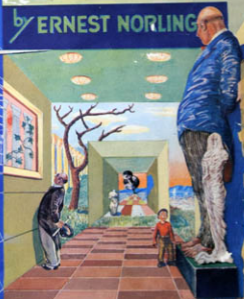


PERSPECTIVE DRAWING

by ERNEST NORLING



Price
\$1.00
Not more than \$1.25
in any foreign
country.

PUBLISHED BY WALTER T. FOSTER

The PURPOSE OF THIS BOOK
IS TO DISSOLVE THE FEARS OFTEN
ASSOCIATED WITH PERSPECTIVE
DRAWING — AND TO FURNISH
A WORKING KNOWLEDGE OF
THE SUBJECT. * * * * *

SIMPLE OBJECTS HAVE BEEN
CHOSEN AND SIMPLE DIAGRAMS
HAVE BEEN USED TO SHOW HOW
IT IS DONE AND WHY. ANY
PERSON WHO STUDIES THIS BOOK
CAREFULLY WILL FIND, TO HIS
SURPRISE, THAT IT HAS GIVEN HIM
WHAT HE NEEDS TO TURN OUT A
GOOD PERSPECTIVE DRAWING.

VERY TRULY YOURS,

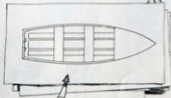
Ernest D. Palmer

PERSPECTIVE DRAWING

PERSPECTIVE MAKES THE
THING WE ARE DRAWING
LOOK SOLID.



THE PLAN—THEN
THE DRAWING IN
DIMENSION.



A PLAN OR A DIAGRAM
IS FLAT.

A PERSPECTIVE DRAWING
APPEARS SOLID.

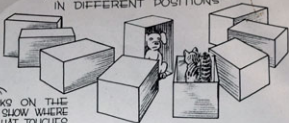


HAT IN A BOX



MARKS ON THE BOX SHOW WHERE THE HAT TOUCHES

IT ISN'T HARD TO DRAW A BOX IN DIFFERENT POSITIONS—



—OR THE SIDE VIEW OF A LAZY CAT

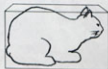
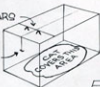
NOW HERE IS AN EASY WAY TO MAKE PERSPECTIVE DRAWINGS OF THE CAT — JUST PUT THE CAT IN AN IMAGINARY BOX.



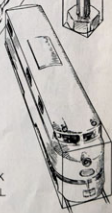
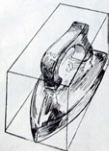
EARS

NOSE

CAT COVERS THIS AREA



YOU WILL FIND THAT MANY THINGS CAN BE EASILY DRAWN IN PERSPECTIVE BY PLACING THEM IN BOXES.

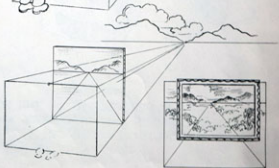
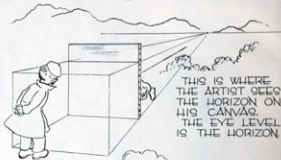
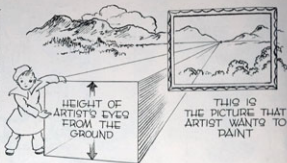


TRY IT!
IF THE PERSPECTIVE OF THE BOX
IS CORRECT THE THING INSIDE WILL
BE BASED ON ACCURACY.

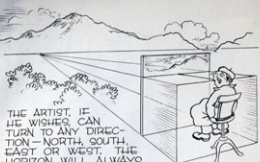
BEFORE DRAWING A BOX LET US
INVESTIGATE THE EYE LEVEL



A CHILD'S
EYE LEVEL



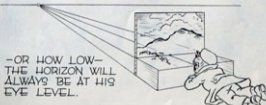
THE FINISHED PICTURE



THE ARTIST, IF HE WISHES, CAN TURN TO ANY DIRECTION—NORTH, SOUTH, EAST OR WEST. THE HORIZON WILL ALWAYS BE AT HIS EYE LEVEL.



NO MATTER HOW HIGH HE GETS.



—OR HOW LOW—THE HORIZON WILL ALWAYS BE AT HIS EYE LEVEL.



A GROWN UP'S EYE LEVEL



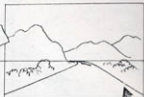
FROM A
BALLOON



BIRDSEYE



HIS PICTURE
WILL LOOK LIKE
THIS



AND FROM THE
GROUND —
HIS PICTURE WILL LOOK LIKE THIS WAY

HE FINDS THAT IN BOTH INSTANCES
THE HORIZON IS LEVEL WITH HIS
EYES. HE DRAWS IT AS A STRAIGHT
LINE ACROSS HIS PICTURE AND—



NORMAL VIEW



WORMSEYE

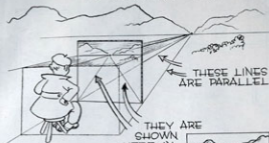


OVERHEAD



ACROSS ALL HIS PICTURES

THE VANISHING POINT

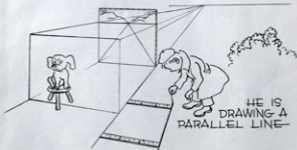


THEY ARE SHOWN HERE IN THE PICTURE

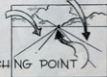


THE POINT WHERE THEY COME TOGETHER ON THE HORIZON IS....

