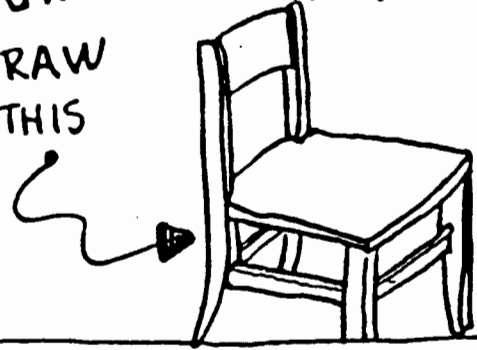


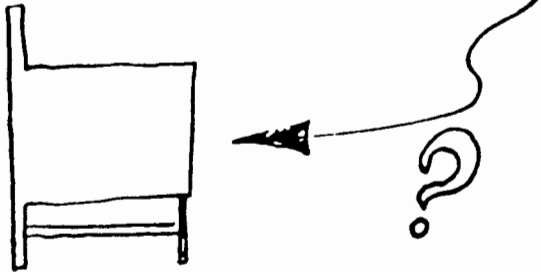
THE GREAT DRAWING & SEEING COMIX

SO... YOU WANT TO DRAW, EH?... FEEL YOU CANT REALLY MAKE IT LIKE YOU SEE IT, EH?

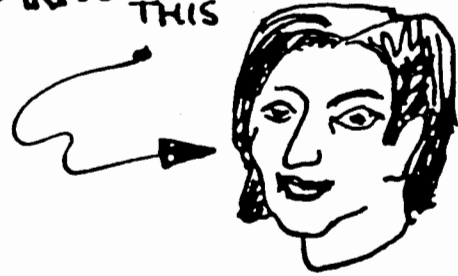
WHEN YOU TRY TO DRAW THIS



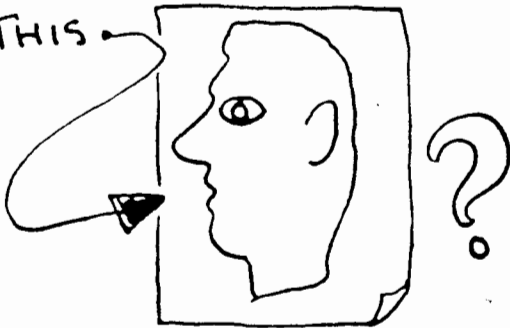
IT TURNS OUT LIKE THIS



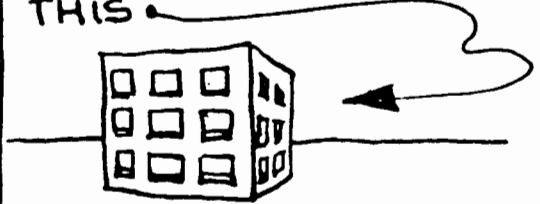
OR... WHEN YOU TRY TO DRAW THIS



... IT TURNS OUT LIKE THIS



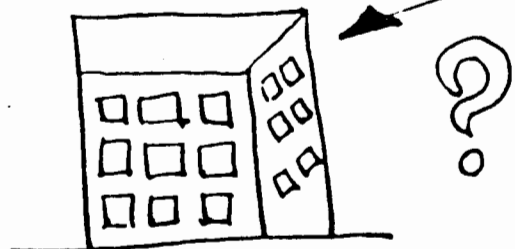
OR... WHEN YOU TRY TO DRAW A BUILDING LIKE THIS

