

Lee J. Ames

DRAW DRAW DRAW



**An introduction to the fun
of drawing... simple steps
to start you on the road
to making pictures.**



D.D.D.
UP TO 14
GR 6-9
\$2.25

DRAW

DRAW

DRAW

Lee J. Ames

Have you ever doodled just for the fun of it, without trying to draw any special thing? Doodling, or filling a space, can be a free, imaginative adventure, and one that can start you on the road to becoming an artist.

With just pencils, paper, and your imagination, DRAW DRAW DRAW will show you how you can combine the ingredients of lines, dots, shapes, and colors into a modern abstraction. Drawing realistic faces and figures will no longer be a problem when you follow the simple steps to capturing interesting expressions, proper proportions, and a feeling of action. From the first, light sketch to the firm line of the finished drawing, Lee Ames' instructions are completely professional. Using a landscape and such favorite subjects as a horse and a jet bomber, he demonstrates various techniques that have been used by artists and suggests how you can have fun experimenting with new ones. Reproductions of famous paintings by the masters as well as some of Mr. Ames' favorite illustrations help convey the artist's sense of beauty and will help enlarge yours so that whether or not you become an artist, you will be able to see all around you the kind of beauty most people can see only in pictures.

AGES: UP TO 14

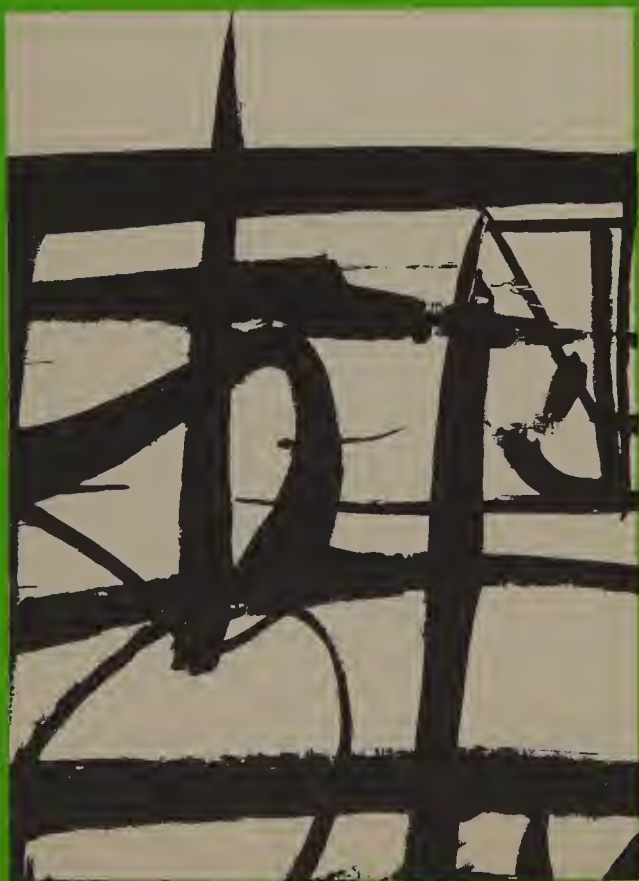
Here are some
world-famous
abstractions.



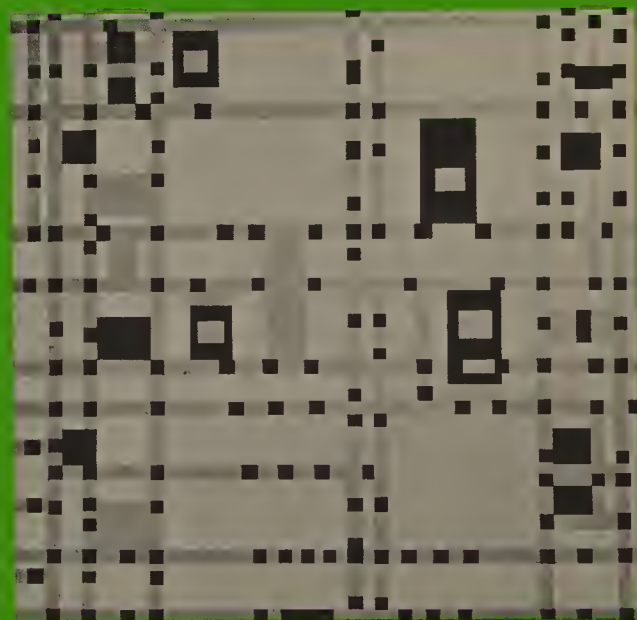
The Chessboard, 1917, by Juan Gris. Collection Museum of Modern Art, New York. Purchase.



Heroic Bowing (Heroische Bogenstriche), 1938, by Paul Klee. Private collection, New York.



Cordinal, 1950, by Franz Kline. Courtesy of Mr. and Mrs. George Poindexter.

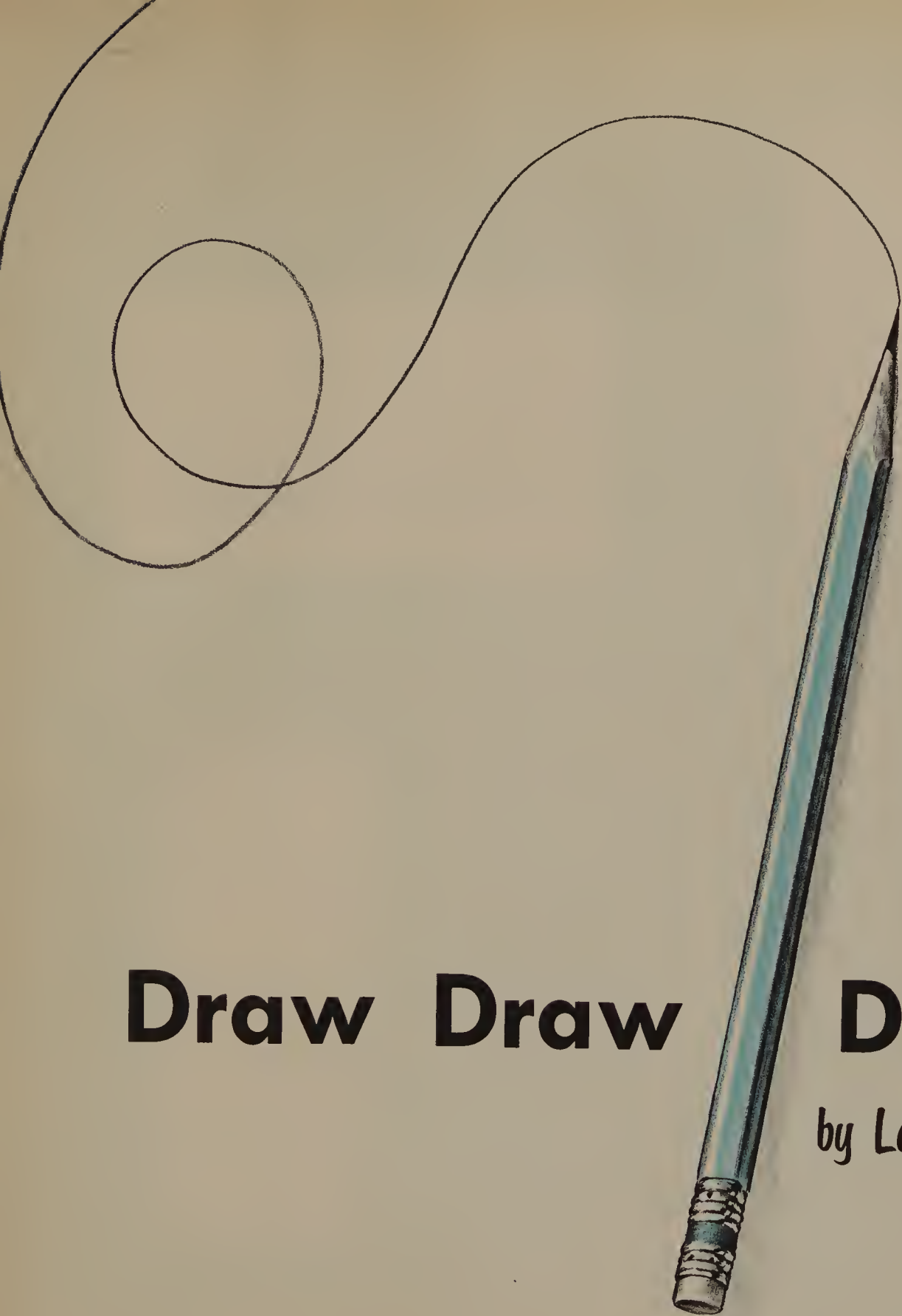


Broadway Boogie Woogie, 1942-43, by Piet Mondrian. Collection Museum of Modern Art, New York.

11/16
STRAND PRICE
\$.05

Draw Draw Draw

for Jocelyn,
Alison, and
Jonathan—
and for Sol Spund,
who first taught me.



Draw Draw Draw

by Lee J. Ames



Doubleday & Company, Inc., Garden City, New York

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Some of the author's pictures



The fun of filling a space.



Have you ever tried filling a space, doodling, just for the joy of it, without trying to draw any special thing? This can be like inventing your own tune on the piano.

Why not take some clean paper and fill the empty space with a melody of lines, shapes, and dots?

A poem of shades and colors?

A rhyme of repetitions?

Create an abstraction, something not related to anything in particular.

Filling a space can be an adventure—a free imaginative adventure.

- *Have fun making lines.*

They can be long, short, light, dark, thick, thin, straight, curved, fine, rough, zigzag.



- *Have fun with shapes.*

Make round shapes, small shapes, light or dark, smooth or rough shapes, rectangular and triangular shapes, irregular shapes.



● Play with dots.

Tiny dots. Big ones. Round or square or rough ones. Light or dark dots.



● Repeating.

Try repeating a line or a shape or a series of dots. Try repeating them upside-down. Try repeating them backward.

Repeating
lines



Repeating
shapes



Repeating
dots



- Now let's combine them.

