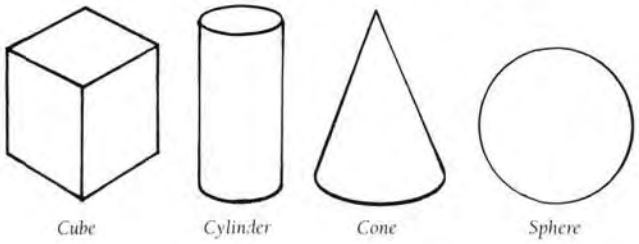
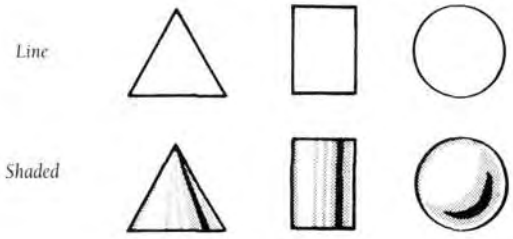
Basic Forms

There are four basic forms you should know: the cube, the cone, the cylinder, and the sphere. Each of these forms can be an excellent guide for beginning a complex drawing or painting. Below are some examples of these forms in simple use.



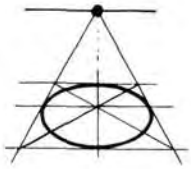
Creating Depth with Shading

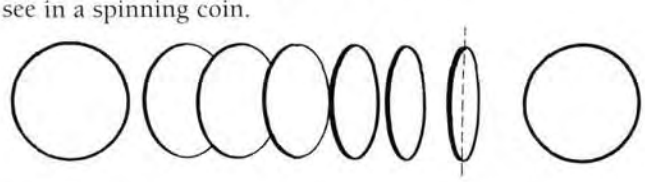
To create the illusion of depth when the shapes are viewed straight on, shading must be added. Shading creates different values and gives the illusion of depth and form. The examples below show a cone, a cylinder, and a sphere in both the line stage and with shading for depth.

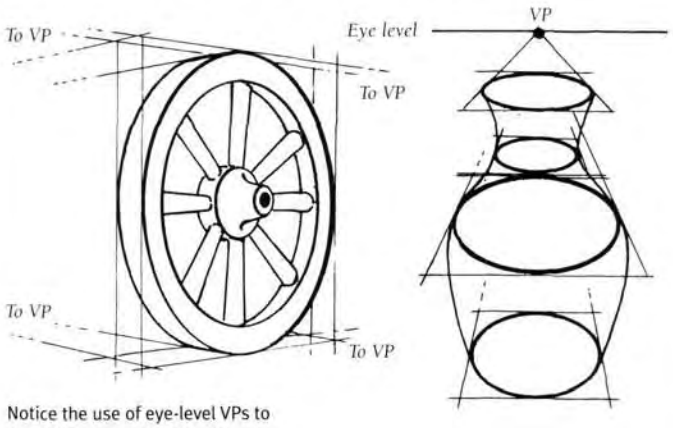


Ellipses

An *ellipse* is a circle viewed at an angle. Looking across the face of a circle, it is foreshortened, and we see an ellipse. The axis of the ellipse is constant, and it is represented as a straight centerline through the longest part of the ellipse. The height is constant to the height of the circle. Here is the sequence we might see in a spinning coin.



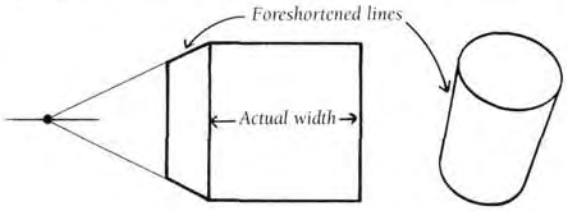


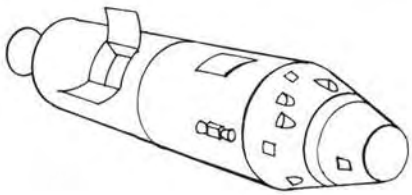


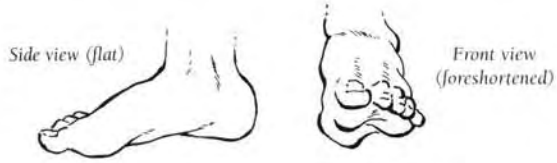
Notice the use of eye-level VPs to establish planes for the ellipses.

Foreshortening

As defined in Webster's dictionary, to *foreshorten* is "to represent the lines (of an object) as shorter than they actually are in order to give the illusion of proper relative size, in accordance with the principles of perspective." Here are a few examples of foreshortening to practice.



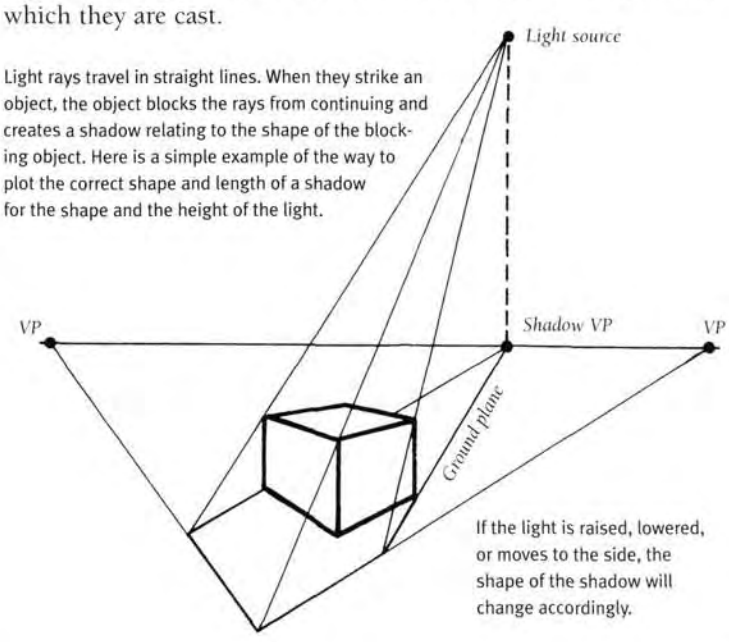




Cast Shadows

When there is only one light source (such as the sun), all shadows in the picture are cast by that single source. All shadows read from the same vanishing point. This point is placed directly under the light source, whether on the horizon line or more forward in the picture. The shadows follow the plane on which the object is sitting. Shadows also follow the contour of the plane on which they are cast.

Light rays travel in straight lines. When they strike an object, the object blocks the rays from continuing and creates a shadow relating to the shape of the blocking object. Here is a simple example of the way to plot the correct shape and length of a shadow for the shape and the height of the light.



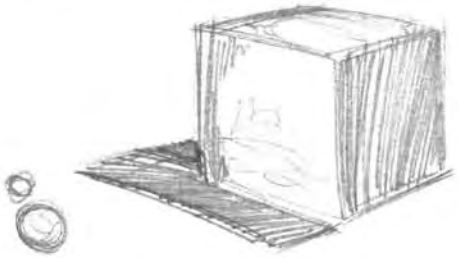
If the light is raised, lowered, or moves to the side, the shape of the shadow will change accordingly.

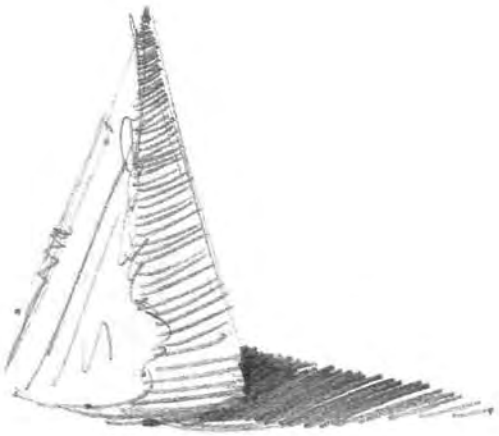
Drawing is about observation. If you can look at your subject and really *see* what is in front of you, you're halfway there already—the rest is technique and practice. Warm up by sketching a few basic three-dimensional forms—spheres, cylinders, cones, and cubes. (See page 18 for more on basic shapes and their corresponding forms.) Gather some objects from around your home to use as references, or study the examples here. And by the way, feel free to put a translucent piece of paper over these drawings and trace them. It's not cheating—it's good practice.

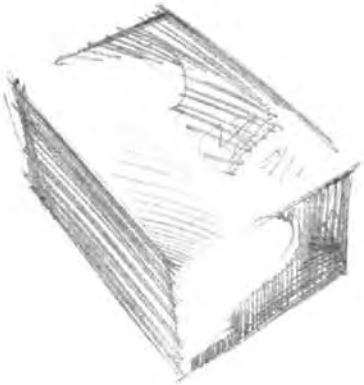
Starting Out Loosely

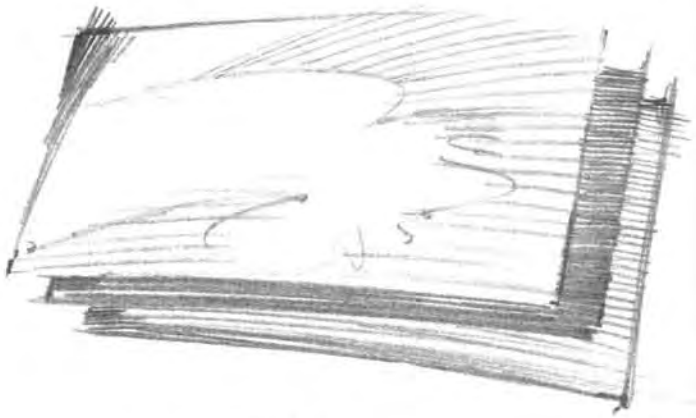
Begin by holding the pencil loosely in the underhand position. (See page 18.) Then, using your whole arm, not just your wrist, make a series of loose circular strokes, just to get the feel of the pencil and to free your arm. (If you use only your wrist and hand, your sketches may appear stiff or forced.) Practice drawing freely by moving your shoulder and arm to make loose, random strokes on a piece of scrap paper. Keep your grip relaxed so your hand does not get tired or cramped, and make your lines bold and smooth. Now start doodling—scribble a bunch of loose shapes without worrying about drawing perfect lines. You can always refine them later.

Roughing In Lightly sketch the general shapes of a variety of objects, roughly indicating the shaded areas. Also look at the shape of the shadow the object throws, and use your darkest shading here. Experiment by using different types of pencils (H, HB, 2B), changing the pressure on your pencil, and see what different lines you create.



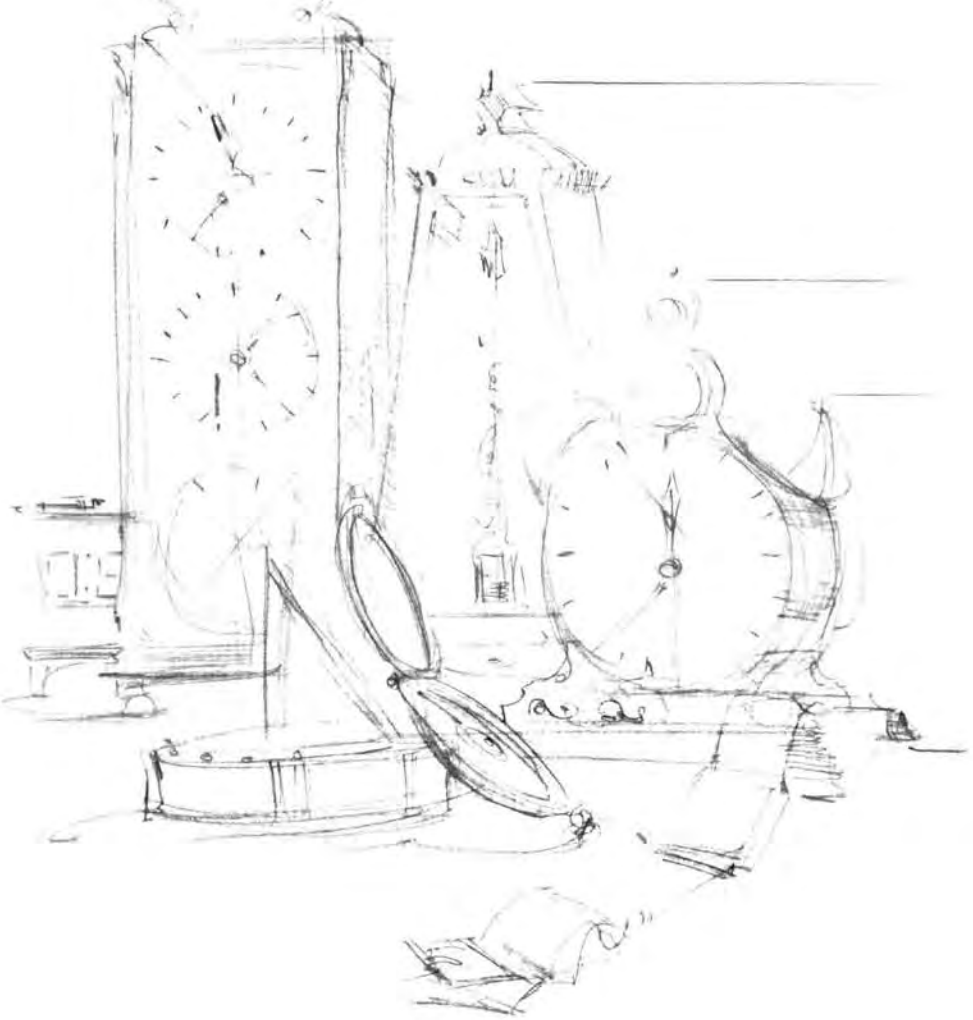




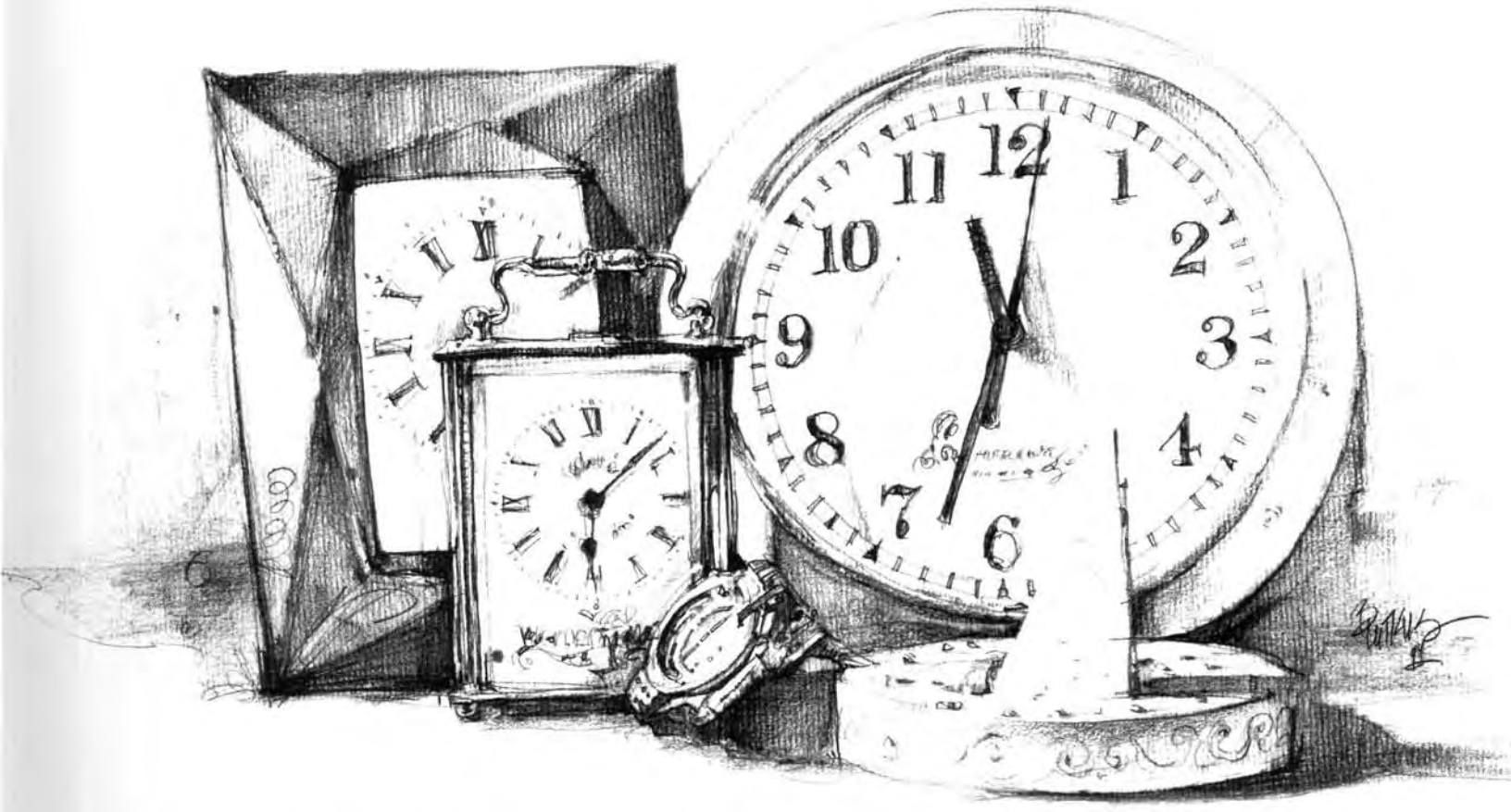


Blocking In a Simple Composition

Now loosely sketch an assortment of shapes in a simple still life. (See Chapter 2 for a more in-depth coverage of drawing still lifes.) Collect objects that have a variety of sizes and shapes—large and small, tall and short, spherical and rectangular—and put them together in an interesting arrangement. Then start blocking in the shapes using a sharp HB pencil. Remember to use your whole arm and to work quickly so you don't start tightening up and getting caught up in details. The more you practice drawing this way, the more quickly your eye will learn to see what's really there.



