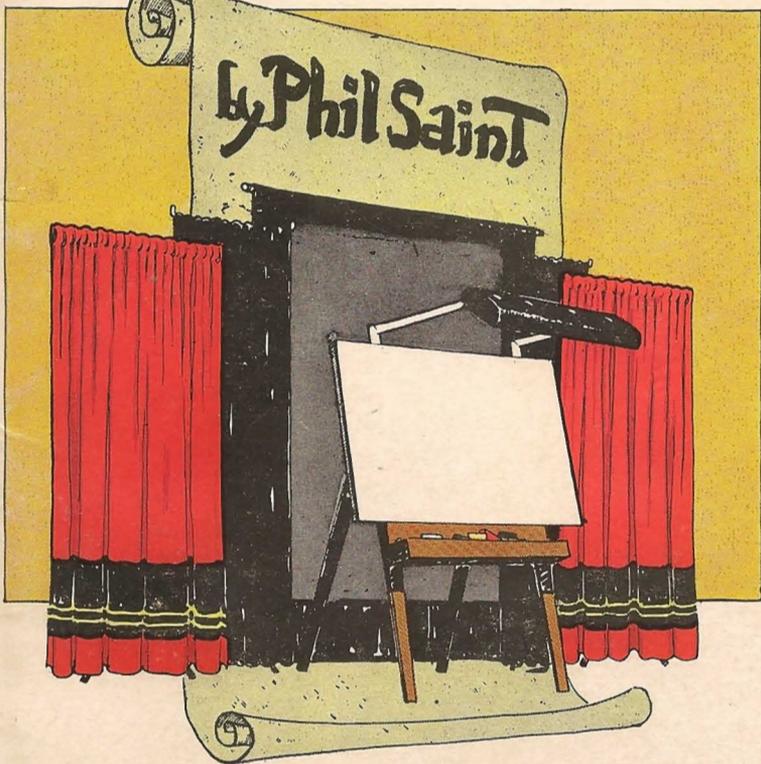


"Drawing" MEN TO CHRIST

HOW ALL CHRISTIANS CAN USE ARTWORK

by Phil Saint



TO REACH OTHERS EFFECTIVELY

FOR CHRIST

"Drawing" Men to Christ

By PHIL SAINT
of WHEATON COLLEGE

APPRECIATION

BESSIE WOOD Photos
CONRAD BAEHR Photos
DAVID J. FANT Counsel



HERBERT JOHNSON E. J. PACE
LAWRENCE B. SAINT VAUGHN SHOEMAKER WADE C. SMITH

*Pen and ink sketches reprinted from the Wheaton College Annual, TOWER of '41,
Engravings by Lotz*



Chapter I. No Previous Training Required
Chapter II. A Few Points on Technique
Chapter III. For Those Brave Souls
Chapter IV. What Is That in Thine Hand?



CHRISTIAN PUBLICATIONS, INC.
HARRISBURG, PA.
1943



IN THESE PAGES I HAVE
MADE NO EFFORT AT EX-
ALTED LITERARY STYLE,
BUT HAVE ENDEAVORED
TO EXPLAIN IN A SIMPLE, UNAFFECTED
AND INTERESTING MANNER WHAT
LITTLE I HAVE LEARNED ABOUT CHALK
TALK WORK FROM MY OWN BRIEF
EXPERIENCE AND THROUGH THE
PARTIALLY ASSIMILATED WISDOM OF
MY BETTERS.

THE AUTHOR

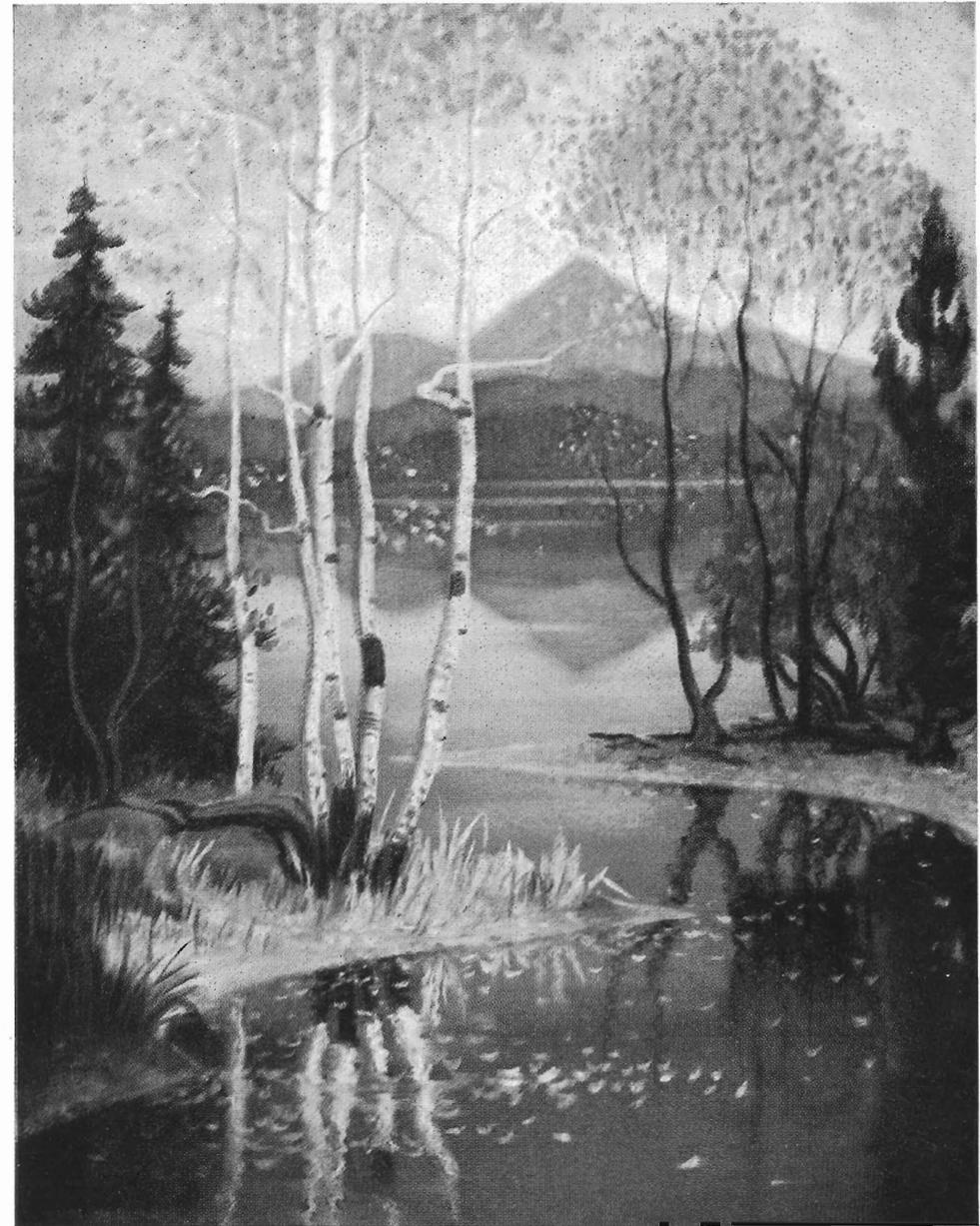


DEDICATION

*To my father who faithfully endeavored to
train me from my earliest childhood in the
fundamentals of art and of the Christian Life.*



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(Printed in U. S. A.)



PEACE LIKE A RIVER. This picture is reproduced in color so that the reflections rubbed smooth with a blackboard eraser may be carefully studied. Contrasts are desirable in chalk work, but are hard to handle. It is easy to slip into the error of a "scattered" result in a subject like this. I have tried to repeat the general verticality of the birches on the right by other tree trunks on the left and by the reflection in the water. The distant hills are somewhat irregular, but not so that they are confusing. The clouds have been handled so as not to interfere with the pattern of leaves.

No Previous Training Required

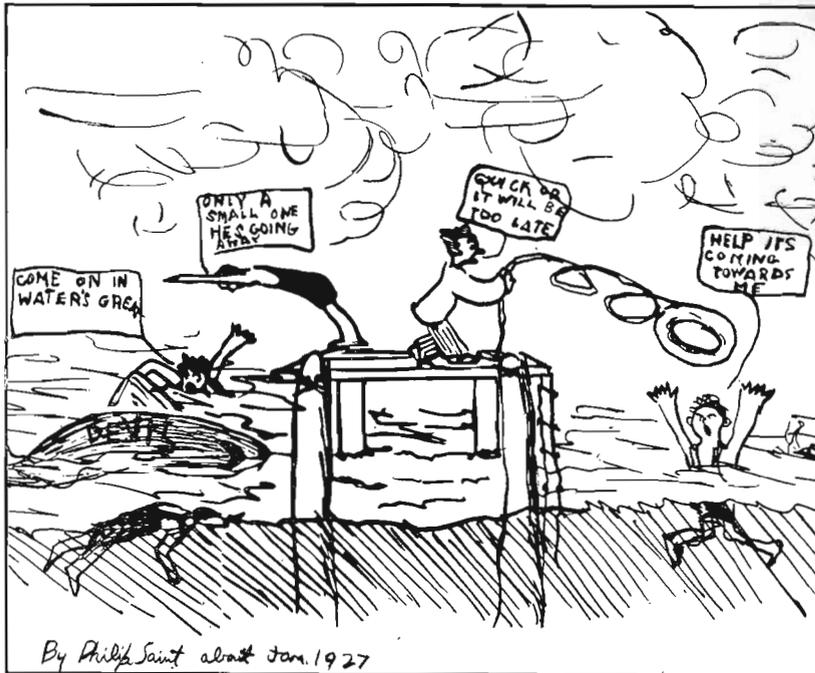
AN ART student, not making out so well with a charcoal study, turned to his instructor and asked: "Do you think the trouble is with my eyes?" "No," said the instructor, "the trouble appears to be a little higher up!"

When it comes to drawing, many of us have mental preconceptions that keep us from *beginning* to use chalk. As a result our teaching lacks this added impetus. Sometimes we console ourselves by making lame excuses like that of the student just mentioned. Moses said, "O Lord, I cannot speak," yet he developed into an accomplished speaker in due time. When the guests in the parable were invited to the feast, "they all with one accord began to make excuse." The current excuse for not doing chalk work is the lack of inborn artistic ability. Such talent is usually thought of as some mystical power which enables the artist to put down with little effort exactly what his eye sees.

Of course, in order to produce a masterpiece like Munkacsy's "Christ Before Pilate," the artist must have some very unusual gift, and that gift developed to a high degree by years of study; however, most of us can greatly add to the interest and meaning of our teaching by using simple chalk drawings that require no such delicate sensitivity, or rare gift as that possessed and developed by great masters.

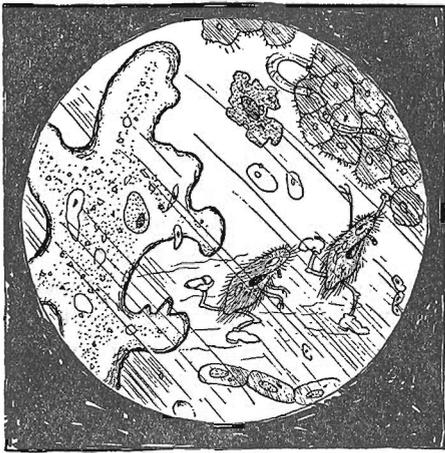
Wade C. Smith is known throughout the entire Christian world for his famous "Little Jets." Mr. Smith was not an artist when he first began using the little men; but in order to make his Sunday Bible stories more interesting to the children of his neighborhood, he started jotting down little stick men with an ordinary fountain pen. He penned them in suitable postures to express various dramatic situations, and placed them in such a way as to tell the story—to the delight of the kiddies who looked over his shoulder. Today, 200,000 or more readers "look over his shoulder" each week in the *Sunday School Times*; and many church audiences watch with pleasure and spiritual profit as he draws and preaches the Word of Life.

There are many Christians here and there who can draw *more* than little jets, who are doing nothing with their talents, but are like the unprofitable servant, who hid his talent in the earth.



Top: This pen and ink drawing was "executed" by the author at the age of fifteen. I have seen scores of young artists who can do far better than this at the same age. (What I lacked in native ability, I apparently made up in positive convictions!)

Bottom: The boy diving (left) and the man at the desk (right) are in no way better than thousands of similar drawings done by high school students—worse than most. I am certain that there are many young Christians with real artistic ability who need only systematic practice and a God-given "will to win" to become successful artists investing their talents for the Lord. A little ability diligently developed means far more than supposed genius neglected.



Zoology students who claim no artistic talent draw all sorts of organic forms from pigs to protozoa.

Year after year, zoology students draw all sorts of insects, crustaceans, cats, pigs, and a host of intricate organic forms—are they artists? No, just intelligent students who draw, as a matter of course, because it is necessary.

Dr. Wright of Wheaton, in teaching geology and similar subjects, although he is a chemist rather than an artist, makes many points clear by quick, rough sketches on the blackboard, depicting various erosional

land forms, principles of earth structure, or perhaps some astronomical relationship.

Here is a parallel illustration: It takes a keen mind and unusual ability to pilot correctly a powerful plane, plotting its course, and reading a score or more instruments; but any normal person can drive an automobile with relative ease and efficiency. The average person does not complain about the lack of some "inborn driving talent." He seldom pleads that he does not come from a long line of mechanics and therefore cannot drive a car—he just goes at it! My argument here is, that almost any person of average intelligence and a willingness to practice, can draw simple objects and diagrams and thereby add greatly to the effectiveness of a Bible message or lesson.

"Word diagrams" can be used to reinforce the Bible talk or lesson. There are good books covering this field on sale at leading Christian book stores. A few diagrams are given here. Study them and then work out a few of your own, using different colors for various words or groups of words. "But," someone objects, "will such simple things prove worth while?" My answer is "yes," and for two reasons. Firstly, words written out for the eye to see make a double impression when added to what the ear hears. Secondly, they are stepping-stones to more advanced sketches and diagrams. Ability or no ability, practice will result in the development of your

skill in using practical and helpful word diagrams and simple objects. How foolish and helpless we all felt when we began our first ludicrous attempts to swim; but those very efforts were essential to future, more successful efforts.

Here, for example, is a list of articles which anyone can draw with only as much practice as is required to learn how to play dominoes for the first time: A heart, stains on the heart representing sin, a cross, a streak of lightning, rays of light, a milk bottle, a pyramid, a shepherd's crook, a star, a sword, a simple tree, a door, the ten commandments, a bag of money, a serpent,—even a house, or a mouse!

Of course you have a little difficulty at the first attempt, but you did not learn to read the first time you sat in front of a book! Did you learn to add a column of figures the first time you were given an assignment in arithmetic? Of course not. Someone impressed you with the value of mathematics—although, possibly, you failed to appreciate it until several years later! What did you do? Why, you practiced.

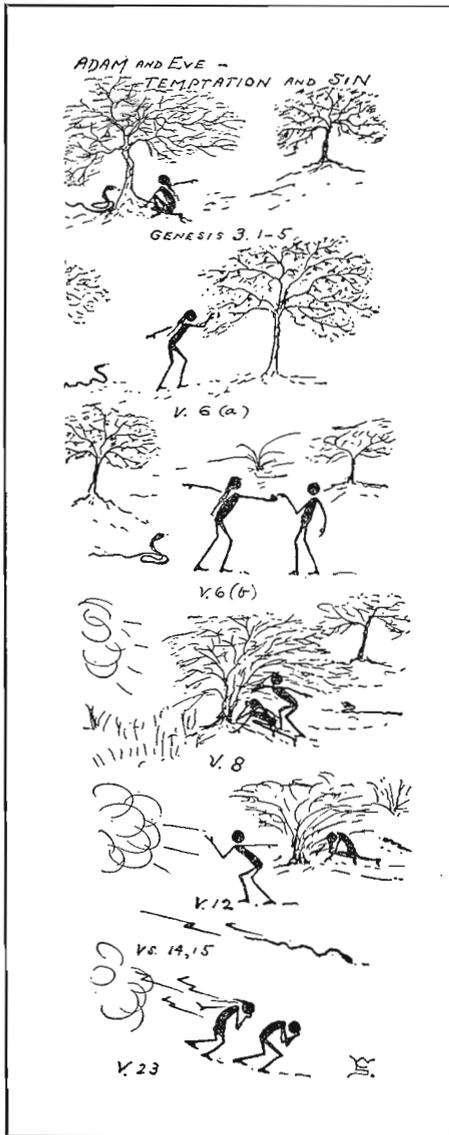
What "untalented" individual has not drawn a crude map to show friends how to get back on the main highway? Which was more important, the *appearance* of your diagram, or the *meaning* conveyed to those who used it? Why, the latter, of course. So, if your simple sketching can put across the *meaning* of your message, it has accomplished its purpose and has thereby justified the effort involved.

Now let us see how easy it is to put such objects together into a meaningful picture. Look with me at these objects separately for a moment: A cross, a hill, lightning, rays of light, a cloud. All of them are easy to draw in simple outline form. Now put them together, and you have a message. On gray paper the central cross can be drawn in red, speaking of the blood of Christ; the cross of the penitent thief can be in white; the other, black. Then add the rays of light in yellow and the lightning in white chalk.

Here is another: A house, waves, clouds, rain, a rock—and you have another picture. Label the rock, "Christ"; label the house "you"; the clouds, "sin"; the waves, "doubt," and you have a message. Use with it appropriate songs such as "Rock of Ages, Cleft for Me," and "I'm on the Rock, Hallelujah!"

