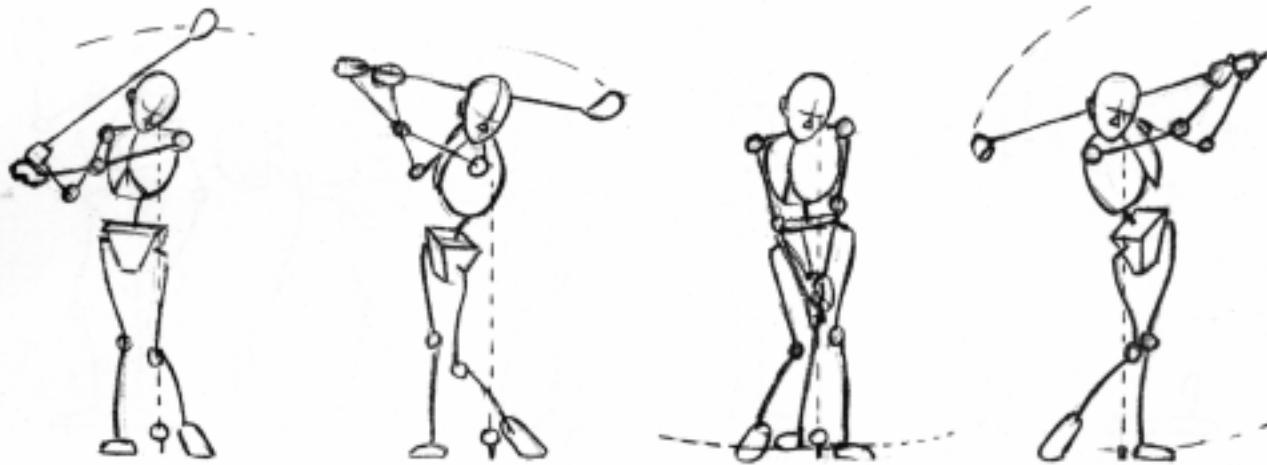
The weight of the body must be evenly distributed over a central point of gravity. This is equilibrium. Just a couple and it's gone, eh what.

让我们移动起来。学习框架。

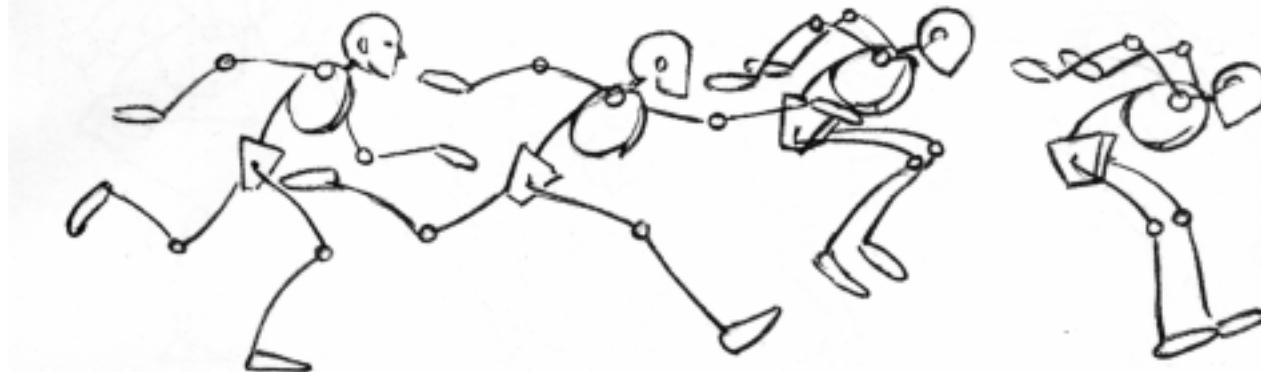
DOOHINKUS MOVES ABOUT. STUDY THE FRAMEWORK



在行走时，手臂以腿的反向运动。例如，左脚向前，左臂向后。重量向前倾斜，每一步都要保持平衡。
In walking, the arms move in reverse motion of the legs. Example, left foot forward, left arm back. The weight is tipped forward, catching balance with each step. Try some of these.



A continuity of action. I purposely picked a tough one, and probably will get my neck out.
动作的连续性。我故意选择了一个强硬的，可能会让我的脖子出来。

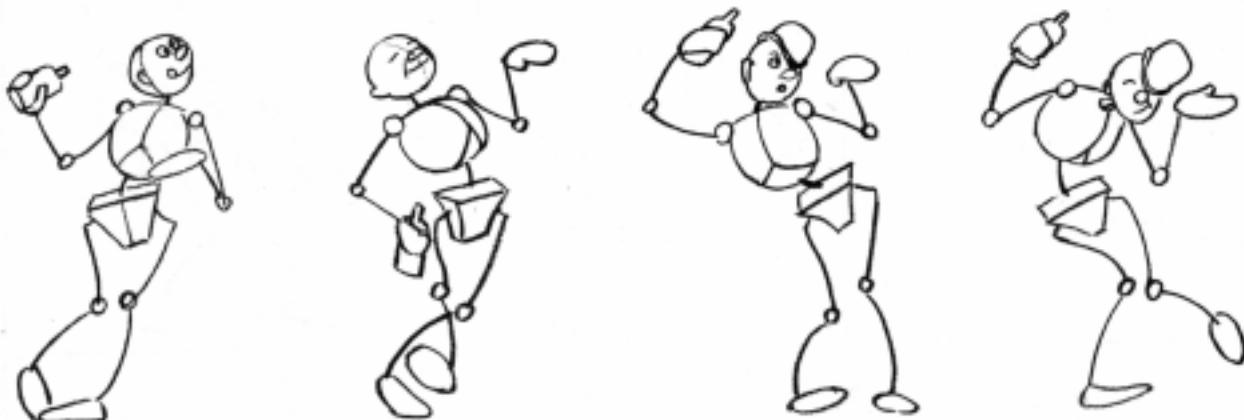


In running, the arms also move in reverse of the legs. In jumping the arms and legs move in unison, legs forward, arms back. Then the arms swing down in landing.

在跑步时，双臂也会向后移动。在跳跃的手臂和腿部一致地移动，腿向前，手臂向后移动。然后手臂在着陆时向下摆动。

故意失衡

PURPOSELY OFF BALANCE



现在，各位，为了让你们了解一下失衡的行为，我在这里呈现一部名为doohinkus的小戏剧
Now, folks, just to get you acquainted with the actions of Doohinkus, I present here
a little drama entitled, "He met up with Gas House Nellie, much to his chagrin."



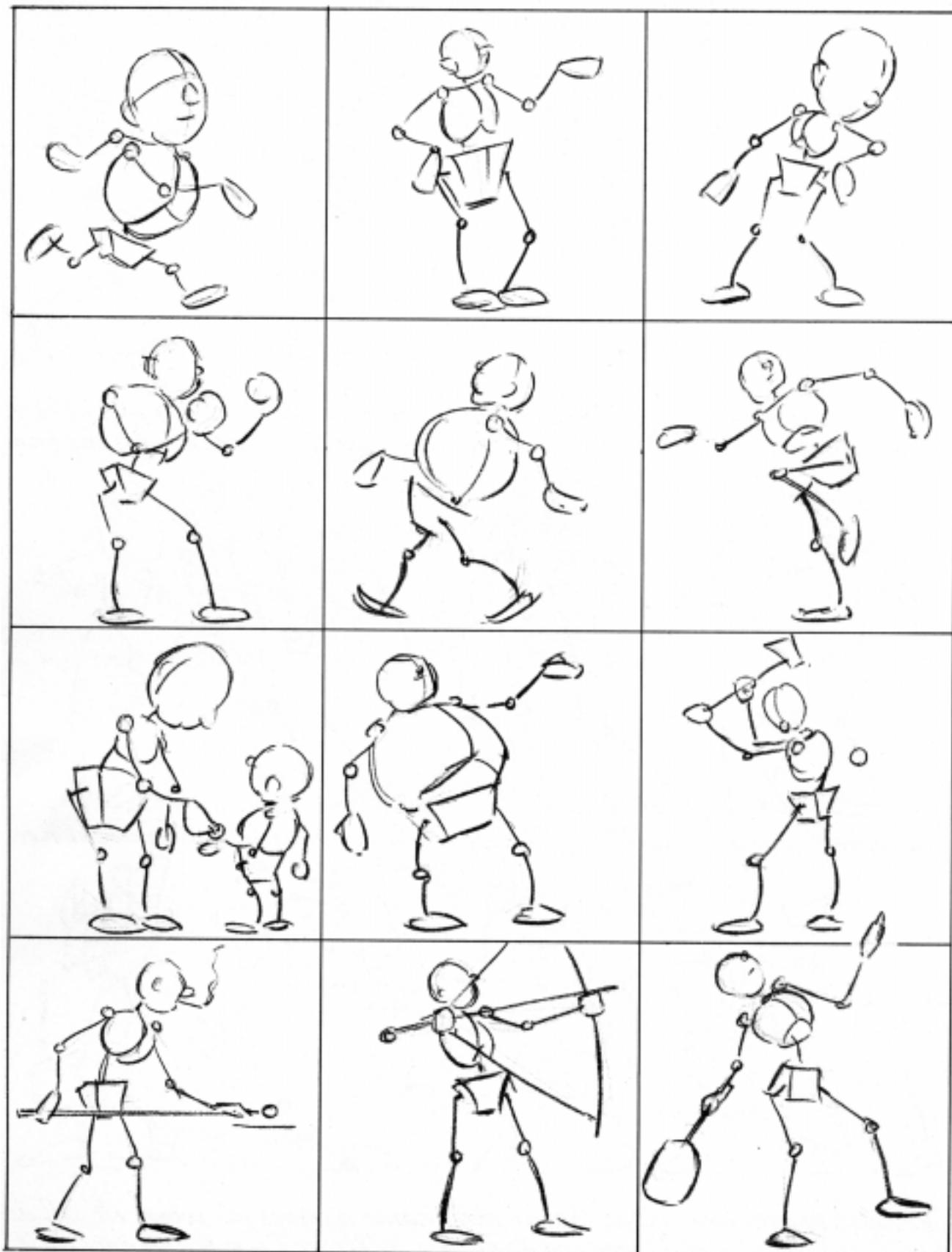
你好嘟嘟Doohinkus 说：“介意我进去吗,他用手臂搂着她
"Howdy, Toots," Doohinkus said. "Mind if I come in?" And he placed his arm about her.



她小心翼翼地退了出去，但是在空中传来一记耳光，(窗帘)。道德-无论你用瓶子和少女做什么，都不要做。
She daintily withdrew, but on the air there came a smack, as lovers oft will do.
(Curtain). Moral - Whatever you do with a bottle and a maiden, dont do it.