Measuring Up Before you start sketching the individual shapes, make sure you establish the correct proportions. When drawing freely like this, it's easy to lose sight of the various size relationships. Draw a few guidelines to mark the height of each object, and keep your sketches within those lines.



Time's Up You can create this piece by lightly roughing out the objects using rectangles and circles. Then refine the shapes and gently erase the initial guidelines.

Sketching is a wonderful method of quickly capturing an impression of a subject. Depending on the pencil lead and technique used, you can swiftly record a variety of shapes, textures, moods, and actions. For example, dark, bold strokes, can indicate strength and solidity; lighter, more feathered strokes can convey a sense of delicacy; and long, sweeping strokes can suggest movement. (See the examples below for a few common sketching techniques.) Some artists often make careful sketches to use as reference for more polished drawings later on, but loose sketches are also a valuable method of practice and a means of artistic expression, as the examples on these pages show. You might want to experiment with different strokes and sketching styles. With each new exercise, your hand will become quicker and more skilled.

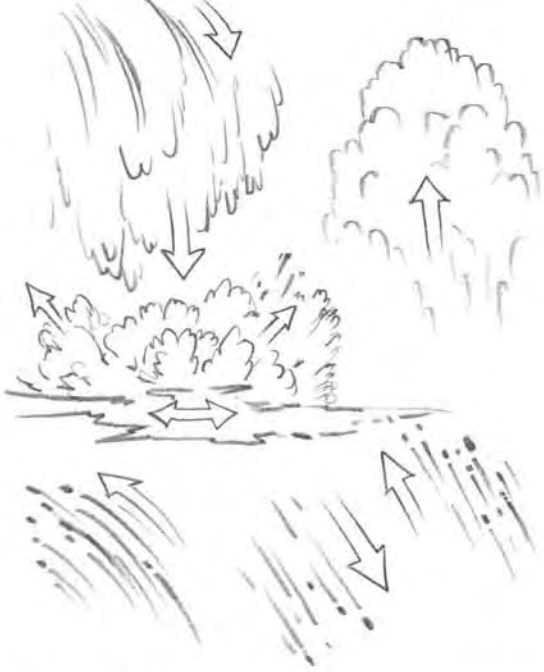
Recording Your Impressions
Here are examples of a few pages that might be found in an artist's sketchbook. Along with sketching interesting things you see, make notes about the mood, colors, light, time of day—anything that might be helpful when you refer back to them. It's a good idea to carry a pad and pencil with you at all times, because you never know when you will come across an interesting subject you'd like to sketch.

Using Circular Strokes Loose, circular strokes are great for quickly recording simple subjects or for working out a still life arrangement, as shown in this example. Just draw the basic shapes of the objects and indicate the shadows cast by the objects; don't pay attention to rendering details at this point. Notice how much looser these lines are compared to the examples from the sketchbook at right.

Scribbling Free, scribbled lines can also be used to capture the general shapes of objects such as clouds, treetops, or rocks. Use a soft B lead pencil with a broad tip to sketch the outlines of the clouds; then roughly scribble in a suggestion of shadows, hardly ever lifting your pencil from the drawing paper. Note how this technique effectively conveys the puffy, airy quality of the clouds.

Using Wide, Bold Strokes This method is used for creating rough textures and deep shadows, making it ideal for subjects such as foliage and hair and fur textures. For this example, use the side of a 2B pencil, varying the pressure on the lead and changing the pencil angle to produce different values (lights and darks) and line widths. This creates the realistic form and rough texture of a sturdy shrub.

Sketching for Reference Material Here is an example of using a rough sketch as a source of reference for a more detailed drawing. Use loose, circular strokes to record an impression of the flower's general shape, keeping your lines light and soft to reflect the delicate nature of the subject. Then use the sketch as a guide for the more fully rendered flower above.

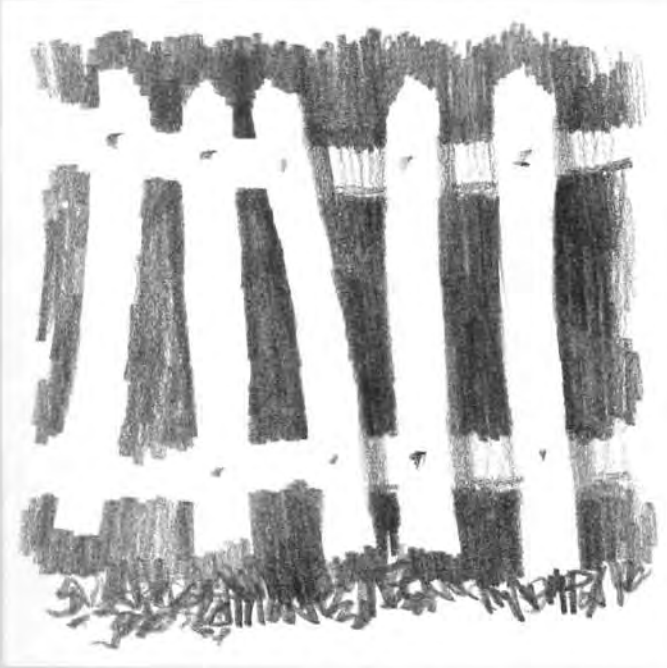


Conveying Movement To show movement in a drawing, you need to fool the viewer's eye and make it appear as if the object is moving up, down, or sideways. In the examples above, the arrows indicate the direction of movement—but your pencil strokes should actually be made in the opposite direction. Press down at the beginning of each stroke to get a strong line, lifting your pencil at the end to taper it off. Note how these lines convey the upward and downward direction of water and the rising and billowing movement of smoke.

Rendering Wave Action Quickly sketch a wave, using long, flowing strokes to indicate the arcing movement of the crest, and make tightly scribbled lines for the more random motions of the water as it breaks and foams. As in the examples at left, your strokes should taper off in the direction opposite the movement of the wave. Also sketch in a few meandering lines in the foreground to depict the slower movement of the pooled water as it flows and recedes.

Focusing on the Negative Space

Sometimes it's easier to draw the area *around* an object instead of drawing the object itself. The area around and between objects is called the "negative space." (The actual objects are the "positive space.") If an object appears to be too complex or if you are having trouble "seeing" it, try focusing on the negative space instead. At first it will take some effort, but if you squint your eyes, you'll be able to blur the details so you see only the negative and positive spaces. You'll find that when you draw the negative shapes around an object, you're also creating the edges of the object at the same time. The examples below are simple demonstrations of how to draw negative space. Select some objects in your home and place them in a group, or go outside and look at a clump of trees or a group of buildings. Try sketching the negative space, and notice how the objects seem to emerge almost magically from the shadows!



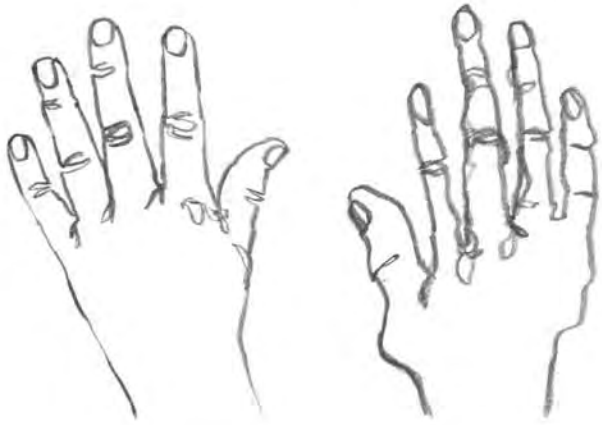
Filling In Create the white picket fence by filling in the negative spaces around the slats. Don't draw the slats—instead draw the shapes surrounding them and then fill in the shapes with the side of a soft lead pencil. Once you establish the shape of the fence, refine the sketch a bit by adding some light shading on the railings.

Silhouetting This stand of trees is a little more complicated than the fence, but having sketched the negative spaces simplified it immensely. The negative shapes between the tree trunks and among the branches are varied and irregular, which adds a great deal of interest to the drawing.

Many beginners draw without really looking carefully at their subject; instead of drawing what they *actually* see, they draw what they *think* they see. Try drawing something you know well, such as your hand, without looking at it. Chances are your finished drawing won't look as realistic as you expected. That's because you drew what you *think* your hand looks like. Instead, you need to forget about all your preconceptions and learn to draw only what you really see in front of you (or in a photo). Two great exercises for training your eye to see are contour drawing and gesture drawing.

Penciling the Contours

In *contour drawing*, pick a starting point on your subject and then draw only the contours—or outlines—of the shapes you see. Because you're not looking at your paper, you're training your hand to draw the lines exactly as your eye sees them. Try doing some contour drawings of your own; you might be surprised at how well you're able to capture the subjects.



Drawing "Blind" The contour drawing above can be made while occasionally looking down at the paper while you draw your hand. The drawing on the right is an example of a blind contour drawing, where you can draw without looking at your paper even once. It will be a little distorted, but it's clearly your hand. Blind contour drawing is one of the best ways of making sure you're truly drawing only what you see.

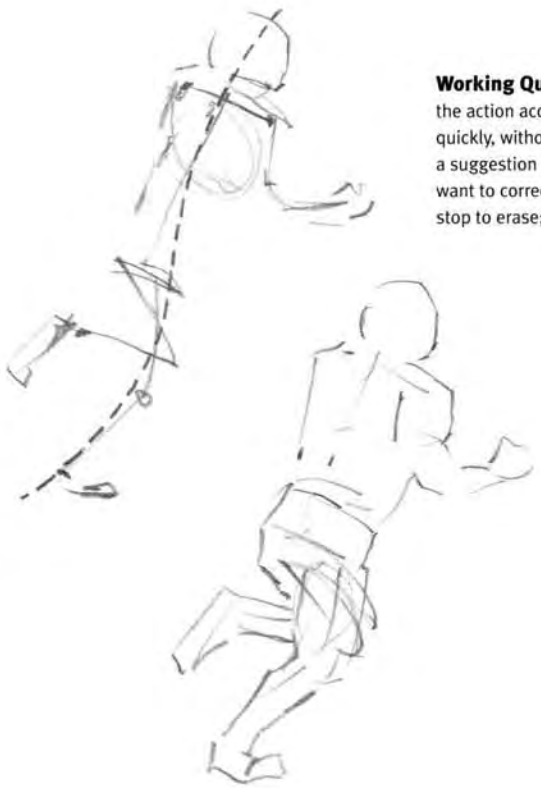
Drawing with a Continuous Line When drawing a sketch like the one of this man pushing a wheelbarrow, glance only occasionally at your paper to check that you are on track, but concentrate on really looking at the subject and tracing the outlines you see. Instead of lifting your pencil between shapes, keep the line unbroken by freely looping back and crossing over your lines. Notice how this simple technique effectively captures the subject.

To test your observation skills, study an object very closely for a few minutes, and then close your eyes and try drawing it from memory, letting your hand follow the mental image.

Drawing Children By training your eye to observe carefully so that you can draw quickly, you can easily capture the action of this child looking and then reaching into the bag.

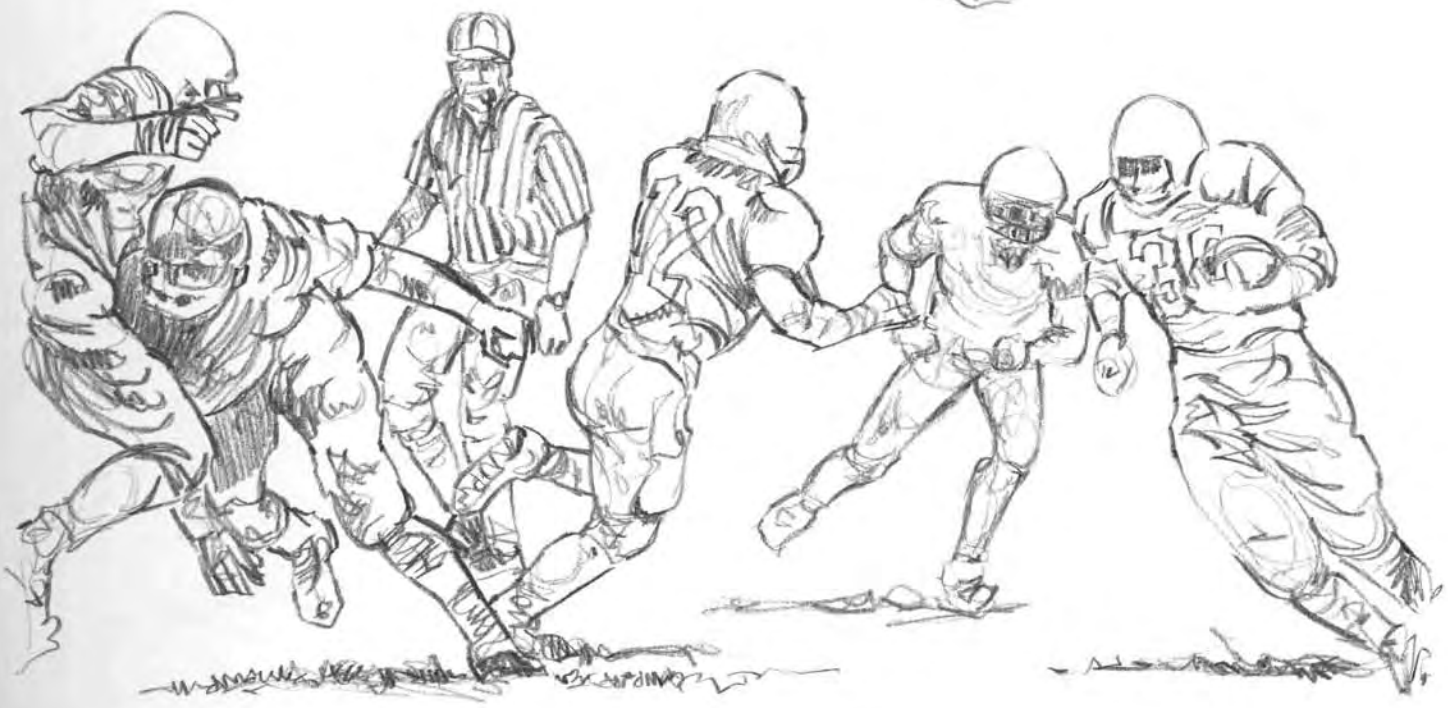
Another way to train your eye to see the essential elements of a subject—and train your hand to record them rapidly—is through *gesture drawing*. Instead of rendering the contours, gesture drawings establish the *movement* of a figure. First determine the main thrust of the movement, from the head, down the spine, and through the legs; this is the *line of action*, or *action line*. Then briefly sketch the general shapes of the figure around this line. These quick sketches are great for practicing drawing figures in action and sharpening your powers of observation. (See pages 134–137 for more on drawing people in action.)

Starting with an Action Line Once you've established the line of action, try building a "skeleton" stick drawing around it. Pay particular attention to the angles of the shoulders, spine, and pelvis. Then sketch in the placement of the arms, knees, and feet and roughly fill out the basic shapes of the figure.



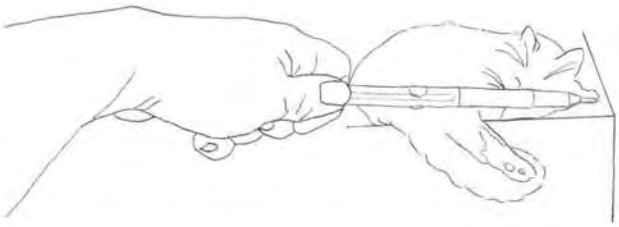
Working Quickly To capture the action accurately, work very quickly, without including even a suggestion of detail. If you want to correct a line, don't stop to erase; just draw over it.

Studying Repeated Action Group sports provide a great opportunity for practicing gesture drawings and learning to see the essentials. Because the players keep repeating the same action, you can observe each movement closely and keep it in your memory long enough to sketch it correctly.



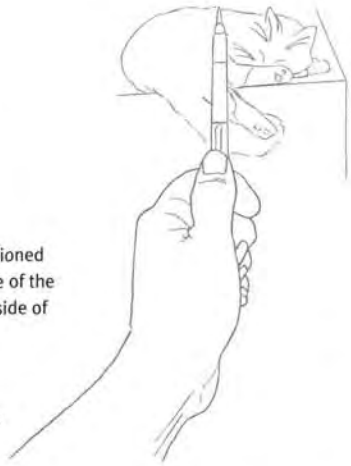
Drawing a Group in Motion Once you compile a series of gesture drawings, you can combine them into a scene of people in action, like the one above.

