

Drawing Fundamentals

5 THINGS TO REMEMBER (WHEN YOU ARE DRAWING)

1 STEP BACK



FROM YOUR WORK
When you step back from your work you can see everything. Take time to reflect on what's working and what's not.

3 CONSIDER COMPOSITION



Where do you want the focus to be?
How will it all be laid out?

2 DRAW WHAT YOU SEE



NOT WHAT YOU KNOW
Remember to keep looking at what you're drawing all the way to the end!



4 BE PATIENT



No matter how long you have been drawing, you're still always learning

WITH YOURSELF

Drawing

FUNDAMENTALS

NAME: _____ DATE: _____

WHERE ARE YOU STARTING? (Draw a pencil and have a friend observe your drawing. Take your time to complete the following projects.)

DRAW AN APPLE, USING ONLY OUTLINES

DRAW A ROW OF TREES USING ONE POINT PERSPECTIVE. HORIZON LINE IS MARKED.

DRAW THE BASIC SKETCHES IN THIS FIGURE

DRAW THE BASIC FORMS IN THIS FIGURE

SHADE IN THIS CIRCLE SO IT FORMS THREE DIMENSIONAL. LIGHT SOURCE IS MARKED.

DRAW A FACE. INCLUDE ALL FACIAL FEATURES IN REALISTIC PROPORTION.

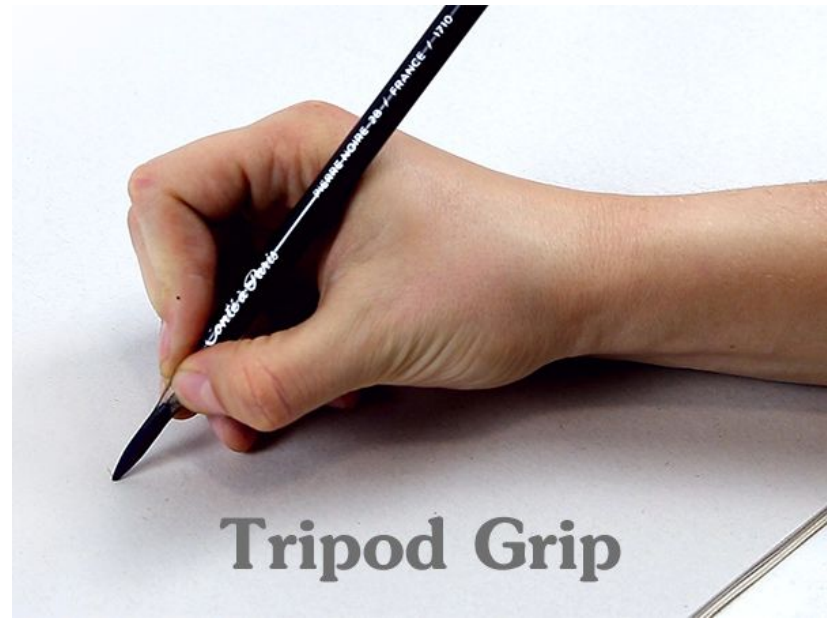
The Skills I Will Learn & Master	Struggles I Overcame	What I Learned & How I Grew
DEXTERITY & PROCESS Developing fine motor skills and hand control. Understanding the importance of practice and repetition.		
CONTOUR LINES Understanding the importance of using long, smooth lines to create depth and shape.		
BUILDING WITH BASIC SHAPES Understanding the importance of using simple shapes to build up more complex forms.		
CREATING PERSPECTIVE Understanding the importance of using perspective to create a sense of depth and space.		
BUILDING WITH FORMS Understanding the importance of using form to create a sense of volume and depth.		
SHADING Understanding the importance of using shading to create a sense of light and shadow.		
FIGURE DRAWING Understanding the importance of using figure drawing to create a sense of movement and life.		

Dexterity & Process

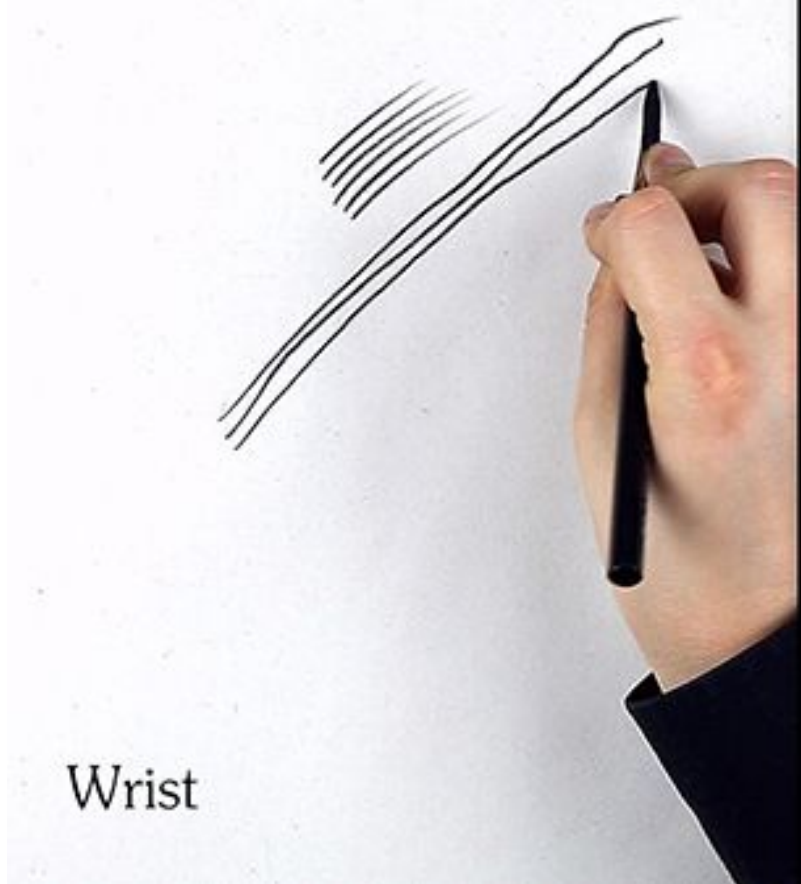




Holding your hand over the pencil. Your hand should be relaxed with the fingers and thumb lightly holding the pencil. You can still use the **tip of the pencil** by one of two ways. If drawing on a horizontal surface like a tabletop, simply bend the wrist forward a bit. If drawing on a vertical surface such as a pad resting on your knees or an easel, you can flip your wrist upside down to use the tip. Along with the tip, the overhand grip allows you to use the side, which is much more versatile than the tip. You can get thick soft lines, thin lines, and a transition between the two.

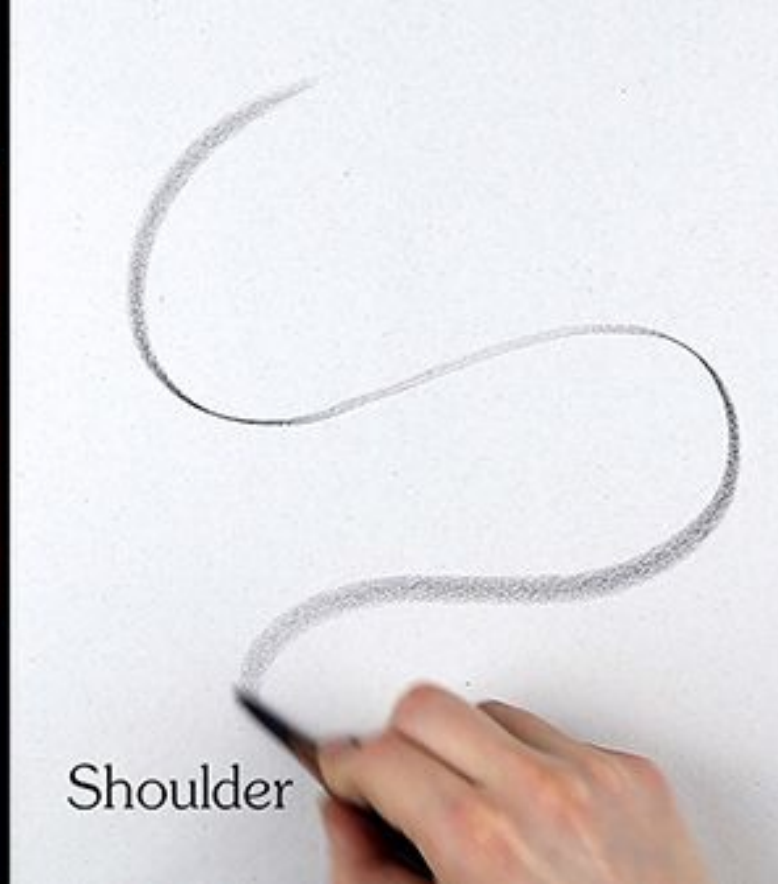


Holding the pencil with your thumb, index and middle fingers, like writing. This grip is more comfortable for using the **tip of the pencil**. Not practical to use the side. It's also comfortable to control with your fingers to draw very **small precise lines**. So, it's good for small strokes and thin lines that are **uniform in weight**.



Wrist

The wrist serves well for **small strokes and details**.



Shoulder

The shoulder serves well for **short AND long strokes**.
It's much better for **steady lines** and **fluid gestural lines**.



Using this grip only limits what we can do with our drawings. The tip of the pencil is what makes contact with the surface. There is a lot of control with this grip, which makes it great for details.



This grip forces you to draw with your shoulder instead of just your wrist. This is essential to "loosening up" with your drawing, which will actually lead to better drawing. This grip is perfect for loose marks and laying out drawing for this very reason. For drawing large, this grip is – by far, one of the best. You can also create the greatest variety of marks using this grip as well.



This grip is perfect for creating light and delicate marks. It's also great for when you are making visual comparisons on the surface and laying out the composition. Generally the tip of the pencil is what makes contact on the drawing surface.

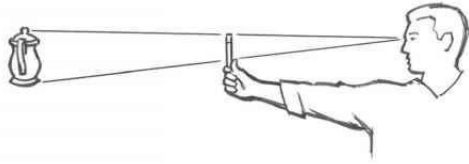
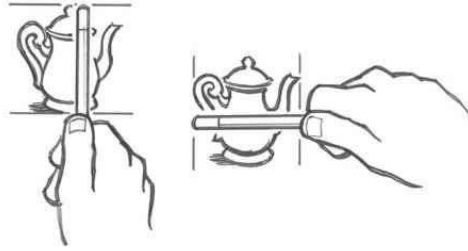


This grip is used for forceful applications of the material onto the surface. The pencil lays almost parallel to the drawing surface, forcing the side of the tip of the pencil to make contact. The result is a strong mark that has potential for width variance. This grip is great for filling in large areas of the medium quickly. This grip also forces the use of the shoulder in the drawing process.

