Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Lesson **13**

The human family—
creating people of all types

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

EACH ACCORDING TO THE DICTATES OF HIS OWN CONSCIENCE

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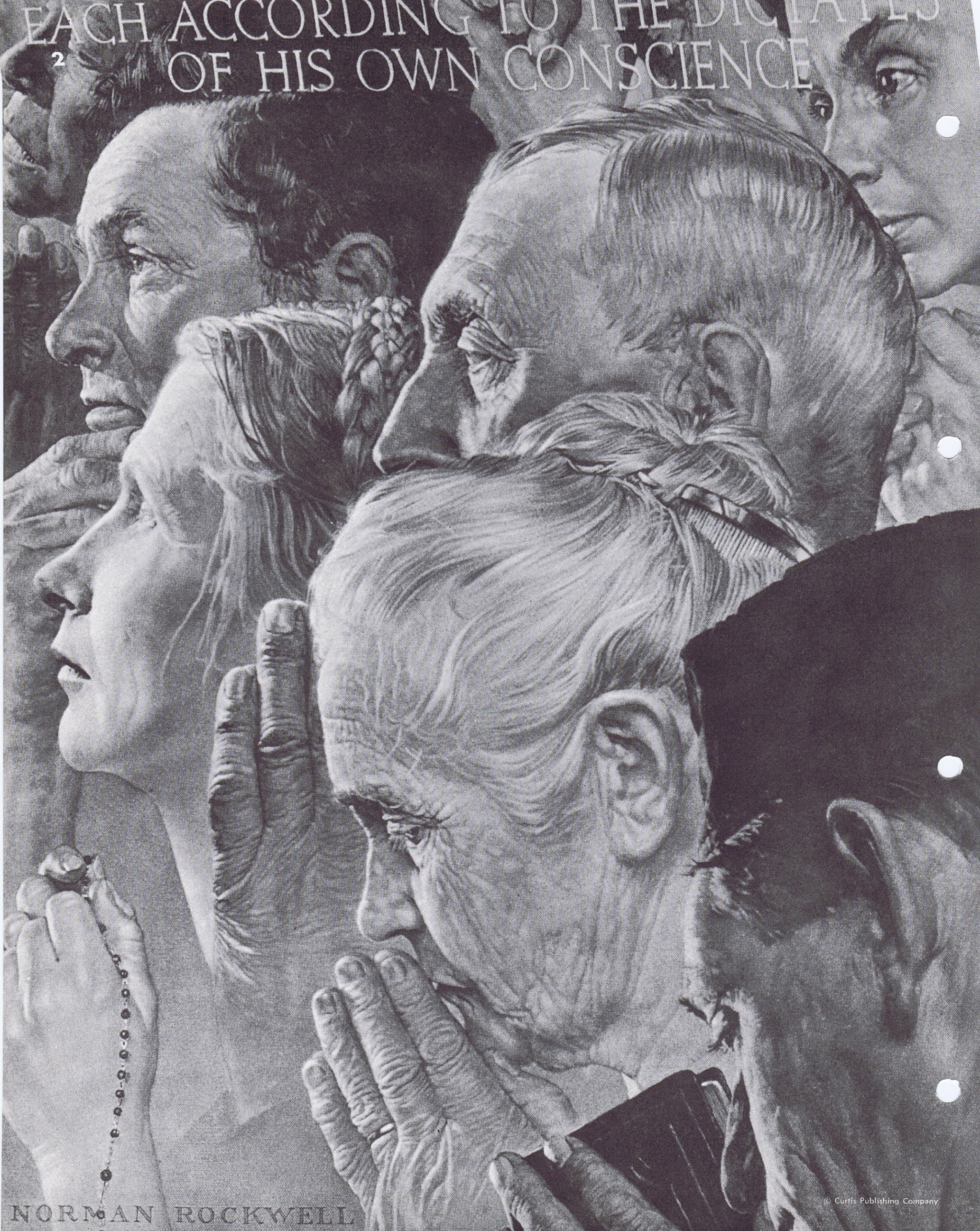


NORMAN ROCKWELL

The human family— creating people of all types

The human face has long challenged the artist's creative powers. Its ability to convey a visual message makes it the foremost means of communication in the graphic arts. Its powers of expression are so infinite that the artist, throughout history, has constantly used the face to interpret to mankind the inner meanings of life – the emotions and aspirations of the human family.

Man is not merely a marvelous physical and biological wonder. Always remember that this incredible structure houses an inner man – with human and spiritual values. We know this inner man – who or what he is – through his words and deeds, but, most important, we know him through his face, for man's face is the mirror of his spirit and character.

In earlier lessons we studied how to draw heads and figures – how to show the face reacting in different expressions, and how to draw the figure in the remarkable actions it is capable of. Now we will go deeper and learn to interpret the real meaning of people – the unique character of each person – the personality that identifies him as an individual. We shall see how he reacts toward other people and all the aspects of life that he faces daily – and we shall learn how to express these things in our drawings and paintings.

As an artist, you must be aware of the human qualities in people. Before drawing a human being, ask yourself how he feels – what he is thinking. To the degree that you learn to "feel with" the people you draw and paint, your pictures will increase in conviction – they will communicate to the viewer and make him, in turn, feel that they are real.

Throughout your daily life, as you talk with people, watch television, look at newspapers, magazines, or movies, and record in your mind and on your sketch pad the things you have observed about people, don't study just their looks, features, or unusual physical differences. But note and remember their mannerisms and habits – how they hold their cigarettes – how they sit and stand – what they do with their hands when they talk – and the hundred and one personal idiosyncrasies and facial expressions they have. The illustrator must never settle for people who look alike, who merely stand about, or go through stereotyped actions. Henry James, the noted writer, once said, "Try to be one of the people on whom nothing is lost." This is another way of saying: See – observe – remember.

In your pictures you must not merely create types – you must create individuals within these types. Two men may both look like doctors, but each will have his own personal characteristics and mannerisms. One person will burst into tears at bad news – another will seem only to clamp his lips tighter. One girl will comb her hair and apply lipstick in public, while another will be embarrassed at the thought. It is traits like these that stamp people as individuals. You must stimulate your observation to see these things – not just what makes a type, but, deeper than this, a unique human personality.

Norman Rockwell says that you must either like the character you are drawing or dislike him – but, if you are to portray him with conviction, so that he will really communicate to the viewer, you cannot be indifferent to him. He must be real to you before he can be real to anyone else. As you portray a character, you must feel love, hate, or humor much more intensely than you expect it to be felt by the people who see your picture. Otherwise you may not project your feeling strongly enough to make it reach them.

To make your characters ring true, you must, in a sense, climb right into your picture and identify yourself with each one. Without this self-identification, the people in your pictures will be drawn so that they are merely near one another and going through trivial facial contortions and actions, rather than responding to one another in a lifelike way. To the extent that you can capture real feeling, your pictures will be convincing to the viewer, will relate to things that he himself has seen, felt, or imagined about other people. He will feel a sense of immediacy – and a compelling desire to know more about your characters and the situation in which they find themselves.

Today, more than ever, you must avoid the type cliché – the unoriginal, undistinctive figure or head. Photography has made tremendous strides, and can portray people with wonderful expressiveness. Still, as an artist, you have a very great advantage on your side. The camera is subject to the fixed image and character of the model, but you are free to select or reject, emphasize or minimize whatever you must to distill the telling characteristics that make your subjects interesting and convincing individuals.

Remember, as you work on this most important lesson, that people are not just things, to be drawn as mere figures – they are living creatures, endlessly complex, with souls and aspirations. Through your intelligent and sensitive interpretation, you can reveal them as real human beings, richly endowed with feeling and personality – characters that every viewer can identify himself with and respond to.

Life class in your own home

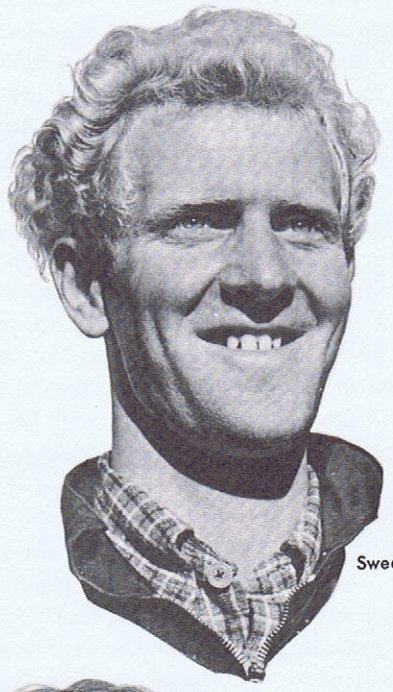
At no time in history has the art student or professional artist had so unique an opportunity to observe the human family in all its fascinating variety. No matter where you live, right in your own home you can see and study types and characters from all over the world – on the screen of your television set.

A sketch pad, a pencil, a comfortable chair – and you are ready to begin your life class. Seated before your set, you can make quick sketches and notes of the actions and characteristics of the hundreds of actors and personalities who parade before you, in every conceivable role and activity. You can observe the emotions and conflicts of people – the dramatic or subtle gesture – the drape of clothes – the attitudes of characters of every type as they sit, stand, and move about. All are there, in incredible diversity, to be observed, sketched, and remembered.

Frenchman

Balinese

Czechoslovakian



Swede

Indian maharanee

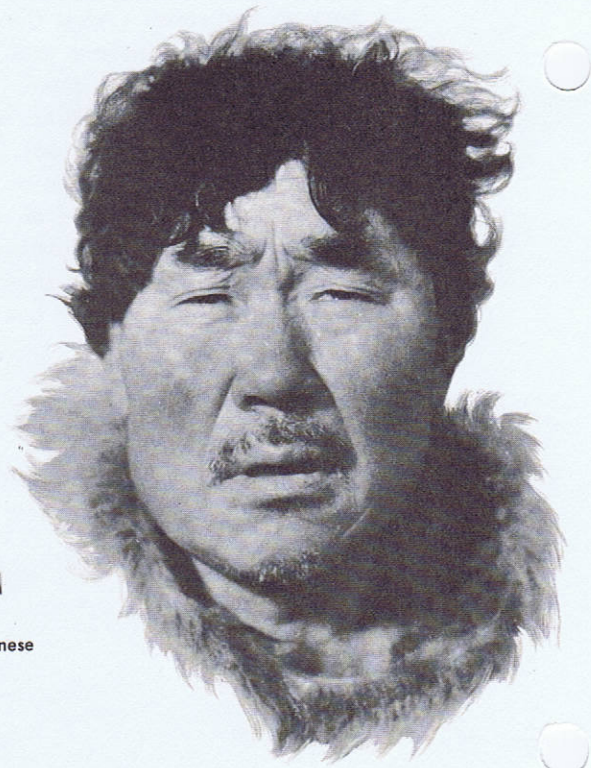
People around the world

Balinese, Eskimo, Spanish, Scandinavian, African, Indian, Arabian, Dutch, Chinese – the faces of the nations and tribes of mankind form a mosaic that is rich, colorful, and endlessly different. Some faces are broad and dusky, with beautiful, exotic features. Some have slanted eyes and thin, straggly mustaches, or large, massive features, so immobile that they seem carved out of granite. There are clean-limbed blond giants and squat pygmies in the human family, and in between there are countless other kinds of people in exciting variety.

Not all members of the same nation or tribe look alike, but we have been taught to associate a certain build, head structure, and cast of features, as well as certain gestures and costumes, with various national types. There is a type that looks like a Frenchman, another like a Britisher, others like Swedes, Irishmen,

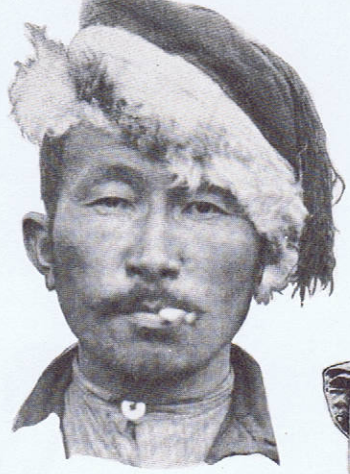
American Indian

Chinese



Eskimo

Dutch



Mongoloid
(USSR)

Japanese

African
(West Nigeria)

Japanese, etc. You will often find it useful, when you draw people of different lands, to give them the basic characteristics of their nationality. The national type, clearly identified, helps the viewer to respond more quickly to the character you are portraying.

