

START SKETCHING & DRAWING *today!*

30

easy step-by-step
guides inside!



Learn to draw with simple techniques
that can make anyone an artist



How to draw landscapes, portraits, wildlife and objects

TECHNIQUES

Create a 3-D Effect

Practice what you've learned about using value to achieve a 3-D effect. Plan on using just three values: light, mid-tone and dark. Imagine the direction of the light is coming from the top left.

1 Sketch the Contour

If it is helpful, quickly sketch a cube first. Apply the three values to it – light on top, mid-tone on the side and dark on back. Now imagine that the rock is just a very eroded cube. Sketch the contour of the rock.

MATERIALS

Surface

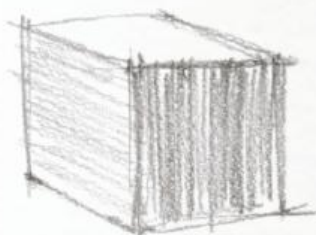
acid-free art paper

Graphite

HB wooden or mechanical pencil

Other

kneaded eraser



2 Apply Mid-Tones

Visualize the surfaces that face the light and add the mid-tone to the surfaces that angle away from the light.



3 Add Dark Value

Apply the darkest value to the parts of the rock you want in shadow. Reflected light will not be significant on this small crusty surface.



TECHNIQUES

Blend Tones With a Stump

Practice smudging the graphite with a stump to blend the tones of your drawing. Use sandpaper to create a nice soft surface on the stump that will move the graphite, blend the pencil strokes and fill the paper texture.

MATERIALS

Surface

acid-free art paper

Graphite

2H, HB, B, 2B wooden pencils

Other

kneaded eraser, sandpaper, stump



1 Sketch the Candle

Sketch the contours of the candle with a wooden B pencil. As you start to build up graphite on the paper, begin blending it with a stump.



2 Blend the Light and Mid-Tones

Continue the drawing with the B pencil and alternate blending the light and mid-tones with a stump. You will notice that the stump tends to lift the darker values as the graphite builds up.



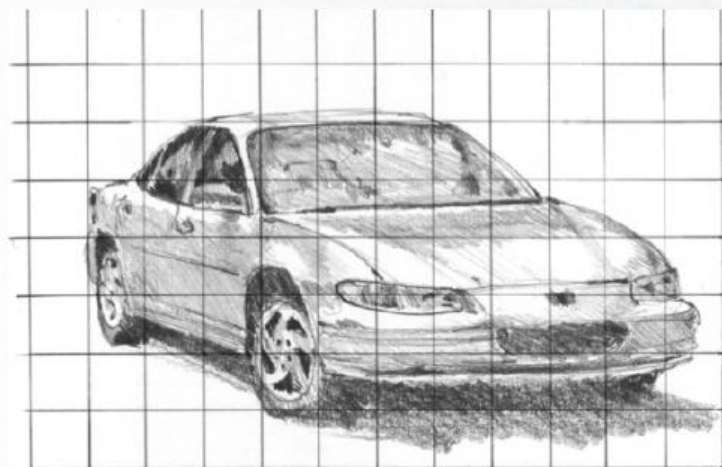
3 Add Dark Tones and Lift Highlights

Use 2H, HB and 2B pencils to work in the final dark tones without using the stump. Lift some light bits and highlights with a kneaded eraser.

TECHNIQUES

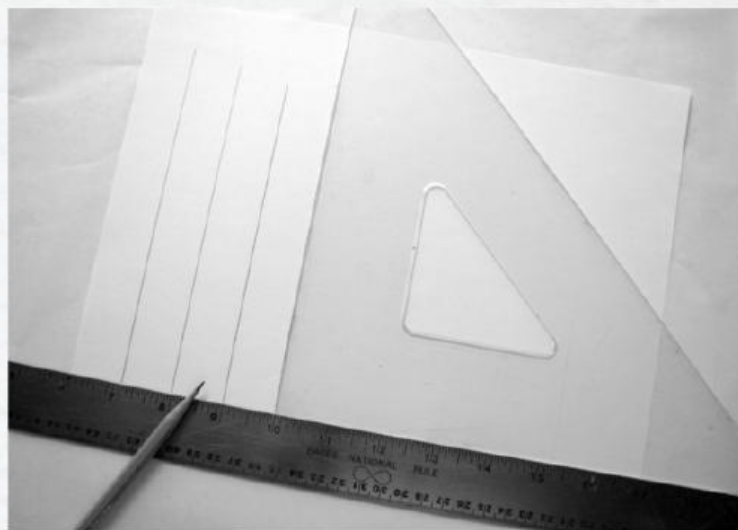
Scale a Drawing With a Grid

Occasionally you may need to enlarge a subject that is a bit too complicated to work freehand. This manual grid method will enable you to get accurate proportions without the aid of a computer or photo enlarger.