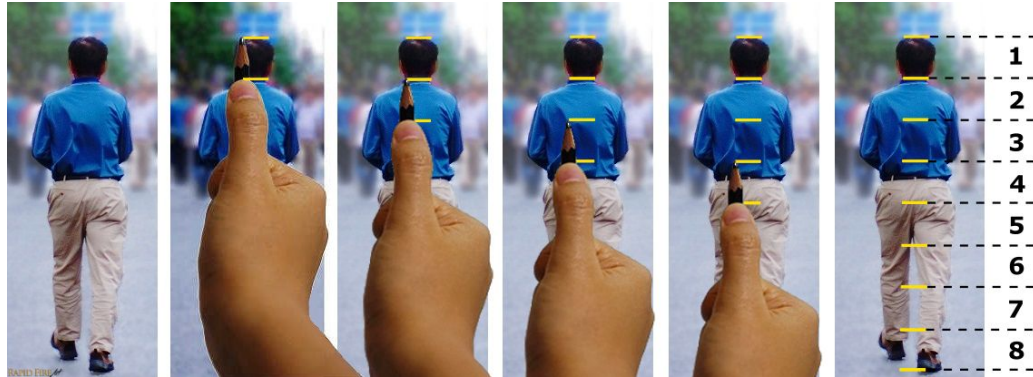


The pencil should actually point back towards the artist. Marks are made with the tip and the backside of the tip of the pencil. This grip allows the artist to clearly see the marks as they are made since the hand and the fingers are out of the way.

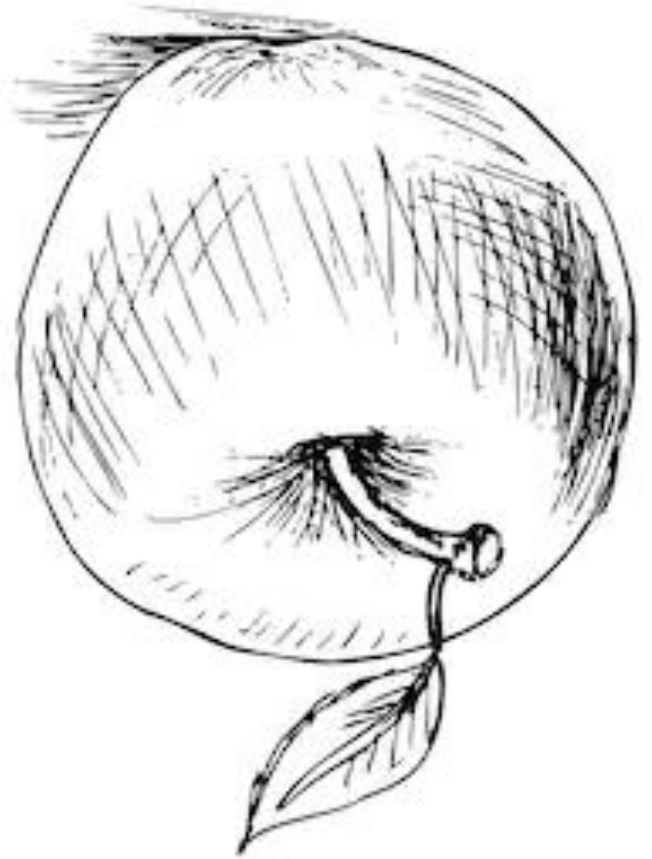
USING YOUR PENCIL OR PAINTBRUSH AS A GUIDE



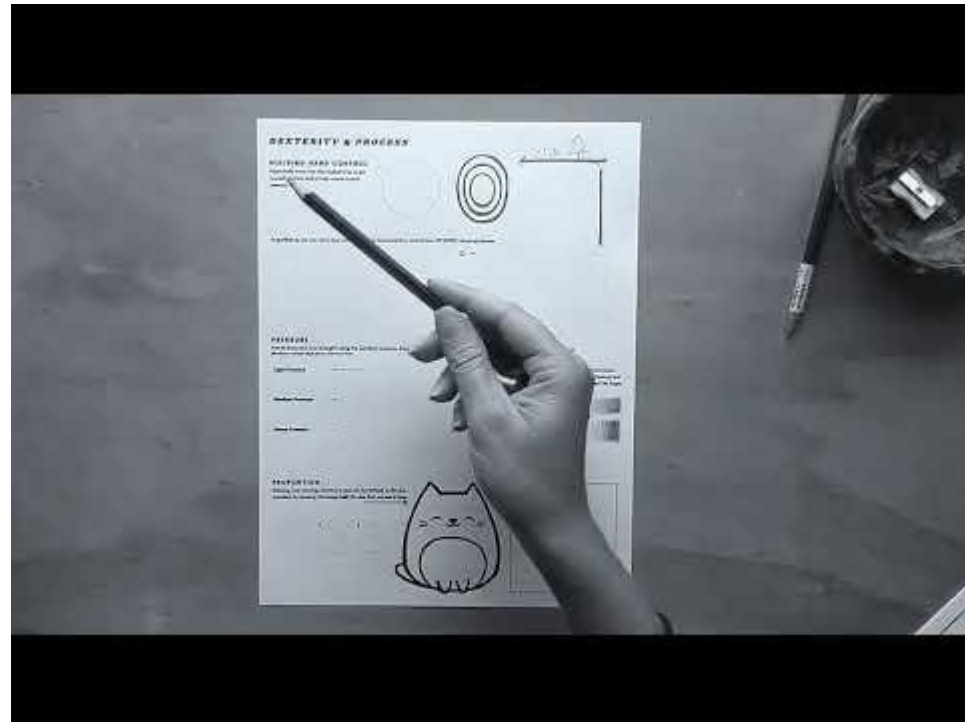
Start video at 2:31



**Draw what you
see, not what you
know.**



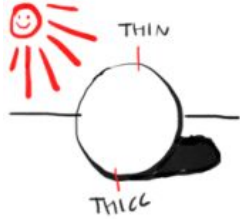
Instructional Video



Contour Lines

Line weight @FOONGISH

TIPS N' TRICKS



IT'S IMPORTANT TO SHOW THE PRESENCE OF **LIGHT** IN LINE-WORK BY USING THIN LINES IN LIT AREAS AND THICK LINES IN AREAS CAST IN SHADOW.

TO CREATE **VOLUME**, WEIGHT THE LINES ACCORDING TO THE WEIGHT OF THE FORM.



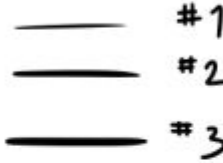
YOU CAN ALSO CREATE **VISUAL INTEREST** BY DRAWING THE EYE WITH CONTRASTING LINE WEIGHTS

THESE RULES DON'T SEEM LIKE A LOT, BUT YOU CAN APPLY THEM TO EVERYTHING YOU DRAW! SO KEEP ON INKING!



3 LINE WEIGHTS:

YOU WANNA HAVE 3 LINE WEIGHTS (PENS/SIZE BRUSH)

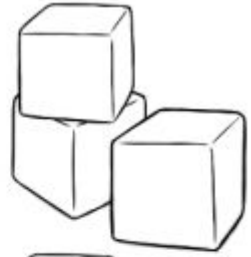


① USED FIRST. LINE THE WHOLE THING.

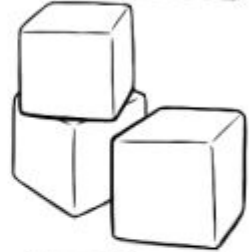
② ADD LINE WEIGHT 2 WHERE THINGS OVERLAP.

③ OUT LINE THE PERIMETER. THIS MAKES IT POP IN CONTRAST AGAINST THE WHITE BG.