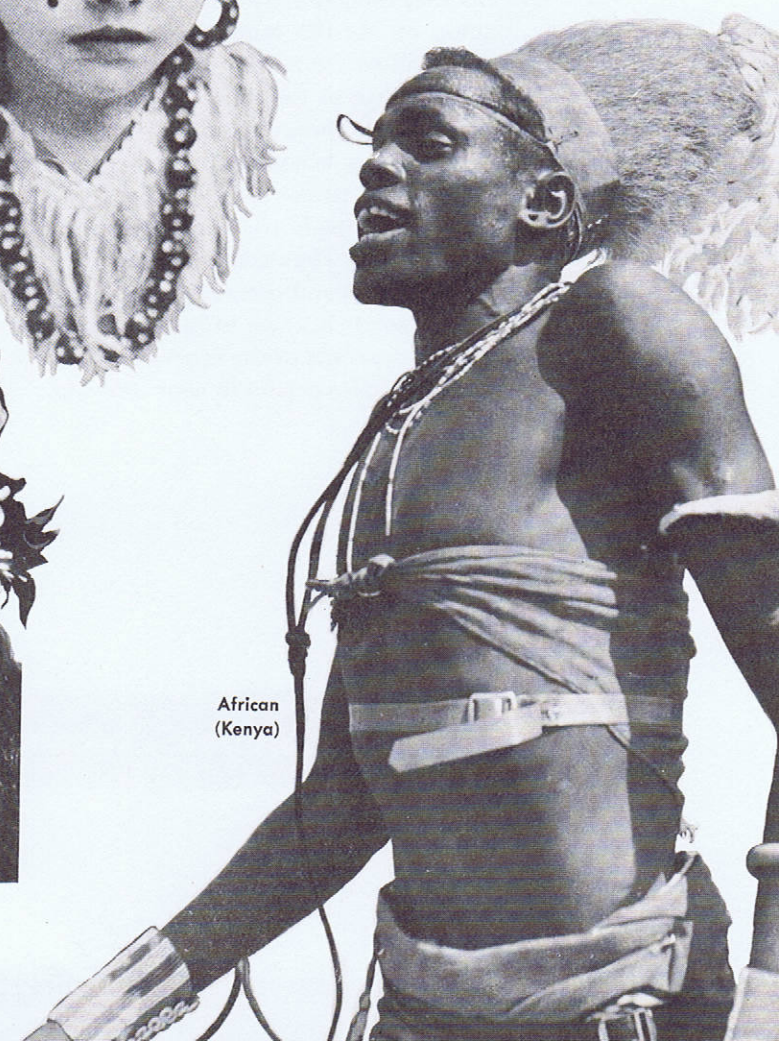
Within each national group there are many varied types and personalities – the same differences of character that you find among the people you have lived with all your life. The Chinese philosopher, for instance, is no more like the coolie than the American college professor is like the truck driver. The aristocrat, the common man, the young girl, the old woman, the intellectual, the laborer – in every land each is an individual type. Always find out all you can about these types and characterize them distinctly when you draw the members of the different national groups.

Bornean

Spanish

Arab

Hawaiian



African
(Kenya)

PICTURE CREDITS: Frenchman, Spanish – Courtesy Réalités; Swede – Courtesy Swedish National Travel Office; Indian maharanee – Courtesy Underwood & Underwood; Arab – Courtesy American Museum of Natural History; Czechoslovakian, Balinese, American Indian, Chinese, Eskimo, Mongoloid, Japanese, Africans, Bornean, Hawaiian – Courtesy Free Lance Photographers Guild.

ALBERT DORNE

Typecasting: characters as symbols – and as real people

Typecasting is the essence of good illustration. Just as the movie or television director chooses certain actors for certain roles because they look the part, the illustrator must create characters that clearly and unmistakably represent the types in the story.

Virtually every character belongs to a basic human type of some sort. We have seen that the public quickly recognizes national types; it also can readily identify the features or mannerisms that go to make up each broad human type. The hero, the heroine, and the villain – the law breaker and the law maker – the good woman and the bad woman – the industrialist and the laborer – the charwoman and the rich dowager – the list of such types is endless, and so are their variations. You have only to close your eyes and think of a type, and his image begins to form in your mind.

In real life, of course, people do not fall into such neat categories. The shy, poetic-looking person may turn out to be a homicidal maniac – and the big, tough killer type may actually be the shy, gentle intellectual. The handsome, distinguished-looking man with the air of a captain of industry will often prove to be a naive, unimportant person – while the little man with the round, pink face can be the shrewd, hard-bitten industrialist. In selecting types for an illustration, however, you must disregard such contradictions. The character you draw must be a good, recognizable example of the type or your message will be confused.

On these two pages you see a number of characters. Each represents a certain type or a variation of a type. They are symbols that immediately tell the viewer the kind of person he is looking at. At the same time, each is something more – a carefully studied characterization of a real human being.

It is important to use types in your illustrations, for the purpose of quick communication. Be careful, however, to keep your types from becoming stereotypes or clichés – dull, unimaginative repetitions of the same kind of face. You must explore all the possibilities for interpreting a type and project yourself into your characters so intimately that you can express their personalities and their emotions. Only when you give each of your characters his own unique individuality – set him apart from all other people of the same general type – will he come to life as a convincing person in your drawing.

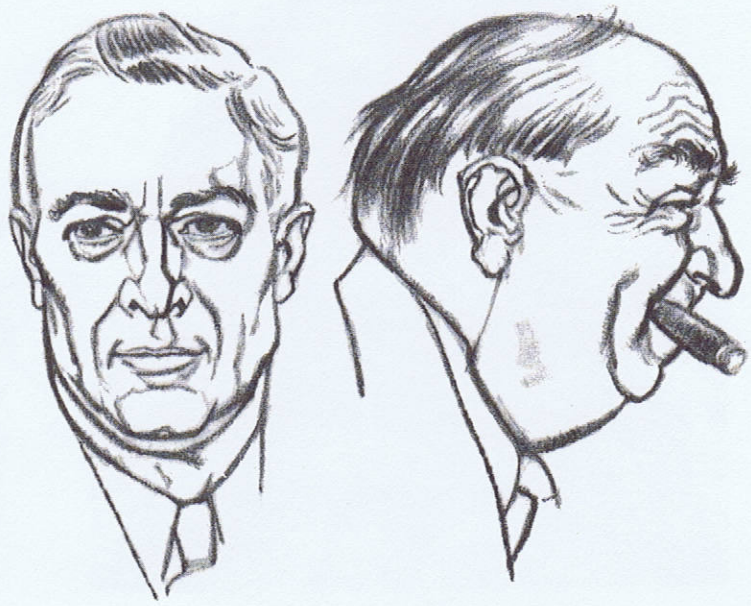
See – Observe – Remember

Hero
Young executive
Actor

Mountaineer
Sharecropper
Village character

Heroine
Career woman
Society girl

Schoolteacher
Spinster
Librarian



Business executive
Statesman
Surgeon

Rotarian
Traveling salesman
Businessman

Skilled laborer
Truck driver
Construction worker

Villain
Confidence man
Gambler

Bird watcher
Bachelor
Schoolteacher

Editor
Judge
Educator

Stevedore
Farm hand
Fighter

College girl
Stenographer
Receptionist

Mother-in-law
Grandmother
Clubwoman

Glamour girl
Literary type
Actress

Athletic type
Career girl
Young matron

Gossip
Charwoman
Housekeeper

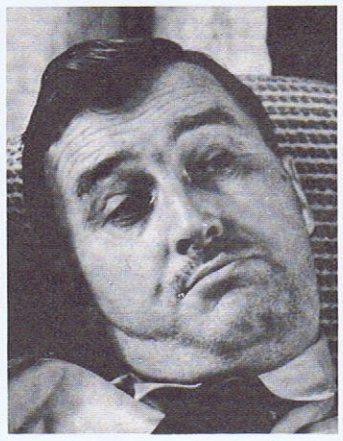
Confidence man
Sideshow barker
Circus shill

Magician
Undercover agent
Villain

Kid brother
Schoolboy
Newsboy

Storekeeper
Barber
Bookkeeper

Politician
Industrialist
Father



Using a photo of himself, Robert Fawcett first does a rather straight self-portrait. Fawcett poses for many of the people in his pictures, but often changes his characterization, as he shows below.

Creating many types from the same model

It is a good practice to study the faces you see every day and note the distinctive features that give each type its individuality. You must also learn to get what you need for your pictures from available models and photographs.

Naturally it is best to find a model that looks like the character you wish to draw. This isn't always possible, however, particularly in a small community. What you must do then is get the most suitable model or photographic reference you can — and use your knowledge and imagination to improvise. With experience, you can learn to develop many different characters from a single model, as Robert Fawcett shows in the two demonstrations here.

Carefully compare each of Fawcett's drawings with the photograph on which he based it. See how he has changed the head shape or emphasized some of the features to create the character he wants. You will notice that, no matter how much he exaggerates or changes, he still makes use of the structural information, lighting, and expression in his model. You can, of course, take further liberties, but using your model or photograph this way will help you create really believable, convincing people.

Now, working with the same photo, Fawcett visualizes and paints himself as a portly British colonel. Having a definite character in mind before he starts, he consults the photo merely for facts of construction, expression, and lighting.

Here Fawcett has drawn one of the exotic-looking characters he is so fond of. This man is quite different from the colonel, but it is easy to see that both derive from the original photo. Observe how the artist has used the structure of eyelids, eye sockets, and mouth to exaggerate the skeptical expression in the snapshot.

This is basically the same face as before, but the length of the head has been exaggerated and the neck narrowed. This could be a bartender, a western character, or an English butler.

Here Fawcett starts with this photograph of a housewife — but see what a wide range of characters he develops from it! Even though you are creating characters quite different from your model, they will usually be much more convincing than when you draw from memory. Pictures based on memory images alone tend to become clichés.

In this drawing Fawcett has created a woman on the brink of a nervous breakdown. Her children are unruly, her husband is undependable, and she suspects the worst. Notice how the artist has exaggerated the twisted mouth, raised eyebrows, and disorderly hair to intensify the expression. He has also made her thinner and lengthened her neck to give her a more strained look.

Although the face of this woman has the same structure and wrinkles that we see in the photo, Fawcett has changed her personality. She is obviously a person of some dignity and social standing and probably is quite active in community affairs.

To create this elderly lady, Fawcett has lengthened the head considerably, added wrinkles where the flesh sags around the jaw, made the lips thinner, and changed the hair and costume. Although this face is quite different from the one in the photo, it clearly derives from it in structure and expression as well as light and shadow pattern.

In this scrubwoman we have a real character! She is a far cry from the woman in the photo but you can still see that it furnished the basic structural information. It is better, of course, to find a model that more closely resembles the character you wish to portray, but — as this demonstration shows — through exaggeration and invention you can create many characters from one model.

Austin Briggs: Worry and emotional disturbance are shown in this drawing by the expression of the eyes and mouth and the wrinkled forehead. The hand pressing against the side of the face adds a strong feeling of tension.

Norman Rockwell: The touching old story that two are company but three's a crowd is quickly and appealingly told by the expressions on these three young faces.

Variety in expression – faces that have meaning

Faces are the center of attraction in all human-interest, story-telling pictures. With their endless variety of individual characteristics and degrees of emotional communication, it is the faces of the characters in your picture which tell the story you wish to express.

The face is a marvelous vehicle for interpreting character and emotion. It can reveal the thoughts, feelings, hopes, and fears of people – the whole exciting drama of human experience. A face drawn with convincing expression and sensitivity can stop and intrigue the viewer. It can stir his imagination, and make him want to know more about the character. And the opposite is just as true. No matter how well drawn the head may be, if it lacks expression it is little more than a dummy's head or a puppet's – and the response of the viewer will be indifferent.

Not all expressions, to be convincing, have to be exaggerated. They can range from the merest twinkle of an eye, the quiver of a mouth, and sensitive contemplation, to the extreme contortion of fear or rage, to uninhibited joy and the deepest despair.

The artist, just like the actor or director, must not only observe and remember how people show their emotions but he must learn to "feel with" the character he is portraying. When you do this with conviction, you will probably find yourself unconsciously going through the same facial actions you are trying to draw. You will be frowning, smiling, pursing your lips, raising and lowering your eyebrows. As you draw a squint-eyed killer you will find your eyes narrowing and your lips clamping shut. As you draw a worried child your eyes will widen and your eyebrows will rise.

Study carefully each of the faces on these two pages and try to experience the emotions they show. Remember, you can make the viewer love or hate your characters, or laugh and cry with them. But first you must love or hate your characters or laugh and cry with them yourself.