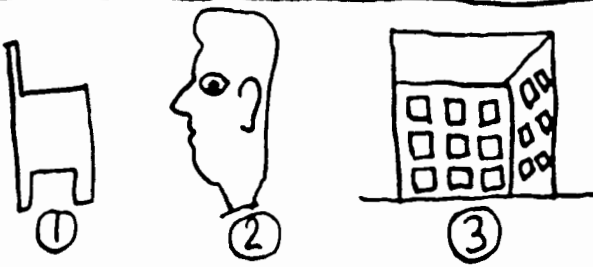


YOUR BUILDING TURNS OUT LIKE THIS



OR... LIKE THIS





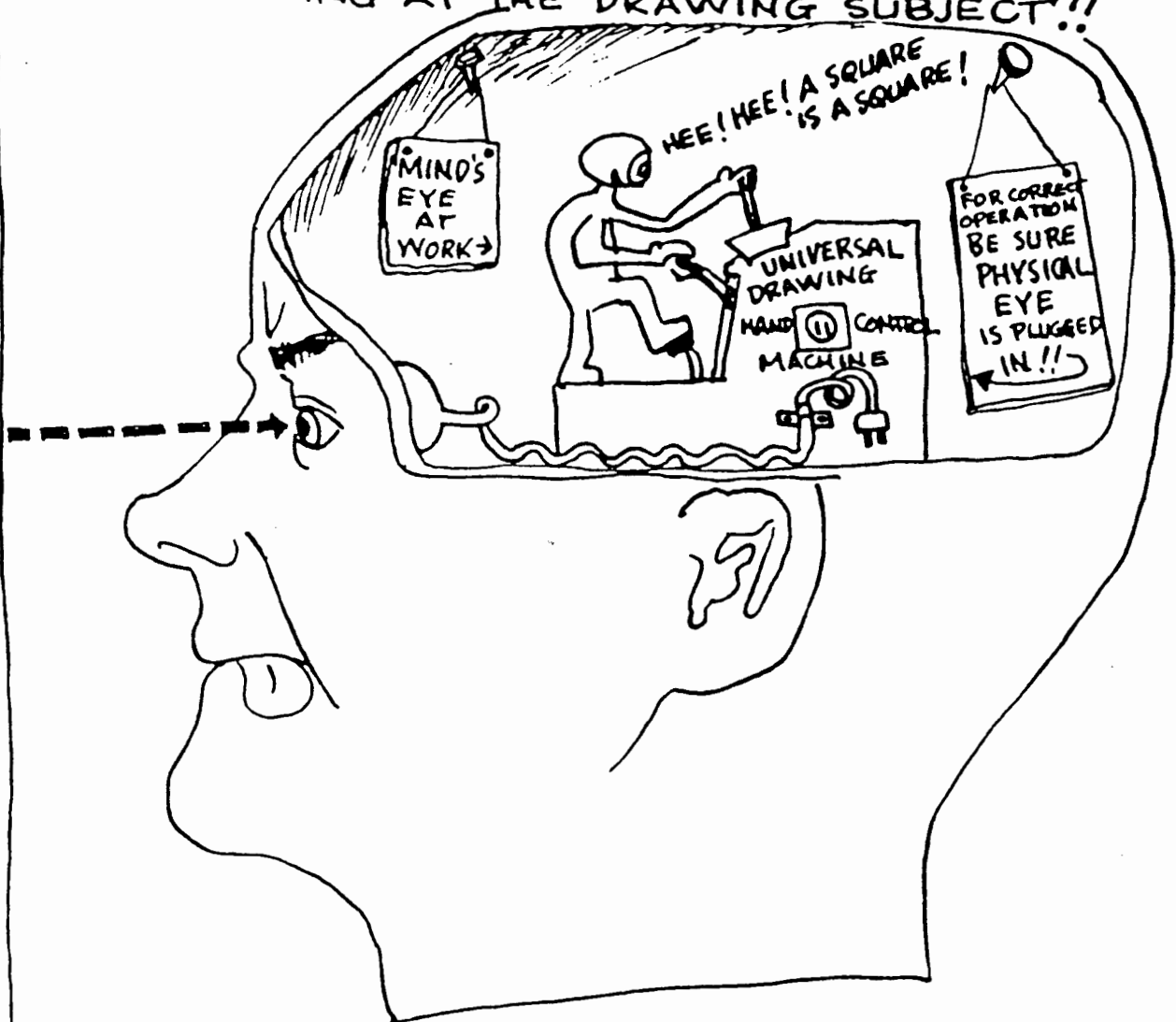
THESE ARE DRAWINGS, EACH WITH SOME CORRECT FACTS, BUT NOT WHAT THE PHYSICAL EYE HAS SEEN

CORRECT FACTS

- ① - LEGS ARE SUPPORTING THE CHAIR-SEAT . . .
- THE CHAIR-SEAT IS SQUARE (WE KNOW THIS FROM SITTING ON CHAIRS!)
- ② THE EYE IS CORRECT, IF YOU LOOK AT IT FROM THE FRONT.
- ③ THE BUILDING WAS A SQUARE BOX, SO THE FRONT SIDE IS CORRECT. Δ

THE TROUBLE IS

THESE FACTS COME FROM THE "EYE" OF OUR MIND. OUR MIND'S EYE SEEMS ABLE TO TAKE CONTROL OF OUR DRAWING HAND, EVEN WHEN OUR REAL, OR PHYSICAL EYE, IS LOOKING AT THE DRAWING SUBJECT!!