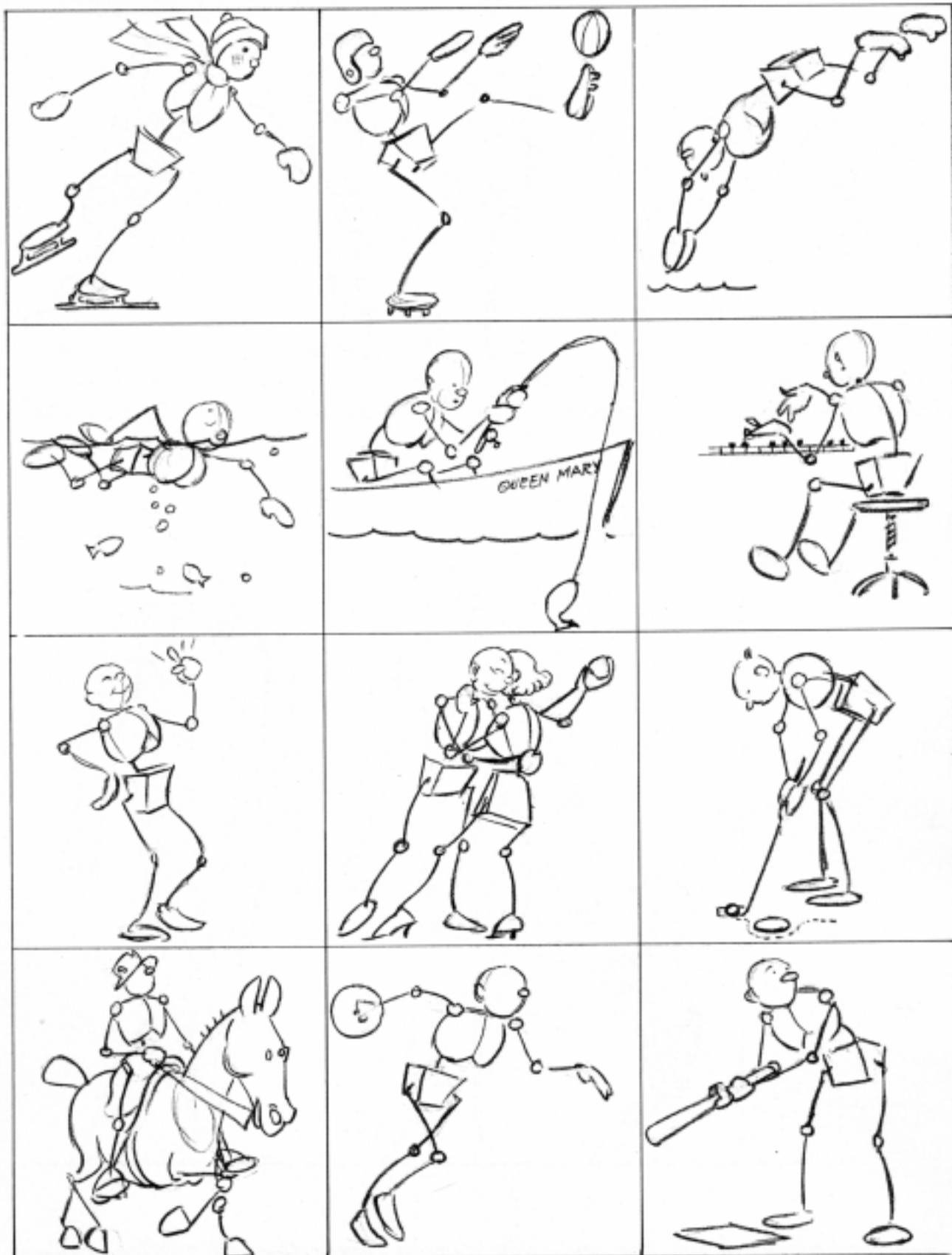
做一些这个

DO SOME OF THESE

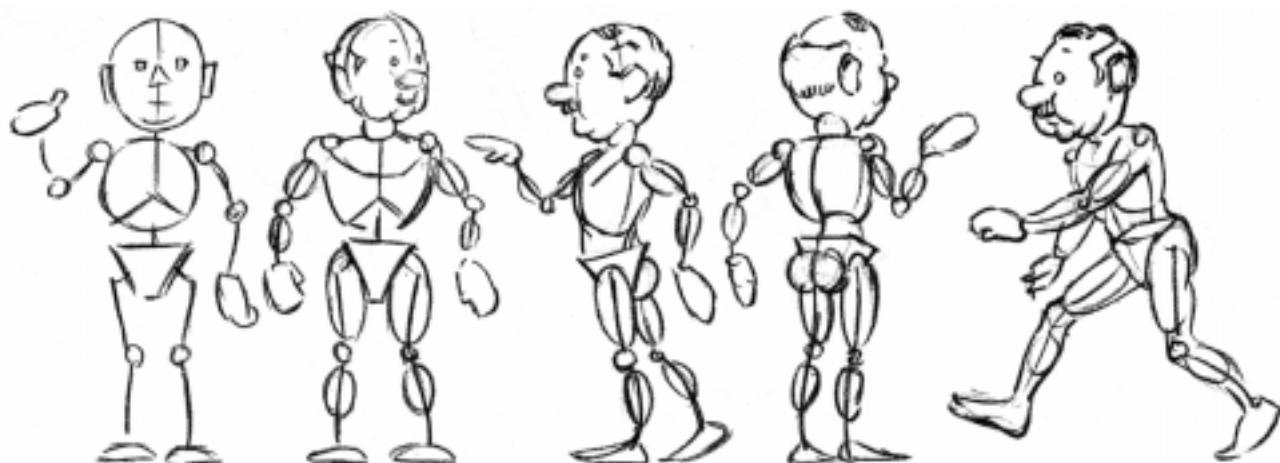


试一试这些，然后发明你的动作

TRY THESE, THEN INVENT SOME OF YOUR

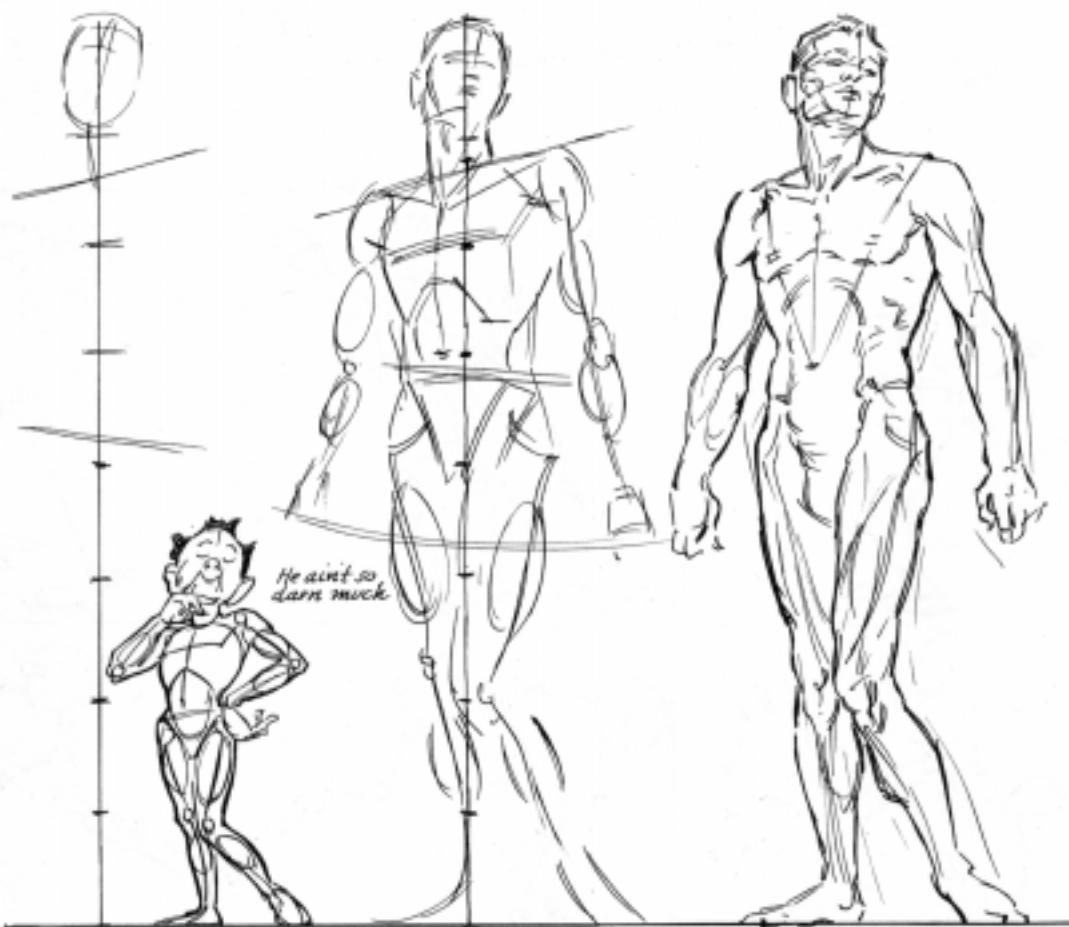


BUILDING ON THE FRAMEWORK



It's a simple matter, now, to add the "meat balls" between the joints. Then just draw lines around enclosing the forms. This is drawing "from the inside out".

这是一个简单的内容，现在在关节之间添加了”肉球”。这些仅需要绘制符合身体结构的线。
绘制这些线的时候，由内到外。

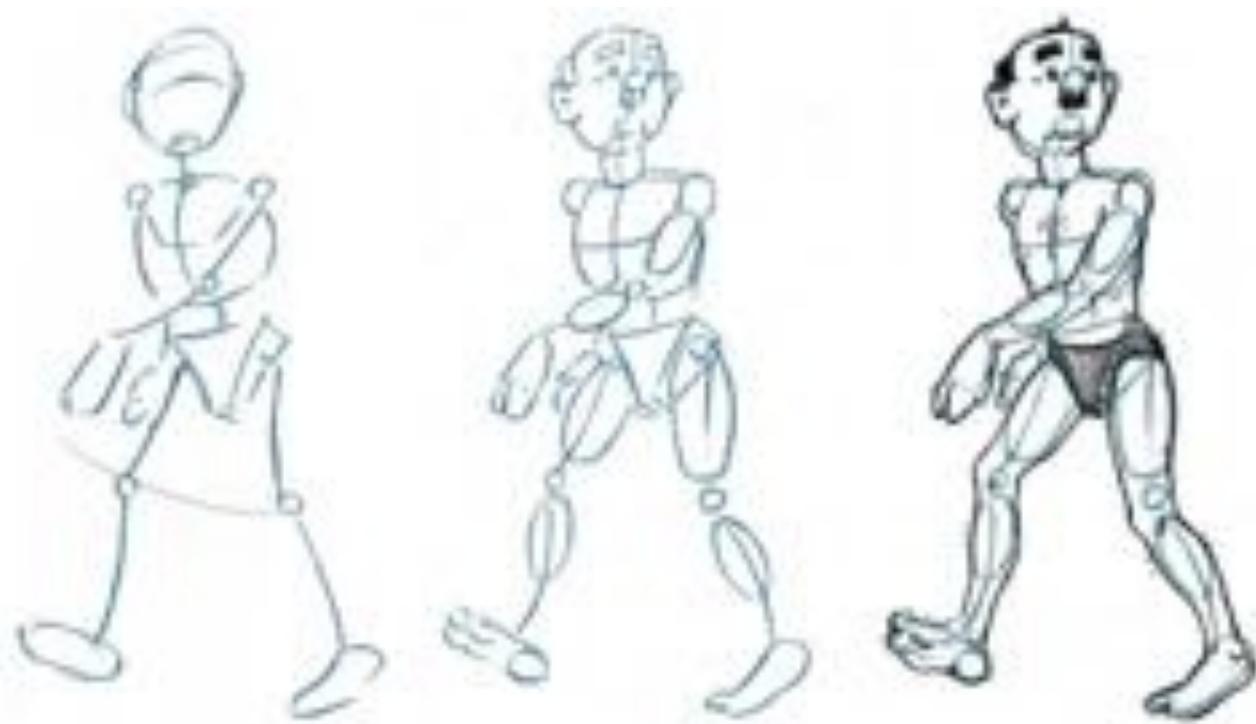


展示怎么严肃的画这些人物，跟随实时情况。

Showing how much like the seriously drawn figure the little fellow really is.

基于框架建立人

BUILDING ON THE FRAMEWORK



It's going to be real fun creating little frames, then building up the figures.
这些将建立实时的创建帧。然后建立人物。



Note, for girls we turn the pelvis block over. Now we'll let the camera help us.
注意，对于女孩我们将盆骨块倒转过来了。现在让相机来帮助我们。

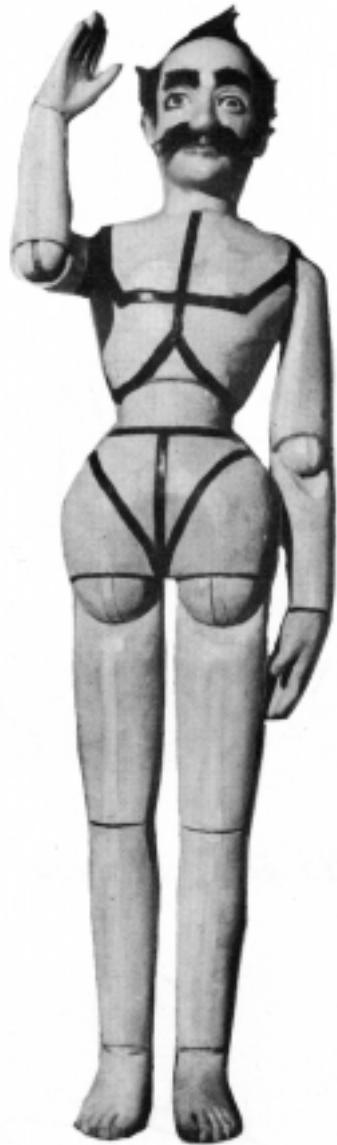
A WAY TO SET UP THE ACTION

Take any jointed doll if possible, one jointed at the waist. This fellow was a plain wooden art-store mannikin. In order to make him exist for you as something more than wooden chunks, I dolled him up, with paint, putty, and a bit of hair from the bathroom rug. Then I got busy with my candid camera. He is a queer-looking little guy, a sort of cross between Groucho Marx and a cigar-store Indian; but he is made of parts, and it is the appearance of these parts in action that we are interested in. In this way Doohinkus Mannikin is better than a live model. The black lines on him help you his bulk, just as they do on the ball.

Take some of these poses. Start by drawing the framework in the approximate action. It is not important that you maintain the same proportions, and you can substitute any head. Change him to suit yourself, but watch the positions of the parts carefully. Build on each part as you it. Note whether lines at joints curve up or down, how the part is tipped toward or away from you, you can exaggerate the action of the hips and shoulders, as those actions were quite limited in the mannikin. You can also, if you wish, render the light and shadow on the parts.

Tracing these, or copying without building, will do you no good. But if you will "build" a dozen or so, you will be able to set up figures of your own, in almost any action. The correct assembling of the parts of the figure is much more important than actual knowledge of the bones and muscles. You cannot put clothes on your figures properly without knowing the action of under the clothes, and the flexing and pulling of the material over them from one part to another.

Pages 66 and 67 will show how to go about it.