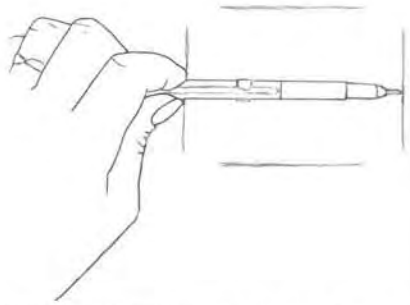
Drawing the correct proportions—the size relationships between different parts of an object—is easier if you learn to take measurements directly from your subject and then transfer those to your paper. You can measure your subject with just about anything (for example, your thumb). Using a pencil is a very easy and accurate way to take measurements, as shown below.



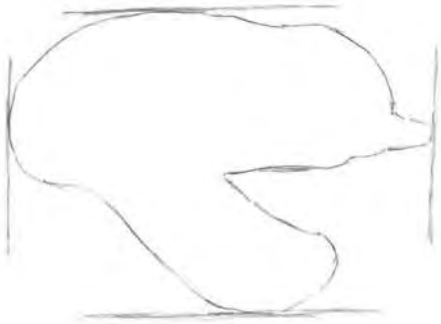
Measuring Width Close one eye and hold out your arm with your pencil positioned horizontally between your fingers, and line up the tip of your pencil with one side of the subject. Move your thumbnail down the pencil until it just touches the opposite side of your subject.

Measuring Height Using the same procedure, measure the distance between the highest and lowest points of your subject.





Transferring Measurements Mark the length of your pencil measurements on your paper. If you want to enlarge the subject, multiply each measurement by two or three. If you extend the initial markings to this new measurement, you can form a box around your subject that will work like a grid to help you draw your subject using correct proportions.



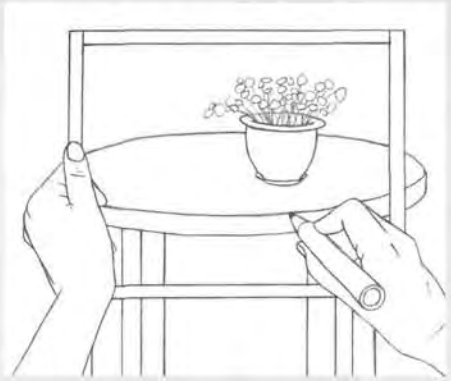
Adding Up the Numbers After you've created the basic rectangle, using the tallest and widest measurements of the subject, sketch the cat's general shape within the rectangle. Keep the shape simple and add details later.

Mapping Out Elements As long as you stay in the same position with your arm extended at full length, you can take additional measurements, such as the cat's foot here, which will be in proportion to the rest of the body.

Correcting Calculations While progressing from a basic shape to a gradually more detailed outline drawing, take measurements before applying any marks to keep your drawing in proportion.

Drawing What You See

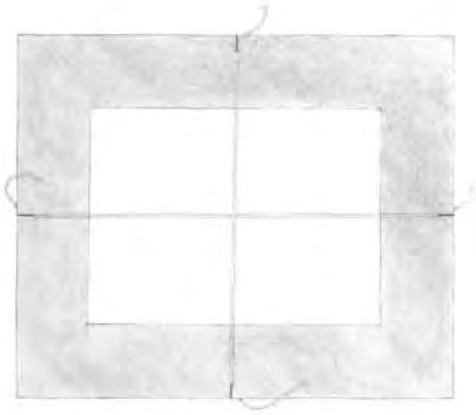
Window Outline Exercise To train your eye and brain to observe, stand or sit in front of a window and trace the outline of a tree or car onto the glass with an erasable marker. If you move your head, your line will no longer correspond accurately with the subject, so try to keep it still.



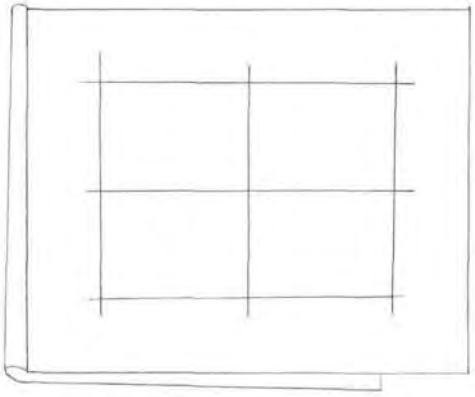
Portable Window Create a portable window from a piece of rigid acrylic, which is available at your local hardware store. Try the same window outline exercise indoors; it will help you understand how to reproduce the challenging angles and curves of your subject.

Foreshortening in a Window Drawing Foreshortening—when an object is angled toward the viewer—causes the closest parts of an object to appear much larger than parts that are farther away. This can be a difficult concept to master, but a window drawing, shown above, simplifies this process.

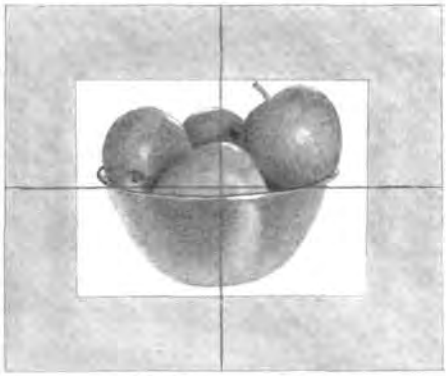
Another effective way to learn how to draw what you see is the grid method. The viewing grid shown below is an open, framelike device divided with string into several sections of the same size. This tool helps you break down the scene into small, manageable parts, giving you clues as to where your subject should be placed on the paper. A grid stand will hold it steady and in the same place for you.



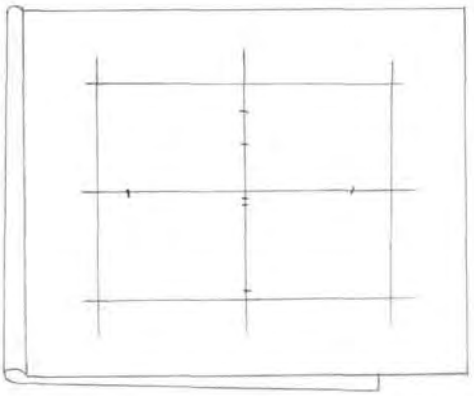
Step One Find the exact center of the artist's viewfinder included in this kit. You can also make one using cardboard and string. Cut a rectangle out of the center of a piece of cardboard. Find the exact center of all four sides of the outer rectangle and make a small cut on the outside border. Slip two pieces of string through the slits—one horizontally and one vertically—to divide your viewing grid into four equal sections.



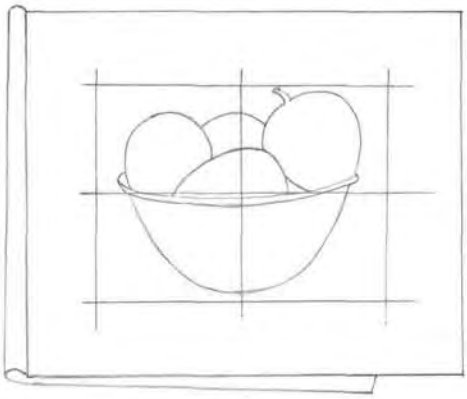
Step Two Use a ruler and a pencil to lightly draw the same size grid (or a proportionally larger or smaller one) with the same number of squares on a piece of drawing paper. To draw a larger or smaller grid, multiply or divide each measurement by the same number, usually two or three.



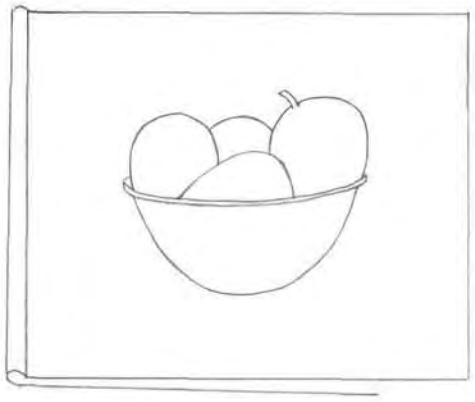
Step Three Hold the cardboard grid at arm's length and use it to frame the scene or object you want to draw. You must keep the grid and your head in the same position for the duration of the drawing, so make yourself comfortable from the start.



Step Four With one eye closed, observe your subject through the grid and notice at what points its outlines cross the grid lines. Then carefully transfer these points to the grid on your drawing paper.



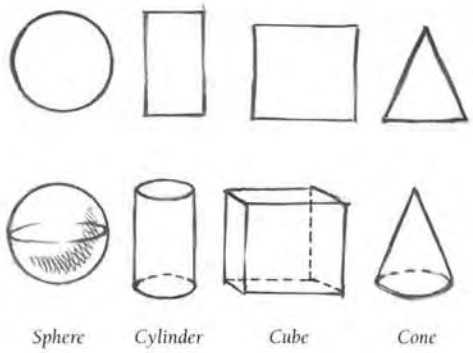
Step Five Now that you've plotted these important reference points, you can begin to fill in the lines between the points. Draw one section at a time, looking through your grid and noting where the shape fits within the grid lines.



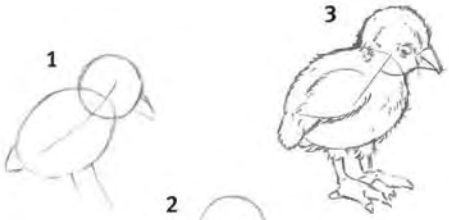
Step Six Keep drawing, square by square, frequently studying the subject through the grid until the drawing is complete. Then erase the grid lines, and you will have an accurate line drawing of your subject.

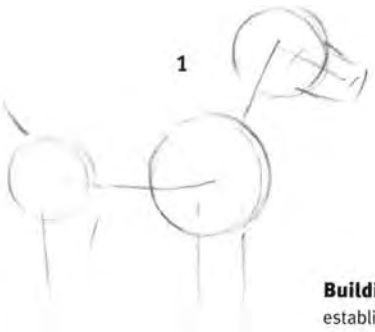
Anyone can draw just about anything by simply breaking down the subject into the few basic shapes: circles, rectangles, squares, and triangles. By drawing an outline around the basic shapes of your subject, you've drawn its shape. But your subject also has depth and dimension, or *form*. As you learned on pages 9–10, the corresponding forms of the basic shapes are spheres, cylinders, cubes, and cones. For example, a ball and a grapefruit are spheres, a jar and a tree trunk are cylinders, a box and a building are cubes, and a pine tree and a funnel are cones. That's all there is to the first step of every drawing: sketching the shapes and developing the forms. After that, it's essentially just connecting and refining the lines and adding details.

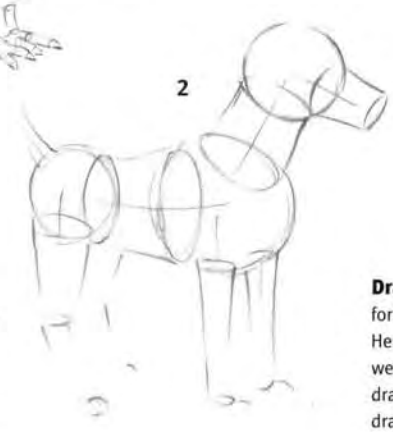
Creating Forms Here are diagrams showing how to draw the forms of the four basic shapes.The ellipses show the backs of the circle, cylinder, and cone, and the cube is drawn by connecting two squares with parallel lines. (How to shade these forms is shown on page 10.)



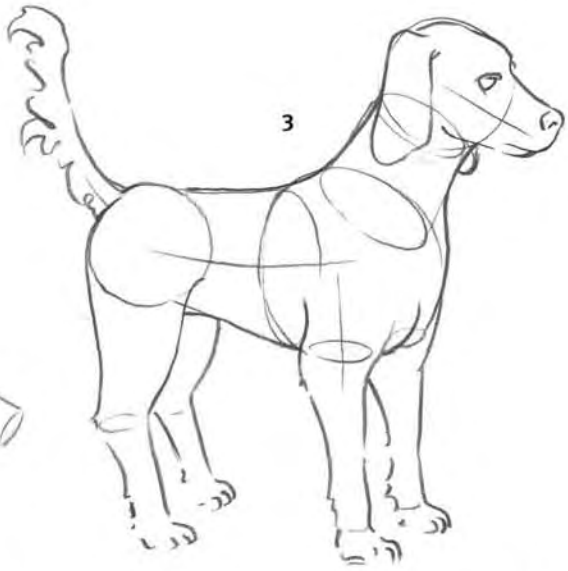
Combining Shapes Here is an example of beginning a drawing with basic shapes. Start by drawing each line of action (see page 15); then build up the shapes of the dog and the chick with simple ovals, circles, rectangles, and triangles.







Building Form Once you establish the shapes, it is easy to build up the forms with cylinders, spheres, and cones. Notice that the subjects are now beginning to show some depth and dimension.

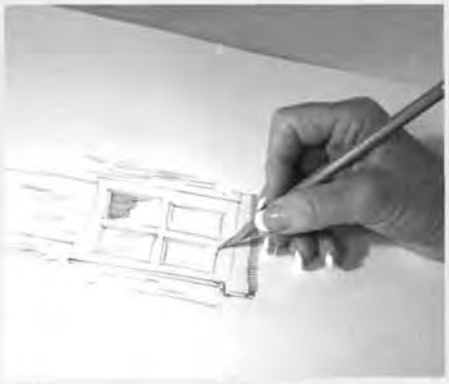


Drawing Through *Drawing through* means drawing the complete forms, including the lines that will eventually be hidden from sight. Here when the forms were drawn, the back side of the dog and chick were indicated. Even though you can't see that side in the finished drawing, the subject should appear three-dimensional. To finish the drawing, simply refine the outlines and add a little fluffy texture to the downy chick.

Holding Your Drawing Pencil

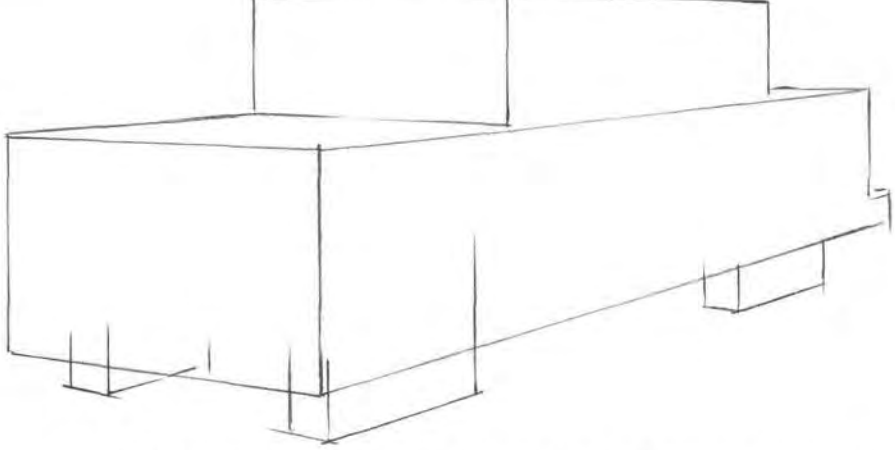
Basic Underhand The basic underhand position allows your arm and wrist to move freely, which results in fresh and lively sketches. Drawing in this position makes it easy to use both the point and the side of the lead by simply changing your hand and arm angle.

Underhand Variation Holding the pencil at its end lets you make very light strokes, both long and short. It also gives you a delicate control of lights, darks, and textures. Place a protective "slip sheet" under your hand when you use this position so you don't smudge your drawing.



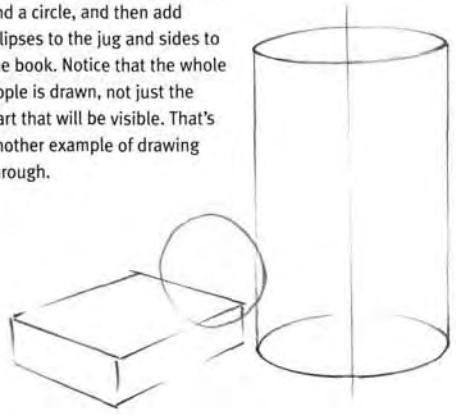
Writing The writing position is the most common one, and it gives you the most control for fine detail and precise lines. Be careful not to press too hard on the point, or you'll make indentations in the paper. And remember not to grip the pencil too tightly, as your hand may get cramped.

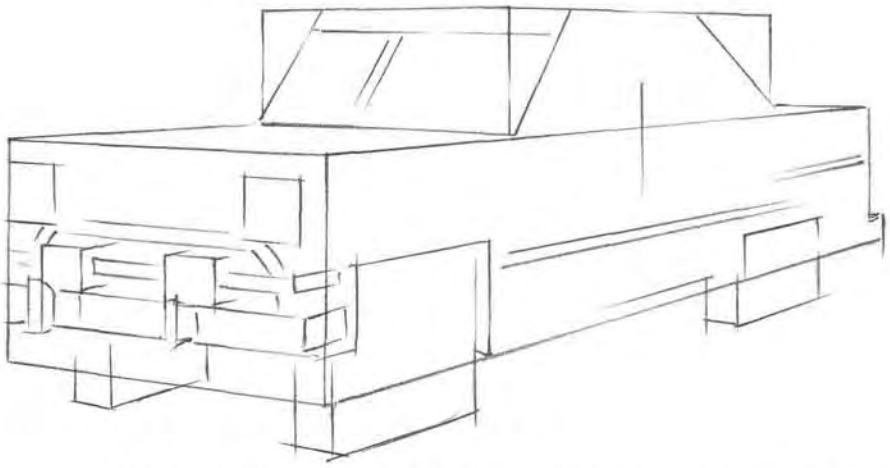
drawing objects around you. Set up a simple still life—like the one on page 11 or the arrangement below—and look for the basic shapes in each object. Try drawing from photographs, or copy the drawings on this page. Don't be afraid to tackle a complex subject; once you've reduced it to simple shapes, you can draw anything!