Fill an empty space with arrangements of

Lines and dots

Dots and shapes

Shapes and lines

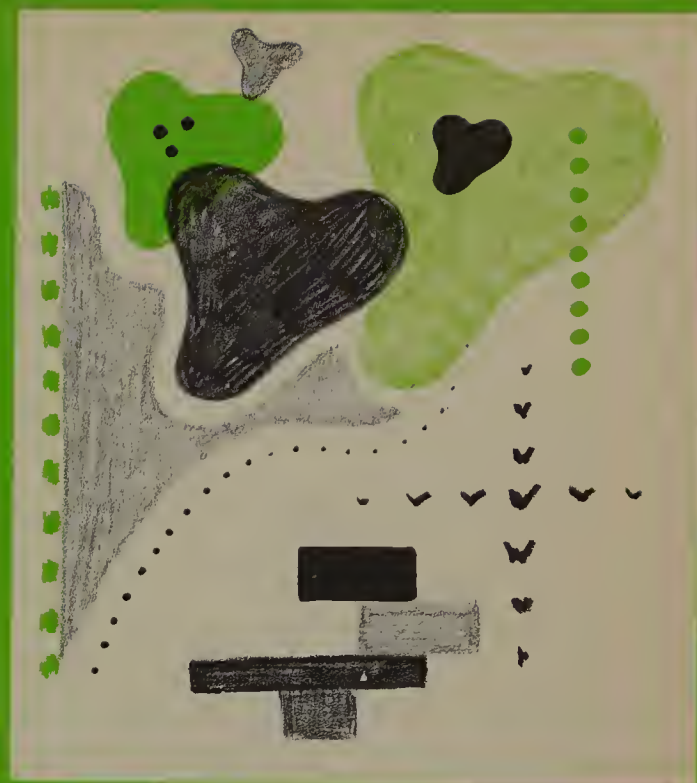
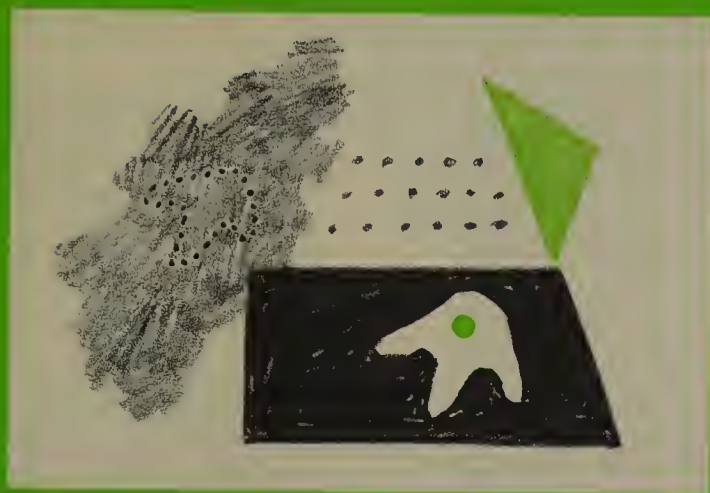
Here are some samples of what can be done. Copy these if you like, but why not create your own?

- Arrangements of lines and dots.

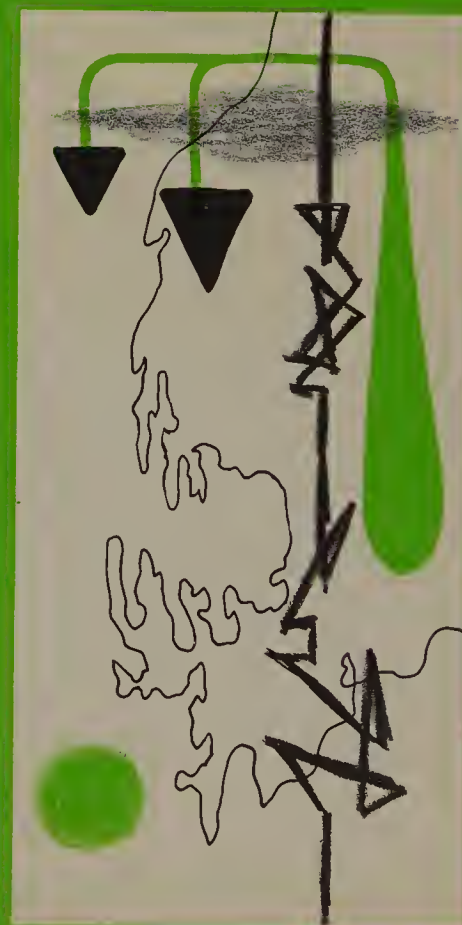
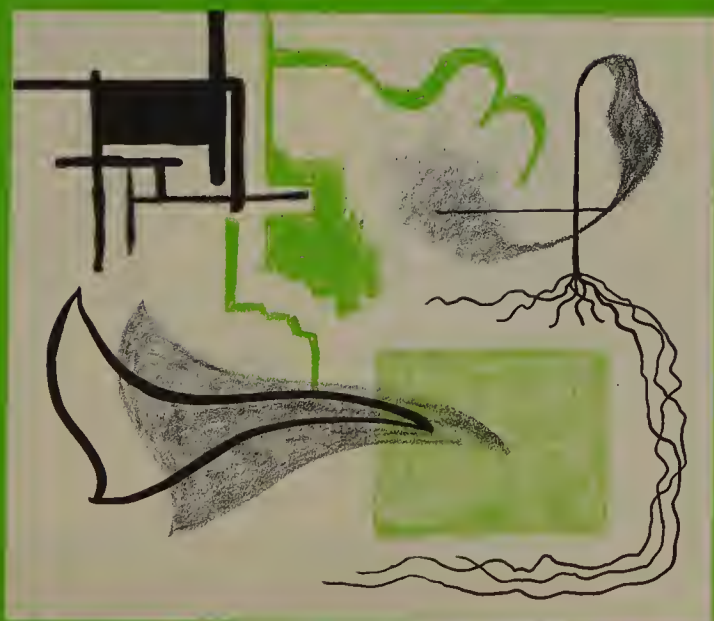
(Notice the repeating.)



- Arrangements of dots and shapes.



- Arrangements of lines and shapes.

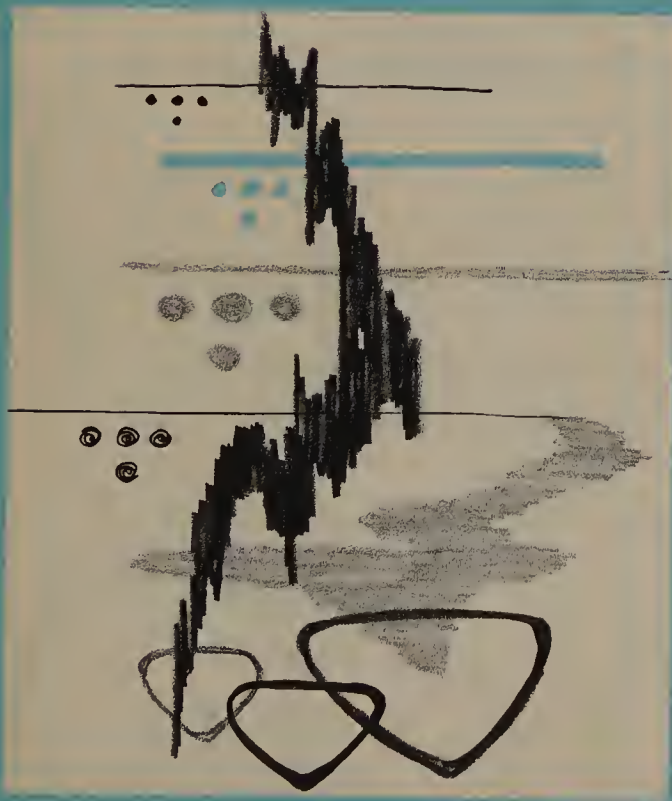
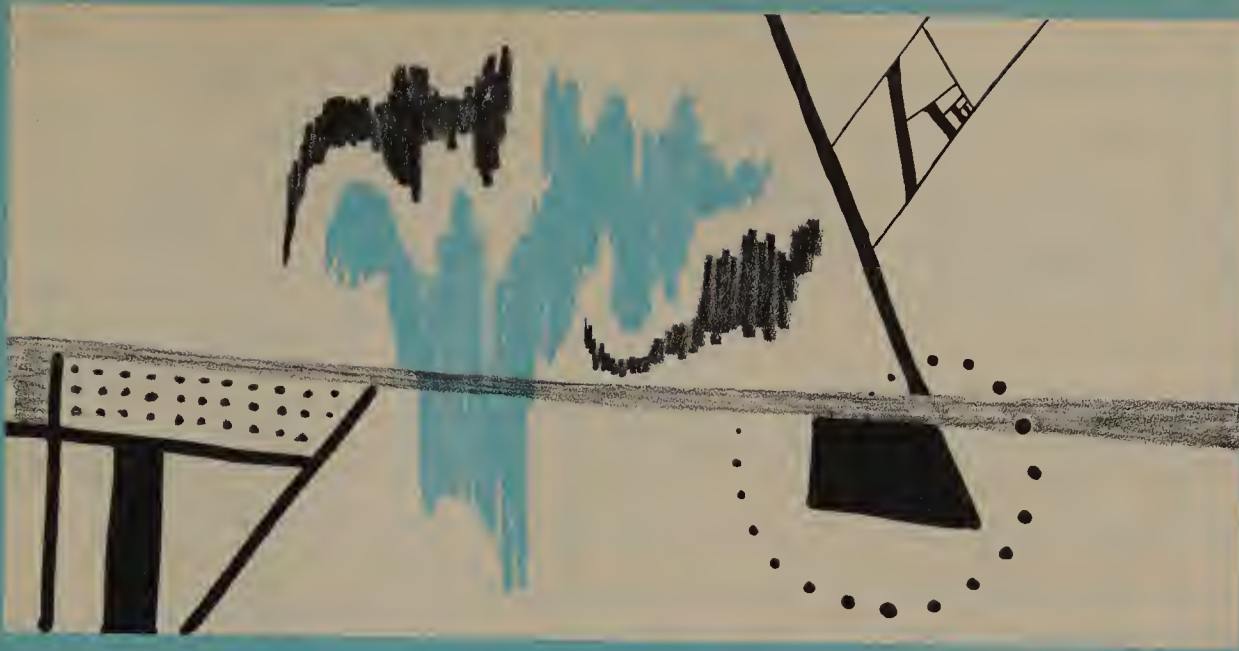


- *Combine all three.*

Experiment with lines, dots,
AND shapes. And, if you like,
repeat them.



Notice how white space
is used in this design.



You have now become acquainted with some tools for creating abstract art. You may also add color, space, paste-ups (cloth, thread, feathers, newsprint, etc.), tear holes in the space—anything you like, so long as you create and enjoy.

Solving the puzzle of drawing a face

Let's draw something real now. The human head is roughly the shape of an egg, with the bottom narrow point of the egg as the chin. Draw this head-egg by first sketching a rough circle and then adding the bottom roundish point.

