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**SKETCHER**

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*Compiled by GEO. M. MUNRO, O.R.N.M.*

*Sketches by NATHAN DEAN.*

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# LIGHTNING SKETCHES!



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WIZARDRY  
31, UPPER TOOTING PARK, LONDON, S.W. 17



MR. NATHAN DEAN.

# Lightning

# Sketches!

Compiled by **GEO. M. MUNRO, O.R.N.M.**

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To the entertainer who wishes to add to his repertoire a new and most attractive feature, the graceful and taking speciality popularly known under the title of "Lightning Sketching" cannot be too highly recommended.

We are aware that it is generally considered to be an act which can only be performed by those who have what is usually called "talent" for drawing, or who have had the advantage of considerable artistic training. Whilst not denying that this supposition is in some measure true, it is our intention in these pages to give such instruction as will enable the veriest tryo in art to present an amusing turn, premising only that he is willing to devote to it at least the same amount of study and practice that he would give to the acquiring of a new feat of sleight-of-hand or balancing.

For the further encouragement of the novice we would impress upon him that the study of the progressive examples herein given, together with the simple directions for reproducing the same, will lead him by easy and imperceptible stages to such a degree of proficiency in drawing as will enable him eventually to present a lightning

cartoon act equal at least, if not superior, to any act of the kind presented by the best known exponents of the art.

With regard to the properties and materials required for exhibiting the performance under discussion, the only necessities are an ordinary artist's easel, a quantity of suitable paper, with a board on which to fix the same, some suitable black chalk or charcoal, and a dozen or so long drawing pins. Some highly accomplished lightning sketch artistes prefer to work with what is known as "drop black" in carefully selected lumps. This is particularly suitable for heavy lines and masses, as it gives off freely a good body of colour, whilst for thinner lines, outlines, or fine details a material known as compressed charcoal will be found suitable and cleanly in use. The paper may measure about 3ft. by 2ft. 6in., but this of course is a matter of taste or convenience. The performer may make his own selection from the examples given, practising on old newspapers. With regard to practising, it cannot too forcibly be impressed upon the student the great Houdin's three golden rules for conjurers, which apply with equal force to Lightning Sketches or any other accomplishment worth acquiring. They are:—First, practice. Second, practice. Third, more practice.

In the meantime and without further preamble we will proceed to the consideration of a few sketches of an easy and amusing character, using as the basis familiar geometrical or other simple forms. We will assume that the artist is standing before his easel on which is placed the board duly furnished with some dozen sheets of still virgin paper held in position by a drawing pin at each corner passing through the whole of the sheets, and is about to commence the first sketch of his series. The first thing is to draw the triangle which forms the outline.

## A TRIANGULAR YACHT.

This very simple figure should present no difficulty to the student, and may be executed near enough for the purpose without any guide or rule. At the same time, if preferred, the performer may work from cardboard shapes already cut out, of the geometrical figures required for the entertainment, and conveniently at hand. If the latter method is employed the shape is pressed against the paper on the easel and a lump of drop black run round the figure giving the outline of the first sketch as in Fig. 1.



Fig. 1.

A straight, perpendicular line is now added to the triangle as in Fig. 2.

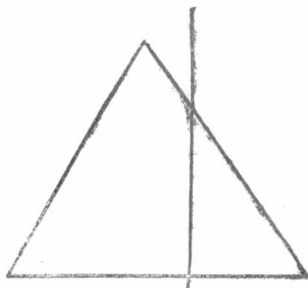


Fig. 2.

Next the ropes are filled in and the outline of the body as in Fig. 3.

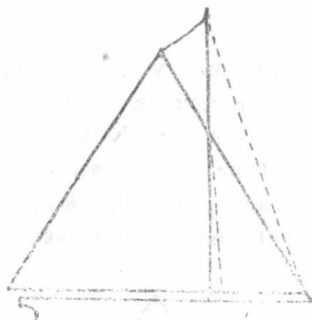


Fig. 3.

To finish this opening sketch the body of the yacht is blackened in, the waves, shades on the sail, and flag, suggested by a few simple strokes, and we have quite an effective picture, as in Fig. 4.