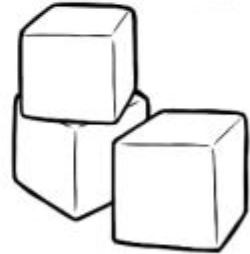
①



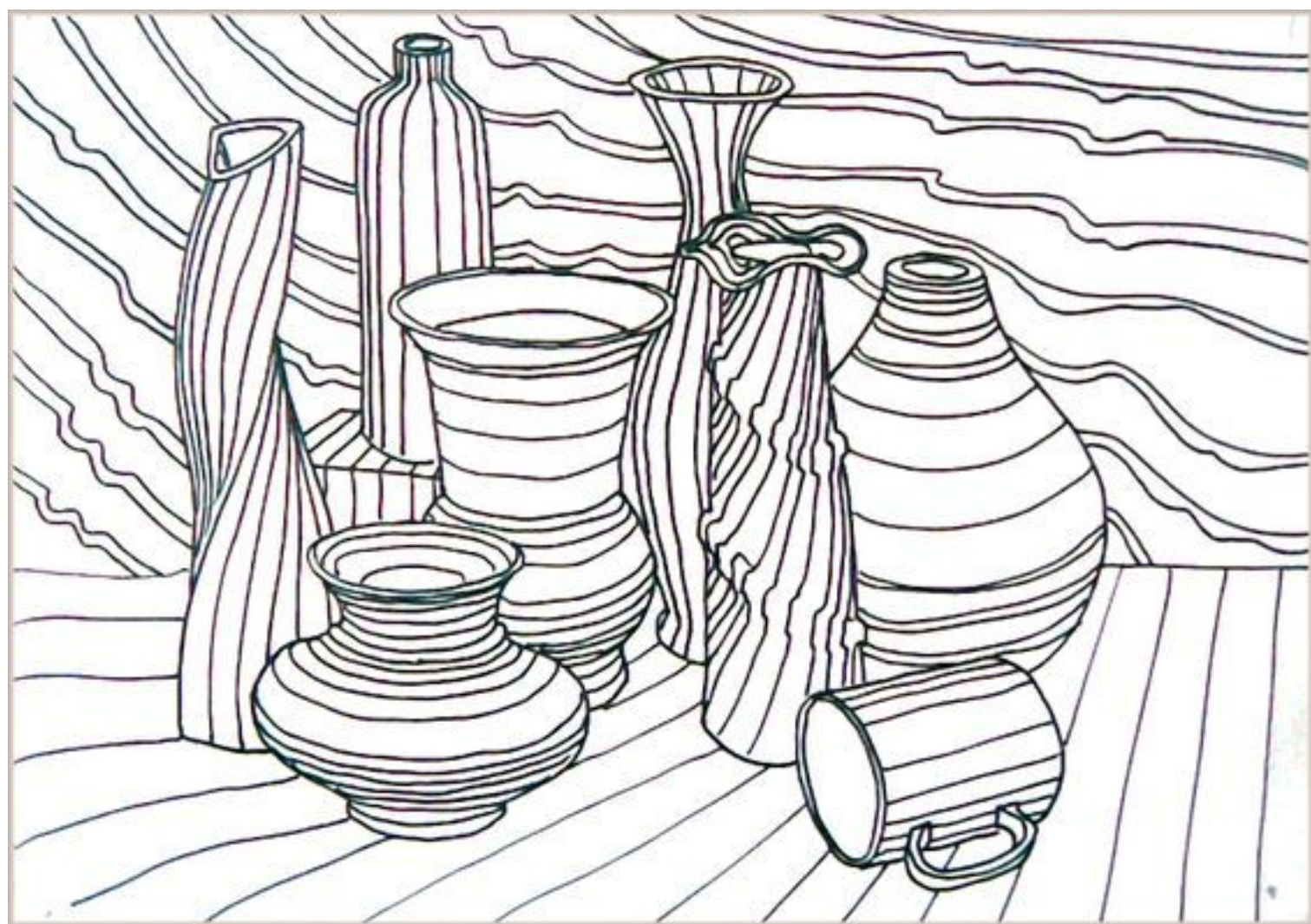
②

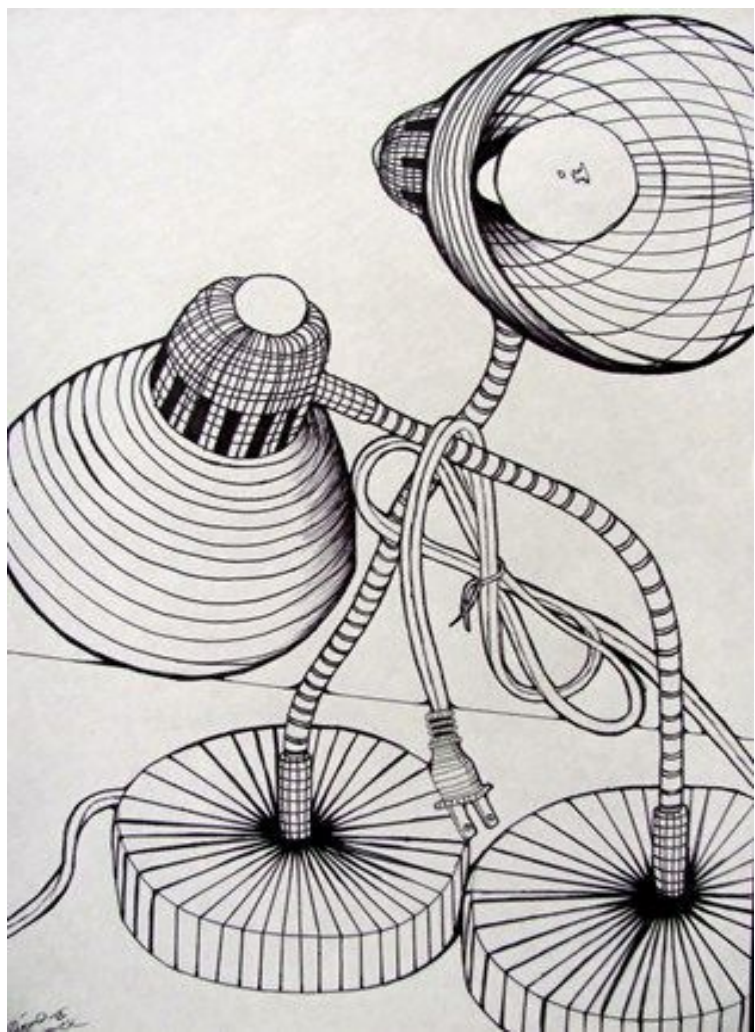


③



SUBTLE BUT **POP!**

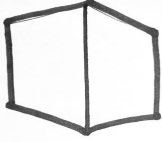




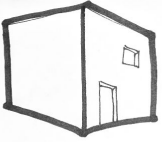




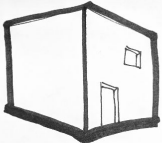
Exterior lines are the thickest. Our brain sees them as silhouettes.



Medium lines are used for plane changes, where one side touches another side

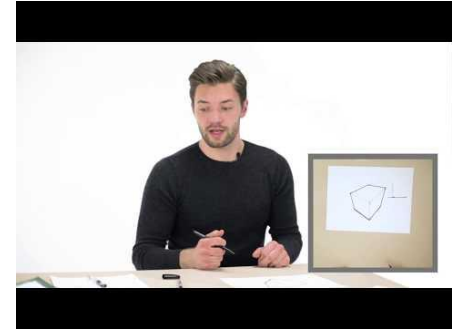
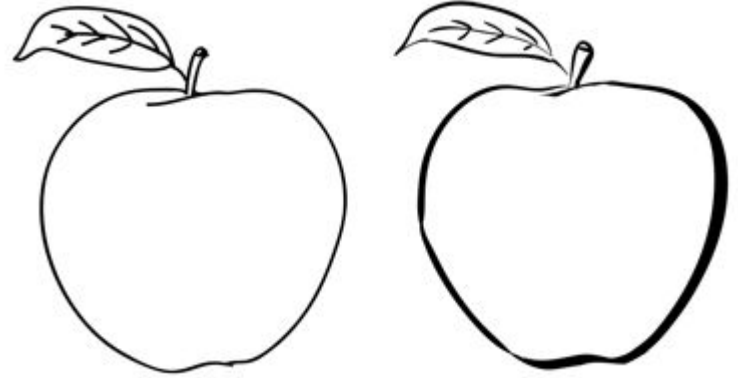


The smaller lines are for details on a plane



Ground your object by darkening the lines connecting your object to ground

Line Weight or Line Variation



- The further back in space an object is, the thinner the lines will be

Elements of Art Video

ELEMENTS OF ART



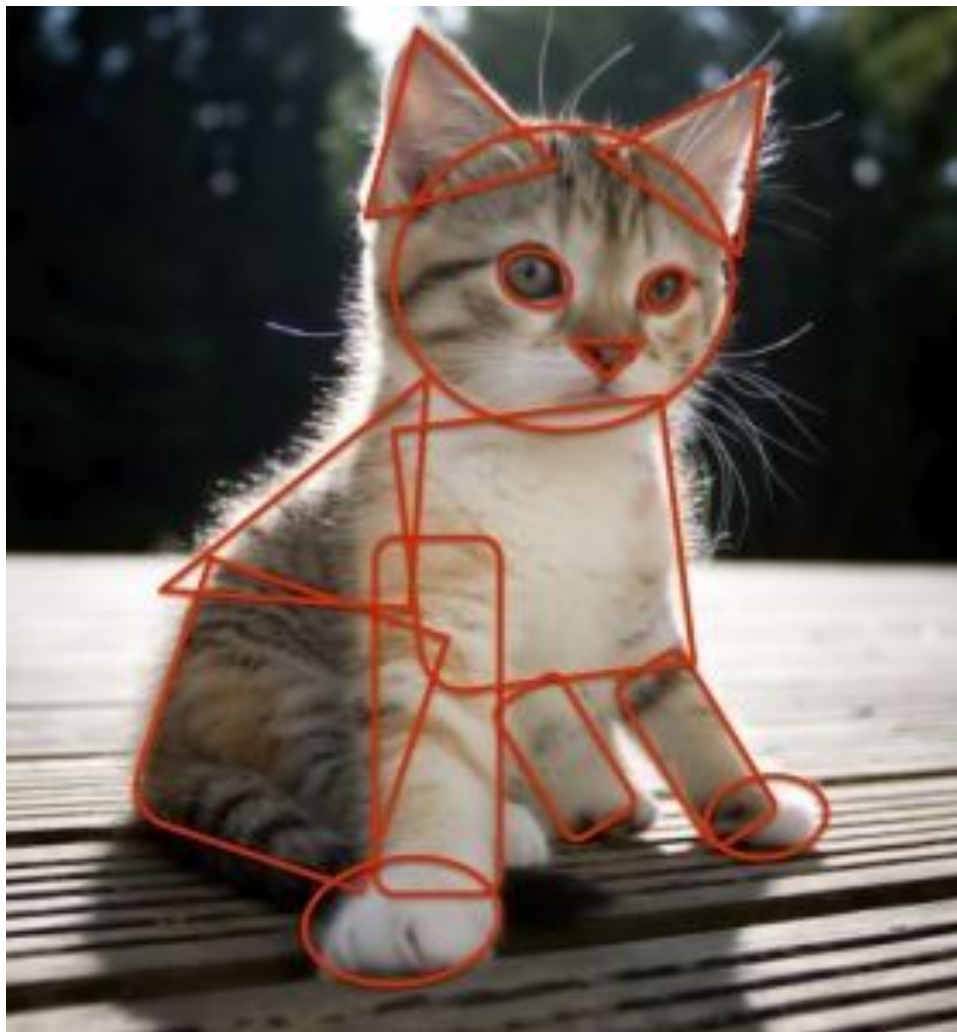
Principles of Design Video

PRINCIPLES OF DESIGN

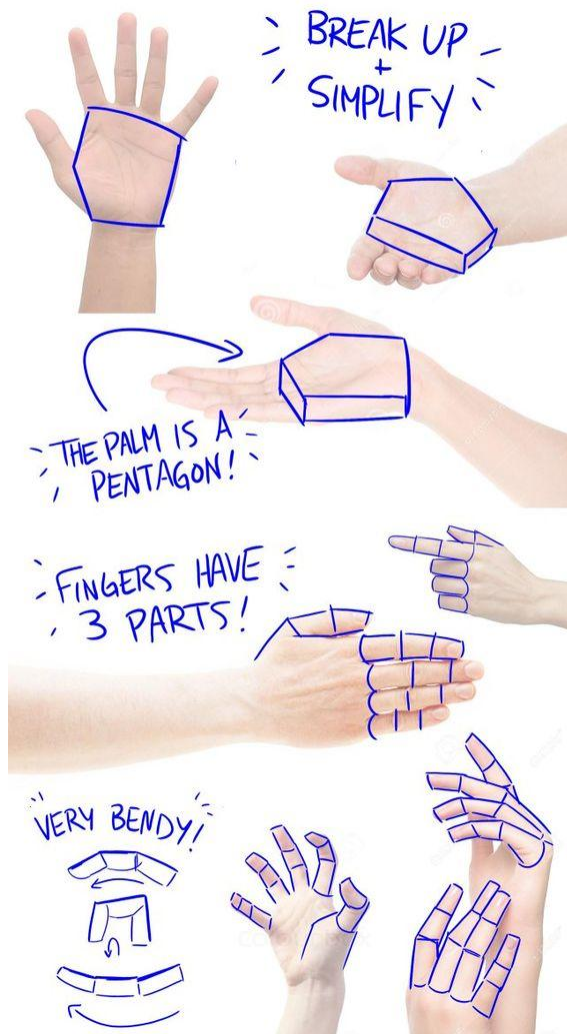
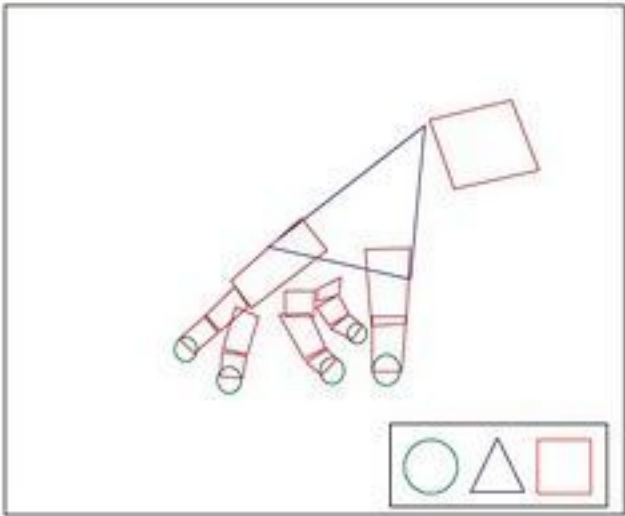
- NOTE TAKING VIDEO -