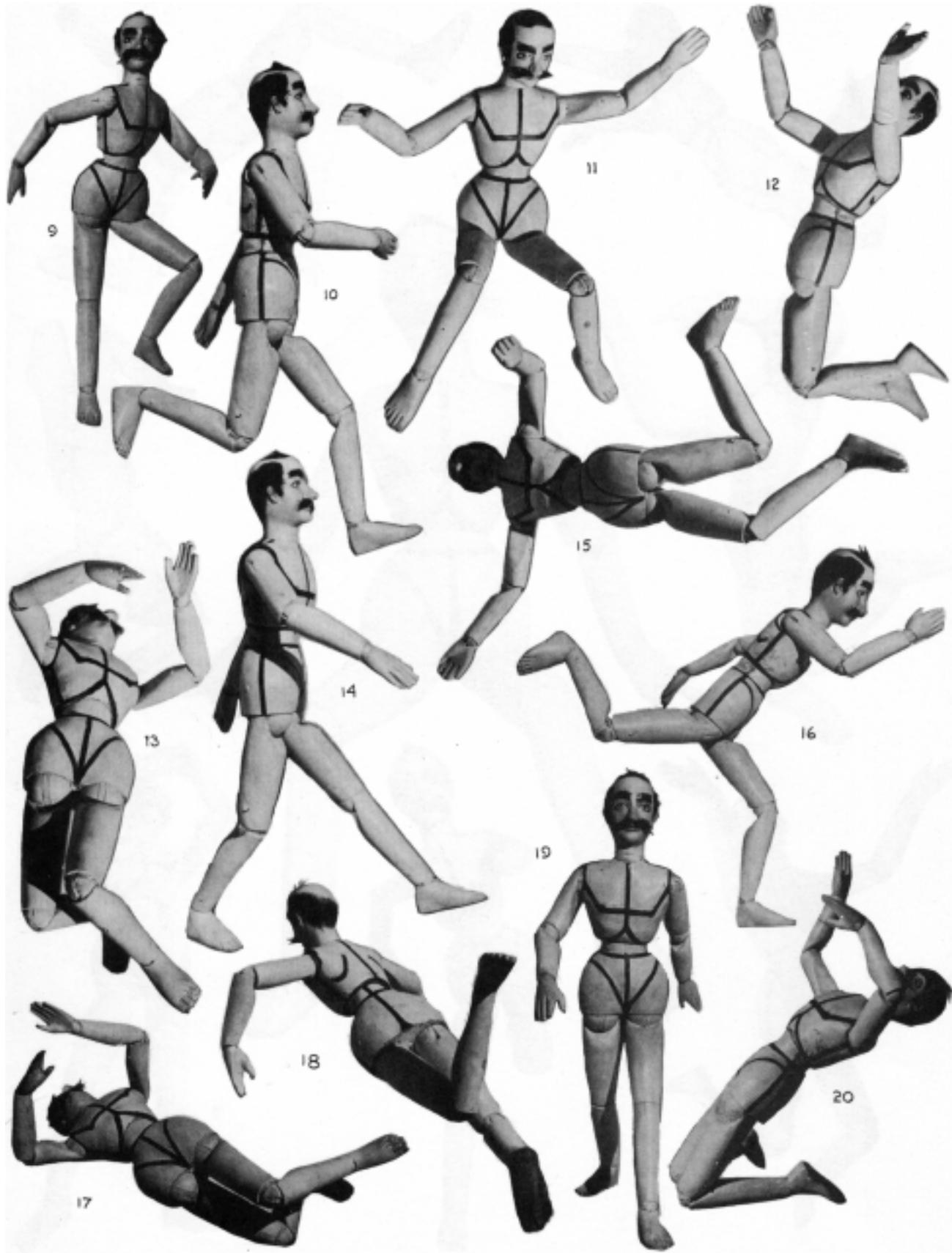


*HIS IMPERIAL MAJESTY
DOOHINKUS
MANNIKIN
(without his underwear)*

DOOHINKUS MANNIKIN SHOWS YOU THE PARTS IN ACTION

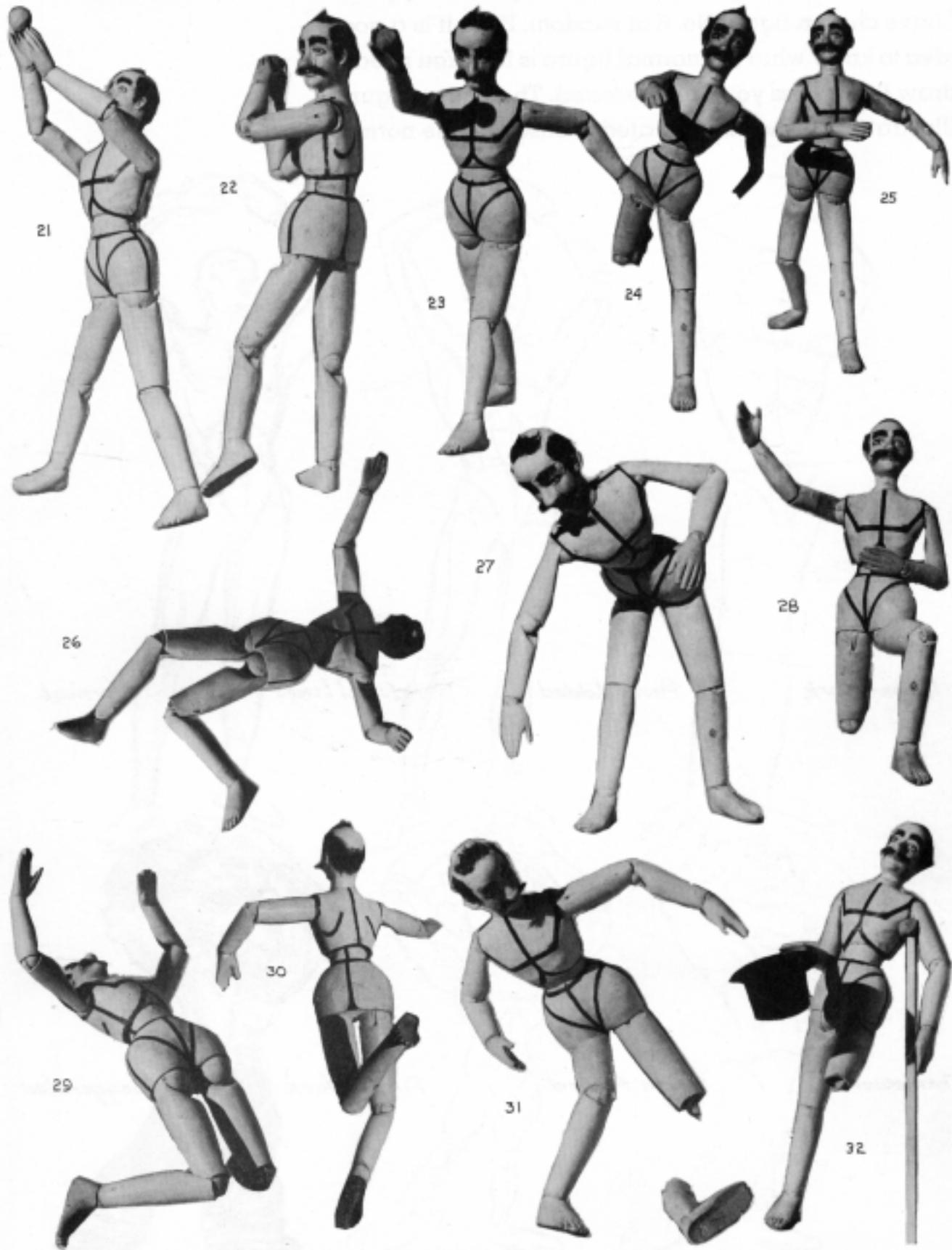


BUILD FIGURES FROM THESE
START WITH THE FRAMEWORK



在画了这些东西之后，尝试一些你自己的

AFTER DRAWING THESE, TRY SOME OF YOUR



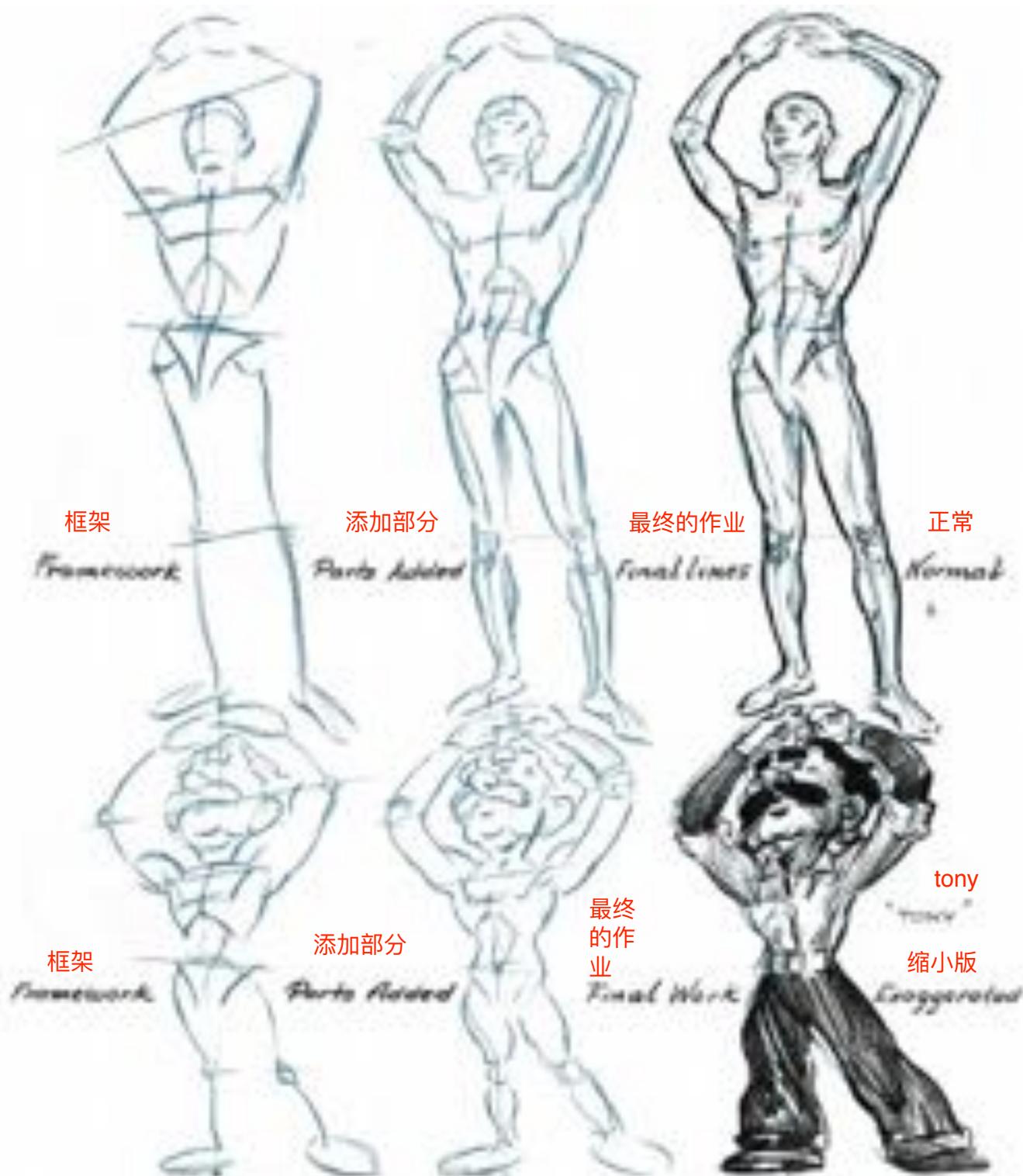
怎么使用你的框架姿势

HOW YOU USE THE DOOHINKUS POSES

这里是一种建立的姿势。我已经选择了随机8号人物。首先，这是一个好的点子去知道哪一个人物像这样。你不需要知道，除非你对这感兴趣。底部人物插画师是基于原有的正常的缩小版。

Here is the way to go about the preceding poses. I have chosen figure

No. 8 at random. First, it is a good idea to know what the normal figure is like. You needn't draw this unless you are interested. The bottom figures illustrate how the exaggerated is based on the normal.



仅仅是玩一下人偶

JUST PLAY WITH THE FIGURES

The main idea is to enjoy yourself. Some day you may just put clothes right over the framework. But it is better always to sketch in the figure. Do not follow the photos literally. Do a lot of inventing, I wish I had more space here, but perhaps these will give you a working basis.

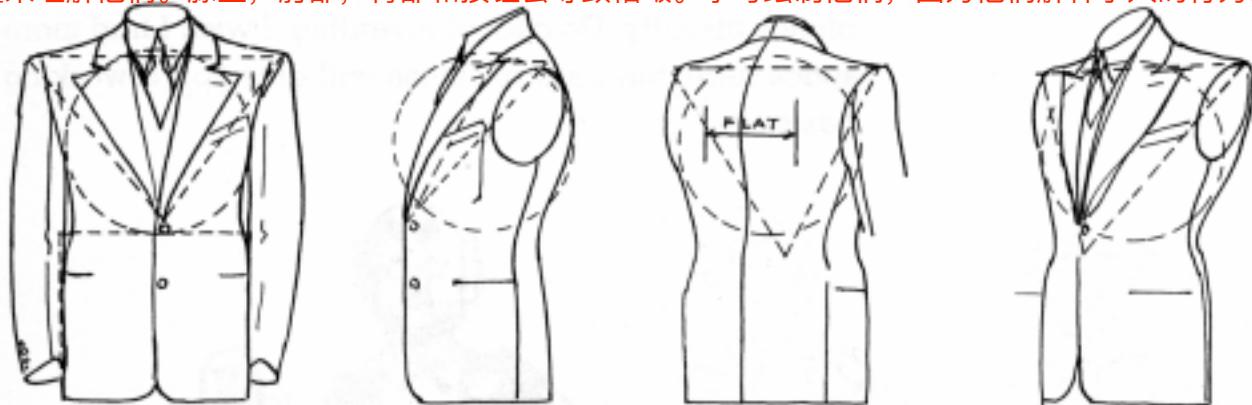
最主要的方法是你自己享受。有一天你可能仅仅只需要将衣服套在框架上即可。但是这是更好经常的对于人偶草稿。不要跟随图片的内容。做一些投资，我希望我在这有更多的空间，但是也许这些可以给你一个工作基础。



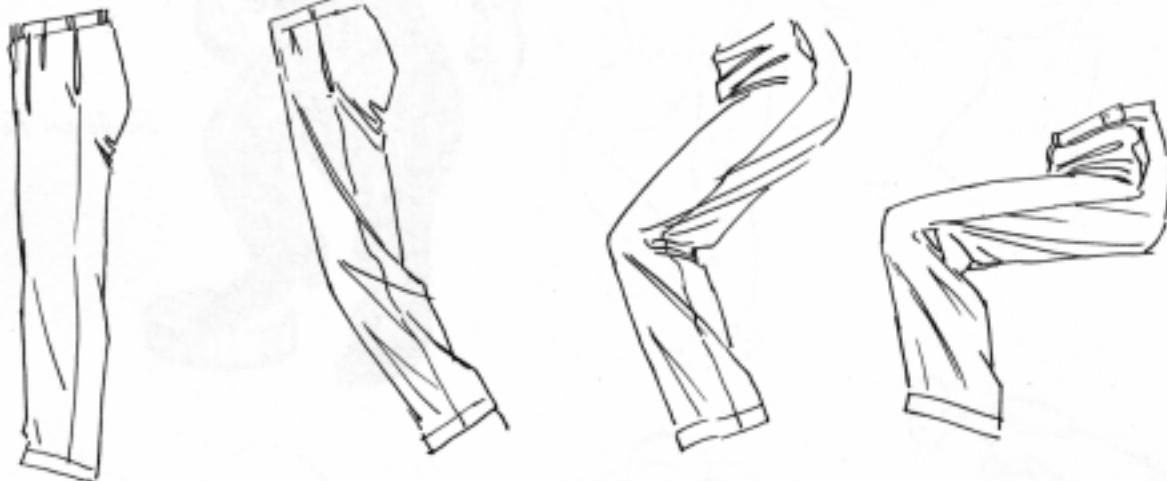
外套

THE SUIT

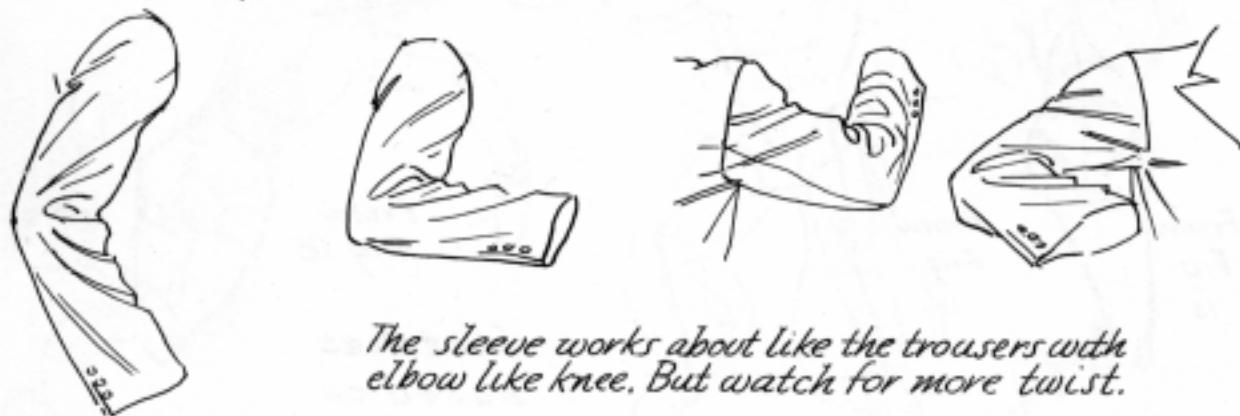
一个正方形和一个三角形的球可以成为一件外套的基础。在侧面和3/4侧面左右，球在后面变平并在前面切割。裤子不是那么容易，弹药脊柱褶皱从关节辐射并在相对侧皱折。你应该从生活中学习折叠来理解他们。膝盖，肘部，臀部和按钮会导致褶皱。学习绘制他们，因为他们解释了人的行为。



A ball, a square, and a triangle can be the foundation for a coat. In the side and $\frac{3}{4}$ view the ball is flattened at back and cut down in front. Trousers are not as



easy, but remember that folds radiate from joints and crinkle on opposite sides. You should study folds from life to understand them. Knees, elbows, hips and



The sleeve works about like the trousers with elbow like knee. But watch for more twist.

Buttons cause folds. Learn to draw them for they explain action of figure.



similar to the trouser

Similar to the trouser

胸部，臀部，肩部和膝盖在女性衣服的悬垂中都不是重要的。胸部，臀部，肩部和膝盖在女性衣服的悬垂中都不是重要的。折叠从这些中散发出来，有很多关于时装绘画的书籍。

The busts, hips, shoulders and knees are all important in the drape of women's clothes. Folds radiate from these. There are excellent books on Fashion Drawing.



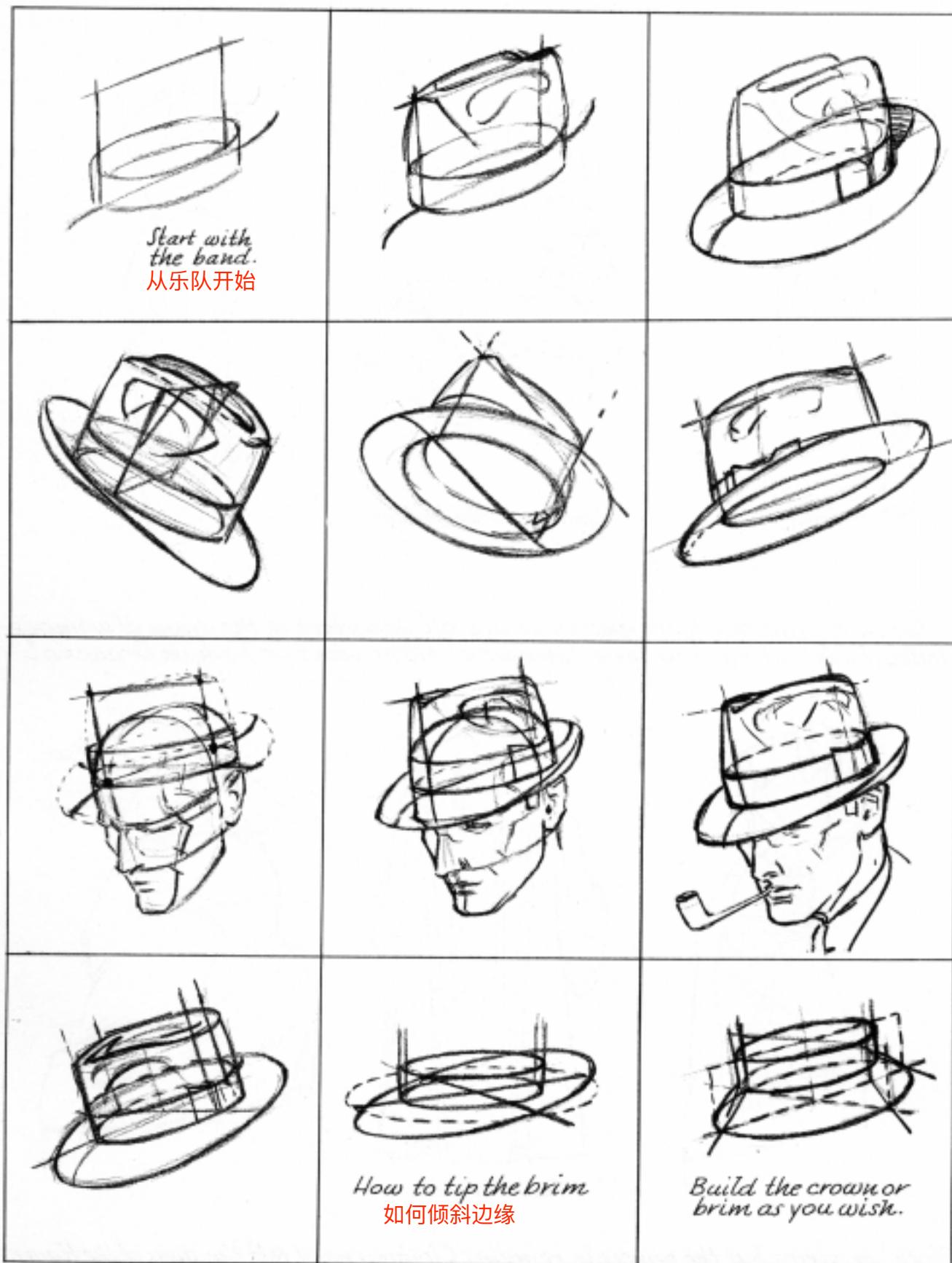
Pull of gravity

服装各不相同，但原则依旧。服装必须讲述这个人物的故事。拉力引力。

Clothing varies but the principle remains. Clothing must tell the story of the figure.