Fig. 4.



## OVAL ODDITIES.

Having torn off the first sheet of paper which represents the yacht, the performer draws attention to the possibilities of an oval figure. This shape is produced on the board and is called an egg to start off with. Fig. 5.

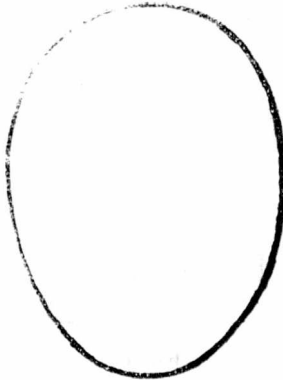


Fig. 5.

In a very few strokes the egg may be transformed into a "likeness" of the old man who ate it. In this sketch the performer should form the different features of the drawing in the following order: eyebrows, eyes, nose lines, mouth, ears, collar, bow, hair on forehead. The whole thing should have the appearance of Fig. 6.

An oval or egg shape is again outlined and the performer offers to create a representation of the bird that laid the egg. In this case the eyes are put in first, then the beak, the neck strokes, wing lines, and top piece, finishing with the claws and perch. The eyes of the owl thus created should be outlined and then filled in, in order to preserve the white point that gives them life. See Fig. 7.

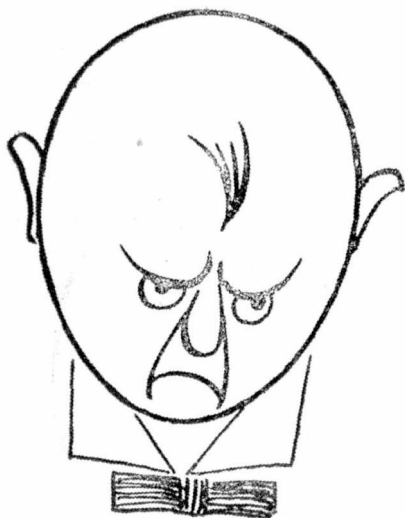


Fig 6

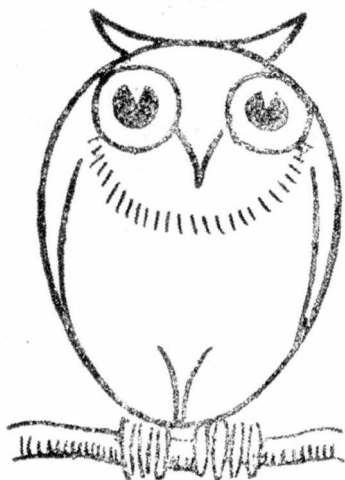


Fig. 7

The drawing that follows the owl concludes the egg series and gives an effective Pierrot sketch. In this figure the black skull is first filled in, then the eyes, nose, mouth, eyebrows, ears and collar, terminating the sketch with the button, as in Fig. 8.



Fig. 8.

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### AN ANIMAL WITH POINTS.

A hexagonal shape forms the basis of our next study, which has the merit of being quite artistic. This six-sided figure is outlined on the board as in Fig. 9.

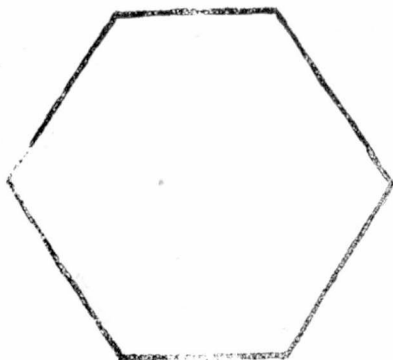


Fig. 9.

Two perpendicular lines and a horizontal one are then added, as shown in Fig. 10.

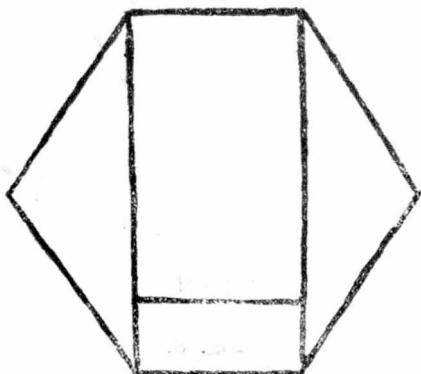


Fig. 10.