Al Parker: Adults often repress their feelings, and their facial expressions can be quite subtle. They forget their hands, however, and frequently reveal their emotions with them. In this strained situation the man's hand involuntarily goes to the back of his neck, where the muscles are tensing, and the woman bites her fingernail.

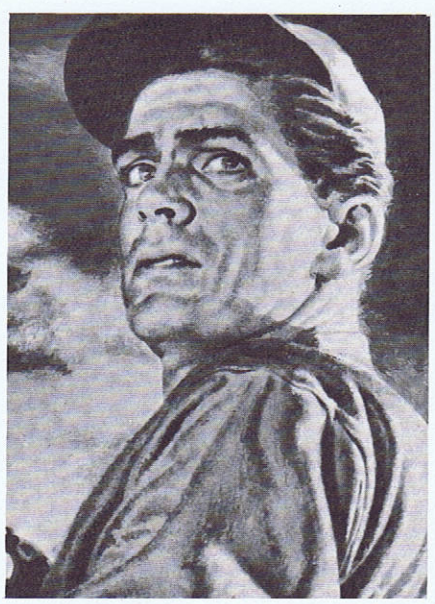
Fred Ludekens: People everywhere have much the same emotions, but they may express them quite differently. These are gamblers surprised by a sudden intrusion. Study the variety of expressions — suspicious, frightened, brooding, sinister — as each man reacts according to his own personality.

ALBERT DORNE
Courtesy
Goodyear Tire & Rubber Company

JON WHITCOMB Courtesy McCall's

JON WHITCOMB
Courtesy
Cosmopolitan

AL PARKER Courtesy Cosmopolitan



ALBERT DORNE Courtesy Cosmopolitan

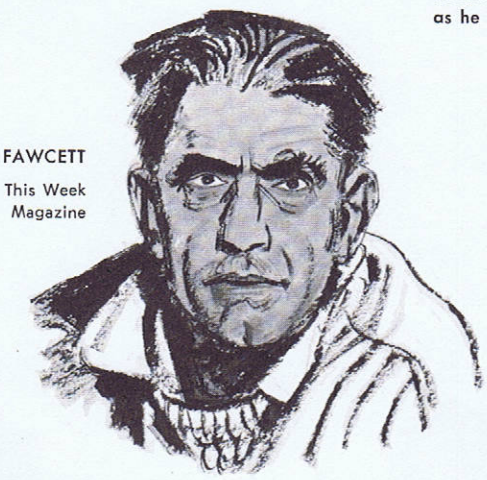
ARPI ERMOYAN Courtesy American Airlines, Inc.

AUSTIN BRIGGS © Curtis Publishing Company

AUSTIN BRIGGS
© Curtis Publishing Company

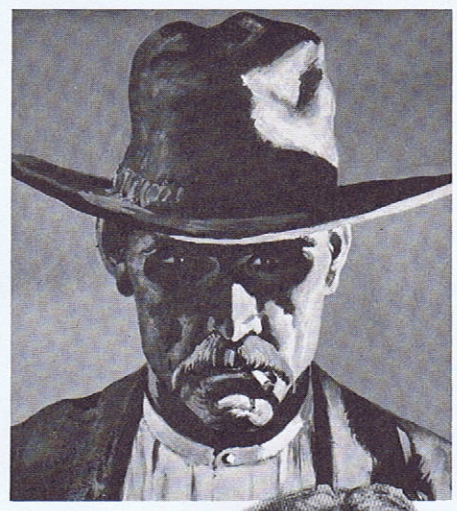
AL PARKER
Courtesy
McCall's

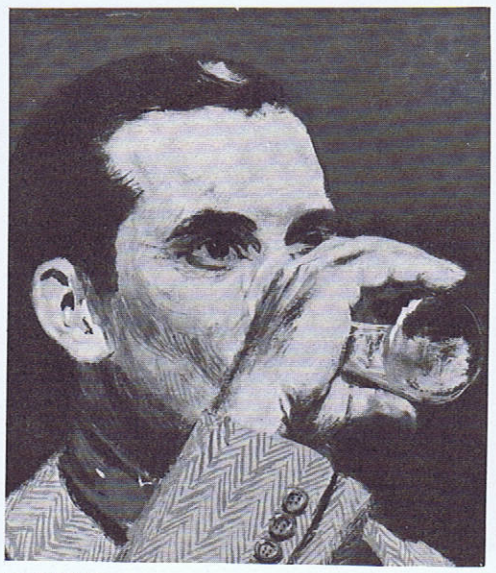
These are not merely well-drawn heads — they are convincing and expressive, too. Each face communicates an emotion, in some cases violent, in others quite sensitive and subtle. Notice that each face also suggests a type of person and that you can even imagine something of his daily life and past experiences by studying his face. These people look real because each artist felt they were real and identified himself with them as he made his picture.



ROBERT FAWCETT
Courtesy This Week
Magazine

FRED LUDEKENS © Curtis Publishing Company

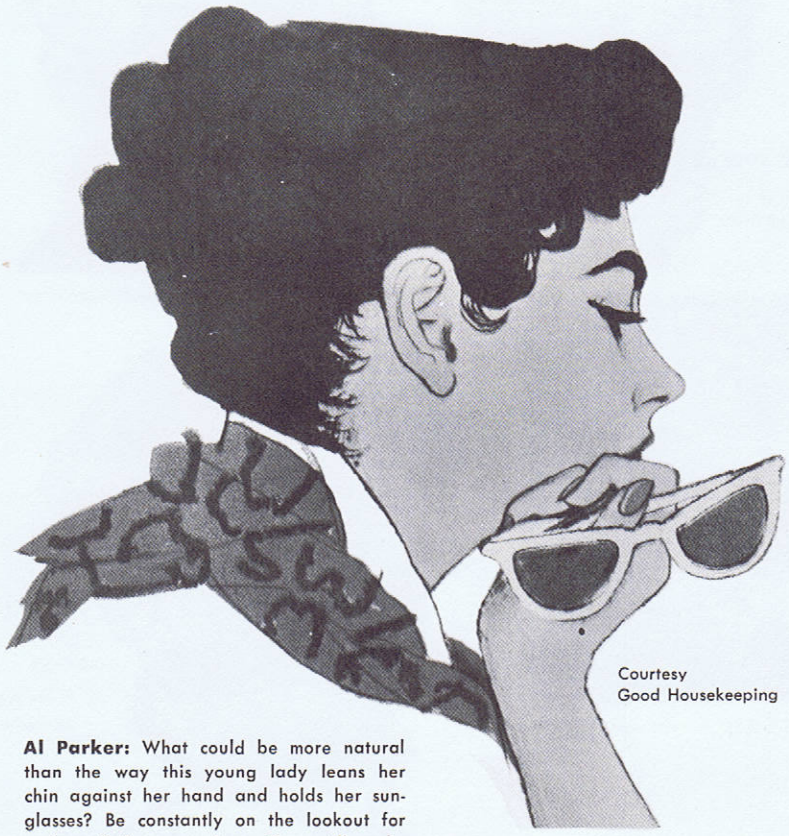




AL PARKER © Ladies' Home Journal

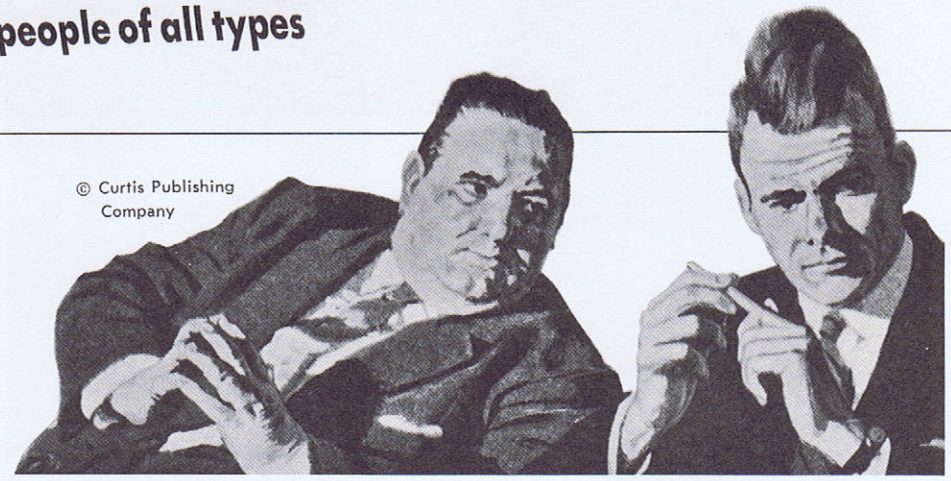
AUSTIN
BRIGGS
© Curtis Publishing
Company

AL PARKER © Ladies' Home Journal



Courtesy Good Housekeeping

Al Parker: What could be more natural than the way this young lady leans her chin against her hand and holds her sunglasses? Be constantly on the lookout for such realistic mannerisms. They will make your pictures more convincing.



© Curtis Publishing Company

Austin Briggs: These two men are responding intently to the same situation, but each in his own manner – one leans back and presses his fingertips together while the other leans forward and twirls a pencil.

Attitudes, mannerisms, and gestures

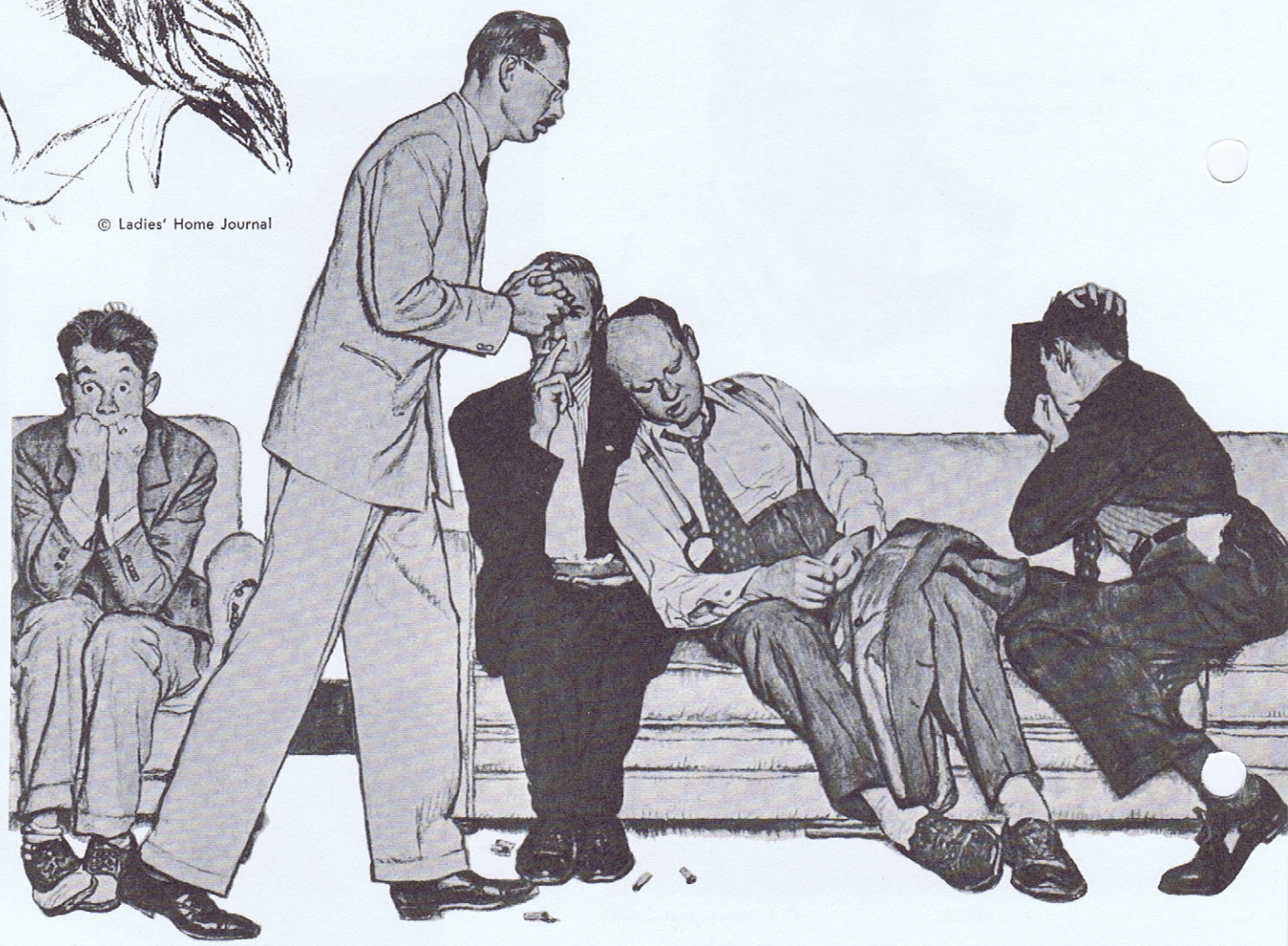
If you look closely at the people around you, you will see that they seldom stand with their weight squarely on both feet or sit bolt upright with their eyes straight forward. Yet this is the way the beginner is likely to draw people. He is so concerned with trying to get them down "correctly" that he often makes them look stilted or posed. Real people are quite different. Given a room with a hundred people in it, no two will have the same precise attitude, whether standing or sitting. Every single person will assume a posture that is unique to him – no matter how subtle or momentary it may be.