Step One Even a complex form such as this '51 Ford is easy to draw if you begin with the most basic shapes you see. At this stage, ignore all the details and draw only squares and rectangles. These are only guidelines, which you can erase when your drawing is finished, so draw lightly and don't worry about making perfectly clean corners.

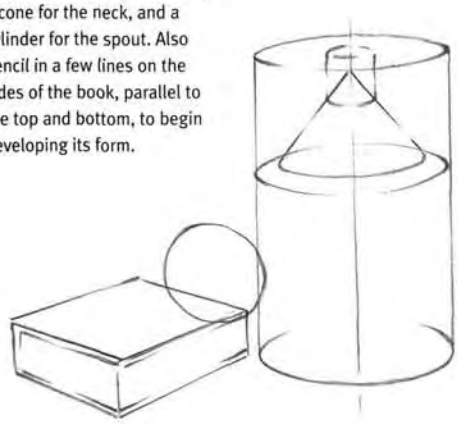
Step One Begin with squares and a circle, and then add ellipses to the jug and sides to the book. Notice that the whole apple is drawn, not just the part that will be visible. That's another example of drawing through.

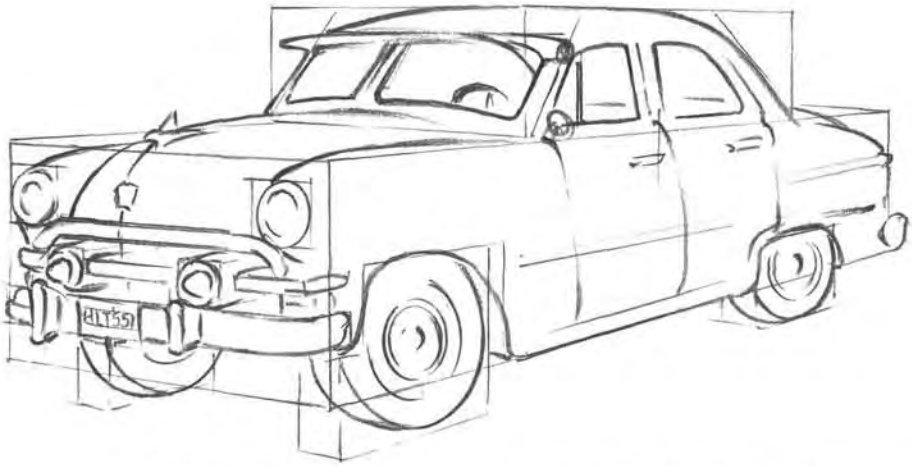




Step Two Using those basic shapes as a guide, start adding more squares and rectangles for the headlights, bumper, and grille. Start to develop the form of the windshield with angled lines, and then sketch in a few straight lines to place the door handle and the side detail.

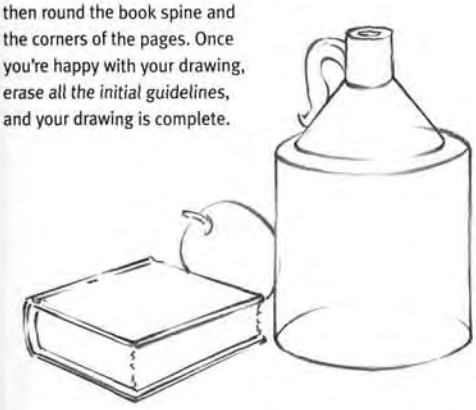
Step Two Next add an ellipse for the body of the jug, a cone for the neck, and a cylinder for the spout. Also pencil in a few lines on the sides of the book, parallel to the top and bottom, to begin developing its form.



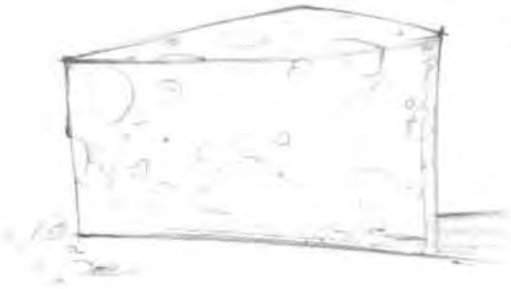


Step Three Once you have all the major shapes and forms established, begin rounding the lines and refining the details to conform to the car's design. Your guidelines are still in place here, but as a final step, you can clean up the drawing by erasing the extraneous lines.

Step Three Finally refine the outlines of the jug and apple, and then round the book spine and the corners of the pages. Once you're happy with your drawing, erase all the initial guidelines, and your drawing is complete.



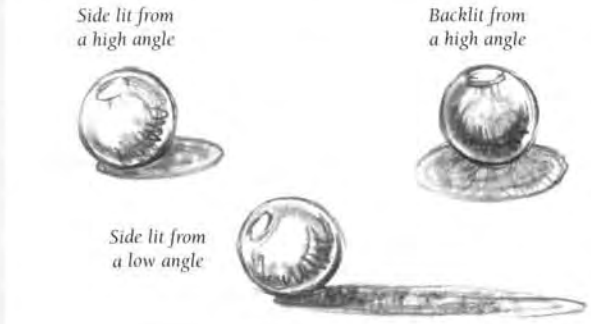
Values tell us even more about a form than its outline does. Values are the lights, darks, and all the shades in between that make up an object. In pencil drawing, the values range from white to grays to black, and it's the range of values in shading and highlighting that gives a three-dimensional look to a two-dimensional drawing. Focus on building dimension in your drawings by modeling forms with lights and darks.

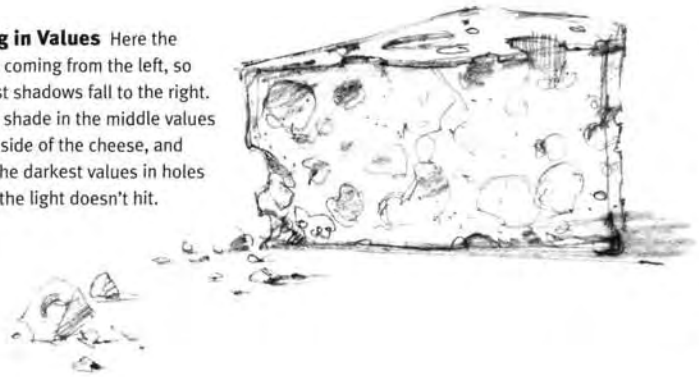


Sketching the Shapes First lightly sketch the basic shape of this angular wedge of cheese.

Drawing Cast Shadows

Cast shadows are important in drawing for two reasons. First, they anchor the image, so it doesn't seem to be floating in air. Second, they add visual interest and help link objects together. When drawing a cast shadow, keep in mind that its shape will depend on the light source as well as on the shape of the object casting it. For example, as shown below, a sphere casts a round or elliptical shadow on a smooth surface, depending on the angle of the light source. The length of the shadow is also affected: the lower the light source, the longer the shadow.



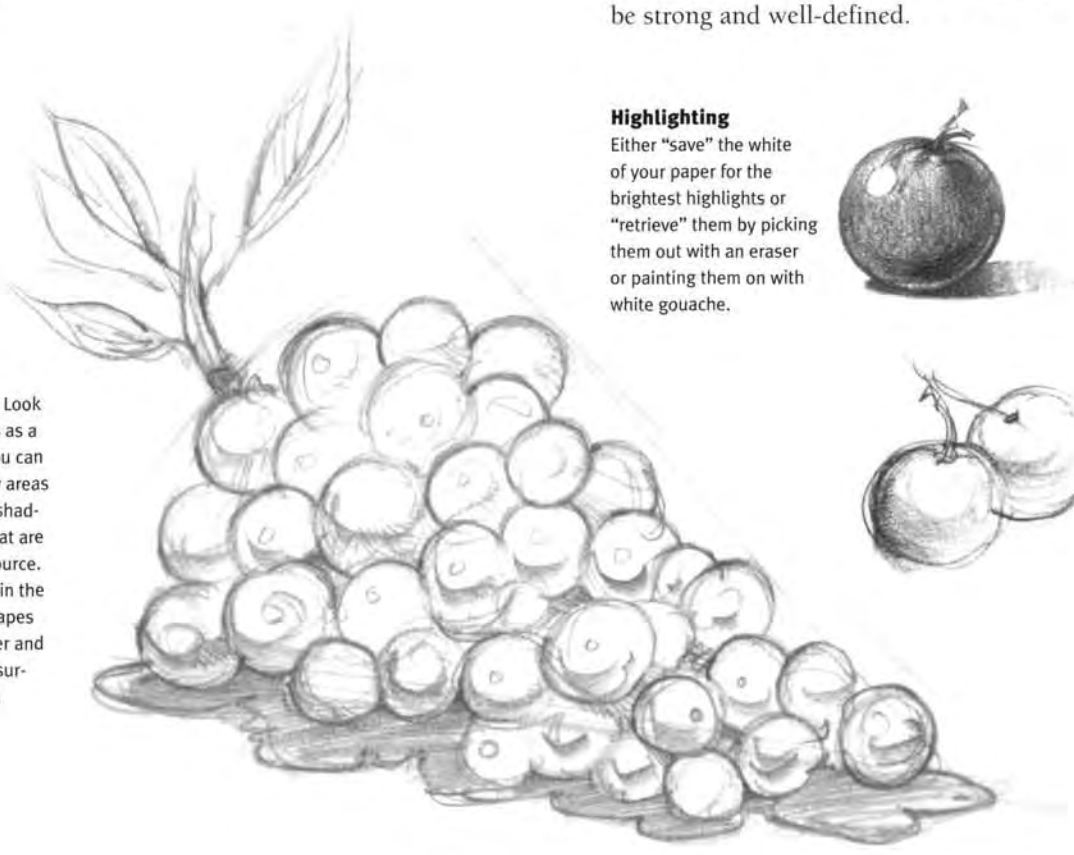


Laying in Values Here the light is coming from the left, so the cast shadows fall to the right. Lightly shade in the middle values on the side of the cheese, and place the darkest values in holes where the light doesn't hit.

Understanding Light and Shadows

To develop a three-dimensional form, you need to know where to place the light, dark, and medium values of your subject. This will all depend on your light source. The angle, distance, and intensity of the light will affect both the shadows on an object (called "form shadows") and the shadows the object throws on other surfaces (called "cast shadows"; see the box above). You might want to practice drawing form and cast shadows on a variety of round and angular objects, lighting them with a bright, direct lamp so the highlights and shadows will be strong and well-defined.

Highlighting Either "save" the white of your paper for the brightest highlights or "retrieve" them by picking them out with an eraser or painting them on with white gouache.



Adding Shadows Look at a bunch of grapes as a group of spheres. You can place all the shadow areas of the grapes (form shadows) on the sides that are opposite the light source. Then can also block in the shadows that the grapes throw on one another and on the surrounding surface (cast shadows).

Shading Shade in the middle value of these grapes with a couple of swift strokes using the side of a soft lead pencil. Then increase the pressure on your pencil for the darkest values, and leave the paper white for the lights.

Using Photographs Many artists often draw from photo references, changing them as they see fit. They may prefer to "interpret" in their drawings, rather than simply copying a photograph.

Building Dimension

Some artists often sketch with a single HB pencil, but they rarely render a complete drawing with one. Instead they change pencils depending on which values they are applying, using hard leads such as H and HB for light areas and a soft 2B lead for darker areas. You can also make very dark areas by increasing pencil pressure and bearing down harder for the darkest values. Build darkness by shading in layers—the more layers you apply, the darker the area becomes. Most of your shading can be done with the side of the pencil in an underhand position, but you can add details with the point in the writing position. (See page 18.)

Shading Consistently If you have only one light source, make sure that all the highlights are facing one direction and all the shadows are oriented in the opposite direction. If you mix them up, your drawing won't be believable.

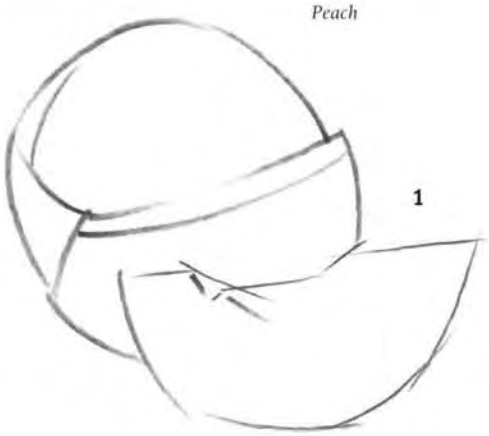
Getting to Know Your Subject Quick, "thumbnail" sketches are invaluable for developing a drawing. You can use them to play with the positioning, format, and cropping until you find an arrangement you like. These aren't finished drawings by any means, so you can keep them rough. And don't get too attached to them—they're meant to be changed.

Introduction to Still Lifes

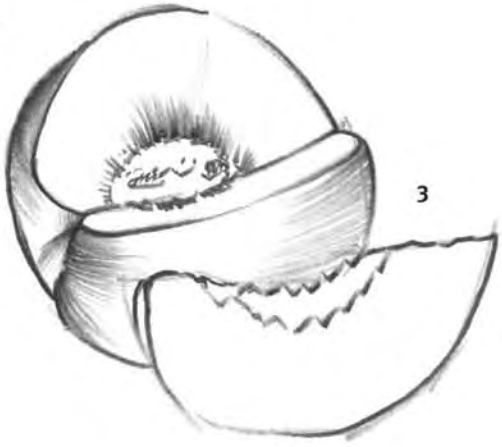
Still life drawings offer a great opportunity to learn and practice a variety of drawing skills, including developing form, applying shading, and using perspective. Still life compositions traditionally depict a carefully arranged grouping of a number of household objects, such as fruit, vegetables, glassware, or pottery—all of which offer a wide range of textures, sizes, and shapes. But you don't have to restrict yourself to traditional items; use your artistic license to get as creative as you want! The following lessons will guide you through the basics of drawing still lifes, from designing the composition to blocking in the basic shapes and adding the final details for depth and texture.

Study your subject closely, and lightly sketch the simple shapes. (Notice, for example, that the pear is made up of two circles—one large and one small.) Once the basic shapes are drawn, begin shading with strokes that are consistent with the subjects' rounded forms, as shown in the final drawings.

Peach

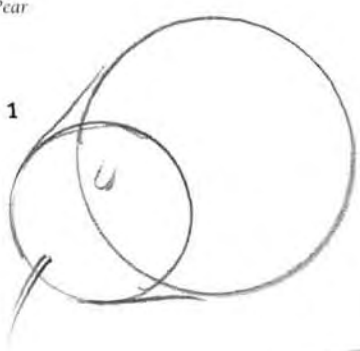


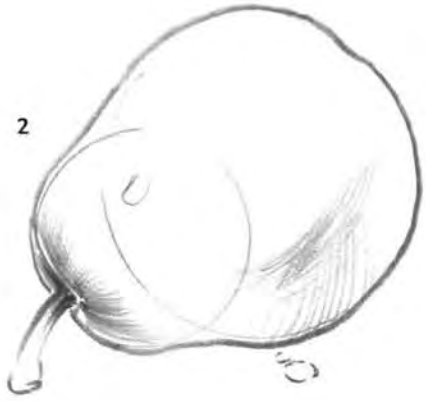
Curves are achieved by connecting several short sketch lines.