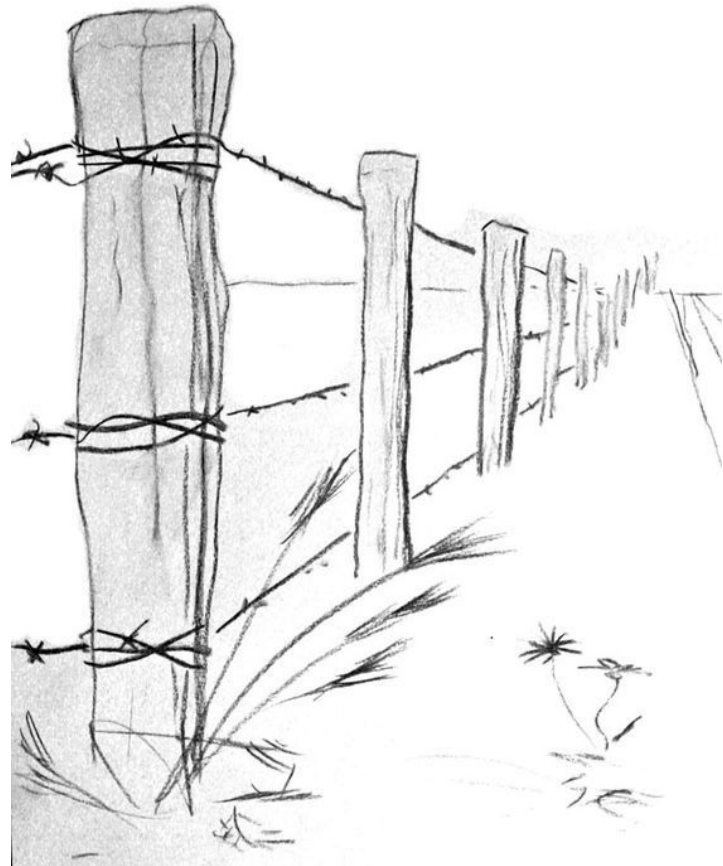
*Building with
Basic Shapes*

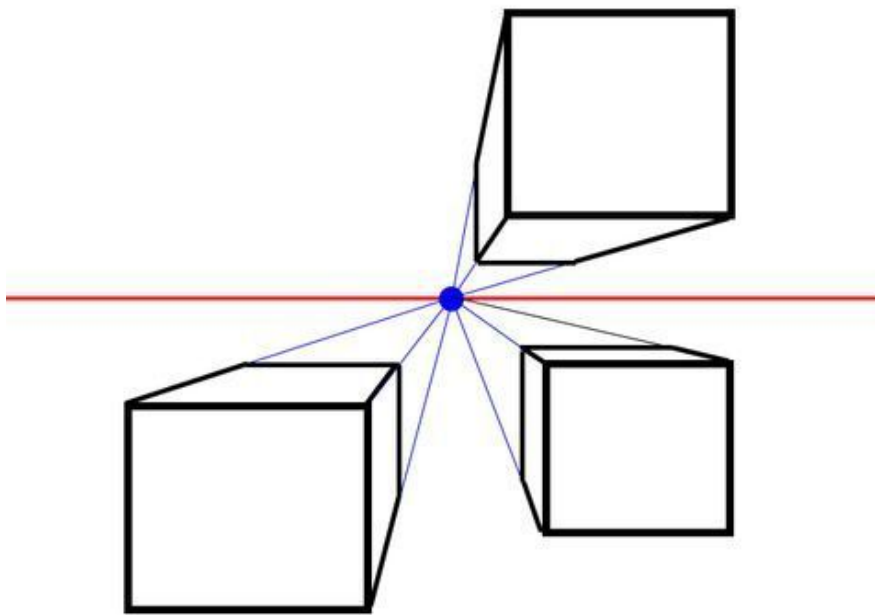


**DRAWING BASICS
CONSTRUCTION**

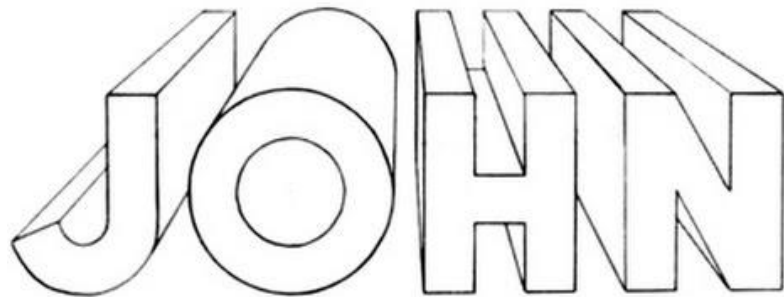


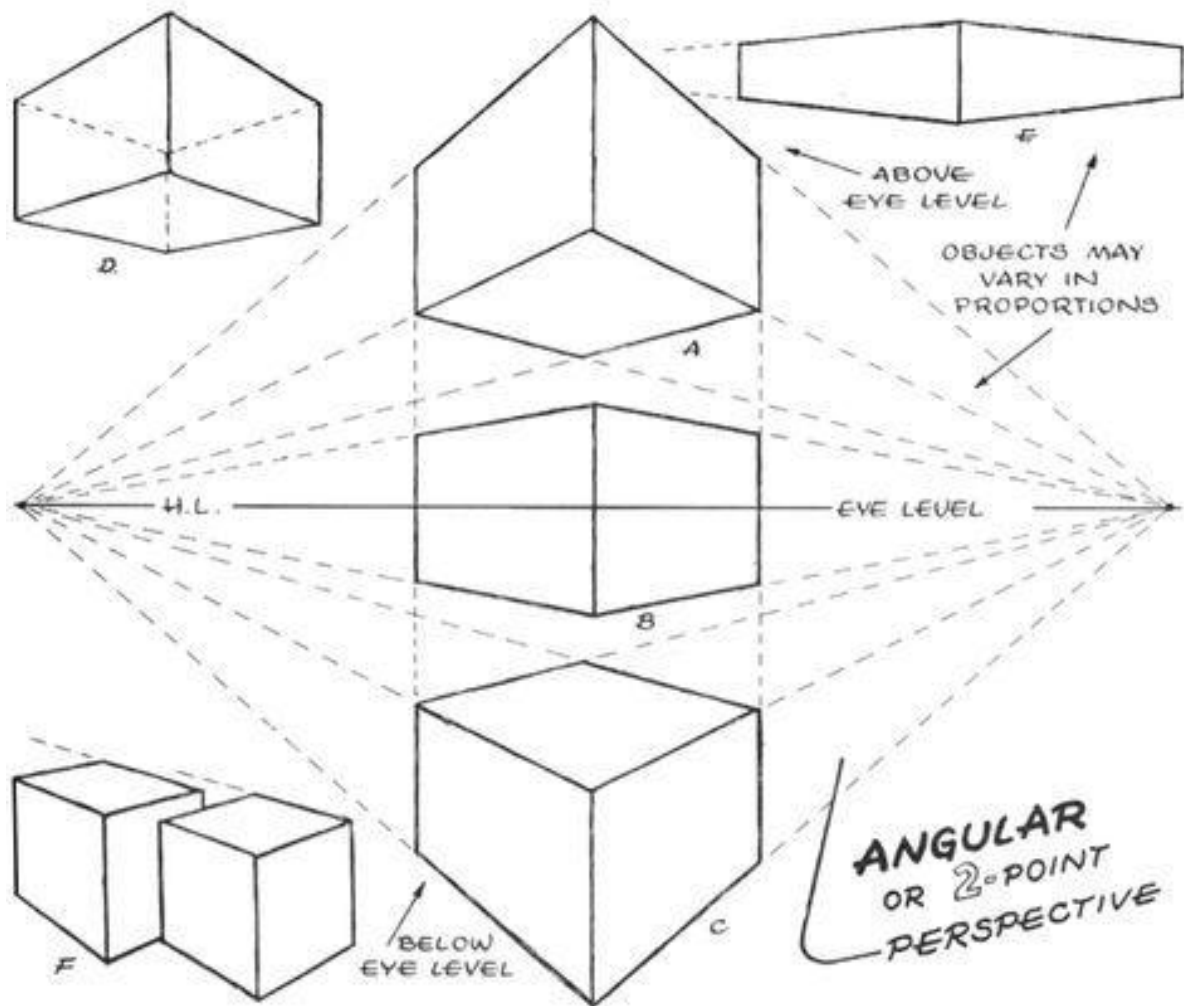
*Creating
Perspective*



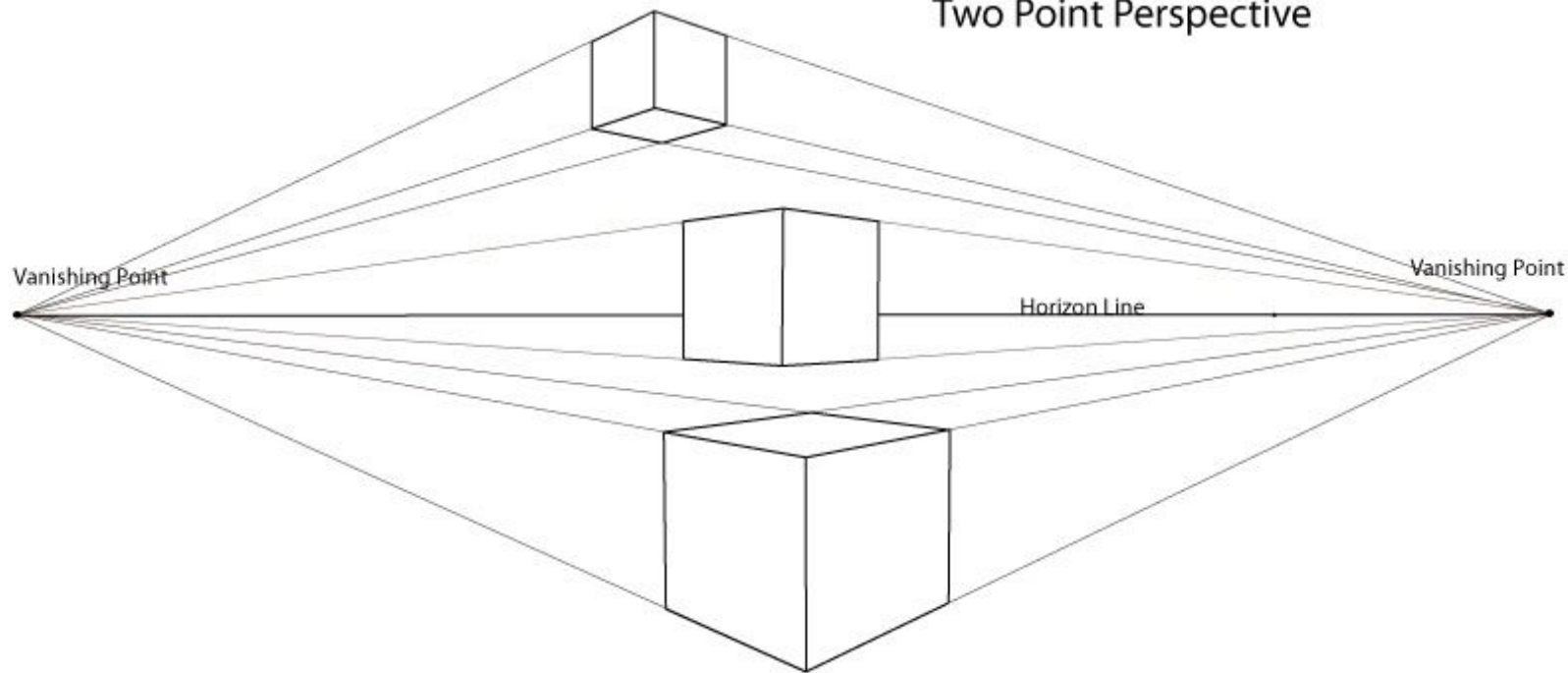


DRAWING 3D LETTERS IN ONE POINT PERSPECTIVE





Two Point Perspective



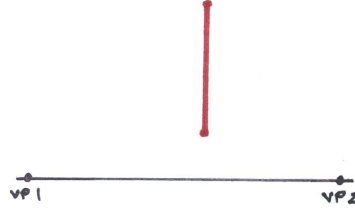
1.

Draw a horizon line with a vanishing point on either side.



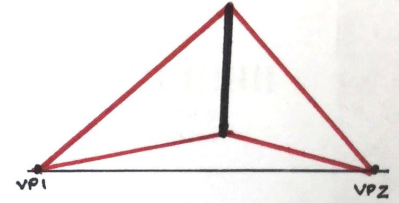
2.

Draw your front facing line.



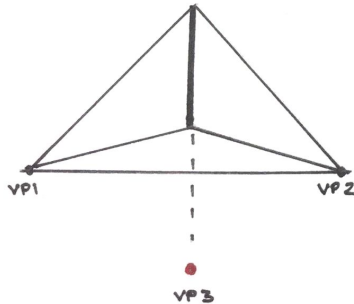
3.

Trace the points of your line back to the vanishing points.



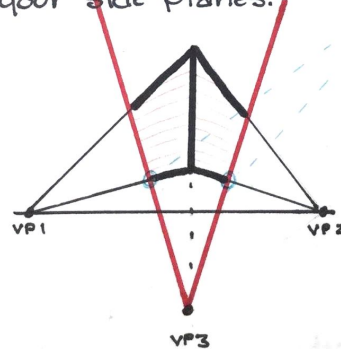
4.

Add a 3rd vanishing point that aligns with your front facing line.



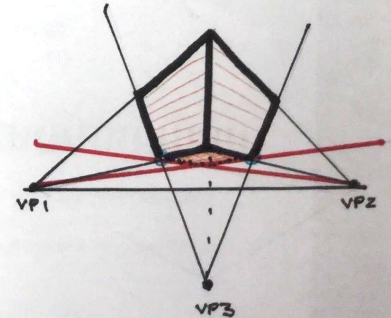
5.

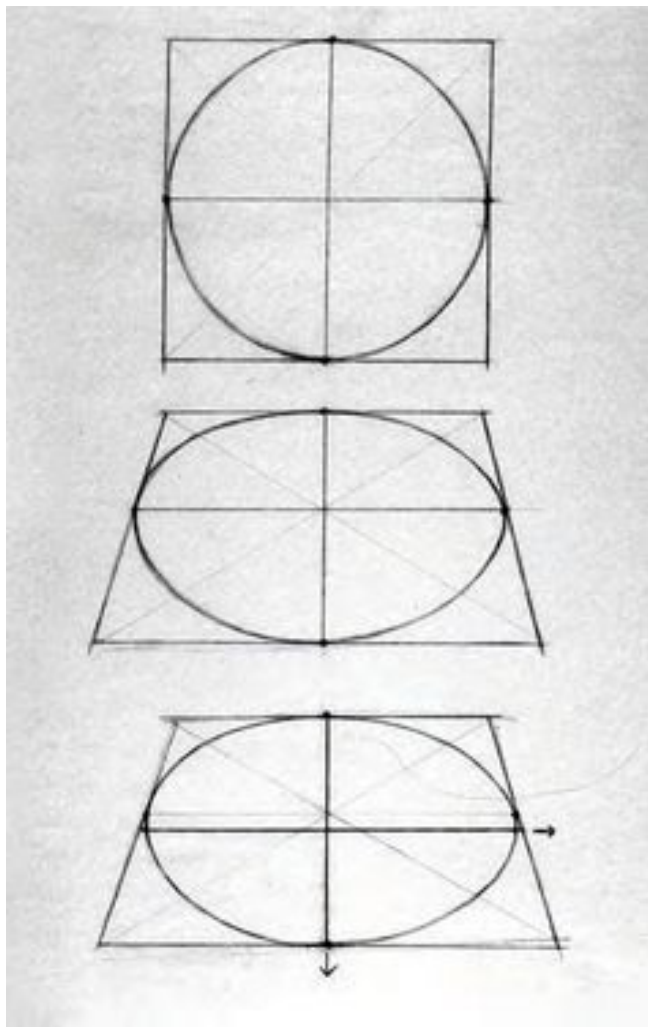
Draw lines from your 3rd VP, through your horizon line, to create your side planes.



6.

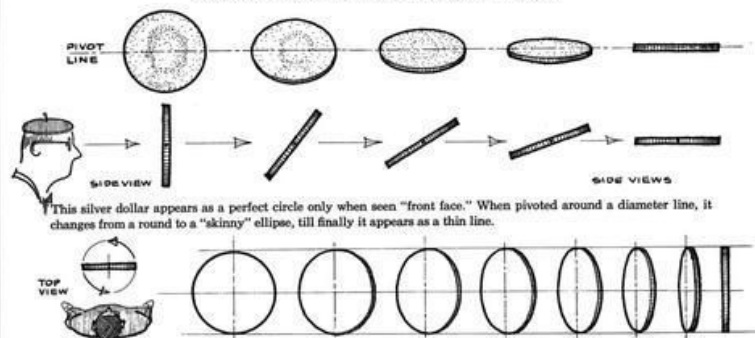
Add a top/bottom, by finding your intersecting points, trace them back to VP1 & VP2.



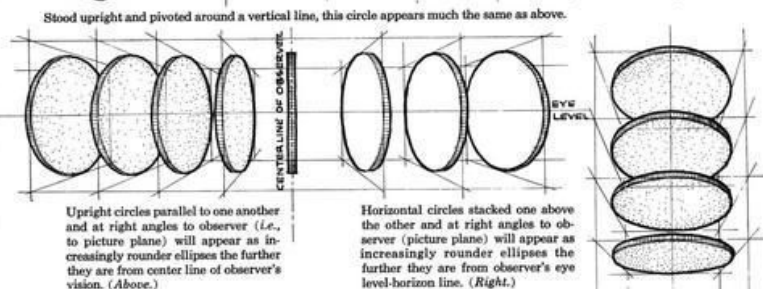


Chapter 13: CIRCLES, CYLINDERS AND CONES