THE VANISHING POINT



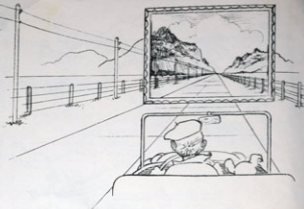
IF OTHER PARALLEL LINES ARE DRAWN THEY WILL COME TOGETHER ON THE PICTURE AT THE SAME VANISHING POINT



PARALLEL LINES



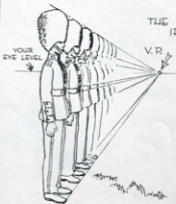
THERE IS A
DIP IN THE
HIGHWAY



WHEN YOU ARE DRIVING ON THE
HIGHWAY NOTICE THE PICTURE-
STRAIGHT AHEAD.
THE HIGHWAY, THE FENCES, THE
TELEPHONE LINES — ALL GO TO
ONE VANISHING POINT.



A RISE AHEAD



THE SOLDIERS DO TOO.
IF YOU CAN DRAW
ONE SOLDIER
YOU CAN DRAW
A LINE OF 'SOL-
DIERS' AND THE
VANISHING POINT
IS ON THE HORIZON
AT YOUR OWN EYE
LEVEL.

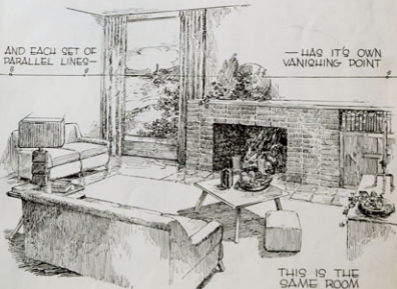


WE FIND ALL
VANISHING POINTS
ARE ON THE HORIZON



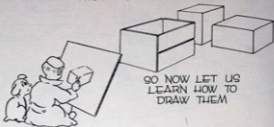
AND EACH SET OF
PARALLEL LINES—

—HAS ITS OWN
VANISHING POINT

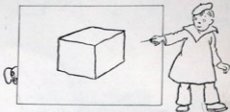


THIS IS THE
SAME ROOM

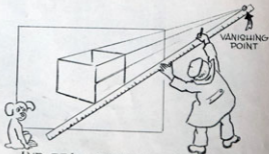
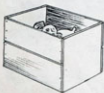
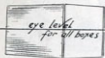
WE HAVE FOUND BOXES USEFUL
AIDS IN DRAWING



SO NOW LET US
LEARN HOW TO
DRAW THEM

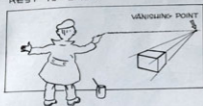


SKETCH THE BOX AS CAREFULLY
AS YOU CAN — JUST AS YOU SEE IT.
YOU KNOW THAT ALL PARALLEL
EDGES EXTEND TO A VANISHING
POINT — SO TAKE THE SKETCH



AND DRAW STRAIGHT LINES FROM
THESE EDGES. CORRECT THE DRAWING
SO THE LINES MEET AT ONE POINT.

AFTER ONE OF THE VANISHING POINTS HAS BEEN FOUND, THE REST IS EASY.



THE HORIZON MUST BE LEVEL AND IT MUST PASS THROUGH THAT POINT.

SO DRAW THE HORIZON LINE THROUGH THE POINT AND ACROSS THE PAPER.

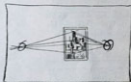


THE OTHER PARALLEL LINES OF THE BOX CAN NOW BE EXTENDED. THEY SHOULD MEET ON THIS LINE. THIS GIVES US THE OTHER VANISHING POINT FOR THE BOX.

THE PERPENDICULAR LINES DO NOT COME TOGETHER. THEY HAVE NO VANISHING POINT.

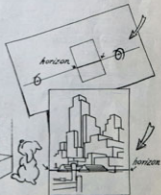


A SNAPSHOT OR A PICTURE FROM A MAGAZINE



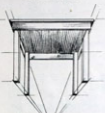
PASTE IT ON A LARGE SHEET OF PAPER—

EXTEND THE PERSPECTIVE LINES THE TWO POINTS AND THE HORIZON CAN BE LOCATED.