怎么正确的绘制一个帽子

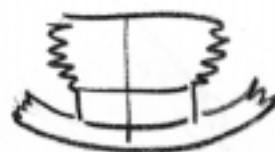
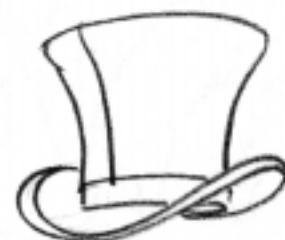
HOW TO DRAW A HAT CORRECTLY



根据自己的医院建造王冠或边缘

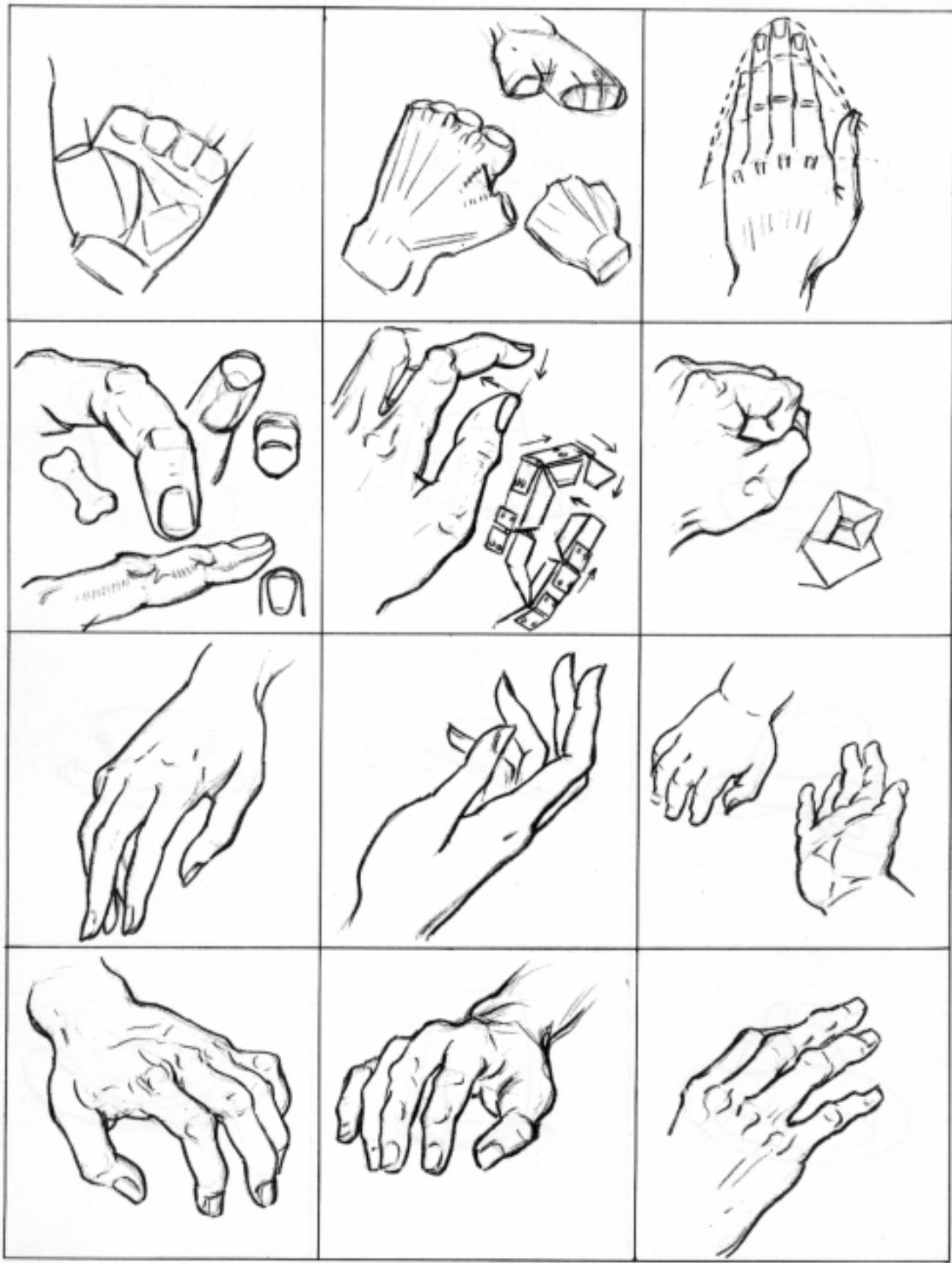
各种帽子

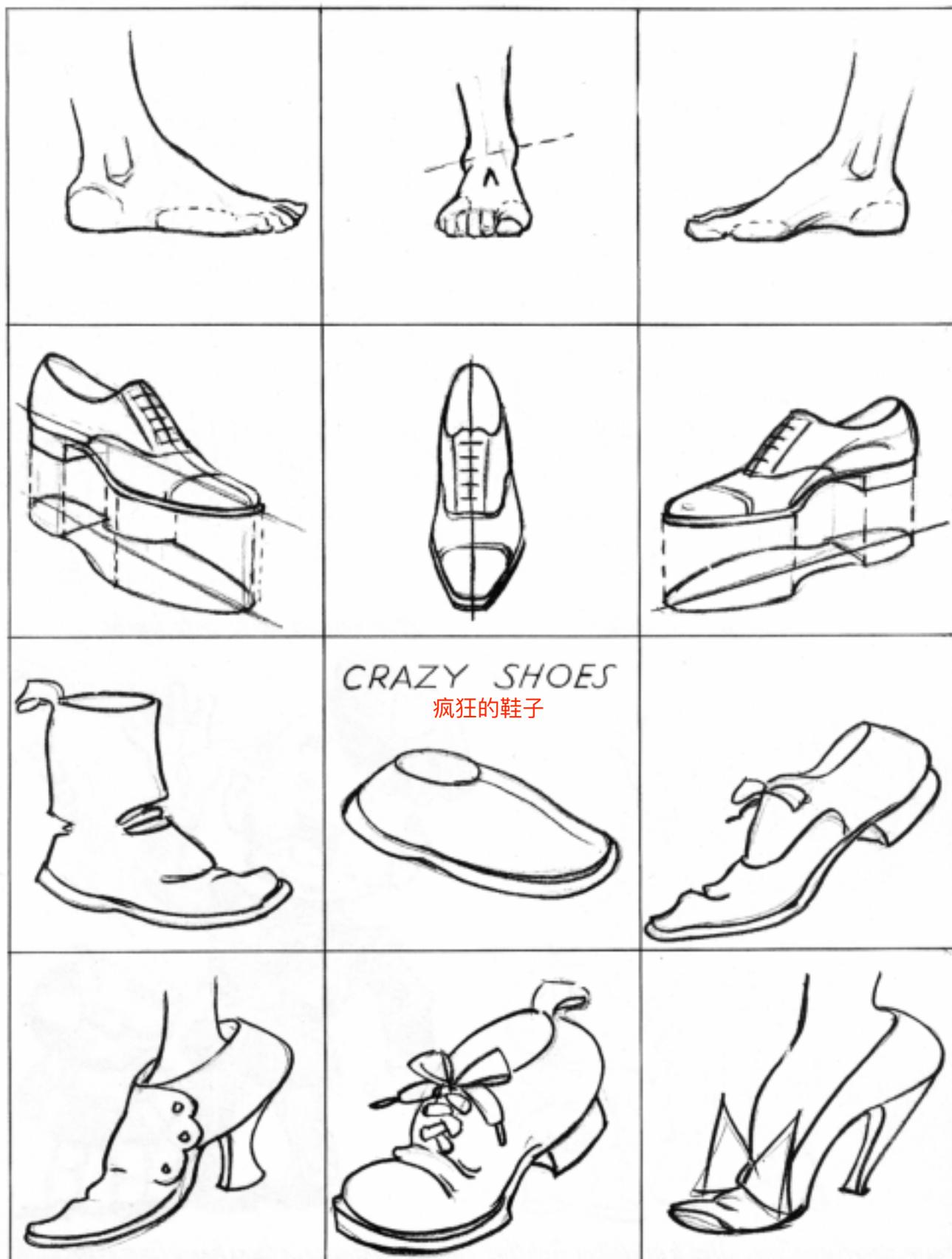
FREAK HATS



THE HAND

手指





NOW WE BUILD THE FIGURE AND PUT ON SOME CLOTHES

我们怎么建立人物并将其搭配上衣服



画出线框

Sketch in the "Darkinker."



添加关节部分到线框

Add jointed parts onto limbs.



Erase superfluous lines. Sketch on clothes lightly. Finish by drawing in local heavy lines as you wish.

清楚外轮廓图，并给草稿衣服进行高亮。完成绘制最厚的重线。



在小胖人身上进行试验

EXPERIMENT ON FELIX THE ICE



建立框架作业

Build the frame work.



建立关节部分

Build on the jointed parts.



Sketch on clothes after erasing construction. Finish as you wish. How handily isn't it simple?
擦除在衣服间的草图，完成你所希望的。现在说实话，是不是很简单。

TRICK STUFF





现在有一些乐趣

NOW HAVE SOME FUN



TRY TO WORK OUT THE CONSTRUCTION YOURSELF

尝试自己解决这个问题



试验这些

EXPERIMENT WITH THESE



我将你自己画成你自己

I'M PUTTING YOU ON YOUR OWN



这些应该很有趣

THESE OUGHT TO BE INTERESTING



建立他们，不要复制
BUILD THEM UP; DON'T JUST COPY



让我们混合物种

NOW LET'S MIX UP THE RACES



你可以将他们全部绘制出来

YOU CAN DRAW THEM ALL BY OUR METHODS



这些也是一样的

ALSO THESE



美国人

AMONG US MORTALS



农场上的人
DOWN ON THE FARM



当你和我年轻的时候，maggie

WHEN YOU AND I WERE YOUNG, MAGGIE



安娜贝尔

ANNABELLE



自然运动

JUST NATURALLY ATHLETIC



鞋面

VAMPS



还有更多的斜面

AND MORE VAMPS



FORESHORTENING

Unless one has a sound method of building, foreshortening is very difficult. In the figure at the right, the parts resemble the Doohinkus photos. If you think of the figure as sections fitted together, foreshortening takes

fully as we built the head in Part One. Think of solids, ~~and the perspective will be very difficult.~~

Below, we obtain foreshortening by projecting a profile into a front view, or the reverse, as we did with the head. Establish the desired tilt and position of the parts, then by parallel lines build the other position of the figure so that important points coincide. When the figure is close, increase the parts that are closest and diminish the parts that are away from you. I did not do this, fearing it might confuse you. I personally prefer the method at the top, using this ~~will make it easier to draw the figure.~~

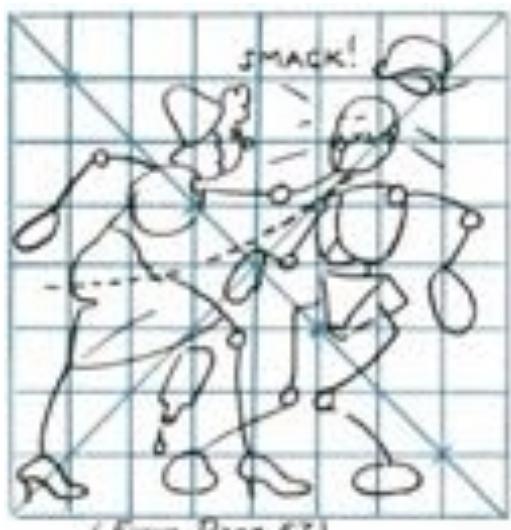
worked out easily this way, and it is well to know how.

松解决，并且很好知道如何做。



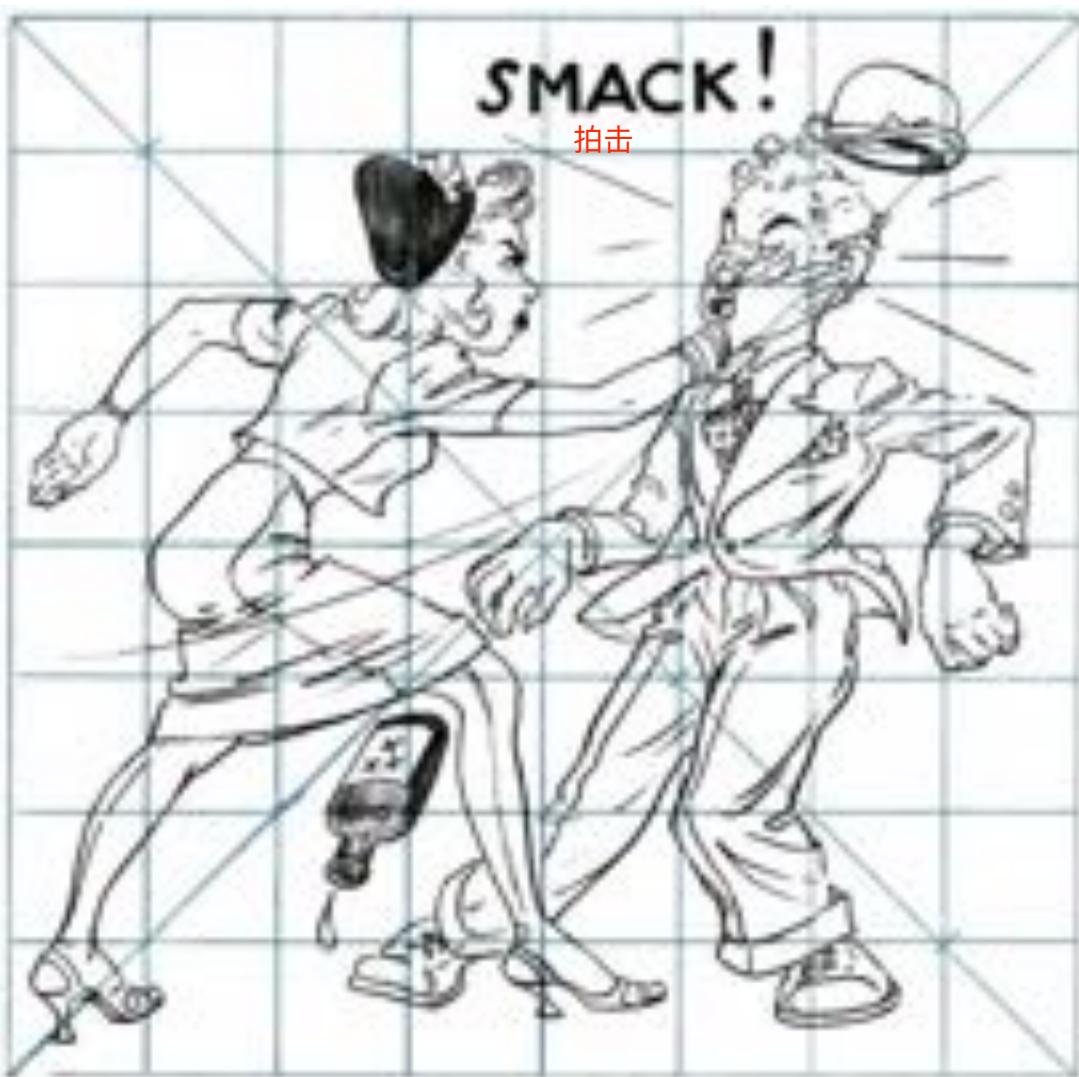
因此，第二部分

THUS ENDETH PART TWO



Here's Gas House Nellie back with us, and what a wallop! She's here to show you there's no foolin' about those little Doohinkuses, You can get more real stuff into your figures in two minutes this way than in two days of trying to horse around with the finished drawing that has not been planned out. If Nellie isn't really slamming this guy, I'm a Chinaman. I can almost hear it.

这是Gas House Nellie和我们一起回来的，还有什么冲击力！她在这里向你展示了那些关于小的doohink的傻瓜用途，你可以用两分钟的方式在你的数字中获得更多真实的东西，而不是两天视图用完整的绘图来计算。如果Nellie没有真正抨击这个人，我就是Chanaman。我几乎可以听到它。



NOW THAT I'VE GOT ALL OF YOU, WHAT TO DO!