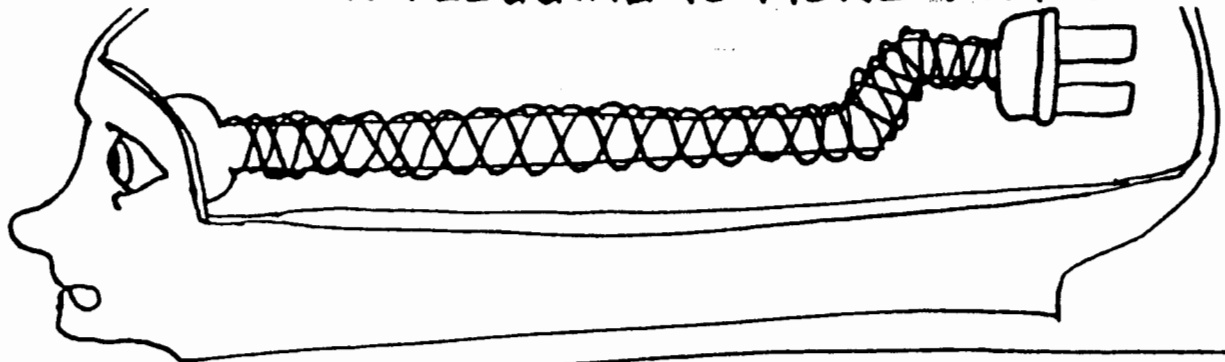


WHAT'S THE ANSWER?

HOW CAN WE KEEP OUR MIND'S EYE FROM UN-PLUGGING OUR PHYSICAL EYE?



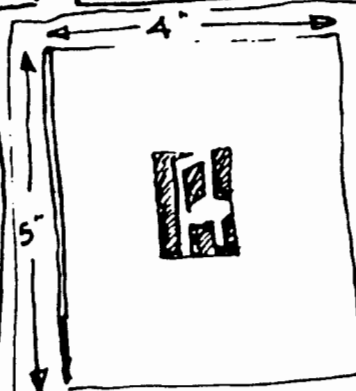
WELL... WE MIGHT MAKE THE "PLUG-IN" STRONGER, SO THAT UN-PLUGGING IS MORE DIFFICULT...



A STRONGER "PLUG-IN" FROM THE PHYSICAL EYE CAN BE BUILT BY LEARNING "CONTOUR DRAWING"! THIS IS EXPLAINED FURTHER ON...

ALSO... WE MIGHT USE CERTAIN WAYS WHICH WILL "TRICK" OUR MIND'S EYE AND MAKE IT HARD FOR IT TO TAKE OVER..

WAYS? WHICH WAYS? WELL, SINCE THE MIND'S EYE SEEMS TO TAKE CONTROL MOST EASILY WHEN WE ARE DRAWING THINGS OR PARTS WHICH CAN BE NAMED... SUCH AS A SQUARE FOR THE SEAT ON THE CHAIR... LET'S LOOK FOR AND DRAW SHAPES AROUND THE DRAWING SUBJECT... THE MIND'S EYE CAN'T NAME THESE SHAPES



SIGHT THROUGH A CARDBOARD FRAME, AT A CHAIR, FOR INSTANCE... NOW LOOK AT THE SHAPES OF THE SPACES BETWEEN THE CHAIR AND THE EDGES OF THE FRAME... LET'S

CARD FRAME

CALL THESE SPACES

"NOTHINGS"!

DRAW THE NOTHINGS INSTEAD OF THE CHAIR!

ANOTHER WAY OF KEEPING THE MIND'S EYE FROM UN-PLUGGING THE PHYSICAL EYE

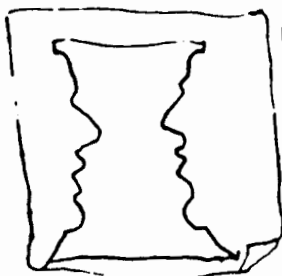
DRAW FACE-VASES . . .