As you watch the people in a restaurant, at a party, a political rally, or on the TV screen, you will notice that every person has his own individual mannerisms. The way a man holds a cigarette, constantly takes off and puts on his glasses, or pulls his ear or lower lip – these are the characteristics that help to typify personality, that make real people. The thoughtful chin-scratcher, the hair twirler, the sloucher, the self-conscious one, the man who irritatingly flicks imaginary lint from his lapel while talking to you – observe these people and others like them closely. All have mannerisms that can give the candid, unposed "slice of life" quality to a picture.

Your pictures will grow in interest and your characters in reality to the degree that you observe keenly and sensitively – and make perceptive use of your observations.

© Ladies' Home Journal

Austin Briggs: Lovely "unposed" attitudes like this one of two young sisters make Austin Briggs' drawings fresh and believable. Remember, you don't have to show the entire face to tell the story – just a mouth or an eye can often be more effective and intriguing.



Frightened novice | Distraught executive | Chain smoker | Father-of-eight type | Tragedian

Norman Rockwell: In this scene in a maternity waiting room, we see that no two people react in exactly the same way to a given situation. Much of Norman Rockwell's popularity is due to his uncanny ability to observe and portray the differences in people's behavior. His pictures are full of the real-life attitudes and mannerisms we see around us every day – and can readily identify ourselves with.

Al Parker
Courtesy McCall's

These drawings prove that the hands are second only to the face in creating interest and variety. Notice how appropriate each hand gesture is for the specific type that uses it. Look at the people you see every day and study the endless and intriguing variety of things they do with their hands from moment to moment.

Al Parker

© Ladies' Home Journal

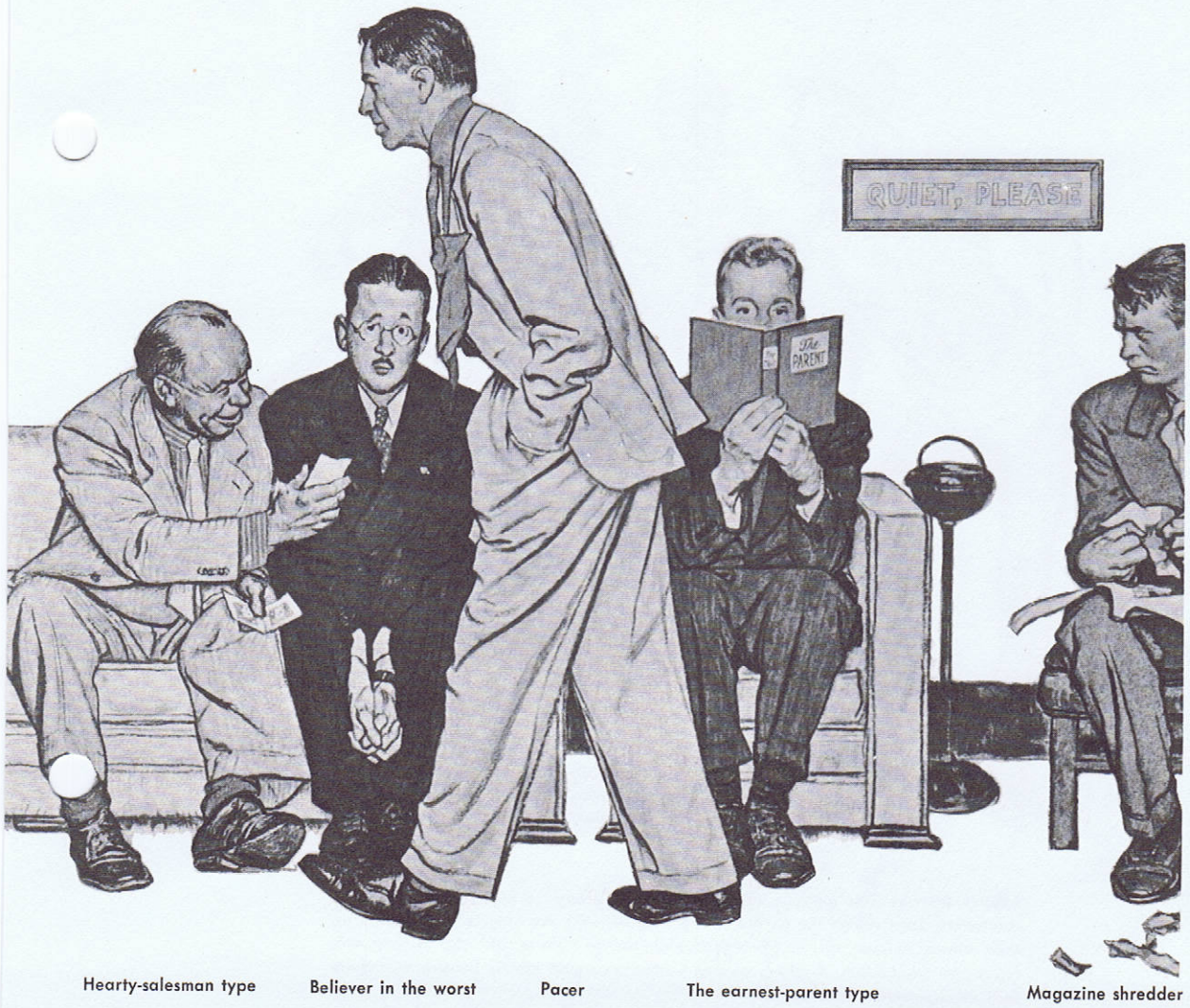
Al Parker

Courtesy Good Housekeeping

Jon Whitcomb

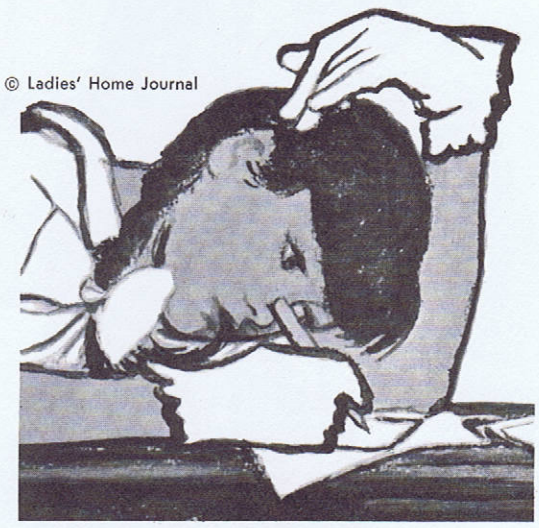
Courtesy Redbook

Austin Briggs Courtesy TIME Magazine



Hearty-salesman type | Believer in the worst | Pacer | The earnest-parent type | Magazine shredder

© Curtis Publishing Company



© Ladies' Home Journal

Al Parker: This little girl's teacher certainly never taught her to write in this position — but it makes an infinitely more interesting picture than the standard writing position.

Character does not stop at the neck

Altnough the face is the center of attraction in human-interest and storytelling pictures, the rest of the body is also very important. Character does not stop at the neck — it extends down through the figure, through the entire gesture and attitude.

The entire figure must be consistent in type and character. A general is a general from head to toe — and you must draw him that way. He will have his share of emotions and expressions, of course, but throughout his body he will react in a manner that reveals his military bearing. You must show the same consistency when you draw the dowager, the truck driver, the teenager, the society matron, the tramp, and the executive.

Even when you show just part of a figure, you can suggest the whole character. The hand can reveal whether it belongs to a king or a peasant. A rear view of a figure can show whether the person is a scholar or an athlete. A shoe can tell much about the social class and character of its owner.

Personality and type take in the whole figure. Make it consistent and expressive throughout.

Albert Dorne: Everything about this old-time actress smacks of the theater. Her showy hat, flowing, moth-eaten coat, trailing gown, and heavily jeweled hands all support and emphasize the character we see in her face. Notice her attitude. She is obviously swishing around from one affected pose to another.

Courtesy Argosy Magazine

Courtesy Revere Copper and Brass Inc.

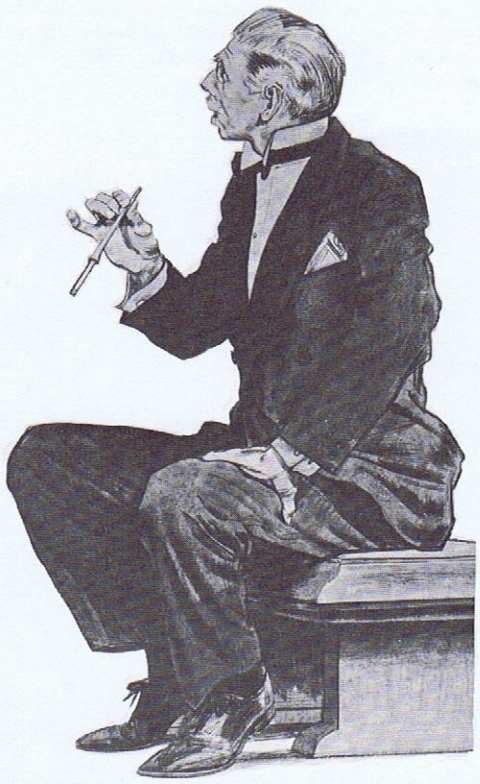
Robert Fawcett *(left)* — **Albert Dorne** *(right):* These two characters seem to have very little in common — but they do share the quality of being consistent as characters. The flying officer, with his tailored uniform, polished boots, and "at attention" posture, is a soldier from head to toe; the tramp, from his ragged haircut to his hand-me-down clothes and shoes, is every inch a knight of the road.

Albert Dorne: This amusing drawing shows a group of high-spirited Victorian characters. They reflect the period of the Gay Nineties not only in their sideburns, their winged collars, narrow pants, and high-buttoned shoes, but also in their attitudes and mannerisms. A group of men nowadays would hardly behave with quite such exaggerated animation.

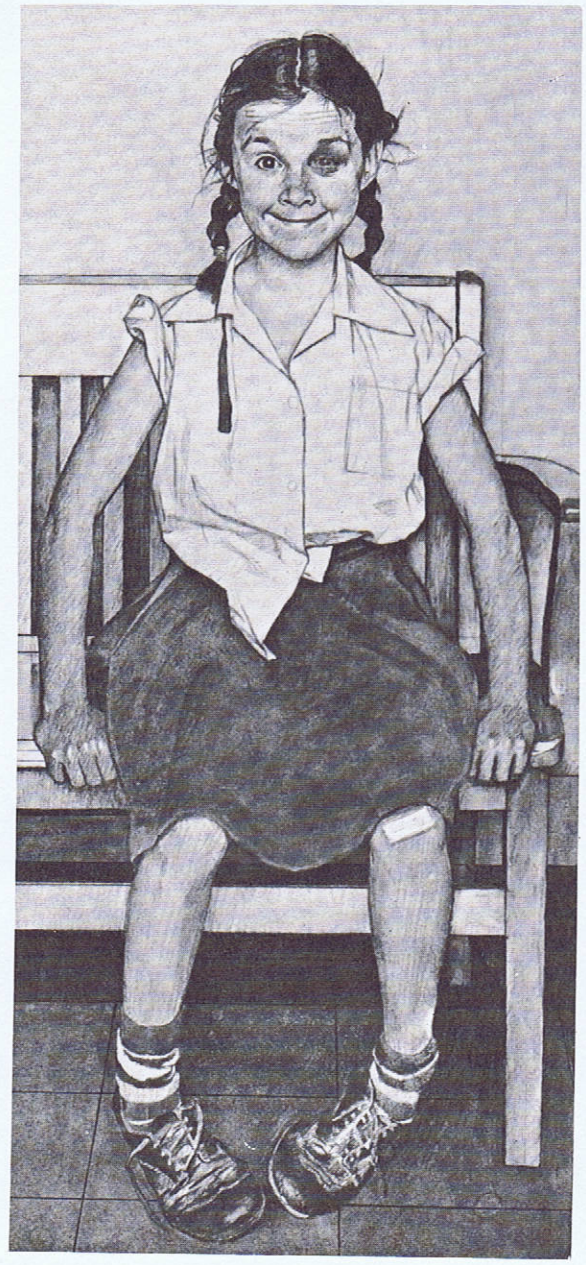
Austin Briggs: Study this group of railroad employees and see how each figure reflects the man's personality and duties — the porter, neat, competent, and friendly, with a pillow in his arm — the steward with his menu, the waiters with their white jackets and trays, the chef with cooking utensils — the sandwich vendor and the redcap with their wrinkled clothing and heavy loads.