Front view



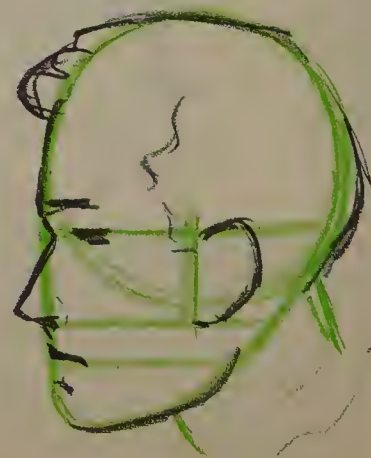
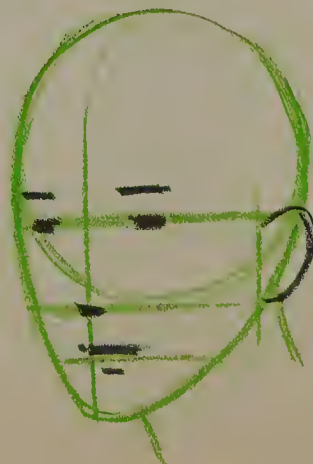
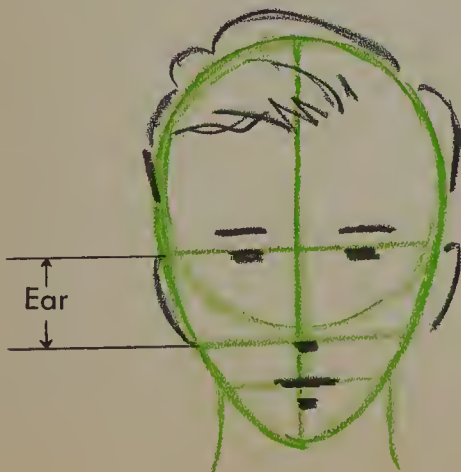
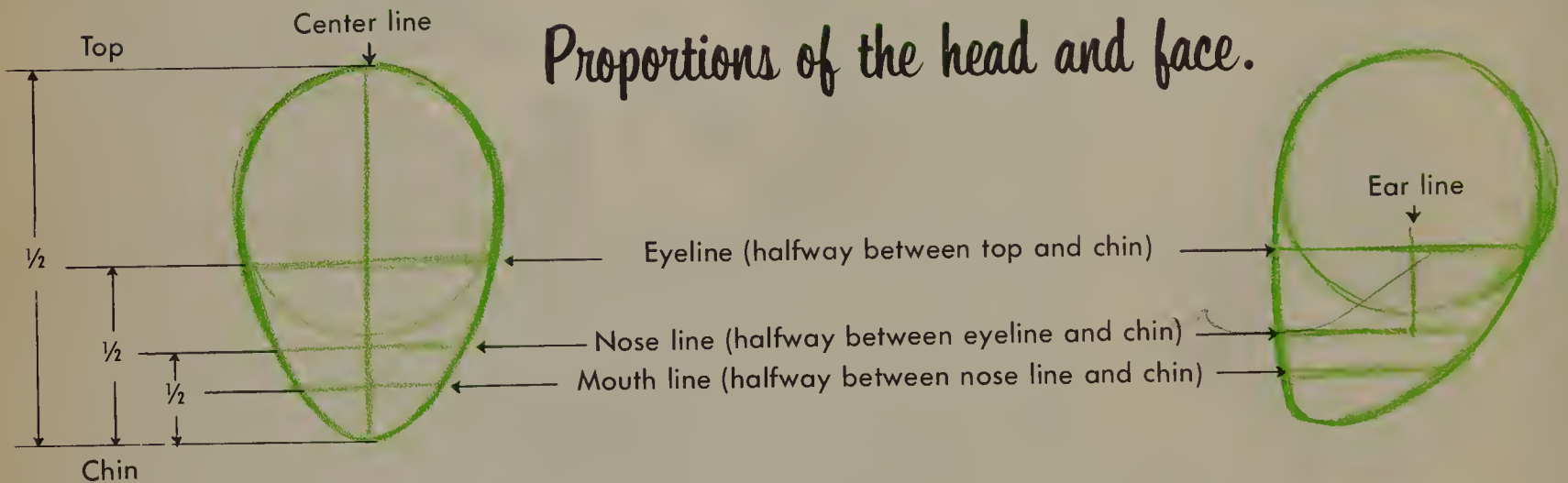
Three-quarter view



Side view



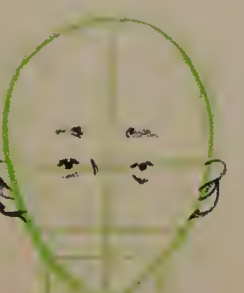
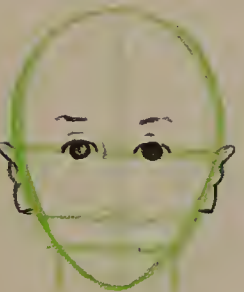
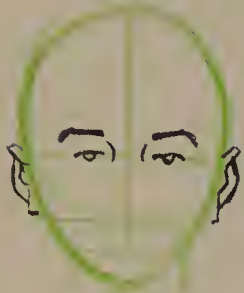
Proportions of the head and face.



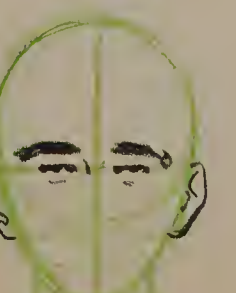
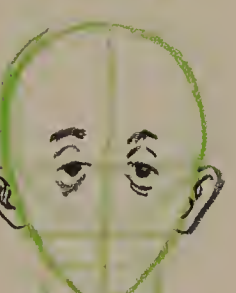
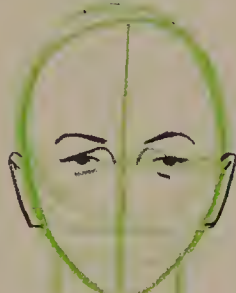
• Eyes and ears and eyebrows.

Here are a variety of eyes and ears and eyebrows to be placed on the egg. Try various combinations.

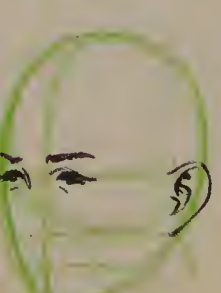
Front view



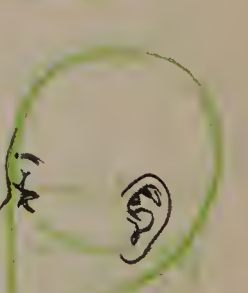
Front view



Three-quarter view



Side view



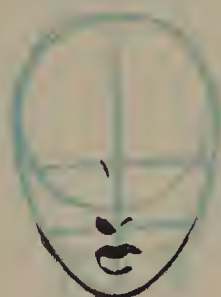
● Noses and mouths and chins.

(Hold page up to a mirror to see the right three-quarter view and the right side view.)

Front



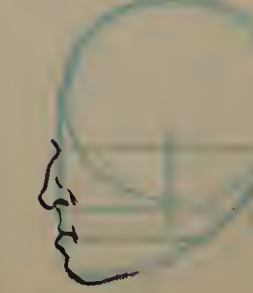
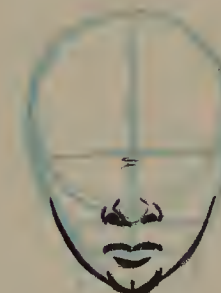
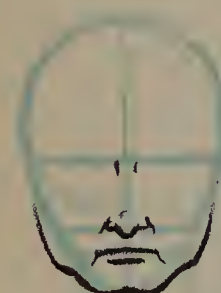
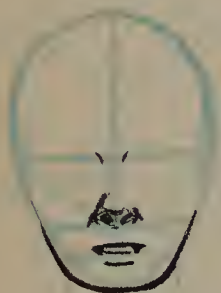
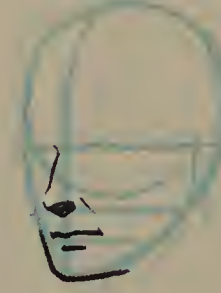
Front



Three-quarter

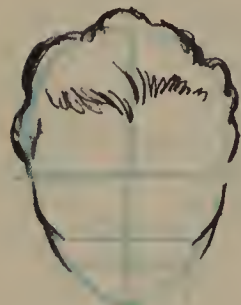


Side



- Cheeks, foreheads, and hair.

Front



Front



Three-quarter



Side

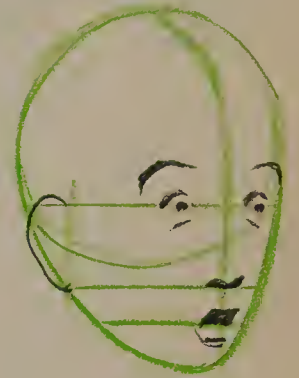
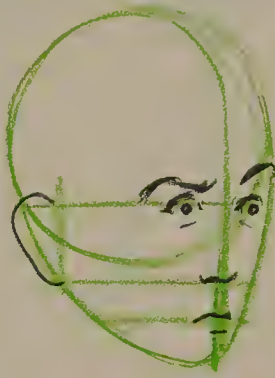
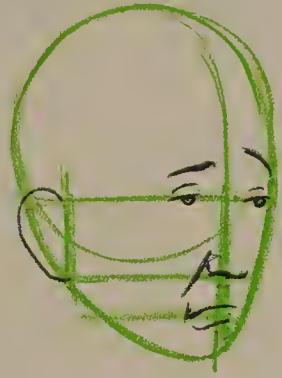
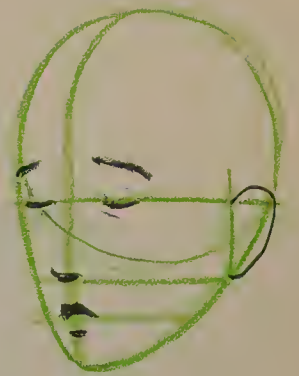
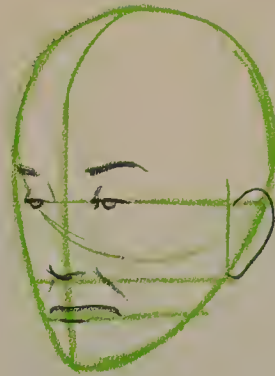
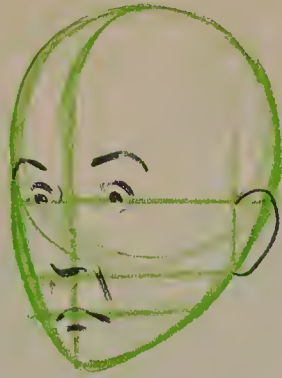
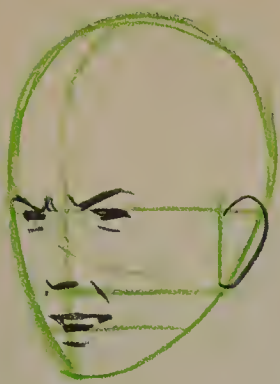


● Expressions — front view.

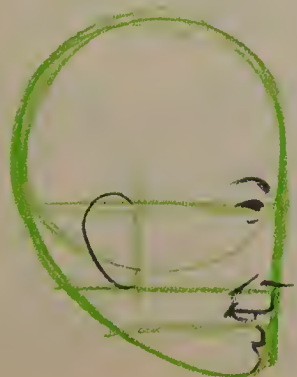
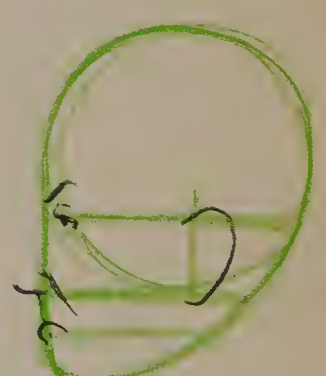
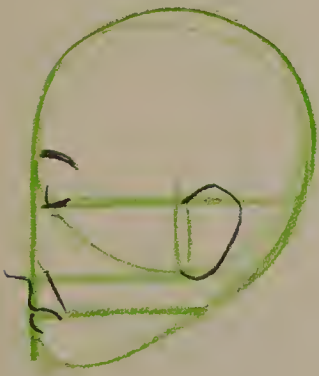
After practicing these, try your own combinations of mouths, eyes, eyebrows, and noses.