TABLES ARE SEEN WITH THE EYE-LEVEL ABOVE

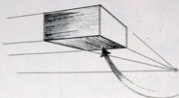


THEY ARE SELDOM SEEN WITH THE EYE-LEVEL BELOW



SMALL CHILDREN SEE THEM AT EYE-LEVEL

IF THE BOX IS BELOW THE EYE LEVEL (OR HORIZON LINE) YOU WILL SEE ITS TOP



IF THE BOX IS ABOVE THE EYE LEVEL YOU WILL SEE ITS UNDER-SIDE



YOU SEE NEITHER TOP NOR BOTTOM IF THE BOX IS AT EYE LEVEL

SMALL THINGS ARE USUALLY SHOWN BELOW YOUR EYE LEVEL

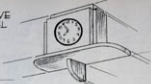


HIGH OBJECTS ARE SHOWN ABOVE EYE LEVEL

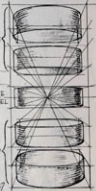


BIG THINGS ARE AT EYE LEVEL

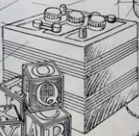
HIGH THINGS AS SEEN ABOVE
THE EYE LEVEL



BIG THINGS AT EYE LEVEL



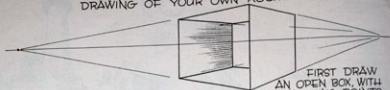
SMALL THINGS AS SEEN BELOW
EYE LEVEL



ROUND CANS
COME IN SQUARE
BOXES

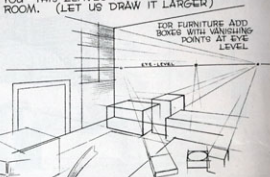
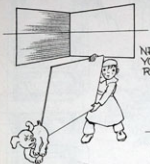


YOU CAN MAKE A PERSPECTIVE
DRAWING OF YOUR OWN ROOM



FIRST DRAW
AN OPEN BOX, WITH
TWO VANISHING POINTS
...EYE LEVEL

NEXT REMOVE THE SIDES NEAREST TO
YOU—THIS LEAVES A CORNER IN YOUR
ROOM. (LET US DRAW IT LARGER)



FOR FURNITURE ADD
BOXES WITH VANISHING
POINTS AT EYE LEVEL



AND HERE
IS THE
ROOM

YOU CAN MAKE A PERSPECTIVE DRAWING ON A WINDOW PANE WITH A GREASE PENCIL BY LOOKING THROUGH A HOLE AND TRACING WHAT YOU SEE.

THE HOLE IS YOUR 'EYE LEVEL' AND IT IS THE SAME HEIGHT AS THE 'HORIZON LINE.'

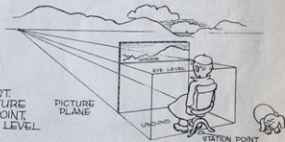
THE WINDOW PANE IS THE 'PICTURE PLANE' AND THE SPOT ON THE FLOOR BELOW YOU IS YOUR 'STATION POINT.'



EYE LEVEL, PICTURE PLANE AND OBJECT



STATION POINT ON THE FLOOR



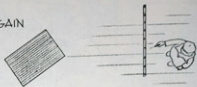
BACK TO THE 'OUTDOOR' ARTIST. HE TOO HAS A PICTURE PLANE, A STATION POINT, A HORIZON AND EYE LEVEL.

THE VANISHING POINTS ARE SOMEWHERE ON THE HORIZON LINE - BUT WHERE?



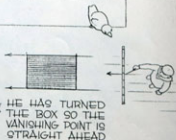
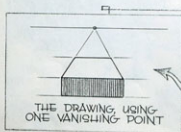
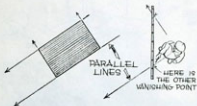
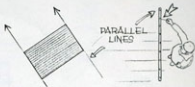
LOCATING THE VANISHING POINTS

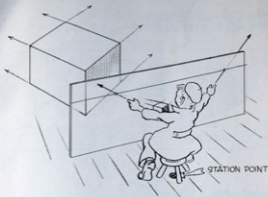
HERE IS THE ARTIST AGAIN
DRAWING A BOX



WE ARE LOOKING STRAIGHT DOWN ON HIM. HE IS STANDING ON HIS STATION POINT AND HE IS DRAWING ON A TRANSPARENT PICTURE PLANE. WE ARE LOOKING DOWN ON IT'S TOP EDGE.

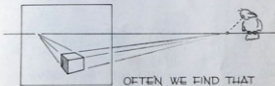
NOW IN ORDER TO FIND A VANISHING POINT ON HIS HORIZON LINE HE WILL HAVE TO LOOK IN THE DIRECTION PARALLEL TO THE SIDES OF THE BOX.



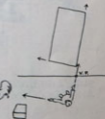
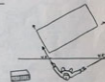
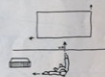
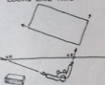
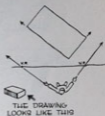


AND SO WE FIND THE VANISHING POINTS SIMPLY BY POINTING IN THE SAME DIRECTION AS THE SIDES OF THE BOX.

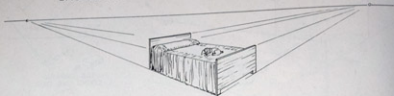
THE DRAWING LIES BETWEEN THESE TWO POINTS ON THE PICTURE PLANE.



OFTEN WE FIND THAT ONE OF THE VANISHING POINTS IS CLEAR OFF THE DRAWING-BOARD. A LONG RULER AND A PIN WILL BE A GREAT HELP.