① DRAW A PROFILE FACE (ABOUT TEN INCHES LONG)



② ADD THE TOP AND BOTTOM OF A "VASE" . . .



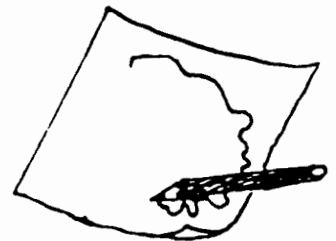
③ DRAW THE OTHER SIDE OF THE VASE AS ACCURATELY AS YOU CAN.

"REVERSE-DRAWING" IS SOMETHING YOUR MIND'S EYE IS NOT VERY GOOD AT!

UP-SIDE-DOWN
UP-SIDE-DOWN

. . . DRAWING UPSIDE DOWN THINGS IS ALSO SOMETHING YOUR MIND'S EYE IS NOT VERY GOOD AT!

CHOOSE AN OBJECT OR LARGE PHOTO OF A SINGLE OBJECT TO DRAW . . . STAND THE OBJECT OR PHOTO UP-SIDE-DOWN . . . NOW DRAW THE SELECTED SUBJECT



WHEN YOU HAVE REPEATED THESE TRICKS MANY TIMES . . . YOU WILL HAVE HELPED YOUR PHYSICAL EYE TO OPERATE YOUR DRAWING HAND WITHOUT INTERFERENCE FROM YOUR MIND'S EYE . . . TRY THE FACE-VASE AND UP-SIDE-DOWN IDEAS VERY LARGE SIZE . . . ON OLD NEWSPAPERS . . . OR ON A BLACKBOARD . . .

NOW, ABOUT
CONTOUR DRAWING...

...THIS IS DRAWING BY
RECORDING THE EDGES OF BULGES!

STUDY YOUR HALF-CLOSED
HAND... PALM UP... SEE
ALL THOSE BULGES?
EACH HAS AN EDGE.

SOME EDGES ARE QUITE
CLEAR, WHERE THE BULGE
BULGES THE MOST!... SOME
EDGES ARE HARDER TO
SEE, WHERE THE BULGE
FLATTENS OUT... ..

NOW YOU KNOW WHAT TO
FOCUS ON WITH YOUR
PHYSICAL EYE... (THE EDGE OF
A BULGE, OF COURSE!)... LIGHTING
FROM ONE SIDE WILL MAKE THE
BULGES EASIER TO SEE... ..
... TAKE A LARGE PENCIL...

... SUCH AS A PRIMARY PENCIL,
AND A LARGE (12" X 18") PIECE
OF DRAWING PAPER... IT'S
BEEN EASY SO FAR!...
BUT... HERE'S THE TOUGH PART!

FOCUS YOUR EYE ON ONE
END OF A BULGE-EDGE...
... NOW SLOWLY START TO
MOVE YOUR EYE'S FOCUS-POINT
ALONG THE EDGE... AT THE
SAME TIME, AND WITHOUT
LOOKING AT THE PENCIL, MOVE
IT ALONG THE PAPER AT THE
SAME SPEED AND DIRECTION
AS YOUR EYE FOLLOWING THE
EDGE OF THE BULGE!

PRETEND

YOUR PENCIL IS YOUR EYE...
... IF THE BULGE IS HIGH AND
THE EDGE IS EASY TO SEE,
PRESS HARD ON THE PENCIL
... IF THE BULGE FLATTENS
OUT AND THE EDGE BECOMES
HARD TO SEE, USE SOFT
PRESSURE ON THE PENCIL

BUT... KEEP YOUR EYE
FIXED ON THE BULGE-EDGE
UNTIL IT REACHES THE END...
DO NOT LOOK AT THE DRAWING
PAPER WHILE THIS CAREFUL
RECORDING OF AN EDGE IS
IN PROGRESS... ..

FINISHED THE FIRST EDGE?
NOW, PICK A SECOND BULGE
IN YOUR HAND... LOOK AT
YOUR DRAWING TO LOCATE
YOUR PENCIL-POINT CORRECTLY
FOR THE SECOND
EDGE... ..

AGAIN FOCUS YOUR EYE ON
THE START OF THE SECOND
BULGE... MOVE YOUR
EYE SLOWLY...
... YOUR PENCIL, TOO!