Courtesy New York Central System

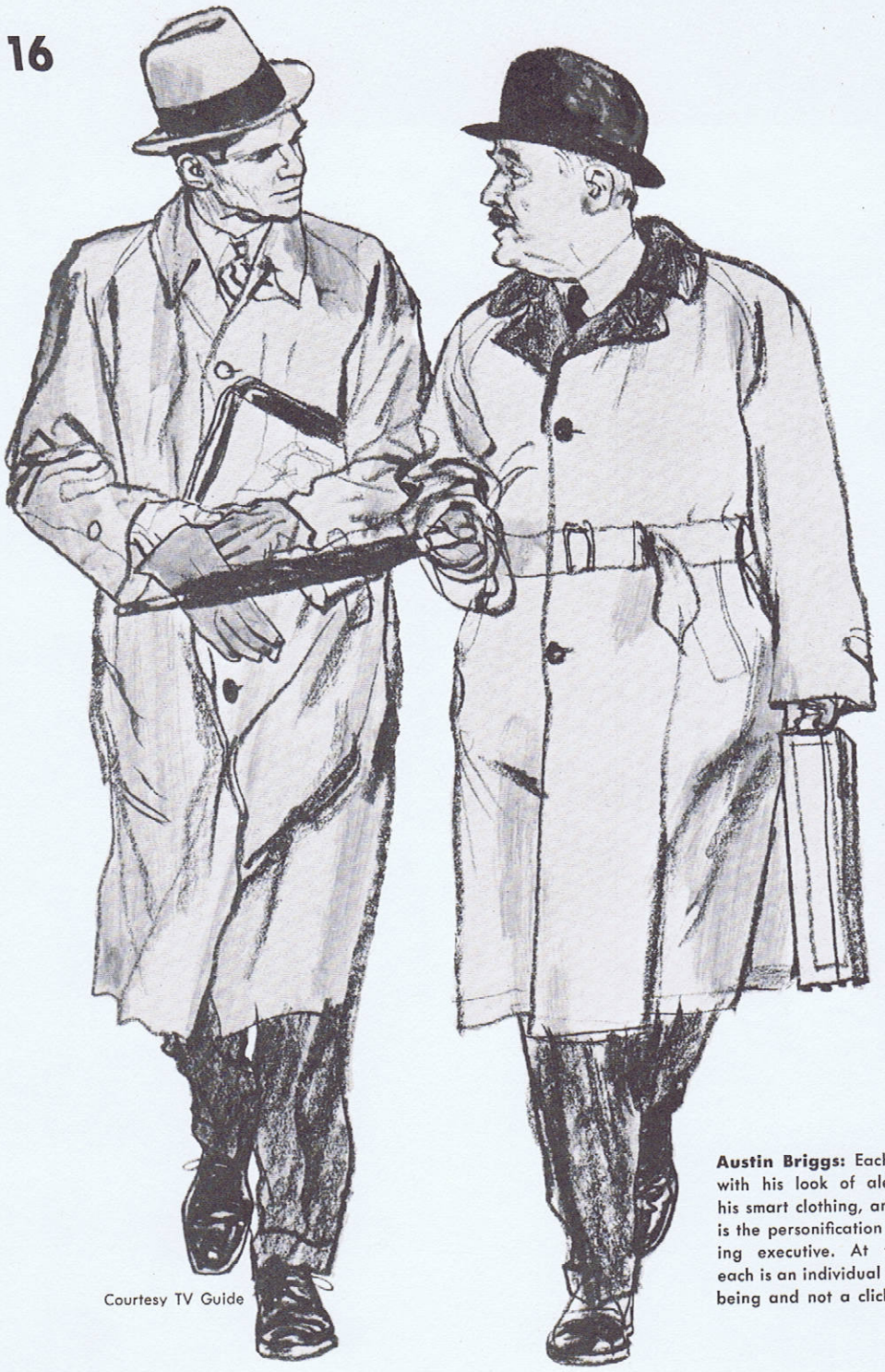
Albert Dorne: Each of these modern western types is fully characterized by his physical appearance, manner, and clothing. The barman, the figure at the left, has close-cropped hair and is appropriately wearing an apron and high-heeled boots. The near character has on a typical western hat, an unpressed vest and jeans, and worn loafers. All we can see of the other two is their heads, but these instantly identify the types.



Robert Fawcett: This sophisticated Englishman is a model of elegance — and he knows it. Note how his monocle, his neatly combed hair, his evening clothes, and the way he holds his cigarette holder all help to round out the characterization. Even his pose is in keeping. He perches like a fine, proud bird and cocks his head to one side.



Norman Rockwell: From her wild hair and black eye down to her straying shirttail, sloppy socks, and untied shoes, this little tomboy is true to type. The bandage on her knee shows that she gets into one scrape after another, and her attitude tells us that she enjoys it, too.



Courtesy TV Guide

Austin Briggs: Each of these men, with his look of alert competence, his smart clothing, and his briefcase, is the personification of the advertising executive. At the same time each is an individual — a real human being and not a cliché.

Harold Von Schmidt: Nothing is neat and tidy about these rugged characters of the Old Southwest. Their battered faces and gnarled hands record the tough life they lead. They have slept in their clothing many times and you can sense that they smell of horses, tobacco, sweat, and campfires. Their high-heeled boots cause them to stand differently from other men.

Carry your sketchbook — use it!

Norman Rockwell: These *Saturday Evening Post* covers are good examples of Norman Rockwell's ability to relate the head to the entire body in order to create characters that are consistent in every sense. This is one of the things that have made his covers so popular and appealing throughout the years. In these pictures the humor is heightened by the contrast between the completely believable characters and the amusing situations in which they are shown.

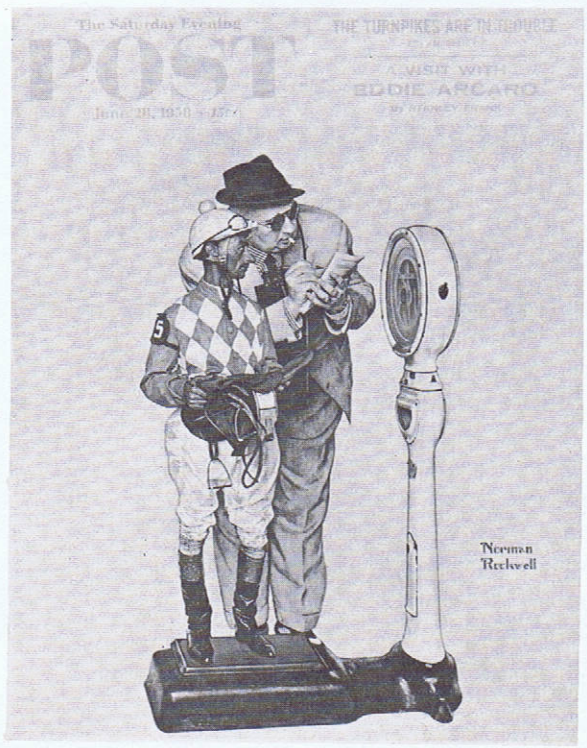
Here Rockwell contrasts two completely different types. The one with the umbrella is timid and conservative, from his squarely placed derby right down to his spats. The other is completely uncouth both in dress and behavior.

This man's unpressed clothing, worn hat, rough boots, unbrushed hair, and droopy mustache stamp him as a rustic character. His badge, keys, and gun complete the picture of an old-time sheriff.

It may be that no lobster man ever caught a mermaid in his pot, but Rockwell almost convinces us that this one did. This fanciful situation is made all the more striking because the lobster fisherman is so authentic, from his wool sea cap to his hip boots.

Robert Fawcett: This pompous butler raises himself to the full height of his dignity as he blocks the entrance to an unwelcome caller. The visitor is consistently dressed as he thinks the English country dandy should be, with turtleneck sweater, knickers, and socks. A monocle, wispy mustache, and buttonhole flower complete this amusing but convincing character.

Robert Fawcett: Each of these figures is fully characterized down to the last detail. At the left you see the stooped gardener, whose clothing and posture show that he spends most of his time kneeling or bending over — his corduroy pants are wrinkled and patched at the knees, and his vest is unbuttoned at the bottom so it will not bind him as he leans forward. Quite another type is the country doctor beside him. Somewhat pompous and self-important in his unpressed rural elegance, he wears a derby, winged collar, cutaway coat, and spats. The flower in his buttonhole gives the final touch.



This jockey and the racetrack official checking his weight form an interesting, expressive contrast in body types. The jockey is small and wiry — a miniature man — while the bulky official towers over him like a giant. Each is perfectly costumed for his role.

These grimy workmen, with their wrinkled overalls, soiled caps, and work shoes, are in character from head to toe. Their mannerisms, too, as they clown with a perfume bottle, are consistent with their type.

The ludicrousness of inconsistency in types is amusingly illustrated here as Rockwell shows what happens if the wrong head is put on the wrong body. Everything is right about this young girl except for the glamour girl's head on the magazine.

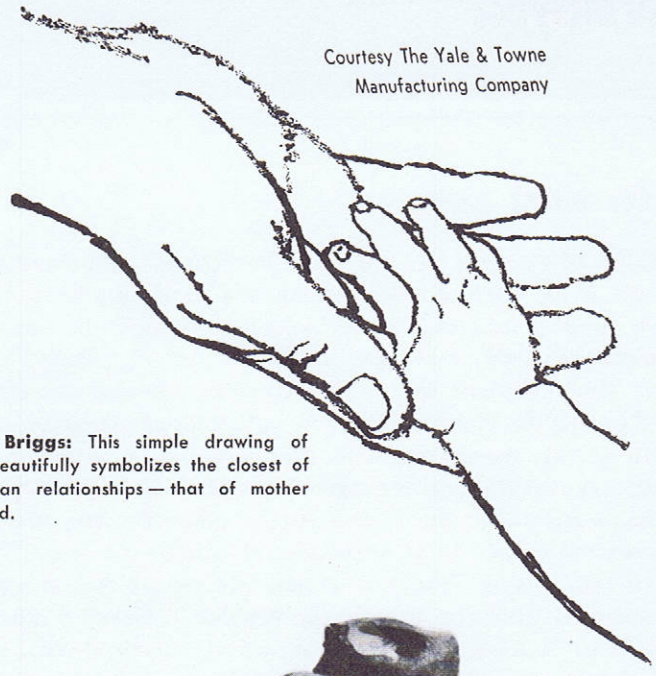
People must react to one another

Man was not made for solitude and loneliness. We are born into the human family, and we spend our entire lives with other people. It is impossible for us to be indifferent to them – the ties are too strong, the associations too basic. Consciously or otherwise, we must react to other human beings. Our reaction may be physical, mental, or emotional. It may be casual, subtle, or powerful. It may be tender affection, open hate, or cold unconcern. But some response will be there. We cannot ignore it.

This reaction of person to person, which is so fundamental a part of real life, is just as important in pictures. The people in your illustrations must respond to one another. If they are involved in the same situation, they cannot be shown looking at one another with blank, impassive faces. They must reveal, by their expressions and gestures, how they feel about each other and what is happening. If one smiles, the other will smile back. If one looks sick, the other will show sympathy. Other reactions are possible, of course – but the expression or action of one character must influence the expression or action of the other.

The viewer should not have to puzzle out the emotions and relations of your characters. Nor, as a rule, will a good illustration depend on a caption to explain it. The attitudes and feelings of your characters should be acted out so clearly that the viewer will understand and feel the picture situation at a glance.

Norman Rockwell's drawing above is a perfect instance of what we mean. In it, a gossip starts a rumor and it seems to travel through an entire community. Finally it reaches the man concerned, and he indignantly confronts the woman who began the whole thing. Study the reactions of these varied personalities to one another and the rumor, and note how perceptively the artist has related the right degree of expression to each individual type and character. Nobody is indifferent or expressionless – everybody reacts in a characteristic and convincing manner.