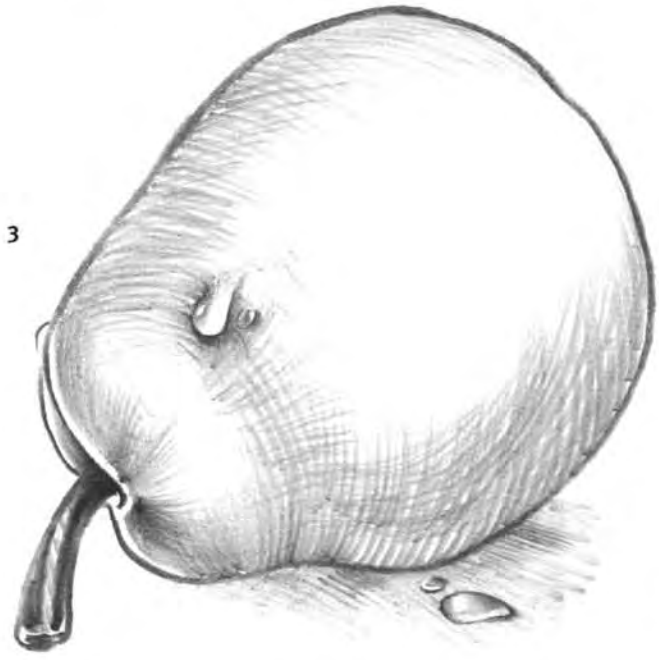


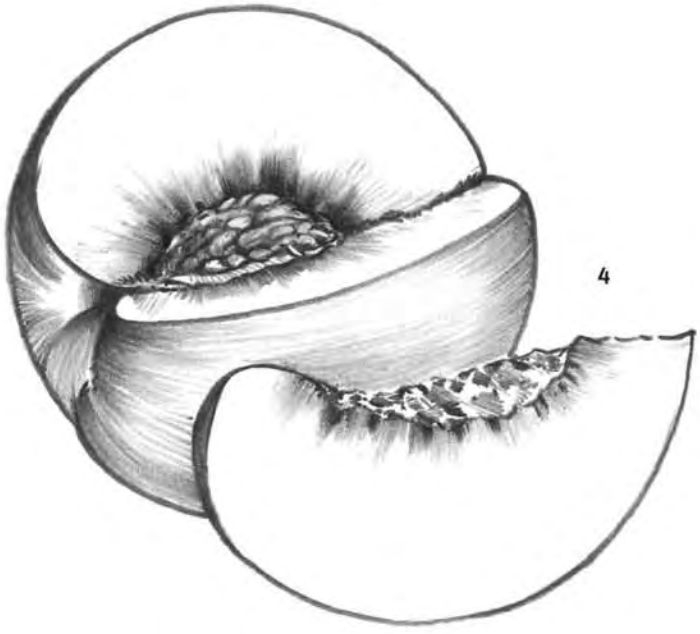
Drawing the Pear Start with two circles for the pear; next place the stem and the water drop. Begin shading with smooth, curving lines, leaving the highlighted areas untouched. Then finish shading and refine the details.

Pear





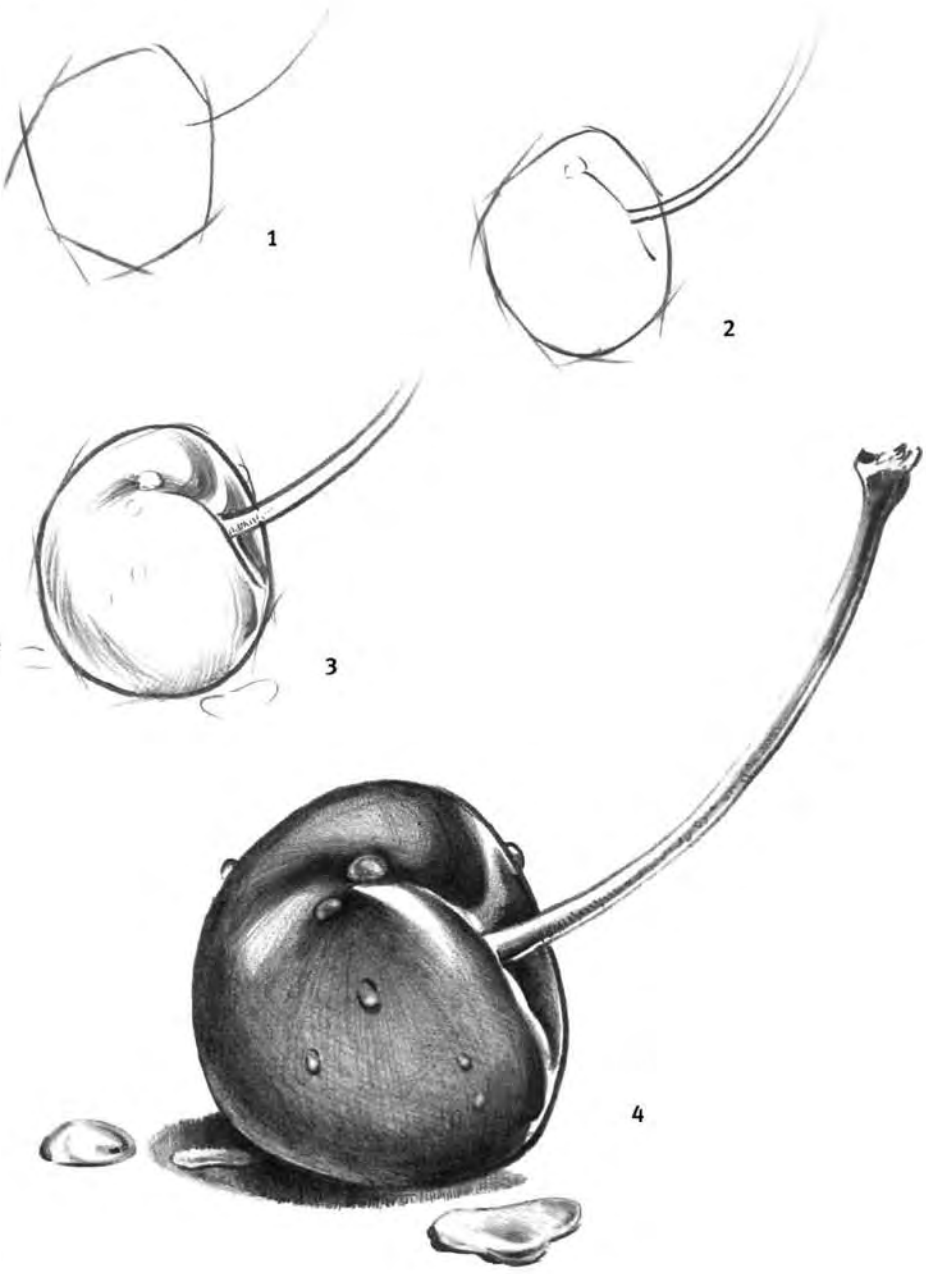




Drawing the Peach First draw the general shapes in step 1. Then, in step 2, place guidelines for the texture of the pit and the cavity on the slice. Begin shading the skin of the peach with long, smooth strokes to bring out its curved surface in step 3. Use a sharp 2B pencil to create the dark grooves on the pit and the irregular texture on the slice. Finish with lines radiating outward from the seed and the top of the slice.

Drawing the Cherry To start the cherry, lightly block in the round shape and the stem, using a combination of short sketch lines. Smooth the sketch lines into curves, and add the indentation for the stem. Then begin light shading in step 3. Continue shading until the cherry appears smooth. Use the tip of a kneaded eraser to remove any shading or smears that might have gotten into the highlights. Then fill in the darker areas using overlapping strokes, changing stroke direction slightly to give the illusion of three-dimensional form to the shiny surface.

Cherry

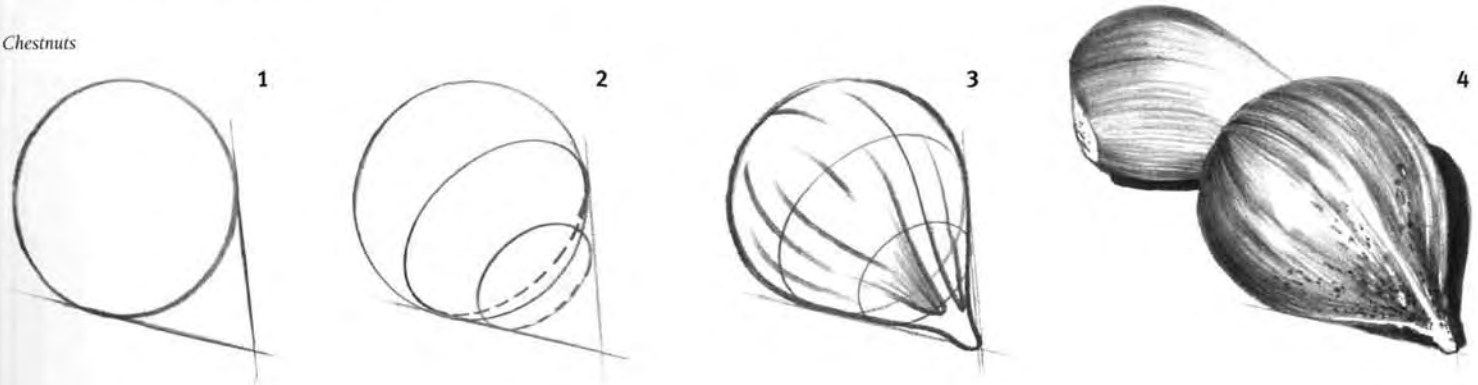


Water Drops Detail Use the arrow directions shown above as a guide for shading the cherry according to its contour. Leave light areas for the water drops, and shade inside them, keeping the values soft.

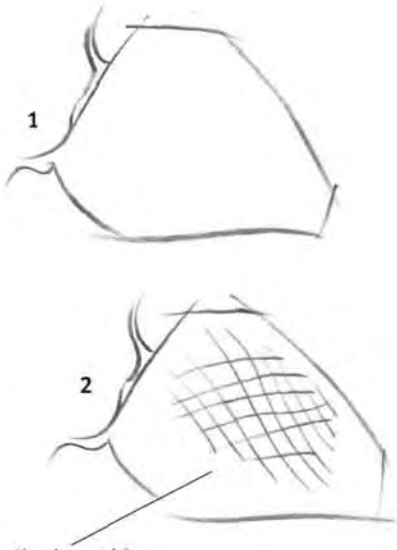
Pools of Water Detail Sketch the outline shape of the pool of water with short strokes, as you did with the cherry. Shade softly, and create highlights with a kneaded eraser.

Rendering the Chestnuts To draw these chestnuts, use a circle and two intersecting lines to make a cone shape in steps 1 and 2. Then place some guidelines for ridges in step 3. Shade the chestnuts using smooth, even strokes that run the length of the objects. These strokes bring out form and glossiness. Finally add tiny dots on the surface. Make the cast shadow the darkest part of the drawing.

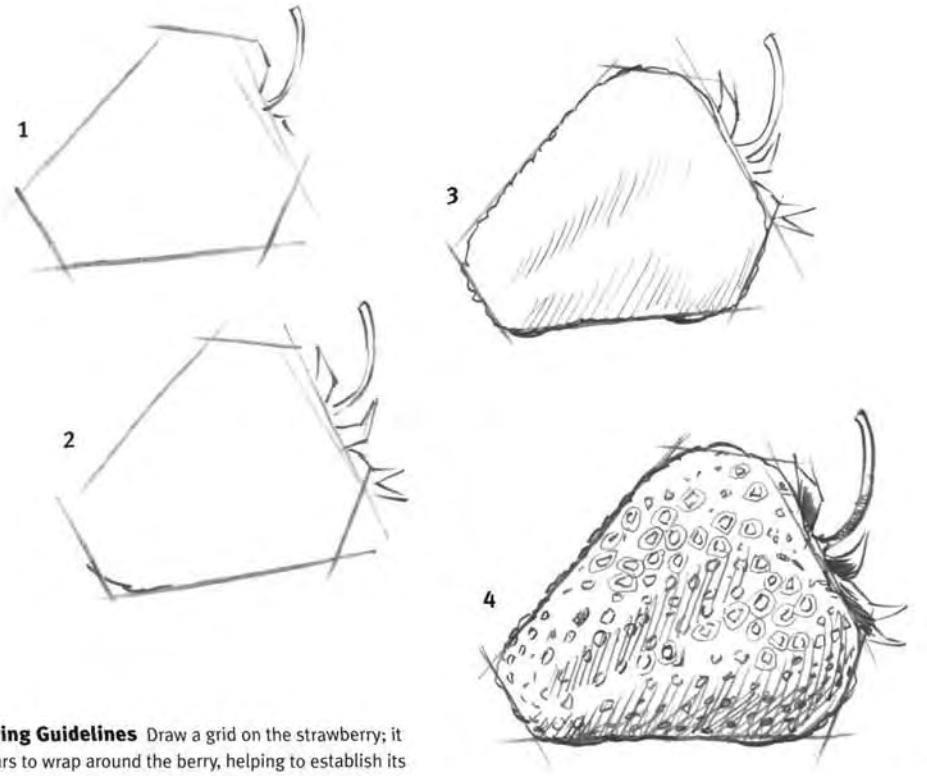
Chestnuts



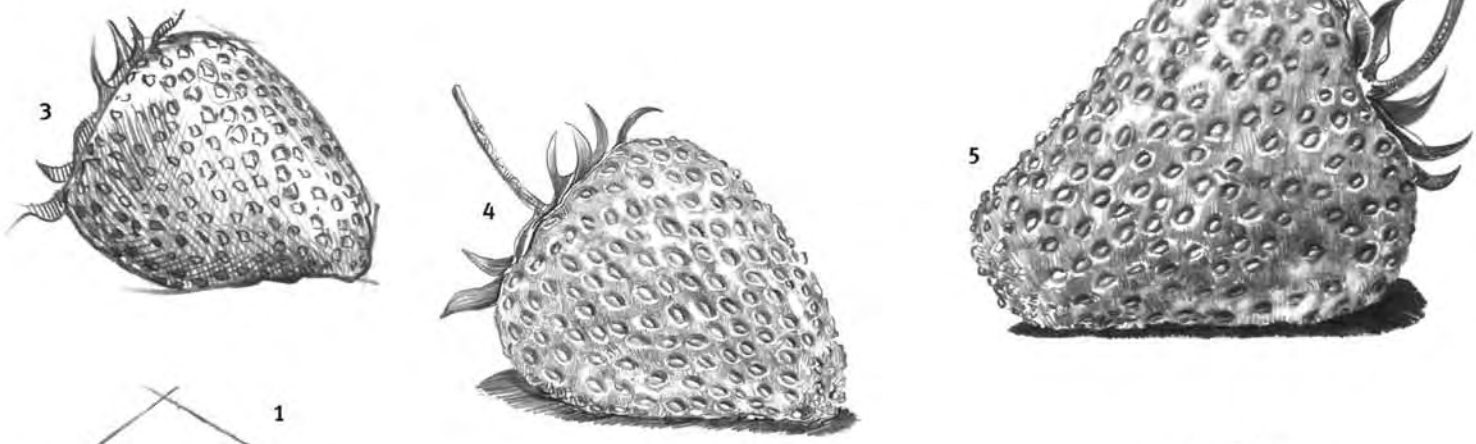
These strawberries were drawn on plate-finish Bristol board using only an HB pencil. Block in the berry's overall shape in steps 1 and 2 to the right. Then lightly shade the middle and bottom in step 3, and scatter a seed pattern over the berry's surface in step 4. Once the seeds are in, shade around them.

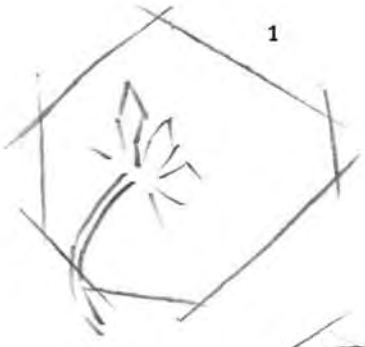


Sketch a grid for the surface pattern.

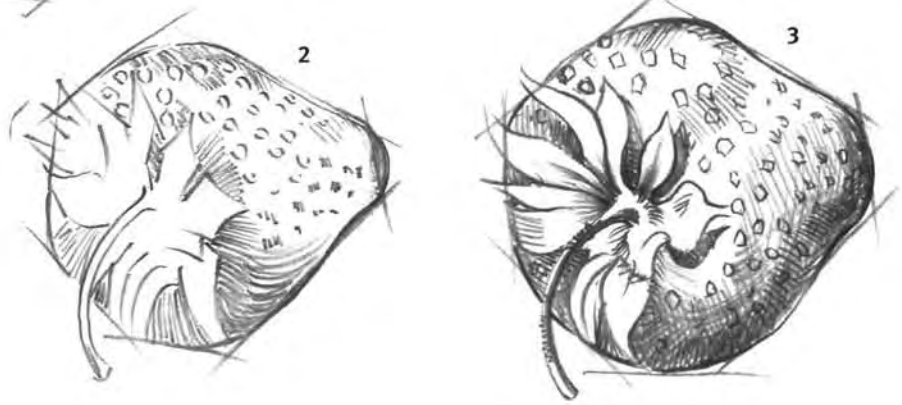


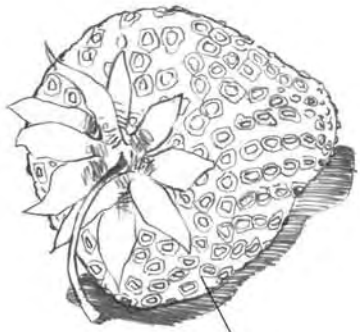
Drawing Guidelines Draw a grid on the strawberry; it appears to wrap around the berry, helping to establish its seed pattern and three-dimensional form.





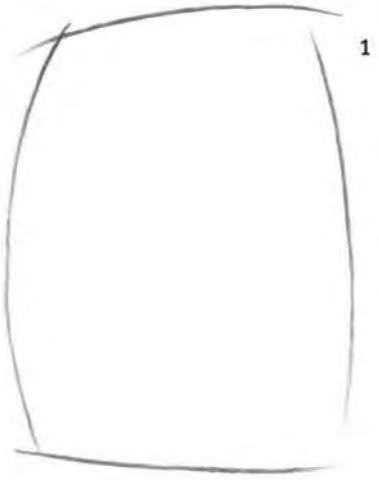
Developing Highlights and Shadows It's important to shade properly around the seeds, creating small circular areas that contain both light and dark. Also develop highlights and shadows on the overall berry to present a realistic, uneven surface.