现在我已经拥有你们所有人，接下来该怎么做呢？



PART THREE

第三部分

A WORLD FOR YOUR FIGURES TO LIVE IN

你的人物生活的世界

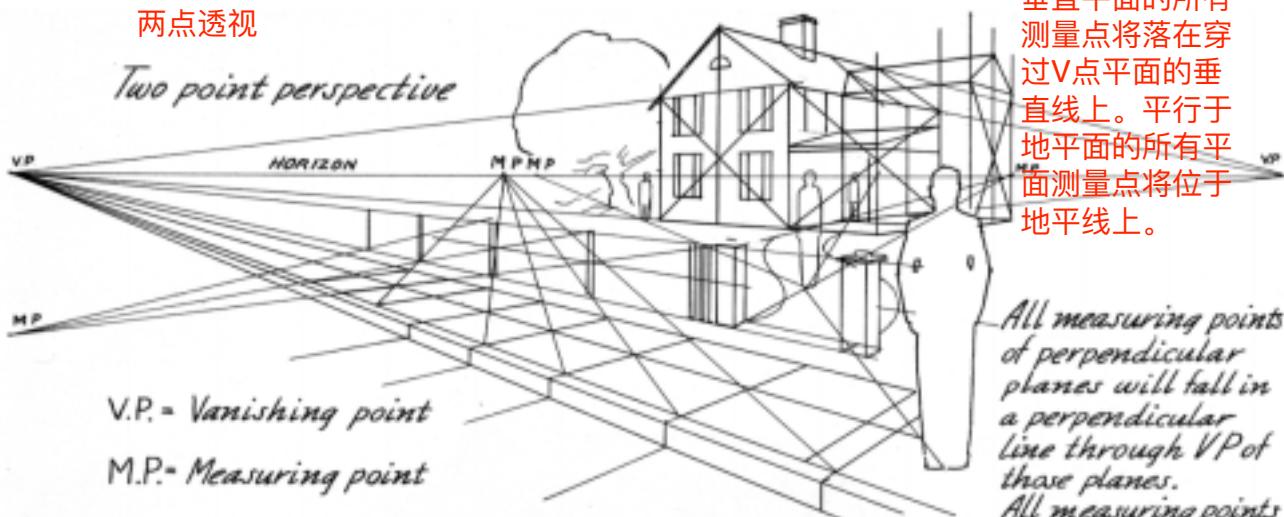


PERSPECTIVE

透视

两点透视

Two point perspective



V.P. = Vanishing point

M.P. = Measuring point

House is measured by diagonals only, and with Horizon cutting at height of man.

垂直平面的所有测量点将落在穿过V点平面的垂线上。平行于地平面的所有平面测量点将位于地平线上。

All measuring points of perpendicular planes will fall in a perpendicular line through VP of those planes.

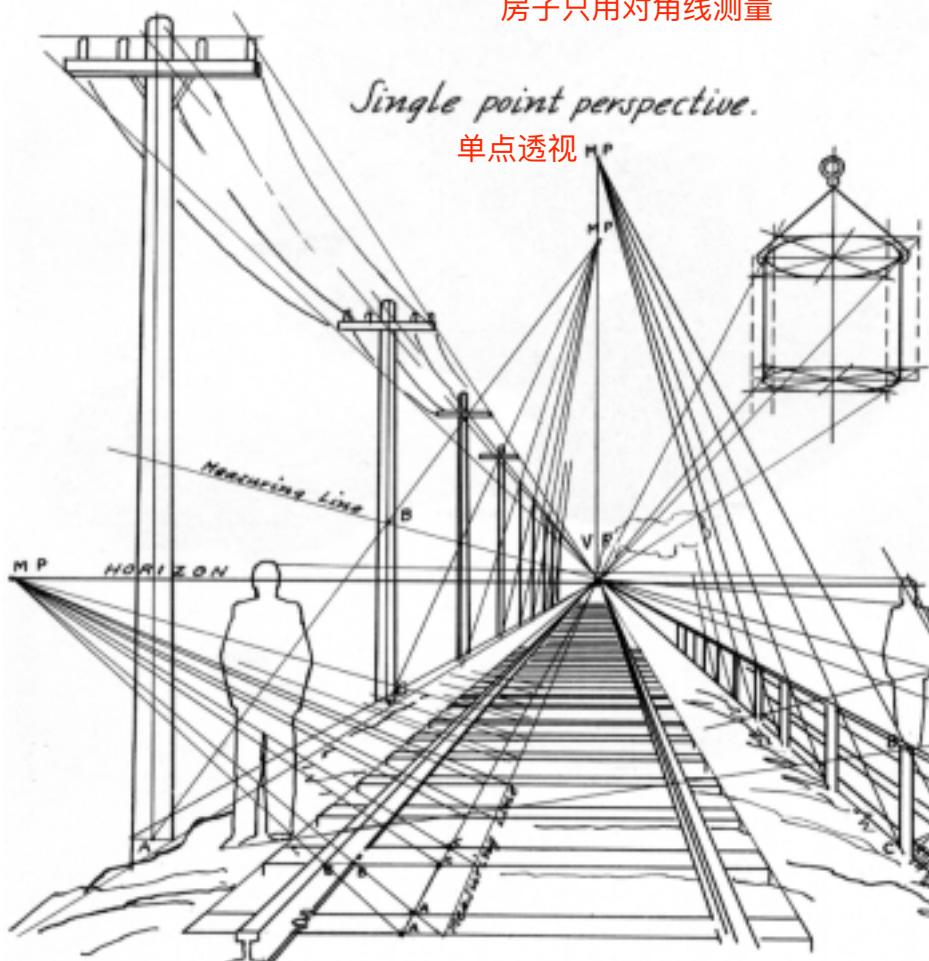
All measuring points of planes parallel to ground plane will be located on horizon.

如何测量第一个空间的矩形是可选的。重复简单地将最火的空间的对角线对准地平线。

房子只用对角线测量

Single point perspective.

单点透视



How to Measure

Rectangle of first space is optional. To repeat simply take diagonal of the first space to the horizon, or to the perpendicular thru VP and back. (A thru B to M.P. and back to C)

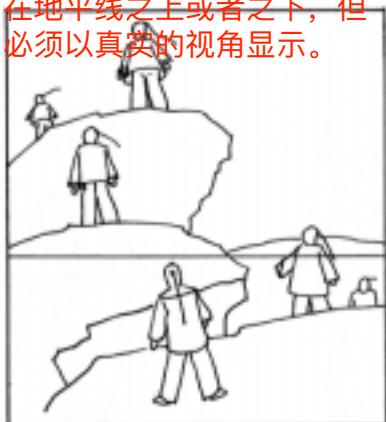
如何测量第一个空间的矩形是可选的。重复简单地将第一个空间的对角线对准地平线。

透视看起来比实际更为困难。你必须知道它怎么画。

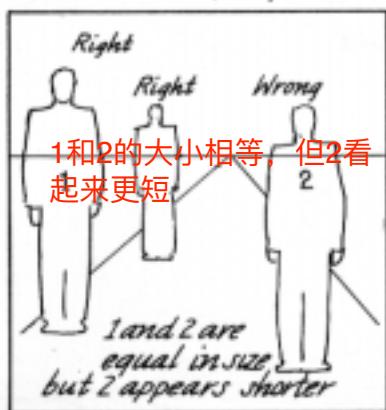
Perspective looks more difficult than it is. You must know it to draw.

HOW TO ESTABLISH FIGURES ON THE GROUND

当地平面不平坦时，它可能在地平线之上或者之下，但必须以真实的视角显示。



When ground plane is not level they may be above or below Horizon, but must be shown in true perspective.



The horizon may be fixed at any height on the figure, but all figures must be related



Establish points where figures are desired. Then draw line from feet thru points to horizon.

在水平地平面上，地平线必须在同一个地方切割相同高度的所有数字



On a level ground plane the Horizon must cut through all figures of the same height in the same place.

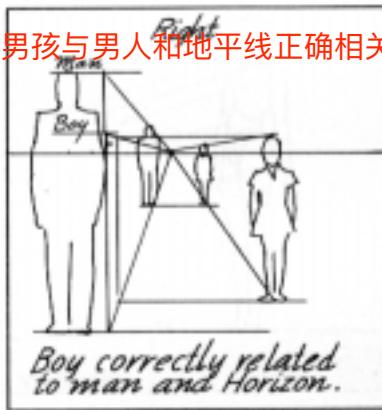
总是计划你最近的人物的图片，或者他可能没有进入图片。



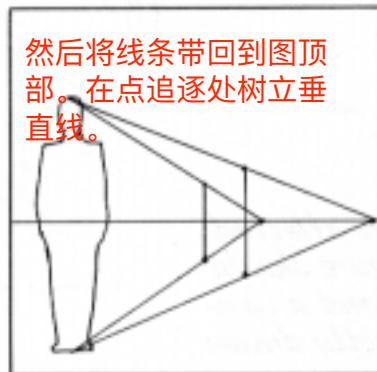
Always plan your picture for the closest figure, or he may not get in the picture.



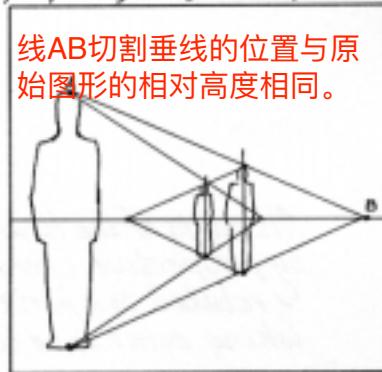
Boy though drawn smaller actually is larger, because of disrelation to man and horizon.



Size of boy should be approximated by comparison to man and set properly on ground plane.

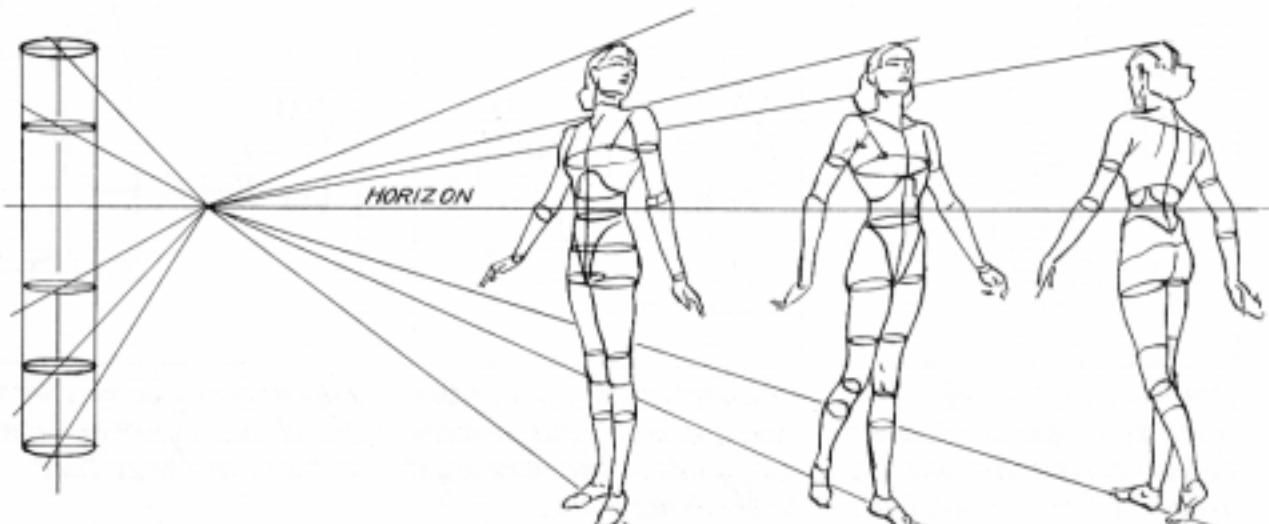


Then bring line back to point at top of figure. Erect perpendicular at the points chosen.



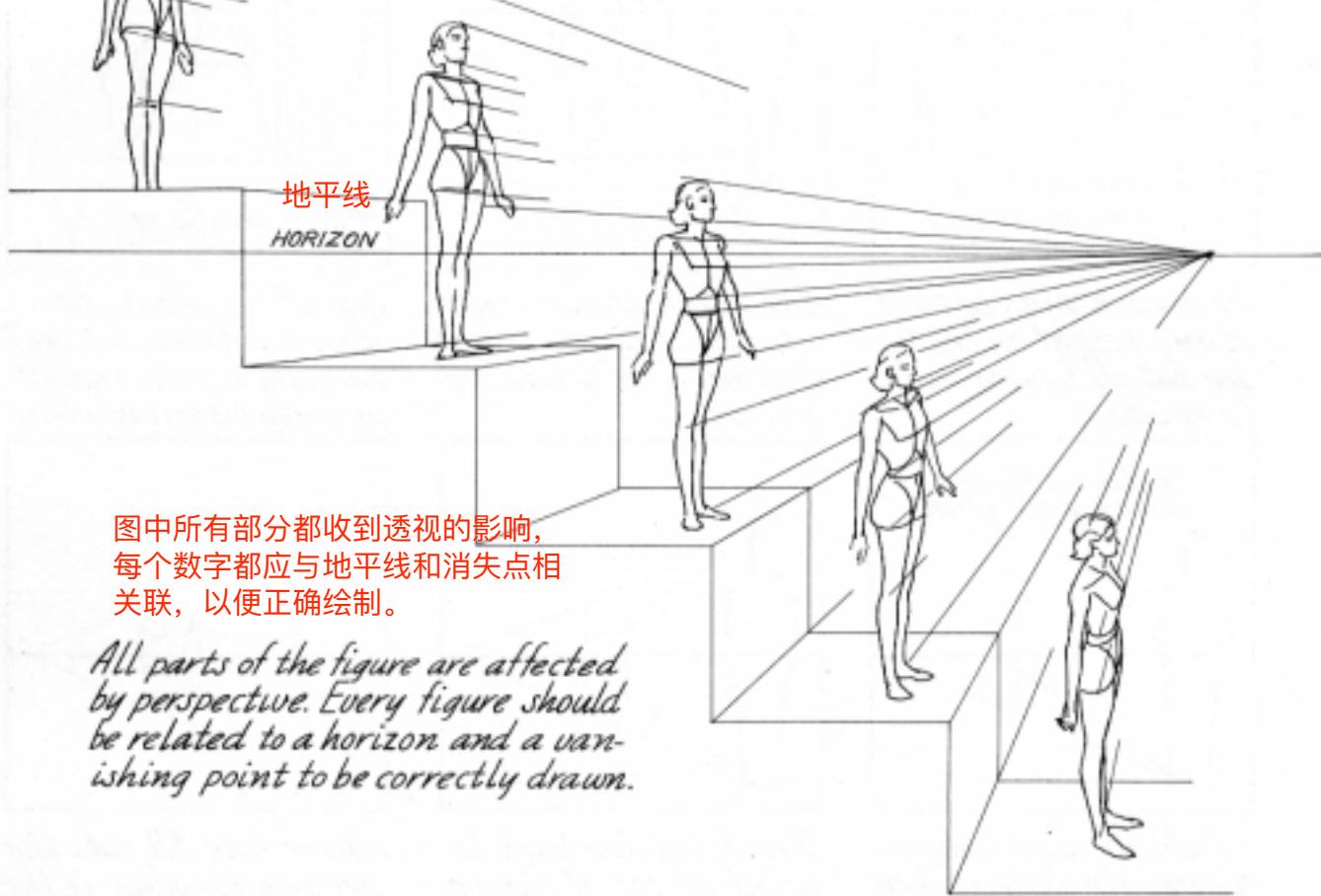
PERSPECTIVE IN THE FIGURE

图中的透视图



Cylinders in Perspective

透视圆筒



图中所有部分都收到透视的影响，
每个数字都应与地平线和消失点相
关联，以便正确绘制。

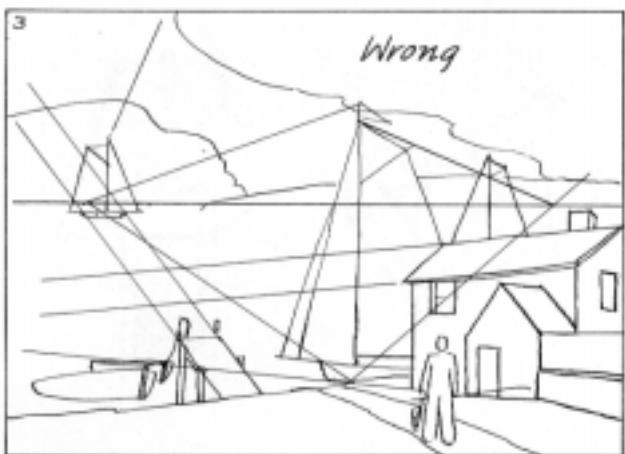
All parts of the figure are affected by perspective. Every figure should be related to a horizon and a vanishing point to be correctly drawn.