Circles And Ellipses: Circles, Except When They Are Parallel To Observer's Face, Will Foreshorten And Appear As Ellipses

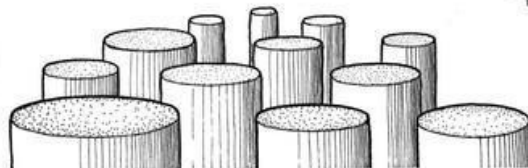


This silver dollar appears as a perfect circle only when seen "front face." When pivoted around a diameter line, it changes from a round to a "skinny" ellipse, till finally it appears as a thin line.



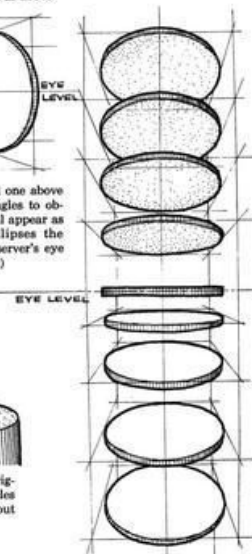
Upright circles parallel to one another and at right angles to observer (*i.e.*, to picture plane) will appear as increasingly rounder ellipses the further they are from center line of observer's vision. (*Above.*)

Horizontal circles stacked one above the other and at right angles to observer (picture plane) will appear as increasingly rounder ellipses the further they are from observer's eye level-horizon line. (*Right.*)

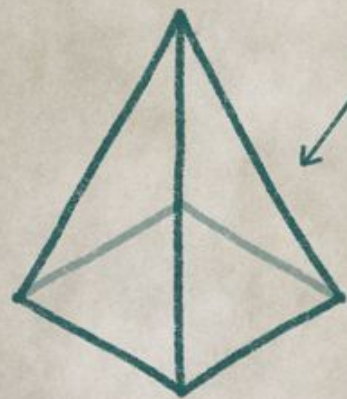


Horizontal circles seen simultaneously, even the ones far to the left and right of center line of observer's vision, should all be drawn as true

ellipses — despite the fact that in rigorous mechanical perspective circles at far left and right would come out as distorted ellipses.