Courtesy The Yale & Towne Manufacturing Company

Austin Briggs: This simple drawing of hands beautifully symbolizes the closest of all human relationships — that of mother and child.

Austin Briggs: Dad is talking to Grandma on the telephone — and the rest of the family are reacting to the situation and to one another, each in his own highly individual way. Even though the dog is ignored, he is related to the group. Here we have not merely a well-arranged group of figures forming a unified composition, but a lively situation full of human response.

Fred Ludekens: Hostility is shown as this hot-headed cowboy catches the officer by surprise. We can sense the feelings of each man as they are communicated to us both by expressions and gestures. These characters exist, not only as individuals, but as two people violently reacting to one another.

© Curtis Publishing Company

Courtesy American Airlines, Inc.

Al Parker: Conversation relates this group. Even though we cannot see the face of the woman at the right, from the reactions of the other three we know she has just said something of interest.

Courtesy Douglas Aircraft

Austin Briggs: This intimate observation of a boy imitating his father's attitude is a good example of the emotional meaning you can give a picture by showing one person's response to another.

Al Parker: The expressions and attitudes of this couple show there is some unsolved problem between them. The woman is glancing away with an inscrutable smile, the man has an intense look. Absorbed in their problem, they are unconscious of the confetti and streamers that have fallen on them. Notice how little the artist shows of the man, and the small amount of detail he uses to establish the setting. This is a sophisticated, beautifully designed approach to a he-and-she situation.

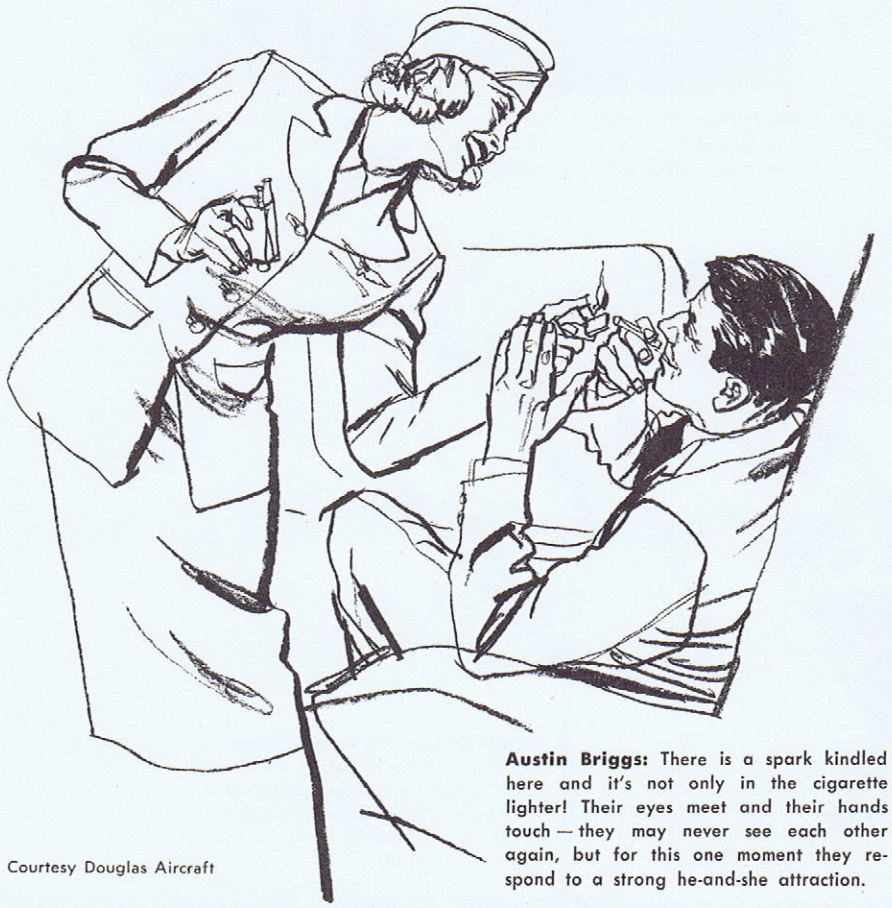
He and she

There will always be "popular illustration," and there will always be the attractive heroine and the handsome hero. Though the popular fashion in good looks may change, the deep-seated emotional need of average people to identify themselves with the visual symbols of love and romance remains constant.

Look at the pictures in almost any popular magazine and you will quickly see the emphasis that is placed on romance. These pictures run the entire range of emotion, from the deeply felt kiss of passion to the violent lovers' quarrel – from the warm, rich companionship of husband and wife to the casual "spark" between passing strangers. Unless the story situation calls for something different, usually the heroine is featured more than the man. Neither must ever be shown in an attitude that viewers might find offensive.

The romantic illustration is a constant creative challenge, even to the most gifted and mature artist. Because it is used so much, you must always seek new, fresh ways to picture the boy-girl relationship. You must explore every possible approach to a given situation, theme, and setting – experiment with different poses, viewpoints and compositions until you develop your own unique variations on this old theme. Today's readers have almost "seen everything" – it takes something fresh and exciting to interest them in reading the story or the advertiser's message.

When you draw a romantic scene, remember that it is not enough to show men and women that are merely handsome. Your hero and heroine must never be good-looking, unconvincing stereotypes. They must be real people, with personality and character. Above all, they must be people who look capable of feeling the emotions they are supposed to be feeling, if you want them to attract and hold the viewer's attention.



Courtesy Douglas Aircraft

Austin Briggs: There is a spark kindled here and it's not only in the cigarette lighter! Their eyes meet and their hands touch – they may never see each other again, but for this one moment they respond to a strong he-and-she attraction.

Courtesy Good Housekeeping

Al Parker: Interesting attitudes and props create an intriguing scene here. Daydreaming in her best negligee, the bride serves a breakfast of orange juice and coffee on a packing-crate table. This arouses very little enthusiasm in the groom. The artist is telling us that many adjustments have to be made before this is a smoothly running household.

Al Parker: They are lost in each other's arms. The girl's lovely profile is featured, but we sense that the man is handsome even though we see only a part of his head and his broad shoulder. A wind-blown branch adds atmosphere and gives variety to the composition, keeping it from being just another picture of an embrace.

Al Parker: This one shows a husband trying to comfort his sobbing wife. The caption reads: "He stroked her hair and she thought, 'Thank heaven he doesn't pat me.'" Note how the arms and hands help to tell the story.

Austin Briggs: The moment before the kiss — their heads tilt, and each touches the other's face tenderly. Their expressions and attitudes reveal their close relationship.

Courtesy McCall's

Jon Whitcomb: In this scene the artist shows still another in the endless series of variations on the embrace that keep romance from becoming stereotyped in pictures. Here the young lovers are in a timeless world of their own — a world of quiet tenderness.

Courtesy Cosmopolitan

Al Parker: As the caption explains it, "Dunc crushed her hard against him and kissed her lips till they hurt." Note the individual touches Parker has given this picture. The fringe on the girl's scarf is fluttering to accentuate the emotion, and the arms of each are wrapped around the other, with the man's fingers caressing her cheeks.

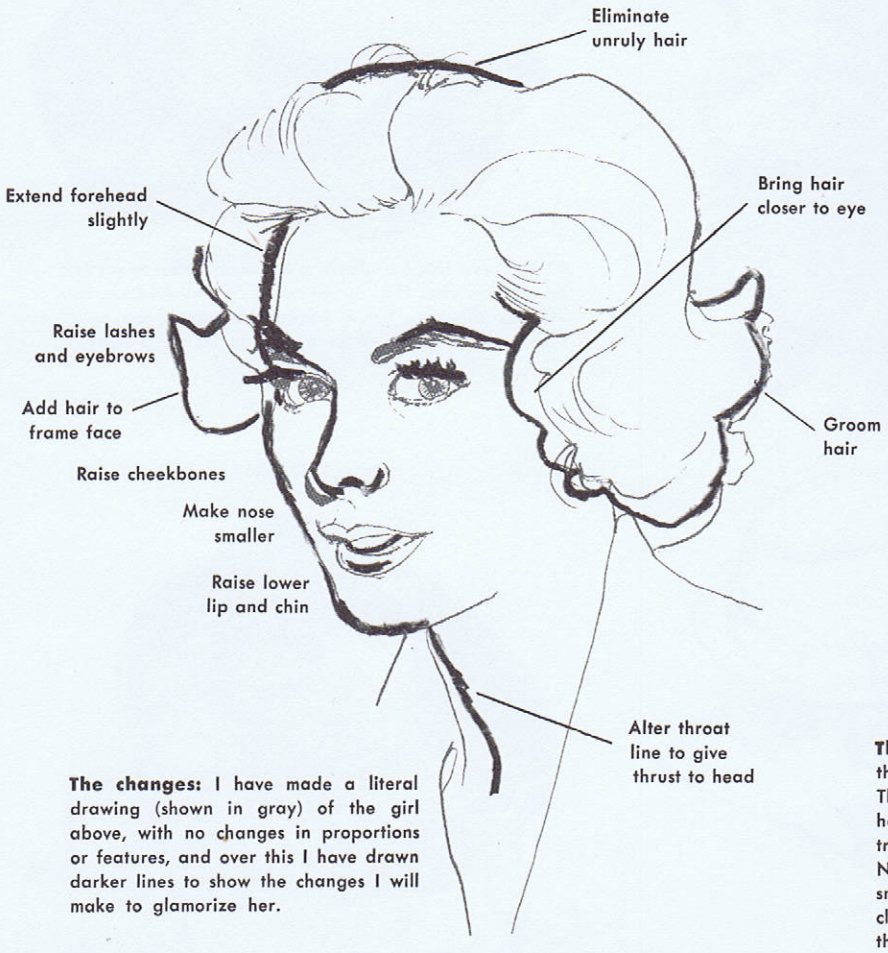
Idealizing men and women

This photo shows my model as she really is, a good-looking young lady. I gave her bad lighting to distort her features — the better to demonstrate by.

The practice of idealizing the human face is as old as art itself. Essentially, it has always been a matter of creating a likeness of a person and at the same time making him more attractive — without destroying those unique characteristics which make him that person.

Idealizing your characters is a very important part of making a popular illustration. Here the considerations are quite special. You are drawing for a popular market, and you must create the attractive and exciting types that enjoy the popularity of the moment. You usually have to make them good looking if they are to be the hero and heroine — but you must also give them character and individuality.

On these two pages I show you the principles I follow in idealizing the face to different degrees. I also give you do's and don'ts to keep in mind when you interpret good-looking people.



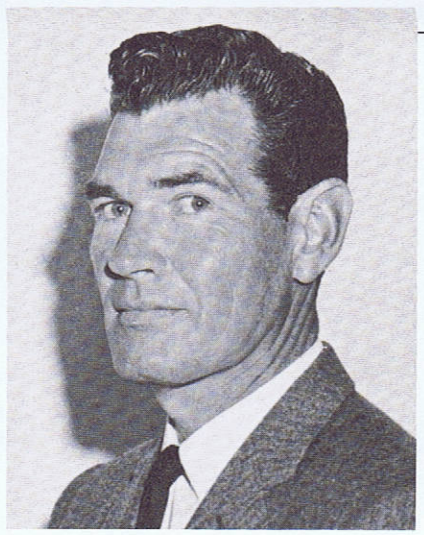
The changes: I have made a literal drawing (shown in gray) of the girl above, with no changes in proportions or features, and over this I have drawn darker lines to show the changes I will make to glamorize her.

The heroine: Here she is — not gorgeous in a theatrical sense, but a wholesome, attractive girl. The changes indicated in the diagram at the left have been made. With the nose smaller and simply treated, the eyes and mouth are now featured. Note that I have rearranged the hair to create a smart, simple hairdo. Since coiffures and women's clothes change so often, be alert and incorporate the latest trends.