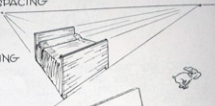


VANISHING POINTS
SHOULD BE PLACED FAR APART—LIKE THIS



GOOD SPACING

SPACING WITH VANISHING
POINTS TOO CLOSE



THIS WAY



AND NOT THIS WAY

WIDE SPACING MAKES GOOD DRAWING



TOO CLOSE

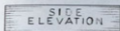


CLOSE SPACING
THE AIRPLANE LOOKS LOP-SIDED
AND POORLY DRAWN.

WE ARE READY TO MAKE A TRUE
PERSPECTIVE DRAWING



THIS IS THE TOP VIEW (THE
PLAN) OF A BOX.



THIS IS THE SIDE VIEW (THE
SIDE ELEVATION) OF
THE SAME BOX.

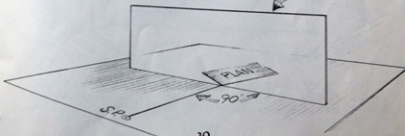
WE WISH TO MAKE A
DRAWING OF THE BOX—
LOOKING AT IT CORNERWISE.

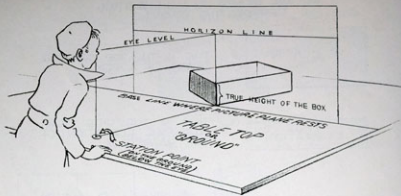
SO WE STAND AWAY
FROM IT AT ANY DISTANCE
WE PLEASE AND MAKE
A DOT AT OUR STATION
POINT.



A SQUARE
CORNER (90°)

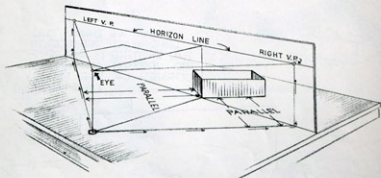
NOW WE DRAW THE
LINE WHICH REPRESENTS
THE PICTURE PLANE REST-
ING UPRIGHT AGAINST THE
CORNER OF THE PLAN
LIKE THIS!



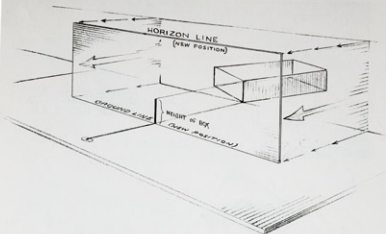


IF THE BOX COULD BE PLACED ON THE PLAN IT WOULD LOOK LIKE THIS.

WE WOULD LOOK AT IT FROM A POSITION DIRECTLY ABOVE THE STATION POINT AT ANY CONVENIENT HEIGHT. (THE HEAVY BLACK LINE AT THE CORNER OF THE BOX IS ITS TRUE HEIGHT ON THE PICTURE PLANE.)

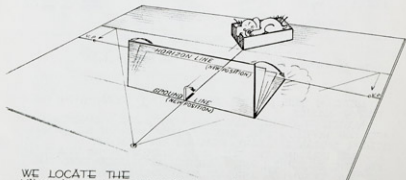


WE LOCATE THE VANISHING POINTS BY RUNNING LINES FROM THE EYE TO THE PICTURE PLANE, PARALLEL TO THE SIDES OF THE BOX.

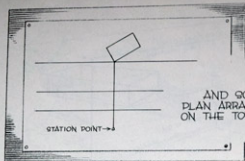


WE ARE MAKING THE DRAWING ON THE PICTURE PLANE. WE WANT IT FOR CONVENIENCE TO LIE FLAT ON THE TABLE TOP, OR GROUND. TO DO THIS WE SLIDE IT — AS SHOWN — TOWARDS US INTO THE OPEN SPACE BETWEEN THE STATION POINT AND THE PLAN.

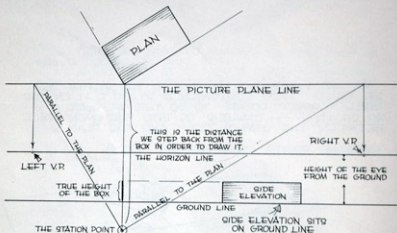
VANISHING POINTS COME FORWARD TOO.



WE LOCATE THE VANISHING POINTS BY RUNNING LINES FROM THE EYE TO THE PICTURE PLANE, PARALLEL TO THE SIDES OF THE BOX.



AND SO WE HAVE THE PLAN ARRANGED LIKE THIS ON THE TOP OF THE TABLE.

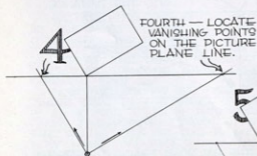
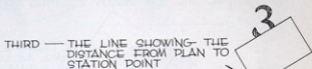
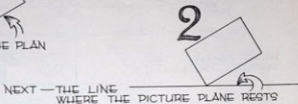


HERE IS THE TYPICAL PERSPECTIVE PLAN WITH THE PARTS NAMED.