● Expressions — three-quarter view.



● Expressions — side view.



Using what we have learned from the previous pages, let's draw complete faces.

MEN

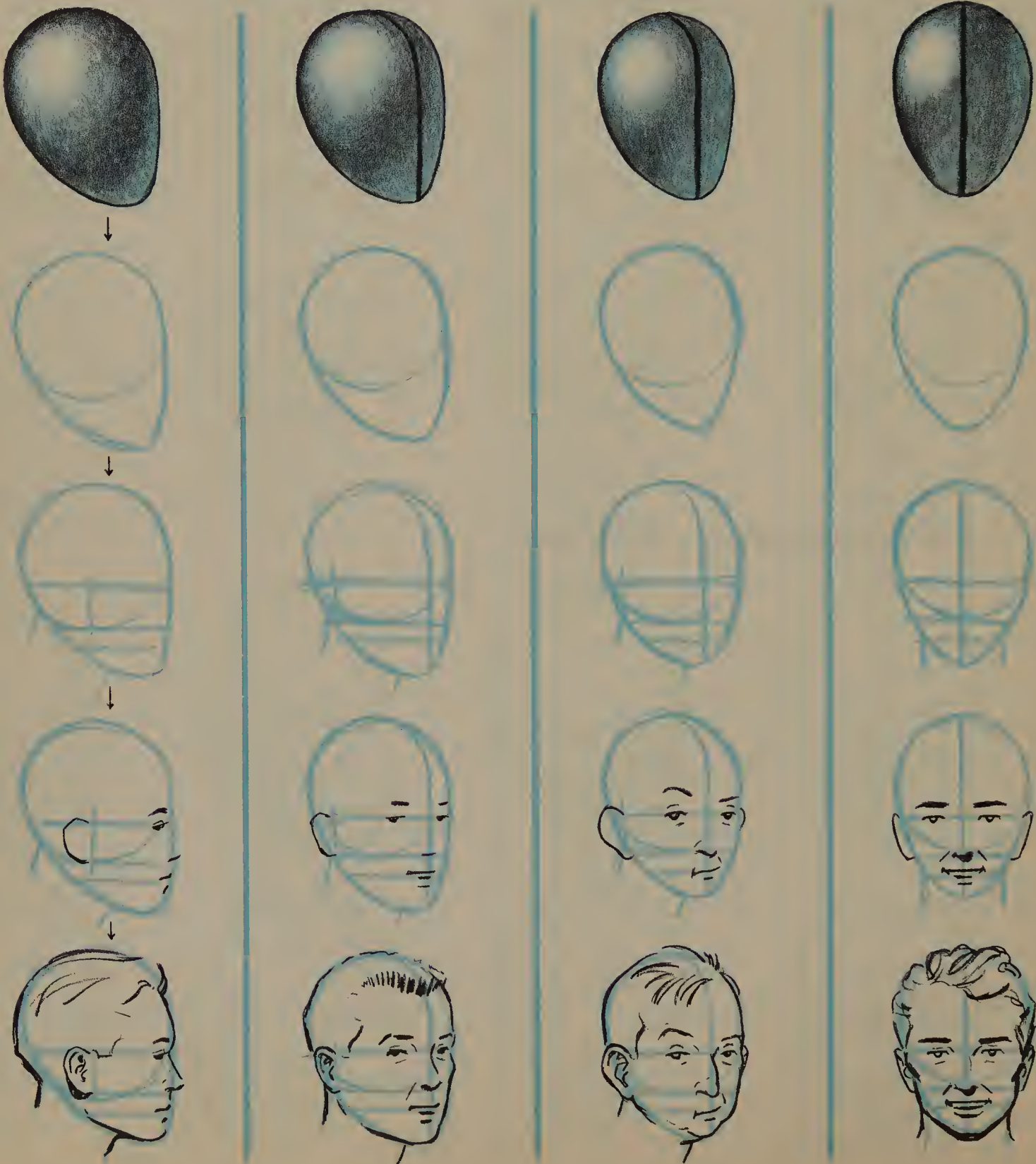
Think of this.

Draw this lightly.

Add this lightly.

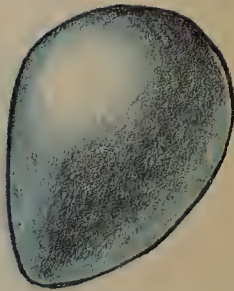
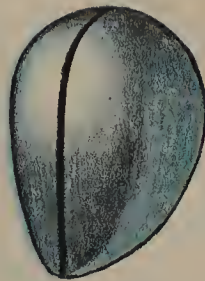
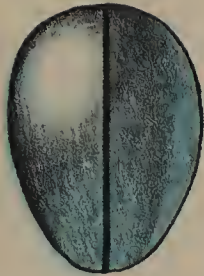
Add this lightly.

Finish firmly.



WOMEN

Just think
of this.



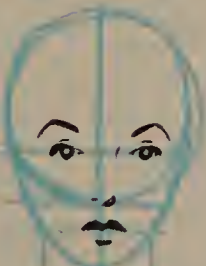
Draw
lightly.



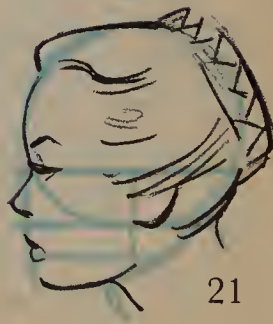
Lightly.



Lightly.



Firmly.



In the child's face the eyeline is a little *below* center.
The eyes are proportionately larger; the mouth and nose, smaller.

CHILDREN

Think



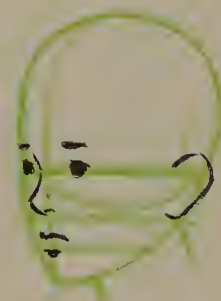
Lightly



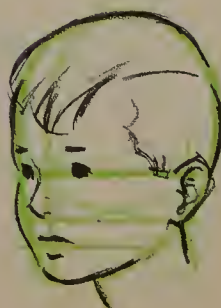
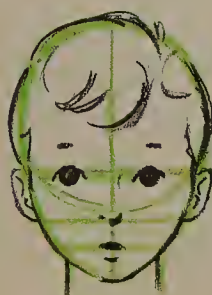
Lightly
Lower
eyeline.



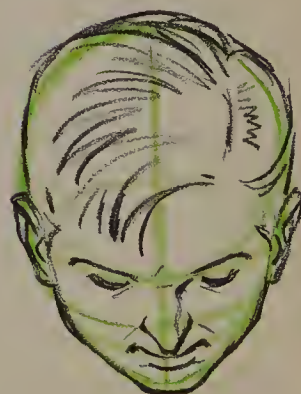
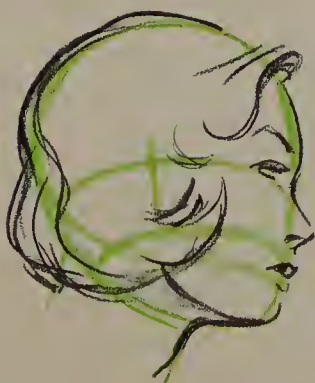
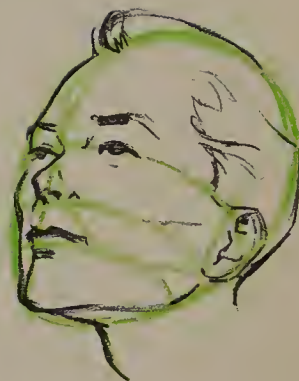
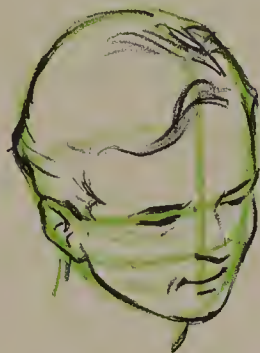
Lightly
Larger eyes,
smaller nose
and mouth.



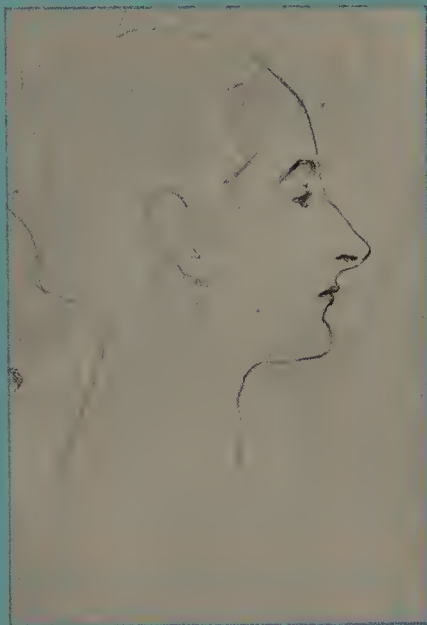
Firmly



- Some heads viewed from different angles.



- Drawings of heads by some of the masters.



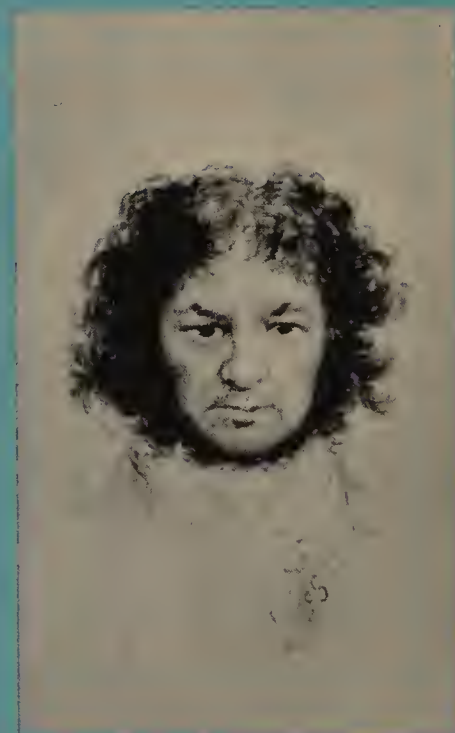
Sketch for Portrait of Mme. X, by John Singer Sargent. The Metropolitan Museum of Art, Gift of Mrs. Francis Ormond and Miss Emily Sargent, 1931.



Eight Heads of Ecclesiastics by Jehon Georges Vibert. The Metropolitan Museum of Art, Bequest of Anne D. Thompson, 1923.



Head of a Young Girl by Jean Auguste Dominique Ingres. The Metropolitan Museum of Art, Bequest of Grace Roiney Rogers, 1943.



Self Portrait by Goya. The Metropolitan Museum of Art, Dick Fund, 1935.