LITTLE JETTS TEACH THE LESSON

By Wade C. Smith, Author of "The Little Jetts Telling Bible Stories"

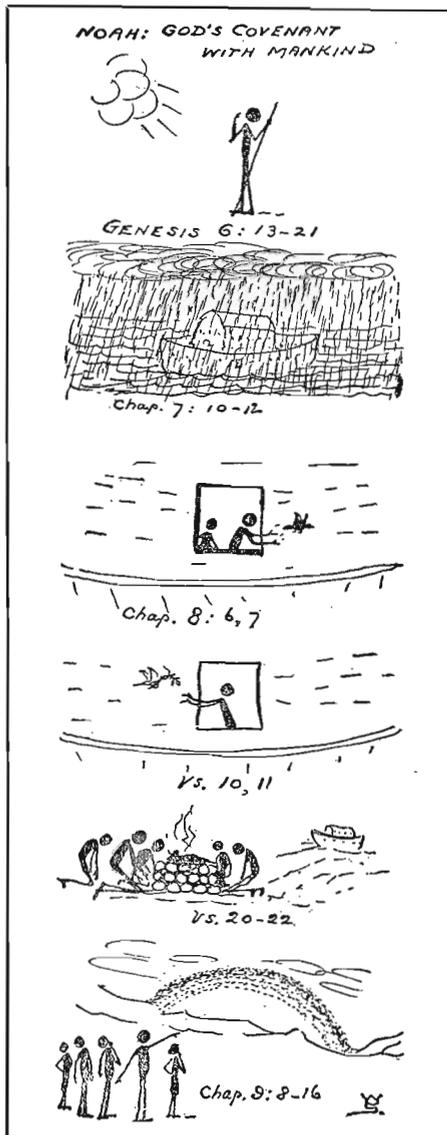


JUNE 24, 1942

These four panels of Little Jetts give some idea of the story telling value of very simple

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NOAH: GOD'S COVENANT WITH MANKIND

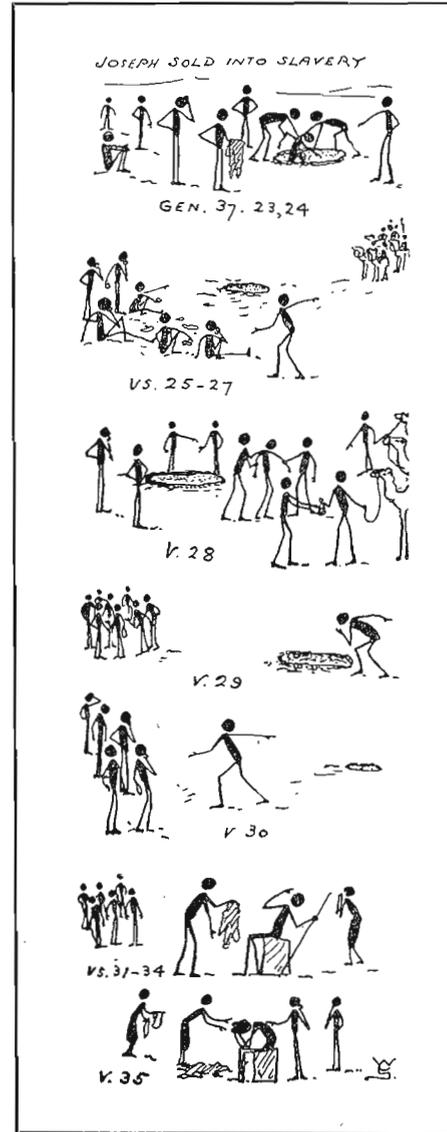


JULY 11, 1942

jobs and lines on paper. Notice how Mr. Smith has cleverly indicated various moods and emo-

LITTLE JETTS TEACH THE LESSON

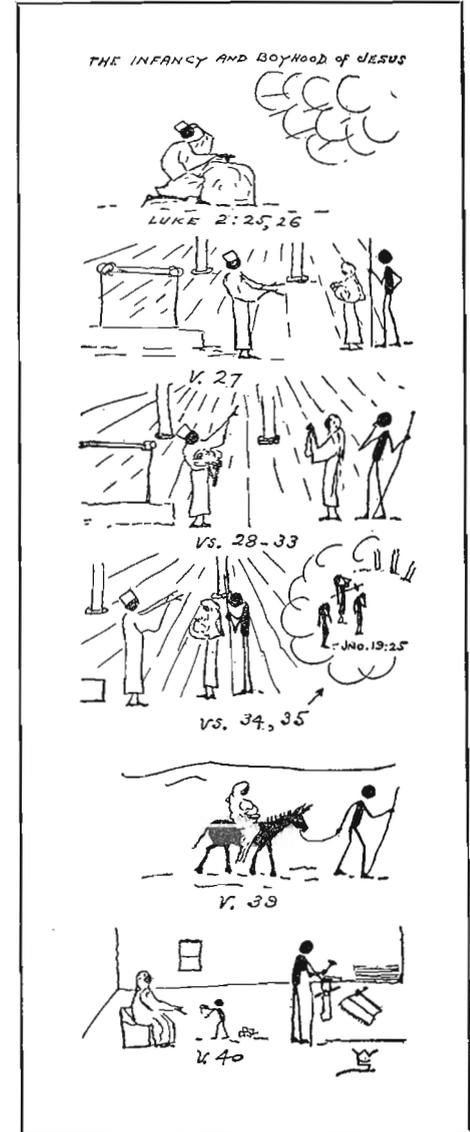
By Wade C. Smith, Author of "The Little Jetts Telling Bible Stories"



AUGUST 29, 1942

tions simply by the posture of the "Jetts." Backgrounds while simple adequately supple-

THE INFANCY AND BOYHOOD OF JESUS



DECEMBER 27, 1941

ment the figures with nothing superfluous. Every mark and line counts.

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It is no more difficult to use chalk that is colored than to use black or white, and you can double the effect of your work by doing so. Remember always that the message behind the picture will create added interest in the picture itself, at the same time that the picture is helping to put across the message. By this time I hope you are so encouraged that you want to know what equipment will be needed for chalk talk work of this type.

Elementary Equipment

Here, let us enumerate only those pieces of equipment which are essential for the simplest type of work. Start in from the beginning using paper. Much bolder effects can be achieved for the same amount of preparation and effort than can be achieved on a blackboard. The colors stand out in much brighter tones. Not only that, but the children of your group or class will joyfully take home your crudest scratchings as a prize for attendance, or for bringing a friend to class.

Blank newsprint, size 23" x 34", can be obtained at the nearest newspaper office for about a penny a sheet. It is light and tough and takes chalk very well. I remember my first chalk talk program, or, I should say, my first *attempt* to use chalk. In a closet somewhere I dug up some dry-cleaner bags, slit them open, turned them inside out and tacked them on an old piece of composition board. To this I added a rickety three-legged easel and a ten cent box of blackboard chalks. The chalks were faded, the easel wobbled, the board had a rough surface, and the paper was almost impossible to work on, but I started out just the same.

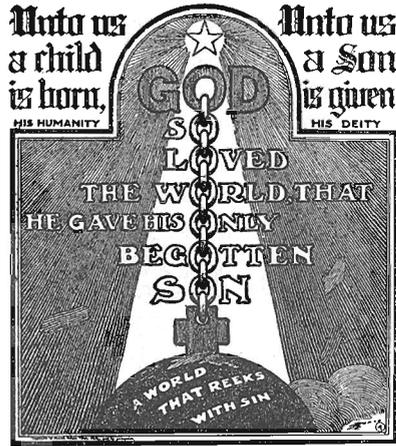
A piece of plywood sufficiently stiff will make an excellent board when cut to a size a fraction of an inch larger than the paper. Clip about twenty-five sheets of newsprint to the board with clips obtained from a ten cent store, or you may nail a narrow strip of wood across the top of your board over the sheets so that it becomes a big tablet, as it were, from which you can tear the sheets as they are used. The sheets underneath will form a soft pad under the one on which you are working, which makes for ease in drawing and a much smoother, attractive final effect.

Easels can be bought at some art stores, or perhaps picked up at a second-hand furniture store. Speaking of stores reminds me of a cartoon I saw somewhere. A big policeman was standing on the

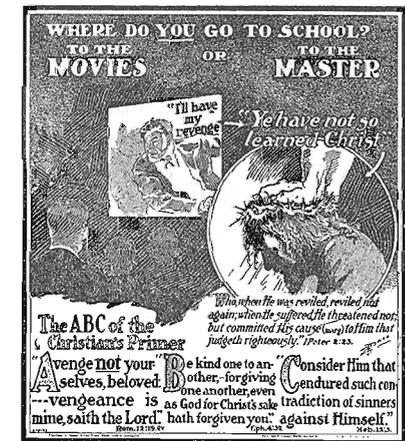
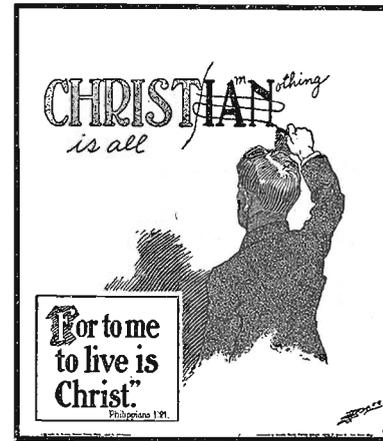
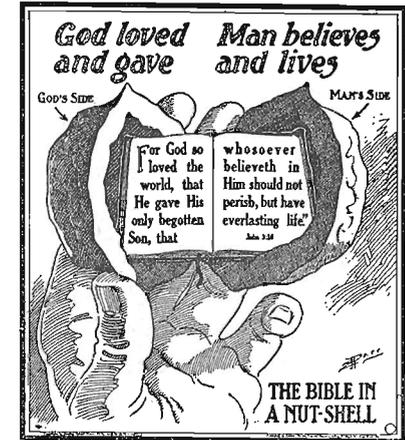
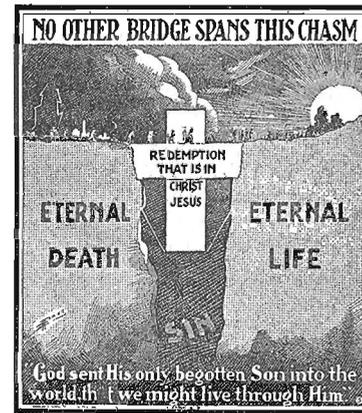
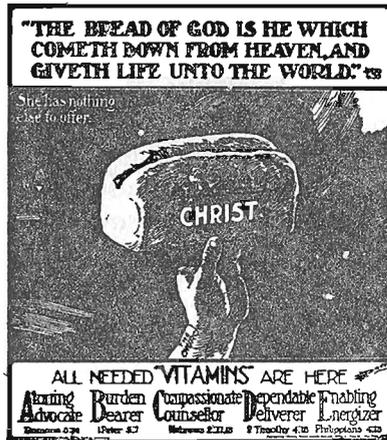
sidewalk with a vacuum cleaner in his hand. As he mopped his brow, he said to a friend, "I went in to arrest him and he sold me this!" There are a number of simple ways to make an easel which should save considerable expense. Always keep in mind that you will want it to be portable, for use before audiences in many Sunday schools, missions, schools or churches. That calls for a light, strong, compact stand. Husband, son, or a neighbor, if handy with a hammer, will be able to make a serviceable outfit. For a while, you will be content to use a stand without overhead lights; and with legs attached directly to the board. Three legs will not be steady enough for support. Four will prove ideal, with a length of chain, or a unit such as is seen on stepladders, to hold the back legs the proper distance from the front ones. Wingnuts and bolts are practical, but be careful that the front surface of the board is kept absolutely smooth. The slightest projection will catch the chalk as you draw, and will make an unwanted mark on your picture.

There are two standard sizes of chalk — $\frac{1}{2}$ " x $\frac{1}{2}$ " x 3" and 1" x 1" x 3". The larger size is what you should have for this type of work—which must be drawn solidly with bold strokes. Lecturer's chalk, up to the present time, can be obtained in large art stores in most cities, though seldom in small stores. It costs about 10 cents per stick, though some colors cost 20 cents. For a start, I would suggest two sticks of black, two of white, and one of each of the following: flesh color, yellow, blue, red, brown, and green. Later, you may want gray, orange, light blue, and purple. An eraser purchased in a dime store when cut in half comes in handy to smooth background areas. It is well to round off the edges of the felt with sandpaper or a large file, so that the eraser will not make streaks where its edges dig into the paper. I certainly hope that mistakes will be few. However, in some cases you can remove your mistakes with an eraser and start again.

A colored washwoman had a pair of glasses which she had procured from the belongings of a deceased relative. Even though she could hardly recognize her friends, and tripped on the steps, she always wore them to church. Her employer one day asked her why she wore them. "Oh," she breathed enraptured, "they done make me look so extinguished!"—and sometimes our mistakes need to be "extinguished" as well.



THE UNBREAKABLE CHAIN



These cartoons by Dr. E. J. Pace originally appeared in the *Sunday School Times*, with which he has been associated for many years. The cartoons carry on a further ministry through the Faithful Words Publishing Company. Permission for their use here has been granted.

These cartoons have been chosen from the large and varied collection of Pace cartoons because they show how words can be used to drive home the truth of God. Notice the telling effect of comparison and contrast of words and phrases, and observe, too, how they have been woven into the backgrounds with the figures.

A Few Points on Technique

LINES must be solid and heavy. Absolute straightness is not essential, for we are not architects, or blueprint draftsmen, and our audience is not composed of Rembrandts, Michelangelos and Leonardo Da Vincis, though some may think they are! We are after a simple, yet convincing picture. Therefore, do not make a series of short, experimental lines, but decide as nearly as possible where the line should go, then lay it down heavily, making sure that the paper is firmly held by the clips or thumbtacks at the corners. Avoid tiny, meaningless detail such as shingles on a roof, individual leaves on a tree, or cobblestones on a street. Avoid cheap comic book style. Work for character and realism.

MASS: You will find that in some cases it is essential to color in the large areas first, then add the black lines over it afterwards. For example, it is difficult to fill in the color of a face after the eyes, ears, nose, mouth and hair have been drawn in with black. The black will be sure to smear whenever you touch it with the flesh-colored chalk. Filling in the masses does not require that each corner be carefully covered; in fact, a certain sketchy quality in this sort of drawing is desirable.

COLOR: We need not be too realistic in the use of color at this stage of the game. It is important to achieve strong poster-like contrasts. (I am not now speaking of more advanced paintings in chalk.) Make the heart red with big black stains, the house white, with a red roof. Make the water blue, grass green, sunlight yellow, and so on. In connection with both mass and color, shading is better omitted for the present. Flat decorative work is preferable.

When I was in the grammar grades at school, I came home one afternoon with a drawing I had made, and proudly showed it to my father. It was a backyard scene, with a high board fence, some kids playing soldier with guns, tents, and similar paraphernalia. My father looked at it for a long time while I waited for some show of approval. Finally he turned to mother and said, "I am afraid Phil is color-blind." I had drawn a red, white, and purple flag. The grass was brown. Further investigation showed

that I was partially color-blind, and my father told me to work in black and white and stay away from color. For many years I worked only in black and white, cartoons and illustrations in charcoal and ink, or in pencil. When I began to do chalk work, I realized that I must use color, so I started out with the primary colors and later worked out a system of arranging the sticks in a tray so that I knew which was which. If I know what I have in my hand, I know fairly well what it will do on the board. Some colors I can choose with ease, but many pastel shades puzzle me. A fruit tree full of red apples at a distance looks like nothing but leaves to me. One time I bought a pair of powder blue socks and wore them to a service before I was told that they were a loud purple. Another time what I intended as a drab gray hat and coat on a poor beggar turned out to be a straight green. "A rather elegant looking bum you have there," someone volunteered after the meeting, which was the first inkling I had of the mistake. Usually I have a friend check on the arrangement of the colors, though once I had to take a piece of chalk to the pianist in the middle of a picture to find out what color it was. It is a bit of a handicap, but more interesting than hindering. One man who came to a service was quite disappointed—he had somehow gotten the idea that I was a color-blind artist!

SCALE: It probably consumes no more time to draw an object two feet long than one foot in length—but the carrying power will be greatly increased. Do not make small drawings. One night I spent considerable time on some figures of shepherds on the hillsides of Bethlehem. I felt, at the time, that the result was worth the effort. After the service, I was amazed and dismayed to discover that from halfway up the aisle toward the back of the auditorium, I could scarcely see my poor shepherds, and at the very back, they were completely gone. So—work **LARGE**.

PERSPECTIVE: A suggestion about perspective might be helpful,—nothing complicated, but enough to aid those who somehow seem unable to make houses and other rectangular objects "look right." Perspective is applied to two phases of chalk work: (1) color, (2) form. The first simply means that colors become more neutral gray or more bluish as they recede into the distance. The Blue

Ridge Mountains are not blue, but they *appear* blue because of the haze in the atmosphere between.

In dealing with form, we find that two objects exactly the same size do not appear so to the eye when one is close and the other is distant. We find that a penny held close to the eyeball, for example, fills our entire range of vision while a distant locomotive looks like a mere speck. Therefore, the closer an object is to us, the larger it is in proportion to the rest of the background. This principle also applies to two ends of the same object when one end is closer to us. The best way to measure such differences is to take a long pencil, or stick, and hold it at arm's length with the elbow straight, at right angles to the line of sight. Locate the top end of the pencil at the top end of the object to be measured, and move the thumb until it marks on the shaft of the pencil, the other end of the object. Then, holding this measurement on the pencil, move the pencil until it is in line with the second object to be measured. Be sure to keep your arm straight all the while. In this way you will find that the near corner of a barn is longer than the far corner. Measure everything in this way, checking the length by the width, and also discovering to what extent a line is tipping off the vertical or horizontal.