Study these pictures. These are common faults. In number one nothing is related.
仔细研究这个照片，这些是常见错误。
他们没有任何的关系。



Here the perspective and proportions of the houses are corrected to fit the figures.
在这里，房屋的视角和比例被校正以适应人物。



All vanishing points must fall on the same horizon. The above fail to do this.
所有消失点必须落在同一垂直线。以上都不能做到这一点。



Corrected. Boats now relative in size. The figure had to be reduced. Much better!
修正船现在的相对大小。这个人必须减少。好多了。



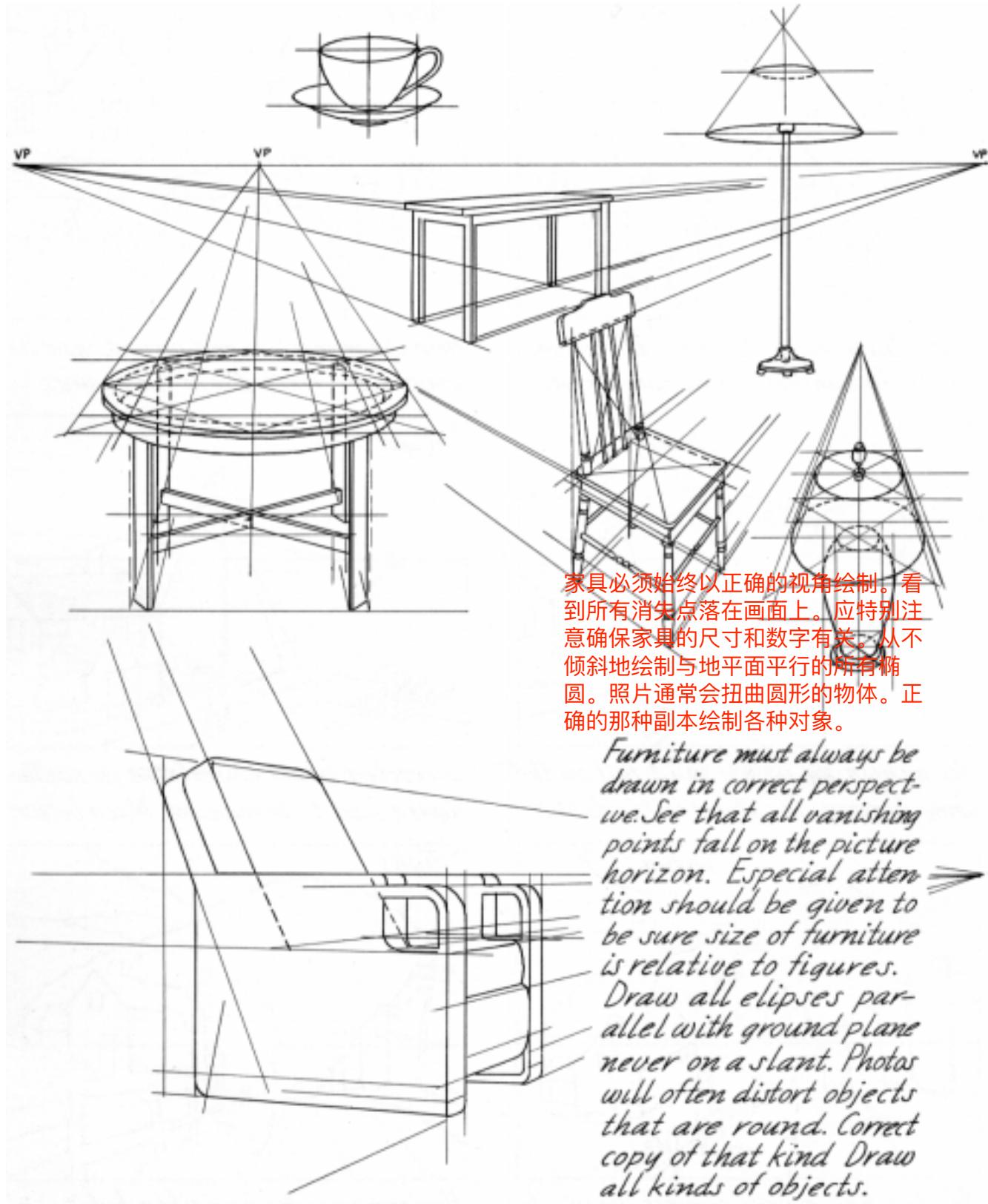
If this house were correct we would see the distance over the mountain.

如果这个房子是正确的，我们会看到山上的举例。



Horizon may be invisible, but it is always there, for it is your own eye level.

地平线可能是隐形的，但它始终存在，
因为它是你自己的视线水平。



如何将家具投射到地面上

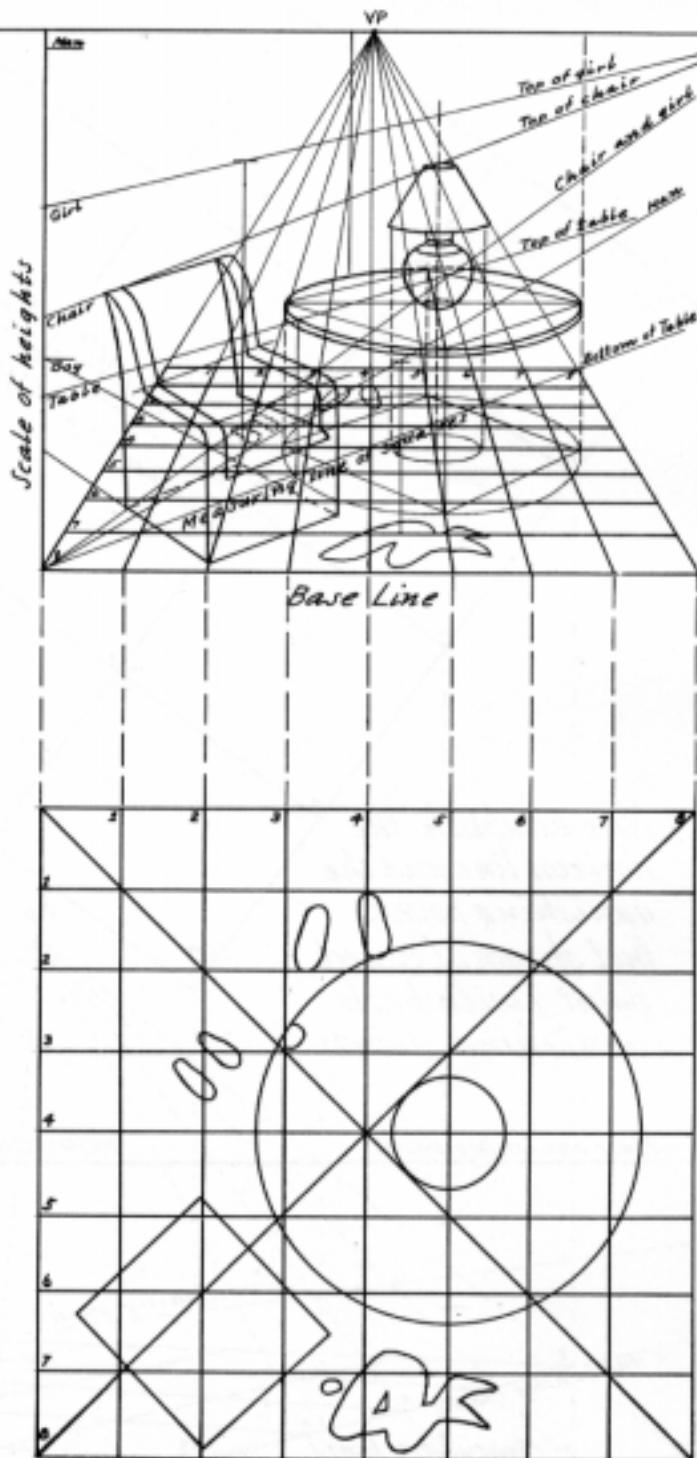
HOW TO PROJECT FURNITURE ONTO THE GROUND PLANE

Here is an excellent method for building furniture and figures on a ground plane. It is simpler
这是在地平面上建造家具和人物的绝佳方法。它更简单。

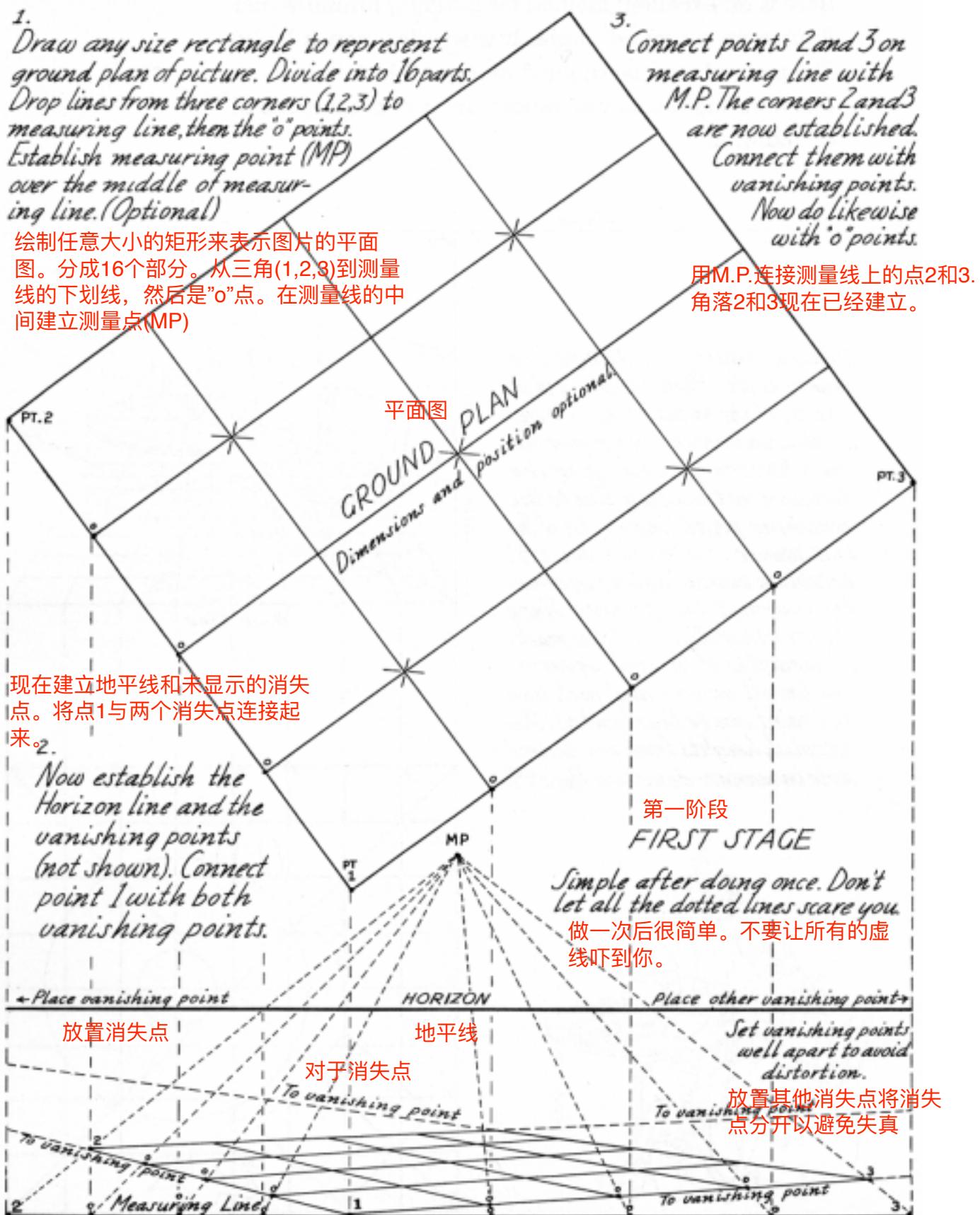
画一个正方形或矩形。然后把它们关
掉。计划家具和数字的大小和位置关
系。

在您的计划之上建立一个基线，并在其
上方建立一个范围。通过基线进入分区
到消失点。第一个方块的深度是可选
的。通过绘制对角线到正方形8来建立
测量线。在那里切割其他分割线。标出
其他的方块深度。因此可以定位每个线
和点。现在以第99页描述的方式从任何
所需的比例建立高度。

*Draw a square or rectangle. Then turn them off. Plan the size and po
sitions of the furniture and figures.
Establish a baseline above your plan
and a horizon above it. Carry the
division up thru base line to the
vanishing point. The depth of the
first square is optional. (square 8)
Establish measuring line by draw
ing diagonal thru square 8. Where
it cuts other division lines, marks
off the depths of the other squares.
Number all squares and each line
and point can be thus located. Now
establish heights from any desired
scale in manner described Page 99.*



BUILDING AN INTERIOR FROM A GROUND PLAN-I



BUILDING AN INTERIOR FROM A GROUND PLAN-II

按照您的意愿计划房间。将地面上的家具放在16处。

如果你不能，然后将线条投射到边缘到测量

Plan the room as you wish. Locate the furniture on the ground plane by the 16 squares. If you can't, then project the lines to the edge down to measuring line and back to MP (see Pat's chair). Build walls and furniture by eye or scale.

表

窗口

Fireplace 壁炉

灯

Table 表

Lamp 灯

Now mark off portion of the interior that you want in picture. You can then square this off and enlarge to any size you wish. See next page.

现在标记你想要的内部部分。然后您可以将其平方放大到您想要的任何尺寸。见下一页。

吉米

Jimmy
OO

Dog
OO

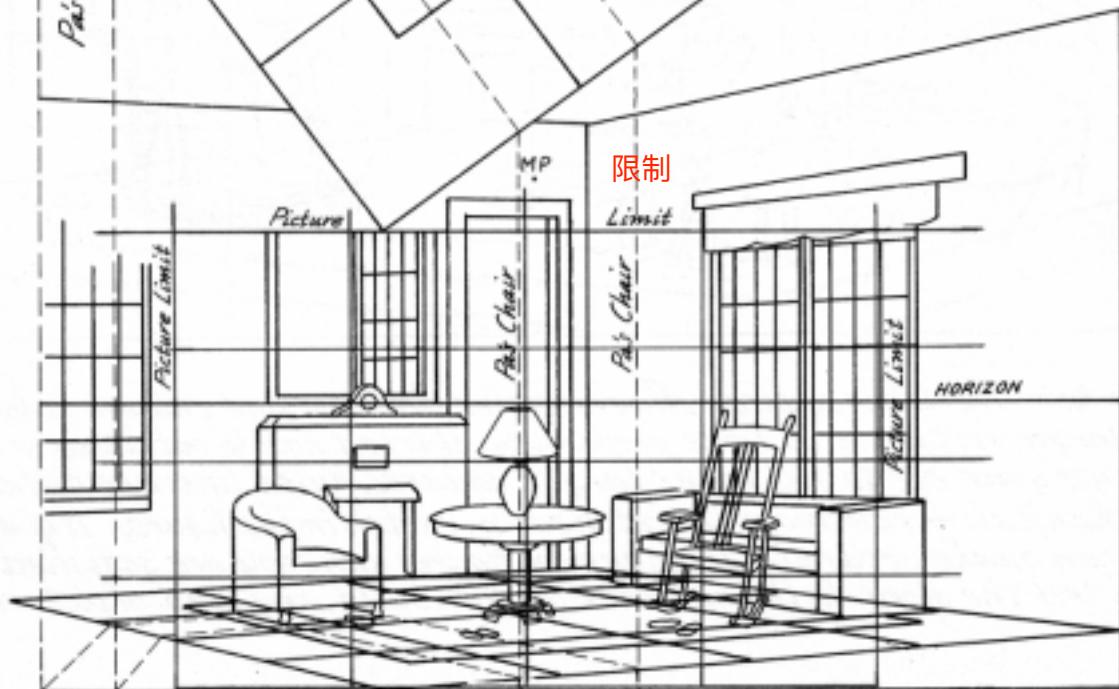
地毯

Rug

第二阶段
很高兴知道如何

SECOND STAGE
It's good to know how

限制



BUILDING AN INTERIOR FROM A GROUND PLAN-III



现在采用小方形的透视图并通过布置相同比例的大矩形来放大它。现在最好放下你的规则并用你的眼睛来填充更大的方框。划线很硬，很机械。当房间被勾勒出来时，在图中草绘。如果你希望你可以为数字制作单独的草图，知道你满意为止，他们会讲述这个故事。通过这种方式，您可以构建任何类型的图片。

Now take the little squared off perspective drawing and enlarge it by laying out larger rectangle in same proportions. It is best now to put away your rule and use your eye to fill in the larger squares. Ruled lines are stiff and are mechanical. When room is sketched in, sketch in the figures. If you wish you can make separate sketches for figures until you are satisfied they will tell the story. In this manner you can build any kind of picture.