As it is subsequently necessary to slightly "bend" these lines a little out of the straight, they must not be too firmly drawn; this applies more especially to the horizontal stroke which in the finished drawing is not required, and must be made to vanish by the heaviness of the parts that are to show.

The black eye markings are now added to the already existing design, and also the outline of the jaws and nose of the dog under construction.

Fig. 11 depicts the appearance of the sketch as far as it should now have progressed.

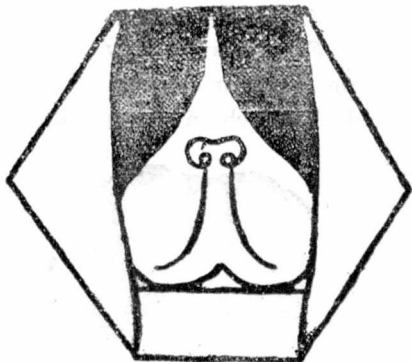


Fig. 11.

The ears are now heavily shaped and shaded, as in Fig. 12.

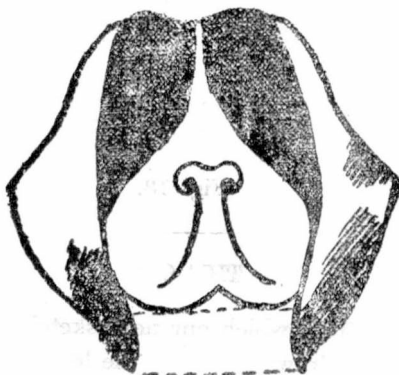


Fig. 12.

This should overwhelm the too arbitrary lines of the pure sexagon and cause the undesired strokes to fade into insignificance. The nose and jaws of the dog now require shading and a few dots here and there on the chin. A collar must also be added, and, with a piece of prepared white chalk, the eyes of the animal indicated. The ultimate result, as shown in Fig. 13, will amply repay the reader for any trouble he may take in acquiring the facility to build so excellent a dog on such an uninspiring site.



Fig. 13.

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### THE CAT.

The figure from which our next sketch is formed is a five-sided one, drawn small on the left hand side of the paper. No shape should be necessary for ensuring accuracy of this outline, which need not be so precise as some

of the other geometrical figures introduced into this performance. A divided marking is blacked inside the outline, then the ears and a leg stroke, next a sweeping curve and other leg lines as illustrated in different stages in Fig. 14.



Fig. 14.

An addition of a line to represent the back of the cat and its curved tail prepares the animal for a little shading here and there, which brings the creature into the state of perfection indicated in Fig. 15.

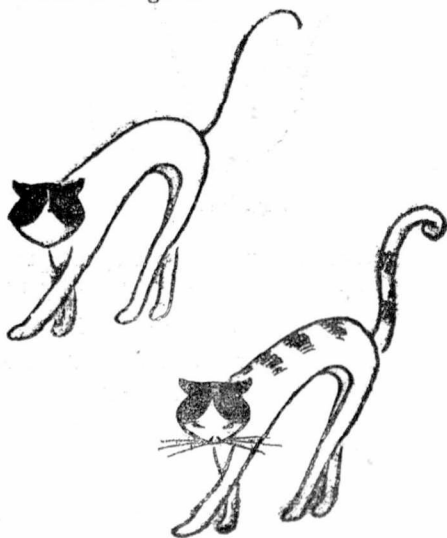


Fig. 15.

## A FRUITFUL PEAR.

The shape next claiming our attention takes the form of a pear. See Fig. 16.

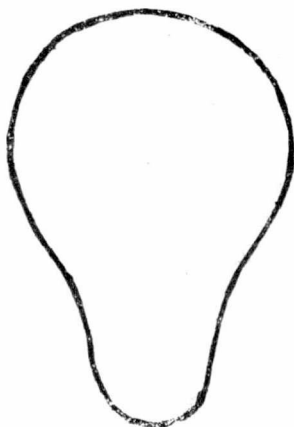


Fig. 16.

