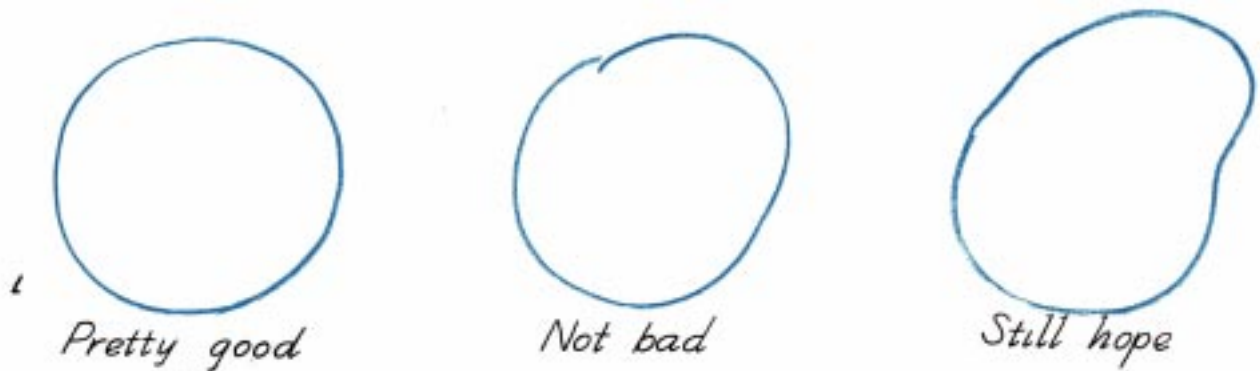


HERE WE GO!

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



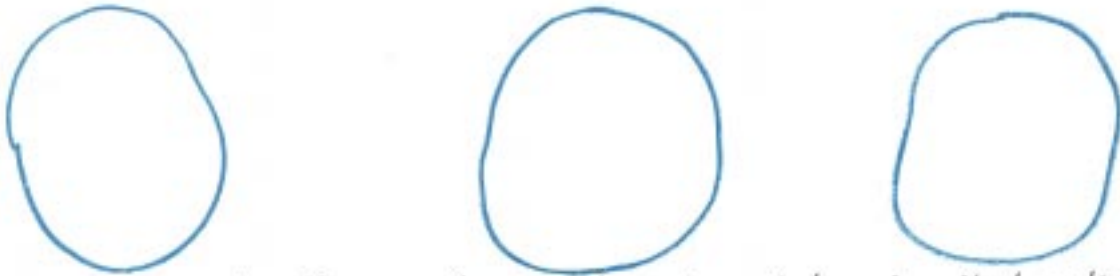
Add eyes, ears, mouth, brows, etc. Attach a couple of balls for cheeks. Draw lightly. Then select the lines you want and draw in heavily.



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.



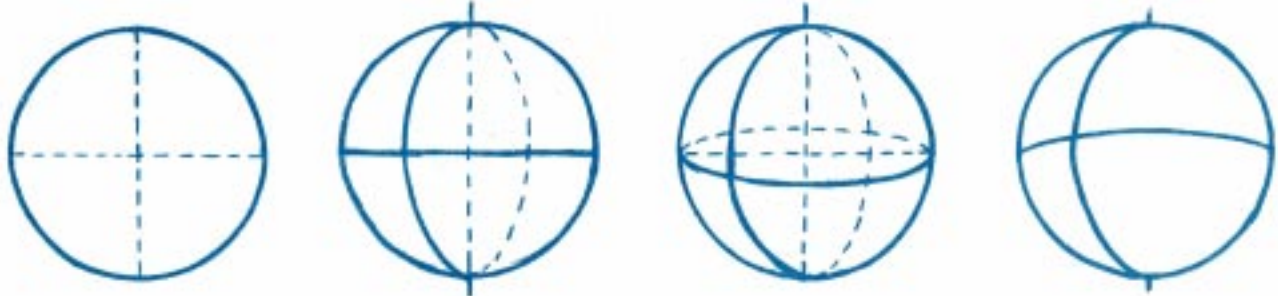
Most folks only learn to draw one face and do it until it bores them. This way you never get two alike, if you raise or lower, fatten or diminish, or invent the shapes you attach. You can vary the ball so many ways it also adds much variety.