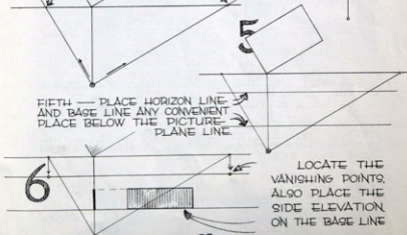
NOTICE THAT THE VANISHING POINTS ARE TRANSFERRED TO THE HORIZON LINE WHICH IS NOW LYING ON THE GROUND. THEIR DISTANCE APART REMAINS UNCHANGED.

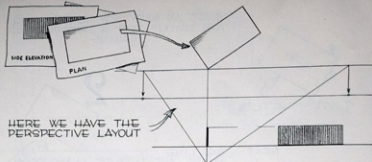
THE DRAWING OF THE SIDE ELEVATION IS PLACED ON THE GROUND LINE. HERE IT IS USED FOR THE UP AND DOWN OR HEIGHT MEASUREMENTS.

HERE'S AN EASY WAY TO REMEMBER
THE LAYOUT FOR A PERSPECTIVE
DRAWING



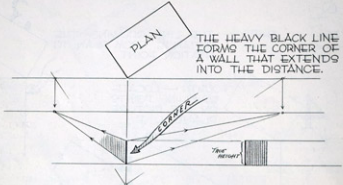
FIFTH — PLACE HORIZON LINE
AND BASE LINE ANY CONVENIENT
PLACE BELOW THE PICTURE
PLANE LINE.





HERE WE HAVE THE PERSPECTIVE LAYOUT

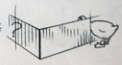
WE ARE NOW READY FOR THE PROJECTION

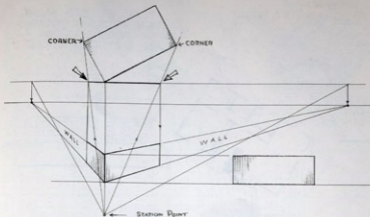


THE WALL, LIKE THE RAILROAD TRACK, DISAPPEARS AT THE VANISHING POINTS ON THE HORIZON.

THE WALL IS THE HEIGHT OF THE BOX; — IT IS MADE BY DRAWING FOUR LINES FROM THE TOP AND BOTTOM OF THE HEAVY LINE OUT TO THE VANISHING POINTS. NOW ALL WE HAVE TO DO IS TO CUT THE TWO WALLS OFF AT THE PROPER LENGTH SO AS TO MAKE TWO SIDES OF THE BOX.

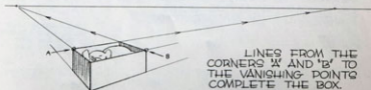
LET'S SEE HOW IT'S DONE





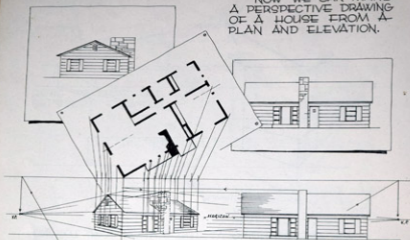
WE ARE STANDING AT THE STATION POINT LOOKING AT THE PLAN. FROM HERE WE LOOK ALONG A STRAIGHT LINE TO A POINT AT THE CORNER OF THE PLAN. THIS LINE PASSES THROUGH THE PICTURE PLANE AT THE POINT INDICATED BY THE ARROW. THERE ARE TWO OF THESE POINTS, ONE FOR EACH CORNER.

NOW THE BOX AS WE SEE IT ON THE PICTURE PLANE LIES IN THE SPACE BETWEEN THE ARROWS. IT IS NO WIDER THAN THIS SPACE. GO LINES FROM THE POINTS, DRAWN STRAIGHT DOWN, CUT THE WALLS OFF AT THE RIGHT WIDTH. WE NOW HAVE TWO SIDES OF THE BOX DRAWN IN PERSPECTIVE.

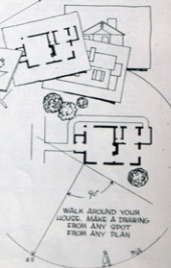


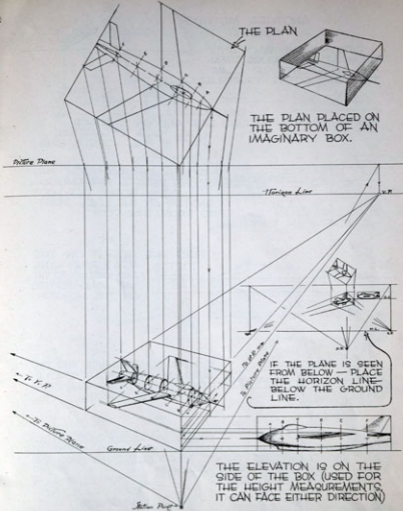
LINES FROM THE CORNERS 'A' AND 'B' TO THE VANISHING POINTS COMPLETE THE BOX.

NOW WE CAN MAKE
A PERSPECTIVE DRAWING
OF A HOUSE FROM A
PLAN AND ELEVATION.