When we line up our pencil with the roof line of a house, we find that the roof line slants toward the ground line at the back. However, if both corners of the house are the same distance from the eye, the roof line and ground line will be parallel. The receding lines all point to an imaginary line at eye level, and all of the lines in one plane meet at one point on that line. The point, called the vanishing point on the eye level can be found by drawing an imaginary line continuing the line of the roof, for example. The more nearly the wall is at right angles to the eye, the more nearly parallel the top and bottom line will look. The more it points off at an angle, the more the lines of the top and the bottom will converge toward the back.

However, in order to make a house look fairly decent, it is not necessary to figure cube roots and logarithmic curves. Just draw the roof line, eaves line, and ground line so that they move closer together at the back of the building. And make trees and other objects smaller as you locate them



[14]



farther and farther back in your picture. Birds flying in the foreground must be drawn much larger than birds in the background. Waves up close should be larger than those in the distance, and so on.

SIMPLICITY means power; therefore, avoid time-taking detail. Depend on the outstanding feature or features to tell the story. The bird will be a dove if you make it white, and a raven or crow if it is drawn in black, even though the bill, wings and legs are the same in each case. Those individuals who are too realistic to derive a dove from your picture will be enlightened by your repetition of the word "dove" in the course of your talk! And if your "horse" has two curved horns, large rounded ears and a tail that is unravelled only at the end, the audience will know at once that it is a cow—especially if you write the word "Moo!" just in front of the nose! Whatever you do, try to enjoy yourself as you experiment.

SUBJECTS AND THEMES: Your ideas are as good as mine, so "use your noodle" and watch for ideas. Here, for example, is a tree illustrating the First Psalm: The roots can symbolize the unseen soul drinking the Living Water which represents Christ the Water of Life. (You may use an appropriate chorus.) The trunk can signify the upright life of the believer visible to the world. The green leaves, affording shade for the weary traveler, can represent our service for others. The fruit keynotes the whole by teaching us that we should bear "much fruit." The fruit of Christians is more Christians, just as the fruit of apples is more apples. Ideas do not always come easily, especially at first, but you must think them up



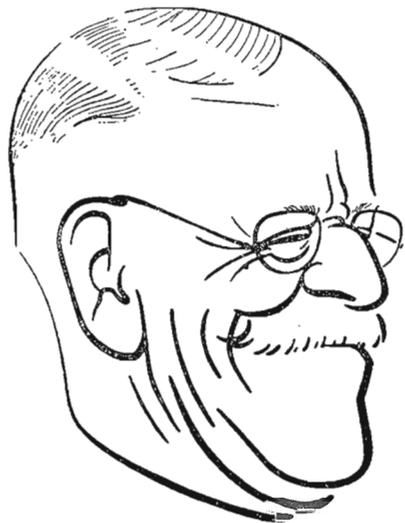
Increasing the size of these two pen and ink sketches adds greatly to their "carrying power," yet the larger drawings take practically no more time to draw.

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for yourself, and not depend too much on second-hand material furnished by others. There are a number of books giving definite suggestions for lessons in chalk, showing just what to draw and when to draw it and the appropriate remarks to go with each picture.

This book is primarily concerned with *materials, methods* and *technique*, NOT WITH THE SUBJECT MATTER, except as it relates to them.

So, run up and down the corridors of your mind and keep pulling out the filing drawers of memory and imagination until you find an idea that can be used, which reminds me of the perturbed clerk who asked his office mates if they knew anything about a sandwich filed under "unfinished business."



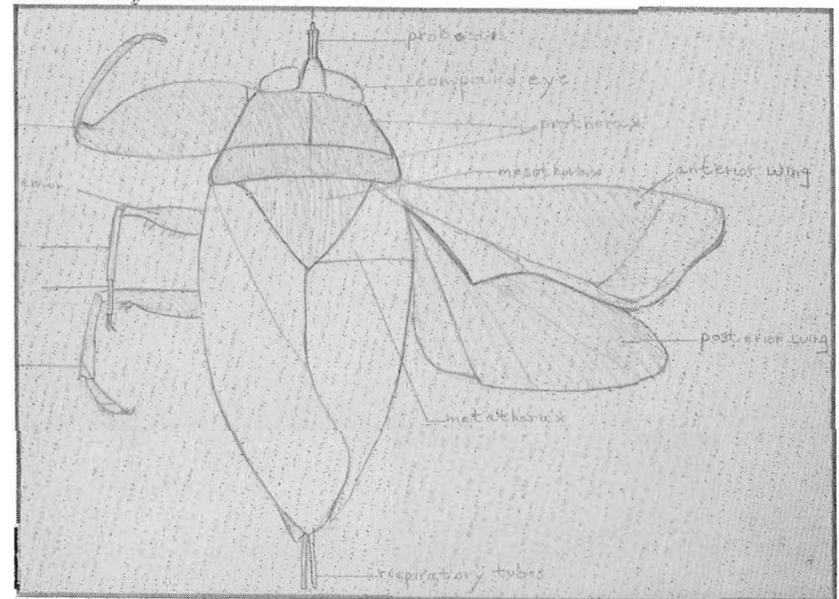
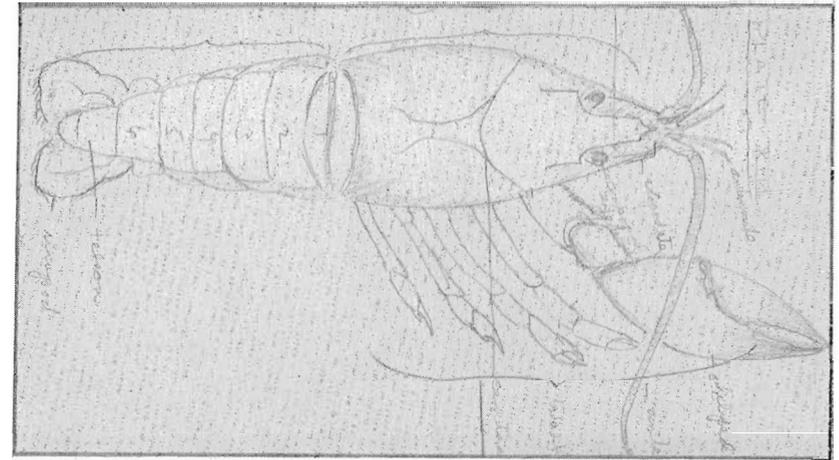
J. A. S.

My grandfather, Joseph A. Saint, was always thinking up ideas. The oldest living silhouette cutter in the States, he still paints at the age of 87. One of his first drawings was a caricature of his father drawn by tracing lines (with his finger) in the sawdust on the wall of a saw-mill. The likeness was so striking (and so amusing) that a man riding by on a train, seeing the likeness, took an interest in his future as an artist. However, most of his knowledge of art and his unusual techniques came from his own fertile imagination.

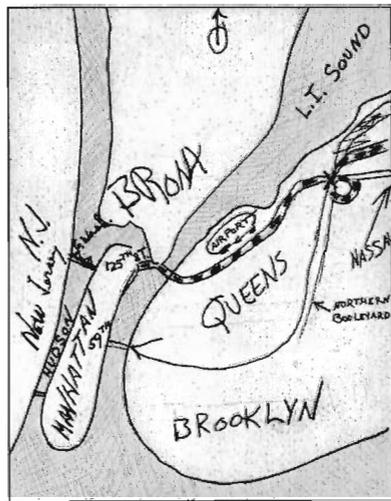
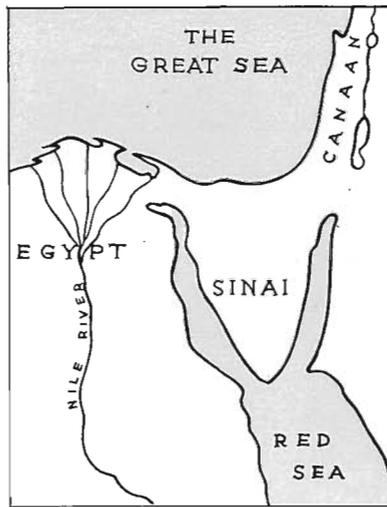
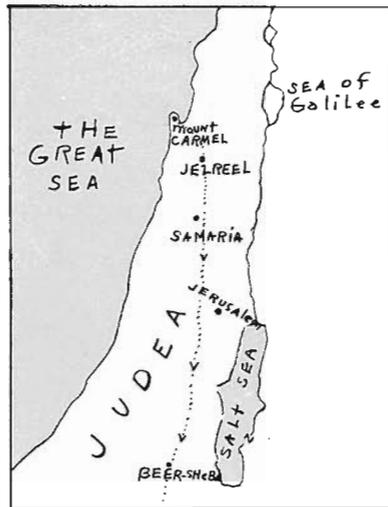
One time he drew two oil paintings showing, "The Gobbler Gobbling," and "The Gobbler Gobbled," an amusing contest between an overbearing turkey and an irate hen with chicks. These companion pictures attracted wide interest because of the idea, and play on words.

Later, his sign seen at many expositions attracted crowds of on-lookers as he worked with scissors and nimble fingers. The sign read, "YOUR FACE CUT WITHOUT PAIN."

Whether ideas are manifested in a catchy phrase, a clever picture, or an unusual dramatic touch, they contribute greatly to the total effect.

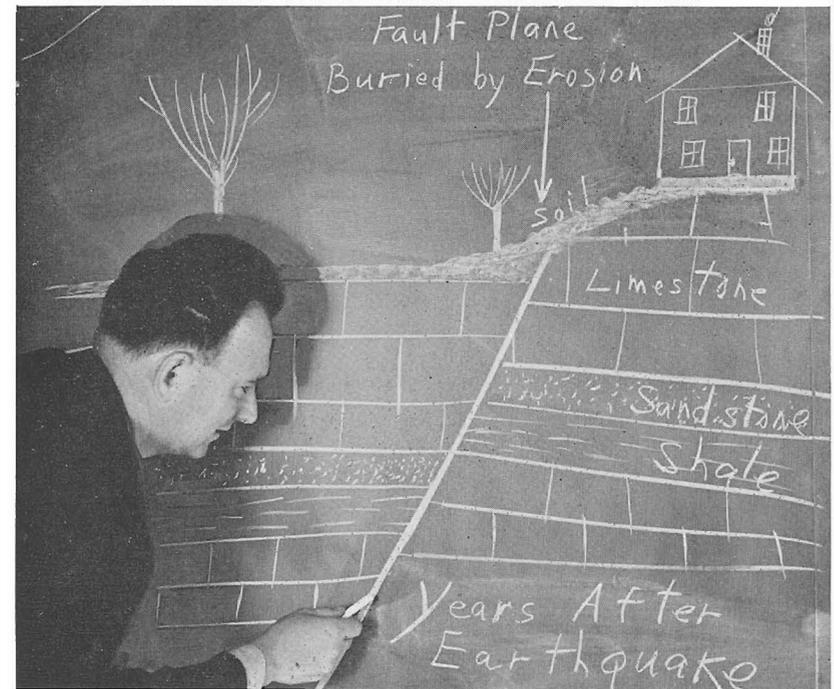
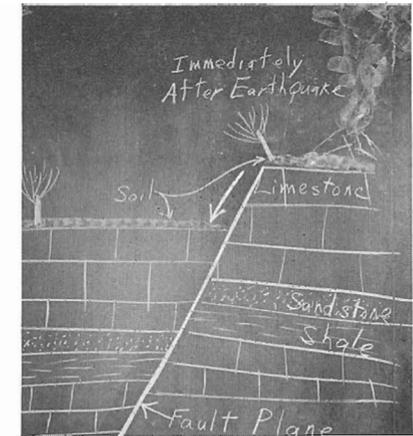
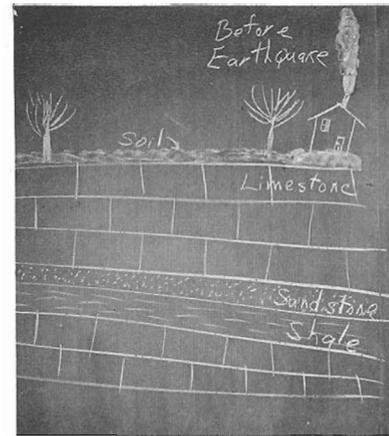


1. Here are two drawings chosen at random from the work of scores of students who make no claim to artistic talent whatsoever. They were not intended to be an aesthetic interpretation of the subjects, but to tabulate the general structure for the professional check-up, and for future reference and review. Here is positive proof that anyone can use drawings to some extent to clarify certain details relating to the subject in hand. For a student to try to explain to the laboratory assistant all that the sketches here reveal would be a tedious and difficult task.



2. Top: The map of Palestine (left) was drawn in a few minutes by a housewife. It clearly indicates the "lay of the land," and the relative positions of towns and cities relating to the itinerary of Elijah from Mount Carmel to the wilderness. The map of Egypt, Sinai and the Holy Land (right) would go a long way to enable Sunday-school scholars to follow the wilderness wanderings of the children of Israel. The map contains no details, just the simple outlines. The land and bodies of water can be drawn before the class period if necessary, and the journey traced in as the lesson develops, together with the labels of the stops.

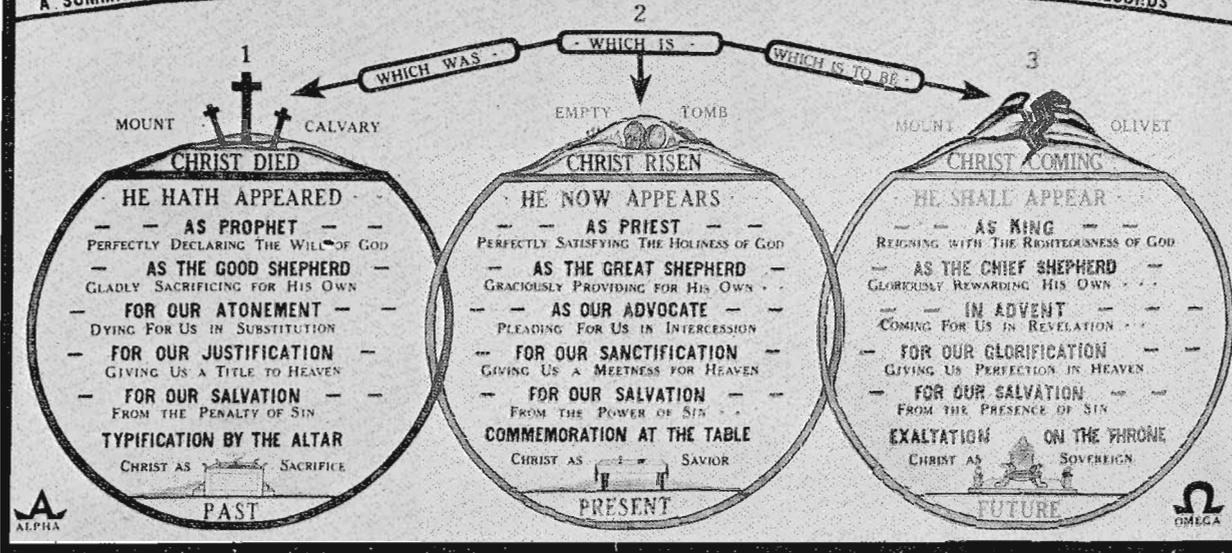
Bottom: The map (left) was drawn on the spur of the moment by a young aircraft mechanic who was interested only in charting a route, little suspecting that it would be used here. The second one (right) was done by him while keeping in mind a few simple suggestions about uniform lettering and neatness, all of which demonstrates that even though artistic talent may be small or lacking, yet a little thought and effort goes a long way.



3. Dr. Paul Wright is here pictured finishing a diagram of a geologic fault caused by an earthquake. The shock is indicated by the collapsed building and fallen trees. The slippage of the earth's crust is clearly indicated by the cross section of the shifted strata beneath the surface. Dr. Wright finds that a few such simple sketches put across ideas quickly and clearly, saving valuable class time.