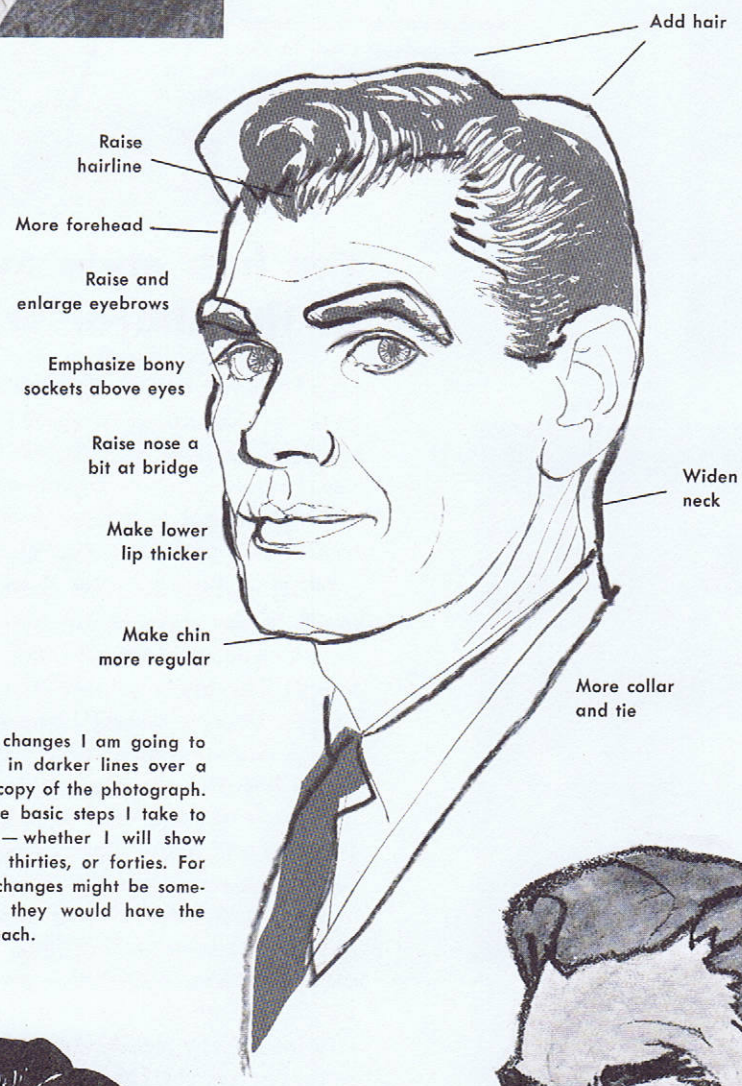
This drawing is an extreme departure from the photograph. It is simplified and stylized, with all of the emphasis on glamour, creating the kind of girl you see in fashion ads. You can learn a lot about what to accentuate by studying the elegant, poised girls in these ads.

Here is another drawing based on the photograph, but with a new hairdo. The rendering is very simple but less stylized than the one at the left — she still has a bit of the fashion-drawing look you see there, but now she has a warm, natural personality.

Don't: Beginners often draw their girls with a sugary prettiness and too much makeup, and weigh them down with elaborate accessories. The slick, meaningless lines used here don't make hair. Notice that while the lines of the hair are kept at a minimum in the larger drawing above, they follow the direction of the model's hair and create a convincing hairdo.



My male model is thirty-five years old and quite a good-looking fellow — but changes are needed if he is to look like a hero.



The changes: The changes I am going to make are indicated in darker lines over a drawing which is a copy of the photograph. These lines show the basic steps I take to idealize this model — whether I will show him in his twenties, thirties, or forties. For another model the changes might be somewhat different, but they would have the same general approach.

The hero at twenty: He has a smooth but not soft face. Slightly unruly hair and wide-open eyes help give him a youthful look.

Don't: The nose is drawn too smooth and straight — the brows are "trimmed up" so that they look pasted on, and all character lines have been left out. The delicate lines used are out of place on a man's head. All of this gives an unconvincing, waxworks image of a man.

The hero at thirty: A fold in the flesh here and there and a wrinkle or two add ten years to his age. His hair is less unruly and he also has a more experienced, knowing look (made by tapering the eye a bit).

The hero at fifty: He is still athletic, with erect posture and a keen eye. I have played up the wrinkles in the model and added a few more. His hair has turned white at the temples but he still has all of it (I could have made his hairline recede a bit). While the hero's hair styles change, as do his clothes, one thing is sure — he has remained handsome. Handsome with a touch of homeliness — never pretty. Uneven features, say too long or short a nose, never interfere with a hero who projects a strong personality.

© Ladies' Home Journal

AL PARKER

Youthful: The ponytail *(above)* and bangs and pigtails *(right)* are typical of youth.

Courtesy Good Housekeeping

Exotic: Ringlets or "spit curls" help characterize this fortune teller. This type of hairdo is often worn by women artists, musicians, and other individualists who are indifferent to current fashions.

AL PARKER
Courtesy McCall's

Sophisticated: This woman wears a hairdo modeled after the classic Greek style. She probably goes to the hairdresser often and has every wisp of hair smartly placed.

Courtesy Cosmopolitan

JON WHITCOMB

Courtesy
Kimberly-Clark Corporation

Mother and daughter: These are good examples of the right hairdo for the right age. The mother's graying hair is elegantly combed back and taken up in a knot at the back of her head — the daughter's long bobbed hairdo frames her face and gives her a fresh, open look.

JON WHITCOMB

Undisciplined and seductive: Although this girl's hair may seem to be falling over her face, almost out of control, it is carefully and calculatingly arranged. She uses it to express abandon and defiance of convention, and to allure.

The hair style must fit the character

Hairdos have held a significant place in history since the beginning of recorded time. Each era has had its own hair styles — and so has each social class within it. By the way they wore their hair one could recognize king and commoner, soldier and priest, peasant girl or courtesan.

What people do with their hair still reveals much about them. Hair style can suggest age, status, type, personality, and character. It can tell us whether a person is prim, sophisticated, simple, unconventional, untidy, or many other things. Some women merely tie their hair back to get it out of the way, while others spend endless hours working with it to get a desired effect. In these and many other cases, the hair helps reveal the personality.

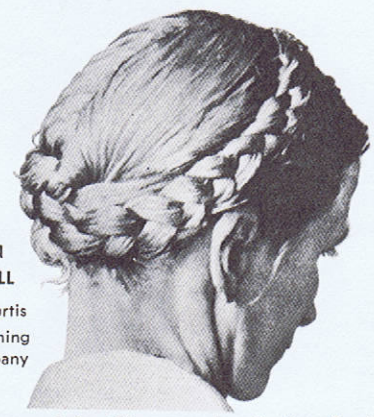
Vogues in hairdos come and go with the fashion of the moment. You must constantly observe who wears what hair style — and not be satisfied to picture merely the one that is currently popular. Always use the hairdo that fits the character and helps portray the type of person you are showing.

AL PARKER
© Ladies' Home Journal

Composing with hair: Hair can be used effectively as a compositional element in a picture. While this girl's hair is consistent with her situation — she is sitting propped up in bed — it has been beautifully handled to give the drawing strong value contrast and design.

NORMAN ROCKWELL

© Curtis Publishing Company

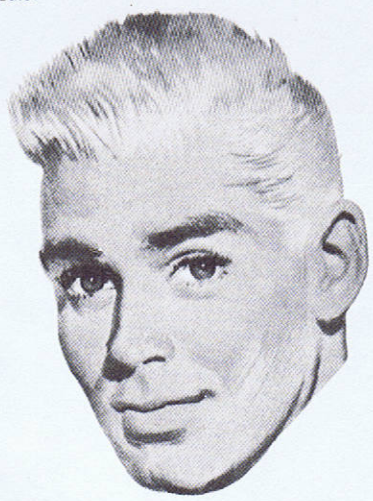


Severe or plain: This woman is not attempting to impress anyone with her hairdo. She might be a European — this hairdo is traditional in Europe — or she might be an American of simple tastes. She could also be a rigid type of person who lives according to her beliefs and expects others to, also.

AL PARKER
© Ladies' Home Journal

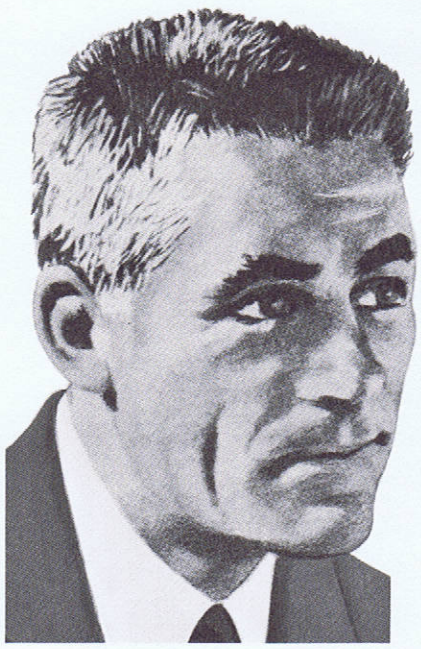
Matronly: This fashionable middle-aged woman arranges her hair with quiet good taste. What might be a very plain hairdo is made attractive by tasteful arrangement of the hair masses.

© Ladies' Home Journal



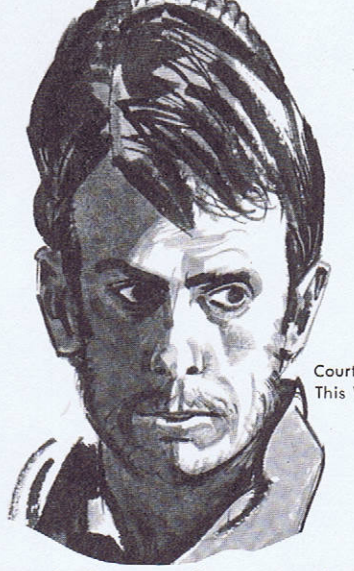
JON WHITCOMB

Courtesy McCall's



Youthful: Both of these haircuts are youthful in appearance although the man at the left is in his forties. Such a haircut, in an older man, may suggest he is determined to stay young. It is an appropriate choice for an attractive older man.

Aesthetic: The way this gentleman of the old school combs his hair gives him an air of elegance and distinction. He looks like a cultured, individualistic person, with a love of the past. He might be an elderly writer, artist, or actor.



Courtesy
This Week Magazine

Rough: There is no elegance or sophistication about this fellow. He combs his hair (and shaves) occasionally, but doesn't care whether or not it stays in place.

At first glance men's hair styles might seem to lack the variety we find in those of women. The differences are there, however, although they are not usually so exaggerated. Between the extremes of the close-cropped hair of the youngster and the flowing mane of the musician there are many subtle gradations. These can be quite revealing.

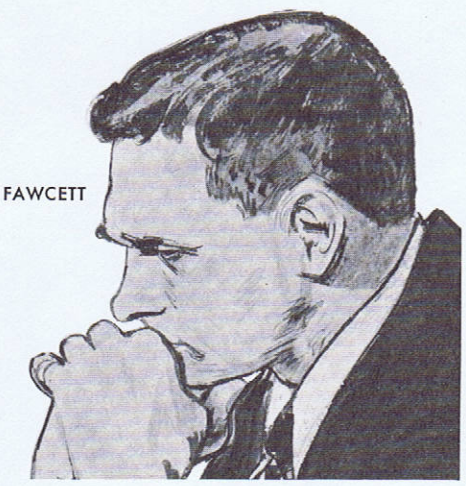
Study the hair styles of the men around you and in the pictures here and look for these subtle differences. One man will be quite discriminating about having his hair cut precisely the way he wants it, while another will go to the barber only when it gets very shaggy. As you observe these types and others, you will see just how far the proper choice of hair style can go in helping you depict the exact character and personality.

As you look at the pictures on these two pages, imagine what would happen if you switched hair styles around to different heads. You would actually create entirely different characters. In some cases the change would be so absurd that it would be laughable or even quite disturbing.

AL PARKER
Courtesy McCall's

Fashionable: Here is a young man who likes his hair long enough to brush it for a certain effect. It is always well-trimmed, however — never shaggy around his ears or the back of his neck.

ROBERT FAWCETT

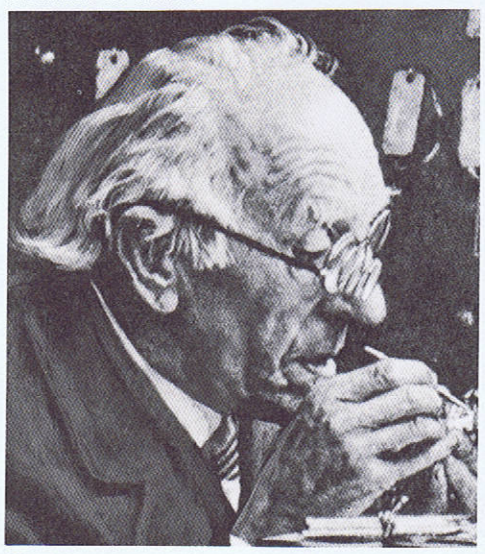


Executive: This junior executive prefers the short haircut of his college years. Being conservative in his tastes, he wears it a bit longer than do the two at the upper left.