For this figure a cardboard shape may be pressed into service if the performer has not sufficient faith in his powers of constructing the foundation for his next effort. The starting point of the first transformation is in the formation of the nose of the Piccadilly Johnny shown in Fig. 17.



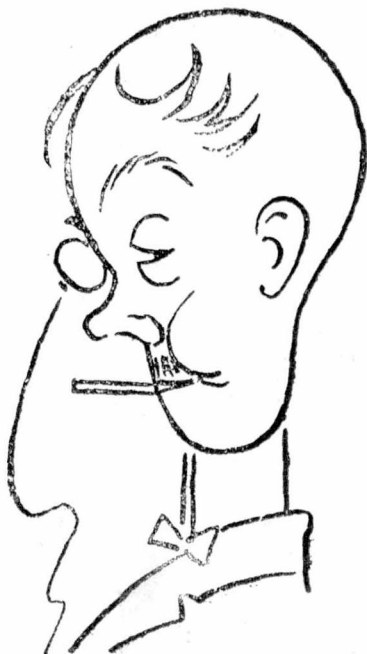


Fig. 17.

Following this should be drawn the eye, ear, eyebrow, hair, mouth, cigarette, "moustache," nose lines, collar, bow, coat collar and eye-glass cord, in the respective order named, always, if possible, taking care to finish this and any other drawing with a quick flourishing line, as such a conclusion adds to the effectiveness and showmanship of the performance.

For the second of this series it is necessary to lay the pear-shaped card horizontally when forming the requisite outline, for we are to attempt a likeness of that picturesque celebrity who has unfortunately leapt o'er the fences on

which his pictorial representation used to be displayed ; we refer to " Sunny Jim."

The spectacles, eye-brow and ear are first added to the pear, then the nose lines, mouth, collar, and pigtail, and finally the coat-collar and ruffle, when the sunny one should be presented as in Fig. 18.



Fig. 18.

In the next sketch, which is of a typical London 'bus driver, the shape is outlined with the small end uppermost. The nose should receive the performer's first attention, then the eye, ear, nose line, mouth, cigar and coat. The hat is " put on " last and consists of one sweeping stroke forming the outside rim and a smaller dividing stroke above the eye. To our mind this is the most delicious caricature of a type that is, unfortunately, disappearing, that has ever come under our notice. Fig. 19 introduces the subject in full bloom.



Fig. 19.

## A FULL MAN FROM AN EMPTY COFFIN.

The basis of this sketch takes the form of the curious shape shown in Fig. 20, which bears a near enough resemblance to a coffin for the performer to represent it as such.

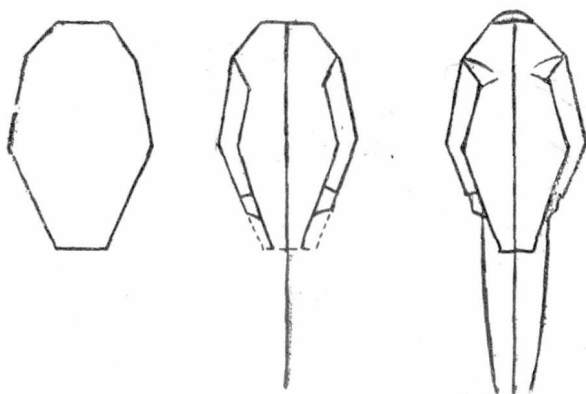


Fig. 20.

A dividing line is brought down the centre of the figure and continued some distance below it. To each side of the shape are added sleeve lines within the outline, then leg strokes, seams and coat collar, as is made clear in the diagram. A head and hands are fitted to the slowly developing sketch, and lastly ears, hair, buttons, and a suggestion of feet, when we have the finished drawing as in Fig. 21.