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"

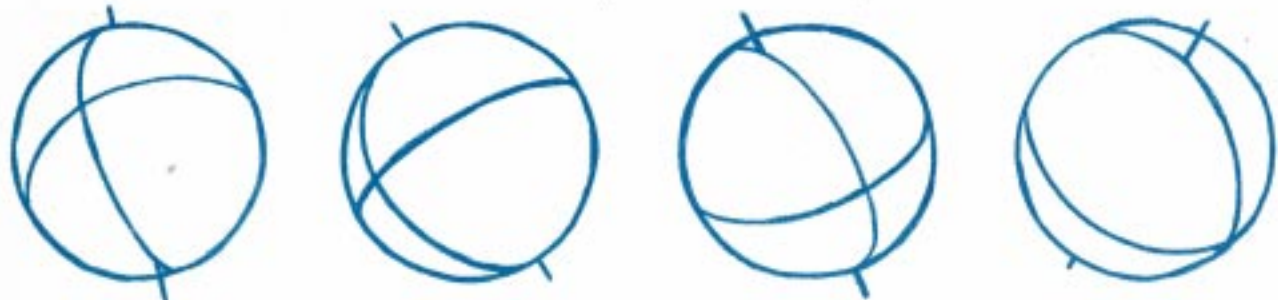
If you will now turn back to page 12 and look at the string of balls, you will see that we are getting right into big business. You need some practice on these. Never mind if they are a little off.



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.

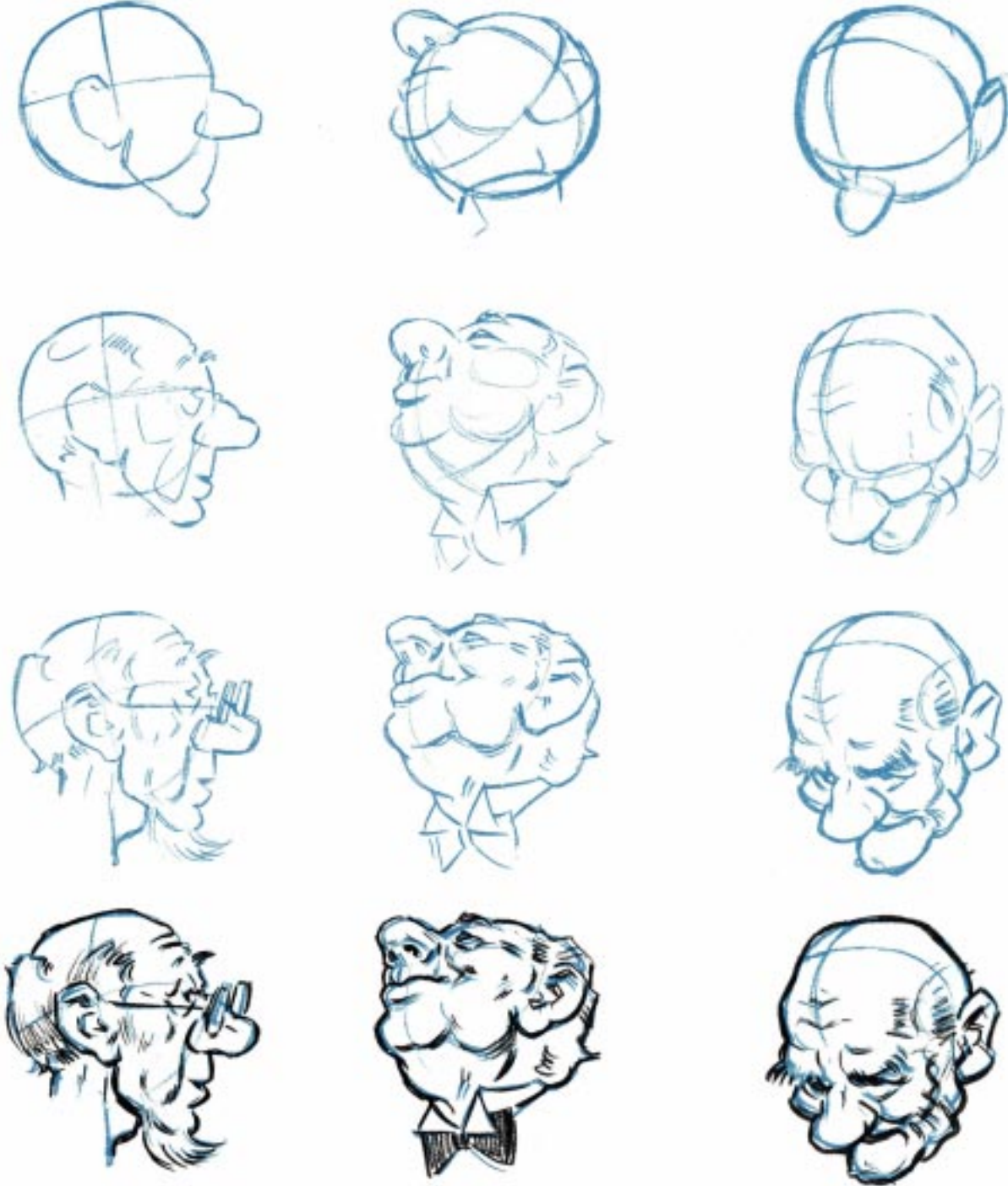


Invent Shapes.



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.