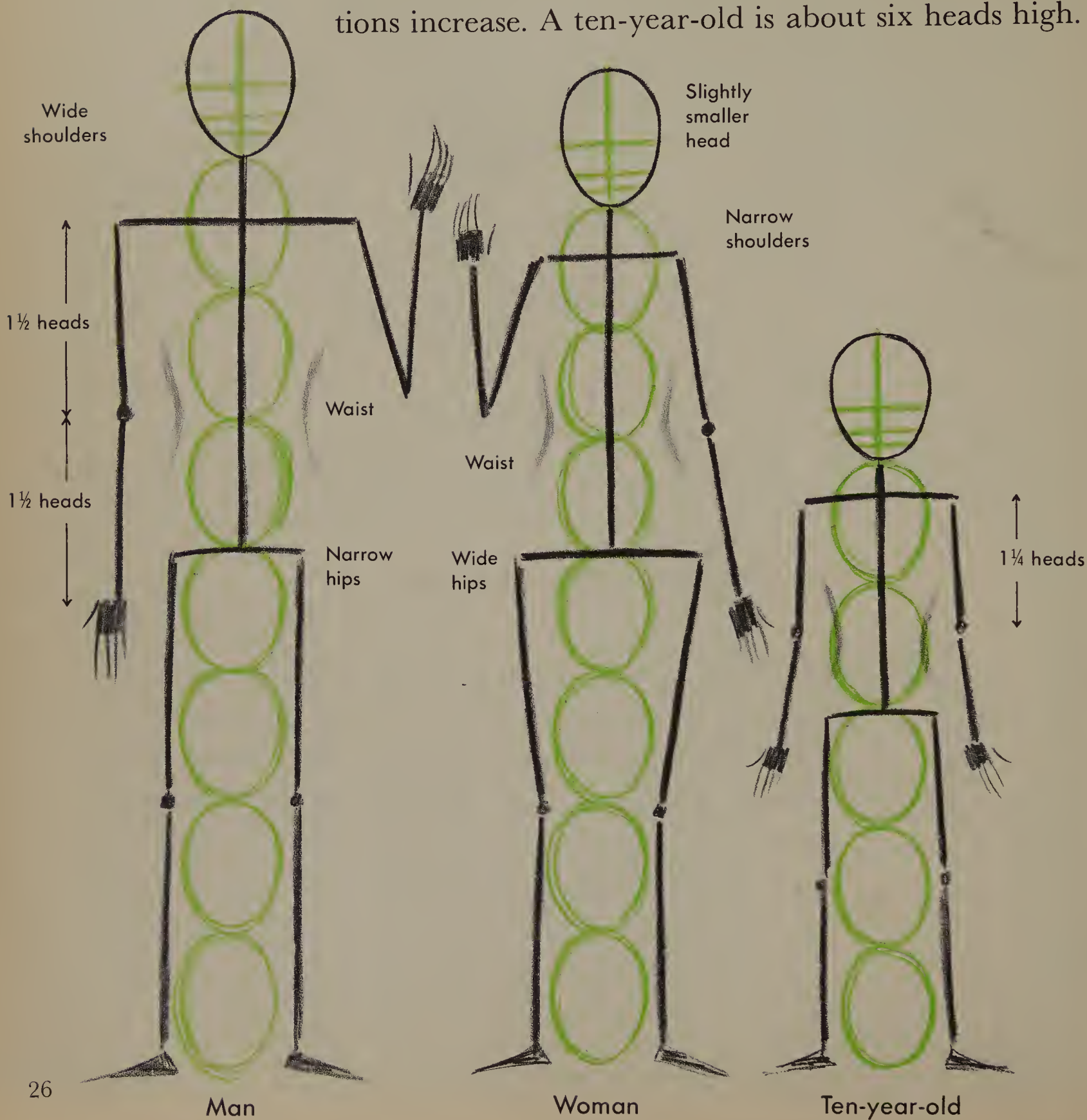


Figuring out the figure.

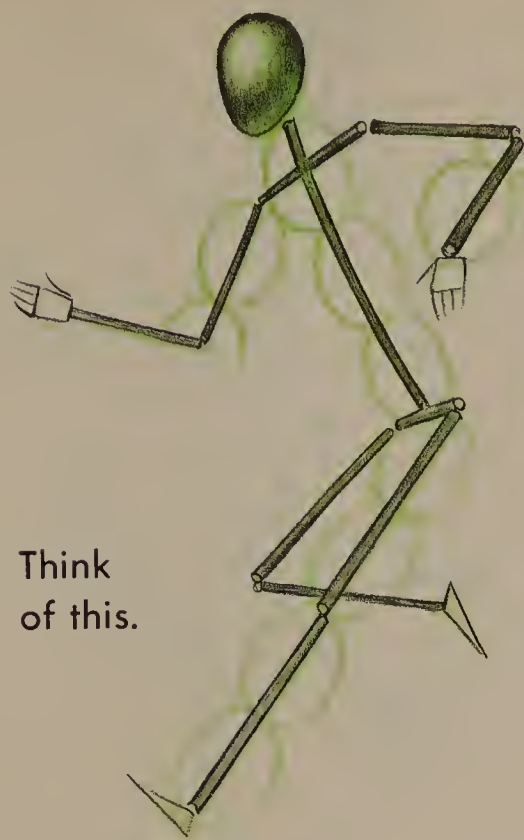
On the following pages are some simple proportions of the human figures—man, woman, child. Here's how to construct a stick figure in action, and how to build a body around it. Then how to dress the figure.

● Proportions.

Adults are about eight heads tall. Babies are about four heads long. As children grow older, the proportions increase. A ten-year-old is about six heads high.



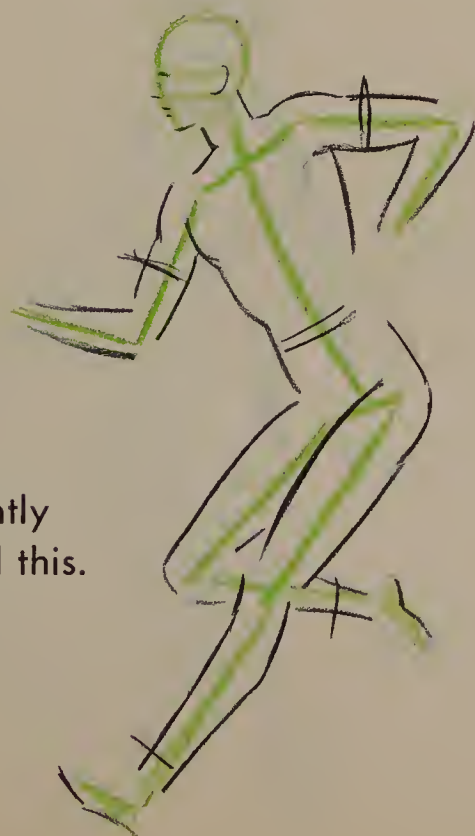
MAN: Think of a stick figure (eight heads tall) in action. Then draw.



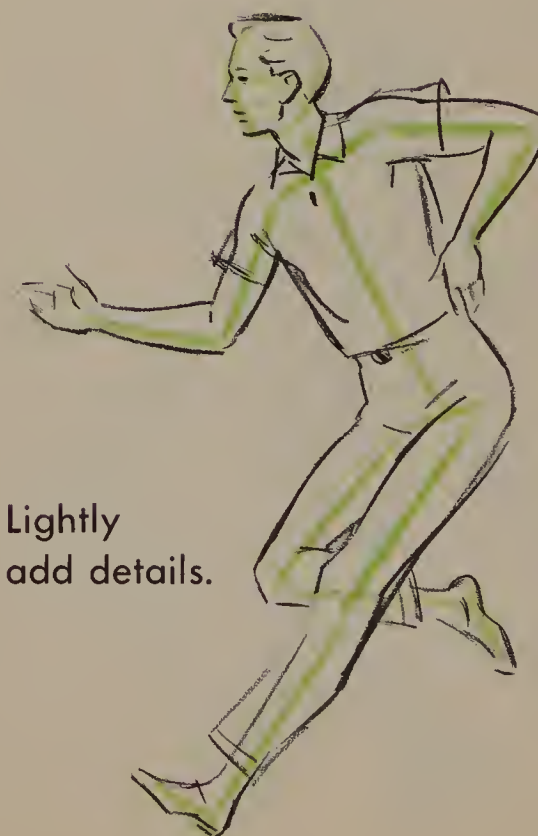
Think
of this.



Lightly
draw this.



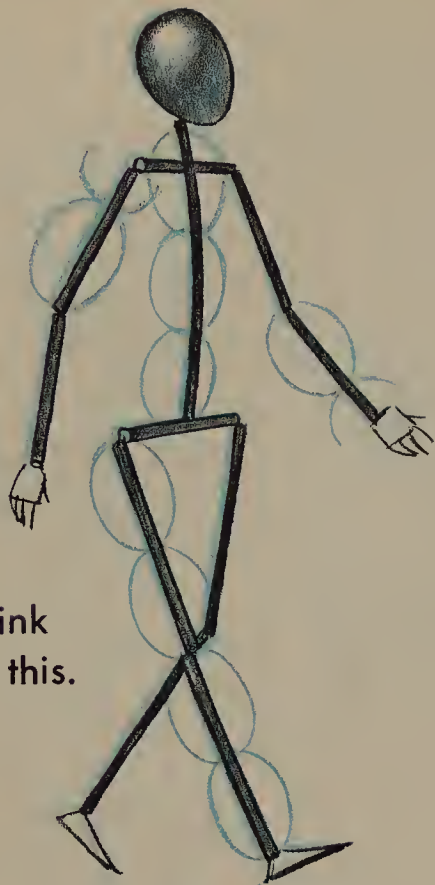
Lightly
add this.



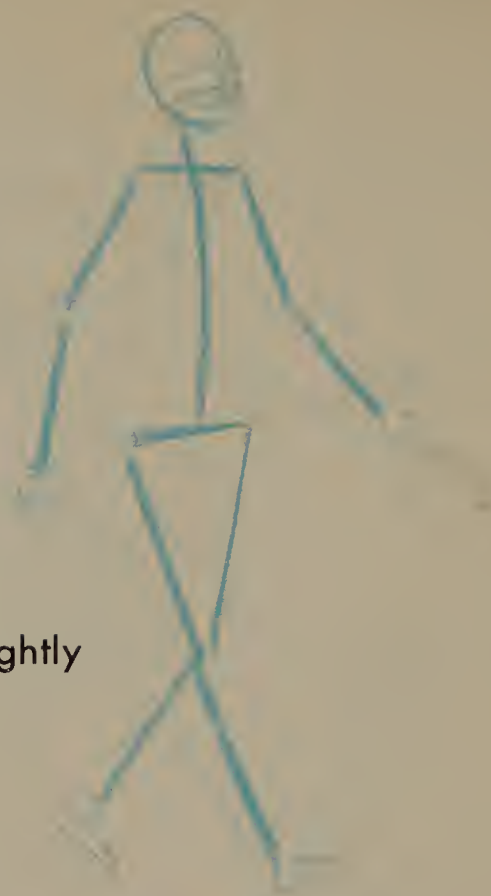
Lightly
add details.

Finish
firmly.

WOMAN



Think
of this.