YOU CAN NOW MAKE A
PERSPECTIVE DRAWING OF YOUR
OWN HOME FROM THE BLUE-
PRINTS AND FROM ANY VIEWPOINT

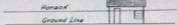




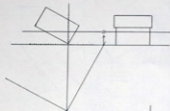
A PERSPECTIVE PROJECTION OF A JET PLANE DRAWN FROM A PLAN AND A SIDE ELEVATION

ANOTHER METHOD!

FIRST—STAND BACK AND LOOK AT THE HOUSE FROM THE VIEWPOINT S.P. DRAW THE PERSPECTIVE TRIANGLE.



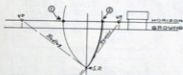
NEXT—DRAW A GROUND LINE AND ON IT PLACE THE "SIDE ELEVATION". PUT IN THE HORIZON LINE.



THROUGH ANY POINT ON THE GROUND LINE DRAW A PERPENDICULAR LINE. SCALE OFF FOOT LENGTHS ON THE LINES STARTING FROM THIS POINT.

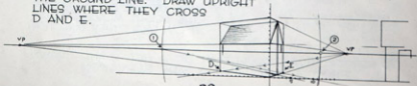


FIND THE HEIGHT ON THE MEASURING LINE AND EXTEND TO THE VANISHING POINTS ON THE HORIZON.



WITH A COMPASS USE THE TWO VANISHING POINTS AS CIRCLE-CENTERS AND DRAW ARCS FROM S.P. TO THE HORIZON.

FINISH BY MEASURING THE HOUSE (8 FT. x 16 FT.) AND DRAWING LINES FROM ① AND ② TO WHERE THOSE MEASUREMENTS COME ON THE GROUND LINE. DRAW UPRIGHT LINES WHERE THEY CROSS D AND E.

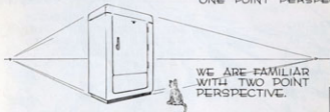


THREE KINDS OF PERSPECTIVE

ONE POINT PERSPECTIVE IS DRAWN AS IF WE WERE DRAWING A RAILROAD TRACK.



HERE IS AN EXAMPLE OF ONE POINT PERSPECTIVE-



WE ARE FAMILIAR WITH TWO POINT PERSPECTIVE.



2 POINT



3 POINT

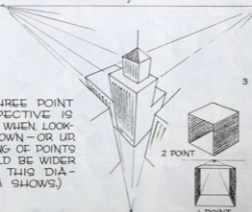


3 POINT



3 POINT

THREE POINT PERSPECTIVE IS USED WHEN LOOKING DOWN - OR UP. (SPACING OF POINTS SHOULD BE WIDER THAN THIS DIAGRAM SHOWS.)



2 POINT



1 POINT






DRAW A TIMBER



PLACE
MORE TIMBERS
ALONG-SIDE



AND
SOME MORE
ON TOP



UP-END THE TIMBERG
AND FRAME THEM—



OR FRAME THE
OTHER END OF
THE GAME
DRAWING

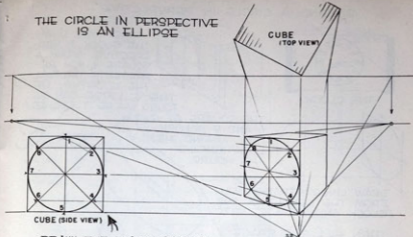


ONE-POINT
PERSPECTIVE
LOOKING DOWN



PERSPECTIVE
LOOKING UP
(THREE POINTS
ARE USED)

THE CIRCLE IN PERSPECTIVE
IS AN ELLIPSE

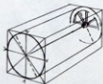


CUBE (SIDE VIEW)

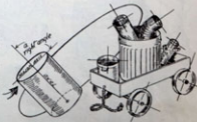
CUBE
(TOP VIEW)

DRAW THE DIAGONALS ON
THE SIDE VIEW. THEY
CROSS AT THE CENTER
OF THE CIRCLE. DRAW
THE CIRCLE.

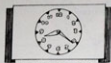
CIRCLES IN A
SQUARE TOUCH
AT 4 POINTS



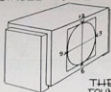
A CYLINDER IS LIKE
A PAIR OF WHEELS ON AN
AXEL. ALWAYS DRAW
THE LONG LINE OF THE
ELLIPSE — (CALLED THE
MAJOR AXIS) — SO IT MAKES
A RIGHT ANGLE WITH THE
AXLE.



DIVIDING A CIRCLE IN PERSPECTIVE



THE CLOCK



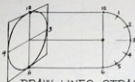
FIRST YOU DRAW THE CLOCK IN PERSPECTIVE. DRAW A SQUARE WHICH REPRESENTS THE DIAL THE ELLIPSE CAN BE FOUND WHERE IT TOUCHES

THE SQUARE AT 12, 3, 6 AND 9 O'CLOCK. NOW TO FIND THE LOCATION OF THE HOURS.