BUILDING AN INTERIOR FROM A GROUND PLAN-IV



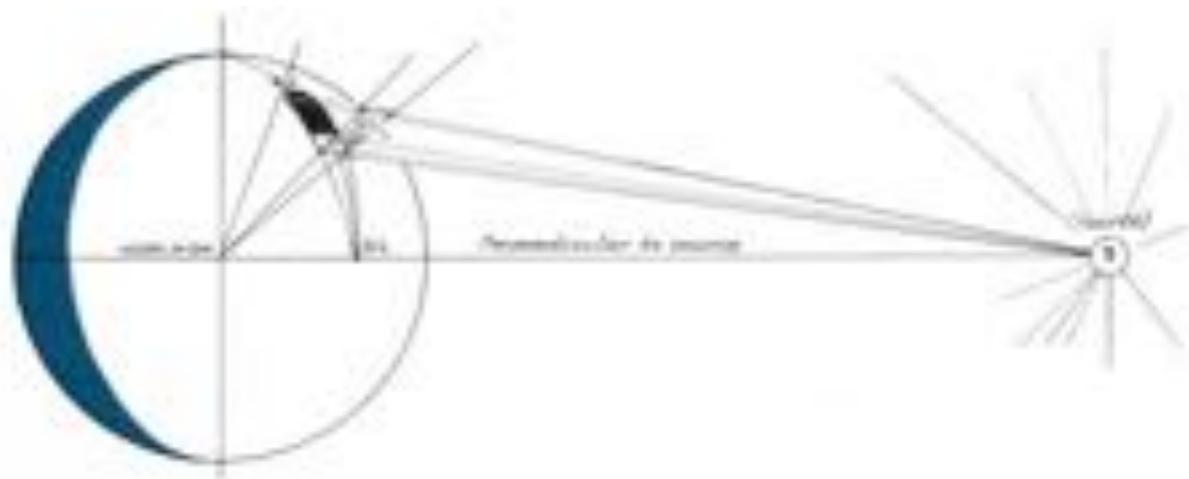
BEDTIME

床上时间

这是完成的绘图。在你的一些铅笔画中尝试着墨很有趣。拿一瓶防水黑色拉丝墨水。您也可以获得一盒校园水彩，并从中获得更多乐趣。看看你能用这种方法做什么是值得的。它提供了一些工作的可能性，除了这样做的快感。看看你能用这种方法做什么是值得的。它提供了一些工作的可能性，除了这样做的快感。现在我们将开始一个新的主题。

And here is the finished drawing. It's fun to try inking in some of your pencil drawings. Get a bottle of waterproof black drawing ink. You can get a box of school water colors, also, and get still more fun out of it. Knowing just what is the correct perspective helps so much to give that solid, finished, and professional look. This procedure opens up a whole world for the little figures you have learned to draw. It is worth while to see what you can do with this method. It offers a possibility of setting some work, besides the thrill of doing it. Now we shall take up a new subject.

LIGHT AND SHADOW: THE PRINCIPLE



空间原则

The Principle in Space

带到了地球

Brought down to Earth

At *perpendicular to source*

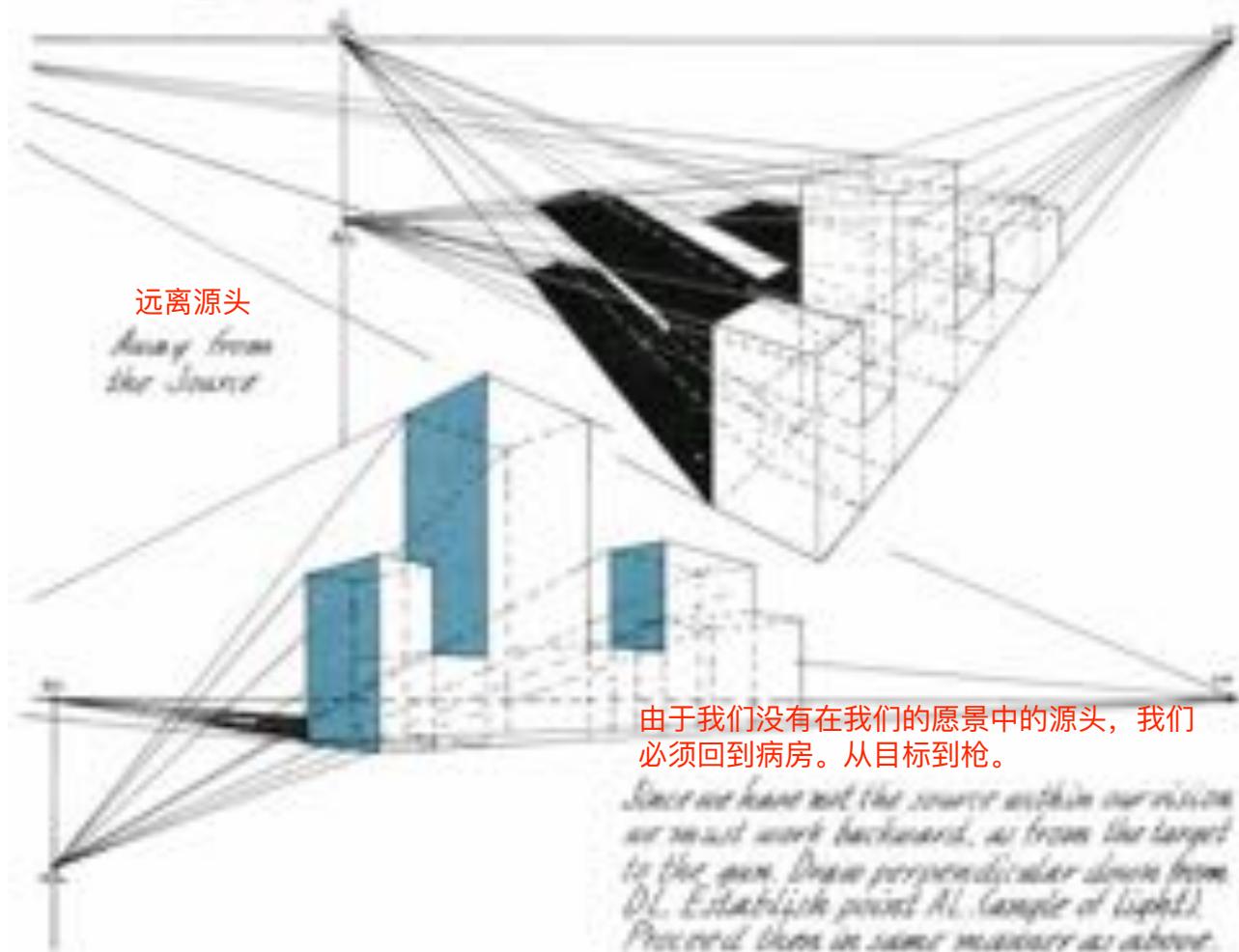
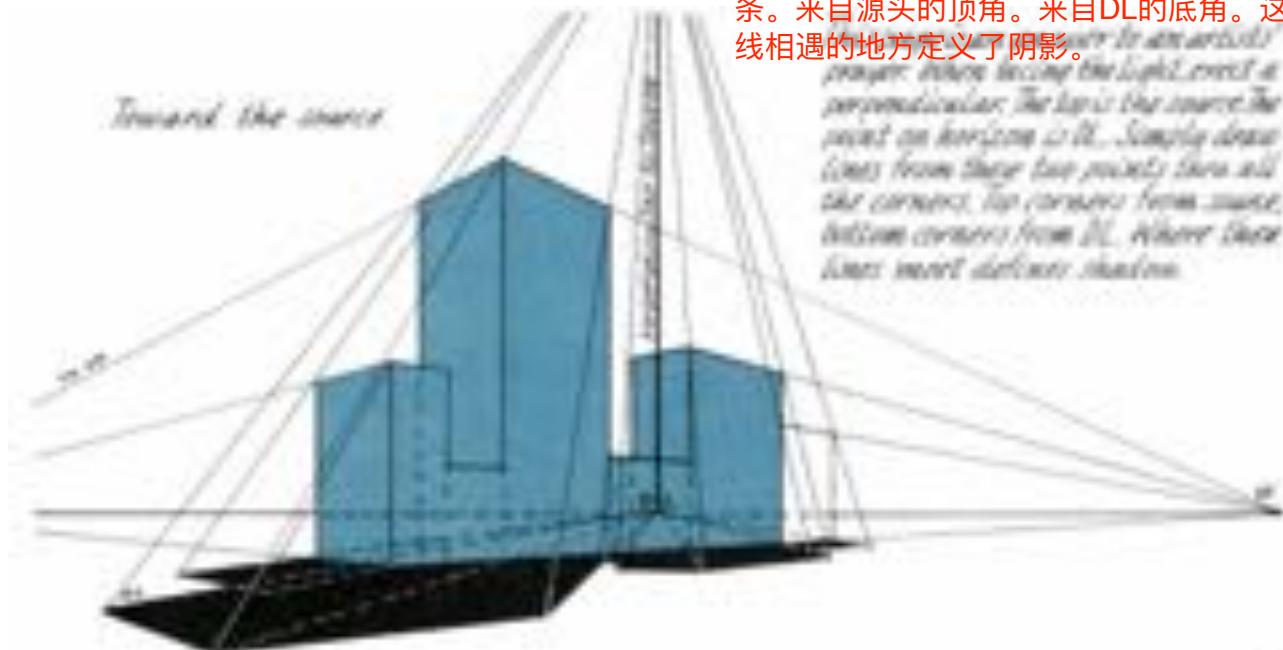
光纤以直线传播。从任何地方，中间的射线。“垂直于源”将与地球相遇并穿过其中心。在源的正下方，我们建立了点DL，意思是“光的方向”。S将意味着垂直顶部的源，从阴影的最远极限到DL，然后到源和返回阴影，形成一个三角形。DL可以是阴影消失点或从其向外进行的基底。

Rays of light travel in straight lines. From any spot, the middle ray, the “perpendicular to source,” would meet the earth and pass through its center. At the point directly under the source we establish the point DL, meaning “direction of light.” S will mean “source” at the top of the perpendicular, From the farthest limit of the shadow to DL, then up to the source and back to the shadow, forms a triangle. The third corner of the triangle will be called At, meaning “angle of light.” DL may be the vanishing point of the shadow or the base from which it proceeds outward.

A SIMPLIFIED METHOD FOR GROUND SHADOWS

地面阴影简化的方法。

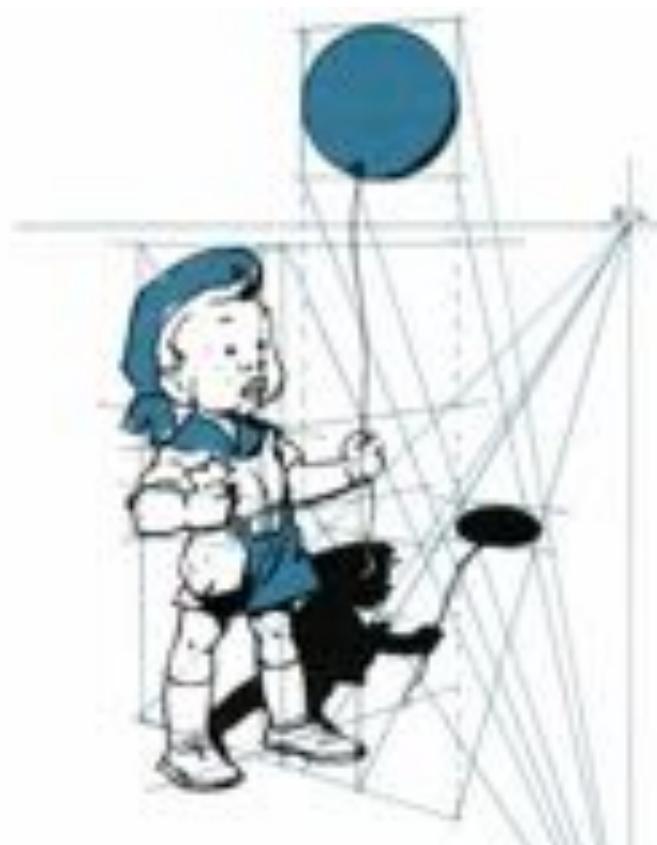
这个页面是艺术家祈祷的答案。面对光线时。
树立一个垂直线。顶部是来源。地平线上的点
是DL，只需从这两点通过所有角点绘制线条。
来自源头的顶角。来自DL的底角。这些
线相遇的地方定义了阴影。



由于我们没有在我们的愿景中的源头，我们必须回到病房。从目标到枪。

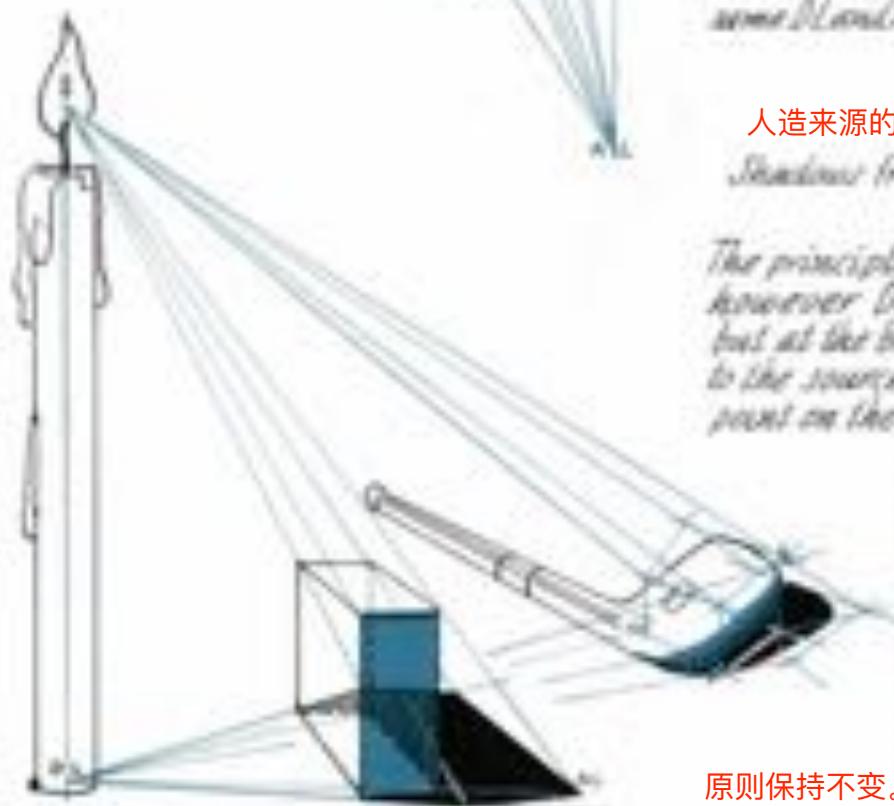
Since we have not the source within our vision
we must work backward, as from the target
to the gun. Draw perpendicular down from
DL. Establish point AL (angle of light).
Proceed then in same measure as above.

LIGHT AND SHADOW



万一你必须在地平面上正确地绘制一个人影的阴影，这就是你这样做的方式。首先绘制围绕主体的矩形，以包围重要形式。这些是会知道图中的正常VP。

In case you must draw a shadow of a figure correctly on the ground plane, this is the way you do it. First draw rectangles around subject to enclose the important forms. These are known as the normal VP's of the figure. Now establish DL and RL on a perpendicular. Proceed from the corners as you would a building. When you have the rectangles projected to ground, you can then mark off sections for head, etc. It is then a simple matter to fill in the outline of the figure to conform with these squares. Naturally you use the same DL and RL for all figures in subject.



人造来源的阴影

Shadow from Artificial Sources

The principle remains the same, however DL is not on the horizon but at the base of a perpendicular to the source. DL can now be at any point on the ground plane, but it must always be directly under J (candle) when source is visible. Shadows do not remain parallel, but diverge in the manner of the rays of a wheel from DL.