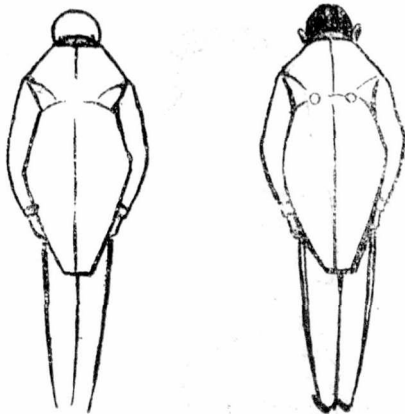


Fig. 21.

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### REVERSIBLE SKETCHES.

These are most fascinating, as, after you have executed the first, the audience naturally “anticipate,” hence the interest is increased.

With very little practice accuracy is soon obtained, and by simply turning the drawing upside down a different sketch or subject is presented.

In Fig. 22 we have depicted a Turk’s head complete with Fez, and shawl round shoulder. Inverted, it becomes an Arab.



Fig. 22.

In Fig. 23 we have a representation of a poor man's head  
—a donkey. Inverted it becomes a hen.



Fig. 23.

In Fig. 24 a Russian Naval Officer is depicted. Upon being turned upside down we get an excellent representation of an excitable French Soldier.



Fig. 24.

The sketch, Fig. 25, represents an up-to-date racing motorist. Inverted, it becomes an invalid with a respirator.



The outline of Fig. 26 is that of a pear. With the aid of a very few lines it is soon changed into an old maid.

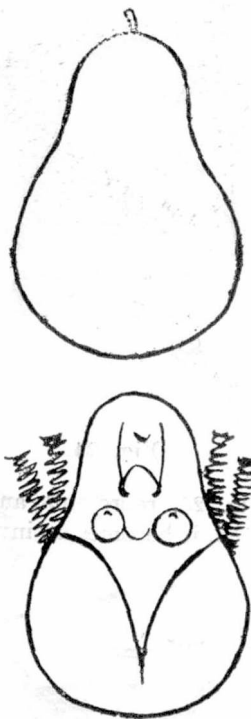


Fig. 26.



## LINE SKETCHES.

These are somewhat different from the reversible sketches, inasmuch as after you have drawn one sketch, a few lines are added, and quite a different, yet oftentimes appropriate, sketch is obtained.

Fig. 27 is an interesting specimen. First of all a bowl is drawn, and the egg is added. With a heavy crayon the hair is quickly added, and a few lines convert it into a lady in a bath. Fig. 28.

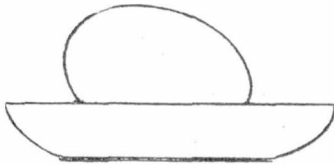


Fig. 27. Egg in Bowl.

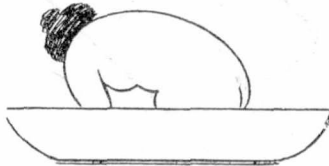


Fig. 28. "Oh! I Say!"

In Fig. 29 the diagram easily explains itself. First the parallel lines are drawn, then the remaining strokes, quickly transforming them into the "Piccadilly K'nut."

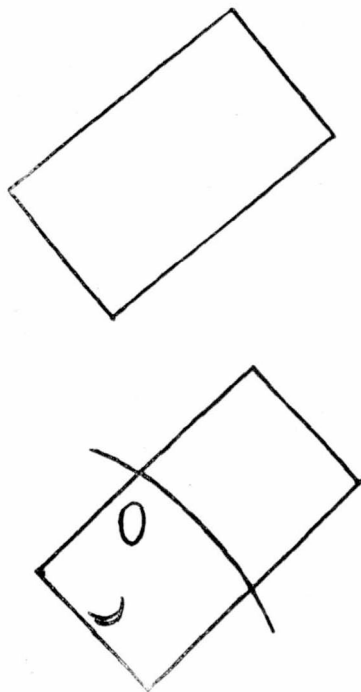


Fig. 29. A "Piccadilly K'nut."

Commence Fig. 30 by printing the word COON as near as possible to the illustration. Next the mouth is drawn, chin lines, and hat, finally fill in round the eyes and mouth to give the gentleman his colour.