Lightly



Lightly

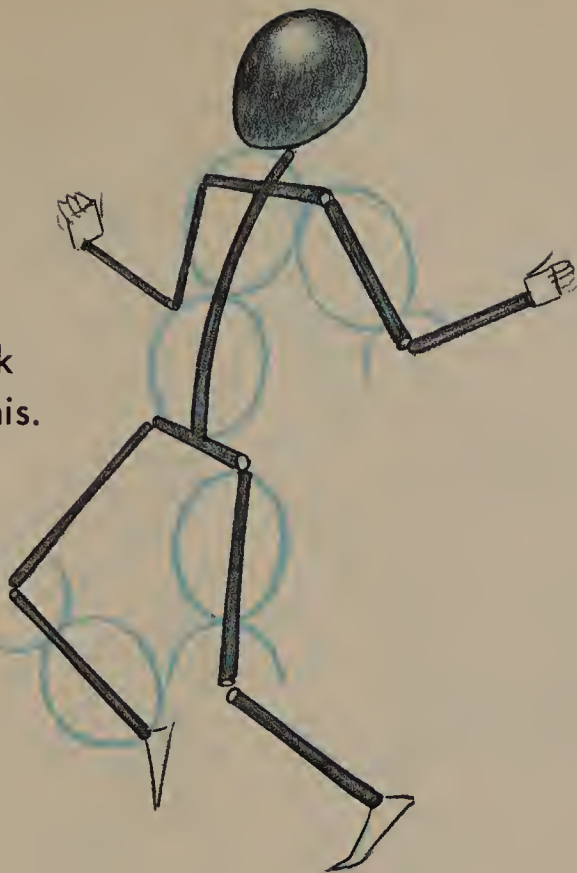


Lightly

Finish
firmly.

GIRL

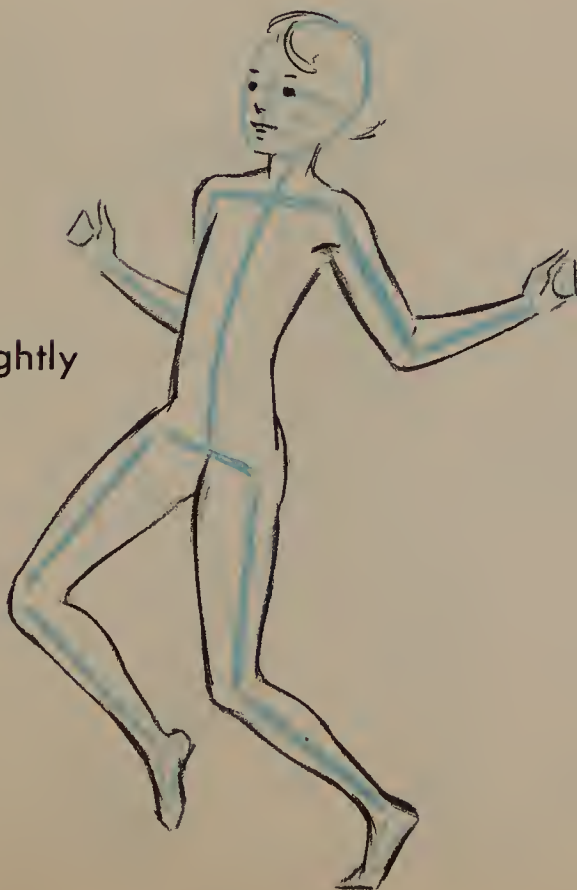
Think
of this.



Lightly



Lightly



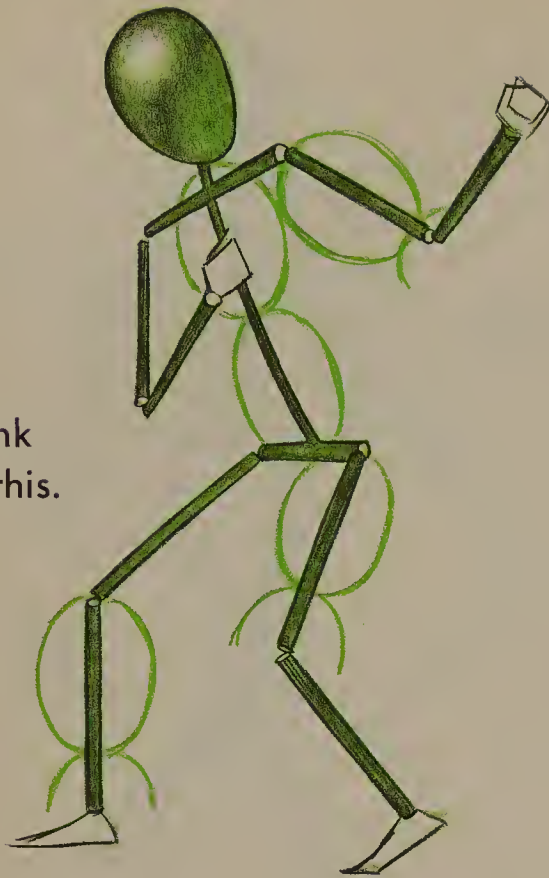
Lightly



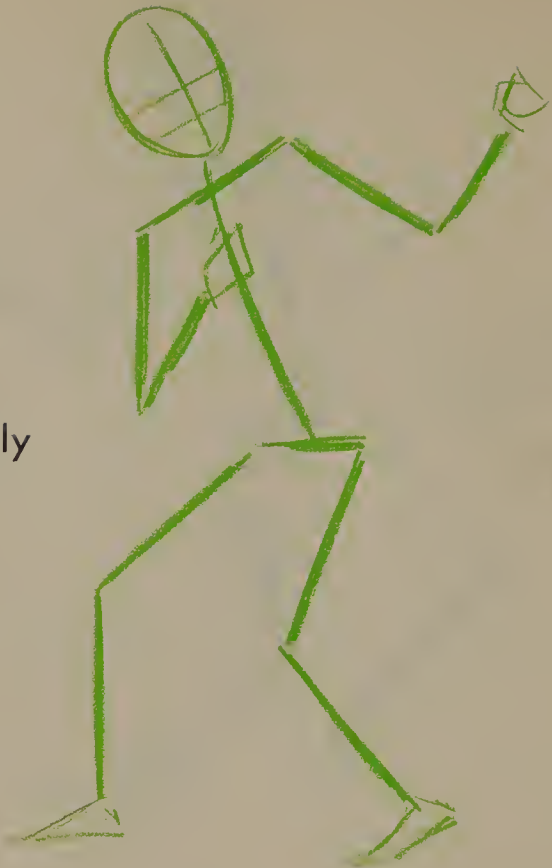
Finish
firmly.

BOY

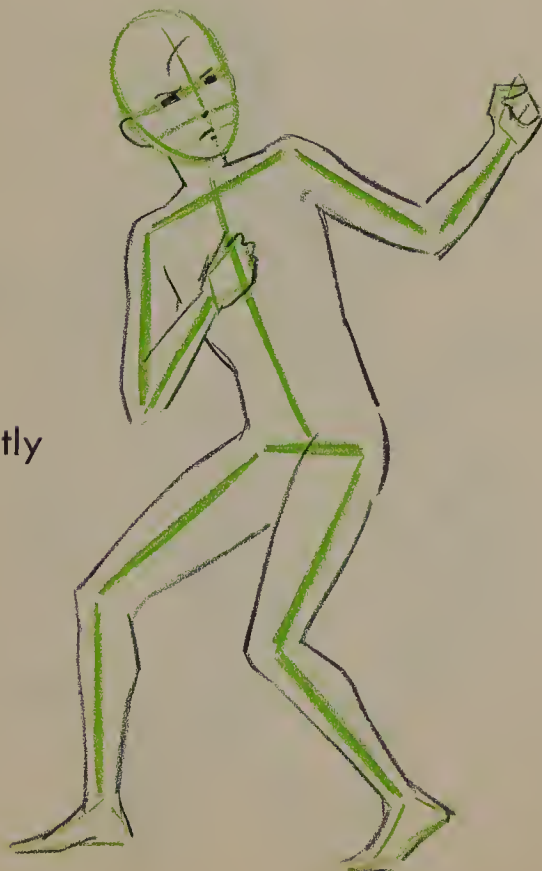
Think
of this.



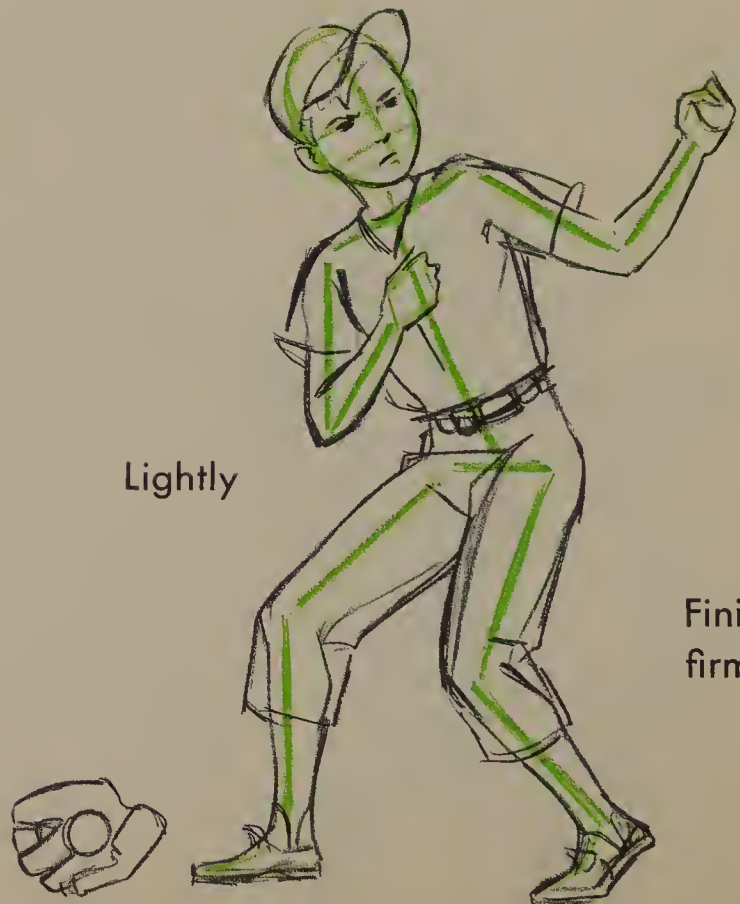
Lightly



Lightly



Lightly



Finish
firmly.



Let's just draw . . .

a tree, a horse, a jet bomber, a house, a landscape.
Follow step by step, and remember—draw lightly,
. . . lightly . . . lightly . . . lightly . . . until, at the very
end, finish firmly.

● *A tree*





3.

Lightly



4.

Lightly



7.

Finish firmly.



8.