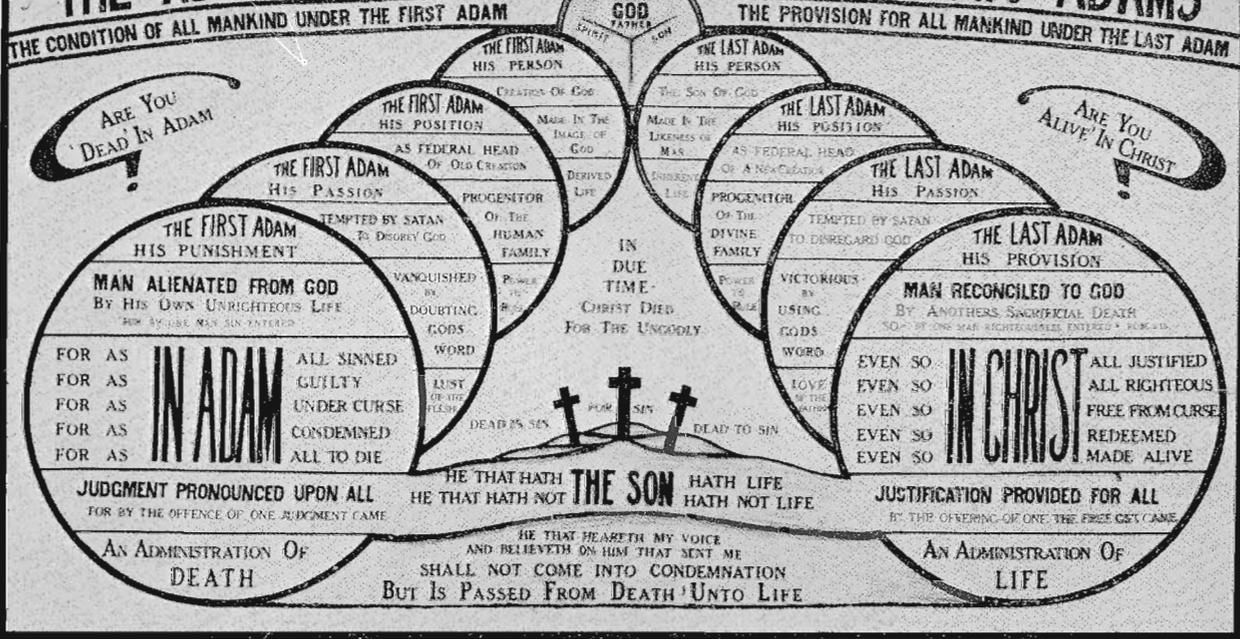
THE THREE FOLD MESSAGES OF THE THREE FOLD MINISTRY OF CHRIST

A SUMMARY OF THE VITAL RELATIONSHIP OF THE THREE APPEARINGS OF CHRIST AS REVEALED IN THE VARIOUS RECORDS



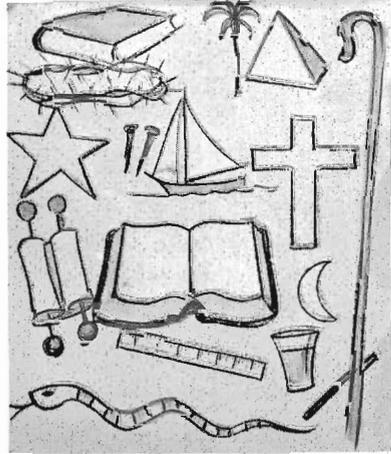
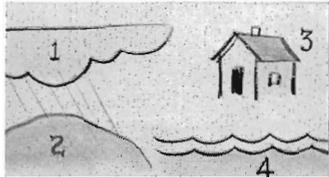
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THE ADVERSE ADMINISTRATIONS OF THE TWO ADAMS



[21]

4, 5. Roy L. Brown, businessman-evangelist, uses large charts in illustrating his dynamic messages. Here are the center sections of two of them. The two side panels were likewise good, but this is sufficient to show how words and phrases can be worded and placed to bring out logical comparisons and contrasts. Study these carefully; then work out some of your own. In Mr. Brown's original charts, words and groups of words are divided by the use of different colors. This adds greatly to the effect.

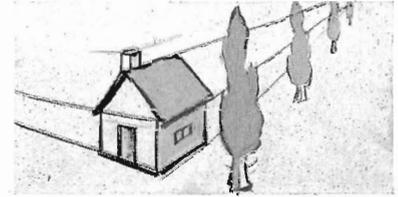


6. Top: A group of girls at Camp Pinnacle, New York (left), learn that the baldheaded man at the left is far too delicately drawn; the other is much better, the lines being firm and heavy. The house on the left just under the bald man is much more accurately done when considered from the architectural standpoint, but valuable time has been lost in drawing it, and it lacks the breezy freshness of the one on the right. Straight lines laboriously drawn are not usually necessary in chalk work—speed and snap are essential.

The house on the rock (right) is a simple combination of simple symbols which anyone beyond kindergarten can draw. In color they prove very effective. The cloud may be labelled "doubt," the water "sin," the rock, "Christ," etc.

Bottom: The two distinct types of heads (left) show the difference between crude slapstick drawing and better work. Avoid cheap and coarse faces and figures. Humor is permissible, even desirable at times; but the best humor, especially in this type of chalk work is that which is close to nature. Study Herbert Johnson's lions, page 56.

The objects (right) are simple enough for anyone to draw with a little practice. Start with these, then push on to more complicated objects.



7. Top: A street scene (left) which calls for a knowledge of elementary perspective, can be worked out by drawing an actual city thoroughfare. The angle at which lines slant can be determined by holding a pencil at arm's length at right angles to the eye and sighting it.

Note that trees, clouds and birds (right) become smaller in size and weaker in tone as they recede into the distance. The lines of roof and walls of the two houses come together at two points on the horizon line. Study this carefully in your sketching.

Bottom: Little jets with simple backgrounds keep the story moving right along and arouse curiosity as to what the story is to be about (left). Try to guess what stories from the Old Testament are pictured here, also the one in five episodes (right).



8. DeWitt Whistler Jayne, Instructor in Art at Wheaton College, is here shown with his portrait of Dr. Darien Straw, for many years a professor of rhetoric and logic. The remarkable life-like quality of the original painting is apparent even in this small reproduction. Portrait painting may seem to be merely a romantic pastime to the uninitiated, but to the artist it means hours of unromantic and painstaking study "behind the scenes."

CHAPTER III

For Those Brave Souls

SOME Swedes, I am told, were discussing the relative merits of people of different nationalities. One Swede spoke up, "Ah," said he, "The Irish ain't so tough—three of us nearly licked one the other day."

These few paragraphs are for those artists and would-be artists who are "tough," who are willing to work hard, and develop whatever ability God has given them. Christ once said to some of His disciples, "Launch out into the deep and let down your nets for a draft." I believe there are many Christians here and there who have sufficient talent to begin at once in a simple way, using that talent for the Lord. His word to you is LAUNCH OUT! Along with this command comes the practical admonition "beginning at Jerusalem." Do not be an idle visionary who stretches himself out lazily among the daisies and gazes at the fleecy clouds above, dreaming all his hours away. (There *is* a place for a reasonable amount of meditation, too.) Begin in your own locality: begin with the ability you now have and push out to the "uttermost parts of the earth." It is better to use a little knowledge of art in a practical way than to imagine yourself to be a great artist, and get painter's colic daubing at little squares of canvas that will some day do no more than provide anchorage for dusty cobwebs in an attic somewhere. The story is told of a farmer who wrote to his wife from a large city hotel: "You know, Marthie," he scrawled, "there is a wonderful private tiled bath here; I can hardly wait until Saturday!" The moral is—Don't wait, BEGIN!

One rainy afternoon, I parked my old car, and dashed for the entrance of the Barnes Memorial Sunday School building at Seventh and Spruce Streets in Philadelphia. An embryo artist with practically no commercial experience, I was going to see Percy Crawford about advertising the meetings he was to hold at our church. He was at that time just beginning his radio work, though it has since been on a nation-wide hook-up. When we had taken care of the business in hand, Mr. Crawford urged me to start doing chalk-talk work and in that way preach the Gospel. Preach? I was planning to be a commercial artist! About the most I had done up to that time

was to speak in young people's meetings back home, or testify at a rescue mission. Do chalk-talk work? It seemed far beyond my sphere of activity. I had never seriously thought about it before, but from that time on I began to think about it, and pray about it, too. For a year or so, I contented myself with Christian magazine illustrating and cartoon work. However, at the end of a season of conferences at Pinebrook where I was a dish washer, lifeguard, porter, and general handy man, along with a dozen other Christian young men, I was praying about what I was to do in the Fall. During the summer I had preached a number of times in little country churches, and had participated in some street-meeting work. I had one sermon—it was a good one, too, I know, because I had heard it preached earlier by a gifted evangelist! He probably would not have recognized it as one of his, but it certainly came in handy.

About three days after the close of the last conference, a letter came from a Sunday School teacher in a beginners' department. She had seen some of my work in a Christian magazine, and was writing to ask if I would come and draw for her group of children. That was the answer to my prayer. Fortunately the church was only three miles from my home town.

In that first chalk-talk effort, a number of boys and girls indicated their acceptance of Christ as Saviour. I was amazed to see how they sat gazing raptly at what I knew was the crudest of scratchings. One little fellow told his father about it in the church service, and as a result, he invited me to speak to the men's class the following Sunday morning.

Believe me, the following week I scouted around town getting some odds and ends together to improve my "equipment," all the while studying over my one message, and elementary sketches! That was the beginning of what has already become a thrilling life of service for Christ. I might have missed it all, had I been unwilling to launch out by faith.

Advanced Work in Chalk

For more complicated chalk work, it is necessary to know something of the fundamentals of art, such as figure construction, and pictorial composition, and to put into constant practice the knowledge acquired. No one ever became anything without work. Original inborn talent means nothing without hard and continuous effort. Art is no exception. "Gallons of black ink on acres of white paper," is an old "saw" among commercial cartoonists. By now, I hope those who have waded through to this point are saying, "All right, where do I begin?"

The foundation of mature chalk work, as of all other branches of art, is a thoroughgoing course in just plain *drawing*. I am not talking about a correspondence course in ten easy lessons promising a full-time job beginning at \$3,000 per year—it does not come that way. "What?" someone asks, "Do you mean that I must begin with cast drawing? those old blocked heads (not blockheads!), plaster casts of Brutus and the rest?" Yes, that is exactly what I mean. Beginners are always looking for easy short cuts. They want to avoid time-taking toil. I remember how young artists some years ago used to come to see Herbert Johnson, internationally famous cartoonist for the *Saturday Evening Post*. (I was his secretary at the time.) They often wanted to know if there was some special kind of paper, or secret technique, or patented materials for drawing, which he used in order to obtain his unusual effects. Good materials help considerably; technique is important; but the backbone of all, is a thorough knowledge of art. When Johnson draws man or animal, you can be sure that back of each racy stroke of brush or pen there is an intimate knowledge of every detail of structure of bone and sinew.

A Stradivarius does not make a great maestro out of a violinist who is unwilling to practice—it does not come that way.

It is a waste of time to finish up a face or head with delicate shading and careful detail when the eyes are not in line and the shading betrays an ignorance of the masses of the face which underlie the skin. How my father used to drill me unmercifully in construction! If I came back after a third attempt and heard the simple statement, "That is better," I was more than rewarded.

It all boils down to the need of a generalized art training in the fundamentals under a competent instructor—but where?

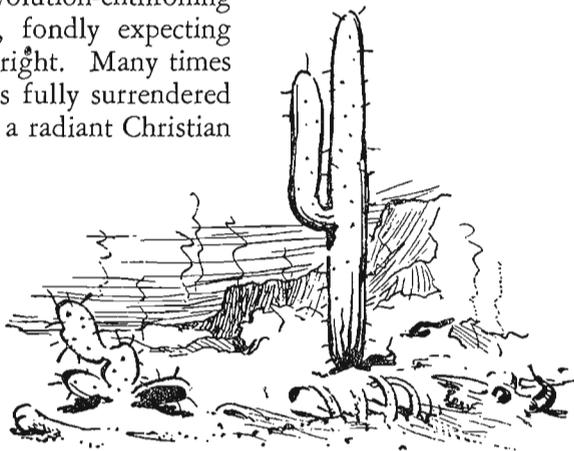
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Let us leave that question hanging in air for a moment while we deal with another matter which is important just here—more important by far, I believe, than art training. It is *spiritual* training. A knowledge of *Calvary* must take precedence over a knowledge of *composition*. Many parents do not seem to realize the danger of sending sons and daughters away somewhere for secular training while at the same time their spiritual training is dangerously neglected. The result is that many of the most gifted young people in all fields are lost to the ranks of Christian service. Because of their abilities, they are offered more tempting opportunities than they are spiritually able to refuse, and they “sell out” for fame and gold. They receive excellent academic training, but lose their vision for souls, and never do the great work for God that their parents hoped and prayed they would do. Personally I feel it is well-nigh spiritual disaster for a young Christian to go away to a pagan school, forced to stand almost alone, without sufficient spiritual preparation and grounding in the Bible.

Warm-blooded human beings dare not invade the Arctic regions without hardy physical endurance, and a great store of expensive equipment. Yet parents, not awake to the danger, send their unprepared children into the bitter cold, unspiritual environment of a Bible-ridiculing, evolution-enthroning college or university, fondly expecting them to come out all right. Many times the son or daughter is fully surrendered to the Lord, and lives a radiant Christian

testimony at home; but that does not mean that he or she is equipped with the

A knowledge of the facts of God's creation supplements God's revelation in His Word.



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necessary knowledge of the Bible and of the facts of science to withstand the powerful arguments of brilliant men who repudiate practically everything we hold dear. We know that God not only dictated the Bible to His prophets, but He also created the world. These two are therefore closely related and complementary. Our ignorance of the world which God made leaves us unprepared to answer the subtle arguments of men who have spent years in scientific research. The more we know the Word of God, the more we understand God's handiwork. The more we know about God's creation, as taught by scientific Christian scholars, the better we will understand the Bible, for the “heavens declare the glory of God.”

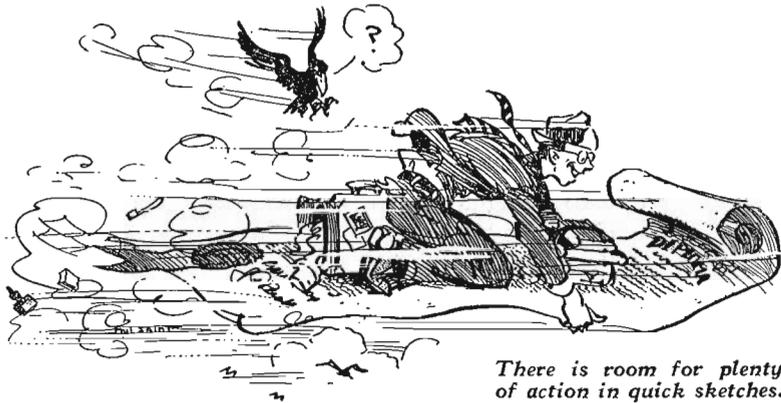
The first and most important step in preparation for Christian chalk-talk work, then, is a thorough training in the Bible and Christian living. Otherwise we shall be like the runner mentioned in the Old Testament who outran his slower companion when sent from the battle to report to King David. He was swifter, but on arrival had nothing to say, no message, and was embarrassed to have to confess that he saw a lot of soldiers milling around, but did not know how the battle had come out.

Such training as we need can be had at a number of fine Bible schools and Christian colleges. Fortunately for those who want both a knowledge of the Bible and an art training at the same time, plus a college education, there are splendid courses in art offered at several fundamental Christian schools, outstanding among which are Houghton College in New York State and Wheaton College in Illinois. What an opportunity! Art training, spiritual training, and fellowship, all in one! That is why I chose to study at a Christian college more than 900 miles from home.

My prayer is, that every young artist or would-be artist will look forward to such training and trust God to bring it to pass. “He is able to do exceeding abundantly above all that we can ask or think.”

In the meantime—What? Well, here is a way to begin art study at home. First, sketch constantly from life. Persuade your schoolmates to sit for five minutes or corral your pet dog, or somebody's poll parrot. Try to draw the milk wagon (on paper, of course!) or the newsboy on the corner. “Go to life to get ‘life.’” Do not spend time on details, at first, but try to capture the spirit and

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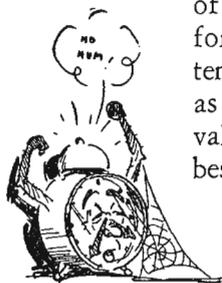


There is room for plenty of action in quick sketches.

action, the main outlines and proportions. Keep handy a supply of soft-lead pencils and small tablets which can fit readily into your pocket, and sketch, *sketch*, SKETCH! (See page 51, top right.)

There are splendid books, by an excellent draftsman, of the human body, one of which is entitled, "Constructive Anatomy." Mr. Bridgeman, the artist and author, has profusely illustrated his books from cover to cover, showing how the various bones, ligaments and muscles interlock to compose the whole. Action and posture, proportion and balance, are dealt with in admirable style. Every chalk artist should obtain a copy of this work; for the clothes drawn in chalk pictures will be shapeless unless we know the framework of the body they cover.

One more related idea may be mentioned briefly here: Beware of becoming a slavish copyist of other people's work. In chalk drawing, or in any type of art work, for that matter, *originality* and *imagination* play a large part. Remember that ideas are the life of art—art is the handmaiden of ideas. Therefore, "start from scratch," on your own. The attempts you make may not be as fine in appearance as those copied from others, but they will prove a valuable stepping-stone for future progress. Your best pictures *may be inspired* by the work of others, but in the end, your efforts *must be original*, the expression of "you." There is no easy way to develop ideas. Even great masters must toil.



Equipment for Advanced Work

Often after services Christian artists or art students come up to look at the equipment, and I must confess that a great deal of what little I am able to do depends on a good "outfit." Several features add a great deal to the finished effect. In the first place, I use two "boards"; on one there is newsprint, size 42" x 45", an odd proportion and hard to get, since most newsprint is not over 36" wide. However, some large paper firms will cut it to size. This large board proves very fine for quick sketches, humorous or serious. The second board is a little smaller, 38" x 47", and on it I use "gray bogus," or as it is sometimes called, "gray packing paper."* It has a rough surface which catches and holds the chalk well. It is heavier and a little more expensive than newsprint. However, it is possible to erase and draw on the same sheet a number of times, as some chalk artists habitually do, though I, personally, prefer to give the pictures away as prizes for bringing friends to the meetings.

