

Forms we know are the sphere, the cube, and the egg. Before we could walk we recognized the sphere in Dad's new golf balls; the cubes were in the sugar bowl; as for the eggs, well, the nicest ones were Easter eggs. I say, "Draw a line." You cannot know just what I mean. A straight line? A curved line? A jagged line? A wiggly line? There are a thousand kinds of lines; be more specific. But if I say draw a ball, a cube, an egg, a cylinder, a pyramid, a cone, a rectangular block, in each case the image you get is perfect. You know exactly what I mean. Instead of "line," we shall think in terms of concrete and tangible "form," and proceed as if we were handling lumps of clay. You can appreciate the value of such a method, for you know the fundamentals even before you start; they are obvious to anybody. If you never saw a ball, you should quit right now.

As you proceed to build all sorts of shapes out of simpler ones, it is amazing what you can do with them, and how accurate and "solid" the resulting drawings will appear. The surprising part is that, when the construction lines are erased, very few could guess how it had been done. Your drawing appears as complicated and difficult to the other fellow as mine might seem to you now. It takes on a look of professional workmanship, which indeed it has, since the professional artist has by some method had to "construct" his work to make it "professional."

If you will give the following pages even your amused attention, I am satisfied you will find much that will surprise you in the way of ability but perhaps you heretofore never guessed you had. If it absorbs your interest, you might find yourself clever enough to amaze those about you. Just now take my word for it that the method is simple, practical, and, I believe, possible for anybody to follow.