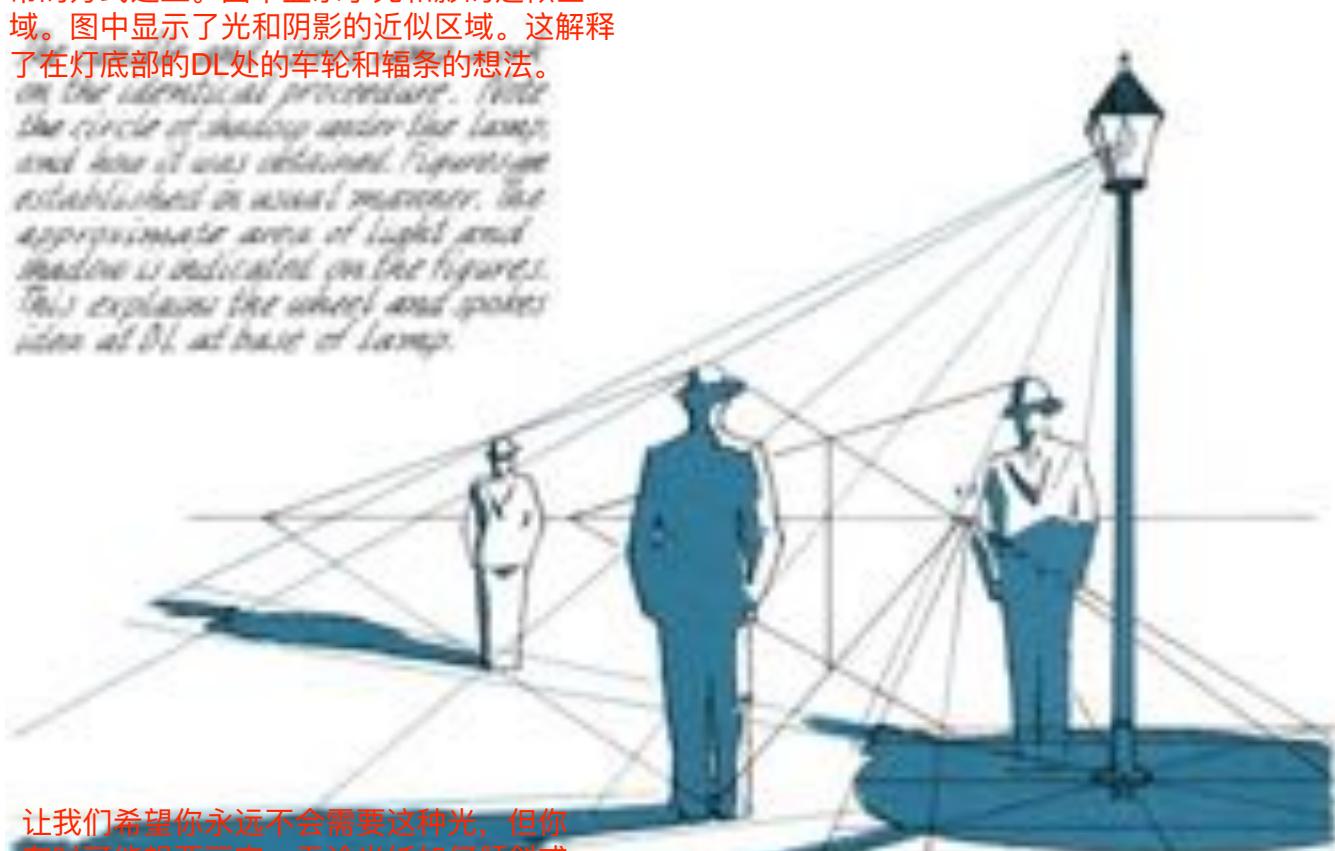
原则保持不变。然而，DL不在地平线上，而是在与原始垂直的底部。DL现在可以在地平面上的任何点。但它必须始终直接在S下。当源是可见的。阴影不会保持平行，而是以DL的轮辐辐射方式发散。

拉住和路灯按照相同的程序工作。注意灯下的阴影的圆圈，以及它是如何获得的。图像以通常的方式建立。图中显示了光和影的近似区域。图中显示了光和阴影的近似区域。这解释了在灯底部的DL处的车轮和辐条的想法。

The lamp and the people follow the same procedure. Notice the circular shadow under the lamp, and how it was obtained. Figures are established in usual manner. The approximate area of light and shadow is indicated on the figures. This explains the wheel and spokes idea at DL at base of lamp.

光与影

LIGHT AND SHADOW



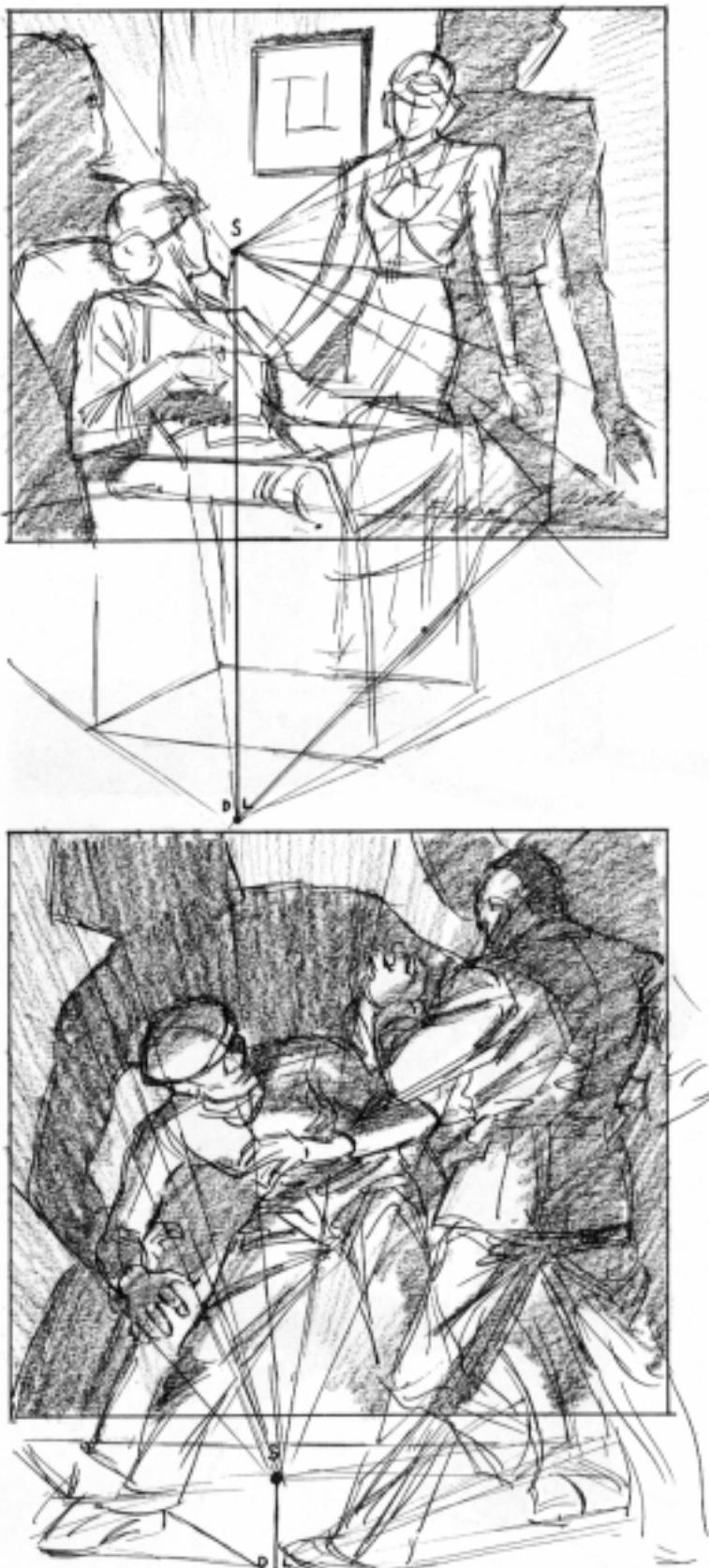
让我们希望你永远不需要这种光，但你有时可能想要画它。无论光纤如何倾斜或转动，远离仍然适用。从DL到图形或对象底部的线条开始阴影。在这种情况下，人体头部的射线永远不会调到地平线上，然后他会飞到一个智力的飞机上或通过太空到达无限远。

you never need this kind of a light, but you might sometimes want to draw it. The principle still holds no matter how the light is tipped or turned. Start the shadows by lines from DL thru the base of the figure or object. In this case the ray to man's head would never drop to the ground plane. It would then travel to an upright plane or thru space to infinity.

区域都在阴影中



LIGHT AND SHADOW



当光源超出图像限制。让我们在顶部草图中假设源位于图像平面的前面。最好的方法是制作一个草图，在底部流出足够的空间来粗略地完成数字，并足以建立DL。如果阴影落在墙上，请画出墙的地板线。将基线运行到他们与墙壁相交的位置，然后垂直排列。

在选择数字上的点并通过这些点运行直到他们遇到你从地板抬起的线。

*Let us assume in the top sketch
the source is in front of the picture plane.
The best way is to make a sketch and leave
enough space at the bottom to finish the
numbers and establish DL.*

底部草图显示了画面下方和几乎在地板上的来源。对于许多主题，这将产生非常戏剧性的效果。阴影不仅创造了有趣的图案，而且强化了动作和故事。这种方法是一种优秀而使用的方式来规划任何形式的图像。

*The bottom sketch shows the
source below the picture plane
and almost on the floor. For
many subjects this gives a very
dramatic effect. The shadows
not only create interesting pat-
terns, but intensify the action
and the story to be told. This
method is an excellent and
practical way to plan a
picture of any kind. A pen
was used to sketch in the
figures and a soft pencil
to determine the effect of
the shadows.*

The bottom sketch shows the source below the picture plane and almost on the floor. For many subjects this gives a very dramatic effect. The shadows not only create interesting patterns, but intensify the action and the story to be told. This method is an excellent and practical way to plan a picture of any kind. A pen was used to sketch in the figures and a soft pencil to determine the effect of the shadows.



我在这里选择了一个非常困难的问题，如果没有对第三部分给出基本原理有所了解。通过使用透视，再加上光与影的效果，我们创造了空间，形式和存在品质的幻觉。

由于适用于它的基本原理，这幅画可能具有从生活中勾勒出来的感觉。然而它是从想象中完成的，没有任何复制的成分，只是为了向您展示可能性。

这是一个很棒的材料仓库，无论如何。从那个伟大的来源中汲取灵感。不要只是复制。“建立”你所观察到的自己是真实的。尝试获得你绘制的每件事物的个人品质。正是这种品质让艺术家有趣。

I have chosen a problem here that would be very difficult without some understanding of the fundamentals given in Part Three. By the use of perspective, together with the effect of light and shadow, we create the illusion of space, form, and a quality of existence.

This drawing may have the “feel” of having been sketched from life, because of the fundamental principles applied to it. However, it was done from the imagination, without any copy, simply to show you the possibilities.

It is a great storehouse of material. By all means, draw from that great source. Do not just copy. “Build” with what you observe for yourself to be true. Try to get the individual quality of each thing you draw. It is that quality that makes the artist interesting.

TIME'S UP, FOLKS. WE GOTTA GO. 'BY.

时间到了，伙计。我们要走了



THE AUTHOR'S CORNER

我想你们所有人都会原谅我将这本书的一个角落保留为我自己的角落。一切都必须最终结束，所以这本书，我的第一次这样努力。这是一项集中的努力。有时我看到日光褪色，再次无法入睡。我永远不会告诉任何人制作这些数千张图纸的实际时间。

它非常有趣，因为我已经回顾了多年前的基础。它让我回到了可能以我为生的知识和第一次斗争。

它让我想起了经常出现的早期图画。这一切又多么简单，如果我在一开始就能够惠及这些工作原则，把它们整理好，并像现在一样与它们一起工作。奇怪的是，最简单的事实总是最新的被理解。当他们是，他们完全的简单是他们被接受的最好理由，即使不得不扫除半辈子积累的宠物理论和想法。

充其量，我怎么知道我现在比在学生时代更多？答案是康复期患者再次康复。

我只知道我的工作比我当时更快乐。它已经出现在曾经对我来说似乎毫无希望的地方。我只知道我的工作比我当时更快乐。它已经出现在曾经对我来说似乎毫无希望的地方。

我可以安心地接受工作，并且有经验的信心。

这本书视图将这种安心一直到几千个其他人身上，否则他们必须成为那些在他们甚至微不足道的开始之前摄像的同类设备的受害者。

I guess all you folks will forgive me for reserving a tiny corner of the book as my own. Everything must eventually come to an end, and so with this book, my first effort of this kind. It has been a concentrated effort. At times I have seen the daylight fade and come back again without sleep. I'll never tell anybody the actual time it took me to make these (it seems) thousands of drawings. I'm sure he would not believe me. I'm dreadfully tired but immensely happy. It has been intensely interesting, for I have retraced the ground of years ago. It has carried me back to the first struggle for knowledge that might earn me a living. It has reminded me of the early drawings which so often came back.

How simple it all might have been, had I in the beginning been able to assemble these working principles, put them in order, and work with them as I do now. But they were bits of knowledge plucked out of the air like bits of fluff from a seed pod. Only a few within your grasp, just a few to take root and flourish. Strangely, the simplest facts always are the latest in being understood. And when they are. Their utter simplicity is the best reason for their acceptance, even at the cost of having to sweep out the pet theories and ideas accumulated over half a lifetime. At best, how do I know that I'm any more right now than in my student days? The answer is that of the convalescent who has suffered and got well again. Lack of knowledge can be greater torture than the effort of acquiring it. I know only that I am happier in my work than I was then. It has gained publication in places that once seemed hopeless for me. I can approach the work with peace of mind and confidence boon of experience. This book is an effort to transplant that peace of mind to some few thousand others who otherwise must fall victims to the selfsame devices which contrive to make before they can make even a meager start.

当一切都说完了，自然是最好的导师

WHEN ALL IS SAID AND DONE, NATURE IS YOUR BEST INSTRUCTOR



LEARN TO DRAW FROM LIFE

学会从生活中吸取经验



当从生活中勾勒出来时，最实用的方法是在手臂长度上握住铅笔尺，并通过瞄准，找到主题的中间点，上下两个，并且在主体将适合的近似矩形中，并如上所述划分。

现在通过记住中间点落下的位置，您可以再次看到四分区第一块大块形状以适合点，然后以较小的形式阻挡。绘制阴影形状并填写。

the most practical way is to hold pencil or ruler at arms length and by sighting, locate middle point of your subject, both up and down and across - Approximate rectangle the subject will fit into, and draw this divided as above Now by remembering just where middle point fell, you can right again for quarter divisions first block in big shapes to fit points, then block in the smaller forms. Draw the shadow shapes and fill in.



PENCIL
SKETCH OF MY
DAUGHTER
ANDREW
LOH

我认为没有任何努力领域能如此遗憾地缺乏简单的工作原则组织。作为艺术创作领域，没有什么是偶然的。我不是漫画家，但我选择初学者漫画的原因是因为它有乐趣，从一开始我就让他感受到他有享受的创造性快乐。

当艺术家们开始编造并设定他们的综合体验时，他们可以自由而谦卑地给予他们的一点点。就像其他科学家一样，那么艺术可能有一些机会在日常生活的人心中重建自己，甚至反对机械的完美。

是的，伙计们，我很累，但我很高兴。我的校工作可能是微弱的，但已经完成了。我等一会等待任何艺术边际或导演的判决，我会气喘吁吁地等待你的喜好。

我会给你更多的不眠时，知识为了感受到你创造的第一个快感，即使它只是一支铅笔。你会爱上你画的那些小伙伴，即使他们有点笨拙，只有一点点人性。

I can think of no field of endeavor so sadly lacking in simple organization of its working principles. Nothing quite so haphazard, hit-or-miss, as the whole field of artistic endeavor. I am not a cartoonist, but I choose caricature for the beginner: principally because there is fun in it, and from the start I want him to feel a little of the creative joy he is entitled to. When artists begin to compile and set down their combined experience, give freely and humbly what little they can add, as do the other sciences, then art may have some chance to reestablish itself in the hearts of everyday people even against the mechanical perfection of the camera; even in a period of social adjustment and financial depression. The mental depression of our era weighs heavier on our race and future than do our dollars or lack of them. A little joy from the inside must be welcome to almost anybody. Perhaps my book is a step in that direction.

Yes, folks, I'm tired, but I'm happy. My little job, feeble as it may be, is done. I wait as breathlessly to see how you will like it as I ever waited for the verdict of any art editor or director. I'd give many more sleepless hours just to feel with you that first thrill of having created even if it be mere lines of a pencil. You'll get to love those little folks you draw, even if they are a bit unwieldy and only a little bit human.

希望你可以用铅笔玩的开心。

*Hopin' now you'll always
have "fun with a pencil,"*

s'long!