The "boards" just mentioned are of heavy canvas stretched on wooden frames which fold conveniently for packing. My stand, for example, was designed for me and built by a fine Christian designing expert who generously devoted much time to the project. Commercial chalk artists often use two separate boards with two easels. This makes it possible to begin a new drawing on the second board while the audience is enjoying the finished picture on the first. A good chalk artist always tries to stand to one side as he draws, so that the audience can see his hand as he works.

LIGHTS add a great deal to the richness of the completed chalk picture. Rheostats formerly could be obtained in any large radio store and can be used to change the colored lights gradually, bringing out the various colors, or perhaps simulating the fading glory of a sunset sky. These electrical units are expensive, but the result well justifies the outlay. An expert at your electric shop can advise you as to where to obtain them, correct wattage, etc. Some artists use spotlights with colored glass over them. Others use a number of clear-glass, heavy-duty bulbs; frosted colored bulbs do not throw enough light and do not ordinarily come in high wattage. There must be more blue and red bulbs than yellow and white, because the

* Obtained from the Weissinger Paper Company, Lansing, Michigan.

lighter ones "kill" the darker. My latest reflector contains nine 100-watt bulbs, two white, one yellow, three red and three blue.

Karl Steele, talented chalk artist with an enviable record in this field, has a very attractive chalk-talk stand, and his pictures are beautifully set off by a suitable frame. His powerful, rheostat-controlled spotlights show up his pictures to excellent advantage even during daylight hours.

One other feature which adds much to chalk-talk equipment is a set of curtains. (See cover.) Velveten is very satisfactory, and there is a soft jersey material which also folds readily without undue wrinkling. Curtains add a much-needed note to the pictures by furnishing a dark, tasteful backdrop, thereby delivering the artistry from the unpleasant effect produced by a white plaster wall just behind, or perchance, large lettering in garish hues. Curtains can be supported on standard photo-flood tripods which open to a height of about seven feet, and fold into a very compact size. The rectangular backdrop behind the chalk-talk stand on the cover is a flannel screen which serves as a background for flannelgraph illustrations.

I think it is important that we avoid the "showy" type of curtains and fixtures such as are used in vaudeville. The whole spirit of such "gilt and gold braid" smacks of the world with all of its vainglory and pride. What we are after is a worshipful atmosphere, attractive but quiet. The same thing is true of the way in which the artist draws. There must be a certain degree of speed, otherwise the interest of the audience will flag. But undue movement and hurry must not be permitted, lest the audience become "on edge," as we all do when we are afraid a musician will play a wrong note. Let us pray that the Holy Spirit will guide and control every movement in such a way that the audience does not feel that they are witnessing a difficult feat, but the expression of a deep spiritual message.

CHAPTER IV

What Is That in Thine Hand?

THIS chapter is not intended as a correspondence course in drawing. *I am not endeavoring to teach a course in art; but, rather, trying to show how drawing knowledge can be adapted to one type of art; namely, chalk-talk work.*

Chalk, owing to its very nature has great possibilities. It is "splashed on" in a few minutes, and can be erased to some extent, or worked over with relative ease. However, there are some difficulties in handling it, such as "smearing." A few simple suggestions concerning technique might be in order, in connection with pictures of a scenic or dramatic character.

TONAL BASE COLOR: First, it is wise to decide on the "key," or tonal quality of the subject chosen for the colors must "pull together." Perhaps the simplest way to accomplish this is to cover the whole paper with a background color, rubbing it smooth with an eraser. This color will tint the colors placed over it and will harmonize them to some extent. For an autumn scene, for example, you might use tan for a base tone, or blue for a water scene, or for a moonlit night. Black rubbed to a dark gray, with a tint of purple, might be just the thing for a street scene on a rainy night. Perhaps I can explain what the term "key" means by a simple illustration. Have you ever noticed that when you are out on a snowy winter night, there are no bright reds or oranges or yellows, except in the lighted windows of houses? *Inside* everything looks warm, and has a yellow glow. *Outside* the blues and purples and cool grays predominate. Therefore, if you desire a fireside scene, avoid blues almost entirely and use purple or black for the shadows, emphasizing the warm yellows, reds, oranges and browns in the lighted areas, using yellow for white as highlight color in this case. However, for a cold snowy night outside, use plenty of strong blues and grays and make any browns very quiet and pale. For highlights in a scene like this use white and make the moon (if any) white. On the other hand, a moon in a tropical scene might better be yellow, and the beach may be a warmer tan than otherwise.

It is well to put in a contrasting note: a cold white moon outside the window will heighten the effect of warmth in the fireside scene just mentioned. And warm yellow light from a window shed-

ding its light on the snow will make the outside weather seem colder than ever.

Whatever the tone decided upon, it can be put on at your leisure before the program begins. This saves precious time when completing your picture before the audience. Most people seem to enjoy the program more when the artist starts from a blank sheet than when he finishes one already half done; but there is no objection to starting from a *colored* blank sheet. Finishing up a partly drawn picture dealing with special subjects has some points in its favor.

Starting, then, with a ground color of suitable key, we begin the actual picture by putting in the clouds, mountains, or other distant features, always remembering that they will not be as bright in tone as foreground colors. After these large areas are in place, the foreground figures, buildings, or trees can be added in any order that seems convenient.

It might be interesting to mention here that one time on a trip I accidentally forgot my suede gloves. At the next service, without thinking about it at all, I rubbed some mountains with my bare hand. I found that it was quite "handy," and so have not used gloves since. Suede gloves, if brushed over the surface, act more like an eraser than a "smoother." The purpose of gloves, of course, is to keep the hands clean and protect the skin from "cracking." Some artists use rubber gloves, which, up to now have been inexpensive, but they are uncomfortable because they keep in the perspiration, and in time become very dusty themselves. There are compounds like cold cream that become invisible when rubbed into the pores of the skin, yet wash off readily, carrying with them all the dirt.

CHARACTERS: Figures and faces are the most difficult to draw. It is one thing to draw them leisurely with someone posing, but quite another matter to draw the same picture rapidly before an audience with no model to help. Therefore let me suggest a great deal of practice on these parts of a chalk picture before using it in public. Instruction on figure and face construction is not to be dealt with here. Nothing less than an art course will prepare an amateur for this work. An experienced portrait painter and draftsman will find it relatively easy to "build up" characters portrayed in chalk. I recall seeing an artist draw a complete original chalk "painting"

of Christ before Pilate. He drew in the difficult background, the soldiers, crowd, and central characters in an amazingly short time. His talent and experience in portraiture account for such a feat.

SIMPLICITY: Sometimes we forget that there is power in simplicity, and we overload our pictures, thereby using up valuable time and detracting from, rather than adding to, the final effect. Do not mistake a multitude of detail for superior work.

COMPOSITION: Perhaps composition is best described as an effort to so organize the elements of a scene within the bounds of a frame that the eye will be led to the central subject and then to the various contributing elements in their proper order. If we think of the eyes as attached to a pair of legs (as they really are), we will more readily grasp the problems of composition. For instance, there is the matter of an entrance into the picture. Just as our feet can be blocked actually from entering a real meadow by an unbroken fence line, so our eye can be psychologically blocked from entering a *pictured* meadow by an unbroken pictorial fence line. The eye is habitually used to seeing ahead and pointing out for the feet, the openings and paths they are to follow. When there is no pathway into a picture, the eye is psychologically restrained and will either turn to a more inviting picture, or will have to force itself to enter by "climbing over" the obstacle.

A great American painter went to visit a prominent French painter in his Atelier in Paris. The Frenchman opened the door, led his friend to the studio, showed him his latest canvas, which they discussed at some length, then took him out onto a balcony, showed him the view of the city from that point, led him through his garden, and thence back to the door where the American's hat was waiting for him. The visit was complete and satisfying. And this illustration can be applied to the composition of a picture. There is great variety in pictorial composition, but



Sometimes there is a tendency to overwork a picture, expecting it to convey more meaning than it should. Here is a college student trying to study and shave at the same time. One job will certainly suffer—most likely his chin!

here are a few simple suggestions. Just as there was a door of entrance to the studio, a line of progress from one point to another, a high point and an exit, so in composition.

ENTRANCE: If, for example, there is a fence line across the front of the picture (which is not usually a good place for it), let it be broken down at one point, or low in the foreground, or in shadow. Do not allow it to bar the way to the subject beyond. If there is a lake in the foreground, it is well to have a strip of land to lead the eye around the lake on one side, or a mass of boats to carry the eye across, or a point of land to invite the inquiring eye out for a better view of the water beyond. A fence line that angles *back into* the picture, a road that winds into the distance, or a stream that meanders into the middle distance are fine for an entrance into the composition. A dark foreground gradually shading into the light leads the eye in, and gives depth to the scene depicted.* The road, tree line, or river serves the same function as the French artist; they lead the eye to the subject. This means that the important subject or point in the picture should be along, or at the end of, the leading line. If the road leads past the little brown church and quickly disappears, it has introduced the observer to the subject and has withdrawn just as a respectful servant ushers in a guest to the drawing room. If the road leads to some other point without contacting the main subject, or if it goes boldly out of the picture it is a hindrance rather than a help. If the picture calls for a road that goes out of the side of the picture, it should be "stopped" in its effect by a tree placed so as to turn the eye back into the picture.

The important thing, then, is to see that the strongest leading lines of the composition direct the attention to the main point of interest. This means that there must not be more than one main exit from the picture. This exit may be a window, a patch of sky, a view of distant hills, a patch of light on a wall, or a strip of open water. A picture with no opening in the background tends to be heavy and ponderous, to restrict the eye. A picture with too much opportunity for leaving looks scattered, panoramic and uncomposed.

Now for a few random points before dealing with subject matter. Beware of "potting" an object exactly in the middle dividing the picture in equal parts. This is good for a mural decoration involving severe balance, but for most subjects it is definitely out.

* See *His Eye Is on the Sparrow*, p. 64.

This is a matter of balance. A large object to one side of the center should be balanced by a small object on the other side near the edge of the picture. A sailboat in the middle foreground can be balanced by a distant lighthouse in the background, or by a point of land. The closer to the margin we place the leading object, the more it will be weakened unless we focus light upon it, or direct the eye to it with strong leading lines. The more objects we group around the leading object, but isolated from it, the more it will be weakened by this rivalry. Objects properly grouped around the central subject will strengthen it. There should be but one main subject. If two figures are called for, try to place one partly behind the other, or in shadow so that the two are grouped as one. Be careful that the objects in the foreground overlap the background. See to it that the tree top in the foreground projects above the horizon line, or under it, never just touching it.

Diagonal and horizontal lines should be countered by opposing diagonals and verticals.

A long gentle slope can be countered by a short steep slope. The diagonal line of a ship's mast can be balanced by the slanting line of the deck, etc.

Diagonal lines are lines of action. Draw a stick man running, and you will see that the lines are all on a slant. Draw a man standing. The line is vertical, a line of rest and repose. Mountainous waves illustrate the idea of action, as do mountain peaks. The action is not always physical motion from one place to another, but may be also dramatic action, or the action of "mass." Horizontal lines are lines of majesty and rest, as the surface of a calm lake, or the horizon of a prairie. Vertical lines of a cathedral are also indicative of rest, reverence, and awe.

Actual physical exertion and motion can be indicated in a number of ways. Lines drawn behind a figure with drops of perspiration and clouds of dust will create the effect of motion in quick sketches. (Before I went to college I used to sweat; now I just perspire—it feels the same, but such are the changes wrought by higher learning!) A figure bent over beneath a heavy load, toiling up a hill will leave an indelible impression of weariness and struggle.

The subject may be any one of a hundred things. A beautiful sunrise may be the center of attraction, speaking of the sunrise to-



Shoemaker in the Chicago Daily News. Used by permission.

The Last Trail

This cartoon commemorating the death of Zane Grey, while drawn in a sketchy style, has a feeling of nobility and action which is thoroughly suited to the subject. Observe especially that coupled with a dashing pen technique is an accurate knowledge of horses, saddles and riders. Technique means nothing without the essential support of this kind of skilled draftsmanship.



Pilgrims Are Still Landing

In contrast to Mr. Shoemaker's cartoon on the left page, is this one in which there is no physical action at all, unless the birds be an exception. But even the birds are flying easily and play but a minor role in the composition. The little figures on the big rock are just standing, that is all. Look at this picture for a few minutes quietly, and a surge of dramatic feeling will come over you. You will think of the iron heel of dictatorship and the horrible suffering of war that they have escaped. You will breathe deeply of free American air and praise God for freedom won and maintained by heroic sacrifice.

morrow for those who love the Lord. A native hut, beside a tropical lake, may be the point of main interest in a missionary picture. A figure on a hill top might be Moses viewing the Promised Land. A great bridge in the form of a cross spanning a gulf could be the central theme of your composition. In any case, all detail must be made to direct the attention to the main point of interest. It must be subordinated or omitted, however attractive it may be in itself. Nothing must detract from the dominant subject.

Volumes can be written on such a subject, but perhaps these brief suggestions may be of value. Speaking of volumes, reminds me of a high-pressure salesman who tried to sell a set of books to a poor farmer. Said the latter, "I can't read." "Ah, but sir," said the super-salesman, "surely you have a son who reads!" "No, sir," replied the old gent, "he don't read neither." "But you have a daughter?" suggested the salesman, still hopeful. "Yes, sir," returned the farmer, "but she has a book."

Advance Advertising

Some Christians do not do much advertising because they have no particular vision or initiative.

Once at breakfast I refused a glass of milk because I was to sing on a radio program and did not wish to "fog" my throat. The pastor urged me to drink it, saying it was only a small station. "Yes," I replied, "but there is nothing small about the Gospel." This "small" attitude is common among Christians, especially where advertising is concerned.

In apologizing for the few people which he expected would attend the evening service, a minister said, "We don't have much money, so, of course, we don't do much advertising." I turned to him and said, "You mean, you don't advertise, so therefore you don't have much money or attendance either." Others must advertise; if they don't, they go "on the rocks" and are forced to close their doors. How can we expect the work of God to go forward if the public is not informed of what we have to offer? I do not believe that advertising should be substituted for prayer and faith; but I do believe we should use every legitimate means to get the Gospel message to the unsaved.

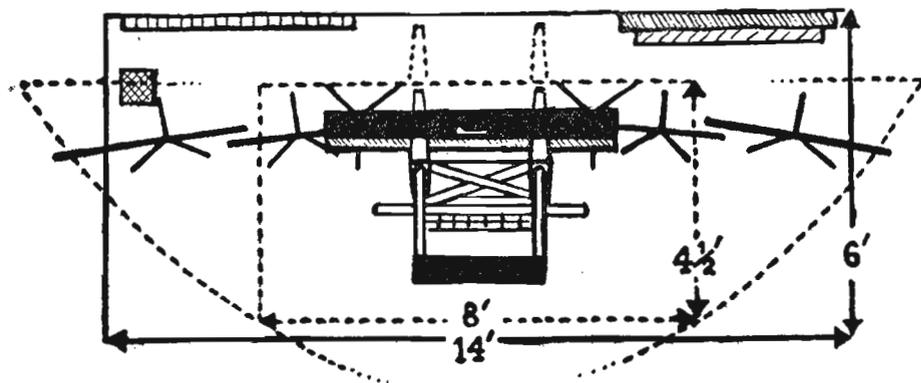
Other Christians do not advertise because they believe we should be humble and avoid selfish ambition. To advertise is a sign of pride, they say. According to them we should not put our picture on posters or in the papers.

I certainly believe we should always be on our guard against pride. However, placing yourself before the public is not necessarily an act of pride. The apostle Paul wrote to the early Christians at Corinth and Philippi, "Wherefore, I beseech you, be ye followers of me." God works through people. God uses personalities to reach the unsaved; He wants us to stand before the world publicly with holy boldness and witness to the Lord Jesus and His mighty salvation. It is one thing to be ambitious for ourselves; it is quite another to be ambitious for Christ. We should advertise in such a way that when we do let our light shine before men, "they see our good works and glorify our Father which is in heaven." If our advertising is for personal glory, it is absolutely wrong—if it is to reach precious souls for Christ, it is absolutely right. If advertising can be used of God to bring people to services where they will hear the Gospel, we should not be guilty of false modesty or undue reticence. A fireman does not shrink from climbing a ladder, excusing himself by saying that he is humble and does not wish to expose himself to the applause of the crowd. The urgency of the task, the need of those in the burning building demand that he climb the ladder and place himself "in the public eye."

Christ commanded us to go into all the world and preach the Gospel (literally, "publish the Good News"). We cannot fulfill this command without "putting ourselves forward" in a certain sense. This attitude is called "holy boldness" in the New Testament.

A complete advertising program for meetings finds its outlet in two main fields, the newspaper columns, and posters (including cards, handbills, etc.).

For the newspapers we should have several write-ups, one complete write-up for a weekly paper. This write-up will "hit the high spots," and "shoot the wad." Usually in such papers they will be glad to print at least a one-column photo of the artist, and often a two-column photo of the whole easel with a finished picture on it. For daily papers, a number of write-ups are necessary. If you are to be at a church for one week, it would be well to send a brief advance notice to the paper a week ahead. Then for, say, Friday's paper, write-up number one with a one-column picture. Then early



FLOOR PLAN OF CHALK TALK EQUIPMENT

On this diagram I have indicated two sizes of platform areas, one for the smallest set-up, and the other for a medium. New display now under construction will be over twenty feet wide for a large school auditorium or hall.