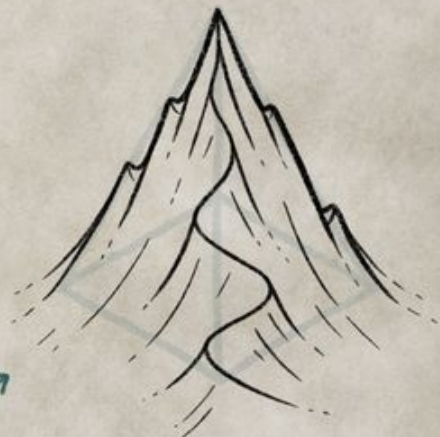
DRAWING ISOMETRIC MOUNTAINS



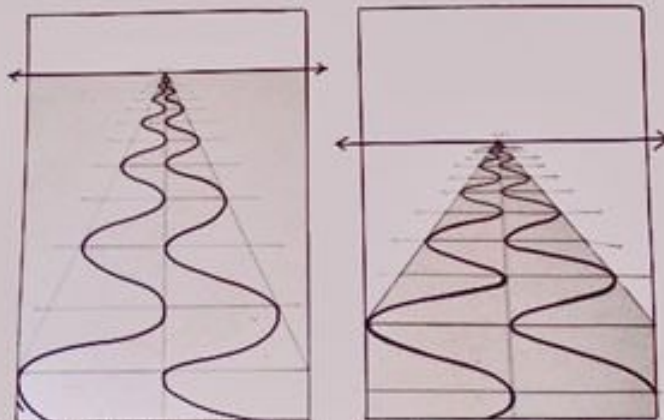
♦ Imagine a pyramid
not a triangle ▲

- More Realistic
- Adds Dimension
- Creates Interest

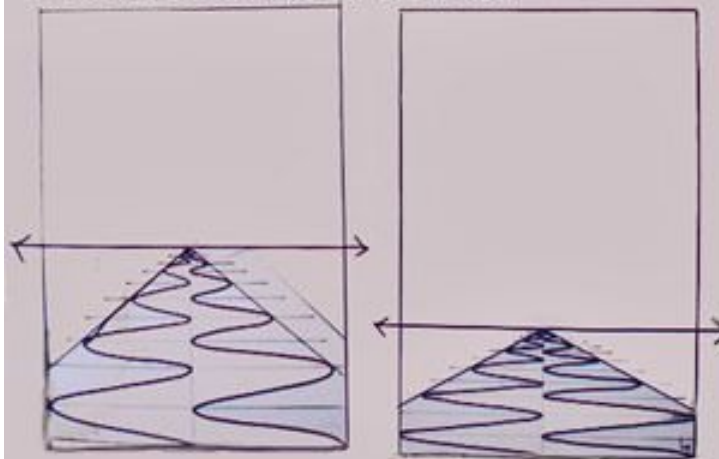
♦ Draw details
to follow the shape

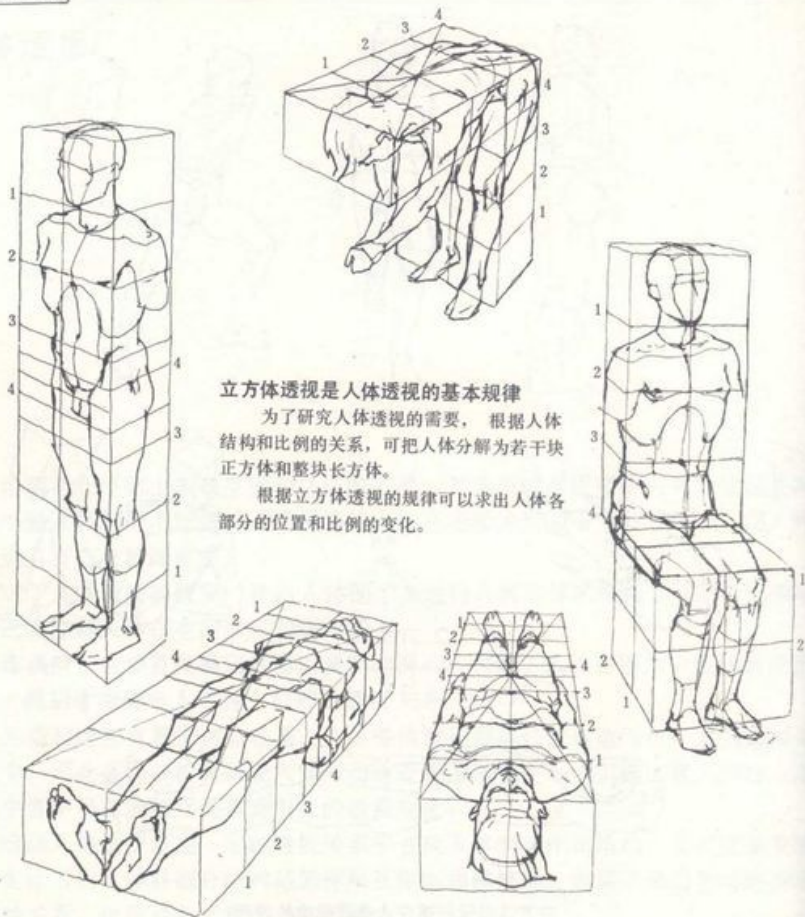


MAPEFFECTS.CO



CURVES IN PERSPECTIVE: The lower the horizon level in relation to your eye, the more elliptical will be the curve if the surface is flat.

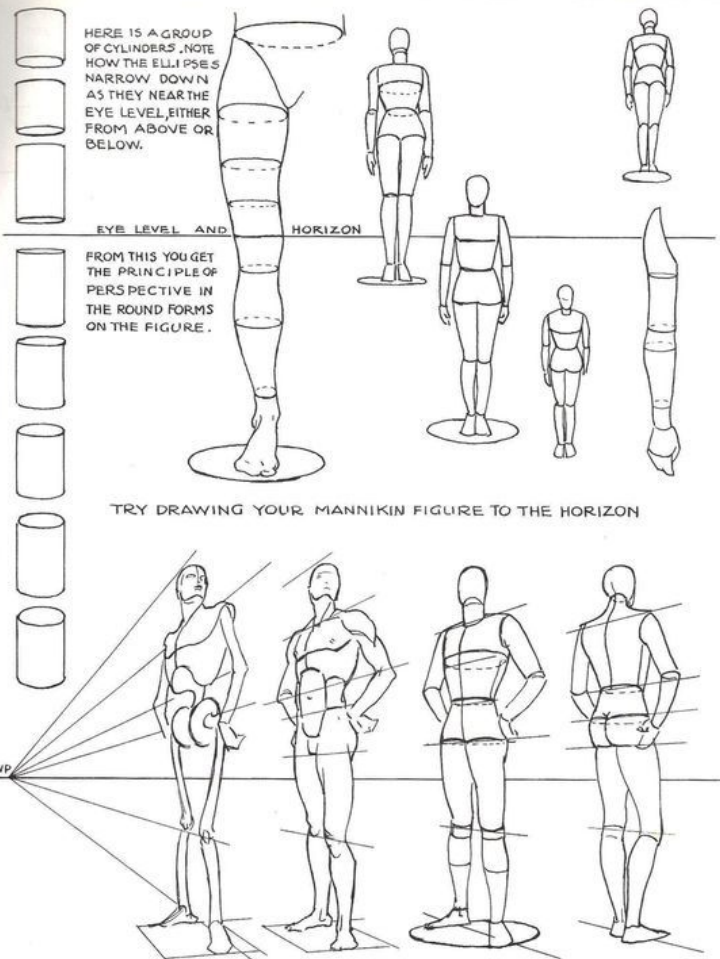




立方体透视是人体透视的基本规律

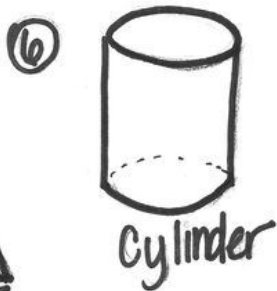
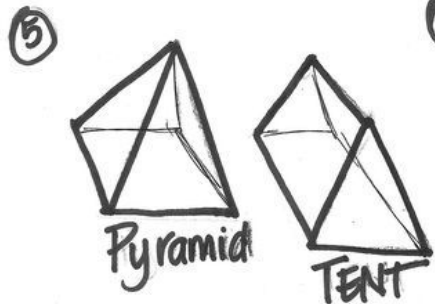
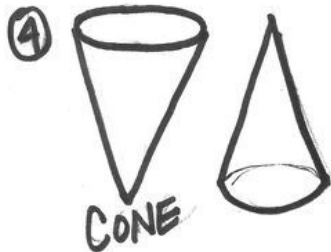
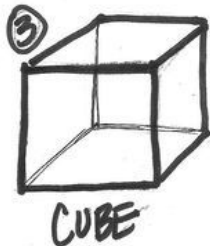
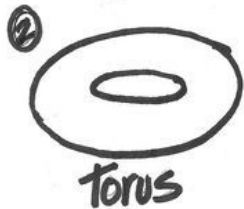
为了研究人体透视的需要，根据人体结构和比例的关系，可把人体分解为若干块正方体和整块长方体。

根据立方体透视的规律可以求出人体各部分的位置和比例的变化。



*Building with
Form*

6 Basic Forms



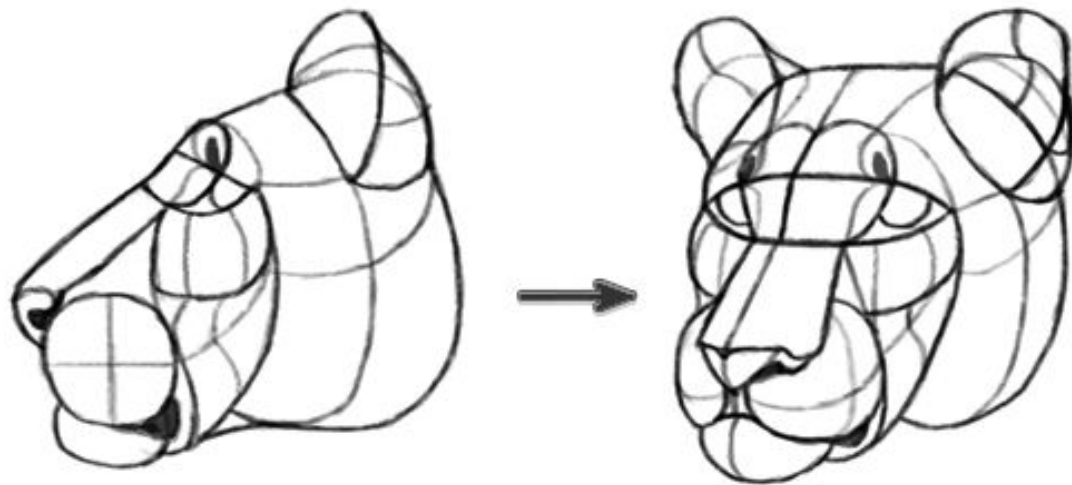
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Form vs Line