COON

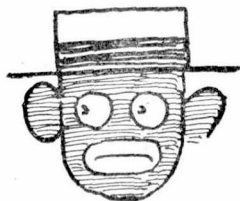


Fig. 30.

The last, Fig. 31, is that well-known name, Cohen, written with a downward slope. With the addition of the hat and collar, together with a little shading, we get a portrait of the gentleman himself.



Fig. 31.

# Suggested "Patter"

for

## Lightning Sketches.

Ladies and Gentlemen. All successful men, nowadays, are artists, otherwise they would not draw—large salaries. In most houses you will find a drawing room, including the dentists. If there is anyone present who would like to acquire the artistic temperament, the next part of my programme may help them.

It is as well for the tryo to commence drawing a pipe, but if a lady a cigarette would be found easier. As it is always necessary to draw the line somewhere, I propose using these sheets of paper. Of course I could draw on a bank, on the walls, or even the ceiling, but owing to the increased cost of living and the present price of bread crumbs, I find paper the cheapest.

(Fig. 1.) Here we have the hardest instrument in an orchestra—a triangle. I tried to break one once and couldn't.

(Fig. 2.) And this is the striker ; striking two notes at once, a most difficult feat with one hand.

(Fig. 3.) Of course nothing is easier than to turn it into a Marconi wireless mast, with a part of the roof of the Admiralty beneath, and (Fig 4.) then into the vessel sending the message—Sir Thomas Lipton's yacht returning with the cup—of cold tea. As you will notice, the sketch is so realistic that you can tell the direction of the wind (draw pennant) and also the state of the tide (draw waves)

This sketch, ladies and gentlemen, suggested itself to me through reading that famous work from Byron's Beautiful Ballads for Bairns—"A little ship on the sea."

(Fig. 5.) Here we have an oval, or what some people would call an egg shape. Of course eggs are divided into two classes, the fit and the unfit. As this belongs to the former I will endeavour to transform it into a likeness of the old gentleman who ate it.

(Fig. 6.) It has got to be an old gentleman, for I have never yet seen an egg that could grow whiskers—on the outside. I know some are fur-lined, and others even develop feathers, but that's not it. There we are—a pleasant smile, a nice stiff collar, a broad bow, and there we have a life-like likeness of a Member of Parliament. As you will readily see, it is quite unnecessary to mention names. Thank you for the applause.

That seems to go well, so I will try another egg. I cannot use the first one again as that is supposed to have been eaten.

(Fig. 7.) Many people are under the impression that chickens are the only quadrupeds that lay eggs. That is not so. I have it on good authority that this bird—the Owl—is guilty of a similar offence. Of course, if the bough of the tree (draw bough) is more than ten feet from the ground, according to the rules and regulations of the London County Council, a net has to be provided.

(Fig. 8.) Another egg. This looks like the one I had for breakfast this morning. Awfully familiar, and tried to bite me. I will endeavour to turn it into a likeness of the man who cracks egg jokes. If he cracked cracked egg jokes it would be funnier still. There we are, a wobbly frill, one button, and the result—a Pierrot.

I suppose that most of you at some time or other have kept race horses. They are so playful, especially with children.

(Fig. 9.) This is a plan of a paddock, the plan of my paddock; but I found it necessary to divide it (Fig. 10) so. As race horses are very valuable—they can never be bought at less than three for a shilling—I found it necessary to keep a dog to protect them (Fig. 11), and this is a likeness of faithful Fido the fearless (Fig. 12), and it gives you some idea of the size of its bark. (Fig. 13). Do not run away with the idea that these spots are some dog-disease. They're not. I never could get Fido to shave close.

(Fig. 14.) Now that you have somewhat recovered, I would like to draw your attention to the next geometrical design, which I shall endeavour to turn into the likeness of another animal. I may mention that there are several very fine stuffed specimens of it at the Natural History Museum.

(Fig. 15.) Here we are—a cat. This one has got its back up at something, so we'll give it a few extra smellers, a wet nose, a few patches on its back, and a few on its rudder, and there's the pet that makes night hideous with its love song.