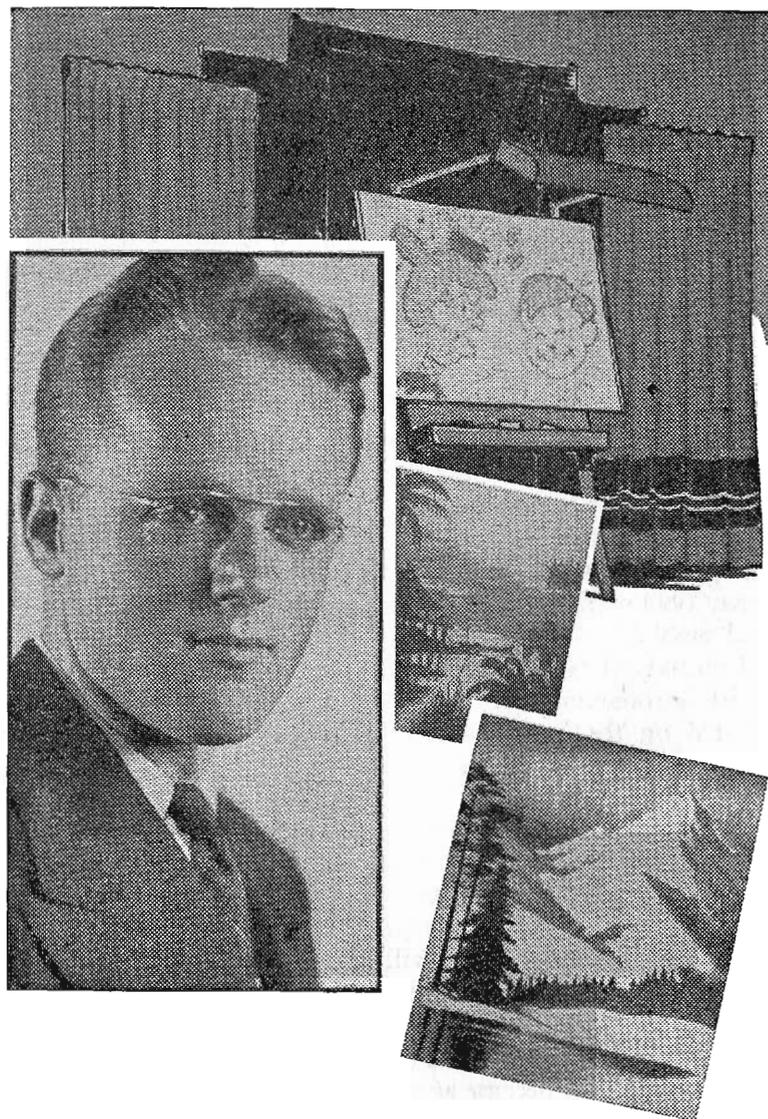
in the week of the meetings, another write-up, number two, with a two-column cut. This write-up will give an actual report on the first meetings: "Sunday morning attendance was small because of heavy rain, but in the afternoon and evening large crowds flocked to the church, etc."

Posters should be at least two colors, carefully worded and neatly done. Post cards with some suggestion of art work can supplement the posters. Stiff cards are more readily accepted for display in stores, because they do not require additional stiffening as paper ones do, all of which means time and bother for the storekeeper.

It might be a good idea to mail an original picture ahead to be placed in a strategic downtown display window. This would be large and an actual specimen of your work.

To avoid misunderstanding on arrival, and to insure a smooth, well-ordered program, I send a folder, which is kept by those sponsoring the meeting, and one which is filled out and returned to me. The blank gives me road directions from the nearest main highway, time, place, and date of the meeting or meetings, the name, address, and phone number of the pastor or leader.

Important, too, is an idea of the floor plan of the stage. It is most discouraging to come into the auditorium and discover too late that the pulpit is firmly screwed down, no one has a screw driver, and there is no other available place to put up the outfit!



In designing this two-column newspaper layout, I endeavored to give the readers an idea of the chalk talk easel with the curtains, also two pictures emphasizing the serious aspect of the programs with just an added touch of humor. This is much better than a portrait head by itself. "Mats" costing very little are made from the original half-tone plate. They can easily be mailed ahead for use in local newspapers. Such advertising tends to reach people who have no vital interest in the message, but will come because their curiosity has been aroused. These are usually the very ones who need the Gospel most.

Synchronized Set-up

Obviously it is not ideal to draw in absolute silence. The drawing must be "geared" to speaking, or to music of some sort.

Several years ago I watched a chalk-talk program presented by a young artist as an entertainment feature for the students of a large college. He worked alone, using no music of any kind, and although his "chatter" was interesting and cleverly dove-tailed with his drawings, the program needed music to round it out. This is even more true of a Gospel service. Sometimes the artist will find it best to have a soloist sing hymns as he draws; sometimes he will want his spoken message preceded or followed by special music arranged to fit the chalk work. Variety is always a valuable asset. P. H. Kadey, evangelist, Bible teacher and artist, of Flint, Michigan, has a fine voice, and sings as he draws—a rather difficult accomplishment, to say the least, and most appealing. More than that, he writes his own poetry and sets it to music, thereby providing a very unique and compelling spiritual message.

Many cannot sing well enough to accompany their own art work, but may obtain the assistance of others who can. Various instrumental numbers may prove helpful, but the singing of *words* with a real message, I feel, is best of all.

There is something soul-stirring about an inspired Gospel song, illustrated on the board with chalk, and sung by a consecrated soloist, or by a group. Distressed souls have found peace in Christ, the Prince of Peace, as they have seen His peace pictured and sung. Lost souls have been drawn to Him as they have watched Calvary "grow" before their eyes. A prayerful presentation, drawn without undue haste, but with reverence and skill will reach many hearts with the Gospel. And the use of chalk often "draws" unsaved people to a service when they will not budge for a message that is not illustrated. Getting indifferent friends to come *at all* is a major problem in the soul-winning efforts of most churches.

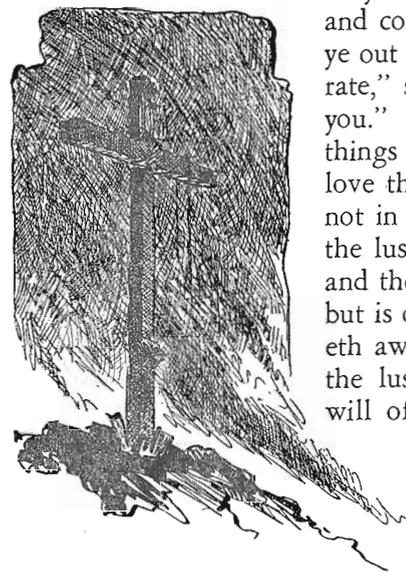
Remember always that chalk-talk work when used in the service of Christ must never become an end in itself. We have failed thrice over if people go their way talking only about pictures—we must use pictures to enable them to see the Lord Jesus. Chalk work of itself cannot save a soul; it cannot do more than convey the message which does save. Christ alone is able to meet the deepest longings that crowd the human breast. Therefore, let us use whatever abilities He has given us for His glory alone. To use our time,

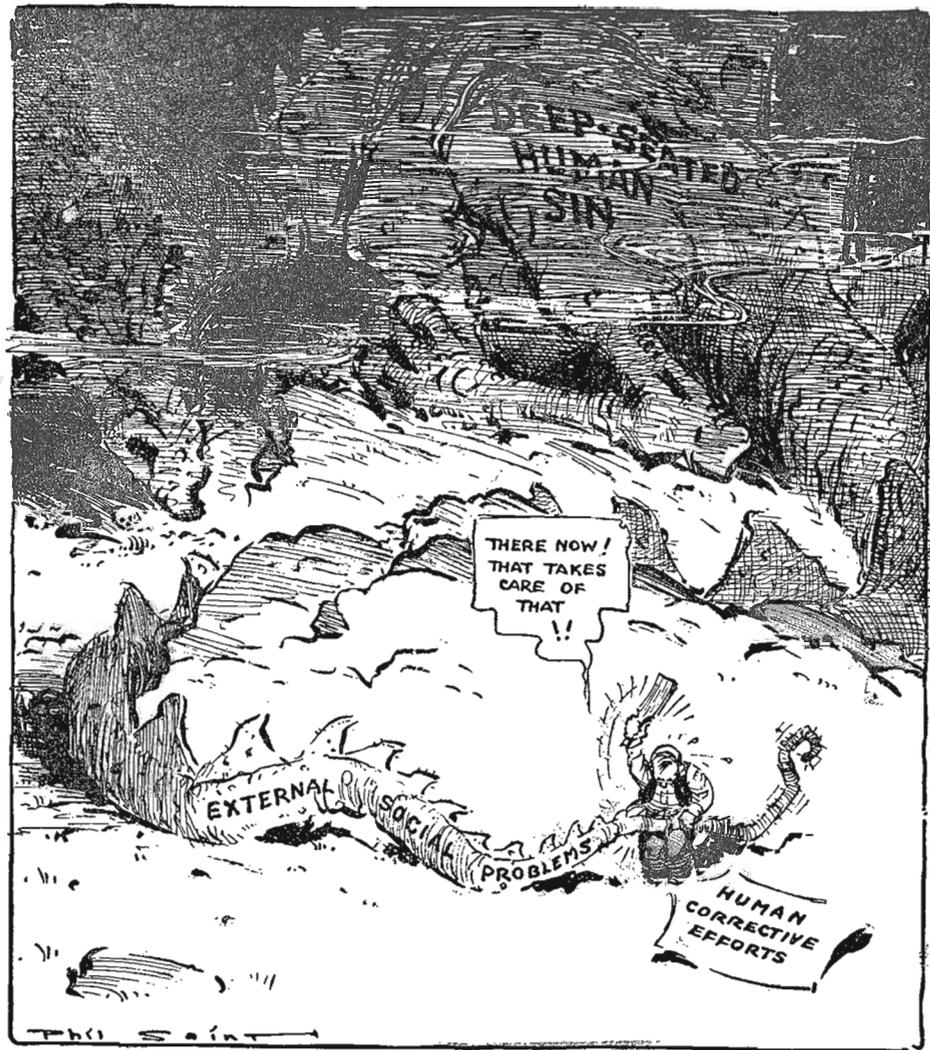
talents and strength merely to please the ungodly who are on the way to eternal death, instead of using those talents for the Lord, is a terrible misappropriation; it is spiritual embezzlement which will leave multitudes without a Gospel invitation. I do not mean that all Christian artists should become evangelists, but we should all place our abilities in God's hand to be used for Him as He directs.

A man who has won a name for himself as a commercial artist, and has earned a large salary, said to me some years ago after I had been engaged in this work for a while, "Why, you cannot save the world—you are wasting your time, running around preaching to farmers in country churches. Why don't you do something lasting and more constructive, paint mural decorations or something of that sort?" I tried to point out that my business is not to *save the world*, but to show individuals how they can be saved *out of the world*, by receiving Christ as Saviour and Lord. This world system of ours is like a great sinking ship. It has beautiful lines and architecture, with every luxury, but it is filled with fraud, corruption, greed and wickedness, and is sinking deeper and deeper in its own sin. Superficial optimists think (or used to think), that it can be patched up, pumped dry, and salvaged, but the Word of God tells us plainly that it is hopelessly riddled with iniquity, and that our

only hope is to man the Gospel lifeboat and come out of the world-ship. "Come ye out from among them, and be ye separate," saith the Lord, "and I will receive you." "Love not the world, neither the things that are in the world; if any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, the lust of the eyes, and the pride of life is not of the Father, but is of the world. And the world passeth away (here is the sinking ship), and the lusts thereof, but he that doeth the will of God abideth forever."

The problems of today are more difficult and far-reaching than optimistic political leaders seem to realize, and the more thoughtful students of world





SPANKING THE DRAGON'S TAIL

events look into the unknown future with grave concern. Evangelical Bible students recognize that a new world order cannot be brought into being through the old corrupt systems of men. Sin in the human heart is too deep-seated to be ousted by the usual crusades against greed, crime and war. A flood of posters, a barrage of essays, an endless series of world conferences will not suffice. The One who is coming to rule in Divine power alone can successfully cope with the encumbent Dragon who now holds such complete sway over the present desires and ultimate destinies of men.

Christ, the King of Kings and Lord of Lords, alone is the key, the adequate answer to the needs of men. We must therefore use every means to make Him known to *individuals* who will hear and heed, and look for Him to come as He has promised. *Then* the knowledge of the Lord shall cover the earth as the waters cover the sea, and men shall beat their swords into plowshares and their spears into pruning hooks.

As an illustration of the value of chalk-talk work in bringing blessing to individuals, let me tell you of a Christian school teacher who attended Ben Lippen Bible Conference, Asheville, North Carolina. She came to the conference because she felt a deep need in her spiritual life. Somehow through the pressure of circumstances and the temptations of the world around about her, she had lost the joy of her salvation. One night the picture "Drifting" was drawn. As she looked on the wild waves and tempest-driven ship, she said, "That is my life—I'm drifting." The next night the picture was "Peace," and with joy she later told of finding peace through yielding all to Christ through these messages in chalk.

Time and space do not permit the recounting of many similar cases of men and women who have found blessing in picture and song. For example, there was a drunkard and gambler whose golden-haired child now has a fine Christian father; and there is another man who is today a Sunday-school superintendent, who was saved because God would not let him forget a picture entitled: "The Way of the Cross Leads Home." He had seen the picture in a meeting while on a trip to a near-by city.

What is more lasting and worth while than ministering to the souls of men, bringing them to know a loving heavenly Father? This is a thrilling task, packed with adventure—one that challenges ever fiber of man's being. Join in this great work and share this incomparable privilege!

A PERSONAL MESSAGE AND TESTIMONY FROM P. H. KADEY, VETERAN CHALK TALK ARTIST

My native ability in the field of art came with me into the world, but for years continued to be wrapped in the swaddling clothes of crudity. C. N. Landon, of Cleveland, steered me through an art course. For many years I carried a pocket sketch book consistently. Gradually, little by little, my lines took on the nature of legibility.

Later, pen and brush work began to give way to crayon sketching on the public platform. Now and then a place would be made for me on the program of teachers' conventions. High schools and other groups began to include my "cartoon lecture" as a feature on their Lyceum and lecture courses. Then the real and longed for opening came.

A prominent Chautauqua Company made me an offer which meant full-time work in this field. But in the meantime Christ had come into my life. The knowledge of my Lord led to the recognition of a call to full-time service for Him. As the result there came an extended struggle between the flesh and the Spirit. But the long-suffering Savior gradually molded my stubbornness into a yielded will. I gave my little "all" to Him, crayons included.

The years have added their ideas and inspiration. Illustrations for gospel songs came into being. Rhyming character sketches, scenic symbols of truth, and other and varied appeals to the eye-gate developed and grew. My lack of genius demanded plenty of perspiration, but I praise God that He has seen fit to sanctify my humble efforts to the praise of His Name.

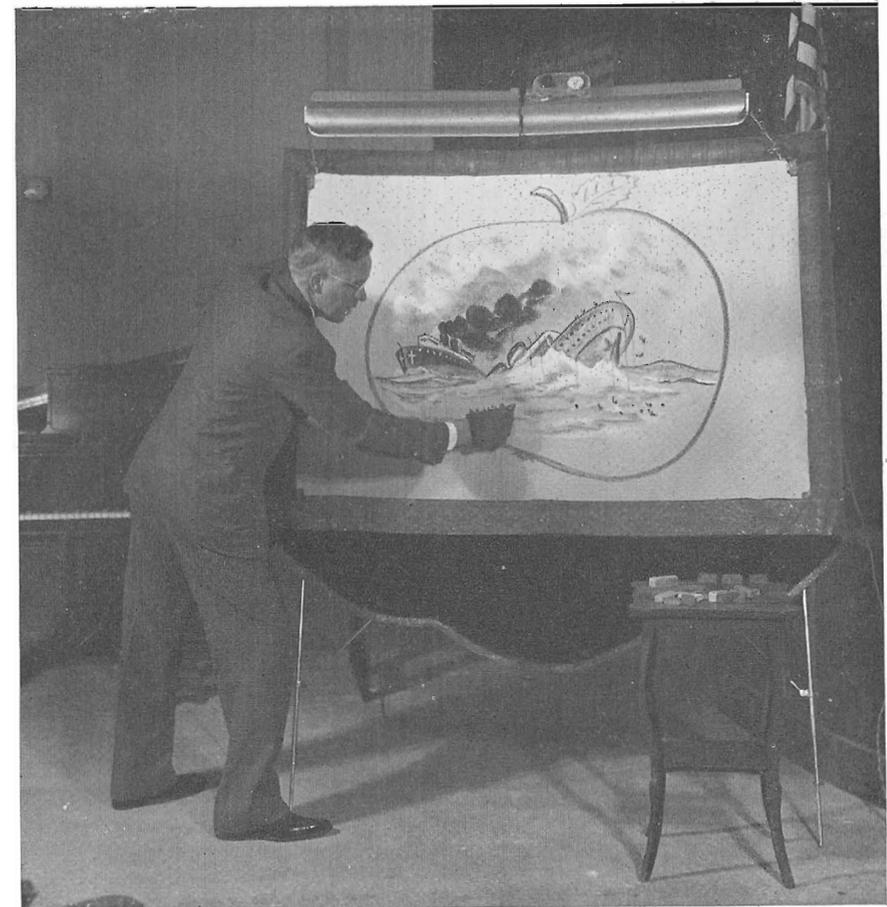
Yours in Christ,

P. H. KADEY.

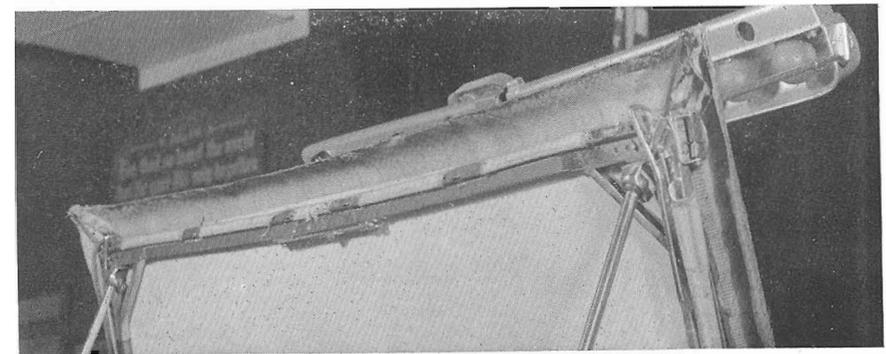
9. Rev. P. H. Kadey, of Flint, Michigan, who sings as he draws is shown here with his chalk talk equipment. Noted for his beautifully blended color effects and for his original interpretations, Mr. Kadey does not allow his work to suffer because of poor equipment. His powerful battery of lights is most effective.