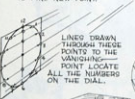
FIRST —

DRAW LINES STRAIGHT OUT FROM THE CENTER OF THE CLOCK AND FROM '12' AND '6'

THEN FILL THE SPACE WITH A COMPASS CIRCLE AND LOCATE THE HOURS '12' TO '6'.



FROM HERE WE MAKE LINES TO FIND NEW POINT.



LINES DRAWN THROUGH THESE POINTS TO THE VANISHING POINT LOCATE ALL THE NUMBERS ON THE DIAL.

SOME SHORTCUTS

THIS GEAR HAS TWELVE COGS LET US SKETCH THEM IN!

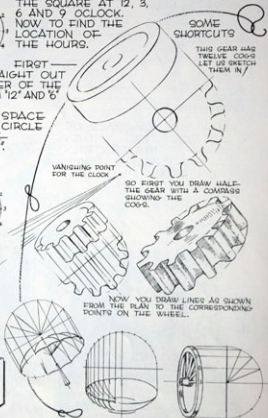
VANISHING POINT FOR THE CLOCK

SO FIRST YOU DRAW HALF THE GEAR WITH A COMPASS SHOWING THE COGS.

NOW YOU DRAW LINES AS SHOWN FROM THE PLAN TO THE CORRESPONDING POINTS ON THE WHEEL.

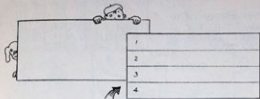


THE CLOCK

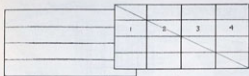


HERE ARE SOME MORE SAMPLES

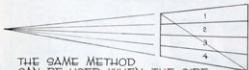
PERSPECTIVE SPACING



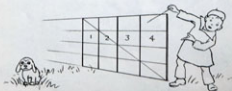
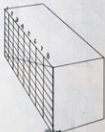
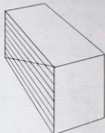
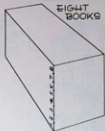
THE SIDE OF A BOX CAN BE DIVIDED INTO EQUAL HORIZONTAL PARTS.



DRAW A DIAGONAL AND NOTE WHERE IT CROSSES THE HORIZONTAL LINES. LINES DRAWN UPRIGHT THROUGH THESE POINTS WILL DIVIDE THE AREA INTO THE SAME NUMBER OF UPRIGHT PARTS.



THE SAME METHOD CAN BE USED WHEN THE SIDE OF THE BOX IS DRAWN IN PERSPECTIVE. THE UPRIGHT DIVISIONS ARE IN CORRECT LOCATION AND IN CORRECT PERSPECTIVE.



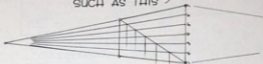
A BIRD HOUSE



WE NOW KNOW HOW TO DRAW THE FRONT OF A BUILDING IN PERSPECTIVE.



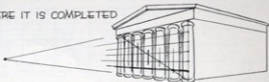
SUCH AS THIS



DRAW THE LOWER PART AS IF IT WERE A BOX



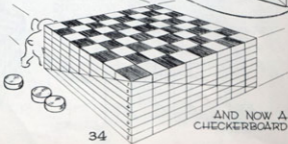
HERE IT IS COMPLETED



WHEN THE SPACINGS ARE UNEVEN AS SHOWN HERE.



IT WORKS OUT LIKE THIS



AND NOW A CHECKERBOARD

FIND THE CENTER



TO FIND THE PERSPECTIVE CENTER OF THE SIDES OF THE BOX: DRAW DIAGONAL LINES FROM THE CORNERS. THEY INTERSECT AT THE CENTER.

BOX DIVIDED INTO HALVES



THE DOOR IS IN THE CENTER OF THE BUILDING FRONT. THE CHIMNEY IS IN THE CENTER OF THE ROOF.



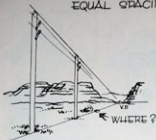
INTO QUARTERS

HERE ARE MORE CENTERS.

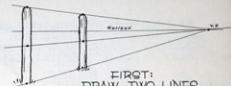
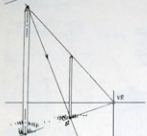


INTO EIGHTHS

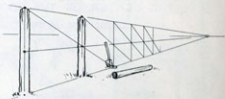
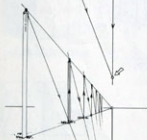
EQUAL SPACING IN PERSPECTIVE



WHERE DOES THE
NEXT POST GO?



FIRST:
DRAW TWO LINES,
ONE ALONG THE TOP OF
THE POSTS — THE OTHER
ALONG THE BOTTOM.
THESE LINES MEET AT THE
VANISHING POINT. ANOTHER
LINE IS DRAWN HALFWAY
BETWEEN.



NOW:
DRAW A LINE FROM THE
TOP OF THE FIRST POST AND
ON THROUGH THE CENTER
OF THE SECOND POST TO
THE LOWER LINE.
WE NOW KNOW WHERE TO
PUT THE THIRD POST —
AND ALL THE REST.



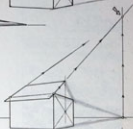
LOW (OR HIGH)
VANISHING POINT
METHOD



THE SLOPE
OF A ROOF.