● A horse



1. Lightly



2. Lightly



5. Lightly



6. Lightly



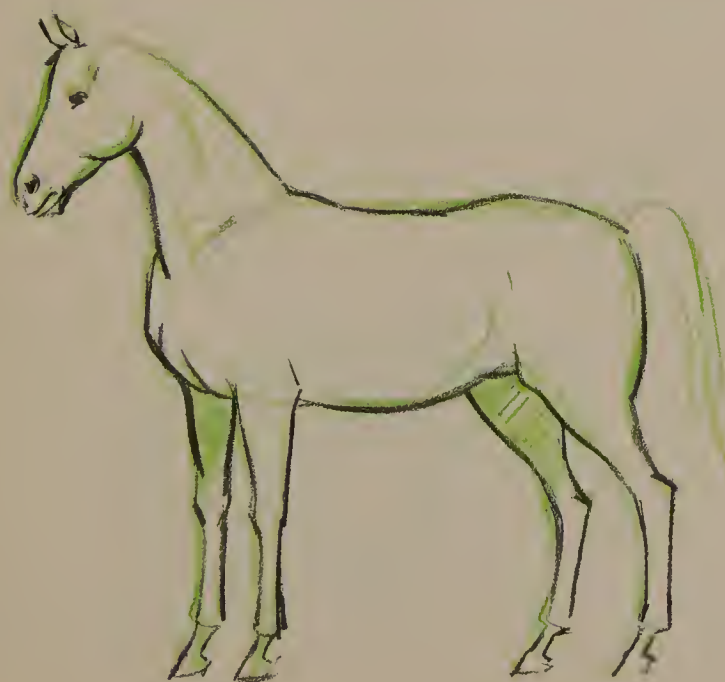
3.

Lightly



4.

Lightly



7.



8.

Finish firmly.

● A jet bomber



1. Lightly



2. Lightly



5. Lightly



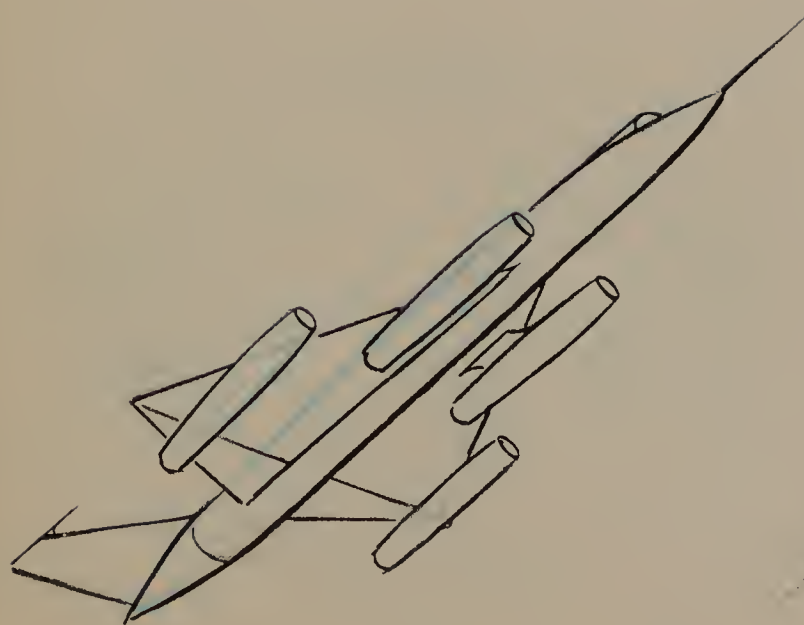
6. Lightly



3. Lightly

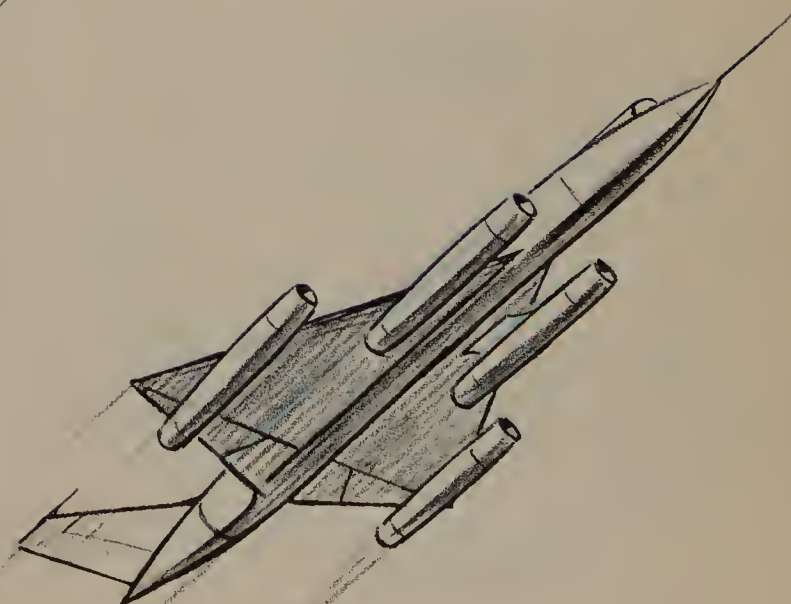


4. Lightly



7.

Finish firmly.



8.

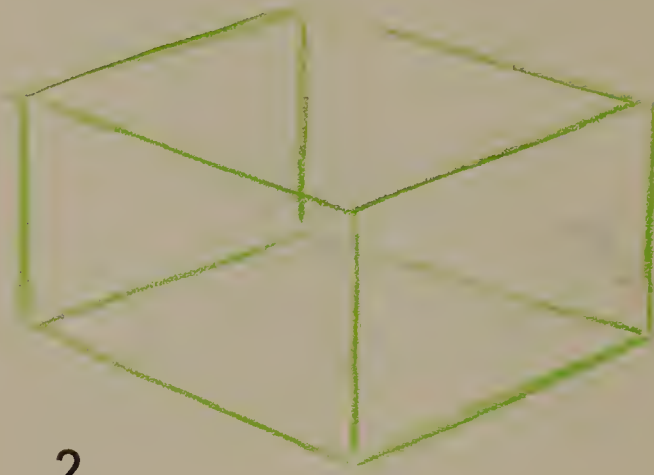
● A house

You can solve this puzzle by following *carefully*, step by step.



1.

Lightly



2.

Lightly



5.

Lightly



6.

Lightly



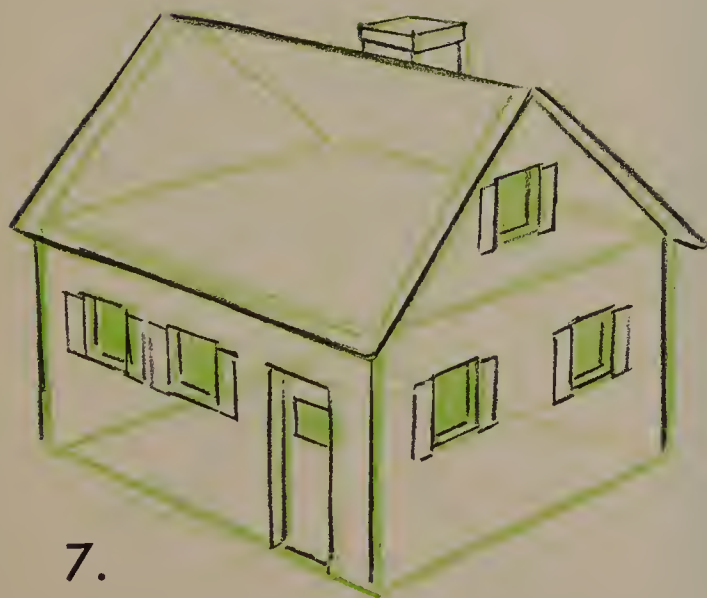
3.

Lightly



4.

Lightly



7.



8.

Finish firmly

- A landscape

Skyline



1.

Lightly



2.

Lightly



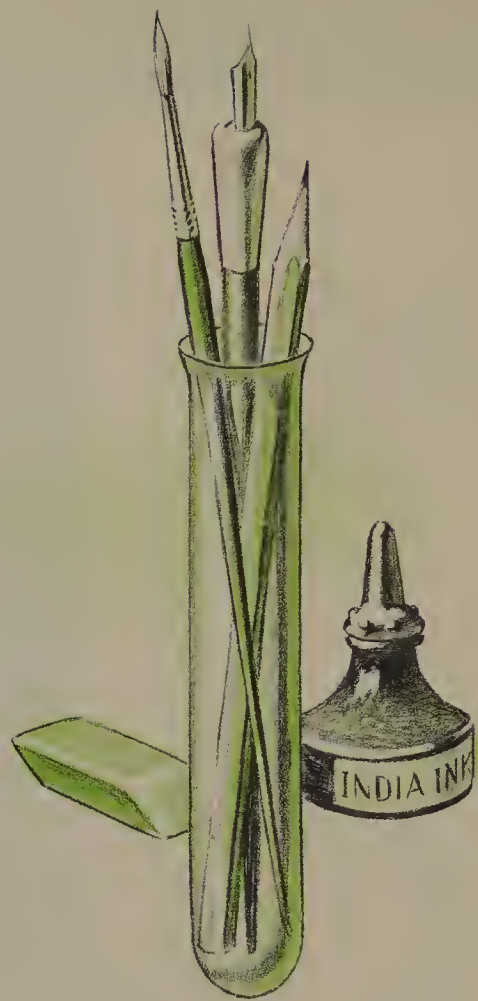
3.

Lightly



4.

Firmly



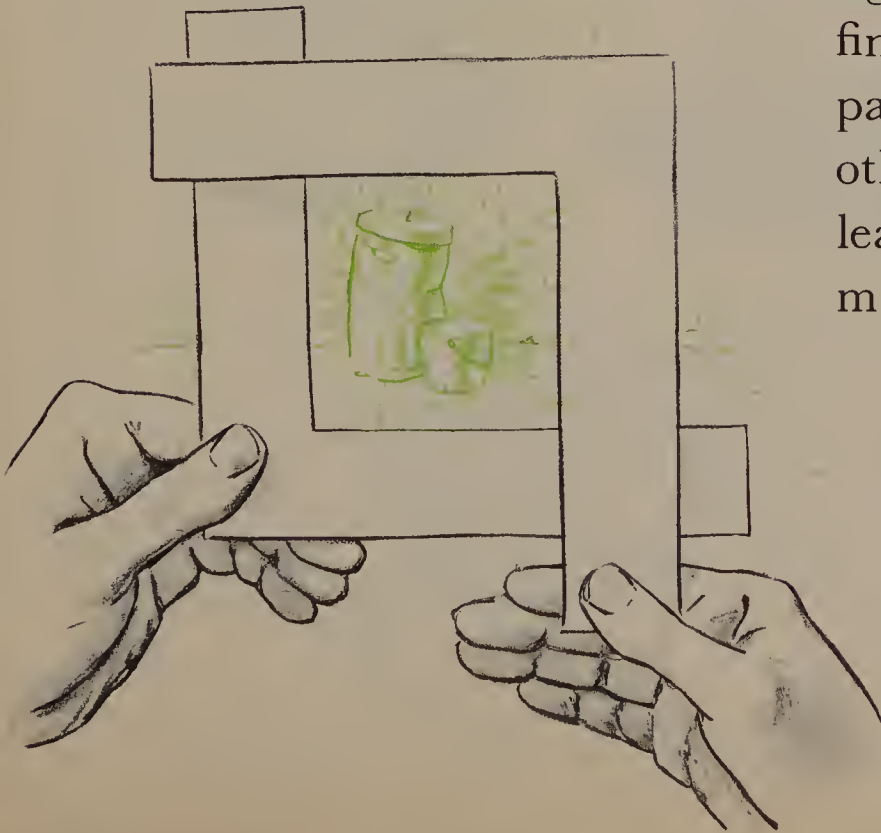
Experiment!