The board is 40" by 58", made of canvas stretched over a wood and metal frame. Each of the four sides is in two pieces with a furl in the middle which allows the ends to telescope for a few inches. Note the stretching device in the middle of each side which pushes these sections apart, thus forcing the sides of the board away from each other. This tightens the canvas like the head of a drum.

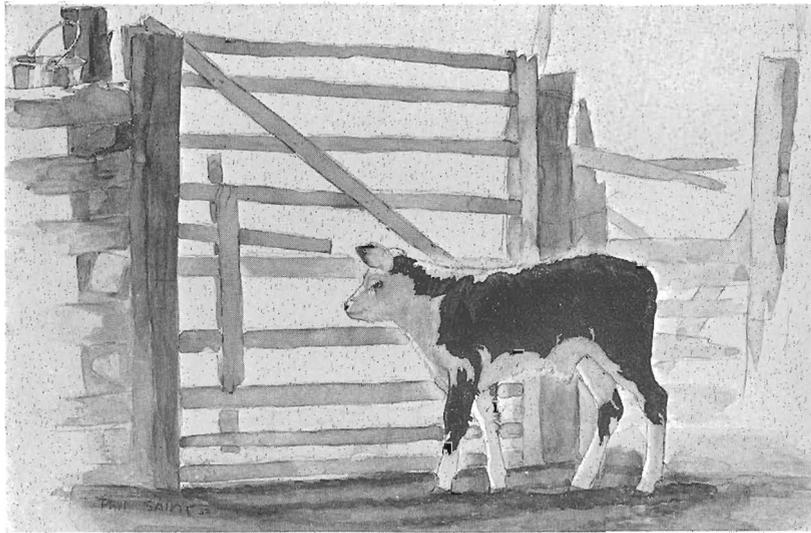
The legs and back braces are of tubular steel. These telescope for convenience in packing. No piece of the frame is more than 34 inches long. The camouflage border is of gilt cloth ruffled over a four-inch elastic band. Paper is held in place by metal clamps fastened to the corners. The whole contrivance goes into a 35-inch auto case. Copyright NOT reserved.



"THROW OUT THE LIFE LINE"

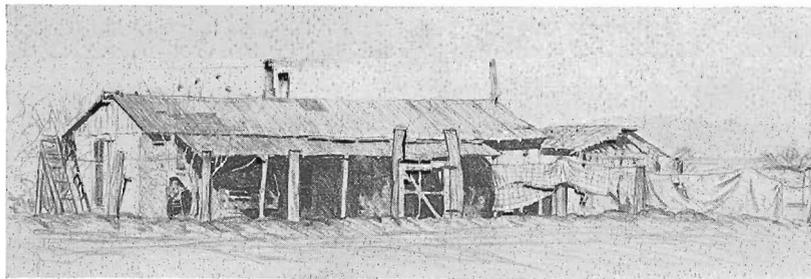


Back view of the top of stretched canvas "board" on its frame, with partial view of the lights and reflector.



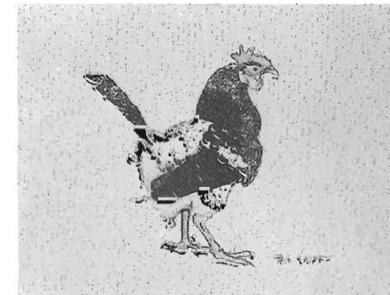
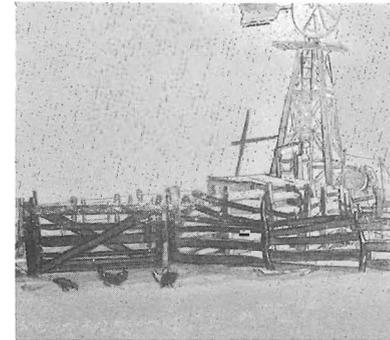
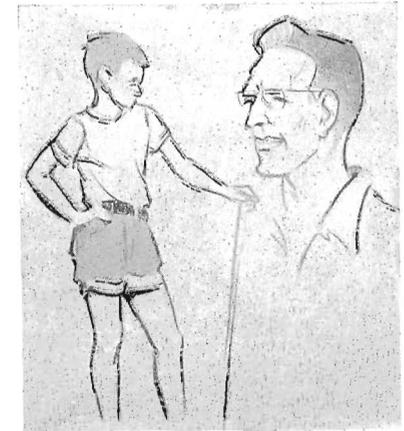
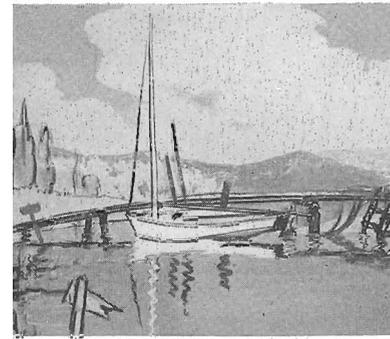
10. Top: A calf, waiting at the gate for his four-legged, private dairy bar to arrive, provided a good subject for a carbon pencil and wash drawing. Sketching from life is the way to learn to draw.

Bottom: A low rambling ranchhouse on the prairie.



11. Boats on water (opposite page) provide a good opportunity to study simple reflections and rounded objects in perspective. (Study other reflections in pictures throughout these pages.) Boys and girls will be glad to pose for five minutes. Such sketching aims only to capture the swing of the figure, the main lines and masses. The old windmill is an example of outdoor still life.

[50]



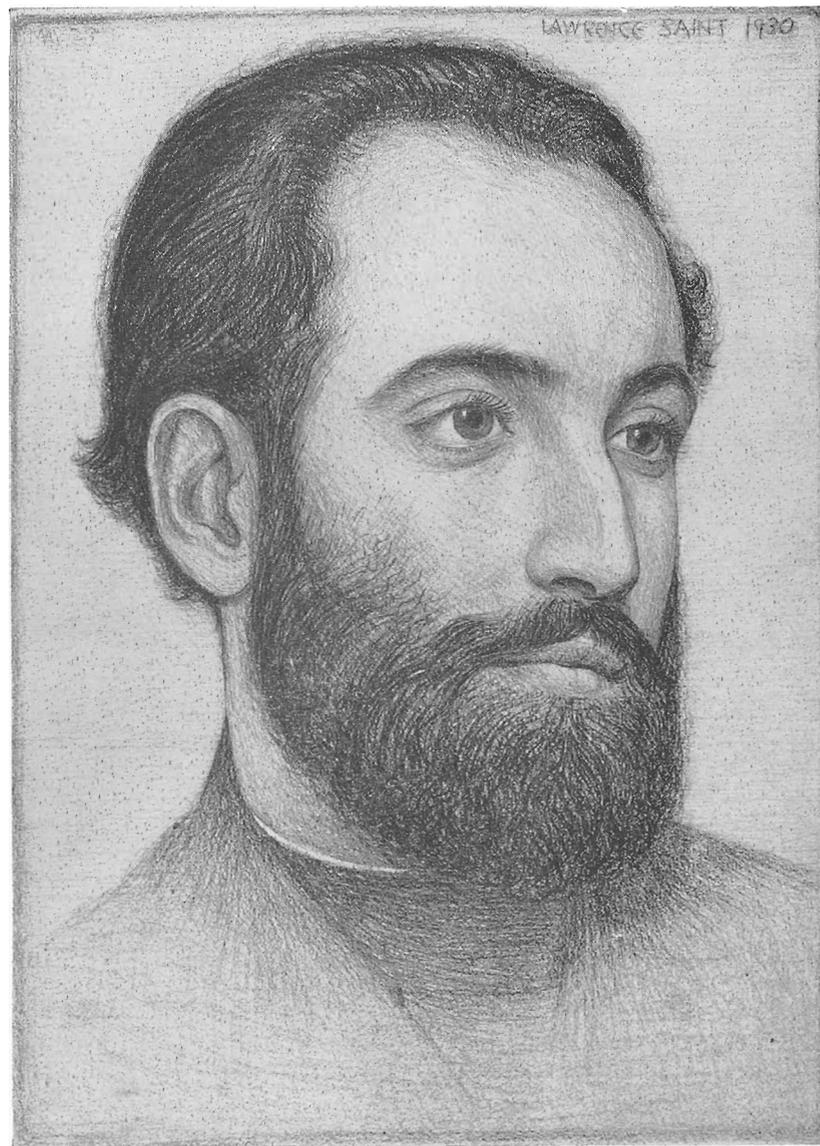
The battered biddy displaying one lone tail feather is an example of not-so-still life; but patient observation and a few grains of corn made this sketch possible. Head of a boy done in charcoal shows simplicity of detail with an effort at likeness and accuracy of form. Charcoal is excellent for practice because it can be readily erased and changed.

[51]



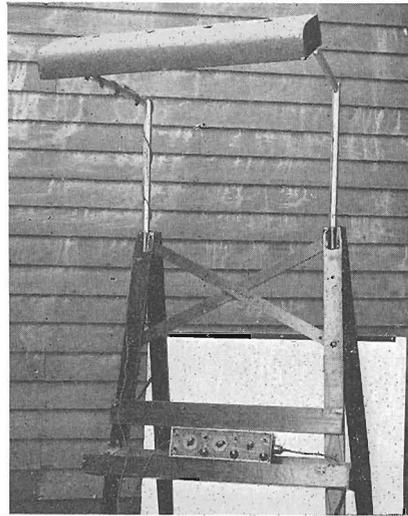
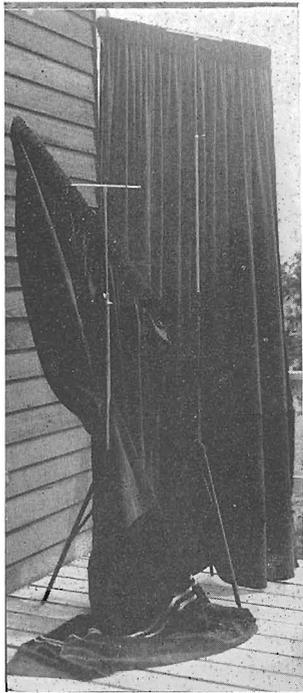
12. This pencil sketch made by the author's father was carried to this point in a few minutes. No eraser was used and the construction lines and changes are all visible. This clearly shows how the ears must be related to the nose and eyes, the skull box to the face, etc. Do not allow yourself to be satisfied until your drawing is accurate—then finish it up.

[52]



13. The underlying mechanics which are visible on the drawing on the page to the left are not visible in this carbon pencil drawing of a Greek Orthodox priest with a virgin beard, but the same rigid construction underlies the finished technique, and accounts for its remarkable likeness to the one who posed for the artist.

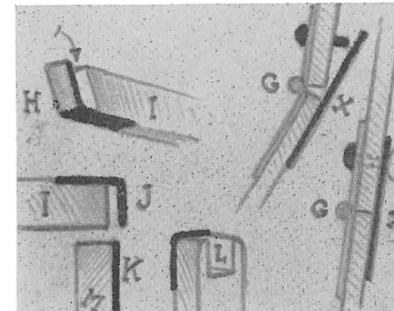
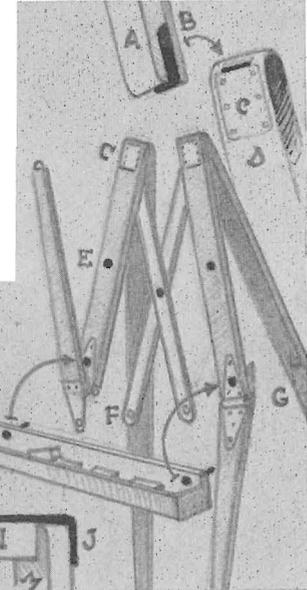
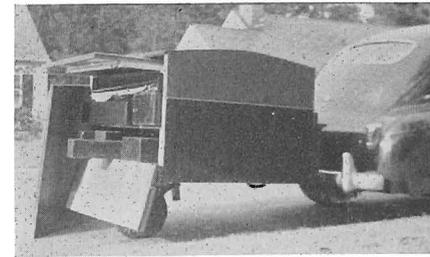
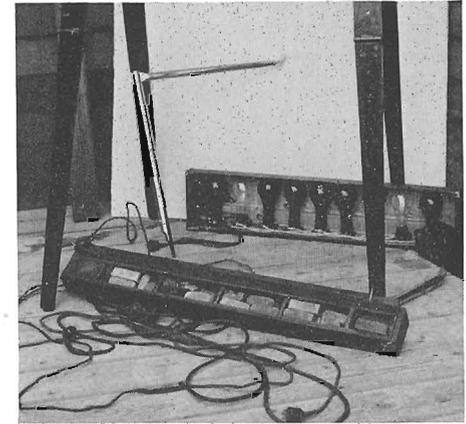
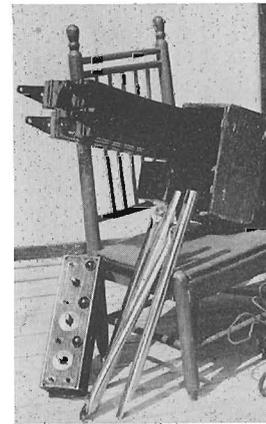
[53]



14. Top: The curtains (left) are supported on standard photo-flood tripods which are strong and durable, yet fold into a very small size. A wooden cross bar with screw-eye rings holds the curtain to the metal crosspiece. One is partly disconnected to show how it was attached. They are seven feet high (see cover).

The lights, reflector and supporting arms (right) show how the stand looks with the board removed. The lights are 100 watt heavy service bulbs in red, yellow and blue, clear glass. (Frosted bulbs do not throw enough light for this purpose.) Sockets with the bottoms detached were screwed right on to a plyboard and covered by a light piece of galvanized iron. A tin shop did the bending in short order. Along the top of the reflector are four shielded holes to let out the hot air, but not the light. The metal rods which hold the lights over the board slip quickly into sockets in the base of the reflector. They also slip into sockets in the upper end of the legs of the stand, and into each other. The stand itself is held together with bolts and wing nuts, six in all.

Bottom: There are eight boxes, a tin roll and an extra roll of paper in and around the car. The tin roll is for the board (canvas stretched on a frame) which holds the gray bogus paper. Bogus is fairly stiff and cannot be rolled very tightly without difficulty in handling. With the addition of a trailer built up from a Sears one-wheel open-box trailer, I can carry both my boards flat on a shelf, ready to use. The tin roll is excellent for a



train trip, the paper is firmly wound around a central wooden core which is hollow so that it can hold extra chalk, etc. One box carries floodlights, tools, extra wire, and the large square box on the back seat is for carrying flannelgraph materials which are used on the screen shown behind the board on the cover design of this book.

15. Top: Here are more pictures of the partially packed equipment.

Bottom: Two bolts with wing nuts hold the crossed pieces rigid. When they are loosened at the lower ends, E-F, and the chalk box which is likewise bolted on is taken off, the two side legs and back legs close in to the center, and the back legs close in to the front legs, forming a compact column. The bottom half of the four legs are held rigid by the bolts and wing nuts also, G-X. On the front of the front legs and on the back of the back legs are hinges, G. On the back of the front legs and on the underside of the back legs are metal plates fastened permanently to one part and held temporarily to the other part of the leg by the wing nuts and bolts, X. Thus, when loosened, they fold up, two in front and two in back to slide neatly into the box (above left).

Here is a substitute in ready to for the metal brackets above: H-I is the end of the overhead arm which fits into slots in the reflector. I-J shows the other end, which drops down over metal plate K on M. M is the upper end of A-B, which anchors on the top of stand at C.



From cartoon by Herbert Johnson in the "Saturday Evening Post." Reproduced by special permission.

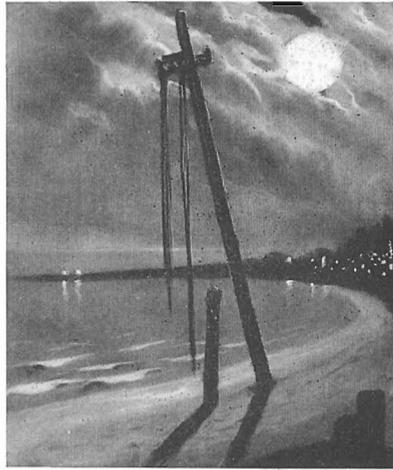
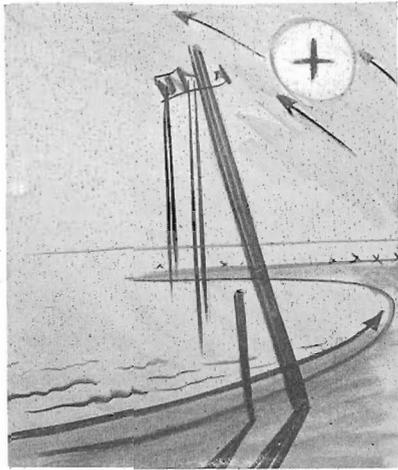
16. Two lions drawn by Herbert Johnson for the *Saturday Evening Post*. Johnson, a master of action and expression, owes his inimitable effects to an intelligent analysis of all aspects of life, depicted as only he can interpret it. Even the caricatures of the cartoonist demand a careful understanding of construction and proportion in order to know what to exaggerate or emphasize.