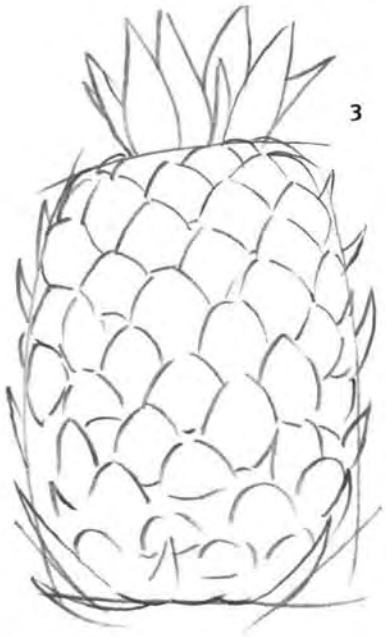


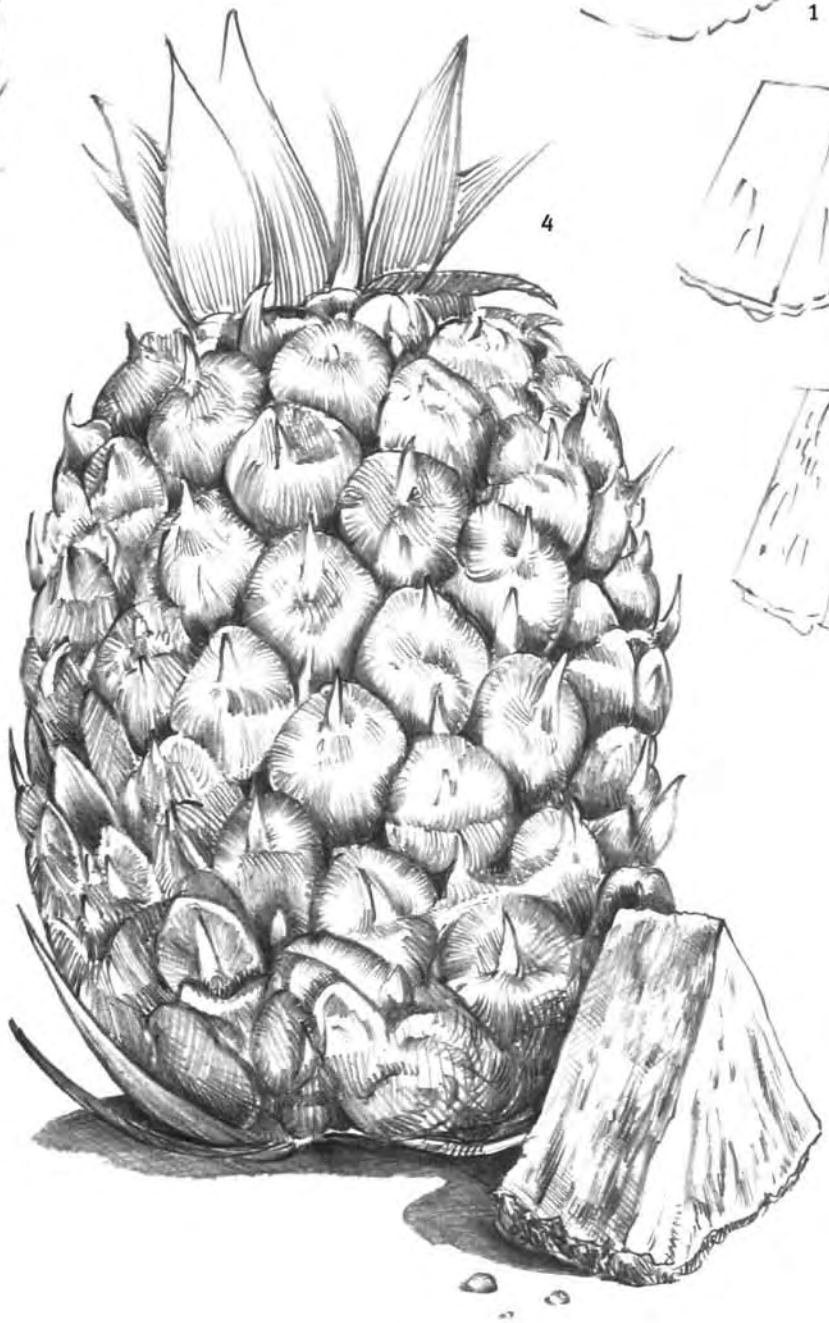


Indicate the shaded areas by lightly drawing circles around the seeds as guides.

Like the strawberry, a prickly pineapple has an involved surface pattern. The pineapple below was done on plate-finish Bristol board using an HB pencil for the main layout and light shading, as well as a 2B for darker areas.





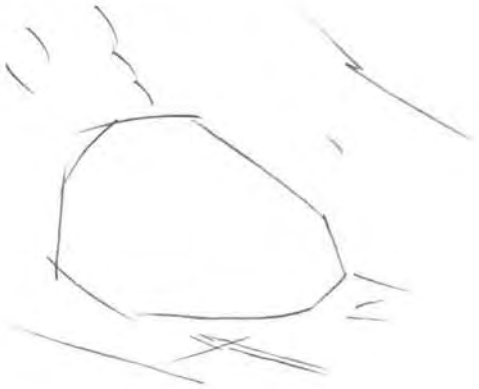


Practice drawing other fruits and vegetables you have at home, focusing on the varied textures and patterns of their seeds, pulp, and skins.

Drawing the Pineapple Sketch the primary shape in step 1, and add block-in lines for the pineapple's surface pattern in steps 2 and 3. Use a sharp 2B to draw subtle texture lines at various angles on each pineapple "section," using the stroke and lift technique; begin at the edge, stroke toward the middle, and lift the pencil at the end of the stroke. Finally shade the cast shadow smoother and darker than the fruit surfaces, and add drops of juice for an appealing effect.

Compare the highly textured surface pattern of the pinecone with the strawberry and pineapple on pages 26–27. Using an HB pencil, position the pinecone with light guidelines in step 1. Then indicate the tree trunk and pine needles in step 2, and add a grid for the pattern on the pinecone.

1



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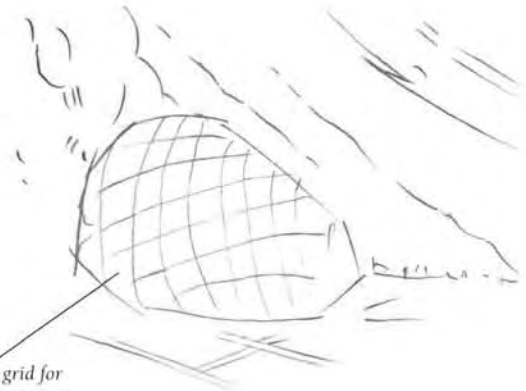
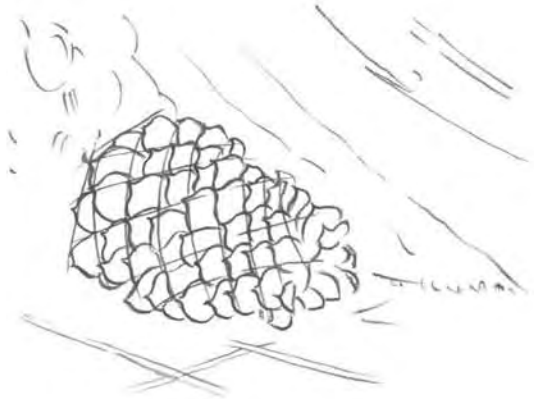


Sketch a grid for the surface pattern.

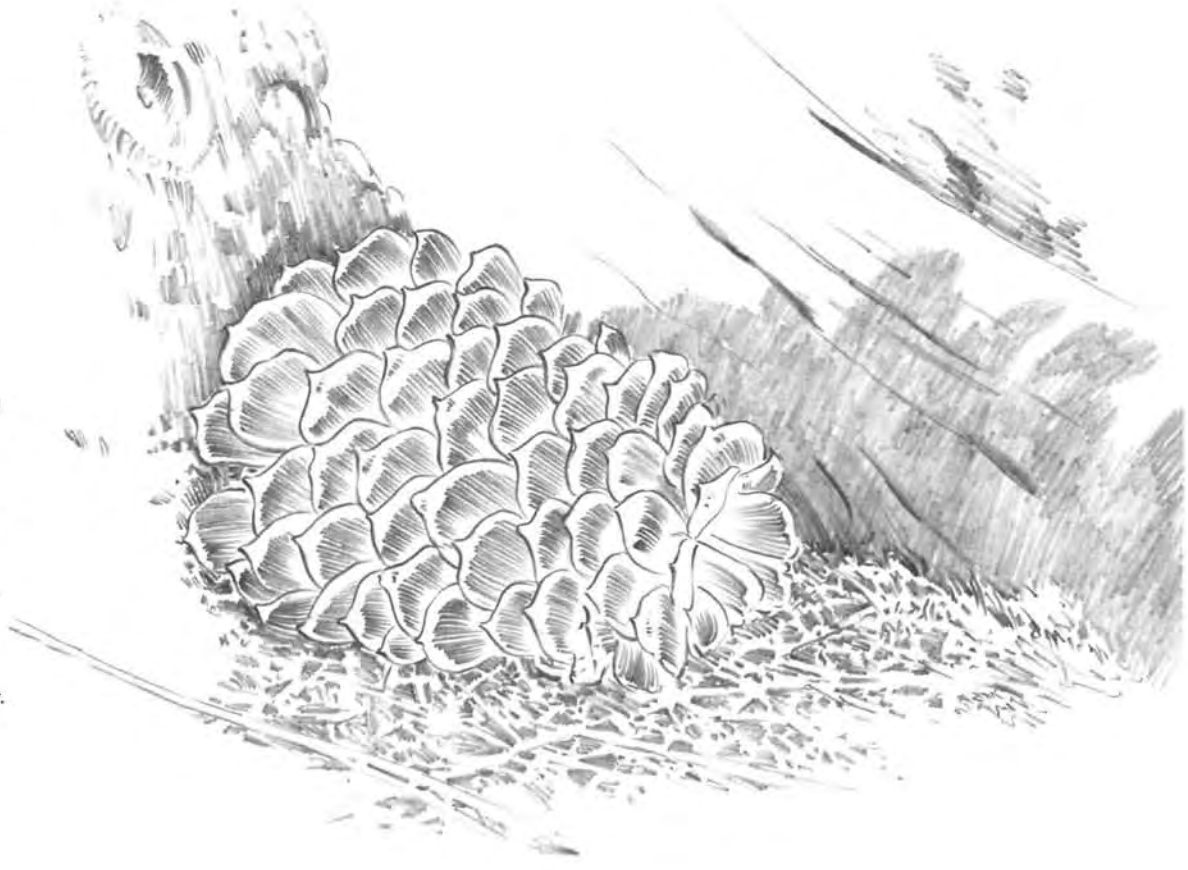
3



4

Establishing Detail Draw the shapes of the spiked scales, which change in size from one end of the cone to the other. In step 4, begin shading the cone and surrounding objects. Make the cast shadow appear to follow the curve of the tree root.

5

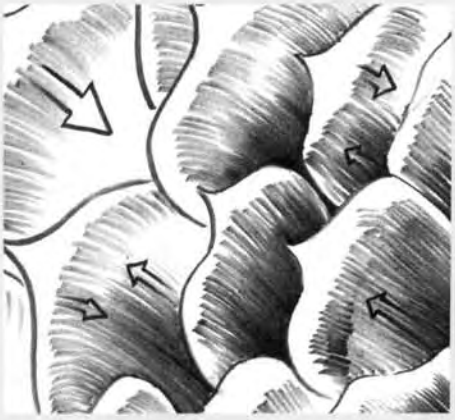


Working with Negative Space Develop the grass in step 5 by drawing the negative spaces; instead of drawing individual pine needles and blades of grass, fill in the shadows between them. By shading around the negative spaces, the grass shapes will automatically emerge from the white of the paper. (See page 13 for more on negative space.)

Developing Details

Tree Texture Guidelines To render the bark and knothole of the gnarled tree trunk, first lightly draw in the texture design. Then, when you're happy with the general appearance, proceed with the shading.

Tree Texture Shading Short, rough strokes give the impression of texture, whereas long, smooth strokes provide interest and contrast. Use a combination of the two strokes to provide the bark's shading and details.

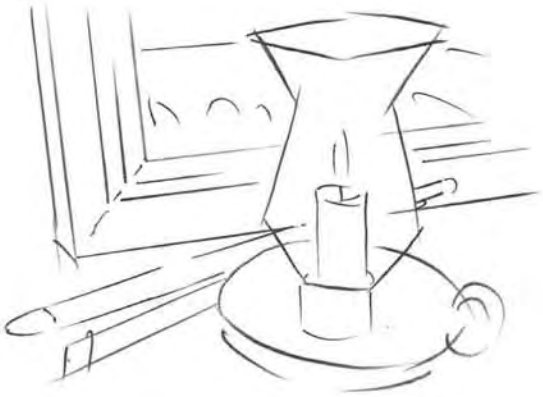


Pinecone Scale Shading Develop each pinecone scale separately, following the arrows on the diagram above for the direction of your strokes. Keep the hatched strokes smooth and close together.

6

This drawing was done on plate-finish Bristol board with HB and 2B pencils. The pewter-and-glass candlestick, painting, and paintbrushes were arranged on a table; then a quick sketch was made to check the composition, as shown in step 1.

1

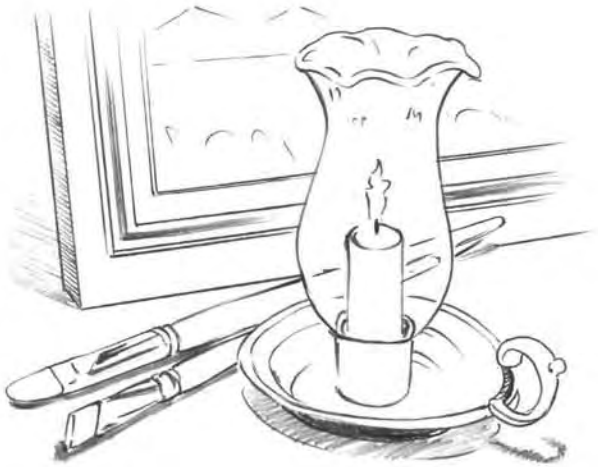


Blocking In the Composition When setting up a still life, keep rearranging the items until the composition suits you. If you're a beginner, you might want to keep the number of objects to a minimum—three to five elements is a good number to start with.

2

Developing Shape and Form In step 2, place all the guidelines of your subjects; then begin shading with several layers of soft, overlapping strokes in step 3. Gradually develop the dark areas rather than all at the same time.

3



4

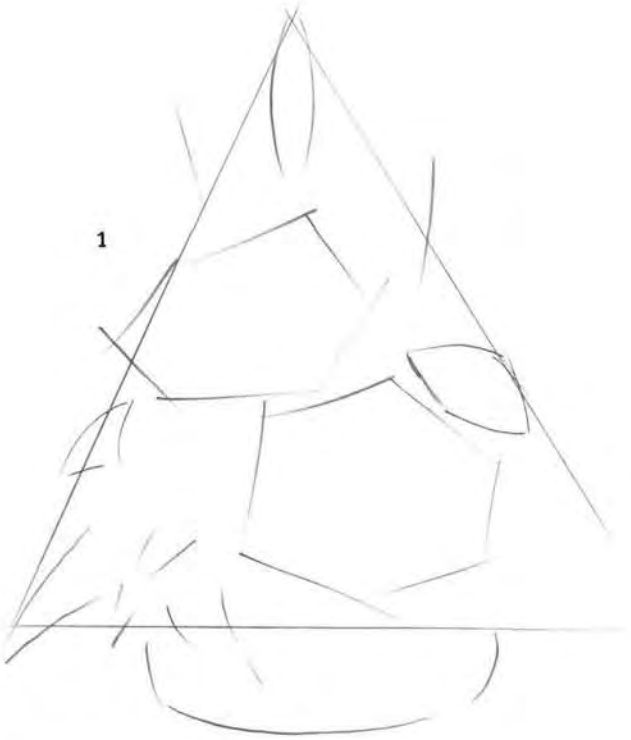
Flame Detail A candle flame isn't difficult to draw. Just make a simple outline, keep all shading soft, and make the wick the darkest part. Be sure to leave white area in the candle top to suggest a glow.