2 Draw a One-Inch Grid

Lightly draw the same number of squares on your new drawing paper but make them one-inch (2.5cm) squares. Hold the straightedge still and slide the set square along in order to get the lines parallel. It is important to keep your grid lines very light, as the squares will be erased once the contours are drawn. (I have shown them much darker here for the purpose of this demonstration.)



MATERIALS

Surface

acid-free art paper

Graphite

HB wooden or mechanical pencil

Other

kneaded eraser

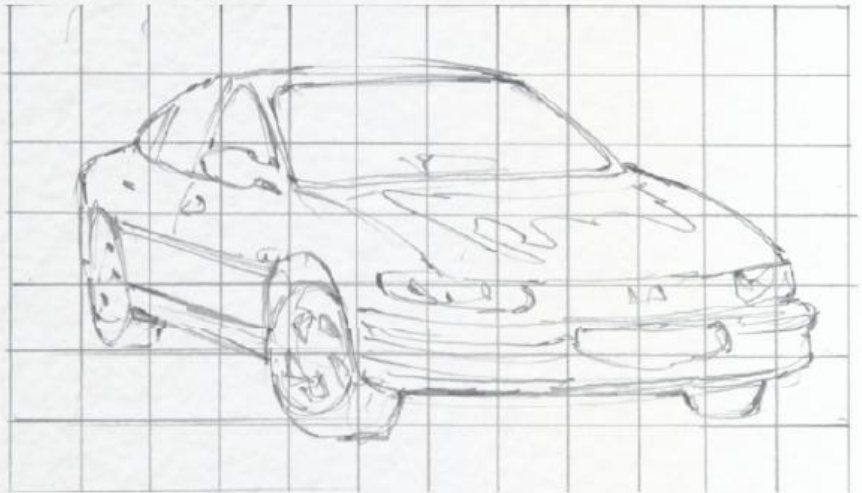
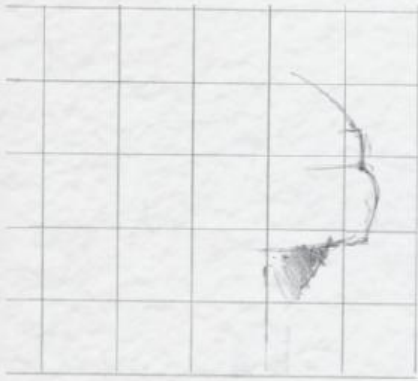
set square (or T-square)

straightedge

transparent sleeve

1 Draw a Half-Inch Grid

Imagine you want to double the size of an original drawing. Place your original drawing in a transparent sleeve and draw half-inch (1.3cm) squares on the outside of the film.



3 Draw the Subject on the New Paper

Draw the subject of the original drawing onto the new paper, one square at a time. Refer back to the original and continue comparing it to your new drawing as you go. It is so much easier to compare and draw these small pieces bit by bit, than attempting to draw the whole object at once.



4 Erase the Grid Lines and Add Details to Finish

Continue drawing the contours of the subject. When you are happy with the completed contour drawing, go ahead and erase the grid lines. Be careful not to smudge your drawing. Apply tone and add whatever finishing details you like.



ON THE WATERFRONT

More Tone and Texture

The more you draw from live subjects, the more you will notice about nature. You will see shapes that don't look natural when you draw them exactly as they are. You will start to become very selective, choosing shapes that you like and altering others that seem too extreme.



MATERIALS

Surface

acid-free art paper

Graphite

2B graphite stick
2H, HB, B, 2B wooden pencils

Other

kneaded eraser

1 Sketch the Contours

Sketch the contours with an HB wooden pencil. Vary the size, shape and spacing of the rocks to avoid getting repetitious.



2 Add the Distant Shapes

Draw the misty shapes in the distance with a 2H wooden pencil.



3 Add the Background

For the background, use an HB graphite stick. The side of the stick is good for broad areas, and the end works well for darker patterns in the water. To avoid accidental smudging, lace a paper towel under the hand you're holding the paper with.

4 Apply Tone to the Trees

Depending on how large you make this drawing, you may be able to use a graphite stick to put down the first layer of tone on the dark trees. Add variety into that tone with a 2B wooden pencil. Also use the 2B for the evergreen trees, which require a certain amount of detail.

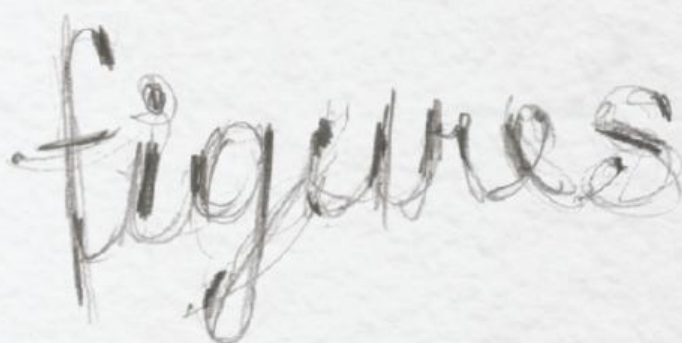


5 Render the Reflections

Use a combination of 2H, HB and 2B pencils for rendering the reflections. At the end of the drawing, use the side of a 2H wooden pencil to blend and darken the reflection of the rocks so it has a slightly lower value than the actual rocks.