17. A group of lively boys at Deerfoot Lodge, Speculator, N. Y., watch and listen with great interest as the Passover Night in Egypt is drawn for them at their evening fun and fellowship period.

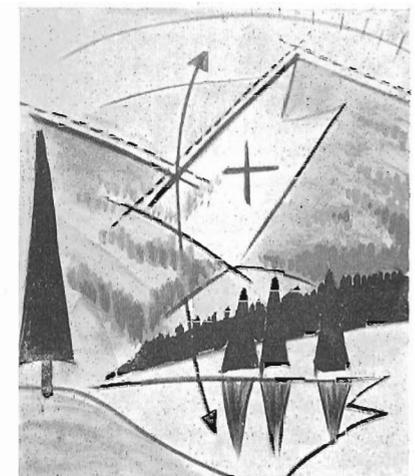
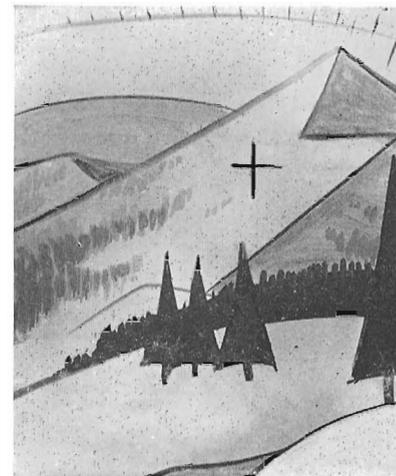
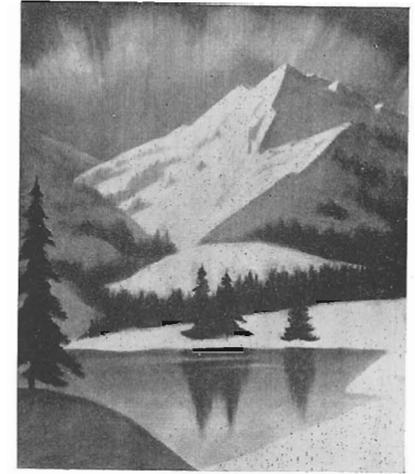
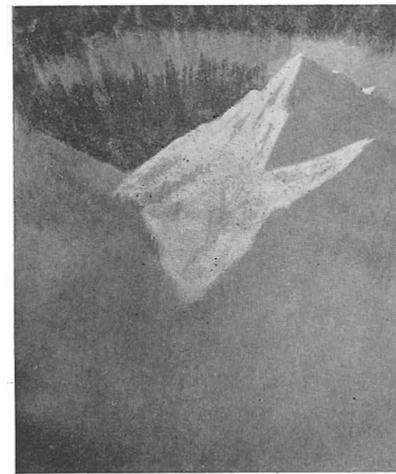


Part of the huge stage, and the student body of the Chattanooga High School. Educators are always on the look-out for a program that is unusual. This was a return engagement.

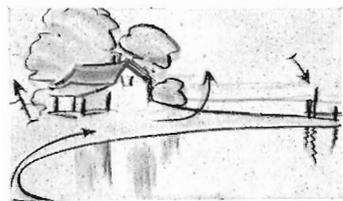
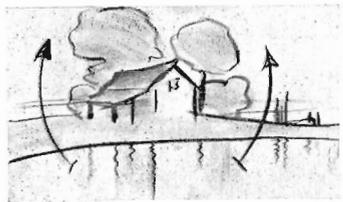
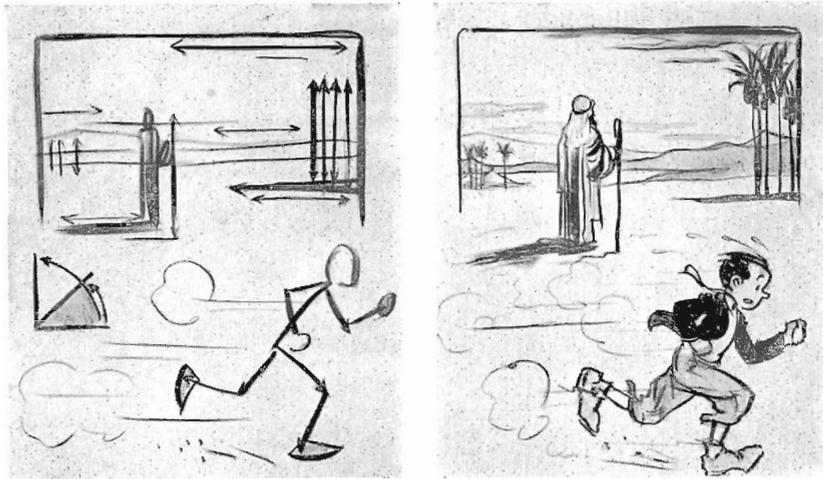


18. Top: The diagram sketch (left) of the shipwrecked *Sindia*, Ocean City, 1902, shows that the mast of the ship is placed in the middle of the leading line so that the eye following the shore line is arrested by it before continuing on to the background. Notice that the diagonal of the mast is countered by the rising angle of the receding shore line, as well as by its own shadow.

Bottom: The diagram sketch (left) of the tropical missionary scene is a good example of a zigzag entrance into a picture. (See types of composition, page 61.) The zigzag waterway leads the eye to the point of greatest interest (X), and thence to an easy exit by way of the sky. Observe that the trees in the middle distance are not only smaller, but grayer than the foreground foliage, and the far distance is still lighter in tone. The colors in the original become grayer the farther back they are in the picture, with the exception of the sky which may be quite bright. Lines of the shores in the foreground are not as horizontal as the same type of lines in the distance. This is because of perspective.

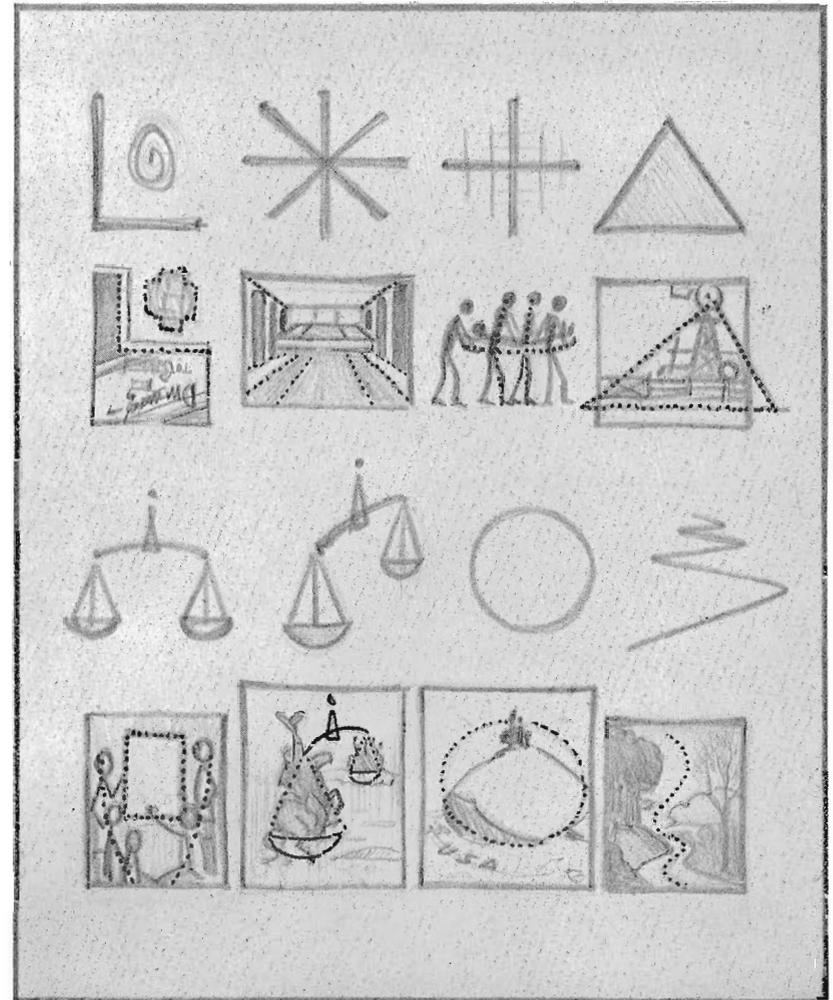


19. Top: The left picture shows the beginning of a chalk sketch before the colors have been rubbed smooth with the hand. Compare with the right-hand finished composition. Now cover the right diagram at the bottom with a card and study the left one carefully. It is apparent at once that there is nothing to keep the eye in the picture at the left side, and the diagonal lines of the hillside are not sufficiently countered by opposing lines. The peak of the mountain is too far to the right. Now study the right sketch. The long diagonals of the hillsides are opposed very nicely by the opposite hillside at the left. The large tree now on the left keeps the eye in the picture and offsets the center of interest (X). The lake at the bottom brings the color of the aurora borealis in the sky down into the lower part of the composition. For this reason water is almost always an asset to an outdoor picture.



20. Top: The meditating figure with the staff illustrates the repose of vertical lines, and the distant horizon indicates a related feeling in horizontal lines. The boy running shows a number of diagonal action lines at approximately 45°.

Bottom (left): The upper sketch has no real avenue of approach. The lower sketch with the shoreline curving around into the foreground is better. In the upper picture, the house is "potted," with two exits past the house of equal value which is not desirable. The house below is off to one side and there is one main exit. The small cluster of posts near the right margin serves to counterbalance the central object. The aged "Knight of the Road" is silently mourning the loss of his only earthly friend, a faithful mongrel dog, ruthlessly run down by the car of some more fortunate person. There is no physical action in this sketch, but a certain dramatic feeling. You cannot help but be sorry for the old man.



21. Top (left to right): Various basic forms of composition beginning with the rectangle. Underneath is a simplified sketch of the cover design of this book upside down. The chalk stand unit on the cover design is bounded on two sides by the rest of the pattern. Another example of this type of composition would be a tree at the right of a picture casting a shadow across the foreground with a church spire in the middle distance. Radial lines pointing to the center is another form of good composition. The sketch below the radial diagram is taken from the photo of the Chattanooga High School group (page 57). Wade C. Smith's little jets carrying a helpless paralytic is an illustration of the cross. The triangle is often used, and the windmill drawing fits this three-cornered area (page 51).

Bottom (left to right): The scales show clearly the principle of a balanced composition. This scheme is often used in mural decoration, one large central figure flanked by two smaller or lower figures on either side. The photo of the artist and a girl on one side of the board and several girls on the other is an example of this (page 22). The scale composition may be in perspective, also, and is very clearly seen in Shoemaker's cartoon, *The Last Trail*. The large figure of Zane Grey is counterbalanced by the small figures on the other side in the distance (page 38). Circular composition is always usable. Shoemaker's cartoon, *Pilgrims Are Still Landing*, shows this form (page 39). Zigzag and curvilinear design are illustrated in the chalk picture, *His Eye Is on the Sparrow* (pages 63 and 64), and in the tropical missionary picture (pages 58 and 62).



22. Here are two views of one wall of the First Baptist Church of Lebanon, Pennsylvania. Putting the pictures up for exhibition as they are drawn arouses curiosity concerning future pictures to be drawn, and shows absentees what they have missed.

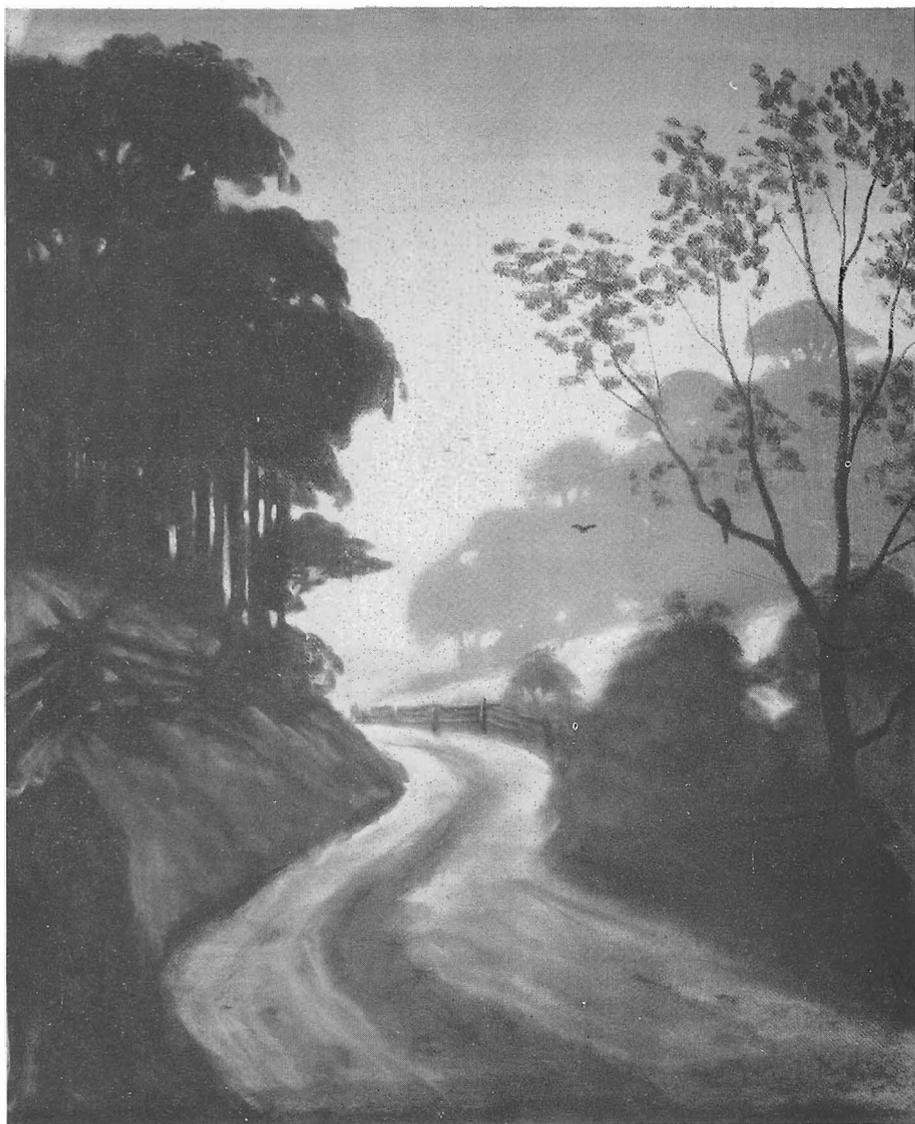
These two pages of pictures offer a source of cross-reference with their counterparts elsewhere in the book. Compare the composition of "The Holy City" (top) with the type of composition called the "balance scale in perspective" (see page 61 on the various types of composition). Compare "The Holy City" with Shoemaker's cartoon (page 38). Here the foreground trees take the place of the figure of Zane Grey, and the city takes the place of the distant riders in the scheme of balance.

In the picture, "His Eye Is on the Sparrow" (below left), notice the substitution of birches for dark trees. Notice, too, the lengthening of the road. Compare other features. The street scene is a completion of the sketch on page 23. Notice how composition lines lead toward the lighted cross. The head of Christ was sketched first in black, filling in the main shadows. Over this outline was placed brown for hair and beard, purple in the shadows, with flesh color and white for face and highlights. The head was done on a background of purple and brown partially mingled and rubbed with the eraser to a mottled effect.



23. Compare this Egyptian scene with the one on page 57. Notice the rearrangement of trees, the path leading to the door, etc. Turn back to the snow scene (page 59) and study them together. Observe the tree on the left has been changed to add variety. You will see that aside from the main outlines of composition, the pictures vary in detail each time they are drawn. In "The Conquering Cross" study the way trees and buildings are partly obscured by smoke and fire. Notice how flying sparks add to the total effect. Compare the missionary scene here with its companion (page 58). Can you see that the hut adds a note of human interest?

"The Way of the Cross Leads Home" was drawn on a background shaded from red at the bottom through orange to gray at the top, rubbed smooth with the eraser. The missionary picture was orange-yellow in the middle fading smoothly into blue at top and bottom. The Cross scene background was black at the top shading into purple, red, orange, and yellow, then dark again at the bottom. The Egyptian scene was blue down to horizon, fading into gray brown at the bottom. Street scene: dark purple-gray all over. The background of "His Eye Is on the Sparrow" is like the missionary scene. "Holy City": gray at top, blending into white, then into blue at bottom. All of these backgrounds were applied before the meetings began.



24. HIS EYE IS ON THE SPARROW. Beware of large dark masses without any definite detail. The large dark mass at the left is relieved by a lighter ground area at the base of the trees and the verticality of the tree trunks is opposed by the fence line on the same hillside. The whole mass would be rather heavy without the bright shafts of light between the tree trunks. Observe how the grading shadow on the road leads the eye to the light on ahead. The grayness of the tree line in the right background is intended to give distance and a hazy feeling.