Shape vs Form

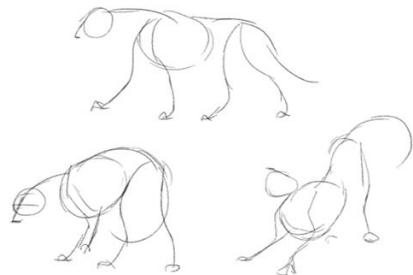




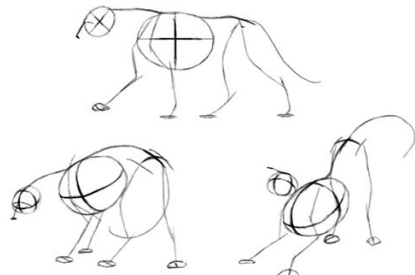
[Tutorial](#)



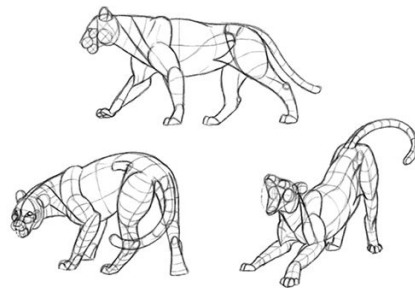
1



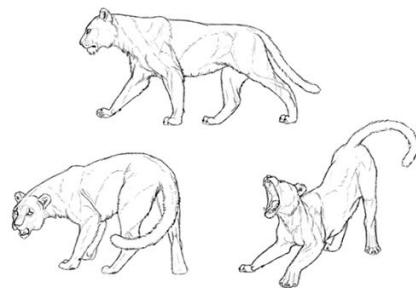
2



3



4



Rendering

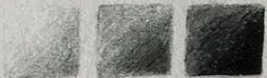
Hatch



Crosshatch



Tonal



Stipple



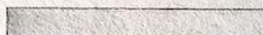
Scumble



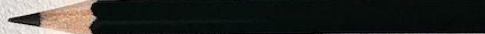
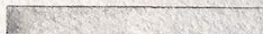
Smudge



9H



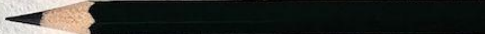
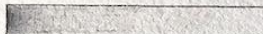
8H



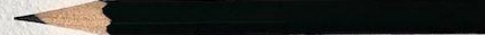
7H



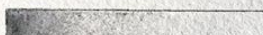
6H



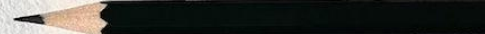
5H



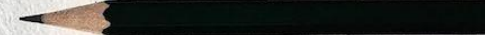
4H



3H



2H



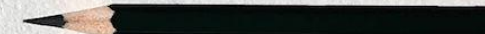
H



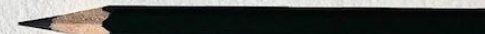
F



HB



B



2B



3B



4B



5B



6B



7B



8B

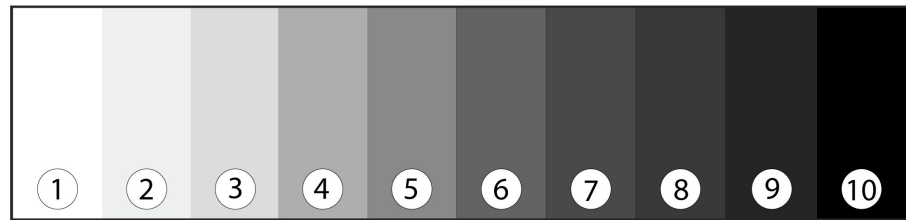
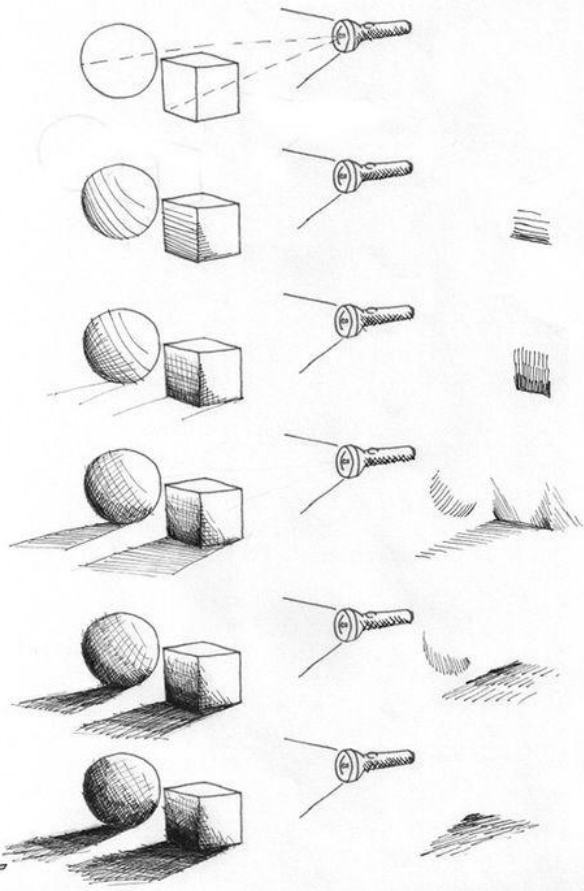


9B



Cross Hatching

with Cartoonist Kaveh Adel





How to Shade **BEGINNERS**



Introduction to rendering



Khan Academy

Draw a sphere, using a rendering technique to make it appear 3D.



The **light** is coming from the top right. Don't forget your **shadow!**

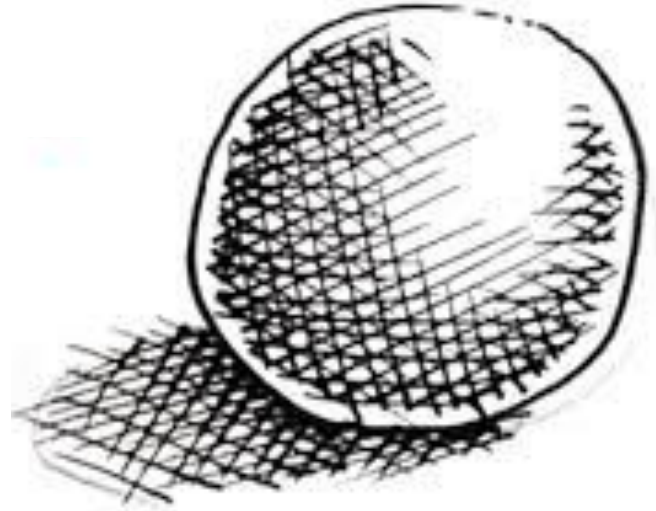
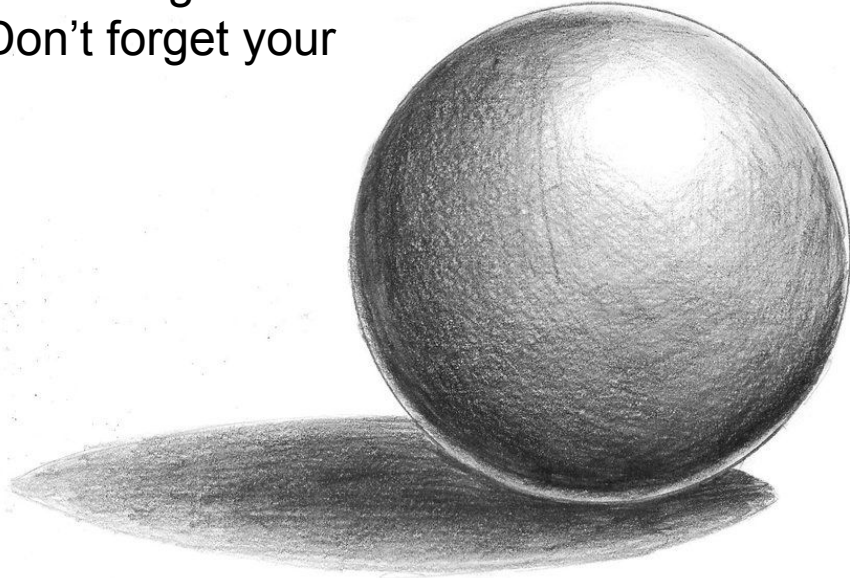
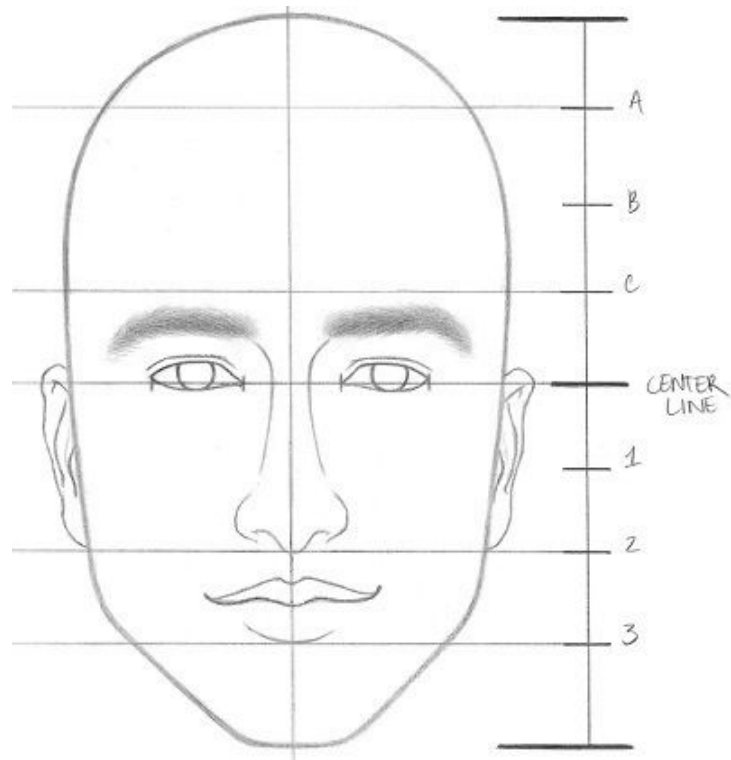
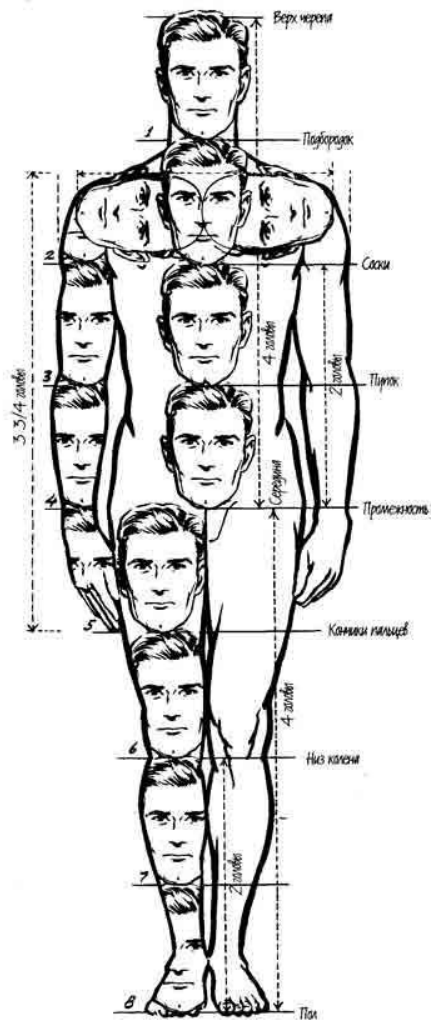