(Fig. 16.) Reverting to the ovals, I will slightly squeeze this one and make it a pear drop.

(Fig. 17.) With a few strokes I will convert it into a Piccadilly Johnny, otherwise a K'nut. You know the style. Awful smell of gas, and no ambition. The wee

Woodbine, a pane of glass, and a yard-and-a-half of ribbon, and the K'nut is complete.

This specimen is not noted for its conversational powers, for when it speaks it only says, "Bow-wow."

(Fig. 18.) Putting a certain amount of side on the pear drop and varying the strokes we get a representation of Sunny Jim, whose chief recreation was leaping o'er the fence. Please note the evil effect of looking before you leap.

(Fig. 19.) The upside down pear drop can be turned into a caricature of a type that has, unfortunately, disappeared—a London 'bus driver. His shadow has got less, and we are the losers of his clever wit and brilliant repartee.

(Fig. 20.) Here we have an elongated octagon, and by adding a few lines—clothes lines, to be strictly correct—we get something like a coat. Of course the coat does not always make the man, so I will add the nether garments or unmentionables. These are the latest fashion, with a permanent turn-up. Now the toes, which also turn up. Heads are not absolutely necessary nowadays, but for the sake of completeness I will draw one. Those things at the sides are ears. A couple of buttons, a little hair, and I will make my bow.

Whilst acting as War Correspondent for the Boy Scouts I met a Turk and commenced to sketch him like this (Fig. 22.) He was delighted. That's the Turkish delight, for he had just bought a new fez. Just a minute and I will colour it red. That's it! A little on his shawl would not be amiss. There we are, a Turk—from Turkey. (invert). A potted Arab. Of course they don't really grow in flower pots, but I never could get a Turk to take his hat off to an Arab.



I sincerely hope you will not think that I am getting personal (proceed with Fig. 23), for had I room on this paper I would soon convince you to the contrary. I should add four legs, then all suspicions would be averted. You have undoubtedly heard the old legend, that it is lucky to be kicked by a dead donkey. (Invert). This crows for itself, especially about the time you are turning over on the other side.

(Fig. 24.) Of course lamp black is very cheap, otherwise I should omit this sketch. There's hair! A Russian Naval Officer. (Invert). An excited French Soldier. Somebody has been telling him a ghost story.

(Fig. 25.) Here we have a joy rider—or what has been termed a road hog. This one was a member of the stop-at-nothing brigade, consequently (invert) he looked like this—when he left the hospital.

(Fig. 26.) Of course you all recognise this, a cousin to the fruit that played such a prominent part in the Garden of Eden, and with a few curves and zig-zags we have Eve. I beg your pardon? Oh, yes, before the fall.

It would hardly be fair to turn Eve upside down, so I will proceed with the next.

(Fig. 27.) Here we have a bowl, and in the bowl an egg. A little black here, and a few more lines and we transform it into a lady in a bath. (Fig. 28).

(Fig. 29.) Here we have the outline of a domino (cross in half) but I am not going to turn it into a double six. Six-three might turn up. There we are—a Piccadilly Brazil; call it a cracked nut if you like.

(Fig. 30.) Coon. I think that's spelt right. Now I will overline it, dot the "i's" and cross the "t's," and add a little colour, and we get the Coon himself. It may interest

you to know that the favourite song of this gentleman is "You made me love you—I didn't want to do it." There is no accounting for taste, and he seems to have a very large one.

(Fig. 31.) Cohen, the world's greatest financier. He is always satisfied with one hundred and twenty-five per shent. Noted for his riotous living and reckless expenditure. Thousands end their days in poverty on account of their generosity. The chosen race, but you can call them when or what you like.



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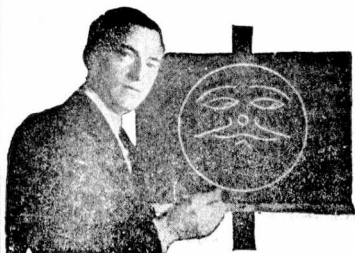
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