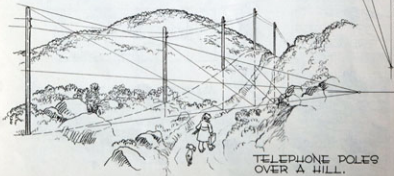
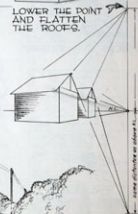
IN THE SAME MANNER YOU CAN
MAKE UP A WHOLE TRAIN FROM
ONE CAR. FIRST—FIND THE
VANISHING POINT—NEXT THE CENTER
LINE—THEN THE DIAGONALS.



LOWER THE POINT
AND FLATTEN
THE ROOF.



IT WORKS THE SAME ON A FLAT
SURFACE SUCH AS THE EXPANSION
JOINTS ON A HIGHWAY.



TELEPHONE POLES
OVER A HILL.

HEIGHTS OF PEOPLE NEAR AND FAR



ONE GAGE BRUSH



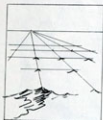
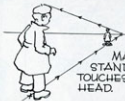
HOW TALL DO
WE DRAW A PERSON
STANDING ON THIS SPOT?

FIRST — A LINE
THROUGH THE SPOT
TO THE HORIZON.
WE START THE LINE
AT THE MAN'S FEET.

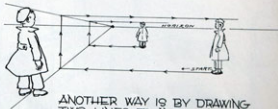


MORE GAGE BRUSHES

NEXT — FROM THE
POINT ON THE HOR-
IZON DRAW THE
LINE BACK TO THE
MAN'S HEAD. A MAN
STANDING ON THE SPOT
TOUCHES THIS LINE WITH HIS
HEAD.



ONE WAVE



ANOTHER WAY IS BY DRAWING
TWO LINES TO ANY POINT ON
THE HORIZON. THEN START FROM
THE SPOT AND DRAW THE HORIZONTAL
AND PERPENDICULAR LINES SHOWN
BY ARROW.



MORE WAVES

HEIGHTS OF PEOPLE

WE HAVE A HORIZON
AND A MAN SEATED
AT A TABLE.

WE WANT TO
DRAW MORE TABLES
AND MORE PEOPLE
SEATED.



THE HORIZON OR
ARTIST'S EYE
LEVEL

MEN MAY BE DRAWN
HALF A HEAD
TALLER THAN
WOMEN

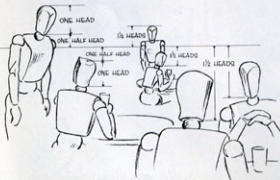


EYES ON HORIZON



LINES FROM THE
MAN'S HEAD TO A
POINT ON THE HORIZON
GIVE THE HEIGHT OF

A HEAD AT ANY DISTANCE: 'A' AND
'B', FOR INSTANCE.



ANOTHER METHOD

IF THE MEASUREMENT IS — SAY A
HEAD AND A HALF BELOW THE HORIZON
FOR ANY ONE HEAD—THEN ALL SEATED
FIGURES CAN BE MEASURED IN THE
SAME MANNER. STANDING FIGURES
ARE MEASURED ABOVE THE HORIZON.

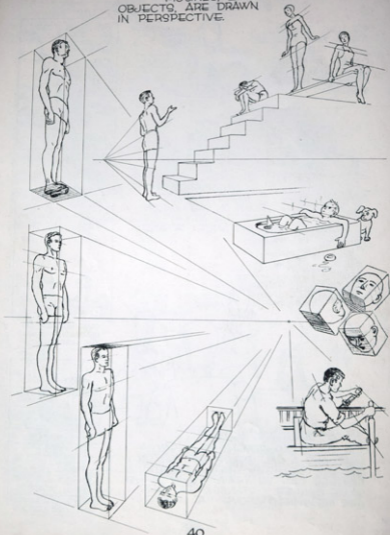


SAME NUMBER OF
HEADS BELOW (OR ABOVE)
THE HORIZON ~ ~ ~



ARTIST'S EYE LEVEL
AT FLOOR LEVEL

FIGURES, LIKE
OBJECTS, ARE DRAWN
IN PERSPECTIVE.



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 by Walter T. Foster

YOU WILL FIND IN THIS BOOK MORE ORIGINAL, STEP AND MANY OTHER FORMS OF COMICS BY OUR TOPFLIGHT CARTOONISTS SHOWING THE ACTUAL SIZE OF THEIR ORIGINALS AND THE WAY YOU SEE THEM IN PRINT *** IF YOU WISH TO LEARN CARTOONING FROM THE GROUND UP YOU WILL FIND "COMICS" VERY HELPFUL—AS THOUSANDS OF OTHERS HAVE *** THE PRICE 1.00 ***



PROBLEMS

Drawing and Printing

Advertising Cartooning

Misc. and Crafts

The price is higher in Foreign Countries, but should not sell for over \$1.25

PERSPECTIVE DRAWING

by ERNEST NORLING