Figure Drawing

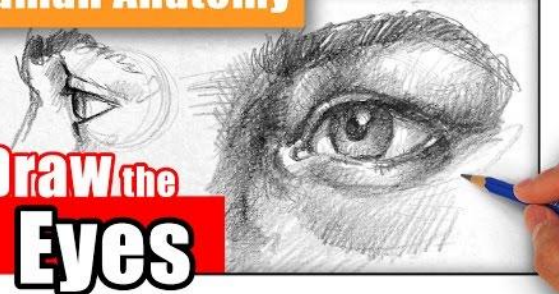
[How To Draw Humans PDF on our website](#)

How To Draw Humans Slideshow



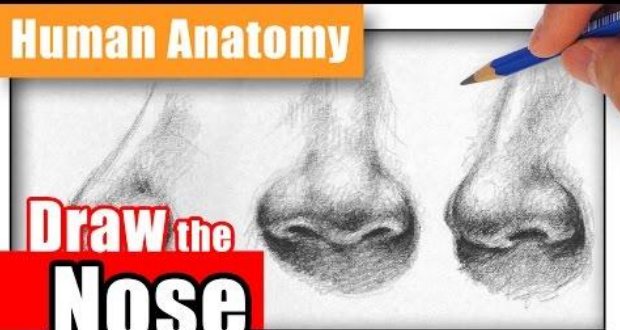
Human Anatomy

Draw the Eyes



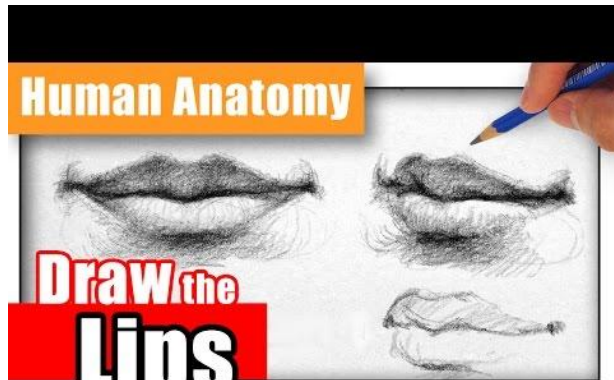
Human Anatomy

Draw the Nose

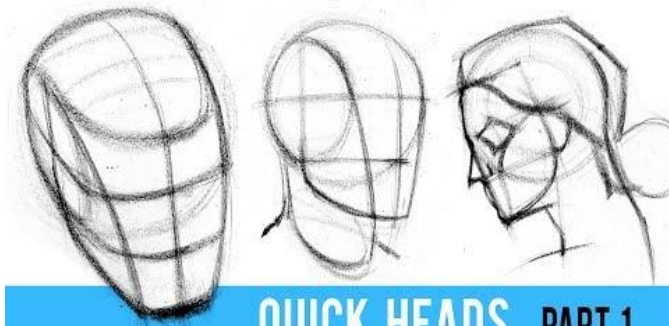


Human Anatomy

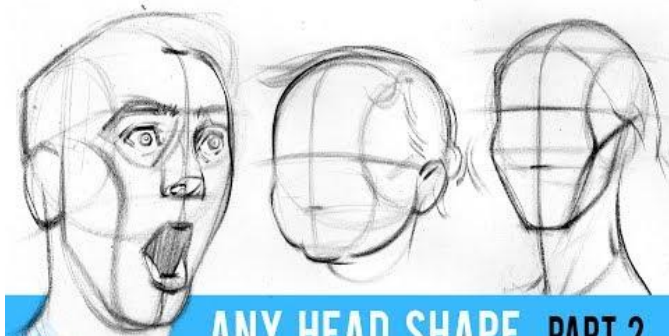
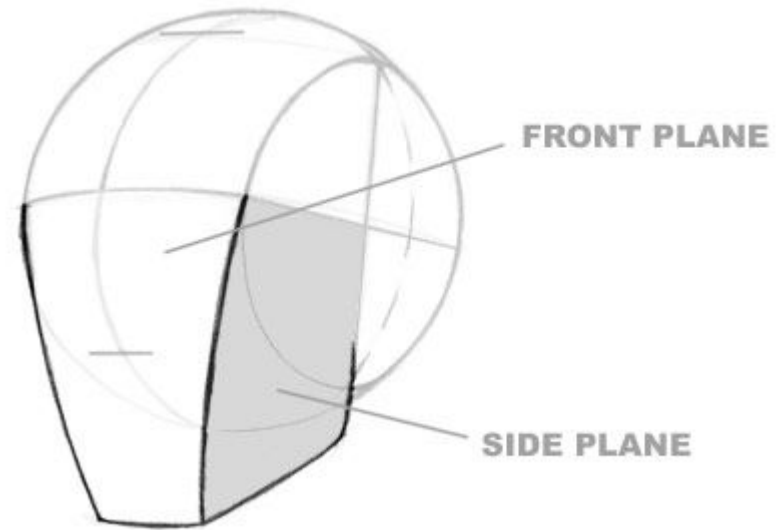
Draw the Lips



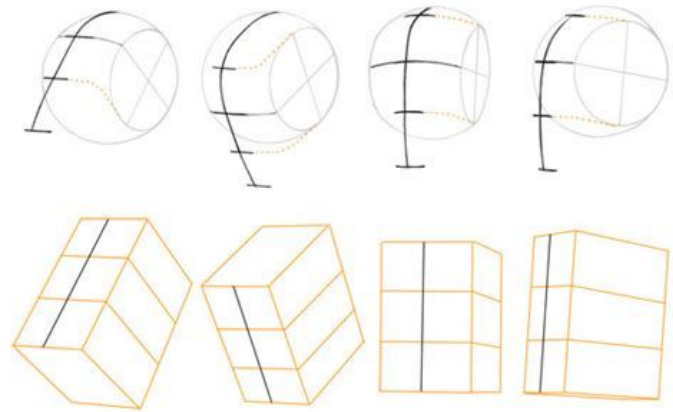
Loomis Method



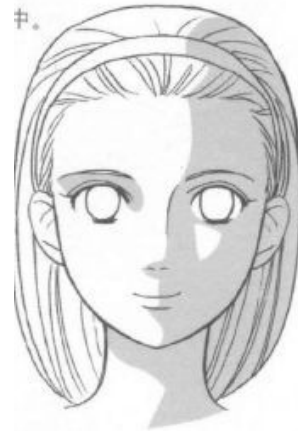
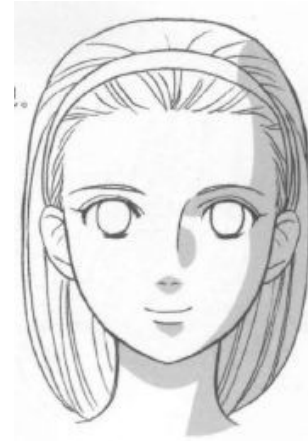
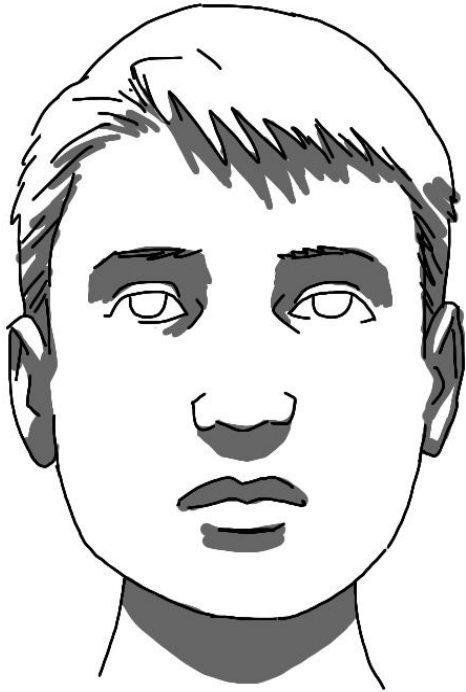
QUICK HEADS PART 1

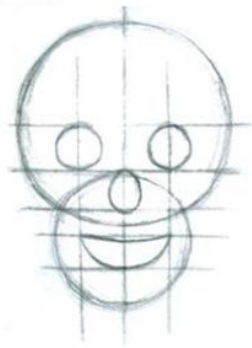
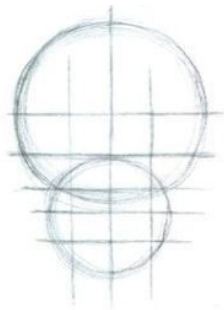


ANY HEAD SHAPE PART 2

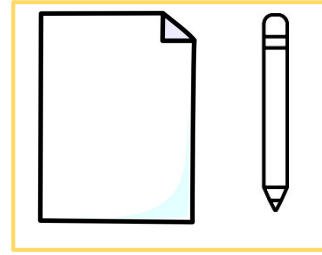


Shadows





You will need
these >



poser
gesture drawing