A most important part of the fun of drawing is trying something new, whether it be a different subject to draw or an original method of creating a drawing.

● Experiment with your eyes.



Forming a frame
with one's fingers



Forming a frame with
two "L"-shaped
pieces of paper

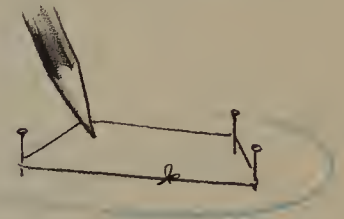
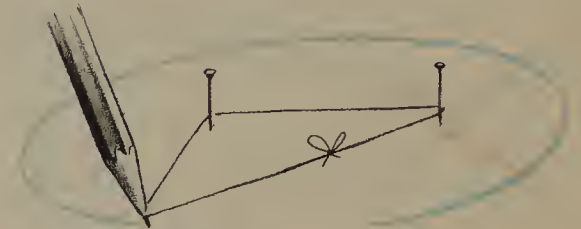
Most of us accept seeing as we accept breathing, something that is just done. We hear something described as being “pretty as a picture” and we don’t seem to realize that this picture is successful because it is as “pretty” as reality. You can learn to see all around you the kind of beauty most people can only see in pictures. You can learn to see great beauty in the plainest subjects—with practice. Isn’t it better to be able to *enjoy* looking at broken pavement, a rubbish heap—anything—than to find these an unpleasant sight? Try making a frame with your fingers or two “L”-shaped pieces of paper. Close one eye, and with the other, look through the frame and learn to see that reality is the most marvelous of pictures.

● Experiment with other tools.

Pencil and paper are familiar to all of us, as perhaps are pen and brush and crayon. Here are some other idea tools.

Ellipses, ovals, and circles

For an ellipse, loop a string around two pins. Draw the loop taut with a pencil point and pull the pencil around.



For an oval, use three pins.



For a circle, use one pin.



Don't hesitate to:

draw around the bowl of a spoon to achieve an oval (egg shape); draw around the bottom of a can or a coin or button for a circle; draw along the side of another pencil or paper edge for a straight line.



See what patterns and textures you can achieve for use in your pictures by printing ink-smeared pieces of cloth, sponge, wadded paper, kneaded eraser (or clay).

Try cutting a rubber eraser to a desired shape and print with India ink.

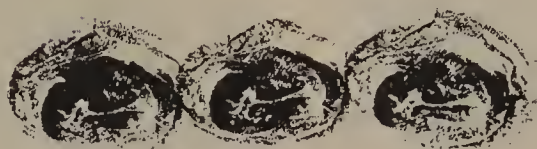
Try drawing with pen and India ink on wet paper.

Try pen and India ink on white blotting paper.

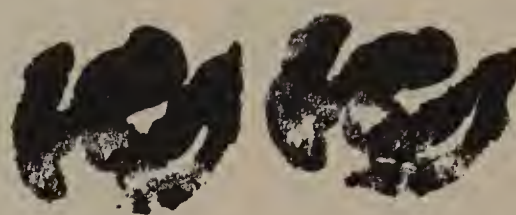
Smudge light pencil marks with your thumb to obtain soft grays.



Cheesecloth printing.



Wadded paper printing.



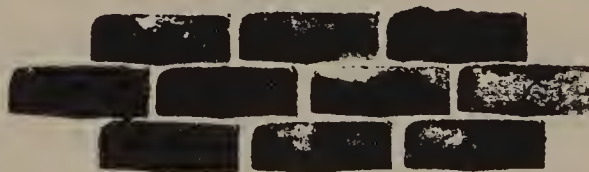
Kneaded eraser (or clay) printing.



Rubber-sponge printing.



Eraser, cut for leaf-pattern printing.



Eraser, cut for brick-pattern printing.

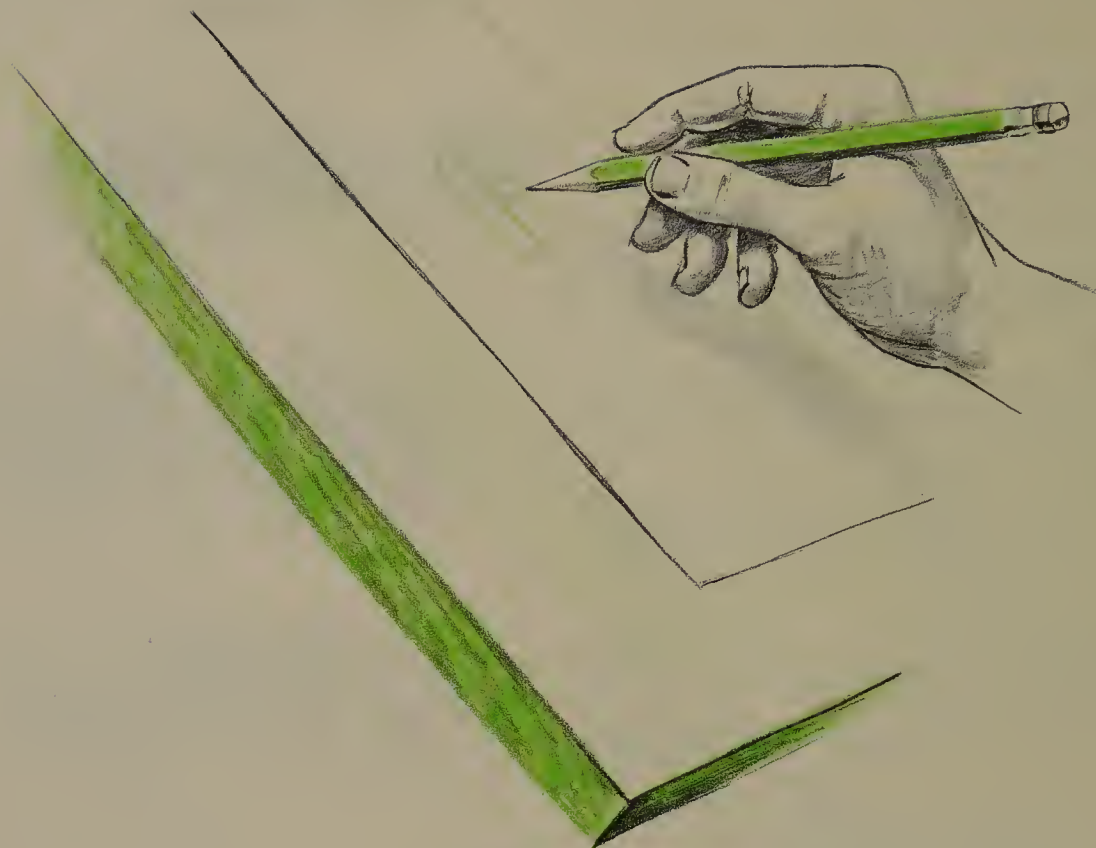
India-ink penwork on blotting paper.



India-ink pen lines on wet paper.



Perhaps you can develop some new idea tools of your own.



Finally—

Remember, the important thing is to *enjoy* getting your picture idea across. Use any tool or method that will help you say what you want to say in picture form—and have fun doing it.

The most important element in the making of an artist is his desire to be one. If you are deeply interested in becoming an artist because you love to draw almost nothing will stop you. Here are some of the author's pictures. They are the result of a desire to draw and study and many years of practice . . . practice . . . practice!



Illustration from *Hoofs, Claws and Antlers*, copyright 1958 by Harold McCracken.



Illustration from *The Quest of Louis Pasteur*, copyright 1960 by Patricia Lauber.

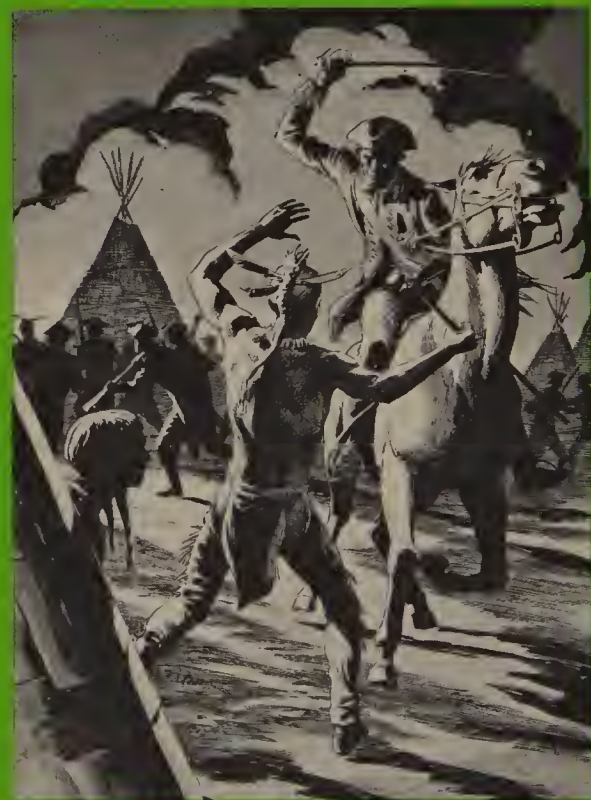


Illustration from *The American Revolution*, copyright 1957 by Bruce Lancaster.



Well-known and much sought after by publishers, Lee J. Ames has illustrated over forty books for boys and girls—among them *Exploring the Sun* and *Exploring Chemistry* by Roy Galant and *The Winning of the West* and *Hoofs, Claws, and Antlers* by Harold McCracken.

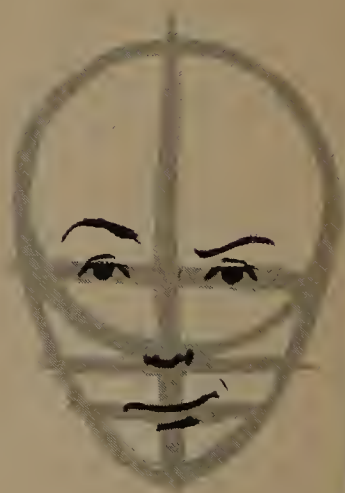
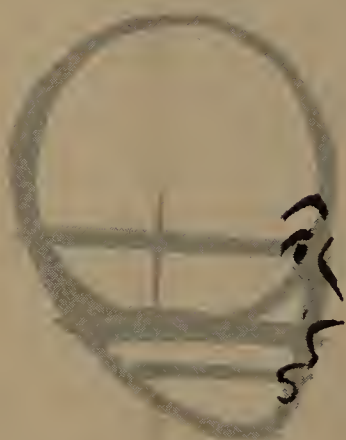
He first became interested in drawing when he learned how to hold a pencil. Since then, he has worked in many different areas—animated cartoons for the Walt Disney and Terrytoon studios, comic books, advertising, and magazine and book illustration. After serving with the Army in World War II, he taught at what is now the School of Visual Arts. For some years he has been included in *Who's Who in American Art*.

With his wife and best critic, Jocelyn, their children Jonathan and Alison whose main interest is not drawing, but baseball, plus assorted dogs, fish, and parakeets, Lee J. Ames lives and works in their new home on Long Island.



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