AL PARKER
© Curtis Publishing Company

Exotic: This attractive young man has a serious, sensitive face. The mass of wavy hair casting a shadow over his forehead adds a note of mystery to his somber stare.

NORMAN ROCKWELL



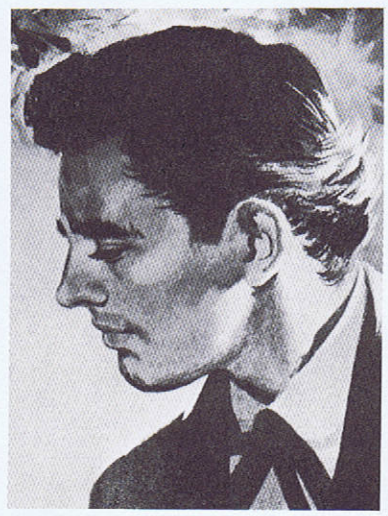
Elderly: This aging craftsman doesn't have much hair to cut — so what he does have isn't cut too often.

Courtesy of The Watchmakers of Switzerland

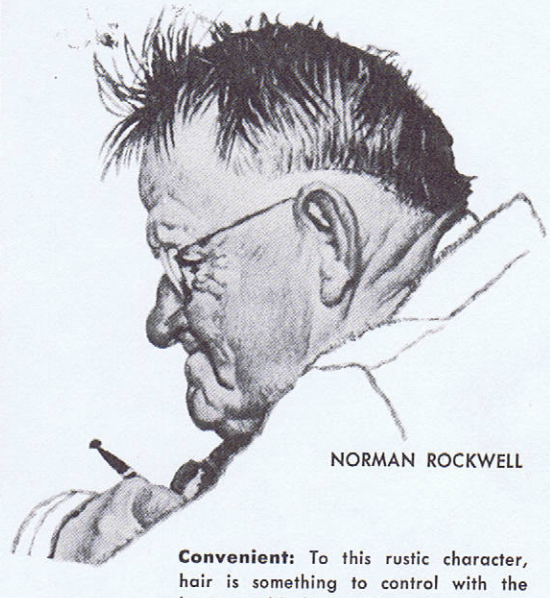
Courtesy
Cosmopolitan

JON WHITCOMB

Bohemian: That this artist is unconventional and indifferent to society is made very clear by his long hair and beard. He will trim them when they get in his way, and not before.



Romantic: Hair like this reflects the romantic style of the last century. It is well suited to the popular image of a poet, artist, or musician, particularly the Don Juan type.



NORMAN ROCKWELL

Convenient: To this rustic character, hair is something to control with the least possible bother. His wife probably trims it with clippers from the mail-order house while he grumbles with impatience and squirms in his chair.

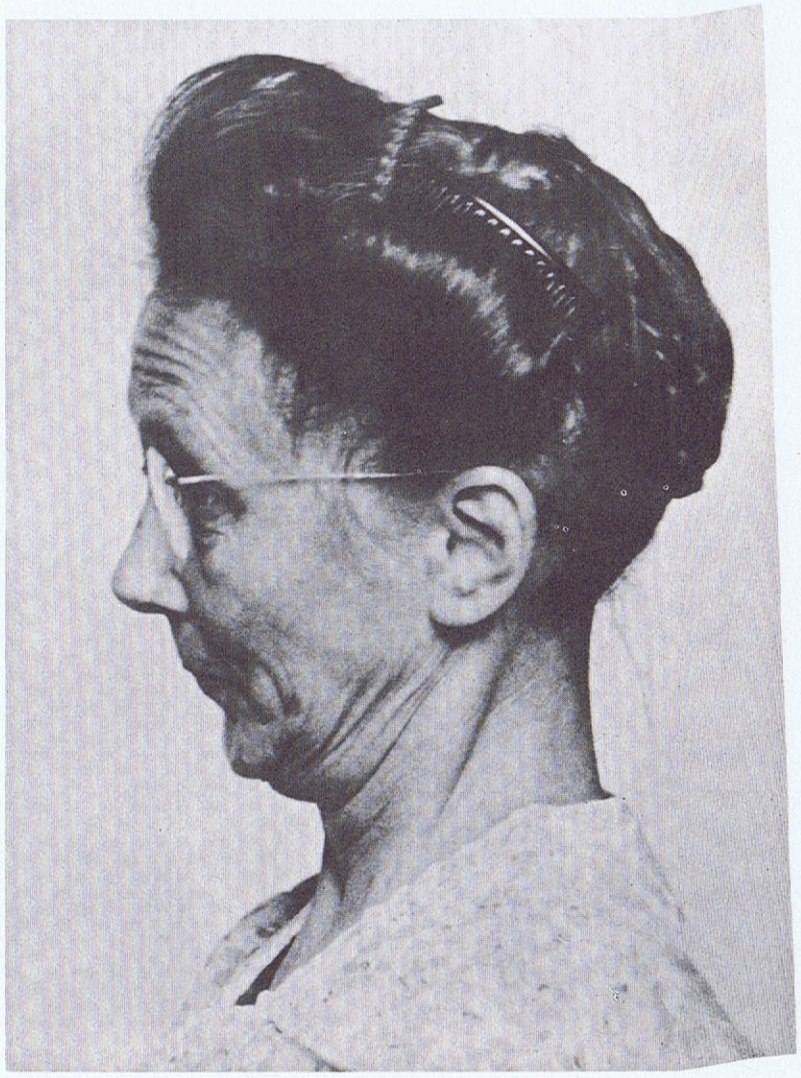
The human family — each member an individual

Outside this picture something is happening, and every face is reacting to it. Some howl, laugh gently, or merely smile — others look puzzled, mildly curious, or even angry. Each reacts to the same situation but reveals his emotion in his own individual way. Many, by their reactions, give us an insight into the type of people they are — whether they are gentle or forceful, reserved or outgoing, self-conscious or relaxed. When you portray the members of the human family, always show them behaving in a manner that is true to type — and, at the same time, give them the convincing expressions and gestures that make each an individual human being with his own unique personality.

A

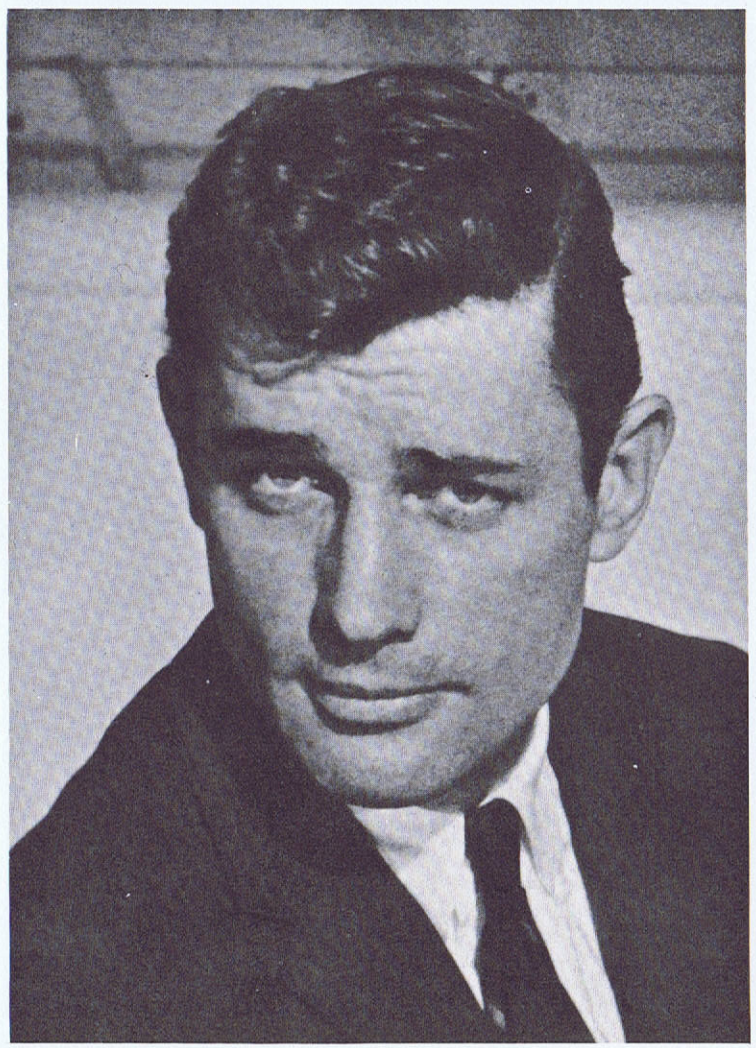
Courtesy Ewing Galloway

B



C

A



B

C

FAMOUS ARTISTS COURSE
Student work
Lesson 13
The human family -- creating people of all types

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

Our aim in this lesson is to get you to think of the people in your pictures as real human beings -- each one an individual personality in his mannerisms and gestures as well as his appearance. Working with this point of view, you can create interesting and convincing people that bring to your pictures an emotional quality -- a real feeling of life.

Here are some study and practice suggestions that will help you get a firm grasp on this subject:

1. Make drawings of people belonging to different types as Albert Dorne does on pages 6 and 7. Work to get real expression and feeling in each person you draw. If you have trouble in the actual drawing of heads, hands or figures, review Lessons 5 and 6. Each time you study them you will learn and remember something new.

2. Find some good photographs of average heads -- then, create different characters from them, using the approach that Robert Fawcett demonstrates on pages 8 and 9.

3. Experiment with glamorizing men and women from photos as Al Parker explains on pages 22 and 23.

4. At the end of the lesson there are two plates of photos for you to use in your practice work and lesson assignments. Working with pencil on tracing or visualizing paper, create the following different character types from these models on Plates 1 and 2.

PLATE 1

Photo A - A heroine of 18 and a sophisticated woman of 35.
Photo B - A hard-working farm woman and a kind, sensitive nurse.
Photo C - A scrubwoman and a rich aristocrat.

PLATE 2

Photo A - A rough lumberjack and a business executive on vacation.
Photo B - A hero of 20 and the same man at 45.
Photo C - A worried sharecropper and a dignified judge.

Before you begin to draw, you should do two things. First, carefully analyze the characteristics of the model -- the structure of the head and features as well as the expression. Second, visualize the type you want and decide which of the model's characteristics should be emphasized to create this type. Feel free to make changes in proportions and shapes just as Robert Fawcett and Al Parker did in their demonstrations, but base each drawing on the characteristics you see in the model and keep the head in the same position.

Draw these heads about the same size as the photographs. Don't merely copy the tones in the photo -- change or emphasize these tones to bring out the characteristic forms of each type.

There are many sources that will furnish you ideas and inspiration for creating these various characters -- from the photos on Plates 1 and 2, photos from your scrap file, people you've known, characters you've seen in the movies and on TV, etc.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Select two of the types you created from the assignment photos (one woman and one man), following the instructions above. Cut these drawings out and mount them on an 11 x 14-inch sheet of drawing paper. Print under each head the type of character it represents.

These heads should show real personality and expression and be definite types. At the same time we want to see that you have really used the basic facial structure and unique characteristics in each model to create your own real, convincing people -- not just dummies and not copies of drawings in the lesson text.

Mark this sheet -- ASSIGNMENT 1.

ASSIGNMENT 2. Illustrate the following situation. Whether you show a close-up view or full figures, be sure that the people domi-

(over, please)

nate the picture. If you show any background objects or areas, keep them secondary in importance. What we want you to concentrate on is the appropriate characterization, expression and gestures of the people and their reaction to one another.

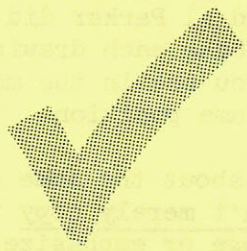
The Story Situation: A young man, a college junior, has a summer job as lifeguard at a resort hotel. One of the guests at the hotel is a lovely blonde of eighteen who falls in love with the handsome lifeguard. All is going well until a striking, well-poised brunette in her mid-twenties arrives at the resort and decides to amuse herself by seeing how quickly she can break up the developing romance.

Use ink, wash, or opaque for your rendering. Make your picture approximately 9 x 12 inches (it can be either vertical or horizontal) on an 11 x 14-inch illustration board. Your picture may be done with a background or may be a vignette.

Mark this drawing -- ASSIGNMENT 2.

In criticizing your assignments we will be chiefly concerned with:

-- The soundness of your drawing.
-- How well you have expressed the character and feelings of the different people.



Check
before mailing

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.