The word "faces" is written in a bold, blocky font. Each letter is filled with a detailed pencil sketch of a human face, showing various expressions and features like eyes, noses, and mouths.

and

The word "figures" is written in a highly stylized, cursive, and sketchy font. The letters are interconnected and have a sense of movement and fluidity, with some lines appearing as if they were just drawn.

Many artists agree that faces are the most challenging subject. A brilliant artist and good friend of mine once said, "A portrait is a painting of someone with something wrong with the nose." He meant that someone always finds something wrong with the likeness in a portrait. But knowing that in advance should free you up to create a likeness that suits you, the artist. Every face is different, but if you know the average facial shapes and proportions, you have a basic standard and can compare specific features to the average. Portraits demand a certain temperament of the artist because you cannot make mistakes that you might otherwise get away with when drawing a rock or tree. But if you like this type of challenge, you will eventually enjoy a wonderful feeling of accomplishment.



Facial Anatomy

Facial Anatomy Simplified

Use this simplified version of facial anatomy to aid in establishing good proportions.

- The eyes are halfway between the top of the head and the chin.
- The center of the upper lip is halfway between the eyes and the chin.
- The width of the mouth is the same as the distance between the pupils.
- A horizontal line drawn through the center of the eyes should be parallel to a line drawn through the center of the mouth. Otherwise the face will be twisted and distorted.

Use this as a norm, and look for variations when drawing a specific portrait. For example, is your subject's nose longer than this average or shorter? Is



Expressive Eyes

Because the lower eye lid remains stationary and the upper lid opens and closes, the top part of the eye shows less than the bottom. When drawing your subject, take notice of how much of the eyes are showing. More of the top makes the expression look surprised, less creates a sleepy appearance.



Study Lip Muscles

There are three muscles in the top lip, two in the bottom. Study your subject to see how noticeable these shapes are. Some will be barely visible but still important enough to show in your drawing.



Be Aware of Subtleties

The bottom half of the nose is cartilage and muscle. The ridge of the skull stops slightly below the eyes. It may be subtle or prominent, but if you know it is there you can look for it.

Wash Drawing

Wash drawings are a combination of graphite and watercolor. They are usually one color, creating a monochrome scheme. The pencil drawing can be completed to a reasonably finished product before the wash is applied, or it can be a rough sketch.

Drawings become something unique when the drawing tool switches to a brush. It is important to keep the tempo and feel of the drawing when making this changeover. Practice drawing with the brush as opposed to treating it like a paintbrush. The more you explore this, the more exiting the results

become. You'll discover new marks and shapes, sometimes quite by accident, but usually through study and effort.

This begs the question, When does it become a painting rather than a drawing? Although I tend to think of the whole process as drawing whether I'm working with graphite, chalk or a paintbrush, I will concede it is fair to call it a painting when the original graphite work is no longer visible or a contributing factor.



Many Factors Affect Stages of Completion

The nature of the subject and the amount of time available to do the work will likely affect your decision whether to leave it as a sketch or vignette, or complete the design as a piece worth framing. This piece was not done on location, but from a photograph. Consequently, I had more time to plan and finish it as a painting.

Wash Drawing

Mix and Apply a Wash

Wash drawings are often referred to as sepia drawings because traditionally the wash was made from sepia pigment. Any color can be used, however. I like to mix a combination of Burnt Sienna and Raw Umber so the brown is a bit more variable. Alternate pigments for this project would be Burnt Umber, Payne's Grey or Brown Madder.



1 Sketch the Line Drawing

Sketch in your line drawing. Be sure to make the linework dark enough to be visible through the first wash.



2 Mix and Apply the First Wash

In a small white saucer, combine Burnt Sienna, Raw Umber and water to mix up a wash. Test the strength of the pigment versus the water on a piece of scrap paper. Use a light value for the first wash (or glaze). Apply a broad wash, avoiding dark areas that have more graphite, like the windows. Paint those last when the paper is dry. A small amount of smudging is acceptable, but be careful to avoid damaging the lines with the brush.



3 Apply the Second and Third Washes

Make sure the paper is completely dry. A blow dryer is handy for speeding up the drying time. Add a second layer of the same wash to darken the image. The paint will bleed into the paper if it is still damp from the previous wash. When the paper is dry, the brushstroke will have a hard, sharp edge. It may take two or three glazes of the same wash to darken certain areas. Once it is dry, mix a more concentrated wash for the final dark bits, such as windows and doors.

MATERIALS

Surface

200-lb. (425gsm) rag
watercolor paper

Brushes

no. 8 synthetic round

Graphite

HB mechanical or wooden pencil
Sepia Pigments
Burnt Sienna, Raw Umber

Other

blow dryer
scrap paper
water
white saucer