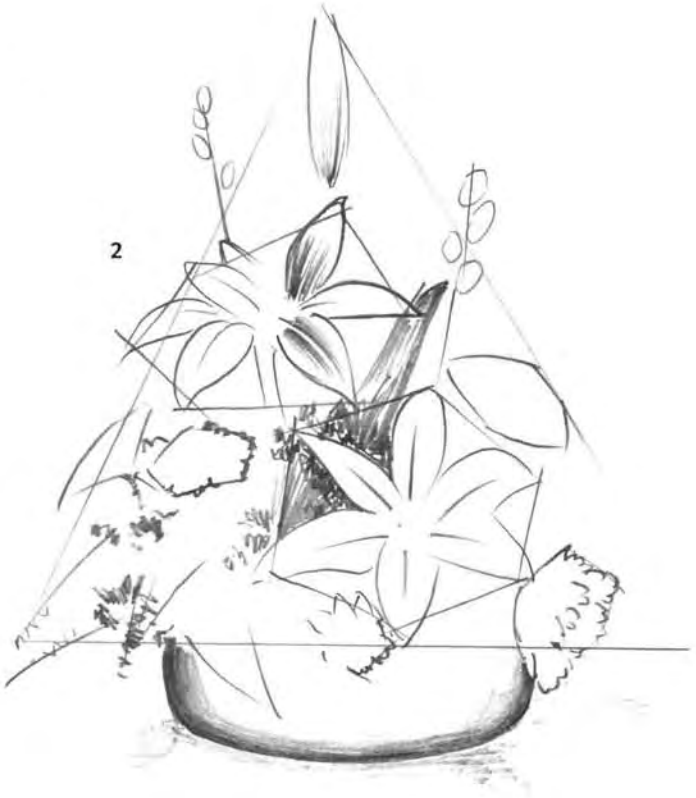
1

2

5

By varying your techniques, you become a more versatile artist. Therefore this drawing was drawn more loosely than the previous one. Begin with an HB pencil, lightly drawing in the basic shapes within the floral arrangement.





Establishing the Shading The sketch above shows shading strokes for the flower petals and leaves. Try not to add too much detail at this stage of your drawing.

Blending the Cast Shadows As shown in the close-up above, the cast shadow needs the smoothest blending. Position the shadows using the side of an HB pencil; then blend softly with a paper stump.

Sketching Loosely This rendering was finished using a loose, sketchy technique. Sometimes this type of final can be more pleasing than a highly detailed one.

This drawing was done on Bristol board with a plate (smooth) finish. Use an HB pencil for most of the work and a 2B for the dark shadows. A flat sketch pencil is good for creating the background texture.

Starting Out In step 1, sketch the basic shapes of the glass, liquid, and flowers. In step 2, add more details, and begin shading the glass and liquid areas. Take your time, and try to make the edges clean.

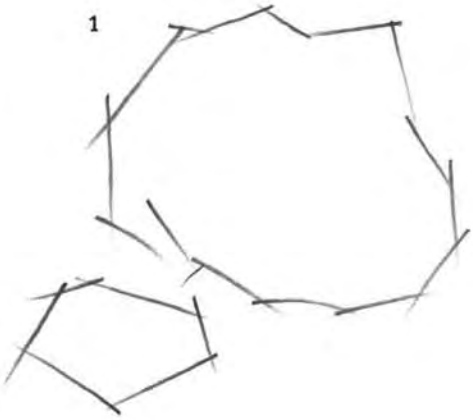
Developing the Background Use the flat lead of a sketching pencil for the background, making the background darker than the cast shadows. Note the pattern of lights and darks that can be found in the cast shadow.

Placing Highlights Use the arrows below as a guide for shading. Remember to keep the paper clean where you want your lightest lights. These highlights help to suggest light coming through the glass stem, creating a transparent look.

Finalizing Highlights and Shadows Use the finished drawing as your guide for completing lights and darks. If pencil smudges accidentally get in the highlights, clean them out with a kneaded eraser. Then use sharp-pointed HB and 2B pencils to add final details.

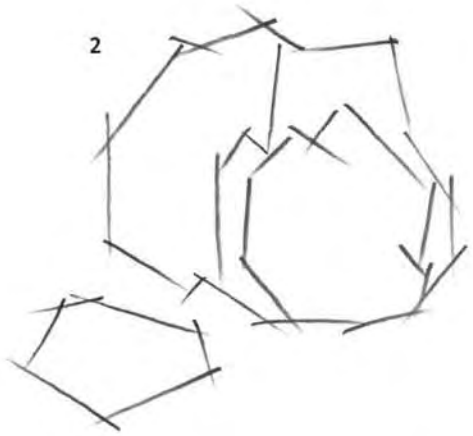
Many beginning artists believe a rose is too difficult to draw and therefore may shy away from it. But, like any other object, a rose can be developed step by step from its most basic shapes.

1



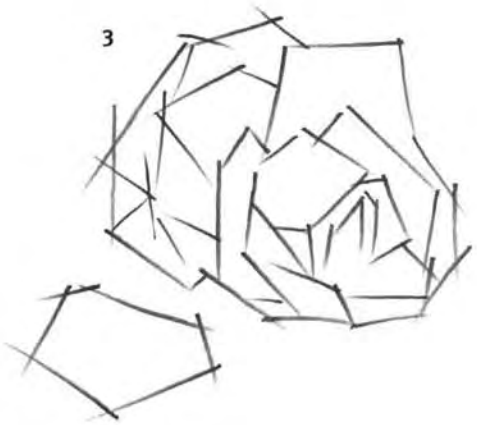
Establishing Guidelines Use an HB pencil to block in the overall shapes of the rose and petal, using a series of angular lines. Make all guidelines light so you won't have trouble removing or covering them later.

2



Following Through Continue adding guidelines for the flower's interior, following the angles of the petal edges.

3



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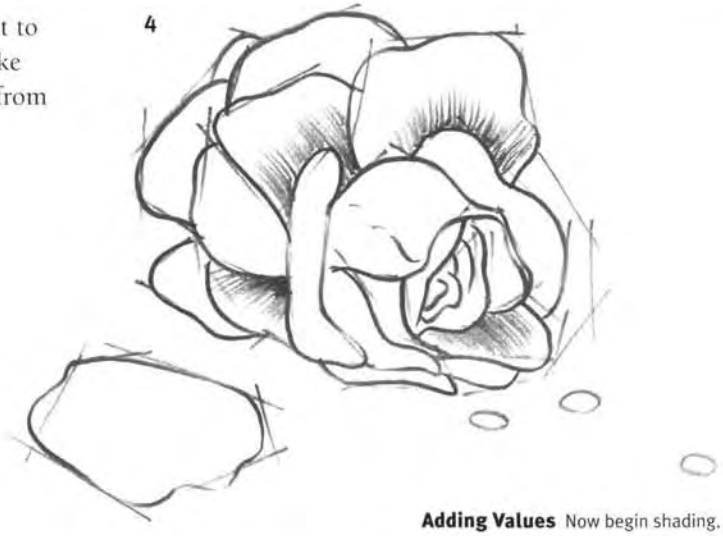
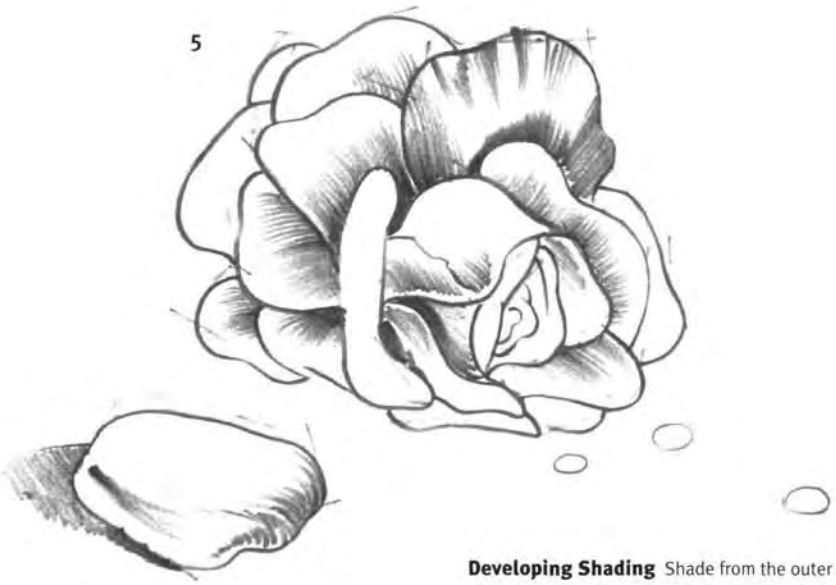


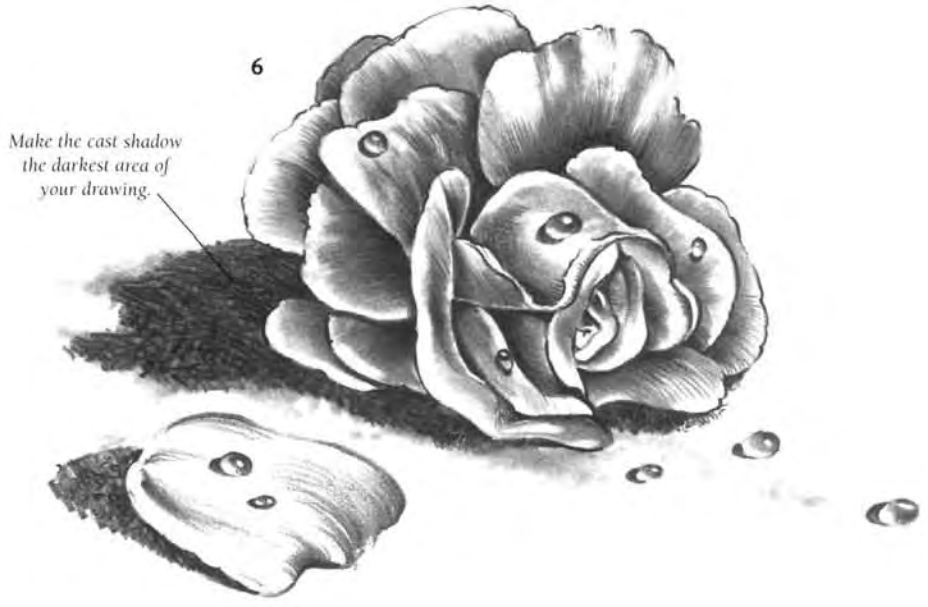
Adding Values Now begin shading. Stroke from inside *each petal toward its outer edge.*

5



Developing Shading Shade from the outer edge of each petal, meeting the strokes you drew in the opposite direction. Use what is known as a stroke and lift technique. For this technique, you should draw lines that gently fade at the end. Just press firmly, lifting the pencil as the stroke comes to an end.

6



This morning glory and gardenia are great flowers for learning a few simple shading techniques called "hatching" and "crosshatching." *Hatch* strokes are parallel diagonal lines; place them close together for dark shadows, and space them farther apart for lighter values. *Cross-hatch* strokes are made by first drawing hatch strokes and then overlapping them with hatch strokes that are angled in the opposite direction. Examples of both strokes are shown in the box at the bottom of the page.

Step One Look carefully at the overall shape of a morning glory and lightly sketch a polygon with the point of an HB pencil. From this three-quarter view, you can see the veins that radiate from the center, so sketch in five curved lines to place them. Then roughly outline the leaves and the flower base.

Morning Glory

Step Two Next draw the curved outlines of the flower and leaves, using the guidelines for placement. You can also change the pressure of the pencil on the paper to vary the line width, giving it a little personality. Then add the stamens in the center.

Step Three Now you are ready to add the shading. With the rounded point and side of an HB pencil, add a series of hatching strokes, following the shape, curve, and direction of the surfaces of the flower and leaves. For the areas more in shadow, make darker strokes placed closer together, using the point of a soft 2B pencil.

Step One The gardenia is a little more complicated to draw than the morning glory, but you can still start the same way. With straight lines, block in an irregular polygon for the overall flower shape and add partial triangles for leaves. Then determine the basic shape of each petal and begin sketching in each, starting at the center of the gardenia.

Gardenia

Step Two As you draw each of the petal shapes, pay particular attention to where they overlap and to their proportions, or their size relationships—how big each is compared with the others and compared with the flower as a whole. Accurately reproducing the pattern of the petals is one of the most important elements of drawing a flower. Once all the shapes are laid in, refine their outlines.

Step Three Again, using the side and blunt point of an HB pencil, shade the petals and the leaves, making your strokes follow the direction of the curves. Lift the pencil at the end of each petal stroke so the line tapers and lightens, and deepen the shadows with overlapping strokes in the opposite direction (called crosshatching) with the point of a 2B pencil.

Hatching

Crosshatching

Creating a good still life composition is simply arranging the elements of a drawing in such a way that they make an eye-pleasing, harmonious scene. It's easy to do once you have a few guidelines to follow. The most important things to keep in mind are: (1) choosing a format that fits the subject, (2) establishing a center of interest and a line of direction that carries the viewer's eye into and around the picture, and (3) creating a sense of depth by overlapping objects, varying the values, and placing elements on different planes. Like everything else, the more you study and practice forming pleasing compositions, the better you'll become.

Arranging a Still Life

Composing still lifes is a great experience because you select the lighting, you place the elements where you like, and the objects don't move! Begin by choosing the items to include, and then try different groupings, lighting, and backgrounds. Test out the arrangements in small, quick thumbnails, like the ones shown below. These studies are invaluable for working out the best possible composition.

Composing with Photos Dynamic compositions rarely "just happen"—most are well planned, with objects specifically selected and arranged in an appealing manner to create good flow and depth. Taking snapshots of your arrangements will help you see how your setups will look when they're drawn on a flat surface.

Selecting a Format

Horizontal Format The "landscape" format is a traditional one, perfect for drawing indoor or outdoor scenes. Here, as in any good composition, the overlapping vegetables lead the viewer's eye around the picture and toward the focal point—the tureen. Even the tile pattern points the way into the picture and toward the focal point.

Vertical Format In this "portrait" format, the carrot tops add height to the composition and counterbalance the arc of vegetables in the foreground. The tip of the head of garlic and the angle of the beans lead the viewer into the composition and toward the focal point. In the background, only a suggestion of shadows are drawn, and the vertical tiles are not clearly defined. This adds to the upward flow of the entire composition and keeps the viewer's attention focused on the tureen.

Step One From your thumbnail sketches, choose a horizontal format. Notice that the tureen is set off-center; if the focal point were dead center, your eye wouldn't be led around the whole drawing, which would make a boring composition. Then lightly block in the basic shapes with mostly loose, circular strokes, using your whole arm to keep the lines free.

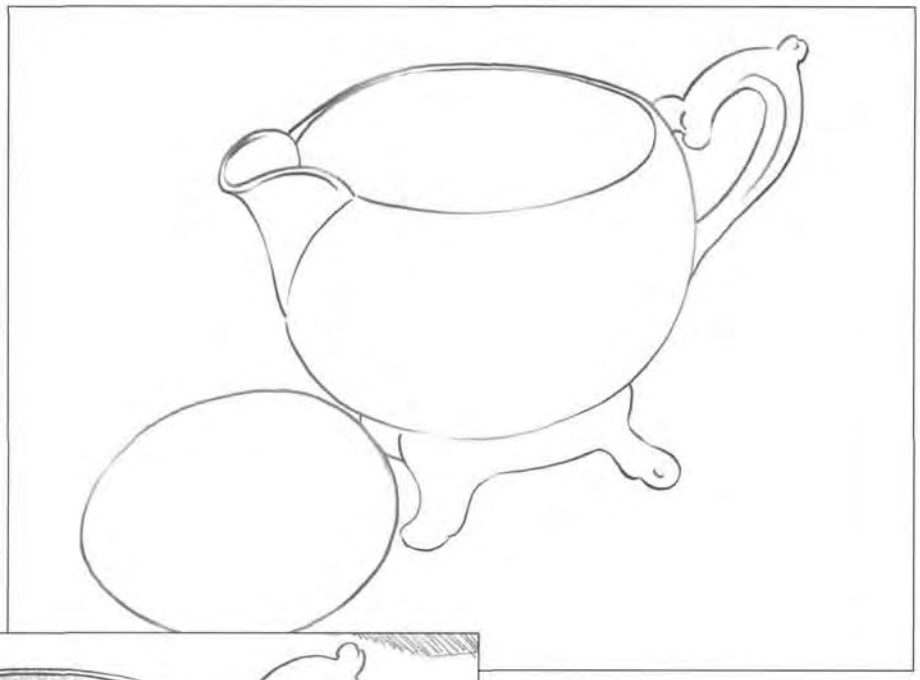
Step Two Next refine the shapes of the various elements, still keeping your lines fairly light to avoid creating harsh edges. Then, using the side of an HB pencil, begin indicating the cast shadows, as well as some of the details on the tureen.

Step Three Continue adding details on the tureen and darkening the cast shadows. Then start shading some of the objects to develop their forms. You might want to begin with the bell pepper and the potato, using the point and side of an HB pencil.

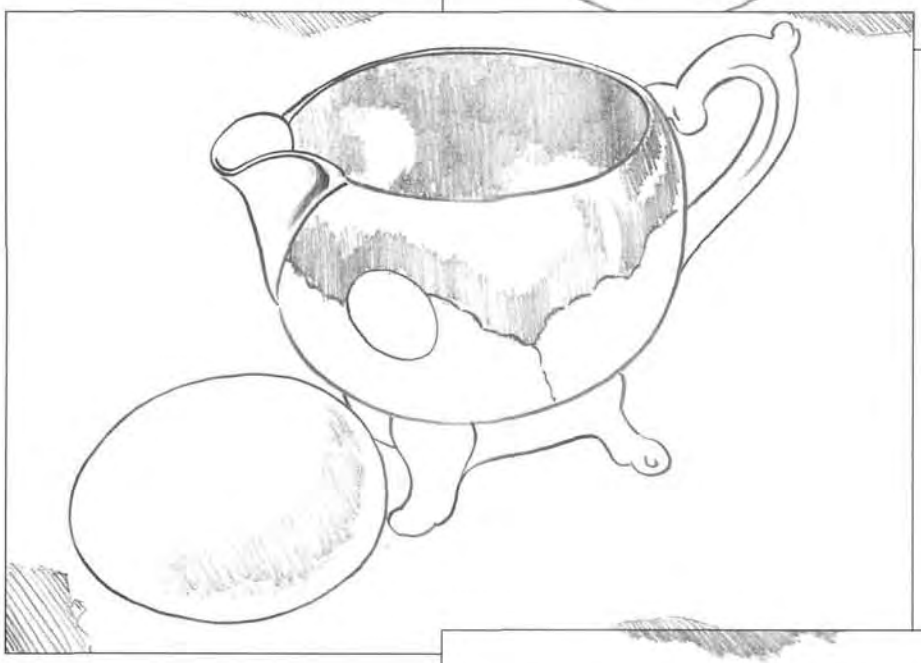
Step Four Next build the forms of the other vegetables, using a range of values and shading techniques. To indicate the paper skins of the onion and the garlic, make strokes that curve with their shapes. For the rough texture of the potato, use more random strokes.

Step Five When you are finished developing the light, middle, and dark values, use a 2B pencil for the darkest areas in the cast shadows (the areas closest to the objects casting the shadows).

The shiny surface of a highly polished, silver creamer is perfect for learning to render reflective surfaces. For this exercise, use plate-finish Bristol board, HB and 2B pencils, and a kneaded eraser molded into a point. Begin by lightly drawing in the basic shapes of the egg and creamer.

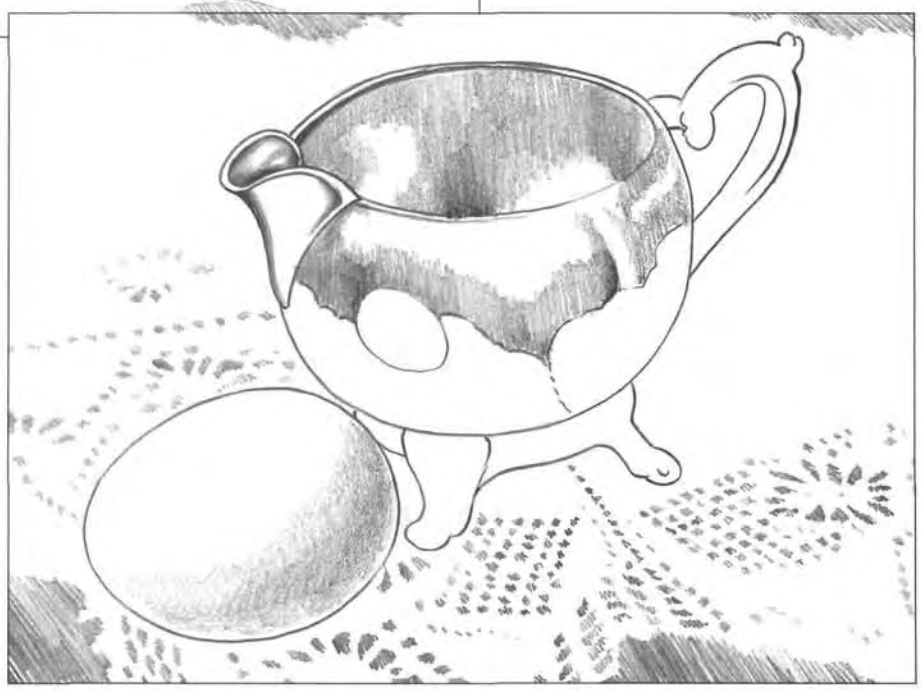


Step One Begin by lightly blocking in the basic shapes of the egg and the creamer. Don't go on to the next step until you're happy with the shapes and the composition.



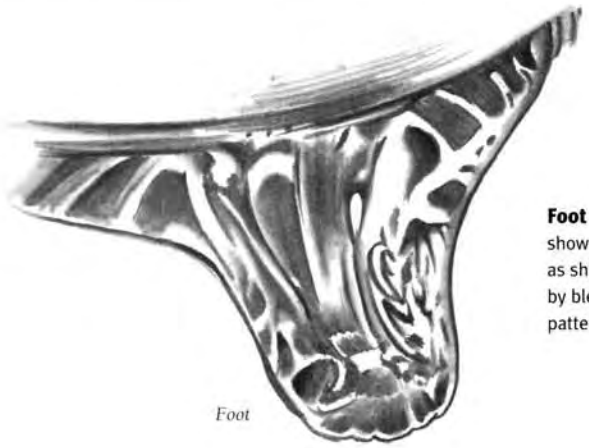
Step Two Once the two central items are in place, establish the area for the lace, and add light shading to the table surface. Next position the reflection of the lace and egg on the creamer's surface. Begin lightly shading the inside and outside surfaces of the creamer, keeping in mind that the inside is not as reflective or shiny. Then start lightly shading the eggshell.

Step Three At this stage, smooth the shading on the egg and creamer with a paper stump. Then study how the holes in the lace change where the lace wrinkles and then settles back into a flat pattern. Begin drawing the lace pattern using one of the methods described on the opposite page.



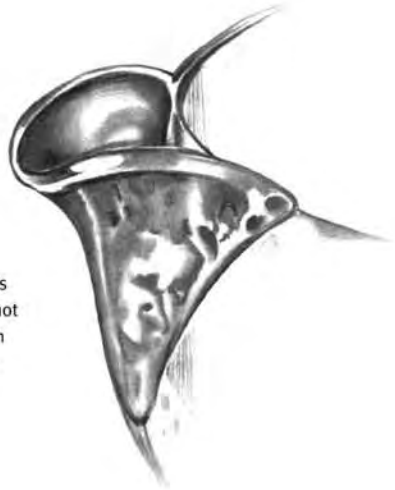
You might often find objects for your still life drawings in the most unexpected places. Combine objects you believe aren't related, and they might surprise you by creating an appealing still life.

Step Four In the final drawing, pay close attention to the reflected images because they are key to successfully rendering the objects. Interestingly the egg's position in the reflection is completely different than its actual position on the table because in the reflection we see the back side of the egg.

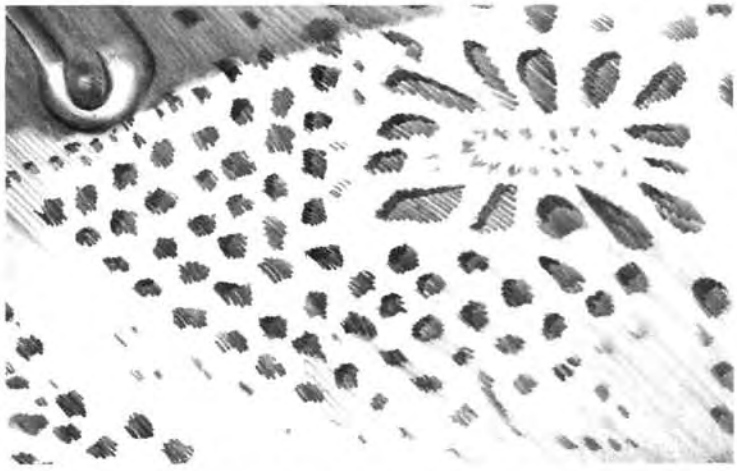


Foot

Spout



Foot and Spout Details These two close-up drawings show detail on the creamer's spout and feet. These are not as shiny as the rounded bowl. Re-create this matte finish by blending the edges and making the concave shadow patterns darker and sharper.



Lace Pattern Detail The drawings above show two approaches for creating the lace pattern. You can draw guidelines for each hole and then shade inside them (left), or you can lightly shade in the shape of each hole (right). Either way, you are drawing the negative shapes. (See page 13.) Once the pattern is established, shade over the areas where you see shadows, along with subtle shadows cast within most of the holes. Make the holes in the foreground darker than those receding into the composition, but keep them lighter than the darkest areas on the creamer. After this preliminary shading is completed, add details of dark and light spots on the lace.

This exercise was drawn on vellum-finish Bristol board with an HB pencil. Vellum finish has a bit more "tooth" than the smoother plate finish does, resulting in darker pencil marks.

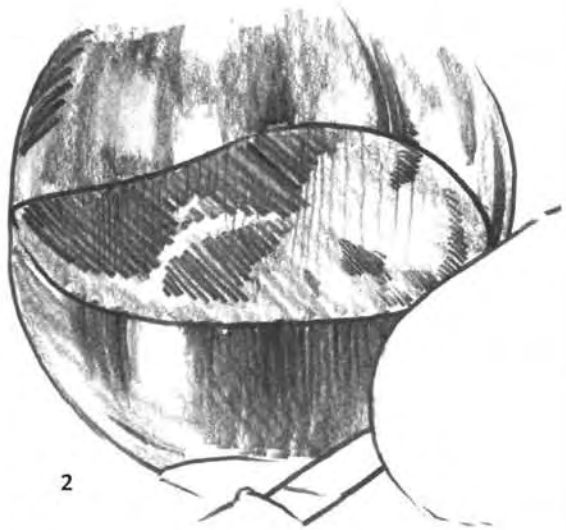
The simplest items in your kitchen can be gathered up into an inviting scene.

1

2

Paying Attention to Detail In the close-up examples below, the guidelines show the distorted wine level, which is caused by the bottle's uneven curves. An artist must make important observations like this in order to create natural, true-to-life drawings.

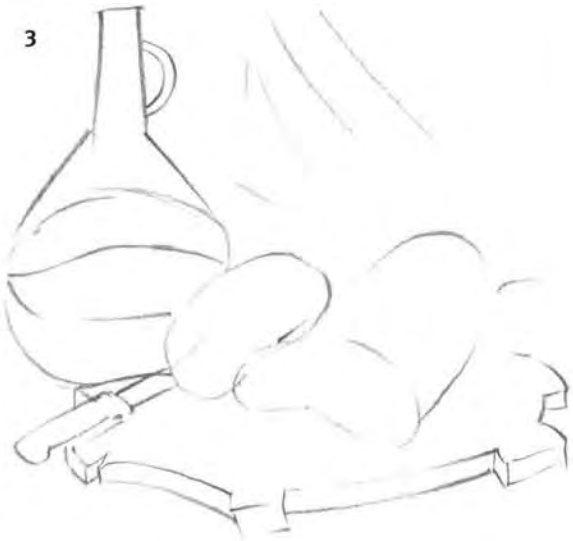
1



2

Blocking In the Composition Begin lightly sketching the wine bottle, bread loaf, knife, and cutting board, roughing in the prominent items first, then adding the remaining elements in step 2. Continue refining the shapes in step 3, and then indicate the placement for the backdrop.

3

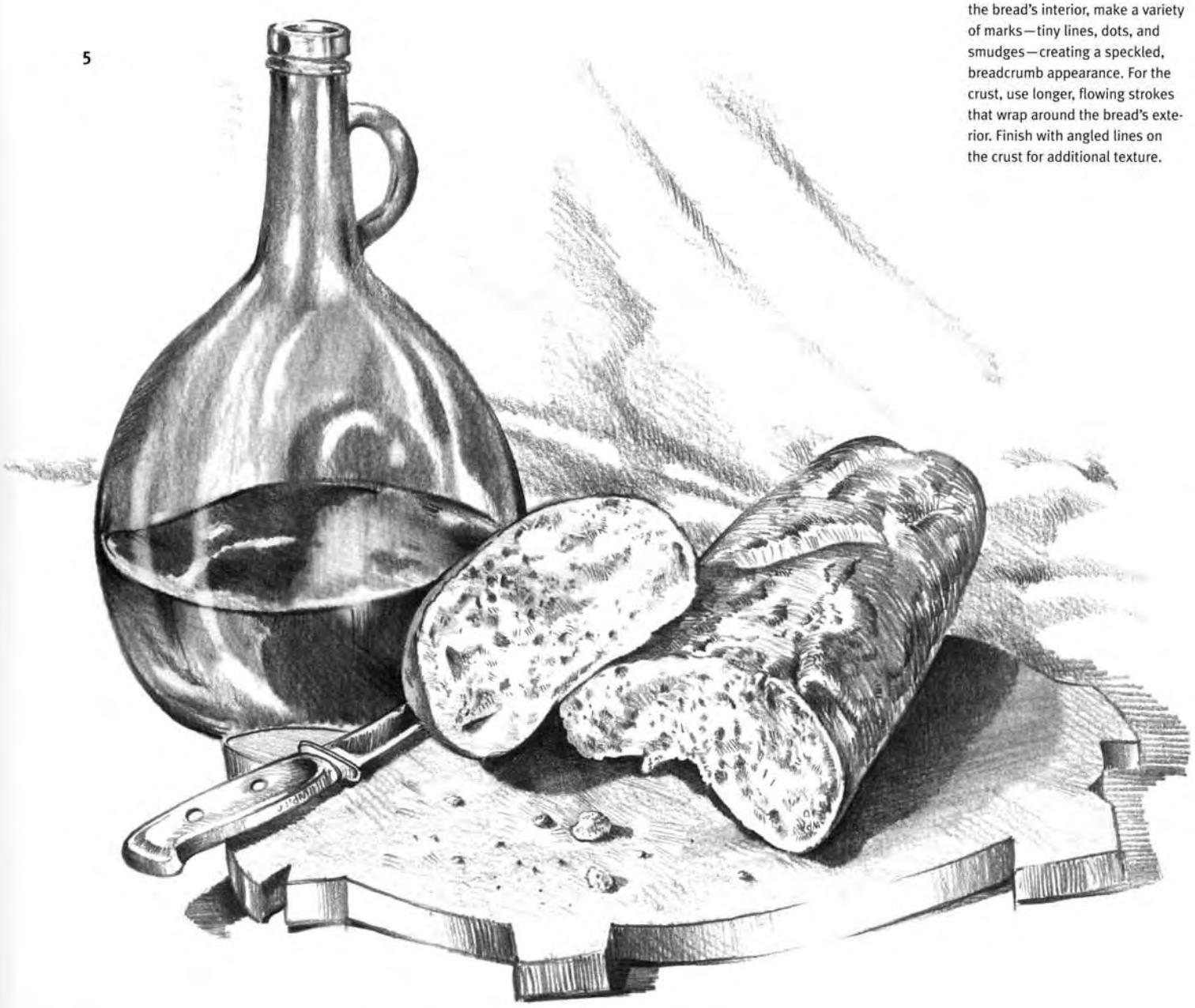


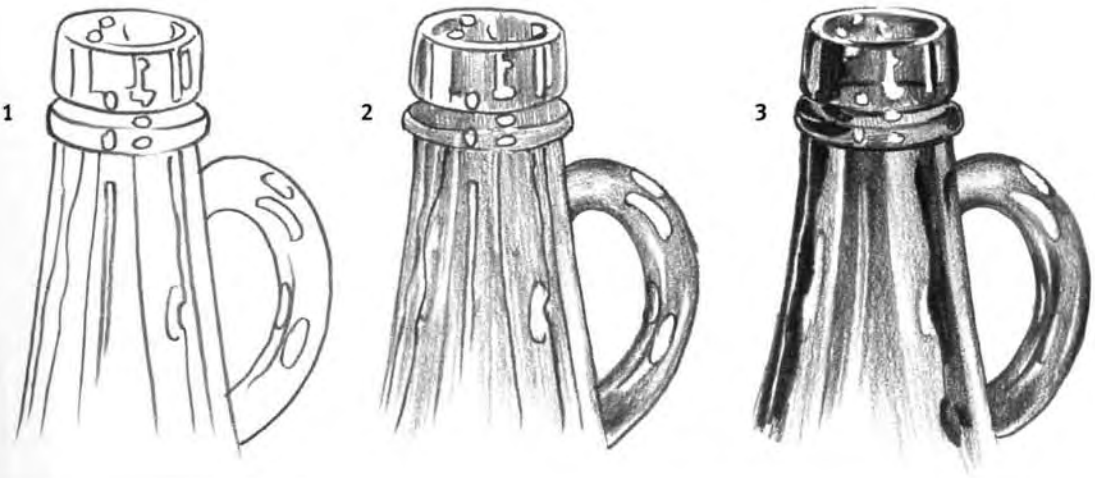
4

Placing Highlights and Shadows Lightly outline where the highlights will be so you don't accidentally fill them in with pencil. Now add shadows with uniform diagonal strokes. Use vertical strokes on the sides of the cutting board.

Developing Form and Texture
To draw the irregular texture of the bread's interior, make a variety of marks—tiny lines, dots, and smudges—creating a speckled, breadcrumb appearance. For the crust, use longer, flowing strokes that wrap around the bread's exterior. Finish with angled lines on the crust for additional texture.

5





Glass Detail To draw a finished look of shiny glass, follow steps 1 through 3 showing the bottle's spout. Draw in shapes for the light and dark areas, then evenly shade over all areas that don't contain highlights. Finally fill in the darkest areas and clean out any highlights with a pointed kneaded eraser.